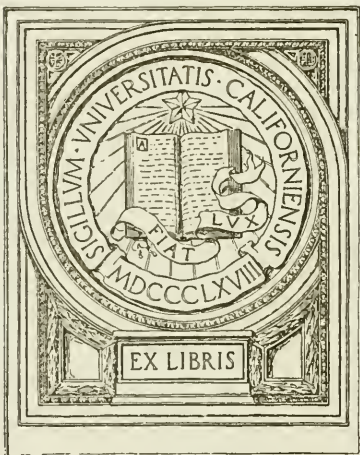




UNIVERSITY OF CALIFORNIA  
AT LOS ANGELES

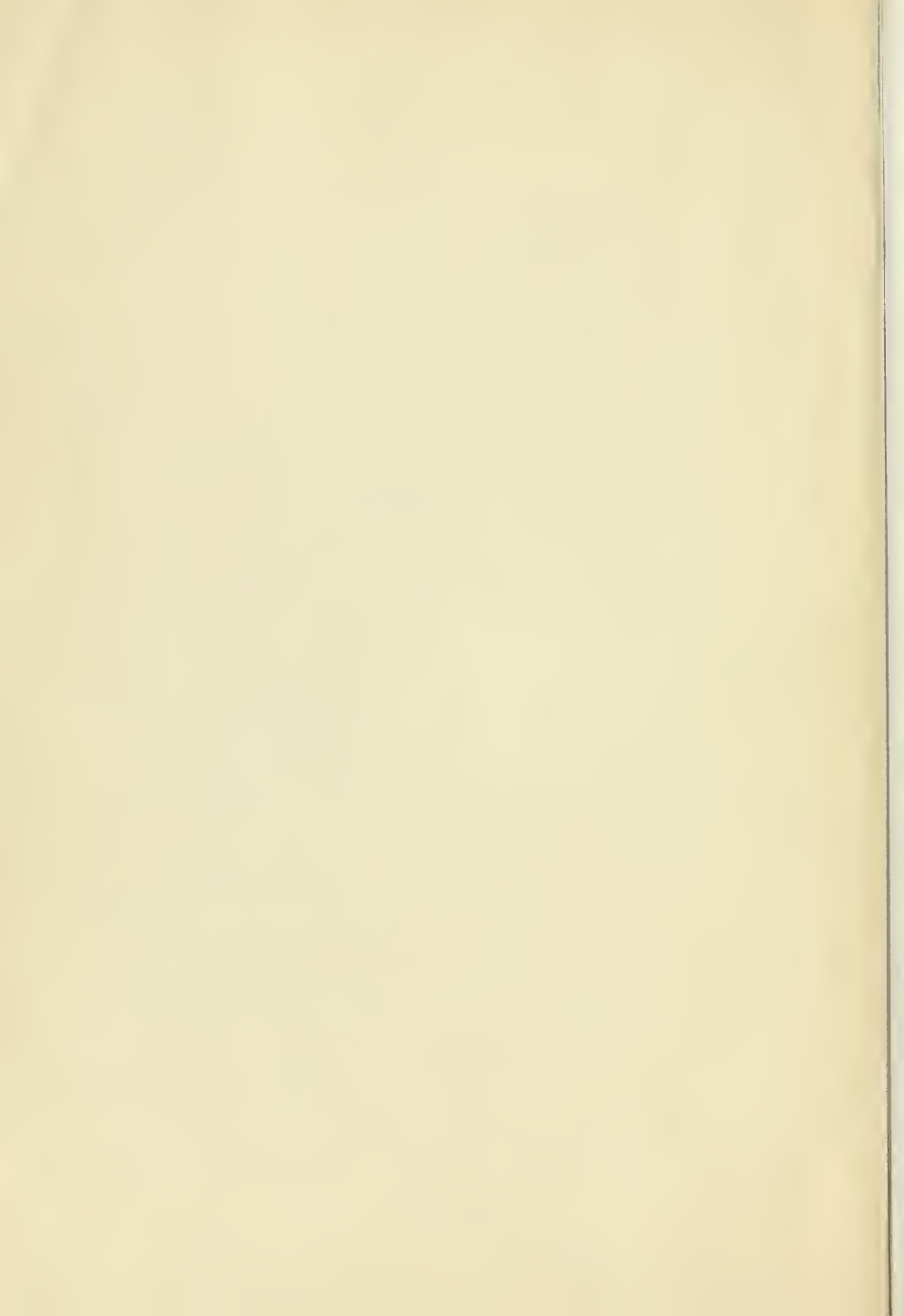


EX LIBRIS











*This Edition is limited to five hundred and fifty  
copies, of which fifty are to be sold exclusively  
in England.*

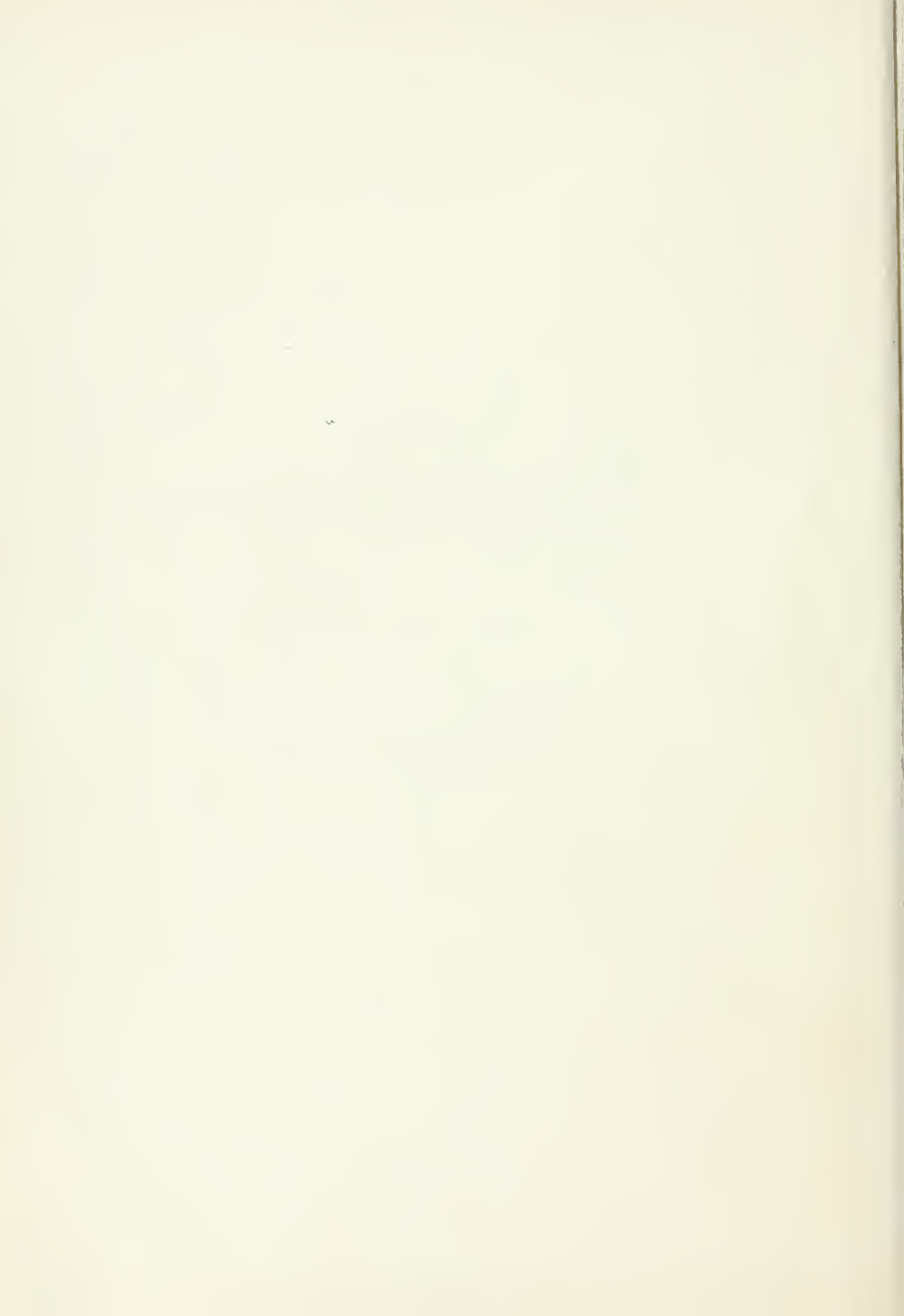
*This copy is No. \_\_\_\_\_*



CYCLOPEDIA OF  
MUSIC AND MUSICIANS

VOLUME II

EASTER—MYSTÈRES



CYCLOPEDIA OF  
MUSIC AND MUSICIANS

EDITED BY  
JOHN DENISON CHAMPLIN, JR.

CRITICAL EDITOR  
WILLIAM FOSTER APTHORP

*WITH MORE THAN ONE THOUSAND ILLUSTRATIONS*

VOLUME II

NEW YORK  
CHARLES SCRIBNER'S SONS  
M DCCC LXXX IX

32271

*Copyright, 1889, by  
Charles Scribner's Sons.*

UNIV. OF CALIF. LIBRARY  
SOUTHERN BRANCH

Library  
\* ML  
180  
188  
190

# LIST OF ILLUSTRATIONS

## FULL-PAGE PORTRAITS

	<i>To Face</i>
	<i>Page</i>
1.                                    CHARLES GOUNOD	
<i>From a photograph by Nadar, Paris, . . . . .</i>	<i>48</i>
2.                                    GEORGE FRIDERIC HANDEL	
<i>From the engraving by W. Bromley, after the painting by Hudson, . . . . .</i>	<i>96</i>
3.                                    JOSEF HAYDN	
<i>From the engraving by Sichling, after the painting by Rösler, . . . . .</i>	<i>144</i>
4.                                    ORLANDO LASSO	
<i>From the engraving by Johann Sadeler (1652), . . . . .</i>	<i>192</i>
5.                                    FRANZ LISZT	
<i>From a contemporary sketch by Rénouard, . . . . .</i>	<i>240</i>

		<i>To Face</i>
		<i>Page</i>
6.	JEAN BAPTISTE LULLY	
	<i>From the engraving by Jean Louis Rouillet, after the painting by Paul Mignard,</i>	288
7.	FELIX MENDELSSOHN-BARTHOLDY	
	<i>From the engraving by G. Seidel, 1852, . . . . .</i>	336
8.	GIACOMO MEYERBEER	
	<i>From the lithograph by Ch. Vogl, 1849, . . . . .</i>	384
9.	WOLFGANG AMADEUS MOZART	
	<i>From the engraving by Sicbling, after the painting by Tischbein, . . .</i>	432
10.	JOHN KNOWLES PAINE	
	<i>From a photograph by Baltzly, Cambridge, Mass., . . . . .</i>	480
11.	GIOVANNI PIERLUIGI DA PALESTRINA	
	<i>From the engraving by Boettcher, after the portrait in the Vatican, . . .</i>	528
12.	HENRY PURCELL	
	<i>From the engraving by Zobel, after the painting by Closterman, . . .</i>	576

## PORTRAITS OF MUSICIANS.

DRAWN BY VALÉRIEN GRIBAYÉDOFF.

	PAGE		PAGE
1. Eberlin, Daniel.....	2	34. Gleason, Frederic Grant.....	155
2. Eckert, Karl.....	4	35. Glinka, Michail Ivanovitch.....	156
3. Eddy, Clarence.....	5	36. Glover, John William.....	157
4. Eichberg, Julius.....	8	37. Gluck, Christoph Willibald von..	158
5. Elvey, Sir George Job.....	15	38. Goes, Damião de.....	164
6. Ernst, Heinrich Wilhelm.....	25	39. Goetz, Hermann.....	164
		40. Goldbeck, Robert.....	165
7. Fasch, Karl Friedrich Christian..	43	41. Goldmark, Karl.....	167
8. Faure, Jean Baptiste.....	45	42. Goldschmidt, Otto.....	167
9. Fesca, Friedrich Ernst.....	57	43. Gomez, Antonio Carlos.....	169
10. Fétis, François Joseph.....	59	44. Gossec, François Joseph.....	172
11. Field, John.....	63	45. Gottschalk, Louis Moreau.....	176
12. Fiorillo, Federigo.....	70	46. Gounod, Charles, in 1840.....	178
13. Floersheim, Otto.....	76	47. Gounod, Charles, in 1886.....	178
14. Flotow, Friedrich von.....	78	48. Graben-Hoffmann, Gustav.....	180
15. Foggia, Francesco.....	80	49. Grädener, Karl.....	181
16. Foster, Stephen Collins.....	85	50. Grammann, Carl.....	183
17. Frederick the Great.....	96	51. Graun, Karl-Heinrich.....	186
18. Frost, Charles Joseph.....	103	52. Grétry, André.....	192
		53. Grieg, Edvard.....	194
19. Gade, Niels.....	109	54. Grisar, Albert.....	196
20. Gadsby, Henry Robert.....	111	55. Grünfeld, Alfred.....	201
21. Garrett, George Mursell.....	121	56. Grützmacher, Friedrich.....	201
22. Gaul, Alfred.....	125	57. Guignon, Jean Pierre.....	205
23. Geminaui, Francesco.....	132	58. Gumbert, Ferdinand.....	208
24. Gerber, Ernst Ladwig.....	134	59. Gumpeltzhaimer, Adam.....	208
25. Gericke, Wilhelm.....	135	60. Gung'l, Joseph.....	209
26. Gernsheim, Friedrich.....	137		
27. Gibbons, Christopher.....	143	61. Habeneck, François Antoine.....	211
28. Gibbons, Orlando.....	144	62. Halévy, Fromental.....	215
29. Gilbert, Thomas Bennett.....	146	63. Hallé, Charles.....	217
30. Gilbert, Walter Bond.....	146	64. Hamerik, Asger.....	218
31. Gilechrist, William Wallace.....	146	65. Hammerschmidt, Andreas.....	220
32. Giovanelli, Ruggiero.....	150	66. Handel, George Frideric.....	221
33. Gladstone, Francis Edward.....	154	67. Hartmann, Emil.....	232

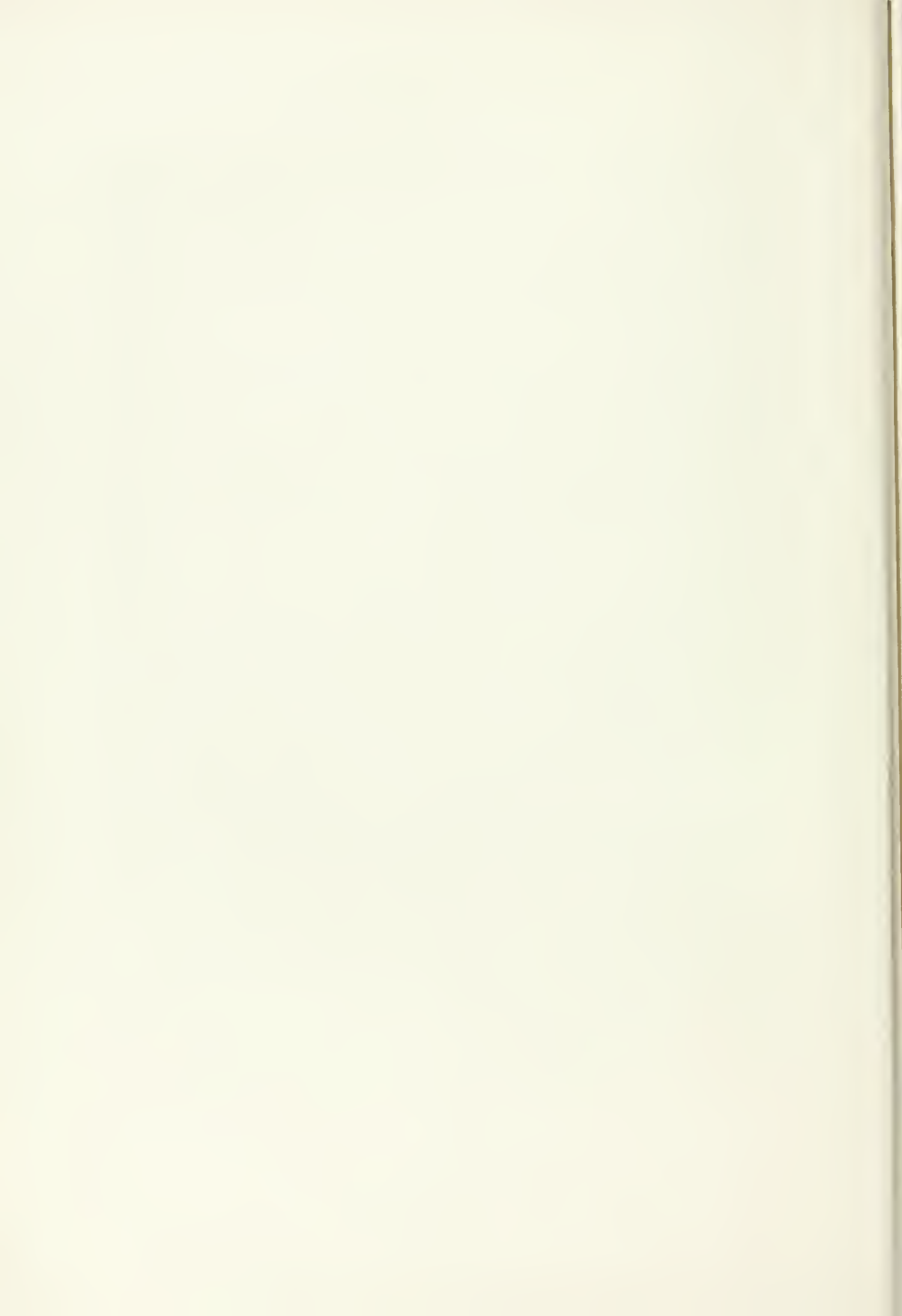
PORTRAITS OF MUSICIANS

	PAGE		PAGE
68. Hartmann, Emil, elder . . . . .	232	113. Jakabowski, Eduard . . . . .	324
69. Hartmann, Ludwig . . . . .	233	114. Jeep, Johann . . . . .	329
70. Hasse, Johann Adolph . . . . .	234	115. Jekyll, Charles Sherwood . . . . .	330
71. Hassler, Hans Leo . . . . .	236	116. Jensen, Adolf . . . . .	330
72. Hassler, Johann Wilhelm . . . . .	237	117. Joachim, Joseph . . . . .	334
73. Hatton, John Liphot . . . . .	237	118. Jommelli, Niccolò . . . . .	336
74. Hauptmann, Moritz . . . . .	238	119. Joncières, Victorin de . . . . .	339
75. Hauser, Miska . . . . .	240	120. Joseffy, Rafael . . . . .	339
76. Hawes, William . . . . .	241	121. Jozé, Thomas Richard Gonzalez . . . . .	342
77. Haydn, Josef . . . . .	241	122. Julien, Louis Antoine . . . . .	345
78. Haydn, Michael . . . . .	247		
79. Heap, Charles Swinnerton . . . . .	248	123. Kalkbrenner, Friedrich . . . . .	349
80. Heller, Stephen . . . . .	252	124. Kalliwoda, Johann Wenzel . . . . .	350
81. Hellmesberger, Joseph . . . . .	253	125. Kerl, Johann Kaspar von . . . . .	361
82. Henschel, Georg . . . . .	256	126. Kes, Willem . . . . .	362
83. Henschel, Adolf von . . . . .	257	127. Kiel, Friedrich . . . . .	364
84. Herbeck, Johann Franz von . . . . .	259	128. King, Oliver . . . . .	367
85. Herman, Reinhold Ludwig . . . . .	260	129. Kirchner, Theodor . . . . .	369
86. Hérolt, Louis . . . . .	262	130. Kirnberger, Johann Philipp . . . . .	370
87. Hervé . . . . .	265	131. Kjerulf, Halfdan . . . . .	371
88. Herz, Henri . . . . .	266	132. Klein, Bruno Oscar . . . . .	374
89. Heymann, Karl . . . . .	269	133. Klughardt, August . . . . .	378
90. Hiles, Henry . . . . .	270	134. Köhler, Louis . . . . .	381
91. Hiller, Ferdinand . . . . .	270	135. Koutski, Antoine de . . . . .	385
92. Hiller, Johann Adam . . . . .	273	136. Korbay, Francis Alexander . . . . .	386
93. Hilton, John . . . . .	274	137. Krause, Anton . . . . .	391
94. Himmel, Friedrich Heinrich . . . . .	274	138. Krebs, Karl August . . . . .	392
95. Hoffmann, Ernst . . . . .	277	139. Kretschmer, Edmund . . . . .	393
96. Hoffman, Richard . . . . .	279	140. Kretzter, Konradin . . . . .	395
97. Hoffmann, Heinrich . . . . .	280	141. Kretzter, Rodolphe . . . . .	396
98. Holder, Joseph William . . . . .	282	142. Krieger, Adam . . . . .	397
99. Holmes, Henry . . . . .	283	143. Krommer, Franz . . . . .	399
100. Holstein, Franz von . . . . .	284	144. Kücken, Friedrich Wilhelm . . . . .	401
101. Homilius, Gottfried August . . . . .	286	145. Kuhe, Wilhelm . . . . .	402
102. Hook, James . . . . .	287	146. Kuhlau, Friedrich . . . . .	402
103. Hopkins, Jerome . . . . .	288	147. Kullak, Theodor . . . . .	405
104. Hopkins, Edward John . . . . .	288	148. Kummer, Friedrich August . . . . .	405
105. Horneman, Emil Christian . . . . .	290		
106. Horsley, William . . . . .	291	149. Labitzky, Joseph . . . . .	411
107. Hummel, Johann Nepomuk . . . . .	298	150. Lachner, Franz . . . . .	411
108. Hyllested, August . . . . .	303	151. Lahee, Henry . . . . .	416
		152. Lalande, Michel Richard de . . . . .	417
109. Hliffe, Frederick . . . . .	306	153. Lalo, Édouard . . . . .	417
110. Isouard, Niccolò . . . . .	316	154. Lalouette, Jean François . . . . .	417
		155. Lampe, Johann Friedrich . . . . .	419
111. Jadassohn, Salomon . . . . .	321	156. Lang, Benjamin Johnson . . . . .	420
112. Jaell, Alfred . . . . .	322	157. Lanière, Nicholas . . . . .	422



PORTRAITS OF MUSICIANS

	PAGE		PAGE
158. Lanner, Joseph.....	423	198. Maretzck, Max.....	518
159. Lassen, Eduard.....	425	199. Marschner, Heinrich.....	524
160. Lasso, Orlando.....	426	200. Martini, Giovanni Battista.....	528
161. Lavallée, Calixa.....	431	201. Marx, Adolph Bernhard.....	530
162. Lawes, Henry.....	434	202. Marzials, Theophilus.....	531
163. Leclair, Jean Marie.....	437	203. Mason, Lowell.....	532
164. Lecocq, Charles.....	438	204. Massé, Victor.....	534
165. Lefébure-Wély, Louis James Al- fred.....	440	205. Massenet, Jules.....	531
166. Lejeune, Claude.....	441	206. Mattheson, Johann.....	539
167. Leo, Leonardo.....	447	207. Mayer, Charles.....	540
168. Leschetitzky, Theodor.....	450	208. Méhul, Étienne Nicolas.....	547
169. Leslie, Henry.....	450	209. Meinardus, Ludwig.....	549
170. Lesueur, Jean François.....	451	210. Mendelssohn-Bartholdy, Felix, in 1821.....	552
171. Leveridge, Richard.....	454	211. Mendelssohn-Bartholdy, Felix... ..	553
172. Liebling, Emil.....	458	212. Mercadante, Saverio.....	560
173. Lindpaintner, Peter von.....	463	213. Merkel, Gustav.....	562
174. Lipinski, Karl Joseph.....	466	214. Mernmet, Auguste.....	563
175. Liszt, Franz, in 1844.....	467	215. Methfessel, Albert Gottlieb.....	568
176. Liszt, Franz, in 1886.....	468	216. Métra, Olivier.....	568
177. Litloff, Henry.....	470	217. Meyerbeer, Giacomo.....	569
178. Lobe, Johann Christian.....	472	218. Miller, Edward.....	573
179. Lock, Matthew.....	474	219. Millöcker, Karl.....	574
180. Loder, Edward James.....	474	220. Mills, Sebastian Bach.....	575
181. Loewe, Karl.....	476	221. Mollenhauer, Edward.....	580
182. Logier, Johann Bernhard.....	477	222. Mondonville, Jean Joseph Cas- sanea de.....	580
183. Longhurst, William Henry.....	481	223. Monk, Edwin George.....	581
184. Lortzing, Albert.....	484	224. Monsigny, Pierre Alexandre.....	583
185. Lully, Jean Baptiste.....	492	225. Monte, Philippe de.....	584
186. Lumbye, Hans Christian.....	495	226. Morales, Cristofano.....	586
187. Luther, Martin.....	496	227. Morgan, George Washbourn.....	587
188. Lvoff, Alexis.....	498	228. Moseheles, Ignaz.....	590
189. Maas, Louis.....	498	229. Mosel, Ignaz Franz von.....	593
190. Maccunn, Hamish.....	500	230. Moszkowski, Moritz.....	594
191. Macfarren, Sir George Alexan- der.....	501	231. Mottl, Felix.....	594
192. Macrone, Clara Angela.....	502	232. Mozart, Leopold.....	596
193. Mackenzie, Alexander Campbell..	502	233. Mozart, Wolfgang Amadeus, in boyhood.....	596
194. Maelean, Charles Donald.....	502	234. Mozart, Wolfgang Amadeus, in 1789.....	598
195. Marcello, Benedetto.....	514	235. Mozart, Wolfgang Amadeus, in 1790.....	598
196. Marchand, Louis.....	515		
197. Marchetti, Filippo.....	517		



*PORTRAITS OF SINGERS, AUTOGRAPHS, FACSIMILES,  
ETC.*

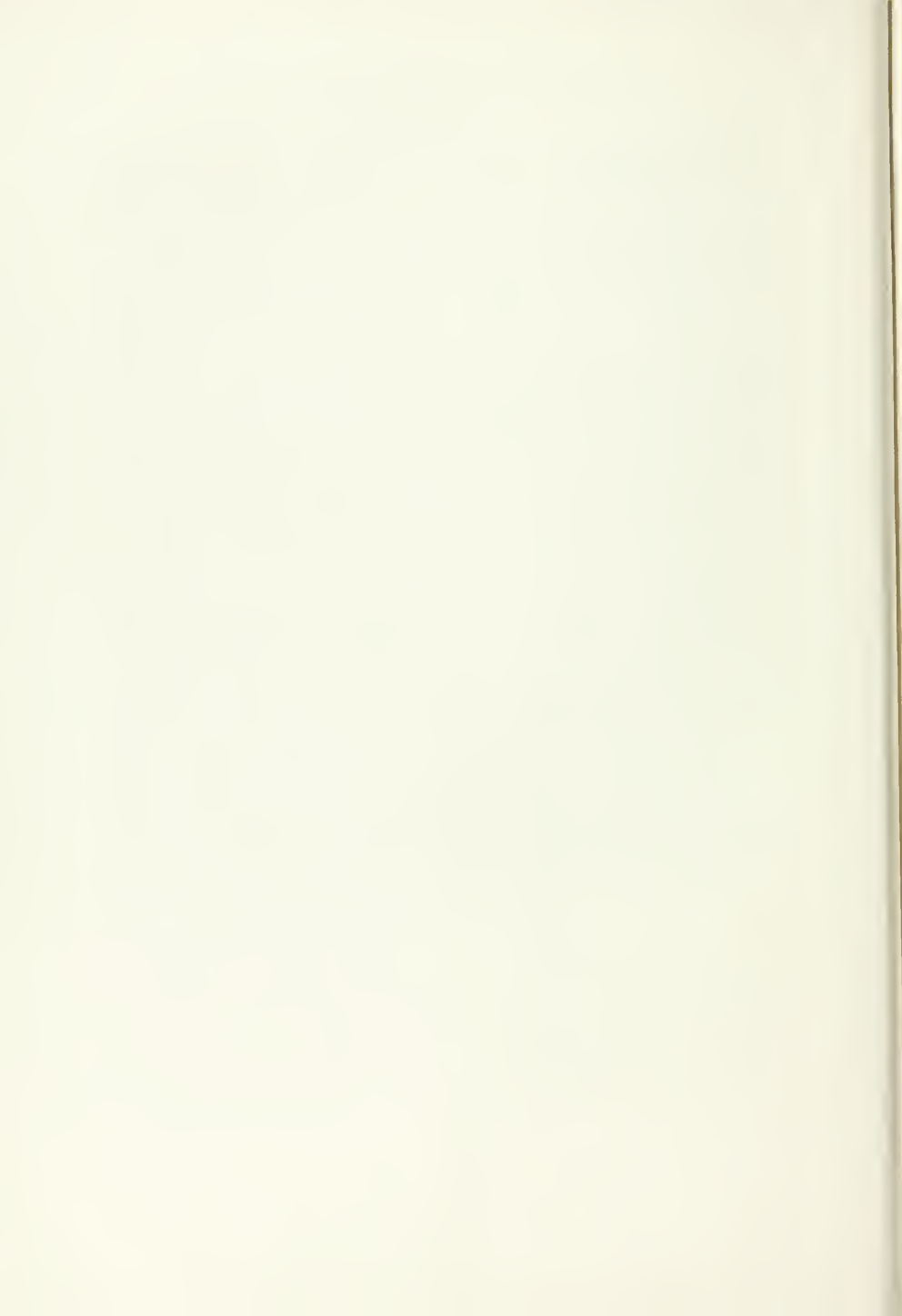
	PAGE		PAGE
1. Autograph of Ludwig Ehlert, 1864	8	26. Autograph of Girolamo Fresco-	
2. Persiani, as Adina	13	baldi, 1608	99
3. Portrait of Minna Peschika-Leut-		27. Autograph of Johann Jacob Fro-	
ner	19	berger, 1656	102
4. Autograph of Heinrich Wilhelm		28. Autograph of Johann Joseph Fux,	
Ernst, 1843	25	1728	107
5. Caroline Duprez, as Catherine	29	29. Autograph of Niels Gade	110
6. Battaille, as Pierre	30	30. Portrait of Violante Cunporese	128
7. Portrait of Henrietta Soutag	32	31. Autograph of Ernst Ludwig Ger-	
8. Portrait of Caffarelli	41	ber, 1808	135
9. Autograph of Johann Friedrich		32. Autograph of François Auguste	
Fasch, 1713	43	Gevaert, 1877	139
10. Autograph of Jean Baptiste		33. Portrait of Senesino	153
Faure	45	34. Portrait of Marietta Brambilla	153
11. Miolan-Carvalho, as Marguerite	46	35. Autograph of Michail Ivanovitch	
12. Rosine Stolz, as Leonore	48	Glinka, 1845	156
13. Portrait of Jenny Lind	51	36. Facsimile of Gluck's MS.: begin-	
14. Portrait of Alexandrine Branchu	53	ning of the Overture to Alceste	159
15. Autograph of François Joseph Fê-		37. Autograph of Christoph Willibald	
tis, 1853	60	von Gluck, 1769	160
16. Portrait of Schröder-Devrient	62	38. Autograph of Hermann Goetz,	
17. Autograph of John Field, 1815	64	1868	165
18. Max Stägemann, as Der Fliegende		39. Autograph of François Joseph Gos-	
Holländer	75	see, 1793	173
19. Autograph of Friedrich von Flotow	79	40. Materna, as Brünnhilde	174
20. Autograph of Johann Nicolaus For-		41. Autograph of Charles Gounod,	
kel, 1804	83	1860	179
21. Charles Santley, as Fra Diavolo	87	42. Autograph of Eduard Grell, 1884	191
22. Autograph of Melchior Franck,		43. Autograph of André Grétry	194
1638	89	44. Autograph of Edvard Grieg, 1886	195
23. Facsimile of the MS. of Robert		45. Portrait of Anastasia Robinson	197
Franz	93	46. Duprez, as Arnold	206
24. Autograph of Robert Franz	93	47. Autograph of Fromental Halévy	216
25. Portrait of Thereso Malten	97	48. Faure, as Hamlet	219

PORTRAITS OF SINGERS, AUTOGRAPHS, ETC.

	PAGE		PAGE
49. Nilsson, as Ophélie.....	219	79. Autograph of Gottfried August Homilius, 1755.....	286
50. Autograph of Andreas Hammer-schmidt, 1675.....	221	80. Portrait of Giuseppe Mario.....	295
51. Facsimile of Handel's MS.: first page of The Messiah.....	222	81. Autograph of Johann Nepomuk Hummel, 1826.....	299
52. Birthplace of Handel.....	223	82. Portrait of Sophie Arnould.....	311
53. Handel's Harpsichord, South Ken-sington Museum.....	224	83. Portrait of Rosalie Levasseur....	312
54. Death-Mask of Handel.....	224	84. Autograph of Heinrich Isaak, 1497.....	314
55. Handel Statue at Halle.....	225	85. Autograph of Nicolò Isouard, 1807.....	317
56. Handbook-Plate, Commemoration, 1781.....	226	86. Elleviou, as Jean de Paris.....	329
57. Autograph of Handel, 1730.....	227	87. Autograph of Adolf Jensen.....	331
58. Autograph of Handel, 1759, after his blindness.....	227	88. Portrait of Mathilde Mallinger... 332	
59. Portrait of Eugen Gura.....	228	89. Autograph of Niccolò Jomelli, 1752.....	338
60. Autograph of Johann Adolph Hasse, 1757.....	236	90. Falcon, as Rachel.....	344
61. Autograph of Hans Leo Hassler, 1605.....	236	91. Autograph of Friedrich Kalkbren-ner, 1828.....	349
62. Autograph of Jacob Hassler, 1609.....	237	92. Autograph of Friedrich Kiel, 1880.....	364
63. Autograph of Moritz Hauptmann, 1842.....	239	93. Autograph of Theodor Kirchmer, 1878.....	369
64. Facsimile of Haydn's MS.: from Divertimenti for String Instru-ments.....	242	94. Autograph of Johann Philipp Kirnberger, 1780.....	370
65. Silhouette of Haydn.....	243	95. Autograph of Konradin Kreutzer, 1819.....	395
66. Birthplace of Haydn.....	243	96. Autograph of Johann Philipp Krieger, 1677.....	398
67. Haydn's Tomb.....	244	97. Autograph of Franz Lachner, 1864.....	412
68. Autograph of Josef Haydn.....	246	98. L'Allemand, as Lakmé.....	416
69. Autograph of David Heinichen, 1710.....	250	99. Autograph of Eduard Lassen, 1871.....	425
70. Autograph of Stephen Heller, 1880.....	253	100. Autograph of Orlando Lasso, 1573.....	430
71. Autograph of Adolf von Henselt, 1882.....	258	101. Autograph of Giovanni Legrenzi, 1665.....	443
72. Portrait of Adèleide Borghi-Mamo.....	259	102. Autograph of Leonardo Leo, 1741.....	448
73. Autograph of Louis Hérold, 1814.....	264	103. Autograph of Jean François Le-sueur, 1828.....	453
74. Autograph of Hervé.....	266	104. Portrait of Annie Louise Cary... 461	
75. Autograph of Ferdinand Hiller, 1863.....	273	105. Autograph of Peter von Lind-paintner, 1836.....	464
76. Autograph of Johann Adam Hiller, 1775.....	274	106. Facsimile of Liszt's MS.: from Christus.....	469
77. Autograph of Ernst Hoffmann, 1816.....	278		
78. Autograph of Franz von Holstein, 1872.....	284		

*PORTRAITS OF SINGERS, AUTOGRAPHS, ETC.*

	PAGE		PAGE
107. Autograph of Franz Liszt, 1830..	470	133. Autograph of Jakob Meiland,	
108. Portrait of Anna Maria Crouch..	475	1570 .....	548
109. Autograph of Karl Loewe, 1829..	477	134. Emil Fischer, as Hans Sachs....	550
110. Autograph of Johann Bernhard		135. Mendelssohn's Birthplace.....	553
Logier, 1826 .....	477	136. Facsimile of Mendelssohn's MS.: Wer hat dich, du schöner	
111. Emil Goetz, as Lohengrin.....	478	Wald .....	556
112. Albani, as Elsa .....	479	137. Autograph of Mendelssohn.....	558
113. Autograph of Albert Lortzing,		138. Autograph of Saverio Merca-	
1850.....	484	dante, 1838.....	561
114. Autograph of Antonio Lotti,		139. Portrait of Clara Novello.....	566
1739 .....	487	140. Portrait of Sims Reeves.....	566
115. Portrait of Dolores Nau .....	490	141. Autograph of Giacomo Meyer-	
116. Portrait of Therese Tietjens....	491	beer, 1820 .....	571
117. Portrait of Anna de Lagrange... 492		142. Sigrid Arnoldson, as Mignon....	572
118. Autograph of Jean Baptiste		143. Autograph of Wilhelm Bernhard	
Lully, 1672.....	494	Molique, 1831.....	579
119. Autograph of Alexis Lvoff, 1857 . 498		144. Autograph of Pierre Alexandre	
120. Portrait of Marianne Brandt.... 507		Mousigny, 1795.....	583
121. Autograph of Benedetto Marcello,		145. Autograph of Claudio Monte-	
1711.....	515	verde, 1617.....	585
122. Autograph of Friedrich Wilhelm		146. Autograph of Francesco Morlae-	
Marpurg, 1757.....	523	chi .....	588
123. Autograph of Heinrich Marsch-		147. Tomb of Moscheles, Leipsic....	590
ner.....	525	148. Autograph of Moscheles, 1846... 591	
124. Portrait of Muzella Sembrich... 526		149. Autograph of Moritz Moszkow-	
125. Autograph of Giovanni Battista		ski .....	591
Martini, 1765.....	528	150. Autograph of Leopold Mozart,	
126. Autograph of Jules Massenet.... 535		1770 .....	596
127. Portrait of Jean Blaise Martin... 535		151. Facsimile of Mozart's MS.: Goe-	
128. Portrait of Maria Felicità Mali-		the's "Das Veilchen".....	597
bran.....	537	152. Mozart's Birthplace.....	599
129. Autograph of Stanislao Mattei,		153. Mozart's Monument, Vienna....	601
1817.....	538	154. Mozart's Ear and Ordinary Ear . 601	
130. Pasta, as Medea .....	544	155. Autograph of Mozart, 1770..... 604	
131. Portrait of Alwina Valleria..... 546		156. Autograph of August Gottlieb	
132. Autograph of Étienne Nicolas		Muffat, 1717.....	606
Méhul, 1800.....	548		



## TABLE OF ABBREVIATIONS.

---

A., Alto.	M., Monsieur.
B., Bass, Basso, etc.	Mlle, Mademoiselle.
Bar., Baritone.	Mme, Madame.
B. M. V., Beata Maria Virgo.	MS., MSS., Manuscript, Manuscripts.
Biog., Biography, Biografia, etc.	M. S., Mezzo-soprano.
Cath., Cathedral.	Mus. Bac., Bachelor of Music.
Ch., Church.	Mus. Doc., Doctor of Music.
Col., Collection.	n. d., no date.
do., ditto.	op., opus, opera.
etc., et cetera.	R. A. M., Royal Academy of Music.
et seq., et sequentia.	S., Soprano.
Fr., French.	S., Sta., San, Santa.
Ger., German.	S. M., Santa Maria.
ib., ibidem.	Sp., Spanish.
id., idem.	St., Saint.
It., Italian.	T., Tenor.
L. of Honour, Legion of Honour.	Voc., Voices.
Lib., Liber.	Vol., Volume.

\* \* \* *Words in italics indicate the alphabetical place of articles on the subjects specified.*





# CYCLOPEDIA

OF

## MUSIC AND MUSICIANS.

---

**E**ASTER ORATORIO. See *Oster-Oratorium*.

**EBDON, THOMAS**, born in Durham, England, in 1738, died there, Sept. 23, 1811. Organist of Durham Cathedral from 1763 until his death. Works: 2 volumes of cathedral music (1790-1810); Collection of six glees (1780); 2 sonatas for the harpsichord (about 1780); Anthems and other church music in MS.—Grove; Mendel.

**EBELING, JOHANN GEORG**, born in Lüneburg about 1620, died in Stettin in 1676. He became in 1662 musical director of the Hauptkirche in Berlin and Schulcollege of the St. Nicolaiirche there, and in 1668 professor of music at the Gymnasium Carolinum of Stettin. Some of his church melodies are still sung.—Allgem. d. Biogr., v. 525; Mendel; Riemann; Schilling; Fétis.

**EBELL, HEINRICH KARL**, born at Neu-Ruppin, Mecklenburg, Dec. 30, 1775, died at Oppeln, Silesia, March 12, 1824. Amateur dramatic composer, chiefly self-taught while a student at the University of Halle; then in Berlin pupil of Reichardt, who procured for him in 1801 the appointment as musical director of the theatre at Breslau, which he kept until 1803. He entered the government service in 1804, at Breslau, and in 1816 as counsellor at Op-

peln. Works—Operas: *Der Schutzgeist*, given in Berlin, 1798; *Selico und Borissa*, ib., 1798; *Der Deserteur*, *Melida*, ib., 1799; *Der Bräutigamsspiegel*, Breslau, 1800; *Das Fest der Liebe*, ib., 1801; *Die Gaben des Genius*, ib., 1802; *Das Fest im Eichthale*, ib., 1807; *Anacreon in Jonien*, ib., 1810; *Der Nachwächter*, ib., 1812; *Music to the tragedy Larnassa*; *Die Unsterblichkeit*, oratorio; *Widerschen*, cantata; *Lob der geselligen Freude*, do.; 2 funeral cantatas, and a birthday cantata (1801-3); *Preis der Tonkunst*, cantata; 5 symphonies; 2 concertos for horn; 2 polonaises concertantes for violin and orchestra; 4 quartets for violin, viola, and violoncello; Mass for two choruses; Instrumental music, and songs for one and several voices. He was also a distinguished writer on music, and critic.—Allgem. d. Biogr., v. 525; Allgem. Mus.-Zeitg.; Fétis; Hoffmann, *Die Tonkünstler Schlesiens* (Breslau, 1830); Mendel; Schilling.

**EBERL, ANTON**, born in Vienna, June 13, 1766, died there, March 11, 1807. His father destined him for the law, but he chose music and became a good pianist in his boyhood. When sixteen years old he brought out in Vienna two operas, which gained him the friendship of Gluck and Mozart. With the latter's widow he made

a concert tour in Germany, and in 1796–1800 he was Kapellmeister in St. Petersburg. He visited Russia again in 1803, and played in the chief cities of Germany in 1806. As a pianist his playing was marked by fire and facility, and his compositions displayed many beauties, with some confused modulation and striving for effect. Several of his works were published and became popular under the name of Mozart. Works—Operas: *Die Zigeuner*, Vienna, 1782; *La marchande de modes*, ib., 1783; *Die Hexe Megära*, ib., about 1800; *Graf Balduin von Flandern*, ib., about 1802; *Pyramus und Thisbe*, melodrama, ib., about 1796; *Die Königin der schwarzen Inseln*, ib., 1801; *La gloria d' Imeneo*, cantata; Symphonies; Trios, quartets, a quintet, and a sextet; Songs; Concertos; Variations; Sonatas, and other pianoforte music. The operas and some other compositions have never been published.—*Allgem. d. Biogr.*, v. 572; Mendel; Grove; Fétis.

EBERLIN, DANIEL, born in Nuremberg about 1630, died in Cassel in 1691. Violinist and composer. He had an adventurous life; was a musical student in Rome, captain of Papal troops, later librarian in Nuremberg, Kapellmeister in Cassel and Eisenach, banker in Hamburg and Altona, and finally captain of militia in Cassel. Telemann was his son-in-law. Though noted in his time, his violin trios, published in 1675, are his only known works.—Mendel; *Allgem. d. Biogr.*, v. 574; Gerber; Schilling; Riemann; Fétis.

EBERLIN, JOHANN ERNST, born at Jettenbach, Bavaria, March 27, 1702, died in Salzburg, June 21, 1762. He was court organist to the Archbishop of Salzburg about 1727, and later his Kapellmeister and Truchsess or carver. Mozart studied his

compositions for their mastery of counterpoint, and copied thirteen of them, but later wrote: "They really do not deserve a place between Handel and Bach. All honour to his four-part pieces, but his pianoforte fugues are nothing but long-drawn-out versetti" (*Jahn's Mozart*, i. 433; iii. 373). Works: IX *Toccate e fughe per l' organo* (Augsburg, 1747), several times republished; Latin dramas composed for the pupils of the Benedictines in Salzburg, the words only having survived; 2 sonatas published by Haffner; 2 motets published by Schott; 5 pieces contributed to Leopold Mozart's *Der Morgen und der Abend* (Augsburg, 1759); Masses, offertories, and other church music in MS., in the libraries of Vienna and Berlin; 13 oratorios in the Proske library, the best known being the *Componimento sacro*, performed in Salzburg in 1747.—Grove; Fétis; Mendel; *Allgem. d. Biogr.*, v. 576; Schilling.

EBERS, KARL FRIEDRICH, born in Cassel, March 25, 1770, died in Berlin, Sept. 9, 1836. He entered the artillery school in Berlin while young, but soon turned his attention to music, which he taught; was vice-Kapellmeister at Schwerin in 1799; and later musical director at the theatre in Pesth. In 1814 he became director in a military company, and in 1822 conducted a musical society in Magdeburg. Works—Operas: *Bella und Fernando*, Pesth, 1796; *Die Blumeninsel*, Pesth, 1796; *Der Eremit von Formentera*, 1796; *Der Liebes-Compass*, Pesth, 1797. Overtures; Sonatas; Symphonies; *Wir sind die Könige der Welt*, and other songs.—Mendel; *Allgem. d. Biogr.*, v. 578; Grove; Fétis.

EBERWEIN, KARL, born in Weimar, Nov. 10, 1786, died there, March 2, 1868. Violinist, pupil of his father and of his brother, Traugott Maximilian; became court musician in 1803, and later director of the court orchestra; was a pupil of Zelter in Berlin in 1808–10; and spent the rest of his life in Weimar, teaching, singing, and directing the church music and the opera. In



1849 he was pensioned. He was a contemporary and friend of Goethe, for whom he composed some songs. Works—Operas: *Die Heerschan*, Weimar, about 1842; *Der Graf zu Gleichen*, *ib.*, about 1843; Music for Leonore, and for Preciosa. Overture to Goethe's *Proserpina*; *Entr'actes*; Cantatas; String quartet; Songs; Music for violin, and for the flute.—Mendel; *Allgem. d. Biogr.*, v. 588; Schilling; Fétis, *Supplément*, i. 300.

EBERWEIN, TRAUGOTT MAXIMILIAN, born in Weimar, Oct. 27, 1775, died in Rudolstadt, Dec. 2, 1831. Violinist, pupil of his father, and when only seven years old played the violin in his father's orchestra. He studied under Schick in Mainz, and Kunze in Frankfort-on-the-Main; became court musician to the Prince of Rudolstadt in 1797; made a concert tour in Bavaria and the Tyrol in 1803, and studied counterpoint under Fenaroli in Naples. In 1804 he returned to Rudolstadt; in 1817 became court Kapellmeister, made several concert tours through Germany, and in 1818 travelled to Vienna and in Hungary. Works—Operas: *Claudine von Villabella*, Rudolstadt, 1815; *Pedro und Elvira*, *ib.*, 1805; *Der Jahrmarkt von Plundersweiler*, *ib.*, 1818; *Das befreite Jerusalem*, Rudolstadt, 1819; *Firdusi*, *ib.*, 1821; *Das goldene Netz*, *ib.*, 1827. The *Singspiele*: *Das Schlaechtturnier*; *Die Fischerin*; *Das Storchennest*; *Die hohle Eiche*. Music for *Macbeth*; Church music, cantatas, hymns, psalms, a *Te Deum*, and a mass; Symphonies; Concert overtures; Songs. He left an unfinished cantata, *Der Tod des Alceiden*.—Mendel; *Allgem. d. Biogr.*, v. 589; Schilling; Gerber; Grove.

EBHARDT, GOTTHILF FRIEDRICH, born at Hohenstein in 1771, died (?). Organist, pupil of Tag on the organ and pianoforte and in composition; became organist and teacher at Greiz, and later court organist and director of a singing society at Schleiz. Works: Preludes for organ; Cantatas; Chorals, and other church music. He

was the author of *Schule der Tonsetzkunst* (Leipsic, 1824); *Die höheren Lehrzweige der Tonkunst* (Leipsic, 1830).—Mendel; Schilling; Gerber; Fétis.

ECCARD, JOHANN, born at Mühlhausen, Thuringia, 1553, died in Berlin, 1611. Organist, pupil of Joachim von Burgk; studied under Orlando Lasso in Paris and Munich in 1571-74; returned to Mühlhausen, where he lived until 1578, when he became director of the private orchestra of Jacob Fugger, of Augsburg. Having entered the service of Georg Friedrich, Margrave of Brandenburg-Anspach, he followed him to Königsberg in 1583 as assistant Kapellmeister, becoming full Kapellmeister in 1599. In 1608 he went to Berlin as Kapellmeister of Joachim Friedrich, and held that position until his death. Works: 20 *Cantiones sacre Helmboldi* (Mühlhausen, 1574); *Crepundia sacra Helmboldi* (*ib.*, 1577, 1596; 2d ed., Erfurt, 1608); 24 *deutsche Lieder* (*ib.*, 1578); *Neue deutsche Lieder* (Königsberg, 1589); *Der erste Theil 5-stimmiger geistlicher Lieder* (*ib.*, 1597); *Preussische Festlieder* (*ib.*, 1598); *O Lamm Gottes, motet*; *O Freude*, chorus; Hymns; Chorals.—Mendel; Grove; Riemann; *Allgem. d. Biogr.*, v. 595; Fétis; Naumann (*Ouseley*), i. 479.

ECULES, JOHN, born in London about the middle of the 17th century, died at Kingston-on-Thames, January, 1735. Dramatic composer, son and pupil of Solomon Eccles, violin teacher. He was engaged as a composer for the theatre from 1685 for nearly a quarter of a century; was appointed master of the king's band in 1698, and in 1700 gained the second of the four prizes given for the best settings of Congreve's masque, *The Judgment of Paris*. In 1701 he set the ode written by Congreve for the celebration of St. Cecilia's Day; and in 1710 published a collection of nearly one hundred of his songs, comprising many of those which he had written for forty-six dramatic pieces. In the latter part of his life he gave up all professional pursuits except the

## ECCLESTON

annual production of the royal birthday and New Year's odes. Works—Operas: The Spanish Friar, 1681; The Lancashire Witches, 1682; The Chances, 1682; Justice Busy, 1690; The Richmond Heiress, 1693; Don Quixotte (with Purcell), 1694; Love for Love, 1695; Europe's Revels for the Peace, 1697; The Sham Doctor, 1697; The Provoked Wife, 1697; Rinaldo and Armida, 1699; Acis and Galatea, masque, 1701; The Mad Lover, 1701; The City Lady; The Fair Penitent, 1703; Semele, 1707. He published a collection of songs for one, two, and three voices (London, 1701); Songs in Pills for Purge Melancholy, etc. Henry Eccles, his brother, a violinist, was a member of the king's band in Paris. He published: Twelve solos for the violin (Paris, 1720).—Grove; Fétis; Mendel; Schilling.

**ECCLESTON, EDWARD**, English composer of the 17th century. Nothing is known of his history. In 1679 he published a curious opera entitled, Noah's Flood.—Mendel.

**ECCO IL MONDO.** See *Mefistofele*.

**ECCO LA MARCIA.** See *Nozze di Figaro*.

**ECCO RIDENTE IN CIELO.** See *Aureliano in Palmira*; *Barbiere di Siviglia*.

**ÉCHO ET NARCISSE**, opera in three acts, text by Baron Tschudi, music by Gluck, represented at the Académie Royale de Musique, Paris, Sept. 24, 1779. This was the last work written by Gluck; he was seized with apoplexy when about to take up *Les Danaïdes*, with which he intended to close his career, and transferred the libretto to his pupil Salieri. Écho et Narcisse, though not very successful, was reproduced in 1780.

**ECK, JOHANN FRIEDRICH**, born in Mannheim in 1766, died at Nancy, France, date unknown. Violinist, pupil of Danner, and studied composition under Winter. In 1778 he went to Munich, where he became court musician in 1780, Concertmeister in 1788, and soon after dramatic director of the Court and National Theater. He mar-

ried for the second time in 1801, and removed to Nancy. Works: 6 violin concertos (Offenbach and Paris); Concerto-symphony for two violins (Leipsic).—Mendel; Riemann; Allgem. d. Biogr., v 602; Fétis; Grove; Wasielewski, Die Violine, 191.

**ECKART, JOHANN GOTTFRIED**, born in Augsburg in 1734, died in Paris, August, 1809. Pianist, the son of poor parents, and self-taught. He accompanied the organ-builder, Georg Andreas Stein, in 1758, to Paris, where he painted miniatures days and studied music nights, until he became one of the best pianists and teachers of his time. Works: 6 pianoforte sonatas; 2 clavessin sonatas; Minnet with variations.—Mendel; Fétis; Schilling.

**ECKER, KARL**, born at Freiburg, Breisgau, March 13, 1813, died there, Aug. 31, 1879. Vocal composer, pupil of Sechter in Vienna (1841), returned to Freiburg in 1846, and soon became popular through his male choruses and songs. Several orchestral works of some merit were produced in his native country.—Mendel; Riemann.

**ECKERSBERG, JOHANN WILHELM**, born in Dresden, Aug. 20, 1762, died there, Aug. 20, 1821. Organist, pupil of Homilius, Weinlig, and of his father, and became organist of the Neustadt Church of Dresden in 1789. The music to Schiller's *Glocke* was his most important production.—Allgem. d. Biogr., v. 614; Mendel; Fétis; Schilling.

**ECKERT, KARL (ANTON FLORIAN)**, born in Potsdam, Dec. 7, 1820, died in Berlin, Oct. 14, 1879. Pianist and violinist, pupil on the pianoforte of Rechenberg and Greulich, on the violin of Bötticher and Hubert Ries, in composition of Rungenhagen. He was considered a prodigy when six years old, and composed an opera at the age



of ten. In 1839 he became in Leipzig a pupil of Mendelssohn; then travelled in Italy, Holland, Belgium, and France, and in 1851 accepted the place of accompanist at the Théâtre Italien in Paris. He accompanied Sontag on her tour in the United States, and in 1852 became conductor at the Paris Opéra. In 1853 he went to Vienna, where he became conductor, and later technical director, of the Court Opera. He gave up these places in 1860 to succeed Kücken as Kapellmeister in Stuttgart; retired to private life in Baden-Baden in 1867, but in 1869 was called to Berlin as first court Kapellmeister in place of Taubert and Dorn, suddenly pensioned to make way for him. He was an excellent conductor, but only his minor compositions have succeeded, and they do not justify the expectations Mendelssohn and others had of him. Works: *Das Fischer mädchen*, opera, composed in 1830; *Wilhelm von Oranien*, given in Berlin, 1846; *Käthechen von Nürnberg*, 1837; *Der Laborant*; *Rath*, oratorio, 1833; *Judith*, oratorio, Berlin, 1841; *Domine salvum fac regem*, and other psalms; *Concerto for violoncello*; *Songs*.—Mendel; Grove; Fétis; Riemann.

**ÉCLAIR, L'**, lyrical drama in three acts, text by Saint-Georges and Planard, music by Halévy, first represented at the Opéra Comique, Paris, Dec. 30, 1835. A young naval officer, struck blind by lightning in a tempest, is taken care of by a maiden who lives, with her sister, in a château beside the sea. On recovering his sight he confounds the object of his love with her sister, but his heart soon corrects the error of his eyes. This charming work, written for two tenors and two sopranos, without chorus, appeared in the same year with *La Juive*, and established Halévy's reputation. It was given with great success, in 1884, at the Teatro Manzoni, Milan.

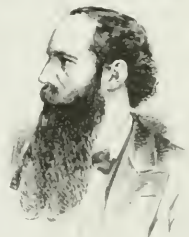
**ÉCOSSAIS DE CHATOU, L'** (The Scotchman of Chatou), opérette in one act, text by Adrien Jaime and Philippe Gille, music

by Delibes, represented at the Bouffes Parisiens, Paris, Jan. 16, 1869. The Scotchman is a silly bourgeois named Ducornet, who, having heard *La Dame blanche*, tries to imitate farmer Dickson, and builds at Chatou a chalet where he offers open hospitality to all comers.

**EDDA**, grand opera, text by Emil Hopfer, music by Karl Reinthaler, first represented at the theatre of Hamburg, Feb. 22, 1876. The libretto, an adaptation of the drama of the same name by Josef Weilen, is founded on an episode in the Thirty Years' War.

**EDDY, CLARENCE**, born, of American parentage, in Greenfield, Massachusetts, June 23, 1851, still living, 1888. Organist, pupil of J. G. Wilson in Greenfield, and of Dudley Buck in Hartford, Conn. In 1871 he went to Europe and studied the organ, harmony, and counterpoint under August Haupt, and the pianoforte under A. Loeselhorn. Returning in 1874, he settled in Chicago as organist of the First Congregational Church, and in 1876 became director of the Hershey School of Musical Art in Chicago, founded by Mrs. Sara B. Hershey, whom he afterwards married. Mr. Eddy has made concert tours in Germany, Austria, Switzerland, and America, and in 1879 he gave in Chicago a series of one hundred organ recitals, in which no programme number was repeated. Works: *Organ music*; *Church and Concert Organist* (2 vols., 1882, 1885); *The Organ in Church* (1887). He has translated August Haupt's *Counterpoint, Fugue and Double Counterpoint* (1876).

**EDELMANN, JEAN FRÉDÉRIC**, born in Strasburg, May 6, 1749, died there, July 17, 1794. Pianist and dramatic composer, gained distinction in Paris in 1782;



## EDEN

became a violent adherent of the Revolution, sent his benefactor, the maire Baron Dietrich, and other friends to the scaffold in Strasburg, and finally was guillotined himself. Works: *Esther*, oratorio, performed at the Concert Spirituel, 1780; *La bergère des Alpes*, lyric scene for soprano and bass, Tuileries, 1781; *Le feu* (act from the ballet *Les éléments*), Académie Royale de Musique, 1782; *Ariane dans l'île de Naxos*, opera, ib., 1782; *Diane et l'Amour*, operaballet, Théâtre des Jeunes Éléves, 1802; 3 concertos for pianoforte; 9 works of sonatas for do., with violin obligato; Quartets for pianoforte, op. 15 (Amsterdam); Caprices for do.—Gerber, *N. Lex.*; *Hamburger Correspondent* (1794), No. 121; Nodier, *Souvenirs de la Révolution*, etc.; Schilling.

**ÉDEN**, a mystery in two parts, poem by Méry, music by Félicien David, represented at the Opéra, Paris, Aug. 25, 1848. A descriptive work, in the overture to which the composer has attempted to depict musically the revolutions on the globe before the advent of man; then succeeds the story of the Garden of Eden and the fall of man. It was well sung by Poultier, Alizard, Portehault, and Mlle Grimm, but failed to attract attention in the political storm of 1848.

**EDER, KARL KASPAR**, born in Bavaria in 1751, died (?). Virtuoso on the violoncello, pupil of Köhler and Lung, and afterwards first violoncellist to the Elector of Treves. Upon several concert tours through Germany he won much applause. Works: 2 symphonies for grand orchestra; 2 quintets. For violoncello: 14 concertos, 20 solos, 3 duos, and 2 trios.—Fétis; Mendel.

**EDLING, JOHANN**, born at Falken, near Eisenach, about 1754, died in 1786. He was chamber musician at the court of Weimar, and composed music to Bertuch's tragedy of *Elfriede*, besides symphonies, and pieces for the clarinet.—Gerber; Schilling; Mendel; Fétis.

**EDSON, LEWIS**, born in Bridgewater, Mass., Jan. 22, 1748, died in Woodstock,

New York, in the spring of 1820. He wrote the popular hymn tunes, *Lenox*, *Bridgewater*, *Greenfield*, and others, first published by Simeon Jocelin and A. Doolittle in "The Chorister's Companion" (New Haven, 1782). In 1801-17 he was in New York and assisted in the compilation of "The New York Selection of Sacred Music" (1804-10), by Lewis and Thaddeus Seymour. About 1817 he removed to Woodstock, Conn.

**EDUARDO E CRISTINA**, Italian opera, text by Schmidt, music by Rossini, represented at the Teatro San Benedetto, Venice, 1819. Princess Christine of Sweden, betrothed to Prince James of Scotland, secretly marries an officer named Edward. Both are thrown into prison, but Edward, freed, delivers the king from great danger during the Russian bombardment of Stockholm, and the monarch pardons him and recognizes the marriage. This, Rossini's twenty-sixth work, is largely a reproduction of two earlier operas, *Ricciardo e Zoraïde* and *Ernione*. An opera of the same title, music by Pavesi, was given in 1811, in Naples.—Edwards, *Life of R.*, 202.

**EDVARDO STUART**, Italian opera, music by Cipriano Pantoglio, represented at the Teatro Manzoni, Milan, May, 1887.

**EDWARDS, RICHARD**, born in Somersetshire, England, 1523, died in London, Oct. 31, 1566. Composer and poet, scholar of Corpus Christi College, Oxford, in 1540; M.A., Oxford, 1547. He studied music under George Etheridge, and became, in 1563, Master of the Children of the Chapel Royal. The music of the beautiful madrigal, "In going to my naked bedde," is conjecturally assigned to him, as it is certain that he wrote the verses. The poem, "The Soul's Knell," said to have been written on his death-bed, is well known. He wrote also many other poems and two comedies.—Grove.

**EEDEN, JOHAN VAN DER**, born at Ghent, Dec. 21, 1844, still living, 1888. Pupil at the Conservatoire, Ghent, where he won several first prizes, and of Fétis in Brussels (1863). At the Concours National,

## EGERIA

in 1865, he won the first prize with his cantata, *Le vent*, and in 1869 with the cantata, *La dernière nuit de Faust*. After having travelled in France, Italy, and Germany, he settled at Assisi.—Mendel, *Ergänz.*, 94.

EGERIA, Italian operetta in one act, text by Metastasio, music by Hasse, represented in Vienna, 1764, in honour of the coronation of Joseph II., King of the Romans. Scene at the fountain of Egeria. Characters represented: Egeria, Venere, Mercurio, Marte, Apollo.

EGGHARD, JULIUS (Count von Hardegen), born in Vienna, April 24, 1834, died there, March 23, 1867. Pianist, pupil of Karl Czerny, and in composition of Seclter; from his fifteenth year he appeared often successfully before the Viennese public, and was much esteemed as a teacher. In 1853-55 he was in Paris, and gave several concerts at the Salle Érard. His tasteful compositions for the pianoforte in characteristic style were widely popular. Works: *La campanella*, impromptu, op. 2; *Variations de bravour*, op. 4; *Nocturne en trilles*, op. 6; *Idylle*, op. 7 and 8; *Souvenir de Pesth*, op. 9; *Rêve d'amour*, op. 10; *Mazurka de salon*, op. 11; *Polka de salon*, op. 12; *Romance*, op. 13; *Les adieux du berger*, idylle, op. 14; *La danse des sylphes*, impromptu, op. 15; *Je pense à toi*, chanson sans paroles, op. 17; *Chanson érotique*, op. 19; *Sérénade italienne*, op. 22; *Nocturne poétique*, op. 23; *Fleurettes, étude de salon*, op. 26; *Sarolta*, impromptu de salon, op. 27; etc.—Wurzbach; *Le Pays* (Paris, 1855, No. 32); *Wiener Conversationsblatt* (1855), 212.

EGLI, JOHANN HEINRICH, born at Seegreben, Canton of Zürich, March 4, 1742, died at Zürich, Dec. 19, 1810. Vocal composer, pupil of Pastor Schmiedli at Wezikon; settled at Zürich, where he became a favourite teacher, and greatly influenced religious music. His songs are still popular in Switzerland. Works: 6 *Schweizer-Cantaten* von Lavater, with orchestra (1786); *Schweizerlieder* von Lavater (1787); *Blumenlese geistlicher Gedichte*, etc. (1788);

*Oden* von Cramer (1786); 12 *Neujahrs-Cantaten*; 60 *geistliche Lieder* (1791); *Schweizer Volkslieder* (1788); *Schweizer Freiheitsgesang* (1789); *Kinderlieder*, for two voices; *Gellert's geistliche Oden und Lieder* (1789); do. *zweiter Theil* (1791); *Lieder der Weisheit und Tugend* (1790); *Christliches Gesangbuch* (Zürich, 1798); and many others for one and more voices.—*Allgen. d. Biogr.*, v. 678; *Fétis*; *Gerber*; *Schilling*.

EGMONT, overture and incidental music to Goethe's tragedy of the same title, by Beethoven, op. 84, composed in 1809; first performed, May 24, 1810. The composer's third work for the stage, written between the second writing of *Leonore*, and *Fidelio*. The overture depicts in broad, vigorous traits what may serve for an introduction to the drama, to wit, the immutability of fate, the pathos in the suppression of liberty, and the fall of its hero, the pleasant existence of the people who are to be suppressed, and, finally, the joy of triumph, proclaiming that the reaction must, at last, succumb. Besides the overture, the music consists of two soprano songs, four entr'actes, Clärechen's death, a melodrama, and a finale; in all, ten numbers. The finale is identical with the conclusion of the overture, which was apparently written last. To fit the music for performance exclusive of the drama, verses connecting the movements were written in Germany by Mosengeil and Bernays, and in England by William Bartholomew. Published by Breitkopf & Härtel (Leipsic, 1811-12).—Marx (Berlin, 1875), ii. 162; *Thayer, Verzeichniss*, 82; *Von Lenz*, ii. 207.

EGMONT, opéra-comique, text by Wolf and Millaud, music by Salvayre, represented at the Opéra Comique, Paris, Dec. 6, 1886. A failure.

EGRESSY, BENJAMIN, born about 1814, still living (?). He settled in Pesth as an actor, and later composed many Hungarian melodies, songs, and other vocal and instrumental music. He also translated

plays and operas, and wrote the librettos of several Hungarian operas.—Würzbach, iv. 5; Mendel; Fétis.

**EHERNE SCHLANGE, DIE** (The Brazen Serpent), oratorio for male voices, text by Giesbrecht, music by Karl Loewe, op. 40, written in 1834.

**EHLERT, LUDWIG**, born in Königsberg, Jan. 13, 1825, died in Wiesbaden, Jan. 4, 1884. Pianist, pupil at the Leipzig Conservatorium under Mendelssohn and Schumann; settled in Berlin as a teacher in 1850; visited Italy several times, directing the Società Cherubini in Florence; taught in Tausig's Berlin school in 1869-71; was teacher to the princes in Meiningen; and settled in Wiesbaden. Professor in 1875. Works: Overtures to Hafiz and Winter's Tale; Spring Symphony; Sonate romantique; Requiem for a child; Songs and pianoforte pieces. He was the author of "Briefe über Musik an eine Freundin" (Berlin, 1859, 1867, 1879; translated as "Letters on Music to a Lady," London and Boston, 1877); "Aus der Tonwelt" (Berlin, 1877; translated as "From the Tone-World," New York, 1885).—Riemann; Mendel; Grove; Fétis, iii. 119; do., Supplément, i. 301.

*Louis Ehlerg*

—Riemann; Mendel; Grove; Fétis, iii. 119; do., Supplément, i. 301.

**EHRENBURG**, died young at Dessau, 1790. He was chamber musician in Dessau, and wrote an opera, Azakia, text by Schwan, Dessau, 1790, besides considerable vocal music.—Gerber; Fétis; Schilling; Mendel.

**EHRHART, LÉON**, born at Mühlhausen, Alsace, May 11, 1854, died near Florence, Oct. 4, 1875. Dramatic composer, pupil in his native place of Heyberger, in Paris of Chauvet and at the Conservatoire of Benoist and Reber. The cantata of Acis et Galatée secured him the prix de Rome in 1874, and while visiting Rome and Venice he worked on a comic opera and an oratorio until his premature death.—Fétis, Supplément, i. 301.

**EHRlich, Christian Friedrich**, born at Magdeburg, May 7, 1810, still living, 1888. Pianist, pupil of Hummel in Weimar, returned to his native city about 1834, where he is conductor of the Singakademie, and one of the founders, and president of the Tonkünstler-Verein. He has composed several operas, of which Die Rosenmädchen, and König Georg were successfully given at various provincial theatres; also organ and pianoforte music, and sacred and secular songs.—Mendel.

**EHRNSTEIN, JOHANN JACOB STUPAN VON**, German composer, lived in the beginning of the 18th century. He published Rosetum musicum and 12 symphonies.—Gerber; Mendel; Fétis.

**EH! VIA, BUFFONE**. See Don Giovanni.

**EICHBERG, JULIUS**, born, of German parentage, in Düsseldorf, Germany, June 13, 1824, still living, 1888. Violinist and dramatic composer; pupil on the violin and in composition, at Würzburg, Bavaria, of Joseph Frölich, and in counterpoint and orchestration of Julius Rietz. He went to



Brussels in 1842, studied composition under Fétis, and the violin under Meerts and De Bériot, and obtained the 1st prizes in violin playing and composition in 1843 at the Conservatoire. After this he resided several years in Frankfort-on-the-Main and in 1846 went to Basel and Geneva, Switzerland, as director of music, and received the appointment of professor of the violin and of composition in the Geneva Conservatoire. In 1856 he removed to America and has spent the past thirty years in Boston, where he is director of the Boston Conservatory of Music, general supervisor of musical instruction in the Boston public schools, and head of Eichberg's School for Violin Playing. He has a national reputation as a teacher of



## EICHBERG

the violin, some of the best public performers having been his pupils. Works: The Doctor of Aleantara, comic operetta in two acts, text by Woolf, represented in Boston, April 7, 1862; The Rose of Tyrol, *ib.*, 1865; The Two Cadis, *ib.*, 1870; A Night in Rome, *ib.*, about 1870. Studies for the violin; Trios and quartets for string instruments; Songs; Works for the use of musical instruction in schools. The Doctor of Aleantara has been performed many times in America, and is one of the few works of the kind, written in America, which has made a permanent reputation.

EICHBERG, OSCAR, born in Berlin, Jan. 21, 1845, still living, 1888. Pianist, pupil of his father; played in public at the age of ten; then studied the pianoforte under Löschhorn and composition under Kiel. He settled in Berlin as a teacher, founded a singing society in 1871, wrote musical articles, and began the publication of a musical calendar in 1879. Has published pianoforte music, songs, etc.—Mendel; Fétis, *Supplément*, i. 302; Riemann.

EICHHORN, HEIMANN, born in Breslau, Oct. 30, 1847, still living, 1888. Virtuoso on the horn and dramatic composer, pupil of Emil Böhm; at first studied law and acquired the degree of doctor, but soon devoted himself entirely to music. He has composed the comic operas and operettas, *Drei auf einen Schlag*, *Zopf und Krummstab*, *Blaue Kinder*, and others, besides pianoforte pieces and songs, and has also published several valuable monographs on the history of instruments and of instrumental music.—Riemann.

EICHHORN, JOHANN, born about 1766, died after 1815. Violinist. Lived in Berlin and at Bruchsal, Baden, and joined the court orchestra at Mannheim in 1807. Works: Concerto for violin (Berlin, 1791); Solos for do. (*ib.*); 3 quartets for two violins, viola, and bass (Darmstadt, 1794); 3 duos for violins, op. 9 (Leipsic, Kühnel); Quintet for two violins, two violas, and bass, op. 11 (*ib.*).—Fétis; Gerber.

EICHLER, FRIEDRICH WILHELM, born in Leipsic in 1809. Violinist, pupil of Spohr in Cassel; became *Conzertmeister* at the theatre in Königsberg in 1832; from 1847 lived several years in London, and then settled at Baden-Baden. Among his compositions for violin are: Variations on a Swiss theme, with orchestra or pianoforte, op. 2 (Leipsic, Breitkopf & Härtel); Songs without words, op. 4 (*ib.*).—Schilling; Mendel; Fétis.

EICHNER, ERNST, born in Mannheim, Feb. 9, 1740, died in Potsdam in 1777. He entered the ducal chapel at Zweibrücken about 1770, and left it clandestinely, because his resignation was not accepted; then lived in London until 1773, when he joined the band of the Crown Prince of Prussia in Potsdam. He formed some excellent pupils, and composed symphonies, concertos, and chamber music.—Fétis; Schilling; Mendel.

EIGHTEEN HUNDRED AND TWELVE, *ouverture solennelle* for orchestra, by Tschaikowsky, op. 49.

E IL MAESTRO IO FACCIO. See *Barbieri di Siviglia*.

EILT, IHR STUNDEN, soprano aria in E minor, with accompaniment of violin and continuo, in Johann Sebastian Bach's cantata, "*Freue dich, erlöste Schaar.*"

EINERT, KARL FRIEDRICH, born at Lommatsch, Saxony, in 1798, died in Warsaw, Dec. 25, 1836. Organist, studied under Schicht in the Thomasschule of Leipsic; was a pupil of Friedrich Schmeider for organ and of Wach for double-bass. Became music teacher in a noble Polish family and went in 1821 to Warsaw, where he was organist of the Lutheran Church and double-bass player of the Court Theatre. His organ preludes were well written.—Sowinski, 165; Fétis; Mendel.

EIN FESTE BURG IST UNSER GOTT (A strong fortress is our God; generally rendered in English: God is our refuge in distress). Martin Luther's version of Psalm xli. (*Deus noster refugium*). It was pub-

lished first in "Geistliche Lieder aufs neue gebessert zu Wittenberg. Dr. Mart. Luther, 1529." Several arrangements of it appeared during Luther's lifetime: 1. For three voices, with melody in the tenor, in "News Gesang," etc., by Johann Kugelman (Augsburg, 1540); 2. For four voices, with melody in the bass, in "Neue deutsche geistliche Gesenge exxiii, by Georg Rhau (Wittenberg, 1544); 3. For five voices, with melody in the tenor, by Stephan Mahn, in G. Rhau's Hymn Book; 4. For four voices, with melody in the bass, by Martin Agricola, in G. Rhau's Hymn Book; 5. For four voices, with melody in the bass, by L. Hellinck, in G. Rhau's Hymn Book. The tune as now sung is derived from the form given it by Johann Sebastian Bach in several of his cantatas, especially in *Ein' feste Burg*, which differs somewhat from Luther's version. It has been used as a theme by various other musicians: Mendelssohn, in the finale of his *Reformation* Symphony; Otto Nicolai, in his *Fest-Ouverture*; Joachim Raff, in his *Fest-Ouverture*; Wagner, in his *Kaisermarsch*; Meyerbeer, in the *Huguenots*; Karl Reinecke, in Variations on *Ein' feste Burg* (given in New York, Nov. 12, 1887).—Rambach, *Ueber Luther's Verdienst um den Kirchengesang* (Hamburg, 1813); Winterfeld, *Luther's deutsche geistliche Lieder* (Leipsic, 1840); Wackernagel, *do.* (Stuttgart, 1848); Koch, *Geschichte des Kirchenlieds* (Stuttgart, 1866-1877); *Luther musicien, Revue et Gazette musicale*, July 13, 1879; Naumann (Ouseley), i. 458; Grove, ii. 179.

**EIN' FESTE BURG**, cantata, text by Salomo Franck, music by Johann Sebastian Bach, written probably for the Reformation Festival of 1730. Bitter thinks it was composed for the bicentenary Reformation Festival of 1717, but Spitta argues that it was for either the festival of 1730 or for the two hundredth anniversary of Protestantism in Saxony, May 17, 1739. The cantata has eight numbers, five solos and three choruses. The opening is a fugue based upon a varia-

tion on Luther's melody and set to the first verse of his hymn. The solos are from the cantata, *Alles was von Gott geboren*, written in 1716.—Spitta, ii. 470; iii. 283; Upton, *Standard Cantatas*, 38.

**EINICKE, GEORG FRIEDRICH**, born at Hohlstedt, Thuringia, April 16, 1710, died in Nordhausen, Feb. 20, 1770. Organist, pupil of his father. He went to the University of Leipsic in 1732, and finished his musical education under Sebastian Bach and Scheibe. He succeeded his father as Cantor and music director; went to Frankenhäusen in a like capacity in 1746 and to Nordhausen in 1757.—Works: Concertos; Symphonies; Church music.—*Allgem. d. Biogr.*, v. 760; Mendel; Schilling; Fétis.

**EIN MÄDCHEN ODER WEIBCHEN**. See *Die Zauberglöte*.

**EINSAM IN TRÜBEN TAGEN**. See *Lohengrin*.

**EINST TRÄUMTE MEINER SELIGEN BASE**. See *Der Freischütz*.

**EIN UNGEFARBT GEMÜTHE**, alto aria in F major, with accompaniment of violins and violas in unison, and continuo, in Johann Sebastian Bach's cantata for Dom. 4 *fest. Trinit.*, of the same title; published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipsic, 1860.

**EISENHOFER, FRANZ XAVER**, born at Immünster, Upper Bavaria, Nov. 29, 1783, died in Würzburg, Aug. 15, 1855. While attending the University of Munich, he finished his musical education under Grätz; gave up the study of theology, and was school teacher and professor in several places. He composed cantatas for male voices, and many solo and part songs, of which he wrote also the text.—Mendel; Schilling, Supplement, 110; Fétis, iii. 123; *do.*, Supplément, i. 302.

**EISENHUT** (Eisenuth, Eisenhuet), THOMAS, German composer, whose works appeared in 1675-1702. He was Kapellmeister of the Prince Abbot of Kempten and a regular canon of the Monastery of

## EISERT

St. Georg in Augsburg. Among his publications were *Harmonia sacra*, church music, and a theoretical book, "Musikalisches Fundament."—Allgem. d. Biogr., v. 767; Mendel; Fetis; Schilling.

EISERT, JOHANNES, born at Dresden in 1810, died there in 1864. Organist, studied music in Vienna, where he appeared successfully in public, until recalled to Dresden as court organist. Among his compositions for the organ, his fugues deserve especial mention for purity of style and melodic beauty.—Mendel; Schilling.

EISFELD, THEODOR, born, of German parentage, in Wolfenbüttel, Brunswick, in 1816, died in Wiesbaden, Sept. 16, 1882. Conductor, pupil in composition of C. G. Reissiger, Dresden; also studied the violin in Bremen under Karl Müller. In 1848 he went to New York, and the following year was made conductor of the New York Philharmonic Society, which he conducted alternately with Carl Bergmann, from 1855 to 1866, when he returned to Europe. He was leader also of the Eisfeld Quartet, which gave its first concert, Feb. 18, 1851. Eisfeld held a high position in New York musical circles.

EITNER, ROBERT, born at Breslau, Oct. 22, 1832, still living, 1888. Pianist, pupil of Moritz Brosig, went in 1853 to Berlin, where he won success as a virtuoso and composer in concerts, given in 1857-59. A school for the pianoforte which he founded in Berlin, 1863, is still flourishing. Since 1860 he has devoted himself more especially to musical literature, and chiefly to his agency was due the organization of the Gesellschaft für Musikforschung in 1868, of whose organ, the "Monatshefte für Musikgeschichte," he is the editor. Works: Judith, biblical opera; Püingsteantate; Stabat Mater for 4 voices a cappella; Overture to the Cid; Pianoforte music, and songs.—Fétis, Supplément, i. 302; Mendel.

EKHART, FRANZ JOSEF, born at Tep-  
litz, Bohemia, about 1735, died (?). Pianist,

organist, and harpist, pupil of his father, and afterwards completed his studies in Italy. For several years he was organist of the Basilica of St. Peter, and in great favour with Pope Clement XIV., especially as a harp-player; in 1780 he enjoyed considerable reputation in Italy as an organist and composer, but his works remain in manuscript.—Fétis; Mendel.

ELBEL, VICTOR, born in Alsace early in the 19th century. He lived in Paris as a teacher; brought out in Strasburg an oratorio, *Der Münsterbau*; and composed also two descriptive symphonies.—Fétis, Supplément, i. 302.

ELEGIAC ODE, text from President Lincoln's Burial Hymn by Walt Whitman, for solos, chorus, and orchestra, by Charles Villiers Stanford, composed for and first given at the Norwich (England) Festival, Oct. 15, 1884.—*Athenæum* (1884), ii. 505.

ELEGIAC SYMPHONY, in D minor, by Charles Villiers Stanford, first produced at Cambridge, England, March 7, 1882, and at the Gloucester Festival, 1883.

ÉLÉGIE, salon-piece for violin solo, with pianoforte accompaniment, by Heinrich Wilhelm Ernst, op. 10. It is extremely effective and well written, and was long popular. Played at Chickering Hall, New York, Nov. 22, 1886, by Michael Banner.

ÉLÉGIE HARMONIQUE (Harmonic Elegy), for pianoforte solo, in F-sharp minor, by Johann Ludwig Dussek, op. 61. Written in memory of Prince Louis Ferdinand of Prussia, whose premature death on the battle-field of Saalfeld, Oct. 13, 1806, deprived Dussek of a friend and patron. One of the composer's best works.

ELEGISCHER GESANG (Elegiac Song), for four voices, pianoforte, and string quartet, music by Beethoven, op. 118, composed 1814; dedicated to Johann, Freiherr von Pasqualati. Text, "Sanft wie du lebstest, hast du vollendet," etc., by an unknown author. Published by Haslinger after the composer's death.—Thayer, Verzeichniss, 120; Lenz, ii. 131.

ELER, ANDRÉ, born in Alsace about 1764, died April 21, 1821. He went, when young, to Paris, where he became professor of counterpoint at the Conservatoire on its reorganization in 1816. His collection, copied in score, of the compositions of 16th century masters, is now in the library of the Paris Conservatoire. Works—Operas: *Apelle et Campaspe*, 1798; *L'habit du chevalier de Grammont*, 1800; *La forêt de Brama*; Interlude, *Le chant des vengeances*, words by Rouget de Lisle, performed in 1798; Overture; Symphony; Sonatas; Trios, and quartets for wind and string instruments.—*Fétis*; do., *Supplément*, i. 303; *Larousse*; *Mendel*; *Schilling*.

ELI, oratorio, text by William Bartholomew, on the story of Eli and Samuel (*Sam.*, i.-iv.), music by Michael Costa, first given at the Birmingham (England) Festival, Aug. 29, 1855; first time in America, Handel and Haydn Society, Boston, Feb. 15, 1857. At Birmingham the part of Eli was sung by Sims Reeves, and that of Samuel by Mme Viardot. The other parts were by Mme Castellan, Carl Formes, and W. H. Weiss.—*Athenæum* (1855), 1008; Upton, *Standard Oratorios*, 84.

ELIAS (Elijah), oratorio, in two parts, text from the Old Testament, music by Mendelssohn, op. 70, first given in an English translation at the Birmingham (England) Festival, Aug. 26, 1846. The idea was suggested, says Hiller, by reading in 1 Kings, xix. 11, "Behold, the Lord passed by," and the text was compiled mostly from the same book. The libretto was sent to London as soon as the work was completed, and translated into English by William Bartholomew. The scenes treated are Elijah's prophecy of the drought, the raising of the widow's son at Zarephath, the rival sacrifices on Mt. Carmel, the fall of rain, the persecution of Elijah by Jezebel, his sojourn in the desert, his return, and his translation in the fiery chariot. The score is without date, but Mendelssohn probably began the work in

the summer of 1837, though most of it was written in 1846. The orchestral parts were rehearsed by Mendelssohn at Leipzig, Aug. 5, 1846, and the vocal parts at Moscheles's house, London, Aug. 18th, the evening of the day of his arrival there; then followed two full rehearsals in Hanover Square, and on Aug. 24th a full rehearsal at Birmingham; and on Wednesday, Aug. 26th, the first public performance was given in the Town Hall, Birmingham. After many alterations and additions, it was given in London, April 16, 1847, by the Sacred Harmonic Society. Its first performance in Germany was at Hamburg, October, 1847. Published first by Simrock (Berlin, 1847).—*Grove*, ii. 275, 288; J. Bennett, in *Concordia*, 497, 523; Upton, *Standard Oratorios*, 218.

ELIJAH. See *Elias*.

ELISA, ou le voyage au Mont Bernard, comedy in two acts, text by Saint-Cyr, music by Cherubini, represented at the Théâtre Feydeau, Paris, December, 1794. The scene is laid among mountains and glaciers, and the dénouement is hastened by an avalanche.

ELISA E CLAUDIO, opera buffa, text by Romanelli, music by Mercedante, represented in Milan in 1822. This opera, one of Mercedante's best works, was given in Paris, Nov. 22, 1823. The beautiful duet, "Se un' istante, all' offerta d' un sogno," is still a favourite with singers.

ELISABETH, opera in three acts, text by Brunswick and De Leuven, music by Donizetti, represented at the Théâtre Lyrique, Paris, Dec. 31, 1853. This is the French version of Donizetti's *Gli esiliati di Siberia*, text by Gilardoni, first given in Naples, 1827. The Italian libretto is from the play by Guilbert de Pixérécourt, entitled: "La fille de l'exilé, ou huit mois en deux heures," which is an adaptation of Madame Cottin's romance, "Élisabeth, ou les exilés de Sibérie" (1806). It is the story of a young girl who comes from the depths of Siberia to ask from the Czar her father's pardon. Donizetti's music was

adapted to the French version by Fontana, his pupil.

ELISABETTA A KENILWORTH. See *Castello di Kenilworth*.

ELISABETTA, REGINA D' INGHILTERRA, opera, text by Schmidt, music by Rossini, first represented at the Teatro San Carlo, Naples, in 1815. The libretto is not from Scott's "Kenilworth," which was not published until 1821, but is an adaptation from a French melodrama. The opera was Rossini's fifteenth work, and was written when he was twenty-four years old. Mlle Colbran, whom he afterwards married, was the original Queen Elizabeth. The opera was given at the Italiens, Paris, March 10, 1822. It was not successful, excepting at Naples. The overture, which had previously belonged to Aureliano in Palmyra, is now the introduction to *Il Barbiere di Siviglia*.—Stendhal, *Vie de R.*; Edwards, *Life of R.*, 109.

ELISIRE D' AMORE, L' (The Elixir of Love), Italian opera buffa in two acts, text by Romani, music by Donizetti, represented in Milan, May 12, 1832, in London, at the Lyceum, Dec. 10, 1836, in New York, 1838, and in Paris, at the Théâtre Italien, Jan. 17, 1839. The subject of this graceful and melodious opera, in some respects one of Donizetti's best, is identical with that of Auber's *Le philtre*, text by Scribe. Adina, a country girl, is loved by Nemorino, a young farmer, and by Beleore, a sergeant. Nemorino applies to Dr. Duleamara, a mountebank, for a bottle of the elixir of love. Duleamara gives him a bottle of wine, and tells him that if he drinks of it he can win the love of anyone. The farmer drinks the whole of it, and, becoming intoxicated, behaves in such a manner that Adina promises to marry the sergeant. The second act opens with the assemblage of the villagers to witness the marriage contract. Nemorino, in despair, begs Duleamara to give him some charm which will make Adina love him. Duleamara refuses, as the farmer has no money, and the ser-

geant urges the latter to enlist. To obtain the bonus, Nemorino enlists and thus gets another bottle from the quack. Meanwhile Nemorino's uncle has died and left him all his property, though he does not know it. The girls crowd around and try to attract his attention, which he attributes to the elixir. Adina's jealousy is aroused, and hearing, through Duleamara, of Nemorino's devotion, she repays the sergeant the enlistment fee, changes her mind, and gives her hand to the former. The principal num-



Persiani, as Adina.

bers in the first act are the buffo song by Duleamara, beginning with the recitative, "Udite, udite, o rustici," and the duet between Duleamara and Nemorino, "Obbligato, ah! si obbligato." In the second act are the chorus: "Cantiamo, facciam brindisi;" the quartet, "Dell' elisir mirabile;" the duet between Adina and Duleamara, "Quanto amore! ed io spietata;" and the romanza of Nemorino, "Una furtiva lagrima." Among the best impersonators of Adina were Fanny Persiani (1812-1867) and

Piccolomini. Lablache was a noted Dr. Dulcamara, and Memorino was a favourite character for Mario.

**ELKAMP, HEINRICH**, born at Itzehoe, Holstein, in 1812, died in Hamburg in 1868. Pupil in Hamburg of Clasing and in Berlin of Zelter; then settled in Hamburg as a teacher; in 1842-51 he lived in St. Petersburg, then returned to Hamburg. Works: 2 oratorios, *Die heilige Zeit*, and *Paulus*; Pianoforte pieces; Songs.—Mendel; Fétis; Schumann, *Gesammelte Schriften*, i. 223.

**ELLE NE CROYAIT PAS**. See *Mignon*.

**ELLER, LOUIS**, born at Gratz in 1819, died at Pau in August, 1862. Violinist, pupil of Hysel; appeared in Vienna in 1836. After concert tours in Hungary, Croatia, Switzerland, and France, playing in Paris in 1844, he returned home, then visited Italy and Southern France, and settled in Pau after travelling over Spain and Portugal with Gottschalk. Works: *Valse diabolique*; *Menuet sentimental*; *Rhapsodie hongroise*; *Fantasias*, and other violin music.—Fétis; Wurzbach, iv. 23; Mendel.

**ELLERTON, JOHN LODGE**, born in Cheshire, England, Jan. 11, 1807, died in London, Jan. 3, 1873. Amateur composer, graduate of Oxford (1828) where he studied music, chiefly composition, and wrote an English operetta and an Italian opera. He studied counterpoint for two years in Rome under Terriani. In 1835 and 1838 he took prizes at the Catch Club for his glees: *Fayre is my love*, and *How beautiful is night*. Works—Operas: *Issipile*, given in Prussia, about 1825; *Annibale in Capua*, *Andromaca*, *Il Marito a vista*; *Carlo Rosa*, German opera; *Dominnica*, *The Bridal of Triermain*, English operas, *ib.*, about 1830; *Il Carnovale di Venezia*, *ib.*, about 1832; *Berenice in Armenia*, *Il Sacrificio d'Epito*, *ib.*, about 1835; *Lucinda*, English opera, Baden-Baden, about 1838. *Paradise Lost*, oratorio; 6 masses; 6 anthems; 17 motets; 61 glees; 83 duets for different voices; 5 symphonies for grand orchestra;

4 concert-overtures; 3 quintets for two violins, viola, and two violoncellos; 44 quartets for two violins, viola, and violoncello; 3 trios for violin, viola, and violoncello; 8 do. for pianoforte, violin, and violoncello; 2 sonatas for pianoforte and violin; *Sonata* for pianoforte and viola; do. for pianoforte and violoncello; 9 do. for pianoforte and flute. He was author also of a poetical romance, *the Bridal of Salerno* (London, 1845), and of a poetical legend, *The Elixir of Youth* (*ib.*, 1864).—Fétis; Grove.

**ELOY**, —, born about 1400, died about middle of 15th century (?). Nothing of his history is known, but he must have preceded Dufay, Dunstable, and Binchois. Tinctoris and Gaforius both quote his mass *Dixerunt discipuli*, which is preserved among the MSS. of the Vatican. Kiese-wetter published the *Kyrie* and the *Agnus in Geschichte der Europ. abendländ. Musik*.—Fétis; Mendel; Ambros, *Geschichte der Musik*, ii. 462.

**ELSBERGER (Elsperger), JOHANN CHRISTOPH ZACHARIAS**, born in Ratisbon in 1736, died in Sulzbach, Feb. 1, 1790. He was at first cantor of the Latin school in Sulzbach, and later private secretary there. Works: *Der Barbier von Sevilla*, opera, Sulzbach, 1783; Church and instrumental music.—Mendel; Fétis; Schilling.

**ELSBETH, THOMAS**, born at Neustadt, Franconia, and lived in Frankfort-on-the-Oder about 1600. He was probably also a chorister in Liegnitz. Works: 3 collections of *Cantiones sacre* (Frankfort, 1600, Liegnitz, 1590, 1606); *Weltliche und geistliche Lieder* (Frankfort, 1599, Liegnitz, 1607); *Zwei Theile Sonntäglicher Evangelien* (Liegnitz, 1616, 1621); *Geistliche Festgesänge auf das ganze Jahr* (Breslau, 1624).—Allgem. d. Biogr., vi. 62; Fétis; Mendel.

**ELSNER, JOSEPH XAVER**, born at Grottkan, Silesia, June 1, 1769, died in Warsaw, April 18, 1854. The son of a maker of musical instruments, he was destined for medicine, but became choir-boy

and later violinist and singer at the Breslau theatre. He received harmony lessons from Förster in Breslau; then read scores and was intimate with musicians in Vienna; and became first violin of the Brünn theatre in 1791, and musical director of the theatre in Lemberg in 1792. In 1799 he settled in Warsaw, where he was director of German and Polish theatres; and in 1815, with Princess Zamoiska, founded a music society, which was transformed into the Warsaw Conservatory in 1821, when he left the theatre and became first director and professor of composition in the new institution. He retired in 1830, when political troubles closed the Conservatory, but continued composition. During a visit to Paris some of his works were performed at the Tuileries and Saint-Cloud. He may be regarded as the creator of Polish opera. His operas are light and in the old style of Paër and Mayr; his church music is rather dramatic; and his compositions generally show ease and purity, though lack of originality and thorough study. Works: *Osoblievi Bracia*, opera, and about 30 other small dramatic works in Polish; Masses, motets, requiems, offertories, and other church music; Cantatas and many songs; Symphonies, quartets, concertos, and much other pianoforte and instrumental music. The Polish titles of his operas are given in Fétis and Sowinski.—Sowinski, *Musiciens polonais*, 166; Fétis; *Allgem. d. Biogr.*, vi. 70; Mendel; Grove.

**ELSTER, JOHANN DANIEL**, born at Benshausen, Heineberg, Sept. 16, 1796, died at Wettingen, Canton of Aargau, Dec. 19, 1857. He entered Leipzig University in 1816; gave up theology for medicine; and after several years of adventurous wandering, and military service in the French army and in Greece, he made his way to Switzerland, taught music in Lenzburg and Baden, was music director of a travelling theatrical company, and became music teacher in Bremgarten and from 1846 in Wettingen. Works: *Richard und Blondel*,

opera in three acts, text by Alani, given in Meiningen, 1835; Songs and other vocal music.—*Allgem. d. Biogr.*, v. 72; Mendel; Fétis; Bechstein, *Fahrten eines Musikanten* (1837; 2d ed., 1854; 3d ed., 1858).

**ELVEY, Sir GEORGE JOB**, born at Canterbury, England, March 27, 1816, still living, 1888. Church composer and organist, brother and pupil of Stephen Elvey, having first been instructed by Highmore Skeats, organist of Canterbury Cathedral, whose son, Highmore the younger, he succeeded as organist of St. George's Chapel, Windsor, in 1835. Mus. Bac., Oxford, 1838; Mus. Doc., ib., 1840; knighted, 1871. Works: *The Resurrection and Ascension*, oratorio, 1838; Services in F and B-flat; Anthems, chorals, chants, hymns, psalms, etc.; Songs; Organ music.—Grove.



