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MUSSON'S CYCLOPÆDIA

OF

MUSIC AND MUSICIANS

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MUSSON'S CYCLOPÆDIA

OF

MUSIC AND MUSICIANS

COVERING THE ENTIRE PERIOD OF MUSICAL HISTORY
FROM THE EARLIEST TIMES TO THE
SEASON OF 1909-10

BY

L. J. DE BEKKER

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PREFACE

TO

MUSSON'S CYCLOPÆDIA OF MUSIC AND MUSICIANS

THIS book is intended to be a record of fact and not of opinion. It is a reference book to which one may turn for adequate information on any matter connected with music or musicians. It is comprehensive, containing a wider variety and, it is believed, a greater number of topics than any other musical reference work. It includes, for example, definitions of musical terms simply expressed; biographies of all musicians worthy of remembrance; explanations of the theory of music, without technicalities; the stories of all the important operas, beside all the matters usually included in musical encyclopædias. Because of the fact that English-speaking people hear opera in every tongue but their own, the author has made a point of narrating as fully as possible stories of all operas which are generally sung or which are likely to become popular. In this respect the work has unusual value for the layman. Since special stress is laid on achievement, complete lists of the works of the great composers are given. Even in the notes about obscure musicians the titles of some works are included. A list of books for further reading is given at the end of every important article.

American and English musicians, so often neglected in works of this kind, are given their due proportion of space. Respect for the old masters of established reputation has not interfered with just treatment of the younger generation of French and Italians. For the first time in an English reference work special

articles are devoted to great national schools such as the Madrid and St. Petersburg Conservatories.

In many matters the author has been compelled to compare, weigh, and analyze all opinions entitled to respect. Wherever he regards a fact as definitely settled he states it without discussion, but where it is impossible to reconcile divergent views he has presented both sides of the question. He has treated every subject in the light of the latest research, presenting material about many subjects not heretofore treated in an encyclopædia of music. It is hoped, therefore, that the work is thoroughly up to date for all purposes.

In order to include hundreds of new subjects while giving adequate treatment to the usual topics, it has been necessary to adopt some method of condensation. Abbreviations have been employed and such useless verbiage as "the time and place of his death are a matter of dispute" has been eliminated. In biographical accounts the name of the person is invariably followed by an active verb leading into that person's achievements. If the dates or other facts are unknown, they are omitted without comment.

This book was written to meet the necessities of students and lovers of music, but it is hoped that professional musicians may find it helpful by reason of its simplicity, compactness, and thorough system of cross-referencing.

Although no work of this kind can be wholly free from error, it is hoped that the efforts that have been made to insure accuracy of statement have been successful. The publishers will welcome the coöperation of all who detect errors, and will be most grateful for corrections or addenda that will make this cyclopædia more accurate and complete.

THE PUBLISHERS.

TABLE OF ABBREVIATIONS

Add.—Address.
Aug.—August.
b.—Born.
Bar.—Baritone.
Bro.—Brother.
Bros.—Brothers.
Co.—Company.
Con.—Contralto.
d.—Died.
D.D.—Doctor of Divinity.
Dec.—December.
Dr.—Doctor of Music.
Eng.—England or English.
Feb.—February.
Fr.—French.
Ger.—German.
Gr.—Greek.
Heb.—Hebrew.
Hon.—Honourable.
It.—Italian.
Jr.—Junior.
L.—Latin.
LL.D.—Doctor of Laws.
m.—Married.
M.—Monsieur.
Mez.—Mezzo.
Mlle.—Mademoiselle.
Mme.—Madame.
No.—Number.
Nov.—November.
Oct.—October.
Op.—Opus.
Ph.D.—Doctor of Philosophy.
Port.—Portuguese.
Prof.—Professor.
Rev.—Reverend.
Russ.—Russian.
Sp.—Spanish.
Ten.—Tenor.
Treb.—Treble.

The customary abbreviations are employed for the names of all American States. In the notation of pitch here employed c′ is "Middle C"; c the octave below; C the octave below that; c″ the octave above "Middle C," etc. Operas and other compositions are referred to as Bohème, Traviata, Pagliacci, Pipe of Desire, the articles La, I, Der, The, etc., being omitted.

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OF THE ENGLISH LANGUAGE.

EDITED BY THE REV. THOMAS DAVIDSON.

1220 Pages, Demy 8vo. Price $1.00.

THE MUSSON BOOK CO., LIMITED, TORONTO.

CYCLOPÆDIA

OF

MUSIC AND MUSICIANS

A became the sixth tone of the natural key of C upon the adoption of the modern SCALE in the 16th century and, in International or French PITCH, **a′** is produced by 435 vibrations per second at the temperature of 59° Fahrenheit. A is likewise the name of the major key having three sharps and of the minor key relative to C. One string is tuned to A in all instruments of the viol family; one clarinet is set in A; hence all instruments in the orchestra are attuned to A, usually sounded by the oboe.

Aaron first introduced Gregorian chant into Germany. A Scotch monk, he became abbot of St. Martin's, Cologne; d. 1052.

Aaron or **Aron (Pietro)** was first to abandon Latin for the vernacular in writing on counterpoint and musical history; established a music school in Rome under the patronage of Leo X, 1516. His works are listed in "Musik Literatur," Becker, Leipsic, 1836. B. in Florence; canon of Rimini; d. 1533.

Abaco (Baron) composed for 'cello, on which he was a noted amateur performer. B. at Verona; one composition is dated 1748.

Abaco (Evaristo Delice dall') composed many concertos and sonatas for strings, published in Amsterdam; served Max Emanuel, Elector of Bavaria, as violinist and concertmeister. B. at Verona, 1675; d. in Munich, July 12, 1742.

Abacus. Diagram showing notes on the keyboard; **Et Palmulae,** machinery for striking keys of the ancient polyplectrum; **Harmonicus,** the disposition of an instrument's keyboard and pedals.

A Ballâta. *It.* In ballad style.

Abat-voix. *Fr.* A voice reflector or sounding board.

A Battuta. *It.* "With the beat." Indicates a return to strict time.

Abbacchiato. *It.* With melancholy expression.

Abbà-Cornaglia (Pietro) composed operas and church music. B. Alessandria, Piedmont, 1851; d. 1894.

Abbadare. *It.* To take care.

Abbadia (Natale) composed masses, motets, a vesper service, and operas. B. Genoa, Mar. 11, 1792.

Abbadia (Luigia) sang mez. rôles with such success that Donizetti wrote "Maria Padilla" expressly for her; taught in Milan. B. Genoa, 1821, daughter of Natale.

Abbandonarsi. *It.* With abandonment.

Abbandone, Abbandono, con. *It.* With self-abandonment; despondingly.

Abbandonevolmente. *It.* With fury, violently.

Abbassamento. *It.* Lowering; **Di Voce,** of the voice; **Di Mano,** of the hand in downward beat.

Abbatini (Antonio Maria) served as chapelmaster at St. John Lateran and other Roman churches; assisted Kircher in his "MUSURGIA"; com-

posed the opera "Del Male in Bene"; published four books of Psalms, three of masses, etc., but declined proposition of Urban VIII to supersede Palestrina by rewriting the hymnal. B. Tiferno, 1605; d. 1677.

Abbé (Joseph Barnabe de St. Sevin) published eight works of sonatas and trios for violin; played violin at the Comedie française and Opéra from 1739 to 1762. B. Agen, France, June 11, 1727, son of Philippe; d. near Charenton, 1787.

Abbé (Philippe and Pierre de St. Sevin) were famous 'cellists at the Opéra, Paris, 18th century, having been music masters previously at the parish church, Agen. Exquisite playing of Pierre is said to have caused the abandonment of the viol da gamba for the 'cello as an orchestral instrument.

Abbellimenti. *It.* Agremens, florid ornaments indicated by a sign.

Abbellire. *It.* To overload a melody with ornament.

Abbellitura. *It.* Embellishment.

Abbey (John) built organs of improved construction for many French churches; left business to his sons, E. and J. Abbey. B. in England, Dec. 22, 1785; d. Versailles, Feb. 19, 1859.

Abbott (Bessie) made her debut at the Opéra, Paris, 1902. B. in America; sop. Metropolitan Opera, New York, 1908.

Abbott (Emma) sang leading rôles in her own opera company throughout United States; declined to sing "Traviata" on moral grounds. B. Chicago, 1850; d. 1888.

Abbreviamenti. *It.* ABBREVIATIONS.

Abbreviations are employed in music for terms of expression, as dim. for diminuendo, f. for forte; as arbitrary signs, such as two dots on either side of an oblique line for repetition of a group of notes; or as numerals, which serve as shorthand symbols for various chords in figured bass.

A–B–C–IDIREN. *Ger.* Exercises in which names of notes replace words.

Abd el Kadir (Ben Isa) wrote on the history and theory of music, and collected Arabian songs, 14th century.

Abegg Variations were written by Schumann in compliment to Meta Abegg, on a theme formed of notes contained in her last name.

Abeille (Johann Christian Ludwig) composed "Amor und Psyche," "Peter und Annchen," an Ash Wednesday Hymn, songs, harpsichord concertos and trios; was successively concertmeister, organist, and music director to the Duke of Würtemberg during 50 years. B. Bayreuth, Feb. 20, 1761; d. 1832.

Abel. Thomas Augustine Arne's oratorio, performed in London, 1755, proved a failure, although containing a beautiful "Hymn of Eve."

Abel (Clamor Heinrich) published dance music for strings, "Erstlinge Musikalischer Blumen," reprinted as "Drei Opera Musica"; musician to Elector of Hanover. B. in Westphalia about 1650.

Abel (Karl Friedrich) first made Haydn's symphonies known in England through concerts he directed with John Christian Bach; wrote symphonies, sonatas, etc., once highly popular; the last of great viol da gamba performers. He studied under Johann Sebastian Bach at the Thomas School, Leipsic; played 10 years in the Dresden court orchestra; made London debut, April 5, 1759, in programme of his own works; became court musician to Queen Charlotte. B. Cöthen, Germany, 1725; d. in London, June 22, 1787. **Leopold August** composed six violin concertos; conducted and played violin at several German courts. B. Cöthen, Germany, 1720, brother of KARL FRIEDRICH.

Abel (Louis) wrote an excellent violin method; conducted the Munich court orchestra. B. in Thuringia, 1835; d. Munich, Aug. 13, 1895.

Abela (Karl Gottlob) promoted the study of song in German public schools; published collections of part songs; became cantor of St. Mary's, Halle, 1825. B. Borna, Germany, April 29, 1803; d. Halle, 1841.

Abela (Don Placido) composed church music and played the organ. B. Syracuse, 1814; prior of Monte Cassino; d. July 6, 1876.

Abell (John) won fame as a contra ten. and lute player; published "A Collection of Songs in Several Languages," dedicated to William III, of England, and "A Collection of Songs in English." Educated in the Chapel Royal, favourite of Charles II and James II; dismissed as a Papist after the Revolution of 1688, he wandered through Europe, supporting himself by his art; returned to London in Queen Anne's reign, gaining honours on the lyric stage. B. in England about 1660.

Abencérages. Cherubini's three-act opera to French book by Jouy, was first performed at the Opéra, Paris, before Napoleon, April 6, 1813. It deals with the destruction of that celebrated princely family by order of the sovereign of Granada.

Abendglocke. *Ger.* Curfew.

Abendlied. *Ger.* Evening song.

Abendmusik. *Ger.* Evening music.

Abendständchen. *Ger.* Serenade.

A Bene Placito. *It.* At pleasure.

Abenhamet e Zoraide. Giuseppe Niccolini's opera to Italian text, dealing with the destruction of the Abencérages, was first presented at Milan, 1805.

Abenheim (Joseph) directed Stuttgart royal orchestra, 1854 to 1888; composed for voice, piano, and orchestra. B. Worms, 1804.

Abert (Johann Josef) composed many German operas, including "Anna von Landskron," "Koenig Enzio," "Astorga," "Ekkehard," "Die Almahaden"; a symphony in C minor, etc.; became chapelmaster at Stuttgart, 1867. B. Kochowitz, Sept. 21, 1832.

Abgehen. *Ger.* To retire.

Abgesang. *Ger.* Refrain.

Abgestossen. *Ger.* Staccato, detached.

Abblasen. *Ger.* To sound a trumpet call.

Abkürzen. *Ger.* To shorten.

Abkürzung. *Ger.* Abridgment.

Abnehmend. *Ger.* Diminishing.

Abos (Geronimo) taught Aprile and other famous singers; composed seven masses and other church music, and the operas "La Pupilla e'l Tutore," "La Serva Padrona," "Ifigenia in Aulide," "Artaserse," "Adriano," "Tito Manlio," "Creso," etc. B. Malta, about 1708; d. Naples, 1786.

Abraham's Opfer. Peter Joseph von Lindpaintner's oratorio, first sung at Stuttgart, 1821, won its composer a gold medal from Queen Victoria.

Abram (John) composed "Jerusalem," a cantata; "Widow of Nain," an oratorio, etc.; officiated as organist in many English churches. B. Margate, Aug. 7, 1840.

Abrams (Theodosia, Harriet, and Eliza) sang in concerts and opera in London from 1775 to 1790. The eldest, Harriet, who composed many popular songs, made her Drury Lane debut in an opera by her teacher, Dr. Arne, when only 15. B. 1760.

Abrányi (Kornel) founded the first music journal in Hungarian, 1866; promoted and taught in National Music Academy, Pesth. B. 1822.

Abrégé. *Fr.* Abridgment.

Abréger. *Fr.* To shorten; TRACKER.

Abruptio. *It.* Sudden pause; breaking off.

Absatz. *Ger.* Cadence.

Abschieds (Farewell) Symphonie. Composed by Haydn, 1772, was successful in obtaining leave of absence for his musicians, which had been refused by Prince Esterhazy. One by one the instruments are silenced, and at the first performance, each musician, on reaching the end of his part, extinguished his lamp, and silently left the concert room.

Abschnitt. *Ger.* Section.

Absetzen. *Ger.* Striking two keys in succession with the same finger.

Absolute. Music is so called which does not pretend to descriptive or illustrative qualities, as distinguished from "PROGRAMME" music, or opera.

Abstammen. *Ger.* To be derived from.

Abstufung. *Ger.* Shading.

Abt (Alfred) conducted at German theatres and opera houses. B. Brunswick, 1855, son of Franz; d. Geneva, April 29, 1888.

Abt (Franz) composed "When the

Swallows Homeward Fly," and more than 300 other songs; achieved great success as chorus conductor; visited the United States in 1872, the guest of singing societies, conducted jointly with Gilmore. Educated at the Thomas School, Leipsic; made chapelmaster in 1855 by the Duke of Brunswick; pensioned, 1881. B. Eilenburg, Dec. 22, 1819; d. Wiesbaden, Mar. 31, 1885.

Abtonen. *Ger.* Off key.

Abu Hassan. C. M. von Weber's comic operetta to German text by Hiemer, was first presented at Munich, June 4, 1811; later in French, Italian, and English versions. The story, taken from the "Arabian Nights," relates how Abu Hassan and Fatima, his wife, feign death to extort money from Haroun al Raschid and Zobeide.

Abyngdon (Henry) remembered as the friend of Sir Thomas More, who wrote his epitaph; was organist and cantor of Wells Cathedral from Nov. 24, 1447, until his death, Sept. 1, 1497.

Abwechselnd. *Ger.* Alternating, as from one organ manual to another.

Abweichung. *Ger.* Variant.

Abzug. *Ger.* To lift bow or finger, or slide with the finger.

Académie de Musique exercised a profound influence upon French music from its establishment, 1669, by letters patent from Louis XIV, its purpose being "to present in public opera and drama with music, and in French verse." Abbé Perrin, Robert Cambert, and the Marquis de Sourdéac were the founders. From the days of Lully, Rameau, and Gluck, the institution has fostered the growth of lyric drama. It always received a subsidy from the government. The various SUBSIDIZED THEATRES of Paris, etc., are described in their modern aspect under that title.

Académie Spirituelle. *Fr.* Concert of sacred music.

Academy of Ancient Music organized in London, 1710, by amateurs and professionals for practice and study and the establishment of a library, was disbanded in 1792. While under direction of Dr. Pepusch the choirs of St. Paul's and the Chapel Royal sang at its concerts.

Academy of Music means, properly speaking, an organization of music teachers and performers, such as the ROYAL ACADEMY, instituted in London, 1824.

Academy of Music (Brooklyn) completed in 1908 at a cost of $1,200,000, raised by popular subscription, replaces the older building destroyed by fire where the Thomas concerts, operas, etc., had been given. It includes a large and well-appointed stage with all modern accessories for opera and drama, a symphony hall, and a smaller auditorium for chamber concerts.

Academy of Music (New York) was built for operatic and concert purposes, which it admirably fulfilled until superseded by the Metropolitan Opera House. The first structure, opened in 1854, burned in 1866, but was rebuilt 1867.

Academy of Vocal Music merged into the King's Concerts of Ancient Music after 1731, was formed in London by Dr. Pepusch, Gates, King, Green, Gaillard, and Wesley, and gave subscription concerts. Bononcini, Geminiani, and other distinguished musicians were members, although Handel does not appear to have been.

A or Alla Cappella. *It.* "In church style," sung without accompaniment; also used for ALLA BREVE.

A Capriccio. *It.* At the performer's fancy.

Acathistus. *Gr.* Hymn to the Virgin sung in the Greek Church during Lent.

Accademia. *It.* Academies for the cultivation of the arts and sciences which had their birth in the Italian renaissance were of great service in diffusing knowledge. The earliest devoted exclusively to music were founded in Bologna, 1482, and in Milan, 1484.

Accarezzevole. *It.* Flatteringly.

Accarezzevolmente. *It.* Caressingly.

Accelerando or **Accelerato.** *It.* Increase the speed.

Accent is the regularly recurring special stress by which rhythm is defined. Normally the primary accent is given the first note to the right of the bar. In common time there is a secondary or sub-accent to the third beat, while in compound time lighter accents are given the first of each group of notes. These normal, grammatical, or metrical accents may be reversed, producing what is called SYNCOPATION, a device to which Beethoven often resorted. Stress for poetic or rhetorical effect is given by expression signs or by the words sforzando or tenuto, or by binding an unaccented to an accented chord.

Accentor. Leader of a chorus.

Accentuare. *It.* To accent.

Accentuation. Emphasizing certain notes.

Accentus Ecclesiasticus. *L.* The system by which singers chanting church music governed the inflexions of their voices on reaching commas, semicolons, colons, periods, question marks, etc., in unnoted service books. There were seven of these accents: immutabilis, medius, gravis, acutus, moderatus, interrogativus, and finalis, each having its proper inflexion, though usage differed in various places.

Accessisten. *Ger.* Volunteer choir singers.

Accessory Movements. Organ parts not directly connected with pipes.

Acciaccatura. *It.* Short appogiatura; ornament obtained by striking the note next below that carrying the melody, instantly releasing it, and sustaining only the melodic note.

Accidentals are the sharps, flats, and naturals employed to raise, lower, or restore a tone independently of the signature, or sharps and flats grouped after the clef to indicate the key.

Accolade. *Fr.* Brace connecting several staves of a score.

Accommodare. *It.* Attuning one instrument to accord with another.

Accompagnamento. *It.* Accompaniment.

Accompagnement. *Fr.* Accompaniment.

Accompaniment. Part or parts added to the principal or solo passage to enrich or sustain it, or to a concerted piece. Those styled "ad libitum" may be wholly omitted at discretion. Those called "obbligato" must be performed.

Accompanist. One who plays accompaniments.

Accoppiato. *It.* Coupled.

Accord. *Fr.* The notes to which an instrument is tuned; a chord.

Accord à l'Ouvert. *Fr.* Open strings.

Accord de Sixte Ajoutée. *Fr.* Chord of the Added Sixth.

Accordamento. *It.* In tune.

Accordanza. *It.* In tune.

Accordando. *It.* Tuning.

Accordare. *It.* To tune.

Accordato. *It.* Tuned.

Accordatura. *It.* Accord.

Accorder. *Fr.* To tune.

Accordeur. *Fr.* Tuner.

Accordion. A fine reed musical instrument invented by Damian of Vienna, 1829, consisting of a bellows with metal tongues operated by buttons played with either hand, and latterly capable of the chromatic scale. The principle has been applied to the concertina and harmonium.

Accordo. *It.* Accord; harmony.

Accordoir. *Fr.* Tuning key.

Accresciuto. *It.* Augmented.

Acetabulum. *L.* Instrument of percussion anciently made of earthenware and struck with a rod.

Achromatic. Opposed to chromatic.

Achtelnote. *Ger.* Quaver.

Achtelpause. *Ger.* Quaver rest.

A Chula. *Port.* Dance resembling the fandango.

Ach Gott vom Himmel. Luther's hymn, a paraphrase on Psalm xi, published in 1524, retains great popularity in Germany, where it is still sung to the melody as given in the Erfurdt Enchiridion. Mozart makes use of that chorale in the finale to the second act of his "Magic Flute."

Acis and Galatea. Handel's pastoral opera or masque, to text by Gay with lyrics by Dryden, Pope, and Hughes, was probably composed at Cannons in 1720, and first performed

there the following year. In 1788 Mozart rescored the work for Van Swieten.

A Cinque. *Fr.* In five parts.

Acoustics is the science which deals with sound and the laws which govern it. When a tuning fork is struck the vibrations of its prongs may be seen and felt. Corresponding vibrations or sound waves are set up in the air, by which they are communicated to the ear, which in turn conveys the sensation of sound to the brain. If the fork be struck violently the AMPLITUDE of VIBRATION and consequently the intensity of the sound will be greater than if struck gently, but until the vibrating prongs have returned to rest the sound waves set in motion will be periodic and of uniform length. If the fork indicate a′ of French or International pitch, these sound waves will be propagated at the rate of 435 per second. The essential of sound, by which we have come to mean musical tone as distinguished from mere noise, is regularity of vibration, and whether the sound wave is set in motion by an elastic string as when open A is sounded on the violin; by a reed, as when A is intoned on the oboe; by an enclosed column of air, as in the case of an organ pipe; a given number of vibrations per second will always produce a tone of the same pitch. The quality of a given tone sounded by various instruments or voices shows wonderful variety, however, due the fact that, in addition to the principal tone sounded, which alone is audible under ordinary circumstances, higher and softer tones appropriately called "overtones" or "upper partials" are almost invariably produced, blending with the principal tone and modifying its quality. Thus when an open string is set in vibration it produces a principal tone, high or low, in proportion to its length, size, and tension, but the string divides itself into several vibrating segments, separated by nodes or spots of minimum vibration, and these segments vibrating twice, four, or six times as rapidly as the entire string, produce the harmonics called overtones. Open pipe instruments give overtones whose vibrations are in the ratios of 1, 2, 3, and 4. The overtones of a closed pipe are in the ratio 1, 3, 5, 7, and this ratio governs in the case of clarinets, which are closed at one end by the mouthpiece. The complete series of overtones are given by brass instruments, and the tones are further modified in quality by the form of the tube, the bell, etc. Computation of the number of vibrations required for a given tone has been made simple and certain by the toothed wheel and the siren, and it has been established that, to the average human ear, appreciation of pitch begins with vibrations of from eight to 32 per second, and ends with 40,000 vibrations per second. The octave of any tone may be obtained by doubling the number of vibrations by which it is produced. Other proportions need not be given here because, with this exception, in equal TEMPERAMENT (whereby the octave is divided into twelve nearly equal semitones) there are no true intervals. In theory the intensity of sound diminishes with the inverse square of the distance from its source, but this loss of the volume of tone is counteracted by the use of sounding boards and resonators. Volume of tone in musical instruments is often magnified in the same manner. A violin string in vibration sounds faint in itself, but the vibrations are communicated to the belly of the instrument by the bridge, and to the back by the sounding board, and the tone is thus made louder. Sound waves travel in air at the rate of 1090 feet per second at 32 F. and between one and two feet faster per second with every additional degree of warmth. They traverse water at the rate of 1435 feet per second, iron at the rate of 5030 feet per second. They may be reflected as light waves are, producing the phenomena of echoes and whispering galleries.

Act. Natural division in the drama was effected by the Greek chorus, but in the time of Horace the Act had come to be one of five divisions of a play, each more or less complete, and with its own climax. Wagner favoured

a three-act division in opera, the number generally adhered to in German and Italian operas. There are usually five acts to French classic operas. Instances of one- and two-act operas are to be found, however, in every national school.

Acte de Cadence. *Fr.* Chords introducing a cadence.

Action. Mechanism affecting strings, pipes, or stops of an instrument, and operated by the keyboard.

Actinophone. An instrument producing sound from actinic rays.

Act Music. Cantatas composed for special occasions at Oxford by professors of music, to words by professors of poetry.

Acton (J. B.) composed vocal music and taught. B. Manchester, 1863.

Act Tune. Light music played between acts in the theatre.

Acuité. *Fr.* Acuteness.

Acuta. *It.* Sharp.

Acuta. *L.* Shrill pitched organ stop.

Acuta. Accent employed in Greek notation.

Acutae Claves. *L.* Tones between a and A.

Acuteness. Tones having a larger number of vibrations are called acute as distinguished from those having less, which are called grave.

Adagietto. *It.* Slightly faster than adagio; a diminutive adagio.

Adagio. *It.* Very slow; gives name to movements of symphonies, etc.; **Assai** or **Di Molto,** extremely slow; **Cantabile,** in singing style; **Patetico,** with pathos; **Pesante,** weightily; **Sostenuto,** in a sustained manner.

Adam (Adolphe Charles) composed the POSTILION OF LONGJUMEAU, the NUREMBURG DOLL, and other comic operas highly successful in their day, taught composition at the Conservatoire, collaborated with his teacher Boieldieu in his DAME BLANCHE, lost a fortune in attempting to establish a Theatre National, composed delightful ballet music, but failed in grand opera. Born in Paris, July 24, 1803, son of LOUIS, a piano teacher at the Conservatoire, he was only permitted to take lessons on promising his father never to write for the stage. He studied organ with Benoist, counterpoint with Eler and Reicha; but so far was he from keeping his early promise that he engaged as triangle player at the Gymnase in order to master the technique of the stage. It was at Boieldieu's suggestion that he devoted himself to comic opera. "Pierre et Catherine," his operetta, was produced at the Opéra Comique, 1829, and the next year, "Danilowa." Other works speedily followed, including "Le Châlet," "Le Brasseur de Preston," "Le Roi d'Yvetot," "Cagliostro," "Richard en Palestine," and the ballets "Faust," "La jolie fille de Gand," and "Giselle." Adam's failure as manager may have been due to the Revolution of 1848, which broke out less than a year after his opening. Five years of his life were manfully given to paying debts incurred in this disaster, and during this period he wrote reviews and stories for the newspapers. He became a member of the Institute in 1844, was made professor at the Conservatoire, 1849, died May 3, 1856.

Adam (Louis) taught Kalkbrenner, the Hérolds, Le Moine, Chaulieu, his own son Charles Adolphe, while professor at the Paris Conservatoire, wrote "Méthode de Doigté" and "Méthode Nouvelle pour le Piano"; was a distinguished pianist, though self taught. B. Müttersholz, Alsace, Dec. 3, 1758; d. Paris, April 11, 1848.

Adam (de Fulda) composed motets, and in 1490 wrote a tract published in "Scriptores eccles. de Mus. Sacr." (Gerbert von Hornan), wherein he praises Guilielmus Dufay as the first to compose in formal style. B. 1450; Franconian monk.

Adam (de la Hale) wrote "Le jeu de la feuillée," performed at Arras, France, 1262, and "Le jeu de Robin et Marion," performed at Naples, 1285, now regarded as the earliest types of comic opera. The last named work, revived at Arras in June, 1896, at the fêtes in honour of his memory, has been lately published with a modern accom-

paniment for the songs. In 1872 Adam's entire works were republished by Coussemaker, including a number of chansons of which he had written both words and music. Destined for the church, Adam was drawn away for a time by a pretty girl named Marie, but in 1263 he took the habit in Douai, where he doubtless remained until 1282, when he accompanied the French army sent against Naples. B. Arras, 1230; d. Naples, 1288.

Adamberger (Valentin) sang ten. and acquired fame as a vocal teacher, and was the friend and adviser of Mozart, who wrote the rôle of Belmonte for him. B. Munich, July 6, 1743; d. Vienna, Aug. 24, 1804.

Adami da Bolsena (Andrea) wrote a history of the Papal chapel, "Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia." B. Bolsena, Italy, Oct., 1663; d. Rome, July 22, 1742.

Adamowski (Joseph) plays 'cello in quartet organized by his brother Timothée. B. Warsaw; joined Boston Symphony Orchestra; m. Antoinette Szumowska; add. Boston. **Timothée** organized the Adamowski String Quartet in Boston, 1888, came to America as solo violinist to Clara Louise Kellogg, 1879, later toured with own company, played with Boston Symphony Orchestra, teaches New England Conservatory, and composes. B. Warsaw, March 24, 1858; add. Boston.

Adams (Thomas) composed church music; organist Carlisle Chapel, Lambeth. B. London, Sept. 5, 1785; d. Sept. 15, 1858.

Adcock (James) published "The Rudiments of Singing" and many glees; master of Choristers, King's College, Cambridge. B. Eton, Eng., July 29, 1778; d. April 30, 1860.

Addison (John) composed music to "The Sleeping Beauty" and other light operas; played 'cello and double-bass; taught singing. B. Eng., 1766; d. Jan. 30, 1844.

Additato. *It.* With fingering added.

Additional Accompaniments have been written for much of the music of the older masters because they often here resorted to figured bass, and to keep pace with changes in the orchestra.

Additional Keys are those employed to enlarge an instrument's original compass.

Addolorato. *It.* Sadly.

A Demi Jeu. *Fr.* Half the instrument's capacity in volume.

A Deux Mains. *Fr.* For two hands.

A Deux Temps. *Fr.* Common time.

Adiaphonon, invented in 1820 by Schuster, of Vienna, is a piano with metal bars instead of strings, which remain permanently in tune.

Adirato. *It.* Angrily.

Adjunct Notes. AUXILIARIES.

Adler (Guido) became professor of music, University of Vienna, 1898, succeeding Hanslick; edited Froberger anew, 1903; editor-in-chief "Denkmäler der tonkunst in Oesterreich" since 1894. B. Eibenschütz, Moravia, Nov. 1, 1855; add. Vienna.

Adlgasser (Anton Cajetan) was attached to Salzburg Cathedral, celebrated as organist and contrapuntist. B. Inzell, Bavaria, April 3, 1728; d. Dec. 21, 1777.

Ad Libitum. *L.* At pleasure.

Adlung (Jacob) wrote valuable books on the organ, which instrument he played and taught. B. Bindersleben, Erfurt, Jan. 14, 1699; d. July 5, 1762.

Adolfati (Andrea) composed much church music and many operas, "La Clemenza di Tito," "L'Artaserse," etc., and conducted in Venice and Genoa. B. Venice, 1711.

Adornamento. *It.* Adornment or grace.

Ad Placitum. *L.* Free part added to strict canon.

Adrien or **Andrien (Martin Joseph "l'ainé")** sang bass at the Paris Opéra from 1785 to 1804, and composed "Hymn à la Victoire," etc., chorusmaster at the Opéra and teacher. B. Liège, May 26, 1767; d. Nov. 19, 1824. His brother published collection of songs in Paris about 1802, and Ferdinand, a second brother, composed songs and, from 1798 to 1800, was choirmaster at the Opéra.

A Due. *It.* Indicates on a score where two parts for voices or instruments are on one stave they sound in unison. A division is indicated by the term DIVISI; **Corde,** for two strings; **Stromenti,** two instruments; **Voci,** two voices.

A Dur. *Ger.* A major.

Aelsters (Georges Jacques) wrote much church music, including "Miserere," still used; directed at St. Martin's, Ghent, fifty years. B. Ghent, 1770; d. April 11, 1849.

Aengstlich. *Ger.* Timidly.

Aeolian Harp first described in Kircher's Musurgia; is an instrument acted on by the wind, hence named for Aeolus, the wind god, possibly invented by Kircher. Six or more strings are attached to a shallow wooden box to give resonance, passed over bridges and tuned in unison, and these, set in vibration by air currents passing over them, give the tones of an open string with its harmonics or overtones, shifting with the pressure, and of wonderfully sweet, pure quality.

Aeolian Mode was fifth in the series of MODES of the GREGORIAN system.

Aeolian Organ is one equipped with the mechanical device for automatic playing on the principle of the PIANOLA, in which the performer largely controls expression and tempo and stops. The keys are operated through the action of a bellows attachment and by means of rolls of paper with perforations for the notes.

Aeolina or **Mouth Organ** or mouth harmonica, invented by Messrs. Wheatstone, 1829, consists of metal plates enclosing free reeds; a favourite musical toy with children in all countries.

Aeolodion or **Aeolodicon,** invented probably by Eschenbach of Hamburg, is an instrument of the harmonium family in which the tone is produced from steel springs. First known about 1800, it has been variously modified as Aeolomelodicon and Choraleon, but though useful for accompanying the voice, has become obsolete.

Aerts (Egidius) played and taught flute at the Brussels Conservatory; composed for orchestra and flute. B. Boom, near Antwerp, Mar. 1, 1822; d. Brussels, June 9, 1853.

Aequisonae Voces. *L.* Tones and their octaves or super octaves.

Aevia. An abbreviation by elision of consonants of Alleluia much used in ancient church music.

Affabile. *It.* Affable.

Affannato. *It.* Distressingly.

Affannosamente. Restlessly.

Affannoso. *It.* Sadly.

Affetto, con. *It.* With affection.

Affettuoso. *It.* With feeling.

Affinity. Relative connection, as between keys of affinity.

Affilard, l' (Michel) wrote a valuable work on sight singing, and sang ten. at the court of Louis XIV for a quarter of a century beginning 1683.

Affizione, con. *It.* With affliction.

Affrettando. *It.* Hurrying, with excitement.

A Fofa. *Port.* Portuguese dance like the FANDANGO.

Afranio (Canon) invented the bassoon, according to best authorities. B. Pavia, Canon of Ferrara, 16th century.

Africaine. Giacomo Meyerbeer's opera in five acts to text by E. Scribe is one of the latest of that master's works, not having been completed until the year of his death, although begun 1838, and was first performed April 28, 1865, at the Académie, Paris. The protagonist of the work, which is pseudo-historic, is Vasco da Gama, the Portuguese navigator. The curtain rises on the royal council chamber in Lisbon. Donna Inez, who loves Vasco, has been called by her father, Admiral Diego, to hear that her hand had been promised Don Pedro, a counsellor of the king's; and when she has been told that Vasco has perished at sea, she hurries away, with Anna, her maid, just as the council assembles. Vasco unexpectedly appears before the council, describes the wreck at the Cape of Storms, which he alone survived, and begs for a ship in which to continue his explorations. Selika and Nelusko, slaves he has purchased in Africa, are produced as evidence of unknown countries; but they refuse to answer questions; Vasco quarrels with the Grand Inquisitore,

and is thrown into the prison of the Inquisition, his slaves with him. Selika, a queen in her own country, is loved by Nelusko, who tries to kill Vasco but is prevented by Selika. She then tells the explorer how her island home can be reached. As Vasco expresses his gratitude, Don Pedro and Inez enter with his pardon. Diego is commissioned to make the exploration Vasco has planned, and the promise of Inez to become his wife was the condition of Vasco's pardon. Inez suspects that Vasco loves Selika, and to prove her suspicion unfounded he presents Selika to her. Nelusko undertakes to serve Don Pedro as pilot, and thus in the third act most of the characters are assembled in the cabin of a ship. Don Alvar warns Pedro that Nelusko is planning treachery, but the warning is not regarded. A typhoon arises. Nelusko turns the vessel toward his native coast, but just then a strange vessel is sighted. Vasco, who has hurried after the fleet commanded by Pedro, knowing the danger of the spot, comes aboard to warn his enemy of his peril, hoping to save Inez. Pedro orders his unfortunate rival to be tied to a mast and shot. Selika threatens unless Vasco's life is spared to kill Inez, but she is overpowered. Just then the tempest breaks, and before they have recovered from the panic it occasions the vessel is overrun by savages. They recognize their queen in Selika, and are restrained with difficulty from murdering the entire crew. The coronation of Selika takes place in the fourth act. The Brahmins demand the lives of the strangers, but to save Vasco, Selika swears he is her husband, a statement which Nelusko, who loves her more than he hates Vasco, confirms. Vasco vows eternal fidelity to her, but hearing the voice of Inez, whom he believed dead, betrays his love for the queen's rival. In the last act Selika has determined to put Inez to death, but relents on learning how she loves Vasco, and directs Nelusko to put Inez and Vasco aboard a ship and send them home. Unable to survive the absence of the man she adores, Selika watches the ship sail away from beneath the shade of the deadly Manzanilla tree, and as Nelusko comes to her she dies, and her faithful servant dies with her. The original cast was: Selika, Marie Saxe, sop.; Inez, Marie Batte, sop.; Anna, con.; Vasco, Naudin, ten.; Nelusko, Faure, bass; Don Pedro, Belval, bass; Don Diego, bass; Don Alvar, bass; High Priest, Obin, bass; Grand Inquisitore, bass. The principal musical numbers are: Act I: "Del Tago sponde addio," Inez; "Tu che la terra adora," and "Ribelle, insolente," chorus; Act II: "In grembo a me" (slumber song), Selika; "Tranquillo e gia," Vasco; "Figlia dei Re," Nelusko; finale, sextet; Act III: "Adamastor, re dell' onde profondo," Nelusko; Act IV: "O Paradiso," Vasco; "Dove son," Vasco and Selika; Act V: "Da qui io vedo il mar," "O tempio sontuoso," "O douce extase," Selika.

Afzelius (Arvid August) collected valuable material regarding Swedish national music, edited "Svenska Folkvisor" with Geijer, and wrote historical notes to "Afsked af Svenska Folksharpan." B. Enköping, May 6, 1785; d. Sept. 25, 1871.

Agazzari (Agostino) wrote on musical reforms demanded by Council of Trent; composed masses and madrigals; chapelmaster Sienna Cathedral. B. Dec. 2, 1578, Sienna; d. April 10, 1640.

Agevole. *It.* With agility.

Agevolezza, con. *It.* Lightly.

Aggraver la Fugue. *Fr.* Augmenting the subject of a fugue.

Agilità, con. *It.* With agility.

Agilité. *Fr.* Perform with lightness and freedom.

Agilmente. *It.* In lively style.

Agitato. *It.* Restless, agitated.

Agitazione, con. *It.* With agitation.

Agnesi (Louis Ferdinand Leopold) composed the opera "Harold le Norman" and, on its failure, distinguished himself as bass singer in opera and oratorio. B. at Erpent, Namur, July 17, 1833 (real name Agniez); d. London, Feb. 2, 1875.

Agnesi (Maria Theresa) composed five operas, several cantatas, and much

piano music. B. Milan, 1724, sister of Maria Gaetana; d. 1780.

Agnus Dei. *L.* "Lamb of God," is part of the music of the MASS.

Agostini (Ludovico) wrote music and words of madrigals and other vocal works; chapelmaster to the Duke of Este. B. Ferrara, 1534; d. Sept. 20, 1590.

Agoge. *Gr.* Term applied to writing melody by the Greeks, and relating to the succession and pitch of the tones; **Rhythmica,** succession of tones in melody as to rhythm and accent.

Agostini (Paolo) composed church music, directed at the Vatican Chapel; played organ at many Roman churches. B. Valerano, 1593; d. Rome, Sept. 1629.

Agostini (Pietro Simone) composed operas, cantatas, and oratorios; chapelmaster to the Duke of Parma. B. Rome, 1650.

Agramonte (Emilio) taught vocal music, lectured, composed a "Stabat Mater." B. Puerto Principe, Cuba, Nov. 28, 1844; educated in Europe; add. since 1868, New York.

Agrell (Johann Joachim) composed concertos and sonatas; court musician at Cassel and conductor at Nuremberg. B. Löth, Sweden, Feb. 1, 1701; d. Nuremberg, Jan. 19, 1765.

A Grand Choeur. *Fr.* For grand chorus.

A Grand Orchestre. *Fr.* For grand orchestra.

Agrémens. *Fr.* Grace notes, trills, turns, and other embellishments indicated by small notes or signs.

Agricola (Alexander) composed church music, much of which is still in manuscript; symphonist to King Philip of Spain. B. Belgium, 1446; d. Valladolid, 1506.

Agricola (George Ludwig) composed "Musikalische Nebenstunden"; chapelmaster at Gotha. B. Grossen-Furra, Thuringia, Oct. 25, 1643; d. Gotha, Feb. 20, 1676.

Agricola (Johann) composed three collections of motets, taught in Erfurt Gymnasium. B. Nuremburg, 1570.

Agricola (Johann Friedrich) composed for Frederic the Great of Prussia, whose music he arranged; studied under Sebastian Bach; wrote on musical science and æsthetics. B. Jan. 4, 1720, Dobitz, Saxony; d. Berlin, Dec. 1, 1774.

Agricola (Martin) wrote important books on musical science and concerning the conflict between the old and modern systems of notation; sang and taught in Magdeburg's first Protestant school. B. 1500, Sorau, Lower Silesia; d. June 10, 1556, Magdeburg.

Agricola (Wolfgang Christoph) composed motets and masses and "Fasciculus Musicalis," 17th century.

Agthe (Carl Christian) composed six operas, songs, and sonatas; played organ. B. Hettstädt, 1762; d. Ballenstedt, Nov. 27, 1797.

Agthe (W. J. Albrecht) taught music in Berlin and other cities, numbering Kullak among his pupils. B. Ballenstedt, April 14, 1790; son of Carl Christian; d. Berlin, Oct. 8, 1873.

Aguado (Dionisio) wrote an excellent method for guitar and much music for that instrument, on which he was a virtuoso. B. Madrid, April 8, 1784; pupil of Garcia; d. Dec. 20, 1849, Madrid.

Aguilera de Heredia (Sebastian) composed Magnificats for from four to eight voices still sung in Spanish churches; directed music at Saragossa Cathedral. Spanish monk, 17th century.

Agujari (Lucrezia), called "La Bastardina" or "Bastardella," possessed the extraordinary range of three octaves from middle C, sang in opera with great success, winning high praise from Mozart, and at the Pantheon concerts, receiving $500 for two songs when in her prime, "the highest price for the highest tones" of her generation. B. Ferrara, 1743, studied under Abbé Lambertini; debut, Florence, 1764; married Colla, the composer, 1780; d. May 18, 1783, Parma.

Ahle (Johann Rudolph) composed church music, the hymn "Liebster Jesu wir sind hier" still popular in Thuringian Protestant churches; wrote a successful book on singing. B. Mühl-

hausen, Dec. 24, 1625; d. July 8, 1673. **Johann Georg** composed hymns and was poet laureate to Emperor Leopold I. B. 1650; son of JOHANN RUDOLPH; d. Dec. 2, 1706.

Ahlstroem (Olof) edited collection of Swedish folk music, composed and played organ. B. Aug. 14, 1756, Sweden; d. Aug. 11, 1835.

Ahna, de (Heinrich Karl Hermann) led the Berlin royal orchestra, taught in the Hochschule and played second violin in Joachim quartet. B. June 22, 1835, Vienna; d. Nov. 1, 1892, Berlin.

Ahna, de (Eleanora) sang mez. sop. rôles at Berlin opera. B. Jan. 8, 1838; d. May 10, 1865.

Aiblinger (Johann Caspar) failed with his only opera, "Rodrigo e Chimene," but composed church music still popular with Catholics of southern Germany; conducted Munich opera, 1823; collected ancient classic music, now in Munich Bibliothek. B. Feb. 23, 1779, Wasserburg, Bavaria; d. May 6, 1867.

Aichinger (Gregor) composed church music in the Venetian style. B. 1565; entered the Church, studied in Rome; d. Jan. 21, 1628.

Aïda. Giuseppe Verdi's four-act opera to words by Antonio Ghislanzoni was composed at the request of the Khedive of Egypt and first performed during the festivities attending the opening of the Suez Canal at the Cairo Opera House, Dec. 24, 1871, and the following year at Milan. The scene is laid in Memphis and Thebes in the time of the Pharaohs. Ramfis, High Priest of Isis, tells Radames, the Egyptian general, that the Ethiopians have again broken into revolt, at which the soldier rejoices, for he hopes to lead the army to victory and thus claim as reward Aïda, an Ethiopian captive who has become the companion of Amneris, daughter of Egypt's king. A messenger announces that the Ethiopians are led by their king Amonasro, Ramfis declares that Isis has chosen Radames to defend the country, and the young general is taken to the temple to receive the consecrated arms and invoke the goddess' blessing. In the next act Amneris, by pretending that Radames has been killed in battle, forces Aïda to confess her love, but as she threatens vengeance, the army is heard returning in triumph. As the victors are welcomed, Aïda recognizes among the captives Amonasro, her father, and Ethiopia's king. Amonasro warns her not to betray his rank, and, despite the clamour for their death, Radames obtains Pharaoh's promise that all the prisoners shall live, though Amonasro is to remain in captivity with Aïda. Pharaoh announces that he will reward Radames by giving him Amneris. In the third act, Amonasro, having discovered the mutual love of Radames and Aïda, forces her to learn from Radames the plan of his next campaign. When he has done this, Amonasro discovers himself, and urges Radames to have recourse to flight, the only outcome of the dilemma into which he has been drawn. Radames agrees, but Amneris, who has been praying for the love of Radames in a nearby temple, surprises them, and, although Amonasro and Aïda escape, Radames remains captive to the High Priest. In the final act Radames has been condemned as a traitor, to be burned alive, but Amneris offers to save him if he will renounce Aïda. He refuses, and the scene changes so as to represent not only the hall of judgment, but the vault beneath the altar in which Radames is to be immured. Aïda has managed to hide herself in a recess of the vault, and together she and Radames bid farewell to life. In the temple above, the priests are chanting, priestesses are dancing the sacred rites, and Amneris, who had repented of her jealousy and tried to save Radames when it was too late, utters a prayer for his eternal happiness. The best known musical numbers are: Act I: "Ah Celeste Aïda," Radames, ten.; "Retorna vincitor" and "Numi, pieta," Aïda, sop.; Act II: "Alla pompa," Amneris, con., and Aïda; "Questa assisa," Amonasro, bar.; "Gloria all' Egitto," tutti; Act III: "O cieli azzurri," Aïda; "Rivedrò le foreste," Amonasro; "Fuggiam gli ardori,"

Aïda; Act IV: "Chi ti salva," Amneris, "Ohimè morir mi sento," Amneris; "O terra addio," Radames and Aïda.

Aigu. *Fr.* Shrill, acute.

Aimon (Pamphile Leopold François) composed "Michel et Christine," performed with great success in 1821, six other operas, much chamber music; conducted Marseilles theatre orchestra at 17. B. L'Isle, near Avignon, Oct. 4, 1779; d. Feb. 2, 1866, Paris.

Air. Melody or tune.

Ais. *Ger.* A sharp.

A'Kempis (Nicholas) composed three books of symphonies and played organ at Ste. Gudule's church, Brussels, 1628.

Akeroyde (Samuel) composed many popular English songs, 17th century.

Akkord. *Ger.* Chord.

A la. *Fr.* In the manner of.

Al, All', Alla. *It.* In the manner of.

Ala (Giovanni Battista) played organ in Milan churches and composed operas and sacred music. B. Monza, 1580; d. 1612.

Alabiev (Alexander Nicolavich) composed "The Nightingale," nearly 100 songs, vaudevilles. B. Aug. 30, 1802, Moscow; d. 1852.

Alard (Delphin) wrote an excellent "Violin School"; succeeded Baillot as professor of violin at the Paris Conservatoire, 1843; was among the foremost virtuosi of his day. B. Bayonne, Mar. 8, 1815; d. Paris, Feb. 22, 1888.

Alamoth. *Heb.* Biblical music term occurring in Psalm lxviii, and of unknown meaning.

Alarum, All 'Arm. *It.* A call to arms.

Albani (Mathias) made violins modelled on those of Stainer, whose pupil he was. B. Botzen, 1621; d. Botzen, 1673. **Mathias** made violins, the best of which nearly equal those of the Amatis, with whom he studied after a long apprenticeship with MATHIAS, his father. B. Botzen; d. Rome.

Albani (Marie L. C. E. Lajeunesse) sang sop. in opera and oratorio with very great success, her rôles varying from Lucia to Isolde. B. Nov. 1, 1850, Chambly, near Montreal, sang in Cathedral, Albany, N. Y., studied with Duprez, Paris, Lamperti, Milan; debut in "Sonnambula" at Messina, 1870, under name Albani, suggested by Lamberti; m. Ernest Gye, 1878; add. London.

Albeniz (Isaac) wrote "The Magic Opal," comic opera, 1893, "Enrico Clifford" and "Pepita Jimenez," performed at Barcelona, 1894 and 1895; played piano. B. May 29, 1861, Comprodon, Spain. D. 1909, Cambo.

Albeniz (Pedro) conducted music at Cathedrals of San Sebastian and Logrono; wrote church music and book of solfeggi. B. Biscay, 1755; entered the Church; d. 1821.

Albeniz (Pedro) wrote piano method in use at Madrid Conservatoire, 70 piano compositions, and songs; secretary to the Queen of Spain, 1847. B. Logrono, April 14, 1795; d. Madrid, April 12, 1855.

Albergati (Count Pirro Capacelli) composed operas, church and instrumental music, while in service of Emperor Leopold I. B. Bologna, 1663; d. 1735.

Albert (Heinrich), "Father of the German Lied," was poet, organist, and composer, and aided in establishing German opera, although his "Comödien Musik," as well as the "Daphne," composed by his uncle, H. Schütz, regarded as the earliest German operas, are both lost. First trained in music by Schütz, he became a pupil of Stobäus in later life. "Gott des Himmels und der Erden" is one of the many hymns still sung for which he wrote both words and music, and his secular songs, published under royal and imperial patronage, were widely circulated. B. Lobenstein, Saxony, June 28, 1604; d. Oct. 6, 1651, Königsberg.

Albert (Prince) used the influence of his position as consort to Queen Victoria to advance the cause of music in every way; composed songs, church music, and an opera; directed the Ancient Concerts; introduced many great works to England, among them Schubert's symphony in C, and Wag-

ner's "Lohengrin." B. Rosenau, Coburg, Aug. 26, 1819; m. Feb. 10, 1840; d. Dec. 14, 1861.

Albert, d' (Charles Louis Napoleon) composed dance music, was ballet master at Covent Garden, and taught dancing. B. Feb. 25, 1809; son of a French cavalry captain; d. London, May 26, 1886. **Eugène Francis Charles** composed "Der Rubin," 1893; "Ghismonda," 1895; "Gernot," 1897; "Die Abreise," 1898; a symphony, cantatas, overtures, piano concertos, and chamber music; in earlier life was regarded as one of the greatest of pianists. Son of CHARLES LOUIS NAPOLEON, b. Glasgow, April 10, 1864; young d'Albert studied first with his father, then with Pauer, Stainer, Prout, and Sullivan, completing his technical training under Liszt. In 1892 he married Teresa Carreno, but they were divorced in 1895, the year in which d'Albert accepted the post of chapelmaster at Weimar. D'Albert has since married Hermine Fink, the singer. "Tragabaldas," or "The Borrowed Husband," produced at Hamburg, Dec. 3, 1907, his comic opera, was a flat failure. "Tiefland," or "The Lowland," a serious work of the realistic school, was a distinct success in Berlin later in the season, and was repeated in Dresden, etc. In the summer of 1908 d'Albert began an Indian opera to be called "Izeyl."

Albertazzi (Emma) sang con. at Madrid, Paris, Milan, and London. B. May 1, 1814; maiden name Howson; m. at 17; d. Sept. 25, 1847.

Alberti Bass. An accompaniment of broken chords or arpeggios so called from its reputed inventor, DOMENICO ALBERTI.

Alberti (Domenico) played piano, sang; employed the bass formula named for him; pupil of Lotti. B. Venice, 1707; d. Formio, 1740.

Alboni (Marietta), Rossini's only pupil, became the greatest con. singer of the last century. B. Cesena, Romagna, Mar. 10, 1823; debut at La Scala, Milan, 1843; m. Count A. Pepoli, 1854, afterwards residing in Paris; d. June 23, 1894.

Albrechtsberger (Johann Georg) taught Beethoven, Hummel, Weigl, Eybler, Mosel, and Seyfried; court organist and director at St. Stephen's, Vienna; composed and wrote on theory. B. Feb. 3, 1736, Klosterneuburg, near Vienna; d. Vienna, Mar. 7, 1809.

Albumblatt. *Ger.* Album piece.

Alceste. Christoph Willibald Gluck's three-act opera to book by Calzabigi was first performed Dec. 16, 1767, at Vienna. The "Epître Dédicatoire," in which Gluck explains his convictions regarding operatic form, is contained in this work, which may be said to mark the beginning of the revolution against degenerate Italian form. The work was given in Paris in 1776, and was revived in that city in 1861, Mme. Pauline Viardot singing the leading rôle.

Alchymist. Ludwig Spohr's opera to text by Pfeiffer, founded on a Spanish tale by Washington Irving, was first performed at Cassel in honour of the Elector's birthday, July 28, 1830.

Alcock (John) composed vocal, harpsichord, and church music; organist and chorusmaster, Lichfield Cathedral. B. April 11, 1715, London; d. Lichfield, 1806. **John** composed songs and anthems; church organist. B. 1740; son of JOHN; d. March 30, 1791.

Alday (Paul) wrote popular violin music, on which instrument he was an expert performer; founded music school in Dublin. B. 1764, pupil of Viotti; d. Dublin, 1835. An elder brother, b. 1763, wrote a useful method for violin, played both mandolin and violin, and established a music business in Lyons. Their father, b. in Perpignan, 1737, was a mandolin player of note.

Aldrich (Henry) composed church music and collected large musical library bequeathed to Christ Church, Oxford, of which he was Dean. B. 1647; d. Jan. 19, 1710.

Aldrich (Richard) wrote music reviews for the New York Times, prepared volume on Schumann and edited

series of musical biographies, contributed to magazines. B. Providence, R. I., July 31, 1863; graduated from Harvard; studied under J. K. Paine; critic Providence Journal; associate critic New York Tribune; collaborator with H. E. Krehbiel in "History of the Philharmonic Society"; add. New York City.

Aldrovandini (Giuseppe Antonio Vincenzo) composed 11 operas and "Armonia Sacra"; member Bologna Philharmonic Academy and chapelmaster to Duke of Mantua. B. Bologna, 1673.

Alembert, d' (Jean Le Rond) wrote on acoustics and musical topics. B. Paris, Nov. 16, 1717; d. Paris, 1783.

Alessandro (Romano) called "della Viola" because of his skill on that instrument; composed madrigals, songs. B. Rome about 1530.

Alexander Balus. George Frederick Handel's oratorio to words by Dr. Morell was first performed at Covent Garden, London, Mar. 9, 1748. An autograph note on the work states that it was begun June 1, 1747, fully scored to the end of the second part, June 24, and completed July 4 of the same year. It was the composer's thirteenth oratorio, and the next after "Judas Maccabaeus."

Alexander (Johann or Joseph) wrote "Anweisung für das Violoncell," a method for the instrument on which he was a virtuoso. B. 1770, Duisburg; d. 1822.

Alexander's Feast. George Frederick Handel's setting of Dryden's poem, added to by Newburgh Hamilton, was completed Jan. 17, 1736, and first performed Feb. 19, 1736, at Covent Garden, London. Mozart rescored the work.

Alfieri (Pietro) taught Gregorian music at the English College, Rome; wrote on plain song and polyphony; collected polyphonic music of the great masters. B. Rome, June 29, 1801; entered the Church (Camaldulian); d. June 12, 1863.

Al Fine. *It.* "To the end."

Alfonso und Estrella. Franz Schubert's three-act opera to book by F. von Schober; first performed at Weimar, June 24, 1854; was completed Feb. 27, 1822. The overture has been played as the prelude to "Rosamunde."

Alford (John) published his translation of Le Roy's work on the lute, London, 1568.

Algarotti (Count Francesco) wrote a work pointing out defects in opera and describing an ideal theatre (1755) prophetic of Bayreuth. B. Venice, Dec. 11, 1712; d. Pisa, May 3, 1764.

Aliani (Francesco) wrote three books of duets for 'cellos, taught and played 'cello. B. Piacenza, 1820.

Ali Baba. Luigi Cherubini's opera, first produced July 22, 1833, at the Grand Opéra, Paris; was built up in part from his "Faniska" and "Achille" with a new overture to libretto adapted from his "Koukourgi."

Aliprandi (Bernardo) composed operas; directed Munich court orchestra. B. Tuscany about 1710. **Bernardo** composed for and played 'cello. Son of BERNARDO.

Aliquot Tones. Overtones or harmonics.

À Livre Ouvert. *Fr.* At sight.

Alkan (Charles Henry Valentin Morhange) played and composed etudes and caprices for piano and taught. B. Paris, Nov. 30, 1813; d. Mar. 29, 1888.

Alla Breve. *It.* Quick common time, also called A CAPPELLA from having been employed in ancient church music.

Allacci (Leone) published "Dramaturgia" in Rome, 1666, which contains names of all Italian operas to that date. B. Chios, 1586; custodian Vatican Library; d. Jan. 19, 1669.

Alla Caccia. *It.* Hunting style.

Alla Camera. *It.* Like chamber music.

Alla Cappella. *It.* A CAPPELLA.

Alla Diritta. *It.* With direct intervals.

Alla Hanacca. *It.* Like a polonaise.

Alla Marcia. *It.* March style.

Alla Mente. *It.* Obsolete harmonic system of thirds and fifths, based on plain song.

Alla Militare. *It.* Military style.

Alla Moderna. *It.* In modern manner.

All' Antico. *It.* "In ancient style."

Alla Russo. *It.* Russian style.

Allargando. *It.* Increased volume and dignity with decrease in time.

Alla Scozzese. *It.* Scotch style.

Alla Siciliana. *It.* Sicilian style.

Alla Zoppa. *It.* SYNCOPATED.

Allegranti (Maddelena) sang sop. in opera and oratorio from debut, Venice, 1771 to 1799.

Allegramente. *It.* Gaily.

Allegrettino. *It.* Slower than allegretto.

Allegretto. *It.* Slower than allegro but faster than andante.

Allegri (Gregorio) composed a famous Miserere for the Sistine Chapel, where he was a singer. B. 1580, Rome; entered the Church; d. Feb. 18, 1652.

Allegro. *It.* "Cheerful." Quick tempo between andante and presto, generally modified by other musical terms.

Alleluia. *L.* Latin form of Hebrew Hallelujah, which means "Praise ye the Lord."

Allemande. *Fr.* Slow dance in common time popular in France from the reign of Louis XIV to that of Napoleon; movement in early suites and sonatas; the Deutscher Tanz in triple time; a German folk dance in 2–4 time.

Allen (Henry Robinson) composed "The Maid of Athens" and other popular ballads; sang bass opera rôles with success. B. Cork, 1809; d. Nov. 27, 1876.

Allentamento. *It.* Slowing down.

Allentato. *It.* Retarding.

Al Loco. *It.* Cancels direction to play an octave higher or lower.

Allison (Richard) composed a version of Psalms for four voices with accompaniment (1599), part songs, taught music in London during Elizabeth's reign.

Allison (Robert) sang in Chapel Royal, Eng., for twenty years, giving way to Humphrey Bache, Feb. 8, 1609.

Allonger l'Archet. *Fr.* Lengthening the bow stroke.

All 'Ottava. *It.* Indicates music to be performed an octave higher or lower than written.

All 'Unisono. *It.* In unison.

Almahide. The first opera to be sung in England wholly in Italian (Jan., 1710), anonymous, but in Bononcini's style; was performed the year of Handel's arrival in London, at the Haymarket.

Almenräder (Karl) improved and played bassoon, for which he also composed. B. Oct. 3, 1786, Ronsdorf, near Düsseldorf; d. Sept. 14, 1843.

Alpenhorn or **Alphorn** used by Swiss and other mountaineers; is constructed of wood and bark and gives only the tube's open tones and harmonics.

Alphabet. The letters used in music as they occur in the natural scale are C, D, E, F, G, A, B. The oldest harps and shepherd pipes are believed to have had seven tones, to which the Greeks gave the names of letters, A being the lowest. Greek notation became highly complicated with the development of the MODES and Pope Gregory the Great changed church notation, again employing the first seven letters, indicating the lower octave by capitals, and the upper by small letters. Notes were gradually added to the lower A, and when the modern SCALE was adopted in the 16th century, the lowest tone had become C instead of A. In addition, Germans use H for B natural, B for B flat.

Al Rigore di Tempo. *It.* In strict time.

Al Segno. *It.* To the sign.

Alsager (Thomas Massa) promoted chamber music, etc. B. Cheshire, 1779; d. London, Nov. 15, 1846.

Alt. *Ger.* Alto, high. Notes in alt begin with g above the treble staff; those an octave higher are in altissimo.

Alta. *It.* High, higher.

Altenburg (Johann Casper) became famous as trumpeter; d. 1761. **Johann Ernst** wrote a book on the trumpet, on which he was a celebrated

performer. B. 1736, Weissenfels, son of Johann Casper; d. May 14, 1801, Bitterfeld.

Altenburg (Michael) composed and arranged church music. B. May 27, 1584, Alach, near Erfurt; pastor at Erfurt; d. Feb. 12, 1640.

Alterata. *L.* Scales containing notes other than those in church modes.

Alteratio. *L.* In obsolete notation, doubling length of a note.

Alterato. *It.* Altered or augmented.

Altéré. *Fr.* Altered.

Alternamente. *It.* Alternating.

Alternativo. *It.* A trio; a passage which may be played two ways.

Altgeige. *Ger.* The VIOLA.

Altieramente. *It.* Proudly.

Altisono. *It.* High sounding.

Altissimo. *It.* Highest.

Altista. *It.* Alto singer.

Altès (Ernest Eugène) conducted at Paris Opéra, 1879–1887; played violin in Conservatoire orchestra; composed. B. Mar. 28, 1830, Paris; d. July, 1899. **Joseph Henri** won celebrity as flautist. B. Rouen, 1826, brother of ERNEST EUGÈNE; d. Paris, 1895.

Althorn. Tenor of the SAXHORN.

Altnikol (Johann Christoph) played organ and composed, studied with Sebastian Bach, whose daughter Elizabeth J. F. he married. B. Berna; d. Naumberg, July, 1759.

Alto. *It.* The highest male voice or counter tenor, extended to include the falsetto tenor register, sung by alti naturali or castrati. The term is less properly applied to low voices of boys and CONTRALTO voices of women.

Alto Basso. *It.* Obsolete Venetian stringed instrument.

Alto Viola. *It.* The VIOLA.

Altra Volta. *It.* Obsolete synonym for encore.

Alvary (Max) achieved fame as singer of Wagnerian ten. rôles. B. Düsseldorf, May 3, 1858; son of Andreas Achenbach; d. Nov. 7, 1898, Thuringia.

Alwood (Richard) composed church music, 16th century.

Alzamento di Mano. *It.* Up beat of the hand in conducting.

Alzando. *It.* Raising, elevating.

Amabile. *It.* Lovely.

Amabilità, con. *It.* Gently, tenderly.

Amarevole. *It.* Sad.

Amarezza, con. *It.* With sadness.

Amarissimamente. *It.* Very bitterly.

Amarissimo. *It.* In mournful style.

Amateur. *Fr.* One who devotes himself to art for the love of it, not for pay.

Amati. Celebrated Cremonese family of violin makers, of patrician origin, whose instruments are among the best in the world to-day, and who may be said to have fixed the form of that instrument. **Andrea** made violins, tenors, and 'cellos, probably studied with GASPAR DA SALO or MAGGINI. B. 1520; d. 1611. **Nicolo,** his younger brother, made basses from 1568 to 1635. **Antonio,** son of Andrea, improved on his father's work, 1550–1638; and **Geronimo,** his brother, developed instruments of superior quality and larger pattern, 1551–1635. **Nicolo,** son of Geronimo, without altering the Amati model, improved the qualities of his instruments, and was the teacher of ANDREA GUARNIERI and ANTONIO STRADIVARI. He made tenors and 'cellos, and a larger type of violins now called "Grand Amatis." B. Sept. 3, 1596; d. Aug. 12, 1684. **Geronimo,** son of Nicolo, was the last and least important of the family. B. 1649; d. 1740.

Amber Witch. W. V. Wallace's four-act romantic opera to text by H. F. Chorley, was first produced in London, Feb. 28, 1861.

Ambira. African cylindrical drum with wood or iron vibrating tongues.

Ambitus. *L.* The compass of a church tone.

Ambo. Platform from which the choir sang in ancient Greek churches.

Ambrogetti (Giuseppe) sang buffo rôles at Paris and London operas from 1807 to 1821, and is said to have become a monk.

Ambros (August Wilhelm) wrote a history of music regarded as the most authoritative in German, numerous essays, composed, lectured at Prague University. B. Nov. 17, 1816, Mauth, Bohemia; d. Vienna, June 28, 1876.

Ambrose, St. (Ambrosius) became bishop of Milan and established the form of plain song for use in his cathedral called Ambrosian. B. Treves, 333; d. Milan, April 4, 397.

Ambrosian Chant was promulgated at the cathedral of Milan by St. Ambrose, 384, and is characterized as highly impressive in the "Confessions of St. Augustine," but finally became merged in the vast collection of GREGORIAN plain song, by which only it can be judged. It has been believed, though unproven, that St. Ambrose used only the four "authentic" Greek modes, which are included as the first, third, fifth, and seventh of those approved by ST. GREGORY THE GREAT. Besides the chant, St. Ambrose included in the services a number of hymns, among them "Eterna Christi munera," and "Veni Redemptor Gentium," and eight others which he wrote himself, thus deserving to be called "The Father of Christian Hymnology."

Ambrosian Hymn. The Te Deum is so called because its authorship has generally been attributed to St. Ambrose.

Ambubajae. *L.* Strolling Syrian minstrels.

Ambulant. *Fr.* Strolling musician.

Âme. *Fr.* Sound post.

Amen. *Heb.* "So be it."

American Organ or **Melodeon.** A free reed instrument in which the air is drawn in by suction instead of forced out by pumping, as in the harmonium. Owing to a difference in the reeds, the tone is softer than in the harmonium, but more uniform. The instruments are often provided with two manuals, pedals, and the stops, named like those of the organ, diapason, principal, hautboy, gamba, flute, and may be governed by an automatic swell, and the vox humana, which gives a tremulous quality. Mason & Hamlin, of Boston, perfected the instrument about 1860, although its principle was discovered in Paris in 1835.

A Mezza Aria. *It.* Partaking of the nature of both aria and recitative.

Amicis, de (Anna Lucia) sang sop. in opera, 1763, London, to 1789; Johann Christian Bach composed for her. B. 1740, Naples.

Amicis, de (Domenico) sang with Anna Lucia de Amicis in 1763 in London.

Amilie. W. M. Rooke's three-act romantic opera to book by J. T. Haines; was produced at Covent Garden, London, Dec. 2, 1837.

Ammon (Blasius) composed church music. B. the Tyrol; chorister to Archduke Ferdinand of Austria; studied in Venice; became a monk; 16th century.

Amner (John) published hymns for voices and viols; organist at Ely Cathedral until his death, 1641.

Amner (Ralph) sang bass in the Chapel Royal, Eng.; d. Mar. 3, 1664.

A Moll. *Ger.* A minor.

Amore, con. *It.* Lovingly, tenderly.

A Moresco. *It.* Moorish style.

Amorevole. *It.* Affectionately.

Amorevoli (Angelo) sang in opera, Dresden and London. B. Venice, Sept. 16, 1716; d. Dresden, Nov. 15, 1798.

Amoroso. *It.* Lovingly.

Amor-Schall. Obsolete horn invented by Koelbel, 1760.

Amplitude of Vibration. Distance between either end of the journey of a vibrating particle and its point of rest.

Ampollosamente. *It.* Pompous, bombastic.

Ampolloso. *It.* Inflated style.

Ampoulé. *Fr.* Bombastic.

Amusement. *Fr.* Light composition.

Anabasis. *Gr.* Succession of ascending tones.

Anabathmi. *Gr.* Antiphons in the Greek Church for the Psalms called Graduals in the Roman, and Songs of Degrees in the Anglican,

Anakampsis. *Gr.* Succession of descending tones.

Anakara. *Gr.* Ancient form of kettle drum.

Anakarista. *Gr.* Drummer.

Anacker (August Ferdinand) founded the Singakademie, Freiberg; sang, taught music, composed. B. Freiberg, Oct. 17, 1790; d. Aug. 21, 1854.

Anacreon. Luigi Cherubini's two-act opera-ballet to text by Mendouze was first performed at the Paris Opéra, Oct. 4, 1803. The overture is still played.

Anacreontic Society, composed of aristocratic London amateurs, gave vocal concerts in the latter part of the 18th century.

Analysis published with a concert programme is meant to enable amateurs to follow the music understandingly. The delightful analyses written by Philip Hale for the Boston Symphony Orchestra are examples which will be familiar to many, but the practice has now spread to Chicago, Cincinnati, Pittsburg, Philadelphia, New York, — in fact wherever symphony concerts are regularly performed. Professor Thomson, of the University of Edinburgh, was first to write programme analyses in English, 1841. Analyses of particular works in pamphlet form are common everywhere. Wagner wrote one on the Ninth Symphony, Liszt on "Tannhauser" and "Lohengrin."

Anapest. Metrical foot composed of two short syllables and one long syllable.

Anche. *Fr.* Reeds used in mouthpieces of woodwind instruments.

Ancia. *It.* Reeds.

Ancient Concerts conducted under the auspices of the English court, from 1776 to June 7, 1848, were valuable as a means of diffusing musical knowledge, and brought together the best soloists and orchestras and choruses obtainable in London. Twelve concerts were given annually, to which a thirteenth was added in support of a musical charity. The library accumulated by the society has become the property of the Royal College of Music.

Andacht, mit. *Ger.* With devotion.

Andächtig. *Ger.* Devotionally.

Andamento. *It.* Fugue subject in two contrasted parts; episode.

Andante. *It.* Indicates time slower than allegretto but faster than larghetto; slow movement in symphony, sonata, or an independent piece.

Andantino. *It.* Properly indicates time slower than andante, but has come to mean somewhat faster.

Andare. *It.* To move; **Diritto,** directly; **In Tempo,** in time.

Ander (Aloys) sang ten. in opera, favourite of Meyerbeer. B. Oct. 13, 1817, at Liebititz, Bohemia; d. Wartenberg, Dec. 11, 1864.

Andersen (Karl Joachim) composed for flute and orchestra, conducted palace orchestra, Copenhagen, a founder of the Berlin Philharmonic Society. B. April 29, 1847, Copenhagen; add. Copenhagen.

Anderson (Lucy) first woman pianist to play at London Philharmonic concerts, taught Queen Victoria and her children. B. Bath, Dec., 1790; daughter of John Philpot; m. George F. Anderson, 1820; d. Dec. 24, 1878.

André (Johann) composed thirty operatic works, songs; directed music at Doebblin Theatre, Berlin; established publishing house at Offenbach; founded musical family bearing his name. B. Offenbach, Mar. 28, 1741; d. June 18, 1799. **Johann Anton** published complete thematic catalogue of Mozart's works; wrote on theory and the violin; taught and composed; improved the business of his father JOHANN, by alliance with Senefelder, who invented lithography. B. Offenbach, Oct. 6, 1775; d. April 6, 1842. **Johann August** published "Universal Lexikon der Tonkunst" of Schladebach and Bernsdorf. B. Mar. 2, 1817; son of JOHANN ANTON; d. Oct. 29, 1887. **Johann Baptist** became chapelmaster to Duke of Bernburg. B. Mar. 7, 1823; son of JOHANN ANTON; d. Dec. 9, 1882. **Julius** wrote "A Practical Organ School," etc. B. June 4, 1808; son of JOHANN ANTON; d. April 17, 1880. **Karl August** opened Frankfort branch of the house of

André, added piano factory called "Mozarthaus," published "Pianoforte-making, its History, etc.," 1855. B. June 15, 1806; son of JOHANN ANTON; d. Feb. 15, 1887.

André Chenier. Umberto Giordano's four-act opera was first performed in 1896 at La Scala, Milan. It is based on incidents in the life of Marie André Chenier, a French poet born at Constantinople, 1762, and guillotined July 25, 1794, three days before the close of the Terror. After serving in the army and diplomatic corps, Chenier had thrown himself with enthusiasm into the French Revolution, but finally alarmed by its excesses, he attacked Robespierre, who ordered his imprisonment. The action opens in the year 1789 in the Château of Count de Coigny. The next three acts take place in Paris, and the opera closes as Chenier passes through the courtyard of the prison of St. Lazare on his way to the scaffold, accompanied by Madeleine de Coigny, who has elected to die with him. In the revival at the Manhattan Opera House, New York, 1908, M. Bassi sang the name part, and Mme. Eva Tetrazzini-Campanini that of Madeleine.

Andreoli (Giuseppe) played double bass in La Scala and taught in Milan Conservatory. B. Milan, July 7, 1757; d. Dec. 20, 1832.

Andreoli (Evangelista) played organ and taught at Mirandola, Italy. B. 1810; d. June 16, 1875. **Guglielmo** played piano with notable success. B. Mirandola, April 22, 1835; son of EVANGELISTA; d. Nice, Mar. 13, 1860. **Carlo** taught piano at Milan Conservatory, and played in concert with success. B. Mirandola, Jan. 8, 1840; son of EVANGELISTA; add. Milan.

Andrevi (Francesco) wrote on theory, composed church music, directed in Barcelona, Valencia, Seville, and Bordeaux. B. Nov. 16, 1786, Lerida, Catalonia; d. Barcelona, Nov. 23, 1853.

Androt (Albert Auguste) composed a Requiem, etc., won prix de Rome at Paris Conservatoire with "Alcyone." B. Paris, 1781; d. Aug. 19, 1804.

Anelantemente. *It.* Ardently.

Anelanza. *It.* Short of breath.

Anemochord. Improved Æolian harp invented by Jacob Schnell, Paris, 1789.

Anemometer. Wind gauge.

Anerio (Felice) composed for Sistine Chapel. B. Rome, about 1560; d. 1630. **Giovanni Francesco** composed sacred music in all forms. B. Rome, about 1567, brother of FELICE; d. 1620.

Anesis. *Gr.* From high to low pitch; lowering pitch of strings.

Anet (Baptiste) published violin sonatas, studied with Corelli, became virtuoso violinist. B. Paris; d. Luneville, 1755.

Anfangsritornell. *Ger.* Prelude.

Anfangsgründe. *Ger.* Elementary principles.

Anfossi (Pasquale) composed 46 operas; directed music at St. John's Lateran, Rome. B. Naples, 1736; d. Feb. 1797.

Angelica. *Ger.* Vox Angelica.

Angélique. *Fr.* Vox Angelica.

Anglaise. *Fr.* English; the English country dance.

Anglico. *It.* English; the English country dance.

Anglebert, d' (Jean Henri) became chamber musician to Louis XIV, published "Pièces de Clavecin," Paris, 1689.

Angore. *It.* Anguish.

Angosciamento. *It.* Sorrowfully.

Angosciosissimamente. *It.* With extreme anguish.

Anhang. *Ger.* Coda.

Anima, con. *It.* With animation.

Animato. *It.* Spiritedly.

Animosamente. *It.* Energetically.

Animuccia (Giovanni) "Father of the Oratorio"; friend of St. Filippo Neri; composed the "Laudi" of which oratorio was the development, to be sung at the Oratorio of St. Filippo; preceded Palestrina as music director of the Vatican. B. Florence, about 1500; d. Rome, 1571. **Paolo** composed madrigals; directed music at the Lateran, 1550–52. Brother of GIOVANNI; d. Rome, 1563.

Anklang. *Ger.* Harmony, accord.

Anklingen. *Ger.* In tune.

Anlage. *Ger.* Sketch or outline.

Anlaufen. *Ger.* To swell.

Anleitung. *Ger.* Preface or instruction.

Anmuth. *Ger.* Sweetness, grace.

Anonner. *Fr.* To stumble or blunder.

Anna Amalia (Duchess of Saxe-Weimar) composed music for Goethe's "Erwin und Elmire" and encouraged music at her court. B. Brunswick, Oct. 24, 1739; d. April 10, 1807.

Anna Amalia (Princess of Prussia) composed and played clavier, sharing musical taste of her brother FREDERICK THE GREAT. B. Nov. 9, 1723; d. Berlin, Mar. 30, 1787.

Anna Bolena. Gaetano Donizetti's opera, to book by Romani, was first performed at Milan, Dec. 26, 1830, and later in other European cities.

Annibale (Padovano) composed church music and madrigals, became organist of St. Mark's, Venice, and chapelmaster to Archduke Carl of Austria. B. Padua, 1527; d. about 1604.

Annibali (Domenico) sang sopranist rôles in opera under Handel, London, 1736–37.

Ansatz. *Ger.* Attack; embouchure.

Anschlag. *Ger.* "Touch," as of keyed instruments.

Anschwellen. *Ger.* Swell.

Ansingen. *Ger.* Greeting in song.

Ansprechen. *Ger.* Singing or intoning.

Anstimmen. *Ger.* Sounding or speaking.

Anstimmung. *Ger.* Sound or intonation.

Answer. Repetition of a theme proposed by another voice or instrument.

Antecedent. Fugal theme for imitation or answer.

Antegnati (Costanzo) composed church music. B. 1557, of Brescian family famous as organ builders in 15th and 16th centuries.

Anthems are required to be sung by the ritual of the Anglican Church at morning and evening prayer by the choir, and consist of selections from the Psalms, other portions of the Scripture, or the Liturgy, set to music for solo voice or voices, with or without organ or instrumental accompaniment. Permission to sing hymns in church was issued by Elizabeth early in her reign, and the anthem is a strictly English development of ecclesiastical music, although the Wechselgesang of the Germans, the Antifona of the Italians, and the Antienne of the French resemble it, having common origin in the MOTET. Full anthems are sung wholly by chorus, with or without organ accompaniment. Verse anthems begin with solo passage or verse. Solo anthems are sung by solo voice, but with chorus at the conclusion, even though only for the "Amen." Full and verse anthems have passages for solo voices, but begin and end with chorus. Instrumental anthems are those accompanied by other instruments than organ. Nearly every English composer and many of other nationalities have tried this form of composition which is, therefore, rich in variety and in treatment, and reflects with peculiar truth the taste of each succeeding generation — even that of the Commonwealth period, when the anthem was reduced to the simplest form of psalm singing.

Anthema. *Gr.* Music with dancing.

Anthologium. *Gr.* Antiphonary or antiphons with musical setting.

Anthropoglossa. *Gr.* Vox Humana.

Anticipation introduces notes or parts of chords before the chord itself is sounded.

Antico. *It.* Ancient.

Antienne. *Fr.* Antiphon; anthem.

Antifona. *It.* Antiphon; anthem.

Antigone. Felix Mendelssohn's music to Sophocles' tragedy, consisting of an introduction and seven numbers, was first performed at Potsdam, Oct. 28, 1841.

Antinori (Luigi) sang ten. at London opera, 1725–26. B. Bologna, about 1697.

Antiphon. *Gr.* Originally sounds in octaves, was applied to the practice which grew up in the church of An-

tioch, 2d century, of having the Psalms sung in alternate verses by distinct choirs of men, and of women and children. The term also applies to short scriptural sentences sung before and after the Psalms or Canticles and appropriate to the church season; to collections of Versicles and Responses; to anthems, on the theory that the English word was corrupted from the Latin antiphona.

Antiphonal. *L.* A collection of antiphonals; **Missarum,** to be sung at Mass (now called Graduale or Cantatorium); **Responsoriale,** to be sung at Hours or Breviary offices.

Antiquis, d' (Giovanni) edited "Villanelle alla Napolitana," Venice, 1574, to which he contributed madrigals.

Anwachsend. *Ger.* Crescendo.

A Piacere. *It.* At pleasure as to time.

Aperto. *It.* Use damper pedal.

Apfelregal. *Ger.* An obsolete organ stop.

Aplomb. *Fr.* Steadily.

A Poco. *It.* By little; **Piu Lento,** more slowly; **Piu Mosso,** more rapidly.

Apollo-Lyra. An improved PSALMMELODICON.

Apollonicon. An automatic organ with 1900 pipes and 45 stops, which imitated orchestral instruments, on which six performers could play in the ordinary way. It was invented by John Henry Völler, of Hesse Darmstadt, and set up in London by Flight and Robson, 1817, and employed for concert purposes until 1840.

Apotome. *Gr.* Major semitone.

Appassionato. *It.* With passion or feeling.

Appassionata. Beethoven's superb sonata, Op. 57, was so named by the publisher, Cranz, or at any rate not by Beethoven himself.

Appenato. *It.* With suffering or grief.

Applicatur. *Ger.* Fingering.

Appoggiando. *It.* Leaning on; drawn out.

Appoggiato. *It.* Notes which suspend resolution.

Appoggiatura. *It.* "To lean upon." An ornamental note, either short or long, which takes its time from the principal note, in the one case too brief to be accented, in the other played louder than the principal note. The same rules apply to double appoggiatura.

Aprile (Giuseppe) sang con. at the principal European opera houses; taught Cimarosa and others; wrote a system of solfeggi still used, and composed songs. B. Apulia, Oct. 29, 1738; d. 1814.

A Prima Vista. *It.* At first sight.

A Punta d'Arco. *It.* With the bow's point.

Apthorp (W. Foster) wrote "Hector Berlioz," "Opera and Opera Singers"; criticism; taught theory. B. Boston, Oct. 24, 1848; Harvard, '69; studied with J. K. Paine and B. J. Lang; add. Boston.

À Quatre Mains. *Fr.* For four hands.

À Quatre Seuls. *Fr.* For four soloists.

À Quatre Voix. *Fr.* For four voices.

A Quattro Mani. *It.* For four hands.

A Quattro Soli. *It.* For four soloists.

A Quattro Voci. *It.* For four voices.

Arabesque. In Arabic style; a graceful composition in rondo fashion.

Araja (Francesco) composed "Procris and Cephalus" for Empress Elizabeth, 1755, the first opera sung in the Russian language; chapelmaster at St. Petersburg, 1734–1759. B. Naples, 1700; d. 1770.

Aranaz (Pedro) composed church music, conducted at Cuença Cathedral. B. Soria, Spain; d. Cuença, 1825.

Arbeau (Thoinot) nom de plume of Jehan Tabourot, a French priest who wrote a dialogue on dancing reprinted in Paris, 1888, which contains many tunes with appropriate words; 16th century.

Arbitrio. *It.* Will, pleasure.

Arbós (E. Fernandez) taught violin at the Royal Conservatory, Madrid; studied with Joachim; leader of Berlin

Philharmonic Society; composed "El Centro de la Tierra," comic opera played Madrid, Dec. 22, 1895. Taught violin, Royal College of Music, London. B. Madrid, Dec. 25, 1863; add. London.

Arcadelt (Jacob) composed madrigals and church music; taught singing at St. Peter's, Rome; chapelmaster to Cardinal Lorraine. B. Netherlands, 1514; d. Paris.

Arcato. *It.* Play with bow.

Arched Viall. Variety of hurdy-gurdy.

Archer (Frederick) composed "King Witlaf's Drinking Horn" and other cantatas; wrote "The Organ," "The College Organist"; conducted Pittsburg Orchestra, 1895–98, Boston Oratorio Society, 1887; organist Plymouth Church, Brooklyn, etc. B. June 16, 1838, Oxford, Eng., studied London, Leipsic; d. Pittsburg, 1901.

Archet. *Fr.* The bow.

Archicembalo. Cembalo having enharmonic scale, long obsolete.

Archlute. Large double-necked lute or theorbo, having eight or ten single strings on one neck and seven or eight on the other, used for lowest part of accompaniment; 17th century.

Arco. *It.* The bow.

Arditezza, con. *It.* Boldly.

Arditi (Luigi) composed "Il Bacio," a vocal waltz, conducted opera at New York Academy of Music, London Covent Garden, etc.; also composed operas "I Briganti," "Il Corsaro," "La Spia." B. Crescentino, Piedmont, July 16, 1822; studied violin Milan Conservatory; d. Brighton, Eng., May 1, 1903.

Ardito. *It.* Bold, energetic.

Aretinian Syllables. Ut, Re, Mi, Fa, Sol, La, by which Guido Aretino or d'Arezzo designated the hexachord tones.

Arens (Franz Xavier) conducted "People's Symphony Concerts," New York; played organ, taught, and composed. B. Germany, Oct. 28, 1856; studied with his father and Rheinberger; add. New York.

Arensky (Antony Stephanovich) composed "A Dream on the Volga," "Raphael," "Nal and Damayanti," symphonies, songs; wrote on theory, ranked with "Young Russian" school. B. Novgorod, July 31, 1861; d. St. Petersburg, Mar., 1906.

Arghool. Crude form of clarinet still popular in Egpyt.

Argus (Henri) taught solfeggio in Paris Conservatoire. B. 1749; d. 1798. **Joseph** composed vocal and instrumental music published in London.

Argyll Rooms were famous as the scene of the best London concerts from about 1800 to 1829. They were located first on Argyll, and then on Regent Street.

Aria. *It.* Air or melody, now applied to the elaborate solo passages for voice in opera or oratorio. Arias are of many kinds: **D'Abilità,** for display of skill; **Buffa,** humorous; **Cantabile,** flowing gracefully; **Concertante,** in concert form; **Di Bravura,** ornate and difficult; **Fugata,** in fugal style; **Parlante,** suitable for declamation; **Portamento,** with long swelling notes; **Senza Accompagnamento,** with no accompaniment; **Tedesca,** with obligatory accompaniment.

Ariane et Barbe Bleue. Paul Dukas' opera to text by Mæterlinck was first performed at the Paris Opéra Comique, 1907, and the following year with equal success at the Vienna Folks Opera. Ariane is the sixth wife of Bluebeard, to whom he entrusted seven keys, but with the prohibition that she should not open the seventh door. Naturally she finds the golden key to that door most alluring. Critics were of the opinion that Dukas had studied the methods of Wagner, Debussy and Strauss to advantage, and highly praised the consequent close relationship of text and score, especially when Ariane opens the doors in succession, and the flash of the gems they contain is accompanied by brilliantly effective orchestration.

Arietta. *It.* Diminutive of aria.

Arioso. *It.* To be sung in aria style; combining the free declamation of recitative with the smoothness of aria.

Ariosti (Atillio) composed fourteen operas and "Muzio Scaevola" jointly with Handel and Bononcini, oratorios

and cantatas; conducted opera; played viol d'amore; dispensed from holy orders to devote himself to music. B. 1660; eclipsed by Handel; retired 1728.

Armer la Clef. *Fr.* Adding the signature to the clef.

Armes (Philip) composed "Hezekiah," "St. John the Evangelist," and "St. Barnabas"; organist Durham Cathedral; professor of music, Durham University. B. Norwich, Aug. 15, 1836; d. Feb. 10, 1908.

Armide. Christoph Willibald Gluck's opera to the text written by Philip Quinault for Lulli nearly a century earlier, was first performed at the Académie Royale, Sept. 23, 1777, and was regarded by the composer as his greatest work. The book is founded on an episode in Tasso's "Jerusalem Delivered," and the scene is accordingly laid in Damascus, 1099. Armida, queen and enchantress, has the Crusaders at her feet with the exception of Rinaldo, a valiant knight temporarily in disgrace with his leader, Godfrey of Bouillon, because of another's misdeed. Warned to avoid Armida's snares by his friend Artemidor, Rinaldo, finding himself in a lovely spot, is lulled to sleep by exquisite music, and thus falls into the power of Armida, who wishes to kill him, but instead falls in love with him. Rinaldo is not insensible to her charms, but Godfrey has sent two knights to bring him back to camp. Despite Armida's witchcraft, the warriors succeed in reaching Rinaldo, and he determines to return with them. Vainly Armida urges him to stay, and when he leaves, in her despair, she converts her beautiful domain into a desert.

Armingaud (Jules) wrote for violin and established string quartet which developed into the "Société Classique"; played violin in Paris Opéra. B. Bayonne, May 3, 1820; d. Feb. 27, 1900.

Armourer of Nantes. Michael William Balfe's opera to text by J. V. Bridgeman, based on Hugo's "Mary Tudor," was first performed at Covent Garden, London, Feb. 12, 1863.

Armoneggiare. *It.* To harmonize.

Armonia. *It.* Harmony.

Armonica. *It.* Glasses attuned to the diatonic scale on which tones are produced by friction; "the musical glasses" of Ben. Franklin, Pickeridge, and M. Delaval; the accordion.

Arne (Michael) composed "The Fairy Tale," "The Belle's Stratagem," and other operas, songs, and conducted. B. 1740, son of DR. ARNE; d. Jan. 14, 1786.

Arne (Dr. Thomas Augustine) first introduced female voices in oratorio choirs; chiefly known in these days for his setting of Shakespeare's songs and his charming ballads, but was one of England's most prolific dramatic composers. His music to the Dalton adaptation of Milton's "Comus" won instant recognition, Drury Lane, 1738; he reset Congreve's "Judgment of Paris"; composed the music to "Alfred," including the famous song "Rule Britannia"; reset Metastasio's "Artaserse," having translated the libretto into English; composed "Love in a Village" (ballad opera), "Judith" and "Abel" (oratorios), etc. He was the author of "The Contest of Beauty and Virtue," "The Guardian Outwitted," and "Phœbe at Court," as well as the composer. Arne was largely self-taught in music, his father having intended him for the law, entering him at a solicitor's after a course at Eton. He undertook the instruction of his sister, afterwards the celebrated actress, Mrs. Cibber. This enabled her to sing in "Amelia," Lampe's opera, 1732, and it was at her suggestion that Arne wrote new music for Addison's "Rosamond," in which she sang the principal rôle. B. Mar. 12, 1710, London; d. Mar. 5, 1778.

Arnold (Johann Gottfried) composed for and played 'cello. B. Feb. 15, 1773, Niedernhall, Würtemberg; d. July 26, 1806.

Arnold (Dr. Samuel) composed 43 operas and dramatic pieces between 1765 and 1802; organist and composer to Chapel Royal, Eng.; conducted latter concerts of Academy of Ancient Music. B. Aug. 10, 1740, London; d. Oct. 22, 1802.

Arnold (Richard) organized string quartet; concertmeister New York Philharmonic Society and the Thomas Orchestra. B. Eulenberg, Jan. 10, 1845; pupil Felicien David; add. Brooklyn.

Arnoldson (Sigrid) sang sop. at Paris Opéra Comique, in Russia, and New York. B. Stockholm, 1865; studied with Maurice Strakosch; debut Moscow, 1886; add. Paris.

Arnould (Madeleine Sophie) created the name part in Gluck's "Iphigénie"; was celebrated wit. B. Feb. 14, 1744, Paris; d. 1803.

Arpa. *It.* The harp.

Arpa Doppia. *It.* Double harp.

Arpanella. *It.* A little harp.

Arpége. *Fr.* Arpeggio.

Arpeggiando. *It.* In arpeggios.

Arpeggiare. *It.* To break a chord.

Arpeggiatura. *It.* Series of arpeggios.

Arpeggio. *It.* "In harp style"; broken chord, that is, a chord of which the notes are struck successively, not sounded together.

Arpeggione. Obsolete six-stringed instrument resembling both guitar and 'cello, played with a bow.

Arpicordo. *It.* Harpsichord.

Arrangement. The adaptation of a composition for performance by other instruments or voices than originally intended.

Arranger. *Fr.* To arrange.

Arriaga y Balzola (Juan Crisostomo Jacobo Antonio) composed three string quartets, a symphony, an overture. B. Bilboa, Spain, Jan. 27, 1806; studied at Paris Conservatoire; d. Feb., 1825.

Arrigoni (Carlo) published "Cantate da Camera," in London, 1732; lutenist. B. Florence; engaged with Porpora in opposition to Handel's operas in London; d. Tuscany about 1743.

Arsis. *Gr.* "To lift." Upward movement of the voice in song, or the hand in beating time, opposed to THESIS.

Artaria & Co. publish music in Vienna, where the house was founded, 1750, by Cesare, Domenico, and Giovanni Artaria, brothers, who sprang from Blevio, Lake Como. Their sons set up the first music printing press known in Vienna, 1776. Works of Haydn, Mozart, Beethoven, etc., bear the Artaria imprint. C. August and Dominik Artaria are the present heads of the house.

Artaxerses. Dr. Thomas Augustine Arne's three-act opera to his own translation of Metastasio's "Artaserse" was first produced Feb. 2, 1762, at Covent Garden, London. It was a favourite for many years and was revived in Dublin, 1877.

Arteaga (Stefano) wrote an historical work on Italian opera; member Society of Jesus. B. Madrid, 1750; d. Oct. 30, 1799.

Art. *Ger.* Kind, species, quality.

Art of Fugue. Sebastian Bach's book (Die Kunst der Fuge), teaches by examples, giving 14 fugues; completed 1749, the year of his death.

Arthur (Alfred) composed three operas, etc., directed Cleveland School of Music, and conducted Vocal Society. B. Oct. 8, 1844, near Pittsburg; studied Boston; add. Cleveland, Ohio.

Articulation. Distinct pronunciation in song; production of correct tone by proper adjustment of lips or fingers to an instrument.

Artôt (Alexandre Joseph Montagney) composed for and played violin. B. Jan. 25, 1815, Brussels, son of MAURICE; d. July 20, 1845.

Artôt (Marguérite Josephine Désirée) sang first mez. sop. and then sop. rôles in opera, 1858–87; taught in Berlin; pupil of Viardot-Garcia; m. Padilla y Ramos, bar. B. Paris, July 21, 1835; d. Apr., 1907.

Artôt (Maurice) played horn; family name Montagney, assumed that of Artôt, afterwards borne by all the family; m. daughter of Adam Ries. B. 1772; d. 1829.

Artusi (Giovanni Maria) composed; combated musical reforms of his day; canon of San Salvatore, Venice; d. Aug. 18, 1613.

As. *Ger.* A flat.

Asantchewsky, von (Michael) accumulated large musical library; composed; directed St. Petersburg

Conservatory, 1870–76. B. Moscow, 1838; d. Moscow, Jan. 24, 1881.

Ascaulos. *Gr.* Bagpipe.

Aschenbrenner (Christian Heinrich) composed chamber music; chapelmaster to Duke of Merseburg. B. Dec. 29, 1654, Altstettin; d. Jena, Dec. 13, 1732.

Ascher (Joseph) composed salon pieces; court pianist to Empress Eugénie. B. Groningen, Holland, June 4, 1829; d. June 20, 1869, London.

As Dur. *Ger.* A flat major.

Ashantee Trumpet. Horn made of an elephant's tusk.

Ashdown (Edwin) publishes music, London; succeeded Wessel & Co.

Ashe (Andrew) played flute; conducted Bath, Eng., concerts, 1810–22. B. Lisburn, Ireland, 1759; m. Miss Comer, singer; d. Dublin, 1838.

Ashley (John) directed "Lent oratorios," Covent Garden, London; played bassoon. D. Mar. 2, 1805. **General Charles** played violin. B. 1770, son of JOHN; d. Aug. 21, 1818. **Charles Jane,** with help of his brother "the General," continued his father's oratorio concerts; became secretary, Royal Society of Musicians; charter member the Glee Club, 1793, and Philharmonic Society; owner of Tivoli, Margate. B. 1773; d. Aug. 29, 1843. **John James** taught singing; played Covent Garden organ. B. 1772, son of JOHN; d. Jan. 5, 1815.

Ashley, of Bath (John) composed popular songs; played bassoon and sang at Bath for fifty years. D. 1830.

Ashton (Algernon B. L.) taught piano at Royal College of Music, London; composed "English Dances." B. Durham, Dec. 9, 1859; add. London.

Ashwell (Thomas) composed masses and songs, Eng., 16th century.

Asioli (Bonifacio) wrote valuable books on theory; composed masses and a concerto when under age of eight; composed for theatre, orchestra, etc.; censor at Milan Conservatory. B. Correggio, Aug. 30, 1769; d. May 18, 1832.

As Moll. *Ger.* A flăt minor.

Aspirare. *It.* To breathe audibly.

Aspiration. *Fr.* Dash above a note, shortening its duration; obsolete grace note.

Asprezza. *It.* Harshness.

Aspull (George) composed and played piano. B. Manchester, June, 1813; d. Aug. 19, 1832.

Assai. *It.* "Very," as allegro assai, very fast.

Assemblage. *Fr.* Rapid passages; double tonguing.

Assez. *Fr.* Enough; rather.

Assmayer (Ignaz) composed fifteen masses, the oratorios "Das Gelübde," "Saul und David," "Saul's Tod"; directed Vienna "Tonkünstler-Societät." B. Salzburg, Feb. 11, 1790; d. Aug. 31, 1862, Vienna.

Association Artistique was founded in Angers, France, for performance of orchestral music, 1875, and had given its 500th concert in 1902, at which time Count Louis de Romain, one of its founders, was president.

Assoluto. *It.* Absolute.

Assonance. Concord, agreeing in tone.

Aston (Hugh) composed church music and for virginal, Eng.; 16th century. Name also written Ashton, Austen, Aystoun.

Astorga, d' (Baron Emanuele) composed celebrated "Stabat Mater," the opera "Dafni." B. Naples, Dec. 11, 1681, son of Marquis Capece da Roffrano; d. Aug. 21, 1736, Bohemia.

A Suo Comodo. At one's leisure.

Atabal. Moorish drum.

À Table Sec. *Fr.* Sung unaccompanied.

A Tempo. *It.* In time.

A Tre. *It.* In three parts.

Attacca. *It.* Begin at once.

Attacco. *It.* A fugue theme for imitation.

Attack. Firmness and precision in beginning a passage constitute "good attack."

Attaque, Chef d'. *Fr.* Leader of the orchestra.

Athalia. George Frederick Handel's oratorio, to words by Humphreys, was completed June 7, 1733, first performed at Oxford, July 10 of that year, revived, London, 1845. It was composed after "Deborah," and is therefore Handel's third oratorio.

Athalie. Felix Mendelssohn's music, consisting of an overture, march, and six vocal numbers, to the Racine tragedy; was first performed completely in Berlin, Dec. 1, 1845.

Atkins (Ivor Algernon) played organ Worcester Cathedral, conducted "Three Choir Festivals," 1899 and 1902. B. Cardiff, Wales, Nov. 29, 1869; add. Worcester, Eng.

Attaignant (Pierre) published music in Paris, 16th century, printed from movable type invented by Pierre Hautin.

Attaque du Moulin. Alfred Bruneau's three-act opera to book by Louis Gallet, founded on the tale in Zola's "Soirées de Meudon," was first performed Nov. 23, 1893, at the Opéra Comique, Paris.

Attendant Keys. Relative keys.

Atterbury (Luffman) composed popular glees and the oratorio "Goliah"; musician to George III. D. Westminster, Eng., June 11, 1796.

Atto. *It.* Act.

Attore or **Attrice.** *It.* Actor or actress; principal singers in opera.

Attwood (Thomas) composed; played organ St. Paul's Cathedral, London; treasurer Philharmonic Society, 1813; taught Royal Academy of Music. B. London, Nov. 23, 1765; d. Mar. 24, 1838.

Aubade. *Fr.* Open air morning concert.

Auber (Daniel François Esprit) composed "La MUETTE DE PORTICI," which ranks with the greatest of French grand operas; the delightful opéra comique "FRA DIAVOLO," in all more than forty operas between 1811 and 1869; directed the Paris Conservatoire, but was so timid that he never conducted, nor even attended the performance of his own works. Born at Caen, Jan. 29, 1782, of a Norman family domiciled in Paris; he displayed a genius for music in childhood, composing songs when only eleven. Sent to London by his father to qualify for a business career, he was compelled to return in 1804 by the prospect of war. 'Cello concertos, which he wrote for his friend Lamarre shortly afterwards, introduced him as a promising composer, and when, in 1811, Cherubini heard a performance of "Julie," an opera which he composed for an amateur organization, he volunteered to teach him the technicalities of his profession. "Le séjour militaire," his first opera publicly performed, 1813, proved a complete failure, and it was not until six years later that he mustered courage to try again. "Le Testament" likewise failed, but in 1820 he struck the keynote of success with "La bergère Châtelaine," and formed an alliance with Scribe, the author of the books of all his other operas. Then followed in succession: "Emma," "Leicester," "La neige," "Vendôme en Espagne," with Hérold; "Les trois genres," with Boieldieu; "Le concert à la cour," "Leocadie," "Le Maçon," "Le Timide," "Fiorilla," "La muette de Portici," "La fiancée," "Fra Diavolo," "Le Dieu et la Bayadère," "La marquise de Brinvilliers" (with eight other composers); "Le philtre," "Le serment," "Gustave III," known also as "BALLO IN MASCHERA," "Lestocq," "Le cheval de bronze," "Actéon," "Les chaperons blancs," "L'ambassadrice," "Le domino noir," "Le lac des fées," "Zanetta," "Les DIAMANTS DE LA COURONNE," known in English as "The Crown Diamonds," "Carlo Broschi," "Le duc d'Orlonne," "La part du diable," "La Sirène," "La barcarolle," "Haydée," "L'enfant prodigue," "Zerline," "Marco Spada," "Jenny Bell," "MANON LESCAUT," "Magenta," "La Circassienne," "La fiancée du roi des Garbes," "Le premier jour de bonheur," "La rêve d'amour." "La Muette" (Masaniello), with its stirring pictures of revolt, is said to have provoked the Brussels riots which began with its performance in that city, Aug. 25, 1830. In 1829 Auber was elected to the Académie, and he was honoured by Louis Philippe and Napoleon III. His death, which may have been hastened by the disorders of the Commune, occurred May 13, 1871. See Ad. Kohut's memoir, 1895.

Aubert (Jacques) composed the opera "La Reine des Péris," much chamber music, played violin at Paris

Opéra and concerts spirituel; d. Belleville near Paris, May 19, 1753.

Aubert (Louis) succeeded his father at the Opéra, 1755, retired 1771. B. Paris, May 15, 1720, son of JACQUES.

Aubert (Pierre François Olivier) published instruction books and music for 'cello; played 'cello at Opéra Comique, Paris, 25 years. B. Amiens, 1763.

Audace, con. *It.* With audacity.

Audran (Edmond) composed many successful light operas, "Les noces d'Olivette," "La Mascotte," "Miss Helyett," "La Poupee"; church music and songs, played organ. B. April 11, 1842, Lyons; d. Paris, Aug. 16, 1901.

Auer (Leopold) succeeded Wieniawski as professor of violin at St. Petersburg Conservatory; violinist to the Czar, etc.; founded noted string quartet with Davidov. B. Veszbrem, Hungary, June 7, 1845; pupil of Joachim; add. St. Petersburg.

Aufgeweckt. *Ger.* Sprightly, brisk.

Aufhalten. *Ger.* Retard, suspend.

Aufhaltung. *Ger.* Suspension.

Auflage. *Ger.* Edition.

Auflösung. *Ger.* Resolution of a discord.

Auflösungzeichen. *Ger.* Signs of natural, sharp, or flat used in restoring notes affected by accidentals, or altering a key signature.

Aufschlag. *Ger.* Unaccented beat.

Aufstrich. *Ger.* With up bow.

Auftakt. *Ger.* The up beat.

Augarten, where Mozart gave a series of early morning concerts; where Beethoven and Bridgetower played the "Kreutzer Sonata" from manuscript, is a public garden in a Viennese suburb, opened to the populace by Emperor Joseph II, 1775. Concerts are no longer given there.

Augener & Co. publish music in London, having a catalogue of 6000 works; and "The Monthly Musical Record." The business was founded 1853.

Augmentation introduces a fugal or canon theme in notes twice the length in which it was originally proposed.

Augmented Interval. Raised a semitone above its normal value.

Auletes. *Gr.* Player on the aulos or flute.

Aulaeum. *L.* A theatre's curtain.

Auguez (Numa) sang bar. and taught singing, Paris Conservatoire. B. Saleux, Somme, 1847; d. Paris, Jan. 27, 1903.

Aulin (Tor) conducted Stockholm Philharmonic Society; founded Aulin string quartet. B. Stockholm, 1866; add. Stockholm.

Aulos. *Gr.* The flute, chief in importance of Greek wind instruments, but probably generic term for reed instruments as well.

Ausdruck. *Ger.* Expression.

Ausführung. *Ger.* Performance of a composition; its development by the composer.

Aushaltung. *Ger.* Duration of a tone.

Aushaltungszeichen. *Ger.* Pause.

Ausweichung. *Ger.* Modulation.

Authentic. Church MODES having all sounds within the octave of the final or keynote, and upon which others called PLAGAL were constructed.

Authentic Part. The portion of a scale between a note and its dominant; that between the dominant and superior tonic being called plagal.

Autos-Sacramentales. *Sp.* Early dramatic form akin to English mysteries and moralities, but with music and dancing added.

Auxcousteaux, d' (Arthur) composed church music; became master of the Ste. Chapelle, Paris. B. Beauvais, Picardy; d. 1656.

Auxiliary Notes. Grace notes not essential to a harmony.

Auxiliary Scales. Those of attendant or relative keys.

Ave Maria. *L.* "Hail Mary." The subject of many exquisite compositions for use in the Roman Catholic Church.

Ave Maris Stella. *L.* "Hail, Star of the Sea." Latin hymn.

Avena. *L.* An oaten or reed pipe.

Avery (Master) composed church music, Eng., 16th century.

Avery (John) built organs in many English churches; d. 1808.

Avison (Charles), organist, wrote on expression and composed 50 concertos. B. Newcastle on Tyne, 1710; d. May 9, 1770.

A Vista. *It.* At sight.

Avoglio (Signora) sang sop. rôles under Handel's direction on his visit to Ireland, 1741.

Aylward (Dr. Theodore) composed music for "Cymbeline," "Midsummer Night's Dream"; taught at Gresham College; played organ. B. 1730; d. London, Feb. 27, 1801.

Ayrton (Dr. Edmund) composed two complete morning and evening services for Anglican Church. B. Ripon, 1734; d. May 22, 1808. **William** edited musical publications; wrote criticisms; directed music at the King's Theatre, London. B. London, Feb. 24, 1777, son of DR. EDMUND; d. Mar. 8, 1858.

Ayton (Fanny) sang in opera and concert, 1827–32. B. Macclesfield, Eng., 1806.

Azione Sacra. *It.* Sacred dramas, oratorios, passions.

Azor. *Heb.* Obscure musical term in the Psalms.

Azor and Zemira. English version of Spohr's opera "Zemire und Azor."

Azzopardi (Francesco) published works on theory; chapelmaster at Malta; French translation of his "Il Musico Prattico" appeared in Paris, 1786.

B is the seventh tone of the natural scale of C, called H ir Germany, where B signifies B flat. B is likewise the name of the major scale having five sharps and of the minor key relative to D major. B was the first tone to be chromatically altered, as in the Hexachordal system there would otherwise have been three consecutive whole degrees followed by the interval of an augmented fourth in the third hexachord. The flattened B was then indicated by the round "Rotundum" B or B molle or Bémol, and the natural B by the square "Quadratum" or "Quadrum" or "Durum" B or Bécarré. During the evolution which resulted in the modern scale the round B and square B came to be used as signs of accidentals before other notes, and thus gave form to these signs as used to-day. B flat is the key wherein most of the clarinets in military band, one clarinet in orchestra, and a large number of the brasses are set.

Baarpÿp. "Bear-pipe," Dutch organ stop.

Baas or **Base Dance.** Slow dance resembling minuet.

Baban (Gracian) composed, directed music Valencia Cathedral, 1657–75.

Babbini (Matteo) sang ten. at the courts of Frederick the Great and Catherine II of Russia. B. Bologna, Feb. 19, 1754; d. Sept. 22, 1816.

Babell (William) composed for harpsichord, etc.; pupil of his father, a bassoon player, and of Dr. Pepusch. B. Eng., 1690; d. Canonbury, Sept. 23, 1723.

Baccalaureus Musicae. *L.* Bachelor of Music.

Bacchanalian Songs. Those sung in worship of Bacchus, hence drinking songs.

Bacchia. Kamschatkan dance.

Bacciocolo. Guitar of Tuscany.

Baccusi (Ippolito) composed church music, and was among the first to introduce instrumental parts for support of voice in church pieces; directed music at Mantua and Verona Cathedrals. D. Verona, 1609.

Bach was the name of a great Thuringian family of musicians which began, so far as music is concerned, with **Hans** Bach, born at Wechmar about 1561; had its most illustrious representative in Johann Sebastian Bach, and became extinct on the death of his grandson, Friedrich Ernst Wilhelm Bach, Berlin, 1845. A genealogical table prepared by Johann Sebastian and supplemented by his son, Carl Philip Emanuel, sets forth the names of 53 men. Musicians of the Bach family so completely monopolized their art in Arnstadt, Erfurt, and Eisenach that Erfurt town musicians were called Bachs. **Veit,** assumed to have been the son of HANS, immigrated to Hungary to escape reli-

gious persecution, but later returned to Wechmar, where he plied the trades of miller and baker, and in leisure moments played the cythringen, which may have been a kind of zither. B. about 1550; d. Mar. 8, 1619. **Hans** was the first to become a professional musician, but combined the gentle art with carpet weaving. B. about 1580, son of VEIT; d. Dec. 26, 1626. **Johannes** became town musician and church organist at Erfurt. B. Nov. 26, 1604, son of HANS; d. 1673. **Heinrich** served as organist at Arnstadt for more than 50 years beginning 1641. B. Wechmar, Sept. 16, 1615; son of HANS; d. July 10, 1692. **Christoph** became town musician to Arnstadt and court musician to Count Schwarzburg. B. Wechmar, April 19, 1613; son of HANS; d. Sept. 14, 1661. **Georg Christoph** composed, taught school and sang at Themar and Schweinfurt. B. Sept. 6, 1642, Erfurt; son of CHRISTOPH; d. April 24, 1679. **Johann Christoph** and **Johann Ambrosius,** twin sons of CHRISTOPH, were so much alike as to be hardly distinguishable, even by their wives. Both played violin. Johann Christoph became court musician to Count Schwarzburg at Arnstadt. Two of his sons were musicians. B. Erfurt, Feb. 22, 1645; d. Aug. 25, 1693. Johann Ambrosius joined the Erfurt "Raths-Musikanten" in 1667. He became the father of JOHANN SEBASTIAN, and died Eisenach, 1695. Johann Christoph played organ in Eisenach churches, where he finally became court organist. B. Arnstadt, son of Heinrich, Dec. 8, 1642; d. Mar. 31, 1703. **Johann Michael** composed 72 fugued and figured chorale preludes, organist at Gehren, near Arnstadt. He was the father of Maria Barbara, 1684–1720, who was the first wife of her cousin, Johann Sebastian. B. Aug. 9, 1648, Arnstadt, son of HEINRICH; d. May, 1694. **Johann Christian** directed the musical society at Erfurt in succession to his father, JOHANN of Erfurt. B. Aug. 2, 1640; d. 1682. **Johann Aegidius** became organist of St. Michael's Church, Erfurt, and on the death of his brother, Johann Christian, succeeded him as director. These brief references bring us to the fifth generation of the Bach family, reckoned from Hans of Wechmar, the generation in which the genius of the race culminates in JOHANN SEBASTIAN. Reserving Johann Sebastian for a special article, others fifth in descent from Hans in this period were: **Johann Bernhard** composed four orchestral suites, preludes, and clavier music, organist at Erfurt, at Magdeburg succeeded Johann Christoph as organist at Eisenach. B. Nov. 23, 1676; son of JOHANN AEGIDIUS; d. June 11, 1749. **Johann Christoph** succeeded his father, JOHANN AEGIDIUS, at Erfurt. B. Aug. 15, 1685; d. 1717. **Johann Christoph** became organist at Ohrdruf; pupil of Pachelbel of Erfurt, and brother of Johann Sebastian, to whom he taught clavier. B. June 15, 1671; son of Johann Ambrosius; d. 1721. **Johann Nicolaus** composed many suites, the comic opera "Der Jenaische Wein und Bier Rufer"; manufactured pianos but met with great opposition because of his introduction of equal temperament; organist to town and University of Jena; composed the cantata for double chorus and orchestra, "Es erhub sich ein Streit," the motet "Ich lasse dich nicht," well known under the English title "I wrestle and pray," and once attributed to Johann Sebastian. B. 1669; son of Johann Christoph of Eisenach; d. 1753. **Johann Ludwig** composed 17 church cantatas (Johann Sebastian transcribed 12 of them), a suite in G, chapelmaster at Meiningen. B. Steinbach, 1677; son of Jakob Bach and probably descended from Veit; d. 1741. Of the generation succeeding Johann Sebastian were: **Johann Ernest** composed sacred music and a clavier fantasia and fugue; graduated in law Leipsic University; studied music under Johann Sebastian; chapelmaster at Weimar, 1756. B. Eisenach, Sept. 1, 1722; son of JOHANN BERNHARD. **Wilhelm Friedeman,** "the Halle Bach," composed 23 church cantatas and 17 sets of instrumental pieces, regarded as

one of the greatest organists and theorists of his time, ruined himself in dissipation and died in want. Eldest son of JOHANN SEBASTIAN, who educated him, he studied at the Thomasschule and won honours in mathematics at Leipsic University. Organist at Dresden, and in 1747 at the Liebfrauenkirche, Halle, he was without regular employment from 1764, when he resigned, to his death, Berlin, 1784. **Johann Christoph Friedrich,** "the Bückeburg Bach," composed operas, oratorios, and passion music; chapelmaster to Count Schaumberg at Bückeburg. B. Leipsic, June 25, 1732; ninth son of JOHANN SEBASTIAN; d. Jan. 26, 1795. **Carl Philip Emanuel,** greatest of the sons of Johann Sebastian, is discussed in a special article. **Johann Christian,** "the Milanese or English Bach," composed the opera "Catone," performed in Milan, 1758; conducted Mrs. Cornely's subscription concerts in London with Abel from 1765 to 1775, when they established their own series, lasting until 1782; taught music to English Royal family; composed the operas "Temistocle," "Adriano in Siria," "Lucio Silla," "La Clemenza di Scipione," and much piano music. B. Leipsic, 1735; 11th son of JOHANN SEBASTIAN; studied in Berlin with his brother C. P. Emanuel; visited Naples, Milan; organist Milan Cathedral, 1760–62; d. London, Jan. 1, 1782. **Johann Gottfried Bernhard** became organist to the Marienkirche, Mülhausen, 1735, and the following year of the Sangerhausen Jacobikirche. B. May 11, 1715; son of JOHANN SEBASTIAN; d. while studying law at Jena, May 27, 1739. **Wilhelm Friedrich Ernst** composed "Huldigungs cantata" in honour of the accession of Frederick William II of Prussia, who made him cembalist to the Queen, taught the royal children two generations, assisted with his wife and two daughters at dedication of monument at the Thomasschule, Leipsic, in honour of Johann Sebastian. B. Bückeburg, May 27, 1759; son of JOHANN CHRISTOPH FRIEDRICH, and last of the descendants of the Johann Sebastian Bachs bearing the name; d. Berlin, Dec. 25, 1845.

Bach (Johann Sebastian) composed the Passions according to St. Matthew and St. John, which have caused most works along these lines to be forgotten; organ music in every form which has never been excelled; brought the art of fugue to its highest perfection; established the much debated system of equal temperament with his "Well Tempered Clavier," "Das Wohltemperirte Clavier," which enforced its value by presenting preludes and fugues in every key; revolutionized the technique of keyboard instruments by first bringing into equal play the little finger and thumb; threw his influence in favour of the harmonic system as opposed to the church modes; invented the viola pomposa and the Lauten-clavicymbalum; taught with distinguished success, and composed chamber music in all varieties. Born at Eisenach in Mar., 1685, baptized Mar. 23, the son of Johann Ambrosius Bach and Elizabeth, born Lammerhit; he received violin lessons from his father, but, being left an orphan at the age of ten, went to live with his elder brother, Johann Christoph, organist at Ohrdruf. His brother taught him clavier, but forbade him to touch a manuscript collection of Buxtehude, Frohberger, and others, and when the lad managed to copy it by moonlight after six months' labour, so great was his desire for an insight into the best music of his day, took it from him. He had attended the local lyceum, but at 15 he was admitted a free scholar at St. Michael's Lüneburg, because of his lovely soprano voice. There he studied organ with Böhm and made excursions to hear Reinken at Hamburg and to Celle, where the French composers were in fashion. At 18 he joined the band of Prince Johann Ernst at Weimar, and a few months later became organist of the new church at Arnstadt. He walked to Lübeck to hear Buxtehude play the organ, and remained until the church authorities recalled him to Arnstadt. 1707 found

him organist of St. Blasius Church, Mülhausen, and Oct. 17 of that year he married his cousin Maria Barbara. Of their seven children only a daughter, Wilhelm Friedemann, and Carl Philip Emanuel survived infancy. In 1708 he became organist to the court of Weimar; in 1714 concertmeister, and then he undertook a series of concert tours. One of these took him to Dresden in 1717 where Marchand, a famous French organist, accepted his challenge to a contest in music, but fled before the appointed time, leaving Bach in possession. The same year he was made chapelmaster to Prince Leopold of Anhalt-Cöthen at 400 thalers per annum, and, while holding this office, produced a quantity of chamber music. Between 1718–20 Bach accompanied the Prince to Carlsbad. During this absence from home his wife died. Bach then applied for the position of organist at the Jacobskirche, Hamburg, but an unknown musician offered 4000 marks for the office — and got it. In 1721 he married Anna Magdalene Wülken, daughter of the Weissenfels court trumpeter. Thirteen children were born of the marriage, of whom only Johann Christoph Friedrich and Johann Christian survived him. The period of Bach's greatest activity began with 1723, when he became cantor at the Thomasschule and organist and music director at the Thomaskirche and Nicolaikirche, Leipsic, where he remained in service 27 years. His duties left him ample time for composition. His Passions and the famous High Mass in B minor were written for the Leipsic churches. He was recognized as one of the leading men of the community and mingled on pleasant terms with the best society. In 1736 he was made honorary chapelmaster to the Elector of Saxony, and in 1747 visited Frederick the Great at Berlin, where his son, C. P. Emanuel, was court cembalist. The king made him test all the pianos and organs, and gave him a theme to work out which, on his return home, Bach developed and dedicated to Frederick as "Musikalisches Opfer." Hard work in copying resulted in the failure of Bach's eyes. Two operations failed to restore his vision, but suddenly, July 18, 1750, sight was restored him. Ten days later he died. "Vor deinen Thron tret' ich hiemit," a choral, was completed shortly before his death. Bach's pupils included Altnikol, Ludwig Krebs, Johann Caspar Vogler, Agricola, and Marpurg. Despite their admiration, full recognition of Bach's merit as a composer was deferred until Mendelssohn, Schumann, and Chopin blazoned it to the world. His works include

Church Cantatas. Ach Gott, vom Himmel sieh darein; Ach Gott, wie manches Herzeleid; Ach Herr, mich armen Sünder; Ach, ich sehe, jetzt da ich zur Hochzeit gehe; Ach, lieben Christen, seid getrost; Ach wie flüchtig, ach wie nichtig; Allein zu dir, Herr Jesu Christ; Alles nur nach Gottes Willen; Also hat Gott die Welt geliebt; Am Abend aber desselbigen Sabbaths; Aergre dich, o Seele, nicht; Auf Christi Himmelfahrt allein; Aus der Tiefe rufe ich, Herr zu dir; Aus tiefer Noth schrei ich zu dir; Barmherziges Herze der ewigen Liebe; Bereitet die Wege, bereitet die Bahn; Bisher habt ihr nichts gebeten in meinem Namen; Bleib' bei uns, denn es will Abend werden; Brich dem Hungrigen dein Brod; Bringet dem Herrn Ehre seines Namens; Christ lag in Todesbanden; Christ unser Herr zum Jordan kam; Christen, ätzet diesen Tag; Christum wir sollen loben schon; Christus der ist mein Leben; Das ist je gewisslich wahr; Das neugebor'ne Kindelein; Dazu ist erschienen der Sohn Gottes; Dem Gerechten muss das Licht; Denn du wirst meine Seele nicht in der Hölle lassen; Der Friede sei mit dir; Der Herr denket an uns; Der Herr ist mein getreuer Hirt; Der Himmel lacht, die Erde jubiliret; Die Elenden sollen essen; Die Himmel erzählen die Ehre Gottes; Du Friedefürst, Herr Jesu Christ; Du Hirte Israel, höre; Du sollst Gott, deinen Herrn, lieben; Du wahrer Gott und Davids Sohn; Ein' feste Burg ist unser Gott; Ein Herz, das seinen Jesum lebend weiss; Aeltere Bearbeitung der Kantate; Ein ungefärbt

Gemüthe; Erforsche mich, Gott, und erfahre mein Herz; Erfreut euch, ihr Herzen; Erfreute Zeit im neuen Bunde; Erhalt' uns, Herr, bei deinem Wort; Erhöhtes Fleisch und Blut; Er rufet seinen Schafen mit Namen; Erschallet, ihr Lieder; Erwünschtes Freudenlicht; Es erhub sich ein Streit; Es ist das Heil uns kommen her; Es ist dir gesagt, Mensch, was gut ist; Es ist ein trotzig und verzagt Ding; Es ist euch gut, dass ich hingehe; Es ist nichts Gesundes an meinem Leibe; Es reifet euch ein schrecklich Ende; Es wartet alles auf dich; Falsche Welt, dir trau' ich nicht; Freue dich, erlöste Schaar; Geist und Seele wird verwirret; Gelobet sei der Herr, mein Gott; Gelobet seist du, Jesu Christ; Gleich wie der Regen und Schnee; Gloria in excelsis Deo; Gott der Herr ist Sonn' und Schild; Gott fahret auf mit Jauchzen; Gott ist mein König; Gott ist unsre Zuversicht; Gott, man lobt dich in der Stille; Gott soll allein mein Herze haben; Gott, wie dein Name, so ist auch dein Ruhm; Gottes Zeit ist die allerbeste Zeit; Gottlob; nun geht das Jahr zu Ende; Halt' im Gedächtnis Jesum Christ; Herr Christ, der ein'ge Gottessohn; Herr, deine Augen sehen nach dem Glauben; Herr, gehe nicht in's Gericht; Herr Gott, Beherrscher aller Dinge; Herr Gott, dich loben alle wir; Herr Gott, dich loben wir; Herr Jesu Christ, du höchstes Gut; Herr Jesu Christ, wahr'r Mensch und Gott; Herr, wie du willst, so schick's mit mir; Herz und Mund und That und Leben; Himmelskönig, sei willkommen; Höchsterwünschtes Freudenfest; Ich armer Mensch, ich Sündenknecht; Ich bin ein guter Hirt; Ich bin vergnügt mit meinem Glücke; Ich elender Mensch, wer wird mich erlösen; Ich freue mich in dir; Ich geh' und suche mit Verlangen; Ich glaube, lieber Herr; Ich hab' in Gottes Herz und Sinn; Ich habe genug; Ich habe meine Zuversicht; Ich hatte viel Bekümmerniss; Ich lasse dich nicht, du segnest mich denn; Ich liebe den Höchsten von ganzem Gemüthe; Ich ruf' zu dir, Herr Jesu Christ; Ich steh' mit einem Fuss im Grabe; Ich weiss, dass mein Erlöser lebt; Ich will den Kreuzstab gerne tragen; Ihr, die ihr euch von Christo nennt; Ihr Menschen, rühmet Gottes Liebe; Ihr Pforten zu Zion; Ihr werdet weinen und heulen; In allen meinen Thaten; Jauchzet Gott in allen Landen; Jesu, der du meine Seele; Jesu, nun sei gepreiset; Jesus nahm zu sich die Zwölfe; Jesus schläft, was soll ich hoffen? Komm, du süsse Todesstunde; Leichtgesinnte Flattergeister; Liebster Gott, wann werd' ich sterben? Liebster Immanuel, Herzog der Frommen; Liebster Jesu, mein Verlangen; Lobe den Herren, den mächtigen König der Ehren; Lobe den Herrn, meine Seele; Lobet Gott in seinen Reichen; Mache dich, mein Geist, bereit; Man singet mit Freuden vom Sieg; Mein Gott, wie lang', ach lange; Mein liebster Jesus ist verloren; Meine Seel' erhebt den Herren! Mein Seele rühmt und preist; Meine Seufzer, meine Thränen; Meinen Jesum lass' ich nicht; Mit Fried' und Freud' ich fahr' dahin; Mit Gnaden bekröne der Himmel die Zeiten; Nach dir, Herr, verlanget mich; Nimm von uns, Herr, du treuer Gott; Nimm, was dein ist; Nun danket alle Gott; Nun ist das Heil und die Kraft; Nun komm, der Heiden Heiland; Nur Jedem das Seine; O ewiges Feuer, o Ursprung der Liebe; O Ewigkeit, du Donnerwort; O heil'ges Geist- und Wasserbad; O Jesu Christ, mein's Lebens Licht; Preise, Jerusalem, den Herrn; Schau, lieber Gott, wie meine Feind'; Schauet doch und sehet, ob irgend ein Schmerz sei; Schlage doch, gewünschte Stunde; Schmücke dich, o liebe Seele; Schwingt freudig euch empor; Sehet, welch' eine Liebe; Sehet, wir gehn hinauf gen Jerusalem; Sei Lob und Ehr dem höchsten Gut; Selig ist der Mann; Sie werden aus Saba Alle kommen; Sie werden euch in den Bann thun; Siehe, ich will viel Fischer aussenden; Siehe zu, dass deine Gottesfurcht; Singet dem Herrn ein neues Lied (Lobe, Zion, deinen Gott); So du mit deinem Munde; Süsser Trost, mein Jesus kommt; Thue Rechnung! Donnerwort; Trauer-Ode auf das Ableben

der Gemahlin Augusts des Starken; Tritt auf die Glaubensbahn; Uns ist ein Kind geboren; Unser Mund sei voll Lachens; Vergnügte Ruh', beliebte Seelenlust; Wachet auf, ruft uns die Stimme; Wachet, betet, seid bereit allezeit; Wahrlich, ich sage euch; Wär' Gott nicht mit uns diese Zeit; Warum betrübst du dich, mein Herz; Was frag' ich nach der Welt; Was Gott thut, das ist wohlgethan; Was mein Gott will, das g'scheh' allzeit; Was soll ich aus dir machen, Ephraim? Was willst du dich betrüben; Weinen, Klagen, Sorgen, Zagen; Wer da glaubet und getauft wird; Wer Dank opfert, der preiset mich; Wer mich liebet, der wird mein Wort halten; Wer nur den lieben Gott lässt walten; Wer sich selbst erhöhet, der soll erniedriget werden; Wer weiss, wie nahe mir mein Ende; Widerstehe doch der Sünde; Wie schön leuchtet der Morgenstern; Wir danken dir, Gott, wir danken dir; Wir müssen durch viel Trübsal; Wo gehest du hin; Wo Gott der Herr nicht bei uns hält; Wo soll ich fliehen hin; Wohl dem, der sich auf seinen Gott. **Secular Cantatas.** Amore traditore; Angenehmes Wiederau. Dramma per musica; Auf schmetternde Töne. Drama zum Namenstage Augusts III; Geschwinde, ihr wirbelnden Winde. Der Streit zwischen Phoebus und Pan; Höchsterwünschtes Freudenfest; Ich bin in mir vergnügt. Von der Vergnügsamkeit; Lasst uns sorgen, lasst uns wachen. Die Wahl des Herkules; Mer hahn en neue Oberkeet; Mit Gnaden bekröne der Himmel die Zeiten; O angenehme Melodei; O holder Tag, erwünschte Zeit; Non so che sia Dolore; Preise dein Glück; Schleicht, spielende Wellen. Drama auf das Geburtsfest Augusts III; Schweigt, stille, plaudert nicht. Kaffee-Kantate; Schwingt freudig euch empor. Die Freude reget sich; Tönet, ihr Pauken! Erschallet, Trompeten. Dramma per musica; Vereinigte Zwietracht der wechselnden Saiten. Dramma zu einer Universitätsfeier; Was mir behagt, ist nur die muntre Jagd; Weichet nur, betrübte Schatten; Zerreisset, zersprenget, zertrümmert die Gruft. Der zufrieden gestellte Aeolus. **Motets.** Der Geist hilft unsrer Schwachheit auf; Fürchte dich nicht, ich bin bei dir; Ich lasse dich nicht, du segnest mich denn; Jesu, meine Freude; Komm, Jesu, komm; Lobet den Herrn, alle Heiden; Sei Lob und Preis mit Ehren; Singet dem Herrn ein neues Lied. **Oratorios.** Easter Oratorio; Christmas Oratorio. **Masses.** Grand Mass in B minor; Mass in F major; Mass in A major; Mass in G minor; Mass in G major; Magnificat in D major; 5 Sancti in C major, D major, D minor, G major, D major. **Passion Music.** St. John Passion; St. Matthew Passion; St. Matthew Passion; St. Luke Passion (from the Bach MSS., composer not ascertained). **Songs and Arias.** Sacred Songs and Arias from the "Schemelli's Gesangbuch" and the "Notenbuch" of Anna Magdalena Bach; Chorales for mixed Voices. **Overtures (Suites).** C major, B minor, D major, D major. **Concertos.** F major, F major, G major, G major, B flat major; Concertos for one Piano: D minor, E major, D major, A major, F minor, G minor, F major, A minor, D major; Concertos for two Pianos: C minor, C major, C minor; Concertos for three Pianos; D minor, C major; Concertos for four Pianos: A minor; Concertos for Violin: A minor, E major, D minor, Symphony Movements in D major. **Chamber Music.** For Violin Solo: Sonata in G minor; Sonata in B minor; Sonata in A minor; Sonata in D minor; Sonata in C major; Sonata in E major. For Pianoforte and Violin: Suite in A major; Sonata in B minor; Sonata in A major; Sonata in E major; Sonata in C minor; Sonata in F minor; Sonata in G major; Sonata in E minor; Fugue in D minor. For Pianoforte and Flute: Sonata in B minor; Sonata in E flat major; Sonata in A major; Sonata in C major; Sonata in E minor; Sonata in E major. For Violoncello Solo: Suite in G major; Suite in D minor; Suite in C major; Suite in E flat major; Suite in C minor;

Suite in D major. For Pianoforte and Viola da gamba or 'Cello: Sonata in G major; Sonata in D major; Sonata in G minor; Sonata in C major for two Violins and Pianoforte; Sonata in G major for Flute, Violin and Pianoforte; Sonata from "Musikalisches Opfer" for Flute, Violin and Pianoforte. **Organ Works.** Preludes and Fugues in C major, C minor, C major, A minor, E minor, B minor, A major, G major, E flat, D major, D minor, F minor, G minor; Fantasias and Fugues in G minor, C minor, A minor; Toccatas and Fugues in F major, E major, D minor, C major, D minor; Preludes and Fugues in G major, E minor, A minor, C major, C minor; Eight short Preludes and Fugues in C major, D minor, E minor, F major, G major, G minor, A minor and B flat major; Prelude in C major; Prelude in G major; Prelude in A minor; Fugues in C minor, C minor, G major, G major, G minor, B minor; Canzona in D minor; Allabreve in D major; Fantasias in C major, C minor, G major, G major, B minor; Pastorale in F major; Trio in D minor; Concerto in G major; Concerto in A minor; Concerto in C major; Concerto movement in C major; Passacaglia in C minor; Sonatas I., in E flat major, II., in C minor, III., in D minor, IV., in E minor, V., in C major, VI., in G major; "Orgelbüchlein," 46 short Prel. to Chorales; Variations on Chorale: "Christ der du bist der helle Tag"; Variations on Chorale: "O Gott, du frommer Gott"; Variations on Chorale: "Sei gegrüsset Jesu gütig!"; Variations in Canon Form on: "Vom Himmel hoch da komm ich her"; Chorale Preludes on melody-texts by A—J; Chorale Preludes on melody-texts by K—W; **Piano ("Clavier").** Preludes, Inventions, Cappriccio, Suites; Six English Suites; Klavier-Uebung. Six Partitas; Klavier-Uebung. Italian Concerto. The "Partita" or French Overture, four Duets, Aria with 30 Variations ("Goldberger Variations"); The Well Tempered Clavier, vol. I.; The Well Tempered Clavier, vol. II.; 3 Toccatas, Fugue in A minor, Fantasia and Fugue in A minor, Chromatic Fantasia and Fugue in D minor, 2 Fantasias, Prelude and Fugue in E flat, 2 Preludes and Fughettas, 2 Fugues in C, 3 Fugues in C minor, E minor, D minor; Suites in A minor and in E flat, Overture (Suite) in F, Sonata in D, Fantasia and Fugue in D, Toccatas in E minor and G, Toccata and Fugue, Prelude and Fugue in E flat, A minor, A minor, Prelude and Fughetta in F, G; 6 Preludes, Prelude in C, Prelude (Fantasia) in A minor, Aria variata in A minor; Prelude (Fantasia) in C minor. Fantasia in G minor.— Fantasia on a Rondo in C minor. Fugues in C min. A., C., A min., D min., A. Fugues on a theme of Albinoni in A a B min. Capriccios in E. 3 Minuets in G; Sonata in D min., Suite in E. Adagio in G. Sonata in A min. 2 Fugues in B flat. 16 Concertos arranged from Concertos by Benedetto Marcello, G. Ph. Telemann, A. Vivaldi. See: Spitta's J. S. Bach, 2 vols., 1873–80, Leipsic; trans. English, Clara Bell and J. A. Fuller Maitland, London, 1884; "Ueber Bach's Leben, Kunst und Kunstwerke," Forkel; trans. English, Samuel Wesley, 1820; "Life," Miss Shuttleworth; and the annual publications of the Bach Gesellschaft.

Bach (Carl Philipp Emanuel) composed concertos, sonatas, instrumental pieces, etc., with such grace and skill that he was for a time deemed the superior of his illustrious father, JOHANN SEBASTIAN; wrote "Versuch über die wahre Art das Clavier zu spielen," setting forth the principles of Johann Sebastian, describing the ornaments employed. This book may be said to have directed the development of modern piano playing. B. Mar. 8, 1714, Weimar, called the "Berlin" or "Hamburg" Bach; educated at Thomasschule; studied law at Leipsic and Frankfort universities; entered service of Frederick of Prussia, 1738, with whom he remained until 1767, when called to Hamburg in succession to Telemann. Composed oratorios "Die Israeliten in der

Wuste," "Die Auferstehung und Himmelfahrt Jesu," 22 Passions, 210 solo pieces. D. 1788.

Bach Choir was organized in London, 1875, for the performance of the High Mass in B minor. Otto Goldschmidt, Sir C. Villiers Stanford, and Dr. H. Walford Davies have been the conductors, and much excellent classic music has been revealed to English ears by it.

Bach Festivals. See MORAVIAN CHOIRS.

Bach Gesellschaft was formed by Schumann, Hauptmann, Otto Jahn, C. F. Becker, aided by Breitkopf & Härtel, and approved by Spohr, Liszt, etc., to publish all authentic works of Johann Sebastian Bach. This excellent purpose was accomplished after 46 annual publications. The "Neue Bach Gesellschaft" was then formed to publish the complete issue in piano score.

Bach Society was formed in London, Oct. 27, 1849, to collect the compositions of J. S. Bach, or books or MS. bearing on his life and work. The collection passed into the custody of the Royal Academy of Music when the society disbanded, Mar. 21, 1870.

Bache (Francis Edward) composed unpublished operas "Rubezahl" and "Which is Which," an overture and piano music. B. Birmingham, Eng., Sept. 14, 1833; d. Aug. 24, 1858.

Bache (Walter) gave concerts at which important works of Liszt were first heard in London; taught piano, Royal Academy of Music. B. Birmingham, Eng., June 19, 1842; younger brother, FRANCIS EDWARD, d. London, Mar. 26, 1888. See "Brother Musicians," memoir by their sister Constance Bache, London, 1901.

Bachmann (Sixtus) composed masses; boyish rival of Mozart as organist. B. July 18, 1754, Ketterhausen, Bavaria; entered the Church; d. near Vienna, 1818.

Bachofen (Johann Caspar) composed hymns and taught in Zürich; directed "Chorherrn Gesellschaft." B. Zürich, 1697; d. 1755.

Back. Lower part of the sounding box of string instruments, connected in viols to the sounding board or belly by a sound post set beneath the bridge. Its construction and material vitally affect the quality of the tone produced.

Back Choir Organ. Permits the player to sit with his back to the instrument; RUCKPOSITIV.

Backer-Gröndahl (Agathe Ursula) composed songs and played piano; pupil of Kjerulf, Kullak, and Bülow; m. O. A. Gröndahl, Christiania, 1775. B. Holmestrand, Norway, Dec. 1, 1847; add. Christiania.

Backfall. Harpsichord or lute agremens.

Bacon (Richard Mackenzie) founded the Norwich (Eng.) Triennial Musical Festival, 1824; wrote music criticism; edited "Quarterly Musical Magazine and Review," England's first music periodical, and the Norwich Mercury. B. Norwich, May 1, 1776; d. Nov. 27, 1844.

Badiali (Cesare) composed songs, sang bass with distinction in opera at Milan, Vienna, etc. Debut, Trieste, 1827; d. Imola, Nov. 17, 1865.

Badinage. *Fr.* Playfulness.

Bagatelle. *Fr.* "A trifle," sketch.

Bagge (Selmar) wrote music criticism and composed; taught composition, Vienna Conservatory. B. June 30, 1823; son of the rector of the Coburg gymnase; d. July 17, 1896, Basle.

Bagpipes were played by the ancient Greeks; were the martial instruments of Roman armies; during the middle ages were common in every part of Europe for religious as well as secular music, but have gradually disappeared with the advance of musical culture in most civilized countries. The characteristics of all bagpipes, whether in remote Asia, where the instrument doubtless originated and is still played, in Calabria or Scotland, are the windchest or bag, the chaunter or melody pipe, and the drones or fixed pipes. In all cases the pipes are fitted with reeds. The compass and scale of bagpipes differ with the country of their origin. The modern Irish bagpipe, which is the most perfect and elaborate now in use, has seven finger

holes, a thumb hole, and eight keys with a chromatic scale from d′ to d‴ on the chaunter, and four drones. The scale of the Highland bagpipe is neither diatonic nor equal tempered, but rather akin to certain oriental modes.

Baguette. *Fr.* Drumstick.

Bai (Tommaso) composed a "Miserere" ranked with those of Palestrina and Allegri; chapelmaster of the Vatican. B. Crevalcuore, near Bologna; d. Dec. 22, 1714.

Baildon (Joseph) won a Catch Club prize, 1763, with his glee "When Gay Bacchus Fills My Breast"; published collections of songs; sang in Eng. Chapel Royal. B. about 1727; d. May 7, 1774.

Baillot (Pierre Marie François de Sales) composed extensively for violin; compiled and edited "Methode de Violon" with Rode and Kreutzer; ranked with the greatest of French violinists and was the last exponent of the classic style taught in Paris before the Paganini furore; wrote "Art du Violon," 1834. B. Oct. 1, 1771, Passy, near Paris; d. Sept. 15, 1842.

Baini (Giuseppe) wrote "Memorie Storico Critiche" (Rome, 1828), which is at once a biography of Palestrina and a review of his compositions, and other works on music; composed a ten-part "Miserere," still sung in the Pontifical Chapel, Rome, of which he was master. B. Rome, Oct. 21, 1775; entered the Church; d. May 21, 1844.

Baisser. *Fr.* To lower.

Baker (George) played violin, organ; composed. B. Exeter, Eng., 1773; d. Feb. 19, 1847.

Baker (Theodore, Ph.D.) wrote "Dictionary of Musicians," "Dictionary of Music," etc.; acted as literary adviser and edited for G. Schirmer Co.; add. New York City.

Balafo. An African XYLOPHONE.

Balalaika. Crude two-stringed guitar used by Russian peasants.

Balakirev (Mily Alexeivich) organized what is called the New Russian School; founded the Free School of Music in St. Petersburg, 1862, aided by Lomakin and Von Stassov; composed the symphonic poem "Tamara," overtures, a symphony; published collection of folk songs. B. Nijny-Novgorod, Dec. 31, 1836; chapelmaster to the Czar, 1869; add. St. Petersburg.

Balancement. *Fr.* Tremolo.

Balatka (Hans) composed cantatas; founded Milwaukee Musikverein, 1860; conducted Chicago Philharmonic Society. B. Hoffnungsthal, Moravia, 1827; d. Chicago, 1899.

Balbi (Lodovico) composed church music; directed in Venice and Padua; Venetian monk, 16th century.

Baldassarri (Benedetto) created ten. rôle of Timante in Handel's opera "Floridante."

Baldenecker (Nicolaus) founded amateur concerts with Schelble, from which the Frankfort Caecilien-Verein was developed. B. Mayence, 1782; first violin Frankfort Theatre, 1803–51.

Baldi sang counter ten. in operas of Handel and Bononcini, 1725–28.

Balelli sang bass in Italian opera, 1785–88.

Balfe (Michael William) composed "BOHEMIAN GIRL," and in all 31 operas, several of which were successful in France and Germany. Born in Dublin, May 15, 1808, son of a dancing master, he composed a polacca for band at seven, gave a violin concert at nine, and wrote a popular ballad; became pupil of Charles Edward Horn in London, 1823; played violin and sometimes led the Drury Lane orchestra; went to Italy under the patronage of Count Mazzara, 1825. "La Pérouse," a ballet written during this period, was favourably received. Then he visited Rossini in Paris, who promised him an appointment as baritone at the Italian Opera, and after lessons from Bordogni, he made a successful debut there in 1827 as Figaro in the "Barber of Seville." "I Rivali di se stessi," his first opera was written in 20 days during an engagement at Palermo, 1829–30. There too he married Lina Rosa, a Hungarian singer. "The Siege of Rochelle," first of his English operas, met with success at Drury Lane, 1835, then came "The Maid of Artois," containing "The Light of Other Days," immortalized by Malibran. He sang,

composed, made a fiasco as manager of the Lyceum Theatre, and then went to Paris, where he produced two works at the Opéra Comique. In 1843 he returned to England and produced "Bohemian Girl," which still holds its place in popular affection with German, French, and Italian, as well as with English audiences, and which, expanded to five acts, was performed at the Opéra Comique, Paris, 1869. Balfe died Oct. 20, 1870, at his country place, Rowney Abbey. Others of his operas are: "Geraldine," "Castle of Aymon," "The Maid of Honor," "Pittore e Duca" ("Moro"), "Satanella," "Bianca," "The Puritan's Daughter," "The Armourer of Nantes," "Blanche de Nevers," "The Knight of the Leopard" (Il Talismano), "The Sleeping Queen," and the cantata "Mazeppa," etc.

Balfe (Victoire) sang in Italian opera; debut, 1857; m. Sir John Crampton and later Duc de Frias; daughter of MICHAEL WILLIAM.

Balgetreter. *Ger.* Organ blower.

Balgzug. *Ger.* Bellows stop.

Balken. *Ger.* Bass bar.

Ballabile. *It.* Dance music.

Ballad meant originally a dance song (*It.* ballata), but was early applied to the narrative verses, sometimes of interminable length, sung by the Anglo-Saxon "Sceop" or bard, who was generally the author of both words and music. Much of the earliest ballad verse is still extant for the inspection of the curious, but the musical settings have been lost. The subject might be romantic, historical, religious, sentimental, or satirical, and the numerous collections of ballads throw valuable light on the history of the times in which they were written. Henry VIII found a royal diversion in ballad making, but ballads and their makers had fallen into disrepute in Elizabeth's reign, and at present the term is applied to street songs.

Ballade. An indefinite term as applied to instrumental music, although Chopin's preserve the rhythm of 6–4 or 6–8 time.

Ballad Opera. English opera of which "THE BEGGAR'S OPERA" was a type. The dialogue is spoken throughout, and the songs are set to ballad tunes.

Ballard (Robert) obtained a grant from Henri II of France which enabled his family to monopolize music printing in that kingdom for two centuries ending 1766.

Ballerina. *It.* Ballet dancer.

Ballata. *It.* A song tune which may be danced.

Ballatetta. *It.* A little ballata.

Ballet. *Fr.* Originally a dance song with vocal harmonies, the ballet developed along the lines of the masque, including songs, dances, and a connecting spoken dialogue; but in modern terms ballet means either one of two things — a pantomimic play, telling a complete story by dancing and gesticulation to elaborate musical accompaniment, such as Bayer's "Die Puppenfee" or Delibes' "Coppélia," or the dancing divertissement associated with grand opera. The court ballets at which Louis XIV played guitar, sang, and danced belonged to the earlier or masque type. Ballets exclusively of dancing began with the foundation of the Académie Royal de Musique, at which the courtiers were permitted to take part "without derogation of their nobility." The dramatic ballet is said to have been invented by the Duchess of Maine, and her chapelmaster, Mouret, composed several for the Académie in which the dancing was assigned ladies of title. From the time of Lafontaine, first of professional ballerinas, the ballet has continued to be an indispensable feature in opera at the French capital, although it is usually slighted, if not utterly neglected, in English-speaking countries, and is not regarded as indispensable elsewhere.

Ballo in Maschera. Daniel François Esprit Auber's opera in five acts, to book by Scribe, was first produced at the Académie, Paris, Feb. 27, 1833, and is preferred in Germany to Verdi's opera of the same name, which it inspired. The French version is generally called "Gustave III," the English, "Gustavus III." In the year 1792

Gustavus III, King of Sweden, forms a mutual attachment for the wife of his confidant, Ankarström, who has discovered a plot against the king's life, of which he vainly warns him. Kaulbart, the minister, desires to banish a witch, Arvedson, who is said to compound love philtres, but, unwilling to commit an act of injustice, Gustavus visits the witch in disguise. Malwina, Ankarström's wife, is seeking a potion to release her from her infatuation for Gustavus, and he hears the witch tell her to gather an herb which grows over the graves of criminals, at midnight. When she leaves the witch is required to tell the king's fortune, and warns him he will be slain by the man who next offers him his hand. Just then Ankarström enters, seeking the king, and they shake hands. The lovers meet in the third act, but Ankarström, who has been watching over the king's safety, appears in time to prevent the conspirators from attacking him, gives the king his cloak, and promises to return the veiled lady to her home. The conspirators attack Ankarström, his wife loses her veil, he recognizes her, then turns from her and promises to join the conspiracy. Ankarström's house is the meeting place of the conspirators. Malwina is chosen to draw the lots which shall decide who is to kill Gustavus, and that duty devolves upon her husband. Oswald, the king's page, brings an invitation to a masked ball, and there it is determined Gustavus shall die. The last act represents the ball-room. The king has resolved to abandon his pursuit of Malwina, and has appointed Ankarström Governor of Finland. An anonymous note warns Gustavus not to appear at the ball, but he disregards the warning. Oscar tells Ankarström how to recognize the king, and, as Malwina tries to warn Gustavus and he is handing her Ankarström's commission, Ankarström shoots him. The king pardons his murderer before dying. Giuseppe Verdi's four-act opera, to book adapted by Somma, was completed in 1854 for the San Carlo, Naples, but was declined for political reasons, it being considered unwise to portray the assassination of a king. Verdi thereupon changed the scene from Europe to America, substituting for the king "Count Richard, Governor of Boston." The counsellor Ankarström becomes the secretary "Rene"; Malwina, "Amelia"; the Swedish witch a negro, "Ulrica"; and the chief conspirators become "Samuel" and "Tom." The scene in the witch's den has been somewhat expanded, but in other respects the plots are identical. There being no objection to the assassination of a Governor of Boston, the opera was presented at Rome, Feb. 17, 1859, and it has recently been revived and included in the repertoire of the Metropolitan Opera House, New York. The principal musical numbers in Verdi's opera are: Act I: "La rivedra nell' estasi," Richard; "Di speranze e glorie piena," Rene; "Volta la terrea," Oscar; the witch-music "Re del abisso," "Di' tu se fedele," Richard; Act II: "Ma dall arido," Amelia; "M'ami, M'ami," Richard and Amelia; "Odi tu come," trio; Act III: "Morro, ma prima in grazia," Amelia; "O dolcezzo perdute," Rene; "Saper vorreste," Oscar.

Ballonzare. *It.* Wild, reckless dancing.

Baltazarini (Baltagerini) introduced Italian dances into Paris from which opera and ballet were developed; played violin; became intendant of music to Catherine de Medici, 1577, who changed his name to Beaujoyeulx.

Baltzar (Thomas) first great violinist to visit England; became leader of the King's band, 1661. B. Lübeck, 1630; d. London, July 27, 1663.

Banchieri (Adriano) founded the Accademia Florida of Bologna, 1623; wrote rules for playing accompaniment from figured bass, and other books on theory; composed church music and played organ. B. Bologna, about 1567; abbot of Mt. Oliveto; d. 1634, Bologna.

Band. Instrumental musicians grouped for performance, as a military band, brass band, string band, or other sections of the ORCHESTRA.

Banda. *It.* Military band.

Banderali (Davidde) created buffo ten. rôles; taught singing in Milan and Paris conservatories. B. Lodi, Jan. 12, 1789; d. June 13, 1849, Paris.

Bandini (Uberto) won Turin musical prize with overture "Eleonora"; composed symphony and "Il Baccanale" for orchestra. B. Rieti, Umbria, Mar. 28, 1860.

Bandola or **Bandolon.** *It.* Variety of lute played with plectrum.

Bandore. English variation of Greek Pandoura invented by John Rose, of London, 1561, having twelve steel strings.

Bandrowski, Ritter von (Alex) sang ten. at Cologne, St. Petersburg, New York. B. Galicia, April 22, 1860.

Banestre (Gilbert) composed; Master of Children of the Chapel Royal, Eng., succeeding Henry Abingdon, 16th century.

Banister (Henry Charles) wrote "Musical Art and Study," 1888, "The Harmonizing of Melodies," 1897; composed and lectured. B. London, June 13, 1831; d. Nov. 20, 1897.

Banister (John) was first to establish concerts at a profit in London; advertised in the London Gazette, Dec. 30, 1672; composed; became King's violinist. B. London, 1630; d. Oct. 3, 1679. **John** played first violin at first performance of Italian operas in English form; musician to Charles II, James II, William and Mary, and Anne. B. London; son of JOHN; d. 1735.

Banjo. Popular American instrument of the guitar type which may have developed from the banja or bania brought over from Africa by slaves; consists of a hoop over which parchment is stretched, as a sounding board, to which is attached a handle or keyboard. There are generally five strings.

Banks (Benjamin) made violins in London, 1750–95. Benjamin, Jr., James, and H. Banks, his three sons, also made violins.

Banti (Brigitta Giorgi) possessed soprano of great purity and range; sang with great success in opera, 1778–1802, though never a good musician, having been originally a street singer. B. Crema, Lombardy, 1759; m. Zaccaria Banti, the dancer; d. Bologna, Feb. 18, 1806.

Bantock (Granville) conducted orchestral concerts, New Brighton, Eng., 1897–1901, bringing out works by Mackenzie, Parry, Stanford, Corder, German, Elgar, Cowen, thus aiding in the development of British music; composed the operas "Caedmar," "The Pearl of Iran," 1896; "The Fire Worshippers," dramatic cantata, 1892; "Christus," festival symphony, 1901. B. London, Aug. 7, 1868; won Macfarren scholarship, Royal Academy of Music; toured the world, 1894–95, as conductor of a George Edwardes production; principal Birmingham and Midland Institute School of Music, 1900; conductor Wolverhampton Festival Choral Society, 1902; add. Birmingham.

Baptie (David) wrote "Handbook of Musical Biography," 1883; composed glees; edited hymn books. B. Edinburgh, Nov. 30, 1822.

Baptiste. Professional name of BAPTISTE ANET.

Baptistin (Jean) composed three operas, 15 ballets, cantatas; played 'cello at Paris Opéra. B. Florence, 1690; real name Johann Baptist Struck; d. 1755.

Bar divides the time of a composition into measures or bars; is a vertical line across the stave; when doubled, indicates close of a strain which, if dotted, is to be repeated. Bars determine the position of accent and were used for that purpose before the adoption of modern musical notation.

Barbaja (Domenico) managed La Scala and San Carlo operas in Italy and "Kärnthnerthor" and "Auf der Wien" theatres in Vienna. Began life as a waiter; gave employment to greatest singers of his time; first produced many operas of Bellini, Donizetti, and Rossini. B. Milan, 1778; d. Oct. 16, 1841.

Barbaro. *It.* Barbarous.

Barber of Bagdad. Peter Cornelius' two-act comic opera to his own libretto was produced at Weimar by Liszt, Dec. 16, 1858, where its failure

caused Liszt's retirement. Years after Cornelius' death it was revived in German and English with complete success. The story deals with the famous barber of the Arabian Nights, and his interference with the love affairs of Nurredin and Margiana.

Barber of Seville. The delightful "Figaro" comedies of Beaumarchais have been the inspiration of many composers. Paisiello's opera was produced at St. Petersburg with complete success in 1780, and, although Rossini obtained his permission to treat the same subject, it was revived when Rossini's opera was presented at Paris, and the rival works became the subject of heated controversy; with the result, however, that Rossini's alone has survived. Rossini's opera, in two acts, was written to a libretto by Sterbini, and was first performed at Rome, Feb. 5, 1816. Doctor Bartolo wishes to marry his charming ward, Rosina, who loves and is loved by Count Almaviva, whom she knows as Lindoro. Figaro the Barber interests himself in the affairs of the lovers; suggests that the Count obtain entrance to Bartolo's house in the guise of a soldier with a billet for lodgings; tells Rosina of Almaviva's love for her, and carries a note to him from her. Bartolo's suspicions are aroused by Rosina's inky finger, and when the pretended soldier appears, he sends Rosina from the room, and declares he has a license against billets. While he looks for the license Almaviva makes love to Rosina, and Bartolo, on discovering this, makes such a row that the guards enter and Almaviva is obliged to retire. The second act reveals Almaviva once more in Bartolo's house, this time disguised as a singing master, come to replace Basilio, who is ill. In the love scene which follows Rosina is permitted to interpolate songs at discretion, as Rossini's music has been lost. Unfortunately the real Basilio presents himself, but Figaro bribes him to silence, and an elopement is planned for that night. Bartolo has obtained a note of Rosina's to Almaviva; sends for a notary to hasten his own wedding with her, and then tries to make her believe that Lindoro and Figaro have conspired to betray her to Count Almaviva. Rosina hears with delight that Lindoro and Almaviva are one and the same, the notary is bribed, and Bartolo is tricked into signing what he believes is a contract of marriage between himself and his ward, but which is really the marriage contract of Rosina and Almaviva. His rage is allayed when Almaviva presents him with Rosina's dowry. The original cast consisted of Figaro, Zamboni, bar.; Almaviva, Garcia, ten.; Bartolo, Botticelli, bass; Basilio, Vittarelli, bass; Rosina, Giogi Righetti, sop.; Berta, Signorina Rossi, sop. The principal musical numbers are: Act I: "Ecco ridente il cielo" (serenade), Almaviva; "Largo al factotum," Figaro; "Una voce poco fa," Rosina; "Calumny aria," Basilio; "E il maestro io faccio," Rosina and Figaro; Act II: "Ma vedi il mio destino," Bartolo; "Sempre gridi" (Aria di Sorbetto), Berta; "Zitti, zitti," terzetto. Subsequent adventures of Figaro are the theme of Mozart's "MARRIAGE OF FIGARO."

Barbers of Bassora. John Hullah's two-act comic opera, to words by Madison Morton, was produced Nov. 11, 1837, in London.

Barbi (Alice) sang mez. sop. in concert; debut Milan, 1882; wrote poems. B. Bologna, 1860, retired 1886.

Barbieri (Francisco Asenjo) composed 75 operettas, etc. B. Madrid, Aug. 3, 1823; d. Feb. 19, 1894.

Barbireau (Maître Jacques) composed church music; taught boys in the Antwerp Cathedral, 1448, to his death, Aug. 8, 1491.

Barbiton. The seven-stringed lyre of Anacreon; obsolete variety of violin.

Barcarole. *Fr.* "Boat song." Melodies of Venetian gondoliers, or their imitations.

Barcrofte (Thomas) composed church music; played organ Ely Cathedral, 1579; d. 1610.

Bards. Celtic minstrel poets held in high esteem, whose memory is perpetuated in the EISTEDDFODS.

Bardella (Antonio Naldi) probably invented the theorbo, which he played at the court of Tuscany, 16th century.

Bardi, Count Vernio (Giovanni) composed early form of opera performed in his home by Corsi, Peri, Rinuccini, V. Galilei, and others of his friends; was attached to court of Pope Clement VIII, 16th century.

Bardone. Obsolete instrument of viol family or baryton.

Barem. *Ger.* Organ stop of eight feet, or 16 feet closed flute pipes.

Bargaglia (Scipione) first employed word "Concerto" (Dr. Burney), composed and wrote on theory, Naples, 16th century.

Bargiel (Woldemar) composed symphony in C, overtures "Prometheus," "Zu Einem Trauerspiel," "Medea"; numerous works for piano, orchestra, chorus. B. Berlin, Oct. 3, 1828, half brother of Clara Wieck Schumann; pupil Schumann and Mendelssohn; taught in Berlin Hochschule für Musik and headed "Meisterschule für musikalische Composition"; connected with Academy of Fine Arts; d. Berlin, Feb. 23, 1897.

Barginet or Bergeret. Shepherd song.

Baribasso *It.* Deep bass.

Bariolage. *Fr.* Medley; cadenzas.

Baritenor. Low tenor.

Baritone. Male voice between bass and tenor, and partaking qualities of both, extreme range being G to g′. Mozart was first to compose important music for this voice, although its earlier recognition is proved by the special baritone clef (F placed on the stave's third line), now obsolete, but used by Purcell and Handel. The term is also applied to the Saxhorn in B flat or C, and to other instruments of intermediate range.

Baritono. *It.* Baritone.

Barker (Charles Spackman) invented the pneumatic organ lever, electric organ, and built organs under firm name of Barker & Verschneider. B. Bath, Eng., Oct. 10, 1806; went to Paris, 1837; returned to England, 1870; d. Maidstone, Eng., Nov. 26, 1879.

Bärmann (Heinrich Joseph) played and composed for clarinet, friend of Meyerbeer, Weber, and Mendelssohn. B. Potsdam, Feb. 14, 1784; d. June 11, 1847, Munich. **Karl** played bassoon in Berlin royal band. B. Potsdam; brother of HEINRICH JOSEPH; d. 1842. **Karl** played clarinet; wrote a "Clarinet School." B. 1820, Munich; son of HEINRICH JOSEPH; d. May 24, 1885. **Karl** taught music in Munich and Boston, Mass., 1881. B. July 9, 1839; son of KARL; pupil of Liszt, Lachner; add. Boston.

Barley (William) succeeded to music printing business conferred by Queen Elizabeth's patent upon Thomas Morley. Publications are dated London, 1596 to 1609.

Barnard (Charlotte Alington) wrote the "Claribel" ballads. B. Dec. 23, 1830; m. C. C. Barnard, 1854; d. Jan. 30, 1869, Dover, Eng.

Barnard (Rev. John) published the first English collection of cathedral music, 1641; canon St. Paul's Cathedral.

Barnby (Sir Joseph) composed 246 hymns; the oratorio "Rebekah"; conducted Royal Academy of Music concerts; was organist and choirmaster at 12; knighted Aug. 5, 1892. B. York, Aug. 12, 1838; d. London, Jan. 28, 1896.

Barnett (John) composed about 4,000 songs; "The Mountain Sylph," "Fair Rosamund," and "Farinelli," operas, the first of which achieved great popularity; taught and wrote on musical subjects. B. Bedford, Eng., July 15, 1802; second cousin of Meyerbeer; d. April 16, 1890.

Barnett (John Francis) composed the cantata "The Ancient Mariner"; overture to "The Winter's Tale," "The Raising of Lazarus," symphony in A minor, "Pastoral Suite"; son of Joseph Alfred Barnett and nephew of JOHN; won Queen's Scholarship in Royal Academy of Music; played pianoforte. B. London, Oct. 16, 1837; d. April 29, 1898.

Baron (Ernst Theophilus) wrote on the history and theory of music; composed; theorbist to Frederick the

Great. B. Breslau, Feb. 17, 1696; d. Berlin, April 12, 1760.

Baroness, The. Professional name of a German opera singer of Bononcini's time.

Barre (Antonio) published music in Milan, 1555–88; composed; sang at St. Peter's, Rome.

Barré. *Fr.* "Bar." Placing the finger over all the strings of a lute or guitar, which raises the pitch like a CAPOTASTO.

Barre (Leonard) composed motets and madrigals; advised Council of Trent on church music; sang in Papal Chapel, Rome, 1537–52.

Barrel Organ. The common street organ which has spread to all parts of the world dates from the beginning of the 18th century, and is the simplest form of the many mechanical devices for automatically producing music, requiring only the turning of a handle. The barrel is furnished with a series of pegs which open the valves as it revolves, admitting currents of air to a set of pipes. The same movement that turns the barrel pumps the bellows. The compass is generally about two octaves and a half. The barrel may be made to shift in position, in which case more than one tune can be played. Larger forms of barrel organ were once employed in churches, but have given way to melodeons. The principle may be studied in miniature in the music box, where the teeth of a steel comb are set in vibration by a barrel. It has been applied to such elaborate instruments as the "APOLLONICON," and to organs for private houses ranging in cost from $500 to $8,000, which imitate orchestral effect. When provided with manuals these elaborate instruments are called "Barrel and Finger Organs." Street pianos are also operated by the barrel mechanism.

Barret (Apollon Marie Rose) wrote "Complete Method for the Oboe," on which he was a distinguished soloist. B. France, 1804; d. Mar. 8, 1879.

Barrett (John) composed songs, act music, etc.; played organ. B. England, about 1674; d. about 1735.

Barrett (Thomas) made violins in London, 1710–30.

Barrett (William Alexander) wrote music criticism for London "Morning Post," 1869–91; a life of Balfe, "English Church Composers," etc.; edited with Sir John Stainer "Dictionary of Musical Terms." B. Hackney, Oct. 15, 1834; vicar-choral St. Paul's, London, 1876; d. Oct. 17, 1891.

Barrington, The Hon. Daines, wrote description of Mozart in 1764 (vol. XI "Philosophical Transactions," 1780). B. London, 1727; d. 1800.

Barroco. *It.* Whimsical, eccentric.

Barry (Charles Ainslie) composed; wrote programme analyses; edited "Monthly Musical Record," London, 1875–79. B. London, June 10, 1830.

Barsanti (Francesco) published "A Collection of Old Scots Tunes," Edinburgh, 1742; composed; played flute and oboe. B. Lucca, 1690; went to England with Geminiani.

Bartei (Girolamo) composed; chapelmaster Volterra Cathedral; general of Augustinian monks, Rome; published eight-voice masses, 1608.

Barth (Karl Heinrich) taught piano in the Hochschule, Berlin, 1871; highly esteemed as concert pianist. B. Pillau, Prussia, July 12, 1847.

Barth (Richard) directed Hamburg Singakademie and Philharmonic concerts. B. June 5, 1850, Grosswanzleben, Saxony; violin pupil of Joachim; add. Hamburg.

Barthel (Johann Christian) played organ to court of Altenburg, 1804, until his death, June 10, 1831.

Barthélemon (François Hippolyte) composed music for "Orpheus," at Garrick's request, "A Peep Behind the Scene," and other burlettas; m. Mary Young, a singer; made successful tours as concert violinist. B. Bordeaux, July 27, 1741; d. July 20, 1808.

Bartholomew (William) adapted most of Mendelssohn's vocal pieces to English, and translated libretti. B. London, 1793; d. Aug. 18, 1867.

Bartleman (James) sang bass-bar. with distinction at London concerts. B. Westminster, Sept. 19, 1769; d. April 15, 1821.

Bartlett (John) composed "A Book of Ayres," 1606, Eng.

Bartolini (Vincenzio) sang sop. in London, 1782, Cassel, 1792.

Baryton. Obsolete instrument of the viol family for which Haydn composed 175 pieces; had six or seven strings like viola da gamba, and from seven to 44 sympathetic metal strings.

Bas-dessus. *Fr.* Mez. sop. or second treb.

Basevi (Abramo) wrote on theory; edited musical periodicals; composed operas; helped found "Società del Quartetto." B. Leghorn, Dec. 29, 1818; d. Florence, Nov., 1885.

Basili (Domenico Andrea) composed 24 clavier etudes; chapelmaster at Loretto. D. 1775. **Francesco** composed operas, symphonies; chapelmaster at St. Peter's, Rome. B. Feb., 1766, son of DOMENICO ANDREA; d. Mar. 25, 1850.

Bass. The lowest male voice, ranging from F′, the lowest tone of the rare contra basso voice to the baritone register. The Basso Cantante is distinguished from the Basso Profundo by its flexibility rather than any difference in range. The Basso Buffo is a bass comedian.

Bass. The tones below middle C in the musical system as distinguished from those above, which are called treble; the grave as opposed to the acute.

Bassa Ottava. *It.* The lower octave.

Bass Bar. Strip of wood glued to the belly of a viol under the bass foot of the bridge to distribute the vibrations.

Bass Clarinet. Is generally set in B flat, but also in A and in C. The instrument is an octave lower than the CLARINET.

Bass Clef. The F clef, so called from having been modified from that letter.

Bass Drum. The largest DRUM in the modern orchestra; serves to define rhythm, but is not tuned.

Bass Flute. An obsolete bass instrument sometimes made like the ordinary FLUTE, but 32 inches long, sometimes doubled so that it resembled a bassoon. The name has been given an eight-foot organ stop.

Bassgeige. *Ger.* Bass viol.

Bass Horn. Deep B flat HORN, doubled like a basson which succeeded the serpent but has given way to the ophicleide.

Bass Lute. THEORBO.

Bass Tuba. The lowest of the Saxhorns; the euphonium.

Bassani (Giovanni Battista) composed six operas and 31 vocal and instrumental works and three oratorios; directed music at Bologna and Ferrara Cathedrals; played violin. B. Padua, 1657; d. Ferrara, 1717.

Basse Danse. Stately dance for two people in triple time popular in France, 15th and 16th centuries.

Basset Horn. The tenor clarinet, set in F, usually made curved for convenience in handling.

Bassevi (Giacobbe) became manager of Drury Lane, London; played 'cello during Garrick's management (professional name Cervetto); accumulated fortune equivalent to $100,000. B. Italy, 1682; d. London, Jan. 14, 1783. **James** played violin solos at the Haymarket, London, when 11, and in concert and orchestra until the death of his father GIACOBBE, when he retired. B. London, 1749; d. Feb. 5, 1837.

Bassi (Luigi) sang women's parts in opera at 13; developed as baritone and created the name part in "Don Giovanni," which Mozart wrote for him; became manager Dresden Italian opera, 1815. B. Pesaro, 1766; d. Dresden, 1825.

Bassiron (Philippe) composed masses published by Petrucci, 1505. B. Netherlands.

Basso Continuo. *It.* Figured bass for piano or organ or THOROUGH BASS.

Basso da Camera. *It.* Small double-bass for solos.

Basso Ostinato. *It.* GROUND BASS.

Basso Ripiendo. *It.* Bass of chorus parts.

Basson Russe. Bass horn.

Bassoon. The bass of the OBOE, ranging from B′ flat to b′ flat. The instrument is doubled on itself, and its resemblance to a bundle of sticks

is said to have caused Afranio, Canon of Ferrara (the probable inventor) to have named it "fagotto," 1540. Additional mechanism has raised the compass of modern instruments to f''. First introduced in orchestra about 1671, the bassoon has steadily grown in favour with composers, and Mozart wrote a concerto for it with full orchestral accompaniment.

Bastardella. Nickname of the singer AGUJARI.

Bastien et Bastienne. Mozart's operetta written in his 12th year, to words by Schachtner, was performed 1768 in the Messmers' garden-house in Vienna.

Baston (Josquin) composed motets and chansons, Flanders, 16th century.

Bates (Joah) founded and first conducted London's "Ancient Concerts," 1776. B. Mar. 19, 1740; m. Sarah Harrop, singer, 1780; d. June 8, 1799.

Bates (William) composed the comic opera "The Jovial Crew," "Songs sung at Marylebon Gardens," etc., England, 18th century.

Bateson (Thomas) first to graduate in music from Trinity College, Dublin; composed madrigals; played organ Chester and Dublin Cathedrals. D. 1631.

Bathe (William) invented a "harp of new device," which he presented to Elizabeth; published his "Brief Introduction to the True art of Musicke," 1584, the first of its kind in English, "A Brief Introduction to the Skill of Song," London, 1600. B. Ireland, grandson of Chief Baron and son of Judge Bathe; entered Society of Jesus; published "Janua Linguarum," Salamanca, 1611; d. Madrid, June 17, 1614.

Batiste (Antoine Eduard) wrote "Petit Solfège Harmonique"; wrote out accompaniments for figured basses of solfeggi by Cherubini and others; played and composed for organ, and taught at the Paris Conservatoire. He was the son of Batiste, the comedian, and uncle of Léo Delibes. B. Paris, Mar. 28, 1820; d. Nov. 9, 1876.

Baton (Charles) composed; wrote on and played vielle or hurdy-gurdy. Called "le jeune." An elder brother, Henri, played musette. Paris, 18th century.

Bâton. *Fr.* "Stick." Originally a long baton was used in conducting, which was rapped against the floor. This gave way to the small conductor's wand. A conductor's manner is called his "baton," and the term is also applied to a rest of two or more measures.

Battaille (Charles Amable) wrote on the voice and taught singing in Paris Conservatoire. B. Nantes, Sept. 30, 1822; d. Paris, May, 1872.

Battement. *Fr.* Ornament employed in singing.

Batten (Adrian) composed the full anthem "Deliver us, O Lord," services, etc., played organ Winchester and St. Paul's Cathedrals, 17th century.

Battere. *It.* Down beat.

Batterie. *Fr.* Roll of drum; group of percussion instruments.

Battery. Harpsichord agremen, which indicated a chord was to be played twice.

Battimento. *It.* Battement.

Battishill (Jonathan) composed songs, glees, anthems, and dramatic music, and played organ in London churches. B. London, May, 1738; m. Miss Davies, a singer, 1763; d. Dec. 10, 1801.

Battle of Prague. Kotzwara's programme piece descriptive of the contest between the Austrians and Prussians, 1757, became immensely popular and foreshadowed other compositions of like character.

Battle Symphony. English name of Beethoven's "Wellingtons Sieg, oder die Schlacht bei Vittoria."

Batton (Désiré Alexandre) composed operas, the failure of which was largely due bad librettos; collaborated with Auber, Hérold, and Carafa in "La Marquise de Brinvilliers"; became inspector of branch schools in the Paris Conservatoire, 1842. B. Paris, Jan. 2, 1797; d. Oct. 15, 1855.

Battuta. *It.* Strict time.

Bauernleyer. *Ger.* Hurdy-gurdy.

Bauerpfeife. *Ger.* Eight-foot organ stop.

Baulduin (Noel) directed music at

Notre Dame, Antwerp, 1513–18; composed motets, etc. B. Netherlands; d. 1529.

Baumgarten (C. F.) composed operas and pantomimes, including "Robin Hood," 1786, and "Blue Beard," 1792, while leader of the English opera at Covent Garden, London, 1780–1794.

Baxoncillo. *Sp.* Organ stop like open diapason.

Bayaderes. Dancing girls in Eastern temples.

Bayer (Joseph) composed the ballets "Die Puppenfee," "Die Braut von Korea," "Sonne und Erde," "Die Welt in Bild und Tanz"; the operettas "Der Schoene Kaspar," "Meister Menelaus," etc.; became ballet director Vienna Court Opera, 1882. B. 1851; add. Vienna.

Bayles. *Sp.* Gipsy dance songs.

Baylor (Eugene) composed "The Margrave Galop" in Richmond, Va., March, 1864, while major in the Confederate army, and other popular pieces. The "Margrave Galop" was long a favorite in the Southern states after the close of the Civil War. B. Virginia; add. Winchester, Va.

Bayly (Rev. Anselm) wrote "A Practical Treatise on Singing and Playing," 1771; "The Alliance of Musick, Poetry, and Oratory," 1789; sub-dean of Eng. Chapel Royal, 1764. B. Gloucestershire, 1719; d. 1794.

Bayreuth became the centre of the Wagner cult from 1872 when Richard Wagner took up his residence there and began his plans for the "Festspielhaus," the corner stone of which was laid May 22, 1872, with elaborate ceremonies, including a performance of Beethoven's Choral Symphony. Wagner societies in all parts of the world raised the money for the new theatre, which was designed by Gottfried Semper with suggestions from Wagner, and opened in Aug., 1876, with performances of two cycles of the "Ring des Nibelungen," causing a loss of nearly $40,000. "Parsifal" was performed there first in July and Aug., 1882, and was restricted to that theatre until Dec. 24, 1903, when it was produced at the Metropolitan Opera House, New York, under management of Heinrich Conried, Alfred Hertz conducting. An excellent English production by Henry W. Savage followed. Bayreuth has continued to be the home of Frau Cosima Wagner, and of Siegfried Wagner, who bitterly opposed the American productions of the "Bunenwehfestspiel" or stage festival dedicatory play, as Wagner termed "Parsifal." However, the music had been made known in concert form before the New York episode. Since the beginning Bayreuth has been the principal training school of Wagnerian singers and conductors.

B Cancellatum. *L.* B flat cancelled by a line drawn through it anciently used as natural, and from which our accidentals are derived.

B Dur. *Ger.* B flat major.

B Durum. *L.* B natural.

Bazin (François Emanuel Joseph) composed "Le Trompette de M. le Prince," "Le Malheur d'être jolie," "La Nuit de la Saint-Sylvestre," "Madelon," "Maître Pathelin," "Le Voyage en Chine," operas performed at the Opéra Comique, Paris; taught in Paris Conservatoire. B. Marseilles, Sept. 4, 1816; d. Paris, July 2, 1878.

Bazzini (Antonio) composed "Ronde des Lutins" and other works for violin, which he played; directed Milan Conservatory, 1882. B. Mar. 11, 1818, Brescia; d. Milan, Feb. 10, 1897.

Beach (Amy Marcy Cheney) composed Gaelic Symphony; played 1896, Boston Symphony Orchestra; concerto for piano, which she played with Boston Symphony Orchestra, 1900; Mass, E flat, for mixed voices, soli, chorus, and orchestra, 1892; "The Minstrel and the King," male chorus and orchestra, 1902; "Festival Jubilate," mixed voices and orchestra, for the Chicago Exposition, 1893; played piano in orchestral concerts and recital. Studied with Ernst Perabo, Carl Baermann, and Junius W. Hill; debut Boston Music Hall, Oct. 24, 1883; m. H. H. A. Beach, 1885. B. Henniker, N. H., Sept. 5, 1867; add. Boston.

Beale (John) taught piano, Royal Academy of Music, London. B. London, 1796.

Beale (William) composed "Come let us join the roundelay" and other madrigals and glees; organist in Cambridge and London. B. Landrake, Eng., Jan. 1, 1784; d. London, May 3, 1854.

Bearbeitet. *Ger.* Adapted.

Beard (John) sang ten. under Handel at Covent Garden, London; m. Lady Henrietta Herbert, daughter of Earl Waldegrave, 1739; retired until her death, 1743; sang at Drury Lane and Covent Garden; m. Charlotte Rich, whose father owned Covent Garden, 1759; succeeded to management of that house, 1761. B. England, 1717; d. Hampton, Feb. 5, 1791.

Bearings. Notes first established in tuning, on which to base the rest of the compass.

Beat. Shake or grace note; motion by which conductors indicate accent or rhythm; part of measure so indicated; throb produced when tones differing in pitch are produced together.

Beatrice di Tenda. Vincenzo Bellini's opera to libretto by F. Romani, was first performed in Venice, 1833.

Béatrice et Bénédict. Hector Berlioz's two-act opera founded on "Much Ado About Nothing," for which he also wrote the libretto, was first performed Aug. 9, 1862, at the opening of the Baden Theatre under Liszt and successfully revived by Mottl.

Beaulieu (Marie Désiré) wrote on musical history; composed the operas "Anacréon" and "Philadelphie"; founded the Philharmonic Society at Niort, which was the pioneer of its kind in France and grew into the "Association musicale de l'Ouest." B. Paris, April 11, 1791 (family name Martin); d. Niort, Dec., 1863.

Beaumavielle sang bar. in Cambert's first French opera "Pomone," 1671. D. 1688.

Beauty Stone. Sir Arthur Sullivan's musical play in three acts to text by Comyns Carr and A. W. Pinero, was first performed May 28, 1898, at the Savoy Theatre, London.

Bebisation. Obsolete solmization commended by Daniel Hitzler, 1630.

Bebung. *Ger.* Clavichord tremolo; tremolo organ stop.

Bec. *Fr.* "Beak" or mouthpiece.

Bécarre. *Fr.* Natural.

Becco. *It.* Mouthpiece.

Becco Polacco. *It.* Large bagpipe.

Becher (Alfred Julius) composed songs, chamber music; wrote music criticism. B. Manchester, April 27, 1803; studied Heidelberg, Göttingen, Berlin; edited the "Radikale," Vienna; tried by court-martial and shot, Nov. 23, 1848.

Bechstein (Friedrich Wilhelm Carl) founded the Berlin piano business bearing his name, headed in 1908 by Edwin Bechstein, with branches in Paris, London, St. Petersburg. B. June 1, 1826, Gotha; d. Mar. 6, 1900.

Beck (Franz) composed 24 symphonies, a "Stabat Mater"; directed concerts in Bordeaux and taught. B. Mannheim, 1731; d. Bordeaux, Dec. 31, 1809.

Beck (Johann Nepomuk) sang principal bar. opera rôles at Vienna, 1853–88. B. Pesth, May 5, 1828; d. Vienna, Sept., 1893.

Beck (Joseph) sang bar. in opera at Frankfort, 1880. B. June 11, 1850; son of JOHANN NEPOMUK; add. Frankfort.

Becken. *Ger.* Cymbal.

Becker (Albert Ernst Anton) composed Mass B flat minor, opera "Loreley," symphony in G minor, songs, chamber music; directed Berlin Domchor; B. Quedlinburg, June 13, 1834; d. Berlin, Jan. 10, 1899.

Becker (Carl Ferdinand) wrote on music; taught organ at Leipsic Conservatory and bequeathed valuable music collection to Leipsic. B. July 17, 1804; d. Leipsic, Oct. 26, 1877.

Becker (Constantin Julius) wrote "Männergesang-Schule," 1845; composed opera "Die Belagerung von Belgrad," Leipsic, 1848, a symphony; assisted Schumann in editing "Neue Zeitschrift für Musik." B. Freiberg, Feb. 3, 1811; d. Oberlössnitz, Feb. 26, 1859.

Becker (Dietrich) published "Musikalische Frühlingsfrüchte," 1668;

composer and violinist to the Senate of Hamburg, 17th century.

Becker (Hugo) played 'cello in solo and in the "Frankfort Quartet"; taught in Frankfort Conservatory. B. Strasburg, Feb. 13, 1864, son of JEAN; add. Frankfort.

Becker (Jacob) founded piano business in St. Petersburg, 1841. B. Bavarian Palatinate. Paul Peterson succeeded him, 1871.

Becker (Jean) played violin with distinction; founded the "Florentine Quartet"; led London Philharmonic concerts. B. Mannheim, May 11, 1833; d. Mannheim, Oct. 10, 1884.

Beckwith (John Charles) played organ Norwich Cathedral, succeeding his father, JOHN CHRISTMAS. B. 1788; d. Oct. 11, 1819.

Beckwith (John Christmas) composed chants, anthems; played organ Norwich Cathedral. B. Norwich, Dec. 25, 1750; d. June 3, 1809.

Bedos de Celles (Dom François) wrote "L'Art du facteur d'orgues," Paris, 1766. B. Caux, France; entered Benedictine Order, Toulouse, 1726; d. St. Maur, Nov. 25, 1779.

Beer (Jacob Meyer) was the original name of Giacomo MEYERBEER.

Beer (Joseph) played, composed for, and improved the clarinet by adding a fifth key. B. May 18, 1744, Grünwald, Bohemia; d. Potsdam, 1811.

Beethoven, van (Ludwig) composed nine great symphonies, the last with chorus, the opera "FIDELIO," unsurpassed sonatas for piano, and established himself for all time as the world's greatest master of absolute music. He composed, in fact, in every form known to his time, often expanding, sometimes modifying, always improving, never inventing. Neither formalist nor revolutionist, but overriding rules only when they seemed to fetter his genius, assuming no pose of mysticism, stooping to such programme music as a battle piece, elevating that form to the highest pinnacle in the Pastoral Symphony; revising, correcting, rewriting his music with infinite patience; striving always for higher inspiration and clarity of expression, he stood aloof from his contemporaries, and he stands alone today — a sun in the musical firmament wherein other composers are the stars, the planets, the comets, if you will, — or merely the satellites. He was baptized at Bonn, Dec. 17, 1770, from which it may be inferred that he was born on the previous day. The Beethovens were not noble, but followed the Dutch custom of indicating their place of origin by the prefix "van." This appears to have been an obscure village near Louvain, whence they migrated to Antwerp in 1650. Ludwig van Beethoven went from there to Bonn as musician and bass singer to the Elector of Cologne. His son Johann sang tenor, and became electoral chapelmaster in Mar., 1773. On Nov. 12, 1767, Johann married Maria Magdalena Leym, born Keverich, widowed daughter of the chief cook at Ehrenbreitstein, from which union were born seven children, the subject of this sketch being second, and the eldest to survive infancy. Since 1889 No. 515 Bonngasse, where Ludwig was born, has been reserved as a memorial, having been purchased by an association of which the late Dr. Joachim was president. The elder Ludwig survived until Dec. 24, 1773, when his grandson, who distinctly remembered him in after life, was three years old. Young Ludwig began to study both clavier and violin when four years of age. To these studies his father added the three Rs, and until he was 13 he picked up a little Latin at a public school. At eight he played in public, and the following year, having nothing more to learn from his father, took lessons from Pfeiffer, a musician attached to the Bonn opera, and studied organ with Van den Eeden. At the age of 10 he composed variations, which were published in 1783. Neefe, who succeeded to the post of court organist and likewise taught Beethoven, predicted that he would become a second Mozart, and left him in charge of the organ when not yet 12 years old Beethoven could then play nearly all of Bach's Well Tempered Clavier, and read well at sight. At 12 the child became cembalist to the orchestra,

which required that he should conduct the opera band. In this position be became acquainted with operas by Gluck, Paisiello, Salieri, and Sarti. Three sonatas for solo, piano, and the song "Schilderung eines Mädchens," published in 1783, appear to have been composed at this time. For his work in the theatre the lad received no salary, but soon he was appointed assistant organist to Neefe, and as such received 150 florins. On the death of Elector Max Friedrich, his successor, Max Franz, made a revision of his household, reducing the allowance to Neefe, but without increasing that of Beethoven. The song "An einem Säugling" and a rondo for piano were published in 1784, and in 1785 he published the song "Wenn jemand eine Reise thut," three quartets for piano and strings, and received violin lessons from Franz Ries. Beethoven's first visit to Vienna, made in 1787, afforded opportunity for a few lessons from Mozart, who is said to have remarked on hearing him play: "Pay attention to him; he will make a noise in the world some day or other." He seems likewise to have attracted the attention of Haydn, who wrote to Artaria, "I should like to know who this Ludwig is," but may have had in mind some other Ludwig. His sojourn in Vienna was abruptly terminated by the illness of his mother, who died July 17. A piano prelude in F minor and a trio in E flat are dated 1787, and in that year he formed the acquaintance of the widowed Frau von Breuning, with whose family he maintained a lifelong friendship, and of the young Count Waldstein, to whom he afterwards dedicated one of his greatest sonatas. Frau von Breuning engaged Beethoven to give lessons to her little girl and the youngest of her three sons, and soon made him one of the family. His acquaintance with the Countess Hatzfeld dates from the same period. In 1788 Beethoven, while retaining his post of assistant organist to the electoral court at Bonn, played viola in the opera, which had been remodelled by the Elector, included an orchestra of 31, led by Reicha, with an extended repertoire and a goodly array of singers. Mozart's operas were given frequently. In this year Beethoven was recognized as the head of his family. His father had lost his voice, and had become a drunkard, and, while the Elector did not strike him off his pay roll, he directed part of his salary be paid the son. In 1790 Haydn, who was on his way to London, accompanied by Salomon, was the guest of the Elector on Christmas Day. It is probable that the two masters, one in his zenith, the other yet unknown, met on this occasion, and it is certain that two years later, when Haydn was returning from London, and again stopped at Bonn, Beethoven showed him a cantata which he praised highly. Two cantatas, one on the death of Emperor Joseph, the song "Der freie Mann," two piano preludes, the "Venni Amore" variations, the "Ritter ballet" (possibly arranged by Count Waldstein), an octet and a rondino for strings, a trio for strings, 14 variations in E flat for piano, violin, and 'cello, 12 variations for violin and piano, some songs, and an allegro and minuet for two flutes were composed in these years. By this time, although his compositions were fewer than those of other great composers at the same age, the Elector seems to have become impressed with Beethoven's genius, for he arranged to send him to Vienna to study with Haydn, paying his salary for two years. Beethoven arrived in Vienna in Nov., 1792, with a matter of 25 ducats, or about $62, in his pockets, and was cordially received by Haydn, who is reported to have said that he meant to set him to work on great operas in anticipation of his own retirement. He lodged in the garret of a printing office outside the city walls, and paid about 25 cents an hour for his lessons from the most celebrated composer of the day. Fux's "Gradus ad Parnassum" was the text book used. The relations between master and pupil soon ceased to be cordial, and, although there was no open disagreement, Beethoven obtained instruction from Schenck in secret, and in 1794,

when Haydn again went to England, studied counterpoint with Albrechtsberger and violin with Schuppanzigh. Beethoven never acknowledged any obligation to Haydn, and as it was the rule of that master to keep still when he could n't speak well of people, his opinion of his pupil is doubtful. Albrechtsberger, however, did not hesitate to warn his other pupils to let Beethoven alone because he was "incapable of learning, and would never amount to anything." In 1792 Beethoven's father died, but the Elector continued, at Beethoven's request, to pay his salary to his brothers in Bonn until Mar., 1794, continuing Beethoven's own allowance as well. A few months later the French Republican army seized Bonn, and Beethoven was thereafter to regard Vienna as his home. Despite bad manners, slovenly habits, and a total disregard for conventions, Beethoven made warm friends among the nobility, and Prince and Princess Karl Lichnowsky, who had already presented him with a quartet of strings, now made him an allowance of 600 guldens per annum, besides keeping a room at his disposal in their house. He quarrelled with his friends and patrons on the slightest provocation, often without any at all, though he sometimes made profuse apologies when realizing himself in the wrong. An amusing instance of his arrogance was displayed when he learned that Prince Lichnowsky had ordered his servant to answer Beethoven's bell before his own. Beethoven thereupon promptly engaged a servant for his exclusive use. It may be that the Viennese regarded his independence as a joke, it may be that his remarkable powers of improvising were weighed against his faults. At any rate, he was not merely tolerated, but cultivated — by women as well as men. His industry in composition was prodigious. He ordinarily arose about five o'clock and worked until noon, when dinner was served, but he sometimes forgot to eat. He often took long walks in the afternoon, especially if living in one of the many villages in the environs of Vienna, as was his rule in summer; spending his evening in society or at the theatre. During his walks he always carried a note book in which to jot down musical ideas as they occurred to him, and he usually kept several compositions in hand at a time, working at each in turn, as he felt disposed. He hated to be interrupted, and often sang the melodies he was writing in a voice far from pleasant, strumming at his piano, stamping, or roaring aloud. Sometimes he spent days in rewriting. His note books show 18 attempts at one aria in "Fidelio" (O Hoffnung). The irregularity of his habits and his need of solitude when composing may have had something to do with the frequency with which he changed his lodging, often at great expense and inconvenience. In 1795 the list of compositions written in Vienna included some trios, the first three piano sonatas, which he dedicated to Haydn; 12 Variations on "Se vuol ballare," 13 on "Es war einmal," eight for four hands on Count Waldstein's theme, nine for solo piano on "Quant' e più bello," a trio for oboes, corno inglese, and piano, and a violin rondo in G, the B flat concerto for piano and orchestra, the songs "Adelaide," "Opferlied," and "Seufzer eines Ungeliebten"; 12 minuets, 12 Deutsche Tänze for orchestra, and the canon "Im Arme der Liebe." Heretofore Beethoven had only played in private houses in Vienna. Mar. 29, 1795, he appeared at the annual actors' fund benefit at the Burg Theatre, playing his own concerto in C major; two days later playing a concerto of Mozart's at the benefit given his widow, and on Dec. 18, a concerto of his own at a concert given by Haydn. Jan. 10, 1796, he played with Haydn again, and then visited Nuremberg, and perhaps Prague, and finally Berlin, where the king gave him a box of gold coin. He was in Prague during February, and composed "Ah perfido" for Mme. Duschek, but November found him back in Vienna, where he composed a farewell song for the troops leaving for the Napoleonic wars, and later gave a concert with the Rombergs. Three piano sonatas (Op. 2), 12 varia-

tions on a minuet "à la Vigano," and six minuets for piano were published in 1796; while many more important works were under way. In 1798 Beethoven met Bernadotte, then French ambassador at Vienna, from whom it is said he first received the idea of the Eroica symphony. His amusing encounter with Steibelt, the pianist, occurred at this time. Beethoven had composed a trio for piano, clarinet, and 'cello which was played at the house of Count Fries. Steibelt had assumed a haughty manner, and when they met again a week later, Steibelt produced a new quintet, and extemporized on the finale of Beethoven's trio; whereupon Beethoven took the 'cello part of Steibelt's composition, turned it upside down, and played a theme and variations which drove Steibelt out of the house. His encounter with Woelfl, which happened on his return from two successful concerts in Prague, had a more agreeable ending. The two men played together at Count Wetzlar's home, and became good friends, although Beethoven did not return the compliment Woelfl afterwards paid him in dedicating a group of sonatas to him. The first concert which Beethoven undertook for his own benefit in Vienna took place April 2, 1800, at which his Symphony No. 1, which had been completed the previous year, and his Septet were produced, and at which he played a piano concerto of his own. April 18 he appeared with Punto, the horn player, at a concert given by the latter. They played Beethoven's horn and piano sonata, which won an encore despite the Burg Theatre's rules to the contrary. In this year Beethoven began his practice of spending the summer in the country, going to Unter-Döbling, a village two miles from Vienna. On his return to town he accepted Czerny as a pupil. Some idea of Beethoven's business methods may be had from the statement that about this time he sold his Septet, Symphony in C, Piano concerto in B flat, and B flat sonata to Hoffmeister of Leipsic for 20 ducats, or about $50 each, himself reducing the concerto to half price on the ground that it was by no means one of his best. Mar. 28, 1801, his ballet, "Prometheus," was produced at the Burg Theatre, where it had a run of 16 nights. Its popularity resulted in the publication of a piano score, and the following year it had a second run of 13 nights. With money in his pocket Beethoven exchanged the lodgings he had maintained for the past two years at No. 241 "im tiefen Graben" to the more salubrious Sailerstätte, whence he could overlook the ramparts; and in the summer he went to Hetzendorf, where he worked at "The Mount of Olives," his oratorio to words by Huber. Beethoven, at this time entering upon his most prolific and useful period as a composer, began to have premonitions of the deafness which was soon to overtake him, and of the liver complaint, both the result of a severe malady of early manhood, which combined to render him melancholy and more irascible than ever in later life. His constitution was naturally rugged. Although but five feet five inches high, he was stockily built, with broad shoulders and powerful muscles. His hair, which became perfectly white toward the close of his life, was black and abundant; his complexion ruddy, and he wore neither beard nor moustache, although he had to shave up to his eyes. His teeth were white and sound; his eyes dark, almost black, were very expressive, redeeming a face which may have been ugly, but was not without nobility. His fingers were short, blunt, covered with hair, but very strong. The violin sonatas in A minor and F, the grand sonatas for piano in A flat and D, and the twin sonatas he entitled "Quasi Fantasia," the second of which has become known as "The Moonlight" from a reference to moonlight in a review by Rellstab, were all composed at a time when he realized his deafness was progressive and incurable, and in which he wrote: "Every day I come nearer to the aim which I feel, though I cannot describe it, and on which alone your Beethoven can exist. No more rest for him!" April 5, 1803, "The

Mount of Olives" was performed at the Theatre an der Wien, and the Symphony in D had its first hearing, while Beethoven himself played his piano concerto in C minor. The lovely and much misunderstood "Kreutzer" sonata was composed for a concert at the Augarten, May 17, and performed by Beethoven and Bridgetower, the Mulatto violinist. During the summer Beethoven was at work upon "Fidelio," having promised to write an opera for Schikaneder of the Theatre an der Wien, and upon the "Eroica." This great symphony, which was to have been called "Napoleon Bonaparte," was completed and ready for transmission to Paris when the news came that Napoleon had made himself emperor. Beethoven, who loved to mingle with the nobility, but was always a radical at heart, tore off the title page in a rage, and afterwards gave it the title which may be translated "Heroic symphony to celebrate the memory of a great man." His revulsion of feeling toward Napoleon may have had something to do with his subsequent choice of "Rule Britannia" and "God Save the King" as themes for variations. In 1805 Beethoven met Cherubini, then visiting Vienna, and struck up a warm friendship with him. He esteemed Cherubini above all living composers, and Handel best of those who had passed away. The opera "Fidelio" was complete on his return that year from his customary summer sojourn in the country. Beethoven now took lodgings in the Theatre an der Wien, where the work was performed with what is now known as the "Leonore Overture No. 2," Nov. 20. The French were then in possession of Vienna, which had a depressing effect on the populace. Beethoven had been disgusted with the rehearsals, and, after the third performance, the work was withdrawn. Beethoven consented to cut it down from three acts to two, eliminating three numbers, and it was again presented, and with better success, Mar. 29, 1806, until Beethoven and Baron Braun, intendant of the theatre, quarrelled, and the composer withdrew his work. What is now known as the "Leonore Overture No. 3" was played at the second series of performances. In March, 1807, Beethoven received a large sum of money from a benefit concert of his own works. The extraordinary programme included his first four symphonies, the fourth recently completed. The sonata in F minor, Op. 57, which the Hamburg publisher Cranz has called "Appassionata," the Triple concerto, and the 32 Variations for piano appeared that year; and in 1808 the publications included the "Coriolan" overture, three string quartets, Op. 59, while the C minor and Pastoral symphonies, and the Choral Fantasia were made known at a concert, Dec. 22, at the Theatre an der Wien. Jerome Bonaparte, king of Westphalia, at this time offered Beethoven a salary equal to about $1,500 if he would become chapelmaster at Cassel. The offer was declined, but it caused Archduke Rudolph and Princes Lobkowitz and Kinsky to guarantee Beethoven an annuity of about $2,000. Its actual value speedily declined with the value of paper currency, and finally brought him into litigation with the Kinsky estate, although the suit was compromised before trial. The second siege of Vienna, a sojourn at Baden, where he was somewhat benefited by the baths; his engagement to harmonize national melodies for Thomson, the Edinburgh publisher; his financial troubles, caused by the depreciation of the currency in which his annuity was paid; Wellington's defeat of the French at Vittoria, which inspired "The Battle Symphony," were external episodes of the next five years, during which Beethoven composed the "Egmont" overture, "King Stephen," "The Ruins of Athens," the Seventh and Eighth symphonies, and many works of smaller proportions. "The Battle Symphony," celebrating Wellington's victory, programme music suggested by Maelzel, was performed at a great concert, Dec. 8, 1813, in aid of soldiers wounded at Hanau, which was likewise the occasion of the Seventh Symphony's first performance, and the programme was repeated four days later. The Eighth

Symphony was first played in Jan., 1814, but was not as well received as the Seventh, "because it is so much better," said the composer. The death of Prince Lichnowsky, Beethoven's earliest patron and continuous friend, and his quarrel with Maelzel, whom he sued for taking an unauthorized copy of "The Battle Symphony" to England, and a successful revival of "Fidelio," were events of 1814; and during the Congress of Vienna Beethoven gave two gigantic concerts which were attended by all the notables (at one he had an audience of 6,000), met the Empress of Russia, to whom he dedicated a polonaise, Op. 89, and the piano arrangement of his Seventh Symphony in acknowledgment of her present of 200 ducats, or about $500. In 1815 Caspar Beethoven died, leaving his nine year old son to the composer's care. Beethoven had long assisted this brother and his family, and had become involved in a quarrel with his devoted friend Stephen Breuning because of Caspar. But he detested his brother's widow, and only obtained possession of his nephew after bitter litigation with her. The lad Carl, toward whom Beethoven was always kind and indulgent, proved a troublesome and expensive care. There was compensation that year in the fact of his then receiving his first public honour — the freedom of the city of Vienna. In 1818 Beethoven began his grand Mass, meant for the installation of his patron Archduke Rudolph as Archbishop of Olmutz, although it was not completed until after that event. He was also busy with sonatas and the great Ninth Symphony, and he seems to have searched eagerly for an opera libretto, without being able to find one that suited him. In 1824 Carl Beethoven, who had failed in his examinations at the University and at the Polytechnic as well, attempted suicide, and in consequence was arrested and ordered to leave Vienna. Finally he enlisted in the army, but in 1826 he joined his uncle at the home of Johann, another of Beethoven's brothers, who had a small estate at Gneixendorf, a village near Krems. As the result of another quarrel, due the grasping nature of Johann, Beethoven determined to return with Carl to Vienna, but caught cold in making the journey, and had to take to his bed on reaching Vienna. The cold resulted in an inflammation of the lungs, and to this dropsy succeeded. Beethoven was nearing his end. He had completed sketches for a Tenth Symphony, a requiem, and music for "Faust," and felt that his best work was yet to come. Tappings failed to relieve him, however; he became emaciated and weak. March 24, 1827, the sacraments were administered, and on Monday, March 26, he died during a violent thunderstorm. There were most elaborate ceremonies at the funeral three days later, which was attended by a multitude of people of every class, and the remains of the illustrious composer were interred in the Währinger Cemetery. A complete list of Beethoven's works according to the Breitkopf and Härtel catalogue is here annexed. For further study of his life see: Beethoven's Letters, "Ludwig van Beethovens Leben," A. W. Thayer, Berlin, 1866–72–79; "Neue Beethoveniana," Theodor Frimmel, Vienna, 1888–90; "Biographie," Schindler, Munster, 1840; "Biographische Notizen," Wegeler and Ries, Coblenz, 1838; "Beethoven et ses Trois Styles," W. von Lenz, St. Petersburg, 1852; "Beethoven," Richard Wagner, Leipsic, 1870; "Beethoven and his Nine Symphonies," Sir George Grove, 1898; "Ludwig van Beethoven," W. J. Wasielewski, Leipsic, 1895. **Orchestral Works.** First Symphony, Op. 21 in C; Second Symphony, Op. 36 in D; Third Symphony, Op. 55 in E flat; Fourth Symphony, Op. 60 in B flat; Fifth Symphony, Op. 67 in C minor; Sixth Symphony, Op. 68 in F; Seventh Symphony, Op. 92 in A; Eighth Symphony, Op. 93 in F; Ninth Symphony, Op. 125 in D minor. Miscellaneous orchestral works: Wellington's Victory or the Battle of Vittoria. Op. 91; The Creatures of Prometheus, Ballet, Op. 43; Music to Goethe's Tragedy "Egmont," Op. 84; Allegretto in E flat; March from "Tarpeja," in C; Military March, in D; Twelve Min-

uets, Twelve German Dances, Twelve Contra-Dances. Overtures: to Coriolan. Op. 62 in C minor; to Leonore (Fidelio). No. 1. Op. 138 in C; to Leonore (Fidelio). No. 2. Op. 72 in C; to Leonore (Fidelio). No. 3. Op. 72 in C; Op. 115 in C; to King Stephen, Op. 117 in E flat; Op. 124 in C; to Prometheus. Op. 43 in C; to Fidelio (Leonore). Op. 72 in E; to Egmont. Op. 84 in F minor; to the Ruins of Athens. Op. 113 in G. For Violin and Orchestra: Concerto, Op. 61 in D; Romance, Op. 40 in G; Romance, Op. 50 in F. **Chamber Music.** Septet for Violin, Viola, Horn, Clarinet, Bassoon, 'Cello, and Double Bass. Op. 40 in E flat; Sextet for 2 Violins, Viola, 'Cello, and 2 Horns obligato. Op. 81b in E flat; Quintet for 2 Violins, 2 Violas, and 'Cello. Op. 29 in C; Fugue for 2 Violins, 2 Violas, and 'Cello. Op. 137 in D; Quintet for 2 Violins, 2 Violas, and 'Cello. Op. 4 in E flat. From the Octet Op. 103; Quintet for 2 Violins, 2 Violas, and 'Cello. Op. 104 in C minor. From the Trio Op. 1, No. 3. String quartets: Op. 18, No. 1 in F; Op. 18, No. 2 in G; Op. 18, No. 3 in D; Op. 18, No. 4 in C minor; Op. 18, No. 5 in A; Op. 18, No. 6 in B flat; Op. 59, No. 1 in F; Op. 59, No. 2 in E minor; Op. 59, No. 3 in C; Op. 74 in E flat; Op. 95 in F minor; Op. 127 in E flat; Op. 130 in B flat; Op. 131 in C sharp minor; Op. 132 in A minor; Op. 135 in F; Grand Fugue. Op. 133 in B flat. Trios for Violin, Viola, and 'Cello: Op. 1 in E flat; Op. 9, No. 1 in G; Op. 9, No. 2 in D; Op. 9, No. 3 in C minor; Serenade. Op. 8 in D. Wind Instruments: Octet for 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons. Op. 103 in E flat; Rondino for 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons in E flat; Sextet for Clarinet, 2 Horns, and 2 Bassoons. Op. 1 in E flat; Serenade for Flute, Violin, and Viola. Op. 25 in D; Trio for 2 Hautboys and English Horn. Op. 87 in C; 3 Duets for Clarinet and Bassoon in C, F, B. Piano and Orchestra: First Concerto. Op. 15 in C; Second Concerto. Op. 19 in B flat; Third Concerto. Op. 37 in C minor; Fourth Concerto. Op. 58 in G; Fifth Concerto. Op. 73 in E flat; Concerto for Piano, Violin, and 'Cello. Op. 56 in C. Cadences to the Piano Concertos; Fantasia with Chorus. Op. 80 in C minor; Rondo in B flat. Principal Part of the Piano Concerto arranged from the Violin Concerto Op. 61. Piano quintet and quartet: Quintet for Piano, Hautboy, Clarinet, Horn, and Bassoon. Op. 16 in E flat; 3 Quartets for Piano, Violin, Viola, and 'Cello. No. 1 in E flat; No. 2 in D; No. 3 in C; Quartet for Piano, Violin, Viola, and 'Cello, from the Quintet Op. 16 in E flat. Trios for Piano, Violin, and 'Cello: Trio. Op. 1, No. 1 in E flat; Trio. Op. 1, No. 2 in G; Trio. Op. 1, No. 3 in C minor; Trio. Op. 70, No. 1 in D; Trio. Op. 70, No. 2 in E flat; Trio. Op. 97 in B flat; Trio in B flat in 1 part; Trio in E flat; Variations. Op. 121a in G; 14 Variations. Op. 44 in E flat; Trio for Piano, Clarinet or Violin, and 'Cello. Op. 11 in B flat; Trio for Piano, Violin, and 'Cello from the Symphony Op. 36 in D; Trio for Piano, Clarinet or Violin, and 'Cello. Op. 38 in E flat from the Septet Op. 20. For Piano and Violin: Sonata. Op. 12, No. 1 in D; Sonata. Op. 12, No. 2 in A; Sonata. Op. 12, No. 3 in E flat; Sonata. Op. 23 in A minor; Sonata. Op. 24 in F; Sonata. Op. 30, No. 1 in A; Sonata. Op. 30, No. 2 in C minor; Sonata. Op. 30, No. 3 in G; Sonata. Op. 47 in A; Sonata. Op. 96 in G; Rondo in G; 12 Variations (Se vuol ballare) in F. For Piano and 'Cello: Sonata. Op. 5, No. 1 in F; Sonata. Op. 5, No. 2 in G minor; Sonata. Op. 69 in A; Sonata. Op. 102, No. 1 in C; Sonata. Op. 102, No. 2 in D; 12 Variations (Judas Maccabæus) in G; 12 Variations (A girl or a beloved wife). Op. 66 in F; 7 Variations (Men who feel the power of Love) in E flat. For Piano and Wind Instruments: Sonata. Op. 17 with Horn, in F; 6 varied Themes. Op. 105, for Piano solo or with Flute or Violin; 10 varied Themes. Op. 107, for Piano solo or with Flute or Violin. Piano Duets: Sonata. Op. 6 in D; 3 Marches. Op. 45 in C, E flat, D;

Variations (Waldstein) in C; 6 Variations (Song with variations) in D. The Piano Sonatas: Op. 2, No. 1 in F minor; Op. 2, No. 2 in A; Op. 2, No. 3 in C; Op. 7 in E flat; Op. 10, No. 1 in C minor; Op. 10, No. 2 in F; Op. 10, No. 3 in D; Op. 13 in C minor (pathetic); Op. 14, No. 1 in E; Op. 14, No. 2 in G; Op. 22 in B flat; Op. 26 in A flat; Op. 27, No. 1 in E flat (quasi fantasia); Op. 27, No. 2 in C sharp minor (quasi fantasia); Op. 28 in D; Op. 31, No. 1 in G; Op. 31, No. 2 in D minor; Op. 31, No. 3 in E flat; Op. 49, No. 1 in G minor; Op. 49, No. 2 in G; Op. 53 in C; Op. 54 in F; Op. 57 in F minor; Op. 78 in F sharp; Op. 79 in G; Op. 81a in E flat; Op. 90 in E minor; Op. 101 in A; Op. 106 in B flat (Hammer-Piano); Op. 109 in E; Op. 110 in A flat; Op. 111 in C minor; in E flat; in F minor; Sonata in D; Sonata in C (easy); 2 easy Sonatas. No. 1 in G, No. 2 in F. Piano Variations (Original Theme): Op. 34 in F; (with Fugue), Op. 35 in E flat; Op. 76 in D; Op. 120 in C; (March of Dressler) in C minor; (Quanto è bello) in A; (Nel cor più non mi sento) in G; (Menuet à la Vigano) in C; (Russian Dance) in A; (Une fièvre brûlante) in C; (La stessa, la stessissima) in B flat; (Kind, willst du ruhig schlafen) in F; (Tändeln und Scherzen) in F; (Es war einmal) in A; (easy) in G; (Swiss Song) in F; (Vieni amore) in D; (God save the King) in C; (Rule Britannia) in D; in C minor; (Ich hab' ein kleines Hüttchen nur) in B flat. Minor Pieces for Piano: 7 Bagatelles. Op. 33; 2 Preludes. Op. 39; Rondo. Op. 51, No. 1 in C; Rondo. Op. 51, No. 2 in G; Fantasia. Op. 77 in G minor; Polonaise. Op. 89 in C; 11 New Bagatelles. Op. 119; 6 Bagatelles. Op. 126; Rondo a Capriccio. Op. 129 in G; Andante in F; Minuet in E flat; 6 Minuets; Prelude in F minor; Rondo in A; 6 Rustic Dances; 7 Rustic Dances. **Vocal Music.** Church Music: Missa solemnis. Op. 123 in D; Missa. Op. 86 in C; Christ at the Mount of Olives; Oratorio. Op. 85. Dramatic Works: Fidelio (Leonora), Opera. Op. 72; The Ruins of Athens. Piece for a festival. Op. 113; March and Chorus from the Ruins of Athens, etc. Op. 114; King Stephen. Op. 117; Final Song from the patriotic opera "The Triumphal Arches": Es ist vollbracht; Final Song from the opera "The Good News." Germania, wie stehst du, etc. Cantatas: The Glorious Moment. Cantata. Op. 136; A calm Sea and a happy Voyage. Op. 112. Songs with Orchestra: Scene and Aria: Ah! Perfido, for Soprano. Op. 65; Terzetto. Tremate, empj, tremate, for Soprano, Tenor, and Bass. Op. 116; Offertory for 1 Voice with Chorus. Op. 121b; Federal Song for 2 Soli and three-part Chorus with accompaniment of 2 Clarinets, 2 Horns, and 2 Bassoons. Op. 122; Elegiac Song for 4 Voices with accompaniment of 2 Violins, Viola, and 'Cello. Op. 118. Songs with Piano: To Hope. Op. 32; Adelaide. Op. 46; Six Songs by Gellert. Op. 48: Praying, Charity, On Death, Worship of God in Nature, Almightiness and Providence of God, Penitential Hymn; Eight Songs and Airs. Op. 52: Urian's Voyage round the Globe, Fire coloured, The little Song about tranquillity, May Song, Molly's Farewell, the songs "Ohne Liebe lebe, wer da kann," Marmot, The little flower of "Wunderhold"; Six Songs. Op. 75: Mignon, Fresh Love, Fresh Life, From Goethe's Faust, Gretel's Admonition, To the Love far away, The Contented Man; Four Ariettas and one Duet. Op. 82: Hope, Love's Complaint, L'amante impaziente (Silent question), L'amante impaziente (Love's impatience), Duet, Enjoyment of Life; Three Songs by Goethe. Op. 83: Delight of Melancholy, Love-Longing, With a painted Riband; The Happiness of Friendship (Happiness of Life). Op. 88; To Hope. Op. 94; To the Love far away (Liederkreis). Op. 98; The Trustworthy Man. Op. 99; Merkenstein. Op. 100; The Kiss. Op. 128; Description of a Girl; To a Baby; Farewell Song to Vienna's Citizens; War Song of the Austrians; The Independent Man; Offertory; Quail Call; Als die Geliebte sich trennen wollte (Feelings at Lydia's infidelity); Song from a distant Friend; The

Young Man Abroad; The Lover; Love-Longing; The Silent Night; The Warrior's Farewell; Der Bardengeist (the minstrel's ghost); Call from Mountain; To the Sweetheart; The same (former tune); So or So; The Secret; Resignation; Evening Song under the Starry Sky; Remembrance; I Love You; Love's Longing by Goethe (in 4 different tunes); La partenza (Farewell); In questa tomba oscura; Sighs of Refused Lover who is Enamoured; The Loud Complaint; Song of the Monks: Rasch tritt der Tod, etc., for 3 male Voices without accompaniment; Canons. Songs with Piano, Violin, and 'Cello: 25 Scotch Songs. Op. 108; Irish Songs; English, Scotch, Irish, and Italian Songs; 12 Scotch Songs; 25 Irish Songs; 20 Irish Songs; 26 Welsh Songs. Supplementary Vocal Music: Cantata on the Death of the Emperor Joseph II. For Solo, Chorus, and Orchestra; Cantata on the Accession of the Emperor Leopold II. For Solo, Chorus, and Orchestra; Chorus to the Festival Piece: Die Weihe des Hauses. For Solo, Chorus, and Orchestra; Chorus on the Allied Princes. For four Voices and Orchestra; Offertory. For three Solo Voices, Chorus, and small Orchestra; Two Arias for a Bass Voice with Orchestral Accompaniment; Two Arias to Ignaz Umlauf's Opera "Die schöne Schusterin"; Aria, "Primo amore piacer del ciel," for Soprano with Orchestral Accompaniment; Music to Friedrich Duncker's Drama: Leonora Prohaska, No. 1, Warriors' Chorus; No. 2, Romance; No. 3, Melodrame; No. 4, Funeral March; Farewell Song. For three male Voices; Lobkowitz-Cantata for three Voices with Piano Accompaniment; I, who did flit to and fro. Song for one Voice with Piano Accompaniment; Merkenstein. For one Voice with Piano Accompaniment; The Song of the Nightingale. For one Voice with Piano Accompaniment; Song (for Frau von Weissenthurn). For one Voice with Piano Accompaniment; Song from Metastasio's "Olimpiade." For one Voice with Piano Accompaniment; To Minna. Song for one Voice with Piano Accompaniment; O, think of me! Song for one Voice with Piano Accompaniment; Drinking-Song (to sing at parting). For one Voice with Piano Accompaniment; Lament for one Voice with Piano Accompaniment; Elegy on the Death of a Poodle. For one Voice with Piano Accompaniment; Five Canons: I praise Thee only, Friendship, Trust and Hope! To-day be mindful of Baden, Life is for Gladness. **Supplementary Instrumental Music:** Music to a Knight-Ballet: No. 1, March; No. 2, German Song; No. 3, Hunting Song; No. 4, Romance; No. 5, Military Song; No. 6, Drinking Song; No. 7, German Dance; No. 8, Coda; Two Marches for Military Bands. Composed for the Carousal on the Glorious Birthday of Her I. & R. Majesty Maria Ludovica in the I. & R. Castle-Garden at Laxenburg; March (Tattoo) for Military Bands; Polonaise for Military Bands; Ecossaise for Military Bands; Six Rustic Dances for 2 Violins and Bass; March for 2 Clarinets, 2 Horns, and 2 Bassoons; Three Equale for 4 Trombones; Trio for Piano, Flute, and Bassoon; Sonatina for Mandolin; Adagio for Mandolin; Two Bagatelles for Piano; Piano. Piece in A minor; Allegretto in C minor for Piano; Cheerful. Melancholic. Two small Piano. Pieces; Piano. Piece in B flat major; Six Ecossaises for Piano; Waltz in E flat major for Piano; Waltz in D major for Piano; Ecossaise in E flat major for Piano; Ecossaise in G major for Piano; Allemande in A major for Piano; Six German Dances for Piano and Violin; Two-part Fugue for Organ; Concerto in E flat for Piano.; Concerto in D major (first Movement) for Piano. with Orchestra. The music here classed as "Supplemental," and which is lacking in opus numbers, together with eleven "Wiener Tanze" discovered at the Thomasschule, Leipsic, 1907, completes the list of the master's authentic works. Dr. Hugo Riemann is authority for the statement that these "Wiener Tanze" were composed in 1819 for a society of seven musicians (they are 7-part waltzes), and are the works referred to by Schindler,

which that biographer was unable to trace.

Beffara (Louis François) collected valuable data relating to Paris opera, destroyed in the Commune, Paris, 1871; Commissaire of Police. B. Nonancourt, Aug. 23, 1751; d. Feb. 2, 1838.

Beggar's Opera. Contained 69 ballad tunes scored by Dr. Pepusch, who composed the overture. The witty text was written by John Gay, and the first performance took place at Lincoln's Inn Fields Theatre, London, Jan. 29, 1727, followed by what was the phenomenal run in those days of 62 repetitions for the first season. The profits were nearly $20,000 for John Rich, the manager, and nearly $3,500 for the author, who according to custom had the receipts for four "author's nights." Gay is said to have received the idea of "A Newgate Pastoral" from Swift. He satirized the court, the opera, and the politicians of the time, and the wonderful popularity of the work resulted in the production of other BALLAD OPERAS. The ballad tunes were of English, Scotch, or Irish origin.

Begleiten. *Ger.* To accompany.

Begleitete Fuge. *Ger.* Free part fugue.

Begleitung. *Ger.* Accompaniment.

Begnis, de (Giuseppe) sang buffo rôles in opera, 1813–24. B. Lugo, Italy, 1793; m. Signora Ronzi; d. Aug. 1849. **Signora Ronzi** sang buffo rôles with much success until eclipsed by Pasta; debut, Paris, 1819; m. GIUSEPPE; d. Florence, 1853.

Begrez (Pierre Ignace) sang ten. in opera, 1815–22, and taught singing. B. Namur, Belgium, Dec. 23, 1783; d. Dec., 1863.

Beklemmt or Beklommen. *Ger.* "Heavy at heart."

Belaiev (Mitrophane Petrovich) founded Leipsic publishing house, which has brought out 2,000 works by composers of "New Russian" school; established "Russian Symphony Concerts" for native composers in St. Petersburg. B. St. Petersburg, Feb. 10, 1836; d. Jan. 10, 1904.

Belcke (Friedrich August) composed for and played trombone in the Gewandhaus and Royal Berlin orchestras. B. Lucka, Saxony, May 27, 1795; d. Dec. 10, 1874.

Belebt. *Ger.* Animated.

Beliczay, von (Julius) composed an "Ave Maria," two symphonies, songs, and chamber music. B. Aug. 10, 1835, Komorn, Hungary.

Belisario. Gaetano Donizetti's three-act opera, for which he also wrote the book, was first performed at Venice, Feb. 17, 1836, and later in Paris and London.

Bell. The mouth of a tubular instrument, gives increased power because it permits of setting a larger volume of air in vibration, and modifies the tone produced. The curved mouth of brass instruments gives the even overtones which would otherwise be wanting in a closed pipe.

Bell. In the modern orchestra bells have been superseded by metal tubes which are more easily tuned, may be placed in a frame like a xylophone, and are much more convenient than the old glockenspiel, which was played with keys. The effect of a chime of bells is thus obtained in "Parsifal," "Tosca," as well as in "Magic Flute," where bells were first employed in opera. Bells were used in the worship of Osiris; formed ornaments to the vestments of the Jewish high priests, and seem to have been common to all nations for purposes of signalling and of worship. In many instances the precious metals entered into the composition of bells, but experiment has proved that the best alloy, neither too brittle nor too dull in tone, is 76.5 parts of copper to 23.5 parts of tin. Bells may be sharpened by shaving the inside of the rim, or flattened by paring the rim itself. A chime in perfect tune is, however, the very rare exception. Change ringing is practised where there are more than three bells. Six changes may be rung on three bells, 24 changes on four bells, and so the number increases until with 12 bells 479,001,600 changes are possible. The largest known bell, that cast in Moscow, 1653, now broken, measures

21 feet, 6 inches in diameter at the mouth and weighs 198 tons.

Bell Gamba. Eight-foot organ stop with bell mouth.

Bellaigue (Camille) wrote "Un siècle de musique française," "Études musicales et nouvelle silhouettes de musiciens," etc.; won first prize for piano, Paris Conservatoire, 1878; contributed reviews to many periodicals. B. Paris, May 24, 1858; add. Paris.

Bellamy (Richard) composed "Te Deum" for full orchestra and anthems; sang bass in Eng. Chapel Royal. D. Sept. 11, 1813.

Bellamy (Thomas Ludford) sang bass at Covent Garden and Drury Lane, and at concerts of "Ancient Music," London; managed theatres; published collection of glees and other songs. B. Westminster, 1770; son of RICHARD; d. London, Jan. 3, 1843.

Belle Hélène. Jacques Offenbach's three-act opera bouffe, to words by Meilhac and Halévy, was first performed Dec. 17, 1864, at the Paris Théâtre des Variétés. The English version is called "Helen, or Taken from the Greek."

Bellermann (Constantin) composed operas and oratorios; wrote on music and played lute. B. Erfurt, Thuringia, 1696; d. 1758.

Bellermann (Johann Friedrich) wrote authoritatively on Greek music and theory. B. Erfurt, Mar. 8, 1795; d. Feb. 4, 1874.

Bellermann (J. Gottfried Heinrich) composed music for three Greek plays and much vocal music; wrote on theory; taught, University of Berlin. B. Mar. 10, 1832; son of JOHANN FRIEDRICH; d. Potsdam, April 10, 1903.

Belletti (Giovanni) sang bar. with Jenny Lind; debut, Stockholm, 1837; toured United States with Jenny Lind under Barnum management. B. 1813, Sarzana, Italy; retired, 1862.

Bell'haver (Vincenzo) composed toccata for organ and madrigals; organist St. Mark's Cathedral, Venice, 16th century.

Belli (Domenico) composed; taught church music, 1610–13, in Florence.

Belli (Girolamo) composed sacred music and madrigals. B. Argenta, near Ferrara; first publication, 1583; last, 1610.

Belli (Giulio) composed madrigals and church music; directed music in Imola Cathedral, 1582; entered Franciscan Order, 1590. B. about 1560, Longiano.

Bellini (Vincenzo) composed "La SONNAMBULA," "NORMA," and "I Puritani," operas remarkable for the beauty of their melody, and which still hold their place in repertoire. Son of an organist in Catania, Sicily, who gave him his first instruction in music. Bellini's talent was manifest at an early age, and a Sicilian nobleman volunteered to defray the expense of educating him at the Naples Conservatory, then directed by Zingarelli. His first work, "Adelson e Salvina," was produced in 1825, and gained him a commission from Barbaja, impresario of the San Carlos, La Scala, and other opera houses. "Bianca e Fernando" was the result, and it was so well received in Naples that Barbaja commissioned him to write a new opera for the celebrated tenor, Rubini, for performance in Milan. The ornate music of Rossini then ruled in opera, and the simplicity of the airs in "Il Pirata" were admirably sung by Rubini, and, after the performance at Milan, 1827, spread the young composer's fame through other European music centres. "La Straniera," his next work, given at Milan in 1829, likewise met with a cordial reception, but did not prove popular elsewhere. "Zaire," produced 1829, in Parma, was unsuccessful. "I Capuletti ed i Montecchi," produced at La Fenice in Venice, 1830, was cordially received. Mme. Pasta was the Romeo, a rôle later selected by Johanna Wagner for her debut in London. "La Sonnambula," Bellini's greatest work, was produced at La Scala in 1831, and speedily became as popular in England as in Italy. "Norma," second only to "Sonnambula," followed in less than a year. Bellini visited London in 1833, and then went to Paris, where he was engaged, on the advice of Rossini, to

write an opera for the Theatre Italien. In 1835 "I Puritani" was performed. After its production Bellini again visited England, but was attacked by dysentery, and died at the early age of 34, Sept. 24, 1835. Rossini, whose interest in the young composer was most fatherly, had advised him to give especial attention to orchestration and dramatic effect, recognizing weaknesses which are now generally apparent. His flow of melody was rich enough, however, to atone for many deficiencies, and the arias sung by Tamburini, Alboni, Patti, Grisi, Lilli Lehmann, Rubini, Mario, and other great singers are still the delight of the few who are capable of interpreting them. B. 1802.

Bellman (Carl Michael) wrote the words and often the music for "Fredmans Epistolar" and "Sanger," which include humorous descriptions of Stockholm people. B. Feb. 4, 1740; d. Stockholm, Feb. 11, 1795.

Belloc (Teresa Giorgi) sang sop. rôles in opera; debut at La Scala, Milan, 1804, retiring 1828. B. St. Benigno, Cavanese, 1784; d. May 13, 1855.

Bellows, by which currents of air are supplied the stops of an organ, were originally of the primitive type still to be seen in an old-fashioned kitchen. Organs in the 4th century were so equipped. As additional pipes were added the bellows was enlarged, and two were employed to provide continuous pressure. In 1762 Cumming invented a bellows combining the feeder with a reservoir which maintained a fairly even pressure. In large modern organs the bellows is usually replaced by a rotary fan or metal air pump, operated by hydraulic or electric power, or by gas engine.

Belleville, de (Anna Caroline) composed 180 pieces of "drawing room music"; played piano, pupil of Czerny; m. A. J. OURY. B. Landshut, Bavaria, Jan. 24, 1808; d. Munich, July 22, 1880.

Belly. Sound board over which an instrument's strings are stretched.

Belshazzar. George Frederick Handel's oratorio to text by Jennens was first produced at the King's Theatre, London, Mar. 27, 1745, under the title "Belteshazzar." Dates on the autograph copy show it was begun Aug. 23, 1744, and completed Sept. 10 of that year.

Bemberg (Herman) composed the opera "Elaine," produced at Covent Garden, 1892, and New York, 1894; "La Mort de Jeanne d'Arc," cantata for solo, soprano chorus, and orchestra; "Le Baiser de Suzon," comic opera in one act, Paris Opéra Comique, 1888. B. Buenos Ayres, Mar. 29, 1861; pupil of Dubois and Massenet at Paris Conservatoire; add. Paris.

Bemetzrieder wrote useful "Leçons de clavecin," Paris, 1771, and other musical works. B. Alsace, 1743; d. London, 1817.

Bémol. *Fr.* Flat.

Ben. *It.* "Well," as sostenuto, well sustained.

Benda (Hans Georg) founded a well known family of musicians; was an itinerant musician and weaver, finally settled in Alt-Benatky, Bohemia. **Franz** published music for violin and became concertmeister to Frederick the Great; founded a violin school. B. Alt-Benatky, Nov. 25, 1709; son of HANS GEORG. **Johann** played in Berlin royal band, became court musician. B. 1713; son of HANS GEORG; d. Berlin, 1752. **Georg** wrote "Ariadne auf Naxos," considered to be the first melodrama, "Medea," a second melodrama, composed "Romeo und Julie," 1778, and other operettas, masses, cantatas, symphonies; played clavier and oboe; chapelmaster to the Duke of Gotha. B. June 30, 1722; son of HANS GEORG; d. Kostritz, Thuringia, Nov. 6, 1795. **Joseph** became concertmeister to Friedrich Wilhelm II of Prussia. B. Mar. 7, 1724; son of HANS GEORG; d. 1804. **Anna Franziska** was prominent as a singer; m. Hattasch, a Gotha musician. B. 1726; daughter of HANS GEORG; d. Gotha, 1780. The most distinguished of the third generation was **Friedrich Wilhelm Heinrich** who composed the operas "Das Blumenmädchen," "Orpheus," "L'Isola disabitata," cantatas, oratorios, and chamber music; played violin in Berlin court band. B.

July 15, 1745; son of FRANZ; d. Potsdam, July 19, 1814. **Carl Herman Heinrich** wrote for, played violin, and taught that instrument to Wilhelm III. He is said to have nearly equalled his father FRANZ as a performer. B. 1748. **Maria Caroline,** second daughter of Franz, m. Chapelmaster Wolf. **Juliane,** fourth daughter of Franz, m. Chapelmaster Reichardt. **Friedrich Ludwig** composed "Der Barbier von Sevilla," 1779, and other comic operas, cantatas, an oratorio and violin music; became director of concerts at Königsberg; m. Felicita Agnesia Rietz, the singer. B. Gotha, 1746; son of GEORG; d. Mar. 27, 1792. **Ernst Friedrich** helped found Berlin amateur concerts. B. Berlin, 1747; son of JOSEPH; d. 1785.

Bendeler (Johann Philipp) wrote on theory; cantor at Quedlinburg. B. about 1660, Riethnordhausen, near Erfurt; d. 1708.

Bendl (Karel) composed the operas "Lejla," "Bretislav a Jitka," "Stary zenich," "Indicka Princezna," "Cernohorci," "Carovny Kvet," "Gina," "Karel Skreta," "Dite Tabora," "Matki Mila," choruses, a Mass in D minor for male voices, chamber music, conducted concerts of the Prague choral society Hlahol. B. Prague, April 16, 1838; d. Sept. 20, 1897.

Bendler or **Bendeler (Salomon)** sang bass in opera; noted for power of his voice. B. Quedlingburg, 1683; son of JOHANN PHILIPP BENDELER; d. 1724.

Benedetti sang in the Italian opera, London, 1720.

Benedicite. Canticle which may be chanted instead of the Te Deum in the morning service of the Anglican Church.

Benedict (Sir Julius) composed the operas "The Brides of Venice," "The Crusaders," the oratorio "St. Cecilia," the cantata "Richard Cœur de Lion"; conducted English music festivals of the first importance; toured the United States with Jenny Lind, directing the concerts; exercised as great an influence on English musical development as any foreigner settled there since Handel's time. A native of Stuttgart, he studied with J. C. L. Abeille, then with Hummel and von Weber, and through Weber's influence was appointed conductor at the Vienna Kärnthnerthor Theatre, 1823–25. Then Barbaja appointed him leader of the San Carlo orchestra, Naples, where his first opera, "Giacinta ed Ernesto," was produced in 1829. The following year he wrote "I Portoghesi in Goa" for the Stuttgart opera. 1834 found him in Paris, whence, at the suggestion of Malibran, he went to England, and there directed the Opera Buffa at the Lyceum Theatre, London. "Un Anno ed un Giorno," first produced at Naples, proved a success in London, and the English operas already noted followed, and were produced at Drury Lane, where Benedict then conducted. Returning to England from the American tour he conducted at the principal theatres, the Norwich Festival, 1845–78, the Liverpool Philharmonic concerts, 1876–80, the Monday Popular concerts, and gave an annual concert of his own during forty years. Other compositions include the cantata "Undine," "The Lily of Killarney" (on the subject of "Colleen Bawn"), "The Bride of Song," an operetta, "St Peter," an oratorio, a symphony, and songs. In 1871 he was knighted, and received many foreign orders on his 70th birthday. B. Nov. 27, 1804; d. London, June 5, 1885.

Benedictus. A portion of the MASS following the Sanctus; a canticle in the morning service of the Anglican Church which may be sung instead of the Jubilate.

Benelli (Antonio Pelegrino) sang ten. in opera 32 years, retiring 1822, wrote a vocal "Method" and solfeggi, and composed church music. B. Forli, Sept. 5, 1771; d. Börnichen, Hartz, Aug. 16, 1830.

Bene Placito. *It.* At pleasure.

B Quadro. *It.* "Square B"; natural.

Benevoli (Orazio) composed church music, including a mass for 12 choirs of 48 voices; chapelmaster at the Vatican, Rome. B. Rome, 1602; reputed son of Albert, Duke of Lorraine; d. June 17, 1672.

Benincori (Angelo Maria) composed the successful opera "Nitteti"; completed Isouard's unfinished opera "Aladin"; composed string quartets modelled on those of Haydn, whom he knew and greatly admired. B. Brescia, Mar. 28, 1779; d. Paris, 1822.

Benini (Signora) sang leading rôles in comic opera with her husband in Naples, 1784, London, 1787.

Bennet (John) composed many of the best madrigals in English, hymns, and an anthem for the coronation of James I, for five voices and instruments. His first book of madrigals "to Foure Voyces" was printed by William Barley, 1599.

Bennet (Saunders) composed songs, glees; organist at Woodstock, Eng.; d. May 25, 1809.

Bennett (Alfred William) composed a service and anthems; collaborated with William Marshall in collection of chants; organist to University of Oxford. B. 1805; son of THOMAS; d. Sept. 12, 1830.

Bennett (George John) composed Serenade for orchestra, "Jugendträume"; Easter hymn for soli chorus and orchestra; Cymbeline overture; Orchestral suite in D minor; Festival Te Deum for soli chorus and orchestra; Mass in B flat minor for soli chorus and orchestra; conducted Lincoln Music Festivals; founded Lincoln Musical Society and Lincoln Orchestral Society; organist Lincoln Cathedral. B. May 5, 1863, Andover, Eng.; won Balfe scholarship, Royal Academy of Music; studied in Berlin and Munich; add. Lincoln, Eng.

Bennett (Joseph) wrote music criticisms London "Daily Telegraph"; libretto for Sullivan's "Golden Legend" and other standard English works; analyses of the London Philharmonic and Monday and Saturday Popular concerts; in early life was precentor at Weigh House Chapel and organist Westminster Chapel. B. Berkeley, Gloucestershire, Eng., Nov. 29, 1831; add. London.

Bennett (Thomas) published "An Introduction to the Art of Singing," "Sacred Melodies," "Cathedral Selections"; organist Chichester Cathedral. B. Fonthill, 1784; d. Mar. 21, 1848.

Bennett (William) composed organ and piano music, anthems and songs; organist St. Andrew's Church, Plymouth, Eng. B. 1767, near Teignmouth; pupil of Johann Christian Bach, d. 1830.

Bennett (Sir William Sterndale) composed the oratorio "Woman of Samaria"; music to the "Ajax" of Sophocles; a symphony in G minor; the fantasie-overture "Paradise and the Peri"; many anthems, songs, and piano music; founded the Bach Society, London, 1849; conducted London Philharmonic concerts, 1856–66; became principal Royal Academy of Music and professor of music University of Cambridge. A son of Robert Bennett, organist at Sheffield, and grandson of John Bennett, who was his first teacher, he later received instruction at the Royal Academy of Music, and played his piano concerto in D minor at an Academy concert, Mar. 30, 1833, when 17. His "Naiades" overture three years later caused him to be sent to Leipsic by the Broadwoods. There he was under the influence of Mendelssohn and Schumann and played at the Gewandhaus. By 1841 he was established in London as a pianist. In 1844 he married Mary Anne Wood, daughter of an English naval captain. In 1871 Bennett was knighted, and two years later a public testimonial was given him, and a scholarship was founded in his honour at the Royal Academy. B. Sheffield, April 13, 1816; d. London, Feb. 1, 1875.

Benoist (François) composed the operas "Léonore et Félix," "L'Apparition," ballets, organ pieces; won prix de Rome with "Oenone," 1815; taught organ in Paris Conservatoire. B. Sept. 10, 1794; d. April, 1878.

Benoît (Camille) composed "Cléopâtre"; the symbolic poem "Merlin"; suite for the "Noces Corinthiennes"; wrote "Musiciens, poètes et philosophes"; "Souvenirs"; studied with César Franck; appointed conservateur du Louvre, 1895; add. Paris.

Benoît (Pierre Léopold Léonard) founded the Flemish School of Music,

1867, under auspices of the city of Antwerp and of the Belgian national government; composed the oratorio "Lucifer," and "Le Roi des Aulnes," an opera accepted by the Paris Théâtre Lyrique, but not performed; "Children's Cantata," etc. He studied at the Brussels Conservatory; won first prize with "Le Meurtre d'Abel," 1857; composed the successful opera "Le Village dans les Montagnes"; conducted for a time at the Bouffes Parisiens; returned to Antwerp and, after producing four religious works, "Cantate de Noël," "Messe Solennelle," "Te Deum," and "Requiem," began the propaganda for a new Flemish school in music which eventually exerted a most favourable influence, but prevented his own larger compositions from becoming known, as he consistently scored Flemish texts. His compositions include, besides those already mentioned: "Het dorp in't gebergte," "Ita," and "Pompeja," operas; "De Schelde," oratorio; "Drama Christi," "La Lys," cantatas; "De Maaiers," choral symphony; "Charlotte Corday" and "Willem de Zwijger," music for Flemish plays; "Rubens-cantata," "Antwerpen," "Joncfrou Kathelijne," alto scena; "Hucbald," cantata; "Triomfmarsch," for opening of the Brussels Exposition; "De Rhyn," grand cantata. His essays in support of the Flemish movement were numerous. B. Harlebeke, West Flanders, Aug. 17, 1834; d. Mar. 8, 1901, Antwerp.

Benucci sang bass buffo, 1783–88.

Benvenuto Cellini. Hector Berlioz's opera in three acts, to book by Wailly and Barbier, was first performed at the Académie, Paris, Sept. 3, 1838, where it failed, but has since assumed an important place in modern repertoire. The action is laid in Rome, 1532, when Clement VII was Pope. Benvenuto Cellini loves Teresa, daughter of the papal treasurer Balducci, but has a rival in Fieramosca, the papal sculptor, who is favoured by Balducci. Cellini and Teresa plan an elopement, at which the Capuchin Ascanio, Cellini's pupil, is to assist; but their plans are overheard by Fieramosca. Just then Balducci returns, and Teresa tells him there is a thief hidden in the house, in order to explain why she is up so late. Balducci finds Fieramosca's hiding place. Cellini escapes while Balducci, the servants, and the neighbours are beating the supposed thief, who finally jumps through the window. The second act discloses Cellini with his pupils and friends in a tavern, where he is unable to pay the score until Ascanio brings him a purse from the Pope, to be given him on condition that he immediately finish his statue of Perseus. Displeased at the size of the purse, Cellini and his friends resolve to impersonate the treasurer Balducci at the theatre and bring him into ridicule. Fieramosca, who has again managed to overhear the conversation, plans with Pompeo to adopt costumes similar to those Cellini and Ascanio are to wear at the rendezvous with Teresa, hoping to forestall Cellini. The scene which follows shows the theatre. King Midas is being enacted. Balducci, who is in the audience with Teresa, is enraged at the likeness King Midas bears him, and raises a disturbance, in the course of which both Cellini and Fieramosca, disguised alike as monks, approach Teresa. A fight ensues, Cellini stabs Pompeo, Teresa and Ascanio manage to break through the crowd and escape to Cellini's studio, but Cellini himself is in danger of being maltreated by a mob. Just then cannon are fired, announcing the carnival is over; the lights are suddenly extinguished, and Cellini rushes out under cover of the darkness. In the third act, Teresa and Ascanio are in Cellini's studio, greatly distressed. Cellini enters, explains his escape, but as he and Teresa are about to leave for Florence, Balducci and Fieramosca appear to claim Teresa as the latter's promised bride. Cardinal Salviati comes in to see the statue of Perseus, and when he hears of Cellini's escapade, threatens to have him punished, and to have some one else complete the statue. Cellini, surrounded by his workmen, and armed with a hammer, is ready to demolish the Perseus, which he declares he can complete in an hour. Unwilling to lose the

masterpiece, the Cardinal promises if he will do so he shall be pardoned and receive Teresa as his bride. Work instantly begins. Running short of metal, Cellini sacrifices his creations in gold and silver. At last the mould is broken, the statue of Perseus is revealed in all its glory, and in the enthusiasm it creates Fieramosca is the first to embrace his erstwhile rival, whose genius he appreciates better than the rest.

Berbiguier (Benoit Tranquille) composed many works for flute, on which he was a performer of great skill; studied at Paris Conservatoire. B. Caderousse, Vaucluse, Dec. 21, 1782; d. Jan. 29, 1838, Pont le Voyé.

Berceuse. *Fr.* Cradle song.

Berchem (Jachet) composed three books of capriccios and madrigals, a mass, etc.; organist to Duke of Mantua in 1555; probably b. in Flanders.

Berenstadt (Gaetan) sang bass in opera, 1717 to 1723.

Berg (Adam) published music in Munich under patronage of Dukes of Bavaria from 1540 to 1599.

Berg (George) composed prize glee "On softest beds at leisure laid"; many works for voice and instrument; organist St. Mary-at-Hill, London, 1771; pupil of Dr. Pepusch. B. Germany.

Berg (Johann) founded music printing house in Nuremberg about 1531; was succeeded by Ulrich Neuber and Gerlach. B. Ghent; d. 1563, Nuremberg.

Bergamasca or **Bergomask.** A lively country dance of Bergamo in triple time.

Berger (Ludwig) composed 27 etudes for piano, on which he was a distinguished performer; taught Mendelssohn, Henselt, Fanny Hensel, Taubert; pupil of Clementi. B. Berlin, April 18, 1777; d. Berlin, Feb. 16, 1839.

Berger (Wilhelm) composed symphony in B flat; "Euphorion," a choral piece; "Meine Göttin" for male choir and orchestra, and chamber music; taught piano; pupil of Kiel at Berlin Hochschule. B. Boston, Mass., Aug. 9, 1861; add. Berlin.

Berggreen (Andreas Peter) composed the opera "Billidet og Busten," national songs, played organ Trinity Church, Copenhagen; did much to popularize music in Denmark; wrote on musical topics. B. Copenhagen, Mar. 2, 1801; d. Nov. 9, 1880.

Bergmann (Carl) conducted Boston Handel and Haydn Society, 1852–54; New York Arion, and from 1855 to 1876, New York Philharmonic Society; was among the first to perform music of Liszt and Wagner in America; joined Germania Orchestra as 'cellist, 1850, and became its leader. B. Ebersbach, Saxony, 1821; d. Aug. 16, 1876.

Bergonzi (Carlo) made violins in imitation of Antonio Stradivari, whose pupil he was. His instruments are dated 1716 to 1755. Work of his son Michael Angelo is not highly valued.

Beringer (Oscar) founded a piano school in London, 1873–97; taught in Royal Academy of Music; composed Andante and Allegro for piano and orchestra, etc.; played piano in concerts and recitals. B. Furtwangen, Baden, July 14, 1844; add. London.

Bériot, de (Charles Auguste) founded the Franco-Belgian school of violin playing; composed seven concertos and other music for his instrument; wrote "Ecole transcendentale de Violon" and "Grand Méthode"; taught Vieuxtemps; first appeared in concert at nine. B. Louvain, Belgium, Feb. 20, 1802; studied with Viotti and Baillot at Paris; m. MARIA MALIBRAN, 1836; declined violin professorship at Paris Conservatoire, but accepted similar post at Brussels, 1843; retired because of failing eyesight, 1852; d. Louvain, April 8, 1870.

Berlin owed its importance in music as in everything to the genius of Frederick the Great. Besides the two principal schools discussed in the articles following this, it was the seat of the Royal Academy of Fine Arts, a section of which was devoted to music, and possessed splendid opera houses liberally subsidized by the German Emperor and King of Prussia, who

was conspicuously active in their management. There were numerous other institutions of which the SING-AKADEMIE was the most notable, and there were a number of choral and orchestral concerts throughout the season. **Königlichen Akademischen Hochschüle für Musik** was founded in connection with the Königlichen Akademie der Kunste, and as its name implies, is an academical high school for music, teaching the art and its practice in all branches. For many years the late Dr. Joseph Joachim presided over its violin and orchestral departments, and was the director and president of the board. Dr. Max Bruch was closely associated with Dr. Joachim as the head of the faculty in composition and theory, Prof. Ernest Rudorff was head of the piano and organ departments, and Prof. Adolph Schulze of the vocal department. Other members of the faculty in 1908 were: Prof. Benno Härtel, *theory and composition;* Prof. Franz Schulz, *organ;* Paul Juon and Prof. Leopold C. Wolf, *theory, composition and partitur playing;* Prof. Robert Kahn, *theory and ensemble playing;* Heinrich van Eyken, *theory;* Richard Rossler, *theory;* Leo Schrattenholz, *theory and composition;* Dr. Karl Krebs, *history of music;* Prof. Gustav Rossberg, *military music;* Musikdirektor Theodor Grawert, *military music;* Prof. Felix Schmidt, Prof. Max Stange, Paul Knupfer, Prof. Elise Breiderhoff, Emilie Herzog, Helene Jordan, Meta Lippold, *vocal;* Prof. Elise Bartels, *declamation;* Marie Gagliardi, *Italian;* Richard Rossler, *chorus singing;* Ernest Braunsweig, *dramatic action;* Jacob Katzenstein, M.D., *physiology of the voice and hygiene of song;* Prof. Emmanuel Wirth, Prof. Carl Halir, Prof. Andreas Moser, Prof. Karl Markees, Gabriele Wietrowetz, Karl Klingler and Gustav Exner, *violin;* Prof. Robert Hausmann, Leo Schrattenholz, *'cello;* Wilhelm Posse, *harp;* Maximilian Skibicki, *doublebass;* Emil Prill, *flute;* Georg Eberhardt, *oboe, oboe d'amore, English horn;* Prof. Oscar Schubert, *clarinet;* Arnold Frühauf, *bassoon;* Hugo Rudel, *horn;* Carl Höhne, *trumpet;* Paul Weschke, *trombone;* Prof. Heinrich Barth, *piano;* Prof. Johannes Schulze, *piano* and *ensemble playing;* Ernst von Dohnanyi, Prof. Karl Heymann, Prof. Ludwig Hirschberg, Curt Börner, Charles Bunte, Walter Holdenhauer, Adelgunde Hanne, Marie Bender, *piano.* **Singakademie** was founded by Carl Friedrich Christian FASCH, cembalist to Frederick the Great, and after his death, a teacher in Berlin. At first an organization of Fasch's pupils devoted to the study of his own sacred music, regular meetings were held on Thursday evenings of each week in the season from May 24, 1791. Rooms were set apart for the singers in the Royal Academy of Fine Arts, and in 1801 the public was first admitted on the occasion of an Easter concert. For a time the proceeds were devoted to charity, but in 1827 the organization built its own home, and the funds received thereafter were devoted to the propaganda of oratorio and other sacred music. Mendelssohn directed the Matthew Passion of Bach in 1829. Fasch had been succeeded by his pupil Carl Friedrich Zelter. Carl Friedrich Rungenhagen was director from 1832 to 1851, then August Grell, who held office until 1879, and was followed by Martin BLUMNER. **Stern'sches Konservatorium der Musik** was founded in 1850, having quarters in the "Philharmonie." In 1907–08 there were 1177 pupils and a teaching staff of 108, headed by Prof. Gustav Hollaender. The teachers of finishing classes were: *Singing,* Eugen Brieger, Marg. Brieger-Palm, Dr. Paul Bruns-Molar, Blanche Corelli, Lydia Hollm, Sergei Klibansky, Karl Meyer, Prof. Selma Nicklass-Kempner, Henry B. Pasmore, Nicolaus Rothmühl, Adolf Schulze, Wladislaw Seidemann; *Piano,* Georg Bertram, Theodor Bohlmann, Severin Eisenberger, Günther Freudenberg, Bruno Gortatowski, Bruno Hinze-Reinhold, Ernst Hoffzimmer, Emma Koch, Prof. Martin Krause, Prof. James Kwast, Frieda Kwast Hodapp, Dr. Paul Lutzenko, Prof. G. A. Papendick, Gustav

Pohl, Prof. Philipp Ruefer, Theodor Schönberger, Prof. Alfred Sormann, August Spanuth, Prof. E. E. Taubert, T. W. Otto Voss, Michael von Zadora; *Violin*, Prof. Gustav Hollaender, Theodore Spiering, Alfred Wittenberg, Willy Nicking, Walter Rampelmann, Max Grünberg, William Kritch, Fräulein Clara Schwartz; *Viola*, Walter Rampelmann; *'Cello*, Joseph Malkin, Eugen Sandow, Erich Hollaender; *Doublebass*, Herr Kämmling; *Organ*, Bernhard Irgang; Harmonium, Carl Kaempf; *Harp*, Franz Poenitz; *Harp chromatic*, Cantelon; *Flute*, Otto Roessler; Oboe, F. Bundfuss; *Clarinet*, Carl Rausch; *Bassoon*, Herr Koehler; *Horn*, Adolf Littmann; *Trumpet*, Herr Koenigsberg; *Conducting*, Prof. Arno Kleffel; *Composition, Score playing, Instrumentation*, Wilhelm Klatte, Prof. Arno Kleffel, Prof. Philipp Ruefer, Prof. E. E. Taubert, Leo Portnoff, Arthur Willner; *Harmony, Counterpoint, Canon and Fugue*, Wilhelm Klatte, Arthur Willner; *Theory, Harmony in English*, William Kritch; *Theory, Harmony in Russian*, Leo Portnoff; Nicolaus Rothmühl, Leader of the *opera-school; Dramatic School*, Prof. Leo Friedrich; Arthur Willmer, *Director of administration.*

Berlioz (Hector) developed the resources of the orchestra so largely as to deserve the title "Father of modern orchestration"; was first to employ large masses of musicians and singers in the production of big tonal effects; prepared the way for the so-called "Music of the Future" by elaborating and exemplifying in his own operas the theories of his favourite master, Gluck, regarding the relation of music and the drama; composed the operas "BENVENUTO CELLINI," "La DAMNATION DE FAUST," the symphony "Harold en Italie," which have finally ranked him with the greatest of French composers, but failed to secure recognition in France during his life, save as a writer of music criticism and "feuilletons." The son of a country physician of La Côte St. André, Grenoble, Berlioz was sent to the Paris medical school to qualify himself for his father's profession. As a boy he had studied Catel's "Harmony," had learned to play the flageolet somewhat badly, the guitar tolerably well, and had found delight in Gluck's "Orfeo," but was unable to obtain a systematic musical training. He detested medicine, loved music, and neglected his work for the library of the Paris Conservatoire. Determined to devote his life to music, his parents were equally determined he should commit no such folly, and they cut off his allowance. But in 1823 he was a student at the Conservatoire, and there he worked during seven years, always in poverty, rarely on good terms with his teachers, except Lesueur, supporting himself by such expedients as singing in a theatre chorus, and acquiring a large and larger contempt of the prevailing style in music, of which the director of the Conservatoire, Cherubini, was the leader. Before entering the Conservatoire he had received lessons of Lesueur which enabled him to compose a mass for St. Roch's Church, and in his years of study he composed a "Fantasia on Shakespeare's Tempest," "Les Francs-juges," and "Waverley" overtures, and "Eight Scenes from Faust." In 1830, to his great surprise, he secured the prix de Rome with the cantata "La Mort de Sardanapale." In Italy he sighed for Paris, and after an 18 months' sojourn, the ministry permitted him to return home. "La Captive," a song, a revision of his "Symphony Fantastique" and sketches of the "Corsair" and "King Lear" overtures were worked out in Italy, but brought neither fame nor money on his return. In 1833 he married the Irish actress Henrietta Smithson, who had been playing Shakespearian rôles at the Odéon, and, failing to earn a livelihood in music, took to journalism. "Harold in Italie," "Symphonie Funèbre et Triomphale," "Romeo et Juliette," his requiem on the death of Napoleon, and "Benvenuto Cellini," his opera, were all produced during this period of hack work, from which he was released by the princely benevolence of Paganini, who gave him 20,000 francs. Then the gov-

ernment paid him 4,000 francs for his "Requiem," and 10,000 francs for his "Symphonie Funèbre et Triomphale," in 1840. He was thus able to tour Germany, a project which his wife bitterly opposed, and which brought about their separation, but proved a complete artistic success, for Schumann and Liszt had already made some of his works known, and his genius was acknowledged from St. Petersburg to London while still unknown to Parisians. Home again in 1843, Paris had nothing better to offer him than a conductor's post. Visits to Vienna, to St. Petersburg, to London increased his reputation abroad, and at the Paris Exposition of 1855 he was commissioned to write an opening "Te Deum" and "L'Impériale" cantata for its close. These brought him the Legion of Honor. Membership in the Académie and the librarianship at the Conservatoire soon followed. On the death of his first wife Berlioz had married a singer, Mlle. Martin Recio. Her death occurred in 1862, leaving him quite alone in the world, for his son, who had occasioned him much anxiety, was then in the navy. The following year "Les Troyens," an opera which he regarded as his masterpiece, proved a flat failure. Berlioz composed no more. He made a tour of Russia in 1867, but his health had failed, and he died in Paris, Mar. 9, 1869. Those who wish to understand Berlioz more fully will do well to read his delightful "Soirees de l'orchestra," his letters, and his "Memoires," which have been translated into English. His treatise on Instrumentation is a standard one. Important compositions besides those named are: "Le Carnaval Romain," overture; "L'Enfance du Christ," oratorio; "Rob Roy," overture. See biography, Adolphe Jullien, 1888.

Bermudo (Juan) wrote "Libro de la declaracion de instrumentos," published at Ossuna, 1555; Spanish monk; b. near Astorga, 1510.

Bernabei (Gioseffo Antonio) composed 16 operas, masses, etc.; chapelmaster at Munich in succession to his father, GIUSEPPE ERCOLE. B. 1659, Rome; d. Mar. 9, 1732.

Bernabei (Giuseppe Ercole) composed two operas and church music; chapelmaster to Elector of Bavaria. B. Caprarola, about 1620; d. Munich about 1688.

Bernacchi (Antonio) sang soprano in opera "Clearte," London, 1717, and with continued success until 1730, when he founded a school in Italy, becoming the teacher of Raff, Guarducci, Mancini, Amadori, and others; composed vocal music. B. Bologna, 1690; d. Mar. 1756.

Bernard (Émile) composed the cantata "Guillaume le Conquérant," violin concerto for Sarasate, suites, etc., and other works for organ, piano, and orchestra. B. Marseilles, Aug. 6, 1845; d. Sept. 11, 1902, Paris.

Bernasconi (Andrea) composed 21 operas and much church music; taught in Munich where he became chapelmaster. B. Verona, 1712; d. Munich, 1784.

Bernasconi (Antonia) sang sop. rôles in opera; debut, Vienna, 1764, in "Alceste," written for her by Gluck; created rôle of Aspasia in Mozart's "Mithridate"; stepdaughter of ANDREA; retired 1783.

Berner (Friedrich Wilhelm) wrote on music; composed, taught; played piano and clarinet at Breslau while von Weber was chapelmaster. B. Breslau, May 16, 1780; son of organist of the Elizabeth Church; d. May 6, 1827.

Bernhard (Christoph) composed church music, sang ten.; chapelmaster at Dresden. B. Dantsic, 1627; d. Nov. 14, 1692.

Bernsdorf (Eduard) edited "Universal Lexicon der Tonkunst"; wrote music criticism; composed. B. Dessau, Mar. 25, 1825; d. June 27, 1901.

Berselli (Matteo) sang ten. in opera, London, 1720–21.

Bertin (Louise Angélique) composed "La Esmeralda," to book by Victor Hugo, "Le Loup Garou," and "Faust"; sang con.; played piano. B. Roche, near Bièrre, Feb. 15, 1805; d. April 26, 1877.

Bertini (Benoit Auguste) played

piano, studied with Clementi and trained his young brother HENRI; b. London, 1780. Their father, likewise a musician, was a native of Tours, France. B. 1750.

Bertini (Giuseppe) wrote "Storico-critico degli scrittori di musica"; directed music at the Capella Palatina, Palermo; b. 1756.

Bertini (Henri) played piano on concert tour of Holland and Germany at 12; composed etudes, 50 of which were republished a few years ago. B. London, Oct. 28, 1798; d. Meylan, Oct. 1, 1876.

Bertinotti (Teresa) sang with success in opera; debut at Naples when 12 years of age; m. Felice Radicati, violinist, who composed "Zaira" for her; retired 1823, and taught at Bologna. B. Savigliano, Piedmont, 1776; d. Bologna, Feb. 12, 1854.

Bertolli (Francesca) sang con. rôles in London with Handel, 1729–37.

Berton (Pierre Montan) became leader of the Opéra orchestra, Paris, during the quarrels of the Gluckists and Piccinnists, whom he is said to have finally reconciled. B. 1727; d. 1780. **Henri Montan** composed "Montano et Stephanie," romantic opera produced with great success in Paris, 1798; "Ponce de Leon," "Le Delire," "Aline," "Ninon chez Mme. de Sevigne," and other operas; taught harmony at the Conservatoire, 1795; conducted Paris Italian opera, 1807. B. Paris, Sept. 17, 1767; son of PIERRE MONTAN; d. April 22, 1844. **François** composed operas and taught in Conservatoire. B. 1784; son of HENRI MONTAN and the singer, Mlle. Maillard; d. Paris, 1832.

Bertoni (Ferdinando Giuseppe) composed 33 operas and oratorios; conducted music at St. Mark's, Venice. B. Salo, near Venice, Aug. 15, 1725; d. near Brescia, Dec. 1, 1813.

Bertram (Theodore) sang bass Wagnerian rôles with distinguished success, his "Wotan" winning high praise from Cosima Wagner; sang in many American cities during early manhood; pupil of his father. B. Feb. 12, 1869, Stuttgart; killed himself, 1907, because of grief at the death of his wife Fanny Moran Olden in the Hook of Holland disaster.

Bertrand (Jean Gustave) wrote critical and archæological works on music. B. Vaugirard, Dec. 24, 1834; add. Paris.

Berwald (Franz) composed the opera "Estrella de Soria"; symphonies, chamber music; directed the conservatory at Stockholm. B. July 23, 1796; nephew of JOHANN FRIEDRICH; d. April 3, 1868.

Berwald (Johann Friedrich) composed symphonies; famous as child musician throughout northern Europe; became chapelmaster to the king of Sweden. B. Stockholm, Dec. 4, 1787; d. June 28, 1861.

Bes. *Ger.* B double flat.

Besaiten. *Ger.* To string an instrument.

Besekirsky (Vasil Vasilievich) played violin and taught. B. Moscow, 1836; pupil of Leonard.

Besler (Samuel) composed church music, became rector of gymnasium of Breslau. B. Brieg, Silesia, Dec., 1574; d. July 19, 1625.

Besozzi (Alessandro) published sonatas for violin and flute; played oboe; eldest of a remarkable family of musicians. B. Parma, 1700; d. Turin, 1775. **Antonio,** succeeded his brother ALESSANDRO at Parma, and later removed to Dresden; was a famous oboe player. **Carlo** became celebrated as oboe player in Dresden royal band. Son of ANTONIO. **Hieronimo** was associated with his brother ALESSANDRO as bassoon player. **Gaetano** played oboe in London and at the Neapolitan and French courts. B. Parma, youngest brother of ALLESSANDRO. **Hieronimo** played oboe at the Paris Concerts Spirituel, having been a pupil of his father, GAETANO; d. 1785. **Henri** became flautist at the Opéra Comique, son of HIERONIMO. **Louis Désirée** won the prix de Rome at the Paris Conservatoire, 1837; b. Versailles, April 3, 1814; son of HENRI; d. Nov. 11, 1879.

Bessel (Vassily Vassilievich) founded the music publishing house

of Bessel & Co., St. Petersburg, 1869; b. St. Petersburg, 1843.

Bessems (Antoine) composed for voice and violin, and taught. B. Antwerp, April 6, 1809; d. Oct. 19, 1868.

Besson (Gustave Auguste) greatly improved the construction of the cornet, and improved and manufactured other instruments as well. B. Paris, 1820; d. 1875.

Best (William Thomas) wrote "The Modern School for Organ," "The Art of Organ Playing"; composed church music and played organ in Liverpool churches. B. Carlisle, Eng., Aug. 13, 1826; d. Liverpool, May 10, 1897.

Bestimmt. *Ger.* With decision.

Betz (Franz) sang Wagnerian bar. rôles. B. Mar. 19, 1835, Mayence; d. Berlin, Aug. 11, 1900.

Bevin (Elway) composed church music. Probably born in Wales, and believed to have been organist at Bristol Cathedral, 1589.

Bevington (Henry) founded the London organ building firm now known as Bevington & Sons, about 1800, having learned the trade with Ohrmann & Nutt. Henry and Martin, his sons, were the heads of the firm in 1908.

Bexfield (William Richard) composed the oratorio "Israel Restored"; organist of St. Helen's, London; degree of Dr. Cambridge, 1849. B. Norwich, April 27, 1824; d. London, Oct. 28, 1853.

Beyer (Ferdinand) made a great number of easy arrangements and transcriptions for Schott & Co., of Mayence. B. Querfort, 1803; d. May 14, 1863.

Bianca. Michael William Balfe's opera in four acts, to words by Palgrave Simpson, was first performed Dec. 6, 1860, at Covent Garden, London.

Bianchi (Francesco) composed 20 operas and oratorios, including "Castore e Polluce," "Inez de Castro," "Antigone," "Merope," "Alzira"; m. Miss Jackson, well known as singer under the name Bianchi-Lacy; cembalist at Paris Italian Opera; 2d organist at St. Mark's, Venice. B. Cremona, 1752; killed himself, London, Nov. 27, 1810.

Biber, von (Heinrich Johann Franz) composed for violin, which he played so well that in 1681 Emperor Leopold ennobled him. B. Wartenbergen, Bohemia, Aug. 12, 1644; d. May 3, 1704.

Bibl (Andreas) composed organ preludes and fugues; became organist at St. Stephen's Cathedral, Vienna. B. Vienna, April 8, 1797; d. 1878.

Bibl (Rudolph) composed and played organ St. Stephen's Cathedral, Vienna; chapelmaster to the Emperor. B. Jan. 6, 1832; add. Vienna.

Bichord. Double strings to a note.

Bicinium. *Lat.* Obsolete term for two-part song.

Bickham (George, Jr.) engraved and published music in "The Musical Entertainer," London, 1736–39.

Bierey (Gottlob Benedict) composed 40 operas of which those in comic vein were most successful, including "Wladimir," "Das Blumenmädchen"; chapelmaster at Breslau in succession to von Weber. B. Dresden, July 25, 1772; d. May 5, 1840.

Bifara. *Lat.* Tremolo organ stop.

Bigot (Marie) played piano in concerts; taught Mendelssohn; knew Haydn, Salieri, Beethoven, Cherubini, Lamarre, and Baillot. B. Kiene at Colmar, Alsace, Mar. 3, 1786; m. Mr. Bigot, Count Rasoumowsky's librarian; d. Paris, Sept. 16, 1820.

Bilhon, de (Jean) composed church music, which was published between 1534 and 1544 in Leyden and Paris.

Billington (Mrs. Elizabeth) composed two sets of piano sonatas before she was 11; became the greatest singer of her day to the neglect of further creative work. Daughter of Carl Weichsel, an oboist at the King's Theatre, London, her mother being a popular singer, Miss Weichsel and her brother appeared at their mother's benefit at the Haymarket, in 1774, when she was probably six years old. Her debut as a singer took place at Oxford, at 14, and in 1783 she m. James Billington, a doublebass player. Operas were composed for her by Bianchi, Paisiello, Paer, and Himmel, and she was received enthusiastically in Naples and Venice as

as in London. Billington d. 1794, and 1799 she m. M. Felissent. Her voice ranged from a to a'''. Sir Joshua Reynolds painted her portrait as St. Cecilia, and Cosway painted her miniature. D. Venice, 1818.

Billington (Thomas) composed, played harp and piano. B. Exeter, 1754; brother-in-law of ELIZABETH; d. Tunis, 1832.

Bimmolle. *It.* B flat; the natural sign.

Bina. An East Indian stringed instrument of the guitar family, the scale consisting of a series of small intervals between a note and its octave in the bass staff.

Binary Form. A movement founded on two themes or principal subjects.

Binary Measure. Common time.

Binchois (Egidius) composed church music and secular songs of which 27 have been preserved; chaplain to Duke Philip of Burgundy. B. Binche near Mons; hence "Gilles de Binch"; d. Lille, 1460.

Bind. The curved line or tie which unites two notes of the same degree denoting that they are to be sounded as one note. The same sign connecting notes of different degrees becomes the slur or legato sign.

Binde. *Ger.* Bind.

Bindung. *Ger.* Syncopation or suspension, which may be effected by using the bind.

Bini (Pasqualino) played violin even better than Tartini, whose pupil he was; composed for that instrument. B. Pesaro, 1720; became leader of the court band at Stuttgart, 1754.

Bioni (Antonio) composed "Climène," "Undine," "Endimione," and in all 26 operas; composer to the Elector of Mayence. B. Venice, 1698.

Birch (Charlotte Ann) sang sop. in concert and opera, pupil of Sir George Smart. B. 1815; d. London, Jan. 26, 1901.

Birch (Eliza Ann) sang sop.; pupil of Sir George Smart; sister of CHARLOTTE ANN. B. 1830; d. Mar. 26, 1857.

Birchall (Robert) established music publishing house in London; managed the "Ancient Concerts"; d. 1819. Business was continued by Birchall, Lonsdale & Mills.

Bird (Arthur) composed symphony in A, three orchestral suites, comic opera "Daphne"; ballet, "Rübezahl"; serenade for wind instruments which won the Paderewski prize in New York, 1901. B. Cambridge, Mass., July 23, 1856; settled in Berlin, 1881.

Bird (Henry Richard) played organ, gave concerts, taught, became accompanist at London Popular Concerts, 1891. B. Nov. 14, 1842; son of George Bird, organist at Walthamstow church, Eng.; became organist at St. John's, Walthamstow, at the age of eight; later of many London churches; add. London.

Birmingham Festival, at which many important works have had their first English performance, was founded in 1768 in aid of the General Hospital of Birmingham; has since grown into a triennial festival with a total profit to that institution of more than $500,000; with profit to England in the stimulation of musical art too great for monetary calculation. Capel Bond, of Coventry, conducted the first festival, which was exclusively devoted to Handel. Others to hold this post have been Dr. Crotch, Samuel Wesley, T. Greatorex, W. Knyvett, Mendelssohn, Moscheles, Costa, and Dr. Richter. Since 1855 the local chorus has been supplied by the Birmingham Amateur Harmonic Association.

Bis. *L.* "Twice," written over a group of notes indicates that they are to be repeated, being thus equivalent to dots of repetition; also used in France for "encore."

Bischero. *It.* Peg or pin to fasten an instrument's strings.

Bischoff (Dr. Ludwig Friedrich Christian) wrote for "Kölnische Zeitung" and edited musical reviews; founded and promoted musical societies; aided in maintaining the festivals at Cologne and other musical centres. B. Dessau, Nov. 27, 1794; d. 1867.

Biscroma. *It.* Semiquaver.

Biscrome. *Fr.* Semiquaver.

Bisdiapason. Double octave.

Bishop (Ann) sang sop. in concerts in all parts of the world; daughter of Riviere, a London singing master; m. Sir Henry Bishop, 1831; eloped with Bochsa, the harpist, 1839, who d. 1855 in Australia while on concert tour; m. Schulz; finally settled in New York. B. London, 1814; d. New York, Mar. 18, 1884.

Bishop (Sir Henry Rowley) composed the opera "Clari," 1823, which contains "Home, Sweet Home"; "The Fortunate Isles" in celebration of Queen Victoria's wedding; "Maid Marian" and many other operas; popular songs; wrote musical number for "A Midsummer Night's Dream"; conducted at Covent Garden and London Philharmonic concerts. B. London, Nov. 18, 1786; pupil of Bianchi; m. first Miss Lyon, the singer; then ANN BISHOP (Riviere); knighted 1842; professor at Oxford, 1848; conductor "Ancient Concerts," 1842; d. April 30, 1855.

Bishop (James C.) founded the English organ building house now known as Bishop & Son, about 1800.

Bishop (John) composed, played organ Winchester Cathedral. B. Eng., 1665; d. Winchester, Dec. 19, 1737.

Bishop (John) edited, wrote, and translated many works on theory and history of music; organist of St. Paul's, Cheltenham, Eng., at 14. B. Cheltenham, July 31, 1817; d. Feb. 3, 1890.

Bispham (David Scull) sang bar. rôles in opera and concert with distinguished success, debut in "Basoche" Royal English Opera House, Nov. 3, 1891; he sang such rôles as "Kürwenal," "Wolfram," "Telramund," "Wotan," "Alberich," "Beckmesser," "Pizarro," "Escamillo," "Falstaff," etc., at Covent Garden, London, and the Metropolitan Opera House, New York; was an accomplished actor, equally admirable in serious or comic rôles. B. Philadelphia, Jan. 5, 1857; sang in oratorio and church choirs; became pupil of Vannuncini and Lamperti, Milan, 1886–89; and of Herman Vezin, London, in elocution. Add. New York.

Bissex. 12-stringed guitar invented by Vanhecke, 1770.

Bis Unca. *L.* Semiquaver.

Bit. Tube supplementing the crook of some brass instruments for tuning purposes.

Bitter (Karl Hermann) wrote important biographies of the Bachs, other books; contributed to magazines; founded the Schleswig-Holstein Festival, 1875. B. Feb. 27, 1813; d. Berlin, Sept. 12, 1885.

Bizzarro or Bizzarramente. *It.* Fantastically, drolly.

Bizet (Georges Alexandre César Léopold) composed "CARMEN," produced Mar. 3, 1875, at the Opéra Comique, Paris, which has grown steadily in popularity and suffices to rank him with the greatest of French composers; a suite to Daudet's "L'Arlésienne," and several books of songs. B. Paris, Oct. 28, 1838; from 1848 to 1857 Bizet studied at the Paris Conservatoire, harmony with Zimmermann, and composition with Halévy, in his last year dividing the operetta prize with Lecocq with "Docteur Miracle," gaining the prix de Rome in 1857. The opera "Don Procopio," an overture, two symphonic movements and the comic opera "La guzla de l'Emir" were composed in Rome. Returning to Paris he composed "Vasco di Gama," 1863; "Les Pêcheurs de Perles," 1863; "La jolie fille de Perth," 1867; "DJAMILEH," 1872; and collaborated in the operetta "Malbrough s'en va-t-en guerre," 1867, none of which attained success during the composer's life. In 1869 he married Genevieve Halévy, daughter of his old master in composition, and he completed his father-in-law's opera "Noé." An overture to Sardou's "Patrie" first won recognition, but the real worth of the man failed of appreciation until after his death, for he only survived the production of "Carmen" by three months. The orchestral suites "Roma," "Jeux d'enfants," and some of the works already named have come into vogue since Bizet's death, June 3, 1875, Bougival, near Paris. Bizet was

especially happy in his treatment of oriental themes, and there has been a long line of Carmens, beginning with Mme. Galli-Marie, who created the rôle, including Minnie Hauck, Marie Roze, Trebelli, Patti, Lucca, and De Lussan, and culminating in Calvé, whose sensuous interpretation of the gypsy rôle is not likely to be surpassed.

Black (Andrew) sang bar. in concert; taught singing, 1893, at Royal College of Music, Manchester, Eng. B. Glasgow, Jan. 15, 1859; pupil of Randegger, Welch, and Scarlatti; debut July 30, 1887, Crystal Palace, London; add. Manchester, Eng.

Blaes (Arnold Joseph) played clarinet and taught in the Brussels Conservatory. B. Brussels, Dec. 1, 1814; d. Brussels, Jan. 11, 1892.

Blaes (Mme. Elisa) sang in concert. B. Antwerp (Meerti), 1820; m. ARNOLD JOSEPH, taught in Brussels.

Blagrove (Henry Gamble) played violin and led London orchestras; gave chamber concerts; taught Duke of Cambridge. B. Nottingham, Eng., 1811; d. London, Dec. 15, 1872.

Blainville (Charles H.) composed, wrote on music, played 'cello. B. 1711, near Tours; d. Paris, 1769.

Blake (Rev. Dr. Edward) composed the anthem "I have set God always before me," and for viola and violin. B. Salisbury, Eng., 1708; d. June 11, 1765.

Blahetka (Marie Leopoldine) composed "Die Raueber und die Saenger," favourably received at the Kärnthnerthor Theatre, Vienna, 1830; a concerto for piano and orchestra; piano pupil of Czerny, Kalkbrenner, Moscheles, and Sechter. B. Nov. 15, 1811, Baden, Austria; d. Boulogne, Jan. 12, 1887.

Blamont, de (François Collin) composed a "Te Deum," motets; many operas; the cantata "Circe"; chapelmaster to the king of France, who ennobled him. B. Versailles, 1690, son of a member of the royal band.

Blanc (Adolphe) composed operas; pupil of Halévy. B. June 24, 1828, Manosque, France.

Blanchard (Henri Louis) played violin, directed music at the Variétés, Paris, 1818–29; wrote music criticism, biographies. B. Bordeaux, Feb. 7, 1778; d. Paris, Dec. 18, 1858.

Blanche. *Fr.* Minim.

Blanche de Nevers. Michael William Balfe's five-act opera to words by John Brougham, founded on "The Duke's Motto," was first performed Nov. 21, 1863, at Covent Garden, London.

Blanche Pointée. *Fr.* Dotted minim.

Blancks (Edward) composed, with nine other musicians, "The Whole Booke of Psalmes," etc., published in London, 1592, by Thomas Este.

Bland (John) published and sold music in London, 1779–96; succeeded by Lewis Houston and Hyde.

Bland & Weller. Published music in London, 1790–1819; succeeded by Weller & Co.

Bland (Maria Theresa) sang with Drury Lane company, London, 40 years, from 1786. B. 1769 (Romanzini), of Italian Jewish parents; d. Jan. 15, 1838. **Charles** sang ten. in opera. Son of MARIA THERESA. **James** sang bass at Drury Lane and Olympic theatres, London. B. 1798; son of MARIA THERESA; d. July 17, 1861.

Blangini (Giuseppe Marco Maria Felice) collaborated in "La Marquise de Brinvilliers" and composed many operas; sang ten.; numbered among his pupils "three queens, 12 princesses, 25 countesses, etc."; chapelmaster to the king of Bavaria. B. Turin, Nov. 18, 1781; d. Dec. 18, 1841.

Blankenburg or **Blanckenburgh, van (Gerbrandt** or **Gideon)** wrote "Elementa Musica" and historical books; composed "De verdubbelde harmony," which might be played forward or backward. B. Gouda, 1654; played organ there and at The Hague; d. about 1739.

Blaramberg (Paul Ivanovich) composed the opera "Mary of Burgundy," "The Mummers," 1881; "The Roussalka Maiden," 1887; "Tushino," 1891; a symphonic poem, choral pieces, music to the play "Voyevoda." B. Orenburg, Sept. 26, 1841; add. St. Petersburg.

Blasbalg. *Ger.* Organ bellows.

Blasinstrument. *Ger.* Wind instruments.

Blasmusik. *Ger.* Music for wind instruments.

Blatt. *Ger.* Reed or vibrating tongue.

Blauvelt (Lillian Evans) sang sop. in opera and concert; operatic debut in Brussels in "Mireille," Sept. 12, 1891; Covent Garden in "Faust," June 2, 1903. B. Brooklyn, New York, Mar. 16, 1873, played violin in Steinway Hall, New York, at eight, pupil N. Y. Conservatory of Music, 1885–89; m. Royal Smith, the organist; studied in Paris, made Russian tour, subsequently toured America; divorced, went to Italy, 1898, for study, sang in Verdi's "Requiem" in Rome and for Queen Margherita; sang in Munich and London; m. William F. Pendleton; sang before Queen Victoria, 1899; at the Handel festival, 1900, toured America, 1901; add. New York.

Blauwaert (Emil) created the rôle of "Gurnemanz" at Bayreuth; sang bass. cantate with distinction from 1865 to 1890. B. St. Nikolaas, Belgium, June 13, 1845; d. Brussels, Feb. 2, 1891.

Blaze (François Henri Joseph) wrote two volumes "De l'opera en France," 1820; translated libretti; composed and collected "Chants de Provence," etc.; signed himself "Castil-Blaze." B. Cavaillon, France, Dec. 1, 1784; son of an excellent amateur musician; d. Dec. 11, 1857.

Blaze de Bury (Baron Henri) wrote a life of Rossini, "Meyerbeer and his times," libretto of "La jeunesse de Goethe" for which Meyerbeer composed the music. Son of CASTIL-BLAZE whom he excelled as a writer, though not in knowledge of music; ennobled while in the French diplomatic service. B. Avignon, May, 1813; d. Mar. 15, 1888.

Blechinstrumente. *Ger.* Brass instruments.

Bleuer (Ludwig) conducted Detroit Philharmonic Club, 1894; played violin, led Berlin Philharmonic Orchestra. B. Budapest, 1863; d. Berlin, 1897.

Blewitt (Jonathan), son of Jonas Blewitt (a London organist, who wrote "A Complete Treatise on the Organ"; and d. 1805), composed the operas "Corsair," "The Magician," "The Island of Saints," "Rory O'More" ballads; played organ; conducted in London and Dublin. D. Sept. 4, 1853.

Blind Tom was the stage name of Tom WIGGINS.

Blitheman (William) composed for organ, virginal, and voice, sang in Eng. Chapel Royal, 16th century.

Blockx (Jan) composed numerous Flemish songs; cantatas; the ballet "Milenka," operas including "Thiel Uylenspiegel," 1900; "La Fiancée de la Mer," 1902; "Kapel," 1903, PRINCESSE D'AUBERGE; the cantata "Die Scheldezang," Antwerp, August, 1903; the comic opera "Maître Martin"; succeeded Benoît, 1902, as director of the Antwerp Conservatory. B. Antwerp, Jan. 25, 1851; add. Antwerp.

Bloomfield-Zeisler (Fannie) played piano with marked success at the leading orchestral concerts in Europe and America, and in recital; debut at ten; pupil of Ziehn, of Carl Wolfsohn of Chicago, and of Leschetizky in Vienna. B. Bielitz, Austria; m. Sigismund Zeisler, Chicago, 1885; add. Chicago.

Blow (John) composed "Masque for the Entertainment of the King" (Charles II), anthems for the coronation of James II; taught Henry Purcell; Master of the Children (of whom he had been one), Eng. Chapel Royal; and succeeded Purcell in 1695 as organist at Westminster Abbey. B. 1648, North Collingham, Eng.; d. London, 1708.

Bluethner (Julius Ferdinand) founded the piano house bearing his name in Leipsic, Nov. 7, 1853. B. Mar. 11, 1824, Falkenhain, near Merseburg, Germany.

Blumenberg (Marc A.) edited the "New York Musical Courier" from its establishment, 1880; was president the Blumenberg Press Corporation; recognized as an authority on acoustics and musical instruments. Educated at Loyola College, Baltimore, he became music critic on the Baltimore "American," but later joined

the staff of the New York "Sun." B. May 21, 1851, Baltimore, Md.; add. New York City.

Blumenthal (Jacob) composed "The Message" and other songs; pianist to Queen Victoria, 1848; pupil of Herz at the Paris Conservatoire. B. Hamburg, Oct. 4, 1829; d. 1908.

Blumner (Dr. Martin) composed the oratorios "Abraham," 1860; "Der Fall Jerusalems," 1881; the cantata "Columbus," 1853, a Te Deum, etc.; directed Berlin Singakademie; pupil of S. W. Dehn. B. Nov. 21, 1827, Mecklenburg; d. Nov. 6, 1901, Berlin.

B Moll. *Ger.* B flat or B flat minor.

Bob. Term employed in bell ringing to indicate certain peals.

Bocal. *Fr.* Mouthpiece.

Bocca. *It.* Mouth.

Boccabadati (Luigia) sang opera buffa, debut Venice, 1823 to 1845. B. Parma; d. Turin, Oct. 12, 1850.

Boccherini (Luigi) composed 467 works for instruments, his chamber music being somewhat in the style of Haydn, with whom he is assumed to have been acquainted; a Stabat Mater, a Mass, the opera "Clementina," two oratorios; played 'cello; enjoyed the patronage of Charles IV of Spain while Prince of Asturias; became composer to Friedrich Wilhelm II of Prussia; was aided by Lucien Bonaparte during his service as ambassador to Madrid, but, despite great talent and a wonderful facility in composition, died in want. B. Lucca, Feb. 19, 1743; d. Madrid, May 28, 1805. See biography by D. A. Cerù, 1864; by Schletternd, Leipsic, and "Notice sur la vie et ouvrages," etc., L. Picquot, Paris, 1851.

Bocchino. *It.* Mouthpiece.

Bochsa (Robert Nicholas Charles) composed the opera 'Trajan" before he was 16, and eight other operas; became harpist to Napoleon and later to Louis XVIII; fled to London to escape imprisonment for forgery in France; gave concerts with Sir George Smart; taught with great success; eloped with wife of Sir Henry Bishop. B. Montmédy, Aug. 9, 1789; d. Sydney, Australia, Jan. 6, 1856.

Bocklet, von (Carl Maria) played violin and piano, and first brought the piano pieces of his friend Schubert to public notice. B. Prague, 1801; d. July 15, 1881.

Bockpfeife. *Ger.* Bagpipe.

Bockshorn (Samuel) composed church music once widely sung; chapelmaster to the Duke of Würtemberg. B. 1629, Pressburg; d. Nov. 12, 1665.

Bockstriller. *Ger.* "Goat-bleat," faulty vocalization, vibrato.

Bode (Johann Joachim Christoph) composed; played oboe and bassoon; editor, printer, and translator. B. Jan. 16, 1730, Brunswick; d. Dec. 13, 1793, Weimar.

Boden. *Ger.* BODY.

Bodenschatz (Erhard) made valuable collections of church music; composed a Magnificat; wrote on theory. B. Lichtenberg, Germany, 1570; pastor at Gross-Osterhausen, 1608; d. 1638.

Body. The sound box of a stringed instrument; the main part of a wind instrument, minus mouthpiece, crooks, etc.

Boehm (Elizabeth) created rôle of Donna Elvira in Berlin, 1790. B. Riga, 1756; m. the tenor Cartellieri, then Boehm the actor; d. Berlin, 1797.

Boehm (Heinrich) composed 35 operas and operettas in Bohemian. B. Blasria, Bohemia, 1836.

Boehm (Joseph) taught violin in Vienna 50 years, numbering among his pupils Joachim, Ernst, L. Straus; pupil of his father and of Rode. B. Pesth, Mar. 4, 1795; d. Vienna, Mar. 28, 1876.

Boehm (Theobald) improved the flute, on which he was a famous player; devised new system of fingering; composed many works for flute. B. Munich, April 9, 1794; d. Nov. 25, 1881. And see Böhm.

Boehner (Johann Ludwig) composed and became famous as organist and improvisator; by his eccentricities afforded material for Hoffmann's "Capellmeister Kreisler." B. Töttelstedt, Gotha, Jan. 8, 1787; d. Mar. 28, 1860.

Boekelman (Bernardus) composed; founded New York Trio Club; taught and played piano. B. Utrecht, Holland, 1838; add. New York City.

Boëllmann (Léon) composed symphony in F; "Suite Gothique" for organ; played organ at St. Vincent de Paul's, Paris. B. Ensisheim, Alsace, Sept. 25, 1862; d. Paris, Oct. 11, 1897.

Boely (Alexandre Pierre François) composed chamber music; pupil of the Paris Conservatoire. B. Versailles, April 9, 1785; d. Paris, Dec. 27, 1858.

Boesendorfer (Ludwig) succeeded to the piano factory established in Vienna by his father, Ignaz, 1828, and enlarged the compass of his instruments and greatly improved them. B. Vienna, April, 1835.

Boesset (Pierre Guédron Antoine) composed 24 court ballets; chapelmaster to Louis XIII. B. Dec., 1585, Sieur de Villedieu; d. 1643. **Jean Baptiste** succeeded to his father's office. B. 1612; son of PIERRE GUÉDRON ANTOINE; d. 1685. **Claude Jean Baptiste** composed court ballets and the duets "Fruits d'Automne"; succeeded his father, 1667; son of JEAN BAPTISTE.

Bohème. Giacomo Puccini's four-act opera to libretto by Giuseppe Giacosa and Luigi Illica, founded on Henri Murger's "La Vie Bohème," was first produced in Turin, Feb. 1, 1896, and has since been played throughout Europe and America. The action is laid in Paris about 1830. The curtain rises on the garret where Marcel and Rudolphe are painting and writing. It is cold, and Rudolphe burns the manuscript of a tragedy that they may warm themselves, a task in which the philosopher Colline soon joins them. The musician Schaunard comes with food and wine, and while they are making merry, Bernard the landlord enters, demanding his rent. They fuddle him with wine, chaff him about his amours, and then push him out of doors. Rudolphe must complete a manuscript, but the other young men are bound for a lark. They leave him, promising to return for him later. Mimi, a pretty young neighbour, comes to ask for a light, and as she is leaving a gust of wind blows out the candle, and she drops her key. They grope for the lost key in the dark. Rudolphe finds it, but places it in his pocket, then takes Mimi's hand, tells her of his work, and she replies by narrating her own little history. Rudolphe's companions call to him from the street, he opens a window to answer, and the moonlight reveals to his friends below Mimi standing beside him. In the second act students and their friends are making merry in front of the Café Momus in honour of Christmas eve. Rudolphe introduces Mimi to his friends Colline, Marcel, and Schaunard and they order refreshments. Parpignol the toy dealer enters with his wares, and is surrounded by the children, whose mothers finally lead them away. Musette, formerly the sweetheart of Marcel, but who has cast him off, comes in, richly clad, and accompanied by her new lover, Alcindor, to whom she talks at the top of her voice to attract Marcel's attention. Sending Alcindor away on an errand, she joins Marcel and his friends, and as the waiter comes up demanding his money, tells him to add the amount to Alcindor's account. Just as Alcindor receives this unexpected bill the group of friends march away, following a procession of soldiers. In the third act Rudolphe confesses to Marcel that he means to leave Mimi, though he still loves her, because she is dying of consumption, and he lacks the means to provide for her comfort. Mimi, who has been seeking counsel of Marcel, overhears this; a fit of coughing reveals her presence, and as Marcel rushes into the inn, where he hears Musette flirting with some one, Rudolphe and Mimi say farewell. In the fourth act we return to the garret. Marcel and Rudolphe are unable to work for thinking of Musette and Mimi. Colline and Schaunard again join their friends. They are soon followed by Mimi, who realizes that she is dying, but cannot resist the temptation to see Rudolphe again. She is cold. Rudolphe tries to warm her hands by chafing them. Musette, overcome with grief, gives Marcel her jewels to pawn in order to buy food

and wine, and Colline, taking Schaunard with him, goes forth to pawn his coat in order to provide further comforts. Mimi, who has pretended to be asleep, now talks to Rudolphe about their happiness in the past. The others return bringing food, wine, and fuel, but it is too late. Mimi falls asleep, then dies, and the curtain falls. The principal musical numbers are: Act I: "Mi chiamano Mimi," Rudolphe, ten., and Mimi, sop.; "O soave fanciulla," Rudolphe; Act II: waltz song, Musette, sop.; Act. III: "Addio, senza rancore," Mimi and Rudolphe; Act IV: "Sono andati? Fingevo di dormire," Mimi and Rudolphe.

Bohemian Girl. Michael William Balfe's three-act opera to book by Bunn, adapted from Fanny Ellsler's ballet "The Gipsy," was produced at Drury Lane Theatre, London, Nov. 27, 1843, and speedily became one of the most popular operas in English. As "La Bohémienne," with alterations and additions, the work was favourably received at the Théâtre Lyrique, Paris, and there are likewise Italian and German versions. Thaddeus, a noble Polish exile, joins a band of gipsies and saves the life of Arline, the little daughter of Count Arnheim, Governor of Presburg. Refusing to drink the Emperor's health, Thaddeus is in danger of arrest. Devilshoof, the gipsy captain, interferes, saves Thaddeus, but is himself arrested. Later he escapes, taking Arline with him, and the gipsy band disappears. The band returns 12 years later. Arnheim still mourns his daughter, whom he has given up as dead, but consoles himself in the society of his nephew, Florestein, who falls into the hands of the gipsies. Arline and Thaddeus love each other, but Arline has a rival in the queen of the gipsies, who resolves to rid herself of the girl. She gives Arline a medallion stolen from Florestein, which that young rake recognizes when he meets her at a fair, and vainly tries to make love to her. He causes Arline's arrest, but when she is brought before Arnheim, the Count notes a scar upon her arm, and soon learns that she is his daughter. Despite the alteration of her fortunes, Arline loves Thaddeus, who manages to enter the house with Devilshoof's aid, but his presence is revealed by the vengeful gipsy queen, and Thaddeus is ordered to leave the house. Arline tells her father how she loves him, and when Thaddeus proclaims his noble birth and deeds in battle, Arnheim yields. At the instigation of the gipsy queen, one of the band fires at Thaddeus, but Devilshoof deflects his aim, and the bullet kills the gipsy queen. The musical numbers are: Act I: "A Soldier's Life," Arnheim, bar.; "'T is sad to leave your Fatherland," Thaddeus, ten.; "In the Gipsies' Life you may Read," Devilshoof, buffo and chorus; and the finale, "Thou Who in Might supreme"; Act II: "Silence, Silence, the Lady Moon," chorus; "I dreamt I dwelt in Marble Halls," Arline, sop.; "The Secret of her Birth," Arline and Thaddeus; Act III: "From the Hills and Valleys," quartet; "The Heart bowed down," Arnheim; "Praised be the Will of Heaven," chorus; Act IV: "When other Lips and other Hearts," and "When the Fair Land of Poland," Thaddeus.

Bohemian String Quartet founded in 1891 by Karel Hoffmann, first violin; Josef Suk, second violin; Oskar Nedbal, viola; Otto Berger, 'cellist; took its name from the fact that all the players had been educated in the excellent conservatory at Prague, Bohemia; and in aims and possibly in virtuosity corresponded with the American Kneisel Quartet. **Hoffmann,** who studied seven years at the Prague conservatory, was born Dec. 12, 1872. **Suk** composed an overture to "The Winter's Tale," a string quartet in A minor, etc., studied composition under Dvořák at Prague as well as violin. B. Jan. 4, 1874; m. daughter of Dvořák. **Nedbal** composed a sonata for violin and piano; conducted Czech orchestras in Prague and London; studied composition with Dvořák. B. Tavor, Mar. 25, 1874. **Berger** was compelled to retire by ill health, 1897 (b. 1873), and his place was taken by **Hanus Wihan,** a 'cellist

who had been a member of Ludwig II's quartet at Munich, and had supervised the studies of the members of the quartet in chamber music while director at the Prague conservatory. B. Politz, June, 1855.

Bohlmann (Theodore H. F.) composed; taught piano, 1890, Cincinnati Conservatory of Music; became professor of piano, Stern Conservatory, Berlin; returned to Cincinnati, 1908; pupil of Stade, Barth, Klindworth, Tiersch, d'Albert, and Moszkowski; debut, Berlin, 1885. B. Osterwieck am Harz, June 23, 1865.

Böhm (Carl) composed songs; played piano; pupil of Löschhorn, Reissman, and Geyer. B. Berlin, Sept. 11, 1844.

Böhm (Georg) composed church music, played organ at Hamburg and Lüneberg. B. Goldbach near Gotha, 1661.

Bohrer (Caspar) played trumpet and doublebass. B. Mannheim, 1744; d. Munich, Nov. 14, 1809. His sons, **Anton** and **Max,** played violin and 'cello, joined royal orchestra in Berlin, 1823. Anton went to Paris, became concertmeister at Hanover, 1834. B. 1783; d. 1852. Max became concertmeister at Stuttgart. B. 1785; d. Feb. 28, 1867. The brothers married two sisters of Ferdinand David and Mme. Dulcken. **Sophie** was talented pianist. B. 1829; daughter of Anton; d. St. Petersburg, 1849.

Boieldieu (Adrien Louis Victor) composed a mass and comic opera, performed at the Boieldieu centennary, Rouen, 1875, and some comic operas successfully presented at the Opéra Comique. B. Nov. 3, 1815; son of FRANÇOIS ADRIEN and Phillis.

Boieldieu (François Adrien) composed "La DAME BLANCHE," which ranks with the most popular if not as the most popular of French comic operas, the "Calife de Bagdad," and other works which have been crowded out of modern repertoire. His father was secretary to the Archbishop of Rouen and his mother a milliner, but during the Revolution the elder Boieldieu obtained a divorce, remarried, and the boy took up his residence with his music master, Broche, organist of the cathedral, who was a drunkard, and abused him so that the lad ran away to Paris. His family brought him back, and Broche continued to give him the only instruction he received until he had won his first operatic success. "La fille coupable," an opera for which his father wrote the libretto, made some reputation for the young man when performed at Rouen, 1793, and encouraged him to go to Paris again. Two years later "Rosalie et Myrza" was performed at Rouen with indifferent success, and at this time he gladly sold songs to Cochet, the Paris publisher, at 12 francs each. "Deux lettres," his first opera, performed in Paris, 1796, was followed by the "Famille Suisse," which ran for a month at the Théâtre Feydeau. "Zoraïme et Zulnare," "La dot de Suzette," "Beniowski," and a number of instrumental pieces brought the composer sufficient reputation to win him a professorship of piano at the Conservatoire in 1800, and in that year his first great success, the "Calife de Bagdad," was performed. A period of study under Cherubini followed, and then came the once popular "Ma tante Aurore." Boieldieu had married the dancer Clotilde Mafleuray in 1802, and, according to the gossip of the time, was most unhappy in his domestic relations. This may account for his acceptance of the post of conductor at the St. Petersburg Opera when his career in Paris seemed most promising. During eight years spent in the service of the Russian Emperor he composed only a few unimportant comic operas and vaudevilles. In 1811 he returned to Paris, produced "Jean de Paris" in 1812, which is rated with his best work. collaborated with other composers and taught composition at the Conservatoire, he produced nothing of note. "La Dame Blanche" was the culminating point in his career. His next work, "Les deux nuits," was a failure, and the remainder of his life, brightened it is true by his marriage with the singer Phillis, 1827, was saddened by financial difficulties, although a pension which he had lost by the expulsion

of Charles X was eventually restored by Louis Philippe. B. Dec. 16, 1775, Rouen; d. Jarcy, near Paris, Oct. 8, 1834.

Boisdeffre, de (René) composed symphony in A; "Messe Solennelle"; piano music, won the Chartier prize for chamber music, 1883. B. Vesoul, France, April 3, 1838; add. Paris.

Boito (Arrigo) composed the operas "MEFISTOFELE," "Nerone," "Ero e Leandro," and wrote the libretti for Ponchielli's "Gioconda," Verdi's "Otello" and "Falstaff"; aided in the musical reforms which made possible the works of the "modern Italian school"; distinguished himself as poet, essayist, novelist. Son of an Italian painter and the Polish countess, Josephine Radolinski, his studies were directed first by Camillo Boito, his elder brother, and he became a pupil at the Milan Conservatory at the age of 14. He learned to write in Italian and French, and displayed so thorough an acquaintance with the classics as to attract the attention of Victor Hugo, who wrote him a complimentary note. "Il 4 di Giugno," a cantata, was composed for the closing competition of the Milan Conservatory, and the cantata "Le Sorelle d'Italia," composed in collaboration with Franco Faccio to Boito's poem, was rewarded by an allowance from the Government to enable the two composers to study two years in Paris. "Faust" had been suggested to him as a suitable theme for opera, by his brother Camillo, and during his sojourn in Paris and an incidental visit to Germany, Boito was at work on his "Mefistofele." This opera was produced at Milan, Mar. 5, 1868. Gounod's "Faust" had already been heard, and the controversy over the respective merits of these operas developed into a riot, several duels followed, and the police were obliged to order the withdrawal of "Mefistofele." A revision of "Mefistofele," presented at Bologna in 1875, has since been performed in many parts of the world. "Ero e Leandro" was not to Boito's satisfaction, and he authorized the two musical settings by Bottesini and by Mancinelli, of which the latter has been the more successful. "Nerone" and "Orestiade" are still unknown, but are assumed to embody the composer's best work. Besides his poems, novels, libretti, and essays, Boito translated the text of works by Beethoven, Wagner, and Schumann. He became inspector general of technical instruction at the Conservatory, 1892; Commander of the Crown of Italy; and Chevalier of the Legion of Honor; add. Milan.

Bolero. *Sp.* Lively dance in triple time, accompanied by singing and castanets.

Bolla (Signorina) sang opera buffa, 1794–1802, in London and Paris.

Bologna was the seat of the first Italian school of music, founded by Pope Nicholas V, 1482; later, of many academies for the promotion of the arts and sciences, including music; and of an important Philharmonic Society, and of recent years has become a musical centre second only to Milan itself.

Bolt (John) played the virginals at Elizabeth's court; was persecuted because of his religion; became organist at St. Monica's, Louvain, 1594, and entered the Church. B. 1564; d. Louvain, Aug. 3, 1640.

Bombarde. *Fr.* Reed organ stop generally in the pedal register.

Bombardon. The bass tuba or Saxhorn; lowest of brass valved instruments, usually set in F or E flat and ranging from F′ or E′ flat to e′ or d′ flat. Bombardons set a fifth lower, in C or B flat, are properly styled contrabass. The name Bombardon, Bombard, Bass-Pommer or Brummer was originally given deep-pitched instruments of the clarinet, oboe, or bassoon types, then transferred to a bass reed organ stop.

Bombyx. *Gr.* Flute or reed instrument.

Bomtempo (João Domingos) composed church music, an opera, and wrote "Methode de Piano," London, 1816; taught Portuguese royal family; Knight of the Order of Christ. B. Lisbon, 1775; d. Aug. 13, 1842.

Bonawitz (John H.) conducted New York "Popular Symphony Con-

certs," 1872–73; composed two operas, produced in Philadelphia. B. Dec. 4, 1839, Durkheim on the Rhine; has resided since 1876 in London and Vienna.

Bonci (Alessandro) sang ten. in opera with great success in Italy, and in 1906 was engaged by Hammerstein as leading ten. at the Manhattan Opera House, New York, to offset the drawing powers of Caruso. There was, in fact, no occasion for rivalry between the two artists, Bonci being gifted with a voice of less powerful quality but of even greater sweetness. He continued to be the chief support of the Manhattan Opera House for two years, but had signed with the Metropolitan for the season of 1908–9. He was made knight of the Crown of Italy, 1902.

Bond (Hugh) composed church music, taught; lay vicar Exeter Cathedral. D. 1792.

Bones commonly heard at so-called "minstrel" shows, referred to as rustic instruments of music in "A Midsummer Night's Dream," were used by English country folk in the middle ages, and sometimes called "knicky-knackers."

Bonnet (Jean Baptiste) composed and played organ. B. Montauban, 1763.

Bonno or **Bono (Giuseppe)** composed oratorios, cantatas, hymns, masses; chapelmaster at Vienna. B. Vienna, 1710; d. April 15, 1788.

Bonn's Bridge differed from other violin bridges in having one foot under each string supported.

Bononcini or **Buononcini (Giovanni Maria)** wrote "Musico Prattico"; composed five operas; masses, sonatas, cantatas; church and court musician at Modena. B. about 1640; d. Nov. 19, 1678. **Giovanni Battista** led the London opposition to Handel on behalf of the Marlboroughs and others opposed to the Hanoverians, who supported Handel. He was accused in 1731 of plagiarizing a madrigal by Lotti; retired to Paris, where he played 'cello before Louis XV in one of his own motets, and then to Venice, as composer to the opera. Educated by his father GIOVANNI MARIA and by Colonna, Bononcini lived in Vienna and in Rome, where his operas "Tullo Ostilio" and "Serse" were performed; in Berlin, and in 1720 was called to London with Ariosti by Handel, where he produced the operas "Astarto," "Crispo," "Erminia," "Farnace," "Calfurnia," "Astyanax," and "Griselda," all of which have been forgotten. His downfall began with the joint composition of "Muzio Scevola," the part composed by Handel being deemed the best. B. Modena, 1672, his last important commission was to compose music for the Peace of Aix-la-Chapelle, Oct. 7, 1748, Vienna. **Marc Antonio** composed the popular opera "Camilla"; chapelmaster to the Duke of Modena. B. 1675; brother of GIOVANNI BATTISTA; d. July 8, 1726.

Bonporti (Francesco Antonio) composed "Le triomphe de la grande Alliance"; Imperial counsellor; b. at Trient about 1660.

Bontempi (Giovanni Andrea Angelini) composed the operas "Dafne," "Paride," "Jupiter and Io"; wrote three books on theory; sang soprano, St. Mark's, Venice; chapelmaster coadjutor to Schütz, Dresden. B. Perugia, about 1630; d. June 1, 1705.

Bon temps de la mesure. *Fr.* Accented part of a measure.

Boom, van (Jan) composed symphonies; played piano; taught in Academy and Music School of Stockholm. B. Utrecht, Oct. 15, 1807; son of a flute player of the same name; d. April, 1872. **Hermann**, brother of Jan, pupil of his father, became noted flutist. B. Feb. 9, 1809; d. Amsterdam, Jan. 6, 1883.

Boorn, van den (Eduard) played piano; wrote criticism. B. Liège, 1831; d. 1898.

Boosey & Co. manufacture brass and wood wind instruments and publish music in London. The house was founded by Thomas Boosey, 1816.

Boott (Francis) composed under the pen name "Telford"; pupil of Picchianti, Florence. B. Boston, June 21, 1813; lived in Cambridge, Mass.

Bord (Antoine) manufactured

pianos; invented the capotasto bar. B. Toulouse, 1814; d. Paris, 1888.

Bordes (Charles) founded the "Association des Chanteurs de Saint-Gervais," having for its object the study of antique church music, while organist of the Paris church of that name; composed; founded the "Schola Cantorum" in Paris, 1894. B. Vouvray-sur-Loire, May 12, 1863; pupil of César Franck; add. Paris.

Bordogni (Giulio Marco) sang ten. in opera; taught at Paris Conservatoire. B. near Bergamo, 1788; d. Paris, July 31, 1856.

Bordone. *It.* BOURDON.

Borghi (Adelaide) sang mez. sop. under the name Borghi-Mamo; debut at Bologna, 1846 to 1860. B. Bologna, 1829; add. Florence. **Erminia** sang sop. in the Bologna revival of Boito's Mefistofele, 1875; daughter of Adelaide.

Borghi (Luigi) composed and played violin in London, 1774–84.

Borjon (C. E. de Scellery) wrote for and played musette. B. 1633; d. Paris, May 4, 1691.

Borodin (Alexander Porphyrievich) composed both words and music of 12 songs, the opera "Prince Igor," "In the Steppes of Central Asia," symphonic poem, two symphonies, and two movements of a third symphony. Son of a Prince of Imeretia, Borodin first graduated in medicine and taught chemistry in the St. Petersburg Academy of Medicine. He joined Balakirev in the "New Russian movement" in 1862, began his first symphony in that year, and thenceforth devoted himself to music as eagerly as to science. His opera, left unfinished, was completed by Rimsky-Korsakov. B. St. Petersburg, Nov. 12, 1834; d. Feb. 28, 1887. See biography by A. Habets, London, 1895.

Borosini (Francesco) sang ten. at the Prague opera and in London under Handel, when he was accompanied by his wife, Leonora, born d'Ambreville, who sang con. B. Bologna, about 1695.

Bortniansky (Dimitri Stepanovich) composed the operas "Creonte" and "Quinto Fabio"; chapelmaster to Empress Catherine of Russia; composed 35 sacred concertos for her. B. Gloukoff, Ukraine, 1752; d. Oct. 18, 1828.

Borwick (Leonard) played piano with Joachim quartet and gave joint recitals with Plunket Greene; pupil of Clara Schumann. B. Walthamstow, Essex, Eng., Feb. 26, 1868; add. London.

Boschi (Giuseppe) became the most famous of 18th century bassos; appeared in London with Handel. B. Viterbo; m. the contralto Francesca Vanini.

Bosio (Angiolina) sang mez. sop. in opera with great success in the principal cities of Europe and America, debut, Milan, 1846. B. Turin, Aug. 22, 1830; toured America, 1848; d. St. Petersburg, April 15, 1859.

Bossi (Marco Enrico) composed "Il Paradiso Perduto," based on Milton's poem, performed Dec. 6, 1903, at Augsburg; cantatas, masses, instrumental works of all forms; the symphonic poem "Il Cieco"; "Cantico dei Cantici," etc.; played organ Como Cathedral; taught Naples Conservatory; became director Liceo Musicale, Bologna, 1902. B. Salo, near Brescia, April 25, 1861; studied at Milan; add. Bologna.

Boston Symphony Orchestra, while not the first of symphonic proportions in America in point of age, was long first as regards excellence, and really the first in America which could be called permanent, since its history from 1881 had been continuous, and the changes in personnel so gradual as to be unfelt in the concert room. The munificence of Col. Henry L. Higginson, a wealthy gentleman of Boston, made this splendid organization possible; for during the long period of years until it became self-supporting, he paid the difference between its disbursements and receipts, often amounting to many thousands of dollars, out of his own fortune. Concerts were given at first in the old Music Hall which had been erected mainly for the use of the HARVARD MUSICAL ASSOCIATION, but of late years the orchestra has enjoyed a home of its

own called "Symphony Hall," which contains a large auditorium with admirable acoustic qualities, the library, dressing rooms, offices, and all that is needful for the complete convenience of audience and performers. Very early in its history the orchestra gave concerts in other cities than Boston, and in 1908 from four to 16 concerts annually were given in New York, Brooklyn, Philadelphia, Baltimore, Washington, in addition to the regular home series, and a supplementary Boston course of "popular" concerts. The first conductor was Georg HENSCHEL. From 1884 to 1889 the conductor was Wilhelm GERICKE. Arthur NIKISCH held the baton for the next four years, until 1893, during which the ensemble of the orchestra reached its highest point of perfection. Mr. Nikisch established the reputation of the strings as the finest in the world, and managed to obtain perfect attack without wholly obliterating the individuality of the musicians. On the expiration of his contract, Mr. Nikisch returned to Europe, and the next conductor was Emil PAUR, who served until 1898. Mr. Gericke again became conductor, retiring in 1905. His successor was Dr. Karl MUCK, who was temporarily released from his duties at the Berlin Opera House in order that he might go to America. The first concertmeister was Bernard LISTEMANN. Franz KNEISEL, who had been concertmeister for 14 years, withdrew from the orchestra in the last year of Mr. Gericke's second administration in order to devote himself exclusively to chamber music, the members of his quartet following his example. His successors were Arbos, and then Willy HESS. Members of the orchestra were retained under contract by the year at salaries which enabled them to devote their whole time to the rehearsals and concerts of the orchestra. The annual series of Boston Symphony orchestra concerts are a feature in the musical life, not only of Boston, but of the chief cities of the Atlantic seaboard. Dr. Muck was compelled to resume his duties in Berlin at the close of the season of 1907–8, and August Max Fiedler, of Hamburg, was engaged as his successor. **Handel and Haydn Society,** organized Mar. 30, 1815, was the oldest musical society in America with the exception of that at Stoughton, Mass., which dated back to Nov. 7, 1786. Gottlieb Graupner, Thomas Smith Webb, and Asa Peabody issued the call which resulted in the formation of the Handel and Haydn Society, and the original officers were Thomas Smith Webb, president; Amasa Winchester, vice-president; Matthew S. Parker, secretary; Nathaniel S. Tucker, treasurer. The only musical society in Boston at the time was the Philharmonic Society, devoted wholly to orchestral music; the Massachusetts Musical Society, formed in 1807, having disbanded. Hymn tunes were sung at first, but "The Creation" and "Messiah" were put in rehearsal, and excerpts from these oratorios were the chief attraction at the first concert given Christmas night in Stone Chapel. The audience numbered 1,000. There were less than a dozen players in the orchestra, the chorus numbered about 100, but an organ helped swell the sound, and the good people of Boston were delighted. The following year the society was chartered, and in 1818 was strong enough to present the "Messiah" in full. The number of concerts varied with the years from one to 23. The enterprise of the management made known many important works for the first time at these concerts, and the best singers were habitually engaged for solo parts. The Society took part in the Peace Jubilees in Boston and New York, 1869 and 1872, and for a time triennial festivals were given. Charles E. Horn was the first director. Carl ZERRAHN served in that capacity, 1854–98, succeeding Carl BERGMANN. After Mr. Zerrahn, the directors in order of appointment were: L. Reinhold Herman, Dr. Lang, Emil MOLLENHAUER. **Apollo Club** gave private subscription concerts devoted to works for male chorus. Organized July, 1871, incorporated two years later, the director from 1871 to 1902 was B. J.

Lang, who was then succeeded by Emil Mollenhauer. **Choral Art Society** consisted of 45 professional singers directed by Wallace Goodrich, and devoted to early church music, madrigals and glees. The organization was formed in 1901 and was supported by subscriptions. **Cecilia** was intended to present mixed choral works at the concerts of the HARVARD MUSICAL ASSOCIATION. Organized 1874, its separate existence under direction of B. J. Lang dated from 1876. Boston is also the seat of the NEW ENGLAND CONSERVATORY OF MUSIC. The **Opera House** was opened in 1909.

Bote und Bock established music publishing house in Berlin, 1838.

Bötel (Heinrich) sang ten., Hamburg. B. Hamburg, 1858.

Bott (Jean Joseph) composed two operas, played violin; chapelmaster at Cassel. B. Cassel, Mar. 9, 1826; d. New York, April 30, 1895.

Bottesini (Giovanni) composed operas, "Christophe Colombe," produced at Havana, 1847; "Ero e Leandro," Turin, 1879; "Ali Baba," London, 1871; the oratorio "Garden of Olivet" for the Norwich Festival of 1887; known as the greatest of all double-bass soloists; conducted Italian opera at Paris, Palermo, Barcelona, and Cairo. B. Crema, Lombardy, Dec. 24, 1822; d. Parma, July 7, 1889.

Bottomley (Joseph) played violin concerto in public at seven, became church organist; wrote on music and composed. B. Halifax, Eng., 1786.

Bouché Fermée. *Fr.* "With closed mouth." Humming.

Boucher (Alexandre Jean) played violin with remarkable skill, though given to trickery; debut before the French court at six; m. harpist and toured Europe. B. Paris, April 11, 1778; d. Dec. 29, 1861.

Bouffe. *Fr.* Buffoon.

Bouhy (Jacques) sang bar. Paris and London; director New York Conservatory, 1885–89; composed songs and taught in Paris. B. 1848, Pepinster, Belgium; add. Paris.

Boulanger (Henri Alexandré Ernst) composed operas; won Prix de Rome, 1835; taught Paris Conservatoire, 1871; Chevalier of the Legion of Honor. B. Paris, 1815; son of MARIE JULIE.

Boulanger (Mme. Marie Julie) sang soubrette rôles Opéra Comique, Paris; debut 1811; retired 1845. B. 1786; d. 1850.

Boulou. African harp.

Bourdon. *Fr.* Drone bass like that of hurdy-gurdy or bagpipe; a 16-ft. tone organ stop, found on both manual and pedal.

Bourgault-Ducoudray (Louis Albert) composed operas; collected and wrote on Greek and Oriental music; won Prix de Rome, 1862, having studied under Ambroise Thomas; founded choral society in Paris, 1869. B. Nantes, Feb. 2, 1840; add. Paris.

Bourgeois (Louis) taught music in Geneva during Calvin's rule, and probably edited the Genevan Psalter; proposed a solfeggio system in his "Le Droict chemin de music," Geneva, 1550.

Bourgeois (Louis Thomas) composed 16 operas, many cantatas; counter-tenor at Paris Grand Opera, 1708. B. Fontaine l'Évêque, Oct. 24, 1676; d. Paris, 1750.

Bourges (Jean Maurice) composed the opera "Sultana," Paris Opéra Comique, 1846; wrote music criticism. B. Bordeaux, Dec. 2, 1812; d. 1881.

Bourges, de (Clementine) composed vocal music; died of grief Sept. 30, 1561, her husband having been killed in battle.

Bourrée. *Fr.* Dance in common time popular with peasants of Brittany, originated either in Auvergne or Biscay; gave name to suite movement.

Bousquet (Georges) composed the opera "Tabarin," masses; conducted; wrote criticism. B. Perpignan, Mar. 12, 1818; won prix de Rome, 1838; d. 1854.

Bow is the instrument employed to set in vibration the strings of the viols, so called from the resemblance it bore the weapon of that name. The modern bow, devised by François Tourte, 1745–1835, consists of a wand of Brazil lancewood, or snakewood, to which a slight outward curve is

given by the application of heat. It is about 29 inches long. At one end is the head, to which a strand of about 120 horse hairs is affixed, and at the opposite end is the nut to which the other end of the strand is secured in such a manner that it can be tightened or loosened with a screw. When ready for use the wand or bow stick now curves slightly toward the hair instead of arching away from it. Such a bow as that described is used in playing the violin and viola. Bows for the 'cello and double-bass are shorter and heavier in construction.

Bow Hand. Usually the right hand.

Bowing regulates the quality and intensity of sound on all viol instruments except as to pitch, which is altered by stopping the strings on the finger-board, usually with the left hand. The importance of correct bowing, which can hardly be overestimated, is discussed in Tartini's "Art of Bowing," and in Baillot's "Art du Violon." Up bow, down bow, staccato or saltato bow, are now usually indicated by signs in NOTATION, and the uniform bowing which should be in evidence at orchestral concerts is designed to bring about the best results of which the instruments are capable as to tone and phrasing. Passages for viols where the strings are to be plucked guitar fashion instead of bowed are marked Pizzicato, and when the bow is to be resumed Arco, "bow." It sometimes happens that passages are to be tapped with the bowstick, and these are marked Sul or Col Legno.

Bowman (Edward Morris) played organ and conducted Temple Choir, Brooklyn; Calvary Baptist Church, New York, 1906–9; helped found American College of Musicians; pupil of Bridge, Macfarren, Turpin, Guilmant; taught Vassar College, 1891–95; conducted Newark Harmonic Society and Cecilian Choir. B. Barnard, Vt., July 18, 1848; add. New York.

Bowman (Henry) composed vocal music published at Oxford, 1678.

Boyau. *Fr.* Catgut strings.

Boyce (Dr. William) composed music for Dryden's "Secular Masque," symphonies, vocal and instrumental music, and collected "Cathedral Music," London, 1760–78; played organ in English churches and conducted. B. London, Feb. 7, 1710; d. Feb. 7, 1779.

B. Quadratum or **Quadrum.** *L.* "Square B." B natural.

B. Quarre. *Fr.* B natural.

Brabançonne composed by the singer François van Campenhout, to a poem by the actor Jenneval, and first sung during the Belgian Revolution of 1830, has since become the national air.

Brace couples two or more staves of music; leather slides for tightening or loosening a drum-head.

Bradbury (William Batchelder) manufactured pianos; taught, conducted; edited music publication. B. York, Me., 1816; d. Montclair, N. J., 1868.

Brade (William) composed dance music published in Hamburg, Antwerp, Berlin, and Lübeck; chapelmaster at German courts, 1594–1622. B. Eng.

Braham (John) sang ten. rôles in Italy and England, having range of three octaves; often composed music for his own rôles; built St. James Theatre, London; made unsuccessful American tour, 1840. B. London, 1774; d. Feb. 17, 1856.

Brahms (Johannes) gave new life to the symphonic form which had been evolved by Haydn, enlarged by Beethoven, and of which he was the last great master; composed songs of exquisite loveliness, chamber music which is the delight of musicians as well as their audiences, and for solo piano, on which he was a virtuoso in early life, but with so little regard for mere display as to justify his neglect by the average concert pianist. Conscious of his ignorance of dramatic technique, Brahms never attempted opera. To him Bach and Beethoven were the world's greatest tone poets, and while called revolutionary, he adhered through life to classic forms as exemplified in their works. His taste was sufficiently catholic to permit of his knowing and admiring Wagner's scores. But from the controversy first aroused when Schumann hailed him as Beethoven's suc-

cessor; when Liszt was ready to recognize in him an apostle of the music of the future; when Europe was divided between romanticists and classicists, each eager to welcome him to their camp; he maintained the even tenor of his way, content to work as best he might, and with little regard for the opinion of his contemporaries. Thus his life was singularly uneventful. Johann Jacob Brahms, 1806–72, destined by his father to succeed him in business as an innkeeper, ran away from home to devote himself to music, and was finally permitted to have his way. Eventually he became double-bass player in the Hamburg Theatre, married Johanna Henrika Christiane Nissen, and became the father of three children, of whom the composer Johannes was the second. Doubtless young Johannes received his first instruction in music from his father; then he became a pupil of O. Cossel, who recommended him to his own master, Marxsen, when he reached the age of 10. At 15 he made his first public appearance in concert, and at 16 gave a concert himself, at which he played Beethoven's "Waldstein" sonata. In 1853 he toured northern Germany in company with Remenyi the violinist. Introduced to Dr. Joachim by Remenyi, and by him to Schumann and Liszt, he was favourably received by both. Schumann not only printed an enthusiastic appreciation of Brahms in the "Neue Zeitschrift für Musik," but wrote a letter in his behalf to Dr. Härtel, the publisher. Ignoring the war of words which Schumann aroused, Brahms became court director of music to the Prince of Lippe-Detmold, 1854, where he remained four years. In 1859 he played his own D minor concerto, Op. 15, at a Gewandhaus concert, where it was immediately condemned as a departure from classic models and for lack of display passages, although it was well received afterwards when played by Clara Schumann. In 1862 Brahms settled in Vienna, where he accepted the post of conductor at the Singakademie, but relinquished it at the end of a year. His only other official appointment was that of conductor to the Gesellschaft der Musikfreunde, which he held from 1872 to 1875. Occasional concert tours with Dr. Joachim, visits to the German watering places in company with Mme. Schumann, were the only interruptions to an orderly and methodical life which ended peacefully, due indirectly to a severe chill with which he was attacked at Mme. Schumann's funeral. B. Hamburg, May 7, 1833; d. Vienna, April 3, 1897. In the catalogue of Brahms' works will be found: Symphony No. 1, C minor; Symphony No. 2, in D; Symphony No. 3, in F; Symphony No. 4, in E minor; Sonatas for Piano in C, Op. 1; in F minor, Op. 5; Concertos for piano with orchestra: in D, Op. 15; in B minor, Op. 83; Sonatas for 'cello and piano in E minor, Op. 38; in F, Op. 99; Trios for Piano and Strings: in B, Op. 8; in E flat, Op. 40 (viola or 'cello may be replaced by horn); in C, Op. 87; in C minor, Op. 101; in A minor (viola may be replaced by clarinet), Op. 114; quartets for strings, C minor and A minor, Op. 51; in C minor, No. 3, Op. 60 (Piano); in B minor, Op. 67; Quintets for Strings in F, Op. 88; in G, Op. 111; in D (for clarinet or viola), Op. 115; Sonatas for Violin and Piano in A, Op. 100; in D minor, Op. 108; For Solo Piano: 28 Variations on a theme of Paganini, Op. 35; Two Rhapsodies, Op. 79; For Orchestra: Serenade in D, Op. 11; Serenade in A, Op. 16; Academic Festival Overture, Op. 80; Variations on a theme of Haydn's, Op. 56 a; For chorus, etc.: "Rinaldo," cantata to text by Goethe, tenor solo, male chorus and orchestra, Op. 50; "Rhapsodie," from Goethe's "Harzreise," alto solo, male chorus, and orchestra, Op. 53; "Schichsalslied," chorus and orchestra, Op. 54; "Triumphlied," chorus and orchestra, Op. 55; "Gesang der Parzen," chorus and orchestra, Op. 89; "Fest und Gedenke sprüche," eight part chorus a capella, Op. 109; 11 part Choral-Vorspiele for organ, Op. 122 (posth.); "Ave Maria," female voices, orchestra and organ, Op. 12; "Funeral Hymn" for chorus and wind, Op. 13; Seven Marienlieder for mixed choir, Op. 22;

Two Motets for five voices a capella, Op. 29; German Requiem, soli chorus and orchestra, Op. 45 (to the memory of his mother); numerous groups of songs, including volkslieder and volkskinderlieder. See biography by Dr. Herman Deiters, trans. Rosa Newmarch, 1898; "Recollections of Johannes Brahms" by Albert Dietrich and J. V. Widmann, trans. Dora E. Hecht, 1899, etc.

Brambilla (Marietta) sang con.; debut London, 1827; taught and wrote on singing; pupil Milan Conservatory. B. Milan about 1807; d. Nov. 6, 1875. Four sisters were singers, of whom Teresa created the rôle of Gilda in "Rigoletto."

Brandes (Emma) played piano in concert, retiring on her marriage with Prof. Engelmann of Utrecht. B. Jan. 20, 1854, Schwerin; debut at Schwerin, 1866.

Brandl (Johann) composed the opera "Hermann"; monodrama "Hero"; chamber music. B. Rohr, near Ratisbon, Nov. 14, 1760; d. Carlsruhe, May 26, 1837.

Brandt (Marianne) sang both sop. and mez. sop. rôles; debut at Gratz, 1867; New York, 1886–90; retired to Vienna and taught. B. Vienna, Sept. 12, 1842, real name Marie Bischof; add. Vienna.

Branle or **Bransle.** *Fr.* Ancient round dance in common time, known in England as the "Brawl."

Brassart or **Brasart (Johannes)** composed, sang in papal choir; priest in Liège, 15th century.

Brass Band. Small military band adapted for cavalry.

Brassin (Louis) played and taught piano in Berlin, Brussels, St. Petersburg; composed operettas. B. Aix-la-Chapelle, June 24, 1840; d. May 17, 1884. **Leopold** played piano in concert at five; pupil of his brother LOUIS. B. Strasburg, 1843; d. 1890, Constantinople. **Gerhard** played violin, taught; brother of LOUIS. B. 1844; add. St. Petersburg and Constantinople.

Bratsche. *Ger.* Viola.

Brava or **Bravo.** *It.* "Bravely done." Cried in applause. "Bravi" is the plural.

Bravura. *It.* Dash, bravery; **Aria di,** one calculated to test the singer's courage by its difficulty.

Break marks the alteration in higher voice registers from chest tones or voce di petto, to head tones or voce di testa, but in well cultivated voices is not noticeable.

Breast. In obsolete English, the voice.

Breit. *Ger.* Broadly.

Breitkopf & Härtel published a complete edition of Beethoven, of Bach, and other great masters, and so much music in all that their catalogue fills 1200 pages. The house had its beginning in Leipsic, 1719, when **Bernhardt Christoph** Breitkopf, who came of a mining family in the Hartz, set up a printing press from which he issued a Hebrew Bible, and other works. He died Mar. 26, 1777, aged 83, but had previously turned the business over to his son, **Johann Gottlob Immanuel,** who, in 1750, introduced movable type for printing music, and revolutionized the trade. The publication of an opera in full score, composed by Princess Amalia of Saxony, 1756, established the reputation of the house as music publishers, and editions of the works of C. P. E. Bach, Graun, Hiller, and Leopold Mozart confirmed it. B. 1719; d. 1794. **Bernhard Theodor,** his eldest son, had established himself in St. Petersburg, and his second son and successor, **Christoph Gottlob,** after carrying on the business for a year, turned it over to G. C. HÄRTEL, the firm becoming Breitkopf & Härtel, 1795. B. 1750; d. 1800, last of the Breitkopf family. **Gottfried Christoph Härtel** not only enlarged the music publishing business, but added a piano factory. Besides the usual processes in use in his time, Härtel employed pewter plates for engraving music, and lithography, aided by the inventor Sennefelder. B. Schneeburg, 1763; d. July 25, 1827. For the next 8 years his nephew **Florenz Härtel** conducted the business, giving way to **Hermann** and **Raymund,** sons of GOTTFRIED CHRISTOPH. Their catalogue numbered more than 14,000 works by 1874. HERMANN died 1875, aged 72, and in

1880, Raymund retired, leaving the business in the hands of **Wilhelm Volkmann,** b. 1837, and **Dr. Georg Oscar Immanuel von Hase,** b. Sept. 15, 1846; grandsons of GOTTFRIED CHRISTOPH. **Dr. Ludwig F. Volkmann,** who replaced WILHELM, 1904, and Dr. von Hase were the heads of the house in 1908.

Brema (Marie) sang mez. sop. and later higher rôles in opera; debut in London as Lola in "Cavalleria Rusticana," 1891, the Brünnhildes, 1902. B. Liverpool, Eng., Feb. 28, 1856, of American mother and German father, their name being Fehrman; m. Arthur Braun, 1874.

Bremner (Robert) wrote "The Rudiments of Music," 1756; published music in Edinburgh and London. D. 1789, when his stock and plates were purchased by John Preston.

Brendel (Dr. Karl Franz) became proprietor of Schumann's "Neue Zeitschrift für Musik" in 1844, through which he supported the art theories of Schumann, Wagner, and Liszt; lectured, wrote criticism; edited other musical publications. B. Nov. 26, 1811; d. Nov. 25, 1868.

Brenet (Michel) wrote on musical history, biography, and criticism. B. Lunéville, April 12, 1858; add. Paris.

Brenner, Ritter von (Ludwig) composed symphonic poems, masses, conducted Berlin Symphony Orchestra, 1897. B. Leipsic, 1833; pupil conservatory; d. 1902.

Brent (Charlotte) sang sop. Debut at Drury Lane in "'Eliza," the opera of her teacher, Dr. Arne; m. Thomas Pinto, violinist; retired 1784. B. London; d. April 10, 1802.

Breuning, von (Hélène) gave Beethoven the only refining home influence he ever knew; was the mother of the Stephen Breuning who was Beethoven's closest friend through life, despite their quarrels; of Eleonore Brigitta, one of Beethoven's earliest pupils, and the wife of his biographer Wegeler, and of Lorenz and Christoph, the former likewise Beethoven's pupil, and both his friends. Daughter of the Hofrath von Kerich, she married Emmanuel Joseph von Breuning, who was in the service of the Electoral court of Bonn. He was killed in a fire, 1777, when his wife was 28. A woman of refinement, common sense, and of irreproachable character, she devoted herself to her young family, to which Beethoven became music master in his 18th year.

Breval (Lucienne) sang sop. at Paris Opera, Covent Garden, New York, 1900; debut, Paris, 1892; created "Brünnhilde" in French. B. France about 1870; add. Paris.

Breve. *It.* A note twice the length of a semibreve, formerly the unit of mensuration, but now becoming obsolete, as its duration exceeds that of the longest measure now used. In mediæval church music it was really what its name signifies, "short," for it was half the length of the Longa, then used as the unit of measure. The direction Alla Breve now means that a piece must be played twice as fast as if simply marked common time.

Bréville, de (Pierre Onfroy) composed overtures to "Princesse Maleine" and "Les Sept Princesses"; helped complete the "Ghiselle" of César Franck, whose pupil he was. B. Bar-le-Duc, 1861; add. Paris.

Brewer (Alfred Herbert) composed "Dedication Ode," Worcester Festival, 1902; "Emmaus," Gloucester Festival, 1901; conducted Gloucester Music Festival, 1898–1901; organist Gloucester Cathedral. B. Gloucester, Eng., June 21, 1865; add. Gloucester.

Brewer (John Hyatt) composed church music, cantatas, and male choruses; played organ Lafayette Ave. Pres. Church, Brooklyn; conducted Brooklyn Apollo Club in succession to Dudley Buck, whose pupil he was. B. Brooklyn, 1856; add. Brooklyn.

Brewer (Thomas) composed rounds and glees, and for viol, on which he played. B. London, 1611.

Briard (Étienne) engraved music at Avignon, 1530, and probably was first to discard ligatures and to use round for square notes, although these inventions have also been claimed for Granjon.

Bride of Song, The. Jules Bene-

dict's one-act operetta to book by Henry Farnie was produced Dec. 3, 1864, at Covent Garden, London.

Brides of Venice. Jules Benedict's two-act grand opera was produced April 22, 1844, at Covent Garden, London.

Bridge transfers the vibrations of the strings to the resonance box, and is of the utmost importance in instruments of the viol family, since its material, shape, and location affect the tone. The bridge raises the strings above the belly so they may be acted on by the bow, and likewise determines the upper end of the vibrating portion of the strings. The wooden bridge of the viols assumed its present form in the time of the Amatis. The bridge of instruments of the guitar, lute, and piano families merely determines the length of the vibrating portion of the strings, thus fixing their pitch.

Bridge (Sir John Frederick) composed the services and anthems for Queen Victoria's Jubilee and the coronation of King Edward VII, the "Ballad of Camperdown" and "The Flag of England," to words by Kipling; the oratorio "Mount Moriah" for the degree Doctor of Music; the overture "Morte d'Arthur"; organ sonata in D, hymns; wrote "Samuel Pepys, Lover of Musique," primers on theory; knighted by Victoria, 1897; organist Westminster Abbey, etc. B. Oldbury, near Birmingham, Eng., Dec. 5, 1844; add. London. **Dr. Joseph Cox** revived the Chester Musical Festivals, 1879; founded and conducted Chester Musical Society; composed oratorio "Daniel," for his doctor's degree, Symphony in F, "Resurgam," 1897; "Requiem Mass," 1900; organist Chester Cathedral. B. Rochester, Aug. 16, 1853; younger brother SIR JOHN FREDERICK; add. Chester.

Bridge or Bridges (Richard) built organs in England, 18th century.

Bridgetower (George A. P.) played the "Kreutzer" sonata with Beethoven at an Augarten concert, violinist at the Haydn-Salomon concerts in London. B. Biala, Poland, 1779, mulatto; d. England, about 1850.

Briegel (Wolfgang Karl) composed church music; chapelmaster to Duke of Saxe-Gotha and Landgrave of Darmstadt. B. Nuremberg, May 21, 1626; d. Darmstadt, Nov. 19, 1712.

Brighenti or Brighetti (Mme. Maria) created Rosina in Rossini's "Barber of Seville," Rome, 1816; debut Bologna, 1814; retired 1836; wrote memoirs of Rossini. B. Bologna, 1792.

Brillante. *It.* Brilliant.

Brillenbässe. *Ger.* "Spectacle bass." Drum music.

Brind (Richard) played organ from 1707 to 1717, St. Paul's Cathedral, London.

Brindisi. *It.* Drinking song.

Brinsmead (John) founded London piano house, 1836; Chevalier of the Legion of Honor. B. Oct. 13, 1814; d. Feb. 17, 1908. The business passed into the hands of a company, 1900, in which his sons John and Edgar were directors. **Edgar** wrote a "History of the Pianoforte"; d. Nov. 28, 1908.

Brio, con. *It.* Spiritedly, forcefully.

Brioso. *It.* Joyfully, forcibly.

Brisé. *Fr.* "Broken"; of chords or arpeggios.

Brisk. Lively or vivace.

Bristol Madrigal Society was founded in 1837 in consequence of interest aroused by Prof. Edward Taylor's lecture on madrigals, and gave excellent subscription concerts under the direction of J. D. Corfe, organist of Bristol Cathedral to 1864; since then under direction of Daniel Rootham.

Bristol Music Festivals were founded 1873 and were held triennially until 1888 and yearly thereafter. Important choral works always including the Messiah were sung at each festival, under the direction of Alfred Stone, 1873–76; D. W. Rootham, 1879–96; and George Riseley, 1902.

Bristow (G. F.) composed, conducted Harmonic Society and Mendelssohn Union and played organ in New York churches. B. Brooklyn, Dec. 19, 1825; son of W. R., violinist and conductor; d. New York, Dec. 13, 1898.

British Concerts were given in 1823 on the close of the VOCAL CONCERTS, for the encouragement of Brit-

ish composers, but failed through lack of support.

British Orchestral Society gave concerts in London 1872–75 under George Mount.

Brito, de (Estéban) composed and directed music in Badajos and Malaga Cathedrals; Portugal, 17th century.

Britton (Thomas) became famous as the "Musical Small Coal Man," because of the concerts given over his London shop by a club which included Handel, Dr. Pepusch, John Banister, and others, 1678–1714; was an authority on old books, occult sciences, and despite his humble trade, the intimate of many noblemen of the time.

Broadwood & Sons manufacture pianos in London. The business was founded in 1728 by Burkard Tschudi or Shudi, a Swiss harpsichord maker, whose daughter m. **John Broadwood,** who became sole proprietor, 1782, afterwards taking his sons **James Shudi** and **Thomas** into the firm. His son James, his grandson **Henry Fowler,** and his great grandson **Henry John Tschudi Broadwood,** the latter patentee of the "Barless" grand, have all been connected with the firm.

Brockway (Howard A.) composed symphony in D, ballad and scherzo for orchestra; played piano and taught in New York. B. Brooklyn, Nov. 22, 1870; pupil of Barth and Boise; add. Baltimore.

Brod (Henri) improved and played oboe in Paris; studied and taught in Conservatoire. B. Paris, Aug. 4, 1801; d. April 6, 1839.

Brode (Max) conducted symphony concerts; played violin and taught in Königsberg; pupil Leipsic Conservatory and Berlin Hochschule. B. Berlin, Feb. 25, 1850.

Broderies. *Fr.* Ornaments.

Broderip (William) composed the anthem "God is our Hope and Strength"; organist Wells Cathedral. B. 1683; d. 1726. **John** composed church music; organist Wells Cathedral. Believed to have been the son of WILLIAM. **Robert** composed for voice and harpsichord. Probably son of WILLIAM; d. Bristol, May 14, 1808.

Broderip & Wilkinson published music in London, 1798–1811, when Thomas Preston purchased the firm's assets.

Brodsky (Adolph) played violin; conducted in Manchester in succession to Sir Charles Halle, became principal of the Royal College of Music there, 1895; pupil of Hellmesberger and Vienna Conservatory; conducted at Kiev, 1879–81; concertmeister Damrosch Symphony Orchestra, New York, 1890–94. B. Taganrog, Russia, Mar. 21, 1851; add. Manchester, Eng.

Broekhoven, van (John A.) composed the overture "Columbia"; taught theory Cincinnati College of Music. B. Holland, 1852; add. New York.

Broken Cadence. Interrupted CADENCE.

Broken Chords. ARPEGGIOS.

Broken Music. Obsolete English for music of stringed instruments incapable of sustained tone.

Bronsart von Schellendorf (Hans) composed "Frühlings-Fantasie" for orchestra; the opera "Corsair" from Byron's poem; General-Intendant at Weimar, 1887; Privy Councillor, 1895; pupil of Kullak and Liszt; m. Ingeborg STARCK, 1862; B. Berlin, Feb. 11, 1830; add. Weimar.

Brontium. *L.* Thunder machine used in the classic theatre.

Brooklyn was in former years the scene of many of the triumphs of Theodore Thomas, who gave an important series of symphony concerts at the ACADEMY OF MUSIC. In 1908 the **Philharmonic Society** which Mr. Thomas had founded was content to aid in the support of the Boston Symphony concerts. The majority of musical events were controlled by the department of music of the **Brooklyn Institute.** The principal musical organization, made up of German singing societies, notably the **Brooklyn Arion** and the **Brooklyn Sangerbund,** was the **United Singers of Brooklyn.** The chief musical institution and the only one in this borough of Greater New York not conducted for profit was the **Master School of Music,** founded by Mrs. William H. Packer and directed by Mme. Aurelia Jaeger.

The Allied Arts Association, organized by Eugene V. Brewster, possessed a musical section, which gave under Mr. Brewster's management and the musical direction of Carl Fique creditable performances of "The Magic Flute" in 1906, "Martha" in 1907, and "Faust" in 1908. The singers were chosen from the membership of the association, amateur and professional, and the performances which were in English possessed considerable educational value. **The Musical Art Society,** James H. Downs, conductor, devoted its attention to a capella music. **The Apollo Club,** founded, and for 25 years conducted by Dudley BUCK, was a male chorus devoted to part songs in English. The conductor in 1908 was John Hyatt BREWER.

Bros (Juan) composed masses; conducted. B. Tortosa, Spain, 1776; d. Oviedo, Mar. 12, 1852.

Broschi (Carlo) became the most celebrated of sopranists as FARINELLI.

Brossard, de (Sebastien) wrote the first French dictionary of music, Paris, 1703; composed; directed music at Meaux Cathedral, where he was a priest.

B Rotundum. *L.* "Round B" or B flat.

Brounoff (Platon) composed "In the Russian Village" (Suite for Piano); "In the Flower Garden" (Suite for Piano); "Love Songs"; "The Dew of Morn" (18 songs); "Nocturne" (for Piano); "Romance" (for Violin and Piano); "Songs of Freedom" (21 Songs); "Zion" (Oriental Suite for Piano in four parts); gave lecture recitals on "Russia and her Music" and for the Board of Education; conducted Russian choral and musical societies, People's Chorus, Socialist Choral Union; pupil of Anton Rubinstein and Rimsky-Korsakoff, St. Petersburg Conservatory. In 1891 his cantata "The Angel" was performed at the Russian Court under Rubinstein. B. Elizabethgrad, Russia, 1869; add. New York.

Brown (James Duff) wrote "Biographical Dictionary of Musicians," 1886; "British Musical Biography" with S. S. Stratton, 1897; librarian to Clerkenwell, Eng., Public Library.

Browne (Dr. Lennox) wrote on voice; throat specialist. B. London, 1841; add. London.

Brownsmith (John Leman) played organ in English churches and at concerts. B. London, 1809; d. Sept. 14, 1866.

Bruch, de (Arnold) composed vocal music; chapelmaster to Emperor Ferdinand I while King of Rome. B. Bruges, 1840.

Bruch (Max) composed the opera "Loreley," the "Frithjof-Scenen" for male choir and orchestra, symphonies. Bruch's first work to be performed was his operetta, "Scherz, List und Rache," Cologne, 1858. He directed the Coblenz Concert-Institution in 1865–67, then becoming chapelmaster to Prince Schwarzburg-Sondershausen. From 1870 to 1878 he gave himself exclusively to composition, residing in Berlin and Bonn. For two years he directed the Stern Singing Society, Berlin; from 1880 to 1883 the Liverpool Philharmonic Society, during which period he married Emma Tuczek, the singer. From 1883 to 1890 he directed the Orchesterverein at Breslau, and in 1892 joined the staff of the Berlin Hochschule. Of a long list of compositions embracing more than 80 opus numbers the following are among the best known: "Kol Nidrei," 'cello and orchestra, Op. 47; violin concerto in G, "Odysseus" for soli choir and orchestra, Op. 41; "Das Feuerkreuz," containing a beautiful "Ave Maria," soli chorus and orchestra, Op. 52; "Hermione," four-act opera, Op. 40; "Moses," an oratorio, Op. 67. B. Cologne, Jan. 6, 1838; add. Berlin.

Brückler (Hugo) composed songs and taught. B. Dresden, Feb. 18, 1845; d. Oct. 4, 1871.

Bruckner (Anton) composed eight symphonies and three movements of a ninth, masses, strongly influenced in style by his admiration for Wagner; played organ, in recital and at the Vienna Hofkapelle; taught in the Vienna Conservatory and lectured in the University. B. Ansfelden, Upper

Austria, Sept. 24, 1824; d. Vienna, Oct. 11, 1896.

Bruhns (Nikolaus) composed organ pieces, 13 cantatas; ranked as organist second only to his teacher Buxtehude. B. Schwabstädt, Schleswig, 1665; d. 1697.

Brüll (Ignaz) composed "Das goldene Kreuz," "Die Bettler von Samarkand," "Bianca," "Gringoire," and other operas, the ballet "Champagnermärchen," the overture "Macbeth"; played piano and taught. B. Prossnitz, Nov. 7, 1846; d. Sept. 17, 1907.

Brumel (Antoine) composed 15 masses, etc., published 1503–39; probably native of Flanders.

Brummeisen. *Ger.* JEW'S HARP.

Bruneau (Alfred) composed the operas "Kérim," 1887; "La Rêve," 1891; "L'Attaque du Moulin," 1893; "Messidor," 1897; "L'Ouragan," 1901; "L'Enfant Roi," 1903; those dating from 1893 to libretti by Zola; a "Requiem" and many songs, an overture heroique, the symphonies "Léda," "La Belle au Bois dormant," and "Penthésilée"; wrote criticism; became conductor at the Paris Opéra Comique, 1903. 'Cello pupil of Franchomme, he won first prize at the Conservatoire at 15; studied composition with Massenet; played in the Pasdeloup orchestra; received Legion of Honor, 1895. B. Mar. 2, 1857, Paris; add. Paris.

Brunelli (Andrea) composed and wrote on music; Florence, 17th century.

Brunette. *Fr.* Simple French love-songs.

Bruni (Antoine Barthélémy) composed operas and for violin; wrote methods for violin and viola; conducted Paris Opéra Comique. B. Corni, Piedmont, Feb. 2, 1759; d. Paris, 1823.

Brunetti (Gaetano) composed chamber music in the style of his friend Boccherini; pupil of his father Antonio Brunnetti, who directed music at Pisa Cathedral. B. Pisa, 1753; d. Madrid, 1808.

Bruscamente. *It.* Strongly accented; coarsely.

Brussels Conservatory teaches music and declamation, gives concerts, and possesses an excellent museum; founded Feb. 13, 1832, directed by F. J. FETIS until his death, 1871, afterwards by François Auguste GEVAERT. The institution is endowed, has an excellent teaching staff and a large library.

Bryceson (Henry) founded in 1796 the London organ building house now known as Bryceson Bros. & Morten.

Bryne (Albertus) composed a morning and evening service for the Anglican church; played organ at Westminster Abbey. B. Eng. about 1621; d. London about 1669.

Buca. *It.* Sound-hole.

Buccinator. Muscle in the cheeks development of which is important to players on wind instruments.

Buccolica. *It.* Rustic.

Bucina or **Buccina.** *L.* Curved horn employed by ancient Romans for civil and military purposes.

Bucolique. *Fr.* Rustic.

Buck (Dudley) composed "The Golden Legend," prize oratorio of the Cincinnati Music Festival, 1880; "The Centennial Meditation of Columbia" for the Philadelphia Exposition of 1876; the opera "Serapis" to his own libretto; the Mormon comic opera "Deseret"; church music and for male chorus; played organ and taught; wrote "A Dictionary of Musical Terms," "The Influence of the Organ in History." B. Hartford, Conn., Mar. 10, 1839; piano pupil of W. J. Babcock, Hartford; substitute organist at St. John's Church, Hartford; studied at Leipsic under Hauptmann, Richter, Plaidy, and Moscheles; at Dresden with Rietz; organist North Congregational Church, Hartford, 1862; at St. James Church, Chicago, 1867–71; lost manuscripts and library in Chicago fire; organist St. Paul's Church and Music Hall, Boston; assistant conductor to Theodore Thomas, 1875; founded Brooklyn Apollo Club and became organist Holy Trinity, Brooklyn, 1877; retired 1903; resided in Dresden, Munich, Brooklyn; d. Oct. 6, 1909. Well-known works in addition to those mentioned are: "The Light of Asia" to Sir Edwin Arnold's

poem; "The Legend of Don Munio," "The 46th Psalm," "The Nun of Nidaros," "King Olaf's Christmas," "Chorus of Spirits and Hours," "Paul Revere's Ride," "The Triumph of David," "A Midnight Service for New Year's Eve," "The Coming of the King," "The Story of the Cross," "Good Friday Service"; "Christ the Victor" for Easter and Ascension Day; a symphony in E flat, the symphonic overture "Marmion," two string quartets, and other chamber music and many songs. **Dudley Buck, Jr.,** his son, taught music in New York.

Buck (Dr. Zechariah) composed church music, played and taught organ. B. Sept. 10, 1798, Norwich, Eng.; d. Aug. 5, 1879.

Buenos Ayres, one of the most cosmopolitan of South American cities, possessed in 1908 a splendid opera house at which regular performances of serious opera were given by artists gathered from the chief music centres of Europe, and other theatres, at which opera comique and lighter forms of music might be enjoyed. With the exception of Rio Janeiro no other South American city has been so lavish in its expenditures for the support of music.

Buffa and **Buffo.** *It.* Feminine and masculine forms of "comic," as basso buffo, opera buffa.

Buffare. *It.* To play the clown.

Buffet. *Fr.* An organ case.

Buffone. *It.* Comic singer.

Buffonescamente. *It.* Humorously or in comic style.

Bugle. Hunting or military horn of copper or brass, smaller than the trumpet, set in C, B flat and E flat, improved by the addition of keys and valves, was formerly an important solo instrument in military bands, but is generally replaced now by cornets.

Buhl (Joseph David) became famous in Paris as trumpeter and teacher; Chevalier of the Legion of Honor, 1814. B. Amboise, 1781.

Bull (Dr. John) became professor of music at Gresham College, 1596, on recommendation of Queen Elizabeth, where he was permitted to lecture in English, as he did not speak Latin; played organ at the Chapel Royal; became organist at Antwerp Cathedral, 1617; composed for voice, organ, and virginal; one of the many to whom the authorship of "God Save the King" or "Heil dir im Siegerkranz" has been ascribed; was equally celebrated for his skill as organist and as contrapuntist. B. Somersetshire, Eng., about 1562; d. Antwerp, Mar. 12, 1628.

Bull (Ole Borneman) rivalled the celebrity of Paganini as violinist; toured Europe and America with immense success, but like the earlier master was not above resorting to trickery to obtain effects. Spohr said his tone was bad because he used thin strings, and that his performance of four-part passages was made possible by an almost flat bridge. However that may have been he possessed great magnetism as well as extraordinary technique. He was generous with the vast sums he earned, as shown in his attempts to found a Norwegian colony in America, and to establish an academy of music in Christiania, and he was deeply loved by his countrymen. B. Bergen, Norway, Feb. 5, 1810, largely self-taught; a Paganini concert which he attended in Paris, 1831, proved, as he used to declare, the turning point of his life. After many hardships he made his debut in Paris, April 18, 1832, and then began his series of world tours which continued to within the year of his death, which occurred at his country home in Norway, Aug. 17, 1880. Bull's published compositions include "Variations di bravura," "La Preghiera d'una madre," and "Notturno." See biography by his second wife, Sara C. Bull, Boston, 1886.

Bullard (Frederick F.) composed, taught, wrote criticism; pupil of Rheinberger, Munich. B. Boston, Mass., Sept. 21, 1864; add. Boston.