**ELVEY, STEPHEN**, born in Canterbury, June 27, 1805, died in Oxford, Oct. 6, 1860. Organist, brother of Sir George Job Elvey; pupil at Canterbury of Skeats. He became organist of New College, Oxford, in 1830; was made Mus. Bac., Oxford, in 1831, Mus. Doc. in 1838; and was choragus of the university from 1840 until his death. Works: Services; Anthems; Psalter and Canticles, pointed for chanting (London, 8vo, 6 editions to 1866); Hymns, etc.—Grove; Brown.

**ELWART, ANTOINE ÉLIE**, born in Paris, Nov. 18, 1808, died there, Oct. 14, 1877. Dramatic composer, pupil on the violin of Ponchard the elder, and at the Conservatoire of Madame de Sainte-Ursule in harmony, of Fétis in composition, and of Lesueur. In 1828 he started, with several fellow pupils, the *Concerts d'émulation*, given at the Conservatoire for six years, to give young composers a school of practice. In 1831 he won the second prize for

composition of the Institut and in 1834 the grand prix de Rome. Having filled the position of adjunct professor of composition for two years, he resumed it on his return from Italy in 1836, became professor of harmony in 1840, retiring in 1871. Officer of the Academy, 1871; L. of Honour, 1872; Order of Charles III. of Spain; Prussian Order of the Red Eagle. Works: *Les Catalans*, opera, given at Rouen, Théâtre des Arts, 1840; *La reine de Saba*, *Les chercheurs d'or*, operas, not performed; Choruses and instrumental music to *Alcestis*; *Noë*, ou *Le déluge universel*, oratorio-symphony in four parts, Paris, 1845; *La naissance d'Ève*, oratorio, ib., 1846; *Les noces de Cana*, mystery for soli, chorus, and orchestra; *Ruth et Booz*, vocal symphony; *Le salut impérial*, cantata; *Le pouvoir de l'harmonie*, do.; *Hymne à la beauté*, do.; *Pas d'orchestre*, choral operetta; *Pénélope*, lyrical scene; *Biehat*, choral scene; *Masses* for two, three, four, and five voices, with and without organ or orchestra; *Motets*; *Symphonies*; *Overtures*; *Quintets*, *quartets*, and *trios* for string instruments; *Choruses* for male voices, etc. He was the author of many theoretical and didactic works, including: "Petit manuel d'harmonie, etc." (1839); "Traité du contrepoint et de la fugue" (1840); "Essai de transposition musicale" (1840); "Le Chanteur accompagnateur" (1844); "L'Harmonie musicale" (1853), etc. He wrote also "Histoire des Concerts populaires," and "Histoire de la Société des Concerts du Conservatoire" (1860).—Fétis, iii. 135; Supplément, i. 304; Mendel, iii. 355; Ergänz., 97; Riemann; Grove.

ELZE. CLEMENS THEODOR, born at Oranienbaun, Anhalt-Dessau, in 1830, still living, 1888. Organist, pupil of his father, of F. Schneider, and at the Leipzig Conservatorium of Moscheles, Dreyschock, and Plaidy for pianoforte; of David for violin, and of Hauptmann for composition. He became an organist and a teacher in Laybach in 1852. Works: *Symphonies*; Cham-

ber music; *Songs*.—Mendel; Fétis, Supplément, i. 304; Schubert, 125.

EMERSON, LUTHER ORLANDO, born, of American parentage, in Parsonsfield, Mass., Aug. 3, 1820, still living, 1888. Conductor of many musical conventions held throughout the United States, and church composer. His first work, *The Romberg Collection* (1853), was followed by a book of Sunday-school music, *The Golden Wreath* (1857), of which more than 300,000 were sold. Among his other collections are: *The Golden Harp* (1860); *The Sabbath Harmony* (1860); *The Harp of Judah* (1863); *Merry Chimes* (1865); *Jubilate* (1866); *Chorus Wreath*.

EMERY, STEPHEN ALBERT, born, of American parentage, in Paris, Oxford Co., Maine, Oct. 4, 1841, still living, 1888. Pianist, pupil on the pianoforte and in harmony of Henry S. Edwards, Portland, Maine; went to Europe in 1862 and studied the pianoforte under Louis Plaidy and Robert Papperitz; harmony and counterpoint under Papperitz, E. F. Richter, and Moritz Hauptmann in Leipzig, and the pianoforte under Fritz Spindler in Dresden. He returned to Portland, Maine, in 1864, removed to Boston in 1866, and was engaged in 1867 by the New England Conservatory of Music when that institution was opened; and on the founding of the College of Music of Boston University, he was appointed professor of harmony and counterpoint, which positions he still holds. He is assistant editor of the *Musical Herald*. Works: *Songs*; *Part-songs*; *String quartets*; *Sonatinas*, and other music for the pianoforte. He is the author also of *Foundation Studies in Pianoforte Playing*, and *Elements of Harmony*.

EMMA DI RESBURGO, Italian opera seria, music by Meyerbeer, represented in Venice, 1819. Produced at a time when Rossini was becoming famous, this work met with good success in Italy, but it was coolly received in Berlin and led to Meyerbeer's going to Paris. It was, however, after-



## EMMERICH

wards translated into German and successfully played under the title of Emma von Leicester.

**EMMERT, ROBERT**, born at Hanau, Hesse-Nassau, July 23, 1836, still living, 1888. Dramatic composer, pupil of Theodor Stauffer and of Albert Dietrich. He is most favourably known by his songs. Works: *Der Schwedensee*, opera, given at Weimar, 1874; *Van Dyck*, do., Stettin, 1875; Symphonies; Pianoforte pieces; Songs and part-songs.—Riemann.

**EMMERT, ADAM JOSEPH**, born at Würzburg, Dec. 24, 1765, died in Vienna, April 11, 1812. Dramatic composer, son of Joseph Emmert. He held an official position in the archives of Salzburg and Vienna, and, though not a professional musician, wrote operas and other music. Works: *Don Silvio de Rosalba*, opera, given at Auspach, 1801; *Der Sturm*, do., Salzburg, 1806; Cantata for four voices and orchestra, *ib.*, 1799; *Te Deum* (*ib.*, 1797); 16 German dances for pianoforte (*ib.*, 1798); Pieces for two horns and bassoon; do. for two clarinets, two horns, and two bassoons (*ib.*, 1799).—Fétis; Mendel; Schilling; Würzbach.

**EMMERT, JOSEPH**, born at Kitzingen, Franconia, Nov. 27, 1732, died at Würzburg, Feb. 20, 1809. Dramatic composer, appointed school rector at Schillingsfürst in 1760, and rector of the Latin school of St. Burkhardt and choral director of the university in Würzburg in 1773. Retired, with the title of Kapellmeister, in 1790. Works: *Semiramis*, *Tomiris*, *Eberhardt*, operas (in manuscript); *Esther*, *Judith*, oratorios (*do.*); Several cantatas (*do.*); Latin and German masses; *Vespers*; *Miserere*; *Te Deum*; do. (Salzburg, 1797); *Psalmodia vespertina*, etc. (Angsburg, 1766); *Choralbuch* (Würzburg).—Fétis; Mendel; Schilling.

**EMPEROR CONCERTO, THE**, a title commonly but improperly given to Beethoven's fifth pianoforte concerto in E-flat, op. 75.

**EMPEROR'S HYMN, THE**. See *Gott erhalte Franz den Kaiser*.

**ENCHANTRESS, THE**, English comic opera in four acts, text by Alfred Bunn, music by Balfe, represented at Drury Lane Theatre, London, Sept. 27, 1845. The character of the pirate queen was sustained by Madam Anna Thillon, who sang it also in New York, at the Astor Place Opera House, Aug. 30, 1852.

**EN CHASSE! LE JOUR EST LEVÉ**. See *Le Pardon de Ploërmel*.

**ENCKE, HEINRICH**, born at Neustadt, Bavarin, in 1811, died at Leipzig, Dec. 31, 1859. Pianist, pupil of Hummel at Weimar, then lived at Jena and Leipzig, much esteemed as a teacher. Among his compositions the instructive works for the pianoforte may claim the greatest merit, and his arrangements for pianoforte (4 hands) of classical orchestral and chamber music are of acknowledged excellence.—Fétis; Mendel.

**ENCKHAUSEN, HEINRICH FRIEDRICH**, born in Celle, Aug. 28, 1799, died in Hanover, Jan. 15, 1885. Organist, learned several instruments from his father; entered a military band in 1816, and in 1826 studied under Aloys Schmitt in Berlin and Hanover, succeeding his teacher in 1829 as court organist and director of the Singakademie of Hanover; also court pianist. Works: *Der Savoyard*, opera, Hanover, 1832; Church music; Pianoforte music.—Mendel; Fétis; Schilling; Schumann, *Gesammelte Schriften*, i. 296.

**ENDTER, CHRISTIAN FRIEDRICH**, born in Hamburg in 1728, died in Buxtehude, May 26, 1793. Organist, pupil of Pfeiffer in Hamburg; became organist in Buxtehude in 1746 and of the Lutheran Church of Altona in 1756. Works: Cantatas; Songs.—Schilling; Mendel; Fétis.

**ENFANCE DU CHRIST, L'** (The Infancy of Christ), a sacred trilogy, for solo voices, chorus, and orchestra, by Berlioz, op. 25, first performed in Paris, at the Salle Herz, Dec. 10, 1854, under the composer's

direction. It consists of three parts: I. *Le songe d'Hérode* (Herod's Dream); II. *La fuite en Égypte* (The Flight into Egypt); III. *L'arrivée à Saïs* (The Arrival at Saïs).—Jullien, Hector Berlioz (1881), 113; do. (1888), 221, 378; M. J. d'Ortigue, *La musique à l'église*, 196.

**ENFANT PRODIGE, L'** (The Prodigal Son), opera in five acts, text by Scribe, music by Auber, represented at the Académie Nationale de Musique, Paris, Dec. 6, 1850; in Italian, as *Il Prodigio*, at Her Majesty's Theatre, London, June 12, 1851. The author of the libretto has taken so many liberties with the Bible story that it is scarcely recognizable. Azazel, the only son of a poor old man, leaves the paternal roof and his betrothed Jephthé for a life of pleasure in the city of Memphis. He is ruined by gaming, by the courtesan Neplité, and by the dancer Lia. He penetrates into the temple of Isis where the mysteries are celebrating, and the Egyptians make him expiate the sacrilege by throwing him into the Nile. Saved by the leader of a caravan, he is reduced to watching the flocks, but eventually finds his way home and is forgiven. There are some picturesque scenes in the opera, such as the passage of the caravan and the procession of the bull Apis.

**ENFANT TROUVÉ, L'**. See *Fétis*.

**ENGEDI**. See *Christus am Oelberg*.

**ENGEL, DAVID HERMANN**, born at Neu-Ruppin, Brandenburg, Jan. 22, 1816, died at Merseburg, May 3, 1877. Dramatic composer and organist, pupil of Wilke on the organ, then at Dessau (1835-37) of Friedrich Schneider, and at Breslau of Adolf Hesse. After his return to Neu-Ruppin in 1839 he devoted himself to composition, but went in 1841 to Berlin, where he taught music, and studied singing under Teschner. In 1848 he was appointed organist of the cathedral at Merseburg, and instructor of singing at the Domgymnasium. For his Choralbuch he received the great gold medal for art and science, and for his merits in general the title of royal

director of music. He was also an able writer on his art. Works: Prinz Carneval, comic opera, given in Berlin, 1862; Bonifacius, oratorio; many compositions for organ and pianoforte, psalms, songs, etc.—Mendel.

**ENGELSBERG, E. S.**, born at Engelsberg, Austrian Silesia, in 1825, died at Deutsch-Jasnik, ib., April 28, 1879. Real name Eduard Schön. He was chief of a department in the ministry of finances in Vienna, and under the above pseudonym wrote many popular choruses for male voices, which made his name a household word with German singing societies all over the world.

**ENGLERT, ANTON**, born at Schweinfurt, Bavaria, Nov. 4, 1674, died there after 1729. Church composer, pupil of Kühnau, Schade, and Strunck at Leipsic, where he studied theology. In 1697 he became cantor in his native city, about 1717 co-rector of the Gymnasium, in 1729 rector, and at the same time organist of the cathedral. About 1697 he published several volumes of his compositions, mostly religious, which bear witness to his thorough musical knowledge.—Fétis; Mendel.

**ENGLISH SUITES** (Ger., Englische Suiten), 6 large suites for clavier, by Johann Sebastian Bach. Suite I. A major; II. A minor; III. G minor; IV. F major; V. E minor; VI. D minor. Published by the Bach-Gesellschaft, Clavierwerke, vol. ii. 1.

**ENICELIUS, TOBIAS**, born at Leskow, Bohemia, about 1655, died (?). He was cantor in Flensburg about 1655, then went to Tönningen in the same capacity, and in 1660 to Hamburg. He composed a cantata and music to Opitz's Epistles.—Mendel; Fétis; Mattheson, Ehren-Pforte, 59.

**ENNELIN, SÉBASTIEN**, born at or near Saint-Quentin about 1650 or 1655, died after 1719. Church composer, at first chorister in the maîtrise of Saint-Quentin, and in 1680 succeeded Antoine Gras as choir director of Saint-Louis' chapel. Works—in manuscript in the library of the col-

*légiale* of Saint-Quentin, vol. i. (1709) : 8 *Salve Regina* for four and six voices ; 4 *Alma Redemptoris* ; 4 *Ave Regina* ; 2 *Inviolata* ; 3 *Regina caeli* ; *Pie Jesu* ; *Maria mater gratiae*, mass for four voices ; *Domine, quinque talenta*, motet for do. Vol. ii. (1714) : *Requiem* mass for five voices ; *Audi, benigne Christe, qui lux es et dies, Vexilla regis, Da pacem*, Lenten hymns. Vol. iii. (1718) : 15 *O salutaris*, for five voices ; Four masses for four, and one mass for three voices.—Fétis.

ENNO, SEBASTIANO, Italian composer, living in the middle of the 17th century. He published *Arioso cantate*, libro primo e secondo (Venice, 1655).—Fétis ; Mendel ; Schilling.

ENRICO, CONTE DI BORGOGNA, Italian opera, music by Donizetti, represented at the Teatro San Luca, Venice, 1818. This, Donizetti's first opera, met with such success that he was commissioned to write another one for the same city.

ENRICO, DETTO IL LEONE (Henry the Lion), Italian opera, text by Hortensio Mauro, music by Agostino Steffani, represented in Brunswick, 1689. A German version, *Heinrich der Löwe*, by Fiedler, was given in Hamburg, 1696. The subject of the libretto is Henry the Lion, Duke of Saxony and Bavaria and head of the House of Guelph, Frederick Barbarossa's warlike antagonist in the twelfth century.

ENTFESSELTE PROMETHEUS, DER (Prometheus Unbound), Chorus to Herder's poem, by Franz Liszt. Instrumental introduction : The symphonic poem *Prometheus*. No. 1. Chor der Oceaniden, for female voices ; No. 2. Chor der Tritonen, for mixed voices ; No. 3. Chor der Dryaden, for female voices ; No. 4. Chor der Schnitter, for mixed voices ; No. 5. Chor der Winzer, for male voices and solo ; No. 6. Chor der Unterirdischen, for male voices ; No. 7. Chor der Unsichtbaren, do. ; No. 8. Schluss-Chor (Chor der Musen), for mixed voices.

ENTFUHRUNG AUS DEM SERAIL, DIE (The Elopement from the Harem),

comic *Singspiel* in three acts, text by Gottlob Stephanie, adapted from Bretzner's *Belmonte* und *Constanze*, music by Mozart, first represented at the Nationaltheater, Vienna, July 12, 1782. This work, written when Mozart was twenty-six years old, was the beginning of a form of romantic opera in which the style and aria of the Italian opera buffa was united with the style, Lied, and dialogue of the German *Singspiel*, a form afterwards repeated on a grander scale in *Die Zauberflöte*. Its production led to a paper war between the librettists Stephanie and Bretzner, during which André, the composer of *Belmonte* und *Constanze*,



Minna Peschka-Leutner.

took the side of Stephanie, notwithstanding that he had aided Mozart in producing an opera which virtually supplanted his own. Mozart's work was produced in Paris first, at the Lycée des Arts, Sept. 26, 1798 ; again in 1801 and 1830 ; and in French, as *L'enlèvement au sérail*, text by Prosper Pascal, at the Théâtre Lyrique, May 11, 1859. It was given in English as *The Seraglio*, "with additional airs by Mr. Kramer," at Covent Garden, London, Nov. 24, 1827. The action passes in the harem of Selim Paeha, where are a Spanish girl Constanze, her maid Blondehen, and a valet Pedrillo, all under the charge of Osman, guardian of the harem. Belmonte, the lover of Constanze, penetrates into the harem in

hope of effecting his mistress's release. Pedrillo tries to aid him by drugging Osmiin's wine, but the wily guardian sees through his design and exposes the plot. The conspirators are about to suffer the penalty of their acts when the Pacha discovers in Belmonte a citizen of Burgos who once saved his life, and gives them all their freedom. The original cast in Vienna was as follows :

Constanze (S.).....Mlle Cavaliere.  
Blondchen (S.).....Mlle Tayber.  
Osmiin (B).....M. Fischer.  
Belmonte (T.).....M. Adamberger.  
Pedrillo (T.).....M. Dauer.

A favourite Constanze of later times is Mme Peschka-Leutner (born in Vienna, 1839), whose portrait is given.—Hanslick, *Moderne Oper*, 51 ; Jahn ; Naumann (Ouseley), ii. 894.

EN VAIN J'ESPÈRE. See *Robert le Diable*.

ENVY, ELDEST BORN OF HELL, chorus in E-flat in Handel's *Saul*, Part II. ; one of the composer's most famous choruses.

ÉPISE DE LA VIE D'UN ARTISTE (Episode in the Life of an Artist), the title of Hector Berlioz's opus 14, the first part of which is the symphonie fantastique, and the second, the lyric monodrama, *Lelio*, ou le Retour à la Vie (the Return to Life). The symphonie fantastique, in C major, the composer's first great symphony, is a piece of so-called programme-music descriptive of the dream of a young composer who has tried to poison himself with opium in a fit of disappointed love. The beloved object appears to him in the guise of a melody, which Berlioz calls l'idée fixe (the fixed idea), and which is treated thematically or episodically, in each one of the five movements of the symphony. This idée fixe is interesting historically, as the first instance in music of what Wagner afterwards termed the Leitmotiv. The headings of the five movements are : 1. Rêveries, Passions ; 2. Un Bal ; 3. Scène aux Champs ; 4. Marche

au Supplice ; 5. Songe d'une Nuit de Sabbat. The monodrama of *Lelio*, a spoken monologue with incidental music for solo voices, chorus, and orchestra, shows us the young composer after awaking from his dream ; he meditates upon love and art, at length arousing himself to seek consolation in the exercise of his art. The scene changes, and he appears at the head of a chorus and orchestra, conducting the last rehearsal of his own *Fantaisie dramatique sur la Tempête de Shakspeare*, a cantata for chorus and orchestra with which, and a last return of the *Idée fixe*, the work closes. The entire Episode is but the expression of Berlioz's love for Henrietta Smithson, whom he afterwards married, and Camilla Moke, afterwards Mme Pleyel. The *Fantaisie sur la Tempête* was first given separately at the Paris Opéra in 1829 ; the *Symphonie Fantastique* at the Conservatoire in 1830 ; and the entire work, with Bocage in the part of *Lelio*, at the Conservatoire on Dec. 11, 1832. The score of the *Symphonie Fantastique*, and a masterly transcription by Liszt for pianoforte solo are published by Brandus (Paris) ; the full and pianoforte scores of *Lelio*, by Richault (Paris).—Schumann (Ritter), *Music and Musicians*, 1st series, 228 ; E. Hippeau, *Berlioz Intime*, 244 ; Georges Noufflard, *Hector Berlioz*, 44 ; Julien, *Berlioz* (1888), 50 ; *Atlantic Monthly*, xli. 32.

ÉPREUVE VILLAGEOISE, L' (The Village Test), vaudeville in two acts, text by Desforges, music by Grétry, represented at the Théâtre Italien, Paris, June 24, 1784. The subject is an episode of Théodore et Paulin, an unsuccessful lyric comedy in three acts, by the same authors, given at the Italiens, March 18, 1784. In its new form the work proved a dramatic success. It was revived at the Opéra Comique, Paris, in 1888.

ERBA, Don DIONIGI, Italian composer, end of the 17th century. Lived in Milan ; was of noble family and took holy orders. Works : *Arion*, opera (with Valtellina), 1694 ; *Artemio*, opera (with Besozzi and Battes-

tini), 1695; and probably a Magnificat for two choirs, from which Handel is thought to have borrowed several pieces in the second part of Israel in Egypt.—Grove; Gerber; Chrysander, G. F. Händel, i. 168.

ERBA, GIORGIO, violinist and composer. Originally from Milan, he was living in Rome about 1730. Some of his violin sonatas have survived.—Mendel; Fétis; Gerber.

ERBACH (Erbacher), CHRISTIAN, born at Algesheim in the Palatinate about 1560, died (?). He was organist, about 1600, to Marcus Fugger in Augsburg, later to the cathedral there, and in 1628 a member of the city council. His manuscript compositions are in the Augsburg Cathedral Library and Berlin Royal Library. Works: *Cantiones sacre* (Augsburg, 1600, 1603, 1604, 1611); *Acht geistliche deutsche Lieder* (ib.); *Songs* in contemporary collections.—Allgem. d. Biogr., vi. 184; Mendel; Grove; Fétis.

ERBARME DICH, MEIN GOTT, aria in B minor for the alto of Coro I, with accompaniment of violin solo, strings complete, and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus, Part II.

ERDMANNSDÖRFER, MAX, born at Nuremberg, June 14, 1848, still living, 1888. Pianist and violinist, first instructed by his father and by August Raab, then at the Conservatorium, Leipzig (1863-67), pupil of Moscheles and Reinecke on the pianoforte, of David and Dreyschock on the violin, and of Hauptmann, Richter, and Reinecke in theory; finally in Dresden (1868-69) pupil of Rietz. In 1871 he became Hof-Kapellmeister to the Prince of Schwarzburg, at Sondershausen, where he actively promoted the production of the best modern compositions, and raised the already high standard of this renowned orchestra. He resigned his position in 1880, then lived in Vienna, Leipzig, and Nuremberg, and in 1882 was appointed artistic director of the Imperial Music Society, and professor at the Conservatorium in Moscow. Works: *Prinzessin Ilse*, Waldsage (forest legend) for

solis, chorus, and orchestra, 1870; *Schneewittchen*, for do., 1873; *Traumkönig* und *sein Lieb*, for soprano, female chorus, and small orchestra; *Des Kaiserheeres Rouffahrt*, for male chorus and orchestra; *Overture to Prinzessin Ilse*, for orchestra; do. to Brachvogel's drama *Narciss*; *Trio* for pianoforte and strings; *Sonata* for pianoforte and violin; *Albumblätter*, for do.; 5 choruses for male voices, a cappella, op. 26; *Reisebilder*, for pianoforte; *Nordseebilder*, for do. (four hands); *Songs*.—Mus. Wochenblatt (1879), 453, 467, 478.

ERE LONG DEATH. See *Puritan's Daughter*.

EREMITA, GIULIO, born in Ferrara about 1550, died about 1600. Organist; real name Giulio Giusberti, but called Eremita, because he belonged to the order of Camaldolite Eremites. Works: *Primo libro de' madrigali a 6 voci* (Ferrara, 1584; Antwerp 1600); *Madrigali a cinque*, lib. i. (Venice, 1597); *Il secondo libro de' madrigali a cinque* (ib., 1599). His madrigals are also in Italian and Flemish collections, such as: *Melodia olympica* (Pierre Philipps, Antwerp, 1594); *Trionfo di Dori* (Venice, 1596; Antwerp, 1596, 1601, 1614); *Il Paradiso musicale* (Venice, 1595; Antwerp, 1596); *Madrigali di diversi eccellenti e famosi autori* (Antwerp, 1595); and in the collections of Schad, Bodenschatz, and Domfridus.—Fétis; Mendel.

ERFURT, KARL, born at Magdeburg in 1807, still living, 1888. Pianist, pupil of Mühling at Magdeburg, where for many years he taught music, until called to Hildesheim as musical director. He has composed more than fifty works for pianoforte, and songs.—Fétis; Mendel.

ERGEHT UND LASST DICH MEINEM SCHUTZ. See *Rienzi*.

ERHEBE DICH, GENOSSIN MEINER SCHMACH. See *Lohengrin*.

ÉRINNYES, LES (The Furies), antique drama in two parts, text by Leconte de Lisle, after the "Orestes" of Æschylus, music by Jules Massenet, represented at the

Odéon, Paris, Jan. 6, 1873. The incidental music of this tragedy, as first performed, was composed of an introduction, two interludes, and a melodrama. On its reproduction at the Opéra National, May 15, 1876, the music was more developed, with some additions and new instrumentation, but the effect was not increased.—Clément et Larousse, 845.

ERK, LUDWIG CHRISTIAN, born in Wetzlar, Jan. 6, 1807, died in Berlin, Nov. 25, 1883. Son and pupil of Adam Wilhelm Erk (1779-1820), and pupil of J. B. Spiess, L. Reinwald, and A. André. He became a teacher in the seminary of Meurs in 1829; started musical festivals at Remscheid and other towns; was called in 1835 to the Royal Seminary for City Schools in Berlin, where he led the liturgic choir of the cathedral in 1836, but gave it up in 1838 for want of support. In 1836-38 he was a teacher in the family of Prince Karl of Prussia; in 1843 he founded a Männergesangverein; in 1852 a Gesangverein for mixed chorus; in 1857 became musical director; and in 1877 retired from the Berlin Seminary. Besides his own compositions, he published many collections. Works: *Liederkranz*, *Singvögelein*, *Deutscher Liedergarten*, *Musikalischer Jugendfreund*, *Sängerhain*, *Siona*, *Sangesblüthen*, *Volksklänge*, *Deutscher Liederhort*, *Deutscher Liederschatz*, *Turnliederbuch*, and many other collections of popular songs, amounting to about forty, and mentioned more fully by Mendel, some of them in conjunction with his brother, Friedrich Albrecht Erk, and his brother-in-law, W. Greef.—Mendel; Grove; Riemann; Schilling, Supplement, 118.

ERKEL, FERENCZ, born at Gyula, Hungary, Nov. 7, 1810, still living, 1888. Pianist and dramatic composer, first instructed by his father, who was an able amateur musician. When twenty-four he became musical director of the opera company at Kaschau, and with it went to Buda; at the opening of the National Theatre at

Pesth, in 1837, he was appointed its Kapellmeister, and afterwards received the title of director general of music, having won great distinction as the creator of an excellent orchestra, and as conductor and composer. His numerous songs, in which the character of national melodies is happily blended with the requirements of the more elevated modern style, but especially his operas, have made him extremely popular in Hungary. Among the latter, Hunyády László obtained the greatest success, and may preëminently be considered the national opera of Hungary, although *Bank Bán* is probably his master work. In 1868, when he conducted the great Hungarian music festival at Debreczin, he was made honorary director for lifetime of all the singing societies of Hungary. Works—Operas: *Báthory Mária*, given at Pesth, 1840; *Hunyády László*, National Theatre, 1844; *Erzsébet*, ib., 1857; *Kánok*, ib., 1858; *Bank Bán*, ib., 1861; *Surolda*, ib., 1862; *Dózsa György*, ib., 1867; *Brankovics György*, ib., 1874; *King Stephen*, ib., 1874.—Wurzbach.

ERKENNE MICH, MEIN HÜTER, choral to the melody "O Haupt voll Blut und Wunden," in E major, in Johann Sebastian Bach's *Passion nach Matthäus*, Part I.

ERLANGER, JULES, born at Weissenburg, Alsace, June 25, 1830, still living, 1887. Pupil at the Paris Conservatoire of Halévy. After publishing pianoforte music and bringing out several operettas in Paris, he devoted himself to business. Works: *L'Arbre de Robinson*, opérette in one act, *Bouffes Parisiens*, Oct. 19, 1857; *Mesdames de cœur volant*, ib., April 16, 1859; *Les musiciens de l'orchestre*, opéra-bouffe in two acts (with Délibes), ib., Jan. 25, 1861; *La servante à Nicolas*, opérette in one act, ib., March 11, 1861; *Pianoforte music*; Songs.—Fétis, Supplement, i. 305.

ERLEBACH, PHILIPP HEINRICH, born in Essen, July, 25, 1657, died in Rudolstadt, April 17, 1714. He received his

musical education in Paris, and was Kapellmeister in Rudolstadt from 1683 until his death. Works: Chamber, organ, and vocal music.—*Allgem. d. Biogr.*, vi. 223; Mendel; Fétis; Schilling.

**ERLKÖNIG, DER** (The Erl King), ballad by Goethe, music by Schubert, written in 1815 or 1816, published as op. 1 by Cappi and Diabelli, Vienna, 1821, with a dedication to Count Moriz von Dietrichstein. The original sketch, now in the Royal Library, Berlin, differs from the published copy in having the accompaniment in groups of four instead of in triplets for the right hand. The song was sung only at private gatherings for several years, Schubert being unable to find a publisher, and it was not given in public until Jan. 25, 1821, when it was sung at the Musikverein by August von Gymnich, with a success which added materially to the composer's fame. It was published the following month by private subscription, and after its performance by Vogl at the Kärnthner Theater, March 7, 1821, it had a rapid sale. Arranged by Liszt for voice and small orchestra; published, score and parts, by Forberg (Leipzig). Arranged also by Berlioz for voice and orchestra.—*Hellborn* (Coleridge), i. 59, 307.

**ERLKÖNIGS TOCHTER** (The Erlking's Daughter), cantata for solo voices, chorus, and orchestra, by Neils W. Gade, op. 30, written in 1852. The story varies somewhat from Goethe's poem. Sir Oluf, on the eve of his wedding-day, is enticed away by the Erl King's daughter, and rides home in the morning to die at the castle gate.

**ERMEL, LOUIS CONSTANT**, born in Ghent, Dec. 27, 1798, died in Paris during the siege of 1870. Pianist, pupil at the Paris Conservatoire under Zimmerman, Éler, and Lesueur. He won the grand prix de Rome, 1823, for his cantata *Thibé*; the gold medal of the Société des Beaux-Arts, Ghent; and the bronze medal in 1848 for a national chorus for which eight hundred

musicians competed. His *opéra-comique*, *Le testament*, was given in Liège in 1836, and in Brussels in 1838. Author of "*Solfège chorale transpositeur*."—*Fétis*, ii. 152; do., *Supplément*, i. 306; Mendel.

**ERMIONI**, Italian opera, music by Rossini, represented at the Teatro San Carlo, Naples, in Lent, 1819. Though well sung, it was not a success.—*Edwards*, *Life of R.*, 201.

**ERNANI**, tragie opera in four acts, text by F. M. Piave, music by Verdi, first represented at the Teatro Fenice, Venice, March 9, 1844. The libretto is an adaptation of Victor Hugo's drama, "*Hernani*." Before its production in Venice the police, refusing to permit the representation on the stage of a conspiracy, caused the libretto and parts of the music to be changed. It was played at Her Majesty's Theatre, London, March 8, 1845. When about to be given in Paris, Victor Hugo objected to the use of his drama, and to please him the libretto was rewritten. The title was changed to *Il proseritto*, the scene removed to Venice, and the bandit Ernani made into Oldrado, an Italian corsair. In this guise the opera was produced at the Théâtre Italien, Jan. 6, 1846; but the poet was finally appeased, and it was given later in its proper form. The scene is laid in Aragon, time 1519. Characters represented: Ernani (T.); Don Carlos, King of Spain (Bar.); Don Ruy Gomez de Silva (B.); Elvira (S.); Johanna (M.S.); Don Riccardo (T.); Iago (B). Ernani, son of the Duke of Segovia, but under a ban and chief of a band of brigands, is in love with Elvira, a noble lady betrothed to the Duke de Silva, and plans to carry her off. Don Carlos, the King, also loves her and tries to abduct her. Her cries bring to her rescue Ernani, who defies the King, and Silva, who challenges him, but begs for pardon when he discovers his identity. The King finally carries off Elvira and Silva challenges Ernani. The latter refuses to fight, and induces Silva to aid

## ERNANI

him in taking vengeance on the King, at the same time giving him a horn and promising to take his own life whenever Silva shall wind it. In the third act the conspirators are plotting in the catacombs when the King appears suddenly among them and orders the nobles to execution. Ernani, as a noble, demands the right to share their fate, when the King pardons all and bestows Elvira upon Ernani. In the fourth act, in the midst of the festivities attending their wedding, the fatal horn is heard and Ernani parts from Elvira, and keeps his word by killing himself. Among the principal numbers are, in the first act, Elvira's aria, "Ernani, involami;" Don Carlos's aria, "Bella come un primo amore;" the duet between them, "Fiero sangue d'Aragona;" and Silva's bass solo, "Infelice! e tu eredevi." In the second act, the duets between Ernani and Elvira, "Ah! morir potessi adesso," and "La vendetta più tremenda." In the third act the grand septet and chorus "O sommo Carlo," well known in its English form as "Crowned with the Tempest," is one of the composer's best efforts. In the last act the duet between Ernani and Elvira, "Cessaro i suoni," is full of dramatic feeling.—Hanslick, *Moderne oper*, 220.

ERNANI, INVOLAMI. See *Ernani*.

ERNELEINDE, PRINCESSE DE NORVÈGE, tragic opera in three acts, text by Poincnet, music by Philidor, represented at the Académie Royale de Musique, Paris, Nov. 24, 1767. The text is an adaptation of an Italian libretto entitled *Ricimero*, which was set to music by Pergolesi (Naples, 1731) and by Jommelli (Rome, 1740). *Ernelinde*, which is Philidor's best work, was reproduced in Paris, Jan. 21, 1769, under the title of *Sandomir*, prince de Danemark; and again, Dec. 11, 1773, with the text remodeled by Sedaine.

ERNEMANN, MORITZ, born in Eisleben in 1800, died in Breslau, Aug. 8, 1866. Pianist, pupil in Berlin of Ludwig Berger. He went, in 1820, with Prince Radziwill to

Poland, and lived several years in the house of Prince Zamoisiki, in Warsaw. Then he became a teacher in the Warsaw Conservatory; resided in Breslau in 1833-36; and later returned to Warsaw. Works: Piano-forte music; Songs.—Mendel; Fétis, iii. 152; do., *Supplément*, i. 306; Sowinski, *Musiciens polonais*, 183.

ERNST II., Duke of Saxe-Coburg-Gotha, born at Coburg, June 21, 1818, still living, 1888. Dramatic composer, pupil of Breidenstein at Bonn, and of Reissiger at Dresden, where his musical education was much furthered by intercourse with Mendelssohn, Moscheles, Wagner, Liszt, and others. The fact that his operas continue in the repertoires not only of Germany, but of other countries, seems to prove that their success is due to something more than the composer's exalted station. Works—Operas: *Zaire*, given at Gotha, 1846; *Toni*, about 1850; *Santa Chiara*, Coburg, 1854, Paris, 1855; *Casilda*, Brussels, 1855; *Diana von Solanges*, Coburg, 1858, Dresden and Gotha, 1859; *Immer Liebe*, cantata, with orchestra; *Aller Scelen*, do.; *Fackeltanz*, for full orchestra and brass instruments; *Die deutsche Tricolore*, hymn for male chorus and brass instruments (prize at Music Festival, Dreux); *Fantasia* for pianoforte, violoncello, and æolodion; many other instrumental works, and several books of songs.—Mendel.

ERNST, CHRISTIAN GOTTLOB, born at Silberberg, Silesia, Feb. 2, 1778, died (?). Organist, pupil in Breslau of Neugebauer and Berner, became organist in 1798 at Ohlau, where he did much towards the development of musical life. He set to music several psalms, and published sonatas for the pianoforte and violin, organ music, etc.—Fétis; Mendel; Schilling.

ERNST, FRANZ ANTON, born at Georghenthal, Bohemia, Dec. 3, 1745, died in Gotha, Jan. 13, 1805. Violinist, was choir-boy in Neuzell and later violinist to the Jesuits in Sagan; after studying law at Prague University, he held an office in his native



## ERNST

place, but soon became secretary to Count von Salm, and finally, on the advice of Lolli, made concert tours. He was influenced by Stal in Strasburg; returned to Prague in 1773; and in 1778 was appointed dual Concertmeister in Gotha. He devoted some attention to improving the construction of violins, and was an industrious composer of violin music.—Wurzbach, iv. 72; Mendel; Fétis; Schilling; Riemann; Wasielewski, *Die Violine*, 214.

ERNST, HEINRICH WILHELM, born at Brünn, Moravia, in 1814, died in Nice, Oct. 14, 1865. Violinist, pupil at the Vienna Conservatorium under Böhm for violin, and Seyfried for composition; instructed later by Mayseder. His playing was greatly influenced by Paganini. At the age of sixteen he made his first concert tour; studied several years in Paris under Charles de Bériot; and in 1834–50 travelled over almost all Europe with wonderful success. In Holland alone he gave two hundred concerts. In 1850 he settled in London, but latterly had to give up playing in public, and his last years were embittered by an incurable spinal disease. As a violin virtuoso his playing was marked by brilliancy, passion, mastery over all technical difficulties, and great beauty of tone. His compositions are effective



and extremely difficult. Works: 2 nocturnes; *Élégie* for violin and pianoforte;

*Fantasia* on Rossini's *Otello*; *Concertino* in D; *Polonaise de Concert*; *Variations* on Dutch national air; *Pirata*, *Cappriccio*; *Rondo Papageno*; *Concerto* (Allegro pathétique) in F-sharp minor; *Carnaval de Venise*, in imitation of Paganini; *Erl King*; *Bolero*; *Variations* on Hungarian airs; 2 quartets; *Études*.—Allgem. d. Biogr. vi. 325; Wurzbach, iv. 73; Grove; Mendel; Wasielewski, *Die Violine*, 345; Fétis, *Supplément*, i. 306; Hart, *The Violin*, 435.

ERO E LEANDRO (Hero and Leander), opera seria, text by Arrigo Boito, music by Giovanni Bottesini, represented at the Royal Theatre of Turin, Jan. 11, 1879. This work, sung by Barbacini, Roveri, and Mme. Brusch-Chiatti, had a considerable success.

EROE CINESE, *L'* (The Chinese Hero), Italian opera, text by Metastasio, first set to music by Bonno and represented at the Imperial Theatre at Schönbrunn, 1752. Scene near the city of Singana (See-Ngan), capital of the province of Chensi (Shen-See), China. Characters represented: Leango, ruler of China; Prince Siveno, his supposed son, in love with Lisinga; Minto, a mandarin in command of the army; and Lisinga and Ulania, Tartar princesses, the one in love with Minto, the other with Siveno. The libretto has been set to music also by Perez, Lisbon, 1753; Hasse, Dresden, 1753; Gluck, Schönbrunn, 1754; Rauzzini, Munich, 1770; Sacchini, Munich, 1771; Majo, Naples, 1771; Cimarosa, Naples, 1783; Portogallo, Turin, 1788; Checchi, Leghorn, 1810.

EROICA. See *Sinfonia Eroica*.

ÉROSTRATE (Erostratus), opera in two acts, text by Méry and Pacini, music by Ernest Reyer, first represented at the theatre of Baden, Aug. 21, 1862. In the libretto, the story of Erostratus, who is known to history only as the incendiary of the temple of Diana, at Ephesus, is mingled with much fable, in which Athenaïs the courtesan, Scopas the sculptor, and the Venus of Milo are made to play parts. The opera was given in Paris, at the Opéra,

Oct. 16, 1871, but was withdrawn after two representations.

**EROTIKON**, Liedercyclus by Adolf Jensen, op. 44.

**ERSCHALLET, FEIERKLANGE**. See *Rienzi*.

**ERSTEHE, HOHE ROMA, NEU**. See *Rienzi*.

**ERTEL** (Ertelius), **SEBASTIAN**, German composer of the early part of the 17th century. He was a Benedictine monk at Weihenstephan, near Freising, and later in the Convent of Gersten, Upper Austria. He published church music.—Mendel; Fétis; Gerber.

**ERSTE WALPURGISNACHT, DIE** (The First Walpurgis Night), ballad for solo voices, chorus, and orchestra, poem by Goethe, music by Mendelssohn, op. 60. The composition was begun in April, 1831, and was nearly finished before May. The first version was completed in Milan, July 15th, except the overture, called by the composer Saxon Overture, which bears the date, Feb. 13, 1832. This first version was brought out in Berlin in January, 1833. Ten years later, Mendelssohn returned to the work, making several changes, and re-scoring the whole. This second and final version was given with an English translation by Bartholomew, by the Philharmonic, in London, July 8, 1844, and at the Gewandhaus in Leipzig, March 1, 1845. Berlioz's account of being at the last rehearsal for this performance (*Mémoires*, 263) is probably wrong, as Berlioz was in Leipzig in February, 1843, and in Paris and Vienna in the early part of 1845; but his account of the work is worth reading. The full and pianoforte scores are published by Kistner (Leipzig).—Lampadius, 2d ed., 134; *Allgem. mus. Zeitung*, xlviii. 165.

**ERYTHRAUS, GOTTHARD**, born in Strasburg about 1560, died about 1617. In 1587 he became Magister in Altdorf, in 1595 Cantor and music teacher of the Gymnasium there, and in 1609 rector of the Stadtschule. His principal compositions are sacred songs.

—Fétis; Mendel; Gerber; Schilling; Winterfeld, *Der evang. Kirchengesang*, i. 376.

**ESCHBORN, KARL**, born early in the 19th century. Dramatic composer, Concertmeister in the court theatre orchestra of Mannheim in 1830, music director in Cologne in 1842, and dramatic director in Aix-la-Chapelle in 1845. Works: *Bastards* oder *das Stiergefecht*, opera in three acts, text by Wiedenfeld, given at Amsterdam, February, 1847; Songs.—Mendel; Fétis.

**ESCHMANN, JULIUS KARL**, born at Winterthur, Switzerland, April, 1826, died in Zürich, Oct. 27, 1882. Pianist, pupil of Mendelssohn; lived in Cassel until 1852, when he settled in Zürich as a teacher. He composed chiefly didactic music for pianoforte and violin.—Mendel; Fétis, *Supplément*, i. 306; Riemann.

**ESCI OMAL**. See *Nozze di Figaro*.

**ESCOBEDO** (Escovedo), **BARTOLOMÉ**, born in Spain about 1510, date of death unknown. Church composer and learned contrapuntist; first studied in Salamanca, then went to Rome, where he became a member of the Pontifical Choir in 1536. He was afterwards (1554) a priest in Segovia, and was one of the judges in the musical dispute between Vicentini and Vincenzo Lusitano. His motets are found in *Eslava's Lira sacro-hispana*, and some of his church music was preserved in the royal chapel at Madrid, notably 2 *Miserere* and a *Magnificat*, which were considered very fine.—Fétis, iii. 156; Hawkins, *Hist.*, iii. 91; Schilling; Ambros, iii. 569.

**ESCOVAR, JOAÕ DE**, Portuguese composer of the beginning of the 17th century. His motets were published in Lisbon in 1620. He was the author of "*Arte de musica theorica y practica*."—Fétis; Mendel; Gerber.

**ESCRIBANO, JUAN**, Spanish musician of the 16th century. His compositions are found in the Papal Chapel, Rome, where he officiated as singer after having received a musical education at Salamanca.—Fétis, *Supplément*, i. 307.

ESILIATI DI SIBERIA, GLL. See *Elisabeth*.

ES IST DIR GESAGT, cantata for Dom. viii. post Trinit., by Johann Sebastian Bach. Published by the Bach-Gesellschaft, Church Cantatas (1860), vol. v., No. 45; and with additional accompaniments by Robert Franz, full and pianoforte scores (F. E. C. Lenckhart, Breslau).

ES IST GENUG! bass air of Elias in Mendelssohn's *Elias*, Part II.

ESLAVA, Don MIGUEL HILARIO, born at Baulada, near Pampeluna, Spain, Oct. 21, 1807, died in Madrid, July 23, 1878. Dramatic composer, first instructed in solfeggio and singing when a choir-boy in the Cathedral of Pampeluna, then pupil of Julian Prieto on the pianoforte and the organ, and of Francisco Seccanilla in composition. In 1828 he became maestro de capilla of the cathedral at Ossuna, where he took orders; in 1832 of the Cathedral of Seville, where he was consecrated a priest, and in 1844 of the royal chapel at Madrid. Order of Charles III., 1848. Works—Operas: *Il solitario*, given at Cadiz, 1841; *La tregua di Ptolemaide*, ib., 1842; *Pietro il crudele*, ib., 1843; Spanish operas. More than 150 church compositions, comprising masses, psalms, hymns, motets, etc. He published also *Lira sacro-hispana*, and *Museo organico español*, collections of church music by old and new Spanish masters, and in 1862 wrote, for the *Revue de musique sacrée* (Paris), an interesting survey of the history of church music in Spain.—Fétis; Grove; Mendel.

ESMERALDA, opera in four acts, text by Marzials and Raudegger, after Victor Hugo's romance "Notre-Dame de Paris," music by Arthur Goring Thomas, first represented at Drury Lane Theatre, London, March 26, 1883. The work was well received and has since been given in Germany. In 1887 Mr. Thomas rewrote the fourth act, and restored the tragic close in accordance with the original idea of Victor Hugo. The same subject has been treated

by Louise Angélique Bertin, Paris, 1836; Mazzucato, Mantua, 1838; Dargomyzsky, Moscow, 1847; Prince Poniatowski, Leghorn, 1847; William Henry Fry, Philadelphia, 1864; Wilhelm Wetterhahn, Chemnitz, 1866; Friedrich Müller, Laibach, 1867; Campana, St. Petersburg, 1869.—Atheneum (1883), i. 417.

ES MUSS DOCH FRUHLING WERDEN, symphony in E minor, op. 67, commonly called the Spring symphony, by Ferdinand Hiller, 1840.

ESPADERO, N. RUIZ, born in Havana, Cuba, in 1835. Pianist, pupil of Arizti; published brilliant pianoforte music in the style of Gottschalk. He was Gottschalk's musical executor, and edited the posthumous works of that composer, published by Oliver Ditson & Co. (Boston and New York). Works: *Souvenir d'autrefois*, op. 11; *Chant de l'âme*, op. 13; *Plainte du poète*, op. 14; *Partez, ingratic*, mélodie, op. 15; *Barearolle*, op. 18; *Cantilène*, op. 19; *Ballade*, op. 20; *Innocence, caprice*, op. 23; *Tristesse, nocturne*, op. 53; *Ossian*, polka de salon; *Deuxième ballade*, op. 57; *Scherzo*, op. 58; *Valse idéale*, op. 60; *Chant du Guargiro, scène caractéristique cubaine*, op. 61.—Fétis, Supplément, i. 307; Mendel, *Ergänz.*, 98.

ESPENT, PIERRE, born in Marseilles, Aug. 28, 1832, still living, 1888. Blind organist and composer, pupil at the institution for the blind in Paris, and received a composition prize from Adolph Adam. Became a teacher of solfège and of the pianoforte, director of a music class in a school for the blind, in 1858, at Nancy, and in 1865 at Marseilles, and organist at Notre Dame de la Garde. He has composed overtures, masses, cantatas, orchestral music, etc.—Fétis, Supplément, i. 307; Mendel, *Ergänz.*, 98.

ESPIN Y GUILLEN, JOAQUIN, pianist and organist, born at Velilla, Spain, May 4, 1812, died in Madrid, June 24, 1882. He wrote popular zarzuelas, and in 1842 published "La Iberia musical," the first

musical paper published in Spain. He became second organist in the royal chapel in 1855; professor of solfeggio at the Conservatorio; director of the chorus at the Royal Theatre, 1872.—Fétis, *Supplément*, i. 308; Mendel, *Ergänz.*, 98.

ESSER, HEINRICH, born in Mannheim, July 16, 1818, died in Salzburg, June 3, 1872. Violinist, pupil of Franz Lachner and of Sechter in Vienna; became Konzertmeister and theatre conductor in Mannheim, director of the Liedertafel in Mainz in 1842, and Kapellmeister of the theatre there in 1846. In 1847 he was called to Vienna as Kapellmeister of the Imperial Opera, was director of the Philharmonic concerts for some time, and in 1867 was appointed art-member of the board of directors of the Opera, but retired in 1869 on a pension. He was loved as a man, respected as an artist, and some of his songs became very popular. His widow and children were pensioned by the Emperor. Works—Operas: *Silas*, given at Mannheim, 1839; *Riquiqui*, Aix-la-Chapelle, 1843; *Die beiden Prinzen*, Munich, 1844. String quartet; 2 suites; 3 symphonies; about 40 books of songs; 2 sonatas; Trio with pianoforte, and other music, in all 81 opus numbers. His orchestral transcriptions of Bach's *C minor Passacaglia*, and *Tocatta in F*, have been much played in Germany and America.—*Allgem. d. Biogr.*, vi. 382; Mendel; Grove; Fétis, iii. 159; *Supplément*, i. 308; Riemann.

ESSER, KARL MICHAEL, Ritter VON, born in Aix-la-Chapelle about 1736, died after 1791. He became first violin of the court orchestra of Cassel about 1756, and in 1759 began a concert tour which lasted many years and covered nearly all Europe. The Pope made him a knight of the Order of the Golden Spur in 1772. He travelled in Spain in 1786. Works: *Die drei Pächter*, opera, given in Gotha, 1791; Violin music, much unpublished.—Mendel; Fétis; Schilling; Wasielewski, *Die Violine*, 218.

ESSEX, TIMOTHY, born at Coventry, Warwickshire, 1780, died (?). Organist; Mus. Bac., Oxford, 1806; Mus. Doc., 1812. Works: Rondos; 6 duets for two flutes; Pianoforte and organ music.—Fétis; Mendel.

ESTE (Est, East, Easte), MICHAEL, born in England, latter part of 16th century, died after 1638. Organist, conjectured to have been the son of Thomas Este (died after 1624), the most important of the early London music publishers. He first appears in print as the author of the five-part madrigal, Hence, stars, too dim of light, published in "The Triumphes of Oriana" in 1601. Between 1610 and 1618 he obtained his degree of Mus. Bac., Cambridge; and he became master of choristers of Lichfield Cathedral. Works: First set of Madrigals (London, 1604); Second set (*ib.*, 1606); Third set of Bookes, wherein are Pastorals, Anthems, Neapolitanes, Fancies, and Madrigals, to 5 and 6 parts (*ib.*, 1610); Madrigals, Anthems, etc. (*ib.*, 1618); Anthems (*ib.*, 1624); Duos and Fancies for Viols (*ib.*, 1638).—Grove; Hawkins, *History*, iv. 25; Burney, *History*, iii. 133; Mendel.

ESTELLA. See *Les Bluets*.  
ESTHER, oratorio in three acts, text by Alexander Pope (?), music by Handel, first performed at Cannons, the residence of the Duke of Chandos, Aug. 20, 1720. The original work, Handel's first English oratorio, for which he received £1,000, is in one part of six scenes, and was probably first called *Haman and Mordecai*. It was sung first in London, Feb. 23, 1732, by the Children of the Chapel Royal, on Handel's forty-seventh birthday. The success of this private performance led to the announcement of a rival representation by a speculator, April 20, 1732, and this induced Handel to give a public performance at the King's Theatre, May 2, 1732, when the work was given enlarged to three acts. For this new version the text was rearranged by Samuel Humphreys, and Handel rewrote much of the original music, composed much

## ESTOCART

new music, and borrowed freely from the Coronation Anthems. The MS., in Buckingham Palace, wants the overture and the last page; but two complete conducting scores are in the same collection, and another one is at Hamburg. Characters represented; Ahasuerus, Hamaan, Habdonah, Esther, Mordecai, Chorus of Persian Soldiers, Chorus of Israelites. The overture, one of the best Handel ever wrote, is also one of the most popular, and the choruses are superb. The airs were published by Walsh (1733), and by Arnold (1794); text with pianoforte score, edited by J. J. Maier (Leipsic, 1858); full score, Handel Society (London, 1844-45); original score (Hamaan and Mordecai), and revised score (Esther), Händelgesellschaft (1 vol., Leipsic, 1882).—Rockstro, Handel, 106, 169; Reissmann, 69; Schœlcher, 59, 104; Chrysan-der, ii. 269.

ESTOCART. See *L'Estocart*.

ESTRÉE, JEAN D', French composer of the 16th century. Duverdier styles him *jeuneur de hautbois du Roi*. His compositions are published in four books entitled: *Livres de danseries, contenant le chant des bransles communs, etc., de Champagne, de Bourgogne, de Poictou,* etc. (Nicholas du Chemin, Paris, 1564).—Fétis; Mendel.

ES WIRD EIN STERN AUS JACOB AUFGEHN, chorus in Mendelssohn's *Christus*.

ÉTIENNE MARCEL, grand-opéra in four acts and six tableaux, text by Louis Gallet, music by Camille Saint-Saëns, first represented at the Lyons Theatre Feb. 8, 1879. The characters represented are: Étienne Marcel, provost of the merchants; his daughter Béatrix, and his wife Marguerite; Robert de Loris, equerry to the Dauphin, in love with Béatrix; Eustache, an adventurer; Jean Maillard, district police officer; The Dauphin; Robert de Clermont, marshal of Normandy; Robert Lecocq, Bishop of Laon; Pierre, friend of Robert de Loris. The action turns on the events of an insurrection of the populace led by

Marcel, in which he eventually loses his life.

ETHERIDGE, GEORGE, English composer of the 16th century, born at Thame, Oxfordshire. He wrote anthems, madrigals, and songs.

ÉTOILE DU NORD, L' (The Star of the North), opera in three acts, text by Scribe, music by Meyerbeer, first represented at the Opéra Comique, Paris, Feb. 16, 1854; given in Italian as *La Stella del Nord* at



Caroline Duprez, as Catherine.

Covent Garden Theatre, London, July 19, 1855. It includes several numbers from an earlier work by Meyerbeer, *Das Feldlager in Schlesien* (The Camp of Silesia), given in Berlin, 1843. The libretto is weak, but the music is brilliant and stirring, and full of singular orchestral effects. It opens at Viborg, Finland, where Pierre (Peter the Great), working in the disguise of a ship-carpenter, makes the acquaintance of Danilowitz, a pastry-cook, and of Catherine, a cantinière, to whom he becomes betrothed, though she does not know his rank. A

## ÉTOILE

conscription takes place and Catherine, to save her brother George, who has just married Prascovia, disguises herself as a soldier and volunteers in his place. In the second act, which opens in a Russian camp, Catherine, while doing duty as a sentinel, peeps into a tent where she sees Pierre and Danilowitz drinking and making love to two girls. Shocked at this, she neglects her duty, insults an officer, and is condemned to punishment. A mutiny among the



Bataille, as Pierre.

soldiers and news of the coming of the enemy arouses Pierre, who makes himself known to his men and quells the revolt. In the third act, Pierre and Danilowitz appear in the Czar's palace, but Catherine has disappeared and cannot be found. She is at last discovered by Danilowitz, wandering around bereft of her reason. After many efforts, Pierre succeeds in arousing her by playing on his flute familiar airs, her senses are restored, and the two are united. The original cast at the Opéra Comique in 1854 was as follows :

Pierre ..... Bataille.  
Catherine..... Caroline Duprez.  
Danilowitz..... Hermann-Léon.  
Gritzenko..... Lemercier.  
Nathalie..... Mlle Léocadie.

—Edwards, *Lyrical Drama*, i. 274 ; Hanslick, *Moderne Oper*, 151.

ÉTOILE DE SÉVILLE, L' (The Star of Seville), opera in four acts, text by Hippolyte Lucas, music by Balfe, represented at the Académie Royale de Musique, Paris, Dec. 17, 1845. The subject is from "La Estrella de Sevilla" of Lope de Vega, which had previously been adapted for the French stage by Lebrun, under the title of "Le Cid d'Andalousie." Balfe was commissioned to write this work, which ran twenty successive nights, by the director of the Opéra, he being the first English composer who had been thus honoured. He received for it 15,000 francs and 250 francs for each performance. It was sung by Mme Stoltz, Mlle Nau, Baroillet, Gardoni, Paullin, Menghis, and Brémond.—Barrett, *Balfe*, 172.

ETT, KASPAR, born at Erling, Bavaria, Jan. 5, 1788, died in Munich, Nov. 17, 1847. At the age of nine he sang in the choir of a Benedictine monastery, and in Munich was the pupil of Joseph Schlett and Joseph Grätz. He was the organist of St. Michael's in Munich from 1816 until his death, and did excellent service by reviving the sacred music of the 16th, 17th, and 18th centuries, which he took as models for his deeply religious masses, requiems, and other church music. His works number about 200, only a small portion of which have been published.—*Allgem. d. Biogr.*, vi. 392 ; Mendel ; Fétis ; Riemann.

ETTLING, ÉMILE, born in Germany about 1820, resident of France, 1888. His operettas, *Un jour de noce*, 1864 ; *Le nain*, 1873 ; *Le tigre*, 1873 ; *L'œil de monsieur l'expert*, 1874 ; *En maraude*, 1877, have been given at the minor theatres of Paris.—Fétis, *Supplément*, i. 309.

ÉTUDES SYMPHONIQUES en forme de Variations for pianoforte, by Robert Schumann, op. 13, dedicated to William Sterndale Bennett, composed in 1834, published in August, 1837. Twelve variations on a theme the melody of which was derived from the father of Ernestino von Fricken, the friend of his youth. All the études are instinct with originality and strength, and are full of fancy. The whole concludes with a brilliant movement, in which the theme of the variations appears only in a subordinate position, the opening motive being taken from a song in Marschner's opera *Templer und Jüdin*, which contains the words, *Du stolzes England, freue dich*. The adoption of this theme for the finale was intended by Schumann as a compliment to Sterndale Bennett, who had just come to Leipsic, when the variations were composed. In the second edition, published 1852, he changed the title to the far more appropriate one of *Études en forme de Variations*.—Maitland, 53; Riemann, 61.

EUCH LUFTE, DIE MEIN KLÄGEN. See *Lohengrin*.

EUGEN (FRIEDRICH KARL PAUL LUDWIG), Duke of Würtemberg, born at Oels, Silesia, Jan. 8, 1788, died at Karlsruhe Manor, ib., Sept. 16, 1857. Amateur dramatic composer of considerable ability, entered at an early age the service of his uncle, the Czar Paul of Russia, took part in the campaigns of 1806-7 in East Prussia, and 1810 in Turkey, and distinguished himself as a general in the wars of independence, and in 1828 against the Turks. After retiring from military service he lived mostly on his estate Karlsruhe, in Silesia. His compositions, comprising songs, instrumental works, and operas, among which especially *Die Geisterbraut*, were widely known and popular.

EUGENIUS, FRAUGOTT, German composer of the 15th century. He was cantor at Thorn about 1490, and was one of the oldest German contrapuntists whose name

has survived. He published songs.—Gerber; Mendel; Fétis.

EULE, C. D., born in Hamburg in 1776, died there in 1827. The son of an actor, he brought out an opera at the age of twenty, and became later the musical director of the theatre of his native city. Works: *Die verliebten Werber*, opera, Hamburg, 1796; *Das Amt- und Wirthshaus*, opera, ib., about 1800; *Giaffar und Zaide*, opera, ib., 1800; *Der Unsichtbare*, opera, text by Costenobel, ib., about 1800; *Musie for pianoforte*.—Mendel; Schilling; Fétis.

EULENSTEIN, ANTON HEINRICH SIGORA, Edler VON, born in Vienna in 1772, died there, Nov. 14, 1821. He was a government official; for a short time took lessons of Mozart, and became the leader of an amateur orchestra. Works: *Der Perückenmacher*, opera, given in Vienna, about 1800; *Vetter Damian*, opera, ib., about 1800; *Die Wanderschaft*, ib., about 1800; *Der gebesserte Lorenz*, opera, ib., about 1810; *Sonatas*; *Quartets*; *Songs, etc.*—Mendel; Fétis; Schilling.

EUMENE (Eumenes), Italian opera, music by Ziani, represented at Venice in 1696. The subject is the same as that of *Antigonus* (Antigonus). It has been musically treated also by Albinoni, Rome, 1717; Porpora, Rome, 1721; Jommelli, Naples, 1746; Mannu, Turin, 1750; Sacchini, Rome, 1763; Borghi, Turin, 1778; Buroni, Stuttgart, 1778; Bertoni, Venice, 1784.

EUMENIDES, choruses and incidental music to the tragedy by Æschylus, by Charles Villiers Stanford, op. 24, first given at Cambridge, England, Dec. 1, 1885.—*Athenæum* (1885), ii. 740, 741.

EUPHROSINE ET CORADIN, ou le tyran corrigé, opéra-comique in three acts, in verse, text by Hoffmann, music by Méhul, first represented at the Théâtre Italien, Paris, Sept. 4, 1790. Méhul, then twenty-seven years old, had struggled with fortune until the production of this work, which met with gratifying success and insured his future. The duet in the second act,

## EURIDICE

"Gardez-vous de la jalousie," is a masterpiece of dramatic expression.

EURIDICE, musical drama, text by Ottavio Rinuccini, music by Jacopo Peri and Giulio Caccini, represented at the Palazzo Pitti, Florence, on the occasion of the marriage of Henri IV. of France with Maria de' Medici, December, 1600. This work, founded on the story of Orpheus and Eurydice, was the first opera ever performed in public, Peri's earlier drama, *Dafne*, having been performed only privately. Both composers wrote music to the whole text, independently of each other, but at the performance part of Peri's score and part of Caccini's were used. Peri's *Euridice* was published in Florence in 1600 and reprinted at Venice in 1608; and a new edition was published in Florence in 1863. Caccini's *Euridice* was also published separately in Florence in 1660. Peri's *Euridice* was given in Paris, at the Petit Bourbon, 1647, by a company of Italian singers invited to France by Cardinal Mazarin.—Ambros, iv. 253; Naumann (Ouseley), i. 524.

EURYANTHE, grand romantic opera in three acts, text by Helmina von Chezy (born von Kleneke, 1783-1856), music by Carl Maria von Weber, first represented at the Court Opera House, Vienna, Oct. 25, 1823. The cast was as follows:

Euryanthe (S) . . . . . Frl. Henrietta Sontag.  
 Eglantine (M-S) . . . . . Frau Grünbaum.  
 Lysiart (B) . . . . . Herr Forti.  
 Adolar (T) . . . . . Herr Heitzinger.  
 Ludwig VI. (B) . . . . . Herr Seipelt.

The libretto is from a French romance entitled: "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie," which both Boccaccio and Shakespeare ("Cymbeline") had previously used. Adolar, Count de Nevers, is betrothed to the beautiful Euryanthe de Savoy. Eglantine, her rival, in league with Lysiart, Count de Forest, succeeds in arousing Adolar's suspicions in regard to Eglantine's faith, and Adolar himself conducts his

betrothed into the wilderness and leaves her to perish. Lysiart gets possession of Adolar's estates and marries Eglantine, but the latter, tortured by remorse, confesses the deceit practised upon Adolar, and is stabbed by Lysiart. Adolar challenges the robber of his inheritance, but the combat is prevented by King Ludwig, who declares the offender forfeited to the law, and reinstates Adolar. Euryanthe, who has been found in the wilderness by huntsmen, returns and brings joy to all. The performance was conducted by the composer in person, who



Henrietta Sontag.

was received with a storm of applause; but enthusiasm soon grew cold, and the opera was given only seven times. It was given later in Vienna with Schröder-Devrient in the chief part, and again, under the administration of Count Gallenberg. It was produced with success in Berlin, Dec. 23, 1825; then in Weimar and Dresden; in Paris, at the Opéra, April 6, 1831, with interpolations from Oberon and generally disarranged by Castil-Blaze; in London, at Covent Garden, June 29, 1833; and again in Paris, at the Théâtre Lyrique, Sept. 1, 1857, with a new libretto. The opera was



## EUTITIUS

played in New York about 1863, but the first proper representation was at the Metropolitan Opera House, Dec. 23, 1887, when it was sung in German, with Lilli Lehmann in the title-rôle.—Max M. von Weber, Carl M. von W. (Leipsic, 1864), ii. 352, 451; Hellborn (Coleridge), *Life of Schubert*, i. 246; Hanslick, *Moderne Oper*, 69; Krehbiel, *Review* (1887-1888), 62.

EUTITIUS, AUGUSTIN, Polish composer of the 17th century. A Minorite, attached in 1643 to the chapel of Ladislaus IV., of Poland. He composed church music.—Mendel; Fétis; Sowinski, 184.

EVANS, CHARLES SMART, born in London in 1778, died there, Jan. 4, 1849. A chorister in the Chapel Royal under Dr. Ayrton, he was admitted as gentleman of the Chapel Royal in 1808. The Glee Club awarded him a prize, in 1811, for "Beauties, have you seen a toy?" and in 1812 for "Fill all the glasses." He took the Catch Club prize, in 1817, for the best setting of William Linley's "Ode to the Memory of Samuel Webb," the eminent glee composer; and obtained another prize in 1821 for his glee, "Great Bacchus." He was the composer of anthems, two of which were printed; and of several motets written for the choir of the Portuguese Ambassador's Chapel, some of which are printed in Novello's *Collection of Motets*.—Grove.

EVE, a mystery in three parts, text by Louis Gallet, music by Jules Massenet, first given in Paris, March 18, 1875.

EVE (Dève), ALPHONSE D', born near Courtrai, France, about the middle of the 17th century. Church composer, priest, and maître de chapelle of Notre Dame, Antwerp, from 1718 to 1725; and for many years leader of the choir of the Church of Saint-Martin, Courtrai. His motets and other church music in MS. are preserved in the Church of Sainte-Walburge, at Audenarde.—Fétis; Vander Straeten, ii. 128; iii. 6; v. 145; *Biog. nat. de Belg.*, vi. 740; Mendel.

EVERAERTS, PIERRE FRANÇOIS, born in Louvain in 1816, still living, 1888.

Dramatic composer, pupil of Brigode, maître de chapelle of St. Peter's, Louvain. He has served as bandmaster in several Belgian regiments, and became in 1844 professor of the bugle, trumpet, and cornet-a-pistons at the Conservatoire, Liège. Works: *L'Avalanche*, opera; *Hommage à Grétry*, dramatic overture; much military and church music published in Liège.—Fétis, *Supplément*, i. 309.

EVERS, KARL, born in Hamburg, April 8, 1819, died in Vienna, Dec. 31, 1875. Pianist, pupil of Jacques Schmitt; played in public at the age of twelve; then made a concert tour of Denmark and Sweden. He studied theory under Ziegler in Hanover, and Karl Krebs in Hamburg, and received in 1839 some instruction from Mendelssohn in Leipsic; visited Paris, where he was well received by Chopin and Auber; then went to Vienna, and settled in Gratz as music-dealer in 1858, but returned to Vienna in 1872. Works: 4 pianoforte sonatas; *Chansons d'amour*, or 12 songs without words characterizing different nations; *Fantasias*; *Fugues*; *Songs*; in all, more than one hundred works.—Mendel, iii. 442; *Ergänz.*, 98; Fétis, iii. 165; *do.*, *Supplément*, i. 309; Wurzbach, iv. 114; Grove; Riemann.

EVRY VALLEY, tenor air in E, in Handel's *Messiah*, Part I.

EXNER, GUSTAV HERMANN, born at Berbisdorf, near Hirschberg, Silesia, Oct. 28, 1815. Organist, pupil of his father, who was a Cantor; finished his education in Hirschberg, Jena, and Bunzlau. He was organist and director of musical societies in Goldberg in 1841-45, and then in Sagan. His compositions are mostly vocal church music.—Mendel; Fétis.

EYBLER, JOSEPH, Eiller VON, born at Schwechat, near Vienna, Feb. 8, 1765, died in Schönbrunn, July 21, 1846. Pupil of his father and of Albrechtsberger in Vienna. He adopted law as a profession, but changed to music when his parents became poor, and was assisted by the friendship of Haydn and Mozart. He attended Mozart in his last illness, and was commis-

sioned by his widow to finish the Requiem, but gave up the task. In 1792 he became choir-master of the Carmelite Church in the Vienna suburb of Leopoldstadt, in 1793 of the Schotten monastery in Vienna, in 1801 music-teacher to the imperial princes, in 1804 vice-Kapellmeister; 1824, on Sallieri's retirement, Kapellmeister to the Emperor of Austria. He was ennobled in 1834. While conducting Mozart's Requiem in 1833, he was struck by apoplexy, which compelled him to renounce the active practice of his profession. He took Mozart's advice in composing mostly church music. His works show a devotional spirit, in spite of great mobility and occasionally too heavy instrumentation, and bear some likeness to the compositions of Michael Haydn. Works: *Das Zauberschwert*, opera, 1803 (not represented); *Die Mutter der Gracchen*, pantomime; *Die Hirten bei der Krippe zu Bethlehem*, cantata, sung in 1794; *Die vier letzten Dinge*, oratorio, performed in 1810; 32 masses (7 printed); Requiem; 7 *Te Deum*; 30 offertories; 35 graduals; 7 pianoforte sonatas; Symphonies; Concertos; Overtures; Chamber music; Songs.—*Allgem. d. Biogr.*, vi. 453; *Wurzbach*, iv. 120; *Fétis*; *Mendel*; *Schilling*; *Riemann*; *Grove*.

EYKEN (Eijken), GERRIT JAN VAN, born at Amersfoort, Netherlands, May 5, 1832, still living, 1889. Organist, pupil of his father, Gerard van Eyken, organist, of his brother, Jan Albert, and (1851-53) at the Leipsic Conservatorium and at Dresden of Johann Schneider and Magnus Böhme. After his return to Holland he settled first at Amsterdam, and in 1855 at Utrecht, where he became organist of the Waalsche kerk, and Kapellmeister of the schutterij. Works: *Het Krooningsfeest van keizer Karel V. te Bologna*, opera, given at Amsterdam, May 14, 1858, Utrecht, Nov. 20, 1859; Sonata for pianoforte and violin; 3 sonatinas for pianoforte; Songs.—*Viotta*.

EYKEN (Eijken), JAN ALBERT VAN, born at Amersfoort, Netherlands, April 29,

1823, died at Elberfeld, Sept. 24, 1868. Organist, pupil of his father, Gerard van Eyken, organist; subsequently at the Leipsic Conservatorium in 1845-46. On Mendelssohn's recommendation he finished his organ studies under Johann Schneider, in Dresden. He gave organ concerts in Holland in 1847, became organist in the Church of the Remonstrants, Amsterdam, in 1848, and professor of the organ in the music school of Rotterdam in 1853. In 1854 he went to Elberfeld as organist of the Reformed Church. He received prizes for the following compositions written for the Netherlands Society for the Encouragement of Music: Quartet for pianoforte, violin, viola, and violoncello; 2 organ sonatas; music for a Dutch drama, *Lucifer*; and songs for four male voices. He arranged Goudimel's 150 psalms for the Reformed Church for choir and organ, besides composing church music and Lieder with pianoforte accompaniment, hymns for men's voices, etc.—*Fétis*; *Riemann*; *Mendel*.

EYKENS, JEAN SIMON, born at Antwerp, Oct. 13, 1812, still living, 1889. Dramatic composer, pupil of Ravets, organist of the church of the Augustines, Antwerp, and at the Conservatoire, Liège, of Jalheau on the pianoforte, and of Daussoigne-Méhuil in harmony. Returned to Antwerp in 1831, devoted himself to teaching the pianoforte, became conductor of the Réunion lyrique anversoise in 1843, and president of the Réunion des sociétés lyriques in 1848. Member of the Société royale des sciences, Antwerp, and of the Société d'émulation, Liège. Works: *Le départ de Grétry*, operetta, given at Liège, 1829; *Le bandit*, opera, Antwerp, 1836; *La clé du jardin*, ib., 1837; Cantata for the unveiling of the statue of Rubens, ib., 1840; Masses and other church music; Pianoforte pieces; Choruses for male voices, with or without orchestra; Songs, etc.—*Fétis*; *Viotta*.

EYRE, ALFRED JAMES, born at Lambeth, London, Oct. 24, 1853, still living, 1889. Organist, pupil at the Royal Acad-

emy of Music under Macfarren, Westlake, and Smith, and on the organ under Hoyte and Cooper. He has served as organist of several metropolitan churches, lastly of St. John Evangelist, 1881; was organist of the Crystal Palace, 1880. Works: Communion Service in E-flat; Evening Service for the Salisbury Diocesan Choral Association; The 126th Psalm for four voices; String quartet; Pianoforte music; Songs, etc.

EYSEL, JOHANN PHILIPP, born at Erfurt, 1698, died there, 1763. Amateur violoncellist, and composer of more than ordinary ability; published several cantatas, a great number of motets (Nuremberg, 1738-46), solos for violin, and flute, with thorough bass.—Mendel; Schilling.

EZIO (*Ætius*), Italian opera in three acts, text by Metastasio, first set to music by Auletta and represented in the Teatro delle Dame, Rome, Dec. 26, 1728. The libretto, founded on incidents in the career of *Ætius*, the famous general of the Western Empire and conqueror of Attila, is one of Metastasio's best works. Scene in Rome. Characters represented: Valentiniano III, emperor, in love with Fulvia; Fulvia, daughter of Massimo, betrothed to Ezio; Ezio, lover of Fulvia; Onoria, sister of Valentiniano, secretly in love with Ezio; Massimo, father of Fulvia, confidant and secret enemy of Valentiniano; Varo, prefect of prætorians and friend of Ezio. The libretto has been set to music also by Porpora, Venice, 1728; Handel, London, Jan. 15, 1732; Lampugnani, Venice, 1737; Jommelli, Bologna, 1741, and Naples, 1748; Pescetti, Venice, 1747; Bonno, Vienna, 1749; Traetta, Rome, 1754; Perez, London, 1755; Graun, Berlin, 1755; Gassmann, Italy, about 1760; Schwanberg, Brunswick, 1763; Gluck, Vienna, 1763; Felice Alessandri, Verona, 1767; Johann Christian Bach, about 1770; Pietro Guglielmi, London, 1770; Sacchini, Naples, about 1770; Gazzaniga, Venice, 1772; Bertoni, Venice, 1777; Mortellari, Milan, 1777; Calvi, Pavia, 1784; Tarehi,

Vicenza, 1790; Mercadante, Turin, 1826; Celli, Florence, 1830.

EZIO, Italian opera in three acts, text by Metastasio, music by Handel, first represented at the King's Theatre, London, Jan. 15, 1732. The MS., preserved in Buckingham Palace, is undated, the last sheet being missing. The text of Metastasio is much abridged and altered. The principal characters were sung by Senesino, Moutagnana, and Signora Strada. It was given five times. Published first by Walsh; full score by Händelgesellschaft (Leipzig, 1880).—Rockstro, Handel, 167; Schœleher, 103; Chrysander, ii. 248.

FABER, BENEDICT, born at Hildburghausen about the end of the 16th century, died (?). Church composer of distinction, in the service of the Duke of Saxe-Coburg about the first quarter of the 17th century. Works: The 148th Psalm (in Latin), for 8 voices (Coburg, 1602); Sacre cantiones, 4, 5, 6, 7 et 8 vocibus concinende (ib., 1605); Gratulatio musica ex primo capite, etc. (ib., 1607); Canticum sex vocibus in festivitatem nuptiarum (ib., 1607); The 51st Psalm, *Miserere mei Deus*, for 8 voices (ib., 1608); Adhortatio prima Christi, etc. (ib., 1609); Canticum nuptialis ex psalmo Davidis, etc. (ib., 1609); Cantiones sacre, 4-8 voc. (ib., 1610); Triumphus musicalis in victoriam resurrectionis Christi, 7 vocibus compositus (ib., 1611); Zwei neue Hochzeits Gesänge mit 5 Stimmen; Grattulatorium musicale 6 vocum (ib., 1631).—Fétis; Mendel.

FAIBRE D'OLIVET, ANTOINE, born at Ganges (Hérault), Dec. 8, 1768, died in Paris, April, 1825. Dramatic composer; he endeavoured to reproduce the old Hellenic system of music in an oratorio written for the coronation of Napoleon Bonaparte, 1804. His system was analogous to Blainville's mode mixte, or the mode plagal. Works: *Le sage de l'Indostan*, philosophical drama with choruses, given in Paris, 1796; Ro-

manees; Quartets for two flutes, viola, and bass (1800).—Fétis; Larousse.

FABRI, STEFANO, the elder, born latter half of the 16th century. He was maestro di cappella of the Vatican in 1599–1601, visited Germany in 1601–2, and was maestro di cappella of S. Giovanni in Laterano, Rome, in 1603–7. He wrote two books, *Duodecim modi musicales*, etc. (Nuremberg, 1602) and *Tricinia sacra*, etc. (ib., 1607), and other church music.—Fétis; Mendel.

FABRI, STEFANO, the younger, born in Rome in 1606, died there, Aug. 27, 1658. Composer of the Roman school, pupil of Nanini. He was maestro di cappella of S. Luigi de' Francesi, Rome, in 1648, and in 1657 of Santa Maria Maggiore. Works: *Motets for two to five voices* (Rome, 1650); *Salmi concertati*, five parts (ib., 1660).—Fétis; Mendel.

FABRICIUS, WERNER, born at Itzehoe, Holstein, April 10, 1633, died at Leipsic, Jan. 9, 1679. Organist, first instructed by his father, who was organist at Flensburg, and by the cantor Karl Moth; then pupil of Heinrich Scheidmann and in composition of Sellius at Hamburg. In 1650 he went to Leipsic to study, and afterwards to practise law; in 1656 he was made director of music at the Paulinerkirche, and two years later organist at St. Nicolai. Works: *Delicte harmonie, musikalische Gemüthsergötzung in Pduanen, Allemanden, Couranten, Balletten, Sarabanden*, etc. (65), zu 5 Stimmen für Violen und andere Instrumente (Leipsic, 1656); *Geistliche Lieder* (Jena, 1659); *Geistliche Arien, Dialogen, Concerten*, etc., für 4–8 Vocalstimmen (Leipsic, 1662); *Motets*, etc.—*Allgem. d. Biogr.*, vi. 525; Fétis; *Monatshefte für Musikgeschichte* (1875), 180; *Winterfeld*, ii. 477.

FABRIZI (Fabrizio), PAOLO, born at Spoleto in 1809, died in Naples, March 3, 1869. Dramatic composer, pupil at the Naples Conservatorio, and especially of Zingarelli in composition. Works—Operas: *La vedova d'un vivo*, given at Naples, Te-

atro Partenope, 1833; *La festa di Carditello*, ib., Teatro Nuovo, 1833; *Il Blondello*, ib., 1834; *La caravana del Cairo*, il conte di Saverna, ib., 1835; *L'inganno non dura*, ib., 1836; *Il giorno degli equivoci*, ib., 1837; *Il portator d'acqua*, ib., 1840; *Lara*, o il cavaliere verde, Cristina di Svezia, Spoleto, 1814.—Fétis; do., *Supplément*, i. 310.

FABRIZI, VINCENZO, born in Naples about 1765, time of death not known. Dramatic composer, probably pupil at the Conservatorio, Naples, where he had his permanent residence, although he spent a goodly portion of his life travelling, to bring out his operas, which were very successful. Works—Comic operas: *I due castellani burlati*, given at Bologna, 1785; *La sposa invisibile*, Rome, 1786; *La necessità non ha legge*, Dresden, 1786; *La contessa di nova luna*, Bologna, 1767; *I puntigli di gelosia*, Florence, 1786; *Chi la fa l'aspetta*, Bologna, 1787; *La nobiltà villana*, 1787; *Gli amanti trappolieri*, Naples, 1787; *Il café di Barcelona*, 1788; *Il Don Giovanni*, ossia il convitato di pietra, Fano, 1788; *L'incontro per accidente*, Naples, 1788; *La tempesta*, ossia da un disordine ne nasce un ordine, Rome, 1788; *Il Colombo*, 1789; *La moglie capricciosa*, Milan, 1799.—Fétis; Mendel; Schilling.

FACCIO, FRANCO, born in Verona, March 8, 1841, still living, 1889. Dramatic composer, pupil at the Conservatorio, Milan, 1855–1861, under Ronchetti and Mazzucato. He obtained a subsidy from the government which enabled him to travel and study. With his friend and co-labourer, Arrigo Boito, he pursues a progressive course, deviating from the trodden path of the Italian operatic style. He was professor of harmony at the Milan Conservatorio, 1868, and subsequently of counterpoint and fugue, and maestro concertatore and maestro di cappella at La Scala, being considered the best conductor in Italy since Mariani. Works: *Concert overture*, 1860; *Le sorelle d'Italia*, cantata (with Boito), 1862; *I profughi Fiamminghi*, opera, text

## FACKELTANZ

by Praga, given in Milan, La Scala, Nov. 10, 1863; Anleto, do., text by Boito, Florence, 1865, Milan, 1871; Cantata for the inauguration of the Turin Exhibition, 1884; Album melodico (Milan, Ricordi); Cinque canzonette veneziane (ib.).—Fétis, Supplément, i. 311; Mendel, Ergänzz., 99; Riemann.

**FACKELTANZ** (Torch Dance; Fr., Marche aux flambeaux), a procession with torches and military music, customary at some of the German courts on the occasion of the marriage of a member of the royal family. Meyerbeer wrote the music—a Polish in march tempo—for four: 1. For the wedding of the King of Bavaria, 1846; 2. For the wedding of the Princess Charlotte of Prussia, 1850; 3. For the wedding of the Princess Anne of Prussia, 1853; 4. For the wedding of the Princess Royal of England and the Crown Prince Friedrich of Prussia, Jan. 25, 1858. Spontini, Flotow, and others, have also written them.—Mendel; Grove.

**FAGO, NICOLO**, called Il Tarentino, born at Taranto in 1674, died in Naples after 1729. Dramatic composer, pupil of Searlatti at the Conservatorio de' Poveri, Naples, and of Provenzale at the Conservatorio de' Turchini. He succeeded Provenzale as maestro, and had as pupils Nicola Sala, Leonardo Leo, and other celebrated musicians. Of his several operas the name of one only, Eustachio, is preserved. Asparto, a lyrical drama, was produced at Naples, Teatro San Bartolomeo, in 1709. His church music includes masses, motets, litanies, Te Deum, two Magnificats, a Benedictus, psalms, etc. Some are in the MSS. of the National Library, Paris, others in the archives of the Naples Conservatorio and other musical libraries in Italy. Bassevi's collection contains an oratorio, Faraone sommerso, for four voices and instruments.—Fétis; do., Supplément, i. 311; Mendel; do., Ergänzz., 99; Riemann.

**FAHRBACH, JOSEF**, born in Vienna, Aug. 25, 1804, died there, June 7, 1883.

Virtuoso on the flute and guitar, self-taught; was for years first flute in the orchestra of the Opera in Vienna, then conductor of an orchestra for dance music. He has written a large number of fantasias, variations, preludes, transcriptions, etc., for flute solo, and with other instruments, and dance music for orchestra; also Methods for oboe (op. 27) and flute.—Fétis; do., Supplément, i. 312; Mendel; Wurzbach.

**FAHRBACH, PHILIPP**, the elder, born in Vienna, Oct. 25, 1815, died there, March 31, 1885. Dramatic, church, and dance composer, pupil of Lanner; conducted for years a well-trained orchestra in Vienna, and was afterwards Kapellmeister of a regimental band. Works: Der Liebe Opfer, opera, given in Vienna, 1844; Das Schwert des Königs, do., ib., 1845; Church music, and more than 150 works of dance music.—Allgem. wiener Musik-Zeitung (1845), 394, 504; Wurzbach.

**FAHRBACH, PHILIPP**, the younger, born in Vienna in 1843, still living, 1889. Dance music composer, son and pupil of Philipp Fahrbach, the elder, in whose orchestra he played first violin, then first flute, and in 1865 shared the conductorship with his father, before organizing an orchestra of his own, when he rapidly won the reputation of an able conductor. In 1870 he became Kapellmeister of a regiment, and in 1872 instituted at Pesth well-attended concerts, at which he plays his own compositions, now numbering more than 300, which are almost as much in demand as those of Strauss.—Mendel, Ergänzz., 99; Fétis, Supplément, i. 312.

**FAIDIT** (Faydit), **GAUCELIN**, born at Uzerehe (Corrèze), France, about 1150, died about 1220. Richard Cœur de Lion called him to his court, and he accompanied that monarch to the Holy Land, and wrote a dirge at the time of his death (1199). He lived subsequently at the court of the Marquis de Montferrat, and at that of Raymond d'Aigoul. About fifty of his songs are preserved.—Fétis; Larousse; Gerber; Men-

del; Brockhaus; Allgem. d. Biogr., vi. 575; Ambros, ii. 226; Viotta, i. 496.

**FAIGNIENT, NOË**, Dutch contrapuntist of the 16th century. He lived in Antwerp about 1570; his airs, motets, and madrigals were printed in Paris and Antwerp (1567-1595). His works, written in the style of Orlando Lasso, are in the collections of that time, some of them in the Antwerp collection of the Brussels library, in the *Livre septième des chansons vulgaires*.—Fétis; Van der Straeten, i. 95; v. 283; Burney, Hist., iii. 262; Mendel; Walther, 328; Viotta, i. 497.

**FAIRFAX**. See *Fayrfax*.

**FAIRLAMB, JAMES REMINGTON**, born, of American parentage, in Philadelphia, Pennsylvania, Jan. 23, 1837, still living, 1889. Organist, pupil of his mother, and of Charles Boyer, then organist of St. Stephen's Church, Philadelphia. Before he was sixteen years old he became organist of the Western Methodist Episcopal Church, Philadelphia; a year later of the Tabernacle Baptist Church, and four years afterwards of the Clinton Street Presbyterian Church, where he remained two years. In 1858 he went to Europe, and studied, at the Paris Conservatoire, singing under Michel Masset and Madame Bockholtz-Falconi, and harmony under Adolphe Danhauser, and at Florence, singing under Mabellini. In 1860 he settled in Washington, D. C., as organist and choir-director of the Church of the Epiphany, but returned in 1861 to Europe as United States Consul at Zürich, Switzerland, where he remained four years, during which he received from the King of Württemberg the grand gold Medal of Art and Science. In 1865 he returned to the Church of the Epiphany, Washington, but a year later removed to Philadelphia, and in 1870, became organist of St. John's Episcopal Church, Washington, and later of the Assembly Presbyterian Church in the same city. During his residence in Washington he organized an amateur opera company, which produced Balfe's Bohemian

Girl, Gounod's Faust, and his own opera, Valérie. The organization was subsequently changed into a choral society. In 1878-81 he was organist of St. John's Church, Elizabeth, N. J., then of Grace Church, Jersey City, in 1883 of Ascension Church, New York, and in 1884 of St. Ignatius Church in the same city, which position he still retains. He has published about 150 compositions, of which nearly 100 are songs and about 40 are sacred choral works; the remainder, pianoforte pieces. He has written also a grand opera, Valérie, in four acts.

**FAIR ROSAMOND**, English opera in four acts, text by C. Z. Barnett, music by John Barnett, first represented at Drury Lane Theatre, London, Feb. 28, 1837. It is full of charming music, but owing to a poor libretto had indifferent success.

**FAISST, IMMANUEL (GOTTLOB FRIEDRICH)**, born at Esslingen, Württemberg, Oct. 13, 1823, still living, 1889. Organist, self-taught; served as organist when nine years old, went to Berlin in 1844, and was advised by Mendelssohn, to whom he showed some of his compositions, to pursue his studies independently. Having given organ recitals in several cities, he settled in 1846, at Stuttgart, where he founded in 1847 the Union for classical church music, in 1849 the Swabian Sängerbund, and in 1857 with Lebert the Conservatorium, at which he taught the organ and composition, and of which he assumed the directorship in 1859. He is also organist of the Stiftskirche. The university of Tübingen conferred on him the degree of doctor, and the King of Württemberg the title of professor. His compositions consist of cantatas, motets, choruses, songs, organ and pianoforte music.—Mendel; Riemann.

**FAITHFUL SHEPHERD**. See *Pastor fido*.

**FALANDRY, ALEXIS GERMAIN**, born at Lavalette (Aude), France, April 28, 1798, died in 1853. Composer of church and chamber music, pupil of Fétis at the Paris

Conservatoire, 1824-1827; became maître de chapelle in Southern France. Of his church music and romances were published in Paris (Canaux): Mass for three voices, with two violins, viola, and bass; Memorare, motet for four voices, and organ; Domine non secundum, for three voices and organ; O sacrum convivium, do.; Ecce panis, do.; Attende Domine, do.; Ave verum, for two voices; Hymn to St. Vincent de Paule, for do.; Organ pieces, and many romances.—Fétis; Mendel.

FALCONE, ACHILLE, Italian contrapuntist of the end of the 16th century, died at Cosenza, Italy, Nov. 9, 1600. He was maestro di cappella at Caltagirone. His name is well known in musical history from the long musical discussion as to the superiority of his merits over those of his rival, Sebastiano Raval; several of the best musicians of the time, including Nanini and Soriano, were made umpires. Bains accords him much praise. His madrigals were published after his early death.—Fétis; Mendel; Schilling; Ambros, iii. 591.

FALCONIO (Falconius), PLACIDUS, Benedictine monk, born at Asola, died in the beginning of the 17th century. Church composer, entered the convent of his order at Brescia in 1549. Works: Misse introitus per totum annum (Venice, 1575); Passio, S. Voces hebdomadæ sanctæ (ib., 1580); Responsoria hebdomadæ sanctæ, etc. (Brescia, 1580); Turbarum vocis, etc. (ib., 1580); Magnificat octo tonorum (ib., 1588).—Fétis; Gerber (1812), ii. 73; Mendel; Ambros, iv. 79.

FALEGNAM DI LIVONIA, IL (The Carpenter of Livonia), Italian comic opera, text by Romani, music by Donizetti, represented at the Teatro di San Luca, Venice, 1819. The same libretto, set to music by Giovanni Pacini, was given at Milan in 1819, and at Bergamo in 1832.

FALKNERS BRAUT, DES (The Falconer's Bride), German opera, music by Heinrich Marschner, given at Leipzig, 1832.

FALLANI, DOMENICO, Neapolitan church composer, maestro di cappella at Pozzuoli in the second half of the 18th century. He wrote masses, vespers, and psalms for three and four voices, with two violins, viola, and bass. His Orazione di Geremia, for a solo voice, with violins, viola, and organ, suggesting the style of Pergolesi and Leo, is commended as a masterpiece.—Fétis.

FALL BABYLONS, DER (The Fall of Babylon), oratorio in two parts, text by Oetker after the English of Edward Taylor, music by Spohr, composed 1840, first performed at Cassel, Good Friday, 1841; Music Festival, Norwich, 1842; Exeter Hall, London, 1843, conducted by Spohr in person.—Spohr's Autobiography (English ed.), ii. 247.

FALL'N IS THE FOE, chorus in D minor, in Handel's *Judas Maccabæus*, Part II.

FALLOUARD, PIERRE-JEAN MICHEL, born at Honfleur (Calvados), France, July 11, 1805, died there, April 16, 1865. Organist, pupil of Delaporte, whose successor he became at St. Catharine's, Honfleur, in 1825, and of Godefroi at Rouen. He then studied the works of Haydn, Mozart, and Beethoven, and formed many able pupils. Works: 6 series of marches, pas-redoublés, etc., for military band; 6 valse brillantes for pianoforte; 2 quadrilles for 4 hands; Variations for clarinet; 3 duos concertants for 2 clarinets; Romances, with pianoforte; Organ and pianoforte music, and songs.—Fétis.

FALSTAFF, Italian comic opera in two acts, text by Manfredo Maggioni, music by Balfe, represented at Her Majesty's Theatre, London, July 19, 1838. The libretto is an adaptation from Shakespeare's "Merry Wives of Windsor." The music was entirely written within two months. Sung by Grisi, Albertazzi, Caremoli, Lablache, Rubini, and Tamburini, it won an unqualified success. The trio, "Vorrei parlar," and the melody, "O mia gioia," were very popular and are still found in programmes.—Barrett, Balfe, 122; Kenney, Memoir, 126.

## FAMILLE

**FAMILLE SUISSE, LA**, opéra-comique in one act, text by Godart d'Encourt (Saint-Just), music by Boieldieu, represented at the Théâtre Feydeau, Paris, Feb. 12, 1797. This, the composer's first work of importance, had a successful run of thirty nights, alternately with Cherubini's *Médée*.—Pougin, Boieldieu, 48.

**FAMINZIN, ALEXANDER SERGIEVITCH**, born at Kaluga, Russia, in 1841, still living, 1888. Dramatic composer, pupil of Jean Vogt in St. Petersburg, of Hauptmann, Richter, and Riedel in Leipsic (1862-65), and of Seifriz at Löwenberg. In 1866 he was made professor of musical history and æsthetics at the Conservatory of St. Petersburg, and in 1870 secretary of the Russian Music Society. Since 1869 he has edited the Russian periodical *Musical Season*, and he contributes also to other papers. Works: *Sardanapal*, opera, given in St. Petersburg, 1875; *Uriel Acosta*, do., ib., 1883; *Triumph of Dionysos*, symphonic poem; *Russian rhapsody for violin and orchestra*; *Quintet with pianoforte*; *String quartets*; *Pianoforte pieces and songs*.—Mendel, *Ergänz.*; *Riemann*.

**FANATICO BURLATO, IL** (The Fanatic Ridiculed), opera buffa, music by Cimarosa, performed at the Teatro del Fondo, Naples, 1787. It is probably identical with *Il fanatico in berlina* (The Fanatic in the Pillory), given in Milan, 1792.

**FANCHETTE**, ou *l'heureuse épreuve*, opéra-comique in three acts, text by Desfontaines, music by Dalayrac, represented at the Opéra Comique, Paris, Sept. 13, 1788. An opéra-comique of the same title, in one act, text and music by Eugène Déjazet, was produced at the Théâtre Déjazet, Paris, Feb. 4, 1860.

**FANISKA**, German opera in three acts, text by Sonnleithner from the French, music by Cherubini, represented at the Kärnthner Theater, Vienna, Feb. 25, 1806. It had an immense reputation, being considered at one time superior to Beethoven's *Fidelio*.

**FANNA, ANTONIO**, born in Venice in 1795, died there, March 15, 1845. Pianist, wrote fantasias for pianoforte, caprices, etc., besides romances and canzonets for the voice.—Fétis; Mendel; Viotta, i. 499.

**FANTASIE MIT CHOR**, for pianoforte, with orchestra and chorus, text by Christian Kuffner, music by Beethoven, op. 80, in C minor, composed 1808, first performed in Vienna, Dec. 22, 1808; dedicated to King Maximilian Joseph I. of Bavaria. Published by Breitkopf & Härtel (Leipsic, 1811).—Thayer, *Verzeichniss*, 77; Lenz, *Beethoven*, ii. 188.

**FANTASIO**, opéra-comique in three acts, text after the comedy of Alfred de Musset, music by Offenbach, represented at the Opéra Comique, Paris, Jan. 18, 1872. The rôle of the buffoon was played by Mme Galli-Marié; Elisabeth by Mlle Priola.

**FANTASTIC SYMPHONY**. See *Épisodes de la vie d'un artiste*.

**FANTE, ANTONIO DEL**, died in Rome, March, 1822. He was maestro di cappella of S. M. Maggiore, Rome, from 1817. He left church and chamber music in MS.—Fétis; Mendel.

**FANTON, NICOLAS**, maître de musique of the Sainte-Chapelle, Paris, 1757. He had previously held a similar position at the Cathedral of Blois. He composed motets, and played at the Concerts Spirituels from 1754. His best compositions are in Lalande's style. They were never published.—Fétis; Mendel.

**FANUCCHI, DOMENICO**, born in Lucca, Italy, about 1795, died there, June 24, 1862. Organist, pupil of Domenico Gulicci, and of Domenico Puccini. He became one of the best performers of his time; was maestro of the Seminario of S. Martino. Works: *Masses*; *Psalms*; *Motets*; *Hymns*, etc. (1820-1846).—Fétis, *Supplément*, i. 313; Mendel, *Ergänz.*, xii. 100.

**FARAMONDO** (Pharamond), Italian opera in three acts, text by Apostolo Zeno, but considerably altered, music by Handel, first performed at the King's Theatre,



## FAREWELL

London, Jan. 7, 1738. The MS., in Buckingham Palace, is dated, at the beginning, Nov. 15, 1737, and at the end, Dec. 24, 1737. Within this time Handel wrote also the *Funeral Anthem* for the obsequies of Queen Caroline. The opera, the principal parts in which were sung by the famous artificial soprano Gaetano Majorano (1703-1783), called Caffarelli and by Madame Elizabeth Duparc, called La Francesina, was given but five times. Characters represented: Faramondo, Clotilde, Rosinonda, Gustavo, Adolfo, Gernando, Teobaldo, Childerico. It was first published by Walsh, 1738; full score, Händelgesellschaft



Caffarelli.

(Leipsic, 1884). Operas of the same title had been given previously by Pollarolo, Venice, 1699; and Porpora, Naples, 1719.—Schölerer, Handel, 192; Rockstro, Handel, 208; Chrjssander, ii. 447.

**FAREWELL OF HAWATHA, THE**, ballad for baritone solo, male chorus, and orchestra, by Arthur Foote, op. 11, first given in the Boston (Mass.) Music Hall by the Apollo Club, May 12, 1886. The text is from Longfellow's poem.

**FAREWELL SYMPHONY**. See *Ab-schieds* sinfonie.

**FARIA, LUIZ DA COSTA E**, born at Guarda, Portugal, Oct. 14, 1679, died (?). He studied at the Theological Seminary, took orders in 1724, and held important

offices in the province of Minho. Works: Zarzuelas and villancicos, of which he wrote words and music.—Pétis, Supplément, i., 313; Mendel, Ergänz., 100; Vasconcellos.

**FARINA, CARLO**, born in Mantua, Italy, about 1580, died (?). He was solo violinist at the court of Savoy, and one of the earliest to write solo music for his instrument. He published at Dresden, in 1627, a collection of galliards, courants, etc., the best part of which is appropriately called "Capriccio Stravagante," wherein the violin is made to imitate animal sounds, the lute, and the guitar. A copy of this book is in the Dresden Library.—Hart, Violin and its Music, 172.

**FARINELLI, GIUSEPPE**, born at Este, Venetia, May 7, 1769, died at Trieste, Dec. 12, 1836. Real name Finco. Dramatic composer, pupil in his native city of Domenico Lionelli, then in Venice of Martinelli, and in Naples at the Conservatorio della Pietà de' Turchini (where he changed his name to Farinelli), of Barbiella in singing, of Fago in thorough bass, and of Sala and Tritto in composition. He pursued also special studies under Piccinni, Fenaroli, and Guglielmi. In 1808 he brought out in Venice the cantata *Il nuovo destino*, lived in Turin from 1810 to 1817, then for a time in Venice, and in 1819 was appointed maestro di cappella of San Giusto cathedral and of the Teatro Grande in Trieste. His operas, mostly comic, are in the style of Cimarosa, and obtained great success; he was repeatedly invited to Vienna and Lisbon. As one of the last disciples of the masters mentioned, he adhered strictly to the old Neapolitan school, and was averse to modern Italian music. Works—Operas: *La locandiera scaltra*, Italy, about 1790; *Paris*, 1805; *L' amor sincero*, about 1790; *Bandiera d' ogni vento*, 1791; *Il finto sordo*, 1791; *La Pamela maritata*, Venice, 1791; *Oro senza oro*, ib., 1792; *La Giulietta*, 1792; *La finta sposa*, about 1793; *Teresa e Claudio*, Venice, 1793; *L' amico dell' uomo*, about 1793; *Un effetto naturale*, 1793;

Odoardo e Carlotta, do. ; Il colpevole salvato della colpa, 1793; Annetta, ossia virtù trionfa, 1794; L'indolente, about 1795; L'incognita, 1795; La terza lettera ed il terzo martirello, Venice, 1795; Il duello per complimento, 1795; Idomeneo, 1796; Attila, 1797; L' uomo indolente, Naples about 1797; Il Cid delle Spagne, do. ; La Ginevra degli Almieri, Turin, 1798; Lauso e Lidia, about 1798; Il matrimonio per concorso, about 1799; Climene, 1800; Il trionfo d' Emilio, about 1800; La caritea, 1801; Il dottorato di Puleinella, 1802; La contadina di spirito, 1803; Il nuovo savio della Grecia, 1804; Raggiri a sorpresa, 1804; I riti d' Efeso, 1804; L' inganno non dura, Naples, 1806; Adriano in Siria, Milan, 1815; Scipione in Cartagine, Turin, 1815; Zoräde, Venice, 1816; La Chiarina, Milan, 1816; Il testamento a sei cento mille franchi, Turin, 1816; La donna di Bessarabia, Venice, 1819; Il nuovo destino, cantata, Venice, 1808.—Nuvolato, Storia di Este e del suo territorio (Este, 1851), 563; Fétis, iv. 230; Grove; Mendel; Schilling; do., Supplement, 123; Wurzbach.

FARINELLI, serio-comic opera in two acts, text by C. Z. Barnett, music by John Barnett, represented at Drury Lane Theatre, London, Feb. 8, 1839. The part of Farinelli (Carlo Broschi) was sung by Balfe.

FARMER, JOHN, English composer of the 16th century. Nothing is known of his life. In 1591 he published a tract entitled "Divers and Sundrie waies of two Parts in one, to the number of fortie upon one playn Song," etc., and he was one of the ten composers employed by Este to harmonize the tunes for his "Whole Book of Psalms" (1592). In 1599 he published his "First Set of English Madrigals to Foure Voyces," and in 1601 contributed to the "Triumphes of Oriana" the six-part madrigal, "Faire nimphes I heard one telling."—Grove; Fétis; Burney, Hist., iii. 134; Hawkins, Hist., iii. 400; Mendel; Ritter; Music in England, 40.

FARMER, THOMAS, English composer of the 17th century. He was originally one of the Waits of London, and received the degree of Mus. Bac., Cambridge, in 1684. He contributed songs to the "Theatre of Music" (1685-1687) and to D'Urfey's "Third Collection of songs" (1685); published a "Consort of Musick in four parts, containing 33 Lessons beginning with an Overture" (1868) and a "Second Consort of Musick, in four parts, containing eleven Lessons beginning with a Ground" (1690). Purell composed an Elegy, text by Nahuu Tate, on his death, from which it is inferred that he died young.—Grove; Fétis; Hawkins, Hist., v. 18; Mendel.

FARNABY, GILES, born in Truro, Cornwall, England, second half of 16th century, died (?). Composer, graduated at Oxford as Mus. Bac., July 9, 1592. He was one of the composers employed by Thomas Este to harmonize the tunes for the "Whole Book of Psalms" (1592). Works: Canzonets to foure voyces with a song of eight parts (London, 1598); Madrigal, "Come, Charon, Come," in MS.; Music in Queen Elizabeth's Virginal Book, preserved in the Fitzwilliam Museum, Cambridge.—Grove; Fétis; Larousse; Burney, Hist., iii. 112; Hawkins, Hist., iii. 367; Ritter, Music in England, 129.

FARNACE (Pharnaeces), Italian opera, music by Caldara, represented in Venice, 1703. The hero is Pharnaeces, son of Mithridates, King of Pontus, whose revolt led to his father's death. The same subject has been treated also by Pollarolo, Venice, 1718; Bononcini, London, 1723; Vinci, Venice, 1724; Vivaldi, Venice, 1726; Rinaldo da Capua, Italy, about 1740; Arena, Rome, 1742; Traetta, Naples, 1750; Perez, Rome, 1750; Guglielmi, Italy, about 1765; Sarti, Venice, 1776; Sterkel, Naples, 1780; Urbani, Dublin, 1784.

FARRANT, RICHARD, born in first half of 16th century, died at Windsor, Nov. 30, 1580. He was one of the Gentlemen of the Chapel Royal up to 1564; Master of the Children of St. George's Chapel, Windsor,

and probably organist, in 1564-69; and again Gentleman of the Chapel Royal, from 1569 until his death. Works: High Service, in G minor and A minor, in Tudway's Collection, British Museum; The anthems, "Call to remembrance," and, "Hide not Thou thy Face, O Lord," preserved in the collections of Barnard and Boyce. The anthem, "Lord, for Thy tender mercies' sake," assigned to him, is attributed by earlier writers to John Hilton; and the anthem, "O Lord Almighty," is questionably assigned to him by Tudway.—Grove; Fétis; Burney, Hist., iii. 11; Hawkins, Hist., iii. 249; Ritter, Music in England, 39; Naumann (Ouseley), i. 679.

FARRENC, JEANNE LOUISE, born (Dumont) in Paris, May 31, 1804, died there, Sept. 15, 1875. Pianist, pupil of Moscheles, Hummel, and Reicha. In 1821 she married Aristide Farrenc (born at Marseilles, April 9, 1794, died in Paris, Feb. 12, 1869), flutist and writer on music, with whom she made several professional journeys. She was professor of the pianoforte at the Conservatoire, Paris, from 1842 to 1873. Works: Études, sonatas, etc., for the pianoforte; Sonatas for pianoforte, violin, and violoncello; Duos; 2 quintets; a sextet; a nonet; 2 symphonies; and 3 overtures for full orchestra. In 1869 she was awarded by the Académie des Beaux-Arts the prize for chamber music. Her Trésor des Pianistes (20 parts, Paris, 1861-72) contains masterpieces of all the classical writers from the 16th century downwards. Her daughter, Victorine Louise Farrenc (1826-1859), was also a pianist and wrote music for her instrument.—Fétis, iii. 186; do., Supplément, i. 314; Grove; Larousse.

FASCH, JOHANN FRIEDRICH, born at Buttelsstädt, Saxe-Weimar, April 15, 1688, died at Zerbst, Anhalt, in 1758 (1759?). Dramatic composer, pupil of Kuhnau at the Thomasschule in Leipzig (1702-7), where he became a good pianist, and studied composition from the works of Telemann. In 1710 he accepted a call to the court of

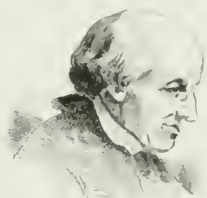
Naumburg, for which he composed three operas, then visited Italy, and after his return to Leipzig went to Darmstadt to study harmony and counterpoint under Graupner and Grünewald. Having occupied different positions at Gera (1715), Zeitz (1720), and in the service of Count Morzin in Bohemia (1721), he was appointed Hofkapellmeister at Zerbst in 1722. Works: Berenice, opera, given at Zerbst, 1725; 2 sacred cantatas, for four voices and orchestra; Oratorios; Masses; Motets; Passions. In the

*Johann Friedrich Fasch*

Royal Library at Dresden are in MS.: 45 concertos for violin, flute, oboe, bassoon, etc., with accompaniment; 61 overtures for orchestra; 12 trios, and 13 symphonies for string- and wind-instruments.—Allgem. d. Biogr., vi. 576; Fétis; Marpurg, Historisch-kritische Beiträge (Berlin, 1757), iii. 124; Mendel; Schilling.

FASCH, KARL FRIEDRICH CHRIS-

TIAN, born in Zerbst, Nov. 18, 1736, died in Berlin, Aug. 3, 1800. Son and pupil of Johann Friedrich Fasch in organ and theory, of Hæck for violin, and in Strelitz of



Hertel in all branches. He became in 1756 accompanist to Frederick the Great, his duty being, alternately with C. P. E. Bach, to play the harpsichord to the king's flute. In 1774-76 he directed the Court Opera. In 1792 a small choral society for which he had written pieces obtained a hall in the Academy building, and became the Berlin Singakademie, the prototype of many such institutions all over Germany. He was its first artistic director, and was succeeded by his pupil Zelter. Shortly before his death he caused to be burned all his compositions

## FASCHINGSSCHWANK

written previous to the mass for 16 voices. Works: Vasco da Gama, opera, given in Vienna, 1792; Mass for 16 voices; Chorals; Psalms; Requiem; Funeral cantata; Canons; Cantatas; Harpsichord pieces. Some of his manuscript music is in the Berlin Royal Library. His principal works were published by the Singakademie in 1839.—Zelter, K. F. C. Fasch (Berlin, 1801); Allgem. d. Biogr., vi. 576; Fétis; Mendel.

**FASCHINGSSCHWANK AUS WIEN** (Carnival Jest from Vienna), for pianoforte, by Robert Schumann, op. 26, composed 1839. It consists of five movements, three of which are among the brightest and most attractive creations of the composer. The point of the jest lies in the first movement, in which the Marseillaise, at that time interdicted in Vienna, is surreptitiously introduced. External influences are easily recognizable in the other three movements, where certain moods are represented in the firmly fixed forms of the Romance, the Scherzino, and the Finale in rondo form.—Maitland, 60; Riemann, 72.

**FASTRÉ, JOSEPH**, born at Flushing, June 22, 1783, died at The Hague, April 13, 1842. Instrumental and vocal composer; entered the service of a French regiment in 1803, was stationed at Flushing and at Dunkirk in 1804, went with the regiment to Germany in 1805, and took part in the battle of Austerlitz; returned home in 1806, and, having afterwards lived at Alkmaar and Middelburg (1807), settled at The Hague, where he became a member of the royal orchestra, and professor at the Conservatoire in 1830. Works: 12 songs for 2 voices; 12 do. for 3 voices; 6 do. for 2 sopranos and contralto; Compositions for flute, clarinet, and pianoforte.—Fétis, Supplément, i. 316; Mendel, Ergänzung, 101; Viotta.

**FATAL OATH.** See *Oberon*.

**FATINITZA**, operetta in three acts, text by Zell and Genée, music by Franz von Suppé, first represented in Vienna, Jan. 5, 1876. The libretto is an adaptation of *La Circassienne*, opéra-comique by Scribe and

Auber. On its production in Paris, the same year, a French text was supplied by A. Delacour and Victor Wilder, in which a woman plays the rôle of the young Russian officer of Scribe's libretto. Fatinitza was given in London in 1878.

**FATTORINI, GABRIELE**, born at Faenza, Roman States, lived in the beginning of the 17th century. A work by him, in the Lyceco, Bologna, entitled: "I Sacri Concerti a 2 voci col basso generale" (1608), is supposed to be a reprint of his Sacri Concerti a 2 voci commodi da cantare col organo (Venice, 1600). This is interesting as being one of the first works of the kind ever produced, it marking the origin of the new forms of religious music. His masses are in the Royal Library, Munich.—Fétis; Gerber; Mendel.

**FAUBEL, JOSEF**, born at Aschaffenburg, June 12, 1801, still living, 1889 (?). Virtuoso on the clarinet, attached, when only ten years old, to the orchestra of the Grand Duke of Frankfort. In 1813, when that State ceased to exist, he was enrolled in a regiment of the city of Frankfort, and took part in the campaign against France in 1814. After his return he devoted himself to a thorough study of his instrument, and in 1816 appeared with great success in Frankfort, and in 1818 in Munich, where he was at once engaged as court musician for the royal orchestra. There Bärmann became his great model, and his perseverance in emulating him won him much well-deserved applause on concert tours in North Germany (1825), Vienna (1831), Switzerland (1833), Paris (1837), and Holland (1841). He has composed solos, variations, duos, etc., for his instrument.—Fétis; Mendel.

**FAUCON, LE**, opéra-comique in one act, text by Sédaine, music by Monsigny, represented at the Italiens, Paris, March 19, 1772. The subject is from Boccaccio.

**FAUCONIER, BENOIST CONSTANT**, born at Fontaine-l'Évêque, April 28, 1816, died at Thuin, Feb. 16, 1877. Pianist, pupil at the Brussels Conservatoire, under

## FAUGUES

Michelot and Fétis, and became accompanist at the Conservatoire in 1839. After making a professional tour with his wife and Félix Godefroid, he settled in Paris in 1840, but was in Rome in 1846-1848. Works: *Un an d'avenir*, opéra-comique, one act, given in Brussels about 1850; *La pagode*, opéra-comique, two acts, text by Saint-Georges, Paris, Sept. 26, 1859; *Masses*, op. 88, 89, 90, 91, 117; Quartets for violin, pianoforte, etc., with orchestral accompaniment; Pianoforte music; Violin music; Hymns, songs, etc.—Fétis; do., *Supplément*, i. 317; Mendel; do., *Ergänz.*, 101.

**FAUGUES** (Fauques, Fagus, La Fage), VINCENT, Flemish composer, born about 1415. He was a disciple of Guillaume Dufay and a writer of considerable merit. His masses were much used during the pontificate of Nicholas VI. (1447-55). Ambros gives part of his "Omme Armé," a mass preserved in MS. in the Pontifical Chapel.—Fétis; Kieseewetter, *Gesch.*; Mendel; Naumann (Ouseley), i. 317.

**FAURE, GABRIEL**, French composer, contemporary. Pianist, pupil at the École de Musique Religieuse, Paris, where he won the first prize for pianoforte, and a prize for harmony, 1860, and one for composition in 1861. Works: Symphony for orchestra; Cantique de Racine, chorus; Sonata for violin and pianoforte; Duos for 2 female voices; Vocal melodies.—Fétis, *Supplément*, i. 320; Mendel, *Ergänz.*, 102.

**FAURE, JEAN BAPTISTE**, born at Moulins (Allier), France, Jan. 15, 1830, living in Paris, 1889. Baritone singer and composer, pupil at the Paris Conservatoire in 1843 in solfège, then at the Maîtrise of the Madeleine under Trévaux, and subsequently of Ponchard and Moreau-Sainti at the Conservatoire. In 1852 he won the 1st prize for singing and the 1st



prize for opéra-comique. He made his début, Oct. 20, 1852, at the Opéra Comique as Pygmalion in Massé's *Galatée*, sang in London in 1860, in Berlin in 1861, and in the same year made his first appearance at the Opéra, where he soon acquired great reputation in leading rôles, especially in Don Giovanni, *L'Africaine*, Thomas's *Hamlet*, and Gounod's *Faust*. He alternated many years between London and Paris, and has sung also in Italy and Russia. He was for a time in 1857 professor of singing at the Paris Conservatoire and in 1874 at that of Brussels. He is a man of wide general culture and his compositions are highly creditable. Works: 25 melodies for voice and pianoforte; 20 melodies for do.; Church music; Pianoforte music.—Fétis; do., *Supplément*, i. 318; Larousse; Grove, i. 571; Mendel, *Ergänz.*, xii. 101.

**FAUSSE MAGIE, LA**, opéra-comique in two acts, in verse, text by Marmontel, music by Grétry, represented at the Comédie Italienne, Paris, Feb. 1, 1775. It contains a famous duet between two old men, "Quoi! c'est vous qu'elle préfère!" which was long popular. *La fausse magie* was reproduced in 1828 and again in 1863. It has been reinstrumented by Eugène Prévost.

**FAUST**, German opera in two acts, text by J. C. Bernhard, music by Spohr, first represented at Frankfort-on-the-Main, in 1818. The opera was written at Vienna, in 1813, for the Theater an der Wien, but for some reason was not produced. The libretto has little resemblance to Goethe's poem, the first part of which had been published in 1805, but follows more closely the popular legend. It was successful, and was soon produced at Cassel, Berlin, and elsewhere. It was given in London by a German company, at the Prince's Theatre, May 21, 1840. In 1852, Spohr went to London to adapt the work for the Italian stage. He

*of J. Faure.*

## FAUST

composed for it recitatives in place of the spoken dialogue, and made other additions and alterations. In this new form it was produced with great success, under his own direction, at Covent Garden, July 15, 1852, with Castellan, Ronconi, Formes, and Tamberlik in the principal parts. The first musical-dramatic representation of the Faust legend seems to have been the English pantomime, *The Necromancer*; or, *Harlequin Dr. Faustus*, by John Ernest Galliard, produced in London, 1723. Other early ones are: *Doktor Fausts Zaubergürtel* (*Magie Girdle*), by Phanty, Vienna, 1790; *Harlequin and Faustus*, Samuel Arnold, London, 1793; *Doktor Faust*, by Ignaz Walter, Hanover, 1797; *Fausts Leben und Thaten* (*Life and Acts*), Josef Strauss, 1815; *Fausts Leben, Thaten, und Höllenfahrt* (*Descent to Hell*), by Lickl, Vienna, 1815; *Faust*, by Wenzel Müller, Vienna, 1818; do., by J. von Scyfried, Vienna, 1820; do., by Beaucourt, Paris, 1827; do., by Angélique Bertin, ib., 1831; do., by Lindpaintner, Stuttgart, 1832; do., ballet, by Adolph Adam, Paris, 1832; do., by de Pellaert, Brussels, 1834; do., by Rietz, Düsseldorf, 1836; *Fausto*, by Gordigiani, Florence, 1837; *Faust and Marguerite*, by Wilhelm Meyer-Lutz, London, 1855; *Faust*, musical drama in four acts and prelude, by Heinrich Zöllner, given with success in Munich, Oct. 19, 1887. There have been many burlesques of the legend, and it has also been a prolific theme for a great deal of incidental music, in the form of overtures, symphonies, etc.—K. Engel, *Bibliotheca Faustiana* (Oldenburg, 1874); Edwards, *Lyrical Drama*, i. 149.

**FAUST**, grand opera in five acts, text by Michel Carré and Jules Barbier, music by Charles Gounod, first represented at the Théâtre Lyrique, Paris, March 19, 1859; and at the Académie Impériale de Musique, March 3, 1869. The libretto, an adaptation of Goethe's poem, follows the first part pretty closely. The original cast in Paris was as follows:

Faust.....	M. Barbot.
Méphistophélès.....	M. Balanqué.
Marguerite.....	Mme Miolan-Carvalho.
Valentin.....	M. Ismaël.
Siebel.....	Mlle Faivre.
Marthe.....	Mme Duclos.

The same parts were sung at the Académie, in 1869, by Colin, Faure, Nilsson, Devoyod, and Mauduit. This work at once placed Gounod in the front rank of living composers. It had even a greater success on the Continent than in Paris, and it has been performed on all the principal stages of the world. It was first given in London, at Her Majesty's Theatre, June 11, 1863, and,



Miolan-Carvalho, as Marguerite.

in an Italian version, as *Faust e Margherita*, at Covent Garden, July 2, 1863. An English version, text by Chorley, was played at Her Majesty's Theatre, Jan. 23, 1864. It was first performed in Germany at Darmstadt, 1861, as *Faust*, and in Berlin, 1863, as *Margarethe*. Its first representation in New York took place at the Academy of Music, Nov. 25, 1863. The first act, which is in the nature of a prelude, introduces Faust in his study with Méphistophélès. In act second is the *Kermesse*, in which Marguerite is introduced. In the third is the garden scene, which leads to Marguerite's fall. In the fourth, or cathedral act, occurs the death of Valentin and his malediction upon his

## FAUST

sister. The fifth, or prison act, includes Marguerite's death in prison and her apotheosis. The most popular of the numbers are the weird drinking song of Méphistophélès, "Veau d'or;" the phrase of the old man at the Kermesse, "Aux jours de dimanche;" the cavatina by Faust, "Salut, demeure chaste et pure;" the ballad sung by Marguerite at the spinning-wheel, "Il était un roi de Thulé;" the love scene, "Laissez-moi contempler ton visage;" the passionate duet between Faust and Marguerite, "O nuit d'amour, ciel radieux;" and the soldiers' chorus, "Gloire immortelle de nos aïeux." The rôle of Marguerite, created by Mme Carvalho, has been since worthily filled by Patti, Lucca, Nilsson, and Valleria.—Edwards, *Lyrical Drama*, i. 46, 165.

FAUST, musical portrait, for full orchestra, by Anton Rubinstein, op. 68. Published by Siegel.

FAUST, CARL, born at Neisse, Silesia, Feb. 18, 1825, still living, 1889. Dance music composer, pupil of Herrling at Annaberg, was bandmaster in two regiments from 1853 to 1865, when he left the military service to conduct a concert-orchestra at Breslau; in 1869 he was appointed city music director at Waldenburg. His compositions, consisting exclusively of dances and marches, number more than 200, and are popular in North Germany, but will not bear comparison with those of the Viennese composers.—Fétis, *Supplément*, i. 321; Meudel.

FAUST-OUVERTURE, EINE (A Faust Overture), for orchestra, by Richard Wagner, written in Paris, 1839-40; first performed in Dresden, July 22, 1844. This work, the first in Wagner's true style, was conceived after a rehearsal of Beethoven's Ninth Symphony at the Conservatoire. It was intended as the first movement of a Faust symphony, but was finally laid aside until 1855, when it was revised, given at a concert in Zürich, and published. It is a masterpiece of instrumentation. It was given in New York, by the Philharmonic

Society, in 1856-7, and in Boston, by the Philharmonic Society, Jan. 3, 1857.—Grove, iv. 351.

FAUST, SCENEN AUS GOETHE'S (Scenes from Goethe's Faust), for soli, chorus, and orchestra, by Robert Schumann, composed in 1844, 1847, 1849, 1850, 1853, published in 1858 (Breitkopf & Härtel). In musical importance, as in extent, this is to be regarded as the greatest work of the composer's later years. It is divided as follows: Part I. No. 1. Scene im Garten (Garden Scene), 1849; No. 2. Gretchen vor dem Bild der Mater dolorosa (Margaret before the picture of the Mater dolorosa), 1849; No. 3. Scene in Dom (Cathedral Scene), 1849. Part II. No. 4. Ariel, Sonnenaufgang (Sunrise), 1849; No. 5. Mitternacht (Midnight), 1850; No. 6. Faust's Tod (Faust's Death), 1853. Part III. No. 7. Faust's Verklärung (Faust's Transfiguration), subdivided into seven scenes (April, 1847). The third part contains the most valuable numbers, and in it all Schumann's noblest qualities as a composer are seen to the best advantage. His purity of emotion, his keenness of spiritual insight, here find their proper sphere. The airy, incorporeal world of spirits in which this portion takes place is most faithfully reproduced in the music. This third part includes the whole last scene of the second part of Goethe's poem; Schumann wrote two versions of the concluding Chorus Mysticus, one to be used when the whole work was given, the other when the third part was performed separately. Begun at the height of his maturity (1844), various portions were finished at different times, and the overture was written in 1853. The first part was performed in Leipsic, Dresden, and Weimar, Aug. 29, 1849, on the 100th anniversary of Goethe's birth. The first performance of the complete composition took place in Leipsic, at the Gewandhaus, under the direction of Carl Reinecke, Dec. 4, 1862.—Maitland, 92. Reissmann, 198; Ambros, *Bunte Blätter*, ii. 169; *Samml. mus. Vort.*, i. 121.

FAUST-SYMPHONIE, EINE (A Faust Symphony), in three character-pictures, after Goethe, and a chorus, for orchestra and men's voices, by Franz Liszt, dedicated to Hector Berlioz. Part I. Faust; II. Margarete; III. Mephistopheles. Published in score and parts; also for pianoforte, two hands (Schubert). — *Tretbar*, Analytical Review of A Faust Symphony.

FAUST, ZWEI EPISODEN AUS LENAU'S (Two Episodes from Lenau's Faust, i.e., Nikolaus Lenau's drama of that title), for orchestra, by Franz Liszt. I. Der nächtliche Zug; II. Der Tanz in der Dorfschenke (Mephisto-Walzer). Published in score and parts; also for pianoforte, two and four hands (Schubert).

FAUVEL, ANDRÉ JOSEPH, surnamed the elder, born in Bordeaux in 1756. Violinist, studied under several masters, particularly Gervais. He had Rode for a pupil in 1782, and went with him, in 1787, to Paris, where he was a member of the orchestra of the Opéra in 1814-34. Published violin music and a *Symphonie Concertante* which was played at the *Lycée des Arts* in 1800. — *Fétis*.

FAVARGER, RENÉ, born in France about 1815, died at Étretat, near Havre, Aug. 3, 1868. Pianist, lived for many years in London, where he was in great demand as a teacher. He composed many *morceaux de genre*, some of which became popular even outside of France. — *Fétis*, *Supplément*, i. 321.

FAVORITE, LA, grand opera in four acts, text by Alphonse Royer and Gustave Vaëz (Van Nieuwenhuysen), music by Donizetti, represented at the *Académie Royale de Musique*, Paris, Dec. 2, 1840. The work was written originally in three acts, under the title of *L'ange de Nisida*, *Théâtre de la Renaissance*, and on the closing of that theatre was transferred to the *Académie*, where a fourth act was added with the collaboration of Scribe. The subject is an adaptation of Baculard-Darnaud's tragedy, *Le comte de Comminges*. Fernand, a novice in the

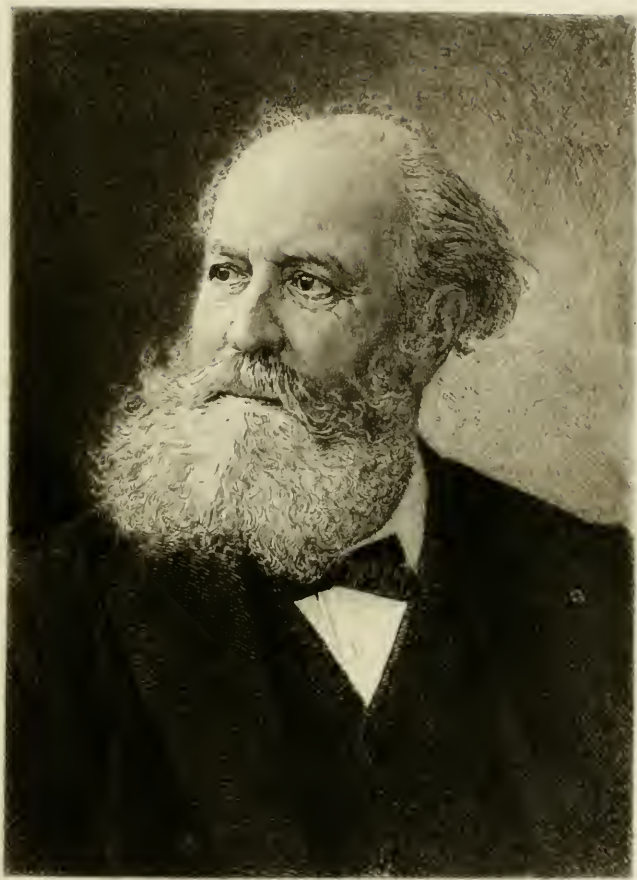
Convent of St. James of Compostella, is about to take monastic vows when he sees and loves at sight a lady worshipping in the cloisters. He confesses his love to Balthasar, his superior, renounces monastic life, and goes out into the world. The lady who has inspired his passion is Léonore de Gusman, the favourite of Alphonse XI, King of Castile, who has resolved, though threatened with excommunication, to repudiate



Rosine Stolz, as Léonore.

his queen and marry her. Fernand, who does not know her relations with the king, seeks her retreat, declares his love, and begs her to fly with him. She reciprocates his passion but refuses to follow him, and urges him to go to the wars and win honours for her sake. He performs signal services against the Moors, and returns to demand as a recompense the hand of Léonore. The king, who has discovered that his mistress loves Fernand, gives her to him, and hast-







## FAWCETT

ens the marriage, meanwhile intercepting a message sent to Fernand by Léonore to inform him of her relations with the king, and begging his forgiveness. Fernand discovers his dishonour when too late, breaks his sword, and returns for consolation to his convent. Léonore follows him thither, and dies at his feet as he comes from the church where he has pronounced eternal vows. The music of *La Favorite* is dramatic, passionate, and full of melody. Among the best numbers are the cavatina, "Un ange, une femme inconnue;" the duo, "Idole si douce et si chère;" the aria, "O mon Fernand" (Ital, O mio Fernando); the chorus, "Frères, creusons l'asile;" and the romanza, "Ange si pur" (Spirto gentil), the last transferred from Donizetti's opera, *Le Duc d'Albe*. In the original cast Mme Stolz sustained the part of Léonore; Duprez, Fernand; Baroilhet, Alphonse; and Levasseur, Balthasar. Up to 1876 it had had 481 representations in Paris. The opera was produced in Italian, as *La Favorita*, in London, at Her Majesty's Theatre, Feb. 16, 1847.—Larousse, viii. 167; Liszt, Ges. Schr., iii. 110.

FAWCETT, JOHN, born at Bolton-le-Moors, Lancashire, in 1789, died there, Oct. 26, 1867. Originally a shoemaker, he became a musician in his native town, and composed three sets of psalm and hymn tunes, popular in Lancashire, entitled, *The Voice of Harmony, The Harp of Zion, and Miriam's Timbrel*. He also arranged the accompaniment of a collection of psalm and hymn tunes, selected by Joseph Hart, called "*Melodia divina*" (1840), and wrote an oratorio, *Paradise*, which was published in 1853.—Grove; Fétis; Mendel.

FAWCETT, JOHN, born in Bolton-le-Moors in 1824, died in Manchester, July 1, 1857. Organist, son and pupil of the preceding. He became organist of St. John's, Farnworth, in 1835, and of the parish church, Bolton, in 1842. In 1845 he entered the Academy of Music, London, studied under Sterndale Bennett, and was

organist of Curzon Chapel in 1845-46. Mus. Bac., Oxford, 1852. Works: *Supplication and Thanksgiving, cantata* (degree exercise); *Anthems; Glee; Songs, etc.*—Grove.

FAY, ÉTIENNE, born at Tours (Indre-et-Loire) in 1770, died at Versailles, Dec. 6, 1845. Dramatic singer and composer, made his musical studies while a chorister in the Metropolitan Church of his native city. He made his début as a tenor at the Théâtre de la rue de Louvois, Paris, in 1790, entered upon an engagement at the Théâtre Favart in 1792, and at the Feydeau about 1795; upon the fusion of these two enterprises into the Opéra Comique, in 1801, he went to Brussels, came back to Paris in 1804, to bring out an opera, and again, in 1819, to sing at the Opéra Comique, having meanwhile travelled and sung for a long time in the provinces. In 1820 he went to Holland, and the year after was engaged at the Théâtre du Gymnase in Paris, but soon returned to Belgium, and lived there until 1856, when he finally settled in Paris. Works—Operas: *Flora*, given at the Théâtre Louvois, 1791; *Le projet extravagant, Le bon père*, ib., 1793; *L'intérieur d'un ménage républicain, vaudeville, Théâtre Favart, 1794; Les rendez-vous espagnols*, ib., 1795; *Emma, ou le soupçon, Clémentine, ou la belle-mère, Théâtre Feydeau, 1795; La famille savoyarde*, ib., 1800; *La bonne aventure, Théâtre des Jeunes Élèves, 1802; Julie, Opéra Comique, 1804.*—Fétis; do., *Supplément*, i. 321.

FAYRFAX (Fairfax), ROBERT, born at Bayford, Herts, in the latter part of the 15th century, died at St. Alban's. He is supposed to have been organist, or chanter, at St. Alban's Abbey, early in the 16th century. In 1504 he was given the degree of Mus. Doc. at Cambridge, and in 1511 at Oxford. In the British Museum is a volume of part-songs for two, three, and four voices, in MS., once belonging to Dr. Fayrfax, which contains some of his own among other compositions, and which is probably the oldest collection of English secular part-

songs in existence. Four three-part songs by him are preserved in Smith's "Musica Antiqua," and others in Burney and Hawkins. Several of his sacred compositions are in MS. in the Music School, Oxford.—Grove; Naumann (Ouseley), i. 668; Ambros, iii. 444; Fétis.

FAZZINI, GIOVANNI BATTISTA, born in Rome. Singer in the Pontifical Chapel in 1760. A distinguished composer in the old Roman style, he was successively maestro di cappella of Sta. Cecilia, of Sta. Margarita, and of Sta. Apollonia in Trastevere. His masses were in the Santini collection.—Fétis; Mendel.

FÉBURE. See *Lefébure*.

FEDE RICONOSCIUTA, LA, Italian opera, text and music by Benedetto Marcello, represented at Vicenza, 1702 and 1729.

FEDELE. See *Treu*.

FEDELI, RUGGIERO, born in Italy about 1670, died in Cassel in 1722. He was Kapellmeister of the Landgrave of Hesse-Cassel in 1700, and was afterwards in the service of the King of Prussia. He wrote operas, even the titles of which are forgotten. His funeral mass for the death of the queen was considered his best work (Berlin, 1755).—Fétis; Mendel.

FEDERICI, FRANCESCO, born in Rome, lived there in the second half of the 17th century. Priest and composer. Works: Santa Christina, oratorio (1676); Santa Catarina di Siena, oratorio (1676). Burney gives airs from one of these. He published also songs.—Fétis; Burney, Hist., iv. 117; Mendel.

FEDERICI, VINCENZO, born at Pesaro in 1764, died in Milan, Sept. 26, 1826. Dramatic composer, pupil of Angelo Gadani at Bologna; at the age of sixteen he went to England, and thence to America; returned to London, where he taught music, and derived inspiration from the works of Handel and the old Italian composers. Engaged as pianist at the Italian opera, he became familiar with the works of Cimarosa,

Paisiello, and Sarti, but was incited, particularly by Haydn's symphonies, to the serious study of composition, and went to Italy in 1785 to become a pupil of Francesco Bianchi. After another sojourn in London, 1792–1802, he returned to Italy, and in 1809 was appointed professor of counterpoint at the newly erected Conservatorio, and in 1826 succeeded Minoja as its censore (director). In 1812 he visited Paris to bring out an opera. Works—Operas: Olimpiade, Turin, 1790; Demofonte, Zenobia, London, about 1792; Nitteti, ib., about 1793; Didone abbandonata, ib., about 1794; Castore e Pollice, Il giudizio di Numa, Milan, 1803; Oreste in Tauride, ib., 1804; La Sofonisba, Turin, 1805; Idomeneo, Zaira, Milan, 1806; La conquista dell' Indie, Turin, 1808; Ifigenia in Aulide, Milan, 1809; Virginia, Rome, 1809; La locandiera scaltra, Paris, 1812. Tesco, cantata; Other cantatas; Sonatas for pianoforte, and other instrumental pieces.—Fétis; Mendel; Schilling; Wurzbach.

FEEN, DIE (The Fairies), romantic opera in three acts, text and music by Richard Wagner, written in 1833, first represented at Munich, June 29, 1888. The overture alone was played at Magdeburg in 1834. The original score, dedicated to his patron, King Ludwig II. of Bavaria, was found among that monarch's effects after his death. The libretto is a German version of an Italian tale by Gozzi, which deals with the difficulties attending the love of Arindal, a mythical prince, and Ada, a fairy.—Mus. Wochenblatt (1887), 325, 337; Athenæum (1888), ii. 41.

FELDLAGER IN SCHLESISIEN, DAS (The Camp of Silesia), German opera in three acts, text by Rellstab, music by Meyerbeer, represented in Berlin at the opening of the new opera-house, Dec. 7, 1844 (the old one was burned, Aug. 18, 1843). In this opera, the subject of which is an episode in the life of Frederick the Great, Jenny Lind made a wonderful success in the character of Vielka, which was writ-

ten especially for her. Moscheles, writing (Jan. 10, 1845) of her performance, says: "Jenny Lind has fairly enchanted me; she is unique in her way, and her song with two concertante flutes is perhaps the most incredible feat in the way of bravura singing that can possibly be heard." She achieved



Jenny Lind.

a still more extraordinary success in Vienna, where she appeared in the same rôle, Feb. 17, 1847, as much as eighty florins being paid for seats. The opera has never been given out of Germany, but the composer transferred many of its best numbers to *L'Étoile du Nord*.

**FELICI, BARTOLOMEO** (Alessandro ?), born in Florence about 1730, died (?). Dramatic composer. His operas, *L'amante contrastato*, 1768; *L'amore soldato*, 1769; and *La cameriera astuta*, 1769, were performed in many of the Italian theatres. He wrote quartets for the violin, and psalms with orchestral accompaniment. His school of composition, opened in Florence in 1770, was celebrated.—Fétis; do., *Supplément*, i. 322; Mendel.

**FELIS, STEFFANO**, born at Bari, Italy, about 1550, composer, canon, and maestro of the cathedral in 1583. He went to

Prague with his patron Philippe Dominique de Croy, and published masses there (1588). He published also motets, madrigals, etc.—Fétis; Mendel; Walther, 242; Viotta, i. 505.

**FÉLIX, ou l'enfant trouvé** (The Foundling), comedy in three acts, text by Sedaine, music by Monsigny, represented at the Italiens, Paris, Nov. 24, 1777, after a private performance (Nov. 10th) before the court at Fontainebleau. Although Monsigny was but forty-eight years old, this was his last work. He said, on the day when he finished this score, that music was dead for him. The subject of the opera, Félix, a foundling brought up by an honest villager, loves Thérèse, the daughter of his foster-father, but flies from his house on account of the hatred of his son. He saves the life of an unknown seigneur, who turns out to be his father and the owner of a considerable sum of money in the hands of the villager. The money is restored, Félix marries Thérèse, and all ends happily.

**FELL, ANTONIO**, died at Palermo in 1867. Dramatic composer, pupil of Raimondi; composed several operas, among which are especially commended: *Eufemia*, and *La sposa d' Abido*; also several masses and many other works of various kinds.—Fétis, *Supplément*, i. 322.

**FELL RAGE AND BLACK DESPAIR**, soprano air in *A major*, of Michael, in Handel's *Saul*, Part I.

**FELTON, WILLIAM**, born in 1713, died Dec. 6, 1769. Organist, vicar-choral of Hereford Cathedral in the middle of the 18th century. He was an able performer also on the harpsichord. Works: 3 sets of concertos for organ in imitation of those of Handel; also 2 or 3 sets of lessons for organ. Felton's Gavot was long popular, and his Funeral Chant is still much sung.—Grove; Fétis; Burney, *History*, iv. 664.

**FELTRE, ALPHONSE CLARKE**. Comte DE, born in Paris, June 27, 1806, died there, Dec. 3, 1850. Dramatic composer, pupil of Reicha in 1825 and advised by Boieldieu.

He was the third son of the Maréchal duc de Feltre, and served as an officer in the army until 1829, when he devoted himself entirely to composition. Works—Operas: *Une aventure de Saint-Foix* (1830); *La garde de nuit*, given at the *Princesse de Vandémont's*, 1831 (rewritten in part, 1844, and called *Le capitaine Albert*); *Le fils du prince*, *Opéra Comique*, 1834; *L'incendio di Babilonia* (1841); *Valérie* (unfinished); Instrumental and vocal music.—Fétis; Mendel.

FEMME SENSIBLE, ENTENDS-TU LE RAMAGE? See *Ariodant*.

FÉMY, FRANÇOIS, known as Fémy l'ainé, born in Ghent, Oct. 4, 1790. Violinist and dramatic composer, pupil of Kreutzer at the Paris Conservatoire, where he took the prize for harmony in 1806 and for violin in 1807. For several years he was a member of the orchestra of the Théâtre des Variétés, then travelled in France and Germany, and in 1834 settled at Rotterdam. Works: *Les trois Hussards*, comic opera, given at Antwerp, 1813; *Der Raugraf*, German opera, Frankfurt, 1827; 4 symphonies; 3 concertos for violin and orchestra; Quartets, duos, romances, variations, etc., for violin.—Fétis; do., *Supplément*, i. 323; Mendel; Schilling.

FENARÒLI, FEDELE, born at Lanciano, Abruzzi, in 1752, died in Naples, Jan. 1, 1818. Contrapuntist, pupil of Durante at the Conservatorio of Loreto, Naples. He became maestro of the Conservatorio de' Turchini, and had many celebrated pupils. Works: 12 motets; 4 masses with orchestra; a Requiem mass; 2 Miserere for four voices; Ave Maria for four voices; Hymns and psalms for special occasions. He published studies in counterpoint and technical works.—Fétis; Larousse; Mendel.

FENZI, VICTOR, born at Naples, died at Moscow, April, 1827. Violoncellist, and composer for his instrument; went in 1807 to Paris, where he played at several concerts, and after visiting Germany settled in Russia. Works: 4 concertos for violoncello; Several pot-pourris; 2 books of

trios; 3 do. of airs variés (published in Paris and Germany). His brother Giuseppe was considered the best violoncellist in Naples, made concert tours in Italy, and composed concertos and airs variés for his instrument.—Fétis; Mendel; Schilling.

FE0, FRANCESCO, born in Naples about the end of the 17th century. Dramatic composer, pupil of Domenico Gizzi in singing and composition, and in Rome of Pitoni in counterpoint. He succeeded Gizzi in 1740 as director of the singing school of Naples, and had many famous pupils. Gluck is said to have taken the motif of a chorus in his *Telemacco* from a Kyrie by Feo, which he afterwards reproduced in his *Iphigénie en Aulide*. Some of Feo's church music in MS. is preserved in the library of the Conservatoire, Paris. Works—Operas: *L'amor tirannico, ossia Zenobia*, three acts, given in Naples, Jan. 18, 1713; *Siface, rè di Numidia*, three acts, ib., 1723; *Ipermestra*, Rome, 1725; *Arianna*, ib., 1728; *Andromacca*, ib., 1730; *Arsace*, ib., 1731. Three intermezzi: *Don Chisciotte della Mancia*; *Coriando lo speziale*; *Il vedovo*. An oratorio: *La distruzione dell'esercito de' Cananei con la morte de Sibera*, given in Prague, 1739. A requiem; Masses; Psalms; Litanies, etc.—Fétis, iii. 206; do., *Supplément*, i. 323; Mendel, iii. 489; do., *Ergänz.*, 102; Schilling; Gerber.

FERAMORS, lyric opera in three acts, text by Julius Rodenberg, music by Anton Rubinstein, given in Dresden, 1863. Subject from Thomas Moore's "Lalla Rookh." Feramors is the young poet who entertains Lalla Rookh with poetical recitations while on her journey from Delhi, to be married to the sultan. She falls in love with the poet and finds, to her joy, on her wedding-morn, that the poet and the sultan are one. The opera was given in Vienna, April 24, 1872.—Hanslick, *Moderne Oper*, 325.

FERANDINI, GIOVANNI, born in Venice, beginning of the 18th century, died in Munich in 1793. Dramatic composer, pupil of Antonio Biffi, maestro di cappella of

## FERNAND

San Mareo. He went to Munich as court oboist, and became director of chamber music, and subsequently councillor and Kapellmeister. Works—Operas: *Berenice*, given at the Court Theatre in Munich, 1730; *Adriano in Siria*, *Demofonte*, *ib.*, 1737; *Artaserse*, *ib.*, 1739; *Catone in Utica*, *ib.*, 1753; *Diana placata*, *ib.*, 1758; *Talestri*, *ib.*; *Il festino*, Parma, 1756; *Componimento drammatico per l'incoronazione di Carlo VII*, etc., Munich, 1742. Many cantatas, thirty of which are in the Royal Library at Dresden; Sonatas for the flute (Amsterdam, 1730); Compositions for alto-viol and lute.—Fétis; Mendel; Schilling.

**FERNAND CORTEZ**, ou la conquête du Mexique (The Conquest of Mexico), opera in three acts, text by Étienne Jouy, after Piron's drama, music by Spontini, represented at the Académie Impériale de Musique, Paris, Nov. 28, 1809, before the Emperor Napoleon and the Kings of Saxony and Westphalia. The original text was written by Jouy. Napoleon hoping to influence public opinion in favour of his plans for the Spanish war, the Minister of the Interior desired Jouy to introduce into the libretto more distinct allusions to the topics of the day. Jouy declining to alter the text, a few additions and alterations were made by Esménard, the part of Montezuma being suppressed altogether. Though the opera was a success, it had but twenty-four representations in seven years. On May 28, 1817, it was revived, with considerable changes by Jouy, the third act becoming the first, the first act the second, and a part of the second the third. The part of Montezuma was reinstated and the character of Amazily strengthened. In its second form Cortez achieved a new success. It kept the Paris stage up to 1839, when 248 representations had been given. It was produced in Berlin, April 20, 1818, and elsewhere soon after. In 1823, when Spontini was Kapellmeister at Berlin, the third act was remodelled by the poet Théauleon, and in this form the pianoforte score was

published by Hofmeister of Leipsic. The full score was published in Paris in 1882. Cortez was produced in Stockholm in 1826 and again in 1838; in Vienna, 1854; and in New York, in German, at the Metropolitan Opera House, Jan. 6, 1888. The plot, in its present form, is as follows: Alvarez, brother of Cortez, and other Spaniards, prisoners to the Mexicans and about to be sacrificed, are preserved by Montezuma as hostages for the departure of the invaders. Amazily, sister of Télasco, the Mexican commander, has become a Christian and



Alexandrine Branchu.

pled to Cortez, whom she loves, but revisits the city to endeavour to bring about peace. Montezuma sends her back to the Spanish camp to arrange an armistice, and Télasco, who has been undermining the fidelity of Cortez's soldiers by presents, follows her under a flag of truce to second her efforts. Cortez quells an insurrection which breaks out, and holds Télasco as a hostage for the safety of Alvarez and his companions; but, the release of the Spaniards being promised by the Mexicans, he suffers Télasco to return. Télasco opposes the keeping of faith with Cortez, and the prisoners are about to meet their doom, when Amazily swims the lake and offers her life for them. But the

## FERNANDO

sacrifice is unnecessary, for Cortez storms the city, saves all, and peace is made.

ORIGINAL CAST AT THE OPÉRA, PARIS, 1809.  
 Amazily (S.) . . . . . Mme Branchu.  
 Fernand Cortez (T.) . . . . . M. Lainé.  
 Télasco (Bar.) . . . . . M. Laïs.  
 Alvar (T.) . . . . . M. Lafocé.  
 Le Grand Prêtre (B.) . . . . . M. Déruvis.

CAST AT THE METROPOLITAN OPERA HOUSE,  
 NEW YORK, 1888.

Amazily (S.) . . . . . Fr. Meisslinger.  
 Fernand Cortez (T.) . . . . . Herr Niemann.  
 Montezuma (Bar.) . . . . . Herr Elmlad.  
 Télasco (Bar.) . . . . . Herr Robinson.  
 Alvarez (T.) . . . . . Herr Alvary.  
 High Priest (B.) . . . . . Herr Fischer.

—Le Ménestrel (1874), Sept. 6, 13, 20, 27, Oct. 4; R. Rochette, *Notice historique* . . . de Spontini (Paris, 1852); Grove, iii. 668; Krehbiel, *Review* (1887-88); N. Y. *Evening Post*, Jan. 7, 1888.

FERNANDO, German operetta in one act, text by Albert Stadler, music by Franz Schubert, written in Vienna, 1815, but never represented. It was composed in six days. The original score is in the possession of Dr. Eduard Schneider, Vienna.

FERRABOSCO (Ferabosco), ALFONSO, Italian musician, settled in England in the middle of the 16th century. He composed motets, madrigals, and pieces for the virginals, and ranked as one of the first musicians of the Elizabethan era. His Madrigali a 4 voci were published in Venice in 1542, and his Madrigali a 5 voci in 1587. Many of his madrigals were printed in the two books of *Musica Transalpina* (1588, 1597); and several are extant in MS.—Fétis; Grove; Mendel; Schilling.

FERRABOSCO, ALFONSO, born at Greenwich, England, about 1580, died in 1652. Son of the preceding; one of the grooms of the privy chamber of James I. and instructor in music of Prince Henry. Works: Volume of "Ayres," which contains many of the songs in Ben Jonson's plays

(London, 1609); Lessons for 1, 2, and 3 viols (London, 1609); Fancies for viols, etc. A song by him, "Shall I seek to ease my grief?" from the "Ayres," is published by Dr. Rimbault (Novello).—Fétis; Grove.

FERRABOSCO (Ferraboschi), DOMENICO MARIA, born in Rome, first half of the 16th century. He was maestro of the choristers in the Vatican Chapel from 1547 to 1548, when he became maestro di cappella of S. Petronio, Bologna. Called to Rome to become a member of the Pontifical Choir, in 1550, he was obliged to resign in 1556, in accordance with the Pope's decree that none but priests could belong to the college, he having meanwhile married. His motets are published in Gardane's collection (Venice, 1554). His celebrated chanson, *Io mi son giovinetta*, is in Vincenzo Galilei's *Fronimo*, and in Eler's collection in the *Conservatoire*, Paris. His MSS. are preserved in the Vatican Library.—Fétis; Mendel; Schilling.

FERRABOSCO, JOHN, English composer of the 17th century, died in 1682. Probably a son of Alfonso Ferrabosco the younger. He was organist of Ely Cathedral from 1662 until his decease, and was awarded the degree of Mus. Bacc. at Cambridge in 1671, per literas regias. A hymn of his is still sung at Canterbury and in other English cathedrals. Eight complete services and eleven anthems by him are preserved in MS. in Ely Cathedral.—Grove; Fétis; Mendel.

FERRADINI (Ferradini), ANTONIO, born in Naples in 1718, died in Prague in 1779. Church composer, studied in Naples, lived in Prague about thirty years, and died in great poverty and unknown. A *Stabat Mater*, performed there after his death, 1780, was considered a masterpiece. In the court library at Vienna is a *Credo* in four parts, and in the royal library at Dresden are five arias and four duets, of his composition.—Fétis; Gerber; Mendel; Schilling.

FERRANTI, MARCO AURELIO ZANI DE, born in Bologna in 1802. Virtuoso on the guitar; pupil on the violin of Gerli



## FERRARI

in Lucca, and became an accomplished player when only sixteen, but soon abandoned that instrument for the guitar, on which he became equally skilful. In 1820 he went to St. Petersburg as secretary to Prince Narischkin, and perfected there his guitar playing, and in 1824 went to Hamburg. He gave concerts there, and in Brussels, Paris, and London from 1825 to 1832, visited America with Sivori, and finally settling in Brussels as professor of Italian at the Conservatoire from 1846 to 1855; he returned afterwards to Italy. He has published fantasies, airs variés, etc., for the guitar.—Fétis, iii. 240; Mendel, iii. 495.

**FERRARI, BENEDETTO**, born at Reggio, Italy, 1597, died at Modena, Oct. 22, 1681. Dramatic composer, called Della Tiorba, from his skill on the theorbo or lute; studied in Rome. He was a poet as well as a musician, and his opera *Andromeda*, music by Mancelli da Tivoli, represented at the Teatro S. Cassiano, Venice, in 1637, was the first performed in public in that city. It was largely owing to him that the drama musicale took such deep root in Italy and in Germany. In 1639 was produced his *Armida*, of which he wrote both text and music. In 1644 he left Venice for Vienna at the invitation of the Emperor Ferdinand. In 1653–62 he was maestro di cappella to Alfonso I., Duke of Modena, and in 1674–81 to his successor, Alfonso II. Works: *Armida*, given at Venice, Teatro SS. Giovanni e Paolo, 1639; *Il pastor regio*, ib., S. Mosè, 1640; *La ninfa avara*, ib., 1641; *Proserpina rapita*, intermezzo, ib., 1641; *Il principe giardiniero*, ib., SS. Giovanni e Paolo, 1644; *Vittoria d' Himeneo*, ballet, Modena, 1648; *Dafne* in alloro, do., Vienna, 1651; *L'inganno d'amore*, Ratisbon, 1653; *Amori d'Alessandro Magno e di Rossane*, Venice, 1656; *Lieasta*, Parma, 1664; *Gara degli elementi*, Ferrara, 1666; *Musiche varie a voce sola*, collection of songs (Venice, 1638).—Fétis; Mendel; Riemann; Schilling.

**FERRARI, CARLO**, born at Piacenza in 1730, died at Parma in 1789. Virtuoso on

the violoncello, acquired great reputation in 1758, in Paris, where he appeared with brilliant success in the Concerts Spirituels; in 1765 he entered the service of the court of Parma. He composed solos for his instrument.—Mendel.

**FERRARI, CARLOTTA**, born at Lodi, Italy, Jan. 27, 1837, still living, 1889. Dramatic composer, pupil of Strepponi and Panzini; and at the Conservatorio, Milan, in 1844–50, of Mazzucato in composition. She is a poet as well as musician, and writes her own librettos. Works: *Ugo*, opera, represented in Milan, July 24, 1857; *Sofia*, opera in three acts, Lodi, Milan, Turin, 1866; *Eleonora d' Arborea*, opera, Cagliari, Mareh, 1871; *Grand mass for Cathedral of Lodi*, 1868; *Requiem for anniversary of death of Charles Albert*, Turin Cathedral, 1868; *Songs*, etc.—Fétis, Supplément, i. 325; Mendel, iii. 496; do., *Ergänz.*, xii. 102; Riemann.

**FERRARI, DOMENICO**, born at Piacenza in the early part of the 18th century, died in Paris in 1780. Violinist, pupil of Tartini; after living several years in Cremona, he began to travel in 1749, and met with much success in Vienna, where he was considered the greatest living violinist. In 1754 he visited Paris, and was afterwards a member of the band of the Duke of Würtemberg in Stuttgart. He is said to have been murdered on a second visit to Paris. Works: 6 violin sonatas (London, Paris, 1758). His brother, Carlo Ferrari (1730–1789), was a noted violoncellist at Parma.—Fétis; Grove; Burney, *Hist.*, iii. 562, 573; Mendel.

**FERRARI, GIACOMO GOTIFREDO**, born at Roveredo, Tyrol, in 1759, died in London, December, 1842. Dramatic composer, pupil at Verona of the Abbate Cubri, Marcola, and Borsaro; subsequently learned the flute, violin, oboe, and double-bass at Roveredo, theory under Pater Marianus Stecher, at the Convent of Mariaberg, near Chur, and later studied two years under Latilla at Naples. In 1791 he became accom-

## FERRARI

panist at the Théâtre Feydeau, Paris. After the breaking out of the Revolution he went to Brussels, and finally settled in London as a singing teacher. Works—Operas: *Les événements imprévus*, Paris, about 1794; *La villanella rapita*, London, 1797; *I due Suizzeri*, ib., 1798; *L'eroina di Raab*, ib., 1799. Ballets: *Borea e Zeffiro*; *La dama di spirito*. Sonatas; Concertos for various instruments; Six English canzonets; Solos; Songs. He published, also: "Studio di musica pratica e teorica"; "Aneddoti," etc. (London, 1830); and other treatises.—Grove; Fétis; Mendel.

FERRARI, GIOVANNI BATTISTA, born in Venice, died there young, Aug. 14, 1845. Dramatic composer. Works: *Maria d'Inghilterra*, given at La Scala, Milan, 1840; *Saffo*, Venice, Teatro Fenice, 1841; *Candiano IV.*, Florence and Milan, 1842; *Gli ultimi giorni di Suli*, Venice, 1843.—Fétis; Mendel.

FERRARI, SERAFINO DE', born in Genoa in 1824, died there, March 31, 1885. Pianist, organist, and dramatic composer; pupil of Bevilacqua, Serra, and Sciorati in Genoa, and later of Mandanici in Milan. Engaged as maestro concertatore in Amsterdam, he wrote the music of an opera, *Catilina*, which has never been produced. On his return to Italy he became director of singing in several of the theatres, and produced an opera, *Don Carlo*, at the Carlo-Felice Theatre, Genoa, in 1853; he rewrote this opera later, and produced it as Filippo II., but it was not so successful as at first. Works: *Pipele*, opera buffa; *Il matrimonio per concorso*, do., Venice, 1858; *Il menestrello*, do., Genoa, Teatro Paganini, 1861; *Il cadetto di Guascogna*, do., ib., Teatro Carlo-Felice, 1864; Several masses; Some songs, among which are, *La croce della Mamma*, and a mazurka, *Fiori d'Aprile*; *Delia*, ballet, about the same time.—Fétis, Supplément, i. 246; Mendel, *Ergänz.*, 79.

FERRARO, Padre ANTONIO, born at Polizzi, Sicily, in the second half of the 16th century. Church composer, Carmelite

monk, and organist of his monastery at Catania. Works: *Sacre cantiones*, collection of 32 motets for 1-4 voices (Rome, 1617); *Ghirlanda di sacri fiori* (Palermo, 1623).—Fétis; Mendel.

FERRER, MATEO, known as Matenet, born at Barcelona, Feb. 25, 1788, died there, Jan. 4, 1864. Organist of great renown, pupil of Francisco Queralt; having studied several instruments from his earliest youth, he became organist of the cathedral at Barcelona when quite young, and soon after assumed also the functions of maestro de capilla. At the same time he played in the orchestra of the Teatro de Santa Cruz, and in 1827 was appointed its conductor. By one of his biographers he is praised as one of the greatest contrapuntists of the century.—Fétis, Supplément, i. 326.

FERRETTI, GIOVANNI, born in Venice about 1540, died (?). He was a prolific composer of madrigals and of canzoni alla napoletana, which, says Fétis, are full of originality and worthy of more repute. Works: 5 books of five-part canzoni (Venice, 1567-91); 2 books of six-part canzoni (ib., 1576-86); 1 book of five-part madrigals (ib., 1588). His madrigal, *Siat' avvertiti*, for five voices, is in Webb's madrigals.—Fétis; Grove; Mendel.

FERROUD, J. DENIS, born in France about 1810, still living, 1889 (?). Pupil at the Conservatoire, Paris, of Reicha and Fétis; in 1846 he was settled at Bordeaux, as professor of harmony and composition, and left that city in 1856, since when nothing has been heard of him. Works: *L'Écos-sais*, comic opera; Several ballets; *Clovis*, ode symphony, Bordeaux, Grand Théâtre, 1853; *Jérusalem*, ode-symphony; *Cantata*; *Stabat Mater*; *Le papillon*, chorus; *Le retour aux montagnes*, do.; Choruses for the synagogue of Bordeaux.—Fétis, Supplément, i. 327.

FESCA, ALEXANDER ERNST, born at Carlsruhe, May 22, 1820, died at Brunswick, Feb. 22, 1849. Dramatic composer

## FESCA

and pianist, son of Friedrich Ernst Fesca; pupil of Marx on the pianoforte, then at Brunswick of Kapellmeister Wiedebein in theory, and from 1834 in Berlin of Rungenhagen, August Wilhelm Bach, and Johann Julius Schneider in harmony and composition, and of Taubert on the pianoforte. He returned to Carlsruhe in 1838, made concert tours through Germany, Austria, and Hungary in 1839-40, was made chamber virtuoso to Prince Fürstenberg in 1841, and settled at Brunswick in 1842. His songs were, and still are, popular in Germany. Works—Operas: Marietta, given at Carlsruhe, 1839; Die Franzosen in Spanien, ib., 1841; Der Troubadour, Brunswick, 1847; Ulrich von Hutten, five acts, Brunswick, 1849; 2 septets for pianoforte and string instruments, op. 2 and 28; Sextet for do., op. 8; 6 trios for do.; 3 quartets for strings; Duos for pianoforte and violin; Grand sonata for do., op. 40; Fantasia, rondos, etc., for pianoforte; Songs (collection of 48, Brunswick, Litolf, 1872).—Allgem. d. Biogr., vi. 722; Fétis; Ledebur, Tonkünstler Lexikon Berlins, 151; Mendel; Weech, Badische Biogr., i. 243.

FESCA, FRIEDRICH ERNST, born at Magdeburg, Feb. 15, 1789, died at Carlsruhe, May 24, 1826. Violinist, pupil in Magdeburg of Lohse on the violin, and of Zacharia and Pitterlin in theory; went to Leipsic in 1805 to study under August Eberhardt Müller and Matthäi, and also entered the Gewandhaus and Theater orchestras. In 1806 he became a member of the dncal orchestra at Oldenburg, in 1808 solo violinist at Cassel, in 1814 visited Vienna, and in 1815 was called to Carlsruhe as first violin and later as Concertmeister. Though ill several years before his death, some of his last works were among his best. Opinions differ as to



the merit of his compositions; while they show no peculiarly original style, they are evidently the work of an earnest student of classic models and of a master of technique. Works: Cantemira, opera, 1819; Omar und Leila, romantic opera in three acts, Carlsruhe, 1823; 20 quartets; 5 quintets; 3 symphonies; 4 overtures; 4 violin pot-pourris; Vater Unser for soli, chorus, and orchestra; and several psalms and songs. A complete edition of his 25 quartets and quintets has been published in Paris (Rimbault).—Allgem. d. Biogr., vi. 722; Allgem. mus. Zeitg., xxviii. 545, 701; xxxii. 215; xxxix. 111; vii.-xlvii; Fétis; Mendel; Rochlitz, Für Freunde der Tonkunst, iii. 73; Schilling; Weech, Badische Biogr., i. 240.

FESCH. See *Defesch*.

FESSY, ALEXANDRE CHARLES, born in Paris, Oct. 18, 1804, died there, Nov. 30, 1856. Pianist and organist, pupil in 1813 at the Conservatoire; studied the organ under Benoist, taking 1st prize in 1834. He was organist of l'Assomption, Paris, and chef-d'orchestre successively of the concerts of the rue Vivienne, of the Théâtre Lyrique, and of the Théâtre du Cirque. Works: Organ music; Pianoforte music; and L'Organiste français.—Fétis; Mendel.

FESTA, COSTANZO, born, probably in Rome, near the close of the 15th century, died there, April 10, 1545. He was elected a member of the Pontifical Choir in 1517, and afterwards appointed maestro at the Vatican. It is more than probable that he studied under a Netherlandish master. He ushered in the great epoch of Italian music which culminated in Palestrina, and may be called the first great composer of the Roman school. His composition consisted of church music a cappella, and madrigals. Most of his published pieces are in the collections published in Venice by Gardane and Scotto about the middle of the 16th century. His madrigal, "Quando ritrovo la mia pastorella" (Down in a flowery vale), is very popular in England. Works: 1. Madrigali a tre voci, libro primo (Venice,

## FESTA

Aut. Gardane, 2d ed., 1556; 3d, 1559); 2. Motetti a 3 voci (Venice, 1543); 3. Litaniae Deipare Virginis Mariæ (Munich, Adam Berg, 1583). Separate pieces are found in collections published in Venice and elsewhere during the 16th century.—Ambros, iii. 565; Schelle, Die sixtinische Capelle (Vienna, 1872), 259; Eitner, 550.

**FESTA, GIUSEPPE MARIA**, born at Trani, Naples, in 1771, died at Naples, April 7, 1839. Violin virtuoso, pupil of Giardini and Lolli on his instrument, and of Gargano and Fenaroli in counterpoint; accompanied Lord Hamilton, the English ambassador, to Constantinople about 1799, and after his return lived for a time at Milan. In 1802 he became maestro di cappella at Lodi, but returned to Naples in 1805 and entered the orchestra of the Teatro San Carlo as first violinist; in 1812 he visited Paris for about eight months, and after his return to Naples was appointed maestro di cappella at the Teatro San Carlo, in 1816, and soon after also of the royal chapel and of the king's private orchestra. Among his compositions for the violin are 3 works of duos and 2 works of quartets, published by Girard at Naples.—Fétis; Mendel.

**FESTGESANG** (Festival Song), Schiller's poem, "An die Künstler," for male voices and brass, by Mendelssohn, op. 68, written for the opening of the first German-Flemish Vocal Festival at Cologne.

**FESTGESANG**, for male chorus and orchestra, by Mendelssohn (no opus No.), written for the festival of the fourth centennial celebration of the art of printing, Leipsic, June 24 and 25, 1840. The words of the hymn, which was sung at the unveiling of the statue of Guttenberg in the public square, on the morning of the 24th, were written by Adolphus Proll, a teacher in the Freiberg Gymnasium. The work is sometimes called the Guttenberg Fest-Cantate.—Upton, Standard Cantatas, 263.

**FESTING, MICHAEL CHRISTIAN**, born in London (?) about 1680, died there, July 24, 1752. Violinist, pupil of Richard

Jones and of Geminiani. He became a member of the King of England's private orchestra and first violinist of the Philharmonic Society of London; and was made musical director of Ranelagh Gardens at their opening in 1742. He was one of the founders of the London Society of Musicians and its secretary for many years. Works: Violin solos; Symphonies, concertos, and sonatas; Ode on the return of the Duke of Cumberland in 1745; Addison's Ode for St. Cecilia's Day; Milton's Song on May morning; Cantatas and songs.—Grove; Fétis; Gerber; Schilling.

**FESTKLANGE** (Festival Sounds), No. 7 of Liszt's *Symphonische Dichtungen*, written at Weimar, 1856. Published, score and parts; also, two pianofortes, and pianoforte four hands, by Breitkopf & Härtel.

**FEST-MARSCH** (Festival March), for orchestra, by Franz Liszt, written for Goethe's birthday. Published, score and parts; also, pianoforte, two and four hands (Schubert).

**FESTMARSCH, GROSSER**, zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits-Erklärung der vereinigten Staaten von Nordamerika, for grand orchestra, by Richard Wagner. Written for, and first played at the National Centennial Exhibition, Philadelphia, May 10, 1876, whence called also Centennial March. The stipulated price for this work was \$5,000, but Wagner received, through the efforts of American admirers, double that sum, when he needed the money for the first Baireuth festival.

**FEST-OUVERTURE** (Festival Overture), for orchestra, by Otto Nicolai, written for the jubilee of the University of Königsberg, 1844. Its theme is Luther's "Ein feste Burg ist unser Gott."

**FEST-OUVERTURE**, for orchestra, in A, by Joachim Raff, op. 117. In it, also, "Ein feste Burg" is used as a theme. Published by Kistner.

**FEST-VORSPIEL** (Festival Prelude), for orchestra, by Franz Liszt, written for the

## FÊTE

Schiller and Goethe Festival, Weimar, 1857. Published in score (Hallberger).

**FÊTE DU VILLAGE, LA**, opera in one act, text by Desfontaines, music by Gossec, represented at the Académie Royale de Musique, Paris, May 26, 1778. An opéra-comique in one act, of the same title, text by Étienne, music by Nicolò Isouard, was given at the Opéra Comique, March 31, 1811. *La fête du village voisin*, opéra-comique in three acts, text by Sewrin, music by Boieldieu, was produced at the Théâtre Feydeau, March 5, 1816.

**FÊTES DE L'AMOUR ET DE BACCHUS, LES**, pastorate in three acts, with prologue, text by Molière, Benserade, Quinault, etc., music by Lulli, represented by the Académie Royale de Musique, at the Théâtre du Bel-Air, Paris, Nov. 15, 1672. This work, reproduced six times between 1672 and 1738, was the beginning of the composer's successful career. It was first published by J. B. Christophe Ballard (Paris, 1727), Fétis being incorrect in speaking of an edition of 1679.

**FÉTIS, ADOLPHE LOUIS EUGÈNE**, born in Paris, Aug. 20, 1820, died there, March 20, 1873. Dramatic composer, son of François Joseph Fétis, pupil at the Conservatoire at Brussels, then in Paris of Henri Herz on the pianoforte, and of Halévy in composition. After his return to Brussels he was put in charge of a course in harmony for young ladies at the Conservatoire; for several years he taught harmony and the pianoforte at Brussels and Antwerp, and in 1856 settled in Paris. Works: *Le major Schlagmann*, operetta given at the Bouffes Parisiens, 1859; several comic operas; *Les légendes des siècles*, morceaux de salon, for pianoforte; *Romances sans paroles*, for do.; 2 caprices d'étude, do.; *Grand polka et redowa*, do.; *Morceaux*, for harmonium and violoncello; *Album de 1861*, melodies for 1 and 2 voices, with pianoforte.—Fétis.

**FÉTIS, FRANÇOIS JOSEPH**, born at Mons, Belgium, March 25, 1784, died in

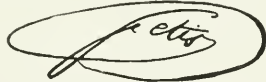
Brussels, March 25, 1871. The son of an organist at Mons, he learned to play at an early age the violin, pianoforte, and organ. He finished his studies at the Paris Conservatoire, where he was the pupil on the pianoforte of Pradher and Boieldieu, taking the prize for harmony in 1803, and,



for the second time, the second prize in composition in 1807. In 1806 he married; on the loss of his wife's fortune, in 1811, he retired to the Ardennes. In 1813 he was appointed organist and professor of music at Douai. In 1821, on Eler's vacating the post, he was made professor of counterpoint and fugue at the Paris Conservatoire and librarian in 1827. In 1833 he was appointed director of the Brussels Conservatoire and maître de chapelle to the King of the Belgians. He wrote several mémoires for the Belgian Académie Royale. Fétis was a learned harmonist and contrapuntist, and was a noted champion of the old Italian, pure contrapuntal style. His operas, and chamber and orchestral music, have now passed into oblivion, and most of his church music is unpublished. His most noteworthy composition is his Requiem (1850), written for the funeral of the Queen of Belgium. But he won his greatest fame as a musical theorist, historian, and teacher. His Treatise on Counterpoint and Fugue is unquestionably the best and most exhaustive textbook on the subject in existence; his Treatise on Harmony, in spite of some inconsequences and now obsolete views, is still one of the most remarkable theoretical works in musical literature. As an historian he was voluminous, but not always trustworthy; his historical works are, moreover, stained with an uncompromising dogmatism. His *Biographie universelle des Musiciens* (continued after his death by

## FEUER-SYMPHONIE

Arthur Pongin) is still a standard book of reference. Works—Operas: *L'amant et le mari*, given at the Opéra Comique, Paris, 1820; *Les sœurs jumelles*, ib., 1823; *Marie Stuart en Écosse*, ib., 1823; *Le bourgeois de Reims*, ib., 1824; *La vieille*, ib., 1826; *Le mannequin de Bergame*, ib., 1832; *Phidias*, not represented. Instrumental music: *Overtures* for orchestra; *Sonatas*; *Sextets*; *Quintets*; *Duos* for piano-forte and violin. Vocal music: *Canzonette*; *Masses*; *Vespers*, and much other church music still in MS. Historical and didactic works: *Méthode élémentaire d'harmonie et d'accompagnement* (1824, 1836, 1841, translated into English and Italian); *Traité de la fugue et du contrapoint* (1825, 1846); *Traité de l'accompagnement de la partition* (1829); *Solfèges progressifs précédés de l'exposition raisonné des principes de la musique* (1827); *La musique mise à la portée de tout le monde* (1830); *Curiosités historiques de la musique* (1830); *Biographie universelle des musiciens et bibliographie générale de la musique*, 8 vols. (1835-44; 2d ed., 1860-65; Supplément, Pongin, 1878-80); *Manuel des principes de musique*, etc. (1837); *Traité du chant en chœur*, etc. (1838); *Manuel des jeunes compositeurs, des chefs de musique militaire et des directeurs d'orchestre* (1837); *Méthode des méthodes de piano* (1837); *Méthode des méthodes de chant*; *Esquisse de l'histoire de l'harmonie*, etc. (1840); *Méthode élémentaire du plain-chant* (1843); *Traité complet de la théorie et de la pratique de l'harmonie* (1844, 6th ed., 1857); *Notice biographique de Nicolò Paganini*, etc. (1851); *Traité élémentaire de musique*, etc. (1851-1852); *Antoine Stradivari*, etc. (1856);



*Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours* (1869-76; finished only as far as the 15th

century). He left other works and treatises unpublished. His eldest son, Edward Louis François (born at Bouvignes, May 16, 1812), is a professor in Brussels. He succeeded his father as editor of the *Revue musicale* in 1833-35, edited the fifth volume of "*Histoire générale de la musique*," and has published "*Les musiciens belges*" (Brussels, 1848), and other works—Louis Alvin, *Notice sur F. J. Fétis* (Brussels, 1874); Ambros, *Bunte Blätter*, i. 141.

FEUER-SYMPHONIE (Fire Symphony), by Joseph Haydn, written in 1770. It is probably the overture to the opera *Die Feuersbrunst*, an unrepresented work by the composer.

FEUILLETS D'ALBUM (Album Leaves), 3 songs with pianoforte accompaniment, by Hector Berlioz, op. 19.—Jullien, Hector Berlioz (1888), 378.

FEVIN, ANTOINE, born, probably at Orléans, France, about 1490, died certainly before 1516. Little or nothing is known of his life, but his compositions (in spite of his early death) point to his having been one of the greatest geniuses between Josquin Després and Orlando Lasso. His reputation, during and after his life, was immense. The opinion that he was a Spaniard is rejected by the best authorities. Works: 3 *Masses*, *Sancta Trinitas*, *Mente tota*, and *Ave Maria*, from a book of *Masses* (Petrucci, Fossombrone, 1515; only known copy in British Museum); 3 *Masses*; *Ave Maria*, *Mente tota*, and *De feria* ("*Liber quindecim Missarum*," Rome, 1516; copy in Mazarin Library, Paris); 6 motets from "*Motetti della corona*" (Petrucci, 1514); *Motet*, *Descende in hortum meum*, and a *fugue*, *Que es ista* ("*Cantiones selecte ultra centum*," Augsburg, 1540); 2 *Lamentations*, *Migravit Juda*, and *Recordare est*, ("*Recueil de Lamentations de Jérémie*," Paris, 1558); *Detached movements from masses in Eslava's Lira sacro-hispana*; *Magnificat* in Attaignant's 5th book for four voices, and 2 motets in his 11th book (Paris, 1534); *Chansons françaises* in "*Bicinia gal-*

lica, latina et germanica" (Wittenberg, 1545); 3 masses in the Ambraser Messen, Vienna, and 3 motets in MS. in the same library. A mass in MS., *Salve sancta parens*, the only copy, is in the Munich Library. A song of his, "Je le l'airray," is in the Harleian MSS., and fragments of two masses are in Burney's Musical Extracts; both in the British Museum.—Ambros, iii. 274; Grove; Fétis; Burney, *Hist. of Mus.*, ii. 530; Mendel.

FÉVIN, ROBERTUS, born at Cambrai, latter part of the 15th century, died after 1515. A contemporary of Antoine Févin, but of another family. He was maître de chapelle to the Duke of Savoy. According to Fétis his only known composition is a Mass for four voices on the French chanson, *Le vilain jaloux*, printed in "Misse Antonii de Fevin" (Petrucci, Fossombrone, 1515); but Van der Straeten mentions a Mass and another church composition in the catalogue of the Sixtine Chapel music (1868), in which he is called Robinet Févin.—Fétis; Van der Straeten, vi. 463, 471, 474; Gerber; Mendel; Schilling.

FÈVRE. See *Le Fèvre*.

FIALA, JOSEPH, born at Lobkowitz, Bohemia, in 1749, died at Donaueschingen in 1816. Oboist and violoncellist. Originally a serf, he taught himself the oboe, and became a member, in Vienna, of Prince Wallenstein's band. In 1777 he went to Munich, and was engaged by the Elector Max Joseph for the Electoral Chapel, and subsequently served in that of the Prince Bishop of Salzburg, where he made the acquaintance of Mozart, and through his influence went to Vienna in 1786. After residing several years in Russia, in the service of Count Alexis Orloff, he returned to Germany, and in 1792 became Kapellmeister to Prince Fürstenberg at Donaueschingen. Works: 2 sets of quartets for violin (Frankfort and Vienna, 1780, 1786); 6 duos for violin and violoncello (Augsburg, 1799); 2 sets of trios for flute, oboe, and bassoon (Ratisbon, 1806).—Grove; Fétis; Mendel; Wurzbach.

FIANCÉE, LA, opéra-comique in three acts, text by Scribe, music by Auber, first represented in Paris, Jan. 10, 1829; in Berlin, as *Die Braut*, Aug. 26, 1829. It treats of bourgeois life. It was revived in Paris, Feb. 10, 1858. Published by Breitkopf & Härtel (Leipzig, 1829), with pianoforte accompaniment; Schott's Söhnen (Mainz, 1829).

FIANCÉE DU ROI DE GARBE, LA, opéra-comique in three acts and six tableaux, text by Scribo and Saint-Georges, music by Auber, represented at the Opéra Comique, Paris, Jan. 11, 1864. The subject is from a tale by Boccaccio, put into verse by La Fontaine. An opéra-comique of the same title, in three acts and four tableaux, text by Dennery and Chabrillat, music by Henri Litolf, was given at the Folies Dramatiques, Paris, Oct. 29, 1874. Subject also from Boccaccio.

FIANCÉE DES VERTS-POTEAUX, LA, operetta, music by Edmond Audran, represented at the Menus Plaisirs, Paris, Nov. 8, 1887.

FIBICH, ZDENKO, born at Seborschitz, Bohemia, Dec. 21, 1850, still living, 1889. Dramatic composer, studied music first at Prague, then at the Leipsic Conservatorium (1865), and under Vincenz Lachner. In 1876 he became second Kapellmeister at the National Theatre in Prague, and in 1878 choir-director of the Russian church. He is one of the most prominent among the young Czech composers. Works: *Bukovin*, Czech opera, given at Prague about 1875; *Blanik*, do., ib., Nov. 26, 1881; *The Bride of Messina*, do., 1883; *Othello*, *Zaboj* and *Slavoj*, *Toman* and the *Nymph*, *Vesna*, symphonic poems; Two symphonies; Several overtures; Two string quartets; Melodramas, choruses, songs, and pianoforte pieces.—Riemann.

FIBY, HEINRICH, born in Vienna, May 15, 1831, still living, 1889. Vocal composer and violinist, pupil at the Conservatorium, Vienna; became in 1853 solo violin and conductor of the orchestra at the theatre in

## FIDELIO

Laybach, Carniola, and in 1857 city music director at Znaim, Moravia, where he has done much towards the regeneration of musical life and the reorganization of church music. He is most favourably known by his choruses for male voices; and has composed also three operettas.—Mendel, *Ergänz.*, 104.

FIDELIO, oder die eheliche Liebe (Conjugal Love), German opera in two acts, text by Joseph Sonnleithner, music by Beethoven, first represented at the Theater an der Wien, Vienna, Nov. 20, 1805. The libretto is an adaptation from the French of Jean Nicolas Bouilly's "Léonore, ou l'amour conjugal," which had twice before been set to music: by Gaveaux, as *Léonore, ou l'amour conjugal*, given at the Opéra Comique, Paris, Feb. 19, 1798; and by Paër, as *Leonora, ossia l'amore conjugale*, given at Dresden, Oct. 3, 1804. Beethoven received the text in the winter of 1804-5, and composed his score at Hetzendorf during the following summer. The opera, originally in three acts, was produced under discouraging circumstances, the French having just taken possession of the city, which was deserted by the court and nobility, and after three representations (Nov. 20, 21, 22) it was withdrawn. The work proving too long, three numbers were dropped from it and the libretto was reduced to two acts by Stephen Breuning. In this form it was given at the Imperial private theatre, March 29 and April 10, 1806, and again withdrawn. In 1814 the libretto was again revised by Friedrich Treitschke, and Beethoven rewrote and rearranged a considerable part of the music. In this last form it was produced at the Kärnthnerthor Theater, May 23, 1814. Beethoven wished the opera called *Leonore*, but he was overruled by the management of the theatre, and it was always announced under its present name. Four overtures were written for it: 1. *Leonore* No. 2, in C, 1805; 2. *Leonore* No. 3, in C, 1806; 3. *Leonore* No. 1, in C (op. 138), 1807; 4. *Fidelio*, in E, 1816. The

action of the opera takes place in a prison near Seville, Spain, of which Don Pizarro is governor, and Rocco chief jailer. Florestan is a state prisoner, whose wife, Leonore, has introduced herself into the prison in male attire, under the name of Fidelio, in hope of effecting his deliverance. Jaquino, the turnkey, is in love with Marzelline, daughter of Rocco, and she is in love with Fidelio. Don Pizarro, hearing that Don Fernando is coming to inspect the prison, determines to kill Florestan, but is prevented by Leonore. In the last scene Don Fernando frees Florestan, who is reunited



Schröder-Devrient.

to Leonore, Don Pizarro is led away to punishment, and Marzelline consents to make Jaquino happy. Among the most noteworthy of the numbers are: In the first act, Marzelline's aria, "O wär' ich schon mit dir vereint," called the Hope aria; and the quartet, "Mir ist so wunderbar;" Rocco's song, "Hat man nicht auch Gold, beineben," called the Gold song; Don Pizarro's aria, "Ha! welch ein Augenblick!" Fidelio's aria, "Abscheulicher!," full of dramatic intensity expressive of her horror of Don Fernando's proposed crime, and leading into an adagio, "Komm, Hoffnung," in which she describes the power of love. In the second act Florestan in his dungeon sings an aria,



"In des Lebens Frühlingstagen," which closes rapturously with, "Und spür' Ich nicht linder," as he sees Leonore in a vision. After a furious scene between Don Pizarro and Leonore, interrupted by the arrival of Don Fernando, Florestan and Leonore join in the rapturous duet, "O Namenlose Freude." The original cast in 1805 was as follows :

Don Fernando ..... Herr Weinkopf.  
 Don Pizarro ..... Herr Meier.  
 Florestan ..... Herr Demmer.  
 Leonore (Fidelio) ..... Fräulein Milder.  
 Rocco ..... Herr Rothe.  
 Marzelline ..... Fräulein Müller.  
 Jaquino ..... Herr Cache.

In 1822 Wilhelmina Schröder, afterwards Schröder-Devrient (1805-1860), sang at Vienna the part of Leonore, and achieved such extraordinary success as to become almost identified with the character. Fidelio was produced in Paris, at the Salle Favart, 1829 and 1830 ; at the Italiens, 1852 ; and in three acts, French translation by Jules Barbier and Michel Carré, at the Théâtre Lyrique, May 5, 1860. It was performed in London at the King's Theatre, May 18, 1832, and in English at Covent Garden, June 12, 1835. Its first production in America was at the National Theatre, New York, Sept. 9, 1839, when it was given in English. The German version was sung at the Metropolitan Opera House, New York, in the season of 1885-86.—Marx, *L. van B.*, 200 ; Nohl, *B.'s Leben*, ii. 205 ; Thayer, *Life of B.* ; do., *Verzeichniss*, 61 ; Hanslick, *Moderne Oper*, 61 ; Liszt, *Gesamml. Schr.*, iii. 10 ; Berlioz, *À travers Chants*, 68 ; Schumann, *Music and Musicians*, i. 25.

FIEDLER, AUGUST MAX, born at Zittau, Dec. 31, 1859, still living, 1889. Pianist and instrumental and vocal composer, pupil of his father on the pianoforte and of G. Albrecht in theory and on the organ, then at the Conservatorium in Leipzig (1877-80). Since 1882 professor at the Conservatorium in Hamburg. He ap-

peared with success as a concert player, and has composed a symphony, performed in Hamburg, 1886, a quintet and a quartet for strings, songs, and pianoforte pieces.—Riemann.

FIELD, JOHN (called in England "Russian Field"), born in Dublin, Ireland, July 26, 1782, died in Moscow, Russia, Jan. 11, 1837. His father was a violinist in a theatre orchestra in Dublin ; his grandfather an organist, who taught him the rudiments of music and the pi-



anoforte. His father apprenticed him in London to Clementi, with whom he studied the pianoforte until 1804, acting also as salesman and exhibitor of pianofortes in the warerooms of Clementi & Co. In 1802 Clementi took him to Paris, where he won great distinction by his playing of Bach and Handel, and thence to St. Petersburg, where he continued to serve in his master's ware-rooms until 1804, when Clementi left Russia. He then settled in St. Petersburg as a teacher, receiving extraordinary prices for his lessons. In 1823 he removed to Moscow, where he won even greater success as a pianist. After a professional trip through Russia he returned to London in 1832, and in 1833 to Paris, passing through Belgium and Switzerland to Italy, where he lost money at his concerts in Milan, Venice, and Naples. Intemperate habits had worn out his originally feeble constitution, and he was nine months in a wretched state in a Neapolitan hospital. A Russian family by the name of Raemanow saved him from this plight, on condition that he should return to Russia. Passing through Vienna he elicited the most enthusiastic praise by his playing, but died almost immediately after reaching Moscow. As a composer, Field is to be credited with originating that form

of pianoforte piece known as the nocturne ; his nocturnes were the models for Chopin and all later composers, and, among all his works, they alone have survived. His concertos, sonatas, pianoforte quintet, and other works, much admired in his day, have all died. His style was marked by infinite grace, charm, and an intimate knowledge of the most characteristic resources of the pianoforte. Both as a pianist and composer he was the connecting link between Clementi and Chopin. Works: 7 concertos for pianoforte and orchestra, in E-flat (Nos. 1, 3, and 4), A-flat, C (*L'incendie par l'orage*), C, and C minor ; 2 divertissements for do., with accompaniment for 2 violins, flute, viola, and bass ; Quintet for pianoforte and strings ; Rondo for do. ; Variations on a Russian air for four hands ; Grand valse for do. ; 3 sonatas, in A, E-flat, and C minor ; 3 do. in A, B, and C ; Sonata in B ; 20 nocturnes (only 12 of these were designated as such by the composer) ; 2 airs

*J. Field*

en rondeau ; Rondeau écossais ; Fantasias on different airs ; Polonaises, romances, rondos, and miscellaneous pieces for pianoforte ; Two songs, with pianoforte.—Grove ; Fétis, iii. 244 ; do., Supplément, i. 331 ; Mendel ; Spohr, Selbstbiographie, i. 43 ; Weitzmann, Geschichte des Clavierspiels, 92 ; Liszt, Gesamm. Schr., iv. 261.

FIENNES, HENRI DU BOIS DE, born at Anderlecht, near Brussels, Dec. 15, 1809, died there, Feb. 15, 1863. Pianist, pupil of Landwyck, an organist at Brussels, then went to Paris, where for two years he profited much by the advice of Henri Herz. After his return to Belgium he gave concerts with Bender, Hanman, and Désargus, and in 1834 studied composition under Fétis ; then perfected himself on the pianoforte in Paris under Kalkbrenner. Settled in Brussels, where he devoted himself to teaching, he made a concert tour through Holland and on the Rhine in 1837, and visited Lon-

don to hear and be advised by Thalberg, then at the zenith of his fame. Works : Two concertos for pianoforte and orchestra ; Fantaisie romantique ; Morceau de concert ; Thème varié ; Fantaisies, mélanges, caprices, etc., on operatic themes.—Fétis.

FIERO SANGUE D' ARAGONA. See *Ernani*.

FIERRABRAS, romantic opera in three acts, text by Josef Kupelwieser, music by Franz Schubert, written in 1823, but never performed, though Riennann says it was produced in Vienna in 1861. The work, in MS. (1,000 pages of written score), in twenty-three numbers, including the overture, is preserved in the library of the Gesellschaft der Musikfreunde, Vienna. Fragments of it have been played in Vienna (1858, 1862), and the overture, which is owned by Herr Spina, Vienna (it has been published, arranged for pianoforte, by Diabelli), is frequently played at concerts. It is decidedly the greatest of Schubert's overtures. The subject is from the romances of chivalry and deals with the wars between Charlemagne and the Moors. The scene is laid in Spain. Fierrabras, son of the Moorish prince, is in love with Emma, daughter of King Charles (Charlemagne), who is also beloved by Eginhardt, a Christian knight ; and Florinda, sister of Fierrabras, is loved by Roland, another Christian knight. After many vicissitudes, Eginhardt wins Emma, and Roland Florinda ; and Fierrabras, renouncing his religion, becomes a follower of King Charles amid a chorus of joy and exultation.—Hellborn (Coleridge), *Life of Schubert*, i. 293 ; Grove, iii. 338.

FIESCO, GIULIO, born in Ferrara in 1519, died in 1586. Lutenist, musician of the chapel of Ercole II., and Alfonso II., of Este. His madrigals were published in Venice (1554–1569).—Fétis ; Mendel.

FIÈVRE BRÛLANTE, UNE. See *Richard Cœur de Lion*.

FIGARO. See *Nozze di Figaro*.

FIGHERA, SALVATORE, born at Gravina, Naples, in 1771, died at Naples in

1836. Church composer, pupil of Insanguine and Fenaroli at the Conservatorio Santa Maria di Loreto, Naples; then lived for a time in Milan, and after his return was maestro di cappella of several convents, for which he wrote numerous compositions. Works: *La finta istoria*, cantata; *Lo sdegno e la pace*, do.; 2 masses for double chorus with orchestra; Several masses alla Palestrina; *Miserere* for 4 voices with orchestra; *Credo* for 8 voices in madrigal style; *La sorpresa*, opera buffa, given in Milan.—Fétis, *Supplément*, i. 331; Mendel, *Ergänz.*, 104.

FIGLIUOL PRODIGO, IL (The Prodigal Son), melodrama in four acts, text by A. Zanardini, music by Amilcare Ponchielli, represented at La Scala, Milan, Dec. 26, 1880. This work, sung by Tamagno, de Reszkó, Salvati, and Mmes Angeri and Prasini, had a great success.

FILBY, WILLIAM CHARLES, born at Hammersmith, England, 1836, still living, 1889. Organist, and composer of church, dramatic, and instrumental music, studied in France, and was organist successively in London, at Walworth, Bayswater, Westbourne Park, Margate, and Stepney. Works: *Your money or your life*, operetta, op. 99; *Alabama Claims*, do., op. 100; *Mass in E-flat*, op. 24; do., in E, op. 28; *The twenty-third psalm*, op. 36; *The thirteenth psalm*, op. 71; *Overture fantastique* for orchestra, op. 101; *Motets*; *Anthems*; *Sonata for pianoforte*, op. 66; *Fantasias* and other pieces for do.; *Organ music*, songs, duets, etc.

FILIPPINI, STEFANO (surnamed l'Argentino), Augustine monk, maestro di cappella of St. John the Evangelist at Ravenna, in the second part of the 17th century. His motets, psalms, masses, etc., were published in Ancona and Bologna (1522-1685).—Fétis; Mendel, iii. 517; Mendel, *Ergänz.*, xii. 105.

FILIPUZZI, AGOSTINO, born in Bologna about 1635, died (?). Organist of the church of the Madonna di Galiera, and in

1665 maestro di cappella of the church of the regular canons of S. Giovanni in Monte. On the foundation of the Accademia Filarmonica, Bologna, 1666, he was made a member, and he was principe in 1669 and 1675. He composed masses, psalms, etc., Bologna (1666-1671).—Fétis; Mendel.