Bülow, von (Hans Guido) composed music to "Julius Caesar" and "Nirwana," "Ballade for Orchestra"; "Vier Charakterstücke für Orchester"; became one of the foremost pianists and conductors of his generation; wrote vigorously in support of the theories of Liszt and Wagner. Pupil

of Friedrich Wieck, Hesse, Hauptmann, Plaidy, and Eberwein, and finally of Liszt at Weimar; he had studied law at Leipsic, but Liszt's performance of "Lohengrin" in 1850 at Weimar decided his career. After a time spent with Wagner at Zürich, he conducted, then made a concert tour as pianist; taught in Berlin. In 1857 he married Cosima, daughter of Liszt, and in 1864 became conductor of the Munich opera, and three years later, director of the Conservatory. From 1869 to 1878 he gave concerts in various European and American cities; chapelmaster at Hanover, 1878, and at Meiningen, 1880–85. Frau Cosima having become the wife of Richard Wagner, in 1882 von Bülow m. Marie Schlanzer, who edited his letters (Eng. trans., Constance Bache, 1896). B. Dresden, Jan. 8, 1830; d. Cairo, Feb. 12, 1894.

Bungert (August) composed the operatic tetralogy "Die Homerische Welt," based on the Wagnerian theories of music-drama; the orchestral works "Tasso," "Hohes Lied der Liebe," "Auf der Wartburg," and the comic opera "Die Studenten von Salamanka," etc. B. Mülheim, Mar. 14, 1846; pupil of Cologne Conservatory.

Bunn (Alfred) adapted libretti; managed Drury Lane theatre, London; brought out Balfe and Wallace operas in English. B. April 8, 1796; d. Dec. 20, 1860, Boulogne.

Bunning (Herbert) composed "Princess Osra," Covent Garden, July 14, 1902; overtures, scena; directed music London Lyric Theatre, 1892. B. May 2, 1863; add. London.

Bunting (Edward) made valuable collections of Irish music; wrote on Irish musical history. B. 1773, Armagh; d. Dublin, Dec. 21, 1843.

Buonaccordo. *It.* Toy spinet.

Buonamente. *It.* Truly, justly.

Buonamici (Giuseppe) composed, played piano, edited piano music; taught and directed Cherubini Society, Florence. B. Florence, Feb. 12, 1846; add. Florence.

Buona Nota. *It.* Accented note.

Buononcini. Less favored spelling of BONONCINI.

Burden. Refrain of a song; drone of bagpipe; dance tunes which were sung.

Bürde-Ney (Jenny) sang sop. in opera and concert, debut Olmütz, 1847; daughter of a singer who claimed relationship with Marechal Ney. B. Gratz, Dec. 21, 1826; d. May 17, 1886.

Burgmüller (Norbert) composed two symphonies, an overture, etc. B. Feb., 1810, Düsseldorf, son of one of the founders of the Lower Rhine festivals; d. May 7, 1836, Aix-la-Chapelle. **Johann Friedrich,** composed for piano. B. Regensburg, 1806; brother of NORBERT; d. Beaulieu, France, Feb. 13, 1874.

Burgstaller (Alois) sang Wagnerian ten. rôles at Bayreuth and Metropolitan Opera House, New York. B. Sept. 27, 1871, Holzkirchen, Germany; pupil of Bellurth and Kniese; add. New York.

Burla. *It.* Joke.

Burlando. *It.* Jokingly.

Burlesca. *It.* Jocularly.

Burletta. *It.* Farce with songs; burlesque.

Burmeister (Richard) composed symphonic fantasy, piano concerto; taught piano, Peabody Institute, Baltimore; directed Scharwenka Conservatory, New York; pupil of Liszt. B. Hamburg, Dec. 7, 1860; add. New York.

Burmester (Willy) played violin; pupil of Joachim. B. Hamburg, Mar. 16, 1869.

Burney (Dr. Charles) wrote a "General History of Music," "A Plan for a Music School," "The Life and Letters of Metastasio," "Musical Tour"; composed chamber music, played organ. B. Shrewsbury, Eng., April 12, 1726; d. London, April 12, 1814.

Burrowes (John Freckelton) wrote "Thorough Bass Primer" and "Piano Primer"; composed and arranged piano music. B. April 23, 1787, London; d. Mar. 31, 1852.

Burton (Avery) composed masses, etc., in England, 16th century.

Burton (John) became famous harpsichord player. B. England, 1730; d. 1785.

Burton (Robert, Sr.) directed chorus for the Leeds and Bradford

festivals. B. Dewsbury, Eng., Sept. 1, 1820; d. Herrogate, Aug. 2, 1892.

Busby (Thomas) composed music for a version of Kotzebue's "Joanna," secular oratorio "Britannia"; wrote "A History of Music." B. London, 1755; d. May 28, 1838.

Busnois (Anthoine) composed church music and songs, eminent contrapuntist in the service of Charles the Bold of Burgundy. B. Picardy, 15th century.

Busoni (Ferruccio Benvenuto) composed an orchestral suite, string quartets, violin concerto in D, Op. 35; "Concertstück" for piano and orchestra, Op. 31; a "ballet scene," "Symphonisches Tongedicht"; played piano, ranking with the best interpreters of Bach; taught in Helsingfors, Moscow Conservatoire, Boston, Mass.; pupil of his mother Anna Weiss, pianist, and his father Ferdinando, a clarinetist; later of Schmidt and Mayer. B. near Florence, April 1, 1866; add. Berlin.

Bussone. *It.* Obsolete instrument of bassoon type.

Bustaun. 16 ft. reed organ stop.

Butler (Thomas Hamly) composed music for "The Widow of Delphi"; taught in Edinburgh. B. London, 1762; d. 1823.

Butt (Clara) sang con. with great success in concert; debut 1892 with the Bach Choir, at the Norwich Festivals in Elgar's "Sea Pictures," Cliffe's "Triumph of Alcestis," and Bedford's "Romeo and Juliet," all of which were written for her; studied with Daniel Rootham of Bristol; won scholarship at Royal College of Music, 1889; later, pupil of Bouhy and Mme. Gerster in Paris; toured America, 1899. B. Southwick, Eng., Feb. 1, 1873; m. the bar. R. Kennerley Rumford, June 26, 1900; add London.

Button. Leather disk on wire of organ tracker; knob on base of viol; accordion-keys.

Button & Whittaker succeeded to music publishing business of the Thompsons, 1804, retiring 1830.

Buttstedt (Johann Heinrich) wrote a defence of solmisation; composed masses, harpsichord music. B. April 25, 1666, Bindersleben Erfurt; d. Dec. 1, 1727.

Buxtehude (Dietrich) composed free organ music, made Lübeck famous for its music, and ranked as the greatest organist of his age; established the "Abendmusiken" in the Marienkirche of Lübeck which Johann Sebastian Bach walked 50 miles to hear; taught with great success, numbering among his pupils Nicholas Bruhns. B. Helsingör, Denmark, 1637; son of an organist; d. May 9, 1707.

Buxus. Boxwood flute.

Byfield (John) built organs in England with his son John, founded the organ building houses of Byfield, Jordan & Bridge, and HARRIS & BYFIELD. The son died 1774.

Byrd (William) composed masses, collection of motets, music for the virginals, and madrigals; was so highly esteemed that he obtained from Queen Elizabeth a patent granting him with Thomas Tallis a monopoly of music printing. He remained in the service of the court, known to be a Roman Catholic at a time when persons of that faith were being prosecuted, and he, his wife and servant were indicted from absenting themselves from Protestant worship, but not tried. B. about 1542, probably at Lincoln; d. about July 4, 1623, at his estate of Stondon, Essex.

Byssynge Songes. Cradle songs or lullabies.

Byzantine Scales were four in number with an equal number of PLAGALS; used in the ancient Greek Church.

C is the keynote of the natural scale, so called because it is the only one which can be written without sharps or flats. Middle C, so named because of its position in NOTATION, as well as on the keyboard of the piano, is the result of 261 vibrations in French or International pitch, and occupies the first line below the G or treble staff. In the staveless designation of notes adopted in this book and by most modern authorities, Middle C is indicated by c′, that is lower case c

with an accent. The upper octaves are marked by an additional accent for each octave, thus treble C becomes c″, its octave c‴, etc. In descending from Middle C we find first the 4 foot, second or small octave, indicated by c, then the 8 foot, first or great octave, indicated by C; then the 16 foot or contra-octave indicated by ′C, etc. The modern scale of C corresponds to the ancient Ionian Mode and is identical with the XIth of the Ecclesiastical Modes. C likewise gives name to the alto or tenor CLEF, and to the minor key relative to E flat major. As a time indication C stands for four beats to the measure, and when a line is drawn through it, for ALLA BREVE.

Cabaletta. *Sp.* Melody in rondo form accompanied in triplets, imitating the footfalls of a cantering horse; short final movement of an air.

Cabel or **Cabu (Marie)** sang sop. in opera, debut 1850 at Paris Opéra Comique to 1878; b. Dreulette, m. Cabu, her singing master. B. Liège, Jan. 31, 1827; d. May 23, 1885. **Eduard** sang in opera at Paris.

Cabezon or **Cabeçon, de (Felix Antonio)** played organ and harpsichord with skill, though blind from birth. B. Madrid, Mar. 30, 1510; d. Mar., 1566.

Cabinet d'Orgue. *Fr.* Organ case.

Cabinet Pianoforte. Upright piano.

Cabiscola. Precentor.

Caccia. *It.* Hunting, as corno da caccia, hunting horn.

Caccini (Julio Romano) sang and played lute in the service of Grand Duke of Tuscany; composed "Le Nuove Musiche," madrigals and canons for single voice; "Combattimento d'Apolline col Serpente"; and aided Peri in setting Rinuccini's pastoral play "Dafne," 1593; thus assisting in the foundation of modern opera and the reformation of music of his day. B. 1558, Rome.

Cachuca. *Sp.* Dance in 3–4 time resembling bolero.

Cacophony. *Gr.* Discord.

Cadeac (Pierre) composed masses, motets; master of choristers at Auch, 16th century.

Cadence is employed in music to bring a strain of melody or harmonic phrase to its rhetorical conclusion. A Perfect Cadence is one which first defines the key, sounding the dominant chord, then passes to the tonic chord, the only ending satisfying to the ear. A close or stop less satisfactory to the ear is produced when the tonic chord is followed by the dominant, and this is the most frequent form of the Imperfect Cadence. Where the chord of the dominant seems about to lead up to the tonic chord, but substitutes other harmony instead, as that of the submediant, an Interrupted Cadence results. The effect of the perfect cadence may be compared to that of a period; of an imperfect cadence to that of a dash; of an interrupted cadence to that of the comma. When the tonic chord is preceded by the major or minor chord of the subdominant the cadence is called Plagal. A cadence in two simple chords is a Simple Cadence; but when suspensions or other devices are introduced, becomes Compound. Bearing in mind these simple definitions, it will only be necessary to add that a Mixed Cadence is one in which both dominant and subdominant harmony are introduced immediately before the tonic chord, and that a Medial Cadence is merely an Inverted Cadence. The cadences of mediæval music were called "clausulae," and were subdivided into many classes, as Clausula Vera or true cadence; Clausula Plagalis or plagal cadence; Clausula Media, Ficta, Subsidaria; or medial, false, or subsidiary cadence, etc. Clausula Vera was identical with the modern perfect cadence. In early English "fall" was synonymous with cadence; and it likewise means a running shake or trill, either in vocal or instrumental music, as a means of returning to a first subject, or of conclusion.

Cadence Imparfaite. *Fr.* Imperfect cadence.

Cadence Perlee. *Fr.* Brilliant cadence.

Cadence Rompue. *Fr.* Interrupted cadence.

Cadenz. *Ger.* Cadence.

Cadenza. *It.* Originally an ornamental passage introduced by a singer toward the close of an aria, the cadenza spread to instrumental performers who sometimes improvised at great length, and became so much the fashion that Mozart, Beethoven, and Mendelssohn all wrote out cadenzas for compositions meant for solo instruments.

Caecilian Society gave subscription concerts in London, at which oratorios were performed from 1785 to 1861. The conductors were: Mr. Vincent, Thomas Walker, his son Joseph Walker, and James Shoubridge.

Caesar (Dr. Julius) composed catches; English amateur, 17th century.

Cafaro (Pasquale) composed a "Stabat Mater," cantatas and oratorios; chapelmaster and director of the Conservatory at Naples; also called Caffarelli. B. Feb. 8, 1706, Lecce, in south Italy; d. Oct. 23, 1787.

Caffarelli (Gaetano Majorano) became one of the most celebrated sopranists of all times, assuming the name Caffarelli in compliment to his teacher; also studied five years with Porpora, and in 1724 made his debut in Rome, singing with continuous success (except in London, where the climate did not agree with him) until 65, by which time he had become very wealthy and had purchased a dukedom, which a nephew inherited. B. April 16, 1703, Naples; d. Nov. 30, 1783.

Cagnoni (Antonio) composed the opera buffa "Don Bucefalo," Milan, 1847, still popular in Italy, many other operas, "Papa Martin" having been given in English as "The Porter of Havre"; motets; chapelmaster at Vigevano and at Bergamo; Commander of the Crown of Italy. B. Feb. 8, 1828, Godiasco, Voghera; d. Bergamo, April 30, 1896.

Cahen (Albert) composed the operas "Le Bois," 1880; "La Belle au Bois Dormant," 1886; "Le Vénitien," 1890; "La Femme de Claude," 1896; the ballet "Fleur de Neiges," 1891; and "Jean le Precurseur," a Biblical drama, 1874; pupil of César Franck. B. Jan. 8, 1846; d. Cap d'Ail, France, 1903.

Cahusac (Thomas) published music and made instruments in London, 1755, to his death, May 18, 1798, when the business was carried on for a time by his brother, W. M., and his son, Thomas, Jr.

Cain (Henri) wrote libretti for Massenet. B. Paris, 1859.

Ça Ira. Sung by the Parisians on their march to Versailles, Oct. 5, 1789, was composed as a contre danse and published as "Carillon National" by Bécour or Bécourt, drummer at the Paris Opéra. The words, based on a saying of Benjamin Franklin's, are said to have been suggested by General Lafayette to Ladré, a street singer.

Caisse. *Fr.* Drum.

Caisse Claire. *Fr.* Snare-drum.

Caisse Grosse. *Fr.* Bass drum.

Caisse Roulante. *Fr.* Tenor drum.

Calah (John) composed church music, etc.; played organ Peterborough Cathedral. B. 1758; d. Aug. 5, 1798.

Calamus. Reed flute.

Calando. *It.* Indicates decrease in volume of tone and in tempo.

Calandrone. *It.* Primitive two-hole clarinet played by peasantry.

Calascione or **Colascione.** *It.* Instrument of guitar family having two or three strings.

Calata. *It.* Sprightly dance in 2–4 time.

Calcando. *It.* Hurrying the time.

Calcant. Treading. Bellows Treader.

Calcanten-Glocke. *Ger.* Bells rung by pedal action.

Caldara (Antonio) composed church music, 36 oratorios, 66 operas; assistant chapelmaster to J. J. Fux at Vienna. B. Venice about 1670; d. Dec. 28, 1736.

Caldicott (Alfred James) composed 13 operettas, cantatas; played organ, Worcester; taught Royal College of Music, London. B. 1842, Worcester, Eng.; d. Oct. 24, 1897.

California, University of, which is located in Berkeley, 10 miles NE. of San Francisco, included a Department of Music headed by Prof. WOLLE. Mrs. Phœbe A. Hearst had been one of the largest benefactors of this institution, and the beautiful Greek Theatre, with a seating capacity of 8000, was the gift of her son, William Randolph Hearst, the newspaper proprietor. While the department of

music is of recent foundation, it had attracted a large enrolment in 1908, and this Greek Theatre was used not merely for a series of concerts by the Symphony Orchestra and the Minetti quartette, but for "half hours of music" given regularly on Sunday afternoons, which were free to the public.

Call. Military signal sounded by bugle or drum.

Call Changes are those rung according to written direction, or as the conductor calls them, to each bell-ringer. See BELLS.

Call, von (Leonard) wrote instruction book for guitar and composed songs. B. 1779; d. Vienna, 1815.

Callcott (Dr. John Wall) helped found the London Catch Club, 1787, and in 1789 won all its prizes with his catch "Have you Sir John Hawkins' History?" his canon "O that Thou would'st," and his glees "O Thou, where'er thie bones att rest" and "Go, idle boy"; wrote a "Musical Grammar," 1806, and became insane while at work on a dictionary of music. B. Nov. 20, 1766, London; d. May 15, 1821. **William Hutchins** composed songs including "The Last Man," and the anthem "Give Peace in our time, O Lord." B. Sept. 28, 1807; son of JOHN WALL; d. Aug. 5, 1882. **William Robert Stuart** played organ. B. London, 1852; son of WILLIAM HUTCHINS; d. 1886.

Calliope. Instrument composed of steam whistles arranged in organ style and played by keyboard; in Greek mythology name of Muse of Heroic Verse.

Calma, con. *It.* With calmness.

Calmato. *It.* Calmed.

Calore, con. *It.* With heat.

Calori (Angiola) sang sop. in opera with great success, 1758–83. B. Milan, 1732; d. about 1790.

Caloroso. *It.* Passionately; warmly.

Calvary. Ludwig Spohr's oratorio "Des Heilands letzte Stunden" is so called in the English version performed under Spohr's own direction at the Norwich Festival of 1839.

Calvé (Emma) became recognized as the greatest of Carmens; created the rôle of Anita in Massenet's "Navarraise," which was composed for her, and the name part in that composer's "Sapho"; excelled as Santuzza; pupil of Mme. Marchesi and of Puget; debut as Marguerite in Brussels, Sept. 23, 1882; became popular favourite at Covent Garden, London, and Metropolitan Opera House, New York; sang at Manhattan Opera House, New York, 1907–8. B. Madrid, 1864; add. Paris.

Calvisius (Seth) composed and wrote on music; taught and directed at the Thomasschule and Thomaskirche, Leipsic. B. Gorsleben, Thuringia, Feb. 21, 1556; d. Leipsic, Nov. 24, 1615.

Camargo (Miguel Gomez) composed and directed music at Valladolid, Spain, 16th century.

Cambert (Robert) composed the first French opera, "Pomone," with Perrin, produced Mar. 19, 1761; his first operatic composition, "La Pastorale," having been performed at the Château d'Issy as early as April, 1659. Letters patent were issued to Perrin establishing the Academie de Musique, and for 30 years Cambert and Perrin worked together until Lulli came into power, when Cambert went to England, becoming master of music to Charles II. In early life Cambert was organist at St. Honoré's Church, Paris, and Intendant of Music to Anne of Austria. B. 1628, Paris; d. London, 1677.

Cambiare. *It.* To turn or alter.

Cambini (Giovanni Giuseppe) composed chamber music in the style of Boccherini, which was mistaken for the work of that master and published as such; 12 operas; "Le Sacrifice d'Isaac," an oratorio performed at the Paris Concerts Spirituel, 1774; 60 symphonies, etc.; conducted; played viola; wrote criticism; but died in poverty after romantic life, in the course of which he was captured by Corsairs while returning with his bride from Leghorn to Naples, and sold into slavery in Barbary. B. Leghorn, Feb. 13, 1746; d. Paris, 1825.

Camera, Musica di. *It.* CHAMBER MUSIC.

Camidge (John) wrote "Six Easy Lessons for the Harpsichord"; pupil

of Dr. Greene and Handel; organist at York Cathedral. B. York, 1735; d. April 25, 1803. **Matthew** wrote a "Method of Instruction in Music by Questions and Answers"; composed sonatas and published collection of hymn tunes; played organ at York Cathedral in succession to his father JOHN. B. York, 1758; d. Oct. 23, 1844. **John** composed and published a volume of Cathedral music, and played organ at York Cathedral in succession to his father MATTHEW. B. York, 1790; d. Sept. 21, 1859. **Thomas Simpson** played organ in English churches and was assistant to his father JOHN at York Cathedral. **John,** son of THOMAS SIMPSON, became organist at Beverly Minster, Eng.

Camminando. *It.* Flowing.

Campagnoli (Bartolomeo) composed for and played violin; conducted Gewandhaus concerts, Leipsic, 1797. B. Cento near Bologna, Sept. 10, 1751; d. Nov. 6, 1827, Neustrelitz.

Campana. *It.* Bell.

Campana (Fabio) composed "Almina," "Esmeralda," and other operas, songs; taught music in London. B. Bologna, 1815; d. London, Feb. 2, 1882.

Campanari (Leandro) conducted opera at Covent Garden, London, Manhattan Opera House, New York, 1906–7; composed and wrote on music; played violin and organized string quartet; pupil of Milan Conservatory; settled in Boston, 1878; became director violin department Cincinnati College of Music in succession to Henry Schradieck; returned to Italy; Chevalier of the Crown of Italy; conducted at Milan. B. Rovigo, Italy, Oct. 20, 1857. **Giuseppe** sang bar. with distinction at Covent Garden, London, Metropolitan Opera House, New York; self taught in vocal music, having studied 'cello at Milan Conservatory, afterwards playing with Boston Symphony Orchestra. Brother of LEANDRO. Add. New York City.

Campanella. *It.* Small bell.

Campanetta. *It.* GLOCKENSPIEL.

Campanini (Italo) sang ten. in concert and opera in the principal cities of Europe and in America (under Mapleson); debut at Bologna, 1871. B. June 26, 1846, Parma; d. near Parma, Nov. 22, 1896. **Cleofonte** conducted at Manhattan Opera House, New York, 1906–8; Covent Garden, London, La Scala, Milan; studied and taught, Milan Conservatory.

Campanology. The art of making or ringing BELLS. See "Change Ringing Disentangled," Rev. Woolmore Wigram, 1871; "Clocks and Bells," E. B. Denison; "Church Bells and Ringing," W. T. Maunsell.

Campbell(Alexander) played organ in Edinburgh, where he edited and published a collection of Scots songs, 1792. B. Tombea, Loch Lubnaig, Feb. 22, 1764; d. May 15, 1824.

Campenhout, van (François) composed the "BRABANÇONNE," which became Belgium's national air, "Grotius," and other operas; sang ten. in opera for thirty years, ending 1827. B. Feb. 5, 1779, Brussels; d. April 24, 1848.

Campioli (Antonio Gualandi) sang con. in opera; debut Berlin, 1708, later with Handel in London, 1731.

Campion (Thomas, M.D.) composed songs and wrote on theory, being physician, poet, and dramatist, as well as musician. B. 1575, London; d. 1619.

Camporese (Violante) sang at Napoleon's private concerts in Paris, and with equal success in opera; London debut, 1817; retired 1827. B. Rome, 1785; d. 1839.

Campra (André) dominated French operatic stage between the reigns of Lulli and Rameau, making his first success with "L'Europe Galante," 1697, which with his next work, "Le Carnaval de Venise," was published in the name of his brother Joseph, a doublebass player, as Campra had taken orders and held church benefices. The popularity of his works encouraged him to withdraw from the church, and "Hesione," 1700, was produced under his own name. "Tancrede," 1702, became the best known of his works (Mlle. Maupin, con., sang the rôle of the heroine), and "Les Noces de Venus," 1740, was the last. Campra became chapelmaster to the

king, and composed many cantatas, motets, and a mass. B. Dec. 4, 1660, Aix in Provence; d. Versailles, June 29, 1744.

Canali or **Canale (Floriano)** played organ in Brescia, 1581–1603, and composed church music.

Canaries. Obsolete dance of English or possibly Spanish origin, resembling the gigue.

Cancan. *Fr.* Vulgar dance developed from the quadrille.

Cancrizans. CANONS by retrogression which may be read backward.

Cannabich (Christian) composed and played violin but was chiefly known for the unusual refinement obtained in the performances he conducted of the Electoral orchestra at Mannheim and Munich. B. Mannheim, 1731; pupil of his father, a flautist; d. 1798, Frankfort. **Carl** played violin, composed and succeeded his father CHRISTIAN as conductor. B. Mannheim, 1769; d. Mar. 3, 1806.

Canniciari (Pompeo) composed church music for two and four choirs; directed music S. Maria Maggiore, Rome, from 1709 to his death, Dec. 29, 1744.

Canon. *Gr.* "Standard or rule." Formal imitation in music, in which the first part or subject or antecedent is repeated in the answer or consequent. Canons in which the same melody is sung by two voices an octave apart are called Two in One at the octave; when concluded are Finite Canons, but when leading back to the beginning, and therefore capable of interminable repetition, are termed Circular or Infinite. Where two canons are united in the same composition the result is called a Four in Two canon, and if there are eight parts singing the same theme it becomes a canon 8 in 1. A canon where the consequent is double the length of the antecedent is a Canon by Augmentation, and where the consequent is only half the length of the antecedent becomes a Canon by Diminution. Where a canon's consequent follows the inverted intervals of the antecedent it is a Canon by Inversion. Canons not written out but indicated by symbols or monograms are Indicated Canons or Enigmatical Canons. Canons completely written out were called Full or Aperto Canons. Canonical imitation with free accompaniment is frequently to be met with in classic music, but Canons Cancrizans, which might be played backward and even upside down, can hardly be considered art, however interesting for their display of ingenuity. The nomenclature of the canon may be continued by adding that the Sciolto is a free canon, the Chiuso a Close Canon, and the Al Sospiro a canon where the subject is answered the second beat of time.

Canonici. Followers in Ancient Greece of the Pythagorean musical system as opposed to Musici, who adhered to the Aristoxenian system.

Cantabile. *It.* Singing style.

Cantadour. *Fr.* Street singer.

Cantambanco. *It.* Mountebank.

Cantando. *It.* CANTABILE.

Cantante. *It.* Singer; voice-part.

Cantare. *It.* To sing.

Cantare a Aria. *It.* Introducing an improvisation in singing.

Cantata. *It.* In the modern sense is either a short oratorio or a short opera intended to be given in concert form. After the invention of opera, which was an attempt to revive the declamation of tragic poems in the manner of the ancients, the musical declamation of verse by solo voice with simple accompaniment was styled cantata. The introduction of arias and of elaborate accompaniment followed, and a cantata by Mozart, 1783, is scored for three solo voices, chorus, and orchestra. Church cantatas, of which BACH left many fine specimens, are often elaborate compositions.

Cantate Domino. The 98th Psalm, which may be sung in the Anglican Church evening service instead of the Magnificat.

Cantatilla or **Cantatina.** *It.* Diminutive of cantata.

Cantatore. *It.* Male singer.

Cantatorium. *L.* Song book.

Cantatrice. *It.* Female singer.

Cantellerando. *It.* Subdued singing; trilling.

Canterbury Pilgrims. C. Villiers

Stanford's three-act opera to book by Gilbert à Beckett was first performed at Drury Lane, London, by the Carl Rosa Opera Company, April 28, 1884.

Canti Carnivali. *It.* Carnival songs.

Cantici. *It.* LAUDI.

Canticle. Those hymns, psalms, or verses which form part of the liturgy of the Anglican Church.

Canticum. *L.* "Canticle." In Latin comedies a song with dancing and accompaniment.

Cantilena. *It.* "Little song." Short vocal composition or instrumental passage in song style; cantus firmus in unison, with organ accompaniment.

Cantilenare. *It.* Singing unaccompanied.

Cantillatio. *L.* Declamatory singing or chanting.

Cantino. *It.* A violin's E string.

Cantique. *Fr.* Hymn or canticle.

Canto. *It.* Upper voice part in concerted music which carries the melody.

Canto a Cappella. *It.* Church music.

Canto Armonico. *It.* Part song.

Canto Fermo. *It.* CANTUS FIRMUS.

Canto Figurato. *It.* CANTUS FIGURATUS.

Canto Gregoriano. *It.* GREGORIAN CHANT.

Canto Llano. *Sp.* PLAIN CHANT.

Canto Plano. *It.* PLAIN CHANT.

Canto Primo. *It.* First soprano.

Cantor. "Precentor." Officer in charge of music at Cathedral, Monastic, or Collegiate churches; principal of a college of church music; heads of musical institutions, such as the LEIPSIC THOMASSCHULE.

Cantor Choralis. *L.* Chorusmaster.

Canto Recitativo. *It.* Declamation; recitative.

Canto Ripieno. *It.* Additional soprano parts for chorus.

Cantoris. In cathedrals where antiphonal singing was practiced, the precentor or cantor usually had his stall on the north side of the choir facing the altar, and this was called the Cantoris side, as opposed to that on the south side where stood the dean's stall, known therefore as the Decani side.

Canto Secondo. *It.* Second soprano.

Cantus Ambrosianus. *L.* AMBROSIAN CHANT.

Cantus Coronatus. *L.* Melody progressing by consonances and accompanied by fa-burden.

Cantus Durus. *L.* Song modulated into a key of one or more sharps.

Cantus Ecclesiasticus. *L.* Plainsong or other church melodies; method of singing instead of saying the liturgy.

Cantus Figuratus. *L.* Church music having more than one note to the syllable, which was forbidden in ancient times.

Cantus Firmus. *L.* Plain unornamented church song such as Palestrina loved to glorify by elaborate contrapuntal treatment, in which, however, the melody was distinctly preserved, other parts moving below it in counterpoint modeled upon it; hence the upper or chief melody part in polyphonic works.

Cantus Fractus. *L.* "Broken melody" or tune proceeding by consonances, either perfect or imperfect.

Cantus Gregorianus. *L.* GREGORIAN CHANT.

Cantus Mensurabilis. *L.* Measured song. The practice of dividing music into measures of equal duration by means of bars seems to have been a gradual growth of the 14th and 15th centuries to which many musicians contributed, but for which none was solely responsible.

Cantus Planus. *L.* PLAIN SONG.

Cantus Romanus. *L.* Roman or Gregorian chant.

Canun. Turkish zither.

Canzona. *It.* Short song, somewhat like the madrigal or its instrumental imitation; obsolete term for sonata; obsolete time indication equivalent to allegro.

Canzonet or **Canzonetta.** *It.* Originally a diminutive canzona in parts; term for short songs of light order.

Canzoniere. *It.* Song-book.

Caoinan. Irish funeral song or wail.

Capellmeister. *Ger.* Chapelmas-

ter; director of music in a chapel or church or title of honor.

Capiscolus. Precentor.

Capo. *It.* Head or beginning.

Capo, da. *It.* Indicates return to beginning.

Capocci (Gaetano) composed church music and directed and played organ at St. John Lateran, Rome. B. Oct. 16, 1811; d. Jan. 11, 1898. **Filippo** became director of music at St. John Lateran in succession to his father GAETANO; composed sonatas, etc.; pupil of his father and of GUILMANT. B. Rome, May 11, 1840; add. Rome.

Caporale (Andrea) composed for 'cello and played 'cello in London 1735 to his death, about 1756.

Capotasto. *It.* Bar crossing the fingerboard of a guitar to which it may be fastened by a screw, forming a permanent GRANDE BARRÉ, raising the pitch of the strings and altering the key.

Capoul (Joseph Victor Amédée) sang ten. rôles in opera; debut Paris Opéra Comique, 1861 to 1889, when he joined administrative staff of Paris Opéra. B. Feb. 27, 1839, Toulouse; add. Paris.

Capriccietto. *It.* Little caprice.

Capriccio. *It.* Originally a lively whimsical composition in fugal style; in the 18th century instrumental pieces which would now be styled etudes; in the modern sense generally a composition in modified rondo or sonata form.

Capuletti e i Montecchi. Vincenzo Bellini's three-act opera to book by Romani, founded on Romeo and Juliet, was first performed at Venice, Mar. 12, 1830.

Caraccio (Giovanni) composed church music and madrigals; one of 14 composers who collaborated in volume of psalms dedicated to Palestrina; played organ at S. Maria Maggiore, Rome, and directed 23 years, until his death, 1626. B. Bergamo.

Caracteres de Musique. *Fr.* Characters or signs used in musical NOTATION.

Caradori-Allan (Maria C. R.) sang sop. in opera and concert, debut London, 1822 to 1846. B. Milan, 1800; daughter of Col. Baron de Munck; d. Oct. 15, 1865.

Carafa di Colobrano (Michele Enrico) composed 35 operas, some of which rivalled those of Rossini and Auber in popularity, such as "La Fiancée de Lammermoor," "Masaniello," "Le Solitaire"; taught composition at Paris Conservatoire; officer under Murat, decorated by Napoleon in 1812. B. Nov. 17, 1787, Naples; d. Paris, July 26, 1872.

Caral. Old English for CAROL.

Carattere. *It.* Character; dignity.

Cardon (Louis) wrote "Art de jouer la harpe" and played harp admirably. B. Paris, 1747; d. Russia, 1805. **Pierre** played 'cello and sang. B. Paris, 1751; brother of LOUIS.

Cardoso (Manuel) composed church music; sub-prior and chapelmaster of Carmelites at Lisbon and friend of King John IV. B. Fronteira, Spain, 1569; d. Lisbon, Nov. 29, 1650.

Caresana (Cristoforo) composed solfeggi, church and chamber music; played organ at Naples. B. Tarentum, 1655; d. Naples, 1730.

Carestini (Giovanni) became the greatest con. singer of his day; debut in Bononcini's "Griselda," Rome, 1721; Handel's principal singer during London engagement of FARINELLI at Bononcini's rival opera house, range from d to g″; retired 1758 on concluding engagement at St. Petersburg. B. Monte Filatrano, Ancona, 1705; assumed name Cusanino in gratitude to his early patrons the Cusani of Milan.

Carey (Henry) composed "Sally in our Alley" and numerous other songs and cantatas, for which he wrote the verses as well, possibly including "God Save the King"; wrote and composed quantities of dramatic farces and burlesques, among them "Chrononhotonthologos," "The Dragon of Wantley," and "Nancy," revived as "The Press Gang" and "True Blue." B. about 1690; son of George Saville, Marquis of Halifax; d. London, Oct. 4, 1743. **George Savile** sang and acted; advanced his father's claim to the authorship of "God Save the

King"; father of Anne, who was Edmund Kean's mother. B. 1743; son of HENRY; d. 1807.

Carezzando. *It.* Caressingly.

Caricato. *It.* Exaggerated.

Carillon. Fixed BELLS, which may be played by hand or by one of many mechanical appliances, the most common of which is a barrel on the principle of the music box and BARREL ORGAN. Illustrations representing small carillons played by hand are common in mediæval church books, but large carillons, such as may be found in the steeples of churches or town halls in almost every city, first came into use in the Low Countries. Mathias van den Gheyn, b. Mechlin, 1721, but settled in Louvain, from whom is descended the present Van Aerscholdt family of bell founders, was among the earliest of great carillon makers and players or carillonneurs. Mechlin has a carillon of 45 bells, the largest, cast by Aerscholdt, 1844, weighing nearly 10 tons; Ghent has a carillon of 48 bells; Antwerp of 40 bells; Bruges, 48 bells, etc.

Cario (Johann Heinrich) improved and played trumpet. B. Eckernforde, Holstein, 1736.

Carissimi (Giacomo) composed oratorios, developed the sacred cantata, directed music at S. Apollinare, Rome, 1628 to his death, Jan. 12, 1674; taught Bononcini, Scarlatti, Cesti. B. Marino, near Rome, 1604.

Carita, con. *It.* With tenderness.

Carl (William Crane) played organ in concert and at 1st Pres. Church, New York City; taught; pupil of Guilmant. B. Bloomfield, N. J., Mar. 2, 1865; add. New York City.

Carlo (Geronimo) edited collection of five-part motets, published as "Motetti del Labirinto," Venice, 1554–55.

Carlton (Rev. Richard) composed madrigals; priest at Norwich Cathedral; d. about 1638.

Carmagnole. French Revolutionary song beginning "Madame Veto avait promis," and with the refrain, "Dansons la carmagnole, vive le son du canon."

Carmen. Georges Bizet's four-act opera to book by Meilhac and Halévy, based on Prosper Merimée's story, was produced Mar. 3, 1875, at the Opéra Comique, Paris, and ranks with the most popular in modern repertoire. The first act represents a square in Seville, the cigarette factory to the right, to the left a guardhouse. Michaela enters seeking Don José, for whom she bears a message from his mother, but only sees Morales, for the Brigadier Don José and his officer, Zuniga, are in command of the guard. Presently the guard is relieved and the girls rush from the factory as noon strikes, followed by Carmen, who flirts with the men, and as she reenters the factory, tosses a flower to José. Then Michaela returns, gives José a letter, money, and his mother's kiss, and he sends her home with loving messages, just as a riot breaks out in the factory. Carmen, in a fit of rage, has stabbed a girl, is arrested, and has her arms tied to prevent further mischief. Left alone with José, Carmen pleads for her release most seductively. He finally unties her hands, agrees to meet her at the house of Lillas-Pastia, and connives at her escape. Punished for his fault, José finds her two months later at Lillas-Pastia's, where she has been making merry with his superior Zuniga, a band of gipsy smugglers, and the toreador Escamillo. Carmen coquets with him, and urges him to run away with her and join the smugglers. Zuniga returns, orders José back to the barracks, reproaching Carmen for preferring a mere brigadier to an officer. José denounces his superior, and they are about to fight, when the gipsies disarm and bind Zuniga, and José prefers joining them with Carmen to another term in military prison. The third act represents a smuggler's camp. Carmen has tired of José, and wishes to rejoin the toreador. She runs the cards, finding her death foreshadowed. Escamillo, who has found her retreat, comes to claim her, but is obliged to fight José. They are separated by the gipsies, and Escamillo leaves, inviting Carmen to meet him at the bull fight in Seville. Michaela comes, telling José that his mother is dying of grief,

and they go away together as the toreador's song is heard in the distance. The fourth act shows the entrance to the Seville bull-ring. A crowd escorts Escamillo through the gates, but as Carmen is about to enter, José stops her. Though warned by her gipsy friend Frasquita that José will kill her, she has no fear, and only laughs when he pleads his love and finally threatens her. Shouts from the bull-ring announce that Escamillo has again been victorious, and Carmen, with a cry of joy, moves toward the entrance, throwing at José a ring he had given her. In despair and rage, he stabs her, and Escamillo, returning from the arena with an admiring throng, finds José kneeling beside Carmen's corpse. At the first production Mme. Galli-Marie sang the title rôle, and the Michaela was Mlle. Chapuy. The principal music numbers are: Act I: the old Habanera "Amor, misterioso angelo," Carmen, mez. sop.; "La madre tua con me," Michaela, sop.; "Mia madre io la rivedo," Don José, ten.; the seguidilla "Presso il bastion di Seviglia," Carmen; Act II: "Vezzi eanella scintillar," Carmen and chorus; "Toreador, attento," Escamillo, bar.; "Abbiamo in vista," quintet; "Voglio danzar per tuo piacer," Carmen; "Il fior che avevi," Don José; Act III: "Mischiam! alziam!" terzetto; "Lo dico no, non son paurosa," Michaela; Act IV: Toreador's march.

Carmen (Johannes) composed in Paris, 15th century.

Carnaby (Dr. William) composed songs, played organ, sang in Eng. Chapel Royal. B. London, 1772; d. Nov. 13, 1839.

Carnaval de Venise. Tune of unknown origin first made famous by the celebrated variations written for it by Paganini, who first heard it in Venice.

Carneval. Robert Schumann's 21 piano pieces, each with a title suggestive of a carnival scene, were published as Op. 9, and dedicated to Carl Lipinski, 1837.

Carnicer (Ramon) composed nine operas, including "Adela de Lusignano," "Elena e Malvino," and "Colombo," symphonies, church music; conducted opera at Barcelona and Madrid; taught composition in Madrid Conservatory. B. Oct. 24, 1789, Lerida, Catalonia; d. Madrid, Mar. 17, 1855.

Carol. Song of praise appropriate to Christmas, midway in style between hymns and ballads; anciently song accompanying a round dance or the dance itself; to sing.

Caron (Philippe) composed secular songs and church music; Cambrai, 15th century.

Caron (Rose Lucille) sang sop. in opera and concert; debut Brussels, 1882, where she created the Brunhilde of Ernst Reyer's "Sigurd," to 1902, when she became vocal teacher in the Paris Conservatoire. B. Monerville, France, Nov. 17, 1857; add. Paris.

Caroso (Fabritio) wrote "Il Ballarino," Venice, 1581; republished in enlarged form, Venice, 1600, as "Nobilita di Dame," containing the music of dances in lute-tablature.

Carpani (Giuseppe) wrote libretti and "Haydine," an appreciation of his friend Haydn. B. Villalbese, Brianza, Jan. 28, 1752; d. Vienna, Jan. 22, 1825.

Carpentras or **Carpentrasso.** Eleazar GENET was so called from his place of birth.

Carr (Dr. Frank Osmond) composed "His Excellency," 1894, to librctto by W. S. Gilbert; and other dramatic pieces. B. about 1857, Yorkshire, Eng.

Carr (John) published music in London, 17th century.

Carré (Albert) became director of the Paris Opéra Comique, 1898, from which he retired at the close of the season 1907–8, after a very successful administration, to become director of the Comédie Française, when it was rumoured that his successor would be M. Ghensi. B. June 22, 1852; add. Paris.

Carreño (Teresa) composed the national hymn of Venezuela; ranked as the foremost pianist of her sex since retirement of Clara Wieck Schumann; conducted and sang in opera. Pupil first of her father, the Minister of Finance of Venezuela. later of L.

Gottschalk, New York, Mathias in Paris, and Rubinstein; she played in public in New York at nine, and toured the United States; later sang in opera under Mapleson and Maurice Strakosch; m. E. Sauret, then Giovanni Tagliapietra, then Eugen d'Albert, 1892–95; then Arturo Tagliapietra, brother of her second husband, 1902. B. Caracas, Dec. 22, 1853; add. Caracas.

Carrodus (John Tiplady) composed for and played violin. B. Yorkshire, Eng., Jan. 20, 1836; d. July 13, 1895.

Cartel. Sketch of a score.

Cartellone. *It.* Prospectus of opera season.

Carter (Thomas) composed popular songs, "O Nanny, wilt thou gang wi' me?" and "Guardian Angels," six sonatas for harpsichord; played organ. B. 1734, Dublin. **Sampson** composed songs and such dramatic pieces as "The Fair American," 1782; "The Constant Maid," and the comic opera, "Just in Time," 1792. B. Dublin; elder brother of THOMAS; d. Oct. 16, 1804, London.

Carter (Thomas) composed songs and dramatic pieces; directed music in Calcutta Theatre. B. Dublin, 1769; d. London, Nov. 8, 1800.

Cartier (Jean Baptiste) wrote on, composed for, and played violin. B. May 28, 1765, Avignon; d. Paris, 1841.

Carulli (Ferdinando) wrote a "Methode" for guitar, became famous guitarist, and composed 300 guitar pieces; wrote "Harmonie appliquée à la Guitare," Paris, 1825. B. Naples, Feb. 10, 1770; d. Paris, 1841.

Caruso (Enrico) sang ten. in opera at Covent Garden, London, and Metropolitan Opera House, New York, 1905–8, having previously toured South America and sung in principal Italian cities; possessed voice of wide compass and great power, with extensive Italian repertoire. In June, 1908, he was made Chevalier of the Legion of Honor. B. Naples, 1874; add. Villa alle Panchi, Porta San Gallo, Naples.

Caruso (Luigi) composed 60 operas, including "Il Barone di Trocchia," "Artaserse," and "L'Avviso ai Maritati"; oratorios and cantatas. B. Naples, Sept. 25, 1754; d. Perugia, 1822.

Carvaillé (Léon) managed the Paris Opéra Comique from 1876 until its destruction by fire, May 25, 1887; fined and imprisoned for failing to take precautionary measures; succeeded by M. Paravey, 1888. B. 1825; pupil of Paris Conservatoire; d. Dec. 26, 1897.

Carvalho (Marie Caroline Felix) sang sop. in opera, debut in 1849 to 1872, and in concert until 1887, ranking as the foremost of French women singers for nearly a generation; pupil of her father Felix Miolan, the oboist, and of Duprez at the Conservatoire. B. Marseilles, Dec. 31, 1827; d. July 10, 1895.

Cary (Annie Louise) sang con. in opera and concert, 1868 to 1882; London, New York, St. Petersburg; pupil of J. Q. Wetherbee and Lyman Wheeler, Boston, Corsi, Milan, and Maurice Strakosch, under whose management she won her greatest success. B. Wayne, Me., Oct. 22, 1842; m. Charles M. Raymond, 1882, and retired; add. New York City.

Casali (Giovanni Battista) composed church music and the operas "Campaspe," 1740, and "Antigone," 1752; chapelmaster at St. John's Lateran, Rome, 1759, to his death, 1792.

Case (John) wrote "The Praise of Musicke," 1586. B. Woodstock, Eng.; d. Jan. 23, 1599.

Casentini (Signora) sang in London opera, 1791 to 1793.

Casini (Giovanni Maria) composed two oratorios and church music; played organ Florence Cathedral; opposed equal temperament and favoured the Greek modes. B. Florence, 1675.

Cassagrande. *It.* Bass drum.

Cassation. 18th century music for open air performance.

Cassel (Guillaume) taught singing at Brussels Conservatory. B. Lyons, 1794; d. Brussels, 1836.

Castanets. Percussion instruments consisting of small shells of hard wood hinged together, held in the hand and snapped together. As an accompani-

ment for dancing it is popular in Spain; probably of Moorish origin.

Castellan (Jeanne Anaïs) sang sop. in opera and concert, 1836 to 1859, touring Europe and America. B. Oct. 26, 1819, Beaujeu, France; pupil of the Paris Conservatoire.

Castelli (Ignaz Franz) wrote libretti and edited the Vienna "Allgemeiner Musikalischer Anzeiger," which he founded. B. Vienna, Mar. 6, 1781; d. Feb. 5, 1862.

Castillon, de (Alexis Vicomte de St. Victor) composed the overture "Torquato Tasso," Psalm lxxxiv for soli, chorus, and orchestra, "Esquisses symphoniques," "Marche Scandinave," and chamber music; pupil of Massé and of César Franck. B. Chartres, France, Dec. 13, 1838; d. Mar. 5, 1873, Paris.

Castrati. *It.* Eunuchs or artificial male sopranos and contraltos.

Castro, de (Jean) composed church music, madrigals, and chansons; vice chapelmaster at Vienna, 1588. B. Evreux.

Castro (Ricardo) was director general of the Mexican National Conservatory of Music, where he had received his musical education, and in turn became an instructor. An accomplished pianist, his friends raised a fund which enabled him to study in Europe for four years, and on his return he produced his opera, "Legend of Rudel," with such great success that he was instantly hailed as the foremost Mexican composer. B. Mexico, 1877; d. Mexico City, Nov., 1907.

Castrucci (Pietro) played first violin in Handel's London opera orchestra, composed for that instrument, and invented the VIOLETTA MARINA. B. Rome, 1689; pupil of Corelli; d. Dublin about 1769.

Catalani (Alfredo) composed the operas "Elda," 1880; "Dejanice," "Ero e Leandro," "Edmea," 1886; "Loreley," 1890; "La Wally," 1892; wrote a mass at 14. B. Lucca, June 19, 1854; pupil of his father, a church organist, and of the Paris Conservatoire; d. Aug. 7, 1893, Milan.

Catalani (Angelica) ranked as the greatest concert and operatic sop. in the world from her debut at 16 in Venice, 1795, until her retirement, 1828; possessed a range up to g''' and a facility in bravura singing unsurpassed; sang with great success in all European music centres, and in the single year 1807 earned $83,500 by her English operatic and concert engagements. In 1804, Catalani m. Valabrègue, of the French diplomatic service, who saw to it that her contracts with managers were of the best, rigidly enforced, and spent the greater part of her enormous earnings. The keenness of his dealings in business did not prevent her from giving her services freely to charities, and it has been estimated that she raised 2,000,000 francs for charity by her concerts. In 1814 Catalani was given a subvention of 160,000 francs to manage the Italian opera in Paris, but was unsuccessful. Her last appearance in public took place at the York Festival, 1828, after which she retired to a villa near Florence, where she established a singing school for girls. B. Sinigaglia, Italy, May 10, 1780; d. Paris, June 12, 1849.

Catch. Canon or round for three or more voices in which each singer took up his part or "catch" in such a way as to give new meaning to the cue or catch word. These musical trifles were in great favor in England in the 17th and 18th centuries.

Catch Club was founded in London, 1761, to encourage the composition and performances of canons, catches, and glees, and of late years has held semi-monthly meetings during the season. The non-professional members have included distinguished gentlemen, nobles, and members of the royal family, and among the professional members have been: Beard, Battishill, Arne, Hayes, Atterbury, Paxton, Webbe, Piozzi, Knyvett, Stevens, Callcott, Danby, Greatorex, Bartleman, Cooke, Horsley, Goss, Walmisley, and Turle.

Catel (Charles Simon) composed the operas "Semiramis," 1802; "L'Auberge de Bagnères," 1807; "Les Bayaderès," 1810; symphonies and chamber music, and much of the military

music played by the bands of the French revolutionary armies; became professor of composition at the Conservatoire on its establishment, 1795; wrote a valuable treatise on harmony. B. L'Aigle, Orne, June 10, 1773; d. Nov. 29, 1830, Paris.

Catelani (Angelo) composed operas and wrote on musical history and biography; chapelmaster and librarian at Modena. B. Mar. 30, 1811; d. Sept. 5, 1866.

Catena di Trilli. *It.* Succession of trills.

Caters. Changes rung on nine bells.

Catgut is never made into strings of musical instruments, but the strings so called are made from the intestines of sheep or horses.

Cathedral Music in the Anglican church was originally an adaptation of the Roman liturgical music as it had been sung in Sarum Cathedral. Archbishop Cranmer is believed to have made the first adaptation of the Litany, and to have authorized the plain song to which it was to be chanted, and in John Marbecke's "Book of Common Praier noted," 1550, is a further musical adaptation of the Roman services. Henry VIII's Commissioners directed that the service be sung in a "plain, distinct and audible manner"; the singing or chanting of the liturgy is further authorized by rubric in the Prayer Book of Edward VI, and the use of song in church service was enjoined again by Elizabeth in the first year of her reign, 1559, who specified that "the same may be as playnely understanded as if it were read without syngynge." During the Commonwealth the simplest form of psalm singing was encouraged, but the ornate musical accompaniment of worship was abolished. In 1660 music was restored to the church service by Charles II, but the communion service was said, not sung, and Cathedral Music was neglected until 1840, since which time there has been a return to full choral service, including chanting of the communion.

Catherine Grey. Michael William Balfe's three-act opera, to book by Bunn, was first performed May 27, 1837, at Drury Lane, London, Balfe being one of the caste.

Catley (Anne) sang sop. in light English opera with great success; debut Covent Garden, London, 1762; retired 1784. B. London, 1745; m. General Lascelles; d. Oct. 14, 1789.

Catling. Smallest of lute-strings.

Cauda. *L.* Tail of a note.

Caurroy, du (François Eustache) composed mass long sung at the funerals of French kings, songs; was Sieur de St. Frémin, canon of Ste. Chapelle and prior of St. Aïoul de Provins, and "Surintendant de la Musique de Roi," 1599. B. Gerberoy near Beauvais, 1549; d. Aug. 7, 1609, Paris.

Causton (Thomas) composed church music and sang Eng. Chapel Royal; 16th century.

Cavaccio (Giovanni) composed church music; directed music in Bergamo Cathedral. B. Bergamo, 1556; d. Aug. 11, 1626.

Cavaillé-Col (Aristide) built organs and was first to employ Barker's pneumatic lever. B. Montpellier, Feb. 2, 1811, descended of family of organ builders; d. Paris, 1886.

Cavaletto. *It.* Cabaletta; small bridge; break between vocal registers.

Cavalieri, del (Emilio) was among the first to write instrumental accompaniments and to employ BASSO CONTINUO; composed "La Rappresentazione di Anima e di Corpo," "Il Satiro," and other operas; became "Inspector General of Artists at Florence." B. Rome about 1550; d. Mar. 11, 1602.

Cavalieri (Katharina) sang sop. in Vienna opera, debut at 14 in 1775; retired 1793; created the rôle of Constance in "Entführung," which Mozart composed for her; favourite pupil of Salieri, who also composed for her. B. Vienna, 1761; d. June 30, 1801.

Cavalieri (Lina) sang sop. in opera, debut in "Pagliacci," Lisbon, 1900; in Naples, Warsaw, Metropolitan Opera, New York, and Covent Garden, London; in earlier life favourite in cafés chantant. B. Dec. 24, 1874, Rome.

Cavalleria Rusticana. Pietro Mascagni's one-act opera, to book by G. Targioni-Tozzetti and G. Menasci, based on a tale by Verga, won the prize offered by the publisher Sonzogno, and was first performed May 17, 1890, at Rome, with immediate success. This drama of "rustic chivalry" is laid in a Sicilian village to which Turiddu, a young peasant, returns after his service in the army. In his absence Alfio, the carrier, has married Lola, with whom Turiddu was in love, and he consoles himself by playing the gallant to Santuzza. Lola again ensnares him, however, and his love for her is expressed in a beautiful Siciliana which is introduced in the overture. The rising curtain discloses a public square. Santuzza comes to the cottage of Lucia in search of her faithless lover, and is told that Turiddu has gone to Francofonte. Alfio comes in cracking his whip, singing the joys of the road and the fidelity of his wife Lola, and asks for wine. Lucia tells him that Turiddu has gone to the next village to buy some, but Alfio remembers to have seen him near his own cottage. Just then the Easter hymn is begun in the church, and the peasantry enter, leaving Lucia and Santuzza alone. The girl tells Turiddu's mother that she has been betrayed. Later, as Lucia enters the church, Turiddu appears, and Santuzza pleads with him to fulfil his promise of marriage, but he refuses. Lola is heard singing in the distance, and when she enters she taunts Santuzza while coquetting with Turiddu. She too goes into the church, and Turiddu, throwing Santuzza, who tries to detain him, to the ground, follows. Then Santuzza, mad with jealousy and despair, tells Alfio that Lola has deceived him, and he vows vengeance. After a beautiful intermezzo the action is resumed. The people are leaving church, and Turiddu invites his friends to join him in some wine. Alfio refuses, and then comes a challenge in Sicilian fashion, Turiddu biting Alfio's ear. Turiddu repents his folly, bids farewell to his mother, to whom he commends Santuzza, and rushes off to join Alfio in combat. A few moments later the peasants announce that Alfio has killed him. The principal musical numbers are the Siciliana "O Lola, c'hai di latti," in the overture, Turiddu, ten.; "Il cavallo scalpita," Alfio, bar.; "Inneggiamo, il Signor," Santuzza, sop., and chorus; "Voi lo sapete, O mamma," Santuzza; "Fior di giaggolo," Lola, mez. sop.; the Intermezzo; and "Viva il vino," Turiddu. At the first performance Roberto Stagno was the Turiddu and Gemma Bellincioni the Santuzza.

Cavalli (Pietro Francesco) composed 27 operas, including "Le Nozze di Teti," 1639; "Serse," 1660, for the marriage festivities of Louis XIV in Paris; "Ercole amante," and church music; played organ at St. Mark's, Venice, where he finally became chapelmaster; son of Caletti-Bruni, a musician of Crema, Venice, assumed name Cavalli in compliment to his patron, a Venetian nobleman. B. about 1600; d. Jan. 14, 1676.

Cavallini (Ernesto) composed for and played and taught clarinet. B. Aug. 30, 1807; d. Jan. 7, 1873.

Cavalquet. *Fr.* Military trumpet-signal.

Cavatina. *It.* Originally meant a melody in one part and without repeat, but is now applied to such arias as "Salve dimora" in "Faust" and "Be thou faithful" in Mendelssohn's "St. Paul."

Cavendish (Michael) composed "Ayres for four Voyces," 1599; and, with nine other composers, "The Whole Booke of Psalmes," published by Este, 1592.

Cavos (Catterino) composed "Ivan Sonsanin" and successful Russian fairy operas; conducted at Padua, taught in Venice, became conductor of St. Petersburg opera, 1797. B. Venice, 1776; son of the director of "La Fenice"; d. 1840.

Cazzati (Maurizio) composed church music; chapelmaster to Duke of Sabioneta and to churches in Ferrara, Bergamo, and Bologna. B. 1620, Guastalla; d. 1677.

C Barré. *Fr.* Time indication C with a line through it.

C Dur. *Ger.* C major.

Cebell. Obsolete name of dance form now called GAVOTTE.

Cecilia (Saint). Noble Roman virgin and martyr whose festival, Nov. 22, is celebrated as that of the tutelary saint of music and musicians, and for whom many important societies have been named.

Celere. *It.* Swift.

Celerità, con. *It.* With speed; swiftly.

Celesta. Keyboard percussion instrument invented by Mustel, Paris.

Céleste. *Fr.* Directs use of soft pedal.

Céleste, Voix. *Fr.* Organ or harmonium stop; Vox Angelica.

Celestino (Eligio) composed for and played violin; concertmeister to Duke of Mecklenburg. B. 1739, Rome; d. Jan. 14, 1812.

Cellier (Alfred) composed light operas, including "Nell Gwynne," revived later with new book as "Dorothy," "The Mountebanks," to book by W. S. Gilbert, 1892, "Bella Donna," "Pandora," book by Longfellow, Boston, 1881; orchestral "Suite Symphonique," setting of Gray's "Elegy," etc.; played organ and conducted. B. London, 1844; d. 1891.

'Cello. Popular abbreviated name of VIOLONCELLO.

Cembal d'Amore. Probably a double clavichord, now obsolete.

Cembalo. DULCIMER or cimbalom, still played in so-called Hungarian and Gipsy orchestras; abbreviation of clavicembalo or HARPSICHORD.

Cembanella or **Cennamella.** *It.* Flute or pipe.

Cenerentola. Gioacchino Rossini's opera, to book by Feretti, based on "Cinderella," was first performed during the Roman Carnival of 1817 at the Teatro Valle.

Centone. *It.* Patchwork or pasticcio.

Cerone (Dom. Pietro) wrote on theory; priest and musician to Chapels Royal of Spain and Naples. B. 1566, Bergamo; d. Naples.

Certon (Pierre) composed church music; chapelmaster at the Ste. Chapelle, Paris. D. Paris, Feb. 23, 1572.

Cervelat or **Cervalet.** Small reed instrument now obsolete.

Cervetto. Professional name of the BASSEVI family.

Ces. *Ger.* C flat.

Cesaris (Johannes) composed motets, and secular songs to French words, 15th century.

Cesti (Marcantonio) composed "L'Orontea," "La Dori," and other operas; did much to reform and improve the opera of his day; chapelmaster at Florence, 1646; vice chapelmaster at Vienna, 1666. B. about 1620; entered the Church; d. Venice, 1669.

Cetera. *It.* Citara or zither.

Cevallos (Francisco) composed church music; canon and music director Burgos Cathedral from 1535 to 1572.

Chabrier (Alexis Emmanuel) composed the operas "Gwendoline," Brussels, 1886; "Le Roi malgré lui," Paris Opéra Comique, 1887; and "Briséis," left unfinished; the scena "La Sulamite," "Espana," a rhapsody on Spanish airs; conducted, etc. B. Ambert, Puy de Dôme, Jan. 18, 1841; d. Paris, Sept. 13, 1894.

Chaconne. *Fr.* Obsolete Spanish dance in 3–4 time, often constructed upon a ground bass, and sometimes introduced as a slow movement in sonatas.

Chadwick (George Whitfield) composed three symphonies, six overtures, eight choral works with orchestra, chamber music, songs; conducted the Springfield and Worcester, Mass., Festivals, directed the New England Conservatory of Music, 1897; played organ; pupil of Eugene Thayer, Boston; Reinecke, Jadassohn, Leipsic Conservatory. "Rip van Winkle," an overture, was performed at Leipsic, and later in Boston, where Mr. Chadwick settled as teacher and organist. Other works to be noted are the concert overtures "Thalia," "Melpomene," "Euterpe," symphonies No. 1, in C major; No. 3 in F major, which won first prize in the competition of the National Conservatory of Music, 1894; "Columbian Ode" for dedication of the Chicago Exposition, 1892; "The Viking's Last Voyage," for the Boston Apollo Club, 1880. Mr. Chad-

wick also wrote a text book on harmony. B. Nov. 13, 1854, Lowell, Mass.; add. Boston.

Chair Organ. Choir or Prestant organ.

Châlet. Adolphe Adam's three-act comic opera, to book by Scribe, was first performed Sept. 25, 1834, in Paris.

Chalumeau. *Fr.* From the Latin "calumus," a reed, was the name of an obsolete instrument also called shawn or schalmey, from which clarinets and oboes may have been derived. The term applies to the clarinet's lowest register.

Chamber Music is that heard to better advantage in a small room or chamber, rather than in a large concert room, church, or theatre. The term originally included vocal as well as instrumental pieces for solo or concerted performance. In modern usage the term is restricted to music for strings or combinations of strings with piano or wind instruments.

Chamber Organ. Small organ.

Chambonnières, de (Jacques Champion) composed for, taught, and played harpsichord; musician to Louis XIV; took name from his wife's estate. Son of Jacques de CHAMPION.

Chaminade (Cécile) composed a Symphonie lyrique for chorus and orchestra; the ballet "Callirhoë," Marseilles, 1888; songs and piano pieces; played piano in concert; debut at 18. B. Paris, Aug. 8, 1861; add. Paris.

Champion (Antoine) played organ in Paris, 16th century. **Thomas** composed 60 psalms for four voices; played organ and harpsichord at courts of Charles IX and Henri III of France. **Jacques** played organ in Paris during reign of Louis XIII; son of THOMAS; father of CHAMBONNIÈRES.

Change. MODULATION or change of key.

Changeable Chant. One that may be sung in either major or minor mode.

Changer de Jeu. *Fr.* To change an organ's stops.

Change Ringing. Diversity of effect in bell ringing obtained by changing the order in which they are rung.

Changes. Alterations of bell melody by changing the order in which bells are rung.

Changing Notes. Passing notes or discords on accented parts of a measure.

Chanot (François) made a pear-shaped violin, which a committee of the Institute of France declared equal in quality to those of Guarnerius and Stradivarius, 1817, but like all attempts to improve on the models of those masters, his instrument finally proved a failure. B. Mirecourt, France, 1787; d. Brest, 1823. **Georges** made violins modeled on that of his brother FRANÇOIS, but eventually returned to the classic model. He married **Florentine Démoliens,** the only woman known to have become a skilled violin maker. B. Mirecourt, 1801; retired 1872. **Georges, Jr.,** made violins in London. B. Paris, 1831; son of MME. and GEORGES CHANOT; d. 1895. **G. A., F. W.,** and **Joseph,** three sons of GEORGES, JR., also made violins.

Chanson. *Fr.* Songs which are the French equivalent of the German lieder or English ballad, and like them are of all degrees of merit or demerit, reflecting the religious, political, and ethical status of the people among whom they were sung. Numerous classes of chansons may be grouped under four general heads, which seem to have been recognized by early French poets: chansons historique, de métier, d'amour, and bachique; and to these divisions may be added the chanson des rues, or street song.

Chant is the specific term for the musical rendering of a church service, although it also means "song" or "to sing," and is the French equivalent of song, tune, or vocal part. Ecclesiastical chants, whether Anglican, Gallican, Parisian, or of Cologne, are merely modifications of cantus firmi built upon GREGORIAN TONES. Anglican chant in John Marbecke's "Book of Common Praier noted" is an adaptation of the Roman ritualistic music to the first English versions of the service, 1550, and the Gregorian chants continued to be employed in Anglican churches until

liturgical music was suppressed by Cromwell. With the accession of Charles II, chanting was resumed in Cathedrals, at least. The ancient chants have been more carefully studied since 1840, the result being numerous editions of Anglican service books, of which the most important in recent years is "The Cathedral Prayer Book." Reformed Churches on the Continent held chanting in disfavour, like the English Puritans, preferring metrical versions of the psalms and other passages of scripture used in worship. Modern Anglican chants are either Single, consisting of a first strain of three and a second of four measures in length; or Double, having twice the length of a single chant. As originally sung in the Roman liturgy every syllable was sounded to a single note, and the Gregorian chant had five parts: the intonation, the first reciting note or dominant, the mediation, the second reciting note or dominant, and the ending. The Anglican chant eliminates the intonation, and permits several words to be chanted to the note, perfecting the rhythm. Fitting words to the music is called "pointing," and, in the absence of authority, editors have exercised their own discretion in pointing the psalter and canticles.

Chant Égal. *Fr.* Chant on two tones or chant en ison.

Chantant. *Fr.* Singing.

Chanter. One who chants; lay vicar.

Chanter à Livre Ouvert. *Fr.* Sight singing.

Chanterelle. *Fr.* A violin's E string; highest string on instruments, generally employed in producing a melody.

Chanterres. *Fr.* Mediæval ballad singers or cantadours.

Chanteur. *Fr.* Male singer.

Chanteuse. *Fr.* Female singer.

Chant Gregorien. *Fr.* Plain song or Gregorian chant.

Chantries. Roman Catholic chapels endowed for the celebration of masses attached to cathedrals and monasteries.

Chant sur la Livre. *Fr.* The accompaniment of a written part by another in free counterpoint, or by three others, composed and sung impromptu.

Chapeau Chinois. *Fr.* Small bells arranged on a frame resembling a Chinese hat.

Chapelle. *Fr.* Choir or orchestra or musical establishment, either religious or secular.

Chapelle, Maître de. *Fr.* Chapelmaster.

Chapels Royal. Clergy and lay clerks attached to royal families. There are English chapels royal at Whitehall, and St. George's, Windsor, but the term is usually restricted to the chapel at St. James's Palace, where the establishment, besides the clergy, includes ten boys, eight gentlemen, a chapelmaster, an organist, and a composer.

Chappell & Co. publish music and manufacture pianos in London. The house was founded in 1812 by Samuel Chappell, Francis Tatton Latour, and John Baptist Cramer, but eventually passed to the exclusive control of Mr. Chappell, who died, 1834, leaving the business to his widow and sons. **William** wrote on music, published song collections, and projected the Musical Antiquarian Society, 1840. B. London, Nov. 20, 1809; d. Aug. 20, 1888. THOMAS PATEY planned the London Saturday and Monday Popular Concerts, which were managed by his younger brother **Arthur**, and together they aided in building St. James's Hall. Thomas Patey died 1902, and his son **T. Stanley** succeeded to his interest in the house, which had become a corporation, 1896.

Chappington (John) built organs in England. D. 1606.

Chapple (Samuel) composed and played organ 40 years at Ashburton, though blind from infancy. B. Crediton, Eng., 1775; d. Oct. 3, 1833.

Characteristischer Ton. *Ger.* Leading note.

Characters. Signs employed in NOTATION.

Characterstücke. *Ger.* Descriptive music.

Chard (Dr. George William) composer church music and glees; organ-

ist Winchester Cathedral. B. Winchester, Eng., 1765; d. May 23, 1849.

Charity Children attached to London charity schools held annual song festivals in St. Paul's Cathedral, 1704 to 1877, mustering from 5000 to 6000 voices.

Charles II. Sir George A. Macfarren's two-act English opera, to book by Desmond Ryan, was first performed in London, 1849.

Charpentier (Gustave) composed the opera "LOUISE," Paris Opéra Comique, 1900; "Orphee," "Tête rouge," "La Couronnement de la Muse"; ranked with the best of younger French composers. A native of Dieuze, Alsace-Lorraine, his parents removed to Tourcoing after the Franco-Prussian war; at 17 he entered the Lille Conservatory, won many prizes; became pupil of Massart, Pessard, and Massenet at the Paris Conservatoire; captured the prix de Rome, 1887, with "Didon," his "scène lyrique"; composed the suite "Impressions d'Italie"; and a "symphonie drama," "La Vie de Poète," in four movements for orchestra, chorus, and soli, to his own words. Other important works of more recent date are: "Fleurs du Mal," to Baudelaire's poems; "Quinze poèmes chantès"; an orchestral suite, 1894; "Serenade à Watteau," 1896; "Impressions fausses," orchestra and voices. B. June 25, 1860; add. Paris.

Charpentier (Marc Antoine) composed 17 operas, music to plays by Molière and Corneille; church music, oratorios, cantatas, symphonies; chapelmaster to the Ste. Chapelle and intendant to Duc d'Orleans, Regent of France. B. Paris, 1634; d. 1702.

Chasse, à la. *Fr.* In hunting style.

Chatterton (John Balsir) composed for harp; harpist to Queen Victoria. B. Norwich, 1802; d. London, April 9, 1871.

Chatzozerah or **Khatsotsrah.** *Heb.* Silver trumpets used by Moses for calling the assembly and "for the journeying of the camps."

Chausson (Ernst) composed "Hélène," two-act lyrical play; music for Shakespeare's "Tempest," "La Légende de Sainte-Cécile," lyrical play, and "Le Roi Arthus," Brussels, 1903; three symphonic poems, "Solitude dans le bois," "Viviane," "Soir de fête"; symphony in B flat; "Jeanne d'Arc," and other songs with orchestra, church, and chamber music; pupil of César Franck. B. 1855, Paris; d. Limay, July 10, 1899.

Chauvet (Charles Alexis) composed for and played organ at the Trinité, Paris; pupil of Benoist and Ambroise Thomas. B. June 7, 1837; d. Jan. 28, 1871.

Chavanne, von (Irene) sang con. Dresden Court Opera, 1885; pupil Vienna Conservatory. B. Gratz, 1867; add. Dresden.

Check. Part of the action in pianos which holds the hammer from the time it falls back from the string until released by rising of the key.

Cheese (Griffith James) played and wrote on piano and organ. B. 1751; d. London, Nov. 10, 1804.

Chef d'Attaque. *Fr.* Concertmeister.

Chef d'œuvre. *Fr.* Masterpiece.

Chef d'Orchestre. *Fr.* Conductor of orchestra.

Chef du Chant. *Fr.* Operatic chorusmaster.

Chelard (Hippolyte André Jean Baptiste) composed the opera "Macbeth," to book by Rouget de l'Isle; "Die Hermannschlacht," "L'Aquila Romana" (posth.); comic operas; chapelmaster at Munich and Weimar; conductor German opera in London; pupil of Gossec, Méhul, Kreutzer, and Cherubini at Paris Conservatoire; won prix de Rome, 1803. B. Feb. 1, 1789, Paris; son of clarinetist at Grand Opera; d. Feb. 12, 1861.

Chelidonizing. Singing the "swallow" or spring song.

Chell (William) wrote on music, in which he graduated at Oxford, 1524; held appointments at Hereford Cathedral until deposed by Elizabeth.

Chelys. *Gr.* Mercury's lyre; obsolete name of viol.

Cheng. Chinese mouth organ, said to have suggested invention of accordion and melodeon.

Cherubini (M. Luigi C. Z. S.) composed 15 Italian and 14 French operas, 17 cantatas, 11 masses, an oratorio, two requiems, a symphony, and chamber music; influenced the development of French composers during nearly half a century at the Paris Conservatoire; was esteemed the greatest living writer for the stage by Beethoven, and was the last great master of polyphonic style. His masterpieces were "Les DEUX JOURNÉES" ("The Water Carrier"), an opera which has held its own with German, French, and English audiences, and a celebrated Requiem in C minor. Son of the cembalist at the Pergola Theatre, Florence, Maria Luigi Carlo Zenobio Salvatore, to give his name in full, began to learn music from his father at six, and composition at nine. At 16 he had composed three cantatas, an oratorio, a Te Deum, three masses, two Dixits, a Miserere, a Magnificat, and other works, and at 17 the Archduke, afterwards Emperor Leopold II, sent him to study with Sarti, of Bologna, where he remained four years, thoroughly mastering counterpoint, and writing antiphons in imitation of those of Palestrina. In 1780 "Quinto Fabio," his first opera, was produced at Alessandria. From 1784 to 1786 he was in London, where his operas "La Finta Principessa" and "Giulio Sabino" were given. The next year he spent in Paris, then returned to Italy. His opera "Ifigenia in Aulide" was produced at Turin, after which he returned to Paris. His music had hitherto been modeled upon that of the Neapolitan dramatic composers, but in 1788 he produced "Démophon," to book by Marmontel, which proved a radical departure from existing conventions, marking out a style distinctly his own. He conducted the Italian opera at Paris, and when the Conservatoire was founded, became one of the inspectors of studies. The post was unsuitable, Cherubini was out of favour with Napoleon, and had contracted a marriage which was by no means happy, and in 1805 he was glad to accept a commission to write an opera for the Vienna Imperial Theatre. During a sojourn in that city he met Beethoven, whose admiration he does not seem to have returned, and produced the operas "Wassertrager" ("The Water Carrier" or "Deux Journées") and "Faniska." Shortly afterwards Napoleon captured Vienna, and Cherubini likewise. Mental anxieties broke down his health, and Cherubini went into retirement at the country seat of Prince Chimay. There he was asked to write a mass for the dedication of a church. The three-part mass in F resulted, 1809, and thereafter, while not wholly abandoning the stage, the composer devoted himself mainly to church music. On his return from Elba Napoleon gave Cherubini the cross of the Legion of Honor, and during the reign of Louis XVIII he became a member of the Institute, joint surintendant of the king's music, and finally director of the Conservatoire, a post he held until his death. Other works to be noted are "Marguerite d'Anjou," "Lodoïska," "Koukourgi" (altered, expanded, and renamed "Ali Baba"); "Elisa," "Médée," operas; the ballet operas "Anacreon" and "Achille à Scyros"; the later operas, "Pimmalione," "Le Crescendo," and "Abencérages," and "Ali Baba"; symphony in D for London Philharmonic Society; the masses in F, D minor, A flat; the Solemn Mass in C, the Requiem in C minor, and the Requiem in D minor for male voices. B. Florence, Sept. 14, 1760; d. Paris, Mar. 15, 1842. See biography: Edward Bellasis, London, 1874; "Derniers souvenirs d'un musicien," Adolphe Adam, 1859.

Cherubinical Hymn. Trisagion or Ter Sanctus; in English that part of the communion service beginning "Holy, Holy, Holy."

Chest of Viols. Set of two trebles, two tenors, and two basses was so called in the 17th century, and when supplemented by harpsichord or organ and a few woodwinds, sufficed for the ordinary orchestra.

Chester Musical Festival was founded 1772 under the direction of Dr. William Hayes, conductor, and Mr. Orme, the Cathedral organist.

Festivals were continued at irregular intervals until 1829, when they ceased, to be revived 50 years later by Dr. Bridge, since which time they have been given triennially with great artistic success.

Chest Tone or **Voice.** The lowest or first register.

Cheval de Bronze. Daniel F. E. Auber's three-act comic opera, to book by Scribe, was first performed Mar. 23, 1835, at the Paris Opéra Comique. An English version is known as "The Bronze Horse."

Chevalet. *Fr.* Bridge of stringed instruments.

Chevalier composed 34 court ballets, 1587–1617, and played violin at courts of Henri IV and Louis XIII of France.

Chevé (Amand) directed the École Galin-Paris-Chevé, in Paris, which is devoted to teaching sight singing and sight reading by means of a numerical notation combined with sol-fa. Jean Jacques Rousseau was first to suggest the numeral system of notation, and his theories were adapted to practical use by Pierre Galin, a Bordeaux teacher of mathematics, 1786–1821. Aimé Paris, Galin's pupil, devised the special nomenclature which has grown into the Tonic Sol-Fa system, 1798–1866. Émile Chevé, a physician who married a sister of Paris, wrote an account of the system "Méthode Elémentaire de la Musique Vocale," and the vigorous propaganda that followed resulted in the introduction of the method in the schools of Paris and many other cities.

Chevillard (Pierre Alexander François) played and taught 'cello in the Paris Conservatoire, and founded the "Société des derniers quatuors de Beethoven," 1835. B. Antwerp, Jan. 15, 1811; d. Paris, Dec. 18, 1877. **Camille** composed a "Ballade symphonique," "Le Chêne et le Roseau," symphonic poem; chamber music; headed the "Société française de musique de chambre," assisted Lamoureux at the first Parisian performance of "Lohengrin," 1887; conducted concerts in succession to Lamoureux, whose daughter he m., and who translated Weingartner's book on the symphony. B. Paris, Oct. 14, 1859; son of PIERRE A. F.; add. Paris.

Cheville. *Fr.* Peg used in string instruments.

Chevroter. *Fr.* To quiver; faulty vocalization.

Chiabran (Francesco) composed and played violin; pupil of his uncle Somis; known also as Chabran or Chiabrano. B. Piedmont, 1723.

Chiara. *It.* Pure, distinct.

Chiaramente. *It.* Clearly, purely.

Chiarezza, con. *It.* With brightness, or clearness.

Chiarina. *It.* Clarion or trumpet.

Chiave. *It.* Clef or key.

Chiavette. *It.* "Little keys or clefs." Transposing clefs used for higher Church Modes to keep the notes within the limits of the staff.

Chica. South American Spanish dance, said to have originated with Moors.

Chicago traced its eminence in music to 1891, when Theodore THOMAS was brought from Cincinnati with the majority of his players to found the **Chicago Orchestra,** now known in his memory as the Thomas Orchestra. For many years the concerts of this organization were given in the Chicago Auditorium, which was, in the opinion of competent judges, one of the best, as well as the largest of theatres suitable for musical performances in America. It is to be noted with regret that the directors of the Auditorium Association, finding this house unprofitable, proposed to remodel it in 1909 for hotel or business purposes. At first the Chicago orchestra numbered 60 men, and concerts were given twice each week for a comparatively short season. In 1901 the orchestra was enlarged to 90, and the patronage of the concerts had so increased as to justify plans for the erection of a Symphony Hall. Mr. Thomas survived long enough to conduct the first concerts in the orchestra's new home, and on his decease Frederick A. STOCK became conductor. In 1908–9 biweekly concerts were planned for a season of 22 weeks,

and in addition there were occasional tournees. Chicago is the seat of many educational institutions. The **American Conservatory of Music** was authorized by a charter of the state of Illinois to confer certificates and the degree Bachelor of Music, the latter on completion of a post graduate course. It professed to give the most thorough course of study in the art of music that could be found in America. The Conservatory was founded in 1886 by John J. Hattstaedt, who was its president and head of the piano department in 1908. Other members of the faculty then were: *Piano:* Victor Garwood, Allen Spencer, Heniot Levy, Silvio Scionti, Jennette Loudon, Effie Murdock, Ida Kaehler, Lillian W. Pomeroy, Louise Robyn, Florence Hackett, Earl Blair, May Doelling, Ella Mills, Amanda Closius, Sadie Krause, Helen Ashley, Lucile Fitzgerald, Albertine Heller, Edna Cookingham, Frank Van Dusen, Emma Dean, George Weiler, Kurt Wanieck, Clyde Stephens. *Singing:* Karleton Hackett, E. C. Towne, Ragna Linné, John T. Read, O. E. Robinson, Jennie Johnson, Susan E. Drought, Viola Paulus, Hester Schoeninger. *Violin:* Herbert Butler, Adolf Weidig, Charles Moerenhout, Josef Halamicek, William Eis, George Colburn, Lulu Sinclair, Mary Cox. *Organ:* Wilhelm Middelschulte, Effie Murdock, Sara L. Beals. *Harmony, Counterpoint, Composition:* Adolf Weidig, Hubbard W. Harris, Charles Elander, George Colburn. *Orchestration:* Adlof Weidig. *Violoncello:* Jan Kalas. *Harp:* Alice Genevieve Smith. *Clarinet:* Frank Schoepp. *Cornet:* J. D. Llewellyn. *Flute:* Herman Wiesenbach. *Trombone:* Gustav Stange. *Bassoon:* Paul Kruse. *Mandolin, Guitar:* J. B. Corbett. *Ensemble Playing:* Adolf Weidig. *Normal Department:* John J. Hattstaedt, Victor Garwood, Karleton Hackett, Allen Spencer, Jennette Loudon, Louise Robyn. *Public School Music:* O. E. Robinson, George A. Blackman. *Dramatic Art, Oratory:* Emma G. Lumm-Crane, Frances Donovan, Helen Alden, Mary L. Abell. *Italian and French:* Stephen Spagiari. *German:* Adolf Carpen. The registration then included 2000 students. The **Bush Temple Conservatory** embraced schools for languages, opera, and acting, as well as music in all of its branches, and was in affiliation with producing theatres. Kenneth M. Bradley was the director in 1908. **Chicago Musical College** was founded 1869, and in 1908 included, besides all branches of music, schools of acting, opera, of expression, and of modern languages. In that year Dr. Ziegfeld was president, and the board of musical directors included William Castle, Hugo Heerman, Bernhard Listemann, Dr. Louis Falk, Herman Devries, Hans von Schiller, Felix Borowski, Ernesto Consolo, Mrs. O. H. Fox, and J. H. Gilmour. Of the many important singing societies called **Apollo Club** one of the largest and most important is domiciled in Chicago. In 1908 the musical director was Harrison M. Wild.

Chickering (Jonas) founded the first important American piano factory, 1823. B. New Ipswich, N. H., 1798; d. Boston, 1853. **Col. Thomas E. C.** took first prize at the Paris Exposition of 1867 with an improved piano; became Chevalier of the Legion of Honor; continued the piano business. B. Boston, 1824; d. 1871. His sons succeeded to the business, which was incorporated. In 1908 C. H. W. Foster was president of the company.

Chiesa. *It.* Church.

Chiffres. *Fr.* Figures, as **Basse,** FIGURED BASS.

Chilcot (Thomas) composed songs to words by Shakespeare and harpsichord concertos; played organ at Abbey Church, Bath, Eng. D. 1766.

Child (Dr. William) composed services and other church music; composer to Charles II of Eng.; organist Chapel Royal. B. Bristol, 1606; d. Mar. 23, 1697.

Chilesotti (Oscar) wrote valuable books on musical antiquities; amateur 'cellist and flautist; graduated in law at Padua. B. July 12, 1848, Bassano; add. Milan.

Chilston wrote on theory in Eng-

land, 15th century, viewing music as a branch of applied mathematics. His treatise is almost entirely reprinted in Hawkins' "History of Music."

Chime Bells attuned to a scale and played either by striking by hand with a hammer or by ringing, either to announce worship or the hour of the day. The BARREL mechanism has been applied to chime ringing, and Lewis, the organ builder, invented a pneumatic chime.

Chinese Pavilion. CHAPEAU CHINOIS.

Chipp (Dr. Edmund Thomas) composed the oratorio "Job"; "Naomi, a Sacred Idyl," church and organ music; played organ Ely Cathedral, Eng. B. London, Dec. 25, 1823; d. Nice, Dec. 17, 1886.

Chirimia. *Sp.* Oboe.

Chirogymnast. Any apparatus designed to strengthen the fingers.

Chironomy. Gesticulations of the hands in conducting.

Chiroplast. Instrument invented by Logier, 1810, consisting of position frame and wrist and finger guides to aid in correct performance on the piano.

Chitarra. *It.* GUITAR.

Chitarra col Arco. *It.* String instrument shaped like guitar but played like viol.

Chitarrina. *It.* Small Neapolitan guitar.

Chitarrone. *It.* Large double-necked lute or theorbo with two sets of wire strings, especially useful for bass accompaniment.

Chiuso. *It.* Closed; concealed.

Chladni (Ernst Florens Friedrich) made the first serious investigations into the laws of sound, and embodied his experiments, among which was that showing the vibration of plates and chords by means of sand sprinkled over them, in a "Treatise on Acoustics," which Napoleon gave him 6000 francs to translate into French; invented the CLAVICYLINDER. B. Nov. 30, 1756; LL.D., Leipsic; d. April 3, 1827.

Choeur. *Fr.* Chorus.

Choice of Hercules. George Frederick Handel's musical interlude, to words from Spenser's "Polymetis," was first performed Mar. 1, 1751, at Covent Garden.

Choir. In abbey or cathedral churches that portion set apart for the daily services, usually the eastern end, which is sometimes enclosed by a screen; the singers in a church; subdivisions of a church chorus, that seated near the Cantor or Precentor being the Cantoris, as distinguished from that seated near the Dean, or Decani.

Choirman. Adult member of a choir.

Choir Organ. Small organ used to accompany the choir, formerly placed in front of and below the Great Organ.

Chollet (Jean Baptiste Marie) created many ten. rôles in operas of Hérold, Auber, Adam, Halévy, and Balfe, at Paris Opéra Comique. B. Paris, May 20, 1798; d. Nemours, Jan. 12, 1892.

Chopin (François Frédéric) composed piano music unsurpassed for perfection in style, rich singing quality, and originality; played with a delicacy combined with poetic fervour which distinguished him above the other great pianists of his generation, developing a style of piano technique in which "everything must be made to sing" instead of aiming chiefly at orchestral effect. Son of Nicholas Chopin, who had gone from Nancy to Poland, becoming first bookkeeper in a snuff factory, afterwards a captain in the National Guard, and finally a teacher of French, in the Warsaw Lyceum, Chopin inherited from his mother, born Justine Kryzanowska, much of the temperament of his native land, for which he ever retained a patriotic devotion. Adalbert Zywny was his first teacher, and he first appeared in concert at nine, and as a composer at 11. At 12 he entered the Warsaw conservatory, studying with Joseph Elsner, and at 14 his rondo in C minor was published as Op. 1. The variations on "La ci darem," Op. 2, the trio for piano and strings, Op. 8, the sonata, Op. 4, the E minor nocturne, and the polonaises

in G minor, D minor, and B flat were composed before he was 19, at which time he first visited Berlin. In 1829 he gave successful concerts in Vienna, and after a brief sojourn at Warsaw, departed on a concert tour in 1830, which included Breslau, Dresden, Prague, Vienna, Munich, and Stuttgart, but which proved a financial failure. In the latter city he composed the etude in C minor, Op. 10, No. 12, believed to have been inspired by his grief at the capture of Warsaw by the Russians. Debarred by physical frailties from fighting for Poland, Chopin henceforth regarded himself as an exile, and made his home in Paris, where the misfortunes of his country caused him to be received with great cordiality. In 1832 Chopin gave his first concert in Paris, and although embarrassed at first by want of money, soon established himself as a teacher and concert pianist. He formed the acquaintance of the leading musicians of the period, including Bellini, Cherubini, and Meyerbeer, but does not appear to have won the regard of some—Berlioz for one. However, Schumann reviewed some of his compositions with the eulogy "Hats off, gentlemen! a genius!" and his music soon acquired a ready sale in Germany. In 1835, Chopin visited Carlsbad, where he saw his parents; Dresden and Leipsic, in the latter city meeting Mendelssohn, Schumann, and Clara Wieck. The following year he again toured Germany, and in 1837 made his first visit to England, where he consulted a physician regarding the pulmonary troubles which finally resulted in his death, and where he likewise arranged for the publication of his music by Wessel & Co. 1837 was memorable for the beginning of his liason with Mme. Dudevant (George Sand), to whom he had been introduced by Liszt, and with whom he went to Majorca in the fall of 1838. Chopin's disease had progressed to an alarming stage by this time. He was naturally a sentimentalist, morbid, frail, of almost effeminate delicacy, while Mme. Dudevant was robust, masculine, and of virile intellect. The union of two such opposing natures could only result in unhappiness for both, but each found in the other a fertile source of "copy." George Sand's impressions of the pianist are recorded in "Un Hiver à Majorque," the "Histoire de ma Vie," and "Lucrezia Floriani"; while those of Chopin found expression in his preludes, Op. 28, and other works. They returned to France in the spring of 1839, spending their summers at Nohant, their winters in Paris, until 1847, when they separated after a bitter quarrel, the shock of which may have hastened the composer's end. On the outbreak of the Revolution of 1848, Chopin went to England, where he gave a number of concerts, although so weak he had to be carried into the concert room. In the fall he visited Scotland, but his concerts failed to arouse enthusiasm, and in 1849 he returned to Paris, where he died, and was buried at the Père-la-Chaise, after an elaborate funeral service attended by all the musicians of the French capital, at which Mozart's Requiem was sung. B. Zelazowa Wola, near Warsaw, Mar. 1, 1809; d. Oct. 17, 1849. See Niecks's "Life," London, 1888; Huneker's "Chopin," New York, 1900. A complete list of Chopin's works follows: Rondo, C minor, Op. 1; "La Ci darem," variations, Op. 2; Introduction and Polonaise for piano and 'cello in C, Op. 3; sonata in C minor, Op. 4; Rondo a la Mazur, Op. 5; 4 mazurkas, Op. 6; 5 mazurkas, Op. 7; trio piano and strings, Op. 8; 3 nocturnes, Op. 9; 12 etudes, Op. 10; E minor concerto, Op. 11; "Ludovic," variations, Op. 12; fantasia on Polish airs, Op. 13; Krakoviak rondo, Op. 14; 3 nocturnes, Op. 15; E flat rondo, Op. 16; 4 mazurkas, Op. 17; E flat valse, Op. 18; bolero, Op. 19; B minor scherzo, Op. 20; F minor concerto, Op. 21; E flat polonaise, Op. 22; G minor ballade, Op. 23; 4 mazurkas, Op. 24; 12 etudes, Op. 25; 2 polonaises, Op. 26; 2 nocturnes, Op. 27; 24 preludes, Op. 28; A flat impromptu, Op. 29; 4 mazurkas, Op. 30; B flat minor scherzo, Op. 31; 2 nocturnes, Op. 32; 4 ma-

zurkas, Op. 33; 3 valses, Op. 34; B flat minor sonata, Op. 35; F sharp impromptu, Op. 36; 2 nocturnes, Op. 37; Ballade in F, Op. 38; C sharp minor scherzo, Op. 39; 2 polonaises, Op. 40; 4 mazurkas, Op. 41; A flat valse, Op. 42; tarantelle, Op. 43; polonaise, F sharp minor, Op. 44; prelude, C sharp minor, Op. 45; allegro de concert, Op. 46; A flat ballade, Op. 47; 2 nocturnes, Op. 48; F minor fantasia, Op. 49; 3 mazurkas, Op. 50; D flat impromptu, Op. 51; F minor ballade, Op. 52; A flat polonaise, Op. 53; scherzo in E, Op. 54; 2 nocturnes, Op. 55; 3 mazurkas, Op. 56; berceuse, Op. 57; B minor sonata, Op. 58; 3 mazurkas, Op. 59; barcarole, Op. 60; polonaise fantasie, Op. 61; 2 nocturnes, Op. 62; 3 mazurkas, Op. 63; 3 valses, Op. 64; G minor sonata for piano and 'cello, Op. 65; fantasie impromptu, Op. 66; 4 mazurkas, Op. 67; 4 mazurkas, Op. 68; 2 valses, Op. 69; 3 valses, Op. 70; 3 polonaises, Op. 71; E minor nocturne, marche funèbre in C minor and 3 Ecossaises, Op. 72; rondo in C for two pianos, Op. 73; 17 songs with piano accompaniment; 3 etudes; mazurkas in G, B flat, D, C, and A minor; valses in E major and minor; polonaises in G sharp minor and B flat minor; variations in E; duet concertante for piano and 'cello; fugue and nocturne. Op. 4, Op. 5; Op. 66, and all succeeding compositions in this catalogue were published after the composer's death.

Chor. *Ger.* Chorus.

Choragus. *Gr.* Chorus leader in ancient Greek drama; titular musical official in Oxford University, Eng.

Choral. Pertaining to the chorus or choir.

Chorale. *Ger.* "Hymn tunes." With the substitution of German for Latin in church services by Martin Luther and his followers, it was found that melodies in rhythmic music were more popular with the people than the old Gregorian church music, so, while the older music was retained in some instances, secular tunes were often adapted to hymns, and new tunes and new hymns were evolved by the Protestant leaders. Luther wrote many hymns and hymn tunes himself, the most famous being "Ein feste Burg," which is reproduced in the works of Bach, Mendelssohn, Meyerbeer, and Wagner; and in 1524 he published a collection of hymns, with Walther, known as the "Erfurt Enchiridion." Elaboration of chorales into contrapuntal works with organ accompaniment, practised by Johann Sebastian Bach and a host of lesser musicians, gave rise to a distinctive school of German organists and composers, and has had an important influence on all modern German music.

Choral Fantasia. Ludwig van Beethoven's composition first performed Dec. 22, 1808, at the Theatre an den Wien, Vienna, foreshadowed the Choral Symphony. It is in C minor, scored for solo piano, orchestra, solo quartet, and chorus.

Choral Harmonic Society gave amateur concerts of vocal and instrumental music in London, 1837.

Choral Harmonists Society gave amateur concerts of the larger choral works with orchestra from 1833 to 1852 in London, having seceded from the City of London Classical Harmonists.

Choral Service. Anglican church service which is sung or chanted throughout.

Choral Symphony. Ludwig van Beethoven's ninth and his only symphony with chorus was commissioned by the London Philharmonic Society, Nov. 10, 1822, for $250, and bears the inscription "Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London von Ludwig van Beethoven," but was first performed at the Kärnthnerthor Theatre, Vienna, May 7, 1824, and in London, Mar. 21, 1825. The work was probably begun by Beethoven as early as 1817, although he had thought of setting Schiller's "Ode to Joy," which forms the text, as early as 1792.

Choral Vicars. Lay vicars who supervise music in Anglican cathedrals.

Chord. Several musical sounds in combination whether dissonant or consonant, as the chord of the dominant, the common chord, the chord of the

sixth, of the ninth, of the diminished seventh, a major or minor chord.

Chord. String.

Chorda Characteristica. *L.* Chord of the seventh.

Chordae Essentiales. *L.* Key chords.

Chordaulodion. Automatic instrument of BARREL type invented by Kauffmann of Dresden, 1812.

Chordienst or **Choramt.** *Ger.* Choral service.

Chordirektor. *Ger.* Chorusmaster.

Chordometer. Gauge for measuring strings.

Chords Etouffés. *Fr.* Damped chords.

Choriambus. Metrical foot composed of two short between two long syllables.

Chorister. Any singer in a chorus or choir; in a more restricted sense, boy singers attached to Anglican Cathedrals or Chapels Royal or such vested choirs as that of Trinity Church, New York, wherein the boys receive instruction, and in some instances food, lodging, and an allowance of money for their services. Many of the privileges belonging to choristers in England, such as educational facilities, the right to exact certain fees and to elect "boy bishops" have disappeared, but the tendency to assume entire control of the physical, mental, and moral well being of the chorister is beginning to assert itself again in the English Cathedrals. The office of chorister has assumed additional importance in Catholic countries of late years since the promulgation of musical reforms and a return to the strict Gregorian style. Any number of choristers have achieved places of distinction in church and state, and from Palestrina and Bach, to Dr. Burney and Sir Arthur Sullivan, hundreds of eminent musicians obtained their first instruction as choristers.

Chorley (Henry Fothergill) wrote "Modern German Music," 1854; "Thirty Years Musical Recollections," 1862; "Handel Studies," 1859; "National Music of the World," 1880 (posth.), and music criticism for the London "Athenæum" from 1830 to his death; translated libretti and wrote songs. B. Dec. 15, 1808, Blackley Hurst, Lancashire, Eng.; d. London, Feb. 16, 1872.

Choron (Alexandre Etienne) published a "Dictionnaire des Musiciens," many works of the German and Italian masters; composed many songs, including "La Sentinelle," which is still popular; translated and edited Albrechtsberger's works; taught many eminent musicians; directed music at public fêtes from 1812 to close of Napoleon's reign; founded "Institution Royale de Musique classique et religieuse," which he directed 1824–30. B. Oct. 21, 1771, Caen; d. June 29, 1834.

Chorton. Obsolete pitch to which organs were tuned, higher than pitch for secular music.

Chorus. Those who sing the choruses, whether in opera, oratorio, concert, or in church. In ancient Greece the chorus was composed of men and women who recited comment and explanatory text on the action as presented by the principal actors. The first operas were an attempt at reviving the classic tragedy, and a similar duty again devolved upon the chorus, which was ranged upon the stage in two rows, and took no part in the action. Gluck was the first operatic composer to employ the chorus in such a manner as to make the singers part of the dramatis personæ, contributing to the action of the piece. Choruses may be written in any number of parts. Bach sometimes wrote for chorus in unison, Handel generally for four-part chorus in his oratorios, and Tallis composed a motet in 40 parts. Choruses are often divided into choirs, and there are masses in the Italian style for 10 and 12 choirs of four voices each. The burden or refrain of a song is called its chorus. The term was once employed as equivalent to the modern word ensemble.

Chorus was the name of an obsolete instrument of the bagpipe family, and is also the name of the mixture and compound organ stops.

Choudens, de (Antoine) founded

the Paris music publishing house known as Choudens fils, June, 1845. D. 1888, when the business passed to his son Paul.

Chouquet (Adolphe Gustave) wrote "Histoire de la Musique dramatique en France," "Le Musée du Conservatoire national de Musique," contributed to musical periodicals; taught music in New York, 1840–56; keeper of the Museum of the Paris Conservatoire, 1871. B. April 16, 1819, Havre; d. Paris, Jan. 30, 1886.

Chrismann (Franz Xavier) built organs in Austria; secular priest. B. 1715; d. Rottenmann, Styria, May 20, 1795.

Christe Eleison. *Gr.* Part of the KYRIE in the MASS.

Christmann (Johann Friedrich) wrote on theory, composed, played flute and piano; Lutheran clergyman. B. Sept. 10, 1752, Ludwigsburg; d. May 21, 1817, Heutingsheim.

Christmas Carol. CAROL sung at Christmas tide.

Christmas Music. Music appropriate to the Feast of the Nativity.

Christmas Oratorio. Johann Sebastian Bach's six church cantatas composed for the holy days in Christmas tide, 1734, to words written by Picander and himself; called in German "Weihnachtsoratorium."

Christus. Felix Mendelssohn's oratorio to words by Chevalier Bunsen was begun 1844, laid aside until the completion of "Elijah," resumed in 1847. Eight numbers were published after Mendelssohn's death, and these were sung, 1852, at the Birmingham (Eng.) Festival.

Christus am Oelberge. Beethoven's first choice of name of the work now known as the "Mount of Olives."

Chroma. *Gr.* "Color." One of the modifications of the Greek musical scale.

Chroma Duplex. *L.* Semiquaver; double sharp.

Chromatic. A scale consisting of a succession of semitones; an interval augmented or diminished by a sharp, flat, or natural; a chord containing a note or notes foreign to diatonic progression; harmony made up of chromatic chords.

Chromatique. *Fr.* CHROMATIC.

Chrotta. Obsolete instrument of viol family also called CRWTH and crowd.

Chrysander (Friedrich) wrote a biography of Handel remarkable for the abundance of material and minute research as well as for his exaggerated idea of that composer's importance, and for the writer's opposition to modern music; edited Handel's complete works for the Handel Gesellschaft. B. Lübthee, Mecklenburg, July 8, 1826; d. Sept. 3, 1901, Bergedorf.

Church (John) wrote an "Introduction to Psalmody," 1723; master of choristers, Westminster Abbey. B. Windsor, 1675; d. Jan. 6, 1741.

Church (John) founded the John CHURCH CO. after having had 11 years' experience in the music house of Oliver Ditson Co., Boston, Mass. B. Boston, May 9, 1834; d. April 19, 1890.

Church Company, John, was founded in Cincinnati by John CHURCH in 1859, published music and manufactured the Everett Piano. In 1869 the trade name was changed to John Church & Co. In 1872 the house purchased the plates of Root & Cady and later, in the same year, the stock and good will of Root & Sons Music Co., both of Chicago, and opened a branch house in New York City. In 1908 branches were also operated in Chicago, Leipsic, and London. In 1885 the company was incorporated with Mr. Church as president, and established its piano factory in Boston. In 1892 it was reorganized with a capital of $1,250,000 and Frank A. Lee became president and general manager, which offices he held in 1908. Factories subsequently established are known as the Harvard, the Dayton, and the John Church Co., and are located in Dayton, Ky.

Chwatal (Franz Xavier) composed more than 200 salon pieces for piano. B. Rumburg, Bohemia, June 19, 1808; d. Soolbad, Elmen, June 24, 1879.

Joseph improved the action of the organ and founded the organ building firm of Chwatal & Sohn at Merseberg. B. Jan. 12, 1811; brother of FRANZ XAVIER.

Ciaccona. *It.* CHACONNE.

Ciaja, della (Azzolino Bernardino) composed masses, motets, and cantatas; was Knight of St. Stephen, and presented to the church of that order in Pisa a splendid organ of which he supervised the building. B. Mar. 21, 1671, Sienna.

Ciampi (Legrenzio Vincenzo) composed "Didone" and many other operas, church, and chamber music. B. 1719, Piacenza; visited London, 1748.

Cianchettini (Veronica) composed piano sonatas and concertos and taught. B. 1779, Czaslau, Bohemia; sister of J. L. Dussek; m. Francesco Cianchettini. **Pio** composed cantata to words from Paradise Lost; edited Mozart and Beethoven's works; played piano at the London Opera House at five and traveled as an "infant prodigy." B. Dec. 11, 1799, London; son of VERONICA; d. July 20, 1851, Cheltenham.

Cibber (Susanna Maria) ranked as the greatest tragic actress of her generation, but sang con. so admirably that Handel composed for her; operatic debut as Amelia in Lampe's opera, Mar. 13, 1732, at the Haymarket, London. B. Feb., 1714; sister of DR. ARNE, whose pupil she was; m. Theophilus Cibber, 1734; d. Jan. 30, 1766.

Cid. Jules Emile Frédéric Massenet's opera in four acts and ten tableaux, to book by Dennery, Gallet, and Blau, based on the well known legends of the Spanish hero, was first performed Nov. 30, 1885, at the Académie, Paris. Rodrigue, "The Cid" loves Chimène, whose father, Count Gormas, he is compelled to kill in a duel. Chimène demands vengeance of King Ferdinand IV, but is counselled to wait, as Rodrigue's services are needed to repel a Moorish invasion. When The Cid returns victorious Chimène demands his head, and the King agrees, only requiring that she shall herself pronounce sentence. Chimène does so, but it is a sentence to marriage, not of death. The original cast included: Rodrigue, Jean de Reszke, ten.; Gormas, Pol. Plançon, bass; Don Dièguе, Ed. de Reszke, bar.; Chimène, Mme. Fidès-Devriès, sop. The principal musical numbers are: Act I: "Que c'est beau," Chimène and Gormas; "Ah, la chère promesse," Chimène and Infanta; "O, noble glave étincelant," Rodrigue; "O rage, O désepoir," Don Dièguе; Act II: "Perce jusques au fond du cœur," Rodrigue; "A moi, Comte, deux mots!" Rodrigue; "Ah lui! Ciel! Rodrigue!" Chimène; "Ah! je doute et je tremble," tutti; Act III: "De cet affreux combat," Chimène; "Oh, jours de première tendresse," Rodrigue and Chimène; Act IV: "Gloire à celui que les Rois maures," and "Gloire au Cid, au vainqueur."

Cifra (Antonio) composed 200 motets and madrigals; pupil of Palestrina; conducted St. John's Lateran, Rome, and at court of Archduke Charles. B. Rome, 1575; d. 1638.

Cimador (Giambattista) composed; arranged music; taught. B. Venice, 1761; d. London, 1808.

Cimarosa (Domenico) composed 66 operas, cantatas, oratorios; ranked with the foremost of the older Italian dramatic composers; chapelmaster to Emperor Leopold II, and later to the King of Naples; chamber composer to Catherine II of Russia; banished from Naples because of revolutionary opinions, and died, possibly of poison, while en route to Russia. Pupil for 11 years at Conservatorio Santa Maria di Loreto, Naples, he won success with his first opera, "Le Stravaganze del Conte," 1772, Naples, and for 18 years divided his time between Naples and Rome, producing 20 operas, which were popular in London, Paris, Dresden, and Vienna as well as in Italy. Among his best known works are: "Il pittore Parigino," "Il convito di pietra," "La ballerina amante," "L'Olimpiade," "Artaserse," "Il sacrifizio d'Abramo," "L'impresario in angustie," "La Cleopatra," "La vergine del Sole," "Il matrimonio segreto," "Le astuzie femminile,"

"L'amante disperato," "L'impegno superato," "Gli Orazii e Curiazii," "Penelope," "Achille all' assedio di Troja," and "Semiramide." B. Dec. 17, 1749, Aversa, Naples; d. Jan. 11, 1801, Venice.

Cimbalom. *Hung. It.* Cimbali. Dulcimer; cymbals; tambourine.

Cimbel. *Ger.* Mixture stop in organs.

Cimbelstern. *Ger.* Star shaped cymbals attached to organs set in motion by pedal.

Cincinnati College of Music teaches vocal and orchestral music, composition, and is the oldest of endowed music schools in the United States, having been founded in 1872 through the liberality of Reuben Springer and other wealthy citizens. Its property adjoins the great Music Hall, the organ of which is available for students, and besides a number of class rooms and a large dormitory, offices, etc., it possesses in the Odeon an excellent auditorium for chamber music, and a smaller hall for recital purposes. The property is worth about $1,500,000, and is administered by a board of trustees. Theodore Thomas was the first director, and he assembled an unusually able teaching corps. The heads of the violin department have been successively JACOBSOHN, HENRY SCHRADIECK, Leandro CAMPANARI, and Jose Marien. Albino GORNO headed the piano department almost from the beginning; Otto Singer taught theory, and the heads of the vocal department have been Bush W. FOLEY, Tecla Vigna, Lino Mattioli. Upon the removal of Theodore Thomas to Chicago the management of the college devolved upon President Peter Rudolph Neff, and upon his retirement, in 1896, Frank van der STUCKEN became director. Pietro FLORIDIA, A. J. GANTVOORT, Gisela L. Weber, Louis Victor SAAR, and Romeo Gorno were members of the faculty in 1908, and the retirement of Mr. Van der Stucken left executive administration with the president, ex-Mayor Fleischmann. **Cincinnati Conservatory** teaches music in all branches, possesses a handsome establishment in the suburb "Mt. Auburn," with equipment for boarding pupils from a distance, and has always ranked with the largest and best of private musical institutions. It was founded 1867 by Miss Clara Bauer, who was the directress in 1908, and employs a large staff of teachers, including Cav. Pier Adolfo TIRINDELLI, Theodore BOHLMANN, Frederic Shailer Evans, Malton Boyce, and Frances Moses. **Cincinnati Festival** was for many years the most important biennial music festival in America, notable alike for the excellence of the performance of standard choral and orchestral works, for the high reputation of the soloists, and the number of new works first made known. An outgrowth of a large festival given by German singing societies in 1849 at which the North American Sängerbund was organized, the Cincinnati Festival was established in 1873 with Theodore THOMAS as conductor, his orchestra as the nucleus of the instrumental organization, and a chorus of 1250 singers made up of 29 societies. The concerts differed from those of the German singers in giving prominence to orchestral works, and in singing to English texts. Later a permanent May Festival chorus was organized, and since 1878 the festivals have been held in the great Music Hall. Mr. Thomas retained the direction of the festivals, and his orchestra continued to be their main instrumental support until his death. Frank van der Stucken succeeded to the post of director, and conducted the May Festival of 1908. **Cincinnati Symphony Orchestra,** founded by an organization of women presided over by Mrs. William H. Taft, (Helen Herron), became the legitimate successor of several orchestral bodies in the performance of symphonic music. On the withdrawal of Theodore Thomas to Chicago some of the musicians who had played in his orchestra preferred to remain in Cincinnati, the chiefs of the various choirs being attached in many instances to the Cincinnati College of Music. They organized the Cincinnati Orchestra, the

best known conductor of which was Michael Brand, who had been 1st 'cello with Mr. Thomas, and gave a series of concerts, including an excellent "popular" series on Sunday afternoons. While head of the violin department at the College, Henry Schradieck gave symphony concerts with an orchestra composed of advanced instrumental students and members of the faculty, assisted by musicians from the Cincinnati Orchestra; after his departure there came a time when serious orchestral music was heard no more. This want was supplied by the association of women, who obtained pledges for the support of a series of symphony concerts, employing the best musicians in the Cincinnati Orchestra, and engaging a few additional men from abroad. There were several conductors during the first season of 1894–5, but in 1895–6 Frank van der Stucken was engaged as conductor, and, although it proved a difficult matter to obtain funds with which to meet an annual deficit, the Cincinnati Symphony Orchestra bid fair to become a permanent institution. Unfortunately the "Symphony Orchestra Association Co." became involved in a controversy with the musicians' union during the season of 1906–7, and the orchestra, still under the baton of Mr. Van der Stucken, while the Association had for its president Mrs. C. R. Holmes, was disbanded in April, 1907. In that season the receipts had been $49,794.41, leaving a deficit of only $10,056.45, which the supporters of the association defrayed. Such orchestral music as Cincinnati enjoyed during 1907–8 was furnished chiefly by visiting organizations.

Cinelli. *It.* CYMBALS.

Cink. *Ger.* Reed organ stop.

Cinq Mars. Charles Gounod's four-act "opera dialogue" to book by Poirson and Gallet was first performed at the Paris Opéra Comique, April 5, 1877.

Cinque. *It.* Fifth part in concerted music.

Ciprandi (Ercole) sang ten. in opera, 1754–70, London and Milan.

Cipriani (Lorenzo) sang buffo in opera, London, 1790–91.

Circassienne. Daniel F. E. Auber's three-act comic opera to book by Scribe was produced at the Paris Opéra Comique, Feb. 2, 1861.

Circular Canon closes in a key a semitone higher than that in which it commences, and in the course of 12 repetitions therefore passes through all the keys.

Circulus. *L.* Obsolete character indicating "tempus perfectum" or three semibreves to the measure. A semicirculus or half circle was the character indicating common time for which C is now employed.

Cis. *Ger.* C sharp.

Ciscis. *Ger.* Double C sharp.

Cis Dur. *Ger.* Key of C sharp major.

Cis Moll. *Ger.* Key of C sharp minor.

Cistella. *L.* Dulcimer or citole.

Cistre. *Fr.* CITTERN.

Cistrum. SISTRUM.

Citara. *It.* Cither; guitar; cittern.

Cithara. Ancient lute.

Cithara Bijuga. Double-necked guitar or lute.

Cither. Instrument of the lute family, but having a flat back, strung with wire and played with a plectrum, from which the ZITHER is derived. Some forms of the cither were played with bow; others strung with catgut, were plucked with the fingers.

Citole. Obscure old English name of instrument, probably the PSALTERY.

Civetteria, con. *It.* Coquettishly.

Civil Service Musical Society gave concerts in London, 1864 to 1880, conducted by Sir Arthur Sullivan and John Foster.

Claassen (Arthur) composed the prize chorus "Der Kamerad," symphonic poem "Hohenfriedberg"; conducted New York and Brooklyn Arion societies; founded "Claassen Musical Institute." B. Feb. 19, 1859, Stargard, Prussia; add. New York.

Clagget (Charles) invented piano and harpsichord improvements which were approved by Haydn, and devised

many curious instruments which have never come into general use; composed and played violin. B. 1740, Waterford, Ireland; d. Dublin, 1820.

Clairon. *Fr.* CLARIN.

Clang. Tone quality or timbre; noise of clashing metals; blast of loud wind instruments.

Clapisson (Antoine Louis) composed "La Promise" and "La Fanchonnette" and many other operas which failed of success because of poor libretti; played violin; collected ancient instruments now in the museum of the Paris Conservatoire; Chevalier of the Legion of Honor and Member of the Institut. B. Naples, Sept. 15, 1808; d. Paris, Mar. 19, 1866.

Clapper. Metal rod suspended from within the centre of a bell, the strokes of which set it in vibration; BONES.

Claque. *Fr.* People openly employed at entertainments in France and in secret elsewhere to direct and emphasize the applause.

Claquebois. *Fr.* Xylophone.

Clarabella. 8 ft. organ stop of open wooden pipes.

Clara Voce. *It.* Clear Voice.

Clari (Giovanni Carlo Maria) composed church music, some of which was appropriated by Handel; chapelmaster at Pistoia, Bologna, and Pisa. B. 1669, Pisa; d. about 1745.

Claribel Flute. 4 ft. pitch organ stop of open wooden pipes.

Clarichord. Obsolete English term either for clavichord or harp.

Clarin. *Ger.* Clarion or trumpet; 4 ft. pitch reed organ stop.

Clarinblasen. *Ger.* Trumpet call; the trumpet's softer tones.

Clarinet. Woodwind instrument closely corresponding to the violin in compass and of great importance in modern orchestras, was probably an improvement on the ancient shawm or chalumeau, devised by Denner in Nuremberg about 1690. It differs from the oboe in having a single instead of a double reed, and in being cylindrical rather than conical and thus having a twelfth instead of an octave as its first overtone. It is a stopped pipe, having a mouthpiece and bell, with twenty sideholes, of which thirteen are controlled by keys, the rest stopped with fingers and thumb. There are four registers, the lowest of rich contralto quality being known as the "chalumeau or schalmei" and ranging from g to e′. The transition to the next register above is difficult, as the player must increase the wind pressure, and this register, the medium, ranges from f′ to b′ flat (included with the chalumeau in orchestration, and marked chal.), while the clarion register from which the instrument is named ranges from b′ to c‴, and the superacute or highest register from d‴ to c⁗. The two upper registers are indicated in scores by the abbreviation "clar." The length of the tube determines the instrument's scale, thus the shorter clarinet is in C, a longer in B flat and a still longer one in A. Complicated scales for one instrument become simple on another, and the compass is extended by having instruments in different keys. A shrill toned instrument useful in military bands is set in E flat, and there are clarinets in D, E, F, and A flat. The instrument in F is the tenor clarinet, also known as Basset Horn, Corno di Bassetto or Alto Clarinet. Bass clarinets, sounding an octave below the ordinary instruments are usually set in B flat or A. Johann Christian Bach is said to have first employed the clarinet as a regular orchestral instrument in 1763, but it remained for Mozart to give it permanence and importance.

Clarinettista. *It.* Clarinetist.

Clarinettiste. *Fr.* Clarinetist.

Clarinetto. *It.* CLARINET.

Clarino. *It.* Trumpet.

Clarion or **Clarino.** 4 ft. pitch reed organ stop.

Clark (Rev. Frederick Scotson) composed; played organ; founded school for organ and church music. B. Nov. 16, 1840, London; d. July 5, 1883, London.

Clark (J. Moir) composed quintet in F for piano and strings and suite for flute and piano. B. Aberdeen about 1863.

Clark (Richard) composed, wrote on music, edited collections of vocal music; sang in Eng. Chapel Royal. B. April 5, 1780, Datchet, Bucks, Eng.; d. Oct. 5, 1856.

Clarke (Dr. Hugh Archibald) was professor of music at University of Pennsylvania from 1875; wrote text books on harmony and counterpoint; composed the oratorio "Jerusalem," music to the "Acharnians," performed by the university 1886, music to "Iphigenia in Tauris," performed by the university 1908; pupil of his father Dr. J. P. Clarke. B. 1839, Toronto, Canada; add. Philadelphia, Pa.

Clarke (Jeremiah) composed first setting of Dryden's "Alexander's Feast," an "Ode on the Glorious Assumption of the Blessed Virgin," church and dramatic music; sang and played organ in Eng. Chapel Royal; killed himself because of disappointment in love. B. about 1669; d. London, Dec. 1, 1707.

Clarke-Whitfeld (Dr. John) composed cathedral services and anthems; organist Hereford Cathedral, professor of music at Cambridge. B. Dec. 13, 1770, Gloucester, Eng.; d. Feb. 22, 1836, Holmer near Hereford.

Classical is a term applied to the music of the older masters and to the sonata and opera forms to which they adhered as opposed to the freer style of the ROMANTIC school.

Claudin. Professional name of LE JEUNE and SERMISY.

Claudine von Villabella. Franz Schubert's music to a drama by Goethe, was composed in 1815, but never performed, and all but the first act is now lost.

Clauss-Szarvady (Wilhelmine) played piano; noted for interpretation of Scarlatti, Bach, and Beethoven. B. Prague, Dec. 13, 1834; m. Friedrich Szarvady, 1857; d. Sept., 1907.

Clausula. *L.* CADENCE.

Clavecin. *Fr.* Harpsichord; keyboard of chime of bells or carillon.

Claviatur. *Ger.* Keyboard; fingering.

Clavicembalum. *L.* Harpsichord or clavicembalo.

Clavichord. Obsolete instrument for which Johann Sebastian Bach wrote his "Wohltemperirtes Clavier," thus enforcing the practicability of Equal TEMPERAMENT tuning; which Beethoven preferred among all keyed instruments; and which Mozart played, was not unlike a square piano in appearance, but differed in principle, being a development of the monochord. The strings were set in vibration by tangents which at the same time fixed their vibrating lengths, the shorter vibrating portion being immediately damped by an interlaced band of cloth. The tone produced was faint but sweet, and could be swelled or diminished at the will of the performer. In the earlier instruments one set of strings was made to serve for two or more notes, F sharp being produced on the F string, for example, by a tangent stopping that string at shorter length. In Bach's time, however, the clavichord was made "bundfrei," that is without frets, each pair of strings for the chromatic scale having its own tangent. A clavichord dated 1537 may be seen in the Metropolitan Museum, New York. Some of the later instruments were made with two or more keyboards or manuals, and with pedal notes as well.

Clavicylinder. CHLADNI'S instrument composed of glass tubes or cylinders. Another instrument of the same name produced tones by the vibration of glass plates in motion by hammers operated by keyboard.

Clavicytherium. Clavichord.

Clavier. *Ger.* Any keyboard stringed instrument, such as the piano or clavichord.

Clavier. *Fr.* The organ or piano keyboard.

Clavierauszug. *Ger.* Piano score.

Clay (Frederic) composed music for the "Black Crook," 1872, and other dramatic pieces, the songs "Long Ago," the "Sands of Dee," "She wandered down the mountain side"; the cantatas "The Knights of the Cross," 1866, and "Lalla Rookh," which contains "I'll sing thee songs of Araby," 1877. B. Paris, 1838; son of James

Clay, M.P.; d. Great Marlow, Eng., Nov. 24, 1889.

Clayton (Thomas) adapted and composed dramatic pieces for Drury Lane, London; played in the King's band, 1692–1702. B. about 1670; d. about 1730.

Clé du Caveau. Collection of French songs taken from vaudevilles and comic operas and popular tunes dating from the time of Henri IV to 1848. Piron, Crébillon fils, and Collé, French song writers, formed a club in 1733, which dined in the Café le Caveau, and the meeting place gave the name to many later organizations of a like nature, and from these clubs came the name of the collection, which embraces 2350 songs.

Clefs are the characters employed in NOTATION to indicate absolute pitch, and, in modern music, are three in number, being modified forms of the letters C, G, and F, from which they take their names. On whatever line it may be placed, the C clef or tenor clef (Soprano, German Soprano, Alto, Mean, Counter Tenor clef) indicates c′, and the purpose in altering the position of the letter on the staff is to bring as many notes as possible within the staff, thus avoiding ledger lines. The G clef or treble of the piano indicates g′ and is placed on the second line of the staff. The F or bass clef of the piano indicates f and occupies the fourth line of the staff. Placed on the third line it becomes the baritone clef. In ancient music two other clefs were employed, a D clef indicating d″ and the gamut clef from the Greek gamma, indicating G. Both have become obsolete.

Clegg (John) played and composed for violin, although his works have been lost; pupil of Dubourg and Bononcini. B. 1714, Dublin; d. 1750, London.

Clemens (Jacob) composed church and secular music; chapelmaster to Charles V at Vienna; called "Non Papa" (not the Pope), native of Flanders, 16th century.

Clément (Felix) wrote "Dictionnaire lyrique," a "Méthode d'orgue," "Histoire générale de la musique religieuse," composed; edited church music; played organ and directed music at the Sorbonne. B. Jan. 13, 1822, Paris; d. Jan. 23, 1885.

Clement (Franz) composed; played violin with distinction; conducted the Vienna Opera; possessed remarkable memory, writing a piano score of Haydn's "Creation" without the book; first performed Beethoven's great violin concerto (which had been dedicated to him), Dec. 23, 1806. B. Nov. 17, 1780; d. Nov. 3, 1842.

Clement (Johann Georg) composed 14 masses, 28 offertories, 18 graduals, Te Deums, a requiem for Emperor Charles VI; chapelmaster at Breslau for 50 years; knight of the Golden Spur; also called Clemen and Clementi. B. Breslau about 1710. One son became first violin at Stuttgart, afterwards chapelmaster at Carlsruhe.

Clementi (Muzio) composed 100 studies published as "Gradus ad Parnassum," 1817, which are the foundation of modern piano playing; ranked as the legitimate successor to Scarlatti as composer for and performer on the piano; founded the London music publishing house of CLEMENTI & CO.; taught with great success; enjoyed the admiration of Beethoven and the friendship of all the great musicians of his generation except Mozart, with whom he played in a drawn contest before Emperor Joseph II. Son of a goldsmith with a taste for music who placed him under Buroni, choirmaster in a Roman church, he became a pupil of Cordicelli in 1759. When 14 he composed a mass which aroused the admiration of Peter Beckford, M.P., who took him to his country home in Dorsetshire, Eng., to perfect himself in his studies. In 1770 Clementi gave brilliantly successful concerts in London, and from 1777 to 1780 was cembalist at the Italian Opera, London. During the following year he toured Europe, having the famous encounter with Mozart in Vienna. Thereafter his home was in England, although he made occasional concert tours of the continent. Losing heavily in the failure of Longman & Broderip, with whom he had an in-

terest, he founded a new publishing house and recouped his losses. From 1810 he devoted himself to his business, composing only in leisure moments. B. Rome, 1752; m. daughter of J. G. G. Lehmann, cantor of Berlin Nicolaiikirche, 1804; d. Mar. 10, 1832, Evesham, Eng.

Clementi & Co. manufactured pianos and violins and published music in London. The house was founded by MUZIO CLEMENTI, and after various changes in personnel, became Collard & Collard in 1832.

Clemenza di Tito. W. A. Mozart's two-act opera to book by Mazzola, adapted from Metastasio, was first performed Sept. 6, 1791, at Prague, one day after its completion. It was Mozart's 23d and last opera.

Clicquot (François Henri) built organs in many French churches. B. 1728, Paris; d. 1791.

Cliffe (Frederick) composed symphonies in C minor (Op. 1) and in E minor, "Cloud and Sunshine," an orchestral poem; "The Triumph of Alcestis," scena for con. and orchestra, Norwich Festival, 1902; and an "Ode to the North-East Wind"; pupil of Sullivan, Stainer, Prout, and Taylor; organist and piano virtuoso; taught piano Royal College of Music, London; toured Australia, 1898, Africa and America, 1900–3. B. May 2, 1857, Bradford, Eng.; add. London.

Clifford (Rev. James) compiled and published an important collection of "The Divine Services and Anthems usually sung in the Cathedrals and collegiate Choirs of the Church of England," 1663; minor canon St. Paul's Cathedral. B. 1622, Oxford; d. 1698.

Clifton (John C.) composed vocal music; invented the "Eidomusicon" to teach sight reading. B. 1781, London; d. Nov. 18, 1841.

Clive (Katherine) sang the part of Dalila in the first production of Handel's oratorio "Samson"; first made known Dr. Arne's song "Where the Bee sucks"; made her first success in Colley Cibber's ballad opera "Love in a Riddle"; and as "Kitty Clive" was immensely popular in comedy and comic opera. B. 1711, London; daughter of William Raftor; m. George Clive, 1734; d. Dec. 6, 1785.

Clocca. *L.* Bell.

Cloche. *Fr.* Bell.

Clochette. *Fr.* Handbell.

Clock. To swing the hammer of a stationary bell.

Clokerre. Old Eng. for belfry.

Close. CADENCE; half close, imperfect cadence.

Close Play. Smooth or legato style in lute playing.

Cluer (John) invented improvements in music type, printed Handel's operas, London, 1724, to his death, about 1730, when his engraver, Thomas Cobb, continued his business.

Clynkebell. Chime.

C Moll. *Ger.* C minor.

Cobb (Gerard Francis) composed Psalm lxii with orchestra; chairman board of music studies, Cambridge. B. Nettlestead, Kent, Eng., Oct. 15, 1838; add. Cambridge.

Cobbold (William) composed madrigals, the anthem "In Bethlehem towne"; one of 10 arrangers of "The Whole Booke of Psalmes," published by Thomas Este; played organ Norwich Cathedral. B. Norwich, Jan. 5, 1559; d. Beccles, Nov. 7, 1639.

Cocchi (Gioacchino) composed operas; taught with great success; conducted Mrs. Cornelys' London concerts. B. Padua about 1720; d. Venice, 1804.

Coccia (Carlo) composed the operas "Clotilde," Venice, 1815; "Donna Caritea" (in six days), Turin, 1818, and many other dramatic works and cantatas; conducted at Lisbon and London; court musician to Joseph Bonaparte. B. April 14, 1782, Naples; d. Novara, April 13, 1873.

Coccia (Maria Rosa) composed a Magnificat for four voices and organ, an eight part "Dixit Dominus"; given the title "maestra di capella" by Bologna Academia Filarmonica; honoured by the Saint Cecilia, Rome, 1775, which published an account of her examination. B. Rome, Jan. 4, 1759.

Cocks (Robert) founded the music publishing house in London known

as Robert Cocks & Co., 1823, which issued more than 16,000 works. B. 1797; d. London, April 7, 1887. The business was continued until 1898 by Robert M. Cocks, when the establishment was purchased by Messrs. Augener.

Coda. *It.* "Tail." Originally a few bars or chords preceding a cadence to give a formal conclusion to a composition, especially those in which the theme was often repeated; Beethoven developed the coda until it often becomes part of the movement, even introducing new subject matter. Elaborate codas are common in the works of his successors.

Codetta. *It.* Short coda.

Codon. *Gr.* Small bell such as those attached to harness; trumpet with bell mouth-piece or the bell itself.

Coenen (Cornelius) conducted Amsterdam orchestra, 1859; Utrecht National Guarde band, 1860. B. 1838 at The Hague.

Coenen (Franz) composed a symphony, cantatas, quartets, setting of Psalm xxxii; directed Amsterdam Conservatory; played violin. B. Rotterdam, Dec. 26, 1826; son of church organist. **Willem** composed the oratorio "Lazarus," songs; concert pianist in America and in London. B. Rotterdam, Nov. 17, 1837, brother of FRANZ; settled in London, 1862.

Coenen (Johannes Meinardus) composed the opera "Bertha und Siegfried," ballet and incidental music, cantatas, chamber music, two symphonies; conducted and built up the "Palais Orchestra" at Amsterdam. B. Jan. 28, 1824, at The Hague; d. Jan. 9, 1899, Amsterdam.

Coerne (Louis Adolphe) composed the opera "The Maid of Marblehead," symphonic poem "Hiawatha"; organist; directed Buffalo Liedertafel; pupil of Paine, Kneisel, Rheinberger, and Hieber. B. Newark, N. J., 1870.

Cogan (Dr. Philip) composed piano concerto and sonatas; taught; played organ St. Patrick's Cathedral, Dublin. B. 1750, Cork, Ireland; d. Dublin, 1834.

Cogli Stromenti. *It.* With the instruments.

Cohen (Jules Émile David) composed the operas "Maître Claude," "José Maria," "Les Bleuets," choral works, symphonies, masses; chorusmaster at the Paris Opéra 20 years; professor at the Conservatoire, 35 years. B. Nov. 2, 1835, Marseilles; d. Jan. 13, 1901, Paris.

Coi Bassi. *It.* With the basses.

Coi Violini. *It.* With the violins.

Col. *It.* "With the," as **Arco,** with the bow; **Destra,** with the right hand; **Voce,** with the voice.

Colasse (Pascal) composed nine operas including "Thétis et Pélée," "Jason," "La naissance de Venus"; conducted at Paris Opéra, 1677; a "surintendant de la chapelle royale" and "maître de musique de chambre" to Louis XIV; pupil of Lully. B. Jan. 22, 1649; d. Versailles, July 17, 1709.

Colbran (Isabella Angela) sang sop. in opera, 1806–24; composed; favourite of the King of Naples; m. Rossini, 1822, and went with him to Paris. B. Madrid, Feb. 2, 1785; daughter of Gianni Colbran, court musician to the King of Spain; d. Bologna, Oct. 7, 1845.

Cole (Blanche) sang sop. in opera with Carl Rosa and headed her own company. B. Portsmouth, 1851; m. Sidney Naylor, 1868; d. Aug. 31, 1888, London.

Coleman or **Colman (Dr. Charles)** composed songs, masques, and dramatic music; composer and court musician to Charles I. D. July 9, 1664. **Charles** played in the Royal Band. Died about 1694. **Edward** composed songs; sang in the Chapel Royal. His wife was one of the first women to appear on the English stage. Son of DR. CHARLES; d. Aug. 29, 1669.

Coleridge-Taylor (Samuel) composed cantata "Hiawatha" (3 parts) 1898–1900, a symphony, and other orchestral works; son of a negro and an Englishwoman; pupil of Stanford at R. Academy, London; professor of violin and composition, London. B. Aug. 15, 1875, London.

Collard (F. W.) patented piano improvements in 1811; employed in the business of CLEMENTI & CO., with

which he was associated. D. 1879. On the death of Clementi the firm became Collard & Collard, and in 1908 the firm was headed by John Clementi Collard.

College of Organists, Royal. Founded 1864 and chartered 1893; grants diplomas to organists after examination or honoris causa. The headquarters are in London.

College Youths, Ancient Society of. Founded in 1636 for change-ringing at the Church of the College of Sts. Spirit and Mary, is the largest as well as the oldest and most important of such organizations in England. The founders included the then Lords Salisbury, Brereton, and Dacre, and Sir Cliff Clifton, and it continues to number many of the nobility in its membership as patrons and performers.

Col Legno. *It.* Indicates that the strings of the viol are to be struck with the stick of the bow.

Collet de Violon. *Fr.* Violin's neck.

Collinet. Name for flageolet derived from that of famous performer.

Colomba. A. C. Mackenzie's opera, to book by Francis Hueffer, founded on Prosper Merimée's tale, was written for the Carl Rosa Opera Company and produced at Drury Lane, April 5, 1883.

Colòmbe. Charles Gounod's two-act comic opera to book by Barbier and Carré was produced June 7, 1866, at the Opéra Comique, Paris.

Colombi (Vincenzo) built the organ in the Cathedral of St. John's Lateran, Rome, 1549.

Colonna (Giovanni Paolo) composed the opera "Amilcare," Bologna, 1693; six oratorios and church music; played organ; chapelmaster of San Petronio, Bologna. B. Brescia, 1637; d. Nov. 28, 1695.

Colonne (Judas, called **Eduard)** founded the Paris concerts bearing his name, at which many recent French composers gained their first hearing, and distinguished himself by carefully reviving all the choral and orchestral works of Berlioz, including "La Damnation de Faust"; studied violin at the Paris Conservatoire, won the first prize in harmony, 1858; played first violin in Opéra orchestra; established the "Concert National" with Hartmann, 1873-74, continuing them alone after the latter date; Chevalier of the Legion of Honor, 1880; m. Elise Vergin, the singer; conducted at the Grand Opera, 1892; ranked with the best of modern conductors. B. July 24, 1838, Bordeaux; d. Paris, March 28, 1910.

Colophane. Rosin for fiddle bows was so called because the best was obtained in Colophon, Asia Minor.

Coloratura. *It.* Florid passages in vocal music, consisting of divisions, runs, trills, and cadenzas.

Coloscione or **Colachon.** Variety of guitar.

Colour. "Timbre." The word had a variety of meanings in mediæval music, and is now employed to suggest imaginary analogies between tones and tints.

Colporteur. George Onslow's three-act lyric drama to book by Planard was produced Nov. 22, 1827, in Paris.

Coltellini (Celeste) sang mez. sop. in opera with great success in Vienna; debut Naples, 1781; m. M. Méricofre, 1795, and retired. Paisiello composed "Nina" for her. B. Leghorn, 1764; daughter of the poet; d. 1817.

Columbani (Orazio) composed church music and songs; one of the composers who dedicated a version of the Psalms to Palestrina. B. Verona; became Cordelier monk, 16th century.

Columbia University established its department of music in 1896 with the most illustrious of American composers, Dr. Edward A. MACDOWELL, as professor of music. Instruction was given, from the first, in the history and criticism of music, and in harmony, counterpoint, and composition. In 1904 Prof. MacDowell withdrew from Columbia University, and Cornelius RUBNER was elected to succeed him. With Professor Rübner is associated Leonard B. McWHOOD (formerly assistant to Prof. MacDowell) as Adjunct Professor, these two constituting the entire faculty in 1908. The original lines of instruction have been broadened and enlarged since the foundation of the depart-

ment, and some practical courses in ear-training and in orchestral and choral performance added. Individual instruction in musical performance has never been undertaken. The courses in music may be counted toward the academic degrees (Bachelor of Arts and Bachelor of Science) as well as toward the degrees in music (Bachelor of Music, Master of Arts in Music, and Doctor of Philosophy in Music). In addition, music may be presented as a subject for examination by a candidate for admission to the Academic College or to the School of Music.

Colyns (Jean Baptiste) composed the operas "Sir William," 1877; "Capitaine Raymond," 1881; played violin; was for some time at Dresden; taught in the Brussels Conservatory. B. Nov. 24, 1834, Brussels; d. Brussels, Oct. 31, 1902.

Combarieu (Jules Leon Jean) wrote on musical history, theory, and æsthetics; taught at the Lycee Grand, Paris. B. Feb. 3, 1859, Cahors; pupil of Philip Spitta; add. Paris.

Combination Pedals invented by the French organ builders CAVAILLE-COL enable the performer by means of a pedal controlling a ventil to bring into play or shut off any combination of stops at will.

Come. *It.* "As or like." **Prima,** at first; **Sopra,** as above.

Comes. *L.* ANSWER.

Comes (Juan Bautista) composed church music; chapelmaster Valencia Cathedral. B. 1568, Valencia; d. 1643.

Comettant (Pierre Jean Oscar) composed; wrote criticism for the Paris "Siècle," "La musique, les musiciens, et les instruments de musique chez les differents peuples du monde," Paris, 1869; "Trois ans aux États Unis," describing his sojourn in America, 1852–5; played piano; pupil Paris Conservatoire. B. April 18, 1819, Bordeaux; d. Paris, Jan. 24, 1898.

Comic Opera in the broadest sense is one in which the incidents and dialogues are humorous, but the name is sufficiently elastic to include the formless "creations" which are dependant upon the costumier and ballet master rather than music for their chief interest. The term might, with propriety, be restricted to works of the Gilbert and Sullivan type. The earliest comic opera still extant is "Le jeu de Robin et Marion" of ADAM DE LA HALE, first performed at the French court in Naples, 1285, rescored for modern orchestra and performed at Arras, 1896. Opéra comique as it developed in France consisted of dramatic pieces with music and dancing and instrumental accompaniment, often along tragic rather than comic lines, like the German singspiel, all or nearly all the dialogue being spoken; differing from the Italian opera buffa, which is sung throughout, never spoken. Exceptions to the last statement will be found in occasional opera buffa modelled on the French style.

Comma. The interval between a major and minor tone, the ratio being 80:81 in the common comma or comma of Didymus. The Pythagorean comma or comma maxima is the difference resulting from tuning up from the same tone 12 perfect fifths and seven octaves.

Commer (Franz) composed music to "The Frogs" of Aristophanes and "Electra" of Sophocles; edited important collections of music; founded the Berlin Tonkünstlerverein in 1844, jointly with Kullak; librarian to Königliche Musik-Institut and choirmaster St. Hedwig's Church, Berlin. B. Cologne, Jan. 23, 1813; d. Aug. 17, 1887, Berlin.

Commodamente. *It.* Easily, quietly.

Commodo. *It.* "Easily or at convenient speed."

Common Chord. A tone and its major or minor third and perfect fifth.

Common Time has two beats or any multiple of two beats to the measure. Simple Common Time includes all rhythms of two or four, as 4–4 or 2–4. Compound Common Time is where the value of each beat is three quavers or crotchets although the number of beats be even as 6–4, 6–8, 12–8. In ancient notation a circle O meant

"tempus perfectum," which had three semibreves to the measure. A semicircle C meant "tempus imperfectum," which had two semibreves to the measure, and this sign has been retained in modern notation for alla capella time or tempo ordinario, which generally has four minims to the bar and is played or sung slowly. If a vertical line is drawn through the C it indicates alla breve time or four minims to the measure played twice as fast.

Communion Service. In the Anglican Church in which the Communion Service is a translation or rather an adaptation of the MASS, the English words were originally sung to the music already familiar from having been employed with the Latin ritual, and the services edited by Marbeck and Tallis were noted in full. Music in the Anglican Church gradually decreased in importance with the growth of the Puritan movement, practically ceased to exist during the Commonwealth except in Psalmody, and although restored by Charles II, was rarely heard throughout a service except in the Chapel Royals and Cathedrals and Collegiate Churches until about 1840, when a renewed interest in ritualistic music was manifested, which has resulted in a careful revision of the older music for the Communion Service, and many new compositions.

Compagnia del Gonfalone, founded at Rome in 1264, played sacred dramas with music, or "miracles" which may have suggested the later ORATORIOS.

Company of Musicians established by letters patent issued by Edward IV in 1472 as "a perpetual guild or fraternity and sisterhood of minstrels" (musicians qualified to sing or play in public), and chartered by James I, July 8, 1604, controlled the exercise of the musical profession in London, and appears to have been the English prototype of the modern musicians' unions.

Compass. The range of sound of which a voice or instrument is capable.

Compère (Loyset) composed church music and songs; distinguished pupil of Okeghem; chorister, canon, and chancellor of the St. Quentin Cathedral; d. Aug. 16, 1518.

Compiacevole. *It.* Pleasant, agreeable.

Complement is whatever interval added to another interval will complete an octave.

Compline completes the Horae Diurnae of the Latin breviary and follows the vesper service, with or without pause. The Latin term is "Completorium."

Composer. An author of music.

Composition. An invention in music whether for voices, instruments, or both in combination. Literally "a putting together." The art of writing music according to scientific rules.

Composition Pedals were of two kinds, single action, by which an organist could throw out or draw in certain stops, and double action, which not only threw out a certain number of stops but drew in all the rest. Prior to Bishop's invention of these pedals a shifting pedal was employed permitting a change from the "great" or "loud" to the "choir" or "small" organ.

Composizione. *It.* Composition.

Di Tavolino, table music.

Compound Intervals are those greater than an octave, those less than an octave being called simple.

Compound Stops are those which control more than one rank of organ pipes.

Compound Time is the rhythm formed by combining two, three, or four measures of simple time, and besides the principal accent on the first note of each measure, has subordinate accents on each group of notes. It is common or triple according to the number of groups in each measure: thus 6–8 consisting of two measures of 3–8, and 12–8, consisting of four measures of 3–8 time are common; 9–8, consisting of three measures of 3–8, and 9–4 consisting of three measures of 3–4 are triple.

Comte Ory. Gioacchino Rossini's two-act opera to book by Scribe and Delestre-Poirson, both score and text being adaptations of earlier works by

the same men, was produced Aug. 20, 1828, at the Paris Académie Royale.

Con. *It.* "With," as con **Anima,** with spirit; con **Amore,** with affection; con **Sordini,** with mutes; con **Brio,** with life and fire.

Conacher & Co. built organs in Huddersfield, Eng., beginning in 1854.

Concentores Sodales founded by William Horsley, the organist, Dr. Callcott and other London musicians, 1798, met in various taverns and sang canons, glees, and madrigals composed by the members. Disbanded, 1847.

Concentus. *L.* Harmony or part music; consonance.

Concert. A performance of music of a miscellaneous character, to which the public is admitted by payment, is the modern acceptation of a term which seems to have originally referred to several instruments playing one tune in unison or to a set of viols or other instruments. Famous concerts of the world's music centres and the organizations which give them are referred to under the names of the cities to which they belong.

Concert. *Ger.* Concerto.

Concertante. *It.* Composition suitable for concert performance; music for two or more instruments with solo parts.

Concerted Music. Vocal or instrumental music for two or more performers.

Concertina. Portable free reed instrument of hexagonal form, invented by Sir Charles Wheatstone, 1829, consisting of a bellows with keyboard at either extremity, made in treble, tenor, bass, and doublebass sizes with a combined range from G′ to g‴. The German instrument of the same name, unlike the English, produces different tones by inspiratory and expiratory action, and is tuned in one key.

Concertino. Solo instruments required in the performance of a CONCERTO GROSSO; a diminutive concerto in freer form than a concerto, and often having a single movement.

Concertista. *It.* Virtuoso.

Concertmeister. *Ger.* The first violin and leader of the orchestra.

Concerto. *It.* An instrumental composition in three movements based upon the sonata form and serving to display the performer's skill, with orchestral accompaniment. Concertos for more than one solo instrument are known as double, triple, quadruple, as the case may be. Originally the term was applied to vocal compositions with organ accompaniment termed concerti ecclesiastici or concerti da chiesa or church concertos. A "concerto da camera" for two violins and bass published in 1685 by Giuseppe Torelli was the model upon which the CONCERTI GROSSI of Corelli, Geminiani, and Vivaldi were based, and to which Bach and Handel adhered. Mozart crystallized the form of the concerto as it is known to-day, giving larger prominence to the orchestra, which, however, was still chiefly confined to accompaniment. The introduction of cadenzas by performers led Mozart to write 35 cadenzas for his own concerti, an example which Beethoven followed. With Beethoven the orchestral part in the concerto assumed symphonic proportions, and the composers succeeding him have conformed to his ideas in this respect. Brahms has even gone to the extreme in his D minor concerto of deferring the entrance of the piano until the orchestra has played 91 measures. Exceptions to the definition given in the first sentence of this article may be noted in Liszt's "Concert Pathétique," which is for two pianos without orchestra, and in Litolff's Concert-Symphonie for piano and orchestra in E flat, which introduces a scherzo as the third of four movements.

Concerto Grosso. Composition for two or more solo instruments and orchestra in several movements, analogous to overtures and suites.

Concerto Spirituale. *It.* Sacred concert.

Concert Pitch is usually higher than A at 435 double vibrations per second or French diapason normal, because that pitch is estimated at a temperature of 59 degrees F. and the temperature of a concert room is much warmer.

Concertspieler. *Ger.* Soloist concerto player.

Concertstück. *Ger.* Concert piece; concerto.

Concha. *L.* Triton's horn or shell-shaped trumpet; conch.

Concitato. *It.* Agitated; disturbed.

Concone (Giuseppe) composed vocal music and solfeggi; taught in Paris; chapelmaster and organist at the Chapel Royal, Turin. B. 1810, Turin; d. June 1, 1861.

Concord combines notes which give the ear complete satisfaction, such as perfect fifths and major and minor sixths and thirds, their octaves, and combinations of them not involving other intervals. Other concords recognized in HARMONY may be produced by placing concordant notes below those which would otherwise be discordant.

Condell (Henry) composed "The Enchanted Isle," a ballet, farces, and other dramatic music and the prize glee "Loud Blowe the Wyndes"; played violin at London Opera, Covent Garden, and Drury Lane. B. 1757; d. June 24, 1824.

Conducting has grown in importance with the evolution of the orchestra and the increasing number of parts and of performers until the conductor has virtually become a soloist and the musicians under him an instrument, with this difference, that the conductor's instrument is instinct with life, and with intelligence — more or less — and should therefore be capable of quicker response and more subtle expression than any of the solo instruments designed for big tonal effects. Almost any one can beat time, just as almost any one can sing, but great conductors are still more rare than great singers, since the many qualities which must be combined in the "prima donna conductor" are seldom realized in one person. Primarily the conductor must set the tempo for the orchestra or chorus or both. In this he will have the guidance of the composer's indicated intention so far as language and notation give it, generally supplemented by the metronome, by tradition, and also by such enlightenment as may be had through careful study of the work to be performed. This knowledge he must be able to impart to the musicians under him in the clearest and most decisive manner. Every motion of the baton should mean something, every gesture should give direction, for it is necessary, as Wagner suggested, that the musicians be taught to look for the melody in every bar, and then sing it. In obtaining delicate effects in light and shade, and in rubato, the conductor has the same right to discretion which the pianist has always claimed and often abused. He may likewise accord certain liberties to his musicians in extended solo passages, for it has been repeatedly observed that an orchestra in which the conductor drills his men with too much severity loses in brilliancy. Above all, possessing knowledge of music and interpretive talent in the highest degree, the conductor must know how to command men, for it is more difficult to keep an assemblage of musicians in the proper mood for the best work than to tune a violin or even a piano. Perfect understanding between conductor and musicians is absolutely essential to the best results, and it need hardly be added that such understanding can only be arrived at in a permanent orchestra. In mediæval music where chorus and orchestra were alike of small proportions a conductor in the modern sense was no more necessary than in chamber music at present. In early French opera time was beaten by rapping a long baton or stick on the floor, and in Rousseau's day the baton had been shortened in length and was beaten against the conductor's desk. In Beethoven's youth it was part of his duty as cembalist at the Bonn opera to give the time, and Bach habitually directed while playing organ. But while conducting may have been practised in the modern sense in the Sistine Chapel at Rome as early as the 16th century, it remained for Mendelssohn, while at the head of the Gewandhaus concerts in Leipsic to establish the importance of the conductor's office, and his influence grew

paramount in matter of interpretation until a new school grew up with such leaders as Wagner, von Bülow, Seidl, and Richter, whose successors in the present generation have been Nikisch, Weingartner, Mottl, Muck, and Mahler. See: "Le Chef d'Orchestre," Hector Berlioz, Paris, 1848, for diagrams of various beats, arrangement of orchestra, conducting in theatre, etc.; "Ueber das Dirigiren," Richard Wagner, 1869, Eng. trans. by Dannreuther, 1887; "Ueber das Dirigiren," Felix Weingartner, 1896, dealing with use and abuse of tempo rubato; Carl Schröder, "Handbook on Conducting," Eng. trans., London, 1891.

Conductor's Part. Condensation of a score on two staves, giving the entrances of the various instruments in proper order.

Conductus. Obsolete 13th century polyphonic music, called simple, double, etc., sometimes sung without words, in which the cantus firmus was of secular not church origin.

Conduit. *Fr.* Wind trunk.

Cone Gamba. Bell gamba.

Conforti (Giovanni Luca) wrote "Passaggi sopra tutti i salmi," which gives vocal ornaments for use in church service. B. Mileto, 1560; joined the Papal choir at Rome, Nov. 4, 1591.

Confrérie de St. Julien was composed of musicians who settled in Paris about 1330, formed a guild for self-protection at a time when the art of the troubadour or minstrel had ceased to be fashionable, and monopolized secular music in France until the reign of Louis XIV. In 1658 that monarch confirmed the privileges which had been granted the Confrérie by his ancestors, but two years later his majesty desired to hear the performance of a new work by Jean Baptiste Lulli, and the Confrérie having grown so negligent of its art as to be unable to comply, Lulli was commissioned to organize the band of 24 men known as "Le Petits violons du Roi." This was the beginning of the Confrérie's decline, and it was suppressed in 1761.

Congregational Music. That sung in church by the people as opposed to that sung by a trained choir.

Conjunct. In GREEK MUSIC a combination of Hexachords; notes close together.

Conradi (August) composed the opera "Rübezahl," five symphonies, dance music; conducted in Dusseldorf, Cologne, and Berlin theatres; played organ. B. June 27, 1821, Berlin; d. May 26, 1873, Berlin.

Conradi (Johann Georg) composed the operas "Ariane," "Diogenes," and "Numa Pompilius," 1691; "Jerusalem," 1692; "Sigismund," "Geneserius," and "Pygmalion," 1693; chapelmaster at Oettingen, Bavaria.

Conried, Ritter von (Heinrich) became impresario at the Metropolitan Opera House, New York, 1903, made a notable production of "Parsifal," the first to be given outside the Festspielhaus in Bayreuth; produced Richard Strauss's "Salome," 1907, but was compelled to withdraw it by the owners of the opera house. Apprenticed to a weaver in Vienna as a boy, he was fired with ambition to become an actor, and, on mastering his trade, obtained employment at the Vienna theatres in a minor capacity. After acquiring some reputation as a comedian, he left Vienna for New York, where he soon assembled a small company of German players about him. In 1887 he obtained a lease of the Irving Place Theatre, which speedily became famous for the excellence of its ensemble at a time when the English houses were dominated by the star system. It was due the merit of the performances there given that the Metropolitan Opera House Realty Co., owners of the building, installed him as manager in succession to Maurice Grau, who retired because of ill health. 1905 he received a decoration from Franz Leopold carrying the right to the prefix "von," and received the honorary degree of M.A. from Harvard, and was made honorary member of the board for Germanic language and literature at Harvard and Vassar. In 1907 Mr. von Conried was afflicted with a nervous disorder which threatened to make him a permanent in-

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 **Concent**; *Ital.* **Concento.** 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; Lefévre, 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 Caussade, Lavignac, E. Pessard, Taudou, Leroux, Chapuis, GEORGES MARTY; history of music, Bourgault, Ducoudray; solfege, Rougnon, Emile Schvartz, Cuignache, Kaiser, Vervaelde, Auzende, Sujol, Piffaretti, Mlle. Hardouin, Mme. Marcan, Mme. Renart, Mme. Roy, Mme. Vinot, Mme. Sautereau, Mme. Massart, Mme. Vizentini; singing, Mme. ROSE CARON, Dubulle, Ed. Duvernoy, J. LASELLE, Manoury, de Martini, Lorrain, Engel, Hetlich, Cazeneuve; vocal ensemble, Büsser; lyric declamation, Max Bonvet, Melchissedec, 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 improvization, 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, Taffanel; oboe, G. Gillet; clarinet, Mimart; bassoon, Eugene Bourdeau; horn, Bremond; cornet, J. Mellet; trumpet, Franquin; trombone, Allard. 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

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'Ospedaletto 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; theorbist 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

origin, the name being a corruption of COUNTRY DANCE. A group of contredanses make a QUADRILLE.

Converse (Frederick Shepherd) composed opera "Pipe of Desire," given Boston, U.S.A., Jan. 31, 1906; dramatic poem "Job," orchestral music, songs. Graduate of Harvard, and pupil of the Munich Academie; assistant professor of music, Harvard, 1905. B. Jan. 5, 1871, Newton, Mass.

Conversi (Girolamo) composed madrigals and songs. B. Correggio, 16th century.

Conversio. *L.* Inversion.

Cooke (Dr. Benjamin) composed an Anglican service in G and other church music, choruses, glees, chamber music; played organ Westminster Abbey and conducted London Academy of Ancient Music. B. London, 1734; son of a music publisher; d. Sept. 14, 1793.

Cooke (Captain Henry) composed coronation music for Charles II, under whose reign he was master of the children of the Chapel Royal and composer; fought in the Royalist army during Civil War, obtaining captain's commission. B. about 1600; d. July 13, 1672.

Cooke (Nathaniel) published a collection of psalm and hymn tunes, partly original; played organ. B 1773, Bosham, Chichester, Eng.; d. April 5, 1827.

Cooke (Robert) composed an Anglican evening service in C, prize glees; played organ Westminster Abbey. B. 1768, London; son of DR. BENJAMIN; drowned himself in the Thames, Aug. 13, 1814.

Cooke (Thomas Simpson) adapted many operas for the London stage, composed glees and dramatic pieces; sang ten.; played violin, flute, oboe, clarinet, bassoon, horn, doublebass, 'cello, and piano; directed music at Drury Lane and Covent Garden, London. B. Dublin, 1782; son of an oboe player; d. Feb. 26, 1848. **Grattan** or Henry Michael Angelo played oboe; bandmaster 2d Reg. British Life Guards. B. 1809; son of THOMAS SIMPSON; d. Sept. 12, 1889.

Coombe (William Francis) composed piano music; played organ. B. 1786, Plymouth, Eng.; son of a singing teacher; d. 1850.

Coombs (James Morris) composed a Te Deum and other church music; organist at Chippenham, Eng. B. Salisbury, 1769; d. Mar. 7, 1820.

Cooper (George) wrote an "Introduction to the Organ," and admirably interpreted Bach on that instrument; played organ Eng. Chapel Royal. B. July 7, 1820; d. Oct. 2, 1876.

Cooper (Richard) first engraved music in Scotland, for Allan Ramsay's collection of Scots songs set by Alexander Stuart, 1725. D. Jan. 20, 1764.

Coperario (John) taught music to the family of James I, of England, and composed "The Masque of Flowers," "Songs of Mourning," and other occasional music; played viol da gamba; Italianized his English name Cooper while living in Italy, prior to 1604; d. 1627.

Coppola (Pier Antonio) composed the operas "Il Figlio bandito"; "Nina pazza per amore," Rome, 1835, Paris, 1839, as "Eva"; "Ines de Castro," 1842, and other dramatic and church music, and conducted at Royal Theatre, Lisbon. B. Castrogiovanni, Sicily, Dec. 11, 1793; d. Nov. 13, 1877.

Copula. *L.* Flowery slurred descant in mediæval music.

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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 Jolicœur," 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″ 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 as master of the children and organist at Salisbury Cathedral. B. Salisbury, April 9, 1773; son of JOSEPH; d. Jan. 28, 1863. **Dr. Charles William** played organ at Christ Church, Oxford. B. July 13, 1814, one of 13 children of ARTHUR THOMAS; d. Dec. 16, 1883, Oxford. **John Davis** played organ Bristol Cathedral. B. 1804; brother of DR. CHARLES WILLIAM; d. 1876.

Corifeo. *It.* CORYPHAEUS.

Corkine (William) published books of "Ayres to sing and play" with lute and viol accompaniments, London, 1610 and 1612.

Cormuse. *Fr.* BAGPIPE.

Cornamusa. *It.* BAGPIPE.

Cornelius (Peter) composed the BARBER OF BAGDAD, the unfavourable reception of which led to Liszt's retirement from Weimar; aided Liszt in the establishment of the New German school, and upheld the Wagnerian art theories by articles in the "Neue Zeitschrift für Musik" and translations of Liszt's French lectures; joined Wagner in Munich and taught harmony and rhetoric in the "Königliche Musik-schule" of which von Bülow was director, composed the opera "Gunlöd" in Wagnerian style and many songs. B. Dec. 24, 1824, Mayence; d. Oct. 26, 1874.

Cornelys (Theresa) managed concerts at Carlisle House, London, directed by Bach and Abel, 1764–73, which were the most notable of that period; first favourite of Senator Malipiero of Venice, then of the Margrave of Baireuth; became directress of theatres in the Austrian Netherlands, went to England to sing opera as "Mme. Pompeati"; finally became impoverished, her career terminating in Fleet Street prison. B. 1723, Venice; daughter of the actor Imer; d. Aug. 19, 1797.

Cornet. Brass valve instrument of the trumpet family with compass ranging from c′ to g‴, having complete chromatic scale, with good vocal quality when well played, but lacking the power and brilliancy of the trumpet, for which it is often substituted. The fundamental tone is an octave below the compass indicated, but is rarely used. Cornets are usually in B flat with an A crook, but a smaller instrument in E flat is used in military and brass bands.

Cornet. Obsolete woodwind instrument, covered with leather, with cup mouthpiece, known as ZINKE, and in Italy as cornetto.

Cornet, Echo. Swell organ stop of small scale which originally consisted of the same ranks of pipes as the MOUNTED CORNET; now applied to any small scale sesquialtera or mixture.

Cornet, Mounted. Solo great organ stop fast becoming obsolete which had several ranks of pipes so that the open, principal, 12th, 15th, and tierce tones were sounded together. Usually the compass was upward from c′. "Cornet voluntaries" consisted of embellished passages on this stop to a soft bass on the choir organ.

Cornette (Victor) composed and wrote methods for orchestral instruments, director and chorusmaster at various Paris theatres; deputy organist at St. Sulpice and the Invalides, Paris. B. 1795, Amiens; d. Paris.

Cornetto. *It.* CORNET.

Corno. *It.* HORN.

Corno Alto. *It.* Horn of high pitch.

Corno Basso. *It.* Deep toned horn.

Corno di Bassetto. *It.* BASSET HORN; organ stop of clarinet quality.

Corno di Caccia. *It.* Hunting or FRENCH HORN.

Corno Flute. 8 ft. organ stop of soft tone.

Corno Inglese. *It.* COR ANGLAIS.

Cornopean. Obsolete name of valved cornets.

Cornu. *L.* Roman horns.

Cornyshe or **Cornish (William)** sang in Chapel Royal during reign of Henry VII; master of the children; accompanied Henry VIII to Field of the Cloth of Gold. D. 1524. **William, Jr.**, composed part songs and sacred music. Son of WILLIAM.

Cor Omnitonique. *Fr.* Horn capable of producing chromatic scale.

Coro. *It.* CHORUS.

Corona. *It.* Fermata or pause.

Coronach or **Coranach.** Funeral song chanted by the seannachie or bard on the death of a chief or other great man in the Gaelic parts of Scotland. In modern times the coronach has given way to the cumhadh which, instead of being chanted, is played on the bagpipe.

Corps de Voix. *Fr.* Quality or fulness of the voice.

Corrente. *It.* COURANTE.

Corrépétiteur. *Fr.* Chorus instructor.

Corri (Domenico) composed "Alessandro nell' Indie," London 1774; "The Travellers," Jan. 22, 1806, songs; wrote "The Art of Fingering" and a "Musical Dictionary," 1798; conducted, taught, and published music in Edinburgh, the business being carried on by his son JOHN as Corri & Co.; settled in London in partnership with Dussek, who married his daughter. B. Oct. 4, 1746, Rome; d. London, May 22, 1825. **Natale** managed the Scotch end of the publishing house of Corri & Co. B. 1765; brother of DOMENICO; d. 1822. **John** carried on his father's business in Edinburgh, failing in business 1801. Son of DOMENICO. **Philip Anthony** helped found the London Philharmonic but later settled in America. Brother of JOHN. **Haydn,** a third brother, taught music in Dublin and became organist at the Pro-Cathedral. B. 1785; d. Feb. 12, 1860. The London house of Corri, Dussek & Co. failed in 1801, and Dussek fled to escape his creditors. Domenico continued in business alone until succeeded by his son **Montague,** who was b. Edinburgh, 1784; d. London, 1849. After several changes in name Montague retired, and the only member of the family remaining in business was Natale, who established himself in London, but d. 1822, leaving no successor.

Corri-Paltoni (Mme. Frances) sang mez. sop. in opera. B. Edinburgh, 1801; daughter of Natale Corri.

Corsi (Jacopo) played harpsichord at the performances of "Dafne" and "Euridice," Peri's operas, which were given at his home in Florence, 1597, and are considered the earliest Italian operas. B. about 1560 of noble family; d. about 1604.

Corteccia (Francesco di Bernardo) composed madrigals, church music; chapelmaster to Cosimo I, and organist and canon of S. Lorenzo, Florence. B. Arezzo; d. Florence, June 7, 1571.

Cortellini (Camillo) composed church music and madrigals; played violin so well as to be called "Il Violino"; in service of municipality of Bologna, 1583.

Coryphaeus. *L.* Chorus or dance leader; titular officer of music at Oxford University on Dr. Heather's foundation.

Coryphée. *Fr.* Ballet dancer who leads a group.

Cosi Fan Tutte. W. A. Mozart's two-act opera buffa to book by Da Ponte was first performed in Vienna, Jan. 26, 1790. The music has been greatly admired, and as the libretto was not, many attempts have been made to provide new books, and in several languages. Rosaura and Isabella, two Andalusian ladies, are betrothed to Don Fernando and Don Alvar. The lovers sing their praises to the disgust of Don Onofrio, an old bachelor, who declares that they are no better than other women, and proposes a test of their constancy, to which the young men agree. They pretend to have gone to Havana with their regiments, but return in disguise to make love to each other's fiancée. Dolores, maid to the ladies, has been made a party to the scheme. To their delight, both young men are rejected, but Onofrio then suggests a further temptation. By his direction the young men pretend to take poison in their despair at not overcoming the scruples of the young ladies. Rosaura and Isabella, much moved by this evidence of passion, call Dolores to go for a physician, and by her advice take the young men in their arms, pending his arrival. Dolores comes back disguised as a physician, and pretends to administer antidotes. To calm the

anxiety of her young ladies, Dolores now tells them of the plot, which they resolve to turn to the disadvantage of their lovers. They consent to marriage, and Dolores, this time disguised as a notary, performs the ceremony. The bridegrooms depart, only to return and upbraid the young women for their heartless conduct, but after teasing them sufficiently, the ladies confess the trick, Don Fernando and Don Alvar humbly beg forgiveness, and Don Onofrio confesses he was wrong.

Cossmann (Bernhard) played 'cello in solo and quartet with distinction; taught in Frankfort Hoch Conservatorium. B. May 17, 1822, Dessau; add. Frankfort.

Costa (Andrea) wrote "Analytical Considerations on the Art of Singing," London, 1838; taught Mme. Borgondio and Mme. Albertazzi. B. Brescia, settled in London, 1825.

Costa (Sir Michael Andrew Agnus) composed the oratorios "Eli," Birmingham Festival, 1855; "Naaman," Birmingham Festival, 1864; the ballets "Sir Huon" for Taglioni, 1833, "Alma" for Cerito, 1842; the operas "Don Carlos," London, 1844; and "Malek Adhel"; conducted admirably the London Philharmonic orchestra, Sacred Harmonic Society, Italian opera at Covent Garden; the Birmingham, Bradford, Leeds, and Handel Festivals; became in 1871 "director of the music, composer and conductor" of Her Majesty's Opera; received decorations from many countries, and knighthood (1869) from Queen Victoria. Son of the Cavaliere Pasquale Costa, of an ancient Spanish family, and himself a gifted amateur; young Costa gained a free scholarship in the Royal College of Music, Naples; at 15 composed a cantata, "L'Immagine," which was performed in the college theatre; and at 18 the opera "Il Delitto punito." A grand mass for four voices, an oratorio, three symphonies, and other operas also date from this period. In 1829 he composed "Malvina" for the San Carlo opera house, then directed by Barbaja, and the following year he was sent to Birmingham by his master, Zingarelli, to conduct a cantata, but, through error, was compelled to sing the tenor part instead. Maestro al piano at the King's Theatre in 1829, he composed the grand ballet "Kenilworth," and in 1832 became conductor at the Italian opera. "Malek Adhel," performed at the Italian opera, Paris, 1837, was presented with greater success in London, but Costa's arduous duties as conductor doubtless compelled him to give less time to composition than he would have preferred. B. Feb. 4, 1808, Naples; d. April 29, 1884, London.

Costantini (Fabio) composed church music and songs; chapelmaster at Orvieto Cathedral. B. Rome about 1570. **Alessandro** composed; played organ at St. Peter's, Rome, in succession to Frescobaldi, 1643; brother of FABIO.

Costanzi (Juan) composed the opera "Carlo Magno," Rome, 1729; the oratorio "S. Pietro Alessandrino"; 16 part motets for four choirs; a "Miserere"; chapelmaster at St. Peter's, Rome, 1754; called "Gioannino di Roma." B. Rome; d. Rome, Mar. 5, 1778.

Coste (Gaspard) composed "Trentecinq livres des chansons à quatre parties," Paris, 1539–49; "Ghirlanda di Fioretti Musicale," Rome, 1589; chorister, 1530, Avignon Cathedral.

Costeley (William) composed "Chansons à 4 et 5 parties," Paris, 1567, a founder and first president of a St. Cecilia society which gave contests, Orlando di Lasso winning first prize in 1575; played organ at courts of Henri II and Charles IX, of France. B. Scotland, 1531; d. Evreux, Feb. 1, 1606.

Cosyn (Benjamin) collected virginal music; played organ Dulwich College and Charterhouse, 1622–44.

Cotillon. *Fr.* "Under petticoat." Name given in the reign of Louis XIV to a variation of COUNTRY DANCE originally for one man and woman, then for four couples and now for any number of dancers, with a constant variety of figures, which are danced to waltz, polka, mazourka, and galop

tunes; led by one, two, or more couples, depending upon the number of dancers.

Cotta (Johannes) composed the popular quartet setting for four male voices of Arndt's patriotic song "Was ist des Deutschen Vaterland." B. Ruhla, Thuringia, May 24, 1794; d. Mar. 18, 1868, Willerstedt.

Cottage Piano. Small upright piano.

Cotton or **Cottonius (John)** wrote a treatise on music, 12th century, valuable for its portrayal of musical systems of that period.

Cotumacci or **Contumacci (Carlo)** composed a Requiem, "Partimenti" and for harpsichord; played organ at S. Onofrio, Naples; pupil of Scarlatti. B. 1698, Naples; d. 1775.

Couac. *Fr.* "Quack." Goosenote or disagreeable noise to which instruments of the clarinet and oboe type are subject if not correctly blown.

Couched Harp. Obsolete name for SPINET.

Coulé. *Fr.* Glide; slurred notes; harpsichord ornament.

Counterpoint is the art of combining with a melody one or more melodious parts, as contrasted with harmony, which accompanies a melody with chords. It is so called because the notes or points are written counter to each other or "nota contra notam." The chief melody or theme or subject or CANTUS FIRMUS, the latter of the nearly synonymous terms being best, may pass from one part to another without losing its predominant character, from which it may readily be seen that the composer's aim is to give a singing quality to each part. The art may have originated from the difficulty presented in chanting church music in unison by singers with voices of varying range. The cantus firmi to which the Latin liturgy was so chanted in the earlier stages of Christianity were found to have a more agreeable effect when the low voices, instead of taking the melody an octave below, used intervals of a fifth or third, improvising a part which was neither harmonic nor contrapuntal, strictly speaking, but partook the nature of harmony and counterpoint, giving rise to both. The development of counterpoint was marked by the growth of strict rules forming a kind of grammar, but with many exceptions, since music continued to be a living and growing language. Music constructed according to these rules was called "polyphonic" (many voiced) as distinguished from "homophonic" or one voiced. It has become the fashion to sneer at the laws laid down by the older contrapuntists as we do at the pedanticism of the Meistersingers, yet they were, for the most part, based on simple common sense. Counterpoint is either simple or double, and of simple counterpoint there are five varieties: 1. Note against note. 2. Two notes against one in the cantus firmus. 3. Four notes to one in the cantus firmus. 4. When the added part is in syncopation. 5. When there is free or florid accompaniment to each note of the cantus firmus. Some of the rules governing the first variety: "No discords are allowed." It may be observed that toleration of discord unless instantly followed by resolution is purely a matter of education, which such masters as Palestrina were born too early to have enjoyed. "More than three consecutive thirds or sixths are forbidden." Otherwise harmony would result instead of two individual melodies. "Consecutive fifths and octaves are forbidden." Consecutive fifths are not merely ugly but would throw the two parts into different keys, and consecutive octaves would merge two parts into one. "The fourth is to be considered a discord." It is, when combined with a third or fifth. To object to the rules of counterpoint would seem no more rational than to object to regular conjugation of verbs because there are irregular verbs. From the examples already shown it may be inferred that there are reasons for forbidding all dissonances other than passing notes, chromatics, and chords of more than three tones. Besides simple counterpoint, there is double counterpoint in which the parts must be interchangeable or invertible; usually at the

octave, tenth, or twelfth. Rarer forms are triple or quadruple counterpoint, where there are three or four interchangeable parts; and still rarer, quintuple counterpoint, with five interchangeable parts. With Palestrina and his followers counterpoint reached its highest development in ecclesiastical music, and since further progress seemed impossible, musicians turned their attention to harmony, the evolution of which had been checked by the over stimulation of the sister growth. Up to the close of the 16th century the rules of counterpoint were the sole guidance of composers, but in 1605 MONTEVERDE, destined to become the most popular composer of his day, published a volume of madrigals at variance with the polyphonic method, and suggesting the harmonic style of treatment. It remained to a few musicians such as Porpora to carry on the traditions of the contrapuntists, whose principles had been elucidated in FUX'S "Gradus ad Parnassum" (Vienna, 1725), and through Haydn, pupil of Porpora, and Albrechtsberger, they were thoroughly grounded in Beethoven, however little he may have regarded them. A second culminating point in the history of contrapuntal music was reached in the works of Johann Sebastian Bach, who applied to instrumental music a complete knowledge of counterpoint as well as of harmony, and whose fugues are a most perfect illustration of the principles of counterpoint. Cherubini and Brahms were perhaps the most skillful contrapuntists of modern times, but counterpoint and harmony go hand in hand in the works of the latest composers, and in what is called free counterpoint is an intimate blend of both. See works of Fux (Eng. trans.); E. F. Richter, Macfarren; "Counterpoint Strict and Free," Prout, London; and "Cours de Countrepoint et de la Fugue," Cherubini, Eng. trans., Novello & Co., London.

Counter Subject. Answer or second theme in a fugue.

Counter Tenor Clef. C clef on third line of stave for the viola and alto or counter tenor.

Counter Tenor Voice. ALTO.

Country Dance. Dance once popular in rural England, whence it spread to France and Italy as CONTRE-DANSE and CONTRADDANZA, consisted of four or eight measure phrases which might be in either triple or duple time. It still survives as the "Sir Roger de Coverly" or "Virginia Reel."

Coupart (Antoine Marie) founded and edited the "Almanach des Spectacles," Paris, 1822–36; edited collections of songs. B. 1780, Paris; d. 1854.

Coup d'Archet. *Fr.* Bow stroke.

Couperin (Charles) founded a family of distinguished French musicians; m. Marie Andry, of Chaume, in La Brie. **Louis** played organ at St. Gervais, Paris; composed three harpsichord suites; played violin in royal band. B. 1630; eldest son of CHARLES; d. 1665. **François** played organ at St. Gervais; pupil of Chambonnières. B. 1631; second son of CHARLES; d. 1698. **Charles** played organ at St. Gervais; m. Marie Guerin, 1662; father of François "Le Grand"; b. 1638; third son of CHARLES; d. 1669. **François,** called "LE GRAND" is the subject of a separate article. His daughter, **Marguerite Antoinette,** assisted him during the last three years of his life, and became organist to the king on his decease. B. Sept. 19, 1705. **Nicholas** played organ at St. Gervais. B. 1680; son of the earlier FRANÇOIS; d. 1748. **Armand Louis** played organ at St. Gervais and Notre Dame; composed for harpsichord and violin. B. 1725; son of NICHOLAS; d. 1789. **Pierre Louis** acted as the deputy of his father ARMAND LOUIS, d. 1789, and was succeeded at St. Gervais by his brother **François.**

Couperin (François) composed harpsichord suites and wrote a "Méthode" which influenced the style of Johann Sebastian Bach both as performer and composer; played organ at St. Gervais, like many others of his family; organist to the king and to his private chapel at Versailles, and sufficiently great as a musician to

deserve his title of "Le Grand Couperin." Brahms edited his suites for harpsichord which have been reprinted by Augener & Co. B. Nov. 10, 1668, Paris; d. 1733.

Couper le Sujet. *Fr.* To shorten a subject or theme.

Coupler. Organ mechanism connecting the pedals with manuals or different manuals.

Couplet. Two notes occupying the time of three; stanza; two line verse.

Courante. *Fr.* "Running." French dance in fast 3–2 time, usually with many dotted notes, and in two parts, which are repeated, the last measure of each being in 6–4 time. The Italian form called corrente is in 3–8 or 3–4 time, played fast and usually containing many running passages. A third variety of courante attempted to combine features of the two already described.

Couronne. *Fr.* The pause character.

Courtant. Obsolete variety of bassoon.

Courteville (Raphael) sang in Eng. Chapel Royal. D. London, Dec. 28, 1675. **Ralph** composed sonatas for two flutes, hymns, songs and dramatic music; sang in Eng. Chapel Royal and played organ at St. James, Westminster. Son of RAPHAEL; d. about 1735. **Raphael** wrote political pamphlets; played organ. Probably son of the second RAPHAEL above mentioned. D. 1772.

Courtois (Jean) composed church music and songs; chapelmaster to Archbishop of Cambray; 16th century.

Coussemaker, de (Charles Edmond Henri) edited works of Adam de la Hale, Paris, 1872; wrote "Memoire sur Hucbald" and many important works on mediæval music and instruments; Chevalier of the Legion of Honor and of the Order of Leopold, member of the Institute; judicial officer by profession but an amateur of great skill. B. April 19, 1805, Bailleul, Nord; d. Jan. 7, 1876.

Cousser or **Küsser (Johann Sigismund)** composed the operas "Erindo," 1693; "Pyramus and Thisbe," 1694; "Scipio Africanus," 1694; "Jason," 1697, overtures and songs; chapelmaster at Stuttgart, 1700–4; Master of Music at Anglican Cathedral, Dublin, 1710. B. Presburg, about 1657; d. Dublin, 1727.

Covent Garden Theatre has been the principal home of opera in England for many years. The original building was opened under Rich's management, Dec. 7, 1732, but the present structure only dates from 1858, five others having been destroyed by fires. Fifty musical productions were made during the administration of Sir Henry Bishop, 1810–24, and von Weber's "Oberon," written for the house, was produced there 1826. Occasional musical productions followed, but in 1846 it was remodelled for opera exclusively. For a time Costa directed and Mario and Grisi were members of the company, as well as Alboni, Tamburini, Persiani, and Ronconi. In 1861 Patti made her first European appearance there. Tamberlik, Lucca, Graziani, and Albani came next, and for a time there were performances of English opera, notably those of Balfe. Then came a period of depression, with a revival of interest which continued throughout the administration of Sir Augustus Harris, dating from 1888 to his death in 1896, since which time the opera has been managed by the Opera Syndicate as lessees of the house.

Covered Consecutives. Hidden consecutives.

Covered Strings for the piano, viols, or guitar, are made by spinning fine wire over silk, wire or gut strings, the effect being to make the string so covered vibrate more slowly.

Coward (Dr. Henry) trained the Sheffield Festival and other choruses; composed cantatas, anthems, and songs. B. Nov. 26, 1849, Liverpool; add. Sheffield, Eng.

Coward (James) composed church music and glees; played organs in London churches and to Grand Lodge of Freemasons and the Sacred Harmonic Society. B. Jan. 25, 1824, London; d. Jan. 22, 1880.

Cowen (Frederic Hymen) com-

posed a waltz at six, an operetta at 12, and in after life became one of the most distinguished of English composers and conductors. Pupil of Goss and Benedict, his first public appearance was at a piano recital in London, 1863. Two years later he won the Mendelssohn scholarship, but relinquished it, and his parents themselves took him to Leipsic, where he became a pupil of Plaidy, Moscheles, Reinecke, Richter, and Hauptmann at the Conservatory. After occasional concert performances he studied conducting with Kiel at the Berlin Stern Conservatory, and in 1869 produced his C minor symphony and a piano concerto in A at St. James's Hall, London. Costa, whose assistant he had become, got him the commission for "The Corsair," which was given at the Birmingham Festival of 1876, and the same year the Carl Rosa company produced his opera "Pauline." His recognition as one of the foremost of English composers followed the performance of his "Scandinavian Symphony," London, 1880. Thereafter he conducted the Philharmonic concerts, at the Melbourne Centennial, receiving $25,000 for a six months' engagement, and on returning to England conducted the Hallé orchestra at Manchester, the Liverpool Philharmonic concerts, the Bradford Festival, the Scottish orchestra and the Cardiff Festival, 1902, and the Handel Festival, 1903. Other compositions to be noted are: four symphonies, concert overtures and suites, chamber music, the operas "Signa," Milan, 1893; "Harold," Covent Garden, 1895, several operettas, the oratorios "The Deluge," "St. Ursula," "Ruth," "Song of Thanksgiving," "The Transfiguration," 1895; the cantatas "Rose Maiden," 1870, "Corsair," "Sleeping Beauty," "St. John's Eve," "The Water Lily," "All hail the glorious reign," jubilee ode, 1897; "Ode to the Passions," "Coronation Ode," 1902, songs, anthems, etc. B. Jan. 29, 1852, Kingston, Jamaica; add. London.

Cownterynge yn Songe. Old Eng. for descant or singing a tune's accompaniment.

Cox and Box. Sir Arthur Sullivan's music to the farce by F. C. Burnand was first performed in public May 11, 1867, at the Adelphi Theatre, London.

Cracovienne. Polacca or KRAKOVIAK.

Cramer (Jacob) played violin and founded a well known family of musicians. B. 1705, Sachau, Silesia; d. 1770, Mannheim. **Johann** played drum in Mannheim court band. B. 1743; son of JACOB. **Wilhelm** composed and played violin, ranking with the best performers of his day; immigrated to London, headed the king's band and led at the Opera, the Pantheon, the Ancient Concerts, and the Professional Concerts, and at the Handel Festivals. B. Mannheim about 1744; son of JACOB; d. London, Oct. 5, 1799. **Franz** became master of the king's music, 1834. B. 1772; son of WILHELM; d. Aug. 1, 1848. **Johann Baptist** composed 84 studies, which formed the fifth part of his "Grosse praktische Pianoforte-Schule," and which have been more serviceable to pianists than any work other than Clementi's "Gradus ad Parnassum"; and 100 studies published as "Schule der Gelaüfigkeit," and 105 sonatas; ranked with the greatest teachers and performers of his age; established the firm of CRAMER & CO.; pupil of Benser, Schroeter, and MUZIO CLEMENTI. B. Feb. 24, 1771, Mannheim; son of WILHELM; d. April 16, 1858, London. **Carl** taught music and played piano in London. B. 1780, London; younger brother of JOHANN BAPTIST.

Cramer & Co. publish music in London. The house was founded in 1824 by JOHANN BAPTIST CRAMER with Robert Addison and T. Frederick Beale. In 1861, Beale, the sole surviving partner, took in George Wood as a member of the firm. On Mr. Wood's death in 1893 his two nephews succeeded to the business, which was transferred to a stock company in 1902.

Crang & Hancock built organs in England, 18th century.

Cranz (A. H.) founded music pub-

lishing house in Hamburg, 1813. B. 1789; d. 1870, when his son **Alwin** succeeded to the business. B. 1834.

Creation. Joseph Haydn's first oratorio was composed between 1796 and 1798, and was first performed in private, April 2, 1798 at the Schwartzenberg Palace, Vienna. The book was originally prepared for Handel by Lidley or Liddell from text in Genesis and in "Paradise Lost," and was translated and adapted by Baron van Swieten as "Die Schöpfung." Salomon is said to have suggested the subject to the composer. The first publication, with German and English words, took place in Vienna, 1800, and the work has been sung in all parts of the world.

Credo. The first word of the Nicene Creed in the Latin ritual; an integral part of the MASS, upon which the world's greatest composers have lavished their best music.

Creed. In the early Anglican Church the Nicene Creed was chanted in the ancient manner, and Marbeck's setting strictly follows the Roman original. That of Tallis is likewise of Gregorian origin. The Apostles' Creed is either said or intoned. The Athanasian Creed, which is the "Quicunque Vult" of the Latin ritual, where it is chanted as a Psalm, is usually chanted in the Anglican Church to what is known as "The Canterbury Tune," and is a corruption of the Eighth Gregorian.

Crembalum. Jew's Harp.

Cremona. Viols made by the celebrated makers who lived in Cremona, Lombardy, such as the AMATIS, STRADIVARII, GUARNERII, BERGONZI, GUADAGNINI, MONTAGNANA, RUGGIERI, STORIONE, and TESTORE. The name as applied to an 8 ft. reed organ stop is a corruption of Krummhorn.

Cremorne. *Fr.* KRUMMHORN.

Crepitaculum or **Crepundia.** *L.* Obsolete frictional castanets.

Crequillon or **Crecquillon (Thomas)** composed church music and songs; Netherlander attached to court of Emperor Charles V at Madrid, 16th century.

Crescendo. *It.* Directs that the volume of tone be increased or made louder.

Crescendo Pedal. The organ's swell pedal.

Crescendo Zug. *Ger.* Swell box of an organ.

Crescentini (Girolamo) was the last of great sopranists, and sang the air "Ombra adorata," which he had composed and interpolated in Zingarelli's "Romeo e Giulietta" with so much feeling as to move Napoleon and his court to tears. After his debut in Rome, 1783, Crescentini sang in opera in London, Vienna, Lisbon, and throughout Italy. In 1805 he became singing master to the Imperial family at Vienna, where Napoleon heard him, engaged him at a handsome salary, took him back to Paris, and decorated him with the Iron Cross. The climate injured his throat, and in 1812 he obtained a reluctant permission to return to Italy. After a four years' sojourn in Rome he taught at the Royal College of Music in Naples, wrote a treatise on singing, which was published in French and Italian, and composed. B. Feb. 2, 1766, Urbania, near Urbino; d. Naples, April 24, 1846.

Creser (Dr. William) composed "Eudora," cantata, Leeds, 1882; "The Sacrifice of Freia," Leeds Festival, 1889; "The Golden Legend," "Naxine," an operetta; "Old English Suite" for orchestra, chamber music; played organ and conducted; organist and composer, Eng. Chapel Royal, 1891–1902. B. Sept. 9, 1844, York; m. Amelia Clarke, mez. sop.; add. London.

Creticus. *L.* Metrical foot consisting of one short between two long syllables.

Creyghton (Rev. Robert, D.D.) composed services in E flat, B flat, and C, and the anthem "I Will Arise"; taught Greek at Cambridge; precentor at Wells Cathedral. B. 1639; d. Feb. 17, 1733.

Cricket on the Hearth. Carl Goldmark's opera to book by M. Willner, founded on Dickens's tale, was produced at Berlin, June 27, 1896,

as "Das Heimchen am Herd," but the English version of 1900 carries the title as above. The story need not be repeated, since it is doubtless familiar to every reader, and is followed with reasonable fidelity by the librettist. The scene is laid, of course, in an English village. The best musical numbers are Dot's dancing song in the second act, the quintet with which it concludes, and the prelude to the third act, in which Goldmark introduces the song "Weisst Du, wie viel Sternlein stehen." The work is characterized by great beauty of melody and a total absence of sensationalism.

Crispino. Luigi Ricci's three-act opera buffa to text by Piave was first performed 1850, Venice. Crispino the cobbler is unhappy because of his poverty, although blessed with a beautiful wife, Annetta, who adds to the family purse by singing ballads, and is admired by a wealthy count. Resolved to throw himself into a well, Crispino meets a fairy who persuades him to turn physician, declaring he will always be successful in his operations unless she is present. Great prosperity follows, which turns Crispino's head, and he forgets old friends and becomes cruel to Annetta. One day when he is about to strike his wife the fairy appears and takes him to a cave where many lamps are burning, each representing a human life. Finding the oil low in his own lamp, he suggests that some be poured in from Annetta's, whereupon the fairy reveals herself as Death, and tells him to make a last request before dying. Crispino asks for another opportunity to see his wife and children, and the scene shifts again to his little home. Fortunately he has only had the nightmare, but he is filled with joy on awakening, and is content with his lot. Federico Ricci collaborated with his brother in this work.

Cristofori (Bartolommeo di Francesco) invented the piano, which he called "gravicembalo col piano e forte." A perfect specimen of his work was presented to the Metropolitan Museum, New York, by Mrs. J. Crosby Brown. It is a bichord instrument with a compass of four octaves, with hammer action complete, and bears the inscription: "Bartholomaeus de Christoforis Patavinus Inventor faciebat Florentiæ MDCCXX." Born in Padua, Cristofori became in early manhood the best harpsichord maker in that city, and as such was called to Florence by Prince Ferdinand, son of Cosmo III. The precise date of his invention of the piano is not known, but the instrument is described in vol. v of Maffei's "Giornale dei Letterati d'Italia," and he must have seen it during his visit to Florence in 1709. A later specimen of the Cristofori grand piano owned by the Kraus family is shown at the Museum in Florence, and a beautiful specimen of his harpsichords, one having three manuals, was presented by Frederick Stearns of Detroit to the University of Michigan. It is dated 1702. B. about 1655; d. Jan. 27, 1731.

Crivelli (Gaetano) composed songs, taught, sang ten. in opera. B. 1774, Bergamo; d. Brescia, July 10, 1836. **Domenico** wrote "The Art of Singing," taught in Naples and London, composed the opera buffa "La Fiera di Salerno." B. June 7, 1793, Brescia; son of GAETANO; d. Feb. 11, 1857, London.

Croce (Giovanni) composed church music, songs, and motets, some of which were republished in England; pupil of Zarlino; priest and chapelmaster at St. Mark's, Venice. B. about 1557, Chioggia; d. May 15, 1609.

Croche. *Fr.* Quaver.

Crociato in Egitto. Giacomo Meyerbeer's two-act opera to book by Rossi was produced in 1824 at La Fenice, Venice.

Croft (Dr. William) composed a chant in B minor, occasional anthems and other music for the Anglican service; played at Westminster Abbey and was master of the children, Eng. Chapel Royal, of whom he had been one in boyhood. B. 1678, Warwickshire, Eng.; d. Aug. 14, 1727, Bath.

Croma. *It.* Quaver.

Cromatico. *It.* Chromatic.

Cromatisch. *Ger.* CHROMATIC.

Crooks. Tubes inserted between the

body of brass instruments and the mouth-piece, thus extending or lowering the pitch and altering the scale.

Crosdill (John) played 'cello admirably; chamber musician to Queen Charlotte, 1782, and teacher of George IV; m. woman of wealth and retired. B. about 1751, London; d. 1825.

Cross (Thomas) engraved music in London, 1683–1732.

Crosse (John) wrote a sketch of English music festivals in connection with his "Account of the Grand Musical Festival held in 1823 in the Cathedral Church of York." B. July 7, 1786, Hull; d. Oct. 20, 1833, York.

Crossley (Ada) sang con. in English concerts and festivals, London debut, May 18, 1895, Queen's Hall. B. Tarraville, Gippsland, Australia, Mar. 3, 1874. Add. London.

Crotalum. *L.* Rattle formed of a slab of wood to which another is hinged. Anciently used in the worship of Cybele to mark the dance rhythm; a variety has survived in the "slap-stick" of the low comedian.

Crotch (Dr. William) composed the oratorios "Captivity of Judah," "Palestine," ten anthems, ode on the accession of George IV; edited and lectured on music; wrote on theory; played on an organ built by his father at two, and at London concerts at four; organist and professor at Oxford, 1797. B. July 5, 1775, Norwich; d. Dec. 29, 1847.

Crotchet. Quarter note.

Crouch (Mrs. Anna Maria) sang sop. in opera and concert, debut in Arne's "Artaserse" 1780, Drury Lane, London; retired 1801. B. April 20, 1763, London; daughter of P. Philips; m. Lieut. Crouch, R. N.; d. Oct. 2, 1805, Brighton.

Crouch (Frederick Nicholls) composed "Kathleen Mavourneen" and the operas "Sir Roger de Coverly" and "The Fifth of November"; played 'cello at Astor Place Opera House, New York, 1849; taught and conducted in Boston, Portland, Me., Philadelphia (1856), Washington, Richmond, Baltimore; 'cello pupil of his father, grandfather, and of Royal Academy of Music. B. July 31, 1808, London; d. Aug. 18, 1896, Portland, Me.

Crowd. CRWTH.

Crüger (Johann) composed "Jesu meine Freude," "Nun danket alle Gott," "Jesu meine Zuversicht," and other famous chorales; cantor at Nicolaiikirche, Berlin, 1622–62. B. April 9, 1598, Gross-Breese, Prussia; d. Feb. 23, 1662, Berlin.

Cruvelli (Jeanne Sophie Charlotte) sang sop. in opera; debut, Venice, 1847; retired 1856; m. Comte Vigier, real name Crüwell. B. Mar. 12, 1826, Westphalia. **Friederike Marie** sang con. in opera; died of grief on losing her voice. B. Aug. 29, 1824; sister of J. S. C.; d. July 26, 1868.

Crwth or **Crowd.** Obsolete lyre shaped instrument with six strings, four played with the bow and two plucked. Bow instruments probably originated in India, but the crwth, which was highly popular in Wales, appears to have been the first of the viol family in Europe.

Csardas. Hungarian dance in 2–4 or 4–4 time, generally opening with a slow movement called Lassu, followed by the Fris or Friska, which is the dance proper. The Csardas is oriental in character, like most Magyar music.

C Schlüssel. *Ger.* C clef.

Cudmore (Richard) composed the oratorio "Martyr of Antioch" and violin and piano concertos; led Gentlemen's Concerts in Manchester. B. 1787, Chichester, Eng.; d. Manchester, Dec. 29, 1840.

Cue. Catch words or notes employed to indicate the entrance of a voice or instrument.

Cui (Cesar Antonovich) composed operas, songs, chamber music, and for orchestra, ranking with the best of modern Russian musicians, although by profession a military engineer, recognized authority on fortifications, and a Lieutenant General of the army. Pupil of Moniuszko in boyhood, Cui's early enthusiasm for music was revived by Balakirev, 1857, and in the following year he married Mlle. Bamberg (pupil of Dargomijsky), in whose honor his first pub-

lished composition, a scherzo for two pianos, was written. "The Mandarin's Son," operetta, was composed the following year, as well as the opera "The Captive in the Caucasus," other operas being "William Ratcliff," "Angelo," "Le Filibustier," "A Feast in Time of Plague," 1900, "Mam'zelle Fifi," and "The Saracen," which proved the most successful of all. His compositions for orchestra include four suites, two scherzos, a tarantella, and a marche solonnelle. Cui's contributions to French and Belgian publications were first to awaken an outside interest in the "New Russian" school, and he also wrote criticism for the leading Russian newspapers. B. Jan. 18, 1835, Vilna; add. St. Petersburg.

Cullen (John) published music in London, 1705–10.

Cumberlands. London change-ringing society, originally called the Society of London Scholars, but renamed Cumberland Youths or Royal Cumberlands in honor of the Duke of Cumberland.

Cummings (William Hayman) composed the cantata "The Fairy Ring," a Morning Service and an Anthem and many songs; founded the Purcell Society and wrote a biography of that composer, a biographical dictionary of musicians, and a "Primer of the Rudiments of Music"; sang ten. at American and English festivals; taught vocal in Royal Academy of Music, London; played organ Waltham Abbey. B. Aug. 22, 1831, Devonshire, Eng.; add. London.

Cum Sancto. *L.* Part of the Gloria in the MASS.

Cupo. *It.* Darkly, mysteriously.

Curioni sang sop. King's Theatre, London, 1754. **Alberico** sang ten., London debut, 1821 to 1834. B. about 1790; probably son of the soprano CURIONI.

Curioso Indiscreto. Anfossi's opera was produced 1778, Milan, and 1783, Vienna, with two interpolated songs composed by Mozart.

Currende. *Ger.* Juvenile carol singers.

Curschmann (Karl) composed "In every opening flower," and in all 83 songs for solo voice and nine part songs and the opera "Abdul und Erinnieh." B. June 21, 1804, Berlin; d. Langfuhr, near Dantzig, Aug. 24, 1841.

Curtal. Obsolete instrument of the bassoon family.

Curwen (John) founded the TONIC SOL–FA system and college (1869), and devoted his life to writing text books and propaganda; in early life a Nonconformist minister. B. Heckmondwike, Yorkshire, Eng., Nov. 14, 1816; d. May 26, 1880, Manchester. **John Spencer** wrote "Memorials of John Curwen," his father, and continued his work on behalf of the Tonic Sol-fa as principal of the college, and as editor. B. Sept. 13, 1847; add. Manchester.

Curzon, de (Emmanuel Henri Parent) wrote historical and critical works on music; music critic the "Gazette de France," 1889. B. Havre, July 6, 1861; add. Paris.

Cusanino (Giovanni). Professional name of the sopranist CARESTINI.

Cushion Dance. Old English kissing dance in 3–4 time. The dancer placed a cushion before another of the opposite sex, upon which both dancers knelt and kissed.

Cusins (Sir William George) composed "Royal Wedding Serenata," 1863; the overtures "Les Travailleurs de la Mer," and "Love's Labor Lost"; piano concerto in A minor; the oratorio "Gideon"; conducted; taught Royal Academy of Music, London; master of music to the Queen, 1870; knighted, 1892. B. Oct. 14, 1833, London; d. Aug. 31, 1893.

Custos. *L.* A direct.

Cutell (Richard) wrote on counterpoint, England, 15th century.

Cutler (William Henry) composed a service, anthems, and songs; sang and played organ. B. 1792, London; retired July 5, 1824.

Cuzzoni (Francesca) sang mez. sop.; debut at Venice with Faustina, 1719; became that singer's great rival in London, and retired to .Vienna, 1728, because Faustina was allowed one guinea per annum beyond her salary; spent some time in Dutch

debtors' prison, and supported herself in old age by making buttons. B. Parma or Modena about 1700; m. Sandoni, a harpsichordist, London, 1722; d. 1770, Bologna.

Cycle. Set of songs with related subjects.

Cyclische Formen. *Ger.* Rondo form.

Cymbals. Percussion instrument consisting of two circular bronze plates with straps through the centres, by which they may be held in either hand and clashed, or rather rubbed together. In small orchestras one plate is commonly fastened to the bass drum to permit the drummer to play it with one hand while wielding the drumstick with the other. The instrument is of oriental origin and was in use in Assyria and Egypt. Two varieties are referred to in the Bible. Small cymbals tuned a fifth apart were employed by Berlioz.

Cypher System. Variety of NOTATION.

Czaar und Zimmermann. Albert Lortzing's most popular opera was composed to his own libretto based upon an old comedy, and first performed at Leipsic, Dec. 22, 1837. Peter the Great, while learning the ship builders' craft at Saardam, is eagerly sought by the ambassadors of England and France, but has concealed his identity under the name Peter Michaelow. A Russian renegade, Peter Ivanow, is employed in the same shipyard, and the comedy scenes are based upon mistaken identity. Both Peters have been making love to Mary, niece of the Burgomaster Van Vett, but in the end the Czar sails away leaving his rival a pardon and a sum of money and the prospect of a bride. Although the opera was performed in nearly all music centres, Lortzing is said to have received only between 30 and 50 thalers for it, of which he paid 25 to have it copied. Donizetti, T. S. Cooke, and L. A. Jullien composed operas on the same episode of the great Czar's life.

Czakan. Obsolete Bohemian flute or flageolet, usually in A.

Czardasch. CSARDAS.

Czernohorsky (Bohuslav) played organ in churches, Minorite monk; taught Gluck and Tartini. B. Niemburg, Bohemia, 1690; d. 1740.

Czerny (Karl) was the favourite pupil of Beethoven and teacher of Liszt; composed a "Complete Theoretical and Practical Pianoforte School," and in all nearly 1000 publications, some of which contain more than 50 compositions; pupil also of Hummel and Clementi; rarely played in public, owing to timidity; wrote "Umriss der ganzen Musikgeschichte," "School of Practical Composition," and an autobiography; left posthumous works to the Gesellschaft der Musikfreunde, Vienna, including 24 masses, 300 graduales, offertories, symphonies, chamber music, and vocal and dramatic pieces, and four requiems. B. Feb. 20, 1791, Vienna; son of Wenzel, a gifted musician, who was his first teacher; d. July 15, 1857, Vienna.

Czerwenka (Joseph) played oboe with Haydn, then in Vienna Imperial Band, and taught in Vienna Conservatory. B. 1759, Benadek, Bohemia; d. 1835, Vienna.

Czibulka (Alphons) composed "Der Bajazzo," Vienna, 1892, and other operettas and waltzes; played piano and conducted. B. May 14, 1842, Szepes-Várallya, Hungaria; d. Oct. 27, 1894, Vienna.

Czimken. Polish dance, similar to the country dance.

Czymbalum. Hungarian DULCIMER.

D is the second note of the natural scale of C; the name of the major key having F and C sharpened, the relative minor of which is B; of the minor key having B flat, the relative major of which is F; of an obsolete clef indicating d"; of the third string of the violin; the second string of the viola and of the 'cello. D serves as an abbreviation for discantus, dessus, destra, droit, de, da, dal. It was the first note of the ancient Hypomixolydian and Dorian modes.

Daase (Rudoph) composed for chorus and orchestra; conducted; pupil of W. A. Bach, Marx, and Wilsing. B. Feb. 21, 1822, Berlin; add. Berlin.

Da Ballo. *It.* In dance style.

Dabbuda. *It.* PSALTERY.

Da Camera. *It.* For the chamber.

Da Cappella. *It.* In church style.

Da Capo. *It.* "From the beginning."

Da Capo al Fine. *It.* From the beginning to the double bar, which indicates Fine.

Da Capo al Segno. *It.* From the beginning to the sign.

D'Accord. *Fr.* In tune.

Dach. *Ger.* Sound board or resonance box.

Da Chiesa. *It.* In church style.

Dachschweller. *Ger.* Swell box.

Dachstein (Wolfgang) composed "An Wasserflüssen Babylon" and other chorales; priest and organist Strasburg Cathedral, 1520; joined Reformed faith and married; vicar and organist St. Thomaskirche; d. 1561.

Dactylion. *Gr.* Instrument invented by Henri Herz to strengthen the fingers.

Dactyl. Metrical foot composed of one long and two short syllables.

Daina or **Dainos.** Love song of Lithuania.

Daire. Turkish tambourine.

Dalayrac (Nicholas) composed "La Famille Americaine" and Ambrose," 1793; "Le Corsaire," "Nina," "Maison a vendre," and in all 56 operas; Chevalier of the Legion of Honor, 1800. B. June 13, 1753, Muret; d. Nov. 27, 1809, Paris.

Dalberg, Baron von (Johann Friedrich Hugo) composed the cantatas "Jesus auf Golgotha," "Eva's Klagen," "An die Freude" (Schiller); wrote and translated works on music. B. May 17, 1752, Aschaffenburg; d. July 26, 1812.

Dalcroze (Émile Jacques) composed "Janie," lyric comedy, Geneva, 1893; "Poem Alpestre," for soli, chorus, and orchestra, Geneva Exposition, 1896; "Sancho Panza," lyric comedy, Geneva, 1897; "Festival Vaudois," soli, chorus, and orchestra, Lausanne, 1903; chamber music, songs; taught harmony and singing, Geneva Conservatory; lectured, wrote criticism; pupil of Fuchs and Bruckner, Vienna, and Delibes, Paris. B. July 6, 1865, Vienna; add. Geneva.

Dale (Joseph) published music in London, 1778, business continued by his sons to 1835.

Dallam built organs in England, 1605–37; also called Dalham, Dallum, Dallans. **Robert, Ralph,** and **George,** also organ builders, were probably his sons.

Dallery (Charles) built organs in France. B. about 1710, Amiens. **Pierre** built organs in partnership with CLICQUOT for Notre Dame, Paris, the Ste. Chapelle, and Versailles. B. 1735; nephew of CHARLES. **Pierre François** assisted his father PIERRE and continued the business. B. 1764, Paris; d. 1833. **Louis Paul** continued the business. B. 1797; son of PIERRE FRANÇOIS.

Dalmorès (Charles) sang ten. in opera, becoming a favourite at the Manhattan Opera House, New York, where he made his debut in 1906, when that theatre was opened; prize pupil of the Paris Conservatoire, and later prof. of the Lyons Conservatory. B. Nancy, Meurthe and Moselle, France, Jan. 1, 1872; add. New York.

Dal Segno. *It.* "From the sign." Sign usually modified from letter S.

Daman or **Damon (William)** harmonized 40 psalm tunes published in London by Este; musician to Queen Elizabeth.

Damascene (Alexander) composed songs; sang in Eng. Chapel Royal. Probably b. Italy; naturalized in Eng., 1682; d. July 14, 1719.

Dame Blanche. François Adrien Boieldieu's opera comique, to book by Scribe, based on Walter Scott's novels "The Monastery and Guy Mannering," proved the most popular work of its kind in French, having been performed at the Opéra Comique alone 1340 times up to June, 1875. The English version is called "The White Maid." The Laird of Avenel, Scotland, follows the Stuarts into exile, having entrusted the care of the estate to Gaveston, his steward. Gaves-

ton does not share the common superstition of the White Lady who protects the Avenels, and whose statue is shown in the castle, and believing the Laird to have died without heirs, offers the estate for sale, hoping to bid it in at a low price for himself. Anna, ward of Gaveston and protegée of the Laird, determines to prevent this rascality, and disguised as the White Lady, appears in the village, and writes Dickson, a farmer, appointing a midnight meeting at Avenel. Dickson is afraid to go to the haunted castle, but George Brown, a young English officer who is his guest, offers to do so. Anna, who recognizes in Brown the young officer she has nursed back to health after a dangerous wound, tells him there is an heir to the Avenel property, and implores his aid in circumventing Gaveston. When the sale comes on, Dickson has been authorized by the neighbouring farmers to bid for the property so as to prevent Gaveston from securing it, but Gaveston outbids him. Brown, prompted by Anna, bids higher, and when payment is demanded, Anna produces a treasure which had been hidden by the old Laird in the statue of the White Lady, and tells Brown that he is Avenel's heir. Gaveston tears off her veil, revealing the fact that Anna and the White Lady are one and the same, and of course the engagement of the heir and his young protectress follows. The principal musical numbers are: Act I: "Ah, what pleasure to be a Soldier," George; "Where yon Trees your Eye discovers," the White Lady and chorus; "Heavens! what do I hear?" trio finale. Act II: "Poor Margaret, spin away!" spinning song, Margaret (Anna's nurse); "Come O gentle Lady," George; "From these Halls," duet; septet with chorus, finale. Act III: "With what delight I behold," Anna; and the chorus "Robin Adair," slightly unfamiliar but very graceful as treated by Boieldieu.

Damenisation. Graun's system of Solmisation.

Damnation de Faust. Hector Berlioz's dramatic legend in four parts, to book based on de Nerval's version of Goethe's poem, partly by Gandonniere, but completed by Berlioz himself, was first performed Dec. 6, 1846, at the Opéra Comique, Paris, in concert form. It was performed at Monte Carlo as opera, 1903, and New York, 1908, but while the music is highly dramatic, and the work is one of massive proportions, embodying the composer's best efforts, it is doubtless heard to better advantage in concert.

Damoreau (Laure Cinthie Montalant) sang sop. with great success; debut as Cherubino, Théâtre Italien, Paris, at 18; toured Europe and America, 1843; taught singing at Paris Conservatoire, where she had been a pupil; composed "Album de romances" and wrote "Méthode de chant." B. Feb. 6, 1801, Paris; d. Feb. 25, 1863.

Damp. To stop the vibration of strings of the harp and guitar by touching them with the hand; to apply mechanical dampers or mutes.

Damper. Cloth-covered wooden mechanism which checks the vibrations of a piano's string on the rising of the key; mute employed with horn and other brass instruments.

Dampfer. *Ger.* Damper; violin mute.

Damrosch (Dr. Leopold) placed German opera on a profitable permanent basis at the Metropolitan Opera House, New York, 1884–5; founded the Oratorio Society, New York, 1874, the New York Symphony Society, 1878; conducted the Arion Singing Society, New York, 1871, Philharmonic concerts, 1876–7; New York Music Festival of 1881; composed "Sulamith," sacred cantata, sop., ten., chorus, and orchestra; "Ruth and Naomi," oratorio; church music published as "Saint Cecilia"; "Thou, Who art God alone" (Masonic), bar., male chorus, and orchestra; Lexington Battle Hymn, mixed chorus; "Cherry Ripe," part song, all published in the United States, and songs, concertstücke, violin pieces, etc., published in Germany. A physician in early life, Damrosch abandoned medi-

cine for the violin, became concertmeister at Weimar under Liszt, formed friendship with Wagner, and later as conductor of the Breslau Philharmonic Society, presented the music of Liszt, Wagner, and Berlioz. After extensive concert tours he organized the Breslau Orchesterverein, 1862, where he remained until sailing for New York, 1871. Columbia College conferred the degree doctor of music upon him, 1880. B. Posen, Prussia, Oct. 22, 1832; m. Helene von Heimburg; d. Feb. 15, 1885. **Frank Heino** founded the Musical Art Society, the People's Sight Singing Classes, and People's Choral Union, INSTITUTE OF MUSICAL ART; wrote a "Popular Method of Sight Singing," 1894; conducted the Oratorio Society, 1898, the Musurgia, Bridgeport Oratorio Society, Orpheus and Eurydice societies of Philadelphia; the MENDELSSOHN GLEE CLUB; became supervisor to New York Public Schools, 1897. In early life Mr. Damrosch engaged in business in Denver, but eventually became supervisor of music in the schools there, a church organist, and conductor of the Denver Chorus Club. During the administration of Dr. Damrosch at the Metropolitan Opera House, and for a time thereafter, he was chorusmaster. B. Breslau, June 22, 1859; son of LEOPOLD; add. New York. **Walter Johannes** composed the opera "Scarlet Letter," to book by G. P. Lathrop, based on Hawthorne's romance, Boston, Feb. 11, 1896; "Manila Te Deum," 1898; "Cyrano," to book by Henderson, based on Rostand's play, 1903; conducted German opera at Metropolitan Opera House as assistant to his father, whom he succeeded as conductor of the Oratorio and Symphony societies; later was assistant conductor to Seidl; founded the Damrosch Opera Company, 1894; played New York and other cities five years; retired to compose; became conductor of German operas under the Grau régime at the Metropolitan Opera House; of the New York Philharmonic Society, 1902–3; and then established the Damrosch Symphony Orchestra, later known as the New York Symphony Orchestra, which gave concerts at Carnegie Hall, New York. B. Jan. 30, 1862, Breslau; son of LEOPOLD; m. Margaret, daughter of James G. Blaine, ex-Secretary of State, etc.; add. New York.

Danby (John) composed the glee "Awake Aeolian lyre!" secured 10 prizes at the Catch Club; published four books of compositions; wrote "Guida alla Musica Vocale," 1787. B. England, 1757; d. London, May 16, 1798.

Dance (William) with Cramer and Corri founded the London Philharmonic Society, 1813; played violin and led orchestras. B. 1755, London; d. June 5, 1840. **Henry,** son of WILLIAM, was the Philharmonic Society's first secretary.

Dance Music has played a most important part in the origin of FORM, if it be not the original form, of all music in all countries. It is quite conceivable that the first idea of rhythm, whether in poetry or music, was suggested by the dance; it is certain that all instruments of percussion were invented and employed to mark the steps in dancing; and since dancing was a religious rite as well as a social diversion with all primitive peoples, the first attempts at singing were probably guttural grunts, rising or falling in tone as the dancers became more excited and more rapid in movement, or slackening as their vigour relaxed. Of such a type is the dance of the American Indian and of the savage tribes in Africa. Dancing formed part of the religious ritual of the Jews and of Greeks, and of the Romans, but there soon came to be a distinction between the religious dances and those meant for social entertainment. The ancient secular dances were largely gymnastic, that is, intended for exercise; or mimetic, that is, conveying emotion by gesture, and the various dances in Greece were so highly specialized that there is reason to believe they included a form of entertainment closely corresponding to the modern ballet d'action, which developed in Italy in the 16th century. During

the early ages of Christianity dancing was not wholly discouraged, but it is probably because of the pagan origin of the dance and its connection with pagan worship that rhythm was ignored in the songs used in Christian worship. At any rate secular music came to be noted as to rhythm long before church music, which had reached its final perfection in form in the 16th century, was so divided; and as the secular songs were nearly always composed in some dance rhythm, the practice of the leaders of rebellion against the authority of Rome in religious matters of having the hymns and chorales adapted to popular music, soon reacted on the older church music itself. There is a remarkable similarity in the dance rhythms of all European races, however different they may be in name. In various forms, these rhythms have perpetuated themselves in the SONATA and SYMPHONY from the earlier orchestral suites, which were merely various dances so brought together as to give an agreeable sense of variety. Modern composers, even more than those of the classic period, borrow freely of the dance tunes of every nation, and the waltz is taking its place along with the gavotte, sarabande, scherzo, contredanse, and minuet in the severest forms of music.

Dancla (Jean Baptiste Charles) composed etudes for violin which are still valuable; played that instrument with distinction and taught at the Paris Conservatoire, where he had been a pupil of Baillot. B. 1818, Bagnères; d. 1907. **Arnaud** played 'cello and wrote on musical topics. B. 1820; brother of J. B. C.; d. 1862. **Leopold** composed. B. 1825; brother of J. B. C.; d. 1895, Paris.

Dando (Joseph Haydn Bourne) played violin in Philharmonic and other London orchestras; founded string quartet; taught at Charterhouse; pupil of his uncle Gaetano Brandi and of Mori. B. May 11, 1806, Somers Town; d. May 9, 1894.

Danican. Name of French family of musicians better known as PHILIDOR.

Daniel (Hermann Adalbert) wrote "Thesaurus Hymnologicus," which contains a valuable collection of hymns and their history. B. 1812, Cöthen near Dessau; taught Halle University.

Dankerts (Ghiselin) composed church music and songs; sang in Papal Chapel, 1538–65. B. Tholen in Zeeland.

Danneley (John Feltham) wrote "Elementary Principles of Thorough Bass," 1820; "An Encyclopædia or Dictionary of Music," 1825; "A Musical Grammar," 1826; played organ and taught. B. 1786, Berkshire, Eng.; d. 1836, London.

Dannreuther (Edward George) composed songs and duets; wrote "Musical Ornamentation," "Wagner and the Reform of the Opera," 1904; translated Wagner's books; played piano in concert and taught that instrument, Royal College of Music, 1895; lectured and contributed to magazines; pupil of F. L. Ritter, Cincinnati; of Moscheles, Hauptmann, and Richter, Leipsic Conservatory; London debut at Crystal Palace, April 11, 1863. B. Nov. 4, 1844, Strasburg; d. Feb. 12, 1905, London. **Gustav** wrote "Chord and Scale Studies for Young Players"; founded Dannreuther string quartet, New York; led Symphony and Oratorio societies; pupil of de Ahna and Joachim and Heitel, Berlin; joined Mendelssohn Quintet Club, Boston, 1877; played in Boston Symphony Orchestra, 1882–84; directed Buffalo Philharmonic Society. B. July 21, 1853, Cincinnati; d. Feb. 12, 1905.

Danzi (Francesca) was the maiden name of MME. LEBRUN.

Danzi (Franz) composed 11 operas, including "Die Mitternachtsstunde," "Der Kuss," "Cleopatra," "Iphigenia"; vice chapelmaster at Munich; chapelmaster at Stuttgart and Carlsruhe; m. the singer Marguerite Marchand, and conducted opera companies in which she sang; taught singing and wrote "Singing Exercises." B. May 15, 1763, Mannheim; d. April 13, 1826, Carlsruhe.

Da Ponte (Lorenzo) wrote books of "Don Giovanni" and "Cosi Fan

Tutte," for Mozart; poet laureate to Emperor Joseph II at Vienna until 1792; librettist to Italian opera in London, 1803; taught Italian at Columbia University, New York; wrote "Memorie." B. Ceneda, near Venice, Mar. 10, 1749; d. New York, Aug. 17, 1838.

Daquin (Louis Claude) composed "Coucou" and other harpsichord music; organist at St. Antoine's, Paris, at 12, and at St. Paul's from 1727. B. July 4, 1694, Paris; son of L. C., a harpsichordist; d. Paris, June 15, 1772.

Darabooka. Arabian drum.

Dargomijsky (Alexander Sergeivich) composed the "Stone Guest," which was completed by Rimsky Korsakoff and expressed in opera the latest ideas of the New Russian school in dramatic reform, the text being adapted from Poushkin's drama which follows in the main the story of Mozart's "Don Giovanni," 1872; "Esmeralda," from Hugo's "Notre Dame de Paris"; "The Triumph of Bacchus," to book by Poushkin; "Roussalka," to book adapted from Poushkin's poem; "Rogdane," unfinished fairy opera; and for orchestra, piano, and voice. An official in early life, a meeting with Glinka determined Dargomijsky to devote himself to music. His songs rank as the best of the Russian school and display great variety in treatment, those in oriental style, "An Eastern Song," "I Think that thou wert born for this," and "O maid my rose," being especially noteworthy. His "Kazachok," "Dance of the Mummers," and "Russian Legend," orchestral fantasias, first obtained recognition in Belgium during a tour of Europe made by the composer, 1864, and on his return to Russia he formed a close connection with Balakirev. B. Feb. 14, 1813, on an estate in Toula; d. Jan. 1869, St. Petersburg.

Darmsaiten. *Ger.* Catgut strings.

Dash. Indicates a more pronounced staccato than a dot; in harpsichord music a slur or coulé; sharpens the interval a semitone when drawn through a figure in Thorough Bass.

Da Teatro. *It.* In theatrical style.

Daublaine & Callinet built organs in Paris, 1838 to 1855, when the firm became a corporation, to which Merklin, Schütze & Co. are successors.

Dauer. *Ger.* Duration of vibration.

Daughter of St. Mark. Michael William Balfe's opera to book by Bunn, founded on "La reine de Chypre," was first performed Nov. 27, 1844, at Drury Lane, London.

Daumen. *Ger.* Thumb.

Dauney (William) wrote "Dissertation illustrative of the history of music in Scotland," 1838, in connection with tablature music which he collected and deciphered; lawyer and government official. B. Oct. 27, 1800, Aberdeen, Scotland; d. July 28, 1843, Georgetown, Demerara.

Dauvergne (Antoine) composed "Les Troqueurs," 1753, and in all 15 operas, the ballet "Les Amours de Tempé"; managed Paris Opera, conducted opera and concerts spirituel, played violin; surintendant de musique, 1769–76. B. Oct. 4, 1713, Clermont-Ferrand; d. Lyons, Feb. 12, 1797.

Davenport (Francis William) composed symphonies in D minor (1st prize at Alexandra Palace competition, 1876) and in C; overture "Twelfth Night," 1879; "Prelude and fugue" for orchestra, 1879; chamber music; wrote "Elements of Music," 1884; "Elements of Harmony and Counterpoint," 1886; "Guide for Pianoforte Students," 1891; taught Royal Academy and Guildhall School of Music; pupil of Sir George Macfarren, whose daughter he married. B. Wilderslowe, near Derby, 1847; add. London.

David (Félicien César) composed the opéra comique "La Perle du Brésil," 1851; "Lalla Rookh," 1862; and the symphonic ode "Le Désert," 1844; the oratorio "Moïse au Sinai," 1846; the descriptive symphony "Christophe Colomb," 1847, and with "Herculaneum," produced at the Grand Opera, Paris, 1859, largely built up of the earlier work "La Fin du Monde," which was never performed, won the state prize of 20,000 francs.

Son of a gifted amateur musician, David became a chorister at Aix Cathedral, composed hymns and a quartet for strings at 13; conducted at the Aix theatre and later at St. Sauveur; entered the Paris Conservatoire, 1830; joined the St. Simoniens, 1831, and composed for them, and on the dissolution of the society three years later, went to Marseilles, and thence to Constantinople, Smyrna, Egypt, and Palestine. In 1835 he returned with collections of "Melodies orientales" for piano, which failed of success, whereupon he withdrew from Paris to Igny, composed two symphonies, chamber music, and "Les Hirondelles," and other songs. "Le Désert" proved his first great success, and thereafter David lived in Paris, was elected to the Academie, and for the last seven years of his life served as librarian to the Conservatoire. Other works to be noted are: "Eden, a mystery," 1848; "Le Saphir," Opéra Comique, 1865, and the "Beatus Vir" and "Ave Verum," composed in early life. B. April 13, 1810, Cadenet, Vaucluse; d. Aug. 29, 1876, St. Germain en Laye.

David (Ferdinand) wrote a valuable "Violin School"; collected the works of early violinists in "Hohe Schule des Violinspiels"; composed the opera "Hans Wacht" and much music for violin and string combinations; revised and was first to perform the Mendelssohn concerto for violin; taught violin in Leipsic Conservatory, numbering Joachim and Wilhelmj among his pupils; was Mendelssohn's concertmeister at the Gewandhaus concerts, Leipsic, 1836 to his death; highly esteemed throughout Europe as solo violinist, editor and teacher. B. July 19, 1810, Hamburg; pupil of Spohr and Hauptmann; brother of Mme. DULCKEN; d. while on an excursion to the Grisons, July 18, 1873. **Peter Paul** led Carlsruhe orchestra, 1862–65; taught in England; pupil of his father, FERDINAND. B. Dec. 1, 1840; add. Uppingham, Eng.

Davidde Penitente. W. A. Mozart's cantata for three solo voices, chorus, and orchestra, was adapted from his C minor unfinished mass to Italian words by an unnamed author and produced Mar. 13 and 15, 1785, at the Burg Theatre, Vienna, at the benefit of the Tonkünstler Societät.

Davide (Giacomo) sang ten. with great success in opera and church, 1785–1820, Naples, London, Florence, and Bergamo. B. 1750, Presezzo, near Bergamo; d. Dec. 31, 1830, Bergamo. **Giovanni** sang ten. in opera, with range of three octaves; founded vocal school in Naples, 1841; became manager of St. Petersburg Opera; pupil of his father GIACOMO. B. 1789; d. 1851, St. Petersburg.

Davidoff (Charles) composed symphonic sketch for orchestra, Op. 27; Russian Fantasia, Op. 7; Orchestral suite, Op. 37; popular songs and chamber music; four concertos for 'cello, which instrument he played at the St. Petersburg Opera and taught in the Conservatoire; he wrote an excellent "School for Violoncello." B. Mar. 17, 1838, Goldingen, Courland; d. Feb. 15, 1889, Moscow.

Davidsbündler. Schumann's imaginary society for fighting the battles of the New Music against the Philistines.

Davidson (G. H.) published music in London, 1842–59.

Davies (Ben) sang ten. in English opera and concert, in Welsh choirs, as a boy, and at the Crystal Palace; pupil Royal Academy of Music; joined Carl Rosa Company, 1881; debut in oratorio at Norwich, 1890; since then a favourite in England and America. B. Jan. 6, 1858, near Swansea; m. Clara Perry, 1885; add. London.

Davies (Fanny) played piano in concert; noted for interpretations of Brahms and Schumann; pupil of Mme. Schumann. B. June 27, 1861, Guernsey; add. London.

Davies (Ffrangcon) sang bar. in English and American festivals, and in opera, debut with Carl Rosa Company, 1890, as the herald in "Lohengrin"; sang ballads admirably, became vocal teacher at Royal Academy of Music, 1903, and wrote on voice training; was graduated from Jesus College, Oxford, where he gained a

classical exhibition, and took orders, but withdrew from the priesthood because of doctrinal convictions. B. Bethesda, Carnarvon, Dec. 11, 1860; add London.

Davies (Dr. Henry Walford) composed the cantata "Hervé Riel," 1895; setting of the mystery play "Everyman," Leeds Festival, 1904; "The Temple," oratorio, Worcester Festival, 1902; Dedication overture, symphony in D; Cathedral Service; anthems; part songs; a quartet in E flat for piano and strings, and other chamber music; played organ; taught counterpoint Royal College of Music, 1895–1903, and in that year became director Bach Choir. B. Sept. 6, 1869, Oswestry; add. London.

Davies (Marianne and Cecilia) taught music to the daughters of Empress Maria Theresa in Vienna and won celebrity as singers and instrumentalists. Marianne at her London debut, 1751, played flute and harpsichord, and sang; later became performer on "the musical glasses." B. 1744; d. 1792. Cecilia was the first woman of English birth to be accepted as an opera singer in Italy; suffered from extreme poverty in old age. B. about 1750; d. July 3, 1836.

Davies (Mary) sang mez. sop. at English festivals; debut at eight in a chapel in London, of which her father was precentor; won scholarship at Royal Academy of Music, and gained Parepa-Rosa gold medal and Nilsson prize; m. W. C. Davies, 1888; retired 1900. B. Feb. 27, 1855, London; add. Worthing.

Davis (Thomas) composed six solos for flute or violin with bass or harpsichord, country dances, and "Twenty English and Scotch airs"; one publication dated London, 1751.

Davison (James William) wrote music criticism for London "Times," 1846–1879, continually attacking Schumann, Gounod, Liszt, and Wagner, and upholding the classicists; edited harpsichord music for piano; composed songs. B. Oct. 5, 1813, London; m. the pianist, Arabella Goddard; d. Mar. 24, 1885.

Davy (John) composed "The Bay of Biscay" and many other songs once highly popular; "Rob Roy," 1803; "Woman's Will, a Riddle," 1820, and other forgotten dramatic pieces; played in Covent Garden Theatre and taught. B. Dec. 23, 1763, near Exeter, Eng.; d. Feb. 24, 1824, London.

Davy or Davys (Richard) composed for virginal, motets, and secular songs; choirman and organist Magdalen College, Oxford, 1490–92.

Day (Alfred, M.D.) wrote a "Treatise on Harmony" designed to replace the existing rules by proposing such as would harmonize with the numerous exceptions occurring in the works of the great masters; proposing a new nomenclature for figured bass and a simplified system of chords. B. 1810, London; d. Feb. 11, 1849.

Day (Maj. Charles Russell) wrote "The Music and Musical Instruments of Southern India and the Deccan," Novello & Co., 1889, the only authority on that subject; served in India with British army, 1882–87; mortally wounded in attack on Cronje, Paardeberg, South Africa, Feb. 18, 1900. B. 1860, Norwich; d. Feb. 18, 1900.

Day (John) published music in London, 1547, to his death, 1584, when the business was continued by his son Richard.

D. C. Abbreviation for DA CAPO.

D Dur. *Ger.* D major.

Deane (Dr. Thomas) composed music for the play "Governor of Cyprus," a service, and other church music; played organ and violin and is said to have performed a Corelli sonata in England for the first time, 1709.

Debain (Alexander François) invented the HARMONIUM, patented, 1840, and founded a piano factory in Paris. B. 1809, Paris; d. Dec. 3, 1877.

Deborah. George Frederick Handel's oratorio, largely adapted from his earlier works, to book by Humphreys, was completed Feb. 21, 1733, and produced Mar. 17, 1733, at the Haymarket, London.

Debussy (Claude Achille) won the Prix de Rome at the Paris Conserva-

toire, 1884, with his cantata "L'Enfant Prodigue," and while in Rome composed the setting of Rossetti's "Blessed Damosel" ("La Demoiselle Élu"), which was rejected by the French authorities; an orchestral suite, string quartet, prelude symphonique to "Apres midi d'un faune," ariettes to poems of Paul Verlaine, five "Poèmes de Baudelaire," "Chansons de Bilitis," "Chimène," opera to book by Catulle Mendès; "Nuages" and "Fêtes" for orchestra, a suite for piano, and Maeterlinck's "PELLÉAS et MÉLISANDE," Opéra Comique, Paris, 1902. B. Aug. 22, 1862, St. Germain en Laye; add. Paris.

Debut. *Fr.* First appearance.

Debutant. *Fr.* One appearing for the first time. The feminine is debutante.

Dec. Abreviation of DECANI and of DECRESCENDO.

Decachordon. *Gr.* Ten stringed instrument.

Decani. *L.* The division of a choir sitting on the dean's or south side of the cathedral as opposed to the CANTORIS.

Deceptive Cadence. One in which the last chord is other than the tonic.

Décidé. *Fr.* Decidedly; firmly.

Decima. *L.* "A tenth"; **Plena de Tonis,** major tenth; **Non Plena de Tonis,** minor tenth; **Quarta,** a fourteenth; **Quinta,** fifteenth; **Tertia,** thirteenth.

Decimole. DECUPLET.

Decisio. Major semitone or apotome.

Deciso. *It.* Determined.

Decke. *Ger.* Cover or back or belly of resonance box; cover of stopped metal organ pipes.

Declamando. *It.* In declamatory style.

Declamation. Recitative as opposed to song. **"Declamation music"** such as the Strauss musical setting of Tennyson's "Enoch Arden" is merely incidental music played while the poem is being read in speaking voice.

Décomposé. *Fr.* Disconnected.

Décoration. *Fr.* A signature.

Decres. Abbreviation of DECRESCENDO.

Decrescendo. *It.* To gradually decrease the volume of tone.

Dedekind (Constantin Christian) wrote and composed poetic dramas on sacred subjects and church music; court chapelmaster and poet at Dresden. B. Reinsdorf, Anhalt-Cöthen, where his father was pastor, April 2, 1628; d. Sept. 7, 1697.

Dedekind (Euricius) composed church music; cantor Johanniskirche, Lüneburg. B. Neustadt, Saxe-Weimar, 1585; d. 1619. **Henning** composed; officiated in Thuringia as cantor and pastor. B. Lüneberg, son of Friedrich, pastor of St. Michaels, brother of EURICIUS; d. 1630.

Dedicato. *It.* Dedicated.

Dédié. *Fr.* Dedicated.

Deduction. *L.* Succession of notes in hexachords.

Defesch (William) composed the oratorios "Judith" and "Joseph," songs and chamber music; played organ in Antwerp. B. Flanders; d. about 1758.

Deficiendo. *It.* Slowly diminishing.

Degré. *Fr.* Degree of a scale.

Degree of a Scale. Intervals of a tone, semitone, or augmented tone.

Degrees in Music are conferred by various universities either after prescribed courses of study and examination or honoris causa. They are Bachelor, Master, and Doctor of Music.

Dehn (Siegfried Wilhelm) wrote on theory; edited and collected music and biographical material; was given charge of the musical portion of the Berlin Royal Library on Meyerbeer's recommendation. B. Feb. 25, 1799; d. Berlin, April 12, 1858.

Dehnung. *Ger.* Expansion or extension.

Dehnungstriche. *Ger.* Long bow stroke.

Deiss (Michael) composed "Misit Herodes rex" and other motets; musician to Emperor Ferdinand I, 16th century.

Deiters (Hermann) revised and translated into German Thayer's "Life of Beethoven," which he completed;

published biography of Brahms, 1880 (Eng. version by Mrs. Newmarch, 1888); wrote for various musical publications. B. June 27, 1833, Bonn; Dr. Juris et Lit. Bonn; d. May 11, 1907.

Del, Della, Delle, Dello. *It.* "Of the."

Delaborde (E. M.) composed the opéra comique "La Reine dort"; the overture "Attila," chamber music; played piano, pupil of Alkan and Moscheles; taught Paris Conservatoire, 1872. B. Feb. 7, 1839, Paris; add. Paris.

Délassement. *Fr.* Light entertainment.

Deldevez (Eduard Marie Ernst) compiled an "Anthology of violinists" in 4 vols.; composed a requiem, three symphonies, songs, chamber music, the ballets "Lady Henriette," "Eucharis," "Paquita," "Vertvert"; second conductor at Paris Opera, 1859, and at Concerts du Conservatoire; chief conductor, 1873; retired 1877 and 1885. B. May 31, 1817, Paris; d. Nov. 6, 1897.

Deliberatamente. *It.* Deliberately.

Deliberato. *It.* Deliberate.

Delibes (Clément Philibert Leo) composed the ballets "Coppelia" and "Sylvia," which are among the most beautiful in modern repertoire, the opera "LAKME," and many other less successful dramatic works, choruses, songs; taught in the Paris Conservatoire; Chevalier of the Legion of Honor and Member of the Institut. In 1848 Delibes was admitted to the solfege class at the Conservatoire, and sang in the Madeleine and other churches; won first prize in solfege, 1850; and studied under Le Couppey, Benoist, and Adolphe Adam. In 1853 he was appointed accompanist at the Théâtre Lyrique and organist at Pierre de Chaillot upon Adam's recommendation, and from 1862 to 1871 was organist at St. Jean St. François, and in 1865 became accompanist and later second chorusmaster at the Opera. "Deux sous de Charbon" was his first dramatic piece, 1855, and the later operas followed in the order given: "Maître Griffard," "Le Jardinier et son Seigneur," "Deux veilles Gardes," "L'Omelette à la Follembûche," "Le Serpent à plumes," "L'Eccosais de Chatou." His more pretentious operas include "Le Roi l'a dit," "Jean de Nivelle," and "Kassya," completed after the composer's death by E. Guiraud, "Le Don Juan suisse" and "La princess Ravigotte," which have not been performed. B. Feb. 21, 1836, St. Germain du Val; d. Paris, Jan. 16, 1891.

Délicatesse. *Fr.* Delicately.

Delicatezza, con. *It.* With delicacy.

Delicatissimo. *It.* Very delicately.

Delicato. *It.* Delicately.

Delirio, con. *It.* With frenzy.

Delle Sedie (Enrico) wrote books which have been combined in English trans. as "Complete Method of Singing"; sang bar. in opera; taught in Paris Conservatoire. B. June 17, 1826, Leghorn.

Delmotte (Henri Florent) wrote a biography of Orlando di Lasso, based on Vinchant's chronicle. B. 1799, Mons; d. Mar. 9, 1836.

Delyn. Welsh harp.

Démancher. *Fr.* To cross hands in playing piano or shift position on the violin.

Demande. *Fr.* Fugue subject.

Demantius (Johann Christoph) composed church music and songs and wrote on music; cantor at Zittau and Freiberg. B. Dec. 15, 1567, Reichenberg; d. Freiberg, April 20, 1643.

Demeur (Anne Arsène) sang sop. in opera with great success, much admired by Berlioz for whom she created Dido in "Les Troyens à Carthage." B. Mar. 5, 1827, Saujon, Charente, maiden name Charton; m. Demeur the flautist; d. Nov. 30, 1892, Paris.

Demi Baton. *Fr.* Semibreve rest.

Demi Cadence. *Fr.* Half cadence.

Demi Jeu. *Fr.* Mezzo forte or half power.

Demi mesure. *Fr.* Minim rest.

Demisemiquaver. Thirty-second note.

Demi Soupir. *Fr.* Quaver rest.

Demi Ton. *Fr.* Semitone.

Demoiselle. *Fr.* An organ coupler.

Demonio. Anton Rubinstein's

three-act opera to book by Wiskowatov, based on Lermontoff's poetic tale, was first performed Jan. 25, 1875, at St. Petersburg, and in 1881 at Covent Garden. The prologue portrays the Demon defying the Angel of Light, but falling in love with Tamara, daughter of Prince Gudal and betrothed of Prince Sinodu on seeing her with her maidens by the water. He first causes a band of Tartars to murder Prince Sinodu and then undertakes to comfort Tamara, who weeps over her lover's body. Tamara retires to a convent where she is followed by the Demon, who reveals himself to her in his proper person, and invites her to share his power. Tamara consents, provided he will reconcile himself to his Creator, and this he agrees to, but as he makes his vow the Angel of Light appears, accompanied by the ghost of the murdered prince, and the Demon sees Tamara carried off to heaven by a band of angels. The principal musical numbers are: Act I: "He Dämon! wir warten" and "Verhasste, verfluchte Welt!" the Demon; "Täglich eilen wir im Fluge," chorus of maidens; "Ach! liebe Mädchen," Tamara; and "Ach! Tamara," the maidens; "Stille, Stille! schleichet näher!" the Tartars; Act II: "Rufet Heil unserm Fürsten," and "Der Wein, Der Wein," chorus; ballet music; "Weh uns! ein Trauerzug," chorus; "Süsses Kind, Du weinst vergebens," the Demon; "Auf zum Kampfe, Räche uns, beseele uns," Gudal and chorus. Act III: duo, the Demon and Tamara and the apotheosis music with angelic chorus.

Démophon. Luigi Cherubini's opera to book by Marmontel was produced Dec. 5, 1788, at the Académie Royale, in Paris.

Denefve (Jules) composed a requiem, cantata for the unveiling of the Orlando di Lasso statue in Ghent, 1858, three operas, male choruses; taught and played 'cello. B. 1814, Chimay; d. Aug. 19, 1877.

Dengremont (Maurice) played violin with great success, but killed himself in dissipation. B. Rio Janeiro, Mar. 19, 1866; d. Paris, 1893.

Denis d'Or. Keyboard instrument with pedals invented by Procopius Divis, 1762, Moravia.

Denkmäler der Tonkunst was the title of Dr. Chrysander's reprint of music by Palestrina, Corelli, and Couperin.

Denkmäler Deutscher Tonkunst were music reprints undertaken by a committee composed of Dr. Chrysander, Brahms, Joachim, Spitta, Helmholtz, and Herzogenberg, 1892, with government aid.

Denza (Luigi) composed the extraordinarily popular song "Funiculi Funicula" which Richard Strauss used in his Italian suite, and more than 500 other songs to English, Italian, and French texts; taught singing at Royal Academy of Music, London. B. Castellamare di Stabia, 1846; pupil of Naples Conservatory; add. London.

Depart, Chant du. The only French national song composed during the Terror was written by Marie Joseph Chénier to celebrate the fourth anniversary of the Fall of the Bastile, while in hiding in Sarrette's home, and was set by Méhul.

Deppe (Ludwig) conducted musical society in Hamburg; taught piano; imperial chapelmaster at Berlin. B. Nov. 7, 1828, Alverdissen, Lippe; d. Sept. 5, 1890, at Bad Pyrmont.

Dering or **Deering (Richard)** composed sacred music and madrigals and for viol; organist to Queen Henrietta Maria and musician to Charles I of Eng.; studied in Italy; may have been among the first to employ figured bass. Son of Henry Dering of Liss; d. 1630.

Derivative. Root from which the harmonics are derived; an inversion.

Des. *Ger.* D flat.

Descant. DISCANT.

Des Dur. *Ger.* Key of D flat major.

Deserteur. P. A. Monsigny's musical play in three acts to book by Sedaine, was first produced Mar. 6, 1769, at the Théâtre des Italiens, Paris.

Desmarets (Henri) composed sacred music and the operas "Didon," 1693; "Circé," 1694; "Théagène et Chariclée" and "Les Amours de Momus," 1695; "Venus et Adonis";

"Les Fêtes Galantes"; fled Paris to escape punishment for secret marriage, became chapelmaster to Philip V; obtained ratification of his marriage under patronage of the Duke of Lorraine, while resident at Lunéville, 1722, and produced "Renaud, ou la Suite d'Armide" in Paris that year. B. 1662, Paris; d. Sept. 7, 1741, Lunéville.

Des Moll. *Ger.* Key of D flat minor.

Despres. One form of spelling the name of JOSQUIN de Pres or di Prato.

Dessauer (Josef) composed the song "Lockung" and the operas "Lidwina," "Ein Besuch in St. Cyr," "Paquita," "Domingo," and chamber music. B. 1798, Prague; d. July 8, 1876, near Vienna.

Dessin. *Fr.* Plan or design.

Dessoff (Felix Otto) conducted opera at Vienna, Carlsruhe, and Frankfort; composed chamber music. B. Jan. 14, 1835, Leipsic; d. Oct. 28, 1891, Frankfort.

Dessus. *Fr.* Treble or upper part of a score.

Destouches (André Cardinal) composed the successful opera "Issé" at 25, "Les Elements," an elaborate ballet in which Louis XV danced and which has been orchestrated anew by d'Indy; the cantatas "Oenone" and "Sémélé"; originally a mousquetier, but became "inspecteur general" of the Académie royale de musique and surintendant of music to the king. B. 1672, Paris; d. 1749.

Destra. *It.* The right; **Mano,** hand.

Destranges (Louis Augustin Étienne Rouillé) wrote "Les Interprètes musicaux du Faust de Goethe" and other books of a critical nature; edited "L'Ouest-Artiste," 1890; advocated Wagner's music. B. Mar. 29, 1863, Nantes; add. Paris.

Desto. *It.* Sprightly.

Détaché. *Fr.* Detached; staccato notes.

Determinato. *It.* Resolutely.

Détonation. *Fr.* False intonation.

Détonner. *Fr.* To sing out of tune.

Dettingen Te Teum. George Frederick Handel's work in celebration of the victory of Dettingen contains many excerpts from "Urio," and was first performed at the Chapel Royal, Nov. 27, 1743, though begun in July of that year.

Deus Misereatur. Psalm lxvii is considered a responsory psalm in the Latin ritual. In the revision of the Anglican Book of Common Prayer, 1552, it is given as an alternative to the Nunc Dimittis.

Deutsche Flöte. *Ger.* German flute.

Deutscher Bass. *Ger.* A viol midway in size between a doublebass and a 'cello.

Deuxième Position. *Fr.* Second position on the violin; guitar's second fret.

Deux Journées. M. Luigi C. Z. S. Cherubini's three-act comédie lyrique to book by Bouilly was produced Jan. 16, 1800, at the Théâtre Feydeau, Paris, and subsequently given in German, English, and Italian versions. Michele, from whose occupation as water carrier the English version takes its name, is the father of Antonio, who is about to marry Angeline, a peasant girl of Genesse, and he obtains passes for himself, Antonio, and Marcelline, his daughter, in order that they may go to fetch the bride. Count Armand, to whom Michele is under obligation, falls into disfavour with Mazarin, who places a guard at the city gates in order to prevent his escape. Michele hides the Count in a water barrel, induces Marcelline to remain at home and thus enable the Count's wife Costanza to take her place, and gets the fugitives past the gate. Although the Count is obliged at one time to hide in a hollow tree, the party reaches the open country in apparent safety. Costanza claps her hands as a signal to her husband that they have escaped, but as she does so, the party is surrounded by soldiers. The soldiers seize Costanza, and the Count rushes to her rescue. He reveals his identity, but as the soldiers are about to take him back to Paris, Michele brings the news that Mazarin has restored the Count's liberty and estates. The principal mu-

sical numbers are: Act I: "Da casa il prince mio signor," Antonio; "Deh so m'ascolti," Michele; "O mio liberator," Armand, Costanza, and Michele; and a duo for Armand and Costanza; Act II: "Via! cedete all' evidenza," Costanza, Antonio, and soldiers; and a trio and march in the finale; Act III: "La pastorella" (wedding chorus) which merges into "Nulla pieta de omai" (Soldiers' chorus), and a brilliant quartet with double chorus as the finale.

Development is the elaboration of a theme in accordance with the recognized rules of art.

Devil's Opera. G. A. Macfarren's two-act opera to words by G. Macfarren was first performed Aug. 13, 1838, at the English Opera House, London.

Devin du Village. Jean Jacques Rousseau's one-act opera to his own text was first produced at Fontainebleau, Oct. 18, 1752, and the following year at the Académie Royale. In 1766 it was translated and adapted for English performance by Dr. Burney as "The Cunning Man." "Rousseau's Dream," which has been used as a hymn tune, is part of the divertissement of this work, which, despite its composer's tempestuous career in music, was so popular as to have reached its 400th performance before it was shelved in 1829.

Devoto, Devozione, con. *It.* Devotedly; with affection.

Dextra. *L.* The right.

Dextrae Tibiae. *L.* Pipes held in the right hand.

Di. *It.* "By, for, with, of"; **Grado,** by degrees; **Chiesa,** for the church.

Diabelli (Antonio) composed the waltz on which Beethoven wrote 33 variations (Op. 120); "Landmessen," still sung in Austrian churches; the operetta "Adam in der Klemme"; taught piano and guitar; joined Peter Cappi as music publisher, 1818; founded DIABELLI & CO., 1824; educated for the priesthood, but determined, on secularization of Bavarian monasteries, to devote himself to music, and became pupil of Haydn, Vienna, 1803. B. Mattsee near Salzburg, Sept. 6, 1781; d. April 8, 1858, Vienna.

Diabelli & Co. published music in Vienna from 1824 when the house was founded by ANTONIO DIABELLI, acquiring the publications of ARTARIA and other houses, issuing works of Schubert, Czerny, and other composers, in all more than 25,000 publications up to 1880. C. A. Spina took charge of the business, 1852, F. Schreiber in 1872, in whose name it was continued after the purchase by A. Cranz, of Hamburg, 1876.

Diadeste. Michael William Balfe's Italian opera buffa to words by Fitzball was first performed May 17, 1838, at Drury Lane, London.

Dialogo. *It.* Dialogue; duet.

Dialogue. *Fr.* Dialogue; duet.

Diamants de la Couronne. Daniel F. E. Auber's three-act opéra comique to book by Scribe was first produced at the Opéra Comique, Paris, Mar. 6, 1841, and as "The Crown Diamonds" in London the following year. The scene is laid in Portugal, 1777. Don Henrique, who is making a journey for the twofold purpose of attending the coronation of his queen and wedding Diana, daughter of his uncle, Count de Campo Mayor, minister of police; is captured in the mountains by a band of counterfeiters. Catarina, who is the leader of the gang, spares his life on condition that he shall not reveal what he has seen for a year. As he is about to depart they are surrounded by troops led by Don Henrique's friend, Don Sebastian, and the coiners and Henrique make their escape disguised as monks while Catarina and her lieutenant Rebolledo disappear through a subterranean passage, taking with them a casket containing some mysterious jewels. In the next act Don Henrique reaches the home of his uncle, only to find that Diana is in love with his friend Don Sebastian, while he himself is sighing for Catarina. Meantime a carriage bearing Catarina and Rebolledo breaks down, and they seek shelter in the castle of the minister of police. When Diana reads an account of a robbery containing a description of

Catarina and Rebolledo, the latter disappears, and Don Henrique tells Catarina of her danger, confesses his love for her, and urges her to run away with him. Catarina, though moved by his generosity, declines, but gives him her ring as a souvenir. Just then Count Campo Mayor enters and announces that the Crown Diamonds have been stolen and, despite the excitement of the moment, recognizes the ring Don Henrique is wearing as one of the royal jewels. Diana turns the situation to her own advantage by making Henrique promise that if she will assist Catarina to escape he will refuse to marry her. In the last act Diana, Count Campo Mayor, Don Henrique, and Don Sebastian assemble in an ante chamber at the royal palace, where Rebolledo is presently announced as Count Fuentes. It develops that the crown diamonds have been actually pledged for the national debt, and that Count Fuentes has been employed to procure duplicates to be used on state occasions until the real jewels can be redeemed. The scene changes, the Queen comes in, expresses her pleasure at the way in which Count Fuentes has performed this delicate mission, and makes him Minister of Secret Police. Count Campo Mayor is then admitted, and he announces the decision of the royal council that her majesty shall marry the prince of Spain. The Queen declares she will marry a man of her own choice, and when the Count protests, threatens to confiscate his property for permitting the crown diamonds to be stolen, and orders him to arrest Diana and Don Henrique for harbouring the thieves. Diana enters, but fails to recognize Catarina in the Queen. Not so with Don Henrique. He knows Catarina at once, is amazed to find her in the royal palace, and is planning to rescue her by force when the Queen orders his arrest for high treason. Another change of scene reveals her majesty holding court. Don Henrique comes in to plead for Catarina to find at last that Catarina and the Queen are one and the same, and to be overjoyed with the announcement of her majesty that she will wed him as the man who loved her for herself alone. The principal musical numbers are: Act I: "Roll on, roll on," Henrique; "O 'er Mountain steep, through Valley Roaming," Rebolledo; "The young Pedrillo," tutti; "Unto the Hermit of the Chapel," chorus of disguised monks; Act II: "The Brigand" and "In the Deep Ravine of the Forest," Don Henrique; "Oh, Surprise unexpected!" quintet; "Love! at once I break thy fetters," and "If I could but Courage feel," Catarina; "Oh, whisper what thou feelest!" Henrique; Act III: "When doubt the tortured frame is rending," Diana; "Love, dwell with me," the Queen.

Diana. *Fr.* Aubade or reveille or "huntsup."

Diapason. *Gr.* An octave or the compass of all the strings of the lyre; the foundation stop of an organ or principal, whether open or stopped; in French a tuning fork or the pitch registered by it. In French diapason normal or French pitch a′ is the result of 435 double vibrations per second at a temperature of 59 degrees F. This standard of PITCH is modified first by equal temperament and also by the fact that the temperature of the average concert room is higher than that given, and at 68 degrees F. in equal temperament a′ represents 439 double vibrations per second.

Diapason cum Diapente. *L.* A twelfth.

Diapason cum Diatessaron. *L.* An eleventh.

Diapente. *Gr.* A fifth.

Diapentissare. *Middle L.* Discant at the interval of a fifth.

Diaphonia. *Gr.* Dissonance as opposed to consonance; obsolete form of DISCANT or two voice counterpoint.

Diarmid. Hamish McCunn's four-act grand opera to book by the Duke of Argyll (then Marquis of Lorne), based on Celtic folklore, was produced Oct. 23, 1897, at Covent Garden, London, by the Carl Rosa Opera Company.

Diaschisma. *Gr.* Half a LIMMA.

Diastema. *Gr.* An interval.

Diatessaron. *Gr.* A fourth.

Diatonic. Intervals, progressions of melody or chords belonging to one key and unaltered by accidentals; diatonic modulation shifts from one to a closely related key; diatonic scales are the modern major and minor scales; diatonic melody is constructed exclusively of the notes of a single scale; hence in general opposed to chromatic. Diatonic with the ancient Greeks was one of the three genera of music, the other two being Enharmonic and Chromatic.

Diaulion. *Gr.* Air played on the aulos or flute between parts of a song.

Diaulos. *Gr.* Double flute.

Diazeuxis. *Gr.* The separation of two tetrachords by a tone; the tone itself.

Dibdin (Charles) composed light dramatic entertainments including "The Waterman" and the "Quaker," "The Shepherd's Artifice" for Covent Garden, "The Padlock" and "The Recruiting Sergeant" for Drury Lane, but retired from the latter house after a quarrel with Garrick; was composer to Covent Garden for a time at $50 per week, but became best known through "The Whim of the Moment," in which he was sole actor, singer, composer, and author, and manager; and in a similar entertainment called "The Oddities," in the course of which he introduced many sea songs which acquired popularity in the British navy; wrote "A History of the Stage," novels, and his own "Professional Life." B. Mar. 4, 1745; d. July 25, 1814. Two sons, Charles and Thomas, became playwrights. **Henry Edward** compiled "The Standard Psalm Book," 1857; composed psalm tunes and for piano and organ; played violin and harp. B. Sadler's Wells, Sept. 8, 1813; son of Charles and grandson of CHARLES; d. May 6, 1866, Edinburgh.

Dichord. Two stringed instrument; bichord or instrument with two strings to the note.

Dickons (Mrs. Poole) sang sop. in London opera and concert. B. 1770, London; d. May 4, 1833.

Di Colpo. *It.* Suddenly, at once.

Dido and **Aeneas.** Henry Purcell's three-act opera to book by Nahum Tate, probably composed between 1688 and 1690, has been occasionally given in concert form and in student performances, but was revived Mar. 25, 1901, at the Coronet Theatre, London.

Diecetto. *It.* Composition for ten instruments.

Diémer (Louis) founded the "Société des instruments anciens"; composed "concertstück," Op. 31; concerto for piano and orchestra, Op. 32; "concertstück" for violin and orchestra, Op. 33, songs and chamber music; taught; won first piano prize at Paris Conservatoire at 13. B. Feb. 14, 1843, Paris; add. Paris.

Diesare. *It.* To sharpen.

Dièse. *Fr.* Sharp.

Diéser. *Fr.* To sharpen.

Dies Irae. *L.* "Day of wrath." Splendid Latin hymn written and probably composed by Thomas de Celano, friend and follower of St. Francis of Assisi, is a sequence in Masses for the Dead between the Epistle and the Gospel, for which Cherubini, Berlioz, and Verdi have composed especially fine settings.

Diesis. *Gr.* Quartertones in ancient Greek music and the last subdivision of intervals in the Aristotelian system; in modern terms the difference between a major or diatonic semitone, and a minor or chromatic semitone, obtained by tuning up the same tone three major thirds and an octave, the resultant ratios of vibration being 125:128.

Dietrich (Albert Hermann) composed the successful three-act opera "Robin Hood," Frankfort, 1879; symphony in D minor, concert overture "Normannenfahrt," "Rheinmorgen," and other works for chorus and orchestra; incidental music to "Cymbeline," and chamber music; pupil of Schumann and friend of Brahms; wrote "Recollections of Brahms," 1899, with J. V. Widmann; court chapelmaster at Oldenburg and royal professor at Berlin. B. Golk near Meissen, Aug. 28, 1829; settled in Berlin, 1890; d. 1908.

Dietrich (Sixt) composed 36 antiphons and book of Magnificats. B.

Augsburg, about 1490; d. Oct. 21, 1548, St. Gall.

Dietsch (Pierre Louis Philippe) bought Wagner's "Flying Dutchman" libretto and produced his setting at the Grand Opera, Paris, Nov. 9, 1842; composed church music; conducted Grand Opera, 1860–63. B. Mar. 17, 1808, Dijon; d. Feb. 20, 1865, Paris.

Dieupart (Charles) composed harpsichord suites which may have suggested the title "Suite Anglaise" to Bach; played and taught harpsichord and violin; adapted Italian opera for Drury Lane, 1707. B. France; d. London, 1740.

Dièze. *Fr.* Sharp.

Diezeugmenon. *Gr.* Disjunct or disjoined.

Difficile. *It.* Difficult.

Di Gala. *It.* Merrily.

Digitorium. Dumb instrument for exercising the fingers invented by M. Marks.

Dignum (Charles) composed songs and glees, sang in London opera. B. 1765, Rotherhithe, Eng.; d. Mar. 29, 1827, London.

Di Grado. *It.* By conjunct intervals.

Dilettante. *It.* Amateur.

Diludium. Interlude.

Diluendo. *It.* Diminishing; decrescendo.

Diminished Intervals are a semitone less than perfect or minor. Thus G and D sounded together make a perfect fifth, but G and D flat a diminished fifth, which is a discord, but may be modified by adding a major sixth to the G. The diminished fourth is always discordant. The chord of the diminished seventh, which is an inversion of the chord of the minor ninth, is valuable as affording ease in modulation. A diminished triad consists of two thirds on the subtonic or the chord formed in the key of C by B, D, and F.

Diminué. *Fr.* Diminished.

Diminuendo. *It.* Decreasing in volume of tone; decrescendo.

Diminution. Repetition of a subject or theme in fugues and canons in notes of smaller duration.

Di Molto. *It.* Very much.

Din Din. Indian variety of cymbals.

Dinorah. Giacomo Meyerbeer's three-act opera to book by Barbier and Carré was first performed April 4, 1859, at the Opéra Comique, Paris. The scene is laid in the Breton village of Ploermel. Höel, a goatherd, and Dinorah, his betrothed, start to the chapel to be married on the day appointed in the village for a pilgrimage in honour of the Virgin, but the festivities are interrupted by a storm, and Dinorah's home is destroyed by lightning. Höel is advised by the Wizard Tonick to seek the treasure of the Korigans, a Breton fairy folk, in preparation for which he must spend a year in solitude. He sets forth upon his quest, but Dinorah, believing herself deserted, goes mad, and wanders through the woods with her goat, seeking him. After an overture which introduces a chorus sung behind the curtain, the opera opens with the return of Höel a year later. The villagers are singing as Dinorah enters, looking for her goat. Corentin, the bagpiper, has returned to his cottage, and begins to sing and play in order to drive away the fairies and goblins, and Dinorah, attracted by the music, enters, and insists that he continue. Then Höel, confident that he has discovered the secret of the Korigan's treasure, and believing that the first to touch it must die, comes in to get Corentin to serve as his victim. As he enters Dinorah disappears through a window, and a moment later Höel sends Corentin out for wine, meaning to stiffen his courage for the ordeal. Woodcutters are singing a brindisi as the curtain rises on the second act, and Dinorah enters, still seeking her lost lover. The scene shifts to the Val Maudit into which come Höel and Corentin; but the latter, hearing Dinorah singing the treasure ballad, learns that whoever first touches it will die, and he refuses to go on. An angry debate follows, after which Dinorah and her goat appear and Höel mistakes her for a spirit sent to deter him from the search. Dinorah falls into a mountain torrent while

attempting to cross on a tree which bridges a chasm, and Höel plunges in to her rescue. The shock and Höel's singing restore Dinorah's reason, and on learning what she has suffered, Höel persuades her that the events of the year have been a dream. Dinorah tries to recall the Pardon of Ploermel, which is taken up by a chorus approaching from the distance, and Höel and Dinorah resume their interrupted journey toward the chapel. At the first production the cast was as follows: Dinorah, Mme. Miolan-Carvalho, sop.; Höel, Faure, bar.; Corentin, Sainte-Foy, ten. The principal musical numbers are: Act I: "Si carina, caprettina," Dinorah; "Sto in casa al fine," Corentin; "Se per prender," Höel; Act II: polka mazourka known as "The Shadow Song," Dinorah; "Chi primo al tesor," Dinorah; "Le crede il padre," Höel; Act III: "Sei vendicata assai," Höel; "Santa Maria! nostra donna," Dinorah and chorus.

Dippel (Andreas) sang ten. in opera, possessing a remarkably extensive repertoire in both German and Italian, so that he was often called upon to substitute for other leading artists on the briefest notice; became associated with GATTI-CASAZZA in the artistic management of the Metropolitan Opera House, New York, 1908, and assuming direction of German repertoire at that house, where he had been a favourite singer for several seasons. The summer of 1908 Mr. Dippel toured Europe, engaging new works and new artists and scenic equipment for the season of 1908–9.

Direct. Sign placed at the end of a page or line to indicate the note next to be played.

Directeur. *Fr.* Director or manager.

Direct Motion. Progression of parts in a similar direction.

Diretta, alla. *It.* In direct motion.

Direttore. *It.* Director or manager.

Dirge. Funeral music, so called from the antiphon "Dirige, Domine Deus meus."

Diruta (Agostino) composed church music; Augustinian monk; chapelmaster at Sant' Agostino's, Rome, 1630–47; relative and pupil of GIROLAMO. **Girolamo** wrote "Il Transilvano," which was not only the first work to treat the organ as a distinct instrument as regards technique, but includes descriptions of the three best instruments of the period in Italy, rules of counterpoint and of transposing the ecclesiastical modes, an introduction to singing and many illustrations; became the most celebrated of Italian organists and played and conducted in various Italian cathedrals. B. about 1564, Perugia; d. 1639.

Dis. *Ger.* D sharp.

Discant was used from the 12th century on as a general term for all forms of polyphony. It replaced the still earlier diaphony or organum in which a second or more parts progressed with the principal or subject by similar motion, and by permitting contrary motion, paved the way for the development of counterpoint. Discant was soon defined by a set of rules, the object of which was to enable a singer to improvise a part to a subject, but improvization or Contrappunto alla mente must soon have given way to written discant. Discant was double, triple, or quadruple according to the number of parts added. Discant was also the name of the part added to the tenor melody or cantus firmus, or to the first part, if there were several. The Discant was written above the tenor on its own clef.

Discantgeige. *Ger.* Violin.

Discantschlüssel. *Ger.* The soprano or discant clef.

Discord. Any chord which requires resolution.

Discreto, Discrezione, con. *It.* Prudently, with discretion.

Disdiapason. *Gr.* A fifteenth.

Disinvolto. *It.* Free, unfettered.

Disjunct. Disjoined.

Disjunct Motion. Succession of skips.

Dis Moll. *Ger.* D sharp minor.

Disperato. *It.* Despairingly.

Disperazione. *It.* Despair.

Dispersed Harmony. Chords in

which the notes are separated by wide intervals.

Disposition. Arrangements of parts of a score, chord, chorus, orchestra, or of the mechanism of an organ.

Di Salto. *It.* By jump or skip.

Dissonance. Combination of tones producing BEATS; chord requiring resolution whether agreeable to the ear or not.

Dissonare. *It.* To sound discord; to jar.

Distanza. *It.* Distance, as of an interval.

Distinto. *It.* Distinct.

Dithyrambus. *Gr.* Song in honour of Bacchus from which dramatic form was evolved; choruses of early Greek tragedies.

Dito. *It.* Finger.

Dito Grosso. *It.* Thumb.

Ditone. Interval of two major tones.

Ditonus. *L.* Ditone.

Ditson (Oliver) founded the Boston, Mass., music publishing house of Oliver Ditson & Co. in 1857 with John C. Haynes as partner; began business career at 12 in the shop of Samuel H. Parker, dealer in music and books; became member of the firm in 1832 which became Ditson & Parker; continued the business in his own name on Parker's retirement, 1845; established New York branch in charge of his son **Charles H.**, 1867; Philadelphia branch, 1875, in charge of his son **J. Edward;** began the sale of band and orchestra instruments in Boston as John C. Haynes & Co., 1860, and extended it by means of Chicago branch known as **Lyon & Healy.** B. Oct. 30, 1811, Boston; d. Dec. 21, 1888. The catalogue of the allied houses in 1908 numbered more than 52,000 titles, including many textbooks. "The Musician" was issued as a monthly periodical from 1896.

Dittersdorf, von (Karl Ditters) composed the operetta "Doctor und Apotheker," which is still performed in Germany, and in all 28 operas; 53 symphonies, most of which are in the style of his friend Haydn, although that based on Ovid's "Metamorphoses" is one of the earliest attempts at programme music; much chamber music, and many songs. In boyhood he studied violin with König and Ziegler, played in the orchestra at St. Stephen's, Vienna; was admitted to Prince von Hildburghausen's private band; studied with Bonno and Trani, and became intimate with Gluck and Haydn. In 1761 he toured Italy with Gluck, and in 1764 went with Gluck and Guadagni to the coronation of Archduke Joseph as King of the Romans at Frankfort, played at court, and on returning to Vienna became chapelmaster to the Bishop of Grosswardein at Pressburg, in which capacity his first oratorio "Isacco figura del Redentore" was composed to the Bishop's Latin version of Metastasio, followed by the comic opera "Amore in Musica." In 1769 he joined the Prince Bishop of Breslau, Count von Schafgotsch, in his retirement at Johannisburg, and through that patron's influence was made Knight of the Golden Spur and ennobled by the Emperor. His pleasant relations with the Prince Bishop continued with slight interruption until the death of that dignitary, 1795, after which he accepted the patronage of Count von Stillfried, residing on his estates in Bohemia for the remainder of his life. "Davide," "Ester," "Giobbe" were the titles of some of his oratorios; "Il viaggiatore Americano," "Betrug durch Aberglauben," "Die Liebe im Narrenhause," "Hieronymus Knicker," "Don Quixotte," "Ugolino," "Hocus Pocus," and "Die lustigen Weiber von Windsor" were all popular operas in their day. B. Vienna, Nov. 2, 1739; d. Oct. 24, 1799. See "Autobiography," Eng. trans. by A. D. Coleridge, London, 1896.

Ditty. Simple little song.

Divertimento. *It.* Instrumental composition in several movements; potpourri.

Divertissement. *Fr.* Short ballet; entr'act; divertimento.

Divided Stops. Organ stops which draw in two portions.

Divisi. *It.* "Divided." Directs where instruments which have been playing in unison are to separate,

their reunion being indicated by "Unis."

Divisions. Quick consecutive passages of ornamental nature; usually the variation of a simple theme.

Division Viol had frets on the fingerboard.

Divitis (Antonius) composed church music and chansons (published under name "Le Riche"); singer to Louis XII of France; 16th century.

Divotamente. *It.* Devotedly.

Divozione, con. *It.* With devotion.

Dixie, a song of national interest in the United States, although "Dixie's Land" refers to the Southern States only, was first made known in 1859 or 1860 by Bryant's Minstrels, and was announced as a "walk around" by D. D. Emmet. In 1861 a song of the same name and to the same tune, words by Albert Pike, went the rounds of the Confederate army, and became very popular. The title may have been adopted in compliment to a New York slaveholding family named Dixie.

Dixième. *Fr.* Tenth.

Djamileh. Georges Bizet's opéra comique to book by Louis Gallet was first performed May 22, 1872, at the Opéra Comique, Paris, and has lately been revived with success in Germany. Harun, a young Turkish voluptuary, has avoided serious love because of the example of his father's unhappy marriage, and is unmoved when his secretary Splendiano tells him his fortune will become exhausted in another year, and equally so when told that the lovely Djamileh having reigned for the month, ought, in accordance with Harun's way of life, to be replaced by a new slave girl. Splendiano is merely directed to buy another slave girl, and seeing his master's indifference to Djamileh, begs to retain her for himself, to which Harun agrees. But Djamileh really loves Harun, and she refuses to be comforted with kind words or the present of a necklace, and declines her freedom when it is offered her. She rejects Splendiano, and, learning from him that a new slave is to be purchased, plans to disguise herself as the new favourite, who turns out to be a young Almée who dances marvellously. Re-entering Harun's presence disguised as the Almée, Djamileh's shyness astonishes her master, but when she suddenly unveils and pleads to be taken back as his slave rather than depart with fortune and freedom, Harun at last realizes and succumbs to the power of true love. The music is of a deliciously oriental type, and the opening chorus of Nile boatmen and the lovely music of the Almée's dance have won instant favour wherever performed.

Dlabacz (Gottfried Johann) wrote on music; librarian and choirmaster of the Premonstratensian convent in Prague. B. July 17, 1758; d. Jan. 4, 1820.

D Moll. *Ger.* Key of D minor.

Do is the syllable preferred to Ut in Italy and England for sof-fa.

Doctor of Music. Generally an honorary degree.

Dodecachordon. Twelve-stringed instrument, which gives title to the celebrated book by Glareanus, the assumed name of Heinrich Loris, published in Basle, 1547. This book definitely settled a dispute regarding the development of Ecclesiastical Modes, established the fact that there are 12 Modes only available for practical purposes, and illustrated the characteristics of each by a series of 89 compositions selected from the best masters.

Dodecuplet. Group of 12 notes to be played in the time of eight.

Döhler (Theodor) composed the opera "Tancreda," Florence, 1880; salon music; played piano; ennobled through the influence of his patron the Duke of Lucca, he married a Russian princess, 1846, and retired. B. Naples, April 20, 1814; d. Florence, 1856.

Dohnányi, von (Ernst) composed "Zrinyi" an overture which was performed in Budapest, 1897, winning the King's prize; symphony in D minor serenade for violin and 'cello, Vienna, 1900; played piano in concert in the principal cities of Europe and America; pupil of his father, of the Royal Hungarian Academy of Music, Budapest, and of Eugen d'Albert.

B. July 27, 1877, Pressburg; add. Budapest.

Doigté. *Fr.* "Fingering" indicated by signs and numerals on a score.

Dolcan. DULCIANA.

Dolce. *It.* Sweet; 8 ft. soft-toned organ stop.

Dolcemente, Dolcezza, con. *It.* With sweetness and softness.

Dolciano or **Dolcino.** *It.* DULCIANA.

Dolcissimo. *It.* As sweetly as possible.

Dolente, Dolentemente; con Dolore, con Duolo, con Doloro. *It.* Sadly, plaintively.

Dolentissimo. *It.* As sadly as possible.

Doles (Johann Friedrich) composed church music, wrote "Elementary Instruction in Singing," cantor at Freiburg and at the Thomasschule, Leipsic, 1756–89; pupil of Johann Sebastian Bach and friend of Mozart. B. Steinbach, Saxe-Meiningen, April 23, 1715; d. Leipsic, Feb. 2, 1797.

Dolzflöte. *Ger.* German flute having seven finger holes and one key.

Domchor. *Ger.* Cathedral choir.

Dominant. Fifth degree of any scale; reciting note of a Gregorian chant.

Dominante. *Fr.* Dominant.

Domino Noir. Daniel F. E. Auber's three-act opéra comique to book by Scribe was first produced in Paris, Dec. 2, 1837. The scene is laid at Madrid. Horatio di Massarena has fallen in love with a mysterious girl in a black domino whom he met at a masked ball given by the Queen of Spain, and meeting her again a year later at a like function, confesses his love, but is rejected. At midnight the girl seeks her companion, Brigitta, who has been sent away by Horatio, and failing to find her, cries that she is lost, and hurries away. In the next act she appears in the house of Horatio's friend, Count Juliano, disguised as a waiting maid, but is recognized by Horatio. She slips away as the Count's dinner develops into an orgy, having obtained some keys from Gil-Perez, porter at a convent, who has abandoned his post to pay court to Claudia, Count Juliano's housekeeper. The mysterious lady is, in fact, Angela, of noble birth, destined to become abbess of a convent, although she has not yet taken the vows. Her influence has already helped Horatio in his diplomatic career, but while delighted at meeting him at the ball, she should have returned to the convent at midnight. However she does return unnoticed, and in the last act is shown in the robes of an abbess, the office which is about to be conferred upon her. Horatio comes to the convent at this opportune moment, seeking release from an engagement to marry Ursula, a noble damsel who is likewise an inmate of the convent. He recognizes the girl of the black domino in the Lady Abbess. The Lady Abbess has grown to love him. The Queen of Spain solves all difficulties by nominating Ursula to be Abbess and permitting Angela and Horatio to marry.

Dommer, von (Arrey) wrote criticism and books on music. B. Feb. 9, 1828, Danzig; secretary to Hamburg city library, 1873–89.

Donati (Baldassare) composed many graceful secular songs and church music; taught singing and counterpoint at the Seminario Gregoriano di San Marco; was successively "musico e cantor," assistant to Adriano Willaert, and chapelmaster at St. Mark's, Venice. B. Venice, 1548; d. 1603.

Donati (Ignatio) composed church and secular music; chapelmaster at Pesaro and Milan Cathedrals. B. Casalmaggiore, near Cremona, 1612; d. 1638.

Don Carlos. Sir Michael da Costa's opera to book by Tarantini was produced June 20, 1844, at Her Majesty's Theatre, London. Giuseppe Verdi's five-act grand opera to book by Mery and Du Locle was first performed Mar. 11, 1867, at the Grand Opera, Paris. The story deals with the passion of Don Carlos, son of King Philip of Spain and grandson of the Emperor Charles V for his stepmother, Elizabeth of Valois. The King's jealousy is aroused, despite the innocence of his queen, and in the last act a meeting between the Queen and Don Carlos in

the convent of St. Just is surprised by Philip, who then turns Carlos over to the Grand Inquisitor, who had previously demanded his life, and had already brought about the destruction of Posa, the best friend of Carlos.

Don Giovanni or **Don Juan.** W. A. Mozart's two-act opera buffa to book by Da Ponte was first performed Oct. 29, 1787, at Prague. Although hurriedly composed, this opera is one of Mozart's best. Its full title is "Il Dissoluto Punito; ossia il Don Giovanni," and the material is taken from Tirso de Molina's tale, "El combidado de piedra." The scene is laid in Seville, and the first act represents a square before the palace of the Commendatore. Don Giovanni, a dissolute noble, has gained access to the apartment of the Commendatore's daughter, Donna Anna, at night. When the Commendatore, alarmed by her outcries, rushes to her assistance, Don Giovanni stabs him and escapes, joining his servant Leporello, who awaits him in the square. Donna Anna and her fiancé Don Ottavio swear to avenge the Commendatore's death. While master and servant are discussing a new love affair, Donna Elvira, an earlier victim, comes along, bewailing her fate, and Don Giovanni attempts to flirt with her, not having recognized her, only to be met with bitter reproaches. Don Giovanni runs off, and Leporello shocks Elvira with a catalogue of his master's conquests in various lands. Meantime Don Giovanni has discovered a pretty peasant girl, Zerlina, who is at the point of marrying Masetto, a young farmer. The bridegroom to be is dragged away by Leporello, and Don Giovanni offers himself to Zerlina as a substitute, but she is rescued by the timely appearance of Donna Elvira, who leads her away to a place of safety. Donna Anna and Don Ottavio now enter, and as Don Giovanni is making love to Donna Anna and inquiring as to the cause of her mourning, Donna Elvira returns and denounces him as the Commendatore's murderer. Don Giovanni replies that the woman is crazy, and deceives Donna Anna for the moment. Later, she is convinced that Elvira is right, and orders her betrothed to kill Don Giovanni. Meeting his servant, who tells him that Zerlina has returned to Masetto, Don Giovanni rejoins the peasants, and invites them to a feast. The fifth scene shows the banquet hall. Master and servant are attentive to their guests. Having plied them well with wine, Don Giovanni tries to drag Zerlina away, but is prevented by the timely entrance of three masks, Ottavio, Anna, and Elvira, who have come to learn just what sort of man Giovanni is. Giovanni tries to throw the blame on Leporello, but his visitors remove their masks and denounce him for his crimes. The first scene of the second act represents the attempt of Don Giovanni to abduct Zerlina from Donna Elvira's house. Masetto and a party of friends come in time to effect a rescue, but are thwarted in their attempt to avenge themselves on Don Giovanni, who has changed costumes with Leporello, in order to elude Elvira. Master and servant meet again in front of the Commendatore's palace, and as Don Giovanni tells of meeting one of Leporello's inamoratas, the statue of the Commendatore speaks warningly. Don Giovanni only laughs and invites the statue to dine with him the following evening, an invitation which the statue accepts. Another scene represents Donna Anna clamouring for vengeance while Ottavio is pleading for love, and then the action shifts again to the banquet hall in Don Giovanni's palace. The master is at dinner, served by Leporello. Elvira comes to implore Don Giovanni to repent before it is too late, but is only laughed at. She screams with terror on departing, and a knocking is heard, at which the musicians run away and Leporello hides under the table. Don Giovanni opens the door, and finds the Commendatore's statue has come to the feast. He orders Leporello to lay another cover, but the statue replies that it does not eat the food of mortals, and invites Giovanni to sup with it. Despite the pleading of Leporello, Don Giovanni accepts, then the statue takes

him by the hand, and for the last time orders him to repent. On his refusal the statue disappears, and demons carry Don Giovanni to the infernal regions. The original caste was: Donna Anna, Teresa Saporiti, sop.; Donna Elvira, Micelli, sop.; Zerlina, Bondini, sop.; Don Ottavio, Baglioni, ten.; Don Giovanni, Luigi Bassi, bar.; Il Commendatore, and Masetto, Lolli, bass; Leporello, Felice Ponziani, bass. The principal musical numbers are: Act I: "Notte e giorno faticar," Leporello; "Ah! chi mi dice mai," Elvira; "Madamina il catalogo," Leporello; "La, ci darem la mano," Zerlina; "Mi tradi," Elvira; "Or sai, chi l'onore," Anna; "Fin ch'han dal vino," Don Giovanni; "Batti, batti," Zerlina; the Masked Trio, Ottavio, Anna, and Elvira; Act II: "Eh, via, buffone," Giovanni and Leporello; "Deh vieni alla finestra," Don Giovanni; "Vedrai, carino," Zerlina; "Sola, sola, in bujo loco," sextet; "Ah pietà Signori miei," Leporello; "Il mio tesoro," Ottavio; "Non mi dir," Anna.

Doni (Giovanni Battista) wrote "Compendio del trattato de' generi e de' modi della musica," a valuable book on Ancient Greek music, published 1635, Rome; reconstructed a double lyre, which he called "Lyra Barberina," or "Amphichord"; taught in Florence University. B. 1593, Florence; d. 1647.

Donizetti (Gaetano) composed "DON PASQUALE," "La FILLE DU REGIMENT," "LUCIA DI LAMMERMOOR," "LUCREZIA BORGIA," "La FAVORITA," "ELISIR D'AMORE," "LINDA DI CHAMOUNI," which have retained their place in modern repertoire, and in all 66 operas. Son of a weaver, who was ambitious that he should become a teacher, Donizetti, who had previously studied music in the Naples Conservatory and the Liceo Filarmonico at Bologna, enlisted in the army to avoid obedience to his father's wishes, and while stationed at Venice, 1818, produced his first opera, "Enrico di Borgogna," which was followed by "Il Falegname di Livonia," "Nozze in Villa," and "Zoraide di Granata," the last named work making a great success in Rome, 1822, when the composer was carried in triumph, crowned at the capitol, and exempted from further military duty. "Anna Bolena," 1830, Milan, was the first of Donizetti's operas to attract attention outside Italy, and then came "L'Elisir d'Amore" and "Lucia di Lammermoor," the last, written for Naples, 1835, gaining him an appointment as teacher of counterpoint in the Royal College of Music of Naples. The rapidity which characterized Donizetti's composition is shown in the fact that "Il Campanello di Notte," based on a vaudeville he had seen in Paris, was both written and composed in nine days. On the refusal of the Neapolitan censor to permit the performance of his "Poliuto," 1837, Donizetti removed to Paris, where he brought out a number of operas. Victor Hugo forbade the representations of "Lucrezia Borgia," which had been based on his play, so the scene was changed from Italy to Turkey, and the opera was presented as "La Rinegata." In 1840, "Poliuto," "La Fille du Regiment," and "Favorita" were all performed, greatly extending the composer's fame. A tour in which he visited Rome, Milan, and Vienna followed, and while in the latter city he produced "Linda di Chamouni," and was made chapelmaster and court composer to the Emperor. "Don Pasquale" and the funereal "Dom Sebastien" were produced on his return to Paris, 1843. In 1844 "Catarina Cornaro" was produced at Naples. A paralytic stroke then ended the composer's career, although he lingered four years more. Among his other operas are: "Parisina," "Torquato Tasso," "Marino Faliero," "Maria Padilla," and "Rita" and "Il Duca d'Alba," which were performed after his death. A "Miserere" and "Ave Maria," composed for the imperial chapel at Vienna, 6 masses, 12 string quartets, a requiem, and some songs should also be noted. B. Bergamo, Nov. 25, 1797; d. April 8, 1848.

Donna del Lago. Gioacchino Rossini's two-act opera, to book by Tot-

tola, based on Scott's "Lady of the Lake," was first performed Oct. 4, 1819, at the San Carlo Opera, Naples.

Donna, Prima. *It.* "First lady." Leading female singer in opera.

Don Pasquale. Gaetano Donizetti's three-act opera buffa was first produced Jan. 4, 1843, at the Théâtre des Italiens, Paris. Don Pasquale, an irritable old gentleman, whose nephew Ernesto declines to marry to please him, resolves to punish his prospective heir by taking a bride himself. His old friend Dr. Malatesta, who is likewise the friend of Ernesto and the confidant of his love affairs, is called upon for advice, and promptly approves Don Pasquale's plan, picturing an imaginary sister as an ideal character who will just suit his old friend. Don Pasquale is delighted, and Dr. Malatesta at once goes to Norina, Ernesto's inamorata, with whom he compounds a plot that shall unite her to her lover. The second act reveals Don Pasquale in gala costume, waiting for his bride, and when Malatesta brings in Norina, he is delighted with that young person's excessive modesty and loveliness. Yielding to his ardent persuasion, she signs a marriage contract, then instantly displays such shrewishness as would have shamed Katherine before Petrucio tamed her. Ernesto is astonished at the scene, but is warned by Malatesta to be silent. Norina calls in the servants, gives extravagant orders, which Don Pasquale vainly countermands. He is told that she is the mistress of the house and will do as she pleases. In the third act Don Pasquale's house is filled with dressmakers and milliners to the old man's dismay, but they are finally dismissed, as Norina intends going to the theatre with Ernesto. Pasquale forbids her to leave the house, whereupon she promptly boxes his ears and departs, dropping a note as she does so, which excites Pasquale's jealousy. Malatesta comes in and consoles his old friend, and in the end Pasquale is delighted to learn that his marriage was a sham and to transfer his pseudo bride to Ernesto. The original cast was: Norina, Grisi, sop.; Ernesto, Mario, ten.; Dr. Malatesta, Tamborini, bass; Don Pasquale, Lablache, bass. The principal musical numbers include two duets and a quartet, often heard in concert, and the serenade "Com' e gentil," which greatly enhanced Mario's reputation and is still the delight of tenors the world over.

Don Quixote has afforded subject matter for 29 operas, the first by Förtsch at Hamburg, 1690, and the last by Frederic Clay, London, 1875. Caldara, Padre Martini, Salieri, Paesiello, all composed operas of this title. Henry Purcell and John Eccles composed songs for the dramatic versions of Thomas D'Urfey, 1694 and 1696 (three parts), and G. A. Macfarren's version, to book by his father, was produced Feb. 3, 1846, at Drury Lane, London. Richard Strauss has composed "fantastische variationen" to the same title produced in England, America, and elsewhere under his own baton.

Dont (Jacob) composed "Studies for Violin"; played and taught that instrument at Vienna Conservatory. B. Mar. 2, 1815, Vienna; d. Nov. 17, 1888.

Donzelli (Domenico) sang ten. in opera; composed vocal exercises. B. 1790, Bergamo; d. Mar. 31, 1873, Bologna.

Dopo. *It.* After.

Doppelbe. *Ger.* Double flat.

Doppelflöte. *Ger.* Organ stop of wooden pipes with double mouths, and of 8 ft. pitch.

Doppelfuge. *Ger.* Double fugue.

Doppelgeige. *Ger.* Viol d'amore.

Doppelgriffe. *Ger.* Doublestop on viol instruments.

Doppelkreuz. *Ger.* Double sharp.

Doppelschlag. *Ger.* Double beat or grace note.

Doppio. *It.* Double; **Pedale,** with pedal in octaves; **Movimento,** at double the pace.

Doppler (Albert Franz) composed the operas "Benjowski," "Ilka," "Afanasia," "Wanda," "Salvator Rosa," "Die beiden Husaren," "Erzebeth," the comic ballet "Margot"; conducted at Vienna court opera and taught flute in Vienna Conservatory.

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.

Dorien. *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-

wieldy in size and difficult to blow and finger. A demi-contra-fagotto in F is intermediate in pitch between the bassoon and double bassoon, and a double bassoon in E flat is made of brass for use in military bands.

Double Beat. A BEAT which is repeated.

Double Bourdon. Organ stop of 32 ft. pitch consisting of stopped wood pipes.

Double Chant used in the Anglican Church equals two single CHANTS in length.

Double Chorus. Chorus for two choirs.

Double Concerto introduces two solo instruments.

Double Counterpoint employs a second melody, which may be used either above or below the original melody or subject.

Double Croche. *Fr.* Semiquaver.

Double Demisemiquaver. Sixty-fourth note.

Double Diapason. 16 ft. pitch organ stop.

Double Dièze. *Fr.* Double sharp.

Double Drum. Two-headed DRUM.

Double Flageolet has two tubes and one mouthpiece.

Double Flat lowers a note already flattened by the signature another half tone. It is contradicted by the natural sign and a flat.

Double Fugue. Fugue with two subjects.

Double Octave. A fifteenth.

Double Pedal Point. Fugue or melody in which the tonic and dominant are long sustained.

Double Quartet. Composition for two quartets of voices or instruments.

Double Reed. Vibrating reed of oboe instruments; 16 ft. pitch reed organ stop.

Double Root. Extreme SIXTH.

Doubles. Changes rung on five bells.

Double Sharp raises a note sharpened in the signature another half-tone. It is contradicted by a natural and a sharp.

Double Sonata introduces two solo instruments, as violin and piano.

Double Stopped Diapason. BOURDON.

Double Stopping. Simultaneous stopping of two notes on instruments of the viol family.

Double Tongueing. Peculiar articulation employed to obtain fast staccato passages by flute and cornet players; reed organ stops having two tongues are called Double Tongued.

Double Travale. Trill executed by drawing a wetted thumb across a tambourine.

Double Trumpet. Reed organ stop an octave below the 8 ft. trumpet.

Doublette. *Fr.* Compound organ stop consisting of two ranks, generally a twelfth and fifteenth.

Doucement. *Fr.* Softly, sweetly.

Doux. *Fr.* Soft, sweet.

Douzieme. *Fr.* Twelfth.

Dowland (John) composed three books of airs and much music for lute; played that instrument with great success at various courts; lutenist to Christian IV of Denmark, 1598, and to the English court, 1612. B. 1563; d. London, 1626. **Robert** composed for and played lute; son of JOHN.

Down Beat. The first beat in each measure.

Down Bow in violin playing elicits the greatest volume of tone.

Doxologia Magna. *L.* The "Gloria in Excelsis Deo."

Doxology. The Gloria Patri repeated at the end of the Psalms, or its metrical version.

Draeseke (Felix August Bernhard) composed the operas "Gudrun," 1884, "Herrat," 1892; three symphonies, overtures, a requiem, advent lied, chamber music, "Fantasiestücke in Walzerform," for piano; taught and played piano; in early life one of Liszt's disciples at Weimar. B. Oct. 7, 1835, Coburg; add. Dresden.

Drag. Ornament in lute music consisting of descending notes.

Draghi (Antonio) composed 87 operas, 116 feste teatrali and serenades, 37 oratorios, cantatas, and hymns, wrote libretto for "Apollo deluso," composed by Emperor Leopold, 1669; intendant at the Vienna court theatre and chapelmaster to Empress Eleonore. B. 1635, Ferrara; d. Jan. 18, 1700, Vienna. **Carlo** be-

came court organist at Vienna. Son of ANTONIO; d. May 2, 1711.

Draghi (Giovanni Baptista) composed music for Dryden's ode "From Harmony" and many popular songs, and for harpsichord; taught music to Queens Mary and Anne of England; organist to Catherine of Braganza, Queen of Charles II; collaborated in D'Urfey's comic opera, "Wonders in the Sun." Possibly a brother of ANTONIO; b. Italy; settled in England about 1667.

Dragonetti (Domenico) composed sonatas, concertos, and capriccios for doublebass; ranked for more than half a century with the greatest virtuosi of that instrument. B. April 7, 1763, Venice; d. April 16, 1846, London.

Dramma Lyrica or **Per Musica.** *It.* Primitive opera.

Drammaticamente or **Drammatico.** *It.* In dramatic style.

Dream of Gerontius. Sir Edward Elgar's oratorio to Cardinal Newman's poem was first performed Oct. 3, 1900, at the Birmingham Festival, and since that time in all parts of the world, ranking its composer with the foremost of living British musicians.

Drechsler (Josef) composed 16 masses, six operas, 25 singspiele, chamber music; wrote instruction books in theory and for organ; chapelmaster at St. Stephen's, Vienna. B. Vlachovo Brezi, Bohemia, May 26, 1782; d. Feb. 27, 1852, Vienna.

Drechsler (Karl) led the court band at Dessau; became famous as teacher and player of 'cello. B. Kamenz, Saxony, May 27, 1800; d. Dec. 1, 1873, Dresden.

Dreher. Obsolete German dance resembling the LANDLER.

Drehleier. *Ger.* HURDY GURDY.

Dreichörig. *Ger.* Triple stringed grand piano; trichord.

Dreiklang. *Ger.* Triad.

Dreistimmig. *Ger.* Music in three parts.

Drei Pintos. Unfinished opera by Carl Maria von Weber, 1812, was rearranged by his grandson, and the music completed by Gustav Mahler was performed Jan. 20, 1888, at Leipsic.

Dreyschock (Alexander) played piano with great brilliancy; taught in St. Petersburg Conservatory. B. Zack, Bohemia, Oct. 15, 1818; d. April 1, 1869, Venice.

Dritta. *It.* Right.

Driving Notes. Syncopated notes.

Droite. *Fr.* Right.

Drone. Pipes on the bagpipe which emit a single tone, used as bass to the melody sounded by the chanter; hence any continuous pedal base; the burden of a song.

Drouet (Louis François Philippe) composed for and manufactured flutes; solo flautist to Napoleon I; court chapelmaster at Coburg. B. 1792, Amsterdam; d. Sept. 30, 1873, Berne.

Drum. Of the various percussion instruments which appear to have been common to all peoples and to all times, the most important is the kettledrum, which was probably brought to Europe by returning Crusaders. Kettle shaped shells of brass or copper are closed by a parchment drawn tightly over the mouth by means of screws, and the drummer is able to tune his instrument by tightening or slackening this parchment. In the modern orchestra at least two kettledrums are required, usually tuned to tonic and dominant of the composition to be played, but in Berlioz' Requiem are parts for eight pairs of kettledrums. Where two kettledrums are employed their combined range is from F to f. Beethoven was the first composer to recognize the musical value of the kettledrum, which had been used merely as a noisemaker before his time, and various tunings for the drums are given in all his important scores. The kettledrums are beaten with sticks having whalebone handles and wooden buttons covered by fine sponge. The tone of the bass drum is too indefinite to require tuning. It is important in fixing rhythm. In small orchestras the bass drummer is often compelled to play cymbals as well, in which case he beats the drum with one hand only. The Snare Drum or side drum is a military instrument frequently employed by modern composers. The Tenor Drum is a large side drum without snares, employed

as a substitute for the kettledrum in military bands. TAMBOURINES and TABORS are varieties of drum less commonly used in the orchestra.

Drury Lane Theatre was opened in London, 1696, but the present building dates from Oct. 10, 1812; earlier structures having been razed or burned. Dr. Arne and Sir Henry Bishop wrote largely for this theatre, and later, Balfe and Benedict produced operas there. It was the home of serious opera, 1870–77, under Mapleson, and again in 1882, under Richter; and in 1883 passed to the Carl Rosa Company. Sir Augustus Harris began his career there in 1887, afterwards removing to Covent Garden. Drury Lane was still occasionally used for grand opera, however, and was the scene in 1904 of a series of English productions by the Moody-Manners Company.

Drysdale (F. Learmont) composed the lyric play "The Plague," Edinburgh, 1896; the opera "Red Spider"; cantata, "The Kelpie"; the prize overture, "Tam o' Shanter," 1891; pupil Royal Academy of Music. B. Edinburgh, 1866; d. June 18, 1909.

D String. Third string on violins; second string on violas and 'cellos, and three stringed doublebasses; fourth string on guitars.

Duan. Gaelic verse or stanza.

Dubois (François Clément Théodore) composed "Les Sept Paroles du Christ," 1867 for Ste. Clotilde, Paris, where he was chapelmaster; the operas "La Guzla de l'Emir," "Le Pain bis," "Aben Hamet," the ballet "La Farandole," and "Xavière," dramatic idyl in three acts; became director of the Paris Conservatoire, 1896 to 1905; pupil of that institution, where he gained first prizes for harmony, fugue, organ, and in 1861 under Ambroise Thomas, the prix de Rome; Chevalier of the Legion of Honor, 1883; member of the Académie, 1894. Other important compositions include: "Paradis perdu," "Divertissement," "Pièces d'Orchestre," "Suite d'Orchestre," "Scènes Symphoniques," the overture "Fritiof," Symphonic poem "Notre Dame de la Mer"; "Clovis," for ten., bar., chorus, and orchestra. B. Aug. 24, 1837, Rosney, Marne; add. Paris.

Dubourg (George) wrote "History of the Violin," 1835; played that instrument. B. 1799; grandson of MATTHEW; d. April 17, 1882, Maidenhead.

Dubourg (Matthew) conducted viceregal band at Dublin and composed Birthday Odes for Dublin Castle, 1728–64; became master of the king's band, London, 1752; played violin with great skill. B. 1703, London; d. July 3, 1767, London.

Ducis or Hertoghs (Benedictus) composed elegies on the deaths of Josquin and Erasmus, an eight-part Agnus Dei, the motet "Peccantem me quotidie," and other church music; played organ at Antwerp Cathedral. B. about 1480, Flanders; visited England, 1515.

Ductus. *L.* AGOGE.

Due, a. *It.* DIVISI.

Due Corde. *It.* Directs that the same note is to be played on two strings of a viol; directs release of the soft pedal in piano music.

Duet is music for two voices or instruments or for two performers on one instrument.

Duettino. *It.* Little duet.

Duetto. *It.* Duet.

Due Volte. *It.* Twice.

Dufay (Guillermus) composed church music and led the group of composers who constituted the First Flemish School; was canon of Cambrai and Mons and the recognized authority on music in his day; chorister in the papal choir at Rome, 1428. B. Hainault; d. Cambrai, Nov. 27, 1474.

Dugazon (Mme. Rosalie) sang light rôles in opera so admirably as to have given her name to those in which she excelled, which are called "jeunes Dugazon" and "meres Dugazon." B. 1755, Berlin; daughter of the actor Lefevre; d. Sept. 22, 1821, Paris, **Gustave** composed the ballet "Aline"; played piano; won prix de Rome at Paris Conservatoire, 1806. B. 1782; son of ROSALIE; d. Paris, 1826.

Dukas (Paul) composed the opera "ARIANE ET BARBE BLEUE" to Maeterlinck's text, produced in Paris, 1907, at the Opéra Comique, and later at the Vienna Folk Opera, a work said by certain critics in those cities to have unified note with word, even more strikingly than in Debussy's setting of Pelléas et Mélisande." Dukas was also said to have modelled his method on Wagner and Strauss. He composed the lyric drama "L'Arbre de Science"; the symphonic poem "Apprenti Sorcier," a symphony; the overture "Polyeucte," a piano sonata; the overtures "Lear" and "Goetz von Berlichingen," and the cantata "Velléda," with which he won the Prix de Rome; wrote music criticism. B. Oct. 1, 1865, Paris; add. Paris.

Dulçaynas. *Sp.* Instrument of Moorish origin of the oboe family.

Dulcian or **Dulcino.** *It.* Small bassoon.

Dulciana. Open diapason organ stop of pleasing tone and small scale, probably invented by Snetzler about 1754.

Dulcimer. An instrument probably of oriental origin still played in Hungarian or Gipsy orchestras as the czimbalom or cembalo; consists of a resonance box usually ornamented with sound holes, over which strings are stretched, and having two bridges. There are usually from two to five strings for each note, the range being from c to d‴. The strings are set in vibration by being struck with hammers held in either hand. The modern piano is a dulcimer, in which the hammers are operated by a keyboard.

Dulcken (Mme. Louise) taught piano to Queen Victoria and played piano brilliantly from debut at 10 in Hamburg until her death from overwork. B. Mar. 20, 1811, Hamburg; sister of FERDINAND DAVID; d. London, April 12, 1850.

Dulichius (Philip) composed and taught music in Stettin. B. Chemnitz, 1562; d. Mar. 25, 1631.

Dumka. "Lament." Little Russian word by which Dvořák characterizes certain slow passages in his chamber music.

Dump. Obsolete slow dance in 4-4 time.

Dun (Finlay) composed two symphonies, solfeggi, edited Scotch music; played first viola in San Carlo Orchestra, Naples. B. Feb. 24, 1795, Aberdeen; d. Nov. 28, 1853, Edinburgh.

Duncan (William Edmonstoune) composed "Ye Mariners of England," for chorus and orchestra, Glasgow Choral Union, 1890; Mass in F minor, 1892; the opera "Perseus"; settings of Swinburne's "Ode to Music" and Milton's "To a Nightingale." B. 1866, Sale, Cheshire, Eng.; taught at Oldham College.

Duni (Egidio Romoaldo) composed "Le Peintre amoureux," Paris, 1757, one of the earliest examples of opéra comique, and in all 22 operas; the oratorio "Giuseppe riconosciuto"; pupil of the Conservatorio dei Poveri di Gesu Cristo, Naples; in early life competed with Pergolesi at Rome, where his opera "Nerone" was a success. B. Feb. 9, 1709, Matera, Naples; d. June 11, 1775, Paris.

Dunkley (Ferdinand Louis) composed "The Wreck of the Hesperus" for soli, chorus, and orchestra, Crystal Palace, London, April 7, 1894; taught music in St. Agnes School, Albany, New York, 1893, and played organ First Pres. Church, that city, 1897; pupil of the Royal College of Music, London. B. July 16, 1869, London; add. Albany, N. Y.

Dunstable (John) composed a three-part song, "O Bella Rosa"; a four-part setting of "Veni Sancte Spiritus"; wrote on "Mensurabilis Musica"; was the most famous of early English contrapuntists. B. about 1400, Dunstable, Bedfordshire; d. Dec. 24, 1453, Walbrook.

Duo. *It.* Duet.

Duodecimo. *It.* A twelfth.

Duodecimole. *It.* Group of twelve notes.

Duodramma. *It.* Drama for two performers; melodrama in which the words are spoken to musical accompaniment.

Duolo. *It.* With grief, sadness.

Duparc (Henri) composed the symphonic poem "Lenore," three songs

with orchestra, "Phydilé," "Invitation au Voyage," "Extase"; pupil of César Franck. B. 1848, Paris; retired because of ill health, 1889.

Duple Time has two, four, or eight beats to the measure.

Dupont (Auguste) composed "concertstück," Op. 42; piano concerto in F minor, "Contes du Foyer," Op. 12, and the song cycle "Poème d' amour"; played piano and taught Brussels Conservatory. B. Feb. 9, 1827, Ensival, near Liège; d. Dec. 17, 1890. **Joseph** conducted opera at Warsaw, Moscow, Brussels, Paris, and London. B. Jan. 3, 1838, Ensival; brother of AUGUSTE; d. Dec. 22, 1899, Brussels.

Duport (Jean) played first 'cello in the band of Frederick the Great of Prussia; directed court concerts under his successor; pupil of Berthaut. B. Nov. 27, 1741, Paris; d. Dec. 31, 1818, Berlin. **Jean Louis** originated modern 'cello technique; wrote an "Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercises"; played in London, and with his brother JEAN in Berlin; joined the private band of Empress Marie Louise and became teacher at the Paris Conservatoire. B. Oct. 4, 1749, Paris; d. Sept. 7, 1819, Paris.

Duprez (Gilbert) created the leading ten. rôles in "Benvenuto Cellini," "Otello," and "Favorita" at the Grand Opéra, Paris; composed the oratorio "The Last Judgment," a Requiem, masses, chamber music, eight operas including "Joanita," 1848, and "Jeanne d'Arc," 1857; wrote "L'Art du Chant," 1845, and "La Melodé"; Souvenirs d'un chanteur," and "Recreations de mon grand age." B. Dec. 6, 1806, Paris; d. Sept. 23, 1896, Passy.

Dupuis (Dr. Thomas Sanders) composed cathedral music; played organ Eng. Chapel Royal. B. Nov. 5, 1730, London; d. July 17, 1796.

Dur. *Ger.* Major, as applied to keys.

Durand, A., et Fils, publish music in Paris as successors to Durand et Schonewerk, and therefore as successors to Flaxland; founded, 1847. Nearly all the works of the modern French composers have been issued by this house, as well as the French versions of Wagner. A complete edition of Rameau is in preparation.

Durand or **Duranowsky (Auguste Frederic)** played violin with great brilliancy, and is said to have been Paganini's early inspiration; led band in Strasburg. B. 1770, Warsaw; son and pupil of violinist in royal band; d. Strasburg.

Durante (Francesco) composed the song "Danza, fanciulli." oratorios, and church music; directed Neapolitan conservatory. B. Mar. 15, 1684, Frattamaggiore, near Naples; d. Aug. 13, 1755, Naples.

Durastanti (Margherita) sang leading sop. rôles in London opera under Handel. B. about 1695; retired, 1734.

Durate, Duramente, Duro. *It.* With hardness; roughly.

Durchcomponirt. *Ger.* "Thorough composed." Term applied to songs with different music for each stanza.

Durchführung. *Ger.* Development of the theme or subject in sonatas and symphonies.

D'Urfey (Thomas) wrote many plays and songs, most of which are disfigured by the indecencies of his time, though some, including his three-part version of "Don Quixote," were set by Henry Purcell. B. 1653, Exeter; d. Feb. 26, 1723, London.

Duschek or **Dussek (Franz)** composed symphonies and chamber music, and ranked with the best of piano players and teachers. B. Chotiebor, Bohemia, Dec. 8, 1736; d. Prague, Feb. 12, 1799. **Josepha** sang, composed, and played piano; pupil of her husband, FRANZ, born Hambacher; she was highly esteemed by Mozart, and by Beethoven, who composed the scena "Ah Perfido" for her. B. Prague, 1756.

Dussek (Johann Ladislaw) played piano with remarkable skill, especially noted for the singing quality which he evoked; composed "The Captive of Spilburg," in collaboration with Michael Kelly, Drury Lane, 1798; the piano sonata in F minor, No. 31, Op. 77, known as "L'invocation"; the piano sonata in F sharp minor, Op. 61, known as the "Elegie harmonique sur la morte du Prince Louis Ferdinand

de Prusse," whose friend, teacher, and companion Dussek had been; in all nearly 100 works for piano, including 12 concertos, 53 sonatas, and many sonatas for piano with violin or flute, church and chamber music. Son of Johann Joseph Dussek, organist at Czaslau, Bohemia, and brother of Franz Benedict and Veronika Rosalia, young Dussek began the study of piano at five, and was soon able to assist his father at the organ. Developing a fine treble, he entered the choir of the Minorite Church in Iglau, studying music with Father Ladislaw Spinar and the humanities in the College of the Society of Jesus. Later he became organist at the Jesuit church in Kuttenberg, removed to Prague, where he took a degree in philosophy, and being disappointed in his desire to join the Cistercians, fell in with Count Männer, with whom he journeyed to Mechlin, where he played organ at St. Rombaut's Church. His next engagement was as organist at Berg-op-Zoom, but in 1782 he obtained an appointment at Amsterdam, where his growing reputation led to his engagement for a year at the Hague as music master to the Stadtholder's children. At 22 he went to Hamburg for a course of lessons under C. P. E. Bach; then toured Germany as a performer on Hessel's "Harmonica," and spent a year with Prince Radziwill on his Lithuanian estates. In 1786 he played before Marie Antoinette in Paris, but declining an appointment at the French court, visited his brother Franz Benedict in Italy, and after another sojourn in Paris, went to London in 1790, where he speedily became the fashionable pianist and teacher of the period; married Sophia Corri, daughter of Domenico, and engaged with his father-in-law in the pubishing business. In 1800 he was obliged to leave England to escape his creditors, and after a sojourn at Hamburg formed the connection with Prince Louis Ferdinand of Prussia, which lasted three years, and until the Prince was killed in the battle of Saalfeld. After a brief service with Prince Isenberg, Dussek entered that of Talleyrand, Prince of Benevento, by whom he was treated with marked consideration. In 1812 Dussek went to St. Germain-en-Laye, seeking relief from an attack of gout, but died suddenly, after being confined to his bed but two days. B. Feb. 9, 1761, Czaslau; d. Mar. 20, 1812. **Sophia,** daughter of Domenico Corri, m. JOHANN LADISLAW, 1792, and under his tuition speedily acquired reputation as a pianist and harpist, having already appeared in concerts as a singer. After the death of Dussek she m. John Alvis Moralt. B. Edinburgh, 1775. **Olivia** composed songs and played harp and piano; m. Buckley, London organist. B. London, 1797; daughter of SOPHIA; d. 1847.

Dutch Concert. Convivial entertainment, at which every man sings his own song at the same time.

Duvernay (Pauline) became the most famous ballet dancer of her generation in both Paris and London, especially noted for her performance of the Cachuca; m. Stephens Lyne Stephens, M. P., of Norfolk, Eng., Oct. 14, 1845, devoting the remainder of her life to practical charity. B. 1813, Paris; christened Yolande Marie Louise; d. Sept. 2, 1894, Lynford Hall, Norfolk, Eng.

Duvernoy (Victor Alphonse) composed "La Tempete" for soli, chorus, and orchestra, Paris municipal prize, 1880; the operas "Sardanapale" and "Hellé"; the lyric scene "Cleopatra," the two-act ballet "Bacchus," Paris Opera, 1902; the overture "Hernani" and chamber music; taught piano at the Paris Conservatoire, where he had been a pupil. B. Aug. 31, 1842, Paris; d. Mar. 7, 1907.

Dux. *L.* Theme, subject, or proposition of a fugue, the answer being called Comes.

Dvořák (Antonin) composed "The Spectre's Bride," cantata for soli, chorus, and orchestra, Op. 69; Stabat Mater for soli, chorus, and orchestra, Op. 58; symphony in E minor, Op. 96, "From the New World"; "St. Ludmila," oratorio, Op. 71; Requiem, Op. 89, Birmingham Festival, 1891; cantata "America's Flag," Op. 102,

sung in New York, 1895; the operas "König und Köhler," Prague, 1874; "Die Dickschädel," Prague, 1882; "Wanda," Prague, 1876; "Der Bauer ein Schelm," Prague, 1877; "Dimitrije," Prague, 1882; "Jacobin," 1889; "Der Teufel und die Wilde Käthe," 1899; "Rusalka," Prague, 1901; "Armida," Prague, 1904; chamber music, songs, and orchestral pieces. Son of the innkeeper and butcher at Mühlhausen, Bohemia, and destined by his father for the butcher's trade, young Dvořák learned violin from the village schoolmaster, and later organ, piano, and theory from A. Liehmann at Zlonitz and from Hancke at Kamnitz. His father's objections to music as a means of obtaining a livelihood were finally overcome, and in 1857 Dvořák went to Prague, where he studied three years in the organ school under Pitzsch, and supported himself by playing viola in the cafés. In 1862 the National Theatre was organized, and Dvořák became a member of the orchestra, directed by Smetana, who, with Karel Bendl, gave him valuable assistance in his studies. In 1873 he became organist of St. Adalbert's Church, retired from the orchestra, married, and organized a class in music. His first work to attract general attention was performed in that year, the patriotic cantata "Die Erben des weissen Berges," to words by Halek ("The Heirs of the White Mountain"); and the following year a symphony in E flat, the scherzo from a symphony in D minor and two notturnos for orchestra were performed. "Der König und Köhler," although it had to be entirely rewritten before production, won him a pension of $250 per annum from the government, and this pension was afterwards increased. The friendship of Brahms, one of the examiners, resulted from this award. "Klänge aus Mähren," a collection of duets, and the "Slavische Tänze," published by Simrock, became popular throughout Europe. Thereafter Dvořák was an international character. He conducted performances of his own works in London, where he was favourably received, and from 1892 to 1895 directed the National Conservatory in New York, leaving suddenly for Prague, where he became head of the conservatory six years later. Dvořák while in America advised the upbuilding of a national school based on plantation music, and attempted to embody the elements suggested in his "From the New World" symphony, the only effect of which seems to have been that the country was subsequently flooded with debased melody in syncopation, or "ragtime." In his chamber music Dvořák introduced the "Dumka," a kind of lament, and the "Furiant," which is a modified scherzo. Both in chamber music and in song Dvořák created a wealth of melody. B. Sept. 8, 1841; d. Prague, May 1, 1904.

Dwight (John Sullivan) founded and edited Dwight's Journal of Music, Boston, 1852–81; helped found Harvard Musical Association; in early life Unitarian clergyman, but retired and taught music and classics in the Brook Farm community. B. 1813, Boston, Mass.; grad. Harvard 1832; d. Sept. 5, 1893, Boston.

Dygon (John) composed "Ad lapidis positionem," three-part motet contained in Hawkins' "History of Music"; English monk, 16th century.

Dykes (Rev. Dr. John Bacchus) composed the hymns "Nearer, my God, to Thee," "Jesus, lover of my soul," "The day is past and over"; aided in compiling "Hymns, Ancient and Modern"; precentor Durham Cathedral. B. Mar. 10, 1823, Hull, Eng.; d. Jan. 22, 1876, St. Leonards. **J. St. Oswald** composed, taught piano, Royal College of Music, London; pupil of Clara Schumann. B. Oct. 27, 1863; son of JOHN BACCHUS; add. London.

Dyne (John) composed the glee "Fill the bowl," which won a Catch Club prize, 1768; sang alto, Eng. Chapel Royal; lay vicar, Westminster Abbey. Committed suicide Oct. 30, 1788.

Dystonic. Discordant; with false intonation.

E is the third note in the natural scale of C; is the name of the major scale having four sharps and of the

minor scale relative to G major; is the keynote of the Phrygian Mode; is the name of the first string or chanterelle on the violin and the fourth string of the doublebass.

Eager (John) composed a piano sonata and songs; played organ; taught at Yarmouth and Edinburgh. B. Aug. 15, 1782; son of an organ builder, Norwich; d. June 1, 1853, Edinburgh.

Eames (Emma) sang sop. in opera, debut as Juliette, Mar. 13, 1889, Grand Opera, Paris; later at Metropolitan Opera, New York, and Covent Garden, London; pupil of Marchesi, Paris; m. Julian Story, the painter, 1891, divorced him, 1907. B. Aug. 13, 1867, Shanghai, of American parents; add. New York.

Ear. Projecting plates of metal attached to organ pipes; to "play by ear" is to play from memory; to possess a "good ear" is to have a correct sense of pitch.

Eastcott (Rev. Richard) composed piano sonatas and songs; wrote on history of music. B. 1740, Exeter, Eng.; d. 1828.

Ebdon (Thomas) composed two volumes of cathedral music, six glees, two harpsichord sonatas; played organ 48 years at Durham Cathedral. B. 1738, Durham; d. Sept. 23, 1811.

Ebeling (Johann Georg) composed "Warum sollt ich mich denn grämen"; wrote on music; directed at the Nicolaikirche, Berlin. B. July, 1637, Lüneberg; d. Stettin, 1676.

Eberl (Anton) composed a sonata in C minor and other piano music which was published as Mozart's; a symphony in E flat which was played at a concert with Beethoven's Eroica, and preferred to it by the critics of the time; played piano admirably, conducted at the court of St. Petersburg, 1796–1801; produced the operas "La Marchande de Modes," "Pyramus and Thisbe," "Die Koenigin der schwarzen Inseln," and much chamber music, all of which has been forgotten. B. Vienna, June 13, 1766; d. Vienna, Mar. 11, 1807.

Eberlin (Johann Ernst) composed "1X Toccate e fughe per l'organo," mass for two choirs and double orchestra, 13 oratorios, and much valuable church music which has been lost; court organist to the Prince Bishop of Salzburg and chief organist in the Cathedral. B. Mar. 7, 1702, Jettingen, Bavaria; d. June 21, 1762, Salzburg.

Ebers (Carl Friedrich) composed the drinking song "Wir sind die Könige der Welt," four operas, cantatas, symphonies, overtures, and chamber music. B. Mar. 25, 1770, Cassel; d. Sept. 9, 1836, Berlin.

Ebers (John) managed opera at the King's Theatre, London, 1821–28, completely ruined himself, and returned to his former business as bookseller; wrote "Seven Years at the King's Theatre." B. 1785, London; d. about 1830.

Eberwein (Traugott Maximilian) composed "Claudine von Villa Bella," "Der Jahrmarkt von Plunderweile," in all 11 operas; three cantatas, Mass in A flat; one of the founders of German music festivals; chapelmaster to Prince von Schwarzburg-Rudolstadt. B. Oct. 27, 1775, Weimar; d. Dec. 2, 1831, Rudolstadt.

Ebollizione. *It.* Ebullition; overflow of emotions.

Ecart. *Fr.* Long stretch on piano.

Ecbole. *Gr.* Sharpening a note.

Eccard (Johann) composed "Er rühmt die heilige Schrift" and many other chorales; wrote "Geistliche Lieder," 1597; musician to the Fuggers of Augsburg, and chapelmaster to the Elector of Brandenburg at Königsberg. B. 1553, Mühlhausen, Thuringia; d. 1611, Berlin.

Eccles (Solomon) taught the virginals and viols in London, but destroyed his instruments on being converted to Quakerism, and wrote a curious dialogue against music called "A Musick-Lector," etc., London, 1667; helped George Fox organize Quakerism in the West Indies, and may have relapsed into fiddling on his return to England. B. London, 1618, descended from three generations of musicians; d. Feb. 11, 1683. **John** composed music to Congreve's "Way of the World" and in all for 46 plays, 100 songs, many birthday and New Year's Odes while serving as master

of the King's Band of Music. B. London; son of SOLOMON; d. Jan. 12, 1735, Kingston on Thames. **Henry** composed 12 violin solos in Corelli's style; played violin in the bands of the kings of England and France. B. London; second son of SOLOMON; d. about 1742, Paris. **Thomas** played violin in London. Youngest son of SOLOMON.

Ecclesiastical Modes. PLAIN SONG and MODES.

Echeion. *Gr.* Hollow vessel used as drum or gong; metal vases which served as resonance boxes in ancient theatres.

Echelle. *Fr.* Scale.

Echo. Reverberation or its imitation; in organ music was produced from a repetition of certain stops in the treble which were enclosed in a wooden box and placed in a remote part of the organ case; in modern instruments the echo is often far removed from the main organ, but controlled by electrical action. The harpsichord possessed a stop for obtaining a soft and distant effect.

Echos du Temps Passé is a three-vol. collection of French airs dating from the 12th to the 18th century.

Eck (Johann Friedrich) composed four concertos for violin, a concertante for two violins; played violin with distinction until 1801, when he married a woman of wealth and retired to Paris. B. Mannheim, 1766; d. Bamberg, about 1810. **Franz** played violin in Brunswick and Russia; taught Spohr; became insane. B. 1774, Mannheim; pupil and brother of JOHANN FRIEDRICH; d. 1804, Strasburg.

Eckert (Carl Antonin Florian) composed the successful opera "Das Fischermädchen" at 10, the oratorio "Ruth" at 13, an Echo Song still popular with high sopranos; conducted admirably, accompanying Sontag on her tour of the United States, afterwards at the court opera, Vienna, at Stuttgart and Berlin; pupil of Mendelssohn. B. Dec. 7, 1820, Potsdam; d. Berlin, Oct. 14, 1879.

Eclisses. *Fr.* Sides of a lute, violin, or guitar.

Eclysis. ECBOLE.

École. *Fr.* School.

Écossaise. *Fr.* "In Scotch style." Originally a bagpipe dance in 3–2 or 2–4 time; the dance has generally been written by modern composers in lively 2–4 time.

Eddy (Clarence) became at an early age the best known of American concert organists and teachers; pupil of Dudley Buck in Hartford, Conn.; of A. Haupt and A. Loeschhorn in Berlin; settled in Chicago, 1874, as organist First Cong. Church; directed the Hershey School of Musical Art in Chicago; m. Mrs. Sara B. Hershey, its founder; became organist First Pres. Church, 1879; made several successful concert tours of the United States and Europe; composed organ music in classic form. B. June 23, 1851, Greenfield, Mass.; add. New York.

E Dur. *Ger.* The key of E major.

Edwards (Henry John) composed "The Ascension," oratorio, Exeter, 1888; "Praise to the Holiest," Hereford Festival, 1891; church music, part songs; played organ Barnstaple in succession to his father and conducted Exeter Oratorio Society. B. Feb. 24, 1854, Barnstaple, Devonshire; add. Barnstaple.

Edwards (H. Sutherland) wrote "History of the Opera," 1862; "Life of Rossini," 1869; music critic "St. James Gazette," London. B. Sept. 5, 1829, Hendon, Middlesex; add. London.

Edwards (Julian) composed the opera "Elfinella," symphonies, overtures, and the comic operas "Princess Chic," "Dolly Varden," "When Johnny Comes Marching Home." B. 1855, Manchester, Eng.; became conductor Royal English Opera Company; since 1889 has resided in New York.

Edwards (Richard) composed and wrote the part-song "In going to my naked bed"; became master of the children, Eng. Chapel Royal; wrote plays and verses. B. about 1523, Somersetshire; d. Oct. 31, 1566, London.

Eeden, van den (Jean Baptiste) composed the opera "Numance," Antwerp, 1897; the oratorios "Brutus," "Jacqueline de Baviere," "Jacob van Artevelde"; the cantatas "Het Woud"

and "De Wind"; directed Mons conservatory. B. Dec. 26, 1842, Ghent; add. Mons.

Effekt. *Ger.* Effect.

Effet. *Fr.* Effect.

Effetto. *It.* Effect.

Egmont. Beethoven's music to Goethe's tragedy consists of an overture, two sop. songs, four entr'acts, "Clara's Death," a melodrama, and a finale, in all 10 numbers. The first performance took place May 24, 1810.

Eguaglianza. *It.* Equality, evenness.

Egualemente. *It.* Equally, evenly.

Ehlert (Ludwig) composed a "Spring" symphony, "Requiem for a Child," sonata Romantique, songs; wrote criticism and sketches of the great composers called "Briefe über Musik," Berlin, 1859, trans. by Ritter and published in Boston, 1870. B. Jan. 13, 1825, Königsberg; d. Jan. 4, 1884, Wiesbaden.

Ehrlich (Alfred Heinrich) composed "Concertstück in Ungarischer Weise," "Lebensbilder"; court pianist to George V. of Hanover; wrote criticism and novels. B. Oct. 5, 1822, Vienna; d. Dec. 29, 1899.

Eibenschütz (Ilona) played piano, especially noted for interpretation of Brahms; pupil of Clara Schumann. B. Budapest, May 8, 1873; m. Carl Darenburg, 1902; add. London.

Eichberg (Julius) composed the operettas "The Doctor of Alcantara," "The Rose of Tyrol," "The Two Cadis," and "A Night in Rome"; founded the Boston Conservatory; played and taught violin; pupil of the Brussels Conservatory, where, under Fétis, he won first prizes in composition and violin playing. B. June 13, 1824, Düsseldorf; went to New York, 1857; d. Jan. 18, 1893, Boston.

Eight Foot Pitch is that sounded by an open organ pipe 8 ft. in length, which would be C. Organ pipes producing such tones with stopped pipes are said to have 8 ft. tone.

Eighth. Octave.

Eileen Aroon. The popular song known in a Scotch version as "Robin Adair" was composed to Irish words about 1385 by Carrol O'Daly.

Einfach. *Ger.* Simple.

Ein Feste Burg. Martin Luther's setting of Psalm xlvi to his own translation, was probably made in Coburg, about 1530. It recurs in the works of J. S. Bach, Mendelssohn, Wagner, Raff, and Meyerbeer.

Eingang. *Ger.* Introduction.

Eingestrichen. *Ger.* Having one stroke, as c′.

Einheit. *Ger.* Unity.

Einleitungssatz. *Ger.* Opening phrase, introduction, or overture.

Einschlafen. *Ger.* To diminish speed and volume.

Einschlagend. *Ger.* "Striking inwards." Percussion reed.

Einschnitt. *Ger.* Incomplete motive or sentence, in music.

Eis. *Ger.* E sharp.

Eisteddfod. "Sittings of learned men," were held originally in Wales for the election of Chief Bard, "Bardd Cadeiriawg" and the "Pencerdd" or chief minstrels, who were alone authorized to teach. King Cadwaladr is said to have presided at one in the seventh century. They are held now not only in Wales, but wherever Welshmen are assembled in sufficient numbers, for the encouragement of Welsh music and literature.

Eitner (Robert) founded the "Gesellschaft für Musikforschung," 1868; edited many publications, including the "Quellen-Lexicon." B. Breslau, Oct. 22, 1832; d. Jan. 22, 1905.

Eklysis. *Gr.* ECBOLE.

Ela. The highest tone in the Hexachordal system or e″.

Elektra. Richard Strauss's opera, to book by Hofmannthal, was first given Jan. 25, 1909, Dresden opera. Based on Sophocles' tragedy, but accentuating the primitive passions; it has been summed up as a rhapsody of hatred personified in the heroine.

Elevatio. *L.* ARSIS; motet to be sung at elevation of the Host; raising a mode beyond its AMBITUS.

Elevazione. *It.* Composition founded on a special theme.

Elève *Fr.* Pupil.

Eleventh. Chord built up from

dominant root by series of superimposed thirds.

Elford (Richard) sang in London theatres and Eng. Chapel Royal; vicar choral of St. Paul's and lay vicar Westminster Abbey. D. Oct. 29, 1714.

Elgar (Sir Edward) composed a setting for Cardinal Newman's poem "The Dream of Gerontius," Birmingham Festival of 1900, which ranked him with the foremost of British musicians, and since then the military marches "Pomp and Circumstance," the concert overture "Cockaigne" (in London Town): incidental music and funeral march for the Gaelic play "Grania and Diarmid"; symphony in A flat variation for orchestra; Coronation Ode, 1902; five part songs from the Greek Anthology; "The Apostles," oratorio; "In the South," overture. Son of the organist in the Roman Catholic Church at Worcester, Eng., Elgar received his earliest and almost his only lessons from his father, who was a good violinist as well as organist. Both father and son played in the orchestra at the Three Choirs Festivals, and in time young Elgar was able to assist his father at the organ. He received a few violin lessons from Pollitzer during a short visit to London, 1877, and two years later became bandmaster at the County Lunatic Asylum, Worcester, composing and arranging music for his men, who were likewise attendants in the institution. An Intermezzo was produced in 1883 at Birmingham, which seems to have been Elgar's debut as a composer. In 1882 he had become conductor of the Worcester Amateur Instrumental Society, and wrote the programmes for its concerts. In 1885 he succeeded his father as organist at the Roman Catholic church, where he remained for the next four years, marrying in 1889 and settling in London. Discouraged alike by publishers and managers, Elgar retired to Malvern and taught and conducted. His Froissart overture, played at the Worcester Festival of 1890, had somewhat extended his reputation, and in rapid succession the "Scenes from the Saga of King Olaf," "The Black Knight," "Scenes from the Bavarian Highlands," and his "Lux Christi" oratorio, were made known; and in 1899 his cycle of "Sea Pictures" increased his popularity. The cantata "Banner of St. George," a Te Deum and Benedictus in F, and the cantata "Caractacus" bring the list down to the notable "Dream of St. Gerontius," which has now been heard in Germany and in America, as well as in England, where it won him the honour of knighthood. B. June 2, 1857, Broadheath, near Worcester; add. Hereford.

Eli. Sir Michael da Costa's oratorio to book by Bartholomew was first performed Aug. 29, 1855.

Elijah. Felix Mendelssohn's second oratorio to book by Bartholomew consisting largely of Biblical selections, was first performed Aug. 26, 1846, in Birmingham, and later revised and again performed by the Sacred Harmony Society, Exeter Hall, April 16, 1847. It appears to have been begun by the composer in 1845.

Elisa. M. Luigi C. Z. S. Cherubini's two-act opera to book by Saint-Cyr was first performed Dec. 13, 1794, at the Théâtre Feydeau, Paris.

Elisir d'Amore. Gaetano Donizetti's two-act opera buffa to book by Romani was first performed in Milan, 1832, has been popular in all countries, and is known in an English version as "The Love Spell." The scene is laid in an Italian village to which the celebrated quack Dr. Dulcamara comes to sell his medicines. Adina, the village belle, is loved by Nemorino, who buys of the quack a bottle of the Elixir of Love, which is nothing more than a rather heady wine. Hoping for a speedy understanding with Adina, Nemorino drinks the whole bottle, becomes drunk, and greets Adina with such assurance that she immediately resolves to marry the Recruiting Sergeant, who has been courting her for a long time. Receiving an order transferring him to another part of the country, the Sergeant implores her to set the marriage for that day, to which Adina agrees. In the midst of the festivities Nemorino has sobered up, and he implores Dulcamara to give

him a more potent charm, which the quack refuses to do, as Nemorino has no more money. At this juncture the Sergeant appears, Adina having refused to sign the marriage contract until evening, and finding Nemorino in need of money, offers him a bonus of 20 crowns if he will enlist in the army. Thus Nemorino obtains a second bottle from Dulcamara. Meantime the news has spread through the village that Nemorino's uncle has died, leaving him some property, and the village maidens show an increased interest in the heir which he attributes to the magic effect of the Elixir, and he resolves to make Adina jealous. She too seeks the aid of the quack, and learns from him of Nemorino's devotion, whereupon she jilts the Sergeant and marries her devoted lover. In the first act is the admirable buffo song "Udite, udite, o rustici," Dulcamara; the duet "Obbligato, ah! si obbligato," Dulcamara and Nemorino; and in the second act a lively tenor romance for Nemorino, "Una furtiva lagrima," and the duet "Quanto amore! ed io spietata," Dulcamara and Adina.

Ella (John) founded the London morning concerts known as the "Musical Union," which lasted from 1845 to 1880, and the "Musical Winter Evenings," 1850–59, for both of which series he wrote analytical programmes; lectured on music, London Institution from 1855; wrote criticism, London "Morning Post." B. Dec. 19, 1802; son of Richard Ella of Thirsk; d. Oct. 2, 1888, London.

Ellerton (John Lodge) composed the successful English opera "Domenic," Drury Lane, London, 1838, and other operas to German, Italian, and English books, the oratorio "Paradise Lost," six masses, six anthems, six symphonies, four concert overtures, 17 motets, 13 sonatas, 61 glees; befriended Wagner on his visit to London, 1855. B. Jan. 11, 1807, Cheshire, Eng.; d. Jan. 3, 1873, London.

Ellicott (Rosalind Frances) composed the song "To the Immortals," Gloucester Festival, 1883; dramatic overture, Gloucester Festival, 1886; "Elysium," cantata for the Gloucester Festival, 1889; "The Birth of Song," 1892; "Radiant Sister of the Dawn," Cheltenham Festival, 1895; "Henry of Navarre," cantata for male voices, Oxford, 1894, and chamber music; pupil of Thomas Wingham, Royal Academy of Music, London. B. Nov. 14, 1857; daughter of the Rt. Rev. C. J. Ellicott; add. London.

Ellis-Sharpe (Alexander John) translated Helmholtz's work "On the Sensations of Tone," London, 1875; wrote on pitch, "Pronunciation for Singers," 1877; "Speech in Song," 1878. B. June 14, 1814, Hoxton, Eng.; d. Oct. 28, 1890, London.

Elmblad (Johannis) sang bass in Wagnerian opera; Wagner's original choice for Donner in "Das Rheingold"; sang Fafner at Bayreuth and principal opera houses, Europe and America. B. Aug. 22, 1853, Stockholm.

Elsenheimer (Nicholas J.) composed "Valerian," "Belshazzar," cantatas with orchestra; taught Cincinnati College of Music, 1891; LL.D., Heidelberg. B. 1866, Wiesbaden; add. New York.

Elsner (Joseph Xaver) aided in founding the Warsaw Conservatoire, of which he was first director and professor of composition, 1821; taught Chopin; composed 21 operas in Polish, symphonies, chamber music, church music, cantatas, and a Stabat Mater, 1844; chapelmaster at Lemberg. B. June 29, 1769, Grottkau, Silesia; d. April 18, 1854, Warsaw.

Elson (Charles Louis) composed songs and instrumental pieces, translated and arranged more than 200 songs and operas; wrote "Curiosities of Music," "The National Music of America," 1900; taught theory and history, New England Conservatory of Music; wrote criticism, Boston "Herald," "Courier," and "Advertiser"; edited "Vox Humana." B. April 17, 1843, Boston; add. Boston.

Elssler (Fanny) danced as Zoloé in Auber's "Bayadere" in Berlin, 1832, and thereafter, until her retirement, 1851, was one of the most noted ballerinas in Europe; youngest daughter of Haydn's servant and copy-

ist, Johann Elssler; debut at six in children's ballet at the Theatre an der Wien, Vienna. B. June 23, 1810, Gumpendorf, near Vienna; d. Nov. 27, 1884, Vienna. **Therese** designed ballets and danced with her sister FANNY; became morganatic wife of Prince Adalbert of Prussia, 1848; ennobled by the King of Prussia as Countess von Barnim. B. 1808; d. Nov. 19, 1878, Meran.

Elvey (Dr. Sir George Job) composed "The Lord is King," anthem with orchestra, Gloucester Festival, 1853; "Sing, O heavens," Worcester Festival, 1857; Festival March for wedding of Princess Louise of Great Britain, 1871, in which year he was knighted; organist St. George's Chapel, Windsor. B. Mar. 27, 1816, Canterbury; d. Dec. 9, 1893, Windlesham, Surrey. **Dr. Stephen** composed an Evening Service and other church music; played organ at New College, Oxford. B. June 27, 1805, Canterbury; brother of GEORGE JOB; d. Oct. 6, 1860, Oxford.

Elwart (Antoine Aimable Elie) composed the oratorios "Noé," Paris, 1845; "La Naissance d'Éve," Paris, 1846; the opera "Les Catalans," Rouen; symphonies, overtures, church and chamber music; taught harmony, Paris Conservatoire, where he had been a pupil, and in 1834 had captured the Prix de Rome. B. Nov. 18, 1808, Paris; d. Oct. 14, 1877, Paris.

Embouchure. *Fr.* The mouthpiece of a wind instrument; hence the method of blowing such instruments.

Emerald Isle. Sir Arthur Sullivan's two-act comic opera, completed after his death by Edward German, book by Captain Basil Hood, was first performed April 27, 1901, at the Savoy Theatre, London.

Emmeleia. *Gr.* Accord of musical tones; music of a tragic dance.

E Moll. *Ger.* Key of E minor. Relative minor key to G major.

Empâter les Sons. *Fr.* To sing legato.

Emperor Concerto. Ludwig van Beethoven's piano concerto in E flat, Op. 73, is so named, though without the composer's advice or consent.

Emperor's Hymn. Joseph Haydn's setting of a hymn written by Lorenz Leopold Hauschka, 1796, embodies the patriotic feeling aroused in Austria by the excesses of the French Revolution, and was sung Feb. 12, 1797, at the Emperor's birthday.

Empfindung. *Ger.* Feeling, emotion, passion.

Emphasis. Accent, ARSIS.

Emporté. *Fr.* Hurried; passionate.

Empressé. *Fr.* Eager, hurried.

Enarmonico. *It.* Enharmonic.

En Badinant. *Fr.* Scherzando.

Encore. *Fr.* "Again." The word used by English-speaking audiences in demanding that a work be repeated, although in French, as in German, the word employed is "BIS."

Ende. *Ger.* End.

End Man. In negro minstrelsy the performer at either end of the semicircle.

Energia, con. *It.* With energy.

Energicamente or **Energico.** *It.* With energy, forcibly.

Enfant de Choeur. *Fr.* Chorister.

Enfant Prodigue. Daniel F. E. Auber's five-act opera to book by Scribe was first performed Dec. 6, 1850, at the Académie, Paris. A three-act pantomime of this title was popular in London and Paris, 1890–91; composed by André Wormser to scheme by Carré, fils.

Enfasi, con. *It.* With emphasis.

Enfatico. *It.* With emphasis.

Enfler. *Fr.* To swell.

Enge. *Ger.* Narrow, as of organ pipes; close, as the stretto of a fugue; **Harmonie,** close harmony.

Engel (Carl) wrote "Descriptive Catalogue of the Musical Instruments in the South Kensington Museum," 1874; "Music of the Gipsies," 1880; an elaborate MS. description of the musical instruments of the whole world; composed a piano sonata and played and taught that instrument. B. July 6, 1818, Thiedenwiese, Hanover; d. Nov. 17, 1882, London.

Engelstimme. *Ger.* VOX ANGELICA.

Engführung. *Ger.* STRETTO.

England (George) built organs in England, 1740–88; m. daughter of

Richard Bridge; was succeeded by his son **George Pike.**

English Horn. COR ANGLAIS.

English Opera in the sense of serious opera has found little public encouragement, although the Carl Rosa and Manners-Moody companies in England and Henry W. Savage in America have done much to make the grand operas of other countries familiar in the vernacular. English-speaking people have always shown a preference for opera in some unfamiliar language, a fact which seems incapable of explanation, but which has always been discouraging to interpretative and creative musicians alike.

Engraving Music is the first process in the publication of most of the music in modern times. Stave lines are first cut on a pewter plate, and the notes are added by means of steel punches. Proofs are then pulled in a copper plate press, revisions made, and when the plate has been corrected, a copy is taken in transfer ink, which is then applied to a lithographic stone. Copper, zinc, and pewter plates and movable type were employed in the reproduction of music prior to the invention of lithography.

Enharmonic. One of the three genera in GREEK MUSIC, the others being Diatonic and Chromatic; enharmonic scales are those containing intervals less than a semitone; an enharmonic instrument is one capable of producing G sharp and A flat as distinct tones, which though mathematically different, are reconciled in Equal TEMPERAMENT on keyboard instruments, both being produced on the piano by the same black key; enharmonic **modulation** is a misleading term which signifies a change as to notation but not as to tone, which is only possible on instruments tuned in Equal Temperament, where C sharp and D flat, etc., are identical.

Enna (August) composed the three-act opera "Heksen" (The Witch), produced with success Jan. 24, 1892, at the Copenhagen Royal Opera; "Aucassin et Nicolette," Copenhagen and Hamburg, 1896–97; "Cleopatra," 1894, which became popular the following year; violin concerto in D major; largely self taught until with Gade's help he won the Ancker scholarship, 1888–89, which enabled him to spend a year in Germany. B. May 13, 1860, Nakskov, Denmark; add. Copenhagen.

Enoch & Sons published music in London from 1869.

Enoplius. *Gr.* Warlike music; war dance.

Ensemble. *Fr.* "Together." Union of a whole group of performers in a concerted number; effect of a musical performance.

Entführung aus dem Serail. W. A. Mozart's singspiel or comic opera in three acts to book, altered from Bretzner's "Belmont und Constanze," by Stephanie, was first performed at Vienna, July 16, 1782. There are Italian, English, and French versions. Constanza, who is betrothed to Belmonte, her maid Bionda, and Pedrillo, Belmonte's servant, are captured by Corsairs and sold to the Turkish magnate Selim Pasha, who chooses Constanza for himself, gives Bionda to his overseer, Osmin, and sets Pedrillo to work in his garden. Constanza maintains her vow of fidelity to Belmonte, although the Pasha seeks in every way to gain her affections. Belmonte, notified of their place of captivity by Pedrillo, attempts a rescue, but is himself captured, and the four Christian prisoners are brought before the Pasha, to whom Constanza boldly tells her story. Selim Pasha retires, overcome by emotion, and the captives prepare for death, but the magnanimous Pasha sets them free, provides the means for them to return to their own country, asking only their friendship in return.

Entr'acte. *Fr.* Music performed between the acts at any performance, whether operatic or dramatic

Entrata. *It.* ENTRÉE; **Scena d',** singer's first scene in opera.

Entrechats. *Fr.* Bounding steps employed by a ballerina in crossing or entering the stage.

Entrée. *Fr.* Short composition in march time to which the ballet or other procession enters.

Entremese. *Sp.* Short musical interludes.

Entremets. *Fr.* Interludes which were popular as early as the reign of St. Louis in France, from which some historians trace the growth of both opera and drama.

Entusiasmo. *It.* Enthusiasm.

Entusiastico. *It.* With enthusiasm.

Entwurf. *Ger.* Sketch.

Eolian Mode is the fifth of the authentic Gregorian MODES.

Epicedion. *Gr.* Dirge or elegy.

Epicinion. *Gr.* Song of triumph; Sanctus in the Greek liturgy.

Epigoneion. 40 stringed lyre named for its inventor Epigonus.

Epilenia. *Gr.* Vintage songs.

Epine, de l' (Francesca Margherita) sang in London, 1692, with great success until 1718, when she m. Dr. Pepusch and retired, having accumulated $50,000, and having paved the way for other Italian singers. D. Aug. 10, 1746.

Epinette. *Fr.* Spinet.

Episode. Intermediate passage in FUGUE, suspending development, while affording variety.

Epistle Side. The left or north side of the altar as opposed to the right or south, called the Gospel Side.

Epistrophe. *Gr.* Refrain.

Epitasis. Raising the voice or an instrument's strings from low to high pitch.

Epithalamium. *Gr.* Wedding ode.

Epode. *Gr.* After song; burden or refrain.

E Poi. *It.* "And then," as **la coda**, then to the coda.

Equabilmente. *It.* Equally.

Equal Temperament is discussed under TEMPERAMENT.

Equal Voices. Works for women's or men's or boy's voices are said to be for equal voices, and when male and female voices are used in combination they are said to be mixed.

Equale. *It.* Equally.

Equale. Short pieces written for instruments of the same general quality.

Equivoca. *L.* Equivocal, doubtful.

Equivocal Chords are those common to two or more keys, which leave the mind in doubt as to the key which is to follow.

Erard (Sebastien) invented the double action and other important improvements for the harp; made the first French piano, 1777; invented the repetition action of the piano, and a combination of piano and organ which he called "Piano Organisé," the "Orgue Expressif"; founded the Paris piano and organ business still continued as Erard & Cie. B. April 5, 1752, Strasburg; d. Aug. 5, 1831. **Pierre** continued and enlarged the business, and is said to have invented the Harmonic Bar, 1838. B. 1796; nephew of SEBASTIEN; d. Aug. 18, 1855. His widow continued the business, and from her it passed to Count de Franqueville, who had married her niece, and was the chief proprietor in 1908, although the management devolved on his partner, M. Blondel.

Erba (Don Dionigi) composed a Magnificat from which Handel doubtless appropriated several numbers for the second part of "Israel in Egypt"; chapelmaster and priest in the Church of S. Francesco, Milan, 1692.

Erbach (Christian) composed church music; played organ to the Fuggers of Augsburg. B. Algesheim, Palatinate, 1573.

Erhöhung. *Ger.* Elevating, raising.

Erhöhungzeichen. *Ger.* The sharp sign.

Erk (Ludwig Christian) edited many important collections of songs including "Deutscher Liederhort"; directed music in Berlin royal seminary; established singing societies and festivals. B. Wetzlar, Jan. 6, 1807; d. Nov. 25, 1883, Berlin.

Erkel (Franz) composed the national anthem of the Hungarians in a successful competition, 1841, the operas "Hunyady László," which is still popular; "Bathori Maria," "Bank-Ban," "Dozsa György," "Istvan Kiraly"; played piano; conducted at the National Theatre, Buda-Pest. B. Nov. 7, 1810, Békés, Gyula; d. June 15, 1893, Budapest.

Erlanger (Camille) composed the operas "Le Fils de l'Étoile," Grand

Opera, Paris, April 20, 1904; "Barkokéba," "Aphrodite," and "La Glu"; won his first success with "Le Juif Polonais," Opéra Comique, Feb. 8, 1897; pupil of the Paris Conservatoire, where he won the Prix de Rome, 1888. Other works to be noted are: the dramatic legend "Saint-Julien l'Hospitalier," the idyll "Kermaria," "serenade carnavalesque" for orchestra, "Poèmes russes." B. May 25, 1863, Paris; add. Paris.

Erlanger, d' (Frederic) composed the operas "Jehan de Saintré," "Inez Mendo," "Tess of the d'Urbervilles"; suite symphonique for orchestra, a violin concerto, Op. 17. B. May 29, 1868, Paris; add. London.

Ernani. Giuseppe Verdi's four-act opera, founded on Victor Hugo's great play, was first performed at Venice, 1844. The police of that city compelled the composer to change the conspiracy scene, and at the Paris production Hugo insisted that the whole story be changed; but as now produced it follows the Hugo play in detail. Ernani, a duke turned bandit, loves Elvira, ward of Don Gomez de Silva. Don Carlos of Spain, afterwards the Emperor Charles V, likewise loves the lady. Sylva, too, loves Elvira, and when she is carried off by the king, Silva and Ernani plot vengeance. Ernani had been challenged by Silva, but agreed if that noble would join him in his plot, to kill himself whenever Silva should give the signal by blowing his horn. Don Carlos is aware of the conspiracy, and captures the conspirators, whom he condemns to death. Wishing to die as befits a noble, Ernani announces his rank and titles, whereupon Don Carlos pardons him. The union of Ernani and Elvira is arranged, but in the midst of the wedding festivities, Silva sounds his horn, and Ernani, faithful to his word, goes forth to death. The principal musical numbers are: Act I: "Allegri beviamo," chorus; "Come rugiada al cespite," Ernani; "Dell' esilio nel dolore," Ernani; "Ernani, involami," Elvira; "Tutto sprezzo che d'Ernani," Elvira; "Bella come un primo amore," Don Carlos; "Fiero sangue d'Aragona," Don Carlos; "Infelice! e tuo credevi," Silva; Act II: "Ah! morir potessi adesso!" Ernani and Elvira; "La vendetta piu tremenda," Ernani and Elvira; "In arcione, cavalieri," Ernani and Silva; "Pronti vedi li tuoi cavalieri," chorus; Act III: "Gran Dio! io sto sui sepolcrali marmi," Don Carlos; "Si ridesti il Leon di Castiglia," chorus; "O Sommo Carlo," sextet and chorus; Act IV: "O come felice," chorus; "Cessaro i suoni," Elvira and Ernani; and "Per noi d'amore il talamo," Elvira and Ernani.

Ernst (Alfred) translated "Der Ring des Nibelungen" and "Die Meistersinger" into French; wrote reviews and books on music. B. April 9, 1860, Perigueux; d. Paris, May 15, 1898.

Ernst (Heinrich Wilhelm) became one of the most celebrated of violin virtuosi, playing throughout Europe from 1832 to 1850, having followed Paganini through Germany as a boy to study his technique; composed "Deux Nocturnes," Op. 1; "Elegie," Op. 10, Fantasia on "Otello," Op. 11; "Concertino," Op. 12; "Polonaise de concert," Op. 17; concerto pathetique in F sharp minor, Op. 23; string quartets in B flat and A; Hungarian airs, Op. 22. B. May 6, 1814, Brünn, Moravia; d. Oct. 8, 1865, Nice.

Eroica. Ludwig van Beethoven's third symphony, said to have been suggested by Bernadotte, when ambassador at Vienna, consists of four movements: Allegro con brio, E flat; Marcia funebre; Adagio assai, C minor; Scherzo and Trio; Allegro vivace, E flat; Finale, Allegro molto, interrupted by a Poco Andante ending in a Presto, E flat. Its original title was "Bonaparte," but when the First Consul became Emperor, Beethoven, a radical at heart, tore off the title page, and stamped on it. On publication the composer inscribed it: "Sinfonia eroica composta per festeggiare il sovvenire di un grand' uomo dedicata a Sua Altezza Serenissima il Principe di Lobkowitz da Luigi van Beethoven. Op. 55. No. III. Partizione." Beethoven was at work upon this sym-

phony during the summer of 1803, but the first performance took place in Dec., 1804.

Erst. *Ger.* First.

Ersterben. *Ger.* To die away.

Erweitert. *Ger.* Augmented, amplified, extended.

Es. *Ger.* E flat.

Esatto. *It.* Exact, strict.

Escudier (Marie) wrote with his brother Leon "Rossini, sa vie et ses œuvres," Paris, 1854, published music, including Verdi's operas, founded La France Musicale, 1838, for which both wrote until 1862, when they dissolved partnership, and Marie directed the older paper while Leon published "L'Art musical." B. June 29, 1819; d. April 17, 1880. **Leon** b. Sept. 17, 1821; d. June 22, 1881. Both were natives of Castelnaudary.

Es Dur. *Ger.* Key of E flat major.

Esecuzione. *It.* Execution.

Eses. *Ger.* E double flat.

Eslava (Miguel Hilarion) made a valuable collection of early Spanish church music, published as "Lira sacro-hispana," Madrid, 1869; composed 140 pieces of church music, the operas "Il Solitario," "La Tregua di Ptolemaide," and "Pedro el Cruel"; chapelmaster and priest at Seville Cathedral and to Queen Isabella. B. Oct. 21, 1807, Burlada, Navarre; d. July 23, 1878, Madrid.

Esmeralda. A. Goring Thomas's four-act opera to book based on Victor Hugo's libretto arranged by Theo Marzials and Alberto Randegger, was first performed Mar. 26, 1883, at Drury Lane by the Carl Rosa Opera Company. Victor Hugo's libretto was written for the French composer LOUISE ANGELIQUE BERTIN and composed by her.

Es Moll. *Ger.* Key of E flat minor.

Espace. *Fr.* Space of the stave.

Espagnuolo, a. *It.* In Spanish style.

Espirando. *It.* Dying away, expiring.

Esposito (Michele) composed an Irish symphony which won the Feis Ceoil prize, 1902; "Deirdre," Feis Ceoil prize in Dublin, 1897, cantata for soli, chorus, and orchestra; the operetta, "The Postbag"; sonata for violin and piano; songs, chamber music. B. Sept. 29, 1855, Castellammare, near Naples; pupil Naples Conservatory; became teacher of piano, Royal Irish Academy of Music, 1882; add. Dublin.

Espressione, con. *It.* With expression.

Espressivo. *It.* Expressive.

Essential Harmony is that of the tonic, dominant, or subdominant.

Essential Notes are those belonging to a key chord.

Esser (Heinrich) composed 40 books of lieder, the operas "Silas," "Riquiqui," and "Die beiden Prinzen"; chapelmaster Imperial Opera, Vienna. B. July 15, 1818, Mannheim; d. June 3, 1872, Salzburg.

Essipoff (Annette) played piano in concert in Europe and America; pupil of Theodor Leschetitzky, whom she m. 1880. B. Feb. 1, 1850, St. Petersburg; court pianist and teacher St. Petersburg Conservatory, 1893; add. St. Petersburg.

Este (Thomas) published music in England, 1587, to his death, 1609, when Thomas Snodham succeeded to the business. "The Whole Booke of Psalmes," 1592, was his most important publication. **Michael** composed madrigals, "Ayerie Fancies of four parts" that could be sung or played; master of choristers, Lichfield Cathedral. The three-part madrigal "How merrily we live" is still sung. Probably son of THOMAS. B. London.

Este was the seat of two musical academies in the 15th century, and for a time the home of JOSQUIN. GUIDO D'AREZZO was a native of Pomposa in the territories of the Dukes of Este, who were famous as patrons of music.

Esther. George Frederick Handel's first English oratorio was composed to book by S. Humphreys, based on Racine's play. The Duke of Chandos paid Handel $5000 for it, and it was first performed at Cannons, his country seat, Aug. 29, 1720.

Estinguendo, Estinto. *It.* Dying away or diminishing.

Estravaganza. *It.* Fanciful or

extravagant in composition or execution.

Estremamente. *It.* Extremely.

Estro Poetico. *It.* Poetic fervour.

Estwick (Rev. Sampson) composed odes for the Acts at Oxford; chorister as a child, Eng. Chapel Royal. B. 1657; d. Feb. 16, 1739.

Etendue. *Fr.* Extended.

Étoile du Nord. Giacomo Meyerbeer's three-act opera to book by Scribe, based on the incidents already related of Peter the Great, as CZAAR UND ZIMMERMANN, was first performed Feb. 16, 1854, at the Paris Opéra Comique.

Etouffé. *Fr.* Stifled or dampened.

Etouffoirs. *Fr.* Dampers.

Etude. *Fr.* Exercise, study or lesson.

Et Vitam. Part of the CREDO in the MASS.

Etwas. *Ger.* Somewhat; **Langsam,** rather slow.

Eugen Onégin. Peter Ilyitch Tschaikowsky's three-act opera to book adapted from Poushkin was first performed in March 1879. Lenski introduces his friend Onégin to the home of Mme. Levin, to whose daughter Olga he is engaged. Her sister Tatiana falls in love with Onégin, and confesses her feelings in a letter, but Onégin only feels a brotherly affection for her. A ball is given in honour of Tatiana's birthday at which Onégin flirts with Olga. A quarrel with Lenski follows, there is a duel and Lenski is killed. Five years later in St. Petersburg Onégin again meets Tatiana, who has married Prince Gremin. This time he falls desperately in love with the woman he had formerly rejected, and, after declaring his passion, tries to induce her to elope with him. She admits that she still loves him, but leaves him forever as she does so. The principal musical numbers are: Act I: "Hearest thou the Nightingale?" duo for Olga and Tatiana based on a folksong; "I have no mind for languor or for sadness," Olga; "I love you, Olga," Lenski; "Nay, though I be undone," Tatiana; Act II: waltzes and mazourkas for the ball; "My days of youth, where have they fled?" Lenski; Act. III: duo, Tatiana and Onégin; "Despised, rejected, O what misery is mine," Onégin.

Eulenstein (Charles) played 16 Jew's Harps at entertainments in England and Scotland; taught guitar and concertina at Bath. B. 1802, Heilbronn, Würtemberg; d. 1890, Styria.

Euphonium. Brass valve instrument corresponding in compass with the baritone SAXHORN, but with a louder and broader quality of tone. It does not blend well in orchestra, but is useful in brass bands as a solo instrument.

Euphony. Sweet sound or a concord of sound.

Euryanthe. C. M. von Weber's three-act opera to book by Helmine von Chezy was first performed Oct. 25 at the Kärnthnerthor Theatre, Vienna, Oct. 25, 1823; and was revived, with alterations and omissions, by Gustav Mahler, 1904, at the Imperial Opera, Vienna. Euryanthe is the betrothed of Count Adolar, who sings her praises in the palace of King Louis of France until Count Lysiart sneeringly declares that he can win her love, and promises the proof to Adolar. The scene then shifts to the castle of Nevers, where Euryanthe, lamenting the absence of Adolar, reveals to her confidant Eglantine the secret of a nearby tomb. Adolar's sister had killed herself, and in punishment her ghost must roam the earth until the tears of injured innocence fall upon her ring. Lysiart fails to gain the favour of Euryanthe, but Eglantine, who loves Adolar, has entered the tomb and taken away the dead woman's ring, which she gives Lysiart, and his possession of the jewel is taken by Adolar as proof of Euryanthe's fault, since the secret was known only to Euryanthe and himself. Adolar takes Euryanthe into the desert, meaning to kill her, but they are attacked by a serpent, and, after killing the monster, Adolar decides to leave her to her fate. King Louis finds her alone in the wilderness, and she tells him the story of Eglantine's treachery. Adolar, who has begun to

suspect that Euryanthe was the victim of a plot, goes to Nevers to punish Lysiart, and meets a procession in honour of his wedding with Eglantine. He challenges Lysiart, but before they fight the King enters, announcing the death of Euryanthe. At this Eglantine declares her love for Adolar, but Lysiart stabs her, and a moment later Euryanthe, who is not dead, but had merely fainted, appears to claim her lover, while Lysiart is led away to punishment. The principal musical numbers are: Act I: "Dem Frieden Heil," chorus; "Unter blühenden Mandelbäumen," Adolar; "Wohlan! du kennst," Adolar, Lysiart and the King; "Glöcklein im Thale," Euryanthe; "O mein Leid ist unermessen," Eglantine; "Unter ist mein Stern gegangen," Euryanthe and Eglantine; "Fröhliche Klänge," Euryanthe and chorus; Act II: "Wo berg ich mich," Lysiart; "Komm denn unser Leid zu rächen," Lysiart and Eglantine; "Wehen mir Lufte Ruh," Adolar; "Lass mich empor zum Lichte," quartet and chorus; Act III: "Hier am Quell wo Weiden stehn," Euryanthe; "Die Thale dampfen," chorus; "Lasst mich hier in Ruh' erblassen," the King, Euryanthe, and chorus; "Zu ihm," Euryanthe.