FILLE DE MADAME ANGOT, LA (Madame Angot's Daughter), opéra-bouffe, text by Clairville, Siraulin, and Koning, music by Charles Lecocq, represented at the *Fantaisies Parisiennes*, Brussels, November, 1872. Madame Angot's daughter, Clairette, a pretty flower-girl, whom her friends wish to marry the hair-dresser Pomponnet, prefers to give her love to Ange Pitou, a singer. The latter, inconstant, sacrifices his love to the beautiful eyes of Mlle Lange, the famous comédienne. Clairette, after all sorts of trouble, at last consoles herself for his infidelity and gives her hand to Pomponnet. The work had a great success in Paris, where it was presented, Feb. 23, 1873, at the *Folies Dramatiques*.

FILLE DES ROIS, À TOI L'HOMMAGE. See *Africaine*.

FILLE DU RÉGIMENT, LA (Ital., La figlia del reggimento, The Daughter of the Regiment), opéra-comique in two acts, text by Bayard and Saint-Georges, music by Donizetti, represented at the Opéra Comique, Paris, Feb. 11, 1840. Scene, in the Tyrol, during its occupation by the French in Napoleon's time. Marie, picked up when an infant on the battle-field by Sergeant Sulpice, has grown up to be a vivandière and the adopted daughter of the 21st Regiment. Tony, a Tyrolese peasant, who once saved her from falling over a precipice, loves her, and joins the regiment to obtain her hand. But the mystery of her birth is cleared up by the appearance of her mother, a marquise, who claims Marie as her niece, and rejects Tony. In the second act the daughter of the regiment appears in her mother's château, surrounded by everything belonging to her rank, but regretting Tony and longing for the freedom of her old

life. She is suddenly cheered up by the return of the regiment, and Tony, become an officer, demands her hand. The marquis reveals to Marie that she is her mother and bids her give up her lover, but at last, overcome by her daughter's grief, consents to the union. The opera was given in Italian in London, at Her Majesty's Theatre, May 27, 1847, with Jenny Lind in the title-rôle; and in English, at the Surrey Theatre, Dec. 21, 1847. The French version was produced in New York, at Niblo's Garden, July 19, 1843, by a company from New Orleans, with Mlle Calvé as Marie and Blès as Sulpice. Among the best of the numbers are: the tyrolienne, "Suppliant, à genoux;" the duet between Marie and Sulpice, commonly called "Le Rataplan;" the spirited, "Salut à la France;" and the song of the regiment, "Chacun le sait, chacun le dit."—Edwards, *Lyrical Drama*, ii. 37; Larousse, viii. 376.

FILS DU BRIGADIER (The Corporal's Son), LE, opéra-comique in three acts, text by Eugène Labiche and Delacour, music by Victor Massé, represented at the Opéra Comique, Paris, Feb. 25, 1867. Sung by Crosti, Montaubry, Sainte-Foy, Prilleux, and Mles Girard, Rôze, and Révilly.

FILTZ, ANTON, died at an early age at Mannheim in 1768. Violoncellist in the service of the Elector-Palatine at Mannheim about 1763, and enjoyed great reputation as a composer. Works: 6 symphonies for 8 instruments; 6 trios for pianoforte, violin and bass; 6 trios for violins; 6 quartets for 2 violins, viola, and bass. Concertos for violoncello, flute, oboe, and clarinet, and duos and solos for violoncello, in MS.—Fétis; Mendel.

FINAZZI, FILIPPO, born in Bergamo in 1710, died at Jersbeck, near Hamburg, April 21, 1776. Singer and composer, sang in Italian opera at Breslau in 1728; was subsequently in the service of the Duke of Modena, returned to Germany in 1737, and settled at Jersbeck in 1748. He published six four-part symphonies (1754), and left

the opera *Temistocle*, the intermezzo *La pace campestre*, a cantata, and other music in MS.—Fétis; Mendel.

FINCH' HAN DAL VINO. See *Don Giovanni*.

FINCK, HEINRICH, German composer of the beginning of the 16th century, date of birth and death unknown. He finished his studies in Cracow, Poland, where he was in the service of Kings John Albert in 1492, of Alexander in 1501, and of Sigismund I. in 1506. He retired later to Wittenberg. He is sometimes confounded with his grand-nephew, Hermann Finck. Works: *Schöne auserlesene Lieder* (Nuremberg, 1536); music to 22 Latin hymns in *Rhan's Sacrorum hymnorum*, lib. i. (Wittenberg, 1542); and compositions in other 16th century collections.—*Allgem. d. Biogr.*, vii. 12; Fétis; do., *Supplément*, i. 333; Mendel; Sowinski, 191; Schilling; Winterfeld, *Der evang. Kirchengesang*, i. 186.

FINCK, HERMANN, born in Pirna, Saxony, March 21, 1527, died in Wittenberg, Dec. 28, 1558. A grand-nephew of Heinrich Finck, and a warm supporter of the Reformed religion. He studied in Wittenberg, where he became an organist, and composed chorals, one of which, "O let thy grace remain," is still sung in German Protestant churches. He was the author of a theoretical work, "*Practica musica*" (1556).—Riemann; Naumann (Onseley), i. 440.

FIN DU MONDE, LA. See *Herculanum*.

FINETTI, GIACOMO, Italian composer of the beginning of the 17th century, born at Ancona. A Franciscan monk, he was maestro di cappella of his native town in 1611, and subsequently of San Marco, Venice. He composed psalms, etc., with Petrus Lappius, and Jul. Bellus (Frankfort, 1621; Venice, 1611–1622).—Fétis; Mendel.

FINGALS HÖHLE. See *Die Hebriden*.

FINGER, GOTTFRIED, born at Olmütz, Moravia, about 1660, died after 1717. He went to England in 1685 and became musi-

cian to James II. On obtaining the fourth prize for his music to Congreve's masque, *The Judgment of Paris*, in 1701, he was so displeased that he returned to Germany. He became chamber musician to Queen Sophie Charlotte in Berlin in 1702, and Kapellmeister at Gotha in 1717. Works: *Sonate xii. pro diversis instrumentis* (1688); Six sonatas or solos, three for a violin and three for a flute (1690); *Ayres, Chacones, Divisions, and Sonatas, for Violins and Flutes*, with John Banister (1691); A set of sonatas in five parts for flutes and hautbois (with Godfrey Keller); *Sonatas for violins and flutes*; Music for Theophilus Parson's Ode for St. Cecilia's Day; Music for Motteux's masque, *The Loves of Mars and Venus* (with John Eccles), London, 1696; Music for Ravenscroft's comedy, *The Anatomist*, ib., 1697; Music for Elkanah Settle's opera, *The Virgin Prophetess*, ib., 1701; Music for Congreve's masque, *The Judgment of Paris*, ib., 1701; *Sieg der Schönheit über die Helden*, opera, Berlin, 1706; *Roxane*, opera, ib., 1706 (with Strieker and Volumier).—Fétis; Grove; Mendel; *Allgem. d. Biogr.*, vii. 16.

FINI, MICHELE, born in Naples in the first years of the 18th century. Dramatic composer. Works—Operas: *Pericea et Varrone*, Venice, 1731; *Gli sponsali d' Enea*, ib., 1831; *I dei birbi*, ib., 1732.—Fétis; Mendel.

FINK, CHRISTIAN, born at Dettingen, Würtemberg, Aug. 9, 1831, still living, 1889. Organist, pupil at the Conservatorium in Leipsic (1853–55), and of Johann Schneider in Dresden, then lived in Leipsic until 1860, when he was called to Esslingen as principal instructor of music at the seminary, and as music director and organist at the Metropolitan Church. In 1862 the title of professor was conferred on him. He has published a considerable number of sonatas, fugues, preludes, trios, etc., for the organ; *Psalms, motets, and other church music*; also pianoforte pieces, and songs.—Riemann.

FINK, GOTTFRIED WILHELM, born at Sulza, Thuringia, March 7, 1783, died at Halle, Aug. 27, 1846. Instrumental and vocal composer and writer on music, pupil of the cantor Gressler on the pianoforte and organ. First wrote for the *Allgemeine musikalische Zeitung* in 1808, and was editor of the paper in 1827–41. Became professor of music at Leipsic University in 1842, and received the doctor's degree. Works: *Pieces for pianoforte and violin*; *Songs and ballads*; *Terzetto*s for soprano, contralto, and bass; Many part-songs for male voices; *Häusliche Andachten*, 3 books (Leipsic, 1810); He also published *Musikalischer Hausschatz der Deutschen*, a collection of 1,000 songs (Leipsic, 1843); *Deutsche Liedertafel*, a collection of four-part songs for male voices.—*Allgem. d. Biogr.*, vii. 17; Fétis; Mendel; Riemann, 263; Schilling.

FINTA GIARDINIERA, LA, Italian opera buffa in three acts, text by Calzabigi adapted by Coltellini, music by Mozart, first represented at Munich, Jan. 13, 1775.—Holmes, *Life of M.*, 89.

FINTA SEMPLICE, LA, Italian opera buffa in three acts, text by Coltellini, music by Mozart, written at Vienna in 1768, but never represented.

FIOCCHI, VINCENZO, born in Rome in 1767, died in Paris in 1845. Dramatic composer, pupil at the Conservatorio della Pietà de' Turchini, Naples, under Fenaroli. Choron says he was organist of St. Peter's, Rome, but left there at the time of political troubles, and went to Paris in 1802; he had then written about 16 operas, which are now forgotten. He published, with Choron, *Principes d'accompagnement des écoles d'Italie* (1807). In Paris he brought out the operas: *Le valet de deux maîtres*, Théâtre Feydeau, 1802; *Sophocle*, Académie Impériale de Musique, 1811. He afterwards wrote several comic operas, which were not performed. Other works: *L'Addio d' Ettore*, cantata, 1797; *Piramo e Tisbe*, do.; *Francesca d' Arimino*, do.; *Aci*,

cantatille.—Fétis; do., *Supplément*, i. 333; Mendel; do., *Ergänz.*, 106.

FIOCCO, JEAN JOSEPH, born at Brussels, died there about 1772. Composer of oratorios, son and probably pupil of Pietro Antonio Fiocco, whom he succeeded as maître de chapelle to the royal chapel, and at Notre Dame du Sablon, Brussels; held these offices still in 1749. His oratorios were celebrated, and were a new feature in the history of Netherland music. Works—Oratorios: *La tempesta de' dolori*, performed 1728; *Il Pentimento d' Aceabo*; *La morte viuta sul Calvario*, 1730; *Giesù flagellato*, 1734; *Il transito di S. Giuseppe*, 1737; *Le profezie evangeliche di Isaia*, 1738. His church compositions are numerous.—*Biog. nat. de Belgique*, vii. 72; *Van der Straeten*, ii. 132–137; v. 149–153; Mendel, *Ergänz.*, 107.

FIOCCO, JOSEPH HECTOR, born in Brussels about 1690, died after 1752. Harpsichord player, son and pupil of Pietro Antonio Fiocco. He was vice-maître of the royal chapel in 1729, and became maître de chapelle of the cathedral, Antwerp, in 1731, but resigned in 1737, to assume the same function at Sainte-Gudule, Brussels. Both Joseph Fiocco and his celebrated father mark a special epoch in the musical history of the Netherlands. Joseph Hector's book of harpsichord pieces entitled *Pièces de clavecin dédiées à son Altesse Monseigneur le duc d'Arenberg*, etc. (Brussels, between 1730–1737), is the oldest collection of the kind in existence. Van der Straeten gives an interesting account of this work and of the progress of music at the court of Brussels, then one of the most brilliant courts of Europe. Among this composer's church music is a Mass to St. Cecilia (1752), and many other masses (Amsterdam, Antwerp, 1730). His music was long in use in the Cathedral of Antwerp, and was played at the Concerts Spirituels in Paris; some of his MSS. are in the National Library, Paris.—*Biog. nat. de Belgique*, vii. 73; Fétis; *Van der Straeten*, ii. 95; iv. 293.

FIOCCO, PIETRO ANTONIO, born in Venice about the middle of the 17th century, died at Brussels, Nov. 3, 1714. Church composer, settled at Brussels about 1690, and was maître de chapelle at Notre Dame du Sablon; then from 1696 vice-maître, and in 1706–14 maître de la musique, to the court of Brussels. Composed motets, masses, etc., for the royal chapel, and under his direction several very effective performances were given at the court, which consisted of religious dramas. His prologues set to music for Lulli's operas, performed at the court, are also specially mentioned in the chronicles of the time; none of these pieces have survived. The most important were the prologues to *Amadis* (1695), *Acis et Galatée* (1695), *Bellérophon* (1696), *Thésée* (1697). He was made director of the Royal Academy of Music, Brussels, founded by the Electoral Duke of Bavaria, in 1704. His church music was played at Sainte-Gudule until the last part of the 18th century. Published flute sonatas.—*Biog. nat. de Belgique*, vii. 71; *Van der Straeten*, ii. 127–132, 176; iv. 293; v. 148; Fétis; Becker, *Die Tonwerke des xvi. und xvii. Jahrh.*

FIODO, VINCENZO, born at Taranto, Naples, Sept. 2, 1782, died at Naples in 1863. Dramatic, and church composer, pupil of Sala and Paisiello at the Conservatorio de' Turchini, Naples. In 1812 he settled at Pisa to teach vocal music, but afterwards is said to have given up his profession for a mercantile career until 1820, about which time he returned to Naples, and to music, becoming maestro di cappella in different convents and churches. In 1846 he was appointed inspector of the external schools of the Conservatorio, and in 1858 professor at that institution. Works—Operas: *Il disertore*, Rome, 1808; *Il trionfo di Quinto Fabio*, Parma, 1809; *Ciro*, Florence, 1810; *Giuseppe riconosciuto*, oratorio; *Requiem mass* for 2 choruses and 2 orchestras; 2 do. for 3 choruses and 3 orchestras; Many other religious compositions.—Fétis; do., *Supplément*, i. 333.

## FIORAVANTI

**FIORAVANTI, VALENTINO**, born in Rome, November, 1770, died at Capua, June 16, 1837. Dramatic composer, pupil at the Conservatorio della Pietà de' Turchini, Naples, under Sala. His first opera was represented at the Pergola, Florence, in 1791, and was followed by about fifty others, all comic. In 1806 he was invited to Paris, and produced there, Sept. 26, 1807, an opera buffa in two acts. In 1816 he succeeded Jannaconi as maestro di cappella at St. Peter's, Rome, but his church music was inferior to his operas. Like other Italian composers Fioravanti, though popular in his day, was eclipsed by Rossini. Works—Operas: *Con i matti il savio la perde*, represented at La Pergola, Florence, 1791; *Amor aguzza l'ingegno*, about 1792; *L'amore immaginario*, 1793; *L'astuta*, 1793; *La cantatrice bizzarra*, about 1793; *Il furbo contra il furbo*, Turin, 1795; *Le cantatrici villane*, Turin, 1795—Paris, 1806, 1842; *Lisetta e Giannino*, Naples, 1795; *Il fabro parigino*, Milan, 1796; *Gli amanti comiei*, Milan, 1796; *La capricciosa pentita*, Turin, 1797; *L'innocente ambizione*, Venice, 1797; *Il matrimonio per magia*, Naples, 1797; *La fortunata combinazione*, about 1798; *L'inganno cade sopra l'ingannatore*, about 1799; *Il bello piace a tutti*, about 1800; *I viaggiatori ridicoli*, Naples, 1800; *La schiava fortunata*, about 1800; *Il villano in angustie*, Naples, 1801; *Amor e dispetto*, Milan, 1802; *I raggiri ciarlataneschi*, Naples, 1802; *L'orgoglio avvilto*, Milan, 1803; *La schiava di due padroni*, Milan, 1803; *Il giudizio di Paride*, about 1803; *Le avventure di Bertoldino*, Rome, 1803; *I puntigli per equivoco*, Naples, 1804; *La bella Carbonara*, about 1804; *L'Africano generoso*, 1804; *Adelson e Salvina*, 1804; *L'avarò*, 1804; *L'amor per intrezza*, about 1805; *L'ambizione pentita*, about 1805; *Semplicità ed astuzia*, Naples, 1806; *Virtuosi ambulanti*, Paris, 1807; *Lo sposo che più accomoda*, Naples, about 1808; *Camilia*, 1810; *Adelaide e Comingio*, Milan, 1810; *Raoul di Crequi*, Naples, 1811; *La*

*foresta d'Hermannstadt*, ib., 1812; *Il ciabattino*, ib., 1813; *Inganni ed amore*, ib., 1814; *Enrico IV. al passo della Marna*, Rome, 1818; *Paolina e Suzetta*, Naples, 1819; *La moglie di due mariti*, ib., 1820; *Ogni eccesso e vizioso*, ib., 1823.—*Fétis*; *Grove*; *Larousse*; *Mendel*; *Biog. gén.*, xviii. 723.

**FIORAVANTI, VINCENZO**, born in Rome, April 5, 1799, died in Naples, March 28, 1877. Dramatic composer, son of Valentino Fioravanti and pupil of Jannaconi and of Donizetti. In 1833 he was maestro di cappella of a church in Naples, and later music director at the *Albergo de' Poveri* there. Like his father, he wrote many buffo operas, in the first of which, given in Naples in 1819, the great basso Lablache made his début. Works—Operas: *La pulcinella molinara*, Naples, 1819; *La pastorella rapita*, ib., 1820; *Il sarcofago scozzese*, ib., 1820; *Robinson Crusoe*, ib., about 1825; *Colombo alla scoperta delle Indie*, ib., about 1830; *Il folletto innamorato*, about 1830; and many others, a full list of which is given in Pouglin's supplement to *Fétis*. He wrote also two oratorios: *Seilla*, and *Il sacrificio di Jefte*.—*Fétis*, iii. 256; *do.*, *Supplément*, i. 333; *Larousse*; *Mendel*, iii. 534; *Ergänz.*, xii. 831.

**FIOR D'ALIZA**, opéra-comique in four acts and seven tableaux, text by Hippolyte Lucas and Michel Carré, music by Victor Massé, represented at the Opéra Comique, Paris, Feb. 5, 1866. The subject of the libretto is from Lamartine's romance, "*Graziella*." The cast was as follows:

Fior d'Aliza . . . Mme Vaudenheueville-Duprez.  
Piceinina . . . . . Mine Galli-Marié.  
Géronimo . . . . . M. Achard.  
Le moine . . . . . M. Crosti.

**FIORÉ, STEFANO ANDREA**, born in Milan, close of the 17th century. Composer, maestro di cappella to the King of Sardinia; member of the Accademia Filarmonica, Bologna. Quantz knew him in Turin, in 1726, where he enjoyed a brilliant

reputation. His XII Sonate da chiesa a due violini, and his opera *Il pentimento generoso* (1719), are his best compositions.—Fétis; Mendel.

**FIORILLO, FEDERIGO**, born in Brunswick in 1753, died after 1823. Violinist, son of Ignazio Fiorillo. He went to Poland in 1780, conducted a band at Riga, 1783-85, went to Paris and was heard at the Concerts Spirituels in 1785, and in 1788 went to London, where he played the viola in Salomon's quartet-party. His last appearance in London was in 1794; he went thence to Amsterdam and was in Paris in 1823, after which nothing is known of him. Of all his works, that entitled *Études de violon* has survived as a classical work, of great service to students. It is composed of 36 caprices, which are equal to the classical studies of Rode and Kreutzer. They have been published lately by Ferdinand David (Leipsic), after many previous editions. His other music consists of duos for violins, for pianoforte and violin; Quartets, quintets, concertos, etc., of which Fétis gives a list.—Fétis; Mendel; Grove; Larousse.

**FIORILLO, IGNAZIO**, born in Naples, May 11, 1715, died at Fritzlar, Hesse, June, 1787. Dramatic composer, pupil at the Conservatorio, Naples, under Leo and Durante. He brought out his first opera, at Venice in 1736, became Hofkapellmeister in Brunswick in 1754, and Kapellmeister in Cassel in 1762. In 1780 he retired to Fritzlar. Works—Operas: *Mandane*, opera seria, given at Venice, 1736; *Artamene*, Milan, 1738; *Il vincitor di se stesso*, ib., 1741; *Diana ed Endimione*, Cassel, 1763; *Artaserse*, ib., 1765; *Nitteti*, ib., 1770; *Andromeda*, ib., 1771; *Isacco*, oratorio; 3 *Te Deum*; *Requiem*.—Fétis; Mendel; Larousse; Riemann.



**FIORINI, IPPOLITO**, born in Ferrara about 1540, died about 1612. Madrigal and church composer, surnamed l'Angioletto; composer and maestro di cappella to Alfonso II., Duke of Ferrara. He published church music and collections of sonnets and madrigals. His madrigals are in *Luaro Verde* (1586).—Fétis; Schilling; Mendel.

**FIORONI, GIOVANNI ANDREA**, born in Pavia, 1704, died in Milan, 1779. Church composer, pupil in Naples of Leo for fifteen years; maestro di cappella at Como, and subsequently of the Cathedral of Milan, where his compositions are preserved. He had many celebrated pupils, Zucchini, Bonesi, and others.—Fétis; Mendel; Wurzbach.

**FISCHER, ADOLPH**, born at Uckermünde, Pomerania, June 23, 1827, still living, 1889. Organist, first instructed in Berlin by Ellsler in singing, then at the Royal Institute for Church Music pupil of A. W. Bach on the organ, of Killitschgy on the pianoforte, and of Grell in counterpoint; finally (1850-51), of Rungenhagen and Grell in composition, for which he received the grand medal. Meanwhile he had already acted as organist for several years, and in 1853 went as chief organist and conductor of the Singakademie at Frankfort-on-the-Oder. In 1865 he received the title of royal director of music, and in 1870 was called to Breslau as first organist of the Elizabethkirche. In 1880 he established there the Silesian Conservatorium, which is steadily growing. At the exposition in Paris, 1867, he won the applause of Auber and Rossini as a virtuoso on the organ. Three symphonies of his composition have been performed several times with success; he has published motets, songs, and organ music.—Mendel, *Ergänz.*, 488.

**FISCHER, ANTON**, born at Ried, Suabia, in 1777, died in Vienna, Dec. 1, 1808. Dramatic composer, pupil of an elder brother in Augsburg; went to Vienna, where he became Kapellmeister in the Josephstädter



## FISCHER

Theater, and from 1800 in the Schikaneder Theater. His works are in the style popular in Vienna in his time, and show little originality. Works—Operas and operettas: *Lunara, Königin des Palmenhains*, Vienna, 1802; *Die arme Familie*, about 1800; *Die Entlarvten*, ib., 1804; *Die Scheidewand*, ib., 1803; *Die Verwandlungen*, 1804; *Der travestirte Aeneas*; *Das Hausgesinde*, 1805; *Swetard's Zauberthal*; *Das Singspiel auf dem Dache*; *Die Festung an der Elbe*; *Das Milchmädchen von Bercy*; *Thesens und Ariadne*, a pantomime; *Der wohlthätige Genius*; *A children's operetta*; *Two cantatas*.—Mendel; Fétis; Schilling.

FISCHER, FERDINAND, born at Brunswick in 1723, died there in 1805 (?). Violinist, travelled in Germany and Holland, and became court and city musician at Brunswick, whither he returned in 1761. Works: 6 trios for violins (Brunswick, 1763); 6 symphonies for nine instruments (ib., 1765); 6 quartets for two violins, viola, and bass; Cantata for wind instruments (1800); Concerto for do. (1803).—Fétis; Mendel; Schilling.

FISCHER, GOTTFRIED EMIL, born in Berlin, Nov. 28, 1791, died there, Feb. 14, 1841. Vocal composer, pupil of Zelter in 1810-13, was professor of mathematics at the Royal School of War in 1817-25, and from 1818 instructor of vocal music at the Grey Convent. He composed motets, chorals, songs, and melodies to von der Hagen's *Minnesänger*, was a contributor to the *Allgemeine musikalische Zeitung*, and wrote a treatise on singing.—Mendel.

FISCHER, JOHANN, born in Suabia about 1650, died at Schwedt, Pomerania, about 1720. Virtuoso on the violin and instrumental composer, pupil in composition of Kapellmeister Capricornus at Stuttgart, then in Paris much influenced by Lulli, for whom he copied music. He seems afterwards to have travelled; was employed in the Church of the Barefooted Friars at Augsburg in 1681, and, after long wanderings through Germany and Courland,

became Kapellmeister at Schwerin in 1701; having filled this position for a few years, he went north and, after sojourns at Copenhagen and Stockholm, entered the service of the Margrave of Schwedt in Pomerania. He composed overtures, dances, maltrigals, solos, and variations for violin and viola, songs, etc.—Fétis; Mendel; Schilling.

FISCHER, JOHANN CHRISTIAN, born at Freiburg in the Breisgau in 1733, died in London, April 29, 1800. Virtuoso on the oboe, was a member of the Dresden court orchestra in 1760; visited Italy in 1765; went to England in 1768, and became a member of the Queen's band. In 1786 he made a concert tour in Germany, and in 1790 settled in London. He was one of the best performers on his instrument of the last century, and a minuet by him has been made famous by Mozart's variations on it. There is a fine portrait of him at Hampton Court, by Gainsborough, whose daughter Mary he married. Works: 10 hautboy concertos; Quartets for flute, violin, viola, and violoncello; 6 duets for two flutes; 10 flute solos; a concerto and a rondo for pianoforte—Mendel; Fétis; Grove.

FISCHER, JOHANN GOTTFRIED, born at Naundorf, near Freiberg, Saxony, Sept. 13, 1751, died at Freiberg, Sept. 7, 1821. Church composer, studied at Leipzig, became organist of St. Andrew's at Eisleben in 1777, and director of music at Freiberg in 1799. Works: *Andante* with variations for pianoforte; *Caprice* for do.; 6 fugues for organ and pianoforte; *Pater noster* for several voices; *Two oratorios* for Good Friday; *Psalms*, and many other pieces of church music.—Fétis; Gerber, N. Lex.; Mendel; Schilling.

FISCHER, JOHANN KASPAR FERDINAND, born about 1672, died (?). One of the best pianists of his time, Kapellmeister to the Margrave of Baden about 1720. Works: *Le journal du printemps*, airs and ballets for five parts, and trumpets, op. 1 (Augsburg, 1696); *Das musikalische Blu-*

## FISCHER

menbütschlein bestehend in 8 Partien und einer variirten Arie, op. 2; Psalmi vespertini pro toto anno, etc., op. 3 (ib., 1701); Ariadne musica, etc. (ib., 1710); Der musikalische Parnassus (ib., 1738); Preludia et fugæ pro organo per 8 tonos ecclesiasticos (ib.).—Fétis; Gerber, N. Lex.; Mendel.

FISCHER, JOSEPH, born in Vienna in 1780, died at Mannheim in October, 1862. Basso and vocal composer, son and pupil of the famous basso Ludwig Fischer (1745–1825) and of Barbara Fischer, born Strasser. Having first appeared in concerts in Berlin, he obtained an engagement at the theatre in Mannheim in 1801, then at Cassel in 1803, and two years after started on a concert tour for Paris, then through Germany to Italy, where he spent the greater part of his life as singer and impresario; in the latter capacity he was last in Palermo, whence he retired to Mannheim. He published ten or twelve books of songs.—Fétis; Mendel; Schilling.

FISCHER, KARL AUGUST, born at Ebersdorf, near Chemnitz, Saxony, in 1829, still living, 1889. Dramatic and instrumental composer, and one of the most eminent organists of the present time; pupil of Anacker at Freiberg, made extensive concert tours in 1852–55, and became organist of the orphanage and English churches at Dresden. Works: Loreley, opera; Festival mass; Four symphonies for organ with orchestra; Three concertos for organ; Two suites for orchestra; Compositions for violin and organ, and for violoncello and organ.—Mendel; Riemann.

FISCHER, KARL LUDWIG, born at Kaiserslautern, Bavaria, in 1816, died at Hanover, Aug. 15, 1877. Violinist, pupil of Eichhorn at Mannheim in composition, having appeared successfully in public at the age of eight. He was musical director at the theatres in Treves, Cologne, Aix-la-Chapelle, Nuremberg, and Würzburg, Kapellmeister at Mainz in 1847–52, then at the royal theatre in Hanover assistant Kapellmeister with Marschner, whom he suc-

ceeded in 1859. His songs and choral works, but especially his male choruses, have won him great reputation in Germany.—Mendel; Riemann.

FISCHER, MICHAEL GOTTHARDT, born at Alach, near Erfurt, June 3, 1773, died there, Jan. 12, 1829. Organist, pupil at Erfurt of Johann Christian Kittel, the last disciple of Sebastian Bach. Having lived for a short time at Jena, he was recalled to Erfurt by Baron Dalberg in 1790 as Concertmeister, organist at the Church of the Barefooted Friars, and conductor of the winter concerts. Afterwards he became organist at the Predigerkirche, and in 1816 professor of thorough bass and the organ at the seminary. Works: Two quartets for violins, viola, and violoncello, op. 1 (Offenbach, 1799); Symphony in C, for 14 parts (Hamburg, Lau); Grand sonata for pianoforte, op. 3 (Erfurt, Rudolphi); 12 organ pieces, dedicated to Kittel, op. 4 (ib., 1802); 4 symphonies for 11 and 14 parts, op. 5, 9, 13, 19; Quartet for pianoforte, viola, and bass, op. 6 (Leipsic, Breitkopf & Härtel); Quintet for two violins, two violas, and bass, op. 7 (ib.); Concerto for bassoon and orchestra, op. 8 (ib.); Concerto for clarinet, or oboe, and bassoon, op. 11; Caprices, rondos, and exercises for pianoforte; Five motets; Four arias for chorus in four parts; Evangelisches Choral-Melodienbuch; Eight chorals with accompanying canons, for organ; Twelve songs with pianoforte; About fifty works for the organ, many of which are still in use.—Fétis; Mendel; Schilling.

FISCHETTI, MATTEO LUIGI, born at Martina-Frana, Italy, Feb. 28, 1830, died at Naples, December, 1887. Pianist and dramatic composer, pupil of Michele Cerimele on the pianoforte, of Raejntroph, Petrella, Moretti, Lillo, and Pappalardo, in harmony and composition; taught the pianoforte and published about 200 pieces for that instrument. Other works—Operas: *Aida di Scafati*, Naples, 1873; *La Sorrentina*, ib., 1873; *Un'altra figlia di Madama Angot*, ib., Teatro

Mercedante, 1874; Vocal melodies.—Fétis, *Supplément*, i. 335; Mendel, *Ergänz.*, 105.

FISCHHOF, JOSEF, born at Butschowitz, Moravia, April 4, 1804, died in Vienna, June 28, 1857. Pianist, pupil in Vienna of Anton Halm, on the pianoforte, and of Ignaz von Seyfried in composition; soon became one of the favorite pianoforte teachers in Vienna, and in 1833 was appointed professor at the Conservatorium. He published also several literary works on music. His compositions consist of roudos, fantasias, variations, dances, and marches for pianoforte; Variations for flute with pianoforte, guitar, and quartet; String quartet; Songs, etc.—Fétis; Mendel; *Monatschrift für Theater und Musik* (Vienna, 1857), iii. 460.

FISCHIETTI, DOMENICO, born in Naples in 1729 (1725?), died at Salzburg after 1810. Dramatic composer, pupil at the Conservatorio di San Onofrio. He went to Dresden in 1766, and his first mass was given there in that year. Subsequently the Archbishop of Salzburg appointed him his Kapellmeister. Works—Operas: *L'Abbate Collarone*, given at Naples, 1749; *Il finto fratello*; *Solimano*, Naples, 1753; *Lo speciale* (with Pallavicini), Venice, 1755; *Il ritorno di Londra*, Naples, 1756; *Il Signor Dottore*, ib., 1758; *Il Siface*, ib., 1761; *Il mercato di Malmantile*, Dresden, about 1766; *La molinara*, Naples, 1768; *Ariana e Teseo*, Dresden, 1769; *Nitteti*, Naples, 1770; *Les métamorphoses d'amour*, intermezzo.—Fétis; Mendel.

FISH, WILLIAM, born in Norwich, England, in 1775, died about 1863 or 1864. Violinist in the theatre at Norwich, then principal oboist in the theatre, and leader of the band at concerts. Composed songs, glees, and concertos for various instruments.—Grove.

FISHER, JOHN ABRAHAM, born at Dumstable, England, 1744, died (?). Violinist and dramatic composer, pupil on the violin of Pinto; made his first appearance in 1765 in a concert at the King's Theatre.

Becoming interested in Covent Garden Theatre through his marriage with a daughter of Powell the actor, he turned his attention to dramatic composition. He was given the degree of Mus. Doc. at Oxford in 1777, on the performance there of his oratorio, *Providence*. On the death of his wife he made a professional tour through Russia and Germany, and in Vienna in 1784 married the singer Anna Selina Storace, but he so ill-treated her that she left him, and the Emperor ordered Fisher to quit his dominions. Works—Operas: *The Monster of the Wood*, London, 1772; *The Sylphs*, ib., 1774; *Prometheus*, 1776; *The Norwood Gypsies*, 1777; Music for the opening of *Macbeth*; Symphonies; Concertos for pianoforte and oboe; Canzonets; Violin and flute music.—Grove; Fétis; Mendel.

FISSOT, ALEXIS HENRY, born at Airaines (Somme), Oct. 24, 1843, still living, 1889. Pianist and organist, pupil at the Conservatoire, Paris, of Marmontel for pianoforte, Benoist for organ, Bazin for harmony, and of Ambroise Thomas for counterpoint and fugue. He won the 1st pianoforte prize in 1855, 1st prize for fugue and organ in 1859, and many other prizes. He became one of the best organists and pianists in Paris; is organist of Saint-Vincent-de-Paul. His pianoforte compositions are numerous and popular.—Fétis, *Supplément*, i. 336.

FITZWILLIAM, EDWARD FRANCIS, born at Deal, England, in 1824, died in London, Jan. 20, 1857. He became in 1853 director of music at the Haymarket Theatre, London, where he produced an opera, *Love's Alarms*, and the music of several minor pieces. He published a *Te Deum*, four four-part songs (1855), hymns, etc.—Grove.

FIX'D IN HIS EVERLASTING SEAT, double chorus in D major in Handel's *Samson*, Part II.

FLACCOMIO, GIOVANNI PIETRO, born at Milazzo in Sicily, died in Turin in 1617. Priest and church composer, mat-

tro de cappella to Philip III., of Spain. He published a collection of sacred music.—Fétis; Gerber; Mendel; Walthier; Viotta.

FLADT (Flad), ANTON, born in Mannheim in 1775, died in Munich, June 14, 1850. Oboist, pupil of Friedrich Ramm in Munich, where he succeeded Lebrun in the court orchestra in 1790. After many concert tours in Germany, Italy, France, and England, he returned to his Munich position, from which he did not retire until 1842. Works: 3 concertinos for oboe and orchestra; 8 allemandes and 4 waltzes for two flageolets; 24 minor pieces for do.—Mendel; Fétis; Grove.

FLATtring TONGUE, soprano air, in B-flat, of Esther in Handel's *Esther*, Part III.

FLAVIO (Flavius), Italian opera in three acts, text by Nicolò Francesco Haym, music by Handel, first represented at the King's Theatre, London, May 14, 1723. This work, noted for the beauty of its melodies, was sung with great success by Senesino, Cuzzoni, Durastanti, and Mrs. Anastasia Robinson. It contains a quintet, said to be the first scenic quintet ever composed. Characters represented: Flavio, Guido, Emilia, Teodata, Vitige, Ugone, Lotario. The opera was revived in 1732, but without success. The MS., in Buckingham Palace, is dated at the end, May 7, 1723. Published first by Walsh; full score by Händelgesellschaft (Leipsic, 1875).—Rockstro, Handel, 139; Schœlcher, Handel, 70, 90; Chrysander, ii. 96.

FLECHA (Fleccia), MATTHÆUS, born in Prades, Spain, died at the Benedictine Abbey of Solsona, Feb. 20, 1604. A Carmelite monk, he became maestro de capilla to the Emperor Charles V., and, after the abdication of that monarch, lived in monasteries in Hungary and Bohemia. He returned to Spain in 1559, and retired to the Convent of Solsona. Works: Motets, psalms, and other church music. He was the author of a treatise, "*Libro de Musica de Punto*" (Prague, 1581).—Fétis, iii. 270; Supplément, i. 336; Mendel; Viotta.

FLÉCHÉ, JEAN ANDRÉ, born at Marseilles, April 23, 1779, died (?). Dramatic composer; was private secretary to Jerome Bonaparte, and his chamberlain when King of Westphalia. He went with him to Cassel, and produced there in 1811 an opera, *Le troubadour*. He wrote also music for the pianoforte and violin, and romances for the viola.—Fétis; Mendel.

FLEDERMAUS, DIE (The Bat), German operetta in three acts, text by Haffner and Richard Genée, music by Johann Strauss, first represented in Vienna, and at the Friedrich-Wilhelmstädtisches Theater, Berlin, July, 1874. The libretto is an adaptation of Meilhac and Halévy's *Le Réveillon*. A French version, text by Delacour and Wilder, music partly from Die Fledermaus and partly from Strauss's *Cagliostro*, with some additions, was given in Paris, at the Théâtre de la Renaissance, Oct. 30, 1877, under the title, *La tzigane*.—Hanslick, *Moderne Oper*, 338.

FLÉGIER, ANGE, born in Marseilles, Feb. 22, 1846, still living, 1889. Dramatic composer, pupil at the Marseilles, and in 1866 at the Paris Conservatoire, where he studied under Bazin and Ambroise Thomas. In 1870 he settled in Marseilles. Works: *Fatma*, opéra-comique in one act, text by Devoisin, given at the Grand Théâtre at Marseilles, April, 1875; *Françoise de Rimini*, cantata; Overtures; Choruses; Songs, etc.—Fétis; Supplément, i. 336; Mendel, *Ergänz.*, xii. 109.

FLEISCHER, FRIEDRICH GOTTLÖB, born at Cöthen, Anhalt, Germany, Jan. 14, 1722, died at Brunswick, April 4, 1806. Pianist, organist, and dramatic and instrumental composer, was appointed chamber musician at Brunswick in 1747, and afterwards became there also organist at the Church of Sts. Martin and Egidius, and court pianist. He had the reputation of being one of the greatest pianists of Bach's school. Works: *Das Orakel*, opera, 1771; Music to the drama *Comala*; Cantatas (Brunswick, 1760); Minnets and polonaises

## FLEISCHMANN

for pianoforte (ib.); Sonatas for do.; Odes for solo voice with pianoforte (ib., 1756).—Fétis; Mendel; Schilling.

**FLEISCHMANN, FRIEDRICH**, born at Heidenfeld, near Würzburg, Bavaria, July 18, 1766, died at Meiningen, Nov. 30, 1798. Instrumental and vocal composer, self-taught; became secretary to the Duke of Meiningen in 1789, and director of the court orchestra in 1790. Works: *Die Geisterinsel*, opera, 1796; Several symphonies; Pieces for military band; Concertos for pianoforte; *Symphonie concertante* for do. and violin; Variations, songs, etc.—Fétis; Mendel; Schilling.

**FLEUR DE THÉ**, opéra-bouffe in three acts, text by Chivot and Duru, music by Charles Lecocq, represented at the Athénée, Paris, April 11, 1868. Sung by Désiré, Léonce, Sylter, and Mlles Irma Marié and Lucie Cabel.

**FLEURS DES LANDES** (Moorland Flowers), 5 melodies for one or two voices and chorus with pianoforte accompaniment, on words by A. de Bouclon, Émile Deschamps, and Briseux, by Hector Berlioz, op. 13. I. *Le matin* (Morning); II. *Petit oiseau* (Little Bird); III. *Le trébuchet* (The Trap); IV. *Le jeune pâtre breton* (The Young Breton Shepherd); V. *Le chant des bretons* (Breton Song). Published in 1850 by Richault, Paris. The following are published separately, with French and German text: *Le matin*, *Le trébuchet*, by Mechetti, Vienna; *Le pâtre breton*, full score by Richault.—Jullien, Hector Berlioz (1888), 378.

**FLIEGENDE HOLLANDER, DER** (The Flying Dutchman), romantic opera in three acts, text and music by Richard Wagner, first represented in Dresden, Jan. 2, 1843. The subject is from Heinrich Heine's "Memoiren des Herrn von Schnabelewopski," in which the imaginary hero witnesses a play about the "Ahasuerus of the Ocean" in an Amsterdam theatre, though Heine got the outlines of the story from an English play by Fitzball, which he witnessed in 1827 at the Adelphi Theatre in London.

Fitzball in turn probably derived the groundwork of his plot from a story in Blackwood's Magazine of May, 1821, entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The touching dénouement, however, which Wagner adopted, is Heine's own. In 1840 Wagner submitted sketches for a libretto on this theme to Léon Pillet, director of the Paris Opéra, with the proposal that a French text should be prepared for him to set to music. Wag-



Max Stagemann, as *Der Fliegende Holländer*.

ner subsequently sold his rights for 500 francs to Pillet, who had a libretto prepared by Feucher and Revoil, with music by Pierre Louis Philippe Dietsch, then chorus-master at the Opéra. The result was *Le vaisseau fantôme* (The Phantom Ship), in two acts, which was produced at the Académie Royale de Musique, Nov. 9, 1842. In the meantime, Wagner made of the story a German libretto and set it to music. It was originally intended for one act only, but was subsequently cut into three. Wagner himself conducted the first performance, which, though not a failure, was not very satisfactory. The work was produced

## FLINTOFT

at Cassel, June 5, 1843, by Spohr, who recognized its merits, but it failed in Berlin and in Munich, where it was given in 1865. It was represented in London at Drury Lane, 1870, in an Italian version, *L'ollandese dannato*; at the Lyceum, 1876, in English, as the *Flying Dutchman*; and at Covent Garden, 1877, in Italian, as *Il vascello fantasma*. It was given in English in New York in 1886 and again in 1887. The *Flying Dutchman* is the commander of a mysterious vessel doomed to sail the seas until he is loved by a maiden who will be faithful unto death. He puts into a port at the same time with a Norwegian vessel, whose captain, Daland, invites him to his house. There he meets Senta, Daland's daughter, who, though affianced to Erik, is fascinated with the stranger and believes that it is her lot to rescue him from perdition. He, however, discovers her in an interview with Erik, concludes that she is not true to him, and decides to leave her. But as his vessel sails away Senta throws herself from a cliff into the sea, thus proving constant even in death. The curse is removed, the phantom ship sinks, while the sea grows calm, and the lovers are seen in the distance rising to happiness together. In the first act, after the introductory sailors' chorus, the chief numbers are: The helmsman's song, "Mit Gewitter und Sturm," and the scena of the Dutchman, "Die Frist ist um." The second act contains the spinning-song of the girls, "Summ' und brumm', du gutes Rädchen," and Senta's ballad, "Johohoe! traft ihr das Schiff im Meere an," in which she tells the story of the Dutchman; and closes with a superb duet between Senta and the Dutchman, "Wie aus der Ferne," and a terzetto with Daland. The third act opens with a sailors' chorus, "Steuermann, lass' die Wacht." It contains also a dramatic duet between Senta and Erik, "Wass muss ich hören?" and closes with chorus and a trio between Senta, Daland, and the Dutchman.—Hueffer, Richard Wagner and the Music of the Future; Edwards, Lyrical

Drama, i. 189; Liszt, *Gesamml. Schr.*, iii. b, 147; Wagner, *Gesamml. Schr.*, v. 205, 228.

**FLINTOFT, LUKE**, born in latter half of 17th century, died in London (?), Nov. 3, 1727. He was priest-vicar of Lincoln Cathedral in 1704-14, gentleman of the Chapel Royal in 1715, and reader in Whitehall Chapel in 1719. His double chant in G minor being the earliest known, he has the credit of inventing that form of composition.—Grove.

**FLITNER (Flittner), JOHANN**, born at Suhla, Henneberg, Nov. 1, 1618, died in Stralsund, Jan. 7, 1678. He studied theology and music, became a chorister at Grimmen, near Greifswald, in 1644, preacher there in 1646, and deacon in Stralsund. Some of his chorals are still in use. Works: *Himmliches Lustgärtlein* (Greifswald, 1661), the sixth part being entitled *Suscitabulum musicum*, and containing, *Ach, was soll ich Sünder machen*, and other chorals and songs.—Mendel; Fétis; Winterfeld, *Der evang. Kirchengesang*, ii. 467.

**FLOERSHEIM, OTTO**, born in Aix-la-Chapelle, Germany, March 2, 1853, still living, 1889. He studied the pianoforte at Aix-la-Chapelle under Wungmann and Lautmann, the organ under Winkelhaus, harmony under Breunung, and composition at Cologne under Ferdinand Hiller. About 1875 he went to America, and since 1880 has been editor of the *Musical Courier*, New York. He visits Europe frequently to attend important musical performances, and to get information as to the general condition of musical affairs. Works—Orchestral: *Prelude and fugue*, 1883; *Alla Marcia*, 1884; *Consolation*, 1884; *Scherzo*, 1887; *Elevation*, for orchestra and organ, produced at the Milwaukee Music Festival, 1886. *Pianoforte*: *Three Romances*; *Fina*; *Elegy*; *Wedding*



## FLOQUET

March; German March; Three Poetic Thoughts; Lullaby; Valse gracieuse, and other pianoforte music; Songs.

**FLOQUET, ÉTIENNE JOSEPH**, born at Aix, Provence, Nov. 25, 1750, died in Paris, May 10, 1785. Dramatic composer, educated at the *maitrise de Saint-Sauveur* of his native town, where he wrote a motet at the age of eleven; went to Paris in 1769, obtained great success with his first dramatic work, a ballet, in 1773, and soon after started for Italy, to study counterpoint under Sala at Naples, and under Padre Martini at Bologna, where he was made a member of the *Accademia Filarmonica*. After his return to Paris he was fairly successful with his operas, until vain enough to attempt the composition of *Alceste*, which was rejected after one rehearsal, the grief over it impairing his health. Works: *L'union de l'amour et des arts*, ballet, given at the *Académie Royale de Musique*, 1773; *Azolan*, ou le serment indiscret, opéra-ballet, ib., 1774; *Hellé*, opera, ib., 1779; *Le seigneur bienfaisant*, ib., 1780; *La nouvelle Omphale*, lyrical comedy, Théâtre de la Comédie Italienne, 1782; *Alceste*; *Te Deum* for two choruses and two orchestras.—Fétis; Mendel; Schilling.

**FLOR, CHRISTIAN**, born in 1626, died at Neuenkirchen, Holstein, in 1697. Organist, of great reputation, at the Church of St. John and St. Lambertus, Lüneburg. Of his compositions have been preserved: Several wedding-songs, with accompaniment of two violins and basso continuo, and the choral, *Auf meinen lieben Gott*.—Fétis; Mendel; do., *Ergänz.*, 109.

**FLORENTINISCHE-SINFONIE** (Florentine Symphony), for orchestra, by Joseph Rheinberger, written in 1876.

**FLORIDANTE**, Italian opera in three acts, text by Paolo Rolli, music by Handel, first represented at the King's Theatre, London, Dec. 9, 1721. It was sung by Senesino, Baldassari, Boschi, and Mrs. Anastasia Robinson. Characters represented: Floridante, Oronte, Timante, Co-

ralbo, Rossane, Elmira. The MS. score, in the Buckingham Palace collection, wants the last chorus and the date. The opera was given in Hamburg in 1723, and revived in London, March 3, 1733. It was published first by Walsh; full score by Handegesellschaft (Leipzig, 1876).—Rockstro, *Handel*, 137; Schœleher, 69, 90; Chrysander, ii. 73.

**FLORIMO, FRANCESCO**, born at San Giorgio Morgeto, Calabria, Oct. 12, 1800, still living, 1889. Church, instrumental, and vocal composer, and distinguished writer on music, pupil of Furno in harmony, of Elia on the pianoforte, and of Zingarelli and Tritto in counterpoint and composition, at the Real Collegio di Musica, Naples, of which he became librarian in 1826. Works: Two cantatas; Two Masses; Dixit; Credo; Te Deum; Overtures; Funeral symphony; Several collections of songs (Milan and Naples); Vocal method (*Metodo di canto*, in use at the Conservatorio, Naples). He is author also of: *Cenno storico sulla Scuola musicale di Napoli* (Naples, 1869-71); and *Riccardo Wagner ed i Wagneristi* (ib., 1876).—Fétis; do., *Supplément*, i. 337; Mendel.

**FLORINDO UND DAPHNE**. See *Dafne*.

**FLORIO, CARYL**, born (William James Robjohn) of English parentage, in Tavistock, Devonshire, England, Nov. 3, 1843, still living, 1889. Organist and pianist, self-taught. In 1857 he went to America, and in 1858-60 (under the name of Robjohn) was principal boy-soprano in Trinity Church, New York; after his voice broke he remained as assistant organist to Dr. Henry S. Cutler; later he became organist in Trinity Church, Newport, R. I., and then of a church in Morristown, N. J. At the close of this engagement he went on the stage, appearing in the Western States. In 1869 he returned to New York as solo baritone in Zion Church. Since then he has been organist successively of St. Luke's, New York; Mount Calvary, Baltimore; Brick Church, New York; Zion Church, New York; then returned to the Brick

## FLORSCHÜTZ

Church, where he is at present (1889). He has appeared as pianist quite often in New York, and has conducted orchestras and choruses both in New York and in Havana, Cuba. Works: *Inferno*, operetta, 1871; *Les Tours de Mercure*, operetta, 1872; *Suzanne*, operetta, 1876; *Gulda*, opera, 1879; *Uncle Tom*, opera, 1882, produced in Philadelphia; 2 symphonies, No. 1 in G, 1887, No. 2 in C minor, 1887 (both performed by Theodore Thomas in New York, March 27, 1888); 2 overtures, occasional, 1874, triumphal, 1877; 2 string quartets, No. 1 in C, 1873, No. 2 in F, 1874; 4 sonatas for pianoforte and violin, No. 1 in A, 1871, No. 2 in F minor, 1872, No. 3 in C, 1884, No. 4 in G, 1885; Pianoforte concerto in A-flat, 1875-86 (performed in New York, March 27, 1888); 2 quartets for saxophones, 1879 (performed in New York, April, 1880). Two cantatas: *Song of the Elements*, 1872 (performed in Brooklyn, 1872); *Bridal of Triernain*, 1886.

**FLORSCHÜTZ, EUCHARIUS**, born at Lauter, near Coburg, in 1757, died at Rostock, Mecklenburg, 1820. Organist, numbered among the most favourite instrumental composers of the time, about 1780, and became organist of St. James's, Rostock, after 1792. Works: *Der Richter und die Gärtnerin*, operetta, given at Lübeck, 1792; Sonatas for pianoforte (4 hands); Fugues for do.; Duets and trios for violin and flute; Church music.—Fétis; Mendel; Schilling.

**FLOTOW, FRIEDRICH, Freiherr VON**, born at Rentendorf, Mecklenburg, April 27, 1812, died at Darmstadt, Jan. 24, 1883. Dramatic composer, pupil of Reicha at the Conservatoire, Paris, returned to Mecklenburg at the outbreak of the July revolution, but a few years later went again to Paris, where his first dramatic efforts were brought out at some of the smaller theatres in 1836. His first noteworthy success was *Le naufrage de la Méduse*, in 1839, but his fame rests chiefly on Alessandro Stradella and *Martha*. The March revolution of 1848 drove him once more from Paris, whither he

returned in 1863, having meanwhile held the office of intendant of court music at



Schwerin, to which the Grand Duke of Mecklenburg appointed him in 1856. In 1868 he settled on an estate near Vienna, spending his winters alternately in that city, in Paris, and in Italy. His operas are distinguished for melodious invention, grace-

ful forms, and pleasing instrumentation: on the whole, pre-eminently Italian in character, more effective than deep; he must be esteemed the most popular representative of the lyric and comic opera in Germany since Kreutzer and Lortzing. He composed also some overtures, chamber music, and songs. Works: *Pierre et Catherine*, given at the Théâtre de l'Hôtel de Castellane, 1836; *Seraphina*, Château de Royaumont, 1836; *Die Bergknappen* (The Miners); *Rob Roy*, given at a château near Paris; *Le naufrage de la Méduse* (with Pilati), Théâtre de la Renaissance, 1839 (54 times), and at Hamburg (under the title *Die Matrosen*, rewritten entirely by Flotow), 1845; *La duchesse de Guise*, Théâtre Ventadour, 1840, and at Schwerin, 1841; *Le forestier*, Opéra Comique, 1840, Vienna (under the title *Der Förster*), 1847, London (as *Leoline*), 1848; *L'esclave de Camoëns*, Opéra Comique, 1843; *Lady Harriet*, ballet (with Burgmüller and Deldevez), Opéra, 1843; *Alessandro Stradella*, Hamburg, Dec. 30, 1844; *L'âme en peine*, Opéra, 1846; *Martha*, Vienna, Nov. 25, 1847; *Die Grossfürstin*, Berlin, 1850; *Indra*, Berlin and Frankfort, 1853, Riga, 1855; *Räbezahl*, Frankfort, 1854; *Hilda*, 1855; *Albin*, Vienna, 1856; *Veuve Grapin*, operetta, *Bouffes Parisiens*, 1859; *Pianella*, do., Théâtre Déjazet, 1860; *Wintermärchen*, Vienna, 1862; *Die Libelle*, ballet, ib., 1866; *Zilda*, Paris, Opéra Comique, 1866; *Tannkönig*, ballet, Darmstadt, 1867; *Am*



## FLUCHT

Runenstein (with Gené), Prague, 1868; beek, then at Stettin, 1840-50; was called to *L'ombre*, Paris, Opéra Comique, 1870; Neuwied to teach at the seminary in 1850, Naïda, Milan, Teatro Manzoni, 1873; Il fior received the title of royal director of music d' Harlem, Turin, Teatro Vittorio Emanuele, in 1856, and returned to Stettin as Cantor 1876; *L'Enchaute-resse* (Indra rewritten), Paris and London, 1878, given in Italian as *Rosellana* (posthumous), *Alma l'Incantatrice*, and in German as *Die Hexe*;

*Johann Poggendorf*  
*H. Poggendorf*

and organist of the Schlosskirche in 1859. He has contributed also a number of excellent articles to musical pe-

*Schwerin Jan 4<sup>te</sup> Okt.*  
*1859*

riodicals. Works: Concert overture for orchestra; String quartet; Thirty-five books of compositions for pianoforte; Six do. for organ; Nine do. of songs; Sacred and secular songs for mixed, and male choruses; *Präludienbuch* (112 preludes), etc.—*Fétis*; Mendel; Riemann.

Der Graf Saint-Mégrin (posthumous), given at Cologne, January, 1884; *Die Musikanten* (discovered at Mannheim, 1887, given at Magdeburg, 1888).—*Clément*, *Mus. célèbres*, 575; *Fétis*; do., *Supplément*, i. 338; *Illustr. Zeitg.* (1883), i. 117; Mendel; Riemann.

FLYING DUTCHMAN, THE. See *Fliegende Holländer*.

FLUCHT DER HEILIGEN FAMILIE, DIE (The Flight of the Holy Family), cantata, for chorus and orchestra, by Max Bruch, op. 20, 1863.

FODOR, ANTOON, born at Venloo in 1775, died in Amsterdam, Feb. 22, 1846. Pianist, studied in Mannheim, whence he went, about 1792, to Amsterdam. He wrote *Numa Pompilius*, the first national opera given in Holland, and composed a great deal of pianoforte music. He was a member of the Netherland Institute, conductor at the German Theatre of Amsterdam, 1814, and director of the Felix Meritis Society.—*Fétis*, iii. 279; do., *Supplément*, i. 339; Grégoir, *Mus. Néerlandais*, 75; Mendel; Viotta.

FLÜGEL, ERNST PAUL, born at Stettin, Aug. 31, 1844, still living, 1889. Instrumental and vocal composer, son and pupil of Gustav Flügel, and in 1862-63 pupil in Berlin at the Royal Institute for Chureh Music and at the Academy, then of Balow, Floboard Geyer, and Kiel; lived as music teacher at Treptow and Greifswald, became organist and vocal instructor at Prenzlau in 1867, and cantor at the Bernhardikirche in Breslau in 1879. Works: The 121st psalm, op. 22; Mahomet's Gesang, op. 24; Trio for pianoforte, op. 25; Organ and pianoforte pieces, and songs.—Riemann.

FODOR, JOZEF, born at Venloo, in 1752, died in St. Petersburg, Oct. 3, 1828. Violinist, brother of Antoon Fodor, pupil in Berlin in 1766 of Franz Benda. He travelled in Germany and the Netherlands, was in Paris in 1790, and lived in St. Petersburg in 1794-1828. Works: Concertos; Solos; Duos; Quartets for strings and much violin music (Paris, Berlin, Vienna, Amsterdam).—Grove; *Fétis*; Grégoir, *Mus. Néerlandais*, 74; Mendel; Viotta.

FLUGEL, GUSTAV, born at Kloster-Nienburg, Anhalt, July 2, 1812, still living, 1889. Organist, pupil of Cantor Thiele at Altenburg, and of Friedrich Schneider at Dessau; from 1830 he taught successively at Nienburg, Cöthen, Magdeburg, and Schöne-

FOERSTER, ADOLPH MARTIN, born of German parentage, in Pittsburgh, Pennsylvania, Feb. 2, 1854, still living, 1889.

He studied the pianoforte as a boy under his mother, and later under Jean Manns. In 1872 he went to Europe and studied, at the Leipzig Conservatorium, the pianoforte under Coccius and Wenzel, singing under Grill and Schimon, and theory under E. F. Richter and Papperitz. Returning in 1875, he taught in the Fort Wayne Conservatory of Music during 1875-76, then settled in Pittsburgh, where he still resides. He was conductor of the Pittsburgh Symphonic Society, 1878-79, and of the Pittsburgh Musical Union, 1883. Works: *Thusnelda*, op. 10, for orchestra, first played in Baltimore, Feb. 11, 1882; *Quartet*, op. 21, for pianoforte, violin, viola, and violoncello; *Fantasia*, op. 15, for violin and pianoforte; *Romanza*, op. 17, for violin and pianoforte; *Audante*, op. 3; *Valse caprice*, op. 5; *Nocturne*, op. 7; *Three Sonatinas*, op. 14; *Pianoforte music*; *Songs*; *Part-songs*, and choruses.

FOGAÇA, JOÃO, born at Lisbon in 1589, died there about 1658. Church composer, pupil of Duarte Lobo, entered a monastic order, and lived afterwards in a convent at Ossa. His works are in the royal library at Lisbon.—Mendel; Vasconcellos.



FOGGIA, FRANCESCO, born in Rome in 1604, died there, Jan. 8, 1688. Church composer, pupil of Cifra, Nanini, and Agostini. He was Kapellmeister to the Elector of Cologne, to the Elector of Bavaria, and then to the Archduke Leopold of Austria. On his return to Italy he became successively maestro di cappella at the Cathedrals of Narni and Montefiascone, and of the following churches in Rome: S. M. in Aquiro, S. M. in Trastevere, S. Giovanni in Laterano (1636-1661), S. Lorenzo in Damaso, and S. M. Maggiore (1677), remaining at the last until his death. He was a prolific composer of church music. Besides his published works, a list of which is given in

Fétis, there is an immense amount in MS. scattered throughout the churches of Italy. He was one of the first musicians to write tonal fugues, and the last who remained faithful to the traditions of Palestrina. Works: *Motets*; *Masses*; *Psalms*; *Litanies*, for 2 to 9 voices, published in Rome from 1640 to 1681. His motets are in the Spiridione collection.—Grove; Fétis, iii. 284; do., *Supplément*, i. 340; Larousse; Mendel.

FOGLIANI, LUDOVICO, born in Modena close of the 15th century, died there about 1539. Composer, whose songs for several voices are found in Petrucci's "Frottole" (Venice, 1504-1508). In one of his songs each of the four voices, cantus, altus, tenor, and bassus, sings different words. He was a learned writer for his time. He was the author of *Musica theorica* (1529), a treatise on the theory of sound.—Fétis; *Biog. Gén.*, xviii. 35; *Barney, Hist.*, iii. 157; Mendel; Riemann, 268; Viotta.

FOIGNET, CHARLES GABRIEL, born in Lyons in 1750, died in Paris in 1823. Dramatic composer, studied music from an early age, and in 1779 went to Paris where he taught singing, the harpsichord, and the harp. He wrote many operettas for the small Paris theatres, and became director, in 1797, of the Théâtre des Jeunes Artistes. He was director also of the Théâtre Montansier until 1802, when he gave it up. The Jeunes Artistes was closed by the edict of 1807. For a list of his operas, which are now forgotten, see the supplement to Fétis. He published also vocal music with pianoforte or violin accompaniment.—Fétis; do., *Supplément*, i. 340; Mendel.

FOIGNET, FRANÇOIS, born in Paris about 1780, died in Strasburg, July 22, 1845. Dramatic composer and singer, son and pupil of the preceding, made his début, when yet a child, at the Théâtre des Jeunes Éléves, and, besides comic operas, wrote the music for a number of pantomimes and melodramas. From 1806 he sang in vari-

ous provincial theatres, after 1829 in the South of France, especially at Angoulême, where he was manager of the theatre. He died in poverty at the hospital. Works: *La noce de Lucette*, Théâtre Montansier, 1799; *Le gondolier, ou la soirée vénitienne*, ib., 1800; *Le chat botté, ou les vingt-quatre heures d'Arlequin, féerie*, Théâtre des Jeunes Artistes, 1802; *Le retour inattendu, ou le mari revenant*, ib., 1802; *Raymond de Toulouse, ou le retour de la Terre sainte*, grand opera (with his father), ib., 1802; *Riquet à la houppe*, fairy opera, ib., 1802; *La naissance d'Arlequin, ou Arlequin dans un œuf*, do., ib., 1803; *Arlequin à Maroc, ou la pyramide enchantée*, do., ib., 1804; *L'oiseau bleu*, do. His brother Gabriel, born in Paris, 1790, has made a name for himself as a virtuoso on the harp.—Fétis; do., Supplément, i. 341; Mendel.

FOLKUNGER, DIE (The Folkungs), grand opera in five acts, text by S. H. Mosenthal, music by Edmund Kretschmer, first represented at the Court Theatre, Dresden, April, 1874. Scene, in Sweden. Time, end of thirteenth century. Characters represented: Magnus, son of King Eric of Sweden; Maria, niece of Eric; Karin, nurse; Lars Olsson, castellan of the Castle of Borgnäs; Bengt, Duke von Schoonen; Sten Petrik, his confidant; Ansgar, Abbot of Kloster Nydal. This, Kretschmer's first opera, had a fair run, but has now disappeared.

FONTAINE, ANTOINE NICOLAS MARIE, born in Paris in 1785, died at Saint-Cloud, April, 1866. Violinist, pupil of his father, and of Lafont, Kreutzer, and Baillot. He entered the Conservatoire in 1806, and won the 1st violin prize in 1809; studied harmony under Catel and Daussoigne and composition under Reicha. After a professional tour of ten years, he settled in Paris in 1825 as teacher of the violin, and was solo violin to Charles X. until the revolution of 1830. He published a great deal of violin music, and some church music.—Fétis, iii. 288; do., Supplément, i. 342; Mendel; Viotta.

FONTANA, GIOVANNI BATTISTA, Italian composer, living in 1660. He published a collection of sonatas, for two or three violins with bass (Venice, 1641). According to Hart, these sonatas furnish the earliest indication of the removal of the violin as a solo instrument to a higher sphere of composition.—Fétis; Hart, The Violin, 172; Mendel, iii. 590; do., Ergänz., xii. 110.

FONTANA, URANIO, born at Iseo, Italy, November, 1815, still living, 1889. Dramatic composer, pupil at the Milan Conservatorio. His opera seria, *Isabella di Lara*, given in Rome, 1837, first brought him into notice. He then produced in Paris, 1840, another work, *Le Zingaro*, and soon after became director of the Italian theatre in Athens, but returned to Italy in 1841, and gave in Padua his *Giulio d'Este* (1842). His best work is *I Baccanti*, written for La Scala, Milan, 1849. He was professor of singing at the Paris Conservatoire in 1856-65.—Fétis, iii. 289; do., Supplément, i. 342; Mendel; Viotta.

FONTEI, NICOLÒ, born at Orzinuovi, Italy, in 1597, died (?). He wrote masses, psalms, etc., published in Venice (1634-1647), and *Bizzarrie poetiche* for 1, 2, and 3 voices, three books, the two last in Venice (1636-39).—Fétis; Van der Straeten, i. 61; Mendel; Viotta.

FONTENELLE, GRANGES DE, born at Villeneuve d'Agen (Lot-et-Garonne), France, in 1769, died there in 1819. Dramatic composer, first instructed in his native town, then in Paris pupil of Rey in harmony and of Sacchini in composition. Works: *La montagne, ou la fondation du temple de la Liberté*, opera, given in Paris, Opéra, 1793; *Hécube*, do., ib., 1800; *Médée* et Jason, do. (1802), ib., 1813; *Circé*, cantata; *Priam aux pieds d'Achille*, do.; Other cantatas; Quartets for violin.—Fétis; do., Supplément, i. 342; Mendel.

FONTMICHEL, HIPPOLYTE HONORÉ JOSEPH COURT DE, born at Grasse (Var), May 5, 1799, died (?). Dramatic com-

poser, pupil of Chelard at the Conservatoire, Paris, won the second prize for composition in 1822, and visited Italy. Works: *Amadeo il Grande*, given at Genoa; *I due Forzati*, Leghorn; *H Gitano*, Marseilles, 1835; *Le chevalier de Canolle*, Paris, Opéra Comique, 1836; *Amleto*, not performed; Choruses for the Amalécites of Châteaubriand.—Fétis; do., Supplément, i. 342; Mendel.

FOOTE, ARTHUR (WILLIAM), born, of American parents, in Salem, Mass., March 5, 1853, still living, 1889. Graduated at Harvard University in 1874, studied the pianoforte and organ under B. J. Lang, and harmony and composition under Stephen A. Emery and John K. Paine. Has been, since 1878, organist of the First Unitarian Church, Boston. Works—Vocal: *The Farewell* of Hiawatha, for male chorus and orchestra, Boston, May 12, 1886; *The Wreck* of the Hesperus, for soli, mixed chorus, and orchestra, ib., Jan. 26, 1887; Numerous songs and part-songs. Instrumental: String quartet in G minor, op. 4; Trio for pianoforte, violin, and violoncello in C minor, op. 5; Serenade for strings, op. 12; Overture, *In the Mountains*, op. 14; Concerto for violoncello and orchestra; Several fugitive pieces for pianoforte, for violin, and for violoncello.

FORAN SYDENS KLOSTER (Before the South Convent), cantata for soli, female chorus, and orchestra, by Edvard Grieg, op. 20. Subject from Björnsterne Björnson's "Arnljot Gelline." Translated into German as *Vor der Klosterpforte*, by F. von Holstein, and published by E. W. Fritzsche (Leipsic, 1877).—*Wochenblatt* (1877), 226.

FOR, AS IN ADAM ALL DIE, short chorus in D minor, in Handel's *Messiah*, Part III; usually sung as an unaccompanied quartet of solo voices.

FORBES, GEORGE, born in London, July 1, 1813, died there, Sept. 11, 1883. Pianist, pupil of his brother Henry and of Sir George Smart. He gave concerts with his brother in London in 1831–44 and afterwards on his own account. Works: Sonata

in C for pianoforte; *Marche des Guides*; *Larghetto* and *rondo capriccioso* in E; *La pluie de perles*; *Nocturnes*, waltzes, and other works for pianoforte.—Brown.

FORBES, HENRY, born in London in 1804, died there, Nov. 24, 1859. Pianist and organist, brother of George Forbes, pupil of Sir George Smart, Hummel, Moscheles, and Herz. He was conductor of the Società Armonica and organist of St. Luke's, Chelsea. Works: *The Fairy Oak*, opera, given at Drury Lane, London, 1845; *Ruth*, oratorio, London, 1847; *National Psalmody*, a collection of psalm tunes for four voices; *Songs*, etc.—Grove.

FORD, THOMAS, English composer of 17th century, buried, London, Nov. 17, 1648. He was one of the musiciens of Prince Henry, son of James I, and also of Charles I. He published a work entitled, "Musicke of Sundrie Kindes, set forth in two Bookes. The first whereof are Aires for 4 Voices to the Lute, Orpharion, or Basse-Viol, etc. The second are Pavens, Galliards, Thumpes and such like for two Basse Viols, the Liera Way," etc. This work contains the beautiful four-part songs: "Since first I saw your face," and, "There is a ladie sweet and kind." He contributed to Leighton's "Teares or Lamentacions of a Sorrowfull Soule" (1614); and composed canons and rounds which are printed in Hilton's "Catch that Catch Can," and an anthem in the Anthems by Madrigal Composers of the Music Antiquarian Society.—Grove; Fétis; Mendel.

FORGUES, VICTOR ESPRIT ÉMILE, born in Paris, Sept. 26, 1823, still living, 1889. Pianist, pupil at the Conservatoire under Goblin, Laurent, Zimmermann, and Leborne. He won the 1st prize for pianoforte in 1840; has played with great success at concerts in Paris and other cities. He has published moreaux de genre, and a collection of 12 Études.—Fétis, Supplément, i. 343.

FOR HE SHALL GIVE HIS ANGELS. See *Denn er hat seinen Engeln*.

## FORKEL

**FORKEL, JOHANN NICOLAUS**, born at Meeder, near Coburg, Feb. 22, 1749, died in Göttingen, March 17, 1818. The son of a shoemaker, he received some instruction from a chorister of his native place and then taught himself. He became choir-boy at Lüneburg in 1762, and Chorprüfecet at Schwerin in 1766; went to Göttingen in 1769 to study law, but soon devoted himself to music again, and was appointed organist of the University Church, and in 1778 musical director to the university, which gave him the doctor's degree in 1780. He was the earliest of the musical historians of Germany, and showed great energy in amassing materials with, sometimes, a want of the critical faculty in digesting them. Works: *Hiskias*, oratorio; 2 cantatas: *Die Macht der Harmonie* and *Die Hirten bei der Krippe zu Bethlechem*; Choruses; Symphonies, concertos, and pianoforte sonatas. Among his historical and critical writings are: "Ueber die Theorie der Musik" (Göttingen, 1774); "Musikalisch-kritische Bibliothek" (Gotha, 1778); "Musikalischer Almanach für Deutschland" (Leipsic, 1782, 1783, 1784, 1789); "Allgemeine Geschichte der Musik" (ib., 1788-1801), his greatest work, though unfinished; "Allgemeine Literatur der Musik" (ib., 1792), the first bibliographical attempt of the kind; "Johann Sebastian Bach's Leben, Kunst und Kunstwerke" (ib., 1802, English translation, London, 1820).—Mendel; Schilling; Fétis; Grove; *Allgem. d. Biogr.*, vii. 155.

**FORNARI, VINCENZO**, born at Naples, May 11, 1848, still living, 1889. Dramatic composer, pupil of Luigi Siri on the pianoforte and of Battista in composition. His opera, *Maria di Torre*, was given at Naples, Teatro Filarmonico, 1871.—Fétis, *Supplément*, i. 343.

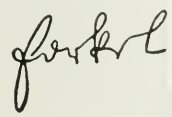
**FORNASINI, NICOLA**, born at Bari, Aug. 17, 1803, died at Naples, June 24, 1861. Dramatic composer, pupil at the

Conservatorio, Naples, of Furno, Tritto, and Zingarelli, became bandmaster of a regiment, and afterwards was appointed director of music of the royal army, also inspector of the classes in wind instruments at the Conservatorio. Works: *Oh! quante imposture*, opera buffa, Naples, Teatro Nuovo, 1829; *Un matrimonio per medicina*, ib., 1829; *L'avvocato in angustie*, farce, ib., 1831; *La vedova scaltra*, ib., 1831; *Roberto di Costanzo*, ib., Teatro San Carlo, 1839; Several ballets, ib.; *Masses*, *vespers*, *litanies*, a *Te Deum*, and other church music.—Fétis, *Supplément*, i. 343.

**FORONI, JACOPO**, born at Verona, July 25, 1825, died at Stockholm, Sept. 8, 1858. Dramatic and instrumental composer, son and probably pupil of Domenico Faroni, church composer (1796-1853); introduced the symphony for orchestra into Italy, and composed several meritorious works in this form. In 1849 he was called to Stockholm as royal director of music. Works: *Margherita*, opera, given in Milan, 1847; *Les gladiateurs*, do., Stockholm, about 1855; *L'aveat Pathelin*, do. (unfinished); Three overtures for grand orchestra; Several symphonies for do.; Pianoforte pieces.—Fétis; Mendel.

**FÖRSTER, ALBAN**, born at Reichenbach, Saxony, Oct. 23, 1849, still living, 1889. Pupil of R. Blume and, at the Conservatorium, Dresden (1866-69), of Rietz in composition, of Lauterbach on the violin, and of Döring on the pianoforte. Having held positions at Carlsbad, Breslau and Stettin, he went as court musician to Neu-Strelitz in 1871. Besides an operetta, *Das Flüstern*, given at Neu-Strelitz, 1875, he has written 2 string quartets, 2 trios, soli for violin and for violoncello, some orchestral works, and pianoforte pieces and songs.—Mendel, *Ergänz.*, 111.

**FÖRSTER, CHRISTOPH**, born at Bebra, Thuringia, Nov. 30, 1693, died at Rudolstadt, Dec. 6, 1745. Organist, pupil in his native town of the organist Pitzler on the pianoforte and organ, then at Weissenfels



## FÖRSTER

of Heineken in thorough bass and composition, and at Merseburg of Kauffmann in counterpoint. In 1719 he went to Dresden, was in Prague during the coronation festivities in 1723, and became Kapellmeister at Rudolstadt in 1745. He composed over 300 works, consisting of cantatas, symphonies, overtures, and pianoforte and organ pieces.—Fétis; Mendel; Schilling.

FÖRSTER, EMANUEL ALOYS, born at Niederstein (at Neurath, according to Mendel), Silesia, Jan. 26, 1748, died in Vienna, Nov. 12, 1823. Self-taught, he went to Vienna in 1776, and became a very successful teacher of thorough bass and composition. Beethoven esteemed him highly. Works: 48 string quartets and quintets; Quartets for pianoforte and strings; Pianoforte sonatas and pieces; Cantata and songs; Variations on an air from Sarti's opera, *I finti Eredi*, which were long attributed to Mozart. He was the author of "Anleitung zum Generalbass" (1802, 1805, 1824), with 146 examples, a work of considerable value.—Mendel; Fétis; Wurzbach.

FORTIA DE PILES, Comte ALPHONSE, born in Marseilles, Aug. 18, 1758, died at Sisteron, Feb. 18, 1826. Dramatic composer, pupil of Ligori. The last member of the noble family of his name, he was an officer of the régiment du Roy and governor of Marseilles before the Revolution. Works—Operas: *La fée Urgèle*, Nancy, 1784; *Vénus et Adonis*, ib., 1784; *Le pouvoir de l'amour*, ib., 1785; *L'officier français à l'armée*, ib., 1786; 8 sonatas for pianoforte, with violin and violoncello; Trios for violin; Quartets for violin; Symphony for full orchestra.—Fétis; Larousse; Biog. Gén., xviii. 221; Mendel.

FÖRTSCH, JOHANN PHILIPP, born at Wertheim, Franconia, May 14, 1652, died at Lübeck after 1708. Dramatic composer, pupil at Weissenfels of Johann Philipp Krieger, and completed his musical training under different masters while studying medicine at Frankfort, Jena, Helmstädt, Erfurt, and Altdorf. Having travelled in

Germany, Holland, and France, he entered, in 1671, the Chapel of the Council at Hamburg as tenor singer, and a few years later was engaged for the theatre there, as singer, composer, and poet. In 1680 he became Kapellmeister to the Duke of Schleswig at Gottorp, went in the same year to Kiel, to take his diploma as doctor, and practised medicine at Husum, Schleswig, etc.; was made court physician to the aforementioned duke in 1689, and to the Bishop of Eutin in 1694, living at Lübeck from 1705. Works—Operas: *Crösus*, given at Hamburg, 1684; *Das unmögliche Ding*, ib., 1685; *Alexander in Sidon*, *Eugenia*, *Polyeuct*, ib., 1688; *Kain und Abel*, *Xerxes*, *Cimbria*, ib., 1689; *Thalstris*, *Ancile Romano*, *Bajazeth und Tamercan*, *Don Quixote*, ib., 1690. Concertos for harpsichord.—Fétis; Mendel; Schilling.

FORTUNATI, GIOVANNI FRANCESCO, born at Parma, Feb. 24, 1746, died (?). Dramatic composer, pupil of Omoboni Nicolini the elder, and in Bologna of Padre Martini. He brought out his first opera in Parma, 1769, was made maestro di cappella to the court, vocal instructor to the Archduchess Amalia, and director of the opera. Having composed operas for many Italian cities, he went to Germany, lived in Dresden, and finally went to Berlin, as composer to Friedrich Wilhelm II. On his return to Parma he resumed his former position at the court and the principal theatre, and held them until the death of Louis Ferdinand in 1802. He was one of the original members of the musical section of the Academy of Arts and Sciences in Italy, founded in 1810. Works: *I cacciatori e la vendicatte*, given at Parma, 1769; *L'incontro inaspettato*, ib., about 1800; *La contessa per equivoco*; *Ipermestra*.—Fétis; Mendel.

FOR UNTO US A CHILD IS BORN, chorus in G major, in Handel's *Messiah*, Part I.

FORZA DEL DESTINO, LA, Italian opera seria in four acts, text by Piave, music by Verdi, first represented in St. Peters-

## FOSSA

burg, Nov. 10, 1862. The libretto is adapted from a romantic drama of the same title, in five acts, by Don Angelo Saavedra, duque de Rivas, played in Madrid in 1835. The opera was produced in London, at Her Majesty's Theatre, June 22, 1867; and in Paris, at the Théâtre Italien, Oct. 31, 1876, with a new overture and changes in the text by Verdi. The action takes place in Spain. Don Alvaréz, son of the viceroy of Peru, enamoured of Donna Leonora de Vargas, daughter of the Marchese di Calatrava, accidentally kills the marquis, who tries to prevent their elopement. Donna Leonora retires into a convent and Don Carlos, her brother, vows vengeance against Don Alvaréz. After having been sworn friends in the war in Italy, both being under assumed names, Don Carlos at last discovers his identity and forces him to fight him. Don Carlos is wounded and Don Alvaréz goes into a monastery under the name of Padre Raffaele. Don Carlos, recovered from his wound, seeks his retreat and endeavours, by every insult, to make him fight again. Padre Raffaele bears his taunts with saintly patience, but at last, goaded beyond endurance, seizes the sword Don Carlos offers him and, going without the monastery walls, fights and mortally wounds him. Leonora, who has witnessed the combat from her window, rushes upon the scene as her brother falls and, while offering aid, is stabbed by him, and Don Alvaréz, losing his reason at the dreadful sight, throws himself from a precipice. In the final form of the opera, as given in Paris, the denouement is changed so that Alvaréz does not kill himself.—Hanslick, *Moderne Oper*, 242; Larousse, viii. 631.

FOSSA (Defossa), JOANNES DE, born in the Netherlands in the 16th century, died at Munich in 1603. Church composer, became assistant Kapellmeister at Munich in 1563, under Orlando Lasso, after whose death he acted as Ober-Kapellmeister from 1594 until 1602. Masses and motets of his composition are in the royal library of Munich;

they show great delicacy and original conception.—Mendel.

FOSSA (de Fossis, De Cà Fossis, Da Fossa), PIERRE DE, Flemish composer of the 16th century, died in Rome in 1527. He is the first recorded maestro di cappella of S. Marco, Venice, having immediately preceded Adrien Willaert of Bruges. He had previously been a singer in the papal choir from about 1485, and in 1491 was director of the music of the chapel and of the maitrise. He was thus the first chorodidascalus and first phonascus of that celebrated church. Though noted in his day as a composer, none of his works have survived. He is celebrated by Pietro Contarini in "Argo vulgare" for his songs, and he is said to have written a cantata for the marriage of Anne Condola of Aquitaine with Ladislas, King of Hungary and Bohemia, 1502, which was preserved in the archives of that queen.—Van der Straeten, *La Musique au Pays Bas*, vi. 182; Mendel; Viotta.

FOSSEY, LÉON, born in Paris, March 17, 1829, died there in February, 1877. Dramatic composer, pupil of Elwart at the Conservatoire, where he took the second prize for harmony in 1849. He was for many years chief d'orchestre of the Théâtre de la Gaité. Works: *Pomme d'api*, operetta, Gaité, 1859; *Marcel et Cie*, do., Bouffes Parisiens, 1867.—Fétis, *Supplément*, i. 345.

FOSTER, STEPHEN COLLINS, born, of American parentage, in Lawrenceville (now part of Pittsburgh), Pennsylvania, July 4, 1826, died in New York, Jan. 13, 1864. His early musical education was acquired at home, and later he had some instruction from local teachers, and was, in his own way, a close student of the works of the great composers. During 1850-51 he lived



## FOUQUE

for a time in New York and Hoboken, but in 1851 returned to Pittsburgh; in 1860 he again went to New York, where he remained until his death. Foster occupies a place of his own among American song-writers; few musical compositions appeal so directly to the popular heart as his, and none have become more universally known or been in more general use. His first published composition, written when he was about seventeen years old, was a serenade, *Open thy lattice, love* (1842). The *Old Folks at Home*, often called *The Swanee River*, was composed in the summer of 1851, and was purchased by the negro-minstrel Edwin P. Christy, who published it as "written and composed by" himself. More than half a million copies of it were sold, and it still has a steady sale. Works: Foster composed about 150 songs in all, and in most cases wrote the words as well as the music. Among the better known are: *Old Uncle Ned*; *Oh, Susanna*; *Nelly was a lady* (1849); *Old Folks at Home*; *Oh, boys, carry me 'long!*; *Gentle Annie*; *My Old Kentucky Home*; *Nelly Bly*; *Naney Till*; *Old Dog Tray*; *Willie, we have missed you*; *Come where my love lies dreaming* (4 voices); *Massa's in the cold, cold ground*; *Maggie by my side*; *Old Black Joe*, 1861; *Beautiful Dreamer*, 1861.

FOUQUE, (PIERRE) OCTAVE, born at Pau (Basses-Pyrénées), Nov. 12, 1844, died there, Sept. 22, 1883. Dramatic, instrumental, and vocal composer, pupil in Paris of Reinhold Becker in harmony, of Chauvet in counterpoint, and of Ambroise Thomas in composition. He is more important as a writer on music. Works: *L'avocat noir*, operetta, given at the *Aleazar*, 1874; *Deux vieux coqs*, do.; *Prelude for orchestra*, *Concerts Danbé*, 1874; *Preludes, nocturnes, morceaux de genre*, etc., for pianoforte; *Songs, and choruses*.—*Fétis, Supplément*, i. 345; *Mendel, Ergänzt.*, 112.

POWLE, THOMAS LLOYD, born at Amesbury, Wilts, England, Oct. 16, 1827, still living, 1889. Church composer and

organist, self-taught; was organist at Amesbury, then at Crawley, Sussex, and from 1856 engaged as editor and publisher. Resides at Ryde, Isle of Wight. Works: Five cantatas; Four volumes of anthems; do. of organ voluntaries; Twelve marches for special seasons; Two services, etc.

FRA DIAVOLO, ou *Phôtellerie de Terracine* (The Inn of Terracina), opéra-comique in three acts, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, Jan. 28, 1830. *Fra Diavolo* was the sobriquet of Michele Pezza, a Calabrian bandit, who was pardoned in 1799 and became a colonel in the Neapolitan army, but was captured in 1806 by General Hugo (father of Victor Hugo) and hanged in Naples. Scribe took little more than the title for his libretto, the incidents of which are derived chiefly from *La Caverne* of Lesueur, which in turn is founded on an episode in "Gil Blas." A spectacular drama, entitled *Fra Diavolo chef du brigands dans les Alpes*, by Cuvelier and Francini, was given in Paris in 1808, and a German version, *Die Räuber in den Abruzzen*, in Vienna in 1822. Auber's *Fra Diavolo* was produced in Vienna in 1830; an English version at Drury Lane, Nov. 3, 1831, and an Italian version at the Lyceum, London, July 9, 1857. It was first given in New York, April, 1832. In the first act of the opera, *Lord and Lady Kokbourg*, English travellers, after a narrow escape from *Fra Diavolo's* band, during which the lady loses her diamonds, enter the inn at Terracina, kept by *Mattéo*, whose daughter *Zerline* loves *Lorenzo*, an officer in command of carabineers searching for the bandits. *Fra Diavolo* himself, who has followed the travellers disguised as the *Marquis de San Marco*, hearing how they have deceived his men, tries to perfect his plans for robbing them by ingratiating himself with *Zerline* and *Lady Kokbourg*. *Lorenzo*, after a sad parting from *Zerline*, who is promised by her father to a rich farmer, goes in search of the bandits, defeats them, and recovers



the diamonds, winning the offered reward of 10,000 francs, and becoming thus as wealthy as his rival. In the second act Fra Diavolo and his companions Beppo and Giacomo conceal themselves in a closet in Zerline's room. Their plans of robbery are interrupted by the return of the carabineers, and Fra Diavolo boldly comes out of the closet and declares to Lord Kokbourg that he is there by appointment with his wife and to Lorenzo that it is by invitation of Zerline. With two duels on his hands, Fra



Charles Santley, as Fra Diavolo.

Diavolo promises satisfaction in the morning and coolly walks out, leaving his two rivals confounded and in despair. His companions, however, are captured and agree to betray their chief to secure their own safety. In the third act, where the scene is transferred to the mountains, Fra Diavolo is ensnared, and meets death at the hands of the carabineers, after acknowledging Zerline's innocence, and the lovers are made happy. The music, which made Auber's reputation, is bright and sparkling and as inspiring as the libretto. In the first act the principal

numbers are: Pamela's, "Ah! quel voyage abominable!"; Lord Kokbourg's, "Je voulais bien, je voulais bien"; the quintet between the two travellers, the sham Marquis, Zerline, and Mattéo, "Quo vois-je, c'est elle!"; Zerline's air, "Voyez sur cette roche"; the scene between the Marquis and Pamela, "Gondolier fidèle"; and the buffo trio between these two and Lord Kokbourg, "Je n'aimais pas le musique." In the second act the air of Zerline, "Quel bonheur, je respire"; the barcarolle, "Agnès la jeune fille"; the cavatina in Zerline's room, "Oui, c'est demain qu'on me marie"; and the chorus, "Oui, la prudence." In the third act, Fra Diavolo's grand air, "Je vois marcher sous ma bannière"; the chorus, "C'est aujourd'hui Pâques fleuries"; Lorenzo's romanza, "Pour toujours, disait-elle," and the final scene.—Hanslick, *Modern Opera*, 132; Larousse, viii. 697.

**FRA I DUE LITIGANTI IL TERZO GODE** (Between two quarrellers a third party profits), Italian comic opera, text by Lorenzi, music by Sarti, given at Turin, 1780. The unpublished score of this work, which was very successful, is in the library of the Conservatoire, Paris. Mozart took a theme from this opera for the table-music in the second act of *Don Giovanni*.

**FRANCESCA DA RIMINI**, German opera in three acts, text and music by Hermann Götz, represented in Mannheim, Sept. 10, 1877. Götz died before finishing the work, and the third act was instrumented, from the composer's sketches, by G. Frank. The music is dramatic and was well received.

**FRANCESCA DA RIMINI**, symphonic poem for orchestra, by Peter Iljitsch Tschai-kowsky, op. 32, composed in 1877, first performed in Warsaw in 1878.

**FRANCESCHINI, PETRONIO**, born in Bologna, lived in the second half of the 17th century. Dramatic composer, brother of the painter Marco Antonio Franceschini; pupil of Lorenzo Perti, and at Narni of Giuseppe Corso. In 1673 he was elected

## FRANCESCO

principe of the Accademia Filaronica, Bologna. Works: *Oronte di Memfi*, Bologna, Teatro Formagliari, 1676; *Arsinoe*, ib., 1677; *Apollo in Tessaglia*, musical drama, ib., 1679; *Dionisio, ovvero la virtù trionfante del vizio* (with Partenio), Venice, 1681.—Fétis; do., *Supplément*, i. 347.

**FRANCESCO DA MILANO** (Francesco Milanese); organist, early part of 16th century. He was a member of the Navizzani family of Milan and was a poet as well as musician. About 1530 he became organist of the Cathedral of Milan. According to Doni and Piccinelli he was the author of several rare collections of organ and lute music, entitled: *Intabolatura di organo*, lib. i.; *Intabolatura di liuto* (Milan, 1540). Some of his pieces for lute are in a collection entitled, *Intabolatura di liuto di diversi autori*, etc. (Milan, 1556), which went through several editions under different titles; and others are in *Hortus Musarum* (Louvain, 1552).—Fétis; Schilling.

**FRANCHI, GIOVANNI PIETRO**, born at Pistoja about the middle of the 17th century. He was maestro concertante to the Duke Rospigliosi di Zagarolo. He published *Duetti da camera* (Bologna, 1689); *Duetti del l'amore col basso numerato* (ib., 1689); *Motets*; *Psalms*; *Sonatas*, etc.—Fétis; Mendel; Viotta.

**FRANCHOMME, AUGUSTE**, born at Lille, April 10, 1808, died in Paris, Jan. 21, 1884. Violoncellist, pupil at the Paris Conservatoire of Levasseur and of Norblin; and in 1826 won the first prize for violoncello. He was a member of the orchestra of the *Ambigu Comique* in 1825-26, of the *Opéra* in 1827, and of the *Théâtre Italien* in 1828. With Alard and Charles Halle he founded a society for classical quartets. The intimate friend of Chopin, he wrote with him a duo for pianoforte and violoncello on *Robert le Diable*. He also wrote a duo with variations in collaboration with Bertoni, and a third with Osborne. In 1846 he became professor of the violoncello at the Paris Conservatoire. Works: *Thème*

*varié pour violoncelle avec orchestre*, op. 1 (Paris); *Thème original*, op. 3; *Thème original varié avec orchestre*, op. 4; *Fantaisie sur des thèmes russes et écossaises*, avec quatorze ou orchestre, op. 6; *Romance pour violoncelle*, op. 10; *Trois nocturnes*; *Deux adagios*, op. 21, 29; *Premier concerto pour violoncelle et orchestre*, op. 33, etc.—Grove; Fétis; Larousse; Mendel.

**FRANCISCCELLO** (Francischello), —; violoncellist, living in Italy in the early part of the 18th century (1713-50). His birth-place is unknown; as he retired to Genoa in his old age, it may have been his native place. First celebrated at Rome shortly after the death of Corelli (1713), he was to the violoncello what Corelli was to the violin, and was the first to substitute that instrument for the bass-viol, which almost disappeared from Italian orchestras before 1730. Quantz heard him in Naples in 1725; Geminiani speaks of hearing him play with Scarlatti when that master accompanied him on the harpsichord. Benda heard him in Vienna in 1730, and took him for his model on the violin. Gerber says that Duport heard him at Genoa; if so, he must have been over seventy-five years of age.—Fétis, iii. 307; Grove, i. 358; Mendel, iv. 14; Schilling, iii. 32.

**FRANCK, CÉSAR AUGUSTE**, born in Liège, Dec. 10, 1822. Pianist, pupil at the Liège Conservatoire, subsequently at that in Paris (1837) under Zimmerman, Leborne, and Benoist, winning the 2d organ prize in 1841. He was organist of Sainte-Clotilde, Paris. His oratorio, *Ruth*, composed some twenty-five years before, was given in Paris in 1846, when he succeeded Benoist as professor of the organ at the Conservatoire. He published pianoforte and violin music.—Fétis, iii. 310; do., *Supplément*, i. 347; Mendel; Viotta.

**FRANCK, EDUARD**, born in Breslau, Dec. 5, 1817, still living, 1889. Instrumental composer and pianist, studied music in his native city and, 1843-46, in Italy, then settled in Berlin, whence he was called to

## FRANCK

Cologne as professor of the pianoforte at the Conservatorium. In 1859 he went as musical director to Berne, and in 1867 to Berlin to teach at Stern's Conservatorium. Works: Symphony, op. 47; Quintet for pianoforte, op. 45; Sextet, op. 41; Sonata for violoncello, op. 42; Duos for pianoforte, op. 46; Six sonatas, op. 40; Three do., op. 43; Symphonies, overtures, concertos, etc.—Mendel; Riemann.

FRANCK, JOHANN WOLFGANG, born in Hamburg in 1641, died in Spain after 1688. Dramatic composer, one of the earliest German writers of opera. He produced fourteen works, all of which were represented in Hamburg in 1679-86. In 1688 he went to Spain, and became a favourite composer of Don Carlos II., a distinction which led to his death by assassination. Works—Operas: Michael und David; Andromeda und Perseus; Die Mutter der Makkabaer; Don Pedro; Aeneas; Jodelet; Semele; Hannibal; Charitine; Diocletianus; Attila; Vespasianus; Kara Mustafa, in two parts: I. Die Belagerung Wiens; II. Die erfuelle Entsatzung Wiens. He published also sonatas for two violins and bass, and church compositions.—Fétis; Mendel; Riemann.

FRANCK, JOSEPH, born in Liège about 1820, still living, 1889. Organist and violinist; brother of César Auguste Franck; pupil at the Liège, and subsequently at the Paris Conservatoire. He was maître de chapelle and organist of the Church des Maisons Étrangères and of that of Saint-Thomas d'Aquin, Paris, and a teacher of the pianoforte and organ. Works: Collections of motets for one or several voices with two choirs; Ode to St. Cecilia, with orchestra; Concertos for pianoforte with quartet or orchestra; Cantatas; Masses; Songs. He is the author of several theoretical and practical works for the instruction of the pianoforte and organ.—Fétis, iii. 310; do., Supplément, i. 317; Mendel; Viotta.

FRANCK, MELCHIOR, born in Zittau about 1580, died in Coburg, June 1, 1639. Church composer, lived in Nuremberg about 1600, and became Kapellmeister to the Duke of Coburg in 1603. Gerber gives a list of 41 of his works. He sometimes embellished his melodies in the Italian style, and was one of the earliest composers to make the instrumental accompaniment more independent. Some of his chorals are still sung. Works: Melodie sacrae (1600-7); Musikalische Bergreyen (1602); Contrapuncti compositi (1602); Teutsche Psalmen und Kirchengesänge (1602); Neue Paduanen, Galliardn (1603); Opusculum etlicher newer und alter Reuterliedlein (1603); Neues Quodlibet (1604); Farrago (1604); Teutsche weltliche Gesänge und Tantz (1605); Geistliche Gesänge und Melodien (1608); Neue musikalische Intradn (1608); Flores musicales (1610); Musikalische Fröhlichkeit (1610); Tricinia nova (1611); Vincula natalitia (1611); Sechs deutsche Konzerte (1611); Suspiria musica (1612); Opusculum etlicher geistlicher Gesänge (1612); Viridarium musicum (1613); Recreationes musicae (1614); Zween Grabgesänge (1614); Zwey neue Hochzeitsgesänge (1614); Threnodia Davidica (1615); Die trostreichen Worte aus dem 54. Kapitel Esaia (1615); Deliciae amoris (1615); Fasciculus quodlibeticus (1615); Geistlicher musikalischer Lustgarten (1616); Lilia musicalia (1616); Teutsches musikalisches fröhliches Konvivium (1621); Laudes Dei vespertinae (1622);

*Melchior Franck.  
Capellmeister*

Neue teutsche Magnificat (1622); Gemmula evangeliorum musicae (1623-24); Neues

liebliches musikalisches Lustgärtlein (1623); 40 Teutsche lustige musikalische Tãntze (1624); Neues musikalisches Opusculum (1624); Saeri convivii musica sacra (1628); Rosetulum musicum (1628); Cithara ecclesiastica et scholastica; Psalmodia sacra (1631); Dulces mundi exilii deliciae (1631); Der 51 Psalm (1634); Paradisus musicus (1636).—Riemann; Fétis; Mendel; Gerber; Allgem. d. Biogr., vii. 213; Grove; Winterfeld, Der evang. Kirchengesang, ii. 50.