Evacuant. *Ger.* Exhaust valve in organ or other instrument.

Evacuatio. *L.* In ancient notation reducing the valuation of a black note one half by writing only its outline.

Evans (Charles Smart) composed "Great Bacchus," "Beauties have you seen a toy," and other highly popular glees and songs; sang in Eng. Chapel Royal. B. 1778; d. Jan. 4, 1849, London.

Eveillé. *Fr.* Sprightly.

Evers (Carl) composed four piano sonatas and played and taught that instrument; chapelmaster at Grätz, 1841–72. B. April 8, 1819, Hamburg; d. Vienna, Dec. 31, 1875.

Evolutio. *L.* The working out of a theme.

Evovae. Technical word formed by vowels in "Seculorum Amen" with which the Gloria concludes, employed to indicate the close of the tone on which the antiphon had been chanted.

Ewer & Co. sold music in London from 1824 until 1867 when merged in the house of NOVELLO, EWER & CO.

Exercise. Practice for the purpose of acquiring skill; the composition intended for that purpose; thesis or composition required of candidates for degrees in music at the universities.

Eximeneo (Antonio) wrote "Dell' origine della musica, colla storia del suo progresso, decadenza, e rinnovazione," 1774, which contains germs of the theories afterwards elaborated by Wagner, and which aroused a controversy along similar lines; Jesuit, settled in Rome on expulsion of his order from Spain. B. Balbastro, Arragon, 1732; d. Rome, 1798.

Expert (Henri) wrote "Les Maîtres Musiciens de la Renaissance française," taught in the "École nationale de musique classique," and founded "Société d'etudes musicales et de concerts historiques." B. May 12, 1863, Bordeaux; add. Paris.

Exposition is the statement or presentation of the subjects in FUGUE; or in forms of harmonic order, the first half of a movement in Binary form, which usually contains two principal subjects.

Expression is the soul of musical art as it is of oratory and declamation. Expression marks aid in conveying an idea of the composer's meaning, but the ability to interpret that meaning, whether so indicated or not, is the highest test of the artist as distinguished from the mere mechanical musician or time-beater.

Expression Stop shuts off the waste valve in the bellows of harmoniums; thus enabling the performer to control the volume of tone produced by means of the wind pedals.

Extempore Playing is the art of improvising music at the time of performance. Since it implies both complete mastery of the instrument employed and of the science of music, it need hardly be added that the great composers such as Bach, Beethoven, Mozart greatly excelled in extemporizing.

Extemporize. To play extempore.

Extended Compass. That which ranges beyond the ordinary compass of a voice or instrument.

Extended Harmony. Dispersed HARMONY.

Extraneous Modulation. Modulation to an extreme or unrelated key.

Extravaganza. Burlesque or caricature in music.

Extreme. Highest and lowest parts in music; augmented intervals; keys not closely related; keys having more than three sharps or flats in the signature.

Extreme Sixth. Chord which contains the interval of an augmented sixth either directly or by inversion.

Eybler, Edler von (Joseph) composed the opera "L'Epee enchantee," Vienna, 1790, oratorios, symphonies, chamber music, seven masses, two Te Deums, and other church music in all forms; friend of Haydn, Mozart's nurse in his last illness, ennobled by the Emperor, 1834; chief chapelmaster at the court of Vienna. B. Feb. 8, 1765, Schwechat, near Vienna; d. July 24, 1846, Schönbrunn.

F is the fourth tone in the natural scale of C; the name of the major key having B flat as its signature, of which D is the relative minor; of the minor key having four flats to its signature, relative to A flat; of the bass clef, the sign of which is corrupted from F; of the soundholes in violins, so called from their shape. F is the usual abbreviation of forte. F is the final of the Lydian church MODE with C as its dominant.

Fa is the syllable which stands for F in solmisation, and is the name of F in French and Italian.

Fa Bemol. *Fr.* F flat.

Fablier. Provençal for trouveur.

Fabri (Annibale Pio) sang ten. in opera under Handel; called Balino. B. 1697, Bologna; d. Aug. 12, 1760, Lisbon.

Fabricius (Werner) composed dance music, songs with figured bass, and church music; organist at the Nicolaiikirche, Leipsic. B. 1633; d. April 9, 1679.

Fabritius (Albinus) composed church music; lived in Gorlitz, Prussia, 16th century.

Faburden meant originally a harmony consisting of thirds and sixths added to cantus firmus, but when counterpoint superseded both organum and discant the term was retained to indicate a variety of counterpoint, generally of note against note.

Faccio (Franco) conducted the first European performance of "Aïda," Milan, 1872; taught harmony in Milan Conservatory; composed "Le Sorelle d'Italia" and other operas. B. Mar. 8, 1840, Verona; d. July 23, 1891, Monza.

Faces d'un Accord. *Fr.* Positions or inversions of a chord.

Fach. *Ger.* Rank, as a rank of organ pipes.

Facile. *Fr.* Easy.

Facilement. *Fr.* Easily.

Facilita. *It.* Facility in execution.

Facilité. *Fr.* Facility.

Facilmente. *It.* Easily.

Fackeltanz. Music in 4–4 time for ceremonial torchlight processions at some German courts.

Facture. *Fr.* Construction of musical composition; measurement or scale of organ pipes.

Fa Diese. *Fr.* F sharp.

Fa Fictum. In the HEXACHORDAL system was B flat.

Fagottista. *It.* Bassoon player.

Fagotto. *It.* BASSOON.

Fagottone. *It.* DOUBLE BASSOON.

Faignient (Noé) composed part songs and motets, Belgium, 16th century.

Faisst (Immanuel Gottlob Friedrich) helped found the Stuttgart Conservatory, of which he became director; played organ; composed choral works. B. Oct. 13, 1823, Esslingen, Würtemberg; d. June 5, 1894, Stuttgart.

Falcon (Marie Cornelie) sang sop. in opera; debut 1832 to 1840, highly esteemed in Paris. B. Jan. 28, 1812; pupil of the Paris Conservatoire; d. Feb. 26, 1897.

Fa La. Syllables used as words.

Fall. CADENCE.

Falsa Musica. *L.* Old term for music in which accidentals were introduced.

False Fifth. Imperfect FIFTH.

False Intonation. Tones sung or played out of tune.

False Relation. Appearance near together but in different parts of a note and the same note dramatically altered.

Falsetto. The third and uppermost register of male or female voices, such as that of the male countertenor, so called because it was thought to be unnatural. Falsetto singers were employed at an early date in the Sistine Chapel choir, displaced by the voce d'évirato, and again restored.

Falso Bordone. *It.* FABURDEN.

Falstaff. Michael William Balfe's two-act Italian opera, to book by Maggioni, was first performed July 19, 1838, in London. Giuseppe Verdi's three-act opera, to book by Boito, was first performed at La Scala, Milan, Feb. 9, 1893. "The Merry Wives of Windsor" and "Henry IV" are admirably blended in the libretto, but the story of the Merry Knight's adventures is too well known to be repeated here. The original cast was: Mistress Ford, Signora Zilli; Nannetta, Mme. Stehle; Fenton, Garbin; Dr. Caius, Paroli; Pistola, Arimondi; Mistress Page, Signora Guerrini; Mistress Quickly, Signora Pasqua; Ford, Pini-Corsi; Bardolfo, Pelagalli-Rossetti; Falstaff, Maurel. The principal musical numbers are: "Falstaff's Letter," Mistress Ford; "He 'll surely come courting," a capella quartet for women; "He 's a foul, a ribald Thief," male quartet; Act. II: "Do I dream, or is it reality?" Ford; "'T was at the Garter Inn," Mistress Quickly; "Once I was Page to the Duke of Norfolk," Falstaff; Act III: "Ho! landlord!" Falstaff; "From those sweet lips a Song of Love arises," Fenton; "While we dance in the Moonlight," Nannetta.

Famitsin (Alexander Sergeivich) composed the unsuccessful opera "Sardanapalus," "Songs for Russian Children," chamber music; wrote criticisms attacking the "New Russian school." B. 1841, Kalouga; d. July 6, 1896, St. Petersburg.

Fancies. FANTASIA.

Fandango. Graceful Andalusian dance in 3–4 time to accompaniment of guitar, castanets, and sometimes the tambourine.

Fanfare. *Fr.* Flourish of trumpets.

Faning (Eaton) composed the four-part chorus "Song of the Vikings," symphony in C minor; church music, two operettas; conducted and taught in Royal College of Music, London. B. May 20, 1850; add. London.

Faniska. M. Luigi C. Z. S. Cherubini's three-act opera, to book by Sonnleithner, was first performed Feb. 25, 1806, at the Kärnthnerthor Theatre, Vienna.

Fantaisie. *Fr.* Fantasia.

Fantasia. Composition in which form is subordinate to fancy.

Fantasiestück. *Ger.* Fanciful composition.

Fantasiren. *Ger.* To improvise or play as fancy suggests.

Fantasticamente. *It.* Fantastically.

Fantastique. *Fr.* Fantastic.

Farandole. Popular Provençal round dance in 6–8 time.

Farce. Originally a satirical song introduced at the Christmas festivities, the term is now applied to short dramatic pieces of the burlesque type.

Farinelli. John Barnett's two-act opera, to book by C. Z. Barnett, was first performed Feb. 8, 1839, at Drury Lane, London.

Farinelli (Carlo Broschi) became the most celebrated of all sopranists, the favourite of Philip V of Spain, whose melancholy he charmed away by singing as David had done with Saul; Knight of Calatrava and St. Iago. A pupil of Porpora, he sang in boyhood at the principal opera houses in Italy and at Vienna; joined Porpora in the London opposition to Handel, 1734, where he sang three seasons at about $25,000 per annum; returned to Italy, building a mansion, which he called "English Folly";

went to Madrid, 1736, where he remained 25 years, wielding higher power than the ministers under Philip VI, although not in office; returned to Italy after accession of Charles III; lived in magnificent retirement near Bologna, where he collected pictures, harpsichords, and viols, and enjoyed friendship of Padre Martini, to whom he had previously suggested writing a "History of Music." B. Jan. 24, 1705, Naples; probably assumed the name of his uncle CRISTIANO FARINELLI; d. July 15, 1782.

Farinelli (Giovanni Battista) composed the cantata "Lord, remember me when Thou comest into Thy kingdom," when the Elector of Hanover, to whose household he was attached, became George I of England; later ennobled by the King of Denmark, and "remembered" by George I, who made him his representative at Venice. B. Italy, uncle of CARLO BROSCHI FARINELLI.

Farinelli (Giuseppe) composed a mass, Stabat Mater, 58 operas; chapelmaster at Trieste, 1819. B. May 7, 1769, Este; d. Trieste, Dec. 12, 1836.

Farmer (John) composed madrigals, church music; wrote on counterpoint; contributed to Thomas Este's "Whole Booke of Psalmes." B. England; publications between 1591–1601.

Farmer (John) composed the oratorio "Christ and his Soldiers," 1878; Cinderella, fairy opera, 1882; played organ and founded concerts at Balliol College, Oxford. B. Nottingham, Aug. 16, 1836; d. July 17, 1901, Oxford.

Farmer (Thomas) composed music for "The Princess of Cleve," 1682, songs, and dramatic music. B. England; graduated as Mus. Bac., Cambridge, 1684.

Farnaby (Giles) composed for virginals, voice, collaborated in Thomas Este's "Whole Booke of Psalmes." B. England, 16th century.

Farrant (John) played organ in English churches and at Salisbury Cathedral, 1598–1602; composed an Anglican service.

Farrant (Richard) composed the anthems "Call to remembrance" and "Hide not Thou Thy face"; sang in Eng. Chapel Royal; master of children at St. George's, Windsor. D. Nov. 30, 1580. **Daniel** composed for organ and viol; played viol in king's band, 1606–1625. B. England; son of RICHARD.

Farrar (Geraldine) sang sop. in opera, debut, Berlin Royal Opera, Marguerite in "Faust" at 19, Metropolitan Opera House, New York, 1906, as Juliette in "Romeo et Juliette," and later in such rôles as Elizabeth, Mimi, Nedda, Mme. Butterfly; under contract with both houses in 1908; pupil of Lilli Lehmann. B. Melrose, Mass., 1880; add. New York and Berlin.

Farrenc (Jacques Hippolyte Aristide) composed for flute and wrote on musical topics. B. April 9, 1794, Marseilles; d. Jan. 31, 1865, Paris. **Louise** compiled "Tresor des Pianistes," an anthology beginning with early composers for harpsichord and piano and coming down to Chopin and Weber; composed two symphonies and chamber music; taught piano in Paris Conservatoire; sister of the sculptor Dumont and aunt of ERNEST REYER. B. Paris, May 31, 1804; m. J. H. A. FARRENC; d. Sept. 15, 1875.

Farsa. *L.* Interpolations between the sentences of a Kyrie or Gloria.

Fasch (Johann) composed orchestral suites, church music; founded a collegium musicum at Leipsic of which the Gewandhaus concerts are the outgrowth; declined to compete against J. S. Bach for the cantorship of the Thomasschule; chapelmaster at Zerbst. B. April 15, 1688, Buttelstedt, Weimar; d. Dec. 5, 1768, Zerbst. **Carl Friedrich Christian** composed "Giuseppe riconosciuto," oratorio; church music, canons; founded the Berlin Singakademie; played accompaniments with C. P. E. Bach to Frederick the Great; entertained Beethoven at Berlin. B. Nov. 18, 1736, Zerbst; son of JOHANN; d. Aug. 3, 1800.

Fascia. *It.* Tie or bind; sides of a violin.

Fastoso, Fastosamente. *It.* Proudly, haughtily.

Fattura. *It.* FACTURE.

Fauré (Gabriel Urbain) became director of the Paris Conservatoire, June, 1905, in succession to Theodore Dubois; composed; organist at the Madeleine, 1896. Pupil of Niedermeyer, Dietsch and Saint-Saëns; he became organist of St. Sauveur, Rennes, 1866; returned to Paris four years later as assistant at St. Sulpice, then became organist at St. Honoré, chapelmaster at the Madeleine; professor of composition at the Conservatoire; inspecteur des Beaux Arts, 1892. His principal compositions include: "Le Poème d'Amour," "Après un rêve," "Les Roses d'Ispahan," "Cantique de Racine," "En Prière," violin sonata, Berceuse and Romance for violin with orchestra, Elegie for 'cello; two quartets for piano and strings, two quartets for strings, violin concerto, orchestral suite, "Choeur des Djinns," symphony in D minor, "L'Organiste," one-act opera; a Requiem; "La Naissance de Venus," for chorus, Madrigal for four voices and orchestra, "Pavane" for orchestra and chorus; five melodies to Verlaine's poems; piano quintet, "La Bonne Chanson," nine songs to Verlaine's verses; music to the plays "Caligula," "Shylock," "Pelléas et Mélisande," "Prométhée." B. Pamiers, Ariège, May 13, 1845; add. Paris.

Faure (Jeane Baptiste) sang bar. in opera; debut Paris Opéra Comique, 1852, principal rôles at the Opéra 17 years, Covent Garden and Drury Lane, London, Brussels, Vienna, Berlin; taught Paris Conservatoire; inspector at Brussels Conservatory, 1872; composed two books of songs; retired 1880. B. Jan. 15, 1830, Moulins; m. Mlle. Lefebvre; add. Paris.

Fausse Corde. *Fr.* False string.

Fausset. *Fr.* FALSETTO.

Faust. Charles Gounod's five-act opera, to words by Barbier and Carré, founded on the first part of Goethe's greatest work, was first sung at the Théâtre Lyrique, Paris, Mar. 19, 1859, and still ranks with the most popular in modern repertoire. Faust is represented as an old man regretting the untasted joys of youth after a life spent in study. Mephistopheles offers to renew his youth and to serve him through life, provided Faust becomes his servant thereafter. Charmed by the vision of Marguerite, a lovely village maid, Faust drinks the potion Mephistopheles has prepared, and in the guise of a young and handsome cavalier sets off for the kermess at which he is to meet her. Valentin, who is going to the wars, gives his sister Marguerite a tender warning of farewell, but after his departure Mephistopheles, by means of a message he pretends to bear to Martha from her husband, who has been killed in battle, introduces Faust to Marguerite, and by making love to the foolish old woman, leaves them together. Siebel, a lad of Marguerite's own rank, endeavours to protect her, but is helpless against the gallantry and generosity of Faust, whose present of jewels arouses the maiden's consciousness of her own beauty. When Valentin returns from the wars he finds Mephistopheles singing a mocking serenade beneath the window of his sister, whose name had become a by-word to the neighbours. Valentin fights with Faust, whose sword, directed by Mephistopheles, strikes him down. The dying Valentin curses Marguerite. Overcome with horror, forsaken by friends, and dreading to meet Faust, Marguerite seeks refuge in a church. Even in these holy surroundings evil spirits jibe at her. In despair she kills her child, and is thrown into prison. There Faust sees her in a vision while revelling with Mephistopheles in the Brocken's Walpurgis, and demands that Mephistopheles return with him and rescue her. Marguerite, condemned to death, though mad, shrinks away from Faust on seeing his companion, and prays to God for his pardon and her own. The prayer is granted. A final tableau reveals Marguerite in Heaven, praying for her lover. Mephistopheles sinks before the angelic host, and Faust kneels to beg forgiveness. The original cast was: Faust, Barbot, ten.;

Mefistofele, Balanque, bass; Valentin, Regnal, bar.; Wagner, ten.; Siebel, Mlle. Faivre, mez. sop.; Marguerite, Mme. Miolan Carvalho, sop.; Martha, Mme. Duclos, con. The principal musical numbers in the opera are: Act I: "Interrogo invano," Faust; "Ma il ciel," Faust and Mephistopheles. Act II: "O santa medaglia," Valentin; "Dio del' or," Mephistopheles; "Tu puoi la spada" and "Come la brezza," chorus. Act III: "Le parlate d'amor" (Flower song), Siebel; "Salve dimora, casta e pura," Faust; "C'era un re di Thule" and "Ah! e strano poter" (Jewel Song), Marguerite; "V'appo giate al braccoio mio," quartet; "Sempre amar," Faust and Marguerite. Act IV: "Nascose eran," Marguerite; "Deponiam il brando," chorus; "Tu che fai l' addormentata," Mephistopheles; "Margherita! Maladetta!" Valentin. Act V: "Penetrato e il mio cor," Faust; "Pur fra il riso beffardo," Marguerite; "O del ciel angeli," Marguerite.

Faux Bourdon. *Fr.* FABURDEN.

Favorita. Gaetano Donizetti's four-act opera to book by Royer and Waëtz, based on the French play "Le Comte de Commingues," was first performed Dec. 2, 1840, at the Paris Académie Royale. Fernando, a novice in the monastery of St. James of Compostella, falling in love with Leonora, whom he has seen worshipping in the church, confesses his passion to Balthasar, who sends him into the world. Leonora, the favourite of Alfonso, King of Castile, who is threatened with excommunication because of her, gives Fernando a commission in the army, and he goes to win honours for her sake, not knowing her relations with the king. In the second act the excommunication is pronounced by Balthasar, and in the next act when Fernando returns from victories over the Moors, Alfonso loads him with honours, and, finding Leonora loves him, arranges for their marriage. Leonora sends her confidant Inez to tell Fernando everything, but the king intercepts her, the marriage is hastened, and Fernando only learns the truth after the ceremony. He returns to the monastery. Leonora follows him there, and after obtaining his forgiveness, dies in his arms. The original cast included Leonora, Mme. Stolz, sop.; Fernando, Duprez, ten.; Balthasar, Baroelhst, bass. The principal numbers are: Act I: "Una Vergine," Fernando; "Deh, Vanne! deh, parti," Fernando and Leonora; Act II: "Ah! l'alto ardor," Leonora and the king; Act III: "O mio Fernando," Leonora; Act IV: "Scaviam l'asilo," chorus of monks; "Spirito gentil," Fernando; "Ah, va, t'invola," Fernando; "Clemente al par di Dio," Leonora; "Vieni, ah, vieni," Fernando.

Fawcett (John) composed the oratorio "Paradise" and psalm and hymn tunes. B. Dec. 8, 1789, Wennington, Eng.; d. Oct. 26, 1867, Bolton. **John, Jr.**, played organ at 11 in St. John's Church, Farnworth; composed "Supplication and Thanksgiving," a cantata for his degree Mus. Bac., Oxford. B. 1824; son of JOHN; d. July 1, 1857.

Fayolle (François Joseph Marie) wrote a "Dictionnaire historique des Musiciens" with Choron, Paris, 1810–11, criticisms, fragments of a history of the violin. B. Aug. 5, 1774; d. Dec. 2, 1852, Paris.

Fayrfax (Dr. Robert) composed a five-part Mass, an anthem "Of oure lady and Saint Elizabeth," songs; sang in Chapel Royal of Henry VIII; first Doctor of Music of record at Oxford. Probably b. in Hertfordshire, Eng., 16th century; d. 1521.

F Clef. Bass CLEF in NOTATION.

F Dur. *Ger.* Key of F major.

Federclavier. *Ger.* Spinet.

Feen. Richard Wagner's opera to his own libretto was composed at Würzburg, 1833, the story being adapted from Gozzi's "Donna Serpente," but not performed until 1888, at Munich.

Feier. *Ger.* Festival.

Feierlich. *Ger.* Festival style.

Feis Ceoil is the annual Irish competition and music festival held in Dublin. The first took place May, 1897.

Feld. *Ger.* Field. Disposition of pipes in an organ.

Feld Flöte. *Ger.* Rustic FLUTE.

Feldlager in Schlesien. Giacomo Meyerbeer's three-act opera was first performed at the reopening of the Berlin Opera House, Dec. 7, 1844, and later with great success at Vienna.

Feldmusik. *Ger.* Military music.

Feldton. *Ger.* Key of E flat in which military instruments are usually set.

Felix Meritis was the name of an institution for the cultivation of letters, arts, and sciences in Amsterdam, which gave several important series of concerts. The society was founded in 1777 and was disbanded in 1888.

Felton (Rev. William) composed for harpsichord and organ; custos of Vicars choral, Hereford Cathedral. B. Cambridge, Eng., 1713; d. Dec. 6, 1769.

Fenell (Thomas) sang and played organ in St. Patrick's Cathedral, Dublin. D. 1708.

Fenton (Lavinia) became London's favourite singer on her appearance as Polly Peachum in the first performance of the "Beggar's Opera," Jan. 29, 1728; m. Charles, third Duke of Bolton. B. 1708, London; real name Beswick; d. Jan. 24, 1760.

Feo (Francesco) composed the operas "Ipermestra," "Ariana," "Andromache," and church music; directed Conservatorio de' Poveri di Gesù Cristo, Naples. B. 1685, Naples.

Ferial Music is that for performance on other than feast or fast days; hence simple as opposed to ornate.

Ferlendis (Signora Barberi) sang con. and buffa in opera, Lisbon, Madrid, Paris, retired 1810. B. 1778, Rome; m. Alexander Ferlendis, the oboist.

Fermata. *It.* "Pause." The term or sign which indicates that note or rest shall be held beyond its natural duration.

Fermato, Fermamente. *It.* Firmly, decidedly.

Fernando Cortez. Gasparo Spontini's three-act opera to book by Esménard and De Jouy was produced Nov. 28, 1809, at the Paris Académie Imperiale.

Feroce. *It.* Fiercely.

Ferocità, con. *It.* With ferocity.

Ferrabosco (Alfonso) composed madrigals; became musician to Queen Elizabeth. B. Bologna; son of the chapelmaster of St. Petronio; d. Turin, 1588. **Alfonso** composed music for Ben Jonson's masques; composer to Charles I of England. B. Greenwich, son of the first ALFONSO; d. 1628. **Alfonso** composed; played in royal band. Son of the second ALFONSO; d. during the Commonwealth. **Henry** became composer of the King's music; played in the royal band. Son of the second ALFONSO; killed while serving as captain in Jamaica expedition. **John** composed services and anthems; played organ Ely Cathedral. Probably son of the second ALFONSO. D. Oct. 15, 1682, Ely.

Ferrara was the seat of the ancient imperial "Intrepidi" academy, founded 1600 by Giambattista Aleotti d'Argenta, and contained a splendid theatre for the performance of "Feste Musicali," opened by Duke Ercole I, 1484.

Ferrarese Del Bene was the stage name of Francesca Gabrielli, who sang sop. in opera in Venice, London, and Vienna, 1770–90.

Ferrari (Benedetto) was among the earliest writers and composers of "dramme per musica"; said by Burney to have first employed the word "cantata"; composed "Andromeda," "Adone," "Armida," and other operas, the ballet "Dafne in alloro," the oratorio "Sansone," chapelmaster to the Duke of Modena. B. 1597, Reggio; d. Oct. 22, 1681.

Ferrari (Domenico) composed violin sonatas; violin virtuoso; pupil of Tartini. B. Piacenza; d. 1780, Paris.

Ferrari (Giacomo Gotifredo) composed the popular songs "Qu'il faudrait de philosophie" and "Quand l'Amour nacquit à Cythère," four operas, two ballets; taught and wrote "Treatise on Singing" and entertaining memoirs. B. 1759, Roveredo; m. Miss Henry, 1804, London, the well known pianist; d. 1842, London.

Ferrel (Jean François) played violin; led revolt of musicians against the "Roi des Ménétriers," Paris, 17th century.

Ferretti (Giovanni) composed mad-

rigals, canzoni; chapelmaster at Ancona Cathedral, 1575–85. B. 1540, Venice.

Ferri (Baldassare) became famous sopranist, called "king of musicians" by Emperor Leopold I, made Knight of St. Mark, Venice, 1643; left estate of 600,000 crowns to charity. B. 1610, Perugia; d. Sept. 8, 1680.

Ferté, de la (Papillon) bought the office of "Intendant des Menus plaisirs" to Louis XVI, 1777. B. 1727, Chalons; d. Paris, 1794. Under the Restoration his son held the same post.

Fertig. *Ger.* Quick, dexterous.

Fervaal. Vincent d'Indy's three-act opera to his own libretto was first performed Mar. 12, 1897, at the Théâtre de la Monnaie, Brussels, and May 10, 1898, at the Paris Opéra Comique.

Fervente, Ferventemente. *It.* Fervently, vehemently.

Fes. *Ger.* F flat.

Fesca (Friedrich Ernst) composed the opera "Cantemir," "Leila," overtures, symphonies, chamber music; played violin; chapelmaster to Duke of Baden. B. Feb. 15, 1789, Magdeburg; d. May 24, 1826, Carlsruhe. **Alexander Ernst** composed "Der Troubadour" and three other operas, chamber music. B. May 22, 1820, Carlsruhe; son of FRIEDRICH ERNST; d. Feb. 22, 1849, Brunswick.

Fest. *Ger.* Festival.

Festa (Constanzo) composed a Te Deum still sung in celebration of papal elections, songs and church music; singer, then maestro, at the Vatican. D. Rome, April 10, 1545.

Festing (Michael Christian) helped found the London Society of Musicians; directed music at London Italian Opera, 1737; Ranelagh Gardens, 1742; played violin and taught; composed cantatas, songs, chamber music. B. London; son of a well known flautist; d. July 24, 1752.

Fétis (François Joseph) became the most useful of the world's writers on music; wrote the monumental "Biographie universelle des Musicians" and "Histoire générale de la Musique"; a "Traité du contrepoint et de la fugue," which ranks with the best modern theoretical works, "Traité complet de la theorie et de la pratique de l'harmonie," which has been republished in many languages; founded the "Revue Musicale," 1827–33, the earliest of musical journals in France; composed; undertook the revision of Gregorian chant; became director of the Brussels Conservatory and chapelmaster to the King of the Belgians, 1833; taught, wrote, lectured, and composed without ceasing until his death. As a lad Fétis learned violin, piano, and organ from his father, who was organist at Mons, then studied at the Paris Conservatoire, where he gained a prize in harmony, 1803, and the second prize in composition 1807. In 1806 he married, and became more earnest in his work than ever, but in 1811 was obliged by the loss of his wife's fortune, to accept an appointment as organist at Ardennes. Then he taught in Douai, but returned to Paris, 1820, became professor of counterpoint and fugue at the Conservatoire, and in 1827 librarian, in which post he continued until his departure for Brussels. His compositions include the operas "L'Amant et le Mari," "Marie Stuart en Écosse," "Le Mannequin de Bergame," produced at the Opéra Comique, a symphony, overtures, chamber music, and much church music, including "Messes faciles pour l'orgue" and a "Messe de Requiem" for the Queen of the Belgians. As a critic Fétis was not always fair; as a composer by no means great; as an historian not free from error, a statement equally true of all writers on music, but he was none the less the greatest of all modern musical litterateurs. B. Mar. 25, 1784, Mons; d. Brussels, Mar. 26, 1871. **Eduard Louis François** wrote on music, became head of the Brussels Royal Library; professor of æsthetics Brussels Académie des Beaux Arts. B. May 16, 1812, Bouvignes near Dinant; son of FRANÇOIS JOSEPH; d. Jan. 31, 1909. **Adolphe Louis Eugène** composed; taught and played piano in Paris. B. Aug. 20, 1820, Paris; son of FRANÇOIS JOSEPH; d. Mar. 20, 1873, Paris.

Festivals of Music were first held

in Italy, that given by the combined musicians of the courts of Pope Leo X and Francis I of France at the meeting of their sovereigns in Bologna, 1515, being an early example. As a rule festivals were occasional affairs, held in celebration of some important event in royal families. The Vienna Tonkünstler-Societät appears to have first devised regularly recurring festivals, a practice which has since spread throughout the world. Church choir festivals, held annually by the churches attached to one diocese in the Anglican church, have become popular in British possessions and in the United States since 1856, when the first of the kind was held in Lichfield Cathedral, England. See Three Choirs Festivals.

Festivamente. *It.* Solemnly, pleasantly.

Festività, con. *It.* With joy.

Festivo. *It.* Festive.

Festoso. *It.* Gay, joyous.

Feuillet (Raoul Auger) wrote an arrangement of dances with diagrams showing the steps, published in Paris, 1701, as "Chorégraphie," etc.

Fevin, de (Antoine) composed masses, motets, and part songs esteemed second only to those of Josquin. B. Orleans, probably 1490.

Fevin, de (Robert) composed church music; chapelmaster to Duke of Savoy. B. Cambrai, 16th century.

FF. *It.* Abbreviation for Fortissimo. "Very loud."

F Holes. Openings in the belly of viols, so called from resemblance to the letter f.

Fiacco. *It.* Weak, faint.

Fiala (Joseph) composed two symphonies, two sets of string quartets, played oboe with remarkable skill; chapelmaster to Prince Fürstenberg. A serf belonging to Countess Lobkowitz, he was compelled to labour at the Schloss and ran away. On being recaptured the countess wished to have his teeth pulled to prevent him from playing, but he was freed by order of the Emperor. B. 1751, Lobkowitz; d. 1816, Donaueschingen.

Fiasco. *It.* "Flask." Used by English and French but not by Italians to describe a complete failure.

Fiato. *It.* Wind; respiration.

Fibich (Zdenko) composed more than 700 works, including six operas, six melodramas, the overture "Eine Nacht auf Karlstein," "Komensky Festoverture," symphonies in G minor, F, E flat, seven symphonic poems, 352 piano pieces; conducted at Prague national opera, 1875–78, Russian Church, 1878–81. B. Czarlau, Dec. 21, 1850; d. Prague, Oct. 10, 1900.

Ficta Musica. *L.* MUSICA FICTA.

Fiddle. VIOLIN.

Fiddlestick. Violin BOW.

Fidelio. Ludwig van Beethoven's only opera composed at Hetzendorf in the summer of 1805, to book adapted by Joseph Sonnleithner from Bouilly's "Lenore, ou l'Amour conjugal," was first performed Nov. 20, 1805, in three acts, with what is now called the "Leonora overture No. II," at the Theater an der Wien, Vienna. It was afterwards, with Beethoven's reluctant consent, reduced to two acts. Both take place in a Spanish prison where Florestan, a Spanish noble, is confined by order of Pizarro, the governor. Florestan's wife, Leonora, disguises herself as a lad, Fidelio, and obtains employment in the prison, where the turnkey's daughter, Marcelline, falls in love with her. Rocco, the turnkey, approves the match, although Jaquino, his assistant, also loves Marcelline. Fidelio profits by her employment to seek out her husband, but in vain. Then comes a letter announcing a visit of inspection from the minister, Don Fernando, and Pizarro at once determines Florestan shall be put to death. Rocco, the old turnkey, refuses to commit murder, so Pizarro orders him to dig a grave in which the body may be concealed, meaning to kill Florestan himself. Fidelio assists in this grewsome task, then gains admittance to the dungeon in which her husband is confined, and gives him bread and wine, for he has been nearly starved by Pizarro's orders. Florestan is brought forth, but as Pizarro tries to stab him, Fidelio throws herself between them, then covers Pizarro with a pistol. Just then a trumpet announces

the approach of Don Fernando. Pizarro rushes out in despair, and when the minister enters he instantly orders the release of his old friend Florestan and the punishment of his cruel enemy. Marcelline naturally agrees to marry Jaquino on discovering that Fidelio is a woman, and there is general rejoicing as the curtain falls. The original cast was: Don Fernando, Weinkoff, bar.; Pizarro, Meier, bar.; Florestan, Demmer, ten.; Rocco, Rothe; Jaquino, Cache; Leonore, Frl. Milder, sop.; Marcelline, Frl. Muller, sop. The principal musical numbers are: Act I: "Die Hoffnung," Marcelline; "Mir ist so wunderbar," canon-quartet; "Hat man nicht auch Geld deneben," Rocco; "Abscheulicher!" Fidelio; Act II: "In des Lebens Frühlingstagen," and "Und spür' ich nicht linde," Florestan; "O Namenlose Freude," Florestan and Fidelio. Beethoven wrote in all four overtures to this opera, which are now called the Leonore overtures No. I, No. II, No. III, and the Fidelio overture. He even planned a fifth. The second, No. III, was for the production of the modified work; the third, No. I, was for a performance at Prague which was never given, and the fourth was the Fidelio, first played May 26, 1814, on the second and final revision of the work. The Fidelio overture is in E, the others are in C.

Fidicen. Lutenist or harp player.

Field (Henry Ibbot) played and taught piano; called "Field of Bath." B. Dec. 6, 1797; d. May 19, 1848.

Field (John) composed five nocturnes which are still played, 15 which have been forgotten, seven piano concertos, four sonatas, two divertimenti, and much other music once highly esteemed; played the piano with extraordinary skill; pupil first of his father and grandfather, then of Muzio Clementi, in whose London warehouse he showed pianos; taught in Russia, and hence called the "Russian Field"; returned to England, 1824, and played at the Philharmonic concerts, London; visited Paris, and in 1833 made an unsuccessful tour of Belgium, Switzerland, and Italy; rescued from a hospital where he lay for nine months in Naples by a Russian family with whom he returned to Moscow; played with great success in Vienna on the journey north; died shortly after reaching Russia. In his nocturnes and in his piano playing Field was the legitimate precursor of Chopin. He was sufficiently admired by Liszt to have caused that composer to edit some of his works, prefacing them with an essay. B. July 26, 1782, Dublin; d. Moscow, Jan. 11, 1837.

Fielitz, von (Alexander) composed the widely known song cycle "Eililand," the opera "Das stille Dorf," Hamburg, Mar. 13, 1900; two suites for orchestra; conducted under Nikisch; taught in Berlin Stern Conservatory; conducted at the Theatre des Westens, 1904. B. Dec. 28, 1860, Leipsic; add. Berlin.

Fier. *Fr.* Proud.

Fieramente, Fiero. *It.* Proudly, boldly.

Fierrabras. Franz Schubert's three-act opera to book by Kupelwieser was composed in 1823 but never performed, although ordered by Barbaja. The score is in possession of the Gesellschaft der Musikfreunde, Vienna.

Fife. Instrument of the flute family having six finger holes with four, five, or six keys, ranging from d′ to d‴, set usually in B flat, F, or C. The fife, until recently employed in military fife and drum music, lacked keys and was of cylindrical instead of conical bore, with very faulty intonation.

Fife. Piccolo organ stop; two ft. piccolo.

Fifteenth. Organ stop sounding two octaves higher than open diapason; interval of double octave.

Fifth is the diatonic interval of five notes or the ancient diapente. The vibrational ratio is 2:3, a perfect consonance.

Figaro. Buffo character from the comedies of Beaumarchais in Rossini's "BARBER OF SEVILLE" and in Mozart's "NOZZE DI FIGARO."

Figura. *L.* Note.

Figurante. Ballet dancer having an individual part in the action; in French plays a silent character.

Figure. Musical phrase or sentence or MOTIF; the complete expression of an idea in music in the briefest form; numeral; florid melody.

Figured, Figurato. FLORID.

Figured Bass. Bass note with figures which serve as shorthand indications of chords. Examples: 2 implies a 2nd, 4th, and 6th; 3 a 3d and 5th; 4 a 5th and 8th; 9 a 3d and 5th.

Filar la Voce. *It.* To prolong a tone, swelling and diminishing it by degrees.

Filippi (Filippo) composed; edited Gazzetta Musicale of Milan, wrote criticism; propagated the Wagner cult in Italy. B. Vicenza, Jan. 13, 1830; d. June 25, 1887, Milan.

Fille du Regiment. Gaetano Donizetti's two-act opera to book by Bayard and St. Georges was first performed Feb. 11, 1840, at the Paris Opéra Comique. Its popularity was immediate and still continues. Marie, vivandière of the 21st Regiment of Napoleon's army, had been found on a battlefield in infancy by Sergeant Sulpice and adopted as "The Daughter of the Regiment." During the occupation of the Tyrol by the French Marie has developed into womanhood, and Tony, a peasant lad who has saved her from falling over a precipice, becomes desperately in love with her. While seeking an interview in the camp he is arrested as a spy, but manages to clear himself and win the consent of Marie's numerous foster-fathers to become her husband on condition that he joins the regiment. But before the wedding can take place the Marchioness of Berkenfeld appears, and Sergeant Sulpice remembers to have a letter addressed to her from Marie's father, which was attached to the child's dress when he found her. He presents this letter, and the Marchioness claims Marie as her long lost niece. Tony is rejected as an unsuitable suitor for the noble young lady, and marches away with the regiment. Marie is sad in the midst of her luxury, but presently the regiment comes marching back, and Tony has become its colonel. He renews his suit, the marchioness declines to consider it, and an elopement is planned, but on the confession of the marchioness that Marie is not her niece but her daughter by a secret marriage with an army officer of lower social position than her own, Marie yields to the mother obedience which she had denied the aunt, and, though overwhelmed with grief, renounces Tony. In the end the marchioness relents, and the regiment joyfully prepares to celebrate the nuptials. The original Marie was the soprano Anna Thillon, and the rôle was a favourite with Jenny Lind, Patti, Sonntagg, Albani, Kellogg, and Sembrich. The principal musical numbers are: Act I: "The Camp was my Birthplace," Marie; "Rataplan duet," Marie and Sulpice, bass; "All Men Confess it," Marie; "No Longer can I doubt it," Marie and Tony, ten.; "Farewell, a long farewell," Marie; Act II: "The Light of Early Day," Marie, breaking into the "Rataplan," Marie and Sulpice; "We have come, our child to free," soldiers' chorus.

Fillunger (Marie) sang sop. in concert; became teacher in Royal College of Music, Manchester, 1904. B. Jan. 27, 1850; pupil Vienna Conservatory; add. Manchester, Eng.

Filtsch (Charles) won phenomenal success as pianist in childhood; but brought on consumption by overwork. B. Siebenburgen, Hungary, July 8, 1830; pupil of Chopin and Liszt; d. May 11, 1845, Venice.

Filtz (Anton) composed 39 symphonies, played 'cello with great skill; name also spelled Fils, Filz, Filsl, and Fieltz. B. 1725, probably in Bohemia; d. 1760, Mannheim.

Fin. *Fr.* The end.

Final is the equivalent of tonic or keynote in the ecclesiastical MODES.

Finale. *It.* The last movement in a symphony or sonata; last number in the act in opera; last number on a programme.

Finch (Hon. and Rev. Edward) composed church music, including an anthem, "Grant, we beseech thee," and a Te Deum; prebendary at York and at Canterbury. B. 1664; son of Earl of Nottingham; d. Feb. 14, 1738.

Finck (Heinrich) composed church music and secular songs in strict contrapuntal style; chapelmaster to the Polish kings and to the Duke of Würtemberg, 1501–1519. B. 1482; d. June 9, 1527, Vienna. **Hermann** composed work "Practica musica," etc., an important book on theory; played organ and taught at University of Wittenberg. B. Pirna, Saxony, Mar. 21, 1527; grandnephew of HEINRICH; d. Dec. 28, 1558, Wittenberg.

Finck (Henry Theophilus) wrote "Wagner and his Works," New York, 1893; "Chopin and other Musical Essays," "Paderewski and his art," "Songs and Song Writers," 1901; "Primitive Love and Love Stories," 1900; "Romantic Love and Personal Beauty," books of travel and criticisms in New York "Evening Post" and "Nation." Graduated from Harvard, 1876; pupil of J. K. Paine in music; studied in Berlin, Heidelberg, and Vienna. B. Sept. 22, 1854, Bethel, Mo.; add. New York.

Fine. *It.* The end.

Finger (Gottfried) composed concertos and sonatas, dramatic music for English plays; musician to James II; musician to Queen Charlotte of Prussia, for whom he composed the opera "Sieg der Schönheit über die Helden." B. Moravia; chapelmaster at Gotha, 1717.

Finger Board. The wood attached to the neck of stringed instruments of the viol and guitar families, against which the strings are stopped by pressing with the fingers; manual or clavier.

Finger Cymbals. Small cymbals worn on the fingers and played like castanets.

Fingering is usually indicated in modern NOTATION for organ and piano by the numerals 1, 2, 3, 4, 5, regarding the thumbs of either hand as fingers, although in some English and American publications the thumb is indicated by a cross mark, and only the first four numerals are employed. Johann Sebastian Bach was probably the first to introduce a system of fingering which employed all the fingers and both thumbs. Paganini was the pioneer in the modern fingering for viol instruments.

Fingerleiter. *Ger.* CHIROPLAST.

Fingersatz, Fingersetzung. *Ger.* Fingering.

Finite Canon. One which is not repeated.

Finito. *It.* Finished.

Fink (Christian) composed organ music, songs, psalms for chorus and orchestra; organist and president Esslingen Seminary. B. Dettingen, Würtemberg, Aug. 9, 1831; add. Esslingen.

Fink (Gottfried Wilhelm) edited the Allgemeine Musikalische Zeitung, 1827–41; composed songs. B. Sulza, Thuringia, Mar. 7, 1783; d. Aug. 27, 1846, Halle.

Finta Giardiniera. W. A. Mozart's three-act opera buffa, to book by anonymous librettist, was first performed Jan. 13, 1775, at Munich.

Finta Semplice. W. A. Mozart's three-act opera buffa, to book by Coltellini but not produced, was composed in Vienna, 1768, when the composer was but 12.

Finto. *It.* Feint, as of deceptive CADENCES.

Fiocco (Pietro Antonio) composed masses and motets, conducted court band at Brussels, 1706. D. Nov. 3, 1714. His sons, **Jean Joseph** and **Gioseffo Hectore,** conducted successively at the Brussels court. The latter composed for and played harpsichord.

Fiochetto. *It.* Slightly hoarse.

Fioco. *It.* Hoarse.

Fioravanti (Valentino) composed "Le Cantatrici Villane," 1806, and "I virtuosi ambulanti," 1807, and in all more than fifty operas. B. 1764, Rome; d. June 16, 1837, Capua. **Vincenzo** composed operas. B. April 5, 1799; son of VALENTINO; d. Mar. 28, 1877.

Fiorillo (Federigo) composed 36 Études for violin and much chamber music. B. 1753, Brunswick, where his father, a Neapolitan, was conductor of the opera.

Fioriscente, Fiorito. *It.* Florid, ornamented.

Fioriture. *It.* Cadenzas, orna-

ments; florid passages in melody or accompaniment.

Fipple Flute. FLUTE-a-bec.

Firework Music. George Frederick Handel's music in celebration of the Peace of Aix-la-Chapelle, performed in connection with fireworks in London, April 27, 1749, consisted of an overture and several movements in D, scored for 100 instruments.

Firing. Ringing all the bells in a tower together as an expression of joy, and of mourning, when muffled.

Fis. *Ger.* F sharp.

Fischer (Emil) sang bass in opera, excelling in Wagnerian rôles; debut, 1849; with Metropolitan Opera, New York, for many years. B. Germany about 1835; add. New York.

Fischer (Johann) became famous throughout northern Europe as violin virtuoso and composed for that instrument. B. Probably in Swabia 17th century.

Fischer (Johann Caspar Ferdinand) composed "Ariadne Musica Neo-Organoedum," published 1702, which gives organ preludes and fugues in twenty different keys, thus foreshadowing the scope of Bach's "Well-tempered Clavier," clavier music; chapelmaster to the Markgraf of Baden. B. about 1660; d. 1738.

Fischer (Johann Christian) composed chamber music, including a minuet, for which Mozart composed variations, and largely for oboe, on which he was a distinguished performer; served in the band of Frederick the Great, and at Mannheim, Dresden, and in London. B. 1733, Freiburg; d. April 29, 1800.

Fischer (Ludwig) sang bass in operas of Mozart, whose close friend he was. B. Aug. 18, 1745, Mayence. **Barbara** was an actress and singer of ability; wife of LUDWIG. **Joseph** sang bass admirably and became a noted impresario. B. 1780; son of LUDWIG; d. 1862. **Wilhelmine** and Mme. **Fischer-Vernier** sang, and the latter founded a girls' singing school in Vienna, 1835. They were sisters of JOSEPH.

Fis Dur. *Ger.* F sharp major.

Fish (William) composed songs, a sonata for piano and concertos; taught successfully and played violin. B. 1775, Norwich; d. Mar. 15, 1866, Norwich.

Fisher (Dr. John Abraham) composed symphonies and much forgotten dramatic music; m. Miss Powell, 1770, part owner of Covent Garden Theatre; disposed of this on her death and visited Vienna, where he m. Anna Selina STORACE; was banished by the Emperor for beating her. B. 1744, Dunstable; d. London, 1806.

Fisis. *Ger.* Double sharp F.

Fis Moll. *Ger.* F sharp minor.

Fistula. *L.* "Pipe"; **Dulcis,** FLUTE-a-bec; **Pastoricia,** shepherd's pipe; **Eburniola,** pitch pipe; **Germanica,** German FLUTE; **Panis,** pan pipe.

Fistulator. *L.* Piper.

Fithele. Old English for VIOLIN.

Fitzwilliam (Edward Francis) composed songs, the opera "Queen of a Day," a Te Deum, and a hymn. B. Aug. 1, 1824, Deal; m. Ellen Chaplin; d. Jan. 20, 1857, London.

Fitzwilliam Collection, bequeathed to Cambridge University, together with the interest of $500,000, 1816, by Viscount Fitzwilliam, includes the works of more than 250 composers of the 17th and 18th centuries.

Fladt (Anton) composed three concertinos for oboe, which instrument he played in the chief music centres of Europe. B. Mannheim, 1775; d. Munich.

Flageolet. Obsolete instrument of which the simplest surviving type is the tin whistle with six holes. It was a development of the FLUTE-a-bec or fipple flute, having a tubular mouthpiece swelling into a bulb. The tone resembled that of the piccolo, but was softer. Handel is said to have employed it in an obbligato to "O Ruddier than the Cherry."

Flageolettöne. *Ger.* Flageolet Tones.

Flageolet Tones. HARMONICS of viol instruments.

Flat. The sign in NOTATION derived from the letter b, which indicates that a note is to be lowered a semitone; minor, as of flat 3ds and

5ths; an instrument or voice is said to be flat when the tone produced is below true pitch. The double flat lowers a note two semitones.

Flat Tuning. French tuning for the lute, so called because French pitch was formerly lower than any other.

Flautando, Flautato. *It.* Indicates violin harmonics.

Flautino. *It.* Little flute or flageolet; instrument resembling the accordion; FLAUTANDO.

Flauto. *It.* FLUTE.

Flauto Dolce. Sweet-toned organ stop of four ft. pitch, either closed or stopped.

Flauto Magico. Name of the Italian version of Mozart's ZAUBER-FLÖTE.

Flautone. *It.* Bass FLUTE.

Flauto Piccolo. *It.* Piccolo FLUTE.

Flauto Traverso. *It.* The transverse FLUTE, as distinguished from the flute-a-bec.

Flebile, Flebilmente. *It.* Dolefully; tearfully.

Flemming (Friedrich Ferdinand) composed setting of "Integer vitæ," an ode by Horace, which is still sung in German and English universities. B. Neuhausen, Saxony, Feb. 28, 1778; d. May 27, 1813, Berlin.

Flessibilitatà. *It.* Flexibility.

Flexibility. Describes free and rapid performance of either vocal or instrumental passages.

Fliegende Holländer. Richard Wagner's three-act opera to his own libretto (or rather the libretto he sold in Paris, which was composed by Dietsch as "Le vaisseau fantôme") was first performed Jan. 2, 1843, at Dresden. The original cast included Mme. Schroeder-Devrient, sop., as Senta; and Wachter, bar., as the Dutchman. Driven to anchorage near a shore by a severe storm, the Norwegian Captain Daland regrets not having been able to make his home port, which is but a short distance off. A second vessel looms up in the storm, and its black mast and red sails proclaim that the Flying Dutchman is skipper. The captains meet, the Dutchman offers pearls for a night's lodging, and all his wealth if the daughter Daland has mentioned will become his bride. Daland agrees and the two captains sail away together. The second act reveals Senta spinning with her maidens in Daland's home. She sings the ballad of the Flying Dutchman, who, having sworn with horrid blasphemy that he would double a cape though he had to keep on trying to all eternity, has been condemned to do so. Every seven years the Dutchman is permitted to go ashore, and if he can find a maiden who will love him faithfully, the curse will be removed; but otherwise he must sail on to the day of doom. As the ballad ends, Senta cries that she would be that faithful maid, which her suitor Erik, who has just entered, hears, and is deeply grieved. Vainly does Erik plead his love. Then he points to the Dutchman's picture which hangs in the room, and declares he had dreamt the Dutchman would come, claim Senta as his bride, and sail away with her. At this moment her father and the Dutchman enter. Daland commends the stranger to his daughter, and is later rejoiced that Senta has agreed to become the Dutchman's bride. The third act represents a harbour with Daland's and the Dutchman's ships at anchor. Erik makes a last appeal to Senta, and when she refuses to listen further, reproaches her with infidelity. At this the Dutchman despairingly goes aboard his ship, believing Senta false, and orders his men to sail away. As the vessel moves from the shore Senta plunges into the sea, crying, "Here am I, faithful unto death!" the doomed ship sinks, and Senta and the Dutchman are seen transfigured and at last united. The principal musical numbers are: Act I: "Mit Gewitter und Sturm," Der Steuermann (Pilot), ten.; "Die Frist ist um," the Dutchman; Act II: "Summ' und brumm du gutes Mädchen," spinning chorus of maidens; "Johohae! träfft ihr das Schiff im Meere an," Senta; "Wie aus der Ferne," Senta and the Dutchman; closing with Daland in terzetto;

Act III: "Steuermann, lass die Wacht," sailors' chorus; "Wass muss ich hören?" Senta and Erik.

Flight (Benjamin) built organs in England; founded the firm of Flight and Kelly. **Benjamin, Jr.**, founded with Joseph Robson the organ building firm of Flight & Robson, in London, 1800, which continued until 1832, and exhibited the APOLLONICON. J. Flight was admitted to the firm on the retirement of Robson, and the house became known as Flight & Son. B. 1767, London; son of BENJAMIN; d. London, 1847.

Fling. Highland dance in 4–4 time or reel.

Flintoft (Rev. Luke) composed the double chant in G minor, the earliest known specimen of its kind, and is therefore accredited with its invention; sang Eng. Chapel Royal; became priest-vicar of Lincoln and minor canon of Westminster Abbey. B. Worcester; d. Nov. 3, 1727, London.

F Löcher. *Ger.* F holes.

Flonzaley Quartette was founded Nov., 1903, at "Le Flonzaley," near Lausanne, Switzerland, by E. J. de Coppet, solely and absolutely for the sake of art. Its position among similar organizations is exceptional, by reason of the fact that all the players are free from material preoccupation, and devote their time exclusively to the cultivation of chamber music. The quartette played in public for the first time, Nov., 1905, in Switzerland, and in the autumn of 1907 gave a series of concerts in Munich, Frankfort, Leipsic, Cologne, and Amsterdam. During the season of 1907–8 the quartette played in New York, Boston, Chicago, St. Louis, and other American cities. The plans for 1908–9 include tours of Switzerland and Germany, with two concerts in Leipsic and four in Berlin; Holland, with 20 concerts in all, four in Amsterdam and two at The Hague, returning to America, Dec. 20, 1908. Members of the quartette were: Adolfo Betti, 1st violin; Alfred Pochon, 2d violin; Ugo Ara, viola; Iwan d'Archambeau, 'cello. **Adolfo Betti** made his debut as a violinist at seven, but hoped for a career in literature rather than music, until César Thomson urged him to devote himself to the violin. He entered the Liège Conservatory, 1892, studied four years with Thomson, and won the Conservatory's gold medal. He gave concerts in Austria, Germany, and England, 1896–1900, then becoming a teacher in the Brussels Conservatory. B. Mar. 21, 1875, Florence; add. New York. **Alfred Pochon** received his first instruction on the violin from Louis Rey, Geneva, later continuing his studies with César Thomson. In 1899 he became an assistant to this famous teacher in Brussels. B. July, 1879, Lausanne; add. New York. **Ugo Ara** was at first a pupil of P. A. Tirindelli in Venice, and later of César Thomson in Liège. In 1896 he went to Vienna, where for several years he devoted himself to the study of composition with Robert Fuchs. B. 1876, Venice; add. New York. **Iwan d'Archambeau** studied 'cello with Jacobs at Brussels, and later with Hugo Becker, at Frankfort. During 1900–1 he gave chamber concerts in England. B. Sept. 25, 1880, Brussels; add. New York.

Florence has been the seat, since 1862, of the Royal Musical Institute, which teaches music in all branches and includes an academy composed of non-resident as well as resident members. The average number of pupils is 220. A Philharmonic Society existed in Florence in the 14th century, and there were first produced those Laudi Spirituali from which oratorios were evolved. Under the Medici family the early form of music drama known as "feste musicali" were performed in splendid style, and the "Academy Degli Alterati" was among the first to devote itself to the representation of opera.

Florence (Evangeline) was the professional name under which Mrs. Alexander Crerar, born Houghton, won distinction as a concert singer in London. She displayed the astonishing range of g to c''''. B. Dec. 12, 1873, Cambridge, Mass; m. Oct. 17, 1894; add. Boston.

Florid Counterpoint. The fifth

variety of COUNTERPOINT, governed by special laws intended to secure variety in effect.

Florid Music is that which is highly ornamented or embellished.

Floridia (Pietro, Baron Napolino) composed the three-act opera "Maruzza" to his own book, Venice, 1894, later performed with success in Messina, Turin, Milan, and other Italian cities; the four-act opera "La Colonia Libera" (based on Bret Harte's "M'liss"), Theatre Costanzi, Rome, 1900, and later in the principal Italian cities; symphony in D minor (first prize, Milan, 1890); several collections of piano pieces. Pupil of the Conservatory of San Pietro a Majella, Naples, his first work, a three-act comic opera, "Carlotta Cleqier," was produced at Naples, but later withdrawn by the composer, who was dissatisfied, and burned his score. His latest opera, "The Scarlet Letter," which he hoped to produce in America, was the occasion of a legal controversy with H. von Conried. He toured as concert pianist; taught piano, Milan Conservatory; then settled in Cincinnati as head of vocal department, Cincinnati College of Music. B. May 5, 1860, Modica, Sicily; add. Cincinnati, Ohio.

Florimo (Francesco) composed a funeral symphony on the death of his friend Bellini, a Te Deum, a Credo, a Dixit, a cantata, and many songs; organized the library of the Royal College of Music at Naples, making it one of the most important collections in Europe; founded the Bellini prize in that institution; wrote "A History of the College of San Pietro," Naples, 1873; a Method of Singing; "Riccardo Wagner ed i Wagneristi," 1883. B. Oct. 12, 1800, San Giorgio Morgeto, Calabria; d. Dec. 18, 1888, Naples.

Flöte. *Ger.* FLUTE.

Flotow, Freiherr von (Friedrich) composed "STRADELLA" and "MARTHA," both of which attained wide popularity; intendant of the Schwerin Court Theatre, 1856–63. The son of a noble of Mecklenberg, Flotow was trained for the diplomatic service, but in 1827 visited Paris, studied music under Reicha, and though forced to leave by the Revolution of 1830, soon returned, and continued for many years to make that city his artistic headquarters. The first and very brief version of "Stradella" was produced in 1837 at the Palais Royal, but his first success was won with "Le naufrage de la Méduse," which was produced May 31, 1839, at the Théâtre de la Renaissance, and after a creditable run, won further honors for the composer in Germany, where it was given as "Die Matrosen." "Stradella," Hamburg, 1844, became immensely popular in Germany, though it proved a failure in London and was not produced in Paris. "Martha" was an instant success from its production in Vienna, 1847, having been rewritten from the earlier ballet of the same name composed with Burgmüller and Deldevez, 1844. Other operas of Flotow's were "L'esclave de Camoens," "L'âme en peine," "Leoline," "Die Grossfürstin," "Indra," "Rübezahl," "Hilda," "Albin," "La Veuve Grapin," "Pianella," "Zilda," "L'Ombre," "Naida," and "Il Fior d'Harlem." His ballets were: "Die Libelle," "Tannkönig," "Am Runenstein." B. April 27, 1812; d. Jan. 24, 1883, Darmstadt.

Flourish. Fanfare; embellishment.

Flower (Eliza) composed the original musical setting of "Nearer my God to Thee," which had been written by her sister Mrs. Adams; other hymns and anthems, "Now pray we for our country," chorus; and "Fourteen musical illustrations of the Waverly novels." B. April 19, 1803, Harlow, Essex; daughter of Benjamin Flower; d. Dec. 12, 1846.

Flowers (Dr. George French) wrote books and music criticism; played organ in English churches; composed a Mass, 1860; Tennyson's Ode on the death of Wellington and songs. B. Boston, Eng., June 28, 1811; d. June 14, 1872, London.

Flüchtig. *Ger.* Light, rapid.

Fludd (Robert) included dissertations on music in his "Utriusque

cosmi majoris," etc., Oppenheim, 1624; Rosicrucian philosopher. B. 1574, Kent, Eng.; d. Sept. 8, 1637, London.

Flue Work. Division of organ stops which includes all pipes in which sound is produced by wind passing through a flue or windway, and striking against an edge above.

Flügel. *Ger.* "Wing." Name given both grandpiano and harpsichord because of their shape.

Flügel Horn. *Ger.* BUGLE; keyed brass valve instruments of varying range.

Flute. As employed in modern orchestra is of the transverse type, with a range of three octaves from c′ upward. The piccolo flute, a smaller instrument, gives the same compass an octave higher. While the flute sounds as an open tube, its harmonics are modified by the facts that the mouthhole is less than the diameter of the tube, there is an air chamber formed at the end nearest the mouthhole by stopping the tube at the end with cork, and by modifications of the bore. The instrument is usually set in D, although there are flutes in F and in E flat for military bands. The material may be either wood or metal. The ordinary cone flute has six finger holes, six closed keys, and two opened standing keys. As improved by Boehm, the flute has 14 orifices, largely controlled, of course, by keys. The transverse flute is likewise known as the cross, or German flute, as distinguished from the direct or beak or flute-a-bec, which was blown from the end instead of from the side, and is now obsolete. The flute is among the most ancient of instruments, having been common to the Greeks and Romans, Egyptians and Asiatics, by all of whom it was made in a variety of forms, and sometimes doubled, so as to be capable of drone bass. Of the flutes-a-bec the flageolet is the only one to survive, although instruments of this type were formerly made in four sizes from bass to treble.

Flute d'Amour. *Fr.* Obsolete flute which stood in A and was of pitch corresponding to that of the Oboe d'amore.

Flute Work includes all organ stops based on the principle of the flute-a-bec not classed as Principal Work or Gedackt Work; whether open or stopped, of wood or metal. Thus far organ builders have not agreed upon the nomenclature of flute stops, and the number is infinite and fanciful. In some cases the names indicate pitch as bass flute, kleinflöte, flute descant; or the shape, as doppelflöte, flachflöte, rohrflöte; or quality, as flute creuse, flauto dolce, oboe flute, but in general they are meaningless.

Flying Dutchman. Name of the English version of Wagner's "FLIEGENDE HOLLÄNDER."

Fodor (Joseph) composed nine violin concertos, other violin pieces, and chamber music; played violin. B. 1752, Venloo; d. Oct. 3, 1828, St. Petersburg. The pianists and composers **Charles** and **Anton** were his brothers.

Fodor-Mainvielle (Josephine) sang sop. in opera; debut 1814, at the Paris Opéra Comique; retired 1833. B. 1793, Paris. **Enrichetta** sang at Königstadt Theatre, Berlin, 1846–49; daughter of JOSEPHINE.

Foggia (Francesco) composed church music for from two to nine voices, the last of Italian polyphonic writing in the style of Palestrina; court musician in Cologne, Munich, and Vienna, and chapelmaster at churches in Rome. B. 1604, Rome; d. Jan. 8, 1688. His son **Antonio** succeeded him as chapelmaster at Santa Maria Maggiore, Rome.

Foglietto. *It.* The leader's or first violin's part, containing cues, and therefore available for the conductor if the full score is wanting.

Fois. *Fr.* Time; **Deuxième,** second time; **Dernière,** last time; **Première,** first time.

Foli (Signor) was the stage name adopted by Allan James Foley, who sang bass with distinction in opera and concert. B. Cahir, Tipperary, Ireland, Aug. 7, 1835; d. Southport, Eng., Oct. 20, 1899.

Folia. Spanish dance resembling the fandango, sometimes like the chaconne and passacaille, written on a ground bass.

Foliated. Melody to which ornamentation has been added.

Folk-Song as well as Folk-Dance is that music of racial or national character which has developed among various peoples and has become traditional. The study and preservation of Folk Music is an important function of the Folk Lore Societies which have grown up in America and in other civilized countries.

Folk Song Society was founded in London, June 16, 1898, for the preservation and collection of folk songs, and in the first six years of its existence had issued five publications. The first president was the late Lord Herschel, who was succeeded by Lord Tennyson.

Fondamentale. *Fr.* Fundamental.

Fonds d'Orgue. *Fr.* Foundation stops of the organ.

Foot. Metrical measure; drone, bass; chorus of a song; the portion of an organ pipe below its mouth.

Foote (Arthur) composed the cantatas "The Wreck of the Hesperus," "The Farewell of Hiawatha," "The Skeleton in Armor," the symphonic poem "Francesca di Rimini," the overture "In the Mountains," a serenade for strings; suites in D minor and E major; played organ and taught in Boston, Mass.; pupil of B. J. Lang and of J. K. Paine, Harvard; A.M. Harvard, 1875. B. Mar. 5, 1853, Salem, Mass.; add. Boston.

Forbes (Henry) played piano, organ; conducted Societa Armonica, London. B. 1804, London; d. Nov. 24, 1859. **George** composed the opera "The Fairy Oak," Drury Lane, London, 1845, the oratorio "Ruth," songs and psalm tunes; gave concerts with his brother HENRY. B. 1813, London; d. 1883.

Ford (Ernest) composed services in use at St. Paul's and Westminster Abbey, London; the ballets "La Frolique," "Brighton Pier," "Faust," "La Danse," and the operettas "Daniel O'Rourke," 1884, "Mr. Jericho," "Jane Annie," the cantata "Eve of the Festa"; conducted Royal Amateur Orchestral Society; pupil Royal Academy of Music, London; first important work was a "Domine Deus" for the 250th anniversary celebration of Harvard University, on which occasion he visited America. B. Feb. 17, 1858, Warminster, Wilts, Eng.; add. London.

Ford (Thomas) composed the four-part songs "Since first I saw your face" and "There is a ladie sweet and kind," included in his publication "Musicke of Sundrie Kindes," London, 1607; English court musician. B. about 1580; d. Nov. 17, 1648.

Forkel (Johann Nicolaus) wrote the first life of J. S. Bach, Eng. trans., London, 1820, many critical, theoretical, and historical books on music; composed the oratorios "Hislias," 1789; "Die Hirten bei der Krippe," four cantatas for chorus and orchestra. B. Feb. 22, 1749, near Coburg; d. Göttingen, Mar. 17, 1818.

Forlana. *It.* Lively Venetian dance in 6–8 time.

Form is a term which may be properly restricted to the general principles governing the construction of Absolute or Pure music, of which the highest type is the Sonata. The Concerto, the Symphony, the Overture, the String Quartet and Trio, treated under separate heads, are all varieties of the Sonata. Where music is wedded to words whether in song, opera, or oratorio, it must lend itself to the character of the words, since its primary purpose is to add force and expression to whatever thought, sentiment, or emotion the words convey. In programme music the composer must be equally unfettered by form, since it is his purpose to portray a character, an episode, or tell a story, translating the ideas conveyed by words into tones. Absolute music speaks the higher and universal language of the emotions which is not dependent for expression upon words; which cannot, indeed, be so well expressed in words. That sense of perspective and proportion which is looked for in the work of the painter, the sculptor, the architect, the poet, must be gratified in pure music also. In none of the arts can it be attained by rule. In none of them is it capable of exact definition. In the course of

centuries certain principles have developed, however, by which symmetry and proportion in the sonata form may be sensed. When instrumental music began to develop apart from its function as accompaniment to the voice, the first expression of form was found in the Suites for orchestra or solo instruments. These were collections of dances so grouped as to afford agreeable contrast in rhythm, tempo, and key, and variety in melody. The Sonata was evolved from the Suite, and C. P. E. Bach was among the first to compose sonatas in the three movements which still distinguished it. Joseph Haydn, called the Father of the Symphony, confesses his obligations to Bach, and he, with Mozart, gave the sonata a still more definite form. Beethoven enlarged upon and improved the form of the sonata, which remains unchanged today, and is likely to remain unchanged until the advent of another great master. In modern usage the term symphony is restricted to the orchestral sonata, overture to a more condensed orchestral composition upon sonata lines; concerto to compositions for one or more instruments with orchestra, designed to display both the resources of the instruments and the skill of the performers, while the word sonata itself is reserved for compositions for one or two instruments. Bearing in mind these distinctions, it will suffice to know the general plan of the sonata and the points of difference between it and the several members of its family above enumerated. The sonata is usually in three movements. The first, which may or may not have a short introduction in slow time, is usually an allegro. The second movement may range from andante to adagio, while the third usually returns to allegro. In the early sonata form employed by Haydn and Mozart the first movement begins with the announcement of a theme or melody, the end of which is marked by a cadence; then comes the second theme often in the dominant key, and of course contrasted in melody; then another cadence, followed by the development or working out, and finally a return of both themes, the second modulated to the key in which the movement opens, concluding with a brief coda. The second movement is constructed in the same manner, usually in a related key, while the third movement is in RONDO form, and returns to the key of the first movement. Adhesion to closely related keys and a sharply defined cadence to close each section were characteristics of the early sonatas. Beethoven found the general sense of key tonality more highly specialized when he reached maturity, and he was therefore able to indulge in a wider range of keys, and to eliminate the frequency of the cadences. He likewise introduced additional themes, and expanded the coda, often employing fresh material, until it became an important feature of the composition.

Formes (Karl Johann) sang bass in opera, debut Cologne, Jan. 6, 1842, and in the principal cities of Europe and America. B. Aug. 7, 1810, Mülheim on the Rhine; d. Dec. 15, 1889, San Francisco. **Theodore** sang ten., Berlin Opera, 1851–66; toured America with his brother KARL JOHANN. B. June 24, 1826, Mülheim; d. Oct. 15, 1874, near Bonn.

Fornasari (Luciano) sang bass in opera at Milan, Havana, Mexico City, New York, and London, 1828 to 1846.

Fornia (Rita P. Newman) sang coloratura sop. at Metropolitan Opera House, New York, and Covent Garden, London; debut, 1901, Hamburger Stadt Theatre; pupil of Jean de Reszke and of Frau Nicklass Kempner. B. July 17, 1879, San Francisco, Cal.; add. New York.

Forster & Andrews built organs in England. The firm established its factory at Hull, 1843.

Förster (Emanuel Aloys) composed 48 violin quartets, preludes and fugues for organ, piano sonatas; taught and wrote on theory and composition; highly esteemed by Beethoven. B. Jan. 26, 1748, Niederstein, Glatz, Silesia; d. Vienna, Nov. 12, 1823.

Forster (Georg) edited five books

of German secular songs, Nuremberg, 1539–56, including Isaac's "Inspruck, ich muss dich lassen," afterwards employed as a chorale and harmonized by Bach in his "St. Matthew Passion" to the words beginning "Wer hat dich so geschlagen," and in all 380 numbers, of which he composed 37; edited two books of sacred music, including selections from Josquin and Okeghem. B. 1514, Amberg; d. 1568, Nuremberg.

Forster (William) made violins of excellent quality; published music in London from 1781 to 1787, including many of Haydn's works; learned his craft from his father, William, and grandfather, John, who made both violins and spinning wheels at Brampton. B. May 4, 1739, Brampton; d. Dec. 14, 1808, London. **William, Jr.,** made violins on the Stainer and Amati models; became music seller in London to the Prince of Wales and Duke of Cumberland, hence called "Royal" Forster. B. 1764; son of WILLIAM; d. 1824. **William** made violins but soon engaged in other business. B. 1788; son of WILLIAM, JR.; d. 1824. **Simon Andrew** wrote "The History of the Violin and other Instruments played with the Bow," London, 1864; made violins and continued the business of his father, WILLIAM, JR. B. 1801; d. Feb. 2, 1870, London.

Forsyth Bros. sold pianos in Manchester, Eng., and engraved music. The business was founded by Henry and James Forsyth, 1857, and became a corporation under the presidency of James Forsyth, 1901. Henry Forsyth died 1885.

Forte. *It.* "Loud"; indicated in NOTATION by abbreviation f., in a lesser degree by mf. Mezzoforte, and in the comparative and superlative degrees by ff. and fff. which indicate Fortissimo and Fortississimo.

Fortemente. *It.* Loudly, vigorously.

Forte-Piano. *It.* "Loud-soft." The sudden transition from loud to soft is indicated in NOTATION by the abbreviation fp.

Forte Possibile. *It.* As loud as possible.

Forti (Anton) sang bar. in opera and concert, debut Presburg, 1807; created Lysiart in "Euryanthe," 1823. B. June 8, 1790, Vienna; d. July 16, 1859, Vienna.

Fortsetzung. *Ger.* Continuation or development of an idea.

Forza, con. *It.* With force or emphasis.

Forza del Destino. Giuseppe Verdi's four-act opera to book by Piave was first performed Nov. 11, 1862, at St. Petersburg.

Forzando. *It.* "Forcing." Accent or emphasis indicated in NOTATION by sign or the abbreviations fz. or sf.

Forzato. *It.* FORZANDO.

Foster (Muriel) sang con. in concert with success in Europe and America; debut in oratorio, Bradford Festival, Eng., Nov. 6, 1896; pupil Royal College of Music. B. Nov. 22, 1877; add. London. **Hilda** sang in concert with her twin sister MURIEL, but retired on her marriage to F. C. Bramwell, 1900.

Foster (Myles Birket) composed "Isle of Arran," symphony in F sharp minor, 40 anthems, Communion Service in B flat, Evening Service in C for male voices, Festival Service in A, the cantatas "The Seven Last Words" and "Seed Time and Harvest"; the children's cantatas "Cinderella," "Lampblack," "Beauty and the Beast," "The Angel of the Bells"; wrote "Anthems and Anthem Composers," Novello, 1901; pupil Royal Academy of Music; played organ. B. Nov. 29, 1851, London, son of Birket Foster; add. London.

Foster (Stephen Collins) composed 175 songs, for most of which he wrote the words, including "Old Black Joe," "Swanee River," or "Old Folks at Home," "My Old Kentucky Home," "Old Uncle Ned," "O, Susanna," "The Louisiana Belle," "Old Dog Tray," "Massa's in de Cold, Cold Ground," "Gentle Annie," "Willie We Have Missed You," "I would not Die in Springtime," "Come where my love lies dreaming," "I see her still in my dreams," "Open thy lattice, Love," "Laura Lee," and "Ellen Bayne," the last probably the original of the tune "John Brown's Body." Many songs

of Foster have been harmonized as part songs, and are known the world over. There is no foundation for the assumption that he utilized the melodies of the negro slaves, for he came little in contact with that class, the error having arisen from the fact that most of his songs were first made known and were written for the "NEGRO MINSTRELS," who furnished a highly popular form of entertainment in his day. In music Foster was largely self taught, but he became familiar with the music of Beethoven, Mozart, and Weber in boyhood, had learned to play the flageolet at seven, and although debarred by his environment from composing in the larger forms, his power of invention was remarkable, his taste excellent. A thorough Bohemian in temperament, he possessed a talent for painting as well as for music, and taught himself German and French, but was content to take the profits on his songs without striving for distinction along more pretentious lines. He even permitted the first edition of "Swanee River" to be published as the work of Christy, the minstrel. Foster was born July 4, 1826, of Irish parentage, near Pittsburgh, Pa. At 14 he entered the Academy at Athens, Pa., and while a student there published a waltz for four flutes, and in 1842 his first song, "Open thy lattice, Love." His education was completed at Jefferson College, and thereafter he made his home in Pittsburgh. While in New York he was attacked with a malarial fever, and died Jan. 13, 1864.

Fougt (Henry) published music in London; was the pioneer in cheap publications, selling sheet music at a penny per page, while the average price of other publishers was sixpence. Probably a native of Ireland; established his business in 1767.

Foundling Hospital is the London charity for which George Frederick Handel composed the anthem "Blessed are they that consider the poor." He also gave concerts that brought nearly $40,000 to the management; presented a fine organ built by Dr. Morse, and bequeathed to it a full part score of the "Messiah," which has been found useful in correcting later editions.

Fourchette Tonique. *Fr.* Tuning fork.

Fourneaux (Napoleon) invented improvements for reed instruments, the accordeon and the organ. B. Léard, Ardennes, May 21, 1808; d. July 19, 1846, Aubanton, Aisne.

Fournier (Pierre Simon) engraved music and improved type employed in publishing music, substituting round for the old lozenge-shaped notes; wrote on the music publishing trade in France. B. Sept. 15, 1712, Paris; d. Oct. 8, 1768.

Fourniture. *Fr.* Organ mixture stop.

Fourth. Interval of four notes; the Greek Diatessaron.

Fra Diavolo. Daniel F. E. Auber's three-act opéra comique to book by Scribe was first performed Jan. 28, 1830, at the Paris Opéra Comique. It not only established the composer as a favourite with music lovers in the French capital, but proved equally popular when sung elsewhere in Italian and English. Fra Diavolo, a bandit, has failed in an attempt to rob Lord and Lady Allcash of their jewels, but, disguised as a marquis, he makes an impression upon the susceptible Lady Allcash, and learns the trick by which their property was saved. The party stops at the inn of Terracina, where Fra Diavolo plans another attempt at robbery. Meantime the carbineers are endeavouring to capture the famous bandit, and Zerlina, the innkeeper's daughter, describes him in a popular song which celebrates his misdeeds, to the great delight of the marquis. Zerlina is to marry Lorenzo, the soldier who has been ordered to capture Fra Diavolo. Fra Diavolo conceals himself with two of his comrades, Beppo and Giacomo, in her room, in order that when all are asleep they may gain access to the Allcash jewels. Returning carbineers arouse the guests before the bandits can carry out their plans, and when the company hears a sudden noise in the closet, Fra Diavolo steps out, and explains that he has been given a rendez-

vous by Zerlina. He thus escapes suspicion as a thief, although challenged to a duel by Lorenzo. One of the bandits is captured, however, and he betrays Fra Diavolo. The following day the famous bandit is killed while trying to escape from the soldiers, who have ambushed him, but not before he has cleared Zerlina's character. The principal musical numbers are: Act I: "I don't object," Lord and Lady Allcash; "On yonder Rock reclining," Zerlina; "The Gondolier, fond Passion's Slave," Fra Diavolo; Act. II: "Let us, I pray, good wife, to rest," Lord and Lady Allcash; "Young Agnes," Fra Diavolo; "'T is Tomorrow," Zerlina; "O Holy Virgin," Zerlina; Act III: "Proudly and Wide my Standard flies," Fra Diavolo; "Then since Life glides so fast away," Fra Diavolo; "O Holy Virgin! bright and fair," chorus of peasants.

Framery (Nicholas Etienne) wrote both words and music of the comic opera "La Sorcière par hazard," 1783; adapted libretti; made translations and wrote on music; edited "Le Journal de Musique," 1771–78; aided in the preparation of several dictionaries. B. Mar. 25, 1745; d. Nov. 26, 1810, Paris.

Franc (Guillaume) edited an important Psalter for the Calvinists of Lausanne, but not the famous book of 35 psalms published by Calvin's order in Geneva, 1542, long attributed to him, more recently to BOURGEOIS. In 1541 he settled in Geneva, sang at St. Peter's and was master of the children, but became a member of the choir at Lausanne, 1545. B. Rouen; d. Lausanne, 1570.

Française. *Fr.* Country dance in triple time.

Francesca de Rimini. Ambroise Thomas's four-act opera to book by Barbier & Carré was first performed April 14, 1882, at the Grand Opéra, Paris. Hermann Goetz's unfinished opera of the same title, completed from the composer's sketches by Ernest Frank, was first performed Sept. 30, 1877, at Mannheim. Peter Ilyitch Tschaikowsky's symphonic poem, Op. 32, was written and first performed in 1876.

Francesina, La (Elizabeth Duparc) sang sop., 1736–45, in opera and oratorio under Handel's direction in London.

Franchetti (Alberto) composed the operas "Asrael," Brescia, 1888; "Cristoforo Colombo," Genoa, 1892; "Fior d'Alpe," Milan, 1894; "Signor di Pourceaugnac," Milan, 1897; "Germania," Milan, 1902; a symphony in E minor. B. Sept. 18, 1860, Turin; add. Turin.

Franchezza. *It.* Freedom, confidence.

Franchise. *Fr.* Freedom, confidence.

Franchomme (Auguste Joseph) composed adagios for 'cello which are highly esteemed, one concerto, potpourris, and variations, and (with Chopin) a duo on "Robert le Diable"; was the most famous 'cellist of his day; founded quartet concerts with Alard and Hallé; pupil and afterwards teacher at the Paris Conservatoire. B. April 10, 1808, Lille; d. Jan. 22, 1884, Paris.

Franciscello played 'cello in Rome to Scarlatti's harpsichord accompaniment, at Naples, Vienna, and Genoa, 18th century.

Franck (César) composed "Les Beatitudes," oratorio; "Rebecca," Biblical idyl; "Psyche," symphonic poem; "Redemption," church music; chamber music, and operas; ranked as the greatest of modern French teachers; and was probably the greatest of church organists and composers since the time of Bach. Franck's education was begun in the Conservatoire at Liège, but at 15 he was admitted to the Paris Conservatoire, where he studied counterpoint and fugue under Leborne and piano under Zimmerman and obtained a first prize in 1838 by transposing a passage at sight to a third below. Forbidden by his father to compete for the Prix de Rome, Franck left Paris, 1842, and taught for two years in Belgium, returning to the French capital 1844. In 1848 he became organist at Ste. Clotilde, a post which he filled with

distinction for 32 years. In 1872 he became professor of organ at the Conservatoire. Among his pupils were Vincent d'Indy, Henri Duparc, Ernest Chausson, Arthur Coquard, Samuel Rousseau, G. Pierné, Augusta Holmes, Charles Bordes, Guy Ropartz, and Camille Benoit. Franck's entire life was characterized by prodigious activity. During many years he was capable of teaching ten hours daily without neglecting composition, and at all times he exerted a profound influence over the younger musicians, by whom he was called "Angelic Doctor" and "Pater seraphicus." Important works other than those mentioned above are: the operas "Le Valet de Ferme," 1848; "Hulda," "Ghisèle," a "Prelude, Chorale, and Fugue," 1884; "Prelude et Finale," 1889; both for piano; the songs "Mariage des Roses," "Les Cloches du Soir," "La Procession"; the part songs for female voices, "La Vierge à la Crèche," "L'Ange Gardien," "Les Danses de Lormont," "Soleil," "Premier Sourire de Mai"; "Le Chasseur Maudit," symphonic poem for orchestra, 1884; "Les Djinns," symphonic poem for piano and orchestra, 1884; Variations Symphoniques for piano and orchestra, 1885; Sonata in A for piano and violin, 1886; Symphony in D, 1889; Andantino for violin with piano accompaniment; Mass for three solo voices, chorus, and orchestra; Hymne for four-part male choir to Racine's words; five pieces for harmonium; 59 motets for harmonium; nine Grandes Pieces; three offertories for soli and choir; four motets; Ave Maria, Veni Creator, for ten. and bass; O Salutaris, Chants d'Eglise, in three and four parts with organ accompaniment; transcriptions from ancient compositions for organ, Sonata for piano, "Les Trois Exilés," national song for bass and bar. voices; "Le Grade d'Honneur"; three trios for piano and strings, F sharp, B flat, B minor, Op. 1; fourth trio for piano and strings, in B major, Op. 2; Eclogue for piano, Op. 3; first duet on "God Save the King," for piano, Op. 4; first Caprice for piano, Op. 5; Andantino Quietoso for piano and violin, Op. 6; "Souvenir d'Aix la Chapelle," for piano, Op. 7; piano transcriptions of four songs by Schubert, Op. 8; ballad for piano, Op. 9; solo for piano with quintet accompaniment, Op. 10; first grand fantasie for piano on Dalayrac's "Gulistan," Op. 11; second grand fantaisie on the same, Op. 12; fantaisie for piano, Op. 13; duet for piano and violin on Dalayrac's "Gulistan," Op. 14; fantaisie for piano on two Polish airs, Op. 15; Fantaisie for organ, Op. 16; Grande Piece Symphonique for organ, Op. 17; Prelude, Fugue, and Variations for organ, Op. 18; Pastorale for organ, Op. 19; "Prière" for organ, Op. 20; Finale for organ, Op. 21; Quasi Marcia for harmonium, Op. 22. B. Liège, Dec. 10, 1822; d. Nov. 8, 1890, Paris.

Franck (Melchior) composed "Jerusalem, du hochegebaute Stadt," "Wenn ich in Todesnöthen bin," and other chorales; "O Jesu, wie ist deine Gestalt" and "Der Brautigam wird bald rufen" and other hymns; improved the accompaniments of songs; chapelmaster to the Duke of Coburg. B. 1573, Zittau; d. June 1, 1639, Coburg.

Franco (Magister) wrote "Ars Cantus Mensurabilis," which is believed to have been the first treatise on "Measured Music," and may have invented the Longa, Duplex Longa, Brevis, and Semibrevis, which were the four primary characters employed in old NOTATION. There is much confusion regarding Franco's identity, and it is possible that there may have been three Magister Francos in the 11th and 12th centuries, as there are records of Franco de Colonia, Franco Leodiensis, Franco Parisiensis, Franco of Cologne, and Franco of Liège.

Francoeur (François) composed sonatas, operas, and ballets; surintendant de la musique du roi at Paris, 1760–78. B. Sept. 28, 1698, Paris; d. Aug. 6, 1787. **Louis Joseph** wrote on instrumentation; composed operas; conducted and from 1792 managed the Paris Opéra. B. Oct. 8, 1738, Paris; nephew of FRANÇOIS; d. Paris, Mar. 10, 1804.

Frank (Ernst) composed the operas

"Adam de la Halle," Carlsruhe, 1880; "Hero," Berlin, 1884; "Der Sturm," modelled on Shakespeare's "Tempest," Hanover, 1887; directed the chorus at the Vienna Imperial Opera; chapelmaster at Hanover in succession to von Bülow. B. Feb. 7, 1847, Munich; d. Aug. 17, 1889, near Vienna.

Franklin (Benjamin) found time amidst other activities to invent the HARMONICA or Musical Glasses. B. 1706, Boston, Mass.; d. 1790, Philadelphia.

Franko (Nahan) played violin, piano, and conducted; debut at eight with Patti, with whom he toured the world; then studied in Berlin with Rappoldi, De Ahna, and Wilhelmj, later with Joachim; resumed concert playing; joined Metropolitan Orchestra, New York, under Dr. Damrosch, 1883, became concertmeister, and under H. von Conried, ballet conductor, and in 1905 full conductor with Vigna and Hertz, the only American-born musician to hold such a post; retired 1907, and organized his own orchestra, giving concerts in Central Park in the summer of 1908 and under private auspices; was concertmeister for Duss, Warren, and other concerts of large proportions. B. New Orleans, July 23, 1861; add. New York. **Sam** played violin and gave notable chamber concerts of old music in New York; taught; debut with his brother NAHAN and pupil of the same masters, also of Vieuxtemps, Paris; touring with Patti, equally proficient as pianist. B. New Orleans, Jan. 20, 1857; add. New York.

Franz (Karl) played French horn and Baryton with such skill that Haydn composed for him a cantata for Baryton and voice (on the death of Frederick the Great), which Franz gave in concert tours, singing and playing Baryton; became court musician at Munich, 1787. B. Langenbielau, Silesia, 1738; d. 1802, Munich.

Franz (Robert) composed 257 songs with piano accompaniment, which are esteemed the best lieder of modern times aside from those of Schubert and Schumann, a Kyrie for four-part chorus and solo voices a capella; an eight-part setting of Psalm cxvii for double chorus; liturgy for the Evangelical Church, chorales, part songs, and for male chorus; made arrangements of the works of Bach and Handel, transcribing their figured bass accompaniments for modern orchestra; wrote several books on music. Son of Cristoph Franz Knauth, a well-to-do citizen of Halle, who opposed his early ambition to adopt music as a profession; young Franz, as he preferred to be known, became a pupil of Schneider at Dessau in 1835. Two years later he returned to Halle, but for six years was unable to obtain employment, and occupied himself in studying the works of Bach, Beethoven, and Schubert. His first set of songs, published in 1843, aroused the admiration of Schumann, and in course of time Franz was made organist at the Ulrichskirche, conductor of the "Singakademie," finally royal music director, and doctor of music in return for lectures before the students at Halle University. Deafness and failing health compelled him to retire from active work in 1868, and he suffered from poverty until four years later, when Joachim, Liszt, and Helene Magnus gave a series of concerts for his benefit which netted $25,000. B. June 28, 1815, Halle; d. Oct. 24, 1892, Halle. See Biography, Dr. W. Waldeman, Leipsic, 1893; sketches by Saran, Ambros, and Liszt.

Fränzl (Ferdinand) composed nine concertos and four concertinos for violin, overtures, a symphony, songs, and operas; appeared as violin virtuoso at Mannheim at seven; conducted at Munich Opera, 1806. B. Schwetzingen, Palatinate, May 24, 1770; d. 1833, Mannheim.

Franzton. *Ger.* French pitch.

Frasi. *It.* Phrases.

Frasi (Giulia) sang sop. in opera and oratorio under Handel in London, 1743–58.

Freddamente. *It.* With coldness, indifference.

Frederick the Great composed an overture for "Galatea ed Acide," march for Lessing's "Minna von Barnhelm," and the "Hohenfriedberg

March," parts of the opera "Il Re pastore," aria for "Il trionfo della fedeltà," aria for Graun's "Coriolano" (for which he wrote the libretto), many concertos, and other pieces for flute; played flute and clavier; instituted tri-weekly singing lessons in the Prussian schools; established a court band in Berlin, and opened a new opera house in that city, Dec. 7, 1742. Frederick received his first lessons from Gottlob Hayn, Cathedral organist, and began to study flute, 1728, with Quantz, and retained that gifted musician in his employ during life. 120 compositions of Frederick's were edited by Spitta and published by Breitkopf & Härtel, 1889. See Spitta's essay on this publication. B. Jan. 24, 1712, Berlin; succeeded his father as King of Prussia, 1740; d. Aug. 17, 1786, Sans-Souci, Potsdam.

Freddezza, con. *It.* With coldness, with indifference.

Fredon. *Fr.* Vocal ornaments; quaver or tremolo; humming a tune.

Free Chant. Simple chant for Anglican Psalms or Canticles with two-chord phrases to each hemistich of the words.

Free Fugue. One in which the answer and treatment are not in strict accordance with the rules; independent melodies added to a canon or fugue to strengthen the harmony.

Free Reed. One which does not strike the sides of its aperture.

Free Style is that in which the rules of counterpoint are not strictly followed.

Frege (Livia Gerhard) sang sop. in opera and concert until her marriage with Dr. Frege, of Leipsic, and thereafter only in concert or in her own home, where she had a singing society of 50 voices, led by David and conducted by Lange, at which the songs of her friend Mendelssohn were usually tried before being given to the public; pupil of Pohlenz. B. Gera, June 13, 1818; d. Leipsic, Sept. 22, 1891.

Fregiatura. *It.* Ornament or embellishment.

Freie Schreibart. *Ger.* "Free writing"; composition in free style.

Freischütz. Carl Maria von Weber's three-act opera to book by Kind was first performed June 18, 1821, at Berlin, later in Italian, French, and English, and with new libretti. Max, a skilful marksman, loves Agathe, daughter of Kuno, chief huntsman to Prince Ottakar of Bohemia, and has been promised his prospective father-in-law's post if he can prove his worth at a hunting match, since Kuno is about to retire. Caspar, who also loves Agathe, but who has sold himself to the demon Zamiel, contrives a plot by which Max is to be delivered to the evil spirit as a substitute for himself. With Zamiel's aid he causes Max's bullets to go astray during a preliminary trial of skill, and then prompts the despondent marksman to repeat the words "In Zamiel's name" when he gets another shot. Max does so, and brings down an eagle. After this Caspar finds it easy to persuade Max that by Zamiel's aid he can get magic bullets which will always go straight to the mark, and to appoint a meeting in the Wolf's Glen, where Zamiel's aid can be evoked. The second act discloses Kuno's home. Agathe has a foreboding of evil which is confirmed by the despondency of Max, but a hermit has given her a wreath of magic roses which she hopes will protect her. The scene shifts to the Wolf's Glen, where Max and Caspar await the coming of Zamiel. Spectres and grotesque beasts, even the ghost of his mother fail to move Max from his purpose, and when Zamiel appears seven bullets are cast. Six are to be used by Max, but the seventh is to be directed at Zamiel's pleasure. In the third act we see Agathe preparing for her wedding. She tells Aennchen about a dream in which she had assumed the form of a dove, and had been struck down by one of Max's bullets, but becomes less melancholy as she dons the wreath of roses given her by the hermit. Then the scene again shifts to the field in which the marksmen are exhibiting their skill before Prince Ottakar and his court. Six times have Max's bullets gone straight to the mark. The seventh bullet is fired, by command of the

Prince, at a dove. Agathe cries: "I am the dove," and falls to the ground. Then Max confesses that he has been in league with Zamiel, at which Ottakar orders him into exile. But it appears that the wreath of roses has saved Agathe. She is only stunned, and the bullet directed by Zamiel has slain Caspar. Then the hermit intercedes for the unfortunate lover, and it is arranged that, after a year of penance, Max is to become chief huntsman and marry Agathe. The overture has long been a favourite in the concert room. The principal musical numbers are: Act I: "O diese Sonne, furchtbar steigt sie mir empor," Max, Kuno, Caspar, and chorus; "Durch die Wälder," Max; "Hier im ird' schen Jammerthal," Caspar; "Triumph! die Rache, die Rache gelingt"; Act II: "Schelm! halt fest," Agathe; "Kommt ein schlanker Bursch gegangen," Aennchen; "Leise, leise, fromme Weise," Agathe; "Wie? was? Entsetzen," Max, Aennchen, Agathe; Incantation Music at Wolf's Glen; Act III: "Und ob die Wolke sie verhülle," Agathe; "Einst träumte meiner sel'gen Base," Aennchen; "Wir winden dir den Jungfern-Kranz," Bridal Chorus; "Was gleicht wohl auf Erden dem Jägervergnügen," Hunting Chorus. The original cast was: Ottakar, Rubinstein, bar.; Kuno, Waner, bass; Caspar, Heinrich Blume, bass; Max, Karl Stümer, ten.; Hermit, Gern, bass; Killian, Wiedemann, ten.; Agathe, Karoline Seidler, sop.; Aennchen, Johanna Eunike, sop.

Fremstad (Anna Olivia) made her operatic debut in 1895 as Azucena in "Trovatore"; sang in Bayreuth Festival, 1896; at the Royal Opera, Vienna, as Brangäne in "Tristan and Isolde," 1897, and was engaged for three years, from 1900, at the Munich Opera, where she was very popular as Carmen. During this engagement she appeared two seasons at Covent Garden, London, where she first sang the rôle of Venus, and in 1903 joined the artists at the Metropolitan Opera House, New York, where she was heard in these rôles, and likewise as Fricka, Brünhilde, Kundry, Selika, Santuzza, Isolde, and as Salome in the Strauss opera of that name. Brought to America at the age of 12 by her parents, who settled at St. Peter, Minn., Madame Fremstad, who had played piano in public at nine soon organized a music class, but in 1890 settled in New York and became soloist at St. Patrick's Cathedral. In 1893 she began an 18 month sojourn in Berlin as a pupil of Lilli Lehmann. She was favourably received in Paris as Salome and likewise in the name part of Bruneau's opera "Veronique." The French government made her an officer of the Academy, and in 1907 officer of Public Instruction. B. Stockholm, Sweden; m. Edson Webster Sutphen, April 15, 1906; add. New York.

French Horn. Popular name of the orchestral HORN, so called from its having been first employed in France as a hunting horn.

French Sixth. Altered SIXTH.

French Violin Clef. G clef placed on the first line of the stave.

Frescobaldi (Girolamo) became the most celebrated of 17th century organists, attracting an audience of 30,000 at his first performance in St. Peter's, Rome, where he played from 1608 to 1643, except for five years spent with the Grand Duke of Tuscany; composed madrigals, four-part fantasies; 12 toccatas, and other organ music; taught Froberger; pupil of Luzzachi. B. Sept. 9, 1583, Ferrara; d. Mar. 2, 1644, Rome.

Frets are small transverse ridges of wood or ivory which mark the chromatic division of the fingerboard of guitars and lutes, forming a temporary nut when strings are brought in contact with them by pressure of the fingers. Frets are common to all stringed instruments of oriental origin, and were once employed for the viols, but abandoned owing to difficulties of temperament in extreme keys, and the fact that slurs are impossible on fretted instruments.

Fretta, con. *It.* With haste or speed.

Freund (John C.) wrote articles and criticisms in numerous American musical periodicals. B. Nov. 22, 1848,

London, England; settled in the United States; add. New York.

Friberth (Karl) wrote opera-libretti; composed church music; sang ten. at St. Stephen's and court opera, Vienna; m. Maria M. Spangler, with whom he had sung in Esterhazy's service under Haydn; made Knight of the Golden Spur by Pius VI while touring Italy. B. June 7, 1736, Wüllersdorf, Lower Austria; d. Aug. 6, 1816, Vienna.

Frichot claimed to have invented the ophicleide. B. France, settled in London, 1790.

Frick (Philip Joseph) played organ and harmonica; wrote on music. B. May 27, 1740, near Würzburg; d. June 15, 1798.

Frickenhaus (Fanny Evans) played piano and gave London chamber concerts with Joseph Ludwig, at which important novelties were produced. B. June 7, 1849, Cheltenham; m. Augustus Frickenhaus; add. London.

Friderici (Daniel) composed the four-part madrigal "Einstmals das Kind Cupido" and other secular music; cantor, 1617–54, at the Marienkirche, Rostock, Mecklenburg. B. near Eisleben, about 1600.

Friedheim (Arthur) played piano and conducted; debut in St. Petersburg at eight, when he played Field's A major concerto; friend and pupil of Liszt; taught and played in America, 1894; taught in Royal College of Music, Manchester, Eng., but resigned 1904; composed the opera "Die Tänzerin" to his own libretto. B. Oct. 26, 1859, St. Petersburg; add. London.

Friedländer (Max) edited vocal music of Schubert, Schumann, and Gluck; taught music University of Berlin; sang bar. in concert; pupil of Manuel Garcia and Stockhausen. B. Oct. 12, 1852, Brieg, Silesia; add. Berlin.

Friedländer (Thekla) sang sop. in concert, excelling in the songs of Schubert, Schumann, and Brahms; debut 1873 at the Gewandhaus, Leipsic; pupil of Ferdinand Hiller and Schneider, Cologne.

Frisch. *Ger.* Lively.

Fritz (Barthold) built organs, clavecins, and clavichords. B. Brunswick, 1697; d. July 17, 1766, Brunswick.

Froberger (Johann Jacob) held the post of court organist at Vienna, 1637 to 1657; journeyed to England, was robbed on the way, and compelled by poverty to accept a place as organ blower at Westminster Abbey, where Christopher Gibbons, the organist, beat him for overblowing the instrument. By improvising at the organ on this occasion, he attracted the attention of a former pupil, who presented him to Charles II. Froberger was a prolific composer for organ and clavier, had been a favourite pupil of Frescobaldi, and was himself a gifted teacher. B. Halle, Saxony; son of the Cantor; d. May 7, 1667, at the home of his pupil the Duchess of Würtemberg, Hericourt near Montbelliard.

Fröhlich. *Ger.* Joyful, cheery.

Fröhlich (Anna) suggested to the Austrian poet Grillparzer the "Serenade" and "Song of Miriam," which Franz Schubert composed with other music she inspired; played piano and sang; pupil of Hummel, Hauss, and Siboni; taught vocal in Vienna Conservatory. B. Sept. 19, 1793, Vienna. **Barbara** sang con.; m. Ferdinand Bogner, honorary flautist at the Conservatory. B. Aug. 30, 1797, Vienna; sister of ANNA. **Josephine** sang in opera and concert with great success in Italy, Austria, and Scandinavia; court singer to King of Denmark; pupil of her sister ANNA and of Siboni. B. Dec. 12, 1803, Vienna; d. May 7, 1878. **Katherina** was the intimate associate of Grillparzer, and is said to have been the inspiration of many of his songs. B. June 10, 1800; sister of ANNA; d. Mar. 3, 1879.

Frosch. *Ger.* Lower end of a violin bow to which the strand of hair is fastened.

Frottola. *It.* Ballad, either comic or sentimental.

Fruytiers (Jan) wrote and composed a Dutch metrical version of the book of Ecclesiastes, Antwerp, 1565, many of the tunes being popular songs.

F Schlüssel. *Ger.* F or bass CLEF.

Fuchs (Aloys) sang bass in Vienna Imperial chapel; wrote for musical journals; made valuable collection of autographs, music, books, and portraits. B. June 23, 1799, Raase, Silesia; d. Mar. 20, 1853, Vienna.

Fuchs (Anton) sang bar. and made specialty of operatic stage management, Munich Opera, Metropolitan Opera House, New York, Festspielhaus, Bayreuth. B. Jan. 29, 1849, Munich; add. Munich.

Fuchs (Carl) played 'cello; taught 'cello, Royal College of Music, Manchester, Eng. B. Offenbach, Ger., 1865; add. Manchester.

Fuchs (Ferdinand Carl) composed songs and two operas, Vienna, 1842. B. Feb. 11, 1811, Vienna; d. Jan. 7, 1848, Vienna.

Fuchs (George Friedrich) composed for wind instruments; taught clarinet Paris Conservatoire. B. Dec. 3, 1752, Mayence; d. Oct. 9, 1821, Paris.

Fuchs (Johann Nepomuk) composed the opera "Zingara," Vienna, 1872; chapelmaster at Vienna Opera, 1880; director Vienna Conservatory, 1894. B. May 5, 1842, Frauenthal; add. Vienna.

Fuchs (Karl Dorius Johann) played piano; conducted; wrote music criticism; pupil of von Bülow; wrote (with Hugo Riemann) "Praktische Anleitung zum Phrasieren," Eng. trans. New York, 1886. B. Oct. 22, 1838, Potsdam; add. Dantzic.

Fuchs (Robert) composed five serenades for strings, symphony in C, Op. 37; two operas, chamber music, a Mass, piano concerto; taught theory Vienna Conservatory. B. Feb. 15, 1847, Frauenthal, brother of JOHANN NEPOMUK; add. Vienna.

Fuentes (Don Pasquale) composed a Beatus Vir and other church and secular music; chapelmaster Valencia Cathedral. B. Albaida, Valencia, about 1700; d. April 26, 1768, Valencia.

Fuga. *L.* FUGUE.

Fugato. *It.* Fugal in style but not in strict fugue form.

Fuge. *Ger.* FUGUE.

Fughetta. *It.* Fugue in condensed form.

Fughette. *Ger.* Short fugue.

Fugue is a contrapuntal form of composition which takes its name from the Latin word "fuga," a flight, and which is characterized by a theme introduced by a single voice which one or more voices pursue. This first theme is called the Subject. It is made as short as possible, consistent with the definite expression of a musical idea, and is so constructed as to permit the entrance of a second voice before its conclusion. The second voice then enters with the Answer, which may be a repetition of the Subject in another key, usually that of the dominant if the Subject is in the tonic; and while the Answer is being uttered, the first voice follows it in counterpoint, sometimes evolving a definite theme, which is called Counter Subject, and is developed later. The entrance of a third voice is sometimes delayed by the introduction of a short passage called the Codetta, leading back to the original key of the Subject, which is then announced by the third voice, the others following in counterpoint. This completes the Exposition of the fugue, and then follows either an Extra Entry of the Subject or a Counter Exposition, in which the Answer is usually given before the Subject, and both may be in inversion. The Episode follows next, presenting new material with free imitation and modulations to related keys. Several such Episodes bound together by contrapuntal treatment, in the course of which Subject, Answer, and Counter Subject (if there be one) make their appearance in original form or altered by Augmentation, Diminution, Inversion, or by Cancrizans motion. At this point comes the Stretto, the re-entrance of the Subject or Answer and Subject, and with this begins the Finale of the fugue. This Final section is, in fact, often called the Stretto. Here is a return to the original key, the Subject is worked up to a climax and the conclusion follows. The fugue which

has been described is a single fugue in three parts. Double, Triple, and Quadruple fugues are those in which the Subject is announced in two, three, or four parts, or as Cherubini would have it, "with one, two, or three Counter Subjects." Fugues are classified according to the number of parts, as fugues a 2, a 3, a 4, etc.; by the relation of Subject and Answer, as fugues by Inversion, Augmentation, or Diminution; by key relations, as the Tonal Fugue, in which the Answer must remain in a given key or compass, or the Real fugue, where the Answer is given note for note at a measured interval to the Subject. A fugue is said to be Strict if the laws of fugue are closely adhered to, and Free if they have been violated. A Chromatic fugue is one in which there are many chromatic passages; a Diatonic fugue is one in which diatonic relations predominate. Fugues likewise take the names of the MODES in which they are composed. From what has been said it must be apparent that fugues are of infinite variety. All were developed from mediæval Counterpoint, and there is an endless Latin nomenclature, of which a single example need be given "Fuga per Canonem," or fugue according to canon, which we now call CANON. See Fux's "Gradus ad Parnassum," 1725, for the first definite codification of the laws of fugue; Marpurg, 1753; Albrechtsberger, 1790; Cherubini, 1833; Richter, 1876; primers in Eng., by J. Higgs and E. Prout.

Führer. *Ger.* Subject of a FUGUE; leader or director.

Führer (Robert) wrote a handbook for choirmasters, method for pedal organ, "Praktische Anleitung zu Orgelcompositionen"; composed masses and organ music; published in his own name Schubert's Mass in G. B. June 2, 1807, Prague; d. Nov. 28, 1861, Vienna.

Fulda, de (Adam) wrote a famous "Tract on Music," in which he eulogizes Guilielmus Dufay as the first to compose in regular form, 1490; composed a four-part motet, republished by Glareanus; court musician to the Bishop of Würzburg. B. Franconia about 1450; entered the church.

Full Anthem. ANTHEM in which there are neither solos nor verses.

Full Cadence. Perfect CADENCE.

Full Chord. CHORD in which some essential notes are doubled; chord which brings out the full power of orchestra or choir or instrument.

Full Organ. Great Organ with all stops in use.

Full Score. SCORE giving all parts for both voices and instruments.

Füllstimmen. *Ger.* Additional parts for either voices or instruments.

Full Stop. In lute music full chord followed by pause; chord in which all available fingers are employed in stopping the strings.

Fumagalli (Adolfo) played piano in concert; composed salon music; pupil of Milan Conservatory. B. Oct. 19, 1828, Inzago, Milan; d. May 3, 1856, Florence. **Luca** composed the opera "Luigi XI," Florence, 1875; played piano. B. May 29, 1837, brother of ADOLFO. **Disma** and **Polibio**, brothers of ADOLFO and LUCA, were also pianists.

Fundamental Bass. Root notes of chords.

Fundamental Tones. Tones from which harmonics are produced.

Funèbre. *Fr.* Funereal; dirge-like.

Funerale. *It.* Funereal.

Fünffach. *Ger.* Fivefold.

Fünfstimmig. *Ger.* In five voices.

Funzioni. *It.* "Functions," term applied to music performed in the Italian churches.

Fuoco, con. *It.* With fire.

Fuocoso. *It.* Fiery.

Furia, con. *It.* With fury.

Furiant. Term employed by Dvořák to describe fiery movement of the scherzo type.

Furioso. *It.* Furiously.

Furlano. *It.* The FORLANA.

Furniture. Mixture organ stop.

Furore, con. *It.* With fury or passion.

Fürstenau (Caspar) played flute in the bands of the Bishop of Münster and Duke of Oldenburg and in concert tours. B. Munster, Feb. 26, 1772; d

May 11, 1819, Oldenburg. **Anton Bernhard** wrote two methods for flute; pupil of his father CASPAR, with whom he played at an Oldenburg court concert at seven; accompanied von Weber on his last journey to London; played in Dresden Court Orchestra 32 years, from 1820. B. Oct. 20, 1792, Münster; d. Dresden, Nov. 18, 1852. **Moritz** became flautist in the Dresden Royal Band at 17; wrote on the history of music; taught flute Dresden Conservatory; custos, royal collections of music. B. July 26, 1824, Dresden; son of ANTON BERNHARD; d. Mar. 25, 1889, Dresden.

Fusa. *Lat.* Quaver.

Fusée. *Fr.* Roulade or shake.

Fusella. *L.* Semiquaver.

Fuss. *Ger.* Foot.

Fux (Johann Joseph) wrote "Gradus ad Parnassum," a Latin work on music in dialogue form which deals with the theory and art of composition. This was studied by Haydn and formed the basis of his teaching, has been translated in French, German, Italian, and English, and has served as the text book for many generations of students and composers. Fux became organist in Vienna in 1696; and received in rapid succession appointments as court composer, chapelmaster at St. Stephen's, chapelmaster to the Dowager Empress Wilhelmine Amalie; then to Emperors Leopold I, Joseph I, and Charles VI. Besides being the most successful teacher of his day, Fux was a prolific composer and a complete master of counterpoint. His compositions include "Costanza e Fortezza," an opera written for the coronation of Charles VI, and other forgotten dramatic works, a celebrated "Missa Canonica," 50 masses in all, 3 requiems, 57 vespers and psalms, 22 litanies, 12 graduals, 14 offertories, 2 Dies Ira, etc.; 405 of his compositions are yet extant. B. 1660, Hirtenfeld, Styria; d. Feb. 13, 1741, Vienna.

Fz. Abbreviation for FORZANDO.

G is the fifth tone of the natural scale of C; is the name of the major scale having F sharp in its signature, of which the relative minor is E; of the minor scale having B flat and E flat in its signature, of which the relative major is B flat major. G gives its name to the fourth or lowest string of the violin, the third string of violas and 'cellos, and to the Treble Clef, the sign for which is a corruption of the letter. G is the first note of the Mixo-Lydian church MODE; the lowest note of the grave Hexachord, called in the Guidonian system "Gamma ut," from which the word GAMUT is derived. G is the abbreviation for gauche "left" in French, as m. g., main gauche, "left hand."

Gabel. *Ger.* Fork.

Gabelton. *Ger.* The note A sounded by a tuning fork.

Gabler (Johann) built the famous organ in the abbey of Weingarten, 1750; established his business at Ulm. D. about 1784.

Gabriel (Mary Ann Virginia) composed the cantata "Evangeline" to Longfellow's words, "Dreamland," the operetta "Widows bewitched," 1867, and songs. B. Feb. 7, 1825, Banstead, Surrey, Eng.; m. George E. March, 1874; d. Aug. 7, 1877.

Gabriel (Max) composed the operettas "Steffen Langer," Magdeburg, 1889; "Der Freiwerber," 1890; "Der Garde-Uhlan," Breslau, 1892; conductor Residenz Theatre, Hanover; add. Hanover.

Gabrieli (Andrea) composed "Psalmi Davidici," masses and other church music, madrigals, choruses for "Oedipus Tyrannus," 1585; played organ at St. Mark's, Venice, 1566-86; ranked with the best contrapuntists of his day; pupil of Adrian Willaert. B. 1510, Venice; d. 1586. **Giovanni** composed "Sacrae symphoniae," 1597, which includes motets for 16 voices, and a second collection, 1615, which contains compositions in 19 parts; played organ at St. Mark's, Venice; pupil of his uncle, ANDREA, and teacher of Heinrich Schutz, Alois Grani, and Michael Pretorius. B. 1557, Venice; d. Aug. 12, 1613, Venice.

Gabrielli (Catterina) sang sop. in opera throughout Europe with distin-

guished success; called la Cochetta or Cochettina because she was daughter of Prince Gabrielli's cook; pupil of Garcia, lo Spagnoletto, and of Porpora, she fascinated Metastasio, Francis I, was imprisoned by the Infant Don Philip, who was madly in love with her, fled to Russia, where she demanded 5000 ducats per annum for singing to Catherine II, and when the Empress said that was more than she paid her field marshals, replied, "Let your field marshals sing for you." B. Nov. 12, 1730, Rome; d. 1796, Rome. **Francesca** sang second rôles in opera with her sister CATTERINA. B. 1755, Ferrara; d. 1795, Venice.

Gabrielli (Count Nicolo) composed 60 ballets and 22 operas. B. 1814, Naples; d. 1891.

Gabrielli (Domenico) composed "Cleobulo" and ten other operas, the oratorio "S. Sigismondo, re di Borgogno"; president of the Bologna Società Filarmonica; called "Il Menghino del violoncello because of his skill as 'cellist. B. 1640, Bologna; d. July 10, 1690.

Gabrilowitsch (Ossip) played piano in concert in principal cities of Europe and America; pupil St. Petersburg Conservatory, under Rubinstein, and of Leschetizky in Vienna; composed piano music. B. Jan. 26, 1878.

Gabussi (Giulio Cesare) composed madrigals published 1580 and 1598, and church music, published 1619 and 1623; chapelmaster to Milan Cathedral and to the King of Poland. B. Bologna.

Gabussi (Vincenzo) composed vocal duets, the operas "Ernani," Paris, 1834; "Clemenza di Valois," Venice, 1841; taught singing in London. B. Bologna; d. London, Sept. 12, 1846.

Gade (Niels Wilhelm) composed symphonies, chamber music, operas, and songs which ranked him with the foremost of modern Scandinavian composers. His father was an instrument maker, and as a boy Gade learned a little about several instruments, and later developed rapidly under Wexschall, Berggreen, and Weyse, entering the royal orchestra at Copenhagen as a violinist, and won the prize of the Copenhagen Musical Union with his overture "Ossian." The King of Denmark then allowed him a pension, which permitted him to go to Leipsic, where he perfected himself in music, became the friend of Mendelssohn and Schumann, and acted as Mendelssohn's assistant and substitute at the Gewandhaus concerts. In 1848 he became organist and director of the Musikverein in Copenhagen, later court chapelmaster, Professor, Professor, Ph.D., and Knight Commander of the Order of Dannebrog. His most notable compositions are: Symphonies No. 1, in C minor, Op. 5; No. 2, in E, Op. 10; No. 3, in C, Op. 14; No. 4, in B flat, Op. 20; No. 5, in D minor, Op. 25; No. 6, in G minor, Op. 32; No. 7, in F, Op. 45; No. 8, in B minor, Op. 47; violin concerto, Op. 56; "Der Strom," cantata for soli, choir, obligato piano, and orchestra, Op. 64; "Balduers Drom," cantata for soli, orchestra, and choir; March for the funeral of Frederick VII, 1863; "Festmusik," for the opening of the Copenhagen Exposition, 1872; "Munstermode," for the Artists' Congress at Copenhagen, 1883; "Festmarsch," for the Jubilee of Christian IX, 1888; Jubilee work for Copenhagen University, 1879; the opera "Mariotta"; four sonatas for violin and piano; the orchestral suite "Holbergiana"; the cantatas "Psyche," "Comala," "Frühlingsfantasie," "Elverskud" (Earl King's Daughter); "Frühlingsbotschaft," "Die heilige Nacht," "Ved Solnedgang," "Kalanus," "Zion," "Die Kreuzfahrer" (The Crusaders), "Den Bjaergstagne," "Gefion," string quintet in E minor, Op. 8, the concert-overtures "Hamlet," "Michaelangelo," and "Im Hochland," and many songs for solo voice and part songs. B. Feb. 22, 1817, Copenhagen; d. Dec. 21, 1890, Copenhagen.

Gadsby (Henry) composed "Lord of the Isles," Brighton Festival, 1879; "Columbus," for male voices, Crystal Palace, London, 1881; symphonies in C, A, and D; "The Witches' Frolic" and the "Golden Legend," overtures; "The Forest of Arden," orchestral

scene; music to Alcestis," 1876; organ concerto in F; services, anthems, songs, part songs; played organ; taught harmony, Queen's College, London. B. Dec. 15, 1842, London; add. London.

Gadsky (Johanna) sang sop. in opera, chiefly Wagnerian rôles, Metropolitan Opera House, New York, Covent Garden, London, Bayreuth Festspielhaus (Eva in "Meistersinger"). B. Anclam, Prussia, June 15, 1871; m. H. Tauscher, 1892; add. New York.

Gafori (Franchino) wrote on music; priest and chapelmaster at Milan Cathedral; also called Franchinus Gafurnius. B. Jan. 14, 1451, Ospitaletto, near Lodi; d. June 24, 1522, Milan.

Gagliano (Alessandro) made excellent violins; pupil of Stradivarius. His instruments are dated Naples, 1695 to 1725. **Nicolo,** 1700–40, and **Gennaro,** 1710–50, sons of ALESSANDRO, succeeded to his business. **Ferdinando** made inferior instruments, but founded a factory for making violin strings, which continues to bear a high reputation. B. 1736, Naples; son of NICOLO; d. 1781.

Gagliano, da (Marco) composed the opera "Dafne," which Jacopo Peri said was a finer setting of Rinuccini's words than any other, and contained several songs by Cardinal Ferdinando Gonzaga, his patron; founded the Accademia degl' Elevati at Florence, 1607, for the encouragement of music; priest, Apostolic Prothonotary, and chapelmaster to the Florence Cathedral and to the Grand Duke of Tuscany. B. 1575, Gagliano, near Florence; d. Feb. 24, 1642, Florence. **Giovanni Battista** composed; taught sacred music at S. Lorenzo, Florence; pupil of his elder brother, MARCO, and priest. B. 1585, Florence; d. 1650.

Gagliarda. *It.* GALLIARD.

Gai. *Fr.* Gay.

Gailhard (Pierre) became manager of the Paris Grand Opera with Ritt, 1884–91; with Bertrand, 1893–99, when he was made sole manager, on Bertrand's death, to 1908; produced many new works by French composers; brought out the singers Ackté, Breval, Caron, Eames, Melba, Alvarez, Delmas, Renaud, the de Reszke brothers, and Gresse, pere et fils; Chevalier of the Legion of Honor, 1886; pupil first of the Toulouse Conservatory, then of the Paris Conservatoire, where in 1867 he gained first prizes for singing, opera, and opera comique; debut in the rôle of Falstaff, 1867, at the Opéra Comique; debut at Grand Opera, 1871, as Mephistopheles in Gounod's "Faust," highly regarded in Paris and London as both singer and actor; wrote libretti. B. Aug. 1, 1848, Toulouse; add. Paris.

Gaiment. *Fr.* Gaily.

Gajamente. *It.* Gaily.

Galantemente. *It.* Gracefully, gallantly.

Galeazzi (Francesco) wrote one of the earliest instruction books for violin, Rome, 1791; led the orchestra at the Teatro del Valle. B. 1758, Turin; d. 1819, Rome.

Galilei (Vincenzo) took part in the discussions at the house of Giovanni Bardi, Florence, which resulted in the establishment of Italian opera on the lines of the Greek tragedies; composed the cantata "Il Conte Ugolino," said by Doni to have been the first work for single voice; played lute; wrote on music; was the father of the astronomer Galileo. B. Florence about 1533; d. about 1600.

Galimathias. *Fr.* Comic piece for orchestra with clavier and other instruments obbligato.

Galitzin (Prince Nicholas Borrisovich) patronized Beethoven, paying about $115 for the dedication of each of the quartets in E flat, Op. 127; A minor, Op. 132; B flat, Op. 130; about $60 for the overture in C, Op. 124; and taking copies of the Mass in D, and Ninth Symphony, and some minor works. Carl Beethoven presented an additional claim after the composer's death, which was paid. The Prince met Beethoven while at the houses of Count Rasoumowsky and Count Browne, in Vienna, and conceived a profound admiration for him. He was himself a 'cellist,

and his wife played piano. D. 1866, on his estates, Kurski, Russia. **Prince George** composed for voice and orchestra and chamber music; conducted; maintained an orchestra, which gave public concerts, and choir school for 70 boys. B. 1823, St. Petersburg; son of PRINCE NICHOLAS; d. Sept., 1872.

Gallenberg, Count von (Wenzel Robert) composed "Samson," Naples and Vienna, 1811; "Latona's Rache," Vienna, 1838, and in all nearly fifty ballets; court director to Joseph Bonaparte, in Naples, 1805; partner with Barbaja and impresario Vienna Court Theatre; ballet master and composer for Barbaja, at Naples; m. Countess Julie Guicciardi, with whom Beethoven had been in love. B. Dec. 28, 1783, Vienna; d. Rome, Mar. 13, 1839.

Galli (Cornelio) sang in the chapel of Catherine, Queen to Charles II of England; taught vocal. B. Lucca.

Galli (Filippo) sang ten. in opera, but a serious illness altered his voice to bass; won the admiration of Rossini, who composed bass rôles for him. B. 1783, Rome; d. Paris, June 3, 1853.

Galli (Signora) sang mez. sop. rôles in London, 1743, and at Covent Garden in 1797; favourite pupil of Handel. B. Italy; d. 1804, London.

Gallia (Maria) sang sop. in London opera and oratorio, 1703–48. Sister of Margherita de l'Epine.

Galliard. Lively dance in triple time which was the precursor of the minuet.

Galliard (John Ernst) composed the "Morning Hymn of Adam and Eve" from "Paradise Lost" for two voices, which Dr. Benjamin Cooke afterwards enlarged; "Pan and Syrinx," opera, 1717; "Jupiter and Europa," pantomime, 1723; much other dramatic music; three anthems; a Te Deum and Jubilate; played oboe; organist at Somerset House. B. Zell, Hanover, 1687; d. 1749, London.

Galliculus (Johannes) composed a Passion according to St. Mark and other church music; wrote "Isagoge de Compositione Cantus," a valuable book on theory; held that four voices give the best results in choral works. His compositions are dated Leipsic, 1520–45.

Galli-Marié (Célestine) created the name parts in "Mignon" and "Carmen"; debut, 1859, Strasburg; sang with success throughout Europe and at the Paris Opéra Comique for forty years. B. Paris, Nov., 1840; daughter of the singer Marié (Mécène Marié de l'Isle); m. the sculptor Galli; d. Sept. 22, 1905, near Nice.

Gallus was the Latinized name of Jacobus HANDL.

Gallus (Joannes) composed madrigals and motets; chapelmaster to the Duke of Ferrara, 1534–41; called "Jan le Coick" in the Netherlands and "Jehan le Cocq" in France.

Galop. Lively round dance in 2–4 time.

Galoubet. *Fr.* Small flute or Tabor-PIPE.

Galuppi (Baldassare) composed successful comic operas, of which "Il Filosofo di Campagna" (Eng. version, "The Guardian Trick'd") was most popular; chapelmaster at St. Mark's, Venice; composer to Catherine II of Russia; director Conservatorio degli Incurabili at Venice. B. Oct. 18, 1706, near Venice; d. Jan. 3, 1785.

Gamba. Organ stop of 8 ft. pitch having the tone quality of strings.

Gamba, Viola da. Obsolete viol instrument midway in compass between a viola and 'cello, held between the knees while in use, hence called "da gamba," as opposed to "da braccio," Italian words, meaning leg and arm. J. S. Bach was the last composer to write for this instrument, which has a lovely singing quality, but has been entirely superseded by the 'cello. It had six strings, of various tuning.

Gamble (John) played violin; composed "Ayres and Dialogues," to be sung with the Thorbo Lute or bass viol, 1656; became cornetist in the Chapel Royal under Charles II. D. 1687.

Gamme. *Fr.* GAMUT.

Gamut. Complicated musical scale from G, which was called Gamma-Ut to e′, which seems to have foreshadowed in the Hexachord system of

notation the modern Tonic Sol Fa. Gamut was formerly used as a synonym for compass, the whole range of the voice or instrument. With organ builders Gamut G refers to G in the bass clef. Gamut A re, E la mi, etc., formerly were employed to denote the keys by English church composers.

Gando (Nicholas) founded musical type in Paris. B. Geneva; d. 1767, Paris. **François Pierre** became the assistant and successor to his father NICHOLAS. B. 1733, Geneva; d. 1800, Paris.

Gänsbacher (Johann) composed 35 masses, 8 requiems, two Te Deums, a symphony, music to Kotzebue's "Die Kreuzfahrer," a "Liederspiel," songs, piano pieces; pupil of Vogler and Albrechtsberger; comrade of von Weber and Meyerbeer; chapelmaster at the Vienna Cathedral. B. May 8, 1778, Sterzing, Tyrol; d. July 13, 1844, Vienna. **Dr. Joseph** taught singing at the Vienna Conservatory. B. 1829, Vienna, son of JOHANN.

Gantvoort (Arnold J.) wrote "Music Readers"; taught in Cincinnati public schools and Cincinnati College of Music. B. Dec. 6, 1857, Amsterdam; came to America, 1876; add. Cincinnati.

Ganz. *Ger.* Whole, as **Ton,** whole tone; **Note,** semibreve; very, as **Langsam,** very slow.

Ganz (Adolf) composed a melodrama, overtures, lieder; chapelmaster at Darmstadt; conducted German opera in London, 1840–42. B. Oct. 14, 1796, Mayence; d. Jan. 11, 1870, London. **Moritz** played 'cello; composed for 'cello. B. Sept. 13, 1806, Mayence; brother of ADOLF; d. Jan. 22, 1868, Berlin. **Leopold** played violin with his brother MORITZ in royal band, Berlin; made successful concert tours. B. Nov. 28, 1810, Mayence; brother of ADOLF; d. June 15, 1869, Berlin. **Eduard** played piano; founded music school in Berlin, 1862. B. April 29, 1827, Mayence; son of ADOLF; d. Nov. 26, 1869, Berlin. **Wilhelm** conducted orchestral concerts in London; accompanist to Jenny Lind and other singers; taught singing Guildhall School of Music, London. B. Nov. 6, 1833, Mayence; son of ADOLF; add. London.

Garat (Pierre Joan) sang bar. in opera; taught with great success; composed songs; was favourite singer of Marie Antoinette. B. April 25, 1764, Ustaritz; d. Paris, Mar. 1, 1823.

Garcia (Don Francisco Saverio) composed the oratorio "Tobia," 1752; chapelmaster at Saragossa Cathedral. B. 1731; d. 1809.

Garcia (Manuel del Popolo Vicente) became the pioneer impresario of Italian opera in New York City, where he established himself in 1825 at the Park Theatre with a company which included Mme. Garcia, his daughter, afterwards famous as Maria Felicita MALIBRAN, and his son MANUEL; gave 11 new works the first season; toured Mexico in 1827, but was robbed of $30,000 by bandits and returned to Europe. Garcia was a chorister in the Seville Cathedral at six, and was recognized as a composer, conductor, singer, and actor before attaining his majority. In 1808 he became leading tenor at the Italian opera in Paris and in 1812 was first tenor in Murat's chapel at Naples, where he composed his highly successful opera the "Califfo di Bagdad." In 1816 he created the rôle of Almaviva which Rossini had composed for him; then visited England and returned to Paris, dividing his time between the French capital and London, singing, and producing his operas "La Mort du Tasse," "Florestan," and "Fazzoletto" until 1823, when he founded a school of singing in London. After his American venture he again sang in the Théâtre des Italiens, Paris, and established himself as a teacher. Besides the daughter and son already mentioned his next most famous pupils were his daughter Pauline, who became Mme. VIARDOT, and his wife, Eugenie, born Meyer. In all, his works include 17 Spanish, 19 Italian and seven French operas. B. Jan. 22, 1775, Seville; d. June 2, 1832, Paris. **Manuel** invented the Laryngoscope while making what was practically the first scientific investigation

of the vocal mechanism; wrote "Mémoire sur la voix humaine" 1840, on which all later books on the voice are based; "Traite complet de l'art du chant," which has served as an instruction book in English, German, and Italian versions as well as in French, 1847; pupil of his father MANUEL DEL POPOLOVICENTE; teacher of Jenny Lind and many others at the Paris Conservatoire and at the Royal Academy of Music, London, 1848–95; decorated by the Spanish, German, and English sovereigns; honoured throughout the world on the occasion of his centenary, 1905. B. Mar. 17, 1805, Madrid; d. London, July 1, 1906.

Garcin (Jules Auguste) composed a violin concerto; played violin; conducted Paris Société des concerts, 1885. B. Bourges, July 11, 1830; real name Salomon; d. Oct. 10, 1896, Paris.

Gardane (Antonio) composed, printed, and published music in Venice, 1538 to 1569.

Garden (Mary) created "Mélisande" in Debussy's "Pelléas et Mélisande" and other rôles at Paris Opéra Comique; debut there 1900; lived in America in childhood; pupil of Trabadello and Fugère, Paris; sang Manhattan Opera House, New York, 1907–8. B. Feb. 20, 1877, Aberdeen; add. Paris.

Gardiner (William) wrote "The Music of Nature," 1832; "Music and Friends," 1838; "Sights in Italy," 1847; edited "Sacred Melodies"; adapted English texts to music of Haydn, Mozart, and Beethoven; composed. B. Leicester, Mar. 15, 1770; d. Nov. 16, 1853.

Gardoni (Italo) sang ten. in opera; debut, Viadana, 1840 to 1874; Chevalier of the Crown of Italy. B. 1821, Parma; m. daughter of Tamburini; d. Mar. 30, 1882.

Garlandia, de (Johannes) wrote "De Fistulis," "De Nolis," "De Musica Mensurabili Positio," and other books on theory, which have been reprinted by de Coussemaker; taught in Paris, 13th century.

Garrett (Dr. George Mursell) composed the cantata "The Shulamite"; services, songs, and organ pieces; played organ, University of Cambridge. B. June 8, 1834, Winchester; d. April 8, 1897, Cambridge.

Garrire. *It.* To chirp or warble.

Gaschet (John) published service books at York, Eng., 1516 to 1530.

Gaspar da Salò was the name under which Gasparo Bertolotti became famous as a violin maker at SALO.

Gasparini (Francesco) composed the oratorios "Mosè liberato dal Nilo," Vienna, 1703; "Nascita di Cristo" and "Nozze di Tobia," 1724; "Santa Maria egittiaca," "L'Atalia," cantatas, 32 operas; chapelmaster at St. John's Lateran, Rome; wrote "L'Armonico prattico al cembalo," etc., 1708, one of the most valuable of early works on accompaniment. B. Mar. 5, 1668, near Lucca; d. Mar. 22, 1727.

Gassatio. Term employed vaguely for street serenade, instrumental composition, farewell, or final piece.

Gassenhauer. *Ger.* Dances in 3–4 time belonging to the CHACONNE and PASSACAGLIA class.

Gassier (Édouard) sang bar. in opera; debut Paris Opéra Comique, 1845; pupil of Paris Conservatoire, where he won first prizes for opera and opéra comique and second prize for singing, 1844; m. JOSEFA Fernan Fernandez. B. Pougin, 1822; d. Dec. 18, 1871, Havana. **Josefa** sang sop. in opera; debut at Her Majesty's Theatre, London, 1846 to 1861. B. 1821, Bilbao; m. ÉDOUARD; d. Nov. 8, 1866, Madrid.

Gassmann (Florian Leopold) suggested the formation of the Vienna Tonkünstler Societät, 1771, while ballet composer to the Vienna Imperial opera; composed "L'Amor artigiana," "La Contessina," and in all 23 Italian operas, the oratorio "La Betulia liberata," and church music; chapelmaster to Emperor Joseph II; taught Salieri. B. May 4, 1729, Brüx, Bohemia; d. Jan. 22, 1774, Vienna.

Gastinel (Leon G. Cyprien) composed the cantata "Velasquez," with which he won the prix de Rome, Paris

Conservatoire; the ballet "Le Rêve," Paris Grand Opéra, 1890. B. Aug. 15, 1823, Villers, near Auxonne; add. Paris.

Gastoldi (Giovanni Giacomo) composed the songs known in English versions as "Maidens fair of Mantua's city," "Soldiers brave and gallant be"; others which are sung in Germany to the hymns "In dir ist Freude" and "Jesu, wollst uns weisen"; chapelmaster at Santa Barbara, Mantua. B. Caravaggio; d. Mantua about 1605.

Gates (Bernard) composed a service in F; master of choristers of the Chapel Royal when the children first sang Handel's "Esther." B. London about 1685; d. Nov. 15, 1773, North Aston, near Oxford.

Gatti-Casazza (Giulio) became general manager of the Metropolitan Opera House, New York, on the retirement of Heinrich von Conried at the close of the season of 1907–8, having associated with him in the direction ANDREAS DIPPEL. Educated as a naval engineer, he abandoned his profession at 25 to become manager of the Municipal Theatre of Ferrara, and during five years so increased the reputation of the house that in 1898 he was made director of the celebrated "La Scala" at Milan, a post which he retained until accepting the New York engagement, and in which he made successful productions of the works of Debussy, Richard Strauss, Charpentier, Tschaikowsky, and Wagner, as well as of new works by the younger generation of Italian composers. During May, 1908, he visited New York to map out the work for the following season, and in interviews then published gave the impression that the best of modern music of every nationality would be heard at the Metropolitan during his régime, while many of the standard classics would be revived. The impresario made the engagement of ARTURO TOSCANINI, who had been his principal conductor at "La Scala," a condition in his own contract. B. Ferrara, 1869; add. New York.

Gauche. *Fr.* Left.

Gaul (Alfred Robert) composed "The Holy City," Birmingham Festival, 1882; the oratorio "Hezekiah," "Ruth," Psalms, "Joan of Arc," Passion Music, "The Ten Virgins," "Israel in the Wilderness," "Una," hymns, part songs, and other vocal music; conducted; taught theory; chorister Norwich Cathedral and pupil of Dr. Buck. B. April 30, 1837, Norwich; add. Birmingham.

Gaultier (Denys) composed dance music for lute, of which 62 compositions are preserved in the Hamilton Code, Royal Library, Berlin; played lute. B. Marseilles; d. about 1660. **Jacques** became famous as lute player, composer, and teacher, in England and France; called Gaultier or Gauthier "le vieux." Probably B. Lyons; cousin of DENYS; d. about 1670. Several other members of the family were well known lute players during the reign of Louis XIII.

Gauntlett (Henry John) composed and edited hymn and psalm tunes; lectured and wrote on musical topics; played organ. B. Wellington, Salop, Eng., July 9, 1805; d. London, Feb. 21, 1876.

Gaveaux (Pierre) composed the operas "Leonore, ou l'amour conjugal," which Beethoven afterwards set as "Fidelio," "Le petit Matelot," and in all 35 operas; sang. ten.; conducted. B. 1761, Béziers; d. insane at Charenton, Feb. 5, 1825.

Gavinies (Pierre) composed the "Romance de Gavinies" while imprisoned because of a love affair with a lady of the French court; the admirable "Matinées" for violin; six violin concertos; two sets of sonatas for violin and bass; played violin and taught at the Paris Conservatoire, numbering among his pupils Capron, Robineau, and Le Duc, aîné, practically founding the French school of violinists; directed the concerts spirituel, 1773–77. B. May 26, 1726, Bordeaux; d. Sept. 9, 1800, Paris.

Gavotta. *It.* GAVOTTE.

Gavotte. Lively round dance in common time which probably originated in Dauphine. Examples are to be found in the works of Couperin,

Corelli, Bach, and Handel, forming a movement in suites.

Gawler (William) composed hymns and psalms; played organ; published music in London. B. 1750, Lambeth; d. Mar. 15, 1809.

Gawthorn (Nathaniel) published "Harmonica Perfecta," which contained psalm and hymn tunes, anthems, and an introduction to psalmody, London, 1730.

Gayarré (Julian) sang ten. in opera; debut, Rome, 1873 to 1889; founded singing school for poor students in Madrid. B. Jan. 9, 1844; d. Jan. 2, 1890, Madrid.

Gazza Ladra. G. A. Rossini's two-act opera, to book by Gherardini, was first performed May 31, 1817, at La Scala, Milan.

Gazzaniga (Giuseppe) composed "Il barone de Trocchia," "Il finto cieco," Vienna, 1770; "Il convietato di pietro" and many other operas, of which eight have been preserved; three oratorios; chapelmaster at Crema; pupil of Porpora. B. 1743, Verona; d. 1819, Crema.

G Clef. The treble clef.

G Dur. *Ger.* Key of G major.

Gebauer (Franz Xaver) composed songs and choral works; helped establish the Vienna Gesellschaft der Musikfreunde; conducted Vienna Spirituel-Concerte and at St. Augustin's Church; played organ, piano, 'cello, Jew's harp; friend of Beethoven. B. Eckersdorf, Prussian Silesia, 1784; d. Dec. 13, 1822, Vienna.

Gebel (Johann Georg) composed 48 organ chorales, a thirty-part canon, Mass for double choir and instruments, psalms, clavier music; invented a clavicembalo with six complete octaves, a clavichord with quarter-tones; played organ Christopherkirche, Breslau. B. Breslau, 1685; d. 1750. **Georg** played harpsichord in public at four; composed Passion Music, Christmas oratorios, Services, the operas "Serpilius und Melissa," "Oedipus," "Medea," "Tarquinius Superbus," "Sophonisbe," "Marcus Antonius"; more than 100 sinfonie and partite; chapelmaster at Rudolstadt. B. Oct. 25, 1709, Brieg; oldest son of JOHANN GEORG; d. Sept. 24, 1753, Rudolstadt. **Georg Sigismund** composed for organ; played organ Elizabethkirche, Breslau. B. 1715, Breslau; second son of JOHANN GEORG; d. 1775.

Gebrochene Akkorde. *Ger.* Arpeggios.

Gedackt. *Ger.* Closed, covered, as of organ stops of which the pipes are closed at the top.

Gefährte. *Ger.* Answer in a fugue.

Gefühl, mit. *Ger.* With feeling.

Gegenbewegung. *Ger.* Contrary motion.

Gegengepunkt. *Ger.* Counterpoint.

Gegengesang. *Ger.* Antiphonal music.

Gegensatz. *Ger.* Counter-subject.

Gehalten. *Ger.* Sustained; sostenuto.

Geige. *Ger.* Fiddle.

Geigen-Principal. Organ stop of 8 ft. pitch with tone resembling that of the violin.

Geisler (Paul) composed the operas "Ingeborg," Bremen, 1884; "Hertha," Hamburg, 1891; "Palm," Lübeck, 1893; symphonic poems "Till Eulenspiegel" and "The Pied Piper of Hamelyn"; cantatas, music to five plays; directed Posen Conservatory. B. Stolp, Pomerania, Aug. 10, 1856; add. Posen.

Geist. *Ger.* Genius, spirit.

Gelassen. *Ger.* Tranquil, calm.

Gelinek (Joseph) taught piano; composed sonatas, songs, and so many variations that Weber called him a "Variation-Smith"; chaplain and music master to Prince Esterhazy from 1795. B. Selcz, Bohemia, Dec. 3, 1758; d. April 13, 1825, Vienna.

Gemählig. *Ger.* Gradually.

Gemässigt. *Ger.* Moderato.

Gemessen. *Ger.* Measured, moderate.

Geminiani (Francesco) wrote "Art of Playing the Violin," London, 1740, the first work of its kind in the world; became famous as violin virtuoso, developed technique of that instrument which he had learned from Corelli; composed concertos and sonatas for

violin; played and taught with great success in London and Dublin; wrote on theory. B. 1680, Lucca; d. Sept. 17, 1762.

Gemshorn. *Ger.* Instrument made of the chamois horn; organ stop of conical metal pipes, generally of 8 ft., sometimes of 4, or in pedal organ of 16 ft. tone.

Gemünder (August) made violins of superior quality in New York City; established an instrument factory and salesroom, conducted 1908 by his sons. B. Mar. 22, 1814, Ingelfingen, Würtemberg; d. New York, Sept. 7, 1895.

Genée (Franz Friedrich Richard) composed "Der Geiger aus Tirol," 1857; "Die Piraten" and "Die Zwillinge," 1887, and many other operettas; wrote many libretti for his own use and for Strauss, Suppé, and Millöcker; conducted at Theater an der Wien, Vienna, 1868–78. B. Feb. 7, 1823, Danzig; d. June 15, 1895, Baden, near Vienna.

Generalbass. *Ger.* THOROUGH-BASS.

Generali (Pietro) composed "I Baccanali di Roma," Venice, 1815; "Francesca di Rimini," Venice, 1829; in all more than 45 operas; regarded as the precursor of Rossini, who has totally eclipsed him. B. Oct. 4, 1783, Masserano, near Vercelli; real name Mercandetti; d. Nov. 3, 1832, Novara.

Generator. Root, fundamental note, GROUND BASS.

Genere. *It.* Genera, kind, class, manner, style.

Generoso. *It.* Noble, dignified.

Genet (Eleazar) composed masses, hymns, "Lamentations," long sung by the Papal choir, may have suggested the abandonment of ligatures and the substitution of round for square or diamond shaped notes, since his works, printed in Briand's type, are among the first to show these improvements; attached to Papal court from 1508 to 1518 as priest, composer, and singer; became bishop; called Carpentras from his birthplace in France.

Genoveva. Robert Schumann's four-act opera, to book arranged by Reinick and himself from a work by Hebbel and Tieck, was first performed at Leipsic, June 25, 1850. Genoveva, wife of Count Siegfried of the Palatinate, is left in charge of Golo while her husband joins Charles Martel in his wars against the Moors. Golo, who has long been secretly in love with his friend's wife, takes advantage of his opportunities to pay court to her, but when repulsed, contrives to make it appear that she has accepted Drago, the steward, as her lover. In his machinations he is aided by the old witch Margaretha, whom he supposes to have been his nurse, but who was in fact his mother. Having convinced the servants at the castle of Genoveva's misconduct, Golo causes her to be imprisoned, and then goes to Strasburg, where Count Siegfried is recovering from his wounds after being victorious over the Moors, and tells him of Genoveva's faithlessness. Siegfried orders Golo to kill Genoveva, giving him his own sword and ring as warrants for the deed. Margaretha attempts to picture Genoveva's misconduct in a magic mirror, but the ghost of Drago, who has been murdered by Golo, frightens her into a confession of Genoveva's innocence. In the last act Genoveva is led into the wilderness to die, but not until she has again spurned his passionate appeal does Golo order his ruffians to kill her. She clings to a shrine and is praying when Siegfried appears, led by the penitent Margaretha. A touching reunion ensues, and in trying to escape, Golo falls over a precipice and is killed.

Genre. *Fr.* Genera, kind, class, manner, style.

Gentil. *Fr.* Graceful, refined.

Gentile. *It.* Elegant, graceful.

Gentilezza, con. *It.* With elegance, grace.

Genus. *L.* Kind, class, especially as to scales; plural is genera.

Georges (Alexandre) composed the lyric dramas "Poemes d'Amour," 1892; "Charlotte Corday," 1901; "Le Printemps," one-act opera comique; "Leila," "La Naissance de Venus," "Le Paradis Perdu," symphonic poems; "Chansons de Miarka" for voice and orchestra, to words by

Richepin; music to the plays "Le Nouveau Monde" and "Alceste"; pupil of Niedermeyer in the "École de Musique Religieuse," where he won first prizes for organ, piano, and composition. B. Feb. 25, 1850, Arras; add. Paris.

Gerade Bewegung. *Ger.* Similar motion.

Gerade Taktart. *Ger.* Common time.

Gerardy (Jean) played 'cello admirably; debut as virtuoso, 1888; toured Europe and America; pupil of Verviers Conservatory. B. Dec. 7, 1877, Spa, Belgium; add. Spa.

Gerber (Heinrich Nicolaus) invented a keyed xylophone and other instruments; composed chorales and variations, and for clavier, organ, and harp; pupil of J. S. Bach, but narrowly escaped being forced into the regiment of giants collected by Frederick William of Prussia. B. Weingen-Ehrich, Schwarzburg, Sept. 6, 1702; d. Aug. 6, 1775, Sondershausen. **Ernst Ludwig** wrote the first important encyclopedia of music in German; collected books, pictures, and scores, now in the possession of the Vienna Gesellschaft der Musikfreunde; pupil of and assistant to his father HEINRICH. B. Sept. 29, 1746, Sondershausen; d. June 30, 1819.

Gerbert von Hornau (Martin) wrote "De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus," 1774, which is regarded as the Novum Organum of musical scholarship; made a collection of important writings on music which was continued and reprinted by de Coussemaker; entered the Order of St. Benedict, 1737; became Prince-Abbot of St. Blaise in the Black Forest, where he restored Gregorian music, opened charitable institutions in his chief town of Bonndorf, and was so universally loved that the peasants erected a statue to his memory in Bonndorf market. B. Aug. 12, 1720, Horb-on-the-Neckar; d. May 13, 1793, St. Blaise.

Gericke (Wilhelm) composed the operetta "Schön Hannchen," Linz, 1865; chamber music, songs, concert overture; conducted Boston Symphony Orchestra, 1884–89 and 1898–1905. Pupil of the Vienna Conservatory; his first engagement was at Linz, then he became assistant to Dr. Richter at the Vienna Court opera; conductor of the Vienna Gesellschafts concerte, 1880–84, and again between his engagements in America. B. Graz, Styria, April 18, 1845; add. Vienna.

Gerle (Hans) made, played, and composed for lute; published instruction books having lute music in tablature, Nuremberg, 1532–52.

German (J. Edward) composed "The Princess of Kensington," Savoy Theatre, London, 1903; completed "The Emerald Isle," left incomplete by Sir Arthur Sullivan; made his first success with incidental music to "Richard III" while directing music at the Globe Theatre during Richard Mansfield's engagement there; composed two symphonies, E and A minor, symphonic suite in D minor, "Hamlet," a symphonic poem; "The Seasons," symphonic suite, "Welsh Rhapsodie," Cardiff Festival, 1904; much vocal music and highly successful incidental dramatic music. Pupil of the Royal Academy of Music, London; won Lucas medal, 1885, with Te Deum, and had his first operetta, "The Rival Poets," produced the following year. In 1907–8 Mr. German visited America, producing a new comic opera, "Tom Jones." B. Feb. 17, 1862, Whitchurch, Shropshire, Eng.; add. London.

German Flute. The modern cross FLUTE.

German Sixth. Chord of the extreme Sixth.

Gern (August) built organs in London from 1866, having learned the trade with Cavaillé-Col, Paris.

Gernsheim (Friedrich) composed "Salamis," "Hafis," "Wächterlied," "Preislied," "Agrippina," and other choral works, four symphonies, overtures, and chamber music; taught and conducted at Stern Conservatory, Berlin; pupil of Moscheles, Hauptmann, Rietz, and Richter at the Leipsic Conservatory. B. July 17, 1839, Worms; add. Berlin.

Gero (Jhan) composed madrigals and church music; chapelmaster to Orvieto Cathedral. The Maistre Jhan, who composed in like form, and was chapelmaster to the Duke of Ferrara, is now believed to have been a distinct personage. Both flourished in the early part of the 16th century.

Gerster (Etelka) sang sop. in opera; debut in Venice as Gilda, 1876, later in the principal cities of Europe and America; pupil of Mme. Marchesi; founded singing school in Berlin, 1896. B. Kaschau, Hungary, June 17, 1855; add. Berlin.

Ges. *Ger.* The note G flat.

Gesang. *Ger.* Song, melody.

Geschwind. *Ger.* Rapid, quick.

Ges. Dur. *Ger.* Key of G flat major.

Gese (Bartholomäus) composed a St. John Passion and every variety of music for the Lutheran Church; cantor at Frankfort; called also Gesius or Barthol Göss. B. Müncheberg, Brandenburg, 1555; d. 1621, Frankfort.

Gesellschaft der Musikfreunde was founded in Vienna, 1813, largely through the activity of Dr. Joseph von Sonnleithner, to conduct subscription concerts and establish a library and museum. The library now contains more than 4000 volumes and 40,000 compositions, printed or in manuscript, including works by Mozart, Schubert, Beethoven's own revision of the "Eroica," and choruses by Gluck and Handel. The society built its own house, 1830, and a larger edifice, "An der Wien," 1870, where the concerts are now given. A conservatory and dramatic school have grown up about the society, the pupils numbering nearly 1000 per annum. The society possesses an orchestra of 80 and a chorus of 300 to 350, which give six grand concerts each year, besides many smaller affairs.

Gestossen. *Ger.* Staccato.

Getern or **Getron.** Old English for guitar.

Getragen. *Ger.* Legato.

Gevaërt (François Auguste) composed the successful operas "Quentin Durward," Paris Opéra Comique, 1858; "Le Capitaine Henriot," Paris Opéra Comique, 1864; wrote "Historie et Theorie de la musique dans l'antiquité" and other valuable theoretical and historical works; became director of the Brussels Conservatory, 1871, in succession to Fétis. A pupil of the Ghent Conservatory, Gevaërt became organist at the Jesuits' Church, Ghent, where his Christmas cantata was performed, 1846. In 1847 his Psalm "Super flumina" was performed at the Zangverband, winning the praise of Spohr, and in 1848 his operas "Hugues de Somerghen" and "La comedie a la ville" were performed at Ghent and Brussels. The following year, having won a national competition which gave him two years abroad, he visited France and Spain, and composed the orchestral fantasie "Sobre motivos espagnoles," which brought him the decoration of Isabella the Catholic. From Spain he went to Italy, returning to Ghent, 1852. The cantata "De nationale verjaerdag" won him the Order of Leopold. He became Chef du Chant at the Paris Académie de Musique, 1867, retaining his post until the opera closed because of the Siege of Paris in 1870. Other works to be noted are: "Georgette," one-act opera; "Le Billet de Marguerite," three-act opera; "Les Lavandières de Santarem," "Le Diable au Moulin," "Château Trompete," "Les Deux Amours," the last-named opera, Baden-Baden, 1861; Requiem for male voices with orchestra, the cantata "Le Retour de l'armée," "Jacques van Artevelde," choruses and songs. B. Huysse, near Oudenarde, July 31, 1828; d. Dec. 24, 1908, Brussels.

Gewandhaus Concerts grew out of those established in Leipsic by Johann Sebastian Bach while cantor at the Thomasschule, 1743, continued by his sucessor Doles, re-established by Burgermeister Karl Wilhelm Muller, 1781, with J. A. Hiller as conductor, and in 1908 continued to rank with the most important in the world. The name is derived from the fact that the concerts were given in the hall of the Gewandhaus, the market house of the

linen merchants. There are 24 concerts given annually besides soirées of chamber music. The conductors since Hiller have been Johann Gottfried Schicht, Johann Philip Christian Schulz, Christian August Pohlenz, Felix Mendelssohn, Ferdinand Hiller, N. W. Gade, Julius Rietz, Karl Reinecke, Arthur Nikisch.

Ghazel. F. Hiller's name for compositions in which there is a perpetually recurring refrain.

Gheyn, van den (Matthias) became the most famous of carillonneurs, winning that post in the town of Louvain by competition, 1745; composed sonatas for violin with organ or clavier; played organ at St. Peter's, Louvain; belonged to the family of bell founders who flourished in Flanders, 1516 to 1757. B. Tirlemont, April 7, 1721; d. June 22, 1785, Louvain. **Josse Thomas** succeeded his father MATTHIAS as organist at St. Peter's. B. 1752.

Ghro (Johann) composed pavans and galliards; played organ in Meissen, Saxony, 1604; became music director and organist at Wesenstein, 1625.

Gialdini (Gialdino) composed the successful operas "I Due Soci," Bologna, 1892; "La Pupilla," Trieste, 1896, and comic operas; pupil of Mabellini, Florence; won prize offered by the Pergola Theatre, Florence, with his successful first opera "Rosmunda." B. Nov. 10, 1843, Pescia; add. Florence.

Giardini, de (Felice) composed nine sets of violin sonatas, 12 violin concertos, 18 string quartets, and other chamber music; the oratorio Ruth; acquired great popularity in London as violin soloist; impresario of the London Italian opera, 1756–65. B. April 12, 1716, Turin; d. Dec. 17, 1796, Moscow.

Gibbons (William) was one of the Waits in Cambridge, Eng., and became the progenitor of a famous family of musicians. **Rev. Edward** composed the anthem "How hath the city sate solitary!" organist and custos of the priest-vicars of Exeter Cathedral, 1609 to 1644; gave $5000 to Charles I during the Civil War, as a result of which his property was confiscated and he was turned out of his home at 80. B. 1570; son of WILLIAM. **Ellis** composed the madrigals "Long Live Oriana" and "Round about her chariot," published 1601 in the "Triumphs of Oriana"; played organ Salisbury Cathedral. Son of WILLIAM. **Orlando** became the foremost of English polyphonic composers, organist to the Eng. Chapel Royal and to Westminster Abbey. Educated by his brother EDWARD as a chorister in King's College, Cambridge, where he remained until his voice broke; he composed a remarkable fantasia in four parts which is included with works of Byrd and Bull in the collection of virginal music, "Parthenia," which established his reputation; thereafter led a busy life as court musician, organist, and composer. Among his compositions are a four-part morning and evening service in F, a five-part service in D minor, Te Deum, Benedictus, Kyrie, Creed, Sanctus, Magnificat; the full anthems "Deliver us O Lord," "Almighty and Everlasting God," Hosanna, "O clap your hands," "O Lord, in Thy Wrath," "O Lord, in Thee is all my trust," "Why art thou so heavy, O my soul?" "Blessed be the Lord God of Israel," "O Lord increase my faith," "Lift up your heads"; the verse anthems "Behold thou hast made my days," "This is the record of John," "Behold I bring you glad tidings," "If ye be risen," "We praise Thee, O Father," "Lord grant grace," "Glorious and powerful God," "See, see, the Word is Incarnate," "Sing unto the Lord," "Blessed are they," "Great King of Gods," "O all true faithful hearts," "I am the Resurrection"; the hymns "O Lord, how do my woes increase," "O Lord, I lift my heart unto Thee," and 16 tunes in "Hymns and Songs for the Church," reprinted by J. R. Smith, 1859; "The Silver Swan," "O that the learned poets," "I weigh not fortune's frown," and other delicious madrigals; "Fancies for Viols," and virginal music. B. 1583, Cambridge; son of WILLIAM; m. Elizabeth Patten; d. June 5, 1625,

Canterbury. **Dr. Christopher** became organist at Winchester Cathedral, 1638; fought with Royalists during Civil War, became organist to Charles II on the Restoration and at Westminster Abbey; composed anthems, hymns, and fancies for viols. B. 1615; second son of ORLANDO; d. Oct. 20, 1676.

Gibson (George Alfred) played violin in London opera and concert orchestras; taught Royal Academy of Music and Guildhall School of Music. B. Oct. 27, 1849, Nottingham; add. London.

Giga. *It.* Jig or GIGUE.

Gigelira. *It.* XYLOPHONE.

Gigout (Eugène) composed more than 300 organ pieces, published as "Album Gregorien," a "Meditation" for violin and orchestra, piano sonata; organist at Saint-Augustin, Paris, 1863; pupil and afterwards teacher in Niedermeyer's "École de musique religieuse." B. Nancy, Mar. 23, 1844; add. Paris.

Gigue. Lively dance which gave its name to one movement of the SUITE, and was so called from being played on the geige or violin. Forms of the gigue or giga or jig are found among nearly every people; the Chica, Csardas, Reel, Hornpipe, and Bolero are all variations of the gigue.

Giles (Dr. Nathaniel) composed anthems, services; wrote "Lesson of Descant of Thirtie eighte Proportions of Sundrie kindes," which may be found in Hawkins' "History of Music"; master of the children in Eng. Chapel Royal 38 years. B. Worcester, about 1550; d. Windsor, Jan. 24, 1633.

Gillet (Ernest) composed "Loin du bal" and other popular music for orchestra and piano; first 'cellist at Paris Grand Opéra; pupil of Niedermeyer's "École de musique religieuse," Paris. B. Sept. 13, 1856, Paris; add. London.

Gilman (Lawrence) wrote music criticism for "Harper's Weekly," and the following books: "Phases of Modern Music," Harper & Bros., 1904; "Edward MacDowell" ("Living Masters of Music"), John Lane, 1905; "The Music of To-morrow," John Lane, 1906; "Strauss's 'Salome,' A Guide to the Opera," John Lane, 1907; "Stories of Symphonic Music," Harper & Bros., 1907; "Debussy's 'Pelléas et Mélisande,' A Guide to the Opera," G. Schirmer, 1907; "The Opera Since Wagner," John Lane, 1908. Educated at the Collins Street Classical School, Hartford, Conn., and afterwards student in private of musical theory, composition, piano, and organ playing. B. July 5, 1878, Flushing, New York; add. New York City.

Gilmore (Patrick Sarsfield) gave festivals remarkable for the number of people employed, having an orchestra of 1000 and a chorus of 10,000 at the National Peace Jubilee, Boston, 1869, an orchestra of 2000 and chorus of 20,000 at the World's Peace Jubilee, Philadelphia, 1872, with chimes of bells, anvils, powerful organs, and artillery which he discharged by electricity to replace the bass drum parts. Gilmore's earliest musical training was obtained as member of a regimental band in Athlone, Ireland. Then he drifted to Canada with an English band, and later to the United States. He first organized a military band in Salem, Mass., then in Boston, and during the Civil War was a bandmaster in the Federal army. His first spectacular festival was given in New Orleans with a combination of army bands, 1864. He later made numerous concert tours of America and Europe. A number of arrangements for open air performance, and some military pieces and dance music are accredited to him. B. Galway, Ireland, Dec. 25, 1829; d. Sept. 24, 1892, St. Louis, Mo.

Gilson (Paul) composed "La Captive," Brussels, 1902; "Francesca de Rimini," for soli chorus and orchestra, 1895; Inaugural cantata for the Brussels Exposition of 1897; oratorio "Le Demon," humoresque for wind instruments, "La Mer," symphonic poem; the prize cantata "Sinai," 1892, a Scotch rhapsodie; fantasia on Canadian airs; songs; became professor of harmony, 1902, at Brussels Conservatory, where he had been a pupil of Cantillon, Duyck, and Gevaert, and where he won the prix de Rome, 1889,

B. June 15, 1869, Brussels; add. Brussels.

Gimel. Discant for two voices, usually at the interval of a third; parts of a vocal work temporarily divided.

Ginglarus or **Gingras.** Ancient Phœnician flute.

Giochevole. *It.* Merry.

Giocondo. *It.* Joyful, happy.

Gioconda. Amilcare Ponchielli's four-act opera to book by Boito was first performed April 8, 1876, at La Scala, Milan. The story is partly based on Hugo's "Angelo." The scene is laid in Venice, to which the prescribed Prince of Santafior has returned under the name of Enzo. The curtain rises upon a scene of festivity in the courtyard of the Ducal Palace. Barnaba, spy of the Inquisition, loves La Gioconda, and when she enters with her mother, a blind woman—"La Cieca"—pleads his passion so violently that La Cieca calls out, the crowd returns, and the loser in a regatta, believing that La Cieca caused his defeat by witchcraft, attacks her. Enzo returns with Gioconda, attempts to rescue La Cieca, but the disturbance is soon quelled by Aloise, one of the chiefs of the Inquisition, and in gratitude La Cieca gives her rosary to Laura, the wife of Aloise. Laura, to whom Enzo had formerly been betrothed, recognizes him. Barnaba, knowing that both Laura and Gioconda love Enzo, contrives a plot to capture Gioconda and destroy Enzo and Laura. He tells Enzo that Laura still loves him, and will come to his ship at nightfall, and then tells Aloise that Laura and Enzo are about to elope. In the second act Barnaba escorts Laura aboard Enzo's vessel. Gioconda has followed them, and is about to stab Laura, when she sees the rosary La Cieca had given her. Then she suddenly determines to save her rival. Barnaba, who had left the ship, is returning with Aloise, but Gioconda smuggles Laura ashore before their arrival. Meantime the Venetian galleys have closed about Enzo's ship, and he sets fire to his vessel to prevent its capture. The next act reveals the House of Gold. Aloise tells Laura that she must die, and sends Gioconda to administer poison. Gioconda, however, substitutes a narcotic for the poison. She has promised herself to Barnaba, provided he will aid her in the plot she has arranged to free Enzo and Laura. The fourth act shows Gioconda's home in the ruined palace on the Orfano Canal. Street singers enter, carrying the sleeping Laura, who is placed upon a bed, but wakes in time to prevent Enzo from wreaking his fury on Gioconda, whom he believes to have murdered her. Then comes a dramatic farewell between the happy lovers and the girl who is sacrificing herself for them. Gioconda slips on her gayest attire, but when Barnaba comes to claim her she stabs herself, exclaiming as she dies, "I have sworn to be thine, take me, I am thine." Infuriated at this, Barnaba cries out that he has murdered La Cieca, but this outburst of villainy fails to horrify his victim, for La Gioconda is dead. The principal musical numbers are: Act I: "Feste e pane," regatta chorus; "E danzan su lor tombe," Barnaba; "Figlia, che reggi il tremulo," Gioconda, Barnaba, and La Cieca; "Voce di donna," La Cieca; "Per tutti ma non per me," Enzo and Barnaba; "Tradita Ahime!" Gioconda; "La furlana," ballet; Act II: "Ha! he! ha! he!" sailors' chorus; "Ah! pescator," Barnaba; "Cielo e mar," Enzo; "Stella del marinar," Laura; "E un anatema," Gioconda and Laura; Act III: "Si! mortis-ella de!" Aloise; the "Dance of the Hours," ballet; Act IV: "Sulle tue mani," Enzo, Gioconda, and Laura. The original cast was: Gioconda, Mariani, sop.; Laura, Biancolini, sop.; La Cieca, Barlandini, con.; Enzo, Gayorro, ten.; Barnaba, Aldighieri, bar.

Giocondamente. *It.* Joyously, cheerily.

Giocondato. *It.* Mirthful, happy.

Giocondezza. Jocundity, mirth.

Giocosamente. *It.* Playfully, sportively.

Giojante, Giojoso. *It.* With mirth, joyfully.

Giordano (Umberto) composed the

operas "Marina," "Mala Vita," "Regina Diaz," 1894; "ANDREA CHENIER," 1896; "Fedora," 1898; "SIBERIA," Milan, 1904; pupil of the Naples Conservatory. B. Aug. 27, 1863, Foggia; add. Naples.

Giorgi (Brigitta) was the name of a singer better known as BANTI.

Giordani (Carmine) composed the opera "La Vittoria d'Amor," 1712, songs, and organ music; embarked in comic opera with his family in Naples; appeared in London, 1753. **Tommaso** composed the comic opera "Love in Disguise," "Artaserse," "Perseverance," taught and conducted successfully in Dublin. B. 1740, Naples; son of CARMINE; d. about 1798. **Giuseppe** composed the operas 'L'Astuto in imbroglio," "Il Bacio," the oratorios "La Fuga in Egitto," "Le tre ore d'Agonia di Nostro Signore Gesu Cristo," a mass, overtures, chamber music, the songs "Caro mio ben," and "Let not age." B. Naples, 1744; son of CARMINE; d. 1798, Fermo.

Giovanelli (Ruggiero) composed masses in eight and 12 parts, madrigals; succeeded Palestrina as chapelmaster at St. Peter's, Rome, 1594. B. Velletri, near Rome, 1560; d. Rome about 1620.

Giovannini (Signor) composed a pasticcio "L'Incostanza delusa" and probably the song "Willst du dein Herz mir schenken"; played violin; pupil of Leclair; settled in Berlin, 1740. D. Berlin, 1782.

Gioviale. *It.* Pleasant, jovial.

Giovialità, con. *It.* With jollity.

Gipsy's Warning. Sir Julius Benedict's three-act opera to book by Linley and Peake was first performed April 19, 1838, at Drury Lane, London.

Giraffe. Ancient variety of spinet.

Girardeau (Isabella) sang sop. in London operas about 1700; called "La Isabella."

Girelli-Aguilar (Signora) sang sop. in London opera, 1772–73, and in the music composed by Mozart for the wedding of Archduke Ferdinand, Oct. 17, 1771.

Gis. *Ger.* G sharp.

Giselle. Adolphe Adam's ballet to plot by Theophile Gautier, adapted from Heine, was first performed July 4, 1841, at the Grand Opera, Paris.

Gis Moll. *Ger.* Key of G sharp minor.

Gismondi (Celeste) sang mez. sop. in London opera, 1732–35. M. a Mr. Hempson; d. Oct. 28, 1735.

Gittern or **Ghittern.** Obsolete instrument of the guitar family once popular in England, where it finally gave way to the Spanish GUITAR.

Gittith. *Heb.* Obscure term variously interpreted as being the name of an instrument, of a vintage song, of a tune to which the psalms could be sung.

Giubiloso. *It.* Jubilant.

Giuglini (Antonio) sang ten. in opera, London debut, 1857 to 1862, when he became insane, after a Russian tour. B. 1827, Fano; d. Oct. 12, 1865, Pesaro.

Giulietta e Romeo. N. Vaccaj's three-act opera to book by Romain, based on the familiar story of Romeo and Juliet, was first performed Oct. 31, 1825, at Milan.

Giuramento. G. S. Mercadante's opera to book by Rossi, on the same subject described under GIOCONDA, was first performed, 1837, at La Scala, Milan.

Giustamente. *It.* Accurately, justly.

Giusto. *It.* Strict, suitable, correct.

Gizziello (Giacchino Conti) sang sopranist rôles with great success, debut at 15, Rome, appearing in Naples, London, Lisbon, and engaged by Farinelli for Madrid, where he sang three years; called Gizziello from his master, D. Gizzi. B. Arpino, Naples, Feb. 28, 1714; d. Oct. 25, 1761, Rome.

Gladstone (Dr. Francis Edward) composed the sacred cantatas "Nicodemus" and "Philippi," a mass in E minor, overture, short mass in E flat, services, anthems, "A wet sheet and a flowing sea," chorus with orchestra, and much music for organ; played organ in St. Mary of the Angels, Bayswater, 1887–94; taught Royal College of Music. B. Summertown, near Oxford, Mar. 2, 1845; add. London.

Glareanus (Henricus) wrote "Isagoge in musicen Henrici Glareani" and other important works on theory, in which he tried to prove the identity of the church with the ancient Greek modes; became poet laureate to the Emperor, 1512, for a poem which he wrote, composed, and sang to his own accompaniment; professor of mathematics at Basle and, on recommendation of Erasmus, of philosophy and the liberal arts in Paris; real name Loris. B. 1488, Canton of Glarus, Switzerland; d. Mar. 28, 1563, Freiburg.

Glasenapp (Carl Friedrich) wrote "Richard Wagner, Leben und Wirken," which is the authoritative biography; Eng. trans. Ashton Ellis. B. Oct. 3, 1847, Riga; add. Riga.

Gläser (Franz) composed the successful opera "Des Adlers Horst," Berlin, 1832; conducted at Vienna theatres, court conductor at Copenhagen, 1842. B. April 19, 1798, Obergeorgenthal, Bohemia; d. Aug 29, 1861, Copenhagen.

Glasses, Musical. Glasses which are tuned by being partly filled with water, and played by rubbing the wetted finger across the rim. Benjamin Franklin's invention of an instrument composed of glasses is described under HARMONICA.

Glazounow (Alexander Constantinovich) composed the very popular ballet "Raymonda," seven symphonies, the symphonic poems "Stenka Razin," "The Forest," "The Kremlin," much chamber music, ranked as the best song composer of the New Russian school. Born of a musical family, Glazounow had lessons in piano and theory at nine, and had begun to compose at 13. He was given private lessons by Rimsky Korsakov on the recommendation of Balakirev, and at 16 composed his first symphony, the Quartet in D, which ranks as Op. 1, and a suite for piano on the theme S A C H A, the diminutive of his own name, Alexander. Rubinstein conducted the first performance of his overture on Greek themes, Op. 3, and Liszt made his works known outside of Russia. In 1889 Glazounow conducted at the Paris Exposition, and he has since officiated in that capacity in Russia. In 1900 he taught the class in instrumentation at the St. Petersburg Conservatory, of which he was director in 1908. Among important compositions not already referred to may be mentioned: "The Sea," orchestral fantasia; "Scenes de ballet," orchestral suite; Coronation cantata, mixed chorus, soli, and orchestra, Op. 56; ballet, "Ruses d'Amour," Op. 61; Memorial cantata for the Leeds Festival, 1901, soli, choir, and orchestra; Hymn to Poushkin for female chorus, Op. 66; ballet "The Seasons," Op. 67; string quartet in D, Op. 70; "Chant du Menestrel" for 'cello, with piano or orchestra accompaniment; piano sonata in B flat, Op. 74; piano sonata in E, Op. 75; orchestral suite, "Aus dem Mittelalter," Op. 79. B. St. Petersburg, Aug. 10, 1865; add. St. Petersburg.

Gleason (Frederick Grant) composed the romantic operas "Otto Visconti" and "Montezuma," the latter to his own libretto; the symphonic poem "Edris," the cantatas "God our Deliverer," "The Culprit Fay," "Praise Song to Harmony," "Auditorium Festival Ode," choruses, part songs, chamber music; played organ; pupil of Dudley Buck in Hartford, of Moscheles, Plaidy, Richter, and Lobe at the Leipsic Conservatory; played organ in various American cities, settling in Chicago, 1877. B. Dec. 17, 1848, Middletown, Conn.; d. Chicago, Dec. 6, 1903.

Glee. Part song harmonized for three or more voices, usually male. This form of composition originated in England, where it was the fashion from 1760 to 1830. Samuel Webbe, Stevens, Callcott, and Horsley were foremost among the composers of glees.

Glee Club had its beginning in meetings held at the house of Robert Smith, London, 1783, at which part songs were sung after dinner; was organized at the Newcastle Coffee House, 1787, and gave entertainments in which the best English musicians participated until its dissolution, 1857.

Gleich. *Ger.* Equal, alike.

Glen (Thomas Macbean) made musical instruments in Edinburgh, establishing the business, 1827. B. 1804, Fifeshire; d. July 12, 1873. His sons **John** and **Robert** continued the business, being noted chiefly for their bagpipes.

Gli. *It.* The.

Glide. GLISSANDO, portamento.

Gliere (Reinhold Moritzovich) composed a symphony in E flat, 1899; sextet for strings, Op. 1; string quartet, Op. 2; string octet, Op. 3; pupil of the Moscow Conservatory, 1894–1900, where he won the gold medal. B. Dec. 30, 1874, Kiev; add. St. Petersburg.

Glinka (Michael Ivanovich) composed the first national Russian opera, "A Life for the Czar," "Russlan and Lioudmilla," based on Poushkin's poem, the failure of which caused him to thereafter devote himself to orchestral works. While a school boy in St. Petersburg, Glinka studied piano for a short time with John Field, and afterwards with Obmana and Carl Meyer and violin with Böhm. After a tour in the Caucasus, he retired to his country estate, where he studied the works of Haydn, Mozart, Beethoven, and Cherubini. In 1823 he accepted an official post in St. Petersburg, but continued the study of music, even taking vocal lessons from Belloli, and mingling with a society at once artistic and aristocratic. In 1828 he made an Italian tour and met Bellini and Donizetti. In 1833 he studied composition with Dehn in Berlin, and on his return to Russia, set about his first serious work in music, a national opera. Joukowsky, the poet, suggested "Ivan Sousanin" as the hero, and Baron Rozen wrote the libretto for the work which was first performed as "A Life for the Czar," Nov. 27, 1836. After two years spent in the service of the Imperial Chapel, the failure of his second opera decided Glinka upon leaving Russia, and he spent some time in Paris, where he was deeply influenced by Berlioz, and in Spain, where he gathered material for future work. He returned to St. Petersburg on the outbreak of the Crimean war, and again became interested in church music. He was in Berlin in 1856, studying church music with Dehn, when seized with a fatal illness. Other works to be noted are two Spanish overtures, "Jota Aragonese" and "Night in Madrid," the fantasia "Kamarinskaya," incidental music to "Prince Kholmsky," "Valse Fantaisie," 40 works for piano, "Pathetic," trio for piano, clarinet, and bassoon, string quartet in F; Memorial cantata for Alexander I, the Polish hymn for mixed chorus and orchestra; 85 songs, 10 duets, and six quartets and trios. B. June 2, 1803, Novopasskoi, Smolensk; d. Feb. 15, 1857, Berlin.

Glissando. *It.* Playing a rapid passage in piano music by sliding the finger over the keys instead of striking each separately; in violin music a rapid slur.

Glisser. *Fr.* To slide.

Glockenspiel. *Ger.* An instrument consisting of bells attuned to the diatonic scale and played by a keyboard attachment; organ stop of two ranks.

Gloria. The name for the hymn "Gloria in Excelsis" in the Roman Catholic liturgy, and for the "Gloria Patri" in the Anglican liturgy. The Gloria Patri is sung at the end of each psalm. In the MASS the Gloria in Excelsis follows the Kyrie. In the COMMUNION SERVICE it comes immediately before the benediction.

Glottis. Aperture in the LARYNX by which the voice is controlled; reeds used in ancient wood-wind instruments.

Gloucester Festival. English music festival better known as the THREE CHOIR FESTIVAL.

Glover (Charles W.) composed "Jeannette and Jeannot," "Sing not that song to me," "Of love, pretty maidens, beware," and other popular songs. B. 1806, London; d. Mar. 23, 1863, London.

Glover (John William) composed an opera on "The Deserted Village," 1880; two Italian operas to Metastasio's books, "Ode to Thomas Moore," the cantatas "St. Patrick at Tara"

and "Erin's Matin Song"; founded the Dublin Choral Institute, 1851; directed music in Dublin Pro-cathedral. B. June 19, 1815, Dublin; d. Dec. 18, 1899.

Glover (Sarah Ann) developed the Tonic Sol-fa system; wrote "Manual containing a Development of the Tetrachordal System," 1850. B. 1785, Norwich, Eng.; d. Oct. 20, 1867, Malvern.

Glover (Stephen Ralph) composed "What are the wild waves saying," Longfellow's "Excelsior," "Songs from the Holy Scriptures," and in all about 1500 songs and piano pieces. B. 1812, London; d. Dec. 7, 1870, London.

Glover (William Howard) composed the operas "Ruy Blas," Covent Garden, 1861, "Once Too Often," "The Coquette," "Palomita," overtures to "Manfred" and "Comala," the cantata "Tam O'Shanter," songs; wrote criticisms for the London "Morning Post"; conducted at Niblo's Garden, New York. B. June 6, 1819, London; son of Mrs. Glover, the actress; d. Oct. 28, 1875, New York.

Gluck, von (Christoph Willibald) reformed the opera, reducing music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament. To paraphrase Gluck's own words in his dedication to his great opera "Alceste," his idea was that the relation of music to poetry was much the same as that of harmonious colouring and well disposed light and shade to accurate drawing, which animate the figures without altering their outlines. These and other principles enunciated by Gluck have been the germs of all subsequent attempts at the improvement of opera, whether by Berlioz, Meyerbeer, Weber, or Wagner and his followers, or the "Young Italian" school. Born on the estates of Prince Lobkowitz, to whom his parents were servants, Gluck had his first lessons on the violin, harpsichord, and organ, and in singing in the Jesuit school at Kommotau, Bohemia. He studied under Czernohorsky in Prague, 1732–35, supporting himself by church singing, concerts, and playing at country dances. In 1836 he went to Vienna, met Prince Melzi at the Lobkowitz house, and in the service of that gentleman studied with Sammartini in Milan. "Artaserse," 1741, and half a dozen other successful Italian operas were the fruits of this first period in his development. Contemptuous treatment accorded him by Handel during a London engagement at which his "La Caduta de' Giganti," "Artamene," and the pasticcio "Piramo e Tisbe" were produced only caused him to work with more serious purpose. He studied Rameau's operas during a sojourn in Paris, applied himself to the art and literature of the classic periods of various peoples, and ten years after his failure in London, or in 1755, established himself as a composer in Vienna. His "Antigono," Rome, 1756, gained him the Golden Spur with the title of "Ritter" and the prefix "von." The operas composed during this period have long since been forgotten, but he was making progress, and as singing master to Marie Antoinette, acquired the good will and esteem of that princess, which afterwards proved most useful. "ALCESTE," Vienna, Dec. 16, 1797, and "Paride ed Elena," 1770, produced at Vienna, were the first operas in which he exemplified his art theories. The adverse criticism which they provoked determined his withdrawal to Paris, where his "IPHIGÉNIE EN AULIDE," based on Racine's drama, was produced April 19, 1774, at the Opéra. Only the patronage of his former pupil, Marie Antoinette, now Queen of France, sufficed to uphold the composer, but this work, followed by "ORPHÉE ET EURYDICE," 1774, and "Alceste," adapted to the French stage, 1776, eventually resulted in the shelving of Rameau and Lulli. "ARMIDE" was produced Sept. 23, 1777. Piccinni, the Italian composer, produced his "Roland" on the same theme four months later, and then began the war of the Gluckists and Piccinnists, which for a time divided the musicians of France

into two hostile camps, but resulted in a complete victory for Gluck. Both composers set "IPHIGÉNIE EN TAURIDE," but that of Gluck, May 18, 1779, was wholly successful, while that of Piccinni, Jan. 23, 1781, fell flat. "Echo et Narcisse," Sept. 21, 1779, proved to be Gluck's last opera, and it was not a complete success. He had meant to compose "Les Danaïdes," but was struck down with apoplexy, gave the libretto to Salieri, and retired to Vienna. Others of Gluck's operas which may be mentioned are: "Semiramide riconosciuta," 1748; "La Clemenza di Tito," 1752, "Telemacco," 1765, "L'Arbre enchanté," 1775; "Cythere Assiégée," 1775. Besides his operas Gluck composed church music, symphonies, a concert, a string quartet, trios, sonatas, and songs. B. July 2, 1714, Weidenwang, Upper Palatinate; d. Nov. 15, 1787, Vienna.

G Moll. *Ger.* Key of G minor.

Gnaccare. *It.* Castinets.

Gnecco (Francesco) composed the operas "Carolina e Filandro," Paris, 1817; "La Prova d'un opera seria," Milan, 1805, and other operas. B. Genoa, 1769; d. 1811, Turin.

Godard (Benjamin Louis Paul) composed "Tasso," dramatic symphony with soli and chorus which won the Paris municipal prize, 1878; "Scènes Poétiques," "Diane," dramatic poem; Symphonie-ballet; "Ouverture dramatique," "Symphonie Gothique," "Symphonie Orientale," "Les Eléphants," "Symphonie Légendaire" for orchestra with soli and chorus; the "Lanterne magique" suite, the operas "Les Bijoux de Jeannette," "Pedro de Zalamea," "Jocelyn," "Le Dante," "Jeanne d'Arc," "La Vivandière," "Les Guelphes," and "Ruy Blas." Pupil of the Paris Conservatoire, he studied violin under Hammer and harmony with Reber; played viola in various chamber organizations, and composed songs and chamber music as well as in larger forms. B. Aug. 18, 1849, Paris; d. Jan. 10, 1895, Cannes.

Godbid (William) printed all the musical publications of John Playford, London, 1658–78. For the next 10 years the business was in the hands of his widow, and on her death it was taken over by J. Playford, Jr., and sold at auction on his death, 1686.

Goddard (Arabella) played piano with distinction, debut at London, 1850, touring Europe, America, Australia, and India; pupil of Kalkbrenner, Thalberg, and of J. W. Davison, whom she married, 1859. B. Jan. 12, 1836, St. Malo, Brittany; add. Tunbridge Wells, Eng.

Godefroid (Jules Joseph) composed the comic operas "Le Diasté" and "La Chasse royal"; played harp. B. Feb. 23, 1811, Namur; d. Feb. 27, 1840, Paris. **Dieudonné Joseph Guillaume Félix** composed the operas "La harpe d'or" and "La dernière bataille"; the oratorio "La fille du Saul," and harp music; played harp. B. July 24, 1818, Namur; brother of JULES JOSEPH; d. July 8, 1897, Villers-sur-Mer.

Godfrey (Charles) was bassoon player and bandmaster of the Coldstream Guards for 50 years; founded "Jullien's Journal," the first English publication devoted to military music. B. Kingston, Surrey, Eng., Nov. 22, 1790; d. Dec. 12, 1863. **Daniel** composed waltzes for military band; first bandmaster of the Grenadier Guards, then of his own band, with which he toured America, 1872. B. Sept. 4, 1831; son of CHARLES; d. June 30, 1903, Beeston, near Nottingham. **Adolphus Frederick** succeeded his father CHARLES as bandmaster of the Coldstream Guards, held that post 17 years. B. 1837, Westminster; d. Aug. 28, 1882. **Charles, Jr.,** served as bandmaster of the Scots Fusiliers, 1859 to 1868, when he accepted a similar post with the Royal Horse Guards, and served until 1904; taught military music, Royal College of Music and Guildhall School of Music, London. B. Jan. 17, 1839; d. 1904; son of CHARLES. **Daniel Eyers** conducted the London Military Band, 1890, toured South Africa with opera company, became conductor and manager of concerts at Bournemouth, Eng. B. 1868; son of DANIEL; add. Bournemouth. **Arthur Eugene** com-

posed the musical comedy "Little Miss Nobody," a string quartet, and songs; conducted at London theatres; manager of Hopwood & Crew. B. Sept. 28, 1868; son of CHARLES, JR.; add. London. **Charles George** arranged military music; composed for orchestra; directed music at the Spa, Scarborough, Eng. B. Dec., 1866; son of CHARLES, JR.; add. Scarborough. **Herbert A.** composed the ballet "The Home of the Butterflies"; played solo cornet and conducted the Crystal Palace Military Band. B. 1869; son of CHARLES, JR.; add. London.

Godowsky (Leopold) composed a Polonaise in C, two concert valses, a Toccata, songs, 50 studies on Chopin; played piano in concert with distinction; founded a music school in Chicago; pupil of Bargiel and Rudorff at the Berlin Hochschule. B. Feb. 13, 1870, Wilna, Russian Poland; add. Chicago.

God save the King was written and composed, in all probability, by Henry Carey, and sung by him as his own work at a dinner given in 1740 by Admiral Vernon to celebrate the taking of Portobello. The authorship has been claimed, however, for Lulli, Dr. Bull, James Oswald, a Scotch musician, and is probably an adaptation of folksong. The so-called national anthem of England, it serves as the tune of "MY COUNTRY 'T IS OF THEE," otherwise "America"; as the tune of the Danish national air, "Heil Dir, dem libenden," and the German "Heil Dir im Siegerkranz." The tune was employed by von Weber in his Jubel overture, "Kampf und Sieg," No. 9, and he twice harmonized it for four voices, and by Beethoven in his "Battle Symphony." Beethoven wrote seven variations on it for piano, and arranged it for solo and chorus with piano, violin, and 'cello accompaniment.

Goetz (Hermann) composed the successful opera "Der Widerspänstigen Zähmung" to J. V. Widmann's book based on "The Taming of the Shrew," choral setting of Schiller's "Nänie," Psalm cxxxvii for sop., chorus, and orchestra, symphony in F major, violin concerto in G major, songs, and the posthumous opera, "Francesca di Rimini," which was not successful. Pupil of Ulrich in composition and von Bülow for piano at the Stern Conservatory, Berlin; died on the threshold of a brilliant career. B. Dec. 17, 1840, Königsberg; d. Dec. 3, 1876.

Goldberg (Johann Gottlieb) composed a motet, psalms, instrumental music, all of which is unpublished; played organ and clavier admirably; was J. S. Bach's favourite pupil; was chamber musician to Count Bruehl, prime minister of Saxony, for whom he wrote the 30 "Goldberg Variations." B. 1720, Königsberg.

Goldberg (Joseph Pasquale) instituted reforms in the Italian music schools with the approval of the Ministry of Public Instruction, 1871; played violin and sang and taught vocal; composed "La Marcia Trionfale," to which Victor Emmanuel's troops first entered Rome; Chevalier of the Crown of Italy. B. Jan. 1, 1825, Vienna; d. Dec. 20, 1890, Vienna.

Goldmark (Carl) composed the operas "CRICKET ON THE HEARTH" (Das Heimchen am Herd), "MERLIN," "KÖNIGIN VON SABA," "Goetz von Berlichingen," "Die Kriegsgefangene," "Der Fremdling," the widely known orchestral pieces "Sakuntala," "Penthesilea," and "Ländliche Hochzeit" (suite), and chamber music. In 1844 he became a pupil of Böhm, Jansa, and Preyer at the Vienna Conservatory, and when that institution was temporarily closed four years later played in theatrical orchestras at Raab, where he narrowly escaped being shot as a rebel, and in Vienna, where he made his debut as a composer in 1857. The "Queen of Sheba," or "Königin von Saba," produced at the Imperial Vienna Opera, 1875, established him as a composer. Thereafter his life was industrious but uneventful. Other works to be noted are: Scherzo in E minor for orchestra, "Frühlingshymne" for con., chorus, and orchestra; sonata for violin and piano in D, Op. 25; violin concerto in

A minor, Op. 28; symphony in E flat, Op. 35; sonata for piano and 'cello, Op. 39; suite in E flat for piano and violin, Op. 43; the symphonic poem "Zrinyi," and a second violin concerto. B. Keszthely on the Plattensee, Hungary, May 18, 1830; add. Vienna.

Goldschmidt, von (Adalbert) composed the allegorical opera "Die Sieben Todsünden," Berlin, 1876, the music drama "Helianthus" to his own book; the trilogy "Gaea," "Die fromme Helene," Hamburg, 1897, a symphonic poem and nearly 100 songs. B. May 5, 1848, Vienna; d. Vienna, Dec. 21, 1906.

Goldschmidt (Otto) founded the Bach Choir in London; composed a piano concerto and the oratorio "Ruth"; conducted Jenny Lind's American concerts in succession to Sterndale Bennett; married Jenny Lind in Boston, Feb. 5, 1852; conducted Düsseldorf and Hamburg Festivals; vice principal Royal Academy of Music, London. B. Hamburg, Aug. 21, 1829; d. Feb. 24, 1907.

Goldwin (John) composed the anthem "I have set God alway before me," Service in F, and other church music; played organ St. George's Chapel, Windsor. B. 1670; d. Nov. 7, 1719.

Golinelli (Stefano) composed 200 piano pieces, including 12 studies, 48 preludes, five sonatas; toured Europe as concert pianist; taught in the Bologna Liceo, 1840–70. B. Oct. 26, 1818, Bologna; d. July 3, 1891, Bologna.

Gollmick (Adolf) composed the operas "Balthazar," "The Oracle," "Dona Costanza," "The Heir of Lynne," symphony in C minor, dramatic cantata "The Blind Beggar of Bethnal Green"; gave concerts in Germany and England. B. Frankfort-am-Main, Feb. 5, 1825; d. Mar. 7, 1883, London.

Goltermann (August Julius) taught 'cello at Prague; played in Stuttgart court band. B. Hamburg, July 15, 1825; d. 1876, Stuttgart.

Goltermann (Georg Eduard) composed a concerto for 'cello; a symphony, toured Europe as concert 'cellist; conducted 25 years at the Frankfort Stadt Theatre. B. Aug. 19, 1824, Hanover; d. Dec. 29, 1898, Frankfort.

Gombert (Nicholas) composed songs and church music; pupil of Josquin; musician to the Emperor Charles V., prebend and canon of Tournai, attached to the Imperial chapel in Madrid. B. Bruges about 1495.

Gomez (Antonio Carlos) composed "Il Saluto del Brasile" for the Philadelphia Exposition, 1876; the cantata "Colombo" for the Columbus Festival of 1892; the operas "Il Guarany," La Scala, 1870; "Fosca," "Salvator Rosa," Genoa, 1874; "Maria Tudor," "Lo Schiavo," 1889, and "Condor," Milan, 1891. The composer's first success in dramatic work was "A noite do castello," Rio de Janeiro, 1867, after which he was sent to Europe to study by the Emperor of Brazil. B. July 11, 1839, Compinas, Brazil; d. Sept. 16, 1896, Parà.

Gompertz (Richard) composed sonata for violin and piano, violin concerto, songs and violin studies; founded the Cambridge string quartet; taught violin at the Royal College of Music, London; pupil of Joachim. B. April 27, 1859, Cologne; add. Dresden.

Gondoliers. Sir Arthur Sullivan's comic opera to the last book written for him by W. S. Gilbert was first performed at the Savoy Theatre, London, Dec. 7, 1889. The two gondoliers are Marco and Giuseppe, one of whom is king of Barataria, stolen in infancy as punishment to the reigning king for having become a Methodist, and as the person who knows them apart or should, had such a terrible taste for tippling that he could not be relied upon, both gondoliers are sent back to Barataria to reign until the truth shall be disclosed, pending which there is much of Mr. Gilbert's keen humour and of Sir Arthur's best music. Some of the musical numbers are: "We 're called Gondolieri," Marco and Giuseppe; "In Enterprise of Martial Kind," the Duke; "There was a time," Casilda and Luiz; "I stab the Prince," Inquisitor; "When a merry maiden marries," Tessa; "Then one of us will be Queen," quartet; "For every one who feels inclined," Marco and

chorus; "Rising early in the morning," Giuseppe; "There lived a king," the Inquisitor; "On the Day when I was wedded," the Duchess; "I am a courtier grave and serious," quintet.

Gong. Chinese percussion instrument consisting of a thin plate of bronze which emits a weird crashing sound when struck, or rather rubbed with a padded drumstick.

Goodban (Thomas Goodhurst) wrote "The Rudiments of Music," 1825, instruction books for the violin and piano; founded and directed the Canterbury Catch Club and sang in Canterbury Cathedral. B. Dec. 21, 1784, Canterbury; d. May 4, 1863, Canterbury. **Charles** played 'cello. B. 1812; son of T. G.; d. 1881. **Henry William** composed an overture and played 'cello. B. 1816, son of T. G. **Thomas** played viola. B. 1822; son of T. G. **James Frederic** played violin; organist at St. John's, Paddington. B. 1833; nephew of T. G.; d. Feb. 1, 1903, Harborne, Kent, Eng.

Goodgroome (John) sang in Eng. Chapel Royal and became musician in ordinary to Charles II. B. 1630; d. June 27, 1704, London.

Goodson (Richard) taught music, Oxford University; played organ at Christ Church. B. 1655; d. Jan. 13, 1718, Great Tew. **Richard** succeeded to his father's Oxford appointments and was also organist to New College. B. 1709; son of RICHARD; d. Jan. 9, 1741.

Goovaerts (Alphonse Jean Marie) helped Belgian prelates to found the Gregorian Association, 1881; wrote a "History of Music Printing in the Netherlands," which won the gold medal of the Belgian Academie; "La Musique d'Église"; composed church music; rendered valuable service in transcribing Palestrina, Lasso, etc., while musical secretary to the Antwerp Cathedral. B. May 25, 1847, Antwerp; add. Antwerp.

Gordigiani (Luigi) composed the opera "Filippo," in which he, his wife, and brother took part, Naples, 1840; nine other operas, and more than 300 highly popular songs. B. June 21, 1806, Modena; d. May 1, 1860, Florence.

Gordon (John) became Gresham professor of music at Oxford, 1723. B. Mar. 26, 1702, London; d. Dec. 12, 1739.

Gordon (William) anticipated Bohm's improvements of the flute, but failed to market his inventions and became insane; captain of the Swiss Guards in Paris and an amateur flautist. B. Switzerland, of English descent; d. about 1840.

Gorgheggi. *It.* Trills, quiverings.

Goria (Alexandre Eduard) taught piano and composed drawing room pieces; won first piano prize Paris Conservatoire, 1835. B. 1823, Paris; d. July 6, 1860.

Gosba. Arabian FLUTE.

Goss (Dr. Sir John) composed "If we believe," "Praise the Lord, O my Soul," and in all 27 anthems; wrote "An Introduction to Harmony and Thorough Bass," 1833, and the "Organist's Companion"; edited "Chants Ancient and Modern," the "Church Psalter and Hymnbook"; played organ St. Paul's Cathedral and became composer to the Eng. Chapel Royal. B. Dec. 27, 1800, Fareham, Hants, Eng.; son of an organist; d. May 10, 1880, Brixton.

Goss (John Jeremiah) sang alto in Eng. Chapel Royal; became vicar choral of St. Paul's, and lay vicar Westminster Abbey. B. 1770, Salisbury; d. April 25, 1817, London.

Gossec (François Joseph) composed 26 symphonies for full orchestra, the first of which appeared before Haydn's earliest publication, "Les Pêcheurs," 1776, "Alexis et Daphne," "Philémon et Baucis," and other highly popular operas, a "Messe Des Morts" for St. Roch, 1760, in which he introduced a double orchestra for the "Tuba Mirum"; founded the "Concert des Amateurs," Paris, 1770; reorganized the "Concerts Spirituel," 1773; conducted at the Académie; organized the "École de Chant," which preceded the Conservatoire de Musique, 1784; conducted the band of the National Guard during the French Revolution, and composed the "Hymne a l'Etre Suprême," music for Mirabeau's funeral; was joint inspector of the

Conservatoire with Cherubini on the establishment of that institution; member of the Institut; Chevalier of the Legion of Honor. In boyhood Gossec was chorister in the Antwerp Cathedral, and when his voice broke he went to Paris, where he met Rameau, 1751, through whose influence he became conductor of the private band maintained by La Popelinière, and later composer and conductor to the Prince de Condé. Largely self-taught, almost without influence, Gossec's rise was wholly due his own talents and industry. B. Vergnies, Belgium, Jan. 17, 1734; d. Passy, Feb. 16, 1829.

Gostling (Rev. John) sang in Eng. Chapel Royal, famous for compass and volume of his bass; became royal chaplain and sub-dean of St. Paul's. B. Kent, Eng., 1650; d. July 17, 1733.

Götterdämmerung. The fourth and last part of Richard Wagner's "RING DES NIBELUNG" was first performed Aug. 17, 1876, at Bayreuth.

Gottschalk (Louis Moreau) became the most celebrated of American piano virtuosi, touring Europe and North and South America with great success; composed the symphonies "La Nuit des Tropiques" and "Montevideo," the operas "Charles IX," and "Isaura de Salerno," for which he could not obtain a hearing, a triumphal cantata, grand march for the Emperor of Brazil, "Escenas campestres cubanas," "Tarantella" for piano and orchestra, and much forgotten piano music, including "Bananier," which made him famous at 16. Gottschalk was the son of an English scientist, his mother being a daughter of Count Antoine de Brusle, Governor of San Domingo. The family was wealthy, and having manifested a talent for music at an early age, he was sent to Paris to study, his masters being Charles Halle, Camille Stamaty, and Maleden. Loss of the family fortune decided him upon a professional career, and his first tour in Europe was made in 1852 with complete success. Later he toured under the management of Max Strakosch. B. May 8, 1829, New Orleans; d. Dec. 18, 1869, Rio de Janeiro.

Gottsched (Johann Christoph) aided in establishing German opera and while professor at Leipsic University made his home an important music centre. B. near Königsberg, Feb. 2, 1700; d. Dec. 12, 1766, Leipsic.

Goudimel (Claude) composed five masses and a magnificat in early life, joined the Huguenots about 1558, composed numerous psalms which are reprinted in the psalters of the Reformed Church in various languages during the 17th and 18th centuries; composed chansons published in Paris, 1549, 1572. Certain of Goudimel's themes appear in Palestrina's works, but recent researches have disproved the tradition that he founded a music school in Rome where Palestrina was said to have been one of his pupils. B. about 1505, Besançon; killed in the attack on the Huguenots at Lyons, Aug. 27, 1572.

Goulding & Co. published music in London, 1784 to 1835, when the firm became D'Almaine & Co., and continued under that name until 1867, in which year the stock and plates were sold by auction.

Gounod (Charles) composed "FAUST," which deservedly ranks with the most popular operas in modern repertoire, "ROMEO ET JULIETTE," the beauty of which has only recently been appreciated, much church music of the highest order; ranked with the greatest of modern composers not only of France, but of the world. Gounod's mother, an able musician and pianist, was his first instructor, but having completed a classical course at the Lycée St. Louis, he entered the Paris Conservatoire, 1836, studying counterpoint under Halévy and composition with Paer and Lesueur. "Marie Stuart et Rizzio," his cantata, won the prix de Rome, 1837, and his cantata "Fernand" won the grand prix, 1839. In Rome he was a careful student of Palestrina. A mass for three voices and orchestra was produced, 1841, and the 3-part mass à capella, Vienna, 1842. He returned to

Paris by way of Austria and Germany, and on the journey first became acquainted with Schumann's music. Again settled in Paris, he became organist and choirmaster at the "Missions étrangères," and studied for the priesthood, without, however, taking orders. His solemn mass in G, soli, chorus, orchestra, and organ, dates from this period. "Sapho," his first opera, was produced April 16, 1851, at the Académie, and in 1852 and for the next eight years he was conductor of the "ORPHÉON," for which he composed two masses for men's voices. The two symphonies in D and E flat composed at this time added but little to his reputation, and his dramatic works met with no great success until the production of "Faust," Théâtre Lyrique, Mar. 19, 1859. The immediate success of this opera enabled him to produce his "Reine de Saba" at the Académie, Feb. 28, 1862, but this work, although containing several gems still heard in concert, was soon retired. Then came "Mireille," founded on a poem by F. Mistral, "La Colombe," and "Roméo et Juliette," April 27, 1867. The Franco-Prussian war drove Gounod to London, where he appeared at many concerts and founded the Gounod Choir, but in 1875 he returned to Paris, where he produced a number of dramatic works, none of which was successful. Besides the church music already referred to, Gounod composed a Stabat Mater with orchestra, a De Profundis, an Ave Verum, Te Deum, a fourth Messe Solennelle, "Messe a Saint Cecile," "Messe a Jeanne d'Arc," "Messe Angeli custodes," the oratorios "Tobie," "Les Sept Paroles de Jesus," "Jesus sur la lac de Tiberiade." He became a member of the Institut, 1866, and Grand Officer of the Legion of Honor, 1880. Other works to be noted are the operas "Nonne Sanglante," "Cinq Mars," "Le Medecin malgré lui," "Polyeucte," "PHILÉMON ET BAUCIS," "Le Tribut de Zamora"; a symphony, "La Reine des Apêtres," the cantata "Le vin des Gaulois et le danse de l'épée," the posthumous operas "Maitre Pierre" and "Georges Dandin," a mass for St. Peter's, Rome; the lamentation, "Gallia," soprano, chorus, and orchestra, "The Redemption," Birmingham Festival, 1882; "Mors et Vita"; a Meditation for soprano with obbligato violin on a Bach Prelude, "Nazareth," "There is a green hill," hymns and songs, piano music. He also wrote a method for cornet-a-piston. B. June 17, 1818, Paris; d. Oct. 18, 1893, St. Cloud. See Autobiography; memoirs by Marie Anne de Bovet, 1891, and Theodore Dubois, 1895.

Gouvy (Louis Theodore) composed the opera "Der Cid," seven symphonies, Stabat Mater, Mass, Requiem, the cantata "Golgotha," much chamber music; pupil of Elwaert; member of the Berlin Academy, 1895; Chevalier of the Legion of Honor, 1896. B. July 2, 1819, Goffontaine, Saarbruck; d. April 21, 1898, Leipsic.

Gow (Niel) became famous for his performance of Scotch reels at fashionable gatherings in London, playing violin, aided by his brother Donald, a 'cellist. Some compositions by **Nathaniel** are included with those of his four sons ("Caller Herrin'," &c.) in a collection issued by the family. B. Mar. 22, 1727, Inver, near Dunkeld; d. there, Mar. 1, 1807. **Nathaniel** published music in Edinburgh in partnership with William Shepherd, 1796, later with his son Niel; played violin and led dance music; failed in business, but was pensioned by George IV and by the Caledonian Hunt. B. May 28, 1763, Inver; son of NIEL; d. Jan. 19, 1831. **William** played violin and composed dance music. B. 1751; son of NIEL; d. 1791. **John** played violin; composed dance music. B. 1764; son of NIEL; d. 1826. **Niel, Jr.,** composed "Flora Macdonald's Lament," "Cam' ye by Athol"; assisted his father NATHANIEL in business. B. 1795; d. Nov. 7, 1823.

Grabu (Louis) composed the opera "Ariadne," Drury Lane, 1674, and Dryden's "Albion and Albanius"; led court band of Charles II. B. France; settled in England, 1666; last publication 1690.

Grace Notes. APPOGGIATURA, ACCIACCATURA, MORDENTS,

TURNS, SHAKES, and other ornaments in vocal and instrumental music, indicated by various signs in NOTATION.

Gracieux. *Fr.* Graceful.

Gracile. *It.* Thin, small.

Grad. *Ger.* Degree or step in the scale.

Gradation. By degrees of the scale.

Grädener (Carl Georg Peter) composed two symphonies, the oratorio "Johannes der Täufer," chamber music; founded the Hamburger Tonkünstlerverein, 1867; taught vocal and theory in Vienna and Hamburg Conservatories. B. Rostock, Jan. 14, 1812; d. June 10, 1883, Hamburg. **Hermann Theodor Otto** composed chamber music and for orchestra; lectured on counterpoint and harmony, University of Vienna. B. Kiel, May 8, 1844; son of C. G. P.; add. Vienna.

Gradevole. *It.* Grateful.

Gradevolmente. *It.* Gratefully.

Graditissimo. *It.* Most grateful.

Gradleiter. *Ger.* Scale.

Grado. *It.* Degree or step in the scale.

Gradual. In the Roman Catholic liturgy, music between the Epistle and the Gospel; hence the book containing the music of the MASS for the use of choirs, as distinguished from the Missal which is reserved for the celebrant.

Gradus ad Parnassum. *L.* "The Road to Parnassus." Joseph FUX so entitled his great work on counterpoint and composition, and the name was also adopted by Muzio Clementi for his collection of piano studies.

Grafton (Richard) published Cranmer's Litany, 1544, and reprinted John Marbecke's "Booke of Common praier noted," 1550. B. London; d. about 1571.

Graham (George Farquhar) composed ballads and wrote articles on musical subjects for the Encyclopædia Britannica; largely self taught in music. B. Dec. 29, 1789, Edinburgh; d. Mar. 12, 1867.

Gran Cassa or **Tamburo.** *It.* Bass DRUM.

Grancino (Paolo) made violins in Milan; pupil of Nicolo Amati. B. Milan; his instruments are dated from 1665 to 1690. **Giovanni** made viol instruments of quality superior to those of his father PAOLO, which are dated 1696 to 1715. The business was continued by his sons **Giambattista** and **Francesco** as Fratelli Grancini.

Grand means in complete classic form when prefixed to sonata, symphony, or concerto; complete when prefixed to orchestra; of the largest proportions, volume, and form when applied to a piano; of serious purport and sung throughout when prefixed to opera.

Grand Barré. *Fr.* To stop all the strings at once with the forefinger in guitar playing, thus altering the pitch of the instrument.

Grand Bourdon. 32 ft. pedal organ stop.

Grandezza. *It.* Grandeur.

Grandi (Alessandro) composed madrigals and church music; chapelmaster at San Spirito, Ferrara, 1610–17; deputy at St. Mark's, Venice, 1619; chapelmaster Bergamo, 1628; d. about 1637.

Grandioso. *It.* Grandly.

Grand Jeu. *Fr.* With the full power of the instrument, full organ.

Grand Prix de Rome was established 1803 under the control of the Académie des Beaux-Arts, which is a branch of the Institut de France. Competitions are held annually in June and the prize is awarded for the best composition, formerly a cantata, now generally a one-act opera, or if no worthy composition is presented, there is no award, and two prizes may be awarded the following year. The winner becomes a pensioner of the Government for four years, during part of which time he resides at the Villa Medici, Rome, which has belonged to France since its purchase by Louis XIV. Besides the awards for music, there are prizes for painting, sculpture, engraving, architecture.

Grande Orgue. *Fr.* Full organ; great organ.

Grandsire. Form of **Change-ringing.**

Gran Gusto. *It.* Great taste or expression.

Graninger (Charles Albert) founded piano school in Cincinnati; conducted the Orpheus Society; pupil and later a teacher in Cincinnati College of Music. B. Jan. 2, 1861, Cincinnati; add. Cincinnati.

Granjon (Robert) was among the first to substitute round for square or lozenge-shaped notes in music printing. His publications are dated 1523 in Paris and 1582 at Rome.

Granom (Lewis Christian Auston) composed 12 sonatas for flute, published 1751, six trios for flute, 1755; English songs with string accompaniment.

Grappa. *It.* Brace connecting the staves.

Gras (Julie Aimée Josephe Dorus) sang sop. in opera, debut in Brussels, 1825, at the Paris Opéra, and in London to 1849; daughter of the bandmaster Steenkiste, who educated her; later a pupil of the Paris Conservatoire. B. Valenciennes, Sept. 7, 1805; d. Feb. 6, 1896, Paris.

Grasset (Jean Jacques) composed three violin concertos, sonata for violin and piano, five books of violin duos; played violin Italian Opera, Paris, and taught in the Conservatoire. B. 1769, Paris; d. 1839.

Grasshopper. Escape jack in pianos.

Grassi (Cecilia) sang sop. in London opera, 1766–72; m. John Christian Bach. B. Italy, 1746; retired to Italy on her husband's death, 1782.

Grassineau (James) translated Brossard's "Dictionnaire de Musique" into English, 1740, while secretary to Dr. Pepusch. B. 1715, London; d. 1769.

Grassini (Josephina) sang con. in opera, debut in Milan, 1794; accompanied Napoleon to Paris after Marengo and took part in the national fêtes and in the opera; engaged for London at $15,000 per seasor, 1804, where she became a prime favourite; last appearances at Milan, 1817. B. 1773, Varese, Lombardy; d. Jan. 3, 1850, Milan.

Grau (Maurice) was the first American manager to make a profit on performances of serious opera, earning a large fortune as impresario of the Metropolitan Opera House, New York. Brought to America at the age of five by his parents, he was graduated from the Free Academy, 1867, then spent two years at Columbia University Law School. In 1872 he formed a partnership with Aimé in the management of Rubinstein, Clara Louise Kellogg, and other artists; then began business as a manager on his own account; became partner of Henry Abbey in that gentleman's unfortunate enterprises; then a member of the firm of Abbey, Shoeffer, and Grau, lessees of the Metropolitan Opera House, and on the dissolution of that firm was made sole lessee and manager. Mr. Grau made no pretensions to musical culture himself, but was a shrewd business man, knowing the taste of the New York public. Owing to ill health he retired in favour of Heinrich Conried in Feb., 1903, and settled on his estate at Croisy, France, where he died three years later. B. 1849, Brunn, Austria.

Graun (Karl Heinrich) became chapelmaster to Frederick the Great on his accession to the Prussian throne, 1740, and in that capacity composed "Rodelinda," "Merope," and in all 28 Italian operas for the company he founded in Berlin by his master's orders; composed the famous "Tod Jesu," 1755, which has been sung in Germany during Passion-week every year since then, a Te Deum for Frederick's victory at Prague, etc. As a boy Graun was treble singer to the town council of Dresden. He was a hard student, and at 15 composed a creditable "Grosse Passions-Cantata" and other works. In early manhood he sang ten. at the Dresden opera, for which he composed "Pollidoro," 1726, and four other operas. In 1735 he became the guest of Crown Prince Frederick at Rheinsberg, for whom he composed 50 Italian cantatas, as well as "Trauermusik" for the Duke of Brunswick and King Frederick William I of Prussia; remaining constantly with Frederick through life.

B. May 7, 1701, Wahrenbrück; d. Aug. 8, 1759, Berlin. **Johann Gottlieb** composed violin sonatas, for harpsichord, organ, and flute; conducted Royal Berlin Orchestra, which he brought to high repute. B. 1698, Wahrenbrück; brother of HEINRICH KARL; d. Oct. 27, 1771. **August Friedrich** became cantor of Merseburg, 1727. Eldest brother of KARL HEINRICH; d. Merseburg, 1771.

Graupner (Christoph) composed "Dido," 1707, "Die Lustige Hochzeit," and eight other operas performed at Hamburg and Darmstadt, church and chamber music; chapelmaster at Darmstadt. B. Kirchberg, Saxony, 1687; d. May 10, 1760.

Grave. Slow and solemn in time; deep in pitch.

Grave Mixture. Organ stop of pipes of grave tones.

Gravement. *Fr.* In slow solemn style.

Graves (Thomas) composed songs, madrigals, etc., published London, 1604; "lutenist to Sir Henrie Pierrepont, Knight."

Gravicembalo. *It.* Clavicembalo or HARPSICHORD.

Gravità, con. *It.* With dignity and weight.

Gray (Alan) composed the cantatas "Widow of Zarephath," "Arethusa," Leeds Festival, 1892; "Legend of the Rock Buoy Bell," Hovingham Festival, 1893; "Vision of Belshazzar," Hovingham Festival, 1896; "Song of Redemption," Leeds Festival, 1898; Easter ode, Festival Te Deum, chamber music, and songs; Dr. Mus. Trinity, Cambridge, where he played organ and conducted. B. York, Eng., Dec. 23, 1855; add. London.

Gray & Davison built organs in Eng., 1774, having factory in London. Robert, William, and John Gray and Frederic Davison were members of the firm, which acquired a second factory in Liverpool, 1876.

Grazia, con. *It.* Graeefully, with elegance.

Graziani (Francesco) sang bar. in opera, London, 1855–65. B. April 16, 1829, Fermo. **Lodovico** created Alfredo in "Traviata." B. 1823, Fermo; brother of FRANCESCO; d. 1885, Fermo.

Graziosamente. *It.* Gracefully, elegantly.

Grazioso. *It.* With grace.

Great Octave. The tones from C to B.

Great Organ. That department of the ORGAN which has the greater number of stops and those of the greatest power. Formerly, when there were two or more organs in cathedrals, the largest and most powerful was called the great organ.

Greatheed (Rev. Samuel Stephenson) composed 10 anthems and other church music; wrote on music; rector of Corringham, Essex, Eng., 1862. B. Feb. 22, 1813, Somersetshire.

Greatorex (Thomas) played organ Carlisle Cathedral and Westminster Abbey; conducted Concerts of Ancient Music in succession to Bates, 1793, Birmingham and other festivals; harmonized psalms, composed for orchestra. B. Oct. 5, 1758, Derbyshire; d. July 18, 1831.

Greber (Jakob) composed the opera "Gli amori d'Ergasto," which he adapted to the English stage as "The Loves of Ergasto," Haymarket, April 24, 1705, on visiting London with the singer Margarita de l'Epine.

Grechaninov (Alexander Tikhonovich) composed symphony in B minor, Op. 6; choruses, songs, chamber music; pupil of Rimsky-Korsakov. B. Oct. 26, 1864, Moscow; add. St. Petersburg.

Greco (Gaetano) composed for harpsichord; pupil of Scarlatti, taught Durante, Pergolesi, and Vinci as Scarlatti's successor in the Conservatorio dei Poveri, Naples, 1717. B. about 1680, Naples.

Greek Music has survived in greatly modified form in Gregorian Chant, since the old Church Modes were based upon those of the Greeks, but otherwise possesses only historical interest. There is no reason to believe the Greeks possessed a sense of harmony in the modern signification of that word, or of counterpoint. The lyre originally possessed but four strings, and was therefore incapable

accompaniment in the modern sense, equally so of melody. Even the Egyptian lyre which came into later use had but eight strings, although a later fingerboard development of the instrument gave it greater compass. There were varieties of flute or "aulos," which word seems to have included primitive forms of both oboe, clarinet, and flute, but the instruments were crude, few in number, and were always of secondary importance to song. The earliest Italian opera was an attempt to present tragedy in the Greek form, but however much various musical reformers have endeavoured to adapt their ideas to their conceptions of the ancient tragedies, it is a debatable question whether even the choruses of Greek tragedy were chanted. Yet the Greeks could discriminate between the intervals of a fourth and a third of a tone; music played a highly important part in the religious and civic ceremonies of the people; music was treated as a branch of higher mathematics, like astronomy, by Greek philosophers, and was likewise supposed to have a highly important ethical influence as well. Thus there were three Genera. Diatonic music was preferred for the expression of virile and severe matter; the Chromatic was plaintive and sweet, and the Enharmonic stirring and agreeable. These genera differed from each other in important details. The primitive scale consisting of four notes sounded by the lyre in order not of ascent but of descent was the tetrachord. Taking a tetrachord of the tonic A, the three genera may be indicated as follows: Diatonic, a, g, f, e; Chromatic, a, f sharp, f, e; Enharmonic, a, f, e quarter-tone sharp, e. Two or more tetrachords were developed into a scale of greater compass by Conjunction, in which the highest note of the lower tetrachord is identical with the lowest note of the higher; or by Disjunction, which places an additional tone between the lowest of the upper tetrachord and the highest of the lower; or by a combination of both processes. These processes, and the addition of a lower A called Proslambanomenos gave a two octave scale which was in use in the 3d century B. C. Besides the distinction of genera there was that of Mode. The Dorian, Iastian or Ionian, Phrygian, Aeolian, and Lydian were the principal modes, and each had its Hypo or Dominant and Hyper or Sub-Dominant relative, making 15 diatonic scales. The higher modes were employed for the expression of passion or grief; while the lower were regarded as erotic. Aristoxenus, Aristotle, Euclid, and Plato were among the most eminent of Greek theorists. See: "Modes of Ancient Greek Music," Monro, Clarendon Press, 1894; "Harmonics of Aristoxenus," Macran, Clarendon Press, 1902; "Aristoxene de Tarente," Louis Lalor, 1904.

Green (James) edited Psalms published in London, 1724–51; played organ at Hull, Eng.

Green (Samuel) built many English cathedral organs, learning the business with Byfield, Jordan, and Bridge. B. 1740; d. Sept. 14, 1796.

Greene (Harry Plunket) sang bar. at the principal English and American festivals, and in concert, debut, 1888, in the Messiah, London. B. June 24, 1865, Old Connaught House, Wicklow, Ireland; add. London.

Greene (Dr. Maurice) composed "Forty Select Anthems," Te Deum, Service in C, the oratorio, "Force of Truth," the pastoral opera, "Phœbe," songs; helped found The Society of Musicians; played organ St. Paul's Cathedral; composed for Chapel Royal; sang at the Academy of Ancient Music that madrigal by Lotti which Bononcini had represented to be his own, and which was the beginning of the Italian composer's downfall; aided in founding rival series of concerts on Bononcini's expulsion from the Academy. B. 1695, London; d. Dec. 1, 1755.

Greensleeves. Probably dates from the reign of Henry VIII; is referred to in "The Merry Wives of Windsor," and became a favourite song with the Cavaliers in their wars with Cromwell.

Greeting (Thomas) taught Sam.

Pepys and his wife to play flageolet; wrote an instruction book for that instrument, published in London, 1675.

Gregoir (Jacques Mathieu Joseph) composed a piano concerto, Op. 100, the opera "Le Gondolier de Venise," the cantata "Faust"; debut as a pianist at eight. B. Jan. 18, 1817, Antwerp; d. Oct. 29, 1876, Brussels. **Éduard Georges Jacues** composed the symphony "Les Croisades," the oratorio "La Vie," the symphonic oratorio "Marguerite d'Autriche," the dramas "De Belgen," "La dernière nuit du Comte d'Egmont," the comic operas "Willem Beukels" and "La Belle Bourbonnaise"; wrote on music. B. Nov. 7, 1822, Turnhout; brother of J. M. J.; d. June 28, 1890, Antwerp.

Gregorianischer Gesang. *Ger.* Gregorian song.

Gregorian Music is the name of the vast collection of church music which was edited and revised under the personal supervision of Pope Gregory the Great and remains to-day the official liturgical music of the Roman Catholic Church throughout the world. The present Pope and his illustrious predecessor Leo XIII urged the abandonment of the operatic style of church music, use of which had grown to formidable proportions, and the Medicean edition of the Gregorian Music having become corrupt, the task of revision was placed in the hands of the Order of St. Benedict, which possessed at its house in Solesmes, France, a large collection of the chants in their earlier and purer forms. The superior solemn and religious beauty of this music has commended itself wherever it has been restored. The collection of music for the MASS comprises more than 600 compositions. The music for the Hours includes some 2000 Antiphons and 800 Greater Responds, and if less authentic than the first collection, closely resembles it in all respects. Much of the music in the earlier collection made by St. Ambrose in Milan is practically identical with that which bears stamp of St. Gregory's approval, the variations in melody being superficial.

Gregory the Great became Pope 590 and devoted much time to the personal revision and reformation of music in the church, establishing the great collection of plain-song which have since been called GREGORIAN MUSIC. B. Rome, 540; d. 604, Rome.

Gregorian Tones are the eight groups of chants in the eight different MODES to which the psalms are chanted in the Gregorian antiphonal system. Their restoration to the liturgy of the Anglican Church is a matter of current record, and it is worth while to note that they were almost wholly employed in the service up to the time of the Commonwealth.

Greiter (Matthias) composed part songs, psalms, and hymns; originally a monk, joined the Lutherans and founded a choir school, 1549.

Grell (Eduard August) composed a 16-part Mass a capella, other church music, songs, the oratorio "Der Israeliten in der Wüste." B. Nov. 6, 1800, Berlin; d. Aug. 10, 1886, Steglitz, near Berlin.

Gresham (Sir Thomas) founded not only the college bearing his name, but a lectureship in music worth about $500 per annum, frequently bestowed until recent years upon men having no knowledge of music. D. London, Nov. 21, 1579.

Grétry (André Ernest Modeste) composed the operas "Richard Coeur de Lion," which contains the famous air "O Richard, o mon roi, l'univers t'abandonne," produced Oct. 21, 1784, and still in repertoire; "Le tableau parlant," "Huron," "Zemire et Azor," "L'Epreuve villageoise," and "L'Amant jaloux," in all 50 dramatic works, notable for their wealth of melody. As a child Grétry was a chorister in the church of St. Denis, Liège, but was dismissed as incapable at 11. He managed to obtain lessons, however, and to hear the performances of an Italian opera company, and at 18 had composed six symphonies and a solemn mass. These interested the Canon du Harlez, who provided the young composer with means to travel to Rome, where he remained seven years at the "College de Liège." Casali having vainly tried to teach him counterpoint

and harmony during this period, dismissed him as incapable of learning, notwithstanding which he produced his operetta "La Vendemmiatrice" at the Aliberti Theatre with success, and also composed a De Profundis and other church music. Determined to devote himself to French opéra comique, he went to Geneva, 1767, where he tried to induce Voltaire to write a libretto. Though that illustrious author could not comply, he suggested "Isabelle et Gertrude," which had been previously composed by Blaise to Favart's book, and after this had been performed, advised Grétry to go to Paris. Acting upon this suggestion, Grétry journeyed to the French capital, secured the book for "Les Mariages Samnites" from an amateur, and finally obtained a performance of that opera through the kindness of the Swedish ambassador, Counte de Cruez. This enabled him to stage "Le Huron" and "Lucile," and thereafter he ranked as the most popular of French dramatic composers. Mozart and Beethoven wrote variations on his songs, the Prince Bishop of Liège made him privy councillor, Napoleon gave him a pension and the Cross of the Legion of Honor, and in his old age he bought "l'Ermitage," Rousseau's house near Montmorency, and there wrote his amusing memoires. Of his other works "Pierre le Grand" and "Guillaume Tell" were the most ambitious, and the most popular were "La double epreuve, ou Colinette à la Cour," "La Caravane du Caire," 1783, to book by the Bourbon prince who later became Louis XVIII, "Anacreon chez Polycrate," "Le Jugement de Midas," satirizing French music and the Académie, "Le Magnifique," "La Rosiere de Salency," "Aucassin et Nicolette," "Lisbeth," "Le deux Avares." Breitkopf & Härtel undertook the publication of Grétry's complete works. B. Feb. 8, 1741, Liège; son of a violinist; d. Sept. 24, 1813, near Montmorency. See biographies by A. J. Grétry, E. Gregoir, M. Brenet. **Lucile** composed the successful opera "Le Mariage d'Antonio" at 13, which was orchestrated by her father, ANDRÉ ERNEST MODESTE, and produced, 1786, at the Paris Opéra Comique. B. 1773, Paris; married unhappily; d. 1793.

Greunberg (Eugene) composed symphony played at the Gewandhaus, Leipsic; wrote "Theory of Violin Playing"; played violin in the Gewandhaus and Boston Symphony orchestra; taught Boston and New England Conservatories. B. Oct. 30, 1854, Galicia; add. Boston.

Grieg (Edvard Hagerup) composed two suites to Ibsen's "Peer Gynt," No. 1, Op. 23, piano four hands, afterwards developed for orchestra as No. 1, Op. 46, and No. 2, Op. 55, which ranked him at once as the leading composer of Scandinavia, and first aroused interest in the play in many parts of the world. Grieg's mother, a cultivated amateur, gave him his first lessons; he began to compose at nine, and on the advice of Ole Bull, was sent to the Leipsic Conservatory, where he was a pupil of Hauptmann and Richter in counterpoint, of Rietz and Reinecke in composition, and of Wenzel and Moscheles for piano from 1858 to 1862, completing his studies with Niels Gade in Copenhagen. Returning to Norway he founded the musical union in Christiana, 1866, which he conducted until 1880, and with his friend Nordraak devoted himself to developing the national music of Norway. In 1865 and in 1870 he visited Rome, where he became intimate with Liszt. In 1879 he played his own piano concerto, A minor, Op. 16, at the Gewandhaus, Leipsic, to an enthusiastic audience. In 1888 he conducted his "Two Elegiac Melodies" for strings at the London Philharmonic, and gave a joint recital of his compositions with his wife, who was an excellent singer. In 1894, while again visiting England, he received the degree Dr. Mus. at Cambridge, but the greater part of his life was spent at his country home near Bergen, Norway. His larger compositions include, besides those already named, the concert overture "Im Herbst," sonata for violin and piano, in G, Op. 13, "Two Symphonische Stücke," piano four hands, Op. 14; sonata for piano and 'cello, Op. 36;

sonata for piano and violin, C minor, Op. 45; scenes from Bjornson's "Olav Trygvason," solo, chorus, and orchestra, Op. 50; "Sigurd Jorsalfar," for orchestra, Op. 56; symphonic dances for piano, four hands and strings, Op. 64; a Funeral Hymn in memory of his father, for four voices, the song cycle "Haugtussa," Op. 67. His preference as a composer was for songs, of which he left nearly 150, and short piano pieces, which, while wholly original, are often mistaken for elaborations of folk songs. B. June 15, 1843, Bergen, Norway; d. Sept. 4, 1907.

Griesbach (John Henry) composed the oratorio "Belshazzar," afterwards performed, 1854, as "Daniel," the dramatic works "James the First," "The Goldsmith of West Cheap," "Eblis," cantatas, songs; wrote "An Analysis of Musical Sounds"; director Philharmonic Society, 14 terms; played 'cello; pupil of his father, 'cellist to Queen Charlotte, and of his uncle G. L. J. Griesbach. B. June 20, 1798, Windsor; d. Jan. 9, 1875, London.

Griesinger (Georg August) wrote biographical notice of Haydn, whom he knew intimately, Breitkopf & Härtel, 1810. D. April 27, 1828, Leipsic.

Griffbrett. *Ger.* Fingerboard of string instruments.

Griffin (George Eugene) helped found London Philharmonic Society; composed three string quartets and piano music, including a concerto in which he made his debut, London, 1797. B. Jan. 8, 1781, London; d. May 1863.

Griffin (Thomas) built organs in London; one of the numerous professors on the Gresham foundation who could n't lecture. D. 1771.

Griffith (Frederick) taught flute, Royal Academy of Music, London, having toured the world with Melba and played in Covent Garden Orchestra. B. Nov. 12, 1867, Swansea; add. London.

Grimaldi was the name of a celebrated sopranist better known as NICCOLINI.

Grimm (Otto) composed a suite for orchestra in canon form, symphony in D minor, songs; played piano; conducted. B. Pernau, Livonia, Mar. 6, 1827; d. Dec. 7, 1903, Münster.

Grisar (Albert) composed "Sarah," Paris Opéra Comique, 1836; "Gilles Ravisseur," 1848; "Les Porcherons," 1850; "Bon Soir, M. Pantalon," 1851, in all more than 30 operas, of which 19 were produced. B. Dec. 26, 1808, Antwerp; d. June 15, 1869, Asnières.

Grisi (Giulia) sang sop. in opera; debut, Italian opera, Paris, 1832, having already won the admiration of Bellini and Rossini in Milan; toured America with Mario, 1854. B. July 28, 1811, Milan; m. Count de Melcy, 1836; divorced, and m. Mario; d. Nov. 29, 1869, **Giuditta** sang mez. sop. in opera; sister of GIULIA and her first teacher. B. July 28, 1805, Milan; m. Count Barni, 1834; d. May 1, 1840. **Carlotta** became the most famous ballerina of the same period, although educated originally as a singer. She was a cousin of the singers above mentioned.

Groppo. *It.* Group of notes.

Gros Fa. Obsolete square NOTATION.

Grosse. *Ger.* Major, as to intervals; great or grand.

Grosse Caisse. *Fr.* Bass DRUM.

Grosse Trommel. *Ger.* Bass DRUM.

Grosso. *It.* Great, grand, full.

Gros Tambour. *Fr.* Big DRUM.

Grossvater Tanz. 17th century German dance, literally "Grandfather's Dance," used at weddings, employed by Schumann in two compositions, the "Carneval" and "Papillons."

Ground Bass. Old form of discant in which a theme in the bass, usually short, is constantly repeated with overlaid melody or harmony. Ground basses were often employed as themes for "extemporising." A chaconne by Handel gives 62 variations on a ground bass, and a modern example will be found in Brahms' orchestral Variations on a Theme by Haydn.

Group. Series of small notes sung to one syllable; division; section of instruments in the orchestra; arrangement of parts in a score.

Grove (Dr. Sir George) wrote "Beethoven and his Nine Sympho-

nies"; edited "Grove's Dictionary of Music" and Macmillan's Magazine; helped organize, and was first director of the Royal College of Music, London, 1883, for which he was knighted; in early life a civil engineer, but a devoted amateur of music; secretary of the Society of Arts and a director of the Crystal Palace. B. Clapham, Eng., Aug. 13, 1820; d. May 28, 1900. See "Life of Sir George Grove," C. L. Graves, Macmillan, 1904.

Grua (Carl Luigi Pietro) composed the operas "Telegono" and "Camillo"; court musician at Dresden, 1691; vice chapelmaster, 1693. **Paul** composed the opera "Telemacco," Munich, 1780, a Miserere, and other church music. B. Feb. 2, 1754; son of C. L. P.; d. July 5, 1833.

Grund (Friedrich Wilhelm) helped found the Hamburg Singakademie; composed the operas "Mathilde" and "Die Burg Falkenstein," symphonies, a mass, cantatas, and chamber music. B. Oct. 7, 1791, Hamburg; d. Nov. 24, 1874.

Grundstimme. *Ger.* Bass part.

Grundton. *Ger.* Bass note; fundamental bass.

Gruppetto. *It.* Group of notes; division; turn; trill.

Grützmacher (Friedrich Wilhelm Ludwig) composed 'cello concertos and songs; played first 'cello at the Gewandhaus and taught in Leipsic Conservatory. B. Mar. 1, 1832, Dessau; d. Dresden, Feb. 23, 1903. **Leopold** played 'cello Meiningen Court Orchestra; pupil of his brother F. W. L. B. Sept. 4, 1834; d. Feb. 26, 1900.

G–Schlüssel. Treble or G clef.

G String. The fourth on the violin; third on viola, 'cello, and guitar; first on doublebass.

Guadagni (Gaetano) sang con. in "The Messiah" and "Samson" under Handel; developed into sopranist, and became a highly popular singer in Paris, creating "Telemacco" for Gluck, singing at Vienna and Berlin operas. B. 1725, Lodi; d. 1797.

Guadagnini (Johann Baptist) made violins in Cremona style which are dated Milan, Piacenza, and Turin, 1690–1740; pupil of Stradivarius. **Lorenzo** made violins of equally fine quality but departing from the Strad. model; worked with JOHN BAPTIST. **John Baptist II** made violins of Strad. model dated chiefly from Piacenza, having a high coloured varnish. Probably son of LORENZO. **Joseph** made violins dated generally Milan, 1740–60. Probably brother of JOHN BAPTIST II. Succeeding generations of this family have continued to make violins, but without attaining the excellence of those named.

Guaracha. Spanish dance in lively 3–4 time.

Guarducci (Tommasso Toscano) sang in English oratorios and opera, 1766–71, with Grassi, having previously established his reputation in Italy. B. 1720, Montefiascone.

Guarnerius (Andreas) made excellent violins, dated Cremona at the sign of St. Theresa; pupil with Stradivarius of Nicolo Amati. B. about 1626; d. 1698. **Pietro Giovanni** made violins in Mantua but describes himself in his labels as "from Cremona." B. 1655; instruments bear dates 1690–1725. **Joseph** made violins first on his father's model, but later developing an individual style; called himself "Filius Andreae" to distinguish himself from a cousin. B. 1666; instruments dated 1690–1730; d. about 1739. **Peter of Venice** made violins superior to those of his uncle PIETRO GIOVANNI and on the same model. B. 1695; instruments are dated 1730–55. **Joseph del Gesu** became the most famous instrument maker of his family, making violins more remarkable for power and fine tone than beauty, one of which was a favourite with Paganini. He was a nephew of JOSEPH FILIUS ANDREAE and therefore a grandson of ANDREAS, although his father, Giam-Battista, was not an instrument maker. The name del Gesu came from the I. H. S. which he added to his label. B. 1687; d. 1745.

Guddok. Russian fiddle.

Gudehus (Heinrich) sang ten. in Wagnerian operas Bayreuth, London,

New York, Berlin; originally a schoolmaster. B. Altenhagen, Hanover, Mar. 30, 1845; add. Berlin.

Guédron (Pierre) composed songs and ballets for Henri IV of France; became surintendant de la musique to Louis XIII. B. about 1565.

Guerrero (Francisco) composed "Sacrae Cantiones," 1555, masses, and Passion according to St. Matthew; chapelmaster at Seville Cathedral; made pilgrimage to Palestine at 60; pupil of Morales. B. 1528, Seville; d. 1599.

Guerriero. *It.* Warlike.

Guest (Ralph) composed psalms, hymns, songs; played organ. B. Shropshire, 1742; d. 1830, Bury St. Edmunds, Eng. **George** composed anthems, hymns, glees, organ pieces, songs; played organ; as a boy, sang in Eng. Chapel Royal. B. 1771, Bury St. Edmunds; son of RALPH; d. Sept. 10, 1831, Wisbech.

Guet. *Fr.* Trumpet flourish.

Guglielmi (Pietro) composed the operas "I due Gemelli," 1789; many other forgotten operas, dividing the favour of the Italian public with Cimarosa and Paisiello; said to have abandoned his wife in London; became chapelmaster at the Vatican, 1793, and thereafter devoted himself to composition of church music. B. about 1727; d. Rome, Nov. 19, 1804.

Guida. *It.* Guide or direct.

Guide-Main. *Fr.* Mechanical appliance to regulate the position of the wrist in piano playing, invented by Kalkbrenner.

Guidetti (Giovanni) aided Palestrina in the revision and purification of Gregorian music ordered by Pope Gregory XIII, 1576–81; pupil of Palestrina; priest and conductor. B. 1532, Bologna; d. Nov. 30, 1592, Rome.

Guido d'Arezzo devised the principle upon which the stave is constructed, invented the F and C clefs, Solmisation, and the "Harmonic Hand" (by which tones were indicated on the joints of the left hand), and did much to reform and systematize music. By Kircher he was likewise accredited with the invention of the Gamut, the Hexachords; Discant, Organum, and Counterpoint; the Monochord, the Spinet, and the modern Five Line Stave. According to Dom Germain Morin, he was at first a simple Benedictine monk in the monastery of St. Maur des Fosses. His talent for music was so pronounced that he was called to Rome by Pope Benedict VIII in 1022 (Baronius), treated with great consideration, and recalled two years later by Pope John XIX, to whom he taught his new system of notation. Leaving Rome with a promise to return, he settled at the Monastery of Pomposo in Ferrara, where he wrote his "Micrologus," a treatise reprinted 1904 with critical notes by Dom A. Arnelli, O.S.B., Monte Cassino, and other books. Finally he became Abbot of Santa Croce, Avellano, near Arezzo. B. about 990; called also Guido Aretinus, Fra Guittone, Guy of Arezzo; d. 1050, Santa Croce.

Guidonian Syllables. Aretinian syllables in UT QUEANT LAXIS.

Guignon (Jean Pierre) composed violin concertos, sonatas, duos; played violin in the service of the French court, 1733–73; was the last musician to hold the title "Roi des violons," and to attempt to enforce the regulation of the CONFRERIE of the minstrels. B. Feb. 10, 1702, Turin; d. Jan. 30, 1774, Versailles.

Guildhall School of Music was established 1880 by the City of London to teach music in all branches. Weist-Hill was the first principal. Sir Joseph Barnby succeeded him, 1892, and on his death in 1896, Dr. W. H. Cummings took office. The institution grew rapidly, received the support of many distinguished musicians, and in 1905 had reached an enrolment of nearly 3000 students.

Guillaume Tell. Gioacchino Rossini's four-act opera, to book by Bis and Jouy, founded on Schiller's play, was first performed Aug. 3, 1829. Leutold, the herdsman, kills one of Gessler's followers while defending his daughter, and seeks the protection of Tell, who places him in safety. Melchtal is accused by Gessler of having

incited rebellion, and is executed. Arnold, Melchtal's son, loves Mathilde, daughter of Gessler, but casts his lot with the deputies of the three cantons, who determine to free Switzerland under Tell's leadership. The third act opens with a love scene between Mathilde and Arnold. Then Gessler's hat is set upon a pole, and the Swiss are commanded to do reverence to this emblem of authority. Tell and his son refuse, are arrested, and Tell is ordered to shoot an apple from his son's head. This he does, but Gessler has noted a second arrow, and Tell manfully tells him that arrow was meant for his destruction had he slain his son. The tyrant thereupon orders Tell's arrest, and he is led away in fetters, despite Mathilde's plea for mercy. Mathilde then joins the patriots. Their battles are successful, and finally Tell, who has escaped from prison and slain Gessler, appears, and the opera closes with a hymn to freedom. The principal musical numbers are: Act I: "Il ciel sereno," Alpine chorus; "Cinto il crine," chorus and dance; Act II: "Qual silvestre metro intorne," chorus of huntsmen and shepherds; "Selva opaca," Mathilde; "La gloria inflammi," Tell and Walther; Act III: "O muto asil," Arnold; "I boschi, i monti," the hymn to freedom. As now performed, the opera consists of three acts, the third having been eliminated, the fourth and fifth condensed. The original cast was: Mathilde, Damoreau-Cinti, sop.; Hedwig, Mori, mez. sop.; Jemmy, Tell's son, Dabodie, sop.; Gessler, Prevost, bass; Rudolph, Massol, ten.; Tell, Dabodie, bar.; Walther, Levasseur, bass; Melchtal, Dupont, bass; Arnold, Nourrit, bar.; Leuthold, Prevot, bar.; Fisherman, ten.

Guilmant (Félix Alexandre) became organist of Trinité church, Paris, 1871, and ranked in 1908 as the dean of French organists and one of the greatest living performers on that instrument. Guilmant's father was an organist, and his first teacher. At 16 he became organist of St. Joseph's, Boulogne, and later chapelmaster at the Church of St. Nicholas. In 1860 he received lessons from Lemmens, and since then he has been one of the world's most useful teachers. He composed a symphony for organ with orchestra, seven organ sonatas, concertos, and hymns, "Belsazar," a scène lyrique for soli, chorus, and orchestra, the hymn "Christi Vincit." In 1893 he received the Legion of Honor, in 1896 became professor at the Conservatoire; made successful concert tours of Europe in 1897–98 and 1904–5; retired from his post at Trinité, 1901. B. Mar. 12, 1837, Boulogne; add. Paris.

Guimbarde. *Fr.* JEW'S HARP.

Guiraud (Ernest) composed "Roi David," an opera produced at New Orleans when he was but 15, "Fredegonde," completed by Saint-Saëns after his death, and produced Dec. 18, 1895, at the Paris Grand Opéra; won the prix de Rome, Paris Conservatoire, 1859, with his "Bajazet et le jouer de flute"; the one-act opera "Sylvie" while in Rome, "En Prison," "Le Kobold," "Madame Turlupin," "Piccolino," the ballet "Gretna Green"; fought with French in Franco-Prussian war; taught composition at the Conservatoire, 1876; Chevalier of the Legion of Honor. B. June 23, 1837, New Orleans; d. May 6, 1892, Paris.

Guitar is the only modern representative of the numerous instruments of the lute, cither, or gittern families, with the exception of the MANDOLIN. The resonance box has a flat back, although the sides are curved somewhat like those of viols. There is a fretted keyboard, and there are six strings, three of gut and three of wire, attuned as follows: E, A, d, g, b, e, and sometimes E, B, e, g, b, e. The compass is E to a″, and the music is written an octave higher than its sounds. Instruments of this class are doubtless of oriental origin. The obsolete English guitar was a wire-strung instrument replaced by the Spanish guitar, described above. Both Berlioz and Paganini were guitarists, but the instrument has of late years been superseded for dance music and accompaniments in English-speaking countries by the piano.

Gullì (Luigi) played piano and taught in Rome; founded the "Società del quintetto Gullì" for chamber music; pupil of Cesi, Royal College of Music, Naples. B. Calabria, June 17, 1859; add. Rome.

Gumpeltzhaimer (Adam) composed church music; cantor at St. Anna, Augsburg, 1581–1621. B. Trostberg, Bavaria, 1560; d. 1625, Augsburg.

Gung'l (Joseph) composed 300 dances and marches; bandmaster in Austrian army; made concert tours of Europe and America; became chapelmaster to the Emperor of Austria. B. Dec. 1, 1810, Zsàmbèk, Hungary; d. Jan. 31, 1889, Weimar. **Virginia** sang in opera; debut, Berlin, 1871; daughter of JOSEPH. **Johann** composed dance music; made concert tours of Europe. B. Zsàmbèk, Mar. 5, 1828; d. Nov. 27, 1883, Fünfkirchen, Hungary.

Gunn (Barnabas) composed sonatas for harpsichord, "Two Cantatas and Six Songs," 1736, and church music; played organ Gloucester Cathedral. B. about 1680, Gloucester; d. about 1743. **Barnaby** played organ Chelsea Hospital, London, 1730–53. Probably related to BARNABAS.

Gunn (John) taught flute and 'cello; wrote on music. B. 1765, Edinburgh; d. 1824, London. **Anne Young** played piano; wrote "An Introduction to Music," illustrated by games, Edinburgh, 1803. Wife of JOHN.

Guntram. Richard Strauss's three-act opera was first performed May 10, 1894, at Weimar.

Gura (Eugen) sang "Donner" and "Gunther" at the performance of the cycle "Der Ring des Nibelungen," Bayreuth, 1876; debut, 1865, Munich; retired, 1895. B. Nov. 8, 1842, Pressern, Bohemia; d. Aug. 26, 1906. **Hermann** sang bar. in opera. Son of EUGEN.

Gurlitt (Cornelius) composed the opera "Scheik Hassan," operettas, piano studies; organist at Altona and Royal Music Director. B. Feb. 10, 1820, Altona; d. June 17, 1901, Altona.

Gusikow (Michael Joseph) played xylophone so well as to win the admiration of Fétis and Mendelssohn. B. Sept. 2, 1806, Sklow, Poland; d. Oct. 21, 1837, Aix-la-Chapelle.

Gustave III. Auber's opera on the theme of BALLO IN MASCHERA.

Gusto, con. *It.* With taste and expression.

Gustoso. *It.* With taste and expression.

Gutmann (Adolph) composed ten "Etudes caracteristiques"; pianist and friend of Chopin. B. Jan. 12, 1819, Heidelberg; d. Oct. 27, 1882.

Guttural. Throaty.

Guzla. Primitive rebec played in the Balkan states.

Gwendoline. Alexis Emmanuel Chabrier's three-act opera, to book by Catulle Mendès, was first performed April 10, 1886, at Brussels.

Gymnase de Musique Militaire was founded in Paris, 1836, to educate musicians for the military bands, but was abolished, 1856, when its functions devolved upon the Conservatoire. Berr and Carafa were the directors.

Gyrowetz (Adalbert) composed "Agnes Sorel," "Robert, oder die Prüfung," and in all 30 operas, 19 masses, 60 symphonies, 60 string quartets, 40 piano sonatas, ballets; wrote an autobiography, Vienna, 1847. B. Budweis, Bohemia, Feb. 19, 1763; d. Mar. 19, 1850, Vienna.

H is the German name of the note B natural, B in German always meaning B flat.

Haas (Alma) played violin; taught at Royal Academy of Music, London, King's College, London. B. Ratibor, Silesia, Jan. 31, 1847; daughter of the schoolmaster Hollaender; m. Dr. Ernst Haas, 1872, London; add. London.

Habanera. Popular Cuban dance in 2–4 time, said to have been brought from Africa by negro slaves. A fine example occurs in CARMEN.

Habeneck (François Antoine) composed the ballet "Le page inconstant," 1823, violin concertos; taught in Paris Conservatoire; founded the

Concerts of the Conservatoire, where he first introduced Beethoven's symphonies to France, 1828–48; conducted Louis Philippe's concerts at the Tuileries; Chevalier of the Legion of Honor. B. Jan. 23, 1781, Mézières; d. Feb. 8, 1849, Paris.

Haberbier (Ernst) composed "Etudes poesies" and other piano music; court pianist at St. Petersburg; toured Europe with success. B. Königsberg, Oct. 5, 1813; d. Mar. 12, 1869, Bergen, Norway.

Haberl (Franz Xaver) founded the Palestrina Society which published 32 vols. of that master's works, 1894; founded School of Ecclesiastical Music, Ratisbon, 1874; edited thematic catalogue of the archives of the Sistine Chapel, 1888; became President of the Caecilien-verein of Austria, Germany, and Switzerland, 1899; in early life chapelmaster at Passau Cathedral and music director in the seminaries; then organist and director of the Church of S. Maria dell' Anima, Rome, 1867–70, choirmaster and inspector of the Dompraebends at Ratisbon, 1871–82; honorary canon of Palestrina Cathedral; Dr. of Theology, University of Würzburg, 1889. B. April 12, 1840, Ober Ellenbach, Bavaria; ordained priest, 1862, Passau; add. Ratisbon.

Hackbrett. *Ger.* DULCIMER.

Hadan. The call to prayer chanted from the minarets by Mahometan priests.

Haddock (Thomas) played first 'cello in Liverpool Philharmonic Society. B. 1812, Leeds; d. Sept. 22, 1893, Liverpool. **George** played violin. B. July 24, 1824; brother of THOMAS; d. Sept. 12, 1907. **Edgar A.** founded Leeds College of Music, aided in establishing Leeds orchestra, 1898, played violin. B. Nov. 23, 1859, Leeds; son of GEORGE; add. Leeds. **George Percy** composed songs; played piano, 'cello, violin; aided his brother EDGAR A. in managing Leeds College of Music. B. Oct. 10, 1860; add. Leeds.

Haddon Hall. Sir Arthur Sullivan's three-act romantic opera, to book by Grundy, was first performed Sept. 24, 1892, at the Savoy Theatre, London.

Hadley (Henry K.) composed the symphonies "Youth and Life" and "The Seasons," two comic operas, a suite, a cantata; directed music at St. Paul's School, then Stadt Theatre, Mainz; pupil of Chadwick, Heindl, and Allen, Boston. B. 1871, Somerville, Mass.; add. Mainz.

Hadow (William Henry) composed the cantata "The Soul's Pilgrimage," the hymn "Who are these?" for soli, chorus, strings, and orchestra; songs, chamber music; wrote "Studies in Modern Music"; lectured at Oxford; edited "The Oxford History of Music." B. Dec. 27, 1859, Ebrington, Gloucestershire; add. Oxford, Eng.

Haeser (August Ferdinand) composed the oratorio "Der Glaube," performed as "The Triumph of Faith," at the Birmingham Festival, 1817; the opera "Die Mohren"; wrote on singing; director and teacher to the ducal family at Weimar. B. Oct. 15, 1779, Leipsic; d. Nov. 1, 1844, Weimar.

Haessler (Johann Wilhelm) composed a grand gigue for piano, D minor, Op. 31, much piano music, songs. B. Erfurt, Mar. 29, 1747; d. Mar. 29, 1822, Moscow.

Hague (Dr. Charles) composed odes, songs, canons; professor of music at Cambridge, 1799. B. May 4, 1769, Tadcaster, Eng.; d. June 18, 1821, Cambridge. **Harriet** composed a collection of "Six Songs" 1814. B. 1793; daughter of Dr. CHARLES; d. 1816.

Hahn (Reynaldo) composed the opera "L'Île de rêve," 1898; "La Carmelite," Dec. 16, 1902, Paris Opéra Comique; music for "Esther," 1905; the symphonic poem "Nuit d'Amour Bergamesque"; songs. B. Aug. 9, 1874, Caracas, Venezuela; add. Paris.

Haigh (Thomas) composed violin concerto, 12 sonatas for violin and piano; pupil of Haydn. B. 1769, London; d. 1808, London.

Hail Columbia is said to have been composed as a march in honour of George Washington. The composer

was either Johannes Roth or Prof. Phylo, both Philadelphia musicians. The words were written in 1798 by Judge Joseph Hopkinson, and were first sung to the tune by Gilbert Fox, an actor.

Hainl (Georges) wrote "De la Musique a Lyon depuis 1713 jusqu'a 1852," the year of publication; conducted at the Académie de Musique and the Conservatoire concerts, Paris; played 'cello; founded 'cello prize of 1000 francs at the Conservatoire. B. Nov. 19, 1807, Issoire; d. Paris, June 2, 1873.

Haitzinger (Anton) sang ten. in opera, Theatre an der Wien, Vienna, 1821; founded an opera school, Carlsruhe; retired 1850. B. Lichtenstein, Austria, Mar. 14, 1796; d. Dec. 31, 1869, Vienna.

Halb. *Ger.* "Half," as **Ton,** semitone; **Cadence,** half-cadence; **Note,** minim.

Hale. ADAM de la.

Hale (Philip) wrote music criticism for various Boston newspapers, in 1908 for the Boston "Herald"; lectured on musical topics; wrote analytical and historical programmes for Boston Symphony Orchestra; played organ First Religious Society, Roxbury, Mass., St. Peter's, Albany; pupil of Dudley Buck, 1876, later of Hauptmann, Faiszt, Rheinberger, Guilmant, Urban, Bargiel, Raif, and Scholz. B. Mar. 5, 1854, Norwich, Vt.; add. Boston. **Irene Baumgras** composed songs and piano music under pen name Victor Rene; gold medalist Cincinnati College of Music, 1881. B. Syracuse, N. Y.; m. PHILIP.

Halévy (Jacques François Fromental Elias) composed the opera "La JUIVE," the comic opera "L'Eclair"; was one of the best teachers and most industrious of musicians. Halévy, whose real name was Levi, gained prizes in solfege and harmony at the Paris Conservatoire, 1810–11, and then enjoyed the advantage of studying composition with Cherubini. "Les derniers moments du Tasse," "La Mort d'Adonis," and "Herminie" won honours for him at the Conservatoire, the last named capturing the prix de Rome, 1819; but before leaving for Italy he composed a De Profundis to Hebrew text and a march performed in a Paris synagogue on the death of the Duke de Berri, which he dedicated to Cherubini. A period of hard study in Rome bore fruit on his return in several dramatic pieces, and his first great success came in 1830 with his ballet, "Manon Lescaut." From 1827 he filled various chairs at the Conservatoire, numbering Gounod, Massé, S. David, Bizet, and other well known musicians among his classes. He became a member of the Institut, 1836, Chevalier of the Legion of Honor, and in 1854 permanent secretary of the Académie des Beaux-Arts, in which capacity he wrote "Souvenirs et Portraits, etudes sur les beaux-arts," 1861. Many of Halévy's operas were written to inferior libretti, although his music was excellent. Among others to be noted are: "Guido et Ginevra," 1838; "Le Sherif," 1839; "Le Drapier," 1840; "Le Guitarrero," and "La Reine de Chypre," 1841; "Le Val d'Andorre," 1848, "Le Juif errant," 1852, "Vanina d' Ornano," and "Le Deluge," which were completed after his death by his son-in-law Bizet; music to his brother Leon's translation of "Prometheus Bound" (Æschylus); and these by no means complete the list. B. May 27, 1799, Paris; d. Nice, Mar. 17, 1862. See biography by his brother Leon, 1862.

Halir (Karl) conducted Weimar court orchestra and played in the Joachim quartet; pupil of Joachim. B. Feb. 1, 1859, Hohenelbe, Bohemia; m. the singer Therese Zerbst, 1888; d. Dec. 21, 1909.

Hall (Henry) composed a Te Deum, five anthems, and other church music; organist and vicar choral Hereford Cathedral, 1698. B. 1655, Windsor; d. Mar. 30, 1707, Hereford. **Henry, Jr.,** succeeded to his father's offices at Hereford Cathedral. D. Jan. 22, 1713.

Hall (Marie) played violin admirably, ranking as the foremost violinist of British birth; pupil of Wilhelmj in London and of Sevcik, at

Prague, 1901–3; toured America 1905–6. B. Newcastle-on-Tyne, April 8, 1884; daughter of a harpist; add. London.

Hallé (Sir Charles) played piano in London, where his recitals were long a feature of the musical season; conducted the Manchester Orchestra and Gentlemen's Concerts; founded the Royal College of Music, Manchester, of which he was first principal, 1893; conducted Bristol Festival, 1873–93; LL.D. University of Edinburgh, 1880; knighted, 1888; pupil in early manhood of Kalkbrenner and the associate of Chopin, Liszt, Thalberg, Berlioz, and Cherubini; gave concerts in Paris, but settled in England on the Revolution of 1848. B. Hagen, Westphalia, April 11, 1819; m. the violinist NORMAN-NERUDA, 1888; d. Oct. 25, 1895, Manchester.

Hallelujah. *Heb.* "Praise Jehovah." ALLELUIA.

Hallelujah Chorus is a famous number in Handel's "Messiah."

Halling. Norwegian country dance.

Hals. *Ger.* Neck of an instrument.

Hamboys (Dr. John) wrote "Summa super Musicam Continuam et Discretam," and other Latin works on music, the one named being a commentary on the works of the Francos, about 1470. Probably a priest.

Hamerik (Asger) composed six symphonies: No. 1, Poétique, No. 2, Tragique, No. 3, Lyrique, No. 4, Majestueuse; No. 5, Sérieuse, No. 6, Spirituelle, the last two for strings only; headed the conservatory of the PEABODY INSTITUTE, Baltimore, 1872–98; pupil of Gade in Copenhagen, of von Bülow in Berlin, of Berlioz, whose only confidant he was in musical matters. Besides the orchestral works named, Hamerik composed suites, two choral trilogies, a requiem, and the operas "Tovelille," "Hjalmar and Ingeborg," "La Vendetta" and "Der Reisende"; knighted by the King of Denmark, 1890. B. Copenhagen, April 8, 1843; add. Copenhagen.

Hamerton (William Henry) composed the opera "St. Alban," Dublin, 1826; songs and anthems, sang in English Chapel Royal. B. 1795, Nottingham; d. Calcutta.

Hamilton (James Alexander) edited Cherubini's "Counterpoint and Fugue"; and wrote primers. B. 1785, London; d. Aug. 2, 1845, London.

Hamlet. Ambroise Thomas's five-act grand opera, to book by Barbier and Carré, based on Shakespeare's play, was first performed Mar. 9, 1868, at the Paris Académie. The librettists have altered Shakespeare's plot to the extent of introducing a ballet, causing Hamlet to succeed his uncle as King of Denmark, permitting the Queen, Laertes, and Polonius to live. The musical numbers include: Act I: "Angeli eterni," Ophelia; duo for Hamlet and Ophelia followed by "Per patria," Laertes; "Banda alla via mestizia," chorus; Act II: scena, Ophelia; the drinking song, "O liquore," the soliloquy "Essere o no," Hamlet; Act III: "A questa pie," Ophelia, "Deh! vanne a un chiostro," Hamlet, Ophelia, and the Queen; Act IV: dance music, the "mad" scena, Ophelia; Act V: "Povero fior," chorus.

Hammer. That part of the piano mechanism which strikes the strings; mallet for playing the dulcimer; the clapper of a bell.

Hammerclavier. *Ger.* PIANO.

Hammerschmidt (Andreas) composed "Musicalische Andachten," settings of sacred words to German texts which were among the most important Lutheran compositions prior to Johann Sebastian Bach's period; the chorales, "Meinen Jesum lass ich nicht," "Hosianna David's Sohn," a "Meine Seele Gott Erhebet," still in use; played organ, Freiberg and Zittau churches. B. 1612, Brüx, Bohemia; d. Nov. 8, 1675.

Hammerstein (Oscar) built the Manhattan Opera House, New York City, and gave an excellent series of performances, 1906–7, in opposition to the Metropolitan Opera House, which were continued 1907–8, and then built an opera house in Philadelphia, for which he engaged a special company for the season of 1908–9. In early life Mr. Hammerstein was a

cigar maker. His inventions of machinery for use in this trade brought him large sums of money, which he invested in theatrical enterprises. He built seven theatres in New York City, retaining the Victoria for his own use, and presenting so-called "vaudeville" at great profit. Mr. Hammerstein's venture in grand opera was made without help of outside capital, and he acted as his own impresario.

Handbells are employed by English change-ringers for practising the changes later to be performed on tower bells. As five men can manage 60 bells, bands of handbell players in England often perform elaborate music.

Handel (George Frederick) composed "The Messiah," one of the greatest of oratorios, 40 operas, of which only a few airs and his "Largo," an interlude from "Rinaldo," survive; was the greatest organ and harpsichord soloist of his age with the exception of Johann Sebastian Bach, and the greatest of English musicians, though born in Germany. Son of a barber, who finally became surgeon and valet to the Prince of Saxe-Magdeburg, and looked upon music with contempt, Handel was obliged to study in secret as a boy, but the intercession of the Duke of Saxe-Weissenfels won from the father permission for the lad to follow his natural bent, and he became the pupil of Zachau, organist of Halle Cathedral, where he studied organ, composition, and practised violin and clavier. In three years he had acquired all the knowledge Zachau could impart, and had composed, among other pieces, one motet each week. By Zachau's advice he went to Berlin, where his improvisations at the organ and harpsichord won instant favour. There he met Bononcini, whose successful rival he became later in life; and studied with Ariosti. The Elector volunteered to send the young musician to Italy, but his father insisted that he return to Halle, where he was entered as a university student, 1702, but in the same year became organist to the Schloss und Domkirche. The death of his father compelled him to seek a livelihood, and the following year he engaged as violino ripiendo at the Hamburg Opera under Keiser, whom he succeeded as clavicinist. In 1703 he and Mattheson competed for a vacant post of organist at Lübeck, but both retired on learning that the organist would have to marry the daughter of his predecessor. Later the two musicians quarreled over Mattheson's opera "Cleopatra," a duel followed, and only a brass button, which turned Mattheson's sword, saved Handel's life. In 1705 "Almira" and "Nero," Handel's first operas, were produced at Hamburg, and these were quickly followed by "Daphne," "Florinda," and a Passion cantata. In 1706 he visited Florence, Venice, Rome, and Naples. A four years' sojourn initiated the composer into the beauty of Italian song, and he composed the operas "Rodrigo," "Agrippina," the oratorios "Resurrezione," and "Il Trionfo del Tempo," some church music, and the serenata "Aci, Galatea, e Polifemo," a subject to which he afterwards composed an English serenata. In 1810 he accepted the post of chapelmaster to the Elector of Hanover, but went to England on leave of absence, and composed "Rinaldo" in the two weeks previous to its production, Feb. 14, 1711. The success of this opera was so great that Handel reluctantly returned to Hanover, and soon returned to England, overstaying his leave, and thus for a time losing favour with the Elector, who came to the English throne as George I. On the suggestion of Baron Kielmannsegge, Handel wrote the "Water Music" for a fête given by the King, and this not only restored him to favour, but brought him an annuity of $1000 per annum. While in Hanover with the Elector-King, 1715–16, he composed a Passion oratorio to German text. Returning to England, he was chapelmaster to the Duke of Chandos for the next three years at Cannons, where he composed "Esther," his first English oratorio, the Chandos Te Deums, and anthems, and his second "Acis and Galatea." In 1820 he as-

sumed direction of Italian opera for the Royal Academy of Music, for which he wrote "Radamisto." Bononcini and Ariosti went to London to compose for Handel's troop, which included the sopranist Senesino and Margarita Durastanti. The rivalry between Handel and Bononcini, in which the partisans of either camp were ranged on semi-political lines, became acute, and it was proposed that Handel, Bononcini, and Ariosti each write one act of the opera "Muzio Scevola," in order to test their merits. The test failed to end the controversy, but later Bononcini was charged with plagiarism (an offence of which Handel was frequently guilty himself) and driven from England. In 1829 Handel, in partnership with Heidegger, obtained control of the King's Theatre, for which he composed several operas, but on the production of his oratorio, "Deborah," 1733, he quarreled with Senesino, who had become immensely popular, and the rival "Opera of the Nobility," with Porpora and Hasse as composers and conductors, was the result. In 1734 Handel opened as sole proprietor at Lincoln's Inn Fields, and later at Covent Garden, producing five operas and the "Ode to Alexander's Feast," but in the end both companies became bankrupt, and Handel, a prey to overwork and worry, was stricken with paralysis of the hand, and left for Aix-la-Chapelle. Returning to London with partially restored health, he composed "Faramondo," "Serse," "Imeneo," "Deidamia" for Heidegger's opera house, and a Funeral Anthem for Queen Caroline. At 53 he turned to sacred music, conditions in England making further profit in opera impossible. "Saul" and "Israel in Egypt," his first oratorios, were by no means well received. The settings of the "Ode to St. Caecilia's Day," "L'Allegro," and "Il Penseroso" date from this period. In 1841 his fortunes seemed at their ebb, and he went to Ireland upon the invitation of the Duke of Devonshire, then Lord Lieutenant, and on April 13, 1742, his oratorio "The Messiah" was sung at a charity concert in Dublin. The following year it was performed under the composer's direction in London. The audience was deeply affected, and at the "Hallelujah Chorus" the King arose to his feet, his court following the example, and this evidence of devotion and respect has remained the rule at all subsequent performances. "Samson," "Joseph," "Semele," "The Dettingen Te Deum," "Belshazzar," "Hercules," "The Occasional Oratorio," "Judas Maccabeus," "Joshua," "Solomon," "Susanna," "Theodora," and "The Choice of Hercules" were produced between 1743 and 1750. His last work, "Jephtha," was hindered by failing eyesight, and three operations were performed in a vain effort to restore his vision. Henceforth he was almost wholly blind, but continued to play organ and to direct the performance of his works, enjoying in his old age an unrivalled popularity with all classes, especially with the royal family, to which he had been music master. His last public appearance was at a performance of "The Messiah" at Covent Garden, April 6, 1759. B. Feb. 23, 1685, Halle, Lower Saxony; d. April 14, 1759. See biographies by Schoelcher, Dr. Chrysander, Mattheson, Mainwaring, and Rockstro.

Handel and Haydn Society is an old and important musical society of BOSTON.

Handel Commemoration. A great festival was given in London, 1784, to mark the centenary of Handel's birth, at which "The Messiah" and other important works were performed, Joah Bates, conductor. After all expenses had been paid and a small sum set apart for subsequent festivals (which proved of minor importance), the Royal Society of Musicians received $30,000 and the Westminster Hospital $5000 as their shares in the receipts.

Handel Festival was founded by R. K. Bowley in London, 1857, and after a preliminary festival in that year gave "The Messiah" and other works at the Crystal Palace, 1859, with an orchestra of 460, a chorus of

2700, Costa conducting. The festival was then established for triennial performances. Costa remained conductor until 1880. Sir August Manns conducted the next three festivals, and in 1903 Dr. F. H. Cowen was appointed conductor.

Händel Gesellschaft was founded in Leipsic, 1859, by Rietz, Hauptmann, Dr. Chrysander, Gervinus, and Breitkopf & Härtel for the purpose of issuing a complete edition of the works of George Frederick Handel. Dr. Chrysander was editor. German as well as English text is provided, except for the Italian operas and Latin church music. The edition numbers 100 vols., the last being devoted to a thematic catalogue.

Handel Society was founded in London, 1843, to publish a standard edition of the works of George Frederick Handel, and had issued 12 vols. on its dissolution, 1855.

Handel Society gave concerts in London, having its own amateur chorus and orchestra, from 1882. Sir Julius Benedict was the first president, and the office subsequently devolved upon Sir John Stainer, Sir Hubert Parry. The conductors have been F. A. W. Docker, Sir August Manns, J. S. Liddle, and S. Coleridge Taylor.

Handguide. GUIDE MAIN.

Händl (Jacob) composed 16 masses, published at Prague, the motet "Ecce quomodo moritur justus," used by Handel in his Funeral Anthem, other church music; chapelmaster to the Prince Bishop of Olmutz and cantor at St. Johann's Church, Prague. B. Carniola about 1550; d. July 18, 1591, Prague.

Handlo, de (Robert) wrote a Latin treatise on music based on the works of Franco, dated 1326, republished by de Coussemaker. Probably belonged to an English family settled in Kent.

Hanover Square Rooms were the scene of many of the most important London concerts from those given by Bach and Abel, 1775 to 1874, when the building became the Hanover Square Club. The site is now occupied by Hanover Court, an apartment building.

Hans Heiling. Heinrich Marschner's three-act opera, to book which Eduard Devrient had written for Mendelssohn, was first performed May 24, 1833, at Hanover. Hans Heiling, King of the Gnomes, falls in love with Anna, a peasant girl, and determines to cast his lot with humanity, despite the protests of his subjects and of the Queen, his mother. Anna consents to a betrothal, urged by her mother, who is impressed by the gnome-king's wealth, but later finds that she really loves Conrad, a lad of her own station in life. In despair, Heiling throws a knife at Conrad, and retires to the mountains. There the gnomes find him, and learning that he has lost his chance of happiness with the mortals, offer to again recognize him as their King. Heiling reappears, however, at the wedding of Anna and Conrad, and is about to revenge himself on the bridegroom, when the Queen-mother appears and persuades him to return to his dominion beneath the earth, and as the gnomes depart the peasants join in a hymn of thanksgiving.

Hänsel und Gretel. Engelbert Humperdinck's fairy opera, to text by his sister Adelheid Wette, based on Grimm's tale, was first produced Dec. 23, 1893, at Weimar. Its success was immediate, and it has since been repeatedly performed in all parts of the world, in 1905–6 at the Metropolitan Opera House, New York, when the production was supervised by the composer. To this delightful story, which ought to be familiar to every one, and is therefore not repeated here, Humperdinck has given a charming setting strictly in accordance with Wagnerian theories.

Hanslick (Eduard) wrote "Vom Musikalisch Schönen," which is a plea for absolute rather than programme music, many other books on music, criticisms for the Vienna newspapers; opposed the Liszt-Wagner movement; warmly supported Brahms; lectured on the history and æsthetics of music, Vienna University; Dr. juris, Imperial councillor and Hofrath, Chevalier of the Iron Crown. B. Sept. 11,

1825, Prague; d. Aug. 6, 1904, Baden, near Vienna.

Hardiment. *Fr.* Boldly, daringly.

Hare (John) published music in London, 1696 to 1720, when the business was continued by his son **Joseph** to his death in 1733. The widow and her daughter continued as publishers until 1751.

Harfe. *Ger.* HARP.

Harington (Henry, M.D.) composed glees, catches, and a sacred dirge for Passion week; was both physician and composer to the Harmonic Society of Bath on its foundation by Sir John Danvers, 1784. B. Kelston, Somersetshire, Sept. 29, 1727; d. Jan. 15, 1816, Bath.

Harmonic Flute. Flute and reed organ stops having tubes double the normal length with a hole in the centre, and of 8 ft. or 4 ft. pitch.

Harmonic Minor. Minor scale containing the minor sixth with the major seventh, in which ascent and descent are without alteration.

Harmonic Union gave concerts in London, 1852–54.

Harmonica. An instrument on the xylophone principle with strips of glass substituted for wood. Benjamin Franklin's "Musical Glasses," Armonica, or Harmonica, consisted of glass bowls set on a spindle and revolving in a trough of water by pedal action, the tone being produced by friction of the fingers.

Harmonichord. An instrument with keyboard like a piano, but producing its tone from a string set in vibration by friction with a revolving cylinder coated with rosin, invented by Kaufmann, the Dresden instrument maker. The tone was like a violin's.

Harmonici. Adhered to the Pythagorean theory of music, as opposed to that of the Aristoxenians.

Harmonics are the overtones or upper partials produced by the vibrations of the aliquot parts of a column of air or string. Recent authorities on ACOUSTICS hold that both intensity and quality of tone are dependent upon the harmonics produced.

Harmoniemusik. *Ger.* Music for wind instruments.

Harmonious Blacksmith is the name given to the fifth of Handel's first set of "Suites de Pièces pour le Clavecin, after the first publication, 1720, and was probably original with that composer, although the melody has been claimed for Ballard and Wagenseil. The story that Handel composed it after hearing a blacksmith at work was invented after the composer's death.

Harmonique. *Fr.* Harmonic.

Harmonium. A keyed wind instrument which reverses the principle of the American reed organ by forcing the air out through reeds instead of drawing in through them. It has been developed along elaborate lines by French makers, who call it the Orgue expressif.

Harmony is that branch of musical science which deals with the combination of sounds of different pitch, the formation of CHORDS, their relation and progression, and is the result of the development of instrumental music, just as counterpoint grew with the evolution of song. With the ancient Greeks harmony was a general synonym for music, but while their theory of music was highly complex, their application of the principles of harmony in the modern sense was doubtless confined to the use of a few simple chords in accompaniment. Church music was built as nearly upon the lines laid down by the Greeks as its tonal architects could make it. True, there was the beginning of harmony in DIAPHONY, DESCANT, and COUNTERPOINT, but its presence was incidental. The early composers viewed music horizontally, that is they were seeking to combine two or more melodies of nearly equal importance, not to build up an elaborate structure on perpendicular lines for the support of a single melody. Polyphonic music, the glorification of song, reached its highest perfection in Palestrina, who survived until 1592. Meantime the application of a crude harmony had been made to secular songs and instrumental music, the Italian Renaissance brought renewed interest in the dramas of ancient Greece, an attempt

to revive the ancient tragedy resulted in the creation of Italian opera at Florence about 1600, and then Claude Monteverde, one of the most notable of musical reformers, sought greater freedom and larger contrast than the rules governing polyphonic music permitted, introduced combinations of sound forbidden in counterpoint, and laid the foundations of modern harmony. Monteverde brought down the wrath of the theorists by introducing the Dominant seventh without preparation, and other combinations then almost equally objectionable, so that there seemed to be an inevitable conflict between the polyphonic and harmonic systems. Nevertheless Johann Sebastian Bach found a means of reconciling them, of making the progressions of harmony as appreciable as those of melody, of which, however, they were the result. Among the more important recent works on harmony, the student will do well to consult "Harmony Simplified," Riemann; "Harmony; its Theory and Practice," Prout.

Harold. Frederic H. Cowen's four-act opera, to book by Sir Edward Malet, was first performed June 8, 1895, at Covent Garden, London.

Harp. The instrument employed in modern orchestra is generally that perfected by Sebastian Erard, 1810, having a compass of 'C flat to f'''' flat with 46 strings on which sharps and flats are made by seven pedals, each of which raises a string and all its octaves either a semitone or a whole tone, and making the instrument available in all keys, though its sonority decreases in proportion to the number of accidentals used. This harp is called **Double Action** to distinguish it from the earlier single action harp, which was so imperfect as to be not available in many keys. The harp, with its characteristic triangular form, dates back to the dawn of history. The harp was the favourite instrument of the Irish and other Gaelic minstrels. The **Double Harp** had two rows of strings of different tunings. The most recent instrument of the class is that manufactured by Pleyel since 1904, which gives chromatic intervals by double stringing and does away with the pedal action.

Harp Lute. 12 stringed instrument invented by E. Light, 1798, but never in general use.

Harpe. *Fr.* HARP.

Harper (Thomas) printed music in London, 1631–53.

Harper (Thomas) became bandmaster East India Brigade Band; played and taught trumpet. B. May 3, 1787, Worcester, Eng.; d. Jan. 20, 1853, London. **Thomas John** played trumpet. B. Oct. 4, 1816, London; son of THOMAS; d. Aug. 27, 1898. **Charles Abraham** played horn in English orchestras. Son of THOMAS; d. Jan. 5, 1893. **Edmund** played horn, piano, and organ. Son of THOMAS; d. May 18, 1869, Hillsborough, Ireland.

Harpsichord. Keyboard instrument resembling the grand piano in shape, the strings being set in vibration by quills or leather points set on jacks. As the dynamic quality of the tones could not be modified by touch, there were sometimes two manuals which could be coupled or otherwise altered in tone by the use of stops. The instrument was used in accompanying the first oratorios and operas, and was not withdrawn from the orchestra until the close of the 18th century. In France it was called the Clavecin; in Italy Clavicembalo, Gravicembalo, Cembalo or Arpicordo; in German Kielflügel or Flügel. Fine specimens may be seen at the South Kensington Museum, London, Metropolitan Museum, New York, and the Conservatoire, Brussels, and the Paris Conservatoire Museum.

Harris (Sir Augustus Henry Glossop) managed opera in London, Covent Garden, 1888–96; was an actor in early life, stage manager for Mapleson, and lessee of Drury Lane, 1879–87; knighted, 1891, while Sheriff of London. B. 1852, Paris; d. June 22, 1896, Folkestone, Eng.

Harris (Joseph John) composed songs and Cathedral music; played organ Manchester Cathedral; chorister to Eng. Chapel Royal. B. 1799, London; d. Feb. 10, 1869, Manchester.

Harris (Joseph Macdonald) taught music, conducted, composed songs; chorister Westminster Abbey. B. 1789; d. 1860.

Harris (Renatus) built organs in London in competition with Father SMITH, 1660. Several members of the family were well known organ builders. **John,** who was in partnership with John Byfield, 1729–40, was the last of the name.

Harris (Victor) composed the operetta "Mlle. Mai et M. de Sembre," piano suite, cantata; conducted Utica Choral Union; assisted Seidl at Brighton Beach; played organ in churches; taught singing; pupil of Blum, Schilling, Courtney, and Seidl. B. April 27, 1869, New York City; add. New York City.

Harrison (J.) published music in London, 1779–1802, including works of Handel, Arne, and Boyce.

Harrison (Samuel) sang ten. in London concerts of Ancient Music, and at the Handel Commemoration. B. Sept. 8, 1760, Derbyshire; m. the sop. singer Cantelo; d. June 25, 1812.

Harrison (William) established an English opera company, 1856, which played at Drury Lane, the Lyceum, and Covent Garden, London, to 1864; created ten. rôles in "Bohemian Girl," "Maritana," etc. B. June 15, 1813, London; d. Nov. 9, 1868.

Hart (Charles) composed the oratorio "Omnipotence," church music; played organ. B. May 19, 1797; d. Mar. 29, 1859, London.

Hart (James) composed songs; sang Eng. Chapel Royal. B. 1647, York; d. May 8, 1718.

Hart (John) made violins in London, establishing his business, 1825. **John Thomas** made violins and became the greatest authority on these instruments of his generation. B. Dec. 17, 1805; d. Jan. 1, 1874. **George** wrote "The Violin; its famous makers and their imitators," 1875; continued the business of his father JOHN THOMAS. B. Mar. 23, 1839, London; d. April 25, 1891. **George** succeeded to the business of his father, GEORGE. B. Jan. 4, 1860, Warwick; add. London.

Hart (Joseph Binns) composed dance music, farces; played organ; wrote "An Easy Method of teaching Thorough-bass and Composition." B. 1794, London; d. Dec. 10, 1844, Hastings.

Hart (Philip) composed organ fugues, setting of "The Morning Hymn in Paradise Lost"; played organ. D. 1749, London.

Hartmann (Johann Ernst) wrote the song "Kong Christian," which first appeared in the opera "Die Fischer," and which has since become the Danish National Hymn; led Royal Copenhagen Orchestra, 1768. B. 1726; d. 1793. **August Wilhelm** played organ at the Garrison Church, Copenhagen, 1800–50. B. 1775; son of JOHANN ERNST. **Johann Peter Emilius** composed a cantata on the death of Thorwaldsen, the opera "Ravnen," a symphony, church music; directed Copenhagen Conservatory, 1840. B. May 14, 1805; son of AUGUST WILHELM; d. Mar. 10, 1900. **Emil** composed the operas "Die Erlenmädchen," "Die Nixe," "Die Korsikaner," "Runenzauber," the ballet "Fjeldstuen," three symphonies; songs and chamber music; pupil of his father JOHANN PETER EMILIUS, and his brother-in-law, Gade. B. Feb. 21, 1836; d. July 18, 1898, Copenhagen.

Hartvigson (Frits) played piano; debut Copenhagen, when 14; pianist to the Princess of Wales, 1873; taught Normal College for Blind, Royal Academy of Music, 1888, Royal College of Music, London, 1905; Knight of the Dannebrog. B. May 31, 1841, Jutland, Denmark; add. London. **Anton** lectured on music; played and taught piano; made Professor by King of Denmark, 1900. B. Oct. 16, 1845, Denmark; brother of FRITS; add. London.

Harvard Musical Association gave from six to ten concerts annually in Boston from 1865 to 1882, under the direction of Carl Zerrahn, consisting of the best orchestral music, with occasional choral performances and instrumental and vocal solos. The association retired from the concert field

on the establishment of the Boston Symphony Orchestra. The "Pierian Sodality," 1808, was the first musical organization of importance at Harvard University, and out of this society the association was formed in 1837. The association's library numbered 2500 carefully chosen volumes, including complete editions of the great composers.

Harvard University was the first of American institutions of learning to create a chair of music. In 1862 J. K. PAINE had been made instructor of music, and in 1870 music had been made an elective study in the arts course. In 1875 Mr. Paine was raised to the dignity of full professor of music, which he filled until his death. The chair was filled in 1908 by W. R. Spalding.

Harwood (Basil) composed an organ sonata in C sharp minor, church music; played organ Ely Cathedral, Christ Church, Oxford, 1892; became Choragus at the university, 1900; conducted Orpheus Society and Oxford Orchestral association. B. April 11, 1859, Woodhouse, Olveston, Eng.; add. Oxford.

Harwood (Edward) composed "Absence," "Hapless Collin," and other popular songs, and the anthem "Vital spark of heavenly flame." B. Hoddleson, Eng., 1707; d. 1787, Liverpool.

Haslinger (Tobias) established a music publishing business in Vienna and became the close friend as well as publisher to Beethoven. B. Mar. 1, 1787, Zell, Upper Austria; d. June 18, 1842, Vienna. **Karl** composed 100 publications; played piano; continued the business of his father TOBIAS. B. June 11, 1816; d. Dec. 26, 1868.

Hasse (Johann Adolph) composed more than 100 operas, as well as oratorios, masses, cantatas, symphonies, chamber music, was in turn rival composer to Porpora, Handel, and Gluck, a successful conductor, and in early life an excellent tenor. During an early engagement at the Brunswick Theatre Hasse produced "Antigonus," his only opera to German text, 1721. Three years later, while in Naples, he became the pupil of Porpora, whom he detested, and of Scarlatti, who became his real master in composition. "Sesostrato," his first Italian opera, Naples, 1726, extended his reputation, which was greatly increased by a Miserere composed while he taught at the Scuola degl' Incurabili. In 1729 he married the celebrated singer Faustina Bordoni, and two years later assumed charge of the court opera of August II at Dresden, where his opera "Alessandro nell' Indie," in which his wife took the leading rôle, established his position, despite the presence in Dresden of Porpora. In London his "Artaserse" was produced with great success, but he disliked England, and soon returned to Dresden, where he remained until 1760, when the fortunes of war compelled August II to dismiss him. At this time he had the misfortune to lose his property and a complete collection of MS. which he was preparing for publication. In Vienna he encountered Gluck, but produced "Ruggiero" and other opreas, and then retired to Venice. B. Mar. 25, 1699, Hamburg; d. Dec. 16, 1783, Venice. **Faustina Bordoni** sang sop. in opera; debut in 1716, at Vienna, where her salary was 15,000 florins, in London, under Handel, who paid her $10,000 per season, and Dresden. She was of a noble Venetian family and very beautiful. B. 1693, Venice; m. Hasse, 1729; d. Venice, 1783.

Hassler (Hans Leo) composed the "xxiv Canzonetti a 4 voci," masses, and other church music; music director in Augsburg, 1600. B. 1564, Nuremberg; d. June 8, 1612, Frankfort. **Jacob** composed madrigals, church music; court organist at Prague. Younger brother of HANS LEO. Probably died 1611. **Caspar** composed songs; played organ and clavier. B. 1570; brother of HANS LEO; d. 1618, Nuremberg.

Hastreiter (Helene) sang con. in opera, especially successful in Wagnerian rôles and as Orfeo. B. Nov. 14, 1858, Louisville, Ky.; m. Dr. Burgunzio; add. Genoa.

Hatton (John Liptrot) composed 150 songs, two cathedral services, the cantata "Robin Hood," Bradford Festival, 1856, the opera "Pascal Bruno," Vienna, 1844; much dramatic music for the productions of Charles Kean, for whom he directed at the Princess Theatre, London. B. Oct. 12, 1809, Liverpool; d. Sept. 20, 1886, Margate.

Hauk (Minnie) sang sop. in opera; debut Oct. 13, 1866, in Brooklyn, as Amina in "Sonnambula," later with complete success in the principal music centres of Europe and at the head of her own company in America. Carmen she sang 500 times, and her repertoire included 100 rôles. In 1881 she married Baron Ernest von Hesse-Wartegg, and retired five years later; Officer of the French Academy, Order of St. Cecilia, Rome; Chamber Singer to the Prussian Court. B. Nov. 14, 1852, New York; add. Lucerne.

Haupt. *Ger.* Principal; head; chief.

Haupt (Carl August) played organ, remarkable for extemporisations; pupil of A. W. Bach, whom he succeeded as director of the Berlin Koenigliche Kirchenmusik Institut. B. Aug. 25, 1810, Kuhnau, Silesia; d. July 4, 1891, Berlin.

Hauptmann (Moritz) wrote "Die Natur der Harmonik und Metrik," Eng. trans., 1888, and other important scientific works; composed the opera "Mathilde," Cassel, 1826; masses, choruses, and part songs; became Cantor and Musikdirektor of the Thomasschule, Leipsic, 1842; taught counterpoint and composition Leipsic Conservatory, numbering Joachim, Von Bülow, Sullivan, and others among his pupils; Ph.D., etc. B. Oct. 13, 1792, Dresden; d. Jan. 3, 1868, Leipsic.

Hauptmanual. *Ger.* Great organ.

Hauptnote. *Ger.* Essential note.

Hauptperiode. *Ger.* Principal SUBJECT.

Hauptsatz. *Ger.* Principal THEME.

Hauptschlüss. *Ger.* Perfect CADENCE.

Hauptstimme. *Ger.* Principal part.

Hauptwerk. *Ger.* Great organ.

Haüser (Johann Ernst) wrote a dictionary of music, Meissen, 1830, and other books on music. B. near Quedlinberg, 1803.

Hauser (Franz) sang bar. in opera; directed Munich Conservatory; wrote "Gesanglehre," 1886. B. Jan. 12, 1794, near Prague; d. Aug. 14, 1870, Freiburg in Breisgau.

Hauser (Miska) composed "Lieder ohne Worte" for violin, toured Europe, America, South America, and Australia as violin-virtuoso; debut at 12. B. Pressburg, 1822; d. Dec. 9, 1887, Vienna.

Hausmann (Robert) played 'cello in the Joachim quartet; taught violin in the Berlin Hochschule. B. Aug. 13, 1852, Rottleberode, Harz; d. Jan. 9, 1909, Vienna.

Hausse. *Fr.* Nut of the violin bow.

Hausser. *Fr.* To raise or sharpen.

Haussman (Valentin) composed German secular songs, Polish dances. B. Gerbstädt, near Merseburg, Saxony; publications dated 1588–1611.

Haut. *Fr.* High.

Hautbois. *Fr.* OBOE.

Hautbois d'Amour. *Fr.* Small oboe now obsolete.

Hautboy. OBOE.

Havergal (Rev. William Henry) composed the hymn "From Greenland's icy mountains," services, chants; wrote "History of the Old 100th Tune," "The Old Church Psalmody," etc.; rector of St. Nicholas, Worcester, and Hon. Canon. B. Jan. 18, 1793, High Wycombe, Bucks, Eng.; d. April 19, 1870, Leamington.

Hawdon (Matthias) composed an Ode on the King of Prussia, and for organ and harpsichord; played organ. D. 1787, Newcastle, Eng.

Hawes (William) composed glees and songs; arranged "Der Freischütz," and other great operas for the English productions he directed at the Lyceum, 1824–29; in boyhood chorister of the Chapel Royal; later master of the children and lay vicar, Westminster Abbey; one of the founders of the London Philharmonic Society. B. June 21, 1785, London; d. Feb. 18, 1846, London.

Hawkins (James) composed 17 services, 75 anthems; organist Ely Cathedral. B. Cambridge; d. 1729. **James** composed church music; played organ Peterborough Cathedral, 1714–59. Son of JAMES.

Hawkins (Sir John) wrote "General History of the Science and Practice of Music," which was less popular at first than that of Dr. Burney, both appearing 1776, but has since been regarded as the better. A lawyer by profession, Hawkins was a member of the Academy of Ancient Music, the associate of Dr. Johnson, one of the executors of his will and his historian; a contributor to "The Gentleman's Magazine," and the editor, 1760, of the "Compleat Angler." B. Mar. 30, 1719, London; knighted, 1772; d. May 21, 1789.

Haydée. Daniel F. E. Auber's three-act opera, to book by Scribe, was first performed Dec. 28, 1847, at the Paris Opéra Comique.

Hayden (George) composed three cantatas, popular songs, including "New Mad Tom"; played organ St. Mary Magdalen, Bermondsey. Cantatas were published, London, 1723.

Hayden (Philip Cady) edited and published "School Music" from 1900; wrote on "Ear Training in Rhythm Forms"; was supervisor of music in schools of Keokuk, Ia., and Carthage and Hamilton, Ill.; president, vice-president, and four times secretary of music section, National Educational Association; twice president Illinois State Music Teachers' Association; educated Oberlin College and Oberlin Conservatory. B. 1854, Brantford, Ontario; add. Keokuk, Ia.

Haydn (Franz Joseph), "Father of the Symphony," friend of Mozart, and teacher of Beethoven, is best remembered as the composer of "The CREATION" and "The SEASONS," oratorios still sung throughout the world at music festivals, for his "ABSCHIED," "Maria Theresa," "TOY," and other symphonies, and for numerous string quartets, a form of composition which he brought to final perfection. Born of humble parentage in Rohrau, a village near Vienna, his talent for music showed itself at a very early age, and at eight he was admitted to the choir of St. Stephen's Cathedral, Vienna, where he remained until his voice broke, rendering him unfit for further service. Chapelmaster von Reuter does not seem to have taught Haydn anything beyond elementary singing, but he had learned enough Latin in the service of the church to understand "Gradus ad Parnassum," Fux's book on harmony upon which he founded his own method of composition. Unwilling to burden his family by returning to Rohrau, Haydn accepted the hospitality of Keller, a wig maker, whose son had been a fellow chorister at St. Stephen's. Whatever of bitterness crept into the composer's happy life in after years may be ascribed to his marriage to Maria Anna Keller, his benefactor's daughter, which occurred after he had won his first success. He had wished to marry her younger sister, who, however, entered a convent. While his fortunes were at the ebb, Haydn ran across a copy of C. P. E. Bach's six sonatas for clavier, which he studied most industriously, having procured an old clavier for his garret. In after years he always spoke of Bach with profound reverence, saying the sonatas had first awakened his intelligence in music. Despite his extreme youth and poverty-stricken appearance, Haydn managed to get pupils, and even to secure a place as church organist. He was eager to learn, and having encountered the poet Metastasio, then at work in Vienna with Porpora, who was reputed the best teacher and composer of the period, Haydn so recommended himself to the poet that he endeavoured to make Porpora accept him as a pupil. Porpora was ill, disgusted with life, and lived like a hermit. The suggestion threw him into a rage, and he began to exclaim against the ingratitude of his former pupils, citing their conduct as the reason of his refusal to teach. Undaunted by the rebuff, Haydn entered Porpora's household as a valet. His good humour and intelligence won the old master's

friendship, and the coveted lessons followed. Through his connection with Porpora, Haydn quickly gained powerful friends, and at length attracted the attention of Prince Anton Esterhazy, whose service he entered, and whose successor, Prince Nicholas, made him his chapelmaster. For twenty-four years thereafter, relieved of material cares and able to work according to his own inclination, Haydn lived in the palatial residences of the Esterhazy family in Vienna, and in the provinces. His room, containing his favourite clavier, is still shown at the castle of Eisenstadt, where a large collection of his manuscript may be seen among the archives. During these years the composer's fame spread throughout Europe. In 1791 he visited London at the invitation of Salomon, where he was enthusiastically received during a sojourn of 18 months. There he produced the "SALOMON" SERIES of symphonies, which won him the degree Dr. Mus., Oxford. A second visit to England two years later found his popularity still increasing. Returning to Vienna, he conducted a few concerts, and then requested permission to retire to a little house in the suburbs which Prince Esterhazy had bought for him (Frau Haydn had fancied the place, saying she would like to spend her widowhood there, but had died first), and there he began the composition of "The Creation," a work which occupied him two years, and which he looked upon as his masterpiece, and "The Seasons." Some beautiful quartets he wrote after this period showed his creative genius unimpaired, but his health had begun to fail. His last appearance in public was at a fête given in his honour in Vienna, which has been quaintly described as "the apotheosis of a man still living." "The Creation" was performed with grand orchestra, which sounded a fanfare as the composer was carried into the concert room in his arm chair. Haydn's illness was aggravated by the second siege and occupation of Vienna by the French under Napoleon. B. Mar. 31, 1732; d. May 31, 1809. Haydn made the following catalogue of his own works in Vienna, Dec. 4, 1805: 118 symphonies, 123 divertissements for baryton (an obsolete instrument of the viol family somewhat resembling the viol da gamba, of which Prince Esterhazy was very fond), 1 for alto and violoncello, 6 duos and 12 sonatas for baryton and 'cello, 17 serenades or nocturnes (in all, 163 pieces for baryton), 20 divertissements for different instruments of 4 to 6 parts, 3 marches, 21 trios for 2 violins and bass, 3 trios for 2 flutes and 'cello, 3 sonatas for violin, with accompaniment of alto, 3 concertos for violin, 3 concertos for 'cello, 1 concerto for contrabass, 2 concertos for horn, 1 concerto for trombone, 1 concerto for flute, 1 concerto for organ, 3 concertos for clavier, 83 string quartets, 66 piano sonatas, 42 Italian duets and songs in German and English, 40 canons, 13 songs for 3 and 4 voices; Church Music, 15 masses, 4 offertories, 1 Salve Regina for 4 voices, I Salve for organ alone, 1 cantilena for short mass, 4 responsoria de venerabili, 1 Te Deum, 3 choruses; five oratorios, "The Return of Tobias," "Stabat Mater," "The Seven Last Words of Jesus Christ on the Cross," "The Creation," "The Seasons"; fourteen Italian operas: "La Conterina," "L'Incontro Improviso," "Lo Speziale," "La Pescatrice," "Il Mondo della Luna," "L'Isola Disabitata," "L'Infidelta Fedele," "La Fedelta Premiata," "La Vera Costanza," "Orlando Paladino," "Armida," "Acide e Galatea," "L'Infedelta Delusa," "Orfeo"; five operas for German marionettes: "Genevieve," "Philémon et Baucis," "Didon," "La Maison Brulée," "Le Diable Boiteux"; finally, 366 Scotch romances, original and retouched, and more than 400 minuets or allemandes. Even at this late day no complete catalogue of the master's works exists, or it would be given here. Breitkopf & Härtel were engaged in the publication of a complete critical edition of Haydn during 1908, and in later editions of this encyclopedia their catalogue will be reproduced. Consult: Pohl, "Mozart and Haydn

in London," Vienna, 1867; Townsend, "Joseph Haydn," London, 1884; Nohl, "Life of Haydn," tr. Upton, Chicago, 1889.

Haydn (Johann Michael) composed 360 works for the church, 30 symphonies, operas; chapelmaster to the Archbishop of Salzburg. Like his famous brother Joseph, Michael was a boy chorister at St. Stephen's, Vienna, and sang the principal soprano rôles when Joseph's voice changed. He was an organist and violinist, and early obtained the post of deputy organist at the cathedral; but his earliest compositions were dated from Hungary, and his first appointment as chapelmaster to the Bishop of Grosswardein, 1757, which he held until his departure for Salzburg. When the French Republicans captured Salzburg, 1800, Haydn lost his place and his property, but the Empress Maria Theresa gave him commissions, and he made a pleasant visit to his brother Joseph. Prince Esterhazy offered to make him deputy chapelmaster, but he declined, hoping to re-establish his chapel at Salzburg, in which he was disappointed. His Lauda Sion, Missa Hispanica, and the masses composed for the Empress were his best known works, and Joseph declared his brother's church music better than his own. B. Rohrau, Sept. 14, 1737; d. Aug. 10, 1806.

Hayes (Catherine) sang sop. in opera and concert; debut, 1841, Dublin; later touring the world and making a fortune. B. Oct. 25, 1825, Limerick, Ireland; m. W. A. Bushnell, 1857; d. Aug. 11, 1861, Sydenham.

Hayes (Dr. Philip) composed anthems, an oratorio, the masque "Telemachus," songs; played organ at various Oxford churches and colleges and taught music in the University; in early life sang in Eng. Chapel Royal. B. April, 1738; son of DR. WILLIAM; d. Mar. 19, 1797.

Hayes (Dr. William) composed prize canons for the London Catch Club; cathedral services; played organ Worcester Cathedral; conducted Worcester Festival; taught music at Oxford University. B. 1706, Worcestershire; d. July 27, 1777, Oxford.

William, Jr., wrote "Rules necessary to be observed by all Cathedral Singers in this Kingdom," 1765; minor canon of St. Paul's and vicar of Tillingham. B. 1741; 3d son of DR. WILLIAM; d. Oct. 22, 1790.

Haym (Nicolo Francesco) adapted operas for English stage prior to Handel's advent; wrote libretti for Handel; composed sonatas for violins; played 'cello. B. 1679, Rome; d. about 1729, London.

Haynes (Walter Battison), the cantatas "Fairies' Isle" and a "Sea Dream" for female voices, symphony in B flat; songs; played organ Eng. Chapel Royal; pupil Leipsic Conservatory. B. Nov. 21, 1859, near Worcester, Eng.; d. Feb. 4, 1900, London.

H Dur. *Ger.* Key of B major.

Head. Membrane stretched over a drum; that part of a note which marks its place on the stave; the part of a viol where the tuning-pegs are placed. A **Head-stall** is a stall for a chief official, with its back to the screen. The **Head-voice** is the highest register of the human voice.

Heap (Charles Swinnerton) composed the cantatas "Fair Maid of Astolat," "The Voice of Spring," "Fair Rosamund," overtures, chamber music; played piano; conducted Wolverhampton Festivals. B. April 10, 1847, Birmingham, Eng.; d. June 11, 1900, Birmingham.

Heather (Dr. William) founded a lectureship in music at Oxford; sang Eng. Chapel Royal. B. 1584, Middlesex, Eng.; d. 1627.

Hebenstreit (Pantaleon) invented and played the large dulcimer named Pantaleon at the suggestion of Louis XIV, which Schroeter, who falsely claimed to have invented the piano, modelled his instruments on. B. 1667, Eisleben; d. Nov. 15, 1750, Dresden.

Hebrides. Name of Felix Mendelssohn's Concert overture, No. 2, B minor, Op. 26, also called "Die einsame Insel," and "Fingals Höhle."

Heck (John Caspar) wrote on harmony, thoroughbass, and harpsichord playing. Publications dated London, 1768–93.

Hecht (Eduard) composed the chorus "Charge of the Light Brigade," "Eric the Dane," and other part songs; lectured on theory, Owens College; conducted. B. Nov. 28, 1832, Dürkheim, Haardt; d. Mar. 7, 1887, Manchester.

Heckmann (Georg Julius Robert) organised the Heckmann string quartet, 1875, in which he played first violin. B. Nov. 3, 1848, Mannheim; d. Nov. 29, 1891, Glasgow.

Hedgeland (William) built organs in England from 1851.

Heermann (Hugo) founded the Frankfort string quartet, in which he played first violin; taught violin Frankfort Hoch Conservatory. B. Mar. 3, 1844, Heilbronn; add. Frankfort.

Heftig. *Ger.* Impetuous, boisterous.

Heidegger (John James) managed London opera, 1708–34, for a time in partnership with Handel; immortalized for his ugliness by Pope in the "Dunciad." Probably b. Flanders; settled in London, 1707.

Heighington (Dr. Musgrave) composed music for the pantomime "The Enchanter," published in Dublin, "Six Select Odes." B. 1680; d. 1774, Dundee.

Heil Dir Im Siegerkranz. Heinrich Harries' national song, written for the birthday of Christian VII of Denmark, and modified for use in Prussia by B. G. Schumacher, was sung to the tune "GOD SAVE THE KING."

Heimchen am Herd. German name of Carl Goldmark's opera, better known in the English version as "CRICKET ON THE HEARTH."

Heimkehr aus der Fremde. Felix Mendelssohn's operetta, to book by Klingemann, was performed at the silver wedding of his parents, Dec. 26, 1830.

Heinefetter (Sabina) sang sop. in opera at Frankfort, Cassel, and Paris; debut 1825; retired 1842. B. Aug. 19, 1809; m. M. Marquet, Marseilles; d. Nov. 18, 1872. **Clara** became a well known opera singer in Vienna as Mme. Stöckl-Heinefetter. B. Feb. 17, 1816; sister of SABINA; d. 1857; **Kathinka** sang in opera with success, Paris and Brussels. B. 1820; sister of SABINA; d. Dec. 20, 1858.

Heinichen (Johann David) composed 15 masses, three Requiems, 133 sacred works, "Calfurnia," "Passione per troppo amore," and four other operas; conducted opera; wrote "Der Generalbass in der Composition." B. April 17, 1683, near Weissenfels; d. July 16, 1729, Dresden.

Heinze (Gustav Adolph) composed the opera "Loreley," Breslau, 1846; "Die Ruinen von Tharandt," the oratorios "Sancta Cecilia," "Die Auferstehung"; conducted German opera at Amsterdam. B. Oct. 1, 1820, Leipsic; add. Amsterdam.

Heiter. *Ger.* Calm, clear.

Heldenleben. Richard Strauss's tone poem for orchestra, Op. 40, was first performed, 1899, at Frankfort.

Hélène. Camille Saint-Saëns' one-act opera to his own book was first performed Feb. 18, 1904, at Monte Carlo.

Helicon. Bass brass instrument used in military bands; stringed instrument employed by ancient Greeks in determining intervals.

Hellendaal (Pieter) won a Catch Club prize in London, 1752; published his collection of psalms, 1780; played violin; pupil of Tartini. B. probably at Amsterdam.

Heller (Stephen) composed useful studies for pianists, four solo sonatas, five tarantellas; played admirably though rarely at London and Paris concerts; taught piano with great success; pupil of Halm, Vienna. Heller's compositions with the exception of "Pensees fugitives," composed with Ernst for violin and piano, were entirely for the latter instrument, and were praised by Schumann. B. May 15, 1815, Pesth; d. Jan. 14, 1888, Paris.

Hellinck (Joannes Lupus) composed masses, German part songs, 26 songs in French, three in Flemish; choirmaster at Bruges and Cambrai. Palestrina used some of his themes in his mass "Panis quem ego dabo." B. Flanders; d. 1541, Cambrai.

Hellmesberger (Georg) composed for violin; conducted Imperial Vienna opera; taught in Vienna Conservatory, having as pupils Ernst, Joachim, Hauser, Auer, and his son Joseph; pupil of the Gesellschaft der Musikfreunde, Vienna. B. April 24, 1800. d. Aug. 16, 1873, Neuwaldegg. **Georg, Jr.**, composed the operas "Die Burgscaft" and "Die beide Königinnen," produced at Hanover, where he was concertmeister. B. Jan. 27, 1830, Vienna; son of GEORG; d. Nov. 12, 1852. **Joseph** became chapelmaster to the Emperor of Austria, 1877; played violin; brought out Beethoven's chamber music in his string quartet; directed Vienna Conservatory; Chevalier of the Legion of Honor. B. Nov. 23, 1829; son of GEORG; d. Oct. 24, 1893. **Joseph** composed the operettas "Kapitän Ahlström," "Der Graf von Gleichen," "Der schöne Kurfürst," "Rikiki," "Das Orakel," "Der bleiche Gast," six ballets; chapelmaster Vienna Imperial Opera, 1880; played violin; taught in Vienna Conservatory. B. April 9, 1855, Vienna; son of JOSEPH; add. Vienna.

Helmholtz (Hermann Ludwig Ferdinand) wrote valuable scientific works, of which the most famous relating to music is known in Eng. trans. as "On the Sensations of Tone as a physiological basis for the Theory of Music," 1863, which is the foundation of modern acoustics, although Riemann and others have attacked the theories advanced. He was the inventor of a double harmonium with 24 vibrators to the octave, in which he avoids the dissonant thirds and sixths of equal temperament, and provides on a single manual for modulation into all keys. A physician in early life, Helmholtz held professorships in science at several German universities, and in 1877 became rector of the University of Berlin. B. Aug. 31, 1821, Potsdam; d. Sept. 8, 1894, Berlin.

Helmore (Rev. Thomas) composed hymns; wrote and edited works on plain-song; master of choristers, Eng. Chapel Royal. B. May 7, 1811, Kidderminster; d. July 6, 1890, London.

Hemidemisemiquaver. 64th note.

Hemidiapente. Diminished fifth.

Hemiditone. Minor third.

Hemiolios. *Gr.* Sesquialtera; the proportion of two to three; a perfect fifth; triplet; triple time.

Hemiope. Greek flute with three holes.

Hemitone. Semitone.

Hempson (Denis) played the Irish harp, and was one of the ten bards who took part in the gathering at Belfast, 1792, highly esteemed in Scotland as well as Ireland. At the age of three he became blind, the effect of smallpox, but studied harp at 12 under the best Connaught harpists. B. 1695, Craigmore, County Londonderry; d. 1807, Magilligan, Londonderry.

Henderson (William James) wrote a musical criticism, books on music and musicians, tales and poems. B. Dec. 4, 1855, Newark, N.J.; add. New York.

Henley (Rev. Phocion) composed chants, anthems, and hymns; rector of St. Anne's, Blackfriars. B. 1728, Wiltshire, Eng.; d. Aug. 29, 1764, London.

Henneberg (Johann Baptist) composed "Der Derwische" and other operettas; conducted; organist to the court at Vienna. B. Dec. 6, 1768; d. Nov. 27, 1822.

Henry VIII. Camille Saint-Saëns' four-act opera, to book by Léonce Détroyat and Armand Sylvestre, was first performed Mar. 5, 1883, at Paris. The action begins with the passion of the King for Anne Boleyn, and when he plans his divorce from Queen Catherine. Anne loves and is loved by the Spanish Ambassador, Don Gomez, and Queen Catherine holds a letter in which Anne acknowledges her attachment, but none the less the Queen permits herself to be displaced in favour of her erstwhile maid of honour. The imposing scene in which Henry defies the Pope, proclaims himself head of the English Church, and proclaims Anne Boleyn Queen closes the third act. The final act takes place before the deathbed of Catherine. Anne has gone to reclaim her letter, but Catherine throws it into the fire, and as she dies a dead march is

heard, foreshadowing the fate of Anne. The leit-motif has been employed by the composer in this work, which is a music-drama rather than an opera.

Henschel (Isidor Georg) composed the opera "Nubia," Dec. 9, 1899, Dresden, a Stabat Mater for soli, chorus, and orchestra, Te Deum, Requiem, Boston, 1903; incidental music for Hamlet, Ballade in F sharp minor for violin and orchestra, Psalm cxxx for soli, chorus, and orchestra, and numerous songs, many of which are of great beauty; sang bar. in concert with great success, giving successful recitals with his wife; conducted Boston Symphony Orchestra, 1881–84; founded the London Symphony concerts, which he conducted 11 years; taught singing at the Royal College of Music, 1886–88. Pupil of the Leipsic Conservatory, 1867–70, under Moscheles, Reinecke, Richter, Goetze, and Papperitz, Mr. Henschel developed into one of the most cultured musicians of his generation. B. Feb. 18, 1850, Breslau; add. London. **Lillian June Bailey** became one of the most popular of concert sopranos; pupil of Mme. Viardot-Garcia, later of GEORG HENSCHEL, whom she married, 1881. B. Jan. 18, 1860, Columbus, Ohio; d. Nov. 4, 1901, London. **Helen** sang sop. but retired on her marriage to W. Onslow Ford. Daughter of Georg and LILLIAN JUNE BAILEY HENSCHEL.

Hensel (Fanny Cécile) was the teacher of her celebrated brother Felix Mendelssohn-Bartholdy, and herself a gifted pianist and composer. Six songs and many piano pieces testify to her skill in composition. Mendelssohn, whose reliance upon her judgment was not less remarkable than his devotion for her, declared she played piano better than he could. B. Nov. 14, 1805, Hamburg; m. W. H. Hensel, the painter, 1829; d. May 17, 1847.

Henselt, von (Adolf), composed a piano concerto in F minor, Op. 16, two sets of twelve Etudes; played piano with remarkable skill; court pianist and teacher of the Imperial family, St. Petersburg, 1838; pupil of Hummel. B. May 12, 1814, Schwabach, Bavaria; d. Oct. 10, 1889, Warmbrünn, Silesia.

Henstridge (James) composed anthems and five MSS. songs; played organ Dulwich College, 1698–1703.

Heptachord. Instrument having seven strings; interval of a seventh; Greek scale of seven tones.

Heptinstall (John) published music in London, 1690–1713.

Herabstrich. *Ger.* Down bow.

Herbeck (Johann) composed symphony in D minor for full orchestra and organ, grand mass in E, Te Deum, and other church music; Imperial chapelmaster at Vienna, 1866; director court opera, 1870, and of many Viennese societies; Chevalier of the Iron Crown. B. Dec. 25, 1831, Vienna; d. Oct. 28, 1877.

Herbert (Victor) composed the successful comic operas "Prince Ananias," "The Wizard of the Nile," "The Serenade," "The Idol's Eyes," "The Fortune Teller," "The Ameer," "Cyrano de Bergerac," "The Singing Girl," "Babes in Toyland," "Babette," "It Happened in Nordland," and "Algeria," 1908; serenade for strings, the symphonic poem "Hero and Leander," and many songs; played 'cello and conducted. Herbert's mother, a daughter of Samuel Lover, took him to Stuttgart in boyhood, where he was a pupil in the Conservatory. He devoted himself to the 'cello, and in due time was admitted to the court orchestra. His wife, Therese Föster, having been engaged at the Metropolitan Opera, Herbert accompanied her to New York, 1886, where he was made 1st 'cellist, afterwards becoming assistant conductor to Seidl and Thomas. He was bandmaster of the 22d Regiment, 1894–98, when he became conductor of the Pittsburgh Symphony Orchestra, returning to New York at the end of his engagement. in the spring of 1904. B. Feb. 8, 1859, Dublin; add. New York.

Herbst (Johann Andreas) composed madrigals and sacred music; wrote "Musica Poetica" and other theoretical works. B. 1588, Nuremberg; d. 1666, Frankfort.

Hercules. George Frederic Handel's oratorio, to book by Rev. Thomas Broughton, was first performed Jan. 5, 1745, at the Haymarket, London, as oratorio, although it had been originally announced as a musical drama.

Hereford Festival. Is better known as the THREE CHOIRS festival.

Herman (Nicholas) composed both words and music of "Erschienen ist der herrlich Tag," "Lobt Gott, ihr Christen alle gleich," and other chorales; cantor Joachimsthal, Bohemia. B. about 1485; d. May 3, 1561.

Hermann (Matthias) was called from his birthplace VERRECORENSIS.

Hermann (Rheinhold L.) composed "Vineta," Breslau, 1895; "Wulfrin," Cologne, 1896, and other operas; directed Sterns Conservatory, Berlin, 1878–81; New York Liederkranz, 1887; taught sacred history, Theological Seminary; conducted Boston Handel and Haydn Society, 1898; settled in Berlin, 1900; pupil Stern Conservatory. B. Sept. 21, 1849, Brandenburg; add. Berlin.

Hérodiade. Jules Massenet's four-act opera, to book by Paul Milliet and Henri Grémont, was first performed Dec. 19, 1881, at the Théâtre de la Monnaie, Brussels.

Hérold (Louis Joseph Ferdinand) composed "ZAMPA," "Le PRE AUX CLERCS," and many other once highly popular operas. Hérold's father, who had been a pupil of C. P. E. Bach, was his first teacher. He learned solfege under Fétis, continued his piano studies with Louis Adam; became a student at the Paris Conservatoire, 1806, where his masters were Catel and Méhul, and in 1812 won the prix de Rome with his cantata "Mlle. de la Vallière." While in Rome he composed a "Hymne à 4 voix sur la Transfiguration" with orchestra, symphonies in C and D, and quartets in D, C, and G minor. Then he became pianist to the Queen of Naples, and while in that city completed his first opera, "La jeunesse de Henri V." On his return to France Boieldieu invited him to collaborate in "Charles de France," and the success of this operatic work enabled himself to produce "Les Rosieres," 1817, which proved a success. Ballets, piano compositions, operas followed in quick succession, and his energies found further outlet in the posts of chorusmaster at the Italian Opera, and later as Chef du Chant at the Grand Opéra. In 1827 he received the Legion of Honor. In 1832 his masterpiece (if the judgment of his countrymen be accepted), "Pré aux Clercs," was presented, and the following year his career was ended by consumption. Other works to be noted are: the operas "La Clochette," "Le premier venu," "Les Troqueuers," "L'Amour platonique," "L'Auteur mort et vivant," "Le Muletier," "L'Asthenie," "Le Lapin blanc," "Vendôme en Espagne," "Le Roi René," "Marie," "L'Illusion," "Auberge d'Aurey" (with Carafa), "La Marquise de Brinvilliers" (with Auber, Boieldieu, Cherubini, etc.), "Emmeline," "Ludovic" (completed by Halévy); the ballets "La Sonnambule," which suggested the opera of the same title to Bellini, "Astolphe et Joconde," "Lydie," "La Fille mal gardée," "La Belle au bois dormant." See biography by Jouvin. B. Jan. 28, 1791, Paris; d. Jan. 19, 1833, Paris.

Herringham (Henry) published music in London, 1650–89.

Herschel (Sir Frederick William, D. C. L.) composed a symphony and two military concertos for wind instruments; played oboe and organ for a livelihood before distinguishing himself as an astronomer. B. Nov. 15, 1738, Hanover; settled in England, 1757; d. Aug. 23, 1822, London.

Hertz (Alfred) conducted German opera at the Metropolitan opera house, 1902–8, New York; prior to which engagement he had been conductor at Breslau and assistant at several German opera houses; pupil of Raff. B. July 15, 1872, Frankfort-on-Main; add. New York.

Hervé (Florimond Ronger) composed "Ma'amzelle Nitouche," "La Cosaque," "Le Petit Faust," and in

all more than 50 French operettas, the English operetta "Aladdin the Second," and the heroic symphony "The Ashantee War," which he produced, 1874, while conducting promenade concerts in London. In early life Hervé was librettist, actor, singer, scene painter, and manager, as well as composer and conductor. His "Don Quixote," 1848, was an immediate success, and launched him as comedian and composer as well. B. June 30, 1825, Houdain, near Arras; d. Nov. 4, 1892, Paris.

Hervey (Arthur) composed the operetta "The Fairy's Post-Box," the symphonic poems "On the Heights," "On the March," "In the East," songs, the overture "Youth"; wrote music criticism "Vanity Fair," 1889–92, then in London "Morning Post"; wrote "French Music in the 19th century," etc. B. Jan. 26, 1855, Paris (of Irish parentage); add. London.

Herz (Heinrich) composed eight concertos and in all more than 200 piano pieces; played piano in concert, touring America, 1845–51; taught piano at the Paris Conservatoire, 1842–74, where he had been a pupil of Pradher; manufactured pianos; wrote "Mes voyages," Paris, 1866. B. Jan. 6, 1806, Vienna; d. Jan. 5, 1888, Paris.

Herz, Mein Herz, Warum So Traurig was composed by J. L. F. Gluck, a German clergyman who flourished 1793–1840, to words by J. R. Wyss, Jr.

Herzog (Johann Georg) played organ; taught Munich Conservatory and Erlangen University, directed Singakademie in latter city; composed organ fantasias and preludes. B. Schmölz, Bavaria, Sept. 6, 1822; add. Munich.

Herzogenberg, von (Baron Heinrich), composed the symphony "Odysseus," the cantata "Columbus," church and chamber music; taught theory, Berlin Hochschule; pupil Vienna Conservatory. B. Graz, Styria, June 10, 1843; d. Oct. 9, 1900, Wiesbaden. **Elizabeth Stockhausen** played piano. B. 1848; m. HEINRICH; d. Jan. 7, 1892, San Remo.

Hesdin (Pierre) composed masses and motets sung by the Sistine Choir; chansons; singer to Henry II of France, 16th century.

Heseltine (James) composed anthems; played organ Durham Cathedral; pupil of Dr. Blow. D. June 20, 1763, Durham.

Hess-Schroeder Quartette was organized in the summer of 1908, to give chamber music concerts, by WILLY HESS, first violin; A. THEODOROWICZ, second violin; LIONEL TIRTIS, viola, and ALWYN SCHROEDER, 'cello. A stronger personnel could not have been assembled. Hess was concertmeister of the BOSTON SYMPHONY ORCHESTRA, Theodorowicz had played violin with the same organization and with the Kneisel Quartette, Tirtis had been viola of the BOHEMIAN QUARTETTE, and Schroeder for many years 'cellist of the Boston Symphony orchestra and the Kneisel Quartette. These gentlemen planned to make Boston their headquarters, and began rehearsals in June for their first season, 1908–9.

Hess (Willy) became concertmeister Boston Symphony Orchestra, 1904–7, again, 1908; pupil of his father and Joachim; toured America with Thomas as violin virtuoso, 1868; later founded string quartet in Frankfort; led Sir Charles Halle's Manchester Orchestra; taught in Royal Academy of Music, London. B. July 14, 1859, Mannheim; add. Boston.

Hesse (Adolph Friedrich) composed organ music; played organ; conducted Breslau Symphony Orchestra. B. Aug. 30, 1809, Breslau; d. Aug. 5, 1863.

Heuberger (Richard Franz Joseph) composed "Miriam," "Das Maifest," Vienna, 1904, and other operas, ballets; conducted Vienna Singakademie; wrote music criticism; edited "Neue Musikalische Presse," 1904. B. June 18, 1850, Graz; add. Vienna.

Heugel et Cie. published music in Paris. The house was founded by Jacques Leopold Heugel (1815–83), upon whose death its management devolved upon **Henri,** his son. In 1891

Paul Chevalier Heugel was admitted to the firm. "Le Ménestrel" was established by the elder Heugel, 1834.

Hexachord. *Gr.* Scale of six tones; a sixth.

Hey de Guise. Country dance in 9–4 time.

Hiawatha. S. Coleridge Taylor's setting of an adaptation of Longfellow's poem was first given in complete form Mar. 22, 1900, by the Royal Choral Society of London.

Hibernian Catch Club was founded in 1679 by the vicars choral of St. Patrick's and Christ Church Cathedrals, Dublin, for the cultivation of vocal music; still gave concerts in 1908 and was the oldest of surviving musical organizations in the world.

Hickford's Room was the scene of many famous London concerts from 1713 to 1775. In 1765 Mozart, then eight years of age, played there with his sister, aged 13.

Hidden Fifths and Octaves. Implied or imaginary consecutives resulting from the progression by skip of fifths or octaves. The old contrapuntal theory forbade consecutive octaves because it wasted one part, and fifths because of the change of key produced, but the rule was directed against the movement of the inner, not of the extreme parts, and was never rigidly enforced, and is now obsolete.

Highland Fling is danced to the music of the Strathspey, 4–4 time, and takes its name from a peculiar kicking step or "fling."

High Mass. MASS which is sung throughout, as distinguished from Low Mass, which is said. In Latin, Missa Solemnis.

Hildebrand (Zacharie) built organs in Germany. B. 1680; d. 1743. **Johann Gottfried** built the organ at St. Michaels, Hamburg, which cost $20,000. Son of ZACHARIE.

Hiles (Dr. Henry) composed the oratorios "David," "The Patriarchs," church music, the operetta "War in the Household," songs, organ and piano music; taught Manchester College of Music; played organ; edited "Quarterly Musical Review"; wrote on theory. B. Dec. 31, 1826, Shrewsbury; d. Oct. 20, 1904, Worthing. **John** composed; played organ; wrote text books and a dictionary. B. Shrewsbury, 1810; elder brother of DR. HENRY; d. Feb. 4, 1882, London.

Hill (Henry) played viola; a founder of the London Beethoven Quartet Society. B. July 2, 1808, London; d. June 11, 1856, London.

Hill (Joseph) made violins in London; published harpsichord music. B. 1715; d. London, 1784. The family has continued to make instruments ever since, the house of W. E. Hill & Sons being composed of his descendants.

Hill (Thomas H. Weist) played violin with success in European and American tours; conducted London operas and concerts; became principal Guildhall School of Music, London, 1880. B. Jan. 23, 1828, London; d. Dec. 25, 1891.

Hill (W. & Son) built organs in England. The house was founded 1755 by John Snetzler, passed to his foreman Ohrmann, thence by marriage to William Hill.

Hillemacher (P. L.) was the signature assumed in collaborating by the brothers Paul and Lucien Hillemacher, who composed the lyric drama "Orsola," Paris Grand Opéra, 1902, "Circe," and other dramatic works. Natives of Paris, both entered the Conservatoire and both captured the prix de Rome, Paul, 1876, Lucien, 1880. "Loreley," a symphonic legend, their first joint work, was produced, 1882, capturing the grand prize of the city of Paris. "Saint-Mégrin," their first opera, was given at Brussels, 1886. The pantomime "One for Two," London, and the lyric play "Le Drac" followed, with many songs, choral works, and compositions for orchestra. Paul, b. Nov. 25, 1852; Lucien, June 10, 1860; add. Paris.

Hiller (Ferdinand) composed the operas "Romilda," "Conradin," "Traum in der Christnacht," the oratorio "Die Zerstörung Jerusalems," three symphonies, five piano quartets, 24 piano études, sonatas for piano alone and with violin and 'cello; five

string quartets; organized and directed the Cologne Conservatory, 1850–85; conducted the Lower Rhine Festivals when held in Cologne. Hiller was able to play a Mozart concerto for violin at ten. Later he studied with Hummel, with whom he visited Beethoven shortly before that master's death, gave important concerts in Paris, and became the intimate of Rossini, Cherubini, Chopin, Liszt, Meyerbeer, and Mendelssohn, who produced the oratorio mentioned, 1840, at the Gewandhaus; and of Schumann. Hiller wrote recollections of Mendelssohn, many articles of the periodical press, and an instruction book in harmony and counterpoint. B. Oct. 24, 1811, Frankfort-on-Main; d. May 12, 1885.

Hiller (Johann Adam) revived and conducted the Leipsic concerts, which became famous as the GEWANDHAUS CONCERTS; practically created the form of comic opera in German called "Singspiel," composing 30 works of that type, of which "Die Jagd," 1771, still holds its place in the theatre. While a law student at Leipsic University he took part in the "Grosses Concert" as singer and flute player, served a time as tutor in the family of Count Brühl, but from 1763 devoted himself to composition and the advancement of Leipsic's musical interests. He successively directed the "Liebhaber-concerto," the "Concerts-Spirituel," beginning his performances in the Gewandhaus, 1781. In 1782 he became chapelmaster to the Duke of Courland, but continued to conduct the Gewandhaus concerts until 1789, when he became Cantor of the Thomaskirche and director of the Thomasschule. Hiller was author, editor, teacher, as well as conductor and composer. B. Dec. 25, 1728, near Görlitz, Prussia; d. June 16, 1804, Leipsic.

Hilton (John) composed the anthem "Call to remembrance," madrigals; played organ Lincoln Cathedral and Trinity College, Cambridge, 1594. **John** composed songs and anthems; played organ. B. 1599; probably son of JOHN; d. Mar. 21, 1656.

Hime (Humphrey) published music in Liverpool, Eng., with his brother, 1790 to 1805, when he was succeeded by his son. About 1870 Henry Lee succeeded to the business.

Himmel (Friedrich Heinrich) composed the opera "Alessandro," 1798, for which the Russian Emperor gave him 6000 roubles, "Fanchon," his masterpiece, to book by Kotzebue, church and piano music; chapelmaster to the Prussian court. B. Nov. 20, 1765, Brandenburg; d. June 8, 1814, Berlin.

Hinaufstrich. *Ger.* Up bow.

Hindle (John) composed songs; lay vicar Westminster Abbey. B. 1761, Westminster; d. 1796.

Hine (William) composed anthems; played organ Gloucester Cathedral. B. 1687, Oxfordshire; d. Aug. 28, 1730, Gloucester.

Hingston (John) became organist to Cromwell during the Protectorate at $500 per annum, and taught the Protector's daughters. D. 1683, London.

Hinton (Arthur) composed symphonies in B flat, C minor; sonata for violin and piano, the operettas "The Disagreeable Princess," and "St. Elizabeth's Rose," songs, "The Triumph of Cæsar," orchestral fantasia, the opera "Tamara." B. Nov. 20, 1869, Beckenham, Eng.; add. London. **Katherine Goodson** played piano; debut Berlin, 1899; toured with Kubelik. B. June 18, 1872, Watford, Eng.; m. ARTHUR, 1903; add. London.

Hintze (Jacob) composed hymns; musician to Elector of Brandenburg. B. Sept. 4, 1622, Bernau, near Berlin; d. May 5, 1702, Berlin.

Hipkins (Alfred James) revived interest in harpsichord and clavichord, playing both instruments; wrote and lectured on musical topics; was associated with Broadwood & Sons 63 years. B. June 17, 1826, London; d. June 3, 1903.

His. *Ger.* The note B sharp.

His Majesty. Sir A. C. Mackenzie's comic opera, to book by F. C. Burnand and R. C. Lehmann, was first performed Feb. 20, 1897, at the Savoy, London.

H Moll. *Ger.* Key of B minor.

Hobbs (John William) composed "When Delia sings," "Phillis is my only Joy," and other popular songs; sang as chorister Canterbury Cathedral, and later in Eng. Chapel Royal and Westminster Abbey. B. Aug. 1, 1799, Henley, Eng.; d. Jan 12, 1877, Croydon.

Hoboe or **Hoboy.** OBOE.

Hochschule. *Ger.* High School.

Hochzeit des Camacho. Felix Mendelssohn's two-act comic opera, to book by Klingemann, founded on Don Quixote, was first performed April 29, 1827, at Berlin.

Hochzeitsmarsch. *Ger.* Wedding march.

Hocket. Obsolete form of Discant.

Hodges (Dr. Edward) invented improvements in the bellows and other parts of organ mechanism; played organ Trinity Church, New York, 1846–59; composed services, anthems; wrote "An Essay on the Cultivation of Church Music," 1841; retired and returned to England. B. July 20, 1796, Bristol, Eng.; d. Sept. 1, 1867, Clifton. **Faustina Hasse** played organ in Brooklyn and Philadelphia churches; wrote memoir of her father DR. EDWARD. D. 1895, New York. **Rev. John Sebastian, D.D.,** played organ; rector of St. Paul's Church, Baltimore, Md. Son of DR. EDWARD.

Hodsoll (William) published music in London as successor to John Bland (1800), and Francis Linley, until 1831.

Hoey (James) published music in Dublin, including "The Messiah" and "The Beggar's Opera," 1728–73.

Hoffman (Richard) composed Cuban Dances and other piano music; played with New York Philharmonic Society, 1847, afterwards touring with Jenny Lind; honorary member Philharmonic Society. B. May 24, 1831, Manchester, Eng.

Hoffmann (Ernst Theodor Wilhelm) composed "Undine," and in all 11 operas, two symphonies, a ballet; managed theatres, sang, conducted, but was best known as a writer of short stories and poems. B. Jan. 24, 1776, Königsberg; d. June 25, 1822, Silesia.

Hoffmann (Gerard) invented improvements for flute and oboe. B. Nov. 11, 1690, Rastenberg.

Hoffmann (Heinrich August) composed hymns and songs. B. Fallersleben, Hanover, April 2, 1798; d. Jan. 19, 1874, Corvey, Westphalia.

Hoffmann (Karel) founded the BOHEMIAN STRING QUARTETTE.

Hoffmeister (Franz Anton) composed nine operas, 120 works for strings, 350 for flute; founded the "Bureau de musique" in Leipsic, of which the house of PETERS is the outgrowth; published for Haydn, Mozart, and Beethoven. B. 1754, Rothenburg; d. Feb. 10, 1812, Vienna.

Hofhaimer, von (Paulus) composed "Meins trauern ist" and other four-part songs, recently republished and much admired; 35 settings of the Odes of Horace, organ music; was reputed the greatest organist of his generation and attached as such to Prince Bishop of Salzburg and Emperor Maximilian I; Knight of the Golden Spur, ennobled by the Emperor in St. Stephen's, Vienna, 1515, when his Te Deum was sung to assembled royalty. B. Jan. 25, 1459, Radstadt, Salzburg; d. 1539.

Hofmann (Heinrich Karl Johann) composed "Nornengesang" for soli, female chorus, and orchestra; orchestral suites, "Aschenbrödel," "Editha," "Die schöne Melusine," and other cantatas, the comic opera "Cartouche," the operas "Der Matador," "Armin," "Wilhelm von Oranien," "Donna Diana." In boyhood a chorister in the Berlin Domchor and pupil of Kullak. B. Berlin, Jan. 13, 1842; d. July 16, 1902, Berlin.

Hofmann (Josef) played piano in concert with great success; debut at six; pupil of his father and later of Rubinstein; toured Europe at nine; gave 52 concerts in America, 1887, where he was broken down by hard work; retired for six years; resumed performances in public, 1894. To the remarkable digital ability which distinguished him as a boy Hofmann later brought the mature intelligence of a genuine musician. B. 1877, Cracow; add. New York.

Hogarth (George) composed songs; became music critic of the London "Daily News," 1846, when his son-in-law, Charles Dicken , was made editor; wrote "Memoirs of the Opera." B. 1783; d. Feb. 12, 1870, London.

Holborne (Anthony) published a "Cittharn Schoole" containing 32 pieces in tablature, to which were added "sixe short Aers Neapolitan" by his brother **William**, 1597. Antony Holborne was Gentleman Usher to Queen Elizabeth.

Holbrooke (Josef) composed the tone poem "The Raven," 1900, and the symphonic poems "Ode to Victory," "The Skeleton in Armor," "Ulalume," "Queen Mab," "The Masque of the Red Death," chamber music, songs, and instrumental pieces; pupil of Corder and Westlake, Royal Academy of Music, London. B. July 6, 1878, Croydon; add. London.

Holcombe (Henry) composed two collections of songs, violin solos; sang in opera as a boy, and later taught vocal and harpsichord in London. B. Salisbury, about 1690; d. about 1750, London.

Hold. Fermata.

Holden (John) wrote "Essay towards a Rational System of Music," Glasgow, 1770; published a "Collection of Church Music," 1776.

Holden (Smollet) composed military music, collected and published Irish melodies; sold music in Dublin toward the close of the 18th century.

Holder (Joseph William) composed a mass, anthems, secular songs; played organ; chorister Eng. Chapel Royal. B. 1764, London; d. 1832, London.

Holder (Rev. William, D.D.) wrote "A treatise on the Natural Grounds and Principles of Harmony," 1694; composed an evening service in C and two anthems; Sub-dean of the Chapel Royal and rector of Therfield. B. 1616, Nottinghamshire; d. Jan. 24, 1697, Hertford.

Holding Note. A tone sustained while others are in motion.

Hole (William) engraved "Parthenia," a collection of virginal music about 1611, which was probably the first publication of engraved music in England.

Holländer (Alexis) composed a piano quintet, suite for piano and violin; taught Kullak's Academy, Berlin. B. Feb. 26, 1840, Ratibor, Silesia; add. Berlin.

Hollander (Benno) composed the symphony "Roland"; violin concertos and a pastorale played by Ysaye; concertmeister at London German opera under Richter and for Henschel; taught Guildhall School of Music; founded his own orchestral society, Kensington, 1903; pupil of Paris Conservatoire. B. June 8, 1853, Amsterdam; add. London.

Hollander (Christian Janszon) composed motets, of which 25 have been reprinted by Commer, secular songs; sang in Imperial Chapel at Vienna. D. about 1570.

Holländer (Gustav) composed for violin and piano; taught violin Cologne and Stern (Berlin) Conservatories; quartet player and concertmeister, Hamburg orchestra, 1896; pupil of Joachim. B. Feb. 15, 1855, Leobschütz, Upper Silesia; add. Hamburg. **Victor** composed the comic operas "Carmosinella," "The Bay of Morocco"; directed Metropol Theatre, Berlin, 1901. B. 1866; brother of GUSTAV; add. Berlin.

Hollins (Alfred) composed songs, organ music, a romance for violin and piano; toured Europe, America (1886 and 1888), and Australia; totally blind from boyhood, he studied at the Wilberforce Institution, York, and the Royal Normal College for the Blind, where he afterwards taught. B. Sept. 11, 1865, Hull; add. Edinburgh.

Holmes (Alfred) composed the symphonies "Jeanne d'Arc," "Robin Hood," "The Siege of Paris," "Charles XII," and "Romeo and Juliet"; the overtures "Le Cid" and "The Muses"; the opera "Inez de Castro," accepted though not performed by the Paris Grand Opera; toured Europe as violinist in company with his brother HENRY; largely self-taught. B. Nov. 9, 1837, London; d. Mar. 4, 1876, Paris. **Henry** composed four symphonies, two sacred cantatas for

soli, chorus, and orchestra, songs, concerto in F for violin; two quintets for strings; gave chamber concerts; taught violin Royal College of Music, London, from its foundation to 1894; in early life toured with his brother ALFRED. B. Nov. 7, 1839; d. 1905.

Holmès (Augusta Mary Anne) composed the operas "La Montaigne noir," Paris Grand Opéra, 1895, "Astarte," "Lancelot du Lac"; the symphonic poems "Irlande," "Pologne"; the symphonies "Lutece," "Orlando Furioso"; pupil of César Franck. Of Irish parentage, though born in Paris, she developed her talent for music at an early age, played in drawing rooms, and composed songs. The psalm "In exitu" and the opera "Hero et Leandre" are the best known of her earlier works. B. Dec. 16, 1847, Paris; d. Jan. 28, 1903, Paris.

Holmes (Edward) wrote lives of Purcell, Mozart, and other books on music; criticism. B. near London, 1797; d. Aug. 28, 1859, United States.

Holmes (George) composed "Arise, shine, O daughter of Zion," and other anthems; played organ Lincoln Cathedral. D. 1721.

Holmes (John) composed madrigals; played organ Salisbury Cathedral, 1602–10. **Thomas** composed catches; sang Eng. Chapel Royal. Son of John; d. Mar. 25, 1638, Salisbury.

Holmes (William Henry) composed piano concerto in A major; taught piano Royal Academy of Music, London. B. Jan. 8, 1812, Derbyshire; d. April 23, 1885, London.

Holstein, von (Franz) composed "Die Erbe von Morley," "Die Hochländer," "Die Haideschacht," the concert overture "Loreley." B. Feb. 16, 1826, Brunswick; d. May 22, 1878, Leipsic.

Holyoke (Samuel) composed songs and instrumental pieces; published a collection of hymn tunes, "Harmonia Americana," 1791, Boston; taught. B. 1771, Boxford, Mass.; d. 1816, Concord, N. H.

Holz (Karl) played violin; best known as Beethoven's friend and chosen biographer, although he failed to write the biography. B. 1798, Vienna; d. Nov. 9, 1858, Vienna.

Holzbauer (Ignaz) composed the successful opera "Günther von Schwarzburg," 65 symphonies; chapelmaster at Stuttgart and Mannheim. B. 1711, Vienna; d. April 7, 1783, Mannheim.

Holzblas instrumente. *Ger.* The woodwinds.

Home Sweet Home was composed by Sir Henry R. Bishop, to words by John Howard Payne, 1823, and first sung in his opera "Clari, or the Maid of Milan." The verses, instead of being original, are a paraphrase of an earlier song by T. H. Bayly, and Bishop had published the tune, without the refrain, three years before.

Homilius (Gottfried August) composed a "Passion According to St. Matthew" and much church music in the style of Johann Sebastian Bach, whose pupil he was. B. Feb. 2, 1714, Rosenthal, Saxony; d. June 2, 1785, Dresden.

Homophony. *Gr.* Voices or instruments of the same character in unison.

Hook (James) composed "Dido," "Music Mad," and other dramatic pieces for Drury Lane; the oratorio "The Ascension," songs and harpsichord music, more than 2000 vocal pieces in all. B. June 3, 1746, Norwich; d. 1827, Boulogne.

Hooper (Edmond) composed anthems, harmonized tunes for "The Whole Booke of Psalms," Este; sang Eng. Chapel Royal; master of the children, Westminster Abbey. B. 1553, Devonshire; d. July 14, 1621, London.

Hopkins (Dr. Edward John) composed anthems, services, songs; chorister in the Chapel Royal in boyhood, he sang at coronation of William IV, 1831, and Diamond Jubilee of Victoria, 1897; played organ London churches. B. June 30, 1818; d. Feb. 4, 1901, London. **John** composed church music; played organ, Rochester Cathedral. B. 1822, Westminster; brother of EDWARD JOHN; d. Aug. 27, 1900, Rochester, Eng. **Dr. John Larkin** played organ Trinity College

and Cambridge University, Rochester Cathedral; edited and composed church music. B. Nov. 25, 1819, Westminster; cousin of JOHN EDWARD; d. April 25, 1873, Ventnor.

Hopkinson (John) founded a piano factory at Leeds, Eng., 1835; removed to London, 1846; invented harmonic pedal and a repetition action; published music. On the retirement of JOHN, 1869, the business passed to his brother **James,** whose son **John** was a director in the corporation which assumed control, 1895.

Hopper. Escapement lever of the piano.

Horae Canonicae are the hours at which devotions are held in the Roman Catholic Church: Lauds at daybreak; prime at 6 A. M.; Tierce, 9 A. M.; Sext, noon; Nones, 3 P. M.; Vespers, evening; Compline, before bedtime. Night services were called Nocturnes, and Nocturnes and Lauds merged were called Matins.

Horn. In general the name of all brass wind instruments; the **French Horn** is one of the most important and at the same time most difficult instruments in the modern orchestra. The Horn in F, which was first employed and is still most common in orchestra, is a tube 12 feet in length, terminating in a bell, and coiled to make it convenient for handling. The pitch may be raised or lowered by means of crooks, which thus alter the key, or by valves. The older horn could only produce the fundamental note of its tube and its harmonics. Hampl, a horn player at the court of Dresden in 1775, discovered that by introducing the hand in the bell, and touching the tube in such a way as to change the pitch, the complete chromatic scale could be produced, although the stopped or hand notes had a peculiar muffled or muted quality. The use of crooks further extended the usefulness of the instrument by making it available in all keys, and the modern valved instrument eliminates the difficulty of the stopped notes, although not so brilliant as the older instrument, while still permitting the weird effect of the muffled tones where desired. Although the upper tones are not safe, the Horn in C has a compass of C to c″, and other instruments are in lower keys. In any key, however, the embouchure is the same, and for convenience to the player, it is treated as a transposing instrument, music being written in C, sounding an octave lower than written, and on the G clef, with the F clef for the lower tones. The French horn is, in its natural or valveless form, the Cor de chasse, Waldhorn, or Corno di caccia, used for signals in hunting in France, Germany, and Italy. Louis XI, Louis XIII, Louis XV were all accredited with having invented certain of the calls still employed.

Horn Band. A band of horn players. Bands in which 37 instruments, most of which sounded but one tone, were made fashionable by Empress Elizabeth of Russia.

Horn (Karl Friedrich) composed six piano sonatas; taught English Royal family and played organ St. George's, Windsor. B. 1762, Nordhausen, Saxony; d. Aug. 5, 1830. **Charles Edward** composed music to Moore's "Lalla Rookh," the comic opera "M. P. or the Blue Stocking," to book by Thomas Moore," "Honest Frauds," containing "The deep, deep sea," made popular by Malibran; sang in concert and opera; produced English opera, Park Theatre, New York, 1833; directed Handel and Haydn Society, Boston, Mass., 1847–48. B. 1786, London; son of KARL FRIEDRICH; d. Oct. 21, 1849, Boston.

Hornpipe. Obsolete instrument with bell of horn, from which the COR ANGLAIS may be derived; lively old English step dance in 3–2 or 4–4 time.

Horsley (William) composed "By Celia's Arbor," in all five collections of glees, collections of hymn and psalm tunes, 40 canons; helped found London Philharmonic Society; wrote "An explanation of the Major and Minor Scales," 1825; played organ in London churches. B. Nov. 15, 1774, London; d. June 12, 1858, London. **Charles Edward** composed the ode "Euterpe," for soli, chorus, and orchestra, Melbourne, Australia, 1870;

the oratorios "David," "Gideon," "Joseph"; played organ in London, Melbourne, and New York churches; wrote "Text Book of Harmony." B. Dec. 16, 1822, London; son of WILLIAM; d. New York, Feb. 28, 1876.

Hosanna. *Heb.* "Save now." Part of the Sanctus in the MASS.

Hothby (John) composed church music; wrote "Ars Musica" and other Latin tracts on music; taught; Dr. Mus. and of Theology; monk of Carmelite Order. B. England; spent many years in Italy; returned to England by order of Henry VII. D. 1487.

Howard (Dr. Samuel) composed the pantomime "The Amorous Goddess," Drury Lane, 1744; cantatas, songs, church music; played organ; pupil of Dr. Pepusch. B. 1710; d. July 13, 1782, London.

Howe (Julia Ward) wrote the words of the "Battle Hymn of the Republic" and many song books; Unitarian preacher and anti slavery agitator. B. New York, May 27, 1819; daughter of Samuel and Julia Rush Cutter Ward; m. Dr. Sam G. Howe, 1843; add. Boston.

Howell (James) played doublebass, which he taught, Royal Academy of Music, London. B. 1811, Plymouth, Eng.; d. Aug. 5, 1879. **Arthur** played doublebass; sang bass; stage manager to Carol Rosa Company. B. 1836; son of JAMES; d. April 16, 1885. **Edward** played 'cello in concert and leading London orchestras. B. Feb. 5, 1846, London; son of JAMES; d. Jan. 30, 1898.

Howgill (William) played organ in London churches; composed church music, 1794.

Hoyland (John) composed church music; played organ English churches. B. 1783, Sheffield, Eng.; d. Jan. 18, 1827. **William** succeeded his father as organist at Louth, 1829. Son of JOHN; d. Nov. 1, 1857.

Hoyle (John) wrote "Dictionarium Musicæ," published in London, 1770. D. 1797.

Hubay (Jeno) composed the operas "Der Geigenmacher von Cremona," Pest, 1893; "Alinor," Pest, 1892; "A Falu Rossza" (The Town Loafer), 1896; songs, a violin concerto, many violin pieces based on Hungarian dances or Czardas; played violin in quartet and as soloist; taught, Brussels Conservatoire, 1882–86. Son of the chapelmaster of the Hungarian opera and professor at the Pest Conservatory. Hubay was a pupil of his father, better known as "Karl Huber," and of Joachim. On his father's death he returned to Pest as his successor. B. Sept. 14, 1858, Budapest; add. Budapest.

Huber (Hans) composed the operas "Weltfrühling," Basle, 1894; "Kudrun," Basle, 1896; "Tell-Symphonie," "Ländliche-Symphonie"; chamber music, the fairy opera "Florestan"; directed Basle music school, 1896; pupil Leipsic Conservatory. B. June 28, 1852, Schönewerd, Switzerland; add. Basle.

Hubermann (Bronislaw) played violin in concert; debut, Amsterdam, at 11; reappeared in tours of Europe and America, 1903; pupil of Joachim. B. Dec. 19, 1882, near Warsaw, Poland; add. Berlin.

Huber or **Uberti (A.)** taught Malibran, Grisi; in early life famous as a sopranist. B. about 1697, Verona; d. 1783, Berlin.

Hucbald of St. Amand wrote "Enchiridiona Musicae," in which he describes the early form of part writing, which he calls Symphonia, with the aid of a system of NOTATION which he invented; a work giving the clearest idea of the condition of music in Europe 100 years prior to the time of Guido. Poet as well as musician; disciple of St. Remi of Auxerre, and the close associate of St. Odo of Cluny. Hucbald or Ubaldus or Hucbadus was a monk of St. Amand sur l'Elnon, Flanders. B. about 840; d. 930.

Huchet. *Fr.* Postman's horn.

Hudgebut (John) published music in London, 1679 to 1695.

Hudson (Robert) composed songs, published 1767, as "The Myrtle"; sang Eng. Chapel Royal; master of children, St. Paul's Cathedral. B. Feb. 25, 1732, London; d. Dec. 19, 1815, Eton. **Mary** composed hymns,

played organ from 1790; daughter of ROBERT; d. Mar. 28, 1801.

Hüe (Georges Adolph) composed the operas "Les Pantins," Paris Opéra Comique, Dec. 28, 1881; "Le Roi de Paris," Paris Opéra, April 26, 1901; "Titania," Paris Opéra Comique, Jan. 20, 1903; the symphony "Rübezahl," "Ballade et Polonaise," for violin; songs, overtures, choruses. Pupil of the Paris Conservatoire, Hüe won the Prix de Rome, 1879; the Cressent prize, and that of the City of Paris, 1885. B. May 6, 1858, Versailles; add. Paris.

Hueffer (Francis, Ph.D.) wrote "Richard Wagner and the Music of the Future," 1874; "The Life of Wagner," 1881; criticism for the London "Times," and periodicals. B. May 22, 1843, Münster; d. Jan. 19, 1889, London.

Hughes (Rupert) edited the "Musical Guide," 1903; wrote "American Composers," 1900, "Love Affairs of Great Musicians," 1903; composed "A Riley Album," songs; compiled songs by thirty American composers, wrote plays. Graduated from Yale as A.M., 1892, he served as assistant editor of Godey's magazine, Current Literature and the Criterion, then spent a year in London, and in 1901 joined the staff of the Encyclopædia Britannica. B. Lancaster, Mo., Jan. 31, 1872; add. New York.

Huguenots. Giacomo Meyerbeer's five-act opera, to book by Scribe and Deschamps, was first performed Feb. 29, 1836, at the Académie, Paris. The opera opens in the banquet hall of the Count de Nevers. Raoul de Nangis, a Huguenot gentleman, is one of the guests. The gentlemen discuss their love affairs, and Raoul tells how he rescued a beautiful woman from some disorderly students. Marcel tries to persuade his master to leave the house, and the Catholic nobles find amusement in his fanatic utterances. Valentine, who is heavily veiled but is nevertheless recognized by Raoul, comes to see De Nevers, her purpose being to plead for a release from her engagement to him, but Raoul ascribes another motive to her visit. Then Urbain, the page, brings a mysterious letter to Raoul, which the others recognize as being from Marguerite de Valois, and in accordance with the page's instructions, Raoul permits himself to be blindfolded and led away to Marguerite's court. The scene changes to Marguerite's garden. The princess, whose marriage to Henry de Navarre is approaching, desires to reconcile the Catholics and Huguenots, had arranged for the marriage of Valentine and Raoul. When Raoul sees Valentine, however, he suspects that Marguerite has planned to dishonour him. He refuses to accept Valentine as his bride, and her father, Count de St. Bris, challenges him. The marriage of Valentine and De Nevers is again arranged. While praying in a chapel, Valentine overhears her father planning with Maurevert for Raoul's assassination, and she warns Marcel. A bloody encounter between the Huguenots and Catholics is averted by the timely appearance of Marguerite, and Marguerite explains to Raoul the cause of Valentine's visit to De Nevers, just as that noble appears to claim his bride. Valentine gives Raoul a final interview, which is interrupted by an assemblage of Catholic nobles to perfect plans for the Massacre of St. Bartholomew. From his concealment the Huguenot hears everything, including the refusal of De Nevers to take part in the carnage. His first impulse is to warn his co-religionists. Valentine pleads with him to remain, but honour triumphs over love, and he leaves by way of the window as the tocsin announces the beginning of the massacre. The fourth act, often omitted in performance, brings Valentine and Raoul together in a chapel. Marcel, who has been wounded, tells them De Nevers has been killed. The assembled Huguenots sing hymns, the lovers are united by the ministration of Marcel, but a moment later the Catholic soldiery commanded by St. Bris enter the chapel, and both are slain before St. Bris can recognize his daughter. The original cast was: Valentine, Mlle. Falcon; Marguerite,

Mme. Dorus-gras; Urbain, Mlle. Flécheux; St. Bris, Ierda; De Nevers, Serivis; Raoul, Nourrit; Marcel, Levasseur.

Hülfslinien. *Ger.* Leger lines.

Hülfsnote. *Ger.* Auxiliary note.

Hullah (John Pyke, LL.D.) composed the opera "Village Coquettes," to book by Charles Dickens (destroyed in the Edinburgh Theatre fire); "The Barbers of Bassorah," the popular songs "Three Fishers," "The Storm"; wrote "The Cultivation of the Speaking Voice," 1870, many text books on music; edited psalters; taught at Exeter Hall, London, King's College; played organ; conducted. B. June 27, 1812, Worcester; d. Feb. 21, 1884, London.

Hulsteyn, van (Joan C.) was head of the violin department of the Peabody Institute, prior to which he played first violin in the Lamoureux Orchestra, Paris; pupil of the Liège Conservatory, under Cesar Thompson, where he won the first prize. B. 1869, Amsterdam, Holland; add. Baltimore, Md.

Hume (Tobias) composed 116 airs in tablature for viol da gamba and five songs; played viol da gamba; English army officer. D. April 16, 1645.

Hummel (Johann Nepomuk) wrote a "Piano School," 1824, advocating a new method of fingering, except that the thumbs were not to be used on black keys; rivalled Beethoven in powers of improvising at the piano; composed Mass in B flat, Op. 77; Mass in E flat, Op. 111; Septet, Op. 74, "6 Pieces tres faciles," and much forgotten piano music, including sonatas and concertos, the opera "Matilde von Guise"; conducted Beethoven's Mass in C while chapelmaster to Prince Esterhazy; quarrelled with that composer, to whom he was reconciled during Beethoven's last illness; chapelmaster at Stuttgart and Weimar; pupil of Mozart, Haydn, Salieri, Clementi, and Albrechtsberger. B. Nov. 14, 1778; son of JOSEPH; m. ELIZABETH RÖCKL; d. 1837. **Elizabeth Röckl** sang in opera. B. 1793; m. JOHANN NEPOMUK; d. 1883, Weimar. **Joseph** taught music Wartburg Military Academy; became conductor at Vienna, 1786.

Hümmelchen. *Ger.* Small bagpipe; drone.

Humoreske. Musical work of humorous intent.

Humperdinck (Engelbert) composed the fairy opera "HÄNSEL UND GRETEL," Weimar, 1893, which quickly became a favourite throughout Europe and America; "Die KONIGSKINDER," 1896; "Dornröschen," 1902; "Die Heirath wider Willen," Berlin, April 14, 1905; wrote criticism for the "Frankfurter Zeitung," and taught. A pupil of the Cologne Conservatory, under Ferdinand Hiller, 1872, Humperdinck studied later under Lachner and Rheinberger in Munich, and in 1879, having won the Mendelssohn scholarship in Berlin, visited Italy, where he met Wagner. The following year he assisted Wagner in the production of "Parsifal," in Bayreuth. In 1881 he won the Meyerbeer prize in Berlin, which enabled him to visit Southern Europe again, and while in Spain he accepted a post in the Barcelona Conservatory. In 1887 he returned to Cologne, and three years later settled in Frankfort as teacher in the Hoch Conservatory. In 1900 he became head of the Berlin "Meister-Schule." In 1905–6 the composer visited the United States, where he supervised the revival of "Hänsel und Gretel" at the Metropolitan Opera House, New York. Other compositions to be noted are: the chorals "Das Glück von Edenhall, "Die Wallfahrt nach Kevlaar," "Humoreske," and a "Maurische Rhapsodie" for orchestra. B. Sept. 1, 1854, Siegburg; add. Berlin.

Humphrey (Pelham) composed anthems, Evening Service in E minor, songs; sang Eng. Chapel Royal as chorister, later became Master of the Children. B. 1647; d. July 14, 1674, Windsor.

Humphreys (Samuel) wrote the opera "Ulysses"; prepared Handel's oratorio "Esther" for performance, 1732. B. about 1698; d. Jan. 11, 1738, Canonbury.

Huneker (James Gibbons) wrote "Chopin, the Man and His Music," New York, 1900; "Melomaniacs," 1901; criticism for "Commercial Advertiser," "The Recorder," and music and dramatic criticism, "The Sun," New York; "The Raconteur" department of the "Musical Courier," New York; taught piano, National Conservatory of Music; in early life a candidate for Holy Orders; pupil of Michael Cross, Philadelphia, and of Ritter and Doutreleau, Paris. B. Jan. 31, 1860, Philadelphia; add. New York.

Hunt (Arabella) became court singer and teacher of Queens Anne and Mary of England. D. Dec. 26, 1705.

Hunt (Richard) made viols in London and published (with Humphrey Salter) "The Genteel Companion for the Recorder," 1683.

Hunt (Thomas) composed the anthem "Put me not to rebuke," and the madrigal in six parts "Hark! did you ever hear so sweet a singing," published in "The Triumphs of Oriana," London, 1601.

Hünten (Franz) composed trio concertante for piano, violin, and 'cello; arranged music; taught; pupil of Paris Conservatoire. B. Coblentz, Dec. 26, 1793; d. Feb. 22, 1878, Coblentz.

Hunter (Anne) wrote and composed the song "Lady Anne Bothwell's Lament." B. 1742; d. 1821, London.

Hunting Horn. General term applied to HORNS employed for sounding signals in the chase.

Hunts-up. Noisy morning song or aubade.

Hurdy-Gurdy. Obsolete instrument of the viol family having four strings with a compass g to g″. The strings were stopped by means of keys, and the vibration was obtained by the revolution of a wheel coated with rosin. There were sometimes additional strings, but only two could be acted upon by keys, the others serving as drone bass.

Hurlstone (William Yeates) composed a piano concerto in D, "The Magic Mirror," a fairy suite, string quartet in E minor, other chamber music; Five Valses for piano (his first compositions), at the age of nine; pupil Royal College of Music. B. Jan. 7, 1876, London; d. May 30, 1906.

Hurry. Tremolo passages for violin or drum roll, in stage music.

Hurtig. *Ger.* ALLEGRO; quick; nimble.

Husk (William Henry) wrote "An Account of the Musical Celebrations on St. Cecilia's Day," London, 1857, and other contributions to musical literature. B. Nov. 4, 1814, London; d. Aug. 12, 1887, London.

Hutcheson (Francis) composed the madrigal "Return, return my lovely maid," prize glees and catches, but being a physician, published his works under the nom de plume "Francis Ireland." B. 1720, Glasgow.

Hutschenruijter (Wouter) composed the opera "Le Roi de Bohème," sonata for 'cello and piano; masses, cantatas; symphonies; in all 150 works; directed concerts. B. Dec. 28, 1796, Rotterdam; d. Nov. 18, 1878, Rotterdam.

Huygens (Constantin) composed 769 airs for stringed instruments; collected music and instruments; wrote on music, besides being a distinguished diplomat and statesman. B. Sept. 4, 1596, at the Hague; d. Mar. 28, 1687. **Christian** wrote "Novus Cyclus harmonicus" and other books on theory, treating music as a branch of mathematics and speculating upon the music of other spheres. B. April 14, 1629, at the Hague; 2d son of CONSTANTIN; d. June 8, 1695.

Hydaspes. Francesco Mancini's opera was first performed May 23, 1710, at the Haymarket Theatre, London. Reference to it will be found in "The Spectator," No. 13. Mrs. Aubert's parody, "Harlequin Hydaspes," was performed 1719 at the Lincoln's Inn Fields Theatre, London.

Hydraulicon. Organs in which the pressure of the air was regulated by water, said to have furnished music at the ancient gladiatorial contests; invented by Ctesibius of Alexandria, 300–350 B. C. References to water

organs, or wind instruments, in which the pressure was regulated by a column of water, are frequently to be met with in classic writings, but they are too vague to permit of the reconstruction of the instrument.

Hydraulus. HYDRAULICON.

Hymn Tunes in the Christian churches date back to the era of St. AMBROSE, who was the first to introduce metrical songs of praise into the church service, where the singing had previously been confined to the Psalms and Canticles. Plain Song wedded to verse acquired a measured rhythm based on poetic metre, and in this way hymn tunes exercised a most important influence in the development of modern music. The measured music thus produced continued, however, to be employed, along with the unmeasured chants which were preferable for liturgical purposes as canti fermi for the MASS, and the more ancient hymn tunes, merged in Ambrosian and Gregorian collections of chants, are, like them, of unknown authorship. In the "Hymni Totius Anni" of Palestrina, 1589, which provides a collection of hymns for all festivals of the church calendar, arranged for from three to six voices in that master's best style, the ancient hymns reached their greatest perfection. The modern hymn dates from the activities of Martin Luther, himself a writer and composer of hymns. Luther was probably the first religious leader to adapt popular secular tunes to sacred songs. The first Lutheran hymnal, in the preparation of which he assisted Johannes Walther, Wittenberg, 1524, includes the most popular tunes of the day, whether sacred or secular. "Ein' Feste Burg ist Unser Gott," the so-called "Battle Hymn of the Reformation," may be safely regarded as Luther's own, both words and music. First published in 1529, it has since been regarded as the best type of the early Protestant hymn, and as such employed as typical by many composers, including Meyerbeer and Wagner. In publishing the metrical versions of the Psalms prepared by Theodore Beza and Clement Marot, Geneva, 1542, Calvin followed Luther's policy of employing tunes already popular with the people. In England, as with the Huguenots of France, metrical versions of the psalms were received with great favour. Hymns proper, however, were unnecessary in the liturgy of the Anglican church, and the Dissenting churches were the first to cultivate hymnology along the lines laid down by Luther. The value of congregational singing having been proven by numerous religious revivals conducted by other denominations, a new interest in hymns was aroused within the Anglican Church, which now boasts as beautiful and as elaborate a hymnal as any Catholic or Protestant body.

Hyper. *Gr.* "Above." The prefix was applied in GREEK MUSIC to MODES one fourth above the Authentic, as Hyper-Dorian.

Hyper-Diapason. *Gr.* Super octave.

Hypo. *Gr.* "Below." The prefix applied in GREEK MUSIC to MODES one fourth below the Authentic, as Hypo-Lydian; hence the five Grave Modes; the seven Plagal Modes.

I. *It.* Plural form of "the."

Iambus. Metrical foot consisting of a short and a long syllable.

Iastian. *Gr.* Ionian MODE.

Ibach (Johannes Adolf) established a piano factory in Barmen, 1794, and also built organs. B. 1766, Barmen; d. 1848. The business has been continued by his descendants.

Ictus. *Gr.* Stress; accent.

Idea. Motive; theme; subject.

Idée Fixe. *Fr.* Recurring theme analogous to Wagner's "LEIT MOTIF," as employed by Berlioz.

Idomeneo Rè di Creta. W. A. Mozart's three-act opera, to book by Abbé Varesco, was first performed Jan. 29, 1781, at Munich. Although fairly successful, an attempt to revive it in Dresden, 1802, failed, and subsequent attempts to restore it to favour in Vienna and Milan were equally unfortunate. The action is

laid in Crete after the fall of Troy. Ilia, daughter of Priam and Electra, daughter of Agamemnon, loves Adamantes, son of King Idomeneus, who is returning from the Siege of Troy. Idomeneus vows to Poseidon in the midst of shipwreck that, if his life is spared, he will sacrifice to the sea god the first mortal he meets on landing. That mortal proves to be his son Adamantes, and as the father hesitates in the fulfilment of his oath, Poseidon sends a sea monster to ravage the coast. Adamantes kills the monster, but hearing of his father's vow, urges that he be sacrificed to the god. Ilia offers herself as her lover's substitute, and touched by such devotion, Poseidon relents, and contents himself with ordering that Idomeneus retire from the throne in favour of Adamantes, whose bride Ilia shall be.

Idyll. Poem in short but elegant form, often having a pastoral subject; hence musical compositions of similar nature.

Il Doppio Movimento. *It.* Twice as fast.

Il Fine. *It.* The end.

Il Piu. *It.* The most, as **forte possibile**, as loud as possible.

Ilyinsky (Alexander Alexandrovich) composed the opera "Fountain of Bakchiserai," the cantatas "Strekozi," and "The Roussalka"; three suites, a symphony; taught in Moscow Philharmonic Society's Music School; pupil of Kullak and Bargiel, Berlin. B. Tsarskoe Selo, Jan. 24, 1859; add. Moscow.

Imbert (Hugues) wrote musical essays published in Eng. trans. as "Studies in Music," 1901; edited the "Guide Musical" (with Kufferath), 1889. B. Moulins-Engilbert, Nièvre, Jan. 11, 1842; d. Jan. 15, 1905.

Imboccatura. *It.* Mouthpiece.

Imbroglio. Simulated confusion, as when groups of singers or performers in opera are seemingly engaged in independent action.

Imitation. The repetition by a second voice of the theme or subject already announced by the first. An exact imitation constitutes a CANON, but whether strict or free, this device is of fundamental importance in FUGUE or other variety of COUNTERPOINT.

Immer. *Ger.* Always, constantly.

Immyns (John) founded the London Madrigal Society, 1741; became lutenist to the Eng. Chapel Royal. D. April 15, 1764, London. **John** played organ and 'cello. Son of JOHN; d. 1794.

Impaziente. *It.* Impatient.

Impazientemente. *It.* Impatiently.

Imperfect has various arbitrary meanings as applied to music. Because of the association of the number three with the idea of the Trinity triple time was called Tempus Perfectus by the church musicians, and duple time therefore became Tempus Imperfectus. Imperfect CADENCES are those which do not give a complete sense of rest. Imperfect INTERVALS are those a semitone less than perfect. Imperfect CONSONANCES are thirds and sixths as opposed to fourths and fifths. Imperfect STOPS are those in which pipes are not extended throughout the compass of an organ manual.

Imperioso. *It.* Imperiously.

Impeto, con. *It.* Impetuously.

Impetuosamente. *It.* Impetuously.

Impetuoso. *It.* Impetuously.

Implied Discord. Concord within a dissonant chord.

Implied Intervals. Intervals not noted in Thoroughbass.

Imponente. *It.* Emphatic and pompous.

Impresario. *It.* Manager of operas or concerts.

Impresario. French name of Mozart's "Schauspieldirektor."

Impromptu. Extempore performance; music having the character of extempore composition.

Improperia. *L.* "Reproaches." Antiphons and Responses which are sung in Roman Catholic churches on Good Friday in place of the MASS to Plain Song melodies. Palestrina's arrangement of Faux bourdons, 1560, are still sung upon this solemn fast in the Sistine Chapel, Rome.

Improvisateur. *Fr.* Improviser.

Improvisation. Extempore performance.

Improvvisamente. *It.* Extempore; unprepared.

Improvvisare. *It.* To improvise.

Improvvisatore. *It.* Improviser.

In Alt. *It.* Notes in the first octave above the treble stave.

In Altissimo. *It.* Notes above the first octave IN ALT.

In Nomine. Free Fugue; sacred composition in which the words are employed as "In nomine Jesu."

In Questa Tomba Oscura is the name of a song by Carpani which was given 63 settings by various musicians at the request of Countess von Rzewuska. Only that of Beethoven for con. with piano accompaniment has survived.

Incalzando. *It.* Pressing on.

Incantation. A spell or charm.

Incarnatus. *L.* "Was born." Part of the CREDO.

Inch. Watergauge for ascertaining wind pressure in organs. Three inches is the mean pressure.

Inchoatio. *L.* Intonation or first notes of a Plain Song.

Incidental Music is that which accompanies the action of a drama.

Incledon (Charles Benjamin) sang ten. in English opera and concert; toured America, 1817; known as "the Wandering Melodist"; in boyhood, chorister at Exeter Cathedral and in early manhood a sailor. B. 1763, St. Kevern, Cornwall; d. Feb. 11, 1826, Worcester, Eng. **Charles Venanzio** sang in London opera; taught in Vienna. Son of CHARLES BENJAMIN; d. 1865, Bad Tüffer.

Incorporated Society of Musicians was founded 1882 by James Dawber, of Wigan, and Dr. Henry Hiles of Manchester, Eng., incorporated, 1892, and established headquarters in London. It is a national organization, having 25 sections intended to promote the interests of music and musicians in Great Britain.

Indifferente. *It.* Indifferent.

Indifferentemente. *It.* Indifferently.

Indifferenza, con. *It.* With indifference.

Indy, d' (Paul Marie Theodore Vincent) composed the symphonic trilogy "Wallenstein" (Piccolomini, Camp de Wallenstein and Mort de Wallenstein); the operas "Fervaal," and "L'Etranger," Brussels, 1897, 1903, for both of which he wrote librettos; the dramatic legend "Le Chant de la Cloche," City of Paris prize, 1884; helped found the Paris Schola Cantorum, where he was director and taught composition. Pupil of César Franck, Paris Conservatoire, d'Indy became chorusmaster to Colonne, 1875; played drum in orchestra three years to learn instrumentation; helped organize and direct the Lamoureux concerts; became inspector in the Paris schools, Chevalier of the Legion of Honor. Other works to be noted are: the symphony "Jean Hunyadi," overture to "Anthony and Cleopatra," "La Forêt Enchantée," quartet in A for piano and strings, symphonic ballad; the scena for bar. and chorus, "La Chevauchée du Cid," the orchestral legend "Sangfleurie," suite in D for trumpet, two flutes and string quartet; symphony for piano and orchestra; the orchestral suite "Tableaux de Voyage," symphony "Cévenole," symphony in B flat, Op. 57, Lamoureux concerts, 1904; the operetta "Attendez-moi sous l'orme," Paris Opéra Comique, Mar. 12, 1882; incidental music to "Karadec" and "Médée"; chamber music and songs. B. Mar. 27, 1851, Paris; add. Paris.

Inferior. Lower.

Infinite Canon. CANON that can be perpetually repeated.

Inflexion. Change from the monotone in chanting; modification of pitch.

Inganno. *It.* "Deception." Deceptive CADENCE.

Ingegneri (Marc Antonio) composed 27 Responsoria for Holy Week, long attributed to Palestrina, masses, motets, and madrigals; choirmaster, Cremona Cathedral; pupil of Ruffo and teacher of Monteverde. B. Verona about 1550; d. 1592, Verona.

Inglott (William) played and composed for virginals; organist Norwich Cathedral, 1608. B. 1554; d. 1621, Norwich.

Inhalt. *Ger.* Contents; idea.

Inner Parts. Intermediate harmony.

Inner Pedal. Sustained note on an inner part in organ music.

Innig. *Ger.* With feeling and expression.

Inno. *It.* Hymn.

Innocente. *It.* Innocent.

Innocentemente. *It.* Innocently.

Innocenza, con. *It.* With innocence.

Inquieto. *It.* Agitated, restless.

Insanguine (Giacomo) composed "Didone abbandonata," and in all 15 operas, a Passion and other church music. B. near Naples about 1740; d. 1795, Naples.

Inscriptio. *L.* Inscription or motto employed in obsolete notation to aid in the solution of enigmatical canons.

Insensibile. *It.* Imperceptibly.

Instrument. Mechanism for the production of musical sound. The modern ORCHESTRA contains three principal divisions of Instruments: Strings, including all instruments of the viol family and the harp; Wind, subdivided into brasses and woodwinds, the former including trumpets, horns, trombones, etc., the latter flutes, clarinets, oboes, etc.; Percussion, including kettledrums, bass drums, cymbals, etc. A description of each instrument is given under its proper head.

Instrument à l'Archet. *Fr.* Bow instrument.

Instrumenta a Corda. *It.* String instrument.

Instrument à Cordes. *Fr.* String instrument.

Instrument à Vent. *Fr.* Wind instrument.

Instrumentation. The art of composing or writing music for ORCHESTRA.

Instrumentirung. *Ger.* Instrumentation.

Instrumento da Fiato. *It.* Wind instrument.

In Tempo. *It.* In strict time.

Intavolare. *It.* To write out or copy music.

Interlude. Music performed between certain parts of the church service, between verses or hymns; generally in the form of organ voluntaries.

Intermède. *Fr.* Interlude.

Intermedietto. *It.* Short interlude.

Intermedio. *It.* Interlude.

Intermezzo. *It.* Dramatic interlude, consisting either of an instrumental or vocal piece performed between the acts. Intermezzi were features of early Italian drama and opera, and gradually developed their own independent form as OPERA BUFFA, which were later given separate performance, the ballet divertissement thereafter serving as intermezzi for grand opera.

Internationale Musikgesellschaft was founded by Prof. Oskar Fleischer, Dr. Max Seiffert, and others, 1899, as an international federation of musicians. The society is divided in local groups and national sections, all of which are assembled through representation in Congresses at stated intervals. The publications include the monthly journal "Zeitschrift," a quarterly magazine, "Sammelbände," and books, now numbering nearly a score, all of which are issued by Breitkopf & Härtel, Leipsic. Prof. Hermann Kretzschmar was elected chairman of the governing body at the Leipsic Congress of 1904. The publications are in German, French, Italian, and English.

Interrupted Cadence. False or deceptive CADENCE.

Interruzione, senza. *It.* Without interruption or pause.

Interval. The difference in pitch between two tones. The nomenclature of intervals has become greatly confused, owing to the fact that theorists have confounded the systems of the ancient Greeks and the mediæval church musicians with those devised by modern harmonists. The simplest and most desirable system is that which prevails in Germany, according to which intervals are reckoned up-

ward from the tonic as shown in the following examples: C to D is a major second; C to D flat is a minor second; C to D sharp is an augmented second. The interval of the fifth becomes, if C to G, a major fifth; C to G flat, a minor fifth; C to G sharp, an augmented fifth; C to G double flat, a diminished fifth. The Greeks rated the Unison, Octave, Fifth, and Fourth as consonant and therefore more perfect intervals than Thirds or Sixths, which were dissonances. Mediæval theorists classed the Unison and Octave as perfect; the Fourth and Fifth as medium; the Third and Sixth as imperfect intervals. A later generation of theorists, whose followers are still with us, held that intervals must be classed as consonant or dissonant, or Perfect and Imperfect. The perfect Fourth, Fifth, and Eighth, and the imperfect Third and Sixth came in the first class; the Second, Seventh, and all augmented or diminished intervals in the second. Under this nomenclature a perfect Fifth flattened by an accidental would be classed as imperfect, so in this system the interval C to G flat would be called a diminished fifth. Intervals within the octave are called Simple. Intervals exceeding an octave are called Compound. Those containing tones foreign to the key are called Chromatic. Intervals between two tones of a major scale are called natural, normal, or major. Greater intervals are called pluperfect, extreme, sharp, and superfluous, or augmented.

Intimo. *It.* Intimate.

Intonare. *It.* To intone.

Intonation. The phrase preceding the reciting note in Gregorian chants; method of chanting portions of the church services indicated by accent; the production of sound by voice or instrument. Correct intonation means in tune; false intonation, out of tune; just intonation refers to non-tempered scale, possible in concerted music for voice or strings, but not for keyboard instruments of equal TEMPERAMENT.

Intonator. Monochord.

Intonazione. *It.* Intonation.

Intoning. Chanting.

Intavolatura. *It.* Notation; tablature; figured bass.

Intrada. *It.* Opening movement; interlude or entr'acte.

Intrepidamente. *It.* With boldness, courage.

Intrepidezza, con. *It.* With intrepidity.

Introducimento. *It.* Introduction.

Introduction. Preliminary passages in music which lead up to movements or acts.

Introduzione. *It.* Introduction.

Introitus. *L.* "Entrance." Antiphons sung by the choir at the beginning of the MASS, music for which is found in the Gregorian Graduale.

Invention. J. S. Bach's name for 15 small clavier pieces; suites de pieces; creation of new melody or harmony.

Invenzione. *It.* Invention.

Inversion. Transposition of parts, themes, chords, or intervals. When a part is raised in COUNTERPOINT by an octave, the result is "Inversio in octavam acutam." When a part is lowered in the same manner it becomes "Inversio in octavam gravem" or "Inferiorem." Parts are often inverted at the 5th, 10th, or 12th. Themes may be inverted by being repeated backward, "Inversio Cancrizans" or retrograde inversion. A chord may be inverted as often as it has tones, the root excepted, by making an inner note serve as the bass. The inversions of an interval are produced by raising the lower tone an octave or lowering the higher tone an octave. Within the octave the inversion of an interval may be found in the difference between the known interval and the figure 9, thus a 5th inverted becomes a 4th; a 6th a 3d. Pedal Point is said to be inverted when it is transferred from the lowest to an upper part in the harmony.

Invitatorium. Antiphon at the beginning of Matins. In the Anglican Church the term is sometimes applied to the 95th Psalm.

Invitatory. Invitarorium.

Ionian Mode. The Church MODE ending on C.

Ipermestra. Metastasio's opera libretto was composed by Galuppi, Gluck, Hasse, Jommelli, and Sarti — in all 18 times.

Iphigénie en Aulide. Christoph Willibald von Gluck's three-act opera, to book by Bailli du Rollet, based on Racine's tragedy, was first performed April 19, 1774, at the Paris Académie. Iphigénie, daughter of Agamemnon and Clytemnestra, arrives with her mother in Aulis after Kalchas, high priest of Artemis, has announced to her father that only upon the sacrifice of Iphigénie will the Greeks be accorded a favourable breeze to waft them to Ilion. Agamemnon, torn by the conflict between his duty as a leader and his paternal love, agrees to the sacrifice. As Achilles, to whom Iphigénie is betrothed, prepares to lead her to the altar, Agamemnon's messenger announces the bride's doom. Clytemnestra appeals to Achilles to protect her daughter, and he swears to do so. Only Iphigénie seems resigned to the fate appointed her, for at the last Agamemnon determines to send his daughter and wife into hiding until the wrath of the goddess can be appeased. The people demand the sacrifice be consummated, however, and despite the pleading of Achilles and the anguish of her mother, Iphigénie permits herself to be led toward the altar. Achilles, followed by his Thessalian warriors, attempts a rescue, and as the High Priest hesitates amid the tumult, Iphigénie invokes Artemis, and the Goddess appears to tell her servant that she demands not the blood but the mind of Iphigénie, who shall become her priestess, and atone the sins of Atreus. A wind favourable to the Greeks springs up as the Goddess vanishes, and the host joyously sings Artemis' praise. Up to 1824 this opera had received 428 performances. Wagner's arrangement of the words and score was presented in Dresden, Feb. 22, 1847.

Iphigénie en Tauride. Christoph Willibald von Gluck's four-act opera, to book by Guillard, was first performed May 18, 1779, at the Paris Académie. It relates the second part of the adventures of the heroine, and is said to conform closer to the Greek tragedy than its sister opera. In this work Iphigénie is disclosed after 15 years' service as high priestess of Artemis in Tauris, where human sacrifices are the usual thing. Thoas, King of Tauris, has ordered the sacrifice of two strangers, but learning they are her countrymen, Iphigénie resolves to save one of them by sending him back as a messenger to her sister Electra. Although forewarned in a dream that her mother has been killed, and that she is in danger of sacrificing her brother, the High Priestess does not know that one of the strangers is, in fact, her brother Orestes, who, having slain their mother, has fled from home, pursued by the Furies, accompanied by his friend Pylades. The two young men generously dispute which shall carry Iphigénie's message, but by professing to be weary of life, Orestes induces Iphigénie to choose him for the holocaust, Pylades as the messenger. While Iphigénie prepares for her sacred duty the mention of her name by Orestes reveals their relationship, and the Priestess is unable to fulfil her duty. King Thoas, who has heard that one of the strangers has departed, enters to demand an explanation. Iphigénie tells him the truth, and implores him to spare the son of Agamemnon. The King resolves that both Orestes and Iphigénie shall die, but Pylades returns, accompanied by some friends, stabs Thoas, and rescues Orestes and Iphigénie, aided by the Goddess Artemis herself, who decrees the pardon of Orestes, and permits him, with his sister, Pylades, and their friends, to return to Aulis. The episodes which form the subject matter of Gluck's operas were treated as tragedy by Euripides. The stories above set forth have been set as operas by about thirty different composers. The Gluck operas have been performed probably not less than 1000 times, while the rest are wholly forgotten.

Ippolitov-Ivanov (Michael Mikhailovitch) composed the operas "Ruth," Tiflis, 1887; "Asra," "As-

sya," Moscow Private Opera, 1900; overtures, chamber music, songs; conducted Choral Society and Private Opera, and taught Moscow Conservatory; wrote "On the National Songs of Georgia"; pupil of Rimsky-Korsakov, St. Petersburg Conservatory. B. Nov. 19, 1859, Gatchina; add. Moscow.

Ira, con. *It.* With anger.

Iramente. *It.* Wrathfully.

Iris. Pietro Mascagni's three-act opera, to book by Luigi Illica, was first performed at the Costanzi Theatre, Rome, Nov., 1898, withdrawn for revision, and again performed at La Scala, Milan, Jan., 1899, and produced in New York under the direction of the composer, Oct. 16, 1902, and revived at the Metropolitan Opera House during the season of 1907–8. It cannot be said to have attained the popularity of "Cavaleria Rusticana," but, as interpreted by Mascagni, seemed to the writer to possess even greater merit. It is professedly Japanese in its allegory and its mysticism, and is actually so in some few melodic passages which the composer is said to have obtained from Japanese diplomats. Iris, daughter of an old blind man, or "Il Cieco," has grown to lovely maidenhood in her father's cottage, but has the misfortune to attract the attention of Osaka, a dissolute noble, who engages the pander Kyoto to bring her to his den in the Yoshiwara. The abduction is accomplished while Iris is an interested spectator at a puppet show. The girl mistakes the splendid furnishings of Osaka's bachelor quarters for paradise, but when Osaka appears, asks to be sent back to her father. Finding his wiles of no avail against the innocence of the maiden, Osaka turns her over to Kyoto, who exhibits her to the crowd in the street. Il Cieco, who is among the crowd, learns of her presence, and believing that she had gone to the Yoshiwara of her own accord, curses her, and overcome with shame and terror, Iris leaps from her window into the outlet of a sewer. In the third act scavengers, who have been working near the sewer, see the girl, but run away through fear. The egoisms of Osaga, Kyoto, and Il Cieco (in other words their spirits) comment on the situation, fulfilling the function of the old Greek chorus. Iris cries in agony, and then is heard the chorus of the Sun, with which the opera opened, and under the influence of the mighty orb flowers spring up about the girl who is lifted upward, dying but apotheosized.

Irish Bagpipe. The only BAGPIPE having a diatonic scale.

Irish Harp. Was the prototype of the Italian HARP from which the modern instrument has been developed.

Irlandais. *Fr.* In Irish style.

Ironicamente. *It.* Ironically.

Ironico. *It.* Ironical.

Irresoluto. *It.* Irresolute.

Isaac (Heinrich) composed 23 masses, motets, songs, including "Innsbruck ich muss dich lassen," which J. S. Bach employed as a chorale in his St. Matthew Passion; organist at the Medici Chapel, Florence, 1477–93; composer to the Emperor at Innsbruck, 1497–1515. B. Netherlands about 1450; d. Florence about 1528.

Isham (John) composed the 2-part song "Bury delights my roving eye"; played organ. B. 1680; d. 1726, London.

Isochronism. Periodical recurrence of vibration.

Ison. *Gr.* Tonic of the chant in Greek Church music.

Israel in Egypt. George Frederick Handel's fifth English oratorio was first performed in London, April 4, 1739. Much of the music was cribbed from Stradella, Kerl, Erba, and from the composer's own earlier works.

Istesso. *It.* The same; **Tempo,** time.

Istrumento. *It.* Instrument.

Isouard (Nicolo) composed "L'avviso ai Maritati," "Jeannot et Colin," Paris, 1814; "Cendrillon," in all 46 operas; organist and chapelmaster to the Knights of Malta. B. Malta, Dec. 6, 1775; d. Mar. 23, 1818, Paris.

Italian Sixth. Extreme Sixth or chord consisting of bass note, a major third, and sharp sixth.

Italian Strings are considered truer and more transparent than ordinary viol strings. The principal factories are in Rome.

Italiana in Algieri. Giacchino A. Rossini's two-act comic opera, to book by Anelli, was first performed in Venice, 1813. Later there were French and English versions.

Italiano. *It.* Italian style.

Italienne. *Fr.* Italian style.

Ite, Missa Est Ecclesia. *L.* "Depart, the congregation is dismissed." The concluding sentence of the MASS, which takes its name from Missa.

Ivanhoe. Sir Arthur Sullivan's three-act romantic opera, to book by Julian Sturgis, was first performed Jan. 31, 1891, at the Royal English Opera House, London.

Ivanoff (Nicholas) sang ten. in London opera, 1834–37. B. 1809, Pultowa; d. July 8, 1880, Bologna.

Ives (Simon) composed music for Shirley's masque "The Triumph of Peace," London, 1634; songs, catches; vicar choral of St. Paul's, and minor prebendary after the Restoration. B. 1600, Ware, Eng.; d. July 1, 1662, London.

Ivry, d (Marquis Paul Xavier Desire Richard) composed the operas "Les Amants de Vérone," "Fatma," "Quentin Matsys," "La Maison du Docteur," "Omphale et Penelope," "Persévérance d'amour." His best work, "Les Amants de Vérone," was composed, but not produced before Gounod's "Roméo et Juliette." A revision produced at Covent Garden bore the latter title. B. Feb. 4, 1829, Beaune; d. Dec. 18, 1903, Hyeres.

Izac or **Ysack.** Corrupted spellings of the name of ISAAC.

Jaches or **Jacomo** composed four books of motets, 1571; organist to the Duke of Ferrara and chapelmaster at Modena and Reggio. He was variously known as Brumel and Gallico and Jaches da Ferrara; probably son of ANTOINE BRUMEL; Ferrara, 16th century.

Jachet was the name of several 16th century composers. **Buus** or **von Paus** played organ at St. Mark's, Venice, 1550, and to Emperor Ferdinand I, Vienna, 1553–64; composed chansons, and a volume of Ricercari, one of the first collections of organ music to be published, 1547; madrigals. Probably native of Bruges. **Da Mantua** composed masses, motets; sang at Mantua Cathedral, 1527–58; chapelmaster to the Duke of Mantua and the Cardinal bishop of Mantua. Others of the name are referred to under the headings JACHES, BERCHEM, VAET, and WERT.

Jack. Wooden upright attached to the key and bearing the thorn, quill, or leather plectrum by which the strings of instruments of the harpsichord family were set in vibration.

Jackson composed Irish bagpipe melodies, including "Over the Water," "Welcome Home," "The Morning Brush"; 18th century, published in folio, 1790, by Edmund Lee, Dublin.

Jackson (John) composed a service in C, chants, the anthem "The Lord said unto my Lord"; played organ, Wells Cathedral, 1674–88.

Jackson (William) composed the opera "The Lord of the Manor," to Gen. Burgoyne's book, Drury Lane, London, Dec. 27, 1780; the comic opera "The Metamorphosis," Drury Lane, 1783; songs, church music; organist, lay vicar, and Master of Choristers, Exeter Cathedral; called "Jackson of Exeter." B. May 29, 1730, Exeter; d. July 5, 1803.

Jackson (William) composed Psalm ciii for soli, chorus, and orchestra; the oratorios "Deliverance of Israel from Babylon," "Isaiah," a mass, services, glees; sang, played organ; conducted Bradford Choral Society; published music in partnership with William Winn; wrote "Manual of Singing." B. Jan. 9, 1815, Masham; d. April 15, 1866.

Jacob (Benjamin) composed psalms and glees; edited "National Psalmody," London, 1817; played organ; conducted oratorios. B. April 1, 1778, London; d. Aug. 24, 1829.

Jacobi (Georges) composed the "Black Crook" and in all 103 ballets, during an association of 26 years with

the Alhambra, London; incidental music for "The Dead Heart" and "Robespierre," two concertos for violin; concertino for viola, songs; played violin Paris Grand Opéra; directed Bouffes Parisiens and at the Alhambra, London; taught Royal College of Music, London; Officier de l'Académie and Knight Commander Order of Isabella the Catholic. B. Berlin, Feb. 13, 1840; d. Sept. 13, 1906.

Jacobsohn (Simon E.) taught violin Cincinnati College of Music, later in Chicago; concertmeister, Theodore Thomas Orchestra, 1872, New York; pupil of the Leipsic Conservatory, and in early manhood concertmeister Bremen Orchestra. B. Dec. 24, 1839, Mitau, Kurland; add. Chicago.

Jacotin composed the chansons "Mon triste coeur" and "Trop dure m'est ta longue demeure," church music; sang Antwerp Cathedral, 1479–1528; called also Jacob Godebrie and Jacobus Godefridus; may have been identical with the Jacotin or Jacotino attached to the court of Milan, 1473–94.

Jacquard (Leon Jean) composed Fantasias for 'cello; taught 'cello at Paris Conservatoire, of which he had been a prize pupil. B. Nov. 3, 1826, Paris; d. Paris, Mar. 27, 1886.

Jadassohn (Salomon) wrote on theory, Eng. trans. published by Breitkopf & Härtel; taught theory Leipsic Conservatory; composed four symphonies, Psalms xliii, and c in 8-parts; piano serenade in canon, Op. 35; ballets, two overtures, chamber music. B. Sept. 3, 1831, Breslau; d. Feb. 1, 1902; Leipsic.

Jadin (Georges) played bassoon in the chapel of Louis XV of France. **Jean** composed and played violin at Versailles; brother of GEORGES. **Louis Emmanuel** composed "Joconde," "Mahomet II," and in all 38 operas; "La Bataille d'Austerlitz"; taught piano Paris Conservatoire, 1800; Master of Choristers, French Chapel Royal, 1812–30; Chevalier of the Legion of Honor. B. Versailles, Sept. 21, 1768; son of JEAN; d. April 11, 1853, Paris. **Hyacinthe** composed chamber music; played piano; taught in Paris Conservatoire upon its foundation. B. 1769, Versailles; son of JEAN; d. 1800, Paris.

Jaell (Alfred) composed salon pieces; played piano; debut at 11, touring Europe and America. B. Trieste, Mar. 5, 1832; d. Feb. 27, 1882, Paris.

Jagdlied. *Ger.* Hunting song.

Jägerchor. *Ger.* Hunting chorus.

Jahn (Otto) composed four collections of songs; wrote biography of Mozart, Eng. trans., 1882, and criticism; taught archeology and philology Bonn University. B. June 16, 1813, Kiel; d. Sept. 9, 1869, Göttingen.

Jähns (Friedrich Wilhelm) prepared thematic catalogue of von Weber's works; taught rhetoric, Scharwenka Conservatory, Berlin; founded and directed singing society in Berlin; royal music director and professor. B. Jan. 2, 1809, Berlin; d. Aug. 8, 1888, Berlin.

Jaleo or **Zaleo.** Spanish national dance, 3–8 time.

James (John) composed songs, organ pieces; played organ. D. 1745, Middlesex, Eng.

James (W. N.) wrote on the flute; played flute. Publications dated 1826–35.

Janiewicz (Felix) composed three trios for two violins and bass; played violin; published music in Liverpool and London; became a founder of the London Philharmonic Society. B. 1762, Wilna, Poland; d. 1848, Edinburgh.

Janitcharenmusik. *Ger.* "Janisary music." Military music with a predominance of percussion instruments, such as cymbals, triangles, and drums.

Janko, von (Paul) invented a new KEYBOARD for the piano which presents many advantages, although it has not come into general use; taught Leipsic Conservatory; pupil Vienna Polytechnic and Conservatory, Berlin University. B. June 2, 1856, Totis, Hungary; add. Constantinople.

Jannaconi (Giuseppe) composed 15 masses and other church music; became chapelmaster St. Peter's, Rome,

on retirement of Zingarelli, 1811; pupil of Rinaldini, Carpani, and Pisari; teacher of Basili and Baini. B. 1741, probably at Rome; d. Mar. 16, 1816, Rome.

Jannequin (Clement) composed "La Bataille," a descriptive piece commemorating the Franco-Swiss battle of Marignan, 1515; 82 Psalms dedicated to the Queen of France, masses, chansons; probably disciple of Josquin des Pres. Last publication dated Paris, 1559.

Jansa (Leopold) composed violin duets, still useful for students; conducted University of Vienna, 1834–49; taught and played violin in London. B. Mar. 23, 1795, Wildenschwert, Bohemia; d. Jan. 24, 1875, Vienna.

Japart (Jean) composed chansons, may have been singer to the Duke of Ferrara, 15th century.

Jarnowic (Giovanni Mane) composed 18 violin concertos, three string quartets; became celebrated throughout Europe as violin virtuoso; pupil of Lolli; real name Giornovichj. B. 1745, Palermo; d. Nov. 21, 1804, St. Petersburgh.

Jay (Dr. John George Henry) composed for piano; played 'cello and violin. B. Nov. 27, 1770, Essex, Eng.; d. Sept. 17, 1849, London.

Jean de Paris. François Adrien Boieldieu's two-act opera comique was first performed April 4, 1812, at the Théâtre Feydeau, Paris.

Jeanie Deans. Hamish MacCunn's four-act opera, to book by Joseph Bennett, was first performed Nov. 15, 1894, at the Lyceum Theatre, Edinburgh.

Jebb (Rev. John, D.D.) wrote "Three Lectures on the Cathedral Service of the United Church of England and Ireland," 1845; "The Choral Service of the United Church of England and Ireland," etc., 1843; "The Choral Responses and Litanies of the United Church," etc., 1847–57; Canon of Hereford. B. Dublin; d. Jan. 8, 1886, Peterstow.

Jedliczka (Ernst) taught piano Moscow Conservatory, 1881–88, later at Klindworth Institute and Stern Conservatory, Berlin. B. June 5, 1855, Poltava, Russia; d. Aug. 6, 1904, Berlin.

Jeffries (George) composed about 100 anthems and motets; organist to Charles I of England, Oxford, 1643.

Jenkins (John) composed "12 sonatas for two violins and bass with a thoroughbass for organ or theorbo," 1660, the first work of the kind by an Englishman; "The Mitter Rant," "Lady Audley's Bells," songs; played lute and lyra-viol at the courts of Charles I and Charles II of Eng. B. 1592, Maidstone; d. Oct. 27, 1678, Kimberley, Norfolk.

Jenks (Francis Henry) wrote music criticism for the "Globe," "Advertiser," "Courier," Boston newspapers, and most of the American articles in the first edition of Grove's Dictionary of Music; became music and dramatic editor Boston "Transcript," 1881-94; was librarian and secretary, Handel and Haydn Society; for many years organist St. Peter's and St. Paul's P. E. churches, Cambridge, Mass., and St. James P. E. church, Roxbury, Mass.; composed songs. Son of Samuel Haynes Jenks, writer, amateur, and early member of Handel and Haydn Society, Mr. Jenks was organ pupil of Dorn. B. June 2, 1838, Nantucket, Mass.; m. Julia M. Clark, Boston, Mar. 20, 1865; d. Roxbury, Dec. 9, 1894.

Jenny Bell. Daniel F. E. Auber's three-act opera comique, to book by Scribe, was first performed June 2, 1855, at the Paris Opéra Comique.

Jensen (Adolph) composed popular songs, piano music, and taught piano; pupil of Ehlert and F. Marpurg; the intimate of Gade and Schumann; chapelmaster at Posen. His larger works were: "Jeptha's Tochter," soli, chorus, and orchestra, Op. 26; "Der Gang der Junger nach Emmaus," cantata, Op. 27; the concert bar. aria "Alt Heidelberg," Op. 34; the song cycle "Gaudeamus," Op. 40; "Donald Caird ist wieder da," ten. solo, male chorus, and orchestra, Op. 54; "Adonaisfeier," soli, chorus, and orchestra; the opera "Turandot," completed after his death by W. Kienzl; seven songs from Burns, Op.

49; seven songs from Moore, Op. 50; four ballads from Allan Cunningham, Op. 51; six songs from Scott, Op. 52; six songs from Tennyson and Mrs. Hemans, Op. 53; piano sonata in F sharp minor; piano Etudes, Op. 32; concert overture in E minor, "Geistliches Tonstück," for orchestra; "Ländliche Festmusik," piano duet; the choruses with horns and harp "Gesang der Nornen" and "Brautlied," to Uhland's words, Op. 10; Hochzeitmusik, for piano duet, Op. 45; Wanderbilder, for piano, Op. 16; seven piano pieces, "Erotikon," Op. 44; and in all 160 solo songs. See biography by Niggli. B. Königsberg, Jan. 12, 1837; d. Baden-Baden, Jan. 26, 1879. **Gustav** edited "Classiche Violinmusik" and other valuable collections of violin pieces; pupil of his brother ADOLPH and of Joachim; taught theory Cologne Conservatory. B. Königsberg, Dec. 25, 1843; d. Nov. 26, 1895, Cologne.

Jephtha. George Frederic Handel's last oratorio, to book by Dr. Morell, was first sung Feb. 26, 1752, at Covent Garden, London. Giacomo Carissimi, Barthelemon, and Reinthaler have composed oratorios of the same title.

Jerusalem. Giuseppe Verdi's four-act opera, to book by Royer and Waez, was first performed at the Paris Académie, Nov. 26, 1847. The earlier Italian version was called "I Lombardi." H. H. Pierson's oratorio to Biblical text, arranged by W. Sancroft Holmes, was first sung Sept. 23, 1852, at the Norwich Festival.

Jessonda. Ludwig Spohr's three-act opera, to book by Eduard Gehe, based on Lemiere's novel "La Veuve du Malabar," was first performed July 28, 1823, at Cassel. It was composed in celebration of the great violinist's appointment as chapelmaster, and produced under his direction. Goa on the Malabar coast has been besieged by the Portuguese general, Tristan d'Acunha, who loves Jessonda, from whom a cruel fate separated him. But Jessonda, forced to marry an old rajah, has been condemned to die upon her husband's decease, in accordance with Brahmin law. Nadori, a young priest, is sent to prepare the widow for her fate, and falls in love with Amazili, Jessonda's sister, with whom he plans to save her. Jessonda bathes in the sacred waters of the Ganges to purify herself for death, and is recognized by Tristan on her way back to the camp, but a truce makes it impossible for him to rescue her. Nadori, however, visits the Portuguese camp, bearing the welcome intelligence that the natives have violated the truce, and freed from his oath, Tristan captures the temple in time to save Jessonda's life, and of course the four lovers are united.

Jeu. *Fr.* Organ or harmonium stop; grand with full power.

Jeu d'Anche. *Fr.* Reed stop.

Jeu d'Ange. *Fr.* Vox angelica.

Jeu de Flute. *Fr.* Flute stop.

Jeu d'Orgue. *Fr.* Organ stop.

Jeune Henri. Étienne Nicholas Méhul's two-act opéra comique, to book by Bouilly, was first performed May 1, 1797, at the Théâtre Favart, Paris. The overture was long popular, although the opera proved a failure.

Jeux Doux. *Fr.* Soft or sweet stops.

Jeux Forts. *Fr.* Loud stops.

Jewess. English name of Halévy's opera La JUIVE.

Jewett (Randolph) composed five anthems and an Evening Service; played organ, St. Patrick's and Christ Church, Dublin; became organist, Master of Choristers, and lay vicar, Winchester Cathedral. B. 1603, Chester; d. 1675, Winchester.

Jew's Harp. Instrument consisting of a metal tongue held in a metal frame in such a manner that it can be twitched with the finger while the frame is held in the mouth. The tone produced may be modified in pitch by altering the shape of the cavity of the mouth. Koch, a soldier in the army of Frederick the Great, was the first to employ the Jew's Harp as a solo instrument, which had been, and is still, generally regarded as a toy. In 1827–28 Charles Eulenstein became famous as a Jew's Harp soloist, obtaining a range of four octaves by

employing 16 instruments. The Jew's Harp is variously known as the Guimbarde, Trompe de Bearn, Maultrommel, and Brummeisen.

Jhan or **Jan (Maistre)** composed madrigals, motets, and other church music; chapelmaster to Ercole Este, Duke of Ferrara; may have been one and the same with Jhan GERO. B. about 1519; d. about 1543.

Jig. GIGUE.

Jingles. Metal disc on the TAMBOURINE.

Joachim (Joseph) ranked with the greatest of recent violin soloists, quartet players, and teachers; composed a famous Hungarian Concerto, Op. 11, for violin. Joachim began to play violin at five, two years later became a pupil of Serwaczynski, leader of the Pest opera, and later of Misha Hauser, G. Hellmesberger, Sr., and Boehm at Vienna. His debut was made at the age of 12 at a Leipsic concert given by Mme. Viardot. Mendelssohn was his accompanist. This concert won him the friendship of Mendelssohn and an engagement at the Gewandhaus, where he played Ernst's "Otello" fantasia. In 1844, then in his 13th year, Joachim made his appearance in England at a series of concerts, in which he won instantly the friendship of the English musicians and public. Returning to Leipsic, he studied with David, Mendelssohn's concertmeister, beside whom he played in the Gewandhaus orchestra. There he remained until 1849, when he became concertmeister under Liszt at Weimar, but soon withdrew from the influences of the "Music of the Future," although without losing the esteem and good will of Liszt. In 1853 he became solo violinist and canductor to the King of Hanover, and in 1868 became the head of the Berlin "Hochschule für ausübende Tonkunst," a recently formed branch of the Royal Academy of Fine Arts, which he dominated until his death. The following year he organized his string quartet, the most celebrated of modern European chamber music organizations. Associated with him originally in the quartet were Ernst Schiever, 2d violin; Heinrich de Ahna, viola; and Wilhelm Muller, 'cello. Honours flowed fast upon the quartet and upon its leader in particular. Besides the degree Dr. Mus. received from Cambridge, 1877, he was decorated by many European sovereigns and honoured by several other universities. In 1889 he celebrated the 50th anniversary of his debut, but retained his grasp of musical affairs in all respects until the end. Dr. Joachim's reputation rests upon his merit as an interpreter and teacher of music rather than as a composer. His principal works were: Andantino and Allegro Scherzando for violin and orchestra, Op. 1; Violin and piano Stücke, Op 2; G minor concerto for violin, Op. 3; "Hamlet," overture for orchestra, Op. 4; violin and piano Stücke, Op. 5; "Demetrius," overture, Op. 6; "Henri IV," overture, Op. 7; overture on the Gozzi comedies, Op. 8; Hebrew Melodies for viola and piano, Op. 9; Variations for violin and piano on an original theme; Op. 11, the great Hungarian Concerto already mentioned; notturno in A for violin and small orchestra, Op. 12; Kleist overture, Op. 13; Scena der Marfa, for solo con. and orchestra, from Schiller's "Demetrius," Op. 14, and, without opus numbers, two marches with trios, in C and D; Romance in C for violin and piano; Variations in E minor for violin and orchestra; Violin concerto in G, the songs "Ich hab' im Traum geweinet" and "Rain and Sun," cadenzas for concertos of Beethoven and Brahms. B. June 28, 1831, Kittsee, near Presburg; d. Aug. 15, 1907. See biography by Andreas Moser, Eng. trans.

Joan of Arc. Michael William Balfe's three-act opera, to book by A. Bunn, was first performed Nov. 30, 1837, at Drury Lane, London.

Job. Sir C. H. H. Parry's oratorio was first performed 1892 at the Leeds Musical Festival.

Jobel. *Heb.* Possibly equivalent of "jubilee"; applied to certain horns or trumpets.

Joconde. Nicolo Isuard's three-act opéra comique, to book by Étienne,

was first performed Feb. 28, 1814, at the Théâtre Feydeau, Paris. An English version was revived by the Carl Rosa Company, 1876.

Joculator. Jongleur or TROUBADOUR.

Jodeln or **Jodle.** Tyrolese song in which quick progressions in falsetto melody alternate with tones of the natural voice.

John Brown's Body was a popular song in both Federal and Confederate camps during the Civil War in the United States. Doggerel words by no means complimentary to the leaders of the opposing armies were sung North and South to the same tune. William Steffe or S. FOSTER was the composer. The tune was known in the South as a camp meeting hymn before the outbreak of the war.

John the Baptist. G. A. Macfarren's oratorio to Biblical text, arranged by Dr. E. G. Monk, was first sung Oct. 23, 1873, at the Bristol Festival.

Johns (Clayton) composed a Berceuse and Scherzino played by the Boston Symphony Orchestra; nearly 100 songs and violin and piano pieces in the smaller forms; pupil of J. K. Paine and W. H. Sherwood, in Boston, and of Kiel, Grabow, Rail, and Rummel, in Berlin; taught in Boston. B. Nov. 24, 1857, Newcastle, Del.; add. Boston.

Johnson (Edward) composed madrigals and virginal music; contributed in 1592 to Este's "Whole Booke of Psalmes."

Johnson (James) engraved music in Edinburgh, 1772 to 1790; published the "Scots Musical Museum," 1787, which contains 600 airs, and to which Robert Burns was a contributor. D. Feb. 26, 1811, Edinburgh.

Johnson (John) composed lute music, still preserved in Cambridge University; lutenist to Queen Elizabeth of England, 1581–95.

Johnson (John) published music in London from 1740 to 1762, including works of Geminiani and Arne. His widow continued the business for 10 years.

Johnson (Robert) composed music for both Latin and Anglican rituals, songs; said to have been a priest, who fled from Scotland prior to the Reformation; may have been chaplain to Anne Boleyn, 1533–36.

Johnson (Robert) composed "Full fathom five," "Where the bee sucks," for "The Tempest," songs for plays of Beaumont and Fletcher and Ben Jonson; for virginals, lute, and viols; lutenist to James I and Charles I of England, 1604–34. Probably son of JOHN, lutenist to Queen Elizabeth.

Johnson (Samuel) wrote and composed the musical drama "Hurlothrumbo," London Haymarket, 1729, in which he likewise played the rôle of Lord Flame.

Johnston (John) published music in London, 1768–76, including works by Arne and Dibdin.

Johnston (Robert E.) managed concerts, artists, and "promoted all things musical." B. June 15, 1868, Brooklyn, N. Y.; add. New York City.

Jommelli (Niccolo) composed a celebrated Miserere, the oratorios "Betulia liberata" and "L'Isacco," a Passion, Requiem for the Duchess of Würtemberg; "L'Errore Amoroso," Naples, 1737, an opera which established his reputation, but which he published as that of Valentino because of timidity, and the successful operas "Odoardo"; "Il Ricimero," "L'Astianatte," "Achille in Sciro," "Didone," "Artaserse," "Armida," which failed at the San Carlo, Naples, 1770; "Il Demofoonte" and "L'Ifigenia in Aulide," which likewise failed; in all nearly fifty operas. Jommelli was the pupil of Canon Mozzillo, Feo, Prato, Mancini, and Leo, and a thorough master of the contrapuntal methods, with which he combined harmonic skill, ranking with the most important composers between the eras of Palestrina and Mozart. He was the friend of Metastasio, with whom he occasionally exchanged the rôles of poet and composer; and of Padre Martini, with whom he studied for a time. In 1747 he became director of the Venetian Scuola degl' Incurabili; then after a sojourn in

Vienna, coadjutor chapelmaster at St. Peter's, Rome, and from 1753 to 1768 chapelmaster to the Duke of Würtemberg. Returning to Italy, his popularity had been forgotten, and he retired to the country. Commissions were given him by the King of Portugal for two operas and a cantata, but the two-part Miserere and a cantata celebrating the birth of an heir to the throne of Naples proved his last works. B. Sept. 10, 1714, Aversa, near Naples; d. Aug. 25, 1774, Naples.

Jonas (Alberto) toured Europe and America as concert pianist; taught University of Michigan, 1894; pupil of Gevaert, Brussels Conservatoire, and at the St. Petersburg Conservatory, under Rubinstein. B. June 8, 1868, Madrid.

Jonas (Émile) composed "Le Duel de Benjamin," 1855; "Terrible Hymen," "The Two Harlequins," "Le Canard à trois becs," "Le Chignon d'Or," 1874; "Le Premier Baiser," 1883, and many other operettas which almost rivalled those of Offenbach in popularity; the three-act English operetta "Cinderella the Younger," 1871, London; directed music at the Paris Portuguese synagogue; taught in Paris Conservatoire. B. Mar. 5, 1827; d. May 22, 1905, Saint-Germain.

Joncieres, de (Victorin) composed the operas "Chevalier Jean," Opéra Comique, Mar. 11, 1885; the unsuccessful operas "Sardanapale," "Le dernier jour de Pompei," "Dimitri," "Reine Berthe"; "La Mer," symphonic ode for mez. sop., chorus, and orchestra; Chinese Chorus, Slavonic March, the orchestral suite "Les Nubiennes." Son of the lawyer and journalist Rossignol, who adopted the name of Joncieres as a nom de plume, the composer was a student of the Paris Conservatoire, but withdrew because of a controversy over Wagner with Elwart. His earlier compositions include incidental music to "Hamlet" and a Symphonie Romantique. From 1871 he was music and dramatic critic of "La Liberté," and later became Chevalier of the Legion of Honor and President of the Société des Compositeurs. B. April 12, 1839, Paris; d. Oct. 26, 1903.

Jones (Edward) wrote "Musical and Poetical Relicks of the Welsh Bards," etc., 1786; "The Bardic Museum," 1802; played Welsh harp; became "bard to the Prince of Wales," 1783; edited collections of songs. B. April 2, 1752, Llanderfel, Merionethshire, Wales; d. April 18, 1824.

Jones (Edward) printed music in London in succession to John Playford, Jr., 1688–93.

Jones (John) composed 60 chants, single and double, harpsichord lessons; played organ St. Paul's Cathedral. B. 1728; d. London, Feb. 17, 1796.

Jones (Richard) composed violin sonatas, chamber airs, suites, "Lessons for Harpsichord," 1776; played violin Drury Lane Theatre, London.

Jones (Robert) composed five "Bookes of Ayres," including "Farewell deere love," referred to in "Twelfth Night"; madrigals, including "Faire Oriana, seeming to wink at folly"; became famous as lute player. Mus. B., Oxford, 1597.

Jones (Rev. William) wrote "A Treatise on the Art of Music," 1784; composed "Ten Church Pieces for the Organ with Four Anthems," including the hymn tune "St. Stephen"; rector of Hollingbourne, Kent. B. July 30, 1726, Lowick, Northamptonshire; d. Jan. 6, 1800, Nayland.

Jordan (Abraham) built organs in London with his son **Abraham, Jr.**, and invented a sliding shutter swell, 1712; later they were associated with BYFIELD AND BRIDGE.

Jorram. Boating song of the Scotch highlands.

Joseffy (Rafael) played piano with distinguished success in Europe and America; wrote "School of Advanced Piano Playing," New York, 1902; became one of the foremost American teachers. In boyhood a pupil of Brauer in Budapest, Joseffy studied at the Leipsic Conservatory under Wenzel and Moscheles at 14, then under Tausig in Berlin, and with Liszt at Weimar. In 1872 he made his debut in Berlin, and during the

next five years gave concerts in the principal music centres of Europe. In 1879 he visited New York, playing at an orchestral concert given by Dr. Damrosch, later at the Philharmonic, and with Thomas. Mr. Joseffy's repertoire, needless to say, was most extensive, but he was widely known as an exponent of Brahms. His public appearances were rare, but were regarded as among the chief events of the musical season in America. B. July 3, 1852, Hunfalu, Hungary; add. Tarrytown-on-the-Hudson, New York.

Joseph. George Frederick Handel's oratorio, to words by James Miller, was first performed Mar. 2, 1744, at Covent Garden. Étienne Nicholas Henri Mehul's three-act opéra comique, to book by Duval, was first performed Feb. 17, 1807, at the Théâtre Feydeau. The story is the familiar Biblical narrative of Joseph's reception of his brothers when they were driven to Egypt by the famine, and his pardon of this crime. The work is still occasionally sung in German versions. The best known musical numbers are: "A peine au sortir de l'enfance," Joseph; "Dieu d'Israel," prayer for male chorus; "Ah lorsque la mort," Benjamin. G. A. Macfarren's oratorio, to Biblical text arranged by Monk, was first performed Sept. 21, 1877, at the Leeds Festival.

Joshua. George Frederick Handel's oratorio, to text by Dr. Morell, was first performed Mar. 9, 1748, at Covent Garden, London. It contains "See the conquering hero comes," later introduced in "JUDAS."

Josquin or **Josse des Pres,** called "The father of modern harmony," by Dr. Burney; "the first musician who impresses us as having genius," by Ambros; composed 19 masses, 150 motets, and 50 secular pieces. In boyhood Josquin was a chorister at the Church of St. Quentin, Hainault, then for several years a pupil of Okeghem, chief of the Netherland composers. Next he became chapelmaster at St. Quentin, and in 1471 joined the papal chapel in Rome, where Sixtus IV then reigned. At various later periods he was court musician to Hercules Este, Duke of Ferrara, Lorenzo Medici, of Florence, Louis XII of France, and the Emperor Maximilian I. In 1486 he was again in the papal choir under the pontificate of Innocent VIII, and in old age retired to Condé as Provost of the Cathedral Chapter. The most celebrated of Josquin's masses were: "La sol fa re mi," "Ad fugam," "De Beata Virgine," "Pange Lingua," and "Da Pacem"; a 5-part Miserere, 4-part Psalms "Planxit autem David" and "Absolon fili mi," a dirge on the death of Okeghem, and settings of the genealogies in Matthew and Luke, and 24 pieces in the 7th book of Susato's songs, 1545, are equally noteworthy. Specimens of his music may be found in the histories of Ambros, Hawkins, and Burney. Although Josquin's music reached an unparalleled popularity during his lifetime throughout Europe, his excessively florid counterpoint, and his indiscretion in employing secular themes as canti fermi, led to the suppression of his church music by a later generation, although interest in it has been recently revived. B. 1445, at Condé, Hainault; d. Condé, Aug. 27, 1521.

Jota. Spanish dance in quick 3–4 time.

Jouer. *Fr.* To play.

Joule (Benjamin St. John Baptist) edited collections of chants and of words for anthems; played organ St. Peter's, Manchester; wrote music criticism "Manchester Courier." B. Salford, Eng., Nov. 8, 1817; d. May 21, 1895, Rothesay.

Journet (Marcel) sang bass in opera; debut Théâtre de la Monnaie, Brussels, later at Covent Garden, and since 1900, Metropolitan Opera House, New York; pupil of Paris Conservatoire. B. 1869, Paris; add. New York.

Jubilate. The first word of the alternative psalm to the Benedictus in the Anglican morning service as it occurred in the Vulgate. Psalm c.

Jubiloso. *It.* Jubilant.

Judas Maccabaeus. George Frederick Handel's oratorio, to book by Dr. Morell, in celebration of the Duke of Cumberland's victories in Scotland,

was first performed April 1, 1747. Besides "See the conquering hero comes," taken from Joshua, the modern version contains, "Wise men flattering" and "Sion now," which Handel added later.

Judenharfe. *Ger.* Jew's Harp.

Judenkünig (Hans) composed for and played lute; wrote on music. D. Vienna, Mar. 4, 1526.

Judgment of Paris. William Congreve's masque was the subject of a prize competition advertised Mar. 21, 1699, in the "London Gazette," in which the successful composers were John Weldon, 100 guineas; John Eccles, 50 guineas; Daniel Purcell, 30 guineas; Godfrey Finger, 20 guineas. The decision was made, 1701, at a performance in Dorset Gardens, London. A ballad opera of that title was produced 1731 at the Lincoln Inn Fields Theatre, London. A burletta of the same name was acted at the Haymarket, London, 1768. Dr. Arne's composition, 1740, contains the first known version of "Rule Britannia."

Judith. Sir C. H. H. Parry's oratorio was first performed at the Birmingham Festival of 1888. Henry Leslie's Biblical cantata was first performed at the Birmingham Festival, 1858. Dr. Arne's oratorio was first performed Feb. 27, 1761, at Drury Lane, London. William Defesch's oratorio, to book by Huggins, was first performed 1733 in London.

Juive. Jacques François Fromental Elias Halévy's five-act opera, to book by Scribe, was first performed Feb. 23, 1835, at the Paris Académie. There are English, German, and Italian versions. The action is laid in Constance during the early sessions of the Church council, 1414. Cardinal de Brogni rescues the Jewish goldsmith Eleazar from the death which awaits him for keeping his shop open in defiance of the Council's orders. Leopold, prince of the Empire and commander-in-chief of its armies, has fallen in love with Rachel, the beautiful daughter of Eleazar, and in order to win her love, has represented himself to be Samuel, a Jewish artist. A procession passes in which the emperor is shown surrounded by his dignitaries, but Ruggiero, the chief judge of Constance, sees the hated Jew and his daughter in the crowd, and orders their arrest. Leopold rescues them. In the second act the Jews of Constance are shown at worship in Eleazar's house. The rites are interrupted by a visit from the Princess Eudoxia, who purchases a golden chain that had once belonged to Constantine the Great, and orders the goldsmith to bring it to the palace the following day. Leopold confesses then that he is a Christian, and Rachel, in whom love has overcome filial duty, agrees to elope with him. This is prevented by the entrance of Eleazar, who has overheard the lovers. At first he is determined upon revenge, but Rachel's supplications make him agree to their marriage, and when Samuel then declines to marry Rachel, he drives him from the house. In the third act Rachel and her father go to the imperial court to deliver the chain to Eudoxia. Rachel recognizes in Prince Leopold, Eudoxia's bridegroom, her false lover, and she denounces him for having deceived her. The punishment for such relationship with a Jewess is death, and the Cardinal excommunicates Leopold, pronounces the curse upon Rachel and Eleazar, and all three are cast into prison. In the fourth act, Eudoxia visits Rachel in prison, and, moved by her prayers, Rachel agrees to retract her statement. In consequence, Leopold's sentence is reduced to banishment, but the Jewess and her father are condemned again for having conspired against a Christian. In the fifth act Rachel and Eleazar are led forth to their death. Eleazar, struggling between love of Rachel and hatred of the Cardinal, asks if she would not rather become a Christian and live in splendor. The Jewess firmly refuses, and as she plunges into the furnace, Eleazar tells the Cardinal that it is his long lost daughter he has condemned — then follows her into the flames. The original cast included: Rachel, Mlle. Cornelia Falcon; Eudoxia, Mme. Dorus-Gras; Eleazar, Nourrit; Cardinal, Levasseur.

Jullien (Jean Lucien Adolphe) wrote biographies of Berlioz, Wagner, and other books on musical topics; criticism in leading Parisian journels; from 1873 in the "Journal des Debats." B. June 1, 1845, Paris; add. Paris.

Jullien (Louis Antoine) composed Quadrilles, which he performed at promenade concerts in London, sometimes supplementing his permanent orchestra with six brass bands; conducted London concerts from 1840 to 1859, gaining notoriety by eccentricities of dress and manner, but presenting the best music with the best soloists available; lost a fortune in attempting to give English opera at Drury Lane and others in the failure of his publishing business and in the Covent Garden fire of 1856; pupil of Carpentier and Halévy at the Paris Conservatoire, and in early life conductor of dance music in the Jardin Turc, Paris. In 1852 Jullien produced his only opera, "Pietro il Grande," at his own expense at Covent Garden, London. It was a complete failure, and for the next two years Jullien visited America. B. April 23, 1812, Sisteron, Basses Alpes, France; d. Mar. 14, 1860, in an insane asylum, near Paris.

Jump. Progression by skip.

Junck (Benedetto) composed "La Simona," 12 songs for sop. and ten., to words by Fontana; "Otto Romanze," songs, to words by Heine and Panzacchi; two songs, to words by Heine; a sonata for violin and piano in G; sonata for violin and piano in F; string quartet in E; pupil of the Milan Conservatory. B. Turin, Aug. 24, 1852; d. 1905.

Jüngste Gericht. Ludwig Spohr's oratorio was first performed Aug. 15, 1812, at a festival in Erfurt in honour of Napoleon.

Juon (Paul) composed two symphonies, violin sonata, two string quartets, viola sonata, piano pieces, including "Satyrs and Nymphs," Op. 18, and Preludes and Capriccios, Op. 26; pupil of the Moscow Conservatory and the Berlin Hochschule. B. Moscow, Mar. 9, 1872; add. Moscow.

Jupiter. W. A. Mozart's 49th symphony, C major, was so named in all probability by J. B. Cramer. It was completed Aug. 10, 1788.

Jürgenson (Peter) founded a music publishing house in Moscow, 1861, issuing works of Glinka, Rimsky-Korsakov, Tschaikowsky, and extending the knowledge of Russian music throughout Europe. B. 1836, Revel; d. 1904, Moscow.

Juste. *Fr.* Just; in tune.

Justesse. *Fr.* Purity, correctness; justness.

Just Intonation is the exact observance of the major and minor tones and diatonic and chromatic semitones possible in singing or in playing instruments of the viol family, but impossible on keyboard instruments for the reason that Equal TEMPERAMENT, though making an instrument available in all keys, leaves octaves as the only perfect intervals.

Kabaro. Small Egyptian or Abyssinian drum.

Kade (Dr. Otto) edited a supplementary volume to Ambros's Geschichte der Musik, containing specimens of the work of 15th and 16th century composers; a hymnal for the Lutheran church and other works; chapelmaster at Schwerin. B. Dresden, May 6, 1819; d. July 19, 1900, Doberan.

Kahn (Robert) composed "Mahomets Gesang" for chorus and orchestra, songs, and chamber music; taught composition, Berlin Hochschule; pupil of Kiel and Rheinberger. B. July 21, 1865, Mannheim; add. Berlin.

Kalinnikov (Basil Sergeivitch) composed symphonies in G minor and A major, two orchestral intermezzi, two symphonic sketches, music to Tolstoi's play "Tsar Boris," "Roussalka," for solo, chorus, and orchestra, songs; conducted opera at Moscow; pupil of the Moscow Philharmonic Society's Music School. B. Jan. 13, 1866, Orlov; d. Jan. 11, 1901, Yalta.

Kalkbrenner (Friedrich Wilhelm Michael) wrote an instruction book

for piano, études, much chamber music, once highly popular but now forgotten; played piano with virtuosity; highly successful as teacher and performer in London, 1814–23, then removed to Paris, where he became one of the firm of Pleyel & Co., piano makers; had the distinction of giving a few lessons to Chopin, whom he volunteered to accept as an articled pupil for three years, although Chopin, according to Mendelssohn, was then the better player; pupil of the Paris Conservatoire and of Albrechtsberger in counterpoint. B. 1784, near Berlin; d. June 10, 1849, Enghien, near Paris.

Kalliwoda (Johann Wenzelaus) composed seven symphonies, songs, overtures, many solo pieces for violin and clarinet, chamber music; played violin; chapelmaster to Prince Fürstenberg; pupil Prague Conservatory. B. Mar. 21, 1800, Prague; d. Dec. 3, 1866, Carlsruhe.

Kammer. *Ger.* Chamber; **Ton,** concert PITCH.

Kandele or **Kantele.** Ancient Finnish harp; five stringed dulcimer.

Kandler (Franz Sales) wrote biographies of Palestrina and G. A. Hasse. B. Kloster-Neuberg, Aug. 23, 1792; d. Sept. 26, 1831, Baden, near Vienna.

Kapelle. *Ger.* Chapel.

Kapellmeister. *Ger.* Conductor, director, chapelmaster.

Kapsberger (Johann Hieronymus) composed an Apotheosis of Ignatius Loyola, 1622, wedding chorus, motets, songs, villanelle, and for chitarrone; praised by Kircher. B. Venice; d. about 1633.

Karajan, von (Ritter Theodor Georg) wrote "J. Haydn in London, 1791 und 1792," Vienna, 1861. B. Vienna, Jan. 22, 1810; d. April 28, 1873.

Kashkin (Nicholas Dmitrievich) wrote "Reminiscences of Tschaikowsky," 1896; music criticism for Russian newspapers. B. Dec. 9, 1839, Voronezh; add. Moscow.

Kashperov (Vladimir Nikitch) composed the operas "Marie Tudor," 1859, Milan; "Rienzi," "Consuelo," "The Storm," "Taras Boulba," 1893; "Tsiganer"; taught singing Moscow Conservatory. B. 1827, Simbirsk; d. July 8, 1894.

Kastner (Johann Georg) composed the operas "Beatrice," "Le dernier Roi de Juda," "La Maschera," "Les Nonnes de Robert-le-Diable"; wrote the first important French treatise on instrumentation, 1837; 41 hymns and cantatas, three symphonies; pupil of Berton and Reicha. B. Mar. 9, 1810, Strasburg; d. Dec. 19, 1867, Paris. **Georg Friedrich Eugen** invented the PYROPHONE, described in his book "Le Pyrophone: Flammes chantantes." B. Aug. 10, 1852, Strasburg; son of JOHANN GEORG; d. April 6, 1882.

Kearns (William Henry) composed the operetta "Bachelors' Wives," Covent Garden, London, 1817; played violin and conducted at Covent Garden. B. 1794, Dublin; d. Dec. 28, 1846, London.

Keckheit. *Ger.* Audacity, boldness, vigour.

Keeble (John) composed five books of organ music; played organ St. George's, Hanover Square and Ranelagh Gardens, London; wrote "The Theory of Harmonics," 1784. B. 1711, Chichester; d. Dec. 24, 1786, London.

Keeley (Mary Anne Goward) sang in Dublin and London opera; debut 1824 until her marriage to the comedian Robert Keeley, after which she devoted herself to comedy. B. Nov. 22, 1805, Ipswich; d. Mar. 12, 1899, London.

Keeners. Mourners who took part in the CAOINAN and ULLALU at Irish funerals.

Keiser (Reinhard) composed "Irene," and in all 116 operas for the Hamburg Theatre, aiding in the development of the German school; "Der für die Sünde der Welte gemarterte und sterbende Jesus," 1712; "Der verurtheilte und gekreuzigte Jesus," and other sacred works; gave concerts; became chapelmaster to the King of Denmark, later, canon and cantor of Hamburg Cathedral. B. 1673, Teuchern, Leipsic; d. Sept. 12, 1739, Hamburg.

Kéler-Béla (Albert) composed overtures, "Friedrich-Karl" march, "Hoffnungssterne," waltz, "Hurrah-Sturm," galop, violin pieces; conducted Wiesbaden orchestra; in earlier life violinist Vienna Theater an der Wien and bandmaster; pupil of Schlesinger and Sechter. B. Feb. 13, 1820, Bartfeld, Hungary; real name von Kéler; d. Nov. 20, 1882, Wiesbaden.

Keller (Godfrey) wrote on theory, composed sonatas for flutes and hautboys with Godfrey Finger; taught music in London. D. about 1707.

Kelley (Edgar Stillman) composed an "Aladdin" suite, employing Chinese themes gathered during a residence on the Pacific coast, incidental music to "Ben Hur," Op. 17; Wedding Ode, for ten., male chorus, and orchestra, Op. 4; incidental music to "Macbeth"; the operetta "Puritania," Boston, 1892; piano quintet; theme and variations for string quartet; songs; pupil of Clarence Eddy and N. Ledochowski, Chicago; under various masters in Stuttgart; music critic the San Francisco "Examiner," 1893–95. B. April 14, 1857, Sparta, Wis.; add. New York.

Kellner (Johann Peter) composed church cantatas, clavier suites, somewhat influenced by his personal acquaintance with Bach and Handel; played organ; cantor at Frankenhain and Gräfenrode. B. Sept. 24, 1705, Gräfenrode, Thuringia; d. 1788.

Kellogg (Clara Louise) sang sop. in opera; debut as Gilda, New York Academy of Music, 1861; later with great success at Covent Garden, London, and in numerous American tours at the head of her own company. Her repertoire included 40 operas, and she was able to translate, adapt, and stage Italian works for her English opera troupe, 1874. In 1887 she married her manager, Charles Strakosch, and soon afterwards retired. B. 1842, Sumterville, S. C.; add. New York.

Kelly, Earl of (Thomas A. Erskine) composed symphonies, minuets, the overture "Maid of the Mill"; played violin; pupil of Stamitz. B. Sept. 1, 1732; d. Oct. 9, 1781, Brussels.

Kelly (Michael) composed "The Woodpecker," which is still sung; "Blue Beard," "The Honey Moon," "Gustavus Vasa," and in all 62 dramatic pieces which are wholly forgotten; created the rôles of Basilio and Don Curzio for Mozart, with whom he was intimate during a four years' engagement at the Vienna Court Theatre (see his "Reminiscences," 2 vols., London, 1826); sold music in London. B. 1762, Dublin; d. Oct. 9, 1826, Margate.

Kelway (Joseph) composed harpsichord sonatas; taught harpsichord to Queen Charlotte of Eng.; played organ London churches; pupil of Geminiani. D. about 1782. **Thomas** composed Evening Services in B minor, A minor, and G minor; played organ Chichester Cathedral, 1726 to his death, May 21, 1749. Elder brother of JOSEPH.

Kermangeh. Arabian viol.

Kemble (Adelaide) sang in London concerts and in opera in Italy, creating Norma in an English version of that opera. B. 1814; daughter of the actor Charles Kemble; m. Edward John Sartoris, 1843, and retired; d. Aug. 4, 1879.

Kemp (Dr. Joseph) composed the anthems "I am Alpha and Omega," "A Sound of Battle is in the Land," "The Crucifixion," songs, double chants, piano sonatas; played organ Bristol Cathedral. B. 1778, Exeter; d. May 22, 1824, London.

Kennedy (David) sang in concerts, given with the aid of his 11 children in all parts of the world; in early life a house painter in Perth; debut at the Burns centenary, Liverpool, 1859. B. April 15, 1825, Perth, Scotland; d. Oct. 12, 1886, Stratford, Ontario.

Kent Bugle. Obsolete keyed BUGLE.

Kent (James) composed anthems, Morning and Evening services; played organ Trinity College, Cambridge, and later Winchester Cathedral and College; in boyhood chorister under Dr. Croft, Eng. Chapel Royal. B. Mar. 13, 1700, Winchester; d. 1776, Winchester.

Keolanthe. Michael William Balfe's two-act opera, to book by Fitz-

ball, was first performed Mar. 9, 1841, at the English Opera House, London.

Keper (John) composed "Select Psalms in four parts," 1574; graduated as M.A., Oxford, 1569.

Kerana. Persian horn.

Keras. *Gr.* Horn.

Keraulophon. 8-ft. organ manuel stop invented by Gray & Davison, 1843, of pleasant reedy quality.

Keren. Hebrew trumpet, shophar, or ramshorn.

Kerl or Cherll (Johann Caspar) composed a Missa Nigra (black notes only), the operas "Oronte," "Erinto," organ music, canzonas, one of which Handel used in "Israel in Egypt" to the words "Egypt was glad"; played organ with distinction; pupil of Valentini and probably of Frescobaldi and Carissimi; chapelmaster to the Elector of Bavaria; organist to the Imperial Court at Vienna. B. 1628; d. Feb. 13, 1693, Vienna.

Kerle, van (Jacob) composed masses and motets praised by Ambros; composer to the Cardinal of Augsburg and the Emperor Rudolf; canon of Cambrai. B. Ypres, Flanders; publications dated from Rome, 1558, and Prague, 1585.

Kern. *Ger.* LANGUAGE of an organ pipe.

Kes (Willem) played violin; conducted at Amsterdam, Dordrecht, Glasgow, Moscow; directed Moscow Conservatory, 1898–1904. B. Feb. 16, 1856, Dordrecht, Holland; add. Blasewitz, near Dresden.

Kessel-pauke. *Ger.* Kettle-drum.

Ketten (Henri) composed for and played piano; pupil Paris Conservatoire. B. Mar. 25, 1848, Baja, Hungary; d. April 1, 1883, Paris.

Ketterer (Eugène) played piano; composed salon pieces; pupil Paris Conservatoire. B. 1831, Rouen; d. Dec. 18, 1870, Paris.

Kettledrums. Orchestra DRUMS, tuned to the tonic and dominant of the key, when two are employed.

Keuchenthal (Joannes) compiled "Kirchengesang lateinisch und deutsch," Wittenberg, 1573, a valuable collection of Lutheran liturgical music; was pastor of St. Andreasberge.

Key. A scale. In the modern system of music all keys are either Major, that is having semitones between the third and fourth and the seventh and eighth degrees, counting upward from the first note, which is called the Tonic; or Minor, having the semitone between the second and third degrees, ascending from the Tonic. Since any of the twelve semitones into which the octave is divided may serve as a Tonic, the relative proportion of the degrees must be preserved by sharps or flats in the signature, except in the key of C, hence called the Normal key. The signature of a major key likewise serves for its related minor key, the tonic of which is a third below. The earlier key systems are described under the headings GREEK MUSIC and MODES. Key is also the name of levers which serve as digitals for organs, harmoniums, and pianos; for the levers by which ventages are opened or closed in flutes, oboes, etc.; for tuning hammers; for the levers controlling organ pallets. It is an obsolete name for Clef.

Keyboard. Series of digitals on an organ, harmonium, or piano. When arranged for the fingers a keyboard is a manual; when for the feet, it is a pedal or pedal-clavier. The keyboard in universal use at present is the result of centuries of experiment. Countless variations upon it have been urged by ingenious inventors from the earliest of the clavichord and organ builders, who sought to avoid, by means of additional keys, the inconveniences arising from unequal temperament, to Paul von JANKO, who in 1882 invented a Keyboard in which each note has three digitals to permit of greater freedom in fingering.

Key Bugle. An improved BUGLE invented by Logier, but superseded by the Valve Bugle.

Key Chord. Triad on the tonic, as the chord C, E, G, the key chord of C.

Key Note. The note on which a scale commences and from which it takes its name; the tonic.

Key Trumpet. TRUMPET with keys or valves.

Khalil or **Chalil.** *Heb.* Ancient Jewish flute or oboe.

Khasan. *Heb.* The cantor in a synagogue.

Kiallmark (George) composed songs and fantasias for piano; played violin. B. 1781, King's Lynn, Eng.; d. 1835, Islington. **George Frederick** played and taught piano in London. B. Nov. 7, 1804, Islington; son of GEORGE; d. Dec. 13, 1887.

Kiel (Frederick) composed the oratorio "Christus," two Requiems, a Solemn Mass; taught composition, Berlin Hochschule. B. Oct. 7, 1821, Puderbach; d. Sept. 14, 1885, Berlin.

Kienzl (Wilhelm) composed the "EVANGELIMANN," "Urvasi," "Heilmar der Narr," "Don Quixote," 100 songs, 150 piano pieces; conducted opera, Amsterdam, Hamburg, Munich. Pupil of Dr. W. Mayer of the Prague Conservatory and of Rheinberger, Kienzl was the intimate of Wagner for a time, and in 1903 published a monograph on that composer. Wagner detested him in later life because of Kienzl's admiration for Schumann. B. Waitzenkirchen, Austria, Jan. 17, 1857; add. Gratz.

Kiesewetter (Raphael Georg) wrote on music; collected scores of the older masters; ennobled by the Austrian Emperor as Edler von Wiesenbrunn for services in the war board. B. Aug. 29, 1773, Holleschau, Moravia; d. Jan. 1, 1850, Baden, near Vienna.

Kin. Chinese dulcimer.

Kind (Johann Friedrich) wrote libretti of von Weber's "Freischütz," "Marschner's "Holzdieb," novels, tales, and verses; in early life a lawyer, and later Hofrath at the court of Saxony. B. Mar. 4, 1768, Leipsic; d. June 25, 1843, Dresden.

Kindermann (August) sang bass-bar. rôles at Munich opera, 1846–86; in early life chorus singer, Berlin opera. B. Feb. 6, 1817, Berlin; d. Mar. 6, 1891, Munich.

Kindermann (Johann Erasmus) wrote "Harmonia Organica," etc., with organ music in tablature, Nuremberg, 1645; played organ at Nuremberg Aegidienkirche. B. Nuremberg; d. April 14, 1655, Nuremberg.

King. Chinese percussion instrument played like the xylophone.

King (Charles) composed anthems, services (six published by Novello); played organ; master of choristers, St. Paul's Cathedral. B. 1687, Bury St. Edmunds, Eng.; d. Mar. 17, 1748, London.

King (Matthew Peter) composed "Matrimony," 1804, "The Americans" (with Braham), 1811, and other dramatic works for the English Opera House, London; the oratorio "Intercession," which contains "Eve's Lamentation"; songs, piano sonatas; wrote theory. B. 1773, London; d. 1823, London.

King (Robert) composed songs; played in the royal bands of William and Mary and Anne of Eng.; gave concerts. D. after 1711.

King Charles II. G. A. Macfarren's two-act comic opera, to book by Desmond Ryan, based on Payne's play, was first performed Oct. 27, 1849, at the Princess's Theatre, London.

King's Band. The English royal band at present consists of 30 performers adapted to the requirements of modern music. The first English royal band of record is that of Edward IV, which comprised 13 minstrels, who played trompets, shawlmes, and small pipes.

King's Theatre, as rebuilt, 1790, was the largest theatre in London, having a capacity of 3300. Again destroyed by fire, Dec. 6, 1867, it was not reopened until ten years later for dramatic performances, and was then devoted to opera. The first playhouse bearing the name was opened April 9, 1705. Vanbrugh was the architect, but the acoustics were so wretched that it was necessary to remodel the interior. Handel's operas and early oratorios were performed in that house, which was variously known as the King's, the Queen's, and "Her Majesty's." The present King's Theatre, which occupies part of the old site, was opened in 1897 by Beerbohm Tree.

Kinnor. *Heb.* Small harp or lyre.

Kirbye (George) composed madrigals, contributed to Este's "Whole

Booke of Psalmes," 1592, and the "Triumphs of Oriana," 1601. D. 1634, Bury St. Edmunds, Eng.

Kirche. *Ger.* Church.

Kirchen Cantaten. *Ger.* Church cantatas.

Kirchenmusik. *Ger.* Church music.

Kirchenmusik, Akademisches Institut für was founded in Berlin, 1822, and since 1875 has been under the management of the Royal Academy of Fine Arts, the director of the institution being a member of the Academic Senate. The training is intended to produce cantors, organists, and music masters.

Kirchenstyl. *Ger.* Church style.

Kircher (Athanasius) wrote the monumental "Musurgia universalis sive ars magna consoni et dissoni," Rome, 1650, which not only gives the history and theory of music as then known, but illustrations and descriptions of the existing musical instruments with examples of the compositions of Froberger, Frescobaldi, and other eminent musicians. Kircher was a member of the Society of Jesus, taught mathematics and philosophy at Würzburg until driven out by the Thirty Years' War, and finally settled in Rome, where he was the intimate of many of the greatest scholars and churchmen of the period. B. Geisa, near Fulda, May 2, 1602; d. Nov. 28, 1680, Rome.

Kirchgessner (Marianna) played the musical glasses; was blind from her fourth year, but so talented that Mozart composed a quintet for her. B. 1770, Waghäusel, Baden; d. Dec. 9, 1809, Schaffhausen.

Kirchman (Jacob) manufactured harpsichords in London, having been, like Shudi, an apprentice of Tabel, who learned the craft from the Ruckers, of Amsterdam. He married Tabel's widow, thus succeeding to his former master's stock and business, and acquired a large fortune. He composed organ music, published it himself, and played organ at St. George's, Hanover Square, London. On his death, 1778, **Abraham,** a nephew, succeeded to the business, which remained in the hands of his descendants until 1896, when the business was absorbed by the COLLARDS.

Kirchner (Theodor) composed a string quartet, Op. 20, songs, piano pieces; played organ, directed the Musikschule at Würzburg; taught ensemble, Dresden Conservatory; pupil of C. F. Becker at Leipsic and follower of Schumann. B. Dec. 10, 1823, Neukirchen, Saxony; d. Sept. 19, 1903, Hamburg.

Kirnberger (Johann Philip) composed motets, cantatas, fugues, sonatas for clavier; wrote on theory; played violin in orchestra of Frederick the Great; became chapelmaster to Princess Amalie. B. Saalfeld, Thuringia, 1721; d. July 27, 1783, Berlin.

Kistler (Cyrill) composed the operas "Kunihild," "Arm Elslein," Schwerin, 1902; "Baldurs Tod," "Röslein im Hag," Elberfeld, 1903; songs, choruses, organ pieces; pupil of Wüllner, Rheinberger, and Fr. Lachner, Munich Conservatory. B. Mar. 12, 1848, Grossaitingen, near Augsberg; d. Jan. 2, 1907.

Kistner (Karl Friedrich) published music in Leipsic, succeeding to the house established by Probst, 1831, issuing works by Mendelssohn, Moscheles, Chopin, Bennett. B. Mar. 3, 1797, Leipsic; d. Dec. 21, 1844. **Julius** continued the publishing business, issuing works by Hiller, Rubinstein, and Taubert. Son of KARL FRIEDRICH; d. May 13, 1868.

Kit. Pocket violin with total length of 16 inches, and three strings, c′, g′, d″, formerly used by dancing masters.

Kitchiner (William, M.D.) composed the operetta "Love Among the Roses"; edited song collections. B. 1775, London; d. Feb. 27, 1827, London.

Kittel (Johann Christian) composed two books of organ preludes, six clavier sonatas; played organ; pupil of Johann Sebastian Bach. B. Feb. 18, 1732, Erfurt; d. May 18, 1809, Erfurt.

Kjerulf (Halfdan) composed more than 100 songs, many to text by Björnson; gave concerts in Christiana; taught; influenced Grieg and other

Norwegian composers. In early life a law student. Kjerulf's songs gained him a government award, 1850, which enabled him to study a year with Richter in Leipsic. B. Sept. 15, 1815, Christiania; d. Aug. 11, 1868, Grefsen, near Christiania.

Klafsky (Katharina) sang sop. in opera in the principal cities of Europe and America, excelling in such rôles as Isolde and Brünnhilde. Daughter of a cobbler in Wieselburg, Hungary; the death of her mother, 1870, left her a beggar, and her first employment was as nurse maid in Vienna. Her singing so pleased her employers that they obtained lessons for her from Neuwirth, the organist. Four years later she was chorus singer in the Komische Oper. Mme. Marchesi gave her free lessons, and in 1876 she made her appearance in Leipsic as Venus in "Tannhaüser." Thereafter she obtained recognition as a leading Wagnerian singer, and was an especial favourite in America during her engagement with the Damrosch-Ellis company at the Metropolitan Opera House, New York. Twice a widow, Mme. Klafsky married Otto Lohse, the conductor, Hamburg, 1895. B. Sept. 19, 1855; d. Sept. 22, 1896, Hamburg.

Klang. *Ger.* Sound; timbre.

Klangboden. *Ger.* Resonance box or sounding board.

Klangfarbe. *Ger.* Tone quality or timbre.

Klanggeschlecht. *Ger.* Genus or mode of sound.

Klangsaal. *Ger.* Concert room.

Klangstufe. *Ger.* Degree in the scale.

Klappe. *Ger.* Key or valve of a wind instrument.

Klappenflügelhorn. *Ger.* Key BUGLE.

Klappentrompete. *Ger.* Key TRUMPET.

Kleber (Leonhard) made a valuable collection of South German organ music in tablature, 1520–24, now in the Royal Berlin Library; played organ Pforzheim, Baden. B. Göppingen, Würtemberg; d. 1556.

Kleeberg (Clotilde) played piano, noted for interpretations of Bach and Schumann; pupil of the Paris Conservatoire, where she won first piano prize at 12. B. June 27, 1866, Paris; m. Charles Samuel, the sculptor, 1894; d. Brussels, Feb. 7, 1909.

Klein. Small, minor; as **Bassgeige,** 'cello; **Halbton,** minor semitone.

Klein (Bernhard) composed the operas "Dido," 1823, "Ariadne," 1825, "Irene"; the oratorios "Job," "Jeptha," "David"; cantata to Schiller's "Worte des Glaubens," two masses, and other church music and songs; taught Berlin University and Institut für Kirchenmusik. B. Mar. 6, 1793, Cologne; d. Sept. 9, 1832, Berlin.

Kleinmichel (Richard) composed the operas "Manon," 1883, Hamburg; "Pfeifer von Dusenbach," Hamburg, 1891; two symphonies; conducted Hamburg opera; pupil Leipsic Conservatory. B. Dec. 31, 1846, Posen; add. Berlin.

Klemm (Carl August) succeeded Clara Wieck-Schumann's father in 1821 as proprietor of a publishing house and circulating library of music in Leipsic.

Klemm (Johann) composed organ music and "Partitura seu Tabulatura Italica," etc., Dresden, 1631; pupil of Heinrich Schütz. B. Oederan, Saxony, about 1600; d. about 1651.

Klengel (August Alexander) composed "Canons et Fugues," concertos, and other piano music; court organist at Dresden; pupil of Clementi. B. Dresden, Jan. 27, 1783; d. Nov. 22, 1852, Dresden.

Klengel (Julius) composed for and played 'cello, Gewandhaus Quartet and Orchestra; royal professor and 'cello teacher, Leipsic Conservatory; pupil of Emile Hegar, and of harmony with Jadassohn. B. Leipsic, Sept. 24, 1859; add. Leipsic. **Paul** played violin; assistant court conductor, Stuttgart; conductor Arion Society, Leipsic, 1893–8; Deutscher Liederkranz, New York, 1898–1903, when he again became conductor of the Leipsic Arion; composed songs; Dr. Phil. B. May 13, 1854, Leipsic; brother of JULIUS; add. Leipsic.

Klenovsky (Nicholas Semenovich) composed an a cappella "Georgian Liturgy," 1902; incidental music to "Messaline," "Antony and Cleopatra," ballets; collected and harmonized Russian folksongs with Melgounov; conducted imperial opera at Moscow; directed music school at Tiflis; assistant imperial chapelmaster, 1902; pupil of Moscow Conservatory. B. 1857, Odessa; add. St. Petersburg.

Klindworth (Karl) edited new critical edition of Chopin; arranged piano score of the "Ring des Nibelungen"; played piano and gave orchestral concerts in London, 1854–68, then became piano teacher, Moscow Conservatory. In 1882 he became joint conductor of Berlin Philharmonic concerts and established his own school, later merged with that of Scharwenka; in 1893 retired to Potsdam as teacher and composer; in youth a violin player, then piano pupil of Liszt, at Weimar, 1852–54. B. Hanover, Sept. 25, 1830; add. Potsdam.

Klingel. *Ger.* Small bell.

Klotz (Egidius) made violins at Mittenwald in the Bavarian Alps; said to have been a pupil of Stainer, 17th century. **Matthias** made violins, dated Mittenwald, 1670 to 1696; pupil of his father EGIDIUS. B. 1653; d. 1743. **Sebastian** and **Joseph** made the best instruments of any of the family. They were sons of MATTHIAS. Other instrument makers of the name were **George, Michael, Charles,** and a younger **Egidius.** Many instruments made by members of this family are accepted as Stainers, the Stainer model having been adopted by most of them.

Klughardt (August Friedrich Martin) composed the operas "Miriam," Weimar, 1871; "Iwein" and "Gudrun," 1879 and 1882, Neustrelitz; "Die Hochzeit des Mönchs," Dessau, 1886; five symphonies, the oratorios "Die Zerstörung Jerusalems," "Die Grablegung Christi," "Judith"; court music director at Weimar, Neustrelitz and Dessau; follower of Liszt. B. Cöthen, Nov. 30, 1847; d. Aug. 3, 1902, Dessau.

Knabe (William) made pianos in Baltimore, 1837, at first with Henry Gaehle, later in partnership with his sons **Ernest** and **William,** and his son-in-law **Charles Kniedel.** The business grew to large proportions. B. 1797, Kreutzburg, Saxe-Weimar; d. 1864, Baltimore. In 1908 the business had descended to the third generation. **Ernest J.,** b. July 5, 1869, Baltimore; add. Baltimore; and **William,** b. Mar. 23, 1872, Baltimore; add. New York.

Knapp (William) composed the psalm tune "Wareham" or "Blandford"; published "New Sett of Psalms and Anthems in four parts," 1738; parish clerk of Poole, Eng. B. 1698; d. Poole, 1768.

Knapton (Samuel) published music in York, Eng., toward the close of the 18th century. **Philip** composed overtures and piano pieces; was assistant conductor at the York Festivals, 1823–28; continued the publishing business of his father, SAMUEL. B. 1788, York; d. June 20, 1833, York.

Knecht (Justin Heinrich) composed "Le Portrait Musical de la Nature," a symphony having a programme like that of Beethoven's Pastoral, which it antedates, but does not otherwise resemble; wrote on theory; played organ; court opera and concert director at Stuttgart. B. Biberach, Suabia, Sept. 30, 1752; d. Dec. 1, 1817, Biberach.

Knee Stop. Lever controlling the swell on harmoniums, operated by the knees.

Kneisel (Franz) founded the Kneisel String Quartet; long the chief exponent of chamber music in America; was concertmeister of the Boston Symphony Orchestra, 1885 to 1903, when he retired to give his whole time to chamber music; associated conductor of the Worcester (Mass.) Festivals of 1902 and 1903; taught violin in Institute of Musical Art, New York, 1905–8. Mr. Kneisel's first teacher was his father, a bandmaster of Olmutz, Moravia. At 15 he captured the violin prize at the Bucharest Conservatory, then studied with Grun and Hellmesberger at the Vienna

Conservatory. In 1882 he became solo violinist at the Hofburg Theatre, Vienna; in 1884 concertmeister of the Bilse Orchestra, Berlin. B. Jan. 26, 1865, Bucharest; add. New York. The **Kneisel Quartette** was founded in 1885 under the patronage of Mr. Henry L. Higginson, of Boston. For many years the members were Franz Kneisel, first violin; A. Theodorowicz, second violin; Louis Svecenski, viola; Alwyn SCHROEDER, 'cello. In 1908 the members besides Mr. Kneisel were **Louis Svecenski,** who played viola. Violin pupil of the Vienna Conservatory, Svecenski settled in Boston, 1885, as a first violin in the Boston Symphony Orchestra, and was an original member of the quartette. In the latter years of his orchestral engagement he led the violas; then taught, New York. **Julius Roentgen** played second violin. Son of a pianist and grandson of a concertmeister at the Gewandhaus, Roentgen was a pupil of Dr. Joachim, and resigned as concertmeister of the Düsseldorf Symphony Orchestra to join the quartette. B. Amsterdam, 1882; add. New York. **Willem Willeke** played 'cello. Pupil of The Hague Conservatory under Hartog, and later of the Rotterdam Conservatory, he became solo 'cellist at Riga, 1896; then taught at Düsseldorf; toured; became solo 'cellist with Leipsic Philharmonic Orchestra, 1901–3; then solo 'cellist Covent Garden and Imperial Vienna operas. B. The Hague, Sept. 29, 1878; add. New York.

Knell. Tolling of a bell.

Kneller Hall became the Royal British Military School of Music in 1887, and provides both a practical course for bandsmen and a normal course for bandmasters. Bandmasters in the British army are rated as warrant officers and have an allowance of 70 pounds per annum in addition to regimental pay.

Knicky-Knackers. BONES.

Kniegeige. *Ger.* Viola da Gamba.

Knight (Rev. Joseph Philip) composed "Rocked in the Cradle of the Deep," in all about 200 songs, several of which were once highly popular; pupil of Corfe; Anglican clergyman. B. July 26, 1812, Bradford-on-Avon; son of the Rev. Francis, D.D.; d. June 2, 1887, Great Yarmouth, Eng.

Knorr (Iwan) composed "Ukrainsche Liebeslieder," for four voices and piano, to his own verses; symphonic fantasie for orchestra, the opera "Dunja," Coblentz, Mar. 23, 1904; taught at the Hoch Conservatory, Frankfort-am-Main; pupil of the Leipsic Conservatory. B. Jan. 3, 1853, Mewe, West Prussia; add. Frankfort.

Knott (John) composed and compiled church music issued as "Sacred Harmony," etc., and "Selections of Tunes," Aberdeen, 1814, and Edinburgh, 1824. B. Sevenoaks, Kent; d. 1837, Edinburgh.

Knüpfer (Sebastian) composed church cantatas, funeral motets; became cantor of the Leipsic Thomasschule, 1657. B. Asch, Saxony, Sept. 7, 1633; d. 1676.

Knyvett (Charles) sang Eng. Chapel Royal and Ancient Concerts; helped found Vocal Concerts with Samuel Harrison, 1791–94; organist Eng. Chapel Royal. B. Feb. 22, 1752; d. Jan. 19, 1822, London. **Charles** played organ St. George's, Hanover Square, London; composed glees; published "Selection of Psalm Tunes," 1823. B. 1773, London; son of CHARLES; d. Nov. 2, 1852. **William** composed the prize glee "When the fair rose," anthems for the coronation of George IV. and Victoria; sang, Eng. Chapel Royal; conducted Concerts of Ancient Music, York and Birmingham Festivals. B. April 21, 1779; son of the elder CHARLES; d. Nov. 17, 1856, Ryde. **Deborah** sang in English concerts and oratorio; pupil of Greatorex. B. Shaw, Lancashire; m. WILLIAM, 1826; d. 1876.

Kobbé (Gustav) wrote "Wagner's Life and Works," "The Ring of the Nibelung," "Plays for Amateurs," "My Rosary and other poems"; composed songs, taught piano; pupil of Adof Hagen, Wiesbaden, and Mosenthal, New York; graduate Columbia College and Law School. B. Mar. 4,

1857, New York; add. Morristown, N. J.

Koch (Heinrich Christoph) wrote on theory, a dictionary of music, which was completed by von Dommer; violinist and chamber musician at Weimar. B. Oct. 10, 1749, Rudolstadt; d. Mar. 12, 1816, Rudolstadt.

Köchel, von (Ritter Dr. Ludwig) prepared a complete thematic catalogue of Mozart's works; was famous as botanist and mineralogist; became Imperial Councilor and Knight of the Order of Leopold. B. Stein, near Krems, Jan. 14, 1800; d. June 3, 1877, Vienna.

Kochetov (Nicholas Razoumnikovich) composed the opera "A Terrible Revenge," after Gogol's story; Arabian suite for orchestra; symphony in E minor, 24 songs; wrote music criticism for Moscow publications. B. July 8, 1864, Oranienbaum; add. Moscow.

Koczalski (Raoul) played piano; debut at seven; retired 1896, at which time his compositions had reached Op. 46. B. Jan. 3, 1885, Warsaw; add. Warsaw.

Köhler (Christian Louis Heinrich) composed two books of piano etudes, Op. 112 and Op. 128; "Maria Dolores" and two other operas, the ballet "Zauberkomponist"; conducted at Marienburg and Elbing. B. Brunswick, Sept. 5, 1820; d. Feb. 16, 1886, Königsberg.

Köhler (John) made military band instruments in London, 1780; bandmaster Lancashire Volunteers. B. Volkenrode, near Cassel. **John,** his nephew, succeeded to the business, giving way to his son, **John Augustus,** and in 1908 the business was in the hands of **Augustus Charles,** grandson of the second JOHN.

Kolb (Karlmann) composed church music; played organ in the Benedictine Abbey of Aschbach, where he was ordained priest, 1729; later was permitted to enter a Munich household as tutor. B. Köstlarn, Bavaria, 1703; d. 1765, Munich.

Köler (David) composed "Ten Psalms" to German text for four to six voices; chapelmaster at Güstrow and cantor at the Zwickau Marienkirche. B. Zwickau; d. 1565, Zwickau.

Kollmann (August Friedrich Christian) composed psalms, songs, sonatas, "The Shipwreck," a symphony for orchestra; wrote on theory; played organ in the German Chapel of George III, of Eng. B. 1756, Engelbostel, Hanover; d. April 19, 1829, London. **George August** succeeded to the post of organist held by his father A. F. C. D. Mar. 19, 1845.

Kömpel (August) played violin; concertmeister at Weimar; pupil of Spohr. B. Brückenau, Aug. 15, 1831; d. April 7, 1891, Weimar.

König (Johann Balthasar) edited the "Harmonischer Lieder-Schatz," Frankfort, 1738, which contains 1940 chorales for use in the evangelical German churches; directed church music in Frankfort-am-Main. B. 1691; d. 1758.

Königskinder. Engelbert Humperdinck's fairy opera in three acts, to book by Ernst Rosmer, was first performed Jan. 23, 1897, at Munich, and subsequently in an English version in London. While it did not achieve the instant popularity of its predecessor, "HANSEL UND GRETEL," it is likewise music drama of the strictest Wagnerian type. The composer was revising the work, 1908.

Königsperger (Marianus) composed church music, sonatas, and symphonies and dramatic music; played organ admirably; devoted his profits to the purchase of a new organ in the Benedictine Abbey of Prüfening, near Ratisbon, where he was a monk, as well as organist and music director. B. Roding, Bavaria, Dec. 4, 1708; d. Oct. 9, 1769.

Königin von Saba. Carl Goldmark's four-act opera, to book by J. Mosenthal, was first performed Mar. 10, 1875, at Vienna. Assad, favourite of King Solomon, is about to marry Sulamith, daughter of the High Priest. The Queen of Sheba, journeying to Jerusalem on her famous visit to the wise king, is surprised by Assad in her bath in a forest pool. Assad loves her, but is unable to learn who she is, and, by advice of Solomon,

prepares to forget the strange woman in marriage with Sulamith. The Queen of Sheba, attended by Astoroth and a great retinue, enter at this moment, and it is understood that she is to unveil for the first time before Solomon. As her features are revealed Assad at once recognizes her. She seems not to know him, however, but when she hears Solomon comfort Assad, assuring him that on the morrow he shall be united to his bride, the Queen rages with jealousy. That night Astoroth lures Assad to a fountain, where the Queen awaits him, and he again falls victim to her charms. The wedding procession is interrupted the next morning by the entrance of the Queen, bearing rich gifts for the bride. Overwhelmed by her beauty, Assad throws away the nuptial ring which Solomon has given him, and openly avows his passion for the Queen. The priests believe Assad possessed by an evil spirit, which they undertake to exorcise, but Assad, who hears his name murmured by the Queen, falls to his knees and worships her as a goddess. For this desecration of the temple the priests demand Assad's death. Solomon merely decrees that his favourite shall go into exile, and the Queen, vainly seeking to ensnare the King himself, again finds an opportunity to try her wiles on Assad, who is alone in the desert when the Queen overtakes him on her homeward journey. But Assad has repented of his sin and folly. He curses her, and invokes Heaven's blessing upon Sulamith. Finally the temptress leaves him, and as he sinks by the wayside Sulamith finds him, and he expires in her arms.

Konius (Georges E.) composed the ballet "Daita," Moscow, 1896; the orchestral suite "Child Life," Op. 1; cantata in memory of Alexander III, Op. 8; symphonic poem "From the World of Illusion," Op. 23; piano music; taught Moscow Conservatory, and from 1902 in the Moscow Philharmonic Society's Music School; pupil of Taneiev and Arensky, Moscow Conservatory. B. Sept. 30, 1862, Moscow; add. Moscow.

Kontski, de (Charles) played piano; debut at seven in Warsaw; later taught in Warsaw and Paris. B. Sept. 6, 1815, Warsaw; d. Paris, Aug. 27, 1867. **Antoine** composed "Réveil du Lion" and other salon pieces for piano; the opera "Les deux distraits," London, 1872; played piano in tours of Europe and America. B. Oct. 27, 1817, Cracow; d. Dec. 7, 1899, Nowogrod, Lithuania. **Stanislas** played piano in Paris and St. Petersburg; pupil of his brother ANTOINE. B. Oct. 8, 1820; add. Paris. **Apollinaire** played violin; court musician to Russian Emperor; director Warsaw Conservatory; pupil of Paganini, and in early life of his brother CHARLES and the Warsaw Conservatory. B. Oct. 23, 1825, Warsaw; d. June 29, 1879, Warsaw.

Kopfstimme. *Ger.* Head voice.

Koppeln. *Ger.* Couplers.

Korbay (Francis Alexander) composed "Nuptiale" for orchestra, songs; sang ten., Budapest Opera, 1865–68; lectured and gave song recitals, New York, 1871–73; taught singing Royal Academy of Music, London, 1894; godson of Liszt. B. May 8, 1846, Budapest; add. London.

Korestchenko (Arsene Nicholaevich) composed the operas "Balthasar's Feast," "The Angel of Death," "The Ice Palace," the ballet "Magic Mirror," incidental music to "The Trojans," and "Iphigénia in Aulis," a lyric symphony, Op. 23; two symphonic sketches; taught harmony, Moscow Conservatory, in which he had been a prize pupil. B. Dec. 18, 1870, Moscow; add. Moscow.

Kotželuch (Johann Anton) composed a cantata for sop., Op. 7, oratorios, operas; chapelmaster Prague Cathedral. B. Dec. 13, 1738, Welwarn, Bohemia; d. Feb. 3, 1814, Prague. **Leopold** composed the operas "Judith," "Debora und Sisera," the oratorio "Moses in Aegypten," 30 symphonies, 24 ballets; court composer to Leopold II of Austria on Mozart's death; pupil of his uncle JOHANN ANTON. B. about 1754, Welwarn; d. May 7, 1818.

Kotzwara (Franz) composed "The

Battle of Prague," sonatas, songs; played viola London orchestras. B. Prague; d. 1791, London.

Koven (Reginald de) composed "Robin Hood," "The Golden Butterfly," and a dozen other comic operas; the grand opera "Trilby"; 300 songs; and works for piano and for orchestra. He wrote much criticism, and founded the Washington Symphony Orchestra. B. 1861, Middletown, Conn.; add. New York.

Kraft. *Ger.* Vigour, energy.

Kraft (Anton) composed chamber music; played 'cello and baritone under Haydn in Esterhazy's band; finally entered service of Prince Lobkowitz. B. Rokitzan, near Pilsen, Dec. 30, 1752; d. Aug. 28, 1820, Vienna. **Nicolaus** played 'cello, and composed chamber music; court musician at Stuttgart. B. Esterház, Dec. 14, 1778; d. May 18, 1853. **Friedrich** played 'cello, Stuttgart Court Orchestra. B. Feb. 12, 1807, Vienna; d. Stuttgart.

Krakoviak or **Cracovienne.** Polish dance in 2-4 time.

Krauss (Marie Gabrielle) sang sop. in opera with great success at Vienna, Paris, and St. Petersburg; pupil of Vienna Conservatory and of Marchesi. B. Vienna, Mar. 23, 1842; d. 1906.

Krebs (Johann Ludwig) composed "Klavier Uebungen," containing fugues, suites, and sonatas; church music; favourite pupil of Johann Sebastian Bach. B. Feb. 10, 1713, Buttelstädt, Thuringia; d. 1780.

Ehrenfried Christian Traugott became court organist and music director at Altenburg, in succession to his father, JOHANN LUDWIG. **Johann Gottfried** became organist and music director at Altenburg on the death of his brother, E. C. T.

Krebs (Karl August) composed the operas "Silva," 1830; "Agnes Bernauer," 1835; songs, church music; conductor Hamburg Theatre, 1827–50, when he became chapelmaster to the Dresden court; son of A. and Charlotte Miedcke, but was adopted by the singer Krebs. B. Nuremberg, Jan. 16, 1804; d. May 16, 1880. **Marie** played piano; debut at 11; later touring Europe and America; pupil of her father, KARL AUGUST. B. Dresden, Dec. 5, 1851; m. Mr. Brenning; d. June 27, 1900.

Krehbiel (Henry Edward) wrote "Notes on the Cultivation of Choral Music and the Oratorio Society of New York"; "Review of the New York Musical Season" (annual, 1885–90); "Studies in the Wagnerian Drama," "The Philharmonic Society of New York," "How to Listen to Music," "Music and Manners in the Classical Period"; criticisms in the New York "Tribune" from 1880, and for six years prior to that date in the Cincinnati "Gazette"; lectured New York Institute of Musical Art; Chevalier of the Legion of Honor. B. Mar. 10, 1854, Ann Arbor, Mich.; add. New York.

Kreisler (Fritz) played violin; debut at seven in a children's concert given in Vienna by Carlotta Patti, later developing into a virtuoso. Son of a physician in Vienna who was a talented amateur; he became a pupil of Hellmesberger and Auer at the Vienna Conservatory, where at ten he won the gold medal for violin playing; then of Massart and Delibes (theory), at the Paris Conservatoire, where he won the gold medal at 12; toured America with Moritz Rosenthal at 14. Retiring for a time, he studied medicine in Vienna, art in Paris and Rome; became an officer in the Uhlans, but in 1899 returned to the concert stage. His first great success was achieved in the United States, which he frequently revisited, notably in 1908. B. Feb. 2, 1875; add. Vienna.

Kreisleriana. Robert Schumann's piano fantasias were named after the eccentric chapelmaster in one of Hoffmann's stories.

Kreislieder. *Ger.* Song cycle.

Kreissle von Hellborn (Heinrich) wrote a notable life of Schubert; Dr. Jur. and imperial financial secretary at Vienna. B. 1812, Vienna; d. April 6, 1869.

Kretschmer (Edmund) composed the operas "Die Folkunger," "Heinrich der Loewe," "Der Flüchtling," "Schön Rohtraut," masses, choruses;

court organist at Dresden; pupil of Julius Otto and Johann Schneider. B. Ostritz, Saxony, Aug. 31, 1830; d. Sept. 13, 1908.

Kretzschmar (August Ferdinand Hermann) composed part songs and organ music; taught Leipsic Conservatory, 1871; conducted musical societies, the Metz Theatre, 1876; directed music Rostock University, 1877; Leipsic University, 1887–98; organized Academic Orchestral concerts, 1890; wrote criticism, analytical programmes, and lectured. B. Jan. 19, 1848, Olbernhau, Saxony; add. Leipsic.

Kreutzer (Conradin) composed "Conradin von Schwaben," "Das Nachtlager in Granada," "Der Verschwender," "Cordelia," and in all 30 operas; "Die Sendung Mosis," an oratorio; songs and incidental music; chapelmaster to the King of Würtemberg, and at the Kärnthnerthor and Josephstadt theatres, Vienna; pupil of Albrechtsberger. B. Messkirch, Baden, Nov. 22, 1780; d. Dec. 14, 1849, Riga.

Kreutzer (Rodolphe) composed 40 études or caprices for violin never surpassed in usefulness to violin students, prepared with Rode and Baillot the celebrated "Méthode de Violon," still used by students; ranked with the greatest violinists of his day (Beethoven dedicated a famous sonata to him), and as one of the best of teachers and most popular of composers. Kreutzer received his first lessons from his father and from Stamitz, but on becoming first violin in the French Chapel Royal through the influence of Marie Antoinette, he profited largely by studying the methods of Mestrino and Viotti. Later he was solo violinist at the Théâtre des Italiens, and at the Opéra in succession to Rode. Meantime "Jeanne d'Arc," 1790; "Paul et Virginie," 1791; and "Lodöiska," 1791; spread his fame as a composer, and he produced in all 39 operas and ballets, 19 violin concertos, 15 string quartets, etc. In 1798 he met Beethoven in Vienna, while with Bernadotte, the French ambassador. On the establishment of the Conservatoire in Paris he was made first violin teacher, held appointments under Napoleon as First Consul and as Emperor, and in 1815 became chapelmaster to Louis XVIII and Chevalier of the Legion of Honor. From 1817 to 1824 he was chief conductor at the Académie, but a year later broke his arm and retired from active life. His last opera, "Mathilde," to his great distress, was refused a hearing. B. Nov. 16, 1766, Versailles; d. June 6, 1831, Geneva. **Auguste** played violin in the chapels of Napoleon and Louis XVIII, succeeded his brother RODOLPHE at the Conservatoire. B. 1781, Versailles; d. Aug. 31, 1832, Paris. **Léon** wrote music criticism for Parisian periodicals. B. Sept. 23, 1817; son of AUGUSTE; d. Oct. 6, 1868, Vichy.

Kreutzer Sonata. Ludwig van Beethoven's celebrated sonata for violin and piano, Op. 47, was first performed in 1803 by the composer and the mulatto violinist Bridgetower at an Augarten concert. It was dedicated to Rodolphe Kreutzer, described as the composer's friend.

Kreuz. *Ger.* Sharp. **Doppel,** double sharp.

Kreuz (Emil) composed for and played viola; member of Gompertz Quartet, 1888–1903, and since then attached to Covent Garden Opera. B. May 25, 1867, Elberfeld; add. London.

Krieger (Adam) wrote and composed songs; organist to the Elector of Saxony; pupil of Scheidt and Heinrich Schütz. B. Driesen, Prussia, Jan. 7, 1634; d. Dresden, June 30, 1666.

Krieger (Johann Philipp) composed songs, operettas, 12 sonatas for violin and viola da gamba with cembalo; chapelmaster at Saxe-Weissenfels; ennobled by the Emperor. B. Nuremberg, Feb. 26, 1649; d. Weissenfels, Feb. 6, 1725. **Johann** composed organ music, songs, clavier pieces published as "Anmuthige Clavier-Uebung," much admired by Handel; music director and organist at Zittau. B. Nuremberg, Jan. 1, 1652; younger brother of JOHANN PHILIPP; d. July 18, 1735, Zittau.

Kriegslied or **Kriegsgesang.** *Ger.* Warsong.

Kroll (Franz) edited works of Bach and Mozart; taught in Berlin. B. Bromberg, June 22, 1820; d. May 28, 1877, Berlin.

Krome. *Ger.* Quaver.

Krommer (Franz) composed 69 string quartets and quintets, two four-part masses with orchestra and organ, music for wind instruments; violinist and chapelmaster to Count Styrum, and later to the Emperor. B. Kamenitz, Moravia, Dec. 5, 1759; d. Jan. 8, 1831.

Krotalon. CROTALUM.

Krumm. *Ger.* Crooked or bent.

Krummhorn. Obsolete woodwind instrument which gives its name to an organ stop of reed pipes; 8-ft. pitch, variously known as Cromorne, Clarinet, and Cremona.

Krumpholz (Johann Baptist) composed six grand concertos for harp, 32 sonatas with violin accompaniment, symphonies for harp and small orchestra; harp virtuoso, teacher, and at one time member of Haydn's Orchestra at Esterhâz, he finally settled in Paris. B. Zlonitz, near Prague, 1745; drowned himself in the Seine after the elopement of his wife, Feb. 19, 1790. His wife, born **Meyer,** gave harp concerts in London, 1788–1802. Pupil of JOHANN BAPTIST, whom she married at 16, but afterwards deserted. **Wenzel** played violin, Vienna Court Opera, and mandolin; was among the first to recognize the genius of Beethoven, who composed a mandolin sonata for him, and "Gesang der Mönche" to his memory. B. 1750; brother of JOHANN BAPTIST; d. May 2, 1817, Vienna.

Kruse (Johann Secundus) played violin, 1892, in the Joachim Quartet; pupil of Joachim and his assistant at the Berlin Hochschule; founded his own quartet; conducted Saturday and Monday Popular Concerts in London, 1902; gave festival concerts. B. Mar. 22, 1859, Melbourne, Australia; add. London.

Krustische Instrumente. *Ger.* Instrument of percussion.

Kubelik (Jan) played violin; debut in Vienna at eight, and on maturity, touring Europe and America. Son of a market gardener with some skill in music, who was his first teacher, young Kubelik became a pupil of Sevcik at the Prague Conservatory, 1892, where he remained six years. A successful appearance in Vienna, 1898, led to a tour of Italy. While in Rome he received the order of St. Gregory the Great from Pope Leo XIII. An American tour, 1902–3 established his fame and fortune. In Aug., 1903, he married Countess Czaky-Szell and became an Hungarian citizen. He revisited the United States in the season of 1907–8. B. July 5, 1880, Michle, near Prague; add. Debreczin, Hungary.

Kücken (Friedrich Wilhelm) composed the operas "Die Flucht nach der Schweiz," "Der Prätendent," Stuttgart, April 21, 1847, many once highly popular songs; chapelmaster at Stuttgart in succession to Lindpainter; pupil of Sechter, Vienna, Halévy and Bordogni, Paris. B. Nov. 16, 1810, Bleckede, Hanover; d. April 13, 1882, Schwerin.

Kufferath (Hubert Ferdinand) composed a symphony, piano concerto, string quartet; played violin and piano; taught theory at the Brussels Conservatory; pianist to Leopold I. B. June 10, 1818, Mühlheim; d. June 23, 1896, Brussels. **Maurice** became director of the Théâtre de la Monnaie, Brussels, 1900, producing many new works of the French and Belgian schools; wrote lives of Berlioz and Vieuxtemps, monographs on Wagner operas, which he mounted for performance in Brussels; an editor of the "Independence Belge," 1873–1900; Chevalier of the order of Leopold, of the Sauveur de Grèce; commander of the order of Alphonso XII. B. Jan. 8, 1852, Brussels; son of HUBERT FERDINAND; add. Brussels. **Antonia** sang sop. in concert, especially known for interpretations of Schumann and Brahms. B. Oct. 28, 1857, Brussels; daughter of HUBERT FERDINAND; m. Edward Speyer, England, 1885, and retired.

Kugelmann (Hans) published a song book for the Lutheran Church, 1540, containing several of his own

compositions; trumpeter at Innsbruck; later chapelmaster at Königsberg to Duke Albert. B. Augsburg; d. 1542, Königsberg.

Kuhe (Wilhelm) composed salon pieces; gave concerts, played, and taught at Brighton and London; taught Royal Academy of Music, London, 1886–1904. B. Prague, Dec. 10, 1823; add. Brighton.

Kuhhorn. *Ger.* Cow horn or Cor de vaches.

Kuhlau (Friedrich) composed operas, flute music, some piano pieces, which are still performed; became first flautist and then composer to the King of Denmark. B. Sept. 11, 1786, Uelzen, Hanover; d. Mar. 12, 1832, Copenhagen.

Kühmstedt (Friedrich) composed organ music, oratorios, operas, symphonies; wrote on theory; pupil of C. H. Rinck. B. Dec. 20, 1809, Oldisleben, Saxe-Weimar; d. Jan. 10, 1858, Eisenach.

Kuhnau (Johann) composed "Eine Sonata aus dem B" in three movements, published in his "Sieben Partien," Leipsic, 1695, now regarded as the first work in modern sonata form; a collection of suites, "Biblical Sonatas," which are interesting examples of early programme music; wrote on theory; organist and cantor of the Thomaskirche, Leipsic, lecturer Leipsic University. B. 1660, Geising, Bohemia; d. June 25, 1722.

Kühnau (Johann Christoph) composed 4-part chorales; edited choral book; cantor and organist Dreifältigkeitskirche, Berlin; conducted choral works. B. Feb. 10, 1735, Volkstädt, near Eisleben; d. Oct. 13, 1805.

Kullak (Theodor) composed concerto in C minor for piano with orchestra, Op. 55; concert etude, Op. 121; collections of small piano pieces, including "Kinderleben" and "Deux Portefeuilles de Musique"; wrote valuable "School of Octave Playing"; with Marx and Stern founded the institution now known in Berlin as the Stern Conservatory, later the Neue Akademie der Tonkunst, Berlin; became court pianist to the King of Prussia, 1846; pupil of Czerny. B. Krotoschin, Posen, Sept. 12, 1818; d. Mar. 1, 1882. **Franz** composed the opera "Inez de Castro," Berlin, 1877; succeeded his father, THEODOR, as head of Neue Akademie der Tonkunst. B. April 12, 1842, Berlin; add. Berlin. **Adolf** wrote "Aesthetik des Clavierspiels," Berlin, 1861, and criticism for Berlin press. B. Feb. 23, 1823; brother of THEODOR; d. Dec. 25, 1862, Berlin.

Kummer (Friedrich August) composed 200 entr'acts for the Dresden Theatre, where he played 'cello; wrote a "Violoncello School"; composed concertos and fantasias for 'cello. B. Aug. 5, 1797, Meiningen; d. May 22, 1879, Dresden.

Kuntzen (Johann Paul) composed operas, oratorios; sang at Leipsic Opera; became chapelmaster at Zerbst and Wittenberg, composer to Hamburg Opera, and finally organist of the Lübeck Marienkirche. B. Leisnig, Saxony, Aug. 30, 1696; d. Mar. 20, 1757, Lübeck. **Adolf Karl** composed passions, oratorios, church cantatas, 12 sonatas for harpsichord; toured Europe as clavier virtuoso; became organist at the Lübeck Marienkirche in succession to his father, JOHANN PAUL. B. Sept. 22, 1720, Wittenberg; d. 1781, Lübeck. **Friedrich Ludwig Aemilius** composed "Holger Danske" and other Danish operas; became director Royal Copenhagen Opera. B. Sept. 24, 1761, Lübeck; son of ADOLPH KARL; d. 1817, Copenhagen.

Kuntzsch (Johann Gottfried) taught piano to Robert Schumann, who dedicated his piano studies, Op. 56, to him. D. 1854.

Kupsch (Karl Gustav) directed the Singing Academy of Rotterdam, later the theatres at Freiburg and at Naumburg; taught theory to Robert Schumann. B. 1807, Berlin; d. July 30, 1846, Naumburg.

Kurz. *Ger.* Short.

Kyrie Eleison. *Gr.* "Lord have mercy." Part of the MASS immediately following the Introitus and preceding the Gloria in Excelsis.

Kyrielle. *Fr.* Litany.

L is the abbreviation for left, as **L. H.**, left hand.

La is the syllable used in solmisation for A; the synonym for A in French and Italian.

La Bémol. *Fr.* The note A flat.

La Bémol Majeur. *Fr.* Key of A flat major.

La Bémol Mineur. *Fr.* Key of A flat minor.

Labial. Having lips; flue pipes as distinguished from reeds.

Labialstimmen. *Ger.* Lip-stops or flue organ pipes.

Labitzky (Josef) composed dances; founded orchestra and gave concerts from St. Petersburg to London. B. July 4, 1802, Schönfeld, Eger; d. Carlsbad, Aug. 19, 1881. **August** was associated with his father, JOSEF, until 1853; then settled in Carlsbad as composer and conductor. B. Oct. 22, 1832. **Wilhelm** played violin; settled in Toronto, Can.

Labium. *L.* "Lip" (of organ pipe).

Lablache (Luigi) became the most famous bass of his generation, possessing a voice of extraordinary power, ranging from E flat to e' flat, and a dramatic talent which made him equally at home in comedy or tragedy. Born of an Irish mother and French father at Naples, Lablache studied violin and 'cello at the Conservatorio della Pieta de' Turchini, but in 1812 made his debut in Naples as a buffo, later appearing as primo basso at Palermo, Milan, and from 1824 throughout Europe until 1857. His "Méthode de chant" was published in Paris by Canaux. B. Dec. 6, 1794; d. Jan. 23, 1858, Naples.

La Borde, de (Jean Benjamin) composed 50 operas, songs; wrote "Essai sur la Musique ancienne et moderne," 1780. B. Sept. 5, 1734, Paris; guillotined, July 22, 1794, Paris.

Lachner (Theodor) played organ and directed chorus of the Munich Court Theatre; son and pupil of an organist at Rain, Bavaria. B. 1798; d. May 22, 1877. **Franz** composed the oratorios "Moses," "Die vier Menschenalter"; the operas "Die Bürgschaft," "Alidia," "Catarina Cornaro," "Benvenuto Cellini," a requiem, three masses, eight symphonies, seven suites, songs; chapelmaster of the Kärnthnerthor Theatre, Vienna; court conductor at Mannheim; general music director from 1852 to 1865, at Munich. B. April 2, 1803; son of THEODOR; d. Jan. 20, 1890, Munich. **Ignaz** composed the operas "Der Geisterturm," "Die Regenbrüder," "Loreley," ballets, symphonies, "Überall Du," and other popular songs; assisted his brother FRANZ at Vienna and Munich, became chapelmaster at Stockholm, 1858. B. Sept. 11, 1807; d. Feb. 24, 1895, Hanover. **Vincenz** composed the prize song "In der Ferne," music to "Turandot"; conducted opera in London and Mannheim; taught in Carlsruhe Conservatory. B. July 19, 1811; son of THEODOR; d. Jan. 22, 1893, Carlsruhe. **Thekia** played organ at St. George's Church, Augsburg. B. Munich; daughter of THEODOR; d. Augsburg. **Christiane** played organ at Munich. B. Munich, 1805; daughter of THEODOR; d. Munich.

Lachnith (Ludwig Wenzel) composed opera; played horn; was best known as a "deranger" of other composers' music, butchering "Zauberflöte" and other masterpieces. B. Prague, July 7, 1746; d. Oct. 3, 1820.

Lacombe (Louis Brouillon) composed "Manfred," 1847, and "Arva," 1850; dramatic symphonies for soli, chorus, and orchestra; "Sapho," a melodrama with choruses, which won a prize at the Paris Exposition, 1878; the operas "La Madone," Théâtre Lyrique, 1860; "Winkelried," "Le Tonnelier de Nuremburg" ("Meister Martin und seine Gesellen"), "Korrigan," which were posthumously performed; solo studies for piano, chamber music; prize piano pupil Paris Conservatoire, later of Czerny. B. Bourges, Nov. 26, 1818; d. Sept. 30, 1884, St. Vaast la Hougue.

Lacombe (Paul) composed three symphonies, divertissement and suite for orchestra, three violin sonatas, won the Chartier prize, 1889, with chamber music; became correspond-

ing member of the Institut, 1901. B. July 11, 1837, Carcassonne; add. Paris.

Lacrimoso. *It.* Mournfully, tearfully.

Lacy (John) sang bass in London concerts; lived in Calcutta, 1818–26. B. Bath, Eng.; d. 1865, Devonshire. **Mrs. Francesco Bianchi Jackson** sang in London concerts. B. 1776, London; m. Bianchi, 1800; after his death m. LACY, 1812. D. May 19, 1858, Ealing.

Lacy (Michael Rophino) played violin; debut at six in Bilbao, later with success in Paris and London; became a comedian; adapted operas for English production; led ballet at King's Theatre, London. B. July 19, 1795, Bilbao; d. Sept. 20, 1867, Pentonville.

Lade. *Ger.* Wind chest of organ.

La Destra. *It.* The right.

La Dièse. *Fr.* The note A sharp.

Lady Henriette. Flotow's, Burgmuller's, and Deldevez' three-act ballet pantomime was first performed Feb. 1, 1844, at the Grand Opéra, Paris. It was afterwards expanded by Flotow as "MARTHA" into his most successful opera.

La Fage, de (Juste Adrien Lenoir) wrote "Cours complet de Plainchant," Paris, 1855, other books on ancient music; edited "Le Plain Chant"; composed songs, church music, and the comic opera "I Creditori." B. Mar. 28, 1801, Paris; d. Mar. 8, 1862, insane asylum of Charenton.

Lafont (Charles Philippe) composed more than 200 once popular ballads, seven violin concertos, two operas; played violin; debut in Hamburg at 11, later solo violinist to the Russian Emperor and to Louis XVIII; pupil of Rode. B. Dec. 1, 1781, Paris; d. Aug. 23, 1839.

Lage. *Ger.* "Position." Used as to violin shifts, chords, harmony.

Lagrimando. *It.* Tearfully, mournfully.

Laguerre (Jean) sang ten. in London operas, 1726–37, as "Mr. Legar." B. about 1700; son of the painter; d. 1748, London.

Lahee (Henry) composed "Love me little, love me long" and other popular songs; the cantatas "The Building of the Ship" and "The Sleeping Beauty"; played organ Holy Trinity Church, Brompton, 1847–74; pupil of Sterndale Bennett, Goss, and Potter. B. April 11, 1826, Chelsea, Eng.; add. Croydon.

La Hèle, de (George) composed eight masses in five, six, and seven parts, to themes taken from Lassus and other celebrated Netherlanders, motets, and chansons; choirmaster at Tournai Cathedral, later chapelmaster of the Spanish Chapel Royal. B. about 1550, Antwerp; d. 1589, Madrid.

L'Heritier (Jean) composed motets and masses; pupil of Josquin des Pres; last publication, "Moteti de la fama," dated Venice, 1555.

L'Homme Armé. Chanson of unknown origin which furnished the canti fermi of many 15th and 16th century masses.

Lahoussaye (Pierre) directed Italian opera in London, 1770–75; Concert Spirituel, Comedie Italien, Théâtre Feydeau, Paris, 1779–90; taught Paris Conservatoire. B. April 12, 1735, Paris; d. 1818, Paris.

Lai. *Fr.* Lied; lay.

Laidlaw (Robena Anna) became court pianist to the Queen of Hanover. Schumann dedicated his "Fantasiestücke," Op. 12, to her after she had played at a Gewandhaus concert. B. Bretton, Eng., April 30, 1819; m. Mr Thomson, 1852; d. May 29, 1901, London.

Lajarte, de (Theodore Eduard Dufaure) compiled "Chefs-d'œuvres classiques de l'opéra français"; an annotated catalogue of works produced at the Paris Opéra, of which he was librarian, music criticisms; pupil Paris Conservatoire. B. July 10, 1826, Bordeaux; d. June 20, 1890, Paris.

Lakmé. Leon Delibes's three-act opéra comique, to book by Goudinet and Gille, was first performed in Paris, April 14, 1883, and is well known in England and America in English versions. Gerald, an English army officer, Ellen, and Rose, daugh-

ters of the Viceroy of India, and his friend Frederic, trespass in the garden of Nilakantha, a Brahman priest with a profound hatred of foreigners. Gerald is left alone in the garden, where he meets Lakmé, the lovely daughter of the Brahman, and they are inspired by mutual passion. As her father returns, Lakmé makes Gerald leave; but the old priest sees that his hedge has been broken, and vows to avenge himself on the trespassers. In the second act, disguised as a penitent, Nilakantha takes Lakmé into the market place, where he hopes her singing will assist him in discovering her lover. The plan succeeds, and he stabs Gerald, and then escapes. But Gerald does not die. In the third act we find him in a jungle, nursed back to health by Lakmé. While the girl has gone to bring water from a sacred well, Gerald's regiment marches near enough to his hiding place for him to hear its music, and his friend Frederic recalls him to his duty, and to Ellen, his betrothed. Finding her lover faithless, Lakmé poisons herself with a jungle flower, and dies, but not before Nilakantha comes, still bent on vengeance, only to hear that Gerald has been made holy by the sacred water, and that his daughter has sacrificed herself to the gods in his place. Lakmé's famous bell-song occurs in the second act, "Where strays the Hindoo Maiden?" The ballet music with which this act closes is likewise a popular concert number. The original cast consisted of: Gerald, Talazac, ten.; Frederic, Barré, bar.; Nilakantha, Cobalet, bass; Hadji, Chennevière, ten.; Lakmé, Mlle. van Zandt, sop.; Ellen, con.; Rose, Mlle. Rémy, sop.; Mistress Bentson, Mlle. Molé, sop; Mallika, Mlle. Frandin, mez. sop.

Lalande (Désiré) played oboe and cor anglais in Lamoureux and Hallé concerts; pupil of Paris Conservatoire. B. 1867, Paris; d. Nov. 8, 1904, London.

Lalande (Henriette Clémentine) sang sop. in opera; debut at Naples, 1814, later with great success in Italy, and in London and Paris, 1830–33. B. 1798, Dunkerque; m. the horn player Méric; d. Sept. 7, 1867, Paris.

Lalande, de (Michel Richard) composed 42 motets for chorus and orchestra, the cantata "Concert d'Esculape," the "Ballet des Fees," and other works for the court theatre of Louis XIV and XV of France, to whom he was surintendant of music. B. Dec. 15, 1657, Paris; d. June 18, 1726, Paris.

Lalla Rookh. Felicien David's two-act opera, to book by Lucas and Carré, was first performed May 12, 1862, at the Paris Opéra Comique. Gasparo L. P. Spontini's festival play was first performed Jan. 27, 1821, at Berlin. Frederic Clay's cantata was first sung at the Brighton Festival, 1877. Other musical works based on Thomas Moore's poem are "PARADISE AND THE PERI," the "VEILED PROPHET," Anton Rubinstein's opera "Feramors," composed for the Russian court; C. E. Horn's opera, Dublin, 1822.

Lalo (Edouard Victor Antonine) composed the opera "Le Roi d'Ys," "Symphonie Espagnole," the ballet "Namouna," the pantomime "Néron," 20 songs, the unfinished opera, "La Jacquerie," string quartet in E flat; symphony in G minor; Fantaisie Norvègienne for violin and orchestra, Rhapsodie Norvègienne and Concerto Russe for violin, a violin concerto in F. Pupil of the Lille Conservatory, Lalo made his first appearance in Paris as a viola player in the Armingaud-Jacquard Quartet. "Fiesque," an early attempt at opera, containing a ballet which has since won popularity, was his first important composition. He received the Cross of the Legion of Honor in 1880. B. Jan. 27, 1823, Lille; d. April 22, 1892, Paris.

Lamb (Benjamin) composed an Evening Service and four anthems; played organ, Eton College, Eng., 18th century.

Lambert (George Jackson) composed overtures, chamber music, and for organ and piano; played organ Beverley Minster in succession to his

father, George Lambert, the two holding the post for 96 years. B. Nov. 16, 1794, Beverly, Eng.; d. Jan. 24, 1880.

Lambert (Lucien) composed the operas "Brocéliande," "Le Spahi," "La Flamenca," Théâtre de la Gaîté, Paris, Oct. 30, 1903; "Penticosa," "La sorcière"; incidental music for "Sire Olaf," "Tanger le soir," a Moorish rhapsody for orchestra; songs; pupil of his father, a pianist, later of Massenet and Dubois, in Paris, where he won the Institut prize, 1885, with his lyric scena "Prométhée enchaîné." B. 1859, Paris; add. Paris.

Lambeth (Henry Albert) composed psalms, songs, and piano pieces; conducted Glasgow Choral Union and Select Choir; played organ. B. Jan. 16, 1822, near Gosport; d. June 27, 1895, Glasgow.

Lament. Old title given mournful songs and harp music.

Lamentabile. *It.* Lamentable, mournful.

Lamentabilmente. *It.* Mournfully.

Lamentando, Lamentevole. *It.* Mournful.

Lamentationes Hieremiae. *L.* "Lamentations of Jeremiah," selections from which constitute the office of the TENEBRAE sung at vespers on Thursday, Friday, and Saturday of Holy Week in the Roman Catholic service.

Lamentoso. *It.* Mournful, plaintive.

Lamond (Frederick A.) composed a symphony in A, the overture "Aus dem Schottischen Hochlande," sonata for piano and 'cello; played piano; pupil of Raff Conservatory, von Bülow, and Liszt; debut in Berlin, 1885, later touring Europe and America. B. Jan. 28, 1868, Glasgow; add. Berlin.

Lamoureux (Charles) founded the celebrated Paris concerts which bore his name, 1881, giving many works by Reyer, Lalo, Chabrier, and d'Indy their first hearing, introducing Wagner's music to the French public; was foremost of modern French conductors. A prize violin pupil of the Paris Conservatoire, Lamoureux played in the orchestra of the Gymnase and Opéra, and in 1860, with Colonne, Adam and Pilet, founded a chamber music society, and in 1873 the Société de l'Harmonie sacrée, at which the great oratorios were performed. In 1876 he was conductor at the Opéra Comique, and the same year at the Opéra, and until 1879 sub-conductor of the Conservatoire concerts. Official posts proved irksome, and the complete success of the Nouveaux Concerts, as he called the series with which his name was thereafter associated, justified his withdrawal. From 1896 he took his orchestra on annual visits to London, meeting with a cordial reception there. Camille Chevillard, his son-in-law, became his assistant, and continued the concerts after Lamoureux's death. B. Sept. 21, 1834, Bordeaux; d. Dec. 21, 1899, Paris.

Lampe (John Frederick) composed music to Carey's "Dragon of Wantley," songs, the burletta "Pyramus and Thisbe"; wrote on thorough-bass; played oboe London opera. B. 1703, Saxony; d. July 25, 1751, Edinburgh.

Lamperti (Francesco) taught singing for 25 years, Milan Conservatory, numbering among his pupils Albani, Campanini, Cruvelli, Sembrich, Tiberini, basing his method on that of the old Italian school; wrote on singing; Commander of the Crown of Italy; pupil of the Milan Conservatory. B. Mar. 11, 1813, Savona; d. May 1, 1892, Como.

Lampons. *Fr.* Drinking song.

Lampugnani (Giovanni Battista) composed the operas "Roxana," "Alfonso," "Alceste," and "Siroe," produced in London, 1743–55, where he was conductor; "Semiramide," Milan, 1762; "L'Amore contadino," Lodi, 1766. B. about 1706, Milan; d. about 1789.

Lancers. Quadrilles with elaborate figures.

Landi (Camilla) sang sop. in concerts; debut in Florence, 1884, later in recitals throughout Europe

with occasional operatic appearances in Paris. B. Geneva, 1866; add. Geneva.

Ländler. Styrian peasant dance, in slow 3–4 time, from which the waltz was probably derived. Its name may have been derived from the district of Landel.

Landolfi (Carlo Ferdinando) made violins in Milan patterned on those of Joseph Guarnerius, dated 1750–60.

Landsberg (Ludwig) collected ancient music; taught piano in Rome. B. Breslau; d. May 6, 1858, Rome.

Lang (Dr. Benjamin Johnson) composed the oratorio "David," symphonies, overtures, chamber music; played organ in Boston churches and at concerts of the HANDEL AND HAYDN SOCIETY, 1859-95; conducted Boston Apollo Club, the Caecilia, the Haydn and Handel Society, 1895–97; joint director with Carl Zerrahn at Boston Jubilee; debut as concert pianist, Boston, 1852; pupil of his father, a pianist, of F. G. Hill, in Boston, later of Alfred Jaell, during sojourn in Germany. B. Dec. 28, 1837, Salem, Mass.; d. Honolulu, 1909. **Margaret Ruthven** composed "Totila," "Witichis," and a dramatic overture, "Sappho's Prayer," for con. with orchestra; "Armida," for sop. with orchestra; "Phoebus," for soli, orchestra, and chorus, string quartet, songs, violin, and piano pieces; pupil of her father, DR. B. J., of Louis Schmidt, Dreschler, and Abel for violin; Victor Gluth (Munich) and George W. Chadwick (Boston) for composition and orchestration. B. Nov. 27, 1867, Boston; add. Boston.

Lang (Josephine) composed songs; was greatly admired by Mendelssohn. B. Mar. 14, 1815, Munich; m. Prof. C. R. Köstlin of Tübingen, 1842; d. Dec. 2, 1880, Tübingen.

Lang (Regina Hitzelberg) became court singer at Munich. Beethoven's second version of the song "An die Geliebte" was written in her album during a visit to Vienna. B. 1786, Würzburg; m. Theobald Lang, a violinist; d. Munich.

Langdon (Richard) composed 12 glees, songs, double chant in F; compiled a collection of Psalms and Anthems published as "Divine Harmony," 1774; played organ Ely and Bristol Cathedrals. B. about 1729, Exeter; d. Sept. 8, 1803.

Lange (Hieronymus Gregor) composed "Media vita," and in all some 55 Latin motets; German part songs, masses; school cantor at Frankfort on the Odor, 1574. B. Havelberg, Brandenburg; d. 1587, Breslau.

Lange, de (Samuel) composed for and played organ, St. Lawrence Church, Rotterdam. B. June 9, 1811; d. Rotterdam, May 15, 1884. **Samuel** composed the oratorio "Moses," three symphonies, eight organ sonatas, chamber music; taught Cologne Conservatory; became director Stuttgart Conservatory, 1900; directed choral societies. B. Feb. 22, 1840, Rotterdam; son of SAMUEL; add. Stuttgart. **Daniel** composed the opera "De val van Kuilenburg," two symphonies, Psalm xxii for soli, chorus, and piano, music to "Hernani," 'cello concerto, church music; played organ; taught Amsterdam Conservatory; became director, 1895; directed choral societies. B. July 11, 1841; son of SAMUEL, SR.; add. Amsterdam.

Langhans (Friedrich Wilhelm) composed a violin sonata, prize string quartet, a symphony; wrote a continuation of Ambros's history, other books, criticism; concertmeister at Düsseldorf; taught at Kullak and Scharwenka conservatories, Berlin; pupil of Leipsic Conservatory, and in early life violinist, Gewandhaus Orchestra. B. Sept. 21, 1832, Hamburg; d. June 9, 1892, Berlin.

Langsam. *Ger.* Slow; adagio.

Langshaw (John) became organist Lancaster, Eng., parish church, 1772; made barrel organs for J. C. Smith. D. 1798, Lancaster. **John** composed hymns, chants, piano concertos, songs, organ music; succeeded his father, JOHN, as organist at Lancaster. B. 1763, London; d. Lancaster.

Language or **Languid.** Obstruction placed above the foot of an organ flue pipe to direct the wind current.

Languemente. *It.* Languishingly.

Languendo or **Languente.** *It.* Languishing.

Languettes. *Fr.* Vibrating tongues in organ or harmonium reed pipes; key or valve of wind instrument.

Lanier (Nicholas) composed music for Ben Jonson's masques "Lovers Made Men," 1617, and "The Vision of Delight"; songs by Herrick; Master of Musick to Charles I of England and first "Marshal of the Corporation of Music"; lost his appointments during the Civil War but regained them on the Restoration. Lanier, or as the name is variously spelled, Laniere, Laneir, Lanyer, Laneer, Laneare, was a singer and an authority on paintings, as well as a composer. From 1625 to 1628 he was in Italy collecting paintings for his royal master, Charles I. B. 1588; son of JOHN; d. 1666. Another musician known as **Nicholas,** and cousin to the subject of the above sketch, was likewise attached to the English court. B. 1568; d. London, 1646. **John** played sackbut at the English court, 1565–1605, and founded a large family of musicians, of whom **Nicholas** was one. Another **John** was musician to Queen Elizabeth, 1581. D. 1612. The first of the family in England would seem to have been **John,** a native of Rouen, who died in London, 1572.

Lanner (Joseph Franz Karl) composed waltzes, ländler, marches, polkas, and quadrilles, the Op. No. reaching 208; conducted at the Vienna Redoutensaal and court balls alternately with Strauss, with whom he had founded a string quartet. Lanner was self-taught, but possessed gifts of melody and rhythm which brought him immense popularity in Vienna and provincial capitals, and won his appointment as chapelmaster of the 2d Bürger Regiment. B. April 11, 1801, near Vienna; d. April 14, 1843, Vienna. **August** composed and directed dance music. B. Vienna, 1834; son of J. F. K.; d. Sept. 27, 1855. **Katharina** composed ballets, arranged and managed ballets in Hamburg, Paris, and at the London Italian Opera, later at the Empire Theatre, London. B. 1831, Vienna. Add. London.

Lantum. Large reed instrument having a rotary bellows and button keyboard like an accordion.

Lapicida (Erasmus) composed three motets, lamentations, German songs; wrote on theory; 16th century.

Laporte (Pierre François) managed the King's Theatre, London, 1828–41, introducing many new singers and operas to the British public; was a gifted comedian, and in early life member of the Drury Lane stock company, after having won success on the French stage. D. Sept. 25, 1841, near Paris.

Largamente. *It.* Slowly, freely, widely.

Large. In obsolete notation a note with the value of two LONGS.

Largement. *Fr.* Largamente.

Larghetto. *It.* Broadly, but not so slow as Largo.

Largo. *It.* In slow, dignified, broad style.

Largo Assai. *It.* Quite slow.

Largo di Molto. *It.* Very slow.

Largo ma Non Troppo. *It.* Slow but not too slow.

Larigot. *Fr.* Flageolet; organ stop of 16-inch pitch.

Laroche (Herman Augustovich) wrote music criticism; taught in Moscow Conservatory, where he had been a pupil. B. May 25, 1845, St. Petersburg; add. St. Petersburg.

Laroche (James) sang in London dramatic entertainments; probably born in France about 1680.

La Rue, de (Pierre) composed 36 masses, 25 motets, ten secular works; musician to Charles V and to Margaret, Governess of the Netherlands; prebend of Courtrai and Namur. B. Picardy about 1450; d. Nov. 20, 1518, Courtrai.

Laryngoscope. An instrument consisting of an arrangement of double mirrors for studying the larynx was perfected in 1854 by Manuel GARCIA, and later by Dr. Morell Mackenzie.

Larynx. Organ by which the sounds of the human voice are produced. Its location is marked by the

"Adam's Apple," and it is situated at the upper part of the trachea, or windpipe, with which it is continuous.

Lassalle (Jean) sang bar. at the Paris Opéra 23 years, from 1872, creating many new rôles, making occasional tours of Europe and America; taught singing Paris Conservatoire from 1903; debut 1869, at Liège, as "St. Bris." B. Lyons, Dec. 14, 1847; add. Paris.

Lassen (Eduard) composed the operas "Landgraf Ludwig's Brautfahrt," "Frauenlob," "Le Captif," a symphony in D, festival and Beethoven overtures, symphony in C, Te Deum, Fest-Cantata, incidental music to the dramas "Oedipus," "Nibelungen," "Faust," "Circe," and "Pandora"; conducted opera at Weimar in succession to Liszt; pupil of the Brussels Conservatory; prize in piano playing, harmony, composition, and in 1851 the prix de Rome; Chevalier of the Order of Leopold. B. April 13, 1830, Copenhagen; d. Jan. 15, 1904, Weimar.

Lasserre (Jules) composed for violin and 'cello; wrote method for 'cello; played solo 'cello at Pasdeloup and other concerts; prize pupil Paris Conservatoire. B. July 29, 1838, Tarbes; d. Feb. 19, 1906.

Lassus (Orlandus) composed 51 masses, about 1200 motets and cantiones, 370 chansons, 250 madrigals, in all more than 2400 works, a complete edition of which was undertaken in 1894 by Breitkopf & Härtel; was the last great composer of the early Netherland school, ranking with Palestrina (at least with his Penitential Psalms), but unlike the great Italian master, enjoying during a long life unusual honours and wealth. Born at Mons, Hainault, Orlandus became a chorister in the Church of St. Nicholas, and it is recorded that he was thrice stolen from school because of the beauty of his voice, the third time electing to remain with his captor, Ferdinand Gonzague, then commanding the imperial army at Dizier. When Gonzague became Viceroy of Sicily he took Orlandus with him, and later to Milan. There the boy's voice broke, but under the patronage of various Italian nobles he visited Naples and Rome, in the latter city becoming director of the famous choir of St. John Lateran. In 1554 he visited England, then settled in Antwerp, but in 1556 became director of chamber music to Albert V, Duke of Bavaria, a prince noted for his love of the arts, and the founder of the royal library at Munich. In 1562 he became chapelmaster to the Duke, and continued at Munich, with occasional visits abroad, notably to the court of Charles IX of France, and through Europe, in search of singers and instrumentalists. In 1570 Orlandus, already married to a lady of the ducal court, was ennobled by the emperor, and later was made Knight of the Golden Spur by the Pope. Orlandus was continued in office by Duke William, son and successor to Albert, until 1587, when he was retired, but at the same time his sons Ferdinand and Rudolph were made singer and organist respectively in the ducal chapel. Afterwards Orlandus resumed his post of chapelmaster for a time, but in 1589 his career as a composer closed with the publication of six masses, including a famous "Missa pro defunctis." Early biographies of Orlandus leave the date of his birth in doubt, although that generally accepted is 1520. The name is variously spelled Orlandus de Lasso, Orlande de Lasso, Lassusius, and Orlando di Lasso. It was originally Roland Delattre, but was changed, according to Vinchant, when the composer's father was condemned for counterfeiting, a bit of scandal now believed to have been false. He died in Munich, June 14, 1594. **Ferdinand** composed four Magnificats, became chapelmaster at Munich. Son of ORLANDUS; d. Aug. 27, 1609. **Rudolph** played organ; composed, edited works of Orlandus with his brother FERDINAND. D. 1625, Munich. **Ernst** and **Jean** likewise became musicians. Sons of ORLANDUS. **Ferdinand** became chapelmaster to Maximilian I, Duke of Bavaria; composed. Son of FERDINAND; d. 1636.

Last Judgment. Ludwig Spohr's oratorio "Die Letzten Dinge," so called in the English version, was first performed at the Norwich Festival, 1830. The original work was first sung Mar. 25, 1826, in the Lutheran Church at Cassel.

Last Rose of Summer. Thomas Moore's song appeared Dec., 1813, in the fifth issue of his Irish Melodies, and sprang into instant favour. The verses were adapted to the tune "The Groves of Blarney," the work of an unknown composer.

Lates (John James) composed for and played violin at Oxford Concerts. D. 1777, Oxford. **Charles** composed piano sonatas; played piano and organ. Son of JOHN JAMES; d. about 1810.

Latilla (Gaetano) composed "Li mariti a forza," "Orazio," "Antigono," and in all 36 operas; six string quartets, church music, songs; conducted church music. B. 1713, Bari; d. 1789, Naples.

Latrobe (Rev. Christian Ignatius) compiled "Selection of Sacred Music," 6 vols., 1806–25; composed church music, three sonatas; edited first English music of the Moravian Church, of which he was a minister. B. Feb. 12, 1757, Fulneck, Leeds, Eng.; d. May 6, 1836, Fairfield, near Manchester. Rev. **John Antes** wrote "The Music of the Church considered in its various branches, Congregational and Choral," 1831, containing valuable selections in vocal score; "Instructions of Chenaniah"; honorary canon of Carlisle. B. 1799, London; son of Rev. C. I.; d. Nov. 19, 1878, Gloucester.

Laub (Ferdinand) became chamber violinist and concertmeister of the Berlin court band; taught Stern Conservatory; founded string quartet; pupil of Prague Conservatory, under Mildner. B. Prague, Jan. 19, 1832; d. Mar. 17, 1875, Gries in the Tyrol.

Laud. *Sp.* Lute.

Lauda Sion, Salvatorem. Sequence, written by St. Thomas Aquinas, is sung on the feast of Corpus Christi at Mass between the gradual and the Gospel for the day.

Laudes. *L.* A division of the HORAE CANONICAE immediately following Matins.

Laudi Spirituali. Devotional music to Italian poems sung in the churches of Florence, later through Italy by the Laudisti, confraternities organized for that purpose. They were employed by St. Philip Neri in order to make the services held in his oratory popular, and are regarded as the germ of the modern ORATORIO.

Lauf. *Ger.* Peg-box; roulade, run or division.

Laufenberg, von (Heinrich) adapted secular tunes to German sacred text; poet and churchman; dean of Zofingen, 1434; joined a Strasburg monastery, 1445.

Lauftanz. *Ger.* Coranto.

Laut. *Ger.* Loud.

Laute. *Ger.* LUTE.

Lautenclavicymbel. Johann Sebastian Bach's "Lute Harpsichord," invented 1740, so perfectly imitated the lute as to deceive a lutenist. It was played like the harpsichord.

Lautenist. *Ger.* Lutenist.

Lauterbach (Johann Christoph) served as concertmeister in the court orchestras and violin teacher in the conservatories of Munich and Dresden; toured Europe as violin virtuoso; prize pupil of De Bériot and Fétis in Brussels Conservatory. B. July 24, 1832, Culmbach, Bavaria; add. Munich.

Lavenu (Lewis) published music in London, 1796–1809.

Lavenu (Louis Henry) composed the opera "Loretta," Drury Lane, Nov. 9, 1846, piano pieces, and songs; played 'cello; published music in London with his stepfather, Nicholas Mori; directed music, Sydney Theatre. B. 1818, London; d. Aug. 1, 1859, Sydney, Australia.

Lavignac (Alexander Jean Albert) wrote "Le Voyage artistique à Bayreuth," known in English as "The Music Drama of Richard Wagner"; composed for piano; taught theory, Paris Conservatoire, where, as a student, he received prizes in harmony, counterpoint, and for piano

and organ playing. B. Jan. 22, 1846, Paris; add. Paris.

Lavigne (Antoine Joseph) played oboe in Paris, London, Manchester; helped perfect keying of that instrument; pupil Paris Conservatoire. B. Mar. 23, 1816, Besançon; d. Aug. 1, 1886, Manchester.

Lavoix (Henri Marie François) wrote "Histoire de l'instrumentation," 1878, and other books on the history of music; became librarian, Bibliothèque National, Paris. B. April 26, 1846; d. Dec. 17, 1897, Paris.

Lawes (Henry) composed the music for, and probably suggested that Milton write, "The Masque of Comus"; composed songs by Herrick, Waller, incidental music for plays by Cartwright and Davenant, coronation anthem for Charles II of Eng.; sang Eng. Chapel Royal under Charles I and Charles II; pupil of Coperario and one of the first song writers to carefully adapt his melody to the meaning of the words to which they were to be sung. B. 1595, Dinton, Wiltshire; d. Oct. 21, 1662, London. **John** became lay-vicar of Westminster Abbey; brother of HENRY; d. 1654. **William** composed the part song "Gather ye rosebuds while ye may," 66 short pieces for viols, published as the "Royal Consort"; songs, psalms, anthems, music for Shirley's "Triumph of Peace," and Davenant's "Triumph of the Prince d'Amour"; sang in Eng. Chapel Royal; joined Royalist Army. Brother of HENRY; killed by a shell at the siege of Chester, 1645. **Thomas** became vicar-choral, Salisbury Cathedral; was probably father of Henry, John, and William. D. Nov. 7, 1640.

Lawrowska (Elizabeth Andrejevna) sang mez. sop. in St. Petersburg and London opera, and with success in concert; pupil of the Elizabeth Institute and St. Petersburg Conservatory. B. Oct. 12, 1845, Kaschin, Twer, Russia; m. Prince Zeretelew, Odessa, July 31, 1871; add. St. Petersburg.

Lay. Song, ballad.

Lay Vicar. Singer in Cathedral Choir, not in orders.

Layolle, de (Franciscus) composed motets and masses; taught music to Benvenuto Cellini, and later to his daughter; edited publications for Jacques Modernus, Lyons; b. Lyons; settled in Florence about 1540.

Lays (François) sang in Paris Opéra; taught in Paris Conservatoire; principal singer in the Chapel of Napoleon, 1801, until his fall. B. La Barthe de Nestés, Gascony, Feb. 14, 1758; d. Mar. 30, 1831, Ingrande, near Angers.

Lazarus (Henry) played clarinet at the principal concerts and London Opera; taught Royal Academy of Music and Military School of Music. B. Jan. 1, 1815, London; d. Mar. 6, 1895, London.

Lazzari (Sylvio) composed the pantomime "Lulu," 1887; the musical play "Armor," Prague, 1898; "L'Ensorcelé," Paris, 1903; the symphonic poem "Ophélie," a "Marche de Fête," "Impressions," "Effet de Nuit" for orchestra, fantasia for violin and orchestra, concert piece for piano and orchestra, sonata for violin and piano, string quartet, songs; pupil of the Paris Conservatoire and of César Franck. B. Jan. 1, 1858, Botzen, Tyrol; add. Paris.

Lazzarini (Gustavo) composed two volumes of Italian airs, a Pastoral; sang ten.; debut in Lucca, 1789, later in other Italian cities and in London. B. 1765, Padua or Verona; d. after 1802.

Leach (James) composed psalm tunes which appeared in early American collections; published "A New Sett of Hymn and Psalm Tunes," London, 1789, a second set five years later; sang ten. and taught. B. Wardle, Lancashire, Eng., 1762; d. Feb. 8, 1798, near Manchester.

Lead. Announcement of subject or theme which later appears in other parts; sign giving the cue or entry of the various parts.

Leader. Concertmeister; first violin; chef d'attaque.

Leading Note. Seventh degree in an ascending major scale, so called because it suggests and leads to the Tonic.

Lebert (Sigmund) founded the Stuttgart Conservatory, 1856; edited the "Grosse Pianoforte Schule" with Stark; pupil of Tomaschek and Weber at Prague. B. Dec. 12, 1822, Ludwigsburg, Würtemberg; d. Dec. 8, 1884, Stuttgart.

Lebhaft. *Ger.* Vivace or lively.

Le Borne (Fernand) composed the pastoral drama "Daphnis et Chloe," three-act symphonic legend "Hedda," the lyric drama "Mudarra," the lyric drama "Les Girondins," Lyons, 1905, the three-act opera "Le Maître," "Scènes de Ballet," "Suite Intime," "Symphonie dramatique," "Aquarelles," "Temps de Guerre," "Fête Bretonne," "Marche solennelle," "Ouverture guerrière," "Ouverture symphonique," a symphonie-concerto, piano, violin, and orchestra, mass in A, chamber music, which won the Chartier prize, 1901; wrote criticisms for "Monde artiste"; pupil of Massenet, Saint Saëns, and César Franck. B. Belgium, Mar. 10, 1862; add. Paris.

Lebrun (Francesca) sang sop. in opera; debut at 16, Mannheim, later in Milan, London, Venice, Naples, Munich, and Berlin. Her voice ranged to f''' and is said to have been beautiful in quality. She composed trios for violin, 'cello, and piano, sonatas for violin and piano. B. 1756, Mannheim; daughter of the 'cellist Danzi; m. Lebrun, the oboist; d. May 14, 1791. **Sophie** composed piano music, played piano in London concerts. B. June 20, 1781, London; daughter of FRANCESCA; m. Dulcken, the Munich piano maker, April 18, 1799. **Rosine** played piano; sang; gave up music for comedy on marrying the actor Stenzsch, 1801. B. April 13, 1785, Munich; daughter of FRANCESCA.

Lechner (Leonhard) composed church music, German songs; edited collections, including some works of Orlandus Lassus, under whom he had been chorister in the ducal chapel at Munich; chapelmaster at Würtemberg. B. 1550, Etschthal in the Tyrol; d. 1604, Würtemberg.

Leclair (Jean Marie) composed sonatas for one and two violins, the opera "Scylla et Glaucus," ballet music; played violin at the Paris Opéra and Concerts Spirituels; in early life dancer and ballet master. B. May 10, 1697, Paris; assassinated, Paris, Oct. 22, 1764. **Antoine Remy** played violin. Brother of JEAN MARIE.

Lecocq (Aexandre Charles) composed "Giroflé Girofla," "La Fille de Madame Angot," and other highly popular operettas, songs, a collection of sacred music for female voices called "La Chapelle au Couvent" (with Besozzi); dominated the French stage in his own peculiar province for a generation, but failed to obtain a hearing for more serious work. While a pupil at the Paris Conservatoire, 1849–54, Lecocq won prizes for harmony, fugue, and an excellent reputation as organist. "Le Docteur Miracle," composed with Bizet, won the competition proposed by Offenbach, and was produced 1857 at the Bouffes Parisiens. "Huis Clos," "Le Baiser à la Porte," "Liline et Valentin," "Les Ondines de Champagne," "Le Myosotis," "Le Cabaret de Ramponneau" were followed by his first successful piece, "Fleur de Thé," 1868. Then came "L'Amour et son carquois," "Gandolfo," "Le Rajah de Mysore," "Le Beau Dunois," "Le Barbier de Trouville," "Le Testament de M. de Crac," "Sauvons la caisse," "Les Cent Vierges," and "La Fille de Madame Angot," Brussels, 1872, which ran 500 consecutive nights; "Les Prés St. Gervais," "Giroflé Girofla," which proved equally popular in English; "Les Jumeaux de Bergame," "Le Pompon," "La petite Mariée," "Kosiki," "La Marjolaine," "Le petit Duc," "Camargo," "La jolie Persane," "La petite Mademoiselle," "Le Grand Casimir," "Le Marquis de Windsor," "La Roussotte," "Le Jour et la Nuit," "Le Coeur et la Main," "La Princesse des Canaries," "L'Oiseau bleu," "Les Grenadiers de Monte-Cornette," "Ali-Baba," "La Volière," "L'Egyptienne," "Nos bon Chasseurs," "Ruse d'Amor," "Barbe-bleue," "Le Cygne,' Opéra Comique, 1899; "La Belle au Bois Dormant," 1900, "Plutus," an opéra

comique, 1886, completes the list of his dramatic works. It failed, and he thereafter contented himself with the lighter forms. In 1874 he became Chevalier of the Legion of Honor. B. June 3, 1832, Paris; add. Paris.

Leçon. *Fr.* Study, lesson.

Le Couppey (Felix) composed piano etudes; taught harmony and piano, Paris Conservatoire, where he had been a pupil. B. April 14, 1811, Paris; d. July 5, 1887, Paris.

Ledger or Leger Lines are the lines added to the stave to carry notes either above or below it.

Leduc (Alphonse) published music in Paris, 1868–92, succeeding to the business established by his father, 1841. On his death the business was continued by his widow, and in 1908 was managed by E. Leduc and P. Bertrand.

Lee (George Alexander) composed "Come where the aspens quiver" and other ballads, arranged dramatic pieces; managed operas and oratorios at Drury Lane and Covent Garden, London; sang ten.; son of Harry Lee, the prize fighter. B. 1802, London; d. 1851, London.

Lee (Samuel) published music in London; conducted; played violin; was Handel's copyist. B. Ireland; d. Feb. 21, 1776, London.

Leeds Festival has been held triennially since 1874, and has introduced many new works by English composers under most favourable auspices. The first festival was held 1858, Sterndale Bennett conducting, but an interregnum followed, although $10,000 had been earned for the charities of the town. Sir Michael Costa conducted the second and third festivals. Sir Arthur Sullivan was the conductor from 1880 to 1898, since which time the post has been filled by Sir C. V. Stanford.

Leeves (Rev. William) composed "Auld Robin Gray," to words by Lady Anne Barnard; "Six Sacred Airs"; played 'cello; rector of Wrington, Somerset. B. June 11, 1748, Kensington; d. May 28, 1828, Wrington.

Lefebure-Wely (Louis James Alfred) composed the opéra comique, "Les Recruteurs," an "O Salutaris," offertories, a cantique, masses, symphonies, chamber music; played organ at St. Roch's, the Madeleine, and St. Sulpice's, Paris; Chevalier of the Legion of Honor; pupil of the Paris Conservatoire. B. Nov. 13, 1817, Paris; d. Dec. 31, 1869, Paris.

Lefebvre (Charles Edouard) composed the operas "Lucrece," "Le Trésor," "Zaire," "Djelma," Paris Opéra, May 25, 1904; "Singoalla," the lyric poem "Eloa," the legend "Melka"; "Sainte Cecile" for soli, chorus, and orchestra; "La Messe du Fantôme," voice and orchestra; chamber music, a symphony in D, Ouverture dramatique, the oratorio "Judith," motets, Psalm xxiii; taught instrumental ensemble, Paris Conservatoire, 1895, where he had won the Prix de Rome with his cantata, "Le Jugement de Dieu." B. June 19, 1843, Paris; add. Paris.

Leffler (Adam) sang bass in English operas and concerts; chorister in boyhood at Westminster Abbey, where he subsequently became a deputy. B. 1808, London; d. Mar. 28, 1857, London.

Legabile or Legando. *It.* Tied; smooth, connected.

Legatissimo. *It.* Very smooth, connected, close.

Legato. *It.* "Bound." To be sung or played in a smooth, even, connected manner, as opposed to staccato.

Legatura. *It.* Bind, tie, brace, slur.

Leger. LEDGER.

Légèrement. *Fr.* Gracefully, rapidly, lightly.

Légèreté. *Fr.* Lightness; rapidity.

Leggiadramente. *It.* Delightfully, beautifully.

Leggiadro. *It.* Beautiful, handsome.

Leggieramente. *It.* Lightly, swiftly.

Leggiere. *It.* Very lightly, rapidly.

Leggiero. *It.* Lightly.

Leggierucolo. *It.* Rather lightly.

Legno, col. *It.* "With the wood." In music for viols directs that the

strings are to be struck with the wand of the bow.

Legrenzi (Giovanni) composed "Achille in Sciro," 1664, "I due Cesari," 1683, and in all 17 operas, motets, masses, psalms, church cantatas; chapelmaster at St. Mark's, Venice. B. about 1625, Clusone near Bergamo; d. July 26, 1690, Venice.

Le Heurteur (Guillaume) composed church music and chansons; canon of St. Martin's, Tours, 16th century.

Lehmann (Elizabetta Nina Mary Frederika) composed the song cycle "In a Persian Garden," the musical comedy "Sergeant Brue," to book by Owen Hall; "In Memoriam" to Tennyson's words; the song cycles "The Daisy Chain," "More Daisy Chains," "Songs of Love and Spring," ballads for voice and orchestra; sang at the principal English concerts, 1885–94, when she retired on her marriage to Herbert Bedford; pupil of her mother (Amelia Chambers), Randegger, and of Raunkilde, Freudenberg, and MacCunn in composition. B. London, July 11, 1862; add. London.

Lehmann (Lili) sang sop. in opera, debut at Prague as the First Boy in "Zauberflöte," at Dantzic, 1868, Bayreuth, 1876, later at Covent Garden, London, and in German opera in the United States, 1885–90. Mme. Lehmann's chief rôles were Sieglinde, Ortrud, Isolde, but she likewise sang Violetta, Norma, and Donna Anna, appearing in the latter rôle in Paris, 1903. B. Würzburg, May 15, 1848; m. Kalisch, the singer; add. Berlin.

Leicht. *Ger.* Light, easy.

Leidenschaftlich. *Ger.* Passionate.

Leighton (Sir William) composed eight numbers of the "Teares or Lamentacions of a Sorrowfvll Soule," which he published 1614, contains 54 hymns and psalms for four and five voices and instruments in tablature, including compositions by Bull, Byrd, Coperario, and Orlando Gibbons; gentleman pensioner of Elizabeth and James I of Eng.; probably knighted in return for "Vertue Triumphant," a poem in honour of James I, 1603.

Leipsic is the home of the famous THOMASSCHULE, where J. S. Bach was engaged as cantor, of the celebrated GEWANDHAUS Concerts, of the publishing house of BREITKOPF & HÄRTEL, and of musical activities in many directions. The **Leipsic Conservatory** was founded by Mendelssohn, 1843, with the aid of 20,000 thalers bequeathed by the Hofkriegsrath Blümner to the King of Saxony for the purposes of art and science. The faculty consisted of Mendelssohn; Hauptmann, counterpoint and harmony; piano and composition, Mendelssohn and Schumann; violin, Ferdinand David; singing, Pohlenz; organ, Becker. There were 10 scholarships. Gade, Plaidy, Richter, and Brendel were afterwards members of the faculty. J. K. Paine, Sir Arthur Sullivan, and Otto Goldschmidt have been among the most distinguished scholars. In 1908 the Conservatory still ranked with the foremost in Northern Germany, having its headquarters in its own handsome building near the GEWANDHAUS, while its affairs were managed by a directory consisting of Justizrat Dr. Paul Röntsch, Dr. Reinhold Anschütz, Dr. Bruno Tröndlin, Albert Gruner, Dr. Adolph Geiber, Max Brockhaus, Dr. Alfred Keil, and Baurat Julius Zeibig. The faculty then consisted of the following musicians: piano, solo, and ensemble playing, Beving, Von Bose, Musikdirektor Heynsen, Keller, Dr. Merkel, Pembaur, Quasdorf, Prof. Reckendorf, Ruthardt, Schwabe, Teichmuller, Hofpianist Wendling, Frl. Lutz-Huszagh; organ, Prof. Homeyer; violin solo and ensemble, Becker, Bolland, Prof. Hermann, Prof. Hilf, Prof. Sitt; viola, Prof. Hermann, Prof. Sitt; 'cello solo and ensemble, Prof. Klengel, Wünsche; doublebass, Schwabe; flute, Barge; oboe and English horn, Tamme; clarinet, Heyneck; bassoon, Freitag; horn, Rudolph; trompet, Petzold; trombone, Müller; vocal, voice building, solo and ensemble singing, Lindner, Noë, Frau Baumann, Frau Hedmondt, Paul, Musikdirektor Heynsen; harmony, counterpoint, canon, and fugue, Grill, Heynsen,

Krehl, Dr. Merkel, Paul, Quasdorf, Prof. Schreck; composition and instrumentation, Prof. Hofmann, Krehl, Musikdirektor Reger, Prof. Schreck; directing, Prof. Sitt; dramatic action, Regisseur Proft; opera, Kapellmeister Porst; musical history, literature, and æsthetics, Prof. Dr. Seidl.

Leise. *Ger.* Quietly, piano.

Leitakkord. *Ger.* Guiding chord; one which suggests resolution.

Leiter. *Ger.* The scale.

Leitereigene Akkorde. *Ger.* Chords peculiar to a given key.

Leiterfremd. *Ger.* Notes foreign to a key.

Leit-Motif. *Ger.* "Guiding or leading theme." In the music of Richard Wagner and his imitators this term is applied to a phrase or figure associated with an idea, character, or sentiment, and recurs as often as the composer deems it necessary to bring to remembrance the subject with which it has been thus associated. Thus in the last part of "Goetterdaemmerung" practically every leit-motif associated with Siegfried is woven into the death march. While Wagner carried the use of the device which he called leit-motif to its logical extreme, it had been propounded before his time by Berlioz, as the Idée Fixe, and is, indeed, to be found in the scores of many earlier composers.

Le Jeune (Claude) composed three-part psalms published in Paris, 1607, used by the Calvinists of France and Germany which "went through more editions, perhaps, than any other musical work since the invention of printing" (Burney); claimed to have been the first to have united harmony with rhythm; composed chansons, canons, magnificat, fantaisie, Italian madrigals, Latin motets; composer to Henri IV of France. B. about 1540, Valenciennes; d. about 1600.

Lekeu (Guillaume) composed a symphonic study on "Hamlet," sonata in G for violin and piano; "Fantaisie sur deux airs populaires angevins," string quartet, adagio for orchestra in C minor; trio for piano and strings; pupil of the Vérviers Conservatory and later of César Franck, Vincent d'Indy and Brussels Conservatory, where he won the Prix de Rome with "Andromède," his scène lyrique. B. Jan. 20, 1870, Heusy, Liège; d. Jan. 31, 1894, Angers.

Le Maistre (Matthäus) composed songs, Latin motets, Lutheran Church music; chapelmaster at Dresden, 1554. B. Liège; d. about 1577, Dresden.

Lemare (Edwin Henry) played organ at St. Margaret's, Westminster, where his recitals won him such celebrity that he was made organist and director of music at Carnegie Hall, Pittsburgh, 1902–4, when he returned to England; pupil Royal Academy of Music, London. B. Sept. 9, 1865, Ventnor, Isle of Wight; add. London.

Lemlin or Laemmlein (Lorenz) composed a six-part cuckoo song which still survives, Latin motets, and many German lieder; chapelmaster to the Elector Palatine at Heidelberg, 16th century.

Lemmens (Nicholas Jacques) wrote the "Ecole d'Orgue" used in the Paris, Brussels, and Madrid conservatories, a method for accompanying Gregorian Chant, published posthumously, Ghent, 1886; composed offertories and sonatas for organs; played and taught organ Brussels Conservatory, where he had been a prize pupil, and of A. Hesse. B. Zoerle-Parwys, Westerloo, Jan. 3, 1823; d. Jan. 30, 1881, Castle Linterport, near Malines.

Mme. Lemmens-Sherrington sang in London opera and concerts; pupil of the Brussels Conservatory. B. Oct. 4, 1834, Preston, Eng.; m. NICHOLAS JACQUES; d. May 9, 1906.

Lemoine (Antoine Marcel) played viola at the Théâtre de Monsieur, Paris, and guitar; founded the publishing house in Paris. B. Nov. 3, 1763, Paris; d. 1817, Paris. **Henri** wrote text-books on singing, harmony, and piano playing; pupil of the Paris Conservatoire; succeeded to and enlarged the publishing business founded by his father, ANTOINE MARCEL. B. Oct. 21, 1786, Paris; d. May 18, 1854, Paris. **Achille Philibert** added engraving and printing plants to the business inherited from his father HENRI, and in 1885 estab-

lished a branch house in Brussels. B. 1813, Paris; d. Aug. 13, 1895, Sevres. In 1908 the heads of the house were **Henri** and **Leon** the sons of ACHILLE PHILIBERT.

Lenepveu (Charles Ferdinand) composed the operas "Le Florentin," Paris Opéra Comique, 1874; "Velléda," Covent Garden, London, 1882; taught Paris Conservatoire, where in 1865 he won the prix de Rome with his cantata, "Renaud dans les jardins d'Armide"; Chevalier of the Legion of Honor; member of the Institut. B. Oct. 4, 1840, Rouen; add. Paris.

Leno. *It.* Weak, faint, pliable.

Lent. *Fr.* LENTO.

Lentamente. *It.* Slowly.

Lentando. *It.* Slackening in tempo.

Lentement. *Fr.* Slowly.

Lento. *It.* "Slow." Indicates a tempo between andante and largo.

Lenton (John) composed overtures and act tunes for "Venice Preserved" and other dramas; wrote "The Useful Instructor on the Violin," London, 1702; composed songs; played in the band of William and Mary and sang, Eng. Chapel Royal. D. after 1718.

Lenz, von (Wilhelm) wrote "Beethoven et ses trois styles," St. Petersburg, 1852; "Beethoven: Eine Kunststudie," 6 vols., 1860; papers on Liszt, Chopin, Henselt, etc. B. 1808, St. Petersburg; d. Jan. 31, 1883, St. Petersburg.

Leo, de (Lionardo Oronzo Salvatore) composed a celebrated eight-part a capella Miserere, a Dixit Dominus in C, a ten-part Dixit Dominus with orchestra, in D; mass in D major for five voices and orchestra; "Demofoonte," 1735, Naples; "La Finta Frascatana," and in all 60 operas, of which those on comic subjects were highly successful; organist of the Naples Cathedral and royal chapelmaster; pupil of the Naples Conservatory and teacher of Jommelli and Piccinni. B. Aug. 5, 1694, near Brindisi; d. Oct. 31, 1744, Naples.

Leonard (Hubert) played violin, being first to perform the Mendelssohn Concerto, Berlin, 1844 (under Mendelssohn's direction); taught at Brussels Conservatory in succession to De Beriot, later in Paris; pupil of Habeneck, Paris Conservatoire. B. April 7, 1819, Bellaire, Belgium; d. May 6, 1890, Paris.

Leoncavallo (Ruggiero) composed the operas "PAGLIACCI," "Zaza," "La Boheme," "Der Roland" to text founded on Alexis's romance, "Der Roland von Berlin," for Kaiser Wilhelm II, Berlin Royal Opera, Dec. 13, 1904; "La Tosca," "Trilby," and "Tommaso Chatterton"; planned a trilogy on Italian history called Crepusculum," of which the first opera "Medici" has been well received in Germany although it failed in Italy. Pupil of the Naples Conservatory, Leoncavallo's first work, "Chatterton," was completed before he had attained his majority, but the impresario having absconded, the young composer was compelled to teach singing and made tours of Europe as a pianist, in the course of which he is said to have received encouragement from Wagner. Like Wagner, he has been invariably the author of his own libretti, and his "Crepusculum" was planned on genuinely Wagnerian proportions. "Medici" was to be followed by "Savonarola" and "Cesare Borgia," each dealing with an important episode of the Italian Renaissance. The scheme for this trilogy was submitted to Ricordi, who accepted the first opera, but delayed its performance. Then the composer allied himself with Sonzogno, who produced "Pagliacci," May 21, 1892, at the Teatro dal Verme, Milan. The instant and increasing popularity of this work afforded consolation for subsequent failures. The opera "Songe d'une Nuit d'Ete," songs, the symphonic poem "Serafita," and the ballet "La Vita d'una Marionetta" completed the composer's known works in 1908. B. Mar. 8, 1858; add. Naples.

Leoni (Leone) composed the Passion motet "O Domine Jesu Christe Adoro Te," five books of madrigals, sacred songs for double choir; chapelmaster at the Vicenza Cathedral, 1588–1623.

Leonore. Three Beethoven overtures to FIDELIO are so named.

Leonore Prohaska. Friedrich Duncker's play is said by Dr. Sonnleithner to have been provided with an overture and entr'acte by Beethoven, in addition to four numbers which have come down to us.

Leroux (Xavier Henry Napoleon) composed the opera "Astarté," Paris Opéra, Feb. 15, 1901; "La Reine Fiammetta," Opéra Comique, Dec. 23, 1903; "Le Chemineau" and "Theodora," 1905; incidental music to "Cléopâtre," the lyric drama "Evangeline," Brussels, 1895; incidental music to "Les Persés," music for "La Montagne enchantée" (with Messager), the lyric scene "Venus et Adonis"; a mass with orchestra; taught harmony Paris Conservatoire, 1896, where he won the prix de Rome, 1885, with his cantata "Endymion." B. Oct. 11, 1863, Velletri, Italy; add. Paris.

Le Roy (Adrien) published music in Paris, 1540–89, from 1552 in partnership with R. BALLARD, whose sister he married; wrote an Instruction Book for Lute, a Guitar Method, 1578; composed for and played lute. D. about 1589.

Leschetizky (Theodor) taught piano, St. Petersburg Conservatory; settled in Vienna, 1878, where he taught with great success, and was principal master of Paderewski; composed the successful opera "Die erste Falte," Prague, 1867; made occasional concert tours as piano virtuoso, debut in Vienna, 1845; pupil of Czerny. B. June 22, 1830, Lancut, Austrian Poland; m. Anna Karenina Friedburg, and in 1880, after her death, Annette Essipoff, his pupil, now a well-known pianist, divorced her and m. Mme. Donimiska; divorced her, and on June 20, 1908, m. Marie Gabriele von Rosborska, 25-year old daughter of a Polish noble, who was also his pupil; add. Vienna.

Leslie (Henry David) composed Te Deum and Jubilate in D, symphony in F, the festival anthem "Let God Arise," soli, chorus, and orchestra; the overture "The Templar," the oratorio "Immanuel," the operetta "Romance, or Dick Turpin," 1857; the oratorio "Judith," Birmingham Festival, 1858; the cantatas "Holyrood" and "Daughter of the Isles"; the opera "Ida," 1864; songs, chamber music; founded the Leslie Choir, which won first prize in the choir competition, Paris, 1878; conducted singing societies; played 'cello. B. June 18, 1822, London; d. Feb. 4, 1896, near Oswestry.

Lessel (Franz) composed three piano sonatas, a concerto, fantasias, symphonies, church music, songs, chamber music; was a favourite pupil of Haydn. B. Pulawy, Poland, about 1780; d. Aug. 1838, Petrikau.

Lesser. Minor.

Lesson. Exercise for voice or instrument; in harpsichord music a composition in three parts akin to what are now called suites.

Lestocq. Daniel F. E. Auber's four-act opera to book by Scribe was first performed May 24, 1834, at the Paris Opéra Comique.

Lesueur (Jean François) composed the successful operas "La Caverne," "Paul et Virginie"; taught Berlioz, Ambroise Thomas, and Gounod during a long professorship of composition at the Paris Conservatoire. In childhood a chorister, he studied harmony with Abbé Roze, becoming chapelmaster at Notre Dame, Paris, in 1786. He engaged a full orchestra and attempted to make the music of the mass "dramatic and descriptive," even composing overtures with which to open the service. Naturally he aroused opposition, his orchestra was reduced, and after two years he retired to the country. His sincerity is proved by his having taken minor orders, although declining the priesthood. The operas above mentioned and "Télémaque" won him an appointment in the École de la Garde Nationale, 1792, and on the foundation of the Conservatoire, 1795, he was made inspector, and aided Méhul, Gossec, Catel, and Langlé in preparing its first text-books. The failure of the Académie to produce his operas led him to attack Catel, and resulted in his dismissal, 1802, but two years later he became chapelmaster to the

First Consul, and when the First Consul became Emperor, Lesueur produced his "Ossian," at the inauguration of the Académie Imperiale, and received the Legion of Honor. In 1813 he became member of the Institut; and Louis XVIII made him surintendant, his composer, and professor at the Conservatoire. Besides the works named, Lesueur composed the opera "La Mort de Adam et son Apothéose," the posthumous operas "Tyrtée," "Artaxerse," "Alexandre à Babylon"; two composed with Persuis, "Le Triomphe de Trajan" and "L'Inauguration du Temple de la Victoire"; "L'Oratorio, ou Messe de Noël," the oratorios "Debora," "Rachel," "Ruth et Noémi," the cantata "Ruth et Boaz," for Napoleon's marriage; three solemn masses, three oratorios for the coronation of sovereign princes, and much church music. B. Drucat-Plessiel, near Abbeville, Feb. 15, 1760; d. Oct. 6, 1837, Paris.

Letzten Dinge. Spohr's oratorio known as the "LAST JUDGMENT" in its English version.

Leutgeb (Josef) played horn; was the intimate of Mozart, who composed concertos and other horn pieces for him. D. Feb. 27, 1811.

Leva, de (Enrico) composed the serenata "A Capomonte," "Sirenetta," from D'Annunzio's "Gioconda," many highly popular songs, the opera "La Camargo," Turin, 1898, orchestral suites; wrote on choral singing; pupil of the Naples Conservatory. B. Jan. 19, 1867, Naples; add. Naples.

Levasseur (Nicholas Prosper) created the rôles of Bertram in "Robert," Zacharie in the "Prophète," Moses in Rossini's opera; debut, 1813, at the Paris Académie; pupil and later head of vocal department at the Paris Conservatoire; Chevalier of the Legion of Honor. B. Bresles, Oise, Mar. 9, 1791; d. Dec. 5, 1871, Paris.

Leveridge (Richard) composed songs including "The Roast Beef of Old England," "All in the Downs"; sang bass in London operas and concerts. B. about 1670, London; d. Mar. 22, 1758, London.

Levey (Richard Michael) helped found the Royal Irish Academy of Music, 1850; conducted at the Dublin Theatre Royal; published two vols. ancient Irish airs; composed music for "Puss in Boots" and other pantomimes. B. Oct. 25, 1811, Dublin; real name O'Shaughnessy; d. June 28, 1899. **Richard Michael, Jr.,** played violin and figured as principal in "Paganini's Ghost." B. Dublin, 1833, son of RICHARD MICHAEL. **William Charles** composed the operettas "Fanchette," Covent Garden, 1864, "Punchinello"; incidental music to "Amy Robsart" and other plays, the boy's cantata "Robin Hood," pantomimes; pupil of his father RICHARD MICHAEL; conducted at Drury Lane, London, 1868–74. B. Dublin, April 25, 1837; d. Aug. 18, 1894, London.

Levi (Hermann) conducted the first performance of "Parsifal," Bayreuth, July 28, 1882; chapelmaster at Carlsruhe and Munich; pupil of Lachner and the Leipsic Conservatory. B. Giessen, Nov. 7, 1839; d. May 13, 1900, Munich.

Lewis (Thomas C.) built organs, establishing himself in London, 1861.

Liadov (Anatol Constantinovich) composed mazourkas, 40 studies and preludes, Op. 40, and other piano pieces, songs, chorals; aided Balakirev and Liapounov in collecting Russian folksongs; taught theory St. Petersburg Conservatory, where he had been a pupil under Rimsky-Korsakov. B. May 11, 1855, St. Petersburg; add. St. Petersburg.

Liapounov (Serge Michaelovitch) composed a concerto, symphony; published folksongs which he had collected on behalf of the Russian Imperial Geographical Society with Balakirev and Liadov, 1897; assistant chapelmaster and music master to the Imperial family, St. Petersburg; pupil of Klindworth, Pabst, Hubert, and Moscow Conservatory. B. Nov. 30, 1859, Jaroslav; add. St. Petersburg.

Liberati (Antimo) became a singer in the papal chapel, 1661; played organ and conducted in Roman churches; wrote gossip about the composer Gaudio Mell which misled many historians

into believing he had been Palestrina's teacher.

Libretto. *It.* "Little Book." Text of an opera or oratorio.

License. Departure from the generally accepted rules of art.

Lichanos. Forefinger string of the lyre.

Lichfild (Henry) composed 20 madrigals, published in London, 1613.

Lichnowsky (Prince Carl) was Beethoven's friend and patron in Vienna as he had previously been to Mozart. The family was of ancient Polish lineage, and owned estates which, on the dismemberment of that kingdom, lay partly within the territories of Austria, Russia, and Prussia. Beethoven lived for a time in the Lichnowsky house, but quarrelled with the family and removed to other quarters. A complete reconciliation followed, although the composer did not return to Lichnowsky's house. B. 1758; d. April 15, 1814.

Lié. *Fr.* Tied, bound.

Lie (Sigurd) composed symphony in A minor, Oriental suite for orchestra, piano quintet, "marche symphonique," vocal music; conducted the Harmonien choral society and at the Central Theatre, Bergen, Norway; pupil Leipsic Conservatory. B. May 23, 1871; d. Sept. 30, 1904.

Lie-Nissen (Erika) played piano in concert tours of Europe; taught at Copenhagen Conservatory, 1870. B. Jan. 17, 1845, Kangsviger, Norway; d. Oct. 27, 1903, Christiania.

Liebeslied. *Ger.* Love song.

Liebesverbot. Richard Wagner's two-act opera to his own book, founded on "Measure for Measure," was first performed Mar. 29, 1836, at Magdeburg.

Lieblich. *Ger.* Lovely, sweet-toned; **Gedact,** closed pipe organ stop.

Liebling (Emil) composed songs and piano pieces; aided in compiling a "Dictionary of Terms," taught piano; played at concerts, wrote criticism; settled in Chicago, 1872; pupil of Ehrlich, Kullak, Dachs, Liszt, and Dorn. B. April 12, 1851, Pless, Silesia; add. Chicago.

Lied. *Ger.* "Song." The word is properly used to designate such songs as are purely German in origin, temperament, and taste, whether sacred or secular in subject. Folksongs are called Volkslieder; modern compositions in folksong style are called "Volksthümliches Lied," those in more elaborate style are "Kunstlied," and these may be either Durchcomponirte, in which each verse receives fresh melodic treatment, or "Strophische," that is in ballad style.

Lied Form. Theme or construction of a song.

Lied Ohne Worte. *Ger.* "Song without words." The name is literally descriptive of some of Mendelssohn's beautiful piano pieces.

Liedercyclus. *Ger.* Song cycle.

Liederkreis. *Ger.* "Song wreath." Song cycle.

Liederspiel. *Ger.* Play in which songs are introduced; operetta.

Liedertafel. *Ger.* "Song table." Convivial male chorus; informal concert at which refreshments are served.

Life for the Czar. Michael Ivanovich Glinka's four-act opera to book by Baron Rosen was first performed Nov. 27, 1836, in St. Petersburg.

Life Let Us Cherish. The song known in German as "Freut euch des Lebens," was composed by Hans Georg Naegeli, 1793, to words by Martin Usteri.

Ligatostil. *Ger.* In strict style.

Ligature. Notes sung to a single syllable or in a single breath or played with one bow stroke; tie; syncopation; in obsolete notation of Plain Song the notes to be so sung were run together; the flexible metal band by which the reed is secured to the mouthpiece in Saxophones and Clarinets.

Light (Edward) invented the HARP-LUTE and a similar instrument which is called the Apollo-lyre; taught and arranged music for guitar; last patent for the Harp-Lute, 1818.

Light of the World. Sir Arthur Sullivan's oratorio to Biblical text was first performed Aug. 27, 1873, at the Birmingham Festival.

Ligneum Psalterium. *L.* XYLOPHONE.

Liliencron, von (Baron Rochus) collected and published five vols. of

Volkslieder; wrote a history of Lutheran Church music from 1523 to 1700, other historical works; became president of the royal Prussian Commission for publishing the "Denkmäler Deutscher Tonkünst"; Dr. Jur., Dr. Phil., diplomat, pedagogue, novelist. B. Dec. 8, 1820, Plön, Holstein; add. Schleswig.

Lilliburlero. Henry Purcell's music to doggerel verses ridiculing the Irish Catholics had an important effect on the Revolution of 1688 in which James II was overthrown, and continued to be popular in the British army until about 1750, when it was discontinued as a march, because of the offence it gave the Irish Catholic soldiers. It is possible that the tune may have been originally an Irish nursery song which Purcell merely harmonized.

Lilt. To sing, pipe, or play; Irish dance accompanied by singing.

Lily of Killarney. Julius Benedict's three-act opera to book by John Oxenford, founded on "The Colleen Bawn," was first performed Feb. 8, 1862, at Covent Garden, London, by the Royal English Opera Company.

Limma. *Gr.* Interval in music a comma less than a major semitone.

Limpus (Richard) helped found the Royal College of Organists; played organ in London churches; pupil Royal Academy of Music. B. Sept. 10, 1824, Isleworth; d. Mar. 15, 1875, London.

Lincke (Joseph) played 'cello in the Schuppanzigh quartet; composed variations and concertos for 'cello; became the intimate associate of Beethoven. B. June 8, 1783, Trachenberg, Prussian Silesia; d. Mar. 26, 1837, Vienna.

Lincoln (Henry Cephas) built organs in London. B. 1789; d. 1864, London. **Henry John** played organ; wrote music criticism for the London "Daily News," 1866–86; lectured on musical subjects. B. Oct. 15, 1814, London; son of HENRY CEPHAS; d. Aug. 16, 1901.

Lincoln's Inn Fields Theatre was the home of the Italian opera given in London in opposition to Handel, 1734, later of Handel's own companies for opera and oratorio. It was erected in 1714 and demolished in 1848 to make room for an extension of the College of Surgeons.

Lind (Jenny) sang sop. in opera; debut at 10 in a child's part at Stockholm, becoming in later life one of the most famous of the world's great singers. Her first instruction in childhood was received at the school attached to the Court Theatre, Stockholm. At 18 she made her formal debut as Agathe in "Freischütz," and in 1840 became a member of the Royal Swedish Academy of Music. The following year she went to Paris, where she studied with Manuel Garcia. After the rest and study prescribed by that great singing master, she returned to Stockholm, but obtaining an engagement at Berlin through the influence of Meyerbeer, who had heard her sing in Paris, she visited Dresden to learn German, and in 1844 made her debut there in Meyerbeer's "Feldlager in Schlesien." Her voice ranged from b to g‴, and was remarkable for both power and flexibility. She was a favourite in Berlin, and in other German cities which were soon visited. In 1846 she sang in Vienna, again toured Germany, and set the London managers Bunn and Lumley fighting for an engagement with her. The following year she captivated London, returning there as well as touring Europe for the next two years. Her last operatic appearance was in "Roberto," May 10, 1849, at Her Majesty's Theatre, London, and thereafter she sang only in concerts. From 1850 to 1852 she toured America under the management of P. T. Barnum, the best advertised singer the country had ever known. Julius Benedict was her accompanist. Miss Lind's profits amounted to $120,000. While in Boston she married the pianist of her company, Otto Goldschmidt, Feb. 5, 1852. Returning to Europe she was warmly received in Germany and Holland. In 1856 she settled in London with her husband, who was director of the Bach Choir, and sang frequently at his concerts and at the larger festivals. Her farewell concert (for charity) took place July 23, 1883, at Malvern, and in that

year she became a teacher in the Royal College of Music, where she remained until 1886. Pure and generous in private life, no singer of modern times retained the affection of her public longer than Jenny Lind. B. Oct. 6, 1820, Stockholm; d. Nov. 2, 1887, Wynd's Point, Malvern, Eng. A medallion to her memory was unveiled in Westminster Abbey, April 20, 1894. See biographies by A. J. Becher, 1847; Canon Scott-Holland and W. S. Rockstro, 1891.

Linda di Chamouni. Gaetano Donizetti's three-act opera to book by Rossi was first performed May 19, 1842, at the Kärnthnerthor Theatre, Vienna.

Lindblad (Adolf Frederick) composed Swedish songs with piano accompaniment, which Jenny Lind made popular; a symphony in C, duo for piano and violin; the opera "Frondärarne," Stockholm, 1835; taught singing. B. Feb. 1, 1801, Stockholm; d. Aug. 23, 1878.

Lindley (Robert) composed 'cello concertos; played 'cello London Opera; taught Royal Academy of Music. B. Mar. 4, 1776, Rotherham; d. June 13, 1855, London. **William** played 'cello; pupil of his father, ROBERT. B. 1802, London; d. Aug. 12, 1869, Manchester.

Lindner (Friedrich) edited collections of music for Gerlach; became cantor of the Nuremberg St. Aegidienkirche. B. about 1540, Liegnitz, Silesia; d. Sept. 15, 1597, Nuremberg.

Lindpaintner, von (Peter Joseph) composed "Der Vampyr," "Lichtenstein," and in all 28 operas, three ballets, five melodramas, "Abraham" and four other oratorios, six masses, cantatas, symphonies, a Stabat Mater, 50 songs; was the best conductor in Europe, according to Mendelssohn; chapelmaster at Stuttgart. B. Dec. 9, 1791, Coblenz; d. Aug. 21, 1856, Nonnenhorn.

Linea. *L.* Line.

Liniensystem. *Ger.* The five line stave.

Linke Hand. *Ger.* Left hand.

Linley (Francis) composed songs, organ and piano pieces; played organ; published music in London; visited America, 1796–99; resumed professional work in England; pupil of Dr. Miller; blind from birth. B. 1771, Doncaster; d. Sept. 13, 1800, Doncaster.

Linley (George) composed the operas "Francesca Doria," 1849; "La Poupée de Nuremberg," Covent Garden, 1861; "Ever of thee" and other popular songs; edited "Scottish Melodies," hymns, two books of Nursery Rhymes; wrote "The Musical Cynics of London," 1862; played 'cello. B. 1798, Leeds; d. Sept. 10, 1865, London.

Linley (Thomas) composed songs, cantatas, madrigals, arranged accompaniments of songs for the Beggar's Opera; composed music for "The Duenna," "Tom Jones," and numerous other pieces produced at Drury Lane, where he conducted the music, and became part owner by purchasing Garrick's shares, 1776; in early life taught singing and gave concerts in Bath; pupil of Thomas Chilcot. B. Wells, Somerset, 1732; d. Nov. 19, 1795, London. **Elizabeth Ann,** known as "The Maid of Bath," sang sop. with success in oratorios and concerts, but retired shortly after her marriage to Richard Brinsley Sheridan. She was painted as Saint Cecilia, and as the Virgin, in his "Nativity," by Sir Joshua Reynolds. B. Sept. 7, 1754, Bath; daughter of THOMAS; d. June 28, 1792, Bristol. **Mary** sang with her sister ELIZABETH ANN in festivals, oratorios, and concerts, retiring on her marriage to Richard Tickell. B. Bath; d. July 27, 1787, Clifton. **Maria** sang in concerts and oratorio; daughter of THOMAS; d. Sept. 15, 1784, Bath. **Thomas, Jr.,** composed songs for "The Tempest," an "Ode on the Witches and Fairies of Shakespeare," the oratorio "Song of Moses"; played violin and led at concerts given by his father THOMAS; was intimate in early life with Mozart. B. 1756, Bath; accidentally drowned, Aug. 7, 1778, while visiting the Duke of Ancaster at Grimsthorpe, Lincolnshire. **Ozias Thurston** took orders, but resigned on becoming junior fellow and organist at Dulwich College. B. 1765; son of THOMAS, SR.; d. Mar. 6, 1831, Dulwich. **William** composed

the prize glee "At that dread hour," songs, canzonets; edited "Shakespeare's Dramatic Songs," two vols., 1815–16; assisted Sheridan in management of Drury Lane; wrote unsuccessful plays; was for a time an official in India. B. 1771; son of THOMAS, SR.; d. May 6, 1835, London.

Lintern (J. & W.) published music in Bath, Eng., toward the close of the 18th century.

Lipinski (Karl Joseph) composed a "Military Concerto" and other violin music; became celebrated as a violin virtuoso, taking lessons from Paganini, playing in concert with him, and afterwards posing as his rival; organized the court music while concertmeister at Dresden. B. Oct. 30, 1790, Radzyn, Poland; d. Dec. 16, 1861, near Lemberg.

Lipsius (Marie) edited Liszt's letters, 1828–86; Eng. trans., 1894; translated Liszt's "Chopin" into German; wrote "Klassisches und Romantisches aus der Tonwelt," 1892, and other books on music, published under the pen name "La MARA." B. Dec. 30, 1837, Leipsic; add. Leipsic.

Lira. *It.* Lyre; **Da Braccio,** obsolete tenor violin; **Da Gamba,** obsolete 'cello; **Tedesca, Rustica,** hurdy-gurdy; **Barberina,** viol invented by J. B. Doni and named for the Cardinal of that name.

Liressa. *It.* Inferior lyre.

Lischen et Fritzchen. Jacques Offenbach's one-act operetta, to words by Paul Dubois, was first performed at Ems, then at the Bouffes-Parisiens, Jan. 5, 1864.

Liscio. *It.* Smooth, polished.

Lisley (John) composed the six-part madrigal "Faire Citharea presents hir doves," published in the "Triumphes of Oriana," London, 1601.

Listemann (Fritz) played violin, Thomas, Philharmonic, and Symphony orchestras, arriving in America, 1867; toured with "Listemann Concert Company"; taught in New York; composed two violin concertos; pupil of his uncle Ullrich, of David, Leipsic Conservatory; chamber musician to Prince Rudolstädt, 1858. B. Mar. 25, 1839, Schlotheim, Thuringia; add. New York. **Bernhard** wrote a method for violin; became concertmeister Thomas Orchestra, 1871–74; founded the "Philharmonic Club," with which he made concert tours; conducted Boston Philharmonic Orchestra, 1878–81; founded Listemann Quartet; directed Listemann Concert Company; taught Chicago College of Music, 1893; pupil of Ullrich, David, Vieuxtemps, Joachim; played in Rudolstädt Court Orchestra; came to America with his brother FRITZ. B. Aug. 28, 1841; add. Chicago. **Paul** played violin Listemann Quartet and Concert Company; became concertmeister Pittsburgh Symphony Orchestra, 1896, later of a New York orchestra; soloist Redpath Concert Company; pupil of his father, BERNHARD, and his uncle, FRITZ, and of Brodsky, Hilf, and Joachim. B. Oct. 24, 1871, Boston; add. New York. **Franz** played first 'cello Pittsburgh Orchestra, settled in New York as concert 'cellist and teacher; pupil of Fries, Giese, Klengel, and Hausmann. B. Dec. 17, 1873, New York; son of BERNHARD; add. New York.

Liszt (Franz) became the world's greatest pianist; immortalized Magyar music in 15 "Rhapsodies Hongroises"; developed in the symphonic poem a new orchestral form; composed oratorios, songs, orchestral works, which rank him with the world's greatest tone poets; was the most intelligent and generous patron of music in the 19th century, befriending Berlioz, Cornelius, Raff, Schumann, and Wagner. Pupil at first of his father, Adam Liszt, steward to Prince Esterhazy, but a skilful amateur pianist, young Franz or Ferencz (to give the name its original form) made his debut at nine in Oedenburg, with the result that a group of Hungarian nobles guaranteed the family an income of 600 florins for six years in order that he might study in Vienna. There he became a pupil of Czerny, studied harmony with Salieri and Randhartinger, and at his first concert, Dec. 1, 1822, won the approval of Beethoven. In the same year his variations on a waltz by

Diabelli were published along with those of Beethoven and 48 other composers, and the boy went to Paris, hoping to enter the Conservatoire. Cherubini's prejudice against child virtuosi and the fact that he was a foreigner prevented him from entering this institution, but he received lessons from Reicha and Paer, and in 1824 made his first visit to England, where he was cordially received. His operetta "Don Sanche" was performed Oct. 17, 1825, at the Paris Académie Royale, and his career as concert pianist continued with brilliant success until 1827, when the death of his father made it necessary for him to provide for his mother's support by teaching in Paris. In the French capital he formed the acquaintance of Chopin, Berlioz, von Weber, Paganini, and of such literary personages as Mme. Dudevant (to whom he introduced Chopin), Hugo, and Lamartine. There, too, he met Countess D'Agoult, a writer who signed herself "Daniel Stern," with whom he had a liason that lasted from 1834 to 1844, during part of which period they lived in Geneva. A son and three daughters were born of this union, the youngest, at first the wife of von BÜLOW, being afterwards married to RICHARD WAGNER. In 1839 Liszt began a series of concert tours which continued 14 years, taking him to all the principal cities of Europe. It was during this period that he successfully undertook to raise money with which to complete the Beethoven monument at Bonn. In 1849 he became conductor of the court opera at Weimar, displaying as much enthusiasm for the orchestra as he had previously for piano. Weimar speedily became the musical centre of the civilized world, and so remained during the twelve years of Liszt's sojourn, owing not only to the excellence of the company which he gathered, the number of new works produced, but equally to the presence of an enthusiastic band of disciples who gathered about him. During this period he resided at a house called "Altenburg" with the Princess Karolyne zu Sayn-Wittgenstein, who is said to have aided him in writing his Life of Chopin, monographs on Wagner, etc. While at Weimar Liszt brought out "Lohengrin" and Tannhäuser at the request of Wagner. His piano transcriptions of Wagner's music and his essays defending and praising that composer had already conferred obligations which even Wagner acknowledged, and the encouragement and assistance, both artistic and financial, which Liszt gave him continued through life. Wagner's "Flying Dutchman," Berlioz's "Benvenuto Cellini," Schumann's music to "Manfred" and his "Genoveva," and "Alfonso und Estrella," by Schubert, were all performed during Liszt's régime, which suddenly terminated in 1859, when Liszt withdrew, owing to a cabal formed against Cornelius's "Barber of Bagdad." For the greater part of the next six years Liszt lived in Rome. As a boy, he had aspirations toward the priesthood, from which he was dissuaded with some difficulty. During his residence in Geneva he had entered the Masonic order, but his surroundings in Rome awakened the old instinct, and in 1850 he became a Tertiary of the Order of St. Francis, and in 1859 received minor orders and was presented to an honorary canonry by the Pope. The Hungarian government offered him the directorship of the Academy of Music at Pest, 1870, and he became reconciled to the court of Weimar at about the same period, and for the remainder of his life his time was divided between Rome, Weimar, and Pest, and he was accompanied to each city by a coterie of young musicians, to whom he gave lessons free of charge. His compositions during the latter part of his life were chiefly to sacred texts, "Christus" and "The Legend of St. Elizabeth" being the most notable. In 1886 he began a last triumphal tour of Europe, visiting Paris, where his "Graner Messe" was sung at St. Eustache's Church; London, where Walter Bache gave a concert exclusively of Liszt numbers, and later a performance of his "St. Elizabeth"

was given in his honour; then Paris, where he heard his "St. Elizabeth" again. A tour of Holland and Germany followed, and in July he attended the marriage of his granddaughter Daniela von Bülow to Herr von Thode, in Bayreuth. July 23 he attended a performance of "Parsifal," at which he contracted a severe cold, which was aggravated by exposure incident to attending a performance of "Tristan," and developed into a fatal illness. B. Oct. 22, 1811, Raiding, Hungary; d. July 31, 1886, Bayreuth. See biography by L. Ramann, Eng. trans., 1882. A complete catalogue of Liszt's works does not, as yet, exist, but the names of the most important are appended: *Piano music:* "Adelaide" (Beethoven), transcription; Album, "An die ferne Geliebte" (Beethoven), transcription; "Auf Flügeln des Gesanges" (Mendelssohn), transcription; Concerto Pathétique, E minor, two pianos; 6 Consolations; 2 Concertos, "Années de Pelerinage," "Liebesträume"; Sonata in B minor; arrangements of Beethoven's 9 Symphonies; symphonic poems, No. 1, "Ce qu'on entend sur la montagne" (after Hugo); No. 2, Tasso, Lamento e Trionfo; No. 3, "Les Preludes" (after Lamartine); No. 4, Orpheus; No. 5, Prometheus; No. 6, "Mazeppa" (after Hugo); No. 7, Festklänge; No. 8, Héroïde funèbre; No. 9, Hungaria; No. 10, Hamlet; No. 11, "Hunnenschlacht" (after Kaulbach); No. 12, "Die Ideale" (after Schiller). (These 12 works may be had in either two hand or four hand arrangements, or for two pianos.) "Einzug der Gäste auf Wartburg," Tannhäuser transcription; "Elsas Brautzug zum Munster," Lohengrin transcription; "Elsas Traum und Lohengrins Verweis," Lohengrin transcription; "Es war einmal ein König" (Beethoven) transcription; six grand études for violin by Paganini, transcriptions; Études d'execution transcendante, No. 1, Preludio; No. 2, Étude; No. 3, Paysage; No. 4, Mazeppa; No. 5, Irrlichter; No. 6, Vision; No. 7, Eroica; No. 8, Wilde Jagd; No. 9, Ricordanza; No. 10, Étude; No. 11, Harmonies du Soir; No. 12, Chasse-Neige; "Festspiel und Brautlied," Lohengrin transcription; "Freudvoll und Leidvoll," transcription from Beethoven's "Egmont"; "Frühlingslied," Mendelssohn transcription; Illustrationen from Meyerbeer's "Prophete," in three numbers; Impromptu; "Isoldens Liebestod," Tristan und Isolde transcription; Konzert-paraphrase on Mendelssohn's Hochzeitmarsch, Midsummer Night's Dream; Konzert solo in E minor; "Liebesszene und Fortunas Kugel," "Die 7 Todsünden," transcription; six Beethoven Songs transcribed for piano: "No. 1, "Mignon"; No. 2, "Mit einem gemalten Bande"; No. 3, "Freudvoll und Leidvoll"; No. 4, "Es war einmal ein König"; No. 5, "Wonne der Wehmut"; No. 6, "Die Trommel gerühret"; Songs by Robert Franz, transcribed for piano; 10 songs by Robert and Clara Schumann, transcribed for piano; "Neue Liebe" (Mendelssohn), transcription; Phantasie und Fuge on the chorale "Ad nos, ad salutarem undam," Meyerbeer's "Prophete"; Phantasiestück on a motif from Wagner's "Rienzi"; Reiselied (Mendelssohn) transcription; "Der Blinde Sänger" (after A. Tolstoi); Sonate in B minor; Sonntagslied (Mendelssohn), transcription; Spinnerlied, transcribed from Wagner's "Fliegende Holländer"; Suleika und Winterlied (Mendelssohn), transcription; Eine Symphonie zu Dante's Divina Commedia, two 4- and 8-hand arrangements; Trauer-Vorspiel und Trauer-marsch; Le Triomphe funèbre du Tasse, epilogue to the symphonic poem Tasso. *Orchestral music* includes the Concerto Pathetique, the 12 symphonic poems arranged for grand orchestra, "Eine Symphonie zu Dante's Divina Commedia," and "Le Triomphe du Tasse." *Vocal music* includes Mass for four equal voices, C minor, with organ; "Nun danket Alle Gott," choral with organ, trompets, etc.; Pater Noster for four equal voices for use in the Roman Catholic ritual, Ava Maria for four equal voices; "Der Blinde Sänger," for voice with "melodramatic piano accompaniment," The Divina

Commedia Symphony for grand orchestra and women's choir; and Zur Trauung. The works quoted are from the Breitkopf & Härtel catalogues, which may be supplemented by the following titles quoted from the Schuberth edition (Leipsic): *Piano solo:* Eine Faust-Symphonie. Klavierauszug zu zwei Händen. Eine Faust-Symphonie. No. II. Gretchen. Transkription. Zwei Episoden aus Lenaus Faust: No. 1. Der nächtliche Zug; No. 2. Mephisto-Walzer. Missa solennis. Graner Festmesse in D-dur. Ungarische Krönungsmesse, and the Benedictus, etc., from it, separately printed. Ungarische Krönungsmesse. Klavier-Auszug zu zwei Händen von August Stradal. Andante und Finale aus König Alfred (Joachim Raff). La Fiancée (Auber). Grosse Konzertfantasie. Einsam bin ich, nicht alleine. Weber's Preciosa. Sonnambula (Bellini). Grosse Konzertfantasie. Fünf Märsche. (Marsch-Album.) No. 1. Coburger Fest-Marsch. No. 2. Goethe-Fest-Marsch. No. 3. Rákóczy-Marsch. No. 4. Tscherkessen-Marsch. No. 5. Ungarischer Marsch. Albumblätter. (2 Feuilles d'Album.) El Contrabandista. Rondeau fantastique sur un thême espagnol. Gaudeamus igitur. Humoreske. God save the Queen. Vierte grosse Konzert-Paraphrase. Marsch aus "König Alfred" (Joachim Raff). La Marseillaise. Transcription. Konzert-Transkriptionen über 10 geistliche Lieder von Beethoven u. Schubert. Beethoven. No. 1. Gottesmacht. No. 2. Bitten. No. 3. Busslied. No. 4. Vom Tode. No. 5. Liebe des Nächsten. No. 6. Ehre Gottes in der Natur. Schubert. No. 1. Litanei. No. 2. Himmelsfunken. No. 3. Die Gestirne. No. 4. Hymne. Beethovens Septett (Op. 20). Für das Pianoforte übertragen von Franz Liszt. Hummel, Septett in D-moll (Op. 74). Neue Ausgabe für Pianoforte von Franz Liszt. John Field, Dix-huit Nocturnes. Revidiert und mit einem Vorwort versehen von Franz Liszt. Zwei Lieder von R. Schumann. An den Sonnenschein u. Rothes Röslein. Helges Treue. Ballade von Strachwitz für eine Baritonstimme komponiert von Felix Dräsecke. Für das Pianoforte allein u. mit Deklamation melodramatisch bearb. v. Franz Liszt. *Technische Studien:* I. Übungen zur Kräftigung und Unabhängigkeit der einzelnen Finger bei stillstehender Hand und Akkordstudien. II. Vorstudien zu den Dur- u. Mollskalen. III. Skalen in Terzen- u. Sextenlage. Springende oder durchbrochene Skalen. IV. Chrom. Skalen und Übungen. Skalen der Gegenbewegung. V. Repetierende Terzen, Quarten u. Sexten m. verschiedenem Fingersatz. Skalenartige Terzenübungen i. gerader Bewegung u. i. d. Gegenbewegung. Quarten- u. Sextenübungen. VI. Dur-, Moll- und chromatische Skalen in Terzen und Sexten. VII. Sext-Akkord-Skalen m. verschiedenem Fingersatz. Springende od. durchbrochene Skalen i. Terzen, Sexten u. Sextakkorden. Chrom. Terzen, Quarten, Sexten- u. Oktaven-Skalen. VIII. Gebrochene Oktaven. Springende oder durchbrochene Oktav-Skalen. Akkordstudien, Triller in Terzen, Sexten, Quarten und Oktaven. IX. Verminderte Septimen-Akkorde. Übungen bei stillstehendem Handhalt. Arpeggien oder gebrochene Akkorde. X. Gebrochene Akkorde m. verschied. Fingersätzen d. alle Dur- u. Moll-Skalen. XI. Arpeggien in Terzen und Sexten mit verschiedenem Fingersatz. XII. Oktavenübungen mit verschiedenem Fingersatz und Akkordübungen. Eine Faust-Symphonie. Klavierauszug zu zwei Händen. Die Allmacht von Franz Schubert. Die Glocken des Strassburger Münsters. Missa solennis. Graner Festmesse in D-dur. Ungarische Krönungsmesse in Es-dur. Der 18. Psalm. *Piano, four hands:* Eine Faust-Symphonie in drei Charakterbildern. (Nach Goethe.) I. Faust. II. Gretchen. III. Mephistopheles und Schlusschor: "Alles Vergängliche ist nur ein Gleichniss." Zwei Episoden aus Lenaus Faust: No. 1. Der nächtliche Zug. No. 2. Mephisto-Walzer. Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus. Missa solennis. Graner Festmesse in D-dur. Ungarische Rhapsodien: No. I in F. No. III in D.

No. IV in D. No. V in E. (The other Hungarian Rhapsodies are: No. II in F sharp, No. VI in D flat, No. VII in D minor, No. VIII Capriccio, No. IX E flat, No. X Preludio, No. XI in A minor, No. XII in C sharp minor, also with violin part by Joachim; No. XIII in A minor, No. XIV in F minor, and No. XV Rákóczy Marsch.) Fünf Märsche. (Marsch-Album.) No. 1. Coburger Fest-Marsch. No. 2. Goethe-Fest-Marsch. No. 3. Rákóczy-Marsch. No. 4. Tscherkessen-Marsch. No. 5. Ungarischer Marsch. Excelsior. Präludium "Die Glocken des Strassburger Münsters." Gaudeamus igitur. Humoreske. Sonnambula von Bellini. Grosse Konzert-Fantasie. Grande valse de bravoure in B. John Field, Nocturnes. No. 1–9 komplet von Franz Liszt. Beethovens Septett, Op. 20, übertragen von Franz Liszt. *For two pianos:* Rákózcy-Marsch. Ausgabe zu vier Händen. Ausgabe zu acht Händen. Grandes Variations de Concert (Hexameron) sur un thème des "Puritains" von Thalberg, Herz, Pixis, Czerny, Chopin und Liszt. (Prinzessin di Belgiojoso gewidmet.) *Organ or Harmonium and Piano:* Kompositionen von Joh. Seb. Bach. Revidiert und mit Beiträgen versehen von Franz Liszt. No. 1. Einleitung und Fuge aus der Motette: "Ich hatte viel Bekümmernis." No. 2. Andante: "Aus tiefer Noth schrei ich zu dir." No. 3. Präludium. No. 4. Thema und Variationen. No. 5. Adagio aus der 4. Violinsonate. No. 6. Präludium und Fuge. No. 7. Passacaglia. No. 8. Fuga (Ricercata). No. 9. Arie aus der Johannes-Passion: "Ach mein Sinn." No. 10. Kyrie aus einer der "Vier kurzen Messen." No. 12. Trio. No. 13. Trio. No. 14. Arie. A. W. Gottschalg's Repertorium für Orgel, Harmonium oder Pedalflügel unter Revision und mit Beiträgen von Franz Liszt. Enthaltend Werke von Bach, Beethoven, Böhm, Chopin, Händel, Liszt, Löffler, Mozart, Palestrina, Raff, Ritter, Schubert, Stehle, Sulze, Weber. *Violin and Piano:* Rhapsodie Hongroise. (Violinstimme von J. Joachim.) Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus. Gretchen aus der Faust-Symphonie. *Violin and Organ:* Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus.

L'istesso. *It.* The same.

Litany. Solemn supplication or prayer in which the petition is offered by the priest and response is made by the choir or congregation. The Greek Church was probably first to make use of the litany, as the words "Kyrie eleison" are retained in the ritual of the Roman Catholic Church. The Litany of Loreto was originally sung to the Plain Song melody still employed in Italian churches, but was composed by Orlandus Lassus, ten times by Palestrina, as well as by many other composers. An English version of the Litany appeared, without music, five years before the publication of the First Prayer Book, and is attributed to Archbishop Cranmer. A second publication, issued June 16, 1544, is supposed to give the Plain Song authorized by Cranmer. There are numerous settings of the English Litany, but the tendency in the Anglican Church in recent years has been to revert to Plain Song, and the Sarum version is being extensively used.

Litolff (Henry Charles) composed the oratorio "Ruth et Boaz," 1869; a violin concerto, "Spinnlied," and other piano pieces; operas, including "Les Templiers," Brussels, 1886; played piano, touring Europe with success. A marriage at 17 compelled Litolff to leave his home in London. By a second marriage he came into the publishing business owned by the widowed Frau Meyer, in Brunswick. On her death he settled in Paris, marrying Countess de Larochefoucauld. B. Feb. 6, 1818, London; d. Aug. 6, 1891, near Paris. **Theodor** published the Collection Litolff, consisting of classic music at popular prices. Adopted son of HENRY CHARLES, he succeeded him in the publishing business, 1860.

Lituus. *L.* J-shaped trumpet of ancient Roman cavalry.

Liuto. *It.* Lute.

Liverpool Musical Festivals were held at irregular intervals from 1784, the last taking place 1874. Sir George Smart conducted the first performance in English of Mendelssohn's "St. Paul," 1836. Alfred Mellon, Sir Julius Benedict, Max Bruch, Sir Charles Hallé, and Dr. F. H. Cowen have been conductors of the Liverpool Philharmonic Society, which was founded 1840 and gives 12 annual concerts.

Lloyd (Dr. Charles Harford) composed incidental music for the Greek play "Alcestis," the cantatas "Hero and Leander," "Song of Balder," "Andromeda," for soli, chorus, and orchestra, the "Longbeards' Saga," male chorus and piano; "A Song of Judgment," "Sir Ogie and Lady Elsie," "A Hymn of Thanksgiving," the motet "Souls of Righteousness," Gloucester, 1901; services, anthems, part songs, organ sonata in D, organ concerto in F minor; founded "Oxford University Musical Club," of which he was first president; played organ Gloucester Cathedral; Christ Church Cathedral; taught Royal College of Music; edited new edition of "Church Hymns." B. Thornbury, Gloucestershire, Oct. 16, 1849; add. Oxford.

Lloyd (Edward) created the ten. rôles in "Martyr of Antioch," "The Redemption," "Mors et Vita," "Rose of Sharon," "Golden Legend," "Saint Ludmilla," "Judith," "The Swan and the Skylark," "King Saul," "Caractacus," and "The Dream of Gerontius"; was the greatest festival tenor in the world from the 1871 "Gloucester Festival" to his retirement in 1900. In 1888 Lloyd made his first American appearance at the Cincinnati Festival, afterwards touring America with great success. He was a chorister in Westminster Abbey in boyhood, and pupil of James Turle. His voice changed to tenor without breaking, and in 1867 he became a Gentleman of the Chapel Royal. B. Mar. 7, 1845; add. London.

Lo. *It.* The.

Lobe (Johann Christian) composed the operas "Wittekind," "Die Filibustier," "Die Fürstin von Granada," "Der rote Domino," "König und Pachter," all performed at Weimar, where he played solo flute in the ducal orchestra; two symphonies; wrote on music. B. Weimar, May 30, 1797; d. July 27, 1881, Leipsic.

Lobgesang. *Ger.* Hymn of praise.

Lobkowitz, von (Prince Ferdinand Philip) was the friend and patron of Gluck, and accompanied that composer to the coronation of Francis I, and afterwards to England. Burney says he composed a symphony with C. P. E. Bach, each adding a bar alternately. B. April 17, 1724, Prague; d. Jan. 11, 1784, Vienna. **Prince Josef Franz Maximilian** directed the Vienna Court Opera, 1810-12; was the friend and patron of Beethoven, who abused him for not paying his annuity of 700 florins in full at a time when he was bankrupt, but later acknowledged his error by dedicating the Liederkreis to him; helped found the GESELLSCHAFT DER MUSIKFREUNDE; played violin and 'cello; sang bass in "Alexander's Feast" at the second Vienna performance. B. Dec. 7, 1772; son of PRINCE FERDINAND PHILIP; d. Dec. 16, 1816, Vienna.

Locatelli (Pietro) composed sonatas and concertos for violin on which he became a famous virtuoso, obtaining effects in double-stops by altering the tuning of his strings, a practice Paganini afterwards imitated; pupil of Corelli. B. 1693, Bergamo; d. April 1, 1764, Amsterdam.

Locke (Matthew) composed music for Shirley's "Cupid and Death" (with C. Gibbons), Davenant's "Siege of Rhodes," for the Dryden-Davenant version of "The Tempest," possibly for Davenant's mutilation of "Macbeth," and songs, psalms; wrote "Melothesia," the first English book giving rules for Continued Bass, consorts for viols; became composer to Charles II of England; pupil of William Wake, and friend of Purcell, who composed an elegy on his death. B. 1630, Exeter; d. 1677, London.

Lockey (Charles) sang ten. in first performance of "Elijah" and in the Eng. Chapel Royal; vicar-choral St. Paul's Cathedral. B. Mar. 23, 1820, Thatcham; d. Dec. 3, 1901, Hastings.

Loco. *It.* "Place." The term cancels All' Ottava, and in violin music the shift to a higher position.

Locrian. Hypodorian MODE.

Loder (Fanny Kate) composed the opera "L'Elisir d'Amore," an overture, two string quartets, sonata for violin and piano; taught in Royal Academy of Music, in which she had been a pupil. B. 1825, Bath; m. Sir Henry Thompson, 1851; d. Aug. 30, 1904, London.

Loder (John David) published music in Bath; led at Three Choir Festivals and Ancient Concerts; taught Royal Academy of Music; wrote "Violin School," "Modern Art of Bowing," "General and Comprehensive Instruction Book for the Violin." B. 1788, Bath; d. Feb. 13, 1846, London. **Edward James** composed "The Night Dancers," Princess Theatre, London, 1846; "Raymond and Agnes," Manchester, 1855, other dramatic pieces; "The Diver," "The brave old oak," and other popular songs, string quartets; conducted at Princess Theatre and in Manchester. B. 1813, Bath; son of JOHN DAVID; d. April 5, 1865. **John Fawcett** managed concerts and played violin at Bath; led in London concerts and at various festivals. B. 1812, Bath; son of JOHN DAVID; d. April 16, 1853.

Lodoiska. M. Luigi C. Z. S. Cherubini's three-act opera, to book by Fillette-Loreaux, was first performed July 18, 1791, at the Théâtre Feydeau, Paris. Rodolphe Kreutzer's opera on the same subject, to book by Dejaure, was performed Aug. 1, 1791, at the Théâtres des Italiens, Paris.

Loeffler (Charles Martin) composed the symphonic poem "The Death of Tintagiles," the suite for violin and orchestra, "Les Veillées de l'Ukraine"; fantastic concerto for 'cello and orchestra, divertimento in A minor for violin and orchestra; the symphonic poems "Vilanelle du diable" and "Avant que tu ne t'en ailles"; played violin Boston Symphony Orchestra, resigning 1903 to devote himself to composition; pupil of Leonard, Massart, and Joachim for the violin, and of Guiraud and Kiel for composition. B. Jan. 30, 1861, Mühlhausen, Alsatia; add. Boston.

Loeillet (Jean Baptiste) composed four sonatas for solo flute; 12 suites of lessons for harpsichord, 12 sonatas for violins, German flutes, and common flutes; played and taught flute in London. B. Ghent about 1675; d. 1728, London.

Loeschhorn (Albert) composed piano études, sonatas, and string quartets; royal professor, 1851; taught piano Berlin Institute for Church Music, where he had been a pupil. B. Berlin, June 27, 1819; d. June 4, 1905, Berlin.

Loewe (Johann Carl Gottfried) composed "Edward," "The Erl-king," and other ballads, which have recently had a revival of popularity; "Die drei Wünsche" and four other operas; "Die Apostel von Philippi" and other oratorios; cantor and professor at Stettin and organist at St. Jacobus. B. Nov. 30, 1796, Loebejuen, near Halle; d. April 20, 1869, Kiel.

Loewe (Johanna Sophie) sang sop. in opera, debut 1832 at the court theatre, Vienna, Berlin, London, Paris, and Milan, retiring 1848, on her marriage to Prince Lichtenstein. B. Mar. 24, 1816, Oldenburg; d. Nov. 29, 1866, Pest.

Loewenstern, von (Matthaeus Apelles) composed "Mein Augen schliess ich jetzt" and other hymns, choruses for the drama "Judith"; directed church music at the court of Oels-Bernstadt; ennobled by Emperor Ferdinand II. B. Neustadt, Upper Silesia, April 20, 1594; son of the saddler Loewe; d. April 16, 1648, Bernstadt.

Logeum. *L.* Stage.

Logier (Johann Bernard) invented the CHIROPLAST; wrote a text-book on Thoroughbass, "Complete Introduction to the Keyed Bugle," which

he is said to have invented; composed sonatas for piano; published music in Dublin; played organ; conducted. B. 1780, Kaiserslautern, Palatinate; d. July 27, 1846, Dublin.

Logroscino (Nicola) composed "L'inganno per inganno," "Le Griselda," and in all 20 successful comic operas in Neapolitan dialect; the serious opera "Giunio Bruto," church music; called "the God of Opera Buffa"; taught counterpoint, Palermo Conservatory; pupil of Durante at the Conservatorio di Loreto, Naples. B. about 1700, Naples; d. about 1763, Naples.

Lohengrin. Richard Wagner's three-act romantic opera, to his own book, was first performed Aug. 28, 1850, at Weimar, under the direction of Liszt. Henry the Fowler, King of Germany, holds court in Brabant, where he is levying troops to repel an invasion of the Hungarians. Gottfried, young son of the late Duke of Brabant, has mysteriously disappeared, and his sister Elsa is accused of having murdered him by Count Frederick of Telramund, who has been instigated to make the charge by his wife, Ortrud, and Telramund asserts his own claim to the duchy, as next of kin. A trial by arms is appointed by the King, but none of the nobles of Brabant oppose Telramund. Elsa, however, describes a mysterious knight she has seen in a vision, whom she prays to appear in her behalf, and then the hero is seen on the Scheldt, in a boat drawn by a swan. Elsa recognizes the knight of her dreams when he lands, and readily agrees to the conditions upon which he will defend her: first, that she will become his wife; second, that she will never ask his name or lineage. The combat results in the defeat and disgrace of Telramund. In the second act Ortrud plans revenge, and inspires Telramund to aid her. Ortrud pleads with Elsa for protection, and begins at the same time to arouse in her a distrust for her champion. In the morning, as Elsa and her knight, now Guardian of Brabant, are about to enter the church, Ortrud stops the bridal procession, claims precedence by right of superior rank, and Telramund accuses the mysterious knight of sorcery. Elsa remains true to her pledge not to ask the name or descent of her protector, the conspirators are thrust aside, and the cortège enters the church. The third act reveals the bridal chamber. Elsa, overcome by curiosity and distrust, demands to know her husband's secret. Telramund, who has meant to murder the knight, breaks into the bridal chamber, but is slain, and then, placing Elsa in charge of her ladies, her husband directs that she be taken before the King, and in the presence of the court he tells his name and rank. He is Lohengrin, Knight of the Holy Grail, and son of Parsifal. Free to remain with men so long as he shall be unknown, and invulnerable to villany, he must now return to Monsalvat. The swan boat is seen approaching as he sings. Lohengrin takes a golden ring from the swan's neck, which he presents to Elsa with his sword and horn, but as he prepares to depart, Ortrud confesses that the swan is Gottfried, whom she had bewitched, but who would have been restored but for his sister's curiosity. At this Lohengrin offers a prayer to heaven, unchains the swan, which disappears beneath the waters, and is replaced by Gottfried. The boy rushes to his sister, who faints in his arms as a dove descends and draws away the boat containing Lohengrin. The original cast included: Lohengrin, Beck, ten.; Telramund, Milde, bar.; King Henry, Hofer, bass; Elsa, Frau Agathe, sop.; Ortrud, Frl. Fastlinger, con. The principal musical numbers are the lovely vorspiel or prelude, Act I: "Zum Sterben kam der Herzog von Brabant," Telramund; "Einsam in trüben tagen" (Elsa's Dream); "Nun sei gedankt, mein lieber Schwan," Lohengrin; "Nie sollst du mich befragen," Lohengrin; "Mein Herr und Gott, nun ruf' ich Dich," Henry, leading into a finale for sextet and chorus; Act II: "Erhebe dich, Genossin meiner Schmach," Telramund and Ortrud; "Euch Lüf-

ten, die mein Klagen," Elsa; "Den dort im Glanz," Telramund; "Heil, Elsa von Brabant," chorus; Act III: "Treulich gefuhrt, ziehet dahin" (Bridal chorus); "In fernem Land, unnahbar euren Schritten," Lohengrin; "O Elsa! nur ein Jahr an deiner Seite," Lohengrin.

Lohet (Simon) composed fugues, canzonas, and two arrangements of the Plain Song "Media vita in morte sumus," for organ, highly praised by Ritter; court organist at Stuttgart, 1571. D. about 1611.

Lohse (Otto) composed the opera "Der Prinz Wider Willen," Cologne, 1898; conducted Damrosch Opera Company, New York; Hamburg Theatre, Covent Garden, London, 1901; Strasburg City Theatre. M. Katharina KLAFSKY; add. Strasburg.

Lolli (Antonio) composed violin concertos and sonatas; played violin at the courts of the Duke of Würtemberg and Empress Catherine II of Russia; toured Europe as virtuoso. B. About 1730, Bergamo; d. 1802, Sicily.

Lomakin (Gabriel Joachimovich) helped Balakirev found the St. Petersburg Free School of Music, 1862; arranged national airs and church music; taught singing. B. April 6, 1812; d. 1885, Gatchina.

Lombardi. Giuseppe Verdi's four-act opera, to book by Solera, was first performed Feb. 11, 1843, at La Scala, Milan.

London, the capital of the British Empire in music as in all things else, was the seat in 1908 of the ROYAL ACADEMY OF MUSIC, of the ROYAL COLLEGE OF MUSIC, the GUILDHALL SCHOOL OF MUSIC, and of societies for the cultivation of musical art, most of which are here described under separate titles. Of its many handsome theatres those which have been chiefly identified with serious art were COVENT GARDEN, LYCEUM, DRURY LANE, the Haymarket, etc., of which the first-named was devoted to opera in 1909. The **London Musical Society** gave choral and orchestral concerts from 1878 to 1887. Barnby and Mackenzie were the conductors. **London Philharmonic Society** was founded 1813 by J. B. Cramer, P. A. Corri, and W. Dance to give orchestral and instrumental subscription concerts, a purpose ever since worthily fulfilled. Among the most notable foreign composers who have directed their own works at these concerts, often expressly composed for the occasion, have been Cherubini, Spohr, Weber, Mendelssohn, Hiller, Wagner, and Gounod. Beethoven composed for it, and was its beneficiary. The Society has a large library, has published its documents and letters from time to time, and its earlier history may be learned from "The Philharmonic Society of London from its Foundation, 1813, to its 50th Year," George Hogarth, London, 1862. **London Sacred Philharmonic Society** gave concerts from 1848 to 1856 in Exeter Hall, London. Mr. Surman was conductor.

Longa. Note in obsolete notation equivalent to four modern whole notes.

Long Drum. Bass DRUM.

Longhurst (John Alexander) sang boy's parts in Covent Garden opera from 1820 to 1826, when his voice broke; afterwards taught singing and piano. B. 1809, London; d. 1855, London. **Dr. William Henry** composed the oratorio "David and Absolom"; served as chorister, lay clerk, organist, and master of choristers at Canterbury Cathedral for the 70 years ending 1898. B. Oct. 6, 1819; brother of JOHN ALEXANDER; d. June 17, 1904, Canterbury.

Longman & Broderip published music and manufactured spinets, harpsichords, and pianos in London, 1767–98.

Lontano. *It.* Distant.

Loomis (Harvey Worthington) composed songs and piano pieces; pupil of Dvořák at the National Conservatory, New York, where he won the three-year scholarship, 1892. B. Feb. 5, 1865, Brooklyn, N. Y.; add. New York.

Loosemore (Henry) composed church music; played organ King's

College, Cambridge. D. 1670, Cambridge. **Dr. George** composed anthems; played organ Trinity College, Cambridge, 1660–82. Son of HENRY.

Lord of the Isles. Henry Gadsby's dramatic cantata, founded on Scott's poem, was first performed Feb. 13, 1879, at Brighton, Eng.

Loreley. F. Lachner's opera, to book by Molitor, was first performed 1846 at the Munich Court Theatre. Max Bruch's opera of the same title was produced 1864 at Cologne. Felix Mendelssohn's opera on the same subject was left unfinished at his death in 1847.

Lorenz (Franz) wrote "In Sachen Mozart's," Vienna, 1851; "Haydn, Mozart und Beethoven's Kirchenmusik," and other books on musical topics; practiced medicine. B. April 4, 1805, Stein; d. April 8, 1883, Wien-Neustadt.

Lorenz (Julius) composed the opera "Die Rekruten," overtures; conducted the New York Arion, 1895; prior to that date the Glogau Singakademie. B. Oct. 1, 1862, Hanover; add. New York.

Lorle. Alban Foerster's three-act opera, to book by H. H. Schefsky, based on Auerbach's tale, "Die Frau Professorin," was first performed June 18, 1891, at Dresden. Among other lieder which have became popular in Germany it contains "Hatt' ich verlassen nie dich, meine Haiden," sung by the heroine.

Lortzing (Gustav Albert) composed "Waffenschmied" or "The Armorer," "CZAR UND ZIMMERMANN," "Undine," and other successful operas; the oratorio "Die Himmelfahrt Christi"; sang ten. and conducted. Son of an actor, Lortzing led the wandering life his father's profession entailed, but managed to pick up a knowledge of the most important instruments in the orchestra. In 1822 he settled for a time in Cologne, married, and produced his first operetta, "Ali Pascha von Janina," 1824. In 1833 he became first ten. of the Leipsic Stadt Theatre, where he remained ten years. During this period he composed his highly popular opera dealing with the adventures of Peter the Great and "Die Beiden Schützen." In 1842 his "Wildschütz," based on Kotzebue's play, was favourably received. In 1844 he was chapelmaster for a year at the theatre, next produced "Undine," "Der Waffenschmied" (The Armorer), which led to his appointment as chapelmaster at the Theater an der Wien, Vienna. After brief service in Vienna he produced his "Rolandsknappen" at Leipsic, but subsequent works failed, and in 1850 he became conductor of the Friedrich-Wilhelmstadt Theatre in Berlin. B. Oct. 23, 1801, Berlin; d. Jan. 21, 1851, Berlin.

Lossius (Lucas) compiled a collection of music for the Lutheran Church, published in Nuremberg, 1553, with a preface by Melancthon under the title "Psalmodia hoc est Cantica sacra veteris ecclesiae selecta"; wrote on theory. B. Vacha, Hesse-Cassel, 1508; d. 1582, Lüneberg.

Lo Stesso Tempo. *It.* At the same pace.

Lotti (Antonio) composed a Miserere still sung at St. Mark's, Venice, during Holy Week, "Il Giustino," "Constantino," and in all 27 operas, madrigals, songs, masses; played organ and became chapelmaster at St. Mark's, Venice; received $8000 as compensation for himself and his wife, the singer Santa Stella, for a year's engagement at Dresden, 1717; rivalled Porpora as a composer and conductor. B. about 1667, Venice; d. Jan. 5, 1740, Venice.

Lottini (Antonio) sang bass in London Italian opera under Handel, 1737–38.

Louise. Gustave Charpentier's four-act opera, to his own book, was first performed Feb. 2, 1900, at the Paris Opéra Comique. Louise, a Paris working girl, loves Julien, a singer, who urges her to elope with him, since her parents will not permit them to marry. The mother interrupts their courtship, dismisses the lover, and gives Louise a scolding. The father returns. He has received a letter

from Julien, with whom he is inclined to be in sympathy, but the violent opposition of the mother, based upon Julien's bad reputation, settles the matter, and Louise is obliged to promise her father she will see Julien no more. Julien, in the next act, plans to abduct Louise, waylays her as she goes to her work, and again begs her to run away with him, but she refuses. A change of scene reveals the interior of a dressmaking establishment. The chatter of the girls is interrupted by Julien, singing a serenade to the accompaniment of his guitar. The other girls are delighted, but when Louise does not appear Julien breaks the strings of his instrument and is silent. Louise professes to have become suddenly ill, and leaves, but her companions, looking from the window, see her going off with Julien. In the third act Julien and Louise are shown in a garden on the heights of Montmartre. Julien pleads his love, the right of individual choice; Louise defends her parents, but is at last convinced that it is right for her to unite her life with that of Julien. Then Julien's friends arrive, and there is a scene of festivity as they crown Louise "Muse of Montmartre." The Mother comes, and the guests depart. Louise, hearing that her father is seriously ill, consents to return home, promising Julien she will return. In the fourth act Louise hears her father declaim against the ingratitude of children, and listens to her mother's tirade against Julien while she helps her in the kitchen, but she still pines for freedom and her lover. Enraged at last, the Father drives her from the house, only to bitterly repent the moment she has gone. The original cast included Julien, Maréchal, ten.; The Father, Fugère, bar.; Louise, Mlle. Marthe Riton, sop.; The Mother, Mme. Deschamps-Jehin, mez. sop. The remaining characters with singing parts range from rag pickers, street sweepers, and sewing girls to a painter, a philosopher, an old Bohemian, a Night Walker, and Master of the Revels.

Louis Ferdinand (Prince of Prussia) composed quintets, quartets, and other chamber music; played, "not like a prince, but like a pianist," according to Beethoven; was the friend and patron of Dussek, and an even better musician than his uncle, Frederick the Great. B. Nov. 18, 1772; killed Oct. 13, 1806, in battle at Saalfield.

Loulié (Etienne) wrote "Elements ou Principes de Musique," Paris, 1696, which contains a picture of his "Chronometre," the first known instrument for indicating exact tempo.

Loure. Normandy bagpipe; dance in 6–4 time.

Louré. *Fr.* Legato; smooth.

Louvre. Favourite dance with Louis XIV of France, said to have been adapted to the air "L'aimable vainqueur."

Love in a Village. English ballad opera, to book by Bickerstaffe, music arranged by Dr. Arne, was first performed in 1762 at Covent Garden, London, and became almost as popular as "The Beggar's Opera" had been with the preceding generation.

Lover (Samuel) composed "Rory O'More" and other songs, of which he wrote the words, including "Molly Bawn," "The Angel's Whisper," the opera "Graine Uaile," Dublin, 1831; wrote libretti for Balfe, many highly popular novels and dramatic pieces; gave concerts in the principal British cities, and toured America, 1846; was miniature painter as well as musician and author. B. Feb. 24, 1797, Dublin; d. July 6, 1868, St. Helier, Jersey.

Love's Triumph. W. Vincent Wallace's three-act opera, to book by J. R. Planché, was first performed Nov. 3, 1862, at Covent Garden by the Royal English Opera Company.

Lowe (Edward) wrote on Anglican cathedral music; played organ Christ Church Cathedral, Oxford. B. Salisbury, about 1610; d. July 11, 1682, Oxford.

Lowe (Thomas) created ten. rôles in Handel's oratorios; became a favourite singer in London dramatic entertainments; debut 1740, Drury Lane. D. Mar. 1, 1783.

Lübeck (Johann Heinrich) became chapelmaster and directed Hague Conservatory. B. Feb. 11, 1799, Alphen, Holland; d. Feb. 7, 1865, The Hague. **Ernst** composed for piano and played that instrument in successful tours of Europe and America, 1849–54; then became court pianist at The Hague; removed to Paris and was made insane by the Commune. B. Aug. 24, 1829, The Hague; son of JOHANN HEINRICH; d. Sept. 17, 1876. **Louis** taught 'cello, Leipsic Conservatory, later in Frankfort; played in Berlin Royal Orchestra. B. The Hague, 1838; son of JOHANN HEINRICH; d. Mar. 8, 1904, Berlin.

Lucas (Charles) composed the opera "The Regicide," three symphonies, anthems, songs, string quartets; played 'cello and organ; conducted at the Royal Academy of Music, 1832, where he had been a pupil under Lindley, Lord, and Dr. Crotch; principal Royal Academy of Music, 1859. B. July 28, 1808, Salisbury; d. Mar. 30, 1869. **Stanley** published music in London; was secretary Leslie's Choir, Royal Society of Musicians, and London Philharmonic Society. B. 1834; son of CHARLES; d. July 24, 1903, London.

Lucas (Clarence) composed 64 songs, including the cycle, Op. 45, to words by Longfellow, Shelley, Swinburne, Lytton, and Poe; "Meditation" for piano, A flat; in all about 40 piano pieces. Ballad in A for violin; "The Money Spider," 1897, London, and six other operas; four oratorios and cantatas, including "The Birth of Christ," Chicago Apollo Club, 1903; overtures to "Othello," "As you like it," and Macbeth," the last produced by Theodore Thomas, 1901. Born near Niagara, Canada, of Irish and Dutch parentage, young Lucas played trombone, violin, and organ in Montreal, and at 20 became a student of Marty, and later of Dubois in Paris. After visiting Rome and Florence, he returned to America, taught at Toronto, conducted the Philharmonic Society at Hamilton; later played organ and taught at the Utica N. Y. Conservatory. In 1893 he settled in London; wrote criticism, edited manuscripts, and read proof; conducted the Westminster Orchestral Society, and in 1904–5 toured with the musical play "Peggy Machree," re-scoring it in 1905. B. Oct. 19, 1866; add. London.

Lucca (Pauline) sang sop. in opera, debut as Elvira in "Ernani," Olmütz, 1859, and thereafter acquiring a repertoire of 56 rôles, in which she appeared with great success in Berlin, London, Prague, St. Petersburg, and other cities. Appointed court singer for life at Berlin, she broke her engagement there in 1872, and spent two years in the United States. Returning to Europe, she sang with undiminished popularity in all the principal cities except Berlin. She retired about 1878, but held an honorary appointment at the Vienna Court Opera. In early life Lucca was a choirsinger, and studied with Uschmann and Lewy, in Vienna. She possessed the dramatic talent necessary to excel in such widely differing characters as "Cherubino," "Selika," "La Juive," "Agathe," and "Elsa." B. April 26, 1841, Vienna; m. Baron von Rahden, 1869; divorced 1872 and m. Herr von Wallhofen; d. Mar. 1908.

Lucchesina (Maria Antonia Marchesini) sang mez. sop. in London opera under Handel, 1737–39.

Lucia, de (Fernando) sang ten. in London and Lisbon operas, appearing as Canio in the first London performance of "Pagliacci," 1893. B. 1860, Naples; add. Naples.

Lucia di Lammermoor. Gaetano Donizetti's three-act opera, to book by Cammarano, was first performed at Naples, 1835. It is based on Sir Walter Scott's "Bride of Lammermoor." Enrico (Sir Henry Ashton of Lammermoor) seeks to restore the family fortunes by marrying his sister Lucia (Lucy) to Arturo (Lord Arthur Bucklaw), and is enraged to find that she loves Edgardo (Sir Edgar Ravenswood), his greatest enemy. Lucia and Edgardo meet in the park, and Edgardo, who has been appointed ambassador to France, tells Lucia that although he has sworn to revenge himself on Enrico for having killed his

father and robbed him of his fortune, love has so changed him that he desires to be reconciled to his enemy. The lovers swear eternal fidelity as the act closes. In the second act Enrico, who has intercepted the correspondence of Edgardo and Lucia, shows his sister a forged letter which she accepts as proof that Edgardo has been false to her. Then Enrico urges the suit of his friend Arturo, to which she at last consents. The moment the marriage contract has been signed, Edgardo enters to claim Lucia as his bride. Bloodshed is averted by the intercession of Raimondo (Raymond Bide-the-Bent). Edgardo denounces Lucia for her faithlessness, and is ordered from the castle by Enrico and Arturo. In the third act Raimondo announces that Lucia, in a fit of insanity, has slain her husband, and is herself dying. The scene changes to the churchyard of Ravenswood, where Edgardo awaits the sunrise, when he is to meet Enrico in a duel. The news of Lucia's death is brought to him, and he stabs himself and dies. The original cast included Lucia, Mme. Persiani, sop.; Edgardo, Duprez, ten. The principal musical numbers are: Act I: "Cruda funesta smania," Enrico; Hunters' Chorus; "La pietade in suo favore," Enrico; "Regnava nel silenzio," Lucia; "Sulla tomba che rinserra," Edgardo; Act II: "Se tradirmi tu potrai," Enrico and Lucia; "Chi mi frena," sextet; Act III: "Dalle stanze ove Lucia," Raimondo; "O gioja che si senti" (Mad Scene), Lucia; "Tombe degli avi miei," Edgardo.

Lucio Silla. W. A. Mozart's three-act opera, to book by G. da Gamera, was first performed Dec. 26, 1772, at Milan.

Lucrezia Borgia. Gaetano Donizetti's three-act opera, to book by Romani based on Hugo's play, was first performed at La Scala, Milan, 1834. Lucrezia Borgia, now wife of Alfonso, Duke of Ferrara, goes to Venice to see her son, Gennaro, of whose existence the Duke is ignorant, and whom she had caused to be brought up by a Venetian fisherman. Gennaro has risen to high rank in the Venetian army and is a guest at the Barberigo Palace, where a festival is taking place when the curtain rises. Orsini and others of Gennaro's friends declaim against the crimes of the Borgias, and finally leave Gennaro asleep. Then Lucrezia enters, charmed with the manly beauty of her son, and when he awakens, listens with delight to the story of his adventures. Gennaro is pleased with his beautiful visitor, and is imploring her to tell him her name when his friends return, and at once denounce her as the infamous Borgia. The second act opens in Ferrara. Gennaro, who has been taunted by his friends with being Lucrezia's lover, tears down her arms from the Ducal palace, and the Duke, who also suspects the young man of being his wife's lover, causes his arrest. Enraged at the insult, and not knowing its author, Lucrezia demands that he be apprehended and put to death. The Duke readily assents, and Lucrezia is horrified to learn that it is her son whose condemnation she has brought about. She implores the Duke to pardon him, but the Duke replies with an outburst of jealous rage, and will only agree that Lucrezia may choose the manner of Gennaro's death. Lucrezia then causes the young man to drink the famous poisoned wine of the Borgias, and when the Duke departs, gives him an antidote. His life thus saved, she begs him to return to Venice. The third act represents the banquet hall in the Negroni palace. Instead of returning to Venice, Gennaro has accompanied his friend Orsini to the banquet. Not knowing this, Lucrezia poisons the wine, and in the midst of the revelry tells the guests, the group of young men who had insulted her in Venice, she has done so in return for their former hospitality. Draperies are drawn aside revealing five coffins. Gennaro presents himself and asks for the sixth. His mother is overcome with horror, but offers Gennaro the antidote, which he declines, even when she reveals herself as his mother, on the ground that there is not sufficient to

save his friends. Gennaro expires in her arms as the Duke enters, Lucrezia at last proclaims her relationship to the young Venetian, and dies, exclaiming that Heaven has passed judgment upon her. Hugo forbade the performance of the opera in Paris, and it was necessary to rewrite the libretto, call it "La Rinegata," and transpose the action from Italy to Turkey before it could be resumed. In London it served as the vehicle of Mario's debut, Dec. 30, 1843. The principal musical numbers are: Act I: "Nelle fatal di Rimini," Orsini; "Com' è bello," Lucrezia; "Di pescatore ignobile," Gennaro; "Chi siam noi sol chiarirla," chorus finale; Act II: "Vieni la mia vendetta," the Duke; "O! a te bada," Lucrezia and the Duke; Act III: "Il segreto per esser felici," Orsini.

Ludwig (Joseph) played violin, giving quartet concerts in England with G. Collins, second violin; A. Gibson or A. Hobday, viola; W. E. Whitehouse, 'cello; pupil of Cologne Conservatory and of Joachim. B. April 6, 1844, Bonn; add. London. **Paul** played 'cello in chamber concerts and London orchestras; pupil of the Royal College of Music. B. Aug. 11, 1872, Bonn; son of JOSEPH; add. London.

Lugubre. *Fr.* Lugubrious, dismal, doleful.

Luinig. Plaintive airs sung by women of the Hebrides and Highlands of Scotland while at work.

Luisa Miller. Giuseppe Verdi's four-act opera, to book by Camarrano, based on Schiller's "Cabale und Liebe," was first performed Dec. 8, 1849, at Naples.

Lulli (Jean Baptiste) composed "Les Fêtes de l'Amour et de Bacchus," Paris Académie de Musique, Nov. 15, 1672, which marked the beginning of French opera; dominated the music of France from that year until his death, owing to the favour of Louis XIV, who transferred to him the control of the opera which had previously been given Abbé Perrin, made him music master to the royal family, court composer, surintendant, royal secretary, and raised him to the nobility as the "Sieur de Lully." Although of humble birth, according to some writers, Lulli was described in the letters of naturalization granted in 1661 as the son of Lorenzo de' Lulli, a Florentine gentleman. He received his first lessons in music from a Franciscan monk, and when still a child was taken to France by the Chevalier de Guise to instruct his niece, Mlle. de Montpensier, in Italian. Instead of becoming her teacher, he was placed in the kitchen as a scullion, but was promoted to the band after Count de Nocent had discovered his proficiency on the violin. There he remained several years, when a satirical song he had composed at the expense of Mlle. de Montpensier came to her ears, and he was dismissed. Fortunately the king had heard him play, and he at once became a member of the "Twenty-four Violins." The inability of this band to play Lulli's compositions led to the formation of "Les Petits-Violons" under leadership of Lulli, and eventually to the destruction of the CONFRÉRIE DE ST. JULIEN, which had monopolized and almost destroyed practical musicianship in the realm. Lulli made the "Petits-Violons" the best orchestra in France, and meantime studied theory, singing, and harpsichord most industriously. The song "Au clair de la Lune," dance music, and church pieces spread his fame as a composer, and at length he was asked to compose the ballets in which Louis XIV delighted to take part with the ladies and gentlemen of the court. In these entertainments Lulli himself danced beside the king. From 1658 to the beginning of his career as director and composer of opera, Lulli composed about 30 of these ballets, Molière supplying the action. 20 operas followed the transference of the patent for the Académie de Musique to Molière, all to books provided by the poet Quenault. He ruled with an iron hand. By the king's orders no opposition was permitted, and Lulli saw that the king's orders were enforced. In 1664 he had married the daughter

of Michael Lambert, who brought him 20,000 livres, his income was 30,000 livres from various appointments, and he left an estate valued at the equivalent of $54,000, besides four houses in the fashionable part of Paris. Death resulted from an abscess on his foot, caused by having struck it with the baton while conducting a Te Deum, Jan. 8, 1687, in celebration of the king's return to health. Besides the opera named, Lulli composed "Cadmus et Hermione," "Alceste," "Thésée," "Le Carnaval," "Atys," "Isis," "Psyche," "Bellérophon," "Proserpine," "Le triomphe de l'Amour" (ballet), "Persée," "Phaéton," "Amadis de Gaule," "Roland," "Idylle sur la paix" (divertissement), "L'Eglogue de Versailles" (divertissement), "Le Temple de la Paix" (ballet); "Armide et Renaud," "Acis et Galatée," one act of "Achille et Polyxène," symphonies, motets for double choir, a Miserere, a Libera, and other church music, songs, and violin solos. B. about 1633, Florence; d. Mar. 22, 1687. See "Lulli musicien," by Le Prévost d'Exmes. **Louis** composed the operas "Zéphire et Flore" (with Jean Louis), "Orphée," 1690; "Alcide" or "La Mort d'Hercule" (with Marais) and the ballet "Les Saisons" (with Colasse). B. Aug. 4, 1664, Paris; son of JEAN BAPTISTE; d. about 1715. **Jean Baptiste** composed "Le triomphe de la Raison," 1696; became surintendant of the king's music. B. Aug. 6, 1665, Paris; son of JEAN BAPTISTE; d. June 9, 1701. **Jean Louis** succeeded to the appointments of his father, the first JEAN BAPTISTE. B. Sept. 23, 1667; d. Dec. 28, 1688.

Lu-lu. Official Chinese collection of works on music.

Lumbye (Hans Christian) composed marches and dances which were played by his own orchestra at the Tivoli, near Copenhagen. B. Copenhagen, May 2, 1810; d. Mar. 20, 1874. **Georg** composed "Die Hexenflöte," 1869, a successful opera; became successor to his father, HANS CHRISTIAN. B. Copenhagen; add. Copenhagen.

Lumley (Benjamin) managed the London Opera, 1841–52, Théâtre des Italiens, Paris, 1850–51, and the London Opera again, 1856–58; wrote "Reminiscences of the Opera," London, 1864. B. 1811, London, real name Levy; d. Mar. 17, 1875, London.

Lunga. *It.* Long, prolonged.

Lunn (Louisa Kirkby) sang mez. sop. in opera, debut Dec. 6, 1893, Drury Lane, London, in "Genoveva," later with Carl Rosa Company, creating "Kundry" in the English production of "Parsifal," made in Boston, Oct. 17, 1904, by the Savage Opera Company. Her voice ranged from g to b″ flat, and her rôles included Ortrud, Brangaene, Carmen, Amneris, Erda. In 1908 she toured America, and sang in opera at the Metropolitan Opera House, New York. B. Nov. 8, 1873, Manchester, Eng.; m. W. J. K. Pearson, London, 1899; add. London.

Luogo. *It.* LOCO.

Lupo (Ambrose) played violin, English Royal Band, 1559–94. **Josepho** played violin, Eng. Royal Band, 1581–1605. **Pietro** played violin, Eng. Royal Band, 1581–1605. **Thomas** played violin, Eng. Royal Band, 1593–1627. **Thomas** played violin, Eng. Royal Band, 1599–1637; son of PIETRO. **Thomas** played violin, Eng. Royal Band, 1601; son of JOSEPHO. **Theophil** composed a "Suite of Languages," published in 1654, London; played violin, Eng. Royal Band, 1627–40; son of THOMAS. **Horatio** played violin, Eng. Royal Band, 1612–25.

Lupot (Jean) made violins in Mirécourt, Vosges, France. **Laurent** made violins at Lunéville, 1751–56, and at Orléans, 1756–62. B. 1696; son of JEAN. **François** made violins for the Grand Duke of Würtemberg in Stuttgart, 1758–70, when he settled in Orléans; son and pupil of LAURENT. **Nicolas** became known as "the French Stradivarius"; made violins at first in Orléans, but established himself in Paris, 1794, and speedily became the first violin maker in Europe, although he was content to copy the models of Stradivarius and occasionally those of Guarnerius.

He made "consorts of viols," and all of his instruments still command a good price. B. 1758, Stuttgart; d. 1824, Paris. **François** made excellent bows. B. 1774, Orléans; brother of NICOLAS; d. 1837, Paris. **Dominique Peccate** succeeded to the bow making business, **Charles Francis Gand**, son-in-law of NICOLAS, to the violin making craft, and his successors, Gand et Bernardel, are the present "Ancienne Maison Lupot."

Lur. Danish variety of the Alphorn; prehistoric brass trumpets of curved form.

Lurline. W. Vincent Wallace's three-act opera, to book by E. Fitzball, was first performed Feb. 23, 1860, at Covent Garden, London.

Luscinius (Ottomar) composed organ music; wrote "Musicae Institutiones," 1515, "Musurgia," 1536; played organ at Strasburg, 1515; canon of St. Stephen's, Vienna. B. Strasburg, 1487; d. 1537, Freiburg, Breisgau.

Lusingando or **Lusingante.** *It.* Caressingly, coaxingly.

Lusinghevole. *It.* Caressingly, coaxingly.

Lusinghiere or **Lusinghiero.** *It.* Caressing, coaxing.

Lustig. *Ger.* Merry.

Lustige Weiber von Windsor. Otto Nicolai's German opera, better known as the "MERRY WIVES OF WINDSOR," its English version.

Lute. Obsolete instrument of the guitar family once highly popular throughout Europe, music for which was in Tablature NOTATION. The instrument is believed to be of Persian origin. It became popular with the Arabs, and passed from them through Spain into Europe. The back is pear-shaped, instead of flat, as with guitars, and the superior beauty of the lute, which was often ornamented with the most exquisite inlays of rare woods, mother-of-pearl, and ivory, and with paintings on the sound-board, caused many of them to be preserved for decorative purposes. There were from four to thirteen pairs of strings, either in unison or the octave, but the six stringed variety was that chiefly used, and for this the tuning was G, c, f, a, d′, g′. This tuning for an eleven stringed lute has been preserved C, D, E, F, G, A, d, g, b, e′, a′. The five lowest strings in the latter example were open and could not be stopped with the fingers. The fingerboard was fretted for tones and semitones like that of the guitar, and the method of stopping and of plucking the strings was similar. Lutes having open string bass notes affixed to a second neck were known as Theorbos, Archlutes, or Chitarroni.

Lutenist. Lute-player.

Luth. *Fr.* Lute.

Luther (Martin) probably composed as well as wrote the hymns "Jesaia dem Propheten das Geschah" and "Ein feste Burg ist unser Gott," wrote words of the hymns "Ein neues lied," "Erhalt uns, Herr," "Jesus Christus," "Nun freut euch," and "Vom Himmel kam"; revised, amplified, arranged, or translated in all 36 hymns; established Congregational singing among his followers; played flute and lute, and sang. In all some thirteen hymn tunes were accredited to Luther. His method of composing was to evolve the melodies on his flute while either Rupff or Walther noted them down. His love of music is proved by a treatise in its praise, 1538, and his poem "Frau Musika." B. Nov. 10, 1483, Eisleben; d. Feb. 18, 1546, Eisleben.

Lutheran Chapel. Attached to St. James's Palace, London, is a building erected by Inigo Jones to serve as a Roman Catholic chapel for Queen Henrietta Maria, 1626. In 1662 it was used for Roman Catholic services for Queen Catherine of Braganza. Then it was turned over to the French Protestants. On the accession of William of Orange it was used for services in Dutch, for German Lutheran services under the Georges, and of late years the service has been in Danish.

Luther's Hymn is the popular name for the English hymn beginning "Great God, what do I see and hear?" The origin of words and music is unknown.

Luttuosamente. *It.* Mournfulness, sadness.

Luttuoso. *It.* Mournfully, sadly.

Lutz (Wilhelm Meyer) composed "Faust and Marguerite," 1855, "Legend of the Lys," and other operas; the cantata "Herne the Hunter," masses; played organ; conducted. B. Männerstadt, Kissingen, 1822; d. Jan. 31, 1903, London.

Luyton (Carl) composed masses, madrigals, organ pieces; organist to the Emperors Maximilian II and Rudolf II. B. Antwerp about 1550; d. 1620, Prague.

Luzzaschi (Luzzasco) composed motets and madrigals; organist and chapelmaster to the Duke of Ferrara; pupil of Cipriano de Rore and teacher of Frescobaldi; publications dated 1575 to 1604.

Lvoff or Lwoff (Feodore Petrovich) became director of the Russian Imperial chapel, 1825, in succession to Bortniansky. **Alexis Feodorovich** composed the Russian national hymn "God Save the Czar," 1833, to words by Joukovsky; the operas "Bianca e Gualtiero," "Undine," "Starosta Boris," 24 caprices, and a concerto for violin; "Le Duel," for violin and 'cello; succeeded his father FEODORE PETROVICH as director of the Russian Imperial chapel; played violin. B. June 6, 1799; d. Dec. 16, 1870, near Kovno, Russia.

Lyceum Theatre served as the home of London opera from the burning of Drury Lane, 1809, becoming the "English Opera House." It was built in 1765. In 1815 a new building was erected on the old site, and there "Der Freischütz" had its first performance, in England, 1824. Feb. 16, 1830, the house was destroyed by fire. Balfe occupied the new house, 1841. The Royal Italian Company played there in 1856 while Covent Garden was being rebuilt, and it was the home of the Carl Rosa Company in 1876–77. It was the scene of many brilliant dramatic productions under the management of Sir Henry Irving, and became a music hall in 1904.

Lydian Mode. Fifth of the Ecclesiastical MODES.

Lyon Strings. Spun strings for the bass of viols and lutes.

Lyra. Modern Greek rebec having three strings, played with a bow.

Lyra Mendicorum. *L.* "Beggar's lyre." Hurdy-gurdy.

Lyra Viol. Obsolete viol resembling the viola da gamba, but having seven frets and six strings so tuned as to permit of the use of lute Tablature in writing for it.

Lyre. The chief instrument of ancient Greece for accompanying the voice in song or declamation consisted of a resonance box or sound board, with two curved arms supporting a cross bar from which three to ten strings descended to be attached to the tail-piece below the bridge. The instrument was played with a plectrum. The large size was known as the CITHARA, and the treble or small lyre as the CHELYS. The term was synonymous with Viol in the Middle Ages, and the Lira da Braccio, Lira da Gamba, and Archiviole di Lira were all varieties of bowed instruments.

Lyric. Suitable to be sung to the lyre, hence a song, poetry, or blank verse, or musical composition of corresponding style.

Lyric Stage. The operatic stage.

Lysberg (Charles Samuel) composed the opera "La Fille du Carillonneur," a sonata, "L'absence," many salon pieces for piano; played piano; taught Geneva Conservatory; known as "Bovy-Lysberg"; pupil of Chopin. B. Mar. 1, 1821, Lysberg, Canton of Bern; d. Feb. 25, 1873, Geneva.

M is the abbreviation for Main, Mano, Manual; **M. F.** for Mezzo Forte; **M. P.** for Mezzo Piano; **M. M.** for Mälzel's Metronome.

Ma. *It.* "But"; as Andante ma non troppo, slow, but not too slow.

Maas (Joseph) sang ten. in English concerts, festivals, and with the Carl Rosa Opera Company; in boyhood, chorister Rochester Cathedral. B. Dartford, Jan. 30, 1847; d. Jan. 16, 1886, London.

Mabellini (Teodulo) composed the successful opera "Matilda di Toledo"

at 19; "Rolla," Turin, 1840; "Fiammetta," Florence, 1852, and other operas; the oratorios "Eudossia e Paolo," "L'Ultimo Giorno di Gerusalemme"; the cantatas "Lo Spirito di Dante," "La Caccia," "Rafaele Sanzio," "Elegiaca," "Il Ritorno"; became court chapelmaster at Florence and teacher in the Instituto Reale Musicale, where he had been a pupil. B. April 2, 1817, Pistoia; d. Mar. 10, 1897, Florence.

Macbeth. Giuseppe Verdi's four-act opera, to book by Piave, was first performed Mar. 17, 1847, at the Pergola, Florence. Hippolyte Andre Jean Baptiste Chelard's opera, to book by Rouget de l'Isle, was first performed June 29, 1827, at the Paris Académie. Music for William Davenant's semi-operatic version of the tragedy, produced at Drury Lane, London, 1672, by his widow and son, was composed by Matthew Locke. Efforts have been made to establish both Purcell and Eccles as the composers, though Locke's authorship is generally admitted. A later setting by Eccles was performed at Drury Lane, 1696. Music for the second act was composed by Richard Leveridge, 1708.

Macbeth (Allan) composed two cantatas, an operetta, chamber music; played organ and taught in Glasgow; pupil Leipsic Conservatory. B. Mar. 13, 1856, Greenock, Scotland; add. Glasgow.

MacCarthy (Maud) played violin, debut in London, 1894; touring America, 1896; pupil of Arbos. B. July 4, 1884, Clonmel, Ireland; add. London.

MacDonald (Malcolm) composed Strathspeys and reels; played 'cello in Niel Gow's Edinburgh Orchestra; publications, 1788–97. B. Dunkeld, Scot.

MacDonald (Peter) published "Collection of Highland Vocal Airs," Edinburgh, 1783; played violin; minister of Kilmore, Argylshire for 69 years from 1756. B. April 22, 1729, Sutherland, Scotland; d. Sept. 25, 1824. **Joseph** wrote "Theory of the Scots Highland Bagpipe"; helped his brother, PETER, in collecting Scotch songs. B. Feb. 26, 1739; d. 1762.

MacDowell (Dr. Edward Alexander) composed orchestral poems and suites, songs, piano sonatas, concertos, etc., which established his reputation as one of the foremo[st] modern creative musicians; was likewise among the most gifted of piano virtuosi; and a highly successful teacher. Dr. MacDowell came of a family of Quakers of Scotch-Irish origin, but settled in America prior to the Revolution. His first teachers were Juan Buitrago, Pablo Desvernine, and for a time Teresa Carreño, all Latin-Americans. From 1876 to 1879 he was a student at the Paris Conservatoire, under Savard (composition) and Marmontel (piano). Then, after a few lessons from Lebert in Stuttgart, he settled in Frankfort, studying piano with Karl Heymann and Raff at the Hoch Conservatorium. "Raff made a protégé of him and would lock him in a room for hours until he had worked out the most appalling musical problems" (Hughes). On Heymann's resignation MacDowell was an unsuccessful candidate for his post, but in 1881 was made principal piano teacher in the Darmstadt Conservatory, later returning to Frankfort as a teacher, but without official connections. In 1882 he visited Weimar, made the acquaintance of Liszt, who secured him the opportunity of performing his first piano suite at the session of the Allgemeiner Deutscher Musikverein, where he was cordially received. From that time his compositions were accorded a hearing at the principal concerts in Germany, and during a sojourn of four years in Wiesbaden he grew in fame both as composer and pianist. In 1888 Mr. MacDowell settled in Boston, teaching, giving concerts, and playing with the Boston Symphony and Thomas concerts on two occasions. In 1896 he was made head of the newly organized musical department of Columbia University, New York City. Princeton and Pennsylvania gave him the degree Mus. Dr., and besides his arduous labours as teacher, composer, and pianist, he conducted the Mendelssohn Glee Club, 1897–98. During his sab-

batical year at Columbia, Dr. MacDowell taxed his strength by giving a number of recitals in the larger American cities, and abroad, appearing with notable success at the London Philharmonic Concert, May 14, 1903, where he played his second concerto. Always an idealist, Dr. MacDowell accepted the professorship at Columbia in the hope of founding there a School of Fine Arts. Had this project been successful, he would have headed the school jointly with the eminent sculptor-painter MacMonnies. An endowment had been promised which would have enabled these gentlemen to assemble a distinguished faculty of colabourers, but, unfortunately, the project fell through. In Jan., 1904, Dr. MacDowell retired from Columbia, but overwork and worry brought on a cerebral disorder which compelled him to go into retirement. To the deep regret of the musical world, it was soon discovered that his malady was incurable. Then the Mendelssohn Glee Club undertook to raise a fund which should assure the physical well being of the composer, MacDowell clubs were formed in many part of the country for the study of his works, and a series of benefit concerts were given, in which his most promising pupils took part. He was taken to a retreat in the country, where the devotion of his wife and friends gave him complete repose; but all efforts proved unvailing, and he died shortly after his return to the city which had been the scene of his best efforts. B. Dec. 18, 1861, New York City; d. Jan. 24, 1907, New York City. See monographs by James Hunneker and Lawrence Gilman. A complete catalogue of his works, published by Breitkopf & Härtel, follows: **Instrumental compositions.** *Piano, two hands:* Op. 10. First Modern Suite. Praeludium, Presto, Andantino and Allegretto, Intermezzo, Rhapsody, Fugue. New revised edition by the composer. Op. 13. Prelude and Fugue. Op. 14. Second Modern Suite. Praeludium, Fugato, Rhapsody, Scherzino, March, Fantastic Dance. Op. 15. First Concerto in A-Minor. Pianoforte Solo with a Second Piano in Score (two copies necessary for performance). New revised edition by the composer. Op. 16. Serenata. Op. 17. Two Fantastic Pieces for Concert Use: No. 1. A Tale; No. 2. Witches' Dance. Op. 18. Two Compositions: No. 1. Barcarolle in F; No. 2. Humoreske in A. Op. 19. Wald-Idyllen (Forest Idyls). No. 1. Waldesstille; No. 2. Spiel der Nymphen; No. 3. Träumerei; No. 4. Dryadentanz. Op. 23. Second Concerto in D-Minor. Pianoforte Solo with a Second Piano in Score (two copies necessary for performance). Op. 24. Four Compositions: No. 1. Humoresque; No. 2. March; No. 3. Cradle Song; No. 4. Czardas. Op. 28. Six Idyls after Goethe: No. 1. Once through the forest; No. 2. Under the verdure's vigorous bloom; No. 3. Bush and vale thou fill'st again; No. 4. Light and silv'ry cloudlets hover; No. 5. As at sunset I was straying; No. 6. A Fairbell flower. Op. 31. Six Poems after Heine: No. 1. We sat by the fisherman's cottage; No. 2. Far away on the rock-coast of Scotland; No. 3. My child, we once were children; No. 4. We travelled alone in the gloaming; No. 5. Shepherd boy 's a King; No. 6. Death nothing is but cooling night. Op. 32. Four Little Poems: No. 1. The Eagle; No. 2. The Brook; No. 3. Moonshine; No. 4. Winter. Op. 36. Etude de Concert, in F sharp. Op. 37. Les Orientales, Three Pieces for Piano: No. 1. Clair de lune; No. 2. Dans le hamac; No. 3. Danse Andalouse. Op. 38. Marionettes. Six Little Pieces (Soubrette, The Lover, Knave, Sweetheart, Clown, Witch). Op. 39. Twelve Studies. Book I. Hunting Song, Alla Tarantella, Romance, Arabesque, In the Forest, Dance of the Gnomes. Book II. Idyl, Shadow Dance, Intermezzo, Melody, Scherzino, Hungarian. Op. 45. Sonata Tragica (No. I). Op. 46. Twelve Virtuoso Studies. Complete: No. 1. Novelette; No. 2. Moto Perpetuo; No. 3. Wild Chase; No. 4. Improvisation; No. 5. Elfin Dance; No. 6. Valse Triste; No. 7. Burlesque; No. 8. Bluette; No. 9. Träumerei; No. 10.

March Wind; No. 11. Impromptu; No. 12. Polonaise. Op. 50. Second Sonata (Eroica). Op. 51. Woodland Sketches. Op. 55. Sea Pieces. Op. 57. Third Sonata (Norse). Op. 59. Fourth Sonata (Keltic). Op. 61. Fireside Tales. Op. 62. New England Idyls. In Passing Moods. Six Little Pieces after Sketches by J. S. Bach. Technical Exercises: Book I, Book II. *Compositions revised and edited for the pianoforte:* Glinka-Balakirev, The Lark; Huber, Intermezzo; Lavignac, Aria from Handel's "Susanna"; Liszt, Eclogue; Moszkowski, Air de Ballet; Pierné, Cradle Song; Pierné, Allegro Scherzando; Reinhold, Impromptu; Stcherbatcheff, Orientale; Ten Brink, Gavotte in E minor; Van Westerhout, Momento Capriccioso; Van Westerhout, Gavotte in A; Moszkowski, Etincelles; Rimsky-Korsakow, Romance in A flat; Martucci, Improviso; Geisler, Episode; Liszt, Impromptu; Geisler, Pastorale; Alkan-MacDowell, Perpetual Motion; Lacombe, Etude; Dubois, Sketch; Cui, Cradle Song; Geisler, The Princess Ilse; Pierné, Improvisata; Thorn, Amourette. *From the eighteenth century (Transcriptions for the Pianoforte):* Couperin, F., Le Bavolet Flottant (The Waving Scarf). Couperin, F., L'Ausonienne, Contra-Dance. Graun, C. H., Jig. Grazioli, G. B., Tempo di Minuetto. Loeilly, J. B., Jig. Loeilly, J. B., Sarabande. Transcribed. Mattheson, Joh., Jig. Rameau, J. P., Sarabande. Rameau, J. P., The Three Hands. Couperin, F., La Bersan. Bach, J. S., Six Little Pieces: Courante, Minuet, Jig, Minuet, March, Minuet. *Piano, four hands:* Op. 20. Three Poems: Night at Sea, A Tale of the Knights, Ballad. Op. 21. Moon Pictures. After H. C. Andersen. The Hindoo Maiden, Stork's Story, In Tyrol, The Swan, Visit of the Bear. Op. 22. Hamlet and Ophelia. Arranged. Op. 25. Lancelot and Elaine. Arranged. Op. 30. The Saracens and Lovely Alda. Arranged. Op. 42. Suite (No. 1). Arranged. Op. 48. Second (Indian) Suite arranged by Otto Taubmann. *Two Pianos, four hands:* Op. 15. First Concerto in A-Minor. Pianoforte Solo with a Second Piano in Score. Op. 23. Second Concerto in D-Minor. Pianoforte Solo with a Second Piano in Score. *Violoncello:* Op. 35. Romance for Violoncello with Orchestral accomp. *Orchestra:* Op. 15. First Piano Concerto in A-Minor. Op. 22. Hamlet and Ophelia. Two Poems for Full Orchestra. Op. 23. Second Piano Concerto in D-Minor. Op. 25. Lancelot and Elaine. 2d Symphonic Poem for Full Orchestra. Op. 30. The Saracens and Lovely Alda. Two Fragments from the Song of Roland for Full Orchestra. Op. 42. First Suite for Full Orchestra. Op. 42a. In October. Supplement to First Suite. Op. 48. Second (Indian) Suite for Full Orchestra. **Vocal Compositions.** *Songs:* Op. 9. Two Old Songs: Deserted, Slumber Song. Op. 11 and 12. An Album of five songs. English and German words: My Love and I, You love me not, In the Skies, Night Song, Bands of Roses. Op. 26. From an Old Garden, Six Songs. Op. 33. Three Songs for Soprano or Tenor: No. 1. Prayer; No. 2. Cradle Hymn; No. 3. Idyl. Op. 34. Two Songs: No. 1. Menie; No. 2. My Jean. Op. 40. Six Love Songs for medium voice: Sweet blue-eyed Maid, Sweetheart tell me, Thy beaming Eyes, For sweet love's sake, O lovely Rose, I ask but this; No. 3. Thy beaming Eyes. Two keys. Op. 47. Eight Songs with Piano Accompaniment: No. 1. The Robin sings in the Apple Tree; No. 2. Midsummer Lullaby; No. 3. Folk Song; No. 4. Confidence; No. 5. The West Wind Croons in the Cedar Trees; No. 6. In the Woods; No. 7. The Sea; No. 8. Through the Meadow. Op. 56. Four Songs: Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light, As the gloaming Shadows creep (high or low voice): Op. 58. Three Songs: Constancy, Sunrise, Merry Maiden Spring. Op. 60. Three Songs: Tyrant Love, Fair Springtide, To the Golden Rod. Op. 40. No. 2. Sweetheart tell me. Op. 58. No. 3. Merry Maiden Spring. *For mixed chorus:* Op. 43. Two Northern Songs: No. 1. Slumber Song; No. 2. The Brook. Op. 44. Barcarolle.

Four Hand Piano. *For male chorus:* Op. 27. Three Songs: No. 1. In the Starry Sky Above Us; No. 2. Springtime; No. 3. The Fisherboy. Op. 41. Two Songs: No. 1. Cradle Song; No. 2. Dance of the Gnomes. Op. 52. Two Choruses: No. 1. Hush, hush! No. 2. From the Sea. Op. 53. Two Choruses: No. 1. Bonnie Ann; No. 2. The Collier Lassie. Op. 54. Two Choruses: No. 1. A Ballad of Charles the Bold; No. 2. Midsummer Clouds. Two Songs from the 13th century: No. 1. Winter wraps his grimmest spell; No. 2. As the gloaming shadows creep. Columbia College Songs. (Transposed Edition, also.) The Crusaders, Op. 52, No. 3, *Arrangements for men's voices:* Beines, Spring Song. Borodine, Serenade. Filke, The Brook and the Nightingale. Moniuszko, The Cossack. Rimsky-Korsakow, Folk Song. Sokolow, Spring. Sokolow, From Siberia. von Holstein, Bonnie Katrine. von Woss, Under flowering branches.

Mace (Thomas) wrote "Musick's Monument," etc., 1676; invented the Dyphone, a 50-stringed double lute, and a table organ; played lute. B. about 1619, Cambridge; d. about 1709.

MacEwen (John Blackwood) composed symphony in A minor, orchestral suite in E, overtures, Highland Dances for orchestra, piano sonata in E minor, three string quartets, Milton's Hymn to the Nativity for solo, chorus, and orchestra; "Scene from Hellas," female chorus and orchestra; "The Last Chantey," chorus and orchestra; taught harmony and composition Royal Academy of Music, London, 1898; M.A., Glasgow, F.R.A.M.; pupil Royal Academy of Music. B. April 13, 1868, Hawick; add. London.

Macfarren (Dr. Sir George Alexander) composed the "Devil's Opera," London Lyceum, 1838; "Don Quixote," Drury Lane, London, 1846; "Robin Hood," 1860, and in all 13 operas, of which nine were produced; the oratorios "St. John the Baptist," "Joseph," "King David," "The Resurrection," eight symphonies, overtures to "The Merchant of Venice, "Romeo and Juliet," "Hamlet," "Chevy Chase," "Don Carlos"; the cantatas "May Day," "Around the Hearth," songs, chamber music; taught at the Royal Academy of Music, where he had been a pupil, continuing his musical activities despite total blindness. Besides the works mentioned, Macfarren composed farces, melodramas, a cathedral service, and other church music; wrote "Rudiments of Harmony," analyses and programme books, music criticism; edited works for the Handel Society, of which he was secretary; conducted opera and concerts; lectured at Cambridge University and arranged "Moore's Irish Melodies." In 1875 he was made Mus. Dr. by Cambridge University, became principal of the Royal Academy of Music, 1876, and was knighted 1883. B. Mar. 2, 1813, London; son of the playwright George Macfarren; d. Oct. 31, 1887. **Natalia** sang con.; taught singing; translated opera libretti; m. SIR GEORGE ALEXANDER. **Walter Cecil** composed symphony in B flat, two services, a piano concerto, sonatas, and other chamber music, overtures to "A Winter's Tale," "Taming of the Shrew," "Beppo," "Hero and Leander," "Henry V," "Othello," and a Pastoral, the cantata "Song of a Sunbeam"; edited Mozart and Beethoven piano music for the Popular Classic series; wrote Reminiscences, which appeared after his death; taught piano and conducted concerts of the Royal Academy of Music; pupil of his brother, SIR GEORGE ALEXANDER, of W. H. Holmes, and Cipriani Potter. B. Aug. 28, 1826; d. Sept. 2, 1905.

MacGibbon (William) composed "Six Sonatas for a German Flute or Violin," Edinburgh, 1740; played violin; conducted Edinburgh Gentlemen's Concerts; pupil of William Corbett. B. Edinburgh; d. Oct. 3, 1756, Edinburgh.

MacGlashan (Alexander) played violin and 'cello; gave concerts in Edinburgh; published "A Collection of Strathspey Reels," 1780; "A Collection of Reels," 1786; "A Collection of Scots Measures," 1781. D. 1797, Edinburgh.

MacGuckin (Barton) sang ten. in English opera with Carl Rosa Company, debut as Thaddeus, Sept. 10, 1880, Birmingham, at English festivals and concerts; became director of the Dublin Amateur Operatic and Choral Society, 1905; in boyhood chorister at Armagh Cathedral, and later ten. at St. Patrick's, Dublin. B. Dublin, July 28, 1852; add. Dublin.

Machalath. *Heb.* Obscure term occurring in the titles of Psalms liii and lxxxviii which may have meant either that they were to be sung to flute accompaniment or to a tune named Machalath.

Machete. Small Portuguese guitar.

Machicot. *Fr.* Ecclesiastic who sang the embellished plain-song or machicotage.

Machicotage. Florid ornament introduced into plain-song in the Roman Catholic Cathedrals of France causing the difference between pure Gregorian and the so-called Gallican chants. The Latin term was Macicotaticum.

Machine-head. Rack and pinion appliance which replaces the ordinary tuning pegs in guitars and double-basses.

Machol or **Mahhol.** *Heb.* Word associated in the Bible with Toph (timbrel or drum), and which may have been the name of the flute or pipe.

Machwerk. *Ger.* A laboured composition.

Macirone (Clara Angela) composed a suite for piano and violin in E minor, songs, an anthem, a Te Deum, a Benedictus; played piano; taught music in London schools; conducted a vocal society called "The Village Minstrels"; pupil of the Royal Academy of Music. B. London, Jan. 21, 1821.

Mackay (Angus) compiled "A Collection of Ancient Piobaireachd or Highland pipe music," 1838; wrote "The Piper's Assistant"; became piper to Queen Victoria. Drowned in the Nith, near Dumfries, Mar. 21, 1859.

Mackenzie (Dr. Sir Alexander Campbell) composed the opera "Colomba," the orchestral ballad "La Belle Dame sans Merci," the comic opera "His Majesty," the descriptive suite for orchestra, "London Day by Day," a Veni Creator Spiritus, the oratorio "Rose of Sharon," the cantata "The Bride"; conducted the Novello oratorio concerts, the London Philharmonic concerts, 1892–99; became principal of the Royal Academy of Music on the death of Sir G. A. Macfarren, 1888; was knighted, 1895; received the degrees Mus. Dr., D.C.L., and LL.D. from St. Andrews, Cambridge, Glasgow, McGill, and Leeds. Fourth in descent from a family of musicians in Edinburgh, young Mackenzie was sent to Schwarzburg-Sondershausen, where he studied violin with Ullrich and theory with Stein, playing under the latter gentleman in the ducal orchestra, and becoming familiar with the scores of Berlioz, Liszt, and Wagner. Returning to Edinburgh, he was soon in London as a pupil of Sainton, on whose advice he competed for and won the King's scholarship in the Royal Academy of Music. He played occasionally in orchestra and chamber concerts, and became conductor of the Scottish Vocal Music Association in 1873, and precentor in St. George's church. "Cervantes," an overture which was his first important composition, was produced by von Bülow, launching Mackenzie as a composer; but hard work during the next three years injured his health, and he settled in Florence, making only occasional visits to England until his appointment to the Royal Academy of Music forced him to abandon his residence there. Mackenzie conducted the performance of "St. Elizabeth" which induced Liszt's last visit to England, and introduced Tschaikowsky's "Symphony Pathétique" to the English public. In 1903 he made a successful tour of the Dominion of Canada as a "prima donna conductor." Other important works to be noted are: two Scottish Rhapsodies for orchestra, a Canadian Rhapsody for orchestra, London Philharmonic Society, 1905; the cantatas "Jason,"

"The Dream of Jubal," "The Witch's Daughter," Leeds Festival, 1904; "The Cotter's Saturday Night," for chorus and orchestra; the oratorio "Bethlehem"; the operas "The Troubadour," Carl Rosa Company, Drury Lane, June 8, 1886; "The Cricket on the Hearth," the comic opera "Phœbe," "Pibroch," suite for violin, Op. 42; violin concerto, Op. 32; the operetta "Knights of the Road," Palace Theatre, London, Feb. 27, 1905; Morris Dance and Processional March for orchestra. B. Edinburgh, Aug. 22, 1847; add. London.

Mackintosh (John) played bassoon in London and provincial orchestras. B. 1767, London; d. Mar. 23, 1844, London.

Mackintosh (Robert) composed four books of airs, minuets, reels, gavottes, and strathspeys; played violin; known as "Red Bob" and the teacher of Nathaniel Gow. B. Athole; d. 1807, London. **Abraham** composed dance music published as "Thirty-two new Strathspey Reels," Edinburgh, 1792; pupil of his father ROBERT. B. June 15, 1769, Edinburgh; d. Newcastle-on-Tyne.

Maclean (Charles) composed "Twelve Solos or Sonatas for a Violin and Violoncello," Edinburgh, 1737.

MacLeod (Peter) composed "O! why left I my hame?" and other popular Scotch songs which were published as "Original National Melodies of Scotland," 1838; "Original Scottish Melodies," "New National Songs," the last in aid of the Burns monument. B. May 8, 1797, West Calder, Midlothian; d. Bonnington, near Edinburgh, Feb. 10, 1859.

MacMurdie (Joseph) composed glees and songs; Mus. B., Oxford, 1814. B. London, 1792; d. Dec. 23, 1878, Merton, Surrey.

Macpherson (Charles) composed the overture "Cridhe an Ghaidhil," quartet in E flat for piano and string, a Highland suite for orchestra, a "Hallowe'en" suite; Psalm cxxxvii, and the prize glee "There sits a bird"; taught harmony and counterpoint, Royal Academy of Music, where he had won the Lucas prize, 1892; in boyhood, chorister at St. Paul's. B. May 10, 1870, Edinburgh; add. London.

Macpherson (Charles Stewart) composed a symphony in C, mass in D for solo, chorus, and orchestra, two overtures, concerto alla fantasia for violin and orchestra, services, songs, piano pieces; conductor Westminster Orchestral Society, 1885–1904; wrote text-books on theory; taught Royal Academy of Music, where he had been a pupil; played organ. B. Mar. 29, 1865, Liverpool; add. London.

Macque, de (Jean) composed madrigals; became royal chapelmaster at Naples; pupil of Philip de Monte. B. Flanders; lived in Rome, 1576–82; publications dated Naples, 1576–1613.

Madame Butterfly. PUCCINI.

Madin or **Madden (Henri)** composed motets; chapelmaster to the French court. B. 1698, Verdun; nephew of Bishop Madden of Kilmacduagh; d. 1748, Versailles.

Madriale. *It.* Madrigal.

Madrialetto. *It.* Short madrigal.

Madrid Conservatorio de Musica y Declamacion taught music in all branches, besides serving as a school for opera and the stage. In 1908 the students of music of all classes numbered 992, and for the previous year the income from all sources had reached 95,922 pesetas. Prizes and scholarships are awarded after a series of examinations and public concerts in which the more advanced students take part. The conservatory was founded by Queen Maria Cristina, 1830, and has continued to grow and prosper under royal auspices. It is governed by a royal commissioner, in 1908, Ilmo. Sr. Don Tomas Breton y Hernandez, assisted by an advisory council of the professors. The faculty in 1908 consisted of the following full professors, given in the order of seniority, the first having been appointed in 1874: Victor de Mirecki y Lamarel, 'cello; Luis Font y Mirapeix, trumpet; Manuel González Val, clarinet; Tomás García Coronel, trumpet and cornet; Antonio Sos y Mezquiriz, solfège; José Tragó y Arana, piano; Fermín Ruiz Escobés, oboe; Francisco González

Maestre, flute; Enrique Fernández Arbós, violin; Valentín de Arín y Goenaga, harmony; Valentín Zubiaurre y Urionabarrenechea, ensemble; José Reventos y Truch, solfège; Mme. Carolina Casanova y Rodríguez, singing; Justo Blasco y Compáns, singing; José María Fernández de Valderrama, solfège; Antonio Moragas y Llombart, lyric declamation; Emilio Serrano y Ruiz, counterpoint, fugue, etc.; Mme. Pilar Fernández de la Mora, piano; Tomás Fernández Grajal, counterpoint, fugue, etc.; Pablo Hernández y Salces, solfège; Manuel Fernández Grajal, piano; Ignacio Agustín Campo y Castro, harmony; Mme. Laura Romea y Parra, solfège; Pedro Fontanilla y Miñambres, harmony; Antonio Fernández Bordas, violin; José del Hierro y Palomino, violin and viola; Francisco Javier Jiménez Delgado, piano; Raimundo Juan José Torres y García, doublebass; Mme. Vicenta Tormo y Serrano, harp; Nicolás García Almazán, trombone; Pascual Fañanás y Trol, bassoon; Assistant professors: Mme. Natalia del Cerro y Maroto, piano; Avelino Fernández de la Sierra, violin; Mme. Teresa Sarmiento y Revuelta, piano; Tomás Lestán y González, violin; Andrés Monge y Marchamalo, piano; Mme. Enriqueta Dutrieu y Blanco, piano; José Mondéjar y Mendoza, piano; Mme. Paula Lorenzo de Miguel Garay Perlado, piano; Mme. María Peñalver y Boixados, piano; Robustiano Montalbán de la Cruz, piano; Saturnino Sáinz del Castillo, piano; Mme. Sofía Salgado y Reymundo, piano; Mme. María de los Dolores Rodríguez y Aguilar, piano; Mme. Dolores Casanova y Garrido, piano; José María Guervós y Mira, piano; Venancio Monge y Marchamalo, piano; Miguel Santonja y Cantó, harmony; Antonio Cardona y García, piano; Mme. Matilde Torregrosa y Jordá, solfege; José Moreno Ballesteros, organ and harmonium. Section of Declamation: Fernando Díaz de Mendoza y Aguado, Juan Comba y García, Mme. María Alvarez Tubau, Enrique Rodríguez Sánchez Solís. The secretary of the administration in 1908 was Sr. Don Servulo Calleja y Gonzalez. This institution has exerted a powerful influence on the musical art, not only of all Spain but likewise of Portugal and the Latin-American countries, and has promoted a multitude of musical organizations in all parts of the Peninsula. Madrid has been the chief seat of opera in Spain for nearly two centuries, and possesses a splendid **Royal Opera House,** which shares the honors with that of Barcelona. There are numerous societies in the Capital which give concerts of choral, orchestral, and chamber music.

Madrigal. Secular song, consisting of a short pastoral or love poem, set in contrapuntal style for two or more voices without instrumental accompaniment, cultivated by mediæval church musicians, and naturally constructed in the church Modes. With the decay of minstrelsy the art of music was left wholly to the church. It seems probable that the early Flemish composers were the first to develop the madrigal, but it is certain that the first publications were made in Italy, about 1501, and that imitators sprang up in every part of Europe, with the result that a wealth of polyphonic vocal music was created nearly equal to that which grew up about the Mass. The difficulty with which modern singers perform these works is proof that the art of singing had reached its highest perfection before the birth of instrumental music.

Madrigal Society, founded in London by John Immyns, 1741, gave concerts at which madrigals were performed, a supper was served, and the evening was frequently concluded with catches and other lighter vocal music. The original membership was 16. In 1908 the membership was restricted to 40, the society continued to flourish, and claimed to have the longest continuous history of any musical organization in the world. In the last generation the Earl of Beauchamp, Otto Goldschmidt, Sir Arthur Sullivan, Lord Alverstone, and Sir Frederick Bridge served as president, and the musical directors were Otto Gold-

schmidt, Sir John Stainer, and Sir Frederick Bridge.

Maestà or **Maestade.** *It.* Majesty.

Maestevole. *It.* With majesty.

Maestoso. *It.* Majestic.

Maestrale. *It.* Stretto of fugue.

Maestria. *It.* Mastery, skill.

Maestro del Coro. *It.* Chorus conductor or chapelmaster.

Maestro di Cappella. *It.* Chapelmaster.

Magadis. Obsolete Greek instrument having 20 strings; Lydian double flute.

Magadize. *Gr.* To play the Magadis; to play octaves.

Magas or **Magada.** Bridge of the monochord or other stringed instrument; fret.

Maggini (Giovanni Paolo) made violins, violas, and 'cellos which are highly valued for both beauty and tone; learned his craft with Gasparo da Salo, but evolved a superior model of his own, and was probably first to use corner blocks and linings. B. 1581, Brescia; d. 1628, Brescia.

Maggiolata. *It.* May Song.

Maggiore. *It.* Major.

Maggot. Impromptu fantasy or whimsical air.

Magic Flute. The English name of W. A. Mozart's opera "ZAUBERFLÖTE."

Magnard (Lucien Gabriel Denis Alberic) composed the operas "Yolande," Brussels, 1892; "Guercœur," both to his own libretti; "Hymne à la Justice," Op. 14; "Hymne à Venus," Op. 17; three symphonies, a suite in ancient style, violin sonata, Op. 13; chamber music; pupil of Dubois and Massenet, Paris Conservatoire, later of Vincent d'Indy. B. June 9, 1865, Paris; add. Paris.

Magnificat anima mea Dominum. *L.* "My soul magnifies the Lord." The Song of Mary forms the most important Canticle of the Vesper Service in the Roman Catholic Church, and of Evening Prayer in the Anglican Church. In both there are rich polyphonic settings as well as the Plain-Song melodies to which it may be sung.

Magpie Madrigal Society was founded in London, 1886, as the outgrowth of a chorus organized for charity concerts by Sir Alfred Scott Gatty under the auspices of Viscountess Folkstone (Countess of Radnor). Lionel Benson then became conductor, and in 1908 the membership was about 200. Princess Louise (Duchess of Argyll) was the first president, and was succeeded in this office by Sir Hubert Parry.

Magrepha. Organ described in the Talmud as of the 2d century, having 10 pipes played by a keyboard.

Magyars. The dominant race of Hungary, although established there since the 9th century, is of Oriental origin, having descended from the Scythians, who had immigrated from Mongolia. The Magyars were thereafter the chief landowners, and the Gypsies, another race of Oriental extraction, became the musicians, reflecting in what has come to be known as Magyar or Hungarian music the idioms of either race. As a result the folk music often follows a system of intervals more nearly akin to Asia than to Western Europe, is frequently syncopated, and possesses peculiarities of ornamentation as well as rhythm both charming and distinctive. Haydn was the first great composer to employ Magyar themes, an example followed by Joachim and Brahms and notably by Liszt, whose Rhapsodies, "Hungaria" and "St. Elizabeth," have spread the fame of Magyar music throughout the world.

Mahillon (Charles) founded a firm in Brussels, 1836, to manufacture wind instruments. B. 1813; d. 1887. **Victor** wrote "Les Elements d'Acoustique Musicale et Instrumentale," 1874; became honorary curator of the museum of the Brussels Conservatory, 1876, where he increased the collection of instruments from the nucleus of 78 left by Fétis to more than 500; made models of all wind instruments in use in the 16th and 17th centuries; continued and enlarged the business established by his father CHARLES. B. Mar. 10, 1841, Brussels; add. Brussels. The firm is now managed in Brussels by his brother **Joseph,** while

the London branch is under the direction of **Fernand**, the youngest brother.

Mahler (Gustav) composed the fairy play "Das Klagende Lied," the opera "Die Drei Pintos," after von Weber's sketch; six symphonies; conducted the opera at Cassel, 1885–86; Leipsic, 1888–91; Royal Pest Opera, 1891–97; Hamburg City Theatre 1897; conductor and director Imperial Vienna Opera; chief conductor Metropolitan Opera House, New York, 1907–9; pupil of Bruckner at the Vienna Conservatory. B. July 7, 1860, Kalischt, Bohemia; add. Vienna.

Mahoon (Joseph) made harpsichords for the English court, 1759.

Mahu (Stephen) composed secular songs and a five-part setting of Luther's "Ein Feste Burg" hymn, 1544; was probably court singer to Archduke Ferdinand at Vienna.

Maichelbeck (Franz Anton) composed eight sonatas for clavier, wrote a theoretical work, works illustrated with preludes and fugues published as "Die auf dem Clavier Lehrende Cäcilia, Augsburg, 1737; prebendary of the Cathedral, Freiburg, Breisgau. B. Reichenau, near Constance, 1702; d. June 14, 1750, Freiburg.

Maid of Artois. Michael William Balfe's three-act comic opera, to book by Bunn, was first performed May 27, 1836, at Drury Lane, London.

Maid of Honor. Michael William Balfe's three-act comic opera, to book by Fitzball, was first performed Dec. 20, 1847, at Drury Lane, London.

Maillard (Jean) composed the song "Je suis desheritée," themes of which appear in Palestrina's "Sine nomine" (No. 3), two other masses, an eight-part Patrem, chansons, and church music in all forms; probably pupil of Josquin des Pres; publications dated Paris, 1557–59.

Maillart (Louis Aimé) composed "Les Dragons de Villars," Paris Opéra Comique, 1856, "Moulin des Tilleuls," 1849; "La Croix de Marie," 1852; "Gastibelza," 1847; "Les Pêcheurs de Catane," 1860; "Lara," 1864; the cantatas "La voie sacrée," "Le Août 15"; pupil of the Paris Conservatoire, where he won the prix de Rome, 1841, with his "Lionel Foscari." B. Mar. 24, 1817, Paris; d. May 26, 1871, Moulins, Alliers.

Main. *Fr.* The hand.

Mainzer (Joseph) wrote "Singing for the Million," 1842, and other educational books; taught singing, Paris, Edinburgh, Manchester; founded and edited the Manchester "Musical Times"; composed the unsuccessful operas "Triomphe de la Pologne" and "La Jacquerie"; in boyhood chorister Treves Cathedral, where he was ordained to the priesthood, 1826. B. Treves, 1801; d. Nov. 10, 1851, Manchester.

Maitland (J. Alexander Fuller) edited revisions of Grove's "Dictionary of Music"; wrote "Masters of German Music," 1894; criticisms for the London "Times"; lectured; M. A., Trinity College, Cam., 1882. B. April 7, 1856, London; add. London.

Maître de Chapelle. *Fr.* Choirmaster or chapelmaster.

Maître de Chapelle. Ferdinando Paer's two-act opéra comique was first performed March 29, 1821, at the Théâtre Feydeau, Paris. A one-act version became popular later, both in German and in English.

Maîtrise. Music school attached to French cathedrals and other important churches, in which choristers, organists, and other musicians were trained. There were 400 such institutions in France prior to the Revolution, by which they were abolished. Many such schools were to be found in France in 1908, where they were still useful in training singers, although the Paris Conservatoire was the chief establishment for the cultivation of music in France.

Majestätisch. *Ger.* Majestic.

Majeur. *Fr.* Major.

Majo (Gian Francesco) composed "Riccimero," Naples, 1759; "Cajo Fabricio," "Ifigenia in Tauride," and other operas; church and chamber music. B. 1740, Naples; d. Jan. 18, 1771, Rome.

Major. *L.* "Greater," as opposed to Minor or "Lesser." Major scales are those in which a major third (interval of four semitones) occurs in

ascending from the tonic; while the minor scales involve a minor third (three semitones). A major tone has the ratio 8:9 while a minor tone has the ratio 9:10.

Mal. *Ger.* Time.

Malbrook s'en va-t-en Guerre was sung by the French soldiers after the battle of Malplaquet, both author and composer being now unknown. Marie Antoinette revived its popularity, and it was employed as typical of the French army by Beethoven in his "Battle Symphony." An English modification of the air has been long popular to the words "For he 's a jolly good fellow."

Malcolm (Alexander) wrote an excellent "Treatise on Music," which was the first to be published in Scotland, 1721. B. 1687, Edinburgh; d. Edinburgh.

Malek Adel. Sir Michael Costa's three-act opera, to book by Count Pepoli, was first performed Jan. 14, 1837, at the Paris Théâtre des Italiens.

Malherbe (Charles Theodore) composed incidental music for "Les yeux clos," comic operas, orchestral and chamber music; wrote "Precis d'histoire de l'Opéra Comique," 1887; "Histoire de la Seconde Salle Favart"; crowned by the Académie, 1892–93; made the most important of modern private collections of musical autographs; became archiviste to the Paris Opéra, 1899. B. April 21, 1863, Paris; add. Paris.

Malibran (Maria Felicita) possessed a con. voice with a superadded sop. register, which she used with such intelligence and spirit as to become the most celebrated woman singer of her generation. Daughter of the famous ten. and impresario MANUEL GARCIA, who was her chief instructor, she played a child's part in Naples at five in Paer's "Agnese," and undertook the prima donna's rôle, to the delight of the audience. Herold gave her some lessons on the piano, and she had some singing lessons from Panseron in childhood, but in 1816 she accompanied her family to Paris, studied with her father, and made her operatic debut in London, June 7, 1825, where she received $2500 for a six weeks' engagement. The family then removed to New York, where the singer was heard with great enthusiasm. Her marriage to Malibran, a French merchant, took place Mar. 25, 1826, against her wishes, and when her husband became bankrupt shortly afterwards, she fled to Paris. There she became a favourite singer at the Italian opera, and began a series of triumphal engagements in London, Naples, Milan, receiving a contract for 185 performances at La Scala with 450,000 francs compensation. In 1830 she formed an attachment for Charles de Beriot, with whom she established a home near Brussels, marrying him after securing a divorce from Malibran, 1836. While filling an engagement in London, Mme. Malibran fell from a horse, and despite the severe injuries which resulted, persisted in singing without respite until the following autumn, when her illness developed fatally during the last festival at Manchester. B. Mar. 24, 1808, Paris; d. Sept. 23, 1836, Manchester.

Malinconia, con. *It.* With melancholy.

Malinconicamente. *It.* Melancholia, sadness.

Malinconioso. *It.* Sadly, sorrowfully.

Mallinger (Mathilde) sang sop. in opera, debut, as "Norma," 1866, Munich, creating Eva in the "Meistersinger," June 21, 1868. In 1869 she joined the Berlin opera, where she managed to dethrone Lucca, then the favourite singer, retaining her place until 1882, with occasional visits to Vienna, St. Petersburg, Moscow, and Munich. From 1890 to 1895 she taught singing in Prague, then joining a Berlin music school. B. Feb. 17, 1847, Agram, Croatia; m. Baron von Schimmelpfennig von der Oye; add. Berlin.

Malten or **Müller (Thérèse)** sang sop. in opera, debut at Dresden, 1873, where she continued 30 years, with occasional appearances in Vienna, London, Berlin, and at Bayreuth, where she sang "Kundry"; pupil of Gustav Engel, Berlin. B. June 21,

1855, Insterburg, Eastern Prussia; add. Dresden.

Malvezzi (Cristofano) edited a collection of dramatic intermezzi performed at the wedding of Ferdinand de Medici and Christina de Lorraine, 1589, containing works by Peri, Bardi, Marenzio, Cavalieri, as well as his own; composed five-part madrigals and organ music; canon of San Lorenzo and chapelmaster to the Grand Duke of Tuscany. B. June 27, 1547, Lucca; d. Florence.

Mälzel (Johann Nepomuk) improved Stöckel's musical chronometer, for which he obtained a letter of recommendation from Beethoven, afterwards appropriated Winkel's invention of the METRONOME, which he patented and manufactured in Paris as his own from 1816. In early life a music teacher, Mälzel invented an automatic instrument which played flutes, trumpets, strings, drums, etc., which he sold for 3000 francs, and then made a larger one which also imitated clarinets, violins, and 'cellos. This he called the Panharmonicon. Having bought Kempelen's automatic chess player, he exhibited these and other mechanical inventions, which won him an appointment at the Vienna court. In Vienna he met Beethoven, for whom he made an ear trumpet, and to whom he suggested the plan of the "Battle Symphony." A quarrel with Beethoven over the ownership of this piece culminated in a law suit, but when Mälzel returned to Vienna with his Metronome, 1817, the matter was compromised. The remainder of Mälzel's life was spent in touring and exhibiting his inventions, and he made two visits to the West Indies and one to the United States, finally dying aboard the American ship Otis. B. Ratisbon, Aug. 15, 1772; d. July 21, 1838.

Mammets. Puppet shows, which were usually accompanied by dulcimer music.

Mancando. *It.* Decreasing, dying away.

Manche. *Fr.* Neck of viol or guitar.

Manchester Festivals were given from 1828 to 1836, chiefly as a result of the activities of the management of the **Gentlemen's Concerts**, which date back at least to 1745. An amateur orchestra furnished the instrument music of the **Gentlemen's Concerts** until 1850, when Charles Hallé became the leader. Seven years later arrangements for a permanent orchestra were perfected, and with the exception of the season of 1860–61, when no concerts were given, Hallé was in charge during the remainder of his life. On the death of Sir Charles Hallé, 1895, Sir Arthur Sullivan, Sir C. Villiers Stanford, Dr. F. H. Cowen, Sir A. C. Mackenzie, Dr. Brodsky, and George Henschel conducted the first season, and in 1896–97 Dr. Cowen was sole conductor. Thereafter the concerts were conducted by Dr. Richter. Now known as the **Hallé concerts,** these were in 1908 the most important in Manchester. An orchestra of 100, chorus of 400, and 20 concerts were given in Manchester and many more in surrounding cities. **Manchester Philharmonic Choral Society** was established in 1880 by G. Brand Lane, filling the place of the earlier Manchester Choral Society and of the Hargreaves Choral Society. The membership was 600, from which a selected chorus gave six concerts annually. **Manchester Royal College of Music** was founded in 1893, Sir Charles Hallé being the first principal, his successor being Dr. BRODSKY. It is affiliated with Manchester University, whence students pass for their degrees in music. The institution is chartered, endowed, has numerous scholarships, and is under the patronage of the Queen of England.

Manchicourt, de (Pierre) composed a book of 19 motets, 29 chansons, masses; canon of Arras and choirmaster Tournai Cathedral. B. Bethune, Artois; publications dated 1539–54.

Mancinelli (Luigi) composed the operas "Ero e Leandro," Madrid, Nov. 30, 1897, later at Covent Garden, London, and Metropolitan Opera House, New York; "Paolo e Francesca," Bologna, 1907; intermezzi to the plays "Messalina," "Cleopatra" (Cossa),

the oratorios "Isaias," Norwich Festival, 1887, "Saint Agnes," Norwich Festival, 1905; conducted Royal Opera at Madrid, Covent Garden, London; Metropolitan Opera House, New York. 'Cello pupil of Sbolci, Florence, at 12, young Mancinelli soon obtained employment at La Pergola, and in 1874 went to the Apollo, Rome, in the same capacity, where his first opportunity to conduct occurred by accident. His success in this theatre led to his appointment as principal of the Liceo, conductor at the Teatro Comunale and chapelmaster at San Petronio, Bologna, where he remained until 1886, when he visited London and gained employment as composer and conductor. Besides the works named he composed two masses and other church music. B. Feb. 5, 1848, Orvieto; add. London.

Mancini (Francesco) composed "Hydaspes" and in all 20 operas, oratorios; directed the Conservatorio di San Loreto, Naples, where he had been a pupil. B. about 1674, Naples; d. 1739, Naples.

Mancinus (Thomas) composed two Passions, motets, madrigals, and German secular songs in four and five parts; chapelmaster and librarian to the Duke of Brunswick. B. Schwerin, 1550; d. about 1620, Wolfenbüttel.

Mandolin. Small instrument of the lute family, but with a deeper resonance box, having a fretted neck, and played with a plectrum. The Milanese Mandolin has five pairs of strings. The Neapolitan, which is more generally used, has four pairs of strings, attuned to g, d′, a′, e″. The serenade in Mozart's "Don Giovanni" is scored for mandolin, and Beethoven wrote a sonatina for it.

Mandolina or **Mandola.** *It.* Mandolin.

Mandora or **Mandola.** *It.* A larger variety of mandolin now nearly obsolete.

Manhattan Opera House, New York, which in 1909 continued to rival the claims of the METROPOLITAN as the chief lyric theatre of the United States, was erected by OSCAR HAMMERSTEIN, and opened Dec. 3, 1906, with the performance of "Puritani" introducing a strong company, and Bonci as Arturo. Melba, Tetrazzini, Mary Garden, and Nordica were among the leading singers, Campanini was the conductor, and with young blood, a good orchestra, fairly adequate stage settings, the production of many works new to America, including "Pelléas et Mélisande," the new enterprise had achieved in 1908 what promised to be permanent success. The Manhattan fronts on West 34th street, has a seating capacity of 3000 and is so arranged that a view of the stage is possible from every part of the house.

Manica. *It.* Fingering.

Manichord. CLARICHORD.

Manico. NECK. MANCHE.

Maniera. *It.* Manner, style, method.

Manière. *It.* Manner, MANIERA.

Manieren. *Ger.* AGRÉMENS, graces.

Mann (Dr. Arthur Henry) composed the oratorio "Ecce Homo," 1882, Te Deum, 1887, services, anthems; edited Tallis's "Forty-part Song," 1888; played organ; chorusmaster Norwich Festival, 1902. B. May 16, 1850, Norwich; add. Norwich.

Männergesangverein. *Ger.* Male singing society.

Manners (Charles) founded the Moody-Manners Opera Company, 1898, which gave grand opera in English in Great Britain, in 1902 and 1903 at Covent Garden, and in 1904 at Drury Lane, London, and in 1906 an operatic festival in Sheffield for the benefit of the university. Manners sang for some years with the Carl Rosa Company; visited America in 1893; joined the Harris forces in London, 1894, and made a successful tour of South Africa in English opera, 1896–97. Bertram in "Roberto," Gremin in "Eugene Oniegen," the King in "Lohengrin" and "Maritana," and Mephistopheles were his chief rôles. Son of Col. Mansergh, J. P. for Cork and Tipperary, the name Manners was adopted for professional purposes at the beginning of the career just outlined. B. Dec. 27, 1857, London. **Fanny Moody** sang sop. in

opera, debut as Arline, Liverpool, 1887, with the Carl Rosa Company, and as Micaela, Drury Lane, London, later acquiring such rôles as Elsa, Elizabeth, Brünnhilde, Juliet, and Senta. Pupil of Mme. Sainton-Dolby, she aided her husband in the establishment of the operatic venture bearing their name and contributed to its success. B. Nov. 23, 1866, Redruth, Cornwall; m. CHARLES MANNERS, July 5, 1890; add. London.

Manns (Sir August Friedrich) conducted the Crystal Palace band, London, 1855–1901, the Handel Festival, 1883–90, the Sheffield Festivals of 1896 and 1899, giving prominence to the works of young English composers throughout his career. Son of a glass blower, an amateur musician who formed a quintet in his own family, Manns early acquired some knowledge of the violin, clarinet, and flute, and was apprenticed to Urban, town musician of Elbing, where he had some opportunity of orchestral practice. Then he entered a regimental band at Dantzig, played violin in the theatre, and began to arrange and compose music. Finally he obtained a transfer to Gungl's Orchestra in Berlin, and then became solo violinist and conductor at Kroll's Garden, Berlin. From 1851 to 1854 he served as regimental bandmaster, and then joined the Crystal Palace band as assistant conductor. He was knighted in 1903. B. Mar. 12, 1825, Stolzenberg, near Stettin; d. Mar. 1, 1907.

Manon Lescaut. J. F. F. E. Halévy's three-act ballet was first performed May 3, 1830, at the Paris Opéra. Michael William Balfe's opera was first performed in Paris, 1836. Daniel F. E. Auber's three-act opera, to book by Scribe, was first performed Feb. 23, 1856, at the Paris Opéra Comique. Jules E. F. Massenet's three-act opera, to book by Meilhac and Gille, was first performed Jan. 19, 1884, at the Paris Opéra Comique. The first act represents an inn, at which Manon arrives under the escort of her cousin Lescaut, who is charged with placing her in a convent. Guillot Monfontaine, an old beau, is smitten with her charms, but she meets the Chevalier des Grieux, with whom she immediately falls in love and elopes. Bretigny and Lescaut, the former another of Manon's lovers, reach Paris in the second act, searching for the missing beauty. Manon has already wearied of Grieux, and although he promises to marry her, decides that he is not wealthy enough to provide the luxuries she craves, and on learning that a scheme is afoot to tear Grieux from her, readily consoles herself by taking up with Bretigny. The third act represents an open air fête in the gardens of the Cours de la Reine, at which Manon and Bretigny are enjoying themselves. Manon learns that Grieux is about to enter the church. Her passion for him revives, she finds him at the Seminary of St. Sulpice, and prevails upon him to abandon the sacred profession and return to her. In the last act Grieux and Guillot are gambling. Manon watches the play, and grows more and more affectionate toward Grieux as he wins Guillot's money. But Guillot, in order to revenge himself upon Manon, has made charges which result in a raid by the police, and Grieux and Manon are placed under arrest. Grieux is saved from ignominy by his father's money, but Manon is sentenced to deportation, and dies of exhaustion in her lover's arms while on the road to Havre. This opera, known simply as "Manon," was sung at the New York Academy of Music, Dec. 23, 1885; in English, by the Carl Rosa Company the same year, and later in French at Covent Garden, London. Giacomo Puccini's four-act opera to the title "Manon Lescaut" was first performed Feb. 1, 1893, at Turin. In Puccini's opera, which professes to adhere with as much fidelity as dramatic form permits to Abbé Prévost's novel of the same title, Manon, in charge of her brother Lescaut, meets Des Grieux, who is destined for the church, deserts him for Geronte de Ravoir, the old voluptuary, but after her arrest, Des Grieux manages to get aboard the ship in which Manon is deported

to America. The third and last act, therefore, takes place on "a vast plain on the borders of the territory of New Orleans." The climate of the new world does not agree with Manon, who is overcome with fever. She dies, and Des Grieux falls senseless over her body.

Mantius (Eduard) sang ten. in opera, excelling in the rôles of Gluck and Mozart; debut Berlin, 1830; friend of Mendelssohn, for whom he sang the leading rôle in "Heimkehr aus der Fremde" at the silver wedding of Mendelssohn's parents. B. Jan. 18, 1806, Schwerin; d. July 4, 1874, Ilmenau, Thuringia.

Mantua was the home of the Accademia Invaghiti, founded by Duke Cesare Gonzaga, 1564, for the cultivation of poetry and music, and possessed a large theatre in which Italian plays were presented as early as 1494.

Manual. Keyboard or clavier.

Manualiter. To be played upon the manual alone.

Manuductor. One who beats time by striking the hands together.

Manzuoli (Giovanni) sang sopranist rôles in opera, Madrid, in 1753, under Farinelli, London, 1764–65, then in Vienna; became court singer to the Grand Duke of Tuscany. B. about 1725, Florence; d. Florence.

Maometto Secondo. Gioacchino A. Rossini's opera first performed during the carnival of 1820 at the San Carlo, Naples, was recast as the "Siège de Corinthe," under which title it became more widely known.

Mapleson (James Henry) managed opera at the New York Academy of Music, 1875 to 1885, with fair success, although meeting with failure in 1886; began his career as impresario in 1861 at the Lyceum, London. the following year assuming control of Her Majesty's Theatre, then of Drury Lane until 1868, when he formed a partnership with Gye in the management of Covent Garden; resumed control of Drury Lane, 1871, exchanging the management for that of Her Majesty's Theatre, 1877, where he gave opera for several seasons. In early life Mapleson was a pupil of the Royal Academy of Music, played viola, and became assistant to E. T. Smith in the management of Italian opera at Her Majesty's Theatre. B. May 4, 1830, London; d. Nov. 14, 1901, London.

Mara (Gertrude Elizabeth) sang sop. in the court opera of Frederick the Great, 1771–80, later with great success throughout Europe, compass g′ to e‴. Daughter of the musician Schmeling, who taught her violin, she gave concerts in Vienna at nine, where the English ambassador gave the father letters of introduction to friends in London. The Queen and ladies of the English court petted the child, suggested that she give up the violin as being too masculine, and arranged for her to study singing with Paradies. Later she studied with Hiller in Leipsic, and made her debut at Dresden. Her engagement at the Prussian court followed, and there, against the advice of her friends, she married Mara, the 'cellist, who squandered her money and abused her until she divorced him. Leaving Berlin, she sang in Vienna, then at Munich, at the Handel Commemoration in London, at Turin, Venice, and in London, 1802, when her benefit netted her $5000. She then settled in Moscow as a teacher, lost her property in the fire of 1812, and is said to have sung in London as late as 1819. Mara had suffered from rickets in childhood and was never strong enough to sit through a concert. B. Feb. 23, 1749, Cassel; d. Jan. 20, 1833, Revel, Livonia. See biographies by Rochlitz and G. C. Grosheim.

Marais (Marin) composed "Alcione," 1706, "Semele," 1709, and other successful operas, to books by A. H. de la Motte; sinfonies for violin, viol, and harpsichord; played viol da gamba in the court orchestra, and Académie de Musique, where he became assistant conductor. B. Mar. 31, 1656, Paris; d. Aug. 15, 1728, Paris. **Jean Louis** composed two books of "Pieces de Viole"; wrote "Nouvelle Methode de Musique," 1711; played violin in royal orchestra; one of the nineteen children of MARIN.

Marbeck or **Merbecke (John)** prepared and published "The Booke of Common Praier noted," 1550, in which the Plain-Song of the Latin ritual was adapted to the first Prayer Book of Edward VI; played organ St. George's Chapel, Windsor. In early life Marbeck, then a lay clerk at St. George's, was condemned to the stake for heresy, but a pardon was obtained by Bishop Gardiner from Henry VIII. He published a number of religious works during the reign of Elizabeth. B. 1523; d. about 1585, Windsor.

Marcando. *It.* "Marking," as to time or expression.

Marcatissimo. *It.* Very marked.

Marcato. *It.* Marked or emphasized.

Marcello (Benedetto) composed 50 psalms for from one to four voices with instrumental accompaniment, Venice, 1724–27; concertos, the opera "Fede riconosciuta," the cantata "Arianna," and the oratorio "Giuditta," to his own words; pupil of Lotti and Gasparini; noble and official of Venice. B. 1686, Venice; d. July 24, 1739, Brescia.

March. Music to accompany marching is generally in 4–4, but sometimes in 2–4, 3–4, or 6–8 time. The pace varies with the purpose of the composition from the extremely slow Funeral or Dead March to the Quickstep, which implies about 108 steps to the minute and the Sturm Marsch or Pas de Charge, with 120 steps per minute. The drum in all cases is of the utmost importance in defining the rhythm.

Marchand (Louis) composed organ and harpsichord music and the unperformed opera "Pyramus et Thisbe"; became court organist at Paris, then at Dresden, where he was held in high favour until Johann Sebastian Bach played there and challenged him to a contest, whereupon Marchard fled to Paris and taught, receiving the fee of a louis, or about $5 per lesson. B. Feb. 2, 1669, Lyons; d. Feb. 17, 1732, Paris.

Marche. *Fr.* March.

Marche Redoublée. *Fr.* Double quick march.

Marche Triomphale. *Fr.* Triumphal march.

Marchesi (Luigi) sang sopranist rôles, debut Rome, 1774, later in the principal opera houses of Italy, at Vienna, Berlin, London, and St Petersburg, retiring in 1808. B. 1755, Milan; d. Dec. 18, 1829, Milan.

Marchesi (Mathilda de Castrone) sang mez. sop. in concerts, and became one of the most celebrated of modern vocal teachers; joining the Vienna Conservatory, 1854, establishing herself at Paris, 1861, but removing to Cologne in 1865, where she taught in the Conservatory until 1868, when she resumed her old post at Vienna. There she served 10 years, then gave private lessons, and settled in Paris, 1881. Her "Ecole de Chant" was published in 1861, Paris, and she has since published a "Méthode," 24 books of vocal exercises, and her reminiscences as "Marchesi and Music," 1897. Born Graumann, daughter of a wealthy merchant of Frankfort-am-Main, she was the pupil of Nicolai and Garcia, and adopted music as a profession when Herr Graumann lost his fortune. Among her pupils were the singers de Murska, Fricci, Kraus, Gerster, and her daughter BLANCHE. B. Mar. 26, 1826; m. SALVATORE, 1852; add. Paris. **Salvatore Cavaliere de Castrone, Marchese Della Rajata** sang bar. in opera, debut New York, 1848, in "Ernani," later pupil of Garcia, in Paris; became successful concert singer and teacher in London; wrote books on music; translated French and German libretti into Italian; composed songs; Knight of St. Maurice and of St. Lazarus. Son of a Governor-General of Sicily, he was a guardsman in early manhood, but studied with Raimondi, Lamperti, and Fontana; later was obliged to leave Italy on the failure of the revolutionary movement, 1848. B. Jan. 15, 1822, Palermo; d. Paris. **Blanche** sang sop. in concerts and occasionally in opera, notably as Brünnhilde, Prague, 1900; pupil and assistant to her mother MATHILDE. M. Baron Caccamisi; add. Paris.

Marchetti (Filippo) composed the

operas "Gentile da Verano," Turin, 1856; "La Demente," "Il Paria," "Romeo e Giulietta," "Ruy Blas," La Scala, Milan, April 3, 1869; "Gustavo Wasa," "Don Giovanni d' Austria," Turin, 1880; became president of the Reale Accademia di Santa Cecilia, Rome, 1881, and director of the Liceo Musicale; pupil of the Real Collegio di San Pietro a Majella, Naples. B. Feb. 26, 1831, Bolognola, Macerata; d. Jan. 18, 1901, Rome.

Marchetto da Padova wrote "Lucidarium in arte musicae planae" and "Pomerium artis musicae mensurabilis" between 1274 and 1309, which were reprinted in Gerbert's "Scriptores"; musician to the court of Prince Rainier of Monaco.

Marchi, de (Chevalier Emilio) created the rôle of Mario Cavaradossi in Puccini's "Tosca," Rome, 1900; sang at Metropolitan Opera House, New York, 1901–2; debut as Alfreddo, Milan, 1896; pupil of Landi. B. 1866, Voghera, Piedmont; real name Peano; add. Milan.

Marchisio (Barbara) sang con. in opera at Vienna, Turin, Paris, and London; pupil of Fabbrica. B. Dec. 12, 1834, Turin; retired upon her marriage. **Carlotta** sang sop. in opera; debut Milan; later with her sister BARBARA; pupil of Fabbrica. B. Dec. 6, 1836; m. Eugen Kuhn; d. June 28, 1872, Turin.

Marcia. *It.* MARCH.

Maréchal (Charles Henri) composed the operas "Les Amours de Catherine," Opéra Comique, 1876; "La Taverne des Trabans," which won the Monbinne prize, 1876, Opéra Comique, 1881; "Deidamie," Paris Opéra, 1893; "Calendal," Rouen, 1894; "Ping-Sin," 1895; "Daphnis et Chloë," 1899; incidental music, songs, the sacred drama "Le Miracle de Naim," "La Nativité"; pupil of the Paris Conservatoire, where he won the Prix de Rome, 1870, with his cantata "Le jugement de Dieu"; became inspector-general of musical education, 1896. B. Jan. 22, 1842, Paris; add. Paris.

Marenzio (Luca) composed an eight-part mass, Neapolitan Villanelle, motets, and 159 madrigals, the publication of which in the collection called "Musica Transalpina," 1588, probably led to the cultivation of similar works in England (Burney); was court musician to the King of Poland; later a singer at the papal chapel in Rome, where he lived on terms of intimacy with Cardinal Aldobrandino, the Pope's nephew, and is said to have died of a broken heart because of a hopeless love affair with a lady belonging to the Pope's family. B. about 1550, Coccaglia, near Brescia; d. Aug. 22, 1599, Rome.

Mareschall (Samuel) published a four-part choral book, Basle, 1606; organist to city and university of Basle. B. Tournai, 1554; d. after 1640, Basle.

Maretzek (Max) became conductor of the New York opera at the Astor Place Theatre, 1845, under the management of E. P. Fry, whom he succeeded as impresario; continued to conduct and manage operatic enterprises in New York until 1870; composed and taught music. B. June 28, 1821, Brunn, Moravia; d. May 14, 1897, Pleasant Plains, Staten Island, New York.

Maria de Rohan. Gaetano Donizetti's three-act opera was first performed June 5, 1843, at Vienna.

Mariani (Angelo) became the most famous of modern Italian conductors; composed a Requiem for Christian VIII of Denmark, the operas "La Fidanzata del guerriero" and "Gli Esuli" for the Sultan, at Constantinople, several collections of popular songs. Pupil of Rossini at the Liceo Filharmonico, Bologna, he became first violin and conductor of the orchestra at Messina, 1844, court conductor at Copenhagen, 1847; fought with the Italian patriots in their revolutionary attempt of 1848, in consequence of which he was obliged to go to Turkey, returned in 1852, landing at Genoa, where he was at once appointed conductor at the San Felice, and made the orchestra there the most celebrated in Italy. In 1864 he conducted at the Rossini celebration in Pesaro, and in 1871 produced "Lo-

hengrin" at Bologna. B. Oct. 11, 1822, Ravenna; d. Oct. 13, 1873, Genoa.

Maria Antonia Walpurga (Electress of Saxony) composed the opera "Il trionfo della fedeltà," Potsdam, 1753, to which numbers were contributed by Frederick the Great, Hasse, Graun, and Benda; "Talestri, Regina dell' Amazone," 1763; pupil of Ferrandini, Porpora, and Hasse. B. July 18, 1724, Munich; daughter of the Bavarian Elector, afterwards Emperor Charles VII; d. Dresden, April 23, 1780.

Marimba. Mexican instrument of the xylophone type, played with drumsticks, but having a resonance box attached to each of the strips of wood producing a tone, the top of which has a perforation covered with parchment or bladder. The compass is five octaves up from A.

Marimon (Marie) sang sop. in opera at the Paris Opéra Comique and Théâtre Lyrique, Covent Garden, and Her Majesty's, London; later touring America and northern Europe; pupil of Duprez. B. Paris about 1835; add. Paris.

Marini (Biagio) composed madrigals, church and instrumental music; played violin; was in the service of the Dukes of Parma and Bavaria, and in 1653 of the Accademia della Morte, Ferrara. B. Brescia; d. 1660, Padua.

Marino Faliero. Gaetano Donizetti's two-act opera was first performed in 1835 at the Paris Théâtre des Italiens.

Mario (Cavaliere di Candia) sang ten. in opera; debut Nov. 30, 1838, in the title rôle of "Robert le Diable," Paris Opéra, 1838, and thereafter with brilliant success in London, the United States, and St. Petersburg, his principal rôles being Almaviva, Raoul, Gennaro. Of noble birth, Mario, whose father was a general in the army of Piedmont, adopted the military profession, and was a favourite socially, but finding himself hopelessly in debt, took lessons of Michelet, Ponchard, and Bordogni, in order to qualify as a professional singer. He dominated the opera for 25 years, was the husband of Grisi, and with her a member of the celebrated quartet which included Tamburini and Lablache, but eventually fell into such poverty that, in 1880, his friends in London gave him a benefit concert. B. Oct. 17, 1810, either at Turin or Genoa; d. Dec. 11, 1883, Rome.

Marionette. *It.* "Puppet." Joseph Haydn composed the opera "Philémon et Baucis" for the puppet theatre of Prince Esterhazy, and it was received with such favour that Empress Maria Theresa required him to perform it before the court in Vienna. Marionette shows retain their popularity in Italy, but the only survival in Great Britain and America would seem to be the familiar Punch and Judy show.

Maritana. W. V. Wallace's three-act opera, to book by Fitzball, founded on the play "Don César de Bazan," was first performed Nov. 15, 1845, at Drury Lane, London.

Mark. Sign or word used in NOTATION to indicate the time, tone, accent, or quality of a composition; or the pace at which it should be performed as regulated by the Metronome.

Markirt. *Ger.* Marcato.

Markneukirchen became one of the principal centres for the manufacture of the cheaper sorts of violins upon the foundation of the Guild of Violin Makers, 1677. Christian Reichel and 11 other heads of families, chiefly from Graslitz, settled in the little Saxon village in order to preserve their religious freedom. Their instruments, crude at first, were improved by the study of Italian models, and latterly a genuine German style of instrument has been evolved. Strings are likewise manufactured, and in 1851 those of the Reichel Bros. won a gold medal at the London International Exhibition.

Markull (Friedrich Wilhelm) composed the operas "Maja und Alpino" or "Die bezauberte Rose," 1843; "Der König von Zion," "Das Walpurgisfest," 1855; the oratorios "Johannes der Taüfer," "Das Gedachtniss der Entschlafenen," symphonies, Psalm lxxxvi; conducted; played organ, Danzig Marienkirche;

wrote criticism Danziger "Zeitung." B. Reichenbach, Prussia, Feb. 17, 1816; d. 1887, Danzig.

Marmontel (Antoine François) taught piano Paris Conservatoire, where he had been a pupil; wrote historical and educational works on music; composed. B. July 18, 1816, Clermont-Ferrand; d. Jan. 17, 1898, Paris.

Marpurg (Friedrich Wilhelm) wrote "Handbuch bei dem Generalbasse und der Composition," Berlin, 1755–62, an exposition of Rameau's theoretical system; "Abhandlung von der Fuge," a work on counterpoint which was translated into French, and other books on musical history, criticism, and science. B. Nov. 21, 1718, Marpurgshof, Brandenburg; d. May 22, 1795, Berlin.

Marqué. *Fr.* Marcato.

Marriage of Figaro. Title of the English version of W. A. Mozart's comic opera "NOZZE DI FIGARO."

Marsch. *Ger.* March.

Marschner (Heinrich August) composed the operas "HANS HEILING," "Der Vampyr," "Der Templer und die Jüdin," an overture on "God Save the King," performed in honour of the baptism of King Edward VII of England; was joint chapelmaster with von Weber at Dresden, later chapelmaster and general music director at Hanover. In boyhood Marschner's talent as pianist, his lovely soprano, and some compositions, brought him in contact with musicians, but he had no regular instruction until he settled in Leipsic as a law student. There he had lessons from Schicht, and in 1816 determined to abandon law for music, acting upon the advice of Rochlitz. A visit to Pressburg and Vienna with Count von Amadée led to an acquaintance with Kotželuch, Beethoven, and von Weber. At Beethoven's suggestion he began to devote himself seriously to composition, and von Weber produced his opera "Heinrich IV und Aubigné" at Dresden, 1820, and three years later he joined von Weber as conductor, where he remained until that composer's death, at which time he was the music director. The operas "Der Kyffhauserberg" and "Saidor" were produced during this period. Marschner's next appointment was that of chapelmaster to the Leipsic Theatre, 1827, where he produced "Des Falkner's Braut," as well as "Der Vampyr" and "Der Templer." In 1831 he became court chapelmaster at Hanover, and at Berlin produced the most popular of his operas, "Hans Heiling," which won him an offer of the post of general music director at Copenhagen. He declined, however, preferring to remain at Hanover. Other less successful works to be noted are: "Der Holzdieb," "Lucretia," "Der Bäbu," "Das Schloss am Aetna," "Adolf von Nassau," besides incidental music for "Schön Ell," "Die Hermannsschlacht," and many songs and choruses. B. Zittau, Saxony, Aug. 16, 1795; d. Dec. 14, 1861, Hanover.

Marseillaise. The celebrated French patriotic song was written and composed by Claude Joseph Rouget de l'Isle in the night of April 24, 1792, and dedicated to Marechal Lukner as "Chant de Guerre pour l'armée du Rhin." The volunteers centred in Strasburg had been ordered to join Lukner's forces, and Mayor Dietrich had expressed his regret to De l'Isle, captain in the engineer corps, that the soldiers had no patriotic marching song. The following day the song was sung in Dietrich's house, arranged for military band, and first performed by the National Guard Band, April 29, at a review. Mireur sang it at a banquet at Marseilles, June 25, where it aroused such enthusiasm that copies were printed for a battalion of volunteers just ordered to Paris, and when the Marseilles troops entered the capital, singing the song, it became immensely popular, and acquired its new name.

Marsh (John) composed two Anglican services, songs, symphonies, chamber music; wrote on harmony and thoroughbass; amateur organist and conductor. B. 1752, Dorking; d. 1828.

Marshall (William) composed

Strathspeys; played violin; servant to the Duke of Gordon. B. Dec. 27, 1748, Fochabers, Banffshire; d. May 29, 1833, Dandaleith.

Marshall (Dr. William) wrote "The Art of Reading Church Music"; composed songs, church music; edited collections of chants; played organ Christ Church Cathedral and St. John's College, Oxford; later at St. Mary's Kidderminster; in boyhood chorister in Eng. Chapel Royal. B. 1806, Oxford; d. Aug. 17, 1875, Handsworth. **Charles Ward** sang ten. in English opera and concerts. B. 1808, brother of DR. WILLIAM; d. Feb. 22, 1874, London.

Marsick (Martin Pierre) composed three concertos and smaller violin pieces; founded string quartet in Paris with Remy, von Waefelghem, and Delsart, 1877; succeeded Massart as violin teacher at the Conservatoire, 1892; toured America and England, 1895–96; prize pupil of Liège Conservatory, later of the Paris Conservatoire under Massart, and finally of Joachim. B. Mar. 9, 1848, Jupille, near Liège; add. Paris.

Marson (George) contributed the five-part madrigal "Ye nimphes and shepheards" to the "Triumphes of Oriana," London, 1601.

Marteau (Henri) composed the cantata "La voix de Jeanne d'Arc," for sop., chorus, and orchestra, 1896; played violin, touring America, 1893 and 1898, Russia, 1897–99; taught Geneva Conservatory, 1900; founded prize for violin sonata by American composers; prize pupil Paris Conservatoire. B. Rheims, Mar. 31, 1874; add. Geneva.

Martelé. *Fr.* Notes "hammered" or strongly marked. Passages so marked in NOTATION for viols is played with short, quick bow-strokes.

Martellato. *It.* MARTELÉ.

Martha. Friedrich von Flotow's three-act opera, founded on the earlier ballet of which he had been joint composer, "Lady Henriette," book by St. Georges, German version by Friedrich, was first performed Nov. 25, 1847, at Vienna, and later with equal success in Italian, English, and French versions. In the English version the action is laid in Richmond during Queen Anne's reign. Lady Henrietta, wearied of her duties at court, disguises herself as a maid servant, and accompanied only by Nancy, her own maid, and her aged admirer, Sir Tristan, who is to be known as her cousin John, visits the fair at Richmond, where as Martha she seeks employment. Plunkett and his brother by adoption, Lionel, two prosperous young farmers, are seeking just such willing servants as Martha and Nancy profess to be. The women jokingly accept the handsel or earnest money, which, as the Sheriff tells them, actually binds them to a year's service, and are compelled to accompany the farmers to their place, upon which Sir Tristan deserts them in despair. In the second act, which takes place at the farmhouse, the new maids prove utterly useless as servants, but, quite naturally, Lionel falls in love with Martha and Plunkett with Nancy. The women are relieved of the complications which follow by Sir Tristan, who carries them away in a coach, leaving the young farmers disconsolate. At a court hunt the farmers recognize their servants in the Queen's suite, but Lady Henrietta and Nancy repudiate their claims. Lionel tells the whole story of their transaction at Richmond, but is ordered to prison by Sir Tristan. Remembering that his father had given him a ring which should guard him from misfortune, Lionel hands the jewel to Plunkett, with instructions to give it to the Queen. By this means it is discovered that Lionel is son and heir to the late Earl of D[illegible]y, who had been unjustly deprived of his estate, which the Queen is ready to restore to his successor. Lady Henrietta, who has really fallen in love with the handsome young farmer, offers him her hand, but he refuses until she presents herself at the Richmond Fair, again disguised as Martha. Then, of course, the lovers are united, and Plunkett wins his Nancy. The original cast included: Martha, Anna Zerr, sop.; Lionel, Ander, ten.;

Plunkett, Carl Formes, bass. The principal musical numbers are: Act I: "Of the Knights so brave and charming," Martha and Nancy; "Lost, proscribed, an humble stranger," Lionel; Act II: "When the foot the Wheel turns lightly," quartet, the interpolated Irish melody "The Last Rose of Summer," Martha; "Midnight Sounds" (Goodnight Quartet); Act III: "I want to ask you," Plunkett; "Like a Dream bright and fair," Lionel; "Here in deepest forest shadows," Martha.

Martin (Dr. Sir George Clement) composed a Te Deum for Queen Victoria's Diamond Jubilee, songs, services; taught Royal College of Music; succeeded Stainer as organist St. Paul's Cathedral, 1888. Knighted, 1897; pupil of J. Pearson and Sir John Stainer. B. Lambourne, Berkshire, Sept. 11, 1844; add. London.

Martin (George William) composed prize madrigals, glees, part-songs; conducted National Choral Society, London, from 1860; edited part-songs; taught; played organ. B. Mar. 8, 1828; d. April 16, 1881, Wandsworth.

Martin (Jonathan) composed the song "To thee, O gentle sleep," for the tragedy "Tamerlane"; became organist, Eng. Chapel Royal, 1736, where he had been a chorister in boyhood. B. 1715; d. April 4, 1737.

Martinex or Martines (Marianne) composed the oratorios "Isacco," "Santa Elena al Calvario," other sacred music, symphonies, harpsichord sonatas; friend and pupil of Haydn, Metastasio and Porpora; gave concerts in Vienna and taught. B. May 4, 1744, Vienna; d. Dec. 13, 1812, Vienna.

Martini (Padre Giambattista) composed the oratorios "San Pietro," "Il Sagrifizio d'Abramo," "L'Assunzione di Salomone al trono d'Israele," three masses, a litany, 12 sonatas, a requiem, "Don Chisciotto," and other intermezzi; wrote a History of Music, 2 vols., Bologna, 1757–81, a work on counterpoint with examples, 2 vols., Bologna, 1774–75; played organ; became the most famous teacher of his generation, and the arbiter of all matters pertaining to music. Having learned violin from his father, Antonio Maria, he studied harpsichord with Padre Predieri, counterpoint with Riccieri; entered the order of St. Francis, was raised to the priesthood, 1722, and three years later became chapelmaster of the church of San Francesco, Bologna. Continuing his studies in music with Giacomo Perti, chapelmaster at San Petronio, and mathematics with Zanotti, the reputation of his learning brought him such scholars as Paolucci, Ruttini, Sarto, Ottani, and Mattei. B. April 24, 1706, Bologna; d. Aug. 4, 1784.

Martini il Tedesco was the Italian nickname under which Johann Paul Aegidius Schwartzendorf was best known as a musician. He composed the song "Plaisir d'amour," "L'amoureux de quinze ans," 1771, Paris; "Sapho," 1794; "Henri IV," 1774; "Le droit du Seigneur," 1783, and other operas; wrote "Melopée moderne," a work on singing; was inspector of the Conservatoire, 1798–1802; superintendent of court music to Louis XVIII, 1814. Martini was organist at the Jesuit Seminary, Neustadt, at 10, later to the Franciscans of Freiburg. Arriving in Paris, 1764, he attracted attention by winning a prize offered for the best march for the Swiss guard. B. Sept. 1, 1741, Freistadt, Palatinate; d. Feb. 10, 1816.

Martin y Solar (Vicente) composed the opera "Una Cosa Rara," Vienna, Nov. 11, 1786, which for a time surpassed in favour the "Nozze di Figaro" of his rival, Mozart; "Ifigenia in Aulide," Florence, 1781; "La Donna festeggiata," Turin, 1783; "Ipermnestra," Rome, 1784, other operas, church music, ballets; directed Italian opera at St. Petersburg, 1788; in early life chorister at Valencia Cathedral, then organist at Alicante; called "Lo Spagnuolo." B. 1754, Valencia; d. 1810, St. Petersburg.

Martucci (Giuseppe) composed symphonies No. 1, D minor, Op. 75; No. 2, F major, Op. 81; quintet for piano and strings, Op. 45; concerto, B flat minor, piano with orchestra,

Op. 66; concerto for piano with orchestra, D minor; conducted first Italian performance of "Tristan and Isolde," Bologna, 1888; toured Italy, France, and Germany, 1874–78, as virtuoso pianist; Commander of the Crown of Italy, Knight of Sts. Maurice and Lazarus; director of Bologna Liceo Musicale, 1886 to 1902, when he accepted a similar post at the Royal Conservatory of Naples, where he had been a pupil. B. Jan. 6, 1856, Capua; son of a bandmaster; d. June 1, 1909, Naples.

Marty (Eugène Georges) composed the two-act opera "Daria," Paris Opéra, Jan. 27, 1905; "Le Duc de Ferrare," 1899, Théâtre Lyrique; the pantomime "Lysic," symphonie poem "Merlin enchanté," "Ballade d'Hiver"; the suite "Les Saisons"; conducted Paris Conservatoire from 1902; directed male ensemble classes there, 1892–1904; conducted Opéra Comique, 1900; pupil of Paris Conservatoire, where he won the prix de Rome, 1882, with his cantata "Edith." B. Mar. 16, 1860, Paris; add. Paris.

Martyrs. Gaetano Donizetti's four-act opera, to book by Scribe, was first performed April 10, 1840, at the Paris Académie, and was an adaptation of his earlier opera, "Poliuto."

Marx (Adolph Bernhard) composed the opera "Jerry und Bâtely," Berlin, 1827, "Moses" and other oratorios; wrote "Lehre von der musikalischen Composition" and other books on musical topics; founded what later became the Stern Conservatory in Berlin (with Kullak and Stern), 1850; edited the "Berliner Allgemeine Musikalische Zeitung," 1824, which in seven years did much to create appreciation of Beethoven. B. May 15, 1795, Halle; d. May 17, 1866, Berlin.

Marxsen (Eduard) played piano and organ in Hamburg; taught Brahms; composed "Beethoven's Schatten" and other orchestral pieces; pupil of Seyfried and Bocklet. B. Nienstädten, near Altona, July 23, 1806; d. Nov. 18, 1887, Altona.

Maryland was the title of the song written by James Ryder Randall to the tune "Lauriger Horatius" which has since become the hymn of the State of Maryland, and one of the most popular of Southern songs in all parts of the United States. It expressed the resentment of the Confederates at the occupation of Maryland by the Federal troops, called upon the Marylanders to "spurn the Northern scum," and was received with great favor throughout the Confederate army. Mr. Randall was then a mere boy. He served with the Southern forces and then embarked in journalism, and was still engaged in that profession in Virginia in 1908.

Marylebone Gardens were attached to a London tavern originally known as "The Rose of Normandy," and occupied parts of what are now Beaumont and Devonshire streets and Devonshire Place. From about 1659 to 1776 the gardens were used for various kinds of public entertainments, including concerts and burlettas.

Masaniello. Daniel F. E. Auber's five-act opera, to book by Scribe and Delavigne, better known in Europe as "La Muette de Portici" or "La Muta di Portici," was first performed Feb. 29, 1828, at the Paris Académie. The action takes place at Naples, the first act opening upon the wedding festivities of Princess Elvira and Alphonso, son of the Duke of Arcos. Fenella, a dumb girl, interrupts the gaiety by imploring in pantomime protection from one of the nobles of the court who has caused her to be imprisoned. Elvira promises to care for Fenella, who discovers her persecutor in Alphonso. Unable to enter the chapel where the ceremony is performed, Fenella denounces Alphonso to his bride as they return from the altar. Masaniello, brother of Fenella, is seen in the second act encouraging the fishermen with song, while they are busy with boats and nets. Fenella tries to throw herself into the sea, but is rescued by Masaniello. Still in dumb show, the girl tells the story of her wrongs, Masaniello vows vengeance, and urges his friends to aid in effecting a revolution. The third

act represents the market place of Naples. Selva, an officer of the Duke, attempts to arrest Fenella, and at a signal from Masaniello the revolt begins. In the fourth act, Fenella and Masaniello are shown in their cottage at the close of day. Pietro enters to tell Masaniello that Alphonso has escaped, and Masaniello and his lieutenant have hardly left the cottage when Alphonso and Elvira enter, appealing to Fenella for shelter. The dumb girl determines to save her false lover and his bride, and when Masaniello returns, he confirms her promise, although Pietro protests. The act closes with the proclamation of Masaniello as King of Naples. In the fifth act Masaniello becomes insane from poison administered by Pietro, and hearing that an army is approaching to attack the city, rushes forth to lead his band of patriots and is killed in battle. Mt. Vesuvius is in eruption. Fenella, hearing of her brother's death, unites Elvira and Alphonso and plunges to her death in the burning lava. The principal musical numbers are: Act I: "O bel Momento," Elvira; Act II: "Piu bello sorse il giorno," Masaniello; "Sara il morir," Masaniello and Pietro; Act III: Il pianto rasciuga," Elvira; "Nume del Ciel," chorus; Act IV: "Dio! di me disponesti," Masaniello; "Scendi, o sonno dal ciel" (Slumber Song), Masaniello; Act V: "Ve' come il vento irato," Pietro. So admirably is the Neapolitan revolt of 1647 against the foreign rule of Spain depicted in this opera that its performance in Brussels, 1830, is said to have occasioned the beginning of the struggle for the independence of Belgium.

Mascagni (Pietro) composed "CAVALLERIA RUSTICANA," "IRIS," and other less successful operas, "Hymn in Honor of Admiral Dewey, U. S. N.," July, 1899, Schiller's "Ode to Joy," incidental music for Hall Caine's play "The Eternal City"; ranked with the most successful composers of the "Young Italian" school. Mascagni's first lessons in music at the Instituto Luigi Cherubini of his native town, Leghorn, were obtained without the knowledge of his father, a baker, who intended bringing up his boy to his own trade. The intervention of an uncle made it possible for him to continue his lessons after his father discovered how he had been "wasting" his time, and a C minor symphony and a Kyrie in celebration of Cherubini's birthday were performed at the Instituto in the composer's 16th year. "In Filanda," composed when he was 18, received honourable mention at a prize competition for cantatas in connection with the International Exhibition at Milan. The "Ode to Joy," 1881, led to an offer from Count de Larderel to defray Mascagni's expenses at the Milan Conservatory. He does not seem to have profited by the routine there, and soon joined a travelling orchestra with which he spent several years, finally settling in Cerignola as a teacher in the municipal music school. "Cavalleria Rusticana" won first prize in the competition arranged by the publisher Sonzogno, 1889, and was performed May 18, 1890, at the Costanzi Theatre, Rome, where its instantaneous success was followed by performances throughout the world. Medals were struck in Mascagni's honour when he revisited Leghorn, and he was made Knight of the Crown of Italy. Other operas followed in rapid succession, "L'Amico Fritz," "I Rantzau," "Guglielmo Ratcliff," "Silvano," "Zanetto," "Iris," "Le Maschere," 1901; none of which, however, attained the degree of popularity reached by "Cavalleria Rusticana." In 1895 he was appointed director of the Pesaro Conservatory, but lost that post by a prolonged tour of the United States, 1903, — a most harassing and unfortunate experience, since the composer was subjected to legal annoyances, and what was more serious, found himself without adequate support wherewith to make his later operas known. On returning to Italy, Mascagni organized an orchestra and resumed his work as teacher and composer, and received the additional honor of Commander of the Crown of Italy. B. Dec. 7, 1863; add. Rome.