FRANCK, MICHAEL, born at Schleusingen, March 16, 1609, died at Coburg, Sept. 24, 1667. Vocal composer, studied music in middle life, after he had lost all his property during the 'Thirty Years' War, and in 1640 had settled at Coburg, where in 1644 he found employment as teacher at the Gymnasium. It was then that he took up music and poetry, with such success as to be made imperial poet laureate in 1659. Of his compositions are known: Geistliches Harfenspiel aus dreissig vierstimmigen Arien nebst Generalbass (Coburg, 1657); and the chorals: Kein Stündlein geht dahin, Ach, wie nichtig, ach, wie flüchtig, and Sey Gott getreu, halt' seinen Bund.—Fétis; Mendel; Schilling.

FRANÇOËUR, FRANÇOIS, born in Paris, Sept. 28, 1698, died there, Aug. 6, 1787. Dramatic composer, member in 1710 of the orchestra of the Opéra, where he formed a lifelong friendship and partnership with Rebel. He was subsequently a member of the king's private band, and in 1733 composer to the king. He was appointed joint-inspector of the Opéra with Rebel in 1736, was director in 1751-67, and superintendent of the king's chamber music in 1760. He published when young two books of sonatas, the only works in which he did not have Rebel as a collaborator. Works—Operas, with Rebel: Pyrame et Thisbé, 1726; Tarsis et Zélie, 1728; Scanderbeg, 1735; Le ballet de la paix, 1738; Les Augustales, 1744; Zélinor, 1744; Ismène, 1747; Les génies tutélaires, 1757;

La princesse de Noisy, 1760.—Mendel; Grove; Fétis; Larousse.

FRANÇOËUR, LOUIS JOSEPH, born in Paris, Oct. 8, 1738, died there, March 10, 1804. Violinist and dramatic composer, nephew and pupil of François Françoëur. He was first a page of the king's band, 1746-52, then violinist in the orchestra at the Opéra, second maître de musique in 1764, and in 1767 succeeded Berton as directeur en chef, which position he held until 1779. In 1792 he became with Cellerier manager of the Opéra, and in 1794 was directeur of the Opéra with Denesle. Produced several operas, among them Ismène et Lindor, 1766, and Ajax, 1770, and left others in MS., as well as church music, all of which are in the Conservatoire Library. He is the author of "Diapason général de tous les instruments à vent," etc. (Paris, 1772).—Grove; Fétis, iii. 311; do., Supplément, i. 348; Larousse; Mendel.

FRANÇOISE DE RIMINI, French grand opera in five acts, text by Barbier and Carré, music by Ambroise Thomas, represented at the Opéra, Paris, April 14, 1882. Subject, the story of Francesca da Rimini and Paolo Malatesta, as related by Dante in the "Divina Commedia." One of the composer's best works.

FRANCO-MENDÈS, JACQUES, born in Amsterdam in 1812, of a distinguished Portuguese Israelitish family that settled there in the 16th century. Violoncellist, pupil of Präger and Bertelmann, and subsequently of Merk, in Vienna. After visiting London and Paris with his brother Joseph, he was appointed in 1831 court violoncellist. He made another professional tour in Germany with his brother in 1833, and in 1836 went to Paris to perfect himself in composition, and established there a series of quartet matinées with his brother which were greatly appreciated. After Joseph's early death he lived principally in Holland. He published violoncello and other instrumental music. Orders of Isabella the Catholic, the Oaken Crown,

## FRANCO-MENDÈS

Adolph of Nassau.—Fétis; Larousse; Grégoir, *Mus. néerlandais du xviii et xixe siècle*, 76; Mendel; Viotta.

FRANCO-MENDÈS, JOSEPH, born in Amsterdam, May 4, 1816, died Oct. 14, 1841. Violinist, brother of Jacques Franco-Mendès; pupil of Präger, and in Paris in 1836 of Baillot. After a professional tour to London, Paris, and Germany he played chiefly at The Hague and Amsterdam. In 1835 two of his quartets for two violins, viola, and bass were crowned by the Netherlands Society for the Encouragement of Music. He left many works in MS.—Fétis; Larousse; Grégoir, *Mus. néerlandais du xviii et xixe siècle*, 76; Viotta.

FRANCS-JUGES, LES (The Velmic Judges), overture to the opera of the same title, by Hector Berlioz, op. 3, first performed at the Conservatoire, Paris, May 26, 1828. The opera, written by Berlioz in 1825, on a libretto by Humbert Ferrand, was declined by the committee of the Académie Royale de Musique, and only the overture ever saw the light. The score of the opera was destroyed. The overture was the first of his works to gain him any lasting reputation. Published, full score and parts, by Richault and Hofmeister (Leipsic); in parts for military band, arranged by Wieprecht, Richault; for pianoforte, 4 hands, Richault, Hofmeister; do., arranged by Karl Czerny, Meyer (Brunswick); do., 2 hands, arranged by Liszt, Schott (Mainz). Given in New York, Philharmonic Society, season of 1845-46.—Jullien, Hector Berlioz (1888), 375.

FRANK, ERNST, born in Munich, Feb. 7, 1847, still living, 1889. Dramatic and vocal composer, and excellent conductor, pupil of Mortier de Fontaine on the pianoforte and of Franz Lachner in composition; became court organist and chorus-master at the Royal Opera, and in 1868 Kapellmeister at Würzburg. In 1869 he was made chorus-master at the Opera in Vienna, where he afterwards conducted the Singverein and the Akademische Gesangverein. Hof-Ka-

pellmeister at Mannheim in 1872-77, he was called to Frankfort as first Kapellmeister at the theatre, and in 1879 to Hanover as von Balow's successor. In 1887 he became insane, and was committed to an asylum. Works: Adam de la Halle, opera, given at Carlsruhe, 1880; Hero, do., Berlin, 1884; Duettinos for female voices; Rattenfänger Lieder from Wolf's Singuf, with violin obligato; Other songs and choruses. He translated into German the operas, The Veiled Prophet, and Savonarola by Staufferl, and Colomba by Mackenzie.—Mendel, *Er-gänz.*, 113; Riemann.

FRANKENBERGER, HEINRICH, born at Wümbach, Schwarzburg-Sondershausen, Germany, Aug. 20, 1824, died at Sondershausen, Nov. 22, 1885. Dramatic composer, pupil at Sondershausen of Bartel the elder, of Ernst Bartel in theory, of Birnstein on the organ, and of G. Hermann on the pianoforte; then at Leipsic of Plaidy, Karl Ferdinand Becker, and Hauptmann. In 1847 he entered the princely orchestra at Sondershausen as violinist, and afterwards became its assistant conductor. During his annual furlough he conducted the operas at Erfurt, Halle, Frankfort, etc. He was also an excellent harpist, and able teacher, and published hand-books on instrumentation, and harmony, and a method for the organ. Works—Operas: Die Hochzeit zu Venedig, four acts, given at Sondershausen, 1847; Vineta, three acts, text by Bohn, ib., Jan. 30, 1851; Der Günstling, three acts, text by Lemm, ib., 1863.—Riemann.

FRANZ, J. H. (Count Bolko von Hochberg), born at Castle Fürstenstein, Silesia, Jan. 23, 1843, still living, 1889. Dramatic composer, supported in Dresden, for several years, a string quartet bearing his name, and in 1876 instituted the Silesian music festivals. In 1886 he was appointed intendant general of the royal Prussian court theatres. Works: Claudine von Villabella, given at Schwerin, 1864; Der Warwolf (Die Falkensteiner), Hanover, 1876; Symphonies, songs, etc.

FRANZ, KARL, born at Langenbielau, Silesia, in 1738, died in Munich in 1802. Played the horn in the service of the Archbishop of Olmütz in 1758; then joined Prince Esterhazy's orchestra in Eisenstadt, and became the greatest virtuoso on the barytone, the predecessor of the violoncello. Haydn composed a cantata, *Deutschland's Klage auf den Tod Friedrich's des Grossen*, with barytone accompaniment, especially for him. He spent eight years in Presburg under Cardinal Bathiany, and in 1787 was called to Munich as chamber musician. Works: 12 barytone concertos.—Allgem. d. Biogr., vii. 319; Mendel; Fétis; Grove.

FRANZ ROBERT, born in Halle, June 28, 1815, still living, 1889. After studying by himself several years, he became a pupil at Dessau (1835-37) of Schneider in pianoforte, harmony, and counterpoint; returned then to Halle, and, without employ-

ment for six years, made thorough studies in Bach, Beethoven, and Schubert. In 1841 his sense of hearing began to decline. In 1843 he published his first set of twelve songs, which won him the sincere admiration of Schumann, and later of Mendelssohn, Gade, Liszt, and others. About this time he was appointed organist at the Ulrichskirche in Halle, and conductor at the Singacademie. Somewhat later he was given the titles of Königlichler Musikdirektor and Doctor of Music, the latter for his musical lectures at the Halle University. His deafness gradually became more and more serious, and in 1853 was aggravated by nervous disorders. In 1868 he was forced to throw up all his employments, and almost entirely to abandon composition. The pecuniary difficulties resulting from this were made up for by a sum of about \$25,000 realized from concerts given

in 1872 for Franz's benefit by Liszt, Joachim, Helene Magnus, and others, and by sums raised in a similar way in Boston, Mass., by Otto Dresel (his intimate friend and co-worker), B. J. Lang, and Sebastian B. Schlesinger. Franz's fame rests upon a twofold basis: upon his songs, and upon his additional accompaniments to choral works by Bach, Handel, Durante, and Astorga. He is undisputedly the greatest living song-writer: the legitimate successor of Schubert and Schumann. At first his songs were caviare to the general public, but the admiration of men like Schumann and Mendelssohn, and the ardent propagandism of Liszt (through his incomparable pianoforte transcriptions), of the baritone Stockhausen, and others in Germany, and of Otto Dresel in America (at one time Boston was one of the chief focuses of the Franz cult), helped much to gain them universal recognition. Franz's additional accompaniments to old choral works are to be ranked only with what is most perfect in this difficult department. In this matter he has been from the first a stout opponent of Chrysander, Spitta, and others of more timidly archeological tendencies. Works—I. Original: 257 songs, in 45 sets, for voice and pianoforte, published by Breitkopf & Härtel, Whistling, Peters, Senff, Fritsch, etc.; Kyrie a cappella for 4-part chorus and soli; Psalm cxvii. for double chorus (8 parts) a cappella; Liturgy for the evangelical service; 6 chorals; 6 part-songs for mixed voices, and 6 do. for male voices. II. Arrangements, from J. S. Bach: *Mätthaus-Passion*; *Weinachts-Oratorium*, Parts I and II.; *Magnificat* in D; *Trauer-Ode*. Church cantatas: *Es ist dir gesagt, Mensch, was gut ist*; *Gott führet auf mit Jauchzen*; *Ich hatte viel Bekümmerniss*; *Wer sich selbst erhöhet*; *O ewiges Feuer*; *Lobet Gott in Seinen Reichen*; *Wer da glaubet und getauft wird*; *Ach wie flüchtig, ach wie nichtig*; *Preue dich, erlöste Schaar*; *Gottes Zeit ist die allerbeste Zeit* (Actus tragicus); *Sie werden aus Saba Alle kommen*; *Airs from*



Andante.

p.

Im sonder

der sonder Pingen singen sk.

pp.

Robert Franz

other cantatas, etc. For soprano: *Mein* Seelenschatz ist Gottes Wort, from Gleich wie der Regen und Schnee; Auch mit gedämpften, schwachen Stimmen, from Schwingt freudig euch empor; *Liebster* Jesu, mein Verlangen; *Gottlob*, nun geht das Jahr zu Ende; *Herr*, deine Güte, from Wer Dank opfert, der preisset mich; *Herr*, der du stark und mächtig bist, from Meine Seele erhebt den Herren; *Gedenk'* an uns mit deiner Liebe, from Wir danken dir, Gott; *Mein* glänziges Herze, from Also hat Gott die Welt geliebt. For alto: *Ein* ungefärbt Gemüthe; *Menschen*, glaubt doch dieser Gnade, from Christ unser Herr zum Jordan kam; Domine Fili unigenite, from G Minor Mass; O Mensch, errette deine Seele, from O Ewigkeit, du Donnerwort; *Wie* furchtsam wanken meine Schritte, from Allein zu dir, Herr Jesu Christ. For tenor: *Welch* Uebermass der Güte, from Wer Dank opfert; Ergiesse dich reichlich, from Wo soll ich fliehen hin; *Unser* Mund und Ton der Saiten, from Wie schön leuchtet der Morgenstern; *Nun* mögt ihr stolzen Feinde, from Herr, wenn die stolzen Feinde schnauben; *Ich* will dir zu Ehren leben, from Fallt mit Danken; *Die* Liebe zieht mit sanften Schritten, from Schwingt freudig euch empor. For bass: *Verstumme*, Hölleheer, from Wo soll ich fliehen hin; *Gute* Nacht, du Weltgetümmel, from Wer weiss wie nahe mir mein Ende; *Doch* weichet, ihr tollen, vergeblichen Sorgen, from Liebster Gott, wann werd' ich sterben; *Gott* ist gerecht, from O Ewigkeit, du Donnerwort; *Gott*, bei deinem starken Schützen, from Wär' Gott nicht mit uns diese Zeit. Duets: *Herr*, dein Mitleid, for S. and B., from Herrscher des Himmels, erhöre das Lallen; *Christe* eleison, for 2 S., from the *Hohe* Messe; *Wenn* Sorgen auf mich dringen, for S. and A., from Ach Gott, wie manches Herzeleid; Et in unum Dominum, for S. and A., from the *Hohe* Messe; Domine Deus, for S. and A., from the G major Mass; Four movements from *Musikalisches* Opfer, for pianoforte, flute, and violin;

Suite in E minor, for pianoforte (Leipsc, Breitkopf & Härtel). From G. F. Haendel: *L' Allegro*, il Penseroso, ed il Moderato; *Jubilate*, in D; *The Messiah*. Airs, for soprano: Cara sposa, from Radamisto; *Sommi* Dei, from do.; *Vanne*, sorella ingrata, from do.; *Mio* bel tesoro, from Alcina; *Mio* caro bene, from Rodelinda; *Ritorna*, o caro, from do.; *Il vostro* maggio, from Rinaldo; *Menti* eterne, from Lotario; *Spera* sì, mio caro bene, from Admeto; *Sì, t' amo*, o cara, from Muzio Scevola; *S'ei* non mi vuole amar, from Tamerlano; Ah, non son io che parlo, from Ezio. For alto: Con rauco mormorio, from Rodelinda; Confusa si miri l' infida consorte, from do.; *Sì*, si minaccia, e vinta, from Sosarme; *Empio*, dirò, tu sei, from Giulio Cesare; *Pupille* sdegnose, from Muzio Scevola; *Un* disprezzato affetto, from Othone; *Io* sperai trovar riposo, from do.; *Son* confusa pastorella, from Poro; *Stille* amare, già vi sento, from Tolomeo; *Furibondo* spira il vento, from Partenope; *Giacchè* morir non posso, from Radamisto; *Vi* fida lo sposo, from Ezio. Duets: *Se* teco vive il cor, for 2 S., from Radamisto; *Fuor* di periglio, for S. and T., from Floridante; *Io* t'abbraccio, for S. and A., from Rodelinda; *Per* le porte del tormento, for S. and A., from Sosarme; *Ricordati*, mio ben, for S. and A., from Flavio; *Deh*, perdona, for S. and A., from do.; *Vivo* in te, for S. and A., from Tamerlano; *A* teneri affetti, for S. and A., from Othone; *Cara*, più amabile beltà, for S. and A., from Giulio Cesare; *Che* vai pensando, for S. and B., Kummer-Duett, No. 5; *Già*, speme infida, pur!, for 2 S., id., No. 7; *Tacete*, ohimè, tacete, for S. and B., id., No. 10; *Langue*, geme, for S. and A., id., No. 13. From other composers: Astorga's *Stabat* Mater; Francesco Durante's *Magnificat* in B-flat.

III. Literary works: Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Händel'scher Vocalmusik (Leipsc, 1871); Mittheilungen über J. S. Bach's Magnificat (Halle, 1863).—Ambros, Rob. Franz, Eine



Studie (Leipsic, 1872); La Mara, Mus. Studienköpfe, iii. 131; Liszt, Ges. Schriften, iv. 207; Mus. Wochenblatt, i. 211, 228, 247; Schumann, Ges. Schriften, ii. 348; Schuster, Rob. Franz (Leipsic, 1874); Sarau, Rob. Franz und das deutsche Volks- und Kirchenlied (Leipsic, 1875); Illustr. Zeitg. (1872), i. 288; ii. 213.

FRANZ, STEPHAN, born in Vienna, 1785, died there in 1850 (?). Violinist, pupil of his father and several other Viennese violin teachers, and on the pianoforte pupil of Dominik Ruprecht, and in composition of Albrechtsberger, besides which he was often advised by Josef Haydn. For a short time compelled by his father to follow a mercantile career, he was soon led back to music, being offered a permanent employment as teacher, and as first violinist in a private quartet, in a wealthy nobleman's house. He held this position in 1803-6, then a similar one at Presburg, and in 1807 became musical director to a nobleman in Stuhlweissenburg county, where he devoted himself to composition. He gave successful concerts at Presburg, Pesth, and other Hungarian cities, returned to Vienna in 1813, became first violinist at the Theater an der Wien, and in 1816 a member of the imperial orchestra. In great demand as a teacher, he gave up his position at the theatre in 1818, and in 1820 also ceased to perform in public. From 1828 to 1850 he conducted the orchestra of the Burgtheater. Works: Symphony; 15 overtures; about 90 entr'actes; Grand mass; Graduals and offertories; String quintet; Several quartets, concert-pieces, variations, solos, etc., for violin; Septet for flute, violin, oboe, bassoon, horn, violoncello, and bass; Quintet, quartets, trios, and duos for flute; Rondo for harp and orchestra; Two pianoforte trios, variations for pianoforte; Songs.—Fétis; Mendel; Wurzbach; Neue wiener Musikzeitung (1856), 4.

FRANZL, FERDINAND, born at Schwetzingen in the Palatinate, May 24, 1770, died in Mannheim, November, 1833. Violinist

and dramatic composer, son and pupil of Ignaz Fränzl, whom he greatly surpassed as a composer. He joined the Mannheim court band in 1782, made concert tours with his father from 1785, studied under Pleyel and Richter in Strasburg, and, after a visit to Paris, went to Italy and studied composition under Padre Mattei of Bologna, giving concerts in Rome, Naples, and Palermo. He became Concertmeister in Frankfort-on-the-Main in 1792, director of a private orchestra at Offenbach in 1794, went on concert tours from 1799, and visited Poland and Russia in 1803-6. In 1806 he succeeded Cannabich as court Kapellmeister and director of German opera in Munich. Pensioned in 1827, he retired to Geneva, and later to Mannheim. Spohr considered him an old-fashioned virtuoso. Works—Operas: Die Luftballe, Strasburg, 1788; Adolph und Clara, 1800; Carlo Fioras, Munich, 1800; Haireddin Barbarossa, ib., 1815; Der Fassbinder, ib., 1824; a festival composition—Die Weihe, ib., 1818; 8 concertos and 4 concertinos for violin; 9 quartets and 6 trios for strings; Overtures, symphonies, and songs.—Mendel; Allgem. d. Biogr., vii. 203; Fétis; Grove; Wasielewski, Die Violine, 188.

FRANZL, IGNAZ, born at Mannheim, June 3, 1734, died there in 1803. Virtuoso on the violin, entered the famous court orchestra of the Elector Karl Theodor at Mannheim in 1750, became afterwards Concertmeister and finally Kapellmeister, in which capacity he removed with the orchestra to Munich in 1768. From 1784 he travelled for several years with his son Ferdinand, and in 1790 was made director of the theatre orchestra at Mannheim. His compositions, numbering about twenty works, consist of concertos, quartets, and trios.—Fétis; Mendel; Schilling.

FRASI, FELICE, born in Lombardy in 1803, died at Verceili, Sept. 8, 1879. Dramatic composer, pupil at the Conservatorio, Milan, gained reputation as a pianist and organist, and at the age of twenty-one

became maestro di cappella of the cathedral at Vercelli, Piedmont. His opera *La selva di Hermaustadt* was given at La Scala, Milan, in 1827; he also published sonatas for pianoforte, and pastorals for the organ.—Fétis; Mendel.

**FRAUENLIEBE UND LEBEN** (Woman's Love and Life), eight songs by Chamisso, for voice and pianoforte, by Robert Schumann, op. 42, 1840. The music to this cycle reveals an extraordinary depth of penetration into a side of human character which men are generally supposed incapable of understanding. Schumann treated the series as a whole, as Beethoven did his *Liederkreis*, *An die ferne Geliebte*, yet without connecting the separate songs even in an external way, as did the latter. Only at the close does the pianoforte give an echo of the first song as a postlude.—Maitland, 68; Reissmann, 100.

**FRECH, JOHANN GEORG**, born at Kaltenthal, near Stuttgart, Jan. 19, 1790, died at Esslingen in 1864. Organist and pianist, chiefly self-taught, and since 1806, when he became assistant teacher at Degerloch, pupil at Stuttgart of Knecht in harmony, of Sutor in composition, of Nanz on the violin, of Krüger on the flute, and of Scherzer on the violoncello. In 1811 he went to Esslingen, where he became organist and musical director in 1820, and founded the still existing *Liederkranz* in 1827. His influence upon musical education in Württemberg was great and beneficial. Works: *Montezuma*, opera; *Abraham auf Moria*, oratorio; *Cantatas*; German mass for mixed chorus; Organ and pianoforte pieces; Songs and part-songs.—Fétis; Mendel; Schilling.

**FREDDI, AMADEO**, born in the Venetian States about the close of the 16th century. Priest and maestro di cappella successively at Treviso and of the Cathedral of Padua. Works: *Madrigals* (Venice, 1601-2); *Motets*, psalms, hymns, etc. (ib., 1616-42).—Fétis; Van der Straeten, i. 30; Mendel; Viotta.

**FREDERICK THE GREAT**, King of Prussia, born at Berlin, Jan. 24, 1712,



died at Sans Souci, Aug. 17, 1786. Flutist, pupil of Quantz, who composed for him nearly 300 concertos and 200 soli, besides exercises which the king practised regularly every morning. Works: *Il rè pastore*, opera;

*Overture to Aci e Galatea*; *Marches*; *Arias*; About 100 soli for flute. A complete edition of his compositions is in preparation by Breitkopf & Härtel, Leipsic.—Fétis; Mendel; Müller, *Friedr. d. Gr. als Kenner und Dilettant auf dem Gebiete der Tonkunst* (Potsdam, 1847).

**FREIER (Freyer), AUGÜST**, born at Mulda, near Dresden, in 1803, still living, 1889 (?). Organist, pupil of Cantor Geissler, whom he often replaced at the organ, from his tenth year. He afterwards went to Poland, and settled at Warsaw, where he studied counterpoint under Ellsler. In 1834 he made a concert tour through Germany, and after his return was made organist of the Lutheran Church at Warsaw. He has published a large number of compositions for the organ.—Fétis, *Supplément*, i. 350; Mendel; do., *Ergänz.*, 113.

**FREISCHÜTZ, DER**, German romantic opera in three acts, text by Friedrich Kind, music by Weber, first represented in Berlin, June 18, 1821. The score was finished, May 13, 1820, at Dresden. The opera was first named "*Der Probeshuss*," then "*Die Jägerbraut*," but was produced under its present title. The libretto is founded on a story in vol. i. of the "*Gespensterbuch*," edited by Johann August Apel, and Friedrich Laun (Leipsic, 1810), translated into English by De Quincey under the title of "*The Fatal Marksman*," and which is itself founded on a still earlier tale in "*Unterredungen vom Reiche der Geister*," published

## FREISCHÜTZ

about the beginning of the seventeenth century. In the opera, Max, a marksman, in love with Agathe, daughter of Kuno, head ranger to the Prince of Bohemia, is recommended by Kuno, who is old and infirm, as his successor. The prince agrees to accept him if he is victorious in the coming shooting-match. Caspar, also in love with Agathe, who has sold himself to the demon Samiel, forms a plan to win the girl and to substitute Max for himself in the fulfilment of his contract with the Evil One. He shows Max the power of magic bullets, made with Samiel's aid, and persuades him to meet him in the Wolf's Glen at midnight to obtain



Therese Maltén.

more. Max keeps his appointment, though terrified by spectres and grotesque forms, and warned by his mother's spirit, and receives seven bullets, six of which are to be used at Max's will in the coming match, and the seventh is to be directed by the demon himself. Agathe, warned by a holy hermit of coming danger, but guarded against it by a wreath of roses which he has given her, prepares in the third act for her wedding. Oppressed by melancholy forebodings, she tells Annchen that she dreamed she was a dove and that Max fired at her. On the day of the shooting-match her lover wins with his six magic bullets, and at the command of the prince fires the seventh one at

a flying dove. As he fires the dove takes in his eyes the form of Agathe and he fancies he has slain her; but she is saved by her wreath and the bullet pierces Caspar's heart. Samiel claims his victim, and Max wins his bride and the ranger's position amid the general rejoicing. The original cast in Berlin was as follows:

Agathe.....	Frau Caroline Seidler.
Annchen.....	Frl. Johanna Eumicke.
Max.....	Herr Carl Stümer.
Caspar.....	Herr Heinrich Blume.
Ottokar.....	Herr Rebenstein.
Kuno.....	Herr Wauer.
Samiel.....	Herr Hillebrand.
Kilian.....	Herr Wiedemann.

Among the best personators of Agathe is Therese Maltén, whose portrait is given. Der Freischütz met with an enthusiastic reception, and its popularity is still very great in Germany. Its 500th representation was celebrated in Berlin in 1855. It was given in Dresden, Jan. 26, 1822, and soon after in other German cities. An English version, entitled *Der Freischütz* or *The Seventh Bullet*, was produced in London, at the English Opera House, July 22, 1824, with ballads inserted, and it became so popular that nine different theatres played it at the same time. The German version was brought out at the King's Theatre, May 9, 1832, and an Italian version, *Il franco arciero*, at Covent Garden, March 16, 1850. A pasticcio was given in Paris, at the Odéon, Dec. 7, 1824, with a new libretto, with changes of names and scene, by Castil-Blaze and Sauvage, under the title, *Robin des Bois*. An accurate French version of the original by Émilien Pacini and Hector Berlioz, with recitatives by Berlioz, was produced at the Académie Royale de Musique, June 7, 1841. Der Freischütz was first represented in New York, at the Park Theatre, March 3, 1825. Among its most popular numbers are: "Durch die Wälder, durch die Auen," aria of Max, Act i., No. 3; "Schem! halt fest!," duet between Agathe and Annchen, Act ii.

No. 6; "Wie nahe mir der Schlummer," scene and aria of Agathe, Act ii., No. 8; "Einst träumte meiner seligen Base," romance and aria of Annelen, Act iii., No. 13; "Wir winden dir den Jungfernkranz," Volkslied, chorus of bridesmaids, with soprano solo, Act iii., No. 14; "Was gleicht wohl auf Erden dem Jägervergnügen," chorus of huntsmen, Act iii., No. 15.—Jähns, Weber in seinen Werken, 297; Larousse, viii. 809; Max M. von Weber, Carl M. von W. (Leipzig, 1864), ii. 277, 312; Edwards, Lyrical Drama, i. 33; Hanslick, Moderne Oper, 66; Berlioz (Apthorp), 395; Wagner, Ges. Schr., i. 257; Burlingame, Wagner, 92; Ambros, Bunte Blätter, i. 1; do., ii. 93.

FRÉLON, LOUIS FRANÇOIS ALEXANDRE, born at Orléans, France, in 1825, still living, 1889. Pianist and organist, studied music in his native city, where he founded a gratuitous course of musical instruction for workmen in 1847. When the harmonium came into use, he was one of its most active propagators in Paris, and published an excellent method for this instrument. In 1851 he went to London to represent the organs constructed by the firm of Alexandre. He has composed a great number of morceaux de genre, fantaisies, etc., for harmonium, and for do. and piano-forte.—Fétis, Supplément, i. 349.

FREMART, HENRI, French composer of church music, vicar of Notre Dame de Paris about the middle of the 17th century, having been maître de musique of the cathedral at Rouen in 1611–25. Works: Missa 4 voc. ad placitum, Ballard coll., 1642; Missa 4 voc. ad imit. mod. Confundantur superbi, ib.; Missa 5 voc. ad imit. mod. Verba mea auribus, etc., ib., 1643; Missa 5 voc. ad imit. mod. Eripe me, Domine, ib.; Missa 5 voc. ad imit. mod. Domine refugium, ib.; Missa 6 voc. ad imit. mod. Jubilate Deo, ib., 1645; Missa 6 voc. ad imit. mod. Salvum me fac, Deus, ib.—Fétis.

FRENCH SUITES (Ger., Französische Suiten), the name generally given the six smaller clavier suites by Johann Sebastian

Bach: Suite i. D minor; ii. C minor; iii. B minor; iv. E-flat major; v. G major; vi. E major. Published by the Bach-Gesellschaft.

FRESCHI, GIOVANNI DOMENICO, born in Vicenza, Italy, in 1640, died there in 1690. A priest, he lived in Venice in 1677–85, and wrote there many operas. On his return to Vicenza he became maestro di cappella of the cathedral. Works—Operas: Elena rapita da Paride, Venice, 1677; Sardanapale, ib., 1678; Tullia Superba, ib., 1678; Circe, ib., 1679; Berenice, ib., 1680; Giulio Cesare trionfante, 1682; Silla, 1683 and 1699; L'incoronazione di Dario, 1684; Teso tra le rivali, 1685; Dario, 1685. Giuditta, oratorio. Missa a cinque, salmi a 3, 4, 5 voci (Venice, 1660); Missa a 6, e salmi a 2, 5, 6 voci (ib., 1673).—Fétis; Mendel.

FRESCOBALDI, GIROLAMO, born in Ferrara, 1588, died after 1640. Little is known of his life. He studied under François Milleville (not under Alessandro Milleville, his father, who died, 1589); his first composition, a book of five-voice madrigals, was published by P. Phalesius in Antwerp, June 10, 1608. During this year, Frescobaldi visited Milan. In 1615 he succeeded Ercole Pasquini as organist at St. Peter's in Rome, his fame being then so great that thirty thousand are said to have flocked to the church to hear his first performance. The latest record of him is in a letter of P. della Valle (1640), in which he is mentioned as still living, and fifty-two years old. Johann Jacob Froberger was his pupil. Frescobaldi may be called the father of the great schools of organ playing and organ music; not only was he the first very imposing figure we meet with in the history of organ writing, but no genius so great as



## FREUBEL

his is to be found in this department of composition until we come to J. Sebastian Bach. Hawkins's statement that Frescobaldi was the first Italian who played in the fugged style is an error which has found much favour with subsequent historians. But he probably was the first organist who used the tonal (instead of the real) response in the fugue. Works: 1. Libro primo di Madrigali a 5 voc. (Antwerp, Phalesius, 1608); 2. Libro secondo di Madrigali, etc. (Milan, 1608); 3. Ricercari e canzoni francesi (Rome, Borboni, 1615); 4. Toccate . . . e partite d'intavolatura (1613-27-37-57); 5. Secondo libro di toccate, etc. (Rome, 1615); 6. Primo libro delle canzoni a 1, 2, 3, 4 voci (Rome, 1628); 7. Primo libro, Arie musicali, Florence, 1630; 8. Capricci sopra diversi soggetti (Venice, 1626, Rome, 1627). Separate pieces are found in the following collections: Three in Canzoni per sonare con ogni sorta di stromenti, etc. (Venice, Aless. Rauer, 1608); One in Selectæ Cantiones, etc. (Rome, Bart. Zanetti,

*Giovanni Frescobaldi*

1616); One in Selecta di Motetti, etc. (Rome, Zanetti, 1618); Lilia Campi, etc. (Rome, J. Bapt. Robletto, 1621).—Ambros, iv. 103, 438; Clément, Mus. célèbres, 16.

**FREUBEL, JOHANN LUDWIG PAUL**, born at Namur in 1763, died at Amsterdam, May 21, 1828. Organist and violinist, and for many years conductor at the Dutch theatre, Amsterdam. Works: De vrouwelijke recruuten, ballet, 1788; Several other ballets; De triomf der liefde, symphony, 1793; Het vredefeest, 1802; 14 cantatas; 3 concertos for violin; Several overtures; Psalms; Popular songs.—Fétis, Supplément, i. 350; Viotta.

**FREUDENBERG, KARL GOTTLIEB**, born in a village of Silesia, Jan. 15, 1797, died at Breslau, April 13, 1869. Organist, pupil of the Cantor Klein at Schmiedeberg,

then of Berner and Schnabel in Breslau, and, finally, at the organists' school in Berlin, of Zelter in harmony and composition and of Bernhard Klein in counterpoint. In 1826 he visited Italy, and in 1827 became organist of St. Mary Magdalen's Church at Breslau. He composed organ and pianoforte music, psalms, songs, and part-songs.—Fétis; Mendel.

**FREUDENBERG, WILHELM**, born at Raubacher-Hütte, near Neuwied, Prussia, March 11, 1838, still living, 1889. Dramatic composer, studied music at Leipsic in 1858-61, was then for four years Kapellmeister at the theatres of different cities, last at Mainz, and in 1865 went to Wiesbaden as conductor of the Cäcilienverein and the Synagogenverein. In 1870 he founded there a school of music and conducted the Singakademie until 1886, when he removed to Berlin, and opened a school of music with Mengewein. Works.—Operas: Die Pfahlbauer, burlesque, three acts, given at Mainz, March 24, 1877; Die Nebenbuhler, romantic, three acts, Wiesbaden, Feb. 6, 1879; Kleopatra, four acts, Magdeburg, Jan. 12, 1882; Die Mühle im Wisperthale, three acts, Magdeburg, Jan. 21, 1883; Ein Tag in Florenz, symphonic poem; Durch Dunkel zum Licht, overture; Music to Romeo and Juliet; Pianoforte pieces, and songs.—Mendel; Riemann; Signale (1879), 433.

**FREUDENTHAL, JULIUS**, born at Brunswick, April 5, 1805, still living, 1889 (?). Violinist and flutist, pupil of Karl Müller, entered the ducal orchestra, of which he in time became musical director, retiring in 1860 on account of his health. He evinced a remarkable talent for the humorous genre of music, and his comic songs and quartets for male voices, but especially his operettas, and opera-travesties—capital satires on modern, chiefly Italian, operas—must be mentioned with distinction.—Mendel; Schilling.

**FREUE DICH, ERLÖSTE SCHAAR**, church cantata, Festo S. Joannis Bapt., for

## FREUNDE

solo voices and chorus, with accompaniment of 3 trumpets, drums, 2 flutes, 2 oboes, strings complete, and continuo, by Johann Sebastian Bach (Year V, No. 30, *Bach-Gesellschaft* ed.); published also in full score, with additional accompaniments by Robert Franz, and in pianoforte score, by Leuckart (Leipsic).

**FREUNDE VON SALAMANKA, DIE**, operetta in two acts, text by Mayrhofer, music by Franz Schubert, written in 1815, never performed. The music, which was written between Nov. 18 and Dec. 31, is on a large scale, the first act alone filling 320 pages. The MS. is in the possession of Dr. Eduard Schneider, Vienna. The libretto is lost.—Hellborn (Coleridge), i. 72.

**FREUDESAUSEN, JUBELBRAUSEN**. See *Stradella*.

**FREUDIG BEGRÜSSEN WIR DIE EDLE HALLE**. See *Tannhäuser*.

**FREYSTÄDTLER** (Freystädler), **FRANZ JACOB**, born at Salzburg, Sept. 13, 1760, died in Vienna in 1841. Organist, pupil of Georg Lipp, competed successfully against thirty-two applicants for the organist's place at the Domstift of St. Peter, which he held for six years, then taught music for two years in Munich, whence he went to Vienna in 1786, and soon secured many pupils through the recommendation of his countryman and school-mate Mozart. He published many pianoforte compositions, mostly didactic, besides characteristic programme-pieces, like *Die Belagerung von Belgrad, Mittag und Abend, Der Frühlingsmorgen*, etc., and songs, and left in manuscript over 60 works, consisting of concertos, fantasias, organ preludes, cadenzas, etc.—*Allgem. wiener Musikzeitung* (1842), No. 121; Fétis; Gerber; Mendel; Schilling; Wurzbach.

**FRIBERTH, KARL**, born at Wullersdorf, Nether Austria, June 7, 1736, died in Vienna, Aug. 6, 1816. Church composer and tenor singer, first instructed by his father, then studied in Vienna under the guidance of the court composers Bono and

Gassmann. In 1759 he joined the chapel of Prince Eszterhazy at Eisenstadt as tenor, and in 1776 became Kapellmeister of the Jesuits' and Minorites' churches at Vienna. Works; Nine masses; Five motets; *Stabat Mater*; *Requiem*; Graduals and offertories.—Fétis; Mendel; Schilling.

**FRIDOLIN**, or the *Message to the Forge*, cantata, by Alberto Randegger, written for and first performed at the Birmingham (England) Festival, Aug. 28, 1873. The text, by Mme Erminea Rudersdorff, is founded on Schiller's ballad, "*Der Gang nach dem Eisenhammer*." Characters represented: Waldemar, Count of Saverne; Egilantine, Countess of Saverne; Fridolin, page to the Countess; Hubert, squire to the Count. The cantata was a complete success. Published by Chappell (London).—Upton, *Standard Cantatas*, 299.

**FRIDZERI, ALEXANDRE MARIE ANTOINE FRIXER**, called, born at Verona, Italy, Jan. 16, 1741, died in Antwerp in 1819. Violinist, and virtuoso on the mandolin. He lost his sight when a year old, and learned to play the mandolin without a teacher; he had five different violin teachers, constructed his own mandolin at eleven, learned the flute, the viol d'amore, the organ, the horn, and several other instruments without instruction, and never received any lessons in harmony or counterpoint. He was organist of the Chapel la Madonna del Monte Berico, at Vicenza, for three years, and at the age of twenty-four started on a concert tour, played at the Concerts Spirituels in Paris (where he remained two years), travelled through the northern part of France, Belgium, Germany, lived in Strasburg over a year, and returned to Paris in 1771. He went to Brittany, and spent twelve years with the Comte de Châteaugiron, visiting Paris several times. On the breaking out of the Revolution he went to Nantes, and established a philharmonic academy. The terrors of the war in the Vendée caused him in 1794 to seek refuge in Paris, whence he left for Antwerp in 1801,

## FRISCHMUTH

settled there as a music teacher, and established a trade in music and instruments. Works: *Les deux miliciens*, comic opera, given at the Comédie Italienne, 1772; *Les souliers mordorés*, do., ib., 1776; *Lucette*, do., ib., 1785; *Les Thermopyles*, grand opera; Six quartets for strings; Six sonatas for mandolin; Two concertos for violin; *Symphonic concertante* for two violins, viola, and orchestra; Six quartets, 2d book; Duos for violins; Six romances for voice and pianoforte.—Fétis; Mendel.

**FRISCHMUTH, JOHANN CHRISTIAN**, born at Schwabhausen, Gotha, died in Berlin, July 31, 1790. Dramatic composer, was musical director of various travelling companies, and small theatres, then lived for some years at Gotha, and removed to Berlin, where he became director of the Döblin Theatre in 1785, and Kapellmeister of the National Theatre in 1787. Works: *Die kranke Frau*, *Clarissa*, *Das Modereich*, operettas; Sonatas for pianoforte; Duets for violin, etc.—Fétis; Mendel; Schilling.

**FRITHJOF**, cantata, for soli, male chorus, and orchestra, by Max Bruch, op. 23. Scenes from the Frithjof-Saga of Esaias Tegnéer. The cantata opens with Frithjof's return from the Orkneys, and closes with his sailing away in "Ellida" to become a sea rover, after firing the temple in which the false kings are sacrificing.—Upton, *Standard Cantatas*, 87.

**FRITHJOF-SYMPHONIE**, symphony for orchestra, by Heinrich Hofmann, op. 22, written in 1874.

**FRTZ, KASPAR**, born in Geneva in 1716, died there in 1782. Violinist, pupil in Turin of Giovanni Battista Somis. Works: Quartets and solos for violin; 6 symphonies; Concerto for harpsichord, etc.—Fétis; Mendel, iv. 67; do., *Ergänz.*, 115.

**FRTZE, WILHELM**, born in Bremen, Feb. 17, 1842, died in Stuttgart, Oct. 7, 1881. Pianist, pupil in Bremen of Sobolewski, then studied at the Conservatorium in Leipsic, and under Bülow and Weitzmann

in Berlin. Having travelled in France and Italy, he settled in 1866 at Glogau, Silesia, and in 1867 at Liegnitz, where he conducted the Singakademie in 1867-77, went once more to Berlin to study under Kiel, and in 1879 to Stuttgart. Works: *Die Jahreszeiten*, symphony; Fingal, oratorio; David, do.; Concerto for violin; do., for pianoforte; Sonata for do., op. 2; Sanctus, Benedictus, and Agnus Dei for mixed chorus, soli, and orchestra; Pianoforte pieces, songs, and choruses.—Riemann.

**FROBERGER, JOHANN JACOB**, born (Mattheson says in Halle, but no proof has been found) early part of 17th century (the date usually given, 1635, is undoubtedly many years too late), died at Héricourt (Haute-Saône), France, May 7, 1667. The story of his life has been made the nucleus of a large amount of accumulated fiction; Fétis's account is eminently untrustworthy, and Mattheson's dates are mostly wrong. The following facts are known: Jan. 1, 1637, he was appointed, by Emperor Ferdinand III., organist in the imperial Hofmusikkapelle, Vienna, where he remained until Sept. 30, when he was sent by the Emperor to study under Frescobaldi, at Rome, where he changed from the Lutheran to the Romish faith, in accordance with the Emperor's wish. In 1641 he returned to Vienna, and resumed his position as court organist. He relinquished this post in October, 1645, but staid in Vienna certainly as late as September, 1649. He occupied this post for a third time from April 1, 1653, to June 30, 1657, when he incurred the Emperor's displeasure (how, is not known) and was discharged in disgrace. He then entered the service of Sybilla, Dowager Duchess of Würtemberg, as teacher and music director, and passed the last years of his life at her home at Héricourt, much beloved and revered by his pupil and patroness. He died suddenly of a stroke of apoplexy while at evening prayers, and was buried, May 10, in the church at Bavilliers (Haut-Rhin). The monument erected over his tomb by

Sybilla was destroyed during the French Revolution. Besides these absolutely known facts of Froberger's life, his visits to Paris, Dresden, and London may be accounted as more than probable. In Paris he caught the ornamented lute-style of Galot and Gauthier and applied it to the clavecin, which proves that the accepted legend which credits Couperin (1668-1733) with originating the ornamented clavecin-style is false, for the so-called French agréments are found plentifully in Froberger's clavecin works. Internal evidence goes to place the date of his visit to

Paris before his return from Rome to Vienna in 1637. His visit to Dresden was probably between 1646 and 1657. The date of his visit to London is set at 1662 by Dr. Franz Gehring in Grove's Dictionary, relying upon Mattheson, but Ambros suspects that this date should be earlier, before Froberger's final departure from Vienna in 1657. That Froberger went to Mainz after quitting Vienna, as asserted by Gerber, is more than doubtful. Froberger was the first of the great German organists and clavecinists. He brought the grand Italian style of organ writing, which, first developed by Claudio Merulo (1533-1604), culminated in Frescobaldi (1588—?), to Germany, and was thus the real father of the great German organ school, the precursor of Pachelbel, Buxtehude, and the other immediate predecessors of Sebastian Bach. His style, if somewhat less grand than that of his master Frescobaldi, was more easily graceful and elegant. Ambros calls him the earliest salon-composer. None of his works were published during his lifetime. Those published since are : 1. *Diverse ingegnossime e rarissime Partite di Toccate, Canzoni, Ricercari* . . . Stampate da Ludovico Bourgeat . . . Mogont, 1693. (Two copies, one with Italian, the other with German title, are in the possession of Dr. F. Gehring in Vienna. A copy of a reprint, 1695, is in the possession of Prof Im. Faisst

in Stuttgart. This, and another edition, dated 1714, are printed from the same plates as the first, but bear different titles. No copy of the edition of 1714 is known to exist.) 2. *Diverse* . . . etc., *Prima continuazione* . . . Mogont, 1696. 3. *Suites de Clavecin, par Giacomo Froberger, 2me édition* ; Amsterdam : Roger. (A copy is in the Berlin Library.) Several volumes of au-

*Gio Giacomo Froberger*

tograph MS., dated 1649 and 1656, are in the Berlin Library; four volumes do., in the Vienna Hofbibliothek.—Ambros, iv. 463 ; Edmund Schebek, *Zwei Briefe über J. J. Froberger*, . . . (Prague, 1874) ; *Samml. mus. Vorträge*, v. 357.

FROM LOVE UNBOUNDED. See "Aus Liebe, nur aus Liebe," in Johann Sebastian Bach's *Passion nach Matthäus*.

PROMM, EMIL, born at Spremberg, Nether Lusatia, Jan. 29, 1835, still living, 1889. Organist, pupil of A. W. Bach, Grell, and Schneider, at the Royal Institute for Church Music in Berlin, became cantor at Cottbus in 1859, received the title of royal director of music in 1866, and went to Flensburg as organist of St. Nicholas's in 1869. Works : *Die Kreuzigung des Herrn*, oratorio ; *Two Passion cantatas* ; Organ music, and songs.—Mendel.

FROM MIGHTY KINGS, soprano air in A major, in Handel's *Judas Maccabæus*, Part II.

FROM THE VALLEYS AND HILLS. See *Bohemian Girl*.

FROST, CHARLES JOSEPH, born at Westbury-on-Trim, near Clifton, England, June 20, 1848, still living, 1889. Organist, pupil of his father, who was organist at Tewkesbury from 1849, of George Cooper, Steggall, and Sir John Goss ; was organist successively at different places from 1865 to 1884, when he succeeded Henry Robert



Gadsby at St. Peter's, Brockley, Surrey, a position which he still holds. He has been also professor of the organ at Guildhall School of Music since 1880. Mus. Bac., Cambridge, 1877; Mus. Doc., ib., 1882. Works: Nathan's Parable, oratorio, 1878; Harvest cantata, 1880; By the Waters of Babylon, cantata, 1876; Services; Anthems; Te Deum; Symphony for orchestra, 1878; Evening Service in D, 1883; The Gypsies, chorus, 1888; Organ music, and songs.



FROVO, JOÃO ALVAREZ, born in Lisbon, Nov. 16, 1608, died in January, 1682. Mestre de capella to Dom João IV., and of the Cathedral of Lisbon, and librarian of the royal musical library. He composed hymns, masses, motets, etc., preserved in the royal library of Portugal, and wrote several theoretical works.—Fétis; Vasconcelos, Mus. Portug., i. 113; Mendel.

FRUH, ARMIN LEBERECHE, born at Mühlhausen, Bavaria, Sept. 15, 1820, still living, 1889. Dramatic composer, pupil of Dehn in Berlin, where he settled to teach vocal music. In 1857 he invented an apparatus, called by him Sencio-Melodicon, to facilitate elementary musical instruction, by introducing the notes to sight and hearing simultaneously. Having travelled and secured approvals for his invention from such authorities as Fétis, Moscheles, Stephen Heller, Auber, Halévy, Dreyschock, the Paris Conservatoire, etc., he settled in 1858 in Dresden, to establish a factory, but failed in his enterprise. Works—Operas: Die Bergknappen; Die beiden Figaro; Der Stern von Grenada; Nachtigall und Savoyarde; A symphony, and songs.—Mendel.

FRÜHLINGS-BOTSCHAFT (Spring's Message), cantata (Concertstück) for chorus and orchestra, by Niels Wilhelm Gade, op. 35. Breitkopf and Härtel (Leipsic).

FRÜHLINGSKLANGE (Sounds of Spring), symphony No. 8, in A, for orchestra, by Joachim Raff, op. 205, first performed, 1878.

FRÜHLINGSPHANTASIE (Spring Fantasy), cantata (Concertstück) for four solo voices, orchestra, and pianoforte, by Niels Wilhelm Gade, op. 23, written in 1850. Subject, a poem by Edmund Lobedan, translated into English by Mrs. Van der Weyde, for the performance of the work in London, 1878, under the direction of von Bülow.—Upton, Standard Cantatas, 146.

FRY, WILLIAM HENRY, born, of American parentage, in Philadelphia, Pennsylvania, Aug. 10, 1815, died in Santa Cruz, West Indies, Dec. 21, 1864. About 1835 he went through a course of musical instruction in the United States, and wrote four orchestral overtures which were publicly performed; in 1845 he produced an English opera entitled Leonora, which was given in Philadelphia, and later in New York. In 1846 he went to Europe as regular correspondent of the New York Tribune, and on his return to New York, in 1852, he became its musical editor. He wrote the music to an ode for the opening of the New York Industrial Exhibition of 1853, and about this time delivered a course of ten lectures on the history of music, illustrated by performances of compositions, among them two of his own symphonies, The Breaking Heart, and A Day in the Country. A second opera, Notre Dame de Paris, was produced at the Academy of Music, Philadelphia, in April, 1864. Besides those mentioned, his principal works are a set of symphonies, performed by Jullien's orchestra in New York; Stabat Mater, 1854; Violin quartets, 1855; Cantatas; Songs, etc.

FUCHS, ALBERT, born at Basel, Aug. 6, 1858, still living, 1889. Instrumental and vocal composer, pupil at the Conservatorium, Leipsic (1876-79), became music director at Treves in 1880, and settled at Oberlössnitz, near Dresden, in 1883. He

has composed Hungarian suites for orchestra, pianoforte pieces, and songs.—Riemann.

FUCHS, FERDINAND KARL, born in Vienna, Feb. 11, 1811, died there, Jan. 7, 1848. Dramatic composer, pupil of the Conservatorium, Vienna, where he soon became popular through his numerous songs. His operas, Guttenberg, and *Der Tag der Verlobung*, given 1842, show many pleasing features, but lack originality. A third opera, *Die Studenten von Salamanca*, was not given.—*Wiener allgem. Musikzeitg.* (1846), Nos. 41, 42; (1848), 11-17, 19-23; Wurzbach.

FUCHS, GEORG FRIEDRICH, born at Mainz, Dec. 3, 1752, died in Paris, Oct. 9, 1821. Instrumental composer, pupil of Cannabich at Mannheim, became military music director at Zweibrücken, whence he went to Paris in 1784. At the foundation of the Conservatoire he was appointed one of the teachers to form the musicians for the armies of the French Republic. Works: *Marches* for military band; *Concertos* for flute, clarinet, and horn; *Quartets*, trios, and duos for wind instruments; *Six quartets* for strings.—*Fétis*; Gerber; Mendel; Schilling.

FUCHS, JOHANN (NEPOMUK), born in Vienna, June 29, 1766, died at Eisenstadt, Hungary, Oct. 29, 1839. Dramatic and church composer, pupil and great favourite of Haydn, whom he succeeded as conductor of Prince Eszterházy's famous orchestra. He numbers among the best church composers of his time. His complete works are in the princely archives at Eisenstadt, and consist of 20 operas, 3 operettas, 1 cantata, 28 masses, 51 offertories and graduals, 31 litanies and vespers, 62 *Salve Regina*, Ave, etc., and hymns, 1 *Te Deum*, 2 overtures for orchestra, 1 nonet, 1 octet, 1 quartet, 3 trios, and 15 quartets for male voices.—*Theaterzeitung* (Vienna, 1840), 688; Wurzbach.

FUCHS, JOHANN NEPOMUK, born at Frauenthal, Styria, May 5, 1842, still liv-

ing, 1889. Dramatic composer, pupil of Sechter in Vienna, became opera-Kapellmeister at Presburg in 1864, then acted in the same capacity at different theatres; last in Cologne, Hamburg, and Leipsic, and since 1880 at the imperial opera, Vienna. His opera *Zingara* was given at Brünn, Moravia, 1872; he wrote additional accompaniments to Handel's *Almira* for representation at Hamburg, and revised Schubert's *Alfonso und Estrella*, and Gluck's *Der betrogene Kadi*, for Vienna. His brother Robert (born, Feb. 15, 1847), pupil at the Conservatorium, Vienna, where he teaches harmony, has published a symphony, op. 37, a quartet, a trio, 3 serenades, 2 sonatas for violin, sonata for pianoforte, several variations, etc.—Riemann.

FUCHS, PETER, born in Bohemia about 1750, died in Vienna, 1804. Violin virtuoso, studied in Prague, where he enjoyed considerable reputation as early as 1768; then went to Hungary. In 1794 he was appointed violinist in the imperial chapel in Vienna. He published a concerto for violin, sonatas for violin and violoncello, and variations for violin.—Mendel; Schilling.

FUENTES, Don PASQUALE, born at Albayda, Valencia, early part of the 18th century, died, April 26, 1768. Church composer, one of the best of the Valencian school. He was maestro de capilla of the Church of S. Andres and in 1757 of the Cathedral of Valencia. Works: *Masses*; *Te Deums*; *Motets* for 6 to 12 voices; *Villancicos* with orchestral accompaniment.—*Fétis*; Mendel; Viotta.

FUETSCH, JOACHIM JOSEF, born at Salzburg, Aug. 12, 1766, died (?). Violoncellist, self-taught, afterwards pupil of Luigi Zardonati, who came for a year especially for this purpose from Verona, engaged by the Archbishop of Salzburg, whose court violoncellist Fuetsch had become. With Luigi Gatti he studied thorough bass, and with Michael Haydn composition. Before taking up the violoncello he had been instructed on the violin by Hafeneder and

## FÜHRER

Leopold Mozart. He composed concertos, sonatas, solos, etc., for violoncello, also for violoncello and bass, and published three and four-part songs for male voices.—Fétis; Mendel; Schilling; Wurzbach.

FÜHRER, ROBERT, born at Prague, June 2, 1807, died in Vienna, Nov. 28, 1861. Organist, pupil of Witasek, was at first organist at Strahow, appointed principal instructor at the organists' school in Prague, 1830, and organist of the cathedral, 1839. His irregular life caused the loss of his position in 1845, after which he lived in Salzburg, Bavaria, and Upper Austria, obtaining an appointment as organist at Gmunden and Ischl in 1857, which he did not keep long. He finally settled in Vienna, where he died in the hospital. Works: Twenty masses, and other church music; Preludes, fugues, etc., for the organ; Several theoretical works about the organ.—Fétis; Mendel; Wurzbach.

FUITE EN ÉGYPTÉ, LA. See *Enfance du Christ*.

FUMAGALLI, ADOLFO, born at Inzago, near Milan, Oct. 19, 1828, died in Florence, May 3, 1856. Pianist, pupil, at the Milan Conservatorio, of Angeleri. He gave his first concerts in Milan in 1848, then visited Turin and Paris, travelled in Belgium in 1854, and afterwards played in many Italian cities. Works: Fantasia on I Puritani (Milan), Grande fantasia de concert on the same; Others on La Favorite, Lucia, Norma, etc. Caprices, tarantellas, marches, etc.; Concerto fantastique with orchestra, entitled Les clochettes.—Fétis; Filippi, Della vita e delle opere di Ad. F. (Milan); Mendel; Wurzbach.

FUMI, VINCESLAO, born at Montepulciano, Italy, Oct. 30, 1826, died at Florence, Nov. 20, 1880. Dramatic and instrumental composer, pupil of Giorgetti at Florence; was maestro di cappella to the operatic stages of different Italian cities, and in Constantinople, Rio de Janeiro, Buenos Ayres, and Montevideo, and returned afterwards to Florence. Works: Atala, opera, given at

Buenos Ayres, 1852; Several compositions for orchestra.—Riemann.

FUNERAL ANTHEM, music by Handel, composed for and performed at the funeral of Queen Caroline, in the Chapel of Henry VII, Westminster Abbey, Dec. 17, 1737. The score, in Buckingham Palace, is headed: "The Anthem for the Queens Carolines Funeral," and is dated Dec. 12, 1737. The text, from Psalms, was probably selected by the composer himself. Though the score occupies, in its published form, about eighty pages, it was written within five days. It was given by eighty singers and one hundred instrumental performers. First printed by Walsh; full score, Händelgesellschaft (Leipsic, 1861).—Schulcher, Handel, 192; Rockstro, 206; Chrysander, ii. 436.

FUOR DI PERIGLIO, duet for soprano and tenor (Rossane and Timante) in F major, with accompaniment of 2 flutes, 2 oboes, 2 bassoons, strings complete, and cembalo, in Handel's *Floridante*, Act ii. Published with additional accompaniments by Robert Franz, Leipsic, Kistner.

FURCHTE DICH NICHT, chorus in Mendelssohn's *Elias*, Part II.

FURIBONDO SPIRA IL VENTO, contralto aria of Arsace, in E minor, with accompaniment of violins in unison, and bass, in Handel's *Partenope*, Act iii. Published with additional accompaniments by Robert Franz, Leipsic, Kistner.

FURIO CAMILLO. See *Camillus*.

FURLANETTO, BONAVENTURA (surnamed Musin), born in Venice, May 27, 1738, died there, April 6, 1817. Organist, educated at the Jesuit College, Venice, took orders, and devoted himself to music. He became maestro of the girls' choir of La Pietà, and in 1797 maestro di cappella of S. Marco. He was celebrated for his fugues, and on his appointment as maestro of counterpoint in the Philharmonic Institution of Venice, in 1811, he wrote for his pupils a treatise on fugue and counterpoint, which still remains in MS. Works: La

caduta delle mura di Gerico, and *La sposa de' Sacri Cantici*, *Il Tobia*, and *Il voto di Jette*, oratorios; *Il S. Giovanni Nepomuceno*, sacred cantata; *Galatea*, dramatic cantata; *Te Deum*; *Dies ire*; *Psalms*, etc.—*Caffi*, *Della vita e del comporre di B. Furlanetto* (Venice, 1820).—Fétis; Larousse; Mendel; Wurzbach.

FÜRSTENAU, ANTON BERNHARD, born at Münster, Oct. 20, 1792, died at Dresden, Nov. 18, 1852. Virtuoso on the flute, son and pupil of Kaspar Fürstenaue, whom he even surpassed. He appeared as a solo player when scarcely seven years old, and from 1803 travelled extensively with his father, earning everywhere enthusiastic applause, until he settled at Dresden in 1820 as royal chamber musician. His last concert tour was made with Weber to London, in 1826. He published about 150 works, consisting of concertos, fantasias, rondos, variations, studies, transcriptions, duos, trios, quartets, etc., for the flute, which rank high among compositions for this instrument.—*Allgem. d. Biogr.*, viii. 214; Fétis; Mendel; Schilling.

FÜRSTENAU, KASPAR, born at Münster, Feb. 26, 1772, died at Oldenburg, May 11, 1819. Virtuoso on the flute, pupil of his father, who was a member of the bishop's orchestra at Münster, and of Anton Romberg; then of Josef Franz Antony in composition. In 1793 he made his first successful concert tour through Germany, and in 1794 became first flutist in the court orchestra at Oldenburg. When the latter was disbanded, in 1811, he set out on extensive travels with his son Bernhard, on which both acquired world wide reputation. Of his numerous compositions about 60 works are known, consisting of concertos, fantasias, rondos, variations, pot-pourris, etc.—*Allgem. d. Biogr.*, viii. 215; Fétis; Mendel; Schilling.

FUSS, JOHANN EVANGELIST, born at Tolna, Hungary, in 1777, died in Vienna, March 9, 1819. Dramatic and church composer, pupil of Albrechtsberger in Vienna,

whither he went after having occupied a position as music master at Presburg, where he brought out also a duodrama, *Pyramus und Thysbe*. His compositions in Vienna aroused the interest of Haydn, who assisted him with advice. Recalled to Presburg as Kapellmeister at the theatre, he proved himself a skilful conductor and considerably raised the standard of the opera there, but finally chose Vienna for his permanent residence. Of his works, the following were published: Quartets and trios for wind instruments; Duos for pianoforte and violin; Sonatas for pianoforte (2 and 4 hands); Rondos, variations, and dances for pianoforte; Songs. Besides these are known a mass and other church music; an overture to Schiller's *Braut von Messina*; the duodramas: *Watwort*, *Isaak*, *Judith*, *Jacob und Rahel*; the operetta, *Der Käfig*; *Pandoras Büchse*, a parody; *Melodramas* with choruses, and cantatas.—Fétis; Mendel; Schilling; Wurzbach.

FUX, JOHANN JOSEPH, born at Hirtenfeld, near Gratz, Styria, in 1660, died in Vienna, Feb. 13, 1741. He was appointed organist of the Schottenkirche, Vienna, in 1696, and in 1698 the Emperor Leopold I. made him court composer; he became Kapellmeister to the Cathedral of St. Stephen in 1705, vice-Kapellmeister to the imperial court in 1713, and at the same time Kapellmeister to the Dowager Empress Wilhelmine Amalie. On the death of Ziani, in 1715, he was made chief Kapellmeister to the court, the highest office then open to a musician. Many marks of imperial favour were bestowed upon him. He dedicated his first work to Archduke, afterwards Emperor, Joseph I., and his *Gradus ad Parnassum* to the Emperor Charles VI. The latter monarch had him brought from Vienna in a litter, while suffering from gout, to witness the coronation in Prague in 1723 and to listen to one of his own operas. In spite of painful illness and all the intrigues of court he kept his office and faithfully performed its duties until his death.

GABELLONE

He was buried at St. Stephen's. Among his best pupils were Wagenseil, Tüma, Muffat, and Zelenka. He was a master of composition, as understood in his time, of the art of interweaving contrapuntal and fugue forms in the way then admired. His operas do not rise above the Italian taste of his day, but he is seen to better advantage in his church music, where his reverent spirit prevented his abuse of the polyphonic writing so easy to him. If he had possessed the genius of his younger contemporaries, Bach and Handel, to rise above mere musical forms, he would not have incurred the oblivion and the reputation of a pedant, which are now perhaps unjustly his fate. Works: 290 compositions in church music, including 50 masses, among them the *Missa canonica*, a masterpiece; 3 Requiems; 2 *Dies ire*; 1 *Domine Jesu Christe*; 1 *Libera me, Domine*; 57 vespers and psalms; 22 litanies and completoria; 14 offertories; 12 graduals; 22 motets; and 106 hymns. Further, 10 oratorios in Italian; 18 operas, some of which were: *La clemenza di Augusto*, 1702; *La decima fatica d' Ercole*, 1710; *Elisa*; *Angelica vincitrice d' Alcina*, 1716; *Psyche*, 1719; *Costanza e Fortezza*, 1723; *La Corona d' Arianna*, 1726; *Enea negli Elisi*, 1731. Instrumental music: *The Concentus musico-instrumentalis*, his opus 1 (1701); Many other *partitas*; 38 sacred sonate a tre; Overtures; and 8 pieces for clavier. The *Gradus ad Parnassum* (Vienna, 1725, also many later editions and translations) is in Latin and treats of the theory and practice of composition. It was approved of by Piccini, Martini, and Vogler; Albrechtsberger and Cherubini followed its method; young Mozart used it in his con-

works number 405; and but a small portion of them has been printed. Most of them, either in autograph or copies, are in the Vienna Imperial Library.—Köchel, Johann Josef Fux, etc. (Vienna, 1872); *Allgem. d. Biogr.*, viii. 272: Fétis; Gerber; Mendel; Schilling; Wurzbach.

**G**ABELLONE, GASPARO, born at Naples about 1730, died (?). Church composer, and one of the best singing masters of Italy. A Requiem mass by him was a model of its kind. The following works are in the Library of S. Pietro a Majella, Naples: Mass for four voices and instruments, original MS.; Passion for Good Friday, 1774; Fugues for two voices, 1783; *Christus and Miserere* for four voices; 3 *Tantum ergo*; Cantatas and arias.—Fétis.

**G**ABLER, CHRISTOPH AUGUST, born at Mühlendorf, Voigtland, March 15, 1767, died in St. Petersburg, April 15, 1839. Studied theology, acted as secretary to a nobleman, and then pursued the study of law and music together in Leipsic. He was a music teacher and concert player in Reval in 1800 and the same in St. Petersburg from 1836. Works: *Der Pilger am Jordan*, oratorio; Songs; Pianoforte and other instrumental music.—Mendel; Fétis; Schilling.

**G**ABRIEL, (MARY ANN) VIRGINIA, born at Banstead, Surrey, England, of Irish parentage, Feb. 7, 1825, died in London, Aug. 7, 1877. Dramatic composer, pupil on the pianoforte of Pixis, Döhler, and Thalberg, and in harmony and construction of Molière. She married in 1874 George E. March, the author of most of her librettos.

Her death was the result of a carriage accident. Works—Operettas: *The Widows Bewitched*, given in London, 1867; *The Grass Widows*; *The Shepherd of Cornouailles*; *Who's the Heir?*; *A Rainy*



trapuntal exercises, and Haydn studied it again and again. Altogether, his known

Day. Cantatas; Dreamland, 1870; Graciosa; Evangeline, 1873. Many songs, some of which were popular.—Grove; Brown.

GABRIELI, ANDREA, born in the Canareggio quarter (whence called also Andrea da Canareggio, or da Canareio) of Venice about 1510, died in Venice, 1586. Born of one of the oldest and most distinguished families in Venice, he studied composition under Adrien Willaert. In 1536 he entered the choir of St. Mark's; in 1558 he was, together with Zarlino, elected member of the Accademia della Fama; in 1566 he succeeded Claudio Merulo as second organist at St. Mark's, and again as first organist in 1584. In 1574 the Republic commissioned him to write the music given at the reception of Henri III. of France. Although his fame has been somewhat overshadowed by that of his nephew Giovanni, he was one of the glories of the great Venetian contrapuntal school. Noted as an organist and organ writer during his lifetime, his greatest fame rests upon his choral works—masses, motets, and madrigals. He was the first contrapuntist to write a real fugue, which form was afterwards developed into the tonal fugue by Frescobaldi. He was also noted as a teacher; Giovanni Gabrieli, Hans Leo Hassler, and Jan Pieter Swelinck were among his pupils. He himself accounted his Psalmi Davidici, qui penitentiales nuncupantur (Venice, 1583) his greatest work. His Psalm lxx., Deus miseretur, for three choruses, far surpassed anything of the sort that had been written up to his time.—Ambros, iii. 523.

GABRIELI, DOMENICO, surnamed Menghino del violoncello, born at Bologna about 1640, died there about 1690. Dramatic composer and virtuoso on the violoncello; was at first connected with the Church of S. Petronio in his native city, and afterwards in the service of Cardinal Panfilii, grand prior of Rome. Member of the Accademia Filarmonica, 1676; principe, 1683. Works: Cleobulo, given at Bologna, Teatro Formagliari, 1683; Gige in Lidia, ib., 1683;

Clearco in Negroponte, Venice, 1685; Rodolfo, rè d' Italia, ib., Teatro San Mosè, 1685; Teodora Augusta, ib., Teatro S. Salvadoro, 1685; Maurizio, ib., 1687; Gordiano, ib., 1688; Le generose gare tra Cesare e Pompeo, Venice, 1686; Carlo il Grande, ib., 1688; Cantate a voce sola (Bologna, 1691); Vexillum pacis, motet for contralto with instruments (ib., 1695); Balletti, gigue, correnti, e sarabande, for two violins and violoncello, with basso continuo (ib., 1703).—Fétis; Mendel.

GABRIELI, GIOVANNI, born in Venice, 1557, died there, Aug. 12, 1612 (1613?). Church composer and organist, nephew and pupil of Andrea Gabrieli, acquired considerable reputation early in life, and in 1585 succeeded Claudio Merulo as first organist at San Marco. Like his uncle, he entertained a lively intercourse with the German masters of his period, and was especially allied in close friendship with his famous co-disciple, Hans Leo Hassler. Among his patrons in Germany, where he was the most esteemed of foreign masters, were Duke Albrecht V. of Bavaria and his sons, and the Counts of Fugger at Augsburg. As a teacher he was sought far and wide; his most renowned pupil was Heinrich Schütz, who spent four years in Venice, sent there by the Elector Maurice of Saxony. Together with Palestrina and Orlando Lasso, Giovanni Gabrieli represents the culminating glory of the strict contrapuntal schools of the 16th century; he was indisputably the greatest genius of the Venetian school. Unlike Palestrina, who always wrote strictly a cappella, Gabrieli often introduced instrumental parts in his great choral works, although a cappella writing, often for two or three choruses, was still his habitual style. But these instrumental parts did not, in any sense, form an accompaniment to the voices; his treatment of them was totally different from that which we find in the stilo concertante which sprang up later, during the decline of the "great" Roman school. His choice of instruments,

## GABRIELLI

too, bears no relation to even the most rudimentary form of the orchestra. If he falls somewhat behind Palestrina in perfection of formal beauty, he equals him in sublimity, and often surpasses him in wealth of colouring. The twelve-voice *Benedictus*, in Kochlitz (i. 34), is a masterpiece of its kind. Works: *Psalmi pœnitentiales 6 vocum* (1583); *Madrigali a 6 voci o istromenti* (1585); *Madrigali e ricercari a 4 voci* (1587); *Ecclesiasticæ cantiones 4-6 vocum* (1589); *Sacre symphonie*, for 6-16 voices or instruments (1597); *do.*, 2d book, for 6-19 voices (1615); *Canzoni e sonate a 3-32 voci* (1615). Single pieces are published in almost all collections of the time up to 1620.—Winterfeld, *Johannes Gabrieli und sein Zeitalter* (Berlin, 1834); *Fétis*; *Mendel*; *Schilling*.

**GABRIELLI**, Conte **NICOLÒ**, born at Naples, Feb. 21, 1814, still living, 1889. Dramatic composer, pupil of Busti in singing and of Zingarelli and Donizetti in composition. He settled in Paris in 1854. He has brought out 22 operas and written 60 ballets, all showing more facility than merit. They were given at the Teatro Nuovo, and Teatro San Carlo, Naples, in 1835-47, and a few in Paris, and were mostly unsuccessful.—*Fétis*, iii. 369; *do.*, *Supplément*, i. 354; *Mendel*, iv. 99; *do.*, *Ergänz.*, 115; *Vapereau*, *Contemporains*.

**GABRIELSKI**, **JOHANN WILHELM**, born in Berlin, May 27, 1791, died there, Sept. 18, 1846. Flutist, pupil of the artillery captain Vogel, and of the chamber musician A. Schröck; appeared in public in 1810, obtained an engagement at the theatre in Stettin, 1814, and became royal chamber musician in Berlin in 1816, when he studied theory and composition under Gürlich, Seidel, and Birnbach. He made concert tours in North Germany from 1812, and to Warsaw in 1822. He composed concertos, solos, duos, trios, and quartets for his instrument, besides some songs. His brother and pupil Julius (1806-78), was also a noted virtuoso on the flute, and composer.—*Fétis*; *Mendel*.

**GABUSSI**, **VINCENZO**, born in Bologna about 1800, died in London, Sept. 12, 1846. Dramatic composer, pupil of Padre Mattei. After producing his first opera in Modena, in 1825, he went to London and resided there as a teacher until 1840, when he returned to Italy to bring out another opera. He is best known by his vocal duets, which are still sung in England. Works—Operas: *I furbi al cemento*, Modena, 1825; *Ernani*, Théâtre des Italiens, Paris, 1834; *Clemenza di Valois*, Fenice, Venice, 1841. Songs and part-songs; Chamber music.—*Grove*; *Fétis*; *Larousse*; *Mendel*.

**GABUZIO**, **GIULIO CESARE**, born in Bologna, first half of the 16th century, died (?). Maestro di cappella of the Cathedral of Milan. Works: Motets for five and six voices (Venice, 1586); Magnificat and other church compositions (Milan, 1587).—*Fétis*; *Mendel*.

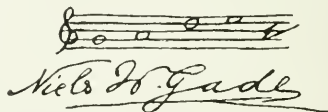
**GACES BRULÉS** (Brulez), one of the best and most prolific composers of chansons of the 13th century, died after 1255. Some of the old MSS. give his name as Gaste-Blé. Seventy-nine of his chansons are extant, sixty-three of which are in the National Library, Paris, with the airs of some attached to them.—*Fétis*; *Mendel*.

**GADE**, **NIELS (WILHELM)**, born at Copenhagen, Oct. 22, 1817, still living, 1889. The son of a musical instrument maker, he early learned the guitar, violin, and piano-forte; later studied under Wershall, Berggreen, and Weyse, under whom he began to compose, but afterwards looked upon these early efforts as of little value. He became a violinist in the royal orchestra at Copenhagen, and soon began to develop that original power as a composer which has placed him in the foremost rank of contemporary musicians. By the vote of Spohr and Schneider his *Ossian* overture was awarded



the prize offered by the Copenhagen Musical Union in 1841. This was followed by his first symphony in C minor, the score of which he sent to Mendelssohn at Leipzig, and it was brought out at the Gewandhaus, March 2, 1843, to general admiration. This second brilliant success induced the King of Denmark to allow Gade money to visit the great musical centres of Europe. He went to Leipzig, where he remained until near the end of 1843, when he made a short trip to Italy, but soon returned to Leipzig, as Mendelssohn, who had gone to Berlin, offered him the conductorship of the Gewandhaus concerts. Gade filled this post during 1844-45, and on Mendelssohn's return continued as sub-conductor under him in 1845-46. On March 3, 1846, he brought out his cantata of Comala. After Mendelssohn's death (Nov. 4, 1847), Gade resumed his functions as conductor in chief, continuing until 1848, when he was succeeded by Julius Rietz. He then returned to Copenhagen, where he has remained ever since, excepting a short visit to England in 1876, to conduct his Crusaders and Zion at the Birmingham Festival. On his return to Copenhagen he accepted a post as organist, and was made conductor of the Musical Union. In 1861 he succeeded Glaeser, deceased, as court conductor. Besides the exercise of his official functions, he has devoted his time wholly to composition and teaching. As a composer Gade stands in a manner by himself; if the cut of his melodies (in spite of their distinctly Northern character) and the general physiognomy of his style resemble Mendelssohn, and he tends somewhat in Schumann's direction by his romanticism, he never attained either to the complete mastery of form and organic musical development of the former nor to the intensity of expression and depth of thought of the latter. His resemblance to Mendelssohn is, after all, superficial. His striking merits are clearness, simplicity, warmth and grace of expression, and a never-failing sense of beauty. His themes,

as well as his harmony, bear the unmistakable stamp of his Scandinavian associations, but he never forces the "national" element to the point of eccentricity. In his earlier period his genius gave evidence of the most brilliant originality, but he has not wholly kept the promise of his youth, and among his later works one looks in vain for that divine spark which gave life to his first symphony (which was at one time looked upon as an epoch-making work) and his earlier overtures. In 1886 he was made Commander of the Order of Danebrog. Works: 8 symphonies, in C minor, op. 5, F, op. 10, A minor, op. 15, B-flat, op. 20, D minor (with pianoforte), op. 25, G minor, op. 32, F, op. 45, and B minor, op. 47; 5 overtures: *Nächtklänge* von Ossian, *Im Hochland*, op. 7, Overture in C, op. 14, *Hamlet*, op. 37, *Michelangelo*, op. 39; Novelletten, 4 pieces for string orchestra, op. 53; Octet for strings, op. 17; Sextet for do.; Quartet for do.; Pianoforte trio, op. 42; 3 sonatas for violin, No. 2, op. 21, No. 3, op. 59; 8 cantatas: *Comala*, op. 12, *Frühlings-Phantasie*, op. 23, *Erlikönigs Tochter* (Elverskud), op. 30, *Frühlings-Botschaft*, op. 35, Die



*Heilige Nacht*, op. 40, *Die Kreuzfahrer*, op. 50, *Zion*, op. 49, *Psyche*, op. 60; *Sommertag auf dem Lande*, 5 pieces for orchestra, op. 55; Concerto for violin and orchestra, op. 56; *Holbergiana*, suite for orchestra, op. 61; *Volkstänze*, for violin, with pianoforte, op. 62; Sonata, Aquarelles, Folk-dances, Northern Tone-pictures, and many other solo works for pianoforte; Choruses for male and mixed voices; German and Scandinavian songs.—*Illustr. Zeitg.* (1872), i. 288; Mendel; Riemann.

GADSBY, HENRY ROBERT, born in London, Dec. 15, 1842, still living, 1889. Pianist, son of a musician, principally self-



taught. He was a member of the choir of St. Paul's in 1849-58; organist of St. Peter's, Brockley, Surrey, till 1884; professor at Guildhall School of Music; professor of harmony at Queen's College, London, 1884. Works—Cantatas: *Alce Brand*, 1870; *The Lord of the Isles*, text by Frank Murray, from Scott, 1879; *Columbus*, for male voices, 1881. Overtures: *Andromeda*, 1873; *The Golden Legend*; *The Witches' Frolic*. Music to Alestis, 1876; Symphonies for orchestra in A, C, and D; String quartet, 1875; Festival service for eight voices, in D; Service in C, 1872; 130th Psalm; Andante and rondo for pianoforte and flute; Magnificat and Nunc dimittis in D; *Te Deum* in E-flat; Festival symphony in D, 1888; Anthems; Part-songs, etc.



GAEBLER, ERNST FRIEDRICH, born in Bunzlau in 1815, still living, 1889. Pupil of C. Karow and at the Berlin Institute for Church Music under A. W. Bach, besides attending the lectures of A. B. Marx; succeeded Köhler as music director and teacher of the Pädagogium and Orphan House in Züllichau. He has composed motets, songs, and other pieces.—Mendel; Fétis; Schilling, Supplement, 156.

GAERTNER, KARL, born at Stralsund, Oct. 21, 1823, still living, in Philadelphia, 1889. Violinist, pupil at Greifswald of Abel, and at the Conservatorium, Leipsic, of Mendelssohn, David, and Hauptmann; played in the Gewandhaus orchestra until 1848, when he travelled through Germany as a virtuoso, in which capacity he went to America in 1852. In Boston and other cities he awakened a taste for classical music by his excellent performances, and in 1858 went to Philadelphia to conduct the chorus at the Steuben festival, and remained there as musical director of the old Männerchor and the

Sängerbund; later he became also conductor of the Handel and Haydn Society. In 1859 he gave the first series of classical concerts in the Academy of Music, which for thirty-one years he has continued successfully. In 1867 he founded a conservatory of music, which is still flourishing under his direction. His numerous compositions include orchestral works, violin solos, and vocal music, and he has published also methods for the pianoforte and violin, and a system of vocal training.

GAFFI, BERNARDO, composer of the Roman school, early part of the 18th century. His Cantata dell' Amore was published in Rome in 1700. The Lyceo di Bologna has several cantatas in MS.—Fétis; Schilling; Mendel.

GAGLIANO, GIOVANNI BATTISTA DI ZANOBI DA, born in Florence about 1580, died (?). Brother of Marco di Zanobi da Gagliano; was in the service of the Medici; succeeded Alfonso Benevenuti, chaplain of S. Lorenzo, as maestro of the clerks of that college. Works: Motets; Madrigals (Venice, 1603-23).—Fétis; Schilling; Mendel.

GAGLIANO, MARCO DI ZANOBI DA, born in Florence, second half of the 16th century, died there, Feb. 24, 1642. Dramatic composer, pupil of Luca Bati. He became, in 1702, maestro di cappella of S. Lorenzo, where his compositions were still performed at the beginning of this century. Under the name of l'Affannato he was a member of the Accademia degli Elevati. His most important work is the opera *Dafne*, written for the wedding of Francesco Gonzaga, son of the Duke of Mantua, 1607, one of the earliest productions of this kind. Other works: *Misse a cinque voci* (Venice, 1579); *Responsorj della Settimana Santa* (ib., 1580); *Il primo libro de' madrigali* (ib., 1602); *Il secondo ed il terzo libro*, etc. (ib., 1601); *Libro quinto*, etc. (ib., 1606); *Musiche a una, due e tre voci* (ib., 1615); *Libro sesto de' madrigali* (ib., 1617); *Responsorj della Settimana Santa* (Venice, Bar-

tolomeo Magni, 1630) was considered his best work. The melodies, *Bel pastor del cui bel guardo*, and *Ecco solinga delle selve amica*, were in great favour, in his time.—Ambros, iv, 288; Fétis; Mendel; Rockstro, *Hist. Music*, 107.

**GAGLIARDI, DIONISIO POLLANI**, born at Naples in 1811, died there in 1835. Dramatic composer, pupil of the Royal College of Music, Naples. Works—Operas: *L'antiquario e la modista*, opera buffa, Naples, 1828; *La strega di Dernegleuch*, ib., 1830; *Le due gemelle*, ib., 1831; *Il langravio di Turingia*, ib., 1832; *La casa a vendere*, ib., 1834; *Pulcinello condannato*, 1835; *Le ferriere di Maremma*; *La barcajuola svizzera*; *Il coscritto*. His langravio di Turingia, his best work, was given ten years after his death as *Candida e Luigi*.—Fétis; Mendel.

**GAGNI, ANGELO**, dramatic composer, born in Florence, middle of the 18th century, died (?). His opera buffa, *I pazzi gloriosi*, Milan, 1783, is also known as *I matti gloriosi*.—Fétis; Mendel.

**GAHRICH, WENZEL**, born at Zerchowitz, Bohemia, Sept. 16, 1794, died in Berlin, Sept. 15, 1864. He studied law at Leipsic University, but poverty compelled him to become a violinist in the theatre orchestra there. In 1825 he joined the royal orchestra in Berlin, and in 1845–60 was conductor of the ballet at the Opera. The merit of his compositions should have secured for him more than the local fame he enjoyed; especially his ballet music is of an indisputably high order. Works—Operas: *Die Creolin*; *Der Freibeuter*. Ballets: *Don Quixote*; *Die Insel der Liebe*; *Der Seeräuber*; *Aladdin*, etc., 2 symphonies for grand orchestra; Quartet for pianoforte and strings, op. 4; Concertino for viola and orchestra; 5 collections of dances for orchestra and for pianoforte; Songs, etc.—Mendel; Fétis; do., *Supplément*, i, 353; Riemann.

**GAIL, EDMÉE SOPHIE** (born Garre), born in Paris, Aug. 28, 1775, died there,

July 24, 1819. Dramatic composer and singer, pupil of Mengozzi in singing; after a concert tour through Southern France and Spain, and writing an opera for private representation, she studied harmony and counterpoint under Fétis, Perne, and Neukomm. In 1816 she sang in London, and in 1818 gave concerts, with Mme Catalani, in Germany and Vienna. Works: *Les deux jaloux*, opéra-comique; *Mademoiselle de Launay à la Bastille*, do., given at the Théâtre Feydeau, 1813; *Angéla*, on l'atelier de Jean Cousin (with Boieldieu), *La méprise*, ib., 1814; *La sérénade*, ib., 1818; *Romances and nocturnes*.—Fétis; do., *Supplément*, i, 355; Mendel.

**GAILLARD**. See *Galliard*.

**GALATÉE**, opéra-comique, in two acts, text by Jules Barbier and Michel Carré, music by Victor Massé, first represented at the Opéra Comique, Paris, April 14, 1852. Pygmalion, having finished a beautiful statue of Galatée, falls in love with it, and prays Venus to give it life. Galatée, become a woman, exhibits a thousand caprices and disappoints Pygmalion by her ingratitude. She prefers his servant Ganymède to his melancholy love, accepts presents from old Midas, and gets intoxicated on Chian wine. At last, when she is about to fly with Ganymède, he prays that she may be turned again into a statue, which he sells without regret to Midas. The characters of Pygmalion and Galatée were played by Mlle Vertheimer and Mme Ugalde; those of Midas and Ganymède by Mme Sainte-Foy and Mocker. The brindisi, "Ah! verse encore," obtained a great success.—Larousse, viii, 936.

**GALEAZZI, ANTONIO**, born at Brescia, lived mostly in Rome and Venice in the early part of the 18th century. Dramatic and church composer. Works: *Zelmira* in Creta, opera, given in Venice, 1729; *Il trionfo della costanza* in Statira, ib., 1731. Much of his church music is to be found in the Library of S. M. Maggiore, Rome. He rewrote also part of the opera, *I tre difensori*

della patria, by Pescetti, which was given in this form at Padua, Teatro Obizzi, in 1730.—Fétis; Mendel; Schilling.

GALEAZZI, FRANCESCO, born in Turin in 1738 (1758?), died in Rome in 1819. Violinist, leader of the band at the Teatro Valle, Rome, for fifteen years; afterwards professor of the violin at Ascoli. Besides numerous compositions for the violin and other instruments, he deserves special notice for his *Elementi teoretico-practici di musica*, etc. (Rome, 1791-96), one of the earliest methodical instruction books for the violin.—Fétis; Grove; Larousse.

GALENO, GIOVANNI BATTISTA, lived in the second half of the 16th century. He was in the service of the Emperor Rudolph II. of Austria from his earliest years. Works: *Madrigals* (Venice, 1587, 1598; Antwerp, 1594).—Fétis; Mendel.

GALIBERT, PIERRE CHRISTOPHE CHARLES, born in Perpignan, Aug. 8, 1826, died in Paris, August, 1858. Dramatic composer, pupil at the Conservatoire from 1845, under Bazin, Elwart, and Halévy. He won the 2d grand prix de Rome in 1851, and the 1st in 1853. On his return to Paris in 1857 he brought out an opera, *Après l'orage*, which was well received, and gave much promise, but it was his only work besides two cantatas, *Le prisonnier*, and *Les rochers d'Appenzell*, and a few other compositions.—Fétis; Mendel.

GALILEI, VINCENZO, born in Florence about 1533, died there about 1600. Lute and viol player, pupil of Giuseffo Zarlino. He was a noble and the father of Galileo Galilei, the famous astronomer and philosopher. Associated with Giovanni Barli, Piero Strozzi, Corsi, Peri, Caccini, and others, he was one of the first to introduce dramatic music in Italy. A warm champion of antique music, he took a prominent part in the dispute with the supporters of the contrapuntal style, among whom was his old master Zarlino, and against whom he wrote a pamphlet. He was one of the prominent figures in the Florentine Music-Reform of

the 17th century. He composed a cantata, *Il conte Ugolino*, for one voice with accompaniment of lute and viol, and a dramatic setting of the Lamentations of Jeremiah. He was the author also of several theoretical works: *Discorso della musica antica e della moderna* (Florence, 1581; 2d ed., 1602); *Il Fronimo*, etc. (ib., 1583); *Discorso intorno alle opere di messer Giuseffo Zarlino di Chioggia* (ib., 1589).—Fétis; Larousse.

GALIMATHIAS MUSICUM, a comic piece for orchestra, with clavier and other instruments obligato, by Mozart, first performed at The Hague, March 8, 1766, for the festivities at the coming of age of William of Orange the Fifth. Mozart was then only ten years old. The piece, which is in thirteen short numbers, ends with a variation on the Dutch national air, *Wilhelmus von Nassau*. Galimathias is a French term, of doubtful derivation, meaning gibberish.—Köchel, No. 32; Otto Jahn, 2d ed., i. 44; Grove.

GALITZIN, Prince GEORG, born in St. Petersburg in 1823, died there in September, 1872. Composer of church, instrumental, and vocal music; gave concerts in Germany, Great Britain, and France, with a large orchestra of his own, to make a propaganda for Russian music. At Moscow he entertained since 1842 a choir of seventy boys, whom he instructed in person. He has written masses, orchestral works, solos for various instruments, choruses, songs, etc.—Fétis, Supplément, i. 356; Mendel; Riemann.

GALLAY, JACQUES FRANÇOIS, born at Perpignan, France, Dec. 8, 1795, died in Paris, October, 1864. Virtuoso on the horn, first instructed by his father, an amateur, then pupil of Ozi, and at the Conservatoire, Paris, of Dauprat, 1820; won the first prize in 1821, became a member of the royal orchestra, and of the orchestras of the Odéon, and the Théâtre Italien in 1825, chamber musician to Louis Philippe in 1832, and professor at the Conservatoire in 1842. He composed concertos, nocturnes, études,

duos, trios, and quartets, and published a method for horn.—Fétis; do., *Supplément*, i. 356; Mendel; Riemann.

GALLENBERG, WENZEL ROBERT, Graf VON, born in Vienna, Dec. 28, 1783, died in Rome, March 13, 1839. Pupil of Albrechtsberger; married, in 1803, to Countess Ginlietta Guicciardi, who had been loved by Beethoven. He wrote in 1805 music for Joseph Bonaparte's festival in Naples; was associated with Barbaja in 1821-23 in the management of the Vienna court theatre, which he undertook to conduct in 1829, and failed from want of funds. He then joined Barbaja in Naples as ballet composer and director. Works: About 50 ballets, including *Samson*, 1811; *Arsinoe*, and *Telemacco*, 1813; *I riti Indiani*, 1814; *Amleto*, 1815; *Alfred der Grosse*, 1820; *Jeanne d'Arc*, 1821; *Margherita*, regina di Catania, 1822; *Ismaans Grab*, 1823; *La caravana del Cairo*, 1824; *Ottavio Pinelli*, 1828; *Das befreite Jerusalem*, 1828; *Cæsar in Aegypten*, 1829; *Theodosia*, 1831; *Orpheus und Eurydice*, 1831; *Agnes und Fitz Henri*, 1833; *Bianca's Wahl*, 1835; and *Latona's Rache*, 1838. He wrote also marches, a sonata, fantasias, and other pieces for pianoforte.—Grove; Fétis; Mendel; Wurzbach.

GALLERANO (Galerano), LEANDRO, born in Brescia, end of the 16th century. He was organist of S. Francesco, and member of the Accademia de gli Occulti in that city, under the name of l'Involato. From Brescia he went to Padua, and became maestro di cappella of the Church of S. Antonio. Works: *Il primo libro delle Messe*, op. 1 (Venice, 1619); *Il secondo*, do., op. 3 (ib., 1620); *Salmi intieri*, op. 5 (ib., 1624); *Missarum et Psalmorum quinque vocibus liber primus*, op. 14 (ib., 1628); *Missæ e salmi concertati* (ib., 1629); do., op. 16 (ib., 1630); *Il primo libro de' Motetti* (ib.); *Motetti a voce sola con organo* (ib.); *Compiete o Litanie a otto voci con stromenti* (ib.).—Fétis; Mendel; Schilling.

GALLET, FRANÇOIS (Franciscus Gallætius), born in Mons about the middle of the

16th century. Church composer; one of the musicians of the College of Saint-Amat, Douai. Works: *Sacræ cantiones* 5, 6, et plurium vocum (1586); *Hymni communes Sanctorum* (1596).—Fétis; Mendel; Riemann.

GALLI, AMINTORE, born at Rimini, Oct. 12, 1845, still living, 1889. Dramatic composer, pupil of Croff at the Conservatorio of Milan; was director of a music school in the province of Modena, and became a successful composer of operas, but is best known by his writings on music. He is the musical critic for "Il Secolo," and now conducts the great publishing house of Edoardo Sonzogno, Milan. Works: *Cesare al Rubicone*, opera, given with success; *Il risorgimento*, given in Rome, about 1870; *Il corno d'oro*; *Cristo al Golgota*, oratorio, *L'espiazione*, cantata, Milan, 1867; *Masses; Stabat Mater*.—Fétis, *Supplément*, i. 358; Mendel, *Ergänz.*, 116.

GALLI (Gallus), EUGENIO, born at Lucca, Italy, Feb. 12, 1810, died there, Sept. 1, 1867. Church composer, pupil of Marco Santucci, finished his musical education in Vienna, where he became an excellent contrapuntist, and after his return to Lucca was appointed professor of counterpoint at the Musical Institute. Later on he was director of the ducal chapel. He wrote several masses for 4 voices with orchestra, a Requiem, and fugues for the organ.—Fétis, *Supplément*, i. 258.

GALLI, VINCENZO, born in Sicily, about the middle of the 16th century. Franciscan monk, maestro di cappella of the Cathedral of Palermo. His masses, psalms, and madrigals were published in Palermo (1589-1607). With the proceeds of their sales he enlarged the Convent of the Annunciation, and had cut on one of the columns of that building the words, "Musica Galli."—Fétis; Mendel.

GALLIA, motet for soprano solo, chorus, and orchestra, by Gounod, first performed at the opening of the International Exhibition, Albert Hall, London, May 1, 1871.

The text is from the Lamentations of Jeremiah.

GALLIARD, JOHANN, ERNST, born at Zell, Hanover, about 1687, died in London in 1749. Dramatic composer, pupil of Parrinelli, then director of the concerts at Hanover, and of Steffani. He won distinction as an oboist, went to England about 1706, and was appointed chamber musician to Prince George of Denmark, and, on the death of Draghi, organist at Somerset House. He wrote the music for Hughe's opera, *Calypso* and *Telemachus*, 1712, and was employed by Rich to furnish music for his masques, etc., from 1717. In 1728 he set to music the morning hymn of Adam and Eve from Milton's "Paradise Lost," an admirable composition, afterwards enlarged by Dr. Benjamin Cooke, who made additions to the orchestral accompaniments. Other works: Music for Julius Caesar, 1715; Pan and Syrinx, 1717; Jupiter and Europa, 1723; The Necromancer; or Harlequin, Apollo, and Daphne, 1726; Dr. Faustus, 1723; The Royal Chace, or Merlin's Cave, 1736, musical entertainment, in which occurred the famous hunting song, "With early horn;" The music for Lee's tragedy, "Edipus;" Several cantatas, songs, and instrumental music.—Grove; Fétis.

GALLICULUS, JOHANN, lived in Leipzig about 1520. His motets and psalms were published in "Novum et insigne opus musicum" (1537); in Petrejus's "Psalmi selecti" (1538); in Rhaws' "Harmonie selecte," etc. (1538); and in *Vesperarum precum officia*, etc. (1540). He was the author, also, of a theoretical treatise, "Isagogæ de compositione cantus" (1st and 4th ed., 1520, 1548), called also, "Libellus de compositione cantus" (2d and 3d ed., 1538, 1546).—Fétis; Mendel; Riemann.