Mascheroni (Edoardo) composed

the operas "Lorenza," Teatro Costanzi, Rome, 1901; "La Perugina," 1906; Requiem for King Victor Emmanuel; conducted opera at Leghorn, Rome; pupil of Boucheron, Milan. B. Sept. 4, 1857, Milan; add. Milan.

Masini (Angelo) sang Rhadames in Verdi's production of "Aïda," Paris, 1876; leading ten. at Madrid, St. Petersburg, Buenos Ayres. B. 1845, Forlì.

Masnadieri. Giuseppe Verdi's four-act opera, to book by Maffei, based on Schiller's "Die Räuber," was first performed July 22, 1847, at Her Majesty's Theatre, London.

Mason (John) became Master of Choristers, Magdalen College, Oxford, on being graduated, 1509; chaplain; treasurer Hereford Cathedral, 1545.

Mason (Dr. Lowell) collected psalm tunes which were published by the Boston Handel and Haydn Society as its "Collection of Church Music," 1822; founded the department of music in Boston's public schools, and the Boston Academy of Music, 1832; published popular text-books; composed hymns; wrote "Musical Letters from Abroad," 1853; self taught in music, having been a bank clerk in Savannah in early manhood; adopted music as a profession on the success of the Handel and Haydn Society publication. B. Jan. 24, 1792, Medfield, Mass.; d. Aug. 11, 1872, Orange, N. J. **Dr. William** founded a series of chamber concerts in New York with Theodore Thomas, 1855; became the most celebrated of early American concert pianists and teachers; composed a serenata for 'cello and piano pieces; wrote "Touch and Technic, a Method for Artistic Piano Playing," 1867 (with E. S. Hoadley); "System for Beginners," 1871; "Mason's Pianoforte Technics," 1878; "Memoirs," 1901; pupil of Henry Schmidt, Boston, of Moscheles, Richter, and Hauptmann, Leipsic; Dreyschock, Prague; Liszt at Weimar. B. Jan. 24, 1829, Boston; son of DR. LOWELL; d. July, 1908, New York.

Mason (Luther Whiting) wrote "Die Neue Gesangschule"; devised the "National System" of charts and books on music. B. 1828, Turner, Me.; d. 1896, Buckfield, Me.

Mason (Rev. William) composed the anthem "Lord of all power and might"; wrote "Critical and Historical Essay on Cathedral Music," 1782, prefixed to a collection of words of anthems; canon and precentor of York Minster and King's chaplain. B. 1724, Hull; d. April 5, 1797, Aston.

Masque. Dramatic entertainments of which Milton's "Comus" is the most perfect type in which the lines were sung or declaimed to music by players who (originally, at least) wore allegorical masks.

Mass. *Ger.* Time, measure.

Mass. The Communion Service of the Roman Catholic Church may be said by the Celebrant, attended by a single server, in which case it is a Low Mass, and without musical accompaniment, although it is not forbidden that the congregation may chant hymns or litanies in connection with the service, of which, however, they form no part. Where the Office is chanted by the Celebrant and a choir, it becomes a Missa Cantata, or Sung Mass. Where the Office is sung by the Celebrant, Deacon, and Subdeacon with the aid of a choir, it becomes a High or Solemn Mass. The word is derived from the Latin formula "Ite Missa Est," with which the congregation is dismissed. Apart from the chants reserved for the clergy, the portions of the Mass which have been sung to music from Apostolic times are the KYRIE, GLORIA, CREDO, SANCTUS, BENEDICTUS, and AGNUS DEI. The chants of Plain-Song melodies to which these portions of the Mass were sung were first collected and arranged by St. Ambrose of Milan in the latter quarter of the 4th century, and thenceforth called AMBROSIAN CHANT. A larger collection was made at Rome toward the close of the 6th century during the pontificate of St. Gregory the Great, and is hence called GREGORIAN CHANT. It is probable that no other music was employed for the Mass until the 15th

century, for, while the art of Counterpoint had gradually developed, the ancient chants were still exclusively employed as the Canti-fermi for polyphonic settings of the liturgy until Dufay, who sang in the papal chapel, 1428–37, introduced the practice of wedding sacred text to profane melody. The abuse spread quickly, and the great contrapuntists of the early Netherlands school not only followed this example, but often forgot the purpose of the ceremony in efforts to display their ingenuity in counterpoint and fugue. The secularization and profanation of church music was condemned at the Council of Trent, and in 1564 a commission of Cardinals appointed by Pope Pius IV was preparing to prohibit all polyphonic music in the churches, but were deterred from going to this extreme by hearing the great "Mass of Pope Marcellus" and two other masses which Palestrina had composed to prove that reverence and devotion might be combined with art. The Cardinals, hearing the "Mass of Pope Marcellus" sung June 19, 1565, in the Sistine Chapel, recorded it as their opinion that all church music should follow the style it established, — in a word, that polyphonic music had here reached its most perfect and most beautiful development, — a decision accepted by the world at large today. To the age of Palestrina succeeded that of Monteverde. To the art of combining melodies for voices, note against note, succeeded that of devising new and hitherto forbidden harmonies for instruments. The greatest era of ecclesiastical music closed, and that of dramatic music began. The Masses of Bach, B minor, and of Beethoven, in D, were rather oratorios than compositions suitable for the worship of the church. As for the rest, from Mozart to Gounod, composers lavished melody and rich instrumentation upon the Mass, but their music was operatic rather than sacred. In Rome itself the venerable music approved by tradition was retained. Elsewhere the operatic music, often sung in operatic style by opera singers, was permitted until, in 1903, Pope PIUS X commanded a return to the Gregorian Plain-Song, the elimination of operatic music from the churches, and the dismissal of women from the choirs. Such revolutionary changes could not be effected immediately. It was found necessary to train new singers for the older music, but the salutary effect of the reform was soon generally recognized except by those whose material interests had been affected.

Massart (Joseph Lambert) taught violin at the Paris Conservatoire, having as pupils Wieniawski, Lotto, Sarasate, and Marsick; played in chamber concerts, but was too timid to distinguish himself as a soloist; pupil of Kreutzer. B. July 19, 1811, Liège; d. Feb. 13, 1892, Paris. **Louise Aglae Marson** taught piano, Paris Conservatoire. B. 1827, Paris; m. JOSEPH LAMBERT; d. 1887, Paris.

Massé (Victor Felix Marie) composed the successful comic opera "Les Noces de Jeannette," Paris Opéra Comique, 1853; "Les Saisons," "Fior d'Aliza," "La Reine Topaze," 1856; "Paul et Virginie," Covent Garden, London, June 1, 1878; and in all 18 operas and many popular songs. Prize pupil of the Paris Conservatoire in piano, harmony, and fugue at 12, he studied composition with Halévy, and in 1844 won the prix de Rome with his cantata "Le Rénégat." Returning to Paris, his "Messe Solonelle" was performed at the Church of St. Louis, and he subsequently became chorusmaster at the Académie and taught composition in the Conservatoire; Chevalier of the Legion of Honor. B. Mar. 7, 1822, Lorient; d. July 5, 1884, Paris.

Massenet (Jules) composed the operas "Le CID," "MANON," "THAIS," other successful dramatic works, oratorios, and orchestral compositions; taught composition in the Paris Conservatoire; was elected to the Académie at 36, and the first to attain the honour at that age; Officer of the Legion of Honor. At 17 he won the first piano prize at the

Paris Conservatoire, the second prize for fugue three years later, and in 1863 the first prize for fugue and the prix de Rome with his cantata "David Rizzio." His first operatic work, "La Grand' tante," was performed on his return to Paris, 1867, at the Opéra Comique. Some orchestral suites were well received, and "Don César de Bazan," Opéra Comique, Nov. 30, 1872, established his popularity. The story of his life since then may be read in the chronological sequence of his works; incidental music to "Les Erinnyes," 1873; the oratorio "Eve," 1875; overture to "Phèdre," suites for orchestra, songs, and duets, "Berangère et Anatole," 1876; the four-act opera "Le ROI DE LAHORE," 1877; the cantata with orchestral accompaniment "Narcisse," the oratorio "La Vierge," 1880; the religious opera "Herodiade," Brussels, 1881; "Manon," Jan. 19, 1884, Opéra Comique; "Le Cid," Nov. 30, 1885, Paris Opéra; the suites for orchestra Scènes Napolitaines, Scènes Alsaciennes, Scènes de Féerie; incidental music to "Theodora" and "Le Crocodile"; the lyric drama "Esclarmonde," May 15, 1889, Opéra Comique; the oratorio "La Terre Promise," 1900; "Le Mage," Paris Opéra, Mar. 16, 1891; "Werther," three-act opera, Vienna, Feb. 16, 1892; "Thais," Paris Opéra, 1894; "Le Portrait de Manon," Opéra Comique, 1894; "La NAVARRAISE," Covent Garden, London, June 20, 1894; "Sapho," Opéra Comique, Nov. 27, 1897; "Cendrillon," Opéra Comique, 1899; "Grisé Fidis," Opéra Comique, Nov. 20, 1901; "Le Jongleur de Notre-Dame," Monte Carlo, Feb. 18, 1902; "Cherubin," Opéra Comique, Feb. 14, 1905; "Ariane." B. May 12, 1842, Montaud, near St. Etienne; add. Paris.

Massima. *It.* Semibreve.

Massol (Jean Étienne Auguste) sang ten. in opera, debut 1825, Paris Opéra; became director of the Royal theatres, Brussels. B. Lodève, Hérault, 1802; d. Oct. 30, 1887, Paris.

Masson (Elizabeth) composed songs; edited song collections; founded Royal Society of Female Musicians, London, 1839, of which she became honorary treasurer. B. 1806; d. Jan. 9, 1865.

Masternote. LEADING NOTE.

Masure or **Masurek.** *Ger.* Mazourka.

Matassins or **Matachins.** Obsolete French dance in 4–4 time in which mock combats were introduced by men in armour.

Matelotte. *Fr.* Sailors' dance or hornpipe.

Materna (Amalie) created the rôles of Brünnhilde and Kundry at Bayreuth, debut in 1869 in grand opera at Vienna as Selika, prior to which she had been a successful singer in operettas. Daughter of a schoolmaster at St. Georgen, Styria, her voice developed unusual power at an early age, and she was recognized as a leading interpreter of Wagnerian rôles during successful tours of the leading music centres of Europe and America. B. July 10, 1845; m. the actor Karl Friedrich; retired, 1897.

Mather (Samuel) composed songs and hymns; edited psalm and hymn tunes; played organ; founded Yorkshire Amateur Concerts, 1806, Yorkshire Choral Concerts, 1814. B. 1783, Sheffield; d. May 26, 1824, Edinburgh.

Mathews (William Smyth Babcock) edited the "Musical Independent," "Music"; wrote text-books on music; criticism for Chicago "Times," "Morning News," and "Tribune"; taught music, Macon, Ga., 1860–63; played organ, Chicago, 1868–72. B. May 8, 1837, New London, N. H.; add. Chicago.

Mathieu (Emile) composed the operas "Richilde," 1888; "L'Enfance de Rolande," 1889, Théâtre de la Monnaie, Brussels; the comic operas "Georges Dandin," "L'Echange," "Le Bernoise"; Te Deum for soli, chorus, and orchestra; six ballads for voice and piano to words by Goethe, the descriptive poems "Le Hoyoux," "Freyir," and "Le Sorbier," for soli, chorus, and orchestra; became director of the Louvain Académie de Musique, 1881, of the Ghent Royal Conservatory, 1891; pupil of the Brussels Conservatory, where he won the sec-

ond Prix de Rome, 1869, with his cantata "La mort du Tasse." B. Oct. 16, 1844, Lille; add. Ghent.

Mathilde di Shabran. Gioacchino A. Rossini's three-act opera buffa was first performed during the carnival of 1821 at the Apollo Theatre, Rome.

Matilda of Hungary. W. Vincent Wallace's three-act opera, to book by Bunn, was first performed Feb. 22, 1847, at Drury Lane, London.

Mattinata. *It.* Morning serenade.

Matinee. *Fr.* Morning entertainment. The term is now usually applied to afternoon performances of music or the drama.

Matins. The first division of the HORÆ CANONICÆ as set forth in the Roman Catholic service books.

Matrimonio Segreto. Domenico Cimarosa's two-act opera buffa, to book by Bertatti, adapted from Colman's "Clandestine Marriage," was first performed, 1792, at Vienna, and later with equally great success in Paris and London.

Mattei (Abbate Stanislao) taught counterpoint to Rossini, Donizetti, and other composers while teacher at the Bologna Liceo and chapelmaster at San Petronio; was the pupil and successor of Padre Martini, beginning his career as a teacher on the suppression of the monasteries, 1798; composed a Passion, an Intermezzo, eight masses, and other church music. B. Feb. 10, 1750, Bologna; d. May 12, 1825, Bologna.

Mattei (Filippo) composed the opera "Arsace, overo Amore e Maestà"; played 'cello in London theatres, and was accredited on Handel's score of "Muzio Scevola" with having composed the first act.

Mattei (Tito) composed "Maria di Gand" and other operas, ballets, songs; toured Europe as concert pianist and conductor; pianist to the King of Italy; taught Accademia di Santa Cecilia, Rome, where he had been a pupil. B. May 24, 1841, Campobasso, near Naples; add. Rome.

Matteis (Nicola) composed for violin, wrote a guitar method; settled in London, 1672, where he made himself famous as a violinist, enjoying great popularity until his death, after 1699. **Nicholas** played violin in the Vienna Court Orchestra, 1700–37, when he settled in Shrewsbury, Eng., as teacher of the violin and French, numbering Burney among his pupils; son and pupil of NICOLA. D. about 1749, Shrewsbury.

Mattheson (Johann) was the forerunner of Johann Sebastian Bach in the development of the church cantata; became canon and cantor of the Hamburg Cathedral; wrote on theory; collected musical biographies; in early life singer and conductor of the Hamburg Opera, where he quarrelled with Handel, after having given that composer his first introduction to the musical world; chapelmaster to the Duke of Holstein, 1719–28. Mattheson's published compositions numbered 88, none of which is now important. B. Hamburg, Sept. 28, 1681; d. April 17, 1764, Hamburg.

Mattioli (Lino) composed songs; played 'cello; taught 'cello and vocal, Cincinnati College of Music; pupil Milan Conservatory. B. Parma, 1853; add. Cincinnati.

Maucotel (Adolphe) made violins of excellent quality, modelled upon those of Stradivarius; learned the craft with Vuillaume, Paris, where he opened his own shop, 1844. B. 1820, Mirecourt; committed suicide, 1858, Paris. **Charles** made violins in London and Paris. B. 1807, Mirecourt; brother of ADOLPHE; d. 1860.

Mauduit (Jacques) composed a five-part requiem for the poet Ronsard, chansons, motets; played lute; won first prize, 1581, in the annual competition at Evreux with his songs; called "Père de la Musique." B. Sept. 16, 1557, Paris; d. Aug. 21, 1627.

Maugars (André) played viol at the court of James I of Eng., 1620–24; later to Cardinal Richelieu, whom he likewise served as secretary and interpreter.

Maurel (Victor) created "Iago" in Verdi's "Otello," Milan, 1887, "Falstaff" and Matthias in Erlanger's "Juif Polonais," Paris Opéra Comique,

1900, debut in 1868, Paris Opéra, after having been prize pupil of the Paris Conservatoire; thereafter singing leading bar. rôles in the principal cities of Europe and America. In 1883 Maurel became associated with Corti in a brief and disastrous managerial venture in opera at what is now the Théâtre Sarah-Bernhardt, Paris. His exceptional dramatic talent led him to abandon opera for the spoken play in 1900, but a few years later he returned to the operatic stage. His "Dix ans de carrière," 1897, has been translated into German. B. June 17, 1848, Marseilles; add. Paris.

Maurer (Ludwig Wilhelm) composed a symphonie concertante for four violins and orchestra, "Alonzo" and other unpublished operas, violin concertos and quartets; played violin; conducted; pupil of Haak. B. Feb. 8, 1789, Potsdam; d. Oct. 25, 1878, St. Petersburg.

Maxwell (Rev. Francis Kelly, D.D.) wrote "An Essay upon Tune," dealing with temperament, Edinburgh, 1781; chaplain to the Edinburgh Asylum. D. 1782, Edinburgh.

May (Edward Collett) taught singing in English institutions and at Queen's College, London, from 1880. B. Greenwich, Oct. 29, 1806; d. Jan. 2, 1887, London. **Florence** played and taught piano; pupil of Brahms, whose biography she wrote, 2 vols., 1905. Daughter of EDWARD COLLETT; add. London.

Mayer (Charles) composed piano concerto in D, Op. 70, concerto symphonique, Op. 89, Polka Bohèmienne in A, and a Mazourka in F sharp major long accredited to Chopin; in all 900 works; played piano and taught; pupil of Field in St. Petersburg. B. Mar. 21, 1799, Königsberg; d. July 2, 1862, Dresden.

Maynard (John) composed songs, dance music for lute and viols published in 1611 as "The XII Wonders of the World"; lutenist at the School of St. Julian, Hertfordshire, Eng.

May Queen. W. Sterndale Bennett's pastoral to words by Chorley was first performed Sept. 8, 1858, at the Leeds Festival.

Mayr (Johann Simon) composed the operas "Lodoiska," 1800; "Ginevra di Scozia," 1801; "Medea," 1813; "Rosa bianca e Rosa rossa," 1814, and in all 77 dramatic works, many of which retained their popularity until eclipsed by those of Rossini; masses, and other church music; censor of Milan Conservatory, 1807, teacher of Donizetti and others at the Bergamo Musical Institute. B. Mendorf, Bavaria, June 14, 1763; d. Dec. 2, 1845, Bergamo.

Mayseder (Joseph) played violin in the Schuppanzigh quartette and as chamber violinist to the Emperor at Vienna; composed chamber music; taught successfully. B. Oct. 26, 1789, Vienna; d. Nov. 21, 1863, Vienna.

Mazas (Jacques-Fereol) wrote instruction books for the violin and viola; composed duets still useful for students, two violin concertos, quartets and trios, the opera "Le Kiosque"; toured Europe as violin virtuoso; taught in Cambrai; prize pupil of Baillot at Paris Conservatoire. B. Beziers, Sept. 23, 1782; d. 1849, Beziers.

Mazeppa. P. I. Tchaikowsky's three-act opera, to book by Bourenin, based on Poushkin's "Poltava" was first performed in Moscow, 1883. Liszt's symphonic poem for orchestra, expanded from a piano étude, was composed in its present form, 1858.

Mazourka. Lively Polish dance in 3-8 or 3-4 time, the second beat of the bar being accented. Originally accompanied by singing, the Mazourka, which is danced by four or eight couples, has been immortalized by Chopin, 52 of his piano compositions bearing this title.

Mazzinghi (Joseph) composed the operas "Il Tesoro," "La Belle Arsène," incidental music, songs, 70 piano sonatas; played organ; taught music to Queen Caroline; pupil of John Christian Bach. B. London, Dec. 25, 1765, of a Corsican family from which he ultimately inherited the title of Count; d. Jan. 15, 1844, Bath.

Mazzocchi (Domenico) composed the opera "La Catena d' Adone," 1626, five-part madrigals, etc.; invented the sign for dim. and cres. B. about 1590, Civita Castellana; d. about 1650, Rome. **Virgilio** was chapelmaster at St. John's Lateran, 1628–29, and from the latter date at St. Peter's, Rome; composed psalms and other sacred music. Brother of DOMENICO; d. 1646, Rome.

McCunn (Hamish) composed the operas "Jeanie Deans," Edinburgh, Nov. 15, 1894; "Diarmid," Covent Garden, London, Oct. 23, 1897, to book by the Marquess of Lorne (later Duke of Argyll), the first of a projected trilogy; "The Masque of War and Peace," to book by L. N. Parker, London, Feb. 13, 1900; the musical comedy "The Golden Girl"; conducted English opera in London and at the Savoy Theatre. Pupil of Sir Hubert Parry at the Royal College of Music, London, where he won a scholarship, 1883–86. His overture "Land of the Mountain and Flood" brought him before the public as a composer, 1887. Other works to be noted are the cantatas "Lord Ullin's Daughter," "The Lay of the Last Minstrel," "Bonny Kilmeny," "The Cameronian's Dream," "Queen Hynde of Caledon," "The Death of Parcy Reed," "The Wreck of the Hesperus," the overtures "Cior Mhor," "The Ship o' the Fiend," "The Dowie Dens o' Yarrow," Psalm viii, 80 songs, nine part songs, Scotch Dances for piano, three pieces for 'cello and piano, besides incidental music. B. Mar. 22, 1868, Greenock; add. London.

McWhood (Leonard B.) became a professor of music in Columbia University, 1904, where he was adjunct professor in 1908–9; wrote and lectured on musical topics; directed choruses and orchestras; composed unpublished works in the smaller forms. Graduated from Columbia, A. B., 1893; he became professor Gr. and L., Normal School of Pennsylvania, 1893–94; was associated with Dr. E. A. MACDOWELL, Columbia, 1897–1904; instructor in music, Vassar, 1902–7, Drew Theological Seminary from 1907; member Music Teachers' National Association and Eastern Educational Music Conference. B. Dec. 5, 1870; add. New York City.

McLean (Alick) composed the operas "Quentin Durward," London, 1895; "Petruccio," the one-act opera which won the $500 Moody-Manners prize, Covent Garden, London, 1895. B. July 20, 1872, Eton, Eng.; add. London.

M. D. Abbreviation of mano destra or main droite, "right hand."

Mean. Middle part, whether for voice or strings.

Mean Clef. The C clef.

Measure. Unit of rhythm or notes and rests included between two bars; stately dance of the minuet or pavan types.

Mechanism. Action; technique.

Médecin Malgré Lui. Charles F. Gounod's opera, to book adapted by Barbier and Carré from Molière, was first performed Jan. 15, 1858, at the Paris Théâtre Lyrique. An English version is known as "The Mock Doctor," a title which had been previously employed for a ballad opera by Henry Fielding, with airs by J. Watts, Drury Lane, London, 1732.

Medée. M. Luigi C. Z. S. Cherubini's three-act opera, to book by Hoffmann, was first performed Mar. 13, 1797, at the Paris Théâtre Feydeau.

Medesimo Movimento. *It.* The same movement.

Medesimo Tempo. *It.* The same time.

Mediant. Third note of any scale; pivotal midway between the Final and Dominant of a mode.

Mediation. Part of a chant between the reciting note and the next close.

Medius. *L.* "Mean"; the tenor part.

Meeresstille und Glückliche Fahrt. Ludwig van Beethoven's cantata to Goethe's poem was first performed Dec. 25, 1815, at the Vienna Redoutensaal. Felix Mendelssohn's poem for orchestra was first performed Dec. 1, 1832, at Berlin.

Meerts (Lambert Joseph) composed studies for two violins, each based on a rhythm taken from a Beethoven symphony; played violin; taught Brussels Conservatory; pupil of Lafont, Habenek, and Baillot at the Paris Conservatoire. B. Jan. 6, 1800, Brussels; d. May 12, 1863, Brussels.

Mees (Arthur) wrote "Choirs and Cathedral Music," 1901; conducted the Mendelssohn Glee Club, New York, 1901; in early life assistant conductor to Theodore Thomas and chorusmaster of the Cincinnati May Festival; pupil of Kullak for piano, Weitzmann, theory, and Dorn, conducting, Berlin. B. Feb. 13, 1850, Columbus, O.; add. New York City.

Mefistofele. Arrigo Boito's opera, based on FAUST, was first performed Mar. 5, 1868, at La Scala, Milan.

Mehlig (Anna) played piano, touring Europe, and in 1870 America; pupil of the Stuttgart Conservatory, and of Liszt at Weimar. B. July 11, 1846, Stuttgart; m. Herr Falk; add. Antwerp.

Méhul (Etienne Nicholas Henri) composed "JOSEPH" and many other once popular operas, in which he followed the reforms instituted by Gluck; was inspector of instruction at the Paris Conservatoire from the foundation of that institution; one of the best and most prolific of French composers. Son of a cook, Méhul obtained his first music lessons from a blind organist, and at 10 was himself organist of the convent at Givet. Later he entered the monastery of Lavaldieu as pupil of Wilhelm Hauser, to whom he was made deputy organist at 14. The following year he settled in Paris, maintaining himself by giving lessons, and studying with Edelmann. A sacred cantata performed at a Concert Spirituel, 1782, was his first notable composition, but at the suggestion of Gluck, he devoted himself to opera. His first three works are lost, but the fourth, "Cora et Alonzo," was accepted by the Académie, though not performed until he had established his reputation with "Euphrosine et Coradin," an opéra comique performed at the Théâtre des Italiens, Sept. 4, 1790. Other operas followed in rapid succession: "Stratonice," "Le jeune Sage et le vieux Fou," "Le Jugement de Paris" (with Haydn and Pleyel); "Horatius Coclès," "Mélidore et Phrosine," "La Caverne," "Doria," "Le jeune Henri," "Adrien," "Ariodant," "Epicure" (with Cherubini), "Bion," "L'irato," "Une Folie," "Le Trésor supposé," "Joana," "L'Heureux malgré lui," "Helena," "Le Baiser et la Quittance" (with Kreutzer, Boieldieu, and Nicolo), "Les deux aveugles de Tolède," "Gabrielle d'Estrées," culminating with "Joseph," 1807, and "Uthal." His ballets, "Le Retour d'Ulysse," "Persée et Andromède," "La Dansomanie," "Daphnis et Pandrose," were well received, as were his songs and cantatas, "Chant national du 14 Juillet," "Chant du Départ," "Chant du Retour," "Chanson de Roland," "Chant lyrique," and "Le Pont de Lodi." His unpublished works included six operas, a mass, composed for Napoleon's coronation, first performed in Paris, 1879, and the opéra comique, "Valentine de Milan," completed by Daussigne-Méhul, produced in Paris, 1822. Méhul also composed symphonies, which, however, are deemed inferior to his overtures, choruses to the tragedy "Timoléon," the ballet "Les Amazons," and "La Journée aux Aventures," 1816. This brilliant career brought him the cross of the Legion of Honor and membership in the Institut. B. Givet, Ardennes, June 22, 1763; d. Oct. 18, 1817, Paris.

Mehrstimmig. *Ger.* Polyphonic.

Meibomius or **Meibom (Marcus)** wrote "Antiquae musicae auctores septem Græce et Latine," Elzevir, Amsterdam, 1652, and other works on music valuable for historical and theoretical matter; musician to Queen Christina of Sweden and professor at Upsala University. B. about 1626, Tœnningen, Schleswig-Holstein; d. 1711, Utrecht.

Meiland (Jacob) introduced the villanella style for secular songs into Germany; composed German and Latin motets which once rivalled those of Orlandus in popularity; chapel-

master to the Margrave of Anspach. B. Senftenberg, Saxony, about 1542; d. 1577, Frankfort-on-Main.

Meinardus (Ludwig Siegfried) composed the oratorios "Simon Petrus," "Luther in Worms," "Gideon," "König Salomo," four ballads for chorus, the unperformed operas "Bahnesa" and "Doktor Sassafras"; wrote criticism for the "Hamburger Korrespondent"; played organ; pupil of the Leipsic Conservatory and of Liszt at Weimar. B. Hooksiel, Oldenburg, Sept. 17, 1827; d. July 12, 1896.

Meisel (Carl) taught violin in Boston, Mass., nearly half a century; was an original member of the Boston Symphony Orchestra as well as of the Mendelssohn Quintet Club; settled in America at the age of 23. B. Germany, 1829; d. Boston, Mass., Dec. 27, 1908.

Meisterfuge. *Ger.* Ricercata FUGUE.

Meistersinger. *Ger.* "Mastersinger." The title of highest rank in the song schools or guilds which flourished in Germany from 1311, when Heinrich von Meissen is supposed to have established the first of its kind in Mainz, until comparatively recent times. The organizations were to the middle classes of Germany what those of the MINNESINGERS had been to the nobility, and were doubtless of great value as a means of extending musical culture. An account of Wagner's comic opera which follows this article gives an idea of some of the absurdities which grew up in the latter days of the Meistersingers, defeating their original purposes by pedantic restrictions.

Meistersinger von Nürnberg. Richard Wagner's three-act opera to his own book was first performed June 21, 1868, at Munich, von Bülow conducting, and has since been repeatedly performed in all parts of the civilized world. The first act discloses the interior of St. Katherine's church as a service is being concluded. Walther von Stolzing, a young Franconian knight, flirts with Eva, daughter of the rich goldsmith, Veit Pogner, but learns from Magdalene, the Pogners' maid, that the young girl's hand and the goldsmith's wealth are to be the prizes for the song tourney next day. As the last of the congregation depart, David and other apprentices prepare for the session of the Meistersingers, and from David Walther learns something of the regulations of the guild. There are the tones and modes to be learned, the 33 canons to be observed, and when one has acquired the art of singing and composing according to the Tablatur or rules, having been through the degrees of scholar and singer, one must then learn poesy, and on mastering the art of combining poetry with song, progress from poet to Mastersinger. Walther determines to submit to the ordeal. The blackboard is placed in position behind a screen, and in readiness for the Marker, who is to note down any deviations from rule of which the candidate may be guilty, seven such marks sufficing to reject his application. Presently the Mastersingers assemble. Pogner and Beckmesser enter, the latter town clerk, and deeply in love with Eva. Pogner formally announces his intention to bestow Eva upon the victor in next day's contest, provided she does not refuse, and Walther announces himself as candidate for the Mastership. Hans Sachs, cobbler and poet, suggests that the public be allowed to assist in the decision, lest the rules of art become too arbitrary, and annoys Beckmesser, by urging that only young bachelors be permitted to compete, in view of the nature of the prize. Replying to the questions of the Mastersingers, Walther says he has learned poetry from the books of Walther von der Vogelweide, and music of the birds. Only Sachs seems satisfied with the thoroughness of such training. Beckmesser takes his post as Marker, Kothner proclaims the rules to be observed, and Walther is ordered to sing. The scratching of Beckmesser's pencil is heard as Walther utters praise of love and spring. Soon the blackboard is covered with

indications of the singer's faults, Beckmesser and the other Mastersingers ridicule the presumptuous knight, but Sachs defends both song and singer, and Walther is permitted to give a second stanza. Then the candidate is voted "outsung and outcast," despite Sachs's protest, and the Mastersingers disperse. The second act shows a street scene. On the right is Pogner's house, to the left the cobbler's shop of Hans Sachs, who is working away, even after the apprentices have put up the shutters for the night. Walther and Eva plan an elopement, but Sachs prevents this, and later, when Beckmesser comes to serenade the goldsmith's daughter, Sachs acts as marker, noting Beckmesser's mistakes with taps of his hammer, and in this way completing a shoe before the serenade is ended. David, who fancies the serenade intended for Magdalene, his elderly sweetheart, rushes out and beats Beckmesser, a crowd assembles, attracted by the brawl, but Sachs forces Walther and David into his shop, Pogner drags Eva into her home, and when order has been restored, the watchman appears to disperse the crowd. When the curtain rises again, Sachs is reading in his shop. Walther appears, and as he improvises a song, the cobbler notes it down, and suggests such alterations as are necessary. Two stanzas are composed in this way, and Walther retires to his room to think out a third. Beckmesser enters, and finding on the table just such a song as he needs for his own use in the tourney, puts it in his pocket. Sachs, who had stepped out for a moment, returns and is reviled by Beckmesser for having conspired against him. As proof, he flourishes the song, but Sachs tells him he may keep it, and he rushes away in delight to compose a melody for it. Pretending to be in need of the cobbler's services, Eva enters, hoping to see Walther again. While Sachs busies himself with her shoes, Walther, who has at last completed his prize song, sings the final verse. The delighted Sachs declares Walther has created a new art, and as David enters with Magdalene, makes the apprentice a journeyman, and all join in a quintet which is one of the most popular numbers in the opera. The scene shifts to the banks of the Pegnitz, where the guilds of the various crafts come marching in for the song tourney. The Mastersingers assemble, Pogner comes with his lovely daughter, and Sachs steps forward to begin the tourney. The people interrupt by singing one of the cobbler's own songs, but when he tells them the unusual nature of the contest, they wait patiently while Beckmesser attempts the verses obtained from Sachs to the tune he had already used as a serenade. Finally he breaks down, and accuses Sachs of having tricked him. The cobbler replies that the song is a good one, though not his, and Walther sings it. The enthusiasm of the people is hardly greater than that of the Mastersingers, and Pogner unites the lovers. The original cast was: Hans Sachs, Betz, bass; Veit Pogner, Fritz Kothner, bass; Sixtus, Beckmesser, Hölzel, bass; Walther von Stolzing, Nachbauer, ten.; David, Schlosser, ten.; Eva, Mallinger, sop.; Magdalene, Dietz, sop. The opera is said to have been Wagner's reply to the charges made by his enemies that he could n't write melody. However that may be, the satire presents a faithful if exaggerated picture of the foibles of the Meistersingers, and in Hans Sachs introduces at least one historical personage upon the stage. The principal musical numbers are: Act I: "Das Schöne Fest, Johannis-Tag," Pogner; "So rief der Lenz in den Wald," Walther; Act II: "Jerum, jerum, halla, halla, he!" Sachs; "Den Tag deh' ich erscheinen," Beckmesser; Act III: "Wahn! wahn! Ueber all wahn!" Sachs; "Morgenlich leuchtend in rosigen Schein," Walther's prize song; "Verachtet mir der Meister nicht," Sachs; "Heil Sachs! Hans Sachs!" chorus.

Mel, del (Rinaldo) composed five books of motets and 15 books of madrigals, published between 1581 and 1595 at Rome, prior to which he had

been court musician to the King of Portugal; musician to the Duke of Bavaria and the Cardinal Archbishop of Bologna; known as "Gentilhuomo Fiamengo"; pupil of Palestrina. B. probably at Schlettstadt, Lorraine; d. after 1595.

Mélange. *Fr.* Medley.

Melba (Nellie Porter Armstrong) sang sop. in opera, debut Oct. 27, 1887, at the Théâtre de la Monnaie, Brussels, as Gilda, later with distinguished success in the principal cities of Europe and America. Daughter of David Mitchell, a Scotchman settled in Australia, her first appearance took place at six in the town hall of Melbourne. Later she had lessons in piano, harmony, and composition, and played organ in churches. Her father objected to music as a career, however, and not until after her marriage in 1882 to Capt. Charles Armstrong, did she become a professional singer. Her voice ranged from b flat to f‴, and her rôles included Juliette, Violetta, Rosina, the Queen in "Les Huguenots," Nedda, "Hélène" (Saint-Saëns), Elsa, Michaela. Mme. Melba (the name derived from Melbourne) was long a favorite singer at the Paris Opéra, Covent Garden, London, and in 1898 at the Manhattan Opera House, New York City. B. May 19, 1859, Burnley, near Melbourne; add. London.

Melgounov (Julius Nicholaevich) wrote "Russian Songs," embodying the results of his investigation of folklore melodies, "On Russian National Music," "The Rhythm of the Slavonic Folk-songs"; played piano; pupil of Dreischock and Laroche. B. Aug. 30, 1846, Vetlouga; d. Mar. 19, 1893, Moscow.

Melisma. *Gr.* "Song." Tune or melody; grace notes; flourish.

Melismatik. *Ger.* Florid song.

Mell (Davis) played violin; became master of the King's band, London, on the Restoration. B. Nov. 15, 1604, Wilton, near Salisbury; last compositions in the "Division Violin." 1684.

Mellon (Alfred) conducted opera at Covent Garden, London, and from 1865 the Liverpool Philharmonic Society; played violin. B. April 17, 1821, London; d. Mar. 27, 1867.

Melodia. *It.* Melody.

Melodico. *It.* Melodious.

Melodicon. Instrument of the XYLOPHONE type, but having resonance bars of steel instead of wood.

Mélodie. *Fr.* Melody.

Melodists' Club was founded by Charles Dibdin, London, 1825, to promote the composition and singing of ballads; awarded prizes and gave concerts until 1856, when it ceased to exist.

Melodium. AMERICAN ORGAN.

Melodram. *Ger.* MELODRAMA.

Melodrama. Drama introducing many songs and with orchestral accompaniment in certain parts of the spoken dialogue, but in which the dialogue is of greater importance than the music. The term is often applied to sensational romantic plays of the cheaper sort, although melodrama is more nearly akin to ballad opera.

Melodrame. *Fr.* MELODRAMA.

Melodramma. *It.* MELODRAMA.

Melody. A pleasing succession of musical tones as uttered by a single voice or instrument or voices and instruments in unison, as opposed to harmony, or the combination of such tones.

Melograph. Piano with a device attached for recording the notes as they are played.

Melophonic Society gave concerts of classical music in London for several years, beginning with 1837.

Melopiano. Device invented in 1870 by Caldera of Turin for producing sustained tones on the piano by the action of a series of rapidly vibrating hammers.

Melopoeia. *Gr.* Music in its most comprehensive sense.

Melos. *Gr.* Melody; song.

Meltzer (Charles Henry) wrote music criticism, New York "American," 1907–8, having previously served as Paris correspondent of the Chicago "Tribune," staff correspondent of the New York "Herald," music and dramatic critic of the New York "Herald,"

1888–92, and press representative of the Metropolitan Opera Company. Mr. Meltzer wrote several plays and made excellent poetic versions of the libretto to "Walkuere" and Hauptmann's "Sunken Bell." He was a pupil of the Paris Sorbonne. B. London, June 7, 1853 (of Russian parents, naturalized in England); add. New York.

Melusina. Felix Mendelssohn's fourth concert overture, Op. 32, was first performed at Düsseldorf, 1833.

Même Mouvement. *Fr.* The same movement.

Men or **Meno.** *It.* "Less," as meno piano, less soft.

Mendel (Hermann) wrote lives of Meyerbeer and Nicolai; edited the "Musikalisches Conversations-Lexikon." B. Aug. 6, 1834, Halle; d. Oct. 26, 1876, Berlin.

Mendelssohn (Felix) composed the oratorios "St Paul," "Elijah," symphonies, including the so-called "Scotch," and "Italian," a celebrated concerto for violin, "A Midsummer Night's Dream," and other overtures, the exquisite "Songs without Words" for piano; was a virtuoso performer on the organ and piano, one of the foremost representatives of the older school of conducting, and the greatest of the many eminent musicians produced by the Jewish race. The family was descended from Mendel, who was schoolmaster of Dessau. Moses Mendelssohn, son of the schoolmaster, distinguished himself in literature, settling in Berlin, where his "Phædon" was published in 1767. Abraham, second son of Moses, became a prosperous banker in Berlin, and was a man of wide culture, though chiefly known in history as the son of his father and the father of his son. He adopted the Christian faith, and added the name "Bartholdy" to his patronymic, and by inheritance and the rite of baptism the great composer, son of Abraham and his wife, Lea Salomon, became Jakob Ludwig Felix Mendelssohn-Bartholdy. A singularly beautiful devotion marked the family life of the Mendelssohns. Felix was born in Hamburg, where his father was engaged in business, but the French occupation of that city caused the family to return to Berlin when he was but three years old. The mother discovered that her son had "Bach fugue fingers," and he shared with his elder sister Fanny maternal instruction at the piano, which began with five minute lessons. During a sojourn in Paris, Felix, then seven years of age, and his sister, had lessons of Mme. Bigot, and when the family was again united in Berlin the youngsters studied piano with L. Berger, violin with Henning, and theory with Zelter. At the same time the foundations of a general classical education were laid. At 10 the boy made his first appearance at a public concert, playing the piano part in a trio, and the following year he was entered at the Singakademie as an alto. In that year, 1819, the boy's setting of Psalm xix was performed at the Akademie. At 12 he began that collection of his compositions which eventually reached 44 volumes. These early attempts included chamber music, part-songs, a cantata, a comedy with music (Lustspiel), and the one-act operas "Soldatenliebschaft," "Die beiden Pädagogen," and part of another, "Die wandernden Comödianten." A meeting with von Weber at Berlin and a 16 days' visit to Goethe at Weimar were incidents of 1821. In 1822 he again played in concert, joined his family in a tour of Switzerland, and made a second visit to Weimar. Quartets, songs, a Kyrie for two choirs, and the opera "Die beiden Neffen," or "Der Onkel aus Boston," were composed at this period, and all were performed at the Sunday musical entertainments given by the Mendelssohn family at their home in Berlin. From the first the boy showed remarkable talent for improvising, and it is said that during his first visit to Goethe he extemporized the development of a Bach fugue which the great poet asked to hear. In 1824 Mendelssohn received lessons from Moscheles, scored his first symphony, C minor, Op. 11. In 1825 he visited Paris with his father, was welcomed by the best musicians of the French capital, and

on advice of Cherubini, composed a five-part Kyrie with orchestra, which, though the score has disappeared, he considered "the biggest thing he had yet done." Returning by way of Weimar, he played his B minor quartet for Goethe, and dedicated it to him, an honour which the poet returned by addressing some verses to him. The family removed from their house on the Neue Promenade to a more commodious residence, surrounded by spacious grounds and having a large garden house on the site now occupied by the Herrenhaus. There Mendelssohn reached manhood in music with his Octet for strings, Op. 18, and there, in the garden house, his Midsummer Night's Dream overture had its first performance, the composer conducting, in 1827. The opera "Camacho" had been submitted to Spontini the previous year, and it likewise was performed in 1827, but was withdrawn after the first performance, having been cheered by his friends but vigorously attacked by the critics. Mendelssohn was at this time a student in Berlin University. He made what is said to have been the first metrical translation of Terence into German, and worked hard at the modern languages. That winter a choir of music lovers Mendelssohn organized at his home began to practice Bach's Passion according to St. Matthew. Its performance in 1828 aroused general interest and led to the formation of the Bach Gesellschaft. In 1829 Mendelssohn was authorized to conduct a performance of this Passion at the Singakademie. This extended his reputation throughout Europe, but aroused the ill-will of the Berlin musicians, the Royal orchestra thereafter declining to play under his baton. The composer, then in his 20th year, determined to visit England. On May 25, he conducted his C minor symphony at the concert of the London Philharmonic Society, where his reception was most cordial. Two other concerts at which he played piano confirmed him in that popularity with the English public which proved a life long asset, and he was elected an honorary member of the Philharmonic Society. It was during this sojourn in London that he declined the task of writing a hymn to celebrate "the emancipation of the natives of Ceylon," although he humorously described himself as "composer to the Island of Ceylon" in letters to his family. A tour of Scotland inspired the "Hebrides" overture, afterwards played with great success in London, as well as the "Scotch" symphony, and he was also engaged in working out his "Reformation" symphony for the tercentenary celebration of the Augsburg Confession of Faith, an operetta for the silver wedding of his parents, and his Scotch sonata for piano (the F sharp minor Fantasia, Op. 28). Returning home, he was offered the chair of music at Berlin University, a post created in his honour, but declined it in favor of Marx, and in the spring of 1830 set out for a long anticipated tour of Italy, accompanied by his younger sister Rebecca. On his way he stopped at Weimar, where he was closely associated with Goethe for two weeks, at Vienna, where he found to his disgust that Mozart, Haydn, and Beethoven were being forgotten; at Presburg, where he attended the coronation of the King of Hungary, and on Oct. 9 arrived at Venice. A delightful account of his wanderings through Italy, including brief sojourns in Bologna, Florence, Rome and Naples, will be found in his "Letters from Italy." Returning north by way of Switzerland, he reached Munich in the fall of 1831, played in a concert devoted to his own compositions, and then travelled to Paris, where he was welcomed at the best concerts, both as composer and pianist. Tiring of the French capital, he again visited London, played in several concerts, had the satisfaction of hearing his larger works at others, and issued the first book of his "Songs without Words" (Lieder Ohne Worte), which had a greater vogue than anything published in England since the death of Handel. Returning to Berlin, he

was proposed as a candidate for the directorship of the Singakademie in succession to Zelter. Racial antipathy, his early unpopularity with the rank and file of the musicians, and the unwise interference of friends brought about his defeat. He gave three successful public concerts in Berlin, however, began the "Italian" symphony commissioned by the London Philharmonic Society, and was cheered by an invitation to conduct the Lower Rhine Festival at Düsseldorf, 1833. Another visit to London, attended by his usual success as a pianist and the performance of his new symphony, was followed by the festival at Düsseldorf, where his work was so much appreciated that he was engaged as general director of the town at about $450 per annum (600 thalers), an appointment which paved the way for his post at Leipsic as conductor at the GEWANDHAUS, 1835. In Leipsic, with Ferdinand David as concertmeister, Mendelssohn speedily built up the foremost orchestra in Europe. The University of Leipsic gave the degree Dr. Phil., and in 1837 he was asked to conduct the Birmingham Festival. Meantime a professional visit to Frankfort had brought about a meeting with Cecile Charlotte Sophie Jeanrenaud, daughter of a French clergyman, and on Mar. 28, 1837, she became his wife. His best oratorio "St Paul" (Paulus), which he had conducted at the Lower Rhine Festival of the previous year, was given in London in 1837, and later, under his own baton at the Birmingham Festival with great success. Then he hurried back to Leipsic for the beginning of the concert season, devoting himself almost wholly to his duties there for the next few years, although he conducted the festival at Cologne and made short visits to Berlin, Düsseldorf and Frankfort. In 1840 he was instrumental in founding the LEIPSIC CONSERVATORY as well as in erecting a monument to Johann Sebastian Bach in front of the THOMASSCHULE. In 1841 Frederick William IV invited him to return to Berlin as director of the musical section of a proposed Academy of Fine Arts, an offer which Mendelssohn accepted. On his departure, the King of Saxony made him his chapelmaster. A few months later he received the same title from the King of Prussia, and the following summer received the Prussian Ordre pour Merite. The success with which his music to the Greek play "Antigone" was received, a number of excellent concerts, a triumphal engagement in London, and a sixth invitation to conduct the Lower Rhine Festival, failed to restore Mendelssohn's popularity in Berlin. The Academy project proved a failure so far as Mendelssohn and music were concerned, and he asked permission to leave Berlin. The King, however, induced him to accept an appointment as General Music Director of the Domchor. Returning to Leipsic, Mendelssohn established the Conservatory on a secure basis, began his incidental music for "Athalie," "The Tempest," and "Midsummer Night's Dream," and gave the finishing touches to his "Walpurgisnacht." In 1843 he produced Gade's C minor symphony at the Gewandhaus, enabled Berlioz to obtain a hearing there, and then returned to his duties at Berlin, leaving Hiller to conduct at the Gewandhaus. In 1844 he accepted an invitation to conduct five concerts for the London Philharmonic Society, but declined an invitation to conduct a New York music festival. Conditions in Berlin becoming more and more irksome, Mendelssohn withdrew from his official position there, and the following year returned to his old desk at the Gewandhaus, Leipsic. He induced Moscheles to join him at the Conservatory, and besides the routine of concerts and teaching, worked at the oratorio "Elijah," taking time, however, to fill a seventh engagement as conductor at the Lower Rhine Festival. "Elijah" was performed Aug. 26, 1846, at the Birmingham Festival, where the composer said it was "admirably performed and received by

both musicians and public with more enthusiasm than had ever been shown one of his works." In 1847 he continued his labours at Leipsic, began the composition of the oratorio "Christus," and made his tenth and last visit to London, this time again to conduct performances of "Elijah." Fanny Mendelssohn, who had married Hensel the painter, died in Berlin, May 14. The news was received by Mendelssohn while in Frankfort, on his way home from London, and the shock caused him to faint away. The death of his father and mother some years before had been severe blows, but in his enfeebled condition, the result of excessive toil, the loss of his favorite sister proved the beginning of the end. He did not cease to compose, and the string quartet in F minor, Op. 80, proves that his cunning was unimpaired, while reflecting his grief. But his spirit was broken. Again in Leipsic, surrounded by his family and friends, he felt unable to conduct, and fell into a decline from which he never rallied. B. Feb. 3, 1809, Hamburg; d. Leipsic, Nov. 4, 1847. See his letters, Eng. trans.; biographies by Lampadius, Benedict, Devrient and Hiller, all in Eng. trans. as well as Carl Mendelssohn-Bartholdy's "Goethe und Felix Mendelssohn Bartholdy." A nearly complete catalogue of Mendelssohn's compositions follows: **Orchestral Works:** *Symphonies.* First Symphony, Op. 11 in C min.; Symphony-Cantata, Op. 52, No. 93, Hymn of Praise; Third Symphony, Op. 56 in A min.; Fourth Symphony, Op. 90 in A min.; Fifth (Reformation-) Symphony, Op. 107 in D min. *Overtures.* Wedding of Camacho, Op. 10 in E; Midsummer Night's Dream, Op. 21 in E; Fingal's Grotto (Hebrides), Op. 26 in B min.; A calm Sea and a prosperous Voyage, Op. 27 in D; Tale of fair Melusina, Op. 32 in F; St. Paul, Oratorio, Op. 36 in A; Athalia, Op. 74 in F; Son and Stranger, Op. 89 in A; Ruy Blas, Op. 95 in C min.; Trumpet-Overture, Op. 101 in C. *Marches.* No. 29a, Cornelius-March, Op. 108 in D. *For Violin and Orchestra.* Concert, Op. 64 in E minor. **Chamber Music:** *For five and more instruments.* Octet for 4 Violins, 2 Violas, and 2 'cellos, Op. 20 in E flat; First quintet for 2 Violins, 2 Violas, and 'cello, Op. 18 in A; Second quintet for 2 Violins, 2 Violas, and 'cello, Op. 87 in B flat. *Quartets for 2 Violins, Viola, and 'Cello.* First Quartet, Op. 12 in E flat; Second Quartet, Op. 13 in A min.; Third Quartet, Op. 44, No. 1, in D; Fourth Quartet, Op. 44, No. 2, in E min.; Fifth Quartet, Op. 44, No. 3, in E flat; Sixth Quartet, Op. 80, in F min.; Andante, Scherzo, Capriccio, and Fugue, Op. 81 in E, A min., E min., and E flat. *For Wind Instruments.* Overture, Op. 24 in C; Funeral March, Op. 103 in A min.; Two concert pieces for Clarinet and Basset horn with piano accomp., No. 1, Op. 113 in F min.; Two Concert pieces for Clarinet and Basset horn with piano accomp., No. 2, Op. 114, in D min. **Piano Music:** *For Piano and Orchestra.* First Concert, Op. 25 in G min.; Second Concert, Op. 40 in D min.; Capriccio brill., Op. 22 in B min.; Rondo brill., Op. 29 in E flat; Serenade and Allegro giojoso, Op. 43 in D. *For Piano and String Instruments.* Sextet for Piano, Violin, 2 Violas, 'cello, and Doublebass, Op. 110 in D; First Quartet for Piano, Violin, Viola, and 'cello, Op. 1 in C min.; Second Quartet for Piano Violin, Viola, and 'cello, Op. 2 in F min.; Third Quartet for Piano, Violin, Viola, and 'cello, Op. 3 in B min.; First Grand Trio for Piano, Violin, and 'cello, Op. 49 in D min.; Second Grand Trio for Piano, Violin, and 'cello, Op. 66 in C min.; Sonata for Piano and Violin, Op. 4 in F min.; Concerted Variations for Piano and 'cello, Op. 17 in D; Sonata for Piano and 'cello, Op. 45 in B flat; Sonata for Piano and 'cello, Op. 58 in D; Song without Words for 'cello and Piano, Op. 109 in D. *For Piano Duets.* Andante and Variations, Op. 83a in B flat; Allegro brillant, Op. 92 in A. *For Piano Solo.* Capriccio, Op. 5 in F sharp min.; Sonata, Op. 6 in E; 7 Characteristic Pieces, Op.

7; Rondo Capriccioso, Op. 14 in E; Fantasia, Op. 15 in E; 3 Fantasias or Caprices, Op. 16 in A, E min., and E; Fantasia, Op. 28 in F sharp minor; Andante cantabile and Presto agitato in B; Study and Scherzo in F min. and B min.; Study in F min.; Scherzo in B min.; Gondola Song in A; Scherzo a Capriccio in F sharp min.; 3 Caprices, Op. 33 in A min., E and B flat min.; No. 1, Caprice in A min.; No 2, Caprice in E; No. 3, Caprice in B flat min.; 6 Preludes and 6 Fugues, Op. 35; 17 Variations sérieuses, Op. 54; 6 Christmas Pieces, Op. 72; Variations, Op. 82 in E flat; Variations, Op. 83 in B flat; 3 Preludes and 3 Studies, Op. 104; No. 1, Preludes in B flat; No. 2 and 3, Prel. in B min. and D.; Studies, No. 1 and 3, Study in B flat min. and A min.; No. 2, Study in F; Sonata, Op. 105 in G min.; Sonata, Op. 106 in B flat; Album Leaf (Song without Words), Op. 117 in E min.; Capriccio, Op. 118 in E; Perpetuum mobile, Op. 119 in C; Prelude and Fugue in E min.; 2 Pianoforte Pieces in B flat and G min.; *Singly:* No. 1, in B flat; No. 2, in G min. *Songs without Words.* Songs without Words, Part 1, Op. 19b; 2, Op. 30; 3, Op. 38; 4, Op. 53; 5, Op. 62; 6, Op. 67; 7, Op. 85; 8, Op. 102. *For Organ.* 3 Preludes and Fugues, No. 1 in C min., No. 2 in G, No. 3 in D min., Op. 37. 6 Sonatas. No. 1 in F min., No. 2 in C min., No. 3 in A, No. 4 in B flat, No. 5 in D, No. 6 in D min., Op. 65. **Vocal Music:** *Oratorios.* St. Paul, Op. 36; Elijah, Op. 70; Christus, Recitatives and Choruses, Op. 97. *Sacred Vocal Works.* For Solo Voices, Chorus, and Orchestra. Psalm 115 for Chorus, Solo, and Orchestra, Op. 31; Psalm 42 for Chorus, Solo, and Orchestra, Op. 42; Psalm 95 for Chorus, Solo, and Orchestra, Op. 46; Psalm 114 for eight-part Chorus and Orchestra, Op. 51; Psalm 98 for eight-part Chorus, Solo, and Orchestra, Op. 91; Hymn of Praise, Symphony-Cantata, Op. 52; "Lauda sion" for Chorus, Solo, and Orchestra, Op. 73; Hymn for an Alto Voice with Chorus and Orchestra, Op. 96; "Tu es Petrus" for five-part Chorus and Orchestra, Op. 111; "Hear my Prayer" for Chorus and Orchestra. For Solo Voices, Chorus, and Organ (or Piano). Church Music for Chorus and Solo Voices with Organ, Op. 23; 3 Motets for female Voices with Organ or Piano, Op. 39; 2 Sacred Songs for one Voice with Piano, Op. 112; Response and Hymn for male Voices and Organ, Op. 121; 3 Sacred Songs for an Alto Voice with Chorus and Organ; Hymn for one Soprano Voice with Chorus and Organ; Te Deum for Solo and Chorus with Organ. For Solo Voices and Chorus without Accompaniment. Psalm 2 for Chorus and Solo Voices, Op. 78, No. 1; Psalm 43 for eight-part Chorus, Op. 78, No. 2; Psalm 22 for Chorus and Solo Voices, Op. 78, No. 3; Psalm 100 for mixed Chorus; 3 Motets for Chorus and Solo Voices, Op. 69, No. 1, No. 2, No. 3; 6 Sentences for eight-part Chorus, Op. 79; 2 Sacred Choruses for male Voices, Op. 115; Mourning-song for mixed Chorus, Op. 116; "Ehre sei Gott in der Höhe" for mixed (double) Chorus; "Heilig" for mixed (double) Chorus; "Kyrie eleison" for mixed (double) Chorus; Zum Abendsegen (at evening prayer) for mixed Chorus. *Larger Secular Vocal Works.* Music to Antigone by Sophocles, Op. 55; Music to Athalia by Racine, Op. 74; Music to Oedipus in Kolonos by Sophocles, Op. 93; Music to the Midsummer Night's Dream by Shakespeare, Op. 61; The first Walpurgis night, Ballad by Goethe, Op. 60; Festival Song "An die Künstler" after Schiller's poem, Op. 68; Festival Song on the centenary celebration of the invention of printing; The Wedding of Camacho, Comic Opera in 2 Acts, Op. 10; Son and Stranger, Liederspiel in 1 Act, Op. 89; Loreley, Fragmentary Opera, Op. 98; Concert-Aria for a Soprano Voice with Orchestra, Op. 94. *Songs for Soprano, Alto, Tenor, and Bass.* 6 Songs, Op. 41, In the Wood, 3 Popular Songs, May Song, On the Lake. 6 Songs, Op. 48, Foreboding of Spring, Primrose, Celebration of Spring, Singing of Larks, Morning Prayer, Autumnal Song. 6 Songs, Op. 59, In Verdure,

Early Spring, In Leaving the Wood, The Nightingale, Valley of Repose, Hunting Song. 6 Songs, Op. 88, New Year's Song, The Happy Man, Shepherd's Song, The little Wood-bird, Germany, Itinerant Musician. 4 Songs, Op. 100, Remembrance, Praise of Spring, Vernal Song, In the Wood. *Ballads and Songs for four Male Voices.* 6 Songs, Op. 50, Turkish Tavern-Song, The Hunter's Song, Summer Song, Going by Water, Love and Wine, Travelling Song. 4 Songs, Op. 75, The Gay Traveller, Serenade, Drinking Song, Farewell Dinner. 4 Songs, Op. 76, The Song of the Brave Man, Rhenish-Wine Song, Song for the Germans in Lyons, Comitat. 4 Songs, Op. 120, Hunting Song, Morning Greeting, In the South, Gipsy Song, Compensation for Inconstancy, Night Song, Celebration of Founding. *Ballads and Songs for two Voices with Piano.* No. 1, Ich wollt' mein Lieb' ergösse sich; 2, Parting of Birds of Passage. *Wie war so schön;* 3, Greeting. *Wohin ich geh' und schaue;* 4, Autumnal Song. *Ach wie so bald;* 5, Popular Song, *O säh' ich auf der Haide dort;* 6, May Lily and Flowerets. *Maiglöckchen läutet in dem Tal;* 3 Songs, Op. 77; No. 1, Sunday Morning. *Das ist der Tag des Herrn;* 2, Ears of a Corn Field. *Ein Leben war's;* 3, Song from Ruy Blas. *Wozu der Vöglein Chöre;* 3 Popular Songs, No. 1, Wie kann ich froh und lustig sein? 2, Evening Song. *Wenn ich auf dem Lager liege;* 3, Going by Water. *Ich stand gelehnet;* Suleika and Hatem (from Op. 8, No. 12). *An des lust'gen Brunnens Rand;* Song from Ruy Blas (with Strings), Score and Parts, *Wozu der Vöglein Chöre. Songs for one Voice with Piano.* 12 Songs, Op. 8 (Gesänge); 12 Songs, Op. 6 (Lieder); 6 Songs, Op. 19a (Gesänge); 6 Songs, Op. 34 (Gesänge); 6 Songs, Op. 47 (Lieder); 6 Songs, Op. 57 (Lieder); 6 Songs, Op. 71 (Lieder); 6 Songs, Op. 86 (Gesänge); 6 Songs, Op. 99 (Gesänge); 3 Songs for a low Voice, Op. 84 (Gesänge); 2 Romances by Lord Byron, 2 Songs for a low Voice; 2 Songs; The Wreath of Flowers; The Girl's Lament; Mariner's Parting Song; Warning against the Rhine.

Mendelssohn Glee Club was founded during the season of 1865–66 in New York City, formally organized May 21, 1867, and incorporated Oct. 21, 1876, for the cultivation of music and social enjoyment, and has made a specialty of unaccompanied part-songs. The trustees named in the articles of incorporation were: Townsend Cox, Thomas E. Hardenbergh, Charles H. Scott, Horace Howland, and Frederick Wiebusch. The membership consisted of Active, Associate, and Retired members. The first class, composed for the most part of amateur musicians, took part in the concerts and controlled the business of the club. Additional classes of life and honorary members were of later creation. Active members were chosen after an examination in music. They might become associate members after five years' service as singers, or retired, after having sung ten or more years. The club occupied a well appointed house in 40th street, and a hall which in 1909 and for many years previous was the scene of the principal recitals and chamber concerts of the metropolis. The first musical directors were Messrs. Schrimpf and Albites. In 1867 Joseph MOSENTHAL was elected to that office and served until 1896, when he died suddenly in the clubhouse. Born in Cassel, he had been a violin pupil of Spohr, and later became a church musician. Arthur Woodruff, an active member, served as conductor for the remainder of the season, and the late EDWARD A. MACDOWELL was his successor. Mr. MacDowell composed some of his best songs for this organization. On his retirement, May, 1898, ARTHUR MEES became conductor, retiring in 1904 in favor of FRANK DAMROSCH, who was conductor in 1908. Mosenthal, R. L. Herman, and W. W. Gilchrist are among the composers who have written for this club. In August, 1909, Clarence Dickinson, then of Chicago, was chosen conductor.

Mendelssohn Scholarship was in-

stituted as a memorial to Felix Mendelssohn by a committee headed by Sir George Smart shortly after the composer's death. Funds were raised by concerts and donations, and in 1856 Arthur Sullivan was elected to the scholarship, which, during four years, enabled him to study at the Royal Academy of Music, London, and the Leipsic Conservatory. The stipend in 1908 amounted to $500 per annum. F. Corder, Maude Valerie White, Eugene d'Albert were among the most prominent of later scholars.

Menesson (Emile) made violins at Rheims from 1870.

Ménestrels. *Fr.* Minstrels or TROUBADOURS.

Mengozzi (Bernardo) taught singing at the Paris Conservatoire for which he wrote a Méthode edited after his death by Langlé; composed 14 forgotten operas; sang ten. in opera and oratorio. B. Florence, 1758; d. 1800, Paris.

Meno Mosso. *It.* With less speed.

Menschenstimme. *Ger.* Man's voice; VOX HUMANA.

Mensur. *Ger.* "Measure," whether of intervals, pipes, time, or the size of strings.

Mensuralgesang. *Ger.* CANTUS MENSURABILIS.

Mensural Music. CANTUS MENSURABILIS.

Mensuralnotenschrift. *Ger.* NOTATION of measured time.

Menter (Joseph) played 'cello, touring Europe with success as virtuoso; member Royal Munich Orchestra; pupil of P. Moralt. B. Jan. 19, 1808, Deutenkofen, Bavaria; d. April 18, 1856, Munich. **Sophie** became court pianist to the Emperor of Austria; pupil of Leonhard, Niest, Tausig, and Liszt; taught St. Petersburg Conservatory. B. July 29, 1848, Munich; daughter of JOSEPH; m. the 'cellist Popper; divorced, 1886; add. Schloss Itter, Tyrol.

Menuet. *Fr.* MINUET.

Merbecke. MARBECK.

Mercadante (Giuseppe Saverio Raffaelle) composed "Elisa e Claudio," "Violenza e Costanza," "Il Giuramento," and in all nearly 60 operas, besides 20 masses, "L'Apoteosi d'Ercule" and other cantatas; two symphonies, four funeral symphonies; became chapelmaster of Novara Cathedral, 1833, and director of the Naples Conservatory, 1840, in succession to Zingarelli, whose pupil he had been; member of the French Institute; went blind in 1862 but continued to compose by dictation. B. Altamura, near Bari, 1795; d. Dec. 17, 1870, Naples.

Mercator (Michael) made virginals for Henry VIII and Cardinal Wolsey. B. 1491, Venice; d. 1544.

Mercy or **Merci (Louis)** composed sets of pieces for flute and bassoon or 'cello; manufactured flutes-à-bec on which he was a virtuoso performer. B. England, of French parentage; d. 1735.

Mereaux, de (Jean Nicholâs le Froid) composed "La Ressource comique," 1772; "Fabius," 1793, and other operas, the oratorios "Samson," "Esther"; played organ at the Church of St. Jacques du Haut Pas. B. 1745, Paris; d. 1797. **Jean Amédée** published "Les Clavecinistes de 1637 à 1790," Paris, 1867; pianist and teacher; pupil of Reicha. B. 1803, Paris; grandson of JEAN NICHOLAS; d. April 25, 1874, Rouen.

Mersennus (Marin) wrote "Traité de l'harmonie universelle," 1627, and other valuable books on music; Minorite priest, also known as "Le Père Mersenne." B. Sept. 8, 1588, Oizé, Maine; d. Italy, Sept. 1, 1648.

Meric. HENRIETTE CLEMENTINE LALANDE.

Meric, de (Madame) sang sop. in London opera, 1832, appearing with equal success in German, English, French, and Italian rôles.

Merighi (Antonia) sang con. in opera under Handel in London, 1729–38.

Merk (Joseph) composed 20 Exercises for 'cello, Op. 11, Six Grand Studies, Op. 20, and other music for 'cello, played 'cello Vienna Opera and taught Vienna Conservatory. B. Jan. 18, 1795, Vienna; d. June 16, 1852, Vienna.

Merkel (Gustav) taught in Dresden Conservatory and directed Singakademie, 1867–73; composed organ

fugues and sonatas; played organ to Dresden court and at principal churches. B. Nov. 12, 1827, Oberoderwitz, Saxony; d. Oct. 30, 1885, Dresden.

Merklin (Joseph) built organs; organized the firm of Merklin, Schutze & Co., which succeeded to the business of DAUBLAINE & CALLINET. B. Jan. 17, 1819, Oberhausen, Baden; d. Nancy, July 10, 1905.

Merlin. Carl Goldmark's three-act opera, to book by Lippiner, was first performed Nov. 19, 1886, at the Vienna Hof Oper. The following year it was produced in America under the direction of Walter Damrosch. Attacked by the Saxons, King Arthur sends his trusted knight Lancelot to ask aid of Merlin. The great enchanter, son of the Prince of Hell, and a virgin whose spirit protects him against such infernal paternity, compels a demon to blind the Saxon host, thus giving Arthur the victory. The demon learns from the fairy Morgana that if Merlin falls in love with a mortal he will lose his power, so he sends the beautiful Vivien to tempt him. Love so far blinds the wizard that he fails to anticipate the rebellion of Prince Modred against Arthur. Vivien by means of an enchanted veil leaves Merlin bound to the rocks in what had been a moment before a charming garden. There Lancelot, again come to ask his help, finds him. Touched with pity for Arthur, Merlin agrees that if the demon will permit him to win another victory for the stainless king, he will resist the powers of hell no longer. Meantime Vivien has learned from Morgana that the sacrifice of pure love may yet redeem Merlin, and when the enchanter returns victorious but mortally wounded, and the demon comes to claim his own, Vivien kills herself. As the baffled demon disappears, Arthur and his knights mourn their dying friend.

Merrie England. Edward German's comic opera, to book by Basil Hood, was first performed April 2, 1902, at the Savoy Theatre, London.

Merry Wives of Windsor. Otto Nicolai's three-act opera, to book by Mosenthal, based on Shakespeare's comedy, is known in the German version as "Die Lustigen Weiber von Windsor." It was first performed Mar. 9, 1849, in Berlin, and later in Italian, French, and English versions. The overture is still a favourite concert number. The adventures of FALSTAFF have likewise been given operatic settings by Balfe and Verdi.

Merula (Tarquinio) composed madrigals, canzoni, etc., with instrumental accompaniment; organist or chapelmaster Cathedrals of Bergamo, Warsaw, Cremona, between 1623 and 1680.

Mertens (Joseph) composed "De Zwarte Kapitan" and other operas in Flemish or French; conducted opera in Brussels and at The Hague; played violin; taught Brussels Conservatory. B. Antwerp, Feb. 17, 1834; d. July, 1901, Brussels.

Merulo (Claudio) composed organ music still interesting as showing the transition from the modal to the tonal system, and recently republished; played organ in Venice 27 years, becoming first organist of St. Mark's, 1566; from 1584 organist to the Duke of Parma by whom he was knighted; known as "Da Correggio." B. Correggio, 1533; d. May 4, 1604, Parma.

Mescolanza. *It.* Cacophony.

Mese. *Gr.* "Middle." Key note in GREEK MUSIC.

Mesochorus. CORYPHÆUS.

Mesopycni. Church MODES in which the interval of a semitone occurs in the primary Tetrachord.

Messa. *It.* Mass.

Messa di Voce. *It.* Swelling and then diminishing the voice on a held tone.

Messager (André Charles Prosper) composed the operas "Veronique," Bouffes-Parisiennes, 1898, and later in London and New York; "Les Dragons de l'Imperatrice," Paris Variétés, 1905, and other successful operas; became joint director of the Paris Opéra Comique with Albert Carré and Directeur Général, 1908, Paris Opéra with Broussan. He was "Artistic Director" at Covent Garden

from 1901. A pupil first at the École Niedermeyer, then of Saint-Saëns, Messager won the gold medal of the Société des Compositeurs, 1876, with a symphony, and the second prize of the City of Paris contest with his cantata for chorus and orchestra "Promethée enchaîné." For a time he was organist at the Church of St. Sulpice, then conductor in Brussels, and again organist of Paris churches, but in 1883 he began his career as a dramatic composer by completing Firmin Bernicat's comic opera "François les Bas-Bleus." His first original three-act opera, "La Fauvette du Temple" was well received in 1885 at the Folies Dramatiques. "La Bernaise," at the Bouffes Parisiennes in December of the same year proved an immediate success, and enjoyed a long run in London in an English version. Other successful works were: "Les deux pigeons," three-act ballet; the operetta "Le Bourgeois de Calais," the fairy spectacle "Isoline," the three-act operettas "Le Mari de la Reine," "La Basoche," "Mme. Chrysanthème," based on Pierre Loti's novel, for the opening of the Théâtre Lyrique; the four-act ballet "Scaramouche," the operettas "Miss Dollar," "Le Chevalier d'Harmental," "Les Petites Michus," and the ballets "Le Chevalier aux Fleurs," "Une Aventure de la Guimart." B. Dec. 30, 1853, Montluçon; add. Paris.

Messe. *Fr.* and *Gr.* MASS.

Messiah. George Frederick Handel's oratorio, to book by Charles Jennens, selected from the Bible, was begun Aug. 22, 1741, and completed in 24 days. The first performance took place April 13, 1742, in Dublin, for the benefit of the Society for relieving Prisoners, The Charitable Infirmary, and Mercer's Hospital. Much of the work was rewritten before its first publication, 1767. Mozart prepared additional accompaniments for the score, and in 1885 still further additions to the score by Robert Franz were heard in the performance at the Birmingham Festival. The celebrated "Hallelujah Chorus" has caused two others of the same title by Handel to be forgotten, the "Glory to God," the "Amen," and other numbers have been made familiar in English-speaking countries by more frequent performances of this oratorio than of any other work of its class, and to the tremendous and lasting success of the Messiah the poverty of English dramatic music may be partly attributed.

Messidor. Alfred Bruneau's four-act lyric drama, to book by Emile Zola, was first performed Feb. 19, 1897, at the Paris Opéra.

Mesto. *It.* Melancholy.

Mestoso. *It.* Sad.

Mestrino (Niccolo) composed 12 concertos for violin and orchestra, began life as a wandering fiddler, served for a time in the Esterhazy orchestra, was imprisoned, and so perfected himself in jail as a violinist that he became soloist at the Paris Concerts Spirituels and led at the Italian Opera. B. 1748, Milan; d. 1790, Paris.

Mesure. *Fr.* Measure, time.

Metallo. *It.* "Metal," as "bel metallo di voce"; ringing quality of voice.

Metamorphosis. Variation of a theme or subject, leit motif or idée fixé.

Metastasio (Pietro Antonio Domenico Bonaventura) wrote libretti used by Porpora, Jommelli, Hasse, Piccinni, Gluck, Mozart, and Meyerbeer and many other composers, his "Didone abbandonata" alone having served nearly 40 composers, beginning with Sarri, 1724, and ending with Reissiger, 1823. Mozart's "Clemenza di Tito," to the libretto which six other composers had already set, is the only book of this famous poet still heard on the operatic stage, but "Siface," "Siroe," "Catone in Utica," "Ezio," "Semiramide," "Alessandro nell' Indie," "Artaserse," "Demetrio," "Adriano in Siria," "Issipile," "Olimpiade," "Demofoonte," "Achille in Sciro," "Ciro riconosciuto," "Temistocle," "Zenobia," "Antigono," "Ipermestra," "Attilio Regolo," "Il Re Pastore," "L'Eroe

Cinese," "L'isola disabitata," "Nitetti," "Alcide al Bivio," "Il Trionfo di Clelia," "Tetide," "Egeria," "Romolo ed Ersilia," "Il Parnasso confuso," "Il Trionfo d'amore," "Partenope," and "Il Ruggiero" were all admired for their poetic qualities and set by famous musicians. Son of a soldier named Trapassi, the name Metastasio was adopted to please his patron Gravina, for whom he translated the Iliad into Italian verse. In 1730 Metastasio became poet laureate to Emperor Charles VI, and thenceforth dwelt in Vienna. Besides his occasional poems and dramatic works, he wrote cantatas, scenas, oratorios, songs, and sonnets, and played harpsichord and composed. B. Jan. 3, 1698, Rome; d. April 12, 1782, Vienna.

Methfessel (Albert Gottlieb) composed the part-songs "Krieger's Abschied," "Rheinweinlied," "Deutscher Ehrenpreis," the opera "Der Prinz von Basra," the oratorio "Das befreite Jerusalem"; became chamber musician at Rudolstadt, 1810, and court chapelmaster at Brunswick, 1832–42. B. Stadt Ilm, Thuringia, Oct. 6, 1785; d. Mar. 23, 1869.

Méthode. *Fr.* "Method"; instruction book; style of teaching.

Metre. Between the syllables and feet of poetry and the beats and bars of music a certain resemblance may be found, and it is possible to express the rhythm of poetry in musical notation, and to suggest musical rhythm by means of the conventional signs for long, short, and common syllables. But in poetry metre depends upon quantity alone, and in music upon emphasis or stress, and hence the nomenclature based upon the length of syllables in classic verse has little value in music, despite the fact that it is occasionally used. The modern tendency in poetry and music alike has been to throw off the shackles and to invent new forms both of metre and of rhythm. Various combinations of syllables and feet are, however, described under their proper heads.

Metrometer. METRONOME.

Metronome. An instrument which enables the composer to indicate the speed at which his works should be performed. It consists of a pendulum kept in motion by clockwork, and having a movable slide by which the number of vibrations per minute may be governed. Thus, when the slide is moved to 60, the pendulum beats 60 times per minute, and when the slide is at 100, the pendulum beats 100 times per minute. The abbreviation M. M. followed by a musical note and a number indicates that with the slider at the number given the note has the value of a single beat. The instrument takes its name from MAELZEL, who was first to manufacture it. Winkel of Amsterdam was the inventor. As now perfected, the instrument has a bell attachment which rings the beats of the bar when that is desired.

Metropolitan Opera House, New York, was opened Oct. 22, 1883, under the management of HENRY E. ABBEY, who had MAURICE GRAU associated with him, in opposition to the lyric productions at the ACADEMY OF MUSIC. After an operatic war lasting two seasons, the Metropolitan remained alone in the field, and was thereafter without opposition in the production of polyglot opera in America until the opening of the MANHATTAN OPERA HOUSE. The building occupies the entire block bounded by Broadway, 7th avenue, 39th and 40th streets, possesses one of the largest stages in America, which was thoroughly modernized by Conried, and has seats for 3700. It was built and owned by a corporation of wealthy men called the Metropolitan Opera House Real Estate Company, who retained for themselves the first tier of boxes (popularly called "the diamond horseshoe"), and leased the management to an impresario. On the financial failure of the Abbey management, DR. LEOPOLD DAMROSCH was placed in charge, and from Italian opera a preference was thereafter shown for German works, especially those of Wagner. In 1891 the house passed into the management of Abbey, Schoeffel, and Grau, and on their fail-

ure was taken over by MAURICE GRAU, who was the first to make opera a source of profit in America. On Grau's retirement, HEINRICH VON CONRIED became impresario, 1903, retiring in 1908 in favour of Messrs. GATTI-CASAZZA and DIPPEL, who planned many improvements for the following season. As noted elsewhere, the first opera house in New York was that of Palma, earlier musical performances having taken place at the Park Theatre or at Castle Garden, now the Aquarium. Palma's gave way in turn to the Astor Place Opera House, opened 1847, which in turn was replaced by the Academy of Music.

Mette. *Ger.* MATINS.

Metzler (Valentine) founded the London house for manufacturing and selling instruments and publishing music known as Metzler & Co., 1790. B. Bingen-on-Rhine; d. about 1840, London. **George Richard** and **George Thomas,** son and grandson of Valentine, continued the business until 1879, when it passed into the hands of Frank Chappell. Trustees of Chappell's estate converted the control into a corporation in 1893.

Metzilloth. *Heb.* Cymbals. The word also occurs as Metzillthaim and Tzeitzelim.

Mexican National Hymn. Otherwise "El Himno Nacional," was first publicly performed in the City of Mexico, Sept. 11, 1854, in connection with the Independence Day celebration. In December, 1853, General Santa Anna, then President of the Republic, issued a decree offering a prize for a "truly patriotic" poem to be approved by the Federal Government. 26 poems were submitted in competition, and that of Don Francisco Gonzalez y Bocanegra, consisting of ten verses of eight lines each and a chorus, received the award. Feb. 5, 1854, a decree was issued announcing a competition for the best setting of Bocanegra's hymn. 16 compositions were submitted, the prize being awarded that of Don Jaime NUNO, a Spanish music master settled in Mexico.

Mexico, City of, was the seat of the Mexican **National Conservatory,** which taught music in all branches, and provided an excellent series of concerts, lately directed by Ricardo CASTRO. Military bands of the republic have acquired an international reputation, and the Conservatory has been the training school of a majority of the bandmasters. The **Opera** has been a notable feature of the season in the Mexican capital for three generations, and in its expenditures in support of music the city in 1908 ranked with Buenos Ayres and Rio de Janeiro.

Meyer (Gregor) composed church music in polyphonic style highly commended by Glareanus; played organ at Solothurm Cathedral, 16th century.

Meyer (Gustav) composed ballets, farces; conducted Leipsic Theatre, 1895; pupil Leipsic Conservatory. B. June 14, 1859; add. Leipsic.

Meyer-Helmund (Erik) composed popular songs, the operas "Margitta," "Der Liebeskampf," the ballets "Rübezahl," and the burlesque "Trischka"; sang in concerts; pupil of Kiel and Stockhausen. B. April 25, 1861, St. Petersburg; add. St. Petersburg.

Meyerbeer (Giacomo) composed the highly successful operas, "ROBERT LE DIABLE," "Les HUGUENOTS," "Le PROPHÈTE," "DINORAH," "L'AFRICAINE," "united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied piquant rhythm of the French," as his biographer Mendel expressed it. Originally known as Jakob Liebmann Beer, and son of the wealthy banker, Herz Beer, he assumed the name Meyer in compliment to a rich relative whose heir he became. In childhood a pupil of Lauska and later of Clementi, he played the Mozart D minor concerto in public at the age of seven, and was classed among the best of Berlin pianists at nine. Then he studied with Zelter and B. A. Weber, by whose means he became known to Abbé Vogler, with whom he lived at Darmstadt for two years in the most intimate relations, sharing the lessons of C. M. von Weber, gaining in power as a

pianist, and composing his four-part "Sacred Songs of Klopstock," the oratorio "God and Nature," his first opera "Jephthah's Vow," and receiving an appointment as court composer to the Grand Duke. His opera, produced in 1813, failed in Munich, but "Alimelek," produced the same year at Stuttgart was so well received that the manager of the Vienna Kärnthnerthor Theatre undertook to give it. Meyerbeer visited the Austrian capital to assist at rehearsals. Though the opera was soon withdrawn, the young composer was favourably received as a pianist. Moscheles declared few virtuosi could rival him if he chose to make a specialty of his instrument. Acting on the advice of Salieri, Meyerbeer preferred to visit Italy in order to learn how to write for the voice. "Romilda e Costanza," Padua, 1818; "Semiramide riconosciuta," Turin, 1819; "Eduardo e Cristina" and "Emma di Resburgo," Venice, 1820, proved with what facility he could adapt himself to Italian taste and temperament, for they were well received, despite the overwhelming popularity of Rossini. "Margherita d'Anjou," "L'Esule di Granata," and "Crociato" complete the works of this period. He began an opera "Almansor," but it was never finished. "Das Brandenburger Thor," a three-act German work, was offered the Berlin Opera in 1823, but did not receive a hearing. Von Weber, however, had produced his "Alimelek or The Two Califfs" at Prague, and later at Dresden, and he urged his old fellow student to devote himself to German music, and Meyerbeer seems to have promised. The success of "Crociato" resulted in a Paris production in 1826, and Meyerbeer was thereafter French in sympathy and spirit. He went to Berlin to settle his father's estate, then devoted his leisure to the study of the French classics, and returning to Paris in 1831, took with him the score of "Robert." It is said that he had to fee Veron liberally to have this opera produced, but it proved the greatest financial success of the decade. His next work, "The Huguenots," has enjoyed a still more lasting popularity. Recalled to Berlin as General Music Director to Friedrich Wilhelm IV, Meyerbeer there produced "Das Feldlager in Schlesien," the charm of Jenny Lind's voice establishing it in favour. While holding his post at Berlin Meyerbeer produced the "Euryanthe" of his friend von Weber, then deceased, and gave a careful production of "Rienzi," a favour which Wagner returned by denouncing him as a "Jew banker to whom it occurred to compose operas" — not, however, until he had prevailed on Meyerbeer to also produce the "Flying Dutchman." In 1849 Meyerbeer returned to Paris for the performance of his "Prophet," and subsequently began the composition of "L'Etoile du Nord," which was given in 1854 at the Opéra Comique. "Dinorah" was produced at the same house in 1859. "L'Africaine," which the composer had begun in 1838, had occasioned many altercations with Scribe, the librettist. Meyerbeer exchanged this libretto for the book of "Le Prophète," but again took it up in 1863. Though rehearsed by Meyerbeer, this opera was not performed until after his death, which occurred at Paris following his return from England, where he had represented German music at the London Exhibition with his "Overture in the form of a March." Other works in addition to the operas named were incidental music to the tragedy "Struensee," written by his brother Michael; choruses for the "Eumenides" of Aeschylus, the festival play "Die Hoffest von Ferrara"; "Le Génie de Musique à la Tombe de Beethoven," for soli and chorus; the cantata "Maria und ihr Genius," soli and chorus (for the silver wedding of Prince and Princess Charles of Prussia), the eight-part serenade "Braut-geleite aus der Heimath"; Ode to Rauch the sculptor, soli, chorus, and orchestra; Festal Hymn for the silver wedding of the King of Prussia, soli and chorus; cantata for the unveiling of Gutenberg's

statue at Mainz, four voices; "March of the Bavarian Archers," cantata for four voices and male chorus with brass instruments in accompaniment; "Freundschaft," male quartet; Coronation March, 1863; Grand March for the Schiller Festival of 1859; songs, church music, including Psalm xc, a Stabat Mater, Miserere, Te Deum. B. Sept. 5, 1791, Berlin; d. May 2, 1864, Paris. See biographies by Mendel, Weber, A. de Lassalle, Pougin, and Blaze de Bury.

Mezza or **Mezzo.** *It.* "Half," as **Bravura,** semi-bravura style; **Manica,** half shift; **Piano,** rather soft; **Soprano,** voice midway between soprano and contralto; **Tenor,** voice ranging midway between tenor and baritone; **Tuono,** half-tone; **Voce,** half voice or moderate tone.

M. F. Abbreviation for Mezzo Forte or moderately loud.

M. G. *Fr.* Abbreviation for Main Gauche or Left Hand.

Mi. The note E; in Solmisation the leading note.

Mi Bémol. *Fr.* The note E flat.

Mi Bémol Majeur. *Fr.* Key of E flat major.

Mi Bémol Mineur. *Fr.* Key of E flat minor.

Mi Contra Fa est diabolus in musica. "Mi against fa is the devil in music." Formula of the contrapuntists warning against the use of the TRITONE.

Michael (Rogier) composed 52 choral bearbeitungen published in the Dresden Gesangbuch, 1593; chapelmaster to the court of Dresden, 1587–1619. **Tobias** composed sacred music in five parts and secular pieces for voice and instrument in concerto style, published as "Musikalischer Seelenlust," 1634–35; became cantor of the Leipsic Thomaskirche, 1631. B. 1592, Dresden; son of ROGIER; d. 1657, Leipsic.

Micheli(Romano) composed canons, madrigals, church music, wrote controversial works on music; priest and church chapelmaster in Modena and Rome. B. about 1575, Rome; d. after 1659, Rome.

Micrologus. Two celebrated mediæval books on music bear this title, which means (*Gr.*) "having regard to small things." That of GUIDO D'AREZZO was written about 1024, and gives the theory of music as then understood. In 1904 a new edition of this work was prepared by Dom Ambrogio Amelli, Order of St. Benedict, Prior of Monte Cassino. The "Musice Active Micrologus" of Andreas Ornithoparcus appeared in Leipsic, 1517. It is a reprint of the Latin lectures on music delivered by the author at various German universities. An Eng. trans. by John Dowland was published in London, 1609.

Microphone. An instrument for magnifying sound.

Midas. Popular English ballad opera was first performed at Covent Garden, London, 1764. A revised edition of the music selected from the songs of the day was published by Birchall, 1802. The book was by Kane O'Hara.

Middle C. The note c′ which occupies the first ledger line below the treble staff, the first ledger line above the bass staff, and is indicated by the C clef.

Mi Dièse. *Fr.* The note E sharp.

Midland Institute, of Birmingham, Eng., includes a Music School having in 1908 nearly 1000 students in its various departments. Granville Bantock became the first principal in 1900, and in 1903 Sir Edward Elgar became a Visitor and conducted the students' concerts, which were largely devoted to classic works of the first order. The school is an outgrowth of the Birmingham and Midland Institute, incorporated in 1854.

Midsummer Night's Dream. Felix Mendelssohn's overture was composed in 1826, and first performed the following year in Stettin. The Suite, which contains the famous Wedding March, and in all 12 numbers, was first performed Oct. 14, 1843, at the New Palace, Potsdam, having been composed at the request of the King of Prussia.

Mignon. Ambroise Thomas's three-act opera, to book by Carré and Barbier, was first performed Nov. 17,

1866, at the Paris Opéra Comique. It is based on Goethe's "Wilhelm Meister." "Mignon," a child of noble birth stolen by the Gypsies, is ordered to perform the egg dance in the court of a German inn. Worn out with her journey, she refuses. Giarno, leader of the Gypsies, is about to beat her, when Lotario, harper to a band of strolling players, interferes. The Gypsy then turns on him, but Wilhelm Meister ("Guglielmo"), who has joined the players because of his love for Filina, their leading lady, interferes, rescuing both the old man and the child. To save Mignon from further persecution, Filina gives money to the Gypsies, and Mignon, dressed as a page, becomes Wilhelm's attendant. The child loves Wilhelm, who is engrossed by Filina. Jealous of the actress, Mignon determines to throw herself in the lake near a castle at which the players are received, but the sweet tones of Lotario's harp appeal to her better nature. She tells her grief to Lotario, and expresses the wish that the castle in which the beautiful actress is playing may be struck by lightning. At last the play is over. Filina, coming from the castle, sends Mignon back for some flowers which she has forgotten. But Lotario, half mad with his own grief, has fired the castle, and as the flames burst out, Wilhelm rushes into the burning building and rescues her. The last act opens in Lotario's house in Italy, whither Mignon has been taken to recover from the illness attendant upon the shock. In her delirium she reveals her love for Wilhelm. Then it is discovered that Mignon is really Sperata, the long lost daughter of Lotario, Marquis of Cypriani, who became a harper in order that he might search for her. Filina renounces Wilhelm in favour of Frederick, another lover, and Wilhelm and Mignon are united. The original cast included: Mignon, Galli-Marie, mez. sop.; Wilhelm, Achard, ten.; Laertes, Conders, bar.; Lotario, Battaille, bass; Filina, Cabel, sop. The principal musical numbers are: Act I: "Non conosci il bel suol" ("Kennst du das Land"), Mignon; "Leggiadre rondinelle" (Swallow Song), Mignon and Lotario; Act. II: "A maraviglia!" Filina; "Son io che mi specchio?" Mignon; "Addio Mignon," Wilhelm; "Sofferto hai tu?" Lotario and Mignon; "Io son Titania," Filina; Act III: "Ah! non credea," Wilhelm; "Ah! son felice," Wilhelm and Mignon.

Mikado. Sir Arthur Sullivan's comic opera, to book by W. S. Gilbert, was first performed Mar. 14, 1885, at the London Savoy Theatre, and speedily became popular throughout the English-speaking world. The music is charming, the book capital fun, but although the piece is Japanese in name only, its performance was forbidden by the Censor in 1907 in Great Britain, on the ground that it might wound the sensibilities of the Japanese people.

Milan has been one of the chief centres of Italian music since the 16th century. In April, 1908, the 100th anniversary of the establishment of the great conservatory now called the "**Real Conservatorio di Musica Giuseppe Verdi Milano**" was celebrated by a great music festival in which the friends and alumni of the institution were welcomed from all parts of the world. The management of the celebrated opera house "Teatro alla SCALA," of the Società de Quartetto, the Società dei Concerti Sinfonici, the Società di Amici della Musica, contributed to the success of this notable occasion by an appropriate series of representations, a feature of which was the performance of a theme with variations for orchestra, and a four-part Psalm à capella for which Sonzogno awarded prizes of 3000 and 2000 lire. The committee in charge consisted of Arrigo Boito, Giuseppe Gallignani, Umberto Giordano, Giacomo Orefice, Giacomo Puccinni, Giulio Ricordi, Edoardo Sonzogno, Arturo Toscanini. Napoleon ordered the establishment of the Conservatory in 1807, but it was not until the following year that the viceroy, Eugene Beauharnais, found a home for it in the old convent at-

tached to the Church of Santa Maria della Passione. The regulations were drawn up by Gian Simone Mayr, and the first president was Bonifazio Asioli, the faculty consisting of Federigi, Secchi, Ray, Piantanida, Negri, Rolla, Sturioni, Andredi, Adami, Belloli, Buccinelli. During the occupation of Milan by the Austrians, 1848–49, troops were quartered in the Conservatory buildings, but the professors gave lessons at their homes, preserving the continuity of instruction. The following year, when the Conservatory reopened, the courses were enlarged by President Lauro Rossi. Since that time the Conservatory has given complete musical and literary education. In 1908 the faculty consisted of Giuseppe Gallignani, president; Vincenzo Ferroni, Gætano Coronado, composition; Michele Saladino, Luigi Mapelli, counterpoint and fugue; Amintore Galli, Carlo Gatti, harmony; Alberto Leoni, Vincenzo Pintorno, Paolina Vaneri Filippi, singing; Vincenzo Appiani, Giuseppe Frugatta, piano; Luigi Maurizio Tedeschi, harp; Luigi Mapelli, organ; Gerolamo De Angelis, Marco Anzoletti, Enrico Polo, violin and viola; Giuseppe Magarini, 'cello; Italo Caimmi, doublebass, Antonio Zamperoni, flute, Alfredo Carlotti, oboe; Romeo Orsi, clarinet; Antonio Torriani, bassoon; Carlo Fontana, horn; Serse Peretti, trumpet and trombone; Ettore Pozzoli, theory and solfeggio; Guglielmo Andreoli, assistant, piano; Paolo Maggi, assistant, harmony; Amintore Galli, history and liturgy; Lodovico Corio, poetic and dramatic literature; Ginevra Pevoni, declamation and dramatic art; Eugenio De' Guarinoni, secretary of the faculty.

Milanollo (Teresa) became one of the most noted of women violinists. Hearing the instrument played in church at four, she forced her father to give her one, and after a few lessons from G. Ferrero developed such skill that at six she was taken to Turin and placed under Gebbaro and Mora, played in concerts with success, and at ten appeared at the Opéra Comique concerts in Paris. She then toured Holland with Lafont, and subsequently throughout Europe; retiring after her marriage to Parmentier, a French military engineer, only appearing thereafter at a series of highly successful charity concerts. She composed an Ave Maria for male chorus and some pieces for violin. B. Aug. 28, 1827, Savigliano, near Turin; d. Paris, Oct. 25, 1904. **Maria** played violin, accompanying her sister TERESA on her many tours. B. July 19, 1832, Savigliano; d. Oct. 21, 1848, Paris.

Milde, von (Hans Feodor) created the rôle of Telramund at Weimar; pupil of Hauser and Manuel Garcia. B. April 13, 1821, Petronek, near Vienna. **Rosa Agthe** created the rôle of Elsa at Weimar, where she sang with her husband HANS FEODOR for many years. B. June 25, 1827, Weimar. **Rudolph** sang bar. at the Weimar opera, debut 1883, Metropolitan Opera House, New York, 1886–88; taught Stern Conservatory, Berlin, until 1894, when he returned to the operatic stage. B. Nov. 29, 1859, Weimar; son of HANS FEODOR; add. Berlin.

Mildenberg (Albert) composed "Michaelo," accepted for performance in the Vienna Royal Opera, and also for Munich, Prague, Salzburg and Budapest. This opera, composed in 1906, was based on the Life of Michelangelo, and was the first work of its kind by a native of the United States accepted for performance in Europe. An earlier opera, "Rafaelo," had not been disposed of in 1908, but in the fall of that year Mildenberg had undertaken an opera for the Mozart Theatre, Vienna, in collaboration with Dr. Wüllner. Pupil of Paul Hermann, and later of Rafael Joseffy, Mildenberg made his first success with his songs, "The Violet," "Ich liebe dich," "The Ivy Leaf," and the piano pieces "Barcarolle," "Astarte," and "Arabian Nights," which were followed by the successful comic operas "The Wood Witch" and "Princess Delft." B. Jan. 13, 1875, Brooklyn, New York; add. New York City.

Milder-Hauptmann (Pauline Anna) sang sop., creating the rôle of Fidelio in Beethoven's opera of that name, and excelling in the Gluck operas; court singer at Berlin. B. Dec. 13, 1785, Constantinople; daughter of an Austrian courier; d. May 29, 1838, Berlin.

Militairement. *Fr.* Military.

Militarmente. *It.* Military.

Military Band. BAND of wind instruments.

Military Drum. Side DRUM.

Miller (Dr. Edward) wrote "The Elements of Thoroughbass and Composition," London, 1787; composed songs, flute sonatas, and harpsichord music; published "Psalmes of David for the use of Parish Churches" including the tune "Rockingham"; played organ, Doncaster; pupil of Dr. Burney. B. 1731, Norwich; d. Sept. 12, 1807, Doncaster.

Millico (Giuseppe) composed three operas, three cantatas, songs; sang sopranist roles in Vienna and London opera. B. Poviglio, Modena, 1739; d. after 1780.

Millöcker (Karl) composed "Il Guitarrera," known in German as "Der Bettelstudent" and highly popular in English as "The Beggar Student," and other successful farces. Pupil of the Vienna Conservatory der Musikfreunde, he became chapelmaster at Gratz, 1864, then accepted a theatrical engagement in Vienna, and was made conductor and composer of the Theater an der Wien, 1869. His works include "Der Todte Gast," "Die Beiden Binder," "Diana," "Fraueninsel," "Ein Abenteuer in Wien," "Das Verwunschene Schloss," "Gräfin Dubarry," "Der Feldprediger," "Der Vice-Admiral," "Die Sieben Schwaben" ("The Seven Swabians"), "Der arme Jonathan" ("Poor Jonathan"), "Das Sonntagskind," "Gasparone," "Nordlicht." B. May 29, 1842, Vienna; d. Dec. 31, 1899, Vienna.

Mills (Robert Watkin) sang bass rôles at British and American festivals and in concert, debut at the Crystal Palace, London, 1884, and in America at a Cincinnati May Festival. Mills' voice ranged from E flat to f'. He studied with Edwin Holland, London; F. Blasco, Milan; Sir J. Barnby, Randegger, and Blume, London. B. Painswick, Gloucestershire, Mar. 4, 1856; add. London.

Mills (Sebastian Bach) played piano, debut before Queen Victoria at seven, and each season at the New York Philharmonic Concerts, 1859–77, with occasional tours of America and Europe; pupil of his father, of Cipriani Potter, and the Leipsic Conservatory. B. Mar. 1, 1838, Cirencester, Eng.; d. Dec. 21, 1898, Wiesbaden.

Milton (John) composed the six-part madrigal "Fair Oriana in the morn," published in "The Triumphes of Oriana," 1601, psalms, other church music, a 40-part "In Nomine"; a master of the Scrivener's Company, 1634; father of the poet. B. Stanton St. John, near Oxford, about 1563; d. about 1646, London.

Minaccevole or **Minacciando.** *It.* Menacingly.

Minaccevolmente. *It.* In a threatening manner.

Mineur. *Fr.* Minor.

Mingotti (Regina) sang sop. in opera, ousting Faustina from Dresden, and later winning favour in various European capitals. Daughter of Valentini, an Austrian army officer, she married the impresario of the Dresden opera at 14, then studied with Porpora, and mastering French and Spanish as well as German for singing purposes. B. 1728, Naples; d. 1807, Neuburg on the Danube.

Minikin. Small gut string for lutes and viols.

Minim. Half-note.

Minnesinger. The poets and musicians who produced the minnelieder or love songs of Germany in the 12th and 13th centuries were usually of noble birth like the TROUBADOURS. The type is portrayed in TANNHÄUSER. Eventually the Minnesingers died out to be succeeded by the plebeian MEISTERSINGERS.

Minnim. *Heb.* Word occurring in the Psalms rendered in the Eng. version as "stringed instruments."

Minor. *L.* "Less, smaller." Minor intervals contain one semitone less than major. The minor third is characteristic of scales in the minor mode.

Minor Canon. Priests skilled in music who supervise services in collegiate and cathedral churches.

Minstrels. The attendants of the Troubadours, most of whom were able to play the rebec and accompany their masters, were so called. A strolling musician; performer in NEGRO MINISTRELSY.

Minuet. Stately dance in triple time, said to have originated in Poitou about the middle of the 17th century. The earliest music in minuet form is that of Lulli. The dance became popular at the court of Louis XIV, the monarch often displaying his skill in this measure, and thence it spread to the English court. It was soon adopted as one of the movements of the Suite, whence it passed to the Sonata. Minuets are to be found in the works of Bach, Haydn, Mozart. Beethoven, however, substituted the Scherzo in his symphonies.

Minuetto. *It.* Minuet.

Mirecourt. A town in the Vosges which has become famous for its production of the cheaper class of violins. The VUILLAUME family originated there, as well as other well-known families of French violin makers. In 1867 Thibouville-Lamy organized several of the small factories under his own management, installed machinery, and soon attained a yearly output of 40,000 instruments, giving employment to 5000 people.

Mireille. Charles F. Gounod's five-act opera to book by Carré, based on a poem of Mistral's, was first performed Mar. 19, 1864, at the Théâtre Lyrique, Paris.

Miscella. MIXTURE stop.

Miserere Mei Deus. *L.* "Have mercy upon me, O God." These words, with which the 51st Psalm opens, give it the name Miserere. This Psalm forms part of the service of the TENEBRÆ, sung in Roman Catholic churches for three days in Holy Week ending with Good Friday. Gregorio Allegri's setting of the Miserere is the one used in the famous services held in the Sistine Chapel at Rome.

Mishrokitha or **Masrakitha.** *Heb.* Syrinx or PAN'S PIPES.

Misura. *It.* Measure, bar.

Missa. *L.* and *I.* MASS, as **Brevis,** short mass; **Canonica,** canonical mass; **Cantata,** sung mass; **Pro Defunctis,** mass for the dead or requiem; **Solemnis,** solemn or high mass.

Misshällig. *Ger.* Dissonant, discordant.

Missklang. *Ger.* Discord, cacophony.

Misterioso. *It.* Mysterious.

Misteriosamente. *It.* Mysteriously.

Misurato. *It.* Measured, strict tempo.

Mit. *Ger.* "With."

Mitchell (John) managed comic opera companies in London and the first English performance of Rossini's Stabat Mater, 1842. B. London, April 21, 1806; d. Dec. 11, 1874.

Mitlaut. *Ger.* Concord, consonance.

Mittel. *Ger.* Middle, as **Stimme,** middle part or voice; **Cadenz,** imperfect CADENCE.

Mittenwald has been the chief seat of the Bavarian instrument makers since 1684, when Matthias Klotz, a pupil either of Stainer or Nicholas Amati, settled there. Sebastian, son of Matthias, was the most notable member of the family, which made instruments for more than 200 years. The Hornsteiners, Neuners, Baaders, and Reiters were other families distinguished as instrument makers, a craft which gave employment to more than 500 Mittenwalders in 1908.

Mixed Cadences contain characteristic chords of both Plagal and Authentic CADENCES.

Mixed Modes embrace the compass of both Authentic and Plagal MODES.

Mixed Voices. Chorus of both male and female voices.

Mixolydian. The seventh ecclesiastical MODE having G as its Final.

Mixture. Organ stop with from two to five, but usually three ranks of pipes giving high harmonics of the ground tone, and used in combination with foundation and compound stops.

Mizler von Kolof (Lorenz Christoph) founded the Leipsic "Association for Musical Science," 1738, of which Bach, Graun, and Handel were members; wrote on Thoroughbass; edited musical periodical; pupil of J. S. Bach; became a magistrate. B. July 25, 1711, Heidenheim, Würtemburg; d. 1778, Warsaw.

Mock Doctor. English title of Charles F. Gounod's "MÉDECIN MALGRÉ LUI."

Mode. In modern music all scales are either in the MAJOR or MINOR mode. The genesis of the scale or mode and the genera by which an even greater variety of material was afforded for the construction of melody than now exists have already been explained under the head of GREEK MUSIC. The Latin people having always borrowed from the Greeks in the matter of art, it was natural for the church musicians of the early centuries of the Christian era to adapt as far as they were able the Greek theories and nomenclature of music to that used in worship. Tradition has it that St. Ambrose employed four Modes, and that St. Gregory added four Plagal to these Authentic Modes, and it is at least certain there are eight Gregorian Tones corresponding to eight Modes. These Modes differed not in tonality, for the compass of each is to be found on the white keys of the piano, but in pitch. The introduction of a chromatic in the cantus firmus or melody was alike forbidden by church law and by taste. Later the use of B flat was allowed when necessary to avoid a TRITONE, and with the growth of polyphonic music chromatics were introduced in other parts than the cantus firmus, in performance, but not in notation, a practice which gave rise to the term MUSICA FICTA. The eight Modes which served from the time of Gregory were ascending scales, and were distinguished at first by the Dominant, which served as the reciting note in most of the PLAIN-SONG melodies, and more especially in later ages by the Final, which corresponded in importance with the modern Tonic or Key Note. In an Authentic Mode, the lowest note was the Final. In the corresponding Plagal Mode, the same note served as a Final, although the compass extended a fourth lower. Where a melody required the compass of both an Authentic Mode and its Plagal, it was said to be in a Mixed Mode. Greek names were at first given the Modes, which afterwards came to be designated by number, and at the time of their chief importance, the Modes had the following names and compasses, the Dominant and Final of each being enclosed in brackets: First Authentic or Dorian, D to d (a D); Second Plagal or Hypodorian, A to a (F D); Third Authentic or Phrygian, E to e (b E); Fourth Plagal or Hypophrygian, B to b (a E); Fifth Authentic or Lydian, F to f (c F); Sixth Plagal or Hypolydian, C to c (a F); Seventh Authentic or Mixolydian, G to g (d G); Eighth Plagal or Hypomixolydian, D to d (c G). In the period of transition between the Modal and Tonal systems attempts were made to increase the number of the Modes to 12 and even 14, but these only added to the confusion of the theorists.

Mix (Jennie Irene) wrote music criticism for the Pittsburgh "Post" and serial newspaper articles including "Informal Talks About Great Composers"; pupil of Franklin Barrett, Cleveland, Ohio. B. Feb. 7, 1870; add. Pittsburgh, Pa.

Moderatissimo. *It.* Very moderate.

Moderato. *It.* Moderately.

Moderazione, con. *It.* With moderation.

Modinha. Portuguese love song.

Modulation. Change of key, as **Diatonic,** when accomplished by the use of chords from relative keys; **Chromatic,** by means of non-relative keys; **Enharmonic,** when effected by

the alteration of NOTATION; **Final,** or complete, when a new tonality is established; **Partial,** or passing, when the change of key is only transient.

Modulazione. *It.* Modulation.

Moduliren. *Ger.* To modulate.

Modus. *L.* MODE; KEY; SCALE.

Molinara. Giovanni Paisiello's opera, first performed at Naples, 1788, contains the song "Nel cor più non mi sento" upon which Beethoven wrote six variations, and which became popular in England as "Hope told a flattering tale."

Molinaro (Simone) composed church music interesting as early specimens of harmonic writing; became chapelmaster of Genoa Cathedral, 1599, in succession to his uncle and teacher, G. B. dalla Gostena.

Molique (Wilhelm Bernard) composed six violin concertos, eight string quartets, the oratorio "Abraham," Norwich Festival, 1860, a symphony, two masses; led the Stuttgart Royal Orchestra, 1826–49; toured Europe as violin virtuoso; pupil of Rovelli and Spohr B. Oct. 7, 1802, Nuremberg; d. May 10, 1869, Cannstadt.

Moll. *Ger.* Minor.

Molle. *L.* "Soft." Name for B flat, the first chromatic permitted in mediæval music.

Mollemente. *It.* Softly.

Mollenhauer (Edward R.) was among the first to establish a conservatory of music in America; composed two operas, three symphonies, chamber music; played violin; pupil of Ernst. B. April 12, 1827, Erfurt; settled in New York, 1853. **Emil** played violin; conducted Boston Handel and Haydn Society. B. 1855, Brooklyn; nephew of EDWARD R.; add. Boston.

Moller (Joachim) composed Passions and other sacred music; played organ St. Blasius, Mühlhausen, of which city he was a senator; known as von Burck or Burgk. B. Burg, Magdeburg, 1541; d. May 24, 1610.

Molltonart. *Ger.* Minor key.

Molltonleiter. *Ger.* Minor scale.

Molto. Very much, as **Allegro,** very quick; **Sostenuto,** much sustained.

Monasterio, de (Jesus) played violin, debut at seven, distinguishing himself in quartet and as soloist; taught Madrid Conservatory; pupil of De Beriot. B. April 18, 1836, Santander; d. Sept. 28, 1903, Santander.

Monaulos. *Gr.* Flute-a-bec or reed-pipe.

Mondonville, de (Jean Joseph Cassanea) composed the opera ballet "Le Carnaval du Parnasse," 1749, the opera "Titon et l'Aurore," oratorios; conducted the Paris Concerts-Spirituel, 1755–62; played violin; protégé of Mme. de Pompadour. B. Dec. 24, 1711, Narbonne; d. Oct. 8, 1772, Belleville near Paris.

Monferrina. *It.* Peasant dance.

Mongini sang ten. rôles in London opera, 1859–73; d. 1874, London.

Moniuszko (Stanislaus) composed "Die Gräfin," "Der Paria," and in all 14 operas, five masses, "Le Cosaque" and other songs, chorals; played organ; taught Warsaw Conservatory. B. Minsk, May 5, 1820; d. June 4, 1872, Warsaw.

Monk (Dr. Edwin George) composed anthems, a service; edited Anglican church music; compiled libretti for oratorios; organist and choirmaster York Cathedral; pupil of Hullah, Phillips, Macfarren. B. Dec. 13, 1819, Frome, Somerset; d. Jan. 3, 1900, Radley, near Oxford.

Monk (William Henry) became choirmaster, organist, and teacher, King's College, London; taught National Training School for Music, 1876; edited church music, lectured. B. Mar. 16, 1823, London; d. Mar. 1, 1889, London.

Monochord. An instrument consisting of a sound board and single string with a movable bridge, used for determining the nature of intervals and pitch; CLAVICHORD; MARINE TRUMPET.

Monocordo. *It.* Indicates that a passage is to be played on one string.

Monodia. *It.* MONODY.

Monodie. *Fr.* MONODY.

Monodrama. Dramatic work for a single performer.

Monody. Song for single voice, generally applied to sacred songs of the Homophonic School, and the form employed in early operas and oratorios.

Monotone. Declamation of words on a single tone.

Monpou (François Louis Hippolyte) composed "La Reine Jeanne" and other once popular light operas; "Si j'étais petit oiseau" and other songs to words by Beranger, De Musset and Hugo; played organ Paris churches; pupil of Porta, Chelard and Fétis. B. Jan. 12, 1804, Paris; d. Aug. 10, 1841, Orleans.

Monro (George) composed music for Fielding's "Temple Beau," 1729, popular songs; played organ and harpsichord. D. about 1731.

Monro (Henry) composed sonata for violin and piano, songs; played organ; pupil of Ashley, Dussek, Dittenhofer and D. Corri. B. 1774, Lincoln, Eng.

Monsigny (Pierre Alexandre) composed the highly successful "Félix, ou l'enfant trouvé," Nov. 24, 1777, Paris Opéra Comique, and many earlier operas which were well received, but ceased composing after completing the work named; became Inspector at the Paris Conservatoire, member of the Institute and Chevalier of the Legion of Honor. Of noble birth, Monsigny obtained a government clerkship in 1749, which gave him leisure to devote to music, developed much skill as a violinist, prosecuted his studies while a member of the household of the Duke of Orleans, and produced "Les Aveux indiscrets," his first operatic work, after only five months' study of composition. The Revolution swept away his fortune, he resigned his appointment at the Conservatoire, but was allowed a pension of about $500 per annum by the Opéra Comique in recognition of former services. B. Oct. 17, 1729, Fauquembergue, near St. Omer; d. Jan. 14, 1817.

Montagnana (Antonio) sang bass in London opera under Handel, 1731, and later under Porpora, returning to Handel's company, 1738.

Montagnana (Domenico) made excellent instruments of the viol family; pupil of A. Stradivarius, but remained comparatively unknown because many of his instruments bore counterfeit labels of Stradivarius and Bergonzi. B. 1700; d. 1740, Venice.

Montanari (Francesco) composed 12 violin sonatas; played violin in orchestra of St. Peter's, Rome, 1700 to 1730, when he died of a broken heart (Burney) because Bini outplayed him.

Montant. *Fr.* Ascending.

Monte de (Filippo) composed 30 books of madrigals, two books of masses; became chapelmaster to the Emperors Maximilian and Rudolph II; treasurer and canon Cambrai Cathedral; known also as Philippe de Mons. B. about 1521, Mons or Mechlin; d. July 4, 1603.

Montéclair, de (Michel Pignolet) composed the opera ballet "Festes de l'Été," 1716; the opera "Jephté," 1732; played and taught violin; in boyhood chorister, Langres Cathedral, later doublebass player, Paris Opéra. B. 1666, Chaumont; d. 1737, St. Denis.

Monter in Ut, Re, etc. *Fr.* To sing the scale of c, d, etc.

Monteverde (Claudio) invented the harmonic style of composition still in vogue, to the utter destruction of the polyphonic system, which had reached its culmination in Palestrina, and from 1584, when his first book of "Canzonette a tre voci" appeared in Venice, exemplified the unprepared entrance of dissonances such as the dominant seventh and ninth, and with tongue and pen defended the harmonic system against the bitter attacks of the contrapuntists. Monteverde, or as he sometimes signed himself, Monteverdi, entered the service of the Duke of Mantua in boyhood as a violinist. His talent attracted general attention, and the first publication referred to was issued when he was but sixteen. Possibly, although he was a pupil of Ingegneri, the Ducal chapelmaster, the violation of counterpoint in this and in subsequent early books of madrigals may have been owing to

ignorance. The "Cruda Amarilli" of his Fifth Book of Madrigals, 1605, was the beginning of the revolution in art. Artusi of Bologna published a severe attack on the young composer under the title "Delle imperfettione della moderna musica," to which Monteverde replied by a letter prefixed to his next work, addressed "Agli studiosi lettori," and disputes among the musicians became so bitter that Monteverde visited Pope Clement VIII to enlist the sympathy of the church in his new style. In 1602 he became chapelmaster at Mantua, and five years later, on the occasion of the marriage of the duke's son, produced his opera "Orfeo," which was orchestrated for 36 instruments, and is said to have embodied what are still regarded as "new conceptions" in opera. "Arianna," a serious opera which had a great success, but which is no longer extant, and "Il ballo delle ingrate," a mythological spectacle, were the remaining works of the composer during his residence in Mantua, which he quitted, 1613, to become chapelmaster at St. Mark's, Venice. There he received a salary of 300 ducats, the use of a house, an allowance for his expenses in moving, and in 1616 had his salary increased to 500 ducats, or more than twice as much as any of his predecessors had received. Notwithstanding the enmity of the theorists, he was soon the most popular composer in Europe. Among the works which spread his fame abroad were a Requiem for Duke Cosmo II of Florence, "Il Combattimento di Tancredi e Florinda," a dramatic interlude, "Licori, la finta pazza," for the court of Parma; the cantata "Il Rosajo fiorito," the opera "Proserpina rapita," and a mass with trombone accompaniment to the Gloria and Credo, in thanksgiving for the cessation of a plague which had ravaged Venice. In 1633 Monteverde was admitted to the priesthood, and was not again heard of as a composer until 1637, when the first opera house was opened in Venice. "L'Adone" was written for this occasion, and later he composed the operas "Le Nozze di Enea con Lavinia," "L'Incoronazione di Poppea" (his last work), and the ballet "Vittoria d'Amore." Three volumes of church music, eight books of madrigals, a set of scherzi musicali, the volume of canzonettes of 1584, and "Orfeo" survive in printed form. B. May, 1567, Cremona; d. Nov. 29, 1643, Venice.

Montgomery (Hugh, Earl of Eglintoun) composed Strathspeys published anonymously by Gow in Edinburgh, songs, marches, etc. B. Nov. 29, 1739; d. 1819.

Monticelli (Angelo Maria) sang sopranist rôles with complete success in Rome, debut 1730, later in Venice, London, Vienna, and Dresden. B. about 1710, Milan; d. 1764, Dresden.

Montigny-Remaury (Fanny M. Caroline) played piano, touring Europe with success; pupil of her sister, Mme. Ambrose Thomas; and of the Paris Conservatoire, first prize, piano, 1858; prize, solfège, 1859; first prize, harmony, 1862. B. Jan. 21, 1843, Pamiers; add. Paris.

Montre. *Fr.* Pipes, generally diapason, mounted and "shown" in the front of an organ.

Morceau. *Fr.* Small composition; excerpt.

Mordente. *It.* Beat, shake, passing turn.

Monzani (Theobald) played flute; manufactured flutes and published music in London in partnership with Cungdor or Cundon, 1804–20. A son also became known as a flautist.

Mood. Distinction as to the duration of the Large, Long, and Breve, in obsolete notation, depended upon signs which indicated that the Mood or Mode was Greater or Lesser.

Moody (Fanny). See MANNERS.

Moonlight Sonata. Ludwig van Beethoven's sonata for harpsichord or piano, Op. 27, was published in Mar., 1802. The composer did not class it with his best works. The title comes from a criticism written by Rellstab, describing the first movement as resembling a boat on Lake Geneva in moonlight. Beethoven was content to style it "Sonata quasi una fantasia."

Moore (Homer) composed the opera "The Puritans," St. Louis, 1902; taught music. B. America; add. St. Louis.

Moore (Thomas) wrote 125 songs, including "The Last Rose of Summer" and "The Harp that Once Through Tara's Halls," published as "Irish Melodies," and set to traditional Irish tunes. These songs brought him about $600 each, showing that their popularity must have been as immediate as permanent. For his "Canadian Boat Song," "Love thee, dearest," and several other poems, Moore also composed original melodies, and he was sufficiently skilled in music to sing his songs to his own accompaniment. His "LALLA ROOKH" has been the subject of many operas. B. May 28, 1779, Dublin; d. Sloperton Cottage, Devizes, Feb. 25, 1852.

Moorehead (John) composed music for "The Philosopher's Stone," 1795, and other Covent Garden productions; played violin; in early life a sailor, then bandmaster. B. Ireland; hanged himself, near Deal, 1804.

Mooser (Aloys) built organs in Fribourg and Berne; made pianos. B. 1770, Fribourg; d. Dec. 19, 1829, Fribourg.

Morales (Cristofero) composed 16 masses and other church music still sung in the Sistine Chapel; chapelmaster at Toledo and Malaga Cathedrals; then member of the papal choir. B. Jan. 2, 1512, Seville; d. June 14, 1553, Seville or Malaga.

Moralt (Joseph) was concertmeister of the Munich court orchestra, 1800–28, and with his brothers, Johann Baptist, Philipp, and George, organized a string quartet which was celebrated for its performance of Haydn's chamber music. B. 1775; d. Munich, 1828. **Johann Baptist** composed a mass, two string quartets, two symphonies and "Leçons methodiques" for violin. B. Jan. 10, 1777; d. Oct. 7, 1825, Munich.

Moravian Choirs, of which there were a number in Pennsylvania, composed of devout members of the United Brethren, have always shown an especial fondness for the sacred works of Johann Sebastian Bach. One of these organizations in Bethlehem, Pa., gave the first complete American production of Bach's Mass in B minor, Mar. 27, 1900, under direction of J. F. WOLLE, and at subsequent Bach Festivals, complete performances of the Christmas Oratorio and the St. Matthew Passion. The festivals drew visitors from all parts of the United States, and were highly commended by musicians and critics, but were temporarily suspended on Mr. Wolle's departure for California, 1905. In 1908 a large choir, carefully trained for the purpose, gave a Bach Festival at Montclair, N. J.

Morelli (Giovanni) sang bass in London opera, and at the Handel Commemoration, 1787.

Morendo. *It.* "Dying away." Indicates that the speed and tone shall be diminished.

Moresca. *It.* Moorish dance.

Mori (Nicolas) played violin; published music in London in partnership with LAVENU, whose mother he married. B. 1796 or 1797, London; d. June 14, 1839. **Frank** composed the cantata "Fridolin," and the operetta "River Sprite." B. London, Mar. 21, 1820; son of NICOLAS; d. Aug. 2, 1873. **Nicolas, Jr.**, composed music to Gilbert's "Wicked World," and Psalm cxxxvii. B. London, Jan. 14, 1822; son of NICOLAS.

Moriani (Napoleone) sang ten. in opera, debut 1833, Pavia, later in Lisbon, Madrid, Barcelona, and Vienna; favourite singer of Mendelssohn's; Knight of the Order of Isabella. B. Mar. 10, 1808, Florence; d. Mar. 4, 1878.

Morigi (Angelo) composed six sonatas and six concerti grossi for violin; played violin in Parma court orchestra; pupil of Tartini. B. 1752, Rimini; d. 1788, Parma.

Morisco. *It.* In Moorish style.

Morisseau made violins by carving back, sides and neck from a single piece of wood, having conceived the idea while making wooden shoes. The instruments are described in a bulletin

of 1864 from the "Société d'Encouragement pour l'Industrie Nationale."

Moritz (Landgraf of Hesse-Cassel) published a Lutheran hymnal, 1601, containing 24 tunes of his own composition; composed Latin psalms and motets; patronized Heinrich SCHUTZ; was forced to retire after embracing the Calvinistic creed. B. May 25, 1572; d. Mar. 14, 1632.

Morlacchi (Francesco) composed a coronation cantata for Napoleon, Milan, 1808, while still a student, many highly successful operas including "Le Danaide," 1810, Rome; "Il Barbier de Seviglia," 1814; ten grand masses, a requiem for the King of Saxony, 1827, the Tuba Mirum, of which he professed to have been inspired by Michael Angelo's "Last Judgment"; was chapelmaster at Dresden; received the Golden Spur and the title of Count Palatine from Pope Pius VII in reward for the dedication of a Passion; and in short was a very successful musician of his time, though all his works are now forgotten; pupil of Zingarelli and of Padre Mattei. B. June 14, 1784, Perugia; d. Oct. 28, 1841, Innsbruck. See biography by Count Rossi-Scotti.

Morley (Thomas) composed "It was a Lover and His Lass" for "As You Like It," the only original setting of a Shakespeare song of undoubted authenticity now extant; many madrigals, of which two appeared in "The Triumphes of Oriana," 1601; canzonets, ballets; compiled "The Whole Booke of Psalmes," services, a Burial Service; wrote "A Plaine and Easie Introduction to Practicall Musicke," 1597, the only important work in English on modal music; played organ St. Paul's Cathedral; sang in Eng. Chapel Royal from 1592. Morley was a pupil of William Byrd, took the degree Mus. Bac. at Oxford, 1588, obtained a 21 years' monopoly of song book publications, 1598; and was the most popular and most fortunate of Elizabethan composers. B. 1557; d. about 1603.

Morley (William) composed a double chant in D minor; sang Eng. Chapel Royal. Graduated Mus. Bac., Oxford, 1713; d. Oct. 29, 1731.

Mormorando or **Mormorosa.** *It.* murmuring, whispering.

Mornington, Earl of (Garrett C. W.), composed a chant in E flat, other church music, glees, madrigals, catches; founded Academy of Music, Dublin, 1757; taught music Dublin University, which gave him degree Mus. Dr.; was the father of Arthur, Duke of Wellington. B. Dangan, Ireland July 19, 1735; d. May 22, 1781.

Morris Dance was highly popular at English rustic festivals, and is still in vogue in remote parts of England, the music being furnished by pipe and tabor. It was originally a costume dance, the characters being often those familiar from the Robin Hood ballads. Of Moorish or Spanish origin, the dance later became associated with many tunes, some in 4–4, others in 3–4 time.

Morte. *Fr.* "Death," a hunting signal announcing that the game has been slain.

Mortier de Fontaine played piano in various European music centres; said to have been first to perform in public the Beethoven sonata, Op. 106. B. May 13, 1816, Warsaw; d. May 10, 1883, London.

Moscheles (Ignaz) composed 142 works, including concerto in G minor, Op. 60; Concerto pathétique, Op. 93; Sonata melancolique, Op. 49; "Hommage à Handel" for two pianos, Op. 92; 24 Études, Op. 70; three Allegri di Bravura, Op. 51; Characteristische Studien, Op. 95; toured Europe with great success as piano virtuoso; taught Mendelssohn and later joined that composer as first piano instructor in the newly founded Leipsic Conservatory. As a boy Moscheles proved an apt pupil at the Prague Conservatory under D. Weber; played a concerto of his own in public at 14; and shortly afterwards settled in Vienna, where he had lessons of Albrechtsberger and Salieri. In 1814 he scored Beethoven's "Fidelio" for piano under direction of the composer (Artaria & Co.), and then be-

gan his career as concert pianist. He was a special favourite with the British public, and made his last public appearance at a charity concert given by Jenny Lind-Goldschmidt, London, 1865, where he improvised admirably. B. May 30, 1794, Prague; m. Charlotte Embden; d. Mar. 10, 1870, Leipsic. See "Life of Moscheles," Eng. trans. by A. D. Coleman.

Mosè in Egitto. Gioacchino A. Rossini's oratorio or opera (it has been sung as both), to book by Tottola, was first performed Mar. 5, 1818, at the San Carlo, Naples. The title at the Académie Royale production, 1827, Paris, was: "Moïse et Pharaon, ou le Passage de la Mer Rouge."

Mosel (Giovanni Felice) composed for violin; played violin; directed music at the court of Florence. B. 1754, Florence; d. after 1812.

Mosel, von (Ignaz Franz, Edler) composed operas, incidental music, oratorios, songs; conducted the first festivals of the Vienna Gesellschaft der Musikfreunde; arranged and wrote on music; custos of the imperial library, Hofrath, and ennobled by the Emperor. B. April 1, 1772, Vienna; d. April 8, 1844, Vienna.

Moses. A. B. Marx's oratorio, to book which he compiled for Mendelssohn, was first performed Dec., 1841, at Breslau.

Mosewius (Johann Theodor) founded the Breslau Singakademie; sang and directed opera; wrote on music. B. Königsberg, Sept. 25, 1788; d. Sept. 15, 1858, Schaffhausen.

Moskowa, de la (Prince Joseph Napoleon Ney) composed the one-act comic operas "Le Cent-Suisse," "Yvonne," a mass; aided Adam to found the "Société des Concerts de musique religieuse et classique" and Niedermeyer to found his "École de musique religieuse." B. May 8, 1803; son of Marshal Ney; m. the heiress of Lafitte the banker; d. July 25, 1857, St. Germain-en-Laye.

Moszkowski (Moritz) composed the opera "Boabdil," Berlin, 1892; the three-act ballet, "Laurin," 1896; Phantastischer Zug and two suites for orchestra, concerto in E major for piano, a symphony, two books of Spanish Dances for piano, four hands; played piano; conducted; member Berlin Academy, 1899; pupil of Dresden, Stern, and Kullak conservatories; teacher at Kullak Conservatory. B. Aug. 23, 1854, Breslau; add. Berlin. **Alexander** wrote criticism and books on music. B. Jan. 15, 1851, Poland; brother of MORITZ; add. Berlin.

Mosso. *It.* "Moved," fast, as **Più**, faster; **Meno**, with less speed.

Mostra. *It.* DIRECT.

Motet. Composition for voices alone in polyphonic style to Latin sacred text, for use in the worship of the Roman Catholic church. The motet was in freer form than the integral parts of the service, sharing the development of the secular madrigal. Full Anthems in the Anglican church are really motets, although the text is in English. The term is sometimes applied to church cantatas or other sacred compositions.

Motetto. *It.* Motet.

Motett Society was founded in 1841, London, by William Dyce, and has published editions of motets by classic composers.

Motetus. In mediæval music, the middle part of a polyphonic composition.

Motif. *Ger.* Figure, subject, LEIT-MOTIF.

Motion. Progression of a part, which is said to **Conjunct**, when the degrees of the scale succeed each other; **Disjunct**, where the melody proceeds in skips; **Contrary**, where two parts move in opposite directions; **Oblique**, when one part moves while the other remains stationary; **Similar** or direct, when the parts move in the same direction.

Motivo. *It.* Figure, subject, motive, motif.

Moto. *It.* Motion or movement; speed, as **con**, with speed; **Perpetuo**, perpetual.

Mottegiando. *It.* In a joking or bantering manner.

Mottl (Felix) conducted the court opera at Carlsruhe, 1881–1903; supervised the New York production of Parsifal, 1903–4; became director Ber-

lin Royal Academy of Music, 1904; composed the operas "Agnes Bernauer," Weimar, 1880; "Ramin," "Fürst und Sänger," the festival play "Eberstein," Carlsruhe, 1881; a string quartet; the song cycle "Pan in Busch." In boyhood a chorister, Mottl entered the Imperial Conservatory, Vienna, studied under Hellmesberger, won all the prizes offered; became conductor of the Vienna Wagner Society, and in 1876 assisted in staging "Der Ring des Nibelungen" at Bayreuth. B. Aug. 29, 1856, Unter St. Veit, near Vienna; add. Berlin.

Motus. *L.* Motion.

Mounsey (Anne Sheppard) composed the oratorio "The Nativity," 100 songs, 40 part-songs; played organ; pupil of Logier. B. April 17, 1811, London; m. W. Bartholomew; d. June 24, 1891. **Elizabeth** played organ, piano, guitar; published works for all three instruments; sister of ANN SHEPPARD. B. Oct. 8, 1819; d. Oct. 3, 1905, London.

Mountain (Henry) played violin; published music in Dublin, 1785–90. **Joseph** played violin, led Covent Garden Orchestra. B. Dublin; son of HENRY; d. London. **Sarah, Sophia** or **Rosoman** became a favourite singer at the Haymarket and Covent Garden; pupil of Charles Dibdin. B. Sadler's Wells, 1768; daughter of circus people named Wilkinson; m. JOSEPH; d. July 3, 1841, Hammersmith.

Mountain Sylph. John Barnett's opera in two acts, to book by J. T. Thackeray, was first performed Aug. 25, 1834, at the English Opera House, London.

Mount-Edgcumbe (Richard, Earl of) wrote "Musical Reminiscences," 1825; composed the opera "Zenobia." B. Sept. 13, 1764; d. Sept. 26, 1839.

Mountier sang in London opera under Handel; in early life chorister at Chichester Cathedral. B. Chichester; d. after 1733.

Mount of Olives. Ludwig van Beethoven's oratorio "Christus am Oelberg" is so called in the English version. Owing to the aversion of the British to representations of Christ on the stage, the story has been changed to that of David, and in this mutilated form the work was sung at the Bristol Festival, 1905.

Mouret (Jean Joseph) composed the opera "Ariane," 1717; "Les Triomphes des Sens," 1732, other operas and ballets; conducted at Paris Concerts Spirituels and Académie Royale. B. April 16, 1682; d. Dec. 22, 1738, Charenton.

Mousquetaires de la Reine. J. F. E. Halévy's three-act opera, to book by St. Georges, was first performed Feb. 3, 1846, at the Paris Opéra Comique.

Moussorgsky or **Mussorgski(Modeste Petrovich)** composed the operas "Boris Godounov," St. Petersburg, 1874; "Kovanstchina," 1880; "The Matchmaker"; songs, including several groups devoted to child life; "The Destruction of Sennacherib," and "Joshua Navin," for chorus and orchestra; mixed chorus from "Œdipus," female chorus from "Salammbo," and the unfinished opera "The Fair at Sorochinsk." Pupil of Balakirev and follower of Dargomiskey, this composer abandoned a career in the army to devote himself to music, but was soon obliged to accept a government clerkship. Losing this employment, the greater part of his life was spent amid sordid surroundings, and toward the last he wrecked himself by the use of drugs and stimulants. B. Mar. 16, 1835; Karevo, Pskov; d. Mar. 16, 1881, St. Petersburg.

Mouth. Part of the organ pipe whence the sound proceeds as opposed to the foot, where the wind enters.

Mouth Organ. PAN'S PIPES.

Mouthpiece. The cup or beak-shaped end of the tube of wind instruments to which the lips are applied.

Mouton (Jean) composed nine masses, 75 motets and psalms, some chansons; became singer to Louis XII and Francis I of France, canon of Therounne and of St. Quentin; real name De Hollingue; pupil of Josquin. B. Somme, about 1475; d. 1522.

Movement. Division of a sonata or symphony; part of a composition more or less complete in itself; MOTION; whether of melody or parts.

Mozart (Leopold) wrote a Method

for Violin, Augsburg, 1756, reprinted in many languages; composed the operas "Semiramis," "Die Verstellte Gärtnerin," oratorios, church music; was composer, musician, and chapelmaster to the Archbishops of Salzburg; married Anna Maria Pertlin or Bertlin, of St. Gilgen, and became the father of MARIA ANNA and WOLFGANG AMADEUS MOZART. B. Nov. 14, 1719; son of Johann Georg, a bookbinder of Augsburg; d. May 28, 1787, Salzburg. **Maria Anna** toured Europe as a pianist in childhood with her brother WOLFGANG AMADEUS; taught music in Salzburg. B. July 30, 1751, Salzburg; m. Baron von Berchthold zu Sonnenberg; d. Oct. 29, 1829, Salzburg. **Constanze Weber** became the wife of WOLFGANG AMADEUS; supported their children, WOLFGANG and KARL, by giving concerts after her husband's death; in 1809 married the Danish diplomat, George N. Nissen. B. Zell, Lower Austria; d. Mar. 6, 1842, Salzburg. **Wolfgang Amadeus** played piano; composed; founded the Lemberg Cæcilienverein. B. July 26, 1791; second son of WOLFGANG and CONSTANZE; d. July 30, 1844, Carlsbad, Bohemia. **Karl** became an Austrian government official, but was an amateur in music. Eldest son of WOLFGANG and CONSTANZE; d. 1858, Milan.

Mozart (Wolfgang Amadeus) composed the operas "NOZZE DI FIGARO," "DON GIOVANNI," "ZAUBERFLÖTE," "COSI FAN TUTTE," "ENTFÜHRUNG AUS DEM SERAIL," "IDOMENEO," which retain their freshness and popularity after more than a century, 15 masses, 41 symphonies, and a wealth of chamber music which rank him as the world's greatest master of melody. Light-hearted, industrious, imaginative, but content to work in the forms already perfected, and composing with a grammarian's strictness, he suffered the extremes of poverty and was buried in the potter's field, his immortal works his best and long his only monument. Profiting by the music lessons given his sister, the boy, whose full name was Johannes Chrysostomus Wolfgangus Amadeus, was able to pick out thirds on the harpsichord at the age of three. This led to lessons from his father, and he had composed some minuets, which his father noted down, when not yet four. Before he was six Mozart had appeared in the comedy "Sigismundus Hungariæ Rex," given at Salzburg University, and a few months later his father took him with his sister for a concert tour. The boy was kindly received by the Elector at Munich, and then the family visited Vienna, giving a concert at Linz while on their journey. The Emperor called the lad a little magician, had him play with a cloth thrown over the keyboard, and the Empress and ladies of the court petted both children, but an attack of scarlet fever compelled him to go into seclusion. On his recovery he appeared in concert at Pressburg, returning with his father and sister to their home for the holidays. A second and more extended concert tour began in June, 1763. After concerts in many of the larger German cities, the Mozart family reached Paris in November of that year, and for the next five months were the delight of the court at Versailles. Young Mozart's first publication dates from this sojourn, four sonatas for violin and piano, 6, 7, 8, and 9 (Köchel's Catalogue, see below). In April, 1764, the Mozarts settled for a time in London, where they were received warmly by the court and musicians. The boy distinguished himself by reading difficult works at sight; studied with J. Christian Bach and the singers Tenducci and Manzuoli. A concert in Spring Gardens brought the family $2500, and during an illness of his father's, which necessitated quiet, young Mozart composed his first symphonies, 15, 17, 18, and 19. Six of his early sonatas for violin and harpsichord were published with a dedication to the Queen, who presented the composer with $250. The children played a four-hand piece for harpsichord at concerts given later in the season, and during a visit to the British Museum young Mozart presented to the institution his only vocal

number to English words, a 4-part motet. The family then departed for The Hague, but owing to illness, which attacked the boy, girl, and father in turn, were prevented from giving a concert until Jan., 1766. Two successful entertainments at Amsterdam, at one of which the boy's symphony, 22 was performed, were followed by festivities at The Hague for the installation of the Prince of Orange as Stadtholder. The six sonatas for violin and piano, 26, 27, 28, 29, 30, and 31, and the "Galimathias Musicum," a concerto grosso, 32, and the harpsichord variations on "Willem van Nassau" were composed in Holland, and then the family set out for Salzburg, giving concerts on the journey, and arriving at their home in Nov., 1766. With the exception of a sudden flight in a vain attempt to escape an epidemic of smallpox (both children were attacked), the next two years were spent at home in study and composition. Fux's "Gradus ad Parnassum" was the text-book for Mozart, as for many other great musicians. His compositions included the sacred cantata "Die Schuldigheit des ersten Gebotes," done as a test imposed by the Archbishop of Salzburg, a Passions cantata, 42, the piano concertos 37, 39, 40, 41, and the Latin comedy, "Apollo et Hyacinthus." The Mozarts then visited Vienna. The young composer's first opera, "La finta Semplice," was composed by order of the Emperor, though not performed until the operetta "Bastien und Bastienne" had been given at the home of the Mesmer family. The B flat major string quartet, 46, a trumpet concerto, and several church pieces were composed during this visit. On returning to Salzburg he was appointed concertmeister to the Archbishop, though without salary, composed the two masses, 65, 66, and the Johannes Offertorium, 72. In 1769 Mozart's father took him on a tour of Italy, where he was heartily welcomed by the musicians, including Padre Martini and Farinelli, and became intimate with the young English musician Thomas Linley. He performed the remarkable feat of noting the Allegri Miserere from memory, after hearing it in the Sistine Chapel, and after having given successful concerts from Milan to Naples, was made Knight of the Golden Spur by the Pope, an extraordinary honour for a boy of 14. The Bologna Accademia Filarmonica broke its rules to honour him with membership, and during the same year he received some instruction in counterpoint from Padre Martini. "Mitridate, Rè di Ponto," Milan, Dec. 26, conducted by the composer, established him as a favourite with Italian lovers of opera, and won him several commissions. During a short sojourn in Salzburg, Mozart composed a Litany, 109, a Regina cœli, 108, and a symphony, 110. Then returning to Milan he composed the cantata "Ascanio in Alba" for the marriage of Archduke Ferdinand to Beatrice of Modena, Milan, Oct. 15, 1771, for which the Empress sent him a gold watch and a liberal fee; the symphony, 112, and the divertimento, 113. Again in Salzburg, Mozart was ordered to compose an opera for the inauguration of von Colloredo, the Archbishop elected on the death of the composer's earlier patron. "Il Sogno di Scipione" was the result, and the symphonies, 114, 124, 128, 129, 130, the divertimento, 131, a Regina cœli, 127, the Litany "de venerabili," 125, and the string quartets, 136, 137, and 138 were composed during the same year. Up to this time Mozart's life had been exceptionally happy. He had worked hard, but though a strict taskmaster, Leopold Mozart had been a kind and indulgent father, and as an "infant phenomenon" in company with his sister, Maria Anna, or "Nannerl," the young musician had been petted by the courts of London, Paris, Vienna. The new Archbishop of Salzburg proved inappreciative of art and brutal to his artists. In contrast to the consideration with which he had been treated elsewhere, Mozart was forced to eat with the servants, and was treated as one, but it was not until 1781 that he mustered up courage to free himself from this disagreeable en-

vironment. When he at last presented his resignation, he was literally kicked out of the palace by the Archbishop's steward, Count Arco. These years of servitude, however, were spent in hard study and creative work. "Lucio Silla," produced at Milan, Dec. 26, 1772, under the composer's direction, like the earlier opera composed for that cultivated city, had 20 repetitions. The symphonies, 181, 182, 183, 184; the divertimenti, 186, 187, 188; the mass, 167; the concerto for two violins, 190; the serenata, 185; the Pater Domenicus Mass, 66; the string quartet, 174; the masses, 192, 194; the litany, 195; the offertory, 198; the bassoon concerto, 191; the symphonies, 199, 200, 201, 202; the serenatas, 203, 204; the divertimento, 205; and the variations on Fischer's minuet, 179, were all completed before the close of 1773. The opera "La finta Giardiniera" was produced with success at Munich in 1775, as well as his "Misericordias Domini," 222, composed by order of the Elector. The same year at Salzburg, his mass, 220; the airs for tenor, 209, 210; the air for soprano, 217; the vocal canons, 226 to 234; and the violin concertos, 207, 211, 216, 218, 219, had their first hearing. To the formidable list of works already enumerated, Mozart added during 1777, when in his 21st year, the masses, 257, 258, 259, 262, 275; "Venite populi," an offertory for two choirs, 260; the litany, 243; the serenade, 249–250; a serenade for two violins and accompaniment, 239; the divertimento; the notturno, 286; the divertimenti for string quartet and two horns, 247, 287; the wind sextets, 240, 252, 253, 270, 289; a sonata for bassoon and 'cello, 292; the oboe concerto, 293; the variations for piano, 264, 265; and the sonatas, 238 to 246; the concerto for three pianos, 242; and the organ sonatas, 241, 244, 245, 263, 274, 278. Having obtained the reluctant consent of the Archbishop, Mozart, this time accompanied by his mother, set off on a concert tour in the fall of 1777. While at Mannheim he met the Weber family, and fell in love with Aloysia, whose sister afterwards became his wife. There he composed the soprano air, 292, for her; and the tenor air for Raaff, 295; the flute pieces, 313, 314, 315; the quartet for flute and strings, 285; the piano sonatas, 309, 310, 311; and the sonatas for violin and piano, 296, 300 to 306. Arriving in Paris in Mar., 1778, Mozart found the musicians too busily engaged in the rivalry of Gluck and Piccinni to pay him much attention. He had the misfortune to lose his mother, July 3, 1778, and after this bereavement his father urged him to return to Salzburg. A concerto for flute and harp, 299, 12 numbers for Noverre's ballet "Les petits riens," and the Paris or French symphony, 297, were the output of this sojourn in the French capital. In 1779 he was home again, organist as well as concertmeister to the Archbishop, but fired with ambition for the stage, brought about by association with Schikaneder. Music for the play "Thamos," and the opera "Zaide," which waited for its performance until 1866 (Frankfort), were the only immediate dramatic works, but in other lines he was more prolific. The masses, 317 ("Coronation"), 337; the Kyrie, 323; the canons, 347, 348; the symphonies, 319, 338; the "Villanella rapita" overture, 318; the duo concertante for viola and violin, 364; the serenades, 320, 361; the piano sonatas, 330 to 333; the divertimento for two horns and string quartet, 334; variations for violin and piano, 359, 360; the four-hand sonatas, 357, 358; the concerto for two pianos, 365; the organ sonatas, 328, 329, 336; the Kyrie, 341; the concert aria, 369; and the quartet for oboe and strings, 370, were completed by 1781. Then Mozart began work on his opera "Idomeneo" for the carnival at Munich. Recalled from Munich, where he had gone with his father and sister to attend the production of this work, Mozart was compelled to attend the Archbishop at Vienna, where, after repeated humiliations, as already related, he left that prelate's service, June 8, 1781. His contest at the piano with CLEMENTI, in which

honours appear to have been even, was an event of this period. A friendship with Haydn sprang up which endured with life, and seems to have influenced the work of both composers, and Mozart was at last commissioned by the Emperor to write an opera, the "Entführung aus dem Serail," July 16, 1782, which was a popular success, though not admired by the sovereign himself. From the same period date his symphony in D, 385, and the "Nachtmusik" for wind instruments in C minor, known also as a string quintet, 388. The Webers, with whom Mozart had been intimate in Mannheim, were now settled in Vienna. Mozart lodged at their house, and, despite the opposition of his father, married Constanze Weber, Aug. 4, 1782. Four sons and two daughters were the issue of this marriage. Husband and wife were equally improvident, Mozart's income was uncertain at best, and his life was thenceforth harried by financial troubles. He began, but failed to complete, the comic operas "L'Oca del Cairo" and "Lo Sposo deluso," but while on a visit to Salzburg with his bride, produced a new mass in honour of his marriage, 427, and two duets for violin and viola, 423, 424, for Michael Haydn, whom the Archbishop had threatened to dismiss from his post of concertmeister because he was too ill to work. The piano concerto for Marie T. Paradies, 456, and the symphony, 425, were completed before the composer's return to Vienna, where he shortly afterwards enjoyed a return visit from his father. Leopold Mozart at this time, influenced by his son, already an enthusiastic member, joined the Masonic order. It is interesting to note that besides the symbolism of "Magic Flute," several of Mozart's works show Masonic inspiration: "Gesellenlied," 468; "Mauererfreude," 471; "Maurerische Trauermusik," 471; the choruses, 483, 484; the cantata, 623; the adagio for woodwinds, 411; and the cantata, 429. The cantata "Davidde penitente" was produced in March, 1785, at the Tonnkünstler Societät, and the composer again devoted himself to the theatre. "Der Schauspieldirektor," produced before the court, Feb. 7, 1786, was well received later at the Kärnthnerthor Theatre, a company of the nobility produced "Idomeneo" at the Auersperg Palace, and May 1, 1786 saw the first production of the ever popular "Nozze di Figaro." While waiting for another suitable libretto, he composed the symphony, 504, the contradanses for orchestra, 510, and the orchestral dances, 509. "Don Giovanni" was produced with equal success, but Mozart remained without financial reward for these great achievements. At a time when he had almost determined to quit Vienna for London, Gluck died, and the Emperor, who had been paying him 2000 gulden as court composer, appointed Mozart to that office at 800 gulden, or about $400 per annum. "Don Giovanni," which had been hailed in Prague as a masterpiece, did not at first please the Viennese. The E flat, G minor, and C (Jupiter) symphonies, 543, 550, and 551, his best works in this form, and his arrangements of Bach and Handel were completed before the spring of 1789, when Mozart left for Berlin as guest of Prince K. Lichnowsky. At Dresden, Leipsic, and Berlin the composer was well received. Frederick Wilhelm II offered him the post of chapelmaster with $3000 per annum salary, and commissioned the string quartets, 575, 589, 590. Loyalty to his "good Emperor" caused the composer to decline this excellent offer. He was rewarded by the commission for "Cosi fan tutte," which was having a run when the death of the Emperor, Feb. 20, 1790, plunged Vienna into mourning. Ignored by the new Emperor Leopold II, Mozart nevertheless pawned his plate to attend the coronation at Frankfort, where he gave a concert of his own works, playing before the courts of Mannheim and Munich on his way back to Vienna. The "Ave Verum," 618, and other works were begun at this time, and in March, 1791, he was requested by Schikaneder to compose the "Magic Flute." He was hard at

work on this opera when a mysterious stranger called upon him to engage a requiem. The Estates of Bohemia invited him to compose an opera for the coronation of Leopold II at Prague, and accordingly Mozart produced "La Clemenza di Tito," but the unfavourable reception of his work by the court circles was a grave disappointment, and he hurried back to Vienna to resume work on the "Magic Flute." This work was produced Sept. 30, 1791. The audience, at first cold, grew more appreciative as the work progressed, and eventually it became one of the most popular of Mozart's operas. Ill, depressed, and overworked, Mozart again turned to the requiem. He fancied that he was being poisoned, and that it was really his own requiem he was composing. The score was taken away from him, and he recovered sufficiently to compose a cantata, 623, for his Masonic Lodge, and to conduct it himself, but was again compelled to take to his bed. The requiem, which had really been ordered by Count Walsegg, through Leutgeb, his steward, and which was performed as Walsegg's own, engrossed Mozart's thoughts. He called for the score on Dec. 4, sang part of it with some friends, and scored a few bars of the Lacrimosa. Later he gave his pupil Süssmayer some directions regarding its performance, and about 1 A. M., Dec. 5, he died. During his last illness, which was described as a malignant typhus, a group of Hungarian nobles had organized to guarantee him a fixed income, and in Amsterdam a subscription was formed for the purchase of his compositions, which were to be the property of the subscribers. On Dec. 6 funeral services were held in front of St. Stephen's, that being the custom with the very poor. A violent rainstorm drove back the few mourners who might otherwise have witnessed the interment, which took place in St. Marx Churchyard. Dec. 5, 1869, the municipality of Vienna caused a monument to be unveiled on the probable site of the composer's grave. B. Jan. 27, 1756, Salzburg; d. Dec. 5, 1791, Vienna. See biographies by Jahn, Eng. trans. by Pauline Townsend; Holmes, Fuchs, Marx, Lorenz, Rochlitz, André, G. Weber, G. N. von Nissen, and Mozart's letters, Eng. trans. Dr. von Köchel prepared a thematic catalogue, revised and brought down to 1905 by Count Waldersee, and published, as well as a complete edition of Mozart's works, by Breitkopf & Härtel. The compositions referred to in the body of the above article are numbered as in the Köchel Catalogue. The complete list of Mozart's works follows: *Masses:* 49, Missa brevis for 4 Voices, 2 Violins, Viola, Bass, and Organ. G. major. 65, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. D minor. 66, Missa for 4 Voices, 2 Violins, Viola, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 139, Missa for 4 Voices, 2 Violins, 2 Violas, 2 Hautboys, 3 Trombones, 4 Trumpets, Kettle-drums, Bass, and Organ. C minor. 167, Missa in honorem SSmæ Trinitatis for 4 Voices, 2 Violins, 2 Hautboys, 4 Trumpets, Kettle-drums, Bass, and Organ. C major. 192, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. F major. 194, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. D major. 220, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 257, Missa longa for 4 Voices, 2 Violins, 2 Hautboys, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. C major (Credo-Mass). 258, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major (Sparrow-Mass). 259, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 262, Missa for 4 Voices, 2 Violins, 2 Hautboys, 2 Horns, 2 Trumpets, Bass, and Organ. C major. 275, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. B flat major. 317, Missa for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 3 Trombones, 2 Horns, 2 Trumpets, Kettle-drums, Bass, and Organ. C major (Coronation Mass). 337, Missa solemnis for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ.

C major. *Litanies and Vespers:* 109, Litaniæ de B. M. V. (Lauretanæ) for 4 Voices, 2 Violins, Bass, and Organ. B flat major. 125, Litaniæ de venerabili altaris sacramento for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets, Bass, and Organ. B flat major. 195, Litaniæ Lauretanæ for Sop., Alt., Ten., 2 Violins, Viola, 2 Hautboys, 2 Horns, Bass, and Organ. D major. 243, Litaniæ de venerabili altaris sacramento for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Bassoons, 2 Horns, 3 Trombones, Bass, and Organ. E flat major. 193, "Dixit" et "Magnificat" for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 321, Vesperæ de dominica for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 339, Vesperæ solennes de confessore for 4 Voices, 2 Violins, Bassoon, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. C major. *Sacred Vocal Works with Orchestral Accompaniment:* 33, Kyrie for 4 Voices; 89, Kyrie for 5 Sops.; 322, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums, 2 Bassoons, Organ; 323, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, Trumpets, Kettle-drums, and Organ; 341, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons, 2 Trumpets, Kettle-drums, and Organ; 20, Madrigal for 4 Voices, "God is our Refuge" (without accomp.); 47, "Veni Sancte Spiritus" for 4 Voices, 2 Violins, Viola, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums, Bass, and Organ; 85, "Miserere" for Alt., Ten., and Bass, with figured Bass for Organ; 86, Antiphon "Quærite primum regnum Dei" for Sop., Con., Ten., and Bass; 108, Regina Cœli for 4 Voices, with 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums; 127, Regina Cœli for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns; 276, Regina Cœli for 4 Voices, 2 Violins, Bass, 2 Hautboys, Kettle-drums, Trumpets, Organ; 141, Te Deum for 4 Voices, 2 Violins, Bass, and Organ; 142, Tantum ergo for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass, and Organ; 197, Tantum ergo for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass, and Organ; 343, Two German Hymns for a single Voice, with Organ; 34, Offertorium pro festo Sti Benedicti "Scande cœli" for 4 Voices, 2 Violins, Trumpets, Kettle-drums, Bass, and Organ; 72, Offertorium pro festo Sti Joannis Baptistæ "Inter natos" for 4 Voices, 2 Violins, Bass, and Organ; 93, Psalm "De profundis" (Ps. 129) for 4 Voices, 2 Violins, and Organ; 117, Offertorium pro omni tempore for 4 Voices, 2 Violins, 2 Violas, 2 Flutes, 2 Horns, 2 Trumpets, Kettle-drums, Bass, and Organ; 143, Aria for Sop. "Ergo interest." Accomp.: 2 Violins and Organ; 165, Motet for Sop. "Exultate, jubilate." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns; 177, Offertorium sub exposito venerabili for Sop. and Ten. Accomp.: 2 Violins, Viola, Bass, 2 Horns, Organ; 198, Offertorium for Sop. and Ten. Solo. Accomp.: 2 Violins, Viola, Bass, Organ; 222, Offertorium de tempore "Misericordias Domini" for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Organ; 260, Offertorium de venerabili sacramento for 8 Voices, divided into 2 Choruses, 2 Violins (ad libitum), Bass, Organ; 273, Graduale ad Festum B. M. V. for 4 Voices, 2 Violins, Viola, Bass, and Organ; 277, Offertorium de B. M. V. for 4 Voices, 2 Violins, Bass, Organ; 326, Hymnus "Justum deduxit dominus" for 4 Voices and Organ; 327, Hymnus "Adoramus te" for 4 Voices and Organ; 618, Motet "Ave verum corpus" for 4 Voices, 2 Violins, Viola, Bass, and Organ. *Cantatas:* 42, Passion-Cantata with accomp. of 2 Violins, Viola, Bass, and 2 Horns; 471, Masonic Joy "Sehen, wie dem starren Forscherauge." Short Cantata for Ten., concluding with a short Chorus; 623, A short Masonic Cantata. "Laut verkünde unser Freude" for 2 Tenors, 1 Bass, 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Horns. *Oratorios:* 118, La Betulia Liberata, Italian Oratorio. 469, Davidde penitente, Cantata for 3 Solo-Voices, Chorus, and Orchestra. *Operas:*

35, "Die Schuldigkeit des ersten Gebotes" (the observance of the First Commandment), religious play in 3 Parts (the first Part by Mozart with German words). 38, Apollo et Hyacinthus. Latin Comedy (Latin words). 50, Bastien and Bastienne, Little Opera in one act (German words). 51, La finta semplice. Opera bouffe in 3 acts (Italian words). 87, Mitridate, Rè di Ponto. Opera in 3 acts (Italian words). 111, Ascanio in Alba, Theatrical Serenade in 2 acts (Italian words). 126, Il Sogno di Scipione, Dramatic Serenade in one act (Italian words). 135, Lucio Silla. Drama with music in 3 acts (Italian words). 196, La finta Giardiniera. Opera bouffe in 3 acts (German and Italian words). 208, Il Rè Pastore. Dramatic Piece for a festival in 2 acts (Italian words). 344, Zaide. Little Opera in 2 acts (German words). 345, Thamos, King of Egypt. Heroic Drama: Choruses and incidental music (German words). 366, Idomeneo, Rè di Creta, ossia: Ilia e Adamante. Grand opera in 3 acts (German and Italian words). 367, Ballet-Music to the opera of "Idomeneo." 384, "Die Entführung aus dem Serail" (The Elopement from the Seraglio). Comic opera in 3 acts (German words). 486, "Der Schauspieldirektor" (Theatrical Manager). Comedy with music in 1 act (German words). 492, Le Nozze di Figaro (The Wedding of Figaro). Opera bouffe in 4 acts (German and Italian words). 527, "Il dissoluto punito, ossia: Il Don Giovanni." Opera bouffe in 2 acts (German and Italian words). 588, Così fan tutte (So they all do) "Weibertreue." Opera bouffe in 2 acts (German and Italian words). 620, "Die Zauberflöte." (The Magic Flute.) German opera in 2 acts. 621, "La Clemenza di Tito." Grand Opera in 2 acts (German and Italian words). *Arias, Duets, Trios, and Quartets with Orchestral Accompaniment:* 21, Aria for Ten. "Va, dal furor portata." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. 23, Aria for Sop. "Conservati fedele." Accomp.: 2 Violins, Viola, and Bass. 36, Recitative and Aria (Licenza) for Ten. "Or che il dover." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets, Kettledrums. 70, Recitative and Aria (Licenza) for Sop. "A Berenice," "Sol nascente." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. 77, Recitative and Aria for Sop. "Misero me," "Misero pargoletto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. 78, Aria for Sop. "Per pietà bel idol mio." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 79, Recitative and Aria for Sop. "O temerario Arbace." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. 83, Aria for Sop. "Se tutti i mali miei." Accomp.: 2 violins, Viola, Bass, 2 Hautboys, 2 Trumpets. 88, Aria for Sop. "Fra cento affanni." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. 146, Aria for Sop. "Kommt her, ihr frechen Sünder." Accomp.: 2 Violins, Viola, Bass, Organ. 209, Aria for Ten. "Si mostra la sorte." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. 210, Aria for Ten. "Con ossequio, con rispetto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 217, Aria for Sop. "Voi avete un cor fedele." Same accomp. 255, Recitative and Concert-Aria for Alto. "Ombra felice." "Io ti lascio." Same accomp. 256, Aria for Ten. "Clarice, cara mia sposa." Same accomp. 272, Scene for Sop. "Ah, lo previdi." "Ah, t'invola agli occhi miei." 294, Recitative and Aria for Sop. "Alcandro lo confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Clarinets, 2 Bassoons, and 2 Horns. 295, Aria for Ten. "Se al labbro mio non credi." "Il cor dolente." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, and 2 Horns. 316, Recitative and Aria for Sop. "Popoli di Tessaglia." "Io non chiedo." Accomp.: 2 Violins, Viola, Bass, 2 Horns, with Hautboy and Bassoon obbligato. 368, Recitative and Aria for Sop. "Ma che vi fece." "Sperai vicino il lido." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, and 2 Horns. 369,

Scene and Aria for Sop. "Misera, dove son?" "Ah non son io." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, and 2 Horns. 374, Recitative and Aria for Sop. "Ah questo seno." "Or che il cielo a me ti rende." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, and 2 Horns. 383, Aria for Sop. "Nehmt meinen Dank." Accomp.: 2 Violins, Viola, Bass, Flute, Hautboy, and Bassoon. 416, Scene and Rondo for Sop. "Mia speranza." "Ah non sai, qual pena." Accomp.: 2 Violins, Viola, Bass, 2 Bassoons, 2 Hautboys, and 2 Horns. 418, Aria for Sop. "Vorrei spiegarvi." "Ah Conte, partite." Same accomp. 419, Aria for Sop. "No, no, che non sei capace." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums. 420, Rondo for Ten. "Per Pietà, non ricercate." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Horns, and 2 Bassoons. 431, Recitative and Aria for Ten. "Misero, o sogno!" "Aura, che intorno." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, and 2 Horns. 432, Recitative and Aria for Bass. "Così dunque tradisci." "Aspri rimorsi atroci." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, and 2 Horns. 436, Trio for 2 Sops. and Bass. "Ecco, quel fiero." With accomp. of 3 Basset horns. 437, Trio for 2 Sops. and Bass. "Mi lagnerò tacendo." Accomp.: 2 Clarinets and 1 Basset horn. 479, Quartet for Sop., Ten., and 2 Basses. "Dite almeno, in che mancai." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons. 480, Trio for Sop., Ten., and Bass. "Mandina amabile." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, and 2 Horns. 505, Recitative and Rondo. "Ch'io mi scordi." "Non temer amato bene" for Sop., with obbligato Pianoforte accomp. Same accomp. 512, Recitative and Aria for Bass. "Alcandro lo, confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. 513, Aria for Bass. "Mentre ti lascio, o figlia." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Clarinets, 2 Bassoons, and 2 Horns. 528, Recitative and Aria for Sop. "Bella mia fiamma." "Resta, o cara." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. 538, Aria for Sop. "Ah, se in ciel." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, and 2 Horns. 539, A German War-song. "Ich möchte wohl der Kaiser sein." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Piccolos, 2 Horns, Big Drum, and Cymbals. 541, Arietta for Bass. "Un bacio di mano." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. 549, Canzonet. "Più non si trovano." For 2 Sops. and Bass with accomp. of 3 Basset horns. 578, Aria for Sop. "Alma grande e nobil core." Accomp.: 2 Violins, Viola, 2 Hautboys, 2 Bassoons, 2 Horns, and 2 Bass. 582, Aria for Sop. "Chi sà, chi sà, qual sia." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, and 2 Horns. 583, Aria for Sop. "Vado, ma dove? — oh Dio!" Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, and 2 Horns. 584, Aria for Bass. "Rivolgete a lui lo sguardo." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Trumpets, and Kettle-drums. 612, Aria for Bass. "Per questa bella mano." With double bass obbligato, 2 Violins, Viola, Flute, 2 Hautboys, and 2 Horns. 625, Comic Duet for Sop. and Bass. "Nun liebes Weibchen, ziehst mit mir." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. *Songs for one and more Voices, with Piano Accompaniment:* 52, "Daphne, deine Rosenwangen." 53, To Joy. "Freude, Königin der Weisen." 147, "Wie unglücklich bin ich nit." 148, "O heiliges Band." 149, Magnanimous tranquillity. "Ich hab es längst gesagt." 150, "Was ich in Gedanken." 151, Contentment in lowly station. "Ich trachte nicht nach solchen Dingen." 152, Ridente la calma. "Der Sylphe des Friedens." 307, Oiseaux, si tous les ans. "Wohl lauscht ein Vöglein." 308, Dans un bois solitaire. "Einsam ging ich jüngst." 349, Contentedness. "Was frag' ich viel nach Geld und Gut." 350, Cradle-Song.

"Schlafe, mein Prinzchen, nur ein." 351, "Komm, liebe Zither." (For Sop. with Mandolin accomp.) 390, To Hope. "Ich würd' auf meinem Pfade." 391, To Solitude. "Sei du mein Trost." 392, "Verdankt sei es dem Glanze." 441, Das Bandel (The ribbon). "Liebes Mandel, wo ist's Bandel." Humorous Trio for Sop., Ten., and Bass. 468, Masonic Song. "Die ihr einem neuen Grade." 472, The Enchanter. "Ihr Mädchen flieht Damöten ja!" 473, Contentment. "Wie sanft, wie ruhig fühl' ich hier." 474, The Deceived World. "Der reiche Thor, mit Gold geschmücket." 476, The Violet. "Ein Veilchen auf der Wiese stand." 483, Song with Chorus and Organ accomp. "Zerfliesset heut, geliebte Brüder." 484, Three-part Song for Chorus and Organ accomp. "Ihr unsre neuen Leiter." 506, Song of Liberty. "Wer unter eines Mädchens Hand." 517, "Die Alte" (The Grandam). "Zu meiner Zeit." 518, "Die Verschweigung" (The Secret). "Sobald Damœtas Chloen sieht." 519, Separation and Re-union. "Die Engel Gottes weinen." 520, Louisa burning the letters of her faithless lover. "Erzeugt von heisser Phantasie." 523, Abendempfindung (Evening reverie). "Abend ist's." 524, To Chloe. "Wenn die Lieb aus deinen." 529, On the Birthday of Fritz. "Es war einmal, ihr Leute" (Einst lebte, so erzählet). 530, The Dream. "Wo bist du, Bild?" 531, The little Spinning-girl. "Was spinnst du, fragte." 532, Trio for Sop., Ten., and Bass. "Grazie agl' inganni tuoi." Accomp.: Flute, 2 Clarinets, 2 Horns, 2 Bassoons, Bass. 579, Un moto di gioja. "Schon klopfet mein liebender." 596, Longing for Spring. "Komm, lieber Mai." 597, In early Spring. "Erwacht zu neuem Leben." 598, Children's Song (Das Kinderspiel). "Wir Kinder, wir schmecken." 619, A little German Cantata. "Die ihr des Unermesslichen." *Canons:* 228, "Ach zu kurz ist unser Lebenslauf." For 4 Voices. 229, "Sie ist dahin." For 3 Voices. 230, "Selig, selig alle." For 2 Voices. 231, "Last froh uns sein." L. m. i. a. For 6 Voices. 232, "Wer nicht liebt Wein und Weiber." "Lieber Freistädtler, lieber Gaulimauli." For 4 Voices. 233, "Nichts labt mich mehr als Wein." "L. m. d. a. r. s." For 3 Voices. 234, "Essen, Trinken, das erhält." "Bei der Hitz' im Sommer ess' ich." For 3 Voices. 347, "Wo der perlende Wein im Glase blinkt." For 6 Voices. 348, "V'amo di core teneramente." For 3 Choruses in 4 parts each. 507, "Heiterkeit und leichtes Blut." For 2 Sops. and Ten. 508, "Auf das Wohl aller Freunde." For 3 Voices. 553, "Alleluja." For 4 Voices. 554, "Ave Maria." For 4 Voices. 555, "Lacrimoso son io." "Ach zum Jammer bin ich." For 4 Voices. 556, "Grechtelt's eng." "Alles Fleisch." For 4 Voices. 557, "Nascoso è il mio sol." For 4 Voices. 558, "Gehn ma in'n Prada, gehn ma in d' Hetz." "Alles ist eitel." For 4 Voices. 559, Difficile lectu mihi Mars. "Nimm, ist's gleich warm." For 3 Voices. 560, "O du eselhafter Martin." "Gähnst du, Fauler, du schon wieder." For 4 Voices. 560, "O du eselhafter Peierl." For 4 Voices. 561, "Bona nox, bist a rechta Ox." "Gute Nacht, bis der Tag erwacht." For 4 Voices. 562, Caro bel idol mio. "Ach süsses, theures Leben." For 3 Voices. **Orchestral Works.** *Symphonies:* 16, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 17, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 18, Symphony for 2 Violins, Viola, Bass, 2 Clarinets, 2 Horns, Bassoon. E flat major. 19, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 22, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 43, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. F major. 45, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. 48, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. 73, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. C major. 74, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 84,

Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. D major. 110, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has 2 Flutes and 2 Bassoons. G major. 112, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 114, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A major. 124, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 128, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 129, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 130, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns in F, 2 Horns in C. F major. 132, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 4 Horns in E flat. E flat major. 133, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets. The Andante with Flute obbligato. D major. 134, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A major. 162, Symphony for 2 Violins, 2 Violas, 2 Hautboys, 2 Horns, 2 Trumpets, Basses. C major. 181, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 182, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. B flat major. 183, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns in G and 2 Horns in B, 2 Bassoons. G minor. 184, Symphony for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. E flat major. 199, Symphony for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Horns. G major. 200, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets. C major. 201, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. A major. 202, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 297, Symphony (Paris) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. D major. 318, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 4 Horns, 2 Trumpets. G major. 319, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 338, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets, and Kettle-drums. C major. 385, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums. D major. 425, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. C major. 444, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has in addition a Flute. G major. 504, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets, and Kettle-drums. Without Minuet. D major. 543, Symphony for 2 Violins, Viola, Bass, Flute, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. E flat major. 550, Symphony for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. G minor. 551, Symphony with Fugue (Jupiter) for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. *Cassaziones, Serenades, and Divertimentos for Orchestra:* 63, Cassazione for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. G major. 99, Cassazione for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 100, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. 101, Serenade for 2 Violins and Bass, 2 Hautboys, 2 Horns, Flute, Bassoon. F major. 185, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. 203, Serenade for 2 Violins, Viola, Bass, 2 Hautboys, 2 Flutes, Bassoon, 2 Horns, 2 Trumpets. D major. 204, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, Bassoon, 2 Trumpets. D major. 239, Serenade (for 2 small orchestras) for 2 Principal Violins, Viola, Double Bass, and 2 Violins, Viola, Violoncello, Kettle-drums. D major. 250, Serenade (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Bassoons, 2 Trumpets. D major. 286, Notturno for 4

orchestras: 4 sets of 2 Violins, Viola, Bass, and 2 Horns each. D major. 320, Serenade for 2 Violins, Viola, Bass, 2 Flutes (Flautino), 2 Hautboys, 2 Bassoons, 2 Horns (Posthorn), 2 Trumpets, and Kettle-drums. D major. 361, Serenade for 2 Hautboys, 2 Clarinets, 2 Basset horns, 4 French horns, 2 Bassoons, Double Bassoon or Double Bass. B flat major. 375, Serenade for 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons. E flat major. 388, Serenade for 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons. C minor. 113, Divertimento for 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. E flat major. 131, Divertimento for 2 Violins, Viola, Bass, Flute, Hautboy, Bassoon, 4 Horns. D major. 166, Divertimento for 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. E flat major. 186, Divertimento for 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. B flat major. 187, Divertimento for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, G, and D, A. C major. 188, Divertimento for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, A, and D, G. C major. 205, Divertimento for Violin, Viola, Bassoon, Bass, 2 Horns. D major. 213, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. F major. 240, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. 247, Divertimento for 2 Violins, Viola, 2 Horns, Bass. F major. 251, Divertimento for Hautboy, 2 Violins, Viola, Bass, 2 Horns. D major. 252, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. E flat major. 253, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. F major. 270, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. 287, Divertimento for 2 Violins, Viola, Bass, 2 Horns. B flat major. 289, Divertimento for 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. 334, Divertimento for 2 Violins, Viola, Bass, 2 Horns. D major. *Marches, Symphonic Movements, and minor Pieces for Orchestra (also for Concertina, Clockwork, and Barrel-Organ):* 189, March for 2 Violins, Bass, 2 Flutes, 2 Horns, 2 Trumpets. D major. 214, March for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. 215, March for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 237, March for 2 Violins, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. D major. 248, March for 2 Violins (obbligato), Viola, Bass, 2 Horns. F major. 249, March (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. D major. 290, March for Violin, Viola, Bass, 2 Horns. D major. 335, 2 Marches for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets. D major, D major. 408, 3 Marches for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. C major, D major, C major. 121 Final Allegro of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 409, Minuet (Middle part of a Symphony) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. 477, Masonic Dirge for 2 Violins, Viola, Bass, 1 Clarinet, 1 Basset horn, 2 Hautboys, Double bassoon, and 2 Horns. C minor. 522, A musical Joke (Rustic Symphony or "The Country Musicians") for 2 Violins, Viola, Bass, 2 Horns. F major. 292, Sonata for Bassoon and Violoncello. B flat major. 410, Short Adagio for 2 Basset horns and Bassoon. F major. 411, Adagio for 2 Clarinets and 3 Basset horns. B flat major. 356, Adagio for Concertina. C major. 617, Adagio and Rondo for Concertina, Flute, Hautboy, Viola, and Violoncello. C minor. 608, Fantasia. A Piece for Clockwork. F minor. 616, Andante for a small Barrel-Organ. F major. 445, March for 2 Violins, Viola, Bass, and 2 Horns. F major. *Dances for Orchestra:* 568, 12 Minuets for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 585, 12 Minuets for 2 Violins, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Small Flute, and Bass; 599, 6 Min-

uets for 2 Violins, Bass, 2 Flutes, Small Flute, 2 Bassoons, 2 Clarinets, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums; 601, 4 Minuets for 2 Violins, Bass, 2 Flutes, Small Flute, Lyre, 2 Bassoons, 2 Clarinets, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums; 604, 2 Minuets for 2 Violins, Bass, 2 Flutes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums; 509, 6 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums; 536, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 567, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 571, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo, Cymbals, and Tambourine; 586, 12 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Bassoons, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Trumpets, and Kettle-drums (Tambourine); 600, 6 German Dances for 2 Violins, Bass, 2 Clarinets, 2 Hautboys, 2 Flutes, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums; 602, 4 German Dances for 2 Violins, Bass, 2 Flutes (Piccolo), 2 Horns, 2 Bassoons, Lyre, 2 Clarinets, 2 Hautboys, 2 Trumpets, and Kettle-drums; 605, 3 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Posthorns, 2 Trumpets, Kettle-drums, and Bells; 123, Contra-Dance for 2 Violins, Bass, 2 Hautboys, and 2 Horns; 267, Four Contra-Dances for 2 Violins, Bass, 1 Flute, 1 Bassoon, 2 Hautboys, 2 Horns; 461, 5 Minuets for 2 Violins, Bass, 2 Hautboys (Flutes), 2 Bassoons, and 2 Horns; 462, 6 Contra-Dances for 2 Violins, Bass, 2 Hautboys, and 2 Horns; 463, 2 Minuets with interlaced Contra-Dances for 2 Violins, Bass, 2 Hautboys, 2 Horns, 1 Bassoon; 510, 9 Contra-Dances or Quadrilles for 2 Violins, Bass, 2 Flutes, 2 Piccolos, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Trumpets, and Kettle-drums, Large Drum, and Cymbals; 535, Contra-Dance (The Battle) for 2 Violins, Bass, Piccolo, 2 Clarinets, Bassoon, Trombone, Drum; 587, Contra-Dance ("The Victory of the hero Coburg") for 2 Violins, Bass, Hautboy, Flute, Bassoon, and Trumpet; 603, 2 Contra-Dances for 2 Violins, Bass, 2 Hautboys, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums; 609, 5 Contra-Dances for Flute, 2 Violins, Bass, and Drum; 610, Contra-Dance ("Les filles malicieuses") for 2 Violins, Bass, 2 Flutes, 2 Horns. *Concertos for Stringed or Wind-Instruments and Orchestra:* 207, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 211, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 216, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 218, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 219, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. 261, Adagio for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. E major. 269, Rondo concertant for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 373, Rondo for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 190, Concertone for 2 Solo-Violins. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. 364, Concert-Symphony for Violin and Viola. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. E flat major. 191, Concerto for Bassoon. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 299, Concerto for Flute and Harp. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 313, Concerto for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 314, Concerto for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 315, Andante for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 412, Concerto for

Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons. D major. 417, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 447, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons. E flat major. 495, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 622, Concerto for Clarinet. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, 2 Horns. A major. **Chamber Music.** *Quintets for Stringed Instruments:* 174, Quintet for 2 Violins, 2 Violas, and 'Cello. B flat major. 406, Quintet for 2 Violins, 2 Violas, and 'Cello. C minor. 407, Quintet for 1 Violin, 2 Violas, 1 Horn, 1 'Cello (or instead of the Horn a second 'Cello). E flat major. 515, Quintet for 2 Violins, 2 Violas, and 'Cello. C major. 516, Quintet for 2 Violins, 2 Violas, and 'Cello. G minor. 581, Quintet for 1 Clarinet, 2 Violins, Viola, 'Cello. A major. 593, Quintet for 2 Violins, 2 Violas, 'Cello. D major. 614, Quintet for 2 Violins, 2 Violas, 'Cello. E flat major. 525, A short Serenade. Eine kleine Nachtmusik for 2 Violins, Viola, 'Cello, Double Bass. G major. *Quartets for Stringed Instruments (for 2 Violins, Viola, and 'Cello):* 80, Quartet G major; 155, Quartet D major; 156, Quartet G major; 157, Quartet C major; 158, Quartet F major; 159, Quartet B flat major; 160, Quartet E flat major; 168, Quartet F major; 169, Quartet A major; 170, Quartet C major; 171, Quartet E flat major; 172, Quartet B flat major; 173, Quartet D minor; 387, Quartet G major; 421, Quartet D minor; 428, Quartet E flat major; 458, Quartet B flat major; 464, Quartet A major; 465, Quartet C major; 499, Quartet D major; 575, Quartet D major; 589, Quartet B flat major; 590, Quartet F major; 136, Divertimento D major; 137, Divertimento B flat major; 138, Divertimento F major; 546, Adagio and Fugue C minor; 285, Quartet for Flute, Violin, Viola, 'Cello. D major. 298, Quartet for Flute, Violin, Viola, 'Cello. A major. 370, Quartet for Hautboy, Violin, Viola, 'Cello. F major. *Duos and Trios for Stringed Instruments:* 423, Duo for Violin and Viola. G major. 424, Duo for Violin and Viola. B flat major. 487, Duo for 2 Violins. C major. 563, Divertimento for Violin, Viola, and 'Cello. E flat major. **Piano Music.** *For one, two, or three Pianos and Orchestra:* 37, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 39, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 40, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 41, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. G major. 175, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums. D major. 238, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 242, Concerto for 3 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 246, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 271, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 365, Concerto for 2 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. 413, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. F major. 414, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. 415, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. C major. 449, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass (2 Hautboys, 2 Horns ad libitum). C minor. 450, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 451, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D major. 453, Concerto for Piano. Accomp.: 2 Vio-

lins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. G major. 456, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 459, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. F major. 466, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D minor. 467, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C major. 482, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. E flat major. 488, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns. A major. 491, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C minor. 503, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. 537, Concerto (Coronation) for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums ad libitum. D major. 595, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 382, Concert-Rondo for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. *Quintet, Quartets, and Trios for Piano:* 452, Quintet for Piano, Hautboy, Clarinet, Horn, and Bassoon. E flat major. 478, Quartet for Piano, Violin, Viola, and 'Cello. G minor. 493, Quartet for Piano, Violin, Viola, and 'Cello. E flat major. 254, Trio for Piano, Violin, and 'Cello. B flat major. 442, Trio for Piano, Violin, and 'Cello. D minor. 496, Trio for Piano, Violin and 'Cello. G major. 498, Trio (Kegelstatt) for Piano, Clarinet, and Viola. E flat major. 502, Trio for Piano, Violin, and 'Cello. B flat major. 542, Trio for Piano, Violin, and 'Cello. E major. 548, Trio for Piano, Violin, and 'Cello. C major. 564, Trio for Piano, Violin, and 'Cello. G major. *Sonatas and Variations for Piano and Violin:* 6, Sonata C major; 7, Sonata D major; 8, Sonata B flat major; 9, Sonata G major; 10, Sonata B flat major; 11, Sonata G major; 12, Sonata A major; 13, Sonata F major; 14, Sonata C major; 15, Sonata B flat major; 26, Sonata E flat major; 27, Sonata G major; 28, Sonata C major; 29, Sonata D major; 30, Sonata F major; 31, Sonata B flat major; 55, Sonata F major; 56, Sonata C major; 57, Sonata F major; 58, Sonata E flat major; 59, Sonata C minor; 60, Sonata E minor; 61, Sonata A major; 296, Sonata C major; 301, Sonata G major; 302, Sonata E flat major; 303, Sonata C major; 304, Sonata E minor; 305, Sonata A major; 306, Sonata D major; 372, Allegro of a Sonata B flat major; 376, Sonata F major; 377, Sonata F major; 378, Sonata B flat major; 379 Sonata G major; 380 Sonata E flat major; 402, Sonata A major; 403, Sonata C major; 404, Sonata C major; 454, Sonata B flat major; 481, Sonata E flat major; 526, Sonata A major; 547, Sonata F major; 359, 12 Variations on "La Bergère Silimène," G major; 360, 6 Variations on "Hélas, j'ai perdu mon amant," G minor. *Piano Duets (for one and two Pianos):* 357, Sonata G major; 358, Sonata B flat major;; 381, Sonata D major; 497, Sonata F major; 521, Sonata C major; 501, Andante with 5 Variations, G major; 426, Fugue for 2 Pianos, C minor; 448, Sonata for 2 Pianos, D major. *Sonatas and Fantasias for Piano:* 279, Sonata C major; 280, Sonata F major; 281, Sonata B flat major; 282, Sonata E flat major; 283, Sonata G major; 284, Sonata D major; 309, Sonata C major; 310, Sonata A minor; 311, Sonata D major; 330, Sonata C major; 331, Sonata A major (Turkish March); 332, Sonata F major; 333, Sonata B flat major; 457, Sonata C minor; 545, Sonata C major; 570, Sonata B flat major; 576, Sonata D major; 394, Fantasia

with a Fugue, C major; 396, Fantasia C minor; 397, Fantasia D minor; 475, Fantasia C minor. *Variations for Piano:* 24, 8 Variations on an Allegretto; 25, 7 Variations on "Wilhelm von Nassau"; 179, 12 Variations on a Minuet by Fischer; 180, 6 Variations on "Mio caro Adone" by Salieri; 264, 9 Variations on "Lison dormait"; 265, 12 Variations on "Ah vous dirais-je, Maman"; 352, 8 Variations on a March from "Mariages Samnites" by Grétry; 353, 12 Variations on "La belle Françoise"; 354, 12 Variations on "Je suis Lindor"; 398, 5 Variations on "Salve tu Domine" by Paisiello; 455, 10 Variations on "Unser dummer Pöbel meint"; 460, 8 Variations on "Come un agnello" by Sarti; 500, 12 Variations on an Allegretto; 573, 9 Variations on a Minuet by Duport; 613, 8 Variations on the Song: "Ein Weib ist das herrlichste Ding." *Minor Pieces for the Piano:* 1, Minuet and Trio G major; 2, Minuet F major; 4, Minuet F major; 5, Minuet F major; 94, Minuet D major; 355 Minuet D major; 485, Rondo D major; 494, Short Rondo F major; 511, Rondo A minor; 399 (Piano-Suite), Overture, Allemande, Courante, Sarabande, C major; 401, Fugue G minor; 3, Allegro, B flat major; 312, Allegro of a Sonata G minor; 533, Allegro and Andante F major; 236, Andantino E flat major; 540 Adagio B minor; 574, A Small Gigue G major; 624, 36 Cadenzas to his Piano-Concertos. *Sonatas for Organ with Accompaniment:* 67, Sonata for Organ, 2 Violins, and Bass. E flat major. 68, Sonata for Organ, 2 Violins, and Bass. B flat major; 69, Sonata for Organ, 2 Violins, and Bass. D major; 144, Sonata for Organ (or Bass), and 2 Violins. D major. 145, Sonata for Organ (or Bass), and 2 Violins. F major. 212, Sonata for Organ, 2 Violins, and Bass. B flat major. 224, Sonata for Organ, 2 Violins, and Bass. F major. 225, Sonata for Organ, 2 Violins, and Bass. D major. 244, Sonata for Organ, 2 Violins, and Bass. F major. 245, Sonata for Organ, 2 Violins, and Bass. D major. 274, Sonata for Organ, 2 Violins, and Bass. G major. 278, Sonata for Organ, 2 Violins, 'Cello, Bass, 2 Hautboys, Trumpets, Kettle-drums. C major. 328, Sonata for Organ, 2 Violins, and Bass. C major. 329, Sonata for Organ, 2 Violins, 'Cello, Bass, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums. C major. 336, Sonata for Organ, 2 Violins, Bass. C major. *Supplement.* 626, Requiem for 4 Voices, 2 Violins, Viola, Bass, 2 Basset horns, 2 Bassoons, Trombones, Trumpets, Kettle-drums, Organ. D minor. 75, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 76, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. F major. 81, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 95, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. D major. 96, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums. C major. 97, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums. D major. Suppl. 9, Concerted Quartet for Hautboy, Clarinet, Horn, and Bassoon with accomp. 102, Final Movement of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. 120, Final Movement of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Flutes, 2 Horns, Trumpets, Kettle-drums. 163, Final Movement of a Symphony, the same instrumentation. Suppl. 10, Ballet Music to the Pantomime "les petits riens." 291, Fugue for 2 Violins, 2 Violas, Bass, 2 Horns, 2 Flutes, 2 Hautboys, 2 Bassoons (Fragment). 32, Galimathias musicum for Piano, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Bassoon. 65a, Seven Minuets with Trio for 2 Violins and Bass. 122, Minuet without Trio for 2 Violins, Bass, 2 Hautboys, 2 Horns. 363, Three Minuets for 2 Violins, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. 363, 2 Minuets for 2 Violins, Bass, Flute, 2 Hautboys, and 2 Trumpets (2 Horns); 106, Overture and 3 Contra-Dances for 2 Violins, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. 606,

6 Ländler (Rustic Dances) for Orchestra. Transcription for 2 Violins and Bass. 607, Contra-Dance "Il trionfo delle donne" for Orchestra (Fragment). 446, Music to a Pantomime for 2 Violins, Viola, Bass (Fragment). 268, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, Flute, 2 Bassoons, 2 Hautboys, 2 Horns. E flat major. 293, Concerto for Hautboy. Accomp.: 2 Violins, 2 Violas, Bass, 2 Clarinets, 2 Horns, 2 Bassoons. F major. 371, Concert-Rondo for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. Suppl. 56, Concerto for Piano and Violin with accomp. of 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums, and Bass (Fragment). 46, Quintet for 2 Violins, 2 Violas, and 'Cello. B flat major. Suppl. 91, Quintet for Clarinet, 2 Violins, Viola, and 'Cello (Fragment). Suppl. 72, Quartet for 2 Violins, Viola, and 'Cello (Fragment). 266, Trio for 2 Violins and Bass. B flat major. 395, Short Fantasia for Piano. 153, 154, Two Fugues for Piano. 400, First Movement of a Sonata for Piano. 534, Contra-Dance (The Thunderstorm) for Orchestra. Arranged for Piano. D major. 594, Adagio and Allegro for the mechanism of a Clock. Arranged for Piano, four hands. F minor. 115, Missa brevis for 4 Voices and Organ. 427, Missa for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, Kettle-drums, 4 Trombones, Organ. C minor. Suppl. 21, Lacrymosa for 4 Voices, Bass, and Organ. 44, Motet "Ex adipe frumenti." For 4 Voices and Organ. 91, Kyrie for 4 Voices, Violin, and Organ. 116, Kyrie for 4 Voices, 2 Violins, Viola, Bass, and Organ. 221, Kyrie for 4 Voices and Organ. 337, Credo for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. 429, Cantata "Dir Seele des Weltalls." For 2 Tenors and 1 Bass-Voice, 2 Violins, Viola, Bass, 2 Hautboys, 1 Flute, 1 Clarinet, 2 Horns, 1 Bassoon. 422, L'Oca del Cairo. Opera bouffe in 2 Acts. 430, Lo Sposo deluso, ossia La Rivalità di tre Donne per un solo Amante. Opera bouffe in 2 Acts. 71, Aria for Ten. "Ah più tremar." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns (Fragment). 119, Aria for Sop. "Der Liebe himmlisches Gefühl." With Piano accomp. 178, Aria for Sop. "Ah Spiegarti." With Piano accomp. 389, Duet for 2 Tens. "Welch ängstliches Beben." Accomp.: 2 Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1 Bassoon, 2 Horns (Fragment). 433, Aria for Bass-Voice. "Männer suchen stets zu naschen." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns (Fragment). 434, Trio for Ten. and 2 Bass-Voices. "Del gran regno delle Amazoni." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons (Fragment). 435, Aria for Ten. "Müsst' ich auch durch tausend Drachen." Accomp.: 2 Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1 Clarinet, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums (Fragment). 438, Trio for 2 Sops. and 1 Bass-Voice. "Se lontan, ben mio, tu sei." Same accomp. (Fragment). 440, Aria for Sop. "In te spero, o sposo amato." With Bass accomp. 580, Aria for Sop. "Schon lacht der holde Frühling." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, 2 Horns. 82, Aria for Sop. "Se ardire, e speranza." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. 393, Solfeggios for one Sop.-Voice with or without accomp. (Fragment). Suppl. 5, Jocular Quartet for Sop., 2 Tens., and Bass. "Caro mio Druck und Schluck." With Piano accomp. (Fragment). Suppl. 191, Canon for 4 Voices. 232, Canon for 4 Voices. 232, Canon for 5 Voices. 23, Aria "Conservati fedele" for Sop. with accomp. of stringed instruments. Suppl. 80, Quintet for 2 Violins, 2 Violas, and 'Cello. 98, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 164, Six Minuets for 2 Violins, Bass, 2 Oboes (Flutes) and 2 Trumpets (Horns). 487, 12 Duets for Basset horns. 452, A Sketch to a Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon. Suppl. II, 42, Sonata for 2 Pianos (Fragment), 42, Recitative and Aria for Sop., "Basta Vincesti"; eccoti il foglio,

with accomp. of stringed instruments.

Mozarteum of Salzburg was founded as a memorial to the great composer in his native place, gives 12 annual concerts, includes an orchestral society which performs Mozart's music in the churches of that city, and embraces a music school in which members of the orchestra teach. The International Mozart Stiftung, a fund created in 1869, is intended to finance an International conservatory of music, and to assist poor musicians.

Mozartstiftung was founded as the outgrowth of a music festival given by the Frankfort "Liederkranz," June 25, 1838. The profits were carefully invested, and the interest, amounting in 1908 to more than 1500 marks per annum, devoted to four-year scholarships for young composers.

Much Ado About Nothing. C. V. Stanford's four-act opera to book by Sturgis, after Shakespeare, was first performed May 30, 1900, at Covent Garden.

Muck (Karl, Ph.D.) conducted the Boston Symphony Orchestra, 1906–8, by permission of the Royal Berlin Opera, to which he then returned as an assistant conductor. Son of a Bavarian magistrate, he studied at Heidelberg, and later at Leipsic, taking his doctor's degree there and at the same time studying music at the Conservatory. In 1880 he made his debut as a pianist at the Gewandhaus, then served successfully as chapelmaster at Salzburg, Brünn, Graz, Prague; then became conductor of the Neumann Opera Company, which led to his appointment, 1892, at the Berlin Opera. B. Oct. 22, 1859, Darmstadt; add. Berlin.

Mudie (Thomas Molleson) composed four symphonies, 48 piano solos, 42 songs, 24 sacred songs, chamber music; played piano and clarinet; taught, Royal Academy of Music, London, where he was one of the 10 scholars admitted after the first examination, 1823. B. Nov. 30, 1809, Chelsea; d. July 24, 1876, London.

Muette de Portici. French title of Daniel F. E. Auber's opera "MASANIELLO."

Muffat (Georg) composed for organ; played organ Strasburg and Salzburg Cathedrals; chapelmaster to the Bishop of Passau; pupil of Lulli. B. Passau; d. Feb. 23, 1704, Passau. **August Gottlieb Theophilus** composed organ and harpsichord pieces from which Handel borrowed melodies; musician to the court of Vienna; pupil of Fux and of his father GEORG. B. 1690, Passau; d. Dec. 10, 1770, Vienna.

Mühlfeld (Richard) played clarinet and violin; sub-conductor Meiningen court orchestra, played in Bayreuth festivals; pupil of Büchner. B. Salzungen, Feb. 28, 1856; d. June 1, 1907.

Müller (Aegidius Christoph) became court musician to the Duke of Brunswick, and father of the four brothers distinguished as quartet players. B. Nordhausen, July 2, 1766; d. Aug. 14, 1841, Brunswick. **Karl Friedrich** was concertmeister in the ducal orchestra, and later first violin of the famous quartet. B. Nov. 11, 1797; d. April 4, 1873. **Franz Ferdinand Georg** also became concertmeister, later second violin in the quartet. B. July 29, 1808; d. May 22, 1855. **Theodor Heinrich Gustav** played viola in the quartet. B. Dec. 3, 1799; d. Sept. 7, 1855. **August Theodor** played 'cello in the quartet. B. Sept. 27, 1802; d. Oct. 20, 1875. From 1830 to 1845 this quartet played the chamber music of Haydn, Mozart, and Beethoven in all the principal cities of Europe. The four sons of KARL FRIEDRICH likewise organized a quartet, which gave concerts until 1873, when the organization disbanded. **Karl** played first violin. B. April 14, 1829; m. the singer Elbira Berghaus. **Hugo** played second violin. B. Sept. 21, 1832; d. June 26, 1886. **Bernhard** played viola. B. Feb. 24, 1825; d. Sept. 4, 1895. **Wilhelm** played 'cello; later chamber musician and teacher in the Hochschule für Musik, Berlin. B. June 1, 1834; d. Sept. 1897, New York.

Müller (August Eberhardt) wrote instruction books for piano and flute;

composed three cantatas, two operettas, piano concertos, organ suites, 23 duets for two flutes, songs, etc.; became cantor, Leipsic Thomasschule in succession to Hiller, 1804. B. Nordheim, Hanover, Dec. 13, 1767; d. Dec. 3, 1817, Weimar.

Müller (Christian) built organs in Amsterdam and Haarlem, 1720 to 1770.

Müller (Heinrich) published "Geistliche Seelen-Musik," 1659, containing 400 hymns, and a second collection, "Geistliche Erquick-Stunden," 1666; pastor and archdeacon, Rostock Marienkirche and professor of theology. B. Oct. 18, 1631, Lübeck; d. Sept. 17, 1675.

Müller (Iwan) taught clarinet, Paris Conservatoire; composed works for clarinet still possessing educational value. B. Dec. 3, 1786, Reval; d. Feb. 4, 1854, Bückeburg.

Müller (Wenzel) composed many popular operettas, including "Zauberzither" from which Schikaneder borrowed ideas for the libretto of "Zauberflöte," and in 1818, "Travestierte Zauberflöte," in all more than 200 works; conducted opera in Prague and Vienna. B. Tyrnau, Moravia, Sept. 26, 1767; d. Aug. 3, 1835, Baden, near Vienna.

Müller (Wilhelm) wrote the poems of Schubert's song cycles "Die schöne Müllerin," "Die Winterreise"; was father of the philologist Max Müller. B. Oct. 7, 1794, Dessau; d. Oct. 1, 1827, Dessau.

Munck, de (François) played 'cello; taught Brussels Conservatory, where he had been a pupil under Platel. B. 1815, Brussels; d. 1854, Brussels. **Ernst** played 'cello; taught London Royal Academy of Music, 1893, and Guildhall School of Music; pupil of his father FRANÇOIS. B. 1840, Brussels; m. Carlotta Patti; add. London.

Mundstück. *Ger.* Mouthpiece.

Mundy (Dr. John) composed songs and psalms, the madrigal "Lightly she tripped o'er the dales" for "The Triumphes of Oriana," 1601; played organ Eton College and St. George's Chapel, Windsor. Son of WILLIAM; d. 1630, Windsor. **William** composed a service, three anthems; sang Eng. Chapel Royal. D. about 1591.

Munro (Alexander) published "A Collection of the best Scots Tunes fitted to German flute," 1732; Scotch musician, settled in Paris.

Munter. *Ger.* Allegro or lively.

Muris, de (Johannes) wrote "Speculum Musice" and other theoretical works on music between 1339 and 1358, reprinted by Gerbert and Coussemaker; was formerly thought to have invented the Long, Breve, etc.; noted also as mathematician and astrologer; probably an ecclesiastic of Norman birth, but settled in Paris.

Murky. Harpsichord music with bass of broken octaves.

Murschhauser (Franz Xaver Anton) wrote "Accademia Musico-poetica bipartita," Nuremberg, 1721, and other theoretical works; composed preludes and fugues for organ lately republished; chapelmaster at the Munich Frauenkirche; pupil of J. C. Kerl. B. 1663, Zabern, Alsace; d. Jan. 6, 1738, Munich.

Murska, de (Ilma) sang sop. in opera, debut 1862 at the Pergola, Florence, later with great success in the principal cities of Europe, America, Australia in rôles ranging from Gilda to Senta; taught in New York; pupil of Marchesi. B. 1836, Croatia; poisoned herself, Jan. 14, 1889, Munich.

Musard (Philippe) composed "Venise," "Les Echos" and other highly popular quadrilles; was the best known conductor of promenade concerts and composer of dance music in Paris, 1833–52; wrote "Nouvelle Méthode de Composition musicale," 1832, dedicated to Reicha, whose pupil he had been. B. 1793, Paris; d. Mar. 31, 1859, Paris. **Alfred** conducted concerts and balls in Paris. B. Paris, 1828, son of PHILIPPE; d. 1881, Paris.

Musars. Ballad singers.

Musette. *Fr.* Small bagpipe; melodies in imitation of bagpipe music; dance tunes suitable for bagpipe; an organ reed stop.

Musica. *It.* Music, as **Di Camera,** chamber music; **Di Chiesa,** church music; **Da Teatro,** theatrical music or opera.

Musica Ficta or **Cantus Fictus.** Device employed from the 13th century by which the canon law against the use of accidentals was avoided. There were at first no accidentals in the church MODES, but while the Cantus Firmus might easily be constructed without them, they were necessary in counterpoint. The music though written without sharps and flats, was none the less sung with such accidentals as were required, which were introduced by the singers according to traditional rules.

Musica Figurata. Figured or florid music.

Musical Antiquarian Society was founded in 1840 by W. Chappell, Dr. Rimbault and others in London, and during seven years published 19 works by early English composers.

Musical Art Society was the name given choral organizations of trained singers in New York City, Brooklyn, Boston, and Chicago for the revival of a cappella works by Palestrina, Bach, and other early masters. The New York society was founded by Dr. Frank Damrosch, 1894, who was its director in 1908. That in Brooklyn was founded 1903 by James H. Downs, music master in the public schools and organist at St. Augustine's Church.

Musical Artists' Society gave semi-private subscription concerts of chamber music in London, 1874 to 1899, at which works by the members were performed. The Duke of Beaufort was president, and among the vice-presidents were Sir G. A. Macfarren and Sir Arthur Sullivan.

Musical Assocation was founded in London, 1874, by Sir John Stainer, Rev. Sir F. A. G. Ouseley, Bart., and other distinguished musicians, was incorporated 1904, and devotes itself to investigations of subjects connected with the Science and Art of Music. In 1900 the association became allied with the INTERNATIONALE MUSIKGESELLSCHAFT.

Musical Box. Instrument in which the tones are produced by a BARREL from a steel comb attuned to the scale. It is sometimes provided with drum and bell movements as well.

Musical Glasses. HARMONICA.

Musical Society of London was founded in London, 1858, by former members of the NEW PHILHARMONIC SOCIETY and gave subscription concerts until 1867.

Musical Union gave chamber concerts in London, 1844 to 1880, under the direction of John Ella.

Musical Union in America was organized in affiliation with the American Federation of Labor, having local bodies in all the larger cities, for the regulation of wages and the protection of its members, like other trade union bodies. Practically all the musicians employed in theatres throughout the United States are members of the organization, which has served a useful purpose in maintaining a fair and uniform scale of prices. The union is especially strong in New York City, where its members include the entire personnel of the opera and other orchestras. Inability to agree with the union as to the scale of wages is the reason given for the discontinuance of the CINCINNATI SYMPHONY ORCHESTRA by its management. Numerous attempts have been made to unionize the BOSTON SYMPHONY ORCHESTRA, but all have failed. The members of that orchestra are employed under annual contract at terms in excess of that required by the union, and in 1905-6 H. L. Higginson, through whose patronage this orchestra came into being, announced that no members of the orchestra would be permitted to join the union.

Musica Mensurata. Measured music or CANTUS MEASURABILIS.

Musici. Followers of the Aristoxenian system of music among the ancient Greeks, as opposed to the Pythagoreans.

Musicians' Company was chartered in London, 1604, by James I, although its history may be traced to the region of Edward IV, who chartered the guild of "his beloved min-

strels" in 1469. In 1904 the Musicians' Company gave an interesting exhibition of instruments, books, music, manuscripts and portraits, in celebration of its tercentenary, and later published an illustrated catalogue of the collection thus assembled, and some of the lectures then delivered. The company awards several scholarships and prizes. The meetings, held in Stationers' Hall, are presided over by a Master, who, with two wardens and thirteen assistants, manages its affairs.

Musico. *It.* Castrato or eunuch-soprano or alto.

Musikalisches Opfer. Johann Sebastian Bach's work containing developments of a subject given him by Frederick the Great on occasion of his visit to Potsdam, 1747, was published with a dedication to that sovereign, and has been reprinted by Breitkopf & Härtel.

Musin (Ovide) played violin, touring Europe and America; became teacher of that instrument at Liège Conservatory, 1897, in succession to César Thomson; pupil of Hyneberg at Liège Conservatory, 1st prize, 1865, then of Leonard at Paris Conservatoire, where he won the gold medal for solo and quartet playing. B. Sept. 22, 1854, Nandrin, near Liège, Belgium; add. Brussels.

Mustel (Victor) invented many improvements for the harmonium; founded the factory in Paris, 1853, which was later known as "Victor Mustel et ses Fils." B. 1815, Havre.

Musurgia Universalis. An elaborate treatise on music, its history, theory, notation, containing much that is still valuable and more that is quaint and amusing, was written in Rome and published 1650 by the Rev. Athanasius Kircher, S.J.

Muta. *It.* "Change," directs that the key be changed in horn or drum music; directs that mute be used.

Mutation. Change in a boy's voice at puberty; term in SOLMISATION; shift.

Mutation Stops. Organ stops giving the tierce, twelfth, etc., of the foundation stops, not unisons nor octaves.

Mute. Small clamp of metal wood or ivory affixed to the bridge of viol instruments to muffle the tones; indicated by the direction Muta or Con Sordini, and contradicted by Senza Sordini. A pear-shape pad serves the same purpose when inserted in the bell of brass instruments.

Müthel (Johann Gottfried) composed clavier concertos in C minor and D minor and other music praised by Burney; court organist at Schwerin, and of the Lutheran Church, Riga; pupil of J. S. Bach. B. Mölln, Lauenburg, 1720; d. after 1790.

M. V. Abbreviation for Mezza Voce.

My Country 'tis of Thee or **"America,"** patriotic song written by Samuel Francis Smith, and first sung in public in the Park Street Church, Boston, July 4, 1832, to the tune known as GOD SAVE THE KING, and in German as Heil dir im Siegerkranz, subsequently obtained national importance. Dr. Edward Everett Hale, who was present on that occasion, and knew the author well, is authority for the statement that the verses were written at the request of the pastor of the church, who then handed the author several German and English hymn books, and told him to find some tune to which his verses would fit. "Dr. Smith looked through the books and selected the tune, which he had never heard, and which has been sung in this country as "America" ever since. Smith wrote in all more than 100 hymns, including "The Morning Light is Breaking." Educated at Harvard and Andover Theological Seminary, he was ordained to the Baptist ministry, 1834, and was pastor at Waterville, Me., for the next eight years; became professor of languages, Waterville College, and edited periodicals for his denomination. B. 1808, Boston; d. 1895.

Mysliweczek (Josef) composed "Abramo ed Isacco," once attributed to Haydn, and three other oratorios; "Olimpiade" and in all 15 operas, chamber music, symphonies, songs; called "Il Boemo." B. Mar. 9, 1737, near Prague; d. Feb. 4, 1781, Rome.

Mystères d'Isis was the name of

the version of Zauberflöte which won Lachnith the title of "Le Derangeur."

Mysteries or Miracle Plays were the dramatic entertainments based on sacred subjects and given under church auspices before the development of either opera or oratorio.

Naaff (Anton E. August) edited musical publications in Vienna. B. Nov. 28, 1850, Bohemia; add. Vienna.

Naaman. Sir Michael Costa's oratorio, to book by Bartholomew, was first performed Sept. 7, 1864, at the Birmingham Festival.

Nabla. *Gr.* NEBEL.

Nablium. *L.* NEBEL.

Nabucco. Giuseppe Verdi's three-act opera, to book by Solera, was first performed Mar. 9, 1842, at La Scala, Milan. A later production was given in London under the title "Nino," and this production was also called "Nabucodonosor."

Nacaire. *Fr.* Large DRUM.

Naccare or Gnaccare. *It.* CASTANETS.

Nacchera. *It.* Military DRUM.

Naccherone. *It.* Bass DRUM.

Nachahmung. *Ger.* Imitation.

Nachbaur (Franz) sang ten. in opera, created Walther in "Meistersinger," Froh in "Rheingold"; in boyhood chorister in Basle; pupil of Orth and Lamperti. B. March 25, 1835, Schloss Giessen, Würtemberg; d. Mar. 21, 1902, Munich.

Nachdruck. *Ger.* Accent; emphasis.

Nachez (Tivadar) composed violin pieces in Hungarian style; played violin in tours as virtuoso, and in Paris and London concerts; pupil of Leonard. B. Budapest, May 1, 1859; add. London.

Nachruf. *Ger.* Farewell, or Elegy.

Nachschlag. Grace or ornament, like a short appoggiatura, but occurring at the end instead of at the beginning of a note.

Nachspiel. *Ger.* Postlude.

Nachthorn. Organ stop of wooden stopped pipes.

Nachtlager von Granada. Conradin Kreutzer's two-act opera, to book by Baron von Braun, was first performed 1834, Vienna.

Nachtstücke. *Ger.* "Night pieces." The name given by Robert Schumann to his four piano solos, Op. 23.

Nächstverwandte Töne. *Ger.* Nearest relative KEYS.

Nadeshda. A. Goring Thomas's four-act opera, to book by Sturgis, was first performed April 16, 1885, at Drury Lane, London, by the Carl Rosa Opera Company.

Naenia. Roman funeral song.

Nafiri. Indian trumpet.

Nagaret. Abyssinian kettle-drum.

Nagel (Wilibald) wrote a History of English Music, "Beethoven und seine Claviersonaten," 1903, and other works on music; pupil of Ehrlich, Treibs, Spitta, and Bellermann, Berlin. B. Jan. 12, 1863, Mülheim; add. Darmstadt.

Nagelgeige. *Ger.* "Nail Fiddle." Instrument invented by Johann Wilde, St. Petersburg, 1740, in which the tone is produced by the vibration of iron nails fixed in a sounding board acted on by a bow.

Nägeli (Johann Georg) published music in Zürich (interpolated four measures in a Beethoven sonata); composed the air known in English as "Life let us cherish" and much forgotten music. B. May 16, 1773, Zürich; d. Dec. 26, 1836, Zürich.

Naguar. Indian drum.

Naich (Hubert) composed 30 4- and 5-part madrigals published in Rome about 1540; probably a Netherlander.

Naif. *Fr.* Artless, natural.

Naivement. *Fr.* Artlessly, naturally.

Naïveté. *Fr.* Artlessness, naturalness.

Naked Fifth. Fifth without an intervening third.

Naker. DRUM.

Nakeres. Obsolete English kettle-drum.

Naldi (Giuseppe) sang bass in opera, Rome, 1789, later in Venice, Turin, Milan, and Rome; accomplished musician and actor; killed in Paris by explosion of a cooking kettle invented by his friend Garcia. B. Feb. 2, 1770, Bologna; d. Paris, Dec. 15,

1820. **Mademoiselle** sang with success in Paris opera, debut, 1819; retired, 1824, on her marriage to Conte di Sparre. Daughter of GIUSEPPE.

Nalson (Rev. Valentine) composed morning and evening services in G; subchanter, York Cathedral, 18th century.

Nanga. Negro HARP.

Nanini or **Nanino (Giovanni Bernardino)** was among the first composers of the Roman school to add organ accompaniment to his church music, which included psalms, motets, a Venite, etc.; composed madrigals for five voices, published in Venice, 1588–98; chapelmaster in Roman churches; pupil of his brother GIOVANNI MARIA. D. after 1612. **Giovanni Maria** founded the first music school in Rome ever presided over by an Italian, where he and his brother may have numbered PALESTRINA among their assistants; composed the 6-part motet, "Hodie nobis cœlorum rex," still annually sung on Christmas Day in the Sistine Chapel, canons, motets, madrigals; became chapelmaster of the Sistine Chapel, 1604; in boyhood chorister at Vallerano, later singer and chapelmaster to Roman churches; pupil of Gaudio Mell. B. between 1545 and 1550, Tivoli; d. Mar. 11, 1606, Rome.

Nantier-Didiée (Constance Betsy Rosabella) sang mez. sop. rôles in opera, debut in "La Vestale," Turin, in Paris, 1851, creating Nancy in "Martha," Siebel in "Faust"; touring Europe, America, 1856. B. Nov. 16, 1831, Isle de Bourbon; d. Dec. 4, 1867, Madrid.

Napier (William) published music in London, including a valuable "Collection of Original Scots Songs," 1790–94, and the ballad operas "Rosina," "Maid of the Mill." B. 1740, Scotland; d. 1812, Somers Town.

Naples was for centuries one of the chief music centres of Italy, and, besides the historic SAN CARLO opera house, is the possessor of the **Real Conservatorio di Musica,** founded in 1808 as the successor of four earlier famous institutions. The first directors were Tritta, Paisiello, and Feneroli, who were succeeded, 1813, by Zingarelli. Under the administration of this famous maestro a preparatory school was added, the faculty strengthened, and the institution became one of the foremost in Europe. From 1837 to 1840 the management devolved upon Donizetti, who, in 1860, was replaced by Mercadante. Another period of prosperity followed. In 1861 Conti was appointed coadjutor to Mercadante, who had become blind. On Conti's death, 1868, Paolo Serrao Mercadante became president, and after his death, 1870, the management was left in the hands of a council of professors and alumni. An excellent library is attached to the institution. The first Naples Conservatory was that of **Santa Maria di Loretto.** John Tinctor, a Netherland musician, had conducted a music school in Naples toward the middle of the 15th century, which doubtless served as a model for the artisan Francesco, who, in 1535, began to give instruction to orphan children in his own home. So well did he succeed that Giovanni da Tappia, a Spanish priest, gave nine years of his life to begging from door to door throughout the Neapolitan territories to raise funds for the enlargement of the work, and Francesco's scholars were then installed in a well-appointed building near the church from which the Conservatory took its name. Finally the government gave this building to the school, conferring upon it the title of Conservatorio. It was enriched by bequests and at one time numbered 800 scholars. Scarlatti was among the most celebrated of the musicians who received their education there. **San Onofrio a Capuana,** which turned out such musicians as Gizzi, Piccinni, Jommelli, Paisiello, and Gizziello, was founded in 1576, conducted by the Confraternity dei Bianchi, and gave home and education to 120 orphans each year until 1797, when it was merged with Santa Maria di Loretto. **De' Poveri di Gesu Cristo,** founded by Marcello Foscataro di Nicotera, Order of St. Francis, housed and trained the foundlings of Naples. Feo, Greco, Durante, Vinci, Porpora, Pergolesi, and Gallo were all

connected with this institution, which was converted into the Diocesan Seminary, 1744, the pupils being distributed among the other conservatories. **Della Pietà de' Turchini** was the outgrowth of an orphan asylum established 1583 by the Confraternity Santa Maria della Incoronatella, in which a century later musical instruction was given. Leo, Cafaro, and Sala were educated there. It will be noted that all four of these music schools were charities, conducted under the watchful eye of the church. The little pupils provided music in the churches, took part in the mysteries or miracle plays, and in many instances passed from the conservatory to the theological seminary.

Napoleon (Arthur) founded the Rio de Janeiro piano house of Arthur Napoleao & Miguez, in early life toured Europe as piano virtuoso, then Brazil, and from 1858 to 1860 the United States and Cuba, afterwards playing in London, then in Oporto, and returning to Brazil, where he was a favourite of Dom Pedro. His debut was made in Oporto at six, his father having been his only teacher. B. Mar. 6, 1843; add. Rio de Janeiro.

Napravnik (Edward Franzevich) composed "Francesca da Rimini," an opera based on Stephen Phillips's play, St. Petersburg, 1903; the four-act opera "Nijni-Novgorodians," 1868, the operas "Harold," "Doubrovsky," four symphonies, chamber music, songs; conducted 3000 operas during 35 years' service at the Imperial St. Petersburg Opera; pupil of Kittel, Maidel, and the Prague School of Organists, and in 1860 chapelmaster to Prince Youssipov, St. Petersburg. B. Beisht, near Königgrätz, Bohemia, Aug. 12, 1839; add. St. Petersburg.

Nardini (Pietro) composed six violin concertos, solos, duets for violin, quartets; court violinist at Stuttgart, 1753 to 1767, when he returned to Italy as chapelmaster at Florence; pupil of Tartini. B. 1722, Fibiana, Tuscany; d. May 7, 1793, Florence.

Nares (Dr. James) composed the prize catch "To All Lovers of Harmony," 1770, glees, canons, six organ fugues, 20 anthems, services, harpsichord lessons; wrote "A treatise on Singing," "Il Principio," 1759, giving progressive lessons for organ or harpsichord; organist of York Cathedral and Master of Children in the Eng. Chapel Royal, where he had been a chorister in boyhood; pupil of Gates, Croft, and Pepusch. B. 1715, Stanwell; d. Feb. 10, 1783, London.

Narrante. *It.* "Narrative." Indicates that the music must be subordinated to the words.

Nasard or **Nazard.** Organ stop a twelfth above the Foundation Stops.

Nason Flute. Organ stop of stopped pipes and 4-ft. tone.

Nathan (Isaac) composed music to Byron's "Hebrew Melodies," for the comedy "Sweethearts and Wives," including the song "Why are you wandering here, I pray?" the comic opera "The Alcaid," the farce "The Illustrious Stranger"; wrote "Musurgia Vocalis," "The Life of Mme. Malibran de Beriot"; settled in Sydney, Australia, and published a periodical; rabbinical student in early life. B. 1791, Canterbury; d. Jan. 15, 1864, Sydney.

National Concerts was the name of a series given in London, 1850–52, by Balfe and Charles d'Albert.

National Conservatory of Music of America was founded and incorporated in New York in 1885 by Mrs. Jeannette M. Thurber, the organizer of the American Opera Company, which, under the direction of Theodore Thomas, for the first time produced many operatic masterworks in English on a true grand opera scale. The National Conservatory, which was never intended to be a money-making institution, was modelled after the Paris Conservatoire. In 1905 it was removed from 128 East 17th Street to more commodious quarters at 45–49 West 25th Street. The late Antonin Dvořák, one of the leading modern composers, was for three years its director, and the greatest of American pianists, Rafael JOSEFFY, was for 20 years at the head of the piano department. Lillian BLAUVELT was a National Conservatory student; so were the American

composers, Harry Rowe Shelley, Rubin Goldmark, and Harvey Worthington Loomis. The Conservatory was chartered by a special Act of the Congress of the United States in 1891. The director in 1908 was Wassily SAFONOFF, who was for a decade at the head of the Moscow Conservatory, and in 1908 also conductor of the New York Philharmonic Society. He trained the National Conservatory Orchestra, which was a feeder of the leading American orchestras. Mr. Safonoff also had a piano class. The Conservatory faculty for 1907–8 also included Adèle Margulies Leopold Lichtenberg, Eugène Dufriche, Leo Schulz, S. Camillo Engel, Hugo Riesenfeld, Bruno Oscar Klein, and Henry T. FINCK.

National Training School for Music was founded in London in 1873, and was ultimately merged in the Royal College of Music, 1882. The Duke of Edinburgh (later of Saxe-Coburg-Gotha) was chairman of the council, and the principals were Sir Arthur Sullivan and Sir John Stainer. Among the pupils was Eugène d'Albert.

Nationallied. *Ger.* National song.

Natural. Sign employed to cancel an accidental in NOTATION; white digital.

Natural Harmonics. Those produced by division of an open string.

Natural Key. Key of C major.

Natural Modulation. Diatonic MODULATION.

Natural Tones. Those produced by wind instruments without overblowing or the use of valves or keys.

Nau (Maria Dolores) sang sop. in opera, debut Paris Opéra, 1836, as the Page in "Huguenots"; toured America, 1848–50; pupil of Paris Conservatoire and of Mme. Cinti-Damoreau; of Spanish parentage. B. New York, Mar. 18, 1818; retired, 1856.

Naudin (Emilio) sang ten. in opera, debut, 1845, Cremona; created Vasco in "Africaine," 1865; pupil of Panizza. B. Oct. 23, 1823, Parma; d. 1890, Boulogne.

Naumann (Johann Gottlieb) composed "Cora," "Amphion," Stockholm, 1776–78, and in all 23 operas, 13 oratorios, 21 masses, an "Unser Vater" to Klopstock's words, and probably the "Dresden Amen," which Wagner employed in "Parsifal"; chapelmaster at Dresden; pupil of Tartini and Padre Martini. B. Blasewitz, near Dresden, April 17, 1741; d. Oct. 23, 1801. **Dr. Emil** composed the opera "Loreley," 1889 (posth.), "Judith," the oratorio "Christus der Friedensbote"; wrote on music; organist of the Leipsic Thomaskirche; pupil of Mendelssohn and Hauptmann. B. Sept. 8, 1827, Berlin; grandson of JOHANN GOTTLIEB; d. June 23, 1888, Dresden. **Karl Ernst,** Ph.D., composed the first sonata for viola; edited publications for the Bach Gesellschaft; played organ, Jena; pupil of Wenzel, Lange, Hauptmann, and Richter, Leipsic, and of Schneider, Dresden. B. Aug. 15, 1832, Freiburg; add. Jena.

Nava (Gaetano) taught harmony and singing 38 years, Milan Conservatory; composed masses; wrote "Method of Singing" and books of solfeggi. B. May 16, 1802, Milan; d. Mar. 31, 1875, Milan.

Navarraise. Jules Massenet's two-act lyric episode, to book by J. Claretie and H. Cain, was first performed June 20, 1894, at Covent Garden, London, and first presented in America by the Manhattan Opera House company, New York, 1907–8. Anita, a girl of Navarre, is betrothed to Araquil, sergeant in the Spanish army which is attacking the Carlist chief Zuccaraga. They meet, but their rapturous love scene is interrupted by Remigio, a thrifty peasant, father of Araquil. He declares his son shall not marry Anita unless she can obtain a dowry of 2000 douros. Araquil is promoted lieutenant, but this does not console him. Anita overhears the royalist general, Garrido, offer a fortune to any one who can take or kill Zuccaraga. Anita sees in this her only opportunity of obtaining a dowry, and when Garrido confirms his offer, leaves for the Carlist camp. Meantime Araquil has been vainly seeking the girl. His comrades tell him she has gone to the Carlists, and he rushes out to prove the

truth of the rumour. In the second act shots are heard, and Anita returns to camp, claiming her reward from Garrido. A funeral knell confirms her statement that she has killed Zuccaraga. Garrido pays her 2000 douros, and as she is trying to conceal her gold Araquil enters, badly wounded. He tells Anita that he had gone to rescue her from Zuccaraga's arms, and when she shows him the gold, refusing to tell him where she got it, Araquil accuses her of having sold herself, then learning of the murder of Zuccaraga, looks at Anita's hand and cries: "the price of blood! Oh God!" and dies. Anita alternately laughs and cries, and throws kisses toward Araquil's body. Garrido, who has arrived on the scene at the last moment, looks at her with pity, and murmurs, "Mad! mad! poor child!"

Navoigille (Guillaume Julien) composed for strings; established a free violin school in Paris. B. 1745, Givet; d. 1811, Paris.

Navratil (Carl) composed the operas "Hermann," "Salammbo," a G minor symphony, and the symphonic poems "John Hus," "Ziska," "Zalov," "Neklan," "Der Weisse Berg," chamber music, mass in D; wrote life of Smetana; pupil of Ondricek, violin; Guido Adler, theory. B. April 24, 1867, Prague; add. Prague.

Nay. Egyptian six-hole flute, in use there from the earliest times; also called "Dervish flute."

Naylor (John) composed the cantatas "Jeremiah," "The Brazen Serpent," "Meribah," "Manna"; organist and choirmaster York Cathedral; conductor York Musical Society; chorister in boyhood; Dr. Mus., Oxford, 1872. B. June 8, 1838, Stanningley, near Leeds; d. May 15, 1897, at sea en route to Australia.

Neale or **O'Neil (John)** published music in Dublin in partnership with his son **William**; managed concerts. D. about 1738.

Neapolitan Sixth. Minor third and minor sixth occurring on the subdominant of a minor key.

Neate (Charles) composed piano sonatas in C and D minor, chamber music; played piano and 'cello; friend and pupil of Beethoven. B. Mar. 28, 1784, London; d. Mar. 30, 1877, Brighton.

Nebel. *Heb.* Important stringed instrument of the ancient Jews, of the harp family, played by David. It was used at both sacred and secular festivals.

Nebendominant. *Ger.* Dominant of the Dominant, as D in the key of C.

Nebengedanken. *Ger.* Accessory ideas or subordinate subjects.

Nebenstimmen. Subordinate voices or parts.

Nechiloth. *Heb.* Wind instruments.

Neck. Upper part of instruments of the lute or viol families to which the fingerboard is attached.

Needler (Henry) aided in establishing Academy of Ancient Music, London, 1710, where he played first violin; pupil of Banister. B. 1685, London; d. Aug. 1, 1760, London.

Neefe (Christian Gottlob) composed and arranged operas and church music; was organist to the Elector of Bonn, 1781, where he taught Beethoven; later conducted the Dessau Theatre; pupil of J. A. Hiller. B. Feb. 5, 1748, Chemnitz; d. Jan. 26, 1798, Dessau.

Nefer. Egyptian guitar.

Neghinoth. *Heb.* NECHILOTH.

Negligente. *It.* Negligent.

Negligenza, Con. *It.* With negligence or carelessness.

Negro Minstrels became a popular form of entertainment in both England and America about 1830, the performers blacking themselves up to represent negroes, and in song, dialect, and dress professing to represent the negro of the Southern plantations in America. The songs were sung in solos and choruses to the accompaniment of banjos and bones, and were woven together with a running dialogue of quaint jests, one character called Bones acting as interlocutor, while the other performers, ranged about the stage on either side of him, each contributed in turn something to the quota of fun, and the End Men,

so called from their places on the stage, being second in importance only to Bones himself. A popular song of unknown authorship called "Jim Crow," said to have been first sung in Louisville, Ky., 1830, gave its name to both entertainment and performers at first. Christy's minstrels were soon famous throughout England, and there were numerous organizations of Negro Minstrels in America, one of the best known being that of Dan Rice. Many of the exquisite songs of Stephen Foster were written for these minstrel troupes. It is a mistake to assume, however, that Negro Music was ever heard at these entertainments. The American slaves and their descendants learned music as they learned the English, French, or Spanish languages, and as the dialect or patois they spoke was but a debased form of these European tongues, so the so-called Negro folk music of America is but the reproduction of the music of the superior races, modified by Negro usage. The only negro who had even published acceptable lyric verse up to 1908 in the United States was a mulatto, the late Paul Dunbar. Aside from Blind Tom WIGGINS the only other American negroes known to musicians in 1908 were Cole and Johnson, authors, composers, and interpreters of "rag-time" (syncopated) "coon songs," who were highly successful entertainers in "vaudeville." And it is worth noting that but two names of musicians of Negro blood are to be found in the history of the world's music — Coleridge-Taylor, whose mother was an Englishwoman and whose father was a native of Sierra Leone, and the mulatto violinist, Bridgetower, who assisted Beethoven in the first performance of the Kreutzer Sonata.

Neidlinger (William Harold) composed a mass, songs, many songs for children; taught singing in Paris and Chicago; pupil of Dudley Buck and Muller. B. July 20, 1863, Brooklyn, N. Y.; add. Chicago.

Neige. Daniel F. E. Auber's four-act comic opera, to book by Scribe and Delavigne, was first performed Oct. 8, 1823, at the Théâtre Feydeau, Paris. An English version is known as "The Frozen Lake."

Neithardt (August Heinrich) composed the operetta "Julietta"; became royal music director, and as such founded the Berlin Domchor; in early life bandmaster of the Garde Schützen Battalion and of the Kaiser Franz Grenadiers. B. Aug. 10, 1793, Schleiz; d. April 18, 1861, Berlin.

Neitzel (Dr. Otto) composed to his own books the operas "Angela," Halle, 1887; "Dido," Weimar, 1888; "Der Alte Dessauer," Wiesbaden, 1889; toured Europe as pianist; taught Moscow Conservatory, 1879, then Cologne Conservatory; critic Kölnische "Zeitung"; toured America in lecture-recitals, 1907; pupil of Kullak Conservatory; Dr. Phil., Berlin. B. July 6, 1852, Falkenburg, Pomerania; add. Cologne.

Nel Battere. *It.* On the beat or down stroke.

Nelson (Sydney) composed "The Rose of Allandale," "The Pilot," and other ballads, the burlesque "The Grenadier," the opera "Ulrica" (not performed); published music in London with Charles Jefferys; toured Canada, the United States, and Australia with his family; pupil of Sir George Smart. B. Jan 1, 1800, London; d. April 7, 1862, London.

Nel Stile Antico. *It.* In antique style.

Nenna (Pomponio) composed eight books of madrigals and church music in the style of Monteverde; taught Prince Gesualdo of Venosa; became Knight of the Golden Spur. B. about 1560, Bari, Naples; d. 1622.

Nero. *It.* "Black," crotchet or quarter note.

Néron. [illegible]nton Rubinstein's four-act opera, to book by Jules Barbier, was first performed Nov. 1, 1879, at the Hamburg Stadt Theatre.

Neruda (Johann Chrysostom) played violin; took orders at the Prague Præmonstratensian monastery, of which he became chapelmaster. B. Dec. 1, 1705, Rossicz, Bohemia; d. Dec. 2, 1763. **Johann Baptist Georg** was for 30 years chapelmaster to the Elector of Saxony.

B. 1707; brother of JOHANN CHRYSOSTOM; d. 1780, Dresden. **Ludwig** and **Anton** became court musicians to the Elector of Saxony; sons of JOHANN BAPTIST GEORG. **Josef** played organ Brunn Cathedral. B. 1807; d. Feb. 18, 1875. **Franz** played 'cello, touring with his sister and father, JOSEF. **Amalie** played piano. Sister of FRANZ. **Wilma** played violin, touring Europe repeatedly with great success, being an especial favourite in England, where she was appointed violinist to Queen Alexandra, 1901. In 1864, while in Paris, she married Ludwig Norman, and was thenceforth known as Norman-Neruda until her second marriage, July 26, 1888, to Sir Charles HALLÉ, when she became Lady Hallé. B. Mar. 29, 1839, Brünn; daughter of JOSEF; add. Berlin.

Nessler (Victor E.) composed the operas "TROMPETER VON SÄKKINGEN," "Piper of Hamelin" (Der Rattenfänger von Hameln"), and other popular works; conducted male singing societies, Leipsic; became choral director of the Stadt Theatre, 1870, and in 1879 conductor of the Carola Theatre. A theological student in Strasburg, Nessler's operetta, "Fleurette," 1864, was so successful that he thereafter devoted himself to music. His other operas were "Die Hochzeitsreise," "Dörnröschen's Brautfahrt," "Nachtwächter und Student," "Am Alexandertag," "Irmingard," "Die Wilde Jager," "Die Rose von Strassburg." Songs, choruses, ballads, and much music for male chorus increased the composer's popularity in Germany. B. Jan. 28, 1841, Baldenheim, Alsace; d. May 28, 1890, Strasburg.

Nesvera (Joseph) composed the operas "Perdita," Prague, "Waldeslust," "Der Bergmönch," symphony in G minor, violin concerto, string septet, church music; chapelmaster at Prague, Königgrätz, and Olmütz Cathedral; in early life a schoolmaster. B. Oct. 24, 1842, Horowitz, Bohemia; add. Prague.

Nete. Upper string of the Greek lyre.

Netto, Nettamente. *It.* With precision, neatly.

Neukomm, von (Sigismund) composed "Mt. Sinai," "David," in all eight oratorios, music for Schiller's "Braut von Messina," symphony in E minor, the once popular songs "Napoleon's Midnight Review," and "The Sea," a total of 1000 works; in early life piano virtuoso, made Chevalier of the Legion of Honor, and ennobled by Louis XVIII; chapelmaster to Dom Pedro of Brazil until the revolution of 1821; friend of Mendelssohn and pupil of Michael and Joseph Haydn. B. July 10, 1778, Salzburg; d. April 3, 1858, Paris.

Neumark (Georg) composed and wrote the hymn "Wer nur den lieben Gott lasst walten," which is the basis of Bach's church cantata for the Fifth Sunday after Trinity, and of "To Thee, O Lord" in Mendelssohn's "St. Paul"; musician and poet attached to the court of Weimar. B. Mühlhausen, Thuringia, May 16, 1621; d. July 8, 1681, Weimar.

Neumes were the marks employed in the musical NOTATION prior to the invention of the staff. They were a development of the ACCENTUS, somewhat resembled modern shorthand characters, and were imposed over the words to be sung. The best account of this form of notation occurs in Gerbert's "De Cantu et Musica Sacra."

Neusidler (Hans) composed lute music published in German Tablature, Nuremberg, 1536–40–44; native of Presburg. D. 1563. **Melchior** composed lute music published by Gardano, Venice, 1566, and a "Teutsch Lautenbuch," containing songs by Lassus, Josquin, etc., Strasburg, 1574; probably son of HANS; lutenist to the Fuggers of Augsburg. D. about 1590.

Neuvieme. *Fr.* Ninth.

Nevada (Emma) sang sop. in opera with great success, debut Paris Opéra Comique, 1883, as Zora in "Perle du Brésil," later throughout Europe and America, in 1885 alternating with Patti; pupil of Marchesi. Daughter of Dr. Wixom and taking

her stage name from her birthplace, Nevada City. Her voice ranged two and a half octaves up to f‴, and she excelled in such rôles as Susanna, Cherubino, and Amina. B. 1862; m. Dr. Raymond Palmer, Paris, Oct. 1, 1885; add. Paris.

Nevin (Ethelbert) composed the piano suite "In Tuscany," the song cycles "In Arcady," "The Quest of Heart's Desire" (posth.), a "Sketch Book" of songs and piano music, "Water Scenes" for piano; ranked with the foremost of American song writers; pupil of Lang and Emery, Boston, and of Klindworth and von Bülow, Berlin; taught in Boston, Paris, Berlin, Florence, Venice, then settled at Sewickley, near Pittsburgh, broken in health from excessive work. B. Nov. 25, 1862, Edgeworth, Pa.; d. Feb. 17, 1901, New Haven, Conn.

New England Conservatory of Music, incorporated in 1870 by a special act of the Legislature of the State of Massachusetts, claims 1853 as the date of its origin, since in that year its founder, Dr. Eben Tourjée, first introduced into America the Conservatory system of musical instruction. In the year 1882, the growing needs of the institution led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year, 1901–2, when it became necessary to seek more ample accommodation. With the opening of the school year 1902–3 the Conservatory took possession of its new building on Huntington Avenue, corner of Gainsborough Street. This building is constructed on the most approved modern plans, is fireproof, and is especially adapted to the needs of a school of music. On the first floor are the business offices, reception rooms, a few class rooms, the music store, and two auditoriums, the basement being given over to the printing-room, tuning department, and electric plant. The larger auditorium, Jordan Hall, is the gift of Eben D. Jordan, and seats over 1000 people. The smaller auditorium, seating over 400, is used for lectures and pupils' recitals. It is equipped with a stage, scenery, and dressing rooms. The second floor of the building contains the musical library and a large number of class rooms. The third floor is devoted to class rooms and to the organ department. The Conservatory possesses a large library and museum. Students are given complete theoretical and practical training in preparation for a professional career. More than 70,000 students had been enrolled up to 1908, at which date GEORGE W. CHADWICK was the director, Wallace Goodrich dean of the faculty, James C. D. Parker, class inspector, while the faculty included: *Piano:* Carl BAERMANN, David S. Blanpied, Charles F. Dennée, Alfred De Voto, J. Albert Jeffery, Edwin Klahre, Frederick F. Lincoln, F. Addison Porter, George W. Proctor, Carl Stasny, H. S. Wilder, Estelle T. Andrews, Lucy Dean, Harry N. Redman, Eustace B. Rice, Anna M. Stovall, Marie E. Treat, Jane M. Foretien. *Organ:* Henry M. Dunham, Wallace Goodrich, Homer C. Humphrey. *Voice:* Charles A. White, William H. Dunham, Armand Fortin, Percy F. Hunt, Arthur D. Babcock, Alice Mabel Stanaway, Pietro Vallini, Riccardo Lucchesi, Clara K. Rogers, Clarence B. Shirley, F. Morse Wemple, Clara Tourjée Nelson. *Languages:* Mme. Augusto Rotoli, Italian; Georg van Wieren, German; Camille Thurwanger, French. *Stringed Instruments:* Timothée ADAMOWSKI, Violin; Josef ADAMOWSKI, 'Cello; Eugene Gruenberg, Violin and Viola; Felix Winternitz, Violin; Emil Mahr, Violin and Viola; Carl Peirce, Violin; Max O. Kunze, Contrabass. *Wind and Other Instruments:* Daniel Maquarre, Arthur Brooke, Flute; C. Lenom, Oboe; A. Vannini, Clarinet; L. Post, Bassoon; E. Schormann, French Horn; L. Kloepfel, Trumpet and Cornet; L. S. Kenfield, Trombone; Heinrich Schuëcker, Harp; Carl F. Ludwig, Tympani and Drums. *Theory:* Louis C. ELSON, David S. Blanpied. *Harmony and Composition:* George W. Chadwick, Wallace Goodrich, David S. Blanpied, Benjamin Cutter, Harry N. Redman, Frank S. Mason. *Sight-reading:* Sam-

uel W. Cole, Solfeggio, and Music in Public Schools; Charles F. Dennée, Piano, Sight-reading; Eugene Gruenberg, Violin Sight-reading; C. Lenom, Solfeggio; Eustace B. Rice, Solfeggio and Dictation. *Superintendents of Normal Department:* F. Addison Porter, Piano; Armand Fortin, Voice; Eugene Gruenberg, Violin.

New Orleans was the first home of serious opera in America, although the people in Williamsburg, Philadelphia, New York, and Boston had enjoyed performances of ballad opera before 1791, when the first theatre in New Orleans was opened by a company of players imported from France. The old Orleans Theatre, America's first opera house, was opened in 1813 with a joint stock company under the management of John Davis. A second theatre of this name, costing $180,000, was built in 1818, and in that house many of the works of Rossini, Meyerbeer, Auber, and Mozart had their first American performance. E. P. PRÉVOST was one of the most notable of early conductors. The artists were brought over from France, and the opera was a favourite institution with cultured Creole society, as well as with Northern visitors. The Orleans Opera House was destroyed by fire, 1868. Meantime, however, the present building on Bourbon street had been erected for the Opera Association in 1859 by the architects Gallier & Esterbrook. Then came the Civil War, disorganization and impoverishment, and opera was discontinued until 1868, when a new opera association was formed, and a company assembled which opened with a performance of "DINORAH," with PATTI in the title rôle. It is to be regretted that since then the opera has experienced many vicissitudes. Paul Ahaiza and E. Calabresi, Placide Canonge, M. Charley, and other impresarios, while giving performances often highly meritorious and producing many works new to America, among others Reyer's "SIGURD," were unable to secure a permanent financial success, and the northern tours, the last of which was made in 1905-6, reflected no especial credit on a time-honoured institution.

New Philharmonic Society gave concerts in London, 1852–79. Berlioz conducted the first season, and was succeeded in turn by Lindpaintner, Dr Henry Wylde, and William Ganz.

New York, the largest city in the two Americas, naturally possessed in 1909 the greatest number of important musical institutions and societies. It was the seat of the rival METROPOLITAN and MANHATTAN opera houses, had in **Carnegie Hall** one of the most perfect large auditoriums in the world for choral and symphonic concerts, and in **Mendelssohn Hall,** owned by the MENDELSSOHN GLEE CLUB, one of the most beautiful concert rooms for chamber music and vocal and instrumental recitals. The plans of the **New Theatre,** then in course of erection, embraced a season of opéra comique, in addition to a regular dramatic repertoire. There, too, were located the NATIONAL CONSERVATORY OF MUSIC, and many excellent private schools, the headquarters of the KNEISEL, FLONZALEY, and other concert organizations, and the offices of the booking agencies by which the tours of foreign artists were arranged, and branches of the chief instrument factories and publishing houses of the whole world. New York's musical beginnings date back to 1751, when the "BEGGAR'S OPERA," already familiar to the Virginians who centred about Williamsburg, was first performed. Other ballad operas followed, and in 1791 Purcell's music to "The Tempest" was heard, but in musical development generally the city remained behind New Orleans and Boston. Versions of the "Barber of Seville," 1819, and "Nozze di Figaro," 1824, together with the activities of such managers as MAX MARETZEK, the STRAKOSCH brothers and Mozart's friend DA PONTE, and the singing of the GARCIA family, prepared the way for the opening of Palma's opera house, Feb. 3, 1844, with "Puritani," the first exclusively lyric theatre in the

metropolis; and on Oct. 2, 1854, the ACADEMY OF MUSIC was opened with "Norma," the cast including Grisi and Mario. BERGMANN and THEODORE THOMAS were the pioneers in giving chamber music and orchestral concerts, and the musical progress of the community was soon proportionate with the growth of population. **New York Arion** was, in 1908, one of the largest and most important German singing societies in the world, having a well trained chorus of 150 active members, Julius LORENZ, director, which gave concerts and operettas. Frank VAN DER STUCKEN was musical director for many years. The Arion was especially strong in its social features, and its annual masked ball was for many years the principal event of its kind in the city. **New York Aschenbroedel Verein,** with a membership of more than 800 musicians, maintained a clubhouse on East 86th Street, frequented by composers, conductors, and players alike, and was famous for its jollity and good fellowship. The first home of the Aschenbroedels, opened more than half a century ago, was in Fourth Street. The members took possession of their present quarters in 1894, and since then the organization maintained a steady growth. The **Catholic Oratorio Society,** having an active membership of 50, gave subscription concerts. The musical director in 1908 was C. de Macchi. **New York Church Choral Society** was organized, 1889, on plans drawn up by Richard Henry Warren, organist of St. Bartholomew's Church for the performance of sacred music under his direction. St. Bartholomew's choir was the nucleus, and singers were drawn from other churches for the performances, which invariably took place in the churches and as religious functions. J. Pierpont Morgan and the late Rt. Rev. H. C. Potter were president and vice-president. **Institute of Musical Art,** which entered on its fourth year in 1908, provided for the instruction of "all lovers of music who desire to study intelligently and not superficially," as well as professional and post-graduate courses, and a special course in Public School Music. The financial basis of the Institute was an endowment of $500,000 from James Loeb in memory of his mother, known as "The Betty Loeb Memorial Fund." It had a subscription for a term of years amounting to $4000 per annum, and a guarantee fund in addition. Dr. Frank DAMROSCH, the director on the Institute's foundation, retained that office in 1908, when the faculty consisted of: *Voice:* William Nelson Burritt, Adriaan Freni, George Henschel, Wilfried Oswald Klamroth, Mme. Matja von Niessen-Stone, Miss Emma Cecilia Thursby, Mrs. Theodore Toedt, Mlle. Madeleine Walther. *Piano:* Miss Helena Augustin, William H. Barber, Miss Carolyn Harding Beebe, Forrest J. Cressman, Miss Agnes Gardner Eyre, Miss Elizabeth Gallagher, Arthur Hochmann, Miss Anna G. Lockwood, Miss Virginia Lucy, Miss Mary B. Merrill, Miss Henrietta Michelson, Miss Mabel Phipps, Mme. George Sang-Collins, Mrs. Allen Lewis Seymour, Sigismund Stojowski, Mrs. Thomas Tapper. *Stringed Instruments:* Arthur Agiewicz, Edouard Dethier, Mark Fonaroff, Carlos Hasselbrink, Franz Kneisel, Julius Roentgen, Louis Svecenski, Violin and Viola; William Willeke, 'Cello; Ludwig Manoly, doublebass. *Orchestra:* Caesare Addimando, Oboe; George Barrère, Flute; Hermann Hand, Horn; Henry Léon Leroy, Clarinet; Auguste Mesnard, Bassoon; J. Fred Sietz, Timpani; Sam Tilkin, Trombone; Vincent Fanelli, Harp. *Organ:* Gaston Dethier. *Theory and Composition:* Forrest J. Cressman, Daniel Gregory Mason, Percy Goetschius. *Ear-training, Sight-singing, and Chorus:* Miss Vernetta E. Coleman, Franklin W. Robinson, Frank Damrosch. *Pedagogy and Public School Music:* Miss Vernetta E. Coleman, Thomas Tapper, Frank Damrosch. *Languages:* Mme. Marguerite Merlin-Albro, Miss Bertha Firgau, Edward Grossman, Edoardo Petri. *Lectures:* William J. Henderson, Henry E. Krehbiel, Daniel Gregory Mason, Waldo Selden Pratt, Thomas Tapper. The enrollment of students, 1907–8,

amounted to 617. A circulating library of music was maintained at the Institute's building, 53 Fifth Avenue. **New York Liederkranz** was organized by Dr. Hermann E. Ludwig, 1846, as the "Gesangverein der Social Reformer," but was afterwards known as the Deutscher Liederkranz. Its purpose was the cultivation of German part-songs for male voices. Dr. Ludwig was president until his death, 1856, by which time the society was firmly established. It was an original member of the North American Saengerbund, took part in the great Mendelssohn Festival, 1848; performed "CZAAR UND ZIMMERMANN," 1851, and in 1908 was among the oldest and most substantial of the German Singing societies of America, with a membership of 1400, of whom 150 were singers, the rest associates, exclusive of a large women's chorus. The directors since the beginning were: Krauskopf, Julius Hecht, Wilhelm Müller, Weisheit, Agriol Paur, Theodore Thomas, Arthur Mees, Edward Heimendahl, Reinhold L. Herman, Heinrich Zoellmer, Dr. Paul Klengel, and Arthur Claassen. The ARION Singing Society was the outgrowth of a dissension in this society, 1854. **New York Manuscript Society** was founded in 1889 and gave private concerts at which the works of American composers were performed. It was reorganized 10 years later as The Society of American Musicians and Composers, and for a time gave public concerts, but soon reverted to the earlier plan of private concerts, which were held monthly during the season. **New York Oratorio Society** was founded by Dr. Leopold Damrosch, 1873, and in 1908 had given 73 performances of "The MESSIAH," besides the first performance of many new works. On the death of Dr. Damrosch, Walter Damrosch became conductor, giving place in 1899 to his brother, Dr. Frank Damrosch. From three to four concerts were given each year. The chorus usually numbered about 400 singers. **New York People's Choral Union** was the outgrowth of a sight-singing class established at Cooper Union, 1892, by Dr. Frank Damrosch. Since 1897 the union has given an annual concert with a chorus averaging about 1000 voices. Dr. Frank Damrosch was elected director for life, 1906. **New York People's Symphony Concerts** were established by Franz Xavier Arens as a means of extending a knowledge and love of music among the poorer classes of the East Side. From 1901 these concerts were given at Cooper Union, the price of admission ranging from 10 to 30 cents. In almost every instance the audiences filled the hall to its utmost capacity. So great was the interest aroused that a group of philanthropic people established a guarantee fund by which the usefulness of the orchestra might be increased and the permanency of these concerts assured. **New York Philharmonic Society** had completed its 65th annual series of concerts in 1908, at which time it was the oldest permanent orchestra in America, and the only one in which the financial management vested in the musicians themselves on a profit-sharing basis. The officers in 1908 were: Andrew Carnegie, president; Richard Arnold, vice-president; Felix F. Leifels, secretary; Henry P. Schmitt, treasurer; Wassily Safonoff, conductor. The founders of the society were U. C. Hill, C. E. Horn, William Penson, and P. Maroncelli, and the officers chosen at the first election, April 23, 1842, were U. C. Hill, president; A. Reiff, vice-president; F. W. Rosier, secretary; A. Dodworth, treasurer; W. Wood, librarian. Three concerts were given in 1842–43 under the batons of H. C. Timm, U. C. Hill, W. Alpers, A. Boucher, and George Loder. The Fifth, Third, and Second of Beethoven's symphonies were given that season, the second half of each programme being devoted to miscellaneous numbers, and from the high standard then set the society has never departed. For a time various members of the society conducted individual concerts, but in 1852–53 Theodore Eisfeld was chosen conductor for the season. Among the musicians who subsequently filled the

post were: Carl Bergmann, Dr. Leopold Damrosch, Theodore Thomas, Adolph Neuendorf, Anton Seidl, and Walter Damrosch. The number of concerts were gradually increased until the growth of interest made it necessary to secure the use of Carnegie Hall to accommodate new subscribers, when eight afternoon and eight evening concerts were given each season. It may be added in conclusion that, for the most part, the services given by the individual musicians during the first half century of the society's existence were largely the labour of love. Although the organization was finally placed upon a sound financial basis, $216 was the highest dividend any member received in that period, and the individual compensation in one year amounted to $17.50. **New York Russian Symphony Society,** which entered upon its fifth season, 1907–8, was organized by Modest Altschuler for the purpose of making known the works of the New-Russian school. The concerts were at first given in Cooper Union, but the auditorium proving too small, Carnegie Hall was secured for the later concerts. Mr. Altschuler's orchestra numbered 75, the repertoire was in the nature of a revelation to American music lovers, and many Russian artists, including Scriabine, Petschnikoff and Lhévinne, made their debuts under the auspices of this society, of which H. E. Baron Rosen, Russian ambassador, was honorary president. **New York Symphony Quintette** was organized, 1908, by five soloists of the NEW YORK SYMPHONY ORCHESTRA to give chamber music concerts. **George Barrere** played flute; founded "the Société Moderne d'instruments à Vent," Paris, where he played 11 years; solo flautist the Colonne concerts and Paris Opéra; pupil of Altes, Taffanel, and the Paris Conservatoire, where he won first prize, 1895. B. Bordeaux; add. New York. **Cesare Addimando** played oboe; taught Institute of Musical Art; pupil of Buonoma and Vecchione, Real Collegio di San Pietro à Magella, Naples. B. Foggia, Italy; add. New York. **Léon H. Leroy** played clarinet; pupil of de Martini and Pessard, Paris Conservatoire, and of Rose for clarinet. B. Armentieres, France; add. New York. **Herman Hand** played French horn; taught Institute of Musical Art; in early life soloist, Imperial Opera, Vienna, then of Metropolitan Opera House, New York; pupil of Josef Schandel. B. Vienna; add. New York. **August Charles Mesnard** played bassoon; prize pupil, Paris Conservatoire, and later soloist Lamoureux Concerts and Paris Opéra. B. Cognac, France; add. New York. **New York Symphony Society** was founded by Dr. Leopold Damrosch, 1878, who remained its conductor for life, and was succeeded by Walter Damrosch, who gave the society his exclusive attention as conductor from 1903–4, increased the number of concerts, and employed 100 musicians. In 1907 Mr. Damrosch announced that a fund had been subscribed which placed his organization in the position of a permanent orchestra, that is to say, one in which the individual players found constant and exclusive employment. The nine symphonies of Beethoven were performed in chronological order during the season of 1907–8, and in Feb. of the latter year "EUGENE ONEGIN" was produced in concert form, with orchestra, soloists, and chorus. **New York United Singers,** made up from the membership of the numerous German societies, had an active list of 1200 men in 1908, with Carl Hein as musical director. A second organization of German singers bearing this name had its home in BROOKLYN borough. **The New York College of Music,** founded by Alexander Lambert, gave complete courses in music in 1908 under the direction of Carl Hein and August Fraemcke. These gentlemen were also directors of the **New York German Conservatory of Music,** which was empowered by law to confer degrees and diplomas. The **American Institute of Applied Music,** formerly the Metropolitan College of Music, gave instruction in all branches when Kate S. Chittenden was dean of the faculty which consisted of: William

Mason, Albert Ross Parsons, Harry Rowe Shelley, Paul Savage, Paul Ambrose, H. Rawlins Baker, Herwegh von Ende, Modest Altschuler, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall Lanham, Mary Fidelia Burt, Adrienne Remenyi von Ende, Fannie Greene, Daniel Gregory Mason, Elsa von Grave, J. Leslie Hodgson.

Nexus. *L.* Movement by an interval.

Nicolini (Nicolino Grimaldi) sang sopranist and later alto rôles with great success in London and Italy, 1694–1723; knight of the Order of St. Mark; librettist and poet. B. Naples, 1673; d. after 1726.

Nichelmann (Christoph) composed 12 clavier sonatas and concertos and serenatas; became accompanist to Frederick the Great, 1744–56; pupil of Bach. B. Treuenbrietzen, Brandenburg, Aug. 13, 1717; d. July 20, 1762, Berlin.

Nicholl (Horace Wadham) composed 12 symphonic preludes and fugues for organ, a cycle of four oratorios, "Adam," "Abraham," "Isaac," "Jacob"; two symphonies, the symphonic poems "Tartarus," "Hamlet"; played organ Pittsburgh churches, 1871, then at St. Mark's, New York; taught at Farmington, Conn.; wrote on music; in early life organist at Dudley and Stoke on Trent, Eng.; pupil of his father and of S. Prince. B. Mar. 17, 1848, Tipton, near Birmingham; add. Farmington.

Nicholls (Agnes) sang sop. in English and American festivals and concerts, with occasional operatic appearances, the Dewman, Elvira, Woglinde, and Helmwige at Covent Garden, 1901–6; pupil Royal College of Music, London. B. Cheltenham, July 14, 1877; m. Hamilton Harty, July 15. 1904; add. London.

Nicholson (Charles) composed flute music; played flute London opera and concerts. B. 1795, Liverpool; d. Mar. 26, 1837, London.

Nicholson (Richard) composed the madrigal "Sing Shepherds all" for "The Triumphes of Oriana," 1601; organist and first Heyther Professor of Music at Oxford. B. 1595 or 96; d. 1639.

Nicht. *Ger.* Not.

Nicodé (Jean Louis) composed "Das Meer," symphony for orchestra, organ, male chorus, and soli; "Marie Stuart," "Die Jagd nach dem Glück," "Gloria" for orchestra, organ, harps, male chorus, and boys' voices; symphonic variations for orchestra, sonata for piano, sonato for 'cello, song cycles, etc.; played piano, taught Dresden Conservatory, directed Philharmonic concerts; founded the Dresden "Neustadt Chorgesangverein," of which he retained the direction from 1893; pupil of his father, of Hartkass, and of the Neue Akademie der Tonkunst. B. Jerczig, German Poland, Aug. 12, 1853; add. Dresden.

Nicolai (Carl Otto Ehrenfried) composed "Lustige Weiber von Windsor" or "MERRY WIVES OF WINDSOR," and "Enrico Secondo," "Il Templario," "Odoardo," "Die Heimkehr des Verbannten," operas which attained less success; founded the Vienna Philharmonic Society, 1842; conducted the Vienna court opera and the Berlin court opera and Domchor; pupil at first of his father, a singing master, then of Zelter and Klein, and finally of Baini during a sojourn at Rome as organist of the Prussian ambassador. Besides the operas enumerated, Nicolai composed a symphony, a requiem, a Te Deum, and many songs. B. June 9, 1810, Königsberg; d. May 11, 1849, Berlin.

Nicolai (Dr. Philipp) composed and wrote the chorales "Wachet auf, ruft uns die Stimme," "Wie schön leuchtet uns der Morgenstern," published in his "Freudenspiegel des ewigen Lebens," Frankfort, 1599; pastor of Lutheran churches. B. Aug. 10, 1556, Mengeringhausen, Waldeck; d. Oct. 26, 1608, Hamburg.

Nicolini (Ernest) sang ten. in opera, debut, 1857, Paris Opéra Comique, later appearing with Patti, whom he married, Aug. 10, 1886; pupil of the Paris Conservatoire. B. Feb. 23, 1834, St. Malo; son of the innkeeper Nicholas; d. Jan. 19, 1898, Pau.

Niecks (Frederick) wrote "Concise Dictionary of Musical Terms," 1884, "Frederic Chopin," 1888, "A

History of Programme Music from the 16th Century to the Present Time," 1907, "The Nature and capacity of Modern Music"; lectured; Reid Professor Edinburgh University; Dr. Mus., Dublin; in early life concert violinist; pupil of his father and of Langhans, Grünewald, Auer, and Tausch. B. Düsseldorf, Feb. 3, 1845; add. Edinburgh.

Niedermeyer (Louis) established the Paris music school which bore his name; composed masses and other church music, the operas "La casa nel bosco," Paris Théâtre des Italiens, 1828, "Stradella," "Marie Stuart," which contained the popular "Adieu à la France," "Robert Bruce," "La Fronde," 1853, "Le Lac," and other songs; wrote "Méthode d'accompagnement du Plain Chant," 1855; pupil of Moscheles and Förster, Vienna, Fioravanti, Rome, Zingarelli, Naples. B. April 27, 1802, Nyon, Switzerland; d. Mar. 14, 1861, Paris.

Niederrheinische Musikfeste, or Lower Rhine Music Festivals, were established on the plan of the Thuringian Festival of 1811, given by Dr. BISCHOFF, and are held triennially, and in rotation at Düsseldorf, Aix-la-Chapelle, and Cologne. The first took place at Elberfeld, 1817, Johann Schornstein conducting, and the next three were held alternately at Elberfeld and Düsseldorf, but from 1827 the order of rotation above given has been maintained, except when interrupted by political disturbances. Mendelssohn, Hiller, Schumann, Otto Goldschmidt, and Tausch were conductors.

Niederschlag. *Ger.* Accented portion of a measure.

Niedt (Friedrich Erhardt) wrote a valuable work on theory published as "Musikalische Handleitung," Hamburg, 1700–10; notary public of Jena. D. about 1717, Copenhagen.

Niemann (Albert) sang ten. in opera at Bayreuth under Wagner, in New York, Paris, and London, Berlin opera, 1866–88; chamber singer to the German Emperor. B. Erxleben, Magdeburg, Jan. 15, 1831; retired, 1888.

Nietzsche (Friedrich) wrote "Richard Wagner in Bayreuth," full of that composer's praise, and "Nietzsche contra Wagner," attacking him, the philosophical work "Also Sprach Zarathustra," to which title Strauss composed a symphonic poem. B. Oct. 15, 1844, Rocken, near Lutzen; d. insane, Aug., 1900, Basle.

Night Dancers. Edward J. Loder's two-act romantic opera, to book by G. Soane, based on the ballet "Giselle," was first performed Oct. 28, 1846, at the Princess Theatre, London.

Nikisch (Arthur) became one of the foremost of the world's conductors; played piano admirably; composed a symphony in D minor, a violin concerto, a "Christnacht" cantata with orchestra, songs. Son of the head accountant on Baron Sina's estate in Hungary, Nikisch displayed a talent for music at three, studied piano and theory with F. Prochazka at six, wrote out the piano score overtures of "William Tell" and "Barbière" at seven after hearing them played once; made his debut as a pianist at eight, and entered the Vienna Conservatory at 11, pupil of Hellmesberger, Schenner, and Dessoff. At 13 he won the gold medal for composition with a string sextet, the first prize for violin playing, and the second prize for piano playing. After playing with the first violins under Wagner at the dedication of the Bayreuth Festspielhaus, he entered the Vienna court orchestra; then joined the Leipsic opera, and became conductor, 1879, where he remained 10 years. For four years from 1889 he was conductor of the Boston Symphony Orchestra, then returned to Europe as conductor of the Budapest Opera, and on the retirement of Reinecke, conductor at the Gewandhaus, Leipsic, a post he retained in 1908. He was then also conductor of the Berlin Philharmonic Orchestra, which made numerous visits to other European capitals. B. Oct. 12, 1855; m. the singer Amelie Heusner; add. Leipsic.

Nilsson (Christine) sang sop. in opera, debut as Violetta, 1864, at the Paris Théâtre Lyrique, possessed a range of from g to d''', excelling in such rôles as Marguerite, The Coun-

tess, Mignon, Elsa, and Elvira; a favourite at the principal European opera houses and in America, where she toured several seasons, beginning 1870, under management of Maurice Strakosch; pupil of Baroness Leuhusen, F. Berwald, and Wartel. B. Wexio, Sweden, Aug. 20, 1843; m. Auguste Rouzeaud, 1872, and on his death, Count Casa di Miranda, 1887; retired, 1891.

Nineteenth. Interval of two octaves and a fifth; LARIGOT or organ stop at that interval from the diapason.

Ninna or Nanna. *It.* Cradle song.

Ninth. Interval of an octave and a second.

Ninth, Chord of the Major. Also called the Added Ninth, because composed of a chord of the dominant seventh with the addition of the ninth, consists of thirds starting with the dominant of the scale, and has five tones and therefore four inversions.

Ninth, Chord of the Minor. Composed of a dominant, its major third, major fifth, minor seventh, and minor ninth, is especially valuable for the easy modulations it affords. The dominant is usually omitted in inversions, which consist, therefore, of a combination of minor thirds.

Ninth, Chord of the Suspended, is a chord of the ninth on the tonic, often used as a prepared discord.

Nisard (Theodore) wrote on archæology and theory; edited collections of Plain Song; ordained priest, 1835; organist St. Germain, Paris, 1842. B. Jan. 27, 1812, Quaregnon, Belgium, real name Theodule Eleazar Xavier Normand; d. after 1854.

Nissen, von (Georg Nicolaus) wrote a biography of Mozart, whose widow he married; chargé d'affaires of Denmark at Vienna. B. Jan. 22, 1761, Hadersleben, Denmark; d. Mar. 24, 1826, Salzburg.

Nixon (Henry George) composed five masses, other church music; played organ Southwark Cathedral, having previously officiated at other Roman Catholic churches. B. Feb. 20, 1796, Winchester; d. 1849, London. **James Cassana** played violin; one of the thirteen children of HENRY GEORGE. B. 1823; d. 1842, London. **Henry Cotter** composed the symphonic poem "Palamon and Arcite," the overture "Titania," songs, chamber music; played organ in London churches. B. 1842, London; son of HENRY GEORGE; add. London.

Nobile. *It.* Noble.

Nobilità, con, or Nobilmente. *It.* With nobility.

Nocturne. *Fr.* NOTTURNO.

Nocturns. Portion of the HORÆ CANONICÆ sung during the night hours.

Nodal Lines, showing the points at which there is least vibration, are formed by sand when scattered over vibrating membranes or plates.

Node. Portion of a vibrating body which remains in a state of rest.

Nodus. *L.* "Knot," a puzzle CANON.

Nodus Salomonis. Pietro Valentini's canon, described in Kircher's "MUSURGIA," was intended to be sung by 24 choirs with a total of 96 voices, but, as Kircher points out, the number might be increased to 12,200,000.

Noël. *Fr.* Christmas carol.

Nofre. NEFER.

Nohl (Carl Friedrich Ludwig) edited letters of Mozart and Beethoven; wrote "Life of Beethoven," "Gluck and Wagner," works of Mozart and Beethoven; taught music and æsthetics, Heidelberg University. B. Dec. 5, 1831, Iserlohn, Westphalia; d. Dec. 16, 1885, Heidelberg.

Noire. *Fr.* "Black," quarter note or crotchet.

Noise. In modern usage the antithesis of music, but in obsolete English often employed as its synonym.

Nola, da (Domenico) composed madrigals, villanelle; chapelmaster at the Church of the Annunziata, Naples; real name Don Joan Domenico del Giovane. B. about 1525, Nola, Naples; d. after 1564.

Nomos. *Gr.* Song.

Non. *It.* Not, no.

Nona. *It.* NINTH.

Nonenakkord. *Ger.* Chord of the NINTH.

Nones. The last division of the HORÆ CANONICÆ.

Nonet. Composition for nine instruments or voices.

Nonetto. *It.* NONET.

Nonne Sanglante. Charles F. Gounod's five-act opera, to book by Scribe and Delavigne, based on Lewis's "Monk," was first performed, Oct. 18, 1854, at the Paris Grand Opera.

Non Nobis Domine. Celebrated perpetual canon supposed to have been composed by William Byrd, and sung in England after public dinners.

Nonuplet. Group of nine notes played in the time of six or eight.

Noordt or Noorth, van (Anthony) composed psalm tunes and six organ fantasias in tablature, published at Amsterdam, 1659, where he was organist of the Nieuwe Kerk.

Norcome (Daniel) composed the madrigal "With angel's face and brightness," published in "The Triumphes of Oriana," 1601; was lay clerk at St. George's, Westminster, but on conversion to the Roman Catholic faith joined the Viceregal chapel at Brussels. B. 1576, Windsor; d. Brussels after 1641.

Nordica (Lillian Norton) sang sop. rôles in opera, debut April 30, 1879, Brescia, as Violetta in "Traviata," afterwards adding such parts as Lucia, Elvira, Aïda, Selika, Elsa, Susanna, Isolde, and the Brünnhildes, appearing at the chief operas of Europe, at the Metropolitan, New York, 1893, 1905, when she headed the sop. forces at the Manhattan Opera House, retiring in the midst of the season of 1907–8 to devote herself to concert engagements, in which she had achieved success in both England and America. Pupil of O'Neill at the New England Conservatory of Music, she soon became a church singer, appeared with the Haydn and Handel Society, at the Thomas concerts, visited England as soloist of Gilmore's band, and then studied in Milan with Sangiovanni. In 1908 Mme. Nordica (stage name) announced her intention of establishing an "American Bayreuth" at her estate on the Hudson River just above New York City. B. Farmington, Me., May 12, 1859; m. Frederick Gower, 1882, after his death the singer Zoltan Dome, whom she divorced, 1906; add. New York.

Nordisa. F. Corder's three-act romantic opera, to his own book, was first performed Jan. 26, 1887, at Liverpool by the Carl Rosa Opera Company.

Nordraak (Richard) was the friend and co-labourer of Grieg in collecting and editing Norwegian folk music; composed incidental music to Björnson's "Mary Stuart" and "Sigurd Slembe." B. June 12, 1842, Christiania; d. Mar. 20, 1866.

Norma. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Dec. 31, 1831, Milan, and later with complete success in all the principal opera houses of the world. The scene is laid in Gaul, shortly after the Roman conquest. The Druids enter with their chief, Oroveso, who tells them the high priestess Norma will soon appear to cut a branch from the sacred tree, which is to be the signal for the destruction of the Romans. The high priestess has secretly married the Roman proconsul, Pollione, by whom she has two children. The Roman has not been faithful, but plans a flight to the imperial city with Adalgisa, one of the temple virgins. Instead of declaring war against Rome Norma counsels peace, declaring that the time has not yet come for success in war, and then cuts some mistletoe which she offers in sacrifice to the goddess of the Moon. A love scene between Pollione and Adalgisa follows, and the young priestess seeks Norma, begging to be released from her vows that she may go away with her lover. Norma grants her prayer, but when Pollione is pointed out as the lover she is filled with wrath, and, on learning the truth about Pollione, Adalgisa joins in denouncing him. Norma's dwelling is shown in the second act. The priestess enters, determined to kill her children, but maternal affection is too strong, so she resolves to place them in Adalgisa's care, and to expiate her fault on the funeral pyre. Adalgisa dissuades her, declaring that Pollione will return, penitent for his misdeeds.

But Pollione, madly in love, attempts to tear Adalgisa from the altar. Norma enters, summons the Druids by striking on the sacred shield, and declares war. Pollione is captured before he can leave the temple. Norma offers, if he will renounce Adalgisa, to permit his escape. He refuses, and she threatens to denounce Adalgisa, but, overcome by pity, confesses her own guilt. Such heroism arouses Pollione's earlier passion, and he ascends the funeral pyre with her. The original cast included: Norma, Mme. Pasta, sop.; Adalgisa, Mme. Grisi, sop.; Pollione, Donzelli, ten. The principal musical numbers are: Act I: "Meco all' altar di Venere," Pollione; "Casta diva," Norma; "Ah! bello a me ritorno," Norma; "Sgombra è la sacraselva," Adalgisa; "Va, crudele," Pollione; "Perdoni e ti compiango," Norma and Adalgisa. Act II: "Deh! con te li prendi," Norma and Adalgisa; "Guerra, guerra," Norma; "In mia mano alfin tu sei," Norma; "Qual cor tradisti," Pollione.

Norma Trio was organized in March, 1906, for the purpose of giving chamber music concerts, and had booked a number of engagements for New York and vicinity for the season of 1908–9. The members in that season were: **Norma Sauter,** who played violin; pupil of H. von Danieck and Franz Kneisel. B. N. Y., June 22, 1886; niece of S. S. SAUTER. **Cora Sauter,** who played 'cello; pupil of Karl Grienauer and Leo Schulz. B. April 10, 1888; sister of NORMA; add. New York City. **Harriet Bacon Macdonald,** who played piano; pupil of James M. Tracy and Carl Baermann. B. Nov. 27, 1865; m. April, 1893; add. New York City.

Normal Pitch. Standard PITCH.

Normalton. *Ger.* Normal PITCH.

Normaltonart. *Ger.* The normal or natural key of C major and its relative minor A.

Norman (Barak) made instruments in partnership with Nathaniel Cross, London, 1688–1740.

Norris (Thomas) composed anthems, six symphonies, glees, catches, overture to "The Tempest"; played organ Christ Church Cathedral, Oxford; in boyhood chorister Salisbury Cathedral, and ten. singer in later life. B. 1741, Mere, near Salisbury; d. 1790, London.

Norris (William) composed anthems, an "Ode to Saint Cecilia's Day," a service; master of choristers, Lincoln Cathedral; in boyhood a chorister in the Eng. Chapel Royal. D. about 1710.

North (Francis, Lord Guilford) wrote "A Philosophical Treatise on Music," 1677; Lord Keeper, but an excellent amateur musician. B. 1637, Kirtling, Cambridgeshire; d. Sept. 5, 1685. **The Hon. Roger** wrote "Memoires of Music," sketching the history of this art from the time of the Greeks to 1728 (posth., 1846); became Attorney-General to James II of Eng. B. Sept. 3, 1653; brother of LORD GUILFORD; d. Mar. 1, 1733.

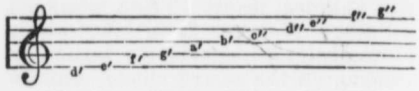
Norwich Festivals were held as early as 1770, but as a triennial event date from 1824. The conductors have been Sir George Smart, Sir Julius Benedict, and Alberto Randegger. Many works by English composers have had their first performance at these concerts.

Nota. *It.* "Note," as **Bianca,** "white," or half note; **Buona,** accented note; **Cambita** or **Cambiata,** passing note; **Caratteristica,** leading note; **Cattiva,** unaccented note; **Contra Notam,** COUNTERPOINT; **Coronata,** holding note; **d'Abbellimento,** grace note; **di Passaggio,** passing note; **di Piacere,** grace note used optionally; **Quadrata,** Plain Song note; **Scolta,** staccato note; **Sensibilis,** leading note; **Sostenuta,** sustained note.

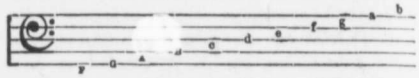
Notation is the term employed for those systems of symbols whereby compositions in music may be permanently recorded. Music is the only universal language, and the notation now universally used has resulted from a process of evolution no less gradual and complex than that of language itself. The ALPHABET which suffices to record such ideas as may be expressed in words is obviously unfit to suggest pitch,

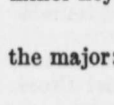
rhythm, the combination and duration of tones, to say nothing of the rhetorical graces and shades of expression without which music becomes mechanical and tedious. If any man shall invent a system whereby full scores can be more easily read than the examples here reproduced, he will be a public benefactor. Meantime it is important that the difficulties of the present system be not exaggerated. In the keyboard of the piano and other instruments having Equal TEMPERAMENT, the Octave, that is to say the range of tones between the tone resulting from any given number of vibrations, and the tone which results from double that number of vibrations, is divided into twelve nearly equal semitones. There is a difference between A sharp and B flat when correctly played on instruments of the violin family, or sung, but where Equal Temperament prevails this difference is only theoretical, a compromise of both semitones sounded by a black key, serving for each. The first step in the notation of pitch is the Staff , which consists of five straight horizontal lines. If the range of tones to be noted shall exceed those which can be represented on or between these five lines, or immediately below the lowest or above the highest line, Ledger Lines are added.

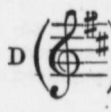
Since it is more convenient to record tones without resorting to Ledger Lines, a Clef is employed to accommodate the compass of voices and instruments to the staff, of which several varieties are employed. The C Clef stands or for c′ (Middle C), no matter what its position on the staff may be. Whatever line it grips represents c′, and when it occurs on the first or lowest line it is called the Soprano or Discant Clef; on the third line it becomes the Alto Clef; and on the fourth line the Tenor Clef. The most important Clefs are the G or Treble Clef, which is always placed on the second line, and the F or Bass Clef, both of which are essential to the notation of music for the piano. The staff modified by the G Clef represents the following tones:

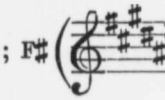
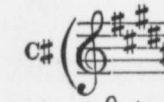
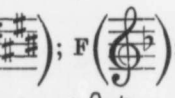
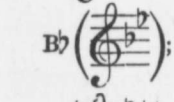
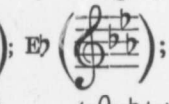
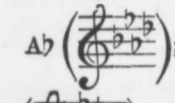
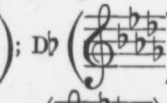
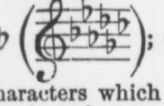
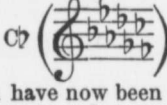
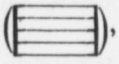


Modified by the F Clef, the Staff represents:

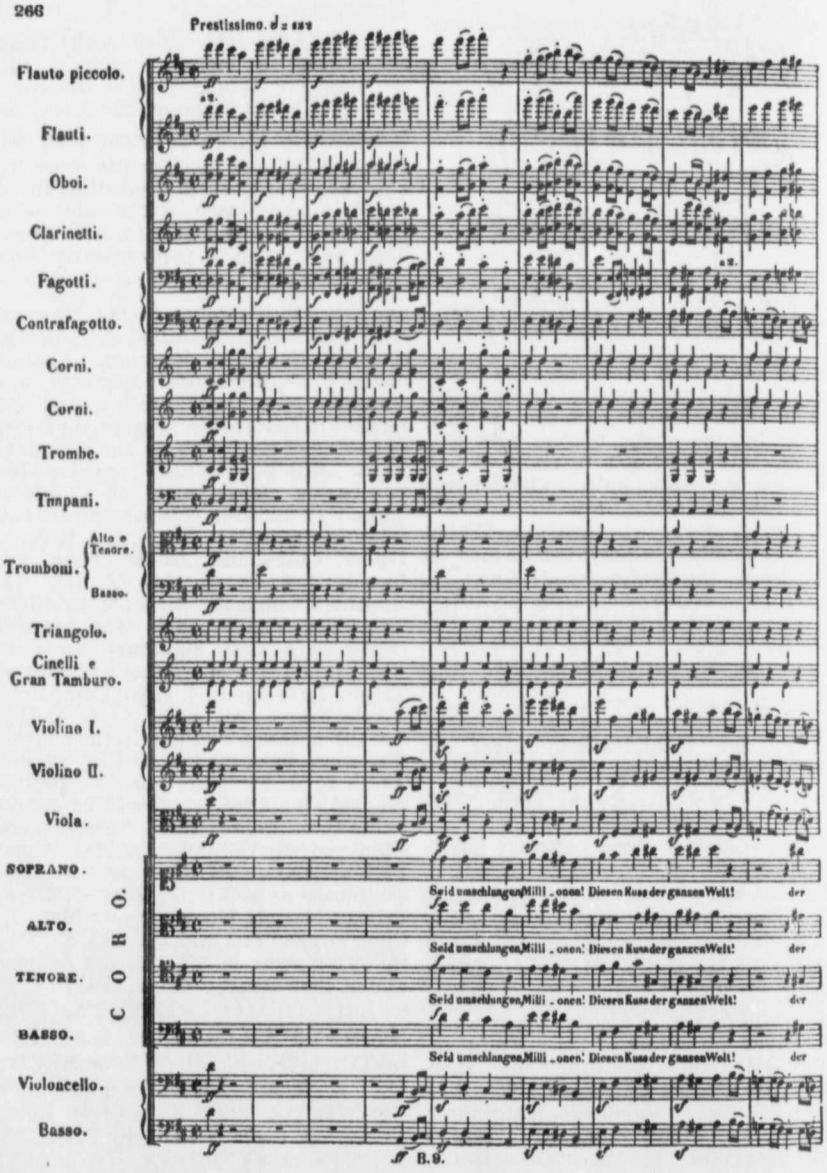


A single Ledger Line for c′ is sufficient to bring these two registers together. The Staff may be thus compared to a ladder, the rungs and spaces of which indicate the height or depth of a tone. But the tones indicated by the Staff are whole tones or natural tones, such as those sounded on striking only the white keys of the piano. The semitones are indicated by the Sharp (♯), which when prefixed to a note raises its value one semitone; the Flat (♭) which lowers the note to which it is prefixed by a semitone; and the Natural (♮) which cancels the effect of either a Sharp or a Flat. The Double Sharp (𝄪) raises the value of a note two semitones; the Double Flat (𝄫) lowers its value two semitones; and the double chromatics are cancelled by the Natural in combination with the Sharp (♮♯) or Flat (♮♭). Sharps, Flats, and Naturals occurring occasionally in notation are called Accidentals. Only the Natural key of C can be represented without the use of accidentals, however, and to avoid the endless repetition of these characters throughout a composition in the other keys, it is customary to group either the Sharps or Flats necessary to a given key after the Clef, indicating that the notes which follow are to be modified accordingly until further notice. These groups of Sharps and Flats indicating the key are called the Signature, and the signatures of the various keys are as follows, the signature of a major key serving also for that key's relative minor, although the tonic of the minor key is a minor third below that of the major: C  ; G ;

D  ; A ; E ;

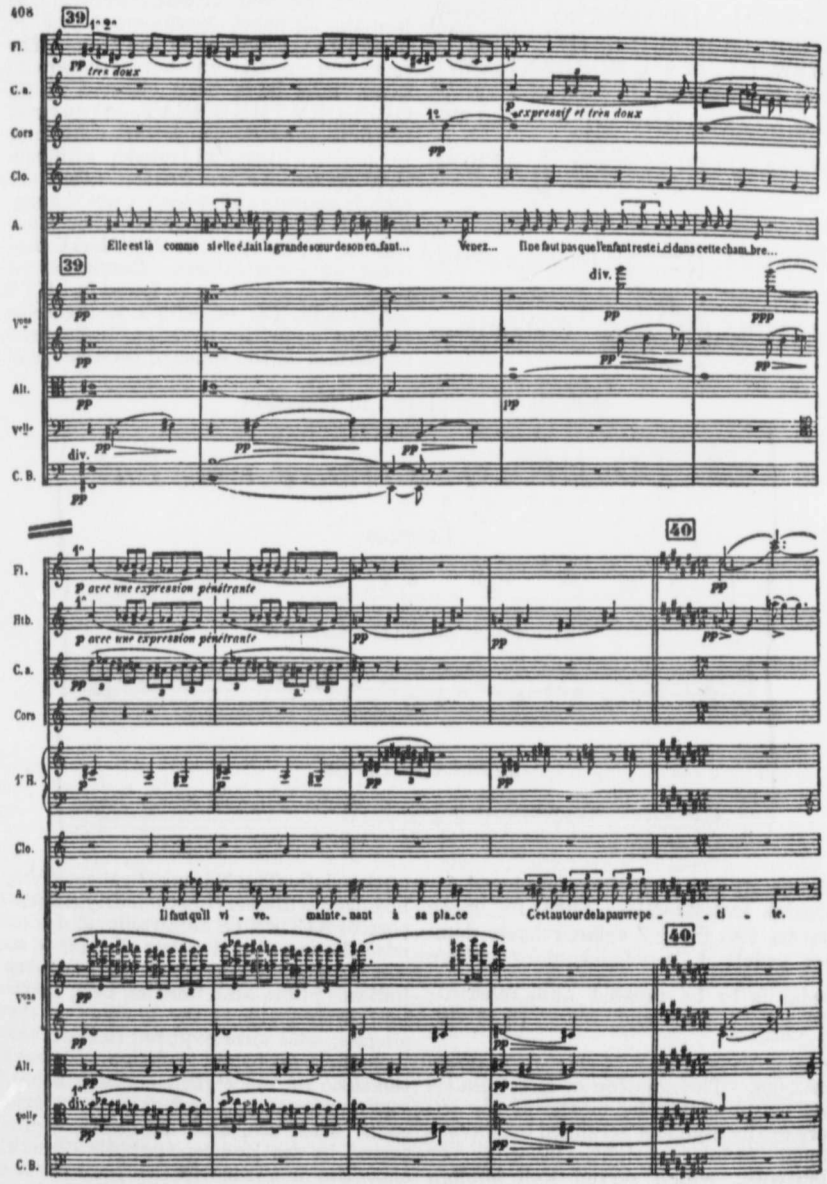
B ; F♯  ;
C♯  ; F  ;
B♭  ; E♭  ;
A♭  ; D♭  ;
G♭  ; C♭  . The characters which have now been given are the only ones now used to represent pitch. The duration of a tone is indicated by the shape of the note employed, and there is a mark of silence or Rest for each note. The longest note now used is the Breve ( ) which is almost obsolete; then the Whole Note or Semibreve ( ), half as long as the Breve; the Minim or Half Note ( ); the Crotchet or Quarter Note ( ); the Quaver or Eighth Note ( ); the Semiquaver or Sixteenth Note ( ); the Demisemiquaver or Thirty-second Note ( ); the Hemidemisemiquaver or Sixty-fourth Note ( ). The eight Rests corresponding to these notes are ( ), ( ), ( ), ( ), ( ), ( ), ( ), ( ). The actual duration of a note, however, is again modified by tempo, a thing which the METRONOME now renders exact. "M.M. ♩ = 100", for example, would indicate that quarter notes are to be played at the rate of 100 per minute. Verbal directions regarding tempo, such as ANDANTE, ALLEGRETTO, ALLEGRO, etc., without such Metronome marks, are highly indefinite. Tempo has already been used as meaning speed, for which the Italian word Movimento would seem a better term; but it also means TIME or RHYTHM. The unit of rhythm is the MEASURE, which is the space enclosed between two Bars (), and contains a given number of BEATS determined by the Time Signature. In modern notation the Semibreve or Whole Note is the common length of a Measure, and it may be indicated by , which means that the Measure includes one Semibreve or its equivalent, or $\frac{4}{4}$, which means that there are four beats, each of the value of a Crotchet. The signature for Alla Breve Time is C with a perpendicular line drawn through it ( ), or $\frac{2}{2}$, which formerly had four minims to the Measure with two beats. So-called A Cappella time has the same signature. For all other Time Signatures fractions are employed, the upper figure giving the number of beats to the measure, the lower the value of the notes or their equivalents. Rhythms which are divisible by two are called Duple or Common Time. Included in this heading are the following varieties: $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{4}{16}$, $\frac{8}{8}$. Under Compound Duple Time are found: $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, $\frac{24}{16}$. Rhythms which are divisible by three are called Triple Time. The figure 3 serves as a time signature for 1 as well as the fraction. Other varieties of Triple Time are: $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$. Compound Triple Times are: $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, $\frac{5}{4}$, and $\frac{5}{8}$. For the notation of Pitch in the body of this work by means of ACCENTS, see Table of Abbreviations or C. Definitions of all abbreviations will be found under their proper titles. Numerals are employed to indicate, besides Time, FINGERING, CHORDS; and in such combinations as 4-tette, Quartet; I-ma, Prima; Man. 1., Great Organ; Man. 2., Choir Organ; and 8va., OTTAVA. The following signs in notation are defined under their proper titles: DOT (·); STACCATO (𝅥); FERMATA, (𝄐); Mezzo STACCATO ( ); MARTELLATO ( ), BIND, TIE, or SLUR; (); Mezzo LEGATO, ( ) TENUTO or PESANTE (—); Forte TENUTO, ( ); Thumb in FINGERING, (𝄪 or +) PRESA, (or); REPEAT ();

CLASSIC ORCHESTRATION



Page from the last movement of Beethoven's Ninth or "Choral" Symphony, the words being from Schiller's "Ode to Joy." Full score, reproduced by courtesy of Breitkopf & Härtel.

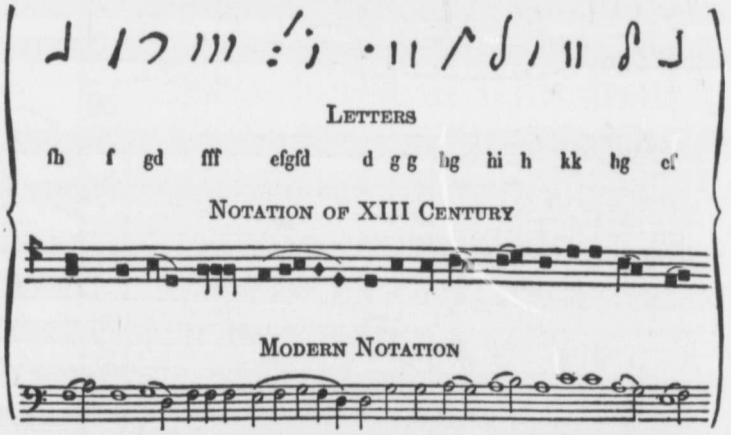
MODERN ORCHESTRATION



Page from the last act of Debussy's "Pelléas et Mélisande," showing the beginning of the Finale. Condensed score, reproduced by courtesy of A. Durand & fils.

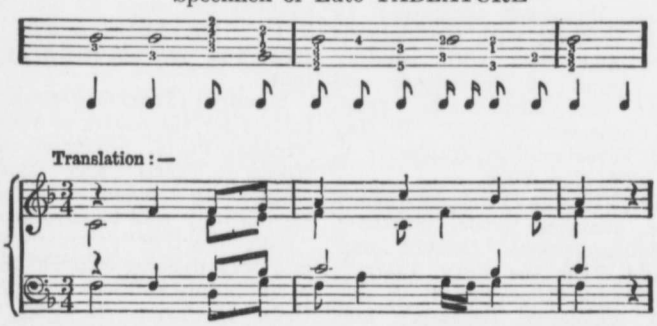
SEGNO, (, 𝄋, ⊕, §); ARPEGGIO, ( ); BRACE, ( ) CRESCENDO, ( ); DIMINUENDO, ( ); TURN (∾); TRILL (tr ~~~ or tr); DIRECT (or); MORDENT, ( ). Breathing places are indicated by (' or // //or); TRIPLETS, ( ) etc; ACCIACCATURA, ( ); APPOGGIATURA, ( ); Double APPOGGIATURA, ( ). Other signs or characters are sometimes employed for special instruments. Thus in organ music, (✱, ⊕, +) mean release damper pedal; (,) show where pedal is to be pressed and released; ( ), heel and toe. In violin music, ( ) means up bow; ( ) down bow, etc. The notation of Greek music was accomplished by means of the letters of the alphabet arranged in conventional forms, upright, inverted, or slantwise, which served well enough for the record of melodies, although the system was complex and would have been useless had the Greeks harmonized their music. With the Roman conquest of the world the Greek system of notation disappeared, and by the fifth century the first fifteen letters of the Roman alphabet were employed to designate the degrees of the scale. The reduction in the number of letters to seven may have been effected by St. GREGORY THE GREAT. At any rate the first seven Roman letters were used in noting liturgical music, although they ceased to be written after the eighth century, by which time the system of dots, accents, and other signs known collectively as NEUMAE had come into general use. Reminders of the older system may be found in LUTE TABLATURE, of which an example is given herewith; as well as in the present names of the tones of the scale, and of the clefs. The Neumae in themselves, however, while serving their original purpose of ACCENTS admirably, and likewise showing the number of notes to be sung to a given portion of text, failed to indicate pitch, and were at best, therefore, merely aids to the memory of the singers, who were required to learn the melodies by rote and tradition. Toward the close of the eighth century, abbreviations for tempo and expression first came into use, and manuscripts preserved by the Roman Catholic Church show the first trace of the present system of notation about 900. A red line occurs in these manuscripts, drawn above the text and marked F. All neu-

NEUMAE employed in Notation



mae placed on this red line were then understood to represent f, while such as appeared above the line were of higher pitch, and those below the line, of lower pitch. The next advance in notation was the addition of a second line, this time of yellow, to indicate c′. HUCBALD, a monk of St. Amand in the tenth century, invented a staff of many lines in which the spaces indicated the tones and semitones of the scale, the text being written in the spaces. He complicated his system by reverting to the Greek tetrachordal characters, and it soon fell into disuse. Early in the eleventh century, GUIDO of Arezzo either invented the four line staff or adapted the idea from some other churchman, whereon as with us, notes were written on both lines and spaces. By the thirteenth century the fifth line was added, and the neumae had begun to disappear before the Large, the Double Long, the Long and the Breve, prototypes of the notes now in use. The next important step in the development of notation was the adoption of the Bar from Lute Tablature, and with it a more definite rhythmic form than had been possible or indeed needful in earlier notation. Then came the abandonment of the church MODES for the modern Major and Minor Scales, since which time the tendency has been to simplify as far as possible whatever difficulties remained in the recording of music. Thus the GRACES which proved so troublesome to students a few generations ago have nearly all become obsolete. The first full score of record is that of Peri's "Euridice," 1600. In that work the vocal part is given above the instrumental accompaniment, and the parts are united by bars. A page from Beethoven's NINTH SYMPHONY, full score, and a page from Debussy's PELLÉAS ET MÉLISANDE, are here reproduced as interesting specimens of classic and present day notation in music.

Specimen of Lute TABLATURE



Note. Character representing a musical tone; hence the tone represented.

Notazione Musicale. *It.* Musical NOTATION.

Notker ("Balbulus") wrote on Plain Song and the Roman letters used in notation, essays reprinted by Gerbert; monk of St. Gall and composer. B. about 840; d. 912.

Notot (Joseph) composed four symphonies, three piano concertos, sonatas; played organ, Arras and Paris; settled in London on outbreak of French Revolution; pupil of Leclerc. B. 1755, Arras; d. England.

Nottebohm (Martin Gustav) wrote "Beethoveniana" and other valuable works on that composer and on Schubert; edited Bach, Handel, Mozart, Beethoven, Mendelssohn. B. Nov. 12, 1817, near Arnsberg, Westphalia; d. Oct. 29, 1882, Gratz.

Notturno. *It.* At first a serenade, the name is now indiscriminately applied to compositions of quiet, simple style. Developed by John Field (who wrote some half-dozen), on lines further taken up by Chopin. Also NOCTURNE.

Notula. *L.* Notes employed in writing ligatures.

Nourrit (Louis) sang ten. in opera, debut as Renaud in "Armide," Paris

Opéra; prize pupil Paris Conservatoire. B. Montpellier, Aug. 4, 1780; d. Sept. 23, 1831. **Adolphe** sang ten. in opera, creating such rôles as Masaniello, Arnold in "William Tell," Eleazar in "La Juive," debut 1821, Paris Opéra; wrote libretti of ballets; taught Paris Conservatoire; pupil of his father, LOUIS, and of Garcia. B. Mar. 3, 1802, Paris; killed himself, Mar. 8, 1839, Naples.

Noursingh. East Indian horn or trumpet.

Novacek (Ottokar) composed three string quartets, six songs to words by Tolstoi, two concerto caprices for piano and eight for violin and piano, Perpetuum Mobile for violin with orchestra, Bulgarian dances for violin and orchestra; played violin under Nikisch, Boston Symphony Orchestra, solo viola, Damrosch orchestra; in early life violinist with Gewandhaus orchestra and viola with Brodsky quartet; pupil of Schradieck and Brodsky; won Mendelssohn prize, Leipsic Conservatory, 1885. B. May 13, 1866, Fehertemplom, Hungary; d. Feb. 3, 1900, New York.

Novák (Vitezslav) composed songs, choruses, chamber music, overtures, the symphonic poems "Eternal Longing" and "On the lofty Tatra"; pupil of Prague Conservatory. B. Dec. 5, 1870, Kamenitz, Bohemia; add. Prague.

Novelletten. Title given to his piano soli, Op. 21, by Schumann.

Novello (Vincent) founded the publishing house of NOVELLO & CO., London, 1811; composed masses, motets, the "Infant's Prayer," a song for the boy chorister, which sold 100,000 copies; collected and edited classic music; helped found London Philharmonic Society; played organ, piano; in boyhood chorister in the Sardinian Chapel, London. B. Sept. 6, 1781, London; d. Aug. 9, 1861, Nice. **Cecilia** sang in opera; pupil of Mrs. Blane Hunt. Daughter of VINCENT; d. June 20, 1890, Genoa. **Clara Anastasia** sang sop. in opera, debut at Padua, 1841; but retired two years later on her marriage to Count Gigliucci; pupil Paris Conservatoire. B. June 10, 1818, daughter of VINCENT; d. Mar. 12, 1908, Rome. **Mary Sabilla** sang sop.; translated works on theory into English; daughter of VINCENT. D. Jan. 8, 1904, Genoa. **Joseph Alfred** continued the publishing business established by his father, VINCENT; sang bass. B. Aug. 11, 1810; d. July 16, 1896, Genoa.

Novello & Co., founded in 1811 by VINCENT NOVELLO, at first made a specialty of publishing sacred music, then began to issue editions of the classics at popular prices. **Henry Littleton,** who had been connected with the firm since 1841, was admitted to partnership, 1861, became sole proprietor five years later, and in 1867 acquired the copyright of Mendelssohn's works by buying the business of Ewer & Co., when the house adopted the style of Novello, Ewer & Co. Mr. Littleton died May 11, 1888, and was succeeded by his two sons.

Noverre (Jean Georges) composed ballets for the courts of Würtemberg, Vienna, Paris, producing his "Les Noces de Thetis" and "Iphigenie in Aulide" in London after the French Revolution; said to have invented the "ballet d'action"; wrote on dancing, and was dancing master to the Imperial family at Vienna; knight of the Order of Christ. B. April 29, 1727, Paris; d. about 1810.

Nowell. Old English for NOEL.

Nozze di Figaro. Wolfgang Amadeus Mozart's four-act opera buffa, to book by da Ponte after the Beaumarchais comedy, "Le Mariage de Figaro," was first performed May 1, 1786, at the Vienna National Theatre, and, though soon withdrawn there, has remained one of the best loved works of its class throughout the world. The first part of the adventures of the illustrious Figaro are given in the "BARBER OF SEVILLE." Almaviva, somewhat wearied of his lovely countess, makes love to her maid, Susanna, with whom Figaro is deeply enamoured. Susanna and the Countess conspire to arouse the jealousy of Almaviva by means of the page Cherubino, to whom the Countess pays many

attentions. They are completely successful in this, but the Count is none the less determined to exercise his seigneurial rights over Susanna, and Figaro is equally determined to keep Susanna for himself. Meantime matters are complicated by Bartolo, who has been rejected by Susanna, and Marcellina, who holds a written promise of marriage from Figaro. They unite to prevent the happiness of their faithless loves. The Count is delighted at having an excuse for forcing Figaro to marry any one other than Susanna, but Figaro proves that he is really the son of Bartolo and Marcellina, and has a happy reunion with his long lost parents. The Count tries to rid himself of Cherubino by giving him a captain's commission and sending him to the wars. The Countess and Susanna disguise the page in women's clothes, but, although the Count recognizes him, he has received a note from Susanna appointing a meeting, and does nothing to prevent the long delayed marriage ceremony at which Figaro and Susanna and Bartolo and Marcellina are united. The final act represents a garden at night. Susanna and the Countess have exchanged clothing. The Count mistakes his wife for Susanna; the page, who has tried to flirt with the Countess, whom he believes to be Susanna, consoles himself with Barberina, and Figaro, mad with rage, is delighted when he finds that the supposed Countess is really his Susanna. Finding Figaro with the woman he assumes to be his wife, the Count calls for lights, the women unveil, the Count humbly supplicates pardon for his conduct, the Countess graciously consents to be reconciled to her husband, and, of course, Figaro and Susanna are left to their happiness. The music reveals Mozart at his best, and in writing of the first performance, Kelly records: "Never was there a greater triumph." The original cast included: Almaviva, Mandini, bar.; Figaro, Benucci, bass; Basilio and Don Curzio, Occheley (Michael Kelly), ten.; Cherubino, Mandini, sop.; the Countess, Storace, sop.; Susanna, Laschi, sop.; Marcellina, Bussani, mez. sop.; Barberina, Gottlieb, sop. The chief numbers are: Act I: "Se vuol ballare, Signor Contino," Figaro; "La Vendetta," Bartolo; "Non so più cosa son," Cherubino; "Cosa sento? tosto andate," Almaviva, Basilio, Susanna; "Non più andrai," Figaro; Act II: "Porgi amor," the Countess; "Voi che sapete," Cherubino; "Venite inginocchiatevi," Susanna; Act III: "Crudel! perche finora," Almaviva and the Countess; "Riconosci in questo amplesso," sextet; "Dove sono," the Countess; Canzonetta "Sull' aria" (Zephyr duet), the Countess and Susanna; "In quegl' anni," Basilio; "Ecco la marcia," Figaro; Act IV: "Deh, vieni, non tardar," Susanna.

Nuances. *Fr.* "Shades" of expression in music.

Number. Integral portion of a musical composition.

Numerus. *L.* Number, rhythm.

Nunc Dimittis. The canticle of Simeon, Luke ii, 29–32, is sung in the Anglican Evening Service alternately with the Deus Misereatur. In the Latin ritual it is sung at Compline.

Nuno (Jaime) composed the MEXICAN NATIONAL HYMN; taught music in Buffalo, N. Y., 52 years. Born and educated in Spain, Nuno was sent to Cuba as bandmaster for the military bands in the island, and he met General Santa Ana, 1851, by whose invitation he later went to Mexico City when Santa Ana became President. He was driven from Mexico by a revolution, settled in Buffalo, where he soon obtained a number of pupils. In 1864 he again visited Mexico, but political conditions prevented him from being well received. In 1901 Capt. Hernandez, millitary attaché of President Diaz, visited Buffalo on business connected with the Pan-American Exposition, met Nuno, and on his return to Mexico, began an agitation for the composer's recognition. The newspaper "El Plis" lent its aid, and in September, 1901, the veteran musician made a triumphal tour of Mexico, was received with national salutes, heard

his hymn sung by choruses of children, received a chaplet of gold from Mexico City, a silver medal from Pueblo, a handsome purse raised by popular subscription, in a word, such an ovation as had never been accorded a composer in America before. Then Nuno returned to his home in Buffalo, and died July 19, 1908, while visiting at Bay Side, L. I. He was buried in Buffalo the following week.

Nuovo, di. *It.* Again.

Nut. Fixed bridge at the upper end of the fingerboard of instruments of the viol and guitar families, over which the strings are passed; mechanism of the bow by which the hairs may be either tightened or slackened.

Nux or **Nucius (Joannes)** composed two books of motets published at Prague and Liegnitz, 1591–1609; wrote on theory; abbot of the Cistercian Abbey of Himmelwitz. B. 1556, Görlitz, Silesia; d. 1620.

Nux, de la (Paul Veronge) composed the two-act opera "Zaire," Paris Opéra, 1889, the music drama "Labdacides"; pupil of F. Bazin, Paris Conservatoire, where he won the second grand prize, 1876. B. June 29, 1853, Fontainebleau; add. Paris.

O indicates an open string; harmonic; diminished fifth; that a note must be played with the thumb; in obsolete NOTATION indicated TEMPUS perfectum.

O. *It.* Or.

Oakeley (Dr. Sir Herbert Stanley) composed a "Jubilee Album" of songs dedicated to Queen Victoria, a "Jubilee Lyric" or cantata, "Suite in the Olden Style," festival march, funeral march, anthems, morning and evening services, piano sonata; became professor of music, Edinburgh University; M.A., Oxford; Mus. Dr., Dublin; LL.D., Oxford; composer to the Queen in Scotland, knight, 1876; organized REID CONCERTS; played organ; pupil of Elvey, Schneider, Dresden, and Breidenstein, Bonn. B. July 22, 1830, Ealing; son of Sir H. Oakeley, Bart.; d. Oct. 26, 1903. See biography by E. M. Oakeley, his brother.

Oaten Pipe. Straw cut to form a reed-pipe.

Ob. Abbreviation of Oboe and of Obbligato.

Obbligato. *It.* An obligatory part or accompaniment.

Obehoffer (Emil) composed songs and church music; conducted the Minneapolis Philharmonic Club, an oratorio society of 330 mixed voices, and the symphony orchestra of 70 men; pupil of Cyril Kistler and Isadore Philipp. B. Aug. 10, 1867, Munich; add. Minneapolis, Minn.

Ober. *Ger.* "Over, upper," as **Manual,** upper manual; **Stimme,** upper part or voice; **Ton,** overtone or harmonic; **Werk,** in an organ with two manuals, the choir organ; with three, the swell; with four, the solo organ.

Obermeyer (Joseph) played violin in the service of Count Vincent Waldstein; pupil of Kamel and Tartini. B. 1749, Nezabudicz, Bohemia; d. after 1816.

Obertas. National Polish dance resembling the Mazourka.

Oberthür (Charles) composed the operas "Floris von Namur," "Der Berggeist des Harzes," Wiesbaden; the "St Philip de Neri" grand mass, the cantatas "Lady Jane Grey," "Pilgrim Queen," "Red Cross Knight"; "Macbeth," and "Rübezahl," overtures, "Loreley" for harp and orchestra, chamber music, and harp pieces; played harp. B. Mar. 4, 1819, Munich; d. Nov. 8, 1895, London.

Obligé. *Fr.* OBBLIGATO.

Oblique Piano. Small PIANO with strings set diagonally in an upright case, invented by Robert Wornum, London, 1811.

Oblique Motion is said to occur where one part moves, the other remaining stationary.

Oboe. Orchestral instrument of wood with conical bore, played by means of a double reed and having 9 to 14 keys, with an extreme compass of b flat to f''' with all intermediate semitones. The oboe is of prehistoric origin, has undergone many changes in modern times until it has become the most complicated and dif-

ficult of the woodwinds. Varieties of the oboe were known in the Middle Ages as the Chalumeau, Schalmey, Shalm, or Shawm. Handel and Mozart assigned the oboe a prominent place in their scores, and its peculiar pastoral reedy quality has insured equal favour from more recent composers. The oboe chiefly in use in orchestras is set in C, but sometimes in B flat or E flat for military bands. The COR ANGLAIS is an oboe with compass a fifth lower than that indicated above, and slightly different quality.

Oboe. Reed pipe organ stop of 8-ft. pitch, with quality resembling that of the orchestral oboe.

Oboe d'Amore. An oboe in A with compass a minor third below that of the ordinary oboe, and a veiled tone, due its hollow globular bell.

Oboe di Caccia. "Hunting oboe." An oboe standing in F or E flat, for which music was written on the alto clef.

Oboist. Oboe player.

Oboista. *It.* OBOIST.

Obrecht (Jacob) composed church music, of which eight masses were published, and the "Fortuna desperata," reprinted, Amsterdam, 1870; 30 chansons and motets still extant; chapelmaster, Antwerp Cathedral, 1491, in early life chapelmaster at Utrecht, where Erasmus was his pupil; lived also in Cambrai, Bruges, Ferrara, and Florence. B. about 1430, Utrecht; d. after 1500.

Oca del Cairo. Wolfgang Amadeus Mozart's two-act opera buffa, to book by Varesco, was left unfinished, owing to the composer's dissatisfaction with the plot, but was patched up with other of Mozart's compositions and first performed June 6, 1867, at the Paris Théâtre des Fantaisies.

Ocarina. Terra cotta toy instrument of sweet, soft tone.

O'Carolan (Turlogh) composed "Bumpers Squire Jones," "One bottle more," "The Receipt for Drinking Whiskey," "O'Rourke's noble feast"; was the last and most famous of the Irish bards; the welcome guest of the Irish gentry and nobility; a harpist of ability, though blind; had 60 clergy of different denominations at his funeral, and was buried in the plot of his friend and patron The MacDermot Roe. B. 1670, Newtown, Meath; d. Mar. 25, 1738.

Occasional Oratorio. George Frederick Handel's work, consisting of an overture and three parts to selections from Milton's Poems, with additions by Dr. Morell, was first performed at Covent Garden, 1746. The principal numbers will be found in his "Judas Maccabeus" and "Israel in Egypt."

Ochetto. HOCKET.

Ochsenkuhn (Sebastian) compiled a German tablature lute-book containing transcriptions of French and German songs and motets, Heidelberg, 1558; lutenist to the Counts Palatine of the Rhine. B. Feb. 6, 1521; d. Aug. 20, 1574, Heidelberg.

Octave. Interval of an eighth; eight days following a church feast; organ stop of 8 ft. pitch on the pedal or 4 ft. pitch on the manual; the Greek diapason.

Octave Flute. PICCOLO.

Octet. Eight-part composition.

Octiphonium. *L.* OCTET.

Octuor. *Fr.* OCTET.

Octuplet. Group of eight equal notes.

Ode. Elaborate poem in lyric form.

Odington, de (Walter) wrote "De Speculatione Musices," giving important information on rhythms of the 13th century; English Benedictine monk of Evesham. B. Gloucestershire; d. after 1330.

Odo (Abbot of Cluny) composed three hymns and 12 antiphons in honour of St. Martin; wrote "Dialogus de Musica" and other theoretical works, reprinted by Gerbert and de Coussemaker; took orders at 19; studied music in Paris with Remy d'Auxerre; became archicantor, St. Martin's monastery, Tours; choirmaster to the Benedictines of Beaume; abbot of Cluny, 927–42. B. 879; d. Nov. 18, 942.

Oedipus. Felix Mendelssohn composed music to the "Antigone," "Oedipus Tyrannus," and "Oedipus at Colonos" of Sophocles, by order of the

King of Prussia. The first and last works were performed in 1841 and 1845, but the music of "Oedipus Tyrannus," "completely sketched" in 1845, has been lost. Sir C. V. Stanford's music to "Oedipus Tyrannus" was first performed Nov. 22, 1887, at Cambridge, Eng.

Oeglin (Erhart) published music at Augsburg, 1507–12, introducing the metal type of Petrucci.

Oesten (Theodor) composed dance music and salon pieces; taught in Berlin. B. Dec. 31, 1813, Berlin; d. Mar. 16, 1870, Berlin.

Oeuvre. *Fr.* Work or opus.

Offen. *Ger.* OPEN.

Offenbach (Jacques Levy) composed "The Grand Duchess of Gerolstein," "ORPHÉE AUX ENFERS," "CONTES D'HOFFMANN," in all 102 stage works, most of which were well received, while those already named are still popular favourites. Son of the cantor of a Jewish congregation, Offenbach, after some lessons from his father, entered the Paris Conservatoire, 1833, as a 'cello pupil of Vaslin, but a year later joined the orchestra of the Opéra Comique as 'cellist. His next and only important appointment was as conductor at the Théâtre Français, where he composed "Chanson de Fortunio" for A. de Musset's play "Chandelier." "Pepito," his first operetta, was produced without success at the Variétés, 1853. In 1855 he became manager of a small theatre, and in the same year acquired the Théâtre Comte, which he renamed "Bouffes Parisiens," and there his success was immediate and lasting. In 1860 his ballet-pantomime, "Le Papillon," was produced at the Académie, and the following year he retired as a manager, although he later controlled the Théâtre de la Gaîté, 1873–75, devoting himself to composition. In 1877 he published "Notes d'un Musicien en voyage," in which he described a visit to America. He also made occasional visits to London as a 'cello virtuoso, but his chief interests were always in Paris. "Contes d'Hoffmann," the composer's favourite work, was not performed until after his death. Others of his more successful works were "Belle Hélène," 1865, "Corsaire Noir," 1872; "La Creole," 1875; "Daphnis et Chloe," 1860; "Princesse de Trebizonde," 1870; "Rêve d'une nuit d'été," "Robinson Crusoe," "Whittington and His Cat," 1874; "Vie Parisienne," 1866; "Madame Favart," 1878. B. June 21, 1819, Offenbach-am-Main; d. Oct. 5, 1880, Paris.

Offertorium. *L.* "Offertory." Motet or organ voluntary performed at High Mass while the celebrant is making ready and offering the Oblation. The text is a psalm or other portion of scripture.

Officium. *L.* Office or service.

Oficleida. *It.* OPHICLEIDE.

Oginski (Prince Michael Casimir) was accredited with having invented pedals for the harp and suggesting "The Creation" as a subject to Haydn. B. 1731, Warsaw; d. 1803. **Prince Michael Cleopas** composed 14 polonaises, songs; Russian statesman. B. Sept. 25, 1765, Gutzow, near Warsaw; nephew of MICHAEL CASIMIR; d. Oct. 31, 1833, Florence. **Prince Gabriel** played violin. B. 1788; d. 1843.

Ohne. *Ger.* "Without," as **Worte**, words.

Oioueae. Vowels from the words "World without end, Amen."

Oireachtas. Annual festivals held in Ireland by the Gaelic League since 1897, at which there are competitions in Irish music and poetry.

Okeghem (Joannes) was the greatest of the world's music teachers, numbering de la Rue and Josquin among his many eminent pupils; founded the second or new school of Netherland composers; composed church music and chansons, canons, remarkable for ingenuity and learning, including a motet for 36 voices and the "Missa cujusvis toni" and "Missa Prolatium," often cited in later theoretical works; in boyhood chorister at Antwerp Cathedral and pupil of Binchois or Dufay; chapelmaster of the Kings of France, 1452–96; treasurer of St. Martin's Church, Tours, by appointment of Louis XI; made occasional

tours of Spain and the Netherlands. B. about 1434, probably Termonde, East Flanders; known as Ockenheim, Okekem; d. about 1496.

Old Hundred. The first known version of this tune appeared as the melody to Psalm cxxxiv in Beza's edition of the Genevan Psalter, 1554.

O'Leary (Arthur) taught piano, Royal Academy of Music, London, 1856–1903; composed and edited music; pupil of Leipsic Conservatory. B. Tralee, Kerry, Ireland, Mar. 15, 1834; add. London. **Rosetta Vinning** composed songs; pupil Royal Academy of Music, King's Scholar in 1851. B. Newton Abbot; m. ARTHUR, 1860; d. June 17, 1909, London.

Olimpiade. Metastasio's opera libretto, written 1733 in celebration of the birthday of Empress Elizabeth, has been composed 31 times by composers from Caldara, 1733, to Conti, 1829.

Oliphant. Obsolete ivory horn.

Oliphant (Thomas) made the English version of FIDELIO; published "La Musa Madrigalesca," 1837, containing 400 madrigals; honorary secretary London Madrigal Society. B. Dec. 25, 1799, Condie; d. Mar. 9, 1873, London.

Olsen (Ole) composed a symphony in G major, the symphonic poems "Elf-dance," "Aasgaardsreien," the operas "Stig Hvide," "Lajla," "Stallo," the oratorio "Nideros," four cantatas, the fairy opera "Svein Urad"; wrote poems and books for his operas; became director of military music to the Swedish government, 1900; wrote criticism; choirmaster and teacher in Christiania; pupil of the Leipsic Conservatory. B. Hammerfest, July 4, 1851; add. Christiania.

Olthoff (Statius) composed four-part settings of Buchanan's Latin poetic paraphrase of the Psalter; cantor of the Rostock Marienkirche, 1579. B. Osnabrück, 1555; d. Feb. 28, 1629, Rostock.

Olympie. Gasparo Spontini's three-act lyric tragedy, to book by Dieulafoy and Briffaut after Voltaire, was first performed Dec. 22, 1819, at the Paris Académie Royale.

O'Mara (Joseph) sang ten. in London English opera, debut 1891, in such rôles as Don Cæsar, Faust, Don José, Turiddu; member of the Moody-Manners Company; pupil of Perini and Moretti, Milan. B. Limerick, July 16, 1866; add. London.

Ombi. Negro HARP.

Omnes, Omnia. *L.* All, chorus, tutti.

Onagon. Chippewa DRUM.

Once Accented Octave. The octave beginning with Middle C or c'.

Ondeggiante. *It.* Undulating.

Ondricek (Franz) played violin, debut in his father's orchestra at seven, later touring Europe and America as virtuoso. Free pupil of the Prague Conservatory for three years; a wealthy merchant sent him to Paris, where he studied under Massart at the Paris Conservatoire and won the first prize. His first engagements were as violinist with the Pasdeloup concerts in Paris and the London Philharmonic Society. B. April 29, 1859, Prague; add. Prague.

Ondulè. *Fr.* Undulating.

Onduliren. *Ger.* To produce a tremolo.

Ongarese. *It.* Hungarian.

Onslow (George) composed the comic operas "Alcalde de la Vega," 1824; "Le Colporteur," 1827; "Le Duc de Guise," 1837; 34 quintets, 36 quartets, three symphonies; pupil of Hullmandel, Dussek, Cramer, and Reicha; grandson of the first Lord Onslow and, through his mother, descended from the Brantômes; became member of the Institut in succession to Cherubini. B. July 27, 1784, Clermont-Ferrand; d. Oct. 3, 1853.

Onzieme. *Fr.* Eleventh.

'Ood or **Oud.** Egyptian seven-stringed mandolin.

Op. Abbreviation of OPUS.

Open Diapason. Principal or chief foundation stop of an organ.

Open Harmony. Chords not in close position.

Open Notes. Those produced without stopping the strings or by means of valves, crooks, or keys.

Open Pipe. One open at the top,

the sound being an octave higher than if it be closed.

Open Scores are those in which each part has a separate line as opposed to those in which more than one part is written to the line, or close or short score.

Open Strings. Unstopped strings.

Opera is the one form of entertainment in this prosaic age by which mankind may yet scale Heaven (with Marguerite), wallow in the mire below (with Herod and Salome), descend into the waters under the earth (with Alberich), or into Hell (with Orpheus); may gain the heights of Monsalvat (with Parsifal), explore the sad charms of Bohemia (with Mimi) or the commonplaces of the workaday world (with Louise). Nothing can be too absurd or improbable, too heroic or too criminal to serve the purpose of the highly conventionalized combination of music, the drama and all the arts, known by that name. It is the unreality of opera that charms. To analyse it as one would a play, a book, a painting, or a work of absolute music, would merely destroy the pleasure it affords. It must be accepted with the childish spirit of those who believe in Santa Claus. It deals with fairy tales and ghost stories for grown people. It is wholly unnatural, forced, impossible, but has grown in popular favour for 300 years, and is still young, perennially fresh and vigorous. It is customary to ascribe a Greek origin to opera. In the remote ages when a great orator, who had cured himself of stammering by learning to speak with his mouth full of pebbles, strengthened his voice by declaiming so loudly that the roar of the surf could not drown his words, music was already an art and a science. The orators and players in order to send their words to the remotest parts of the theatre adopted a kind of chant or sing song, which may have resembled that of the older school of our own tragedians in uttering blank verse. There was an orchestra composed of flutes, under which name both oboes and flutes were included, of lyres and percussion instruments. The chorus voiced its explanatory comment on the text as to-day. But there was no harmony. The Greeks, who regarded music as a branch of mathematics, invented the monochord and devised a most ingenious system of modes, loved melody, and with melody were content. During the period of the Italian Renaissance, when scholars and nobles tried to revive the beautiful in art by the study of that people whose life was beauty itself, Galilei, father of the astronomer, Peri, Caccini, Cavaliere, and other musicians, who were wont to gather at the home of Count di Vernio in Florence, resolved to restore the drama of the Greeks. The Church Modes were modelled upon the Greek theory of music, in so far as the early churchmen were able to grasp it, and these worthies sought to rediscover the declamatory style of the Athenians. Peri's "Dafne," privately performed at the Corsi Palace, was among the first efforts in this direction, 1597, and three years later, at the marriage of Henri IV of France with Maria de Medici, his "Euridice" was performed in public. These were tragic operas. As early as 1262 a comic opera by Adam de la Hale had been performed at Arras, in France, and in 1285 his "Jeu de Robin et Marion" had been received with delight by the French court at Naples, and in its Mysteries or Miracle plays the church had fostered dramatic performances with more or less musical accompaniment. But the coterie in Florence had begun their creative work at the psychological moment, and their "Dramma per la Musica" or Opera in Musica (work in music), sung in a new style, not unlike what Wagner was pleased to call "aria which is recitative and recitative which is aria," and which they termed "stilo reppresentativo" or "Musica Parlante" (speaking music), became the fashion. Then came the revolution, headed by Monteverde, against the Polyphonic School of Composition, the growth of the science of harmony, and the development of the modern orchestra; and, since the Church retained its preference for the older music, the composers of the new

school found in opera the best outlet for their genius. Throughout Italy, then to France, to Germany, to England, went composers and singers, taking with them operas which everywhere excited the interest of courtiers and musicians, and everywhere inspired others to attempt fame and fortune by means of opera. Eventually there grew up in France the opéra comique, in Germany the singspiel, in Italy the commedia dell' Arte, in which the common people might find their thoughts and aspirations reflected; but in court circles Italian opera continued to reign supreme. Perhaps the most formidable revolt was that headed by Gluck, a thorough musician, trained in the arts of Italy, by birth a German, but a reformer and, after Lulli, the foremost of early composers of French opera. The world had become somewhat more enlightened regarding the Greek drama in his day, and the orchestra had gained in power of expression, while the principles of harmony were more generally understood. Gluck aimed to purify opera, to prune out the excrescences which had grown up about Italian opera. What he did for France Weber was later to do for Germany, and what Weber left undone was attempted by Wagner, who dominated German music after him, giving a new impetus to operatic composition, and again endeavouring to return more closely to the old Greek model. How well Wagner may have succeeded is for future generations to say, but it is worth noting that, while he liked to speak of the "music of the future," "the new music" was a phrase in the mouths of the Italians generations before him. This much may be said, that he revived an interest grown somnolent, and that the music of the new Russians and the Young Italians, however little it may resemble that of the composer of the Ring of the Nibelungen, is none the worse because of him and his theories. When Italian opera had grown past the control of the men who believed, rightly or wrongly, they were reviving the glory of ancient tragedy, the tendency in Italy was to look upon the opera libretto merely as a necessary peg on which to hang such glorious texture of music as might cause the book itself to be forgotten. The later German ideal assumed that music which detracted from the interest in the progress of the drama itself was bad music, and that the purpose of music, as well as of architecture, of lighting, of costuming, and of acting was merely to enforce the dramatic interest of the text. And it is well to reflect that under the one set of theories we have had sparkling comedies which lose nothing of their power of exciting laughter because wedded to charming melody, and that from the other we have the extraordinary spectacle of the protagonist of a music-drama standing for 40 minutes with his back to the audience while the interest is centred in subordinate characters. There is so much that is beautiful in the operatic music of every people and of every school, so much that is silly in the controversies of those who pose as partisans of any school that the true music lover may pass from the operas of Donizetti to those of Wagner and from the operas of Mozart to those of Verdi with pleasure in all. But he should first murmur with all due reverence "help thou mine unbelief" and leave the everyday world behind him in the cloak-room, for opera is the convention of unreality. In this book will be found the stories of the most of the operas now sung in the chief opera houses of the world, with the names of hundreds more, long since forgotten, in biographies of the composers. A new work by John Towers, however, has the significant title "Dictionary of 27,015 Operas and Operettas." From it are taken the names of the most popular of operatic subjects, the figures showing the number of times each has been scored for the operatic stage: Achille in Sciro, 29; Adriano in Siria, 46; Alessandro nelle Indie, 55; Andromeda, 18; Antigone, 15; Antigono, 28; Arc, Jeanne d', 17; Armida abbandonata, 26; Arminio, 17; Artaserse, 63; Berenice, 20; Catone in Utica, 22; Cid, 16; Circe, 19; Cleopatra, 27; Colombo, Cristoforo, 21; Coriolano, 18; Dafne,

20; Demetrio, 41; Demofoonte, 48; Didone abbandonata, 48; Don Quixote, 52; Endymion, 20; Esmeralda, 17; Eumene, 16; Ezio, 42; Farnace, 20; Faust, 45; Hamlet, 20; Ifigenia in Aulide, 26; Ifigenia in Tauride, 12; Ipermestra, 25; Isola disabitata, 16; Jery und Baetly, 15; Lorelei, 16; Merope, 44; Mitridate, 20; Nitteti, 29; Olimpiade, 52; Penelope, 14; Pygmalion, 24; Romeo and Juliet, 18; Ruebezahl, 13; Semiramide, 47; Sosostri, 16; Sofonisba, 16; Temistocle, 24; Tigrane, 15; Ulisse, 25; Zenobia, 31. See SUBSIDIZED THEATRES.

Opéra Bouffe. *Fr.* Comic opera.

Opera Buffa. *It.* Comic opera.

Opéra Comique. *Fr.* Opera in which the dialogue is spoken, not sung, whether the subject be tragic or comic.

Opéra Comique is the name of the fine Paris theatre erected 1898 for the performance of opéra comique. The title, as applied to a theatre, dates from 1715, when the establishment of a house devoted to this form of opera was agreed to by the direction of the Académie de Musique Royale. Too much prosperity aroused the ill-will of other managers, and the house was closed in 1745 to be reopened in 1752. Ten years later the company was merged with that of the Comédie Italien. A rival Opéra Comique was founded in 1791, with ruinous results to both, and another merger was effected, 1801, and from that until 1829 the Théâtre Feydeau was the home of opéra comique. In 1887 the Opéra Comique was destroyed by fire, and, until the erection of the new house, performances were given in what later became the Theatre Sarah Bernhardt. See SUBSIDIZED THEATRES.

Opera, Grand. Opera in which the dialogue is in recitative; opera seria or serieux.

Opera, Grand. The splendid home of serious opera in France, and one of the models of the SUBSIDIZED THEATRE, of which PARIS is the centre, passed under the management of MESSAGER and Broussan in 1908, who were backed by a subscription fund of 1,400,000 francs, and signalized their first season by a performance of the "RING DES NIBELUNGEN," and a number of Russian works, the latter being given by a company under the patronage of Grand Duke Vladimir. James Stillman, Otto Kahn, and Mortimer Schiff, well known patrons of the Metropolitan Opera in New York, subscribed $5000 each to the support of the new management. The early history of the Paris Opéra, as it is called in this work, may be traced under ACADEMIE DE MUSIQUE. The seating capacity of the house was 2200, and in 1908 the conductors were Paul Vidal, Rabaud, Busser, and Bachelet.

Opera Lyrique. Lyric or ballad opera.

Operetta. Short opera of light quality.

Operist. *Ger.* Opera singer.

Ophicleide. "Keyed serpent." Brass instrument which is being replaced by the TUBA, supposed to have been invented by Frichot, 1790, with keywork similar to that of the Kent BUGLE, of which it formed the bass. Earlier instruments were sometimes partly or wholly of wood like the Zinken or SERPENT, but afterwards were wholly of brass. There were three sizes: a bass set in C, B flat, and A flat, compass A flat to a'; an alto in F and E flat, with a compass of two and a half octaves; and a contrabass, like the alto, but an octave lower.

Opus. *L.* "Work." The Op. number shows either the order in which a composition was begun or that of publication.

Oratorio had its beginning in the Mysteries or Miracle plays produced in every country of Europe under the auspices of the Roman Catholic clergy during the Middle Ages. The name came into use by reason of the efforts of St. Philip of Neri to attract young people to divine services held in his "Oratory" by performances of sacred music, composed expressly for his use by the best musicians of his generation. These compositions, known at first as "LAUDI SPIRITUALI," were in madrigal style, and became highly popular throughout Italy. Giovanni Animuccia, chapelmaster to the Oratory,

published a collection of them, Rome, 1563. While the Florentine musicians were inventing the OPERA, Emilio del Cavaliere, who had himself produced two pastoral dramas in Florence, was composing a work called "La Rappresentazione di Anima, e di Corpo," with soli, chorus, and recitatives to orchestral accompaniment, which was, in fact, "Dramma sacra per Musica," or sacred opera, given with costumes and with dancing in that same oratory at Rome over which St. Philip of Neri had long presided. Thereafter oratorio possessed dramatic form, although it has long ceased to be given with action, costume, or scenery. From Italy, where it was soon overshadowed by opera, the oratorio spread to the other parts of Europe. The church cantatas of Bach and his Passions, according to St. Mark and St. John, may be regarded as its highest expression in North Germany. In England the oratorio was Handel's recourse when opera was no longer profitable. Its extraordinary popularity may be accounted for not only by the religious temperament of the race, but by the fact that here, at least, was one art form in the vernacular which must have been a blessed relief after the Italian warblings at the rival opera houses of Handel and Bononcini. The effect of that long series of oratorios, of which "The MESSIAH" was the culmination, was to impose a cult upon the English people which they have not yet shaken off, and which finds expression in America as well. The next great oratorios were "The CREATION" and "The SEASONS" by Haydn, which were and are more popular in England than in Germany, a statement equally true of the "ELIJAH" and "ST. PAUL" of Mendelssohn and of the "St. Elizabeth" of Liszt. The educational effect of the oratorio has been of the highest value. Requiring large and carefully trained choruses for their performance. the English and American musical festivals which have done so much to disseminate the best music in every form were organized, in almost every instance, primarily for oratorio singing.

Orazi ed i Curiazi. Domenico Cimarosa's three-act opera, to book by Sografi, was first performed, 1794, at Venice.

Orchesis. *Gr.* The art of dancing.

Orchesographie. "Description of dancing." A work of that title by "Thoinot Arbeau" or Jehan Tabourot was published at Langres, 1588. It contains the notation of many then popular dance tunes.

Orchestik. *Ger.* ORCHESIS.

Orchestra. The modern grand orchestra, of which the Boston Symphony Orchestra is an excellent type, is the result of a long period of evolution or of accretion. The number of musicians required has been gradually increased, the quality, proportion, and form of the instruments has varied. Before considering the orchestra of the early classic period and without speculation as to the orchestra of the future, it may be worth while to note the personnel of such an organization as that already named in 1908. Besides the concertmeister there were 15 1st violins, 16 2d violins, 10 violas, 10 'cellos, 8 doublebasses, 4 flutes, 3 oboes, 3 clarinets, 3 bassoons, 1 cor anglais, 1 bass clarinet, 1 contrabassoon, 8 horns, 4 trumpets, 3 trombones, 1 tuba, 1 harp, 4 tympani, and 2 percussion. Mozart was content to score his Symphony with Fugue, 551, Köchel, popularly known as the "Jupiter Symphony," for 2 violins, viola, bass, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and kettle-drums. Bach's D major Suite for orchestra was scored for 3 trumpets, 2 oboes, kettle-drums, and a complement of strings which about equalled those employed by Mozart. Beethoven was satisfied to add two clarinets to the forces Mozart had employed. At the performances of Cavaliere's ORATORIO the orchestra consisted of harpsichord, double lyre, bass lute, and two flutes. Peri's OPERA "Euridice" required but a harpsichord, bass guitar, bass lute, and a lyre or viola da gamba. Monteverde is said to have employed an orchestra of 36 pieces for the production of his "Orfeo," 1608, but much of his score was in figured bass, and

it cannot be known with certainty how many parts were actually heard in performance. Later, as at the HANDEL COMMEMORATION larger orchestras were assembled, but until Berlioz began to write for several bands and choruses in a single work, and Wagner required additional brasses for the expression of his ideas, permanent orchestras of large proportions were unknown and unneeded. There is a curious resemblance, it will be noted, between the small tone of the classic orchestra and that of the favourite solo instrument of the period, the clavier. Modern auditoriums have grown larger, modern composers noisier, modern audiences, no longer of the court but of the people, sitting in concert rooms ten times the size of those for which the best music of the classic period was written, would lose the nuances of the works if performed by the instruments for which they were scored. The word orchestra is derived from the Greek, meaning "dancing place." It was a space in front of the stage in which a raised platform was built for the accommodation of the chorus. The early composers of opera applied the name to the place allotted their musicians, and it is now employed to designate the place, the musicians, or the instruments.

Orchestration. The art of INSTRUMENTATION.

Orchestrina di Camera. Small instruments of the HARMONIUM family.

Ordinario. *It.* Ordinary.

Ordres. SUITES.

Orecchia Musicale. *It.* Musical ear.

Oreille Musicale. *Fr.* Ear for music.

Orfeo. ORPHEUS.

Organ. The only solo instrument capable of simulating the effect of a grand orchestra, and therefore the most complex and difficult as well as the most cumbersome and costly of all musical instruments, is one of the most ancient, has been constantly enlarged and improved by each succeeding generation, and will doubtless occupy the energies of musical mechanicians and inventors for centuries to come. Some of the world's largest organs have been built in America, notably those of the Cincinnati Music Hall, the Salt Lake City Temple, the Chicago Auditorium, and a gigantic organ erected in Boston, but which no longer exists. The largest organ in the world in 1908 was that in Festival Hall, St. Louis, which was 30 ft. deep, 70 ft. wide, and 50 ft. high, possessed 5 manuals, pedal clavier, 10,059 pipes distributed among 140 speaking stops, 99 mechanical appliances, and cost $100,000. The principle of the organ may be studied in the Syrinx or Mouth Organ, the invention of which was attributed to Pan, and which may well have been the organ of Jubal, "Father of all such as handle the harp and organ." Each pipe of the organ, like those of the Syrinx, produces a single tone. The largest organs of to-day are merely a grouping of such pipes, varied in size, form, and material, and therefore in pitch and timbre, blown by an artificial wind supply instead of that furnished by the lungs, and which may be used in almost endless combinations. The pipes of an organ are either of wood or metal, in the latter case composed of an alloy of lead and tin and sometimes zinc. They may again be classified as either REEDS or FLUTES, in the one case the pitch depending upon the number of vibrations of the Reed, in the other upon the vibrating length of the column of air in the pipe itself. A group of PIPES of homogeneous quality and affording a partial or complete scale are grouped together in a Register or Stop, a series of such groups are connected with the manual, clavier or keyboard, and may be sounded singly or together. The larger modern organ may have five manuals or claviers, which would be called respectively, Great, Choir, Swell, Solo, and Echo manuals, each complete in itself; and a Pedal Clavier, worked with the feet and possessing its own stops. Any two or all of the manuals and the pedal clavier may be combined at will by means of COUPLERS, and this

gigantic combination of tones would be the Full Organ. In such an organ the great pipes of 32 ft. pitch, operated from the pedal clavier, and most of the 16 ft. stops, operated also by pedal, and some of the larger pipes attached to Great Organ manual would be arrayed in front, to please the eye, while the smaller stops would be hidden behind them. In considering the mechanism of the organ, the keyboard and the stops are referred to as the ACTION. The wind supply in modern organs is provided by a bellows operated by hand or foot power, in the case of the smaller instruments, as was the rule in earlier ages. For the larger instruments the wind is furnished by pneumatic pump, operated by hydraulic pressure, an electric motor, or an engine. In any case it is of the highest importance that an even pressure of wind be provided, and there is usually a storage bellows to ensure this. Thence the wind passes by a conduit or wind trunk into a wind chest, or wooden box. By pulling out a draw knob the wind is admitted to pass to the pipes of a particular stop, and, by depressing a digital on the keyboard, passes into a pipe, causing it to sound or "speak." Who was first to apply the artificial wind forces of the bagpipe to the PIPES OF PAN history does not say. In Kircher's "Musurgia" are illustrations of pipes set in wind chests, which he ascribes to the Chaldeans and Hebrews. Ctesebius, an Egyptian, is said to have invented the HYDRAULUS, or water organ, 250 B. C., and Nero was a performer on it, even though the fiddle was of later invention. Pneumatic organs of simple form are said to have been used by the monks of the 4th and 5th centuries. In the 8th century an organ presented to Pepin by the Byzantine Emperor was placed in the Church of St. Cornelius, Compiègne, France, and Charlemagne placed an organ presented to him by Haroun Alraschid in the Church of Aix-la-Chapelle, about 826. St. Dunstan built an organ with brass pipes for Malmesbury Abbey, Eng., in the 10th century, and in the 12th century the pipes were classified into stops. For a time the action was so hard that the keys could only be depressed with the fist or elbows. In the 14th century the pedals were invented, and in the 15th century reed pipes were first employed. For many succeeding generations, however, the instrument was slow in speaking, clumsy in performance, and the first instrument of really noble proportions was that of St. Mary's Church, Lübeck. During the term of the famous BUXTEHUDE as organist this instrument had three manuals, pedals, and in all 57 stops. For many years the Great and Choir organ were absolutely distinct, and located in different parts of the churches, the latter being exclusively used as accompaniment to the voice. With the invention of the Swell and Echo this distribution of force was no longer necessary. Its effect has been retained, however, in such modern instruments as that of the Chicago Auditorium, where certain ranks of pipes are ingeniously arranged in the ceiling, although operated from a single console.

Organetto. *It.* Little organ.

Organic Music. Obsolete name for instrumental music.

Organists, Royal College of, was founded 1864 as a central organization of London organists, to provide a system of examination and certificates, for the discussion of professional topics, and to encourage the study and composition of sacred music. There are three classes, more than 600 fellows, and more than 1500 associates and members. The College was incorporated, 1893, by Royal Charter. Examinations are held semi-annually.

Organo. *It.* ORGAN.

Organochordium. Instrument invented by Vogler, having strings as well as pipes.

Organo di Legno. *It.* XYLOPHONE.

Organophone. Variety of HARMONIUM invented in Paris by Debain.

Organophonic. Name assumed by musicians who vocally imitated various instruments.

Organ Pleno. *It.* Full ORGAN.

Organo Portabile. *It.* Portable ORGAN.

Organ Point. PEDAL POINT.

Organum. Measured Music as opposed to unmeasured Plain Song; early form of polyphony; Diaphony or Descant; the organ.

Organum Hydraulicum. *L.* Hydraulic ORGAN.

Organum Pneumaticum. *L.* Pneumatic ORGAN.

Orgel. *Ger.* ORGAN.

Orgelhause. *Ger.* Organ case.

Orgelpunkt. *Ger.* ORGAN POINT or PEDAL POINT.

Orgeni(Anna Maria Aglaja) sang sop. in opera, debut Berlin Royal Opera as Amina, 1865, later with success in London, and in concert tours; taught singing, Dresden Conservatory; pupil of Mme. Viardot-Garcia. B. Rima Szombat, Hungary, Dec. 17, 1841; real name Görger St. Jorgen; add. Dresden.

Orgue. *Fr.* ORGAN.

Orgue Expressif. Fr. HARMONIUM.

Orgue Portatif. *Fr.* Portable organ.

Orificium. *L.* Mouth of organ PIPE.

Original Position. Chords with ground note in the bass or before inversion are said to be in Original Position.

Ornamento. *It.* Ornament, grace note, embellishment.

Ornatamente. *It.* Embellished.

Ornato. *It.* Ornate; embellished.

Ornithoparcus (Andreas) wrote "Musicæ Activæ MICROLOGUS," Leipsic, 1516, at which time he was attached to the University of Wittenberg. Real name Vogelsang; native of Meiningen.

Orologio (Alessandro). Two musicians of the name composed books of madrigals and canzonets. One became violinist, 1580, and vice chapelmaster, 1603, to the Emperor Rudolph at Prague; the other played zinken, 1590, and became vice chapelmaster, 1603, to the Electoral court at Dresden.

Orpharion. Obsolete wire stringed instrument of the zither family, with six or seven pairs of strings tuned like those of the LUTE.

Orphée aux Enfers. Jacques Offenbach's three-act opéra bouffe, to book by Hector Crémieux, was first performed Oct. 21, 1858, at the Bouffes-Parisiennes. Eurydice is gathering flowers in the meadows of Thebes with which to decorate the hut of Aristeus, a shepherd with whom she has become infatuated, but who is really Pluto. Orpheus, believing her to be a shepherdess, comes in to serenade her, playing a fiddle instead of the lyre. Enraged at each other's infidelity they quarrel, and, having cast off the old love, part in search of the new. Aristeus meets Eurydice in the field, reveals himself as the god, summons a tempest, and, in the midst of the storm, carries Eurydice off to Hell, but not before she has written a note to Orpheus, giving her new address. Orpheus is delighted at having gotten rid of her, but Public Opinion commands him to ascend Olympus and ask Jupiter to restore his wife to earth again. Accordingly, the second act opens in Olympus. The gods and goddesses are enjoying a nap, from which they are roused by a blast from Diana's hunting horn. The new celestial scandals are then discussed, including the most recent, Pluto's abduction of Eurydice. When that god appears he is bitterly reproached by Jupiter, and retaliates by describing some of Jupiter's earthly love affairs, thus arousing the jealousy of Juno. Aided by Cupid, Juno is making a scene, when Public Opinion and Orpheus enter. Jupiter gladly agrees to personally assist Orpheus in recovering his wife, and descends into Hell in the third act, where he finds Eurydice guarded by John Styx. Having disguised himself as a fly, Eurydice catches him, whereupon he reveals himself, and transforms Eurydice into a bacchante. A convivial scene follows, which terminates abruptly upon the arrival of Pluto. Then the other gods appear, and finally Orpheus sails up the Styx, playing his fiddle, and demands his wife of Jupiter. On condition that he shall return to his boat.

Eurydice following, and neither looking back, Jupiter agrees to this demand, but just as Orpheus reaches the boat Jupiter launches a thunderbolt, Orpheus turns about, and thus again loses his wife, greatly to his own delight and to the disgust of Public Opinion. Orpheus thereupon sails back to his shepherdess.

Orphée et Euridice. Serious operas by Gluck and others bearing this title are referred to under ORPHEUS.

Orphéon is the general title of the singing societies which have grown up in France since the introduction of singing in the public schools and colleges, 1835. From 1852 to 1860 Gounod was director of a choral union formed of various Orpheonistes of Paris, but so greatly did the societies multiply that, on his retirement, it was found necessary to divide the city into two sections. After the Franco-Prussian war these were again united under Bazin, who continued as director until his death, when he was succeeded by his pupil Danhauser. The best French composers lent their talents to the movement, which spread into Belgium, where the male part song has become equally popular. In France alone there were 3243 societies with a total membership of 147,500 in 1867. As many as 3000 singers are sometimes assembled in the Orphéon festivals, and international competitions are held by the French and Belgian singers.

Orpheoreon. ORPHARION.

Orpheus has been the subject of innumerable operas, from that of Caccini and Peri, to book by Rinuccini, performed as "Euridice," 1600, and generally regarded as the first serious opera, and the "Orfeo" of Monteverde, performed seven years later, to those of Sartorio, Draghi, the young Lully, Keiser, Fux, Graun, to that of Christoph Willibald Gluck, the greatest of them all. This work, to book by Calzabigi, was first performed Oct, 5, 1762, in Vienna, as "Orfeo ed Euridice," and Aug. 2, 1774, as "Orphée," at the Paris Académie de Musique. For the latter production the rôle of Orpheus was transposed from contralto to tenor, but since Berlioz' revision, has again been assigned to contralto. The story differs from the Greek legend in having a happy ending, but both book and music were an attempt at strict conformation to Greek ideals. The rising curtain discloses the tomb of Euridice, about which nymphs and shepherds are mourning. With an outburst of grief Orpheus commands them to leave him. As he muses on his sorrows, the god of Love comes to tell him that his laments have moved Olympus to compassion, and that Jupiter has ordained that Orpheus may descend into Hades and bring back his wife to the world, provided he can refrain from looking at her until their return to earth. In the second act Orpheus is at the gates of Hell, where demons and furies oppose his entrance until he sets them dancing with the notes of his lyre, then calms them and moves them to pity with the story of his love and loss. A change of scene reveals the hero in Elysium with the blessed shades. He calls for Euridice, and the shades bring her to him with joyful songs. She is heavily veiled. The last act reveals a cavern through which the lovers are about to emerge upon the earth. Euridice, amazed that Orpheus has not caressed nor even looked at her, reproaches him for loving her no longer. At length, overcome with love and sorrow, Orpheus turns and looks at her. He has violated his pledge to the gods, and she falls dead. He cries out in despair, and is on the point of killing himself, that he may rejoin Euridice among the shades, when Love again appears and restores Euridice to life. A joyous chorus breaks forth as the lovers embrace, and the opera concludes with a ballet. The principal characters are: Orpheus, con.; The Happy Shade, sop.; Love, sop.; Eurydice, sop. The principal musical numbers are: Act I: "Chiamo il mio ben cosi," Orpheus; "Euridice! ombra cara," Orpheus; "Gli sguardi trattieni," Love; Act II: "Chi mai dell' Erebo," chorus of demons and furies; "Mille pene," Orpheus; "Che puro ciel," Orpheus; "Vienni ai regni del reposo," The

Happy Shade; Act III: "Che fiero momento," Euridice; "Che faro senza Euridice," Orpheus; "Trionfi amore," chorus.

Orpheus. The name of the legendary Greek musician has been adopted in modern times by numerous singing societies, of which that in CINCINNATI is a type, and likewise for several collections of vocal music, including the first of the works of Henry Purcell.

Ortigue, d' (Joseph Louis) wrote a "Dictionnaire" of music and other books, criticism for the "Journal des Debats" and other newspapers and periodicals; aided Niedermeyer in founding the periodical "La Maîtrise"; pupil of the Castil Blazes. B. May 22, 1802, Cavaillon; d. Nov. 20, 1866, Paris.

Ortiz (Diego) composed 17 four-part antiphons and motets, 34 vesper hymns, eight magnificats, nine psalms, and other church pieces; wrote on theory; chapelmaster to the Spanish Viceroy at Naples from 1558. B. 1530, Toledo; d. after 1565.

Orto, de (Marbriano) composed masses, motets, chansons; from 1505 to 1516 chaplain and court singer to Philip le Bel of Burgundy.

O Salutaris Hostia. Hymn sometimes sung after the Benedictus in the MASS or at the Benediction of the Blessed Sacrament, believed to be part of that entitled "Verbum supernum prodiens," which was written by St. Thomas Aquinas for the Feast of Corpus Christi.

Osiander (Lucas) published a German chorale book, Stuttgart, 1586, in which the melody appears in the descant or soprano part instead of in the tenor; pastor at Esslingen. B. Dec. 16, 1534, Nuremberg; d. Sept. 7, 1604, Stuttgart.

Osservanza, con. *It.* With precision.

Ossia. *It.* Otherwise, else, as **Piu Facile**, otherwise in this easier way.

Ostinato. *It.* Obstinate, often recurring.

O'Sullivan (Denis) sang bar. in opera with the Carl Rosa Company, debut, 1895, in Dublin as Ferrando, later in light opera and concerts in England and America; pupil of Ugo Talbo and Karl Formes. B. April 25, 1868, San Francisco; d. Feb. 1, 1908.

Oswald (James) composed minuets, Scots tunes, chamber music, songs; one of the many for whom the composition of "God Save the King" has been claimed; was originally a Scotch dancing master, but later music teacher to George III, court composer, and a publisher of music in London. First publication, 1734, Dunfermline. D. 1769, Knebworth.

Otello. Giacomo Rossini's opera, to book based on Shakespeare's tragedy, was first performed Dec. 4. 1816, at the Fondo, Naples, but never achieved wide popularity. Giuseppe Verdi's four-act opera, to book by Boito, in which the English tragedy is still more closely followed, was first performed Feb. 5, 1887, at La Scala, Milan, and later with complete success in other musical centres. An excellent production in English was given by the Henry W. SAVAGE Opera Company. In the condensation of the text Boito makes the opera begin with the arrival of Otello in Cyprus. There seems to be no need of repeating the story of the Moor's undoing and the death of Desdemona, rôles created by Tamagno, ten., and Sig. Pantaleoni, sop., while the original Iago was Maurel, bar.; and it will suffice to give the principal musical numbers: Act I: "Fuoco di gioia," soldiers' chorus; Brindisi, Iago, followed by the chorus "Inaffia l'ugola-trinca tra canna"; "Mio superbo guerrier," Desdemona; "Venga la morte," Otello; "Gia nella notte densa," Desdemona and Otello; Act II: "Credo in un Dio crudel," Iago; "Miseria mia," Otello; "Dove guardi splendono," children's chorus; "Addio sublimi incanti," Otello; Act III: "Dio ti giocondi," Otello and Desdemona; "Dio mi potevi scaglier," Otello; "A terra! si, nel livido," Desdemona; Act IV: "Piangia cantando" (Willow song), Desdemona; "Ave Maria," Desdemona.

Otger (Abbot) probably wrote "Musica Enchiriadis" and "Scolica

Enchiriadis," theoretical works reprinted by Gerbert; probably a contemporary of HUCBALD, to whom these works have also been ascribed.

Othmayr (Kaspar) composed songs, sacred music; provost of St. Gumbert's Church (Lutheran), Anspach. B. Amberg, Upper Palatinate, Mar. 12, 1515; d. Feb. 4, 1553.

Oton. Indian drone pipe, employed with tambourine as accompaniment to dancing.

Ott (Jean) manufactured lutes in Nuremberg, and was one of the earliest German viol makers. D. after 1463.

Ott or **Otto (Johannes)** published music in Nuremberg in partnership with Hieronymus Formschneider, including works of Josquin, Isaac, and Senfl; publications dated 1533–1550.

Ottava. *It.* Octave.

Ottavino Flauto. *It.* PICCOLO Flute.

Ottemole. OCTUPLET.

Otter (Franz Joseph) composed concertos and sonatas for violin; played violin, Salzburg Cathedral and Vienna Chapel Royal; pupil of Michael Haydn. B. 1760, Nandlstadt, Bavaria; d. Sept. 1, 1836.

Ottetto. *It.* Composition in eight parts.

Ottey (Sarah) played violin, harpsichord, and bass in London concerts; one of the first women instrumentalists, according to Burney. B. about 1695.

Otto (Ernst Julius) composed the opera "Schloss am Rhein," oratorios, masses, songs; cantor at Dresden. B. Sept. 1, 1804, Königstein; d. Mar. 5, 1877, Dresden. **Franz** sang bass. B. June 3, 1809; brother of ERNST JULIUS; d. April 30, 1842.

Otto (George) composed Latin motets, five to eight parts, German sacred music, five to six parts; chapelmaster and instructor to the Landgrave of Hesse-Cassel. B. Torgau, 1544; d. after 1619.

Otto (Jacob Augustus) made violins, wrote on violin making, Eng. trans., as "Treatise on the Structure and Preservation of the Violin," London, 1848. B. 1762, Gotha; d. 1830, Jena.

Otto (Melitta Alvsleben) sang sop. in Dresden Opera, rôles including Queen of the Night, Martha, Eva, 1860–73; soloist Beethoven Centenary, Bonn, 1871, Cincinnati Festival, 1879; pupil Dresden Conservatory. B. Dresden, Dec. 16, 1842; d. Dresden, Jan. 13, 1893.

Otto (Stephen) composed much church music, including a 19-part setting of "Ein' feste Burg," divided into four choirs; may have been first to adapt dialogue form to sacred compositions; cantor at Schandau; pupil of Demantius, to whom he was for a time assistant cantor at Freiberg. B. Freiberg, Saxony, 1594; d. after 1648.

Oudin (Eugène Espérance) sang bar. in opera, debut 1886, Wallack's Theatre, New York, M'Caul Opera Company, later such rôles as Eugen Onégin, Wolfram, Telramund, becoming a favourite concert singer in London; composed an "O Salutaris," songs; Yale graduate, and in early life lawyer in New York. B. Feb. 24, 1858, New York; m. the singer Louise Parker, 1886; d. Nov. 4, 1894, London.

Ouïe. *Fr.* The hearing.

Oulibicheff, von (Alexander) wrote a valuable biography of Mozart, but is chiefly known for attacks on Beethoven; played violin in amateur quartets. B. Dresden, 1795, where his father was the Russian ambassador; d. Jan. 24, 1858, on his estates near Nijni-Novgorod.

"Où Peut-on Être Mieux Qu'au Sein de Sa Famille" became a favourite song of the French royalists during the Revolution, and is still regarded as the peculiar song of the House of Bourbon. The words, taken from Grétry's "Lucile," 1769, mean: "Where can one be better than in the bosom of his family?"

Ouragan. Alfred Bruneau's four-act lyric drama, to book by Emile Zola, was first performed, April 29, 1901, at the Paris Opéra Comique.

Ours. Name given one of Haydn's symphonies, the finale of which opens with a bear-dance.

Oury (Antonio James) played violin at leading London concerts, in quartets, and on successful tours of

Europe; pupil of Kreutzer, Baillot, and Lafont, Paris. B. 1800, London; m. Anna Caroline de BELLEVILLE; d. July 25, 1883, Norwich.

Ouseley (Rev. Sir Frederick Arthur Gore, Bart.) composed the oratorio "Hagar," Hereford Festival, 1873; 11 services for the Anglican church, 70 anthems, preludes, fugues, and sonatas for organ, two string quartets; Oxford professor of music, Precentor of Hereford Cathedral; Mus. Dr., LL.D.; wrote text-books on Harmony, Counterpoint, and Fugue, Form and General Composition; said to have composed the opera "L'Isola disabitata" at eight. B. London, Aug. 12, 1825; son of the English ambassador to Persia and St. Petersburg; d. April 6, 1889, Hereford.

Ouvert. *Fr.* Open.

Ouverture. *Fr.* OVERTURE.

Overblow. To increase the wind pressure, and thus force a pipe to speak an upper partial instead of its fundamental note. The upper octaves of the flute's compass are produced by overblowing. The overblowing of an organ pipe, which is generally averted by the waste pallet, is a scream rather than a musical sound.

Overend (Marmaduke) composed an "Epithalamium" for the marriage of George III of England, 12 sonatas for two violins and 'cello; published "A Brief Account of, and Introduction to, Eight Lectures on Music"; pupil of Dr. Boyce. D. 1790, London.

Overspun. Strings such as the G for violin, covered with spun wire, are so called.

Overstringing. Method of arranging the lower bass strings of the PIANO by which they overlay other strings.

Overtones. Upper partial tones or HARMONICS.

Overtura di Ballo. *It.* Overture in the style of dance music.

Overture. "Opening." Operas and oratorios are usually preceded by an instrumental prelude, which may be built out of the principal themes of the work which is to follow, or may be quite independent of them. The overture or "Sinfonia" to Monteverde's "Orfeo" was very brief, as was that to Wagner's "Lohengrin." Beethoven composed no less than four overtures to his only opera, "Fidelio," and Verdi's "Otello" and many other operas have no overture whatever. Overtures are nearly always in the sonata FORM, being, in fact, similar to the first movement of a symphony, on a somewhat larger scale. In all cases the overture is a complete work in itself, may be given in concert form, and it sometimes happens that concert overtures are composed which have no relation to any dramatic work.

Oxybaphon. *Gr.* "Vinegar jar." Earthenware vessel used in acoustical experiments.

Oxypycni. "Acute Close." Church Modes with pyknon high in the tetrachord.

Owst (Wilberfoss G.) composed a Communion Service, anthems, songs; played organ in Baltimore churches; wrote music criticism; pupil of Eaton Faning and H. Gadsby, London, and of the Stuttgart Conservatory, 1893–95; Fellow Royal College of Organists. B. June 13, 1861; add. Baltimore.

P is the abbreviation for Piano, "soft."

Pacchierotti (Gasparo) was for 25 years the most celebrated of the world's sopranists; prime favourite throughout Italy, in London, and Paris; in boyhood chorister either at St. Mark's, Venice, or at Forli; retired after the opening of La Fenice, Venice, 1792; said by his adopted son to have been pupil of Bertoni. B. Fabriano, near Ancona, 1744; d. Oct. 28, 1821.

Pacchioni (Antonio Maria) composed oratorios and church music; chaplain and vice chapelmaster to the court of Modena. B. July 5, 1654, Modena; d. July 16, 1738.

Pace (Pietro) composed nine books of motets, madrigals, and arie spirituali; magnificats and other church music; played organ, Pesaro, and at Loretto Santa Casa, 1597 and 1613.

Pacelli (Asprilio) composed psalms, motets, madrigals; choirmaster at the Vatican, Rome, and for 20 years, from

1603, chapelmaster to the King of Poland, Warsaw. B. Varciano, Umbria, 1570; d. May 4, 1623, Warsaw.

Pachelbel (Johann) composed six suites for two violins, organ fugues, elaborate settings of chorales; pupil of and deputy organist to Kerl in the Vienna Imperial chapel; later organist at Eisenach, Stuttgart, Gotha, and at the Erfurt Predigerkirche and Nuremberg Sebalduskirche; regarded as a forerunner of J. S. Bach. B. 1653, Nuremberg; d. Mar. 3, 1706, Nuremberg. **Wilhelm Hieronymus** composed preludes, fugues, and variations for organ or harpsichord; played organ, Nuremberg Sebalduskirche, in succession to his father, whose pupil he was. B. 1685, Erfurt; son of JOHANN; d. about 1764.

Pachmann, de (Vladimir) played piano, touring the world as virtuoso, especially admired for interpretations of Chopin, but somewhat given to such eccentricities as commenting to his audience upon the music during a performance; knight of the Order of the Dannebrog; pupil of the Vienna Conservatory, and of his father, an amateur violinist and professor at Odessa University. B. July 27, 1848, Odessa; add. Berlin.

Pacini (Giovanni) composed the operas "Saffo," 1840, Naples; "Medea," 1843, Palermo; "La Regina di Cipro," 1846, Turin; "Niccolo de' Lapi" (posth.), Florence, 1873; in all 90 operas, a quartet in C, cantata for the Dante Centenary, and 70 other works; became chapelmaster to the Empress Marie Louise; founded a successful musical institute in Naples, afterwards transferred to Lucca; wrote instruction books in theory and an autobiography; directed a music school in Florence; was chevalier of many orders; pupil of Marchesi, Bologna, and Furlanetto, Venice. B. Feb. 17, 1796, Catania; d. Dec. 6, 1867, Pescia. **Emilio** wrote libretti; brother of GIOVANNI. B. 1810; d. Dec. 2, 1898, Neuilly, near Paris.

Paciotti (Pietro Paolo) composed masses, motets, and a book of six-part madrigals; choirmaster of the Seminario, Rome, 1591.

Paderewski (Ignaz Jan) played piano in concerts and recitals, debut in 1876, making repeated tours of the world from 1887, when he was cordially received as virtuoso in Vienna and Paris, and attained exceptional popularity in America, where he was engaged in 1909, then becoming director of the Warsaw Conservatory; composed the opera "Manru," A minor concerto for piano and orchestra, Op. 17; sonata for piano and violin, Op. 13; humoresques de concert (containing the popular minuet in G), Op. 14, songs and piano pieces. A pupil of Raguski at the Warsaw Conservatory, Paderewski taught for a time in that institution, then settled in Berlin, where he studied with Urban and Wüerst, and in 1884 became a pupil of Leschetizky in Vienna. His extraordinary success in America was due not less to his remarkable mastery of the piano than to the ingenuity of the press agent who invented romantic stories, and to the cartoonists who found a wealth of material in his hair. Despite the sensationalism which marked his early tours, he established himself as an artist of the first rank, and proved his gratitude to the American people by founding the Paderewski Fund, May 15, 1900. $10,000 was placed in the custody of Henry L. Higginson and William P. Blake, of Boston, and every three years, from the income of this sum, cash prizes were awarded for the best compositions by American composers. In 1902 cash prizes of $500 each were awarded Henry K. Hadley for his symphony, "The Seasons"; to Horatio W. Parker for his "Star Song" for chorus, soli, and orchestra; and to Arthur Bird for his wind sextet. The only prize awarded at the next competition was adjudged to Arthur Shepherd, of Salt Lake City, for his "Ouverture Joyeuse." B. Nov. 6, 1860, Kurylowka, Podolia, Poland; left a widower in early manhood, m. Mme. Gorski, 1899; add. Warsaw.

Padilla y Ramos (Mariano) sang bar. in opera, the Don Giovanni of the Prague Centenary performance, 1887, and with success at Messina, Turin,

Vienna, London, St. Petersburg; pupil of Mabellini, Florence. B. 1842, Murcia, Spain; m. Desirée ARTOT; d. 1906.

Padlock. Charles Dibdin's English opera, to book by Isaac Bickerstaffe, was first performed, 1768, at Covent Garden, London.

Padua was the home of the Costanti Accademia, founded 1566 for the cultivation of the arts and sciences, music included, and of the University where Marchetto di Padova taught music between the years 1274–1309. The Paduana or PAVAN probably originated there.

Paduana or **Padouana.** PAVAN.

Paean. *Gr.* Hymn to Apollo, so called from the words constituting its refrain.

Paër (Ferdinando) composed "Camilla, ossia il Sotteraneo," 1801; "Eleonora, ossia l'Amore conjugale," 1803 (also the subject of "FIDELIO"); "Agnese," 1811; "Le Maître de Chapelle," 1821, and in all 40 operas, the oratorios "Il santo sepolcro," "La Passione," a Bacchanalian symphony, church and chamber music; was chapelmaster to Napoleon I, 1807 to 1812, when he succeeded Spontini at the Italian opera; member of the Académie and director of the King's chamber music, 1832; pupil of Gasparo Ghiretti, and a chapelmaster in Venice at 20. B. June 1, 1771, Parma; d. May 3, 1839, Paris.

Paganini (Niccolo) became the most famous virtuoso violinist of all times, acquiring a technique so marvelous that he was thought to be in league with supernatural powers, was really the first to develop a complete harmonic scale for violin and to obtain certain effects in double stopping and pizzicato by means of special tunings, and, while undoubtedly a man of genius, rather a charlatan than a wizard. Paganini's father, who was employed in the shipping business at Genoa, gave him his first instruction on the mandolin and violin, but treated him with great severity. After further instruction by the violinist, Servetto, the child was placed with Giacomo Costa, chapelmaster at the Cathedral, and in two years, being then nine years of age, he appeared at a concert given in Genoa by the singers Marchesi and Albertinotti, where he played his own variations on "La Carmagnole." At Costa's suggestion he then played solos in the Cathedral each Sunday, acquiring an extensive repertoire. Gnecco, the composer, befriended the young violinist, and in 1795 he was taken to Parma to study with Alessandro Rolla, and gave a successful concert in that city. It is probable that he studied for two years with Ghiretti and several months with Rolla. In 1797, after a successful tour of Lombardy with his father, the boy, then 13 years old, shook off parental control, and played in various Italian cities. Falling into bad company, he pawned his violin to pay a gambling debt, but on the eve of a concert for which he was billed in Leghorn, Livron, a French merchant presented him with the splendid Guarnerius, which was thereafter his favourite instrument, and which, under the terms of his will, is preserved in the Sala Rossa of the Genoa Municipal Palace. From 1801 to 1804 Paganini was involved in a love affair which occasioned his retirement to Tuscany, during which time he devoted himself to the guitar and to composition. This interregnum in his public career subsequently gave rise to the story that he had been imprisoned, and there practised playing a violin for which a hard-hearted jailor would allow him but one string. In 1805 he again appeared as a violinist, and was appointed court virtuoso to Elisa, Princess of Lucca and sister of Napoleon. He was soon director of music, conductor of the opera orchestra, and (that he might be admitted to court functions from which a mere musician would be debarred) Captain of the royal body-guard. "Scene Amoureuse," for two strings, and the G string sonata, "Napoleon," were composed in the service of the Princess. A series of tours of Italy began in 1808, and in 1813 Princess Elisa, then Grand Duchess of Tuscany with court in Florence, having refused to permit him to conduct wearing his

captain's uniform, Paganini left her service and devoted himself entirely to concert work. In 1820 he was rich enough to settle 30,000 francs on his mother. In 1828 he captivated the court of Vienna. Pope Leo XII had made him knight of the Golden Spur, the Emperor made him court virtuoso, and the municipality of Vienna gave him the gold medal of St. Salvator. After sensational tours of Germany he made his debut in Paris, 1831, where he was received with wild enthusiasm, and then visited London, where he demanded $25,000 for 12 concerts, and received a total of between $80,000 and $85,000 in less than a year. While in Paris, 1834, he requested Berlioz to write him a viola solo, and thus inspired "Harold en Italie." A present of 20,000 francs to Berlioz rescued that composer from despair, and may be regarded as typical of Paganini's generosity, despite Sir Charles Hallé's gossip that the money really came from Bertin of the "Journal des Debats." In 1836 Paganini lent his name to a gambling house venture in Paris, which cost him 50,000 francs, but this sum he easily recouped by concerts. He had received the Order of St. George from the Duchess of Parma, and was at the height of his fame and power, but the privations of childhood had begun to tell upon a constitution never robust, and in 1839 he was ordered to the South by his physicians. He played in Marseilles with old time vigour, and then returned to Genoa. There his disease, phthisis of the larynx, became more acute, and he went to Nice to pass the winter. His improvisations during the last few days of his life were said to have been wonderful, and his last act was to stretch forth his hands for his violin. The bulk of his estate, amounting to $400,000, went to his son by the dancer Antonia Bianchi, known as Baron Achillino. During his lifetime the only compositions published were 24 caprices for solo violin, 12 sonatas for violin and guitar, three grand quartets for violin, viola, guitar, and 'cello. Posthumous publications include: Concerto in E, Op. 6; Concerto in B minor, Op. 7; "Le Streghe" (Witches Dance), Op. 8; variations on "God Save the King," etc., Op. 9; Burlesque variations on "Le Carnaval de Venise," Op. 10; "Moto Perpetuo," Op. 11; Variations on "Non più mesta," Op. 12; Variations on "Di tanti palpiti," Op. 13; 60 variations in all keys on the Genoese air "Barucaba," Op. 14. The discovery of 14 more works was reported in Genoa, Nov., 1907. Biographies were written by Fétis, Paris, 1851, Eng. trans.; A. Niggli, O. Bruni, Schottky, Schutz, and others. B. Feb. 18, 1784, Genoa; d. May 27, 1840, Nice.

Page (John) edited "Harmonia Sacra," London, 1800, and other collections of music, sacred and secular; sang ten.; deputy at Eng. Chapel Royal; clerk of St. George's Chapel. B. Dec. 3, 1790; d. 1812, London.

Pagin (André Noel) composed six violin sonatas, published with bass and also with harpsichord accompaniment, Paris, 1748; played violin; pupil of Tartini. B. 1721, Paris; d. after 1770.

Pagliacci. Ruggiero Leoncavallo's two-act opera, to his own book, was first performed May 21, 1892, at the Teatro del Verme, Milan, and has since become popular throughout the world. Whether the story is based on an incident in life or borrowed from Catulle Mendes' "La Femme de Tabarin" is unimportant, since the fact remains that, as treated by Leoncavallo, it is so highly dramatic that it was performed as a play in English in 1908, while the music is very beautiful and effective. The Pagliacci, wandering show people, arrive at an Italian village where they prepare to give a performance. The company is composed of Canio, who plays the rôle of Punchinello; Nedda, his wife, who is the Columbine; Tonio, the Clown, and Beppe, the Harlequin. Tonio, who loves Nedda, ventures to tell her so, but is rebuffed, and finally slashed across the face with a whip. He swears revenge, and a few moments later overhears Nedda planning to elope with Silvio, a young villager. Tonio tells Canio of his wife's infi-

delity, and the husband surprises Nedda and Silvio together, although Silvio escapes without being recognized. Beppe prevents Canio from killing Nedda, and preparations for the performance are resumed. The second act discloses a little rustic theatre facing a row of benches in the open air. Tonio collects the peasantry by beating his drum, and, as they assemble, Silvio makes an appointment with Nedda, who is taking up the money from the spectators. The curtain of the little theatre rises, disclosing a situation which, to the actors, is reality itself. The Columbine of the play is entertaining her lover, the Harlequin, and planning to poison her husband, Punchinello, while the Clown awaits the husband outside, meaning to warn him. Punchinello (Canio) enters just in time to hear his wife making an appointment with her lover, and demands to know his name. Columbine refuses to tell. Punchinello is no longer acting, but living the tragedy of his own life, and, as he breaks down with emotion, the audience applauds the reality of the scene. Again Punchinello demands the name of the man who has injured him. Again Columbine refuses, but, realizing her danger, calls aloud for help. Silvio rushes toward the stage, but, before he can reach it, Punchinello has plunged his dagger into Columbine, and in a moment more stabs Silvio. Then Canio cries to the horrified spectators: "The comedy is finished!" and the curtain falls. In lieu of an overture there is a splendid prologue, sung before the curtain by Tonio. The principal musical numbers are: Act I: "O, che volo d'angelo," Nedda, and her duet with Silvio, "E allor perchè"; "So ben che difforme," Tonio; "Vesti la giubba," Canio; Act II: "O Columbine, il tenero fido arlecchin," Beppe (as the Harlequin); "Suvvia, cosi terribile," Nedda.

Paine (John Knowles) obtained the first recognition of music as an elective course in an American college, and was made professor of music, Harvard University, Aug. 30, 1875, the first American to hold such an office; distinguished himself as a teacher, organist, pianist, and composer. After preliminary musical instruction from Hermann Kretschmar in Portland, Me., Paine became a pupil of the Berlin Hochschule, under Haupt, Wieprecht, and Teschner. Before returning to America he made a successful tour of Germany as organist, but in 1862 settled in Boston as instructor in music, also serving as the college organist for the next 10 years. His first important composition, a Mass in D, was performed in 1867 by the Berlin Singakademie, the composer conducting. The oratorio "St. Peter" was produced at Portland, Me., 1873, and later by the Boston Haydn and Handel Society. A symphony in C minor, the Spring symphony in A, and the symphonic poem "An Island Fantasy" were all produced by Theodore Thomas, and in 1888 his "Song of Promise," a cantata, was a feature of the Cincinnati May Festival. Other compositions were: music to "Œdipus Tyrannus" and "The Birds," a setting of Whittier's hymn for the Philadelphia Exposition, a Columbus March and Hymn for the World's Fair at Chicago, Stedman's "Hymn of the West" for the Louisiana Purchase Exposition, St. Louis, 1904, an overture to "As You Like It," the symphonic poem "The Tempest," the cantatas "Phœbus Arise," "The Realm of Fancy," and "The Nativity." "Azara," a grand opera on a Moorish subject, like most serious operas by American composers, has never obtained a hearing, although composed in 1901. The composer received an honorary M.A from Harvard, 1869, and the degree Mus. Dr. from Yale, 1890. B. Jan. 9, 1839, Portland, Me.; d. April 25, 1906, Boston.

Pair of Organs. Obsolete term for the ORGAN which arose during the period in which the choir and grand organs were often distinct instruments.

Paisible (James) composed overtures and incidental music for "King Edward the Third," "Henry IV," "She would and she would not," sonatas, and duets for flute; headed the King's Band of Music in London, 1714–19.

Paisiello (Giovanni) composed a "BARBER OF SEVILLE" which the Roman public preferred to that of Rossini; was the favourite composer of Napoleon I, who made him his chapelmaster, and, on his retirement, permitted him to name Lesueur as his successor. A pupil of Father Carlo Presta, S.J., in childhood, Paisiello manifested talent at a very early age, and was placed in the San Onofrio Conservatory in Naples, where he was a pupil of Durante, Cotumacci, and Abos. A dramatic intermezzo performed at the Conservatory won the young composer two commissions for comic operas from Bologna. "La Pupilla" and "Il Mondo a Rovescio," with which he filled the order, were well received, and "L'Idolo Cinese" was a success in Naples, although he there encountered the rivalry of Piccinni and later of Cimarosa. From 1776 to 1784 he was in the service of Empress Catherine of Russia. Returning home by way of Vienna he composed eight symphonies for Emperor Joseph II and the opera "Il Rè Teodoro." For 12 years from 1784 he was chapelmaster to Ferdinand IV of Naples, where he produced the operas "Nina," "I Zingara in Fiera," and "La Molinara." His connection with Paris began in 1797, when he composed a funeral march for General Hoche, by order of Napoleon, then General Bonaparte. Called to Paris to organize the music of the First Consul, Paisiello composed church music, the opera "Proserpine," and awakened the wrath of Méhul and Cherubini, who were jealous of the favour accorded him. Returning to Naples, he became chapelmaster to Kings Joseph and Murat, but lost his pensions and honours on the return of the Bourbons, although permitted to retain his salary as chapelmaster. In all Paisiello composed about 100 operas, the best of which have been mentioned; a Passion oratorio, Te Deum with double chorus and two orchestras, 30 masses with orchestra, a requiem with orchestra, which was performed at his funeral, 40 motets, etc. The best biography is that of his friend Lesueur. B. May 9, 1741, Taranto; d. June 5, 1816, Naples.

Paix (Jacob) composed organ music in Tablature, masses, motets; played organ at Lauingen and Augsburg. B. 1556; son of the organist of St. Anne's; d. 1590, Augsburg.

Paladilhe (Émile) composed the opera "Patrie," founded on Sardou's drama, Paris Opéra, Dec. 20, 1886, later in Hamburg as "Vaterland," and Milan as "Patria"; the lyric drama "Saintes Maries de la mer," 1892; two masses, "Fragments Symphoniques," and two symphonies. Pupil of Halévy in the Paris Conservatoire, Paladilhe won the first piano prize, 1857, and in 1860 the organ prize and the prix de Rome with his cantata "Le Czar Ivan IV." Returning from Rome he composed Coppée's one-act play "Le passant," Opéra Comique, April 24, 1872, which became highly popular. "L'Amour Africaine," three years later, proved a failure, as did "Diana," Opéra Comique, 1885. In 1881 he received the Legion of Honor and became a member of the Académie in succession to Guiraud. B. June 3, 1844, Montpellier; add. Paris.

Palalaika. BALALAIKA.

Palco. *It.* Stage of a theatre.

Palestrina (Giovanni Pierluigi) composed the "MASS of Pope Marcellus," still regarded as the highest type of religious music; averted with this and other compositions, contemplated action of the Council of Trent discontinuing the use of music in the churches; reformed the liturgical music of Rome; began a careful revision of the Roman Gradual and Antiphonal, completed by his pupil Guidetti; was the supreme master of polyphonic music. In 1540, then a boy of about 14, the future composer left the little town from which he took his name for the Eternal City. Tradition says he was received into the choir of Santa Maria Maggiore by Maestro Pittoni, who heard him singing in the streets. Another legend has it that he became a pupil of Goudimel or Gaudio Mell, but it is certain, in any case, that on Oct. 28, 1544, he was sufficiently accomplished in music to be appointed to a

canonry in Palestrina, where he sang the daily office, taught, and played organ. Three years later he married Lucrezia di Goris, but continued to reside in Palestrina until 1551, when he was called to Rome as the first chapelmaster of the Julian Chapel in the Vatican, Rubino and his other predecessors having been styled masters of the boys, of the music, or of the choir. In 1554 he dedicated a volume of masses to Pope Julius III and the following year was made a singer in the Pope's private chapel, in violation of the rules, for he was neither a celibate, in orders, nor a good singer. The death of Julius and the brief pontificate of Marcellus II was followed by the succession to the papal throne of Paul IV, who promptly dismissed Palestrina from the chapel, although allowing him the pension of six scudi monthly. For a time the composer was prostrated by mortification and worry over his poverty, but in two months' time, Oct., 1555, he became chapelmaster at the Cathedral of St. John Lateran. While holding that post he composed the famous IMPROPERIA, which the same Pope Paul IV caused to be sung in the Apostolic Chapel, a custom which still continues in Rome; a set of Magnificats, and the hymn "Crux Fidelis." In 1561 he became chapelmaster at Santa Maria Maggiore, where he remained 10 years at a salary of 16 scudi per month. It was during this term of office that the Council of Trent, disgusted at the artificiality which had crept into church music, and still more at the prevailing habit of the composers of adapting street songs as canti fermi for the mass, was prepared to banish music from the churches altogether. A commission of eight Cardinals, appointed by Pope Pius IV, first undertook to ascertain if reforms were possible, and, on hearing the Mass of Pope Marcellus (Missa Papæ Marcelli), concluded it to be the model of what church music should be, a decision afterwards confirmed by papal brief. Palestrina's reward was a grant of the full pay of a singer in the Pontifical Choir, a stipend continued by Pius V and the six pontiffs who reigned after him. In 1571 Palestrina was re-elected to his old post as chapelmaster of the Vatican. There he remained for life, for though Pope Sixtus V wished to appoint him maestro of the Sistine Chapel, the singers declined to serve under a layman. His activities were not confined to church music, although he was prolific in the composition of motets and masses, for in 1555 he issued a volume of 22 madrigals. Moreover he was a highly successful teacher, and in 1576, at the request of Gregory XIII, undertook the laborious revision of the church music, aided by Guidetti, which was published in Rome, 1582, as "Directorium Chori." He had enjoyed the friendship and patronage of Cardinal d'Este, and in later life that of Cardinal Buoncompagni. His fame had extended throughout Europe, and his income, if not large, was sufficient. His happiness was clouded, however, by the loss of his sons and pupils, Angelo and Ridolfo, and the death of his wife, 1580, while the remaining son, Igino, proved a thorn in his flesh. The sincerity of his grief found expression in the "Super flumina Babylonis" and other motets, but a year later he married a wealthy widow, Virginia Dormuli. He then made 29 settings of the "Song of Solomon," dedicated to Pope Gregory XIII, regarded as his finest work with the exception of the Mass so often referred to. These were published in 1584, and reprinted more frequently than any of his other works. The mass entitled "Assumpta est Maria in Coelum," dedicated to Sixtus V to make amends for some pièces de circonstance, occasioned the trouble with the Sistine Choir, which ended, after the Pope had disciplined his singers, in Palestrina composing three new masses for that organization. From the remaining period of his life date the Lamentations, the Hymnal for every day in the year, the great Stabat Mater, and 30 5-part Madrigali spirituali. During his last hours, while suffering from pleurisy, Palestrina gave the directions for publishing his manuscripts to his son Igino, and then

received the sacraments from his friend and confessor, St. Philip de Neri. B. about 1525; d. Feb. 2, 1594. The principal biographies are by Baini, Rome, 1828; A. Bartolini, Rome, 1870; Baumker, 1877; Cametti, Milan, 1895. A complete edition of his works is published by Breitkopf & Härtel. The catalogue includes: Vol. I, 24 5-part motets, 7 6-part motets, 2 7-part motets; Vol. II, 17 5-part motets, 8 6-part motets, 4 8-part motets; Vol. III, 18 5-part motets, 8 6-part motets, 6 8-part motets; Vol. IV, 50 5-part motets, the "Songs of Solomon"; Vol. V, 28 4-part motets, 30 Commune Sanctorium; Vol. VI, 4 8-part motets, 2 5-part motets, 8 6-part motets, 28 8-part motets; Vol. VII, 2 6-part motets, 3 8-part motets, 3 12-part motets, 7 4-part motets, 9 8-part motets, the 12-part Stabat Mater Dolorosa, 9 8-part motets; Vol. VIII, the 4-part hymns: No. 1, Conditor alme siderum; 2, Christe Redemptor omnium; 3, A solis ortu cardine; 4, Salvete flores martyrum; 5, Hostis Herodes impie; 6, Lucis Creator optime; 7, O lux beata Trinitas; 8, Ad preces nostras; 9, Vexilla regis prodeunt; 10, Ad coenam Agni providi; 11, Jesu nostra redemptio; 12, Veni creator Spiritus; 13, Pange lingua gloriosi; 14, Quodcumque vinclis; 15, Doctor egregie; 16, Ave maris stella; 17, Vexilla regis prodeunt; 18, Ut queant laxis; 19, Aurea luce; 20, Lauda mater ecclesiae; 21, Petrus beatus; 22, Quicumque Christum quaeritis; 23, Tibi Christe, splendor patris; 24, Christe Redemptor omnium; 25, Exultet coelum laudibus; 26, Tristes erant Apostoli; 27, Deus tuorum Militum; 28, Deus tuorum Militum; 29, Sanctorum meritis; 30, Rex gloriose Martyrum; 31, Iste confessor; 32, Jesu corona virginum; 33, Jesu corona virginum; 34, Hujus obtentu; 35, Urbs beata Jerusalem; 36, Magne pater Augustine; 37, Laudibus summis; 38, En gratulemur hodie; 39, Proles de coelo prodiit; 40, Decus morum dux; 41, Christe qui lux es; 42, Prima lux surgens; 43, Nunc jurat celsi; 44, Mensis Augusti; 45, Hymnus canoris. Vol. IX, 68 5-part offertories; Vol X, the masses: No. 1, Ecce sacerdos magnus, 4 voices; 2, O Regem coeli, 4 voices; 3, Virtute magna, 4 voices; 4, Gabriel Archangelus, 4 voices; 5, Ad coenam agni, 5 voices; 6, Pro Defunctis, 5 voices; 7, Sine nomine, 6 voices. Vol. XI, the masses: No. 1, De Beata Virgine, 4 voices; 2, Inviolata, 4 voices; 3, Sine nomine, 4 voices; 4, Ad Fugam, 4 voices; 5, Aspice Domine, 5 voices; 6, Salvum me fac, 5 voices; 7 Papae Marcelli, 6 voices. Vol. XII, the masses: No. 1, Spem in alium, 4 voices; 2, Primi Toni ovvero Io mi son giovinetta, 4 voices; 3, Brevis, 4 voices; 4, De Feria, 4 voices; 5, L'homme armé, 5 voices; 6, Repleatur os meum, 5 voices; 7, De Beata Virgine vel Dominicalis, 6 voices; 8, Ut, re, mi, fa, sol, la, 6 voices. Vol. XIII, the 4-part masses: No. 1, Missa prima (Lauda Sion); 2, Missa secunda (Primi Toni); 3, Missa tertia (Jesu, nostra redemptio); 4, Missa quarta. 5-part Masses: No. 5, Missa prima (Eripe me de inimicis); 6, Missa secunda; 7, Missa tertia (O magnum mysterium). Vol. XIV, the masses: No. 1, Aeterna Christi munera, 4 voices; 2, Jam Christus astra ascenderat, 4 voices; 3, Panis quem ego dabo, 4 voices; 4, Iste confessor, 4 voices; 5, Nigra sum, 5 voices; 6, Sicut lilium inter spinas, 5 voices; 7, Nasce la gioia mia, 6 voices. Vol. XV, the masses: No. 1, Dies santificatus, 4 voices; 2, In te Domine speravi, 4 voices; 3, Sine nomine, 5 voices; 4, Quam pulchra es, 4 voices; 5, Dilexi quoniam, 5 voices; 6, Ave Maria, 6 voices. Vol. XVI, the masses: No. 1, Ave Maria, 4 voices; 2, Sanctorum meritis, 4 voices; 3, Emendemus, 4 voices; 4, Sacerdos et Pontifex, 5 voices; 5, Tu es pastor ovium, 5 voices. Vol. XVII, the masses: No. 1, Quem dicunt homines, 4 voices; 2, Dum esset summus Pontifex, 4 voices; 3, O admirabile commercium, 5 voices; 4, Memor esto, 5 voices; 5, Dum complerentur, 6 voices; 6, Sacerdotes Domini, 6 voices. Vol. XVIII, the masses: No. 1, Ave Regina coelorum, 4 voices; 2, Veni sponsa Christi, 4

voices; 3, Vestiva i colli, 5 voices; 4, Sine nomine, 5 voices; 5, In te Domine speravi, 6 voices; 6, Te Deum laudamus, 6 voices. Vol. XIX, the masses: No. 1, In illo tempore, 4 voices; 2, Già fu chi m'hebbe cara, 4 voices; 3, Petra sancta, 5 voices; 4, O virgo simul et mater, 5 voices; 5, Quinti Toni, 6 voices; 6, Illumina oculos meos, 6 voices. Vol. XX, the masses: No. 1, Descendit Angelus Domini, 4 voices; 2, Regina coeli, 5 voices; 3, Quando lieta sperai, 5 voices; 4, Octavi Toni, 6 voices; 5, Alma Redemptoris, 6 voices. Vol. XXI, the masses: No. 1, Regina coeli, 4 voices; 2, O Rex gloriae, 4 voices; 3, Ascendo ad Patrem, 5 voices; 4, Qual è il più grand' amor? 5 voices; 5, Tu es Petrus, 6 voices; 6, Viri Galilaei, 6 voices. Vol. XXII, the masses: No. 1, Laudate Dominum omnes gentes, 8 voices; 2, Hodie Christus natus est, 8 voices; 3, Fratres ego enim accepi, 8 voices; 4, Confitebor tibi Domine, 8 voices. Vol. XXIII, the masses: No. 1, In majoribus duplicibus, 4 voices (inedita); 2, In minoribus duplicibus, 4 voices (inedita); 3, Beatus Laurentius, 5 voices (inedita); 4, O sacrum convivium, 5 voices (inedita); 5, Assumpta est Maria, 6 voices; 6, Veni Creator Spiritus, 6 voices (inedita). Vol. XXIV, the masses: No. 1, Pater noster, 4 voices (inedita); 2, Panem nostrum, 5 voices (inedita); 3, Salve Regina, 5 voices (inedita); 4, Missa (sine titulo), 6 voices (inedita); 5, Tu es Petrus, 6 voices (inedita); 6, Ecce ego Joannes, 6 voices (inedita). Vol. XXV, the lamentations: No. 1, Incipit Lamentatio Jeremiae Prophetae. Aleph., 4 voices; 2, Vau. Et egressus est a filia Sion, 4 voices; 3, Jod. Manum suam misit hostis, 4 voices; 4, De Lamentatione Jeremiae Prophetae. Heth. Cogitavit, 4 voices; 5, Lamed. Matribus suis dixerunt, 4 voices; 6, Aleph. Ego vir, 4 voices; 7, De Lamentatione Jeremiae Prophetae. Heth. Misericordiae Domini, 4 voices; 8, Aleph. Quomodo obscuratum est aurum, 4 voices; 9, Incipit Oratio Jeremiae Prophetae, 4 voices. The same lamentations for four-, five-, six-, and eight-part chorus. The same lamentations for three-, four-, five-, and six-part chorus. The same lamentations for four-, five-, and six-part chorus. Vol. XXVI, litanies, motets, and psalms to the number of 17, 4 to 12 voices. Vol. XXVII, 35 four-, five-, six-, and eight-part magnificats, 3 Books. Vols. XXVIII and XXIX, madrigals, 3, 4, 5, and 6 voices. Vol. XXX, supplement consisting of collections printed in the 16th and 17th centuries and from the archives of the Julian and Petrine chapels (Ex collectionibus impressis saeculi XVI et XVII): I. Cantiones sacrae. No. 1, Jesu, Rex admirabilis, 3 voices; 2, Illumina oculos (?), 3 voices; 3, Tua Jesu dilectio, 3 voices; 4, In Domino lateabitur (?), 4 voices; 5, Jesu, flos matris, 4 voices; 6, O quam suavis est, 4 voices; 7, Benedictus Dominus Deus, 4 voices; 8, Miserere mei Deus, 4 voices; 9, Missa Papae Marcelli, 4 voices; 10, Missa sine titulo, 5 voices; 11, Laudate Dominum in sanctis, 8 voices; 12, Vos amici mei estis, 8 voices. II. Cantiones profanae. No. 1, Amor, se pur sei Dio, 3 voices; 2, Chiare, fresche, e dolci acque, 4 voices; 3 Da fuoco così bel, 4 voices; 4, Con dolce, altiero ed amoroso cenno, 4 voices; 5, Se dai soavi accenti, 4 voices; 6, Voi mi poneste in foco, 4 voices; 7, Donna, presso al cui viso, 5 voices; 8, Non fugià suon di trombe, 5 voices; 9, Il Caro è morto, 5 voices; 10, Anima, dove sei, 5 voices; 11, Quand', ecco, donna, 5 voices; 12, Dunque perfido Amante, 5 voices. Ex Archivo capellae Juliae ad S. Petrum: No. 1, Deus, tuorum militum, 4 voices; 2, Exultet coelum laudibus, 4 and 5 voices; 3, Gloria, laus et honor, 4 voices; 4, Monstra te esse matrem, 4 voices; 5, O Redemptor, 4 voices; 6, Pange lingua, 4 voices; 7, Pueri Hebraeorum, 4 voices; 8, Tantum ergo, 4 voices; 9, Veni creator Spiritus, 4 voices; 10, Vexilla Regis prodeunt, 4 voices; 11, Beata es, Virgo, 8 voices; 12, Laudate Dominum de coelis, 8 voices; 13, Regina coeli, 4 and 8 voices; 14,

O gloriosa, Domina, 4 and 12 voices. Vol. XXXI, second supplement, consisting of collections from the Pontifical chapel, the Vatican library, and the archives of the Cathedral of St. John Lateran, Ex Archivo capellae Pontificiae: No. 1, Cum descendisset (? op. dub.), 4 voices; 2, De lamentatione Jeremiae Prophetae, 4 and 5 voices; 3, Dum complerentur dies (?), 4 voices; 4, Gloria Patri, 4 voices; 5, Lamed, Matribus suis, 4 voices; 6, Libera me Domine, 4 voices; 7, Miserere mei Deus, 4 and 5 voices; 8, Miserere mei Deus, 4, 5, and 9 voices; 9, Misit rex incredulus (?), 4 voices; 10, O Doctor optime (?), 4 voices; 11, Dexteram meam (?), 5 voices; 12, Laudate coeli (?), 5 voices; 13, Ne reminiscaris (?), 5 voices; 14, Per lignum (?), 5 voices; 15, Quem dicunt homines (?), 5 voices; 16, Qui manducat (?), 5 voices; 17, Salvum me fac (?), 5 voices; 18, Tu es pastor, 5 voices; 19, Ecce sacerdos magnus (?), 6 voices; 20, Estote fortes in bello, 6 voices; 21, Salvatorem exspectamus, 6 voices. Ex bibliotheca Vaticana: No. 1, Immense coeli conditor, 4 voices; 2, Telluris ingens conditor, 4 voices; 3, Coeli Deus sanctissime, 4 voices; 4, Magnae Deus potentiae, 4 voices; 5, Psalmator hominis, 4 voices; 6–16, XI Escercizi sopra la scala; 17, Benedictus Dominus Deus, 5 voices. Ex Archivo Basilicae S. Joannis ad Lateranum: No. 1, Audi benigne Conditor, 4 and 5 voices; 2, Creator alme siderum, 4 voices; 3, De lamentatione Jeremiae Prophetae. Cogitavit Dominus, 4 voices; 4, Peccatum peccavit Jerusalem, 4 voices; 5, Gloria, laus et honor, 4 voices; 6, Hodie Christus natus est, 4 voices; 7, Ingrediente Domino (?), 4 voices; 8, Libera me Domine, 4 voices; 9, O bone Jesu, 4 voices; 10, O Redemptor, sume carmen, 4 voices; 11, Salve Regina, 4 voices; 12, Tristes erant Apostoli (?), 4 voices; 13, Ecce nunc benedicite (4 and 5 voices); 14, Nunc dimittis, 4 and 5 voices; 15, Miserere mei Deus, 5 voices; 16, Incipit oratio Jeremiae, 6 and 8 voices; 17, Benedictus Dominus Deus, 2 chorus, 4 voices; 18, Populus meus, 8 voices. Vol. XXXII, Third Supplement from the archives of Sta. Maria Maggiore, the library of the Roman College, and other sources. Ex Archivo Basilicae Liberianae ad S. Mariam majorem: No. 1, Beata es, Virgo Maria, 6 voices; 2, Missa sine titulo, 6 voices. Ex Bibliotheca olim Collegii Romani: No. 1, Audi benigne conditor, 4 voices; 2, Te lucis ante terminum (Hymnus), 4 voices; 3, In manus tuas Domine, 4 voices; 4, Nunc dimittis, 4 voices; 5, Regina coeli laetare, 4 voices; 6, Venite, exsultemus Domino, 5 voices; 7, Benedictus Dominus, 4, 5, and 9 voices; 8, Miserere mei Deus, 12 voices in 3 chorus. Ex diversis Bibliothecis et Archivis: No. 1–8, VIII, Ricercari (?), 4 voices; 9, In monte oliveti (Resp.) (?), 4 voices; 10, Tristis est anima mea (Resp.) (?), 4 voices; 11, Ecce vidimus (Resp.) (?), 4 voices; 12, Amicus meus (Resp.) (?), 4 voices; 13, Judas mercator (Resp.) (?), 4 voices; 14, Unus ex discipulis (Resp.) (?), 4 voices; 15, Eram quasi agnus (Resp.) (?), 4 voices; 16, Una hora non potuistis (Resp.) (?) 4 voices; 17, Seniores populi (Resp.) (?), 4 voices; 18 Omnes amici mei (Resp.) (?), 4 voices; 19, Velum templi (Resp.) (?), 4 voices; 20, Vinea mea (Resp.) (?), 4 voices; 21, Tanquam ad latronem (Resp.), 4 voices; 22, Tenebrae factae sunt (Resp.) (?), 4 voices; 23, Animam meam (Resp.) (?), 4 voices; 24, Tradiderunt me (Resp) (?), 4 voices; 25, Jesum tradidit (Resp.) (?), 4 voices; 26, Caligaverunt (Resp.) (?), 4 voices; 27, Sicut ovis (Resp.) (?), 4 voices; 28, Jerusalem surge (Resp.) (?), 4 voices; 29, Plange quasi virgo (Resp.) (?), 4 voices; 30, Recessit pastor noster (Resp.) (?), 4 voices; 31, O vos omnes (Resp.) (?), 4 voices; 32, Ecce quomodo moritur justus (Resp.) (?), 4 voices; 33, Astiterunt reges (Resp.) (?), 4 voices; 34, Aestimatus sum (Resp.) (?), 4 voices; 35, Sepulto Domino (Resp.) (?), 4 voices; 36, Et erexit (?), 4 voices; 37, Asperges me (Ant.) (?), 4 voices; 38, O bone Jesu (?), 4 voices; 39, O

Domine, Jesu (?), 4 voices; 40, Thomas unus ex duodecim, 4 voices; 41, Veni sancte Spiritus (Sequ) (?), 4 and 6 voices; 42, Lumen ad revelationem (Ant. cum Cant. Nunc dimittis) (?), 4 and 5 voices; 43, Libera me (Resp.) (?), 5 voices; 44, Miserere mei (Ps.) (?), Falsob, 5 voices; 45, Miserere mei (Ps.) (?), Falsob, 6 voices; 46, Incipit lamentatio Jeremiae Prophetae. Aleph. (?), 8 voices; 47, Vau. Et egressus est (?), 8 voices; 48, Jod. Manum suam (Fragm.) (?), 8 voices; 49, Stabat Mater (Sequ.), 4 and 8 voices; 50, Victimae paschali laudes (Sequ.), 4 and 8 voices. A XXXIII and final volume is devoted to facsimiles, documents, papers, and index.

Palastrinastil. *Ger.* In the style of Palestrina.

Palettes. *Fr.* White keys.

Pallavicini (Carlo) composed "Messalina," 1680, Venice, "Antiope," 1689, and in all 21 operas; court chapelmaster at Dresden. B. Brescia; d. Jan. 29, 1688, Dresden. **Stefano Benedetto** wrote a "Discorso della Musica," libretti. B. Mar. 21, 1672, Padua; son of CARLO.

Pallavicini (Vincenzo) composed a sinfonie and (with Fischietti) the opera "Lo speziale," to book by Goldoni, Venice, 1755; chapelmaster at the Conservatorio deg' Incurabili, Venice. B. Brescia.

Pallavicino (Benedetto) composed madrigals and church music; chapelmaster to the Duke of Mantua until displaced by Monteverde, later Camaldolese monk. B. Cremona; d. about 1612.

Pallet. Spring valve of an organ's wind chest.

Palmer (Elizabeth Annie) wrote "Musical Recollections," 1904, London; sang in English opera and concerts; pupil of the Royal Academy of Music and of Garcia. B. Aug. 9, 1831, London; add. Newcastle.

Palmer (Horatio Richmond) became dean of the Chatauqua School of Music, 1877; taught, conducted choruses in Chicago; published manuals and collections; pupil of his father and sister; studied in Berlin and Florence. B. April 26, 1834, Sherburne, N. Y.; Dr. Mus., University of Chicago.

Palmula. *L.* Organ manual.

Palotta (Matteo) wrote on Solmisation and the church tones; became composer of church music to Emperor Charles VI; pupil of San Onofrio Conservatory; called "Il Panormitano." B. Palermo, 1689; d. Mar. 28, 1758, Vienna.

Pambe. Small Indian drum.

Paminger (Leonhard) published a collection of Latin motets for the whole church year, Nuremberg, 1567–80; composed German hymns; monk of St. Nicholas Convent, Passau, but joined the Lutherans. B. Aschau, Bavaria, Mar. 29, 1495; d. May 3, 1567.

Pandora. Arabian Tanbur or long-necked lute.

Pandore. Obsolete English instrument of the lute family, which had six pairs of strings.

Pane, del (Domenico) composed masses, motets; edited Abbatini's Antiphons, 1677; sopranist in Vienna imperial chapel; choirmaster of the papal chapel, Rome, 1669; pupil of Abbatini. B. Rome; d. after 1687.

Panny (Joseph) played violin; composed for violin, chamber music, masses, a requiem; founded music schools in Weisserling and Mainz; pupil of Von Eybler. B. Oct. 23, 1794, Kohlmitzberg, Austria; d. 1838, Mainz.

Panofka (Heinrich) wrote "The Practical Singing Tutor," vocal exercises; founded an "Académie du chant" in Paris with Bordogni, Paris, 1842; pupil of Mayseder and Hoffmann, Vienna. B. Breslau, Oct. 2, 1807; d. Nov. 18, 1887, Florence.

Panormo (Vincenzo Trusaino) made violins in London and Paris on the large Stradivarius model. B. Nov. 30, 1734, Monreale, near Palermo; d. 1813, London. **George Lewis** made guitars, violins, and bows in London. B. 1774, London; son of VINCENZO TRUSAINO; d. 1842. **Joseph** made 'cellos and violins in London. B. 1773, London; brother of GEORGE LEWIS; d. 1825. **Edward Ferdinand** suc-

ceeded to the instrument business of his father, JOSEPH.

Pan Pipes, so called because their invention was attributed to the Greek deity of that name, consist of from seven to nine hollow reeds, cut in short, graduated lengths, and fastened together so as to be easily blown by the mouth. This simple instrument, each pipe of which sounds the note of its tube and the odd harmonics, was the Syrinx of the Greeks, the Fistula of the Latins, the Ugab of the Hebrews, and the forerunner of the organ.

Panseron (Auguste Mathieu) taught vocal at the Paris Conservatoire, where he won the prix de Rome, 1813; composed masses, forgotten operas, songs; wrote instruction books. B. April 26, 1796, Paris; d. July 29, 1859, Paris.

Pantaleone. Large DULCIMER with distinct sets of metal and gut strings, so named by Louis XIV of France in honour of its inventor, Pantaleon Hebenstreit.

Pantalon. *Fr.* First movement of the quadrille.

Panthéon was the name of a large building in Oxford street, London, used for concerts, operas, and balls, 1771 to 1834.

Pantomime. *Gr.* "Imitation of everything." The ballet d'action, a combination of dancing and gesticulation by which a drama may be represented without words, although accompanied by music, is the highest form of pantomime. The history of this form of entertainment is lost in the dawn of Greek and Roman civilizations, and it was common also among Oriental peoples. The early English pantomimes, for which the Arnes, Dibdin, Linley, and others composed music, have entirely disappeared, and the last pantomime to be received with favour in America and Great Britain was "L'Enfant Prodigue," by André Wormser, 1891–92.

Paolucci (Giuseppe) wrote "Arte Pratica di Contrappunto," etc., Venice, 1765; pupil of Padre Martini and, like him, a member of the Order of St. Francis; choirmaster at Venice and Assisi. B. Sienna, May 25, 1726; d. April 26, 1776.

Pape (Jean Henri) invented many new devices for pianos, of which few stood the test of time; made a transposing piano and instruments of novel outlines; devised a new method of sawing veneers; made instruments in Paris for 50 years, having learned the trade with Pleyel, chevalier of the Legion of Honor. B. Sarsted, near Hanover, July 1, 1789; d. Feb. 2, 1875, Paris.

Papillons. *Fr.* "Butterflies." Title given by Schumann to his 12 piano pieces, Op. 2.

Papini (Guido) taught violin at the Dublin Royal Academy of Music, where he founded a series of classical concerts; composed concertos for violin and 'cello, songs, chamber music, a Violin School; played violin at the principal Paris and London concerts; pupil of Giorgetti. B. Camagiore, near Florence, Aug. 1, 1847; add. London.

Paque (Guillaume) played 'cello, pupil of De Munck at the Brussels Conservatory, where he gained first prize at 15, afterwards becoming court 'cellist in Madrid, and soloist at the principal London concerts. B. July 24, 1825, Brussels; d. Mar. 2, 1876, London.

Paradis. The highest row of boxes in a French theatre is so called.

Paradis, von (Marie Therese) composed "Ariadne and Bacchus," 1791, and other popular dramatic works; played piano, visiting the principal music centres as a virtuosa, though blind from childhood; pupil of Richter, Kotzeluch, Salieri, Abbé Vogler; highly esteemed by the musicians of her time. Mozart's concerto (Kochel 456) in B flat was written for her. B. May 15, 1759, Vienna; daughter of an Imperial Councillor; d. Feb. 1, 1824.

Paradise and the Peri. Robert Schumann's cantata to his own adaptation of Moore's poem was first performed Dec. 2, 1843, at Leipsic. There are 26 numbers, scored for soli, chorus, and orchestra. Sterndale Bennett's Fantasia-Overture, Op. 42, was first performed at the Jubilee concert of

the London Philharmonic Society, July 14, 1862. It is a programme piece. John Francis Barnett's cantata for soli, chorus, orchestra, and organ was first performed Aug. 31, 1870, at the Birmingham Festival.

Paradisi or **Paradies (Pietro Domenico)** composed "Alessandro in Persia" and other forgotten operas, clavier sonatas admired by Cramer and Clementi; taught Thomas Linley and others; pupil of Porpora. B. 1710, Naples; d. 1792, Venice.

Parallel Motion. Progression of two or more parts at fixed intervals, such as thirds or sixths.

Paramese. Fifth string of the Greek lyre.

Paranete. Seventh string of the Greek lyre.

Paravicini (Signora) played violin so well that Empress Josephine engaged her to teach her son Eugene; losing the favour of the court, she returned to Italy and later gave concerts in Lisbon, and with great success throughout Germany; pupil of Viotti. B. 1769, Turin; disappeared at Bologna, 1830.

Pardon de Ploermel. Original title of Meyerbeer's "DINORAH."

Parepa-Rosa (Euphrosyne) sang sop. in opera with great success in such rôles as Arline, Satanella, Norma, Donna Anna, Elsa, voice extending two and a half octaves up to d'''. Daughter of the singer, ELIZABETH SEGUIN, and her husband, D. Parepa, Baron de Boyescu, of Wallachia, she received her first instructions from her mother, and made her debut at 16 as Amina in Malta. In 1867, having achieved an excellent name in both opera and concert, she visited the United States under the management of CARL ROSA, whom she married in 1867, and for the next few years toured at the head of her own opera company. B. Edinburgh, May 7, 1836; d. Jan. 21, 1874, London.

Parhypate. Second string of the Greek lyre.

Paris is the home of the SUBSIDIZED THEATRE, under which head were included besides the houses devoted to drama, the OPÉRA, OPÉRA COMIQUE and Gaieté Théâtre, the latter devoted to lyric drama from 1908. It is likewise the home of the most notable teaching institution devoted to musical art in the whole world, the **Paris Conservatoire,** to use the popular name employed in this book for the CONSERVATOIRE NATIONALE DE MUSIQUE ET DECLAMATION. As most of the instrumental musicians and singers were educated in the Conservatoire, it is natural that among the most important musical events of the season were those given under its auspices, a special organization known as the **Société des Concerts du Conservatoire** being in charge. These concerts were founded by HABENECK, 1828, incidentally to secure the performance of his own works, and gave programs of symphonic proportions which grew in importance until it became necessary to repeat the same program on consecutive Sundays that seats might be found for all the subscribers. The orchestra consisted of 84 musicians and the conductors in succession to Habeneck were Gerard, Tilmant and Deldevez. There were 32 members in the chorus and the standard of performances, as well as the selection of works was uniformly maintained on the highest plane. The **Concerts Populaires,** founded in 1861 by PASDELOUP, were highly important in introducing new works and in forming public taste, while of more recent date were the concerts bearing the names of their founders LAMOUREUX and COLONNE. It should be observed, however, that despite its supremacy in so many directions, the French capital, like the American metropolis, lacked a permanent orchestra; that is to say, no orchestral body required and compensated its musicians for their full time. There were numerous organizations such as the old **Société des Quatuors de Beethoven** and the more recent **Société des Instruments à Vent** devoted to classic and modern chamber music and the ORFEON had cultivated the art of part singing to a high degree of perfection.

Of the many excellent non-official music schools with which the city abounded the most important, in view of the recent reforms in church music inaugurated by Pope Pius X, was the **Schola Cantorum.** This was founded 1896 by CHARLES BORDES, ALEXANDRE GUILMANT, and VINCENT D'INDY for the especial study of GREGORIAN CHANT and the works of PALESTRINA and other masters of the polyphonic schools. Monthly concerts were given directed by d'Indy, at which the works of the old masters were admirably performed; and the school published "Les Tablettes de la Schola" in which to record its own progress, and a number of ancient and modern compositions. In 1908 there were more than 300 pupils of both sexes, and there were societies for the support of the institution in many of the provincial cities. There were scholarships and a scale of fees to the students participating in concerts by which it was possible for many to work their way through. Paris had its musical beginnings in the reign of Louis XIV, who established the ACADÉMIE DE MUSIQUE, 1669. The next most notable of Paris musical institutions was the **Concert Spirituel** founded in 1725 by Anne Danican PHILIDOR. Twenty-four concerts per annum were given on those solemn days of the church year when the opera house was closed. With greater or less artistic and financial success, these concerts were continued until the beginning of the French Revolution, affording not only instrumental and choral music, but introducing many notable foreign musicians. But while neither French nor operatic music could be given on the terms by which the Opéra permitted these concerts to exist, they were hardly more religious in character than the sacred concerts which are a feature of the Puritanical Sunday in some parts of America. GOSSEC was conductor of the **Concert des Amateurs** founded in 1770, which 10 years later became the **Concert de la Loge Olympique,** where Haydn's Symphonies were first made known to France and for which he composed six symphonies. The **Concert de la Rue de Clèry,** 1789, and the Concert Feydeau, 1794, were modelled on Gossec's enterprise, and in 1805 the Concerts Spirituel were revived for strictly religious music at the Opéra during Holy Week.

Parisian Symphony was the name given W. A. Mozart's work in D (Köchel 297), because it was composed in Paris and first performed June 18, 1788, at the Concert Spirituel.

Parisienne. Casimir Delavigne's cantata celebrating the defeat of Charles X by the Parisian troops was first sung Aug. 2, 1830, at the Théâtre Port St. Martin, but the air had been previously used in his "Le Baron de Trenck." Auber said that the original of this once popular song was a folk song dating back to 1757.

Parisina. Gaetano Donizetti's three-act opera, to book by Romani, founded on Byron's poem, was first performed Mar. 18, 1833, at the Pergola Theatre, Florence. W. Sterndale Bennett's overture in F sharp minor, Op. 3, was first performed June 8, 1840, by the London Philharmonic Society.

Parke (John) composed oboe concertos; played oboe in English oratorios and concerts, and from 1783 was musician to the Prince of Wales. B. 1745, London; d. Aug. 2, 1829, London. **Maria Hester** composed piano sonatas, songs, glees; sang in concerts and festivals from 1790 until her marriage to Mr. Beardmore, 1797. B. 1775, London; daughter of JOHN; d. Aug. 15, 1822, London. **William Thomas** composed oboe concertos, overtures, songs, glees; wrote "Musical Memoirs"; played viola and oboe, the latter instrument at Covent Garden and Vauxhall. B. 1762, London; brother of JOHN; d. Aug. 26, 1847.

Parker (James Cutler Dunn) composed the oratorio "The Life of Man," services; played organ Trinity Church, Boston, 1864–91; taught; wrote on music. B. June 2, 1828, Boston, Mass.

Parker (Dr. Horatio William) composed the oratorio "Hora Novis-

sima," the "Star Song" cantata which won the PADEREWSKI prize, 1901; concerto for organ with orchestra and harp, 1901; succeeded Robbins Battell as professor of music, Yale University, 1894; played organ. Dr. Parker's mother, born Isabella G. Jennings, was his first teacher. At 15 he composed Kate Greenaway's "Under the Window" in two days, and then became a pupil of Emery, Orth, and Chadwick, Boston. In 1881 he entered upon a three years' course of study at the Munich Hochschule, organ with Rheinberger. Returning to America he taught and played organ at the Garden City (L. I.) Cathedral and school, and for a while was instructor in counterpoint at the NATIONAL CONSERVATORY OF MUSIC, and also playing organ at churches in New York and Boston. "Hora Novissima," performed at English festivals, Worcester and Hereford, won him the degree Mus. Dr. from Cambridge, and he was made M.A. by Yale University, 1894. Other compositions to be noted: "The Shepherd Boy," male chorus, Op. 1; 5 part-songs for mixed voices, Op. 2; Psalm xxiii, female chorus, harp, and organ, Op. 3; Concert overture, Op. 4; Overture in A major, Op. 5; "Ballad of a Knight and His Daughter," Op. 6; Symphony in C minor, Op. 7; "King Trojan," soli, chorus, orchestra, and harp, Op. 8; 5 piano pieces, Op. 9; 3 love songs, ten., Op. 10; String Quartet, F major, Op. 11; Venetian overture, Op. 12; Scherzo in G for orchestra, Op. 13; "Blow Thou Winter Wind," male chorus, Op. 14; "Idylle," Op. 15; "Ballad of the Normans," male chorus, Op. 16; 4 organ pieces, Op. 17; Morning, Evening, and Communion services in E major, Op. 18; 4 pieces for piano, Op. 19; 4 pieces for organ, Op. 20; "The Kobolds," chorus and orchestra, Op. 21; 3 sacred songs, Op. 22; 6 piano lyrics, Op. 23; 6 songs, Op. 24; 2 love songs, Op. 25; "Harold Harfagar," chorus and orchestra, Op. 26; 2 female choruses, Op. 27; 4 organ pieces, Op. 28; 6 songs, Op. 29; "Dream King and His Love," cantata, Op. 31; 5 pieces for organ, Op. 32; 6 male choruses, Op. 33; 3 songs, Op. 34; suite for violin, piano, and 'cello, Op. 35; 4 organ pieces, Op. 36; "The Holy Child," Christmas cantata, Op. 37; String Quintet, D minor, Op. 38; 4 male choruses, Op. 39; "Cahal Mor of the Wine Red Hand," bar. and orchestra, Op. 40; suite for violin and piano, Op. 41; Ode for Commencement, Op. 42; "Legend of St. Christopher," oratorio, Op. 43; "Adstant Angelorum Chori," prize motet à capella, New York Musical Art Society, 1899, Op. 45; "Northern Ballad" for orchestra, Op. 46; 6 Old English songs, Op. 47; male choruses, Op. 48; 3 piano pieces, Op. 49; "Wanderer's Psalm," Op. 50; 3 songs, Op. 52; "Hymnos andron," Greek Ode for Yale bicentenary celebration, Op. 53; concerto for organ and orchestra, Op. 55; symphonic poem for orchestra, Op. 56; Communion service, B flat, Op. 57; 3 Mediæval Hymns for solo voice, Op. 58; 4 songs, Op. 59; "Union and Liberty," song for the Roosevelt inauguration, Op. 60; Ode for dedication of Albright Art Gallery, Buffalo, 1905, Op. 60. B. Sept. 15, 1863, Auburndale, Mass.; add. New Haven, Conn.

Parlando. *It.* In declamatory or recitative style.

Parlante. *It.* "Speaking." Recitative style, or played in the style of declamation.

Paroles. *Fr.* Words.

Parrallelbewegung. *Ger.* PARALLEL MOTION.

Parrallelen. *Ger.* CONSECUTIVES.

Parratt (Sir Walter) composed the anthem "Life and Death" to words by Dean Stanley, incidental music for "Agamemnon" and "The Story of Orestes"; edited a volume of Choral Songs, including one of his own; wrote on music; played organ Magdalen College, Oxford, St. George's Chapel, Windsor; Past Grand Organist, English Free Masons; knight; "Master of Musick" to Queen Victoria; member of the Victorian Order; Mus. Dr., Oxford; professor of organ Royal College of Music, and choral conductor; pupil of his father, who was organist of Huddersfield. B. Feb. 10, 1841, Huddersfield, Eng.; add. London.

Parry (Dr. Sir Charles Hubert Hastings, Bart.) became director of the Royal College of Music, 1894, in succession to Sir George Grove; professor of music at Oxford, 1900, in succession to Sir John Stainer; was made a baronet at the coronation of Edward VII, 1903, having distinguished himself as composer, writer, conductor, and lecturer. While at Eton he was noted among his schoolmates for his singing, piano playing, and songs, and took the degree Mus. B. at Oxford, 1867, three years before taking his B.A. He studied with Sterndale Bennett, G. A. Macfarren, and with H. H. Pierson at Stuttgart, and then associated himself with Edward Dannreuther's chamber concerts. In 1880 his "Scenes from Prometheus Unbound" and a piano concerto in F sharp minor were performed, the former at the Gloucester Festival, the latter by Dannreuther at the Crystal Palace, winning immediate recognition for the composer. Shirley's ode, "The Glories of our Blood and State," which he composed for the next Gloucester Festival, and "The Blest Pair of Sirens," sung by the Bach Choir, 1887, established him as a favourite composer for choral societies, while his literary talent was displayed in poems, the libretto for his "Judith," in "Studies of the Great Composers," "The Art of Music," "Summary of Musical History," etc. Other notable works: "O Lord thou hast cast us out," for his degree at Oxford; Intermezzo Religioso, Gloucester Festival, 1868; four symphonies, music to "The Birds," "The Frogs," "Agamemnon," and "The Clouds" (Greek plays), the oratorios "Job," "King Saul," anthems, services, several collections of songs, chamber music, suites, Pope's ode, "St. Cecilia's Day," for soli, chorus, and orchestra; "L'Allegro ed Il Penseroso" (Milton), "Invocation to Music," to words by Bridges, soli, chorus, and orchestra; anthem and processional for the coronation of Edward VII, "The Love that Casteth out Fear," sop. and bar. soli, semi-chorus, chorus, and orchestra; overtures "To an Unwritten Tragedy" and "Guillem de Cabestanh."

Parry (John) published collections of English, Scotch, and Welsh airs, Lessons for Harpsichord, Ancient Welsh airs; domestic harper to Sir Watkin W. Wynne; though blind, said to have won Handel's admiration by his skill. B. Ruabon, Wales; d. Oct. 7, 1782, Ruabon.

Parry (John) published collections of Welsh Songs, helped found the Cambrian Society; wrote "An Account of the Rise and Progress of the Harp" and criticisms for the London "Morning Post"; composed songs and dramatic music for Vauxhall; conducted the Eisteddfod, by which he was made "Bardd Alaw"; played and taught flageolet. B. Feb. 18, 1776, Denbigh, North Wales; d. April 8, 1851. **John Orlando** composed popular songs, glees; sang in musical plays; played harp and organ. B. Jan. 3, 1810, London; son of JOHN; d. Feb. 20, 1879, East Molesey.

Parry (Dr. Joseph) composed "Emmanuel," "Saul of Tarsus," "Cambria," and other oratorios, the operas "Blodwen," "Virginia," "King Arthur," chamber music; taught in Welsh colleges; Dr. Mus., Cambridge; in early life a popular singer and composer in America, his father, an ironworker, having immigrated; pupil Royal Academy of Music at the expense of a fund raised by Brinley Richards. B. May 21, 1841, Tydvil, Wales; d. Feb. 17, 1903, Penarth. **Joseph Haydn** composed the cantata "Gwen," the operettas "Cigarette," "Miami"; taught Guildhall School of Music, where he had won a prize, 1884, with a piano sonata; son and pupil of DR. JOSEPH. B. 1864, Pennsylvania; d. Mar. 29, 1894, London.

Parsifal. Richard Wagner's "Bühnenweihfestspiel" or consecrational stage festival play was first performed July 28, 1882, at the Festspielhaus, Bayreuth. It was the composer's last work, and differed in poetic form from the plays of RING DES NIBELUNGEN in having rhymed instead of alliterative verses, although musically on the same plan, with Leit Motifs ingeniously recurring. Like his earlier "Lohengrin" it was based upon

legends of the Holy Grail, "Lohengrin" being, in fact, son of "Parsifal." By the terms of Wagner's will the performance of this work was restricted to the Festspielhaus until 1913, and until 1903 it was so restricted. There had been performances of the work by choral organizations with orchestra in London and New York, without action or costumes, but on Dec. 24 of the year named it was produced at the Metropolitan Opera House, New York, under the management of Heinrich von Conried, the occasion being his annual benefit. The Wagner family had bitterly opposed this production in court and through the press, certain American clergymen had been induced to denounce it from their pulpits as sacrilegious in its treatment of the Eucharistic sacrifice, and in consequence it was the best advertised production ever made in America. It should be added that it was one of the most careful. Scenery, costumes, and the cast were the best that could be assembled, the rehearsals were supervised by Felix Mottl, who was trained in the traditions of the work at Bayreuth, but who relinquished the baton to Alfred Hertz at the performance, to escape the wrath of Frau Wagner; and the stage mechanism was constructed by Anton Fuchs, stage manager of the Festspielhaus itself, as well as of the Munich Opera. The capacity of the house was sold out, orchestra chairs disposed of at $10 each, reaching a premium of $75 before the performance. A very excellent production in English was then given throughout the country by Henry W. Savage, but the American interest in "Parsifal" soon died out, and it had been entirely shelved in 1907–8. The vorspiel, based upon the Grail motif already familiar from "Lohengrin," a call for trumpets and trombones identified with the Knights of the Grail, and a chorale associated with the Grail itself, is soon concluded, and the curtain discloses a forest scene within the domain of the Grail, and near the Castle of Monsalvat. Gurnemanz, an ancient knight, awakens two young squires. After the morning prayers, a procession bearing King Amfortas on a litter descends from the Castle that the sovereign may find comfort in his bath from a grievous wound. In a lengthy monologue Gurnemanz tells the squires of the King's great sin and punishment. Klingsor, a magician, the enemy of the Grail and those whom it protects, has built a wonderful castle and filled it with lovely women who seduce the knights from their duty to the Grail. While trying to overcome the magician, Amfortas himself fell victim to the witchery of one of these women, lost the sacred spear with which Christ had been pierced while on the cross, and was wounded by that weapon in the hands of Klingsor. From this wound there can be no recovery so long as the spear remains with Klingsor. A voice from the Grail has declared that "a guileless fool, the chosen one," alone could effect a cure. Kundry enters, bringing balsam from Arabia to assuage Amfortas's pain. Doomed to eternal laughter for having jeered at Christ upon the cross, Kundry lives a twofold existence. As Kundry she is the faithful servant of the Grail and its knights, hideous, clothed in rags. But at Klingsor's summons she appears, lovely, seductive, in the magic castle, and, though the knights at Monsalvat do not know it, it was Kundry who overcame their king. Then a dying swan sinks to the ground, though every form of life is sacred in the Grail's domain. Parsifal is dragged in by two knights, who charge him with murder. To the questions put him he only answers "I do not know," but Kundry tells of his parentage, that he was reared in the desert, and that "Herzeleid" (Heart's affliction), his mother, is dead. At this Parsifal flies at Kundry's throat, but as she sinks to the ground Gurnemanz drags the lad away, and again reproaches him for his savage nature. Then, thinking this may be the guileless fool, he takes him to the Castle of the Grail, where the solemn feast is about to be celebrated. The Grail is that holy vessel from which Christ drank at the Last Supper, and in which his precious blood was received on Calvary. Enshrined in the great hall of

the castle, it invests with supernatural power the knights assembled for its protection and affords them sustenance as well. Facing the shrine and without motion or word Parsifal sees the pages, squires, and knights enter in solemn processional, sees the Grail unveiled upon the altar, hears the old King Titurel comforting his son, but commanding that the solemn rite proceed. Amfortas, moaning with pain, lifts the holy vessel, which suddenly shines blood red in a bar of light; then an unseen chorus chants the words: "Take My blood in the name of our love, and take My body in remembrance of Me," the ceremonial of the Communion is performed, the procession files slowly out, the light grows dim, and Parsifal is alone. Mystified by what he has seen, Parsifal makes unintelligible replies to Gurnemanz's questions, and is cast forth from Monsalvat. The next act reveals the magic castle of Klingsor, who summons Kundry that she may aid him to overcome Parsifal. Vainly she protests, for Klingsor's power is mighty. As Parsifal approaches the scene suddenly shifts to the garden, filled with flowers, and with maidens dressed as flowers. Their enticements avail nothing against the "pure fool," but Kundry, now a lovely woman, talks to him of his mother, then gives him a passionate kiss. Parsifal is suddenly enlightened, and feels Amfortas's wound burning in his heart. He spurns Kundry, who calls upon Klingsor. The magician appears, armed with the sacred spear, which he throws at Parsifal; it remains suspended in mid-air, and Parsifal grasps it and makes the sign of the cross. Then Klingsor, the flowers, the flower maidens, and the castle itself are replaced by a desert in which Parsifal and Kundry are alone, and, as Parsifal departs, she calls after him "Thou knowest where only thou canst see me again." Some years are supposed to have elapsed when the curtain rises again, once more disclosing the precincts of the Grail. Gurnemanz, now an aged man, lives as a hermit, waited upon by Kundry. It is Good Friday morning, and the spell of spring is upon the fields. Parsifal enters, clad in full armour, and carrying the sacred spear, which is immediately recognized by Gurnemanz, who hails him as King of the Grail Knights. The aged Titurel, no longer nourished by the Grail, which Amfortas refuses to again unveil, has died, and the funeral rites are about to begin. Gurnemanz and Kundry wash Parsifal's feet, cloth him in the white robe of the knights, and then, pausing only long enough to baptize Kundry, Parsifal permits himself to be led to the shrine. The knights demand that Amfortas perform the office upon which their life depends. He begs that they kill him instead. Then Parsifal touches the King's wound with his spear, and it is healed. Parsifal proclaims himself King, and prepares to perform the oblation. As he does so the Grail is again illuminated, a white dove descends from the dome of the shrine toward Parsifal, the knights bend in homage, and Kundry, at last forgiven, falls dead. Again the unseen choir chants:

"Miracle of Supreme blessing,
Redemption to the Redeemer."

The original cast at Bayreuth consisted of: Kundry, Materna, sop.; Parsifal, Winkelmann, ten.; Gurnemanz, Siehr. In the New York production the cast was: Kundry, Ternina; Parsifal, Burgstaller; Gurnemanz, Muehlmann; Klingsor, Blass; Amfortas, Van Rooy.

Parsons (Robert) composed services, anthems, madrigals; sang Eng. Chapel Royal from 1563. B. Exeter; drowned in the Trent, Jan. 25, 1570. **John** became organist and chorusmaster, Westminster Abbey, 1621; probably son of ROBERT. D. 1623.

Parsons (Dr. Sir William) became master of the king's music and teacher to the royal family of England, but in later life a police magistrate in London. B. 1746, London; d. July 19, 1817.

Part. Music for a single instrument or voice in any concerted piece; division of a work.

Partant Pour la Syrie. Music to

this song was composed by Queen Hortense, sister of Napoleon I, to words by Count A. de Laborde, 1809. Drouet and Carbonel have likewise been accredited with the melody, and may at least have assisted in its composition. It assumed almost the importance of a national air in the reign of Napoleon III.

Part Book. Music for any one of several voices or instruments in a concerted number. In the Middle Ages music was so printed that when laid open upon a table performers at either side found their parts before them.

Part du Diable. Daniel F. E. Auber's comic opera, to book by Scribe, was first performed Jan. 16, 1843, at the Paris Opéra Comique.

Parte. *It.* PART.

Partial Tones. Harmonics, which ACOUSTICS teaches us are produced in combination with nearly every Prime tone or ordinary musical sound, and which give each instrument and voice its Timbre.

Participant. Modulations of Ecclesiastical Modes.

Partie. *Fr.* PART.

Partimenti. *It.* Figured bass exercises.

Partition. *Fr.* SCORE.

Partitur. *Ger.* SCORE.

Partizione. *It.* SCORE.

Part Music. Music for more than one voice or instrument.

Part Song. One harmonized for two or more voices without accompaniment.

Pas. *Fr.* Step, dance.

Pascal Bruno. John L. Hatton's three-act romantic opera was first performed Mar. 2, 1844, at the Vienna Kärnthnerthor Theatre.

Pasdeloup (Jules Étienne) founded and for 23 years, from 1861, conducted the Paris Concerts Populaire; made first Paris production of "Rienzi" while manager Théâtre Lyrique; became one of the two Orphéon conductors; founded the Societé des jeunes artistes du Conservatoire," 1851, in order to secure performance of his own orchestral works; chevalier of the Legion of Honor, and beneficiary of a testimonial concert which netted $20,000; pupil of the Paris Conservatoire, where he won first piano prize, 1834. B. Sept. 15, 1819, Paris; d. Aug. 13, 1887, Fontainebleau.

Passmore (H. Bickford) composed "Miles Standish," overture for orchestra, masses, "Conclave" march; played organ San Francisco churches and taught; pupil of Morgan, of Jadassohn, Reinecke, Shakespeare, and Cummings. B. June 27, 1857, Jackson, Wis.; add. San Francisco.

Paspy. PASSE-PIED.

Pasquali (Nicolo) composed the oratorio "Noah," the opera "L'Ingratitudine Punita," overtures, violin sonatas, songs; wrote "Thoroughbass made Easy"; played violin in Edinburgh. D. Oct. 13, 1757.

Pasquini (Bernardo) composed "Dov' è amore e pieta" and in all seven operas, five oratorios, harpsichord sonatas; played organ Sta. Maria Maggiore, Rome, where he taught Durante and Gasparini; pupil of Vittoria and Cesti. B. Massa di Valnievola, Dec. 8, 1637; d. Nov. 22, 1710, Rome.

Passacaglia or **Passecaille.** Dance in triple time resembling the CHACONNE except that it was not necessarily constructed on a ground bass.

Passage. Figure or phrase of music; run.

Passage Boards. Boards placed inside an organ case on which the tuner may stand while at work.

Passaggio. *It.* "PASSAGE"; Modulation; **Cromatico,** Chromatic passage.

Passamezzo. Variety of PAVAN.

Passe-Pied. Street dance which originated probably among the sailors of lower Brittany, but became part of the ballet and thence passed to the Suite. It resembled a quick minuet.

Passing Modulation. Transient MODULATION.

Passing Note. One forming an unprepared discord in an unaccented part of the measure.

Passion. Oratorio of which the text is selected from the Gospel narratives of the Passion of Christ. The first dramatic representation of the Passion is said to have been made in the 4th

century by St. Gregory Nazianzen, Bishop of Antioch. It was sung throughout, and may have been in imitation of the earlier Greek tragedies. From the 13th century the Passion was chanted to Plain-Song melodies by the clergymen in Roman Catholic churches during Holy Week. In 1585 Vittoria composed a polyphonic setting for the Pontifical Choir. The most celebrated of later Passions are those of Johann Sebastian Bach, notably his "Passion According to St. Matthew."

Passione. *It.* Sacred cantata based on incidents of the Passion, or on the Seven Last Words.

Pasta (Giuditta) created the rôles of Norma, La Sonnambula, became the favourite singer of her generation not less because of her splendid voice, which ranged from a to d''' than for her histrionic ability and personal beauty; received $40,000 for the season of 1840 in St. Petersburg; pupil of the Milan Conservatory. B. Como, near Milan, 1798; maiden name Negri; m. the tenor Pasta; d. April 1, 1865, at her villa, Como.

Pastete. *Ger.* PASTICCIO.

Pasticcio. *It.* "Pie." Form of composition of which the old ballad operas and modern "musical comedies" are types. The music is often the work of several composers, or is compiled from melodies already popular.

Pastiche. *Fr.* PASTICCIO.

Pastoral. Any opera, song or other composition which purports to represent scenes of a pastoral nature; any composition in rustic style and in 6-8, 9-8, or 12-8 time, with or without drone bass.

Pastoral Symphony. Ludwig van Beethoven's Sixth Symphony, in F, Op. 68 (originally known as No. 5), is interesting, aside from its great intrinsic beauty, as the most famous of that master's occasional incursions in the realm of PROGRAMME MUSIC. The most elaborate indication of Beethoven's intentions is obtained by weaving together his notations on the first violin part with that of the programme of the concert at which the symphony was first performed, Dec. 22, 1808, at the Vienna Theater an der Wien: "Pastoral Symphony, or Recollections of country life. (More expression of feeling than painting.) 1, Allegro ma non molto. The pleasant feelings aroused in the heart on arriving in the country. 2, Andante con moto. Scene at the Brook. 3, Allegro. Jovial assemblage of country folk, interrupted by, 4, Allegro. Thunderstorm, tempest, interrupted by, 5, Allegretto. Pleasurable feelings after the storm, mixed with gratitude to God." KNECHT had employed a somewhat similar description of a wholly different work 20 years before, but Beethoven's note on a sketch for the first movement that "the hearer is to be allowed to find out the situations for himself" was wholly ignored by commentators, who have added as many words to Beethoven's own "programme" as there are notes in the score. The absurdity of such literary addenda is, however, quite overshadowed by a performance given in London (Drury Lane, Jan. 30, 1864), in which the symphony was performed as a dramatic work, with action and scenery.

Pastorale. *It.* PASTORAL.

Pastorale, Sonata. Ludwig van Beethoven's "Grande Sonate pour le Pianoforte," in D, Op. 28, was probably so called by the publisher Cranz, but without the composer's advice or consent.

Pastorella. *It.* Short PASTORAL.

Pastorelle. *Fr.* Short PASTORAL.

Pastorita. *It.* Shepherd's Pipe.

Pastourelle. *Fr.* Movement of a quadrille.

Paterson (Robert) founded the music publishing house of Paterson & Sons, Edinburgh, 1819. On his death, 1859, the business passed to his son, **Robert Roy.** B. 1830; d. Dec. 3, 1903, Edinburgh. The house in 1908 included **Robert E. Stirling Paterson,** son of ROBERT ROY; **C. H. Robson,** nephew of ROBERT ROY, and **Alexander, John,** and **William Murray.**

Patetica. *It.* Pathetic.

Pateticamente. *It.* Pathetically.

Patey (John George) sang bar. in English opera, creating rôles in

"Robin Hood," "Lily of Killarney," in oratorio, and in American and Australian tours. B. 1835, Stonehouse, Devonshire; d. Falmouth, Dec. 4, 1901. **Janet Monach Whytock** sang con. in oratorios and concerts, debut at the Worcester Festival, 1866, touring America, 1871, Australia, 1880–81, and with success at the Paris Conservatoire concerts; pupil of Wass, Mme. Sims-Reeves, and Pinsuti. B. London, May 1, 1842; m. JOHN GEORGE, 1866; d. Feb. 28, 1894.

Pathétique. *Fr.* "Pathetic." Ludwig van Beethoven so styled his grand sonata in C minor, No. 8, Op. 13. P. I. Tschaikowsky's B minor Symphony, his sixth and last, was so named at the suggestion of his brother.

Patimento. *It.* "Suffering."

Paton (Mary Anne) sang sop. rôles with success in London operas, famous as a beauty, created Agathe in the Eng. production of "Freischütz," toured America, 1834. B. 1802, Edinburgh; m. Lord William Pitt Lenox, son of fourth Duke of Richmond, 1824; divorced him; m. the ten. Joseph Wood, 1831; d. July 21, 1864.

Patrick (Richard) composed a service in G minor; lay vicar, Westminster Abbey, 1616–25.

Patouille. *Fr.* XYLOPHONE.

Patti (Adelina Juana Maria) became the most celebrated of modern singers of coloratura, possessing a voice which ranged up to f‴, excelling in such rôles as Rosina, Violetta, Zerlina, eventually acquiring about 30 leading rôles. Daughter of the tenor, Salvatore Patti, and his wife, Caterina Barilli-Chiesa, she came to New York in infancy, her father having undertaken the management of an Italian operatic venture. Ettore Barilli, a step-brother, was her first teacher, and she sang in concert under Max Maretzek at seven, and then at concerts given by her brother-in-law, Maurice Strakosch. After touring the West Indies with Gottschalk, she made her operatic debut in New York, Nov. 24, 1859, as Lucia. Her immediate success led to offers from European opera houses, and she sang in all parts of the world until 1895, when she made her last appearance at Covent Garden, London, then beginning a series of "farewell concerts," which were not concluded in 1908. B. Feb. 10, 1843, Madrid; m. Marquis de Caux, 1868; divorced him and m. ERNEST NICOLINI, 1886, and after his death Baron Cederström, 1899; add. Craig-y-Nos. **Carlotta** sang sop. in opera, retired after 1863 because of lameness, but appeared with success in concert; taught in Paris. B. Florence, 1840; sister of ADELINA; m. Ernst de Munck, 1879; d. June 27, 1889, Paris. **Carlo** played violin; became conductor New Orleans Opera at 20, then at New York and St. Louis. B. Madrid, 1842; brother of ADELINA; d. Mar. 17, 1873.

Pauer (Ernst) edited classical works in cheap form ranging from Bach to Schumann; wrote "Pianists Dictionary," 1895, and other useful primers; gave a series of "historical" piano recitals illustrating the evolution of that instrument; lectured, taught Royal Academy of Music and National Training School, London; Austrian court pianist; chevalier of the Order of Franz Josef and of the Prussian Order of the Crown. B. Vienna, Dec. 21, 1826; d. May 9, 1905. **Max** composed piano pieces; became chamber virtuoso to the Grand Duke of Hesse, 1895; pupil of his father, ERNST, and of Lachner. B. London, Oct. 31, 1866; add. Stuttgart.

Pauken. *Ger.* Kettle-DRUMS.

Paul (Oscar) wrote on harmony; taught at Leipsic Conservatory and University, in both of which institutions he had been a pupil. B. Freiwaldau, Silesia, April 8, 1836; d. April 18, 1898, Leipsic.

Pauline. F. H. Cowen's opera, to book by Hersee after "The Lady of Lyons," was first performed by the Carl Rosa Opera Company, Nov. 22, 1876, at the Lyceum Theatre, London.

Paulus. The German title of Felix Mendelssohn's oratorio, known to English-speaking people as St. Paul, Op. 36. The first performance took place, 1836, at Dusseldorf.

Paumann (Conrad) composed or-

gan music in Tablature, reprinted by Chrysander, 1867, and interesting as among the earliest of instrumental compositions; played organ and other instruments with such skill, although born blind, as to win knighthood from the Pope and presents from Emperor Frederick III and other potentates; organist to Duke Albrecht III at Munich. B. about 1410, Nuremberg; d. Jan. 24, 1473, Munich.

Paur (Emil) became conductor of the PITTSBURGH SYMPHONY ORCHESTRA, 1904, and in 1907 was reelected to serve until 1910, having previously conducted at the Leipsic Stadt Theatre, 1891, the Boston Symphony Orchestra, 1893, the New York Philharmonic Society, 1898; directed the National Conservatory of Music, 1899; conducted German opera at the Metropolitan Opera House, and Covent Garden, 1900; gave concerts in Berlin and Madrid, 1902–4. Pupil of his father, who was director of a musical society, Paur made his debut as violinist and pianist at eight, then studied under Dessoff and Hellmesberger at the Vienna Conservatory, and in 1870 joined the court orchestra as violinist. In 1876 he was engaged as conductor at Cassel, then at Koenigsberg, and in 1880 was court chapelmaster at Mannheim. He composed songs, a violin concerto, a violin sonata, chamber music, etc. B. Aug. 29, 1855, Czernowitz, Bukovina; add. Pittsburgh.

Pausa. *It.* Fermata or pause.

Pause. Rest, **Demi-Pause,** halfrest.

Pavan. Stately dance, 4-4 time, usually in three parts, each of which is repeated. The name was once thought to have been derived from "pavo," peacock, but is now conceded to have been derived from Padua, where it originated.

Pavana. *It.* PAVAN.

Pavane. *Fr.* PAVAN.

Paventato. *It.* Expressing fear.

Pavillon. *Fr.* Bell of a horn; **Chinois,** small bells attached to a staff; **Flute à,** organ stop in which the pipes are surmounted by a bell.

Paxton (Stephen) composed two masses, glees, catches which won the prizes of the Catch Club; pupil of W. Savage. B. 1735, London; d. Aug. 18, 1787. **William** composed prize canons, the glee "Blow Soft ye Winds," 'cello pieces; played 'cello. B. 1737; brother of STEPHEN; d. 1781.

Payne (Edward John) wrote on musical topics; helped revive interest in viol da gamba and viol d'amore; became first president the London Cremona Society, 1889. B. 1844; drowned at Wendover, Dec. 24, 1904.

Peabody Conservatory of Music was founded at Baltimore, Md., 1868, as part of the Peabody Institute, with an endowment which freed the management from financial entanglements usually so detrimental to art. The first year there were 606 pupils, but in 1907–8 the enrollment had grown to 1182. The Conservatory has quarters in the Peabody Institute, with access to its large library and art gallery, and possesses three auditoriums, the largest with a capacity of 1100. There are numerous concerts each season, although there is no longer need of orchestral concerts such as those given under Asger Hamerik's direction, which were highly praised by von Bülow, 1876. An excellent primary department, presided over by Miss Mary Harrettson Evans, prepares students for entrance to the conservatory proper, where the course of study includes: harmony, composition, piano, sight reading, accompanying, voice, organ, violin, 'cello, harp, orchestral instruments, solfeggio, ear training, acoustics, history of music, musical appreciation, pedagogy, dramatic expression, English, French, German, Italian. There are a number of free scholarships. Diplomas and teachers' certificates are awarded annually after examination, but there are courses open to special students as well. In 1908 there were 30 instructors in the Preparatory Department, besides the faculty of the conservatory proper, consisting of HAROLD RANDOLPH, director; Otis B. Boise, harmony and composition; HOWARD BROCKWAY, harmony and piano; Alfred C. Goodwin, piano; W. E. Heimendahl, voice; J. C. van Hulsteyn, violin; Ernest

Hutcheson, piano; Pietro Minetti, voice; Harold D. Phillips, organ; Emmanuel Wad, piano; Bart Wirtz, 'cello; associate professors: Clara Ascherfeld, accompanying; Blanche Sylvana Blackman, voice; Charles H. Bochau, fundamental training; John C. Bohl, flute and oboe; Isabel L. Dobbin, piano sight-reading; Minna D. Hill, piano; Rosine Morris, piano; Abram Moses, violin; Adolph Renz, clarinet; Lena Stiebler, solfeggio and ear-training; Bertha Thiele, harp; Marion B. Boise, German; Olga Alfieri Williams, Italian; Elise Tournier, French; Joseph S. Ames, Ph.D., Professor of Physics at Johns Hopkins University, Special Lecturer on Acoustics, etc.; Annie May Keith, secretary. Harold RANDOLPH has been the director since 1898.

Peace (Dr. Albert Lister) composed the cantata "St. John the Baptist," anthems, services, organ pieces, Psalm cxxxviii; played organ Glasgow Cathedral, 1879, St. George's Hall, Liverpool, 1897; organist at nine of Holmfirth parish church. B. Huddersfield, Jan. 26, 1844; add. Liverpool.

Pearce (Joseph) appeared as author of "Violins and Violin Makers," London, 1866, long attributed to Charles Reade.

Pearce (Stephen Austin) composed an oratorio, three-act opera, children's opera, overture, church music; played organ London churches; taught Peabody Institute and Johns Hopkins, Baltimore; played organ Collegiate Church, New York; Dr. Mus., Oxford; pupil J. L. Hopkins. B. Nov. 7, 1836, London; d. April 9, 1900.

Pearsall, de (Robert Lucas) composed 60 part-songs and madrigals, several of which are among the best modern examples of polyphonic style; Anglican church music, as well as a requiem, Pange lingua, Tenebrae, a graduale, two settings of the Salve Regina and an Ave Verum for the Roman Catholic church, of which he eventually became a member. Of an old Worcestershire family, he went abroad for his health, after having been admitted to the bar, studied music under Joseph Panny at Mainz for four years, returned to England, 1829, but soon settled at Carlsruhe. His first work in music was cantata "Saul and the Witch of Endor," composed at 13. A Miserere mei, Domine, composed as a three-part perpetual canon, published during his sojourn at Carlsruhe, is numbered, however, as Op. 1. A ballet opera, also composed there, was never performed. His madrigals were inspired by hearing performances of the Bristol Madrigal Society while on a visit to England. In 1837 he bought Schloss Wartensee on Lake Constance, where he resided during the remainder of his life. B. Mar. 14, 1795, Clifton, Eng.; d. Aug. 5, 1856, Schloss Wartensee.

Pearson (William) made improvements in musical typography; published music in London, 1699 to 1736.

Peccate (Dominique) made violins and bows with Tourté and Vuillaume, and for 10 years in Paris from 1837 in his own shop. B. July 15, 1810, Mirecourt; d. Mirecourt, Jan. 13, 1874.

Pechatschek (François) composed concerto for violin and orchestra, chamber music; played violin; led Hanover court orchestra; directed music at court of Baden. B. July 4, 1793, Vienna; d. Sept. 15, 1840, Carlsruhe.

Pêcheurs de Perles. Georges Bizet's three-act opera, to book by Cormon and Carré, was first performed Sept. 29, 1863, at the Paris Théâtre Lyrique.

Peck (James) published music in London, 1800 to 1850, when he was succeeded by John Peck.

Pedal. Name of the levers in pianos, organs, and harps, so called because worked with the feet. The Piano's Forte, or Loud Pedal, by raising the dampers, enriches the tone, permitting the Partials to sound from other strings; its Piano or Soft Pedal enables the performer to strike only one instead of two or three strings, or by other device reduce the volume of tone. Harp pedals serve to sharpen, flatten, or neutralize one note throughout the compass of the

instrument. Organ Pedals are of two kinds, those forming part of the pedal-clavier by which the performer produces notes of the lower register independently of those on the manual; or combination pedals, by which the arrangement of the registers may be altered. The abbreviation commonly used is Ped.

Pedal Board. Pedalclavier.

Pedalclaviatur. *Ger.* Pedalclavier of an organ.

Pedalclavier. Keyboard of organs or piano or harp levers operated by the feet.

Pedal Coupler. Accessory organ stop which permits the manual keys to be depressed from the pedalclavier.

Pedale. *It.* Pedal note; PEDAL POINT; piano pedal or organ pedal-clavier.

Pedalflügel. *Ger.* Piano having pedal attachments.

Pedalier. Pedalclavier attached to piano for playing the bass strings.

Pedaliera. *It.* Organ pedalclavier.

Pedal Note. PEDAL POINT.

Pedal Pipes. Those operated from the pedalclavier.

Pedal Point. Point d'orgue or Organ Point. Notes sustained in the pedal or other base while other parts move independently. The note or point sustained must be either the Tonic or Dominant of the Key. When occurring elsewhere than in the base pedal point is called **inverted;** and it may be either "figured," "florid," double, or (the third tone being the major ninth of the tonic) triple.

Pedal Sound Board. ORGAN sound board containing pipes operated from the pedalclavier.

Pedicula. Wooden shoes with which time was marked.

Pedrell (Felipe) composed the operas "El ultimo Abencerrajo," Barcelona, 1874; "Quasimodo," "El Tasso a Ferrara," "Cleopatra," "Mazeppa," the trilogy "Los Pireneos," Barcelona, 1902; "Celestine," 1904; "Le Comte d'Arnan," 1905; wrote a dictionary of music, books on folklore music, etc.; edited the valuable "Hispaniae Schola Musica Sacra," and a periodical devoted to church music; became member of the Spanish Academy and professor of History and Æsthetics at the Madrid Royal Conservatory, 1894; mainly self-taught. B. Feb. 19, 1841, Tortosa, Spain; add. Madrid.

Pedrotti (Carlo) composed "Tutti in Maschera," Verona, 1856, and in all 16 operas; conducted at Amsterdam and Verona; pupil of D. Foroni. B. Nov. 12, 1817, Verona; drowned himself in the Adige, Oct. 16, 1893.

Peerson or **Pierson (Martin)** composed motets, anthems, part songs; became Master of the Children at St. Paul's, London. B. about 1590; d. about 1651, London.

Peg. Tuning pin to which strings are attached in such instruments as the viols and the piano.

Pektis. Obsolete Greek instrument, probably of lute or dulcimer family.

Pelléas et Mélisande, Claude Debussy's five-act opera to the text of Maeterlinck's play of the same name, which he cut until Maeterlinck said it was "an incomprehensible version," was first performed at the Paris Opéra Comique, 1902, later performed in Brussels and Frankfort, and on Feb. 19, 1908, at the Manhattan Opera House, New York. Golaud, grandson of King Arkel of "Allemonde," while wandering in a forest, meets Mélisande, who wears the garb of a princess, though tattered and torn. Her coronet has fallen into a well, and she is weeping, but she will neither let him recover the coronet, nor tell her name or country. Golaud takes the maiden to the old castle where he lives with Arkel and his mother, Genevieve, and Yniold, his little son, his wife being dead. Six months are supposed to have elapsed when the curtain rises on the next scene. Golaud has made Mélisande his wife and has taken her away, but as Arkel had planned another union, he writes to his half-brother, Pelléas, to obtain Arkel's forgiveness. Genevieve reads the letter to Arkel, it is agreed that the bridal couple shall be received, and the scene shifts to the garden, where Pelléas and Mélisande meet for the first time.

Act II discloses Pelléas and Mélisande in the park. Mélisande, while leaning over the well, drops her wedding ring. Golaud, who has been wounded while hunting, notices the absence of the ring when Mélisande is nursing him, and when she tells him she has lost it in a cave by the sea, tells her to get it at once before the rising tide covers it, and to take Pelléas with her. A moonlight scene at the cave between Pelléas and Mélisande closes the act. The third act reveals Mélisande sitting at her window in a tower and combing her long hair, which falls from the window. Pelléas is kissing this hair when Golaud surprises and separates them. The scene shifts to the vaults of the castle, where, next morning, Golaud takes Pelléas, causes him to note the stagnant water and the smell of the charnel house, then significantly warns him to avoid Mélisande. In the next scene it is night, and from without the castle Golaud holds his little son, Yniold, to Mélisande's window. The child tells him that Pelléas is there with Mélisande. The fourth act opens in a room in the castle. Pelléas and Mélisande meet, and he tells her that he is going away, as he often has said before. A moment later Mélisande and Arkel are together, and the old king assures her of his sympathy for her in such dreary surroundings, which he hopes will now be changed for the better. Golaud enters, hurls invectives at his wife, then remarks that her long hair is good for something, and seizing her by it, throws her to her knees and swings her to and fro. The scene shifts to the terrace where Yniold has been playing. The child forgets a lost toy in the interest which a flock of sheep awaken. Again the scene changes. Pelléas, who has been meditating, is interrupted by Mélisande. He continues to tell her that he must go away, but stops suddenly, kisses her, and tells her that he loves her. She replies that she loves him, and, although aware that Golaud is coming, they embrace. Then Golaud strikes his brother dead, and Mélisande flies in terror. The fifth act takes place in Mélisande's room in the castle. Golaud and a physician watch over her and the physician tells Golaud that "she will surely live." As Mélisande regains consciousness, Golaud is left alone with her. He asks if she loved Pelléas, and if they were guilty. She replies that she loved him, but that they were not guilty, and Golaud is tortured with doubt. They bring Mélisande the child that has been born in her delirium, but she is dead, and Golaud is weeping as the curtain descends. Recurrent themes which he calls "sound wraiths," to the number of 25, are noted in Lawrence Gilman's book on the opera, but the composer declares that melody is "almost antilyric, and powerless to express constant change of emotion or of life," and adds, "I have wished to dispense with parasitic musical phrases." The cast of the Manhattan Opera House performance, which follows, includes four artists who took part in the Opéra Comique version, 1902: Mélisande, Miss Mary Garden; Genevieve, Mme. Gerville-Réache; Little Yniold, Miss Sigrist; Pelléas, Jean Perier; Golaud, Hector Dufranne; Arkel, Vittorio Arimondi; The Doctor, Mr. Crabbé.

Penet (Hilaire) composed motets and a four-part mass for the Papal Chapel, to which he was appointed from Poitiers, 1514.

Penillion. Welsh improvisation of verses or music.

Penorcon. Obsolete nine-stringed guitar.

Pentatone. Interval of five whole tones; augmented SIXTH.

Pentatonic Scale. Obsolete scale said to have been used in China 1100 B. C., and common in the folk music of celtic races. It may be indicated by the notes c, d, e, g, a′.

Pentatonon. Greek name of the interval now known as the Augmented SIXTH.

Peolchau (Georg) collected the music composed by Frederick the Great; became librarian to the Berlin Singakademie, acquired a valuable collection of music since purchased by the

Berlin Royal Library. B. Cremon, Livonia, July 5, 1773; d. Aug. 12, 1836, Berlin.

People's Concert Society was founded in London, 1878, as a means of diffusing a love of music among the poor of the East End. More than 1200 concerts had been given up to 1908, at which the best classical music could be heard at a penny a ticket. Needless to say the concerts were supported by private subscription.

Pepusch (Dr. John Christopher) arranged the music and composed the overture for the BEGGAR'S OPERA, the masque of "Venus and Adonis," and other dramatic pieces; helped found the London ACADEMY OF ANCIENT MUSIC; taught Boyce, Cooke, Travers, and other English musicians; wrote on theory; played organ to the Duke of Chandos and at Charterhouse; conducted at Lincoln's Inn Fields Theatre. Son of a Lutheran clergyman, Pepusch studied theory under Klingenberg at Stettin, and organ with Grosse, and at 14 obtained a court appointment. This he resigned on seeing an officer beheaded without trial by his master's orders, settled in London after a year's sojourn in Holland, obtaining employment at Drury Lane, where he aided in staging Italian operas. He composed "Alexis," and in all 12 cantatas while in the service of Chandos, and an ode on the Peace of Utrecht for his Doctor's degree, Oxford, many songs and much chamber music. B. 1667, Berlin; m. Margarita de L'EPINE; d. July 20, 1752, London.

Per. *It.* By or for.

Perabo (Ernst) played piano, American debut April 19, 1866, with the Harvard Musical Association; composed a scherzo, studies, etc., for piano, setting of Hamlet's "Soliloquy," Tennyson's "Circumstance," and prelude, romance, and Toccatina, made transcriptions and arrangements; taught music in Boston; mastered the "Woltemperirtes Clavier" at 12; pupil of the Leipsic Conservatory. B. Nov. 14, 1845, Wiesbaden; accompanied his parents to America in boyhood; add. Boston.

Percussion. The actual striking of a discord after it has been prepared and before its resolution; mechanism by which the tongue of a reed is struck with a hammer at the moment air is admitted from the wind chest, thus insuring immediate "speaking."

Percussione. *It.* PERCUSSION.

Percussion Instruments are those from which tone is produced by striking, such as the Piano or Xylophone, but more especially the DRUM, CYMBALS, TRIANGLE, etc.

Percy (John) composed "Old Wapping Stairs" and other once popular English ballads. B. 1749, London; d. Jan. 24, 1797.

Perdendo or **Perdendosi.** *It.* Dying away both in volume of tone and in speed.

Perez (Davide) composed operas "Demofoonte," Lisbon, 1752, which won him the Order of Christ and appointment as royal chapelmaster at 30,000 francs per annum, "Alessandro nelle Indie," the oratorios "Il Martirio di San Bartolomeo," church music; produced his opera "Ezio" with success in London, 1755; pupil of the Naples Conservatorio di Sta. Maria di Loretto. B. 1711, Naples, of Spanish parentage; d. 1778, Lisbon.

Perez (Juan Ginez) composed excellent church music, some of which was recently reprinted in Pedrell's "Schola Musica Sacra"; became choirmaster of Orihuela at 14, later a royal chaplain and choirmaster Valencia Cathedral. B. Oct. 17, 1548, Orihuela, Murcia; d. after 1601, Valencia.

Perfect. Obsolete term for Triple Time, and having especial meanings as applied to CADENCE, CHORD, or INTERVAL.

Perger, von (Richard) composed the opera "Der Richter von Granada," Cologne, 1889, a violin concerto, vaudeville, etc.; conducted and directed Rotterdam Conservatory, 1890–95, then becoming conductor of the Vienna Gesellschaft concerts; pupil of Brahms. B. Jan. 10, 1854, Vienna; add. Vienna.

Pergetti (Signor) composed the opera "Ciglio"; said to have been the last castrato to sing in England, where he appeared at a concert in 1844.

Pergola, so called from the street on which it is located in Florence, is among the most famous of Italian opera houses. The present building, which accommodates 2500 spectators, and is among the best appointed in the world, was erected, 1738, on the site of the earlier structure of wood where Dafne, by PERI and CACCINI, was performed, 1597.

Pergolesi (Giovanni Battista) composed the comic opera "La Serva Padrone," Naples, 1731, which became popular in Paris and elsewhere; a Stabat Mater, which Bellini described as "a divine poem of grief"; is still venerated in Italy as a composer whose death at 26 deprived the world of many masterpieces. Pupil at first of Santoni, a musician of Jesi, Pergolesi had some violin lessons from F. Mondini, and at 16 entered the Naples Conservatorio dei Poveri di Gesu Cristo, where he studied with Greco, Durante, and possibly with Feo. The sacred drama "La Conversione di San Gugliemo d' Aquitania" was performed with the comic intermezzo "Il Maestro di Musica," 1731, by his fellow-students, at the monastery of St. Agnello Maggiore, and so favourably received that he was commissioned to compose the opera "La Sallustia" and the intermezzo "Nerino e Nibbia" or "Amor fa l'uomo cieco" for the Naples court theatre. The opera was a success, the comic piece a failure, and his next works, the opera "Ricimero" and the intermezzo "Il Geloso Schernito," likewise fell flat. Pergolesi, who was then under the patronage of Prince Stigliano, then composed 36 sonatas for two violins and bass and a mass with double choir for the city of Naples, after the earthquake of 1731. The mass greatly extended his reputation, but he again returned to dramatic work, and during the next two years produced the opera "Il Prigionier Superbo" and the comic opera "Lo frate innamorato" and his masterpiece in comedy, "Serva Padrona." In 1734 he entered the service of the Duke of Maddaloni and visited Rome with his patron. The opera "Adriano in Siria," composed at this time, proved a failure, but he again succeeded with the intermezzo "Livietto e Tracollo." Tradition which has not been verified assigns him the place of chapelmaster at the Casa Santa of Loretto at this time, but it is certain that he was deeply interested in church music, although leading a dissolute life, and that in 1735, when his comic opera "Il Flaminio" was produced at Naples, he was organist in the Chapel Royal. In 1735 "L'Olimpiade" was produced under the composer's own direction in Rome. Although subsequently recognized as one of his best works, the Roman public rejected the work, while Duni's "Nerone" was applauded. A year later he died of consumption. His church works include, besides those already named, three masses, five settings of the Salve Regina, four Misereres, a number of psalms and motets, and, besides a symphony, harpsichord lessons, etc., he was accredited with 12 cantatas. See biographies by Blasis, 1818; Villarosa, 1831; Faustini-Fasini, Ricordi, 1900. B. Jesi, Ancona, Jan. 3, 1710; d. Mar. 17, 1736, Pozzuoli.

Peri (Jacopo) composed the opera "Dafne," to book by Rinnuccini, performed, 1597, at the Palazzo Corsi, Florence, which is regarded as the first serious opera, and was based upon what was assumed to be the "stile rappresentativo" of Æschylus, Sophocles, and Euripides; the opera "Euridice," also to book by Rinnuccini, for the marriage of Henry IV of France to Maria de' Medici, 1600. Of noble birth, called "Il Zazzerino" because of the luxuriant growth of his golden hair, Peri studied music with Cristoforo Malvezzi, and was soon chapelmaster to the Duke Fernando of Tuscany, an appointment he later held under Cosmo II. Married to an heiress of the noble house of Fortini, he was the intimate of Giovanni Bardi, Count of Vernio, of Rinnuccini, Strozzi, Corsi, and of Galileo Galilei, who became his son's tutor. All Italy was then devoted to the study of Greek art, and the manner of interpreting the old Greek tragedies was doubtless discussed by all

the gentlemen named at their reunions in the Bardi Palace. Galilei and Corsi were first to attempt cantatas in the new monodic style, and then Peri is supposed to have undertaken "Dafne" at the suggestion of Corsi and Rinnuccini. Peri himself played Orfeo at the first performance, which took place before a small assemblage of friends at Corsi's house, Corsi himself playing harpsichord. In 1601 Peri became chapelmaster to the Duke of Ferrara, and is no longer heard of in history, save as the author of a publication for one, two, and three voices, Florence, 1609. Of "Dafne" only a few contributions by Caccini survive, but "Euridice" passed through two editions, 1600 and 1608, both of which are very rare. B. Florence, Aug. 20, 1561; d. 1633.

Perielesis. Comparatively florid passage sung toward the end of a Plain-Song melody, to which it serves the purpose of a cadenza.

Perigourdine. Country dance of Perigord in 3–4 time, generally accompanied by song.

Period. Complete musical sentence.

Periode. *Fr.* PERIOD.

Periodenbau. *Ger.* Construction of a period.

Periodo. *It.* PERIOD.

Perle. *Fr.* "Pearl," as **Cadence,** brilliant cadence.

Perle du Brésil. Félicien David's three-act opera, to book by St. Etienne, was first performed Nov. 22, 1851, at the Paris Théâtre Lyrique.

Perne (François Louis) wrote on music of the Middle Ages; composed a mass and a triple fugue; taught harmony at the Paris Conservatoire. B. 1772, Paris; d. May 26, 1832, Paris.

Perosi (Don Lorenzo) composed oratorios, masses, hymns, madrigals. Pupil of his father and of Milan Conservatory, School of Sacred Music, Ratisbon, &c.; organist Monte Cassino and St. Mark's, Venice; then chapelmaster Sistine Chapel, Rome. B. Dec. 20, 1872, Tortona; add. Rome.

Perpetual Canon. One so constructed that it may be repeated perpetually without break in time or rhythm.

Perpetuum Mobile. *L.* "Perpetual Motion." Piece played with great rapidity and without pause until the end.

Per Recte et Retro. Imitation in which at the unison the antecedent is repeated, reading the notes backwards.

Perrin (Émile César Victor) served as manager, Opéra Comique, 1848–57 and Théâtre Lyrique, 1854–55; Grand Opéra, 1862–70; then of the Théâtre Française. B. Jan. 19, 1814, Rouen; d. Oct. 8, 1885, Paris.

Perrin (Pierre) managed the ACADÉMIE DE MUSIQUE, 1669 until 1672, when Louis XIV transferred the patent to LULLI. It is probable that the plan of the Académie originated with Perrin, who was a dissolute character, bad poet, and hanger-on of the court, though at one time a protégé of the Duke of Orleans. He was known as an Abbé, though he neither held a benefice nor took orders. B. 1616, Lyons; d. April 25, 1675, Paris.

Perry (Edward Baxter) was one of the first to give lecture recitals in America, where he played at 1200 concerts in 10 years, though blind; composed "Loreley," "The Lost Island," and other piano pieces; played piano, pupil of J. W. Hill, Boston, later of Hullah, Clara Schumann, Bruckner, and Liszt. B. Feb. 17, 1855, Haverhill, Mass.; add. Boston.

Perry (George Frederick) composed the oratorios "The Death of Abel," "Elijah and the Priests of Baal," "The Fall of Jerusalem," "Belshazzar's Feast," the opera "Morning, Noon, and Night"; played organ; directed music at the London Haymarket Theatre; conducted concerts of the Sacred Harmonic Society. B. 1793, Norwich; d. Mar. 4, 1862, London.

Persiani (Fanny) sang sop. in opera with distinction, debut at Leghorn, 1832, soon becoming a favourite in Naples, Paris, and London. "Lucia," which Donizetti composed for her, was her favourite rôle, but she was heard in "Gazza Ladra," "L'Elisire d'Amore," "Puritani," "Don Giovanni," etc. Daughter of Nicolo Tacchinardi, who

was her teacher, she married Giuseppe Persiani, a composer, who may have aided in perfecting her technique. B. Oct. 4, 1812, Rome; d. May 3, 1867, Passy.

Persuis, de (Louis Luc Loiseau), conducted at Napoleon's court concerts, and from 1810 at the Académie, then became inspector general of music, and from 1817 to 1819, conductor of the Opéra; composed "Jerusalem delivrée" and other operas, "Le Carnaval de Venise" and other ballets; chevalier of the Legion of Honor and of the Order of St. Michael; pupil of his father, who was attached to the Metz Cathedral. B. July 4, 1769, Metz; d. Dec. 20, 1819, Paris.

Perti (Giacomo Antonio) composed "Atide," 1679; "Oreste," 1681; "Laodicea e Berenice," 1695, and other operas; four Passions, "Abramo," and eight other oratories; chapelmaster at Bologna, of San Petronio from 1696; friend of Padre Martini and Pope Benedict XIV; pupil of Father Lorenzo Perti, S. J., later of Father Petronio Franceschini. B. June 6, 1661, Bologna; d. April 10, 1756, Bologna.

Pesante. *It.* "Heavy." Indicates that a passage is to be played with weight and impressiveness.

Pescetti (Giovanni Battista) composed the operas "Dorinda," 1729; "Diana and Endymion," London, 1838, and other operas, the oratorio "Gionata," church music, harpsichord sonatas; pupil of Lotti. B. 1704, Venice; d. about 1766.

Peschka (Minna Leutner) sang sop. in English and American music festivals, 1872–83, debut in opera as Agathe, Breslau, 1856; pupil of Prosch and Mme. Bockholtz Falconi. B. Vienna, Oct. 25, 1839; d. Jan. 12, 1890, Wiesbaden.

Pessard (Emile Louis Fortuné) composed "Le Capitaine Fracasse," Paris Théâtre Lyrique, 1878; "Tabarin," Paris Grand Opéra, 1885; "La Dame de Trefle," Bouffes, 1898, and other dramatic works, songs, church and chamber music; music director St. Denis Institution of the Legion of Honor; professor of Harmony, Paris Conservatoire, inspector of singing, Paris public schools; pupil of the Paris Conservatoire, where he won the prix de Rome, 1866, with his cantata "Dalila." B. May 29, 1843, Paris; add. Paris.

Peter, St. Sir Julius Benedict's oratorio, to book by Chorley, was first performed Sept. 2, 1870, at the Birmingham Festival.

Peters (Carl Friedrich) began the issue of "Edition Peters," Leipsic, 1814, when he bought Kühnel and Hoffmeister's "Bureau de Musique," publishing classical music in clear correct print at popular prices. Dr. Max Abraham, who became proprietor, 1863, founded the Leipsic "Bibliothek Peters," 1893, a free musical library now belonging to the municipality by bequest of Dr. Abraham, who died, 1900.

Petit Mesure à Deux Temps. *Fr.* 2–4 time.

Petite Flute. Piccolo FLUTE.

Petreius (Johann) published music in Nuremberg, 1536–44. B. Langendorf, Franconia; d. Mar. 18, 1550, Nuremberg.

Petrella (Enrico) composed "Marco Visconti," La Scala, Milan, 1854; "Ione," 1858; "I promessi sposi," 1869; "Giovanna II di Napoli," 1869; "Bianca Orsini," Naples, 1870; and other operas once popular in Italy; pupil of Bellini, Ruggi, and Zingarelli at the Naples Conservatory. B. Dec. 1, 1813, Palermo; d. April 7, 1877, Genoa.

Petri (Henri Wilhelm) composed violin solos and songs; organized an excellent string quartet; served as concertmeister at the Gewandhaus, Leipsic, and to the Dresden Chapel Royal; pupil of Joachim. B. Zeyst, near Utrecht, April 5, 1856; add. Dresden.

Petrie (George) made a collection of 1582 Irish folksongs, published by Boosey on behalf of the Irish Literary Society and edited by Sir C. V. Stanford; provided Tom Moore with some Irish melodies. B. 1789, Dublin; d. Jan. 17, 1866, Dublin.

Petrucci, dei (Ottaviano) invented the art of printing music from mov-

able types, although he used a double process, printing first the lines of the staff and adding the notes by a second impression. The Venetian Republic granted him a 20 years' monopoly of his invention, 1498, and in 1513 Pope Leo X gave him a 15 years' monopoly in the States of the Church. His publications numbered not less than 18, including songs, masses, motets, etc., in Measured Music and a few in Lute Tablature, all of which are now highly valued, and are characterized by extreme accuracy of register and typographical beauty. B. June 18, 1466, Fossombrone, between Ancona and Urbino; d. May 7, 1539, Rome.

Pettit (Walter) played 'cello in London orchestras, and from 1876 in Queen Victoria's private band; pupil Royal Academy of Music. B. Mar. 14, 1835, London; d. Dec. 11, 1882, London.

Petto. *It.* "Chest," hence **Voce Di**, the chest voice.

Peu à Peu. *Fr.* Little by little.

Petzmayer (Johann) played zither; became chamber musician to Duke Max of Bavaria. B. 1803, Vienna; d. after 1870, Munich.

Pevernage (Andreas) composed madrigals, chansons, masses, "Cantiones Sacrae"; choirmaster Antwerp Cathedral. B. Courtrai, 1543; d. July 30, 1591.

Pezze (Alessandro) played 'cello; taught Royal Academy of Music, London; pupil Milan Conservatory. B. Aug. 11, 1835, Milan; add. London.

Pezzi. *It.* "Pieces," as **Concertanti**, concert pieces; **Di Bravura**, display pieces.

P. F. serves as the abbreviation for Pianoforte; piano, forte; and Più forte.

Pfeife. *Ger.* Fife, pipe, little flute.

Pfeifenwerk. *Ger.* An organ's pipe-work.

Pfeiffer (Georges Jean) composed the oratorio "Agar," the symphonic poem "Jeanne d'Arc," the overture "Le Cid," a symphony, chamber music, the operettas "Capitaine Roche," "L'Enclume"; succeeded his father as member of the house of Pleyel, Wolff et Cie, Paris. B. Dec. 12, 1835, Versailles; d. Feb. 14, 1908, Paris.

Pfitzner (Hans) composed "Der arme Heinrich," Mainz, 1895; "Die Rose vom Liebesgarten," Elberfeld, 1901, incidental music for plays by Ibsen, etc., songs, chamber music, a 'cello sonata; taught Stern Conservatory; conducted at Berlin theatres; pupil of his father, a conductor at the Frankfort Stadttheatre, and of the Hoch Conservatory. B. May 5, 1869, Moscow; add. Berlin.

Phalèse (Pierre) founded a music publishing business at Louvain, 1545, at first issuing Lute Music, and in 1570 establishing his plant in Antwerp, after which the house was known as "Pierre Phalèse et Jean Bellere." B. 1510, Louvain; d. 1573. The business was continued by his descendants until 1674.

Phantasie. *Ger.* Fantasia.

Philadelphia Operatic Society was founded in 1906–7 for the study and presentation of grand operas by local musicians and singers. John Curtis was elected as president of the association, which in 1908 had a membership of more than 500, and S. Behrens conductor. "Faust" was given in the spring of 1907 in the Academy of Music to an audience which completely filled the house, and "Aïda" was then put in rehearsal. At performances on Nov. 7 and Nov. 12, the casts were: Aïda, Mildred Faas, Isabel Buchanan; Amneris, Clara Yocum-Joyce, Virginia Bisler; High Priestess, Edna L. Crider, Elizabeth D. Nash; Rhadames, Charles W. Tamme, Frederic C. Fremantle; Ramfis, Henri G. Scott, Frederic Ayres; Amonasro, George Russell Strauss, W. Preston Tyler; King, Lewis J. Howell, T. Foster Why; Messenger, John H. Cromie, Jr., John P. Morris. Seats for these performances were sold by subscription. Then the society put "Martha," "Lohengrin," and "The Huguenots" in rehearsal, and planned to give "Faust," "Aïda," "Martha," "Lohengrin," and "The Huguenots" in 1908–9. The orchestra consisted of 80 members of the Philadelphia Orchestra. **Philadelphia Orchestra** had

completed its eighth season in 1908, having been formed for the purpose of giving symphony concerts in that city. F. Scheel was the conductor for a time, but in 1907 Carl POHLIG became conductor. The difficulty of maintaining an orchestra of symphonic proportions was increased, because of the geographical position of the city, which makes it in a way dependent upon New York, or easy of invasion from New York, and by reason of the facts that a series of concerts by the Boston Symphony Orchestra, as well as the occasional performances by the opera company from the Metropolitan Opera House had long been established features of the winter season. The orchestra, however, returned the compliment by giving concerts in New York City, although a season in Boston has not been undertaken thus far. The Philadelphia Orchestra Association, which guarantees the expenses, had for its officers in 1908, Alex Van Rensselaer, president; Thomas McKean, vice-president; Andrew Wheeler, Jr., secretary; Arthur E. Newbold, treasurer. Opera performances were given at the **Academy of Music**, but the rival **Hammerstein Opera House** was expected to open for the season of 1908–9.

Philémon et Baucis. Charles F. Gounod's three-act opéra comique, to book by Barbier and Carré, was first performed Feb. 18, 1860, at the Paris Théâtre Lyrique. As revised for the Opéra Comique it was reduced to two acts. Jupiter and Vulcan have descended to punish the Phrygians for their impiety, reported in Olympus by Mercury; and they take shelter in the cottage of Philémon and Baucis, an aged couple whose evident happiness delights the gods. At supper Jupiter's milk turns to wine, and Philémon and Baucis, thus aware that they are in the presence of the god, are overcome with awe. Their fears are calmed, however, and when Jupiter has promised to grant Baucis whatever she may wish, she asks that youth may be restored herself and husband. Jupiter thereupon throws them into a profound slumber. An intermezzo follows in which the Phrygians are seen at their orgies. When Vulcan remonstrates, they jeer at him, and then Jupiter visits them with a terrible storm. The old couple awaken in a palace instead of the familiar cottage, but Philémon's rage at the amorous designs of Jupiter against the lovely Baucis causes him to curse the god and leave his home. The faithful Baucis, overcome with grief, begs the god to grant her a second wish, which he does on condition that she will yield to his wishes. Baucis wishes that she may be old again, Philémon joins in her prayer, and touched by so much devotion, Jupiter returns to Olympus, leaving them to their happiness and youth. The principal musical numbers are: Act I: "Du repos voici l'heure," Philémon and Baucis; "Étrangeres sur ces bords," Philémon, Jupiter, and Vulcan; "Au bruit des lourdes marteaux," Vulcan; "Eh, quoi parceque Mercure," Jupiter; "Ah! si je redevenais belle," Baucis; Act II: "Que m'importent de vaines scrupules?" Jupiter, "Orianate nature," Baucis; "Ne crains pas que j'oublie," Jupiter and Baucis; quartet finale.

Philidor (Jean) was the founder of the celebrated family of French musicians who bore the name, which is said to have been conferred upon his brother **Michael**, a cremorne player, by Louis XIII, who compared him to the famous oboist Filidori. The family name of the brothers was Danican. Michael, a native of Dauphine, who died without children, continued to be called Danican, but the sons of the other brother assumed the name of Philidor. Michael who entered the king's service, 1651, d. about 1659. Jean, who had played in the king's military band, d. Sept. 8, 1679, Paris. **Alexandre** played bass cremorne and marine trumpet, royal band, 1679–83; son of JEAN. **André "L'Aîné"** composed "Le Canal de Versailles," 1687, a divertisement, "La Princesse de Crête," an opera ballet, 1688; made collections of dance music, part of which is still preserved in the Paris

Conservatoire library; played bassoon, cremorne, oboe, etc., in the King's band in succession to his Uncle MICHAEL. B. about 1647; son of JEAN; d. Aug. 11, 1730, Dreux. This Philidor was the father of 21 children, including ANNE, **Michael,** and **François,** all musicians, and by his second marriage with Elizabeth Le Roy, of the famous FRANÇOIS ANDRÉ. **Jacques "Le Cadet"** composed marches for drums and kettle-drums, dance music, airs for oboe; became chamber musician to, and favourite of, Louis XIV, who gave him a small estate at Versailles. B. May 5, 1657, Paris; son of JEAN; d. May 27, 1708, Versailles. 12 children of this Philidor and Elizabeth Hanique, his wife, included four musicians, Pierre, Jacques, François, Nicholas. **Anne** composed the pastorales "L'Amour vainqueur," "Diane et Endymion," "Danae"; founded the Paris Concerts Spirituels, which he conducted 1725–27; was Louis XIV's favourite oboist. B. April 11, 1681, Paris; son of ANDRÉ "L'AINÉ"; d. Oct. 8, 1728, Paris. **François André Danican** distinguished himself equally in the art of music and the game of chess. Pupil in harmony of CAMPRA, he became famous as a chess player in London, where he published his "Analyse du jeu des échecs" in 1749, and won three games against the most skilful members of the London Chess Club, played simultaneously and without seeing the boards. Recalled to France by Diderot and other friends, 1754, he composed the motet "Lauda Jerusalem" hoping to obtain the appointment of Surintendant de la musique du roi, but failing in this, devoted himself to "Blais le Savetier," an opéra comique which proved a complete success, 1759, and following this with a long series of works of which the most notable were "Le Sorcier," "Tom Jones," 1765, the latter containing a famous unaccompanied quartet, "Le Marechal," which contained the first "air descriptif"; "Le Diable à quatre," which had 200 performances, and the grand opera "Ernelinde," generally considered his best work, produced Nov. 24, 1767, at the Paris Opéra, later as "Sandomir." In 1792, having retained an almost unrivalled degree of popularity in the French theatres during many years, he obtained permission to fulfil a chess engagement in England, but was classed as an emigré, and died before his family was able to have his name removed from the proscribed list. See biography by Allen, Philadelphia, 1863. B. Sept. 7, 1726, Dreux; son of ANDRÉ "L'AINÉ"; d. Aug. 31, 1795, London.

Philp (Elizabeth) wrote "How to sing an English Ballad"; composed ballads and taught; pupil of Manuel Garcia. B. Falmouth, Eng., 1827; d. Nov. 26, 1885, London.

Philipp (Isidore) became piano professor, Paris Conservatoire, 1893, where he had won the first prize for that instrument ten years before; composed, arranged piano pieces; founded the "Societé des instruments à vent," which gave chamber concerts in Paris, 1896–1901; played piano at the principal Paris concerts. B. Sept. 2, 1863, Budapest; add. Paris.

Phillipps (Adelaide) sang con. in opera and concert, debut Milan, 1854, as Rosina, then in London English operas, Azucena, New York Academy of Music, 1856, touring Europe, then joined the Boston Ideal Opera Company, 1879, last appearance, Cincinnati, 1881; pupil of Manuel Garcia. B. 1833, Stratford-on-Avon, Eng.; d. Oct. 3, 1882, Carlsbad.

Philips (Peter) composed madrigals, first publication as "Melodia Olympica," etc., Antwerp, 1591, Cantiones Sacrae, PHALÈSE, Antwerp, 1613, dedicated to the Blessed Virgin; motets, some of the earliest of organ fugues; became organist of the Chapel Royal at Brussels, where he is supposed to have taken up residence to avoid persecution because of his adherence to the Roman Catholic faith in England; became canon of Soignies, and later of Bethune, and chaplain at the court of Archduke Albert, governor of the Netherlands, and chaplain of St. Germain, Tirlement. In

recent times there has been a revival of Philips's music by the choir of Westminster Cathedral, and much of his work has been lithographed for present use. B. England; d. after 1633.

Phillips (Arthur) composed "The Requiem, or liberty of an imprisoned royalist," 1641; "The Resurrection," 1649; played organ Bristol Cathedral, professor of Music, Oxford, but quitted the Anglican for the Roman Catholic church. B. 1605; d. Mar. 27, 1695.

Phillips (Henry) wrote "Musical and personal recollections during half a century," London, 1864; sang ballads and in oratorio with success in England and America; pupil of Sir George Smart. B. Aug. 13, 1801, Bristol; d. Nov. 8, 1876, Dalston, Eng.

Phillips (John) improved the art of stamping music on pewter plates, and published music in London, 1750, by this method. In partnership with his wife Sarah, who survived him, and was conducting the business herself in 1768.

Phillips (William Lovell) composed a symphony in F minor, music to the farce "Borrowing a Husband"; played organ, 'cello; conducted in London theatres; pupil Royal Academy of Music. B. Dec. 26, 1816, Bristol; d. Mar. 19, 1860.

Philtre. Daniel F. E. Auber's two-act opera, to book by Scribe, the subject being identical with that of Donizetti's "ELISIR D'AMORE," was first performed June 20, 1831, at the Paris Académie Royale.

Phipson (Thomas Lamb) wrote "Biographies of Celebrated Violinists," and other books on music; amateur violinist; Dr. Sc., Brussels. B. May 5, 1833, near Birmingham, Eng.

Phonascus. *L.* Word of Greek origin applied to teachers of declamation and singing.

Phonograph. Thomas A. Edison's improvement of the "graphophone," invented by Taintor of Baltimore, is of musical interest as the type of several instruments by which articulate sound may be registered and afterwards reproduced. A cylinder coated with wax is made to revolve at an even degree of speed either by clockwork or a small electrical battery. A fine steel point or needle attached to a diaphragm, which in turn is attached to a speaking trumpet or horn, is brought in contact with the cylinder, upon which it records in fine spiral lines the vibrations of sound gathered by the horn. The sounds are reproduced by again setting the cylinder in motion and permitting the needle to follow the path it has already marked out, on which the same vibrations it had previously recorded are set up in the horn, and the speech, melody, or harmony accurately reproduced. Sometimes called a "talking machine" because of its power of reproducing human speech, the Phonograph has likewise served to record for future generations the voices of the world's greatest singers. The records were made on the instrument first exhibited in 1877 on tinfoil. Permanent records were made on a hard composition in 1908, although wax was still employed for temporary records. Disks often replace cylinders as "records."

Phonometer. Instrument of measuring the vibrations of a given tone.

Phorminx. *Gr.* LYRE.

Phrase. Clause of a musical sentence such as may be sung with a single breath or played with a single bow stroke.

Phrasing. The utterance of a passage in music with regard to its relation and contrast, and to rhythmic and melodic punctuation. The phrasing or EXPRESSION of a work is carefully indicated in modern NOTATION by the slur, sf., etc.

Phrygian. Third of the Church MODES.

Physharmonica. Free reed organ stop; small reed organ invented by Haeckel, Vienna, 1818, to reinforce the tones of the piano, and the forerunner of the HARMONIUM.

Piacere. *It.* "At pleasure."

Piacevole. *It.* Agreeable, pleasant.

Piacevolmente. *It.* Pleasantly, lightly.

Piacimento. *It.* PIACERE.

Pianette. Diminutive PIANO.

Piangendo. *It.* "Wailing," plaintively.

Pianino. *It.* PIANETTE.

Pianissimo. *It.* As softly as possible.

Piano. *It.* Softly.

Piano à Queue. *Fr.* Grand PIANO.

Piano Carré. *Fr.* Square PIANO.

Piano Droit. *Fr.* Upright PIANO.

Piano or **Pianoforte** has become the most important of modern instruments of music except the organ, to which only it is second as a means of obtaining orchestral effect; possesses a chromatic scale of from "A to a"" and sometimes an additional octave, and is made in a great variety of forms. Its principle is that of the dulcimer, that is to say, it consists of strings stretched across a frame attached to a sounding board and struck by hammers, but instead of the hammers being held in the hand, they are set in motion by mechanism operated from a keyboard, and called the Action. The instrument as built to-day is the product of centuries of evolution. The earlier stringed keyboard instruments, the Clavichord and Harpsichord, both capable of exquisite effects in the hands of competent performers, but operated not by hammer but by plectra and tangents, had reached nearly to perfection when, about 1709, Bartolommeo CRISTOFORI, a Florentine harpsichord maker, invented what he called a "Gravecembalo col Piano e Forte" (harpsichord with soft and loud), the first Piano. An instrument of Cristofori's, dated 1720, may be seen at the Metropolitan Museum, New York. Another, dated 1726, is preserved in the Kraus Collection, Florence. In 1716 Marius, a French harpsichord-maker, perfected what he called a "Clavecin à Malletiers" (harpsichord with hammers), and between 1716 and 1721 Schroeter, a German organist, claimed to have devised two hammer-actions. Neither, however, were as perfect mechanically as the earliest instruments of Cristofori. Silbermann made pianos or "Hammerclaviers" for Frederick the Great about 1746, which may still be seen at Potsdam, modelled after Cristofori. Stein of Augsburg, 1777, invented a hopper escapement; Sebastien ERARD, Paris, 1808, invented the "double escapement"; Alpheus Babcock, Boston, 1825, invented the single piece cast iron frame; Jonas CHICKERING, Boston, 1840, improved this single piece frame by including in it the Pin Bridge and Damper Socket Rail, and STEINWAY & Sons, New York, 1859, produced a single piece cast frame with a double overstrung scale. The importance of these frames will be understood when it is stated that the tension of strings in a modern Piano varies between 24,000 and 40,000 pounds. A score of makers have devoted time toward the perfection of the action. The universal popularity of the Piano as a household instrument has made it so familiar that a detailed description of the mechanism may be safely omitted. It will suffice to add that piano manufacturers are quick to adopt each other's improvements, and where they are protected by patent, to adapt them, so that as between a dozen or so of instruments by modern makers in various parts of the world, sold at the same price, the layman will detect but little difference. The preference for this or the other make expressed by visiting virtuosi may be wholly ignored, since they sign testimonials for whatever manufacturer they may be employed by for the time being, and it sometimes happens that such testimonials from the same artist are held by three or four different manufacturers.

Pianograph. Machine invented by Guerin for recording music as it is performed on the piano.

Pianola. E. S. Votey's invention, New York, 1897, consists of a pneumatic mechanism by means of which notes cut in a roll of paper may be played on the piano. The power of the tone, the speed, and, since the invention of secondary attachments, the melody may be controlled by the performer. The Pianola may be either a detachable part or built within the case of an upright piano which may then be adjusted by levers for either Pianola or manual playing. The air pressure is obtained by treddles in

either case. In 1908 there were several varieties of mechanical piano players on the market constructed on the Pianola principle. The perforated sheets then included thousands of compositions ranging from Beethoven's symphonies to the latest "ragtime" coon songs. It may be observed that while these instruments have opened the world of music to a multitude of people who have lacked opportunities for acquiring piano technique, even though "readings" by various celebrities are carefully observed by the performer, the delicate shades of expression, which are the soul of music, can be produced by musicians only.

Piano Organ. Variety of BARREL organ.

Piano Score. Vocal or orchestral music arranged for the piano.

Piano Violin. H. C. Baudet's invention, Paris, 1865, by which tones resembling in Timbre those of the violin were obtained from a keyboard instrument, was based on the principle of the hurdy-gurdy. As in the piano, there were wire strings to each note, arranged as in an upright, and to each string, near its nodal point, was affixed a stiff piece of catgut. A revolving roller set up a vibration in the catgut by which it was communicated to the string. This instrument, which bore the above title in England, was known in France as the Piano Quatuor. As early as 1610, Hans Haydn, of Nuremberg, invented a "Geigenwerk" which was an attempt to obtain violin tone from a keyboard instrument, and numerous inventions were announced in intervening years.

Piatti. *It.* CYMBALS.

Piatti (Alfredo Carlo) composed three concertos and other music for 'cello; songs, chamber music; wrote method for 'cello; played 'cello at the principal London concerts from May 31, 1844, when he made his first appearance there, with Joachim (with whom he celebrated his jubilee 50 years later); pupil of his great uncle Zanetti, later of Merighi at the Milan Conservatory. B. Jan. 8, 1822, Bergamo; d. July 18, 1901, near Bergamo.

Pibcorn. Small Welsh pipe.

Pibroch. Martial bagpipe music of the Scotch Highlands, usually consisting of an air twice played, then followed by variations.

Piccinni (Niccola) rivalled Gluck in popular favor as a composer of opera in Paris; composed "La Cecchina," Rome, 1760, which became the world's favourite opera buffa; "I viaggiatori," 1774, which attained almost equal success, and in all 133 dramatic works; three oratorios, a mass, and other church music. Son of a church musician, by the advice of the Bishop of Bari, he was placed in the Naples Conservatory of San Onofrio at 14, became the pupil of Leo and Durante and after 12 years' study produced his first comic opera "Le Donne dispettose," Naples, 1755. It was remarkably successful, and led to the production of his "Le Gelosie," and "Il Curioso del proprio danno," and the serious operas, "Alessandro nell' Indie" and "Zenobia." In 1856 he married his pupil, Vincenza Sibilla, who was gifted with beauty and an excellent voice, although Piccinni would not permit her to sing in opera. After the great furore caused in Rome by his "La Cecchina," he composed a setting of "L'Olimpiade" and half a dozen other works, but was driven from the Roman stage by Anfossi, his former pupil. Serious illness followed this defeat, but the following year the favourable reception accorded his "I viaggiatori" in Naples restored his confidence in his powers, and in 1776 he accepted an offer of 6000 francs per annum and his expenses from Paris. "Roland," 1778, was his first French opera. During the semi-political disputes between the Glucks and the Piccinnists, Piccinni kept out of sight as much as possible. His genuine admiration of Gluck was proved by an unsuccessful attempt after that composer's death to raise funds for a monument to his memory. However, the war kept up, especially when Piccinni was made director of an Italian company, and thus had an opportunity of presenting the best of his earlier works. Finally the management of

the Opéra ordered operas from both Piccinni and Gluck on "Iphigene en Tauride." Gluck's work was first produced with complete success, and when Piccinni's work had its first performance, Jan. 23, 1781, although it received 17 consecutive performances, it became known as "Iphigenie en Champagne," from the fact that Mlle. Laguerre, who sang the title rôle, had been tipsy. Piccinni's next successful work was "Didon," Oct. 16, 1783, performed 250 times up to 1826, when it was shelved. This came out after Gluck's departure from Paris, when Sacchini headed the opposition. When Sacchini died, Piccinni, in no wise embittered by the rivalry between them, pronounced a eulogy at his funeral. On the failure of his serious opera, "Clytemnestra," just on the eve of the French Revolution, Piccinni retired to Naples, where he was given a court appointment, produced the oratorio "Jonathan" and the comic opera "La Serva onorata." Suspected of favouring the revolutionary party, he withdrew to Venice, where he produced two operas, then returning to Naples, was cast into prison as a political suspect, where he remained four years. In 1798 he returned to Paris, was highly honoured at the Conservatoire, and presented with 5000 francs. A small pension was granted him, but the finances of the government were uncertain, and Piccinni was reduced to want. He suffered a paralytic stroke. When recovered, he was made an inspector at the Conservatoire, but died a few months later. Beyond giving greater length and variety to the duet and more importance to the finale, Piccinni exerted no influence upon opera. Besides the works named, those of chief importance were: "Il Rè pastore," 1760; "Le fait meprise," 1779; "Atys," 1780; "Le dormeur eveillé" and "Le faux Lord," 1783. B. Jan. 16, 1728, Bari, Naples; d. May 7, 1800, Paris. **Ludovic** became chapelmaster at Stockholm. B. 1766, Naples; son of NICCOLA; d. July 31, 1827, Paris. **Louis Alexandre** composed 25 comic operas and 200 stage pieces. B. Sept. 10, 1779, Paris; natural son of Giuseppe, oldest son of NICCOLA; d. April 24, 1850, Paris.

Picciolo. *It.* "Little," as **Violino,** small violin.

Piccolellis, di (Giovanni) wrote "Liutai Antichi e Moderni," a valuable illustrated history of the violin and its makers, of all nationalities, Florence, 1885, and a paper on the authenticity of the bow instruments preserved in the Royal Musical Institute of Florence, 1889.

Piccolo. Small or Octave FLUTE; organ stop of wood pipes of two-foot length.

Piccolo Violino. KIT.

Piccolomini (Marietta) sang sop. in opera, debut London, 1856, in first performance there of "Traviata," where her Violetta was the subject of heated newspaper controversy; was pretty, realistic, but possessed not more than one and one-half octaves, later sang in Paris Théâtre des Italiens, in America, 1858; repertoire including Zerlina, Susanna, Arline, Amina; pupil of Mazzarelli and Romani, Florence, where she sang Lucrezia as early as 1852. B. 1836, Sienna; m. Marquis Gaetani della Fargia; d. 1899, Florence.

Picco Pipe. Small three-holed wooden whistle, so named after a blind Italian peasant who played it in London, 1856, obtaining a range of three octaves.

Pichel (Wenzel) composed 88 symphonies, 25 operas, 14 masses, 148 Baryton soli, in all nearly 700 works; played violin; became composer to Archduke Ferdinand at Milan until the French occupation of that city, then accompanied him to Vienna, pupil of Segert. B. Bechin, Tabor, Bohemia, Sept. 25, 1741; d. Jan. 23, 1805, Vienna.

Pièce. *Fr.* Musical composition, as "SUITE de pièces."

Pieds. *Fr.* FEET.

Piena. *It.* Full, as a piena orchestra, grand orchestra.

Pierné (Henri Constant Gabriel) composed the operas "La Vendée," Lyons, 1897; "La Fille de Tabarin," Paris Opéra Comique, 1901; the sym-

phonic poem with chorus, "L'an Mil," and "Croisade des Enfants," 1905; became organist Ste. Clotilde, Paris, in succession to César Franck, 1890; pupil of the Paris Conservatoire, where he won prizes for solfège, piano, harmony and counterpoint, and in 1881 the prix de Rome with his "Edith." Other works to be noted: "Les Elfes," "Le Collier de Saphirs" (pantomime), incidental music to "Izeyl," "Salome," "La Princesse Lointaine," the one-act opera "La coupe enchantée," Opéra Comique, 1895; the lyric episode "Nuit de Nöel," concertstück for harp and orchestra, "Serenade," "Marche des petits soldats de plomb," the chorus "Pandora," and music to "La Samaritaine." B. Aug. 16, 1863, Metz; add. Paris.

Pierre (Constant Victor Désiré) assistant secretary of the Paris Conservatoire, 1900; wrote "Le Concert-Spirituel, 1725–1790," crowned by the Institut, 1900; "Le Conservatoire national de musique et de declamation," and other valuable historical books; edited "Monde Musicale"; in early life a bassoon player. B. Aug. 24, 1855, Paris; add. Paris.

Pierson or **Pearson (Henry Hugo)** composed the operas "Der Elfensieg," "Leila," "Contarini," "Fenice"; the oratorios "Jerusalem," Norwich Festival, 1852, "Hezekiah," setting of the second part of "Faust," overtures to "Macbeth," "As You Like It," and "Romeo and Juliet," the part song, "Ye Mariners of England," songs; became Reid professor of music at Edinburgh, 1844, but soon resigned and settled in Leipsic, where he had been a pupil of Rink, Tomaschek, and Reissiger; played piano and organ. B. April 12, 1815, Oxford; d. Jan. 28, 1873, Leipsic.

Pieterez (Adrian) built organs in Belgium; one at Delft, 1455.

Pietosamente. *It.* Tenderly, with pity.

Pietoso. *It.* With pity.

Pietro il Grande. Louis Antoine Jullien's opera, to book by Ryan and Maggioni, was first performed Aug. 17, 1852, at Covent Garden, London.

Piffarari. Piffero players.

Pifferino. *It.* Little PIFFERO.

Piffero. Obsolete Italian bagpipe; oboe.

Piggott (Francis) played organ, Eng. Chapel Royal; composed anthems; organist, Magdalen College, Oxford, 1686; d. May 15, 1704, when he was succeeded by his son, J. Piggott.

Pileata. *L.* "Capped" or stopped organ pipes.

Pilgrime von Mekka. Christoph Willibald Gluck's comic opera, based on Dancourt's "Rencontre imprevue," was first performed, 1764, at Schönbrunn.

Pilkington (Francis) composed four-part songs and airs, 1604; three, four, and five-part madrigals, 1613, and a second set of madrigals, 1624; lutenist and singer at Chester Cathedral, where he eventually took orders and became precentor. B. Lancaster; d. after 1624.

Pinafore. Sir Arthur Sullivan's comic opera, to book by W. S. Gilbert, was first performed May 25, 1878, at the Opéra Comique in London. Its popularity was so great that a "No. 2 company" was soon required in London, and in New York there were four companies performing it simultaneously at different theatres.

Pincé. *Fr.* "Pinched." PIZZICATO; harpsichord ornament.

Pinello di Gherardi (Giovanni Battista) composed songs, church music, pastorals; served in the Imperial chapel, Prague, and as chapelmaster at Dresden. B. 1540, Genoa; d. June 15, 1587, Prague.

Pinsuti (Ciro) composed 230 songs, the opera "Il Mercante di Venezia," etc., taught singing, London Royal Academy of Music; chevalier of SS. Maurice and Lazarus, and of the Crown of Italy; pupil of Bologna Conservatory and of Rossini. B. May 9, 1829, Sinalunga, Sienna; d. Mar. 10, 1888, Florence.

Pinto (Thomas) played violin and led London and Dublin concerts. B. 1714, London; m. Miss BRENT; d. 1779, Dublin. **George Frederic** composed violin music; played violin. B.

Lambeth, Sept. 25, 1786; grandson of THOMAS; d. Mar. 23, 1806, London.

Piozzi (Gabriel) composed "La Contradizzione," canzonet for sop., taught music in Bath; married the widow of Henry Thrale, thereby incurring the wrath of Dr. Johnson. B. Florence; d. 1809, Brynbela, Denbighshire, Eng.

Pipe. Probably the earliest form of musical instrument, and of prehistoric origin, the pipe has been found in various forms in every part of the world. The modern organ is merely an assemblage of pipes of different materials, lengths, and construction; all woodwind and brass instruments are but improvements on the whistles which are still a favourite toy with children. The Science of ACOUSTICS is largely interested in the study of tone production from pipes, and the wide variety of effects obtainable from open, stopped, conical, cylindrical pipes, and those in which the vibration is set up by double or single reeds, by the vibration of the lips in a mouthpiece, or the air impinging on a lip in flue pipe.

Pipe of Desire. Frederick S. Converse's one-act opera, to book by George Edward Barton, first performed Jordan Hall, Boston, Jan. 31, 1906.

Piqué. *Fr.* SPICCATO.

Pique (Louis François) made violins in Paris, the best of which, on the Stradivarius model, resemble those of Lupot. B. Roret, near Mirecourt, 1758; d. 1822, Charenton-Saint-Maurice.

Pirani, di (Eugenio) composed the symphonic poem "Heidelberg," songs; played piano; pupil of Kullak Academy and Bologna Liceo Musicale; taught in Berlin, Heidelberg, New York. B. Sept. 8, 1852, Bologna; add. New York.

Pirata. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Oct. 27, 1827, at La Scala, Milan.

Pirates of Penzance. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, was first performed Dec. 31, 1879, at the Fifth Avenue Theatre, New York City.

Pirouette. Cap for the double reed in obsolete instruments of the oboe family.

Pisari (Pasquale) composed a 16-part Dixit Dominus for the papal jubilee, 1775, two eight-part and one four-part Te Deums and other church music; sang in papal choir. B. 1725, Rome; d. 1778, Rome.

Pisaroni (Benedetta Rosamunda) sang con. rôles in opera, excelling as Arsace in "Semiramide," highly popular though disfigured by smallpox; pupil of Pino, Moschini and Marchesi, and in early life high sop. B. Feb. 6, 1793, Piacenza; d. Aug. 6, 1872, Piacenza.

Pischek (Johann Baptist) sang bar. in opera and concert; chamber singer to the King of Würtemberg. B. Oct. 14, 1814, Melnick, Bohemia; d. Feb. 16, 1873, Stuttgart.

Pisendel (Georg Johann) composed for and played violin; chapelmaster to the King of Poland and concertmeister to the court of Dresden. B. Dec. 26, 1687, Franconia, Transylvania; d. Nov. 25, 1755, Dresden.

Pistocchi (Francesco Antonio Mamiliano) founded a famous singing school in Bologna; composed "Leandro," "Narcisso" and other operas; the oratorio "Maria vergine addolrata," "La fuga di S. Teresia," chapelmaster to the Margrave of Anspach; joined the Oratorians, 1715. B. 1659, Palermo; d. May 13, 1726, Bologna.

Piston. Attachment for bringing the crooks of CORNETS and other instruments into play when depressed by the fingers.

Pitch. Sounds are either high or low as the vibrations by which they are produced are higher or lower in number. The system of octave nomenclature now generally employed and used in this book is explained under the caption C, and is based upon **French** or **International** pitch, adopted by law in France, 1859, and at the Vienna Congress, 1857. This pitch, now universally adopted, except in England, gives a′ 435 double vibrations per second, or c″ 522 double vibrations. The **Philosophical** pitch used in some text-books gives a′

427 double vibrations per second. The London **Philharmonic** Society pitch, adopted 1896, gives a′ 439. This pitch was arrived at after noting that the **Diapason Normal** known as French or International Pitch calculated its a′ 435 at 15 degrees Cent. or 59 degrees Fahrenheit, while the temperature of the concert room is usually about 68 degrees Fahrenheit, causing a rise in the pitch of wind instruments. The pitch of the **Classical** period, also known as **Mean** pitch was a′ between 415 and 429 double vibrations. Then the desire of instrument makers to increase the brilliancy of tone brought pitch to a′ 454.7, which was employed at the London Philharmonic concerts of 1874, and is known as **Maximum** pitch. Handel's tuning fork, which gives a′ 422.5, may be taken as the 18th century compromise between the **Chorton,** which was the church pitch, and the **Kammerton,** which was about a tone higher. The **Stuttgart** pitch, a′ 440, recommended by a Congress of Physicists in Stuttgart, 1834, never came into general use.

Pitch Pipe. Pipe with movable stopper for announcing the pitch. Several varieties are made, including one with an adjustable reed, but none is equal in accuracy to a set of tuning forks.

Pitoni (Giuseppe Ottavio) composed a 16-part Dixit Dominus still sung at St. Peter's, Rome, in Holy Week; masses; complete services for the year; wrote a Guide to Harmony, 1689; a history of Roman chapelmasters from 1500 to 1700; was chapelmaster of the Roman Collegio di San Marco and at many Roman churches; pupil of Natale and Foggia. B. Mar. 18, 1657, Rieti; d. Feb. 1. 1743, Rome.

Pitt (Percy) composed incidental music to Stephen Phillips's "Paolo and Francesca," 1902, overture to "Taming of the Shrew," the symphonic poem "Le sang des Crépuscules," "The Blessed Damozel" for soli, chorus, and orchestra, a sinfonietta for the Birmingham Festival, 1906; became organist at Queen's Hall, 1896, general adviser and assistant conductor, Covent Garden, London, 1902; pupil of Reinecke, Jadassohn, Rheinberger. B. Jan. 4, 1870, London; add. London.

Pittman (Josiah) played organ; cembalist at London opera houses; arranged opera in piano score; wrote "The People in Church," 1858; pupil of Goodman, S. S. Wesley, Moscheles. B. Sept. 3, 1816; d. April 23, 1886, London.

Pittrich (G. Washington) composed the one-act opera "Marga," Dresden, 1894; clarinet concerto; became conductor Cologne Opera, 1899; pupil of Dresden Conservatory. B. Feb. 22, 1870, Dresden; add. Cologne.

Pittsburgh Orchestra was established, 1896, by the Art Society of Pittsburgh. There was formed from among the directors of the Art Society an "Orchestral Committee" which controlled the affairs of the orchestra during its 12 years' existence. The orchestra was "permanent," the musicians being engaged for the season under contract to give it their entire time. During the first four seasons 10 pairs of concerts were given in Pittsburgh; during the five following seasons 18 pairs were given; latterly 15 pairs have been given. At the close of the season of 1906–7, 724 concerts had been given, 350 in Pittsburgh, the rest on tour. The first "Orchestra Committee" consisted of Beveridge Webster, chairman, John Caldwell, Thomas C. L. Lazear, W. C. Lyne, and Charles W. Scovel. The first guarantors were D. Herbert Hostetter, H. C. Frick, John B. Jackson, William McConway, William L. Abbott, C. B. Shea, B. Frank Weyman, Reuben Miller, E. M. Ferguson, J. C. Holmes, Thomas C. Jenkins, J. E. Schwartz, C. L. Magee, Robert Pitcairn, Durbin Horne, J. J. Vandergrift, George Westinghouse, Jr., William N. Frew, Joseph Albree, Charles B. McLean, Joseph T. Speer, and Edward A. Woods. The orchestra has had three conductors: Frederick Archer, 1896–98; Victor Herbert, 1898–1904; Emil Paur, 1904–7. Mr. Paur was elected conductor for another term of three years from 1907 to 1910. The sale of season tickets for the season of 1907–8 was the largest

in many years. The orchestra committee in 1908 was: J. I. Buchanan, chairman; J. B. Shea, Wm. McConway, Edwin Z. Smith, James H. Park, and Wm. C. Hamilton. Following is a list of guarantors for the seasons 1907–10. Each guarantor assumed $1000 yearly for the three years, thus making a reserve fund of $44,000 each year out of which any deficit may be paid: Louis T. Brown, J. I. Buchanan, Dallas C. Buyers, Harmar D. Denny, Dispatch Publishing Company, Herbert Du Puy, John Eaton, J. B. Finley, William Flinn, W. N. Frew, J. M. Guffey, Robert C. Hall, S. Hamilton, H. J. Heinz, D. Herbert Hostetter, John B. Jackson, T. Clifton Jenkins, B. F. Jones, Jr., Julian Kennedy, George Lauder, G. M. Laughlin, James H. Lockhart, J. M. Lockhart, William E. Lincoln, F. T. F. Lovejoy, A. W. Mellon, R. B. Mellon, W. L. Mellon, Joseph H. Moore, William McConway, J. R. McCune, F. F. Nicola, George T. Oliver, James H. Park, H. K. Porter, Henry R. Rea, J. H. Reed, J. B. Shea, W. P. Snyder, D. T. Watson, George Westinghouse, B. F. Weyman, Edward A. Woods, and Charles H. Zug. All the concerts in the regular "home series" were given in **Carnegie Music Hall.** In 1908, however, an innovation was made and the afternoon concerts held in **Exposition Music Hall.** This made possible an attendance from a larger area of population. During the last two seasons occasional evening concerts were given down town at popular prices. Saturday evening concerts were added for those weeks when a regular pair of concerts was not given.

Più. *It.* More.

Pius X deserves a place in this work because of his important decree requiring the restoration of the Gregorian Song in the services of the Roman Catholic Church, and the appointment of a Papal Commission, 1904, to prepare a new Official Edition of liturgical music; sweeping reforms which mean greater dignity and solemnity to the services of the church hereafter. Grandson of a soldier in the Papal army, until elevated to the papacy, his whole life was spent in Northern Italy. He studied at Treviso and Padua, was ordained to the priesthood in 1858, and in 1875 was made chancellor of his diocese and vicar capitular. In 1884 he was nominated bishop of Mantua by Pope Leo XIII, and in 1893 became Cardinal and Patriarch of Venice. The Italian government claimed the right, as successors of the Venetian Republic, to nominate the patriarch, but protests were not availing, and Giuseppe, Cardinal Sarto, was soon so popular with the Venetians that the opposition of the government was withdrawn. Aug. 4, 1903, after six fruitless ballots in the Sacred College, he was chosen as Supreme Pontiff in succession to Leo XIII, and took the name of Pius in token of his determination to maintain the policy of his predecessors toward the Italian government. His Holiness has always been a patron of the arts, and among his protégés was Don Lorenzo PEROSI, the priest and composer. B. Ries in Treviso, 1835; add. Rome.

Piva. *It.* Bagpipe.

Pixis (Friedrich Wilhelm) composed sonatas and trios for piano, organ music; played organ; pupil of Abbé Vogler in Mannheim, 1770. D. after 1805. **Friedrich Wilhelm** played violin; became professor in the conservatory and chapelmaster of the theatre at Prague; pupil of Ritter, Luigi, Fränzel, and of Viotti. B. 1786, Mannheim; son of FRIEDRICH WILHELM; d. Oct. 20, 1842, Prague. **Johann Peter** composed for and played piano; composed "Bibiana," 1831, and other dramatic works; taught in Paris with great success; pupil of his father, the elder FRIEDRICH WILHELM. B. 1788, Mannheim; d. Dec. 22, 1874, Baden. **Franzilla Gühringer** sang mez. sop. in opera; pupil of JOHANN PETER, who had adopted her. Pacini's "Saffo" was composed for her. B. 1816, Lichtenthal, Baden; retired on her marriage to Sig. Minofrio.

Pizz. Abbreviation of PIZZICATO.

Pizzicato. *It.* "Pinched." Indicates that the strings are to be plucked, not bowed. It is contradicted

by Arco or col Arco, meaning that the use of the bow is to be resumed.

Placidamente. *It.* Placidly, peacefully.

Placido. *It.* Placid, quiet, peaceful.

Plagal. Church MODES a fourth below the Authentic modes.

Plagal Cadence. CADENCE in which the tonic chord is preceded by the Subdominant.

Plagiaulos. *Gr.* Cross or common FLUTE.

Plaidy (Louis) became celebrated as piano teacher; wrote "Technische Studien"; pupil of Agthe (piano) and Haase (violin); from 1843 attached to the Leipsic Conservatory. B. Nov. 28, 1810, Wermsdorf, Saxony; d. Mar. 3, 1874, Grimma.

Plain Chant. PLAIN-SONG.

Plain Song is the unisonous, unmeasured music which has been employed in the ritual of the Christian church since the earliest times, and, according to modern theories, is derived from that traditional music of the Jewish people which was used in the liturgy of the Temple at Jerusalem until its destruction. The similarity of the chants still employed in the synagogues with those brought together in the great AMBROSIAN and GREGORIAN collections strengthens this theory, but aside from historic interest, Plain-Song has again become a vital study of the musicians of the Roman Catholic and Anglican churches; for in the one, a reformation authorized by the Pope is being carried on by the Order of St. Benedict, and in the other, for the past half century, there has been a tendency to return to the ritualistic music preserved, notably in the Sarum service books; in other words, the Gregorian music as introduced into England by St. Augustine. If it be assumed that Plain Song has been handed down through the Jewish-Christian congregations of Apostolic days and that it was of Templar origin, then it has served for the musical expression of man's most sacred feelings for nearly 3000 years. It is certain that in the time of St. Basil of Neo Cesarea, 363 A. D., the custom "of singing psalms together" was general, not only in the Church of Antioch, but throughout Asia and Africa, for when St. Basil was accused of using his power as bishop to introduce music as a new device in the service of God, he testified to the facts. A Jewish origin for the bulk of the earlier collections of Plain-Song might likewise account for the peculiarity of the church MODES in adhering to the Diatonic Genera of Greek Music to the exclusion of the Chromatic and Enharmonic Genera which completed their system. The earliest versions of Plain-Song melodies, though noted with Neumes and Accents, were necessarily handed down from generation to generation of churchmen, with the additional safeguard of tradition. The form had reached its highest perfection before the close of the 14th century, and the energies of churchmen to-day are being devoted to the restoration of this music as it was prior to the corruptions of the 15th, 16th, and 17th centuries. The Benedictines of Stanbrook have published a "Grammar of Plain-Song." For deeper study see the "Paleographie Musicale," issued by the Benedictines of Solesmes, "The Elements of Plain-Song," by the Plain Song Society; "Einführung in die Gregorienische Melodien," Dr. Wagner, Eng. trans. of Part I; the works of Gerbert, de Coussemaker, and Abbé Migne, and especially the works of Dom Joseph POTHIER, O.S.B.

Plain-Song and Mediæval Music Society was founded, London, 1888, as a centre for research, for the publication of facsimiles of manuscripts, foreign works of importance, and adaptations of Plain-Song to English use, to catalogue all Plain-Song and measured music in England antedating the 17th century, and to give vocal concerts illustrative of Plain-Song and Mediæval Music. The Earl of Dysart was president, and the vice-presidents were: The Bishop of Argyll, the Abbot of Farnborough, Viscount Halifax, Sir Hickman B.

Bacon, Bart., Dr. Sir F. J. Bridge, the Very Rev. Vernon Staley, and Prof. H. E. Wooldridge. Among the valuable volumes already published are the Sarum Gradual and Antiphonale.

Plainte. *Fr.* Elegy, lament.

Plaisanterie. Dances or other lively melodies, woven together as a kind of concerto for solo instrument.

Planché (James Robinson) wrote libretti for Bishop's "Maid Marian" and von Weber's "Oberon"; managed Vauxhall Gardens, 1826–27. B. London, Feb. 27, 1796; d. May 30, 1880, London.

Plançon (Pol Henri) sang bar. in opera, debut as St. Bris, Lyons, 1877; in 1883 at the Paris Opéra as Mephistopheles, later at the Metropolitan Opera House in New York, and Covent Garden, London, 1908, as the Priest in "Aïda," the Landgrave, Henry the Fowler, Pogner, etc.; possessed dramatic ability and fine stage presence; and was equally admirable as a ballad singer; pupil of Duprez and Sbriglia. B. Fumay, Ardennes, June 12, 1854; add. Paris.

Plaqué. *Fr.* Played as a chord, opposed to arpeggio.

Planquette (Robert) composed the highly successful comic opera "Les cloches de Corneville" ("Chimes of Normandy"), "Paul Jones," "Rip van Winkle," "Nell Gwynne," "The Old Guard," "La Cocarde Tricolore," "Le Talisman," "Panurge," "Mam'zelle Quat' Sous," and other dramatic works; in early life composer of songs for the Café concerts; pupil of the Paris Conservatoire. B. July 31, 1848, Paris; d. Jan. 28, 1903, Paris.

Plantade (Charles Henri) composed "Palma," "Zoe," "Le Mari de circonstance" and other operas, Requiem, Te Deum, motets, five masses; became chapelmaster to Queen Hortense of Holland; taught Paris Conservatoire; made chevalier of the Legion of Honor, 1814, by Louis XVIII. B. Oct. 14, 1764, Pontoise; d. Dec. 18, 1839, Paris.

Planté (François) played piano in successful tours of Europe; pupil of the Paris Conservatoire, where he won the first piano prize, 1850. B. Mar. 2, 1839, Orthez, Basses Pyrénées; d. Périgueux, 1898.

Planxty. Means "Lament," although sometimes the name of lively Welsh harp tunes.

Playford (John) published music in London, beginning with "The English Dancing Master," 1651 to 1684. B. 1623, Norwich; d. about 1686, London. **Henry** continued the business established by his father, JOHN, and published many works of Purcell. B. May 5, 1657; d. about 1710. **John, Jr.,** published music in London. B. 1655, Stanmore Magna, nephew of JOHN; d. 1686.

Pleasants (Thomas) played organ, became master of choristers, Norwich Cathedral. B. 1648; d. Nov. 20, 1689.

Plectrum. Small instrument of metal, shell, ivory, or hard wood employed in striking or plucking the strings of the mandolin or zither. The quill, leather, or metal jacks by which the strings of harpsichord and clavier were plucked were plectra, and the lyre was played with a plectrum.

Plein Jeu. *Fr.* With full power.

Pleyel (Ignaz Joseph) founded the piano business, now known as PLEYEL WOLFF ET CIE; published the first complete set of Haydn's string quartets; was himself among the most prolific of composers, having been the author of 29 symphonies, five books of quartets, the opera "Iphigenia in Aulide," Naples, 1785, and a prodigious quantity of smaller works. The favourite pupil of Haydn, he became chapelmaster at Strasburg Cathedral, 1789, conducted opposition concerts to those of Salomon, London, 1792, and settled in Paris, 1800. B. Ruppersthal, Lower Austria, June 1, 1757; d. Nov. 14, 1831, near Paris. **Camille** succeeded to the business established by his father IGNAZ JOSEPH; composed; pupil of his father and Dussek. B. Strasburg, Dec. 18, 1788; d. May 4, 1855, Paris. **Marie Felicité Denise Moke** played piano with distinguished success in the chief music centres of Europe; pupil of Herz, Moscheles, Kalkbrenner; admired by Mendelssohn and Liszt, loved by Berlioz; taught at Brussels Conservatoire. B.

July 4, 1811; m. CAMILLE; d. Mar. 30, 1875, near Brussels.

Pleyel Wolff et Cie manufacture pianos in Paris, where the business was established in 1807 by IGNAZ JOSEPH PLEYEL, through whom it passed to his son Camille, and in 1855 to August Wolff. Chopin's Paris debut took place at Pleyel's rooms. The head of the house in 1908 was M. A. Wolff.

Plica. *L.* "Fold." Obsolete ornament described in the reprints of Gerbert and de Coussemaker.

Plunkett (Catherine) was one of the earliest professional violinists of her sex, and gave successful concerts in Dublin and London, 1742–44. B. 1725, Dublin; d. after 1744.

Plures ex Una. *L.* "Many from one." One name for CANON.

Plus. *Fr.* More.

Pneuma. NEUMA.

Pneumatic Bellows. Wind bellows facilitating action of organ keys.

Pneumatic Organ. One in which the wind pressure is maintained by bellows or fans, as opposed to the Hydraulicon, where the pressure was obtained by water power.

Pocetta. *It.* POCHETTE or KIT.

Pochette or **Poche.** *Fr.* Small fiddle used by dancing masters, so called from being carried in the pocket. KIT.

Pochetto. *It.* "A little."

Pockrich (Richard) gave HARMONICA concerts in Dublin, 1743–44. B. 1690, Derrylusk, Ireland; d. 1759, London.

Poco a Poco. *It.* "Little by little."

Poggiato. *It.* Dwelt upon or leant upon.

Poglietti (Alessandro) composed 12 organ Ricercari, a suite on the Hungarian rebellion of 1671, interesting as an early bit of PROGRAMME MUSIC; songs, works for clavier and organ; was organist at the Vienna Imperial chapel, 1661–83, and a Count Palatine. Killed, 1683, during the siege of Vienna, by the Turks.

Pohl (Carl Ferdinand) wrote "Mozart und Haydn in London," and a history of the Vienna Gesellschaft der Musikfreunde and its Conservatory, of which institution he became archivist and librarian, 1866. B. Sept. 6, 1819, Darmstadt; d. April 28, 1887, Vienna.

Pohl (Dr. Richard) wrote books on Wagner, Liszt, Berlioz, and his own biography, music criticism; championed Wagner, as an editor of the "Neue Zeitschrift fur Musik." B. Sept. 12, 1826, Leipsic; d. Dec. 17, 1896, Baden-Baden.

Pohlenz (Christian August) composed part songs, piano polonaises; was cantor of the Thomasschule, director of the Leipsic Musikverein and Singakademie; played organ Thomaskirche. B. Saalgast, Lower Austria, July 3, 1790; d. Mar. 10, 1843, Leipsic.

Pohlig (Carl) composed the symphonic poem in four movements "Per Aspera ad Astra," Stuttgart, 1902; became conductor of the PHILADELPHIA ORCHESTRA, 1907. Pupil of Franz Liszt at Weimar, he accompanied that master in his tripart sojourns at Rome, Weimar, and Budapest, with E. d'Albert and Reisenauer, and toured as piano virtuoso. He next became conductor at Vienna, London, Coburg, Stuttgart, and Berlin. B. Feb. 10, 1864, Teplitz, Bohemia; add. Philadelphia.

Poi. *It.* "Then," as **Piano Poi Forte,** "soft, then loud."

Poia. Arthur Nevin's three-act grand opera, to book by Randolph Hartley, was first performed in concert form in Pittsburg, Jan. 16, 1907, and accepted for the Berlin Opera House, 1909. The characters are: Poia, an Indian brave, ten.; Natoya, a chief's daughter, sop.; Nenahu, a medicine woman, con.; Sumatsi, a wicked warrior, bar.; Natosi, God of the Sun, bass; Episua, the Morning Star, mez. sop.

Point de Repos. *Fr.* Pause.

Point d'Orgue. *Fr.* "Organ Point," or PEDAL POINT.

Poise (Jean Alexandre Ferdinand) composed "Bonsoir Voisin," 1853, "Le Roi Don Pèdre," Opéra Comique, 1857; "L'Amour Medecin," 1880, "Le Médecin malgré lui," 1887, and other popular operas, the oratorio

"Cecilie," Dijon, 1888; pupil of the Paris Conservatoire. B. June 3, 1828, Nimes; d. May 13, 1892, Paris.

Poitrine. *Fr.* Chest.

Polacca. *It.* "Polish." Vocal or instrumental compositions in the style of the Polonaise.

Polaroli or Pollarolo (Carl Francesco) composed "Roderico," Milan, 1684; "Semiramide," Venice, 1714, in all 68 operas, three oratorios, church music; vice chapelmaster in St. Mark's, Venice, where he was a chorister in boyhood. B. 1653, Brescia; d. 1722, Venice. **Antonio** composed "Aristeo," Venice, 1700, and other operas, son and pupil of CARLO FRANCESCO, and chapelmaster at St. Mark's, 1740. B. 1680, Venice; d. May 4, 1746, Venice.

Pole (Dr. William) composed an eight-part motet, Chester Festival, 1882, Psalm c; wrote "The Philosophy of Music," etc.; professor of civil engineering. B. April 22, 1814, Birmingham; d. Dec. 30, 1900, London.

Polka. Lively dance in 2–4 time and of universal popularity, said to have been invented, 1830, by Anna Slezak, a farm servant at Elbeteinitz, Bohemia.

Polledro (Giovanni Battista) composed a mass with orchestra, sinfonia pastorale, miserere, two violin concertos, chamber music; played violin, became director general of the Turin royal orchestra. B. June 10, 1781, Piova near Turin; d. Aug. 15, 1853, Piova.

Pollini (Edward) sang ten. and later bar. in opera; became impresario of the Hamburg Opera. B. Cologne, Dec. 18, 1838; real name Pohl; m. Bianca Bianchi; d. Nov. 27, 1897, Hamburg.

Pollini (Francesco Giuseppe) composed a Stabat Mater, piano music; was first to write piano music on three staves; played piano; taught Milan; pupil of Mozart and Zingarelli. B. 1763, Lubiano, Illyria; d. Sept. 17, 1846, Milan.

Pollitzer (Adolphe) composed 10 caprices for violin; taught violin in London Academy of Music, of which he became principal, 1890; pupil of Böhm and Preyer. B. July 23, 1832, Budapest; d. Nov. 14, 1900, London.

Polly. John Gay's ballad opera, written as a second part to the BEGGAR'S OPERA, was first performed, 1777, at the Haymarket Theatre, London, having been forbidden by the Lord Chamberlain when originally placed in rehearsal.

Polo. Spanish gypsy dance, accompanied by singing.

Polonaise. Stately Polish dance or march in moderate 3–4 time. It is said to have originated either in the Polish Christmas carols or in the march which gradually developed into a dance, which formed part of the ceremonial with which the ancient nobles celebrated the election of their kings.

Polycephalus. One of the NEUMES.

Polychord. Ten-stringed instrument not unlike a doublebass without its neck, invented by F. Hillmer, Leipsic, 1799.

Polyeucte. Gaetano Donizetti's opera, to book by Nourrit, based on Corneille's tragedy, was intended for performance, 1838, at Naples, but forbidden by the Censor, and was first performed at the Paris Grand Opéra as "Les Martyrs," trans. by Scribe, April 10, 1840. Charles F. Gounod's five-act opera, to book by Barbier and Carré, was first performed Oct. 7, 1878, at the Paris Opéra.

Polymorphous. "Many-shaped," said of invertible works.

Polyphony. *Gr.* "Many-voiced," the general term for music in contrapuntal style, where the blending of several distinct melodies is aimed at, rather than the construction of a single melody with harmonized accompaniment for other instruments or voices.

Pommer. BOMBARDO.

Pomposamente. *It.* Pompously.

Pomposo. *It.* Pompous.

Ponchielli (Amilcare) composed the operas "La GIOCONDA," 1876, Milan; "Il Figliuol prodigal," La Scala, Milan, Dec. 26, 1880; "Marion

Delorme," Mar. 17, 1885, La Scala, Milan; became chapelmaster at Bergamo, 1881. For 11 years ending 1854, Ponchielli was a pupil of the Milan Conservatory, and in 1856 his first opera, "I promessi sposi," was given at Cremona. His next works were "La Savojarda," "Roderico," "Bertrand" and "La Stella del Monte." "Promessi Sposi," when performed at the Teatro dal Verme, Milan, 1872, awakened a more than local interest in the composer, and won a commission for a ballet for La Scala. The result was the very successful "Le due Gemelle," 1873, which was published by Ricordi. Next in order came the ballet "Clarina," 1873, "Il parlatore eterno," 1873, a comedy, and the three-act piece "I Lituani," 1873, revised and again produced 10 years later as "Alduna." In 1875 his cantata for the reception of the remains of Donizetti and Mayr was performed in Bergamo. "I Mori di Valenza," said to have been composed 1878–79, was discovered in 1902 by the composer's son, but the last important work in chronological order was probably the hymn in memory of Garibaldi, 1882. B. Sept. 1, 1834, Paderno Fasolaro, Cremona; d. Jan. 16, 1886, Milan.

Poniatowski (Prince Joseph Michael Xavier Francis John) composed "Ruy Blas," "Malek Adel," "La Contessa," and other operas; sang ten., debut in the name part of his "Giovanni di Procida," La Pergola, Florence, 1838; made Senator by Napoleon III, whom he accompanied in exile to England; nephew of the Prince P., who was Marechal of France under Napoleon I. B. Feb. 20, 1816, Rome; d. July 3, 1873, Chislehurst, Eng.

Pons (José) composed oratorios, church music; became chapelmaster at Gerona Cathedral. B. 1768, Gerona, Catalonia; d. 1818, Valentia.

Ponte, da (Lorenzo) wrote books for Mozart's "NOZZE DI FIGARO," "DON GIOVANNI" and "COSI FAN TUTTI" while Latin secretary to Emperor Joseph II, and poet to the court theatre. Ponte was of Jewish parentage, but spent five years in the theological seminary of Ceneda, until youthful escapades compelled his departure for Germany. On losing the Emperor's favour, he settled in London as poet and assistant manager at the Italian opera, but a business venture soon involved him to such an extent that he was obliged to go to New York to avoid his creditors. He was interested in the operatic enterprises of Manuel Garcia and others, made several attempts to go into business in New York, Elizabeth, N. J., and Sunbury, Pa., with utter failure, but secured employment as teacher of Italian literature at Columbia College. B. Mar. 10, 1749, Ceneda, Venice; d. Aug. 17, 1838, New York.

Ponticello. *It.* "Little bridge." Bridge of instrument of the viol family; BREAK in the voice.

Pontifical Choir. That of the SISTINE CHAPEL.

Pont-Neuf. Paris bridge on which ballads were sold; hence the ballads themselves.

Poogye. Hindoo nose-flute.

Poole (Elizabeth) sang mez. sop. in English operas, touring America, 1839; possessed large repertoire, and was an excellent actress, having been on the stage since childhood. B. April 5, 1820, London; d. Jan. 14, 1906, Langley, Bucks, Eng. Another singer named Poole is referred to under the caption DICKONS.

Popper (David) composed a 'cello concerto in B minor, a 'cello school in four volumes, string quartet, Op. 74, and many solos for 'cello; played 'cello with success in many tours of Europe; taught at the Budapest Conservatory from 1896; pupil of Goltermann at the Prague Conservatory, and in early life chamber virtuoso to Prince Hohenzollern, then soloist at the Vienna court opera. B. Prague, June 18, 1846; m. SOPHIE MENTER, 1872; divorced, 1886; add. Budapest.

Popular Concerts were founded in London, 1859, by Chappell & Co. as a means of disposing of St. James Hall. At first there were miscellane-

ous programmes, then chamber music was given, and in 1903–4 they ceased to exist.

Porpora (Niccolo Antonio) became the world's greatest singing master, numbering among his pupils CAFFARELLI, FARINELLI; composed 33 to 50 operas, six oratorios, masses, and church music, 12 sonatas for violin with figured bass, 12 cantatas for single voice, published in London, 1735; "six free fugues for clavichord," etc.; conducted the London Opera in opposition to Handel. Pupil of the Naples Conservatory Sta. Maria di Loreto, where he studied with Padre Gaetano and F. Mancini, Porpora's first work to be publicly performed was his opera, "Basilio, re di Oriente." Thereafter Porpora's restlessness led him to Rome, Venice, Vienna, Dresden, London, and again to Vienna and Venice. During one of his sojourns in Vienna he had the honour, albeit unwillingly at first, of teaching JOSEPH HAYDN. At other times he figured as director of the Venice Conservatory of "La Pieta," and of the "Ospedaletto," of the Naples Conservatory di San Onofrio and as chapelmaster of the Naples Cathedral and to the King of Poland. "Faramondo," "L'Imeneo," "Mitridate," and "Annibale" were the names of some of his most popular operas, which for years dominated the stage of every capital in Europe. B. Aug. 19, 1686, Naples; d. 1766 or 1767, Naples.

Porta (Costanzo) composed 12 masses for the Santa Casa di Loreto, motets, introits, and madrigals, chapelmaster at Onesimo, Padua, Ravenna (where Cardinal della Rovere had established a boys' school at the Santa Casa), finally returning again to Padua. Pupil of Willaert at Venice, Porta entered the Order of St. Francis and devoted practically his whole life to the music of the church. B. 1530, Cremona; d. May 26, 1601, Padua.

Porta, della (Francesco) composed psalms, motets, ricercari, villanelle; chapelmaster of Milan churches. B. about 1590, Monza; d. 1666, Milan.

Port. Scotch term for lesson or instrumental piece.

Portamento. *It.* A gliding from one note to another; lifting the voice.

Port de Voix. *Fr.* Harpsichord ornament.

Portando la Voce. *It.* Sustaining the voice, or gliding from one note to another.

Portative Organ. Portable organ, which might be caried in processions.

Portato. *It.* Lengthened, sustained.

Porter la Voix. *Fr.* PORTANDO.

Porter of Havre. Antonio Cagnoni's three-act opera buffa, known originally as "Papa Martin," to book by Ghislanzoni, was first performed Mar. 14, 1871, at Genoa. An English production by the Carl Rosa Company followed.

Porter (Samuel) composed services, anthems, chants; played organ Canterbury Cathedral; in boyhood chorister at St. Paul's and pupil of Dr. Greene. B. 1733, Norwich; d. Dec. 11, 1810, Canterbury. **Rev. William James** composed a service in D, anthems, chants. Son of SAMUEL.

Porter (Walter) composed madrigals, motets, and hymns; sang ten. Eng. Chapel Royal; master of choristers, Westminster Abbey, 1639. B. about 1595; d. 1659, London.

Portman (Richard) composed services, anthems, sang Eng. Chapel Royal; played organ Westminster Abbey, pupil of Orlando Gibbons. D. about 1656.

Portmann (Johann Gottlieb) wrote on theory and counterpoint and taught; court singer and cantor at Darmstadt; pupil of the Dresden Kreuzschule. B. Dec. 4, 1739, Ober-Lichtenau, Saxony; d. Sept. 30, 1798, Darmstadt.

Portogallo (Marcos Antonio da Fonseca) composed the opera "La Speranza," Lisbon, 1807 (which contains a finale since adopted as the Portuguese national hymn), "Fernando nel Messico," composed for Mrs. Billington, Rome, 1798; conducted and managed the San Carlos Theatre, Lisbon, and from 1810 music at the court of the Emperor of Brazil; founded a conservatory at Vera Cruz,

Brazil. Pupil of Borzelli and Orao, Lisbon, he accompanied Borzelli to Madrid and became accompanist at the opera at 20, then visited Italy as the protégé of the Portuguese ambassador to Spain, where he became known as Portogallo, "Portugal," on the performance of his opera, "L'Eroe Cinese," Turin, 1788. During the next 12 years, except for a flying visit to Portugal, when he was made royal chapelmaster, he was busy with operas for the various Italian theatres, including "Demofoonte," Milan, 1794, "Alceste," and "Le Nozze di Figaro," Venice, 1799. In all he composed 40 operas, 18 masses and other church music, and many farces and burlettas. B. Mar. 24, 1762, Lisbon; d. Feb. 7, 1830, Rio de Janeiro. **Simao** composed church music; became associated with his brother MARCOS ANTONIO at the court of Brazil.

Posato. *It.* Quietly.

Posaune. *Ger.* TROMBONE; reed organ stop of eight ft. pipes on the manuals and 16 ft. or 32 ft. on the pedals.

Posément. *Fr.* Sedately, gravely.

Positif. *Fr.* Positive.

Position. Change of the position of the hand in fingering a stringed instrument. There are 11 Positions or Shifts on the violin. When the ground-note of a chord is in its bass, the chord is said to be in its original position.

Position. *Fr.* SHIFT.

Positiv. *Ger.* Positive.

Positive Organ. Choir or stationary organ.

Possibile. *It.* Possible.

Posth. Abbreviation of POSTHUMOUS.

Post-Horn. Metal horn without valves formerly used for signalling on mail coaches; music in imitation of the posthorn.

Posthumous. A work published after the death of its author, whether in music or literature.

Postillion of Longjumeau. Adolphe Charles Adam's three-act comic opera, to book by De Leuven and Brunswick, was first performed Oct. 13, 1839, at the Paris Opéra Comique as "Le Postillon de Longjumeau," but speedily became popular in English versions in England and America. Chapelou, the postillion, has just been married to the village belle, Madeleine. Marquis de Courcy, manager of the Paris Opéra, is compelled to stop at Longjumeau until Bijou, the wheelwright, can repair his carriage. He hears Chapelou sing, offers him a place in his company, and Chapelou, unable to resist the temptation of a career in opera, accepts, and after telling Bijou to explain to Madeleine that he will be absent for a short time, goes to Paris with the Marquis. The second act takes place in Paris. Chapelou has become a famous tenor as St. Phar, and Bijou has developed into a leading bass as Alcindor. Meantime, Madeleine, having inherited a large fortune, has assumed the name of Mme. de la Tour and made the conquest of society in the French capital. The Marquis, deeply in love with Madeleine, brings his company to rehearse at her château. St. Phar professes to have a cold until he learns that he is to sing for Mme. de la Tour, with whom he also is in love, then he does his best. Later he proposes marriage to Mme. de la Tour, but, being afraid to commit bigamy, arranges with Boudon, the chorus leader, to assume the rôle of priest. The Marquis, who has overheard St. Phar's plans, reveals them to Mme. de la Tour, who thereupon substitutes a real priest for Boudon. The Marquis thereupon lays an information against St. Phar, who is informed that he has actually committed bigamy, and expects to be hanged for his crime. Mme. de la Tour adds to his anguish, when they are alone together in a dark room, by singing first as Madeleine, and then as Mme. de la Tour. In the end, however, she forgives her husband, and the play ends happily.

Postludium. *L.* Postlude, the voluntary or piece played at the conclusion of a service.

Portée. *Fr.* Stave.

Pothier (Dom Joseph) was ap-

pointed by Pope Pius X, 1904, President of the Commission to edit and publish a new revision of the music of the Roman Catholic liturgy, of which the Liber Gradualis, Kyriale, and Commune Sanctorum have already appeared; wrote "Les Melodies Gregoriennes," Tournai, 1880; "Liber Gradualis," Tournai, 1883, Solesmes, 1895; "Hymni de Tempore et de Sanctis," Solesmes, 1885; "Processionale Monasticum," Solesmes, 1888–93; "Liber Antiphonarius," Solesmes, 1891; "Liber Responsorialis," Solesmes; 1895, "Variae Preces de Mysteriis et Festis," Solesmes, 1888 to 1901; "Cantus Mariales," Paris, 1903–6; wrote articles for "Revue du Chant Gregorien" from 1892; began the publication of "Paleographie Musicale," Solesmes, 1889, carried on by his pupil, Dom André Mocquereau, Prior of Solesmes. In 1859 he assumed the Benedictine habit in the Abbey of Solesmes, became sub-prior, 1862, professor of theology, 1866, prior of St. Wandrille, Seine Inferiure, 1895, and in 1898, Abbot of St. Wandrille, Dongelberg, Belgium. B. Dec. 7, 1835, Bouzemont, Loire et Cher; add. Dongelberg.

Potpourri. *Fr.* Medley; fantasia on popular airs.

Pott (August) composed two sonatas and concertos and other violin pieces; concertmeister at Oldenburg and later chapelmaster; violin pupil of Spohr. B. Nordheim, Hanover, Nov. 7, 1806; d. Aug. 27, 1883, Graz.

Potter (Philip Cipriani Hambly) composed two books of 24 piano studies which are still useful, nine symphonies, and much once popular piano music; taught piano, Royal Academy of Music, London; played piano and conducted Madrigal Society, 1855–70; became principal Royal Academy of Music, 1832; pupil of his father, a piano teacher; debut at seven, later pupil of Attwood, Callcott, and Crotch, and of Förster in Vienna, where he was advised by Beethoven. B. Oct. 2, 1792, London; d. Sept. 26, 1871, London.

Pougin (Arthur) wrote a Life of Verdi and many other critical and biographical books on composers; prepared an extensive supplement to the "Biographie Universelle" of Fétis; became editor of "Le Ménestrel," 1885; wrote criticisms; chevalier of the Crown of Italy; pupil of the Paris Conservatoire, and in early life conductor, Théâtre Beaumarchais, and violinist, Musard's Orchestra. B. Chateauroux, Aug. 6, 1834; add. Paris.

Poule. *Fr.* Movement of the quadrille.

Poussé. *Fr.* Upstroke of the bow.

Powell (Maud) was the first American woman to become a successful concert violinist, debut in London, 1883, later with the principal European and American orchestras, toured Germany with the New York Arion Society, 1892, and as soloist with Sousa's band; pupil of William Lewis, Chicago, SCHRADIECK at Leipsic, DANCLA in Paris, and JOACHIM in Berlin. B. 1868, Peru, Ill.; add. New York.

Powell (Samuel) published music in Dublin from 1731. D. about 1773.

Powell (Walter) sang counter ten. in Oxford under Handel; chorister, then clerk, Magdalen College. B. 1697, Oxford; d. Nov. 6, 1744, Oxford.

Power (James) published music in Dublin and London in partnership with his brother William, issuing the famous "Irish Melodies" for which THOMAS MOORE wrote the words. The "Letters of Thomas Moore to his Music-publisher James Power," were published in New York, 1854. B. 1766, Galway, Ireland; d. Aug. 26, 1836, London.

Power (Lionel) composed church music, wrote on theory, England, 15th century.

Poznanski (Barrett Isaac) wrote "Violine und Bogen" with illustrations of Positions; composed violin and piano duets; played violin in Charleston; settled in Paris on outbreak of Civil War; made American concert tour, 1866; became director Illinois Conservatory; settled in London, 1879; pupil of Vieuxtemps. B.

Dec. 11, 1840, Charleston, W. Va.; d. June 24, 1896, London.

PP. Abbreviation of PIANISSIMO.

Praenestinus. *L.* PALESTRINA.

Praetorius. The Latin version of the German Schultze, borne as a surname by many early German musicians, and meaning "head man" of the community or praetor.

Praetorius (Bartholomaeus) composed five-part pavans and galliards, Berlin, 1616.

Praetorius (Godescalchus) published "Melodiae Scholasticae," Magdeburg, 1557, in the preparation of which he was aided by Martin Agricola; taught philosophy, Wittenberg University. B. Mar. 28, 1524, Salzwedel; d. July 8, 1573.

Praetorius (Hieronymus) composed masses, motets, and other church music which he published complete in five volumes, 1622–25, showing remarkable contrapuntal skill, most of the compositions being in five to 20 parts with basso continuo; played organ at St. James's Church, Hamburg; pupil and successor of his father Jacob Schultze or Praetorius. B. Aug. 10, 1560, Hamburg; d. Jan. 27, 1629, Hamburg. **Jacob** composed motets; played organ St. Peter's Church, Hamburg; pupil of his father HIERONYMUS and of Sweelinck. B. Feb. 8, 1586, Hamburg; d. Oct. 22, 1651, Hamburg.

Praetorius (Michael) composed "Polyhymnia" to Latin and German words in 15 volumes and "Musae Sionae," five volumes of Latin and 11 volumes of German sacred compositions and "Musa Aonia," nine volumes of secular works; wrote a monumental work entitled "Syntagma Musicum," etc., Wittenberg, 1615, in three volumes, which gives a general survey of musical science (except Counterpoint, which was to have been treated in a 4th volume), descriptions of existing instruments, history of music, etc. Since the revival of interest in contraputal music, the works of Praetorius are not infrequently featured at concerts of the Madrigal and Musical Art societies. At first chapelmaster to the Duke of Luneburg, he entered the service of the Duke of Brunswick, 1604, as organist, then became chapelmaster and secretary and finally became Prior of the Ringelheim Monastery, Goslar. B. Feb. 15, 1571, Kreuzberg, Thuringia; d. Feb. 15, 1621, Wolfenbüttel.

Präger (Ferdinand Christian Wilhelm) composed the overture "Abellino," the symphonic prelude "Manfred"; wrote "Wagner as I Knew Him," 1885; played piano; taught in London. B. Jan. 22, 1815, Leipsic; d. Sept. 2, 1891, London.

Pralltriller. *Ger.* Short shake or TRILL.

Pratt (John) composed church music; edited collection of anthems as "Psalmodia Cantabrigiensis," 1820; played organ University of Cambridge. B. 1772, Cambridge; d. Mar. 9, 1855, Cambridge.

Pratt (Silas Gamaliel) composed the lyric opera "Lucille," Chicago, 1887; "Zenobia," Chicago, 1882; the cantata with orchestra "The Last Inca," two symphonies, orchestral suites, "Columbus" cantata, "Anniversary Overture"; helped organize Chicago Apollo Club, 1871; taught Metropolitan Conservatory, New York; gave lecture-recitals; played piano; pupil of Bendel, Kullak, Wuerst, and Kiel. B. Aug. 4, 1846, Addison, Vt.; add. New York.

Pratten (Robert Sidney) composed for and played flute. B. Jan. 23, 1824, Bristol; d. Feb. 10, 1868, Ramsgate, Eng.

Preambulum. PRELUDIUM.

Pré aux Clercs. Louis Joseph Ferdinand Hérold's three-act opéra comique, to book by Planard, was first performed, Dec. 15, 1832, at the Paris Opéra Comique. The 1000th performance was given Oct. 10, 1871.

Precentor. An important officer in ancient Cathedral and Collegiate churches, where he formerly ranked next the Dean in authority, although primarily only the first of the singers. The Precentor was variously known as Cantor, Caput Scholæ, Primicerio, Prechantre, or Grand Chantre, and Vorsaenger.

Preciosa. Carl Maria von Weber's overture and music to P. A. Wolff's

play was first performed Mar. 14, 1821, at the Berlin Royal Opera House. The story deals with the maiden Preciosa, stolen by Gypsies in childhood, her final restoration to her mother, and marriage to her noble and faithful lover, Alonzo. Weber said that some of the Gypsy music was genuine. A chorus of Gypsies and the overture are still performed.

Precipitatamente. *It.* With precipitation, impetuousness.

Precipitato. *It.* Precipitate, hurried.

Precipitazione, con, Precipitoso. Impetuously, with precipitation.

Precipité. *Fr.* PRECIPITATAMENTE.

Precisione, con. *It.* With precision.

Predieri (Luc' Antonio) composed operas, oratorios, performed at the court of Emperor Charles VI, whom he served as vice chapelmaster and chapelmaster, 1739–51; chapelmaster of Bologna Cathedral and president of the Filarmonica, 1723. B. Sept. 13, 1688, Bologna; d. about 1770, Bologna.

Preface. Anaphora.

Prefectus Chori. PRECENTOR.

Preghiera. *It.* Prayer.

Preindl (Joseph) composed church music; wrote "Wiener Tonschule" (Posth.), 1827, Vienna, a treatise on theory; played organ; chapelmaster St. Stephen's Cathedral, Vienna; pupil of Aibrechtsberger. B. Marbach on Danube, Jan. 30, 1756; d. Oct. 26, 1823, Vienna.

Prelleur (Peter) composed the interlude, "Philemon and Baucis," 15 hymn tunes; wrote a musical dictionary, history, and instruction books; organist at St. Albans, London, 1728. D. about 1758.

Prelude s. Franz Liszt's third symphonic poem was first performed Feb. 23, 1854, at Weimar.

Preludio. *It.* Prelude or PRELUDIUM.

Preludium. *L.* Prelude, introductory movement, or voluntary.

Premiere. *Fr.* "First," as **Fois,** time; **Dessus,** first treble.

Prentice (Thomas Ridley) composed the cantata "Linda," anthems, songs; wrote "Hand Gymnastics," a Novello Primer; played organ, organized "two penny" popular concerts; taught piano, Guildhall School of Music; pupil Royal Academy of Music. B. July 6, 1842, Paslow Hall, Ongar; d. July 15, 1895, London.

Prentice Pillar. Reginald Somerville's one-act opera, to book by Guy Eden, was first performed Sept. 24, 1897, at Her Majesty's Theatre, London.

Preparation. A dissonant note was formerly introduced in a concordant combination as Preparation for a discord. Ultra modern composers frequently employ dissonances without preparation.

Preparazione. *It.* Preparation.

Presa. Character to indicate the entry of voices in a canon.

Pressante. *It.* Pressing or hurrying on.

Pressenda (Johannes Franciscus) made violins in Turin dated from 1820, still highly valued by Italian musicians; pupil of Storioni, Cremona. B. Jan. 6, 1777, Lequio-Berria, Alba; d. Sept. 11, 1854, Turin.

Presser (Theodore) founded "The Etude," Philadelphia, 1883, of which he was editor and publisher in 1908; 25th anniversary celebration described in "The Etude," Jan., 1908; composed instructive piano pieces; translated text books, etc.; and conducted general music publishing and merchandise business. B. July 3, 1848, Pittsburgh, Pa.; add. Philadelphia.

Pressiren. *Ger.* To increase the time.

Prestamente. *It.* Hurriedly.

Prestant. Organ open diapason, 16 ft. or 8 ft. length.

Prestezza, con. *It.* With rapidity.

Prestissimo. *It.* Very quickly.

Presto. *It.* Fast; **Assai,** very fast.

Preston (John) made musical instruments in London, 1774, and two years later added a publishing business. About 1800 he was succeeded in business by his son THOMAS, and in 1850, Novello purchased the larger

part of the stock, and "Preston & Son," as the house was then called, ceased to exist.

Prévost (Eugène Prosper) composed "Esmeralda" and other dramatic works, "L'Illustre Gaspard," Paris Opéra Comique, Feb 11, 1863; became conductor of the New Orleans French opéra from 1838 and taught with success until the outbreak of the Civil War, when he settled in Paris and directed the Champs Elysées concerts; pupil of the Paris Conservatoire, where he won the prix de Rome, 1831, with his cantata "Bianca Capello." B. Aug. 23, 1809, Paris; m. Eleonore Colon; d. Aug. 30, 1872, New Orleans.

Preyer (Gottfried) composed the oratorio "Noah," a symphony, masses, three volumes of "Hymns for the Orthodox Greek Church," Vienna, 1847; taught harmony and counterpoint, Vienna Conservatory; chapelmaster at St. Stephen's and vice chapelmaster to the court; pupil of Sechter; played organ. B. Mar. 15, 1807, Hausbrunn, Lower Austria; d. May 9, 1901, Vienna.

Prick Song. Obsolete term for written as opposed to extempore music.

Priestnall (John) made violins, violas, 'cellos, and doublebasses in London from 1870. B. 1819, Saddleworth, near Oldham; d. Jan. 18, 1899, Rochdale.

Prima or **Primo.** *It.* "First," as **Buffa,** chief comic actress; **Donna,** chief woman singer; **Viola,** first viola; **Violin,** first violin; **Basso,** first bass.

Primacerius. *L.* CANTOR or PRECENTOR.

Primavera (Giovanni Leonardo) composed masses, Neapolitan canzoni, madrigals; chapelmaster to the Governor of Milan, 1573. B. Barletta, Naples; d. after 1590.

Prime. First service of the HORAE CANONICAE; lowest of two notes forming an interval; Tonic or Generator; first Partial Tone.

Prince Igor. Alexander Borodin's four-act opera to his own book was completed by Rimsky-Korsakov and Glazounov, and first performed Oct. 23, 1890, at the St. Petersburg Imperial Opera.

Princesse d'Auberge. Jan Blockx's three-act lyric drama, to book by Nestor de Tiere, was first performed in Brussels, 1896, as "Herberg Prinses." Gustave Lagye made the French translation.

Princess Ida. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, being a "perversion" of Tennyson's "Princess," was first performed Jan. 5, 1884, at the Savoy Theatre, London.

Princess of Kensington. Edward German's two-act comic opera, to book by Basil Hood, was first performed Jan. 22, 1903, at the Savoy Theatre, London.

Principal. Subject of FUGUE; open diapason organ stop; an open metal organ stop, an octave above open diapason; chief.

Principale. *It.* Principal.

Principalis. *L.* The Hypate of GREEK MUSIC.

Principalis Extenta. *L.* The Lichanos Hypaton of GREEK MUSIC.

Principal Theme. Chief subject of a movement in sonata FORM as opposed to a subordinate theme.

Pring (Jacob Cubitt) composed glees, anthems, harpsichord pieces; played organ. B. Lewisham, 1771; d. 1799, London. **Joseph** composed "Twenty Anthems," published 1805; played organ, Bangor Cathedral; Dr. Mus., Oxford. B. Jan. 15, 1776, Kensington; brother of JACOB CUBITT; d. Feb. 13, 1842, Bangor. **Isaac** played organ at Oxford. B. 1777, London; brother of JACOB CUBITT; d. 1799, Oxford.

Printing. Music is printed either from movable types, first employed for that purpose by Ottaviano PETRUCCI, by the lithographic process, from plates engraved on copper or punched in pewter, or from photogravures.

Prioris (Johannes) composed church music and chansons; became organist of St. Peter's, Rome, 1490; chapelmaster to Louis XII of France, 1507.

Prise de Troie. Part one of "Les TROYENS, by Berlioz.

Proasma. Introduction, prelude, or short symphony.

Probe. *Ger.* Rehearsal.

Proceleusmaticus. Metrical foot consisting of four short syllables or two pyrrhics.

Proch (Heinrich) composed the comic opera "Ring und Maske," 1844; "Das Alpenhorn," and other popular lieder; chapelmaster of the Vienna court theatre from 1840. B. July 22, 1809, Vienna; d. Dec. 18, 1878, Vienna.

Prodigal Son. Sir Arthur Sullivan's oratorio was first performed 1869, at the Worcester Festival.

Profius (Ambrosius) wrote on singing, attacking Solmisation; published collections of music; played organ, Breslau Elizabethkirche, 1633. B. Breslau, Feb. 12, 1589; d. Dec. 27, 1661.

Programme or **Program.** List of works to be performed.

Programme Music is that which professes to give a definite description of moods or events. There is an unfortunate tendency on the part of all commentators to enlarge upon whatever suggestion the creator of a work has given of its inner meaning, whether in music, painting, or statuary, to progress from the subjective to the objective, from the abstract to the concrete. Realizing that this tendency is due the lack of appreciation and understanding of absolute music by the multitude, certain modern composers have endeavored to manufacture music of descriptive intensity equal that of the printed word, to embody street noises and the cries of the nursery in the larger symphonic form. Under the caption PASTORAL SYMPHONY will be found some account of the highest type of Programme Music, and of the absurdities to which it led, despite the plainly expressed purpose of the composer.

Progression. Motion from note to note or from chord to chord.

Progression Schweller. *Ger.* Abbé Vogler's invention for producing Crescendo and Diminuendo effects on the organ.

Prolatio. In Mensurable Music, the subdivision of a semibreve into minims; in Great or Perfect Prolation there were three minims to the semibreve; in the Lesser or Imperfect, there were but two.

Prometheus. Ludwig van Beethoven's only ballet, to plot by Vigano, "Die Geschöpfe des Prometheus," was first performed Mar. 28, 1801, in the Vienna court theatre. There are 16 numbers, exclusive of the overture and introduction.

Promptement. *Fr.* Quickly.

Prontamente. *It.* Quickly, readily.

Pronto. *It.* Quick, ready.

Prope Media. *L.* The Paramese in GREEK MUSIC.

Proper Chant. Obsolete name for the key C major.

Prophète. Giacomo Meyerbeer's five-act opera, to book by Scribe, was first performed April 16, 1849, at the Paris Opéra. The story, laid in Holland, 1534, follows historical lines more closely than is usually the case in opera. John of Leyden is to be married to Bertha, an orphan girl who is vassal to Count Oberthal. The first act reveals John and his mother, Fides, at Dordrecht, at a time when the Anabaptists are inciting the peasants to attack Oberthal's castle. Oberthal recognized in Giona one of the three Anabaptist leaders, a former servant, discharged for thieving, and denounces him to the mob, which speedily loses its enthusiasm. Bertha and Fides ask Oberthal's consent to the girl's marriage, but he is struck with her beauty, and has her dragged into his castle, with Fides, as her attendant. The next act takes place at Leyden. The Anabaptists come to the inn kept by John and his mother, are impressed with John's resemblance to the picture of David in Münster Cathedral, and on learning that he is brave, a visionary with some knowledge of Scriptures, hail him as their leader. John prefers to keep his inn and looks forward to a happy marriage with Bertha. His betrothed,

meantime, has escaped from Oberthal, found her way to the inn, and is placed in hiding, while Oberthal and his soldiers, who have hastened in pursuit, enter, and threaten that, unless John gives up the girl, his mother shall be killed. John in his agony surrenders Bertha. Again the Anabaptists offer to make him their leader, and this time, John, who has visions of revenge, accepts. The third act represents the camp of the Anabaptists, near Münster. Skaters come across a frozen lake, bring food, and a charming ballet ensues. Oberthal is taken prisoner, but on learning that Bertha has escaped dishonour and is in Münster, John determines that his prisoner shall be held until Bertha herself can pass judgment upon him, then leads a successful assault on the city. The fourth act takes place in Münster, now ruled by the Anabaptists. Bertha, disguised as a pilgrim, meets Fides, attired as a beggar. Fides believes that John has been murdered by the Prophet, not knowing that her son is the Prophet himself, and Bertha swears to kill the Prophet to avenge John. The scene shifts to the Cathedral, where John is to be crowned Emperor of Germany. As the coronation procession marches by, Fides recognizes John, and calls to him. The leaders of the Anabaptists tell him if he acknowledges his mother, they will kill her, and to save her, he declares she is insane. Fides is then led off to prison. The last act takes place in the Prison of Münster. The three Anabaptists have heard that the imperial forces are closing in upon Münster, and agree to buy their safety by sacrificing their puppet, who has just been crowned, to the true Emperor. Fides is brought in, and John comes to beg her forgiveness. This she readily grants, but demands that he renounce his power. An officer who is faithful to John informs him the city has been betrayed to the enemy, and brings in Bertha, who is charged with having attempted to fire the palace. On recognizing in her lover the bloodthirsty Prophet who has ravaged the country, Bertha is overcome with horror, and kills herself. John sends his mother to a place of safety, and prepares to die with his enemies. The scene changes to the Banquet Hall. As the three Anabaptists rush in, leading the hostile troops in order to imprison John, he fires a mine which blows up the palace, and all die together. At the last moment, Fides enters, to forgive, then perishes with her son. The original cast included Mme. Viardot Garcia as Fides, con., and Roger, as the Prophet, ten. The great aria for Fides, "Ah! mon fils" or "O figlio mio," occurs in the second act. The ballet, the famous Coronation March, and the Prophet's drinking song, "Bevian e intormo," are among the Meyerbeer pieces most often heard in concert.

Proportion. The relation of numbers to each other, not only in the matter of intervals, but also as a means of determining the length of notes, was an important subject with mediæval theorists, who interlarded their works with such pretty words as Triplasuperbipartiensquintas to express the ratio 17.5, and Subtriplasupertripartiensquartas to express the ratio 4.15. Modern music is so far from being a branch of applied mathematics that only in matters of Scale and Temperament is there occasion to call in the services of the professed mathematician.

Proposta. *It.* Subject of FUGUE.

Proprietas. *L.* Ligature, of which the first note was sung as a breve.

Prosa. Hymn sung between the Gradual and the Gospel in the Roman Catholic liturgy.

Prosae Sequentiae. *L.* PROSA.

Prosarium. *L.* Book of Prosae.

Prose. PROSA.

Proslambanomenos. *Gr.* The letter A in the Greater Perfect system of GREEK MUSIC.

Proske (Karl) collected church music in Italy, much of which he published as "Musica Divina"; was ordained priest, 1826, and became canon and chapelmaster of Ratisbon Cathedral, to which he willed his valuable collection. B. Gröbing, Upper Sile-

sia, Feb. 11, 1794; d. Dec. 20, 1861.

Prout (Dr. Ebenezer) wrote valuable primers on theory; composed three symphonies, an organ concerto, a requiem, Psalm cxxvi for soli, chorus, and orchestra, services, anthems; wrote criticism, edited music publications; taught Royal Academy of Music and Guildhall School of Music; became professor of music, Dublin University, 1894; pupil of Charles Salaman. B. Mar. 1, 1835, Oundle, Northamptonshire; died December 5, 1909.

Provençales. TROUBADOURS.

Pruckner (Dionys) taught piano at Stuttgart Conservatory; court pianist; pupil of Liszt. B. May 12, 1834, Munich; d. Dec. 1, 1896, Heidelberg.

Prudent (Émile) composed the concerto-symphonie "Les trois Rêves" and several once popular piano pieces; played piano; pupil Paris Conservatoire. B. April 3, 1817, Angoulême; d. May 14, 1863.

Prume (François Hubert) composed "La Mélancolie" and other salon pieces for violin; played violin; pupil and at 17 professor at Liège Conservatory. B. June 3, 1816, Stavelot, near Liège; d. July 14, 1849, Stavelot.

Prumier (Antoine) composed about 100 works for harp; played harp, Paris Opéra Comique; taught, Paris Conservatoire, where he had been a pupil. B. July 2, 1794, Paris; d. Jan. 21, 1868. **Ange Conrad** played and composed for harp; pupil of his father ANTOINE. B. Jan. 5, 1820, Paris; d. April 3, 1884, Paris.

Psallettes. MAÎTRISES.

Psalm. Songs of worship attributed to David, and inherited by the Christian churches from the earlier Temple service of the Jews. The word is from the Greek, meaning "to pluck a string," and hence harp-song.

Psalm-Melodicon. Wind instrument for imitating orchestral effects invented, 1828, by Schuhmacher Weinrich. An improvement, 1832, by Leo Schmidt, was known as the Apollo-Lyra.

Psalmistae. Churchmen appointed to sing such of the Cantus Ambrosianus as would have been marred in congregational singing.

Psalmody. The practice of psalm singing and the rules by which this is governed.

Psalterium. *L.* Psalter or collection of the Psalms with the music noted.

Psaltery. NEBEL.

Psaltriae. *L.* Women employed to sing and play at banquets.

Puccini (Giacomo) founded a family of Italian musicians which culminated in his namesake and great-great-grandson, the popular operatic composer; composed church music; became chapelmaster to the Republic of Lucca; pupil of Padre Martini and teacher of Guglielmi. B. 1712. **Antonio** composed operas, church music; wrote on theory; succeeded his father GIACOMO as chapelmaster at Lucca. B. 1747. **Domenico** composed operas and church music; pupil of his father ANTONIO. B. 1771; d. 1815. **Michele** composed church music, operas; pupil of Mercandante. B. 1813; d. 1864. Pacini composed a requiem in his honour.

Puccini (Giacomo) composed the operas "MANON LESCAUT," "La BOHÈME," "La TOSCA," "MADAME BUTTERFLY"; ranked with the most popular and gifted of the "Young Italian" school. Son of MICHELE Puccini, he received his first musical instruction from Angeloni in his native city, Lucca; and then entered the Milan Conservatory as a pensioner of Queen Margherita of Italy, where he studied under A. Ponchielli. His Sinfonia-Capriccio for orchestra was so well received that Ponchielli suggested he try "Le VILLI," for which Fontana had written a libretto. This was performed May 31, 1884, at the Teatro dal Verme, Milan, and after revision and elaboration into two acts, at La Scala, Jan. 24, 1885. His "Edgar," likewise to book by Fontana, and based on de Musset's "La Coupe et les Lèvres," was first performed, April 21, 1889, at La Scala, but proved a failure. Then

followed the highly successful works mentioned at the beginning of this article. In 1907 Puccini visited the United States to aid in the production of his "Manon Lescaut" at the Metropolitan Opera House, and while there visited the theatres in the hope of finding some suitable American subject for an opera. His choice fell on "The Girl of the Golden West." A libretto was provided on this subject by Zangarini, and in the spring of 1908 Puccini had begun work, promising to complete it for the season of 1908–9. B. June 22, 1858, Lucca; add. Torre del Lago, Italy.

Puccitta (Vincenzo) composed 10 volumes of songs, published by Ricordi, Milan; 23 operas, of which "I due Prigionieri," the first, was produced at Rome, 1801; conducted operas in Lisbon, London, and in Paris during Mme. Catalani's management of the Italian opera; pupil of Fenaroli and Sala. B. 1778, Civita Vecchia; d. Dec. 20, 1861, Milan.

Puget (Loisa) composed the one-act opera "Le mauvais Oeil," Opéra Comique, Oct. 1, 1836; the operetta "La Veilleuse," Gymnase, Sept. 27, 1869; songs once highly popular to words by G. Lemoine; pupil of Adolphe Adam. B. 1810, Paris; m. Lemoine, 1842; retired after 1869.

Pugnani (Gaetano) composed three sets of violin sonatas, 12 symphonies, chamber music; conducted, taught, played violin; pupil of Corelli and Tartini. B. Nov. 27, 1731, Turin; d. June 15, 1798, Turin.

Pugno (Stiphane Raoul) composed operas and oratorios; played piano, touring Europe and America with distinguished success in concerts and recitals; was piano professor, Paris Conservatoire, 1896 to 1901, where as pupil he had won first prizes for piano, harmony, solfège, and organ. From 1872 to 1892, Pugno played organ at the Church of St. Eugène; became chorusmaster at the Théâtre Ventadour, 1874, and from 1892 to 1896 was professor of harmony at the Conservatoire. Besides his songs, piano sonata, and the piano pieces, "Les Nuits," his chief compositions were: "La Resurrection de Lazare," oratorio, 1879; the fairy opera, "La Fée Cocotte," the ballet, "Les Papillons," 1881; the comic opera, "Ninetta," 1882; the five-act ballet, "Viviane," 1886; the three-act opera bouffe, "Le Sosie," 1887, the three-act comic opera, "Le Valet de Cœur," 1888; "Le Retour d'Ulysse," 1889, the four-act opera "La Vocation de Marius," 1890; "La petite Poucette," 1891; "La Danseuse de Corde," a three-act pantomime, 1892; "Pour le Drapeau," 1895; "Le Chevalier aux Fleurs" (with Messager), a ballet, 1897; "Melusine" and "Les Pauvres Gens." B. June 23, 1852, Paris; add. Paris.

Pulpitum. *L.* Stage of the Classic theatre; MOTET.

Pulsatile. Name for PERCUSSION INSTRUMENTS.

Pulsator Organorum. *L.* Term for organ player at a time when the action of the instrument was so heavy that the keys had to be struck with the fist or even depressed with the elbows.

Punctus. *L.* DOT or point.

Punkt. *Ger.* DOT.

Punktirte Noten. *Ger.* Dotted notes.

Punta. *It.* Point, as Colla Punta dell' Arco, "with the point of the bow."

Puntato. *It.* Detached, pointed, staccato.

Pupitre. *Fr.* PULPITUM.

Puppo (Giuseppe) composed three violin concertos and other violin pieces; played violin, accumulating a large fortune in tours of Europe, but died in poverty; pupil of the Naples Conservatory. B. June 12, 1749, Lucca; d. April 19, 1827.

Purcell (Henry, "the Elder") sang in Eng. Chapel Royal on its re-establishment, 1660; played in the King's Band of Music from 1663; became the father of the greatest of English composers. D. Aug. 11, 1664. **Thomas** sang Eng. Chapel Royal from 1660; became lay vicar, Westminster Abbey, 1661; composer and musician to the king, 1662; composed a burial chant; brother of HENRY,

"THE ELDER." D. July 31, 1682. **Daniel** composed music to plays by Cibber, D'Urfey, Farquhar, etc., six anthems, six cantatas, sonatas for flute and violin, organ and harpsichord settings of the Psalms; played organ. B. about 1660; youngest son of HENRY, "THE ELDER"; d. 1717, London.

Purcell (Henry) composed the opera "Dioclesian," adapted by Betterton from Beaumont and Fletcher's "Prophetess," music to some 35 plays, much incidental music published (Posth.), 1697, as "a collection of Ayres Composed for the Theatre and upon other Occasions," church music; ranked as the greatest of composers of English birth. Son of Henry Purcell, "the Elder," who died while he was still a child, he became a chorister in the Eng. Chapel Royal, and when his voice broke, studied organ and composition with John Blow. For 12 years from 1676 he was a copyist at Westminster Abbey, during which time he composed some anthems, a song published, 1677, in "Playford's Choice Ayres," and an elegy on the death of Matthew Locke, which appeared in the same collection. In 1680 Purcell succeeded his master, Blow, who seems to have been deposed, as organist at Westminster Abbey. "Fantazias" for strings, composed about this time, show the influence of Orlando Gibbons. From this year date the first of his dramatic pieces, music to "Theodosius, and the Virtuous Wife," his Ode to Charles II, "Welcome Vicegerent," and doubtless some church music. In 1682 he succeeded Lowe as organist of the Chapel Royal, and in 1683 published his "Sonnatas of III Parts," two violins and organ or harpsichord, and began to style himself "composer in ordinary to his most Sacred Majesty." "My heart is inditing," one of his best anthems, was probably composed for the coronation of James II. The "Elegy on John Playford," and the birthday ode, "Sound the Trumpets," date from 1687. 1689 was memorable as being the year of Purcell's only serious financial trouble. He had accepted fees for admission to the organ loft of Westminster Abbey at the coronation of William and Mary, and these he was obliged to refund. 1690 saw the performance of "Dioclesian," which was not successful, although the song "What shall I do to show how much I love her" has not yet lost favour. In 1691 he composed "King Arthur" to Dryden's book, and in 1694 the anthem "Thou knowest, Lord, the secrets of our hearts," for the funeral of Queen Mary. From 1695 date two elegies to the Queen, music for Howard and Dryden's "Indian Queen" and, in all probability, music to Shadwell's operatic version of "The Tempest." Handel, who borrowed many passages from Purcell, as well as his broad treatment of the massed chorus, soon caused the Englishman to be forgotten, his music fell into neglect, and it is not yet possible to give anything like a complete catalogue. Novello published four vols. of "Purcell's Sacred Music." Besides the collection of theatre music above referred to, a number of his songs are contained in "Orpheus Britannicus," in two books, 1697 and 1702. Of songs, duets, trios, and catches, he composed more than 200, and the plays for which he composed incidental music include, in addition to those mentioned, "The Knight of Malta," "The Indian Emperor," "The Fairy Queen," "Aurung-Zebe," "The Fatal Marriage," "Don Quixote," "Timon of Athens," "Oroonoko," etc. B. 1658 or 1659, London; d. Nov. 21, 1695. **Edward** became organist of St. Margaret's Church, Westminster. B. 1689; son of the great HENRY; d. July 1, 1740, London. **Edward Henry** played organ in London churches; in boyhood, chorister, Eng. Chapel Royal. Son of EDWARD; d. about 1770.

Purcell Club was organized in London, 1836, and gave two concerts of Purcell's music annually until 1863, when the club dissolved.

Purcell Commemoration was held in London, Jan. 30, 1858, in celebration of the composer's 200th anniversary. In 1895 the bicentenary of the composer's death was honoured by the Royal Academy of Music, London, and

"King Arthur" was sung at the Birmingham Festival, 1897.

Purcell Society was founded in London, 1876, for the purpose of issuing a complete edition of Purcell's compositions. Rev. Sir F. A. G. Ouseley, Bart., headed the original committee, and several publications were issued. For a time the movement lost strength, but a new organization was effected in 1887. A 15th volume was issued by the society, 1905. Dr. Sir Hubert H. Parry, Bart., was then at the head of the committee.

Purday (Charles Henry) composed a setting of the hymn "Lead Kindly Light"; lectured; wrote on music; edited sacred works. B. Jan. 11, 1799, Folkestone; d. April 23, 1885, London.

Purday (Thomas) published sheet songs in London, 1838–55.

Purday (Zenas Trivett) published music in London, 1831–60. Son of the Purday who published music as Purday & Button, in partnership with S. J. Button.

Purdie (Robert) published music in Edinburgh, 1808 to 1837, when he was succeeded by his son John, who continued the business until 1887.

Purfling. Ornamental inlayed border on violins and guitars.

Puritani. Vincenzo Bellini's two-act opera, to book by Count Pepoli, was first performed Jan. 25, 1835, at the Paris Théâtres des Italiens. The story is laid in England during the Great Rebellion. Elvira, daughter of Lord Walton, who commands Plymouth for the Puritans, loves Arturo (Lord Arthur Talbot), a young cavalier who served his king. Elvira's hand has been promised Ricardo (Sir Richard Forth) of the Cromwellian forces, but Giorgio (Sir George Walton) brings his niece the glad news that her father has agreed that she shall marry Arturo, and that her lover shall be admitted to the fortress. But the widowed Henrietta Maria, who is in the fortress under sentence of death, is allowed to escape by Arturo, disguised as Elvira. Thinking herself abandoned by Arturo, Elvira becomes insane. Meantime Arturo is proscribed by Parliament and in danger of death. Touched by the appeals of Giorgio, Ricardo agrees that he will induce the Parliamentary leaders to pardon Arturo if he is captured unarmed. He is so captured while explaining his disappearance to Elvira, and is condemned to die on the same day, but the message of his pardon soon restores him and Elvira to happiness. The original cast included: Elvira, Grisi, sop.; Arturo, Rubini, ten.; Ricardo, Tamburini, bass; Giorgio, Lablache, bass. The principal musical numbers are: Act I: "Ah! sempre io ti perdei," Ricardo; "A te o cara," Arturo; "Son vergin vezzosa," Elvira and the finale "Non casa, non spiaggia"; Act II: "Qui la voce" (Mad Song), Elvira; "Vien, diletto," Elvira; "Suoni la tromba" (Liberty Duet), Giorgio and Ricardo; "A una fonte afflitto e solo," Arturo; "Star teco ognor," Arturo and Elvira; "Ella è tremante," Arturo.

Puritan's Daughter. Michael William Balfe's three-act opera, to book by J. V. Bridgeman, was first performed Nov. 30, 1861, at Covent Garden, London.

Pye (Kellow John) composed the full anthem "Turn Thee again, O Lord," (Gresham medal, 1832) and other church music, madrigals; was the first piano pupil of the London Royal Academy of Music, under Cipriani Potter, and Dr. Crotch (harmony); abandoned his profession to go into trade, 1853, but served as officer of many institutions and societies. B. Feb. 9, 1812, Exeter; d. Sept. 22, 1901, Exmouth.

Pyknon. "Close note." In GREEK MUSIC the quarter-tones of the Enharmonic Genera; in mediæval music a semitone.

Pyne (Louisa Fanny) sang sop. in English operas and concerts, excelling in such rôles as Amina, Zerlina, Queen of the Night; toured United States 1854–55, and on her return to England gave opera at Drury Lane and Covent Garden with William HARRISON, until 1862; pupil of Sir George Smart. B. Aug. 27, 1832; m. the singer Frank Bodda, 1868; d. Mar. 20, 1904, London.

Pyramidon. Organ stop of 16 ft. or 32 ft. tone, the pipes being four times as wide at the top as at the mouth.

Pyrophone. Kastner's invention for producing musical tones from jets of gas burning under tubes.

Pythagoreans. The Canonici, who followed the system of Pythagoras, judging concords and dissonances solely by the mathematical theory of ratio of vibration. Opposed to them were the Musici, followers of Aristoxenus, who held that the ear and practice should be the only guides in such matters.

Q., when inverted, indicates, in 'cello scores, that the thumb is to be employed as a CAPO TASTO.

Quadrate B., or "square B" was the first ACCIDENTAL, since it raised B rotundum or "round B" a semitone. The modern Natural sign is derived from B. Quadratum.

Quadratum. *L.* Breve or square note, in old NOTATION.

Quadri (Dom.) wrote on theory; taught music in Milan. B. 1801, Vicenza; d. 1843, Milan.

Quadrible. QUATRIBLE.

Quadrille. Square dance for four or multiples of that number of dancers, derived from the French court ballets of the 18th century. The five movements are known as "Le Pantalon," "La Poule," "L'Été," "La Trenise," or "La Pastourelle," and "La Finale."

Quadripartite. Four-voice composition.

Quadrum. *L.* The NATURAL sign.

Quadruple Counterpoint is four-part COUNTERPOINT so constructed that all parts may be transposed.

Quadruple Croche. *Fr.* Hemidemisemiquaver or 64th note.

Quadruplet. Four equal notes grouped.

Quantity. Duration of notes or syllables in METRE.

Quantz (Johann Joachim) composed 300 concertos for one and two flutes and 200 other pieces in which the flute figures; invented the second key and turning slide for flute; taught flute to Frederick the Great, to whom he was chamber composer and conductor, 1741–73; pupil of Buffardin. B. Oberscheden, near Göttingen, Jan. 30, 1697; d. July 12, 1773, Potsdam. See autobiography; life by A. Quantz, his grandson.

Quarles (Charles) played organ Trinity College, Cambridge, and York Minster; composed "Lesson for Harpsichord." D. 1727.

Quarta. *L.* QUARTE.

Quarte. *Fr.* Interval of a FOURTH. **Abundans** or **Superflua,** augmented fourth.

Quart de Mesure. *Fr.* Crotchet or quarter note rest.

Quarte de Nazard. *Fr.* 2 ft. organ stop a fourth above the Nazard or 12th.

Quart de Soupir. *Fr.* Semiquaver or eighth note rest.

Quarte du Ton. *Fr.* **Subdominant.**

Quarter Note. Crotchet or fourth of a whole note.

Quarter Tones. Enharmonic intervals less than a semitone, as the difference between E flat and D sharp, correctly sung or played on the violin.

Quartet. Any composition for four solo instruments or voices. The string quartet, for two violins, viola and 'cello, reduced to sonata FORM by Haydn and developed by Mozart and Beethoven, has long been the medium for the expression of the noblest thoughts in Chamber Music.

Quartetto. *L.* QUARTET.

Quartfagott. *Ger.* Bassoon set a fourth below that commonly used.

Quartflöte. *Ger.* Flute a fourth higher than the common flute.

Quartgeige. *Ger.* KIT.

Quasi. *L.* "In the style of," as **Allegretto,** somewhat allegretto; **Fantasia,** almost in fantasia style.

Quatorzieme. *Fr.* FOURTEENTH.

Quatre. *Fr.* Four.

Quatre Fils Aymon. Michael William Balfe's opéra comique to book by Leuven and Brunswick, was

first performed July 15, 1844, at the Paris Opéra Comique.

Quatre Mains, à. *Fr.* For four hands.

Quatrible. In obsolete music, progression by parallel fourths.

Quatricinium. Music in four parts.

Quattricroma. *It.* Semidemisemiquaver.

Quattro Mani. *L.* For four hands.

Quatuor. *Fr.* QUARTET.

Quaver. Eighth note or croche.

Queen of Sheba. English name of Goldmark's opera "KÖNIGIN VON SABA."

Quef (Charles) played organ in Paris, succeeding Guilmant at the Church of La Trinité, 1902, where he had been choirmaster in 1900.

Queisser (Carl Traugott) became the first notable trombone soloist; also played viola in Matthai's quartet and helped found Leipsic "Euterpe" society. B. Jan. 11, 1800, near Leipsic; d. June 12, 1846, Leipsic.

Querflöte. *Ger.* Traverse or common FLUTE.

Querpfeife. 6-hole Swiss FLUTE.

Querstand. *Ger.* FALSE RELATION.

Queue. *Fr.* "Tail." Tailpiece of viols or the tail of a note.

Quick Step. March in quick time.

Quieto. *It.* Calm, quiet.

Quilisma. In obsolete notation the sign or NEUMA representing a trill.

Quinault (Jean Baptiste Maurice) composed ballets; sang and acted. D. 1744, Gien.

Quinault (Philippe) wrote numerous libretti for Lulli. B. 1635, Paris; d. Nov. 26, 1688.

Quindecima. Double octave.

Quinible. Progression by fifths.

Quint. Interval of FIFTH; 5⅓ ft. organ stop a fifth above the foundation stops; a violin's E string.

Quintabsatz. *Ger.* Imperfect CADENCE.

Quinta Decima. *L.* Interval of Fifteenth, or double octave; organ stop two octaves above the foundation stops.

Quinta Falsa. *L.* "FALSE FIFTH."

Quinta Modi. *L.* The Dominant or fifth degree of a scale.

Quintaton. *Ger.* Organ stop of covered metal pipes sounding a 12th and the fundamental.

Quinta Toni. *L.* QUINTA MODI.

Quinte. *Fr.* QUINT.

Quinterna. Obsolete violin-shaped guitar.

Quintet. Composition for five solo voices or instruments in sonata FORM. The most celebrated string quintet is that of Mendelssohn, in A, Op. 18; the greatest with piano, that of Schumann.

Quintfuge. *Ger.* An answer in FUGUE at the interval of a fifth.

Quintole. Group of five notes played in the time of four.

Quinton. *Fr.* Obsolete five-stringed viol.

Quintoyer. To sound a 12th by overblowing; to sing a QUINIBLE.

Quintuor. *Fr.* QUINTET.

Quintuple. *L.* "Five-fold." Time having five beats to the measure.

Quintus. *L.* A fifth part.

Quintviola. Gamba organ stop pitched at QUINT.

Quire. Obsolete English for CHOIR.

Quirester. Obsolete English for CHORISTER.

Qui Tollis. *L.* "Who taketh away," from the GLORIA in the MASS.

Quodlibet. *L.* "What you will." Humorous medley or potpourri or Dutch concert.

Quoniam tu solus. *L.* "For Thou alone," from the GLORIA in the MASS.

R. H. Abbreviation for "right hand." **R. G.** Abbreviation for "responsorium graduale." The letter **R.** alone serves as the abbreviation for "ripieno," "clavier de recit" or "right."

Raaff (Anton) sang ten. in opera, creating the rôle of "Idomeneo" for his friend Mozart; in early life prepared for priesthood in Cologne Jesuit College, but was made court singer by Elector Clement Augustus. B. near Bonn, 1714; d. May 27, 1797, Munich.

Rabanna or **Rabani.** Small Indian hand drum.

Rabbia. *It.* Fury.

Raccourcir. *Fr.* To shorten.

Rachmaninoff (Sergius Vassilievitch) composed the successful one-act opera "Aleko," Moscow, 1893, a "Prelude," concerto, and other piano pieces; played piano; pupil of Siloti and Arensky at the Moscow Conservatory, where he won the grand gold medal in 1891. B. 1873, Nijni Novgorod; add. St. Petersburg.

Rackett. Obsolete bombard much improved by Denner but now replaced by the bassoon; obsolete organ stop of 8 ft. or 16 ft. pitch.

Raddolcendo. *It.* Increasing softness and sweetness.

Raddoppiato. *L.* To double a part or interval.

Radical. Fundamental CADENCE, or root of CHORD.

Radoux (Jean Theodore) directed Liège Conservatory, 1872; composed the oratorio "Cain," the cantata "Le Fille de Jepthté," two symphonies, Te Deum; wrote biography of Vieuxtemps; pupil of Liège Conservatory, where he won the prix de Rome, 1859, with his cantata "Le Juif Errant," later of Halévy. B. Nov. 9, 1835, Liège; add. Liège.

Radziwill, Prince von (Anton Heinrich) composed 25 numbers to Goethe's "Faust," part songs; played 'cello, sang; patronized Beethoven. B. June 13, 1775, Wilna; d. April 8, 1833.

Raff (Joseph Joachim) composed 11 symphonies, a piano concerto and suite for violin and orchestra which are still played, much chamber music, songs, and the operas "König Alfred," "Dame Kobold," "Samson"; ranked with the most prolific composers of the "Romantic School." Practically self-taught, although son of an organist, Raff had won classical honors at a Jesuit school, but was compelled to discontinue his studies from lack of means. In 1843 Mendelssohn, impressed by some manuscripts, introduced him to Breitkopf & Härtel, and he was recognized and assisted later by Liszt and von Bülow. The last-named pianist first brought Raff conspicuously before the public as a composer by playing his "Concertstück" at a Stuttgart concert, and in 1851 Liszt produced his "König Alfred" at Weimar, where it still holds the boards. In 1854 Raff married the actress Doris Genast, and accompanied her to Wiesbaden, where he soon acquired popularity as a piano teacher. "An das Vaterland," his first symphony, won the prize of the "Gesellschaft der Musikfreunde," Vienna, 1863; his "Dame Kobold" was given at Weimar, 1870, and in 1877 he became director of the Frankfort Hoch Conservatory. In 1886 the Raff Memorial Society of Frankfort issued a complete edition of his works. Among these may be noted the symphonies No. 2, in C, Op. 140; "Im Walde," No. 3, in F; No. 4, in G minor, Op. 167; "Lenore," No. 5, Op. 177, in E; "Gelebt," etc., No. 6, Op. 189, D minor; "In den Alpen," No. 7, Op. 201, B minor"; "Fruhlingsklänge," No. 8, Op. 205, in A; "Im Sommer," No. 9, Op. 208, E minor; "Zur Herbstzeit," No. 10, Op. 212; "Der Winter," No. 11, Op. 214, A minor (posth.), a sinfonietta; the suites "In ungarischer Weise," "Italienische," "Thüringer," "B Minor," Op. 204; overtures to "Ein feste Burg," "Romeo and Juliet," "Othello," "Macbeth," "The Tempest," "Jubel-Fest," "Concert-Ouverture" and a "Fest-Ouverture" for wind; the festival cantata "Deutschlands Auferstehung"; an eight-part De Profundis, Op. 141; the oratorio "Weltende, Gericht, Neue Welt," Leeds Festival, 1882; several scenes for solo voice with orchestra; the unperformed operas "Die Eifersuchtigen" to his own words; "Die Parole" and "Benedetto Marcello"; music to "Bernard von Weimar," a play by his father-in-law, Genast; 30 male quartets; the song cycles "Maria Stuart" and "Blondel de Nesle"; two 'cello concertos; "La fête d'amour," for violin and orchestra; "Ode au Printemps" for piano with orchestra; the "Suite Älterer form," "Die Schöne

Mullerin" and "Suite in canon form," Op. 192, three string quartets, Op. 192; a sonata for 'cello, five sonatas for violin, two sonatas for piano, and a number of paraphrases. B. Lachen, Zurich, May 27, 1822; d. June 25, 1882, Frankfort-on-Main.

Raggianti (Ippolito) played violin. B. near Pisa, 1866; d. Viareggio, 1894.

Ragoke. Small Russian horn.

Raimondi (Pietro) composed the trilogy of oratorios called "Joseph," consisting of the works "Potiphar," "Pharaoh," and "Jacob," performed separately at Rome, 1852, and later consecutively by 400 musicians. He was considered remarkable for his knowledge of counterpoint as well as for his extraordinary output, which included 55 operas, 21 grand ballets, produced between 1812 and 1828 at the San Carlo, Naples; four additional oratorios, four masses with orchestra, two masses for two choirs à capella, a 16-part Credo, two requiems with orchestra, the whole book of Psalms for from four to eight voices, 90 "partimenti," and many smaller works. A pupil of the Pietà de 'Turchini Conservatory, Naples, his first opera, "Le Bizarrie d'Amore," was produced in Genoa when he was 21. After serving as director of the Naples theatres, he was made prof. at the Palermo Conservatory, and in 1850 succeeded Basili as chapelmaster at St. Peter's, Rome. B. Dec. 20, 1786, Rome; d. Oct. 30, 1853, Rome.

Rainforth (Elizabeth) created "Arline" in the London production of Balfe's "Bohemian Girl"; sang with success at English festivals; debut as "Mandane" in Arne's "Artaxerxes," Oct. 27, 1836. B. Nov. 23, 1814; d. Sept. 22, 1877, Redland, Bristol.

Rake. Five-pronged instrument for ruling sheet music.

Rall. Abbreviation for RALLENTANDO.

Rallentando. *It.* With gradually decreasing speed.

Rallentato. *It.* Retarded.

Ramann (Lina) founded normal schools for training women as music teachers in Glückstadt and Nuremberg; wrote "Life of Liszt," musical essays, etc.; pupil of Frau Brendel in Leipsic. B. June 24, 1833, near Kitzingen, Bavaria; retired after 1880.

Rameau (Jean Philippe) discovered the law of the inversion of chords and wrote a valuable series of works on theory; dominated the French opera for many years, ranking as the foremost French composer between the ages of Lulli and Gluck. Son of Jean Rameau, organist of the Dijon Cathedral, the lad was destined for a legal career, but he neglected all studies save that of music, and was thus able to read difficult harpsichord music at sight when only seven, and soon mastered the violin and organ, but was withdrawn from the Jesuit College at the request of the authorities. At eighteen he was sent to Italy to break off a love affair, where he neglected the opportunities afforded for mastering the Italian theories of music, to his deep regret in after life. For a time he played violin with a wandering theatrical company in Southern France, then settled in Paris, where he obtained employment as church organist. Disgusted in 1717 at being defeated in competition for the post of organist at St. Paul's Church, he accepted an appointment temporarily at Lille, and later went to Clermont. There his brother Claude vacated the organ desk at the Cathedral in his favor. During four years in Clermont he tried to make up for his early neglect of study, read the then authoritative works on musical theory, and after experiments with the monochord, wrote his "Treatise on Harmony." This work, although containing erroneous theories which he corrected in after years, marked a decided advance in the world's knowledge. As soon as he could leave his post at Clermont, he went to Paris, published his book, which was soon followed by several controversial works, and a "Dissertation on the different methods of accompaniment for the harpsichord and organ," Paris, 1732. His debut as a dramatic com-

poser was made at the Théâtre de la Foire, Feb. 3, 1723, when he produced the dances, ballets, and airs needed in "L'Endriague," written by his friend Alexis Piron. The following year he published his celebrated "Pièces de Clavecin" with a method for fingering, reprinted later with a "table of agrémens." Now recognized as a leading music master, and organist at the Church of Ste. Croix de la Bretonnerie, Rameau married a pretty young singer, Marie Louise Mangot, Feb. 25, 1726. His one-act "L'Enrôlement d'Arlequin" was produced at the Théâtre de la Foire almost before the wedding festivities were over, and a few months later, his "Le Faux Prodigue," like its predecessor, in lighter vein, was first performed at the same house. Having won recognition, Rameau now revealed his ambition to attempt grand opera. After repeatedly failing to secure a libretto, he obtained the tragic text "Samson" from Voltaire (whom he greatly resembled), only to have it forbidden by the authorities just as the Académie was ready to produce it. "Hippolyte et Aricie," to book by Abbé Pellegrin, based on Racine's "Phèdre," was the first of his serious works to obtain a hearing, Oct. 1, 1733. The composer, who had just turned the half century, was discouraged by an unfavorable reception, and thought of withdrawing from the theatre. The tide of sentiment soon turned in his favor. "Les Indes galantes," produced at the Académie, Aug. 23 1735, and "Les Fêtes de Hébé," May 21, 1739, established him in a position which neither the attacks of the "Lullists," who objected to having that master's works superseded, nor of the "Encyclopedists," whose articles on music Rameau ridiculed, could shake. For the remainder of his life he grew in honors and in popularity. He was elected a member of the Académie of his native town, exempted from taxation together with his family for all time, and shortly before his death was raised to the nobility. A list of his later works and the date of their performance at the Académie follows: "Dardanus," Nov. 19, 1739; "Les Fêtes de Polymnie," Oct. 12, 1745; "Le Temple de la Gloire," Dec. 7, 1745; "Zäis," Feb. 28, 1748; "Pygmalion, Aug. 27, 1748; "Les Fêtes de l'Hymen et de l'Amour," Nov. 5, 1748; "Platée," Feb. 4, 1749; "Näis," April 22, 1749; "Zoroastre," Dec. 5, 1749; "La Guirlande, ou les Fleurs enchantée," Sept. 21, 1751; "Acanthée et Cephise," Nov. 18, 1751; "Les Surprises d'Amour," May 31, 1757; "Les Paladins," Feb. 12, 1760. "Pièces de clavecin en concerts avec un violon ou une flute," and "Nouvelles Suites de Pièces de clavecin" likewise date from this later period, and he composed the following operas for the court: "Lysis et Delie," "Daphnis et Eglè," "Les Sybarites," "La Naissance d'Osiris," "Anacréon," and "La Princesse de Navarre," the last named to book by Voltaire. B. Sept. 25, 1683, Dijon; d. Sept. 12, 1764. See biographies by Adolphe Adam, Fétis, Poisot, Pougin, Chabanon's "Eloge," 1764; Maret's "Eloge historique," 1766. A complete edition of his harpsichord music is published by Steingräber.

Ramm (Friedrich) played oboe 50 years from 1758 in famous Bavarian Electoral orchestra; associate of Beethoven and friend of Mozart. B. Nov 18, 1744, Mannheim; d. after 1808.

Ramsey (Robert) composed services; played organ Trinity College, Cambridge, 1628–44.

Randall (Dr. John) composed two Double Chants, an anthem; played organ King's College and became prof. of music, Cambridge University, chorister in boyhood, Eng. Chapel Royal. B. 1715; d. March 18, 1799.

Randall (Richard) sang ten., Eng. Chapel Royal, and in oratorios of Handel when 76. B. Sept. 1, 1736; d. April 15, 1828.

Randall (William) published music with John WALSH.

Randegger (Alberto) composed the comic opera "The Rival Beauties," Leeds, 1864; Psalm cl. with

orchestra and organ, Boston Peace Jubilee, 1872; the dramatic cantata "Fridolin," Birmingham Festival, 1873; the scena "Medea," Leipsic, 1869; "Saffo," London, 1875; the cantata "Werther's Shadow," Norwich Festival, 1902; wrote "Primer of Singing" (Novello); taught Royal Academy of Music, London; conducted Carl Rosa Opera company, and Norwich Festival. Pupil of Lafont and Ricci, he had composed masses and other church music, and two ballets at the age of 20. Then he collaborated in the composition of the buffo opera "Il Lazzarone," book by Rossi, which was performed with success at Trieste. Two years were then spent as conductor in Italian cities, and in 1854 he produced his grand opera "Bianca Capello" in Brescia, thereafter taking up his abode in London. B. April 13, 1832, Trieste; add. London.

Randhartinger (Benedict) was the only one of Schubert's friends who failed to desert him in his last illness, and was responsible for the composition of Schubert's "Schöne Müllerin," since Schubert borrowed the poems from him; composed the opera "König Enzio," 20 masses, 60 motets, symphonies, and chamber music, 400 songs, in all 600 and more works; fellow pupil with Schubert at the Konvict school, Vienna, he became court chapelmaster in 1862. B. July 27, 1802; d. 1894, Vienna.

Randolph (Harold) directed the PEABODY CONSERVATORY OF MUSIC, and in 1908 was the only American musician wholly trained in his own country to have received substantial recognition; pupil of Nannette Falk Auerbach and Carl Faelten at the Peabody Conservatory of Music. B. Oct. 31, 1861, Richmond, Va.; add. Baltimore, Md.

Ranelagh Gardens, where the boy Mozart gave his London concerts, were located east of Chelsea Hospital, on the bank of the Thames. All sorts of entertainments were given there, including organ and orchestral concerts, vocal recitals, and masques, with music by Arne. The mansion in the gardens was built by Earl Ranelagh, and was used as a public resort from 1733 to 1803.

Range. Compass.

Rank of Pipes. A row of organ pipes belonging to one stop. From one to five ranks are controlled by one register.

Ransford (Edwin) wrote and composed songs; sang bar.; later became popular actor in minor rôles. B. Gloucestershire, 1805; d. July 11, 1876, London.

Rant. Obsolete country dance; name probably corrupted from Coranto.

Ranz des Vaches. Flourishes or tunes played on the cow-horns by Swiss shepherds to call the cattle.

Rapidamente. *It.* Rapidity.

Rapidità, con. *It.* With rapidity.

Rapido. *It.* Rapid.

Rappoldi (Eduard) composed symphonies, chamber music; became concertmeister of the Dresden Opera, 1876, and prof. of violin at Dresden Conservatory; in earlier life member of the Joachim quartet, and Joachim's colleague at the Berlin Hochschüle; pupil of the Vienna Conservatory, then chapelmaster at Lübeck, Stettin, and Prague. B. Feb. 21, 1839, Vienna; add. Dresden. **Laura Kahrer** played piano; pupil of Dachs and Dessoff at Vienna Conservatory, later of Liszt at Weimar. B. 1853, Vienna; m. EDUARD, 1874; add. Dresden.

Rasgado. *Sp.* To strike an arpeggio on the guitar with a sweep of the thumb.

Rastral or **Rastrum.** RAKE.

Rasumoffsky (Andreas Kyrillovitch) founded and played in the famous SCHUPPANAZIGH quartet; received the immortal distinction of the dedication of string quartets in F and E minor and C, Op. 59, by Beethoven. Of peasant birth, his father was made a count by Empress Elizabeth of Russia, and Andreas, becoming Russian ambassador at Vienna, married Countess Thun, elder sister of Princess Lichnowsky, Beethoven's patroness. In 1809 Rasumoffsky shared the honour of the dedication of the C minor and Pastoral

symphonies with Prince Lobkowitz. In 1815, prior to the adjournment of the Congress of Vienna, the Russian Emperor made Rasumoffsky a prince. B. Oct. 22, 1752, Lemeschi, Russian Ukraine; d. Sept. 23, 1836.

Ratez (Emile P.) composed the operas "Ruse d'Amour," Besançon, 1886; "Lydèric," Lille, 1895, "Scènes herôiques," symphonic poem with soli chorus and orchestra; directed Lille Conservatory; pupil of Paris Conservatoire under Bazin and Massenet; later viola player at Opéra Comique and chorusmaster under Colonne. B. Nov. 5, 1851, Besançon; add. Lille.

Rattezza. *It.* Speed.

Rathselcanon. *Ger.* Riddle CANON.

Ratio. *L.* In Music Theory and ACOUSTICS, relation or proportion.

Rattenendo or **Rattenuto.** *L.* Retarding or restraining the time.

Rauchenecker (G. Wilhelm) composed the operas "Die letzten Tage von Thule," "Ingo," "Sanna," "Le Florentin," a symphony; the prize cantata "Niklaus von der Flue," Zurich Festival; directed Avignon Conservatory; conducted at Winterthur, Berlin Philharmonic concerts, Elberfeld; pupil of Lachner, Baumgartner, and Walter. B. Mar. 8, 1844, Munich; add. Elberfeld.

Rauco. *It.* Harsh, rough.

Rauscher. *Ger.* Notes rapidly repeated.

Rauschwerk. *Ger.* Organ stop of two ranks of pipes sounding the 12th and 15th. The prefix has the same meaning combined with the words Pfeif, Flöte, Quint, or Pipe.

Rauzzini (Venanzio) composed operas and chamber music; gave concerts in London and Bath; sang; taught vocal. B. Rome, 1747; d. Bath, 1810. MATTEO composed and taught vocal in London and Dublin. B. 1754, Rome; brother of VENANZIO; d. 1791.

Ravanastron. Primitive violin said to have been played in Ceylon for the past 5000 years.

Ravenscroft (John) composed hornpipes; played violin. D. 1740.

Ravenscroft (Thomas) published "The Whole Booke of Psalms," London, 1621, including much of his own work and "Pammelia," 1609, the first English collection of catches, rounds and canons; chorister at St. Paul's. B. about 1582; d. after 1630.

Ravera (Niccolo Teresio) composed four operas; conducted Théâtre Lyrique, Paris; prize pupil of Milan Conservatory in piano, organ, and composition. B. Feb. 24, 1851, Alessandria, Italy; add. Paris.

Ravina (Jean Henri) composed a piano concerto and salon pieces; toured Europe as piano virtuoso; taught Paris Conservatoire, where he had been prize pupil; Chevalier of the Legion of Honor. B. May 20, 1818, Bordeaux; retired 1880.

Ravvivando. *L.* Quickening or reviving, as il tempo, increasing the time.

Rawlins (Thomas) played under Handel; organist Chelsea Hospital; pupil of Pepusch. B. 1703; d. 1767, London. **Robert** played violin in royal orchestras; pupil of his father THOMAS. B. 1742; d. 1814. **Thomas A.** composed for and played violin and piano; pupil of his father ROBERT, and of Dittenhofer. B. 1775; d. after 1820.

Ray. RE.

Raymond and Agnes. E. J. Loder's English opera to book by E. Fitzball was first performed June 11, 1859, at the London St. James Theatre.

Re. French and Italian name of the note D, and the syllable used for that note in solmisation.

Rea (William) composed anthems, organ pieces, songs; founded London Polyhymnian Choir, Newcastle Amateur Vocal Society; gave organ, piano, and orchestral concerts; played organ in various Newcastle churches, to the Corporation, and from 1878 at St. Hilda's, South Shields; pupil of Pittman, Sterndale Bennett, Moscheles, Richter, and Dreyschock. B. Mar. 25, 1827; retired 1890.

Read (Daniel) composed; taught. B. 1757, Rehoboth, Mass.; d. 1836, New Haven, Conn.

Reading (John) composed the "Dulce Domum" for Winchester School; Master of Choristers, Lincoln Cathedral; organist Winchester Cathedral and College, 1675 and 1681. D. 1692. **John** composed "A Book of New Songs," "A Book of New Anthems," claimed to have composed "Adeste Fideles"; organist Dulwich College; Master of Choristers, Lincoln Cathedral; organist at several London churches; in boyhood chorister in Eng. Chapel Royal under Dr. Blow. B. 1677; d. Sept. 2, 1764. **John** played organ Chichester Cathedral, 1674–1720. **Rev. John** published "A Sermon Concerning Church Musick," 1663; prebendary, Canterbury Cathedral.

Real Fugue. Strict FUGUE.

Reay (Samuel) composed part-songs, anthems, madrigals, morning and evening service in F, Psalm cii, with string orchestra; played organ Newcastle and other churches; became organist and schoolmaster Newark parish church, 1864; pupil of Henshaw and Penson, and in boyhood chorister Durham Cathedral. B. Mar. 17, 1828, Hexham.

Rebab. REBECK.

Rebeck or **Rebec.** Obsolete three-stringed instrument of viol family, probably introduced into Europe from the Orient, where it is still found, by the Moors of Spain.

Rebel (Jean Ferry) composed violin sonatas and ballet music, one of the "24 violins" and composer to the King of France. B. 1669, Paris; d. 1747, Paris. FRANÇOIS composed "Pyrame et Thisbe," Académie, 1726, and many other operas with his friend Francis FRANCŒUR, with whom he was associated as leader and manager of the Académie, and later as Surintendant of Music to Louis XV, who made them Chevaliers of St. Michel; son and pupil of JEAN FERRY; entered Opéra as violinist at 13, and composed the ballet music named for Mlle. de Camargo. B. June 19, 1701; d. Nov. 7, 1775.

Rebello (João Soares Lourenço) composed church and secular music. B. 1609, Caminha, Portugal; d. Nov. 16, 1661; San Amaro.

Re Bémol. *Fr.* D flat.

Re Bémol Majeur. Key of D flat major.

Reber (Napoleon Henri) wrote the famous "Traité d'Harmonie," 1862, long the French standard work on the subject; taught composition in the Paris Conservatoire in succession to Halévy, 1862; composed the ballet "Le Diable Amoureux," the opéra comique "La Nuit de Nöel," 1848, five other operas, four symphonies, the cantata "Roland," much chamber music, songs; pupil of the Paris Conservatoire, member of the Institute. B. Oct. 21, 1807, Mulhäusen; d. Nov. 24, 1880, Paris.

Rebibe. Small REBECK.

Rebicek (Josef) became conductor Berlin Philharmonic orchestra, 1897; having served as concertmeister at Wiesbaden, director of the Warsaw Opera and conductor the Pest National Theatre; violin pupil Prague Conservatory. B. Feb. 7, 1844, Prague; add. Berlin.

Recheat. Hunting signal for recall of hounds.

Recht Hand. *Ger.* "Right hand."

Recit. *Fr.* Solo part; principal of several parts.

Recitando. *It.* In RECITATIVE style.

Recitatif. *Fr.* RECITATIVE.

Recitative. With the beginning of opera in Italy, recitative was developed in imitation of the musical declamation of the Greek theatre. Free declamation continued to serve for the ordinary dialogue of opera from the days of Caccini, Peri and Monteverde, melodious set pieces being reserved for the more impassioned utterances, until Wagner's so-called reforms. The ideal of the Bayreuth School, as set forth by its founder is "recitative which is aria and aria which is recitative," with the orchestra aiding in enforcing and illustrating the narrative, instead of serving merely as accompaniment. In view of the development of the modern orchestra this is perhaps the nearest approach to the Aria Parlante of the Italian Renaissance now possible, but it should be remembered

that the instruments employed in the Greek Theatre were incapable of giving even what the Zukunftsmusikers were pleased to call "a big guitar accompaniment." In the Recitativo Secco or Parlante of Italian opera, the orchestra sounds only a few chords to enable the singer to hold to the key. The elaborately accompanied recitative was characterized as Stromentato, "instrumented"; Con Accompagnamento, "with accompaniment"; or Obbligato, "where the accompaniment is necessary." In oratorio as in opera, the singer is allowed great freedom in the delivery of Recitative unless tempo is strictly marked.

Recitativo. *L.* RECITATIVE.

Reciting Note. That on which the greater part of a verse is declaimed in GREGORIAN CHANT.

Recorder. Obsolete English name for flageolet and flute.

Recte et Rectro. *L.* "Forward and backward." Term applied to certain kinds of CANON.

Redeker (Louise Dorette Auguste) sang con. at the Gewandhaus and other chief concerts of both Germany and England; pupil of Konewka, Leipsic Conservatory. B. Jan. 19, 1853, Duingen, Hanover; retired on her marriage, Oct. 19, 1879.

Redford (John) composed anthems, organ pieces; organist and Master of Choristers, St. Paul's, London, 1491–1547.

Re Dièse. *Fr.* D sharp.

Redita. *It.* Repeat or return.

Redondillas. *Sp.* ROUNDELAYS.

Redoublement. *Fr.* Doubling a part or interval.

Redoutensaal is the name of a Vienna building containing a large and a smaller auditorium formerly used for public dances and entertainments. It is attached to the imperial palace, and from 1748 to 1870 was the scene of many concerts. Mozart, Haydn and Beethoven composed for the orchestra which played at the dances.

Redowak, Redowazka, Redowa. Bohemian dance which originally alternated from 2–4 to 3–4 time. As now danced it resembles a polka.

Reductio Modi. *L.* Transposition of a mode to the modern scale; restoration to original pitch of a transposed mode.

Reed stops are ORGAN stops composed of pipes having reeds.

Reed (Thomas German) composed and arranged theatre music and songs and the scores of the many operettas produced as "Mr. and Mrs. Reed's Entertainments" at the London Gallery of Illustration; first performed Beethoven's Mass in C in England while chapelmaster of the Royal Bavarian Chapel; played organ and piano; pupil of his father, who was conductor at the Haymarket. B. June 27, 1817, Bristol; d. Upper East Sheen, Surrey, 1888. **Priscilla Horton** began a successful dramatic career at ten, playing light rôles later at Drury Lane and Covent Garden with Macready; merging her career with that of THOMAS GERMAN after her marriage to him, Jan. 20, 1844. B. Jan. 1, 1818, Birmingham; d. 1885. **Alfred German** continued the entertainments established by his parents THOMAS GERMAN and PRISCILLA. D. 1895. **Robert Hopke** and **William** played 'cello. Brothers of THOMAS GERMAN.

Reeds are employed to set up vibration in the enclosed air columns of organ pipes, harmoniums, and reed orchestral instruments for the production of musical sounds. Although metal and many fibrous materials are now used in making reeds, the name derived from a tall grass or cane is retained. A thin strip of this cane so inserted in the mouthpiece of a clarinet as to overlap the air passage and vibrate against it, is a type of the Single Beating Reed. The OBOE and Bassoon are provided with Double Reeds, while the metal reeds of the concertina and harmonium, so cut as to pass freely in and out of the aperture in the plate to which they are attached, are examples of Free Reeds. Most writers on ACOUSTICS assume that a vibrating membrane in the human larynx serves as a reed in voice production. The vibration of the membrane of the lip in EM-

BOUCHURE serves the purposes of reed in playing instruments of the horn family.

Reel. Lively country dance of Scandinavian origin resembling the Danish kreol, surviving in Yorkshire, Eng., as the Sword Dance, where the music is that of a hornpipe; in Ireland, where it is very fast; and in Scotland, where there are two varieties, the slow Strathspey and the livelier "Scotch" reels, of which that of Thulichan or Tulloch is a type.

Reeve (William) composed songs and operettas and adapted dramatic compositions for Sadler's Wells Theatre, of which he was part proprietor. B. 1757; d. June 22, 1815.

Reeves (John Sims) sang such bar. rôles as Rudolpho in "Sonnambula," debut 1839 at Newcastle, later developing into one of the most noted of English tenors, creating Lyonnel in Balfe's "Maid of Honor," and distinguishing himself at English festivals, retaining his voice more than 50 years, and actually touring South Africa with success at 78. Son and pupil of a musician, he became organist at North Cray at 14, studied vocal with Hobbs and Cooke, piano and theory with Cramer and Callcott; then completed his education with Bordogni, Paris and Mazzucato, Milan, where he sang at La Scala. B. Sept. 26, 1818, Woolwich; d. Oct. 25, 1900, London. See "Life and Recollections," London, 1888. **Emma Lucombe** sang in opera and concert; taught vocal; pupil of Mrs. Blane Hunt. M. JOHN SIMS, 1850. **Herbert** made his debut as singer June 12, 1880, London, having studied with his father, JOHN SIMS, and in Milan.

Reformation Symphony. Felix Mendelssohn's work in D minor, composed for the Tercentenary Festival of the Augsburg Confession of Faith, was first performed Nov., 1832, in Berlin, two years later, the composer conducting. "Ein Feste Burg," the most authentic of the hymns attributed to Luther, is the basis of the Finale.

Refrain. BURDEN or CHORUS of a BALLAD.

Regals, Rigoles, Rigals. Obsolete names for Portative ORGANS.

Reger (Max) composed a symphony, Op. 90, songs, much chamber and organ music; taught Leipsic Conservatory. Pupil of his father, and Riemann at Sondershausen and Wiesbaden. B. Mar. 19, 1873, Brand, Bavaria; add. Leipsic.

Register means, in the broadest sense, all the pipes belonging to a given stop, but is properly only the handle or knob bearing the stop's name; hence "Registration" is the combination of various stops made by pulling out the handles or knobs.

Register, Upper and Lower, refers to COMPASS of instruments.

Register, Vocal. Classification of the voice, as by Soprano Register or Tenor Register, or of a portion of the voice, as Head Register, Chest Register.

Registre. *Fr.* REGISTER.

Registrirung. *Ger.* REGISTRATION.

Règle de l'Octave. *Fr.* RULE OF THE OCTAVE.

Regular Form. Strict FORM.

Regular Fugue. Strict FUGUE.

Regular Motion. Similar MOTION.

Regulation. Adjustment of the touch in keyboard instruments.

Regondi (Giulio) toured every court in Europe as guitar virtuoso before reaching the age of nine; afterwards popularized the Concertina, for which he composed "Les Oiseaux" and two concertos. B. 1822, Geneva; d. May 6, 1872.

Rehberg (Willy) composed violin sonata, piano sonata, etc.; conducted at Altenberg, 1888–90, then became piano teacher, Geneva Conservatory, and in 1892 conductor Geneva Municipal orchestra; pupil of his father, the Zurich Music School, and Leipsic Conservatory. B. Sept. 2, 1863, Morges, Switzerland; add. Geneva.

Rehearsal. Practice of a work to be performed in order to attain relative perfection of ensemble — too often honoured in the breach. **Full** rehearsals are those at which the soloists, chorus, and complete orchestra at-

tend. **Dress** rehearsals are those in which members of the cast appear in costume, and like the **Public** Rehearsals are really complete preliminary performances.

Reicha (Joseph) composed; played 'cello; conducted. B. 1746, Prague; d. 1795, Bonn. **Anton Joseph** wrote many ingenious works on theory such as his "Traité de haute composition musicale," Paris, 1818, since superseded as unsound; taught counterpoint and fugue at the Paris Conservatoire with great success from that year; composed 20 string quartets, 24 quintets for flute, oboe, clarinet, bassoon and horn and much other chamber music strikingly harmonized; likewise composed "Obaldi," "Cagliostro," Paris, 1810, "Sapho," Paris, 1822, and other now forgotten operas. Adopted by his uncle JOSEPH, young Reicha was associated with Beethoven in the Bonn electoral orchestra, and in 1802–8 was the intimate of that composer, as well as of Salieri, Haydn and Albrechtsberger in Vienna. There he dedicated his "36 fugues pour le piano" to Haydn. On settling in Paris he became naturalized, was made Chevalier of the Legion of Honor, and member of the Institut. B. Feb. 27, 1770, Prague; d. May 28, 1836, Paris. See "Notice sur Reicha," Delaire, Paris, 1837.

Reichardt (Alexander) composed "Thou art so near," and other popular songs; sang ten. in opera, and in early life in the Esterhazy chapel; noted for interpretations of Schubert and Beethoven; founded Boulogne Philharmonic Society. B. April 17, 1825, Packs, Hungary; d. 1885, Boulogne-sur-Mer.

Reichardt (Johann Friedrich) became court composer and chapelmaster to Frederick the Great at 24; was dismissed by Frederick Wilhelm II, served as chapelmaster for a time to Jerome Bonaparte; composed eight successful Singspiel, including "Jery und Bätely," "Erwin und Elmire," "Claudine von Villabella," and "Lilla" to Goethe's poems, many popular songs, five large vocal works including "Morning Hymn," by Milton; wrote critical and historical works on music; pupil of Veichtner, Benda, and Königsberg University. B. Königsberg, Nov. 25, 1752; d. July 17, 1814, on his estate, Giebichenstein, near Halle.

Reicher-Kindermann (Hedwig) sang sop. in opera, rôles ranging from "Pamina" and "Agathe" to "Fidelio," "Erda," and "Brunnhilde"; debut in Munich Opera in childhood, as one of the boys in the "Meistersinger." B. Munich, July 15, 1853; daughter of the singer KINDERMANN; m. Emanuel Reicher; d. June 2, 1883, Trieste.

Reichmann (Theodore) sang bar. in opera, creating the rôle of Amfortas in "Parsifal" at Bayreuth; sang at Vienna court opera 1882–9, Metropolitan Opera House, New York, 1889–90, then returned to Vienna; pupil of Mantius, Elsler, Reiss and Lamperti. B. Mar 18, 1849, Rostock; d. 1903.

Reid (General John) bequeathed his $350,000 estate to found the professorship of music at Edinburgh University, which bears his name; was noted as an amateur of music during long service as Colonel of the 88th Regiment, British Army. B. about 1721, Straloch, Perthshire; d. 1807, London. The **Reid Concerts** in Edinburgh, held primarily in honour of Gen. Reid's birthday, were an outgrowth of the bequest referred to.

Reihen or **Reigen.** *Ger.* Round dance.

Reimann (Heinrich) composed sonatas and organ studies; wrote criticism; became assistant Royal Librarian, 1887; taught organ and theory, Scharwenka-Klindworth Conservatory; played organ Gnadenkirche from 1895; pupil of his father. B. Mar. 14, 1850, Rengersdorf; d. May 24, 1906, Charlottenburg.

Reinagle (Joseph) composed violin and 'cello concertos, quartets; wrote "A Treatise on the Violoncello"; played 'cello in London concerts under Haydn. B. Portsmouth; lived in Dublin 1785–87. **Hugh** played 'cello. Younger brother of JOSEPH; d. Lisbon. **Alexander**

Robert composed church music; played organ at Oxford. B. Aug. 21, 1799, Brighton; son of JOSEPH; d. near Oxford April 6, 1877.

Reinecke (Karl Heinrich Carsten) conducted the Gewandhaus concerts, Leipsic, 1860–95; played piano; taught piano and composition, Leipsic Conservatory until 1897 when he became "director of studies"; composed three sonatas and an F sharp minor concerto for piano; chamber music, the five-act opera "König Manfred," three one-act operas, incidental music to Schiller's "Tell," the fairy opera "Die Teufelchen auf der Himmelswiese," 1899, the oratorio "Belsazar," the cantatas "Hakon Jarl" and "Die Flucht nach Aegypten"; five fairy cantatas, the overtures "Dame Kobold," "Aladin," "Fridensfeier," Festouverture and "In Memoriam" to David; symphonies, masses, 20 canons for three women's voices; many arias, songs for children, part-songs, and educational works. Son and pupil of a music teacher, he made his debut as a pianist at 11, toured Europe with success, became court pianist to the King of Denmark, and before settling in Leipsic, taught in the Cologne Conservatory, conducted the Barmen Gesellschaft, and in 1859 became director of music at Breslau University. His last notable works were "Zenobia," for chorus and orchestra, and a funeral march for Emperor William I. Besides the title "Royal Professor," Reinecke held the degree Dr. Phil. from Leipsic University. B. June 23, 1824, Altona.

Reine de Chypre. J. F. F. E. Halévy's five-act opera, to book by Saint-Georges, was first performed Dec. 22, 1846, at the Paris Opéra.

Reine de Saba. Charles F. Gounod's four-act opera, to book by Barbier and Carré, known as "Irêne" in the English version, was first performed Feb. 28, 1862, at the Paris Opéra. Goldmark's opera on this subject is described as "KÖNIGIN VON SABA."

Reine Topaze. Victor Masse's three-act opéra comique, to book by Lockroy and Battes, was first performed Dec. 27, 1856, at the Paris Théâtre Lyrique.

Reingreifen. *Ger.* To play with pure intonation.

Reinhard (B. François) published music in Strassburg about 1800, and is said to have been first to stereotype music plates.

Reinhold (Hugo) composed chamber music and songs; prize pupil Vienna Conservatory. B. Mar. 3, 1854; add. Vienna.

Reinhold (Thomas) created many rôles in oratorio under Handel. B. 1690, Dresden; d. 1751, London. **Charles Frederick** sang bass in English concerts and opera. B. 1737; son of THOMAS; d. Sept. 29, 1815, Somers Town.

Reinicke or Reinken (Johann Adam) played organ at the Hamburg Catherine Church 68 years from 1654; was greatly admired by the youthful J. S. Bach; composed the chorale "An Wasserflüssen Babylons," four other organ pieces and "Hortus Musicus" for two violins, viola and bass; pupil of Swelinck, Amsterdam. B. April 27, 1623, Deventer, Holland; d. Nov. 24, 1722, Hamburg.

Reinsdorf (Otto) wrote on music, edited publications. B. 1848, Köselitz; d. 1890, Berlin.

Reinthaler (Karl) composed "Jeptha," an oratorio, "Edda," an opera, Bremen, 1875, "Bismarck-hymn" which captured the Dortmund prize, symphony, part-songs; played organ Bremen Cathedral; conducted Bremen Private Concerts. B. Oct. 13, 1822, Erfurt; d. 1896, Bremen.

Reisenauer (Alfred) played piano in virtuoso tours of Europe and America; pupil of Köhler, then of Liszt, with whom he made his debut in Rome, 1881; composed piano pieces. B. Nov. 1, 1863, Königsberg; d. Oct. 3, 1907, Libau.

Reiss (Albert) sang ten. in opera noted for interpretations of "Mime" and "David"; debut at Königsberg, and since 1902 with New York Metropolitan Opera House; pupil of Liebau and Stolzenberg. B. Berlin; add. New York.

Reissiger (Christian Gottlieb) composed three symphonies, published, 1790. **Karl Gottlieb** composed "Dido" and other operas, 10 masses, songs, probably composed "Weber's Last Waltz"; succeeded Marschner and Weber in their posts at Dresden operas. B. near Wittenberg, Jan. 31, 1798; son of CHRISTIAN GOTTLIEB; d. Nov. 7, 1859, Dresden. **Friedrich August** composed; conducted military bands. B. 1809, Belzic; son of CHRISTIAN GOTTLIEB; d. 1883, Frederickshald.

Reissmann (August) wrote "From Bach to Wagner," Berlin, 1861, "History of German Song," lives of composers; composed three operas, an oratorio, concerto and suite for violin, completed Mendel's lexicon; lectured at Stern Conservatory, Berlin, 1863-80, became Dr. Phil. Leipsic, 1875. B. Nov. 14, 1825; retired after 1882.

Relation is a vague term covering the connection between notes, keys, chords or the movements of a work.

Relatio Non Harmonica. *L.* FALSE RELATION.

Relative Chord. CHORDS having several notes in common are said to be in Direct relation. Widely contrasting chords, such as those of the Dominant and Tonic, are said to be Indirectly related, as their roots are a fifth apart.

Relative Keys are those whose Tonic Chord is a RELATIVE CHORD. The relative major key of a given minor key has its tonic a third above; while the relative minor of a given major key has its tonic a minor third below.

Relfe (Lupton) played organ 50 years at Greenwich Hospital. D. 1805. JOHN composed the popular song "Mary's Dream," piano pieces; wrote on theory; played in the King's Band; pupil of his father LUPTON and of the organist Keeble. B. 1766; d. 1837, London.

Religioso. *It.* Religiously.

Rellstab (Johann Karl Friedrich) founded a Berlin vocal society, later merged in the Singakademie; published music; wrote books and criticism; composed an opera, Passion, Te Deum, Mass, three cantatas, symphonies, marches, etc. B. Feb. 27, 1759, Berlin; d. Aug. 19, 1813, Charlottenberg. **Heinrich Friedrich Ludwig** wrote musical novels, essays, criticisms, and was imprisoned for libel; composed part-songs. B. April 13, 1799, Berlin; son of JOHANN KARL FRIEDRICH; d. Nov. 28, 1860, Berlin. **Caroline** became noted for the great compass of her voice. B. April 18, 1793; daughter of JOHANN KARL FRIEDRICH.

Reményi (Eduard) became one of the most famous of modern violinists, composed a concerto for that instrument and many transcriptions; was a man of wide information and much culture, but afflicted with an incurable "wanderlust" which nearly ruined his career. Pupil of Böhm (Joachim's master) at the Vienna Conservatory, he became adjutant to General Görgey in the Hungarian Revolution of 1848, was banished; toured America with success, then became associated for a time with Liszt at Weimar; was made court violinist to Queen Victoria; pardoned by the Emperor, 1860, and made court violinist; again set out upon his travels, which ended only with his life. His letters have been published, and throw much light on such curious subjects as "Hindoo Music." B. Hungary, 1830; d. of apoplexy on concert stage, San Francisco, May 15, 1898.

Remote. Unrelated.

Remplissage. *Fr.* "Padding" or filling in; intermediate part.

Renaud (Albert) composed the fairy opera "Aladin," 1891; the opéra comique "A la Houzarde," 1891; the operetta "Le Soleil de Minuit," 1898; played organ, St. Francis Xavier, Paris; wrote music criticism for "La Patrie," Paris; pupil of Delibes and César Franck. B. 1855, Paris; add. Paris.

Rénaud (Maurice Arnold) sang bass in opera, debut as "Karnac" in "Le Roi d'Ys," Paris Opéra Comique, Oct. 12, 1890, and the following year at the Opera as "Nelusko," having

previously created the rôles of the High Priest and of Hamilcar in Reyer's "Sigurd" and "Salammbo" in Brussels, where he was engaged from 1883 to 1890. "Telramund," "Wolfram," "De Nevers," "Beckmesser," "Iago," "Hamlet," "Rigoletto," "Valentine," "Herod," "Escamillo," etc., are a few of the 50 rôles he is said to have acquired. From 1897 he was a favourite at Covent Garden, and from 1907 at the Manhattan Opera House, New York. Rénaud was a pupil first of the Paris Conservatoire, then of the Brussels Conservatory. B. 1862, Bordeaux; add. Paris.

Rendano (Alfonzo) played piano, noted as interpreter of Bach; pupil Naples and Leipsic Conservatories. B. Carolei, near Cosenza, April 5, 1853; add. Naples.

Renversement. *Fr.* Inversion.

Renvoi. *Fr.* REPEAT.

Rè Pastore. W. A. Mozart's setting of Metastasio's dramatic cantata was composed in honour of Archduke Maximilian, and first performed April 23, 1775, at Salzburg.

Repeat. Two or four dots in the spaces of the staff indicate that the passage so marked is to be played through twice. See NOTATION.

Repetition. Rapidly repeating a tone or chord.

Répétition. *Fr.* Rehearsal.

Repetizione. *It.* Repetition; **Senza,** without repeating.

Replica, con. *L.* "With repetition" **Senza,** "without repetition."

Replicato. *It.* Repeated.

Reply. Answer in FUGUE.

Réponse. *Fr.* REPLY.

Repos. Fr. PAUSE.

Reprise. *Fr.* Burden of song; repeat; reappearance of a first theme in works in the Sonata FORM.

Requiem aeternam dona eis. *L.* "Grant them eternal rest." The Missa pro defunctis or Mass for the Dead is called requiem because of the first word of the phrase quoted, the beginning of the Introitus. A solemn Mass of Requiem is sung annually in Catholic churches in commemoration of the dead on All Souls' Day, and may also be sung at the funeral and on the anniversary of the death of individuals. The other chief divisions besides the Introitus are the Kyrie; the Gradual, Requiem aeternam and Tract, Absolve Domine; the Sequence, Dies Irae; the Offertorium, Domine Jesu Christi; the Sanctus; the Benedictus; the Agnus Dei, the Communio, Lux aeterna, and sometimes the Responsorium, Libera me; and the Lectio, Taedet animam meam. There are Gregorian melodies for all these divisions of the Requiem save the last, and it is hardly necessary to add that the genius of church musicians of all ages has been lavished on this solemn ritual. The most notable settings are those of Palestrina, Vittoria, Mozart, Cherubini, Berlioz, Brahms and Verdi, the last three composers having adopted their work to the concert room rather than the church.

Research. Improvised prelude to piano or organ number.

Resin or Rosin. Refined gum or COLOPHONY used to roughen the bows employed in playing string instruments.

Resolution. Progression from a discordant to a concordant combination of tones, or a progression giving a satisfactory sense of repose, usually effected by taking the discordant tone up or down one whole or half tone.

Resonance. Term in ACOUSTICS for sympathetic vibrations.

Resonance Box or Body. The hollow body of the violin or other string instrument which serves, by sympathetic vibration, to reinforce the tones produced by the vibration of the strings.

Resonanzboden. *Ger.* RESONANCE BODY.

Respiro. *It.* "Breath"; 16th note rest.

Response. In the Anglican Service, any sentence sung by the choir, whether an "Amen" or the reply to a Versicle.

Responsoria. *L.* Antiphons sung in the Roman Catholic Liturgy, chants for which are contained in several Office Books.

Rests. Signs employed in NOTATION corresponding to the various notes, and indicating silence.

Resultant Tones are formed by the vibration of two independent tones sounded together, and are classified as **Differential,** meaning a tone whose vibrations equal the difference between the two tones producing it; and **Summational,** or equalling the sum of the vibrations producing it.

Reszke, de (Jan Meczislaw) sang ten. with distinguished success in the world's chief music centres, his remarkable talents as an actor, in combination with vocal gifts and a fine presence, making him the foremost interpreter of such Wagnerian rôles as Tristan, Walther, and Siegfried, although his repertoire included leading rôles in every school of composition; retired in 1904 and founded a singing school in Paris, where, in the fall of 1908, he was planning a new academy with opera houses in Paris and New York, the whole to be financed by Mabelle Gilman, an American comic opera singer, who had become the wife of Corey, president of the Steel Trust. Eldest son of a railway official, he was taught music by his mother, and sang solos in the Warsaw Cathedral at 12, later becoming a pupil of Ciaffei, Cotogni, and Sbriglia, and in January, 1874, made his debut in Venice as "Alfonso" in "Favorita," and his first London appearance at Drury Lane the same year. For two seasons he continued to sing bar. rôles. Until his appearance at the Théâtre des Italiens, Paris, 1876, he was billed as "Jean de Reschi." His voice had been early recognized as robust ten. rather than bar., and in 1879 he made his first appearance as ten. in Meyerbeer's "Robert" in Madrid with such success that Massenet engaged him to create the name part of "Le Cid" at the Paris Opéra, 1885. Thereafter he was a favourite ten. throughout the world, especially in New York, London, and Paris. Other notable rôles were "Radames" in "Aida," "Raoul" in "Les Huguenots," and the name parts of "Faust," "Lohengrin," and "Roméo." B. Jan. 14, 1850; add. Paris. **Éduard** sang bar. bass rôles, including the King in "Aïda"; debut, 1876, at the Théâtre des Italiens, Paris; "St. Bris," "Almaviva," "Ramfis," the King in "Lohengrin," "Marcel" in "Huguenots," "Hans Sachs," "King Mark," "Hunding," "Hagen," and "Basilio." Pupil at first of his brother JAN, with whom he was generally engaged, Éduard ranked with the foremost artists of the day, and he continued to sing at Covent Garden, London, and the Metropolitan, New York, until several seasons after his brother's retirement. In 1907–8 he taught music in London. B. Dec. 23, 1855, Warsaw; add. London. **Josephine** created the rôle of "Sita" in "Le Roi de Lahore"; sang in opera with success from her debut at the Venice Academy, 1875, as "Ophelia," but retired on marrying L. de Kronenburg of Warsaw; pupil of the St. Petersburg Conservatory. B. Warsaw; sister of JAN and ÉDUARD; d. Feb. 22, 1891, Warsaw.

Retard. To decrease in velocity; to resolve discords upward after suspension.

Retrogrado. *It.* RETROGRADUS.

Retrogradus. *L.* To move backward; **Contrapunctus,** COUNTERPOINT per recte et retro.

Retto. *It.* Direct.

Reuss (Éduard) taught piano at Carlsruhe, pupil of Krüger and Liszt. B. Sept. 16, 1851, New York; add. Carlsruhe. **Louise Belce** sang Wagnerian sop. rôles at Carlsruhe, debut 1884, at Barcelona, Metropolitan Opera House, New York, 1901–2; pupil of Gänsbacher. B. Vienna, M. ÉDUARD; add. Carlsruhe.

Reuss-Köstritz, Prince of (Henry XXIV) composed two symphonies, a mass, songs; pupil of Herzogenberg and Rust, Leipsic. B. Dec. 8, 1855. Trebschen, Brandenburg.

Reuter (Florizel) toured Europe and America as "phenomenal" boy violinist; pupil of Max Bendix, Chicago and of Marteau. B. 1890; add. Chicago.

Reveil, Reveille, Revelly. Mili-

tary signal by which soldiers are awakened at dawn.

Reveillé. *Fr.* REVEIL.

Reverse Motion. Progression by inverted intervals.

Reyer (Ernest Louis Étienne) composed the opera "SIGURD," forestalling Wagner in the use of certain material for his RING DES NIBELUNGEN; became librarian of the Paris Opéra; succeeded Berlioz as music critic of the "Journal des Debats"; became Officer of the Legion of Honor, and in 1876 member of the Institut, vice David. Young Reyer, or Rey, studied music for a time in the free school established in Marseilles by Barsotti, but at 16 accepted a government appointment in Algeria, where he continued his studies, and composed a mass. The Revolution of 1848 caused him to return to France, and he then studied composition with his aunt, Mme. Farrenc. His first important work was the symphonic ode with choruses "Le Sélam," to book by Theophile Gautier, Théâtre des Italiens, 1850. Next came "Maître Wolfram," one-act opera to book by Mery, Paris Théâtre Lyrique, May 20, 1854; "Sakountala," a ballet to plot by Gautier, July 20, 1858; and the three-act opera "La Statue," Théâtre Lyrique, April 11, 1861. The two-act opera "Erostrate," performed at Baden, 1862, failed at the Paris Opéra, and in consequence "Sigurd" remained unperformed 18 years, or until 1884, when it was brought out in Brussels, later in Paris, New Orleans and Philadelphia. The opera "Salammbó" was produced in 1890. Sacred music, the cantata "Victoire," Paris Opéra, June 27, 1859, "Recueil de 10 Melodies" for voice and piano, and a number of songs complete the list of his works. In 1908 he was Inspector General of the Paris Conservatoire. B. Dec. 1, 1823, Marseilles; d. Jan. 15, 1909.

Reynolds (John) composed the anthem "My God, my God, look upon me"; sang Eng. Chapel Royal, 1765–70.

Reznicek, Freiherr von (Emil Nicolaus) composed the operas "Die Jungfrau von Orleans," 1887; "Satanella," 1888; "Emerich Fortunat," 1889, the comic opera "Donna Diana" to his own book, 1894, all produced at the Prague Opera; the folk-opera "Till Eulenspiegel," Berlin, 1901, symphonic suite, requiem; conducted the Mannheim court theatre; pupil of Leipsic Conservatory. B. May 4, 1861, Vienna; add. Berlin.

Rf. Abbreviation for RINFORZANDO.

Rhapsodes. *Gr.* Wandering minstrels of ancient Greece.

Rhapsodie. *Ger.* RHAPSODY.

Rhapsodie. *Fr.* RHAPSODY.

Rhapsody. Passionate and brilliant composition of irregular form.

Rheinberger (Joseph Gabriel) composed 18 organ sonatas, "Florentine" and "Wallenstein" symphonies, the overtures "Demetrius," "Taming of the Shrew," "Triumph," "Symphonique" sonata for piano, Op. 47, "Romantic" sonata for piano, Op. 184, much chamber music, the operas "Die sieben Raben," Munich, 1869, "Thürmer's Töchterlein," two Stabat Maters, four cantatas, Requiem for soldiers of the Franco-Prussian war and a notable mass "Christophorus," for double choir with orchestra, dedicated to Pope Leo XIII. When Rheinberger began to study piano he was too little for his legs to reach the pedals. At 12 he entered the Munich Conservatory, where he remained seven years, then becoming teacher in the same institution, and organist at the court church of St. Michael. In due time he was made Royal Professor and Chapelmaster. B. Mar. 17, 1839, Vaduz, Liechtenstein; m. the poet Franziska von Hoffnas; d. Nov. 25, 1901, Munich.

Rheingold. The "fore-evening" of Richard Wagner's Tetralogy the "RING DES NIBELUNGEN."

Rhythmique. *Fr.* RHYTHMIC.

Rhythmisch. *Ger.* RHYTHMIC.

Rhythmus or **Rhythm** is the METRE of modern music, almost infinite in variety, but usually reducible to NOTATION in three, four, or

nine beats. The units of Rhythm are Measures, as the units of the Measure are long and short notes grouped according to Accent.

Ribattitura or **Ribattuta.** *It.* "Restriking"; slow beginning of a trill; passing note.

Ribbechino. *It.* Small REBECK.

Ribs. Sides uniting the back and belly of an instrument of the violin family.

Ricci (Luigi) composed the operas "Il Colombo," Parma, 1829; "L'Orfanella di Ginevra," Naples, 1829; two "Figaro" operas which failed, and 20 operas in all before he was 30, and many more in after life, the only one now known outside of Italy being "CRISPINO E COMARE." In 1844 he married Lidia Stolz, who sang in 1867 at the Paris Théâtre des Italiens, but died soon after. Ricci's last work was "Il Diavolo a quattro," produced at Trieste, 1859. Shortly after this he became insane. B. June 8, 1805, Naples; d. Dec. 31, 1859, Prague. **Federico** collaborated with his brother LUIGI in several works including "Crispino," and was his fellow student at the Naples Conservatory. He composed wholly or in part 19 operas, of which the most successful was "Il Marito e l'Amante," Vienna, 1852, while the barcarole "Sulla poppa, etc." from his "Prigione d'Edimburgo" ranked with the most popular Italian melodies for a generation. B. Oct. 22, 1809, Naples; d. Dec. 10, 1877, Conegliano.

Rice (Fenelon B.) directed the Oberlin, O., Conservatory; played organ; Dr. Mus. Hillsdale College; pupil in Boston and Leipsic. B. Jan. 2, 1841, Green, O.; d. Oct. 26, 1901, Oberlin.

Ricercari. *It.* Exercises; flourishes.

Ricercata. *It.* Toccata or Fantasia; **Fuga,** highly elaborated FUGUE in which the composer exhausts his command of Counterpoint.

Rich (John) built and managed the first Covent Garden Theatre, London, from Dec. 7, 1732, having previously opened and managed the Lincoln's Inn Fields Theatre, which was built by his father. B. 1692, London; d. Nov. 26, 1761, London.

Richard Cœur de Lion. A. E. M. Grétry's three-act opéra comique, containing the air "O RICHARD, O MON ROI," to book by Sedaine, was first performed Oct. 21, 1784, at the Paris Opéra Comique. Julius Benedict's cantata of this title was first performed, 1863.

Richards (Brinley) composed the song "God Bless the Prince of Wales," etc., specialist in Welsh music; played organ and piano. B. 1819, Caermarthen; d. May 1, 1885, London.

Richardson (Joseph) composed flute fantasias and variations; played flute. B. 1814; d. Mar. 22, 1862, London.

Richardson (Vaughan) composed anthems, services; sang in boyhood, Eng. Chapel Royal; became organist Winchester Cathedral. D. 1729.

Richault (Simon) published music in Paris from 1805. B. May 10, 1780, Chartres; d. Feb. 20, 1866. **Guillaume Simon** continued the business founded by his father CHARLES SIMON. B. Nov. 2, 1806, Paris; d. Feb. 7, 1877. **Léon** enlarged the publishing business inherited from his father GUILLAUME SIMON. B. Aug. 6, 1839, Paris; d. 1895, Paris.

Richter (Ernest Friedrich Eduard) composed an oratorio, masses; wrote "Lehrbuch der Harmonie," "Lehrbuch der Fuge"; taught Leipsic Conservatory from its foundation; became cantor Thomaskirche, 1868; pupil of Weinlig. B. Oct. 24, 1808, Grosschönau; d. April 9, 1879, Leipsic. **Alfred** wrote on theory and "Das Klavierspiel für Musik studierende," 1898; pupil of his father, E. F. R.; taught in Leipsic Conservatory and in London. B. April 1, 1846, Leipsic; add. Leipsic.

Richter (Franz Xavier) sang; played violin; conducted; composed. B. 1709, Holeschau, Moravia; d. 1789.

Richter (Hans) became the foremost of Wagnerian conductors and first of the so-called "prima donna conductors," having presided over the

Bayreuth Festivals since their inception, the London Philharmonic concerts, 1879, then founded the highly successful London Richter concerts; conducted the Lower Rhine Festivals, 1885, also conducting at the Vienna Imperial Opera, Gesellschaft der Musikfruende, the Pest National Opera, and the Munich Royal Opera. Besides many orders, including that of Franz Joseph, he was made Dr. Mus. by Oxford, 1885, and in 1898 received the freedom of the City of Vienna. Son of the chapelmaster of Raab Cathedral and of Mme. Richter von Innffeld, a noted singer and teacher, he was entered at the Vienna Konvict in 1853, sang four years in the court chapel, studied horn with Kleinecke and theory with Sechter at the Vienna Conservatory, then played in the Kärnthnerthor orchestra until 1866, when he joined Wagner at Lucerne and copied the "Meistersinger" score. Next he engaged with von Bülow as assistant conductor at Munich. In 1870 he conducted the "Lohengrin" performance at Brussels, then rejoined Wagner and copied the score of the Ring, 1871–75, and became conductor at Pest. B. April 4, 1843, Raab, Hungary; add. Vienna.

Richter (Johann Christoph Christian) played organ; was father of Jean Paul. B. 1727, Neustadt; d. 1779, Schwarzenbach.

Ricordi & Co. published music in Milan, including the works of most of the "New Italian" composers. The house was founded by **Giovanni,** a musician of repute as conductor and violinist, and Verdi's publisher. B. 1785, Milan; d. 1853, Milan. **Tito** continued and enlarged the business inherited from his father, GIOVANNI, issuing a catalogue of nearly 750 pages. B. 1811, Milan; d. May 7, 1888. **Tito,** his son and successor then assumed direction of the business. B. Dec. 19, 1840; add. Milan. The "Gazetta Musicale" established by the founder of the house, with Mazzucati as editor, continued to be published under the management of Ricordi & Co. in 1908.

Riddle Canon. Enigmatical CANON.

Ridevolmente. *It.* Laughingly.

Ridotto. *It.* Reduced from full score; Redoute.

Riedel (Furchtegott Ernst August) composed cantatas; conducted, became cantor of Plauen, Saxony, 1890. B. May 22, 1855, Chemnitz; add. Plauen.

Riedel (Karl) composed part-songs; edited ancient music; founded the Leipsic Riedel Verein, which sang ancient music, 1855; helped found the Beethoven Stiftung; became president of the Wagner Verein; pupil Leipsic Conservatory. B. Oct. 6, 1827, Kronenberg; d. June 3, 1888, Leipsic.

Riehl, von (Wilhelm Heinrich) composed; wrote on music; directed. B. 1823, Biebrich; d. 1897, Munich.

Riem (Friedrich Wilhelm) composed piano sonatas and studies, chamber music; played organ Bremen Cathedral; directed Singakademie. B. Feb. 17, 1779, Thuringia; d. April 20, 1837, Bremen.

Riemann (Hugo) edited a "Music-Lexicon"; wrote essays and works on theory, nom de plume "Hugibert Ries"; became lecturer Leipsic University, 1895; in earlier life taught and lectured at Bielefeld, Bromberg, and the Hamburg and Wiesbaden Conservatories; pupil of Frankenberg, Barthel and Ratzenberger, and Leipsic Conservatory; Dr. Phil. Göttingen. B. July 18, 1849, near Sondershausen; add. Leipsic.

Riemenschneider (Georg) composed the opera "Die Eisjungfrau," the opera "Mondeszauber"; conducted at Lübeck, Dantzic, and Breslau. B. April 1, 1848, Stralsund; add. Breslau.

Rienzi. Richard Wagner's five-act tragic opera to his own book, based on Bulwer-Lytton's novel "The Last of the Tribunes," was first performed Oct. 20, 1842, at Dresden. The action is laid in Rome about the middle of the 14th century. In the first act, Orsini, a Roman noble, attempted to abduct Irene, sister of the papal notary, Rienzi. Orsini's enemy

Colonna, leader of a rival faction of the nobility, prevents this, and in the midst of quarrel, Adriano, Colonna's son, who is in love with Irene, comes to her defense. The tumult increases. Nobles and plebeians are attracted to the scene, and finally Rienzi enters. Acting on the suggestion of Cardinal Raimondo, Rienzi inflames the passions of the common people, who rise against the patricians. Adriano is bound to the nobility by blood, to Rienzi by love, and as Rienzi, clad in armour, appears to lead the people, Adriano joins him. The patricians are defeated. From the environs of the Cathedral of St. John Lateran, the next act shifts to the capitol, where the nobles make submission to Rienzi, although, as Adriano informs him, they are already plotting his death. Dances and gladiatorial games are held, but while the festivities are at their height, Orsini strikes at Rienzi with his dagger, only to blunt his weapon against a shirt of mail. The nobles are seized, condemned to death, but at the intercession of Adriano and of Irene, Rienzi spares them on condition that they will swear fidelity. The oath is no sooner taken than broken. Again the people demand the extermination of the patricians, and, led by Rienzi, put them to the sword. Adriano threatens to revenge himself for the death of his father and kindred, and the act ends with the installation of Rienzi as supreme ruler. The fourth act opens with the approach of Rienzi to church at the head of a gay procession. He has lost the confidence of the people because of a report that he has leagued with the emperor to restore power of the Pope. Adriano prepares to assassinate him, but as he hears the churchmen chanting Rienzi's excommunication, his purpose changes, he goes to Irene, and urges her to leave Rome with him, telling her Rienzi's life is no longer safe. Irene's reply is to seek her brother at the capitol, that she may share his danger. She finds him in prayer. When she repeats Adriano's warning, Rienzi advises her to save herself, knowing himself to be doomed. A mob approaches. Rienzi tries to address them, but they will not listen. The capitol is fired, and the mob stone Irene and Rienzi through the windows. Adriano, seeing them about to perish in the flames, throws away his sword and rushes into the building to die with them. The original cast was: Rienzi, Tichatschek, ten.; Irene, Wuest, sop.; Colonna, Dettmer, bass; Adriano, Schröder-Devrient, sop.; Orsini, Wachter, bass. The work is along conventional lines, so much so that in later life Wagner was disposed to regard it as unworthy of him. It contains, in fact, as many concerted numbers as the average Italian work of the period. The overture, which is still heard in concert rooms, is built up of the leading musical numbers of the opera.

Ries (Hugibert) was a nom de plume of HUGO RIEMANN.

Ries (Johann) conducted; was court trumpeter at Bonn, and progenitor of notable family of musicians. B. 1723, Benzheim-on-Rhine; d. 1787. **Anna Maria** sang sop. court of Bonn until 1794, when the French took possession of the city. B. Bonn; daughter of JOHANN; m. the violinist, Ferdinand Drewer. **Franz Anton** taught Beethoven while violinist in the Bonn orchestra; aided Wegeler in "Notices of Beethoven"; Chevalier of the Red Eagle and Dr. Mus. B. Nov. 10, 1755, Bonn; son of JOHANN; d. Nov. 1, 1846. **Ferdinand** wrote biographical notes of Beethoven published with those of Wegeler; composed eight operas including "Die Räuberbraut," Frankfort, 1829; "The Sorcerer," London, 1831, the oratorios, "Der Sieg des Glaubens," Berlin, 1835, and "Die Könige Israels," Aix-la-Chapelle, 1837; six symphonies, nine piano concertos; played piano with distinction; became one of the foremost London teachers; pupil of Beethoven, piano; Albrechtsberger, theory. B. Nov. 28, 1784, Bonn; son of FRANZ; d. Jan. 13, 1838, Frankfort. **Hubert** composed a violin school; directed Berlin Philharmonic; composed violin concertos, duets. B.

1802, Bonn; brother of FERDINAND; d. Sept. 14, 1886. **Louis** played violin and taught in London. B. 1830, Berlin; son of HUBERT. **Adolph** composed songs and piano music; taught piano in London; pupil of Kullak and Boehmer. B. 1837, Berlin; son of HUBERT. **Franz** founded the publishing houses of Ries & Erler, Berlin; composed songs and chamber music, suites for violin; pupil of his father, HUBERT, later prize pupil of Massart at the Paris Conservatoire, 1868, and a virtuoso of ability. B. April 7, 1846, Berlin; add. Berlin.

Rieter-Biedermann (Jacob Melchior) founded a publishing house and musical circulating library at Winterthur, 1849, and a branch house in Leipsic, 1862. B. May 14, 1811; d. Jan. 25, 1876.

Rifacimento. *It.* Restoration or reconstruction.

Riflorimenti. *It.* Extemporized ornaments.

Riga (François) composed and conducted male choruses. B. 1831, Liège; d. 1892, Schaerbeek, near Brussels.

Rigabellum. *L.* REGALS.

Rigadon, Rigaudon, Rigadoon. Lively Provençal dance resembling the jig, performed by a man and a woman.

Rigby (George Vernon) sang ten. in English opera and concerts and in Berlin and Copenhagen; in boyhood, chorister St. Chad's Cathedral, Birmingham. B. Jan. 21, 1840; add. London.

Rigini (Vincenzo) composed an opera on the theme of "Don Giovanni," performed in Vienna ten years prior to that of Mozart's, and in all 20 operas, a Requiem, Te Deum, Missa Solennis, and songs; sang ten.; conducted Berlin Court opera. B. Bologna, Jan. 22, 1756; d. Aug. 19, 1812, Bologna. **Henriette Kneisel** sang sop. in Berlin court opera. B. 1767, Stettin; m. VINCENZO, 1794; d. Jan. 25, 1801, Berlin.

Rigoletto. Giuseppe Verdi's three-act opera, to book by Piave, based on Hugo's "Le Roi s'amuse" was first performed Mar. 11, 1851, at La Fenice, Venice. The plot of the drama is faithfully followed, but for political reasons, "Francis I" in the play becomes "Duke of Mantua" in the opera, and "Triboulet, the Jester," "Rigoletto." The opera opens with a fête in the Duke's palace, at which the Duke relates his discovery of a charming maiden he traced to her home, but has not yet obtained access to, as she is visited nightly by an unknown man. The Duke leads off the Countess Ceprano, to the chagrin of her jealous husband, who is mocked by Rigoletto. Ceprano and other courtiers who have felt the bitterness of the hunchback jester's tongue, plot to destroy him, when Count Monterone, whose family has been dishonoured by the Duke, comes in to denounce his ruler. Rigoletto mocks him also, but quails before the awful curse Monterone hurls at him. The scene shifts to the street leading to Rigoletto's home, where he has brought up his daughter Gilda in complete ignorance of the vileness of the court. As he is about to enter his door, the bravo Sparafucile proffers his services, in case Rigoletto has any enemies to be killed. The hunchback thanks the cutthroat, whose weapon he is soon to hire, then entering his home, embraces his daughter. Gilda is the young girl who has struck the fancy of the Duke. He has followed Rigoletto in disguise, manages to introduce himself into the house and woo Gilda as Gaultier Maldé, a poor student, and wins her love. Meantime Rigoletto has joined a party of courtiers who tell him they are about to abduct Countess Ceprano on behalf of the Duke, an enterprise which Rigoletto cordially approves. They lead him back to his own home, meaning in fact, to abduct Gilda, whom they imagine to be Rigoletto's mistress. Having secured their victim, the courtiers steal away, leaving Rigoletto alone. He tears off the mask which has blindfolded him, and swoons on realizing that he has aided in the desecration of his own home. In the second act Rigoletto has returned to the palace, vainly hoping to rescue his daughter from the Duke. The cour-

tiers gibe at him until he is almost mad, and he prepares to force himself into the Duke's presence and revenge himself, when Gilda appears. Though deceived, she still loves the Duke, and intercedes for him. Monterone is escorted through the anteroom in chains, bewailing the futility of his curses against the Duke, but Rigoletto vows to be the means of carrying them into effect. The hunchback has now plotted with Sparafucile to murder the Duke, and the bravo's sister Maddalena has been employed to decoy him to an inn. There the third act opens. Gilda, brought to witness her lover's perfidy before he is slain, still pleads for the Duke's life. The Duke keeps his appointment, and so pleases Maddalena that she begs Sparafucile to spare him. Sparafucile finally agrees, on condition that another victim present himself before midnight. The conversation is overheard by Gilda, who determines to save her false lover, even at the cost of her own life. She is in boy's clothing, prepared for flight by Rigoletto. Boldly knocking at the door, she enters, is stabbed by Sparafucile, who thrusts her body into a sack, and when Rigoletto comes to the door at midnight for his victim, Sparafucile gives him the sack with its burden. Rigoletto drags the sack toward the river. Suddenly the Duke's voice is heard singing in the distance, and filled with amazement, Rigoletto opens the sack. Gilda revives enough to profess her love for the Duke, and to pray for her father, then dies, and Rigoletto falls senseless over her body. The original cast included: The Duke, Mirate, ten.; Rigoletto, Varesi, bar.; Monterone, Damini, bar.; Marullo, Künerth, bar.; Sparafucile, Ponz, Saini, mez.-sop.; Count Ceprano, Bellini, bass; Court Usher, Rizzi, ten.; Gilda, T. Brambilla, sop.; Maddalena, Casaloni, con.; the Nurse, Saini, mez.-sop.; Countess Ceprano, Marselli, mez.-sop.; Page, M. Lovati, mez.- sop. The principal musical numbers are Act I: "Questa o quella," the Duke; "Deh non parlare," Rigoletto; "Veglia o donna," Rigoletto and Gilda; "E il sol dell' anima," the Duke; "Caro nome," Gilda; "Zitti zitti," male chorus; Act II: "Parmi veder le lagrime," the Duke; "Scorrendo unita remota," male chorus; "Possente amor," the Duke; "Cortigiani vil razza dannata," Rigoletto; "Tutte le feste al tempio," and "Piange fanciulla," Rigoletto and Gilda; Act III: "La donna è mobile," the Duke; "Bella figlia dell' amore," quartet, the Duke, Gilda, Maddalena, and Rigoletto; "Lassù in cielo," Gilda.

Rigols. REGALS.

Rigore. *It.* Strictness, exactness.

Rigoroso. *It.* Strictly.

Rikk. Modern Egyptian tambourine.

Rilasciando. *It.* Relaxing the time.

Rilka. Russian LUTE.

Rimbault (Stephen Francis) played organ St. Giles in the Field, London. B. 1773; d. 1837, London. **Edward Francis** composed the operetta, "Fair Maid of Islington," 1838, songs, etc.; edited church music and reprints of antiquities; wrote "History and Construction of the Organ," with E. J. Hopkins; lectured; played organ; declined Harvard professorship of Music; Dr. Phil., LL.D.; pupil of his father, STEPHEN FRANCIS, and of S. Wesley. B. June 13, 1816, London; d. Sept. 26, 1876, London.

Rimsky-Korsakov (Nicholas Andreievitch) composed "Pskovitjanka" ("The Girl from Pskov"), St. Petersburg, 1873; "Zarskaja Newjesta," St. Petersburg, 1901; "Antar," and two other symphonies; taught composition and instrumentation at the St. Petersburg Conservatory. Originally intended for the navy, and a pupil of the Naval Institute, young Rimsky-Korsakov had the advantage of piano lessons at the same time, and, under the influence of Balakirev, determined to adopt music as a profession. His first symphony was produced at 21. In 1871 he joined the staff of the St. Petersburg Conservatory, was made director of the Free School of Music, inspector of the Ma-

rine Bands; became assistant to Balakirev as conductor of the Imperial orchestra, 1883, and in 1886 conductor of the Russian Symphony concerts. Other compositions were the opera "May Night," 1880, "Snegourotchka" (Snow Princess), 1882; "Mozart und Salieri," Moscow; the opera ballet "Mlada," St. Petersburg, 1892; the opera "Christmas Eve," 1895, a sinfonietta, Servian fantasia, Russian overture, the musical tableau "Sadko," a piano concerto. He published also a harmonized collection of Russian songs, and orchestrated Dargomyzsky's "Commodore," Mussorgsky's "Khovanstchyna," and Borodin's "Prince Igor." B. Tikhvin, Novgorod, May 21, 1844; d. June 24, 1908.

Rinck (Johann Christian Heinrich) composed organ music including a "Practical Organ School," chamber music, in all up to Op. 125; became court organist at Darmstadt, and toured Germany as virtuoso; pupil of Kittel; Dr. Phil. Giessen University and chevalier of many orders. B. Feb. 18, 1770, Saxe-Gotha; d. Aug. 7, 1846, Darmstadt. See Autobiography.

Rinaldo. George Frederick Handel's first opera composed in England, the theme identical with Glück's "ARMIDE," was first performed Feb. 24, 1711, at the King's Theatre, Haymarket, London.

Rinf. Abbreviation for RINFORZANDO.

Rinforzando. *It.* Suddenly reinforced or accented.

Rinforzare, Rinforzato. *It.* To emphasize or reinforce.

Ringelpauke. *Ger.* Rattle of bars and rings.

Ring of the Nibelungs. Richard Wagner's Tetralogy or cycle of four music dramas to his own text, written in alliterative poetic form, was first produced as a complete work in the newly completed Festspielhaus at BAYREUTH, between Aug. 13 and 16, 1876. "Parsifal" alone excepted, these four music dramas, "Rheingold," "Walküre," "Siegfried," and "Götterdämmerung," were regarded by the composer as the most perfect fruit of his genius, and his chief legacy to posterity. In them are most perfectly realized his theories of a dramatic art which should unite music, poetry, action, and declamation. In them he sought to embody the principles of the Greek tragedians, as he understood them; to assemble, coordinate and use as a means of expression, every art which had been under the divine patronage of the Muses, those nine sisters from whose name the word Music is derived. As the Greek tragedians chose their subjects from the mythology of their race, so Wagner desired to depict the gods and goddesses of the Teutonic peoples. As the Greek dramatists found material in the sacred poems of Homer and Hesiod, so Wagner sought his in the Nibelungen Lied, or rather in the Eddas from which they were derived. In 1848, after the completion of "Lohengrin," he wrote a three-act drama, "Siegfried's Tod," but the poetic text of the cyclus was not wholly completed until 1852, nor was the "Ring" ready for performance until the Festspielhaus had provided a suitable stage. Dates of early separate performances of these music dramas will be found in the biographical notice of Wagner. The casts presented here are those of the Bayreuth production: "DAS RHEINGOLD" (The Rhine Gold): Wotan (Odin, Father of Gods and Men), Betz, bar.; Donner (God of Thunder), Gura, bar.; Froh (God of Joy), Unger, ten.; Loge (Demigod personifying Fire and Trickery), Vogl, ten.; Alberich (Nibelung or Gnome), Hill, bar.; Mime (Nibelung or Gnome), Schlosser, ten.; Fafner (Giant), Von Reichenberg, bass; Fasolt (Giant), Eilers, bar.; Fricka (Wotan's wife), Frau von Grun-Sadler, mez. sop.; Freia (Holda, Goddess of Youth and Love), Frl. Haupt, sop.; Erda (Mother Earth), Frl. Jaida, con.; Woglinde (Rheintochter or Rhine daughter, Frl. Lilli Lehmann, sop.; Wellgunde (Rheintochter or Rhine daughter), Frl. Marie Lehmann, mez. sop.; Flosshilde (Rheintochter or Rhine Daughter), Frl. Lammert, con. "DIE WALKÜRE"

(The Valkyrs). Siegmund (Son of Wotan and a Volsung woman), Niemann, ten.; Sieglinde (Sister of Siegmund and wife of Hunding), Frl. Schefzky, sop.; Hunding (A Neidung and at war with the Volsungs), Niering, bass; Wotan, Betz, bar.; Fricka, Frau von Grun-Sadler, mez. sop.; Brünnhilde (Valkyr, daughter of Wotan and Erda), Frau Friedrich-Materna, sop.; and her eight sister-Valkyrs, Roseweise, sop.: Grimgerde, sop., Helmwige, mez. sop.; Gerhilde, mez. sop.; Ortlinde, mez. sop.; Waltraute, con.; Siegrune, con.; Schwertleite, con. "SIEGFRIED." Siegfried (Son of Siegmund and Sieglinde), Unger, ten.; Mime, Schlosser, ten.; Der Wanderer (Wotan), Betz, bar.; Alberich, Hill, bar.; Fafner (the Giant, now a Dragon), Von Reichenberg, bar.; Erda, Frau Jaida, con.; Brünnhilde, Frau Friedrich-Materna, sop. "DIE GÖTTERDÄMMERUNG" (The Twilight of the Gods). Siegfried, Unger, ten.; Gunther (Gibichung, of an heroic race), Gura, bar.; Hagen (Son of Alberich, half brother of Gunther), von Reichenberg, bass; Alberich, Hill, bar.; Brünnhilde, Frau Friedrich-Materna, sop.; Gutrune (Sister of Gunther and Hagen), Frl. Weckerlin, sop.; Three Norns (Fates), and the three Rhine Daughters. Waltraute, Frau Jaida, con. "**Das Rheingold.**" After an orchestral prelude intended to suggest the idea of moving water, the rising curtain discloses the rocky depths of the Rhine. Woglinde, Wellgunde, and Flosshilde, guardians of the Rheingold treasure, amuse themselves with teasing Alberich, pretending in turn to be captivated by his grotesque love-making, then swimming quickly out of his reach. The lustful Alberich is enraged, tries in vain to seize one of the Rhine maidens, but a ray of sunlight illuminates the Rheingold, and when its guardians tell him that this treasure will confer supreme power upon whomsoever, renouncing the delights of love, shall steal it, Alberich tears the treasure from its resting place and disappears in the depths of the stream, laughing mockingly at the lamentations of his tormentors. A transformation is quickly effected. The stage now represents a rocky height from which, in the distance, the walls of Walhalla may be seen. Fricka and Wotan awaken from their sleep, and Wotan's delight at the completion of his dwelling place is somewhat subdued when Fricka reproaches him with his infidelities to her, and with the bargain he has made with Fafner and Fasolt, whereby Freia is to be surrendered to the giants in payment for their services as builders. Freia comes in, terrified, and seeking protection from Wotan. Fafner and Fasolt enter, claiming their reward, but Wotan tries to evade payment. The giants are raging. They had agreed that Fasolt should have Freia, while Fafner would be content with the golden apples in Freia's garden. As they are about to take Freia by force, Froh and Donner confront them, and Donner would kill them with a swing of his hammer, but Wotan interferes, being afraid of the consequences. Loge, on whom Wotan relies for the means of saving Freia, tells of the Ring Alberich has fashioned from the Rheingold, and the power it confers. Gods and giants alike covet the Ring, which can only be obtained by theft, and Fasolt and Fafner agree to accept the Rheingold in lieu of Freia, but depart, taking her with them until she shall be ransomed. Freia's golden apples, which preserve the gods' eternal youth, wither when she goes, and whatever scruples Wotan may have felt regarding the proposed theft are overcome by the necessity of getting Freia back again. A second transformation depicts the caverns of Nibelheim. Mime has just completed a Tarnhelm or wishing cap. Alberich putting it on, has become invisible, beats Mime, and then leaves for the hidden chambers where his slaves are working amid the treasure. Mime is screaming with pain as the gods enter. He tells of his woes, of the tyranny of Alberich, and describes the powers of the Tarnhelm. Alberich, the Tarnhelm in his belt, enters, driving before him a gang of dwarfs laden with treas-

ure. Confident of his power, he mocks at the gods. Loge suggests that while he sleeps some one will steal the treasure. Alberich, with the aid of the Tarnhelm, transforms himself into a mighty serpent, to show how easily he can guard his possessions. Loge pretends amazement, but says that Alberich cannot transform himself to anything as small as a toad. Alberich instantly proves that he can, then Wotan puts his foot on the toad, Loge picks up the Tarnhelm, and Alberich, restored to his natural form, is securely bound and dragged away by the gods. Again the stage settings portray the rocky heights, with Walhalla in the distance. Alberich, forced to ransom himself by giving the Rheingold to the gods, has his dwarfs bring the treasure from Nibelheim; then, deprived of the gold, the Ring and the Tarnhelm, follows them back to the bowels of the earth, cursing treasure and gods alike as he goes. Fasolt and Fafner return with Freia, plant their clubs in front of her, and demand that enough gold be piled up to hide her from their view. Not until the Tarnhelm and the Ring have been added to the heap is Freia completely hidden, and the Ring Wotan refuses to give until warned by Erda that he must. The giants quarrel over the possession of the treasure. Fafner kills Fasolt with a blow of his club, gathers up the treasure in his bag, and marches off. Then Donner swings his hammer, and the clouds which have overhung Walhalla are dissipated. Froh bridges the chasm between Walhalla and the heights with a rainbow, and as the gods prepare to pass over this bridge to take possession of the new home, the Rhine maidens are heard bewailing the loss of their treasure. "**Die Walküre.**" The first act takes place within Hunding's hut, built up about a great tree wherein, in past times, Wotan or the Wanderer, has thrust a sword so deeply that only the hilt is visible. Sieglinde, busied in household duties, is interrupted by the entrance of Siegmund, worn with battle and seeking shelter from the storm. She gives him a horn of mead, and promises hospitality. Hunding, returning from the chase, confirms this promise, but on learning Siegmund is a Volsung, tells him they must fight next morning. Alone and weaponless, Siegmund remembers that his father had told him of the sword Nothung (Needful) which one day should be his. Sieglinde, having drugged Hunding, returns, and points out to Siegmund the hilt of Nothung in the tree. With a mighty effort Siegmund plucks it forth. Then brother and sister, twin children of Wotan, determine to escape from Hunding's power. The next act opens with a meeting between Wotan and Brünnhilde, which is interrupted by the entrance of Fricka, who scolds Wotan much as Juno was wont to scold Jupiter for his marital lapses. Fricka demands that Sieglinde and Siegmund die as punishment for their incestuous love, and forces Wotan to swear that die they shall. Brünnhilde returns, Wotan tells the story of the Rheingold and repents of his promise to Fricka; but when Brünnhilde offers to save Siegmund he sternly commands her to destroy him. As Wotan and the Valkyr depart, Siegmund and Sieglinde enter, wholly exhausted, yet knowing Hunding to be close behind them. Reproaching herself for having yielded to her passion, Sieglinde falls into a swoon, and while she is unconscious Brünnhilde comes to summon Siegmund to Walhalla. He refuses to be separated from Sieglinde, and in his extremity is about to kill her that they may be at least united in death. Brünnhilde, overcome with pity, determines to save them. Then comes the fight between Siegmund and Hunding. Brünnhilde covers Siegmund with her shield, but as he is about to deal Hunding a deadly blow, Wotan suddenly appears, thrusts out his spear, against which Siegmund's sword is shattered. Siegmund is slain. With a mere gesture Wotan slays Hunding. Brünnhilde quickly gathers the fragments of the sword, and carries Sieglinde away in order to place her in safety before Wotan's wrath shall descend upon her. The third act reveals the Rock of the Valkyrs, where after

assembling in a wild flight the war maidens await Brünnhilde, their sister. A moment later Brünnhilde brings in Sieglinde, tells the other Valkyrs what she has done, and begs them to save Sieglinde from Wotan. Sieglinde asks only to die, but Brünnhilde tells her she shall bear a hero, and gives her the fragments of Nothung to keep for him until he shall have become a man. Sieglinde then gladly seeks the shelter of a cavern. Brünnhilde prepares to face Wotan, who soon appears, and after sending her sisters away pronounces her doom. No longer his favourite war maiden, she shall, as a mere woman, become the property of the first man who claims her. After vainly endeavouring to soften Wotan, Brünnhilde as a last request begs that she may be surrounded by a wall of fire, so that only a hero may dare to claim her. To this Wotan consents. Touched with pity, he bids her a fond farewell, then lays her upon a bed of moss, covers her with shield and helmet, and striking the rock with his spear invokes Loge. Flames spring up, a protecting barrier about the Valkyr's bed, and as Wotan retires he utters the words: "Who fears the tip of my spear, never shall pass through this fire." The curtain falls. "**Siegfried.**" The son of Siegmund and Sieglinde, now a well grown lad, brought up by Mime, watches his father by adoption attempt to forge a long promised sword. But such weapons as Mime can forge, Siegfried breaks at a blow. Mime seeks to recover the Ring and the other treasure from Fafner, realizes that he can accomplish this only through Siegfried, so he shows the fragments of Nothung to the lad, saying if Siegfried could only reforge this sword he might be able to slay the Dragon (Fafner). Siegfried commands Mime to try again, and goes into the forest, leaving the dwarf alone. Wotan enters, disguised as the Wanderer, claiming hospitality. In the dialogue which follows, the action of the previous dramas is recalled. Then dwarf and god agree that each shall ask the other three questions, and that failure to answer shall forfeit the loser's head. Mime asks: Who dwell in the bowels of the earth? who on the face of the earth? and who on the cloudy heights? Wotan replies the dwarfs, the giants, the gods, of whom Wotan is chief. Then as Wotan's spear strikes the ground, thunder is heard, and Mime realizes that his visitor is the chief god himself. Wotan propounds these questions: What race does Wotan persecute, though he loves them? what sword must Siegfried have in order to slay Fafner? who will forge that sword? Mime replies that it is the Volsungs whom Wotan persecutes yet loves, and that the sword is called Nothung, but he cannot answer the third question. Wotan tells him laughingly that Nothung can be forged only by one who knows no fear, and bequeaths Mime's head to that hero. Mime, again alone, is overcome with terror, and when Siegfried returns the sword is still in fragments. Siegfried undertakes the task himself. As he works, Mime realizing that he will succeed, prepares a poison with which to kill the boy when he shall have slain the Dragon. Siegfried, singing at his task, perfects the weapon, then swinging it over his head, cleaves through the anvil at a single blow. The second act portrays the forest near the cave in which Fafner, transformed by the power of the Tarnhelm into a Dragon, guards the Ring and treasure. Alberich and Wotan meet, and the dwarf greets the god with a volley of abuse, to which Wotan replies that Siegfried threatens to slay the Dragon, and suggests that Alberich may recover the Ring by warning the Dragon of impending danger. But the Dragon, answering Alberich, declares in a sleepy voice that he will welcome the hero, as he is hungry, and bids Alberich let him sleep in peace. Wotan vanishes, and Alberich hides to await the coming of the hero. Bearing in mind that he should be killed, according to Wotan's prophecy, by a "fearless one," Mime brings Siegfried to see the Dragon, in order that he may be frightened, meaning, in case the Dragon is slain, to poison Siegfried,

and possess himself of the treasure. Siegfried orders Mime to leave him, cuts a whistle with which he tries to imitate the songs of the forest birds, and when the Dragon pokes its head from the cavern, instead of being frightened only laughs. Then he attacks and kills the Dragon, which, in dying, warns him of a plot against his life. A drop of the Dragon's blood has fallen on Siegfried's hand. It burns, and Siegfried puts his hand to his mouth, and is astonished to find that the taste of the Dragon's blood has enabled him to understand the language of the birds. One of the birds tells him to enter the cave and take the Ring, and when he has done so warns him against Mime. But the Dragon's blood has likewise enabled Siegfried to read Mime's thoughts before they are uttered, and when Mime offers him the poisoned drink Siegfried strikes him dead with a blow from his sword. Then the bird tells Siegfried of the beautiful Valkyr asleep on a rock surrounded by fire, and Siegfried asks the bird to lead him to the maiden. The third act takes place at the foot of the Rock of the Valkyrs. Wotan consults Erda as to the means of averting the doom closing about Walhalla, but finding her wisdom powerless to aid him, expresses his resignation to whatever fate may bring forth. Erda sinks back to earth as Siegfried appears, still following the bird. Wotan attempts to bar Siegfried's progress, but with a stroke of Nothung, Siegfried severs Wotan's spear, and the god vanishes. Siegfried climbs boldly through the flames, and in a moment the scene changes to the fiery circle within which Brünnhilde sleeps. Siegfried removes her helmet and armour, and is filled with wonder. He has never before seen a woman, and beneath the shining mail are the soft garments outlining a form dreamed of but unknown. For the first time he is afraid, but soon this new sensation passes away, and with a long impassioned kiss he awakens Brünnhilde. The Valkyr joyously greets the light, and recognizes the destined hero in Siegfried; but recalling her divine origin, seeks to repel his advances. Siegfried's passion finally awakens the woman's soul, and the former Valkyr yields to his embraces. "**Die Götterdämmerung.**" The last drama of the Tetralogy opens with a prologue. Three Nornes or Fates are in conference near the Rock of the Valkyrs. Fastening their golden rope to a tree, or rock, they narrate in turn the early coming of Wotan, who had fashioned his spear from the World-ash tree, how Siegfried had broken the spear, and how Wotan had thereafter caused his heroes to make firewood of the World-ash to serve as the pyre of the gods at Walhalla when the end should come. But before they can foretell what is about to happen, their golden rope breaks, and they vanish. The day dawns. Siegfried and Brünnhilde come forth from their cavern. Besides imparting much of her divine wisdom to Siegfried, Brünnhilde has given him her shining armour, has made him invulnerable, except in the back, and she gives him her horse Grane, that he may ride forth to new adventures. To Brünnhilde Siegfried gives the Ring in pledge of fidelity. The Hall of the Gibichungs, overlooking the Rhine, is shown as the curtain rises on the first act. Gunther longs to wed Brünnhilde, and his sister Gutrune loves Siegfried, whose exploits she has heard, though neither of them is aware Siegfried and Brünnhilde have been united. Hagen, half brother of Gunther and Gutrune, has inherited from his father Alberich a wild and ruthless nature and has promised to aid Alberich to recover the Ring. In counselling the marriage of Gutrune and Siegfried, Hagen means that Siegfried shall then be compelled to go through the flames to bring Brünnhilde for Gunther. It is suggested that Siegfried may already be in love, but Hagen has brewed a magic philtre which will cause the hero to love Gutrune and forget all other women. When this plan has been agreed on, Siegfried's horn is heard in the distance, as he is sailing down the Rhine in a boat. The Gibichungs welcome

him, he accepts a horn of mead from Gutrune, drinks, instantly forgets Brünnhilde, and loves Gutrune. He demands her hand in marriage, and the brothers agree, only stipulating that Siegfried shall first bring Brünnhilde to them. Siegfried and Gunther swear blood-brotherhood, and the two set forth in quest of Brünnhilde, while Hagen remains to guard the house. Then the action shifts to the scene of the prologue. Brünnhilde is visited by her sister Valkyr, Waltraute, who tells of the gloom in Walhalla, where the gods await their end. Wotan had said that if Brünnhilde would return the Ring to the Rhine maidens, the curse it had brought upon the gods and the world would be removed. But to Brünnhilde the Ring is pledge of Siegfried's love, and she declines. As Waltraute rides back to Walhalla, Siegfried's horn is heard. It is Siegfried, but, by the Tarnhelm's power, in the likeness of Gunther, who enters. Brünnhilde flies in terror from this stranger, but Siegfried pursues, subdues, and deprives her of the Ring. Together they enter the cavern, but Siegfried has drawn his sword to place between them in proof of his fidelity to Gunther. The second act transpires on the river bank in front of the Hall of the Gibichungs. Hagen, spear in hand, sits asleep in the moonlight. Alberich talks to him, appearing as in a dream or vision, and father and son plan to possess themselves of the Ring, and to rule the world between them. At the dawn of day Siegfried appears. He recounts the adventure just concluded, and explains that he has come at once, by using his Tarnhelm, while Gunther and Brünnhilde are following in a boat. Hagen thereupon calls the vassals together with a blast of his horn, and orders preparations for the wedding of Gunther. On seeing Siegfried, Brünnhilde is so overcome with emotion as to faint in his arms. But when Siegfried claims Gutrune as his bride, and she sees the Ring on his finger, she is both angry and astonished. She claims Siegfried as her husband. He, still under the influence of Hagen's philtre, swears on Hagen's spear that her accusation is false. By the same ceremony Brünnhilde renews her charges, and consecrates the weapon to Siegfried's destruction. Siegfried enters the hall with Gutrune, and at Hagen's instigation Brünnhilde and Gunther begin to plan the murder of the hero. Brünnhilde explains that he is vulnerable only in the back, and it is decided that he shall be killed while hunting. The third act takes place in a dense forest near the Rhine. The Rhine maidens are still bewailing the loss of their treasure. Siegfried, wandering away from his companions, draws near them, and they plead with him to give them the Ring. Finding him obdurate, they threaten him with impending death, which makes him only the more obstinate. The huntsmen gather for rest and refreshment. Hagen mingles with Siegfried's drink a potion which restores his memory, so he tells the story of his life, including the wooing and winning of Brünnhilde. Then the ravens fly through the wood, and as Siegfried turns to look at them, Hagen stabs him in the back. Siegfried turns and tries to crush Hagen with his shield; but the effort is too much, and he falls, dying, on his shield, which has dropped from his clutch. His last words are a delirious greeting to Brünnhilde. Then the scene shifts back to the Hall of the Gibichungs. Gutrune, who is waiting for the return of Siegfried, hears from Hagen that Siegfried has been killed by a wild boar, and swoons when the body is brought in. Hagen lays claim to the Ring, and when opposed by Gunther kills him. Then Hagen attempts to remove the Ring from Siegfried's hand, but the dead hand is raised in menace, just as Brünnhilde enters. Gutrune complains that Brünnhilde is responsible for the evil which has befallen them, but Brünnhilde haughtily replies that Siegfried was her husband, and directs that the funeral pyre be built. Then removing the Ring from Siegfried's finger, after Siegfried's body has been placed in position, she fires the pyre with a torch, and seizing Grane, rushes into the flames. The

Hall of the Gibichungs catches fire, but soon the pyre dies down and collapses. Then the waters of the Rhine overflow the Hall, and the Rheintöchter swim in on the waves to rescue the precious Ring from the ashes. Hagen, who attempts to tear the Ring from the Rhine maidens is drowned, and as the Rhine maidens rejoice in the recovery of their treasure, a great light arises in the north. Walhalla is burning. The reign of the gods has ended. In these music dramas Wagner's employment of the LEIT MOTIF reaches its culmination. It is said that these themes suggested themselves to him as he was writing the books and before he had actually begun to compose the music. However that may be they are interwoven with marvelous ingenuity throughout the text of the Tetralogy, and are assembled most effectively, not only in the Funeral March, but in Brünnhilde's farewell. Despite Wagner's aversion to the performance of his music in concert form, such passages as the Ride of the Valkyrs, Wotan's Farewell and the Magic Fire Scene from Walküre; the Waldweben from Siegfried; and the Funeral March from Götterdämmerung have been favourite concert numbers for years.

Rinuccini (Ottavio) wrote the libretto for "Dafne," the first Italian opera composed by Peri and Caccini, 1594, and Monteverde's "Arianna a Nasso," 1608. B. 1562, Florence; d. 1621.

Rio de Janeiro. The Brazilian capital had its musical beginnings in the establishment of a **Conservatory of Music** in Vera Cruz with PORTOGALLO as director, by the Emperor Dom Pedro, 1813. An excellent opera house, many smaller theaters devoted to lyric drama, numerous organizations for the cultivation of choral and orchestral music, together with the concerts of the national bands combined to make the metropolis of Brazil a music centre of first importance in South America. The principal publishing house in South America was founded in that city by A. NAPOLAO.

Riotte (Philip Jacob) composed the highly popular "Battle of Leipsic," the operetta "Das Grenzstadtchen," Kärnthnerthor Theater, Vienna, 1809; the cantata "The Crusade," 1852, in all 48 operas, operettas, ballets, etc., and a symphony, sonatas, etc.; music director of the Congress of Erfurt, and from 1818 conductor at the Vienna Theater an der Wien. B. Aug. 16, 1776, St. Mendel, Trèves; d. Vienna, Aug. 20, 1856.

Ripieno. *It.* "Supplementary." In early orchestral concertos the solo instruments were accompanied by others which merely filled in the harmony; thus an additional or supplementary part: on Italian organs a mixture stop.

Riposta. *It.* An answer in FUGUE.

Rippon (John) composed the oratorio "The Crucifixion"; compiled "Selection of Psalm and Hymn Tunes"; evangelical minister. B. April 29, 1751, Tiverton; d. 1836, London.

Ripresa. *It.* REPRISE, BURDEN, REPEAT.

Rischbieter (Wilhelm Albert) composed symphonies, overtures; taught theory, Dresden Conservatory; played violin; pupil of Hauptmann. B. 1834, Brunswick; add. Dresden.

Riseley (George) composed a Jubilee Ode, 1887, part-songs; founded Bristol Choral Society, conducted; played organ Bristol Cathedral; pupil of Corfe. B. Aug. 28, 1845, Bristol; add. London.

Risentito. *It.* With expressive energy.

Risler (Joseph Édouard) played piano; was attached to Festspielhaus and Paris Opéra, and in 1906 became member of the superior council, Paris Conservatoire, where he had been a prize pupil under Diemer; also studied with Dimmler, Stavenhagen, D'Albert, and Klindworth. B. Feb. 23, 1873, Baden; add. Paris.

Risolutamente, Risoluzione, con. *It.* With resolution.

Risolutissimo. *It.* Very resolutely.

Risonanza. *It.* RESONANCE.

Ristretto. *It.* STRETTO.

Risvegliare. *It.* To rouse up or reinvigorate.

Risvegliato. *It.* With animation.

Rit. Abbreviation for RITARDANDO.

Ritardando, Ritardato. *It.* With gradually decreasing speed.

Ritardo. *It.* To retard.

Riten. *It.* Abbreviation for RITENENDO, etc.

Ritenendo, Ritenente, or **Ritenuto.** *It.* To retard the speed.

Ritmo di quattro battute. *It.* "Rhythm of four beats" or common time.

Ritmo di tre battute. *It.* "Rhythm of three beats." Compound triple time.

Ritornello. *It.* "Return" or repetition; an interlude; instrumental accompaniment of a song; Italian folksong.

Ritter (Frederic Louis) wrote "A History of Music in the Form of Lectures," 1870–74; "Music in England" and "Music in America," 1883; taught at Vassar College; compiled "A Practical Method for the Instruction of Chorus-classes"; composed symphonies in A, E minor, and E flat, songs, choruses, and church music; conducted the Sacred Harmonic Society and Arion, New York, 1861–67; pupil of Hauser, Schletterer, and in Paris under his cousin Georges Kastner. B. June 22, 1834, Strasburg; d. June 22, 1891, Antwerp. **Fanny Raymond** wrote "Woman as a Musician," translated works on music. B. 1840, Philadelphia; m. FREDERIC LOUIS; d. London after 1888.

Ritter (Hermann) played the "Viola Alta," which was an instrument he devised resembling the obsolete tenor viol, and free from the muffled tone of the ordinary viola; wrote on musical topics; taught musical history, æsthetics and viola at the royal Würzburg school; composed and arranged music for viola. B. Sept. 26, 1849; add. Würzburg.

Ritter (Theodore) composed the operas "Marianne," Paris, 1861; "La dea risorta," Florence, 1865; popular pièces de salon; pupil of Liszt, real name Bennet. B. April 4, 1841, near Paris; d. April 6, 1886, Paris.

Ritz or **Rietz (Eduard)** played violin; known as the intimate friend of Mendelssohn; pupil of his father, and of Rode. B. 1801, Berlin; d. Jan. 23, 1832. **Julius** composed three symphonies, four operas, masses, overtures, chamber music; conducted the Leipsic Gewandhaus concerts; taught composition Leipsic Conservatory, in 1860 was made conductor of the Saxon Royal Opera, and in 1876 General Music Director. Like his brother EDUARD, he was the intimate friend of Mendelssohn, whom he succeeded as director of the Lower Rhine Festival. His "Dithyrambe" and "Altdeutscher Schlachtgesang" for male voices and orchestra are still occasionally sung. B. Dec. 28, 1812, Berlin; d. Oct. 1, 1877, Dresden.

Rivarde (Serge Achille) played violin, and from 1899 taught, Royal College of Music, London. Pupil of Felix Simon and Wieniawski, then of the Paris Conservatoire, where he divided the violin prize with Ondrichek, 1879. He toured for a time, spent three years in America, then joined the Lamoureux orchestra in Paris, where he was concertmeister for five years. B. Oct. 31, 1865, New York; add. London.

Rive-King (Julie) became the most noted American pianist of her time, making successful tours of Europe as well as of her own country; composed for piano and taught. B. Oct. 31, 1857, Cincinnati, O.

Riverso. *It.* ROVESCIO.

Rivolgimento, Rivoltato, Rivolto. *It.* Inversion or transposition in double COUNTERPOINT.

Rizzio or **Ricci (David)** is said to have composed several Scotch tunes which are still sung; played lute; sang bass. Son of a musician and dancing master of Turin, he won an appointment at the court of Savoy, arrived in Scotland, 1561, in the service of an ambassador; became singer to Queen Mary at about $500 per annum, organized her masques and entertainments, became her secretary of state for foreign affairs, but was assassinated by jealous nobles in Holyrood Palace, March 9, 1566.

Roast Beef of Old England, sung

at public banquets, was probably composed by Richard Leveridge. The words are supposed to have been written by Henry Fielding, and occur in his ballad opera "Don Quixote," 1733, although the authorship of both words and music has been claimed for Leveridge.

Robert Bruce was the name of a pasticcio adapted from Rossini's "Zelmira," "Bianca e Faliero," "Donna del Lago" and "Torvaldo e Dorliska" by Niedermeyer, produced without success Dec. 30, 1846, at the Paris Académie Royale.

Robert le Diable. Giacomo Meyerbeer's five-act opera to book by Scribe was first performed Nov. 21, 1831, at the Paris Académie Royale. Robert, Duke of Normandy, enters the tent of the Sicilian knights at Palermo and hears Raimbaut, a Norman minstrel, sing the ballad which describes the love affair of his mother, the Princess Bertha, with the Devil, of which Duke Robert was said to be the fruit. Enraged, Robert orders the minstrel hanged. The man is saved by the intercession of Alice, his betrothed, who is likewise foster-sister to Robert, and has come from Normandy to bring him a message from his dying mother. Robert feels unworthy to read the scroll Alice gives him. He tells of his love for Princess Isabelle, how he tried to carry her off by force, but was prevented by her knights, who would have killed him but for the courage of his friend Bertram. At the suggestion of Alice, he dictates a letter declaring his love for the Princess, gives it to her to deliver, and promises that she shall marry Raimbaut. Alice encounters Bertram as she leaves, and is frightened at his likeness to a picture of the Devil she has seen somewhere. Bertram induces Robert to gamble, and the young Duke loses all his possessions, and is jeered at by his companions. The second act takes place in the apartment of the Princess Isabelle, who receives with joy the letter from Robert. She leaves as Robert and Bertram enter. Robert has challenged the Prince who is betrothed to Isabelle to combat, and by herald the Prince announces his desire that it shall be a duel to the death. The royal family assembles. Robert has gone to the forest, and before joining him there the Prince desires that Isabelle assist in arming him. As she hands the arms to his squire she secretly prays for the success of Robert. The third act discloses in a ruined temple, a cavern and a cross. Raimbaut enters, seeking Alice, but Bertram fills his mind with doubt about the girl and his pockets with gold. Bertram, who is actually a demon, and the father of Robert, rejoices that his son's doom is approaching. A chorus of fiends welcomes him as he enters the cavern. Hearing the infernal outburst from the cavern, in which she can distinguish the name Robert, Alice, who comes to meet Raimbaut, faints, but clings to the cross. Bertram returns from the cavern, and threatens Alice with the death of all she loves if she tells what she has seen. He orders her to leave as Robert appears, and then tells Robert that her agitation is due to jealousy of Raimbaut. As to the Prince, Bertram declares that he has employed sorcery to prevent the duel, and that by sorcery he must be overthrown. Robert enters a cavern to seek a branch of magic power. Statues of nuns, called to life by Bertram, seek to enthrall him, and the ballets of "Intoxication," "Gaming" and "Love" are part of their seductions. Robert shrinks from the nuns in terror, seizes the branch and escapes. In act four Robert reaches the castle just as the Princess Isabelle, surrounded by her bridesmaids, prepares for her marriage to the prince. Robert, with his magic branch, causes the entire assemblage to sleep, with the exception of Isabelle. She reproaches him for not having been present for the duel, and implores him to throw off the evil influences which surround him. He agrees, breaks the magic branch, the people instantly awake, and Robert is placed under arrest. The fifth act represents the cloisters; Robert enters, dragging Bertram after him. Bertram promises him success in

everything if he will but sign a scroll. Robert is about to do so, when he hears a hymn he had known in childhood. Bertram, who knows that if he does not win Robert's soul before midnight, it will be lost him forever, redoubles his efforts, and finally owns that he is the young Duke's father. Alice enters to combat the demon's purpose. Finally Robert reads the scroll sent by his dying mother, finds in it a warning against the demon, and as he hesitates the clock strikes twelve, and Bertram vanishes forever, while men and angels sing a joyful chorus. The original cast consisted of Robert, Nourrit, ten.; Bertram, Levasseur, bass; Raimbaut, Lafont, ten.; Albert, a knight, bar.; Isabelle, Princess of Sicily, Cinti-Damoreau, sop.; Alice, Dorus, sop.; the Abbess, Signora Taglioni. The principal musical numbers are: Act I, "Regnava un Tempo," Raimbaut; "Vanne, disse, al figlio mio," Alice; "Sorte amica," chorus of Sicilian knights; Act II, "Dell' umana grandezza," Isabelle; "Ah, vieni," Isabelle; Act III, "Demoni fatale" or "Valse Infernale," chorus of fiends; "Nel lasciar la Normandia," Alice; the ballets; Act IV, "Roberto, o tu che adoro," Isabelle.

Roberto Devereux. F. S. Mercadante's three-act opera to book by Romani was first performed Mar. 10, 1833, at La Scala, Milan. Gaetano Donizetti's three-act opera to book by Camerano was first performed in 1837 at Naples, and later with success in Paris and London. Both books were founded on Corneille's play.

Roberts (Henry) published music in London, 1737–62, including "Calliope, or English Harmony," and "Clio and Euterpe."

Roberts (John) composed sacred music; published the Welsh tune book "Llyfr Tonau"; founded a series of Welsh music festivals, 1859; became Calvinistic Methodist preacher, and edited Welsh newspaper, under the name Ieum Gwyllt. B. Dec. 22, 1822, Wales; d. May 6, 1877.

Roberts (Dr. J. Varley) composed the sacred cantatas "Jonah," for voices and orchestra; "Advent, the Story of the Incarnation," "The Passion," Psalm ciii, for voices and orchestra; 50 anthems, six services, part songs; founded the University Madrigal and Glee Club, Oxford, 1884; played organ, Magdalen College, Ox.; became conductor Oxford Choral Society; was organist St. John's church, Farsley, near Leeds, at 12. B. Sept. 25, 1841, Stanningley; add. Oxford.

Robin Adair. Scotch name of the tune EILEEN AROON.

Robin des Bois was the name of the Castil-Blaze French version of "FREISCHÜTZ."

Robin Hood. Reginald de Koven's highly successful comic opera was first performed in Chicago, 1900, and has been repeatedly given throughout the English-speaking world. It deals with the familiar story of the famous outlaw, his frolicking in Sherwood Forest with Friar Tuck, Will Scarlet, Allan a Dale, and others of his merry crew, the lovemakings with Maid Marian, the persecutions by the Sheriff of Nottingham, and concludes with the restoration of Robin Hood to his rightful rank as Earl of Huntington. The earliest ballad opera of this title was published by John Watts, London, 1730. In 1750 a "Robin Hood" was sung at Drury Lane, composed by Dr. Burney to book by Moses Mendez. In 1784 a "Robin Hood" was presented at Covent Garden, book by Leonard McNally; music composed, selected and arranged by William Shield. G. A. Macfarren's highly successful three-act opera, to book by John Oxenford, was first performed Oct. 11, 1860, at Her Majesty's Theatre, London.

Robinson (Anastasia) sang in London operas with success, receiving $5000 per season, and a benefit; debut in "Creso," 1714, retired on her secret marriage to Earl of Peterborough, 1722; pupil of Croft, Sandoni and The Baroness. B. 1698; d. 1755, Mt. Bevis, Southampton.

Robinson (John) composed a double chant in E flat; played organ Westminster Abbey in succession to Dr. Croft, 1727; in boyhood, chorister

Eng. Chapel Royal under Dr. Blow. B. 1682; d. April 30, 1762. **Ann Turner** sang with success in opera. Daughter of Dr. William Turner; she was known after her marriage as Mrs. Turner-Robinson. B. London; m. JOHN, Sept. 6, 1716; d. Jan. 5, 1741.

Robinson (Joseph) founded the Ancient Concert Society, Dublin, 1834, and conducted it 29 years; conducted the University Choral Society and at the Irish International Exhibition, 1853, when he assembled 1000 performers, the greatest number heard at an Irish concert up to that time; helped establish the ROYAL IRISH ACADEMY; founded the Dublin Musical Society, 1876, which he conducted 12 years; composed songs and anthems, arranged Irish melodies; pupil of his father, Francis Robinson, founder of the Sons of Handel; in boyhood, chorister at St. Patrick's. B. Aug. 20, 1815; d. Aug. 23, 1898. **Fanny Arthur** composed the sacred cantata "God is Love"; played piano; taught Royal Irish Academy; pupil of Sterndale Bennett and Thalberg. B. Sept. 1831; m. JOSEPH, July 17, 1849; d. Oct. 31, 1879.

Robinson (Thomas) wrote "The Schoole of Musicke; wherein is taught the perfect method of the true fingering of the Lute, Pandora, Orpharion, and Viol da Gamba," London, 1603; and "New Citharen Lessons," London, 1609.

Robusto. *It.* Robust, powerful, strong; **Tenore,** tenor of powerful quality.

Robyn (William R.) played organ St. John's Church, St. Louis, Mo., and is said to have founded the first symphony orchestra west of Pittsburgh. **Alfred G.** composed the comic opera "Jacinta," "Answer" and other popular songs, a piano concerto, etc.; became solo pianist of the Emma Abbott Company at 16; succeeded his father, WILLIAM R., as organist St. John's Church. B. April 29, 1860, St. Louis; add. St. Louis.

Roche (Edmond) translated the book of "Tannhäuser" into French under Wagner's supervision with aid of Lindau for the performance at the Paris Opéra, 1861; violin pupil of the Paris Conservatoire, but abandoned music for writing. B. Feb. 20, 1828, Calais; d. Dec. 16, 1861, Paris.

Roccoco, Rococo. *It.* Queer, old-fashioned.

Rochlitz (Johann Friedrich) founded the "Allgemeine musikalische Zeitung," published by Breitkopf & Härtel, of which he remained editor during life; aroused interest in the works of Haydn, Mozart, and Beethoven in Northern Germany by his writings, some of which were reprinted as "Für Freunde der Tonkunst"; wrote libretti; composed; pupil of the Thomasschule. B. Feb. 20, 1769, Leipsic; d. Dec. 16, 1842.

Rock (Michael) composed glees; played organ, St. Margaret's, Westminster, in succession to William Rock, Jr. D. Mar., 1809.

Röckel (Joseph August) gave German opera with a German company in Paris, 1828–32, and for the next three years in London. At first in the diplomatic service, he made his musical debut in Florestan during the revival of "Fidelio" at the Vienna Theater an der Wien, 1806. B. Upper Palatinate, Aug. 28, 1783; d. 1870, Anhalt-Cöthen. **August** was music director at Bamberg, Weimar, and with Richard Wagner, whose lifelong friend he became, at the Dresden Opera. Involved like Wagner in the Revolution of 1848, he was imprisoned for 13 years, and on his release, devoted himself to politics. B. Graz, Dec. 1, 1814, son of JOSEPH AUGUST; d. June 18, 1876, Budapest. **Edward** composed for piano; settled in Bath after 1848, having established a fair reputation as a virtuoso pianist; pupil of his uncle, J.N. Hummel. B. Nov. 20, 1816, son of JOSEPH AUGUST; d. Nov. 2, 1899, Bath, Eng. **Joseph Leopold** composed the cantatas, "Fair Rosamond," "Sea Maidens," "Ruth," "Westward Ho!" "Mary Stuart," "The Victorian Age," "Siddartha," many songs and orchestral works. Pupil of Eisenhofer in theory, and of Götze in composition,

he settled in Clifton, Eng., and in 1902 was represented by a song cycle at the Bristol Festival. B. April 11, 1838, London; add. Clifton.

Rockstro (William Smyth) wrote a "History of Music for Young Students," 1879; "A General History of Music," 1886; a "Life of Handel," 1883; "Life of Mendelssohn," 1884; "Jenny Lind-Goldschmidt, her Vocal Art and Culture," partly reprinted from an earlier biography; text-books on harmony and counterpoint; lectured and taught at the ROYAL ACADEMY and ROYAL COLLEGE OF MUSIC; composed songs, glees; played organ; pupil of John Purkis, Sterndale Bennett, and the Leipsic Conservatory. B. Jan. 5, 1823, North Cheam, Surrey, Eng.; name originally Rackstraw; d. July 2, 1895, London.

Rode (Jacques Pierre Joseph) composed 24 caprices or études still invaluable to students of the violin, 10 concertos, of which the Seventh, A minor, is still played; variations in G major which Catalani and other singers have utilized with great effect; and much other music now wholly forgotten; collaborated with Kreutzer and Baillot in a famous Violin Method. Pupil first of Fauvel, then of Viotti; he played in public with such success at 16 as to win a place in the Théâtre Feydeau, and in 1794 made his first tour as virtuoso. On the foundation of the Paris Conservatoire, he became professor of violin, toured Spain; became solo-violinist to the First Consul, 1800; in 1803 to the Russian Emperor at $4000 per annum; then resumed his concert tours. In 1813 his playing pleased neither Spohr nor Beethoven, although the latter had completed his Sonata in G, Op. 96, that Rode might play it before the Archduke Rudolph. Shortly afterwards Rode retired, but in 1825 attempted to renew his concert tours, meeting with complete failure. B. Feb. 16, 1774, Bordeaux; d. Nov. 25, 1830, Bordeaux.

Roder (Martin) composed two symphonic poems, a symphony, three operas; wrote essays and criticisms under the pen name "Raro Miedtner"; conducted and taught in Dublin and Boston; pupil of the Berlin Hochschule. B. April 7, 1851, Berlin; d. June 7, 1895, Boston.

Rodwell (George Herbert Bonaparte) composed two collections of songs, music for many operettas and farces; conducted at Adelphi Theatre, of which his brother was manager and part owner, later at Covent Garden; taught theory, Royal Academy of Music; pupil of Vincent Novello and Henry Bishop. B. Nov. 15, 1800; d. Jan. 22, 1852, London.

Rogel (Jose) composed 61 "zarzuelas" or dramatic pieces, including "Revista de un muerto" and "General Bumbum"; conducted at Madrid theatres; pupil of Pascual Perez. B. Dec. 24, 1829, Orihuela, Alicante, Spain; add. Madrid.

Roger (Étienne) published Corelli's sonatas, and engraved music; Amsterdam, 1696–1722.

Roger (Gustave Hippolite) created the name part in "Le Prophète"; debut, 1838, at Paris Opéra Comique, and continued to be popular ten. until 1868, when he joined staff of Paris Conservatoire, where he had been a prize pupil; wrote "Le Carnet d'un tenor," etc. B. Paris, Dec. 17, 1815; d. Sept. 12, 1879, Paris.

Rogers (Dr. Benjamin) composed the "Hymnus Eucharistus," sung as grace in Magdalen College Hall, Oxford, after dinner; glees, anthems, services; played organ Eton and Magdalen College. B. 1614, Windsor; son of a lay clerk in St. George's Chapel; d. June 21, 1698, Oxford.

Rogers (James) composed songs; played organ; pupil of Löschorn, Haupt, Ehrlich, and Rohde, Berlin; Firsot, Guilmant, and Widor, Paris. B. 1857, Fairhaven, Conn.; add. Cleveland, Ohio.

Rogers (John) played lute to Charles II of Eng., 1661–63.

Rogers (Sir John Leman, Bart.) composed cathedral service, anthems, glees, madrigals; was president, London Madrigal Society, 1820–41. B. April 18, 1780; succeeded his father to title, 1797; d. Dec. 10, 1847.

Rogers (Dr. Roland) composed "The Garden," prize cantata, Llandudno, 1896; symphony in A, Evening Services in B flat and D, songs, anthems, a De Profundis, the cantata "Prayer and Praise"; played organ, Bangor Cathedral, 1871–91; pupil of S. Grosvenor. B. Nov. 17, 1847, Staffordshire; add. London.

Rohde (Eduard) composed; wrote piano method; taught singing. B. 1828, Halle; d. Mar. 25, 1883, Berlin.

Rohrflöte. *Ger.* "Reed flute"; organ stop.

Rohrwerk. *Ger.* "Reed work" of an organ, as opposed to the flute work.

Roi de Lahore. Jules E. F. Massenet's five-act opera, to book by Louis Gallet, was first performed April 27, 1877, at the Paris Opéra. Nair, priestess of Indra, and sworn to celibacy, accepts the love of King Alim, while rejecting that of Scindia, the prime minister, who avenges himself by informing the High Priest Timour. Detected in entering the temple, the King is forced to agree that he will make war against the Moslems to atone for his sin, and is then betrayed by Scindia and falls in battle. Transported to the Gardens of the Blessed, the gods permit him to return to earth that he may find Nair, on condition that he will not resume his regal position, and that his life shall end with that of Nair. Scindia has usurped the throne, and compelled Nair to become his wife. Nair recognizes her beloved, and tries to escape with him, but they are pursued by Scindia, and rather than become his prey, Nair kills herself. Alim dies at the same moment, and the lovers are welcomed to Paradise by Indra. The ballet music is especially lovely, and it may give joy to lovers of the waltz to know that it may be heard in the Hindu Heaven.

Roi des Violons was the head of the CONFRERIE DE ST. JULIEN.

Roi D'ys. Edouard Lalo's three-act opera to book by Edouard Blau was first performed May 7, 1888, at the Paris Opéra Comique.

Roi l'a dit. Leon Delibes's three-act opéra comique was first performed May 24, 1873, at the Paris Opéra Comique.

Roi malgré Lui. Emmanuel Chabrier's three-act opéra comique, to book by E. de Najac and Paul Burani, was first performed May 18, 1887, at the Paris Opéra Comique.

Rokitansky, Freiherr von (Hans) sang bass in opera with distinction; debut at Prague, 1862, in "La Juive"; became prof. Vienna Conservatory, 1894. B. Vienna, Mar. 8, 1835; add. Vienna. **Victor** taught singing, Vienna Conservatory; wrote "Uber Sänger und Singen," 1894. B. Vienna, July 9, 1836; brother of FREIHERR HANS; d. July 17, 1896, Vienna.

Rôle. *Fr.* That portion of a dramatic work assigned to a single singer or actor.

Rolfe & Co. made pianos in London, 1796–1890.

Roll. Trill on percussion instruments, produced on the kettledrum by rapid taps with both sticks; on the tambourine with the knuckles; swift organ arpeggio.

Rolla (Alessandro) was the teacher of Paganini; composed for violin and played and conducted at La Scala; prof. Milan Conservatory; pupil of Renzi and Conti. B. April 22, 1757, Pavia; d. Sept. 15, 1841, Milan.

Rollando. *It.* Rolling.

Roll Call. The long roll employed as a military signal for assembling troops or sending them into action.

Rolle. *Ger.* Rapid up and down passages quickly repeated.

Rolle (Christian Friedrich) was the cantor of Magdeburg from 1721, where he d., 1751. **Friedrich Heinrich** wrote biography of his father, CHRISTIAN FRIEDRICH. **Christian Carl** succeeded his father, CHRISTIAN FRIEDRICH as cantor. **Johann Heinrich** composed 20 four-part motets, services for the entire church year, five passions, 21 oratorios or religious music dramas; played viola in the chapel and quartet of Frederick the Great, then became organist and cantor at Magdeburg. B. Dec. 23, 1718, Quedlinburg; son

of CHRISTIAN FRIEDRICH; d. Dec. 29, 1785, Magdeburg.

Rolli (Paolo Antonio) wrote libretti for operas in London, 1718–44, then returned to his birthplace, Florence.

Romance. Love song or composition of romantic character, such as Mendelssohn's "Songs Without Words"; vague term having same significance in music as in poetry.

Romanesca. *It.* Italian dance or GALLIARD.

Romanesque. *Fr.* GALLIARD.

Romani (Felice) wrote 100 books for the operas of Mayr, Bellini, Rossini, Donizetti, etc.; was poet to the royal Italian theatres. B. Jan. 31, 1788, Genoa; d. Jan. 28, 1865, Moneglia.

Romano (Alessandro della Viola) composed madrigals, motets, five-part Canzoni Napolitane, published Rome, 1554, and Venice, 1579; called della Viola because of his favourite instrument. B. Rome about 1530.

Romantic. A term, like Classic, borrowed from literature, and used as its antithesis. It seems to have been adopted generally about the time of von Weber's supremacy, and has been applied successively to all who introduced new or freer methods in the treatment of FORM. Thus Beethoven and Schubert are alleged to have been romanticists, although they are undeniably Classic, as well as Berlioz and the recent schools of French and German and Italian composers, and Schumann considered himself the apostle of the Romanticists.

Romantique. *Fr.* ROMANTIC.

Romanzesco. *It.* ROMANTIC.

Romera. Turkish dance.

Romberg was the name of a family of German musicians founded by two brothers, **Anton** and **Heinrich,** who lived in Bonn and Berlin, and appear to have survived until 1792. **Anton** played bassoon; gave concerts in Hamburg. B. Mar. 6, 1742, Westphalia; d. Dec. 14, 1814. **Anton** played bassoon; son and pupil of the second ANTON. B. 1777. **Bernhard** founded the modern school of 'cello playing and greatly increased the capability of that instrument by careful study of its technique; composed concerto for two 'cellos, many works for 'cello solo, chamber music, a Military Concerto, "Die wiedergefundene Statue," and other operas; funeral symphony for Queen Louise of Prussia. 'Cellist in the Electoral Band at Cologne in the time of the Beethovens, Romberg toured as virtuoso during the French invasion; was instructor at the Paris Conservatoire, 1801–3; member of the Berlin royal orchestra; court chapelmaster at Berlin, 1815–19; then settled in Hamburg, but made frequent concert tours. B. Nov. 12, 1767, Dinklage, Oldenburg; son of the second ANTON; d. Aug. 13, 1841, Hamburg. **Gerhard Heinrich** played clarinet and became music director at Münster. B. Aug. 8, 1745; brother of the second ANTON. **Andreas Jakob** played violin, debut at seven, joined Electoral Band at Cologne, then Paris Concerts-Spirituel; toured as virtuoso; composed the opera "Don Mendoce," Paris, 1800, in collaboration with his cousin BERNHARD; became chapelmaster at Gotha; composed six symphonies, chamber music, a "Toy symphony," "Die Macht der Musik," and other operas, "The Harmony of the Spheres," etc.; church music. B. April 27, 1767, Vechta, near Münster; son of GERHARD HEINRICH; d. Nov. 10, 1821, Gotha. **Cyprian** composed for and played 'cello; pupil of his uncle; member St. Petersburg court orchestra. B. Oct. 28, 1807, Hamburg; son of ANDREAS JAKOB; d. Oct. 14, 1865, Hamburg. **Therese** played piano. B. 1781; sister of ANDREAS JAKOB.