GALLO, DOMENICO, born in Venice about 1730. Violinist and composer of church music, sonatas for violin, and symphonies for 2 violins, viola, and violoncello, all of which are still in MS.—Fétis; Mendel.

GALLUCCIO, GERARDO, maestro di cappella at Pavia in the last years of the 16th century. He composed masses, psalms, litanies, etc. (Venice, 1597).—Fétis; Mendel.

GALLUS, JACOBUS, born in Carniola about 1550, died at Prague, July 4, 1591. His real name was Jacob Hähnel (Handl, Handl, etc.). Contrapuntist, Kapellmeister to Stanislas Pawlowski, Bishop of Olmütz, and afterwards in the imperial chapel, Prague. He wrote in the old church tones, before the modern distinction between major and minor existed, and was one of the most distinguished German contemporaries of Palestrina and Orlando Lasso. In 1588 Emperor Rudolf II. granted him a ten years' privilege for the publication of his works. Those known are: *Missæ selectiores*, for 5-8 voices, 4 books (1580); *Musici operis harmoniarum*, for 4-8 and more voices (Prague, Part I., 1586; Parts II. and III., 1587; Part IV., 1589); *Moralia* 5, 6 et 8 vocibus concinnata (Nuremberg, 1586); *Epicædion harmonicum* (1589); *Harmonie variae* 4 vocum (Prague, 1591); *Harmoniarum moralium*, do., 3 parts (ib., 1589-90); *Sacrae cantiones de præcipuis festis*, for 4-8 and more voices (Nuremberg, 1597); *Motette quæ præstant omnes* (Frankfort, 1610). *Bodenschatz's Florilegium Portense* contains 19 pieces by him, among them the famous *Ecce quomodo moritur justus*; others are in Proske's *Musica divina*, and in the collections of Schöberlein, Zahn, Becker, Rochlitz, etc.—Riemann; Fétis; Mendel; Grove; Ambros, *Geschichte*, iii. 557; Naumann (Ouseley), i. 614.

GALLUS, JOHANNES (in French, Jean le Cocq, Maître Jean, Mestre Jhan, etc.), born in the Netherlands, died before 1543. He was maestro di cappella to Duke Ercole of Ferrara, and composed motets and other music, preserved in collections. He was long confounded with Jhan Gero.—Riemann.

GALUPPI, BALDASSARE (called Il Buranello), born in the island of Burano,

near Venice, Oct. 18, 1706, died in Venice, Jan. 3, 1785. Dramatic composer, pupil of his father, a barber, who played the violin at the theatre. He went to Venice when sixteen and was organist of several minor churches in succession. Although ignorant of the rules of composition he composed an opera buffa, *La fede nell' inconstanza*, ossia gli amici rivali, which was hissed off the stage. He was on the point of giving up music and becoming a barber, when Marcello procured his admission to the Conservatorio degli Incurabili, where he studied counterpoint for three years under Lotti. Marcello also helped him by writing the libretto of *Dorinda*, which was well received, in 1729, at the Teatro San Angelo. He studied the harpsichord at this time and became a celebrated player. His operas held the stage from 1729 to 1797. In 1741 he was in England, where his style produced a marked effect on dramatic music. In 1762-64 he was maestro di cappella of S. Marco, Venice, director of the Incurabili, and organist of several churches. About 1767 he went to St. Petersburg at the invitation of Catherine II., and brought out there two operas with great success, but returned to Italy in 1768 and resumed his position in the Incurabili. None of his operas, of which Fé-tis gives a list of fifty-four, have survived on the stage since Rossini. He composed the music for a cantata for five voices, *Il ritorno di Tobia*, played at the Conservatorio, on the occasion of the arrival of Pius VI. in Venice. All his Church music and operas remain in MS. Some of them are now in the National Library, Paris; some in the Santini collection. His oratorios were: *La fornace di Babilonia*; *Debbora profetessa*, and *Moyses de Sinai reversus*. Among music for harpsichord is one sonata of great beauty, printed in Pauer's *Alte Klaviermusik*. Principal operas: *Penelope*, given in London, 1741; *Scipione in Cartagine*, ib., 1742; *Enrico, Sirbace*, ib., 1743; *Il mondo della luna*, Italy, 1750; *Il cavaliere delle piume*; *Il mondo alla rovescia*,

ib., 1752; *Alessandro nell' Indie*, ib., 1755; *Sesostri*, Venice, 1757; *Adriano in Siria*, Italy, 1760; *Cajo Mario*, ib., 1764; *Didone abbandonata*, St. Petersburg, 1766; *Ifigenia in Tauride*, ib., 1768.—Fé-tis; Grove; Mendel; Schilling; Hogarth, *Memoirs of Mus. Drama*, i. 396.

GAMBARA, Cavaliere CARLO ANTONIO, born in Venice in 1774. Instrumental composer; of noble parentage, he was educated in the college for the sons of nobles at Parma, where he studied the violin under Melegari, violoncello under Ghiretti, and counterpoint under Colla. On leaving college he went to Brescia to finish his musical studies under Cannetti, maestro di cappella of the cathedral. Works: 4 symphonies for grand orchestra; Concertante for several instruments; Quintet for harp, violin, mandolin, viola, and violoncello; 2 books of trios for 2 violins and bass; 2 do. of quartets; Vocal music.—Fé-tis; Mendel.

GAMBINI, CARLO ANDREA, born at Genoa, Oct. 22, 1819, died there, Feb. 14, 1865. Dramatic composer and pianist; held a position in his native city, which made him, so to speak, the musical chief in that part of Italy. Works—Operas: *Eufemio di Messina*, given in Milan, 1833; *Il Nuovo Tartufo*, Genoa, Teatro Apollo, 1854; *Don Grifone*, Turin, Teatro Rossini, 1856; *I Tessali e la vendetta della schiava*; *Cristoforo Colombo*, dramatic symphony; Music to *La Passione*, by Manzoni, for 4 voices, chorus, and orchestra; Mass with grand orchestra; Several other masses; Cantatas, hymns, etc.; Two collections of études for pianoforte, op. 36 and 70; etc. His compositions of all kinds number more than 150.—Fé-tis; do., *Supplément*, i. 359; Mendel; do., *Ergänz.*, 116.

GAMBLE, JOHN, English violinist of the 17th century, pupil of Ambrose Beyland. He was a cornet player in the Chapel Royal, and later one of the band of violins to Charles II. Works: "Ayes and Dialogues to be sung to the Theorbo Lute or Bass Viol," words by Stanley (1657); and "Ayes

and Dialogues for One, Two, and Three Voices" (1659).—Grove; Burney, Hist., iii. 461; Hawkins, Hist., iv. 63.

**GAMBOGI, Padre FRANCESCO**, born at Canaiore, Duchy of Lucca, about 1713, died in 1781. He was maestro of music at the Seminary of S. Michele in Foro, and subsequently maestro di cappella of the Collegiate Church of Canaiore. His most important work was the oratorio, *Giuseppe riconosciuto*. From 1743 to 1778 he wrote twenty services for four voices with instrumental accompaniment.—Fétis, Supplément, i. 360; Mendel, Ergänz., 116.

**GAMMERSFELDER, JOHANN**, composer at Burghausen, Upper Bavaria, in the 16th century. He was one of the first to compose psalms for a single voice. His work was called *Der gantze Psalter Davids in Gesangsweiss gestellt* (Nuremberg, 1542).—Mendel; Fétis; Gerber.

**GAMMIERI, ERENNIO**, born at Campobasso, March 11, 1836. Pupil at Naples Conservatorio di Busti and Carlo Conti. Became maestro concertatore at the theatre of St. Petersburg in 1859. Works: *Chatterton*, opera, given at St. Petersburg, 1867; *L'assedio di Firenze*, do., not performed; Much vocal music.—Fétis, Supplément, i. 360.

**GAMUCCI, BALDASSARE**, born in Florence, Dec. 14, 1822. Pupil of Carlo Fortini on the pianoforte and of Luigi Picchianti in composition. He founded in Florence in 1845 a choral society, *Del Carmine*, which later became the Royal Music Institute, of which he was director. Works: *Masses*; *Requiem*; *Cantatas*; *Motets*; *Psalms*. He was the author also of an elementary work on music, and of "Intorno alla vita ed alle opere di Luigi Cherubini" (1869).—Mendel, Ergänz., 117; Fétis, Supplément, i. 360; Riemann.

**GANDINI, Cavaliere ALESSANDRO**, born at Modena in 1807, died there, Dec. 17, 1871. Dramatic composer, son and pupil of Antonio Gandini, whom he succeeded as maestro di cappella at the court in his

native city. Works—Operas: *Demetrio*, given at Modena, 1827; *Zaira*, ib., 1829; *Isabella di Lara*, ib., 1830; *Maria di Brabant*, ib., 1833; *Adelaide di Borgogna*, ib., 1841. Cantatas: *La fedeltà*, 1832; *La fata*, 1842; *Il genio di Modena*, 1857.—Fétis, Supplément, i. 361; Mendel, Ergänz., 117; Riemann.

**GANDINI, Cavaliere ANTONIO**, born in Bologna, Aug. 20, 1786, died in Modena, Sept. 10, 1842. Dramatic composer, pupil of Mattei, became ducal maestro di cappella at Modena. Works: *Ruggiero*, Modena, 1822; *Erminia ed Antigone*, ib., about 1825. He wrote also several cantatas.—Fétis; Mendel, iv. 123; Ergänz., 117.

**GANDOLFI, RICCARDO**, born at Voghera, Piedmont, in 1839, still living, 1889. Dramatic composer, pupil in Naples of Carlo Conti, and in Florence of Mabellini. Works: *Aldina*, given in Milan, Teatro Radegonda, 1863; *Il Paggio*, Turin, Teatro Regio, 1865; *Il Conte di Moureal*, Genoa, Teatro Carlo-Felice, 1872; *Requiem with grand orchestra*, Florence, 1866; *Symphony for do.*, ib., 1869; *Psalms*, ib., 1872; *Il Battesimo di Santa Cecilia*, ib., 1875; *Élégie for violoncello*, with quartet, harp, and harmonium, ib.; *Solemn Mass*, Chiavari, 1869; *Pensieri ed Affetti*, vocal album (Milan, Lucca).—Fétis, Supplément, i. 361; Mendel, Ergänz., 117.

**GANDOLFO**, opérette in one act, text by Chivot and Duru, music by Charles Lecocq, represented at the Bouffes Parisiens, Paris, January, 1869. The libretto is from a tale by Bocaccio.

**GANSBACHER, JOHANN**, born at Sterzing in the Tyrol, May 8, 1778, died in Vienna, July 13, 1844. Instructed by his father in singing, pianoforte, organ, and violin, he became a choir-boy first at Innsbruck, then at Halle. Entered Innsbruck University in 1795, but left in 1796 to serve as a soldier; visited Vienna in 1801, and studied under Vogler and Albrechtsberger; accompanied his patron, Count Firmian, to Bohemia in 1804. He then travelled, and

resided some time in Innsbruck, and in 1810 visited Vogler in Darmstadt, where he became intimate with his fellow-pupils Meyerbeer and Weber, who addressed to him a large part of their correspondence. He again entered the army in 1813, but was appointed in 1823 Kapellmeister to the Cathedral of St. Stephen, in Vienna, as successor of Preindl, and held the office until his death. Works: 27 graduals; 17 masses; 4 Requiems; Offertories, motets, hymns, psalms, and litanies; Sonatas, variations, and marches for pianoforte; Orchestral symphony; Music to Kotzebue's *Die Kreuzfahrer*; *Liederspiel, Des Dichters Geburtsfest*; Italian terzetto, vocal quartets, cantatas, songs, and other compositions, numbering altogether 216.—Mendel; Wurzbach; Fétis; Grove.

GANZ, ADOLF, born in Mainz, Oct. 14, 1796, died in London, Nov. 11, 1869. Violinist, pupil of Sebastian Hollbush. He became conductor at Mainz in 1819, Kapellmeister to the Grand Duke of Hesse Darmstadt in 1825, and in 1845 musical director of a German opera company in London. Works: Melodrama; Marches; Overtures; Songs. Eduard Ganz, his son (1827-67), was a pianist, pupil of Thalberg. Wilhelm, another son (born, 1833), is a pianist and organist in London. He has published pianoforte music and songs.—Allgem. d. Biogr., viii. 366; Fétis; Mendel.

GANZ, LEOPOLD, born in Mainz, Nov. 28, 1810, died in Berlin, June 15, 1869. Violinist, pupil of his father and of his brother Adolf Ganz, and of Bärwolf. He made concert tours with his brother Moritz, became a member of the Berlin court band in 1827, and received in 1836 the title, and in 1840 the place, of Concertmeister. His reputation is due chiefly to his playing with his brother. Works: Duos for violin and violoncello, published with his brother.—Allgem. d. Biogr.; Mendel; Fétis; Grove.

GANZ, MORTIZ, born in Mainz, Sept. 16, 1806, died in Berlin, Jan. 22, 1868. Violoncellist, brother of the preceding, pu-

pil of his father, of Stastny, and in theory of G. Weber. He joined the Berlin court band in 1827; made concert tours with his brother Leopold, visiting London in 1837, and again in 1856. Works: Concertos for violoncello and orchestra; Fantasias, duets, trios, transcriptions, songs, and other pieces.—Allgem. d. Biogr.; Mendel; Fétis; Grove.

GARA, LA (*The Competition*), Italian operetta in one act, text by Metastasio, music by Georg Reutter, represented at the Imperial Court, Vienna, 1755, in honour of the Archduchess Maria Antonia, afterwards Marie Antoinette, Queen of France. Characters represented: *Serenissima arciduchessa*; *Dama prima*; *Dama seconda*.

GARAT, PIERRE JEAN, born at Ustaritz, April 25, 1764, died in Paris, March 1, 1823. Singer and composer, pupil in Bayonne of Lamberti, and in Bordeaux of François Beek. Sent to Paris to finish the study of law, when the struggle between the Gluckists and Piccininists was at its height, he became drawn into it, and determined to make music his profession. After a struggle with poverty, the Comte d'Artois made him his private secretary, and presented him to Marie Antoinette, whose musical favourite he became from 1785 to 1789. At the time of the Revolution he went with Rode to Hamburg, but returned to Havre in 1794, and sang at the Feydeau concerts in 1795, where his success was overwhelming. He possessed a voice of wonderful compass, including both baritone and tenor registers, and sang all styles of music well. Until he lost his voice, at the age of fifty, he was the most popular singer in Europe. He was made professor of singing at the Conservatoire, at the time of its institution, about 1795, and had many celebrated pupils. He was the author of several popular romances: *Bébé, Je t'aime tant, Le ménestrel exilé, Firmin et son chien*, etc., which owed their celebrity chiefly to his style of singing them.—Fétis; Larousse.

GARAUDÉ, ALEXIS DE, born in Nancy, March 21, 1779, died in Paris, March 23,



## GARCIA

1852. Pupil of Cambini and Reicha, and influenced by Crescentini and Garat; sang in the Imperial and Royal Chapel of Paris in 1808-30; and professor of singing and harmony in the Conservatoire in 1816-41. Works: Sonatas for pianoforte, and other chamber music; Songs and duets; Music for violin, violoncello, and other instruments. He was the author also of *Méthode du chant* (1809), and other didactic works. His son, Alexis Albert Gauthier Garaudé (1821-54), was accompanist at the Opéra Comique and published pianoforte music.—Fétis; Mendel.

GARCIA, DON FRANCISCO SAVERIO, surnamed *Lo Spagnoletto*, born at Nalda, Spain, in 1731, died at Saragossa, Feb. 26, 1809. Church composer, first studied in Spain, then in Rome, where he lived as vocal teacher until 1756, when he became maestro de capilla of the cathedral at Saragossa. He greatly influenced church music in Spain, banishing the then prevailing fugued style. His numerous compositions, consisting of masses, and motets for all the feasts of the year, are written almost exclusively for eight voices in two choruses.—Fétis; Riemann.

GARCIA, MANUEL DEL-POPOLO-VICENTE, born in Seville, Spain, Jan. 22, 1775, died in Paris, June 2, 1832. Dramatic composer, chorister of the cathedral at Seville at the age of six, pupil of Don Antonio Ripa and Juan Almarcha. When seventeen he was well known as a singer, composer, and orchestra conductor. After making a reputation at home and producing several operas, he made his *début* in Italian opera at the Opéra Bouffe, Paris, in 1808; brought out and sang in his Spanish operas in 1809, and was rapturously received in them, this style of music being new to Paris. In 1811 he went to Italy, and sang in Turin, Naples, and Rome; and in 1812 he was appointed first tenor in Murat's chapel. About the end of 1816 he went to England, and thence to Paris, made his *début* at the Théâtre Italien, singing in

his own and in several Italian operas. In 1817 he went to England, and sang there very successfully, returning in 1819 to Paris, where he remained until 1823, bringing out many works of his own, besides singing in all the well-known Italian operas. He returned to London as first tenor of the King's Theatre in 1823 and founded there a school for singing, which became famous. In 1823-25 he alternated between Paris and London, producing operas in both cities and devoting much of his time to teaching. In 1825 his daughter Maria, afterwards the celebrated Mme Malibran de Bériot, made her *début* in London, and he set about the realization of a project he had formed of establishing Italian opera in New York. Taking with him a company consisting of himself and the younger Crivelli, tenors; his son, Manuel Garcia, and Angrisani, bassi cantanti; Rosich, buffo caricato; Mme Barbieri and Mme Garcia, soprani; and Maria Garcia (Malibran), contralto, he made his first appearance before an American audience at the Park Theatre, New York, Nov. 29, 1825, in *Il Barbiere*. Between this and Sept. 30, 1826, the date of his last performance, he gave seventy-nine representations, partly at the Park and partly at the Bowery Theatre, including *Otello*, *Romeo e Giulietta*, *Il Turco in Italia*, *Semiramide*, *Don Giovanni*, *Tancredi*, *La Cenerentola*, and two of his own operas, *L'amante astuto* and *La figlia dell'aria*. In 1827 he went to Mexico, brought out eight operas there with success, and after a stay of eighteen months set out on his return, but was robbed by brigands near Vera Cruz of all his earnings. He returned to Paris, appeared again in opera, but devoted himself mainly to teaching until his death. His principal pupils, besides his daughters Mme Malibran and Pauline (Mme Viardot), were: Mmes Rimbault, Ruiz-Garcia, Méric-Lalande, Favelli, and Countess Merlin; Adolphe Nourrit, Géraldy, and his son Manuel Garcia. Works—Spanish operas: *El preso por amor*, given at Malaga,

1803; *El posadero*, Madrid; *Quien porfia mucho alcanza*, *El poeta calculista*, *ib.*, 1805; *El reloj de Madera*; *El erialo fingido*, *El cautiverio aparente*, *Los ripios del maestro Adan*, *El hablador*, *Florinda*, *ib.*, about 1805; *Abufar*, *Semiramis*, *Acendi*, *El gitano por amor*, *Los maridos solteros*, *Xaira*, Mexico, 1828. Italian operas: *Il Califo di Bagdad*, Naples, 1812; *La selva nera*, ballet, Milan; *Il fazzoletto*, Paris, 1823; *Astuzie e prudenza*, London, 1825; *L' amante astuto*, *La figlia dell' aria*, *Il lupo d' Ostenda*, *I banditi*, *La buona famiglia*, *Don Chisciotte*, *La gioventù d' Enrico V.*, *Le tre sultane*, New York, 1827; *Un' ora di matrimonio*, *Zemira e Azor*, Mexico, 1827. French Operas: *Le prince d'occasion*, Paris, *Opéra Comique*, 1817; *La mort du Tasse*, *ib.*, *Opéra*, 1821; *Florestan*, *ib.*, 1822; *La meunière*, *ib.*, *Gymnase Dramatique*, 1823; *Les deux contrats*, *ib.*, *Opéra Comique*, 1824.—Fétis; Grove; Mendel; Ritter, *Music in America*, 186; Schilling, *Supplement*.

GARCIA, MARIANO, born at Aoiz, Navarre, July 26, 1809, still living, 1889. Church composer, at first choir-boy in the Cathedral of Pampeluna, where he was instructed by Mateo Gimenez, then studied the violin and, under José Guelbenzu, harmony and composition. Within a few years after, he was made professor in the chapel of the cathedral, and later on became director of the school of music in his native town. He has written a great number of sacred compositions, distinguished for clearness and elegance of ideas, facility of execution, and pure taste.—Fétis, *Supplément*, i. 363.

GARCIN, JULES AUGUSTE SALOMON, called, born at Bourges, July 11, 1830. Violinist, pupil at the Conservatoire, Paris, of Clavel and of Alard on the violin, of Bazin in harmony, and of Adam in composition; took the 2d prize for violin in 1851 and the first in 1853; became a member of the Opéra orchestra, of which he is now 3d chef d'orchestre and first solo violin. Besides a concertino for viola, he has

written various compositions for his instrument.—Fétis, *Supplément*, i. 363.

GARDEZ-VOUS DE LA JALOUSIE. See *Euphrosine* et Coradin.

GARDI, FRANCESCO, born in Italy about the middle of the 18th century, died (?). Dramatic composer, known by the following operas: *L' incantesimo senza magia*, 1784; *La muta per amore*, *La donna ve la fa*, 1785; *La bella Lauretta*, 1786; *Enea nel Lazio*, Modena, 1786; *Un buco nella porta*, 1787; *Il convito di pietra*, ossia *il Don Giovanni*, Venice, 1787; *L' Americana*, 1788; *La fata capricciosa*, Venice, 1789; *Teodolinda*, *ib.*, 1790; *La bottega di caffè*, 1790; *Il nuovo convitato di pietra*, Bologna, 1791. His oratorio *Abrahami sacrificium* passed for his finest work, and obtained great success at the close of the 18th century.—Fétis; Mendel.

GARIBALDI, GIUSEPPE, contemporary. Flutist, born in Italy, and lived in France, where he published a large number of compositions for his instrument, and wrote the opéras-comiques: *Au clair de la lune* and *La jeunesse de Hoche*, both given at Versailles, September, 1872, and the operetta, *Le rêve d'un écuyer*, given at a concert, 1868.—Fétis, *Supplément*, i. 363; Mendel, *Ergänz.*, 118.

GARNIER, FRANÇOIS JOSEPH, born at Lauris (Vaucluse) in 1759, died there in 1825. Virtuoso on the oboe, pupil of Salentin; in 1778 he became second, and in 1786 first, oboist in the orchestra of the Opéra, Paris, and from 1783 was a member of the king's chamber music. At the outbreak of the Revolution he lost these positions, but secured an appointment as commissaire ordonnateur in the Army of the Rhine; at Frankfort he appeared with great success in a concert given by Kreutzer; afterwards attached to an army corps in Italy, he visited Rome and Naples, and on leaving the army retired to his native village. He published concertos, and duos for his instrument, duos for oboe and violin, trios for oboe, flute, and bassoon, and a

method for oboe. His brother Joseph, called Garnier the younger, wasoboist, and afterwards flutist, in the orchestra of the Opéra, 1789-1814, and composed a concerto for flute, trios for flute, horn, and bassoon, duos for flute, and études and a method for flute.—Fétis; Mendel; Riemann.

**GARRETT, GEORGE MURSELL**, born in Winchester, England, June 8, 1834, still living, 1889. Organist, pupil of S. S. Wesley, whose assistant at the organ he was in 1851-54; then organist successively of Madras Cathedral, 1854-56, St. John's College, Cambridge,



1867; University, 1873. Mus. Bac., Cambridge, 1857; Mus. Doc., ib., 1867; university lecturer, 1883; examiner in music for University of Cambridge. Works: *The Shunamite*, oratorio, 1882; *The Deliverance of St. Peter*, sacred cantata; *The Triumph of Love*, secular cantata; Church services; Anthems, part-songs, and songs.

**GARTH, JOHN**, English composer of the last half of the 18th century. He probably lived in London as an organist. Works: 6 sonatas for harpsichord, two violins, and violoncello (1768); 6 organ voluntaries; 30 collects set to music. He published, also: "The First Fifty Psalms, set to music by Benedetto Marcello" (London, 8 vols., 1757).—Mendel.

**GARTNER, JOHANN**, born on the Petersberg, near Fulda, in 1740, died in Fulda in 1789. Flutist, pupil in Mannheim of Wendling; travelled over Germany, and then settled down as first flute of the court chapel of the abbot Prince of Fulda, who had been his patron. Works: Operettas; Flute solos; Cantatas.—Mendel; Fétis.

**GASCOGNE** (Gascongne, Gascoine, Gascong), **MATHEU**, French composer of the beginning of the 16th century. His motets are found in Attaignant's collection of 1534,

and in Sallinger's collection of 1545. Bainsi mentions his masses, written on French chansons, as preserved in the archives of the Pontifical Chapel. Under the name of Gascong his masses in MS. are found in the royal library at Munich; others are in the public library at Cambrai among the MSS. of the 16th century.—Fétis; Mendel.

**GASPAR VAN WERBECKE** (Weerbeke), born in Audenarde, Flanders, about 1440, died after 1509. He was singing master to the house of Sforza in Milan until 1490, when he returned to his native town. Works: *Misser* (sic) Gaspar, 5 masses (published by Petrucci, Venice, 1509); 3 parts of masses in *Fragmenta missarum* (ib., 1509); a mass in *Missarum diversorum auctorum liber primus* (1508); Several motets and lamentations in Petrucci's different collections; Manuscript masses in library of Pontifical Chapel.—Fétis; Riemann; Ambros, iii. 246.

**GASPARI, GAETANO**, born in Bologna, March 14, 1807, died there, March 31, 1881. Church composer, pupil of Benedetto Donelli at the Lyceo, where he won several important prizes. He became maestro di cappella of the church at Cento in 1828, and of the cathedral at Imola in 1836-39, when he was called to assist Donelli at the Lyceo in Bologna. He became librarian of the musical library of the Lyceo in 1856, and maestro of S. Petronio in 1857. A clever contrapuntist, he wrote church compositions, chiefly *Miserere* and masses. He published, also: *Memorie risguardanti la storia dell' arte musicale in Bologna al xvi secolo*.—Fétis, iii. 413; do., *Supplément*, i. 364; Mendel; Riemann.

**GASPARINI** (Guasparini), **FRANCESCO**, born at Camajore, near Lucca, March 5, 1668, died in Rome, April, 1727. Dramatic composer, pupil in Rome of Corelli and Pasquini. He was maestro di coro at the Ospedale della Pietà, Venice, and member of the Accademia Filharmonica. In 1725 he was elected maestro by the chapter of S. Giovanni in Laterano, Rome, with Girolauno

Chiti as his coadjutor, but ill-health compelled him soon after to retire on half-pay. He wrote equally well for the stage and the church, but the work by which he is best remembered is his treatise on accompaniment entitled, "L'armonico pratico al cembalo," etc. (Venice, 1683; 7th ed., 1802), which has maintained its position in Italy, even since the appearance of the clearer and better-arranged treatise by Fenaroli. Works: *Tiberio, imperatore d'Oriente*, given in Venice, Teatro Sant'Angiolo, 1702; *Amor della patria, Imenei stabiliti dal caso, Il principe tra i vassali*, Rome, 1703; *Il miglior d'ogni amore per il peggior d'ogni odio*, Venice, Teatro San Cassiano, 1703; *Fede tradita e vendicata, La maschera levata al vizio*, Rome, 1704; *Amleto, Antioco, Fredegonda*, ib., 1705; *Il principato custodito dalla fraude, Statira*, Venice, Teatro San Cassiano, 1705; *Jaicon, rè della China*, Rome, 1706; *Amor generoso, Anfitrione*, ib., 1707; *Flavio Anicio Olibrio*, ib., 1708; *L'Alcide, o violenza d'amore*, Engelberta, ib., 1709; *La principessa fedele, Sesostri, rè d'Egitto, Tamerlano, La ninfa Apollo*, Venice, Teatro San Cassiano, 1710; *Costantino, La pazzia amorosa*, ib., 1711; *Merope*, ib., 1712; *La verità nell'inganno*, ib., 1713; *Bajazette*, ib., 1719; *Il Pirro, Il trace in catena*, Rome, 1717; *Lucio Vero, Astianatte*, ib., 1719; *Il Faramondo, Amore e Maestà*, ib., 1720; *La Zoe, ovvero il comando non inteso*, ib., 1721; *Gli equivoci d'amore e d'innocenza, La fede in cimento*, Venice, 1730; *Mosè liberato dal Nilo, oratorio*.—Fétis; Grove; Mendel; Riemann; Schilling.

GASPARINI, MICHELE ANGELO, born at Lucca, died in Venice in 1732. Dramatic composer and contralto singer, pupil of Lotti. He founded in Venice a celebrated school of singing, where many well-known singers were formed, among others Faustina Bordoni. Works—Operas: *Il principe selvaggio*, given in Venice, 1695; *Il Rodomonte*, ib., 1714; *Arsace*, ib., 1715; *Lamano*, ib., 1719; *Il più fedel tra gli*

*amici*, ib., 1721.—Fétis; BurNEY, Hist., iv. 526; Mendel.

GASPARINI, QUIRINO, maestro di cappella to the King of Sardinia, Turin, in 1749-70. He was a virtuoso violoncellist and composed motets, a *Stabat Mater*, and trios for two violins and violoncello, which last were published in London.—Fétis; Mendel.

GASSE, FERDINAND, born in Naples, March, 1788, died (?). Violinist and dramatic composer; pupil at the Paris Conservatoire of Kreutzer, Catel, and Gossce. He won the 1st violin prize in 1801; the 2d grand prix in 1804, and the grand prix de Rome in 1805. He was violinist in the orchestra of the Opéra, Paris, in 1812-35. Works—Operas: *La finta Zingara*, opera buffa, given at Naples, 1812; *Le voyage incognito*, Paris, Opéra Comique, 1819; *L'idiote*, ib., 1820; *Une nuit de Gustave Wasa*, ib., 1825; *Te Deum* for two choruses; *Christe eleison*, fugue for six voices; *Three duos for violins*, op. 1; *Duos faciles*, 2d and 3d book; 3 grand duos concertants; 3 duos faciles; 3 sonatas for violin and violoncello.—Fétis; Mendel.

GASSMANN, FLORIAN LEOPOLD, born at Brñx, Bohemia, May 4, 1723, died in Vienna, Jan. 21, 1774. Dramatic composer, ran away from home when thirteen years old, and, supporting himself by playing the harp, worked his way to Bologna and became the pupil of Padre Martini, who established him as organist of a church in Venice. He entered the service of Count Leonardo Veneri, and soon began to attract attention by his compositions. In 1762 the Emperor Francis I. called him to Vienna as composer for the theatre, and Joseph II. subsequently appointed him Hofkapellmeister and librarian of the imperial musical library. He founded the Society for the widows and orphans of Vienna musicians, which in 1862 was reorganized under the name of Haydn Society. His most distinguished pupil was Salieri. He composed a great deal of church music, which Mozart

thought more of than of his operas, among which are : A Mass, for chorus and orchestra, and a very fine Dies iræ ; Psalms, hymns, offertories, and an oratorio, *Betulia liberata*, which had a brilliant success. Works—Operas : *Merope*, given in Italy, about 1759 ; *Issipile*, *ib.*, ab. 1760 ; *Catone in Utica*, *ib.*, ab. 1761 ; *Ezio* (two different settings), *ib.*, ab. 1761 ; *Olimpiade*, Vienna, 1761 ; *Il mondo nella luna*, Venice, 1765 ; *Il trionfo d' Amore*, *ib.*, 1767 ; *Gli uccellatori*, Vienna, rewritten for Venice, 1768 ; *Il filosofo innamorato*, *ib.*, 1768 ; *do.* (new music, Vienna, 1771) ; *Un pazzo ne fa cento*, *ib.*, 1769 ; *I viaggiatori ridicoli*, Vienna, 1769 ; *L' Amore artigiano*, *ib.*, 1769, Milan, 1770 ; *La pescatrice*, Vienna, 1771 ; *I rovinati*, *La casa di campagna*, *Amore e Venere*, *ib.*, 1772. Two German operas : *Die junge Gräfin*, Berlin, about 1769 ; *Die Liebe unter den Handwerksleuten*. Instrumental music : Symphonies for orchestra ; 6 quartets for flute, viola, and bass ; 6 quintets for 2 violins, 2 violas, and bass ; 6 quartets for 2 violins, viola, and violoncello (Amsterdam).—Fétis ; Grove ; Mendel ; Schilling ; Wurzbach.

GASSNER, FERDINAND SIMON, born in Vienna, Jan. 6, 1798, died in Carlsruhe, Feb. 25, 1851. Violinist, went early to Carlsruhe, where he studied the violin while attending the gymnasium ; entered the court orchestra, and in 1816 became violinist of the new Nationaltheater in Mainz and soon after Correpetitor and vice music director, being influenced by Gottfried Weber. In 1818 he was university music director in Giessen, received in 1819 the degree of doctor, and authority to lecture on music ; returned to the Carlsruhe orchestra in 1826, and was later singing teacher and music director of the court theatre there. Composed operas, ballets, cantatas, and other music, edited musical journals, and wrote several books. Works : *Der Schiffbruch*, opera ; *Das Ständchen*, *do.* ; *Die Müller*, ballet ; Several other ballets ; *Die Auferweckung des Jünglings von Nain*, cantata ;

Songs and male choruses.—Allgem. d. Biogr., viii. 406 ; Fétis ; Mendel ; Weech, *Badische Biogr.*, i. 277 ; Wurzbach.

GASTINEL, LÉON GUSTAVE CYPRIEN, born at Villers-les-Pots (Côte d'Or), France, Aug. 15, 1823, still living, 1889. Dramatic composer, pupil of Halévy, won in 1846 the grand prix de Rome for his cantata *Velasquez*. Several of his operas-comiques have been successful. Works—Operas : *Le miroir*, given in Paris, Jan. 19, 1853 ; *L'opéra aux fenêtres*, 1857 ; *Titus et Bérénice*, 1860 ; *Le buisson vert*, 1861 ; *Bianca Capello* ; *La Kermesse* ; *Les dames des prés* ; *La tulipe bleue* ; *Le roi barde* (the last five unrepresented). Oratorios : *Le dernier jour*, 1853 ; *Les sept paroles* ; *Saül* ; *La fée des eaux* ; *Mexico*, cantata, 1863 ; 3 grand masses ; 3 symphonies ; Concerto for two violins with orchestra ; 2 overtures ; Chamber music ; Songs.—Fétis ; *do.*, *Supplément*, i. 365 ; Mendel.

GASTOLDI, GIOVANNI GIACOMO, born at Caravaggio, Italy, about the middle of the 16th century, died after 1596. Maestro di cappella in Mantua, and in 1592 in Milan. His Balletti da suonare, cantare e ballare are said to have served Morley as models for his Ballets or Fa-las. Two of them are well known to English amateurs : *Maiden fair*, of Mantua city, and *Soldiers, brave and gallant be*. He was a prolific writer of canzonets and madrigals. There were published five or more books of his madrigals for five, six, eight, and nine voices, 8 books of canzonets for three, four, and five voices, besides books of masses, psalms, vespers, etc., published in Venice, Mantua, Milan, and Antwerp, between 1581 and 1611. He was one of the composers who dedicated a collection of psalms for five voices to Palestrina in 1592 (Martini). His madrigals are found in a collection published at Antwerp by André Pevernage in 1593 with the title, *Harmonie celesti di diversi excel. mus.* They are also in the collection *Trionfo di Dori* (Venice, 1596) ; in *Madrigali a otto voci* (Phalesius, Antwerp,

1596); and in many other collections of that time.—Fétis; Grove, Mendel; Riemann.

GASTRITZ (Castritz, Castricius, Castricius), MATTHIAS, German composer of the 16th century. He was organist in Amberg, Upper Palatinate, about 1571; wrote Latin and German songs, and particularly the melody to *Herzlich lieb hab' ich dich, o Herr*. He is sometimes called erroneously Michael Gastritz.—Allgem. d. Biogr.; Monatshefte für Musik-Geschichte, v. 123; vi. 26; Mendel.

GATAYES, FÉLIX, born in Paris, 1809, still living, 1889 (?). Pianist, self-taught, afterwards received a few lessons from Liszt; he improvised with rare facility, and won great applause on his concert tours, which led him for twenty years through Europe, America, and Australia. His symphonies and overtures for orchestra are esteemed by critics. For pecuniary reasons he devoted himself later to compositions for military band.—Fétis.

GATAYES, GUILLAUME PIERRE ANTOINE, born in Paris, Dec. 20, 1774, died there, October, 1846. An illegitimate son of the Prince de Conti and the Marquise de Silly, he ran away from the theological seminary where he had been placed and was befriended at the time of the Revolution by Murat, who was attracted by his singing and guitar playing. His romances, especially *Mon délire*, which was sung throughout France, soon won him popularity and he became noted as a guitar and harp virtuoso. His guitar method (1790) was for a long time the only one used in France. He published trios for guitar, flute, and violin; duos for two guitars, for guitar and piano-forte, for guitar and violin or flute, and for harp and horn; and solos for guitar and for harp. His son, Joseph Léon Gatayes (1805-1877), was a harp virtuoso and composer.—Fétis; Mendel; Larousse; Riemann.

GATTI, Abbate LUIGI, born in Mantua, Italy, about 1750, died (?). Dramatic composer; maestro di cappella at Salzburg in 1790. Works—Operas: *L' Olimpiade*, Pia-

cenza, 1784; *La Nitteti*, Lucca, 1786; *Demofonte*, Mantua, 1787. The Death of Abel, oratorio, 1788; Church music in MS.—Fétis; Mendel.

GATTI, SIMONE, born in Venice about the middle of the 16th century, died (?). Composer of several religious dramas or mysteries written for the Duke Albert of Bavaria, in whose chapel he was musician, after serving in the same capacity in that of the Archduke Charles of Austria.—Fétis; Mendel.

GATTI, TEOBALDO DI, born in Florence about 1650, died in Paris, 1727. Dramatic composer. He heard Lulli's music in Italy and went to Paris to join him, served in his orchestra at the Opéra, and remained there fifty years. Works: *Coronis*, pastorale, given in Paris, Opéra, 1691; *Sylla*, opera, ib., 1701; *Twelve Italian arias* (Paris, 1696).—Fétis; Hawkins, Hist., v. 45; Mendel; Schilling.

GATTY, ALFRED SCOTT, born at Ecclesfield, England, April 25, 1847, still living, 1889. Vocal composer, studied at Marlborough and Christ's College, Cambridge. Appointed, 1880, Rouge Dragon, Pursuivant of Arms, Herald's College, London. Works: *Sandford and Merton's Christmas Party*, operetta, 1880; *Songs*; *Pianoforte* music.

GAUCQUIER (du Gaucquier, Nucens), ALARD DUNOYER, born at Lille, Flanders, first half of the 16th century. He was tenor in 1564, and second maitre de chapelle, in 1567-76, to the Archdukes of Austria Ferdinand I., Maximilian II., and Matthias. Works: *Magnificat*, 4-6 voc. (1547); *Quatuor misse* 5, 6 et 8 vocum (Antwerp, 1581).—Fétis; Van der Straeten, iii. 150; v. 103; Mendel; Ambros, iii. 325.

GAUDE, THEODOR, born at Wesel-on-the-Rhine, June 3, 1782, died (?). He finished his musical education in Paris, where he made a reputation as a guitar virtuoso and teacher. In 1814 he started on a concert tour for St. Petersburg, but was taken sick in Hamburg, and on recovering settled

## GAUDEAMUS

there as a teacher of his instrument, for which he composed and published about 80 works.—Mendel; Schilling; do., Supplement, 162.

**GAUDEAMUS IGITUR**, Humoreske for orchestra, soli, and chorus, by Franz Liszt, op. 10. Published, score and parts; also for pianoforte (2 and 4 hands), Schubert.

**GAUL, ALFRED (ROBERT)**, born in Norwich, England, April 30, 1837, still living, 1888. He was a cathedral boy at Norwich, from nine until fifteen years old, when he was articled to Dr. Zachariah Buck, organist of the cathedral.



In 1854-59 he was organist at Fakenham, Norfolk, and in the latter year he became organist of St. Augustine's, Edgebaston, Birmingham, a position he still holds. He is also teacher of harmony and counterpoint at the Midland Institute and conductor of the Sunday School Union Choral Society, Birmingham. Mus. Bac., Cambridge, 1862. Works: Hezekiah, oratorio, 1860; 1st Psalm, cantata; 96th Psalm, for solo voices and 8-part chorus; Ruth, cantata, 1881; The Holy City, do., Birmingham Festival, 1882; Passion Service, do.; Joan of Arc, historical cantata, text by Frederick Enoch, Birmingham Festival, 1887; Offertory Sentences; Anthems; Glee; Songs and part-songs. His Holy City is often sung in the United States; his Passion Service was sung for the first time in America at Chickering Hall, New York, Dec. 15, 1885; and his Ruth, ib., Feb. 14, 1887.

**GAULTIER** —, French dramatic composer in the last part of the 18th century. He wrote the following operas for the Théâtre des Jeunes Artistes, Paris: Phénix, ou l'île des vieilles, 1796; Zéphyr et Flore, ou rose d'Amour, 1797; Le dédit, 1798; Le nid d'Amours, 1798; Vert-Vert, ou le perroquet de Nevers, 1800; Frosine, ou la

négresse, 1801; Le petit Poucet, ou l'orchelin de la forêt; Joseph.—Fétis, Supplement, i. 367; Mendel, Ergänz., 119.

**GAULTIER, DENIS**, born at Marseilles between 1600 and 1610, died in Paris before or in 1664. Celebrated virtuoso on the lute, went early in life to Paris, where he studied law, and about 1637 was already famous as a lute player. In 1647-48 he established, with his cousin Jacques Gaultier, the Paris school of the lute, where they conjointly formed many pupils. In 1656 he became lieutenant-général of the bailiwick at Clermont, and after 1660 lived again in Paris. He was equally great as a virtuoso and composer, and looked upon by his contemporaries as the most distinguished representative of lute music in general. Of his compositions two printed collections are preserved: Pièces de luth (1660), and Livre de tablature, besides the Codex Hamilton, containing *La rhétorique des dieux*, a collection of 62 pieces in manuscript (1650-55?), now in the cabinet of engravings at the Berlin Museum.—Vierteljahrsschrift für Musikwissenschaft, ii. (1886) 1-180.

**GAULTIER, JACQUES** (Gantier le vieux?), called Gantier d'Angleterre, born (at Lyons?) about 1600, died in Paris before 1671. Virtuoso on the lute, pupil of Mesangeau; was royal lutist in London, 1617-47, had won reputation in 1622, and settled in Paris, 1647, where he formed many pupils of note, with his cousin Denis Gaultier. He is probably identical with *Gautier le vieux*, Sieur de Nède, of Lyons. Some of his compositions are preserved in the Codex Milleran in the library of the Conservatoire, Paris.—Vierteljahrsschrift für Musikwissenschaft, ii. 2-11.

**GAULTIER, PIERRE**, born at La Ciotat, Provence, in 1642, died in the harbor of Cette in 1697. Dramatic composer in the style of Lulli, of whom he bought, in 1685, for Marseilles, his patent to give operas, and brought out with great success his opera *Le triomphe de la paix*, March 22, 1687. He then played with his company

alternately at Marseilles, Montpellier, and Lyons, and on embarking in 1697 for Marseilles was shipwrecked and lost with his entire troupe. He published also a collection of duos and trios for violin and flute, and left other instrumental music in MS.—*Vierteljahrsschrift f. Musikwissenschaft*, ii. 28.

GAUNTLETT, HENRY JOHN, born at Wellington, Shropshire, England, in 1806, died in London, Feb. 11, 1876. Organist, studied law and music; practised law in 1831–42; organist in 1827–47 of St. Olave's, Southwark, and afterwards of several other churches. *Mus. Doc.*, Lambeth, 1842. In 1846 he was chosen by Mendelssohn to play the organ part in Elijah, on its production at Birmingham. Works: Hymns for Matins and Evensong (1844); Church Hymnal and Tune Book, with W. J. Blew (1844–51); *Cantus melodici* (1845); *The Congregational Psalmist*, with Dr. Allon (1851); Hymns and Glorias; Tunes new and old (1868); Anthems; Songs and glees; Organ music.—*Grove*; *Mendel*, *Ergänz.*, 119.

GAUSSON, AUGUSTE LOUIS, born in Brussels, July 4, 1814, died there, Jan. 11, 1846. Composer, professor at the Brussels Conservatoire. Pupil of Masset, Snel, Hanssens, and Fétis. In 1837 he instituted people's concerts in Brussels, and free choral schools for workmen. Works: *Serenade for orchestra*; *Le poëte mourant*, cantata; *La mort du contrebandier*, do.; *Overture for grand orchestra*; *La chute des feuilles*, *clégie*; *Album lyrique*; *Album de chant*.—*Fétis*, *Supplément*, i. 367; *Mendel*, *Ergänz.*, 119.

GAUTIER (Gautier le vieux, or l'ancien), DENIS, Sieur de Nefie, born about 1620, died in 1678–80. Luteist at the French court; published a *Livre de tablature de pièces de luth sur différents modes* (Paris, 1664), and other music.—*Fétis*; *Mendel*.

GAUTIER, JEAN FRANÇOIS EUGÈNE, born at Vaugirard, near Paris, Feb. 27, 1822, died there, April 3, 1878. Violinist, pupil of Habeneck and Halévy at the Con-

servatoire, Paris; won the 1st violin prize in 1838) and the 2d grand prix in 1842. He became in 1848 second chef d'orchestre at the Lyrique, in 1864 chef de chant at the Théâtre Italien, and in the same year professor of harmony at the Conservatoire for the female classes and afterwards of the class in musical history. He was also for several years maître de chapelle of the Church of Saint-Eugène, Paris. Works—Operas: *L'anneau de Marie*, given at Versailles, 1845; *Les barricades* (with Pilati), Paris, 1848; *Le marin de la garde*, ib., 1849; *Murdock le bandit*, ib., 1851; *Flore et Zéphire*, *Choisy le Roi*, ib., 1852; *Schahababam II*, ib., 1854; *Le mariage extravagant*, ib., 1857; *Le docteur Mirobolan*, ib., 1860; *La bacchante*, *Joerisse*, ib., 1862; *Le trésor de Pierrot*, ib., 1864; *La clef d'or*; *La mort de Jésus*, oratorio; *Le 15 août*, cantata, 1861; *Ave Maria*, 1848.—*Fétis*; do., *Supplément*, i. 368; *Mendel*; do., *Ergänz.*, 120; *Riemann*.

GAVEAUX, PIERRE, born at Béziers (Hérault), France, August, 1761, died in the hospital for insane at Charenton (Paris), Feb. 5, 1825. At the age of six he became choir-boy at the cathedral in his native town. He was destined for the church, and studied Latin and philosophy. In 1778 he purposed going to Naples to complete his musical studies, but was prevented by the Bishop of Béziers offering him a benefice. On the death of this prelate, however, he accepted the position of first tenor at the Church of Saint-Séverin at Bordeaux, where he also studied composition under F. Beck. After the successful production of several compositions, he determined to make music his vocation; so he quitted the cloth, and entered the company at the Bordeaux theatre as tenor. In 1788 he went to Montpellier, and in 1789 to Paris, where he was made leading tenor at the Théâtre de Monsieur, which was then at the Tuileries. When the Feydeau was opened, on Jan. 6, 1791, this company was joined with the Italian troupe of the foire Saint-Germain, and from that



time Gaveaux never sang at any other theatre. In 1801 the companies of the Théâtre Favart and the Feydeau were united, and Gaveaux was made a member of the new combination, but no longer as first tenor. His compositions, too, began to attract less attention than formerly, and his singing could not vie with that of Ellevein and Martin. In 1812 an attack of insanity forced him to quit the stage. He recovered a few months later, but in 1819 his insanity returned, and he was sent to Charenton, where he remained until his death. Gaveaux wrote many operas for the Feydeau, in which his graceful, facile style almost made up for a certain lack of melodic originality; but for a time his works were very popular. Works: *Le paria, ou la chaumière indienne*, given at the Théâtre Feydeau, 1792; *Les deux Suisses*, ib. (after the events of Aug. 10th, entitled *L'amour filial, ou la jambe de bois*); *Les deux ermites, La famille indigente, La partie carrée*, 1793; *Sophonime*, 1794; *Le petit matelot, Lise et Colin*, 1795; *Tout par hasard, Céline, Delmon et Nadine, La gasconnade*, 1796; *Le traité nul, Sophie et Monears, ou l'intrigue portugaise*, 1797; *Léonore, ou l'amour conjugal* (his best work, subject identical with Beethoven's *Fidelio*), 1798; *Les noms supposés*, 1798; *Les deux jockeys*, 1799; *Owinska, Le trompeur trompé*, 1800; *Le locataire, Théâtre Favart*, 1800; *Avis aux femmes, Un quart d'heure de silence, Théâtre Feydeau*, 1804; *Le diable couleur de rose, ou le bonhomme Misère, Le bouffe et le tailleur, Trop tôt, Le mariage inattendu, Théâtre Montansier*, 1804; *L'amour à Cythère, Opéra*, 1805; *Monsieur Deschaluzeaux, Théâtre Feydeau*, 1805; *Le diable en vacance, Théâtre Montansier*, 1805; *L'échelle de soie, Théâtre Feydeau*, 1808; *La rose blanche et la rose rouge*, 1809; *L'enfant prodigue*, 1811; *Une nuit au bois, ou le muet de circonstance*, 1818.—*Fétis*; *do.*, *Supplément*, i. 369; *Mendel*.

GAVINIÉS, PIERRE, born in Bordeaux, May 26, 1726, died in Paris, Sept. 9, 1800.

Violinist, considered in France the founder of the French school; mostly self-taught, forming his style chiefly after that of the great Italian violinists. He made his début in 1741, at one of the Concerts Spirituels, and after that resided chiefly in Paris, where he soon won the reputation of being one of the greatest violinists of his age. His *Romance de Gaviniés*, played at his concerts, is said to have always moved his hearers to tears. He became director of the Concerts Spirituels with Gossee in 1773, and professor of violin at the Conservatoire in 1795. Among his pupils were Capron, Robineau, Le Duc aîné, Paisible, Imbault, Baudran, and Verdigués. Works; *Le prétendu, opéra-comique*, played at the Comédie Italienne, 1760; *Les vingt-quatre matinées* (1791); 6 sonatas for violin with bass; 6 *do.*, op. 3; 6 concertos for violin and bass; 3 sonatas for violin solo (Naderman, Paris, 1801).—*Fétis*; *Grove*; *Hart, The Violin*, 285; *Larousse*; *Fayolle, Notices sur Corelli, Tartini, Gaviniés et Viotti* (1810).

GAYER, JOHANN JOSEPH GEORG, born at Engelhaus, Bohemia, April 17, 1748, died in Homburg in 1811. Violinist, pupil in Prague of Pichl, and in composition of Loos. He made a concert tour to Darmstadt, and in 1774 became Concertmeister in Homburg. His compositions include symphonies, church music, concertos for the violin, horn, and other instruments.—*Mendel*; *Fétis*.

GAZTAMBIDE, JOAQUIN, born at Tudela, Navarre, Spain, Feb. 7, 1822, died in Madrid, March 18, 1870. Dramatic composer, pupil of José Guellbenzu, an organist of Pampeluna, on the pianoforte and in composition, and later, at the Madrid Conservatorio, of Albeniz and Carnicer. When leader of the orchestra at the Teatro del Principe, Madrid, he brought out his first zarzuela, and in the twenty-five years following he wrote upwards of forty, some of which were very popular. He became director of the theatre and of the Conser-

vatorio concerts for the Society for Mutual Help, Chevalier of the Order of Charles III., Commander of that of Isabella la Católica, and honorary professor of the Conservatorio of Madrid. Works — Operas: Escenas de Chamberi (with Barbieri, Hernando, and Oudrid), 1850; La picaresca (with Barbieri), 1851; Por seguir á una mujer (with Barbieri, Inzenga, and Oudrid), 1851; El Valle de Andorra, 1852; Don Simplicio Bobadilla (with Barbieri, Hernando, and Inzenga) 1853; Un dia de reinado (with Barbieri), 1854; Catalina, 1854; El sarjento Federico (with Barbieri), 1855; Entre dos aguas, 1856; La zarzuela (with Arrieta and Barbieri), 1855; Los Magyares, played over one hundred times, 1857; Amor sin conoer (with Barbieri), 1858; El juramento, 1858; Una Vieja, 1860; En las astas del torre, 1862; Al Amanecer; Anarquia conjugal; Casado y soltero; El amor y el almuerzo; El estreno de un artista; El lancero; La cotorra; La niña; La edad en la boca; Una historia en un meson; Un pleito; Tribulaciones; La hija del pueblo; Las señas del archiduque; Del palacio á la taberna; El diablo las carga; La mensajera; Estebanillo; El sueño de una noche de verano; La cisterna encantada; La conquista de Madrid; Las hijas de Eva; Los comuceros; Matilde y Malek-Adel; El secreto de la reina. A kinsman, Xavier Gaztambide, was leader of orchestra at a Madrid theatre in 1866, and the author of several dramatic compositions.—Fétis, Supplément, i. 370; Mendel, Ergänz., 120.

GAZZA LADRA, LA (The Thieving Magpie), Italian comic opera in two acts, text by Gherardini, music by Rossini, first represented at La Scala, Milan, May 31, 1817; given in London, King's Theatre, March 10, 1821, and in Paris, Théâtre Italien, Sept. 18, 1821. It was first produced in New York, in the new opera-house in Church Street, Nov. 18, 1833. The libretto is founded on a French melodrama, "La pie voleuse," which, with Mlle Jenny Vertpré

in the principal character, had a long and successful run at the Porte Saint-Martin, Paris, in 1815. Paër, seeing its operatic capabilities, sent the play, with marginal notes showing how it should be divided for musical purposes, to his librettist at Milan; and the latter, instead of returning it to Paër, offered it to Rossini, who wrote for it one of his most brilliant scores. The overture, among the composer's best orchestral works, begins with a duet for snare drums, one of the earliest instances of the use of that instrument in the orchestra. It was considered at the time such an innovation that



Violante Camporese.

a young musical enthusiast went about armed, with the avowed purpose of killing Rossini. The part of Pippo, too, was the first auxiliary part written for a contralto voice, though generally sung at the time, in the English and French theatres, by a baritone or bass; and it was not until after this that a contralto was considered an indispensable member of an opera company, except for first parts. The part of Ninetta, sung in 1821 in London by Madame Camporese and in Paris by Madame Fodor, afterwards became a favourite character with Sontag, Malibran, and Grisi.

GAZZANIGA, GIUSEPPE born in Verona, Italy, October, 1743, died at Cremona

before 1819. Dramatic composer, pupil of Porpora in Venice and at S. Onofrio, Naples, and in 1767-69 of Piccini. He returned to Venice about 1770, and became the friend of Sacchini, who aided him in the production of his first opera. In 1779 he went to Naples and remained until 1781, when he visited Palermo, to bring out several operas and a mass composed for the fête of St. Cecilia. In 1791 he became maestro di cappella of the Cathedral of Cremona and devoted himself chiefly to church music. Among his operas, *Il convitato di pietra*, the forerunner of Don Giovanni, had a great success in the Italian cities, and later in London. He left several cantatas, a *Te Deum*, and other church music. Works—Operas: *Il finto cieco*, given at Vienna, 1770; *La locanda*, 1771; *Il calandrino*, 1771; *L'isola d'Aleina*, 1772; *Ezio*, 1772; *La tromba di Merlino*, 1772; *La donna soldato*, 1774; *Il ciarlatano in fiera*, 1774; *Marino Carbonaro*, 1775; *La fedeltà d'amore alla prova*, 1776; *Armida*, 1777; *La contessa di Nuova Luna*, Dresden, 1778; *Antigono*, Naples, 1779; *La donna capricciosa*, 1780; *Il ritorno d'Ulisse*, Palermo, 1781; *Penelope*, ib., 1781; *La vendemmia*, Venice, 1783; *La creduta infedele*, Naples, 1783; *Il seraglio d'Osmanno*, Florence and Milan, 1785; *Circe*, Venice, 1786; *Le donne fanatiche*, ib., 1786; *La dama incognita*, 1787; *La cameriera di spirito*, Venice, 1787; *La Didone*, ib., 1787; *Il convitato di pietra*, Venice, 1787; *L'Italiana in Londra*, Piacenza, 1789; *L'amor costante*, *L'impresario in angustie*, Ferrara, 1789; *La moglie capricciosa*, 1789; *Idomeneo*, Padua, 1790; *Achille* in Sciro, about 1790; *La donna che non parla*, about 1790; *La disfatta de' Mori*, Turin, 1791; *Il marito migliore*, Milan, 1801. He left also several cantatas, a *Te Deum*, and other church music.—Fétis, iii. 431; Supplément, i. 371; Grove, Larousse.

GEAR, GEORGE FREDERICK, born in London, May 21, 1857, still living, 1889. Pianist, pupil of Dr. Wylde, and John

Francis Barnett at the London Academy of Music. Works: Sonatas for pianoforte; String quartet; Songs; Two operettas.

GEBAUER, ÉTIENNE FRANÇOIS, born at Versailles in 1777, died in 1823. Flutist, brother and pupil of Michel Joseph Gebauer, and, on the flute, pupil of Hugot; entered the orchestra of the Opéra Comique in 1801, became first flutist in 1813, and retired in 1822 on account of feeble health. Among his numerous compositions are: 19 works of duets for flutes; Several do. for 2 violins; Sonatas for flute, with bass, op. 8, 14; More than 100 soli, airs variés, etc., for flute; Airs variés for clarinet.—Fétis.

GEBAUER, FRANÇOIS RENÉ, born in Versailles in 1773, died in Paris, July, 1845. Bassoonist, pupil of his brother Michel Joseph Gebauer and Devienne. He was bassoonist in the Garde Suisse when fifteen, professor at the Versailles Conservatoire when twenty-three, member of the orchestra of the Opéra, Paris, in 1801-26, and musician of the emperor's chapel. Chevalier of the Legion of Honour, 1814. Works: Sonatas; Duets; Trios; Quartets; Quintets; Symphonies; Overtures.—Fétis; Mendel; Riemann.

GEBAUER, MICHEL JOSEPH, born at La Fère (Aisne), France, in 1763, died in December, 1812, during the retreat from Moscow. The son of a regimental musician, he became oboist in the Swiss Guard; was also a singer in the chapel at Versailles, and a clever violinist. He was a member of the band of the Garde Nationale, Paris, in 1791, and professor at the Conservatoire in 1794-1802. He left the last position to become chef of the consular guard band, subsequently the Garde Impériale. Works: 200 military marches; 2 Quartets for flute, clarinet, horn, and bassoon; Duets for various instruments.—Fétis, iii. 433; do., Supplément, i. 371; Larousse; Mendel; Riemann.

GEBEL, FRANZ XAVER, born at Furstenu, near Breslau, in 1787, died in Moscow in 1843. Pupil of Vogler and Albrechtsberger. He was director of theatre

orchestras in Vienna, Pesth, and Lemberg, where he brought out with success several operas of his composition. From 1817 he taught the pianoforte in Moscow. Works: Mass; 4 symphonies; Several overtures; Quartets and quintets for strings; Sonatas, fantasias, etc., for pianoforte; Preludes for organ; German songs.—Mendel; Fétis; do., *Supplément*, i. 371; Riemann.

GEBEL, GEORG, the elder, born at Breslau in 1685, died there in 1750. Organist, pupil of Tiburtius Winkler and of Johann Heinrich Krause; became organist at Brieg in 1709, where he was much influenced by Stölzel, and in 1713 went in the same capacity to Breslau. He was the inventor of a clavichord with quarter tones, and of a clavi-cymbalum with manual and pedal. He composed a *Passion-Oratorio*; 60 cantatas; Mass with orchestra; 25 psalms; a collection of canons (among which, one for 30 voices); 70 chorals; 24 concertos for pianoforte; 48 concertos and other works for various instruments; preludes for organ, etc., all in MS.—Fétis; Mendel; Riemann; Schilling.

GEBEL, GEORG, the younger, born at Brieg, Silesia, Oct. 25, 1709, died at Rudolstadt, Sept. 24, 1753. Organist, son and pupil of Georg Gebel the elder, was second organist at S. M. Magdalena, Breslau, and at the same time Kapellmeister to the Duke of Öls. In 1835 he became a member of Count Brühl's orchestra in Dresden; was appointed royal Kapellmeister in Rudolstadt in 1747. Works—Operas: *Oedipus*, 1751; *Medea*, 1752; *Tarquinius Superbus*, 1752; *Sophonisbe*, 1753; *Marcus Antonius*, 1753; *Serpillo e Melissa*, given in Dresden, about 1740; Several cantatas; An *Oratorio*; A Mass; More than 100 symphonies for orchestra; Concertos for pianoforte; Church and chamber music. His younger brother, Georg Sigismund (died in 1775 in Breslau, where he was organist at St. Elizabeth's), composed fugues and preludes for the organ.—*Allgem. d. Biogr.*, viii. 452; Fétis; Mendel; Schilling.

GEBHARDI, LUDWIG ERNST, born at Nottleben, Thuringia, in 1787, died in Erfurt, Sept. 4, 1862. He was organist at the Predigerkirche and royal music director in Erfurt. He published several collections of organ music.—Mendel; Riemann; Fétis.

GEBHART, ANTON, born at Sonthofen, Bavaria, in 1817, still living, 1889. Organist, pupil of his father and of Anton Schmid, whose successor he became as organist and music teacher in Dillingen in 1842. In 1858 he became also director of the church music. He composed a mass, a Requiem, a Stabat Mater, Miserere, *Pangue lingua*, and other church music, and wrote on music.—Mendel.

GEHT MIR MEINEN JESUM WIEDER, aria in G major for the bass of Coro II, with accompaniment of violin solo, strings complete, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II.

GEDENK AN UNS, MIT DEINER LIEBE, soprano aria in B minor, with accompaniment of oboe, strings complete, organ, and continuo, in Johann Sebastian Bach's cantata *Bei der Rathswahl zu Leipzig*, 1731, "Wir danken dir, Gott, wir danken dir;" published separately, with additional accompaniments by Rob. Franz, by F. Whistling, Leipsic, 1860.

GEDULD! GEDULD!, aria in A minor for the tenor of Coro II, with accompaniment of violoncello and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part I.

GEGRÜSST, GEGRÜSST. See *Rienzi*.

GEHOT, JEAN, born in Belgium about 1756. Violinist; made concert tours in England, Germany, and France; he was living in London in 1784. He wrote quartets, trios, and duets for strings; also a method for violin, and other musical instruction books.—Mendel; Fétis; Wasielewski, *Die Violine*, 284.

GFIGER, JOSEPH, born in Lower Austria in 1814, died in Vienna, Dec. 30, 1861. Pianist, lived long in Vienna as a music teacher, in favour at court and with the

public. Works: *Wlasta*, opera, given in Vienna, 1840; Solemn mass for 4 voices and orchestra, op. 7; *O Deus*, ergo, gradual for 4 voices and organ, op. 6; *Marches*, caprices, divertissements, rondos, etc., for pianoforte.—Fétis, iii. 439; Mendel, iv. 172.

GELJER, ERIK GUSTAF, born at Run-sätter, Wermland, Sweden, Jan. 12, 1783, died in Upsala, April 23, 1847. He was professor of history in the University of Upsala from 1817. With Lindblad he made a collection of new Swedish songs, and with Afzelius made the valuable compilation of old Swedish songs. He composed pianoforte music and some tasteful songs in the style of his nation.—Riemann; Fétis.

GEISLER, PAUL, born at Stolp, Pom-erania, Aug. 10, 1856, still living, 1889. Dramatic composer, pupil of his grand-father, who was director of music at Marien-burg, and of Konstantin Decker; has lived mostly in Leipsic since 1873. Works: *Ingeborg*, opera, text by Peter Lohmann, Bremen, 1884; *Der Rattenfänger von Hameln*, symphonic poem, Magdeburg, 1880; *Till Eulenspiegel*, *Mira*, *Maria Mag-dalena*, symphonic poems; *Episodes*; *Mon-ologues*; *Songs*.

GEISLER, KARL, born at Mulda, near Frauenstein, Saxony, April 28, 1802, died at Bad Elster in 1869. Pupil of his father and of Fischer, cantor in Freiberg, and prefect of the chorus. In 1822 he be-came organist and third teacher in the city school at Zschopau, and later was cantor and music director. He composed songs, pianoforte and organ music, and edited a *Choralbuch*.—Mendel; Fétis; Schilling.

GELINEK, HERMANN ANTON (called Cervetti), born at Horzeniowees, Bohemia, Aug. 8, 1709, died in Milan, Dec. 5, 1779. Organist and violinist, entered the Premon-strant Abbey at Seelan, after becoming a priest, and was sent to study law in Vienna, but on his return found the life unbearable, and leaving the abbey secretly, travelled as a violinist. He lived in Naples under the name

of Cervetti. His works comprise concertos and sonatas for the violin, church music, and some pieces for the organ.—Mendel; Fétis.

GELINEK, Abt JOSEF, born at Selez, Bohemia, Dec. 3, 1758, died in Vienna, April 13, 1825. Pianist, pupil of Segert; entered the seminary of Prague in 1783, and be-came a priest in 1786. On Mozart's recom-mendation he was appointed domestic chap-lain and pianoforte teacher to Count Philipp Kinsky, who took him in 1795 to Vienna, where he was in the service of Prince Joseph Kinsky thirteen years. He studied theory under Albrechtsberger, and became inti-mate with Mozart. He was a very fashion-able teacher until about 1810, and his com-positions brought him so much money that he was able to leave his poor relatives 42,000 florins. He composed about 1,000 pieces, mostly very shallow, though occasionally showing an easy and elegant style. He was called the variation-hero, and Paris dealers had men in their employ writing music to be published under Gelinek's name in the time of his greatest popularity. Works: About 125 themes with variations; Trios and sonatas for pianoforte and strings; *Fantasia*s, rondos, sonatas, and many other pieces for pianoforte.—Wurzbach; Mendel; Fétis; Grove.

GELOSIE VILLANE, LE (Rustic Jeal-ousies), Italian opera buffa in two acts, text by Grandi, music by Sarti, represented at Venice, 1776. Mozart wrote for it, in 1791, a fine chorus, of which nothing has sur-vided but five measures in his autograph catalogue (Köchel, 615).

GEMINIANI, FRANCESCO, born in Lucca in 1680, died in Dublin, Dec. 17, 1762. Violinist, pupil of Scarlatti, Lonati, and Corelli, who considered him his best scholar, and of whose school he must be con-sidered one of the foremost representatives, although his playing and compositions dif-fered in style from those of his great master. He went in 1714 to England, where he soon won reputation as a virtuoso. He visited

Paris in 1748-55, and on his return to England settled permanently in London. In



1761 he went to Dublin on a visit, and died there. Gemminiani had found the art of violin playing in its infancy on his arrival in England, and he did considerable to advance it. His most valuable contribution was his "Art of Playing the Violin" (London, 1740), the first book of the kind ever published in England, it being six years earlier than Leopold Mozart's "Violin School." It has the merit of handing down to posterity the principles of the art of playing the violin as they were finally established by Corelli. His rules for holding the violin and bow are the same as are recognized in our day. Works: 12 solos, op. 1 (London, 1716); 6 concertos for seven parts, op. 2 (ib., 1732, Paris, 1755); 6 concertos, op. 3 (London, Paris, 1775); 12 solos, op. 4 (London, 1739); 6 solos for violoncello, op. 5, arrangements from violin solos; 6 concertos, op. 6 (London, 1741); 6 concertos for eight parts, op. 7; 12 sonatas for violin, op. 11 (London, 1758); 12 trios and 6 trios, the latter an arrangement of op. 1; Lessons for the harpsichord (London). He published also an arrangement of Corelli's solos, op. 5, as Concerti grossi (London).—Grove; Fétis; Hart, *The Violin*, 218; Wasielewski, *Die Violine*, 48; Dubourg, *The Violin*, 56.

GEMMINGEN, EBERHARD FRIEDRICH, Freiherr VON, pianist, born at Heilbronn, Nov. 5, 1726, died in Stuttgart, Jan. 19, 1791. He adopted the judicial profession, and rose to the dignity of president of the government council in Stuttgart, practising music as an amateur, and composing pianoforte concertos and sonatas, six symphonies, chamber and vocal music, mostly remaining in MS. He was also a poet.—

Allgem. d. Biogr., viii. 557; Fétis; Mendel; Schilling.

GEMMA DI VERGY, Italian opera, text by Bidera, music by Donizetti, represented in Milan, 1835, and in Paris, Théâtre Italien, Dec. 16, 1845. It was first produced in New York, in 1843, by a French company from New Orleans.

GENAST, EDUARD FRANZ, born in Weimar, July 15, 1797, died in Wiesbaden, Aug. 3, 1866. Dramatic composer, pupil of Eberwein and later of Häser in singing. He made his début at Weimar in 1814 under Goethe's direction; was director of the theatre in Magdeburg in 1828; and from 1829 had an engagement for life at the Weimar Court Theatre, being pensioned in 1860. He was also opera manager in Weimar in 1833-51. Works: *Die Sonnenmänner*, and *Die Verräther in den Alpen*, operas, performed in Weimar; *Music to Saphir's Die letzte Stunde des Hauses*; *Songs*. He published his memoirs, *Aus dem Tagebuche eines alten Schauspielers* (Leipsic, 1861-66).—Mendel; Fétis.

GENÉE, RICHARD, born in Dantzic, Feb. 7, 1823, still living, 1889. Dramatic composer, pupil of Stallknecht in Berlin. In 1848-67 he was Kapellmeister of theatres in Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Dantzic, Mainz, Schwerin, Amsterdam, and Prague. Became Kapellmeister of the Vienna Theater an der Wien in 1868, and retired in 1878 to his villa at Pressbaum, near Vienna. He is the author of most of his own librettos, has translated many, and has furnished some to Strauss, Suppé, and Millöcker. Works—Operas: *Polyphem*, oder ein Abenteuer auf Martinique, given in Dantzic, 1856; *Der Geiger aus Tirol*, 1857; *Der Musikfeind*, *Die Generalprobe*, Schwerin, 1862; *Rosita*, Mainz, 1864; *Der schwarze Prinz*, Prague, 1866; *Am Runenstein* (with Flotow), Prague, 1867; *Der Seekadett*, Vienna, 1876, translated into several languages; *Nanon*, die Wirtin vom Goldenen Lamm, Vienna, 1877; *Im Wunderlande der Pyramiden*, ib., 1877;

Die letzten Molikaner, Munich, 1878; Niska, Vienna, 1880; Rosina, ib., 1881; Songs; Choruses for male voices.—Brockhaus; Riemann; Mendel; Fétis, Supplément, i. 372.

GENERALI, PIETRO, born at Masserano, Piedmont, Oct. 4, 1783, died at Novara, Nov. 3, 1832. Dramatic composer, pupil of Giovanni Massi. His real name, Mercandetti, had been changed by his father on his bankruptcy and removal to Rome. He began to write masses and church music soon after finishing his studies, and produced his first opera in 1800. In 1801-17 he visited many Italian cities, producing operas, meeting with success especially in Venice, where most of his best works were given. His *I baecanali di Roma* had great success, and was given in many European cities. In 1817-20 he was director of the Barcelona theatre and gave there many of his works; but, his popularity waning as Rossini came into favour, he accepted the position of maestro di cappella of the Cathedral of Novara and devoted himself to church music. In 1827, however, he brought out an oratorio, *Il voto di Jefte* in Florence, and followed this with an opera buffa, *Il divorzio persiano*, which was not a success. In 1829, after studying Rossini's style, he gave his opera *Francesca da Rimini*, written for the opening of the Fenice, but it was badly received. The precursor of Rossini, he was the first to employ certain harmonies and modulations of which Rossini took advantage, but he did not possess the genius of his successor. Works—Operas: *Gli amanti ridicoli*, Rome, 1800; *Il duca Nottolone*, ib., 1802; *La villana al cimento*, farce, ib., 1802; *Le gelosie di Giorgio*, farce, Bologna, 1802; *La Pamela nubile*, Venice, 1802; *La calzolaia*, ib., 1803; *Misantropia e pentimento*, *Gli effetti della Somiglianza*, farces, ib., 1805; *Don Chiseiotto*, Milan, 1805; *Orgoglio ed umiliazione*, Venice, 1806; *L' idolo Cinese*, Naples, 1807; *Lo sposo in Bersaglio*, Florence, 1807; *Le lagrime d' una vedova*, Il

ritratto del duca, Venice, 1808; *Lo sposo in contrasto*, Vienna, 1808; *La moglie di tre mariti*, Venice, 1809; *Amore vince lo sdegno*, Rome, 1809; *L' Adeliua*, *La Cecilia*, farces, Venice, 1810; *Chi non risica non rosica*, Milan, 1811; *La vedova delirante*, Rome, 1811; *La sciocca per gli altri e l' astuta per se*, Venice, 1811; *Gaule ed Ojtono*, Naples, 1812; *La vedova stravagante*, Milan, 1812; *L' orbo che ci vede*, Bologna, 1812; *Isabella*, farce, Venice, 1813; *Eginardo e Lisbetta*, Naples, 1813; *Amor prodotto dall' odio*, Milan, 1813; *Bajazetto*, *La contessa di Colle Érboso*, *Il servo padrone*, Turin, 1814; *L' impostore ossia il marcotondo*, Milan, 1815; *I Baecanali di Roma* (his best work), Venice, 1815; *La Vestale*, Trieste, 1816; *Il trionfo d' Alessandro*, Bologna, 1816; *Elato*, ib., 1817; *Rodrigo di Valenza*, Milan, 1817; *Il divorzio persiano o il gran Bazzaro di Bassora*, Trieste, 1829; *Francesca da Rimini*, Venice, 1829.—Piccoli, *Elogio di P. Generali* (Novara, 1833); Fétis, iii. 445; do., Supplément, i. 372; Grove; Mendel.

GENET, ELIAZAR (Elziar), surnamed Carpentras, or il Carpentras, born at Carpentras (Vaucluse) in the second half of the 15th century. Church composer, and maestro di cappella of the Pontifical Chapel, which he entered under Leo X., who became his patron, and made him bishop in partibus in 1518. He was sent on a mission to Avignon in 1521 (?), and having returned to Rome at the end of 1523 or in 1524, we know of his being again at Avignon in 1527. Works: *Liber primus missarum*, containing 5 masses (Avignon, 1532); *Liber Lamentationum Hieremie prophete* (sic) (ib., 1532); *Liber Hymnorum usus Romane ecclesie* (1533); *Liber cantici Magnificat, omnium tonorum*. The manuscript of the book of masses is in the Imperial Library, Vienna.—Fétis; Schilling.

GENEVÈVE DE BRABANT, French opéra-bouffe in two acts and seven tableaux, text by Jaime fils and Étienne Tréfeu, music by Offenbach, first represented at the

Théâtre des Bouffes Parisiens, Paris, Nov. 19, 1859. In 1875 it was given at the Théâtre de la Gaîté, in five acts, with text revised by Hector Crémieux and Tréfeu, and with eight new numbers by the composer, mostly written for Mlle Thérèse.

GENISCHTA, IVAN, born in Russia about 1810, still living, 1889. Pianist and violoncellist, lived at Moscow, where he became director of a singing society in 1837. His style was formed under the influence of Beethoven's music. Works: 3 grand sonatas for pianoforte and violoncello, or violin, op. 6, 7, 9; Grand sonata for pianoforte, op. 12; 3 nocturnes for violoncello, with violin, op. 10; Sonata for pianoforte and violoncello, op. 13; Fantasia for pianoforte, op. 14.—Fétis.

GENOVES (Genues), TOMMASO, born at Seville in the first years of the 19th century. Dramatic composer; went to Italy in 1834, and lived in Bologna, Rome, and Naples. Works—Operas: *La rosa bianca e la rosa rossa*, given in Madrid, 1831; *Zelma*, Bologna, 1835; *La battaglia di Lepante*, Rome, 1836; *Bianca di Belmonte*, Venice, 1838; *Iginia d' Asti*, Naples, 1840; *Luisa della Valliere*, Milan, 1845; *Le seré d'autunno al Monte Pincio*, collection of romances (Milan, Ricordi).—Fétis; Mendel.

GENOVEVA, German opera in four acts, text by Robert Reinick, music by Schumann, represented at the theatre of Leipzig, June 25, 1850. The libretto, founded on the legend of St. Genevieve, follows partly the two versions of the story in the tragedies of Tieck and Hebbel, though principally the latter. Schumann, dissatisfied with Reinick's work, changed it materially to suit his own ideas. The music, begun in 1847, was finished in August, 1848, but its production was delayed. Its reception was honourable but not enthusiastic, and it was withdrawn after three representations. The overture, one of Schumann's masterpieces, is a standard work in the concert repertory all over Europe and America.—Grove, iii. 399; Hanslick, *Moderne Oper*, 256.

GENST, AUGUSTE DE, born in Brussels, June 24, 1801, living in 1889. Pianist, pupil of Cazot. His compositions for pianoforte, numbering about forty, were published in Brussels, Holland, and Germany. Afterwards he composed also operas, and symphonies.—Fétis; Mendel.

GENTILI, GIORGIO, born in Venice about 1668, died (?). Violinist, first violin of the ducal chapel of Venice. Works: Sonatas and concertos for violin (Venice, 1701-08).—Fétis; Mendel; Gerber, ii. 289; Schilling, iii. 194.

GENTILI, RAFFAELE, born in Rome about 1837, died there, Aug. 7, 1867. Dramatic composer. His operas, *Stefania*, given in Rome, 1860, *Werther*, ib., 1862, *Rosamonda*, ib., 1867, gave signs of great promise, cut short by his early death. He left also pianoforte music and songs.—Fétis, Supplément, i. 372; Mendel, *Ergänz.*, 121.

GENTLE AIRS, tenor air in A major with violoncello obbligato, of Mathan, in Handel's *Athalie*, Part I.

GEPRIESEN SEI DIE STUNDE. See *Tannhäuser*.

GERBER, ERNST LUDWIG, born in Sondershausen, Sept. 29, 1746, died there, June 30, 1819. Composer, son and pupil of Heinrich Nicolaus Gerber, under whom he studied the pianoforte, organ, and violoncello. He entered



Leipzig University in 1765, but soon gave up law for music; returned to Sondershausen to assist his father, and succeeded him as court organist in 1775. He was also chamber musician, and from 1795 a court secretary. He visited Weimar in 1772 and 1776, Leipzig in 1780, Cassel in 1786, and other German cities in 1793 and 1797. His collection of portraits of musi-



cians led him to think of writing biographies to accompany them. This resulted in his "Historisch-biographisches Lexicon der Tonkünstler" (2 vols., Leipsic, 1790-92). Receiving corrections and further information he prepared a new edition, "Neues historisch-biographisches Lexikon der Tonkünstler" (4 vols., Leipsic, 1812-14), which does not supersede the older work, since it constantly refers to it. Considering that he lived in a small city without a public library, and that few had preceded him in the same field, his Lexicons are remarkably complete, and give evidence of wonderful industry. They have been extensively used by all subsequent investigators. He wrote also for several musical papers. The Vienna Gesellschaft der Musikfreunde bought

*F. L. Gerber.*

his books and music. Works: Pianoforte sonatas; Choral preludes for organ, and other instrumental pieces.—Gerber; Schilling; Allgem. d. Biogr.; Mendel; Grove; Riemann; Rochlitz, Für Freunde der Tonkunst, ii. 35.

GERBER, HEINRICH NICOLAUS, born at Wenigen-Ehrich, near Sondershausen, Sept. 6, 1702, died at Sondershausen, Aug. 6, 1775. Organist, pupil of Johann Sebastian Bach, became organist at Heringen in 1728, and court organist at Sondershausen in 1731; was appointed secretary to the court there in 1749, without, however, resigning his musical functions. He occupied himself also with improvements in the mechanism of the organ, and constructed a Strohfiedel (Xylophone) with keyboard. His compositions, consisting of concertos, chorals, fugues, preludes, sonatas, and trios for the organ, and concertos, menucts, murelys, suites, and trios for pianoforte, remain in MS.—Fétis; Mendel; Schilling.

GERECHTER GOTT. See *Rienzi*.

GERICKE, WILHELM, born in Gratz, Styria, April 18, 1845, still living, in Boston, 1889. The son of a merchant in Schwan-

berg, he was brought up in that town until 1857, when he was sent to school in Gratz. In 1862 he entered the Vienna Conservatorium, where he studied composition three years under Dessoff; many of his works date from this period. In October, 1865, he became Kapellmeister of the theatre at Linz;



in 1874, Kapellmeister at the Vienna Hofoper, conjointly with Hans Richter; and in 1880 succeeded Brahms as conductor of the Gesellschaftsconcerte, the principal concerts in Vienna for the performance of large choral works. He conducted also the Singverein, a branch society of the Gesellschaft der Musikfreunde. In 1884 he threw up his positions in Vienna to accept the post of conductor of the Boston Symphony Orchestra in Boston, Mass., which he has held ever since. After leaving the Conservatorium, during his three years at which he composed almost incessantly, his duties as Kapellmeister left him but little leisure for composition. His works have been given principally in Linz, Vienna, and Boston, except some male choruses, which have made the round of almost all the singing societies in Germany. He is especially distinguished as an orchestral and choral conductor, and a remarkable score reader; it is chiefly owing to his drilling that the Boston orchestra owes its present high position among the great orchestras of the world. Shortly before leaving Vienna, in 1884, he was made honorary member of the Gesellschaft der Musikfreunde, a distinction very seldom conferred. Works in MS.: 2 sonatas for pianoforte; 2 sonatas for violin and pianoforte; Trio for pianoforte, violin, and violoncello; String-quartet; Septet; Requiem; Little Singspiel; about 100 Lieder and many choruses (all written between 1862 and 1865); Concert overture (first

given in Vienna, and later twice in Boston, in 1885-86 and 1887-88, under the pseudonym of Wenzel Ecker; Sonata for pianoforte; Quintet for pianoforte and strings; 1 movement of a sonata for violin and pianoforte; Schön Hannechen, operetta, Linz, between 1865 and 1874, and also in Pesth; Huldigungschor, given at a serenade to the newly married Crown Prince and Princess in the spring of 1881, and in Boston, Jan. 16, 1886; Additional accompaniments to Handel's Judas Maccabæus, and to an Anthem; 3 sonata movements by Bach scored for orchestra; 3 movements of a suite for orchestra, Boston. Published works: Deutsche Tänze, Vienna, Bösendorfer; Wenn dir Gott ein Lieb' geschenkt, chorus with tenor and baritone solos, *ib.*; 4 Lieder, *ib.*; 4 Clavierstücke für die Jugend, for 4 hands, Vienna, Schmidt; 4 Lieder, *ib.*; 2 male choruses, Wach auf, du schöne Träumerin, and, O Welt, du bist so wunderschön, *ib.*; 3 mixed choruses, So weit, Muntre Bach, and Herbst am Rhein, *ib.*; 3 male choruses, Marie von Oberland, Herbst im Meere, and Wenn der Frühling auf die Berge steigt, Vienna, Buchholz; 2 Lieder, Bitte, and Meine Boten, New York, Schirmer.

GERKE, AUGUST, born in Poland about 1790, died after 1848. Violinist, Kapellmeister to Count Hamski; travelled with his four precocious musical children; in 1824 was attached to the ducal court of Dessau, then returned to Russia; in 1835 was music director in Cassel, and in 1848 occupied a similar position in Detmold. Works: Overtures; Polonaises; Chamber and pianoforte music.—Fétis; Mendel; Schilling.

GERKE, OTTO, born in Lüneburg, July 13, 1807, died at Paderborn, June 28, 1878. Violinist, pupil of his father and in Cassel of Spohr and Hauptmann. He made concert tours, and from 1837 lived nine years in Russia. In 1847 he settled in Paderborn as a teacher. Works: Concertos, quartets, etc., in all about forty works, for violin; Pianoforte music.—Mendel; Fétis.

GERL (Görl), FRANZ, dramatic composer, close of 18th century. He was an actor at the Schikaneder Theater, Vienna, before 1794, and after that time at the National Theatre in Brünn. Works—Operettas: Die Wiener Zeitung, given at Brünn, 1790; Das Schlaraffenland, Vienna, 1790; Die dummen Gärtner, *ib.*, 1794; Der Graf Balbarone, Brünn, 1796; Der Stein der Weisen, Vienna, 1797.—Mendel, *iv.* 195; *do.*, *Ergänz.* 121; Fétis; Schilling; Gerber.

GERLE, HANS; two musicians of this name lived in Nuremberg in the 16th century, and are distinguished as the elder and the younger. They were both makers and players of lutes and violins, but only the elder one composed works that are of historical value. Works: Lautenpartien (1530); Musica Teusch, auf die Instrument der grossen und kleinen Geygen, auch Lautten (Nuremberg, 1532); a second edition of same, as Musica und Tabulatur (*ib.*, 1546); Eyn Newes sehr Künstlichs Lautenbuch (*ib.*, 1552).—Allgem. d. Biogr., *ix.* 23; Gerber; Allgem. mus. Zeitung, *xviii.* 309, 325; Monatsheft für Musik-Geschichte, *iii.* 211; *iv.* 38; *vii.*, Beilage, 100; Fétis; Schilling.

GERLI, GIUSEPPE, born in Italy in 1812, died at Milan in May, 1885. Dramatic composer and basso; made his appearance on provincial stages in Italy, 1832, attempted to establish Italian opera in Algiers, 1839, but, failing, proceeded to Spain, where he sang at Pampeluna and Bilbao in 1841, at Cadiz and Santander, 1842, and at Saragossa in 1845. In the year following he was orchestra conductor of the Italian theatre in Berlin. Works—Operas: Il piocco, opera buffa, I galantuomini falsi, *do.*, given in Milan, 1834; Il sogno punitore, Algiers, 1839, Milan, 1844; Pelagio, Algiers, 1840, Barcelona, 1845.—Fétis.

GERNE WILL ICH MICH BEQUEMEN, aria in G minor for the bass of Coro II, with accompaniment of violin and con-

tinuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part I.

GERNSHEIM, FRIEDRICH, born at Worms, July 17, 1839, still living, 1889. Pianist, first instructed by Musik-director Liebe, then at Mainz pupil of Paier, at Frankfort of Rosenhain and Hauff, at the Conservatorium, Leipsic, of Moscheles, Hauptmann, Rietz, and Richter; finally studied in Paris (1855), where he began also to teach, and was esteemed as a pianist. In 1861 he became director of music at Saarbrücken, in 1865 instructor at the Conservatorium of Cologne, where he conducted three musical societies, and in 1873 the opera orchestra; in 1872 he was made professor by the Duke of Gotha, and in 1874 director of the Conservatorium at Rotterdam. Works: *Wächterlied aus der Neujahrsnacht des Jahres 1200*, for male chorus and orchestra, op. 7; *Salamis, Siegesgesang der Griechen*, for do., op. 10; *Römische Leichenfeier*, for do., op. 1; *Germania, Ein deutscher Siegesgesang*, for do., op. 24; *Das Grab im Busento*, for do., op. 52; *Odin's Meeresritt*, for baritone solo, male chorus, and orchestra, po. 48; *Nordische Sommernacht*, for mixed chorus, soli, and orchestra, op. 21; *Agrippina*, scene for contralto or mezzo-soprano, chorus, and orchestra, op. 45; *Salve Regina* for soprano solo and female chorus, op. 11; *4 Gesänge* for male chorus, op. 40; *Zwei Lieder*, for do., op. 41; *Kriegslied*, for do.; *Lied der Städte*, for do., op. 43; *Festgruss*, for do., op. 49; *Auf der Wacht*, for do.; *Der Liebesbote*, for mixed chorus; *Waldmeister's Brautfahrt*, overture for full orchestra, op. 13; 2 symphonies for do., op. 32, 46; *Concerto* for pianoforte, with orchestra, op. 16; *Fantasiestück*, for violin with orchestra, op. 33; do. for violin, op. 42; *Elohe nu*, Hebrew song for violoncello with small or-



chestra; *Quintet* for pianoforte and strings, op. 35; 3 quartets for do., op. 20 and 47; 2 trios for do., op. 28 and 37; *Quintet* for strings, op. 9; 3 quartets for do., op. 25, 31, and 51; 2 sonatas for pianoforte and violin, op. 4 and 50; *Sonata* for pianoforte and violoncello, op. 12.—Mendel; *Mus. Wochenblatt*, i. 388, 678; iii. 227; ix. 66; xiv. 476; *N. Zeitschr. f. Mus.* (1868), 211; (1869), 116; *Allgem. mus. Zeitg.* (1865), 34, 116, 339, 343.

GERO, GIOVANNI DE, known as Maistre Jhan, Italian vocal composer, maestro di cappella of the cathedral at Orvieto during the first half of the 16th century. He was long erroneously identified with Jacobus Gallus. Works: *Symphonia quatuor modulata vocibus* (Venice, 1543); *Madrigali a tre voci*, 2 books (ib., 1541, 1555); *Madrigali italiani e canzoni alla francese, a due voci*, 2 books (Orvieto, 1544, Venice, 1552, 1572, 1582); Many detached pieces in various collections of the time, as in *Motetti della Simia* (Ferrara, 1539), *Selectissimæ nec non familiarissimæ cautiones ultra centum* (Augsburg, 1540); *Cautiones septem, sex et quinque vocum* (ib., 1515); *Concentus octo, sex, quinque et quatuor vocum omnium jucundissimi* (ib., 1545), Jacques Moderne's fourth *Livre de motets* (Lyons, 1539).—Fétis; Mendel; Riemann.

GERSBACH, ANTON, born at Säckingen, Baden, Feb. 21, 1803, died in Carlsruhe, Aug. 17, 1848. Pupil of his brother, Joseph Gersbach, also studied at Nägeli's Institute, Zürich. After a short time spent in Nuremberg and Halle he taught the pianoforte in Zürich, and in 1831 succeeded his brother in the seminary at Carlsruhe, where he taught singing, the organ, and harmony. He composed songs and pianoforte music. Works: 12 variations for pianoforte; 30 studies for do.; 6 four-part songs; 29 two-part songs (1839); 25 children's songs for one and two voices; 12 motets for male chorus; Songs.—Mendel; Fétis; Riemann; *Allgem. d. Biogr.*, ix. 44.

GERSBACH, JOSEPH, born at Säckingen, Dec. 22, 1787, died in Carlsruhe, Dec. 3, 1830. He studied at the gymnasium at Villingen in the Black Forest in 1800-5, then at the university in Freiburg. He taught music in Switzerland in 1808-16, then in Würzburg, Yfferten, Rastatt, and Nuremberg. In 1823 he received a position at the seminary in Carlsruhe, where he remained until his death. Works: Chorals in four parts (1826); Wandervöglein, collection of four-part songs (1859, 4th ed.); Singvöglein, 30 two-part songs for young people (1839, 3d ed.); Singschule (1829); Part-songs for mixed and male chorus (1839).—Allgem. d. Biogr., ix. 45; Mendel; Fétis; Schilling.

GERVAIS, CHARLES HUBERT, born in Paris, Feb. 19, 1811, died there, Jan. 15, 1874. Dramatic composer. MS. motets by him are in the National Library, Paris. Four of his operas are mentioned by Fétis, one of which, *Hypermnestre*, was partly written by the Regent (1716).—Fétis; Larousse; Hawkins, Hist., v. 381; Mendel.

GERVAIS, PIERRE NOEL, born, of French parents, in Mannheim, Germany, about 1746, died in Bordeaux about 1805. Violinist, pupil of Ignaz Fränzl. He played at the Concerts Spirituels, Paris, in 1783, and was first violinist at the Bordeaux theatre from 1791. His violin concertos were published in Paris.—Fétis; Mendel; Wasielewski, *Die Violine*, 269.

GERVASI, LUIGI, Neapolitan composer, pupil at the Naples Conservatorio. Made his début as composer with *I promessi sposi*, Rome, Teatro Valle, 1834. In 1841 he was in Odessa, director of music at the Italian opera, where he brought out *Il casino di campagna*.—Fétis; Mendel.

GESANGE DER FRUHE (Morning Songs), 5 pieces for the pianoforte, by Robert Schumann, op. 133, composed in 1853; dedicated to the poetess Bettina. Published by F. W. Arnold (Elberfeld, 1855).

GESCHÖPFE DES PROMETHEUS, DIE. See *Uomini di Prometeo*, Gli.

GESIUS (Gese, Göss), BARTHOLOMAUS, born in Müncheberg, near Frankfort-on-the-Oder, about 1555, died in Frankfort-on-the-Oder about 1613. He lived in Wittenberg, then settled in Frankfort-on-the-Oder, where he was chorister in 1595. Works: *Passion nach Johannes* (Wittenberg, 1588); *Teutsche geistliche Lieder* (1594); *Hymni 5 vocum* (1595); *Melodiæ 5 vocum* (1598); *Psalmodia Choralis* (1600); *Teutsche Lieder Dr. Lutheri und anderer frommer Christen* (1601, 1607, 1608, 1616); *Hymni patrum cum cantu* (1603); *Synopsis Musice practicæ* (1609, 1615, 1618); *Christliche Musica* (1605); *Christliche Choral- und Figuralgesänge* (1611); *Opus primum et secundum cautionum ecclesiasticarum* (1613); *Cantiones nuptiales* (1614); *Motette Latino-Germanicæ* (1615); *Fasciculus etlicher deutscher und lateinischer Motetten auf Hochzeiten und Ehrentage* (1616); *Missa 5, 6 et plurium vocum* (1621); *Vierstimmiges Handbüchlein* (1621); *Teutsche und lateinische Hochzeitsgesänge* (1624).—Allgem. d. Biogr., ix. 93; Fétis; Riemann; Winterfeld, *Der evang. Kirchengesang*, i. 359.

GESTEWEITZ, FRIEDRICH CHRISTOPH, born at Prieschka, near Meissen, Nov. 8, 1753, died in Dresden, Aug. 1, 1805. He studied in Leipsic, in 1770, under his brother-in-law, J. A. Hiller; was music director of Bondini's German theatre in 1784, and in 1790 director of the royal Italian opera in Dresden. Works: *Die Liebe ist sinnreich*, operetta in one act, Leipsic, 1781; *L'orfanelle americana*, operetta, Dresden, 1790; Church music; *Pianoforte music*.—Allgem. d. Biogr., ix. 128; Mendel; Fétis.

GESUALDO, CARLO, Principe di Venosa, born about the middle of the 16th century. Amateur composer of madrigals, pupil of Pomponio Nenna. He was a finished player on the lute and several other instruments, and entertained several composers, singers, and instrumentalists at his court. He was one of the first to attempt chromatic

ic writing. His first five books of madrigals were printed in separate parts (Genoa, 1585). Simone Molinara, maestro of the cathedral of that city, published a complete edition of them with the title: "Partitura delli sei libri de' madrigali a cinque voci dell' Illustrissimo et Eccellentissimo Principe di Venosa, D. Carlo Gesualdo" (Genoa, 1613).—Fétis; Ambros, iv. 236.

GEVAERT, FRANÇOIS AUGUSTE, born at Huyssse, near Audenarde, July 31, 1828. Dramatic composer, pupil in 1841 at the Ghent Conservatoire, where he studied the pianoforte under Sommère, winning the first prize in 1843, and harmony under Mengal. He became organist of the Jesuit church, and in 1846 a Christmas cantata by him was performed in Ghent. In 1847 he took the prize given by the Société des Beaux-Arts for his cantata, *Belgie*, and the grand prix at the Brussels Concours, and in the same year his psalm, *Super flumina Babylonis*, was played at the Zangverbond. After producing two operas with moderate success, he went in 1849 to Paris, and then to Spain, where his fantasia, *Sobre motivos españoles*, won him the Order of Isabella la Católica. After a visit to Italy he returned to Ghent in 1852, and in the following years brought out, principally in Paris, several successful operas, which won him popular favour in France as well as at home. In 1857 he received the Order of Léopold for his cantata, *De nationale verjerdag*, for the 25th anniversary of the reign of Léopold. In 1867 he became chef-de-chant at the Académie de Musique, Paris, a post which he held until the Opéra was closed by the War of 1870. In 1871 he succeeded Fétis at the Brussels Conservatoire. He was elected in 1873 a member of the Académie des Beaux-Arts in the place of Mercadante. Works.—Operas: *Hugues de Somergem*, given in Ghent, March 23, 1848; *La comédie de la ville*, ib., 1848; *Georgette, ou le moulin de Fontenoy*, Théâtre Lyrique, Paris, Nov. 27, 1852; *Le billet de Marguerite*, ib., 1854; *Les lavandières de Santarem*, ib., 1855;

*Quentin Durward*, Opéra Comique, ib., 1858; *Le diable au moulin*, ib., 1859; *Château-Trompette*, ib., 1860; *La poularde de Caux*, ib., 1861; *Les deux amours*, theatre of Baden-Baden, 1861; *Le capitaine Henriot*, Opéra Comique, Paris, 1861; *Perlinxax*, 1884. *Le départ*, cantata for three voices; Jérusalem, for double chorus without accompaniment; *Chants lyriques de Saül*; *Le Lion Flamand*; *Jacques Van Artevelde*, cantata (1863); *Ik Speek van zoo zelden*; Many Lieder in the collection *Nederlandsche zangstukken* (Ghent); *Flandre au Lion*, overture; *Transcriptions classiques*

*F. Gevaert*

pour petit orchestre, for the use of the Conservatoire; *Vale-mecum des organistes*, and many other minor works.—Clément, *Mus. célèbres*, 655; Fétis, iii. 470; do., *Supplément*, i. 375; Larousse; Riemann.

GEYER, FLODOARD, born in Berlin, March 1, 1811, died there, April 30, 1872. After studying theology he became the pupil of A. B. Marx in composition, and in 1842 founded the academie Männergesangverein and conducted it; was also one of the founders of the Berlin Tonkünstlerverein. He taught theory in the Kullak-Stern Conservatorium in 1851-54, and remained with Stern after Kullak's departure until 1866. In 1856 he received the title of professor. He composed operas, symphonies, songs, and chamber music, and was connected with the *Neue Berliner Musikzeitung* and the *Spencer'sche Zeitung* for a quarter of a century.—Mendel; Fétis, iii. 472; *Supplément*, i. 376; Riemann.

GIJBART, GIUSEPPE, born in Piedmont, Nov. 20, 1796, died in Milan, Jan. 22, 1870. Violinist, pupil of Radicati; he entered the royal chapel in Turin in 1814, and became solo violinist in 1824. From 1817 he directed the concerts of the Philharmonic Academy, in 1832 was conductor of the theatre orchestra, and in 1846 of the royal

## GHERARDESCHI

chapel and chamber music. Works: Violin concertos, quartets, and quintets; Church music.—Mendel, *Ergänz.*, 122; Fétis, *Supplément*, i. 376; Wasielewski, *Die Violine*, 107.

**GHERARDESCHI** (Gheradesca), **FILIPPO**, born at Pistoja in 1738, died at Pisa in 1808. Dramatic composer and organist, pupil of Bosanelli, and subsequently of Padre Martini in Bologna. His first opera buffa was given in Lucca in 1763; one produced at Pisa, in 1769, on the occasion of the visit of Leopold, Grand Duke of Tuscany, won him his nomination of maestro di cappella to the conventual chapel of the Knights of Pisa, and the position of director of the court music and teacher of the pianoforte to the ducal family. When Leopold became Emperor, Gherardeschi remained at the ducal court of Ferdinand III., and later became maestro to Louis I. de Bourbon, King of Etruria, for whose funeral ceremony he wrote a Requiem mass, considered one of his best works (1803). Works—Operas: *Amor artigiano*, opera buffa, Lucca, 1763; *Il curioso indiscreto*, ib., 1764; *I visionari*, ib., 1765; *La Contessina*, ib., 1766; *L'astuzia felice*, ib., 1767; *I due Gobbi*, Pisa, 1769.—Fétis; Mendel; Schilling.

**GHERARDESCHI**, **GIUSEPPE**, born in Pistoja, Nov. 4, 1759, died there in 1815. Organist, nephew of Filippo Gherardeschi, pupil of his father, who was maestro di cappella of the cathedral at Pistoja, and of Sala in Naples; he succeeded his father. He wrote much church music, which remained in manuscript. An opera *L'apparenza inganna*, was given at Mantua, 1782, and at Florence, 1784.—Fétis; do., *Supplément*, i. 376; Mendel; do., *Ergänz.*, 122.

**GHERARDESCHI**, **LUGI**, born at Pistoja, July 5, 1791, died there, March 21, 1871. Church composer, son and pupil of Giuseppe Gherardeschi, then at the academy of Florence pupil of Disma Ugolini in counterpoint and composition, for which he carried off the first prize; returned to

his native city, where he succeeded his father as maestro di cappella at the cathedral. Besides a cantata, Cristoforo Colombo, performed at the Academy of Pistoja, he has composed a great number of masses, psalms, hymns, and motets, partly a cappella, partly with organ or orchestra.—Fétis, *Supplément*, i. 376; Mendel, *Ergänz.*, 122.

**GHERARDI**, **BLASIO**, Italian composer, maestro di cappella of the Cathedral of Verona about the middle of the 17th century. Works: Motets for 3, 4, 5, 6, and 8 voices (Venice, 1650).—Fétis; Mendel; Gerber.

**GHERSEM**, **GAUGERIC** (Géry) **DE**, born in Tournay about 1570, died there, May 25, 1630. At first a chorister in the Cathedral of Tournay, he was a pupil of Georges de la Hèle, who kept him in his choir when he became maestro de capilla to Philip II. of Spain. Ghersem succeeded his master in this position, but returned to Brussels in 1604 to become maestro to the Governor of the Netherlands. In 1608 he was made canon of Sainte-Gudule and in 1614 of the Cathedral of Tournay. His masses, motets, and villancicos, published in Spain, were much esteemed, as he was a fine contrapuntist.—Van der Straeten, ii. 1; v. 130; Fétis; Mendel, iv. 236; *Ergänz.*, 122; Gerber; Schilling.

**GHEZZI**, **IPPOLITO**, composer of motets, oratorios, etc., living in last years of the 17th and early part of the 18th centuries. He was maestro di cappella of the Cathedral of Montepulciano. His music was published in Florence and Bologna, in 1699–1708. As a theorist he is known by "*Il setticlave canoro*" (Bologna, 1709).—Fétis; Mendel.

**GHINASSI**, **STEFANO**, born in Brescia in 1731, died (?). Dramatic composer, pupil of Andrea Labella. He was accompanist at the Teatro San Samuele, Venice, and in 1784–90 was director of the Italian Opera, Dresden. He was later accompanist in Warsaw. Works—Operas: *Il governatore dell' isole Canarie*, Dresden, 1785; *Il*

## GHIRETTI

seraglio d' Osmanno, ib., 1787; Lo stravagante Inglese, ib., 1790.—Fétis; Mendel; Gerber; Schilling.

**GHIRETTI, GASPARO**, born in Naples in 1747, died in Parma in 1827. Violinist, pupil at the Conservatorio della Pietà; became chamber musician to the Duke of Parma. Works: Several books of sonatas, and caprices for the violin; 2 masses, litanies, and a Stabat Mater for 3 voices. All in MS.—Fétis; Mendel.

**GHISELIN** (Ghiselain, Ghiseling, Ghiselinus), **JEAN**, Belgian composer of the 15th and 16th centuries. Nothing is known of his history, but he is surmised to have been a native of the province of Hainaut. He left five masses, to be found in Petrucci's *Missæ Diversorum* (Venice, 1500), as many four-part motets, in the 4th book of *Motetti della Corona* (1505), and a five-part song in Glarean's *Dodecachordon*.—Fétis; Biog. nat. Belg., iii. 730.

**GHIZZOLO** (Ghizzola), **GIOVANNI**, born in Brescia, second half of the 16th century, died (?). A Franciscan monk, he was maestro di cappella to Cardinal Aldobrandini at the Cathedral of Ravenna, and subsequently in Milan and in Venice. Works: 2 books of madrigals (Venice, 1608-19); 4 books of motets, canzonets, etc. (1609); Masses and concertos (1611); Psalms (1618); Masses, psalms, litanies (1619); do. (1624).—Fétis; Mendel; Riemann.

**GHYS, JOSEPH**, born in Ghent in 1801, died in St. Petersburg, Aug. 22, 1818. Violinist, pupil of Lafont; was professor of music at Amiens, and then at Nantes, for several years. He was a most excellent performer, and from 1832 to 1835 travelled, and gave concerts with Servais the violoncellist, with whom he went to England, and from 1837 to 1848 travelled through Germany and the north of Europe. Works: *L'orage*, grande étude pour violon seul, op. 5 (Berlin); *Sixième air varié*; *Mouvement perpétuel*, caprice de concert, violon et quatuor, op. 36; *Triste pensée*, mélodie; *Pensée fixe*, grand agitato pour violon et

piano, op. 37; *Concerto pour violon et orchestre*, op. 40 (Mayence); *Romances pour voix avec accompagnement de piano*.—Fétis; Biog. nat. Belg., vii. 746; Wasielewski, *Die Violine*. 386.

**GIACCHE' MORIR NON POSSO**, contratto aria of Zenobia, in C minor, with accompaniment of violins in unison, viola, and bass, in Handel's *Radamisto*, Act II. Published, with additional accompaniments, by Robert Franz, Leipzig, Kistner.

**GIACOBBI, GIROLAMO**, born in Bologna about 1575, died there, Nov. 30, 1630. Dramatic composer, one of the founders of the Bolognese school. He was maestro di cappella of S. Petronio, Bologna, and founder of the *Accademia dei Filomusi*, which met at his house. His opera *Andromeda*, 1610, was one of the first, if not the first, given in Bologna. His masses and motets, which were in Padre Martini's collection of MS., now belong to the Convent of S. Francesco, Bologna.—Fétis; Mendel; Ambros, iv. 294.

**GIACOMELLI, GEMINIANO**, born at Parma in 1686, died at Naples, Jan. 19, 1713. Dramatic composer, pupil of Capelli; he wrote his first opera when only eighteen years old. The Duke of Parma became his patron, and sent him to finish his studies in Naples under Scarlatti. After composing operas for the principal theatres of Italy, he went to Vienna as chamber musician to Charles VI., returning in 1731 to Naples. Works—Operas: *Ipermestra*, given at Parma, Teatro Farnese, 1704; *Catone in Utica*, *L'Arrenione*, Vienna, about 1720; *Epaminondas*, Naples, 1731; *Lucio Papirio*, Verona, 1734; *Merope*, Venice, 1734; *Cesare in Egitto* (his best work), Turin, 1735; *Arasæ*, ib., 1736.—Fétis; Mendel; Riemann; Schilling.

**GIAMBERTI, GIUSEPPE**, born in Rome, second half of the 16th century, died there in 1630. Church composer, pupil of Nannini and of Agostini; maestro di cappella of the Cathedral of Orvieto and subsequently assistant maestro, and in 1629 full maestro,

of S. M. Maggiore, Rome. He is best known for his corrections of the Roman Antiphonal service published in Rome twenty years after his death.—Fétis; Mendel; Schilling.

GIANELLA, LUIGI, Italian flutist, who went to Paris about 1800; died there in 1817. Was first flute at the Opéra Bouffe, then established at the Théâtre de la rue de la Victoire. Works: *L'argent fait tout*, ballet, La Scala, Milan, 1790; *L'officier cosaque*, opera (with Dumonchau), given at the Théâtre de la Porte Saint-Martin, 1805; *Acis et Galatée*, ballet, Opéra, 1806; Three concertos for flute and orchestra; Quintets, trios, duos, nocturnes, for flute and other instruments; Romances, with pianoforte.—Fétis; do., *Supplément*, i. 377; Mendel; Schilling.

GIANNETTINI (Zanettini), ANTONIO, born in Venice in 1649, died at Modena, August, 1721. Dramatic composer, became maestro di cappella to the court of Modena in 1686. He was called to Hamburg to bring out some of his operas in 1693. Works—Operas: *Medea in Atene*, Venice, 1676; *Aurora*, ib., 1678; *Irene e Costantino*, ib., 1681; *Ermione*, Hamburg, 1695; *I presagi di Melissa*, Modena, 1709; *L'ingresso alla gioventù di Nerone*. Oratorios: *La creazione de' magistrati di Mosè*; *Amore alla Catena*; *L'uomo in Bivio*; *La morte di Cristo*, Vienna, 1704; *Jefte*; *Il martirio di Santa Giustina*; Several cantatas; *Salmi a quattro voci con stromenti* (Venice, 1717); *Kyrie* for 5 voices and instruments.—Fétis; Riemann.

GIANNETTI, RAFFAELLE, born at Spoleto, April 16, 1817, died in Naples in August, 1872. Dramatic composer, pupil at the Conservatorio, Naples, in 1837-44; studied under Lanza, Spalletti, Cimarosa the younger, Busti, Crescentini, Ruggi, Parisi, and Donizetti. Published vocal melodies and church music. Works: *La colomba di Barcelona*, opera, Naples, 1855; *Church music*; *Songs*.—Fétis, *Supplément*, i. 378; Mendel, *Ergänz.*, 123.

GIANNI DI CALAIS (Jean de Calais), opera buffa, text by Gilardoni, music by Donizetti, first represented in Naples, 1828, and in Paris, at the Théâtre Italien, Dec. 17, 1833. An opera of the same title, music by Giacomo Panizza, was given at Trieste, 1834; and another, music by Giovanni Pacini, at Naples, 1838.

GIANNI DI PARI GI (Jean de Paris), Italian opera, text by Romani, music by Donizetti, represented in Milan, Sept. 10, 1839. The libretto is an adaptation of *Jean de Paris* by Saint-Just and Boieldieu (1812). Romani's version had been previously set to music by Morlacchi, Milan, May 30, 1818, and by Giovanni Antonio Speranza, Naples, August, 1836.

GIANNINA E BERNADONE, Italian opera in two acts, music by Cimarosa, represented in Venice, 1781, in Vienna, 1784, in Naples, 1788 and in Paris, July 18, 1801.

GIANNINI, GIOVACCHINO, born at Lucca, March 20, 1817, died in Brazil in 1861. Pianist and organist, pupil of Domenico Fanucchi and Marco Santucci. Went to Brazil in 1843 or 1844. Works: Two cantatas for several voices and instruments; Several pieces of church music, for two, three, and four voices, a cappella, 1840-43; Music to Manzoni's cantata, *Il quinto di Maggio*.—Fétis, *Supplément*, i. 378; Mendel, *Ergänz.*, 123.

GIANNINI, SALVATORE, born in Naples, Dec. 24, 1830. Pianist, pupil of Giuseppe Lillo. He wrote an opera, several elementary works, and a number of pianoforte and sacred pieces.—Fétis, *Supplément*, i. 378; Mendel, *Ergänz.*, 123.

GIANOTTI, PIETRO, born in Lucca, died in Paris, June 19, 1765. Contrabassist, pupil of Rameau; was engaged at the Opéra, Paris, in 1739-58. He became celebrated as a teacher. Works: 6 books of sonatas for violin and violoncello; Duos; Trios; Songs. Author of "Guide du compositeur" (Paris, 1859), an instruction book on Rameau's system.—Fétis; Barney, *Hist.*, iv. 626; Mendel; Riemann.



## GIANSETTI

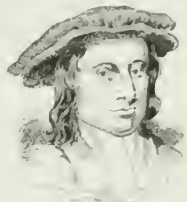
**GIANSETTI** (Gianzetti), **GIOVANNI BATTISTA**, Composer of the Roman school, maestro di cappella of S. Giovanni in Laterano, Rome, in 1667-73. He published 56 motets for 2, 3, 4, 5, and 6 voices. His reputation rests on a mass for 48 voices in 12 choruses, executed at S. M. sopra Minerva, Aug. 4, 1675.—Fétis; Mendel.

**GIARDINI, FELICE DE'**, born in Turin, April, 1716, died in Moscow, Dec. 17, 1796. Dramatic composer and violinist, chorister in the Milan Cathedral, pupil in Milan of Paladini in singing, the harpsichord, and harmony, and in Turin of Somis on the violin. After playing in the opera band in Rome and in the Teatro S. Carlo, Naples, he made a tour through Germany, and played in Paris in 1748-49. In 1750 he appeared in London, where he was greatly admired for the mellowness of his tone and the brilliancy of his execution. In 1752 he became leader at the Italian Opera and in 1756 undertook its management, but met with pecuniary loss. He was manager again, however, in 1763-65. In 1774-80 he was leader at the Pantheon concerts, in 1782-83 again at the Opera, and in 1784 went to Italy with the intention of remaining; but in 1790 he returned to London and tried to establish there an Italian Opera, failing in which he took his troupe to Russia, where he died. Giardini was one of the greatest violinists of his time and had no rival in London until Cramer appeared. His best works are his pieces for the violin, his operas meeting with little success. He owned Corelli's violin and always used it at his concerts. Works—Operas: *Enea e Lavinia*, London, 1756; *Love in a Village*, ib., 1757; *Rosmira*, ib., 1757; *Cleonice*, ib., 1761; *Siroe*, ib., 1764. Oratorio, *Ruth*, London, 1752. Chamber music: 4 sets of violin solos, op. 1, 7, 8, 16; 12 solos, op. 19; 6 violin duets, op. 2; 6 sonatas for pianoforte and violin, op. 3; 12 violin concertos, op. 4, 5, 15; 3 sets of trios for stringed instruments, op. 6, 14, 20; 6 quintets for pianoforte and string instruments, op. 11; 12

quartets for string instruments, op. 20, 29; Songs, catches, etc.—Fétis; Grove; Mendel; Schilling; Hart, *The Violin*, 233; Burney, *History*, iv. 521; Wasielewski, *Die Violine*, 98; Dubourg, *The Violin*, 81.

**GLASONE** (Jason), Italian opera, text by Giacomo Andrea Cicognini, music by Francesco Cavalli, represented in Venice, 1649. The original score in MS. is preserved in the library of S. Marco, Venice.

**GIBBONS, CHRISTOPHER**, born in 1615, died in London, Oct. 20, 1676. Organist, son of Orlando Gibbons, pupil of Edward Gibbons in the choir of Exeter Cathedral. He was organist of Winchester Cathedral in 1640-44; served in the Royalist army, and in 1660 became organist of the Chapel Royal, private organist to Charles II., and organist of Westminster Abbey. Mus. Doc., Oxford, July 7, 1664. Works: Anthems in MS.; Hymns in Dering's "*Cantica Sacra*" (1674).—Grove; Fétis.



**GIBBONS, Rev. EDWARD**, born about 1570, died after 1650. Organist, probably son of William Gibbons, one of the Waits of Cambridge. He graduated as Mus. Bac. at Cambridge, and on July 7, 1592, was incorporated at Oxford. He was organist, priest-vicar, sub-chanter, and master of the choristers of Bristol Cathedral in 1592-1611, and organist and custos of the college of priest-vicars of Exeter Cathedral in 1611-44. Some of his compositions are in the Music School at Oxford; and an anthem, *How hath the city sate solitary*, with prelude for the organ and accompaniment for viols, is in the Trelawney collection, British Museum.—Grove; Fétis.

**GIBBONS, ELLIS**, born at Cambridge, England, second half of 16th century. Organist, brother of Rev. Edward Gibbons. He was organist of Salisbury Cathedral at

the latter end of the 16th century, and until about the year 1601. He contributed two madrigals, *Long live fair Oriana*, and *Round about her chariot*, to "Triumphs of Oriana" (1601).—Grove, i.; Fétis.

**GIBBONS, ORLANDO**,



born at Cambridge, England, in 1583, died at Canterbury, June 5, 1625. Brother of the two preceding, and the most famous of the family. He got his early musical education probably at Cambridge, in the choirs of some of the college chapels. He succeeded Arthur Cock as organist at the Chapel Royal, March 21, 1604. In 1610 he published some three-part fantasies for viols, the first musical publication from copper plates in England. In 1611 he associated himself with Byrd and Dr. Bull in compiling and publishing the "Parthenia." In 1612 he published his first set of five-voice madrigals and motets. He was made Bachelor and Doctor of Music at Oxford, in May, 1622, at the request of Camden the historian. In 1623 he was appointed to succeed Parsons as organist at Westminster Abbey. In 1625 he was summoned to Canterbury to attend the nuptials of Charles I., for which he had composed some music, and there he caught the small-pox, of which he soon died. Gibbons was undoubtedly the finest English organist of his time, as well as one of the greatest composers of English birth. His fame rests mainly on his church music, which gained him the nickname of "the English Palestrina"; for simple, solemn grandeur, and purity of style it is hardly to be excelled. Much of it was printed in *Barnard's Church Music*, and in *Boyce's Cathedral Music*; the rest in a volume edited by Ouseley in 1873. His madrigals are among the best

of the English school, and were reprinted by the Musical Antiquarian Society in 1841. Works: *Morning and Evening Service*, in F; *Te Deum and Jubilate*, in D minor; *Venite exultemus*, in F; *Te Deum and Benedictus*, do.; *First Preces*, do.; *Second*, in G; 23 Anthems; Hymns; 20 Madrigals and Motets; 9 Fantasies in 3 parts, for viols; 6 pieces for the virginals; Galiards, fantasias, pavans, etc.—Grove; Fétis; *Athenæum* (1885), ii. 644.

**GIBELLI, LORENZO**, died at Bologna in 1811. Church composer, one of the last pupils of Padre Martini; maestro di cappella of S. Salvatore, and of S. Bartolommeo, and later at the church of the Theatines. Member of the *Accademia filarmonica*, 1743, principe in 1753. His works are preserved in the library of S. Bartolommeo.—Pancaldi, *Vita di D. Gibelli, celebre contrappuntista e cantore* (Bologna, 1830).

**GIBELLINI (Ghibellini), ELISEO**, born at Osimo, Marches of Ancona, Italy, about 1520. Church composer, maestro di cappella at Ancona until 1581. He published in Venice: *Motetta super plano cantu* (1546); *Motetorum cum quinque vocibus* (1548); *Madrigali a tre voci* (1552); *Introitus missarum de festis per cursum anni* (Rome, 1565); *Il primo libro de' Madrigali a cinque voci* (1581).—Fétis; Riemann.

**GIBERT (Gisbert, Gispert), FRANCISCO JAVIER**, born at Granadella, Spain, second half of 18th century, died in Madrid, Feb. 27, 1848. Pupil of Antonio Sala; maestro de capilla at Tarazona in 1800-08, then of the convent in Madrid where he died. Works: Motets; Masses; and other church music.—Fétis, *Supplément*, i. 379; Baltazar Saldoni in *Efemerides de musicos españoles*; Mendel, *Ergänz.*, 123.

**GIBERT, PAUL CÉSAR**, born at Versailles in 1717, died in Paris in 1787. Dramatic composer. Studied music in Naples with the best masters, and settled in Paris to teach music. His operas were played at the *Comédie Italienne*. The best known are:





La sibylle, 1738; Le carnaval d'été, 1759; La fortune au village, 1760; Soliman, ou les trois sultanes, 1761; Apelle et Campaspe, 1763. He wrote also for the Académie royale de Musique Deucalion et Pyrrha, about 1770.—Fétis; Mendel; Schilling.

GIBSONE, IGNACE, born in London in 1826 or 1827, still living, 1889. Pianist, pupil of Moscheles; appeared at Brussels, 1845, at Baden, Homburg, Frankfort, Wiesbaden, Darmstadt, Berlin, 1846, returned to London in 1850. Works: An opera (MS.); Elin Knight, cantata; Wood Nymphs, do. for female voices; Two symphonies; Sonatas for violin and pianoforte; Pianoforte pieces, and Songs.

GIDE, CASIMIR, born in Paris, July 4, 1804, died there, Feb. 18, 1868. Dramatic composer, pupil of Doulen at the Paris Conservatoire. Works—Operas: Les trois Marie, Théâtre des Nouveautés, 1828; Le roi de Sicile, given at the Opéra-Comique, 1830; Les trois Catherine (with Adam), Théâtre des Nouveautés, 1830; Les jumeaux de la Réole, ib., 1831; L'Angelus, Opéra-Comique, 1834; Belphegor (unpublished); Françoise de Rimini (do.); ballets: La chatte blanche (with Adam), Théâtre des Nouveautés, 1830; La tentation (with Halévy), Opéra, 1832; L'île des pirates (with Carlini), ib., 1835; Le diable boiteux, ib., 1836; La volière, ib., 1838; La tarentule, ib., 1839; Ozai, ib., 1847.—Fétis; do., Supplément, i. 379; Mendel; do., Ergänzung, 123.

GIGAULT, NICOLAS, born at Claye (Brie), France, about 1645, died (?) He was one of the best French organists of the 17th century, pupil of Titelouze; published organ music in 1685.—Fétis; Mendel.

GIGOUT, EUGÈNE, born at Nancy, March 23, 1844, still living, 1889. Organist, pupil of Bazile Maurice and Mess, organists of the cathedral of Nancy, and in Paris of Dietsch, Saint-Saëns, and Loret. He was professor of plain-chant and of solfège in Niedermeyer's school of sacred music, Paris, and organist of Saint-Augustin from 1863.

He has written a great deal of church music.—Fétis, Supplément, i. 379; Mendel, Ergänzung, 123.

GIL, FRANCISCO ASSIS, born at Cadiz, Spain, in 1829, still living, 1889. Dramatic composer, pupil in Brussels of Fétis in 1850–53, took the first prize in composition, and after his return to Spain was appointed professor of harmony at the Conservatorio, Madrid. He wrote a treatise on harmony (1850), an elementary treatise on same (1856), and composed several operas for the theatre at Madrid.—Fétis; do., Supplément, i. 380; Mendel.

GIL Y LLAGOSTERA, CAYETAN, born in Barcelona, Spain, Jan. 6, 1807, still living, 1889 (?). Flutist, pupil of Andreu, Francisco Berini, and Calcaute. He played first flute in the orchestra of the cathedral and in the theatre of Barcelona twenty-two years. Works: Symphonies; Masses; Requiem; Dance music for orchestra; Flute music, etc.—Fétis, Supplément, i. 380; Mendel, Ergänzung, 124.

GILBERT, ALFRED, born in Salisbury, England, in 1828, still living, 1889. Pianist, pupil at the Royal Academy of Music. Member of Philharmonic Society, and of Royal Society of Musicians; do. of Academy of St. Cecilia, Rome, 1884. Works: The Rival Roses, dramatic scene, 1883; Trios for pianoforte and strings; Quintet.

GILBERT, ALPHONSE, born in Paris, Feb. 2, 1805, still living, 1889 (?). Violoncellist and organist, pupil at the Paris Conservatoire from 1822; won the 2d grand prix in 1827, for the cantata Orphée. He was a member of the Odéon orchestra, and organist at Notre Dame de Lorette; won first government prize for historic and sacred songs, 1847. Has published masses, motets, cantatas, and organ music.—Fétis; Mendel.

GILBERT, THOMAS BENNETT, born in Salisbury, Oct. 22, 1833 (March 15, 1835?), died in London, May 11, 1885. Instrumental and vocal composer, pupil at the Royal Academy of Music, 1847, and at

the Conservatorium, Leipsic, of Moscheles, Hauptmann, Richter, Rietz, etc., 1852. Organist of different churches, 1853-67, afterward singing teacher in London. He used sometimes the names Ernest Bennett Gilbert and Charles Bennett as pseudonyms. Works: *Das Stelldichein*, operetta, Leipsic, 1851; *A Night in Fairyland*, do., Surrey theatre, 1861; *Ramiro*, dramatic cantata, 1879; Concert overture, 1853; Overture to *Merry Wives of Windsor*, 1854; String quartets; Trio for pianoforte, violin and violoncello; Part-songs, and songs; Pianoforte music.

GILBERT, WALTER BOND, born of English parentage in Exeter, England, April 29, 1829, still living, 1889. Organist; articled pupil of Alfred Angel, organist of Exeter cathedral, under whom he studied the organ, the pianoforte, composition, and choir-training; then pupil of Dr. S. S. Wesley, organist of Winchester cathedral, in organ playing and composition, and afterward of Sir Henry Bishop in instrumentation. He was organist in 1847-49 at Topsham; 1849-53 at Biddeford; 1853-58 at Tunbridge; 1858-65 at Maidstone; 1865-67, of St. Margaret's Church, London; and 1867-69 in Boston, Lincolnshire. In 1869 he went to America and became organist of Trinity Chapel, New York, a position he

still holds. In 1854 the degree of Mus. B. a. e. was conferred upon him by the University of Oxford, in 1886 that of Mus. Doc. by the University of Toronto, and in 1888 Mus. Doc. by Oxford. He has been also a fellow of the London College of Organists since its foundation in 1864. Mr. Gilbert



aided in preparing the historical part of Hopkins and Rimbault's "History of the Organ." Works: Songs: *Once 'twas my Hope*, *Never more*, 1849; *Madrigal*, I had both money and a friend, 1854. Pianoforte: *Fantasias*, 1856; *Cecilia's Meditation*, 1856. Organ: 3 Pieces, 1856; 10 Preludes and Fugues, 1876. Oratorios: *Saint John*, 1857; *Restoration of Israel*, 1859; 19 services for Trinity Chapel, New York, composed between 1870-87; and about 25 anthems for the same church, composed between 1870-88. He has prepared also the following collections of church music: *Parish Church Manual*, 1854; *The Canticles*, 1856; *Church Chorister*, 1872; *Hymnal*, 1872.

GILCHRIST, WILLIAM WALLACE, born of American parentage in Jersey City, New Jersey, Jan. 8, 1846, still living, 1889. Organist, pupil at the University of Pennsylvania of H. A. Clarke; was for a time solo baritone of Holy Trinity Church, and of St. Mark's Church, Philadelphia. In 1872 he went to Cincinnati and became choir-master of the First New Jerusalem Society of that city, and instructor in the Cincinnati Conservatory; in 1873 he returned to Philadelphia and was for four years choir-master of St. Clement's Church. Since 1877 he has been organist and choir-master of Christ Church, Germantown, Penn., and since 1882 instructor in the Philadelphia Musical Academy. He is conductor of the following musical associations: Philadelphia Festival Chorus, Amphion Society, The Arcadian, Mendelssohn Club, Germantown Choral, West Philadelphia Choral. Works: 46th Psalm, for soli, chorus, orchestra, and organ (Cincinnati Festival prize, 1882); Song of Thanksgiving, for chorus and orchestra; *The Rose*, cantata, New York, Feb. 8,



146.

1887; 3 male choruses; Ode to the Sun; Autumn; Dreaming (New York Mendelssohn Glee Club prize, 1880); also many pieces of church music, songs, etc., and unpublished music, both vocal and instrumental.

**GILDEMYN, CHARLES FERDINAND**, born in Bruges, Aug. 18, 1791, died there, March 22, 1854. Organist, pupil of Govaert and Thienpont, chorister of Notre Dame de Bruges, and organist of that church from 1807. He was awarded a silver medal by the Société Royale des Beaux-Arts in 1816, for his cantata, Waterloo. His opéra-comique, Edmond et Henriette, was represented at Bruges, Sept. 15, 1819. He composed church music also.—Fétis, Supplément, i. 381; Mendel, Ergänzung, 124.

**GILES, NATHANIEL**, born in Worcestershire, England, about the middle of the 16th century, died at Windsor, Jan. 24, 1633. Organist, chorister of Magdalen College, Oxford, in 1559-61, and clerk of the same in 1577. In 1595 he was clerk, organist, and master of the choristers in St. George's chapel, Windsor, and in 1597 gentleman and master of the children of the Chapel Royal. Mus. Bac., Oxford, 1585, Mus. Doc., 1622. He contributed to Leighton's "Tears or Lamentacions of a Sorrowfull Soule" (1614); A service and anthem by him were printed in Barnard's Church Music (1641), and other anthems are in MS. Hawkins prints a curious "Lesson of Descant of thirtie eights Proportions of sundrie Kindes," in the Appendix to his History of Music.—Grove; Fétis.

**GILLE ET GILLOTIN**, opéra-comique in one act, in verse, text by Thomas Sauvage, music by Ambroise Thomas, represented at the Opéra Comique, April 22, 1874. It was written in 1861.—Clément, Dict. Lyr., Supplément, iii.

**GILLES, JEAN**, born at Tarascon in 1669, died in 1705. Maître de chapelle at Aix, Provence, and subsequently at Agde. Celebrated in the south of France for his church compositions, he was called in 1697

to direct the maîtrise of Saint-Étienne, Toulouse. A famous Messe des Morts by him, preserved in the National Library, Paris, was played at Rameau's funeral ceremonies.—Fétis; Mendel, iv. 246; Ergänzung, 124; Gerber.

**GILLIERS, JEAN CLAUDE**, born in Paris in 1667, died there in 1757. Dramatic composer, first violin at the Comédie Française, one of the first writers of music for vaudevilles, divertissements, etc., at the Comédie Italienne and the Comédie Française. Works: L'hyménée royal, 1699; Céphale et Procris, 1711; La foire de Guibray, Le tombeau de Nostradamus, 1714; Parody on Télémaque, La ceinture de Vénus, 1715; Les dieux à la foire, 1724; L'amante retrouvée, 1727; Sancho Pança, gouverneur, ou la bagatelle, Le bouquet du roi, 1730; La nièce vengée, ou la double surprise, 1731; La fille sauvage, Le pot-pourri comique, Sophie et Sigismond, 1732; La première représentation, Lucas et Perrette, 1734, etc.—Fétis, Supplément, i. 381; Poiset, Hist. de la Mus. en France.

**GIMENEZ HUGALDE, CIRIAQUE**, born in Pampeluna, Spain, Feb. 5, 1828, still living, 1889. Church composer, pupil at the Madrid Conservatorio of Eslava. He was maestro de capilla of the primatial church of Toledo in 1865. Works: Motets; Masses; Psalms, etc. A Miserere by him is celebrated.—Fétis, Supplément, i. 382; Mendel, Ergänzung, 124.

**GIMENO, JOAQUIN**, born at Santo Domingo de la Calzada, Nov. 21, 1817, died at Nivelles, Brabant, Nov. 29, 1849. Church composer, member in 1834 of the Society of Jesus, Madrid. On the suppression of the religious orders in Spain he went to Belgium, and taught in the College of Saint-Michel, Brussels. His church compositions have an orchestral as well as an organ accompaniment.—Fétis; Mendel.

**GINESTET, (FRANÇOIS REGIS) PROSPER**, Vicomte DE, born at Aix, Provence, about 1796, died in 1860. Dramatic composer, served in the Gardes du Corps under

Louis XVIII. Works—Operas: *L'orphelin et le brigadier*, given in Paris, 1827; *François Ier à Chambord*, ib., 1830; *Le mort fiancé*, ib., 1833. Pianoforte and violin music.—*Fétis*, iv. 6; do., *Supplément*, i. 382; Larousse; Mendel.

GINOUVÉS, FERDINAND, born at Cayenne in 1844, died at Marseilles, August, 1888. Pianist, pupil from 1856 at the Marseilles Conservatoire, where he won the pianoforte prize; became professor of the pianoforte in 1867. Wrote opéras-comiques. Works: *Wilfride*, grand opera in five acts, given at Marseilles, 1869; *Le violon de Stradivarius*, opéra-comique, ib., 1877. Songs, etc.—*Fétis*, *Supplément*, i. 382.

GIOCONDA, LA, opera in four acts, text by Arrigo Boito, music by Amilcare Ponchielli, first represented at La Scala, Milan, April 8, 1876. The libretto is an adaptation of Victor Hugo's drama, "Angelo." This opera, one of the best of the modern Italian school, had a success in Italy exceeded by *Aida* only. It had the same enthusiastic reception at the Teatro Carlo Felice, Genoa, and the Pagliano, Florence, as at Milan.

GIORDANI, Padre DOMENICO ANTONIO, church composer, maestro di cappella of the Cathedrals of Narni and Rieti, and of the church of the SS. Apostoli in Rome; became a monk in the convent of Rocca Simibalda. His offertories were published in Rome in 1724.—*Fétis*; Mendel.

GIORDANI, GIUSEPPE (called Il Giordanello), born in Naples in 1744 (1753?), died at Fermo, Jan. 4, 1798. Dramatic composer, violinist, and pianist, pupil at the Conservatorio of Loreto, where he was a fellow-student of Cimarosa and Zingarelli. Joined his family, 1772, in London, whither they had gone in 1762, and became composer for the troupe they formed. Was also much in vogue as a teacher, and published a great deal of violin music, lessons for the harpsichord, etc., between 1776 and 1782. Returned to Italy and remained there ten years, producing in that time 24 operas, and oratorios;

went to Lisbon to conduct Italian opera, and in 1791 was called to Fermo, as maestro di cappella of the cathedral. Works—Operas: *L'astuto in imbroglio*, given at Pisa, 1771; *Artaserse*, pasticcio, London, 1772; *Antigono*, ib., 1773; *Il bacio*, opera buffa, ib., 1774-79; *Il ritorno d'Ulisse*, Mantua, 1782; *Acomato*, Pisa, 1783; *Erifile*, Bergamo, 1783; *Epponimia*, Novara, 1783; *Elpinice*, Bologna, 1784; *Tito Manlio*, Genoa, 1784; *Pizzarro nell'Indie*, Florence, 1784; *Osmane*, Bergamo, 1785; *La Vestale*, Modena, 1786; *Ifigenia in Aulide*, *L'impegno*, ossia *chi la fa l'aspetta*, Ferdinando nel Messico, Rome, 1786; *I ripieghi fortunati*, *intermezzo*, *Alciade e Telesia*, Rome, 1787; *Cajo Ostilio*, Faenza, 1788; *Ariarate*, Turin, 1788; *La distruzione di Gerusalemme*, *Il corvino*, Naples, 1788; *La disfatta di Dario*, Milan, 1788; *Cajo Mario*, Venice, 1790; *Medonte*, *rè d'Epiro*, Rome, 1791; *Don Mitrillo* contrastato, Venice, 1791; *Atalanta*, Turin, 1792; *Demetrio*. *La morte d'Abele*, oratorio, performed at Jesi, 1785; *Le tre ore d'agonia di N. S. Gesù Cristo*, do. (MS. in the royal library, Berlin). Instrumental music: 6 quintets for pianoforte; 3 quartets for do.; 30 trios; 6 string quartets; 3 concertos for violin and orchestra; besides church music and vocal music, including litanies, psalms, 5 books of canzonette for one voice.—*Fétis*; Mendel; Riemann; Schilling.

GIORDANI, TOMMASO, born in Naples in 1744, died in Dublin after 1816. Singer, composer, and teacher, brother of Giuseppe Giordani, with whom he is often confounded; he was one of a family of opera buffa singers in Naples, consisting of a father, two sons, and three sisters, who went to England in 1762 and played at the Haymarket. He went to Dublin in 1779, associated with Leoni to establish an opera, but, failing, settled there as teacher. Works: *Perseverance*, or the third time is the best, opera, given at Dublin, 1789; *Isane*, oratorio; 5 books of duos for flute (London, 1775-1783); 6 trios for flutes, and violoncello; 6



do. for flutes and bass ; 6 duos for violoncellos, op. 5 ; Songs, Italian and English, and pianoforte music.—Grove ; Fétis ; Mendel.

GIORGETTI, FERDINANDO, born in Florence, June 25, 1796, died there, March 23, 1867. Violinist, pupil of Francesco Giuliani. At the age of fifteen he was violinist in the band of the Queen of Etruria. Illness in 1814 making him an invalid, he took up composition and teaching, studying harmony under Disma Ugolini. In 1839 he became professor of the violin at the Lyceum, Florence, where he formed many excellent pupils, among whom were Giuseppe Gioacchini, Corazzi, Ferroni, and Bruni. Works : *Le turbe nel deserto*, oratorio ; Violin music ; Church music.—Fétis, iv. 9 ; do., *Supplément*, i. 383 ; Mendel, iv. 248 ; do., *Ergänz.*, 124 ; Schilling.

GIORGI, GIOVANNI, born about the end of the 17th century, died in January, 1725. Maestro di cappella of the Chapel of S. Giovanni in Laterano, Rome, in 1719. Works : Church music, preserved in MS. in S. Giovanni in Laterano and in S. M. Maggiore.—Fétis, iv. 10 ; Mendel, iv. 248.

GIORGIS, GIUSEPPE, born in Turin in 1777, died (?). Violinist, pupil of Colla. He appeared in Paris as a virtuoso in 1807, entered the royal chapel in Cassel, made concert tours in 1813, and settled in 1820 in Paris, where, in 1823-34, he was first violin at the Opéra Comique. He composed trios, duets, and other pieces for the violin.—Mendel ; Fétis ; Wasielewski, *Die Violine*, 131.

GIORNO D' ORRORE. See *Semiramide*.

GIORNOVICHI (Jarnovich), GIOVANNI MANE, born at Palermo, Sicily, in 1745, died in St. Petersburg, Nov. 21, 1804. Violin virtuoso, pupil of Lolli, made his first concert tour to Paris in 1770, and won great success in the Concerts Spirituels by his elegant style of playing as well as with his own compositions. Called to Berlin in 1779, he belonged to the orchestra of the Crown

Prince until 1783, when he started on a concert tour, crowned with brilliant success, to St. Petersburg, Warsaw, Vienna (1786), and other capitals. In London he was without a rival until 1792, when Viotti appeared there, and he could have held his own against this master, but for his irregular life and arrogant behaviour which made him unbearable there, as before in Paris and Berlin. In 1796 he went to Hamburg, whence he visited Berlin again in 1796 and 1802, winning undiminished applause ; in 1802 he went to St. Petersburg, and was the lion of the day until Rodé's arrival. Struck by apoplexy, he died suddenly while playing at billiards. His compositions, much in favour in their time, consist of 16 concertos, 7 symphonies, 6 string quartets, 16 duos for violins, sonatas for violin and bass, and variations.—Fétis, iv. 429 ; Mendel ; Schilling.

GIORZA, PAOLO, born in Milan in 1832, still living, 1889. The son of an organist and singer, who gave him his first musical instruction, he is a composer of the higher class of ballet music peculiar to Italy. He has written more than forty ballets, some of which have had a successful run in many of the larger cities of Europe. His one opera, *Corrado*, console di Milano, Milan, 1860, was not successful. He is the author also of much dance music, published in the form of albums. During the war of 1866 he wrote a martial hymn for Garibaldi at the latter's request. Principal ballets : *Un fallo*, Milan, 1853 ; *I Bianchi ed i Negri*, ib., 1853 ; *Un' avventura di Carnevale a Parigi*, Genoa, 1863 ; *Farfalletta*, London, 1863 ; *La maschera*, Paris, 1864 ; *Fiammella*, Milan, 1866 ; *La Capanna dello zio Tom*, Florence ; *Folgore* ; *La Siltide a Pechino* (with Madoglio and Sarti) ; *Un ballo nuovo* ; *Cherubina*, o *la rosa di Posillippo* ; *Pedrilla* ; etc.—Fétis, *Supplément*, i. 383 ; Mendel, *Ergänz.*, 124.

GIOSA, NICOLA DA, born at Bari, May 5, 1820, died there, July 7, 1885. Dramatic composer, pupil at the Naples Conservatorio, under Pasquale Bongiorno for flute,

Ruggi for counterpoint, Zingarelli and Donizetti for composition. He was maestro di cappella at different times at the San Carlo, Naples, the Fenice, Venice, and at the Italian theatres at Buenos Ayres and at Cairo. His first opera, produced in 1842, was favourably received, and his *Don Checco*, his best work, represented in 1850, had a greater success than any opera buffa had enjoyed for nearly a quarter of a century, and still holds its place in the theatres of Italy, but none of his many other works met the popular taste. His albums of vocal music, containing romances, melodies, canzoni, etc., more than twenty of which were published in Naples, had a great success. Among them are the following: *La cetra capricciosa*, 5 melodies; *Stornelli d' amore*, 6; *Gioia e dolore*, 6; *Le canzoni d' Italia*, 4; *Serenata di Mergellina*, 6; *Eco dell' oceano*, 3; etc. Besides these he published masses, cantatas, and instrumental pieces.—Fétis, iv. 11; do., *Supplément*, i. 385; *Mendel, Ergänz.*, 125; *Riemann*.

GIOVANELLI, RUGGIERO, born at Velletri, near Rome, about 1560, died after 1615. One of the best composers of the Roman school, but little is known of his life. He was maestro di cappella of S. Luigi

de' Francesi, Rome, in 1587, and later of the Chiesa dell' Anima of the German College, and was appointed in 1594 successor to Palestrina at St. Peter's. In 1599 he became a member of the Sistine choir. He was living in 1615, in which year he published the second volume of his new edition of the *Graduale*, undertaken at the request of Paul V., and magnificently printed at the Medici press. Works: 3 books of five-part madrigals (1586, 1587, 1589); 2 books, four-part madrigals *sdrucicoli* (1587); 2

books, five- and eight-part motets and three-part canzonets (1592); *Villanelle a 3 voci* (1593); *Villanelle a 5 voci* (1608); *Masses, motets, psalms in MS.* in the Vatican, among them a *Miserere* for four and eight voices and a mass for eight, on Palestrina's madrigal *Vestiva i colli*. Other madrigals are in the collections of Scotto and Phalesius; and motets and psalms in those of Fabio Costantini and Proske.—Fétis; Grove; Larousse.

GIOVANI LIETI. See *Nozze di Figaro*.

GIOVANNA D' ARCO (*Joan of Arc*), Italian opera in three acts, text by Solera, music by Verdi, first represented at La Scala, Milan, Feb. 15, 1845. It was given in Paris, at the Italiens, March 28, 1868, with Patti, Nicolini, and Steller in the cast, but without success. The score contains numbers of great merit, but the libretto is weak and ridiculous.—Hanslick, 222.

GIOVENTÙ DI ENRICO QUINTO, LA (*The Youth of Henry the Fifth*), Italian opera buffa in two acts, text by Landriani the composer, music by Hérold, represented at the Teatro del Fondo, Naples, 1815. The libretto is an adaptation from Duval's comedy, "*La jeunesse de Henri V.*" The opera, written in the third year of Hérold's residence in Italy as a pensioner of the Académie de France, was a success. The libretto was printed (Naples, 1815) anonymously, but the music remains in MS. Operas of the same title are by J. Mosca, Palermo, 1817; Carlini, Naples and Milan, 1820; Pacini, Rome, 1821; Morlacchi, Dresden, 1823; Garcia, New York, 1827; and Mercadante, Milan, 1834.—Grove, i. 731.

GIPPENBUSCH, JACOB, born in Speyer in 1612, died July 3, 1664. Entered the Order of Jesuits in 1629, taught the classics in Cologne, and at the same time acted as choir-master. Published hymns and motets.—Mendel; Fétis; Gerber.

GIPSY'S WARNING, THE, English romantic opera, text by Linley, music by Julius Benedict, first represented at the Lyceum Theatre, London, 1838. This work,



## GIRALDA

Benediet's first English opera, was given afterwards in Berlin and other German cities.

**GIRALDA**, ou la nouvelle Psyché, opéra-comique in three acts, text by Scribe, music by Adolphe Adam, first represented at the Opéra Comique, Paris, July 20, 1850. A king of Spain, accompanied by his queen on a pilgrimage to Santiago de Compostela, stops at the farm of Ginés, the betrothed of Giralda. She is secretly in love with a cavalier whom she has met, but whose face she has never seen, he being obliged to conceal himself on account of some political intrigue. He (Don Manoël) gives farmer Ginés six hundred ducats to let him take his place at the altar on his wedding-day, and so becomes the husband of Giralda. On the arrival of the king he is obliged to take to flight, and during his absence poor Giralda believes herself in turn wedded to Ginés and then to an old seigneur named Don Japhet; but at last the queen secures the pardon of Don Manoël, and he returns to claim his bride. This work, the best of the composer's from a musical point of view, was well interpreted by Mlles Miolan and Meyer, and by Messrs. Bussine, Audran, Sainte-Foy, and Riequier. It met with great success throughout France and in Germany, and was revived in Paris in 1862 and 1876.—Pougin, Adolphe Adam, 204; Larousse, viii. 1267.

**GIRANEK**, ANTON, born in Bohemia about 1712, died at Dresden, Jan. 16, 1761. Violinist, lived for some years in Prague, then went to Warsaw, where he became first violinist in the royal orchestra, afterwards director of music in Dresden. He composed 24 concertos for the violin, and several concertos for pianoforte, flute, and viola di gamba.—Fétis; Mendel.

**GIRARD**, NARCISSÉ, born at Mantes, France, Jan. 27, 1797, died in Paris, Jan. 16, 1860. Dramatic composer, pupil at the Paris Conservatoire, from 1817, of Baillot for violin; won the 2d prize in 1819 and the 1st in 1820. He studied counterpoint under Reicha. In 1830-32 he was conductor of the orchestra at the Opéra Italien, and in

1837-46 at the Opéra Comique. In 1846 he succeeded Habeneck at the Opéra, and in 1856 became director in chief there. He also became in 1847 Habeneck's successor as professor of the violin in the Conservatoire, and chef d'orchestre of the Société des Concerts. Legion of Honour, 1843. Works—Operas: Les deux voleurs, Opéra Comique, Paris, 1841; Le conseil des dix, ib., 1842. He arranged Beethoven's Sonate pathétique as a symphony, and gave it at a concert in Paris presided over by Liszt in 1832.—Fétis; Larousse.

**GIRAUD**, FRANÇOIS JOSEPH, French composer of the 18th century. Violoncellist, member of the orchestra at the Opéra, Paris, in 1752-67 musician of the royal chapel and of the King's chamber music. Several of his motets were played at the Concerts Spirituels. He wrote Deucalion et Pyrrha (with Berton père), 1755; and L'opéra de société, 1762. He published a book of sonatas for the violoncello.—Fétis, iv. 14; do., Supplément, i. 385; Mendel.

**GIRBERT**, CHRISTOPH HEINRICH, born at Fröhnstockheim, near Crailsheim, Würtemberg, July 8, 1751, died in Baireuth about 1826. Pupil of his step-father in singing, pianoforte, and organ, then of Cantor Stadler, and settled in Baireuth as a teacher in 1769. Became music director of Schmidt's travelling company in 1784, bringing out seven of his operettas, and returned to teaching in Baireuth. Works: Two symphonies for 8 and 10 instruments; Four concertos for pianoforte; Eleven for do.; Five quartets for violins.—Mendel; Fétis.

**GIROFLÉ-GIROFLA**, opéra-bouffe in three acts, text by Vanloo and Leterrier, music by Charles Lecocq, first represented at the Théâtre des Fantaisies Parisiennes, Brussels, March 21, 1874. The plot turns on the confounding of Giroflé and Girofla, the two daughters of Don Boléro d'Alcazaras, one of whom is promised in marriage to the banker Marasquin, and the other to the Moorish warrior Mourzouk. It was

## GIROUST

given in Paris, at the Théâtre de la Renaissance, Nov. 11, 1874.

GIROUST, FRANÇOIS, born in Paris, April 9, 1730, died in Versailles, Aug. 28, 1799. When maître de musique in the metropolitan church in Orléans, his psalm, *Super flumina Babylonis*, won the 1st prize in 1768 at a government concours, he being awarded also the 2d prize. In consequence he was called to Paris to become maître de chapelle of the Church des Innocents, and he subsequently held a similar position in the royal chapel, and in 1775 became superintendent of the king's music. His oratorios were played at the Concerts Spirituels, among them, *Le passage de la Mer Rouge*. His motets were composed for the royal chapel. His music is preserved in the national library, Paris.—Fétis; Larousse; Mendel.

GIRSCHNER, CHRISTIAN FRIEDRICH JOHANN (or Karl, according to Mendel), born at Spandau in 1794, died at Libourne (Gironde) in June, 1860. Dramatic and church composer, studied music at Frankfort-on-the-Oder, and in 1820 went to Berlin, where he held a position as organist for two years. Logier arriving then in Berlin, to establish a school for his new method of musical instruction, Girschner allied himself with him, and in 1822 became director of the Logier Academy, which flourished, however, for scarcely ten years. In 1833 he was editor of the *Berliner musikalische Zeitung*, and, having occupied various positions at Potsdam, Dantzic, Jena, and Aix-la-Chapelle, he finally obtained an appointment as organist of the Lutheran chapel at Brussels in 1840, and was made professor of the organ at the Conservatoire in the year following. His intemperate habits unfortunately led to his resignation from both positions in 1848, after which he lived for a few months at Ghent; for several years nothing was heard of him, until 1851, when he appeared as chef d'orchestre of a theatre at Rochefort, France. Works: *Undine*, opera, given in Berlin, 1830; Die

drei Schulmeister, do., ib., 1834; *Symphonies*, overtures, psalms, and songs.—Fétis; Mendel.

GISELLE, ou les Willis, fantastic ballet in two acts, text by Théophile Gautier and Saint-Georges, music by Adolphe Adam, first represented at the Opéra, Paris, June 28, 1841. Subject derived from a Slav legend related by Heinrich Heine in "*De l'Allemagne*" (ii. 60), concerning a nocturnal dance called in the Slav countries the Willi. Willis are betrothed girls, who, having died before their wedding-day, cannot lie quiet in their graves, but come out at midnight in their wedding-garments and, crowned with roses, dance in the moonlight like elves. If they meet any young man, they force him to dance with them until he falls dead.—Pougin, Adolphe Adam, 156; Larousse, viii. 1280.

GIUDITTA (Judith), oratorio, by Antonio Lotti, written for Venice.

GIUDITTA, oratorio, text and music by Benedetto Marcello, 1710.

GIULIANI, FRANCESCO, born in Florence in 1760, died after 1819. Violinist and pianist, pupil of Nardini on the violin, and of Bartolommeo Felici in counterpoint; when quite young he became first violin at the Teatro Nuovo in Florence. His violin music was printed in Berlin, Amsterdam, and London; he composed also vocal music.—Fétis; Mendel.

GIULIANI, GIOVANNI DOMENICO, born in Lucca about 1670, died in 1730. He was maestro di cappella of the Church of San Michele in Foro of his native place. His masses, motets, and psalms are still preserved there, and are occasionally performed.—Mendel, *Ergänz.*, 125; Fétis, *Supplément*, i. 387.

GIULIANI, MAURO, born in Bologna about 1780, died (?). Famous guitarist and composer. He settled in Vienna in 1807, was in Rome in 1821, then in St. Petersburg for several years. He wrote much music for guitar and orchestra, two guitars, etc.—Fétis; Mendel; Schilling.

## GIULIO

**GIULIO CESARE**, Italian opera in three acts, text by Nicolò Francesco Haym, music by Handel, first represented at the King's Theatre, London, Feb. 20, 1724. The orig-



Senesino.

inal MS. score, in the Buckingham Palace collection, is dated 1723. Characters represented: Giulio Cesare, Curio, Cornelia, Sesto Pompeo, Cleopatra, Tolomeo, Aehilla, Nireno. Senesino (Francesco Bernardi, called) created a profound impression in this work by his magnificent delivery of the accompanied recitative, "Alma del gran Pompeo." Giulio Cesare often reappeared on the stage, the last time in 1787, when George III. attended the theatre. Published first by Cluer; full score, Händelgesellschaft (Leipsic, 1875).—Rockstro, Handel, 139; Reissmann, 92; Schelcher, 70, 90; Chrysander, ii. 106.

**GIULIO SABINO**, Italian opera in three acts, text by Metastasio, music by Giuseppe Sarti, represented at the Teatro San Benedetto, Venice, 1781. Subject founded on the story of Julius Sabinus, a noble Gaul who, in the time of Vespasian, joined Civilis in the revolt against the Roman yoke. Defeated and forced to fly for his life, he pretended to burn himself in his country house, but escaped in the disguise of a peasant and hid himself in a cave in the depths of a forest, where he lived, attended by two servants and by his faithful wife Epponina, nine years. Betrayed at last, he was delivered up to Vespasian, who sent

both to punishment, Epponina demanding to be permitted to die with her husband. In the opera the dénouement is changed: the two prepare to die together when Titus, moved to pity by Epponina's devotion, pardons Sabinus. The characters are: Giulio Sabino, Arminio, Annio, Tito, Voadice, Epponina. Although a work of the second order, Giulio Sabino shows that Sarti was possessed of considerable dramatic ability. His work was given in other Italian cities in 1782, and in London in 1785. The same text has been set also by Cherubini, London, 1786; and by Tarchi, Turin, 1791.—Larousse, xiv. 11; Burney, iv. 530.

**GIURAMENTO, IL** (The Oath), lyrical drama in four acts, text by Rossi, music by Mercadante, first represented at La Scala, Milan, Dec. 26, 1837, and in Paris, at the Théâtre Italien, Nov. 22, 1858. The libretto is an adaptation of Victor Hugo's



Marietta Brambilla.

drama, "Angelo, tyran de Padoue," but the scene is changed to Syracuse, and other concessions are made to the Italian taste. It is one of the best of Mercadante's scores. It was sung at Milan by Cartagenova, Pedrazzi, and Mmes Schoberleeh-

ner and Marietta Brambilla; in Paris by Francesco and Lodovico Graziani, and Mmes Penco and Albini.

GIUSTINO (Justin), Italian opera in three acts, text by Count Beregino, music by Handel, first represented at Covent Garden Theatre, London, Feb. 16, 1737. The MS, in Buckingham Palace, is dated at the beginning August 14, 1736, and at the end Oct. 20, 1736. The text was probably written for Venice, 1683. Characters represented: Anastasio, Arianna, Loeasta, Amanzio, Giustino, Vitaliano, Polidarte, La Fortuna, Voce di dentro. It had only five representations. Giustino, whose part was sung by Gizzello, engages and slays a sea-monster to the music of a descriptive symphony, which was parodied by Carey in the *Dragon of Wantley*. Originally published by Walsh; full score, Händelgesellschaft (Leipsic, 1883).—Schœleher, Handel, 185; Roekstro, 192; Chrysauder, ii. 397.

GIVE ME BACK MY DEAREST MASTER. See *Gebt mir meinen Jesum wieder*.

GLADLY WILL I, ALL RESIGNING. See *Gerne will ich mich bequemen*.

GLADSTONE, FRANCIS EDWARD, born in Oxford, England, March 2, 1845, still living, 1889. Organist, pupil of S. S. Wesley in 1859-64; organist of Llandaff (1860) and Chichester (1870) Cathedrals, lived in Brighton, 1873-76, and London, 1876

-77, then organist of Norwich Cathedral, 1877-81, and since of Christ Church, Lancaster Gate, London. Mus. Bae., Cambridge, 1876; Mus. Doe., ib., 1879. Works—Cantatas: Nicodemus, London, 1880; Philippi, 1882; Constance of Calais, 1884. Church services; Anthems; Trio for pianoforte, violin, and violoncello, 1876; Organ-music; A wet sheet and a flowing sea, chorus with orchestra; Songs.



GLÄSER, FRANZ, born at Ober-Georghenthal, Bohemia, April 19, 1798, died in Copenhagen, Aug. 30 (or 29?), 1861. Dramatic composer, pupil in singing, while a choir-boy in the court chapel at Dresden, of Miesch; at the Prague Conservatorium of Pixis on the violin; and in Vienna of Heydenreich in counterpoint. He became Kapellmeister of the Josephstädter Theater, Vienna, in 1817; of the Königstädtisches Theater, Berlin, in 1830; and was appointed royal Kapellmeister in Copenhagen in 1842. Works—Operas: *Der Brief an sich selbst*, *Sauertöpfchen*, oder *der Ritter mit der goldenen Gans*, given in Vienna, 1824; *Sonderbare Laune*, ib., 1825; *Heliodor*, ib., 1826; *Elsbeth*, oder *die Brautschau auf Kronstein*, Arnida, die *Zauberin im Orient*, ib., 1828; *Die vier Haimons-Kinder*, ib., 1830; *Des Adlers Horst*, Berlin, 1833; *Aurora*, ib., 1836; *Der Rattenfänger von Hameln*, ib., 1837; *Das Auge des Teufels*, ib., 1840; *Andrea*, ib., 1841; *Die Hochzeit am Comosee*, ib., 1848; and music to many dramas, farces, melodramas, pantomimes, etc.; *Festival overture*, Berlin, 1830; *Funeral cantata*, ib., 1837.—*Allgem. d. Biogr.*, ix. 216; *Fétis*; *Ledebur, Tonkünstler Lexicon Berlins*, 189; *Mendel*; *Wasieleski*, 354.

GLÄSER, KARL GOTTHELF, born at Weissenfels, Prussian Saxony, May 4, 1784, died at Barmen, Rhenish Prussia, April 16, 1829. Son and pupil of Karl Ludwig Traugott Gläser, and studied at the Thomasschule of Leipsic under J. A. Hiller and A. E. Müller in pianoforte and harmony, and under Campagnoli in violin. He began the study of law at Leipsic University, but became a teacher and dealer in music in Barmen. He wrote songs, motets, chorals, music for pianoforte, and several elementary works for musical instruction.—*Allgem. d. Biogr.*, ix. 217; *Riemann*; *Mendel*.

GLASER, KARL LUDWIG TRAU-GOTT, born at Ehrenfriedensdorf, Saxony, in 1747, died at Weissenfels, Jan. 31,

## GLEASON

1797. He was cantor, music director, and seminary teacher in Weissenfels. Composed much manuscript church music, and published a collection of minuets and polonaises for the pianoforte. His melody to *Feinde ringsum*, by Karl Gottlob Cramer, became widely known, and to the same melody *Nonne* wrote another popular text, *Flamme empor!*—Mendel; *Allgem. d. Bilogr.*, ix, 217; Schilling; Gerber; Fétis.

GLEASON, FREDERIC GRANT, born, of American parentage, at Middletown, Connecticut, Dec. 17, 1848, still living, 1889. Dramatic composer, pupil in Hartford on the pianoforte and in composition of Dudley Buck, and in 1869 at the Leipzig Conservatorium on the pianoforte of Moscheles, Pappert, and Plaidy, and in theory and composition of E. F. Richter, J. C. Lobe, Pappert, and Oscar Paul. In 1870 he studied in Berlin the pianoforte under Oscar Raif and A. Loeschhorn, theory and composition under C. F. Weitzmann, and the organ under August Haupt; and in London the pianoforte under Oscar Beringer. Returning home in 1875, he became organist of the Asylum Hill Congregational Church in Hartford, and in 1876 of the First Congregational Church in New Britain. In 1877 he became teacher of the pianoforte, organ, composition, and orchestration in the Hershey School of Music, Chicago, and in 1884 examiner, director, and fellow of the American College of Musicians. He is also musical editor of the Chicago Tribune. Works: *Otho Visconti*, grand opera in three acts, op. 7 (MS.); *Montezuma*, do. (MS.); *Ouverture triomphale*, for organ, op. 11; *God our Deliverer*, cantata for soli, chorus, and orchestra, op. 12; 3 trios for pianoforte, violin, and violoncello; *Praise Song to Harmony*, symphonic cantata, for soli, chorus, and or-



chestra, op. 17; *Concerto in G minor*, for pianoforte and orchestra, op. 18.

GLEISSNER, FRANZ, born at Neustadt an der Walchub, Bavaria, in 1760, died in Munich after 1815. Dramatic and instrumental composer; completed his philosophical and musical studies in Munich, and became a member of the royal chapel there about 1800. He was the first who used lithography for printing music, and established a house for this purpose at Offenbach in 1799. Works: *Der Pachtbrief*, opera, given in Munich, 1814; Several ballets, *ib.*, among them, *Paul und Virginia*; *Agnes Bernauerin*, melodrama, *ib.*, about 1790; *Lazarus*, oratorio, *ib.*, 1795; Six masses and offertories, op. 2 (Augsburg, Lotter); Symphonies for several instruments, op. I and 15; Quartets, duos, etc.; Several collections of pianoforte music.—Fétis; Gerber; Riemann; Schilling.

GLETTLE, JOHANN MELCHIOR, born at Bremgarten, Switzerland, in the first part of the 17th century. He was Kapellmeister in Augsburg about 1680, and one of the most favourite composers of his time. Works: 36 motets, op. 1 (Augsburg, 1667); Masses for five voices and five instruments (*ib.*, 1667); do., and mass for eight voices and seven instruments, op. 3 (*ib.*, 1670); Psalm for five voices and five instruments (*ib.*, 1667); 36 motets for solo voice and two violins (*ib.*, 1667); *Musica generalis latino-germanica*, for from one to five voices, partly with two violins, besides 2 sonatas and 36 Trompeter-Stücklein (*ib.*, 1674); do., 2d part, op. 8 (*ib.*, 1684); 18 psalm for three voices (*ib.*, 1685).—Fétis; Gerber, *Hist. Lex.*; Mendel.

GLIMES, JEAN BAPTISTE JULES DE, born in Brussels, Jan. 24, 1814, died there, Oct. 4, 1881. Pianist, pupil of Haussens and of Fétis at the Conservatoire, Brussels, and teacher of singing there in 1837-40. He was a teacher in London for about twenty years from 1842. Works: Pianoforte music; Chamber music; Songs.—Fétis; Mendel.

GLINKA, MICHAÏL IVANOVITCH DE, born in the village of Novo-spaskoi, near Smolensk, Russia,



May 20 (or June 1) 1804, died in Berlin, Feb. 15, 1857. Dramatic composer, pupil on the piano-forte of John Field. A Russian of Polish extraction, he first took up music as an amateur, but later

adopted it as a profession. In 1830 he went to Italy, and made a close study of the Italian mode of composition for the voice, and in 1833 studied counterpoint under Siegfried Wilhelm Dehn in Berlin. In 1836 he brought out in St. Petersburg an opera, *Zarskaja skisu* (Life for the Czar), which had an immediate success, and has always been popular in Russia. In 1876 its 448th representation was celebrated, and the bust of the composer crowned. In 1842 his second opera, *Ruslan and Ludmilla*, won almost an equal popularity. Glinka became court conductor and director of the opera and of the choral performances in the imperial churches. In 1844 he went to Paris, in 1845-47 he was in Madrid and Seville, and, after living a while in Warsaw and St. Petersburg, returned to Spain in 1851. In 1854-55 he lived near St. Petersburg, engaged on his autobiography and in new opera projects, and in 1856 visited Dehn, his old master, in Berlin, where he died. Works: *Zarskaja skisu*, opera, St. Petersburg, 1836; *Ruslan and Ludmilla*, do., St. Petersburg, 1842; *Kamarinskaja*; Symphony (unfinished); *La jota Aragonesa*;

ments; Rondos and variations; Romances and other songs.—Fétis; do., Supplément, i. 387; Fouqué, *Étude sur Glinka*; Mendel; Riemann; Cui, *La Musique en Russie*, in *Revue et Gazette musicale de Paris* (1878-79); Serov, in *Theater- und Musikbote* (1857), and in *Musik und Theater* (1868); Soloviev, in *Musikalny Listok* (1872); Oscar Comettant, *Mus. et Musiciens*, 414.

GLOCKEN DES STRASSBURGER MUNSTERS, DIE (The Bells of Strasburg Cathedral), cantata for baritone solo, mixed chorus, and orchestra, by Franz Liszt, op. 155, written in 1874. Dedicated to Longfellow, to whose "Golden Legend" in "Christus" Liszt was indebted for his theme. The cantata deals only with the prologue, in which Lucifer and the Powers of the air attempt to tear down the cathedral cross during the night-storm. Published, score, pianoforte score, and parts (Schuberth).—Upton, *Standard Cantatas*, 221.

GLOIRE IMMORTELLE DE NOS AÏEUX. See *Faust*, Gounod.

GLOOMY TYRANTS WE DISDAIN, contralto air in D minor, of *Josabeth*, in Handel's *Athalia*, Part I.

GLORIA ALL' EGITTO. See *Aida*.

GLORIOUS APOLLO, glee by Samuel Webbe, composed for the London Glee Club on its establishment in 1787. It was the first glee sung at every meeting of the club during its existence.—Grove, i. 599.

GLORREICHE AUGENBLICK, DER (The Glorious Moment), cantata for four solo voices, chorus, and orchestra, text by Dr. Aloys Weissenbach, music by Beethoven, op. 136, composed in 1814 by order of the magistracy of Vienna for the celebration of

the Congress held in Vienna to readjust the relations of Europe after the downfall of Napoleon; performed, Nov. 29, 1814, before

Adagio and Rondo for orchestra; Septet; Quartets; Serenades for several instru-

fore the assembled monarchs, Franz I. of Austria, Nicholas I. of Russia, and Friedrich

A handwritten signature in dark ink, which appears to read "Mikhail Ivanovitch Glinka". The script is cursive and elegant, with a prominent flourish at the end.



## GLORY

Wilhelm III. of Prussia, to whom it was dedicated. Published by Haslinger, after Beethoven's death, under the title *Preis der Tonkunst* (*Praise of Music*), with the original text, and also with a new text by Friedrich Rochlitz. Edition by Breitkopf & Härtel (Leipzig), *Beethovens Werke*, Cantaten, No. 1.—Marx, ii. 202; Thayer, *Verzeichniss*, 118; Leuz, *Beethoven*, ii. 304; Upton, *Standard Cantatas*, 53.

GLORY TO GOD IN THE HIGHEST, chorus in D major, in Handel's *Messiah*, Part I.

GLORY TO THE CALIPH. See *Oberon*.

GLÖSCH, KARL WILHELM, born in Berlin in 1732, died there, Oct. 21, 1809. Dramatic composer, pupil of his father; chamber musician from 1765 to the Prince of Prussia and teacher of the princess. Works: *La fête des vertus et des grâces*, Berlin, 1773; *Der Bruder Graurock* und *die Pilgerin*, ib., 1775; *Pianoforte music*; *Flute music*.—Fétis; Mendel.

GLOVER, CHARLES WILLIAM, born in London, February, 1806, died there, March 23, 1863. Violinist, pupil of T. Cooke; was engaged at the Drury Lane and Covent Garden Theatres; musical director of Queen's Theatre, 1832. Has composed songs, duets, and pianoforte music.

GLOVER, JOHN WILLIAM, born in Dublin, June 19, 1815, still living, 1889. Organist, studied in Dublin, where he became violinist in the orchestra, 1830. Established the Choral Institute of Dublin, 1851. Works: *St. Patrick at Tara*, cantata, London, 1870; *Erin's Matin Song*, *Patria*, do., ib., 1873; *Masses*; *Concerto for violin and orchestra*; *Fantasia on Irish airs for do.*; *Concerto for organ*; *Pianoforte music*; *Numerous songs*. The *Deserted Village*, opera, London, 1880; *Two Italian operas* (MS).



GLOVER, STEPHEN, born in London in 1812, died there, Dec. 7, 1870. Brother of Charles William Glover, and composer of more than three hundred popular songs and duets, most of which were publishers' successes. Works: *Merry is the Greenwood*, *cavatina*; *Duets*, *What are the wild waves saying?*, *Stars of the summer night*, *There's a sweet wild rose*, *Our bark is on the Rhine*, *The Curfew bell*, and *Voices of the night*; *Songs*, *Annie on the banks o' Dee*, *The Minstrel knight*, and *Emigrant's farewell*; *Trios*; *Quartets*; *Pianoforte transcriptions*, etc.—Brown; Mendel.

GLOVER, WILLIAM, born in London, 1822, still living, 1889. Organist at Cambridge, 1841–42, at Manchester, 1842, and at Cheetham, 1846; pupil of Walmisley. Works: *Jerusalem*, oratorio, Manchester, 1848; *Emmanuel*, do., ib., 1851; *The Corsair*, cantata (1849); *Chamber music*, songs, and pianoforte music.

GLOVER, WILLIAM HOWARD, born at Kilburn, London, June 6, 1819, died in New York, Oct. 28, 1875. Dramatic composer and violinist. Son of Mrs. Glover the actress, pupil on the violin of Wagstaff, leader of the Lyceum band. After a long tour on the Continent he settled in London, where he taught, conducted, and sang in opera, and was musical critic for the *Morning Post*. He resided in the United States after 1868. Works: *The Coquette*, opera, London, about 1845; *Tam O'Shanter*, cantata, produced by the Philharmonic Society, London, July 4, 1855; *Aminata*, opera, Haymarket, London, about 1855; *Ruy Blas*, opera, Covent Garden, ib., 1861; *Once too often*, *opereetta*, Drury Lane, ib., 1862; *Palomita*, or *The Veiled Songstress*, *opereetta*; *Overture to Manfred*; 12 romances for pianoforte, in two books; *Vocal quartets and duets*, etc.; *Pianoforte music*.—Grove; Brown.

GLÜCK, CHRISTOPH WILLIBALD, Ritter VON, born at Weidenwang, near Neumarkt, Upper Palatinate, July 2, 1714, died in Vienna, Nov. 15, 1787. His father,

Alexander, and his mother, Walpurga, were of Prinz Lobkowitz's household, and he passed his childhood at the prince's Castle of Eisenberg. In 1726 he entered the Jesuit school at Komotau in Bohemia, where he studied the classics, singing, the violin, pianoforte, and organ. In 1732 he



went to Prague, where he studied under Černoohorský, and practised the violoncello. In 1736 he went to Vienna, where he entered the private band of Prince Melzi, whom he followed to Milan, where he finished his studies in harmony under G. B. Sammartini. He soon wrote operas, *Artaserse* (1741) being the first, for Milan, Venice, and Turin, all of which were well received. In 1745 he went, by invitation, to London, but was unable to compete with Handel, and the operas he brought out were failures. In April 23, 1746, he appeared at the Haymarket as a performer on the musical glasses. He then visited Paris, where he heard Rameau's operas, Hamburg, and Dresden, and arrived, near the close of 1746, in Vienna, where he applied himself to the study of æsthetics, and of languages and literature, frequenting the most intellectual society. His *Semiramide riconosciuta* (1748) was a marked advance upon his previous works. From 1749 to 1755 he travelled, visiting and producing works in Copenhagen, Rome, Naples, Schönbrunn, and again in Rome. The operettas, divertissements, and other things he wrote after his return to Vienna, in 1755, showed a marked falling off; but he was gaining in facility of style. Abandoning Metastasio's libretti, after much consultation with the poet Calzabigi he set the latter's *Orfeo ed Euridice* (given, Oct. 5, 1762), in which his important reforms in the operatic style were fully manifested. After this masterpiece, however, he fell back again, writing music in his former

vein to libretti by Metastasio, undoubtedly in obedience to outside pressure from the court. It was probably between 1765 and 1770 that he gave singing and clavier lessons to Marie Antoinette. At length he returned to Calzabigi and his new dramatic style, producing *Aleeste* (1767) and *Paride ed Elena* (1769). In this latter year he wrote also two lighter intermezzi for the court of Parma. But he had lost all faith in his older manner, and his new style was so harshly criticised in Vienna that he determined to seek some other field for the practical development of his ideas. Encouraged by the Bailli du Rollet, an attaché of the French embassy, he went to work upon *Iphigénie en Aulide*, which, when completed, he took to Paris, after a few futile rehearsals in Vienna in 1772. It was brought out triumphantly in Paris in 1774, and marked the opening of a new era in the French lyric drama, as *Orfeo* had in the history of the whole lyric stage. It began very much the same revolution in the French tragédie-lyrique that had been brought about in the opéra-comique by Philidor, Monsigny, and Grétry. Still Gluck had to rely upon no little diplomacy, pamphleteering, and, above all, upon the influence of Marie Antoinette, now queen, to have his work performed. *Orphée*, a revised version of his *Orfeo*, and a new arrangement of his *Aleeste* (1774 and 1776) soon followed. In spite of the success of these works, their novel, intensely dramatic, and severe style met with no little opposition; when Gluck had set to work on his *Armide*, Piccini had already been invited to Paris, and was hard at work with Marmontel on his *Roland*. *Armide* was brought out, Sept. 23, 1777; *Roland*, Jan. 17, 1778. The war between the Gluckist and Piccinist factions burst forth with even more fury than that which, years before, had raged in London between the Handel and Bononcini parties. That Gluck came out victorious in the end with his *Iphigénie en Tauride* (May 18, 1779) is well known; Piccini's opera, on the same

*Sans Lentem* Overture *allegro*

Violini

Viola

Flauto

Oboè  
Clarinetto

Corni

Tromboni

Bassi

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Facsimile of Gluck's MS. beginning of the Overture to Alesio

subject (Jan. 23, 1781), was too inferior to keep up the contest. Gluck brought out (Sept. 21, 1779) his *Écho et Narcisse*, which was not so successful as his *Iphigénie*, although it was revived a year later. He had set to work on *Les Danaïdes*, intending it to be his last opera, but an apoplectic attack forced him to give up this task, and he gave the libretto to Salieri. He soon returned to Vienna, where he passed his last years; his fame and fortune were alike great. He died of a second stroke of apoplexy. Gluck is, apart from his great genius, conspicuous in the history of the lyric drama as being the first man avowedly to return to the original general æsthetic principles of the opera, virtually as they were set forth by the Florentine music-reformers of the 17th century, and first embodied in the works of Caccini and Peri. Such a return to first principles has been made only twice, first by Gluck, then by Wagner. The unquestionable difference in form and character of the music of Peri, Gluck, and Wagner, brought about by the gradual musical evolution of over one and two centuries respectively, should not blind our eyes to its absolute identity of artistic aim; namely, its entire subservience to the dramatic spirit of the text. Of all the many reactionaries and reformers in the history of the lyric drama, Gluck and Wagner have been the only radical ones. Of Gluck's operas, *Orphée* and *Armide* have had the widest and most lasting popularity; *Alceste* comes next, but it is probable that none of his French operas have permanently passed from the stage; a revival of any of them would not be a matter of surprise. The best portrait of Gluck is the one by Duplessis (1775) in the Vienna Gallery. It has been engraved by Unger and Schilling and etched by Le Rat. A replica, decidedly finer in the head, but inferior in other portions, in the library of the Harvard Musical Association, Boston, Mass., has been etched for this Cyclopaedia. Another portrait, by Houdeville, has been engraved by Philippeaux; Houdon's famous

bust has been engraved by Saint-Aubin. Cavalier's statue is in the Opéra in Paris. Works—Operas, intermezzos, and ballets: *Artaserse*, given at Milan, 1741; *Demofoonte*, ib., 1742; *Demetrio*, Venice (under the title *Cleonice*), 1742; *Ipermestra*, ib., 1742; *Artamene*, Cremona, 1743; *Siface*, Milan, 1743; *Fedra*, ib., 1744; *Alessandro nell' Indie*, Turin (under the title *Porro*), 1745; *La caduta de' giganti*, London, 1746; *Artamene* (remodelled), ib., 1746; *Piramo e Tisbe*, pasticcio, ib., 1746; *La Semiramide riconosciuta*, Vienna, 1748; *Filide*, serenade in 2 acts, Copenhagen, 1749; *Telemacco*, Rome, 1750; *La clemenza di Tito*, Naples, 1751; *L'eroe Cinese*, Schönbrunn, near Vienna, 1755; *Il trionfo di Camillo*, *Antigono*, Rome, 1754; *La Danza*, Laxenburg, near Vienna, 1755; *Les amours champêtres*, Vienna, 1755; *L'innocenza giustificata*, *Il rè pastore*, ib., 1756; *Le Chinois poli en France*, Laxenburg, 1756; *Le déguisement pastoral*, Schönbrunn, 1756; *L'île de Merlin*, ib., 1758; *La fausse esclave*, Vienna, 1758; *Cythère assiégée*, ib., 1759; *L'ivrogne corrigé*, ib., 1760; *Tétide*, ib., 1760; *Le cadu dupé*, ib., 1761; *Don Juan*, ballet, 1761; *On ne s'avise jamais de tout*, *L'arbre enchanté*, ib., 1762; *Il trionfo di Clelia*, Bologna, 1762; *Orfeo ed Euridice*, Vienna, 1762; *Ezio*, ib., 1763; *La rencontre imprévue*, Vienna (also in German as *Die Pilgrime von Mekka*), 1764; *Il Parnasso confuso*, performed by the imperial family, Schönbrunn, 1765; *Telemacco* (remodelled), La Corona (by the imperial family), Vienna, 1765; *Alceste*, ib., 1766; *Paride ed Elena*, ib., 1769; *Le feste d' Apollo*, *Bauci e Filemone*, *Aristo*, Parma, 1769; *Iphigénie en Aulide*, *Orphée et Eurydice* (rearranged), Paris, 1774; *Alceste* (remodelled), ib.,



1776; *Armide*, ib., 1777; *Iphigénie en Tauride*, *Écho et Narcisse*, ib., 1779. Other

works: 6 symphonies for 2 violins, viola, bass, and 2 horns; *De profundis*, for chorus and orchestra; The eighth psalm, a capella; 8 odes of Klopstock, for a voice and pianoforte; Part of a cantata, *The Last Judgment*, which was finished by Salieri.—Clément, *Mus. célèbres*, 88; Fétis; do., *Supplément*, i.; *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le chevalier Gluck* (Paris and Naples, 1781); Siegmeyer, *Ueber den Ritter Gluck und seine Werke* (Berlin, 1825); Riedel, *Ueber die Musik des Ritters Christoph von Gluck* (Vienna, 1775); Miel, *Notice sur Chr. G.* (Paris, 1840); Solié, *Études biographiques*, etc. (Annecy, 1853); Schmid, *Chr. W. Ritter von Gluck*, etc. (Leipsic, 1854); Desnoiresterres, *Gluck et Piccini* (Paris, 1872).

GLÜCK VON EDENHALL, DAS (The Luck of Edenhall), ballad by Uhland, music, for soli, chorus, and orchestra, by Robert Schumann, op. 143, composed in 1853. The Luck of Edenhall is a goblet left by the fairies on St. Cuthbert's well at Edenhall, and the superstition is that there will be no more luck in the family if the goblet be lost or broken. Longfellow has translated the poem.

GLÜCKSRITTER, DER, operetta, text by Genée and Mannstädt, music by Alfons Czibulka, represented at the Carl Theater, Vienna, Dec. 22, 1887. It was a success.

GNECCO, FRANCESCO, born in Genoa in 1769, died in Milan in 1810. Dramatic composer, pupil of Mariani, of the Sistine Chapel, and the Cathedral of Savona. Works—Operas: *Lo sposo di tre, marito di nessuna*, Milan, 1793; *Gli Bramini*, Italy, about 1794; *Argete*, Naples, about 1794; *Le nozze de' Samniti*, Turin, about 1796; *Le nozze di Lauretta*, ib., about 1797; *La prova d' un opera seria*, Italy, about 1796; *Paris*, 1806; *Carolina e Filandro*, Italy, about 1798; *Il pignattaro*, Naples, about 1799; *La scena senza scena*, ib., about 1800; *Gli ultimi due giorni di Carnevale*, Venice, about 1800; *Arsace e Semiramide*,

about 1808; *I falsi galantuomini*, Milan, Teatro Carcano, 1809; *Gli amanti filarmonici*, Italy, about 1810; *Alekaide e Guesclino*; *Il nuovo podestà*; *La testa riscaldata*.—Fétis; Mendel.

GO, BAFFLED COWARD, duet in A minor for tenor and bass, between Samson and Harapha, in Handel's *Samson*, Part II.

GOBATTI (Gobatti), STEFANO, born at Bergantino, Venetia, July 5, 1852, still living, 1889. Dramatic composer, pupil at Mantua of Campioni, at Bologna of Giuseppe Busi, and at Parma of Lauro Rossi, whom he followed to Naples. His first opera, *I Goti*, brought out at Bologna, Nov. 30, 1873, was a success and was repeated on all the principal stages of Italy. His second opera, *Luce*, Bologna, 1875, Milan, Scala, 1876, was equally successful.—Fétis, *Supplément*, i. 395; Mendel.

GOBBAERTS, JEAN LOUIS, born in Antwerp, Sept. 28, 1835, died at Saint-Gilles, April 28, 1886. Pianist, pupil at the Brussels Conservatoire. He published, often under the pseudonym of Streabbog (Gobbaerts reversed), about 1,200 numbers of light pianoforte music, much of which was popular.—Works: *Valse des masques*, op. 39; *Nocturne*, op. 45; *Idylle*, op. 49; *Galop di bravura*, op. 56; *Serenade*, op. 84; *Les papillons*, 6 dances, op. 108; *Transcriptions*, etc.—Fétis, *Supplément*, i. 395; Riemann.

GÖBEL, JOHANN FERDINAND, born at Baumgarten, Silesia, in 1817, still living, 1889 (?). Violinist, pupil of Pixis on the violin, and of Dionys Weber in composition at the Prague Conservatorium. In 1840 he was first violin in the theatre orchestra at Breslau, and in 1844 became director there. Works: *Overtures*; Violin music; Songs.—Mendel; Fétis.

GÖBEL, KARL, born in Berlin, March 11, 1815, died at Bromberg, Oct. 26, 1879. Pianist, Kapellmeister of the theatre in Dantzie and, later, director in Bromberg. He had the title of royal Prussian music director. Works—Operas: *Chrysalide*,

about 1840; Frithjof, 1860. He was the author of a "Kompendium der Klavierliteratur."—Mendel, iv. 285; Ergänz., 127.

GOCKEL, AUGUST, born at Willibadesen, Westphalia, in 1831, died there in 1861. Pianist, pupil of Mendelssohn and Plaidy at the Leipsic Conservatorium in 1845. In 1853-56 he made a concert tour in the United States.—Works: Pianoforte music; Chamber music; Songs.—Mendel.

GODARD, BENJAMIN (LOUIS PAUL), born in Paris, Aug. 18, 1849, still living, 1889. Violinist and dramatic composer, pupil of Richard Hammer on the violin, and from 1863 at the Conservatoire in composition of Reber, and on the violin of Vieuxtemps, whom he accompanied twice on concert tours to Germany. He is one of the most noteworthy representatives, among the younger generation of French composers, of the tendency inaugurated by Berlioz. Prix Chartier of the Institut de France, for his chamber music. Works: Pedro de Zalamea, opera, given at Antwerp, Jan. 31, 1884; *Jocelyn*, opera, Brussels, Feb. 25, 1888; *Dante* et Beatrice, Paris, 1888; *Les Guelfes*, do. (MS.); *Diane et Actéon*, lyric scene; *Le Tasse*, dramatic symphony, op. 39 (prize of city of Paris, 1878); *Symphonie gothique*, op. 23; *Symphonie orientale*, op. 84; *Symphonie légendaire*, Paris, Châtelet, 1886-87; *Scènes poétiques*, suite for orchestra, op. 46; *Solitude* for do.; 2 vales for do.; *Concerto for pianoforte with orchestra*, op. 31; *Introduction et Allegro*, for do., op. 49; *Concerto romantique*, for violin and orchestra, op. 35; 2 quartets for strings, op. 33 and 37; 2 trios for pianoforte and strings, op. aud 72; 4 sonatas for pianoforte and violin, op. 1, 2, 9, and 12; *Légende et Scherzo*, for do., op. 3; 6 duettini, for 2 violins with pianoforte, op. 18; *Deux morceaux*, for violoncello, with do., op. 36; *Suite de trois morceaux*, for violin, with do., op. 78; Pianoforte music and many songs.—Fétis, Supplément, i. 395; Riemann.

GODECHARLE (Godchalk), EUGÈNE CHARLES JEAN, born in Brussels, Jan. 15, 1742, died there about 1814. Violinist, son of Jacques Antoine Godecharle, singer in the royal chapel (1712). He was educated a chorister of the chapel, and was sent to Paris to study the violin; on his return, in 1773, to Brussels he became violin player in the chapel, and in 1788 first violin. He was also maître de chapelle of the Church of Saint-Géry, from 1776 until his death. Most of his compositions are in MS., but some were published in Brussels and Paris (1765).—Fétis; Van der Straeten, ii. 231; iv. 320; Hart, *The Violin*, 319; Mendel; Wasielewski, *Die Violine*, 284.

GODEFROID, (DIEUDONNÉ JOSEPH GUILLAUME) FÉLIX, born at Namur, July 24, 1818, still living, 1889. Harp virtuoso, pupil at the Paris Conservatoire from 1832 of Nadermaun on the harp, for which he won in 1835 the 2d prize. A clever performer also on the pianoforte, he wrote before he was nineteen years old a trio for pianoforte, violin, and violoncello, one of his best works. By constant practice he became as expert with his left as with his right hand, and has been called the Paganini of the harp. In 1839 he went to Germany and afterwards to London, and he has since made successful concert tours in the principal countries of Europe. In 1856 he participated, in Brussels, in the twenty-fifth anniversary of the accession of Léopold I., and was awarded the cross of the Order of Léopold. Works: *La harpe d'or*, opéra-comique, given at the Théâtre Lyrique, Paris, 1858; *La dernière bataille*, operetta, Paris, 1861; *La fille de Saül*, opera, Boulogne, 1883; *Le rêve*, étude mélodique, op. 23; *La mélancolie*, op. 24; *Les rêves de la Plata*; *La danse des Sylphes*; *Souvenir castellan*; *Danse indienne*; *Mélodies de Schubert*; *Rondo russe*, etc. He wrote also in 1869 the cantata for the inauguration of the statue of Léopold I. in Namur.—Fétis, iv. 43; do., Supplément, i. 396.

## GODEFROID

**GODEFROID, JULES JOSEPH**, born at Namur, Feb. 23, 1811, died in Paris, Feb. 27, 1840. Harp virtuoso, brother of the preceding; pupil of Nadermann on the harp, for which he won the 2d prize in 1828, and of Lesueur in composition. He lived chiefly in Boulogne as teacher of the harp and composer. In 1837 he made a concert tour through Belgium. Works: *Le diadesté*, opéra-comique, given in Paris, 1836; *La chasse-royale*, opéra-comique in two acts, Paris, 1839; Harp music; Piano-forte music; Songs.—Fétis; Larousse.

**GODFREY, ADOLPHUS FREDERICK**, born in London in 1837, died there, Aug. 28, 1882. Bandmaster and composer, son of Charles Godfrey, pupil at the Royal Academy of Music. In 1863 he succeeded his father as bandmaster of the Coldstream Guards. He was a prolific writer of lancers, quadrilles, galops, polkas, and other dance music.

**GODFREY, CHARLES**, born at Kingston, Surrey, England, Nov. 22, 1790, died in London, Dec. 12, 1863. Bassoonist, for fifty years bandmaster of the Coldstream Guards; appointed in 1831 musician in ordinary to the King. He composed and arranged much music for military bands and was the editor of "Julien's Military Band Journal," the first journal of military music published in England. His three sons, Daniel, Adolphus Frederiek, and Charles, Jr., are all noted in the same profession.

**GODFREY, CHARLES, JR.**, born in London, Jan. 17, 1839, still living, 1889. Bandmaster and composer, son of Charles Godfrey, pupil at the Royal Academy of Music, London. He was bandmaster of the Scots Fusiliers in 1860-68, and since 1869 has held the same position in the Royal Horse Guards. He is also professor of military music in the Royal College of Music and the Guildhall School of Music. He is the author of numerous popular waltzes, galops, quadrilles, and other dance music, and is editor of the "Orpheus Journal," a military music periodical.

**GODFREY, DANIEL**, born in Westminster, London, in 1831, still living, 1889. Bandmaster and composer, eldest son of Charles Godfrey, pupil at the Royal Academy of Music, London. He became in 1856 bandmaster of the Grenadier Guards, and is professor of military music at the Royal Academy. In 1872 he made with his band a concert tour in the United States, the first visit there of an English military band since the War of Independence. He is the author of many marches, waltzes—Mabel, Hilda, Guards, etc.—and transcriptions from popular operas.—Grove; Mendel; Brown.

**GOD SAVE THE KING**, the English national air, author of text and music uncertain. It was first sung in public in September, 1745, at Drury Lane and Covent Garden Theatres, London, Dr. Arne harmonizing it for the former and Dr. Burney for the latter; but there is some evidence that it was sung in 1740 by Henry Carey at a tavern in Cornhill, and that he announced it as his own composition. Its authorship has been attributed also to Dr. John Bull and to others, but the weight of authority seems to be in favour of Carey. It has been adopted as a national air in Hanover, Brunswick, Prussia, Saxony, Weimar, Sweden, and in Russia until 1833, when the new Russian anthem was composed. In Switzerland it is the air of the federal cantons, "Rufst du, mein Vaterland," and in Germany it is sung to the words "*Hail* dir im Siegerkranz," and also to "Brause, du Freiheit-Sang." Weber introduced it into his cantata *Kampf und Sieg*, and his *Jubel-Ouverture*, and Beethoven wrote variations on it for the pianoforte.—Chappell, *Popular Music of Olden Time*, ii. 691; Chrysander, *Jahrbücher*, i. 287; London Mus. Times (March to August, 1878); Grove.

**GOD SAVE THE KING**, variations on for the pianoforte, in C major, by Beethoven. Published first in Vienna, 1804. Edition by Breitkopf & Hartel (Leipsic).

Variationen für das Pianoforte, etc., page 109.—Thayer, Verzeichniss, 58.

GOES, DAMIÃO DE, born at Alemquer, Portugal, in 1501, died in Lisbon in 1573. Church composer. He was ambassador successively to France, Italy, Poland, and Denmark, was in Rome several years, and settled in 1542 in Louvain. On his return

to Portugal he was made historian to the court and was otherwise honoured. His church compositions are in several collections of the time, including the Dodecachordon of Glareanus. He was thrown into the prisons of the Inquisition in 1571 and was killed in 1573, according to Vasconcellos, who gives a list of his works.—Fétis; Vasconcellos; Mendel; do., *Ergänz.*, 127.

GOETHE, WALTHER WOLFGANG VON, born in Weimar in 1817, died there, April 15, 1885. A grandson of the poet, he studied music under Mendelssohn and Weinlig in Leipzig, and under Karl Loewe in Stettin. He lived about 1850 for some time in Vienna. Works—Operas: *Anselmo Lancia, oder das Fischermädchen*, text by Theodor Körner, given in Weimar, 1839; *Der Gefangene von Bologna*, ib., 1846; *Elfriede*, ib., 1853. Pianoforte music; Songs.—Mendel; *N. Zeitschr. f. Mus.* (1885), 190.