Rome is the seat of the SISTINE CHOIR, at once the most venerable and celebrated of the world's church choirs and music schools, possessor of a municipal orchestra directed by Alessandro Vessella, which gave weekly concerts during the greater part of the year at the Argentina Theatre, the Costanzi and other theatres devoted to lyric art, many splendid church choirs, of which that at the Cathedral of St. John Lateran, presided over by Filipo CAPOCCI is justly famous, and of the **Royal**

Academy of Sta. Caecilia, formerly a papal institution, which in 1908 included an endowed Liceo or school of music with tuition as low as a dollar a month, directed by Commendatore Stanislao Falchi, having a faculty of 40 professors, including SGAMBATI and Penelli, and nearly 250 students. The school received an allowance of about $16,000 per annum from the government. The history and æsthetics of music, general Italian literature, as well as the theory and practice of music, were taught in all branches, and in its first 25 years the Liceo provided instruction for 1387 pupils, of whom 415 received diplomas. The Congregazione dei Musici di Roma sotto l'invocazione di Sta. Caecilia was founded by Pope Pius V, 1566, its charter confirmed by Gregory XIII, 1584, and it included in its membership practically all the great musicians of Italy from the age of Palestrina, and many of the most distinguished of foreign composers down to the days of Liszt and Gounod. Originally the congregation was presided over by a cardinal, who was assisted by a council and professors of all branches of music. In 1689, by papal decree, the congregation was empowered to license all professional musicians. The title of Academy or "ACCADEMIA" was first conferred by Gregory XVI, 1839, and in 1841 the institution gave the first performance in Italy of Rossini's Stabat Mater. Several attempts at establishing a music school in connection with the Academy failed until 1869, when Sgambati and Penelli actually began free lessons for the piano and violin in the Academy's building, the success of which resulted in a decree the following year in which the Liceo was formally recognized. With the destruction of the temporal power of the Pope, the Academy became a royal institution. In 1875 a provisional committee of the Academy gave way in the management of the Liceo to a council of direction headed by Commandatore Emilio Broglio, and besides Sgambati and Penelli, Alessandro Orsini, Ferdinando Forino, and Vedasto Vecchietti were added to the faculty. In 1886 Commandatore Fillippo Marchetti became director of the Liceo under a new constitution which permitted the acceptance of a governmental subsidy. The Academy was presided over in 1908 by Count di San Martino, and enjoyed the patronage of the royal family, the King being honorary president. To trace the history of the schools founded in Rome by GUIDO, GAUDIO MELL, PALESTRINA and NANINI, Natale, etc., would be to write the history of Italian music. The influence of Rome in musical matters has always been far reaching, and the present Supreme Pontiff, PIUS X, will doubtless be regarded by posterity as one of the most important of musical reformers.

Rome, Prix de. A stipend permitting residence and study in Rome is the grand prize offered annually to students of the Paris Conservatoire, and every second year to students of the Brussels Conservatory.

Roméo et Juliette. Charles F. Gounod's opera in five acts, to book by Barbier and Carré, was first performed at the Paris Théâtre Lyrique, April 27, 1867. The characters are identical with those in Shakespeare's play, with the addition of Stephano (mez. sop.), page to Roméo, and Gregorio, a watchman. There is no need of repeating the story of the opera, as it closely follows the construction of Shakespeare's play. The principal musical numbers are: Act I, the waltz in Capulet's house, Juliette; "Mab Regina," Mercutio; "Di grazia," Roméo and Juliette; Act II, the balcony scene, Roméo and Juliette; "Al vostro amor cocente," Friar Laurent; trio, quartet and "Ah! col nibbio," the Page; Act III, "Tu dei partir," Roméo and Juliette; "Non temero mio ben," Juliette, Nurse, Friar Laurent, and Capulet; Act IV, "Bevi allor questo filtro," Friar Laurent; Act V, orchestral prelude to the scene at the tomb. Other operas to this title are: a three-act opera by Steibelt, to book by de Segur, La Scala, Milan, Jan. 30, 1796;

three-act opera by Vaccaj, to book by Romani, Oct. 31, 1825, Teatro della Canobbiana, Milan. Other operas to the same theme: "I Capuletti ed i Montecchi," Bellini's three-act opera, to book by Romani, Venice, Mar. 11, 1830; "Les Amants de Verone," five-act opera, to his own book, by Marquis d'Ivry, Oct. 12, 1878. Tschaikowsky's symphonic poem "Romeo and Juliette" was first performed Mar. 4, 1870, at the Musical Society, Moscow. Berlioz's fifth symphony, dedicated to Paganini, was first performed Nov. 24, 1839, at the Paris Conservatoire. It is entitled "Roméo et Juliette, symphonie dramatique avec chœurs, solos de chant, et prologue en recitatif choral, Op. 17."

Romer (Emma) sang sop. in opera at Covent Garden and Drury Lane; created name parts in Barnett's "Mountain Sylph" and "Fair Rosamond"; pupil of Sir George Smart. B. 1814; d. April 14, 1868.

Römischer-Gesang. *Ger.* GREGORIAN CHANT.

Ronchetti-Monteviti (Stefano) taught composition Milan Conservatory; composed an opera, motet; directed; pupil of B. Neri. B. 1814, Asti; d. 1882, Casale Monferrato.

Ronconi (Domenico) sang, taught vocal, directed Vienna Italian opera, 1810; settled in Munich, 1819–29; debut La Fenice, Venice, 1797. B. July 11, 1772, Venetia; d. April 13, 1836, St. Petersburg. **Felice** wrote a vocal method, composed songs, taught vocal, Würzburg, Frankfort, Milan, London; pupil of his father, DOMENICO. B. Venice, 1811; d. Sept. 10, 1875, St. Petersburg. **Giorgio** sang bar. in opera, especially notable as Rigoletto; taught Madrid Conservatory; founded singing school, Granada; was an especial favourite at Covent Garden, and toured America, 1866–74; debut at Pavia, 1831; son and pupil of DOMENICO. B. Aug. 6, 1810, Milan; d. Jan. 8, 1890, Madrid. **Sebastiano** sang bar. rôles in opera 35 years from debut at Lucca, 1836, then taught vocal at Milan; son and pupil of DOMENICO. B. Venice, 1814.

Ronde. *Fr.* "Round," name of the SEMIBREVE in NOTATION.

Rondeau. *Fr.* RONDO.

Rondiletta, Rondino, Rondoletto. *It.* Short RONDO.

Rondo is a FORM differing from other movements of the sonata or symphony in not having the first part marked for repeat, while the principal subject does not modulate, reappears at the close of the first period in its keychord, and also after the modulation of the second subject. Subject to many variations, the arrangement of the movement usually offers a first subject which remains in the original key and sometimes enters without introduction followed by an episode modulated into the relative major or minor key; then a second subject in the dominant or relative major, with a modulation returning to the first subject in the original key, with which the first part closes. The second half begins with the second subject modulated into remote keys followed by the first subject; next, an episode preparing for the entrance of the second subject, followed by a final episode and coda, returning to the original key. The rondo probably originated in a dance having couplets or solos, alternating with rondeaux or chorus, and was a favourite form with early composers.

Röntgen (Engelbert) played violin in the Gewandhaus orchestra, where he succeeded his master, David, as concertmeister; edited the Beethoven Quartets; pupil of the Leipsic Conservatory. B. Deventer, Holland, Sept. 30, 1829; d. Dec. 12, 1897. **Julius** was director of the Felix Meritis Society of Amsterdam during the last two years of its life; taught in the Amsterdam Conservatory, and in 1886 succeeded Verhulst as director of the Maatschappij tot Bevordering der Tonkunst. From 1898 he devoted himself wholly to teaching and composing, his published works numbering 18. Pupil of his father, ENGELBERT, and of his mother, daughter of Moritz Klengel, another Gewandhaus concertmeister, he studied later with Hauptmann, Richter,

Plaidy, and Reinecke, and theory and composition with Lachner. B. May 9, 1855, Leipsic; add. Amsterdam. His son JULIUS is a member of the KNEISEL QUARTETTE.

Rooke (William Michael) composed the opera "Amilie," Covent Garden, 1837, "Cagliostro" and "The Valkyrie," which were not produced; conducted; taught singing and violin; Balfe was among his pupils; was pupil of Dr. Cogan, Dublin. B. Sept. 29, 1794, Dublin; d. Oct. 14, 1847, London.

Root. The note, whether expressed or implied, on which a CHORD is built; a note which gives overtones or harmonics in addition to its own tone; the Tonic or Dominant or Subdominant, from which certain writers on HARMONY derive all chords; the fundamental note, generator, or ground-note.

Root (George Frederick) composed the songs "Tramp, Tramp, Tramp, the Boys are Marching" (also known as "God Save Ireland"), "Just Before the Battle, Mother," "The Battle Cry of Freedom," all popular with the Federal soldiers during the American Civil War; the cantatas "The Flower Queen" and "Daniel"; was associated with Lowell Mason in educational work; published music in Chicago, where he received doctor's degree from Chicago University; pupil of Webb of Boston, and also studied in Paris. B. Aug. 30, 1820, Sheffield, Mass.; d. Aug. 6, 1895, Barley's Island. **Frederick Woodman** lectured, wrote on and taught music; pupil of his father, GEORGE FREDERICK, and of Blodgett and Mason, New York. B. June 13, 1846, Boston; add. Boston.

Rooy, van (Anton) sang Wotan and other Wagnerian bar. rôles with great success; debut, Bayreuth, 1897, and subsequently in Berlin, London and New York, being an especial favourite at the Metropolitan Opera House; pupil of Stockhausen, Frankfort. B. Jan. 12, 1870, Rotterdam; add. New York.

Ropartz (J. Guy) composed the one-act operas "Le Diable couturier" and "Marguerite d'Écosse"; incidental music for "Pêcheur d'Islande," 1893; "Dimanche Breton," suite in four movements; a symphony, Psalm xxxvi, for choir, organ, and orchestra, songs, etc.; directed the Nancy Conservatory; pupil of Dubois and Massenet at the Paris Conservatoire, and later of César Franck. B. June 15, 1864, Quingamp, Côtes du Nord; add. Nancy, France.

Rore, de (Cipriano) composed church and secular music; played organ at St. Mark's, Venice, in succession to Willaert, whose pupil he had been; musician to the courts of Ferrara and Parma. B. about 1516, Mechlin or Antwerp; d. 1565, Parma.

Rosa (Carl August Nicholas) organized and managed the Carl Rosa opera company, headed by his wife, Mme. PAREPA-Rosa, London, and thereafter, until his death, gave notable performances at the Princess, the Lyceum, Her Majesty's, and the Prince of Wales theatres, London, introducing many works new to the British public, and maintaining a high artistic standard. This organization was still active in 1908 in popularizing serious opera in English in London and the provinces. Violin pupil of the Leipsic Conservatory and of the Paris Conservatoire, Rosa (the name was originally Rose) became concertmeister at Hamburg, 1863, then toured with Bateman in America, and then met Mme. Parepa, whom he married, New York, 1867. B. Mar. 22, 1842, Hamburg; d. April 30, 1889, Paris.

Rosa (Salvatore) was a celebrated painter who composed songs to his own verse, wrote the books of "La Strega" a "Il Lamento" for Cesti and Bandini; also wrote six satires, of which the one entitled "La Musica," an attack on the church music of his day, although not published until after his death, aroused a bitter discussion. B. July 21, 1615, Naples; d. Mar. 15, 1673, Rome.

Rosalia. *It.* Musical passage repeated but transposed one tone higher at each repetition.

Rosalie. *Fr.* ROSALIA.

Rosamond. Thomas Clayton's setting of the opera, book by Joseph Addison, was first performed Mar. 4, 1707, at Drury Lane, London, and withdrawn after the third representation. Thomas Augustine Arne's successful setting of the same book was first performed Mar. 7, 1733, at the Little Theatre, in the Haymarket.

Rosamunde. Franz Schubert's incidental music to the play by Wilhelmine Christine von Chezy was first performed Dec. 20, 1823, at the Vienna Theater an der Wien, but the play failed and was withdrawn after the second performance. There were an overture and 10 numbers, all of which are now published.

Rose. Ornamental border around the sound hole of guitars and other stringed instruments.

Rose of Castile. Michael William Balfe's three-act opera, to book, arranged by Harris and Falconer from "Le Muletier de Toledo," was first performed Oct. 29, 1857, at the London Lyceum.

Rose of Persia. Sir Arthur Sullivan's two-act comic opera, to book by Basil Hood, was first performed Nov. 29, 1899, at the Savoy Theatre, London.

Roseingrave (Daniel) played organ at Gloucester Cathedral, 1679–81, and thereafter at Winchester and Salisbury cathedrals, going thence to Dublin as organist at St. Patrick's and Christ Church, 1698; composed the anthems "Lord, Thou art become gracious," "Haste Thee, O Lord," and much church music praised by Hawkins and Burney. D. 1727, Dublin. **Ralph** composed eight anthems and services in C and F, some of which are still sung in Christ Church Cathedral, where he became organist in succession to his father, DANIEL, whose pupil he was; also organist St. Patrick's Cathedral. B. about 1695; d. about 1747. **Thomas** composed the opera "Phaedra and Hippolytus," 1753, Dublin, the anthems "Great is the Lord," "One Generation," etc.; played organ St. George's Church, London; became insane owing to disappointment in love; son and pupil of DANIEL. B. about 1690; d. 1766.

Rosel (Rudolf Arthur) composed the lyric stage play "Halimah," Weimar, 1895; the symphonic poem "Frühlingsstürme"; played and taught violin; pupil of Weimar Music School and of Thomson. B. Aug. 23, 1859, Münchenbernsdorf, Gera.

Rosenhain (Jacob) composed the operas "Der Besuch im Irrenhause," Frankfort, Dec. 29, 1834; "Le Démon de la Nuit," Paris Opéra, Mar. 17, 1851; "Volage et Jaloux," Aug. 3, 1863, Baden Baden; symphonies, chamber music; played piano. B. Dec. 2, 1813, Mannheim; d. Mar. 21, 1894, Baden Baden. **Eduard** composed, played and taught piano. B. 1818, Mannheim; brother of JACOB; d. 1861, Frankfort.

Rosenmüller (Johann) composed church music; was pupil and assistant to Tobias Michael at the Thomasschule, but owing to serious accusations, removed to Venice, where he taught, 1655–74, influencing the Venitian style of instrumental music; then settled in Wolfenbüttel as chapelmaster. B. Pelsnitz, Saxony, 1619; d. 1684.

Rosenthal (Moriz) played piano, especially noted as interpreter of Schubert and modern composers; toured successfully throughout Europe and America; wrote "Technical Studies for the Highest Degree of Development." Son of a professor at the Lemberg Academy, Rosenthal studied first at the age of eight with Galoth, then with Carl Mikuli, director of the Lemberg Conservatory; appeared as soloist at 10 with success; became pupil of Raphael Joseffy in Vienna, 1875; toured at 14, winning the appointment of pianist to the King of Roumania; then became pupil of Liszt. For six years from 1880 he was a student at Vienna University, then resumed his concert tours with continued success. B. Lemberg, Dec. 18, 1862; add. Vienna.

Roses (Jose) composed church music; taught with great success; played organ 30 years at Sta. Maria del Pino, Barcelona, in succession to

Sampere, whose pupil he had been, and where he was admitted to Holy Orders. B. Feb. 9, 1791, Barcelona; d. Jan. 2, 1856, Barcelona.

Rosin. RESIN.

Rosina. Ballad opera with music written or selected by William Shield, was first performed 1783, Covent Garden. The story is similar to that of Ruth and Boaz. A passage in the overture resembles "Auld Lang Syne," and has led to the claim that Shield was the composer of that melody.

Rosseter (Philip) composed songs; published "Lessons for Consort," 1609; gave dramatic performances from 1610 as one of the "Masters of the Queen's Revels"; played lute. B. about 1575; d. May 5, 1623.

Rossi (Arcangelo) sang buffo bar. rôles with admirable art, interpreting such rôles as Dr. Dulcamara, the Sacristan, Bartolo, etc.; a general favourite at Covent Garden, the Metropolitan Opera House, and elsewhere, for many years; pupil of Milan Conservatory. Injured in the San Francisco earthquake, where the Metropolitan company was playing, he lost his voice, became insane, and committed suicide.

Rossi (Cesare) composed the successful opera "Nadeja," Prague, 1903. B. 1864, Mantua.

Rossi (Francesco) composed the operas "Il Sejano moderno," "La Clorilda," "La pena degl'occhi," "Mitrane," containing the air "Ah! rendimi quel core," Venice, 1686 to 1689; the oratorio "La Caduta dei Giganti." B. Apulia; entered the Church.

Rossi (Giovanni Battista) composed book of four-part masses published in Venice, 1618, the same year with his "Organo de cantori per intendere da se stesso ogni passo difficile." B. Genoa; entered the Church.

Rossi (Giovanni Gaetano) composed the prize symphony "Saul," Paris, 1878; the operas "Elena di Taranto," Parma, 1852, "Giovanni Giscala," "Nicolò de' Lapi," "La Contessa d'Altemberg," and "Maria Sanz," Bergamo, 1895, three masses, an oratorio, a requiem; became director Parma Conservatory, and conductor Teatro Carlo Felice, Genoa; pupil of Milan Conservatory. B. Aug. 5, 1828, Parma; d. Mar. 30, 1886, Parma.

Rossi (Giuseppe) composed a twelve-part mass for three choirs and other church music; chapelmaster at the Castle of St. Angelo and San Loretto, Rome. D. Rome about 1719.

Rossi (Giuseppe) composed the opera "La sposa in Liverno"; wrote "Alli intendenti di contrappunto," 1809; was chapelmaster of Terni Cathedral.

Rossi (Lauro) composed "La Casa disabitata," Milan, 1834, and in all 29 operas, a grand mass, six fugues for strings, two sets of solfège; wrote "Guida di armonia pratica orale," Ricordi, 1858, while director of the Milan Conservatory; succeeded Mercadante as director Naples Conservatory, 1870; toured America in early life; pupil of Crescentini, Furno, and Zingarelli, Naples. B. Feb. 19, 1810, Macerata; d. May 5, 1885, Cremona.

Rossi (Luigi) composed "Le mariage d'Orphée et Euridice," the first Italian opera performed in Paris, Mar. 2, 1647, other dramatic works and 13 cantatas. B. about 1600, Naples.

Rossi (Michael Angelo) composed the opera "Erminia sul Giordano," performed at the Barberini Palace, Rome, about 1636, based on an episode in Tasso's "Jerusalem Delivered," "Toccate e Correnti" for organ or cembalo, second edition, Rome, 1657; pupil of Frescobaldi.

Rossi (Salomone) composed four books of "Sinfonie e Gagliarde" and "Sonate," 28 psalms in Hebrew and Italian, 1623; madrigals and canzonets; was court musician at Mantua, 1587–1628, where he was permitted to discard the badge which other Jews were compelled to wear in those days.

Rossini (Gioacchino Antonio) composed the "BARBER OF SEVILLE" (Barbiere di Siviglia), one of the world's greatest comic operas, and one which has delighted the opera lovers of three generations; "GUILLAUME TELL" ("William Tell"), a masterly serious opera which still holds a prominent place in repertoire; a STABAT

MATER, regarded as the most impressive of those in florid style; composed a total of 35 operas from his 18th to his 37th year, eclipsing all rivals; then foreswore dramatic composition because of the success of Meyerbeer, and devoted himself to a life of pleasure. Giuseppe Rossini, the town trumpeter of Lugo, was likewise inspector of slaughter houses, but having announced his republican sympathies during the troublous year 1796, he was deprived of his appointments and imprisoned. His wife, a baker's daughter, then obtained employment as a comic singer in the smaller Italian theatres, and the future composer accompanied his mother in her wanderings. The elder Rossini was finally freed, and joined his wife, playing horn at the theatres in which she sang, while the boy was sent to Bologna in charge of a pork butcher. Prinetti gave him harpsichord lessons, but with so little result that young Rossini began to play practical jokes on his master, who avenged himself by having the lad apprenticed to a smith. Angelo Tesei, a teacher of the better type, next gave the boy lessons in harmony and singing. At 10 he was able to earn money by singing solos in church; shortly after he sang a rôle in the opera at the municipal theatre, and at 13 was qualified to play horn and accompany on the cembalo. He was taking lessons from Babbini, an old tenor, when his voice broke, and he then entered the Bologna Conservatory, which now bears his name above its portal, receiving instruction in counterpoint from Padre Mattei and on the 'cello from Cavedagni. He had already composed "Demetrio," an opera; some songs, and horn duos, and when, after months of study, Mattei informed him that while he was not sufficiently well grounded in counterpoint for church music, he knew enough to compose operas, he promptly dropped his studies. In 1808 Rossini's cantata "Il Pianto d'armonia per la morte d'Orfeo," which had won the prize at the Conservatory, was publicly performed. His next work was an overture in fugue form. Through the kindness of Marquis Cavalli, he was commissioned to compose an opera for the San Mosè theatre, Venice. His "La Cambiale di Matrimonio," a one-act opera buffa, was well received at the San Mosè, 1810, and led to further commissions. Thus in the same year he composed the cantata "Didone abbandonata," produced at Bologna, the two-act opera "L'Equivoco stravagante" for the Corso theatre of Bologna, 1811, as well as the "Demetrio e Polibio" for the Teatro Valle. In 1812 he composed "L'Inganno felice" and "L'Occasione fa il Ladro," buffa pieces for the San Mosè, and the oratorio "Ciro in Babilonia," brought out in Lent at Ferrara. The failure of his oratorio, as well as of "La Scala di Seta," a one-act opera buffa composed for San Mosè, was offset by the highly successful production of the two-act "La Pietra del Paragone" at La Scala, Milan. In 1813 the composer was asked to prepare a work for La Fenice, Venice, which at once brought the manager of the San Mosè down on him with a contract by which he was compelled to write an opera for that house. Rossini complied with his contract, but "I due Bruschini" proved to be a practical joke which deeply amused those in the secret and correspondingly enraged those who were not. Then came "Tancredi," at La Fenice, which was immensely popular, and was followed by "L'Italiana in Algieri," an opera buffa for the San Benedetto, Venice, and "Aureliano in Palmira," which failed at La Scala. For a time Rossini settled in Milan, much fêted by the aristocracy, and in 1814 his "Il Turco in Italia" was produced at La Scala, and he composed the cantata "Egle ed Irene" for the Princess Belgiojoso. "Sigismondo," written for the Fenice, 1815, proved such a disheartening failure that the composer withdrew to his home in Bologna. Barbaja, the Neapolitan impresario encountered him there, and persuaded him to accept the direction of the San Carlo and Del Fondo theatres, and to write two operas for him annually. Rossini's salary was fixed at about $2400 per annum, and

for the next eight years he worked constantly and with enormous profit to Barbaja. "Elisabetta," produced at Naples, 1815, foreshadowed Scott's "Kenilworth" in subject, and marked the beginning of Rossini's new style, for in it he abandoned the use of recitativo secco. The overture to this work is now played before the "Barber of Seville," one of the next of his operas in chronological order, for which the overture has been lost. "Torvaldo e Dorliska" was produced at Rome, but quickly withdrawn. Next came his masterpiece in light opera, which was given its first performance at the Argentina as "Almaviva," and nearly produced a riot, Paisiello having already produced a Barber of Seville which the Romans greatly admired. Although roundly hissed, the management played Rossini's work again and again, and it eventually became a prime favourite in the house where it had been originally almost denied a hearing. The Barber is said to have been composed in thirteen days, but in the hurry which marked this portion of the composer's career, it is not surprising that he should have resorted to the practice of borrowing melodies from his earlier works. Many of the 20 dramatic pieces produced during his connection with Barbaja were mere pasticcios. His next work was "Teti e Peleo," a cantata for a royal wedding, then came the comic piece "La Gazzetta" for the Florentine theatre; "Otello," Teatro del Fondo, Naples, in which he introduced additional reforms, but was obliged to revise the tragedy and give it a happy ending. "La Cenerentola" (Cinderella), second only in merit to "The Barber," was produced at Rome, 1817, and the same year he achieved a fresh triumph at La Scala with "Gazza Ladra." His interest in serious opera is said to have been due the influence of Isabella COLBRAN, who had created many of his principal rôles, and with whom he soon fell in love. Colbran was seven years older than Rossini, but she possessed a country place and an income of $2500 per annum, and in 1821, having produced his opera "Zelmira" at Naples previously to offering it to the more severe Viennese audiences, he accompanied her to Bologna, and they were married by Cardinal Oppizoni. Then they proceeded to the Austrian capital, where rehearsals were already in progress. "Zelmira" was well received, and the composer mingled pleasantly in Viennese society and is said to have paid his respects to Beethoven. It was doubtless owing to this sojourn in Vienna that he was commissioned by Prince Metternich to return for the Congress, and for this august assemblage he composed the cantatas "Il vero Omaggio," "La sacra Alleanza" and "Il Bardo." "SEMIRAMIDE," of merit surpassed only by "William Tell," and the work on which Rossini had spent more labour than on any other, was produced at La Fenice, 1823, where it failed. Rossini was disgusted, and gladly accepted the invitation of Benelli to write an opera for the King's theatre, London. Stopping in Paris en route, he made himself agreeable to the musicians and officials, and having cleared $35,000 of profits during a short sojourn in England, despite the bankruptcy of his manager, and the loss of the first act of his London opera, "La figlia dell' aria," he returned to Paris, having made a contract to manage the Théâtre des Italiens at $4000 per annum. He held this appointment 18 months, producing several of his own operas which had not hitherto been heard in Paris, and also Meyerbeer's "Crociato," and composed the new opera "Il Viaggio a Reims" for his company. The artistic success of Rossini's engagement was more pronounced than the financial, but he had become a favourite with the Parisians, and he was given the posts of first composer to the king and inspector-general of song in France, sinecures with an income of $4000. Pleased with this recognition, Rossini revised his operas "Maometto" and "Mosè" that they might be sung in a French version at the Académie, and began work on "Guillaume Tell," which he planned as the first of a series of five operas to be presented in Paris. The furore occa-

sioned by this work led to an agreement by which Rossini was to have $3000 from the government of Charles X for one opera every second year, and a retiring pension of $1200. In accordance with this agreement, Rossini was planning an opera on Faust, after a holiday spent at Bologna, when the Revolution of July, 1830, took place, Charles X ceased to be king, and his successor repudiated the agreement. Returning to Paris, he prosecuted his claim against the government from 1830 until 1835, when his pension was restored. The Stabat Mater, his only work during these years, was composed for the Spanish ambassador, and this he did not then complete, leaving the last four numbers to Tadolini. The management of the opera had either shelved or mutilated his works in performance, and the Meyerbeer craze had then begun. Rossini remained to hear the first performance of the Huguenots, Feb. 29, 1836, and thereafter renounced opera. Returning to Bologna, he taught Alboni and others as honorary director of that Liceo where he had been himself a student. Finding that his Stabat Mater had been sold to a speculative Parisian, he completed the work himself, and sold the performing rights to the Ecudiers for $1600 for three months, and they in turn disposed of it to the Théâtre des Italiens for $4000. Under the management of this house it was performed in its entirety Jan. 7, 1842, at the Salle Ventadour. The "Inno popolare a Pio IX" was the only important work produced during this sojourn in Bologna. In 1845 his wife died, and in 1847 he married Olympe Pelissier, whom he had admired in Paris. Political disturbances necessitated his withdrawal to Florence that same year, but in 1855 he returned to Paris, finally establishing himself in a villa at Passy, where he entertained his friends of the artistic world. He agreed to a revival of his "Bruschino" at the Bouffes Parisiens, 1857, but would not even witness the performance, contenting himself with occasional compositions for the piano, and in a life of idleness and pleasure. The "Petit Messe Solennelle, which is really a work of large proportions, requiring two hours for performance, is the only notable work of the master's later years. It was first sung Mar. 14, 1864, at the home of Count Pillet-Will. A man of kindly impulse, an epicure, a wit, Rossini's life, wonderful for its early activity in contrast with the idleness which he preferred on acquiring the means to indulge it, was singularly happy. He had been made Foreign Associate of the Institut, Grand Officer of the Legion of Honor, commander of numerous other orders and a member of many learned bodies; he had everywhere been fêted and made much of, and he had known poverty only in childhood. By his will the greater part of his property went to establish a conservatory in his birthplace, Pesaro, of which the directors have been Bazzini and Mascagni. Works to be noted not mentioned in what has been said include the operas: "Adelaide di Borgogna," "Adina," "Armida," "L'Assedio di Corinto," "Bianca e Faliero," "Le Comte Ory," "La Dame du Lac" ("La Donna del Lago"), "Edoardo e Cristina," "Matilda di Shabran," "Ottone, Rè d'Italia"; the cantatas "Partenope," "Igea," "La riconoscenza," "L'Augurio felice," "Il pianto delle Muse in Morte di Lord Byron," "I pastori," "Il serto votivo"; the sacred music, Tantum Ergo, for two ten. bass and orchestra; Quoniam, bass solo and orchestra; O Salutaris, four solo voices; five string quartets; a quantity of piano music, often with humorous titles, sold in manuscript for $20,000 by his widow. B. Feb. 29, 1792, Pesaro; d. Nov. 13, 1868, Passy near Paris. See biographies by H. S. Edwards, London, 1869; "G. Rossini, sa vie et œuvres," A. Azevedo, Paris, 1865; "Vie de Rossini," Stendhal, Paris, 1823, Eng. trans.; "Rossini, sein Leben, seine Werk und Charakterzuge," Leipsic.

Rostral. *Ger.* Music pen.

Rota. *Lat.* "Round," any composition having frequent repeats; instrument like the psaltery, having three or seven strings; CANON, RONDO.

Rota (Andrea) composed madrigals, masses, and other church music dated Venice 1579 to 1595; chapelmaster of San Petronio, Bologna. B. 1553, Bologna; d. 1597.

Rote. *Old Eng.* HURDYGURDY.

Roth (Bertrand) played piano; helped found Raff Conservatory and taught Frankfort Hoch Conservatory and Dresden Conservatory; pupil of Leipsic Conservatory and of Liszt. B. St. Gallen, Feb. 12, 1855; add. Dresden.

Rothwell (Walter Henry) conducted the first English performance of "Parsifal" in America, 1903–4, and later the English production of "Madame Butterfly"; becoming conductor of the Minneapolis Symphony orchestra in 1908; composed songs and piano music. Pupil of the Vienna royal academy, and of Eysstein, Fuchs, Thuille, and Schillings, he served as conductor in several German cities and was attached to the royal opera at Amsterdam before coming to America. B. Sept. 22, 1872, London; add. Minneapolis.

Rotoli (Augusto) composed mass for the funeral of Victor Emmanuel, 1878; "Salmo elegiaco" with orchestra, 1878; taught New England Conservatory of Music; in early life founder and conductor of the "Societa corale de' concerti sagri," Rome, and singing master to Princess Margherita; Chevalier of the Crown of Italy. B. Jan. 7, 1847, Rome; add. Boston.

Rotondo. *It.* Round or full, as to quality.

Rotruenges. Minstrel ROUNDELAYS.

Rotulae. *L.* "Little rounds"; Christmas Carols.

Rouget de l'Isle (Claude Joseph) composed the MARSEILLAISE, 1792, to his own verse, and wrote a hymn to liberty composed by Pleyel, Strasburg, 1791; "Hymne dithyrambique," celebrating the fall of Robespierre; "Chant des vengeances," 25 romances with violin obbligato; wrote "Bayard en Bresse" and other dramas, two opera books for Chelard, "Essais en vers et en prose," dedicated to Méhul; played violin, sang. Graduated in 1784 from the "Ecole royale du genie," he had become lieutenant of engineers when the constitution abolishing the crown was promulgated, and on his refusal to subscribe to this he was imprisoned and only saved from the guillotine by the fall of Robespierre. Then he rejoined the army and served until the first empire, being wounded in La Vendee in Hoche's campaign. Louis XVIII granted him a pension which was continued by Louis Philippe. B. May 10, 1760, Montaigu; d. June 27, 1836, Choisy-le-Roi.

Roulade. *Fr.* Flourish, embellishment, ornamental runs.

Round. Composition in which several voices entering at stated intervals sing the same music, the combination producing correct harmony. Rounds are canons which can only be sung at the octavo or unison, and differ from catches in the subject matter, which need not necessarily be humorous.

Round, Catch, and Canon Club gave subscription dinners in London at which new rounds, catches, and canons by professional members were sung, although glees took the larger part of the programmes in 1908. The club was founded by Enoch Hawkins, 1843.

Roundel. Round dance.

Roundelay. Poem with certain lines repeated at intervals or the tune to which such a poem was sung.

Round O. RONDO or MINUET.

Rousseau (Jean Jacques) composed the pastoral opera "Le DEVIN DU VILLAGE," which held the boards 75 years at the Paris Académie de Musique, "Pygmalion," a successful melodrama, that is, a play in which the lines are spoken with occasional orchestral pieces, Comédie Francaise, Oct. 30, 1775; 100 romances which he published as "Les consolations des misères de ma vie"; invented a numerical form of Notation; wrote articles on music for the Encyclopédie; a "Dictionnaire de Musique," 1764, admirable for that period, and many controversial works. This eminent author was obliged to copy music for

a livelihood, and while not profoundly versed in the rules of counterpoint and harmony, possessed considerable creative talent, as is proven by numerous compositions. His life is told with amusing frankness in his Confessions, his notation is described in his "Dissertation sur la musique moderne," Paris, 1743, and during the quarrels between adherents of the French and Italian schools of music he published "Lettre sur la Musique française," in which he concludes that "the French have no music, never will have any; or if they should, it will be so much the worse for them." The company of the Opéra responded by burning Rousseau in effigy, to which he replied with the satirical "Lettre d'un symphoniste de l'Académie royale de musique à ses camarades de l'orchestre." His "Essai sur l'origine des langues," 1753, besides chapters on harmony and Greek music, gives the germ of subsequent absurdities regarding the alleged analogies between tones and colors. His "Lettre à M. Burney sur la Musique, avec des fragments d'observations sur l'Alceste italien de M. le chevalier Gluck" is one of the earliest and best examples of opera analyses. His controversy with RAMEAU and others created intense interest, but he was manly enough to correct many of his errors in later life, while clinging to his admiration of Gluck. Besides the compositions noted Rousseau composed "Les muses galantes," 1747, which failed, and fragments of an opera "Daphnis et Chloe," published in Paris, 1780. B. June 28, 1712, Geneva; d. July 3, 1778, Ermenonville, near Paris.

Rousseau (Samuel Alexandre) composed the three-act opera "La Cloche du Rhin," Paris Opéra, June 8, 1898; the three-act opera "Merowig," City of Paris prize, produced Nancy, Jan. 12, 1899.; two masses and other church music; conducted; won the prix de Rome, Paris Conservatoire, 1878, where he had been a pupil of César Franck, with his cantata "La Fille de Jephté." B. June 11, 1853, Neuve-Maison, Aisne; d. Oct. 1, 1904, Paris.

Rovelli (Giovanni Battista) played first violin, beginning of the 19th century at the Church of S. Maria Maggiore, Bergamo. **Giuseppe** played 'cello. B. 1753, Bergamo; son of GIOVANNI BATTISTA; d. Nov. 12, 1806, Parma. **Alessandro** directed Weimar orchestra; son of GIOVANNI BATTISTA. **Pietro** played violin, became musician to the court of Bavaria. B. Feb. 6, 1793, Bergamo; son of ALESSANDRO; d. Sept. 8, 1838, Bergamo.

Rovescio. *It.* "By inversion"; contrary motion.

Rowbotham (Rev. John Frederick), vicar of Abbotsley, wrote a History of Music, books on the great composers and the troubadours, poems, novels. B. Bradford, Yorkshire, 1859.

Royal Academy of Music taught music in all branches, having in 1908 a staff of 102 professors, 20 assistants, 500 pupils, with 59 scholarships including 15 founded by Mrs. Ada Lewis Hill and 33 prizes. The principal was Sir Alexander Campbell Mackenzie, whose administration, beginning 1888 was the first that could be called successful. He was aided by a committee of management consisting of professors and a few laymen. There were departments for languages, elocution, diction, dancing, the drama, fencing, deportment, all comfortably housed in Tenterden street, London. A small subsidy is allowed by the British Government, and in connection with the ROYAL COLLEGE OF MUSIC, the Academy holds examinations in music throughout the empire, and issues diplomas. Public performances are a feature of the school year. The institution was organized 1822, under royal patronage, by an assemblage of the nobility and gentry presided over by the Earl of Westmoreland, then Lord Burghersh, and Dr. Crotch was made the first principal, an office to which Cipriani Potter, Charles Lucas, William Sterndale Bennett, and George Alexander Macfarren succeeded in turn. For many years the Academy lacked adequate financial support, small grants being allowed

by one government, and disallowed by the party next succeeding to power. In 1908 besides $2500 from the government the Academy was supported by donations, fees, and subscriptions. The president then was H.R.H. the Duke of Connaught. An earlier **Royal Academy,** founded in London 1720 and becoming extinct eight years later, raised $250,000 to guarantee Italian opera, which had been discontinued three years before. The then Duke of Newcastle was Governor of the Academy, which included most of the higher nobility among its supporters. BONONCINI and HANDEL became the directors, and many of their operas were then heard for the first time. Performances took place in the King's theatre in the Haymarket, but continued at a loss until the extraordinary success of the "BEGGAR'S OPERA" put a quietus to the Academy, which had expended the whole of the guarantee fund, and was disrupted by dissensions.

Royal Amateur Orchestral Society was founded in London, 1872 by H.R.H. the Duke of Edinburgh, later Duke of Saxe-Coburg and Gotha, who became president and leader of the orchestra. The first conductor was Sir Arthur Sullivan. For 29 years George Mount was conductor, when Ernest Ford succeeded him.

Royal Choral Society gave admirable oratorio concerts in London. In 1872 the choir founded by Charles F. Gounod and that of Sir Joseph Barnby were united under the latter's conductorship, as the Royal Albert Hall Choral Society, and the name above given was bestowed by Queen Victoria, 1888. On the death of Sir Joseph Barnby, 1896, Sir Frederick Bridge became conductor.

Royal College of Music taught music in all branches, the faculty being headed in 1908 by RANDEGGER and VISETTI, Singing; FRANKLIN TAYLOR, piano; ARBOS, and RIVARDE, violin; Sir C. V. STANFORD, composition; Sir J. F. BRIDGE, theory; with Sir Hubert PARRY as director. There were nearly 400 students, and the College had its own buildings, including a concert room, in Prince Consort Road, London. A "Patrons Fund," founded by S. Ernest Palmer, 1903, of about $140,000 is used for the encouragement of native composers. The libraries of the SACRED HARMONIC SOCIETY, and of the CONCERTS OF ANCIENT MUSIC, the latter presented by Queen Victoria, are in possession of the College. An outgrowth of the NATIONAL TRAINING SCHOOL, the College dates back to 1882. It is affiliated with the ROYAL ACADEMY OF MUSIC in the matter of examinations only. The Prince of Wales, now Edward VII, was president of the council of administration, and Sir George GROVE was the first director. In 1908 the council was headed by the Prince of Wales.

Royal Irish Academy of Music taught music in all branches, having a faculty of more than 40 in 1908 and an enrollment of nearly 500. The Academy then had an endowment of nearly $100,000, and was administered by a Board of Governors. The King is patron, the Duke of Connaught vice patron, and the Lord Lieutenant of Ireland ex officio president of the board. The professors have included Sir Robert Stewart, Joseph ROBINSON, Mrs. Fanny ROBINSON, Levey, Elsner, Bast, and Michele ESPOSITO.

Royal Society of Musicians of Great Britain distributed its income, amounting in 1908 to $15,000 for the relief of indigent musicians or their families. The members, since the union of the organization with the **Royal Society of Female Musicians** [1839–66], have been professional musicians of either sex, aided by the voluntary services of a medical and legal staff. Dr. W. H. Cummings was the honorary treasurer in 1908. The Society was founded by FESTING and WEIDEMANN, and its charter members, 1738, included HANDEL, BOYCE, C. SMITH, CAREY, COOKE, E. PURCELL, LEVERIDGE, GREENE, READING, HAYES, PEPUSCH, TRAVERS, and has since included the most eminent of British musicians.

Roze (Marie Hippolyte) sang sop. in opera, creating in English such important rôles as "Manon Lescaut," "Margaret," and "Helen" in Boito's "Mefistofele"; debut, Aug. 16, 1865, Paris Opéra Comique, as Marie in Heerold's opera of the same name, after having won first prize at the Paris Conservatoire. While singing in England, 1874, she married Julius Edson Perkins, an American baritone, and on his death Henry MAPLESON, making highly successful tours in America and elsewhere under his management. From 1882 until 1889 she alternated between the CARL ROSA company, the Italian opera in London and in America, then settled in Paris as a teacher, making a farewell appearance, however, at a concert given by a pupil in London, 1903. B. Mar. 2, 1846; maiden name Ponsin; add. Paris.

Ruana. East Indian instrument of the viol family.

Rubato. *It.* "Stolen, robbed," the deviation from strict time, giving one note greater and others less duration than signature calls for. The judicious use of Rubato is essential to the proper expression of most music, but its abuse is equally general.

Rübezahl. C. M. von Weber's two-act opera, to book by J. G. Rhode, was composed, 1804–6, at Breslau. Three numbers are still extant in MS. Many operas by other composers have borne this title. That of Friedrich von Flotow was first performed 1854.

Rubinelli (Giovanni Battista) sang in opera; debut in Sacchini's "Calliroe," Stuttgart, 1771, later throughout Italy and in London. B. 1753, Brescia; d. 1829, Brescia.

Rubini (Giovanni Battista) sang ten., creating many rôles for Bellini, Donizetti, and Rossini; invented the "sob" and "vibrato," both of which have been subjected to vulgar abuse ever since; possessed range from E to b′ with falsetto register to f′; was "the King of Tenors" from his debut at Paris in "Cenerentola," 1825, until his retirement, 1844; first appearance in woman's rôle at Rome at 12, then member of Barbaja's company in Naples. He spent the best part of his career in Paris and London, although he occasionally made tours, such as that of 1843 with Liszt, when he received more than $10,000 for a single concert in St. Petersburg, so delighting Emperor Nicholas that he conferred on him the rank of colonel and the post "director of singing"; pupil of Don Santo, priest and organist at Adro. B. April 7, 1795, Romano, near Bergamo; d. Mar. 2, 1854, at his estate at Romano.

Rubinstein (Anton Gregorovitch) founded the ST. PETERSBURG CONSERVATORY OF MUSIC; composed the opera "DEMONIO," and in every form; was the greatest of recent pianists with the exception of Liszt; wrote on musical topics. Son of a Jewish manufacturer who had established himself in Volhynia, as a child, Rubinstein was first the pupil of his mother, who is said to have been an accomplished pianist, then of Alexander Villoing, of Moscow, under whom his progress was so rapid that his teacher introduced him at a public concert at nine in Moscow, and then took him to Paris, where in 1840 his playing aroused the admiration of Liszt and Chopin. In accordance with their advice the boy studied composition with Dehn in Berlin, together with his brother NIKOLAI, but continued to give concerts, appearing in Germany, England, and Scandinavia until 1846, when he settled in Vienna as a teacher, and made occasional concert tours of Hungary and Austria. In 1848 he returned to St. Petersburg, and for the next eight years studied, composed, and lived at ease under the patronage of Grand Duchess Helen. His earliest operas, "Dimitri Donskoi," 1852, "Die Sibirischen Jäger," 1852, "Toms der Narr," 1853, and "Hadji-Abrek," 1853, were not at first performed, but others of his works had crept into print, been well received, and when he resumed his concert tours, he was already widely known, both as a composer and pianist. A series of brilliant performances in St. Petersburg and Moscow in 1858 led to his appointment as chapelmaster

to the Imperial Court with an income for life. In 1859 he founded the Russian Musical Society, of which he became conductor, and in 1862 established the St. Petersburg Conservatory, of which he was the principal for the next five years. In reward for this important service to art he was given the Order of St. Vladimir, which raised him to the nobility. 1869–70 were spent in concert tours of Europe, then he accepted the conductorship of the Vienna Philharmonic and Choral concerts, but without wholly relinquishing his career as virtuoso. His remarkable American tour, 1872–73, brought him $40,000 for 215 concerts, and so enhanced his popularity in the New World that he was afterwards offered $125,000 for 50 concerts, but could not overcome his dread of the voyage. From 1887 to 1891 he was again at the head of the St. Petersburg Conservatory, then resided for a time in Berlin and Dresden, and again returned to Russia. It was Rubinstein's desire to be known as a composer, and he revived, or perhaps created, the form of sacred opera; but his reputation as a pianist was so great that his merit as a creative genius was not fully realized, and he was forced to give concert tours long after he had planned his retirement. His literary works include an Autobiography in celebration of his jubilee as an artist, 1889; "Die Kunst und Ihre Meister," 1892; "Erinnerungen aus 50 Jahren," and the posth. "Gedankenkorb," 1897. See biographies by MacArthur, London, 1889; Sandra Droucker, 1904; W. Baskin, N. Lissowski. B. Nov. 28, 1830; d. Nov. 20, 1894, Peterhof. The complete list of Rubinstein works is as follows: 6 little songs in low German dialect, Op. 1; 2 Fantasies on Russian themes, piano, Op. 2; 2 Melodies, piano, Op. 3; Mazurka-Fantasie, in G, piano, Op. 4; Polonaise, Cracovienne and Mazurka, piano, Op. 5; Tarentelle, in B, piano, Op. 6; Impromptu-Caprice "Homage à Jenny Lind," in A minor, piano, Op. 7; 6 songs with Russian words with piano, Op. 8; Octet in D for piano, violin, viola, 'cello, bass flute, clarinet and horn, Op. 9; Kammenoi–Ostrow, 24 portraits, piano, Op. 10; 3 pieces for piano and violin; 3 for piano and 'cello, and three for piano and viola, Op. 11; 1st Sonata, in E, piano, Op. 12; 1st Sonata in G, piano and violin, Op. 13; Fantasia in 10 numbers, "The Ball," piano, Op. 14; 2 trios in F, G minor, piano, violin and 'cello, Op. 15; Impromptu, Berceuse and Serenade piano, Op. 16; 3 String Quartets in G, C minor and F, Op. 17; 1st Sonata in D, piano and 'cello, Op. 18; 2d Sonata in A minor, piano and violin, Op. 19; 2d Sonata in C minor, piano, Op. 20; 3 Caprices in F sharp, D, E flat, piano, Op. 21; 3 Serenades F, G minor, E flat, piano, Op. 22; 6 Etudes, piano, Op. 23; 6 preludes, piano, Op. 24, 1st Concerto in E minor, piano, Op. 25; Romance and Impromptu in F, and A minor, piano, Op. 26; 9 songs to Russian words, with piano, Op. 27; Nocturne and Caprice, in G flat and E flat, piano, Op. 28; 2 Funeral Marches, one "For an Artist," in F minor, one, "For a Hero," in C minor, piano, Op. 29; Barcarolle, "Allegretto Appass." in D minor, piano, Op. 30; 6 4-part songs for male voices, Op. 31; 6 Songs from Heine, with piano, Op. 32; 6 Songs with piano, Op. 33; 13 Persian Songs, with piano, Op. 34; 2d Concerto in F, piano, Op. 35; 12 Songs from the Russian, with piano, Op. 36; Acrostique "Laura," piano, Op. 37; Suite 10 numbers, piano, Op. 38; 2d Sonata in G piano and 'cello, Op. 39; 1st Symphony in F, Op. 40; 3d Sonata in F, piano, Op. 41; 2d Symphony in C, "Ocean," Op. 42; Triumphal Overture, orchestra, Op. 43; 6 Pieces "Soirées de St. Petersburg," piano, Op. 44; 3d Concerto in G, piano, Op. 45; Concerto in G, violin and orchestra, Op. 46; 3 String Quartets, Nos. 4, 5, 6, E minor, B flat, D minor, Op. 47; 12 2-part songs from the Russian with piano, Op. 48; Sonata in F minor, piano and viola, Op. 49; 6 studies "Charakter Bilder," piano duet, Op. 50; 6 morceaux, piano, Op. 51; 3d Trio in B flat, piano and strings,

Op. 52; 6 Preludes and Fugues in free style, piano, Op. 53; Sacred Opera in 3 parts, "Paradise Lost," after Milton, Op. 54; Quintet, in F piano and winds, Op. 55; 3d Symphony, in A, Op. 56; 6 Songs with piano, Op. 57; Scena ed Aria "E dunque vero?" Sop. and orchestra, Op. 58; String Quintet in F, Op. 59; Concert Overture in B flat, Op. 60; 3 Part-songs for male voices, Op. 61; 6 Part-songs for mixed voices, Op. 62; "Die Nixe," Alto, female chorus, and orchestra, Op. 63; 5 Fables by Kriloff, Op. 64; 1st Concerto, in A minor, 'cello and orchestra, Op. 65;; Quartet in C, piano and strings, Op. 66; 6 2-part songs with piano, Op. 67; "Faust" Musical Portrait, orchestra, Op. 68; 5 Morceaux, piano, Op. 69; 4th Concerto in D minor, piano, Op. 70; 3 Morceaux, piano, Op. 71; 6 Songs for a low voice with piano, Op. 72; Fantasie in F, 2 pianos, Op. 73; "Der Morgen," cantata from the Russian for male voices and orchestra, Op. 74; 12 Pieces, "Album de Peterhof," piano, Op. 75; 6 Songs, piano and voice, Op. 76; Fantasie in E minor, piano, Op. 77; 12 Songs from the Russian, with piano, Op. 78; "Ivan the Terrible," Musical Portrait for orchestra, Op. 79; Sacred opera in one act, "The Tower of Babel," Op. 80; 6 Etudes, piano, Op. 81; Album of 6 National Dances, piano, Op. 82; 10 Songs, voice and piano, Op. 83; Fantasia, piano and orchestra, Op. 84; 4th Trio, in A, piano and strings, Op. 85; Romance and Caprice, violin and orchestra, Op. 86; Musical Portrait, "Don Quixote," orchestra, Op. 87; Theme and Variations in G, piano, Op. 88; Sonata in D, piano duet, Op. 89; 2 String Quartets, Nos. 7 and 8, G minor and E minor, Op. 90; Songs for Mignon from Goethe's "Wilhelm Meister," soli, chorus, and orchestra, Op. 91; "Hecuba" and "Hagar in the Desert," 2 scenas for con. and orchestra, Op. 92; 9 Books of miscellaneous pieces, 12 for piano, Op. 93; 5th Concerto in E flat, piano, Op. 94; 4th Symphony, "Dramatic," in D minor, Op. 95; 2d Concerto, 'cello and orchestra, Op. 96; Sextet in D, Strings, 97; 3d Sonata in B minor, piano and violin, Op. 98; Quintet in G minor, piano and strings, Op. 99; 4th Sonata in A minor, piano, Op. 100; 12 Songs, voice and piano, Op. 101; Caprice Russe, piano and orchestra, Op. 102; Set of 20 characteristic pieces, "Bal Costumé," piano, 4-hands, Op. 103; Élégie, Variations, Étude, piano, Op. 104; A series of Russian Songs, voice and piano, Op. 105; 2 String Quartets, Nos. 9, 10, A flat, F minor, Op. 106; 5th Symphony, in G minor, in memory of the Grand-duchess Hélène Paulowna, Op. 107; 5th Trio in C minor, piano and strings, Op. 108; Soirées Musicales, piano, Op. 109; Eroica, Fantasia, piano and orchestra, Op. 110; 6th Symphony, A minor, Op. 111; "Moses," a Biblical opera in 8 tableaux, Op. 112; Concertstücke, piano and orchestra, Op. 113; Aristichon, piano, Op. 114; Songs, Op. 115; Concert-overture, "Anthony and Cleopatra," Op. 116; Christus, Biblical Opera, Op. 117; 6 soli, piano, Op. 118; Suite in E flat for orchestra, in six movements, Op. 119. Without opus numbers: the symphonic poem "Russij," Moscow, 1882; Ouverture solennelle with organ, orchestra, and chorus (posth.); Barcarolles in A minor, G and C minor; transcription of March from Beethoven's "Ruins of Athens," for piano; "Valse Caprice," E flat, "Ungarische Phantasie," "Russische Serenade," "Phantasie," three Morceaux Caracteristiques, 6 Preludes, Cadenzas to Beethoven's Concertos, Cadenzas for Mozart's D minor Concerto, all for piano; the dramatic works, in addition to those already noted, "Mest" or "Die Rache," 1858, St. Petersburg; "Die Kinder der Haide," 5 acts, Vienna, 1861; "Feramors," based on "Lalla Rookh," 3 acts, Dresden, 1863; "Die Makkabäer," 3 acts, Berlin, 1875; "Nero," 4 acts, Hamburg, 1879; "Kalashnikov Moskovski Kupets" or "Der Kaufmann von Moskau," St. Petersburg, 1880; "Die Rebe" or "La Vigne," 1882; "Sulamith," Hamburg, 1883; "Unter Räubern," 1 act, Hamburg, 1883; "Der Papagei," 1 act, Hamburg,

1889; "Gorjushka" or "Die Kummervolle," St. Petersburg, 1889. **Nicholas** founded the Russian Musical Society of Moscow, 1859, and the Moscow Conservatory of Music, 1864, and managed and conducted both during life; composed "Scène du bal polonaise," Op. 17, etc.; taught and played piano; pupil of Kullak and Dehn, Berlin. B. June 2, 1835; brother of ANTON; d. Mar. 23, 1881, Paris.

Rübner (M. Cornelius) became prof. of music, Columbia University, on the retirement of Dr. MACDOWELL, a post he filled in 1908; composed, conducted, played piano; pupil of Copenhagen and Leipsic conservatories and of Hartmann, Reinecke, Rubinstein and Liszt. Published works include: Concerto for violin, E minor, Op. 30; "Praktische Fingerübungen für Pianoforte," "Prinz Ador," a tanzmärchen in three acts, six lieder for male quartette, five lieder for mixed choir, Op. 11; the symphonic poem "Friede, Kampf und Sieg"; "Kaiserlied," Op. 21, No. 1. B. Oct. 26, 1855, Copenhagen; add. New York.

Ruckers (Hans) made harpsichords in Antwerp and founded that celebrated family which for nearly a hundred years, beginning 1579, made the best instruments of this class in the world. Son of Francis Ruckers of Mechlin, Hans, known as **De Oude** or "the Elder," became an expert at building and tuning organs, and it is believed that he was the first to have applied the organ mechanism of stops and registers to the HARPSICHORD in order to obtain variety of timbre, piano and forte. It is certain that his instruments show the addition of the octave string, that he was first to fasten the strings to hitch pins on the soundboard, and to add a second keyboard or manual. Instrument makers in those days were required to be artists as well as artisans, and in 1575 HANS was admitted to the guild of St. Lucas, Antwerp, as "clavisinbalmakerre." In the same year he married Naenken Cnaeps. In 1908, 20 of his instruments were still in existence, all highly prized because of the exceptional beauty of their workmanship, and their exquisite decorations. They are dated 1590 to 1612. B. about 1555, Mechlin; d. after 1614. **Hans de Jonge** or "the Younger" was like his father, HANS, an expert in organ building and tuning, as well as in harpsichord making. Thirty instruments bearing his trademark were extant in 1908, dated 1617 to 1642. Baptized Jan. 13, 1578; m. Marie Waelrant, Nov. 16, 1604; d. about 1642. **Andries de Oude** made harpsichords prized equally with those of his father, HANS DE OUDE, and his brother HANS DE JONGE; 36 of his instruments in 1908 were dated 1610 to 1651. B. 1579; d. after 1651. **Francis** and **Anthony,** sons of HANS DE OUDE, may have been employed by the other members of the family, but their names do not appear as makers. **Andries de Jonge** made harpsichords, of which four surviving specimens are dated 1655 to 1659. B. about 1607; m. Catherina de Vriese, 1628. **Christopher,** who may have been a priest, made harpsichords, but the two specimens known in 1908 were undated.

Rückfall. *Ger.* BACK-FALL or GRACE.

Rückpositiv. *Ger.* Back-choir organ.

Rückung. *Ger.* SYNCOPATION.

Rudersdorff (Hermine) sang sop. in opera and concert, debut in the Leipsic production of Mendelssohn's "Lobgesang," June 25, 1840, appearing as "Donna Anna," "Constance," "Agatha," "Fidelio," at Drury Lane, at the Boston (Mass.) festivals of 1871-72, then settled in Boston as teacher, numbering Emma THURSBY and others among her pupils. B. Dec. 12, 1822, Ukraine; daughter of Joseph, a violinist; m. Prof. Dr. Küchenmeister, Frankfort, 1844; was the mother of Richard Mansfield, the actor; d. Feb. 26, 1882, Boston.

Ruddigore. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, was first performed Jan. 22, 1887, at the London Savoy Theatre.

Rudhall (Abraham) was famous as a bell maker in Gloucester, Eng-

His business was carried on by **Abraham, Jr.**, b. 1657, Gloucester; d. Jan. 25, 1736, Gloucester, **Abel, Thomas,** and **John,** and by 1774, the house had cast 3594 bells for English churches.

Rudolph Johann Joseph Ranier (Archduke of Austria) was the pupil, friend, and patron of Beethoven; protector of the Gesellschaft der Musikfreunde; composed Forty Variations to a Theme by Beethoven, dedicated to that composer, sonata for piano and clarinet, variations on a theme by Rossini; became Cardinal Prince-Bishop of Olmutz. B. Jan. 8, 1788, Florence; son of Leopold of Tuscany and Maria Louisa of Spain; d. July 24, 1831, Baden, near Vienna.

Rudorff (Ernst Friedrich Karl) composed symphony in B flat, Op. 31; symphony in G minor, 1891; overtures, songs, piano music; founded the Bach Verein, 1867, while professor at Cologne Conservatory; became prof. of piano, Berlin Hochschule, 1869; conducted the Stern Singing Society, Berlin, 1880–90; played piano; pupil of Bargiel, Clara Wieck-Schumann; of Ries, Hauptmann, and Reinecke. B. Jan. 18, 1840, Berlin; add. Berlin.

Rueckauf (Anton) composed the successful opera, "Die Rosenthalerin," Dresden, 1897, a violin sonata, piano quintet, five Minnelieder of Walther von der Vogelweide; played piano; pupil of Proksch Institute and Prague Organ School. B. Mar. 13, 1855, Prague; d. Sept. 19, 1903, Schloss Alt-Erlaa.

Ruegger (Elsa) played 'cello, touring Europe and America in concert; prize pupil of Jacobs and Anna Campowski at the Lucerne Conservatory at 13. B. Dec. 6, 1881, Lucerne; add. Lucerne.

Rüfer (Philip R.) composed the operas "Merlin," Berlin, 1887; "Ingo," 1896; three overtures, Symphony in F; conducted at Essen, then taught piano, Stern, Kullak, and Schwarwenka conservatories, Berlin; pupil Liège Conservatory. B. Liège, 1855; add. Berlin.

Ruffo (Vincenzo) composed masses and other church music, madrigals; was chapelmaster Verona and Milan cathedrals; publications dated 1539 to 1592.

Ruggieri (Francesco il Per) made violins at Cremona, and was the father of a family of instrument makers. His violins were dated from 1668 to 1720. **John Baptist** "il **Buono**" made violins; pupil of Nicholas Amati; was considered the best workman of the family. **John Baptist** made violins 1700 to 1725; probably son and pupil of FRANCESCO. **Peter** made violins 1700 to 1720; probably son and pupil of FRANCESCO. Other craftsmen of the name were **Vincenzo** and **Guido.** Ruggieri instruments in general were modeled on the Amati, and are often sold as such.

Ruhepunkt, Ruhezeichen. *Ger.* Pause.

Ruhig. *Ger.* Tranquil, quiet, calm.

Ruins of Athens. Ludwig van Beethoven's music to the nachspiel by Kotzebue was composed for the opening of a new theatre in Pest, and consisted of an overture and eight numbers (1812).

Rule. *Old Eng.* A line of the staff.

Rule, Britannia! Dr. Arne's music to the song which has been Great Britain's "political hymn" was first made known in his masque "Alfred," performed at Clifden House, Maidenhead, Aug. 1, 1740, in celebration of the accession of George I to the throne. The authorship of the music has been claimed for Mallet, who (with Thomson) furnished the libretto, and for Handel, but apparently without justification.

Rule of the Octave. Rules by which harmonies were built up on the tones of the diatonic scale, each of which was used as the lowest tone in chords of simple harmonies. The rule was taught as a formula to enable students to memorize such harmonies as each tone was capable of.

Rullante. *It.* "Rolling," as **Tamburo.** Drum roll.

Rumford (R. Kennerly) sang bar. rôles in London concerts; studied in Frankfort, Berlin, Paris. B. Sept. 2, 1871, London; m. Clara BUTT, 1900; add. London.

Rummel (Christian Franz Friedrich Alexander) composed a four-hand piano sonata, Op. 20; for military band and solo clarinet; wrote piano method; was bandmaster, clarinetist and pianist; pupil of Abbé Vogler. B. Nov. 27, 1787, Brichsenstadt, Bavaria; d. Feb. 13, 1849, Wiesbaden. **Josephine** played piano to the court of Wiesbaden. B. May 12, 1812, Manzanares, Spain; daughter of C. F. F. A.; d. Dec. 19, 1877. **Joseph** made more than 2000 arrangements and transcriptions of operas, etc.; chapelmaster to Prince von Oldenburg; lived in Paris, London, Berlin. B. Oct. 6, 1818; son of C. F. F. A.; d. London, Mar. 25, 1880. **Franziska** was court singer at Wiesbaden, retiring on her marriage to Peter Schott the publisher. B. Feb. 4, 1821, Wiesbaden; pupil of her father, C. F. F. A. **August** played piano, pupil of his father, C. F. F. A., but went into trade in London. B. Jan. 14, 1824; d. London, Dec. 14, 1886. **Franz** played piano, touring America and Europe successfully; taught at Brussels Conservatory, where he had been a prize pupil under Brassin, later at the Stern Conservatory, Berlin. B. Jan. 11, 1853, London; son of AUGUST; d. May 2, 1901, Berlin.

Run. Scales or succession of notes rapidly played, or if vocal sung to one syllable; ROULADE.

Runciman (John F.) wrote biographical study of Purcell; "Old Scores and New Readings"; criticism in London "Saturday Review"; edited "The Chord," the "Musicians' Library"; correspondent New York Musical Courier and Boston "Musical Record." B. 1866, Eng.; add. London.

Rungenhagen (Carl Friedrich) composed four operas, three oratorios, chamber music, etc.; was director Berlin Singakademie. B. Sept. 27, 1778; d. Dec. 21, 1851, Berlin.

Running. Faint sound produced in organ by air escaping from defective pipes or valves.

Ruollo. *It.* "Roll"; Italian dance or valse.

Russell (Henry) composed "A life on the ocean waves," "Woodman spare that tree," "Cheer, boys, cheer," and other popular songs, in all more than 800; played organ, Rochester, N. Y. Pres. church; wrote "L'amico dei cantanti," a book on singing; and "Cheer, boys, cheer," reminiscences; gave entertainments in London with Charles Mackay; pupil of Rossini in Naples; settled for a time in Canada, 1833. B. Dec. 24, 1812, Sheerness, Eng.; d. Dec. 8, 1900, London.

Russell (William) composed the oratorios "Deliverance of Israel," "Redemption," "Job"; a mass in C minor, 20 dramatic pieces for Sadler's Wells, glees, songs, odes; played organ, London churches; pupil of Cope, and of his father, an organist and organ builder. B. Oct. 6, 1777, London; d. Nov. 21, 1813.

Russlan I Lioudmilla. Michail Ivanovitch Glinka's five-act Russian opera, to book based on Pushkin's poem, was first performed, Nov. 27, 1842, at St. Petersburg.

Russian Bassoon. Military instrument of deep pitch.

Russian Horn Band. Horn players, each of whom sounds a single note. Such an organization, composed of serfs on the estates of Prince Narischkin, numbering 37, and capable, therefore, of a range of three octaves with all semitones, was drilled four years by the Bohemian J. A. Maresch, and entertained the Russian Imperial Court, 1755.

Rust (Friedrich Wilhelm) composed 48 piano sonatas, variations, violin solos, including a D minor sonata and a sonata for the E string, anticipating that of Paganini; operas, church music, etc.; played the whole of the "Wohltemperirtes Clavier" at 13; pupil of his brother, **Johann Ludwig Anton,** who had played violin under J. S. Bach at Leipsic; then of Friedmann and Emmanuel Bach for composition and organ, and of the Bendas, Hoechke, Tartini, and Pugnani for violin. B. July 6, 1739, Wörlitz, Dessau; m. **Henriette Niedhart,** the singer and his pupil; d. Mar. 28, 1796. **Wilhelm Karl** taught music; pupil of his parents FRIEDRICH WILHELM and HENRIETTE

NIEDHART, and of TÜRK; praised by Beethoven for his interpretations of Bach. B. April 29, 1787, Dessau; d. April 18, 1855, Dessau. **Wilhelm** became cantor of the Leipsic Thomasschule, 1880, in succession to Richter; edited many works for the Bach Gesellschaft, composed 33 works for voice and piano; played violin, piano, and organ; taught theory, Stern Conservatory, from 1870 until his appointment, 1878, as organist to the Leipsic Thomaskirche. B. Aug. 15, 1822, Dessau; nephew of WILHELM KARL; d. May 2, 1892, Leipsic.

Rusticano, Rustico. *It.* Rustic.

Rutherford (David) published music in London from 1745, and probably wrote "The Fiddle remodel'd," etc., and "The art of playing on the violin," which he issued about 1750. The business was continued by **John** until about 1783.

Rutscher. *Ger.* "Slider"; gallopade.

Ruy Blas. Felix Mendelssohn's overture and chorus of sops. for Victor Hugo's play were first performed Mar. 11, 1839.

Ryan (Michael Desmond) wrote songs, opera books, criticisms for many London publications, including the "Morning Post," "Morning Chronicle," "Court Chronicle," "Morning Herald," and the "Standard." B. Mar. 3, 1816; d. Dec. 8, 1868, London.

Rymour. *Old Eng.* Minstrel or bard.

Rythm. *F.* RHYTHM.

S. is the abbreviation of Segno, the sign employed in NOTATION to indicate the length of a repeat; SENZA, "without"; SINISTRA, "left," as **Manu,** with the left hand; SOLO, "alone," as **Voce,** voice alone; SORDINO "mute," or damper pedal; SUBITO, "turn," as **Volti,** turnover quickly. **S.S.** means "without dampers or mutes."

Saar (Louis Victor Franz) taught theory National Conservatory and College of Music, New York; and in 1908, Cincinnati College of Music; composed for piano; wrote criticism; pupil of Rheinberger and Abel, Munich Conservatory, later of Brahms; captured Mendelssohn composition prize, 1891, with piano suite and songs. B. Dec. 10, 1868, Rotterdam; add. Cincinnati.

Sabbatini (Galeazzo) composed "Sacrae Laudes," Venice, 1626, madrigals, church music; wrote on theory "Regola facile e breve personare sopra il basso continuo," etc., 3rd ed., Rome, 1669; chapelmaster of Pesaro.

Sabbatini (Luigi Antonio) was chapelmaster of S. Antonio, Padua, for 23 years from 1786, during which period he composed much excellent church music; wrote "Trattato sopra le fughe musicali," etc., and other works on theory; Franciscan monk and in earlier life chapelmaster at SS. Apostoli, Rome. B. Albano Laziale, 1732; d. Jan. 29, 1809, Padua.

Sabbatini (Pietro Paolo) composed church music, Villanelle; taught, was chapelmaster of the "Archiconfraternita della morte et oratione di Roma," 1628, and also of the church of S. Luigi de' Francesi. B. Rome.

Sabeca. *Heb.* Probably a large harp, although translated in the revised version of the Bible "sackbut."

Sabot. *Fr.* Stud disk in double action harps, operated by pedal; fiddle.

Saccade. *Fr.* Strong pressure of bow by which several strings of a violin are made to sound together.

Sacchini (Antonio Maria Gaspare) composed the opera "Oedipe à Colone," performed 583 times between 1787 and 1844 at the Paris Académie, and first performed April 4, 1786, at Versailles; died of grief because Queen Marie Antoinette delayed its promised production under court auspices. Son of a Neapolitan fisherman, Sacchini was singing one day when Durante chanced to hear him. Durante had him entered at the Conservatory di San Onofrio, where he studied with Niccolo Forenza, Gennaro Manna, and Durante himself, producing the intermezzo "Fra Donato," while yet a student. In 1762 he composed the successful opera

"Semiramide" for the Argentina Theatre, Rome, which was followed by "Alessandro nelle Indie," Venice, 1769; "Scipione in Cartagena," "L'Eroe cinese," Munich, and "Calliroe," Stuttgart, "Cid," "Tamerlano," "Lucio Vero," and "Nitetti e Perseo," London, 1773–74. In 1782 he settled in Paris, where his "Isola d'Amore" (La Colonie), "Olimpiade," "Rinaldo," and "Dardanus" were presented. In all he composed more than 40 operas, 21 sacred works, including masses, oratorios, two symphonies in D, and much chamber music. B. July 23, 1734, Pozzuoli; d. Oct. 7, 1786, Paris.

Sachs (Hans) composed melodies; wrote 4000 poems, 1700 stories, 200 dramatic pieces; was chief of the MEISTERSINGERS, and the cobbler hero of Wagner's opera of that name. B. Nov. 5, 1494, Nuremberg; d. Jan. 19, 1576.

Sackbut. Ancient instrument with slide, like the TROMBONE, probably originating in Spain, early in 14th century, although believed a Roman invention. The instrument called sackbut in the English Bible was really the SABECA.

Sackpfcife. *Ger.* BAGPIPE.

Sacred Harmonic Society was an organization of British amateurs founded in London, 1832, and gave concerts and oratorios conducted by Joseph Surman and Sir Michael Costa, Sir Charles Hallé, and W. H. Cummings, finally disbanding, 1888. A valuable library had been accumulated, now the property of the ROYAL COLLEGE OF MUSIC.

Sacring Bell. SANCTUS BELL.

Sadlers Wells was a place of public entertainment at Pentonville, London, from 1699, at which many open air concerts and musical entertainments of a lighter order were given. In 1908 its theatre was used as a music hall, or for "vaudeville purposes."

Safonoff (Wassilly) directed the NATIONAL CONSERVATORY OF MUSIC and conducted the PHILHARMONIC SOCIETY, New York. Pupil of LESCHETIZKY and Zaremba, he entered the St. Petersburg Conservatory, 1881–85, where he won the gold medal, and taught at Moscow, where he became director of the conservatory, 1889–90, thereafter devoting himself chiefly to conducting. On settling in the United States, he abandoned the use of the baton, conducting with the hands only. B. Feb. 6, 1852, Istchóry, Russian Caucasus; add. New York.

Saint-Amans (L. Joseph) composed dramatic pieces; conducted at Brussels. B. 1749, Marseilles; d. 1820, Paris.

Saint-Aubin (Jeanne Charlotte Schroeder) became a favorite singer at the Italian opera in Paris; debut as child actress at nine before Louis XV, as a singer, 1786, retiring 1808. B. Dec. 9, 1764; d. Sept. 11, 1850, Paris. **Jean Denis** composed; played violin. B. 1783, Lyons; son of J. C. S; d. 1810, Paris. **Cecile** created many rôles in works of Nicolo Isouard; at first an actress, later pupil Paris Conservatoire, stage name Mme. Duret. B. 1785, Lyons, daughter of J. C. S.; retired, 1820. **Alexandrine** created the name part in Isouard's "Cendrillon," 1810, Theatre Feydeau, Paris. B. 1793, Paris; daughter of J. C. S.; retired 1812.

Saint-Georges, Marquis de, (Jules Henri Vernoy) wrote 120 opera libretti, often in collaboration with Halévy, the best-known of his books still in repertoire being that to Donizetti's "FILLE DU REGIMENT." B. 1801, Paris; d. Paris, Dec. 23, 1875.

Saint-Georges ("Chevalier de") composed and played violin. B. 1745, Guadeloupe; mulatto; d. about 1800.

Saint-Huberty (Antoinette Cécile) sang in opera, making her greatest success in the name part of Piccinni's "Didon." She secretly married, as her powers had begun to wane, Count d'Entraigues, Lausanne, 1790, a royalist who was imprisoned for his activities in Milan, 1797, by Napoleon Bonaparte. In some manner the singer effected her husband's release, and he acknowledged her as his wife, while Louis XVIII gave her the Order of St. Michel for her service in rescuing

political papers belonging to her husband at the same time. The Count and his wife were then employed a while in the Russian and English secret service, and both were murdered, July 22, 1812, at Richmond, by their servant, who is said to have been a spy employed by Fouché, French minister of police. B. Toul, about 1756; daughter of Clavel, an operatic manager.

Sainton (Prosper Philip Catherine) composed two concertos and other violin pieces; played violin, touring Europe with success, then teaching in the Toulouse Conservatory, and afterwards leading at Covent Garden many important British festivals, and teaching, Royal Academy of Music; pupil of the Paris Conservatoire under Habeneck, where he won first prize, 1834. B. June 5, 1813, Toulouse; d. Oct. 17, 1890. **Charlotte Helen Dolby** sang con. with much success in concerts; composed the cantatas "Legend of St. Dorothea," "Story of the Faithful Soul," "Florimel"; taught singing; pupil Royal Academy of Music. B. May 17, 1821, London; m. P. P. C., 1860; d. Feb. 18, 1885.

St. Patrick's Day is the name of an Irish melody first played, so far as history relates, by Irish pipers at the Battle of Fontenoy, May 11, 1745. In 1810 Moore wrote the verses beginning "Tho' dark are our sorrows" to this tune, which was published the following year in the fourth number of his Irish melodies.

St. Petersburg possesses a splendid opera house, where performances of Italian works have been supplemented within the past few years by many Russian operas, the works of native composers; is the seat of the **Russian Imperial Musical Society,** founded by Anton Rubinstein, which controls all music institutions of the official class in Russia, and from the first had members of the Imperial family among its governors. Subject to the control of this society was the **St. Petersburg Conservatory,** founded by Anton Rubinstein, 1862. Since 1896 this institution has occupied the building on Theatrical Square presented by the Emperor Alexander III, which houses class rooms, a large musical library, a large and smaller concert halls, the Glinka and Rubinstein museums, a church, offices, dining-rooms for pupils and dormitories for officials, and general offices. The revenues are derived from the rental of the concert rooms, gifts from wealthy patrons, fees, of which the highest is 250 roubles per annum, and an allowance of 15,000 per annum from the government. Music is taught in four main branches: Piano and Organ; Orchestral Instruments; Singing and Theory, including a class of "chef d'orchestre." Theory, Solfège, Harmony, Form, History of Music, Instrumentation, and Æsthetics are obligatory on all students, and there are special classes in Italian, declamation, plastic art, scenery. For singers a study of the anatomy and physiology of the throat is obligatory. There are two orchestras, one for concerts, the other for the instruction of younger students, a choir, and several classes in quartette and other ensemble. A gymnasium is attached to the Conservatory, where children may enter at nine and acquire the general education, without which no diploma can be won, however proficient the person may be in music. A council of professors governs the Conservatory and elects the director for a term of three years. The students annually elect their "magors," by whom they are in direct connection with the director and inspector. Participation in students' recitals, which are given weekly, and, like the examinations, are in public, is obligatory. Diplomas are awarded after examinations, and there are gold and silver medals and a piano given annually by Schoeder in memory of Anton Rubinstein. In 1908 there were 1200 students. A. C. GLAZOUNOV was the director, S. T. Gabel, inspector, N. A. Sokoloff, secretary, D. K. Djiorgooly, intendant, A. Fribus, librarian; assistant inspectors, Abramicheff, Kurotchkin. The faculty then consisted of: *Piano:* M. Abramicheff, Mrs. Benoit, Mrs. Barinoff, Boroffka, Brik, Bistroff, Venzel, Mrs. Vengeroff, Vin-

kler, Gubizky, Gelever, Demiansky, Doobassoff, Miss Daugovett, Mrs. Annette ESSIPOFF, Miss Kalantaroff, Miss Kuskoff, Lavroff, Mrs. Malosemoff, Medem, Minlashevsky, Nosdrin, Poletica, Miss Ossovsky, Mrs. Rosanoff, Romanoff, Miss Sergeieff, Mrs. Zurmühlen, Stein, Eckstein. *Organ:* Prof. Homilius. *Harp:* Mrs. Walter-Kühne, Mrs. Zabel-Rashat. *Violin:* Mr. Auer, Kolakovsky, Kruger, Nalbandian, Korguieff. *Viola:* Resvezoff. *'Cello:* Mr. Verjbilowitsch, Seifert, Alois. *Bass:* Jdanoff. *Flute:* Stepanoff. *Oboe:* Schubert, Gedde. *Clarinet:* Braker. *Bassoon:* Kotte. *Trumpet:* Gordon, Johannson. *Horn:* Pojaroff, Tamm. *Wind Instruments:* Amantink. *Trombone:* Turner, Wolkoff. *Singing:* Mrs. Irezky, Zwanziger, Mrs. Ferni-Giraldoni, Mrs. Gladky, Mrs. Leschetizky, Mrs. Jerebzova-Andreieff, Gabel, Ivanoff, Smolensky, Redroff, Choapronnikoff. *Scenery:* Palecek. *Italian:* Signora Cataliotti. *Declamation:* Ridal. *Plastic:* Presniakoff. *Anatomy and physiology of the throat:* Dr. Meittrowitsch. *Theory of Composition:* RIMSKY-KORSAKOFF, Solovieff, Laidoff. *Obligatory Theory:* Sachetty, Pusirevsky Petroff, Vitol, Sokoloff, Kalafati, Voiacek, Marenitsch. *Orchestral and leading class:* Tcherepnin. *Quartettes:* Auer, Verjbilowitsch, Alois. *Ensemble:* Verjbilowitsch, Alois Glazounow. *Choir:* Tcherepnin.

Saint-Saëns (Charles Camille) composed the sacred opera "SAMSON ET DELILA," frequently sung as oratorio, "Suite Algérienne" for orchestra, the symphonic poems "Le Rouet d'Omphale," "Phäeton," "Danse macâbre," "La jeunesse d'Hercule," five symphonies; played organ at the Madeleine, Paris, 1858–77; taught, toured as piano virtuoso; wrote on music. At five Saint-Saëns could play Grétry's scores, having been taught piano from infancy by his grandmother, and at seven he began the study of piano with Stamaty and harmony with Maleden, made his debut as a concert pianist at 11, and at 12 was enrolled at the Paris Conservatoire, where he studied with Benoist and Halévy. At 16 the Société de Sainte Cécile produced his first symphony. Two years later, or in 1853, he became organist at Saint-Méry and piano teacher at Niedermeyer's school. Thereafter his career as composer and pianist was one of continued success, his frequent tours taking him to all parts of Europe, and often through Northern Africa. He was an occasional contributor to "La Renaissance," "L'Estafette," and "Le Voltaire," and his collected essays were published as "Harmonie et Mélodie," Paris, 1885, and were followed by "Essai sur les lyres et cithare antique," 1902, and "Portraits et Souvenirs," 1903. Commander of the Legion of Honor, Dr. Mus. Ox.; member of the Institut since 1881, he was greatly honoured abroad, and his golden jubilee as an artist was celebrated publicly in Paris, June 2, 1896. Works to be noted are: symphony in E flat, Op. 2; Mass for soli, choir, organ, and orchestra, Op. 4; Tantum Ergo, 8-part, choir and organ, Op. 5; Oratorio de Noël, Op. 12; quintet in A minor, piano and strings, Op. 14; "Les noces de Prométhée," prize cantata, International Exhibition, 1867, Op. 19; violin concerto, A minor, Op. 20; piano concerto in G minor, Op. 22; introduction and rondo, violin and orchestra, Op. 28; piano concerto in B flat, Op. 29; the opera "La Princesse Jaune," Opéra Comique, June 12, 1872; sonata for piano and 'cello, C minor, Op. 32; quartet for piano and strings, B flat, Op. 41; Psalm xix, for soli, choir, and orchestra, Op. 42; Allegro appassionato, piano and 'cello, Op. 43; piano concerto, C minor, Op. 44; the biblical opera "Le Déluge," Op. 45; "Les Soldats de Gédéon," for double male chorus a cappella, Op. 46; requiem, soli, choir, and orchestra, Op. 54; symphony, A minor, Op. 55; "La lyre et la harpe," soli, choir, and orchestra, Op. 57; violin concerto in C, Op. 58; violin concerto in B minor, Op. 61; "Une nuit à Lisbonne," barcarolle for orchestra, Op. 63; Jota Aragonese for orchestra, Op. 64; septet for piano, strings and trumpet, Op. 65; "Hymne à Victor Hugo," orches-

tra and chorus, Op. 69; "Rhapsodie d'Auvergne," piano and orchestra, Op. 73; "Saltarelle," male choir a cappella, Op. 74; sonata for violin and piano, D minor, Op. 75; Wedding cake caprice-valse for piano and strings, Op. 76; polonaise, two pianos, Op. 77; symphony for orchestra, organ, and 4 hands, piano, C minor, Op. 78; caprice for piano and wind instruments, Danish and Russian airs, Op. 79; Souvenir d'Italie, piano, Op. 80; Albumblatt for 4 hands, piano, Op. 81; "La fiancée du Timbalier" (v. Hugo), voice and orchestra, Op. 82; Havanaise, violin and piano, Op. 83; "Les Guerriers," male chorus a cappella, Op. 84; "Les cloches du soir," piano Op. 85; "Pas redoublé," 4 hands, piano, Op. 86; Scherzo for two pianos, Op. 87; Africa, fantasie for piano and orchestra, Op. 88; piano suite, Op. 90; Chant saphique, 'cello and piano, Op. 91; trio for piano and strings, E minor, Op. 92; Sarabande et Rigaudon, for orchestra, Op. 93; Concertstück for horn, Op. 94; fantasie for harp, Op. 95; Caprice Arabe, two pianos, Op. 96; Thème varié for piano, Op. 97; Hymne à Pallas Athene, sop. and orchestra, Op. 98; three preludes and fugues for organ, Op. 99; Souvenir d'Ismailia, piano, Op. 100; Fantasie for organ, Op. 101; sonata for violin and piano, E flat, Op. 102; piano concerto in F, Op. 103; Valse Mignonne, piano, Op. 104; Berceuse for 4 hands, piano, Op. 105; 25 motets, songs, and part-songs; Coronation march for King Edward VII; the operas "Le timbre d'Argent," 4 acts, Théâtre Lyrique, Feb. 23, 1877; "Étienne Marcel," 4 acts, Feb. 8, 1879, Lyons; "HENRI VIII," Paris Opéra, Mar. 5, 1883; "Proserpine," Opéra Comique, Mar. 16, 1887; "Ascanio," Paris Opéra, Mar. 21, 1890; "Phryné," May, 1893; "Frédégonde" (completed for Guiraud), 1895; "Les Barbares," 1901; "Parysatis," Béziers, 1902; "Andromaque," 1903; "Hélène," 1 act, Monte Carlo, Feb. 18, 1904; "L'Ancêtre," Feb. 24, 1906, Monte Carlo; the two-act ballet, "Javotte," Lyons and Brussels, 1896; incidental music to "Antigone," "Déjanire," and "Le Malade Imaginaire." B. Oct. 9, 1835, Paris; add. Paris.

Saite. *Ger.* "String."

Saitenhalter. *Ger.* Tailpiece.

Saiteninstrument. *Ger.* Stringed instrument.

Sala (Nicola) wrote "Regole del contrappunto prattico," 3 vols., 1794; composed the operas "Vologeso," "Zenobia," "Merope," the oratorio "Giuditta," and church music; pupil and later master of the Conservatorio della Pietà de' Turchini, Naples. B. 1701, Benevento, Naples; d. 1800, Naples.

Salaman (Charles Kensington) helped found the Musical Society of London, of which he was secretary, 1858–65, and the Musical Association, of which he was secretary until 1877; composed songs, church and synagogue music; taught, lectured, wrote on music, played piano; pupil Royal Academy of Music. B. Mar. 3, 1814, London; d. June 23, 1901, London.

Salamanie. Oriental flute.

Salammbo. Ernest Reyer's three-act opera, to book by Du Locle, was first performed Feb. 9, 1890, at Brussels.

Sale (François) composed; sang ten., Belgium, 16th century.

Sale (John) became lay clerk, St. George's, Windsor, 1766. B. Mar. 19, 1734, Gainsborough; d. Oct. 2, 1802, Windsor. **John** sang bass, Concert of Ancient Music, 30 years; was secretary of Catch Club and conductor Glee Club, for both of which he composed; sang St. George's, Windsor, as boy chorister, later gentleman of Eng. Chapel Royal. B. 1758, London; son of JOHN; d. Nov. 11, 1827, London. **John Bernard** sang sop. in boyhood at St. George's, Windsor, later bass, Eng. Chapel Royal, of which he became organist, 1838; composed; taught music to Princess Victoria, 1826. B. June 24, 1779, Windsor; son of the second JOHN; d. Sept. 16, 1856, Westminster. **George Charles** became organist, St. George's Church, Hanover Square, London; pupil of his father, the second JOHN. B. 1796, Windsor; d. Jan. 23, 1869.

Saleza (Albert) sang ten. in opera,

debut Paris Opéra Comique, 1888, later in Covent Garden, London, Metropolitan Opera House, New York, and the Paris Opéra; prize pupil, Paris Conservatoire. B. 1867, Bruges, Béarn; add. Paris.

Salicional, Solcionell, Salicet. Organ stop of 8-ft. pitch imitating the willow (salix) pipe, and sometimes substituted for the Dulciana.

Salieri (Antonio) served the court of Vienna 50 years as composer and chapelmaster; was the friend of Haydn and Beethoven and teacher of Schubert and Beethoven, but the enemy of Mozart, whom he was wrongfully said to have poisoned; composed the highly successful opera buffa "La Grotto di Trofonio," Paris, 1785, "Axur, Rè d'Ormus" ("Tarare"), Paris, 1787, and in all two French, 37 Italian and four German operas, five masses, a requiem, "La Passione di Gesù Cristo," and other church music. In early life a protégé of Chapelmaster Gassmann, who took him to Vienna and paved the way for his success, Salieri repaid this kindness by educating Gassmann's two daughters for the stage. For the 24 years ending 1790 Salieri was conductor of the court opera, and in that capacity visited many imperial cities, winning the admiration of Gluck, who suggested him as the composer to carry on his ideas of reform, and gained him the commission to compose for the Académie de Musique. "Les Danaïdes," the first work produced for Paris, 1784, was announced as the joint composition of Gluck and Salieri, but on its pronounced success, Gluck announced that the credit was solely due Salieri. "Die Neger," Vienna, 1804, was Salieri's last dramatic work, and thereafter he devoted himself to religious and instrumental compositions. His golden jubilee as a Viennese was celebrated in 1816, when he received the gold medal of honour from the municipality. For many years he was conductor of the Vienna Tonkünstler Verein, and he aided in the foundation of the Vienna Conservatory. B. Legnago, Verona, Aug. 19, 1750; d. May 7, 1825, Vienna.

Salii were priests of Mars who sang and danced in procession through the streets in annual festivals honouring their god.

Salimbene (Fra) wrote a "Cronaca" (diary) giving much valuable information on music and musicians of his generation; Minorite monk of Parma, 13th century.

Salmo. *It.* Psalm.

Salmon (Mrs. Eliza Munday) sang sop. in English festivals and concerts; debut, 1803, in the oratorios of John Ashley, her teacher, until 1825, when she lost her voice through alcoholism. B. 1787, Oxford; m. the second JAMES, Feb. 11, 1806; on his death m. Rev. Mr. Hinde; d. June 5, 1849. **James** sang Eng. Chapel Royal from 1789. D. 1827. **James** played organ, St. Peter's, Liverpool, 1805–13; m. ELIZA MUNDAY; enlisted in British Army. Son and pupil of JAMES; d. West Indies. **William** sang Eng. Chapel Royal. B. 1789; son of JAMES, SR.; d. Jan. 26, 1858.

Salmon (Thomas) invented what he considered a simplification of the clefs in NOTATION, which involved him in controversy with Matthew Lock; lectured and wrote on music. B. June 24, 1648, Hackney; d. Mepsal, 1706.

Salo, da (Gasparo di Bertolotti) made violins in Brescia remarkable for powerful tone, although most of those still extant are too small to be of practical use, tenors and doublebasses which have never been surpassed, set the model for GUARNERIUS and other famous makers of later years; taught MAGGINI; was among the first instrument makers to differentiate between the viol and violin patterns. Son of the painter Francesco di Bertolotti and grandson of a lute maker, Gasparo probably learned his art with his grandfather and the viol maker, Girolamo Virchi. His instruments are not dated, but in 1568 he opened his first shop in Brescia, and soon commanded high prices. Cardinal Aldobrandini paid him 3000 ducats for the famous violin having an angel's face as its head, carved by Benvenuto Cellini, which became the property of

Ole Bull, 1841. Gasparo, toward the close of his career, called himself "magister instrumentorum musica," and by the close of the 15th century had accumulated a large fortune. B. about 1542; d. April 14, 1609, Brescia. **Francesco** made violins; pupil and successor of his father, Gasparo, but may have sold the business to Maggini. B. 1565, Brescia; d. after 1614.

Salomé. Richard Strauss's opera to the text of Oscar Wilde's French play of the same name, was first performed Dec. 9, 1905, at Dresden. In 1907 it was presented by Heinrich von Conried at the Metropolitan Opera House, New York, but he was compelled to withdraw it by the owners of the house after the first performance, on moral grounds. In 1908–9 the work was produced at the Manhattan Opera House, but was prohibited in Boston.

Salomé (Theodore César) played organ in Paris churches; was chapelmaster at the Lycée St.-Louis; taught solfège at the Paris Conservatoire, where he won the Prix de Rome, 1861; composed organ and orchestral works. B. Jan. 20, 1834, Paris; d. 1896, Saint Germain-en-Laye.

Salomon (Johann Peter) suggested to Haydn the composition of "The Creation"; composed the opera "Windsor Castle" for the wedding of the Prince of Wales, April 8, 1795; played violin admirably both as soloist and in quartettes. In early life a violinist in the Electoral Orchestra at Bonn, Salomon became a favourite in Paris, London, and Dublin, and led at many important festivals and concerts. He was intimate with Haydn, whose later string quartets were composed to suit his technique, and after much correspondence, induced Haydn to visit London in 1791 and 1794, which events proved his greatest artistic triumph and were responsible for the **Salomon Series** of Haydn's symphonies. B. 1745, Bonn; d. Nov. 25, 1815, London.

Saltando. *It.* "Dancing," as **Arco**, with a skipping bow.

Saltarello. *It.* Dance with skipping steps, like the Jig; Harpsichord jack; COUNTERPOINT having six quavers in the counterpoint to each minum of the Cantus Firmus.

Salterio. *It.* The Psalter.

Salto. *It.* Leaping or skipping dance; COUNTERPOINT, in which voices added to the Cantus Firmus move in skips; progression at the interval of more than an octave. A melody with many skips is said to be DI SALTO.

Salvayre (Gaston Gervais Bernard) composed the operas "Le Bravo," 1877, Paris Théâtre Lyrique, "Richard III," St. Petersburg, 1883; "Egmont," Paris Opéra Comique, 1886; "La Dame de Monsoreau," Paris Opéra, 1888; the sacred symphony known as "Le Jugement dernier," "La Résurrection," and "La Vallée de Josaphat"; a Stabat Mater, Psalm cxiii for soli, chorus, and orchestra, an "Ouverture symphonique," the ballets "Amours du Diable" and "Fandango." Pupil of the maitrise of Toulouse Cathedral, and later of Toulouse Conservatory, he studied at the Paris Conservatoire with Ambroise Thomas and Benoist and Bazin, captured the Prix de Rome, 1872, with the cantata "Calypso," and on his returning to Paris served as chorus master in various theatres. He wrote music criticism for "Gil Blas," and in 1880 was made chevalier of the Legion of Honor. B. June 24, 1847, Toulouse; add. Paris.

Salve Regina. *Lat.* "Hail Queen," the name of a hymn to the Virgin Mary. The authorship of words and music is generally ascribed to Hermann Contractus, a monk of St. Gall, who lived 1013–54, and is also supposed to have written the Alma Redemptoris Mater. Palestrina composed a famous setting of this antiphon.

Samara (Spiro) composed the operas "Flora Mirabilis," May 16, 1886, Teatro Carcano, Milan; "Medgè," 1888, Rome; "La Martire," 1894, Naples; "La Furia Domata," 1895, Milan; "Histoire d'amour," 1902, Paris; and the successful "Mlle. de Belle Isle," 1905; pupil of Stancampiano, Athens, later of Paris Conservatoire, under

Delibes. B. Nov. 29, 1861, Corfu; add. Rome.

Sambucistria. *Lat.* A SAMBUKA player.

Sambuka. *Gr.* The term applied to a large Asiatic harp. The Biblical reference, "Sabeca" or "Sackbut," Daniel iii, 5, 7, 10, 15, is probably a Sambuka.

Sammartini or **San Martini (Giuseppe)** composed concertos and sonatas for flute and violin, overtures, concerti grossi, a once popular minuet; played oboe in London opera under Bononcini; then became director of chamber music to the Prince of Wales; called "St. Martini of London." B. Milan about 1693; d. about 1740. **Giovanni Battista** composed six sonatas for two violins and bass, London, 1746; church music, symphonies, etc.; chapelmaster of Milan churches; called St. Martini of Milan to distinguish him from his brother, GIUSEPPE. B. about 1705, Milan; d. about 1775, Milan.

Sampogna or **Zampogna.** *It.* BAGPIPE.

Samson. George Frederic Handel's oratorio, to book by Hamilton, founded on Milton's "Samson Agonistes," etc., was first performed during Lent, 1743, at Covent Garden, London, although begun in 1741, and completed the following year.

Samson et Dalila. Camille Saint-Saëns' three-act biblical opera, to book by Ferdinand Lemaire, was first performed Dec. 2, 1877, at Weimar, under the direction of Liszt, and is best known in the United States and England as an oratorio. The original cast included Samson, Ferenczy; Dalila, Von Muller; High Priest, Mitle. An elaborate production took place at the Paris Opéra, 1897. The action opens in a public square in Gaza, where the Jews are bewailing their misfortunes, and Samson endeavours to comfort them, and urges them to prayer. The satrap of Gaza, Abimelech, mocks at the devotion of the Jews, Samson denounces him, calls his people to arms, and when he is attacked by Abimelech, tears the satrap's sword from his hands, and kills him. The Philistines attack the Jews, but, thanks to Samson's leadership, they are repulsed. The scene changes to the temple of Dagon, where Abimelech's body is reposing in state. The High Priest urges the Philistines to attack the Jews, but a messenger announces that under Samson's leadership they are approaching to begin hostilities themselves. The High Priest curses the Jews and Samson. Abimelech's body is carried away, and the Jews enter, headed by Samson, singing songs of victory. Then comes the dance of the priestesses of Dagon, in which Dalila begins to weave her spell over the Jewish hero. The second act transpires in front of Dalila's house. She invokes the aid of the love god in overcoming Samson, and when the High Priest has told her of the defeat of the Philistines, is strengthened in her determination to enthrall the Jewish leader. Samson and Dalila are together in the next scene. As Samson declares his love, a storm breaks. Samson follows the temptress into her house, and Philistine soldiers are seen approaching. The third act reveals Samson, shorn of hair and blinded, working in a mill. The wailing of the other Jewish captives dies away as Samson bemoans his blindness. The scene shifts to the temple of Dagon, where the High Priest and the Philistines are celebrating their triumph over the Jews. Dalila and the priestesses are dancing. Samson is led in, and is mocked by the High Priest, who tells him that if Jehovah can make him see, the Philistines will join in adoration of the Jew's divinity. Samson is then ordered to offer a sacrifice to Dagon. A boy places him between the pillars which support the temple. The Jewish leader raises his voice in prayer, then, with a mighty tug, breaks the two pillars, and the wreck of the temple overwhelms him and his enemies alike.

San Carlo Theatre, Naples, the foremost opera house of the world during the administration of BARBAJA, 1810–39, shared with the SCALA the distinction of being

Italy's best opera house in 1908. The present building, which dates from 1816, was remodeled in 1844, and has a seating capacity of about 3500. The first structure, erected in 1737 on the plans of General Medrano, was improved by a later generation under the direction of Nicolini and Fuga, but was burned in 1816.

Sancho. Instrument resembling a guitar, built of hollowed wood, with a long neck. Tough fibres are used for the strings and the tuning is done with sliding rings.

Sanctus. *Lat.* "Holy." Hymn based on Isaiah vi, 3 and Matt. xxi, 9, which forms an integral part of the MASS, and of the communion services of the Anglican and most Protestant churches as well. Of the thousands of settings, those of Palestrina for the Roman Catholic, and those of Bach for the Protestant services are at once the most beautiful and devotional.

Sanctus Bell, or **Saints' Bell.** Bell used to mark the progress of the MASS, and sometimes placed outside the church for the benefit of those who are unable to attend the service.

Sanderson (James) composed songs and much dramatic music while composer and music director at the Surrey Theatre, London; played violin. B. 1769, Workington, Durham; d. 1841.

Sanderson (Sibyl) sang sop. in opera, debut at Paris Opéra Comique, 1889; continuing thereafter in Paris, Covent Garden, and Metropolitan Opera House, New York; pupil of de la Grange and Massenet. B. 1865, Sacramento, Cal.; d. Paris.

Sandoni. CUZZONI.

Sandys (William) edited "Christmas Carols, Ancient and Modern," 1833; wrote on music. B. 1792; d. 1874, Eng.

Sanft. *Ger.* "Soft," as **Stimmen,** "voices," soft stops.

Sankey (Ira David) composed "The Ninety and Nine" and other hymns which attained great popularity at the revival meetings at which the late Dwight L. Moody preached and Sankey sang. The Moody and Sankey hymnals in which all of his original sacred music was printed, attained the largest circulation of any similar modern publication. B. Edinburg, Lawrence County, Pa., Aug. 28, 1840; d. Aug. 13, 1908, Brooklyn, New York.

Sans. *Fr.* "Without," as **Pedales,** without pedals.

Santa Chiara. The Duke of Saxe-Coburg-Gotha's three-act opera, to book by Mme. Birch Pfeiffer, was first performed Oct. 15, 1854, at Gotha; later at the Paris Opéra, and at Covent Garden, London.

Santini (Fortunato) composed an eight-part requiem and other church music; collected valuable musical library now in the episcopal residence, Münster; ordained priest at Rome, 1801, he devoted the greater part of his life to scoring and copying church music; was the friend of Mendelssohn and of all who were interested in his field of specialization. B. Jan. 5, 1778, Rome; d. 1862.

Santley (Sir Charles) composed mass in A flat, an Ave Maria, berceuse for orchestra; was the most noted English concert and opera bar. of his generation, debut in Milan, 1855, thereafter appearing at most of the important festivals in England and America, excelling in "Elijah" and "The Redemption," and in the name part of the "Flying Dutchman" (English production); knight commander of St. Gregory the Great, and knighted by King Edward, 1907, in which year he celebrated his fiftieth anniversary as an artist in England; in early life a chorister, and later pupil of Gaetano Nava, Milan, and of Manuel Garcia, London. B. Feb. 28, 1834, Liverpool; add. London. **Gertrude Kemble** sang sop., but retired on her marriage to CHARLES, April 9, 1859. Granddaughter of Charles Kemble; d. 1882. **Edith** sang sop. in concert, but retired on her marriage with the Hon. R. H. Lyttleton, 1884; daughter of CHARLES.

Santoral. *Sp.* An ecclesiastical choir book.

Sapho or Sappho. Jules Massenet's five-act opera, to book by Cain and Bernède, was first performed Nov. 27, 1897, at the Paris Opéra Comique. Charles F. Gounod's three-act opera, to book by Emile Augier, was first performed April 16, 1851, at the Paris Opéra, later given in Italian, and in 1884, expanded to four acts, was well received at the Paris Opéra. Giovanni Pacini's three-act opera, to book by Cammarano, was first performed Nov. 27, 1840, at Naples.

Saquebute. *Fr.* SACKBUT.

Saraband. *Old Eng.* Spanish dance originating with the Moors, in 3–4 time, strongly accented on the second beat. Formerly it was accompanied with singing of an inferior sort of poetry. Later, the dancer used the castanets. Bach, Handel, Scarlatti and Purcell used the Saraband as a movement in suites for the clavichord or harpsichord.

Sarasate y Navascues Sarasate, de (Pablo Martin Meliton) composed "Zigeunerweisen" for violin and orchestra, "Jota Aragonesa," four books of highly popular Spanish dances and many romances and fantasies for violin; became one of the greatest of recent violinists. Prize pupil of the Paris Conservatoire, where he was violin pupil of Alard and of Reber in harmony, he began his concert tours, which were extended to all parts of the world, at 26. In boyhood he was presented with a fine Stradivarius by Queen Isabella of Spain, and he had always been an especial favourite with his countrymen, an annual fête being held in his honour at Pampeluna. Lalo's first concerto, Bruch's second concerto and "Scotch Fantasia" and Mackenzie's "Pibroch suite" were all composed for this artist. B. Mar. 10, 1844, Pampeluna, Spain; d. Sept. 21, 1908.

Saroh. Indian bow instrument.

Sarrette (Bernard) founded the school for national guard bands from which he developed the Paris Conservatoire, of which institution he was the first director. B. 1765, Bordeaux; d. 1858, Paris.

Sarti (Giuseppe) composed 40 operas once highly popular, masses, some of which are still performed; invented a machine for counting the vibrations of sounds and fixed a′ at 436 vibrations, foreshadowing modern PITCH; founded a conservatory of music in St. Petersburg on Italian models, 1793; was highly successful chapelmaster, but was able to "discover" barbarisms in Mozart's quartets, "19 mortal errors in 36 bars!" Pupil of Vallotti or Padre Martini, Sarti was organist of Faenza Cathedral, 1748–50, and director of the theatre there for the next two years. "Pompeo in Armenia," his first opera, was well received in Faenza, and "Il Rè Pastore," Venice, 1753, was a pronounced success, and won him his appointment as director of the Italian opera at Copenhagen, where he was soon chapelmaster. During a sojourn in Italy he composed "I Contratempi" and "Didone abbandonata," Venice, 1767, and three other operas, then returned to Denmark, but was banished as a result of court intrigues, 1772. He directed the Venice Conservatorio dell' Ospedaletto, 1775–79, then became chapelmaster of Milan Cathedral, where Cherubini was first his pupil, then his assistant, and where he composed much church music, cantatas, and the operas "Le Gelosie villane" and "Farnace," 1776, Venice; "Achille in Sciro," 1779, Florence; "Giulio Sabino," 1781, Venice; "Fra i due Litiganti," Milan, 1782. In 1784 he accepted the post of chapelmaster at the court of St. Petersburg, had his last named opera produced at the imperial opera, Vienna, while passing through that capital, where he was received by the Emperor and became acquainted with Mozart. Catherine II raised him to the nobility, had him compose her opera libretto "Olega," but for a time banished him to the Ukraine. While there he founded a music school. Soon restored to the imperial favour, he remained in Russia until 1802, his compositions including the highly successful opera "Armida," a Te Deum on Potemkin's capture of Otchakow, introducing cannon and fire-

works, an oratorio for two choirs, full orchestra and RUSSIAN HORN band, and a requiem for Louis XVI. On leaving Russia, Sarti settled in Berlin, where his daughter became the wife of the Chapelmaster Mussini, and shortly after this event, the older musician was seized with a fatal attack of gout. B. Dec. 1, 1729, Faenza; d. July 28, 1802, Berlin.

Sartorio (Antonio) composed and conducted dramatic music. B. about 1620, Venice; d. about 1681, Venice.

Satanella. Michael William Balfe's four-act romantic opera, to book by Harris and Falconer, based on "Le diable boiteux" of LeSage, was first performed Dec. 20, 1858, at Covent Garden, London.

Sattel. *Ger.* NUT.

Satz. *Ger.* Movement; composition; THEME.

Sauer (Emil) composed a suite moderne, concerto in E minor and other piano music; toured Europe and America as piano virtuoso and taught Vienna Conservatory, 1901–7; wrote "Meine Welt," 1901; pupil of N. Rubinstein, Moscow, later of Liszt and Deppe. B. Oct. 8, 1862, Hamburg; add. Dresden.

Saul. George Frederic Handel's oratorio containing the famous Dead March was first performed Jan. 16, 1739, at the King's Theatre, London, and was composed between July 23 and Aug. 28, 1738, to words by Jennens or Morell.

Sauret (Emile) composed concerto for violin and orchestra in E major, concerto in G minor, Ballade, Legende, Serenade in G, Valse caprice, Barcarolle-mazourka, scherzo fantastique and many transcriptions for violin, as well as études, and a "Gradus ad Parnassum du Violiniste," Leipsic, 1894; played violin in virtuoso tours of Europe and America; taught Kullak's Academy, Berlin; Royal Academy of Music, London; Chicago College of Music, 1903–6; pupil of De Bériot, Paris and Brussels Conservatoires, and of Jadassohn in composition; debut at eight, first American tour 1872. B. May 22, 1852, Dunle-Roi, France; m. TERESA CARRENO, 1872; divorced and m. Emma Hotter, 1879; add. Geneva.

Sauter (Severin S.) conducted and taught music, St. Louis, Mo. B. 1822, Germany; exiled and settled in America, 1848.

Sautereau. *Fr.* Hopper or jack attached to the keys of a spinet.

Sauterie. *Old Eng.* DULCIMER; PSALTERY.

Sautillé. *Fr.* Springing bow, indicated in violin score by dots over the notes.

Sauzay (Charles Eugène) taught violin with distinction at the Paris Conservatoire, where he had been prize pupil under Baillot and Reicha; played in Baillot's quartette and founded his own on the dissolution of the older organization; was court musician to Louis Philippe and Napoleon III; composed songs, chamber and incidental music; wrote "Haydn, Mozart, Beethoven, Étude sur le quatuor," Paris, 1861; "L'ecole de l'accompagnement." B. July 14, 1809, Paris; m. daughter of BAILLOT; d. Jan. 24, 1901.

Savage (Henry W.) made the first English productions of "Parsifal," "Mme. Butterfly," and for many years gave excellent performances of serious opera in English, but in 1907 devoted himself exclusively to such musical productions as "The Merry Widow," "The Prince of Pilsen," etc., and such plays as "The College Widow," "The County Chairman," and "The Devil" (Aug., 1908). Originally a real estate speculator in Boston, it fell to him in the ordinary course of affairs to complete the Castle Square Theatre in that city, 1895, and when the manager made a failure in business after the first season, he undertook to supply attractions himself, and was at once successful as a manager. Then he established the Castle Square opera company for the production of the best works in English, and toured the country successfully and during one season played at the Metropolitan Opera House. Rigid discipline combined with the enthusiasm of the young artists he chose, enabled him

to attain a higher perfection in ensemble than his powerful rival Von CONRIED, but the difficulty of finding suitable theatres for opera led to his abandonment of this field, at least temporarily. Educated at Harvard, he was the classmate of President Roosevelt. B. Boston about 1854; add. New York and Boston.

Savage (William) composed church music; sang Eng. Chapel Royal; pupil of Pepusch. B. 1720; d. July 27, 1789, London.

Savart (Felix) invented a toothed wheel by which the number of vibrations to a given tone could be accurately determined; made important investigations in acoustics; invented the "trapezoid violin" or "box fiddle"; wrote extensively on music and musical instruments. Son of a maker of mathematical instruments, Savart was educated as a physician, but soon abandoned his practice to study the laws of sound and was the first to explain the importance of soundboards. His box fiddle, in which the wood was not arched as in ordinary violins, was pronounced by a jury which included Berton, Catel, Cherubini, Le Sueur and the violinist Lefebre, to be equal if not superior to a fine Cremona, after Lefebre had played both. The instrument is fully described in Savart's book published in Paris in 1819. B. June 30, 1791, Mezieres; d. Mar. 16, 1841, Paris.

Savoy Chapel Royal possesses an unusually fine collection of old and new melodies, which are sung by the choristers mostly in unison. The building was restored by Queen Victoria at a cost of $35,000, 1865, and takes its name from having been erected on the site of a palace which belonged to Count Peter of Savoy, 1246. The choristers are educated in a school attached to the chapel, which is supported by the sovereign's private purse instead of by allowance from the civil list as in the case of St. James Chapel Royal. The master in 1908 was H. Kingston. See "The Story of the Savoy," Loftie; "The History of the Savoy Chapel," Locking.

Saynetes. *Sp.* Humorous entr' acts of the Spanish drama in which music and dancing are the most important features.

Sax (Charles Joseph) perfected an "Omnitonic horn" in 1846, after 22 years' labour; invented brass instruments capable of every note in the scale without crooks, etc.; discovered a means of boring wood and brass instruments by which they were brought exactly in tune; made clarinets, bassoons, and other instruments of fine quality. At first a cabinet maker, Sax played the serpent, but in the craft which he revolutionized was wholly self-taught. B. Feb. 1, 1791, Dinant, Belgium; d. April 26, 1865, Paris. **Antoine Joseph "Adolphe"** invented the SAXOPHONES; continued the work of his father, Charles Joseph, in making and improving the clarinets and in manufacturing all kinds of brass and wood wind instruments; received gold medals of honor, Paris Exhibitions, 1849, 1851, 1855; but despite the value of his work was twice forced into bankruptcy. B. Nov. 6, 1814, Dinant; d. Feb. 4, 1894. See Comettant's "Histoire d'un inventeur au XIXme Siècle," Paris, 1860; and Pontécoulant's "Organographie," Paris, 1861. **Alphonse, Jr.,** worked for some years with his brother, ANTOINE JOSEPH "ADOLPHE," but failed on setting up business for himself.

Sax Horn is the name of a family of brass valve instruments invented by "ADOLPHE" SAX which have been generally adopted for military and other open-air bands. These horns are made in six compasses, as follows: E flat, Soprano or Flügel Horn; B flat, Alto Flügel Horn; E flat, Tenor or Althorn; B flat, Baritone or Althorn; B flat, Bass or Euphonium; E flat, Bass Tuba or Bombardon; and B flat, Contrabass. They give a compass of five octaves and average about two octaves each, and were intended by the inventor to take the place of key bugles, trumpets, and French horns, and at least afford a group in which there is perfect unity, a perfect scale, and correct intona-

tion, although, of course, incapable of giving the peculiar timbre of older instruments.

Saxophone is the name of the brass-keyed instrument played by a single reed like that of the clarinet and intended by the inventor "ADOLPHE" SAX to replace clarinets, basset horns, and bassoons in military bands. The Saxophone is made in several voices, a Soprano in B flat; Alto in E flat; Tenor in B flat; Baritone in E flat; and Bass in B flat. There is a Sopranino in E flat, and five varieties are ordinarily used in French military bands. The total compass is from b to f'''.

Sbalzo. *It.* Skip. Leap.

Sbarra. *It.* A BAR.

Scagnello. *It.* BRIDGE of a stringed instrument.

Scala. *It.* RUN or SCALE.

Scala divides with the SAN CARLO Theatre of Naples the distinction of being the foremost opera house in Southern Europe. The Ducal Theatre of Milan was destroyed by fire, 1776, and a new opera house was then erected on the site of Santa Maria della Scala, from which the theatre derives its name. The original cost was $200,000, but it could not now be duplicated for five times that amount. From 1872 La Scala has been the property of the municipality of Milan, which allows $49,000 per annum for its support, while the boxholders contribute $14,600, so that as an institution it is among the wealthiest in Europe. The total seating capacity of the house is 3600. The stage has a depth of 98 feet, while the proscenium is 145 x 54. The best school for the ballet in all the world was attached to La Scala in 1908. The exceptional excellence of performances there in the past decade were largely due to the management of GIULIO GATTI-CASAZZA, who retired from the management in 1908 to join ANDREAS DIPPEL at the Metropolitan Opera House, New York.

Scale. In modern music the general adoption of Equal TEMPERAMENT divides the octave into twelve nearly equal semitones, each of which can be used as a keynote in the construction of MAJOR and MINOR scales. It is assumed that the scales in GREEK music, borrowed from the older Egyptian and based on the notes sounded by the strings of the lyre, were reflected in the Church MODES, but that with the development of a keener sense of tonality, and with the progress of harmonic invention, the introduction of chromatics or semitones became a necessity, first recognized as MUSICA FICTA, although forbidden by church law, but later openly adopted. The human ear is capable of distinguishing shades of difference between more than a score of tones ranging between a single tone and its octave, but the adoption of a regular series of graduated steps in progression is so plainly a necessity that every race has adopted some division which has thus become conventionalized. Hindoo and Arabian musicians employ an ENHARMONIC scale having a greater number of divisions than is recognized in European music. The conventional division as inherited from the Greek and Church Modes recognized the following degrees in the ascending scale: the Tonic, first or keynote; the Supertonic or second note; the Mediant or third note; the Subdominant or fourth; the Dominant or fifth; the Superdominant or sixth; and the Subtonic, leading note or seventh, then the octave. In JUST INTONATION, as on instruments of the viol family or vocal music, there is a shade of difference between the so-called semitones, thus A sharp is a trifle lower than B flat, while on the keyboard of the organ and piano the same digital sounds a compromise tone pitched between the two. Now while this compromise is sometimes slightly jarring to the sensitive ear, it has made possible combinations in harmony, progressions and transitions in tonality which the ancients can hardly have dreamed of, while rendering the whole science of music less difficult to the student, and simplifying its NOTATION.

Scalchi (Sofia) sang con. and mez.-sop. in opera, debut, 1866, as "Ulrica," in "Ballo in Maschera." Later with success throughout Europe and America, rôles ranging from "Fides" to "Amneris" and "Siebel"; range f to b″; pupil of Boccabadati. B. Turin, Nov. 29, 1850; m. Sig. Lolli, Ferrara; retired 1890.

Scald, or **Skald.** Scandinavian poet-musician or MINSTREL.

Scandello, Scandellius, Scandelli (Antonio) composed Italian madrigals, 1566–77, lieder, 1568–75, of which examples are reproduced by Ambros, quantities of church music, including masses, songs, etc.; was chapelmaster coadjutor to Le Maistre at Dresden, 1566–80. B. 1517, Brescia; d. Jan. 18, 1580, Dresden.

Scaria (Emil) sang bass in opera creating "Wotan" and "Gurnemanz," Bayreuth, 1876 and 1882, debut in Pest as "St. Bris," acquiring a large repertoire. B. Graz, Sept. 18, 1840; d. July 22, 1886, Blasewitz.

Scarlatti (Alessandro) composed the operas "Pompeo," "Mitridate Eupatore," Venice, 1707; "Il Ciro," Rome, 1712; "Tigrane," Naples, 1715; and many other highly popular works in which he was the first to introduce the orchestral ritonello, and much chamber music and church music. Pupil of Carissimi in Rome, Scarlatti first became known through his opera "L'Errore Innocente," Feb. 8, 1679, Rome. This won him the protection of Queen Christina of Sweden, who made him her chapelmaster. Five years later he was chapelmaster to the Viceroy of Naples and while in that city married Antonia Anzalone, and was busied with the composition and performance of dramatic pieces until 1702, when he settled in Florence as composer to Ferdinand III. Next he became assistant chapelmaster at the church of the Sta. Maria Maggiore, where he served until 1708. Then he was induced to return to Naples and directed the three conservatories in that city, received the honour of knighthood of the Golden Spur from the Pope at the request of his patron, Cardinal Ottoboni, and composed the celebrated mass "Clementina" No. 2, and his one comic opera, "Trionfo dell' Onore" performed at the Florentine Theatre. Hasse, Quantz and other notable musicians were among his pupils during the second Neapolitan sojourn. B. Sicily, 1659 or 1658; d. Oct. 24, 1725, Naples. See: Alessandro Scarlatti, E. J. Dent, London, 1905. **Domenico Girolamo** became the most celebrated harpsichord player of his time, having defeated Handel in a competition on this instrument although Handel surpassed him as an organist; was the founder of modern piano technique; composed the first setting of "Amleto," 1715, 60 sonatas and many other works published by Ricordi & Co., six volumes, 1906. Pupil of his father, ALESSANDRO, and also of Gasparini and Greco, Scarlatti remodeled Polaroli's opera "Irene" for Naples in 1704, then visited Venice, met Handel, whose sincere friend he became, and accompanied him to Rome, where he obtained the favour of Cardinal Ottoboni, and held the trial of skill with Handel already mentioned. In 1709 he became composer to Queen Marie Casimire of Poland, for whom he composed the operas "Sylvia," "Ifigenia in Aulide" and "In Tauride." In 1715 he became chapelmaster of St. Peter's, and four years later visited London, Lisbon, and Madrid. Highly successful as a musician, his habits as a gambler caused him to leave his family in poverty. B. Oct. 26, 1684, Naples; d. 1757, Naples. **Francesco** composed church music and cantatas; was chapelmaster at Palermo, 1689–1715; brother of ALESSANDRO. **Giuseppe** composed "Merope," Rome, 1740; "Adriano in Siria," Naples, 1752; "Ezio," Naples, 1754; "L'Isola disabitata," 1757, Vienna; and many other dramatic works. B. Naples, 1712 or 1718; son of DOMENICO; d. Aug. 17, 1777, Vienna. **Pietro** composed the opera "Clitarco," Naples, 1728, and other works while chapelmaster in Naples; probably nephew of DOMENICO.

Scemando. *It.* DIMINUENDO.

Scena. *It.* Division of an act in opera or drama marked by change of scenery; that portion of an act between the entry of two important characters; accompanied recitative followed by an aria; in its old signification the stage; **d'entrata,** an entry song.

Scenario. *It.* Outline of an opera or drama.

Scenici. *Lat.* Ancient games foreshadowing the Roman drama, dating back to 364 B.C., according to Livy.

Schack or **Cziak (Benedict)** created "Tamino" in Mozart's "Zauberflöte" and sang the Requiem at the deathbed of that composer. B. 1758, Bohemia; d. after 1805.

Schäferlied, or **Schäferspiel.** *Ger.* PASTORAL.

Schalmey. CHALUMEAU.

Schallbecken. *Ger.* Sound-cups or CYMBALS.

Schallhorn, Schallstück. *Ger.* Bell of a metal wind instrument.

Scharf. *Ger.* Sharp; a combination stop of an organ formed of a mixture of acute harmonics.

Scharwenka (Ludwig Philipp) composed waltzes and other dance music including "Album Polonais," Op. 33, for piano, songs, "Sakuntala," and "Herbstfeire," two choral works with soli and orchestra, two symphonies, the symphonic poem "Frühlingswogen," Op. 87, and for piano and violin; taught in the conservatory founded by his brother FRANZ XAVER, 1881–91, then joined the Klindworth-Scharwenka forces; in early life pupil and teacher, Kullak's Academy. B. Feb. 16, 1847, near Posen, East Prussia; m. the violinist Marianne Stresow, 1880; add. Berlin. **Franz Xaver** composed symphony in C minor, Op. 60, piano concertos in B flat minor, C minor, C sharp minor, 'cello sonatas in D minor and E minor, piano sonatas in C sharp minor and E flat, the four-act opera, to book by Dr. Koppel, "Mataswintha," Weimar, Oct. 4, 1896, Metropolitan Opera House, New York City, April 1, 1897; played piano with distinction in tours of Europe and America; founded his conservatory in Berlin in 1881, now the Klindworth-Scharwenka, and in 1891 the conservatory bearing his name in New York where he remained seven years, then returning to Berlin. He received the titles of Ritter, Dr. Mus., Royal Professor, and Senator of the Prussian Academy of Arts. B. Jan. 6, 1850, near Posen, East Prussia; add. Berlin.

Schauspieldirector. W. A. Mozart's one-act comedy with music was first performed Feb. 7, 1786, at Schönbrunn at a court festival and in London as "The Manager," 1877. A Paris production, 1856, was entitled "L'Impresario."

Schebek (Edmund) wrote on the orchestral instruments of the Paris Exhibition of 1855; founded a society at Olmutz and Prague for the study of old Italian church music; musical amateur and imperial councillor. B. Petersdorf, Moravia, Oct. 22, 1819; d. Prague, 1895.

Schebest (Agnes) sang mez. sop. in opera, but retired on marriage to Dr. David Strauss, the theologian. B. Feb. 15, 1813, Vienna; d. Dec. 22, 1869, Stuttgart.

Schechner-Waagen (Nannette) sang successfully such operatic rôles as "Fidelio," "Donna Anna," "Euryanthe." B. 1806, Munich; m. Waagen, the painter, 1832; d. April 30, 1860.

Scheibe (Johann Adolph) composed the opera "Thusenalda," two oratorios, church music to the number of 200 pieces, 70 chamber works, 150 flute concertos; published the weekly "Der Critische Musikus," in which he attacked Italian opera, and wrote many books on music. B. 1708, Leipsic; son of an organ builder; d. April 22, 1776.

Scheibler (Johann Heinrich) proposed the pitch of a′, 440 vibrations at 69 degrees Fahrenheit adopted by the Congress Physicists 1834, known as Stuttgart PITCH; invented a series of 52 tuning forks, giving an equal scale for any pitch of A; wrote on theory. B. Nov. 11, 1777, Montjoie; d. Crefeld, Nov. 20, 1838.

Scheidemann (David) played organ, St. Michael's church, Hamburg, 1585; helped compile a Lutheran "Melodeyen-Gesangbuch," 1604. **Hans** played organ St. Catherine's church, Hamburg; probably brother of DAVID. **Heinrich** composed songs, organ and church music; became organist St. Catherine's church, Hamburg, 1625, in succession to his father, HANS; pupil of Sweelinck, and teacher of Fabricius, Weckman, and J. A. Reinken, the latter his successor at St. Catherine's, 1654.

Scheidemantel (Carl) sang bar. in opera, debut at Weimar, 1878, as "Wolfram," later at Covent Garden, and in Dresden in such rôles as "Kurwenal," the Herald, "Klingsor" and "Amfortas," Bayreuth, 1886, "Hans Sachs," permanent member Dresden opera company 1886–1908; pupil of Börchers. B. Weimar, Jan. 21, 1859; add. Dresden.

Scheidt (Samuel) composed "Tablatura Nova," a collection of organ music, Hamburg, 1624, which practically abolished Tablature NOTATION for that instrument and laid the foundation of the modern orchestral organ style; "Cantiones Sacræ octo vocum," Hamburg, 1620, on which his reputation among contemporaries chiefly rested; played organ at Moritzkirche, Halle; was chapelmaster to Markgraf of Brandenburg; one of the foremost of early organ virtuosi; pupil of Sweelinck. B. 1587, Halle; d. Mar. 24, 1654, Halle.

Schein (Johann Hermann) composed a Lutheran "Cantional," 1627; became chapelmaster at Weimar, and Cantor of the Leipsic Thomasschule, 1615–30. B. Jan. 20, 1586, Gruhain, Saxony; d. Nov. 19, 1630, Leipsic.

Schelble (Johann Nepomuk) founded the Frankfort Cäcilienverein and conducted its notable concerts 1818 to 1835, when he relinquished the baton to Mendelssohn; was the friend of Beethoven and Spohr, while resident in Vienna; taught and sang, and in 1817 became director Frankfort Musical Academy; composed opera and other forgotten music; pupil of Weisse, Vogler, and Krebs. B. Hüfingen, May 16, 1789; d. Aug. 7, 1837.

Scheller (Jakob) played violin admirably, but was so improvident that on tours he often had to borrow an instrument; concertmeister in Stuttgart orchestra 1785–92, when the French took the city; pupil of Viotti and Vogler. B. May 16, 1759, Schettal, Bohemia; d. about 1800.

Schemelli (George Christian) compiled a song book, 1736, containing many of J. S. Bach's melodies; Cantor of Zeitz; pupil Thomasschule. B. about 1678, Herzberg.

Schenk (Elliot F.) conducted, lectured, taught, composed songs, etc.; was assistant conductor the WALTER DAMROSCH opera company, and chief conductor the HENRY W. SAVAGE English opera company; in 1908 directed choral organizations in Newark, N. J.; son of the Rev. Dr. Schenck. B. Brooklyn, New York; add. Newark.

Schenk (Johann) composed for, and played viol da gamba at the court of Düsseldorf; 17th century.

Schenk (Johann) helped Beethoven in his studies during the great composer's early residence in Vienna; was the friend of Mozart, Haydn, and Schubert; composed the long popular opera "Der Dorfbarbier," Kärnthnerthor Theater, Vienna, Nov. 7, 1796, the cantatas "Die Huldigung," "Die Mai," and many symphonies, concertos, quartets, and dramatic works, wrote on theory; chapelmaster to Prinz von Auersperg from 1794; boy chorister in Vienna, then pupil of Wagenseil. B. Wiener Neustadt, Austria, Nov. 30, 1753; d. Dec. 29, 1836, Vienna.

Scherz. *Ger.* Play, fun, drollery.

Scherzando, Scherzoso. *It.* "Playful, lively," as to a phrase or movement.

Scherzhaft. *Ger.* Funny, droll.

Scherzo. *It.* "Joke." A movement which should be humorous and capricious in character, moulded from the earlier minuet movement by Beethoven, and occurring as the third movement in a symphony or sonata. It is sometimes in RONDO FORM, with the trio omitted, usually fast,

and as composed by Beethoven, in triple time.

Schetky (Johann Georg Christoff) composed the song "Clarinda, mistress of my soul" for his friend Robert Burns; played 'cello at Edinburgh concerts; composed chamber music published by Bremner in that city. B. 1740, son and pupil of the court musician Louis Schetky; d. Nov. 29, 1824, Edinburgh.

Schicht (Johann Gottfried) composed three oratorios, church and chamber music; edited Bach's motets; played clavier; became cantor of the Thomasschule, 1810. B. Sept. 29, 1753, Zittau; d. Feb. 23, 1823.

Schickhard (Johann Christian) composed instrumental works published in Hamburg and republished in London; Hamburg, 18th century.

Schicksalslied. Johannes Brahms' ode to words by Hölderlin, Op. 54, known in English version as "Song of Destiny," was first performed Oct. 18, 1871, by the Carlsruhe Philharmonic Society, the composer conducting.

Schiedmayer (Johann David) made instruments at Erlangen and Nuremberg. D. 1806, Nuremberg. **Johann Lorenz** founded the first piano factory in Stuttgart, 1809, in partnership with C. F. Dieudonné, who d. 1825, after which the house became **Schiedmayer & Söhne** on the admission of ADOLF and HERMAN, his sons. B. 1786; son of JOHANN DAVID; d. 1860. **Hermann** was associated in business with his father, JOHANN LORENZ, d. 1861. **Hermann** succeeded to the business of his father, HERMANN, and was a member of the firm in 1908. **Adolf** was in partnership with his father, **Johann Lorenz.** B. 1820; d. 1890. **Adolf** succeeded to the share of his father, ADOLF, and was a member of the house in 1908. The Stuttgart house known in 1908 as **Schiedmayer Pianoforte-Fabrik** was founded by the younger sons of JOHANN LORENZ. **Julius,** who served as expert on jury of awards for international exhibitions, first studied harmonium making, then joined his father and continued in business with him until the latter's death. B. 1822; d. 1878. **Paul** was an expert harmonium maker, but joined in the new firm with his brother on the death of their father, JOHANN LORENZ, 1860. D. June 18, 1890.

Schiettamente, Schietto. *It.* Simple, pure, neat.

Schiever (Ernst) played violin in Joachim Quartette, then founded the Gräflich Hochberg Quartette; and on becoming concertmeister of the Richter orchestra, settled in Liverpool and founded the quartette bearing his name, in which he played first violin; **A. Ross,** 2nd violin; **Carl Courvoisier,** viola; **Walter Hatton,** 'cello. Pupil of Joachim, he was a member of the Müller quartette, 1868–69, then taught Berlin Hochschule. B. Mar. 23, 1844; add. Liverpool, Eng.

Schikaneder (Emmanuel) wrote the book of Mozart's "ZAUBERFLÖTE," in which he created the rôle of "Papageno"; built and opened the Theater-an-der-Wien, Vienna 1801; was actor, manager, prolific librettist; professed friend and Masonic brother of Mozart. B. 1751, Ratisbon; d. Sept. 21, 1812.

Schilling (Dr. Gustav) wrote "Encyclopie der gesammten musikalischen Wissenschaften oder Universal Lexicon der Tonkunst," Stuttgart, seven vols., 1835–40, and other books on music; directed Stoepel's Music School, Stuttgart, 1830 to 1857, when he settled in America. B. Schwiegershausen, Hanover, Nov. 3, 1803; d. Mar. 1881, Nebraska, U. S. A.

Schillings (Max) composed the three-act opera "Ingwelde," Carlsruhe, 1894; "Der Pfeifertag," Schwerin, 1901; "Moloch," Dresden, 1906, the symphonic fantasias "Meergruss" and "Seemorgen" and many works in smaller forms; became chorusmaster at Bayreuth, 1902; pupil of Brambach and von Königslow at Bonn. B. April 19, 1868, Düren, Rheinland; add. Munich.

Schimon (Adolf) taught vocal Leipsic Conservatory, 1874–77, then at Royal Music School, Munich; composed chamber music, the opera "Stra-

della," Florence, 1844; edited works of Porpora and other old masters; pupil, Paris Conservatoire under Berton and Halévy. B. Feb. 29, 1820, Vienna; m. ANNA REGAN; d. June 21, 1887, Leipsic. **Anna Regan** sang in concerts with much success in Germany and England; taught Munich Royal School of Music; pupil of Mme. Schubert. B. Sept. 18, 1841, Aich, near Carlsbad; d. April 18, 1902, Munich.

Schindelmeisser (Louis) composed "Mathilde" and five other operas, the oratorio "St. Boniface," songs, etc.; played clarinet; became concertmeister, served at Pest nine years, at Berlin, and to the court at Darmstadt. B. Dec. 8, 1811, Königsberg; d. Mar. 30, 1864, Darmstadt.

Schindler (Anton) wrote "Biographie von Ludwig von Beethoven," Münster, 1840, a trustworthy book based on facts obtained while Beethoven's friend and secretary, and on the Beethoven papers, which passed into his possession on Breuning's death; played violin; conducted at Josephstadt Theatre and became chapelmaster at Aix-la-Chapelle and Münster. The historic quarrel between Schindler and Beethoven was the fault of the master, who was faithfully attended by Schindler during his last illness. B. Medl, Moravia, 1796; d. Jan. 16, 1864, Frankfort.

Schira (Francesco) composed the operas "Niccolo de 'Lapi," Her Majesty's, London, 1863; "Selvaggia," Naples, 1865; his masterpiece, "Lia," Venice, 1866; and many other dramatic works, besides arranging and conducting operatic performances in London, and producing works for Balfe; made first success with "Elena e Malvina," La Scala, Milan, 1832, and then became director of the Lisbon opera and conservatory, eight years ending 1842, when, after brief sojourn in Paris, he settled in London; Commander of the Crown of Italy; pupil of the Milan Conservatory. B. Sept. 19, 1815, Malta; d. Oct. 16, 1883, London.

Schirmer (Gustav) founded the music publishing house of **G. Schirmer**, New York. Settling in the American metropolis, 1837, he was first employed in the music house of Scharfenberg & Luis, then became manager for the Breusing house, 1854, and in 1861 bought the establishment with the aid of B. Beer, when it became known as Beer & Schirmer, and on Beer's death became sole owner. B. 1829, Saxony; d. 1893, Eisenach. On his death the business was incorporated by his sons and successors, **Rudolph E.** and **Gustave** and on the death of the latter, 1907, the control of the business remained in possession of Rudolph E. Schirmer. The house for many years maintained the largest musical circulating library in the country, but eventually transferred it to the Institute of Musical Art. A specialty was made of publishing the works of American composers, and a Library of Musical Classics. Dr. P. Goetschius and Dr. Theodore Baker were the literary advisers, and the musical publications had reached 18,000 titles in 1906.

Schisma. *Gk.* Half the difference resulting from the tuning up of twelve fifths and seven octaves; half of a COMMA MAXIMA.

Schlag. *Ger.* A beat of time, or of a vibrating reed or a percussion instrument.

Schlagfeder. *Ger.* PLECTRUM.

Schleifen. *Ger.* To slide, to glide.

Schleifer. *Ger.* Slurred note or GRACE.

Schleifezeichen. *Ger.* SLUR.

Schlesinger (Adolf Martin) founded a music publishing house in Berlin, 1795, which brought out a full score edition of Bach's "Matthew Passion," and published the "Berliner Allgemeine musikalische Zeitung." D. 1839. **Heinrich** succeeded to the business of his father, ADOLF MARTIN; founded the "Echo," 1851, which he sold to Leineau, 1864. B. 1807; d. Dec. 14, 1879. **Moritz Adolf** founded a music publishing house in Paris, 1834, which speedily acquired a very large catalogue, including the scores of Mozart's operas, and complete editions of Beethoven, Hummel, etc.; founded the "Gazette Musicale," which later became the "Revue Musicale," 1834 to 1880; sold his business

in 1846 to **Brandus & Dufour.** B. Berlin, oldest son of ADOLF MARTIN; d. 1871, Baden-Baden.

Schlick (Arnold) wrote "Tablaturen," and other works on organ playing, organ building, and composed organ music published in German Tablature; was celebrated blind organist and lutenist in service of the Elector Palatine at Heidelberg. B. about 1460, Bohemia; d. after 1511.

Schmid (Anton) wrote many books on the literature and history of music, and proved Haydn's authorship of the Austrian National hymn; was custos of Vienna Imperial library. B. Pihl, Bohemia, Jan. 30, 1787; d. July 3, 1857, Salzburg.

Schmidt (Bernhard) was the real name of the celebrated organ builder known in England as "Father Smith," who built the organs in the Whitehall Chapel Royal, Westminster Abbey, the Temple, Durham Cathedral, and for St. Margaret's, Westminster, where he played organ. Schmidt was accompanied to England, 1630, by his nephews, **Gerard** and **Bernard** or **Christian,** and from 1697 was court organ builder to Queen Anne. B. about 1630, Germany; d. 1708, London.

Schmitt (Aloys) composed 100 works in all forms; was court organist at Hanover; taught Ferdinand Hiller and others at Frankfort; pupil of his father, a cantor at Obernburg, and of André of Offenbach, in composition; also successful pianist. B. August 26, 1788, Erlenbach; d. July 25, 1866, Frankfort. **Jakob** composed the opera "Alfred der Grosse," Hamburg, and more than 300 other works; brother and pupil of ALOYS. B. Nov. 2, 1803, Obernburg; d. 1853. **George Aloys** edited and completed Mozart's great C minor Mass; composed "Trilby," an operetta, Frankfort, 1845, and many other large works, including an "In Memoriam," which he was conducting when stricken dead by apoplexy; was chapelmaster at Schwerin, and directed Dresden Singakademie and Mozartverein; pupil of his father, ALOYS, and of Vollweiler. B. Hanover, Feb. 2, 1827; d. Oct. 15, 1902, Dresden.

Schlick (Johann Conrad) played and composed for 'cello. B. 1759, Westphalia; d. 1825, Gotha.

Schloesser (Louis) composed "Das Leben ein Traum," 1839, and four other operas, instrumental and church music; pupil of Salieri, Seyfried, and Mayseder, Vienna, and of Kreutzer and Lesueur, Paris Conservatoire. B. 1800, Darmstadt; d. Nov. 17, 1886, Darmstadt. **Carl Wilhelm Adolph** composed piano music; taught Royal Academy of Music, London; retired 1903. B. Feb. 1, 1830; son and pupil of LOUIS; add. London.

Schluss. *Ger.* End, FINALE.

Schlüssel. *Ger.* CLEF.

Schlussfall. *Ger.* CADENCE.

Schlusschor. Final chorus.

Schlussreim. *Ger.* Song refrain.

Schmeltzl, or Schmeltzel (Wolfgang) composed a collection of "Quodlibets," Vienna, 1544; at first cantor of Amberg; later entered the Church.

Schmelzend. *Ger.* "Melting away." Diminishing.

Schmerz. *Ger.* Grief. Sorrow.

Schmerzhaft. *Ger.* Sorrowful.

Schnabel. *Ger.* Mouthpiece of the clarinet and other instruments played in like manner.

Schnarrpfeifen; Schnarrwerk. *Ger.* Organ reed pipes or stops.

Schneider (Georg Abraham) composed the oratorio "Die Pilgrime auf Golgotha" and many works in all forms; became conductor Berlin Opera, 1820; played horn and oboe. B. April 9, 1770, Darmstadt; d. 1839, Berlin.

Schneider (Johann Christian Friedrich) composed the oratorio "Sündfluth" (The Deluge), part-songs for male choir, which are still sung, 23 symphonies, 60 sonatas, seven operas, etc.; conducted important German festivals; founded a musical institute in Dessau, where Robert Franz was a pupil, a singakademie and liedertafel while chapelmaster there to the Duke; organist at Thomaskirche and director opera at Leipsic in early life, where he was pupil of Schoenfelder and Unger; composed symphony at 10. B. Alt-Waltersdorf,

Jan. 3, 1786; d. Nov. 23, 1853. **Johann Gottlob** became court organist at Dresden, and from 1820 was recognized as leading organ virtuoso; taught Liszt, Mendelssohn, Schumann, and others; organist University Church, Leipsic, at 22; notable for interpretations of Bach. B. Oct. 28, 1789, Alt-Gersdorf; d. April 13, 1864, Dresden.

Schnell. *Ger.* "Quick." **Nach und nach schneller,** "quicker and quicker."

Schneller or **Schnelzer.** *Ger.* TRILL.

Schnorr von Carolsfeld (Ludwig) sang ten. in opera; admirable as "Robert" and "Lohengrin"; created the rôle of "Tristan" at Wagner's request, when he caught a fatal chill; was pupil of Otto, Devrient, Leipsic Conservatory; painted, wrote poetry, edited old music. B. July 2, 1836, Munich; son of the painter and director Kunst Akademie; d. July 15, 1865, Dresden. **Malwina Garrigues** sang sop. in opera with distinction, and taught; created "Isolde" to her husband's "Tristan." B. Dec. 7, 1825; m. LUDWIG, 1854; d. Feb. 8, 1904, Carlsruhe.

Schoberlechner (Franz) composed the operas "Il Barone di Dolzheim," St. Petersburg, 1829; "Rossane," Feb. 9, 1839, Milan; played piano, performing Hummel's second concerto (dedicated to him), at 10. B. July 21, 1797, Vienna; d. Jan. 7, 1843, Berlin. **Sophie Dall'occa** sang sop. in opera and concerts, receiving 20,000 rubles salary at St. Petersburg from 1827; pupil of her father. B. 1807, St. Petersburg; m. FRANZ, 1824; d. 1863, Florence.

Schobert, Chobert, or **Schubart** composed 17 sonatas for violin and piano, four books of piano sonatas, etc.; played harpsichord admirably; became musician to Prince de Conti, Paris, 1760; was organist at Versailles for a time. B. 1720, Strassburg; d. 1767, Paris.

Schoelcher (Victor) wrote "The Life of Handel," London, 1857; made notable collections of books and instruments presented to the Paris Conservatoire; was a distinguished amateur in music; soldier and statesman, becoming life senator of France, 1875; wrote on music when exiled by Napoleon III. B. July 1, 1804, Paris; d. Dec. 24, 1893, Horville, Seine-et-Oise.

Schoenberger (Benno) composed three piano sonatas, three rhapsodies, etc.; gave successful recitals in London; toured America, 1894; taught; pupil of Door, Bruckner, and Volkmann, Vienna Conservatory. B. Sept. 12, 1863, Vienna; add. London.

Schoenefeld (Henry) composed the symphonies, "Rural," "Springtime," the ode with orchestra, "The Three Indians," overtures; a violin sonata, Marteau prize, 1899; conducted Germania Männerchor, Chicago; pupil of his father, then of Leipsic Conservatory, where he won prize for chorus with orchestra, later performed at the Gewandhaus. B. Oct. 4, 1857, Milwaukee, Wis.; add. Los Angeles.

Schola Cantorum was the name of a notable school in PARIS.

Scholz (Bernard E.) composed the "Malinconia," symphony in B flat, Op. 60; a requiem, the operas "Carlo Rosa," Munich, 1858, "Anno 1757," Berlin, 1903; overtures to Goethe's "Iphigenie" and "Im Freien"; directed Frankfort Hoch Conservatory in succession to Raff, 1883, prior to which he had been teacher in the royal school at Munich, chapelmaster at Hanover, and from 1871 director the Breslau orchesterverein. Pupil of Ernest Pauer and W. S. Dehn, at Mainz, he became a prolific composer. Other works to be noted are: "Das Siegesfest," "Das Lied von der Glocke," for orchestra, soli, and chorus, and the operas "Zietensche Husaren," Breslau, 1869; "Morgiane," Munich, 1870; "Genoveva," Nuremberg, 1875; "Der Trompeter von Säkkingen," Wiesbaden, 1877; "Die vornehmen Wirte," Leipsic, 1883; "Ingo," Frankfort am Main, 1898. B. Mainz, Mar. 30, 1835; add. Frankfort.

Schonfeld (Hermann) composed a symphony, three cantatas, three overtures; became cantor and royal chapelmaster at Breslau. B. 1829, Breslau; add. Breslau.

School. System of teaching; char-

acteristics of certain composers whose style made a school. Sometimes named after the city where the composers lived and after the men themselves.

Schophar or **Shophar.** A Hebrew trumpet, made of a ram's horn.

Schopp or **Schop (Johann)** composed chorale tunes; played organ St. James kirche, Hamburg, violin to the court at Copenhagen; was also virtuoso on trombone and lute. D. about 1665.

Schott (Anton) sang ten. in opera, debut as "Max" in "Freischütz," 1870, Frankfort, and thereafter appearing in such rôles as "Benvenuto Cellini," "Rienzi," "Lohengrin," at Berlin, Schwerin, and Hanover, joining Dr. Damrosch at the Metropolitan, New York, in 1884. Schott still sang admirably in concert as late as 1906. In early life he was in the army, and rose to be a captain in the Franco-Prussian war, at the close of which he became a pupil of Pischek and Frau Schebest. B. Schloss Staufeneck, Swabia, June 25, 1846; add. Berlin.

Schott's, B., Söhne publish music at Mainz, having a catalogue in 1908 of more than 23,000 books, including many valuable technical works. **Bernhard,** the founder of the house, started in business 1773. D. 1817. **Andreas** continued and enlarged the publishing house. B. 1781; son of BERNHARD; d. 1840. **Johann Joseph** was in business with his brother ANDREAS. The brothers had established a branch in Antwerp prior to their father's death, and this was afterwards removed to Brussels. Branches were then opened in London and Paris. B. 1782; d. 1855. **Adam** conducted the business of the London Branch, but later became a bandmaster, and died in India. Brother of ANDREAS and JOHANN JOSEPH. **Franz Philipp** became associated with the business 1825, and succeeded to the management of affairs for the third generation. B. 1811; son of ANDREAS; d. 1874, Milan. **Peter** managed the Paris and Brussels houses for the third generation. B. Mainz; son of ANDREAS; d. Sept. 20, 1894, Paris. His son **Peter,** a nephew, **Franz von Landwehr,** and **Dr. L. Strecker** were the heads of affairs in 1908, when the firm had houses in New York, Rotterdam, and Leipsic, as well as at the points named.

Schottische. *Ger.* "Scotch Dance." Modern dance in 2–4 time.

Schradieck (Henry) taught and played violin with ability; conducted; composed 25 Grosse Studien for violin, and three volumes of technical studies. Pupil at first of his father, he later studied with Leonard at the Brussels Conservatory, where he won first prize, then with David at Leipsic, and in 1863 was engaged as soloist at the Reinthaler concerts in Bremen; then served as violin teacher, Moscow Conservatory, 1864–68, when he became concertmeister to the Hamburg Philharmonic Society, serving six years. In 1874 he became concertmeister at the Gewandhaus, Leipsic, led the theatre orchestra, and taught in the conservatory. Then he settled in CINCINNATI as head of the violin department of the COLLEGE OF MUSIC, and organized an excellent symphony orchestra composed of the teachers and advanced pupils, giving the first eight of Beethoven's symphonies in a single season. In 1889 he retired from this post and again became concertmeister at Hamburg, but returned to America, taught in the National Conservatory, then at the Broad Street Conservatory, Philadelphia, and finally opened his own school in Brooklyn, New York. B. April 29, 1846, Hamburg; add. Brooklyn-New York.

Schreck (Gustav) composed the oratorio "Christus der Auferstandene," Gewandhaus, 1892, concert cantatas, etc.; became cantor of the THOMASSCHULE, 1892. Pupil of the Leipsic Conservatory, he was made teacher of theory and composition in that institution, 1885, and on accepting the important post at the Thomasschule, was made royal professor. B. Sept. 8, 1849, Zeulenroda; add. Leipsic.

Schreibart. *Ger.* Style.

Schrittmässig. *Ger.* Slowly.

Schröder (Christopher) built organs in London, having learned the craft with "Father Smith." In 1727 he built the organ in Westminster Abbey, played at the coronation of George II.

Schröder (Hermann) composed, wrote on music; played violin; taught Royal School for Church Music, Berlin, and founded his own school there; pupil of A. Ritter. B. July 28, 1843, Quedlinburg; add. Berlin. **Karl** composed the operas "Aspasia," Sondershausen, 1892, "Der Asket," 1893, Leipsic, and the operetta "Malajo," 1887; played 'cello Gewandhaus and Stadt theatre, Leipsic; taught Leipsic Conservatory; conducted opera Amsterdam, Berlin, Hamburg; then became chapelmaster and director of the Sondershausen Conservatory. B. Dec. 18, 1848; brother of HERMANN; add. Sondershausen. **Alwin** became one of the best known of modern 'cellists and quartette players, although chiefly self-taught on that instrument. Violin pupil of his brother HERMANN, and of André for piano, De Ahna for violin and W. Tappert, theory, he was first 'cellist in Liebig's "Concert Orchester," 1875, then held a similar post in Hamburg, then became assistant to, and later successor to, his brother KARL at the Gewandhaus and Leipsic Conservatory; joined the Boston Symphony Orchestra as first 'cello, 1880, was an original member of the Kneisel Quartette, and in 1908, one of the founders of the HESS–SCHRÖDER QUARTETTE. B. June 15, 1855, Neuhaldensleben, Magdeburg; add. New York. **Franz** played viola, and with the three brothers above named organized the **Schröder Quartette**, 1871.

Schröder-Devrient (Wilhelmine) sang sop. in opera, ranking with the foremost German artists of all time; debut as "Pamina" in "Zauberflöte," Vienna, 1821, and thereafter distinguishing herself as "Agathe" in "Freischütz" under Von Weber's direction, and as "Fidelio" on the last and highly successful revival of that work, attended by the composer. In 1823 she received 2000 thalers from the Dresden opera, and commanded $500 an appearance later in her career in London, where she was an especial favourite from 1832. Her Wagnerian rôles included Adriano Colonna, which she created, Senta, and Venus, and her last appearance took place in Riga as Romeo, 1848, although she appeared at the Gewandhaus in concert, 1856. Pupil of her father, **Friedrich**, who had sung the name part in "Don Giovanni" when first produced in German, and who died, 1818, she inherited a talent for acting from her mother, born Antoinette Sophie Bürger, a talented tragedienne, and in childhood joined the forces of the Hofburg Theatre, Vienna. B. Dec. 6, 1804; m. Karl Devrient, the actor, 1824; divorced him, 1828; m. Herr von Doring; divorced him, and in 1850 m. Herr von Bock, of Livonia; d. Jan. 21, 1860, Coburg.

Schröter (Corona Elizabeth Wilhelmine) composed two books of songs; was court singer at Weimar from 1776, and created the rôle of "Iphigénie" in Goethe's play, and composed the music for "Die Fischerin"; pupil of her father, **Johann Friedrich**, who was oboist at Warsaw. Her acquaintance with Goethe began 1766. B. Jan. 14, 1751, Guben; d. Aug. 23, 1802, Ilmenau. **Johann Heinrich** composed duos for violin and for violin and 'cello; played violin; brother of CORONA E. W. **Johann Samuel** played 'cello; toured in early life with his father, sister, and brother, then settled in London, where he married one of his pupils, and retired on receiving $2500 per annum to consent to an annulment of the marriage. In 1782 he became music master to the Queen in succession to J. C. Bach, and published six harpsichord sonatas, and later six concertos and other chamber music. B. 1750, Warsaw; brother of CORONA E. W.; d. Nov. 2, 1788.

Schroeter (Leonard) composed "Hymni Sacri," Erfurt, 1587, at a time when certain of the Latin hymns were still permitted in the Lutheran service; became Cantor of Magdeburg Cathedral in succession to Gallus

Dressler, 1564. B. Torgau; d. after 1600.

Schubart (Christian Friedrich Daniel) composed a Salve Regina and clavier pieces; founded the Mannheim "Deutsche Chronik," 1744, later known as "Vaterlands-Chronik"; wrote on musical aesthetics, and his biography, while in prison. B. 1739, Obersontheim, Swabia; d. Oct. 10, 1791.

Schubert (Franz Peter) was the world's greatest composer of songs, practically the creator of the art song, and one of the most prolific as well as one of the greatest of all composers in every form. Son of a Moravian peasant schoolmaster who had married a cook in Vienna, by name Elizabeth Vitz, a Silesian woman, Franz was one of 14 children. Habits of industry were forced upon the whole family by necessity, but the father was determined his children should have the best educational advantages he could obtain. Accordingly Franz was in childhood the violin pupil of Michael Holzer, choirmaster of the parish church at Lichtenthal and, his master said, "soon had harmony at his fingers' ends." He developed a lovely soprano voice which gained him entrance to the Convict in Vienna, where choristers were trained for the Imperial Chapel, and were given the rudiments of an education, provided with an attractive uniform, well fed and well lodged. An orchestra composed of the pupils practiced daily the works of the master composers, and the boys were encouraged to attempt composition, which was only possible to Schubert through the generosity of his fellow pupil Spaun, who gave him the music paper which Schubert was too poor to buy. Schubert's first symphony was composed at sixteen, but he was already author of a number of fantasias, some songs, and an overture. Unfortunately the discipline of the Convict was far from strict, and the boy was permitted to pursue his studies in a desultory manner, so that when his voice broke in 1813 he was unable to stand the examination which would have given him a scholarship. The year before Schubert's mother had passed away and his father having remarried, the boy found conditions at home far from pleasant. To avoid military service he qualified at the Normal School for the post of schoolmaster, and for three years he was his father's assistant; but his heart was never in this work, and he spent most of his time with music. Salieri aided him in the study of composition, and when in his eighteenth year Schubert had begun to compose with that extraordinary facility which was his characteristic in after life; thus in a single day he composed eight songs, including "Der Erlkönig," and a total of 144 songs between his seventeenth and eighteenth birthdays. He took advantage of opportunities afforded at this period to hear the best concerts, and conceived a lasting and earnest admiration for both Mozart and Beethoven. His first mass, that in F, written between May 17 and July 22, 1814, which some critics rank next to the great Beethoven mass in C, was performed by his old teacher Holzer in the Lichtenthal Parish Church. Then he began the composition of dramatic pieces, always hampered by the lack of a good libretto, and composed four other masses; but being unable to obtain a living from his art in Vienna, sought unsuccessfully to secure the directorship of a music school at Laybach. In 1818, and again in 1824, Schubert spent his summer at Zelèsz, Hungary, as teacher in the family of Count Esterhazy, where his surroundings were delightful in all respects, but where he none the less complained of loneliness. During the remainder of his short life Schubert lived a Bohemian existence, having no assured income at any time, sometimes sharing the room of his friend Franz von Schober or such other of his boon companions as might be temporarily in funds; but from first to last he was underpaid by his publishers, unappreciated by the general public, and practically unknown either to the higher grade of musical society or to the court circles which had at once starved and petted

Mozart, and had tolerated the brusqueness of Beethoven. Through the friendship of Michael Vogl, a popular tenor, Schubert's songs came to get a hearing, and gradually the publishers were willing to buy them, but at prices which in these days seem ridiculously low. The celebrated "Winterreise" series of songs brought him an average of twenty cents apiece, his dramatic works brought practically nothing, and a heap of manuscripts found after his death which kept the publishers busy for more than a decade, making the fortunes of several houses, were valued in the inventory at about two dollars. "Die Zwillingsbrüder," his farce, was produced at the Kärnthnerthor Theatre, 1820, but failed after the sixth performance; his serious opera "Alphonso und Estrella" was found too difficult by the musicians who undertook to rehearse it in 1822 at Graz, and was not actually performed until Liszt brought it out in 1854, and his music to "Rosamunde," while well received on its production at the Theater-an-der-Wien, was withdrawn after the second performance. Of his many symphonies the best were not performed during the composer's lifetime. In 1826, when the composer was at the height of such small fame as he attained in life, he received a matter of 200 florins for the seven songs from the "Lady of the Lake," published by Artaria, and 300 florins or about $60 for the violin sonata in D, Op. 53, and the "Divertissement à la Hongroise," Op. 54. More than any other composer Schubert possessed the art of writing melody which should blend completely with the spirit of a song, and he was gifted with a fine discriminating taste in the matter of poetry. More than one hundred poets are represented in a group of 600 songs which he composed; and of these he selected for his purposes 72 songs by Goethe, 54 by Schiller, 48 by Mayrhofer, 44 by Müller, 25 by Hölty, 27 by Matthisson, 20 by Kosegarten; the other poets represented being Schlegel, Klopstock, Körner, Schober, Seidl, Salis, Claudius, Walter Scott, Rellstab, Uz, Ossian, Heine, Shakespeare, Pope, and Cibber. The judgment of the musical world fully confirms the estimate of Liszt, "Schubert was the most poetic musician that ever lived." Such songs as "Der Erlkönig," "Die Junge Nonne," "Der Doppelgänger," "Der Tod und das Mädchen," to name but a few of the most familiar, are ample proof of this. Schubert's habits of composition were well defined. As a rule he composed or studied from six to seven hours until two in the afternoon, when, if he had as much as fifteen cents he would dine at a gasthaus (and there were days when he had not this amount) or sometimes with a friend or patron. During the afternoon he either enjoyed long walks or spent the next few hours with music at the home of a friend, and usually by five o'clock he could again be found in his favourite tavern. He could hardly have drunk to excess on his income even if the creation of more than a thousand works in music in less than eighteen years were not proof at once of industry and of reasonable sobriety. His earliest appearance in good company at a concert was on the occasion of Salieri's Jubilee, where the short cantata written and composed by Schubert as Salieri's pupil was performed. His only public honour was membership in the Vienna Gesellschaft der Musikfreunde, which elected him a member of its representative body in 1827. Of his numerous compositions for piano the "Moments Musicaux" and "Impromptus" are known to every concert goer. His chamber music includes the notable quartets in A minor, D minor, and G major, the piano sonatas in G, A minor, and B flat, while his great symphony in C major and the symphony in B minor, "Unfinished," were each sufficient to rank him with the world's foremost composers. In 1829 Schubert made his only notable appearance at a concert of his own work in the hall of the Musik Verein, the net receipts being $160. At this time he was living with his friend Schober at the "Blaue Igel" (Blue Hedgehog). Overwork and under-nourishment had combined to wreck a constitution orig-

inally robust. He complained of giddiness and rushes of blood to the head, and although he continued his labours and maintained his usual cheerfulness when with his boon companions, his illness became more serious and his attacks more frequent. On Sept. 11, 1828, he took to his bed, and although it was not certain his disease was not infectious, such friends as Spaun, Huttenbrenner, Bauernfeld, and Randhartinger continued to visit him. His illness finally developed into a malignant typhus, and in the delirium in which he passed away he raved about Beethoven, whom he had met but once in his life, and of whom he had then been mortally frightened. Ferdinand Schubert, oldest brother and his best beloved relation, was present at the end. His whole effects as shown by the official inventory, and including the precious manuscript already mentioned, were valued at $12.50. The remains were interred at Währing, near the grave of Beethoven, but in 1888 were removed to the central cemetery of Vienna, along with those of Beethoven, and tablets now adorn the houses in which he was born, in which he lived, and where he died; and in 1872 the Männergesang Verein of Vienna unveiled a monument to him in the Stadt park which cost 42,000 florins. B. No. 54 Nussdorfer Strasse, Lichtenthal, a suburb of Vienna, Jan. 31, 1797; d. Nov. 19, 1828. See biographies Max Friedlander, Reissman, Berlin, 1873; A. Niggli, 1880; Barbedette, Paris, 1866; "Aus Franz Schubert's Leben," Ferdinand Schubert, 1839; "Franz Schubert," Dr. von Hellborn, Vienna, 1865; Eng. trans., A. D. Coleridge, 1869; Thematic Catalogue by Nottebohm. A complete edition of Schubert's works was published by Breitkopf & Härtel, of which the catalogue follows: **Orchestral Works.** *Symphonies:* No. 1, Symphony, D major; No. 2, Symphony, B flat major; No. 3, Symphony, D major; No. 4, Tragic Symphony; No 5, Symphony, B flat major; No. 6, Symphony, C major; No. 7, Symphony, E major; No. 8, Symphony, B minor (unfinished); No. 10 Symphony in C. *Other Orchestral Works:* No. 1, Overture to the comedy with vocal accompaniment, Der Teufel als Hydraulicus; No. 2, D major; No. 3, B flat major; No. 4, D major; No. 5, D major (in Ital. style); No. 6, C major; No. 7, E minor; No. 8, Five Minuets with six Trios; No. 9, 5 Deutsche with Coda and seven Trios; No. 10, Minuet. **Chamber Music.** *Octets:* No. 1, Octet, Op. 166; No. 2, Minuet and final movement of an octet for wind instruments; No. 3, A short Mourning music. *Quintets:* No. 1, Quintet, Op. 163. *String Quartets:* No. 1, B flat major; No. 2, C major; No. 3, B flat major; No. 4, C major; No. 5, B flat major; No. 6, D major; No. 7, D major; No. 8, Op. 168, B flat major; No. 9, G minor; No. 10, Op. 125, No. 1, E flat major; No. 11, Op. 125, No. 2, E major; No. 12, Quartet-Movement, C minor; No. 13, Quartet, Op. 29, A minor, No. 14, D minor; No. 15, Op. 161, G major. *String-Trio:* Trio, B flat major. **Piano Music.** *Piano-Quintet, Quartet, and Trios:* No. 1, Quintet, Op. 114; No. 2, Adagio and Rondo in F major; No. 3, First Trio, Op. 99; No. 4, Second Trio, Op. 100; No. 4 b, Second Trio, Second enlarged edition; No. 5, Notturno in E flat major, Op. 148. *For Piano and one Instrument:* No. 1, Rondo with Violin, Op. 70; No. 2, Sonatina with Violin, Op. 137, No. 1; No. 3, Sonatina with Violin, Op. 137, No. 2; No. 4, Sonatina with Violin, Op. 137, No. 3; No. 5, Fantasia with Violin, Op. 159; No. 6, Sonata with Violin, Op. 162; No. 7, Introduction and Variations on a Theme ("Ihr Blümlein alle") from the Miller Songs with Flute, Op. 160; No. 8, Sonata with Arpeggione or 'Cello. *Piano-Duets:* I, Nos. 1–7; II, Nos. 8–18; III, Nos. 19–32. *Marches:* No. 1, Three Marches (Marches héroiques), Op. 27; No. 2, Six Marches, Op. 40; No. 3, Three Military Marches, Op. 51; No. 4, Funeral March composed at the Death of the Emperor Alexander the First of Russia, Op. 55; No. 5, Heroic-March composed for the act of Anointing the Emperor Nicolaus the First of Russia, Op. 66; No. 6, Two Character-

istic Marches, Op. 121; No. 7, Children's March in G major. *Other Works:* No. 8, Overture, Op. 34, F major; No. 9, Overture, C major; No. 10, Overture, D major; No. 11, Sonata, Op. 30, B flat major; No. 12, Sonata, Op. 140, C major; No. 13, Rondo, Op. 107, A major; No. 14, Rondo, Op. 138, D major; No. 15, Variations on a French Song, Op. 10, E minor; No. 16, Variations on an original Theme, Op. 35, A flat major; No. 17, Variations on a Theme ("Was einst vor Jahren") from Hérold's Opera "Mary," Op. 82, No. 1, G major; No. 18, Introduction and Variation on an original Theme, Op. 82, No. 2, B flat major; No. 19, Divertiss. à la hongroise, Op. 54, G minor; No. 20, Divertiss. à la hongroise, Op. 54, G minor (en forme d'une Marche brillante et raisonnée) on French Movements, Op. 63, E minor; No. 21, Varied Andantino on French Movements, Op. 84, No. 1, B minor; No. 22, Rondo brillant on French Movements, Op. 84, No. 2, E minor; No. 23, Life's Adversities, Characteristical Allegro, Op. 144, A minor; No. 24, Fantasia, Op. 103, F minor; No. 25, Six Polonaises, Op. 61; No. 26, Four Polonaises, Op. 75; No. 27, Four Ländler; No. 28, Fugue, Op. 152, E minor; No. 29, Allegro mod., C major and Andante, A minor; No. 30, Fantasia (from the year 1810); No. 31, Fantasia (from the year 1811); No. 32, Fantasia (from the year 1813). *Sonatas for Piano:* No. 1, Sonata, E major (1815); No. 2, Sonata, C major (1815); No. 3, Sonata, A flat major (1817); No. 4, Sonata, E minor (1817); No. 5, Sonata, Op. 147, B major (1817); No. 6, Sonata, Op. 164, A minor (1817); No. 7, Sonata, Op. 122, E flat major (1817); No. 8, Sonata, Op. 143, A minor (1823); No. 9, Sonata, Op. 42, A minor (1825); No. 10, Sonata, Op. 120, A major (1825); No. 11, Sonata, Op. 53, D major (1825); No. 12, Sonata, Op. 78, G major (1826); No. 13, Sonata, C minor (1828); No. 14, Sonata, A major (1828); No. 15, Sonata, B flat major (1828). *Fantasia, Impromptus, and other Pieces for Piano:* No. 1, Fantasia, Op. 15; No. 2, 4 Impromptus, Op. 90; No. 3, 4 Impromptus, Op. 142; No. 4, Musical Moments, Op. 94; No. 5, Adagio and Rondo, Op. 145; No. 6, Variations, F major; No. 7, Variations on a Theme by A. Hüttenbrenner; No. 8, Variations on a Waltz by Diabelli; No. 9, Andante; No. 10, Piano Piece, A major; No. 11, Adagio, E major; No. 12, Allegretto, C minor; No. 13, 3 Piano Pieces; No. 14, 5 Piano Pieces; No. 15, 2 Scherzos; No. 16, March, E major. *Dances for Piano:* No. 1, Original Dances, Op. 9; No. 2, Walzes, Ländler, and Ecoss, Op. 18; No. 3, Germ. Dances and Ecossaises, Op. 33; No. 4, Sentimental Waltzes, Op. 50; No. 5, Viennese Ladies-Ländler and Ecossaises, Op. 67; No. 6, Noble Waltzes, Op. 77; No. 7, Graz Waltzes, Op. 91; No. 8, Twenty Waltzes, Op. 127; No. 9, Twelve Ländler, Op. 171; No. 10, 17 Ländler; No. 11, Twelve German and five Ecossaises; No. 12, 8 Ländler; No. 13, 6 German Dances; No. 14, 3 German Dances; No. 15, 3 German Dances; No. 16, 3 German Dances; No. 17, 2 German Dances; No. 18, 2 German Dances; No. 19, German Dance; No. 20, German Dance; No. 21, German and Ecossaise; No. 22, Cotillon; No. 23, Gallop and Ecossaises, Op. 49; No. 24, Graz Gallop; No. 25, 11 Ecossaises; No. 26, 8 Ecossaises; No. 27, 6 Ecossaises; No. 28, 5 Ecossaises; No. 29, Ecossaise; No. 30, 20 Minuets; No. 31, Trio "to be regarded as the lost son of a minuet." **Vocal Music.** *Masses:* No. 1, Mass in F major; No. 2, Mass in G major; No. 3, Mass in B flat major; No. 4, Mass in C major; No. 5, Mass in A flat major; No. 6, Mass in E flat major; No. 7, Songs for the Celebration of the Holy Eucharist of the Mass with a Supplement: The Lord's Prayer. *Minor Sacred Works, with Accompaniment:* No. 1, Offertory, Op. 46; No. 2, Op. 47; No. 3, Op. 153; No. 4, ("Tres sunt"); No. 5, Graduale; No. 6, Tantum ergo, Op. 45; No. 7, Tantum ergo (1816); No. 8, Tantum ergo (1822); No. 9, Salve regina in B flat major; No. 10, Duet ("Auguste jam coeleste"); No. 11, Magnificat in C major; No.

12, Stabat mater in G minor; No. 13, Stabat mater in F minor; No. 14, Kyrie (1812); No. 15, Kyrie (1813); No. 16, Kyrie (1813); No. 17, Salve regina (1816); *without Accompaniment:* No. 18, Antiphons, Op. 113; No. 19, Salve regina, Op. 149; No. 20, Salve regina (1816); No. 21, Kyrie (1813); No. 22, Supplement, Tantum ergo (Draught). *Dramatic Works:* No. 1, Des Teufel's Lustschloss (The Devil's Enchanted Castle). Opera in 3 Acts; No. 2, Der vierjährige Posten. (The Soldier who kept his Post during 4 years.) Opera in 1 Act; No. 3, Fernando. Opera in 1 Act; No. 4, The Two Friends of Salamanka, Opera in 2 Acts; No. 5, The Twin-Brothers, Opera in 1 Act; No. 6, The Conspirators, Opera in 1 Act; No. 7, The Enchanted Harp, Melodrame in 3 Acts; No. 8, Music to the comedy, Rosamond of Cyprus, Op. 26; No. 9, Alfonso and Estrella, Opera in 3 Acts, Op. 69; No. 10, Fierabras, Heroic-Romantic Opera in 3 Acts, Op. 76. (*Fragments*): No. 11, Claudine of Villa Bella; No. 12, Der Spiegelritter (The Knight with the Looking-glass), Little Opera; No. 13, Die Bürgschaft (The Bail), Opera; No. 14, Adrast, Opera; No. 15, Pieces interpolated into Herold's Opera: Das Zauberglöckchen (The Enchanted Little Bell). *For 4 and several Male Voices in Chorus, with Accompaniment of Stringed and Wind-Instruments:* No. 1, Night Song in the Wood, Op. 139; No. 2, Hymne an den heiligen Geist (Hymn to the Holy Ghost), Op. 154; No. 3, Gesang der Geister über den Wassern (Song of the Spirits over the Waters), Op. 167. *With Piano Accompaniment:* No. 4, Das Dörfchen (the little village), Op. 11, No. 1; No. 5, Die Nachtigall (the Nightingale), Op. 11, No. 2; No. 6, Geist der Liebe (Love's Genius), Op. 11, No. 3; No. 7, Frühlingslied (Vernal Song), Op. 16, No. 1; No. 8, Naturgenuss (Enjoyment of Nature), Op. 16, No. 2; No. 9, Der Gondelfahrer (The Gondolier), Op. 28; No. 10, Bootsgesang, Op. 52; No. 11, Zur guten Nacht, Op. 81; No. 12, Widerspruch (Contradiction), Op. 105; No. 13, Nachthelle, Op. 134; No. 14, Ständchen (Serenade), Op. 135; No. 15, Im Gegenwärtigen Vergangenes (The Present is the mother of the Past); No. 16, Drinking Song ("Freunde, sammelt Euch"); No. 17, Drinking Song ("Auf, Jeder sei"); No. 18, Bergknappenlied (Miner's Song); No. 19, La pastorella. *Without Accompaniment:* No. 20, Jünglingswonne (Youthful Pleasure), Op. 17, No. 1; No. 21, Liebe (Love), Op. 17, No. 2; No. 22, Zum Rundtanz (Round-dance), Op. 17, No. 3; No. 23, Die Nacht (the night), Op. 17, No. 4; No. 24, Wehmuth (Melancholy); No. 25, Ewige Liebe (Eternal Love); No. 26, Flucht (Flight), Op. 64; No. 27, Mondenschein (Moonlight), Op. 102; No. 28, Schlachtlied (Battle-Song), Op. 151; No. 29, Drinking Song of the XIVth century, Op. 155; No. 30, Nachtmusik (Serenade), Op. 156; No. 31, Frühlingsgesang (Spring Song); No. 32, Der Geistertanz (The Dance of the Ghosts); No. 33, Gesang der Geister über den Wassern (Song of the Spirits over the Waters); No. 34, Lied im Freien (Song in the open air); No. 35, Sehnsucht (Love's Longing); No. 36, Ruhe, schönstes Glück der Erde (Rest, thou finest Luck of Earth); No. 37, Wine and Love; No. 38, Der Entfernten (To the far Sweetheart); No. 39, Lob der Einsamkeit (Praise of Loneliness); No. 40, An den Frühling (To Spring); No. 41, Tomb and Moon; No. 42, Hymne; No. 43, Wer ist gross? Cantata with orchestral Accompaniment; No. 44, Beitrag zur Jubelfeier Salieri's (Contribution to the Jubilee of Salieri); No. 45, Gesang der Geister über den Wassern (Song of the Spirits over the Waters); No. 46, Das Dörfchen (The small Village). *For Mixed Chorus, with Orchestral Accompaniment:* No. 1, Lazarus (Fragment); No. 2, Cantata in honour of J. Spendou, Op. 128; No. 3, On the Emperor's Birthday, Op. 157; No. 4, Cantate zur Namensfeier des Vaters (Cantata for the Name-day of the Father); No. 5, Glaube, Hoff-

nung u. Liebe (Faith, Hope, and Love). *With Piano Accompaniment:* No. 6, Gott im Ungewitter, Gott der Weltschöpfer; No. 7, Hymne an den Unendlichen (God in thunder-storm); No. 8, God the Creator of the World (Hymn to the Infinite), Op. 112; No. 9, Miriam's Song of Victory, Op. 136; No. 10, Prayer, Op. 139; No. 11, Quartet, Op. 146; No. 12, To the Sun; No. 13, Lebenslust (Love of Life); No. 14, The Dance; No. 15, Cantata; No. 16, Funeral Song; No. 17, Easter Song. *Without Accompaniment:* No. 18, Chorus of the Angels (from "Faust"); No. 19, The 92d Psalm. *For 3 and more Female Voices, with Piano Accompaniment:* No. 1, Coronach, Op. 52; No. 2, The 23d Psalm, Op. 132; No. 3, God in Nature, Op. 133; No. 4, Ständchen (Serenade), Op. 135; No. 5, Life; No. 6, Klage um Ali Bey (Complaint about Ali Bey). *For 3 Voices (Terzettos), with Accompaniment:* No. 1. Die Advokaten (The Lawyers), Op. 74; No. 2, Der Hochzeitsbraten (The Wedding-meal), Op. 104; No. 3, Cantata for Vogl's Birthday, Op. 158; No. 4, Cantata for the Name-day of the Father; No. 5, Cantata ("Gütigster, Bester"); No. 6, Das Abendroth (The Evening-red); No. 7, Punschlied (Punch Song); No. 8, Trinklied (Drinking Song). *Without Accompaniment:* No. 9, Terzetto, "Vorüber die stöhnende Klage"; No. 10, Terzetto, "Dessen Fahne Donnerstürme"; No. 11, Terzetto, "Hier umarmen sich getreue Gatten"; No. 12, Selig durch die Liebe; No. 13, Wer die steile Sternenbahn; No. 14, The two Ways of Virtue; No. 15, Bardengesang (Minstrel's Song); No. 16, "Grüner wird die Au"; No. 17, Trinklied im Mai (Drinking Song in May); No. 18, Trinklied im Winter; No. 19, Frühlingslied, "Die Luft ist blau"; No. 20, Todtengräberlied (Sexton's Song); No. 21, Verschwunden sind die Schmerzen; No. 22, Terzetto, "Unendl. Freude"; No. 23, Terzetto, "Dreifach ist d. Schritt der Zeit"; No. 24, Canon, "Goldner Schein deckt den Hain"; No. 25, Canon, "Der Schnee zerrinnt"; No. 26, Canon, "Liebe säuseln die Blätter"; No. 27a, Canon, "Willkommen, Lieber, schöner Mai"; No. 27b, Canon, The same Text, another arrangement; No 28a, Canon, "Lacrimosa son io"; No. 28b, Canon, The same Text, another arrangement; No. 29, Sanctus; Nos. 30–34, Five Duets (also for two Bugle-horns): Frühlingslied (Spring Song), Mailied (May Song), Der Morgenstern (The Morning Star), Jägerlied (Hunter's Song), Lützow's wilde Jagd (Lützow's Temerarious Volunteers); No. 35, Schmerz verzerret ihr Gesicht; No. 36, Singübungen. *For one Voice, with Piano Accompaniment:* Complete Ballads and Songs, 10 volumes in all. **Unfinished or Imperfect Works:** No. 1, Overture in B flat for Orchestra; No. 2, Overture in D flat for Orchestra; No. 3, Concertpiece for Violin and Orchestra; No. 4, Rondo for Violin and string quartet; No. 5, Trio for Violin, Violo and 'cello; No. 6, Overture in G for Piano Duet; No. 7, Overture to "Fierrabras" for Piano Duet; No. 8, Sonata in E major for Piano; No. 9, Sonata in D flat major for Piano; No. 10, Sonata in F sharp minor for Piano; No. 11, Sonata in C major for Piano; No. 12, Sonata in F minor for Piano; No. 13, Sonata in C sharp minor for Piano; No. 14, Sonata in C major for Piano; No. 15, Morceau de Piano in C major; No. 16 Allegretto in C minor for Piano; No. 17, Allegretto in C major for Piano; No. 18, Allegro moderato in C major for Piano; No. 19, Andantino in C major for Piano; No. 20, Allegro and Scherzo for Piano; No. 21, Adagio in C major for Piano; No. 22, Adagio in G major for Piano; No. 23, 12 Viennese German Dances for Piano; No. 24, Menuetto in A major for Piano; No. 25, Menuetto in E major for Piano; No. 26, Menuetto in D major for Piano; No. 27, Menuett in C sharp minor for Piano; No. 28, Two Menuetto for Piano; No. 29, Eight Ecossaises for Piano; No. 30, Three Ecossaises for Piano; No. 31, Album Leaves for Piano. **Vocal**

Music: No. 32, Tantum ergo for Chorus and Orchestra; No. 33, Offertorium for a Tenor voice, Chorus and Orchestra; No. 34, Song of the spirits over the waters; No. 35, Fisherman's Song, for Male Chorus; No. 36a, Spring Song, for Male Chorus; No. 36b, Spring Song, for one voice and Piano; Nos. 37–43, Trios for three male voices; No. 44, The Battle, Cantata. **Ferdinand** was the elder brother of the great composer, to whom he was greatly devoted; composed church music, a requiem for FRANZ; directed Vienna Normal School. B. 1794, Lichtenthal, near Vienna; d. 1859, Vienna.

Schubert (Franz) composed "L'Abeille" for violin, studies, a duo for violin and piano, concertante for violin and 'cello; was concertmeister at Dresden. B. July 22, 1808, Dresden; d. April 12, 1878, Dresden. **Maschinka** sang sop. at Dresden and London Operas. B. Aug. 25, 1815; m. Franz; d. Sept. 20, 1882, Dresden.

Schubert (Louis) taught singing; composed four operettas and a method for voice; was concertmeister at Königsberg. B. Dessau, Jan. 27, 1828; d. Sept. 17, 1884, Dresden.

Schuberth (Gottlob) played clarinet and oboe at Magdeburg; violin pupil of Stamitz. B. Aug. 11, 1778, Carsdorf; d. Feb. 18, 1846, Hamburg. **Julius Ferdinand Georg** founded the music publishing business known as **J. Schuberth & Co.**, Hamburg, 1826; opening a branch in Leipsic six years later, and in New York, 1850, and in 1854 turned the Hamburg house over to his brother FRIEDRICH. Thereafter he divided his time between New York and Leipsic, edited and published musical papers, a Musikalisches Konversations Lexicon, and established the Norddeutscher Musikverein and Preis Institut at Hamburg. B. July 14, 1804, Magdeburg; son of GOTTLOB; d. June 9, 1875. In 1891, the business, which had been carried on by his widow, was sold to F. Siegel. **Ludwig** composed; conducted German opera at St. Petersburg; pupil of his father, GOTTLOB, and of Von Weber; he was conductor at the Magdeburg Stadt Theatre at 16. B. Magdeburg, April 18, 1806; d. 1850, St. Petersburg. **Carl** composed chamber music and for 'cello; became solo 'cellist to the Czar, 1835; and served 20 years as conductor court orchestra; director of music at university and inspector Imperial Dramatic School; pupil of his father, GOTTLOB, and of Hesse for 'cello. B. Feb. 25, 1811, Magdeburg; d. July 22, 1863, Zürich. **Friedrich Wilhelm August** took over the Hamburg publishing business founded by his brother, JULIUS FERDINAND GEORG, 1854, which was thereafter known as **Fritz Schuberth's**; founded "Liszt-Schuberth Stiftung," Weimar, 1872. B. Oct. 27, 1817, Magdeburg. In 1908 the New York house bearing this name was owned by J. H. F. Meyer.

Schuch, von (Ernst) became chapelmaster at Dresden, 1872, and shortly afterwards court chapelmaster; ennobled by Austrian emperor, 1897; played violin in public at 7; pupil of Stolz and Dessoff. B. Nov. 23, 1847, Graz; add. Dresden. **Clementine Prochazka** or **Proska** sang sop. in concerts and opera; "Eva" in "Meistersinger," 1884; pupil of Mathilde Marchesi, Vienna Conservatory. B. Feb. 12, 1853, Vienna; retired, 1895.

Schulhoff (Julius) composed a Galop di Bravura, sonata in F minor, 12 études, and other piano music; played piano, touring Europe successfully; taught in Dresden and Berlin; pupil of Kisch and Tomaschek. B. Aug. 2, 1825, Prague; d. Mar. 13, 1898, Berlin.

Schultergeige. *Ger.* "Shoulder fiddle" or violin, opposed to the Kniegeige or viola da gamba, played between the knees.

Schultheiss (Benedict) composed chorales still sung in Evangelical churches; played organ Nuremberg Egidiuskirche. D. 1693.

Schulthesius (Johann Paul) wrote on church music; composed; was Protestant clergyman of German congregation at Leghorn; pupil of Kehl and Checchi. B. Sept. 14, 1748, Fechheim; d. April 18, 1816, Leghorn.

Schulz (Johann Abraham Peter) composed "Clarisse," 1775; "La fée Urgèle," 1782, "Le Barbier de Seville," and other operas, sacred music, many still popular songs; wrote on theory; was chapelmaster at Copenhagen, 1787–94; pupil of Kirnberger, Berlin. B. Mar. 30, 1747, Lüneberg; d. June 10, 1800, Schwedt.

Schulz or Schultz (Michael) was better known as PRAETORIUS.

Schulze (J. F.) made organs in Thuringia from 1825, building those in the Bremen and Solingen Cathedrals and Lübeck Marienkirche. B. 1794, Milbitz-bei-Paulinzella; d. 1858. **Heinrich Edmund** continued the business established by his father, J. F., taking two brothers into partnership, when the house was known as **J. F. Schulze & Söhne**, erected many important organs in England and on the Continent. B. 1824; d. 1878.

Schumann (Robert Alexander) composed choral settings of Byron's "Manfred," Moore's "Paradise and the Peri," the opera "GENOVEVA," "Scenes from Goethe's "Faust," songs comparable to those of Schubert, whom he greatly admired; the greatest of piano quintets, four symphonies, piano music of the best type; aspired to be the greatest pianist of his generation, but so crippled his hand by a rash experiment that he was obliged to renounce this career; became the greatest of music critics among composers, and the greatest composer among music critics. Son of Friedrich August Gottlob Schumann, a book seller, and his wife, Johanna Christiana, born Schnabel, the future composer was inducted into the mysteries of authorship at 14, helping his father in writing a biographical work. After some lessons in music from the town trumpeter of Zwickau, he studied piano with J. G. Kuntzsch, organist of the Marienkirche, but although he had begun to compose at seven, until ten years later, when he entered Leipsic University, his opportunities of acquiring a working knowledge of music were very limited. He had begun the study of law in deference to his mother's wishes, and he professed to resume that study a year later at Heidelberg, but devoted the greater part of his time to music, and to the poems of Sonnenberg, Byron, and especially to the sentimentalities of Jean Paul. For seven hours daily he practiced at the piano, and was cordially received on his single appearance in Heidelberg as a concert pianist. In 1830, having overcome his mother's aversion toward music as a profession, Schumann left Heidelberg for Leipsic, where he had already formed the acquaintance of Wieck. Living in the home of this talented musician, the young man received piano lessons from his host, studied theory with Dorn, and in course of time fell madly in love with Wieck's daughter Clara, who later became his wife, and the most skilful of interpreters of his piano compositions. Hardly a year had elapsed when an appliance he had invented to hold the third finger motionless while practicing with the rest permanently injured that finger, and for a time crippled his whole hand. Then it was that he gave himself up to creative work. Up to his 21st year his most important compositions had been a few songs, some of which were to his own verses; but he soon attempted a piano concerto, which was never completed, and a symphony in G. Clara Wieck, then a child of 13, played the first movement of the symphony on the piano, Nov. 18, 1832, at Zwickau, arousing immediate interest both in the composer and herself. Schumann divided his time between Zwickau and Leipsic for several years, cultivating his powers of expression as composer and author, and maturing his plans for the publication of a musical journal. In 1834 he began to issue the "Neue Zeitschrift für Musik" at Leipsic, and soon became proprietor of this journal, and continued to edit it for the next ten years, and using the power thus gained to aid Chopin, Berlioz, Brahms, and other musicians in their fight for recognition. It was in his journal, the power of which can hardly be appreciated in these days of standardized periodicals, that he created that imaginary "Dav-

idsbundler" with which to make war on the Philistines of art. As an editor and critic he was generally sound in his views, always fair, always unselfish, prone to enthusiasm, and actuated by the noblest ideals. The "Carnaval" and the "Études Symphoniques" were begun in 1834, but were laid aside temporarily because of the press of literary work, but from 1836 to 1839, during which time Schumann was sole editor of the "Neue Zeitschrift," date many of his best piano works, including the F minor sonata, "Kreisleriana," "Fantasiestücke," the Fantasia, Op. 17, the "Davidsbundlertanze," and "Humoresque." Mendelssohn, David, Moscheles, and other notable musicians of the period were to be found at Wieck's house, and Schumann, although of a retiring and taciturn nature, mingled freely in this congenial society. In 1835 he had awakened to his love for Clara Wieck, and two years later formally asked her hand; but Wieck, who may have suspected Schumann's fragile mental temperament, opposed their union, and put him off as long as possible. In 1838 he removed the "Neue Zeitschrift" to Vienna, publishing it in that city for a short time, but soon returning to Leipsic. Wieck remained obdurate regarding the marriage of his daughter to Schumann, but the young people were equally bent upon it, and Schumann instituted a law suit which resulted in a decree in his favour, and on Sept. 12, 1840, they were married in Schoenefeld, near Leipsic. His love for this gifted pianist seems to have been his chief inspiration, and for the next four years he composed with greater facility and in greater quantity than ever, and dedicated to his wife the great piano quintet, which was first performed, Jan. 8, 1843, at the Gewandhaus, the composer's wife at the piano. This composition was the first to win universal acknowledgment of the composer's merit throughout Europe. "Paradise and the Peri," and the music for "Faust" date from the same year. In 1844 he resigned the editorship of the "Neue Zeitschrift," but taught in the Leipsic Conservatory, newly founded by his friend Mendelssohn; accompanied his wife on her Russian tour, and then abandoned Leipsic for Dresden, where he lived in seclusion, attempting to overcome an attack of severe nervous exhaustion. There he was on good terms with Wagner, and there he composed his C major symphony, Op. 60, and in 1847 began work on the opera "Genoveva." He abandoned the use of recitative in this work, and when it was produced under his own direction, June 25, 1850, at Leipsic, it proved a failure. The "Faust" music, which he had at length completed, had been well received, however, and Schumann, far from discouragement, manifested renewed activity. "Manfred," his next most important work, was given with stage setting in 1852 by Liszt at Weimar, and he busied himself with piano works, and the E flat symphony "Rhenish," and with "The Pilgrimage of the Rose," and other vocal pieces. In 1850 Schumann became chapelmaster at Düsseldorf in succession to Hiller, and removed to that city, where he conducted the Lower Rhine festival of 1853. He had never been especially gifted as a conductor, and failing health soon necessitated his retirement from all such strenuous tasks. Almost his last act of importance to the musical world was to write an earnest commendation of Brahms in the "Neue Zeitschrift," Oct. 18, 1853. In 1854, while in a fit of mental depression, the composer threw himself into the Rhine, and although he was rescued by some boatmen, he was thereafter an inmate of an asylum at Endernich, near Bonn. He survived two years more, and had occasional lucid intervals, during which he gladly received his friends and relatives, but as a musician, his career was at an end. More fortunate than many of the great composers in having never known want, Schumann was especially happy in his family life, and was a man of unusual culture in many lines. As a literary man he was chiefly interested in music, and it is in his own writings, and in the col-

lections of letters, that he may be studied to the best advantage. B. June 8, 1810, Zwickau, Saxony; d. July 29, 1856. See biography by Wasielewski, 1858; Reissmann, 1865; Reimann, 1887; Waldersee, 1880; Spitta, 1882; Richard Aldrich; and the letters collected by Dr. Storck, Eng. trans., Hannah Bryant, 1907. Breitkopf & Härtel published a complete edition of his works, edited chiefly by Clara Wieck Schumann, from which the following catalogue is taken: **Orchestral Works.** *Symphonies:* No. 1, First Symphony, Op. 38 in B flat; No. 2, Second Symphony, Op. 61 in C; No. 3, Third Symphony, Op. 97 in E flat; No. 4, Fourth Symphony, Op. 120 in D minor; No. 4a, Fourth Symphony, Op. 120 in D minor. *Overtures:* No. 1, Overture, Scherzo, and Finale, Op. 52 in E; No. 2, Overture to Genoveva, Op. 81 in C minor; No. 3, Overture to the Bride of Messina, Op. 100 in C minor; No. 4, Overture to Manfred, Op. 115 in E flat; No. 5, Festival Overture with song, Op. 123 in C; No. 6, Overture to Julius Cæsar, Op. 128 in F minor; No. 7, Overture to Hermann and Dorothea, Op. 136 in B minor; No. 8, Overture to Goethe's Faust in D minor. *Concertos:* No. 1, Fantasia for Violin, Op. 131 in C; No. 2, Concerto for 'cello, Op. 129 in A minor; No. 3, Concert-piece for 4 Horns, Op. 86 in F; No. 4, Concerto for Piano, Op. 54 in A minor; No. 5, Introduction and Allegro Appassionato, Concert-piece for Piano, Op. 92 in G; No. 6, Concert-Allegro with Introduction for Piano, Op. 134 in D minor. **Chamber Music.** *String Instruments:* Three Quartets for 2 Violins, Viola, and 'Cello, Op. 41 in A minor, F, A. **Piano Music.** *Piano and other Instruments, Quintet:* No. 1, Quintet for Piano, 2 Violins, Viola, and 'Cello, Op. 44 in E flat. *Quartet:* No. 2, Quartet for Piano, Violin, Viola, and 'Cello, Op. 47 in E flat. *Trios:* No. 3, First Trio for Piano, Violin, and 'Cello, Op. 63 in D minor; No. 4, Second Trio for Piano, Violin, and 'Cello, Op. 80 in F; No. 5, Third Trio for Piano, Violin, and 'Cello, Op. 110 in G minor; No. 6, Fantasias for Piano, Violin, and 'Cello, Op. 88 in A minor F, D minor, A minor; No. 7, Fairy Tales, 4 Pieces for Clarinet (ad. lib. Violin), Viola, and Piano, Op. 132, in B flat, G minor, G, B flat. *Duets:* No. 8, Adagio and Allegro for Piano and Horn (ad lib. 'Cello or Violin), Op. 70 in A flat; No. 9, Fantasias for Piano and Clarinet (ad lib. Violin or 'Cello), Op. 73, in A minor, A, A; No. 10, First Sonata for Piano and Violin, Op. 105 in A minor; No. 11, Second Grand Sonata for Violin and Piano, Op. 121 in D minor; No. 12, Fairy Pictures, 4 Pieces for Piano and Viola (ad lib. Violin), Op. 113; No. 13, Three Romances for Hautboy (ad lib. Violin) and Piano, Op. 94 in A minor, A, A minor; No. 14, Five Pieces in the Popular Mode for 'Cello (ad lib. Violin) and Piano, Op. 102. *One or two Pianos, for 4 Hands. Two Pianos, 4 Hands:* No. 1, Andante and Variations, Op. 46 in B flat. *Piano Duets:* No. 2, Oriental Pictures, six Impromptus, Op. 66; No. 3, Twelve Piano Pieces for 4 Hands for Young and Old, 1st Part, Op. 85; No. 4, Ball Scenes, Op. 109; No. 5, Children's Ball, six easy Dances, Op. 130. *Piano Solo:* No. 1, Variations on the name "Abegg," Op. 1 in F; No. 2, Papillons, Op. 2; No. 3, Studies after Paganini's Caprices, Op. 3; No. 4, Intermezzi, Op. 4; No. 5, Impromptus on an Air by Clara Wieck, Op. 5 in C; No. 6, The Davidsbündler, 18 Characteristic Pieces, Op. 6; No. 7, Toccata, Op. 7 in C; No. 8, Allegro, Op. 8 in B major; No. 9, Carnival, Pretty Scenes, on 4 notes, Op. 9; No. 10, Six Concert-Studies after Paganini's Caprices, Op. 10; No. 11, Grand Sonata No. 1, Op. 11 in F sharp major; No. 12, Fantasias, Op. 12; No. 13, Studies in form of Variations (Symphonic Studies), Op. 13 in C sharp minor; No. 14, Grand Sonata No. 3, Op. 14 in F minor; No. 15, Children's Scenes, Op. 15; No. 16, Kreisleriana, Op. 16; No. 17, Fantasia, Op. 17 in C; No. 18, Arabesque, Op. 18 in C; No. 19, Flower Piece, Op. 19 in D flat; No. 20, Humoresque, Op. 20 in B flat;

No. 21, Novellettes, Op. 21; No. 22, Sonata No. 2, Op. 22 in G minor; No. 23, Night Visions (Nachtstücke), Op. 23; No. 24, Carnival Prank of Vienna, Op. 26 in B flat; No. 25, Three Romances, Op. 28 in B flat, F sharp, B; No. 26, Scherzo, Gigue, Romance, Fughetta, 4 Piano pieces, Op. 32; No. 27, Studies for the Pedal Piano, 6 pieces in form of canon, Op. 56; No. 28, Sketches for Pedal Piano, Op. 58; No. 29, 43 Piano Pieces, Op. 68; No. 30, Four Fugues, Op. 72 in D minor, D minor, F minor, F; No. 31, Four Marches, Op. 76 in E flat, G minor, B flat, E flat; No. 32, Forest Scenes, 9 Piano Pieces, Op. 82; No. 33, Variegated Leaves, Op. 99; No. 34, Three Fantasias for Piano, Op. 111 in C minor; A flat, C minor, No. 35, Three Piano Sonatas for the Young, Op. 118 in G, D, C; No. 36, Album Leaves, 20 Piano Pieces, Op. 124; No. 37, Seven Pieces in Fughetta form, Op. 126; No. 38, Morning Songs, 5 Pieces, Op. 133.

Organ Music. *Eighth Series:* Six Fugues on the name "Bach" for Organ (or Piano with pedal), Op. 60.

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Voices, Op. 33; No. 2, Three Songs for Chorus of Men, Op. 62; No. 3, Ritornello, Canon for several male Voices, Op. 65. *For Soprano, Alto, Tenor, and Bass without Accompaniment:* No. 1, Five Songs for mixed Voices, Op. 55; No. 2, Four Songs for Soprano, Alto, Tenor, Bass, Op. 59; No. 3, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 1st Part, Op. 67; No. 4, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 2d Part, Op. 75; No. 5, Four Songs with Double Chorus for large Singing Unions, Op. 141; No. 6, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 3d Part, Op. 145; No. 7, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 4th Part, Op. 146. *For One Voice with Piano Accompaniment:* No. 1, A Bouquet of Songs by H. Heine, Op. 24; No. 2, Myrtles, Garland of Songs, Op. 25; No. 3, Airs and Songs (1st Part), Op. 27; No. 4, Three Poems by E. Geibel, Op. 30; No. 5, Three Songs by Ad. v. Chamisso, Op. 31; No. 6, Twelve Poems by Justinus Kerner, Op. 35; No. 7, Six Poems from the Songbook of a Painter by Reinick, Op. 36; No. 8, Twelve Poems from Fr. Rückert's Spring of Love by Clara and Rob. Schumann, Op. 37; No. 9, A Bouquet of Songs, Twelve Songs by J. v. Eichendorff, Op. 39; No. 10, Five Songs for one low Voice, Op. 40; No. 11, Woman's Love and Life, Selection of Songs by Chamisso, Op. 42; No. 12, Romances and Ballads (1st Part), Op. 45; No. 13, Poet's Love, Selection of songs by H. Heine, Op. 48; No. 14, Romances and Ballads (2d Part), Op. 49; No. 15, Airs and Songs (2d Part), Op. 51; No. 16, Romances and Ballads (3d Part), Op. 53; No. 17, Belshazzar, Ballad by H. Heine for one low Voice, Op. 57; No. 18, Romances and Ballads (4th Part), Op. 64; No. 19, Airs and Songs (3d Part), Op. 77; No. 20, Alb. of Songs for the Young, Op. 79; No. 21, Three Songs, Op. 83; No. 22, The Glove, Ballad by Fr. Schiller, Op. 87; No. 23, Six Songs by W. v. d. Neun, Op. 89; No. 24, Six Songs by N. Lenau, and Requiem (old Catholic poem), Op. 90; No. 25, Three Songs from Lord Byron's Hebrew Melodies, with Harp or Piano accompaniment, Op. 95; No. 26, Airs and Songs (4th Part), Op. 96; No. 27, Airs and Songs from Goethe's "Wilhelm Meister," Op. 98a; No. 28, Seven Songs by E. Kulm, Op. 104; No. 29, Six Songs, Op. 107; No. 30, Four Hussar's Songs by N. Lenau for one Bar. Voice, Op. 117; No. 31, Three Poems from the Forest Songs by S. Pfarrius, Op. 119; No. 32, Five Cheerful Songs, Op. 125; No. 33, Five Airs and Songs, Op. 127; No. 34, Poems of Queen Maria Stuart, Op. 135; No. 35, Four Songs, Op. 142; No. 36, Fair Hedwig, Ballad by Friedr. Hebbel, for declamation with piano accompaniment, Op. 106; No. 37, Two Ballads for declamation with piano accompaniment, Op. 122; No. 38, Soldier's Song. *Supplement, Edited by Joh. Brahms:* No. 1, Andante and Variations for 2 Piano, 2 'Cellos, and Horn; No. 2, An Anna, for 1 Voice with Piano accompaniment; No. 3, Im Herbste, for 1 Voice with Piano acompaniment; No. 4, Hirtenknabe, for 1 Voice with Piano accompaniment; No. 5, Sommerruh, for 2 Voices with Piano accompaniment; No. 6, Symphonie studies for Piano (Supplement to Op. 13); No. 7, Scherzo for Piano (Supplement to Op. 14); No. 8, Presto for Piano (Supplement to Op. 22); No. 9, Thema in E flat for Piano. **Clara Josephine Wieck** was the foremost woman pianist of her time, one of the best of teachers, and the devoted wife of ROBERT ALEXANDER, whose works she edited, and whose best interpreter she was; composed many works for piano in smaller forms, and a concerto in A minor, Op. 7. Daughter and pupil of Frederick WIECK, she began the study of music in infancy, and made her debut at nine as a pianist, in Leipsic, and in 1832 at the Gewandhaus. The circumstances of her marriage are sufficiently set forth in the notice of her husband, with whose work her life was closely associated until his death

(he expired in her arms), although they had been occasionally separated during her concert engagements. After Schumann's death she lived for a time in Berlin with her mother, then the wife of Bargiel; but while living in Baden-Baden from 1863, she was engaged during the season in touring every part of Europe, being everywhere well received. In 1878 she settled in Frankfort as piano teacher at Hoch's Conservatory. B. Sept. 13, 1819, Leipsic; d. May 20, 1896, Frankfort.

Schumann (Georg Alfred) directed the Berlin Singakademie from 1900, in which year he was made royal professor; composed a symphony, F minor, Op. 42; an earlier symphony in B minor, and much music in other forms; pupil of the Leipsic Conservatory, and later conductor in Dantzic and Bremen. B. Oct. 25, 1866, Königstein; add. Berlin.

Schumann-Heink (Ernestine Rössler) sang con. in opera, debut Oct. 13, 1878, in Dresden, as "Azucena," and after a four years' engagement, joining the Hamburg company, where she sang in wide repertoire; debut as "Erda," Covent Garden, London, 1892, and later at Bayreuth, Berlin, and the Metropolitan, New York, rôles ranging from "Carmen" through all the Wagnerian characters suited to her voice, and from 1906 starring in America at the head of a comic opera company; pupil of Marietta Leclair. B. June 15, 1861, Lieben near Prague; m. Herr Heink, 1883; Paul Schumann, 1893; add. New York.

Schunke (Ludwig) played and composed for piano; was associated with Schumann in the early publication of the "Neue Zeitschrift für Musik"; pupil of Kalkbrenner and Reicha. B. Dec. 21, 1810, Cassel; d. Dec. 7, 1834, Leipsic.

Schuppanzigh (Ignaz) founded the famous quartet which bore his name, Vienna, 1794, and in which he played first violin; PRINCE CARL LICHNOWSKY or Sina, second violin; WEISS, viola; and KRAFT or Zmeskall, 'cello; founded the RASUMOFFSKY quartette, 1808, in which he played first violin; with MAYSEDER, LINK, and WEISS, which continued during his life; was the great friend and viola teacher of Beethoven; and later of Schubert, who dedicated the quartet in A to him; played in the imperial chapel, and conducted the court opera; composed violin music. B. 1776, Vienna; d. Mar. 2, 1830. MME. KILITZKY sang sop. in opera and concert; m. IGNAZ, 1808.

Schurmann (George Caspar) composed operas performed at Hamburg, a church cantata, etc.; sang, Hamburg Opera; court musician to Dukes of Brunswick and Meiningen, 1697–1741.

Schusterfleck. *Ger.* ROSALIA.

Schütt (Eduard) composed piano concerto in G minor, Op. 7, etc., made transcriptions; conducted Vienna Akademische Wagner-Verein from 1878; pupil St. Petersburg and Leipsic Conservatories. B. St. Petersburg, Oct. 22, 1856; add. Vienna.

Schütz (Heinrich) composed dramatic cantatas to sacred texts in which, as in the works of Carissimi, are the germ of the oratorio; studied the monodic style made popular in Italy by Monteverde, and applied it to his opera "Dafne," now lost, which had originally been intended as an adaptation of Peri's work, but included compositions of Schütz's as well; happily blended in his work a profound knowledge of polyphony with the harmonic methods of the Italian renaissance, producing sacred and secular works 100 years before the time of Bach and Handel along the lines on which they subsequently worked. In 1599 he was chorister in the chapel of the Landgraf of Hesse-Cassel, and when his voice broke, began the study of law, but his musical talents were so pronounced that, in 1609, he was sent to Venice at the expense of his master, to become a pupil of Giovanni Gabrieli. Two years later, his first publication, a book of five-part madrigals dedicated to the Landgraf, appeared in Venice, and in 1612 he was again in Hesse-Cassel as court organ-

ist. In 1614 he became chapelmaster to the Elector of Saxony at 400 gulden per annum. Although his relations with the Landgraf continued for several years, he was at last firmly attached to Dresden, where he conducted and managed the opera, and where, in 1619, he issued a collection of psalms for full choir with soli and orchestra. An oratorio on the Resurrection, in 1623, and "Cantiones Sacrae" for four voices and organ, show still further development toward modern ideals. "Dafne" was arranged and composed for the marriage of the Princess Sophie of Saxony to the Landgraf of Hesse-Darmstadt, and was performed at Torgau, April 13, 1627, and is ranked as the first German opera. In 1638 he composed the ballet "Orpheus und Euridice," for the wedding of Johann Georg II, of Saxony, but the composer does not appear to have thereafter attempted dramatic forms, the death of his wife inclining him to sacred music. He composed a four-part setting of Becker's German Psalter, and during a second visit to Italy, 1629, brought out his "Symphoniae Sacrae," of which three parts had appeared up to 1650, the last containing the dramatic cantatas already referred to. In 1633 he visited the court of Copenhagen, and traveled through the German states for the next eight years, then settled in Dresden again, and in 1645 published his Passion on "Die 7 Worte Christi am Kreuz," next his "Musicalia ad Chorum Sacrum," 1648. Toward the close of his career, he returned with renewed affection to the polyphonic style, and the four Passions, which are the most notable product of his later period were for voices alone. B. Oct. 8, 1585, Köstritz, Saxony; d. Nov. 6, 1672, Dresden. See biography by the Spittas, 1886. Breitkopf & Härtel publish a complete edition of Schütz's surviving works in 16 vols., of which the titles are: The Resurrection of Christ; The Four Passions; The Seven last Words of Christ; The Incarnation of Christ (as far as preserved); Polyphonic Psalms with Instruments, first part; Polyphonic Psalms with Instruments, second part; *Cantiones sacrae* (Polyphonic Latin songs with basso continuo); *Symphoniae sacrae*, first part (Vocal music with Instruments); Religious Concertos, first and second parts (Vocal music with basso continuo); *Symphoniae sacrae*, second part (Vocal music with Instruments); Musicalia ad Chorum sacrum (German Motets), first part, Op. XI; The Italian Madrigals; *Symphoniae sacrae*, third part, 1st Series (Vocal Music with Instruments); *Symphoniae Sacrae*, third part, 2d Series (Vocal music with Instruments); Motets, Concertos, Madrigals and Arias, 1st Series; Motets, Concertos, Madrigals and Arias, 2d Series; Motets, Concertos, Madrigals and Arias, 3d Series; Motets, Concertos, Madrigals and Arias, 4th Series; Compositions for the Psalms of David after Cornelius Becker's Poems.

Schwach. *Ger.* "Soft," PIANO.

Schwarbrook (Thomas) built organs in England, including St. Michael's, Coventry, 1733, which cost $7000.

Schwärmer. *Ger.* Obsolete name applied to four or more notes repeated rapidly on the same degrees of the scale.

Schweigezeichen. *Ger.* REST.

Schweinskopf. *Ger.* "Pig's Head," grand pianos so called from side view.

Schweizerfamilie. Joseph Weigl's three-act opera, to book by Castelli, was first performed Mar. 14, 1809, Vienna.

Schweizerpfeife, Schweizerflöte, Feldpfeif. *Ger.* German or traverse FLUTE.

Schwemmer (Heinrich) played organ at Nuremberg Frauenkirche, where he was director from 1656; taught Pachelbel, Schmidt and others; composed hymns and organ pieces; pupil of J. E. Kindermann. B. Gumbertshausen, near Hallburg, Mar. 28, 1621; d. May 26, 1696, Nuremberg.

Schweller. *Ger.* Swell ORGAN.

Schwencke or Schwenke (Johann Gottlieb) played bassoon; court

musician. B. Aug. 11, 1744, Breitenau, Saxony; d. Dec. 7, 1823, Hamburg. **Christian Friedrich Gottlieb** composed poems of his friend Klopstock, six organ fugues, clavier sonatas; played organ; became cantor in Leipsic in succession to E. Bach; pupil of Bach. B. Aug. 30, 1767, Wachenhausen; son of JOHANN GOTTLOB; d. Oct. 28, 1822, Hamburg. **Johann Friedrich** played organ Hamburg Nicolaikirche; composed cantatas, orchestrated Beethoven's "Adelaide," etc. B. April 30, 1792, Hamburg, son of C. F. G. **Carl** composed three sonatas for two pianos; played piano. B. Mar. 7, 1797; son of C. F. G. **Friedrich Gottlieb** composed fantasias for organ, trumpet, trombone and drums; edited chorales of his father, JOHANN FRIEDRICH; played organ Hamburg Nicolaikirche. B. Dec. 15, 1823, Hamburg; d. June 11, 1896, Hamburg.

Schwermüthig. *Ger.* Sorrowful, pensive.

Schwindel or **Schwindl (Friedrich)** composed mass in E minor, four voices and orchestra, symphonies, chamber music, played many instruments; became concertmeister at Carlsruhe. D. Aug. 10, 1786.

Schwingungen. *Ger.* VIBRATIONS.

Schytte (Ludwig Theodor) composed the one-act opera "Hero," Copenhagen, 1898; the operetta "Der Mameluk," Vienna, 1903; the song cycle "Die Verlassene," piano sonato and concerto, etc.; pupil of Taubert and Liszt. B. April 28, 1850, Aarhus, Denmark; d. Nov. 10, 1909, Vienna.

Scioltamente, Scioltezza, Con. *It.* With ease, freedom.

Sciolto. It. Freely, with ease; as **fuga**, a free FUGUE.

Scolia. Short Greek songs sung during banquets, formerly by the whole assemblage, afterwards by each guest alone, holding in his hand a myrtle branch. The songs were sometimes accompanied and were of three kinds: moral, mythological, and miscellaneous or those of love and wine.

Scontrino (Antonio) composed the operas "Matelda," Teatro del Verme, Milan, 1876; "Il Progettista," Rome, 1882; "Sortilegio," Turin, 1882; "Gringoire," Milan, 1890; "Cortigiana," Milan, 1896; two symphonies, three string quartets; 50 songs, including the cycles "La Vie Intérieure," "Intima Vita," music to "Celeste" and "Francesca da Rimini," a "Salve Regina" and "O Salutaris," etc.; played doublebass, touring Italy as virtuoso; became teacher in Milan, of counterpoint at Palermo from 1891, and in 1892 won in competition a similar post in the Reale Instituto of Florence; pupil of the Palermo Conservatory. B. May 17, 1850, Trapani, Sicily; add. Florence.

Scordato. *It.* Out of tune.

Scordatura. *It.* Special tunings of violins or other stringed instruments to adapt them to certain keys, formerly much in vogue.

Score. An arrangement in NOTATION whereby as many staves as may be necessary to record every part of a composition are united on a single page, bars being "scored" through each; **Full** or **Orchestral,** are scores with separate staves for each part; **Piano** are scores where all the instrumental parts are represented on two staves, with additional staves for the vocal parts; **Short, Close,** or **Compressed** are scores with more than one part to the stave.

Scorrendo. *It.* Flowing from one sound to another.

Scorrevole. *It.* Gliding, flowing.

Scotch Scale. PENTATONIC SCALE.

Scotch Snap. Some Scotch melodies have a peculiar rhythm, as the Strathspey tunes, in which a short note comes before a long one. Reels and jigs have not the snap, which is, however, equally common to the vulgar "coon songs," or "ragtime" of the United States.

Scotch Symphony. Felix Mendelssohn's title for his symphony in A minor, Op. 56, which was intended to convey his impressions of Scotland, 1829. It was begun July 30 of that year, completed Jan. 20, 1842, and first performed Mar. 3, 1842, at the

Gewandhaus, and dedicated to Queen Victoria.

Scott (Cyril Meir) composed "La Belle Dame Sans Merci," sop. bar., and orchestra, songs, chamber music, overtures to "Princesse Maleine" and "Pelléas et Mélisande"; pupil of Frankfort Hoch Conservatory and follower of DEBUSSY. B. Sept. 27, 1879, Oxton, Eng.; add. London.

Scott (Lady John Douglas) composed "Annie Laurie," other Scotch songs, and possibly "The Banks of Loch Lomond"; daughter of John Spottiswoode, of Spottiswoode; maiden name Alicia Ann. B. 1810, Spottiswoode; m. Lord John Montague-Douglas-Scott, Mar. 16, 1836; d. Mar. 12, 1900, Spottiswoode.

Scotti (Antonio) created the rôle of "Scarpia" in the first American performance of "La Tosca," 1901, and was thereafter a favourite bar. at the Metropolitan Opera House, as well as at Covent Garden, London; pupil Milan Conservatory. B. Italy; add. New York.

Scottish Orchestra gave concerts and assisted at choral performances in Scotland, having headquarters in Glasgow. Founded in 1891, with 80 musicians under the direction of GEORG HENSCHEL, who served until 1895, WILHELM KES and WILHELM BRUCH were conductors until 1900, when Dr. FREDERIC COWEN assumed that responsibility. Maurice Sons and Henri Verbrugghen were the concertmeisters.

Scozzese. *It.* "Scotch"; **Alla,** in the Scotch style.

Scriabin (Alexander Nicholaevich) composed choral symphony in E major, Op. 26; symphony in C minor, Op. 29; piano concerto, F sharp minor, Op. 20, three sonatas and other piano works; prize pupil of Moscow Conservatory, 1892, under Safonoff and Tanejev; toured as pianist; taught, Moscow Conservatory, 1898–1903, thereafter devoting himself to composition. B. Jan. 10, 1872, Moscow; add. Moscow.

Scribe (Eugène) was the best and most prolific of recent French librettists; wrote the books of "HUGUENOTS," "AFRICAINE," "FRA DIAVOLO," "ROBERT," "PROPHÈTE," "DOMINO NOIR," in all more than 250 opera books, comedies, and ballets; member of the Académie Français. B. Dec. 25, 1791, Paris; d. Feb. 21, 1861, Paris.

Scriva. *It.* "Written"; **si scriva,** as written.

Scudo (Pietro) wrote the musical novel "Le Chevalier Sarti," and many books on music, criticisms for "Revue des Deux Mondes"; sang and taught vocal; became insane, 1863. B. Venice, June 6, 1806; d. Oct. 14, 1864, Blois.

Sdegnosamente, Sdegnoso, Sdegno, Con. *It.* Scornfully; with scorn.

Sdrucciolando. *It.* Sliding.

Sdrucciolare. *It.* To slide by depressing the keys of the piano rapidly in succession, with the finger nails; the scales of the harpsichord were often so played.

Se. *It.* "As, if"; **Bisogno,** if required.

Seasons. Joseph Haydn's oratorio known in German as "Die Jahreszeiten," to book by van Swieten, based on Thomson's "Seasons," was first performed April 24, 1801, at the Schwarzenberg palace, Vienna, having been begun April, 1798. It was Haydn's last important work.

Sebastiani (Johann) composed a Passion, 1672, lately republished; sacred and secular songs, was cantor of the Königsberg Domkirche and chapelmaster to the Electors of Brandenburg. B. Sept. 30, 1622, Weimar; d. 1683.

Sec. *Fr.* Unornamented, plain.

Seccarara. *It.* Neapolitan dance.

Secco. *It.* Unornamented, plain.

Sechsachteltakt. *Ger.* Six-eight time.

Sechssaitig. *Ger.* Six-stringed.

Sechsteilig. *Ger.* In six parts.

Sechsvierteltakt. *Ger.* Six-four time.

Sechszehnfüssig. Ger. The unison pitch of the pedal organ; "of sixteen feet."

Sechszehntheilignote. *Ger.* SEMIQUAVER.

Sechter (Simon) wrote on theory; taught from 1850, Vienna Conservatory, such pupils as Nottebohm, Vieuxtemps, Pauer, Pohl, and Thalberg; composed 12 masses, songs, and works in many forms; completed Mozart's D major fugue for grand orchestra. B. Oct. 11, 1788, Friedberg, Bohemia; d. Sept. 12, 1867.

Second. INTERVAL, as c to d; CHORD 6–4–2 in figured bass.

Seeling (Hans) composed "Lorelei," "Barcarolle," and other piano pieces; played piano. B. 1828, Prague; d. May 26, 1862, Prague.

Seg. SEGUE or SEGNO.

Seger (Joseph Ferdinand Norbert) composed "Eight Toccatas and Fugues" recently published by Breitkopf & Härtel and much church music which has been lost; played violin, and for 37 years, from 1745, organ at the Prague Kreuzherrenkirche; name also spelled Seeger, Seegr, Sager, Zeckert, Segert; noted as a teacher. B. Mar. 21, 1716, Melnik, Bohemia; d. April 22, 1782, Prague.

Segue. *It.* Succeeds, follows after.

Seguendo, Seguene. *It.* Succeeding, following.

Seguenza. *It.* SEQUENCE.

Seguidilla. *Sp.* Vivacious Spanish dance in 3–4 or 3–8 time.

Seguin (Edward Arthur Shelden) sang bass in English opera, and toured America at head of "Seguin Troupe," pupil Royal Academy of Music. B. April 7, 1809, London; d. Dec. 9, 1852, New York. **Ann Childe** sang "Donna Anna" and other sop. rôles in opera; taught vocal in New York; pupil Royal Academy of Music. B. 1814, London; m. E. A. S.; d. 1888, New York. **William Henry** sang bass; pupil Royal Academy of Music; brother of E. A. S. B. 1814, London; d. 1850. **Elizabeth,** sister of E. A. S., was the mother of Mme. PAREPA-ROSA.

Seguite. *It.* SEGUE.

Segno. *It.* "Sign" used in NOTATION for a repeat.

Sehnsucht. *Ger.* Longing, desire, ardour.

Sehr. *Ger.* Extremely; as **Lebhaft, extremely lively.**

Sei. *It.* Six.

Seidl (Anton) became one of the foremost modern conductors; assisted Wagner in scoring the RING DES NIBELUNG, and at the first Bayreuth festival; became conductor Leipsic Opera House, 1879–82; toured Europe; became conductor Bremen Opera House, 1883, then at Metropolitan Opera House, New York, 1885–91, N. Y. Philharmonic Society, 1895–7, then at Bayreuth and Covent Garden; pupil Leipsic Conservatory. B. Pest, May 7, 1850; d. New York, Mar. 28, 1898. Seidl's fine library, including a large collection of full scores, was presented to COLUMBIA University by his widow, Mme. Krauss-Seidl.

Seiffert (Max) edited complete works of Sweelinck; wrote a history of clavier music; became chief editor "Internationale Musikgesellschaft"; pupil of Spitta. B. Feb. 9, 1868, Beeskow; add. Leipsic.

Seiss (Isidor Wilhelm) composed and edited piano music; became professor piano, Cologne Conservatory, 1871; pupil of Wieck and Otto. B. Dec. 23, 1840, Dresden; add. Cologne.

Seitenbewegung. *Ger.* Oblique MOTION.

Seizième de Soupir. *Fr.* Semiquaver rest.

Selby (Bertram Luard) composed 16 anthems, 10 services, cantatas, songs, and "Idyll" for orchestra, incidental music to "Helena in Troas," "Weather or No"; two quintets for piano and strings, suite for violin and piano; became organist Rochester Cathedral, 1900; pupil Leipsic Conservatory, and organist Salisbury Cathedral, 1881. B. February 12, 1853, Ightham, Eng.; add. Rochester.

Seleneccer or **Selneccer (Nikolaus)** composed and wrote hymns; organist at Nuremberg, later court preacher at Dresden. B. Hersbruck, near Nuremberg, Dec. 6, 1528; d. after 1587.

Sembrich ("Marcella" Praxede Marcelline Kochanska) sang sop. in opera, ranking as one of the world's foremost coloraturas, debut June 3, 1877, Athens, as "Elvira" in "Puritani"; thereafter acquiring many rôles, including "Amina," "Lucia," "Marguerite de Valois," "Dinorah,"

"Constance," "Astrifiammante," "Fille du Regiment," "Susanna," in all of which she was admirable. Daughter of Kasimir Kochanski, and his wife, born Sembrich, both musicians, she received her first instruction at home, playing violin and piano in public at 12; then studied piano with Wilhelm Stengel, Lemberg Conservatory (whom she afterwards married), and Brustermann, then for a time with Liszt in Vienna, took vocal lessons from Rikitansky, and later with Richard Lewy and the two Lampertis. In 1878 she made her first appearance in Dresden, and was soon a favorite in all the music centres of Europe and America, joining the Metropolitan Opera House Company, 1898. Mme. Sembrich made a notable success in recent years in concert tours. B. Wiesniewczyk, Galicia, Feb. 15, 1858; add. New York.

Semeia. *Gr.* Characters in music.

Semele. George Frederick Handel's opera or oratorio, for it has been performed as both, was composed to book by Congreve, 1743, and first produced Feb. 10, 1744, Covent Garden, London.

Semet (Theophile Aîme Émile) composed "La petite Fadette," Opéra Comique, Sept. 11, 1869; "Gil Blas," Mar. 26, 1860, and many other dramatic works, songs, cantatas; played drum Paris Opéra; pupil Lille and Paris Conservatoires. B. Sept. 6, 1824, Lille; d. April 15, 1888, Corbeil, near Paris.

Semibreve. Whole note in modern NOTATION, or half of a BREVE.

Semichorus. Passage so marked is to be sung by only a section of the chorus.

Semicroma. *It.* Semiquaver.

Semidemisemiquaver. 64th note.

Semi-diapason. *L.* Imperfect octave.

Semi-diapente. *L.* Diminished or imperfect FIFTH.

Semi-diatessaron. *L.* Diminished or imperfect FOURTH.

Semi-ditonus. *L.* Minor third; **cum diapente,** Minor SEVENTH.

Semifusa. *L.* SEMIQUAVER.

Semiminima. *L.* CROCHET.

Semiquaver. Sixteenth note.

Semiquaver Rest. Stop the length of a semiquaver.

Semiramide. Gioachino Antonio Rossini's two-act lyric tragedy, to book by Rossi, based on Voltaire's Semiramis, was first performed Feb. 3, 1823, at La Fenice, Venice. The original cast was Semiramide, Mme. Rossini-Colbran, sop.; Arsaces, Mme. Mariani, con.; Idreno, Sinclair, ten.; Assur, Galli, bar.; Oroe, Mariani, bass. The action opens in Babylon, where Ninus, the King, has been murdered by his consort, Semiramide, aided by Assur, a prince who loves her and aspires to the throne. Arsaces, who is really Semiramide's own son, although she does not know it, returns from the war and is loaded with honors by Semiramide, who becomes infatuated with him. Arsaces meantime is devoted to Azema, a royal princess. As the court is gathered in the temple to swear allegiance to Semiramide, the ghost of Ninus issues from the tomb and declares Arsaces shall succeed to the throne. Assur at once plans the destruction of Arsaces and when they meet with Semiramide by the tomb at midnight Assur meaning to stab Arsaces kills Semiramide instead, and Arsaces leads his beloved Azema to the throne. The principal musical numbers are: "O! come da quel di," Arsaces; "Bella imago degli dei," Arsaces and Assur; "Bel raggio," Semiramide; "Serbami ognor si fido," duo; "Ergi omai la fronte altera?" chorus and march; "Giuro ai numi," quartette and chorus. Act II: "Assur, I cenni miei," Assur and Semiramide; "Giorno d'orrore," Semiramide and Arsaces; "Al mio pregar," Semiramide.

Semisuspirium. *L.* Quaver rest.

Semitone. Half tone.

Semitonium. *L.* Semitone.

Semituono. *It.* Semitone.

Semplice. *It.* Unornamented, simple.

Semplicemente. *It.* Without ornament, simply.

Semplicità, con. *It.* With simplicity.

Sempre. *It.* Throughout, continu-

ally; as **forte,** loud throughout, **più forte,** continually increasing in loudness.

Senaillé (Jean Baptiste) composed 5 books of violin sonatas; taught, played violin in court band of Louis XV of France; pupil of Auet and Vitali. B. Nov. 23, 1687, Paris; d. after 1719.

Senesino (Francesco Bernardi) sang sopranist rôles in London opera, where he received $7000 per season, engaged by Handel 1720, but in 1733 deserted him after a bitter quarrel, and sang at rival house opened by Porpora until 1735, when both companies were bankrupted. Educated in music by Bernacchi, Bologna, he was engaged at the Dresden opera, 1719, and was there engaged by Handel. Senesino (named for his birthplace, Siena) had a voice of con. or mez. sop. quality, small in compass, but said to have been otherwise equal to Farinelli's. B. about 1680; d. Florence about 1750.

Senfel or **Senfl (Ludwig)** composed church music; edited "Liber Selectarum Cantionum," one of the first music books published in Germany; was chapelmaster to Emperor Maximilian I; pupil of Isaac. B. Zurich; d. about 1555.

Senff (Bertholf) founded the "Signale fur die Musikalische Welt," and the Leipsic publishing house which bore his name, issuing many important works of modern masters. B. Sept. 2, 1815, Coburg; d. June 25, 1900, Badenweiler.

Sennet, Synnet, Signet, Synet. Sounding a note seven times, order found in the stage directions of old plays; phrase composed of the open notes of a trumpet or other tube instrument.

Sensibile. *It.* Expressive.

Sensibilità. *It.* Feeling.

Sensible. *Fr.* Major seventh or leading note in a scale.

Sentie. *Fr.* Marked or expressed.

Sentimental. Songs burdened with emotions as opposed to humorous, comic or Bacchanalian.

Senza. *It.* "Without," as **bassi,** without the basses.

Separation. Old name for a grace note.

Se Piace. *It.* "At pleasure."

Septet, Septetto. *It.* Composition for seven voices or instruments or divided into seven parts.

Septime. *Ger.* SEVENTH.

Septième. *Fr.* SEVENTH.

Septimenakkord. *Ger.* Chord of the SEVENTH.

Septimole. Seven notes played in the time of four or six.

Septuor. *Fr.* Composition for seven voices or instruments or divided into seven parts.

Sequence. PROSA; repetition of a figure or harmonic progression in a different key or at a different pitch in the same key; **tonal** or **diatonic,** where there is no modulation; **real** or **chromatic,** where a change of key results.

Serafino, Sanctus or **Santo Serafin,** made violins in Venice, 1678–1735, sometimes on Stainer and sometimes on Amati models, one of which sold in 1894 for $1400; in earlier life worked at Udine, where his labels read "Sanctus Seraphinus, Nicolai Amati Cremonensis Allumnus faciebat: Udine A. 16—." B. Udine. **Georgius** succeeded to the instrument-making business established by his uncle SANCTUS, and made violins only to be distinguished from those of his uncle by the label "Georgius Seraphin Sanctinepos fecit Venetiis," followed by the date.

Seraglio. English title of W. A. Mozart's "ENTFÜHRUNG AUS DEM SERAIL."

Seraphine. Instrument the sounds of which were produced by free reeds coarse in tone; introduced the beginning of this century, but giving way to the HARMONIUM.

Serena. *It.* Evening song.

Serenade. Work of large proportions similar in construction to a symphony. It was formerly a composition for voice or instrument usually to be used in the open air, at night, but the Italian term Serenata was afterwards applied to a cantata with pastoral subject.

Sereno. *It.* Tranquil, serene.

Seres (William) published a psalter and other music works with John Day and others, London, 16th century.

Seria. *It.* Tragic, serious.

Serinette. *Fr.* Bird-organ.

Serioso. *It.* In a grave, thoughtful manner.

Sermisy, de (Claude) composed a number of masses published in Paris by Attaignant and Du Chemin, 1532–56, motets, more than 200 chansons; became canon and master of the Sainte-Chapelle under Henri II; attended the famous conferences of François I with Pope Leo XX, Bologna, 1515, and with Henry VIII of England at the Field of the Cloth of Gold; pupil of Josquin and chorister in boyhood in the Sainte-Chapelle. B. 1490; d. 1562, Paris.

Serov (Alexander Nikolajevitch) composed the operas "Judith," 1863, St. Petersburg; "Rogneda," 1865, St. Petersburg; "Wrazyasiela" ("The Power of Evil"), completed by his pupil Soloviev, incidental music to "Nero," a Stabat Mater, an Ave Maria, a "Gopak" and a "Dance of the Zaprogne Cossacks" for orchestra; vacillated at first between the influences of Wagner and Meyerbeer, but in his last works was distinctly Russian; wrote music criticism, lectured; at first government clerk, then 'cellist and pupil of Hunke in theory. B. Jan. 23, 1820; d. Feb. 1, 1871, St. Petersburg.

Serpent. Obsolete transposing instrument of coarse tone and compass of two octaves, made of wood in curved form and covered with leather, now replaced by the ophicleide. It may have been invented by Guillaume, Canon of Auxerre, about 1590, and was generally set in B flat. A contra serpent or **Serpentcleide,** built on the ophicleide pattern, was set in E flat, but was too unwieldy to be carried by the player.

Serpentone. *It.* SERPENT.

Serpette (Henri Charles Antoine Gaston) composed "La Branche cassée," Bouffes Parisiennes, 1874, and 30 other light operas; pupil of Ambroise Thomas at the Paris Conservatoire, where he won the prix de Rome, 1871, with his cantata "Jeanne d'Arc." B. Nov. 4, 1846, Nantes; d. Nov. 3, 1904, Paris.

Serrano (Emilio) composed the operas "Irene de Otranto," 1891, and "Gonzalo de Cordoba," 1898, both produced at the Madrid Royal Opera, of which he was director; taught MADRID Conservatory; played piano. B. 1850, Vittoria, Spain; add. Madrid.

Serrata. *It.* A final performance.

Serva Padrona. G. B. Pergolesi's two-act intermezzo, to book by Nelli, was first performed Aug. 23, 1733, Naples, and later with great success in Paris during the war of the Lullists and Bouffonistes, and still later was presented in French as "La servante maîtresse." Paisiello composed a work of the same title for St. Petersburg. "The Maid Turned Mistress," to give it an English title, introduces but three personages, one of whom is mute.

Servais (Adrien François) composed three concertos, 16 fantasies, six études, and many other works for 'cello; played 'cello, touring Europe with success as virtuoso; taught Brussels Conservatory, where he had been a pupil under Platel. B. June 6, 1807, Hal, near Brussels; d. Nov. 26, 1866. **Joseph** played 'cello; succeeded his father ADRIEN FRANÇOIS at the Brussels Conservatory, where he had been a pupil. B. Nov. 28, 1850, Hal; d. Aug. 29, 1885, Hal. **Frantz** composed; played piano, taught Brussels Conservatory; brother of JOSEPH.

Servi or Pueri Symphoniaci. Musicians employed by Romans of rank.

Service. Portions of the offices of the church sung by the choir as the Canticles, Sanctus; marriage and burial, or Morning and Evening Service.

Sesquialtera. Organ stop composed of ranks of pipes giving high harmonics to strengthen the fundamental tone; numbers in the proportion 3:2.

Sesta, Sesto. *It.* SIXTH.

Sestet, Sestetto. *It.* SEXTET.

Settima, Settimo. *It.* SEVENTH.

Setzkunst. *Ger.* Art of musical composition.

Sevčik (Ottakar) became the most noted violin teacher of recent years, numbering as pupils Kubelik, Marie Hall, and Kocian; wrote a Method in four books, outlining his system; composed "Bohemian dances" for violin. Pupil of his father, a violinist, and later of the Prague Conservatory, his first engagement was as concertmeister to the Salzburg Mozarteum, 1870; then he gave concerts in Prague, became concertmeister at Vienna Komische Oper, and, in 1892, head of violin department of the Prague Conservatory. B. 1852, Horazdowitz, Bohemia.

Seventh. The INTERVAL such as c to b, or the CHORD having its highest and lowest note a seventh apart, which may be Major, Minor, or Diminished. Thus c, e, g, b, or g, b, d, f, constitute the primary chords of the seventh. The secondary chords are those having the second, third, fourth, sixth, or seventh of the scale for their bass.

Severamente. *It.* Precisely, strictly.

Severità. *It.* Precision, strictness.

Severn (Thomas Henry) composed an opera, songs, the cantata "Spirit of the Shell," church music; conducted; self-taught in music. B. Nov. 5, 1801; d. April 15, 1881, Wandsworth, Eng.

Sexquialtera. *L.* SESQUIALTERA.

Sext. *Ger.* SIXTH; organ stop of two ranks, having a sixth interval between them, or twelfth and tierce.

Sextetto. SEXTET.

Sextolet, Sextulet. Six notes played in the time of four; double triplet.

Sextuor. *Fr.* SEXTET.

Seyfried, von (Ritter Ignaz Xaver) composed the comic opera "Der Löwenbrunnen," 1797, to book by Schikaneder, for whom he was conductor at the Theater an der Wien, "Der Wundermann am Rheinfall," 1799; "Saul," "Abraham," and other biblical plays, a "Libera" for Beethoven's funeral and other once popular church music; taught successfully; wrote on music; pupil of Kozeluch and Haydn. B. Aug. 15, 1776, Vienna; d. Aug. 26, 1841, Vienna.

Sf. or **Sfz.** Abbreviation for SFORZANDO, or SFORZATO.

Sforzando. *It.* SFORZATO.

Sforzato. *It.* Phrases so marked are to be played with more emphasis than the rest.

Sforzato Piano. Sudden FORTE followed by DIMINUENDO.

Sfuggito. *It.* Interrupted, as **Cadenza,** interrupted CADENCE.

Sfz. P. Abbreviation for SFORZATO PIANO.

Sgambati (Giovanni) founded, with his colleague Penelli, the music school attached to the Accademia di Sta. Cecilia at ROME, composed a notable Requiem for the funeral of Umberto I, an "Epitalamio Sinfonico" for the marriage of the Duke of Aosta, quartet for strings in D flat, F minor piano quintet, symphony in D, songs, much piano music; gave orchestral concerts in Rome, introducing the works of Beethoven, Brahms, etc., to Roman audiences; was the friend of Wagner and Liszt; played piano in successful concert tours of Europe; founded the "Nuova Società Musicale Romana," 1896, and was in all respects one of the most valuable and important of modern Italian musicians; member of the French Institut, and commander of Sts. Maurice and Lazarus; in boyhood he was a church chorister and pupil of Barberi and Natalucci, inheriting from the one the traditions of Clementi and from the other those of Zingarelli. His first publications, 1876, were accepted through Wagner's influence, and the total had reached Op. 38 in 1908, although a second symphony and much other music was still in manuscript. B. May 28, 1843, Rome; add. Rome.

Shading of Pipes. Anything placed at the top of an organ pipe affecting the vibration of air.

Shake. The rapid repetition of two notes a half or whole tone apart, signified by "tr." over the first note to be played; a succession of trills or shakes is called a chain; a shake followed by an appoggiatura

usually finishes with a turn; a shake beginning with a turn is called a prepared shake.

Shakespeare (William) composed symphony in C minor, chamber music, songs; taught singing, Royal Academy of Music, 1878, and conducted concerts of that institution up to 1886; sang in concert and oratorio; organist at 13, and later pupil of Sir W. S. Bennett, Royal Academy of Music. B. June 16, 1849, Croydon; add. London.

Shaliapin or **Chaliapine (Fedor Ivanovich)** sang bass in opera, debut at Private Opera, Moscow, where his rôles included "Ivan the Terrible," "Melnik," and was especially admired as "Mefistofele" in Boito's opera, which he sang in Milan, 1901 and 1905, repeating his great success at the Metropolitan Opera House, New York, 1908; pupil of Oussatov in Tiflis, then singer in minor St. Petersburg theatres. B. Kazan, Feb. 11, 1873; add. Moscow.

Shamus O'Brien. Sir C. V. Stanford's two-act romantic opera, to book by G. H. Jessup, was first performed Mar. 2, 1896, at the London Opéra Comique Theatre.

Sharp. Sign in NOTATION which raises a note a semitone.

Sharpe (Ethel) played piano, winning silver medal of the Musicians' Company, London, 1891; pupil Royal Irish Academy of Music. B. Nov. 28, 1872, Dublin; m. Alfred Hobday, 1895; add. London.

Sharpe (Herbert Francis) composed comic opera, overture, "Pianoforte School," Op. 60; taught Royal College of Music; pupil National Training School. B. Mar. 1, 1861, Halifax; add. London.

Shaw (Mary Postans) sang con. rôles with success in concert and opera, but lost her voice through shock when her husband became insane; pupil Royal Academy of Music and of Sir George Smart. B. 1814, London; m. Alfred Shaw, and on his death J. F. Robinson; d. Sept. 9, 1876, Hadleigh Hall, Suffolk, Eng.

Shawm. CHALUMEAU.

She Stoops to Conquer. G. A. Macfarren's three-act opera, to book abridged from Goldsmith's comedy, was first performed Feb. 11, 1864, at Drury Lane, London.

Shedlock (John South) composed a quartet for piano and strings, etc.; wrote criticism, "The Academy" and "The Athenæum"; pupil of Lübeck and Lalo. B. Sept. 29, 1843, Reading, Eng.; add. London.

Sheehan (Joseph) sang ten. in English opera, possessing a lyric voice of good range and fine quality; debut with the Bostonians, singing afterwards as leading ten. of the Castle Square and Henry W. Savage English opera companies such rôles as "Manrico," "Othello," "Tannhäuser," "Lohengrin," "Faust"; gave concerts after the disbanding of English opera companies, and in 1908 stock opera performances in Cincinnati.

Shelley (Harry Rowe) composed "Leila" and an opera to Japanese theme, unperformed; the sacred cantata "The Inheritance Divine," two symphonies; the suite "Baden-Baden," for orchestra, songs, church music, the cantata "Vexilla Regis," N. Y., 1894; taught Metropolitan College of Music, New York; played organ in many New York churches; pupil of Stoeckel at Yale and of Dudley Buck, Vogrich, and Dvořák, New York. B. June 8, 1858, New Haven; add. New York.

Shepherd (John) composed church music; played organ and taught, Magdalen College, Oxford; 16th century.

Shepherd (William) composed, played violin, and published music in Edinburgh. D. Jan. 19, 1812.

Sheremetiev (Count Alexander Dimitrievich) became intendant of the imperial court chapels, St. Petersburg, 1902; founded a private symphony orchestra which gave popular-priced concerts in the Russian capital. B. 1859; add. St. Petersburg.

Sherwood (Edgar Harmon) played piano; taught and composed. B. Jan. 29, 1845, Lyons, N. Y.; add. Rochester, N. Y. **William Hall** founded the Sherwood Piano School, Chicago; composed for piano; played in concert tours with success. Pupil of his father, Rev. L. H. Sherwood,

who founded a musical academy in Lyons, N. Y., he studied later with Heimberger, William Mason, and in Berlin, Leipsic, and Stuttgart, and finally with Liszt at Weimar; then returned to the United States and taught at the New England Conservatory, then in New York, and from 1889 as head of piano department, Chicago Conservatory, until 1897. B. Jan. 31, 1854, Lyons, N. Y.; brother of EDGAR HARMON; add. Chicago.

Sherwood (Percy) composed a symphony, overture, piano concerto, sonata for two pianos, quintet for piano and strings; played piano; taught Dresden Conservatory; pupil of Draeseke, Roth. B. May 23, 1866, Dresden.

Shield (William) composed songs, many of which were popularized by Mrs. Billington, more than a score of farces and pantomimes; became Master of the King's Music, 1817; played viola. B. Wickham, Durham, Eng., Mar. 5, 1748; d. Jan. 25, 1829.

Shift. Changing the position of the hands when playing on string instruments.

Shinner (Emily) organized an excellent string quartet of women; played violin; pupil of Joachim. B. Cheltenham, July 7, 1862; m. Capt. Liddell, 1901; d. July 17, 1901.

Shirreff (Jane) sang sop. in opera, debut 1831 as "Mandane" in Arne's "Artaxerxes," toured America with Seguins. B. 1811; d. Dec. 23, 1883, London.

Shirreffs (Andrew) wrote and composed "Jamie and Bess, or the Laird in Disguise," a popular pastoral operetta. B. 1762, Aberdeenshire; d. 1807, London.

Shofar. *Heb.* SCHOFAR.

Short Octave. To economize in large pipes, old organ builders frequently omitted several tones from the lowest octave, which was thus short of the full number required for a scale.

Short (Peter) published music in London, including Morley's "Plaine and Easie Introduction to Practical Musick," 1584 to 1599. The business was continued from 1608 by Humphrey Lowndes.

Shudi or Tschudi (Burkhardt) founded the harpsichord factory from which developed the house of BROADWOOD; learned the business with Kirkman while in the service of Tabel, a well-known instrument maker. B. Mar. 13, 1702, Glarus, Switzerland; settled in London, 1718.

Shudi (Joshua) made harpsichords in London, 1767–75; pupil of Burkhardt Shudi. The business was continued by his widow until 1779.

Shuttleworth (Obadiah) composed 12 concertos and sonatas for violin; played violin and organ, the Temple, London. D. about 1735.

Si. *Fr.* and *It.* The note or key of B; **Bémol**, B flat.

Sibelius (Jean) composed the first Finnish opera, "Tornissa Olija Impi," Helsingfors, 1896, a violin concerto, symphonies in E and D, and several works for orchestra including "Tuonela" (Hades) and "Kuolema" (Death), symphonic fantasias, songs; made a special study of Finnish folksong; principal of the Helsingfors Conservatory, where he had been a pupil under Wegelius, later studying with Becker in Berlin, and Goldmark, Vienna. B. Tavastehus, Finmark, Dec. 8, 1865; add. Helsingfors.

Si Bémol. *Fr.* B flat.

Siberia. Umberto Giordano's three-act opera, to book by Luigi Illica, was first performed, 1903, Milan; in Genoa, and other Italian cities the same year, in Paris, 1905, and in New York, at the Manhattan Opera House, 1907–8, when "Vassili" was sung by Amadeo Bassi, who had already sung the part in Genoa and Paris. The first act, entitled "The Woman," opens in St. Petersburg. Stephana, a "beautiful oriental," has been passed on by the villainous Gleby to Prince Alexis, who has installed her in a luxurious palace. Nikona, Stephana's confidential servant, has a godson, Lieutenant Vassili, with whom Stephana falls in love, and often meets, but in such disguise that he believes her to be a simple working girl. On the eve of departing for war, the young lieutenant calls to bid his

godmother farewell, learns for the first time who Stephana really is, but still loves her. When Prince Alexis enters, he provokes a combat and runs the Prince through the body with his sword. The police enter, and Vassili is arrested. The second act, called "The Lover," transpires on the Russo-Siberian border, where a convoy of prisoners bound for the Siberian mines soon appears. Vassili, condemned for his crime and wearied with the long march, is overcome with despair. Women and children wail their farewells to the men whom they will see no more, but as the convoy prepares to resume the road, a sleigh races into sight. Stephana, who has come to join her lover in exile, is rapturously greeted, declines to listen to his plea that she will leave him alone in his misery, and together they follow the prisoners into exile. The third act, called "The Heroine," takes place in the convict camp at the Siberian mines. It is Easter Eve, and amid the festivities which are permitted even in prison on that day, Stephana and Vassili are plotting their escape. Gleby, who has at last fallen into the toils of justice, is brought among the convicts of whom he is to be one thereafter. Recognizing Stephana he insults her, and Vassili is only prevented from chastising him by the bystanders. Then the church bell peals forth the call to prayer, and the prisoners fall to their knees. When night falls, Stephana and Vassili escape, but Gleby, who has heard of their plan, betrays them. An alarm is sounded, guards start in pursuit of the prisoners, shots are heard, and a moment later the prison officials return, dragging Vassili, and carrying Stephana, who has been mortally wounded, on a litter. Stephana utters a farewell and dies, leaving Vassili alone indeed. Russian colour is given the work by the introduction of the National hymn, the folksong "Ay Ouchnem," which has long been a favourite with the Volga rivermen, and an earlier Russian strain which also occurs in the scherzo of the second of Beethoven's string quartets dedicated to Rasoumoffsky.

Siboni (Giuseppe) sang ten. in early life, appearing in the first performance of several Beethoven works in Vienna; became director of the royal opera and conservatory, Copenhagen, 1819. B. Jan. 27, 1780, Forlì; d. Mar. 29, 1839, Copenhagen. **Erik Anton Waldemar** composed "Lorelei" and other unpublished Danish dramatic and religious works, symphonies, piano and chamber music, was music teacher to the Danish royal family; pupil of his father GIUSEPPE and of Hartmann, Moscheles, and Hauptmann. B. Aug. 26, 1828; d. Feb. 22, 1892, Copenhagen.

Siciliana, Siciliano. *It.* Peasant dance of Sicily in 6–8 or 12–8 time; compositions of a simple character are also so named.

Side-drum. Small military DRUM ordinarily suspended from the side of the player and beaten with wooden sticks. First used in the orchestra by Weber in his "Kampf und Sieg," 1815; afterwards used by Rossini.

Siebenklang. *Ger.* Chord of the SEVENTH; scale of seven notes.

Siebenpfeife des Pan. PAN PIPES.

Siège de Corinthe. G. A. Rossini's three-act lyric tragedy based on his early "Maometto II," book by Soumet and Balocchi, was first performed Oct. 9, 1826, at the Paris Académie.

Siege of Rochelle. Michael William Balfe's three-act opera, to book by Fitzball, was first performed Oct. 29, 1835, at Drury Lane, London.

Siegeslied. *Ger.* Triumphal song.

Siegfried. Third music drama in Wagner's tetralogy the RING DES NIBELUNG.

Siegue. *It.* SEGUE.

Siface (Giovanni Francesco Grossi, detto) sang soprano rôles in opera at Venice; was attached to the chapel royal of James II of England, 1687; probably pupil of Tommaso Redi. B. Pescia, Tuscany; robbed and murdered by postilions in Italy 1699.

Sifflöte, Suffloète. *Ger.* FLUTE.

Signa. Ancient name for large church bells; musical characters and signs used in mediæval NOTATION.

Signalist. *Ger.* Trumpet player in the army.

Signatur. *Ger.* SIGNATURE in NOTATION.

Signature. Signs employed in the NOTATION of music to indicate time and key.

Signe. *Fr.* SEGNO.

Siguidilla. SEGUIDILLA.

Sigurd. Ernest Reyer's five-act opera, to book by Dulocle and Blau, was first performed Jan. 7, 1884, at Brussels, although composed 18 years before, and at Covent Garden, London, July 15, 1884, and the following year at the Paris Opéra. The story is taken from the Eddas, and is that which Wagner, drawing his legend from a similar source, but modifying it to suit his fancy, developed in "Siegfried" and "Götterdammerung," the latter music dramas in the RING DES NIBELUNGEN. The action opens in Gunther's palace, where Hilda, Gunther's sister, relates her dream to Uta, her nurse, and a group of women who are sewing battle standards. Uta interprets this dream to mean that Hilda's future husband will be killed by a jealous rival. Hilda, who is intended by her brother for Attila, King of the Huns, is thereupon moved to confess her love for Sigurd, and the nurse promises to give him a potion which will cause her passion to be returned. Gunther welcomes messengers from Attila, who describes the charms of Brunehild, whom they report to be asleep in a rocky fastness surrounded by fire. Gunther determines to win Brunehild. A moment later he, urging his sister to marry the King of the Huns, when Sigurd enters, accepts the magic potion from Hilda which Uta has prepared, and falls in love with Hilda. Gunther agrees to give him Hilda if he will aid in winning Brunehild. Priests are leading the worship of Odin and Freja in the second act, when Gunther, Hagen, and Sigurd enter, bent on capturing Brunehild. This deed can only be accomplished, say the priests, by one who had never known love, and Sigurd, therefore, alone is qualified. After an invocation to Hilda, Sigurd blows a horn which the priests have given him, and then sees three Norns, washing a shroud, which they tell him is his. Unmoved by fear or the voluptuous temptations by which he is next surrounded, Sigurd, seeing Brunehild's palace in the distance, plunges into a lake of fire by which it is surrounded, and safely reaches the sleeping beauty, who at once awakes and proffers him her love. Faithful to Gunther, Sigurd leads her away, his drawn sword between them. In the third act, Hilda and Uta, in Gunther's garden, hear Sigurd proclaim his victory. Brunehild, who has been conveyed to the garden while sleeping, is awakened by Gunther, and mistaking him for Sigurd, accepts his protestations of love. Hagen announces the coming nuptials to the people, and then Sigurd appears, claiming Hilda as his reward. Gunther agrees, and bids Brunehild join their hands, but as she touches Sigurd, both feel that their hands are burning. Brunehild in the next act is represented as having some mysterious malady which frightens people away from her. The fact is she is desperately in love with Sigurd, and prays that Odin will release her from this misery by death. Hilda comes to comfort her, wearing a girdle which Brunehild recognizes as having been taken from her by Sigurd, and then she realizes that she has been tricked into a marriage with the wrong man. She dispels the effect of Uta's love potion, and instantly Sigurd loves her. Sigurd and Gunther go hunting, and his death is agreed upon, but Hilda, who informs Brunehild of the plot, offers to save Sigurd if Brunehild will renounce him forever. While Brunehild hesitates, Sigurd is murdered. The body is brought in, and Brunehild mounts the funeral pyre, and as the flames burst out, the celestial voices are heard chanting "The heavens are opening for them."

Silas (Edouard) composed Mass which won the gold medal and 1000 francs prize of the "Assemblée générale des Catholiques en Bélgique," 1866; the oratorio "Joash," Norwich Festival, 1863, Kyrie Eleison with or-

chestra, three symphonies, three overtures, an unpublished English opera "Nitocris," gavotte in E minor, and other piano works; wrote on theory; taught harmony, Guildhall School of Music and Royal Academy of Music; pupil of Kalkbrenner, and later of Paris Conservatoire, under Benoist and Halévy; settled in England as organist, 1850. B. Aug. 22, 1827, Amsterdam; d. London, Feb. 8, 1909.

Silbermann (Andreas) built the Cathedral organ, Strassburg. B. May 16, 1678, Frauenstein, Saxony; d. Mar. 16, 1734. **Johann Andreas** built 54 organs, including that of the Abbey of St. Blaise; wrote a history of Strassburg, son and pupil of ANDREAS. B. June 26, 1712; d. Feb. 11, 1783. **Johann Josias** made musical instruments in succession to his father JOHANN ANDREAS. D. June 3, 1786. **Johann Daniel** built organs under the direction of his uncle GOTTFRIED, completing the organ in the Dresden Hofkirche; then settled in Dresden and made keyed instruments and barrel organs. B. Mar. 31, 1717; son of ANDREAS; d. May 6, 1766, Leipsic. **Johann Heinrich** composed, built harpsichords and organs and pianos. B. Sept. 24, 1727; son of ANDREAS; d. Jan. 15, 1799, Strassburg. **Gottfried** was the first German to build a piano. Three of his instruments made for Frederick the Great, still in existence, show the influence of CRISTOFORI, with whose work he was doubtless familiar. At first an organ builder he erected 47 organs in Saxony, including that of the Freiberg Cathedral, 1714, and then devoted himself to clavichords, settling in Dresden, and producing instruments of the best grade. B. Jan. 14, 1683, near Frauenstein; d. Aug. 4, 1753, Dresden.

Silcher (Friedrich) composed popular songs and hymns, a cantata; became conductor Tübingen University, 1817; edited method for harmony and composition, 1851; pupil of his father and of Auberlen. B. Schnaith, Würtemberg, June 27, 1789; d. Aug. 26, 1860, Tübingen.

Silence. *Fr.* Rest.

Silenzio. *It.* Rest.

Si leva il sordino. *It.* Direction to remove the mute.

Siloti (Alexander) composed for and played piano with distinction; taught Moscow Conservatory, 1880–90, then toured for several years; conducted the Moscow Philharmonic concerts, 1901–2, and the following year conducted in St. Petersburg; pupil of the Moscow Conservatory under Swerew, N. Rubinstein, and Hubert, and of Liszt, 1883–86. B. Charkow, Russia, Oct. 10, 1863; add. St. Petersburg.

Silva, de (Andreas) composed two masses and seven motets still preserved in the SISTINE CHAPEL, where he sang, 1519, and was first musician to be entitled "Papal composer."

Silver (Charles) composed the operetta "La Belle au Bois Dormant," Paris, 1895, the oratorio "Tobie," the elegiac poem "Rais"; pupil of the Paris Conservatoire, where he won the prix de Rome, with his cantata "L'Interdit." B. April 16, 1868, Paris; add. Paris.

Silver Strings. Covered strings on violins, etc.

Sim. Abbreviation for SIMILE.

Simao (M. A.) was better known as PORTOGALLO or Portugal.

Simicion, Simekion. *Gk.* Thirty-five stringed harp sometimes used by the Greeks.

Simile. *It.* Same; directing that the same method be carried out in all similar passages.

Simon (Anton Yulievich) composed "Rolla," "The Fishers," "The Stars," and other operatic works, piano music, overtures, etc.; taught harmony in the school of the Moscow Philharmonic Society, and became surintendant of music in the imperial theatres of Moscow and director Alexdrovsky Institute; pupil Paris Conservatoire. B. 1851, France; add. Moscow.

Simone Boccanegra. Giuseppe Verdi's three-act opera, to book by Piave, was first performed Mar. 12, 1857, at La Fenice, Venice, and afterwards at La Scala, Milan, with new libretto by Boito. D. Mar. 24, 1881.

Simonetti (Achille) composed for and played violin; founded the London Trio with Amina Goodwin and W. E. Whitehouse; pupil of Gamba and Pedrotti, and later of Dancla and Massenet, Paris Conservatoire. B. June 12, 1859, Turin; add. London.

Simoutre (Nicholas Eugene) invented a "Support Harmonique" which is supposed to render uniform the vibrations of the violin's belly and thus improve its tone; made instruments at first in Mirecourt, then in Strassburg; settled in Paris, 1890; wrote several pamphlets in support of his theories. B. April 19, 1839, Mirecourt; add. Paris.

Simpla. *Low L.* CROTCHET.

Simple. Plain, easy; opposed to compound as regards time; to florid, as regards counterpoint; applied to intervals not exceeding an octave, to tones which are not compounded, and to tubes without valves or pistons.

Simpson (Christopher) wrote "The Division Viol," London, 1659, said to be the best work on the viol da gamba, on which he was a virtuoso; "The Principles of Practicle Musick," London, 1665, which passed through nine editions; composed suites and other pieces for strings. D. about 1677.

Simpson (John) published music in London, including "Thesaurus Musicus," which contains "GOD SAVE THE KING." D. about 1747.

Simpson (Thomas) composed and wrote on music; played viola in royal bands of Germany and Denmark from 1610. B. England.

Simrock (Nikolaus) founded the music publishing house in Bonn which brought out the first edition of Beethoven's "Kreutzer sonata," and other works of that master, with whom he had played in the Electoral band. B. 1752; d. 1834. **Peter Joseph** continued the business of his father NIKOLAUS. D. 1868. **Friedrich** founded the Berlin branch of the house, and published Brahms's principal works. B. 1841; son of PETER JOSEPH; d. 1901, Lausanne.

Sin' al fine. *It.* "To the end."

Sinclair (Dr. George Robertson) played organ at 17, Truro Cathedral, from 1889, Hereford Cathedral; past grand organist of English Masons; conductor Three Choirs Festivals, 1891–1906, and of many choral and orchestral organizations, including Birmingham Festival Choral Society; pupil Royal Irish Academy of Music. B. Oct. 28, 1863, Croydon; add. Hereford, Eng.

Sinclair (John) sang ten. in London English operas from 1810, and from 1821 in Italy, where he studied for a time with Rossini; in early life played clarinet in military band. B. Dec. 9, 1791, Edinburgh; d. Sept. 23, 1857, Margate.

Sinding (Christian) composed Rondo infinito for orchestra, Op. 42, violin concerto in A, Op. 45; suite for violin and piano, Op. 14, in all more than 50 published works; played piano and taught, Christiania; pupil of Reinecke, Leipsic; won royal scholarship, later at Munich and Berlin. B. Kongberg, Norway; add. Christiania, Norway.

Sinfonia. *It.* SYMPHONY.

Singakademie. Notable musical institution in BERLIN.

Singakademie. *Ger.* Academy or school for singing.

Singend. *Ger.* CANTABILE.

Singetänze. *Ger.* Ballads or song-dances.

Singhiozzando. *It.* In sobbing style.

Singing is the act of producing musical tone by means of the voice. No instrument invented by man possesses at once the power of producing a complete scale ranging from the highest to the lowest musical sounds the average human ear is capable of distinguishing, with all intermediate tones, every shade and inflection of expression together with articulate speech; but since the voice does all these things, such instruments as those of the violin family which approximate the perfection of the voice in all matters save articulation, are sometimes said to sing. Considered as an instrument, the voice is as much superior to any other apparatus for the production of musical tone as the natural beauty of the diamond is

superior to that of any artificial imitation; but as an instrument, the organs of the voice are wonderful in their complexity. The entire respiratory system is involved in the act of singing, and the tone is produced precisely on the principle of the reed organ pipe. Naturally the first thing in importance is the wind supply. The lungs may be compared to an organ bellows. The muscular control of the diaphragm and of the ribs, whereby the lungs are inflated and the air expired is of primary importance since, as in the case of the organ pipe, the quality of the tone is dependent on the steady and uniform control of the wind supply. From the lungs the air is forced through the trachea or wind pipe past the vocal mechanism of the larynx. According to the theories generally accepted, vibration is set up by the action of the air on the vocal chords, which are small ridges of cartilage set in muscular tissue, covered with a delicate mucous membrane, and capable of altering the size and shape of the aperture through which the air must pass, or of closing it altogether. The form of the vocal chords varies with age and with sex, but in all cases they determine the number of vibrations of the air column, and consequently its pitch. From the larynx upward the air passage resembles the "speaking part" of the organ pipe. The tone is again modified in quality and in pitch by the shape of the mouth and by the nasal passages, which act together as resonators and finally by the position of the tongue and of the lips in articulation. Under the title VOICE will be found the classification of the distinctive varieties of male and female singing voices according to compass, and the pitch and special qualities of each of these subdivisions is described under its proper head. The instinct to sing is quite as natural and hardly less common than the instinct to speak. The ancients limited the oratorical voice, however, to five whole tones, while the singing voice has a range of from ten tones to two or even three octaves. Doubtless the art of singing, fostered by the church, reached its highest perfection in the golden age of polyphony which culminated in Palestrina, and was thence passed on to the great opera singers of the 17th and 18th centuries, whose skill has not been improved on by modern methods. Singing had therefore reached perfection as an art before Garcia's invention of the laryngoscope made possible its comprehension as a science. Many things contributed to aid Italian singers in maintaining their primacy in the vocal art. The climate is such that the delicate mechanism of the voice is easily kept in order, and more important still, the language, by reason of the preponderance of vowel sounds, is more singable than the tongues of Northern Europe. But while the instinct to sing is common, and the possession of sound vocal organs equally so, no one can sing well who does not possess an accurate sense of pitch, and this is by no means common. In addition the great artist must also possess a highly emotional temperament, or the effort to awaken emotion in others must fail. Singing therefore makes such unusual demands on the individual that, while every man and woman is born into the world with the greatest of all instruments at command, the great singer will always be even more rare than the great instrumentalist.

Single Action. Term applied to the type of HARP superseded by Erard's improvements, which had seven pedals and a single set of strings.

Single Chant. CHANT.

Single Fugue. FUGUE where only one theme is used.

Single Relish. Old ornament used in harpsichord score, sometimes in violin playing and in singing.

Singschule. *Ger.* Song-school.

Singspiel. *Ger.* Comic opera with spoken dialogue.

Singstimme. *Ger.* Voice part.

Sinigaglia (Leone) composed string quartet in D, Op. 27, a concert etude for string quartet, Op. 5, "Danse piedmontese" for orchestra, Op. 31, songs

and chamber music, female choruses; pupil of Turin Conservatory. B. Aug. 14, 1868, Turin; add. Turin.

Sinistra. *It.* "Left."

Sinkapace. Dance resembling the minuet, called by old English writers passa-measure, passing-measure, or measure. It was much danced in Queen Elizabeth's time, and examples of it were composed by Croft and Purcell.

Si Piace. *It.* At pleasure.

Si Replica. *It.* To be repeated.

Si Scriva. *It.* "As written."

Si Segue. *It.* "As follows."

Sister. *Ger.* An old German guitar tuned to G, c, f, g, c′, e′, g′, thus having seven strings, the three lowest covered.

Sistine Choir is the popular English name of Il Collegio dei Cappellani Cantori della Cappella Pontifica at Rome, the oldest and most famous of the world's church choirs, which consisted in 1908 of 32 choral chaplains, whose duty it was to assist the Supreme Pontiff wherever he might officiate in person. St. Sylvester, 314–35, established the first school in Rome for the training of choristers, and St. Hilarius, 461–68 a second. The Order of St. Benedict, which had founded a seminary in Rome, was intrusted with the training of choristers by St. GREGORY THE GREAT, 590–604, from which time the history of the pontifical choir has been continuous. During that period when the See of Peter was removed to Avignon, the local papal choir numbered 12 singers, 1305–77, but the Roman organization remained intact and at home, governed by a primacerius, who was always a churchman of high rank, aided by a secundicerius who usually succeeded him. On the return to Rome of Pope Gregory XI, the two choirs were united. The Roman singers had previously been collectively known as the **Schola Cantorum,** but the united organizations were thenceforth called Collegio dei Cappellani Cantori, and governed by a Maestro della Cappella Pontifica, an ecclesiastic of high rank who held office for life. From 1469 this post was held by 14 bishops, including GENET of Carpentras, but in 1586 Pope Sixtus V empowered the college to elect the maestri from their own number, and G. A. Merlo was the first to be so chosen. Elections were thereafter held annually, and the office usually fell to the primo basso. With the sojourn in Avignon began the supremacy of the Netherland singers and composers, of whom DUFAY was the most important. The combined choirs possessed 24 voices, but in the 16th century the number was increased to 32, where it has since remained. To compensate PALESTRINA for his troubles with the singers, Pope Pius IV made him composer to the pontifical chapel, 1565, a distinction conferred after his death on Felice ANERIO, but never thereafter. With Palestrina church music and the manner of performing it reached their highest development, and at this period the Sistine Choir may be said to have crystallized. NANINI, BAI, BAINI, to mention a few of the most distinguished members of the choir, have composed for it, but the earlier traditions have been preserved intact. From the fourth century the singers were trained in schools expressly for their functions in connection with the liturgy, supplying both sop. and con. voices for many Roman churches as well, and on the breaking of their voices being placed either in the seminaries or in secular life, as seemed best. Boys' voices were first replaced by falsetto singers imported from Spain in the 16th century, and these in turn gave way before the castrati, who for the next two centuries supplied both church and stage with high voices. The church vigorously condemned the practice by which these voices were produced, while not refusing to avail itself of those which were the result of accident. Finally the necessary operation was prohibited by civil authority on pain of death, which, added to the ipso facto excommunication of the church, ended such atrocities. Of late years the Sistine Choir has contained a number of natural male sopranos, but the majority of the high voices were boys from the Scuola di S. Salvatore, a maîtrise

which supplied all the churches in Rome.

Sistro. *It.* TRIANGLE.

Sistrum. Rattle which consisted of an iron frame, with cross bars supporting rings, employed in temple worship by Egyptians, Greeks, and Romans, and probably by the ancient Jews as well.

Si Tace. *It.* "Be silent."

Sitole. CITOLE.

Si volta. *It.* "Turn over."

Sivori (Ernesto Camillo) became one of the foremost violinists of his generation, toured Europe repeatedly with great success, and North and South America, 1846–50, debut at six, and from seven the pupil and protégé of Paganini, who placed him with costa and Dellepiane; composed two concertos and other music for violin; knight of the Orders of Carlos II and of Christ; gold medal of honour, Paris Conservatoire. B. Oct. 5, 1815, Genoa; d. Feb. 19, 1894, Genoa.

Sixième, Sixte. *Fr.* SIXTH.

Six Pour Quatre. *Fr.* SEXTOLET.

Sixteen Feet. Length of the open pipe, unison of the pedal organ and the double of the manuals.

Sixteenth Note. A semiquaver.

Sixth, added. Chord of the subdominant with the supertonic added.

Sixth, chord of the. First inversion of the common chord composed of the note, its third and sixth.

Sixth, Chord of the French, German, Italian. EXTREME SIXTH.

Sixth, Napolitan. NEAPOLITAN SIXTH.

Sjögren (Emil) composed three sonatas, "Erotikon," Op. 10, Novelettes, Op. 14, and other works for piano; "Der Contrabandista," for bass and other songs; became organist Johankirke, Stockholm, 1891; pupil Stockholm Conservatory, and of Kiel and Haupt, Berlin. B. Stockholm, June 6, 1853; add. Stockholm.

Skald. Scandinavian minstrel or scald.

Skip. Movement from one note to another of more than one degree.

Skizzen. *Ger.* Brief unconventional compositions descriptive of some subject.

Slancio, con. *It.* With impetuosity.

Slargando, Slargandosi. *It.* Extending.

Slentando. *It.* Diminishing the time by degrees.

Slide. Passing from one note to another without distinction between intervals; mechanism of the trumpet and trombone, lengthening the tube to allow of a new series of harmonics; lath or slides contracting an ORGAN register's wind supply.

Sliding Relish. COULÉ. Grace in old harpsichord music.

Slivinski, von (Joseph) played piano, touring Europe, and in 1894, America; pupil Warsaw Conservatory, of Leschetizky, and of Rubinstein in St. Petersburg. B. Dec. 15, 1865, Warsaw; add. Warsaw.

Slur. Curved line placed over notes showing they are to be played legato; sometimes used for phrasing. In the violin score the slur shows that the notes under it are to be played with one bow.

Smaniante, Smaniare, Smanioso. *It.* Angry, furious.

Smanicare. *It.* To shift.

Smareglia (Antonio) composed "Preziosa," Milan, 1879; "Bianca da Cervia," La Scala, Milan, 1882; "Il Vassalo di Szigeth," Vienna, 1889, New York as "Der Vasall von Szigeth," 1890; "La Falena," Venice, 1897, and other dramatic works and the symphonic "Eleonora"; pupil Vienna and Milan Conservatories. B. May 5, 1854, Pola, Istria.

Smart (George) published music in London from 1770. D. about 1801. **Sir George Thomas** composed church music, glees, canons; was an original member of the London Philharmonic Society and its conductor at 49 concerts, 1813–44; conducted at many festivals and was regarded as an authority on Handel; played organ Eng. Chapel Royal, in succession to Charles Knyvett, 1822; was the friend of von Weber, and his host on his fatal visit to England, 1826; in early life chorister Eng. Chapel Royal, later violinist at Salomon's concerts; knighted, 1811, after successful concerts in Dublin, by the

Lord Lieutenant. B. May 10, 1776; son of GEORGE; d. Feb. 23, 1867. **Charles Frederick** sang Eng. Chapel Royal; played doublebass; younger brother of SIR GEORGE. **Henry** played violin, London theatres and concerts; pupil of Wilhelm Cramer. B. 1778, London; brother of SIR GEORGE; d. Nov. 27, 1823. **Henry Thomas** composed the cantata "The Bride of Dunkerron," Birmingham Festival, 1864, and many sacred and dramatic works; played organ London churches; pupil of W. H. Kearns. B. Oct. 26, 1813, London; son of HENRY; d. July 6, 1879, London.

Smart (Thomas) composed Tom Paine's song of the death of Wolfe; played organ St. Clement's, Danes, London, 1783.

Smetana (Friedrich) composed "Die VERKAUFTE BRAUT" ("The Bartered Bride"), a highly successful comic opera, first performed 1866 at Gotha; ranked with Dvořák as an exponent of Bohemian music; became conductor the Prague National Theatre on its foundation, 1861, later chief conductor, but was compelled to relinquish this post by deafness, 1874, and a few years later became insane. Pupil of Proksch and of Liszt, Smetana was conductor of the Gothenburg, Sweden, Philharmonic Society, 1856–60. Then, on the death of his wife, Katharina Kolar, the pianist, he made a tour of Sweden before returning to Prague. Other works to be noted: the Bohemian operas "Dalibor," 1866; "Die Brandenburger in Böhmen," 1866; "Zwei Witwen," 1874; "Der Küss," 1876; "Das Geheimniss," 1878; "Libussa," 1881; "Die Teufelswand," 1882, the symphonic poem in six sections "Mein Vaterland," festival march for Shakespeare tercentenary, the symphonic poems "Wallenstein's Lager," "Richard III," "Häkon Jarl," "Triumphsymphonie," "Prager Carneval," trio for piano and strings, string quartets in E minor and C major; part-songs and piano music. B. Leitomischl, Bohemia, Mar. 2, 1824; d. May 12, 1884, Prague.

Smethergell (William) composed music for violin and harpsichord; wrote on thoroughbass, London, publications dated 1785 to 1800.

Sminuendo, Sminuito, Smorendo. *It.* Diminishing the time and tone gradually.

Smith (Alice Mary) composed two symphonies, much chamber music, songs; pupil Sir W. S. Bennett. B. May 19, 1839; m. Judge F. Meadows White; d. Dec. 4, 1884.

Smith (Charles) composed "The Battle of Hohenlinden" and other songs; "Hit or Miss," 1810, London, and other dramatic pieces; played organ; chorister Eng. Chapel Royal. B. 1786, London; d. Nov. 22, 1856.

Smith (Edward Sydney) composed popular piano pieces; pupil Leipsic Conservatory. B. July 14, 1839, Dorchester, Eng.; d. Mar. 3, 1889, London.

Smith, Father. English name of BERNARD SCHMIDT.

Smith (George Townshend) composed church music; played organ Hereford Cathedral from 1843; pupil of Samuel Wesley. B. Nov. 14, 1813. d. Aug. 3, 1877. **Alfred Montem** sang Eng. Chapel Royal; taught Royal Academy of Music. B. May 13, 1828, Windsor; brother of GEORGE TOWNSHEND; d. May 2, 1891, London. **Samuel** played organ; boy chorister, Eng. Chapel Royal. B. Aug. 29, 1821, Eton; brother of GEORGE TOWNSHEND.

Smith (Gerrit) composed the cantata "King David," songs, choruses, piano music; taught, Union Theological Seminary; in early life organist at Buffalo and Albany; pupil Stuttgart Conservatory, of Warren, Thayer, Sherwood, and of Haupt and Rohe, Berlin; A.M. and Mus. Dr., Hobart College. B. Dec. 11, 1859, Hagerstown, Md.; add. New York.

Smith (Dr. John) composed the oratorio "The Revelation" and some church music; was professor of music, Dublin University; vicar choral St. Patrick's, master of the King's Band, etc. B. 1797, Cambridge; d. Nov. 12, 1861, Dublin.

Smith (John Christopher) was Handel's pupil and later his amanuensis, continued the Handel series of oratorio performances until 1774; com-

posed oratorios, operas, including two based on "The Tempest" and "Midsummer Night's Dream." B. 1712; son of Handel's treasurer, Schmidt; d. Oct. 3, 1795.

Smith (John Stafford) composed services, anthems, songs, glees, catches; played organ, Chapel Royal, and became master of the children; sang Eng. Chapel Royal, lay vicar Westminster Abbey; made important collection early English MS., dispersed after his death. B. 1750. Son of MARTIN SMITH, the organist of Gloucester Cathedral; d. Sept. 21, 1836, London.

Smith (Robert Archibald) published "Sacred Harmony for the Church of Scotland," 1828, and many compilations such as "The Scottish Minstrel," Edinburgh; 1807–29 was precentor in Scotch churches. B. Nov. 16, 1780; d. Jan. 3, 1829.

Smith (Wilson G.) composed songs, piano pieces, "Octave Studies," and other technical works; taught piano, voice, and composition, Cleveland, Ohio; pupil Otto Singer, Cincinnati College of Music, of Kiel, the Schwarwenkas, etc. B. Aug. 19, 1855, Elyria, Ohio; add. Cleveland.

Smolensky (Stephen Vassilievich) wrote on church music; made important collections of early MS.; taught musical history, Moscow Conservatory from 1889; became director of the imperial chapels, 1901–3. B. 1848, Kazan; add. Moscow.

Smorfioso. *It.* Coquettish.

Smorzando, Smorzato. *It.* Fading away gradually.

Smyth (Ethel) composed the one-act opera "Der Wald," Dresden, 1901, afterwards performed at Covent Garden, London, and Metropolitan Opera House, New York; "Les Naufrageurs," performed as "Strandrecht," Nov. 11, 1906, Leipsic, both Wagnerian in treatment; songs, Mass in D, overture to "Antony and Cleopatra," serenade in D for orchestra; pupil of Leipsic Conservatory. B. April 23, 1858, London; daughter of Gen. J. H. Smyth, Royal Artillery; add. London.

Snap. SCOTCH SNAP.

Snare Drum. SIDE DRUM.

Snetzler (John) built organs in England. B. 1710, Passau; d. London.

Snodham (Thomas) published music in London from 1609 in succession to his father-in-law, Thomas ESTE.

Soave, Soavemente. *It.* Daintily, delicately.

Sobb. Obsolete word for damping in lute playing, used by Mace, 1676.

Societa Armonica gave subscription concerts in London under baton of H. Forbes, 1827–50.

Society of British Composers was founded in London, 1905, to encourage native composers by producing their works at subscription concerts, and publishing them at the expense of the Society or the author.

Society of British Musicians was founded in 1834 to produce the works of native composers, and in 1836 had a membership of 350, including many well known musicians, gave concerts, but failed to awaken general interest, and ceased to exist 1865.

Söderman (August Johan) composed a notable Mass for soli, chorus, and orchestra, many operettas, including "The Devil's first Rudiments of Learning," Sept. 14, 1856, Stockholm; cantatas, songs, and ballads; was chorusmaster, Stockholm Opera; received his musical education mainly at the Leipsic Conservatorium, where he was the pupil of Richter and Hauptmann. His work for the theatre and his church music were highly valued; but it was his smaller vocal compositions (such as the Bröllopsmarsch for four female voices) that did most to make him popular. B. July 17, 1832, Stockholm; d. Feb. 10, 1876, Stockholm.

Soggetto. *It.* Theme, motif.

Sokalsky (Peter Petrovich) wrote on Russian music; composed "Maria" or "Mazeppa," "A Night in May," "The Siege of Doubno," collected folk songs; secretary Russian Consulate General, N. Y., 1857–60; B. Sept. 26, 1832, Kharkov; d. Odessa, 1887.

Sokolov (Nicholas Alexanderovich) composed chamber music, incidental music to "The Winter's Tale," the ballet "The Wild Swans," 80 songs; pupil of Rimsky-Korsakov,

St. Petersburg Conservatory. B. 1859, St. Petersburg; add. St. Petersburg.

Sol. *Fr.* The note G.

Sol-bémol. *Fr.* G flat.

Sol-bémol majeur. *Fr.* Key of G flat major.

Sol-bémol mineur. *Fr.* Key of G flat minor.

Soldat-Röger (Marie) played violin; pupil of Pleiner, and of Joachim at the Vienna Hochschule, where she won the Mendelssohn prize, 1882. B. Mar. 25, 1864, Graz; m. Herr Röger, 1889; add. Vienna.

Sol-dièse. *Fr.* G sharp.

Solennemente. *It.* Gravely, solemnly.

Solennità. *It.* Gravity, solemnity.

Sol-fa. *It.* Names for the notes in music.

Solfège. *Fr.* Exercise in singing in which the notes of the scale are called Do, Re, Mi, Fa, Sol, La, Si.

Solfeggiamenti. *It.* SOLFÈGE.

Solfeggiare. *It.* The practice of solfeggi or SOLFÈGE.

Solfeggio. *It.* SOLFÈGE.

Solesmes was the village near Le Mannes, France, made famous by the Benedictines whose house was established there, 1833, by Dom Prosper Guèranger, who became its abbot and devoted the energies of the community to the study of Gregorian song. Forced from France in 1901 by the French government, which seized their press, they settled in the Isle of Wight, removing in 1908 to Quarr Abbey, near Ryde. Dom Pothier, Dom Jausions, and Dom Mocquereau have continued to direct the researches of the monks and their efforts for the restoration of liturgical music to what they assume it to have been immediately after the reforms of Saint Gregory the Great, and before the corruptions introduced by the Netherlands composers. By appointment of Pope Pius X, the abbot, Dom Paul Delatte, and the monks of Solesmes are editors for the papal commission which is publishing a new official edition of the Roman Chant.

Solié or Soulier (Jean Pierre) composed "Jean and Genevieve," 1792, "Mademoiselle de Guise," 1808, and in all 33 successful comic operas; in earlier life ten. and later bar. at the Paris Opéra Comique; pupil of his father, a 'cellist, and of the Nîmes maîtrise. B. 1755, Nîmes; d. Aug. 6, 1812, Paris.

Solist. SOLOIST.

Solito. *It.* In the usual manner.

Sollecito. *It.* Careful, attentive, solicitous.

Solmisare. *It.* To practice SOL–FA.

Solmisation, Sol-faing. Singing in which the SOLFÈGE names of notes take the place of words.

Solmisiren. *Ger.* To practice SOL–FA.

Solo. *It.* "Alone."

Soloist. Performer who sings or plays alone or with the aid of an accompaniment.

Solo Pitch. Tuning an instrument higher than the regular pitch, to obtain a more brilliant tone.

Solospieler. *Ger.* Solo player.

Solostimme. *Ger.* Solo voice or part.

Soloviev (Nicholas T.) composed "Cordelia" and other operas, a cantata for the second centennial of Peter the Great, fantasie on a folk song for orchestra, songs, piano pieces; the symphonic picture "Russians and Mongols"; taught St. Petersburg Conservatory from 1874, where he had been a pupil; wrote music criticism. B. May 9, 1846, Petrozavodsk; add. St. Petersburg.

Solvere. *It.* To resolve.

Somervell (Arthur) composed "The Forsaken Merman," Leeds Festival, 1895; Mass in C minor, 1891; the ballad with orchestra "Helen of Kirkconnell"; Song of Praise, "The Power of Sound"; "Ode to the Sea," Birmingham Festival, 1897; "Intimations of Immortality," Leeds Festival, 1907; a setting of the Seven Last Words, songs, chamber music, a symphony; became inspector of music for England, Wales, and Scotland, 1901; Mus. Dr., Cambridge, 1903; pupil of Stanford, of the Berlin Hochschule, Royal College of Music, and of Parry. B. June 5, 1863, Windermere; add. London.

Somis (Giovanni Battista) com-

posed three sets of sonatas for violin; taught with notable success, founding the Piedmontese school, his pupils including Leclair and Pugnani; pupil of Corelli and Vivaldi. B. 1676, Piedmont; d. Aug. 14, 1763, Turin.

Sommer (Dr. Hans) composed the opera "Lorelei," Brunswick, 1891, "Saint Foix," Munich, 1894; "Der Meerman," Weimar, 1896, "Rübezahl," Brunswick, 1904, "Riquet à la Houppe," April 14, 1907; many songs. Educated at Göttingen, where he was later professor of Physics, he lived in Berlin, Weimar, then settled in Brunswick; real name Hans Friedrich August Zincken or Neckniz. B. July 20, 1837, Brunswick; add. Brunswick.

Son. *Fr.* Tone.

Sonabile. *It.* Resonant.

Sonare. *It.* To sound or play.

Sonata. *It.* "Sounded." The name applied by early musicians to compositions which were to be played rather than sung, the generic term for the latter being Cantata. **Da Chiesa** was the sonata composed for use in church; **Da Camera** for that intended for secular use. The construction and development of the sonata has already been discussed under FORM. The title was first affixed to the compositions of Bonifacio Graziani, in the 16th century, and some of these early sonatas were written for two violins, bass, and organ; but while symphonies, string quartets, and chamber compositions in general are now in sonata form, the word sonata is usually restricted to compositions for solo instruments, or a solo instrument with piano.

Sonate. *Fr.* SONATA.

Sonatina. *It.* Brief SONATA in which the themes are not developed at length.

Sonatine. *Fr.* SONATINA.

Sonatore. *It.* Instrumentalist.

Sonevole. *It.* Sounding, resonant.

Song. Musical setting of poetry or prose; poem that can be sung; name used to designate the second subject of a sonata.

Songe d'une Nuit d'été. Ambroise Thomas's three-act opéra comique, to book by Rosier and De Leuven, caricaturing Shakespeare and Queen Elizabeth, was first performed April 20, 1850, at the Paris Opéra Comique.

Sonnambula. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Mar. 6, 1831, at La Scala, Milan. The original cast consisted of: Amina, sop.; Mme. Pasta; Elvino, Rubini, ten.; Rodolfo, Mariano, bar.; Lisa, Mme. Poccani, sop.; Amina, the orphan ward of Teresa, wife of the miller in a Swiss village, is on the point of marrying Elvino, a wealthy peasant. Lisa, who keeps the inn, also loves Elvino, while Alessio, a peasant boy, is smitten with love of the landlady. Rodolfo comes upon the scene and promptly makes love to Amina to the great displeasure of Elvino. Rodolfo, who is really the lord of a neighbouring village, but is incognito, is warned by peasants that the inn is haunted. The ghost is really Amina, who is a somnambulist. Rodolfo goes to his room and is in the midst of a pleasant flirtation with Lisa when the sleeping Amina walks into the room. Lisa hides in a closet, Rodolfo quietly leaves the room, and the unconscious Amina retires to rest. Lisa then hurries off, forgetting her handkerchief as she goes, and returns with Amina's jealous lover, who rushes in at the head of a crowd of villagers, and, finding his betrothed asleep in the stranger's room, promptly denounces her, although the villagers maintain her innocence, and offers to marry Lisa. In the second act Amina, again walking in her sleep, steps from the window of the mill and crosses safely a slender bridge which threatens to break at any moment, and when she reaches the ground is clasped in the arms of the now repentant Elvino, who, with the villagers, has trembled at her feat, and had already been convinced of her faithfulness by the discovery of Lisa's handkerchief in Rodolfo's room. The marriage of Elvino and Amina follows. The principal musical numbers are: Act I. "Sovra il sen," Amina; "Vi ravviso," Rodolfo; "Mai più dubbi!" Amina and Elvino; "Osservate, l'uscio è aprito," village

chorus; "O mio dolor." Act II. "Tutto è sciolto," Elvino; "Ah! non giunge," Amina.

Sonnleithner (Christoph) composed excellent church music, 36 quartets much admired by Emperor Joseph, and symphonies played by his friend von Kees; pupil of his uncle, a choirmaster. B. Szegedin, May 28, 1734; d. Vienna, Dec. 25, 1786. **Ignaz, von,** was noted as an amateur singer, member the Gesellschaft der Musikfreunde, though lawyer by profession; ennobled, 1828. Son of CHRISTOPH; d. 1831. **Anna** married Herr Grillparzer, and became mother of the famous poet; daughter of CHRISTOPH. **Joseph** founded the GESELLSCHAFT DER MUSIK-FREUNDE, of which he remained honorary secretary for life; was the friend of Schubert, and of his kinsman, Grillparzer; translated the FIDELIO libretto from du Bouilly, and wrote and translated numerous other works for the stage; became secretary for the court theatres, 1804, in succession to Kotzebue; counsellor, knight of the Dannebrog, etc. B. 1766; son of CHRISTOPH; d. Dec. 26, 1835. **Leopold, Edler von,** assisted Schubert in the publication of the "Erl Koenig" and other early compositions, was in close touch with the musicians of the day, and made a collection of valuable papers which he gave to the Gesellschaft der Musikfreunde, of which he was long a useful member; knight of the Iron Crown, etc. B. Nov. 15, 1797, Vienna; son of IGNAZ; d. Mar. 3, 1873.

Sontag (Henriette) sang sop. in opera, debut at Prague as the Princess in "Jean de Paris," at 15, appearing soon after in Vienna, Berlin, and Leipsic, and in 1826 capturing Paris with her impersonation of "Rosina" in the "Barbiere de Seville." Her voice ranged up to e‴, and one of her best rôles was "Euryanthe," which she created at Weber's request. After successful engagements in Paris and London, she returned to Berlin, and soon married Count Rossi, of the Sardinian legation. To sanction this union officially, the King of Prussia ennobled her in her own right as "von Launstein." For a time she retired, her domestic life being exceptionally happy, but the loss of her husband's fortune made it necessary for her to return to opera, and she sang in London and Paris, and made a highly successful tour of the United States, 1852, and extended her journey into Mexico, where she was attacked with cholera. Daughter of two players, she had been on the stage from childhood, and in 1815 became a student at Prague Conservatory. B. Jan. 3, 1806, Coblenz; d. June 17, 1854, Mexico.

Sonometer. Instrument measuring the vibrations of sounds.

Sonoramente. *It.* Sonorously.

Sonore. *Fr.* Sonorous, resonant, harmonious.

Sonorità. *It.* Sound, resonance, harmony.

Sonoro. *It.* Sonorous, resonant, harmonious.

Sonorophone. Metal wind instrument belonging to the Bombardon class.

Sons. *Fr.* Name given to their lyrical productions by the Provençal poets.

Sons Étouffés. *Fr.* Muffled tones produced on string instruments by the use of the mute.

Sons harmoniques. *Fr.* Harmonic tones.

Sons of the Clergy was a corporation of musical importance solely from the fact that at its festivals, which were given to raise funds for the support of the families of needy clergymen, Purcell's and Handel's music was performed, and sometimes works of modern English composers. From 1697 to 1908 these festivals were held in St. Paul's Cathedral, London.

Sons Pleins. *Fr.* Full round tones either by voice or instrument.

Sonus. *Lat.* Sound.

Sopra. *It.* Upper, above, upon, over.

Sopran. *Ger.* SOPRANO.

Soprana Corda. *It.* The highest violin string.

Soprano. The highest human voice normally ranging from c′ to a″, but

often, by means of the "head tones," reaching c''', while AGUJARI is said to have sung c'''', a feat rivalled in recent years by Ellen Beach YAW. This voice, though normally found in women or in boys, has sometimes been possessed by men, and it is said that a peculiar method of developing the male falsetto register was formerly known in Spain by which a big black beard and a high soprano might be possessed by the same man. Natural or falsetto male sopranos were often found in the Sistine Chapel. Some of the most celebrated of sopranos, however, were eunuchs, like FARINELLI and SENESINO, and these evirati or castrati were in great demand for church and stage alike. Their class died out in the early part of the 19th century.

Soprano Clef. C clef upon the first line of the stave.

Sorda. *It.* Muted, muffled.

Sordamente. *It.* Gently, softly.

Sordini. *It.* Instruments of wood, bone, or metal used upon the bridge of a violin to deaden or dampen the tones; mutes of wood covered with leather are sometimes used to dampen the sound of horns, trumpets, cornets, clarinets, and oboes, the mute being inserted in the bell; dampers of a piano.

Sordino. *It.* Mute; small violin used to give the pitch.

Sordo, Sorda. *It.* Muted.

Sordun, Sordono. *It.* Reed organ stop of sixteen foot pitch; obsolete wood wind instrument with a double reed, twelve valves, and two keys; trumpet mute.

Soriano-Fuertes (Mariano) wrote valuable works on Spanish Music; composed successful operettas; founded and edited the "Gaceta Musical Barcelonesa," 1860; taught MADRID Conservatory; directed schools and conducted opera. B. 1817, Murcia; d. Mar. 26, 1880, Madrid.

Sortisatio. *Lat.* Counterpoint in thirds and fifths.

Sortita. *It.* The entrance song for a character in opera; a voluntary.

Sospensivamente. *It.* Waveringly, irresolutely.

Sospirando, Sospirante, Sospirevole, Sospiroso. *It.* Doleful, wretched.

Sospiro. *It.* Formerly a minim, now a crotchet rest.

Sost. *It.* Abbreviation of SOSTENUTO.

Sostenuto, Sostenendo. *It.* "Sustaining." Maintaining the tone for the full duration of the notes written.

Soto (Francisco) composed Laudi Spirituali; became music director of the Oratory of his friend St. Philip Neri; founded the first Carmelite Convent, in Rome; sang in pontifical chapel, of which he became the head. B. 1534, Langa, Spain; d. Sept. 25, 1619, Rome.

Sotto. *It.* Below, under; as **Voce,** in an undertone.

Soubasse. *Fr.* "Sub-bass;" organ stop of 32 foot pitch.

Soubies (Albert) wrote numerous books and reviews on music and the drama, crowned by the Académie, including a series of small volumes of history of music in various countries; knight of the Legion of Honour, and of St. Stanislas; pupil Paris Conservatoire. B. May 10, 1846, Paris; add. Paris.

Soubrette. *Fr.* "Serving maid;" female singer taking minor rôles in comic opera.

Souchantre. *Fr.* Officer of the choir assisting the praecentor, in the cathedrals.

Souffarah. *Persian.* Name given to wind instruments without reeds by the Persians and Arabs.

Soufflérie. *Fr.* Apparatus or action of the bellows of an organ.

Souffleur. *Fr.* Organ blower; theatre prompter.

Soum. Burmese HARP.

Sound. Term in ACOUSTICS for tones resulting from regular vibrations as opposed to noise.

Sound-board. Piece of resonant wood placed behind the strings on the piano increasing the power of the tones; air chamber containing the feet of the pipes is the sound-board of the organ; screen placed behind the pulpit or over it to allow the speaker's voice to be heard all over the auditorium.

Sound-body. RESONANCE box.

Sound Post. Small post or peg of wood placed in instruments of the violin family in such a way as to render uniform the vibrations of belly and back. Usually its position is nearly below the left foot of the bridge. Size and position of the sound post have an important effect on the tone of the instrument.

Sound-waves. Term in ACOUSTICS for vibrations of periodic recurrence.

Soupir. *Fr.* Crotchet or quarter rest.

Soupir de croche. *Fr.* Quaver or eighth rest.

Soupir de double croche. *Fr.* Semiquaver or 16th rest.

Soupir de triple croche. *Fr.* A demisemiquaver or 32d rest.

Sourdeline. *Fr.* Small BAGPIPE or musette.

Sourdine. *Fr.* Stop which limits the supply of wind on the harmonium to the lower half of the instrument and enables the player to softly bring out full chords.

Sous. *Fr.* "Under," as **dominant**, under-dominant or the fourth.

Sousa (John Philip) became one of the most successful of American composers, bandmasters, and musical literateurs. Son of a Spanish trombonist in the U. S. Marine band, he was a pupil of John Esputa, and of G. F. Benkert, for harmony and composition, and at 17 was conductor for travelling theatrical organizations; in 1877, became violinist in the orchestra assembled by Offenbach for his American tour, and later director of the Philadelphia church choir "Pinafore" company. In 1880 he enlisted in the Marine Band, and as its master, brought it to the highest grade of excellence. He compiled "National Patriotic and Typical Airs of all Countries" while in government employ, and thereafter became the author of a popular novel, numerous essays, and instruction books for violin, drum, trumpet, etc. Resigning in 1892, he organized the military band which had repeatedly toured the world under his direction, and devoted more time to composition. The most successful of his comic operas were "El Capitan," to his own book, "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp." He composed also three suites, the symphonic poem "The Chariot Race" (Ben Hur), and such popular marches as "Washington Post," "The High School Cadets," "Stars and Stripes Forever," "Imperial Edward." B. Nov. 6, 1856, Washington, D. C.; add. Washington.

Spaces. Intervals between the lines or ledger lines of the staff.

Spagnoletta. *It.* Dance in Spanish style.

Spanishes Kreuz. *Ger.* Spanish cross. Double sharp sign.

Spanish Guitar. GUITAR.

Spark (Dr. William) composed anthems, glees, services; lectured; founded and conducted the Leeds Madrigal and Motet Society and People's Concerts; played organ in Leeds churches; pupil of S. S. Wesley, whose assistant he became. B. Oct. 28, 1823; d. June 16, 1897, Leeds.

Spartito. *It.* Scored.

Sparto. *It.* "Distributed, scattered," as of the parts of a score.

Spassapensiere. *It.* JEW'S HARP.

Spatium. *L.* Space.

Spazio. *It.* Space.

Speyer (Wilhelm) composed hundreds of songs and much chamber music; played violin; pupil of Thieriot and André, and of Baillot. B. June 21, 1790, Frankfort on Main; d. April 5, 1878, Frankfort.

Spianato. *It.* Even, smooth.

Spiccatamente. *It.* Brilliantly.

Spiccato. *It.* Detached, distinct, designated in NOTATION by dots over the notes.

Spicker (Max) composed suite for orchestra, cantata with orchestra, etc.; taught, National Conservatory of Music; conducted Beethoven Männerchor, New York (1882–88), pupil of Louis Köhler and then of Leipsic Conservatory, became conductor in various German theatres. B. Aug. 16, 1858, Königsberg; add. New York.

Spielart. *Ger.* Manner or method.

Spielen. *Ger.* To play.

Spieler. *Ger.* Performer or player.

Spielmanieren. *Ger.* Embellishments, ornaments.

Spiering (Theodore) founded the Spiering Quartette, Chicago; played first violin, Thomas Orchestra; pupil of Schradieck, Cincinnati College of Music, and later of Joachim, Berlin. B. 1871, St. Louis, Mo.; add. Chicago.

Spies (Hermine) sang con., noted for interpretations of Schubert, Schumann and Brahms songs; pupil of Mme. Fichtenberg, Sieber, and Stockhausen. B. Nassau, Feb. 25, 1857; d. Feb. 26, 1893.

Spina (Carl) succeeded to the publishing house of Diabelli, Vienna, 1852, giving way to F. Schreiber, 1872.

Spindler (Fritz) composed two symphonies, chamber music, and salon pieces for piano; taught piano in Dresden; pupil of F. Schneider. B. Nov. 24, 1817; d. Dec. 26, 1905, near Dresden.

Spinet. Obsolete-keyed instrument rather like the HARPSICHORD, but smaller. The strings were placed at an angle with the keys and were sounded by means of leather or quill plectra ("Spinae").

Spirito, con, Spiritosamente, Spiritoso. *It.* With animation, life, vivacity.

Spirituale. *It.* Spiritual.

Spirituel. *Fr.* Spiritual, ethereal.

Spissa. *L.* "Close;" designated the intervals in the enharmonic and chromatic scales; formerly the spissum was a semitone.

Spitta (Julius) wrote the standard life of J. S. Bach, Eng. trans., two vols., Novello & Co., 1884–85; edited works of Buxtehude and H. Schütz; taught history of music, Berlin University, and Hochschule für Musik, and was Perpetual Secretary, Academy of Fine Arts; helped found Bachverein, Leipsic, 1874; studied, Göttingen University. B. Dec. 27, 1841, Wechold, Hanover; d. April 13, 1894, Berlin.

Spofforth (Reginald) composed "Come, Bounteous May," and many other glees; pupil of his uncle, Thomas Spofforth, an organist. B. Southwell, Nottingham, 1770; d. Sept. 8, 1827, Brompton. **Samuel** played organ Peterborough and Lichfield Cathedrals; composed church music. B. 1780; Brother of REGINALD; d. June 6, 1864, London.

Spohr (Louis) composed concertos for violin of which Nos. 7, 8, and 9 are still admired, the opera, "JESSONDA," and nine others, more than 200 works in all forms; was among the greatest of violinists and one of the best conductors of his generation; a wretched music critic, since he condemned the greatest of Beethoven's works, but an excellent teacher and the author of a standard "Violin School" in three parts. Son of a physican who was an excellent amateur, and of a mother who sang and played piano, young Spohr began to play violin at five, and shortly afterwards composed his first violin duos. During his school days in Brunswick he studied violin with Kunisch and theory with Hartung, and played a concerto of his own at a school concert which led to his first appearance with the ducal band, and to lessons from Maucourt, its concertmeister. At 14, he made his first concert tour, with considerable success. The Duke of Brunswick placed him with Franz Eck, with whom he travelled in Russia and Germany. Returning to Brunswick, he played in the ducal orchestra, making occasional tours, and playing with Meyerbeer in Berlin, then a lad of 13, but losing a Guarnerius which had been given him by a Russian admirer, while on his way to Paris, and in consequence abandoning that journey. He was concertmeister at Gotha from 1805, and there met the harpist Dorette Scheidler, who became his wife. Routine work, concert tours and composing occupied his time until 1812, when he settled in Vienna as conductor of the Theatre an der Wien. It was during this sojourn in Vienna, which continued three years, that he came in contact with Beethoven, and expressed the opinion that the chorale of the Ninth Symphony was "monstrous and tasteless." After a quarrel with the Vienna managers, he resumed his tours, and in 1818 settled in Frankfort as conductor of the opera, and there

produced his operas "Faust," and "Azor und Zemire." Two years later he made his first appearance in London, where he conducted two of his own symphonies, at the Philharmonic concerts, using the baton, then new to England, and achieving a general artistic and financial success. Then he visited Paris, but was better received by musicians than the public, settled for a time in Dresden, and, through Weber's influence, became court chapelmaster at Cassel, where he remained for life. "Jessonda," produced at Cassel, 1823, soon made the round of the German opera houses, and he conducted his oratorio, "The Last Judgment," at the Düsseldorf (Rhenish) festival of 1826, in 1831 completed his "Violin School," and the following year produced his symphony "Die weihe der Töne," Op. 86, The Consecration of Sound. His oratorio "Des Heiland's letzte Stunden," ("Calvary") was inspired by the death of his wife, 1834, but two years later he consoled himself by marrying the pianist, Marianne Pfeiffer. In 1839 he again visited London and produced his "Calvary" at the Norwich Festival, where its enthusiastic reception led to his receiving a commission to compose "The Fall of Babylon," for the festival of 1842. While at Cassel he had produced "Der Fliegende Holländer," 1842, and "Tannhäuser," 1853, and had tried in vain to put on "Lohengrin," thus evincing his early admiration for Wagner, and had raised the reputation of the court musical organizations, but his frequent visits to other cities and his inclination to meddle in politics raised a cabal against him, and he was retired on pension, 1857. A few months later he broke his arm and was forced to abandon his violin, and his last appearance in public took place in Prague, 1858, when he conducted his "Jessonda," at the Conservatory semi-centennial. Besides the works already mentioned, Spohr composed eight overtures, 15 violin concertos, (the 8th, A minor, Op. 47, known as "In modo d'una scena cantante"), a mass with orchestra, the dramatic cantata "Das Befreite Deutschland," nine symphonies, of which the most important are: "Historical," No. 6, in G, Op. 116, dedicated to the London Philharmonic Society; "Irdisches und Göttliches im Menschenleben," No. 7 in C, Op. 121 for double orchestra; No. 8, G minor, Op. 137; No. 9, "Die Jahreszeiten" (The Seasons), B minor, Op. 143; a quartet concerto for double string quartet, two concertantes for two violins with orchestra, two clarinet concertos, the operas "Der Zweikampf mit der Geliebten," "Der Alchymist," "Die Kreuzfahrer," "Der Berggeist," many part-songs, songs and much chamber music. B. April 5, 1784, Brunswick; d. Oct. 22, 1859, Cassel. See Autobiography, lives by Malibran, 1860, and H. M. Schletterer, 1881.

Spondalium, Spondaulium. *L.* Sacrificial hymn accompanied by a flute.

Spondee. *L.* Metrical foot consisting of two long syllables.

Spontini (Gasparo Luigi Pacifico) composed the operas "La Vestale," which won Napoleon's prize as the best work of its kind in a decade, with the approval of Méhul, Gossec, and Grètry, Paris, 1807; "Olympie," which he considered his masterpiece; then secured an appointment at the Prussian court, which he held despite bitter opposition for a score of years; won wealth from princes and the title Count of Sant' Andrea from the Pope, but failed to create anything highly valued to-day. Son of a peasant family, three of his brothers had entered the church, and he, too, was destined for the priesthood, but his love of music, which his parents vainly tried to repress, caused him to run away from home, and he took refuge with an uncle who allowed him to take lessons of Quintiliani. A year later his family took him back, and this time, by advice of the same uncle, who was a priest, who had insisted that young Spontini be prepared for the seminary, he was taken to Naples and placed in the Conservatorio de' Turchini, 1791. There his progress was rapid. The director of the Teatro Argentina, Rome, heard some of Spon-

tini's music while in Naples, 1796, and commissioned him to write an opera. "I Puntigli delle Donne" was the result, but the composer, who was then but 18, had absented himself without leave, and it required the intercession of Piccinni to gain him readmission to the conservatory. His next opera, "L'Eroismo ridicolo," Rome, 1797, was composed with the benefit of advice from Piccinni, and showed marked improvement. "Il finto Pittore," 1798, Rome, and three operas produced in Florence, 1798, aroused the interest of the Neapolitans, and his "L'Eroismo ridicolo," was given there during the carnival, and next year expanded to two acts, and performed as "La finta Filosofa," and his "La fuga in maschera" was produced at the carnival of 1800. Spontini had accompanied the court to Palermo on the outbreak of the French Revolution, and there he continued to compose works for the court opera, and for Rome and Venice until 1803, when he settled in Paris. "Julie," and "La petite Maison," composed in the Neapolitan style, were promptly hissed off the boards by the Parisians, but his one act "Milton," Nov. 27, 1804, was better received, and Empress Josephine, to whom the score was dedicated, made him her composer. The book to "Milton," was by Étienne Joüy, who also provided the libretto for "La Vestale," Spontini's next work, and this was finally put in rehearsal at the Opéra in deference to the wishes of Josephine, after Spontini had gained the good will of the public by his cantata "L'Eccelsa Gara," sung at the celebration of the battle of Austerlitz. "Fernand Cortez," was his next opera, and in this Napoleon himself took a personal interest. It proved a great success, Nov. 28, 1809, and won the composer his appointment as conductor of the Italian opera. Quarrels with the direction over money matters caused him to be dismissed, 1812, but two years later the Bourbons returned to power, and Spontini was ready with a "festival opera," "Pelage, ou le Roi de la Paix," and was rewarded with an appointment at court. The ballet music "Danaides," was next composed, and then he produced "Olympie," book by Briffaut and Dieulafoy, based on Voltaire's tragedy. The first performance, Dec. 15, 1819, Paris, was not a brilliant success, although it represented four years' work, but the composer had the libretto modified, revised the music, and it was well received in Berlin, May 14, 1821, and after further revision, was again produced with complete success, Paris, Feb. 28, 1826. Meantime, however, negotiations had been pending with Count Brühl, royal intendant for Friedrich Wilhelm of Prussia, looking to the appointment of Spontini as chief chapelmaster and superintendent general of music to that court. In 1820, these negotiations, finally carried on over the Count's head, were brought to a conclusion, and Spontini settled in the German capital with practically supreme power in all matters pertaining to music. He composed the festival play "Lalla Rukh," based on Moore's poem, which was said to have been one of the most brilliant productions ever seen in Berlin, and the following year "Nourmahal," which included some of the music of the earlier work. "Alcindor," 1825, proved a failure, but "Agnes von Hohenstaufen," 1829, was comparable in merit to "Olympie," although it never obtained equal popularity. Spontini was soon at odds with Brühl, with the Mendelssohns, with most of the German musicians, and the Berlin public. He was quick tempered, a foreigner, unable to speak German, and the interest he showed in presenting German masterpieces failed to atone for these facts. The King continued faithful in his admiration and support until his death, 1840, but Friedrich Wilhelm IV was by no means so attached to the composer. In 1841 Spontini was mobbed as he was about to conduct a performance at the Opera House, and never showed his face there again. Then his financial disputes brought him into litigation with the court, and in the autumn his connection with Berlin ended. The new King allowed him to retain his titles and salary, and to live where

he pleased, "in the hope that in repose he might produce new works, which the King would hail with pleasure, if he chose to conduct them in person at Berlin." Broken in health and spirit, Spontini returned to Italy, then lived for a time in Paris, and while in Dresden, 1844, conducted a performance of "Vestale," for Wagner, which proved his last public appearance. Toward the close of his life he settled in Jesi, Italy, establishing schools and other useful institutions. Spontini received his title from the Pope in 1844, and was a Dr. Phil., Halle, member of the Prussian Ordre pour le mérite, and of the French Académie and Berlin Akademie. B. Nov. 14, 1774, Majolati, near Jesi; d. Jan. 14, 1851. See biographies by L. de Lomenie, 1841, Montanari, 1851; Raoul-Rochette, 1882.

Spontoni or Spontone (Bartolommeo) composed madrigals dated 1558–88; chapelmaster Verona Cathedral; pupil of Nicola Mantovano.

Spring. Obsolete word for tune or melody.

Squarcialupi (Antonio) composed; played organ at Florentine court and Cathedral from 1467. D. 1475, Florence.

Square Piano. PIANO in square case.

Squillante. *It.* Bell-like, ringing.

Squire (William Henry) composed a concerto and other 'cello pieces, songs, operettas; played 'cello Covent Garden; pupil of his father, an amateur, and later of Howell and Royal College of Music, where he won a scholarship. B. Aug. 8, 1871, Ross, Herefordshire; add. London. **Emily** sang sop. in concerts, debut, Bath, 1888; pupil Royal College of Music; sister of WILLIAM HENRY, add. London.

Sroutis. The twenty-two parts into which the Hindu scale is divided.

Sta. *It.* To be played as written.

Stabat Mater. Latin hymn on the crucifixion, the words of which were said to have been written by Jacopone, a Franciscan monk of the 13th century. A number of composers have written music to the Stabat Mater, but the best compositions are those by Palestrina, Rossini, Pergolesi, and Dvorak. The hymn is used during Passion week in the R. C. Church.

Stabile. *It.* Firm, steady.

Stabilini (Girolamo) played violin: concertmeister Edinburgh concerts. B. 1762, Rome; d. July 13, 1815, Edinburgh.

Stacc. Abbreviation of STACCATO.

Staccare. *It.* Make STACCATO.

Staccatissimo. *It.* Extremely STACCATO.

Staccato. *It.* Detached playing or singing of certain notes, making them as short as possible; signified on the score by a small dash.

Staden (Johann) composed and played organ, Nuremberg. B. about 1579; d. 1634. **Sigmund Gottlieb "Theophil,"** composed "Seelewig," 1644, the first singspiel to be printed; composed chorales; wrote an instruction book for singing, 1648; son and pupil of JOHANN. B. 1607, Nuremberg; d. July 30, 1655, Nuremberg.

Stadlmayr (Johann) composed church music; became chapelmaster to Archbishop of Salzburg, 1603, later to various members of the imperial family of Austria. B. 1560, Freising, Bavaria; d. July 12, 1648, Innsbruck.

Stadtmusikanten, Stadtpfeiffer, Stadtzinkenisten. *Ger.* Town musicians.

Staff, Stave. Five lines used in the NOTATION of music.

Staggins (Nicholas) composed songs, music for Dryden's "Conquest of Granada"; Master of Music to Charles II, 1682, Mus. Dr. Cambridge, and its first professor of music, 1684. D. 1705.

Stainer (Jacob) made violins once highly prized, of sweet, but not very powerful tone, dated from 1641 to 1677. Tradition says that while a journeyman he worked for a time in AMATI'S shop in Cremona, and his instruments are of the same general type, but higher and flatter in body. Formerly a good specimen brought $500, but the price has since decreased to about $100. Many spurious instruments bear forgeries of his label.

Although the first and greatest of German violin makers, he vainly appealed to the Emperor for pecuniary aid in his old age, became insane, and left his family in want. B. July 14, 1621, Absam, near Innspruck; d. about 1683. **Marcus** made violins; pupil of his brother, whose name he sometimes pasted in his instruments.

Stainer (Dr. Sir John) played organ St. Paul's Cathedral, London, 1872–88; composed the oratorio "Gideon," the cantata "Daughter of Jairus," a "Sevenfold Amen," "St. Mary Magdalen," cantata for the Gloucester Festival, 1883; "The Crucifixion," oratorio, 1887; wrote primers on Harmony and the Organ, and with Barrett, a "Dictionary of Musical Terms," Novello, 1876; became principal of the National Training School in succession to Sullivan, 1881; professor of music at Oxford, 1889; master of the Musicians' Company; Inspector of Music in succession to Hullah; was knighted 1888 by Queen Victoria; chevalier of the Legion of Honour. In 1847 he became a chorister in St. Paul's Cathedral, and soon mastered the organ, playing that instrument in 1854 at the church of St. Benedict and St. Peter, then taking the classical course at Oxford, won his B.A. 1863, and was thereafter appointed organist to the University, and conductor of various college musical societies. In 1865 he received his doctor's degree, and the following year became one of the examiners. B. June 6, 1840, London; d. Mar. 31, 1901, Verona.

Stamaty (Camille Marie) composed piano concertos, sonatas, and text-books; taught Gottschalk, Saint-Saëns; pupil of Mendelssohn; chevalier of the Legion of Honour. B. Mar. 23, 1811; d. April 19, 1870.

Stamitz (Johann Wenzl Anton) composed 45 symphonies, 10 orchestral trios; violinist to the Electoral court, Mannheim. B. Deutschbrod, June 19, 1717; d. 1757. **Anton Thaddeus** played 'cello; entered the church. B. 1721; brother of J. W. A.; d. Aug. 23, 1768. **Carl** composed 70 symphonies, the operas "Der Verliebte Vormund" and "Dardanus"; played viola and viola d'amore; son and pupil of J. W. A. B. May 7, 1746, Mannheim; d. 1801, Jena. **Anton** composed 13 symphonies, three piano concertos and much chamber music; son and pupil of J. W. A. B. 1753, Mannheim; d. 1820, Paris.

Stammakkord. *Ger.* Fundamental key chord.

Stampita. *It.* Song, air.

Ständchen. *Ger.* SERENADE.

Standhaft. *Ger.* Steadfast, firm.

Stanford (Dr. Sir Charles Villiers) composed the successful opera "Shamus O'Brien," Mar. 2, 1896, London Opera Comique; Breslau, 1907; an "Irish Symphony," and more than 100 works in all forms; played organ; conducted the Bach choir, 1885–1902 in succession to Goldschmidt; became professor of music, Cambridge University, in succession to Sir G. A. Macfarren, 1887. Pupil of Arthur O'Leary and Sir Robert Stewart in Dublin, where his father, a court official, was known as an amateur singer, young Stanford composed his first songs and piano pieces while still a child, and a march composed at 12 was played in the Theatre Royal. In 1870 he entered Queen's College, Cambridge, as a choral scholar, and three years later passed to Trinity College, where he had been made organist in succession to Dr. Hopkins, and 1874 was graduated with Classical Honours. Then he studied with Reinecke in Leipsic, and Kiel in Berlin, and at Tennyson's suggestion, composed incidental music for "Queen Mary," and enhanced the reputation thus acquired by the production of a symphony in B flat. In 1877 he gave a concert at which works of Brahms and Joachim were performed in England for the first time, and 1881 witnessed the production of his first opera, "The Veiled Prophet of Khorassan," Court Theatre, Hanover, Feb. 6. His orchestral serenade, Op. 17, was first performed at the Birmingham Festival, 1882, and the following year he received his doctor's degree from Oxford, and the same honour from Cambridge, 1888. In 1901 conducted the Leeds Festival,

and was knighted. Other works to be noted: the operas "Savonarola," Hamburg, April 18, 1884; "The Canterbury Pilgrims," Drury Lane (Carl Rosa company), 1884; "Much Ado About Nothing," Covent Garden, London, May 30, 1900; Mass in G, Te Deum, Requiem, Stabat Mater, the oratorio "Eden," the choral ballad "Revenge," Leeds Festival, 1896; "Songs of the Sea," bar. male chorus and orchestra, Op. 91; four Irish Dances for orchestra, Op. 89, Communion Service, three Morning and Evening services; "The Resurrection," Leeds, 1875; "The Three Holy Children," Birmingham, 1885; "Jubilee Ode," 1887; "The Bard," Cardiff, 1895, the "Irish Rhapsody," 1902; "Phaudrig Crochoore," Norwich, 1896; the symphonies "Elegiac," "L'Allegro ed il Pensieroso," "In Memoriam" (E flat). B. Sept. 30, 1852, Dublin; add. London.

Stanghetta. *It.* Bar in NOTATION.

Stanley (Albert Augustus) composed the ode with orchestra, "The City of Freedom," Boston, 1883; psalm xxi; the commemoration ode "Chorus Triumphalis," the symphonic poem "Altis," the symphony "The Awakening of the Soul"; taught music, University of Michigan; pupil of Leipsic Conservatory. B. May 25, 1851, Manville, R. I.; add. Ann Arbor, Mich.

Stanley (Charles John) composed "Jephtha," "Zimri," "The Fall of Egypt," and other oratorios; cantatas, songs; played organ Temple Church, London, from 1734, became master of the King's music; blind from infancy. B. Jan. 17, 1713, London; d. May 19, 1786.

Stansbury (George Frederick) composed music for "Puss in Boots," London, 1832, etc.; sang and conducted in London Theatres; pupil of his father, a musician of Bristol. B. 1800; d. June 3, 1845.

Stansfield (Ely) published and partly composed book of psalm tunes, London, 1731.

Stanza. *It.* "Station or resting place." Metrical lines forming a verse, or the subdivision of a poem.

Starck (Ingeborg) composed the operas "Die Göttin von Sais," "Jery und Bätely" (Goethe's text) Weimar, Cassel; the four-act "König Hiarne," and the dramatic tone poem in five pictures, "Manfred," Weimar, 1901; in earlier life successful concert pianist; pupil of Henselt and Liszt. B. Aug. 12, 1840, St. Petersburgh; m. Royal Intendant von Bronsart, 1860; add. Hanover.

Stark. *Ger.* Loud.

Stark (Ludwig) founded the school which became, 1865, the Stuttgart Conservatory; composed educational works for piano; pupil of the Lachners in Munich. B. June 19, 1831, Munich; d. Mar. 22, 1884, Stuttgart.

Star Spangled Banner was written during the bombardment of Baltimore by the British forces, Sept. 13, 1814. The author was Francis Scott Key, a young lawyer who was at the time temporarily detained on a British vessel. On getting ashore, Key completed his song, which was first published in the Baltimore "American," Sept. 21, 1814, and became a national song. Key adapted it to the air "To Anacreon in Heaven," which was probably composed by John Stafford Smith, to words by Ralph Tomlinson, president of the Anacreontic Society, about 1778.

Stassov (Vladimir Vassilievich) wrote on music; was director Fine Arts department, St. Petersburgh Library; championed New Russian School; complete works, five vols. published by admirers, 1905. B. Jan. 14, 1824, St. Petersburgh; d. Oct. 23, 1906, St. Petersburgh.

Statue. Ernest Reyer's three-act opera comique to book by Barbier and Carré was first performed April 11, 1861, at the Paris Opéra Comique, and revived in 1903 as grand opera at the Paris Opéra.

Staudigl (Joseph) created the rôle of "Elijah," Birmingham Festival, 1846, singing the music at sight at the last rehearsal; was for many years principal bass of the Kärnthnerthor Theatre, Vienna; in early life chorister and novice in the Order of St. Benedict; became insane 1856. B. Wöllersdorf, Austria, April 14, 1807; d. Mar.

28, 1861, Vienna. **Joseph** sang bar. in oratorio and at the Carlsruhe court opera, where he was chamber singer to the Duke; toured America with his wife, the singer Gisele Koppmayer; pupil Vienna Conservatory. B. Mar. 18, 1850; son of JOSEPH; add. Carlsruhe.

Stave or Staff. Five horizontal lines used for the NOTATION of music.

Stavenhagen (Bernhard) composed a popular minuet and other piano pieces; court pianist and chapelmaster to the Grand Duke of Weimar; where he had been a pupil of Liszt; was director of Munich Royal Academy of Music, 1901–4, then again settled in Weimar; B. Greiz, Nov. 24, 1862; add. Weimar.

Stcherbatchev (Nicholas Vladimirovich) composed a "serenade" and two "idylls" for orchestra, and much piano music; one of the New Russian School; played piano. B. Aug. 24, 1853; add. St. Petersburg. **Andrew Vladimirovich** composed march for orchestra, piano sonata; pupil of St. Petersburg Conservatory. B. Poltava, Jan. 29, 1869; add. St. Petersburg.

Steffani (Bishop Agostino) composed a Stabat Mater, a Confitebor and other church music of the best quality; more than a score of operas; elected honorary president for life of the Academy of Ancient Music, London, 1724; rose from obscurity to be ambassador in the service of the Elector of Hanover, 1698; bishop of Spiga, 1707, and one of the foremost composers and theorists of his time. In 1667 he was a chorister in St. Mark's, Venice. There Count von Tattenbach heard him, and took him to Munich, where he completed his education and then studied for a time in Rome at the expense of Elector Ferdinand Maria. In 1680 he was ordained priest and made organist and chamber musician at the Electoral court, and under Maximilan Emmanuel became director of chamber music. In 1688, having served at Munich 21 years, he was given a sum of money with which to recuperate in Italy, and a year later he entered the service of the court of Hanover as chapelmaster. There he became the intimate of the philosopher Leibnitz, and opened a new opera house with an excellent company, having the violinist Farinelli to head the orchestra, and the poet Mauro to furnish him with libretti. In 1696 he entered the diplomatic service of Hanover under Elector Ernest Augustus, and after the Elector's death was privy counsellor to the Elector Palatine and Apostolic Prothonotary for northern Germany. Except for a visit to Italy, 1727, the remainder of his life was spent in public and religious duties in Brunswick, Düsseldorf, and Hanover. During the whole of this long and useful life he was a prolific composer. In early life his works were exclusively for the church, but in 1681 appeared the opera "Marco Aurelio," followed by "Solone," "Servio Tullio," "Alarico il Balta," "Niobe," "Henrico Leone," 1689, Hanover; "La superbia d'Alessandro," "Orlando Generoso," "La libertà contenta," "I trionfi del Fato," "Briseide," "Il Turno," "Tassilone, Tragedia," and "Arminio," Psalms, motets, and chamber music complete the list of his compositions. His "Quanta certezza habbia da suoi Principii la Musica," discussing the natural laws and theory of music, appeared in Amsterdam, 1695. B. Castelfranco, July 25, 1653; d. Feb. 12, 1728, Frankfort.

Steffkins (Theodore) played viol and lute, London, 17th century. **Dietrich** played in the band of Charles II, brother of THEODORE; **Frederick** played in royal band, 1694, son of DIETRICH. **Christian** played in royal band, 1694, brother of FREDERICK.

Steg. *Ger.* Bridge of a violin.

Steggall (Dr. Charles) composed church music; played organ; taught, Royal Academy of Music, 1851–1903; helped found Royal College of Organists; pupil of W. S. Bennett, Royal Academy of Music; Dr. Mus., Cambridge. B. June 3, 1826, London; d. June 7, 1905, London. **Reginald** composed a symphony, mass, evening service, an Ave Maria, the scenas

"Elaine" and "Alcestis"; taught organ, Royal Academy of Music; succeeded his father DR. CHARLES as organist Lincoln's Inn chapel, 1905. B. April 17, 1867; add. London.

Steibelt (Daniel) composed a set of 50 Études for piano, still of value, the piano concerto in E, No. 3 containing a "Storm Rondo" which became even more popular than "The Battle of Prague"; the successful opera "Roméo et Juliette," Sept. 10, 1793, Théâtre Feydeau, Paris, to book by Vicomte de Segur; was noted as a pianist, teacher, and conductor, but was tricky in money matters and somewhat of a charlatan. In early life a protégé of the Prussian Crown Prince, he soon settled in Paris, where he encountered Hermann as a rival, and, at the instance of Marie Antoinette, composed one movement of the piano sonata called "La Coquette," Hermann composing the other. Steibelt was victorious, and he was forming most advantageous connections, when the sale of sonatas, slightly altered, to Boyer, which that publisher had already printed, injured his chances of further progress, and he removed to London. A virtuoso pianist, he there encountered Clementi, Dussek, and Cramer, but managed to acquire a strong following, and produced his successful pasticcio "Albert and Adelaide" at Covent Garden, 1798. Then he toured Germany, and encountered Beethoven in Vienna in a contest in which the great master defeated him. He had obtained the score of Haydn's "Creation," however, and venturing back to Paris, gave an enormously successful and profitable production at the Opéra, Dec. 25, 1800. Two years later his ballet "Le retour de Zephyr" was well received at the same house, and he formed a partnership with Mlle. Erard in the publishing business. "Le jugement du Berger Paris," 1804; and "La belle Laitiere" were performed in London with great success, and in 1806 his "La Fête de Mars," celebrating the victory of Austerlitz was given in Paris, followed by the opera "La Princesse de Babylon," but before the latter work was produced, 1808, he was again involved in financial difficulties which compelled him to leave Paris. Then he settled in St. Petersburg as court chapelmaster, conducted and wrote for the Opera and taught. The ballets "La fête de l'Empereur," "Der blode Ritter," and the operas "Cendrillon," "Sargines," and the unfinished "Le jugement de Midas" date from this period. Despite the popularity of his piano pieces, he died in poverty, and a subscription was raised in St. Petersburg for the support of his family. B. about 1749, Berlin; d. Sept. 20, 1823, St. Petersburg.

Steigleder (Hans Ulrich) composed the first organ works to be engraved in Germany on copper; played organ to the court of Stuttgart. B. 1580; d. 1635.

Stein (Johann Andreas) invented the German or Viennese piano action, about 1780, and made organs and harpsichords, Augsburg, before that time. His pianos may still be seen in Potsdam, and in the Steinert Collection. B. 1728, Heidesheim; d. 1792. **Maria Anna "Nannette"** founded the Viennese piano house **Nannette und Andreas Stein**, 1794, in partnership with her brother ANDREAS, manufacturing instruments along the lines established by their father JOHANN ANDREAS; was the close friend of Beethoven, and a shrewd and cultivated business woman. In 1793 she married the pianist ANDREAS STREICHER, and on dissolving partnership with her brother, 1802, continued in business as "Nannette Streicher, geborene Stein." B. Augsburg, Jan. 2, 1769; d. Jan. 10, 1838, Vienna. **Johann Baptist Streicher** was associated in this business from 1823. B. 1796, Vienna; son of NANNETTE and ANDREAS STREICHER. **Emil Streicher** succeeded to the business; son of JOHANN BAPTIST. **Matthäus Andreas** made pianos in Vienna, at first in the factory of his sister NANNETTE, starting for himself, 1802. B. Dec. 12, 1776, Augsburg; d. May 6, 1842, Vienna. **Friedrich** composed the operetta "Die Feé Radiante," songs, chamber music; played piano;

admired for Beethoven interpretations. B. May 26, 1784, Augsburg; d. Vienna. **Karl Andreas** succeeded to the piano business of his father, MATTHÄUS ANDREAS, and in 1844 was made court piano maker; composed; wrote on the piano. B. Sept. 4, 1797, Vienna; d. Aug. 28, 1863, Vienna.

Steinbach (Emil) composed songs, chamber music, and for orchestra; conductor at Mayence; pupil Leipsic Conservatory. B. Baden, Nov. 14, 1849; add. Mayence. **Fritz** composed a 'cello sonata, a septet, Op. 7; general music director to Grand Duke of Meiningen; pupil of Leipsic Conservatory, and later assistant to his brother EMIL at Mayence. B. Baden, June 17, 1855; add. Meiningen.

Steinway or Steinweg (Henry Engelhard) opened a piano factory in Seesen, 1839, which was destroyed in the revolution of 1848. The following year he emigrated to New York with his sons Charles, William, and Henry, and worked in various piano factories until 1853, when they organized the firm of **Steinway & Sons.** Two years later the house put on the market the first frame of a single iron casting and with overstrung scale, which was shown in 1862 at the London Exhibition and received a high award. **Charles** and **Henry** Steinway died in 1865, and then THEODORE, the eldest son, who had remained in business in Brunswick on his own account, settled in New York as a member of the firm. In 1856 the house built its first grand piano, and in 1862 its first upright. The elder Steinway during all these years had been in active control of the business. B. Feb. 15, 1797, Wolfshagen, Brunswick; d. 1871, New York. **William** became president of the incorporated company, 1876, when the capital was fixed at $1,500,000, and continued to be the head of the house until his death. B. Seesen, Mar. 5, 1835; d. Nov. 30, 1896. **Theodore** had been the mechanical genius of the house. B. Nov. 6, 1825, Seesen; d. Brunswick, Mar. 6, 1889. In 1908 the president of the corporation, capitalized at $2,000,000 since 1891, was **Charles H.,** while the board of directors included several members of the family. B. June 3, 1857, son of HENRY; add. New York. **Frederick T.** was vice-president of the company, 1908. B. Feb. 9, 1860; son of HENRY; add. New York.

Steinweg was the original spelling of the name STEINWAY, and was borne by the Brunswick house which, 1865, bought out the business of THEODORE STEINWAY or STEINWEG. The members of the firm were Grotian, Helfferich, and Schulz.

Stem. Tail attached to all notes other than semibreves in modern NOTATION.

Stentando. *It.* Retarding.

Stentato. *It.* Emphasized.

Stephens (Catherine) sang sop. in English operas and concerts; debut 1812, London. B. Sept. 18, 1794, London; m. the Earl of Essex, 1838; d. Feb. 22, 1882. **Charles Edward** composed symphony in G minor, songs, anthems, organ and piano pieces; played organ, London churches; pupil of Cipriani Potter. B. Mar. 18, 1821; nephew of CATHERINE; d. July 13, 1892, London.

Stephens (Dr. John) played organ Salisbury Cathedral; composed volume of cathedral music; conducted. D. Dec. 15, 1780.

Sterling (Antoinette) sang con. in oratorio and concert, range of e flat to f′′, toured with Theodore Thomas; settled in London, 1873; pupil of Manuel Garcia, and in early life, soloist, Plymouth Church, Brooklyn, N. Y. B. 1850, Sterlingville, N. Y.; m. John MacKinlay, 1875; d. Jan. 9, 1904, Hampstead, Eng. See memoir by her son Sterling MacKinlay, 1906.

Stern (Julius) founded an excellent school in BERLIN, 1850, with Kullak and Marx; conducted his own singing society in Berlin, 1847 to 1874; composed; was an admirable teacher, and in early life conductor of a German Gesangverein in Paris; pupil Singakademie and Royal Academy of Arts, Berlin. B. Aug. 8, 1820, Breslau; d. Feb. 27, 1883.

Stern (Leopold Lawrence) played 'cello, touring Europe with success, and America, 1897–98; pupil of Piatti,

Klengel, Davidoff, Leipsic; Royal Academy of Music, London. B. April 5, 1862, Brighton, Eng.; m. the singer Suzanne Adams; d. Sept. 10, 1904, London.

Sternberg, von (Edler Constantin Ivanovich) composed more than 200 piano works, chamber music, songs; wrote essays on music and sociology; founded the Sternberg School of Music, Philadelphia, and in 1908 was president of this corporation and its branch schools; pupil of Moscheles, Kullak, Reinecke, and Liszt; Mus. and Lit. Dr.; president International Society of Music Teachers; toured as virtuoso pianist from 1877. B. July 9, 1852, St. Petersburg; add. Philadelphia, Pa.

Steso. *It.* Spread, scattered.

Stesso. *It.* "The same."

Stevens (Richard John Samuel) composed three harpsichord sonatas, three sets of glees; played organ Temple Church, London; Gresham professor of music; chorister in boyhood, St. Paul's Cathedral; B. Mar. 27, 1757, London; d. Sept. 23, 1837.

Stevenson (Dr. Sir John Andrew) composed the introductions and accompaniments to Moore's "Irish Melodies," songs, an oratorio; organist and director of music to the Viceregal court at Dublin, where he was knighted, 1803; in early life chorister at Christ Church, where he afterwards was vicar choral. B. 1762, Dublin; d. Sept. 14, 1833.

Stewart (Neil) published music in Edinburgh, 1759 to 1805.

Stewart (Dr. Sir Robert Prescott) composed odes, a fantasia on Irish airs for the Boston Peace Festival, 1872; played organ, Trinity College, Dublin; was vicar choral, St. Patrick's, a chorister in boyhood at Christ Church; conductor and professor, Dublin University, Royal Irish Academy of Music. B. Dec. 16, 1825, Dublin; d. Mar. 24, 1894, Dublin.

Sthenochire. Machine that imparts force and flexibility to the fingers.

Stiastny (Bernard Wenzel) played 'cello Prague orchestra; taught; wrote a method dedicated to Seeger. B. 1770, Prague. **Johann** composed 13 works for 'cello; played 'cello; was music director at Frankfort, Nuremberg, and Mannheim; probably pupil of his brother BERNARD WENZEL. B. Prague, 1774.

Sticcado, Sticcato. XYLOPHONE.

Stich (Johann Wenzel "Punto") composed, played horn; friend of Mozart and Beethoven, who composed for him. B. Bohemia, 1755; d. Feb. 16, 1803, Prague.

Stiefel. *Ger.* BOOT of an organ reed-pipe.

Stiehl (Heinrich) composed the operas "Der Schatzgräber," "Jery und Bätely," chamber music; played piano and organ, conducted; settled in Reval as a teacher; pupil of Moscheles, Gade, and Hauptmann. B. Aug. 5, 1829, Lübeck; d. May 1, 1886, Reval, Russia.

Stift. *Ger.* Jack of a harpsichord or spinet.

Stil. *Ger.* Style.

Stile. *It.* Style.

Stillgedackt. *Ger.* Soft toned organ stop.

Stilus. *L.* Style.

Stimme. *Ger.* Voice; organ stop or rank of pipes; a part in instrumental or vocal music.

Stimmpfeife. *Ger.* Pitch-pipe.

Stimmgabel. *Ger.* Tuning-fork.

Stimmhölzchen. *Ger.* SOUND POST.

Stimmhorn. *Ger.* Tuning-cone.

Stimmschlüssel, Stimmhammer. *Ger.* Tuning key, a hammer-shaped instrument.

Stimmstock. *Ger.* SOUND POST.

Stimpson (James) founded concerts at Birmingham, 1844, and conducted them until 1867; was permanent organist Birmingham festivals; taught and edited music. B. Feb. 29, 1820, Lincoln; d. Oct. 4, 1886, Birmingham.

Stinguendo. *It.* Fading away.

Stiracchiato, Stirato. *It.* Widening, retarding.

Stirling (Elizabeth) composed "All among the barley" and other popular songs; played organ London churches; pupil G. A. Macfarren. B. Feb. 26, 1819, Greenwich; d. Mar. 25, 1895, London.

Stobaeus (Johann) composed cho-

rales and other sacred and secular works; sang bass; was chapelmaster to Elector of Brandenburg; pupil of Eccard. B. Graudenz, July 6, 1580; d. Sept. 11, 1646, Königsberg.

Stock (Frederick A.) became conductor of the CHICAGO ORCHESTRA on the death of Theodore Thomas whose assistant he had been, having graduated from the ranks of the viola players; composed songs, orchestral variations, and chamber music. B. Julich, Ger., 1872; add. Chicago.

Stock Exchange Orchestral and Choral Society gave subscription concerts in London from 1883, at which the works of native composers were favoured. The first conductor was George Kitchin, an amateur. In 1897 Arthur W. Payne became conductor of the orchestra, and from 1898 the choir was conducted by Munro Davison.

Stockfagott. RACKETT.

Stockhausen (Margarete Schmuck) sang sop. in concerts and oratorios; pupil of Cartruffo, Paris. B. 1803, Gebweiler; m. Franz; d. Oct. 6, 1877. **Franz** composed; played harp. B. 1792; d. 1868. **Julius** sang bar. in opera and concerts, much admired for interpretations of Bach, Schubert, and Schumann; directed Hamburg concerts; court singer, Stuttgart; taught Frankfort Conservatory; wrote a method, Eng. trans., 1907; pupil of his mother, MARGARETE SCHMUCK and of Garcia. B. July 22, 1826, Paris; d. Sept. 22, 1906.

Stodart (Robert) aided Backers in the invention of the "English" action for pianos, and opened a piano factory in London, 1776.

Stojowski (Sigismund) composed pianoforte and orchestral pieces; pupil of Paris Conservatory and Paderewski. B. Strelce, Poland, 1870.

Stokes (Charles) composed "Select Organ Pieces"; played organ; in boyhood chorister at St. Paul's, London. B. 1784; d. April 14, 1839, London.

Stoltz (Rosine) sang mez. sop., creating such rôles as "Agathe," "Desdemona," composed six songs, 1870; known also as Victorine Noeb and Rose Niva; made the notable record of marrying in succession one baron and two princes. B. Feb. 13, 1815; retired after 1850.

Stoltzer (Thomas) composed hymns, psalms, motets; was chapelmaster to Louis, King of Hungary and Bohemia; publications dated chiefly between 1536 and 1544.

Stonante. *It.* Untuneful, Discordant.

Stonard (William) composed anthems; played organ Oxford Cathedral. D. 1630.

Stop. Pressure upon the strings of an instrument by the fingers, or a fret on a guitar; set of pipes in an organ of uniform quality; device for varying tone of harpsichord.

Stopped Diapason. Foundation organ stop of closed pipes.

Stopper. Plug in the top of an organ pipe to close it.

Stopples. Plugs used in some of the flute ventages acommodating its scale to some particular mode.

Storace (Anna Selina) created Susanna in Mozart's "Nozze di Figaro," while at the Imperial Theatre, Vienna, and from 1781, when she appeared at Parma, until 1808, when she sang for the last time at Covent Garden, commanded exceptionally high salaries; pupil of her father, Stefano, a double-bass player, and later of Sacchini at the Venice Conservatory; debut in London at eight. B. 1766, London; m. John FISHER; d. Aug. 24, 1817, Dulwich. **Stephen** composed romantic operas, including the operetta "No Song no Supper"; played violin, debut at 12; pupil Conservatorio di S. Onofrio, Naples. B. Jan. 4, 1763, London; brother of ANNA SELINA; d. Mar. 19, 1796.

Storto, Storta. *It.* Horn and SERPENT, were so-called because of their twisted shapes.

Strada del Po (Anna) sang sop. in London operas under Handel, 1729 to 1738.

Stradella (Alessandro) composed 148 works preserved at Modena, among which are six operas, including "Il Trespolo," produced at Bologna, 1679, eight oratorios, many songs and cantatas; was accredited with the composition of "Pietà, Signore," which may have been by Rossi. The Roman-

tic tales which have grown up around Stradella, based on Bonnet-Bourdelot's tale, are reproduced in the Flotow opera, but are no longer believed. B. Venice, Naples, or Rome, about 1645; d. about 1670 or 1678 or 1681.

Stradella. Friedrich von Flotow's three-act romantic opera was first performed February, 1837, at the Palais Royal Theatre, Paris, and expanded to grand opera, at Hamburg, Dec. 30, 1844. The English version to Bunn's book was first performed June 6, 1846, at Drury Lane, London. Stradella wins the love of Leonora, protégé of a rich Venetian nobleman, Bassi, elopes with her to Rome, where they are married. Barbarino and Malvolio, in the hire of Bassi, plan to assassinate Stradella, but are so moved when they hear him sing that they falter in their purpose. Bassi urges them by the offer of more money to murder the musician, and the bravoes agree. But when they hear Stradella sing a hymn to the Virgin they throw themselves at his feet, confess their mission, and warn him against Bassi. Leonora enters, finds Bassi and the bravoes converted from their purpose, and the opera ends with a happy reconciliation, although, according to Bonnet-Bourdelot, Bassi had both lovers murdered at Genoa.

Stradivarius (Antonius) perfected the form of the violin, having learned the art of violin making from NICOLO AMATI, and made instruments from 1666 to 1737 which have never been surpassed. 540 violins, 12 violas, and 50 'cellos were extant in 1908, the best valued at $10,000 or more, while a hundred more may still be authenticated. The earliest label on a genuine Strad. is said to be "Antonius Stradiuarius Cremonensis Alumnus Nicolai Amati, Faciebat Anno 1666," with a Maltese cross and the letters A. S. in a double circle. In 1667 he married Francesca Ferraboschi, widow of G. G. Capra, and in 1680 bought the house, No. 1 Plazza Roma, (where his best work was done), for about $4200. This remained in possession of his family for 100 years, and was marked by an inscription set up by the municipality of Cremona. It is assumed that he worked for Amati, seven or eight years prior to 1666, but aside from the register showing the births and deaths of his children, and his second marriage, 1699, to Antonia M. Zambelli, the only certain records of his life are the labels in his instruments. B. about 1644; d. Dec. 17, 1737, Cremona. See "Antonio Stradivari, his Life and Work," W. H., A. F. and A. Hill, London, 1902. **Francesco** and **Omobono** were the only sons of ANTONIUS to follow the violin-making craft, and both were sons of the first wife. Francesco was b. Feb. 1, 1671, Cremona; d. May 11, 1743. Omobono, b. Nov. 14, 1679, Cremona; d. June 8, 1742.

Strain. Theme which forms a part and is related to the whole composition. Formerly each portion of a composition, either rhythmical pauses or completed sentences, were divided by the double bar, and consequently the double bar marked the strain. This custom is still followed in writing chants and hymn tunes where the strain is still marked by the double bar.

Strakosch (Maurice) managed the Apollo Theatre, Rome, with his brother MAX; was European agent for his sister-in-law, Adelina PATTI; managed artists and troupes successfully in Europe and America, and the Salle Ventadour, Paris, 1873–74. B. 1825, Lemberg, Moravia; m. Carlotta PATTI; d. Oct. 9, 1887. See his "Memoires." **Max** was closely associated in business with his brother MAURICE, and usually acted as his American representative. D. Mar. 17, 1892. **Maurice** was manager of the Baltimore Music Hall, forming an excellent English Opera company, and on its financial failure allied himself with the Metropolitan management in New York, afterwards going into the real estate business in California. Son of MAX.

Straniera, La. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Feb. 14, 1829, at La Scala, Milan.

Strascicando. *It.* Dragging.

Strascicato. *It.* Dragged.

Strascinando. *It.* STRASCICANDO.

Strascinando l'arco. *It.* Dragging the bow over the strings; binding the notes together.

Strascino. *It.* Drag; slurring movement and slightly diminishing the pace.

Strathspey. Scotch dance in duple time first danced about the beginning of the eighteenth century in Strathspey. The "SCOTCH SNAP" is one of the characteristics of this dance.

Straus (Ludwig) played violin and viola; concertmeister, Frankfort Theatre, 1860, the Museum concerts, and from 1864 to 1888 of Hallé's orchestra, Manchester; solo violinist to Queen Victoria, and in earlier life successful in virtuoso tours; played quartet three years with Mayseder; pupil Vienna Conservatory. B. Mar. 28, 1835, Presburg; d. Oct. 23, 1899, Cambridge, Eng.

Strauss (Johann) was the most notable composer and conductor of dance music of his generation, the father of "The Waltz King," and two other sons whose dance music has enlivened the whole world. His parents, who were innkeepers, with a laudable desire of advancing their son in life, had him apprenticed to a bookbinder. He had already learned to play violin, and soon ran away from the shop, but was found by a friend of the family, who obtained lessons for him from Polyschansky, on the violin, and Seyfried, theory. His first engagement was with LANNER, for whom he was assistant conductor until 1825, then beginning his own concerts in a suburban beer garden, the "Schwann," and thereafter at the "Sperl," where he continued six years. Appointed chapelmaster of the Bürger regiment, it became his duty to play at certain of the court balls, and his orchestra, now increased to 200, and his compositions, of which the "Tauberln," Op.1, and "Kettenbrücke," Op. 19, were the most famous, awakened an interest by no means confined to the Austrian capital. From 1833 he began a series of tours which gradually extended throughout Europe, and in the year of Queen Victoria's coronation, 1838, he gave 72 concerts and played at the most important balls in London. In 1844 he was specially honoured by the future Emperor Wilhelm I, who gave a military concert in his honour, and on his return to Vienna he was appointed conductor of the court balls. In 1840 he introduced the polka to Vienna, and thereafter devoted himself mainly to composing only waltzes, polkas, galops, and marches, of which he produced 60, and quadrilles, of which he composed 34. Breitkopf & Härtel published his complete works, including 246 pieces of dance music, and, in all, 150 waltzes, among which were: Taglioni-Walzer, Londoner Saison-Walzer, Die Berggeister Walzer, Rosenblätter-Walzer, Wiener Gemüths-Walzer, Myrthen Walzer, Tanz-Recepte Walzer, Cäcilien-Walzer, mit dem beliebten Tremolo; Dritte Walzer-Guirlande; Palm-Zweige Walzer; Amors-Pfeile Walzer; Elektrische Funken Walzer; Deutsche Lust, oder Donau-Lieder ohne Text, Walzer; Apollo-Walzer, Adelaiden-Walzer, Die Wettrenner Walzer; Die Debutanten Walzer; Egerien-Tänze; Die Tanzmeister Walzer; Stadt- und Landleben Walzer; Die Phantasten Walzer; Musik-Verein-Tänze, Döblinger Reunion-Walzer, Wiener Carneval-Walzer, Erste Kettenbrücke-Walzer, Gesellschafts-Walzer, Wiener Launen-Walzer, Walzer (à la Paganini), Krapfen-Wald'l-Walzer, Trompeten-Walzer, Champagner-Walzer, Erinnerungs-Walzer, Fort nach einander!-Walzer; Lustlager-Walzer. B. Mar. 4, 1804, Vienna; d. Sept. 25, 1849, Vienna. **Johann** deserved his title of the "Waltz King" by composing nearly 400 waltzes, of which the most famous were "An der schönen blauen Donau" ("The Blue Danube"), Op. 314, "Man lebt nur einmal," "Wiener Blut," "Kunstlerleben," and "Tausend und eine Nacht." Besides his waltzes he composed a notable series of comic operas, including "Die Fledermaus," "Der ZIGEUNER-BARON," the ballet "Aschenbrödel," and "Traumbilder" for orchestra. In accordance with his father's wishes, he had been educated for a commer-

cial career, but his mother, born Streim, an innkeeper's daughter, secretly caused him to be trained in music, and he had composed the "Erster Gedanke" waltz at six. At 19 he could resist his passion for music no longer, and made his debut as conductor, producing waltzes of his own and his father's. On the death of his father he combined the two orchestras, and made a series of tours, was made court conductor of balls at Vienna, 1863, and produced his first operetta, "Indigo und die vierzig Räuber," 1871, Theater an der Wien. Other operettas to be noted: "Der Karneval in Rom," "Cagliostro," "Prinz Methusalem," "Blindekuh," "Das Spitzentuch der Königin," "Die lustige Krieg," "Eine Nacht in Venedig," "Simplicius," "Ritter Pasman," "Fürstin Ninetta," "Jabuka," "Waldmeister," "Die Göttin von Vernunft." B. Oct. 25, 1825, Vienna; son of JOHANN; m. the singer "Jetty" Treffz, 1862, and after her death the singer Angelica Dietrich, 1878; d. June 3, 1899, Vienna. **Joseph** composed 283 popular waltzes; conducted his own band, but was of feeble constitution, and being maltreated by Russian officers in Warsaw for whom he had refused to play, was fatally injured. B. Vienna, Aug. 22, 1827; brother of the Waltz King; d. July 22, 1870, Warsaw. **Eduard** composed more than 200 pieces of dance music; became conductor of court balls in St. Petersburg, 1870; toured Europe repeatedly at the head of his own orchestra; visiting America, 1901–2, for which occasion he borrowed his brother's title of "Waltz King"; played in Vienna at the Volksgarden during the summer, and in the winter in the hall of the Gesellschaft der Musikfreunde. B. Feb. 14, 1835; add. Vienna.

Strauss (Richard) composed a series of symphonic poems notable for bizarre construction and eccentricity of subject and orchestration, songs, many of which were admirable; the opera SALOMÉ, which placed him at the head of the Decadent school of musicians; became one of the best of recent conductors; was a man of wide reading and culture and possessed a degree of skill in advertising surpassing that of the whole Wagner family. Son of Franz Strauss, first horn player in the royal orchestra at Munich, he is said to have composed a polka, and to have played the piano at four. Pupil of his father, and of F. W. Meyer, several of his choral works were sung while he was a student in the Gymnasium, and before he was 17, three of his songs and his string quartet in A had been performed in public. In 1884, a year after he completed his university course, Theodore Thomas performed his symphony in F minor, Op. 12, in New York, and thereafter his works were known in the United States as quickly as in Europe. In 1885 he was made chapelmaster at Meiningen in succession to von Bülow, who had produced his suite for 13 wind instruments there with great success. He soon resigned this post to travel, and in the fall was made assistant conductor at Munich under Levi, and four years later became assistant to Lassen at Weimar. In 1892 he visited Greece and Egypt to recover his health, which had been impaired by overwork, bringing back "Guntram," his first opera, which was produced at Weimar, May 12, 1894, and the following year married Pauline de Ahna, a beautiful young singer who had created "Freihilde," the principal rôle in his opera, and thereafter proved the best interpreter of his songs. His "Feuersnot" was produced with success at Dresden, Nov., 1901. His remarkable skill as a conductor made him a welcome visitor in all music centres. He was appointed court chapelmaster in Munich and in Berlin, and often conducted the first performances of his own works in other cities, notably of his "Sinfonia Domestica," while in New York, 1905–6, and "Salomé" in Paris, 1908, and still earlier the "Aus Italien" symphonic fantasia (in which he incorporated a song by Denza, mistaking it for a folk song) in London. During his American tour, when he was accompanied by Mme. Strauss de Ahna as soloist, he conducted a large orchestra

under the best auspices in the principal cities, but signalized his departure by giving concerts in a big New York shop for a handsome fee. In Paris, where the production of "Salome" was said to have been a poor one he was soon on the best terms with the officials, and on his departure received the cross of the Legion of Honor. Most of his symphonic poems, such as "Also Sprach Zarathustra" (after "Nietzsche"), the grotesque orchestral rondo "Till Eulenspiegel's lustige Streiche" and "Ein Heldenleben," are accompanied by elaborate "programmatical notes." In the exquisite piano accompaniment of "Enoch Arden" the music is skilfully subdued so as not to strain the voice of the reader, while in "Don Quixote" he found it necessary to invent an especial mechanism for the wind effect. Perfectly familiar with classic form, he seemed always striving for new and startling effects, and although capable of writing melody, carried his ideas of realism to such extremes that only the devoted few who proved their superior intelligence by being always able to understand him were able to understand him at all. The full list of his works includes: Festival March for orchestra, Op. 1; String quartet in A, Op. 2; five pieces for solo piano, Op. 3; piano sonata in B minor, Op. 5; sonata for piano and 'cello, Op. 6; Serenade for wind instruments, Op. 7; violin concerto, Op. 8; Stimmungsbilder for piano, Op. 9; eight songs, Op. 10; concerto for French horn, Op. 11; symphony in F minor, Op. 12; quartet for piano and strings, Op. 13; Wanderers' Sturmlied, 6-part choir with orchestra, Op. 14; five songs, Op. 15; symphonic fantasia "Aus Italien," Op. 16; six songs, Op. 17; sonata for violin and piano, E flat, Op. 18; "Lotosblätter" songs, Op. 19; the tone poem for orchestra, Don Juan, Op. 20; "Schlichte Weisen" songs, Op. 21; "Mädchenblumen" songs, Op. 22; tone poem for orchestra "Macbeth," Op. 23; the tone poem for orchestra, "Tod und Verklärung," Op. 24; the three-act opera "Guntram," Op. 25; two songs, Op. 26; four songs, Op. 27; the tone poem for orchestra "Till Eulenspiegel," Op. 28; three songs, Op. 29; the tone poem for orchestra "Also Sprach Zarathustra," Op. 30; four songs, Op. 31; five songs, Op. 32; four songs with orchestra, Op. 33; two 16-part anthems, Op. 34; the fantastic variations for orchestra "Don Quixote," Op. 35; four songs, Op. 36; six songs, Op. 37; "Enoch Arden" (piano music to accompany recitation of the poem), Op. 38; five songs, Op. 39; the tone poem for orchestra "Ein Heldenleben," Op. 40; five songs, Op. 41; two choruses for men, Op. 42; three songs, Op. 43; two "Grossere Gesänge" for deep voices with orchestra, Op. 44; three choruses for men, Op. 45; five songs, Op. 46; five songs, Op. 47; five songs, Op. 48; eight songs, Op. 49; the one-act opera "Feuersnot," Op. 50; "Das Thal," for bass and orchestra, Op. 51; "Taillefer," choral ballad with soli and orchestra, Op. 52; "Sinfonia Domestica," Op. 53; the one-act opera "Salomé," Op. 54; a burlesk for piano and orchestra, a "soldatenlied" for male choir, and the opera "Elektra" (1908), without opus numbers. B. June 11, 1864, Munich; add. Berlin. See biography, Dr. Arthur Seidl, Prague.

Stravagante. *It.* Capricious, extravagant.

Stravaganza. *It.* Fancy, extravagance.

Street (G. Ernest) composed the ballet "Scaramouche" (with Messager), 1891; the one-act opera "Fides," Paris Opéra Comique, 1894; "Mignonette," 1896; wrote music criticism, "L'Eclair," Paris; pupil Bizet and Damcke. B. 1854, Vienna; add. Paris.

Street (Josiah) published "A booke containing great variety of Anthems," London, 1746.

Streicher (Johann Andreas) made pianos in partnership with his wife, Nannette STEIN.

Streichinstrument. *Ger.* String instrument.

Streichquartett. *Ger.* STRING QUARTET.

Streichzither. *Ger.* Zither played with a bow.

Strene. BREVE, so-called by Marbecke; note stretched or strained for purposes of recitation; note bounded by two lines.

Streng. *Ger.* Severe, strictly rigid.

Strepito. *It.* Noise.

Strepitosamente. *It.* Noisily.

Strepitoso. *It.* Noisy, impetuous.

Stretta. *It.* CODA; taken in faster time than the movements preceding it. The end of Haydn's "The Heavens are telling," is a stretta.

Stretto. *It.* "Contracted," as in a FUGUE, the bringing closely together of the subject and its answer.

Striking-reed. Percussion REED.

Strinasacchi (Regina) played violin; was an especial favourite in Vienna, where Mozart composed a sonata for her; pupil Venice Conservatorio della Pietà. B. 1764, near Mantua; m. J. C. Schlick, the 'cellist; d. 1823.

String. The general name in music for every vibrating cord used in the production of tone, whether a drawn cast steel wire for use in the piano, the spun silk sometimes used for violins and guitars, or the entrails of sheep familiarly known as "catgut." To secure a deep tone without too much bulk it is customary to bind the G string of the violin, two lower strings of viola and 'cello, and three strings of the guitar with a wrapping of silver or other white metal. The highest string of many instruments is called the chanterelle. The Italians are reputed to be the best makers of strings for instruments of the violin and guitar families. The tension of a set of strings for violin has ranged, according to the standard of PITCH, from 63 to 90 pounds. The tension of a modern grand piano is upwards of sixteen tons.

Stringendo. *It.* Pressing, hastening on the time.

String-gauge. Instrument consisting of a disc or an oblong piece of metal with a graduated slit and engraved table, for measuring the thickness of strings for violins and other string instruments.

String Quartet. Quartets for strings in Sonata FORM were developed by Haydn, Mozart, and Beethoven, becoming the highest and most important class of chamber music. They are scored for first and second violin, viola, and 'cello. Reinforced by a doublebass, a QUINTET is formed, and with the further addition of a third violin, a SEXTET. Combinations of the stringed instruments in an orchestra are commonly referred to collectively as "the strings."

Strisciando. *It.* "Creeping," slurring from one note to another.

Strofa. *It.* STROPHE.

Strogers (Nicholas) composed services; played organ; England, 17th century.

Strohfiedel. *Ger.* Ligneum Psalterium or XYLOPHONE.

Strohmeyer (Carl) sang bass at the court of Weimar; range D to g.' B. 1780, Stollberg; d. Nov. 11, 1845, Weimar.

Strombettare. *It.* To sound a trumpet.

Strombettiere. *It.* Trumpet-player.

Stromentato. *It.* Instrumented, scored for an orchestra.

Stromento. *It.* Instrument.

Strong (G. Templeton) composed the symphony "In dem Bergen," the symphonic poem "Undine"; choral works with orchestra and piano music; pupil Leipsic Conservatory. B. New York, May 26, 1856; add. Vevay, Switzerland.

Strophe. *Gr.* "A turning"; as the turning of the Greek chorus toward a particular part of the orchestra, when dancing. Antistrophe was their returning. Hence verses for alternate singers or choirs.

Stroud (Charles) composed the anthem, "Hear my prayer, O God"; played organ Whitehall Chapel; in boyhood, chorister Eng. Chapel Royal. B. 1705; d. April 26, 1726.

Strungk (Delphin) composed organ music; played organ at St. Martinskirche, Brunswick. B. 1601, Brunswick; d. 1694, Brunswick. **Nicholas Adam** composed "Alceste" and many other operas to German text; founded the opera house at Leipsic, 1692; played violin; in early life court musician at Hanover and Dresden; pupil of his father DELPHIN.

B. 1640, Celle; d. Sept. 23, 1700, Dresden.

Stubenorgel. *Ger.* Chamber organ.

Stück. *Ger.* Piece, composition.

Study. Exercise of technique for a musical instrument or the voice.

Stufe. *Ger.* Step, a degree, as **der Tonleiter**, a degree of the scale.

Stürmisch. *Ger.* Furiously, boisterously.

Style. Characteristic manner, as a composer's style; national convention, as German style; form of construction, as chromatic or fugal style.

Suabe. Flute. Organ flute stop.

Suave. *It.* Pleasant, agreeable.

Sauvemente, Suavità, con. *It.* Sweetly and with delicacy.

Sub-bass—Sub-Bourdon. ORGAN pedal register of 32-foot pitch.

Sub-chanter. Succentor.

Subdiapente, Subdominant. Fourth above or fifth below the key note.

Subitamente, Subito. *It.* Quickly, without pause.

Subject. Theme or principal musical phrase in a composition in any FORM, whether sonata, RONDO, or FUGUE.

Subsidized Theatres are those which are supported in part by grants of money from a government, a system generally prevalent except in English speaking countries. Nearly every nation in Europe possesses a ministry of fine arts, sometimes in combination with the department devoted to education, but more often separate. In either case this branch of the government assumes a general supervision of all the arts, and occupies a position of no less dignity and importance than a British Board of Trade or an American Department of Agriculture. Nor is such a ministry without commercial value, since those countries which place music, the theatre, painting, and sculpture on a purely commercial basis, are compelled to pay tribute in cash to the others, whether republican or monarchical, which profess a paternal interest in such matters. Art is a republic since the collective judgment of a people is final, and one from which no artist can appeal; and republican France presents the most perfect organization in the world for the encouragement, diffusion, and maintainance of art; yet from the beginning it has been the princes, whether secular or religious, who have been its best patrons, and to Louis XIV and to Napoleon France owes her pre-eminence. To the Bourbon the world is indebted alike for the House of Molière and the Opéra, and to the Corsican for that splendid Conservatoire which has preserved the classic traditions, trained the interpretative artists, and helped the men who have lent their creative genius to both institutions. But the subsidized theatre is not dependent upon central government alone. There is hardly a city in Europe of more than 25,000 inhabitants which does not possess its municipal theatre, which does not have its season of lyric drama, and its municipal concerts, all at a price within the means of the general public, and all serving as training schools for singers, instrumentalists, conductors, and composers. Thus La Scala, the home of lyric drama in Milan, is owned and largely governed by the municipality, and has an assured income of $60,000 per annum in subsidies. The Opéra and Opéra Comique, and since 1908 the Gaité Theatre in Paris, are under government control. In the Gaité, the experiment was made of giving the theatre rent free to the Isola Frères, and compelling the Opéra and Opéra Comique to lend scenery artists and chorus when needed, on condition that performances be given at popular prices. The highest seats were sold at 80 cents, the cheapest at 10 cents, and there were 500 10-cent seats at each performance. The repertoire included "ROBERT LE DIABLE," "FAVORITA," "MIGNON," "TRAVIATA," "TROVATORE," "CAVALLERIA RUSTICANA," etc. Besides a government subsidy, divided between the OPÉRA and OPÉRA COMIQUE, of which the Opéra alone received $160,000 yearly, the Broussan and Messager management of the Opéra had a guarantee fund of about $250,000 raised by subscription. A complete performance

of the "Ring of the Nibelungs," and a supplementary season devoted to Russian operas thus became possible during the first season of the new management. The court opera in Vienna has always been practically supported by the reigning family, while the minor theatres have also participated in a distribution of government funds. In Berlin, where the Kaiser is manifesting a greater interest in music than any of the Hohenzollerns since the reign of FREDERICK THE GREAT, the opera houses, the principal institutions of learning for music and the other fine arts, have been always supported mainly by the government, and plans were being perfected in 1908 for erection of a People's Opera House at a cost of $4,000,000, half to be paid by the municipality of Berlin, and half by parliament, the municipality to then become a partner in the ownership of the present opera house. The best seats in the new theatre will be 87½ cents, and the cheapest, 12½ cents. It was in Berlin that Geraldine Farrar found the opportunity to develop as an opera singer which was denied her in America, and it was in Berlin that half a dozen young artists developed, during the existence of the Henry W. Savage English opera company, and took refuge, when it disbanded; while his prima donna, Gertrude Rennyson, joined the forces of the Vienna opera, where Edith Walker had her first chance. Mary Garden was one of the many English speaking artists formed at the Paris Opéra Comique. The Leipsic Theatre, as well as the Conservatory, are under royal patronage; the Dresden Opera, like that of Munich, is chiefly supported by the court, while from Barcelona to Hamburg, and from Bordeaux to Moscow, the subsidized or municipal theatre is a flourishing institution. Turning to London and New York, with three notable exceptions, the Carl Rosa company in London, the Savage company, now disbanded, and the Manhattan Opera House, opera has been possible only by a system of subsidies, the difference being, that, instead of an allowance or guarantee by government, an Opera Syndicate, composed of wealthy Englishmen, provides the funds with which to meet deficits at Covent Garden, London; while the Metropolitan Realty Company in New York not only owns the opera house, but guarantees the company of which the impresarii are the heads. The New Theatre, which was being erected in New York, 1908, and at which it was proposed to give opéra comique, was based on the same system. But the system of private guarantors cannot be said, in view of the experience of the whole world, to be a success. The history of opera in the larger music centres of Europe is practically continuous. In London, it is a record of fabulous prices to singers of foreign training, of repeated financial failures, and of music drama in every language except the only one spoken by the masses of the population. Needless to say, the native composers have been obliged to devote their attention to works for which they might hope to obtain a hearing. Ethel Smyth composed to German libretti; Balfe drew on Paris for the support he could not secure at home; the works of Wallace have been permanently shelved; and the only English operas known to-day are the comic operas of Sullivan, and the so-called musical comedies, which, as a class, take their place in art half-way between the ballad opera and the coon song. Under the Opera Syndicate, Covent Garden has been able to hold its own and that is all. In New York every impresario, until the administrations of Maurice Grau and H. von Conried, became bankrupt, or gave up in despair. Under Conried the receipts at the Metropolitan mounted to $1,200,000 per annum, and he is said to have cleared $27,000 on his first performance of "Parsifal," but in 1908 there were no prospects of opera in the vernacular beyond the promise held out by Gatti-Casazza to produce "The Pipe of Desire," by Frederick S. Converse. The first American opera, now extant, was composed by Francis Hopkinson, Philadelphia, 1767, to book by Andrew Barton. It bore the ominous title

"The Disappointment," foreshadowing the fate of American composers for the next century and a half. William H. Fry, critic of the New York Tribune, composed "Leonora" and "Notre Dame de Paris," 1863. Walter Damrosch produced his own "Scarlet Letter," while at the head of his own company; but while serious operas have been composed by two-score Americans, not one has obtained an adequate production with the exception of the "Scarlet Letter." Polyglot grand opera, polyglot to the extent of several languages being heard in a single performance, has been the rule; and only Sousa, Herbert, and De Koven have produced acceptable comic operas. It would seem, therefore, that while the subsidy or paternal system has resulted in the production of all of the world's masterpieces of serious opera, the commercial system, with its expensive stars, inattention to ensemble, and frequent bankruptcies, despite the promises of private guarantors, has blighted the genius or the ambition of English speaking composers.

Submediant. Sixth note of the scale.

Suboctave. Coupler which pulls down the keys of the organ an octave below those which are struck.

Subprincipal. Organ stop of open pipes, 32-foot pitch on the pedals, and 16 on the manuals.

Subsemifusa. *L.* Demisemiquaver or 32d note.

Subsemitone. LEADING NOTE.

Subsemitonium Modi. *L.* LEADING NOTE.

Subtonic, LEADING NOTE.

Succentor. Sub-chanter or deputy of the precentor in cathedral choirs.

Such (Henry) played violin; taught Guildhall School of Music from 1898; pupil of Joachim. B. Mar. 31, 1872, London; add. London. **Percy Frederick** played 'cello, assisting in Joachim quartette; pupil of the Berlin Hochschule; brother of HENRY. B. June 27, 1878, London; add. London.

Sucher (Josef) conducted opera in Vienna, and Leipsic, and Berlin. **Rosa Hasselbeck** sang sop. in opera, notably as Elsa, Isolde, Euryanthe, Brünnhilde and Sieglinde, Berlin, London and New York, and as Eva and Kundry at Bayreuth. B. Velburg, Feb. 23, 1849; m. Josef; retired, 1903, after long service at the Berlin Opera.

Sudden Modulation. Abrupt MODULATION.

Sudds (William) composed the cantata "Star of Bethlehem," overtures, dances, church music; wrote textbooks; taught; bandmaster during Civil War, and then pupil Boston Conservatory. B. Mar. 5, 1843; settled with his parents at Gouverneur, N. Y., at 7; add. Gouverneur.

Sufflöte or Siffllöte, Whistle FLUTE.

Suite. *Fr.* Series of movements in music. Name of collections of dance tunes differing in character but similar in key; the Suite afterwards evolved the SONATA, the latter developing into a composition of definite FORM and arrangement.

Suivez. *Fr.* "Follow." Direction to the accompanist to accommodate the accompaniment to the soloist.

Sujet. *Fr.* SUBJECT, phrase, theme.

Suk (Josef) played violin BOHEMIAN QUARTETTE.

Sul, Sull, Sulla. *It.* "Upon, by."

Sullivan (Dr. Sir Arthur Seymour) composed much excellent music in all forms, most of which has been overshadowed by the extraordinary success of "H. M. S. Pinafore," "The Mikado," etc., comic operas to books by W. S. Gilbert. Son of an Irish bandmaster and clarinetist, like many other eminent British musicians, Sullivan received his early training as a chorister in the Eng. Chapel Royal, where Rev. Thomas Helmore was Master of the Children when he entered, 1854. He was the first to win the Mendelssohn Scholarship at the Royal Academy of Music, 1856, but continued at the Chapel Royal until his voice broke; and the following year, or in 1858, entered the Leipsic Conservatory, where he remained until 1861, studying with Moscheles, Hauptmann, Plaidy, Rietz, and Richter. His first composition, "O Israel," a sacred song, was published at 13 (Novello), and his "Lalla Rookh" overture was composed at 18, but the

music to "The Tempest," which he produced in London on his return from Leipsic, was his first notable success. In 1864, his cantata "Kenilworth" was sung at the Birmingham Festival, and in the same year his ballet music "L'Ile enchantée," was performed at Covent Garden. His first opera, "The Sapphire Necklace" to a poor libretto by Chorley was not performed; but his symphony in E, an "In Memoriam" overture on the death of his father, the overture "Marmion," and the oratorio "The Prodigal Son" were all produced before the close of 1869, the last-named work at the Worcester Festival. "Cox and Box," to book adapted by Burnand was produced in 1867, and followed by "The Contrabandista"; but his first real success as a dramatic composer began with his association with Gilbert, with whom he produced "Thespis," 1871, "Trial by Jury," 1875, and in 1887, "The Sorcerer," which ran at the London Opera Comique 175 nights. "Pinafore," produced May 25, 1878, was performed 700 times at the same house, was pirated in London, and played by several companies simultaneously in the United States. This extraordinary success resulted in the composition of "Pirates of Penzance," 1880; "Patience," 1881; "Iolanthe," 1882; "The Mikado," 1885; "Ruddigore," 1887; "Yeomen of the Guard," 1888, and "The Gondoliers," 1889; those of later date than 1881 being produced at the Savoy, built expressly for the Gilbert and Sullivan productions, and managed by D'Oyly Carte. The libretti for these works are unequalled in English, and unsurpassed in any language. Then came the disagreement between composer and librettist, and Sullivan's next work, "Haddon Hall," was to book by Grundy. The following year the differences had been forgotten, and "Utopia Limited" was composed to Gilbert's book. "The Grand Duke" was produced, 1896, but again the composer and librettist parted. Sullivan's "The Beauty Stone," was composed to book by Carr and Pinero, and "The Rose of Persia," to book by Hood. His next work, "The Emerald Isle," was left unfinished at his death and completed by EDWARD GERMAN. "Ivanhoe," his only attempt at grand opera, although given a most careful production in 1891, proved a complete failure. Of his many songs "The Lost Chord" has proved most popular. His oratorios included "The Light of the World" to biblical text of his own compilation, Leeds, 1873; "The Martyr of Antioch," Leeds, 1880; and "The Golden Legend" to book by Bennett adapted from Longfellow, Leeds, the best of them all. Besides many hymns, of which "Onward, Christian Soldiers" is the best known, he composed 13 anthems, six sacred part-songs. Other works to be noted: incidental music to "The Merchant of Venice," "The Merry Wives of Windsor," "Henry VIII," "Macbeth," "The Foresters," the ballet "Victoria and Merrie England," a "Festival Te Deum," "Overture di Ballo," and the cantata "On Shore and Sea." Sullivan was knighted in 1883, was chevalier of the Legion of Honor, and of the Order of Saxe Coburg and Gotha; Mus. Dr. of both Oxford and Cambridge, and organist to the Mason Grand Lodge; Principal of the National Training School, 1876–81, and a useful member of many institutions. B. May 13, 1842, London; d. Nov. 22, 1900, London.

Sultana. Violin with strings of wire in pairs, like the cither or cittern.

Sulzer (Salomon) published "Schir Zion," 1838, a fine collection of synagogue music; was cantor of the new synagogue, Vienna. B. Mar. 30, 1804, Vorarlberg; d. Jan. 18, 1890, Vienna.

Summation Tones. ACOUSTICS teaches that combination of two tones produces also a tone whose vibrations equal the sum of those of the primary tones.

Sunderland (Susan Sykes) sang sop. in English oratorios and concerts; called "the Yorkshire Queen of Song." B. April 30, 1819, Brighouse; d. May 7, 1906.

Suo Loco. *It.* In its own place on the register as written.

Suonata. SONATA.

Super. *L.* Above, over as **dominant,** note next above the dominant.

Superfluous Intervals. INTERVALS a semitone greater than major or perfect.

Superius. *L.* The upper part in a composition, so called by the writers of the 16th century.

Superoctave. Organ stop tuned two octaves above the diapasons; coupler pulling down keys an octave above those struck.

Supersus. Term formerly applied to high treble parts.

Supertonique. *Fr.* Supertonic or tone above the tonic.

Suppé, von (Franz) composed the operas "Fatinitza," "Boccaccio," "Pique Dame," "Die Afrikareise," and in all 165 farces, and singspiele, a "Missa Dalmatica," and the Requiem "L'estremo Giudizio." His family was of Belgian descent, though long domiciled at Cremona, and his full name was Francesco Ezechiele Ermenegildo, Cavaliere Suppé Demelli. At 13 he produced a Mass sung in Zara, but despite his fondness for music, his father placed him at the University of Padua to qualify for a medical career. Shortly afterwards the father died, his mother settled in Vienna, and there Suppé joined her. He had received lessons from Cigali and Ferrari in Padua, and these, supplemented by instruction from Seyfried, in Vienna, enabled him to conduct at the Josephstadt Theatre. He obtained no salary, but soon secured engagements that did pay, and in 1865 settled at the Leopoldstadt Theatre, where he practiced at patching up pasticcios and conducting. "Das Mädchen vom Lande," was his first big success, 1847, then came the very popular ephemeral pieces which included parodies on "Tannhäuser," "Dinorah," his "Dichter und Bauer," "Paragraph 3" and "Franz Schubert." B. April 18, 1820, Spalato; d. May 21, 1895.

Supplichevole, Supplichevolemente. *It.* In a supplicating manner.

Supposed Bass. A bass note forming one of the inversions of a chord as compared with the real bass note or generator.

Sur. *Fr.* "Over, upon, on."

Surette (Thomas Whitney) composed the two-act operetta "Priscilla"; wrote and lectured on music; played organ; pupil of Arthur Foote and J. H. Paine, graduated from Harvard, 1891. B. Sept. 7, 1862, Concord, Mass.; add. New York.

Susanna. George Frederick Handel's oratorio was begun July 11, 1748, completed Aug. 24 of that year, and first performed 1749.

Susato (Tylman) published more than 50 vols. of music in Antwerp, 1543–61, most of them containing one or more of his own works, for before turning music publisher he had been town musician. B. Cologne about 1500; d. about 1564.

Suspended Cadence. Interrupted CADENCE.

Suspension. Sustaining or holding a note in any chord into a subsequent chord in which it produces discord, thus requiring resolution. The fourth, sixth, seventh, and ninth are the intervals most commonly used for suspensions, which may be double or triple as two or three notes are suspended.

Süss. *Ger.* Sweet.

Süssmayer (Franz Xaver) composed the opera "Moses," Vienna, May 4, 1792, "Der Retter in Gefahr," a patriotic cantata; masses and much dramatic music produced while he was chapelmaster of the Kärnthnerthor Theatre; was the intimate friend of Mozart, for whom he completed the Requiem, obtaining final instructions at Mozart's deathbed; pupil of Mozart and Salieri. B. 1766, Steyer, Austria; d. Sept. 17, 1803, Vienna.

Sussurando, Sussurante. *It.* Murmuring, whispering.

Sustained Note. Prolonged notes partaking of the character of a pedal-point because of their immunity from ordinary harmonic rules, but which really cannot be called pedal-points as they occur in the middle or upper part.

Svegliato. *It.* Lively, brisk.

Svelto. *It.* Easy, free, quick.

Svendsen (Johan Severin) composed symphony in D, symphony in B flat, overture to the play "Sigurd

Slembe," string quintet in C; conducted Christiania Musical Association, and from 1883 at the court of Copenhagen. Son of a bandmaster, he picked up a smattering of many instruments in childhood, and, after wandering over Germany, entered the Leipsic Conservatory as a pupil of Hauptmann, David, Richter and Reinecke, and was awarded the honorary gold medal on his departure, 1867. Then he resumed his wanderings, played for a time in Musard's orchestra, Paris. In 1870 his symphony was performed at the Gewandhaus, Leipsic, and the following year he visited America, taking a bride home with him to Leipsic. There he conducted the Euterpe Society for a year, and then settled in Christiania, where he conducted and taught until his appointment in Denmark, making occasional concert tours of Europe. Other works to be noted "Funeral March," for Charles XV, four rhapsodies Norvègienne, Coronation March for Osear II, overture to Romeo and Juliet, octet for strings, A minor; concerto for violin in A, romance in G for violin and orchestra. B. Christiania, Sept. 30, 1840; add. Copenhagen.

Svendsen (Oluf) played flute; taught, Royal Academy of Music, London; pupil of Nils PETERSEN. B. April 19, 1832, Christiania; d. May 15, 1888, London.

Sweelinck (Jan Pieterzoon) composed "Cantiones Sacræ," Psalms, "Rimes Françoises et Italiennes," organ music, and for clavier; was the foremost of early Dutch organists, the greatest of teachers for that instrument, and by reason of this fact, founder of the German school of organ playing, which culminated in Bach. Pupil of his father, who had preceded him as organist of the Old Church, Amsterdam; died in 1573. Sweelinck may have studied for a time in Venice with Zarlino and Gabrieli. Breitkopf & Härtel published his complete works, 1901, edited by Max Seiffert. B. 1562, Amsterdam; d. Oct. 16, 1621.

Swell. ORGAN pedal mechanism for increasing the tone.

Swieten, van (Baron Gottfried) composed six symphonies; helped found a "Musikalische Gesellschaft" in Vienna composed of the nobility, which was a pioneer for the Gesellschaft der Musikfreunde; was notable as a patron of music, ambassador to Frederick the Great and President of the Austrian Educational Commission. B. 1734; d. Mar. 29, 1803, Vienna.

Swiney (Owen) managed London theatres 1707, but bankrupted himself in opera. B. 1680, Ireland; d. 1754, London.

Sylphide. Schneitzhöffer's two-act ballet to plot by Nourrit was first performed Mar. 2, 1832, at the Paris Opéra, with Taglioni in the name part.

Sylvia. Leo Delibes two-act ballet pantomime to plot by Barbier, was first performed June 14, 1876, at the Paris Opéra.

Symphonic Poem is a misnomer for the compositions requiring orchestras of symphonic proportions, but which depart from symphonic FORM, which began with the important works characterized by Franz Liszt as Symphonische Dichtungen, and for which the French have adopted the equivalent Poèmes Symphoniques. The so-called symphonic poems of Liszt are noble works, but descriptive and irregular rather than thematic in development, and the later composers of symphonic poems have departed still further from the traditions of the symphony, so that the term has become meaningless.

Symphonion. Combination of the pianoforte and harmonium, invented by Kauffman of Dresden.

Symphony. Composition differing in FORM from the sonata in being for full orchestra instead of for one or two instruments, and thus permitting of more elaborate structure. There are usually four movements, the first and sometimes the last in true sonata FORM, and commonly arranged as follows: allegro, largo or adagio or andante, scherzo or minuet and trio, allegro. Sometimes the minuet or scherzo precedes the slow movement. The general form of the symphony was fixed by Haydn, and, like the

string quartet, developed by Mozart and Beethoven, the last-named master even adding a chorale to his Ninth and last symphony. Formerly the overtures to operas and oratorios, and the preludes, interludes and postludes for vocal works generally were called symphonies.

Symposiac. Cheerful, bright compositions such as glees and catches.

Sympson. SIMPSON.

Synaphe. *Gr.* Conjunction of two tetrachords in GREEK MUSIC.

Synaulia. *Gr.* Concert of flute players, playing alternately.

Syncopatio. *L.* SYNCOPATION.

Syncopation is the suspension or alteration of rhythm by pushing the accent to that part of the bar not usually accented, an effect often employed to advantage by Beethoven and other great masters, and abused in American "**ragtime**" or cheap music for cheaper ballads.

Syncopiren. *Ger.* SYNCOPATION.

Syren or **Siren.** Instrument for measuring the vibrations of sound invented by Cagniard de la Tour and improved by Helmholtz. See Tyndall's "Lectures on Sound."

Syrinx. PAN PIPES.

Syrmen or **Sirmen (Maddelena Lombardini)** composed many works for violin and was in early life a most successful virtuoso on that instrument, which she later abandoned for opera, but failed to distinguish herself as a singer; pupil of Tartini and of the Venice Conservatorio dei Mendicanti. B. about 1735, Venice; m. Ludovico Syrmen, a violinist; d. after 1785.

Szopelka. *Russ.* Oboe fifteen inches in length, of elder wood, having a brass mouthpiece and eight large and seven small finger holes. Popular in Southern Russia and Western representative of the Eastern ZURNA.

Szumowska (Antoinette) played piano in tours of Europe and America with great success; pupil of Strobel and Michalowski, Warsaw, and of Paderewski, Paris. B. Feb. 22, 1868, Lublin, Poland; m. JOSEF ADAMOWSKI, add. Boston.

Szymanowska (Marie) composed 24 mazourkas; played piano with success in the principal cities of Europe, but is chiefly remembered for her ardent love affair with Goethe; pupil of John Field in Moscow. B. about 1790; d. 1831, St. Petersburg.

T. Abbreviation for TASTO, TENOR, TUTTI.

Ta, Te, Tee, To. *Gr.* Used by the Greeks for purposes of solmisation.

Taballo. *It.* Kettle-DRUM.

Tabarde or **Tabarte.** *Old Eng.* TABOR.

Tabl. Egyptian DRUM made of a hollowed block of wood or of earthenware, with a skin stretched over one end.

Tablature. Obsolete form of musical NOTATION, applied with certain modifications to various instruments. Lute Tablature was written on a staff of six lines, each of which represented a string of the instrument, and in Italy the notes to be stopped were indicated by numbers, and in England, France, and Germany by letters. Time value was shown by stems with tails not unlike those used in modern notation. In German or Organ Tablature, used for all keyboard instruments, the melody was written on the staff, and vertical rows of letters underneath showed the accompaniment. Tablature still exists for Zither music, was well adapted to the instruments for which it was originally devised, but by reason of its very adaptability to so many instruments, could never be of practical use as applied to all instruments when brought together in concerted music. The bar, the tails of notes, and the vertical character of the modern score are all derived from Tablature.

Tabl el Musahhir. Drum used during the Ramadan by the Egyptian criers, accompanying the religious and congratulatory sentences uttered before the houses of the rich. Sometimes called the Baz, and also employed by the Dervishes in their religious dances.

Tabl Shamee. Egyptian drum suspended from the neck and beaten with two sticks.

Table d'Harmonie. *Fr.* Table or diagram of chords; sounding board.

Table d'Instrument. *Fr.* Belly of instruments of the violin or guitar type.

Table Music. Part-songs so printed that the singers at opposite ends of a table could read them. Psalm tunes and madrigals were often issued in this form during the 17th Century.

Tabor. Biblical instrument differing from the tambourine in not having the jingles; the French is, and old English tabor was, suspended from the neck and beaten with a stick held in the right hand while the left fingered a pipe, often being used to accompany the MORRIS DANCE.

Taboret, Tabouret, Tabourin. *Fr.* TABOR.

Tabourot (Jehan) wrote under the pen name Thoinot ARBEAU.

Tabret. TABOR, TAMBOURINE.

Tacchinardi (Nicolo) sang ten. in opera with great success, notably in the name part of "Don Giovanni" (transposed to ten.), although hideously ugly and humpbacked, debut 1804, Leghorn, retired after 1831 and taught in Florence; in early life violinist. B. 1772, Florence; d. 1859, Florence. **Fanny,** pupil of her father NICOLO, became a famous artist as Mme. PERSIANI. **Elisa,** second daughter of NICOLO was a noted pianist.

Tace, Taciasi. *It.* TACET.

Tacet. *L.* "Be silent." Silencing one instrument that another may be more clearly heard as C. B. tacet, silencing the CONTRABASSO that the 'cello only may play the bass.

Tact. *Ger.* TAKT.

Tactus. *L.* Stroke of the hand or bâton in beating time, in mediæval music called MAJOR when the time consisted of a BREVE in a bar and MINOR when it was a SEMIBREVE.

Tadolini (Giovanni) composed "La Fata Alcina," Venice, 1814; "Il Credulo deluso" and other operas, songs; became chorusmaster Theatre des Italiens, Paris, at 18; pupil of Babini and Mattei. B. 1793, Bologna; d. Nov. 29, 1872, Bologna. **Eugenia Savorini** sang in opera. B. 1809, Forli; m. GIOVANNI.

Tafelmusik. *Ger.* TABLE MUSIC.

Taffanel (Claude Paul) taught flute, Paris Conservatoire from 1893 and conducted Conservatoire concerts, 1892–1901, also conducted, Paris Opéra; pupil of Dorus for flute and Reber, composition. B. Sept. 16, 1844, Bordeaux; d. Paris, Nov. 22, 1908.

Tag (Christian Gotthilf) composed and taught music. B. 1735, Bayerfeld, Saxony; d. 1811, Niederwönitz.

Tagliafico (Joseph Dieudonné) sang in opera; became impresario at Monte Carlo and London Italian Opera, 1877–82; wrote on music; pupil of Piermarini and Lablache. B. Jan. 1, 1821, Toulon; retired 1882. **Mme. Cotti** sang minor rôles, London opera houses; m. JOSEPH DIEUDONNÉ.

Tagliana (Emilia) sang sop. in concerts in European cities; settled in Vienna, 1873–77, became chamber singer at court of Berlin, 1881–82; pupil of Milan Conservatory, of Lamperti and Richter. B. 1854, Milan; add. Berlin.

Täglichsbeck (Thomas) composed a symphony, Op. 10, the opera "Weber's Bild," songs and chamber music; played violin; pupil of Rovelli and Gratz. B. 1799, Ansbach; d. Oct. 5, 1867; Baden Baden.

Taglioni (Salvatore) was a famous BALLET master, and father of FERDINANDO. B. 1790; d. 1868. **Ferdinando** founded a choral school; wrote on music; composed songs; led and conducted San Carlo orchestra, Naples. B. Sept. 14, 1810.

Taille. *Fr.* TENOR voice, tenor part; VIOLA.

Tail Piece is the attachment to which the lower ends of the strings are fastened in an instrument of the violin family, and is usually of ebony.

Tails are attached to all notes used in modern NOTATION except whole notes.

Takigoti, Takigoto, Japanese dulcimer with movable bridges altering and regulating the pitch, played with the fingers or plectra.

Takt. *Ger.* Time, measure, bar.

Talabalacco. Moorish drum.

Talexy (Adrien) composed a method and studies for the piano, salon pieces, operettas produced in Paris. B. 1820; d. 1881, Paris.

Tallys or **Tallis (Thomas)** composed quantities of church music for the Roman Catholic and Anglican liturgies, and by changing his faith with that of his sovereign, served Eng. Chapel Royal from boyhood until death, except for the period he played organ, Waltham Abbey, from the breaking of his voice until 1540, when monastic institutions were broken up; called the "father of English Cathedral Music," and compared to Palestrina for his skill in counterpoint. With William Byrd, with whom he was associated in the Chapel Royal, he obtained a monopoly of music paper and printing, 1576, and issued about half of his own works, including a song for eight choirs of five voices each, and his Preces, Responses, and Litany. His later compositions show a preference for Latin religious texts, from which it is assumed that he returned to the religion in which he was born. See "Full Cathedral Service of Thomas Tallis," Rimbault, 1847. B. between 1510–19, London; d. Nov. 23, 1585, London.

Talon. *Fr.* Heel of a bow.

Tamagno (Francesco) sang ten. in opera with great success, and in 1887 created the name part in Verdi's "Otello"; debut at La Scala, Milan, and thereafter appeared with success in the chief opera houses of Europe and North and South America. B. 1851, Turin.

Tamaro (Jose) sang ten., and taught in New York from 1876; pupil of Lamperti. B. 1824, Barcelona; d. Mar. 3, 1902, New York.

Tamberlik (Enrico) sang ten. in opera, range to c'', debut, 1841, Naples, and later appearing with success in all parts of Europe and America in such rôles as "Cellini," "Florestan," "Manrico," "Faust," the Duke in "Rigoletto"; pupil of Borgna and Guglielmi. B. Mar. 16, 1820, Rome; d. 1889, Paris.

Tambour. *Fr.* Great DRUM.

Tamboura. Instrument of the GUITAR type, having strings of wire which are struck with a plectrum; a long neck and a gourd-shaped body often beautifully ornamented; found in Persia, Hindustan, Turkey, and Egypt; known to the Assyrians and Egyptians under various names, the latter calling it nofre, or nefer, said to be synonymous with nebel, the Hebrew word for stringed instrument.

Tambour de Basque. *Fr.* TABOR with jingles, TAMBOURINE.

Tambourin. *Fr.* Stage dance of lively time, popular in France, accompanied by a pedal bass imitating the drone caused by rubbing thumb over the skin of a tambourine; movement in a suite.

Tambourine, Tambour de Basque, Timbrel. *Fr.* Instrument of the DRUM class used by all Europeans, especially those in the South; employed by the Biscayan and Italian peasants at festivals; made of a wooden or metal hoop over which a piece of parchment or skin is stretched; holes are made in the sides of the hoop, and pieces of metal or jingles inserted and sometimes little bells are fastened to the outer edge of the hoops. It is sounded by striking with the knuckles or drawing the fingers or thumb over the skin.

Tambourineur. *Fr.* Drum or tambourine player.

Tambour Major. *Fr.* Drum major.

Tamburini (Antonio) sang bar. in opera, possessing a voice of remarkable flexibility with compass of two octaves. Son and pupil of a bandmaster, he played in the Fossombrone band at nine, sang in church and opera chorus at 12, and was engaged for the Bologna opera at 18; pupil also of Boni and Asioli; knight of the Order of the Saviour. B. Mar. 28, 1800, Faenza; d. Nov. 9, 1876, Nice.

Tamburino. *It.* Drummer.

Tamburo. *It.* DRUM.

Tamburone. *It.* Great DRUM.

Tamerlano. Piovene's opera book received 14 settings. That of George Frederic Handel was performed Oct. 31, 1724, at the King's Theatre, London.

Taming of the Shrew. Hermann Goetz's three-act opera, to book by J. V. Widmann, based on Shakespeare's play was first performed, 1872, at Mannheim, repeated with success in various German cities, in London, 1878, and in Eng. version, New York, 1886, when the cast was headed by Pauline L'Allemand as "Katherine" and William H. Lee as "Petruchio."

Tam-tam. *Fr.* GONG.

Tancredi. G. A. Rossini's two-act opera to book by Rossi, based on Voltaire, was first performed Feb. 6, 1813, at La Fenice, Venice. "Di tanti palpiti," sop. aria, is its most remarkable number.

Tandelnd. *Ger.* In playful style.

Tanejeff (Sergei) composed the three-act opera "Oresteia," St. Petersburg, 1895; taught theory and composition, Moscow Conservatory; pupil of N. Rubinstein and Tschaikowsky. B. Nov. 13, 1856, Russia; add. St. Petersburg.

Tangente. *Ger.* Striking pin of a clarichord.

Tannhäuser. Richard Wagner's three-act romantic opera to his own book was first performed Oct. 20, 1845, at the Dresden Royal Opera House. Tannhäuser, a minstrel knight attached to the court of the Landgrave of Thuringia, has fallen victim to the wiles of Holda, or Venus, and the first act opens in the caverns of the Venusberg, which this goddess inhabits. Tannhäuser sleeps, watched over by Venus, who evokes voluptuous visions to please her lover, but Tannhäuser, on awakening, remembers the sunlight, the blue sky, and the forests of the upper world, and begs permission to see them once more. Neither threats nor entreaties move him. He will always champion and sing the praise of Venus, but not in her, goddess of joy, rests his salvation, "but in the Virgin Mary." At the utterance of the sacred name, Venus and her attendants vanish, and instead of the caverns of the Venusberg, Tannhäuser finds himself alone in a peaceful valley under the shadows of the Wartburg. A shepherd sings of Venus and the joys of spring, interrupting his song with rustic airs played upon the pipe, until there rises in the distance the chant of a party of pilgrims on their way to Rome. The procession draws near, crosses the path of the minstrel knight, and as it recedes into the distance, he sinks to his knees in prayer. Then hunting horns are heard, and in a moment, Tannhäuser is surrounded by his former friends and associates, Wolfram von Eschenbach, Walther von der Vogelweide, Biterolf, and in the presence of his lord, the Landgrave. They greet him cordially, and invite him to return to the Wartburg, but Tannhäuser, feeling his unworthiness, refuses until Wolfram hints that Elizabeth will be glad to see him again. Then he accepts in a sudden burst of enthusiasm, and the act concludes with a splendid septet. The second act takes place in the Hall of Song of Wartburg. After a love scene between Tannhäuser and Elizabeth, the guests assemble, for the Landgrave has called the Minnesingers together for a contest of song. Wolfram opens the contest, but when Tannhäuser's turn comes, he sings not the pure emotion which the Minnesingers have idealized, but the sensual joys he has tasted in Venusberg. The women hurriedly leave the Hall. At Tannhäuser's confession that he has been favoured of Holda, the men would kill him, but he is rescued by Elizabeth, who begs that he may have time to repent of his sins. Moved by her sorrow, Tannhäuser already repents his rashness, and agrees to make the pilgrimage to Rome, there to beg forgiveness of the Pope. For the third act the setting is that of the valley below the Wartburg. Elizabeth kneels before a shrine, praying for Tannhäuser's return. The song of the pilgrims is heard, and as they pass before the shrine with uncovered heads, Elizabeth vainly seeks her lover among them. Wolfram, who has been watching over her safety from a distance, offers to escort Elizabeth back to the castle, but she declines with a gesture which signifies the depths of her sorrow, and Wolfram,

left alone, sings his hopeless love of Elizabeth to the Evening Star. The twilight deepens. Wolfram is about to depart, when Tannhäuser, worn with sorrow and fatigue, comes slowly up the path the pilgrims had traversed. Replying to Wolfram's questions, Tannhäuser tells the story of his pilgrimage, and how the Pope declared there was no more hope for Tannhäuser's forgiveness than there was that his staff should put forth new buds. In his despair Tannhäuser is seeking the entrance to Venusberg. As he speaks the rocks open, disclosing a vision of Venus and her nymphs. Tannhäuser, hearing the goddess pronounce his welcome, is about to fly to her, when Wolfram utters the name Elizabeth. The vision disappears, and a chorus of monks is heard chanting a dirge, and as the dawn breaks, a procession files slowly down from the Wartburg, bearing the body of Elizabeth on an open bier. Tannhäuser falls dead after uttering the words "Saint Elizabeth, pray for me," and a moment later, a fresh band of pilgrims enter, bringing from Rome the Pope's staff, which has blossomed in token of Tannhäuser's redemption through love. The original cast consisted of: Tannhäuser, Tichatschek, ten.; Wolfram, Mitterwurzer, bar.; Walther, Schloss, ten.; Beterolf, Wachter, bar.; Heinrich der Schreiber, ten.; Reinmar von Zweter, bass; the Landgrave, bass; Elizabeth, Frl. Wagner, sop.; Venus, Mme. Schröder-Devrient, sop.; the Shepherd, sop. The opera is introduced by an overture which is one of the greatest and most popular works in this form in existence. The principal musical numbers are: the Venusberg music with a bacchanale known as the "Parisian" from the fact that it was composed in Paris after the completion of the opera; the dialogue beginning with Tannhäuser's "Doch sterblich, ach," Tannhäuser and Venus; "Frau Holda kam aus dem Berg hervor," the Shepherd; "Zu dir wall' ich, mein Herr und Gott" (Pilgrim's Chorus), "Ach! schwer druckt mich der Sunden Last," Tannhäuser; Act II. "Dich theure Halle," Elizabeth; "Freudig begrüssen wir die edle Halle," grand march and chorus; "O Himmel lasst jetzt erflehen," Wolfram; "Zurück von ihm," Elizabeth; Act III. "Wohl wusst' ich hier sie im Gebet zu finden," Wolfram; "Allmacht' ge Jungfrau, hör' mein Flehen," Elizabeth: "Ach du mein Holder Abendstern," (Evening Star Song), Wolfram; Tannhäuser's Narrative; "The Pilgrim's Chorus."

Tansur (William) edited collections of psalms; wrote on music, 1737–72; played organ, English churches. B. 1699, Surrey; d. Oct. 7, 1783.

Tanto. *It.* So much, as much; as **Allegro non,** not so fast.

Tanz. *Ger.* Dance.

Tappert (William) wrote on theory and a "Wagner Lexicon," 1877, containing collection of adverse criticism; was himself Wagner enthusiast; taught and edited musical publications, Berlin from 1866; pupil Dehn and Kullak. B. Feb. 19, 1830; d. 1907.

Tarantella. *It.* Rapid Neapolitan dance in triplets, so named because popularly believed to be a remedy for the bite of the poisonous tarantula spider.

Tarare. Antonio Salieri's opera to book by Beaumarchais was first performed June 8, 1787, at the Paris Opéra.

Tarchi (Angelo) composed operas, etc. B. 1760, Naples; d. 1814, Paris.

Tardamente. *It.* Slowly.

Tardando. *It.* Retarding.

Tardo. *It.* Dragging, slow.

Tartini (Giuseppe) composed the famous violin sonata "Il Trillo del Diavolo," which he affected to have reproduced from the recollection of a dream in which the Devil had played for him; in all 50 sonatas for violin with bass, and 200 violin concertos, a Miserere; discovered the resultant tones produced by double-stopping, and applied this knowledge to perfecting intonation; wrote theoretical works, including a treatise on agrémens which exists in French translation; was an excellent teacher and the foremost violinist of his time. At first a student

for the priesthood, he turned his attention to law at 18, but a secret marriage with the niece of the Cardinal Archbishop of Padua, Mgr. Conaro, so incensed that Prince of the Church that Tartini went into hiding, and for two years lived in the Franciscan monastery of Assisi, where he received lessons from Padre Boemo, the organist, and taught himself to play violin. The Cardinal had relented by this time, and Tartini was permitted to rejoin his wife, and, on settling in Venice, took lessons from Veracini, and then spent some time in seclusion, perfecting his art. In 1721 he was violinist at San Antonio's, Padua. Two years later he became chapelmaster to Count Kinsky, in Prague, but in 1728 again settled in Padua, where he founded a violin school, and declined many tempting offers to visit other cities. B. April 8, 1692, Pirano, Istria; d. Feb. 16, 1770, Padua.

Tartini's Tones. RESULTANT TONES.

Taskin (Pascal) made harpsichords and spinets in Paris, in which he substituted leather for the quills with which the jacks were equipped; made the first French piano shaped like a modern grand. B. 1723, Theux, Liège; d. 1795, Paris. **Pascal Joseph** became keeper of instruments in the French Chapel Royal, 1772, on the recommendation of his uncle, PASCAL, whose pupil and assistant he had been. B. Nov. 20, 1750; d. Feb. 5, 1829. **Henri Joseph** composed chamber music; taught; pupil of his aunt, Mme. Couperin. B. Aug. 24, 1779, Versailles; son of PASCAL JOSEPH; d. May 4, 1852, Paris. **Emile Alexandre** sang bar. at Paris Opéra Comique. B. Mar. 8, 1853, grandson of HENRI JOSEPH; d. 1897, Paris.

Tastame, Tastatura, Tastiera. *It.* Keyboard of piano or organ; hand guide.

Tastenleiter, Tastenbrett. *Ger.* Keyboard of piano or organ; hand guide.

Tasto. *It.* Key or touch of piano or organ.

Tasto Solo. *It.* Play the part without accompanying chords, but in unison or octaves.

Tatto. *It.* Touch.

Tattoo, Taptoo. Night drum beat calling soldiers to their quarters.

Taubert (Karl Gottfried Wilhelm) composed "Macbeth," Nov. 16, 1857, Berlin, and in all seven operas, 294 songs for single voice, three symphonies, incidental music to "The Tempest," etc.; court chapelmaster at Berlin; pupil of Berger and Klein. B. Mar. 23, 1811, Berlin; d. 1891, Berlin.

Taubert (Otto) composed; wrote on theory; was cantor and teacher at Torgua; pupil of Claudius. B. June 26, 1833, Naumburg.

Taudou (Antoine Barthelemy) composed violin concerto, string quartet in B minor and other chamber music; taught harmony, Paris Conservatoire, where he had studied violin, and in 1869 captured the prix de Rome with his cantata "Francesca da Rimini." B. Aug. 24, 1846, Perpignan; add. Paris.

Tausch (Julius) composed fest overture, music to "Twelfth Night"; songs; played piano; taught and conducted at Düsseldorf; pupil Leipsic Conservatory. B. April 15, 1827; d. 1895, Bonn.

Tausig (Aloys) taught piano in Warsaw; pupil of Thalberg. B. 1820; d. 1885. **Karl** was one of the foremost piano virtuosi and teachers; founded a notable piano school in Berlin and gave Chopin recitals; made numerous transcriptions and composed "Deux Etudes de Concert"; pupil of his father, ALOYS, and then of Liszt at Weimar; conducted concerts in Dresden and Vienna, settling in Berlin, 1865. B. Nov. 4, 1841, Warsaw; d. July 17, 1871, Leipsic.

Tauwitz (Eduard) composed three operas and, in all, more than 1000 works; conducted. B. 1812, Glatz, Silesia; d. 1894, Prague.

Taverner (John) composed church music; organist at Boston, Eng., and afterwards, 1530, at Christ Church, Oxford.

Taverner (Rev. John) was professor of music, Gresham College, Oxford, 1610; became rector of Stoke-Newington. B. 1584, Boston; d. 1638, Stoke-Newington.

Taylor (Edward) sang bass, wrote on music, conducted Norwich Festivals, 1839 and 1842, composed; became professor of music, Gresham College, Oxford, 1837. B. Norwich, Jan. 22, 1784; d. Mar. 12, 1863, Brentwood, Eng.

Taylor (Franklin) played and taught piano, Royal Academy of Music, and there wrote a "Primer of the Pianoforte"; wrote and translated works on music; pupil the Leipsic Conservatory, and later of Clara Wieck Schumann. B. Feb. 5, 1843, Birmingham; add. London.

Tche, Tsang. Chinese instrument, wire strung, tuned by pegs and moveable bridges and played with the fingers.

Teatro. *It.* Theatre.

Tebaldini (Giovanni) composed the opera "Fantasia Araba," a Requiem (with Bossi) wrote an organ method, criticism; became master of the Schola Cantorum of San Marco, Venice, and, in 1894, of the Padua Cathedral; pupil of Milan Conservatory, but was expelled for adverse comment on the work of a professor there; in early life organist Brescia Cathedral and chorusmaster of the theatre. B. 1864, Brescia; add. Padua.

Technik. *Ger.* Resources, systems and devices of musical art.

Tedesca, Alla. *It.* In German style.

Te Deum Laudamus. *Lat.* "We Praise Thee, O God." Hymn probably written and composed by St. AMBROSE of Milan, and one of the most important in the liturgies of the historic churches. Felice Anerio's polyphonic setting of the original plain song melody is among the most important of the thousands to the Latin text, and of the translation used in the Anglican and Evangelical English churches those of Purcell and Handel, (The Dettingen) are the most celebrated. The Te Deum is sung not only at the chief festivals of the church, but on other special occasions of rejoicing as well.

Telemann (George Philip) composed 40 operas, 600 overtures, 12 complete services for the year, Passions, and other works in all forms; was among the most prolific and superficial of all composers, highly esteemed by contemporaries, and now almost forgotten; was chapelmaster to various princes, and from 1721 cantor of the Johanneum in Hamburg and church chapelmaster; pupil of Lulli and Campra. B. Mar. 14, 1681, Magdeburg; d. June 25, 1767, Hamburg. See autobiography.

Tellefsen (Thomas Dyke Acland) edited works of Chopin, whose pupil he was; composed and played in concert tours. B. Nov. 26, 1823, Dronthjem; d. 1874, Paris.

Tell-tale. Movable piece of metal or bone attached to the bellows of an ORGAN by a cord, giving notice to the player of the amount of wind they contain.

Tema. *It.* Theme, melody.

Temperament, Equal, divides the octave into twelve semitones, none of which is perfect, but all of which are accurate enough to satisfy the ear. Although on modern keyboard instruments a sharp and b flat, for example, are one and the same tone, produced by striking the same black key, there is a mathematical discrepancy between them, and to produce a keyboard instrument with JUST INTONATION would require a keyboard of 53 keys to the octave instead of the 12 now employed. Such keyboards were actually made, and are illustrated in Kircher's "MUSURGIA," but were so inconvenient that they were abandoned, being replaced by tuning in Unequal Temperament in which the scale of C was made perfectly true to the imperfection of the rest. Twelve perfect fifths and seven octaves tuned up from a fixed tone give a discrepancy or COMMA, which is represented by 80 : 81.0915, and in Equal Temperament this comma is apportioned throughout the fifths. This compromise carried throughout the scale made all the keys equally available, as Bach proved in his "Woltemperirtes Clavier," the result being the greatest convenience, although the only perfect intervals remaining are the octaves. One of the difficulties of adapting orchestral in-

struments to Equal Temperament lies in the fact that the brasses produce their notes mostly as harmonics of the fundamental tone of the instrument, and that it is the natural instinct of every player of the string section to produce tones in just intonation. It is therefore practically impossible to reduce all the instruments of the orchestra to this system, and to eliminate the beats which are the natural consequence of dissonant tones. Besides the viols, the trombones are capable of, and usually play, in just intonation, and singers whose sense of pitch is at all acute are sure to follow the same rule. Of course the pure chords which are produced in the string quartet and in à capella singing are impossible in a system of tuning by which perfect consonances are wholly abolished in music for keyed instruments. A comparison of the chords produced by a string quartet and by a piano will reveal more strikingly than any mathematical table the difference between Equal and Just Temperament, but since every system of intervals is a matter of convention, there will doubtless come a time when the sense of hearing will have become so accustomed to the compromise scale that the theoretically perfect consonances of Just Intonation will seem dissonances.

Tempest. Sir Arthur Sullivan's incidental music to Shakespeare's play, consisting of 12 numbers, was first performed April 5, 1862, at the Crystal Palace, London.

Tempesta. J. F. F. E. Halévy's two-act opera to book by Scribe based on Shakespeare's "The Tempest," was first performed June 8, 1850, at Her Majesty's Theatre, London, in an Italian version.

Tempestosamente. *It.* Furiously, impetuously.

Tempestoso. *It.* Agitated, tempestuous.

Tempête. *Fr.* Parisian dance somewhat similar to the quadrille, but without side couples. The step is the same, varied by the introduction of the galop.

Temple (Hope) composed popular songs and the operetta "The Wooden Spoon"; pupil of J. F. Barnett and E. Silas, London, and of A. MESSAGER, whom she married. B. Dublin.

Templeton (John) sang ten., debut in London, 1831, and from 1833 with Mme. Malibran until the end of her career; toured America, 1846. B. July 30, 1802, Riccarton, Kilmarnock; d. 1886, near London.

Tempo. *It.* Time or measure.

Tempo wie Vorher. *Ger.* "Time as before."

Temps, Tems. *Fr.* Time, or the parts or divisions of a bar.

Ten. Abbreviation of TENOR, TENUTO.

Tendrement. *Fr.* Gently, daintily, tenderly.

Tenducci (Giusto Ferdinando) sang sopranist rôles in London from 1758 to 1791; wrote a treatise on singing; composed an overture. B. 1736, Sienna, and hence called "Senesino"; d. Italy about 1800.

Tenebrae Factae Sunt. *Lat.* "There was darkness," the opening words of the responsorium which follows the fifth lesson on Good Friday, and gives the name Tenebrae to the special appointed service in the Roman Breviary for Wednesday, Thursday, and Friday of Holy Week, when the combined Matins and Lauds for Thursday, Friday and Saturday, are sung by anticipation. The psalms and antiphons for this service are sung in unison to a Gregorian plain song, and, as the ritual advances, the altar lights are extinguished one by one. The LAMENTATIONS and the MISERERE are the most important parts of this solemn service from the musician's point of view.

Tenendo il Canto. *It.* Sustaining the melody.

Teneramente. *It.* Tenderly, daintily.

Tenerezza, Con. *It.* With tenderness, delicacy.

Tenero. *It.* Delicate, tender, careful.

Tenete. *It.* Hold, sustain.

Tenor. The highest of the natural male chest voices, having an extreme range of c to a″. The name is said to be

derived from the Latin "teneo" (I hold), from the fact that the principal part in polyphonic composition was assigned to this voice. Music for tenor was formerly written exclusively on the **tenor clef**, but in modern NOTATION it is often written on the G Clef, in which case it sounds an octave lower than it appears. A falsetto development about equal to the alto in register is called COUNTER TENOR. The VIOLA and other instruments of corresponding compass are often called Tenor. Tenor C is c. The lowest string of the Viola is called the Tenor string.

Tenore. *It.* "Tenor." There are infinite varieties of this voice according to Italian nomenclature, among which may be mentioned **Robusto**, a low voice of great power and baritonal character; **di Forza**, of great force; **di Mezzo Carattere**, of Middle character; **di Grazia**, of light and graceful quality, and **Leggiero** or **Contraltino**, of high and flexible quality.

Tenorist. One singing the tenor rôle or playing a tenor violin.

Tenoroon. Old tenor oboe with a compass extending downwards to tenor c; **hautboy** is organ stop which does not go below tenor c.

Tenorposaune. *Ger.* Tenor TROMBONE.

Tenorschlüssel. *Ger.* Tenor CLEF.

Tenor Trombone. TROMBONE having tenor compass of two octaves and a fifth.

Tenor Violin. VIOLA.

Tenorzeichen. *Ger.* Tenor CLEF.

Tenth. Compound interval of an octave and a third; ten tones or nine conjoint degrees; the octave of the third, either major or minor, diminished or augmented; ORGAN stop, tuned a tenth above the diapasons.

Tenu. *Fr.* Sustained.

Tenuto. *It.* Held on, sustained.

Teorbo. *It.* THEORBO.

Teoria. *It.* THEORY.

Tepidamente. *It.* In an indifferent manner.

Tepidità. *It.* Indifference.

Ter. *L.* Thrice.

Tercet. *Fr.* TRIPLET.

Ternary Form. RONDO form.

Ternary Measure. Triple or perfect time in NOTATION.

Ternina (Milka) sang sop. in opera, with especial success in Wagnerian rôles; debut at Leipsic, 1883, court singer at Munich, 1890, and thereafter engaged at Covent Garden Metropolitan Opera House, New York, where she created "Kundry" in "Parsifal," and Bayreuth; pupil of Gansbacher. B. Dec. 19, 1864, Begisse, Croatia; add. New York.

Terpodion. Instrument resembling the piano invented by David Buschmann, Hamburg, 1816. Blocks of wood struck with hammers produced the tone; there was also a contrivance by which the sound could be increased or diminished.

Tertia. *L.* TIERCE.

Tertian. Organ stop made up of two ranks of pipes sounding a major third and fifth of the foundation pipes in the third octave above; Tierce and Larigot on one slider.

Ter Unca. *L.* Thrice hooked; demisemiquaver or 32d note in NOTATION.

Terz. *Ger.* TIERCE.

Terza. *It.* Third.

Terzdecime. *Ger.* Thirteenth.

Terzdecimole. *Ger.* Thirteen notes to be performed in the time of eight or twelve.

Terzettino. *It.* Brief composition for three performers.

Terzetto. *It.* Composition for three performers.

Terzflöte. *Ger.* Flute sounding a third above the written notes; organ stop.

Terzina. *It.* TRIPLET.

Terzo Mano. *It.* "Third hand." Octave coupler on Italian organs.

Terzquartakkord. *Ger.* "4–3 or 6–4–3" chord, which is the second inversion of the chord of the dominant seventh.

Terzquartsextakkord. *Ger.* TERZQUARTAKKORD.

Terzquintsextakkord. *Ger.* 6–5–3 chord, or the first inversion of the dominant seventh, figured 6–5.

Tesi-Tramontini (Vittoria) sang con. in opera, possessing voice of bari-

tonal quality; debut at Venice, 1719. B. 1690, Florence; d. 1775.

Tess. Baron D'Erlanger's opera, to book by Luigi Illica, first performed, 1906, San Carlo, Naples.

Tessarin (Francesco) composed the opera "L'Ultimo Abencerragio," Venice, 1858, a cantata, songs, etc.; played and taught piano; pupil of Fanno and G. B. Ferrari. B. Dec. 3, 1820, Venice.

Tessarini (Carlo) played violin; composed and wrote on music. B. 1690, Rimini.

Testo. *It.* Theme of a composition; libretto of an opera; words of a song.

Testore (Carlo Giuseppe) made violins in Milan. B. 1690; d. 1715. **Carlo Antonio** and **Paolo Antonio** succeeded to the business of their father, **Carlo Giuseppe.** Instruments made by this family were modelled on those of Joseph Guarnerius, and usually without ornament. Those of the father are the best.

Testudo. *L.* LYRE, so-called because the hollow part was made of the shell of the sea tortoise.

Tetrachord. The four tones in GREEK MUSIC included in a Perfect Fourth. The next advance over this system was the epoch-making series of HEXACHORDS devised by Guido d'Arezzo, on which musical theory continued to be based until the Church Modes gave way to the modern SCALE.

Tetrazzini (Luisa) sang sop. in opera, achieving notable success at Covent Garden, London, and at the Manhattan Opera House, New York, 1907–8 in coloràtura rôles. For many years a favorite in the Italian opera houses, Mme. Tetrazzini was first hailed as a great artist during an engagement at San Francisco, but thereafter both London and New York vigorously claimed to have "discovered" her. B. Italy; add. New York. **Eva,** her elder sister, well known as an opera sop., married CAMPANINI, the conductor.

Thaïs. Jules Massenet's "lyric comedy," to book by Louis Gallet, based on Anatole France's novel, was first performed, 1894, at the Paris Opéra Comique. Athanael has renounced the luxuries of Alexandria to become a cenobite or monk of the desert. Twelve of the brethren, presided over by Palemon, are taking their evening meal by the banks of the Nile, but Athanael's seat is vacant. As Palemon tells that he has seen their brother in a vision, and that he is returning, Athanael enters, worn with fatigue. He has been in Alexandria and has found the city given over to sin. "A woman, Thaïs, fills it with scandal — and through her, hell there governs men." The cenobites ask: "Who is this Thaïs," and Athanael replies: "An infamous priestess of Venus," whom he had known, and by whom he had been tempted before his conversion. Palemon sagely warns him not to meddle in such matters; the night comes, and with it a vision in which Athanael sees Thaïs in the theatre of Alexandria, half clad, but with her face veiled, enacting the loves of Aphrodite. From a distance, the cheers of the mob can be heard, which increase with the animation of Thaïs. As day breaks, the vision disappears, Athanael awakes, and although dissuaded by Palemon, resolves to seek out and convert Thaïs. The scene shifts to the palace of Nicias in Alexandria, where Athanael is welcomed as an old friend. Nicias causes Athanael to be robed and perfumed by his women slaves, but laughs at the notion that Thaïs can be withdrawn from the worship of Venus. Thaïs enters, attended by a crowd of players, comedians and philosophers. Interested by the fierce mien of the cenobite, Thaïs inquires who he may be, and when she is told that it is Athanael's hope to convert her, dares him to try, and disposes herself to reproduce the scene of the loves of Aphrodite. As slaves are detaching her robe, Athanael rushes out with a gesture of horror. In the second act, Thaïs is praying before the shrine of Venus. She is weary, unhappy, but as she prays for eternal beauty Athanael enters, and despite the se-

ductive loveliness of the priestess, preaches the life everlasting. Though Thaïs refuses to believe, she declines to receive the visit of Nicias, latest of her lovers, and Athanael then tells her he will await her coming until dawn on her doorstep. After a religious meditation played by the orchestra, the scene shifts. Athanael is shown asleep on the last step of the portico of Thaïs' house. Thaïs enters from the house, arouses Athanael and says: "I prayed — I wept — having seen the nothingness of pleasure — to thee I come as thou hast ordered." Athanael is prepared to take her to the convent presided over by Albine, "at once a daughter of the Cæsars, and the servant, the purest of Christ." Thaïs begs that she may take with her a statuette of Eros, but Athanael hurls it against the pavement, and Thaïs meekly prepares to follow him, when Nicias and his friends block the way. He has won at the gaming table thirty times the price he paid for the beauty of Thaïs, and prepares to celebrate his success with an orgy. Thaïs, obedient to the will of Athanael, has set fire to her house that all pertaining to the old Thaïs might be destroyed, and she comes forth, meanly clad, to accompany Athanael to the desert, when they are stopped by the mob. Vainly does Athanael declare that she has now become the spouse of God, the mob attacks the cenobite, and he is wounded in the forehead by a stone. Athanael will welcome martyrdom, but just then the flames have been discovered enveloping Thaïs' house. Nicias flings gold to the people to distract their attention, and while they scramble for the coin, Athanael and Thaïs escape. Act four takes place in an oasis of the desert, the abode of Albine and her nuns in the distance. Worn with fatigue, Thaïs faints, but Athanael, who realizes that he has been too severe, kisses her bleeding feet, brings her fruit and water. Soon women's voices are heard chanting the Pater Noster. Albine and her nuns enter, and Thaïs bids farewell to Athanael forever, adding "in the celestial city we shall find one another again." The scene shifts to the abode of the cenobites in the Thebaid. Twenty days have elapsed since the return of Athanael, says Palemon, in which he has taken no nourishment. "The triumph he has won over hell has broken him, body and soul." Athanael confesses to Palemon that the beauty of Thaïs haunts him. He sees her as Helen, as Phryne, as Venus Astarte, all their splendor and voluptuousness in a single creature. Palemon sadly reminds him of the warning he had given and departs. Thaïs appears in a luminous vision, tempting him, as at their first meeting, then vanishes, and a new apparition shows her dying at Albine's convent. Voices chant "A saint is about to quit the earth — Thaïs of Alexandria is about to die." Athanael rushes into the night, crying: "Fool that I was, not to have understood — that alone was all, that one of her caresses was worth more than heaven!" The next scene reveals the garden of Albine's convent. Thaïs is dying. The nuns welcome Athanael, who has come, Albine supposes, "to bless this saint whom thou gavest us." Athanael vainly pleads his love, for the joys of heaven unfold themselves to the dying saint, and she narrates "the sound of the harps of gold enchants me, soft perfumes penetrate my being, I sense — an exquisite beatitude — all my sorrows sleep — Ah! Heaven! I see God." And then she dies. Athanael, with a terrible cry, casts himself on his knees before her.

Thalberg (Sigismund) composed the unsuccessful operas "Florinda" and "Cristina di Svezia," six nocturnes, a grand concerto, "La Cadence," "Marche Funèbre Variée," and many transcriptions for piano, was the "only artist who could play the violin on the keyboard," according to Liszt, but while severely criticised by Schumann (and likewise Liszt), was admired by Mendelssohn, and a general favourite with women, who thronged his concerts in every part of the world. Natural son of Prince Dietrichstein

and Baroness Wetzlar, Thalberg was the favourite of both parents, was educated by his father for the diplomatic service, but from 14 devoted himself almost wholly to music. Pupil of Mittag, Sechter, and possibly of Hummel and Czerny, he made his first tour of Germany as virtuoso in 1834, was made court pianist at Vienna, achieved a notable success in Paris, 1835, and thereafter was an established favourite. In 1855 he toured Brazil, and the following year the United States, then settling in a villa at Posilippo, near Naples. His last public appearance took place in London, 1863, and toward the close of his life not a piano was to be found on his estate. Of his works, more than 90 in number, practically all have been shelved, although he invented many new effects adopted by subsequent composers for his instrument. B. Jan. 7, 1812, Geneva; m. Mme. Boucher, daughter of the singer Lablache, 1843; d. April 27, 1871.

Thallon (Robert) composed piano music; played and taught piano and organ; pupil in Leipsic, Paris, Stuttgart and Florence; settled in America with parents in childhood. B. Mar. 18, 1852, Liverpool; add. Brooklyn-New York.

Thayer (Alexander Wheelock) wrote a monumental life of Beethoven, rich in material, to the collection of which he devoted 30 years of travel and research, but unfinished, and omitting the last few years of the Master's career. This work, Ger. trans. by H. Deiters, of Bonn, was published as "Ludwig van Beethoven's Leben," by Weber, Berlin, 1866–79. In 1843 Thayer was graduated from Harvard, spent some years as librarian to the University, and in 1849 made his first visit to Europe in search of material for his book on Beethoven. In 1852 he was attached to the staff of the New York "Tribune," and later to "Dwight's Journal of Music," Boston, but in 1854 returned to Germany, and from 1862 was consular agent at Vienna, then consul at Trieste. He was the author of many newspaper and magazine essays. B. Oct. 22, 1817, South Natick, Mass.; d. July 15, 1897, Trieste.

Thayer (Arthur Wilder) composed part-songs; conducted choral societies; pupil of Guilmette and Adams, Chadwick and Zerrahn. B. Aug. 26, 1857, Dedham, Mass.; add. Milton.

Thayer (Whitney Eugene) played organ, lectured, wrote on music and composed. B. 1838, Mendon, Mass.; d. 1889, Burlington, Vt.

Theil. *Ger.* Division of a bar; strain or part of a composition or the whole composition.

Theile (Johann) composed a German Passion, Christmas oratorio, operas, and much church music which gained him the title "father of contrapuntists; pupil of Heinrich Schütz; chapelmaster at Gottorp and Wolfenbüttel, and teacher of Buxtehude and Hasse. B. July 29, 1646, Naumburg; d. 1724, Naumburg.

Thema. *Ger.* THEME.

Thême. *Fr.* THEME.

Theme. Subject of a FUGUE; tune on which variations are made; a division of a subject in the development of sonata FORM; CANTUS FIRMUS on which counterpoint is built.

Théorbe. *Fr.* THEORBO.

Theorbo. Archlute, or large double necked LUTE with two sets of tuning pegs, the lower governing the strings fingered on frets, the upper the diapason or bass strings, which gave the open tones only. Theorboes varied in size from one foot seven inches to six feet one inch in length, and were different considerably, therefore in pitch. The instrument was used for accompaniment and for solo. Prætorius says that the theorbo differed from the lute only in having single bass strings, while those of the lute were doubled.

Theoretiker. *Ger.* Theorist.

Théoricien. *Fr.* Theorist.

Theorist. Student of the principles of musical art, or Acoustics.

Theory of Music. Rules made from a knowledge of the principles of sound for composition and arrangement of music for both voices and instruments in RHYTHM, HARMONY,

MELODY, COUNTERPOINT, FUGUE and INSTRUMENTATION.

Thesis. *Gr.* Downward wave of the hand denoting the absence of accent. It was the opposite of ARSIS. In modern CONDUCTING down beats indicate strong accents.

Thibaud (Joseph) played piano, touring America with Marsick, 1895–96; prize pupil Paris Conservatoire under Diemer. B. Jan. 25, 1875, Bordeaux; add. Paris.

Thibaut (Anton Friedrich Justus) wrote "Ueber Reinheit der Tonkunst," Eng. trans. as "Purity in Musical Art"; founded a society in Heidelberg for the study of Palestrina, and made valuable collection of early Italian church music now in possession of the Munich court library; professor of law at Kiel and Heidelberg; graduate, Göttingen. B. Hameln, Jan. 4, 1772; d. Mar. 25, 1840, Heidelberg.

Thieme (Friedrich) composed and published text books in Bonn. D. 1802.

Thierfelder (Dr. Albert William) composed the operas "Der Heirathstein," Rostock, 1898; "Zlatorog," two symphonies, "Frau Holde" for soli chorus and orchestra; wrote on music; taught, Rostock University from 1887; pupil of Hauptmann, Richter and Pohl; Dr. Phil. Leipsic University. B. April 30, 1846, Mühlhausen; add. Rostock.

Thieriot (Ferdinand) composed a violin concerto, the symphonic fantasy "Loch Lomond"; was conductor in Hamburg, Leipsic, and Glogau; pupil of Marxsen and Rheinberger. B. April 7, 1838, Hamburg; add. Hamburg.

Thillon (Anna Hunt) sang sop. in opera; was first to give opera in San Francisco, Cal.; created the principal rôle in DIAMANTS DE LA COURONNE, which Auber composed for her; pupil of Thillon, conductor of the Havre Philharmonic Society, whom she m. at 15. B. Calcutta, 1819; retired, 1867.

Thin. Scanty harmony; weak quality of vocal or instrumental tone.

Third. Mediant; INTERVAL of three tones.

Third Flute. Small FLUTE.

Third Stave. Stave upon which the pedal music for the organ is written.

Thirlwall (John Wade) composed a "Book of Ballads," which included "Sunny Days of Childhood"; conducted ballets, Royal Italian Opera, London; wrote music criticism. B. Northumberland, Jan. 11, 1809; d. June 15, 1875.

Thirteenth, Chord of the. Chord consisting of the 3d, 7th, and 13th of the dominant and used in both major and minor modes, sometimes called a suspension or a secondary seventh.

Thirty-second Note. Demisemiquaver in NOTATION.

Thoinan (E.) was the nom de plume of Ernest Roquet, who wrote books and music reviews in Paris, and was noted as an antiquarian and collector. B. 1827, Nantes; d. 1894, Paris.

Thomas (Ambroise) composed the operas "Hamlet," "Françoise de Rimini," "Le CID," "MIGNON"; and many works in all forms; was director of the Paris Conservatoire from 1871. Son of a musician, he was able to read music as soon as he knew his alphabet, and learned violin and piano in childhood, then studied with Kalkbrenner, Barbereau and Lesueur at the Paris Conservatoire, where he won the Prix de Rome, 1832, with his cantata "Hermann et Ketty." Again settled in Paris he devoted his time to theatrical compositions, most of which met with fair success, and from 1852 taught composition in the Conservatoire. Among his early works may be noted "La Double Échelle," Opéra Comique, 1837; "Le Perruquier de la Régence," 1838; "Le Panier Fleuri," 1839; one act of the ballet "La Gipsy," Opéra, 1839; "Le Comte de Carmagnola," 1841; "Le Guerillero," 1842; "Betty," 1846, all ballets produced at the Opéra, and then at the Opéra Comique "Carline," 1840; "Angelique et Medor," 1843; "Mina," 1843; "Caid," 1849; "Le songe d'une nuit d'été," 1850; "Raymond," 1851; "La Tonelli," 1853; "La Cour de Celimine," 1855; "Psyche," 1857; "Le Carneval de Venise," 1853; "Le Roman d'Elvira," 1860; then his most

popular work, "Mignon," followed by "Gille et Gilleton," 1861; "Hamlet," 1861; Françoise de Rimini," 1882, and the ballet "La Tempête," 1889. He also composed part-songs, cantatas, and a messe solennelle performed at Nôtre Dame, 1857. Thomas was successively chevalier, officer and commander of the Legion of Honour, a member of the Institut, and a man of wide information and general culture. B. Aug. 5, 1811, Metz; d. Feb. 12, 1896, Paris.

Thomas (Arthur Goring) composed the cantata "The Swan and the Skylark," Birmingham Festival, 1894; the operas "Esmeralda," Drury Lane, London, 1883, New York, 1900; "Nadeshda," 1885; "The Golden Web," 1893, and the choral ode "The Sun Worshippers," Norwich, 1894. At the age of 24 he began the study of music with Emile Durand, and was later a pupil of Sullivan and Prout at the Royal Academy of Music. His first success was in 1879, when he won the Lucas prize. B. Nov. 21, 1851, Ralston Park, Sussex; d. Mar. 20, 1892, London.

Thomas Aquinas (Saint) composed church music, although his fame as a philosopher and theologian caused his talents in that direction to be forgotten. B. about 1225, Rocca Sicca, near Aquino, Italy; d. 1274, Fossa Nova, near Terracina.

Thomas (Harold) composed the overtures "For a Comedy," "As You Like It," and "Mountain, Lake, and Moorland"; taught piano, Guildhall School of Music, and Royal Academy of Music, London, where he had been a pupil. B. July 8, 1834, Cheltenham; d. July 29, 1885.

Thomas (John) was made Pencerdd Gwalia ("chief of Welsh minstrels") at the Aberdare Eisteddfod of 1861; was one of the most distinguished of modern harpists, and composer of two concertos for that instrument, as well as chamber music and the cantatas "Llewelyn," 1863; and "The Bride of Neath Valley," 1866; taught harp, Royal College of Music; pupil London Royal Academy. B. 1826, Bridgend, Wales; retired, 1885.

Thomas (Lewis William) sang bass, Eng. Chapel Royal, and in oratorios; wrote on music; in early life master of choristers Worcester Cathedral. B. 1826, Bath; d. 1896, London.

Thomas (Theodore) was the foremost of early American chamber musicians, orchestral conductors, and teachers, the pioneer of the large orchestra and the most accomplished interpretative musician of his generation in America. Son of a violinist, who emigrated from Hanover to the United States when the lad was ten years old, he soon learned the mastery of the violin from his father, and appeared at many concerts in New York as soloist before he was 15. At 16 he made a successful tour of the Southern States, and on returning to New York was the first violinist at concerts given by Jenny Lind, Mario, etc., acting as concertmeister for Arditi, and for various wandering opera companies for the next ten years. In 1855 he began (with DR. WM. MASON) a series of chamber concerts in New York which continued until 1869. In 1864 he gave his first series of symphony concerts in New York, which were continued for five years, and again resumed from 1872 to 1878, and to keep his men together, organized summer concerts in various gardens. His orchestral tours began in 1869, and their educational value was of the highest, for he produced the classics and the newer works with an art in programme building which has rarely been equalled. In 1879 a disastrous season at the Philadelphia Centennial was followed by the disbanding of his orchestra; but he had conducted several of the Cincinnati May Festivals, and on the foundation of the College of Music in that city, 1878, he accepted its direction, returning to New York to conduct the Philharmonic Societies of New York and Brooklyn, and organizing a large chorus in the former city. In 1880 he retired from the Cincinnati College of Music, although retaining the direction of the May Festivals during life, and again settled in New York, where he collected an excellent orchestra, and in 1883 toured with an organiza-

tion of symphonic proportions from New York to San Francisco and return. Musical affairs in New York were not patronized at any time in Mr. Thomas's career with the liberality which has been conspicuous for the past decade, and in 1888, on the expiration of his term as conductor of the Philharmonic Society, a liberal offer was made him if he would organize a Symphony orchestra in Chicago. There his labours were appreciated at their full worth, and crowned ultimately with a success undeniable, for he lived to conduct the first concerts in the Symphony Hall, which had been built by popular subscription as a home for his organization. Mr. Thomas was a man of brusque manner, quick temper, but a kindly heart, knowing his players well, and befriending them often. Their loyalty was genuine because of knowledge of his solid worth. But he was often unnecessarily harsh to singers, who were less able to make allowance for his defects, and he was never at his best either in conducting a chorus, or in accompanying a soloist. He was an admirable interpreter of Beethoven, in whose symphonies he took an especial delight, but sufficiently catholic in taste to appreciate and make known the works of Wagner and Strauss. B. Oct. 11, 1835, Essens, East Friesland; d. Jan. 4, 1905, Chicago, Ill. See "Theodore Thomas," a sympathetic and interesting life by his friend George P. UPTON.

Thomasschule, of LEIPSIC, was among the most celebrated as well as the most venerable institutions in Germany for the cultivation of music, and had for its Cantor or director in 1908 Prof. Gustav SCHRECK. The school was an outgrowth of the Thomas Choir, the singing organization of the Augustinian monastery of Leipsic, whose foundation dated back to the middle ages. The monks were dispersed by the Lutherans, and their convent occupied by a gymnasium or school, and it was the duty of the scholars to provide music for the services at the churches of St. Thomas and St. Nicholas. The singers average from 12 to 22 years of age, and the "alumni," to win their appointments, must pass a severe examination in music, possess a very good soprano voice, and be able to sing at sight. Once accepted, the alumni receive both living and education at the expense of the city until their final examinations, which admit them to Leipsic University. The older students teach the younger ones singing and piano playing, and all are under the supervision of three inspectors who are likewise teachers in the Thomas Gymnasium, and the rector of the school is president of the alumni, who numbered about 60 in 1908, as in the time of J. S. BACH. The Thomas Choir sings motets every Sunday afternoon at half past one in the Thomas Church, naturally giving especial prominence to the works of Bach. Every Sunday concerts are given alternately at the Thomas and Nicholas churches, with the aid of the Leipsic City orchestra. For many years the alumni or actual singers were the main support of the school, but they were in the minority of the scholars in 1908. The cantors of the Thomasschule have been, besides the illustrious Bach, Rhau, who was contemporary with Luther, Calvisius, Schein, and later Kuhnau. Moritz Hauptmann, the great theorist, was likewise a member of the faculty.

Thomé (François Luc Joseph) composed the opera "Roméo et Juliette," 1890; the mystery "L'Enfant Jésus," 1891; the symphonic ode "Hymne à la Nuit," songs and piano pieces; wrote criticism and taught in Paris; pupil of Marmontel and Duprato, Paris Conservatory. B. Oct. 18, 1850, Port Louis, Mauritius; d. Nov. 16, 1909, Paris.

Thomson (César) played violin, touring Europe repeatedly with success and the United States, 1894; became head of the violin department Brussels Conservatory, 1898, in succession to Ysaye; prior to that chamber musician to Baron van Derwies at Lugano, first violin the Bilse orchestra, Berlin, and violin teacher, Liège Conservatory; pupil of Liège Conservatory, where he won the gold medal at

11, and later of Vieuxtemps, Leonard, Wieniawski, and Massart. B. Mar. 17, 1857, Liège; add. Brussels.

Thomson (George) made collections of Scotch, Irish, and Welsh melodies which were adapted in some instances to verses written for him by Burns, and which were provided with accompaniments by Beethoven, Haydn, Pleyel, and Kotzeluch; was for 50 years secretary Trustees for the Encouragement of Arts and Manufactures in Scotland. B. 1757, Limekilns; d. Feb. 11, 1851, Leith.

Thomson (John) was first professor of music, Edinburgh University, and as such founder of the REID concerts, for which he wrote the first analytical notes on the programme printed in English; composed "Hermann," "The House of Aspen," and other dramatic pieces and popular songs; pupil of Schnyder von Wartensee. B. Oct. 28, 1805, Ednam; d. May 6, 1841, Edinburgh.

Thorndike (Herbert Elliot) sang bass in opera and concerts, debut at Cambridge, 1878, and at Drury Lane, 1887; noted for Schubert interpretations. B. April 7, 1851, Liverpool; add. London.

Thorne (Edward H.) composed services, psalm cxxv, organ voluntaries, songs, chamber music; played piano and organ in concert, and at several London churches; taught piano; chorister in boyhood, St. George's Windsor, under Sir George Elvey. B. May 9, 1834, Cranborne, Eng.

Thorne (John) composed the three-part motet "Stella Coeli," and other church music; was probably attached to York Minster. D. Dec. 7, 1573, York.

Thoroughbass. An instrumental bass part carried throughout a composition, indicated by a kind of musical shorthand in which the chords are represented by figures instead of being written out in ordinary notation. L. Viadana may have invented this musical shorthand, 1566–1644, but its use spread generally throughout Europe. The term is often used incorrectly as a synonym for harmony.

Three Choirs Festivals were those founded in 1724 by the combined choirs of Gloucester, Worcester, and Hereford Cathedrals, originally for the performance of the cathedral service with full orchestra. From 1759 the performances were held in the Cathedrals, and oratorios were sometimes given, and later secular orchestral music as well, and cantatas. Many new works have been performed at these concerts, which alternate between the cities named, giving each a triennial music festival of several days' duration. Usually the organist of the Cathedral in which the festival is held officiates as conductor.

Threnody. *Gr.* Funeral song or elegy.

Thrice Marked Octave. The octave beginning with c'''.

Thrum. To sweep with the fingers all the chords of a string instrument; the sound so made.

Thuille (Ludwig Wilhelm Ands. M.) composed the operas "Theuerdank," Luitpold prize, Munich, 1897; "Lobetanz," Carlsruhe and Berlin, 1898; romantic overture, sonatas, sextet for piano and wind; conducted Liederhort and taught piano and theory in Munich Music School, where he had been a pupil of Baermann and Rheinberger, also pupil of Pembaur; royal professor, 1891. B. Nov. 30, 1861, Bozen, Tyrol; add. Munich.

Thürlings (Adolph) wrote "Die beiden Tongeschlechter und die neuere mus. Theorie," 1877, in favour of harmonic dualism, which won him the degree Dr. Phil. of Munich; taught Old-Catholic theology, Bonn University, from 1877.

Thürmer. *Ger.* Town musician. WAITS.

Thurnam (Edward) composed a cathedral service, songs; played organ; conducted Reigate choral society. B. Sept. 24, 1825, Warwick, Eng.; d. Nov. 25, 1880.

Thursby (Emma) sang sop. in concerts throughout Europe and America with great success; compass from c' to e''' flat, debut 1875 at Plymouth Church, Brooklyn-New York, thereafter touring with Gilmore; pupil of

Meyer in Brooklyn, Errani, New York, Mme. Rudersdorff, Boston, and then of Lamperti and San Giovanni, Milan. B. Nov. 17, 1857, Brooklyn-New York; add. New York.

Tibia. *L.* "Shin-bone." Old name of wind instruments with holes, such as the flute, fife, and pipe, once made from the human leg bone.

Tibiae Pares. *L.* Two FLUTES played together by the same flautist and of the same pitch.

Tibiae Utriculariae. *L.* BAGPIPE.

Tibia Major. Organ FLUTE stop of 16-ft. pitch.

Tibicen. *L.* Flute player.

Tibicena. *L.* Female flautist.

Tibicinium. *L.* Piping.

Tibicino. *L.* To pipe.

Tichatschek (Joseph Aloys) sang ten. in opera, creating "Rienzi" and "Tannhäuser" for Wagner; court singer at Dresden. B. 1807, Ober-Weckelsdorf, Bohemia; d. 1886, Dresden.

Tie. Curved line in NOTATION placed over two notes in the same position on the stave which are to be sustained as one tone; when placed over two notes not of the same degree it is called a SLUR.

Tiedge (Christoph August) wrote the poem "Urania" from which his close friend Beethoven selected the text for "An die Hoffnung." B. 1752; d. Mar. 8, 1841.

Tief. *Ger.* Low, deep.

Tiefland. Eugen d'Albert's serious opera to book by Rudolph Lothar, was first performed in Berlin, 1908, and then in other German cities. The libretto is based on "Terra Baixa," a Catalonian play by Angel Guimera, of which there is a Spanish version by José Echegaray known as "Tierra Baja," and an English version known as "Marta of the Lowlands." The prologue shows a pasture land in the Pyrenees where the shepherd Pedro is tending his flocks. Sebastiano, a rich countryman, informs Pedro that he had brought him a bride, Marta, a young girl from the lowlands. Infatuated with the girl at first sight, Pedro is only too willing to make her his wife, and departs for the lowland village where the wedding is to take place. In this village the first act takes place. Not until after the ceremony does he learn the meaning of the jeers with which the villagers received him. Marta, a strolling player, had been forced into relations with Sebastiano by her father, to whom Pedro had given a mill which provided the old rascal with an easy living. Marta tells him the whole story, and he is wild with rage. At first he wishes to kill Marta, but his love for her is too genuine, and he determines to avenge her. The second act opens in the home of Marta and Pedro. Sebastiano enters, coolly ejects the husband, and proceeds to make love to the wife, who resists his advances. Pedro suddenly returns, a knife in his hand, crying: "Man to man!" "I have no weapon," Sebastiano exclaims, seeking to escape. "Then I need none, for I will strangle you," answers Pedro, and throwing away his weapon, which Sebastiano vainly tries to capture, he closes in on his enemy, and chokes him to death. Then opening the door, he calls in the villagers, tells them what he has done, clasps Marta in his arms, and cries: "We will go back to the mountains; far from the lowlands!"

Tierce. *Fr.* Third; organ stop tuned a seventeenth above the diapason; that service in the HORÆ CANONICÆ taking place the third hour of the day, "undersang" of the Anglo-Saxons; natural harmonic produced by 1-5th of a vibrating string.

Tierce Coulée. *Fr.* "Slurred third," in old harpsichord music expressed by a diagonal dash through the notes of the third and called the **rising** slurred third while a dash in the other direction named it the **falling** slurred third.

Tierce de Picardie. *Fr.* Sharpened third in the concluding chord of a composition in the minor mode.

Tiersch (Otto) wrote on singing, endeavoring to apply to the art of teaching Helmholtz's discoveries in acoustics; taught vocal in Berlin, and in Stern Conservatory. B. Kalbs-

rieth, Thuringia, Sept. 1, 1838; d. 1892, Berlin.

Tiersot (Jean Baptiste Elisée Julien) composed "Hellas" for soli choir and orchestra, Bordin prize, 1885; rhapsodies on popular airs; wrote "Histoire de la chanson populaire en France," etc.; became assistant librarian, Paris Conservatoire, 1883, where he had been a pupil of César Franck. B. Bourg; add. Paris.

Tietjens or Titiens (Therese Caroline Johanna) sang mez. sop. with very great success in London, gradually increasing her compass until she was able to interpret such rôles as "Lucrezia," "Semiramide," "The Countess" in "Nozze di Figaro," "Fidelio," and "Medea" in Cherubini's opera, in contrast to "Fides" and "Ortrud." Debut in Hamburg at 18, and in London, 1858, as "Valentine" in the "Huguenots," toured America, 1876. B. July 17, 1831, Hamburg; d. Oct. 3, 1877, London.

Tilborghs (Joseph) composed motets and organ pieces; taught organ, Ghent Conservatory from 1882 and counterpoint, Antwerp Music School; pupil of Lemmens and Fétis, Brussels Conservatory. B. Sept 28, 1830, Nieuwmoer.

Tilmant (Alexandre) played 'cello, and founded string quartet with his brother THÉOPHILE. D. 1880, Paris.

Théophile conducted 20 years, beginning 1849, Paris Opéra Comique, prior to which he had been assistant conductor at the Conservatoire and chief conductor at the Theatre Italien; founded string quartet with his brother ALEXANDRE, 1838–48; prize pupil of Kreutzer, Paris Conservatoire; chevalier of the Legion of Honor. B. July 8, 1799, Valenciennes; d. May 7, 1878, Asnières.

Timanoff (Vera) played piano, an especial favourite in St. Petersburg, Prague, Vienna, and London; pupil of Nowitzky, A. Rubinstein, Tausig, and Liszt. B. Feb. 18, 1855, Ufa, Russia; settled in Vienna, 1872.

Timb. Abbreviation for TIMBALES.

Timbale. *Fr.* Kettle DRUM.

Timballo. *It.* Kettle DRUM.

Timbre. *Fr.* Quality of tone or sound.

Timbrel. *Heb.* TAMBOURINE.

Timmner (Christian) played violin; toured with success until 1894, and then retired, resuming concert work, 1902. B. 1860, Holland; add. Berlin.

Timorosamente. *It.* Hesitatingly, with fear, timidly.

Timoroso. *It.* Timorous, with hesitation.

Timp. Abbreviation for TIMPANI.

Timpani. *It.* Kettle DRUMS.

Timpanista. *It.* Drummer.

Tinctoris, de (Joannes) wrote "Terminorum Musicæ Diffinitorium," Naples, 1474, the earliest dictionary of music and many other Latin Theoretical works; founded a free music school in Naples, while in the service of Ferdinand of Arragon; composed a "Missa l'Homme Arme" and other church music of the type which eventually brought down the wrath of the Council of Trent; was doctor of theology and law, priest, Canon of Nivelle, and highly esteemed for his general culture and learning; known also as John Tinctor, Giovanni del Tintore and Jean de Værwere. B. about 1435, Nivelle, Brabant; d. about 1520, Nivelle.

Tinel (Edgar) composed the oratorio "Franciscus," Op. 36, performed 1889 in Brussels, and later in America, one of the most beautiful of modern works in this form, dealing with the life of St. Francis of Assisi; a 5-part Grand Mass of the Holy Virgin of Lourdes, Op. 41; motets, sacred songs, a Te Deum, Alleluia, piano music; wrote on Gregorian chant; taught theory, Brussels Conservatory; was state inspector of music school in Belgium from 1889, and in earlier life director Institute for Sacred Music at Malines. Son and pupil of a schoolmaster-organist, he was admitted to the Brussels Conservatory, where he won first piano prize, 1873, and five years later the prix de Rome with his cantata "Klokke Roland." B. Mar. 27, 1854, Sinay, Belgium; add. Brussels.

Tintement. *Fr.* Tinkling of a bell.

Tintinnabulum. *L.* Rattle made either of small bells or little plates of metal.

Tintinno. *It.* TINTEMENT.

Tiorba. *It.* THEORBO.

Tipping. Producing rapid staccato notes in flute and trumpet playing by striking the upper teeth and the hard palate alternately with the tongue; double tongueing.

Tiraboschi (Girolamo) wrote a 13-vol. history of Italian literature, 1772–82, which contains valuable information regarding Italian music. B. Dec. 28, 1731, Bergamo; d. June 3, 1797, Modena.

Tirade. Filling up an interval between two notes with a run in either vocal or instrumental music.

Tirante. *Sp.* Brace of a drum.

Tirasse. *Fr.* Organ pedals that act on the keys or manuals.

Tirato. *It.* "Down bow"; scale passage in notes of equal length.

Tira Tutto. *It.* Pedal commanding the full power of the organ.

Tiré. *Fr.* Drawn; "down bow"; drawing out of the accordion.

Tirindelli (Pier Adolfo) composed the one-act opera "L'Atenaide," Venice, 1892, songs; taught violin from 1887, Liceo Benedetto Marcello, Venice; conducted Verdi orchestra; was made chevalier of the Crown of Italy, 1894; joined the first violins of the Boston Symphony Orchestra, 1895; and the following year settled in Cincinnati, becoming head of the violin department in the Conservatory of Music; pupil of Milan Conservatory, then of Boniforti, Grün, and Massart. B. 1858, Conegliano, Italy; add. Cincinnati, Ohio.

Titl (Anton Emil) composed a lovely serenade for French horn and flute; dramatic works; conducted. B. 1809, Pernstein, Moravia; d. 1882, Vienna.

Titty, Tziti, Toutari. Indian BAGPIPE.

Titze or **Tietze (Ludwig)** sang ten. at the principal Vienna concerts, at which he introduced a number of Schubert's songs. B. April 1, 1797; d. Jan. 11, 1850, Vienna.

Toccata. *It.* Prelude or overture. The overture to "Orfeo," 1600, is an example of a toccata meant to be played three times before the rising of the curtain; compositions written as exercises; a fantasia; a suite.

Toccatina. *It.* A brief TOCCATA.

Todi, de Aguiar (Luiza Rosa) sang mez. sop. in opera, debut in Lisbon at 17, becoming the rival of La Mara in Paris, then the favourite of Empress Catherine of Russia, causing the dismissal of Sarti from his post as chapelmaster at St. Petersburg, and in 1786 becoming court singer in Berlin; pupil of David Perez; acquired fortune of more than $80,000, inherited by husband and children. B. about 1753, Portugal; d. 1833, Lisbon.

Todtenmarsch. *Ger.* Funeral march.

Toedt (Theodore J.) sang ten. in oratorios, concerts, and New York churches; boy chorister in Trinity Church, and later pupil of Mrs. Horn-Rust; became blind, 1895. B. Feb. 4, 1853, New York; add. New York.

Toeschi (Carlo Giuseppe) composed, and court chapelmaster at Munich; real name Toesca della Castella-Monte. B. 1724, Romagna; d. 1788, Munich. **Johann Baptist** composed 20 symphonies; played violin; succeeded his father CARLO GIUSEPPE as chapelmaster at Munich. B. about 1745, Mannheim; d. 1800, Munich.

Tofts (Mrs. Catherine) was the first English woman to sing successfully in opera, receiving $2500 for the season of 1708, which was more than her rivals Valentini, Margherita de l'Epine or The Baroness were paid; was probably a beauty since she sold kisses to more than 30 gentlemen at the Duke of Somerset's at $5 apiece, some taking as many as five kisses at that rate. Her first appearance was at a concert in 1703, London. At the height of her career she became insane, and was compelled to quit the stage. Recovering her reason temporarily, she married Joseph Smith, who was English consul at Venice, but again lost her reason, soon after settling in that city. D. after 1735.

Tolbecque was the surname of four brothers of Belgian birth who distin-

guished themselves as musicians in France after the Bourbons returned to power. **Isidore Joseph** conducted dance music and composed. B. April 17, 1794, Hanzinne; d. May 10, 1871, Vichy. **Jean Baptiste Joseph** composed the three-act ballet (with Deldevez) "Vert-Vert," Opéra, 1851, dance music of every kind, was conductor of court balls to Louis Philippe, and at the fashionable Tivoli Gardens; played violin. B. 1797, Hanzinne; d. Oct. 23, 1869, Paris. **Auguste Joseph** played violin with distinction at the Opéra, the Concerts du Conservatoire, and at Her Majesty's Theatre, London; prize pupil of Kreutzer, Paris Conservatoire, 1821. B. Feb. 28, 1801, Hanzinne; d. Paris, May 27, 1869. **Charles Joseph** composed songs and dramatic music; conducted at the Variétés from 1830; played violin at Concerts du Conservatoire; prize pupil the Paris Conservatoire. B. May 27, 1806, Paris; d. Dec. 29, 1835, Paris. **Auguste** wrote "La Gymnastique du Violoncelle," a valuable set of exercises; composed the comic opera "Après la Valse"; played 'cello; prize pupil, Paris Conservatoire. B. Mar. 30, 1830, Paris; son of AUGUSTE JOSEPH; d. Niort, 1895. **Jean** played 'cello; pupil of Paris Conservatoire, where he won first 'cello prize, 1873. B. Oct. 7, 1857, Niort; son of AUGUSTE; add. Paris.

Tollet (Thomas) composed "Tollet's Ground," a three-part consort, dramatic music; wrote a method for flageolet; published music in London from 1694 with John Lenton.

Tomaschek (Wenzel) composed "Eklogues," a "Dithyramb," Op. 65, "Seraphine," and other operas; a Missa Solemnis in E flat, Requiems, songs; played organ and piano; was the friend and admirer of Beethoven, and an excellent teacher; in boyhood pupil chorister of the Minorite Fathers of Iglan, later law student in Prague, where he finally became chapelmaster to Count von Longueval; real name Jan Václav Tomášek. B. April 27, 1774, Skutsch, Bohemia; d. April 3, 1850, Prague.

Tomasini (Luigi Aloysius) played violin in quartets which Haydn composed for him; was first violin in Haydn's band in the Esterhazy palace; composed violin music which he dedicated to Haydn, and played at the best Vienna concerts. B. 1741, Pesaro; d. April 25, 1808. **Luigi** played violin, became chapelmaster to the Duke of Mecklenberg-Strelitz. B. Esterhaz, 1779; son of LUIGI ALOYSIUS; d. after 1814. **Anton** played viola; led the Eisenstadt orchestra from 1820. B. 1775, Eisenstadt; son of LUIGI ALOYSIUS; d. June 12, 1824, Eisenstadt.

Tombelle, de la (Ferdinand) composed string quartets and symphony, first prize Société des Compositeurs; pupil of Guilmant and Dubois, Paris Conservatoire. B. Aug. 3, 1854, Paris; add. Paris.

Tombestere or **Tymbestere.** *Old Eng.* Female dancer who accompanied herself with a tambourine.

Tomkins (Rev. Thomas) composed "The faunes and satyrs tripping," included in the "Triumphes of Oriana," 1600; chanter and minor canon, Gloucester Cathedral. **John** played organ King's College, Cambridge; sang Eng. Chapel Royal; in boyhood chorister Gloucester Cathedral, and pupil of his father, REV. THOMAS. D. Sept. 27, 1638. **Thomas** composed madrigals, services, anthems, played organ Worcester Cathedral and Eng. Chapel Royal; son and pupil of REV. THOMAS. D. June, 1656. **Giles** played organ, King's College, in succession to his brother JOHN, and later Salisbury Cathedral. D. 1668. **Robert** became one of the King's musicians, 1641; son of JOHN.

Tomlins (William Lawrence) wrote "Children's Songs and How to Sing Them"; taught music in Chicago; conducted Chicago Apollo Club; pupil of Macfarren and Silas. B. Feb. 4, 1844, London; add. Chicago.

Tom-tom. Indian DRUM; Chinese GONG.

Ton. *Ger.* and *Fr.* "Tone"; interval of a second.

Tonabstand. *Ger.* INTERVAL.

Tonada. *Sp.* Tune, air, or melody.

Tonadilla. *Sp.* Short tune, interlude, ritornello, symphony to a song.

Tonal Fugue. FUGUE in which the answer conforms to the tonality of its scale.

Tonarion or **Tonarium.** *L.* A pitch pipe used by Latin speakers to regulate the pitch of their voices, also called fistula eburneola. Dionysius limits the compass of the oratorical voice to five notes. To enable the orator to recover his pitch, the attendant blew the tonarion when this compass was exceeded.

Tonart. *Ger.* KEY, MODE, TUNE, SCALE system.

Tonausweichung. *Ger.* MODULATION.

Ton Bas. *Fr.* Deep, low tone.

Tondichtung. *Ger.* Musical composition or "Sound poem."

Tondichter. *Ger.* Composer or poet in sounds, often incorrectly called "tone poet."

Tone. Sound, possessing musical quality; full interval of two semitones; Gregorian chant; church MODE.

Tonfolge. *Ger.* Succession of sounds or a melody.

Tonfall. *Ger.* Cadence.

Tonführung. *Ger.* Tuneful succession of sounds. MODULATION.

Tonfuss. *Ger.* FOOT in METRE.

Tongang. *Ger.* TONFÜHRUNG.

Ton-Générateur. *Fr.* ROOT.

Tongeschlect. *Ger.* Character of the keys, major or minor.

Ton Haut. *Fr.* Acute sound.

Tonic or **Tonica.** *It.* Keynote, ground-tone or basis of any scale or key; fundamental key in which a composition is written and with which it ends.

Tonic Sof-fa. Method of teaching singing on the solmisation basis, substituting a "Movable Do" for the Guidonian UT, and intended to emphasize key relationship. The CHEVÉ, GALIN–CHEVÉ, GLOVER, and CURWEN systems all have the disadvantage of subtituting a form of notation differing from that in universal use, but these various methods have been spread into many parts of the world through the medium of the public schools. As the teaching of music to children in public schools is of minor importance at best, and can only be regarded as ornamental and incidental to the Three R's it would seem that the introduction of two systems can lead only to confusion, and that until an ecumenical council of musicians shall have repudiated the staff system of NOTATION, it would be well to familiarize the children with the written characters in which the works of the masters are recorded.

Tonic Sol-fa College, London, was founded by John CURWEN, 1869, as a training school for teachers of the Tonic Sol-fa system and as the headquarters for propaganda.

Tonique. *Fr.* TONIC.

Tonkunst. *Ger.* Art and science of music.

Tonkünstler. *Ger.* Musician.

Tonkünstler Verein or **Societät.** *Ger.* "Musical Art Society." Many organizations of this name exist in Germany and America. Of those in Germany, that founded in Dresden, 1854, as an outgrowth of Richard Pohl's chamber music concerts, and the **Societät** in Vienna were among the most important. In New York the Society was composed of professional musicians who gave subscription concerts during the season alternating between the Manhattan and Brooklyn boroughs of New York. Performances of new works from manuscript were a feature of these concerts.

Tonleiter. *Ger.* SCALE, literally "tone ladder."

Ton Majeur. *Fr.* Major key.

Tonmalerei. *Ger.* Composition, invention, sound-painting.

Tonmessung. *Ger.* Metre, tone measuring, rhythm.

Ton Mineur. *Fr.* Minor key.

Tonos. *Gk.* Whole tone.

Tonsatz. *Ger.* Musical composition.

Tonschluss. *Ger.* CADENCE.

Tonschlüssel. *Ger.* KEY, clef.

Tonschrift. *Ger.* Written musical notes or characters in NOTATION.

Tons de la Trompette. *Fr.* Crooks used to alter the pitch of a trumpet.

Tons de l'église. *Fr.* Church MODES or tones.

Tonsetzer. *Ger.* Composer or "music maker."

Tonsetzung. *Ger.* Art of musical composition.

Tonspieler. *Ger.* Player of music.

Tonsprache. *Ger.* Expressing thoughts and emotions in music.

Tonstück. *Ger.* Musical work or composition.

Tonstufe. *Ger.* Step or degree of a scale.

Tonsystem. *Ger.* Arrangement of sounds following the rules of harmony, melody, and rhythm; scale.

Tonverhalt. *Ger.* Rhythm.

Tonzeichen. *Ger.* Note, character or ACCENT used in musical NOTATION.

Toomourah. Indian TAMBOURINE.

Toorooree. Brahmin trumpet used in religious processions.

Töpfer (Johann Gottlieb) composed, played organ, and wrote on music. B. 1791, Niederrossla, Thuringia; d. 1870, Weimar.

Toph. *Heb.* Small hand-drum; TABOR, TAMBOURINE.

Torcelli. *It.* Old name for organs in Italy.

Torchi (Luigi) began a 34 vol. collection of early Italian music, 1896, to be known as "L'arte musicale in Italia"; composed an overture, a string quartet, a symphony; taught history of music, Liceo Rossini, Pesaro, later at Bologna Conservatory, where he became professor of composition, 1895; pupil of the Bologna, Naples, and Leipsic Conservatories. B. Nov. 7, 1858, Mordano, Bologna; add. Bologna.

Torelli (Giuseppe) was first to apply sonata form to concerted music, as proved by his "Concerto grossi," Op. 8, Bologna, 1709; played violin; was chapelmaster at Anspach, 1701. B. Verona, about 1660; d. 1708, Anspach.

Torquato Tasso. Gaetano Donizetti's four-act lyric drama, to book by Ferretti, was first performed, 1833, at the Teatro Valle, Rome.

Torrance (Rev. Dr. George William) composed the oratorios "The Captivity" to Goldsmith's text; "The Revelation," Melbourne, Australia, 1882; wrote "Cathedrals, their constitution and functions"; was rector of Holy Trinity Church, Balaclava, near Melbourne, and later of St. John's, Melbourne. Chorister at Christ Church Cathedral, Dublin, he later played organ in several Dublin churches, composed church music, and at 19 his first oratorio, "Abraham." In 1856 he studied in Leipsic for a time, and returning to London, published his opera "William of Normandy." Having taken orders in the Anglican Church, he settled in Australia, 1869. Ten years later he received his doctor's degree from Dublin, and in 1880 was president of the Melbourne "Social Science Congress," before which he delivered an address on music. B. 1835, Rathmines, near Dublin; d. Aug. 20, 1907.

Torrington (Francis Herbert) founded the Toronto (Can.) College of Music, 1888, organized and conducted the first music festival in that city, conducted the Toronto Philharmonic Society; played organ from 1873, Metropolitan Church, Toronto. Pupil of Fitzgerald, he was organist at Bewdley at 16, and from 1856 to 1868 organist of Great St. James's church, Montreal. There he organized an orchestra with which he represented Canada at the Boston Peace Jubilee, 1869, settled in Boston as teacher, New England Conservatory, and violinist the Handel and Haydn Society. B. Oct. 20, 1837, Dudley, Eng.; add. Toronto, Can.

Tosca, La. Puccini's three-act opera, to book by Giacosa and Illica, based on Sardou's play, was first performed at the Custangi Theatre, Rome, Jan. 1900.

Toscanini (Arturo) conducted opera at La Scala, Milan, and became conductor at the Metropolitan Opera House, New York, 1908, under the Gatti-Casazza-Dippel administration; pupil of Milan Conservatory. B. Italy; add. New York.

Toselli (Enrico) played piano, touring Europe with success, and in 1901, England and America; then became music master to the children of the Crown Prince of Saxony (the pres-

ent King), and in 1907 married the Crown Princess (Louise of Belgium), after her elopement and divorce; pupil of Sgambati and Martucci; debut at Monte Carlo, 1896. B. 1877, Florence; add. Geneva.

Tosi (Pier Francesco) sang con. in opera with success; taught singing in London, and when past 70 wrote a useful book known in Eng. trans. as "Observations on the Florid Song, or sentiments of ancient and modern singers," London, 1742, which was also printed in the original Italian and in German. B. about 1647, Bologna; d. 1727, London.

Tostamente. *It.* Quickly, rapidly.

Tosti (Francesco Paolo) composed the very popular songs "Farewell," "Aprile," "For Ever," "Mother," "At Vespers," "Amore," "That Day," "Vorrei morire," "Non m'ama più," "Lamento d'amore," four vocal albums, and the collection of "Canti popolari Abruzzesi," besides many songs to French text. Pupil of the San Pietro a Majella, Naples, he was made assistant teacher by Mercadante, and in 1869 visited Rome, where he disposed of some songs, and was given substantial assistance by Sgambati, who wrote a ballad for him to sing at a concert in the Sala Dante. The result was his appointment as singing master to the princess who later became Queen Margherita, and in 1880, he became singing master to the royal family of England. From 1894 he taught in the Royal College of Music. B. April 9, 1846, Ortona, Abruzzi; add. London.

Tostissamamente, Tostissimo. *It.* With great rapidity.

Tosto. *It.* Rapid, swift, as più, more rapid.

Tottmann (Carl Albert) composed the melodrama "Dornröschen," an Ave Maria; played violin the Gewandhaus, and was made royal professor for his compendium of violin literature; taught history and theory, pupil Leipsic Conservatory. B. July 31, 1837, Zittau; add. Dresden.

Touch. Resistance made to the fingers by the keys of a piano or organ, making the tone quality light, heavy, clumsy, or firm; a player's touch is his style or method of performance.

Touches. *Fr.* Keys of a piano, organ, harmonium, or concertina.

Touquet. *Fr.* TOCCATA or TUCKET.

Toulmouche (Frédéric) composed operettas; directed the Paris Theatre Menus Plaisirs from 1894; pupil of Victor Massé. B. Aug. 3, 1850, Nantes; add. Paris.

Tourjée (Dr. Eben) founded the NEW ENGLAND CONSERVATORY OF MUSIC, 1867, the first institution of its class in America, and in 1908 one of the best; taught successfully, and played organ. In boyhood he sang in the choir of the Methodist church at East Greenwich, R. I., became organist there at 13, was clerk for a time in a Providence music shop, and at 17 opened a shop of his own in Fall River, Mass., and in 1853 became organist and choirmaster at Old Trinity, Newport. In 1863 he visited Europe for study, and on his return established the Providence Conservatory of Music, then settling in Boston. B. June 1, 1834, Warwick, R. I.; d. 1890, Boston, Mass.

Tours (Berthold) composed a service in F, an Easter Anthem, and other church music, songs, and piano pieces; edited Novello publications; played violin. B. Rotterdam, Dec. 17, 1838; d. Mar. 11, 1897, London.

Tours de force. *Fr.* Passages of extreme difficulty to be rapidly played or sung.

Tourte (François) invented the modern violin bow about 1775, making the technique of the instrument more elaborate and more certain, and setting the standard of shape which has since been followed, the old bow resembling the weapon from which it took its name and from which it was probably derived. Viotti, who was the first great violinist to adopt Tourte's bow, may have advised its maker, but it is the consensus of opinion among violinists that Tourte's bows were and are the best in the world. The bows sold in 1908, according to quality and condition, at from $25 to $150 each,

the maker's price having been less than half that amount. Tourte's father and his elder brother, Xavier, were also bow makers. B. 1747, Paris; d. 1835, Paris.

Towers (John) conducted English choral societies; played organ and taught in Manchester; wrote criticisms and pamphlets; chorister Manchester Cathedral; pupil of Royal Academy of Music, London, and of A. B. Marx, Berlin. B. Feb. 18, 1836, Salford, Eng.

Toy Symphony. English name for the Haydn symphony called Kindersymphonie by the Germans, scored for two violins, doublebass, and seven toys, such as "cuckoos," "quail," whistle, triangle, trumpet, and drum. It is said that at the first rehearsal, 1788, the famous orchestra at Esterhaz could not keep time for laughing. Other works of this character were written by Romberg and Mendelssohn. The latter have been lost. Franklin Taylor wrote a symphony for piano and toys, and R. Strauss has attempted something of the kind in his "Symphonia Domestica."

Toys. *Old Eng.* Dance tunes or inferior compositions.

Trachea. Windpipe connecting the lungs and the LARYNX.

Trackers. Part of the connecting apparatus in the action of the ORGAN.

Tractur. *Ger.* TRACKERS.

Tractus. *L.* Melody used instead of the Alleluia in the Roman Catholic Church during Lent.

Tracy (Minnie) sang sop. in opera, Heinrich's Opera Company, Philadelphia; at Geneva, and with the American Opera Company, Metropolitan Opera House, New York, 1900. B. New York.

Tradotto. *It.* Transposed, arranged.

Traetta (Tommaso Michele Francesco Saverio) composed the opera "Farnace," Naples, 1751, "Ifigenia in Aulide," 1759, Vienna; "Armida," 1760, Vienna; "Ifigenia in Tauride," Milan, 1768; "Gli Eroi ad ei Campi Elisi," Venice, 1779, and in all 30 operas, besides a Stabat Mater, oratorios, and other religious music; was chapelmaster to the Duke of Parma; life pensioner of Charles III of Spain, and from 1765 principal of the Venitian Conservatorio dell' Ospedaletto, afterwards visiting St. Petersburg, where he was chapelmaster to Catherine II for a time, then London, and returning to Italy; pupil of Durante at the Conservatorio di Sta. Maria di Loreto, Naples. B. Mar. 30, 1727, Bitonto, Naples, sometimes called "Trajetta"; d. April 6, 1779, Venice. **Filippo or Philippe Trajetta** composed the opera "The Venetian Maskers," oratorios; wrote a vocal method; was exiled in 1799 and settled in Philadelphia, Pa.; son of T. M. F. S. B. 1777, Venice; d. 1854, Philadelphia.

Trainé. *Fr.* Slurred, bound; a slow waltz.

Trait. *Fr.* Passage, phrase, sequence, or rule as **de chant**, melodious vocal phrase; **des violons**, passage for strings, as in Beethoven's No. 3 "Leonora" overture; **d'harmonie**, sequence in harmony, **d'octave**, rule of the octave.

Traité. *Fr.* Book on theory or practice of music.

Tranquillamente. *It.* Tranquilly, calmly.

Tranquillità, con. *It.* With tranquillity.

Transcription. Arrangement of a composition for an instrument or voice other than the one for which it was written.

Transient Modulation. Notes or chords or MODULATIONS used temporarily, introduced from an unrelated key.

Transitio. *L.* Change of key.

Transition. Modulation or a passing note.

Transitus. *L.* Progression by passing notes, as **regularis**, diatonic progression, the passing notes on the unaccented portions of the measure; **irregularis**, progression where some of the notes of scale are omitted; passing notes on the accented part of the measure.

Transponiren. *Ger.* TRANSPOSITION from the original key.

Transponirende Instrumente. *Ger.* TRANSPOSING INSTRUMENTS.

Transpose. Raising or lowering the key in which a piece is written.

Transposing Instruments are those such as horns, clarinets, trumpets, and drums, for which the music is written in a different key from that in which they may be required to play. At various times a number of organ builders and piano makers have designed transposing instruments. The last invention of this kind, 1873, was that of Auguste Wolff, of Pleyel, Wolff, et Cie, Paris. It consisted of an independent false keyboard, called a Transpositeur, to be placed over the keyboard of a piano, after which it could be shifted through every semitone in the octave.

Transposition. Change of key; inversion of parts in counterpoint.

Trascinando. *It.* Dragging or delaying the time.

Trascritto. *It.* Transcribed or copied.

Trasuntino (Vito) made a harpsichord adapted for the diatonic, chromatic, and enharmonic genera of Greek music, and therefore provided with 32 digitals to the octave; also made organs and all varieties of quilled instruments, dated from Rome and Venice, 1555 to 1606.

Trauermarsch. *Ger.* Funeral march.

Trautwein (Traugott) founded a music publishing house in Berlin, 1820, to which J. Guttentag and Martin Bahn in turn succeeded.

Travenol (Louis) played violin in Paris, and was chiefly known from having involved Voltaire in legal difficulties after a bitter quarrel. B. 1698, Paris; d. 1783, Paris.

Travers (John) composed canzonets for two and three voices, to words by Matthew Prior, a service in F, Te Deum; chorister St. George's, Windsor, then pupil of Greene and Pepusch, and in 1737 organist Eng. Chapel Royal. D. 1758.

Traversière. *Fr.* Across, as **Flute**, the flute held crossways; the flute-à-bec being blown with a mouthpiece like the oboe.

Traverso. *It.* TRAVERSIÈRE.

Traviata. Giuseppe Verdi's three-act opera, to book by Piave, based on the younger Dumas's "Camille," was first performed Mar. 6, 1853, at Venice. The original cast was Violetta Valery, Mme. Donatelli, sop.; Flora Bervoix, sop.; Georgio Germont, Vavesi, bar.; Alfredo Germont, ten.; Gastone de Letorieres, ten.; Dottore Grenvil, bass; Marquis d'Obigny, bass. The first act opens in the home of Violetta, a consumptive member of the demi-monde who is entertaining some friends at supper, including Alfredo and Gastone. Alfredo proclaims his passion with such evident sincerity as to arouse a similar feeling in Violetta. In the second act Violetta and Alfredo have sought the seclusion of the country, but Alfredo's dream of bliss is somewhat marred by the indiscretion of Violetta's maid, who informs him that she has been pawning her mistress's gems to keep up the household expenses. He leaves suddenly for Paris in search of funds. Violetta receives a note from Flora, inviting her to return to Paris, where all of her friends pine at her absence. Then Alfredo's father enters to beg that Violetta will give up his son, as the scandal is interfering with the marriage of Alfredo's sister. Though wrung with anguish, Violetta agrees, writes a letter of farewell, and a moment later has a pathetic interview with Alfredo, who has just returned, then rushes away from the house. Alfredo reads her letter and determines to revenge himself, but the father appears and reminds him of his duties at home. The scene shifts to Flora's house in Paris, where a masquerade is being held. Alfredo denounces Violetta as a mercenary wretch, and to cap the climax of insults, throws his purse at her. Violetta faints with mortification and grief as Alfredo's father again makes an opportune appearance and leads his son away. The third act reveals Violetta on her deathbed reading a letter, in which Alfredo's father, touched by the evident sincerity of her love for his son, tells her that he has written him to return.

A moment later Alfredo enters, and there is a rapturous reunion which is soon terminated by death, at which the Doctor and Alfredo's father are present. The opera has had almost unrivalled popularity, although the lyric stage hardly affords a more ludicrous spectacle than the death scene of the consumptive demi-mondaine, who, from Donatelli to Sembrich, has been impersonated by decidedly plump prima donnas. The principal musical numbers are: Act I: drinking song, "Libiamo, Libiamo," first sung by Alfredo, then by Violetta, and then by chorus; "Ah! fors è lui," Violetta. Act II: "De' miei bollenti," Alfredo; "Pura siccome un angelo," Violetta; "Di Provenza il mar," Germont. Act III: "Addio! del passato," Violetta; "Largo al quadrupede," chorus; "Parigi, o cara," Alfredo and Violetta; "Ah! gran Dio," Violetta and quintet finale.

Tre. *It.* Three, as **a voci**, for three voices; **a parte**, three parts.

Trebelli (Zelia Guillebért) sang mez. sop. in opera, debut at Madrid, and thereafter a popular Rosina, Azucena, Urbano, etc., throughout Europe and America, her rôles culminating with Carmen; pupil of Wartel. B. 1838, Paris; m. Bettini, 1863; divorced; d. Aug. 18, 1892, Etretat.

Treble. Highest vocal or instrumental part sung by women or boys, or played by violins, flutes, oboes, clarinets, and other instruments of acute pitch. The treble or SOPRANO voice is the most flexible of all vocal registers, its ordinary compass is from middle C upwards to a twelfth, or in exceptional cases to a fifteenth or even higher.

Treble Clef. G CLEF on the second line of the stave, used for treble voices and instruments of medium or high pitch, such as violins, flutes, oboes, clarinets, horns, and trumpets.

Tree (Anna Maria) sang mez. sop. with success as Polly in "The Beggar's Opera," Nov. 13, 1818, Bath, later in London in the Reynolds and Bishop musical versions of Shakespeare. B. 1802, London; d. Feb. 17, 1862, London.

Treitschke (Georg Friedrich) made the final and successful adaptation of the book of Beethoven's "FIDELIO," and adapted many other French opera books for the German stage. B. Aug. 29, 1776, Leipsic; d. June 4, 1842, Vienna. **Magdalene de Caro** was famous as a dancer; pupil of Noverre. B. April 25, 1788, Civita Vecchia; m. GEORG FRIEDRICH; d. Aug. 24, 1816, Vienna.

Trem. Abbreviation of TREMANDO and TREMOLANDO.

Tremolando. *It.* Trembling or wavering tone produced by playing or bowing with great rapidity, or a vibrato arising from nervousness or bad production of vocal tone, often used to produce a special effect.

Tremolant or **Tremulant.** Organ and harmonium stop causing the air proceeding to the pipes or reeds to pass through a valve with a movable top to which a spring and weight are attached. The up and down movement of the top of the valve gives a vibratory movement to the air, and it in turn similarly affects the sound produced. American organs have a fan-wheel which rotates in front of the wind chest and causes a tremolando.

Tremore or **Tremoroso.** *It.* TREMOLANDO.

Trenchmore. Old English country dance or Hey-de-guy of a lively character, mentioned by Dr. Burton in his "Anatomy of Melancholy," 1621, and by several of the dramatic writers of Queen Elizabeth's time.

Trenise. *Fr.* Fourth figure in a quadrille.

Trento (Vittorio) composed "Mastino della Scala" and other highly successful ballets, 20 operas, "The Deluge," "The Maccabees," and other successful oratorios; was impresario at Amsterdam, 1806, and in Venice, 1824. B. Venice, 1761 or 1765.

Très. *Fr.* Very, as **Animé**, very animated, **vif**, very lively.

Treville, de (Yvonne le Gierce) sang sop. in Castle Square Opera Company; studied in Paris; sang in Madrid, 1901, Paris Opéra Comique, 1902; pupil of Marchesi. B. Texas; add. Paris.

Triad. Chord of three notes or common chord, either major, minor, augmented, or diminished.

Trial (Jean Claude) composed "Esope à Cythere," 1766, and other one-act operas produced at the Paris Opéra, of which he was manager with Berton from 1767; pupil of the Avignon Maîtrise. B. Dec. 13, 1732, Avignon; d. June 23, 1771, Paris. **Antoine** was for 30 years highly popular as comic ten., but was devoted to Robespierre, and at the end of the Terror was compelled to sing his recantation by a mob, and this drove him insane. B. 1736, Avignon; brother of JEAN CLAUDE; committed suicide, Feb. 5, 1795. **Marie Jeanne Milon Mandeville** sang sop.; m. ANTOINE. **Armand Emmanuel** composed "Julien et Colette," 1788, and other successful operas for the Comédie Italienne, but killed himself in dissipation. B. Mar. 1, 1771, Paris; son of ANTOINE; d. Sept. 9, 1803, Paris.

Triangle. Steel instrument bent into a three-sided form usually held by a string in the left hand and struck with a small bar of iron or steel; employed with effect occasionally in an orchestra.

Trias deficiens. *L.* Imperfect triad.

Trias Harmonica. Perfect or major triad.

Tribrach. Foot composed of three short syllables.

Tribut de Zamora. Charles F. Gounod's four-act opera, to book by d'Ennery and Brésil, was first performed, April 1, 1881, at the Paris Opéra, with Mme. Krauss and Lassalle in the chief rôles.

Tricinium. *L.* Composition in three parts.

Triébert (Charles Louis) played, improved, and manufactured oboes and bassoons; taught oboe Paris Conservatoire, where he had been prize oboe pupil of Vogt, 1829. B. Oct. 31, 1810, Paris; d. July 18, 1867. **Frédéric** made bassoons of the Boehm type; was in partnership with his brother, CHARLES LOUIS. B. 1813, Paris; d. 1878, Paris. **Frédéric** played oboe. Son of FRÉDÉRIC.

Trill. Shake; TRILLANDO.

Trill. Abbreviation of TRILLANDO.

Trillando. *It.* "Shaking." Long vocal or instrumental shake. In a book published by Playford, 1683, the trill is described as a shake on one note only, probably similar to the VIBRATO, while the GRUPPETTO was the shake as now practised.

Trille. *Fr.* TRILLANDO.

Trillerkette. *Ger.* Succession or chain of shakes.

Trillo Caprino. *It.* Goat trill or rough rattle on one note.

Trinity College, Dublin, founded a professorship of music, 1764, when the first incumbent was Lord Mornington. Then the department remained without a head until 1847, when it was filled by Dr. John Smith, who was succeeded by Dr. Sir Robert Stewart. There was a fine University choral society under the Stewart administration. Degrees are mostly honorary.

Trinity College, London, was the development of a Church Choral Society founded in 1872 for the improvement of church music. The college had more than 300 students, conducted examinations, and possessed an eminent teaching faculty headed by Sir Julius Benedict. The first warden was Rev. H. G. Bonavia Hunt.

Trinklied. *Ger.* Drinking song.

Trio. Composition for three voices or instruments; part of a MINUET, march, etc.

Triole, Triolet. *Fr.* Triplet or three notes played in the time of two of the same value.

Triomphal or **Triomphant.** *Fr.* Triumphal or triumphant.

Trionfale or **Trionfante.** *It.* Triumphal or triumphant.

Tripedisono. *It.* A CAPO TASTO.

Tripeltakt. *Ger.* Triple time.

Triphonisch. *Ger.* Three tones; TRIPLET.

Triple Croche. *Fr.* Demisemiquaver or 32d note in NOTATION.

Triple Counterpoint. COUNTERPOINT in three parts so arranged that each part will serve for bass, middle, or upper part as desired.

Triplet. Group of three notes

played in the time of two and indicated by a slur and the figure 3.

Triple time. Three beats or three times three beats to a measure.

Triplex, Triplum. *L.* Name originally applied to a third part when added to two other parts, a canto fermo and a counterpoint. The additional part was generally the upper, hence the word treble or triplex applied to the canto primo; motet or other composition in three parts.

Trisagion. *Gk.* "Thrice Holy," opening words of the SANCTUS in the MASS.

Tristan und Isolde. Richard Wagner's three-act opera to his own book was first performed June 10, 1865, at Munich, under the direction of Hans von Bülow. The first act takes place on board the ship in which Tristan, nephew of King Marke of Cornwall, is returning home with Isolde, daughter of the King of Ireland, who is to be King Marke's bride. Tristan and Isolde have met before. Tristan had slain in battle Morold, to whom Isolde was then betrothed, and had received a wound of which Isolde had cured him. Isolde has fallen in love with Tristan, and this emotion is complicated by her anger against the man who is coolly taking her to be the bride of another, instead of wooing for himself. In a colloquy with her maid, Brangäne, Isolde declaims against Tristan, then sends for the Cornish knight to come to her. He refuses, not only from a sense of duty to King Marke, but because he loves Isolde and is afraid to trust himself in her presence. Isolde determines Tristan shall die. She commands Brangäne to prepare a drink mingled with a poison which, with other magic compounds, she has inherited from her mother. Again she summons Tristan, this time so imperatively he dare not refuse. Telling him it is time to make atonement for Morold's death, she hands him the cup, and when he has drunk, snatches it from him and drains the rest herself. But Brangäne has substituted a love potion for the more deadly drug. Its effect is instantaneous, and it is with difficulty that Brangäne separates them from a passionate embrace as the vessel lands and King Marke approaches. The second act takes place in Cornwall, where Isolde is now Queen. Victims of an irresistible passion, neither she nor Tristan thinks of concealment, and despite the warning given by Brangäne, who tells her Melot has been spying on them, she takes advantage of King Marke's pretended absence on a hunting expedition, the torch is extinguished as a signal to Tristan, and a moment later the lovers are together in the garden, where a long and deliriously erotic dialogue takes place. Kurwenal, Tristan's servant, rushes in to repeat the warning which Brangäne has already sounded for their unheeding ears, but is too late. King Marke and his attendants surprise the lovers. Tristan and Melot fight, and Tristan is mortally wounded. The third act transpires in Tristan's castle on the coast of Brittany, whither the wounded knight has been removed by Kurwenal. He has sent a vessel to bring Isolde to heal his master's hurts, but when the shepherd's pipe signals that this vessel is approaching, Tristan, in his joy, tears off his bandages. Thus weakened, he has only strength to call Isolde by name as she enters, then dies in her arms. A second vessel approaches, bearing King Marke, to whom Brangäne has confessed having administered the love potion. Understanding the helplessness of the lovers, King Marke has forgiven, and now comes to unite them. But Kurwenal, who cannot conceive so friendly a purpose, seeks to defend the castle from attack, and is soon dying at his master's side. When King Marke enters, Isolde is singing the Liebestod, and a moment later falls dead over Tristan's body. King Marke invokes a blessing on the dead, while the orchestra tells that in death the lovers are united. The original cast consisted of Tristan, L. Schnorr von Carolsfeld, ten.; Kurwenal, Mitterwurzer, bar.; King Marke, Zoltmayer, bass; Melot, ten.; Steersman, bar.; Young Sailor, ten.; Shepherd, sop.; Isolde, Frau Schnorr von Carolsfeld, sop.; Brangäne, Frl.

Deinet, sop. This work, which Wagner styled "ein Handlung" (an action), was composed that Wagner might get in touch with the theatre in those years when the greater part of his energies were devoted to the Ring of the Nibelung.

Trite. Third string from the top, in the eight-stringed lyre used in GREEK MUSIC.

Tritone, Triton. *Fr.* Augmented fourth containing three whole tones, anciently forbidden in harmony or counterpoint because regarded as a false relation.

Tritonius (Petrus) composed and played organ at Augsburg, 1507.

Tritono. *It.* TRITONE.

Tritonus. *L.* TRITONE.

Tritt. *Ger.* Treadle, step.

Tritto (Giacomo) composed operas and taught counterpoint in Naples. B. 1735, Altamura, Naples; d. 1824, Naples.

Trittschuh. *Ger.* Foot place on the bellows of old organs.

Trochee. Metrical foot consisting of one long and one short syllable.

Troll. Participation in a catch or round, the voices succeeding each other at regulated intervals with the same melody.

Tromb. Abreviation for TRUMPET and TROMBONE.

Tromba. It. TRUMPET or an organ reed stop of 8-ft. pitch.

Tromba Bassa. *It.* Bass TRUMPET.

Tromba Cromatica. *It.* Keyed trumpet capable of intermediate semitones.

Tromba Marina. *It.* Marine trumpet or TRUMPET MARINE.

Tromba Sorda. *It.* Trumpet whose sound is stifled by a mute in the bell.

Tromba Spezzata. *It.* Obsolete name for the bass trumpet.

Trombetta. *It.* Small TRUMPET.

Tromboncino (Bartholomaeus) composed more than 107 sacred and secular popular songs known as Frottole; Verona, 15th century.

Trombone. Brass instrument consisting of a tube bent twice, ending in a bell, and so arranged that there is a double middle section in which the two outer parts can slide upon each other, thus enabling the player to shorten or lengthen the enclosed vibrating column of air at will, producing all tones and semitones within its compass. Capable of such gradations of tone as can be otherwise obtained only from viol instruments or the human voice, the trombone is among the oldest of musical instruments in the world. Its invention has been attributed to Osiris, then to Tyrtaeus, 7th century B. C., and it was believed until recently that an exceedingly fine specimen had been revealed in the excavations of Pompei, in the 18th century. By the Germans it was known as the Posaune, and Hans Menschel is said to have produced instruments equal to those of the present day in 1520. In England it was first known as the Sackbut, but the French and Italian name has come in to general use. Trombones have been made in every size and therefore in every key. The Alto, Tenor, and Bass are preferred however, the Trumpet forming their treble. The trombone has seven positions, defined by elongations of the tube, each with its series of open tube harmonics, and in the hands of a good performer produces very beautiful and absolutely true tones.

Tromlitz (Johann Georg) played, taught, and made flutes. B. 1726, Gera; d. 1805, Leipsic.

Trommel. *Ger.* Military DRUM.

Trommelklöpfel or **Trommelschlägel.** *Ger.* Drumstick.

Trommelschläger. *Ger.* Drummer.

Trompe. *Fr.* TRUMPET or hunting horn.

Trompe de Béarn. *Fr.* JEW'S HARP.

Trompete. *Ger.* TRUMPET.

Trompetenzug. *Ger.* Trumpet stop in an organ.

Trompeter von Säkkingen. Victor E. Nessler's opéra comique in three acts and a prelude to book by Bunge, was first performed May 4, 1884, at the Leipsic Stadt Theatre. Werner Kirchoff, a Heidelberg student, is expelled with a number of friends because of

their mad pranks, and they join a body of troopers of whom Werner becomes trumpeter, and are sent to Säkkingen. Peasants on the eve of revolt against their master, Baron von Schoenau, insult Margaretha, the Baron's daughter, but she is saved by Werner, and gives him a rose. Her cousin, Countess Wildenstein, is struck by Werner's resemblance to her son, who had been stolen by the gypsies many years before. The Countess has been divorced from her husband, who, losing his second wife, desires to effect a reconciliation with her, and proposes Damian, his son by this second marriage, as the husband of Margaretha. Werner is made trumpeter to the Baron, but the Countess discovers him making love to Margaretha, and he is sent back to his troop. Then the castle is attacked by the peasantry, Damian, who has proved a poor lover, shows himself a coward, and the family are rescued by Werner, at the head of his comrades. A birthmark on his arm enables the Countess to identify him as her long lost son, and of course he becomes the bridegroom of Margaretha. The work has become widely known in an English version.

Trompette. *Fr.* Trumpet, trumpeter, or reed stop of an organ.

Trompette à Clefs. *Fr.* Keyed TRUMPET.

Trompette à Pistons. *Fr.* Valve TRUMPET.

Trcop. March in quick time or the second beat of the drum as a marching signal.

Troparion. Office book of the Greek church containing the sequences or chants sung after the lessons.

Troubadour. A minstrel poet. In the days of chivalry King René of Provence led the fashion of cultivating the arts of poetry and music, an example followed by many of the highest nobility, and the troubadours were the minstrel knights of Southern Europe, who found their counterpart in the Minnesingers of Germany. The gentle arts fell into decay, however, and the Troubadours who had numbered princes and kings among their number, fell into disrepute, and finally ceased to exist.

Troutbeck (Rev. John) translated many libretti into English from German and Italian, published by Novello; was precentor at Manchester and minor canon of Westminster. B. Nov. 12, 1832, Blencowe, Cumberland; d. 1899, London.

Trouveur, Trouvère, Trouverre, or **Rymour.** A composer of Romans, Contes, Fabliaux, Chansons, and Lais. Those who composed Contes and Fabliaux were also called Contours, Conteurs, or Fabliers.

Trovatore. Giuseppe Verdi's four-act opera, to book by Cammarano, based on a tragedy by Vega, was first performed Jan. 19, 1853, Rome. The Paris cast, 1857, included: Il Conte di Luna, bar., Manrico; Mario, ten.; Ferrando, bass; An Old Zingaro, bass; Un Messo, ten.; Leonora, Mme. Frezzolini; sop.; Azucena, Mme. Borghi-Mamo, mez. sop.; Ines, sop. The first act opens with a midnight scene in di Luna's palace, at which Ferrando tells how the Count's younger brother had been bewitched by a gypsy, and how the gypsy had been burned at the stake, after which the gypsy's daughter and the Count's little brother had both disappeared. Then the scene shifts to the garden in which Leonora is confiding to her friend Ines her love for a handsome Troubadour. Di Luna, who loves Leonora, sings a serenade, and Leonora mistakes him for the Troubadour and embraces him. A moment later the Troubadour appears, Leonora explains, and the Count having challenged him to mortal combat, the men withdraw, and Leonora falls fainting with terror. The second act transpires in a ruined castle in which a party of gypsies are gathered about a fire, and where Azucena relates to Manrico the Troubadour, who has been wounded in the duel, practically the same tale which Ferrando had already narrated of the loss of the Count's little brother. The gypsy burned at the stake was Azucena's mother, and she confesses that she had herself seized the young count, and had meant to throw him into the flames, but had

destroyed her own child instead. Manrico exclaims, "Then I am not your son!" but the gypsy says she has been raving, denies the statement she had just made, and denounces Count di Luna, warning Manrico not to spare his life a second time. Then a messenger enters, informing Manrico that Leonora has entered a convent, and summoning him to battle against di Luna. The scene shifts to the convent. Di Luna desperately in love, has planned to abduct Leonora. As he is about to drag her away Manrico appears at the head of his followers and takes her to the castle of Castellar. The third act opens with the siege of this castle by Count di Luna. Azucena is arrested as a spy, and Ferrando recognizes her and charges her with having stolen the Count's little brother. Di Luna overjoyed on hearing Azucena call on her son Manrico to save her, determines to punish his rival and the gypsy at the same time. Again the scene shifts, this time to the castle. Leonora and Manrico are about to be married when Ruiz rushes in with the news that Azucena is to be burned, and Manrico hurries to attempt her rescue. The fourth act opens outside the tower, in which Manrico, who has been captured, is confined. Leonora and Ruiz enter as the bells are tolling Manrico's doom. Leonora swears to save him at any cost, and when the Count enters, after vainly begging her lover's life she offers herself in ransom for Manrico, and when the Count agrees to the Troubadour's release, takes poison, and then follows the Count. The next scene reveals the interior of the prison in which Azucena and Manrico are immured. Azucena has a vision of her mother's death, but finally falls asleep, watched over by Manrico. Leonora and the Count enter, but when Leonora offers her lover his freedom he curses her, and only realizes the strength of her love and fidelity when she falls dead at his feet. Then di Luna orders the execution of Manrico, and awakening Azucena drags her to the window, from which she may see the dead body of her supposed son. But the gypsy exclaims, "He was your brother! Thus thou art avenged, O mother mine!" The curtain falls. The principal numbers are: Act I. "Abbietta Zingara," Ferrando; "Tacea la notte placida," Ines; "Deserto sulla terra," Manrico; "Di geloso amor sprezzato," Manrico, Leonora, and di Luna. Act II. "Vedi le fosche," (Anvil Chorus); "Stride la vampa," Azucena; "Mal reggendo," Manrico; "Il balen del suo," di Luna. Act III. "Giovini poveri," Manrico; "Di quella pirra," Manrico. Act IV. "D'Amor sull' ali rose," Leonora; The Miserere; "Ah, che la morte ognora," Manrico; "Mira di acerbe," Leonora; "Si la stanchezza," Azucena and Manrico.

Troyens. Hector Berlioz's "lyric poem" to his own book was originally composed as one long opera, but afterwards arranged for two separate performances, the first part, three acts, being known as "La prise de Troie," and the second, five acts, as "Les Troyens à Carthage." The composer was not able to secure a hearing for the complete work, but the second opera, performed Nov. 4, 1863, at the Paris Théâtre Lyrique, proved a failure. A notable and the first complete performance of the whole work took place 1897 at Carlsruhe.

Troyers, von (Count Ferdinand) commissioned the Octet, Op. 166, composed by Schubert, 1824; was amateur clarinetist, and as such played at a concert of the Gesellschaft der Musikfreunde.

Troyte (Henry Arthur Dyke) composed two popular chants for the Anglican Church. B. May 3, 1811; d. June 19, 1857.

Trugschluss or Trugcadenz. *Ger.* Interrupted or deceptive cadence.

Truhn (Friedrich Hieronymus) composed the opera "Trilby" and popular songs; wrote on music. B. Oct. 14, 1811, Elbing; d. 1886, Berlin.

Trumbscheit. *Ger.* Marine trumpet or TRUMPET MARINE.

Trummel. *Ger.* TROMMEL.

Trump. Poetical name for trumpet.

Trumpet. Brass orchestral instrument consisting of an 8-foot small-bored cylindrical pipe, doubled on

itself, or rather curved in three lengths for the convenience of the player, and terminating in a bell. The open notes of the trumpet follow the harmonic series, but by means of crooks and slides all chromatic intervals are obtainable. The instrument is of prehistoric origin, and has been made in a great variety of shapes, but while giving a clearer and more resonant tone, has been largely abandoned for the less difficult cornet, except in the largest orchestras. The total length of tube of the orchestral trumpet, including mouthpiece and first crook, is 72 inches, which gives the key of F. Other crooks give E, E flat, D, and C. Crooks giving D flat, B, and B flat are more rarely employed.

Trumpet Marine, or **Tromba Marina** is a nearly obsolete one-stringed representative of the viol family, formerly much used in convents, and hence called in German "Nonnengeige" (Nun's fiddle). It is played with the bow, only the harmonic tones, which are rich and abundant, owing to the peculiar position of the bridge, and the heavy quality of the string, being used. The name may have been derived from a fancied resemblance to the speaking trumpet used on shipboard.

Tschaikowsky (Peter Ilyitch) composed a famous "Symphony Pathétique," B minor, No. 6, usually accepted as the greatest work in this form of any produced by the New Russian School; "1812, ouverture solenelle" for orchestra, notable for its broad and massive tonal effects, and accompanied in performance by the discharge of cannon; the opera "EUGEN ONÉGIN"; in his works of every class was ultra-Slavonic in his choice of material, seeking vigorous and free expression, strongly defined rhythm, and bizarre effects with a general disregard of classic tradition; was among the most industrious and useful of teachers. At first a law student, then a civil service employee, it was not until he was 22 that Tschaikowsky took up the study of music seriously. Then he entered the St. Petersburg Conservatory, became the pupil of Anton Rubinstein for composition, and Zaremba, harmony and counterpoint, and four years later won the prize for composition with his cantata on Schiller's ode, "An die Freude" (the text of the Beethoven Choral Symphony). For twelve years, from 1866, he was professor of history and theory at the Moscow Conservatory, founded by Nicholas Rubinstein, and while serving in that capacity wrote text-books and made translations of others into Russian. From 1878 he devoted himself exclusively to composition, making his home in St. Petersburg, but visiting Italy, Switzerland, appearing at the London Philharmonic concerts of 1888 and 1889, and conducting his own composition in New York at the opening of Carnegie Hall. In 1893 he was made Dr. Mus. by Cambridge. His dramatic works include: "Voievode," Moscow, 1869, "Opritchnnyk," St. Petersburg, 1874; "Wakula the Smith," St. Petersburg, 1866; "Jevgenjie Onegin" ("Eugen Onégin"), St. Petersburg, 1879, Hamburg, 1892; "Pique Dame" (posth.), Vienna Opera, 1902; "Maid of Orleans," 1881; "Mazeppa," 1884; incidental music to the play "Snegourotska," and the ballets "Le Lac des Cygnes" ("Schwanensee"), "La Belle au Bois Dormant," 1890, and "Le Casse-Noisette," Op. 71. His symphonic poems, most of which were in the repertoire of the larger orchestras were "The Tempest," "Francesca da Rimini," "Manfred," "Roméo et Juliette" (fantasy overture), "Hamlet," "Fatum," and "Voievode" (symphonic ballad), while his occasional works include Coronation march for orchestra, Coronation cantata for soli, choir, and orchestra, and the Triumphal overture on the Danish national hymn. He composed six symphonies, four orchestral suites including "Mozartiana," three piano concertos, string quartets in D, F, E flat minor; a serenade for string orchestra, a sérénade melancholique for violin and orchestra, Op. 48, Marche Slav for orchestra, "L'Orage"; a 4-part vesper service, a 4-part Rus-

sian litany; many Russian songs, Kinderlieder, a violin concerto, the string sextet "Souvenir de Florence," and much piano music including "Souvenir de Hapsal," Op. 2; Valse Caprice, Romance, Valse Scherzo, Nocturne and Humoresque, sonata in G, 24 little pieces known collectively as "Album d'enfants," and 50 Russian folksongs arranged for 4-hand piano. B. April 25, 1840, Wotkinsk, in the Government of Wiatka, Russia; d. of cholera, Nov. 6, 1893, St. Petersburg.

Tschirch (Hermann) played organ. B. 1808, Lichtenau, Silesia; d. 1829, Schmiedeberg. **Karl Adolf** wrote on music. B. 1815, Lichtenau; brother of HERMANN; d. 1875. Guben. **Friedrich Wilhelm** composed dramatic works; conducted. B. 1818, Lichtenau; brother of HERMANN; d. 1892, Gera. **Ernst Lebrecht** composed dramatic works and taught. B. 1819, Lichtenau; brother of HERMANN; d. 1854, Berlin. **Heinrich Julius** composed, and became royal music director. B. 1820, Lichtenau; brother of HERMANN; d. 1867, Hirschberg, Silesia. **Rudolf** composed and directed music. B. 1825, Lichtenau; brother of HERMANN; d. 1872, Berlin.

Tschudi. Original form of the name of the SHUDI family.

Tua (Maria Felicita "Teresina") played violin with notable success in concerts and recitals throughout Europe, and in 1887 toured America; pupil of Massart, Paris Conservatoire, where she won first prize for violin, 1880. B. May 22, 1867, Turin; retired after her marriage to Count Franchi-Verney della Valetta, 1891.

Tuba. Brass valve instruments forming the bass of the SAXHORNS or Bombardons. In Germany the Tuba in F is commonly played, but in Great Britain instruments in E flat and B flat are preferred.

Tuba. *L.* Trumpet or powerful reed stop in the organ.

Tuba major or Tuba mirabilis. 8-ft. high pressure reed ORGAN stop.

Tubbs (Frank Herbert) wrote books and essays on the voice; was choirmaster of various churches and founded a vocal institute in New York; pupil of Apthorp, Davis, and Wheeler, Boston; Garcia, Behnke, and Shakespeare, London, and San Giovanni and Lamperti, Italy. B. Nov. 16, 1853, Brighton, Mass.; add. New York.

Tubbs (James) made violin bows in London as successor to the business established by his grandfather and continued by his father.

Tubular Pneumatic Action lightens the touch of modern ORGANS.

Tucher, von (Baron Gottlieb) wrote on music. B. 1798, Nurnberg; d. 1877.

Tucker (Rev. William) composed the anthem "O give thanks," and other church music; sang Eng. Chapel Royal; priest, minor canon and precentor, Westminster Abbey, 1660.

Tuckerman (Dr. Samuel Parkman) composed services, the festival anthem "I was glad," carols, chants, part-songs, short anthems; edited "Cathedral chants," 1858, largely used by Protestant Episcopal choirs in the United States, two collections of hymn tunes and anthems and "Trinity Collection of Church Music," 1864, largely composed of the works of Dr. Edward Hodges and his own; played organ at Trinity Church, New York, in succession to Hodges; lectured on Church music; collected a notable library; was member of the Roman Academy of Sta. Cecilia; received his doctor's degree from Archbishop of Canterbury during a sojourn at English Cathedrals for purposes of study; pupil of Zeuner, Boston, and in early life organist of St. Paul's, that city. B. Feb. 17, 1819, Boston, Mass.; d. 1890, Newport.

Tucket. Flourish on the trumpet, said to be derived from the Italian TOCCATA or the Spanish tocar, as tocar trompeta, to sound a trumpet.

Tuczek (Vincenz Franz) composed the fairy opera "Dämona"; "Moses in Egypt," "Samson" and other oratorios; incidental music to the tragedy "Lanasse"; sang; was chapelmaster to the Duke of Courland, and later conducted at the Leopoldstadt Theatre, Vienna. B. about 1755, Prague; d. 1820, Pest.

Tuczek. Family name of a number of artists better known as DUSSEK.

Tudway (Dr. Thomas) became professor of music, Cambridge University, 1705, in succession to Dr. Staggins; composed the anthem "Thou O God, hast heard our desire" for his doctor's degree; made a valuable collection of cathedral services, and was made composer to Queen Anne, but lost his post owing to some bad puns which were construed to libel the authorities, and spent the latter part of his life in the service of various nobles; chorister in boyhood, Eng. Chapel Royal, then ten. at St. George's, Windsor, and organist at King's College. B. about 1650.

Tulou (Jean Louis) was the world's greatest flutist, preferring to play a five-key wooden instrument which he manufactured himself in opposition to the Boehm instruments; taught flute from 1829, Paris Conservatoire, where he had been prize pupil of Wünderlich; succeeded Wünderlich as solo flute at the Opéra, but nearly ruined his career by bon mots at the expense of the ministry; composed grand solos with orchestra and other flute music still valued. B. Sept. 12, 1786, Paris; d. July 23, 1865, Nantes.

Tuma (Franz) composed masses in D minor, E minor, and other church music in the style of Bach; played viol da gamba; sang ten.; became chapelmaster to Empress Elizabeth; pupil of Czernohorsky and Fux. B. 1704, Bohemia; d. 1774, Vienna.

Tunder (Franz) played organ at the Lübeck Marienkirche, where he preceded Buxtehude. B. 1614; d. 1667, Lübeck.

Tune. Melody or air; JUST INTONATION.

Tuning. Adjustment of an instrument to a recognized pitch. Most instruments in the orchestra are tuned from A, sounded by the oboe. The simplest tunings are those of the violin, viola, and 'cello, — fifths. Keyboard instruments in general require the services of an expert, who should be provided with chromatic tuning forks to enable him to "tune the groundwork," unless he be gifted with extraordinarily fine sense of pitch.

Tuning Fork. Two-pronged instrument of steel invented by John Shore, sergeant trumpeter to George I of England, which set in vibration makes a musical sound varying in pitch according to the thickness of the steel or the length or width apart of the prongs. The ordinary fork gives out a single note only, but one used in Germany has a slider on each prong which moved up and down alters the pitch.

Tuono. *It.* Body of tone or sound; a tune.

Tuono Ecclesiastico. *It.* Church MODE or ACCENT.

Turbae. *L.* Voice of the multitude or chorus part in Passion Music.

Turca. *It.* Turkish; as alla, in the Turkish style.

Turco in Italia. G. A. Rossini's opera, was first performed Aug. 14, 1814, at La Scala, Milan.

Turini (Francesco) composed church music; played organ Brescia Cathedral; pupil of his father, GREGORIO. B. 1590, Prague; d. 1656, Brescia. **Gregorio** composed 4-part Lieder in imitation of the villanelle; was cornetist to Emperor Rudolph II. B. Prague about 1560; d. about 1600.

Türk (Daniel Theophil) composed two symphonies, a cantata; wrote useful text-books for organ and clavier; pupil and friend of Hiller; cantor of St. Ulrich's; music director and professor Halle University. B. Aug. 10, 1756, Claussnitz; d. Aug. 26, 1813, Halle.

Turkish Music or JANITSCHARENMUSIK. Noisy music made solely by instruments of percussion, such as cymbals, gongs, triangles, and drums.

Turle (James) composed and edited church music and glees; taught with great success; played organ and was master of choristers, Westminster Abbey, in succession to Greatorex, 1831; chorister in boyhood, Wells Cathedral. B. Mar. 5, 1802, Somerton, Eng.; d. June 28, 1882. **Robert** played organ Armagh Cathedral; chorister Wells Cathedral with his brother

JAMES. B. Mar. 19, 1804; d. Mar. 26, 1877. **William Taunton** played organ English churches; visited America, 1811; chorister Wells Cathedral; cousin of JAMES. B. 1795, Taunton; d. Taunton.

Turley (Johann Tobias) built organs. B. 1773, Brandenburg; d. 1829.

Turn. Ornament or grace note in NOTATION.

Turner (Alfred Dudley) composed; played and taught piano. B. 1854, St. Albans, Me.; d. 1888.

Turner (Austin) composed and conducted. B. 1823, Bristol; settled in Australia, 1854.

Turner (Dr. William) composed church music; sang counter ten. Eng. Chapel Royal, where he had been chorister; vicar choral St. Paul's and lay vicar Westminster Abbey. B. 1651, Oxford; d. Jan. 13, 1740, London.

Turnhout, de (Gheert Jacques "Gerard") composed church music; was chapelmaster Antwerp Cathedral, later to the court of Spain. B. about 1520, Turnhout, Belgium; d. 1580, Madrid. **Jean**, son of "GERARD," was court chapelmaster at Brussels till 1595.

Turpin (Edmund Hart) composed the cantatas "Song of Faith," "Jerusalem," oratorios, masses, overtures, the symphony "The Monastery"; conducted; played organ St. Bride's from 1888; wrote for and edited musical publications; lectured; pupil of Hullah and Pauer. B. May 4, 1835, Nottingham; d. Oct. 25, 1907.

Turr. Burmese violin with three strings.

Turtshaninoff (Peter Ivanovitch) composed; played organ; taught. B. 1779, St. Petersburg; d. 1856.

Tutta. *It.* "All," the whole, as **forza**, the full power of force; **arco**, the whole length of the bow.

Tutte corde. *It.* Direction to play on all the strings instead of one, una corda.

Tutti. *It.* "All." Directs that every performer participate in the execution of the passage.

Tuyaux à Anche. *Fr.* Reed pipes.

Tuyaux à Bouche. *Fr.* Open pipes.

Tuyau d'Orgue. *Fr.* Organ pipe.

Twelfth. Interval of twelve diatonic degrees repeating the fifth; organ stop tuned twelve notes above the diapasons.

Tye (Dr. Christopher) composed much church music, including a setting of the first 14 Chapters of the Acts of the Apostles to his own metrical English version; chorister and gentleman, Eng. Chapel Royal; played organ Ely Cathedral. B. Westminster; d. 1572, Westminster.

Tylman (Susato) published music in Antwerp from 1543; was town musician prior to that date; composed part-songs; known also as Thieleman, Tilman, and Tielman.

Tympani. DRUMS.

Tympanon. *Fr.* DULCIMER.

Tyndall (John) wrote "Sound," 1867, dealing with acoustics and music; famous as a scientist. B. 1820, Leighlin Bridge, Ireland; d. 1893, Haslemere, Eng.

Tyro. Beginner in music or other sciences.

Tyrolienne. Folksong of the Tyrol; song accompanied with dancing; the earliest specimen in opera is Rossini's "Toi que l'oiseau," in third act of Guillaume Tell; songs in which the JODELN is freely used.

Tzetze. Abyssinian instrument similar to the guitar, formed of a long carved neck attached to a gourd. It has frets and one string, usually made of the tough fibre of a palm tree.

Ubaldus. HUCBALD.

Uber (Christian Benjamin) composed dramatic works. B. 1746, Breslau; d. 1812. **Friedrich Christian Hermann** composed and conducted opera; son and pupil of CHRISTIAN BENJAMIN. B. 1781, Breslau; d. 1822, Dresden. **Alexander** composed; played 'cello; conducted; pupil of his father CHRISTIAN BENJAMIN. B. 1783, Breslau; d. 1824, Carolath, Silesia.

Uberti (Giulio) taught Malibran, Grisi, and many others the art of declamation; wrote poetry and aided in the early struggles for the independence of Italy. B. 1805, Milan; committed suicide, 1876,

U. C. Abbreviation of UNA CORDA.

Ucellini (Don Marco) composed, and was conductor in Florence, 1673.

Uebelklang or **Uebellaut.** *Ger.* Discord, harsh music.

Uebereinstimmung. *Ger.* Consonance, harmony.

Uebergang. *Ger.* Passage, transition.

Uebermässig. *Ger.* Augmented.

Uebung. *Ger.* Exercise.

Ugab, Huggab, Agub. *Heb.* First wind instrument mentioned in the Bible, given as organ in the authorized edition, Gen. iv., 21. Sometimes translated in the Septuagint by cithara, psalm, and organ. In its earliest form it was probably PAN-PIPES or a syrinx, but grew into a more important instrument. Possibly it was used in Psalm CI, in a poetical sense, as meaning all wind instruments, just as minnim is of all string instruments: "Praise him upon the strings, (minnim) and pipe, (ugab)."

Ugalde (Delphine Beaucé) sang sop. in opera, debut, 1848, as "Angela" in "Le Domino Noir," Paris Opéra Comique; taught vocal; managed Bouffes Parisiens for a time with her second husband, Varcollier. B. Dec. 3, 1829, Paris; d. Paris.

Ugbaldus. HUCBALD.

Ugolini (Vincenzo) composed church music; taught, and was himself pupil of Nanini; Maestro at St. Peter's, Rome, 1620-26. B. about 1570, Perugia; d. 1638, Perugia.

Ugolino (Fra Biagio) wrote a work on music published 1744; Venetian monk.

Uguale. *It.* Equal, similar, as **Canone a tre voci,** canon for three equal voices.

Ugualmente. *It.* Equally, similarly.

Uhl (Edmund) composed a romance for violin with orchestra, songs; wrote criticism; played organ at the Synagogue and taught Freudenberg Conservatory, Wiesbaden; pupil the Leipsic Conservatory, where he won the Helbig piano prize, 1878. B. Oct. 25, 1853, Prague; add. Wiesbaden.

Uhlig (Theodore) wrote on theory; composed; played violin. B. 1822, Wurzen, Saxony; d. 1853, Dresden.

Ulibisheff or **Ulibichew.** OULIBICHEFF.

Ulrich (Hugo) composed symphonies, one in B minor, 1852, which was played throughout Germany, and the Symphonie Triomphale, which won a $250 prize, Brussels Academy, 1853, one in G, the opera "Bertrand de Borm," two overtures, a string quartet, sonata for 'cello, piano music; pupil of the Breslau Convict and later of Dehn. B. Oppeln, Silesia, Nov. 26, 1827; d. Mar. 23, 1872.

Umana, Umano. *It.* "Human," as **voce,** the human voice.

Umbreit (Karl Gottlieb) composed, and played organ, touring as virtuoso. B. 1763, near Gotha; d. 1829.

Umfang. *Ger.* Compass, scope, as **der stimme,** the compass of the voice.

Umkehrung. *Ger.* INVERSION.

Umlauf (Ignaz) composed "Bergknappen," the first singspiel produced at the Vienna Burgtheatre, 1778, "Das Irrlicht," and many other once popular comic operas; deputy chapelmaster to Salieri at the Vienna court theatre. B. 1756, Vienna; d. June 8, 1796, Vienna. **Michael** conducted the concerts at which Beethoven could only assist after he had become deaf; composed the comic opera "Der Grenadier," Kärnthnerthor Theater, Vienna, 1812; sonatas and other piano works; pupil of his father IGNAZ. B. 1781, Vienna; d. June 20, 1842, Baden, near Vienna.

Umlauft (Paul) composed a "Mittelhochdeutsches Liederspiel," the dramatic poem with orchestra, "Agandecca," 1892; the one-act opera "Evanthia," Duke of Coburg-Gotha prize, 1893; Mozart Scholar at Leipsic Conservatory. B. Oct. 27, 1853, Meissen; add. Berlin.

Un, Una, Uno. *It.* "One," as **corda,** one string; **volta,** once.

Un Anno ed un Giorno. Sir Julius Benedict's one-act opera was first performed, 1836, at the Naples Teatro Fondo.

Unca. *L.* Quaver. Eighth note in musical NOTATION.

Uncoupled. Direction in ORGAN music that the manual or pedal is to be detached from the row to which it was coupled.

Unda Maris. "Wave of the sea." "VOX ANGELICA," organ stop, so called because of its wavy undulating tone.

Undecima. *L.* Eleventh.

Undecimole. Group of eleven notes to be played in the time of eight of the same kind.

Undersong. Chorus or burden of a song.

Undertones. Term in ACOUSTICS for the low harmonics.

Undulazione. *It.* Tremulous sound produced upon the violin by the vibratory pressure of the finger upon the strings.

Unequal Temperament. TEMPERAMENT in which certain keys are made nearly true to the greater imperfection of more distant keys.

Unequal Voices. Voices of mixed qualities such as those of men and women in chorus.

Unessentials. Passing, auxiliary or ornamental notes not absolutely necessary to the harmony.

Unger (Caroline) sang sop. in opera, debut at Vienna in "Cosi fan tutte," 1821, appearing at the first performance of Beethoven's Ninth Symphony and Mass in D, afterwards in Italy under Barbaja, with great success, being known as "Ungher"; pupil of Aloysia Lange and Vogl. B. Oct. 28, 1805, near Pest; d. Mar. 23, 1877, at her villa near Florence.

Ungerader Takt. *Ger.* Triple time.

Unharmonischer Querstand. *Ger.* FALSE RELATION; sometimes also called 'inharmonic relation.'

Unison. Homophonous, or having the same number of vibrations; music in octaves for mixed voices or instruments.

Unisoni. *It.* Unisons; two or more parts playing or singing in unison or at the octave according to the character of the instrument or voice.

Unisono. *It.* In unison or in octaves.

Unisonous. In unison or in octaves.

Unisonus. *L.* In unison or in octaves.

Unitamente. *It.* Unitedly, together.

Uno a Uno. *It.* "One by one," severally.

Un peu plus lent. *Fr.* "A little slower."

Un Pochettino or **Un Pochino.** *It.* Little, very little, as **più mosso**, a very little more lively.

Un poco. *It.* A little, as **allegro**, rather quick; **più**, a little more, **ritenuto**, slightly retarded.

Unterbass. *Ger.* DOUBLEBASS.

Unterdominant. *Ger.* SUBDOMINANT, as **Akkord**, chord of the subdominant.

Unterhalbton. *Ger.* LEADING NOTE.

Unterleitton. *Ger.* Dominant seventh.

Untersatz. *Ger.* Sub-bass.

Unterstimme. *Ger.* Under-part.

Upbeat. Unaccented beat; one where the conductor's hand is raised.

Up Bow. Up stroke of the bow, usually producing a less powerful tone than down BOWING.

Upham (J. Baxter, M. D.) was president of the Boston Music Hall Association, 1855–84; president of the Handel and Haydn Society, 1860–70; chairman of the committee on music of the Boston public schools, 1857–72, and instrumental in the erection of the great Walcker organ in Music Hall.

Uppatura. *Med. L.* Song of a profane character, forbidden to be sung in church.

Upton (George Putnam) wrote the life of Theodore Thomas, with whom he was long intimately associated; "Standard Symphonies," "Standard Operas," "Standard Oratorios," all excellent works of their class; "Musical Memories," 1908; founded and was first president of the Chicago Apollo Club, 1872; wrote music criticism for the Chicago "Tribune" from 1861, and later contributed editorials to that newspaper; aided materially in the foundation of

the Chicago Symphony orchestra; was graduated from Brown University, 1854, and shortly afterwards settled in Chicago. B. Oct. 25, 1835, Boston, Mass.; add. Chicago.

Urbani. VALENTINI.

Urban (Christian) wrote on music; conducted; composed. B. 1778, Elbing.

Urban (Heinrich) composed the symphony "Frühling," the overtures "Fiesco," "Scheherazade," "Zu einem Festnachtspiel"; taught theory and violin Kullak Academy from 1881; pupil of Ries, Laub, Hellmann. B. Aug. 27, 1837, Berlin; d. Nov. 24, 1901, Berlin. **Friedrich Julius** wrote vocal methods; composed songs; taught vocal, Berlin; pupil of Ries, Hellmann, Grell, Elsner, and Mantius, and in boyhood, solo sop. at the Domchor; brother of HEINRICH. B. Dec. 23, 1838, Berlin; add. Berlin.

Urfey, d' (Thomas). D'URFEY.

Urhan (Chrétien) composed two string quartets, a romance on two notes, much chamber music; played all bow instruments; was noted as violinist and played viol d'amour so well that Meyerbeer composed a passage for that instrument in the "Huguenots"; played violin at the Paris Opéra 30 years, from 1816, without ever looking at the stage. B. Feb. 16, 1790, near Aix-la-Chapelle; d. Nov. 2, 1845, Belleville, near Paris.

Urh-Heen. Chinese violin.

Urich (I.) composed the operas "Der Lootse," "Hermann und Dorothea," "Le Carillon," Berlin, 1902; pupil of Gounod. B. Alsace.

Urio (Francesco Antonio) composed a famous Te Deum for voices and orchestra from which Handel borrowed 10 numbers for his "Dettingen Te Deum," six for "Saul," one for "Israel in Egypt," and one for his "L'Allegro." Besides this work, Urio, who was a Minorite monk, and chapelmaster of churches in Milan and Venice, composed motets for two, three, and four voices, with or without violin, "salmi concertanti" for three voices with violin, the oratorios "Sansone," 1701, and "Maddalena Convertita," 1706, and much other music. Dr. Chrysander edited the famous Te Deum which was published in 1871.

Urquhart (Thomas) made violins in London, 1675.

Urso (Camilla) played violin with distinction in all parts of the world, debut in America at 10, then becoming a pupil of Massart, Paris, and resuming her concert-work after several years of study; pupil at first of her father, who played flute and organ. B. 1842, Nantes, France; m. Frederic Lueres; d. Jan. 20, 1902, New York.

Urspruch (Anton) composed a symphony, piano sonata, the opera "Der Sturm," based on Shakespeare's "Tempest"; the comic opera "Das Unmöglichste von Allem" to his own book, Carlsruhe, 1897; taught, Hoch and Raff conservatories; pupil of Lachner, Wallenstein, Raff and Liszt. B. Feb. 17, 1850, Frankfort on Main; add. Berlin.

Ut. The note C; the first of the Guidonian syllables.

Ut Bémol. *Fr.* C flat.

Ut Dièse. *Fr.* C sharp.

Ut Dièse Mineur. *Fr.* C sharp minor.

Utenthal (Alexander) composed and conducted; name also spelled Uutendal. B. Flanders; d. May 8, 1581, Innspruck.

Ut Queant Laxis are the first words of the Latin hymn for the feast of St. John the Baptist, from which Guido d'Arezzo chose the six syllables used in solmisation and developed the Harmonic Hand. Guido in writing to Brother Michael, 1025, explains that he has used these syllables to advantage in teaching children, applying them to the Hexachordon naturale in such a way that each syllable represented a given pitch, Ut being movable, in fact, precisely as is Do in the modern Tonic Sol Fa systems. To give the hymn in such a way as to show the origin of Guido's mnemonic idea, it need only be printed with the first syllable of each line in black type; **Ut** queant laxis, **Re**sonare fibris, **Mi**ra gestorum, **Fa**muli tuorum, **Sol**ve polluti, **La**bii reatum, Sancte Ioannes. Guido had contented himself with combining the Greek Tetrachords, and

it was not thought necessary to add a seventh syllable **Si** until the beginning of the 17th Century, and then it was formed by combining the initial letters of the Baptist's name.

Utriculariae. *L.* BAGPIPE.

Ut Supra. *L.* As above, as before, as **Gloria Patri,** Gloria as before.

V. Abbreviation of verte, violino, violini, voce, voci, volta, volti, etc.

Va. Abbreviation of VIOLA.

Va. *It.* "Go on," as **Crescendo,** go on increasing the power, **Rallentando,** go on dragging the time.

Vaccaj (Niccolo) composed "Giulietta e Romeo," Naples, 1825, "Marco Visconti," "Giovanna Grey," "Virginia," and 16 other operas, a method, much church music; was director and chief teacher of composition, Milan Conservatory, 1838–44; pupil of Jannaconi and Paisiello. B. Mar. 15, 1790, Tolentino; d. Aug. 5, 1848, Pesaro.

Vacillando. *It.* Wavering and uncertain about the time or tone.

Vaet (Jacques) composed an 8-part Te Deum, 5-part Miserere, 25 motets, and much other church and occasional music while serving the court at Vienna, where he was composer from 1520, and chapelmaster from 1564. B. Flanders; d. Jan. 8, 1567, Vienna.

Vago. *It.* With a vague, indefinite expression.

Vaisseau-Fantome. Pierre Louis Philippe Dietsch's two-act opera to the libretto of "Fliegende Holländer," which he purchased from Richard Wagner, was first performed Nov. 9, 1842, at the Paris Opéra.

Valce. *It.* WALTZ.

Valentini (Giovanni) played organ and composed; Italy, 17th century.

Valentini (Giuseppe) played violin and composed. B. about 1690, Florence.

Valentini (Pietro Francesco) composed a canon on a line "Illos tuos" from the Salve Regina which Kircher said could be sung more than 3000 different ways; and the canon "Nel nodo di Salomo," also capable of almost infinite treatment; pupil of Nanini. D. 1654, Rome.

Valentini (Valentino Urbani) composed the opera "Il Trionfo d'Amore," London, 1708, which was actually sung in English by a cast including himself, The Baroness, Margherita de l'Epine, Leveridge, and Mrs. Tofts; sang con. with distinguished success, 1707 to 1714. B. Italy.

Valentino (Henri Justin Armand Joseph) conducted at the Paris Opéra from 1818; was honorary royal chapelmaster; became chief conductor, Opéra Comique, 1831, resigned five years later and founded the Concerts Valentino at which he produced classical programmes at popular prices. B. Oct. 14, 1787, Lille; d. Jan. 28, 1865, Versailles.

Valeriano (Cavaliere Pellegrini) sang con. rôles, London Opera, 1712–13; prior to that was musico at the court of the Elector Palatine.

Valeur. *Fr.* Value, worth, or length of a note.

Valleria (Alwina Lohmann) sang sop. with success in oratorio and opera, debut as "Linda di Chamouni," St. Petersburg, 1871, later as "Inez," "Susanna," "Michaela," etc., Covent Garden and Carl Rosa company; range b flat to d'''; pupil of the Royal Academy of Music and of Arditi. B. Oct. 12, 1848, Baltimore, Md.; m. R. H. P. Hutchinson, of Husband's Bosworth, Eng., Aug. 23, 1877, and retired.

Vallotti (P. Francesco Antonio) wrote "Della Scienza teorica e pratica della moderna musica," Padua, 1779; composed a Requiem for Tartini; was organist and chapelmaster of St. Antony's, Padua. B. June 11, 1679, Vercelli; d. Jan. 16, 1780, Padua.

Valore. *It.* Value, worth, and length of a note.

Valse. *Fr.* WALTZ.

Valse à Deux Temps. *Fr.* Waltz now often danced in which two steps are made to each measure of three beats.

Valves are crooks permanently attached to horns, trumpets, and other wind instruments controlled either by piston or rotary action, by which the length of the tube may be increased

so as to complete the scale, to transpose the key, or to enable the player to obtain correct intonation. The first valve usually lowers the tone by a whole tone, the second valve by a semitone, the third valve by a tone and a half, and when there is a fourth valve, as in some instruments of deep pitch, by two tones and a half.

Vamp. To improvise an accompaniment.

Vampyr. Heinrich Marschner's four-act opera, to book by Haser, was first performed Mar. 28, 1828, at Leipsic.

Van Bree (Johann Bernard) composed masses, cantatas; was conductor the Amsterdam Felix Meritis Society and other concerts; played violin; pupil of his father. B. 1801, Amsterdam; d. Feb. 14, 1857.

Van Cleve (John Smith) composed, lectured, wrote criticisms, taught, and played piano, though handicapped by blindness from early manhood; attached to the College of Music and the Conservatory of Music in Cincinnati, and was resident of Chicago for a time; pupil of Nothnagel, W. Steinbrecher, Lang, and Apthorp. B. Oct. 30, 1851, Maysville, Ky.; add. Cincinnati, O.

Van den Eeden (Gilles) sang and played organ at the court of the Elector of Cologne, where he was Beethoven's first teacher. D. 1782. **Heinrich** was musician to the Elector of Cologne in 1695, and the father or uncle of GILLES.

Vanderlinden (C.) composed two operas, overtures; conducted National Guard band and Dordrecht Philharmonic Society; pupil of Böhme and Kwast. B. 1839, Dordrecht.

Vander Straeten (Edmond) wrote "La Musique aux Pays-Bas," 7 vols., and other highly valuable historical and archæological works; was associated with Fétis 14 years as secretary at the Brussels Conservatory, and served the Belgian government on scientific missions; composed the opera "Le Proscrit," 1849; in early life law student at Alost and Ghent University. B. Dec. 3, 1826, Oudenaarden, Flanders; d. 1895, Brussels.

Van der Stucken (Frank Valentin) conducted the Cincinnati May Festivals in succession to Theodore Thomas, and from 1895 until disbanded, the Cincinnati Symphony Orchestra; was dean of the Cincinnati College of Music; composed the opera "Vlasca," Paris, 1883; the symphonic prologue "William Ratcliff," Cincinnati, 1899, "Pagina d'amore," for soli, chorus, and orchestra, a Festival March, "Pax Triumphans," Antwerp, 1902, songs. Of Belgo-German ancestry, though born in America, he was taken to Antwerp at eight, studied with Benoit, later with Reinecke, Sänger, and Grieg, and with Liszt in Weimar; was conductor Breslau City Theatre, 1881–82; and of the New York Arion, 1884–95. B. Oct. 15, 1858, Fredericksburg, Texas; add. Cincinnati, O.

Van Duyse (Florimond) composed the ode-symphonie "De Nacht," seven operas produced at Ghent and Antwerp; pupil of Ghent Conservatory, where he won first prize, 1873, with his cantata "Torquato Tasso's Dood." B. Aug. 4, 1853, Ghent; add. Ghent.

Van Dyck (Ernest Marie Hubert) sang ten. in opera with especial success in Wagnerian rôles, debut as "Lohengrin," Paris, 1887, at Bayreuth as "Parsifal," 1892, and from 1888 at the Vienna court opera, Covent Garden, London, and Metropolitan Opera House, New York. In early life law student and then a journalist in Paris, he became pupil of St. Yves. B. April 2, 1861, Antwerp; add. Paris.

Vanini-Boschi (Francesca) sang con. in London operas under Handel with her husband, Giuseppe Boschi, who possessed a noble bass voice.

Vanneo (Stephano) wrote on theory; became monk. B. 1493, Recanati, Ancona.

Van Os (Albert "the Great") was the first organ builder of record, having erected that of St. Nicholas Church, Utrecht, 1120; priest and theologian.

Van Rooy. ROOY.

Van Westerhout (Niccolo) composed dramatic works. B. 1862, Mola di Bari; d. 1898, Naples.

Variamente. *It.* In a varied manner.

Variations. The repetition of a theme or musical phrase with such variety as may be obtained by the introduction of new figures in counterpoint, the use of grace notes and other florid treatment, or the transposition of the theme or harmonies to another key. Legitimate use of variations is as effective in bringing out the full beauty of a passage in music as the repetition of an idea clothed in different language which is the basis of Hebrew poetry. Its abuse in either music or poetry is intolerably monotonous. But as thorough knowledge and skill in the construction of variations is essential to the working out of FORM, it is not surprising to find that Bach, Haydn, Mozart, Beethoven, and practically all the great composers of more recent times, have delighted to produce such works.

Variato. *It.* Varied, changed, altered, with variations.

Varié. *Fr.* VARIATO.

Varney (Pierre Joseph Alphonse) composed operettas and conducted. B. 1811, Paris; d. 1879. **Louis** composed comic operas, revues, and other light musical works for the Paris stage, numbering more than 30 from 1876. Son and pupil of P. J. A.; add. Paris.

Vasseur (Leon Felix August Joseph) composed masses, many light dramatic works; played organ, Versailles; conducted Concerts de Paris and at the Folies-Bergères; pupil the École Niedermeyer. B. May 28, 1844, Pas de Calais; add. Paris.

Vaucorbeil (August Emanuel) composed the comic opera "La Bataille d'Amour," 1863; chamber music, "Simple Chanson," and other songs; became Inspecteur des Beaux Arts, 1878; and then managed the Paris Opéra, where his administration was chiefly distinguished by parsimony. B. Dec. 15, 1821, Rouen; d. Nov. 2, 1884.

Vaudeville. *Fr.* Originally applied to a country song similar to those written by Oliver Basselin of the valleys of Vaux de Vire in Normandy in the 15th century. Of a satirical nature, these songs had for their subjects love, drinking, and passing events, and they became very popular, spreading all over France under the name of Lais des Vaux de Vire. Their eccentric character lived after their history was forgotten, and plays with songs of this description interpolated came to be called Vaudevilles and sometimes Virelais, the songs forming an integral portion of the plot or subject. In the United States the term is loosely applied to what were formerly called "variety shows," entertainments similar to those given in English "Music halls."

Vaughan (Thomas) sang ten. English concerts and oratorio; pupil of Beckwith while chorister at Norwich Cathedral, later sang Eng. Chapel Royal, and became vicar choral of St. Paul's, and lay vicar Westminster Abbey. B. 1782, Norwich; d. Jan. 9, 1843, Birmingham.

Vauxhall Gardens, originally known as Spring Garden, London, contained a theatre at which performances of light operas and ballets were given, as well as concerts, and a rotunda which was used for concerts when the weather was bad. The name was derived from that of Jane Vaux, an early proprietor, and the Gardens first became a popular resort in 1661. Fireworks, tight-rope walking, and other familiar circus attractions, in addition to the concerts, maintained the popularity of the resort until 1859, by which time it had become thoroughly disreputable, and was sold off in building lots. Handel's music in celebration of the peace of Aix-la-Chapelle was performed there as a "public rehearsal," April 21, 1749, before an audience of 12,000 people.

Vavrinecz (Mauritius) composed the one-act opera "Rosamunda," Frankfort-am-Main, 1895, the four-act opera "Ratcliff," Prague, 1895; five masses, an oratorio, a symphony; was chapelmaster Pest Cathedral; pupil of Volkmann and Pest Conservatory. B. July 18, 1858, Czegled, Hungary; add. Pest.

Vecchi or **Vecchii (Orazio)** composed "Amfiparnasso," which consisted of a series of 5-part madrigals sung to action in pantomime although the players sometimes joined with the chorus, Modena, 1595, and which he called "commedia harmonica," a term which may be rendered "musical comedy." Pupil of Padre Salvatore Essenga, Vecchi himself took orders, and was archdeacon of Correggio, and from 1596 chapelmaster of the Modena Cathedral and to the Duke. His other works, church music, and madrigals are in the Venetian style. B. about 1551, Modena; d. Feb. 19, 1605.

Veemente. *It.* Forcible, vehement.

Veemenza, con. *It.* With force or vehemence.

Veiled Prophet of Khorassan. Sir C. V. Stanford's three-act opera, to book by Squire based on Moore's poem, was first performed Feb. 6, 1881, at the Hanover court theatre as "Der verschleierte Prophet."

Velato, Velata. *It.* Veiled, as **Voce,** voice, the tone of which is not clear.

Vellutata, Vellutato. *It.* In a soft, velvety manner.

Velluti (Giovanni Battista) sang sop. in opera with great distinction, debut at 20 at Forlì, and in 1807 appearing in Niccolini's "Trajano" with such success that he was at once acclaimed the greatest singer of his time, and repeating this triumph at the San Carlo, Naples, the Scala, Milan, and in Vienna, where verses were written in his honour, a medal struck, and he was crowned; was the last of the celebrated Italian castrati singers. In 1825 he received $3000 for a few appearances at the London Opera, and the following season $14,000, although his voice was nearly gone. He was likewise an able conductor; pupil of Calpi. B. 1781, Monterone, Ancona; d. 1861.

Veloce. *It.* Rapid, swift.

Velocissimamente. *It.* Very swiftly.

Velocissimente. *It.* Swiftly.

Velocità, con. *It.* With swiftness, rapidity.

Velocity of Sound. ACOUSTICS teaches that this varies with the temperature and density of the medium.

Venice was the seat of a Royal Conservatory of Music which taught the art in all branches, and which is the legitimate successor of the Conservatorii known as the Pietà, the Mendicanti, the Ospedaletto and the Incurabili, all originally charitable organizations, where children, and especially girls, might be trained in music, and from which, at a suitable age, they were dowered by the state, either for marriage or the religious life. Performances of sacred works by the pupils of these great schools were highly admired by contemporary musicians from all parts of the world. From the first half of the 16th century, when WILLAERT became chapelmaster of **San Marco Cathedral,** and founded what became known as the Venetian school, the influence of Venice in art was of extreme importance. There, too, was the home of MONTEVERDE from whom the modern science of harmony dates its beginnings. There, in 1637, was opened the first Opera House, to which the general public might obtain admission, known as the Teatro di San Cassiano, for which Monteverde composed his new opera "L'Adone," 1640. It is worth while to record that the men who risked their fortunes in this first lyric theatre were the theorbist, Benedetto Ferrari, and the composer, Manelli da Tivoli. So well did their project succeed that by the beginning of 1700, 11 opera houses had been erected in Venice alone. Of the modern opera houses in Venice the most celebrated have been La Fenice and the San Mosè.

Veni Creator Spiritus is the hymn provided in the Roman Breviary for the Feast of the Pentecost at Vespers, and is likewise sung at ordinations, and on other solemn occasions. Tradition makes Charlemagne its author. The most celebrated of the polyphonic settings is that of Palestrina. Bishop Cosyn wrote the version used in the Anglican Church.

Venite Exultemus Domino. The opening words of the Vulgate version of Psalm 95. In the Anglican Church

this psalm is sung at Morning Prayer.

Ventadour Theatre, Paris, was opened to the public, 1640, and was used for opéra comique from 1829 to 1832, when the company, which previously had been domiciled in the Salle Feydeau, removed to the Théâtre des Nouveautés. For a time the house was used for the Italian Opera, and then, after many vicissitudes, became a fashionable house for concerts and a new Italian company. Rossini's Stabat Mater, 1842, Verdi's "Aïda," and Requiem, 1876, were among the notable works which had their first Parisian performance in this house. The old Theatre Ventadour passed out of existence, 1879.

Ventil. *Ger.* VALVE enabling the brass tubes of the METAL WIND INSTRUMENTS to sound the semitones and tones between the natural open harmonics; mechanical device on the ORGAN which cuts off the wind from a particular sound-board.

Ventile. *It.* VENTIL.

Venturelli (Vincenzo) composed dramatic works, and wrote on music. B. 1851, Mantua; committed suicide, 1895.

Venusto. *It.* Graceful, fine, and beautiful.

Venzano (Luigi) composed an opera, popular songs; played 'cello; taught. B. about 1814, Genoa; d. 1878.

Veracini (Antonio) composed three sets of violin sonatas; played violin, Florence, 17th century. **Francesco Maria** composed "Adriano," 1735, and other operas, 24 sonatas for violin; much chamber music; played violin, ranking as the foremost of his day, and inspiring Tartini to renewed technical study; nephew and pupil of ANTONIO. B. 1685, Florence, and hence called "Il Fiorentino"; d. 1750, Pisa.

Veränderungen. *Ger.* VARIATIONS; arrangement by which "stops" on a harpsichord were moved in and out.

Verbindung. *Ger.* Union, connection, combination, binding.

Verdelot (Philippe) composed madrigals and church music; sang at San Marco's, Venice. B. Flanders; d. about 1567.

Verdi (Giuseppe) composed the operas "ERNANI," "RIGOLETTO," "TRAVIATA," "TROVATORE," "BALLO IN MASCHERA," "AIDA," "OTELLO," "FALSTAFF," a splendid Requiem for Manzoni, two symphonies, six concertos for piano, an "Inno delle Nazioni" for the opening of the London Exposition, 1862, and numerous dramatic works besides those named, all of which combined to rank him as one of the world's greatest composers. Son of an innkeeper and grocer at Roncole, a hamlet near Busseto, in what was formerly the Duchy of Parma, his fondness for music was so conspicuous in childhood that his parents, though very poor, managed to get him a little spinet when he was seven years old, and procured him lessons from Baistrocchi, the organist of the Roncole church. In a year the child had learned as much as his teacher could impart, and at 10 became his successor as organist. Two years later he had the good fortune to arouse the admiration of Barezzi, his father's friend and patron in business, and a wealthy merchant of Busseto. Barezzi was president of the local Philharmonic Society, a keen amateur, and, having taken young Verdi into his business, soon placed him for further instruction with Provesi, who was at once conductor of the Philharmonic and organist of the Busseto church. At 16 he had the admiration and friendship of all Busseto. The local Monte di Pietà awarded him a stipend of $120 for two years, while Barezzi provided the means for lessons, and the young musician was shipped off to Milan. Basili, then director of the great conservatory, refused him a scholarship on the ground that he lacked talent, unable to foresee that the institution over which he presided would one day proudly adopt as its name Reale Conservatorio di "Giuseppe Verdi" di Milano, but Lavigna, cembalist of La Scala, accepted him as a pupil, and the boy studied industriously under that master for the next two years. In 1833 Verdi re-

turned to succeed his former teacher, Provesi, as church organist and conductor of the Philharmonic Society. Provesi's death, however, proved the occasion of a series of feuds in the little town, for the church wardens chose G. Ferrari as organist in preference to Verdi, and the Philharmonic Society thereupon withdrew from assisting at the church services, and removed its library and archives by force. The wardens finally obtained a decree abolishing the Philharmonic Society, but the Verdi faction remained as strong as ever. The young composer married Barezzi's eldest daughter in 1836, and then removed to Milan, taking with him his first opera "Oberto Conte di S. Bonifacio." His master, Lavigna, had interested him in a local singing society which was preparing to give "The Creation." From a volunteer cembalist, Verdi became conductor of this organization, and a performance given before the Archduke Ranieri and his court, won him immediate recognition among the Milanese musicians, and brought him the commission to compose this opera, which he worked on during his sojourn at Busseto. The opera was finally produced at La Scala, 1839, with fair success, and then the impresario, Merelli, engaged him as composer. Verdi was to compose an opera every eight months, and he was to receive $800 for each, and half the income from the copyright. The first of these works was a comic opera, "Un Giorno di Regno." It had to be composed during the months when Verdi was overwhelmed with grief at the death of his wife and two children. Naturally it proved a failure. Verdi resolved to write no more, and asked Merelli to release him from his contract. Merelli wisely agreed to let him do as he pleased, and then, some weeks later, gave him Solera's libretto for "Nabucco" (Nebuchadnezzar) to read for amusement. As the impresario had doubtless foreseen, Verdi could not resist the creative instinct, and on Mar. 9, 1842, this opera was performed with complete success, and with it, as Verdi was accustomed to say, his career as a composer may rightly be said to have begun. "I Lombardi alla prima Crociata," Feb. 11, 1843, La Scala, proved a still greater success, and marked the beginning of Verdi's unintentional association with the political agitations which were soon to convulse Italy. The Milanese detested the Austrian rule, and were quick to detect a passage which could be construed as against the government. Verdi was not a politician, nor was he inclined to any kind of activity aside from music other than that of a country gentleman, but there was a certain significance in the conspiracy in "Ernani" and in the character of Francis I, as depicted in "Le roi s'amuse" (which he was forced to alter to "Rigoletto"). Still later, the Neapolitan authorities forbade the use of the title "Gustavo III" for the opera now known as "Ballo in Maschera," and he was compelled to substitute "Richard, Governor of Boston," for the King, even when the work was produced at Rome. These things aroused apprehensions in the authorities which later events fully justified. Naples set the example of shouting "Viva Verdi," which might be understood to mean "viva Vittorio Emmanuele Re D' Italia," and later, when Verdi was elected as a deputy to the Italian Parliament, was made Senator and Marchese di Busseto, these incidents of the stirring epoch preceding the unification of Italy were doubtless taken into consideration. To return to the chronological order of events in the master's life, he was married in 1842 to Giuseppina Strepponi, who had created the chief rôle in "Nabucco." In 1844 "Ernani" was given at La Fenice, Venice, where it created immense enthusiasm, and was produced at 15 other opera houses within the next nine months. "I duo Foscari" and "Giovanna d'Arco," produced respectively at the Argentina, Rome, and at La Scala, were not highly successful. "Attila," Mar. 17, 1846, La Scala, had a vogue partly due the opportunity again afforded for a demonstration against Austria,

but "Macbeth," owing to the omission of a good tenor part, failed to please when given a year later at La Pergola, Florence. "I Masnadieri," to book based on Schiller's "Robbers," was composed for and performed at Her Majesty's London, July 22, 1847, and, while not highly successful, led to an invitation to Verdi to settle in London as a conductor. His Italian contracts made it impossible for him to accept this engagement. His next work, "Il Corsaro," was produced at Trieste, Oct. 26, 1848, and "La Battaglia di Legnano" at Rome, Jan. 27, 1849. Neither were successful. "Luisa Miller," Dec. 8, 1849, still holds its own in Italy, but it was Verdi's last work in the then accepted Italian style. "Stiffelio," Trieste, 1850 ("Guglielmo Welingrode"), and later known as "Aroldo," was a complete failure, but Verdi, who had just taken possession of his villa Sant' Agata, near Busseto, was now entering upon his most useful period. The first opera composed at Sant' Agata was "Rigoletto." Piave prepared the libretto based on Hugo's "Le roi s'amuse," and it was proposed that the opera should bear the same title. The Austrian police objected, and negotiations finally ended when the government agreed that, with certain changes, the work might be produced with a Duke in the chief rôle instead of a King. Verdi completed this score in 40 days, and it was performed Mar. 11, 1851, at Venice. Its popularity was immediate and still continues. "Trovatore," Apollo Theatre, Rome, Jan. 19, 1853, was likewise an immediate success, but the excessively fat Mme. Donatelli completely ruined "Traviata" when given at La Fenice, Venice, Mar. 6 of the same year. The following works are now of interest chiefly as indicating the gradual change in methods of dramatic treatment, which culminated in "Aïda": "I Vespri Siciliani," Paris, June 13, 1855; "Simon Boccanegra," Mar. 12, 1857, Venice; "Ballo in Maschera," Feb. 17, 1859, Rome; "Forza del Destino," Nov. 10, 1862, St. Petersburg; "Don Carlos," Mar. 11, 1867, Paris. Commissioned by the Khedive of Egypt to compose an opera for the festivities incident to the opening of the Suez Canal, and allowed, besides an honorarium of $15,000, unlimited expense for its production, he evolved "Aïda," which was performed at Cairo, in the presence of the court and numerous visiting potentates Dec. 27, 1871. This is the work which has proved the inspiration of the Young Italian school of composers, and shows the closest approach to complete mastery of the orchestra, and intimate connection of text and music which had been produced by any Italian up to that time. "Otello," treated in the same spirit, proved a complete triumph for the composer when produced at Milan, 1887. During the next 13 years Verdi remained in silence, except for the Manzoni Requiem, 1874, but in 1893 the one event of the musical world was the performance of his "Falstaff," a comic opera which ranks with the world's best productions of its class. Admired and venerated in his old age, Verdi had received decorations and honours from all parts of the world. He lived quietly and simply, and, having survived his wife and all near relations, willed the bulk of his estate for the establishment of a home for aged and infirm musicians. As his end approached he expressed the wish that his funeral should be without display, but none the less 100,000 people assembled on that occasion to do honour to his memory. Besides the operas named, he composed a Pater Noster for two sops., con., ten., and bass; an Ave Maria for sop. and strings; a Mass; a Vesper Service; three Tantum Ergos; incidental music to Manzoni's tragedies, and a string quartet. Most of the works composed between the ages 13 and 18 have been lost. B. Oct. 9, 1813, Roncole; d. Jan. 27, 1901, Milan. See biographies by Gino Monaldi, Ger. trans., Holthof, Leipsic, 1898; Checchi, 1887, Blanche Roosevelt, 1887, London.

Verdonck (Cornelius) composed and conducted church music. B. 1564, Turnhout, Belgium; d. 1625, Antwerp.

Vere-Sapio, de (Clémentine Duchêne) sang sop. in opera, debut in Florence at 17, afterwards touring at the head of the company of which Signor Sapio, her husband, was manager; sang, Metropolitan Opera House, New York, and Covent Garden, London, 1900–1, and at many festivals; pupil of Mme. Albertini-Baucarde. B. Paris.

Vergnügt. *Ger.* Pleasantly.

Verhallend. *Ger.* Dying away.

Verhältniss. *Ger.* Proportion.

Verhulst (Johannes Josephus Herman) composed a Requiem, other church music, symphonies, chamber music, part-songs; conducted the Felix Meritis, Cecilia, and other important concerts at Amsterdam and The Hague, where he was also court conductor; played violin; was the intimate of Schumann and Mendelssohn; pupil of the Royal Music School at the Hague, and later of the Leipsic Conservatory. B. The Hague, Mar. 19, 1816; d. 1891.

Verilay. *Fr.* VAUDEVILLE.

Verkaufte Braut. Friedrich Smetana's three-act opera, known in the original Czech version as "Prodana Nevesta," and in English as "The Bartered Bride," was first performed at Prague. The first act reveals a kirmess in a Bohemian village at which the peasants are amusing themselves. Mary, daughter of the rich farmer Kruschina, takes no part in the merry-making, for she loves Hans, her father's man servant, and her parents have determined she shall marry Wenzel, son of Micha, a wealthy peasant from a neighbouring village. Vainly does Kezul, the marriage broker, plead with her for his client. She will have none of Wenzel, and frankly tells Kezul that she loves Hans. In the second act, Wenzel does his wooing in person, but with no better result. Mary upbraids him for attempting to force a marriage on a girl who cares nothing for him. Kezul thereupon seeks out Hans and offers him a sum of money if he will promise to withdraw as a suitor, and on learning that his rival is a son of Micha, Hans pockets the money, agreeing that "only Micha's son shall wed Mary." The villagers are disgusted with the lad's lack of spirit, for he makes this declaration publicly. In the next act, Wenzel has fallen in love with Esmeralda, a Spanish dancer who belongs to a troupe of strolling entertainers. The foolish swain agrees to play the part of a dancing bear in order to be near Esmeralda, and is just getting into his bearskin when his parents summon him to sign the marriage contract. He declines to obey them. Kezul shows Mary a document in which Hans expresses the wish that she marry "Micha's son," but she still loves Hans, and refuses to marry Wenzel, although when Hans presents himself, she scolds him for his lack of gallantry. When he tells her that he wishes her to marry "Micha's son," the girl at last consents. Now, however, Hans presents himself before Micha, who recognizes in him a son by an earlier marriage, who had been unable to get along with his step-mother, and had run away from home. As "Micha's son" he is still eligible to marry Mary, and the antics of Wenzel as a dancing bear have quite overcome any prejudice that old Kruschina felt in his favour, and the lovers are thus happily united.

Vermindert. *Ger.* Diminished, as Dreiklang, diminished triad.

Vernier (Jean Aimé) played harp and composed; Paris, 18th century.

Vernon (Joseph) sang sop. and later ten. at London operas and at Vauxhall; composed popular songs. D. 1782.

Veron (Désiré) managed the Paris Opéra for five years from 1831, making a large fortune; founded the "Revue de Paris," and was proprietor of the "Constitutionnel"; wrote novels and his own memoirs. B. 1798, Paris; d. 1867.

Verovio (Simone) published music in Rome, where he was the first to use the copper-plate process, 1586–1604.

Verschiebung. *Ger.* Soft pedal of a piano.

Verse. Parts of an ANTHEM or service to be sung by a single voice to a part; stanza of a song or ballad;

verse **anthem** begins with soli parts as opposed to a full anthem beginning with a chorus.

Versette. *Ger.* Brief pieces for the organ used as preludes or voluntaries.

Versetzen. *Ger.* Transpose.

Versetzungszeichen. *Ger.* Accidentals used in NOTATION.

Versiculum. *L.* Versicle; a short sentence in the service of the church followed by a response.

Verspätung. *Ger.* Delay, retardation.

Verstimmt. *Ger.* Out of tune.

Versus Fescennini. *L.* Nuptial songs first used by the Fescennians in Etruria. The Epithalamium was developed from this kind of poetry although it was of a more refined character.

Vertatur, Verte. *L.* "Turn over."

Verwandt. *Ger.* Related, as **tonarten,** related keys.

Verwechselung. *Ger.* Changing or altering the tone, time, or key.

Verweilend. *Ger.* Delaying.

Verwerfung. *Ger.* Transposing.

Verzierungen. *Ger.* Ornaments, embellishments.

Verzögerung. *Ger.* Retardation.

Vesperae. *L.* Vespers, the most important musically of the Horae Canonicae, of which it is next to the last. There are first the versicle and response "Deus in adjutorium," followed by five psalms, each with its proper antiphon, then a capitulum, a hymn, the Magnificat, with a special antiphon, the prayer for the day, and Commemorations. Where Compline is observed, the vespers end with the Commemoration, but otherwise proceed to one of the "antiphons of Our Lady," which include "Alma Redemptoris," "Ave Regina," "Regina Coeli," and "Salve Regina."

Vesperale. *L.* Vesperal; portion of the Antiphonarium Romanum containing the Vesperæ.

Vestale, La. Spontini's three-act opera, first given in Paris, Dec. 16, 1807.

Vestris (Eliza Lucy) sang con. in London operas; debut, 1815, King's Theatre, where her husband was ballet master, and afterwards with success in both serious and comic opera in Paris. For a time she assisted her second husband, Charles Mathews, to manage Covent Garden. B. 1797; daughter of the artist Bartolozzi and granddaughter of the famous engraver; d. Aug. 8, 1856, Fulham.

Vezzosamente. *It.* Softly, tenderly, and gracefully.

Vezzoso. *It.* Tender, sweet, and graceful.

Viadana (Ludovico Grossi) invented the term basso continuo, and was first to apply this form of accompaniment to church music, of which he was a prolific composer; chapelmaster and priest at Fano, Concordia, and finally at Mantua. B. about 1565, Lodi; d. after 1644.

Vianesi (Auguste Charles Leonard François) conducted opera at Drury Lane, London, then New York, Moscow, St. Petersburg, 12 years at Covent Garden, later at Paris Opéra, and again New York. B. Nov. 2, 1837, Leghorn; d. New York, Nov. 11, 1908.

Vianna da Motta (José) played piano, making successful tours of Europe; pupil of Lisbon and Scharwenka conservatories, and of Schaffer, Liszt, and von Bülow; of Portuguese parentage. B. April 22, 1868, Isle of St. Thomas, Africa; add. Paris.

Viard-Louis (Jenny) played piano in concert, and taught in London; prize pupil Paris Conservatoire. B. Sept. 29, 1831, Carcassonne; maiden name Martin; m. Louis, the composer, then Viard, a Paris merchant.

Viardot-Garcia (Michelle Ferdinand Pauline) sang mez. sop. in opera with distinguished success, debut in concert, 1837, Brussels, and in opera, May 9, 1839, Her Majesty's Theatre, London, as "Desdemona" in "Othello," thereafter as "Orphée" and "Alceste" in Gluck's operas, as "Rosina," "Norma," "Arsace," "Azucena," "Fides," "Valentine," etc., in all parts of the world. Pupil of her father, Manuel GARCIA, and of her mother in vocal, she had been trained at the piano by Marcos Vega while living with her parents in New York, and afterwards studied that instrument with Meysenberg and Liszt.

During an engagement in Paris, 1839, she married Viardot, an impresario and journalist, who resigned from the Opera and managed her tours. "Fides" in "Prophete" and "Sapho" in the Gounod opera were her principal creations. In 1863 she retired for a time to Baden-Baden, and then settled in Paris, where she devoted herself to teaching and composition, her works including a vocal method, three operas, 60 songs, and six pieces for violin and piano. When in the zenith of her power her voice ranged from c to f'''. B. July 18, 1821, Paris. See biography by La Mara. **Louise H.** composed two comic operas, piano quartet; taught vocal at the Frankfort Hoch Conservatory to 1886, when she founded her own school in Berlin. B. Dec. 14, 1841, Paris; daughter of M. F. P.; add. Berlin. **Mme. Chamerot** and **Marianne Viardot** were concert singers; pupils and daughters of M. F. P. **Paul** played violin; was conductor Paris Opéra; pupil of Léonard. B. July 20, 1857, son of M. F. P.; add. Paris.

Vibrante. *It.* Vibrating, tremulous.

Vibration. Term in ACOUSTICS, for the wave-like motion by which a musical tone is produced.

Vibrato. Tremulous quality of tone or the affected tremolo as opposed to an equal pure production.

Vicar Choral. LAY VICAR or singer in a Cathedral choir, not in orders.

Vidal (B.) composed sonatas and wrote a method for guitar, on which he was virtuoso. D. Paris, 1800. **Jean Joseph** played 20 years in Baillot's quartet, conducted at Théâtre Italien; played first violin Louis Philippe's band; prize pupil of Kreutzer. B. 1789, Sorèze; d. 1867, Paris. **Louis Antoine** wrote "Les Instruments à archet," 1878, etc.; played 'cello; pupil of Franchômme. B. July 10, 1820, Rouen. **François** wrote "Lou Tambourin," which gives a history of the Provençal pipe and tabor. B. July 14, 1832, Aix.

Vidal (Paul Antonin) composed the three-act lyric fantasy "Eros," 1892; the ballet "La maladetta," 1893; the lyric drama "Guernica," Opéra Comique, 1895; the suite "Les mystères d'Eleusis" for orchestra; conducted at Paris Opéra; taught solfège at the Paris Conservatoire, where he won the prix de Rome, 1883, with his cantata "Le Gladiateur." B. June 16, 1863, Toulouse; add. Paris.

Vide. *Fr.* Open.

Vido. *It.* Open.

Viel. *Ger.* "Much," as **mit vielem ton,** with much tone.

Vielle. *Fr.* HURDY-GURDY.

Vielstimmig. *Ger.* For many voices.

Vienna is the seat of the **Imperial Opera,** an institution which is antedated only by those temporary organizations which assisted at the birth of this form of art in Florence and Venice. Works of Cavalli and Cesti dating from the first half of the 17th century now in the archives of the **Imperial Court Library,** where countless other valuable records of early musical activity are stored, give sufficient proof that the capital of the Holy Roman Empire had become familiar with "opera in musica" almost as soon as it had received definite form in its native Italy. Still earlier the **Imperial Court Chapel** and the choir of St. Stephen's had drawn the best musicians from all parts of the world to Vienna, and training schools had been established for the education of singers and instrumentalists. The **Cantorei** of St. Stephens, and the **Convict** of the Hofcapelle, where many important composers from the Haydns to Schubert were trained, were based on precisely the same general principles which governed the Maîtrise of France, the Cathedral School of England, or to point out an isolated example, the THOMASSCHULE at Leipsic. But with the beginnings of opera, Vienna assumed an even more commanding position in the world of music. Such great composers, teachers, and theorists as Porpora and Fux were called in to lend their talents to the establishment of opera, and to give the history of opera in Vienna would amount to that of music itself.

For the decade ending 1907 Gustav MAHLER had been chiefly responsible for the high standard maintained at the Imperial Opera. When he retired to become chief director at the Metropolitan Opera House in New York, Felix WEINGARTNER, one of the world's foremost "prima donna conductors," was taken from the Berlin Royal Opera to succeed him. The first year of Weingartner's tenure of office was signalized by the production of "Red Gred," by Julius Bittner, the cordial reception of which made other Austrian composers hopeful of an early hearing. But if Vienna was compelled to draw upon Italy for its opera, it was the home of the string quartet and the symphony. Four of the greatest names in music, Haydn, Mozart, Beethoven, and Schubert are intimately associated with the city, and of these the first three may be said to have given the symphony and chamber music their final FORM, while Schubert, the master of song, contributed some of his best work to the enrichment of the purely Viennese literature of this class. Besides the Hofoper, Vienna contains the Theater an der Wien and the Kärnthnerthor Theatre. It is the home of the GESELLSCHAFT DER MUSIKFREUNDE, one of the oldest and most important musical societies in the world. The AUGARTEN and the REDOUBTENSAAL were famous for the concerts of the classic period, and the hall of the Gesellschaft is among the best known music centres of recent times. Besides many private music schools, Vienna possesses the excellent **Conservatory** which was founded by the Gesellschaft, and taught thousands of students from 1817, and which possessed a complete faculty for music, opera, and the drama. From 1851 the Conservatory was headed by Hellmesberger, and Ernst, Goldmark, Joachim, Richter, and Staudigl were among the most distinguished students during this golden period. The teaching staff averaged 60, and the enrollment 1000. The most important of the early Vienna publishing houses were those of ARTARIA and DIABELLI. Of the piano makers the STREICHERS were among the best known.

Vierdank (Johann) played organ and composed; Stralsund, 1641.

Vierfach. *Ger.* Four-fold; having four ranks of organ pipes.

Viergesang. *Ger.* Song for four parts.

Vierling (Georg) composed overtures to "The Tempest," "Maria Stuart," "Im Frühling," etc; symphony, Op. 33; conducted; played organ and piano; founded a Bach choir in Berlin, of which he was long conductor; royal professor, Dr. Mus., etc.; pupil of Rinck and Marx. Other compositions, "Alarichs Tod," "Konstantin," "Der Raub der Sabinerinnen," Op. 50, Psalm 137 with orchestra. B. Frankenthal, Palatinate, Sept. 5, 1820; d. June, 1901, Wiesbaden.

Vierspiel. *Ger.* Quartet; a composition in four parts.

Vierstimmig. *Ger.* For four voices or instruments or in four parts.

Vierstück. *Ger.* Work for four players, a quartet.

Viertelnote. *Ger.* Quarter note, crotchet, fourth part of a semibreve.

Viertheilston. *Ger.* Quarter tone, half a semitone.

Viervierteltakt. *Ger.* Duple time of four crotchets in a measure.

Vierzweiteltakt. *Ger.* Duple time of four minims in a measure.

Vieuxtemps (Henri) composed the violin concertos, No. 1 in E, Op. 10; No. 2 in F sharp minor, Op. 19; No. 5, A minor, Op. 37; a Fantaisie Caprice, Ballade et Polonaise, sonata for violin and piano, cadenzas for Beethoven's violin concerto, which are still played, "Hommage à Paganini," variations on "Yankee Doodle," and much other music which has been forgotten; was one of the foremost of French violinists, touring Europe with great success and America, 1844–57–70, debut at eight. Pupil of Lecloux, then of de Bériot, Sechter, and Reicha, he deserved and enjoyed great popularity. He was solo violinist to the Czar, and violin teacher, St. Petersburg Conservatory, 1846–52; taught at Brussels Conservatory and conducted the

Popular Concerts, Brussels, 1871–73, when his retirement was enforced by paralysis; chevalier of the Order of Leopold. B. Feb. 20, 1820, Verviers, Belgium; d. June 6, 1881, Algiers. See biography by Randoux, 1891.

Vif. *Fr.* Lively, brisk.

Vigano (Salvatore) composed the opera "Raoul, sire de Crequi"; arranged and danced in Beethoven's ballet "Prometheus." B. Mar. 29, 1769, Naples; d. Aug. 10, 1821, Milan.

Vigna (Arturo) conducted Italian operas at the Metropolitan Opera House, New York, during the Conried administration, and at Covent Garden; pupil of the Milan Conservatory.

Vigorosamente. *It.* Vigorously.

Vigoroso. *It.* Vigorous, forcible, bold.

Vigüela. *Sp.* Simple kind of guitar.

Vilbac, de (Alphonse Charles Renaud) composed "Au clair de Lune" and other successful light operas; played organ, St. Eugene, Paris, 1855–71; pupil of Halévy at the Paris Conservatoire, where he captured the prix de Rome, 1844. B. June 3, 1829, Montpellier; d. Mar. 19, 1884, Brussels.

Villageois. *Fr.* Rustic.

Villancico. *Sp.* Song in the popular metre of the 15th century, composed of two or more stanzas, each having seven lines and, like the madrigal, of epigrammatic form. Motets sung on Christmas Eve, which are always called Villancicos.

Villanella. *It.* Rustic dance accompanied with singing, the melody usually lively and the rhythm well marked. When any words were used they were commonplace, and were similar to madrigals and ballets. The villanella or villotte and villancico were the precursors of the madrigal. The term later came into use to describe compositions in rustic style not intended for voices, which were embellished with variations on the original subject.

Villanesco. *It.* Rustic.

Villanis (Luigi Alberto) taught music æsthetics and history, Turin University, from 1890; pupil of Thermignon and Cravero; LL.D., Turin, 1887. B. June 20, 1863, San Mauro, Turin; add. Turin.

Villarosa, di (Marquis Carlo Antonio) wrote life of Pergolesi and valuable account of Neapolitan composers; royal historiographer. B. 1762, Naples; d. 1847, Naples.

Villars, de (François) wrote historical and critical works on music. B. 1825, Ile de Bourbon; d. 1879, Paris.

Villebois (Constantin Petrovitch) composed and taught. B. 1817, Warsaw; d. 1882.

Villi. Giacomo Puccini's two-act fairy opera was composed for a competition instituted by the publisher Sonzogno, but failed to receive the award. The composer then revised the work, raised it from one to two acts, and it was first performed May 31, 1884, at the Teatro dal Verme, Milan. Although the "Wilis" or "Villi" are supposed to have been Servian fairies, the composer lays the scene of his opera in the Black Forest. The opera opens with the betrothal of Roberto to Anna, daughter of Guglielmo Wulf, and these three rôles, ten., sop., and bar., respectively, are the only solo parts, the rest of the action devolving on choruses of fairies and peasants. After the betrothal Roberto goes to Mayence, where he plunges into dissipation, prolonging his absence until Anna despairs of ever seeing him again, and finally dies of a broken heart. The second act reveals Anna's funeral. Roberto returns in time to meet the cortège, and is overcome with horror at the result of his folly. The fairies then come upon the scene. It is their duty to punish faithless lovers, and in aid of this mission they bring Anna's ghost to upbraid Roberto. In the midst of a wild dance by the Villi, Anna embraces her lover, who instantly falls dead at her feet.

Villoing (Alexander) wrote a method for piano; composed for that instrument, which he played, and taught, St. Petersburg. D. 1878, St. Petersburg.

Villotte. *It.* First secular pieces

in harmony after the revolt against the formalism of counterpoint headed by Monteverde. Every liberty in harmony was used in this kind of composition, while church music was only written according to strict rules. Music of this class, to which the Villancico and Villanella also belonged, and from which sprang the madrigal, was detested by such scholars as Morley, who wrote, condemning the Villotte: "even disallowances may be taken at pleasure, uniting a clownish music to a clownish matter."

Villoteau (Guillaume André) wrote part of a notable work on Egypt while a member of the commission of savants who accompanied Napoleon there, and numerous works on music; pupil of the Mans Maîtrise, he later sang ten. in the Paris Opéra chorus, studied at the Sorbonne, etc. B. 1759, Bellême; d. 1839, Tours.

Vina. Indian guitar or BINA.

Vincent (Alexander Joseph H.) wrote controversial works on music, attempting to prove that the Greeks were familiar with harmony. B. 1797, Pas de Calais; d. 1868, Paris.

Vincent (Charles John) composed the oratorio "Ruth," the overture "The Storm," 8-part choral fugue, three cantatas; played organ, Christ Church, London, 1883–91; Dr. Mus., Oxford; pupil Leipsic Conservatory and of his father, an organist of the same name. B. Sept. 19, 1852, Durham, Eng.; add. London. **George Frederick** composed the cantata with orchestra, "Sir Humphrey Gilbert"; conducted and played organ, Sunderland, from 1882; pupil Leipsic Conservatory. B. Mar. 27, 1855; brother of CHARLES JOHN; add. Sunderland.

Vincent (Heinrich Joseph) composed operas, operettas, popular songs; wrote on theory; taught, sang, and conducted in Vienna, Halle, Würzburg, and Czernowitz. B. Feb. 23, 1819, Theilheim near Würzburg; d. 1901.

Vincentino (Nicola) invented an "archicembalo" having several keyboards to make possible the restoration of the Greek modes; played clavier; composed and wrote on theory; priest and chapelmaster to Cardinal Este of Ferrara; probably pupil of Willaert at Venice. B. 1511, Vicenza; d. about 1576, Milan.

Vinci (Leonardo) composed "Ifigenia in Tauride," Venice, 1725, and in all 26 operas, two oratorios, and much church music; pupil of Pergolesi, Porpora, and Greco. B. 1690, Strongoli, Naples; poisoned 1732.

Vining (Helen Sherwood) wrote musical text-books. B. July 4, 1855, Brooklyn, New York.

Vinning (Louisa) played harp and sang in English concerts, debut in childhood; pupil of Mori. B. Devonshire, Eng.; m. J. S. C. Heywood, 1865, and retired.

Viol. Bow instrument not unlike the modern violin in shape, though somewhat larger, and having five or six strings, common throughout Europe from the 11th century until superseded by the improved instruments developed by the Cremonese makers. The DOUBLEBASS is the only viol to be found in the modern orchestra, although viols were formerly made in several sizes to correspond to the modern string quartet. A set of these instruments was called a "chest" or "consort" of viols.

Viola. Tenor VIOLIN, having four strings, the two lowest covered with wire, and all tuned in fifths, the highest sounding a′. The viola is only slightly larger than the violin, and the technique of the instrument is practically the same, but as the notes are much rougher in quality, and have a veiled tone, the viola is rarely used as a solo instrument. In the hands of such a master as Paganini it must have sounded to better advantage. It is certain that he thought well of it, since he played it, and requested Berlioz to compose for it.

Viola Bastarda. Bass viol which developed into the BARYTON.

Viola d'Amore. Tenor VIOL having from seven to 14 sympathetic metal strings in addition to the seven strings which were run over a finger board for stopping. The sympathetic strings give a beautiful effect,

and though the players on this instrument died out for a time, and were by no means common in 1908, it can no longer be classed as obsolete. An obbligato part for viola d'amore occurs in Meyerbeer's "Huguenots."

Viola da Braccio or **da Spalla.** Obsolete six-stringed viol which has given way before the modern VIOLA, which it resembled in compass. It was called "di Braccio" and "di Spada" when held along the arm or to the shoulder for playing.

Viola da Gamba. A viol closely corresponding to the modern 'cello in compass, but having six strings and a fretted fingerboard. It formed the bass of a "consort" of viols, and was still played in 1908 by a few lovers of old music. The name is also used for an organ stop of 8-ft. pitch.

Viola di Bordone. BARYTON.

Viola Pomposa. *It.* Species of VIOLA DA GAMBA invented by John Sebastian Bach. It had five strings, the four lower ones tuned in fifths like the 'cello, while the fifth one was tuned in E, thus greater facility in the execution of extended passages was allowed. As the skill of 'cello players increased, the viola pomposa became unnecessary.

Viole (Rudolph) played and taught piano; composed. B. 1815, Schochwitz, Mansfeld; d. 1867, Berlin.

Violetta. Small VIOL.

Violetta Marina. *It.* Stringed instrument, the tone of which was similar to the VIOLA D'AMORE. Called violetta piccola and Haute-contre by the French.

Violin. The most important of modern solo and orchestral instruments, and the only one which is capable of simulating all the effects of the human voice save that of articulate speech. The name is the diminutive for viol, and it is somewhat smaller than the older instrument from which it was evolved. The compass is from g to c''''', with all intermediate shades of tone, while its power for brilliant effects, big tone, or the most delicate pianissimo is practically unlimited in the hands of a skilful player. Technically, the violin may be described as a wooden resonance box, pierced with two f-shaped sound holes, the back and belly brought into harmonious vibration by means of a bridge. At one end is the neck, which affords a finger-board for three gut and one wire spun string, which are tuned in fifths, g, d', a', e''. These strings pass over a bridge about midway between the sound holes, and are fastened at the lower end to a tail, which is in turn attached to the lower part of the body or resonance box. At the upper end the strings fasten to tuning pegs, by which their tension, and consequently their pitch, may be altered or maintained. When played by the bow, the bow, well charged with rosin, is drawn across a string or strings with the right hand, while the strings are stopped with the fingers of the left hand. The harmonic register is obtained by touching the strings lightly instead of stopping them. The pizzicato effect is the result of plucking the strings with the fingers, and the col legno by striking them with the wood of the bow. The use of the sordino or mute placed on the bridge gives a peculiar mellow or veiled tone. The history of the violin may be traced to the RAVANASTRON, played in Ceylon many centuries before the Christian era. Oriental variations of this instrument include the Chinese fiddle or Urheen, the Kemangeh, which is common in Moslem countries, the Rebab of Egypt, from which the early European Rebec may be descended. From the Rebec or Crwth were developed the Fithele, Vitula, and finally the Viol. From the viol to the violin was but a step. That step was first taken either by Andrea AMATI or by Gasparo da SALO, and the final progress in the perfection of the instrument may be further traced in the biographical notices of the STRADUARII, the GUARNERII and RUGGIERI, STAINER, KLOTZ, GAND, LUPOT, VUILLAUME, and the evolution of the bow in the life of TOURTE. See Hart's "The Violin," "Violin making as it was and is," E. H. Allen; "Les Instruments a Archet," Vidal; "Ge-

schichte der Bogen-Instrumente," Rühlmann.

Violin Clef. G clef placed upon the first line of the stave where it was known as the French violin clef. Now obsolete.

Violino primo. *It.* First violin.

Violino principale. *It.* Solo violin or leader.

Violino Ripieno. Violin part required only to fill in and strengthen the whole.

Violino secondo. *It.* Second violin.

Violin Steg. *Ger.* Bridge of a violin.

Violon. *Fr.* VIOLIN; in Germany the same word is used for the DOUBLE-BASS.

Violoncello. *It.* "Little Violone" or bass. The instrument referred to throughout this book, and popularly, as the 'CELLO. Like the violin, of which it forms the bass, it has four strings, tuned in fifths, of which the highest is a. In concerted music the compass usually extends to a′, and in the hands of soloists an octave higher, so that while the lower notes are scored on the bass clef, the upper notes are placed on the C or G clef. The 'cello was evolved from the viol da gamba. It is one of the most important of solo instruments, having an indescribably rich singing tone, capable of every shade of tone and expression like the violin, and as it affords greater facility for rapid passages than the double bass, such parts are usually written for it, while the larger instrument is assigned the fundamental bass an octave below.

Violone. *It.* DOUBLEBASS.

Viotta (Henri) directed the Royal Conservatory at The Hague from 1896; wrote "Lexicon der Toonkunst," 1889; edited the "Maanblad voor Muziek"; founded and conducted Wagner Society in Amsterdam; pupil Cologne Conservatory. B. July 16, 1848, Amsterdam; add. Amsterdam.

Viotti (Giovanni Battista) composed a violin concerto, No. 22, in A minor, still in repertoire, and in all 29 concertos, 51 duets, 21 string quartets, and much other chamber music, being first to adapt the concerto to the sonata form, with full orchestral accompaniment; was the foremost violinist of his day, and the last representative of the classical Italian school, and the teacher of Rode, Baillot, and others. Son of the village blacksmith of Fontanetto, his bishop discovered in him precocious musical talent, and sent him to Turin, where he had lessons of Pugnani, played in the court orchestra, and in 1780 made his first concert tour in company with his master. Declining the post of court violinist to Catherine II of Russia, he settled in Paris, but, disgusted by the success of a rival of inferior powers at the Concert Spirituel, resolved to abandon public concerts, although he led the orchestra established by the Princes de Conti and de Sourbise, and played at court. In 1788 he joined Léonard, Marie Antoinette's hair-dresser, in founding the Italian Opera in Paris, but, having lost his fortune in the French Revolution, was obliged to resume violin playing in London. In 1795 he managed the Italian Opera and Opera concerts in London, but, failing to achieve a financial success, drifted into the wine business. In 1802 he played at the Conservatoire, Paris, and was most cordially received, and in 1819–22 he was director of the Paris Opéra, but without being able to restore its former prestige. Granted a pension of $1200, he returned to London, playing and giving concerts at his home, and accepting a few pupils, but without ever overcoming his aversion to appearing at public entertainments. B. Mar. 23, 1753, Piedmont; d. Mar. 10, 1824, London. See biog. by Fayolle, 1810, Paris; Baillot, 1825, Paris.

Virdung (Sebastian) wrote a comprehensive description of the musical instruments of his day and Tablature, dedicated to the Prince Bishop of Strassburg and published at Basle, 1511, which was reproduced in facsimile, Berlin, 1882; composed 4-part German songs; was priest and organist.

Virelay. *Fr.* VAUDEVILLE.

Virginals. SPINET, which may

have been so named because often played by young ladies (long before Queen Elizabeth's day). It was played by means of a keyboard, like the harpsichord and piano, of which it was the precursor, but was small and box shaped, being placed on a stand or table for performance. There was one string to each note, and these were set in action by means of quill, leather, or metal plectra attached to "jacks." The compass was usually about three octaves, and the tone very delicate and sweet.

Virgula. *L.* Stem or tail of a note; or Neumæ used in NOTATION.

Virtuose. *Ger.* VIRTUOSO.

Virtuoso. *It.* Skilled performer on the violin or some other instrument. The word was formerly synonymous with amateur.

Visetti (Alberto Antonio) wrote "A History of the Art of Singing," translations, etc.; taught singing, Royal College of Music; played piano; was concert pianist at Nice, and then conductor to the Empress Eugènie, settling in London on the fall of the Empire; pupil of Mazzucato, Milan Conservatory. B. May 13, 1846, Spalato, Dalmatia; add. London.

Vista. It. "Sight," as **Prima,** at first sight.

Vistamente, Vitamente. *It.* Briskly, rapidly, with life.

Vitale (Tomaso) composed a Chaconne and five sets of sonatas for two violins and bass; played violin and conducted at Bologna and Modena. B. about 1650, Bologna.

Vitali (Filippo) composed and sang; Florence, 17th century.

Vitali (Giovanni Battista) composed sonatas, ballets, etc.; was court chapelmaster at Modena. B. about 1644, Cremona; d. Oct. 12, 1692, Modena.

Vitry, de (Bishop Philippe) wrote on theory; became Bishop of Meaux. B. Vitry, Pas de Calais; known also as Philippus di Vitriaco; d. 1316, Meaux.

Vittoria, da (Tomaso Ludovico) composed an "Officium Defunctorum" for six voices for the Empress Maria, Madrid, 1605, and much other church music which ranked him second only to Palestrina. A native of Spain, he became chapelmaster to the Collegium Germanicum, Rome, 1573, and it is assumed from his style that he must have mastered the contrapuntal lore of the Netherlanders at an earlier period, and to have come under the influence of Palestrina, without, however, actually having been his pupil. From 1575 to 1589 Vittoria was choirmaster at the church of St. Apollinaris and then became vice chapelmaster of the court at Madrid. During his sojourn in Rome he was on terms of close intimacy with Palestrina, and it is probable that he was raised to the priesthood there. His compositions include: a book of motets for four to eight voices, Venice, 1572; a "Liber primus" of Masses, Psalms, and a Magnificat, Venice, 1576; Magnificats and Antiphons, 1589, Rome; a set of hymns for four voices and four Psalms, 1581, Rome, which therefore preceded and may have inspired Palestrina's Hymnal; motets for 4, 5, 6, 8 and 12 voices, Rome, 1583; motets for all the feasts of the year, Rome, 1588; Nine Masses dedicated to Philip II of Spain, four to six voices, Rome, 1583; Officium Hebdomadae Sanctae, containing the Improperia, Lamentations, and Turbae of the Passion, Rome, 1585; a book of Masses dedicated to Cardinal Albert, in recognition of the composer's appointment as chaplain to the Imperial court, Rome, 1592, and finally the requiem for Empress Maria already mentioned. B. probably at Avila, about 1540; known also as Tomas Luis de Victoria; d. probably at Madrid about 1608.

Vivace, Vivacemente. *It.* Lively, sprightly, quickly.

Vivacetto. *It.* Rather lively.

Vivacezza, Vivacità. *It.* Vivacity, liveliness.

Vivacissimo. *It.* Very lively.

Vivaldi (Abbate Antonio) composed sonatas and concertos for violin, on which he was a virtuoso; directed the Pietà Conservatorio, Venice, 1713 to 1743; also composed 28 forgotten operas, cantatas; pupil of his father, a violinist at San Marco, Venice, and

in early life soloist to the Landgrave of Hesse-Darmstadt. B. about 1675; d. 1743, Venice.

Vivamente. *It.* Lively, briskly.

Vive. *Fr.* Brisk, quick, lively.

Vivente. *It.* Animated, lively.

Vivezza, con. *It.* With life and animation.

Vivier (Albert Joseph) composed an opera and wrote on harmony; pupil of Fétis. B. Dec. 15, 1816, Huy, Belgium.

Vivier (Eugene Leon) played horn at Paris Opéra and became favourite of Napoleon III; is said to have discovered a method by which triads could be played on the horn, simulating the effect of a trio or even a quartet, but refused to divulge this secret, which was not due to special mechanism (his favourite horn is preserved in the Conservatoire Museum), composed songs and was a noted wit; pupil of Gallay. B. 1821, Ajaccio.

Vleeshouwer, de (Albert) composed the symphonic poem "De wilde Jaeger," the operas "L'école des Pères," 1892, and "Zryni," 1895, Antwerp; pupil of Jan Blockx. B. June 8, 1863, Antwerp; add. Antwerp.

Vocal. For or by the voice; music for SINGING; compositions so arranged and written as to be easy and effective for the voice; the "singing" quality of tone obtained from an instrument.

Vocal Concerts were those founded by Harrison in London, on his retirement from the ANCIENT CONCERTS, and continued, 1792–1812, when he died, and they were merged with those founded by Knyvett and Vaughan, and supported by subscription until 1821, when they ceased.

Vocale. *It.* Belonging to the voice.

Vocalezzo. *It.* Exercise for the voice.

Vocalization. Control of the voice and vocal sounds and the method of producing and phrasing notes with the voice.

Vocalizzi. *It.* Vocal exercises.

Vocal Score. SCORE showing the voice parts.

Vocal Society gave concerts in London at which the works of native composers were frequently produced, from 1832. The first performance of Spohr's oratorio known in English as the "Crucifixion" took place under this society's auspices, 1837. The following year it disbanded.

Voce. *It.* "VOICE," as **di camera,** a voice of small quality, better suited to a small room than for a large concert room, **di gola,** guttural or throaty voice, **di petto,** chest voice or lower register of the voice; **di testa,** head voice or upper range of the voice, sometimes the falsetto voice is also so called; sola, voice unaccompanied.

Voce Umana. *It.* VOX HUMANA.

Vogelflöte. *Ger.* Whistle or flageolet or bird call such as was employed by Mozart in the score of the Zauberflöte.

Vogelgesang. *Ger.* Musical instrument composed of a series of small pipes standing in water, through which the wind had to pass; literally "bird song."

Vogelpfeife. *Ger.* VOGELFLÖTE.

Vogt (Gustav) played oboe, Paris Opéra; taught, Paris Conservatoire, where he had been prize pupil; chevalier of the Legion of Honor; composed concertos and other oboe works. B. 1781, Strassburg; d. May 30, 1879, Paris.

Vogl (Heinrich) sang ten. in opera, debut, 1865, as "Max" in "Der Freischutz," Vienna, and thereafter distinguishing himself in Wagnerian rôles, creating "Loge" at the Bayreuth production of the "RING"; composed the opera "Der Fremdling," Munich, 1899. B. 1845, near Munich; d. April 21, 1900, Munich, on the stage. **Therese Thoma** sang sop. in opera; created "Sieglinde" at the Munich production, and later the three "Brünnhildes," pupil the Munich Conservatory. B. Nov. 12, 1846, Tutzing; m. HEINRICH, 1868; retired, 1892.

Vogl (Johann Michael) was first to sing in public the "Erlkönig" and other songs of his friend Schubert; was bar. in Vienna, German, and Italian operas, and in early life a chorister. B. Aug. 10, 1768, Steyer, Austria; d. Nov. 19, 1840.

Vogler (Abbé Georg Joseph) com-

posed in all forms; wrote on theory; was the most celebrated organist, and one of the best teachers and conductors of his generation; but by his radical views and assumption of superiority made many enemies, of whom Mozart was the foremost; was honoured by many princes, and received the titles of Apostolic Prothonotary, Chamberlain, and knight of the Golden Spur from the Pope. His father and stepfather were violinists, and at 10 Vogler had contrived a new method of fingering the organ, had mastered several instruments, and while a pupil of the Jesuits of Wurzburg, was in great demand as a musician. A ballet produced at the Mannheim court theatre so pleased the Elector that he provided means for the composer to study in Italy with Padre Martini, and later with Valotti. In 1773 he was ordained priest while in Rome, but returned to Mannheim two years later to become court chaplain and second chapelmaster. Occasional tours as virtuoso organist so enhanced his reputation that 7000 tickets were sold for his recital at Amsterdam in 1785, the receipts at a single London concert were nearly $60,000, and in Paris he gave the 15,000 livres of receipts at a recital in St. Sulpice to the poor. For 13 years from 1786 he was court chapelmaster at Stockholm, and on his departure received a pension from the Swedish government, and then settled for a time in Denmark, where he wrote his "Choral System," which was distributed by the Danish government to the organists of that country. In 1806 he produced his best known opera "Castor and Pollux" in Munich, on the occasion of the marriage of Eugène Beauharnais to Augusta of Bavaria. In 1807 he settled in Darmstadt, the Grand Duke Louis I having given him as an inducement the titles of chapelmaster and privy counsellor for church affairs, the Order of Merit of the first class, a house, meals from the ducal kitchen and 3000 florins per annum. In addition to the activities indicated, Vogler was an adept at organ building, and was first to apply the "Trias Harmonica," or pedal organ quint, as a substitute for the 32-foot stop, thus avoiding the expense of large pipes, and to introduce free reeds. As a teacher he formed the composers Meyerbeer and Weber, the singer Mme. Lange, and the organist Knecht. The cantata "Ino," the melodrama "Lampredo," and the overture and entr'-actes for "Hamlet," Mannheim, 1779; "Albert III von Baiern," Munich, 1780; "La Kermesse," Paris Comédie Italien, 1783, and the comic opera "Der Admiral," 1810, are a few of his dramatic works. Seven masses, psalms, motets, hymns, much chamber music, and many organ compositions were also highly popular works during the composer's life. B. June 15, 1749, Würzburg; d. May 6, 1814, Darmstadt.

Voglia. *It.* Desire, longing.

Vogrich (Max William Carl) composed two symphonies, a violin concerto, two cantatas, a solemn mass, the oratorio "Captivity," Metropolitan Opera House, New York, 1894, and three grand operas to his own books, including "Wanda," Florence, 1875, debut as pianist at seven, then pupil Leipsic Conservatory, and toured Europe and America, 1870–78, and America with Wilhemj; 1882–86 in Australia, then settled in New York. B. Jan. 24, 1852, Szeben, Transylvania; add. New York.

Voice. The human voice has an extreme range of five octaves and three notes beginning with the lowest note of the basso, and mounting to c'''', which was attained by such a soprano as AGUJARI. The average of the best voices, however, does not exceed a compass of four octaves, and it is customary to classify these voices under six separate heads: SOPRANO, MEZZO-SOPRANO, and CONTRALTO, which are female voices, or those of boys or castrati; and TENOR, BARITONE, and BASS, which are male voices, all noted in the order of their pitch from the highest down.

Voicing. Regulation of the tone and power of an ORGAN-pipe.

Voigt (Henriette) was a gifted amateur in music, and the friend of Schumann; pupil of L. Berger. B.

1809; maiden name Kunze; m. Carl Voigt, who founded the Gewandhaus fund for the performance of Beethoven's Ninth Symphony; d. Oct. 15, 1839.

Voigt (Johann Georg Hermann) composed and played organ. B. 1769, Osterwieck, Saxony; d. 1811.

Voix. *Fr.* Voice.

Voix Céleste. *Fr.* VOX ANGELICA.

Volante. *It.* Flying, applied to the rapid execution of notes either vocally or instrumentally.

Volata. *It.* Division or run; light and rapid series of notes.

Volckmar (Wilhelm Valentin) composed; played organ; taught; wrote on music. B. 1812, Hersfeld, Cassel; d. 1887, Homberg, Cassel.

Volkert (Franz) composed singspiele, etc., to the number of more than 100; conducted; played organ. B. 1767, Heimersdorf, Bohemia; d. 1845, Vienna.

Volkland (Alfred) helped found the Bach Verein; conducted the Leipsic Euterpe Society; played piano, court conductor at Sondershausen and Dr. Phil. of Basle, where he was conductor from 1875; pupil Leipsic Conservatory. B. April 10, 1841, Brunswick; add. Basle.

Volkmann (Friedrich Robert) composed a 'cello concerto; two symphonies, much chamber music; overtures, including one for "Richard III," two masses with orchestra; German hymns for double male choir, "Sappho," a dramatic scene for solo sop. and orchestra; "An die Nacht," for con. solo and orchestra; piano music in the romantic style; was settled in Vienna, 1854–58, and thereafter in Pest, where he taught theory in the Conservatory; son and pupil of a cantor, then studied with Friebel, Anacker, and K. F. Becker, Leipsic, and taught for a time in Prague. B. April 6, 1815, Lommatzsch, Saxony; d. Oct. 30, 1883, Pest. See biography by Vogel, Leipsic, 1875.

Volkslied. *Ger.* Popular song or folk LIED.

Voll. *Ger.* Full, as **gesang**, full chorus.

Vollhardt (Emil Reinhardt) composed motets and songs; conducted at Zwickau, where he was cantor, Marienkirche; pupil Leipsic Conservatory. B. Oct. 16, 1858, Seifersdorf, Saxony; add. Zwickau.

Vollstimmig. *Ger.* Full toned, or full voiced.

Vollstimmigkeit. *Ger.* Fulness of tone.

Volonté. *Fr.* Will, pleasure, as **à volonté**, at will.

Volta. *It.* Time or turn, as **Una**, once, **due**, twice, **prima**, first time, **secunda**, second time.

Volta. *It.* and *Fr.* Old dance or lavolta.

Volteggiando. *It.* Crossing the hands in piano playing.

Volteggiare. *It.* To cross the hands.

Volti. *It.* Turn, as **subito**, or the abbreviation v. s., turn quickly.

Volume. Power and quality of a vocal or instrumental tone or of a combination of sounds or tones.

Volumier (Jean Baptiste) composed ballets; was director of dance music at the court of Berlin, and from 1709 chapelmaster at Dresden, where he became the friend of Bach, and arranged that master's contest with Marchand. B. 1677, Spain; d. 1728, Dresden.

Voluntary. Organ solos between parts of a church service.

Vorausnahme. *Ger.* Anticipation; preparation of a discord.

Vorbereitung. *Ger.* Preparation of discords.

Vorgeiger. *Ger.* Leader, or first violin.

Vorgreifung or **Vorgriff.** *Ger.* Anticipation.

Vorhalt. *Ger.* SYNCOPATION or suspension.

Vorpause. *Ger.* Preliminary rest.

Vorschlag. *Ger.* APPOGGIATURA, BEAT.

Vorspiel. Overture, prelude, or introductory movement.

Vorspieler. *Ger.* Principal performer on any instrument, or leader.

Vortänzer. *Ger.* Leader of a dance.

Vorzeichnung. *Ger.* SIGNA-

TURE used in NOTATION for time and key.

Voss (Charles) played piano; composed. B. 1815, Schmarsow, Pomerania; d. 1882, Verona.

Vowles (W. G.) built organs in England in succession to Smith and Monday, from 1857. The business was founded in Bristol, 1814.

Vox. *Lat.* Voice, as **humana**, human voice; a part, as **tres voces**, three parts; a sound; key; theme, as antecedent or subject of a fugue.

Vox Angelica. *L.* Organ stop of two ranks of pipes having delicate quality of tone and a small scale. One rank is tuned a little sharp in order to produce a wavy and tremulous sound. Sometimes called Voix céleste, unda maris, etc.

Vox Humana. *L.* Organ reed stop composed of a large reed and short tube, intended to imitate the sounds of the human voice, sometimes called anthropoglossa.

V. S. Abbreviation for VOLTI SUBITO and VIOLINO SECONDO.

Vredemann (Jakob) taught and composed at Leuwarden, 17th century.

Vuide. *Fr.* Open, as **corde**, open string on the violin or 'cello.

Vuillaume (Claude) made cheap violins in Mirecourt, the Vosges, and taught the craft to his four sons, who became celebrated instrument makers. B. 1771; d. 1834. **Jean Baptiste** made 3000 instruments of the violin family, the best of which sold originally at $60 to $100, and were worth double those sums in 1908; invented the octobasse, and a large viola which he called "contre-alto," a new mute which he called "sourdine instantanée," and a machine for making gut strings of uniform thickness; made careful and expensive researches into the life of A. Stradivarius, which are embodied in Fétis, his purpose being to discover the secrets of the Cremona superiority; learned the craft with his father CLAUDE, then spent some time in Chanot's shop, and in 1825 began business for himself in partnership with Lété; chevalier of the Legion of Honor. B. Oct. 7, 1798, Mirecourt; d. Feb. 19, 1875, Paris. **Nicholas** continued the business of his father CLAUDE at Mirecourt. B. 1800; d. 1871, Mirecourt. **Nicholas François** made stringed instruments of excellent quality, and was given the Order of Leopold by the King of the Belgians after he had exhibited a fine double quartet at the Vienna Exposition, 1873; pupil of his father CLAUDE and of his brother, JEAN BAPTISTE. B. May 13, 1812, Mirecourt; d. Jan. 14, 1876, Brussels. **Claude François** made organs as well as violins; pupil of his father CLAUDE. B. 1807. **Sebastian** made violins, but gave his attention later to bow making; pupil of his uncle JEAN BAPTISTE. B. 1835; son of CLAUDE FRANÇOIS; d. 1875.

Vulpius (Melchior) composed chorales and other church music and a Passion; was cantor at Weimar from 1600. B. about 1560, Wasingen; d. 1616, Weimar.

Wach (K. Gottfried Wilhelm) played doublebass. B. 1755, Lobau; d. 1833, Leipsic.

Wachs (Paul) composed piano pieces; played organ and piano; pupil Paris Conservatoire, where he won the organ prize, 1872. B. Sept. 19, 1851, Paris.

Wacht am Rhein was composed by many musicians, but the setting given by Karl WILHELM was that which attained the dignity of a national song during the Franco-Prussian war. The words were written by Max Schneckenburger in 1840.

Wachtel (Theodor) sang ten. in opera, and was especially fine in such rôles as "George Brown" ("Dame Blanche") and "Chapelon" ("Postillon de Longjumeau"), for which latter rôle he had special advantages, as he was son of a stableman, and in early life a cab driver for his father; pupil of Mme. Grandjean. B. Hamburg, 1823 or 1824; d. 1893, Frankfort-am-Main. **Theodor** sang ten.; son and pupil of THEODOR. B. 1841; d. 1871.

Wachter (Ernst) sang bass, Dresden Opera, 1894, and from 1896 at

Bayreuth in such rôles as "Fasolt." B. May 19, 1872; Mühlhausen; add. Dresden.

Wade (Joseph Augustine) composed "Meet me by moonlight alone" and other popular songs to his own words; played violin; conducted London theatres, and did hack work for music houses. B. Dublin; d. 1845, London.

Waelrant (Hubert) composed madrigals and motets once highly admired; founded a singing school in Antwerp, where he introduced a system of solmisation known as bocedisation; published music; sang in Notre Dame; may have been a pupil of Willaert in Venice. B. Tongerloo, Brabant, about 1517; d. 1595, Antwerp.

Wagenseil (Georg Christoph) composed church music, was long attached to the court of Vienna, finally as music master to Empress Maria Theresa and the Imperial family; pupil of Fux, Palotta, and Woger, and the accredited composer of the theme of Handel's "Harmonious Blacksmith." B. Jan. 15, 1715, Vienna; d. Mar. 1, 1777, Vienna.

Wagner (Ernst David) composed and wrote essays on music; was cantor, organist, and music director. B. 1806, Dramburg, Pomerania; d. 1883, Berlin.

Wagner (Wilhelm Richard) composed the operas "TANNHÄUSER," "LOHENGRIN," "RIENZI," "FLIEGENDE HOLLÄNDER," the comic opera "MEISTERSINGER," the "action" "TRISTAN UND ISOLDE," the Tetralogy of music-dramas known collectively as the "RING OF THE NIBELUNGS," the sacred-stage-festival-play "PARSIFAL"; was at once the most sensational, revolutionary, and best advertised German composer of the 19th century, and one of the greatest. Son of a clerk in the law courts, who became Chief of Police in Leipsic during the occupation of that city by the French under Marshal Davoust, Wagner's family inclined to the drama rather than music, although Albert, the composer's elder brother, sang ten. in Breslau. Wagner was but six months old when his father died. His mother subsequently married Ludwig Geyer, actor, playwright, and portrait painter, with whom the family removed to Dresden, where Geyer was a member of the court theatre. There the boy attended the Kreuzschule, received some piano lessons, and heard "Freischütz," which deeply impressed him. On the death of Geyer, 1821, at a time when Wagner was seven years old, the family was maintained by the "liebes Mütterchen," as Wagner always affectionately called his mother; but in 1827 his sister Rosalie obtained an engagement at the Leipsic Stadt theatre, and the family returned to that city. Wagner had already made a German version of the 12 books of the Odyssey, and had attempted a bombastic tragedy on Shakespearian lines. But he was far from being an "infant prodigy" in music. At no time in his life was he able to play his own scores at the piano; he never acquired the mastery of any instrument of music, and his best friends considered his singing atrocious. In his 16th year he attended a Gewandhaus performance, and on hearing Beethoven's "Egmont" overture, determined to become a musician. For a week he studied a borrowed copy of Logier's book on theory, the difficulties of which only stimulated him to further endeavours. His first attempts at composition were string quartets. On the strength of these he obtained permisssion to receive instruction from the organist, Gottlieb Müller, while a student in the University. As a piano pupil, Wagner had preferred to attempt overtures rather than thump away at five finger exercises, and as a student of theory he wanted to compose in the larger forms instead of copying exercises. Fortunately, he soon came under the tutelage of Theodor Weinlig, cantor of the Thomasschule, who gave him a thorough training in counterpoint. Then his piano sonata was published by Breitkopf and Härtel, and he composed a fantasia for piano (F sharp minor), a polonaise, and a concert overture with fugue which had the honour of performance at the Gewand-

haus, 1832. The following year his symphony in C was played at the Gewandhaus. A second symphony was begun, 1834, but never completed. So much for Wagner's musical beginnings. His first opera, "The Wedding" ("Die Hochzeit"), was composed to his own book, 1832. By advice of his sister Rosalie, who considered it immoral, he destroyed the text, without having completed the score. A second opera, "Die Feen," or "The Fairies," though accepted by the Leipsic Opera, was not performed until five years after the composer's death. He based his libretto on a tale by Gozzi, and imitated the music of Marschner and Weber. In 1834 Wagner became director of the Magdeburg opera, and while there wrote and composed "Das Liebesverbot," based on "Measure for Measure." This he attempted to produce at his own benefit. The company was bankrupt, however, the artists quarreled among themselves and, after a wretched bungle, the work was retired. At the age of 23, or, to be exact, Nov. 24, 1836, Wagner married Minna Planer, a pretty actress of Magdeburg, with whom he lived 25 years, separating from her four years before her death, which occurred in 1866. In Jan., 1837, Wagner became director of the Königsberg theatre. Here he was again thrown out of employment by the bankruptcy of the company, and in the fall, became director at Riga, Russia, where his wife obtained employment as an actress. In Riga he attempted but did not complete a comic opera based on the Arabian Nights, entitled "The Happy Bear Family," and, more important than this, sketched out his plot for "Rienzi." Wagner had left many creditors in Königsberg. He became deeply involved in debt at Riga. In 1839 he managed to escape his creditors, was smuggled across the Russian frontier by his friends, rejoined his wife, who had preceded him in disguise, and set sail for London in a small vessel from Pillau, meaning to make his fortune in Paris as a composer. The voyage lasted nearly a month, and the weather was so bad that the Wagners were very ill, but this acquaintance with the sea inspired "Tristan und Isolde." From London the Wagners went to Boulogne, where Meyerbeer was then spending the summer, and after obtaining letters of introduction to Paris managers and publishers from this composer (whom he afterwards shamefully abused), Wagner proceeded to Paris. Disappointed in the hope of winning recognition from the Parisians, Wagner was compelled to support himself by arranging dance music, writing songs, novelettes, articles, etc., and was so desperately poor that he sought employment in the chorus of a cheap Boulevard theatre, but was rejected on the ground that he could n't sing well enough. But the period of obscurity, which was less endurable to Wagner than poverty, was soon to end. In 1842 "Rienzi" was performed in the new Dresden Opera House. He had been obliged to secure Meyerbeer's influence to insure its production, but its success was so great that within ten weeks he had the pleasure of seeing "The Flying Dutchman" put on. Thereafter, Wagner was a man to be reckoned with. Torrents of abuse and extravagant praise henceforth greeted each new work. He could be no longer ignored, and his appointment soon followed as chapelmaster of the Dresden Opera at $1125 per annum. There he remained for six years from 1843. The Biblical scene for three choirs of male voices, "Das Liebesmahl der Apostel" (The Lovefeast of the Apostles), was composed during this period for the Dresden Liedertafel, of which he was conductor, and in 1845 his "Tannhäuser" was produced. Lohengrin was completed next, and "Meistersinger" sketched out, but in 1849 he became involved in a revolutionary movement, took part in an actual insurrection in Dresden, and was obliged, on the suppression of disorder, to escape from the country. Whether he really aided in building a barricade, or waved a red flag to rally the rioters, or burned down the opera house, is not known, and will

not be until Wagner's long autobiography is published. At any rate a general alarm was sent out by the police of Dresden, May 16, 1849, directing that "Royal Chapelmaster Richard Wagner" be arrested on sight. By this time Wagner was safe with Liszt in Weimar, and that devoted friend, having heard he was about to be arrested there, provided him with the means of reaching Zurich. For the next six years Wagner composed nothing. The chief, most powerful, and most generous of his friends was Liszt. In enemies he was rich, and he hit them often and hard in the essays and books with which he was beginning the propaganda of his art theories. These were, to give the English titles: "Art and Revolution," 1849; "Art and Climate," "Art Work of the Future," 1850; "Opera and Drama," 1851; "Judaism in Music," 1852; and a "Communication to my Friends," in which he sets forth certain autobiographical facts, and first records his plans for the Nibelung Festival. After three years of exile the Tetralogy, or, as it was first designed, Trilogy of the Ring, began to take shape. Although composed in the order in which they are performed, the book of "Die Götterdämmerung," which he meant to call "Siegfried's Death," was written first, then "Siegfried," which he spoke of as "Young Siegfried," then "Die Walküre," and finally "Das Rheingold." It is to be observed that in treating the Nibelung myth, Wagner allowed himself the utmost license. He followed the dictates of his own dramatic instinct rather than the "Nibelungenlied" or the older Sagas, and the pictures he presents of the Norse or Teuton mythology are not more faithful to the religious conceptions of his remote ancestors than was "Parsifal," with its jumble of Christian mysticism to the religion of his contemporaries. Music to "Das Rheingold" was completed, 1854, and he began work on "Die Walküre," on which he was occupied until 1856, his labours being interrupted by an engagement in London as conductor of eight Philharmonic concerts in 1855. Returning again to Zurich, he wrote and composed "Tristan und Isolde," gave concerts, and conducted in Zurich, and arranged for the Paris production of "Tannhäuser," ordered by Napoleon III. The Paris production was a failure, because he declined to compose a ballet for the occasion, but the fact that he should have been accorded such an honour (due the influence of Princess Pauline von Metternich, wife of the Austrian ambassador to France), was largely responsible for the revocation of his exile, except as regarded Saxony. Wagner then visited Vienna, where he heard his opera "Lohengrin" for the first time, and had "Tristan" placed in rehearsal. A few months later, while in Moscow, he was informed that the Vienna Opera had been obliged to abandon this work, after 57 rehearsals, because it was unsingable! Concluding his Russian concerts, Wagner, now separated from his wife, returned to Switzerland and settled in the home of his friends the Willes at Mariafeld, to begin work on "Meistersinger." Having given a true and noble picture of the Minnesingers in "Tannhäuser," it was the composer's wish to paint with equal fidelity the Song Guilds of a later age,—to disprove at the same time the notion of German critics that he could not write melody, and to amuse himself by poking fun at the pedants. Creditors in Vienna, where Wagner had accumulated a large indebtedness, threatened to descend on him in Switzerland, so he hastily retired to Stuttgart. Financial troubles, however, were soon to become a thing of the past. King Ludwig of Bavaria, who had just ascended the throne of his fathers, had read the preface to Wagner's "Nibelung Ring" (the text of the Tetralogy), and sent a messenger to Stuttgart in search of him. In Munich the monarch informed Wagner that he was determined to aid him in his plans for the reformation of opera, and directed him to begin work on the Ring of the Nibelungs, which should be produced at the court opera as soon as

completed. The politicians and musicians were equally incensed at the favour shown Wagner and a popular demonstration was organized against him, the upshot of which was that the King requested Wagner to withdraw from court, although remaining as much his devoted friend as ever, and allowing him a pension of nearly $4000 per annum. The composer then settled at Triebschen, Lake Lucerne. His home was luxuriously appointed, he wore eccentric costumes of costly silken fabrics, and installed as his chatelaine Frau Cosima von Bülow, daughter of Liszt by the Countess d'Agoult, and wife of Hans von Bülow. Both were eventually freed of former ties by divorce, and in 1870 they were married. Meantime amid these pleasant surroundings he had completed "Meistersinger," "Rheingold," "Walküre," and "Siegfried." King Ludwig dared not build the theatre for which Wagner was hoping, but there were Wagner societies in many parts of the world, the composer was receiving propositions to take up his residence in London and Chicago, and the great and increasing interest made it evident that the ideal theatre was to be soon realized. Finally, Wagner hit upon BAYREUTH, the former seat of Bavarian royalty, the geographical centre of Germany, and a quaint old place of 20,000 inhabitants as the best site for his new theatre. The municipality not only gave him the land on which to erect the Festspielhaus, but likewise the land for his home, since celebrated as Villa Wahnfried. Although his plan for raising funds was denounced by the German press as a "swindling stock-jobbing scheme," money was coming in, and in 1872 the foundations of the Festspielhaus were laid. Concerts in aid of the building fund were given in various parts of the world; King Ludwig, at a critical moment, donated $50,000, and in Aug. 1876 the "Ring of the Nibelung" was given a festival production in complete form. Some of the music dramas had already been performed to gratify King Ludwig. "Rheingold," Aug. 25, 1869, "Walküre," June 24, 1870, but without Wagner's supervision. Although a notable success, the festival left a deficit of $37,500, part of which was paid off by a London concert, the rest gradually, by royalties on performances of the Ring now permitted elsewhere. Wagner next set to work on "Parsifal," which was completed and produced at Bayreuth, 1882. Then the composer, in a vain effort to recover his health, settled for a time in Venice. Besides the works mentioned, Wagner composed the overtures "Polonia," "Columbus," "Rule Britannia," a "New Year's Cantata," incidental music to "Der Burggeist," "Huldigungsmarsch" (completed by Raff); "Siegfried Idyll" in honour of his son's first birthday, 1870, "Kaisermarsch," 1870, "Festival March" for the Philadelphia Exposition, 1876; "Gelegenheits Cantata" for unveiling a monument to King Friedrich, 1843; "Gruss an den König," 1843, "Am Weber's Grabe," double quartette and funeral march for Weber, 1844; songs, the musical burlesque "A Capitulation," which had the effect of enraging the French people against the composer, although it was directed more against the Germans. During the last six years of his life most of his literary work appeared in the organ of the Wagner societies, "Bayreuther Blätter." Among these essays may be noted: "What is German?", "Religion and Art," "Modern Public and Popularity," "The Public in Time and Space," "A Retrospect of the Stage Play Festival of 1876," "The Stage Consecration Play in Bayreuth, 1882," "An Account of the Performance of a Youthful Work," "On Composing Poetry and Music," "On the Composing of Operatic Poetry and Music in Particular," "On the Application of Music to the Drama." Mention should also be made of his admirable book on conducting. B. May 22, 1813, Leipsic; d. of erysipelas, Venice, Feb. 13, 1883. See his letters to Liszt, Uhlig, Fischer, Heine, etc.; biographies by Dannreuther, H. T. Finck, G. Kobbé, Pohl, Tappert, Jullien, Glasenapp, and Ellis. **Cosima** assumed charge of the

Bayreuth Festivals on the death of RICHARD WAGNER, displaying an extraordinary aptitude for business affairs. B. about 1838; m. Hans von BÜLOW, 1857; divorced, and m. RICHARD, 1870. **Siegfried** composed the operas "Der Bärenhäuter," 1899; "Herzog Wildfang," 1901; "Der Kobold," 1904, etc., the symphonic poem "Sehnsucht"; conducted Bayreuth Festivals, and with success in England and elsewhere. In early life he prepared for the profession of architect at a polytechnic school, but in his 21st year took up the study of music with Kniese and Humperdinck, and made his debut as a conductor, Aug. 5, 1893. B. June 6, 1869; only son of RICHARD and COSIMA; add. Bayreuth, Bavaria. **Johanna** sang sop. in opera, created Elizabeth in TANNHÄUSER and appeared with success in other operas by her uncle RICHARD. B. Oct. 13, 1828, near Hanover; m. Judge Jachmann; d. Oct. 16, 1894, Würzburg.

Wainwright (John) composed church music; sang and played organ in what is now Manchester Cathedral. D. 1768. **Dr. Robert** composed the oratorio "The Fall of Egypt" and church music; succeeded his father JOHN, as organist in Manchester. B. 1748; d. July 15, 1782. **Richard** played organ at St. Peter's, Liverpool, where his brother ROBERT had preceded him. B. 1758; d. Aug. 25, 1825. **William** played doublebass, sang, sold music in Manchester. Son and pupil of JOHN. D. 1797.

Waits were at once the watchmen and town musicians, possibly so called because it was their duty to "wait" or attend on the magistrates and other officials on ceremonial occasions, who seem to have been employed in England until the accession of the House of Stuart, corresponding to the Zinkenisten of Germany, and like them, playing coarse reed instruments. Then the name was transferred to the country musicians who sang carols and gave serenades during the Christmas holidays. The name was also applied to a primitive kind of oboe, and to a Fa-la for four voices composed by Jeremy Savile during the reign of Charles II, and still sung by madrigal societies.

Walcker (Eberhard Ludwig) built organs, having learned the craft from his father, and trained his five sons in the business. B. 1794, Cannstadt; d. 1872, Ludwigsburg. **Heinrich, Friedrich, Karl, Paul,** and **Eberhard** continued the organ building business established by their father.

Waldersee, von (Count Paul) assisted in editing works of Beethoven and Mozart; was Prussian army officer, 1848–71. B. Sept. 3, 1831, Potsdam.

Waldflute, Waldflöte, Waldpfeife. *Ger.* Forest flute; ORGAN stop of 4-ft. pitch consisting of open wood pipes. **Waldquinte** or **Waldflötenquinte** is a similar stop one-fifth higher in pitch.

Waldhorn. *Ger.* Hunting horn or French horn.

Waldmädchen. C. M. von Weber's two-act opera, to book by Steinburg, was first performed Nov. 24, 1800, at Freiberg, and afterwards remodelled as "Silvana das Waldmädchen, 1810. A new revision with interpolated music was given in 1885 in Lübeck and Hamburg.

Waldstein, von (Count Ferdinand Ernst Gabriel) was a noted amateur and patron of music to whom Beethoven dedicated his piano sonata in C, Op. 53. A novice of the Deutscher Orden, he became acquainted with the great composer while in attendance at the Electoral Court at Bonn. Later he obtained a dispensation from his vows and married, but left no heirs, and with him the family became extinct. B. Mar. 24, 1762; d. Aug. 29, 1823.

Waldteufel (Emil) composed waltzes, polkas, mazourkas, etc., many of which became highly popular in all parts of the world — more than 225 from the year 1878.

Waley (Simon) composed services for the Synagogue, songs and piano music; pupil of his sister, then of Moscheles, Bennett, Osborne, Horsley, and Molique. B. 1827, London; d. 1875.

Walkeley (Anthony) composed a service in E flat; played organ Salis-

bury Cathedral; in boyhood chorister, and later lay vicar at Wells. B. 1672; d. 1718.

Walker (Edith) sang con. in opera; debut at Vienna Hofoper, where she was first contralto for several years, then at the Metropolitan, New York, and Covent Garden, London, and appearing at leading concerts, possessed large repertoire, and was especially known as interpreter of Wagnerian rôles; pupil of Orgeni, Dresden Conservatory. B. Long Island; add. New York.

Walker (Frederick Edward) taught vocal, Royal Academy of Music, London, from 1883; conducted Brixton Philharmonic Society; sang ten., and was boy chorister, Eng. Chapel Royal. B. Jan. 17, 1835, London.

Walker (Joseph) founded the organ building house in London, 1819, which was continued by his sons as Joseph Walker & Sons.

Walküre. The second music drama in Richard Wagner's Tetralogy the "RING DES NIBELUNGEN."

Wallace, Lady (Grace Stein) made Eng. trans. of the Mozart, Mendelssohn and Beethoven letters, Longman & Co., London. B. Edinburgh; daughter of John Stein; m. Sir James Maxwell Wallace, 1836; d. 1878.

Wallace (William Vincent) composed the successful operas "MARITANA," Drury Lane, London, Nov. 15, 1845; "Matilda of Hungary," 1847; "Lurline," Covent Garden, London, Feb. 20, 1860; "The Amber Witch," Feb. 28, 1861, Her Majesty's, London; "Love's Triumph," Nov. 16, 1862, Covent Garden; "The Desert Flower," Oct. 12, 1863, Covent Garden, the unpublished "Maid of Zurich," and the unfinished opera "Estrella." No composer of modern times enjoyed so varied and picturesque career as Wallace. Son and pupil of an Irish bandmaster, he often led the orchestra in the Dublin Theatre in boyhood, and after hearing Paganini, 1831, gave his whole time to perfecting his technique on the violin. He played his own concerto at a Dublin concert in 1834, but tiring of the Irish capital, left for London, accompanied by his wife, born Kelly, and her sister. Mrs. Wallace charged him with making love to the sister, and promptly left him, and the young musician then emigrated to Australia. 100 sheep from Governor Sir John Burke were part payment for a concert given in Sydney. Then he wandered into New Zealand, where he was rescued from death by the daughter of a native chief, and embarked on a whaler. He narrowly escaped death in a mutiny, and next appeared in India, where he won the admiration of the Begum of Oude. Tours of Latin America then occupied him until 1845, when he reached London, met Fitzball, Balfe's old librettist, and produced "Maritana." The next 14 years were spent in Germany, and he composed chiefly piano music. His eyesight failing, just as he had been commissioned to compose an opera for Paris, he made a concert tour of North and South America, and then settled in New York, where he lost all his fortune in the failure of a piano factory. Then he resumed his career as a composer in London. His second wife was the pianist Helene Stöpel, who survived him. B. June 1, 1814, Waterford, Ireland; d. Oct. 12, 1865, Château de Bagen, Haute Garonne, France.

Wallaschek (Richard) wrote "Aesthetik der Tonkunst," 1886; lectured at Lemberg University.

Wallerstein (Anton) composed popular dance music, "Das Trauerhaus," "Sehnsucht in die Ferne," and other popular songs; played violin. B. Sept. 28, 1813, Dresden; d. 1892, Geneva.

Wally. Alfredo Catalani's four-act opera, to book by Luigi Illica, based on von Hillern's novel, was first performed in Turin, 1892, where it failed, but was revived with success in Buenos Ayres, 1904. The scene is laid in the Tyrol in the early part of the 19th century, and the first act represents the mountain scenery about the cabin of Stromminger, a hunter of the village of Hochstoff. Friends gather to celebrate the hunter's 70th birthday, and among them is Gellner, a noted marksman, who loves Wally, Strom-

minger's daughter. Hagenbach, a sharpshooter from the village of Sölden, comes in, and his boastings so irritate old Stromminger that a quarrel results, and Hagenbach strikes the old man, knocking him down. Gellner tells Stromminger that Wally loves Hagenbach, which arouses the old man to a fury. He promises Wally to Gellner, and when the girl refuses her consent, drives her from home. The next act takes place in Sölden. Wally has inherited her father's fortune, and has many suitors, but declines them all. Gellner and Hagenbach enter, and Hagenbach begins a flirtation with Afra, landlady of the inn. Wally insults Afra, Hagenbach, to avenge his sweetheart, undertakes to make Wally kiss him. The Dance of the Kiss follows, at the end of which Wally kisses Hagenbach. From the laughter of the spectators, Wally learns that Hagenbach has been making sport of her, and turning to Gellner, who still loves her, she demands that he kill Hagenbach. The third act represents Wally's room on the one side, and the village street of Hochstoff on the other. As Hagenbach comes along the street, Gellner springs from a hiding place, and forces his rival over a precipice. Hagenbach calls for help, and Wally, seized with remorse, saves his life at great peril to her own. The fourth act represents the interior of a mountain hut. Hagenbach comes there to declare his love for Wally, and both are so interested that they do not realize that a storm has arisen, which hides from view the path by which they might have descended.

Walmisley (Thomas Forbes) composed glees and played organ in London churches; pupil of Attwood. B. 1783, London; d. July 23, 1866. **Thomas Attwood** composed a service in B flat, anthems, odes; played organ; was Dr. Mus. and professor Cambridge University. B. Jan. 21, 1814, London; son and pupil of THOMAS FORBES; d. Jan. 17, 1856, Hastings.

Walnika or **Walynka.** *Russ.* Species of bagpipe used by the Russian peasants.

Walond (William) composed the first setting of Pope's "Ode on St. Cecilia's Day"; played organ, Oxford. **William** played organ Chichester Cathedral, 1775–1801. Probably son of WILLIAM; d. 1836.

Walsegg, von (Count Franz) ordered the Mozart Requiem which was completed by Süssmayer after the master's death, and had it performed as his own; was an amateur whose vanity caused him to assume the credit of many other works in the same way.

Walsh (John) published music in London from 1690, issuing 12 Corelli sonatas, 1700; was instrument maker to the English court. D. Mar. 13, 1736. **John** continued the business established by his father, JOHN, 30 years. D. Jan. 16, 1766. The business then passed successively through the hands of William Randall, Henry Wright, Wright & Wilkinson, and finally to Robert Birchall.

Walter (Benno) played violin, Munich court orchestra; pupil Munich Conservatory. B. June 17, 1847; d. Oct. 23, 1901.

Walter (George William) played organ in Washington churches; collected notable musical library; son and pupil of WILLIAM HENRY, and later of J. K. Paine, Boston, and S. P. Warren, New York; Dr. Mus., Columbia University, 1882. B. Dec. 16, 1851, New York. **William Henry** composed Masses in C and F, anthems and services for the Protestant Episcopal Church; played organ in Newark, N. J., churches, and at 17, Church of Epiphany, New York, then at chapels of Trinity Church, at Columbia University from 1856; Dr. Mus., Columbia, 1864. B. July 1, 1825, Newark.

Walter (Gustav) sang ten. in opera, debut at Vienna, 1856, later a successful concert singer, especially in Schubert lieder, and first ten., Vienna court opera; pupil of Vogl, Prague Conservatory. B. Bilin, Bohemia, 1835; retired, 1887.

Walter (Ignaz) composed and sang ten. B. 1759, Radowitz, Bohemia; d. 1830, Ratisbon. **Juliane Roberts** was also a singer and the wife of IGNAZ.

Walther (Johann) aided Martin Luther in the preparation of the "Geystlich Gesangk Buchleyn," 1524, the first Protestant Hymnal; composed; became chapelmaster to the Elector of Saxony, 1525. B. 1496, Gotha, Thuringia; d. 1570, Torgau.

Walther (Johann Gottfried) wrote a "Musikalisches Lexicon," 1732, Leipsic, which was the first to combine definitions of musical terms with biography, on which Gerber's work was founded; composed chorales and clavier music; was organist at Weimar, where he became the intimate of his kinsman J. S. Bach, then at Erfurt and again at Weimar, where he was made court musician; pupil of Jacob Adlung and J. B. Bach. B. Sept. 18, 1684, Erfurt; d. Mar. 23, 1748, Weimar.

Walther (Johann Jacob) played violin; composed many works for the Electoral Court at Mayence, including dances and variations in which are imitations of bird calls; improved the technique of the violin. B. 1650, Thuringia.

Walther von der Vogelweide was a noted Minnesinger and poet. B. about 1164, probably in the Tyrol; d. after 1227, Würzburg.

Waltz. *Fr.* Dance said to have originated in Bohemia but now of almost universal popularity. It is in triple measure time in crotchets or quavers, and consists of eight or sixteen bar phrases. A coda and introduction are frequently added to the original dance form by modern waltz writers. The "Vienna" waltz is characterized by a rapid movement and strict unbroken time. Ländler are slower and more dignified than the waltz. "Classical waltzes" are compositions in waltz form intended as concert pieces not for dance tunes. Greater scope is given to the composer and player than is compatible with the rhythm of the waltz.

Waltzer. *Ger.* WALTZ.

Walze. *Ger.* A roll or symmetrical run or division.

Wambach (Emile Xavier) composed a hymn for chorus and orchestra, two oratorios, the Flemish drama, "Nathan's Parabel," the symphonic poem "Aan de boorden van de Schelde"; pupil Antwerp Conservatory. B. Nov. 26, 1854, Arlon, Luxembourg; add. Antwerp.

Wanhal or **Vanhall (John Baptist)** composed 100 symphonies, 100 string quartets, 25 masses, two operas, an oratorio, etc.; played violin; pupil of Kozak and Erban. B. May 12, 1739, Nechanicz, Bohemia; d. 1813, Vienna.

Wanless (Thomas) composed "The York Litany," anthems and church music; played organ York Minster. D. 1721.

Wanski (Jan) composed popular Polish songs. **Jan Nepomuk** composed a method and études for violin; played violin in successful tours as virtuoso; pupil of Baillot. B. about 1800; son of JAN; retired and settled at Aix.

Ward (John) composed "Die not, fond man," and other madrigals dedicated to his "good Maister, Sir Henry Fanshawe, Knight," and published 1613; anthems and an Evening Service.

Ward (John Charles) composed "The Wood," cantata for double choir, "A Psalm of Life" with orchestra; orchestral fugue on "The Sailor's Hornpipe"; played organ London churches. B. Mar. 27, 1835, London.

Warnots (Jean Arnold) taught music in Brussels. B. 1801; d. 1861. HENRI composed the operetta "Une heure du Mariage," Strassburg, 1867, in which he sang the leading rôle; a patriotic cantata, Ghent, 1867; in early life an opera singer; then founded a music school in Brussels, and directed Brussels City Musical Society; pupil of his father JEAN ARNOLD, and later of the Brussels Conservatory, where he was for a time professor. B. 1832, Brussels; add. Brussels. **Elly** sang sop. in opera, debut at Brussel, 1878, and later at Florence, the Paris Opéra Comique; daughter and pupil of HENRI. B. Liège, 1862.

Warren (Joseph) played violin, piano, organ; wrote "Hints to Young Composers," etc.; composed masses. B. Mar. 20, 1804; d. Mar. 8, 1881, Bexley, Eng.

Warren (Samuel Prowse) com-

posed church music; played organ All Souls', and later Trinity Church, New York; pupil of Haupt, G. Schumann, and Wieprecht. B. Feb. 18, 1831, Montreal, Can. **Richard Henry** founded the Church Choral Society for which Parker's "Hora Novissima" was composed; composed songs, a comic opera, anthems, and services; played organ St. Bartholomew's from 1886; conducted orchestral concerts; son and pupil of SAMUEL PROWSE. B. Sept. 17, 1859, New York; add. New York.

Warren (William) composed; played organ St. Thomas's church, New York, from 1870; was instructor Columbia University. B. 1828, Albany, N. Y.; d. 1902, New York City.

Wartel (Pierre François) sang ten. in opera, introduced Schubert's songs to France; taught Nilsson, Trebelli, etc.; pupil of Choron, and later prize pupil Paris Conservatoire. B. April 3, 1806, Versailles; d. 1882, Paris. **Atala Therese Annette Adrien** composed studies for the piano; played piano, the first woman instrumentalist to play at the Conservatoire concerts; taught, Paris Conservatoire, where she had been a pupil; also pupil of her father, the violinist Adrien. B. July 2, 1814, Paris; m. PIERRE FRANÇOIS; d. 1865. **Emil** sang Paris Théâtre Lyrique; then founded a school of singing. Son and pupil of PIERRE FRANÇOIS and ATALA T. A.

Warwick (Thomas) played organ Eng. Chapel Royal in succession to Orlando Gibbons; composed a 40-part song. D. after 1641.

Wasielewski, von (Joseph W.) wrote historical and critical books on music; composed; played violin and conducted. B. 1822, Dantzic; d. 1896, Sondershausen.

Wassermann (Heinrich Joseph) played violin; composed. B. 1791, Schwarzbach, Fulda; d. 1838, Richen, near Basle.

Wasserorgel. *Ger.* **Hydraulic** ORGAN.

Watson (John Jay) played violin and conducted. B. Sept. 23, 1830, Gloucester, Mass.; d. 1902, Boston.

Watson (William Michael) taught and issued compositions under the pen name "Jules Favre." B. 1840, Newcastle-on-Tyne; d. 1889, London.

Waves of Sound are set in motion by any regularly vibrating body; vibration is the term more commonly used in ACOUSTICS.

Wayghtes. WAITS.

Webb (Daniel) wrote on music. B. 1735, Taunton; d. 1815, Bath, Eng.

Webb (George James) played organ; edited music publications. B. 1803, near Salisbury, Eng.; d. 1887, Orange, N. J.

Webbe (Samuel) composed the canon "O that I had wings," Catch Club prize, 1776, won 26 medals for other such compositions; glees, including "Glorious Apollo"; edited collections of masses including many of his own; played organ Sardinian chapel; pupil of Barbandt. B. 1740, Minorca; d. 1816, London. **Samuel, Jr.,** composed the glee "Come away death," prize catches and canons; played organ in London and Liverpool churches; pupil and son of SAMUEL. B. 1770, London; d. Nov. 25, 1843.

Weber, von (Freiherr Johann Baptist) founded the Weber family of musicians; was ennobled by Emperor Ferdinand II, 1622. The title was suffered to lapse after his death until 1738. **Joseph Franz Xaver** was an amateur in music and the drama; young brother of **Freiherr Johann Baptist. Fridolin** was steward of the Schönau-Zella estates near Freiburg, Breisgau; but played violin, organ, sang, and was a devoted amateur of music. Son of JOSEPH FRANZ XAVER; d. 1754. **Fridolin** played violin in the Electoral Court at Mannheim; succeeded his father, FRIDOLIN, as land steward at Schönau. B. 1733, Zell; m. Marie Caecilie Stamm, Mannheim, 1746. **Josepha** sang sop. in opera; Mozart composed the rôle of "Queen of the Night" in "Zauberflöte" for her. Oldest daughter of the second FRIDOLIN; m. Hofer, the violinist, 1789, and on his death, the basso, Meyer. D. 1820. **Aloysia** sang sop. in opera; was Mozart's first love and sister-in-law; created "Constanze" in "Entführung," which he composed for her. B. 1750; sister of JOSEPHA; m.

the actor Lange, 1780; d. 1839, Salzburg. **Constanze** became the wife of W. A. MOZART. **Sophie** wrote an account of Mozart's death, which she witnessed while living with her sister CONSTANZE. B. 1764; m. the tenor, Haibl; d. 1843, Salzburg. **Franz Anton** was the father of CARL MARIA FRIEDRICH ERNST, who is the subject of a separate article. An able musician, he was a member of the court orchestra of the Elector Palatine, but being wounded in the Battle of Rosbach, where his master was opposed to Frederick the Great, he retired, and entered the service of the Prince-Bishop of Cologne. There he became steward and court councillor, but was deprived of office because he neglected his duties for music. EDMUND and FRIDOLIN, sons by his first marriage, were both talented in music. His wandering life after his second marriage is sufficiently referred to in the notice of CARL MARIA FRIEDRICH ERNST. B. 1734; younger brother of the first FRIDOLIN. **Edmund** became a good theoretical musician, but was not great as either violinist or conductor; was also painter and engraver. **Fridolin** conducted; sang; was pupil of Haydn. B. 1761; son of FRANZ ANTON and half brother of CARL MARIA FRIEDRICH ERNST.

Weber, von (Freiherr Carl Maria Friedrich Ernst) composed the operas "ABU HASSAN," "FREISCHÜTZ," "EURYANTHE," "PRECIOSA," and "Oberon," which were at once the beginning of German opera as a national institution, and of the Romantic School, making him the precursor of both Wagner and Schumann; was a first-class pianist and composer, and a clever musical litterateur. His mother had sung in such rôles as "Constanze" in Mozart's "Entführung" and his father FRANZ ANTON, a man of fine musical taste, a virtuoso on the viola and doublebass, but a strolling player by preference, naturally brought the children up in an atmosphere of music and the theatre. They with his half brother EDMUND, were naturally his first instructors, but at 10 he was also the pupil of J. P. Heuschkel, and in the course of their wanderings, the family settled for a time in Salzburg, where the boy was entered in the cathedral choir, then conducted by MICHAEL HAYDN. For the next six months Weber enjoyed the privilege of free lessons from that learned composer, and then the family moved to Munich, where he had as teachers Valesi and Kalcher. His first published compositions were a set of fughettas in 1798, while under the tutelage of Haydn. Under Kalcher's tuition he composed a mass, chamber music, and the opera "Die Macht der Liebe und des Weins," creditable work for a boy of 12, no doubt, but the manuscript was either lost or destroyed by the composer in after years. At this period he formed the acquaintance of Senefelder, the inventor of lithography, engraved his own variations dedicated to Kalcher, Op. 2, and fancied that he had discovered important improvements in lithography, which so interested his father that he at once took his family to Freiberg, in order to begin experiments on a large scale, — and abandoned the idea as soon as he had reached his journey's end. In Freiberg, however, the Weber family encountered Ritter von Steinsberg, head of a theatrical company and author of an opera book which he cheerfully turned over to the 13 year old composer. Nov. 13, 1800, this work was produced as "Das Waldmädchen," but hardly equalled the extravagant claims which had been made for it, although it was afterwards performed in Vienna, St. Petersburg, and other music centres. The boy again turned his attention to lithography, and offered his process to Artaria, who did not reply to his letters. In the autumn of 1801 the family had returned to Salzburg, where Weber composed his next opera, "Peter Schmoll und seine Nachbarn," which was produced two years later in Augsburg, without success. In 1804 he became the pupil of Abbé VOGLER, and by the advice of that learned musician devoted nearly two years to study, without attempting

compositions in the larger forms. Owing to Vogler's influence, he obtained the appointment of conductor at the Breslau Theatre while in his 18th year. This post he resigned after two years of hard work, supported himself for a time giving lessons, but soon obtained the post of Musik-Intendant to Duke Eugene of Würtemberg. His only symphonies, two in C major, were composed during this period, but the Napoleonic wars disrupted the court, and Weber next became private secretary and music master to Duke Ludwig at Stuttgart. Three years of dissipation followed. He recast "Das Waldmädchen"; composed 13 songs, the piano quartet in B flat, and "Der Erste Ton" for solo, chorus, and orchestra, but was led into financial difficulties by the singer Margarethe Lang, and just on the eve of the production of his remodelled opera "Silvana," was thrown into prison, charged with having sold a court appointment which carried exemption from military service. Although his conduct was satisfactorily explained, he was banished, and after giving a concert of his own compositions in Mannheim, he settled in Darmstadt with his old master, Abbé Vogler. "Silvana" was finally given with fair success in Frankfort, 1810, and in 1811 he achieved his first real success as a dramatic composer with the singspiel "Abu Hassan," Munich. Then followed a series of concert tours, which ended for a time when he settled in Prague to reorganize the opera, and having been familiar with every detail of the stage from childhood, he soon accomplished a salutary revolution. He restored discipline, perfected the stage settings, and managed every detail, conducting with a degree of enthusiasm and precision then unusual, and producing many new works. This engagement closed with a triumphal performance of his cantata "Kamp und Sieg" in celebration of the Battle of Waterloo. Count Brühl, Spontini's old antagonist in Berlin, vainly endeavored to secure Weber's appointment at this time to a chapelmastership, and Weber then accepted a call to a similar post in Dresden, where he passed the remainder of his life. The following year, Nov. 4, 1817, he married Caroline Brandt, a young actress with whom he had long been in love, and who had taken the chief rôle in his "Silvana" in Frankfort. The most important period of his life as a musician began auspiciously. He took his bride on a concert tour at which both were everywhere cordially received, and began to compose "Freischütz," his greatest opera, which was not completed until 1820. In the intervals of official duties, he composed chamber music, scored the music for "Preciosa," (Wolff's play) in three weeks, and began the comic opera "Die drei Pintos," (completed by Mahler). In 1821 the incidental music to "Preciosa" was given in Berlin for the first time, and on June 18 of that year, "Freischütz" was produced. Weber himself conducted both rehearsals and performance of the opera, which aroused the Germans to the greatest demonstration of approval ever known in Berlin up to that time. The reception given the composer on his concert tours indicated that he was everywhere more thoroughly appreciated than in Dresden, and he was tempted to accept the chief conductorship at Cassel, where he had been offered an increase of salary. In 1822, however, "Freischütz" made him immensely popular at home, and so established his reputation that he was commissioned to compose a new work for the Kärnthnerthor Theatre in Vienna. "Euryanthe" was selected as the subject. While he was at work on this opera, he received an invitation to compose a new work for Paris. "Euryanthe" was not favourably received by the Viennese, although Weber had himself had been accorded ovations when he conducted the first three performances. Greatly discouraged at the result of what he had hoped would be his best work, and already in the grip of consumption, which had killed his mother, and was soon to carry him off, Weber's chief anxiety was to make suitable provision for his family. Kemble

offered $5000 for an opera for London, and invited him to conduct "Freischütz" and "Preciosa." Warned by his physician that while he might live for years in Italy, a sojourn in England would end his existence in a few months, he nevertheless accepted, and "Oberon" having been selected as the subject, he began the study of English to qualify himself for the task before him. In 1826 he started for London, lingered for a time in Paris, and reached his destination Mar. 5. The work was performed with great success on April 12, and Weber conducted the first twelve performances. Although his strength was failing rapidly, he likewise appeared at a number of concerts. His last work, the song "From Chindara's warbling fount," was sung to the composer's accompaniment on May 26. His last public appearance took place four days later. B. Dec. 18, 1786, Eutin, Oldenberg; d. June 5, 1826, London. Besides the works named he left the unfinished opera "Rübezahl," incidental music to "König Ingurd," "Heinrich IV," "Der Leuchtthurm," the cantatas "Natur und Liebe," the hymn "In seiner Ordnung schaff der Herr" with orchestra, two masses, four scenas for sop. with orchestra; two scenas for ten. with chorus and orchestra; 19 part-songs, six canons, two clarinet concertos, a bassoon concerto, adagio and rondo ungarese for bassoon and orchestra, the "Invitation to the Dance" ("Aufforderung zum Tanze"), Op. 65; 10 sonatas, Concertstück with orchestra, 6 Écossaises, 12 Allemands, sets of variations, a Jubel-overture and 18 "Valses favorites de l'imperatrice de France." See biographies by M. M. von Weber (his son), Barbadette, Paris, 1862; Jahns, Leipsic, 1873; Th. Hell, 1828, and Weber's letters to his wife, published by Carl von Weber, 1886.

Weber (Gottfried) conducted the Museum concerts in Mannheim; played flute, piano, 'cello; wrote on music; composed a piano sonata, Te Deum with orchestra, three masses, a Requiem. B. 1779, Freinsheim, near Mannheim; d. Sept. 21, 1839, Kreuznach.

Weber's Last Waltz was really composed by Reissiger, but was attributed to Weber because a manuscript copy was found among his papers. Known also as "Dernière Pensee" and "Letzter Gedanke."

Weckerlin (Jean Baptiste) composed the choral symphony "Roland," 1847; the one-act opera "L'organiste dans l'embarras," Théâtre Lyrique, Paris, where it ran 100 performances, 1853; the one-act opera "Après Fontenot," Théâtre Lyrique, 1877; the "Symphonie de la fôret," the oratorio "Jugement Dernier," the symphonic ode "Poémes de la Mer," the "Paix, Charité, Grandeur," Opéra, 1866, and other cantatas, in all 500 works, including 31 operas; was librarian of the Paris Conservatoire from 1876, having been the assistant from 1869; edited collections of old music; wrote a history of instrumentation; pupil of Elwaert and Halévy, Paris Conservatoire. B. Nov. 9, 1821, Guebwiller, Alsace; add. Paris.

Wechselgesang. *Ger.* Responsive or antiphonal song.

Wechselnote. *Ger.* Proceeding in counterpoint from a discord by a skip.

Wedding of Camacho. Felix Mendelssohn's early opera, to book by Klingemann, based on "Don Quixote," and known in German as "Die Hochzeit des Camacho," was performed for the first and only time in Berlin, April 29, 1827.

Wedekind (Erica) sang sop. in opera and concert, debut 1894, Dresden, where she was engaged five years; pupil Dresden Conservatory. B. Nov. 13, 1872, Hanover; m. Herr Oschwald, 1898.

Weelkes (Thomas) composed anthems, ballets, and madrigals, contributed to "The Triumphes of Oriana," 1601, "As Vesta was from Latmos Hill descending"; played organ Winchester College and Chichester Cathedral; publications dated 1597–1614.

Wegeler (Franz Gerhard) was Beethoven's physician and biographer. B. 1765, Bonn; d. 1848, Coblentz.

Wegelius (Martin) composed "Mig-

non" for sop. and orchestra, the overture "Daniel Hjort"; wrote textbooks; conducted opera and directed Helsingfors Conservatory; pupil of Bibl, Richter, and Paul. B. Nov. 10, 1846, Helsingfors; add. Helsingfors.

Wehle or **Wehli (Karl)** composed a sonata, Op. 38, and other piano music; played piano in virtuoso tours of America and Europe; pupil of Moscheles and Kullak. B. Mar. 17, 1825, Prague; d. 1887, Paris.

Weich. *Ger.* MINOR; soft and rich.

Weidenbach (Johannes) taught piano, Leipsic Conservatory, where he had been a pupil. B. Nov. 29, 1847, Dresden; add. Leipsic.

Weigl (Joseph) played 'cello in the Esterhazy orchestra under Haydn, later in the Imperial Opera and Chapel. B. 1741, Vienna; d. Jan. 25, 1820, Vienna. **Joseph** composed the "Schweizer familie," "L'Uniforme," "Cleopatra," and many other successful operas, Passions, church music; conducted operas in Vienna; pupil of Albrechtsberger and Salieri, godson of J. Haydn; medal of honour and freedom of the city of Vienna, 1839. B. Mar. 28, 1766, Eisenstadt, son of JOSEPH; d. 1846, Vienna. **Thaddäus** composed the ballet "Bacchus and Ariadne"; published music in Vienna; chapelmaster of the Hofburg. B. 1776; brother of the second JOSEPH; d. 1844, Vienna.

Weihnachtslieder. *Ger.* CAROLS.

Weinberger (Karl) composed "Die Ulanen," 1891, Vienna; "Lachende Erben," 1892; "Blumen-Mary," 1897; "Adam und Eva," 1898, and other popular light operas. B. April 3, 1861, Vienna; add. Vienna.

Weingartner (Paul Felix) composed the operas "Sakuntala," Weimar, 1884; "Malawika," Munich, 1886; "Genesius," Berlin, 1893, which was quickly withdrawn but later produced with success at Mannheim and elsewhere; "Orestes," Berlin, 1902; the symphonic poems "König Lear," "Das Gefilde der Seligen"; succeeded MAHLER as conductor of the Vienna Opera, where he was engaged in 1908; pupil of W. A. Remy, then of the Leipsic Conservatory, where he won the Mozart prize, and then one of the Liszt disciples at Weimar, he became conductor of the Königsberg Theatre, and held similar posts at Dantzic, Hamburg, and Mannheim until 1891, when he was called to the Berlin Opera, and also conducted the symphony concerts of the R[illegible] orchestra; from 1898 conducted the Kaim concerts in Munich, and frequently appeared as conductor in other European cities and in America. B. June 2, 1863, Zara, Dalmatia; add. Vienna.

Weinlig (Christian Ehrgott) played organ; composed; pupil of Homilius and of Padre Mattei, Bologna. B. 1743, Dresden; d. 1813. **Christian Theodor** taught theory, numbering Wagner among his pupils; composed; became cantor of the Thomasschule in succession to Schlicht; nephew and pupil of CHRISTIAN EHRGOTT. B. 1780, Dresden; d. 1842, Leipsic.

Weis (Carl) composed "The Polish Jew," Berlin, 1902, the comic opera "The Twins," Frankfort, 1903.

Weisheimer (Wendelin) composed the operas "Theodor Körner," Munich, 1872; "Meister Martin und sein Gesellen," Carlsruhe, 1879; wrote essays; taught at Strassburg; conducted at Würzburg; pupil Leipsic Conservatory. B. 1836, Osthofen, Alsace; add. Strassburg.

Weiss (Franz) played viola in the Schuppanzigh quartette; composed chamber music. B. 1778, Silesia; d. 1830, Vienna.

Weiss (Julius) played violin, for which he wrote method; taught; wrote criticism; pupil of Henning. B. July 19, 1814, Berlin.

Weiss (Willoughby Hunter) composed the "Village Blacksmith" and other popular songs; sang in opera and oratorio; pupil of Sir George Smart. B. April 2, 1820, Liverpool; d. Oct. 24, 1867. **Georgina Ansell Barrett** sang minor rôles in opera; pupil Royal Academy of Music. B. 1826, Gloucester; m. WILLOUGHBY HUNTER, and on his death, C. Davis; d. Nov. 6, 1880, Brighton.

Weissbeck (Johann Michael) com-

posed; wrote pamphlets on music; played organ, and conducted church music. B. 1756, Unterlaimbach, Swabia; d. 1808.

Weissenote. *Ger.* White note, a minim.

Weitzmann (Karl Friedrich) composed operas and other works in larger form; wrote several valuable works on theory; lectured, and taught music in Berlin. B. Berlin, 1808; d. Berlin, 1880.

Weiteharmonie. *Ger.* Scattered harmony.

Welch (John Bacon) taught singing Guildhall School of Music; pupil of Nava, Milan. B. 1839, Northampton, Eng.; d. July 1, 1887.

Welcker von Gontershausen (Heinrich) wrote on the history and construction of instruments; was piano maker to the Duke of Hesse. B. 1811, Gontershausen; d. 1873.

Weldon (Georgina Thomas) composed and sang in English concerts and music halls. B. May 24, 1834; retired 1885.

Weldon (John) composed the prize settings of Congreve's masque "The judgement of Paris," anthems, and songs; played organ Eng. Chapel Royal; pupil of Walter and Henry Purcell. B. 1676, London; d. 1736, London.

Welsh Harp. HARP played in Wales, originally single action.

Welsh (Thomas) sang in English operas, later becoming bass of the Eng. Chapel Royal; in boyhood chorister Wells Cathedral. B. 1780, Wells; d. 1848. **Mary Anne Wilson** sang sop. with great success, earning $50,000 in the first year of a brief career; pupil of Thomas, whom she married. B. 1802; d. 1867.

Wenck (August Henri) composed piano sonatas; invented a METRONOME; played violin; pupil of Benda. Lived in Paris, 1786, and in Amsterdam, 1806.

Wenig. *Ger.* Little, as **ein stark,** rather loud.

Wenzel (Leopold) composed operettas, ballets; played violin; conducted at the Alcazar, Paris, and from 1883, Empire Theatre, London; pupil Naples Conservatorio di S. Pietro à Majella; toured as violin virtuoso at 13; joined Metra's orchestra, Marseilles, 1866, of which he later became conductor. B. Jan. 23, 1847, Naples; add. London.

Wermann (Friedrich Oskar) composed an 8-part mass, "Reformations-Cantate"; was cantor the Dresden Kreuzschule and conductor three Dresden churches; taught Dresden Conservatory; pupil Leipsic Conservatory. B. April 30, 1840; add. Dresden.

Werner (Josef) composed for 'cello, wrote a 'cello method; played 'cello, and taught Munich School of Music; pupil Munich Conservatory. B. June 25, 1837.

Wert, de (Jacques) composed 10 books of madrigals published in Venice between 1558 and 1591, a "concerto maggiore" for 57 singers. B. Netherlands; d. 1596, Mantua.

Wéry (Nicholas Lambert) taught, composed for and played violin. B. 1789, near Liège; d. 1867, Luxembourg.

Wesentlich. *Ger.* "Essential," as SEPTIME, essential or dominant seventh.

Wesley (Charles) composed six concertos for harpsichord or organ, music for the play "Caractacus," songs, anthems; played organ London churches; son of Rev. Charles and nephew of Rev. John Wesley. B. Dec. 11, 1757, Bristol; d. May 23, 1834. **Samuel** played violin, organ, sang; composed the oratorio "Ruth" at eight, and later, masses, antiphons, services, glees, songs, symphonies, and much music for organ and piano; conducted and played organ Birmingham Festivals; brother and pupil of CHARLES. B. 1766, Bristol; d. 1837. **Samuel Sebastian** composed 12 notable anthems, a service in E major; wrote on cathedral music, on which he was an acknowledged authority; played organ, Hereford Cathedral, Leeds parish church, and Winchester Cathedral (for fourteen years); and finally organist Gloucester Cathedral, and therefore conductor in turn of the Three Choir Festivals; was Doctor of Music; in boyhood chorister Eng. Chapel Royal.

B. Aug. 14, 1810; son of SAMUEL; d. April 19, 1876, Gloucester.

Wessel (Christian Rudolph) published music in London, making a specialty of the works of native composers. B. 1797, Bremen; d. 1885, London.

West (John Ebenezer) composed two cantatas, services, Psalm cxxx; played organ London churches; pupil of Prout and Bridge, Royal Academy of Music. B. Dec. 7, 1863, London; add. London.

Westbrook (Dr. William Joseph) composed songs and organ music; arranged and edited classic songs to English text; played organ and taught; composed the oratoriette "Jesus" for his doctor's degree, Oxford. B. 1831, London; d. 1894, Sydenham.

Westlake (Frederick) composed a Mass in E flat and other church music; played piano, taught Royal Academy of music, where he had been a pupil. B. 1840, Romsey, Hampshire; d. 1898, London.

Westmoreland, Earl of (John Fane) helped found the Royal Academy of Music, of which he was president; conducted Ancient Concerts from 1832; composed six Italian operas; studied music while in the diplomatic service, and was well-known amateur while Lord Burghersh. B. Feb. 3, 1784; succeeded to the earldom, 1844; d. Oct. 16, 1859.

Westrop (Henry John) composed the opera "Maid of Bremen," chamber music; conducted, sang, played violin and piano; organist in London churches. B. July 22, 1812, Lavenham, Eng.; d. 1879.

Wetzler (Hermann Hans) conducted a symphony orchestra in New York for a time in 1902–3, then settled in Berlin as teacher and pianist; was assistant organist Trinity Church, New York; pupil Clara Schumann, of Scholz, Knorr, and of Humperdinck for orchestration. B. Sept. 8, 1870, Frankfort-on-Main; add. Berlin.

Weyrauch, von (August Heinrich) composed the song "Adieu," long attributed to Schubert, but which he published, 1824, under his own name.

Wheel. Refrain or burden of a ballad.

Whelpley (Benjamin Lincoln) composed; taught music in Boston; pupil of B. J. Lang. B. Oct. 23, 1865, Eastport, Me.; add. Boston.

Whiffler. Wand-bearer to head a procession, or a fifer. According to Douce's "Illustrations of Shakespeare" the whifflers originally headed the armies or processions as pipers or fifers. Later the word came to mean any person who went before in a procession.

Whistle. Toy FLUTE; making a musical sound with the lip and breath and without using the vocal cords, the hollow of the mouth forming a resonance box. Whistling pitch is an octave higher than is generally supposed.

Whistling (Karl Friedrich) began the publication of a "handbuch," 1817, in Leipsic, which was continued by Hofmeister.

Whitaker (John) composed popular songs, anthems, English versions of Anacreontics, "A Chip of the Old Block," and other light dramatic pieces; played organ London churches. B. 1776; d. 1847, London.

White (Alice Mary Smith-Meadows) composed two symphonies, overtures, cantatas, chamber music, songs; pupil of Bennett and Macfarren. B. May 19, 1839; m. F. Meadows-White, Q.C.; d. 1884, London.

White (Maude Valerie) composed "King Charles" and other splendid part-songs, 14 piano pieces, "Pictures from Abroad," a Mass, many excellent solo songs; was Mendelssohn Scholar at the Royal Academy of Music, where she studied with Macfarren and Davenport, also pupil of Rockstro and May; lived in South America, Vienna, and London. B. June 25, 1855, Dieppe; add. London.

White (Robert) composed church music; played organ at Ely Cathedral, 1562–67.

White (Rev. Dr. Matthew) composed anthems, catches, songs, sang Eng. Chapel Royal; played organ

Oxford Cathedral; received doctor's degree, Oxford, 1629.

White (William) composed fantasias for lute, and much church music, chiefly to Latin text; probably lived in Oxford early part of 17th century.

Whitehill (Clarence) sang bass in opera, debut, Brussels, 1899, in "Romeo and Juliette," then at Paris Opéra Comique, and in 1900, Metropolitan Opera House, New York. B. America; add. Paris.

Whitehorne or **Whythorne (Thomas)** composed part-songs published in London, 1571. B. 1528.

Whiting (George Elbridge) composed a symphony in C, suite for orchestra in E, the ballad "Henry of Navarre" for male chorus and orchestra, Mass in C minor for soli, chorus, orchestra, and organ; the cantata "Dream Pictures," Te Deum in C for the dedication of Boston Cathedral; vesper services, 4-part and solo songs; piano concerto in D minor; played organ at Springfield, Mass., then succeeded Dudley Buck at Hartford; settled in Boston, where he taught, New England Conservatory of Music; played organ in Albany, where ALBANI sang in his choir; taught under Theodore Thomas, Cincinnati College of Music; also composed "Golden Legend" and dramatic cantata "The Tale of the Viking"; pupil of Morgan, Best, Haupt, and Radecke. B. Sept. 14, 1842, Holliston, Mass.; add. Boston. **Arthur Battelle** composed song cycles, services, concert overture, concert étude; fantasy for orchestra; taught in Boston and New York; pupil of Sherwood, Chadwick, Parker, Rheinberger; nephew of G. E.

Whitmore (Charles Shapland) composed songs, and, on his deathbed, a Kyrie; was enthusiastic English amateur. B. 1805, Colchester; d. 1877.

Whitney (Samuel Brenton) composed anthems, organ sonatas; played organ Church of the Advent, Boston; lectured and taught organ, New England Conservatory of Music; pupil of Wells and J. K. Paine. B. June 4, 1842, Woodstock, Vt.; add. Boston.

Whole Note. Semibreve, the longest note ordinarily used in modern NOTATION.

Wickede, von (Friedrich) composed songs, the opera "Ingo," the overture "Per aspera ad astra," 1875; pupil of Vieth; in early life army officer, and later post-office official. B. July 28, 1834, Domitz; lived in Munich.

Widerspänstigen Zähmung. German name of the opera by Goetz, known in English as "TAMING OF THE SHREW."

Widmann (Erasmus) published and composed music; played organ and conducted at Weikersheim; was poet laureate, 1607.

Widor (Charles Marie) composed the successful ballet "Korrigane," Paris Opéra, 1880; the lyric drama "Maître Ambros," Opéra Comique, May 6, 1886; "La Nuit de Walpurgis," for chorus and orchestra; "Gotique," and in all ten organ symphonies; organ sonatas, concertos for violin, piano and 'cello, incidental music to "Conte d'Avril" and "Les Jacobites"; taught Paris Conservatoire from 1890, professor of counterpoint from 1896; played organ St. Sulpice, Paris; wrote music criticism under the nom de plume "Aulètes"; was pupil of Lemmens, and later of Fétis, Brussels Conservatory, and at 15 organist St. François, Lyons. B. Feb. 22, 1845, Lyons; add. Paris.

Wieck (Friedrich) taught Schumann, whose father-in-law he became most unwillingly; founded a library and piano factory in Leipsic; was among the best of teachers for piano, voice, and theory. B. 1785, Pretzsch, near Torgau; d. 1873, Löschwitz, near Dresden. **Clara**, daughter of FRIEDRICH, became the wife of ROBERT SCHUMANN. **Marie** played piano in concert tours, and at the court of Prince Hohenzollern; taught piano and singing; pupil of her father, FRIEDRICH. B. about 1830. **Alwin** played violin, St. Petersburg, and taught piano, Dresden; pupil of his father, FRIEDRICH, and of David for violin. B. 1821, Leipsic; d. 1885.

Wiedemann (Ernest Johann) com-

posed for, taught, and played organ. B. 1797, Hohengiersdorf, Silesia; d. 1873, Potsdam.

Wiederholung. *Ger.* REPETITION.

Wiegenlied. *Ger.* Lullaby, or a cradle song.

Wiener (Wilhelm) played violin; pupil Prague Conservatory. B. 1838, Prague.

Wieniawski (Henri) composed fantasia on airs from Faust, Russian fantasia studies, two concertos and other music for violin; played violin with distinguished success, touring Europe until 1860, when he settled in St. Petersburg for 12 years as solo violinist to the Czar, then touring the United States and Europe with Rubinstein; and in 1874 becoming successor to Vieuxtemps at the Brussels Conservatory; pupil of the Paris Conservatoire under Massart, where he won first prize at 11. B. July 10, 1835, Lüblin, Poland; d. April 2, 1880, Odessa.

Wie oben. *Ger.* "As above."

Wieprecht (Friedrich Wilhelm) played violin and trombone, and invented a bass tuba, 1835. B. 1802, Aschersleben; d. 1872, Berlin.

Wiggins ("Blind Tom") was a blind negro idiot who possessed a faculty of imitating performances on the piano so remarkable as to have caused all sorts of exaggerated accounts of his skill to be readily received by non-musical people. It was said, for example, that his repertoire included "sonatas of Beethoven, Mendelssohn and Bach," and that he had played the "Sonata Pathétique" without the omission of a single note, while he was accredited with the composition of "The Rain Storm" and "The Battle of Manassas," both descriptive pieces. "Blind Tom" was exhibited and played in public for about forty years, earning a sum estimated at $200,000, which may easily have been more. That a blind and idiotic negro should have been able to play the piano at all is sufficiently remarkable, and it should be said once and for all that he was utterly incapable of performing any classic sonata, or any masterpiece in any style in its entirety, although he might have "executed" or "rendered" or "butchered" such fragments as remained in his memory, and, that the two descriptive pieces named were wholly unworthy of serious consideration as music. He was able, however, to distinguish any note struck on the piano, and to repeat, within his limitations, any simple music which might be played for him. Son of slaves on the plantation of Thomas Greene Bethune, near Columbus, Ga., he was allowed access to the piano from his fourth year, and was coached from time to time by professional musicians. He loved the applause of the audiences before which he appeared, and always clapped his hands himself, grinning and bowing as he did so. During his entire life he was in the custody of the Bethune family, who were his trustees, and the beneficiaries of his tours. B. May 25, 1849; d. June 13, 1908, Hoboken, N. J.

Wihan (Hanus) played 'cello in the BOHEMIAN QUARTETTE.

Wihtol (Joseph) composed "Dramatic" overture, the symphonic picture "La fête Ligho"; taught harmony from 1886, St. Petersburg Conservatory, where he had been a pupil under Rimsky-Korsakoff. B. 1863, Wolmar, Livonia; add. St. Petersburg.

Wilbye (John) composed a fine series of madrigals, including one in "The Triumphes of Oriana," all reprinted by the Musical Antiquarian Society of London; Lessons for Lute; was the foremost of madrigal composers, and probably lutenist and teacher in London. Publications dated 1598–1614.

Wild (Franz) sang ten. in Vienna operas with much success, developing later into a bar.; was great admirer of Beethoven, who composed "An die Hoffnung" for him; in early life member of the famous Esterhazy chapel. B. 1791, Hollabrunn; d. 1860, Oberdöbling, near Vienna.

Wilhem (Guillaume Louis Bocquillon) founded the ORPHEONISTES, popular singing societies which

soon spread throughout France, and into Belgium and Spain; wrote many instruction books for them, based on a "fixed Do" system of solmisation which have since been superseded, but accomplished a splendid work in diffusing a knowledge of and love for part-singing; was director general of music in the Paris schools, 1815 to 1842; pupil of the Paris Conservatoire. B. Dec. 18, 1781, Paris; d. 1842, Paris.

Wilhelm (Karl) composed "Die WACHT AM RHEIN"; became royal Prussian Musikdirektor. B. 1815, Schmalkalden; d. 1875.

Wilhelmj (Auguste Emil Friedrich Daniel Victor) founded a Hochschule für violin at Biebrich, 1886, on which instrument he was one of the greatest of recent masters; debut at eight, touring the world 1865–75, when he became concertmeister of the Bayreuth orchestra; taught Guildhall School of Music, London, from 1894; composed violin works, and Hochzeits cantate. Pupil of Fischer at Wiesbaden, his talent was recognized by Liszt, who recommended him to David as a young Paganini, and while in the Leipsic Conservatory he studied with Hauptmann, Richter, and later with Raff. B. Sept. 21, 1845; d. Jan. 22, 1908.

Wilke (Christian Friedrich Gottlieb) played organ, and headed government commission on organ building. B. 1769, Spandau; d. 1848, Treuenbrietzen.

Willaert (Adrian) founded the so-called Venetian school of composition; having moulded the tastes of the public by his own compositions, by the superb music at San Marco Cathedral, where he was chapelmaster and employed a double choir with two organs in the services, and by the influence of his many pupils among the most important of whom were Zarlino and Cipriano de Rore. Pupil either of Mouton or Josquin, in Paris, he returned for a time to his native Flanders, but soon made a tour of Italy, where he heard one of his motets sung as the work of Josquin; then became chapelmaster for a time to the King of Hungary and Bohemia, but settled in Venice, 1527. There he taught, composed madrigals, motets, psalms, hymns, and soon won recognition as the leading master of his generation. Known in Italy as Adriano Vigliar, Vuigliart, or Wigliardus, B. about 1480, probably at Bruges; d. 1562, Venice.

Williams (Anna) sang sop. at the principal English Festivals; pupil of H. C. Deacon and J. B. Welch; debut, National Prize Meeting, London, 1872, where she won first prize.

Williams (Anne) sang sop. with success in oratorio, pupil of Cooke and Negri; retired on her marriage to Albert Price, of Gloucester, 1850. B. 1818, London. **Martha** sang con. rôles with her sister ANNE; pupil of the same masters. B. 1821; m. Mr. Lockey, and retired, 1865.

Williams (George Ebenezer) composed church music and piano textbooks; played organ Westminster Abbey; in boyhood chorister St. Paul's. B. 1784; d. April 17, 1819.

Willing (Christopher) sang Eng. Chapel Royal. B. 1804; d. 1840. **Christopher Edwin** played organ in London churches, taught; was pupil of his father CHRISTOPHER, and in boyhood chorister Westminster Abbey. B. Feb. 28, 1830, London.

Willis (Henry) made improvements in organ construction, and many organs for English churches. B. April 27, 1821; retired after 1886.

Willmann (Maximilian) played 'cello in the Electoral orchestra at Bonn, where he was Beethoven's colleague. B. Forchtenberg; d. 1812, Vienna. **Mme. Hüber-Willmann** sang in opera with fair success; was piano pupil of Mozart. Daughter of MAXIMILIAN; d. after 1804. **Magdalena** sang sop. in opera, was admired by the Viennese for her beauty as well as for her voice, and is said to have received an offer of marriage from Beethoven. Was prima donna at Bonn, 1788. Daughter of MAXIMILIAN; d. 1801. **Karl** played violin, but disappeared after the French occupation of Bonn; son of MAXIMILIAN. **Mme. Tribolet-Willmann** sang in opera in Vienna. Daughter of French professor at Bonn; became second

wife of MAXIMILIAN; d. 1812. **Caroline** played piano and sang sop. in opera, debut, 1811; retired after 1825; daughter and pupil of MAXIMILIAN and his second wife.

Willmann (Thomas) played clarinet in the London Opera from 1816; was bandmaster of the Grenadier Guards. D. Nov. 28, 1840.

Willmers (Heinrich Rudolph) composed for and played piano; pupil of Hummel and Schneider; B. 1821, Berlin; d. insane, 1878, Vienna.

Willy (John Thomas) played violin; gave chamber concerts in London; pupil of Spagnoletti. B. 1812, London; d. Aug. 8, 1885, London.

Wilm, von (Nicolai) composed a string sextet, male choruses, sonatas for 'cello and for violin; taught; conducted in Riga, St. Petersburg, Dresden, Wiesbaden; pupil Leipsic Conservatory. B. Mar. 4, 1834, Riga; add. Wiesbaden.

Wilsing (Daniel Friedrich Eduard) composed the oratorio "Jesus Christus," 1889, Bonn; a 16-part De Profundis, which won the gold medal for art, Berlin; sonatas for piano; played organ in Wesel and Berlin. B. Oct. 21, 1809, near Dortmund.

Wilson (John) gave entertainments of Scottish music which became highly popular from 1841; sang in London opera; toured America with the Seguins, 1838; pupil of Finlay Dun. B. 1800, Edinburgh; d. July 8, 1849, Quebec.

Wilson (Mary Ann). WELSH.

Wilt (Marie) sang sop. in opera, debut as "Donna Anna," Gratz, 1865, and excelling as "Norma." B. 1835, Vienna; retired after 1884.

Wind Chest. That part of an ORGAN'S mechanism through which the air is admitted to the pipes of a register.

Winderstein (Hans Wilhelm Gustav) composed suite for orchestra, Trauermarsch, valse caprice; conducted at Nurnberg, and in 1896 the Philharmonic concerts at Munich, then founded his own orchestra; became conductor of the Leipsic Singakademie, 1898; pupil of the Leipsic Conservatory, then violinist at the Gewandhaus, and later concertmeister of the Derwies orchestra in Nice. B. Oct. 29, 1856; add. Leipsic.

Wind Gauge. ORGAN device to indicate the pressure.

Winding (August Henrik) composed concertos and sonatas for violin; taught and directed Copenhagen Conservatory; pupil of Reinecke, Dreyschock, Gade. B. Mar. 24, 1825, Taaro, Denmark.

Wind Instrument. Musical instrument whose sounds are produced by the breath of the player, or by means of a pair of bellows.

Windlade. *Ger.* WIND CHEST.

Wind Trunk. ORGAN conduit which conveys wind to the wind chest.

Wingham (Thomas) composed four symphonies, Mass in D, six overtures; taught piano, Royal Academy of Music, where he had been a pupil; church organist at 10. B. Jan. 5, 1846, London.

Winkel (Dietrik Nikolaus) invented the METRONOME which was appropriated as his own discovery by MAELZEL. B. 1780, Amsterdam; d. 1826.

Winkelmann (Hermann) sang ten. in opera; created "Parsifal" in Bayreuth, 1882; debut 1875, and thereafter long first ten. at Vienna Opera. B. 1845, Brunswick; pupil of Koch in Hanover.

Winn (William) composed the prize glee "Go, Rose"; sang, Eng. Chapel Royal; pupil of Smart and Schira. B. 1828, Yorkshire, Eng.; d. 1888. **Florence** sang con. in London concerts; daughter and pupil of WILLIAM.

Winner (Septimus) composed "Listen to the Mocking Bird," "Give us back our old commander," and other once popular songs; wrote 200 instruction books, and composed or arranged in all more than 2,000 pieces; founded the Musical Fund Society. B. 1826, Philadelphia; d. Nov. 23, 1902.

Winogradsky (Alexander) conducted programmes of Russian music in Paris; directed the imperial music schools at Saratov and Kiev; pupil St. Petersburg Conservatory un-

der Soloviev. B. 1854, Kiev; add. Kiev.

Winter, von (Peter) composed "Die Schlacht" and in all 9 symphonies; "Armida," 1778, Munich, "Sänger und Schneider," Munich, 1820, and in all 38 operas, 26 masses, seven cantatas and much other music; played violin; conducted the court opera in Munich; for a time pupil of Abbé Vogler, but largely self taught. B. 1754, Mannheim; d. 1825.

Wippern (Louise Harriers) sang sop. in opera, debut, 1857, Berlin, as Agathe in "Freischütz," and thereafter becoming a favourite singer in lighter rôles. B. 1835 or 1837, Hildesheim or Bückeburg; d. Oct. 5, 1878, Görbersdorf, Silesia.

Wirbel. *Ger.* Peg of a violin; stopper of a closed ORGAN pipe.

Wirbelstock. *Ger.* Sound board into which pegs are fixed.

Wirbeltanz. *Ger.* Whirling or circular dance.

Wise (Michael) composed anthems, catches; played organ Salisbury Cathedral; later became a Gentleman of the Eng. Chapel Royal, where he had been a chorister in boyhood. B. 1648, Wiltshire; d. from injuries received in street fight, 1687.

Witherspoon (Herbert) sang bass in concerts and oratorios, and in early life, with the Castle Square Opera Company; Metropolitan Opera House, New York, 1908–9; graduated Yale University, then pupil of Hall, New York, and Dubulle, Paris. B. New Haven, Conn.; add. New York.

Witteczek, von (Joseph) collected the important Schubert MS. which he presented to Spaun on condition that it be finally turned over to the Gesellschaft der Musikfreunde, and which is generally referred to as Spaun's collection; was imperial councillor. B. Vienna; d. 1859, Vienna.

Wixom (Emma). NEVADA.

Wolf. The scream or howl emitted by certain combinations played on organs tuned in unequal TEMPERAMENT, owing to certain defects in the scales which inevitably result in that system or mean tuning; certain defective tones which are found in nearly all stringed instruments, owing to some slight inequality of the wood or to a wrong position of the SOUND-POST.

Wolf (Hugo) composed "Die Christnacht" and "Der Feuerreiter" for orchestra and chorus, the successful comic opera "Der Corregidor," Mannheim, 1896; more than 500 songs, many of which are strikingly beautiful; pupil of his father, and later of the Vienna Conservatory. B. Mar. 13, 1860, Vienna; d. 1903.

Wölf or **Woelfl (Joseph)** played piano with such remarkable skill that in his contest with Beethoven, at which both extemporized, honours were even; showed his respect for his only rival by dedicating three piano sonatas to him; was the complete master of his instrument, and possessed such large hands that few musicians have since been able to cover the keys necessary to produce certain startling effects for which he was noted; was the teacher of Cipriani Potter; composed many operas, including "Der Höllenberg," to book by Schikaneder, Vienna, 1795, the ballets "La Surprise de Diane" and "Alzire," produced in London; more than 100 works for piano, all of which have been shelved; pupil of Leopold Mozart and Michael Haydn. B. 1772, Salzburg; d. 1812, London.

Wolff (Auguste Désiré Bernard) founded the Paris piano-making house of Pleyel, Wolff et Cie; was himself a gifted pianist, teacher and composer. B. 1821, Paris; d. 1887.

Wolff (Hermann) founded the "Concert Direction Wolff" in Berlin; composed songs and piano pieces; was editor and manager. B. 1845, Cologne; d. Feb. 3, 1902, Berlin.

Wolfsohn (Henry) managed concerts and tours of foreign artists in all parts of America, making his headquarters in New York. B. 1845, Hesse-Darmstadt, Germany; d. New York, June 1, 1909.

Wolle (John Frederick) organized and conducted the Bach Choir, composed of Bethlehem (Pa.) MORAVIANS; became professor of music

and conductor of symphony concerts in the Greek Theatre of the University of CALIFORNIA, 1905. Beginning with the Bach B minor Mass, 1900, the Bethlehem organization gave a three days' festival in 1901, at which the Christmas Oratorio, St. Matthew Passion and B minor Mass were sung in their entirety; and in 1903 a six day festival; a nine day Bach cycle and a Christmas festival, 1904; a Lenten festival, 1905, and an Easter festival, 1905. B. April 4, 1863, Bethlehem, Pa.; add. Berkeley, Cal.

Wolzogen und Neuhaus, von (Freiherr Carl August Alfred) wrote on music. B. 1823, Frankfort; d. 1883, San Remo. **Freiherr Hans Paul** edited the "Baireuther Blätter" for Wagner. B. 1848, Potsdam; son of FREIHERR C. A. A.

Wood (Henry J.) composed the oratorio "Dorothea," 1889, masses, songs, operettas; wrote on singing; conducted Queen's Hall Promenade Concerts, London, the Carl Rosa Opera Company, the Marie Roze Opera Company, and also many societies; played organ, first engagement at 10; pupil of his father, and later of Prout at the Royal Academy of Music. B. 1869, London; add. London.

Wood (Mary Ann) PATON.

Wood (Mary Knight) composed popular songs; played piano; pupil of Lang, Parsons, Cornell, and Huss. B. April 7, 1857, Easthampton, Mass.; add. New York.

Woodman (Raymond Huntington) composed piano and organ pieces; taught, Metropolitan College of Music, New York; played organ from 1889, First Pres. Church, Brooklyn, New York; was music editor New York "Evangelist"; pupil at first of his father, an organist at Flushing, L. I., then of Dudley Buck, and later of César Franck. B. Jan. 18, 1861; add. New York.

Wood stops. ORGAN stops the pipes of which are of wood.

Woodwind or **Woodwind-band** consists of the flutes, oboes, clarinets, bassoons, and like instruments in an orchestra.

Woolf (Benjamin Edward) composed "Pounce & Co.," Boston, 1883; "Westward Ho!" Boston, 1894, and other light operas; the overture "Comedy of Errors"; conducted in theatres; wrote music criticism for Boston "Globe" and "Saturday Evening Gazette"; pupil of G. R. Bristow. B. 1836, London; d. 1901, Boston, Mass.

Worgan (James) played organ London churches, and Vauxhall Gardens, 1737–51. D. 1753. **Dr. John** composed the oratorios "Hannah," "Manasseh," songs, anthems, harpsichord and organ pieces; played organ London churches; succeeded his brother, JAMES, whose pupil he was, as organist Vauxhall Gardens. B. 1724; d. Aug. 24, 1794, London.

Work (Henry Clay) composed "Marching Through Georgia," "Grandfather's Clock," and other songs. B. 1832, Middletown, Conn.; d. 1884, Hartford, Conn.

Wormser (André Alphonse Toussaint) composed the highly successful pantomime "L'enfant prodigue," produced at Paris, 1890, and subsequently in London and New York; the pantomime "L'idéal," London, 1896; the ballet "L'étoile," Paris, 1897; "Adèle de Ponthieu," "Rivoli," and other comic operas; pupil of Marmontel at Paris Conservatoire, where he captured first prize for piano playing, and in 1875, the prix de Rome. B. Nov. 1, 1851, Paris; add. Paris.

Wornum (Robert) sold music in London. D. 1815. **Robert** invented the upright PIANO and made pianos in London. B. 1780; son of ROBERT; d. 1852. The business was continued by A. N. Wornum, grandson of the second ROBERT, as "Robert Wornum & Sons."

Worsch, von (Felix) composed "Wikingerfährt," Nurnberg, 1896, and other successful operettas; symphonic prologue to the "Divina Commedia," four choral works with orchestra; conducted and played organ. B. Oct. 8, 1860, Silesia; add. Altona.

Wotton (William) built organs at Oxford, 1486–89.

Wotton (William Bale) played bassoon and saxophone, Life Guards

band and important London orchestras; taught, Royal College of Music. B. Sept. 6, 1832, Torquay.

Wouters (François Adolphe) composed a Te Deum, overture, three masses; played organ; conducted; pupil, and later piano professor, Paris Conservatoire. B. May 28, 1841, Brussels.

Woycke (Eugen Adalbert) composed piano sonatas; taught, Edinburgh; pupil Leipsic Conservatory. B. June 19, 1843, Dantzic. **Emily Drechsler Hamilton** played violin; debut at 11; m. EUGEN ADALBERT, 1871. **Victor** played violin; pupil of his mother, E. D. H.; taught, National Conservatory of Music, New York. B. 1872, Edinburgh; d. May 1908, St. Andrews, Scotland.

Wranizky (Paul) composed the fairy opera "Oberon," much forgotten dramatic music, 12 symphonies, chamber music; played violin admirably, and was concertmeister for Haydn at the first performance of The CREATION; conducted at the imperial Vienna theatres. B. Dec. 30, 1756, Neureusch, Moravia; d. Sept. 26, 1808, Vienna. **Anton** composed; conducted; played violin; pupil of his brother PAUL. B. 1761; d. 1819, Vienna.

Wrest. *Old Eng.* Tuning hammer.

Wrighton (William Thomas) composed popular songs. B. 1816, Tunbridge Wells; d. 1880.

Wuerst (Richard Ferdinand) composed operas, symphonies, chamber music; wrote criticism for Berlin newspapers; taught, Kullak Academy; pupil of Hubert, Ries, David, and Mendelssohn. B. Feb. 22, 1824, Berlin; d. Oct. 9, 1881, Berlin.

Wüllner (Franz) composed the cantata with orchestra "Heinrich der Finkler," masses, chamber music, Psalm cxxv with orchestra, Stabat Mater, Miserere, part-songs; adapted von Weber's "Oberon" for grand opera; conducted the first performances of "Rheingold" and "Walküre" as von Bülow's successor at the Munich court theatre, 1869, and was made court chapelmaster in 1870; became court chapelmaster and director of the Dresden Conservatory, 1877, and in 1885 succeeded Hiller as director of the Cologne Conservatory; in early life made tours as piano virtuoso, then conducted Aix-la-Chapelle and the Lower Rhine Festivals, 1864–82–86–90; the Berlin Philharmonic Society; was Royal Professor, Prussia, and Dr. Phil., Leipsic; pupil of Arnold and Schindler. B. Jan. 28, 1832, Münster; d. Sept. 8, 1902, Cologne. **Ludwig** gave recitals of voice and piano, touring America, 1908–9; sang bar.; noted for Schubert interpretations, and as lecturer and actor; directed church choirs; wrote criticism, Cologne "Zeitung"; pupil of his father, FRANZ, at the Cologne Conservatory; Dr. Phil. B. Aug. 19, 1858; add. Cologne.

Wunderlich (Johann Georg) composed for and played flute; taught that instrument, Paris Conservatoire. B. 1755, Bayreuth; d. 1819, Paris.

Würde. *Ger.* "Dignity," as **mit Einfalt und Würde,** with simplicity and dignity.

Wurm (Marie) played piano, and composed concerto and sonatas for that instrument; Mendelssohn Scholarship, 1884, Royal Academy of Music. B. May 18, 1860, Southampton, Eng.; add. London.

Wydow (Robert) was music master to Edward IV of England; priest and poet, Bac. Mus., Oxford. B. Essex, also known as Viduus, Wedow, and Widows; d. Oct. 4, 1505.

Wylde (Henry) played piano, organ; taught in London. B. 1822, Hertfordshire, Eng.; d. 1890, London.

Wynne (Sarah Edith) sang sop. in opera, but was better known as concert and oratorio singer; debut, 1862, London, toured America, 1871–72; taught Royal Academy of Music, where she had been Westmoreland Scholar. B. Mar. 11, 1842, Holywell, Eng.; m. Aviet Agabeg, 1875.

Wyns (Charlotte Felicie) sang mez. sop. in opera; debut as "Mignon," Paris Opéra Comique, later Théâtre de la Monnaie, Brussels; returning to Opéra Comique, 1899; prize pupil Paris Conservatoire. B. Paris, Jan. 11, 1868; m. E. de Bruijn, 1899; add. Paris.

Xänorphica. Key violin, an instrument similar to the tetrachordon, invented by Röllig (1761–1804), the sounds of which were produced by bows set in motion by a pedal and acted upon by keys.

Xanrof (Leon Fourneau) composed popular songs, light dramatic pieces; wrote criticism, though a lawyer by profession. B. Dec. 9, 1867; add. Paris.

Xyloharmonica, Xylosistrum. Harmonicon composed of graduated blocks of wood and struck with hammers acted upon by keys, made by Röllig (1761–1804), and Uthe, 1810.

Xylophone. Instrument of the dulcimer family. Sticks of wood chosen for sonorous quality, and of assorted lengths, so as to give the chromatic scale, are placed on a stand, and are played by striking with wooden mallets, one being held in each hand.

Xyndas (Spiridion) composed successful ballad operas. B. 1812, Corfu; d. 1896, Athens.

Yale University, located at New Haven, Conn., possesses a department of music which was presided over in 1908 by Dr. Horatio PARKER, who had been the professor of music from 1894.

Yang Kin. Chinese instrument furnished with brass strings which are struck with two little hammers, like a DULCIMER.

Yankee Doodle was probably composed by an unknown Englishman about 1750. In 1768 the Boston "Journal of the Times" speaks of its having been played by the bands of the British fleet anchored off Fort William (the present Aquarium and old Castle Garden, Battery Park, New York City), and the earliest American words appear to have been sung 1755. It first assumed national importance as a satirical song at the expense of Washington, but the authorship of the various verses is unknown.

Yaw (Ellen Beach) sang sop. in concerts, touring Europe and America, possessed range up to c''''. B. California; add. New York.

Yeomen of the Guard. Sullivan's two-act opera, words by Gilbert, produced London, Oct. 3, 1888.

York Festivals were held annually from 1791 to 1823, then abandoned, but were continued irregularly till 1825. "The MESSIAH" and other important sacred works were performed, and the concerts took place in the Minster.

Yost (Michel) played clarinet; composed. B. 1754, Paris; d. 1786.

Young (Nicholas) published a collection of Italian madrigals, London, 1597, which he called "Musica Transalpina," and which probably helped to form the tastes of his countrymen in that class of music; sang, St. Paul's Cathedral. D. 1619.

Young (Thomas) sang alto, Canterbury Cathedral and Westminster Abbey, and at important English concerts. B. 1809, Canterbury; d. Aug. 12, 1872, Walworth.

Yradier (Sebastian) composed popular songs in Spanish. D. 1865, Vittoria.

Yriarte, de (Don Tomas) wrote a five canto poem dealing with music in many aspects, which may be read in French or English versions. The original Spanish edition was published 1779. B. about 1750, Teneriffe; d. near Cadiz, 1791.

Ysaye (Eugène) played violin, touring the world as virtuoso with great success from 1886; founded the Ysaye Quartette in Brussels, where he became head of the violin department of the Conservatory, 1886; composed Poéme élégiaque for violin with orchestra, variations on a theme by Paganini, six concertos. Son of a violinist and conductor who was his first teacher, Ysaye next became a pupil of the Liège Conservatory, and of Wieniawski and Vieuxtemps, and was next sent to Paris to study at the expense of the Belgian government, and, after concerts in various cities, was for a time concertmeister of the Bilse orchestra in Berlin. B. July 16, 1858; add. Brussels.

Yu. Interval of the Chinese scale. The ancient Chinese divided the scale into 12 equal parts, like the semitones of our chromatic scale, which were

called Lu. Their scale commonly used, only had five notes, called koung, chang, kio, tche, and yu, which corresponded to our F, G, A, C, D; koung or F being considered the normal key.

Yu Kin. GUITAR called by the Chinese "Moon Guitar."

Yussupoff (Prince Nicholas) composed a concerto symphonique for violin with orchestra, the programme symphony "Gonzalvo de Cordova" with obligato violin; pupil of Vieuxtemps. B. 1827, St. Petersburg.

Yzac. ISAAC.

Za. Formerly a solfeggio name for B flat.

Zabalza y Olaso (Damaso) played piano; taught, Madrid Conservatory; composed piano studies. B. 1833, Irurita, Navarre; d. 1894, Madrid.

Zacconi (Ludovico) wrote "Prattica di Musica," etc., Venice, 1592, one of the most important works of that century on theoretical matters; was chapelmaster to the Benedictine church in Venice, of which order he was a priest; then chapelmaster to Archduke Charles of Austria and to the court of Bavaria, returning to Venice, 1619. B. Pesaro.

Zachau (Friedrich Wilhelm) composed; played all instruments used in his time, excelling on the organ, and playing that instrument at the Halle Liebfrauenkirche from 1684; was Handel's teacher; pupil of his father, who was town musician at Leipsic. B. Nov. 19, 1663, Leipsic; d. 1721, Halle.

Zahlzeit. *Ger.* Time measure, time unit.

Zaide. W. A. Mozart's two-act operetta, to book by Schachtner, composed about 1780, was never performed.

Zaire. Vincenzo Bellini's three-act opera, to book by Romani, was first performed May 16, 1829, Parma.

Zajic (Florian) played violin; taught, Stern and Klindworth-Scharwenka Conservatories, Berlin; chamber musician to the Prussian court and Chevalier of St. Stanislaus; pupil of Prague Conservatory, and in early life concertmeister at Mannheim, Strassburg, and Hamburg. B. May 4, 1853; add. Berlin.

Zambomba. *Sp.* Spanish toy instrument made of an earthen pot tightly covered at its open end with a parchment, into which is inserted the stem of a reed. Rubbing the reed up and down with rough or moist fingers, the vibrations are transferred to the air enclosed in the vessel and a hollow rumbling sound is produced.

Zampa. L. J. F. Hérold's three-act comic opera, to book by Melesville, was first performed May 3, 1831, Paris. The story is that of the Statue Bride. Zampa, the corsair, interrupts the wedding of Camilla and Alfonso, and, having captured Camilla's father, Signor Lugano, demands that Camilla marry him. Recognizing the likeness of the statue to a maiden whom he had betrayed many years before, Zampa places his ring upon the statue's finger, at which the statue raises its hand in menace. The next act takes place in the Lugano villa. Zampa is tracked there by the authorities, but shows a pardon for himself and crew, based on his promise to aid in the war against the Turks. Camilla at last agrees to marry the corsair, in order to save her father, and again the statue is seen to move in warning. In the third act, it is revealed that Zampa is no ordinary pirate, but the Count of Monza and brother of Alfonso, the former betrothed. Vainly does Camilla plead to be permitted to enter a convent. Zampa has released her father, and demands his reward. Finally Alfonso and Camilla's father enter the oratory to rescue Camilla from Zampa, and there is sword play in which the corsair is disarmed. Then the statue seizes Zampa and carries him off to the lower world. The overture is often played at concerts.

Zampogna. *It.* BAGPIPE used by Italian peasants, the name of which is supposed to be a corruption of Symphonia. A rough-toned reed instrument without a bag is also called Zampogna or Zampugna.

Zandt, van (Jeanie) sang sop. with the Carl Rosa and other English opera companies. **Marie** sang sop. in opera, debut, Turin, 1879, as Zerlina; and later was a success in London as Cherubino and Amina, and in 1880 as Mignon at the Paris Opéra Comique. There she became a great favourite; but in 1884, having temporarily lost her voice from nervous prostration, was subjected to such severe criticism that she withdrew. She then filled a successful engagement at St. Petersburg, but again meeting with opposition in Paris, sang thereafter only in England. Pupil of her mother and of Lamperti, her voice ranged to f'''. B. Oct. 8, 1861, New York.

Zaner. ZUMMARAH.

Zanetta. D. F. E. Auber's three-act opéra comique, to book by Scribe and St. Georges, was first performed May 18, 1840, at the Paris Opéra Comique.

Zanze. Negro instrument, also known as mambira, ibeka, vissandschi, and marimba in different parts of Africa. It is a wooden box on which a number of sonorous slips of wood or tongues of iron are fixed in such a position as to admit of their vibrating on pressing them down with the hand or a stick.

Zapatadeo. *Sp.* Dance in which the heel is struck violently upon the ground to mark the rhythm.

Zarabanda. *Sp.* SARABAND.

Zarate, de (Eleodoro Ortiz) composed "La Fioraia de Lugano," Santiago de Chili, Nov. 10, 1895, the first opera by a native composer to be performed there; "Giovanna la Pazza," 1886, prize opera, Milan Conservatory, where he studied with Saladino; pupil of the Valparaiso Collegio di San Luis, where he won first government prize, 1885. B. Dec. 29, 1865, Valparaiso.

Zaremba, de (Nicolai Ivanovich) taught, St. Petersburg Conservatory. B. 1824; d. 1879, St. Petersburg.

Zarge. *Ger.* Sides of instruments of the violin or guitar families.

Zarlino (Gioseffe) wrote "Institutioni armoniche" and other highly important theoretical works published in Venice; succeeded Cipriano de Rore, with whom he had been a pupil of WILLAERT, as first chapelmaster of the San Marco Cathedral, and later refused the Bishopric of Chioggia, 1582, and continued his duties there at the earnest request of the Doge and Senators of Venice; composed a semi-dramatic group of madrigals, "Orfeo," which were performed, together with his Mass, in honour of the visit of Henri III of France to Venice; Mass commemorating the plague in which Titian died, a Mass celebrating the Battle of Lepanto, and many other once famous works, all of which have been lost except a four-part mass and some "Modulationes sex vocum"; was a profound scientist, theologian, the master of many tongues, priest of the Order of St. Francis. B. Mar. 22, 1517, Chioggia; known also as Zarlinus Clodiensis; d. Feb. 14, 1590, Venice.

Zart. *Ger.* Soft, delicate, as STIMMEN, with soft stops.

Zartflöte. *Ger.* Delicate toned FLUTE.

Zartlich. *Ger.* Softly and delicately.

Zarzuelas. *Sp.* Species of drama said to have first been performed at Zarzuela in the time of Philip IV, consisting largely of songs and dances.

Zauberflöte. W. A. Mozart's two-act opera, to book by Schikaneder, was first performed Sept. 30, 1791, Vienna, with the librettist as "Papageno." The original cast was: Sarastro, Schikaneder, Sr., bass; Papageno, Schikaneder, Jr., bass; Tamino, Schack, ten.; Monostatos, Gorl, ten.; Bamboloda; Manes; Königin der Nacht, Frau Hofer, sop.; Pamina, Frl. Gotlieb, sop.; Papagena, Frau Gorl; Three Fairies. Both composer and librettist were members of the Masonic fraternity, and Masonic symbolism abounds throughout the work, which has retained its popularity until the present time, despite manifest absurdities of plot. The action is laid in Egypt. Tamino is rescued from the toils of a serpent by the fairies belonging to the Queen

of Night. Pamina, daughter of the Queen of Night is being brought up by Sarastro, High Priest of Isis, who hopes in this way to circumvent Astrifiammante's power for evil. The Queen, meeting Tamino, plans to obtain possession of her daughter through him and gives him a magic flute to aid him in the conflict with Sarastro which she foresees. Papageno and Papagena, who provide the low comedy of the opera, discuss the power of Sarastro and the priests in a dialogue, and finally Papageno, who receives a set of magic bells, starts off with Tamino for Sarastro's temple. Papageno is first to arrive and frightens away Monostatos, who had been annoying Pamina. The bird catcher then attempts to rescue Pamina, but they are captured, Tamino is himself caught, and all are brought before Sarastro for judgment. The wise Sarastro orders Monostatos a whipping, and agrees that if they will pass through a noviciate, Tamino shall have Pamina, whom he already loves, for his wife, and Papageno shall be united to Papagena. The Queen of Night reveals herself to Pamina in a vision, and attempts to dissuade her from carrying out the programme arranged by the High Priest but in vain. The second act opens with an invocation to Isis and Osiris, sung by Sarastro and his attendant priests. Tamino and Papageno are brought in and instructed as to the ordeals to which they will soon be subjected. The three fairies make a last effort to win them from their purpose, and they pass through the various temptations and purifications, at last being brought triumphantly before the altar to receive their reward. Unable to regain possession of her daughter by fair means or foul, the Queen of Night now plots with Monostatos to murder Sarastro. But the dawn breaks and with it the power of the Queen of Night ends, and as the full sunlight pours in upon the High Priest, the evil spirits vanish and the happy lovers unite with priests and people in reverent thanksgiving. The principal musical numbers are: Act I: "Der Vogelfänger bin ich ja," Papageno; "Dies Bildness ist bezäubernd schön," Tamino; "O zittre nicht, mein lieber Sohn," Queen of Night; "Bei Männern, welche Liebe fühlen," Pamina and Papageno; Zum Ziele führt dich diese Bahn," finale. Act II: "O Isis und Osiris," Sarastro; "Wie ihr an diesem Schreckensort?" quintette, Papageno, Tamino, and the fairies. "Der Hölle Rache kocht," Queen of the Night; "Soll ich dich, Theurer, nicht mehr sehen?" Sarastro, Pamina, Tamino; "Pa-Pa-Papageno," Papageno and Papagena; "Heil sei euch Geweihten," chorus of priests.

Zavertal or **Zartval (Josef Rudolf)** founded the Pension Society for bandmasters of the Austrian army; was director of military music to Maximilian, Emperor of Mexico, and on the restoration of the Mexican Republic, became bandmaster in England; pupil Prague Conservatory. B. Nov. 5, 1819, Polep, Bohemia. **Wencelas Hugo** composed; played clarinet, Austrian military bands; then settled in England as a teacher. B. Aug. 31, 1821; brother of JOSEF RUDOLF. **Ladislaus** composed "Una notte à Firenze," Prague, 1886; "Myrrha," Nov. 7, 1886, Prague, and other operas; cavalier of the Crown of Italy; bandmaster at Woolwich; son and pupil of WENCELAS HUGO, and later pupil of Milan Conservatory. B. Sept. 29, 1849, Milan.

Zaytz, von (Giovanni) composed "Nicola Subic Zrinjski," the first Croatian opera, 1876; 20 singspiele, masses; conducted and taught at Agram; pupil Milan Conservatory. B. 1834, Fiume.

Zecwer (Richard) played piano; composed, taught, played organ, and directed music academy in Philadelphia; pupil Leipsic Conservatory. B. April 30, 1850, Stendal, Prussia.

Zeichen. *Ger.* Musical sign, note, or character used in NOTATION.

Zeitmass. *Ger.* Time, measure.

Zèle. *Fr.* Zeal or energy.

Zelenski (Ladislas) composed the opera "Goplana," Cracow, 1896, a symphony, two cantatas for orchestra;

taught composition and directed Warsaw Conservatory; pupil of Mirecki, Krejci, and Damcke. B. July 6, 1837, Gradkowice, Galicia.

Zellner (Julius) composed two symphonies. B. 1832, Vienna; d. Wurzzuschlag, 1900.

Zellner (Leopold Alexander) composed; wrote on music; taught; edited musical works; son and pupil of an organist. B. 1823, Agram; d. 1894, Vienna.

Zelmira. G. A. Rossini's two-act opera, to book by Tottola, was first performed Feb. 16, 1822, Naples.

Zelo. *It.* Zeal.

Zelosamente. *It.* Zealously, ardently.

Zeloso. *It.* Zealous or energetic.

Zelter (Karl Friedrich) founded the Liedertafel, 1805, from which grew the great Sängerbunds of Germany and the United States. This originally consisted of 25 men, poets, musicians, and singers, meeting monthly for concerts of their own works. Son of a mason, he had no sooner mastered that trade himself than he gave his whole time to music. At 18 he composed a cantata which met with the approval of Marpurg and led to lessons from Kirnberger and from Fasch. Eventually he became the successor of Fasch as director of the Berlin Singakademie, after having served as his assistant, and wrote his biography. Zelter's compositions include a number of part-songs for male voices. "The Ascension," an oratorio, a Requiem, a Te Deum, a cantata on the death of Frederick the Great, and many songs by his friend Goethe. He was Mendelssohn's teacher and a great lover of Bach. B. Dec. 11, 1758, Berlin; d. May 15, 1832.

Zemire et Azor. A. E. M. Grétry's four-act opera, to book by Marmontel, was first performed Nov. 9, 1771, at Fontainebleau. The story is that of "Beauty and the Beast." The English version makes the name "Azor and Zemira."

Zemlinsky (Alexander) composed a symphony, Gesellschaft der Musikfreunde prize, 1897; the prize opera, "Sarema," Munich, 1897; pupil of Fuchs, Vienna Conservatory. B. 1877, Vienna; add. Vienna.

Zenger (Max) composed the oratorio "Cain," based on Byron's poem; a tragic symphony, cantatas with orchestra, three operas; conducted Munich court opera and oratorio society; pupil Leipsic Conservatory; Dr. Phil. B. Feb. 2, 1837, Munich.

Zenobia. 23 operas have been composed to this title, the first of record being that of G. A. Boretti, 1661, Vienna; the last by Pratt, of New York, 1883.

Zergliederung. *Ger.* "Dissection." Reduction of a composition to its component figures in order to expand it by their repetition.

Zerr (Anna) sang sop. in opera, favourite rôles "Astrifiammante" and "Lucia," pupil of Bordogni. B. July 26, 1822, Baden-Baden; d. June 14, 1881, Baden.

Zerrahn (Karl) conducted the Handel and Haydn Society of Boston, 1854–95; conducted the early symphony concerts given by the Harvard musical association; taught theory and singing, New England Conservatory of Music; pupil of Weber in Berlin and Hanover; settled in Boston, 1848, at first as member of Germania orchestra; also conducted in New York and elsewhere. B. July 28, 1826, Malchow, Mecklenburg.

Zerstreut. *Ger.* Scattered, spread, open, as **Harmonie,** dispersed or open harmony.

Zeugheer or **Herrmann (Jacob)** founded the "Quartett Gebrüder Herrmann," consisting of himself as first violin; Joseph Wex, second violin; Carl Baader, viola; and Joseph Lidl, 'cello, which played chamber music all over Europe, and finally disbanded in England, where "Herrmann" became conductor at Manchester and Liverpool. B. 1805, Zurich; d. June 15, 1865.

Zeuner (Charles) taught, conducted, and composed. B. 1797, Germany; d. 1857, Philadelphia, Pa.

Zichy (Count Geza) composed piano studies for the left hand, and was a skilful pianist and pupil of Liszt, though he had his right arm

cut off at 17; composed the operas "Aldr," Pest, 1896; "Meister Roland," 1899, Pest; a cantata; was intendant of the Pest National Theatre and Opera. B. July 22, 1849, Sztara, Hungary; add. Pest.

Ziemlich. *Ger.* Moderately, as **Langsam,** moderately slow.

Ziffern. *Ger.* Cypher.

Ziganka. Popular dance among the Russian peasantry similar to the English country dance. The tune is lively and the accompaniment is usually a "burden" or "bagpipe bass."

Zigeuner Baron. Johann Strauss's three-act comic opera, to book by Schnitzer, was first performed Oct. 24, 1885, Vienna. The story follows Maurice Jokai's romance. Sandov Barinkay, the "Gypsy Baron," had left his home in boyhood, and on his return, finds it in possession of the Gypsies. He falls in love with Arsena, daughter of Zsupan, his nearest neighbour, and when she ridicules his appearance, leaves in anger and joins the Gypsies. They make him their leader, and he marries Saffi, a Gypsy maid. Finding a hidden treasure, he is placed under arrest, but is released on turning the treasure over to the Austrian government and joining the Austrian army with his band. Returning to Vienna after the wars he is made a baron for his services, and then finds that Saffi, his wife, is the daughter of a pasha. The music runs to dance rhythm, and is in the best Viennese style of the "Waltz King."

Zikrs. Religious dance of the dervishes in Egypt.

Zimmermann (Agnes) composed a trio for piano; played piano; edited works of Mozart and Beethoven for Novello; twice won the King's Scholarship, Royal Academy of Music, and made debut as pianist, 1863, London, playing at the Gewandhaus, Leipsic, the following year. B. July 5, 1847, Cologne; add. London.

Zimmermann (Pierre Joseph Guillaume) composed "Encyclopédie du Pianiste," which is at once a method for piano and theory; the opera "L'Enlèvement," Opéra Comique, 1830; taught piano at the Paris Conservatoire, and was the master and father-in-law of Gounod; chevalier of the Legion of Honor; pupil Paris Conservatoire, where he won first piano prize, 1800. B. Mar. 17, 1785; d. Paris, Oct. 29, 1853.

Zingara. Italian name of Michael William Balfe's BOHEMIAN GIRL.

Zingarelli (Niccolo Antonio) composed 28 masses and in all 541 works for organ, the "Annuale di Loreto," where he was chapelmaster, 1794–1804; then succeeded Guglielmi as chapelmaster of the Sistine Chapel. He was ordered to compose a Te Deum for the King of Rome, and on his refusal was imprisoned and sent to Paris, where Napoleon at once released him and gave him a pension, but required him to compose a 20 minute mass for the Imperial chapel, and gave him $1200 for it. Then he directed the Royal College of Music, Naples, 1810, and from 1816 was also chapelmaster of the Naples Cathedral. No less important as teacher than as composer of church music, he was also among the most successful of dramatic composers, although none of his works remain in repertoire. "Giulietta e Romeo," produced in 1796 at La Scala, Milan, and his most popular opera, was composed in nine days and eight hours, while his first work, "Montezuma," presented, 1781, at the San Carlo, Naples, was speedily billed at Vienna, and there was highly commended by Haydn. In 1789 Zingarelli composed his first work for the Académie de Musique, Paris, "Antigone," but it was not produced until the following year, and, alarmed at the revolution, the composer returned to Milan, where, in 1793, he evolved "La Secchia rapita," 1793, his best opera buffa, "Il Mercato di Monfregnoso," and a long series of dramatic works. Son of a singer and teacher, Zingarelli was left an orphan at an early age, and became a pupil of the Conservatorio di Sta. Maria di Loreto, where an elder brother was employed as clerk. There he profited by lessons from Fenaroli and Speranza so well that his boyish opera, "I Quattro Pazzi," was performed by his fellow

students in the Conservatory. The cantata "Pigmalione," San Carlo, 1779, was his first real success in composition. In all he composed 31 operas, 80 magnificats, and 19 cantatas and oratorios. B. April 4, 1752, Torre del Greco, near Naples; d. May 5, 1837, Naples.

Zingaresca. Gypsy song or dance.

Zinke. *Ger.* CORNET.

Zither. *Ger.* Modernized CITHER; a flat, brass-stringed instrument, the accompaniment played with the thumb of the right hand, while the melody is brought out more prominently by the use of the fingers or a plectrum, and sometimes a bow. The Zither is a favourite instrument with the South German and Tyrolese peasantry.

Zoeller (Carl) composed and wrote on music. B. 1849, Berlin; d. 1889, London.

Zögernd. *Ger.* RITARDANDO.

Zöllner (Karl Friedrich) composed male choruses which were sung by his "Zöllnerverein"; pupil of Leipsic Thomasschule, where he afterwards taught singing. B. 1800, Mittelhausen, Thuringia; d. 1860, Leipsic.

Zöllner (Karl Heinrich) played organ, wrote an opera, a melodrama, church and organ music. B. 1792, Oels, Silesia; d. 1836, near Hamburg. **Heinrich** composed four operas, three choral works with orchestra, the cantata "Die neue Welt," international prize, Cleveland, Sangerfest, 1892; a symphony, oratorio, male choruses; conducted the New York Liederkranz, 1890–98, then became music director, Leipsic University, and conductor "Paulinerchor"; son and pupil of KARL FRIEDRICH, Leipsic Conservatory; and in early life conductor vocal societies, with which he toured Italy, and music director Dorpat University. B. July 4, 1854, Leipsic; add. Leipsic.

Zopff (Hermann) edited the "Neue Zeitschrift für Musik"; composed the symphonic poem "Tell," "Carloman," and other operas, and many works in minor forms; pupil of Marx and Kullak and for a time was teacher in their Berlin Conservatory. B. June 1, 1826; d. July 2, 1883, Leipsic.

Zoppa, Alla. *It.* "Limping or halting," as the rhythm in which the second quaver of a 2–4 bar is accented.

Zufällige. *Ger.* Accidentals.

Zufolo. *It.* Flageolet or whistle.

Zug. *Ger.* Organ draw stop; piano pedal.

Zugwerk. *Ger.* Mechanical appliances of an instrument.

Zuklang. *Ger.* Unison, consonance.

Zummarah. Egyptian wind instrument similar to a bassoon.

Zumpe (Hermann) composed the operettas "Farinelli," 1886, Vienna; "Karin," 1888, Hamburg; "Polnische Wirthschaft," 1891, Berlin; the overture "Wallenstein's Tod"; conducted; was copyist and assistant to Wagner at Bayreuth, 1873–76; pupil Leipsic Bürgerschule. B. April 9, 1850, Taubenheim; add. Schwerin.

Zumsteeg (Johann Rudolf) composed ballads, operettas; played 'cello; became court chapelmaster at Stuttgart. B. 1760, Sachsenflur; d. 1802, Stuttgart.

Zunehmend. *Ger.* "Adding," CRESCENDO.

Zunge. *Ger.* Tongue of a reed pipe and the metal tongue in the reed of an harmonium.

Zur Mühlen, von (Raimund) sang ten. in concerts; pupil Berlin Hochschule. B. Nov. 10, 1854, Livonia; add. Berlin.

Zurna. Turkish wind instrument similar in character to the oboe.

Zur Nieden (Albrecht) composed; conducted. B. 1819, Emmerich on the Rhine; d. 1872, Duisburg.

Zurückhaltung. *Ger.* Retardation.

Zusammengesetzt. *Ger.* Compound.

Zusammenklang or **Zusammenlaut.** *Ger.* Harmony, consonance.

Zweifach. *Ger.* Twofold, having two ranks of organ pipes; compound INTERVALS.

Zweifacher. *Ger.* Dance with alternate triple and duple time, also called Grad and Ungrad.

Zweigestrichen. *Ger.* Having two strokes.

Zweiunddreissigtheil-note. *Ger.* Demisemiquaver.

Zweivierteltakt. *Ger.* Two-four time.

Zweizweiteltakt. *Ger.* Two-two time.

Zwerchflöte. *Ger.* German FLUTE.

Zwerchpfeife. *Ger.* Piccolo FLUTE or fife.

Zwillingsbrüder. Franz Schubert's music to the one-act farce translated from the French by Hofmann, was first performed June 14, 1820, at the Kärnthnerthor theatre, but failed after six nights.

Zwintscher (Bruno) wrote on music; taught piano, Leipsic Conservatory, where he had been pupil, and at Dresden of Julius Otto. B. May 15, 1838, Ziegenhain, Saxony.

Zwischengesang. *Ger.* Interpolated song.

Zwischenraüme. *Ger.* Spaces of the stave used in NOTATION.

Zwischensatz. *Ger.* An episode.

Zwischenspiel. *Ger.* Interlude played between the verses of a hymn or choral.

Zwölfachteltakt. *Ger.* Twelve-eight time.

Zymbel. *Ger.* CYMBAL.

THE END.

Edinburgh:
Printed by W. & R. Chambers, Limited.

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