GOETZ, FRANZ, born at Straszitz, Bohemia, in 1755, died at Olmütz, Moravia, after 1799. Violinist, at first in the theatre orchestra at Brünn, then made a concert tour through Bohemia and Silesia, and, through the recommendation of Dittersdorf, whose acquaintance he made at Breslau, was made Concertmeister in the episcopal orchestra at Johannisberg; afterwards again in Breslau, he went as conductor of the theatre orchestra to Brünn, and soon after became Kapellmeister to the Archbishop of Olmütz. He composed symphonies, con-

certos, and sonatas for violin, duos, trios, etc., which remain in manuscript.—Dlabacz, *Künstl. Lex. für Böhmen*, 481; Fétis; Mendel; Wurzbach.

GOETZ, HERMANN, born at Königsberg, Dec. 17, 1840, died at Hottingen (Canton of Zürich), Switzerland, Dec. 3, 1876. Dramatic composer, first instructed by Louis Köhler, on the pianoforte and in harmony; after completing his studies at the University of Königsberg, in 1858, he entered Stern's school, Berlin, where he studied the pianoforte under Bülow, and composition under Ulrich. In 1863 he succeeded Kirehner as organist at Winterthur, where he also gave lessons, founded a singing society, and conducted an amateur orchestra. Over-exertion by travelling between Zürich, whither he moved in 1867,



and Winterthur, where he had kept his former engagements for over two years, undermined his health, and his death at Hottingen, where he had settled in 1870, occurred just as fame and fortune began to smile on him. Like Norbert

Burgmüller, Goetz died probably before his full genius had had time to develop. He may be regarded as one of the most notable of the legitimate followers of Mendelssohn and Schumann. Although he could not escape the musical influences of his day, the general bent of his genius was in the classic, rather than the "future" direction. His best-known works are the opera *Der Widerspenstigen Zähmung*, and the symphony in F major. Works: *Der Widerspenstigen Zähmung*, opera, given at Mannheim, 1874; *Francesca von Rimini*, do. (third act finished by Ernst Frank), ib., 1877; *Nänie* (Auch das Schöne muss sterben!), by Schiller, for chorus and orchestra, op. 10; Cantate (*Es liegt so abendstill der See*), for



male chorus and orchestra (with tenor or soprano solo), op. 11; 137th psalm, for chorus, soprano solo, and orchestra, op. 14; Symphony in F, for full orchestra, op. 9, Leipsic, Gewandhaus Concert, Jan. 27, 1876; Frühlings-Ouverture, op. 15; Concerto for pianoforte, op. 18; do. for violin, op. 22; Trio for do., and strings, op. 1; Quartet for do., op. 6; Quintet for do., op. 16; Drei leichte Stücke, for pianoforte and violin, op. 2; Pianoforte pieces, op. 7, 8, 13, and sonata (4 hands), op. 17; Songs,

*Hermann Goetz*

op. 3, 4, 5, 12, 19; Quartets for male voices, op. 20; do. for mixed voices, op. 21.—Allgem. d. Biogr. ix. 509; Mendel; Mus. Wochenbl., vii. 228, 685, 707, 722; Signale.

GOFFIN, DIEUDONNÉ, Belgian composer, contemporary. He is honorary director of the Choral Society of Verviers, the oldest in Belgium. Works: *Le pie du diable*, comic opera, Verviers, 1861; *Le lever du soleil*, cantata; *Christophe Colomb*, do.; *Les croisés*, do.; *Le combat naval*, do., and others.—Fétis, *Supplément*, i. 397.

GOLD, LEONHARD, born in Odessa in 1818, still living, 1889 (?). Violinist, pupil of Joseph Böhm at the Vienna Conservatorium; returned to Odessa in 1836. He made a concert tour in 1837-39, and in 1840 became first violin of the theatre orchestra in his native town. He composed at Vienna and brought out with success at Odessa, 1837, an Italian opera.—Schilling, *Supplément*, 167; Mendel; Fétis.

GOLDBECK, ROBERT, born, of German parentage, in Potsdam, Prussia, April 19, 1839, still living, 1889. Pianist, pupil on the pianoforte and in harmony of Louis Köhler, his mother's brother; then, through the influence of Alexander von Humboldt, a pupil, in Brunswick, of Litolf, in pianoforte playing and composition. In 1851 he went to Paris, and thence, in 1856, to London,

where he gave a private concert in the picture gallery of Devonshire House. In 1861 he visited New York, where he wrote most of his larger compositions. He founded a conservatory in Boston, and in 1868 went to Chicago, and founded there a second conservatory, of which he became director. In 1873 he removed to St. Louis, where he



was for a time one of the directors of the Beethoven Conservatory, and conductor of the St. Louis Harmonic Society. In 1885 he settled in New York, where he is engaged in teaching, giving pianoforte recitals, and conducting. Works: *The Soldier's Return*, operetta, text by composer, given in London, 1856; *Saratoga*, opera; *Newport*, opera, 1888; *The Song of the Brave Man*, cantata; *Bürgers Lenore*, *Idylle*, *Élégie*, and other compositions for the orchestra; *Symphony Victoria*; 2 concertos for pianoforte and orchestra, in G minor, and in C; *Sextet* for strings; *Quintet* for pianoforte and strings; 135 compositions for the pianoforte, among them a grande polonaise and a nocturne; Much concerted vocal music and a number of songs. His didactic works comprise *Three Graduating Courses* for pianoforte, voice, and harmony in 6 volumes.—Mendel; Fétis, *Supplément*, i. 398.

GOLDBERG, JOHANN GOTTLIEB (Gottlob? Theophilus?), German composer of the 18th century, supposed to have lived in 1730-60. Organist, pupil of Sebastian Bach, who gave him the highest praise. In 1756 was chamber musician to Count Brühl in Dresden. He had a remarkable power of improvisation, and could read the most difficult music at sight, even when turned upside down. Bach's *Thirty Variations* were written for him, and are sometimes called the *Goldberg Variations*. Works:

24 polonaises for pianoforte; 2 concertos; Sonata with minuet and 12 variations for pianoforte; 6 trios for flute, violin, and bass; Preludes and fugues; Motet; Psalm. All his compositions are in MS.—Allgem. d. Biogr., ix. 331; Grove; Mendel; Fétis; Spitta, Bach, ii. 726.

GOLDE, ADOLF, born at Erfurt, Aug. 22, 1830, died there in April, 1880. Pianist, son and pupil of Josef Golde, an able musician and conductor, who instructed him on the clarinet and violin; in 1851 he went to Berlin, where he studied composition under Marx, and the organ under Haupt and Hauer. He afterwards taught the pianoforte at Stern's Conservatorium, and also appeared in public as an able pianist; in 1872 he assumed the direction of the Soller Vocal Society at Erfurt, as successor of his father. Besides a symphony in B minor, and other orchestral works, in MS., he has composed graceful pièces de salon, dances, and marches for pianoforte.—Mendel.

GOLDEN COLUMNS, FAIR AND BRIGHT, tenor air in D major of Zadock, in Handel's *Solomon*, Part III.

GOLDEN LEGEND, THE, cantata, by Dudley Buck, awarded the prize of one thousand dollars offered in 1879 by the Cincinnati May Festival Association for the best work by a native composer, and performed at the Festival of 1880. The text is composed of a prologue, twelve scenes, and an epilogue, from the "Golden Legend" in Longfellow's "Christus." Characters represented: Elsie; Prince Henry; Lucifer; Friar Paul.—Upton, Standard Cantatas, 109.

GOLDEN LEGEND, THE, cantata, text adapted from Longfellow's poem of "Christus," by Joseph Bennet, music by Sir Arthur Sullivan, first performed at the Leeds (England) Festival, Oct. 16, 1886. The libretto comprises a prologue, six scenes, and a choral epilogue.—Upton, Standard Cantatas, 335.

GOLDENE KREUZ, DAS (The Golden

Cross), comic opera in two acts, text by Mosenthal, music by Ignaz Brüll, first represented in Berlin, December, 1875. The libretto is an adaptation of the French vaudeville, "Catherine, ou la croix d'or," by Brazier and Mélesville. Christine, sister of Nicholas, a young innkeeper about to be married to Theresa, but whose wedding is interrupted by his being drawn in the conscription to fight under Napoleon against the Russians, offers her hand in marriage, after two years, to anyone who will go as his substitute. Gontran, a young nobleman who has been jilted, accepts her offer and sends Bombardon, a sergeant, to get Christine's pledge—the golden cross. In the second act, which begins three years later, Christine and Theresa are nursing a young captain, who has returned wounded. He, who turns out to be Gontran, falls in love with Christine, but she refuses him out of fidelity to her pledge. Gontran declares his identity, but fails to prove it, as he has given the golden cross to a comrade while lying on the battle-field in expectation of death. Bombardon finally returns and confirms his story, and a second wedding is the result. The opera was played in Vienna, 1876, and in an English dress, libretto by John P. Jackson, in London, 1878. It was given at the Metropolitan Opera House, New York, Nov. 19, 1886, with the following cast: Christine, Frau Seidl-Krauss; Theresa, Frä. Januschowsky; Gontran, Max Alvary; Nicholas, von Milde; Bombardon, Emil Fischer.

GOLDMARK, KARL, born at Keszthely, Hungary, May 18, 1832, still living, 1889. Violinist and dramatic composer, first instructed on the violin in the Musikverein at Oedenburg (1843), then in Vienna pupil of Jansa, and for a short time (1847-48) at the Conservatorium of Böhm, but on the whole rather self-taught, especially in 1858 at Pesth by the study of Bach's, Beethoven's, and Schumann's works. His overture, *Sakuntala*, and a scherzo for orchestra first attracted the attention of the musical world,

while his opera, *Die Königin von Saba* (1875), firmly established his fame. The comparatively small number of his compositions show a great earnestness of purpose and clearness of form combined with true feeling; his instrumentation is very brilliant. Works—



Operas: *Die Königin von Saba*, op. 27, given in Vienna, 1875; *Martin*, ib., 1886, New York, 1887; *Der Fremdling*; *Sakuntala*, concert overture, op. 13; *Die Ländliche Hochzeit*, symphony, op. 26; Symphony in E-flat; *Penthesilea*, overture, op. 31; Scherzo, for orchestra, op. 19; Concerto for violin with orchestra, op. 28; 2 trios for pianoforte and strings, op. 4 and 33; Quintet for do., op. 30; Quartet for strings, op. 8; Quintet for do., op. 9; Suite for pianoforte and violin, op. 11; Sonata for do., op. 25; Sturm und Drang, 9 characteristic pieces for pianoforte, op. 5; Drei Stücke, for do. (4 hands), op. 12; Tänze, for do., op. 22; Zwei Novelletten, Präludium und Fuge, for do., op. 29; Regenerlied, for mixed chorus, op. 10; Frühlingsnetz, for four male voices, with pianoforte and four horns, op. 15; Meeresstille und glückliche Fahrt, for male chorus and horns, op. 16; 4 choruses for male voices, op. 14 and 17; Im Fuschertale, 6 songs for mixed voices, op. 24; Frühlingshymne, for chorus, contralto solo, and orchestra, op. 23; Songs, op. 18, 20, 21, 32, 34.—*Illustr. Zeitg.* (1878), ii. 250; *Mus. Wochenblatt*, i. 6, 277, 441; ii. 500; viii. 269; x. 519; *N. Zeitschr. f. Mus.* (1866), 209, 218; (1867), 269, 279; (1868), 452; (1870), 295; (1886), 533; *Signale* (1886), 1073, 1089, 1121.

GOLDSCHMIDT, ADALBERT VON, born in Vienna in 1853, still living, 1889. Dramatic composer, pupil at the Vienna Conservatorium. He belongs to a family of wealthy financiers and follows music only

as an amateur. He is, however, notable as virtually the only composer who has thoroughly followed out the principles of Wagnerianism, applying them practically, without stint. The immense notoriety of his *Todsünden* and *Helianthus* seems to have been merely ephemeral, and since 1885, little, or nothing, has been heard from him. Works: *Die Sieben Todsünden*, oratorio, text by Robert Hamerling; *Helianthus*, opera, given in Leipsic, 1884; Music for pianoforte and orchestra; Songs.—Mendel.

GOLDSCHMIDT, OTTO, born in Ham-

burg, Aug. 21, 1829, still living, 1889. Pianist, pupil of Jacob Schmitt and Friedrich W. Grund, and in 1843–46 at the Leipsic Conservatorium of Mendelssohn. He went to Paris in 1848 and studied with Chopin. In 1849 he played in London at a concert with Jenny Lind, and in 1851 went with her to America as conductor of her concerts. He married her in Boston, Feb. 5, 1852, and the couple lived in Dresden in 1852–55 and in or near London from 1858 until her decease in 1887. He conducted festivals in Düsseldorf and Hamburg in 1863 and 1866, was vice-principal of the London Royal Academy of Music in 1863, and formed the Baeh Choir in 1875. He became an honorary member of the London Philharmonic Society in 1861 and member of the Swedish Royal Academy of Music in 1864, and received the royal Order of Vasa in 1876. Works: *Ruth*, oratorio, first performed at the Hereford Festival, 1867, and afterwards in London, Düsseldorf, and Hamburg; Trio for pianoforte, violin, and violoncello, op. 12; Concerto for pianoforte and orchestra, op. 10; 12 studies for pianoforte, op. 13; 12 songs with pianoforte accompaniment,



op. 8 and 9; Part-songs, etc.—Grove; Mendel; Fétis.

**GOLDSCHMIDT, SIGISMUND**, born in Prague, Sept. 28, 1818, died in Vienna in October, 1877. Pianist, pupil in Prague of Tomasehek, Dionys Weber, and Joseph Triebensee, and in Paris of Dreyschoek. He lived in the latter city in 1845–49, then returned to Prague. He composed overtures, sonatas, and songs.—Wurzbach, v. 260; Fétis; Mendel, iv. 294; do., *Ergänz.*, 130.

**GOLD SONG.** See *Fidelio*.

**GOLDWIN, JOHN**, born (?), died at Windsor, Nov. 7, 1719. Organist, pupil of Dr. William Child, whom he succeeded as organist of St. George's Chapel, Windsor, in 1697; became also master of the choristers in 1703. His service in F is printed in Arnold's "Cathedral Music." Boyce and Page also printed some of his anthems, and others remain in MS. in Tudway's collection and at Ely Cathedral, where he is entered as Golding.—Grove; Fétis; Mendel.

**GOLINELLI, STEFANO**, born at Bologna, Italy, Oct. 26, 1818, still living 1889. Pianist, whose reputation is very great in Italy; is professor in the Liceo at Bologna, which has adopted his *Ai giovani pianisti*, 24 preludes, op. 177, as a study. Works: 5 sonatas, op. 30, 53, 54, 70, 40; 3 toccatas, op. 38, 48, 186; 2 fantasias romantiques, op. 58, 76; Album, op. 11; 12 études, op. 15; 24 preludes, op. 23; do., op. 69; 2 études de concert, op. 47; Esquisses pianistiques, op. 120; Pensieri, op. 155; Fantasia lirica, op. 163; etc.—Fétis, *Supplément*, i. 398; Mendel, *Ergänz.*, 130.

**GOLLER, MARTIN**, born at Layen, Tyrol, Feb. 20, 1764, died in Innsbruck, Jan. 13, 1836. Church composer, son and pupil of Daniel Goller, an organist; at the age of sixteen he entered the Benedictine monastery of St. Georgenberg, near Fiecht. In 1811 he became music teacher to a new Musikverein at Innsbruck, and directed the choir of the university church there. His church music was favourably judged by Michael

Haydn.—Bernsdorf; Mendel; Schilling, *Supplement*, 167; Stafler, *Das deutsche Tyrol*, etc. (Innsbruck, 1847), i. 678.

**GOLLMICK, ADOLF**, born at Frankfort-on-the-Main, Feb. 5, 1825, died in London, March 7, 1883. Pianist, son and pupil of Karl Gollmick and pupil of Riefstahl, H. Wolff, and Kessler; went to London in 1844. Works: *Doña Constanza*, comic opera; *The Oracle*, do.; *Balthasar*, do.; *Blind Beggar's Daughter of Bethnal Green*, operatic cantata; *The Heir of Linne*, do.; *Symphony for orchestra*; *Overture and marches for do.*; *Pianoforte music and songs*.

**GOLLMICK, KARL**, born at Dessau, March 19, 1796, died in Frankfort-on-the-Main, Oct. 3, 1866. Son of the tenor singer Friedrich Karl Gollmick (1774–1852), and pupil of Spindler in Strasburg, where he began studying theology, but left the university and settled in Frankfort as a teacher of music and languages. Spolir engaged him to play the kettledrums of the Frankfort theatre orchestra in 1818; later he became Correpetitor, and was pensioned in 1855. He wrote songs and pianoforte music, operatic librettos, educational and critical musical works, articles in musical journals, a musical dictionary, and his autobiography.—*Allgem. d. Biogr.*, ix. 345; Mendel; Fétis, iv. 50; do., *Supplément*, i. 398; Riemann.

**GOLTERMANN, GEORG (EDUARD)**, born at Hanover, Aug. 19, 1824, still living, 1889. Violoncellist, pupil of Prell and Menter on the violoncello and of Lachner in composition. He made concert tours in 1850–52, became in 1852 musical director in Würzburg, and in 1853 second, and in 1874 first, Kapellmeister of the Stadttheater in Frankfort-on-the-Main. He is one of the best of modern violoncellists, and an eminent conductor. Works: 6 concertos for violoncello and orchestra, op. 14, 30, 51, 65, 76, 100; *Symphony for orchestra in A minor*, op. 20; 2 *Festspiel-Ouvertüren*, op. 24 and 94; *Sonatas for pianoforte and violoncello*; *Danses allemandes for violoncello*

## GOMBERT

and pianoforte, op. 42; Adagio for violoncello and orchestra, op. 83; Morceaux caractéristiques for violoncello and pianoforte, op. 41, 48, 53; Élégie in C minor for do., op. 88; Songs, etc.—Riemann; Mendel; Fétis, iv. 51; do., Supplément, i. 399; Grove.

GOMBERT, NICOLAS, born in Bruges about 1495, died after 1570. One of the most important composers of the Flemish school, pupil of Josquin Després. Educated for the church, he remained true to his priestly vows, although he entered the service of the Emperor Charles V., and resided at Madrid in 1530-34 as musicus imperatorius. Through that sovereign's favour he was given a sinecure office in the Netherlands, which enabled him to spend his last days in peace in his native country. Gombert was Josquin's best pupil and the leading master of his time, Fétis says he was a precursor of the style of Palestrina, and Ambros that he was gifted with such musical prescience as should ever make his name respected. He was particularly renowned for his fugues (canons), though his style is more inclined to the sentimental than to that of the severe contrapuntists of his time, and he excelled in chamber and secular music. He delighted especially in secular music, and chose pastoral subjects, treating them much as Haydn and Mozart did in later times. His music is descriptive and his style delightfully fresh and simple. His love of nature is apparent in the titles of his songs: En ce mois délieieux, joyeux verger; Le chant des oiseaux; L'été chaud bouilloit; Je n'en vois au vert bois; etc. His music is found in all the collections of the time. Eitner's *Bibliographie der Musik-Sammelwerke* (Berlin, 1877) gives a list of nearly 250 of his compositions, printed in ninety different collections between 1529 and 1573. Fétis also gives a long list of his works, with the names of the collections in which they are found, such as *Motetti del Trutto* (1538-39); *Fior di Motetti* (Venice, 1539); Ec-

clesiasticæ cantionum (Antwerp, 1553); *Sacrarum cantiones* (ib., 1551-55); *Motetti della Simia* (1539); *Attaignant's* collection of motets (1529); *Moderno's* (1532-42); etc. His *Grande Messe à quatre voix*, *Je suis déchirée*, is in a collection of *Masses* printed by Le Roy and Ballard; the *Eler* collection, in the Library of the Paris Conservatoire, contains nineteen of his motets in MS. His chansons are in the collections of chansons published by Attaignant and others; his *Alleluja me faut chanter* is in the 7th book of *Attaignant's* *Six galliards*, etc. (1529); and the *Complaint* of Gerard Avidius, set to music by Gombert, with the title, *In Iosquinium a Prato*, etc., is in the 7th volume of *Chansons à 4, 5, 6 et 8 parties* (Susato, Antwerp, 1543-50).—Grove; Fétis; Burney, *Hist. of Music*, iii. 302; *Neues hist. biogr. Lex. der Tonk.*, ii., Art. *Gombertus*, col. 357; *Die Verld der Niell.* in *die Tonk.*, 35; *Geschicht der Europ. abendländ.*, etc., 56; *Cat. der Samml. alter Mus.*, 36; *Naumann* (Ouseley), i. 343, 360.

GOMEZ, ANTONIO CARLOS, born, of Portuguese parents, at Campinas, Brazil, July 11, 1839, still living, 1889. Dramatic composer, sent to Europe by the Emperor, and received his musical education at the Conservatorio of Milan, under Rossi. Though he had previously produced in Rio Janeiro, in 1861, a Portuguese operetta in three acts entitled *A noite de castello*, his first success was a little piece entitled *Se sa minga*, in the Milanese patois, given at the Teatro Fossati in 1867. Its popularity was largely due to a song on the needle-gun, which had an immense success, coming as it did immediately after the *Sadowa* campaign. His next opera, *Il Guarany*, produced at La Scala March 19, 1870, was also very successful, and was afterwards played in Genoa, Flor-



ence, Rome, and in London in 1872. His works since then have not had any success, being obviously indebted for their inspiration to Verdi and Meyerbeer, and having little of the original flavour of *Il Guarany*. Later works: *Fosca*, Milan, 1873; *Salvator Rosa*, Genoa, 1874; *Maria Tudor*, four acts, text by Braga, Rome, Dec. 8, 1877; *Il saluto del Brasile*, ode, performed at the Centennial Exhibition, Philadelphia, 1876.—*Fétis*, *Supplément*, i. 399; *Grove*.

GOMEZ, EUGENIO, born at Alcañiz, Spain, in 1802, still living, 1889. Pianist and organist, chorister in the cathedral, pupil of Luis Blasco and Manuel Dancha. When twelve years old he was second organist, and subsequently organist, of the Cathedral of Seville. Works: *Pianoforte music*; *Organ music*; *Repertorio de organistas* (3 vols.).—*Fétis*, *Supplément*, i. 399; *Mendel*, *Ergänz.*, 130.

GOMIS, JOSEPH MELCHIOR, born at Anteniente, Valencia, in 1793, died in Paris, July 26, 1836. He became professor of vocal music, when sixteen years old, in the religious house where he was educated, and when twenty-one chief of an artillery band in Valencia. In 1817 he went to Madrid, brought out several operas, and was made band master in the royal guards. In 1823 he went to Paris, and in 1826 to London, where he taught singing. Works—*Operas*: *La aldeana*, Madrid, about 1818; *Le diable à Séville*, *Opéra Comique*, Paris, 1831; *Le revenant*, *ib.*, 1833; *Le portefaix*, *ib.*, 1835; *Rock-le-Barbu*, *ib.*, 1836. *L'inverno*, quartet for voices, with orchestral accompaniment, given at the Philharmonic concerts, London; *Songs*; *Boleros*.—*Fétis*; *Larousse*; *Mendel*, iv. 297; *do.*, *Ergänz.*, 130.

GOMOŁKA, NICOLAS, born at Jasłowiec, Poland, died in Chorawla, March 5, 1609. Church composer, studied in Italy, it is supposed under Palestrina. He wrote music for the psalms translated into Polish by Kochanowski, a celebrated poet (1580). A copy of these psalms is preserved in the

library of the University of Cracow; they have been arranged in modern notation by Zandmann, and Sowinski gives five of them in *Les Musiciens polonais*. Other works by this composer perished, as printing was then unknown, and there were few maitresses or collections of musical works in the churches of Poland.—*Fétis*; *Sowinski*, *Mus. pol.*, 221; *Mendel*, iv. 299.

GONZALEZ Y RODRIGUEZ, JOSÉ MARIA, born at Alcañiz, Spain, Feb. 5, 1822, still living, 1889. Organist, pupil in Madrid of Roman Jimeno; an organist at the age of eighteen, and professor in 1844-67 in the Madrid Conservatorio. Works: *Masses*; *Motets*; *Litanies*; *Organ music*.—*Fétis*, *Supplément*, i. 400; *Mendel*, *Ergänz.*, 130.

GOODGROOME, JOHN, born in England about 1630, died, June 27, 1704. A chorister of St. George's Chapel, Windsor, he was appointed in 1660 gentleman of the Chapel Royal, and in 1664 became musician in ordinary to the king. Some of his songs appeared in the *Treasury of Music* (1669).—*Grove*; *Hawkins*, *History*, v. 18; *Mendel*.

GOOD SHEPHERD, THE, cantata, music by William Smyth Rockstro, composed in 1885.

GÖPFERT, KARL ANDREAS, born at Rimpfar, near Würzburg, Jan. 16, 1768, died in Meiningen, April 11, 1818. After studying the pianoforte, organ, and singing, he took up the clarinet under Meissner, and in 1788 became first clarinetist in the court orchestra of Meiningen and soon after music director of the military corps there. He wrote an opera, *Der Stern des Nordens*, songs, and much music for clarinet and other wind instruments.—*Mendel*; *Fétis*; *Schilling*; *Riemann*.

GÖPFERT, KARL GOTTLIEB, born at Weesenstein, near Dresden, in 1733, died in Weimar, Oct. 3, 1798. Violin virtuoso, pupil at the Kreuzschule and a choir-boy in Dresden; studied the violin while at Leipzig University, and was influenced in

1764 in Frankfort-on-the-Main by Dittersdorf. After playing in concerts in Leipsic in 1765-69, he remained in Berlin a year, and settled in Weimar as chamber musician, becoming later orchestral director and Concertmeister. His best pupil was J. F. Kranz. He published six polouaises for violin.—Mendel; Schilling.

**GORDIGIANI, GIOVANNI BATTISTA**, born in Mantua, Italy, in July, 1795, died in Prague, March 2, 1871. Dramatic composer, son and pupil of Antonio Gordigiani, and pupil also at the Milan Conservatorio. After serving in orchestras in Florence and teaching in Ratisbon he went in 1822 to Prague, where he was maestro of the Conservatorium until his death. Works: *Pimagnione*, opera, given in Prague, 1845; *Consuelo*, opera, Prague, 1846; Church music; Canzonets; 12 cavalry marches; Songs, etc.—Fétis, iv. 58; do., Supplément, i. 401; Mendel.

**GORDIGIANI, LUIGI**, born in Florence, June 12, 1806, died there, April 30, 1860. Dramatic composer, brother of the preceding; sometimes called the Italian Schubert. After travelling and singing with his father he studied the pianoforte in Brescia with Gara, in Rome with Sirletti, in Pisa with Benvenuti, and learned accompaniment under Romani and composition under Ugolini. At the age of thirteen he composed a cantata, *Il ratto d' Etruria*, which he dedicated to the Emperor of Austria. After the death of his father, in 1820, he made a living by writing pianoforte pieces, under such pseudonyms as Zeuner and von Fürstenberger. He devoted himself next to dramatic composition and wrote several operas, some of which were produced at different theatres in Florence. But he is best known for his *Canti popolari* and his *Canzonette* for voice and pianoforte, melodies of a sentimental and usually a mournful cast, in the style of or actually founded on old Italian national tunes, and sometimes set to words of his own. These, of which there are more than three hundred, have been translated into

other languages. They were published in parts of eight or ten each, with characteristic titles, such as: *In cima al monte*; *Le farfalle di Firenze*; *In rival al Arno*; *Mosaico Etrusco*, etc. He published also a collection of Tuscan airs with accompaniment, in three books. His romances: *L' innamorata*, *L' esule*, *La gondoliera*, *La selva*; his ariettas: *L' amor tranquillo* and *La danza*, are perfect of their kind and have enjoyed a wide celebrity. His stornelli are full of a joyous originality, which also found vent in his clever parodies of Norma, Parisina, Sonnambula, etc. Works—Operas: *Fausto*, given at the Pergola, Florence, 1837; *Filippo*, text by Prince Poniatowski, and performed by him and his family, privately, Florence, 1840; *Gli Aragonesi* in Napoli, Pergola, ib., 1841; *I ciarlatani*, Teatro Leopoldo, Florence, 1843; *Una vendetta corsa*, Florence, 1847; *Un'eredità in Corsica*, ib., 1847.—Fétis, iv. 58; do., Supplément, i. 401; Grove; Larousse.

**GORIA, ALEXANDRE ÉDOUARD**, born in Paris, Jan. 21, 1823, died there, July 6, 1860. Pianist, pupil at the Conservatoire in 1830-39, on the pianoforte of Laurent and Zimmerman, and in harmony of Dourlen. He won the 2d prize for pianoforte in 1834, and the 1st prize in 1835. After leaving the Conservatoire he taught the pianoforte and composed for it about one hundred pieces, such as caprices, nocturnes, solos de concert, etc. One of his best compositions is a fantasia on Schubert's *Des Mädchen's Klage*.—Fétis; Larousse.

**GOSS, Sir JOHN**, born at Fareham, Hants, England, December, 1800, died in London, May 10, 1880. Organist, son of Joseph Goss, organist of Fareham; one of the children of the Chapel Royal under John Stafford Smith, in 1811, and subsequently a pupil of Atwood. In 1824 he became organist of the new Church of St. Luke, Chelsea, and in 1838 he succeeded Atwood as organist of St. Paul's Cathedral. He was appointed one of the composers of the Chapel Royal to succeed Knyvett in 1856;

was knighted in 1872, and resigned his appointment at St. Paul's shortly afterwards. Mus. Doc., Cambridge, 1876. Works—Anthems: If we believe that Jesus died (for funeral of Duke of Wellington, Nov. 22, 1852); Bless the Lord, O my soul (bicentenary festival of Sons of the Clergy); The Lord is my strength, and a Te Deum (for Thanksgiving in St. Paul's, Feb. 27, 1872, for recovery of Prince of Wales); The Wilderness; O give thanks unto the Lord; Almighty and merciful God; Blessed is the man; Christ our Passover; I heard a voice from heaven; And the king said to all the people; etc. Church service in A; Burial service in E minor; Cantate Domino and Deus miscreatur in C; Magnificat and Nunc dimittis in E; Overtures for orchestra; Organ music; Glee and madrigals; Songs, etc. He published also Parochial Psalmody (London, 1827); The Organist's Companion (4 vols.); Introduction to Harmony and Thorough-Bass (1833, many ed.); Chants, ancient and modern (1841).—Grove; Fétis; Brown.

**GOSSEC, FRANÇOIS JOSEPH** (properly Gossé), born at Vergnies in the Hainaut, Jan. 17, 1733, died at Passy, Feb. 16, 1829. The son of a small farmer, he became in 1740 a choir-boy at the Antwerp Cathedral, where he remained until 1748. In 1751 he went to Paris, where he became acquainted with Rameau, and was appointed by the *fermier-général* La Popelinière to direct his private orchestra. Under the eyes of Rameau, then at the height of his fame, Gossec made his first appearance before the Paris public. The low condition of instrumental music in France excited his ambition to lead it into higher paths, and he may aptly be called the father of the symphony in France. His first works in this

form were published in 1754, five years before Haydn wrote his first symphony. The value of Gossec's symphonies was not appreciated at first, but after several years his vigorous harmony and orchestration found approval in the ears of the public, and the overtures of Lulli and Rameau were found to be dull and tame by comparison. When Rameau, in his old age, stopped writing for the stage, Gossec entered the household of the Prince de Conti as conductor of the prince's orchestra, where he had much leisure for composition. His first quartets appeared in 1759, and his Requiem (probably his most famous work) was given with overwhelming success, and published in 1760. In 1764 his first opera, *Le Faux Lord*, was given at the Comédie Italienne. His *Les Pêcheurs* was given on April 8, 1766, and ran for nearly the remainder of the year. In 1770 Gossec founded the *Concert des Amateurs*, the orchestra being conducted by the famous Chevalier de Saint-Georges. This, the first impulse given to fine orchestral playing in France, is to be ascribed mainly to Gossec. But his greatest service to the cause of music in France was his founding of the *École Royale de Chant* (the first beginning of the Conservatoire), in 1784. When the Conservatoire itself was founded, in 1795, Gossec was made one of the inspectors. During the Revolution he was conductor of the band of the *Garde Nationale*, and wrote much music for the public fêtes. He was a member of the Institut from its foundation (1795), and chevalier of the Legion of Honour (1812). He retired from his professorship at the Conservatoire in 1815, but continued to attend the meetings of the Académie des Beaux-Arts until 1823. Gossec was a man of great talent, perseverance, insight, and enterprise rather than a man of great genius. By hard and intelligent work he raised himself from a position of absolute obscurity to the rank of a classic composer, and this, too, with hardly any instruction. He enjoyed immense popularity, but had the misfortune





to see himself surpassed in almost every department by his younger contemporaries. Like most innovators who flourish at the point of contact of two distinct periods in art, he saw his original ideas laid hold of and vastly improved upon by others. Thus Haydn and Mozart far surpassed him in the symphony and in sacred composition, as Grétry and Gluck did on the stage. His popularity, fully deserved as it was, was thus destined to be but short-lived. There is an oil portrait of him in the Conservatoire library at Paris, besides which there is a small engraving by Frémy (after Brun), and a bust by Caillouet. A monument to his memory was erected at Vergnies in 1877. Works—Operas: 1. *Le faux lord*, Paris, Théâtre Italien, 1764; 2. *Les pêcheurs*, ib., 1766; 3. *Le double déguisement*, ib., 1767; 4. *Toinon et Toinette*, ib., June 20, 1767; 5. *Sabinus*, Opéra, Feb. 22, 1773; 6. *Berthe* (in collaboration with Philidor and Botson), Brussels, Jan. 18, 1775; 7. *Alexis et Daphné*, Paris, Opéra, Sept. 26, 1775; 8. *Philémon et Baucis*, ballet, ib., Sept. 26, 1775; 9. *Hylas et Sylvie*, ib., 1776; 10. *La fête de village*, ib., May 26, 1778; 11. *Thésée*, ib., Feb. 26, 1782; 12. Choruses to Rochefort's "Électre," at court, January, 1783; 13. *Rosine*, ou l'épouse abandonnée, Opéra, July 14, 1786; 14. Choruses to Racine's "Athalie," Théâtre Français, 1791; 15. *L'offrande à la patrie*, Opéra, Oct. 2, 1792; 16. *Le camp de Grandpré*, ou le triomphe de la république, ib., Jan. 27, 1793; 17. *La reprise de Toulon*, ib., 1796; 18. *Les sabots et le cerisier*, Théâtre des Jeunes Éléves, Dec. 13, 1803; 19. *Le Périgourdin*, at the palace of the Prince de Conti, (?); 20. *Nitocris*, unfinished. Oratorios: *L'arche d'alliance*; *La Nativité*; *Saül*. Church music: *Masses with orchestra*; *Messe des morts*; *Motets*; *Te Deum*; *O Salutaris*. Music for patriotic festivals: *Chant du 14 juillet*; *Chant martial*; *Hymne à l'Être suprême*; *do. à la Nature*; *do. à l'Humanité*; *do. à la Liberté*; and several others. *Serment républicain*; *Chœurs et chants pour l'apothé-*

*ose de Voltaire*; *do. de Rousseau*; etc. Instrumental music: *La chasse*, and 25 other symphonies for full orchestra; 3 *do.* for wind instruments; *Symphonie concertante* for eleven instruments; *Several overtures*;



6 serenades for violin, flute, horn, bassoon, viola, and bass; Quartets, trios, and duos for strings.—Pierre Hédouin, *Gossec, sa vie*, etc. (Valenciennes, 1852); Notice by Édouard Grégoire in "La Fédération" newspaper (Brussels, Nov. 26, 1875); Charles Piot, "Particularités inédites concernant les œuvres musicales de Gossec et Philidor," *Bulletins de l'Académie Royale de Belgique*, 2d series (1872), xl. No. 1 (also printed separately in pamphlet form); Clément, *Mus. célèbres*, 137; Gregoir, *Notice sur G.* (1878); Fétis; *do.*, *Supplément*, i. 403.

GOSWIN, ANTON (Antonius Gostuinus), German composer of the latter part of the 16th century. He was in the royal chapel in Munich; then became Kapellmeister successively to the Bishops of Liège, Hildesheim, and Freising, and finally to the Count Palatine, Ernst bei Rhein. He composed madrigals and sacred songs.—Mendel; Fétis; *Allgem. d. Biogr.*

GOTT, BEI DEINEM STARKEN SCHUTZEN, bass aria in G minor, with accompaniment of 2 oboes and continuo, in Johann Sebastian Bach's cantata for Dom. IV. post Epiph., "Wär' Gott nicht mit uns diese Zeit;" published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipsic, 1860.

GÖTTERDAMMERUNG (Dusk of the Gods), music drama in a prologue and three acts, by Richard Wagner, first represented at Bayreuth, Aug. 17, 1876. The fourth and last drama in *Der Ring des Nibelungen*. The original cast was as follows:

## GÖTTERDÄMMERUNG

Siegfried (T.).....Herr Unger.  
 Gunther (Bar.).....Herr Gura.  
 Hagen (B.).....Herr von Reichenberg.  
 Alberich (Bar.).....Herr Hill.  
 Brünnhilde (S.)...Frau Friedrich-Materna.  
 Gutrune (S.).....Frl. Weckerlin.  
 Waltraute (S.).....Frau Jüda.

Siegfried who, at the close of the third drama, *Siegfried*, has won Brünnhilde, leaves



Materna, as Brünnhilde.

her on the heights of the Brünnhildenstein, giving her the Ring as a pledge of his fidelity, and goes out in search of new exploits. Arriving at the dwelling of Gunther, the Gibichung, he meets Gutrune, his sister, and Hagen, his half-brother. Hagen is Alberich's son, and is bent upon regaining the Ring, robbed from his father (*Rheingold*, Scene 3). He prepares a potion which, handed to Siegfried by Gutrune, makes the

hero forget Brünnhilde, and love Gutrune. Siegfried sues forthwith for Gutrune's hand; Gunther promises her to him, if he will first help him win Brünnhilde for his wife. Siegfried consents, and, disguising himself as Gunther, by means of the Tarnhelm, repairs to the Brünnhildenstein, wrenches the Ring from Brünnhilde's finger, and brings her captive to Gunther. In the second act Siegfried, having doffed the Tarnhelm, appears in his own shape; Brünnhilde claims him as her husband, but he, still under the spell of Hagen's potion, disclaims all knowledge of her. She spies the Ring on his finger, and sees that it was he, and not Gunther, who brought her by force from the Brünnhildenstein. Both Gunther and Brünnhilde think that Siegfried has wittingly played them false, and, still further incited thereto by Hagen, they plot Siegfried's death. In the third act Siegfried, one of a hunting party, comes to the banks of the Rhine; the Rhine-daughters beseech him to restore the Ring to them, prophesying his death if he should keep it, but he refuses to give it up. He is joined by Gunther, Hagen, and others, and during the noontide rest Hagen asks him to tell the story of his life. In the midst of the narrative Hagen offers Siegfried a draught, a counterpotion to the one given him in the first act; the young hero, his memory now restored, proceeds to tell how he first won Brünnhilde on the heights of the Brünnhildenstein (*Siegfried*, Act iii., Sc. 3). Gunther springs up in horror; Wotan's ravens fly up from a bush hard by, and as Siegfried, startled by the whirl of wings, turns round to look after them, Hagen plunges his spear into his back. Siegfried dies with Brünnhilde's name on his lips; the men raise his body upon his shield, and bear it home in solemn procession. On reaching Gunther's dwelling, Hagen and Gunther quarrel, and the latter is killed; Hagen tries to take the Ring from Siegfried's finger, but the dead arm raises itself and warns him off with threatening gesture. While

Gutrune is bewailing her hero's death, Brünnhilde appears, and claims him for her own; she orders a funeral pyre to be built, and, as the men lift Siegfried's body upon it, draws the Ring from his finger and puts it on her own. She lights the pyre with a torch, and, mounting her horse Grane, leaps into the flames. The Rhine overflows its banks into the hall, bearing with it the Rhine-daughters, who recover the Ring and drag Hagen, plunging into the waves after them in delirium, down to the depths. A ruddy glow lights up the northern sky, betokening the end of Valhalla, and the Dusk of the Gods: the Ragnarök of Northern mythology.

Of the four Nibelungen dramas, *Götterdämmerung* is the one in which there is the most of incident and dramatic action. As in all of the dramas of Wagner's third period, the music is not divided into distinct numbers, but is a continuous working out of characteristic Leitmotifs, most of which have already appeared in the earlier parts of the tetralogy. The music after Siegfried's death has become familiar in the concert-room under the misnomer of "Siegfried's Funeral March," and Brünnhilde's last speech over the hero's body, beginning, "Schweiget eures Jammers jauchzenden Swall!", is frequently given apart from the rest of the work. The orchestral interlude (*seherzo*) between the Prologue and Act i., known as Siegfried's *Rheinfahrt* ("S.'s trip up the Rhine), which was written before the rest of the music, is sometimes played also at concerts. *Götterdämmerung* was first given in America at the Metropolitan Opera House, New York, Jan. 25, 1888.—Krehbiel, *Review* (1887-88), 87; for other bibliography, see *Ring des Nibelungen*.

GOTT ERHALTE FRANZ DEN KAISER (God save Franz the Emperor), commonly called the Emperor's Hymn, the national anthem of Austria. The words were written by Lorenz Leopold Haschka, in 1796, during the patriotic fervour caused by the movements of the French army, were

set to music for four voices by Haydn, in January, 1797, and were sung first on the Emperor's birthday, Feb. 12, 1797. Haydn subsequently used it as a theme for variations in his *Kaiserquartet* (op. 76, No. 3).—A. Schmid, *J. Haydn und N. Zingarelli* (Venice, 1847).

GOTTES ZEIT IST DIE ALLERBESTE ZEIT (God's Time is the best of all Time), cantata for soli and chorus, with accompaniment of two flutes, two violæ da gamba, and continuo, otherwise called the *Actus Tragicus*, by Johann Sebastian Bach, written at Weimar, probably in memory of Magister Philipp Grossgebauer, rector of the school there, who died in 1711. It is sometimes called also the *Mourning Cantata*. Though one of the composer's youthful compositions, it has always been a favourite of the best musical critics. Published, edited by Robert Franz, by Leuckhart (Leipsic, 1856).—Spitta, i. 451; Upton, *Standard Cantatas*, 33.

GOTT FAHRET AUF MIT JAUCHZEN, cantata, *festo Ascensionis Christi*, for soli and chorus, with accompaniment of three trumpets, drums, two oboes, strings complete, and continuo, by Johann Sebastian Bach (*Bachgesellschaft*, No. 43). Published in full and pianoforte score, with additional accompaniments by Robert Franz, Breslau, Leuckart.—Spitta, Bach, ii. 550.

GOTTHARD, J. P. (real name Pazdirek), born at Drahanowitz, Moravia, Jan. 19, 1839, still living, 1889. He was a choir-boy at Altwasser, and finally solo soprano at the cathedral in Olmütz. He attended the gymnasium in Vienna, where he was the pupil of Simon Sechter in composition. He founded a musical establishment in 1868 in Vienna. In his hall he established a series of concerts, where young musicians appeared. Works: *Mass* for soli, chorus and orchestra, op. 66; 149th psalm, for do., op. 63; *Offertorium*, for do., op. 65; do. for soprano and tenor, with strings, 2 horns and organ, op. 67; *Graduale*, for tenor, with flute, 2 clarinets, 2 bassoons, 2 horns, and double-bass, op. 64; *Ave Maria*, for

Tenor solo and male chorus, with organ, op. 39; *Liebesglück*, song in dance form, for a voice, with orchestra, op. 62; Concert overture, for orchestra; Quintet for pianoforte and strings, op. 60; *Audante ongarese*, for string quartet, op. 68; Choruses for male voices, op. 10, 19, 24, 32, 34, 35, 38, 41, 46, 69; Pianoforte music and songs.

GOTT IST GERECHT, bass aria in B-flat, with accompaniment of three oboes and continuo, in Johann Sebastian Bach's cantata for Dom. I post Trinit., "O Ewigkeit, du Donnerwort" (Bachgesellschaft, No. 20); published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipzig, 1860.

GOTTLÖB! NUN GEHT DAS JAHR ZU ENDE, soprano aria in A minor, with accompaniment of 2 oboes, taille, strings complete, and continuo, in Johann Sebastian Bach's cantata for Dom. post Nativ. Christi, "Gottlob! Nun geht das Jahr zu Ende" (Bachgesellschaft, No. 28); published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipzig, 1860.

GOTTSCHALK, LOUIS MOREAU, born



at New Orleans, Louisiana, May 8, 1829, died at Rio de Janeiro, Dec. 18, 1869. Pianist, pupil in Paris of Charles Hallé and of Stamaty on the pianoforte, and of Male den in harmony; appeared first in public in 1845, then made a concert tour through France, Switzerland, and Spain, meeting everywhere with brilliant success. In 1853 he returned to America, and made a successful tour through the United States, Cuba, and South America, whither he went from San Francisco in 1865. Endowed with a poetic imagination, he was equally

original as virtuoso and composer; and his music has a colour peculiar to itself. His numerous compositions, if not deep, are full of novel accents and unusual rhythmical combinations, producing an indefinable charm; they are nearly all so-called character-pieces, and mostly of a national, especially Spanish tinge, brilliant, and at times melancholy. Works: Charles IX., Isaura de Salerno, operas; *La nuit des tropiques*, symphony, for grand orchestra; Montevideo, do.; Grand triumphal march, for do.; Gran marcha solemne, dedicated to the Emperor of Brazil, for do.; Finale concertante to the opera Charles IX., for do.; *Escenas campestres cubanas*, for do.; Gran Tarantella, for do.; about 90 works for pianoforte, a complete list of which is to be found in the monographs cited below, and about a dozen songs.—Fors, Gottschalk (Havana, 1880); R. E. Peterson, Notes of a Pianist, etc. (Philadelphia, 1881); Octavia Hensel, Life and Letters of L. M. Gottschalk (Boston, 1870).

GOTT SEI MIR GNADIG, bass air of Paulus in Mendelssohn's *Paulus*, Part I.

GOTTWALD, HEINRICH, born at Reichenbach, Silesia, Oct. 24, 1821, died in Breslau, Feb. 17, 1876. Pianist, pupil of his father; entered the seminary in Breslau in 1839, but soon left to study under Pixis at the Prague Conservatorium. He became music director at Hohenelbe, Bohemia, in 1844; was first horn in a theatre orchestra in Vienna in 1846; returned to Hohenelbe in 1847; settled in Breslau as pianist, teacher, and writer, in 1857. Works: Symphonies; Overtures; Masses; Music for horn and pianoforte.—Mendel, iv. 310; Ergänzung, 131; Fétis, Supplément, i. 404.

GOTTWALD, JOSEPH, born at Wilhelmssthal, Glatz, Aug. 6, 1754, died in Breslau, June 25, 1833. He became choir-boy in the Dominican Church of Breslau in 1766, organist of the same in 1769, organist of the Kreuzkirche in 1783, and of the cathedral in 1819. Works: Masses; Hymns; Vespers, and other church music.—Mendel; Fétis.

GÖTZE, HEINRICH, born at Wartha, Silesia, April 7, 1836, still living, 1889. Instrumental composer, pupil of Mosewius and Baumgart, then at the Conservatorium, Leipsic, of Franz Götze in singing; losing his voice, he devoted himself to teaching and composition, went first to Russia as musical tutor, then lived for some years at Breslau, and in 1871 became instructor of music at the seminary at Liebenthal, Silesia. Among his compositions are especially noteworthy two serenades, and six sketches for string orchestra, and a pianoforte trio.—Mendel, *Ergänz.*, 129; Riemann.

GÖTZE, JOHANN NICOLAUS KONRAD, born at Weimar, Feb. 13, 1791, died there, Dec. 5, 1861. Violinist, pupil in Gotha of Spohr, in Weimar of August Müller, and at the Paris Conservatoire in 1813 of Kreutzer and Cherubini. After leaving the Conservatoire he settled in Weimar, making professional journeys to Vienna and other cities. In 1826-48 he was director of the Court Theatre at Weimar. Works—Operas: *Der Markt*, Weimar, 1819; *Alexander in Persien*, ib., 1820; *Das Orakel in Delphi*, three acts, ib., 1822; *Der Gallego*, four acts, ib., 1834. He wrote also the music for several vaudevilles and melodramas; Overtures for orchestra; Quartet for stringed instruments, op. 2; 3 other quartets for do., op. 5; Variations for violin with accompaniment; 3 trios for two violins and violoncello; Pianoforte music; Songs, etc.—Fétis; Larousse.

GÖTZE, KARL, born in Weimar in 1836, died at Magdeburg, Jan. 14, 1887. Dramatic composer, pupil of Töpfer and Gebhardi, and later of Liszt. He became Correpetitor of the Weimar Opera in 1855, then theatre Kapellmeister in Magdeburg, in Berlin in 1869, in Breslau in 1872, and in Chemnitz from 1875. Works—Operas: *Eine Abschiedsrolle*, *Die Korsen*, Weimar, 1866; *Gustav Wasa, der Held des Nordens*, text by Rost, ib., 1868; *Judith*, Magdeburg, 1887. *Eine Sommernacht*, sympho-

nic poem, op. 20; *Orchestral, pianoforte, and vocal music*.—Ricmann; Mendel.

GOUDIMEL, CLAUDE, born at Vaison, near Avignon, France, probably about 1505, killed at Lyons in the massacre on St. Bartholomew's Day, Aug. 24, 1572. Of his early life nothing is known; he went to Rome and established a music school there, certainly before 1540. In 1555 he had returned to France, and was partner of Nicolas Duchemin, book and music publisher in Paris. The partnership was dissolved in the following year. In 1562 he published his setting of the Psalms in four-voice counterpoint on *cantus firmi* taken from Calvinistic melodies. It is very doubtful, however, if Goudimel was himself a Protestant. His Psalms had the authorization of the Sorbonne (Oct. 16, 1561), and were actually used in Catholic public worship. His being included in the St. Bartholomew proscription was probably due to the machinations of envious rivals. Goudimel wrote almost entirely for the church; his works are notable for a peculiar charm and grace of style, reminding one more of Costanzo Festa than of his other great contemporaries Hobrecht and Areadelt. His fame as a teacher has, somewhat unjustly, thrown his reputation as a composer into the shade. Probably no man ever formed so many great pupils, among them being Palestrina, Giovanni Animuccia, Stefano Bettini, Giovanni Maria Nanini, and Alessandro della Viola.—Ambros, iii. 578.

GOULD, NATHANIEL (DUREN), born in Chelmsford (now Bedford), Massachusetts, March 26, 1781, died in Boston, May 28, 1864. He studied vocal music under Reuben Emerson, established his first singing school in Stoddard, N. H., in 1798, and for twenty years conducted singing schools in New Hampshire and Massachusetts. In 1806 his name was changed from Duren to Gould. About 1807 was formed the Middlesex Musical Society, of which he was conductor for several years. In 1819 he removed to Boston, and taught vocal music

there and in New York for ten years. He then returned to Boston, where he passed the rest of his life as a professional penman. He edited the following works: "Social Harmony" (1823); "National Church Harmony" (1832); "Sacred Minstrel" (1839); "Companion for the Psalmist" (1853). He was the author also of a book entitled "Church Music in America."

GUILLEY (Goulé), JACQUES NICOLAS, born at Saint-Jean du Cardonnay about 1774, died at Rouen, May 30, 1818. Church composer, pupil of Cordonnier and Broche at the Maîtrise of Rouen Cathedral, where Boieldieu was his fellow pupil. Composed his first mass, with orchestral accompaniment, at fifteen. His motet, *Incipite Domino*, with full orchestra, was considered a fine work. He excelled in romances for 3 or 4 voices; one of these, *O ma patrie, O mon bonheur*, was very popular.—*Fétis*, *Supplément*, i. 405; *Mendel*, *Ergänz.*, 131.

GOUNOD, CHARLES (FRANÇOIS),



born in Paris, June 17, 1818, still living, 1889. Dramatic composer; graduated at the Lycée Saint-Louis, and in 1836 entered the Conservatoire, where he became a pupil of Halévy in counterpoint, and of Paër and Lesueur in composition. In 1837 he won the second prize for composition, and in 1839 the *prix de Rome*, with the cantata *Fernand*. During his three years' residence in Rome he studied the style of Palestrina, brought out a mass in S. Luigi de' Francesi in 1841, and a Requiem in Vienna, 1842, and after his return to Paris became organist and maître de chapelle of the Missions étrangères. At that time he attended theological lectures, and came near taking holy orders; but suddenly a change took place in his musical aspirations, which led him to dramatic composition. It was, however, a

religious work which first brought him into universal notice, after one of Hullah's



concerts in London, 1851, in which parts of his *Messe solennelle* were performed. In the same year he made his debut at the Opéra with *Sapho*, and in 1852 was made director of the Orphéon, the great union of the male singing societies and vocal schools of Paris, which position he held for eight years. In 1859 he won his greatest triumph with *Faust*, which bore his fame into all countries of Europe, and continues to be his masterpiece, although his *Roméo et Juliette* (1867) is ranked even higher in France. The war of 1870 caused his removal to London, where he founded the choral union Gounod's Choir, with whom he gave concerts; in 1875 he returned to Paris, where, after producing several new operas, the success of which never equalled that of *Faust*, he devoted himself almost exclusively to sacred composition in the larger forms. Gounod's genius is eminently elegiac and poetic, with a tinge of mysticism; he is a consummate master of the orchestra, in his treatment of which he evinces considerable individuality. Member of the Institute of France; Commander of the L of Honour. Works—Operas: *Sapho*, given at the Opéra, April 16, 1851; *La nonne sanglante*, Oct. 18, 1854; *Le médecin malgré lui*, opéra-comique, Théâtre Lyrique, Jan. 15, 1858; *Faust*, ib., March 19, 1859, and with considerable modifications, Opéra, March 3, 1869; *Philémon et Baucis*, Théâtre Lyrique, Feb. 18, 1860, Opéra Comique (reduced to 2 acts), 1876; *La colombe*, opéra-comique, Baden, 1860, Opéra Comique, June 7, 1866; *La reine de Saba*, Opéra, Feb. 29, 1862; *Mireille*, Théâtre Lyrique, March 19, 1864, Opéra Comique

(reduced to 4 acts), November, 1874; *Homéo et Juliette*, Théâtre Lyrique, April 27, 1867; *Cinq-Mars*, Opéra Comique, April 5, 1877; *Polyeucte*, Opéra, Oct. 7, 1878; Georges Dandin, not performed; *Le tribut de Zamora*, April 1, 1881. Other dramatic music: Choruses to Ponsard's tragedy *Ulysse*, Comédie Française, June 18, 1852; do., and incidental music to Legouvé's drama *Les deux reines de France*, Théâtre Ventadour, Nov. 27, 1872; do. to Barbier's drama *Jeanne d'Arc*, Théâtre de la Gaîté, Nov. 8, 1873. Sacred music: Mass for 3 voices and orchestra, Rome, 1841; Requiem, Vienna, St. Charles's, 1842; Messe solennelle, Paris, Saint-Eustache, 1849; *Missa brevis*; Second Requiem mass; Two masses; Messe du Sacré-Cœur de Jésus, for 4 voices, chorus, orchestra, and organ, Paris, Saint-Eustache, 1876; *Stabat Mater*; *Tobie*, oratorio; *Les sept paroles du Christ*; Mass, Angeli custodes; *Pater noster*; *Près du fleuve étranger*, chorus with orchestra; *Jésus de Nazareth*; *Ave verum*; *O salutaris*, for solo voice, with chorus and organ; *Te Deum*; *Jésus sur le lac de Tibériade*, scene for baritone solo, chorus, and orchestra, Paris, 1876; *Magnificat*; *Vexilla regis*; *Christus factus est*; Six cantiques, for solo or chorus; Messe solennelle, Sainte-Cécile, Paris, 1882; *La Rédemption*, oratorio, Birmingham Festival, August, 1882; *Mors et vita*, do., ib., 1885. Cantatas: *Fernand* (1839); *À la frontière*, Paris, Opéra, 1870; *Gallia*, biblical elegy, for chorus, soli, and orchestra, for the opening of the International Exhibition, London, Royal Albert Hall, May 1, 1871. Instrumental music: Symphony in D; do. in E-flat; *La reine des Apôtres*, symphony; *Marche romaine*; *Prélude de Bach*, orchestrated, Concert populaire, Dec. 8, 1867; *Méditation sur le 1er prélude de Bach*, for soprano, violin, pianoforte, and organ; *Le calme*, for violin solo, with orchestra; *Romances sans paroles*, for pianoforte; 10 morceaux originaux, for do.; *Marche pontificale*, do.; *Valses*, do.; *Convoi funèbre d'une mario-*

*nette*, do.; *Dodelinette*, berceuse for do. (4 hands); *Méthode de cor à pistons*. Vocal: 12 choruses for 3-6 voices; Chœurs orphériques, for 4 male voices; Dans une étable, chorus with orchestra; *Les Gaulois*, do.; *En avant!*, chanson militaire, for solo and chorus, with orchestra; *Chants lyriques de Saül*; *Pastorale sur un Noël du dix-huitième siècle*, chorus with orchestra; Choruses dedicated to the Albert Hall Choral Society; 20 melodies for voice and pianoforte (Paris, Choudens); do., 2d col.; do., 3d col.; do., 4th col.; 15 duets for do. (mostly

*Ch. Gounod*

extracts from his operas); *Biondina*, 12 melodies to Italian poems by Zaffira; Many other French, English, and Italian songs.—Autobiographie de Ch. Gounod, etc. (London, W. Reeves, 1875); *L'Art*, April 1 and 8, 1877; *Claretie*, *Portraits contemporains* (Paris, 1875); *Clément*, *Mus. célèbres*, 624; *Fétis*; do., *Supplément*, i. 405; Mendel.

GOUVY, (LOUIS) THÉODORE, born, of French parents, at Goffontaine, near Saarbrück, Rhenish Prussia, July 2, 1819, still living in Paris, 1889. Pianist; after a course of study at the Metz Gymnasium he went in 1840 to Paris to study law, but gave it up for music; studied composition under Elwart three years, then studied in Berlin, and later in Italy fifteen months. In 1846 he returned to Paris, where he has since resided as a teacher and composer. He gave his first concert in Paris in 1847, when the orchestra of the Théâtre Italien played his second symphony, op. 9. The Société des Concerts de l'Union Musicale played his music in 1848 and it had a warm reception, and since 1850 the different musical societies of Paris, notably that of Sainte-Cécile, and the society of the young students of the Conservatoire have played his works every year. His published and unpublished works extend to op. 75, and contain more than 200 numbers.—Works: *Cid*,

opera, 1863; Aslega, lyric-dramatic scene; Golgotha, cantata; Requiem Mass; Stabat Mater; Frühlings Erwachen, for male chorus, soprano solo, and orchestra, op. 73; 6 symphonies for full orchestra; 2 concert overtures; String quartets and a quintet; 5 pianoforte trios and one quintet; 18 sercendes for pianoforte solo; Sonatas for pianoforte, choruses, songs, and other pieces in large numbers.—Fétis; do., Supplément, i. 410; Grove; Mendel; Riemann.

GOW, NEIL, born at Inver, near Dunkeld, Perthshire, Scotland, March 22, 1727, died there, March 1, 1807. Violinist, self-taught until the age of thirteen, when he received lessons from John Cameron, a retainer of the Stewart family of Grandtully. He became noted for his performance of Scotch tunes, especially reels and strathspeys, and he performed at most of the fashionable balls and assemblies of his time, supported by his brother Donald on the violoncello. He published six collections of strathspey reels, and A Complete Repository of the Original Scotch Slow Tunes, Strathspeys, and Dances, many of which were of his own composition. His four sons, Nathaniel, Andrew, John, and William, were all violinists, and noted in their day. Nathaniel (1766–1831), pupil of his father, and also of R. McIntosh, McGlashan, and J. Reinagle, edited *The Beauties of Neil Gow* (Edinburgh), in six books, comprising chiefly the compositions of Neil Gow and his sons, and several other collections of Scotch melodies. Among his airs, *Call'er Herrin'* is one of the most popular. Neil Gow, Jr. (1795–1823), son of Nathaniel, was the composer of *Cam' ye by Athol?*, *Flora Maedonald's Lament*, and *Bonnie Prince Charlie*.—Grove; Brown.

GRABELEK, PETER, born in Bonn, Aug. 10, 1796, died there, Dec. 16, 1830. Violinist, played when ten years old in an orchestra of his native city; learned several other instruments, and in theory was the pupil of Stegmann. He became a bandmaster in the Prussian Army, and, after the battle of

Waterloo, directed German opera in Posen. In 1821 he returned to Bonn, and took charge of his dead father's brewery in 1824, without giving up music entirely. He composed the oratorio, *Salomo's Urtheil*, the cantata, *An die Hoffnung*, to words by Ludwig, King of Bavaria, and other vocal and instrumental music.—Mendel; Fétis.

GRABEN-HOFFMANN (Hoffmann),

GUSTAV, born at Bnin, near Posen, March 7, 1820, still living, 1889. After studying at the seminary of Bromberg, he became a teacher near and in Posen; and in 1843 went to Berlin and was a pupil of the singer Stümer. He



founded a ladies' singing academy in Potsdam, studied composition under Hauptmann in Leipsic, settled in Dresden as teacher of singing in 1858, in Schwerin in 1868, in Berlin in 1870, and returned to Dresden in 1873; settled at Potsdam, 1885. He has composed 95 books of songs and other music, and has written several works on vocal instruction. His ballad, *500,000 Teufel*, was very popular and often translated.—Mendel; Brockhaus, ix. 300; Riemann, 327; Fétis, Supplément, i. 411.

GRABU (Grabut), LOUIS, French composer, living in London about 1680. He wrote the music for Dryden's *Albion and Albinus*, 1685, printed in London (1687). Choron calls him chapel-master to Charles II. and director of Covent Garden Theatre, and says that the first opera played in London, *Ariadne*, or the *Marriage of Baeceus* (1674), was by him, but this account has no real foundation.—Fétis; Burney, Hist., iv. 194; Mendel.

GRADEHAND, FRIEDRICH, born at Brehna, Prussian Saxony, Dec. 24, 1812, died in Leipsic, June 2, 1842. Organist, pupil at the Thomasschule, Leipsic, of Weinlig; organist of the Church of St.



Georg, Leipsic. Works: Symphony; Motets; Organ pieces.—Fétis; Mendel.

GRADENER, HERMANN, born at Kiel, Germany, May 8, 1844, still living, 1889. Organist, son and pupil of Karl Grädener, and at the Conservatorium in Vienna; organist at Gumpendorf (Vienna), 1862, violinist in the court orchestra, 1864, instructor of harmony at Horák's pianoforte school, and for some years past at the Conservatorium. Works: Capriccio for orchestra, op. 4; Sinfonietta, for do., op. 14; *Eine Lustspiel*. Ouverture, for do., op. 28; Oetet for strings, op. 12; Quintet for do., op. 23; do. for pianoforte and strings, op. 6; Trio for do., op. 1; 5 inpromptus for do., op. 11; 5 intermezzi for violin and pianoforte, op. 9; Sonata for two pianofortes, op. 18; Other pianoforte pieces and songs.

GRADENER, KARL G. P., born at Rostock, Jan. 14, 1812, died in Hamburg, June 10, 1883. Studied at Halle and Göttingen Universities, and then adopted music as a profession. He was violoncellist in Helsingfors, and university and society music director in Kiel for ten years; then founded a singing academy in Hamburg in 1851, and conducted it another ten years. He taught singing and theory at the Vienna Conservatorium in 1862-65, when he settled in Hamburg again as a teacher. His works are distinguished by original harmony and striking form. Works: 2 symphonies; Overture to Schiller's *Fiesco*, op. 30; Concerto for pianoforte, op. 20; 2 quintets for do. and strings; 2 trios for do.; 1 sonata, variations, fantastic studies, *Fliegende Blätter* und *Blättchen*, *Träumereien*, for pianoforte; 3 sonatas for violin; Sonata for violoncello; Oetet for strings, op. 49; 3 string quartets, op. 12, 17, 29; Trio, op. 48; Ro-



mance for violin with orchestra.—Mendel; Riemann.

GRADENTHALER (not Gnadenthaler), HIERONYMUS, German composer of the 17th century. He was organist in Ratisbon, and composed several collections of sacred and secular songs.—Fétis; Gerber, N. Lex.; Mendel.

GRADUS AD PARNASSUM, a series of 100 instructive studies for the pianoforte, by Clementi, dedicated to the Princess Wolkonska. Some of these exercises had been published previously, and were revised and extended for this collection. Three sonatas, op. 50, are dedicated to Cherubini. Published by Ricordi (Milan, 1817). Clementi published an appendix to the *Gradus*, containing 134 exercises, gavottes, giges, airs with variations, etc., chiefly by other composers, to which he wrote preludes. Selections from the *Gradus*, for advanced students, have been edited, with modern fingering, by Karl Tausig. Fux wrote, under the same title, a treatise on composition and counterpoint (Vienna, 1725), translated into German by Mizler (Leipsic, 1742); Italian, by Manfredi (Carpi, 1761). An English edition was published also, without date, with a *Kyrie* and *Amen* from the *Missa Vicissitudinis*.—Grove, i. 616.

GRAESER, JOHANN CHRISTOPH GOTTFRIED, born in Arnstadt in 1766, died at the Castle of Erbach in 1790. He chose the clerical profession, and at his early death was a private tutor and a candidate for the ministry. His musical abilities were demonstrated by pianoforte sonatas and songs, which he published.—Mendel, iv. 323; Schilling, iii. 285; Fétis, iv. 77.

GRAF, CHRISTIAN ERNST, born at Rudolstadt in 1723, died at The Hague in 1802 (?). Violinist, son and pupil of Johann Graf, whom he succeeded as Kapellmeister to the court of Rudolstadt; in 1762 he was called to The Hague as royal Kapellmeister. His name is sometimes set down in catalogues as Christian Friedrich Graaf.

Works: 6 symphonies for orchestra; 15 concertos for the violin; 3 Trios for 2 violins and bass; Duo économique, op. 27; 6 duos for violin and viola, op. 28; 2 sonatas for pianoforte (4 hands), op. 29; Pot-pourri, for do., op. 31; Fables, for a voice and pianoforte, op. 32; Sonata for violin and pianoforte, op. 33; An oratorio, performed at The Hague, July, 1802.—Fétis; Mendel; Schilling.

GRAF, FRIEDRICH HARTMANN (Hermann), born at Rudolstadt in 1727, died at Augsburg, Aug. 19, 1795. Flute player, brother of the preceding, pupil of his father. He entered a Dutch regiment, and was taken prisoner by the English at Berg-op-Zoom; after regaining his liberty, he went to Hamburg in 1795, and during a stay of five years won reputation as flutist and composer, then made a concert tour through England, Holland, Germany, Switzerland, and Italy; was first flutist of the royal orchestra at The Hague, under his brother's direction, from 1769 until 1772, when he accepted a call to Augsburg as director of music. In 1779 he was charged with the composition of a dramatic work by the director of the German opera in Vienna, and while there was invited to conduct the grand concerts of the season of 1783-84 in London, whence he returned to Augsburg, to resume his office as Kapellmeister. The University of Oxford sent him, in 1789, the diploma of Mus. Doc., waiving all usual formalities. Works: Die Sündfluth, oratorio; Der verlorene Sohn, do.; Die Hirten an der Krippe zu Bethlehem, do.; The 29th Psalm; Invocation of Neptune and his attendant Nereids of Britannia, cantata, London, 1784; Andromeda, heroic cantata; 5 concertos for flute, violin, violoncello, and orchestra; 24 concertos for the flute; 2 do. for flute d'amour; 2 symphonies concertantes, for 2 flutes; 18 quartets for strings; 12 do., for flute and strings; 2 do., for 2 flutes, viola, and bass; Quartet for 4 flutes; do. for oboe, violin, bassoon, and violoncello; Trios for 2 flutes and bass; 6 duos for flute; 12 soli for do.—Fétis; Mendel; Schilling.

GRAF, JOHANN, born in Nuremberg towards the end of the 17th century, died in Rudolstadt about 1745. Violinist; went as regimental bandmaster to Hungary, and profited by several visits to Vienna. About 1718 he was court musician in Mainz and Bamberg, and finally was called to Rudolstadt as Concertmeister. Works: 12 Violin sonatas; String quartets. (Bamberg and Rudolstadt.)—Fétis; Mendel.

GRÄFE, JOHANN FRIEDRICH, born at Brunswick in 1711, died there, Feb. 7, 1787. Vocal composer, amateur, lived in Halle and Leipsic, and afterwards returned to his native city as chamber and post-office councillor. Works: Sammlungen von Oden mit Melodien (Halle, 1737); Oden und Schäfergedichte (Leipsic, 1744); Sonnet (ib., 1755); Fünfzig Psalme, Oden und geistliche Lieder (Brunswick, 1760); L'Amour, cantata (Berlin, 1765); Sechs geistliche Oden und Lieder (Leipsic, 1762); Oden und Lieder (1767-68); and many single pieces in Rich's Musikalisches Vielerlei (Hamburg, 1770).—Allgem. d. Biogr., ix. 557; Fétis; Gerber; Mendel.

GRAFF, CARL, born at Alsó Eor, Hungary, May 20, 1833, still living, 1889. Violinist, studied at the Vienna Conservatorium; then solo violinist at the Theater an der Wien, and pupil of Böhm in violin and of Sechter in composition. He made a concert trip in Austria, Hungary, and Turkey; after studying under Vieuxtemps in Paris, he accompanied his master on a professional tour; appeared in London and Paris; was engaged by Spohr as first solo violinist in Cassel in 1858; was afterwards in Marseilles, and in 1870 in Mentone. Works: Herule, operetta; Overture to Don Carlos; Concertstück for violin and orchestra; Fantaisie dramatique, for violin and pianoforte; 3 string quartets; Mass for 2 voices and organ; Motets for 4 voices and organ; 2 grand fugues for organ; Tantum ergo, for pianoforte; Sonata for violin and pianoforte; 2 Hungarian dances for do.; Several fantasias for violin; 6 morceaux de salon, for piano-

forte ; Romances, songs, and choruses.—Fétis, Supplément, i. 412 ; Mendel, Ergänz., 132.

GRAFFIGNA, ACHILLE, born in Lombardy about 1817, still living, 1889. Dramatic composer, pupil at the Conservatorio, Milan ; became director of the opera at Odessa in 1845 ; visited Paris in 1865, to bring out an opera, and in 1872 as impresario and orchestra conductor of an opera troupe, which failed ; maestro concertatore at the Teatro Goldoni, in Florence, in 1875. Works : Un lupo d' infedeltà, Lodi, 1838 ; La conquista di Granata, ballet, Milan, Scala, 1839 ; Ildegonda e Riccardo, Milan, 1841 ; Eleonora di San Bonifazio, Verona, 1842 ; Mignoni e Fanfan, Florence, 1844 ; Gli ultimi giorni di Suli, Ester d' Engaddi, Odessa, 1845 ; L' assedio di Malta, Udine, 1854 ; La duchessa di San Giuliano, Paris, Théâtre Italien, 1865 (formerly in Italy under the title Veronica Cibo) ; Romances.—Fétis ; do., Supplément, i. 413.

GRAGNANI, FILIPPO, born in Leghorn in 1767. Distinguished guitarist and composer ; studied counterpoint under Luchesi, intending to devote himself to church composition, but chance placing a guitar in his hands, he adopted it as his instrument. His music for guitar, alone or with other instruments, was published in Milan, Augsburg, Paris.—Fétis, iv. 79 ; Mendel, iv. 326.

GRAMMANN, CARL, born at Lübeck, March 3, 1844, still living, 1889. Dramatic composer, pupil at the Leipzig Conservatorium in 1867-71, then lived in Vienna, where he devoted himself to composition. Works—Operas : Der Schatzgräber ; Die Eisingfrau ; *Melusine*, op. 24, Wiesbaden, 1875 ; *Thusnelda*, op. 29, Dresden, 1881 ; *Das Andreasfest*, op. 35, ib., 1882. Two symphonies ; Cantata for



chorus, soli, and orchestra ; Chamber music.—Riemann ; Mendel, Ergänz., 133 ; Fétis, Supplément, i. 413.

GRANARA, ANTONIO, born in Genoa, Italy, in 1809. Dramatic composer, pupil of Generali at Novara. Works—Operas : Elisa de' Montaltieri, given in Genoa, 1832 ; Giovanni di Napoli ; Un' avventura teatrale, opera buffa, Venice, 1836.—Fétis ; Mendel.

GRAN CID, IL. See *Cid*.

GRANCINI, MICHELE ANGELO, Italian composer of the 17th century. Organist of the Church del Paradiso and subsequently organist and maestro di cappella of the cathedral, Milan. When a decree of Carlo Borromeo, in 1566, excluded all married men from these offices, he obtained a dispensation in recognition of his talent as a composer. His masses, psalms, and motets, published during his life, are in 23 volumes.—Fétis, iv. 81 ; do. Supplément, i. 413 ; Mendel.

GRANDE-DUCHESSA DE GÉROLSTEIN, LA, opéra-bouffe in three acts and four tableaux, text by Henri Meilhac and Ludovic Halévy, music by Offenbach, first represented at the Variétés, Paris, April 12, 1867. This grotesque parody, produced at the time of the Exposition universelle, had an immense success and obtained a European celebrity. The Grande-Duchesse, reviewing her army, under the command of Général Boum, notices Fritz, a soldier of fine presence, and makes him her favourite. He becomes almost at once sergeant, count, and general in chief, and succeeds Boum. A conspiracy is organized against him, but he destroys his own good fortune by preferring to marry the little peasant Wanda rather than accept the favours of the Grande-Duchesse, and after a funny series of adventures is succeeded by Baron Grog, who in turn gives up the command again to Général Boum. The rôle of the Grande-Duchesse was filled by Mlle Schneider ; the other parts were sung by Dupuis, Condere, Grenier, Kopp, Baron, Gardel, and Milles Garait, Legrand, Morosini, Véron,

and Maucourt. An Italian opera buffa, entitled *Il granduca di Gerolstein*, by Enrico Bernardi, was given in Milan, 1871.—Clément and Larousse.

**GRANDE SYMPHONIE FUNÈBRE.**

See *Symphonic* funèbre et triomphale.

**GRANDFOND, EUGÈNE**, born at Compiègne, France, in February, 1786. Composer, pupil at the Conservatoire, under Kreutzer for violin, Bertou for harmony; became second chef d'orchestre at the Versailles Theatre in 1809. He wrote an opera, *Monsieur Desbosquets*, given at the Opéra Comique, 1810; concertos for violin, and several romances, with pianoforte.—Fétis; Mendel.

**GRANDI, ALESSANDRO DE'**, born in Venice, 16th century, died at Bergamo in 1630. Church composer, pupil of Giovanni Gabrieli. He was maestro di cappella, in 1597, at the Accademia della Morte, Ferrara, and subsequently at San Marco, Venice, 1617, and in 1618 maestro cantatore of the Ducal Seminary. Vice maestro di cappella of San Marco in 1620, he resigned this position to become maestro di cappella of S. M. Maggiore at Bergamo in 1627. Works: *Madrigali concertati* (Venice, 1619, 3d ed.); *Salmi per i Vespri*, etc., *Te Deum e Tantum ergo*, op. 2 (Bologna, 1607); 6 books of motets for 2-8 voices (1619-40); *Messe concertate a otto voci*; 3 books of motets (Venice, 1621); *Messa e Salmi* (Venice, 1623); *Celesti fiori*; *Salmi brevi* (1623); *Messa e salmi concertati* (ib., 1630); *Motetti concertati* (ib., 1632).—Fétis; Mendel; Riemann.

**GRANDIS, VINCENZO DE'**, born at Monte Albotto, Pontifical States, died (?). Church composer, maestro di cappella to the Duke of Modena in 1682-83, where he produced the following oratorios: *Il nascimento di Mosè*, 1682; *La caduta di Adamo*; *Il matrimonio di Mosè*.—Fétis; do., *Supplément*, i. 413; Schilling.

**GRANDTANTE, LA**, opéra-comique, text by Adenis and Grandvalet, music by Jules Massenet, represented at the Opéra

Comique, Paris, April 3, 1867. This, the composer's first dramatic work, showed him to be the skilled and graceful musician which he has since proved himself.

**GRANDVAL, MARIE FÉLICIE CLÉMENTENCE DE REISET**, Vicomtesse DE, born at the Château de la Cour-du-Bois (Sarthe), France, Jan. 21, 1830, still living, 1889. Dramatic composer, studied composition under Flotow and Saint-Saëns. Her operas have been given in Paris under different pseudonyms: *Caroline Blangay*, *Clémence Valgrand*, etc. Some of her church music, notably a *Stabat Mater* for soli, chorus, and orchestra, was played at the Conservatoire concerts. Her chansons have also been very popular in France. Works—Operas: *Le sou de Lise*, operetta, Paris, Bouffes Parisiens, 1859; *Les fiancés de Rosa*, ib., Théâtre Lyrique, 1863; *La comtesse Éva*, Baden, 1864; *La pénitente*, Paris, Opéra Comique, 1868; *Piccolino*, ib., Théâtre Italien, 1869; *La forêt*, lyric scene for soli, chorus, and orchestra, ib., Salle Ventadour, 1875; *Sainte-Agnès*, oratorio, ib., Odéon, 1876; 2 masses; *Stabat Mater*; *Pater noster*, for soprano, with organ; *Esquisses symphoniques*, for orchestra; *Suite* for flute and pianoforte; *Trio*, op. 7; *Sonata* for violin and pianoforte, op. 8; *Concertino* for violin; *Nocturnes* for pianoforte; *Arias*, chansons, and duets.—Fétis, *Supplément*, i. 414.

**GRANDVAL, NICOLAS RAGOT DE**, born in Paris in 1676, died there, Nov. 16, 1753. He wrote music for all the popular comedies played in Paris at the Comédie Française from 1694 to 1751; became organist of a church. His cantatas were published in 1729.—Fétis; do., *Supplément*, i. 414.

**GRANET (Grenet)**, —, born in Lyons, France, in 1707, died in Paris in 1761. Little is known of him, and his name has been preserved only because certain detractors of Jean Jacques Rousseau have accused him of stealing from Granet the music of his *Devin du Village*. Granet was a director of concerts in Lyons. Works: *Le triomphe de*

## GRANIER

L'harmonie, opéra-ballet, text by Lefranc de Pompignan, represented at the Académie Royale de Musique, May 9, 1737; *Apollon*, berger d'Admète, opera in one act, Opéra, Paris, 1759.—Fétis, Supplément, i. 420.

GRANIER, LOUIS, born at Toulouse in 1740, died there in 1800. Violinist and dramatic composer; studied music in his native city, whence he went to Bordeaux, and, although a mere youth, was made maître de musique at the Opéra; a few years later he entered the service of Prince Charles of Lorraine as first violin, was in Brussels, and in 1766 went to Paris, where he was 2d violin at the Opéra for twenty years, retiring to his native town in 1787. He was made inspector of the Opéra in 1780. Works: Choruses to Racine's *Athalie*; *Théoniste, ou le toucher*, opera (with Berton and Trial), given in Paris, Académie Royale de Musique, 1767; *Bellérophon*, do. (with Berton), ib., 1773; Music to several divertissements, and ballets; Sonatas and other pieces for violin.—Fétis; Mendel; Schilling.

GRANZIN, LOUIS, born at Halle, Prussian Saxony, about 1810, still living, 1889 (?). Organist, pupil of Naue and Niemeyer. He was cantor and professor of music at Marienwerder, and in 1840 went as organist to Dantzic. His oratorio of Tobias was played there in 1845. Other works: *Te Deum*; *Crucifixus*, for 6 voices and organ; *Domine salvum fac regem*; Organ music, and songs.—Fétis; Mendel.

GRASSET, JEAN JACQUES, born in Paris about 1769, died there, Aug. 25, 1839. Violinist, pupil of Berthoume; served in the campaigns in Germany and Italy, but gave all his spare time to the study of music. On his return to Paris he gave concerts, and in 1800 was appointed professor of the violin at the Conservatoire. In 1801-29 he was chef d'orchestre at the Italian Opera. Works: 3 concertos for violin, op. 1, 2, 4; *Duos pour deux violons*, liv. 1, 2, 3, 4, 5, op. 9; *Sonate pour piano et violin*, op.

3.—Fétis; Grove; Wasielewski, *Die Violine*, 258.

GRASSI, FRANCESCO, church composer, maestro di cappella of San Giacomo degli Spagnoli, Rome, about the end of the 17th century. His oratorio, *Il trionfo de' Giusti*, was given at the Church della Pietà in 1701. He left music in MS.: Masses for 4 voices; *Confitebor*, *Dixit*, and *Miserere*, for 8 voices, and several other pieces of church music.—Fétis; Mendel.

GRASSI, GIUSEPPE, born at Palmi, Calabria, Feb. 26, 1825, still living, 1889. Pianist and dramatic composer, pupil of Rosa Savoia, of Carmelo Jonita, and at Naples of a German master, and in harmony and composition of Gaetano Rotondo. Works—Operas: *La vergine del Castello*, given at Naples, Teatro Nuovo, 1845; *Don Procopio a Carditiello, ossia n' asciuta a lu Fusaro*, ib., 1849; *I tre matrimoni*, ib., 1852; *Melodrama in onore di S. Rocco*, cantata, Palmi, 1840; *Cantata in onore della Madonna della Montagna, Radiciena*, 1850; *La guida e il solitario*, cantata, Seminaria, 1857. His son Pietro is a distinguished pianist.—Fétis, Supplément, i. 416.

GRASSONI, GIOVANNI, born at Ancona about 1819, died there, July 13, 1882. Composer, was professor of singing in the normal school of Ancona; brought out a successful opera, *Matilda di Valdelmo*, at Ancona, about 1850. Has been maestro di canto in many Italian theatres; and in 1875 at Mantua.—Fétis; Supplément, i. 417.

GRÄTZ, JOSEPH, born at Vohburg, Bavaria, Dec. 2, 1760, died in Munich, July 17, 1826. Dramatic and church composer, pupil of Michael Haydn at Salzburg, and of Bertoni in Venice, whence he visited the principal cities of North Italy, and returned to Bavaria in 1788, settling in Munich. He was esteemed as a theoretician, his instruction being sought by such men as Cannabich, Ett, Lindpaintner, and others, when they were already ripened artists; but as a composer he was exceedingly dry, to which his operas *Das Gespenst mit der*

Trommel, and Adelheid von Veltheim, decidedly rejected at their first performance, his oratorio, *Der Tod Jesu*, and his masses, bear witness, while among his chorals, preludes and other church music are works of acknowledged merit.—Fétis; Mendel; Schilling.

GRAUN, JOHANN GOTTLIEB, born at Wahrenbrück, Merseburg, about 1698, died in Berlin, Oct. 27, 1771. Violinist, pupil at the Kreuzschule, Dresden, with his brother, Karl Heinrich Graun, of Grundig, in singing and of Petzold on the organ and pianoforte; studied the violin under Pischel, and in Padua under Tartini. In 1726 he was in the service of the court at Merseburg, in 1727 of the Prince of Waldeck, and in 1728 was Couzertmeister to the Crown Prince of Prussia (Frederick the Great) at Rheinsberg, and in 1740 occupied the same position in the royal chapel. Works: 40 symphonies; 20 violin concertos; 24 string quartets; String trios, etc.—Allgem. d. Biogr., ix. 606; Wasielewski, *Die Violine*, 165; Dubourg, *The Violin*, 228; Mendel; Fétis.

GRAUN, KARL HEINRICH, born at Wahrenbrück, Prussian Saxony, May 7, 1701, died in Berlin, Aug. 8, 1759. Church and dramatic composer. Gifted as a boy with a remarkable soprano voice, he was instructed in singing by Cantor Grundig,

and on the organ and pianoforte by Christian Petzold, at the Kreuzschule in Dresden, where he obtained a position in the city choir. While his voice was changing into a tenor he studied composition under Johann Christoph Schmidt, and formed his taste by frequent attendance at the opera, then under the direction of Lotti. In 1725 he was engaged for the opera at Brunswick, where within one year he won success as a



dramatic composer, was appointed Vice-Kapellmeister, and composed in rapid succession five operas, which spread his reputation throughout Germany. On a visit to Brunswick, the Crown Prince of Prussia, afterwards Frederick II., persuaded the duke to release Graun, whose services he wished to secure for his chapel at Rheinsberg, whither he went in 1735, and devoted himself for some time to the composition of cantatas, for which the Crown Prince wrote the text in French verse. On the accession of Frederick II. he was sent to Italy to engage singers for the king's favourite project of establishing Italian opera in Berlin. Having acquitted himself of this task, and also having earned great applause as a singer in the principal cities of Italy, he was appointed Kapellmeister, and during his long service composed 28 operas, which, with those of Hasse, were performed almost exclusively at that time in Berlin. Intimately as his life is connected with the history of the opera, his importance increases in his church compositions, among which the Passion oratorio, *Der Tod Jesu*, has kept his fame alive to this day, and although somewhat overrated, in spite of its high merit, will probably continue so to do for future generations. His harmony was singularly pure, and in all his works prevailed the most perfect system of modulation; in melodious effects he has few equals, and while his vocal compositions lack fire they never fail in pleasing and tender expression, stamping especially his adagios as masterpieces, which perfectly correspond to his affable and loving character. Works—Operas: *Pollidoro*, given at Brunswick, 1726; *Sancio e Sinilda*, ib., 1727; *Ilgenia in Aulide* (in German), ib., 1729; *Scipio Africanus* (do.), ib., 1730; *Timareta*, ib., 1733; *Faraone* (with German recitatives and Italian arias), ib.; *Lo specchio della fedeltà*, Potsdam, 1733; *Robelinda*, Berlin, 1741; *Cleopatra*, ib., 1742; *Artaserse*, ib., 1743; *Catone in Utica*, ib., 1744; *Alessandro nell'Indie*, Lucio Papirio, ib., 1745; *Adriano in*

## GRAUPNER

Siria, *Demofonte*, ib., 1746; Cajo Fabrizio, ib., 1747; *Le feste galante*, Galatea, pastoral (with Frederick II., Quantz, and Nischelmann), Cinna, ib., 1748; *Europa galante*, ib., 1749; *Angelica e Medoro*, Coriolano, ib., 1750; *Medonte*, *Mitridate*, ib., 1751; *Armida*, *Britannico*, ib., 1752; *Orfeo*, *Il giudizio di Paride*, Silla (text by Frederick II.), ib., 1753; *Semiramide*, ib., 1754; *Montezuma*, *Ezio*, ib., 1755; *I fratelli nemici*, *Merope*, ib., 1756. *Der Tod Jesu*, oratorio, first performed in Berlin Cathedral, March 26, 1755; *Lavinia e Turno*, cantata; *Te Deum*, with chorus and orchestra, on the victory near Prague, 1756; About 25 church cantatas, with orchestra; 2 passion cantatas; *Mass*; About 20 Latin motets, for 4 voices a cappella; church melodies for every day in the year (two years); Collection of odes; 3 collections of concertos for the flute, with other instruments; 12 concertos for harpsichord, with string instruments; etc.—*Allgem. d. Biogr.*, ix. 607; *Allgem. mus. Zeitg.*, i. seq.; *Hiller, Lebensbeschreibungen berühmter Musikgelehrten*, etc. (Leipsic, 1784).

GRAUPNER, CHRISTOPH, born at Kirchberg, Saxony, January, 1683, died at Darmstadt, May 10, 1760. Dramatic composer, pupil at the Thomasschule in Leipsic of Kuhnau; then studied law, but was driven by the Swedish invasion of 1706 to Hamburg, where he acted as accompanist to the opera under Keiser. He was appointed Vice-Kapellmeister at Darmstadt in 1710, Kapellmeister in 1711, and did much to elevate musical taste. During the last ten years of his life he was blind. He was wonderfully industrious in composition, working sometimes days and nights, and he engraved some of his own pieces. He devoted himself later almost exclusively to church music. Works—Operas: *Dido*, Hamburg, 1707; *Die lustige Hochzeit* (with Keiser), ib., 1708; *Herkules und Theseus*, *Antiochus* and *Stratonice*, *Bellerophon*, ib., 1708; *Simson*, ib., 1709; *Berenice und Lucio*, Darmstadt, 1710; *Tele-*

*mach*, ib., 1711; *Beständigkeit besiegt Betrug*, ib., 1719. *Eight Parthien für Klavier* (1718); *Monatliche Klavierfrüchte* (1722); *8 Parthien für das Klavier* (1726); *Die vier Jahreszeiten* (1733); *Hessen-Darmstädtisches Choralbuch*. In manuscript: About 1,300 figured chorals and pieces for the Schlosskirche in Darmstadt; 194 Tafelmusiken, 144 symphonies, and 80 overtures for pianoforte and other instruments; 50 concertos for various instruments; trios and sonatas for pianoforte, strings, and wind instruments. His manuscripts are in the court musical library of Darmstadt.—*Allgem. d. Biogr.*, ix. 609; *Mendel; Mattheson, Ehrenpforte*, 410, autobiographical; *Fétis; Winterfeld, Der evang. Kirchengesang*, iii. 502.

GRAVRAND (Graverand), JACQUES FRANÇOIS URBAIN, born at Caen, France, April 2, 1770, died there, July 16, 1854. Violinist, pupil of Quéru, then in Paris of Baillot; after having been violinist in the theatre orchestra at Caen for several years, he became chef d'orchestre. Works: 7 collections of duos for violin, op. 1-5, 7, 8; 3 trios for 2 violins and violoncello, op. 6.—*Fétis*.

GRAZIANI (Gratiani), BONIFACIO, born at Marino, near Rome, in 1605, died there, June 15, 1664. Church composer, maestro di cappella of the Jesuit church in Rome. He left a quantity of church music, published after his death by his brother, consisting of motets for one, two, and six voices; *Salmi* for five voices, etc.; *Masses*; *Litanies*; etc., in all twenty-four works, from 1652 to 1678.—*Fétis*; *Riemann*; *Mendel*.

GRAZIANI, Padre TOMMASO, born at Bagnacavallo, near Ravenna, Italy; lived in the latter part of the 16th and beginning of the 17th century. He was a Franciscan monk, and became maestro di cappella of the convent of his order in Milan. Works: *Five-part masses* (1569); *Four-part vesper psalms* (1587); *Five-part madrigals* (1588); *Eight-part do.* (1601); *Sinfonie pertinaci*, *litanie a 4, 5, 6 e 8 voci* (1617); *Responses* (1627).—*Mendel*; *Riemann*; *Fétis*.

**GRAZIOLI, GIOVANNI BATTISTA**, born in Venice about 1755, died there in 1820. Organist, pupil of Bertoni, whom he assisted in 1778. He succeeded Domenico Bettoni at San Marco in 1782. His sonatas for harpsichord and violin, etc., were published in Germany.—Fétis; Mendel.

**GRAZZINI, REGINALDO**, born at Florence, Italy, Oct. 15, 1848, still living, 1889. Instrumental and vocal composer, pupil of Teodolo Mabellini at the Conservatorio, Florence; became director of the Conservatorio, and maestro di cappella of the theatre at Reggio d' Emilio in 1881, and professor and artistic director of the Liceo Benedetto Marcello, at Venice, in 1882. Works: *Cantata biblica*, 1875; *Mass for 3 voices*, 1882; *Symphonies*; *Pianoforte music*; *Opera* (MS.).—Riemann.

**GREAT DAGON HAS SUBDUED OUR FOE**, tenor air and chorus in G major, in Handel's *Samson*, Part III.

**GREATHEED, SAMUEL STEPHENSON**, born near Weston-super-Mare, England, Feb. 22, 1813, still living, 1889. Church composer, rector of Corringham, Sussex. B.A. Cambridge, 1835; M.A. 1838. Works: *Enoch's Prophecy*, oratorio, 1852; *Communion services*; *Anthems*, etc.

**GREATOREX, THOMAS**, born at North Wingfield, Derbyshire, England, Oct. 5, 1758, died in London, July 18, 1831. Organist, pupil of Dr. Benjamin Cooke in 1772. He found a patron in the Earl of Sandwich in 1774, and assisted at the oratorios given by Joah Bates at Hinchinbrook House in 1774, 1775, 1776. In 1780-84 he was organist of Carlisle Cathedral, and in 1786-88 visited Italy and the Netherlands. He established himself as a teacher in London in 1789, and succeeded Bates on his retirement, in 1793, as conductor of the Concert of Ancient Music. In 1801 he joined Knivett, Harrison, and Bartleman in reviving the Vocal Concerts, in 1819 succeeded George Ebenezer Williams as organist of Westminster Abbey, and was conductor many years of the triennial musical festivals

at Birmingham, as well as those at York, Derby, and elsewhere. Greatorex was the foremost organist of his time, and of considerable scientific attainments. He published a collection of psalm tunes harmonized for four voices, and a few harmonized airs; and composed orchestral accompaniments for many pieces for the Ancient and Vocal Concerts which are still in MS. His son, Henry Wellington Greatorex (born at Barton-on-Trent, 1811, died in Charleston, South Carolina, Sept. 10, 1858), went to New York in 1839 and was organist of Calvary Church, of St. Paul's Chapel, and later of a church in Hartford, Connecticut. He published some church music and compiled *The Greatorex Collection* (Hartford, 1851). He was the husband of Eliza Greatorex, the artist.—Grove; Brown; Harmonicon, 1831, 231.

**GREAVES, THOMAS**, English luteist and composer, beginning of the 17th century. He published, in 1604: "Songs of Sundrie Kindes; first, Aires to be sung to the Late or Base Violl. Next, Songs of Sadnesse for the Viols and Voyces. Lastly, Madrigalles for five Voyces." It consists of 21 pieces, 15 songs, and 6 madrigals. Nothing is known of his history.—Grove.

**GREBER, JACOB**, lived in the latter part of the 17th and first part of the 18th century. He went to London about 1703, and aided in the introduction of Italian opera. Madame Pepusch was one of his pupils. Works—Operas: *The Loves of Ergasto*, melodrama, given at the Haymarket Theatre, London, 1705; *The Temple of Love*, ib., 1706.—Mendel; Fétis; Burney, *Hist. of Music*, iv. 200; Hawkins, *Hist. of Music*, v. 154.

**GREENE, MAURICE**, born in London about 1696, died there, Sept. 1, 1755. Organist, chorister in St. Paul's Cathedral under Charles King, afterwards articled to Richard Brind, organist of the cathedral. He soon distinguished himself, and succeeded Daniel Purcell as organist of St. Andrew's, Holborn, in 1717, being at the



## GREENSLEEVES

same time organist of St. Dunstan's in the West, Fleet Street; on the death of Brind, in 1718, he became organist of St. Paul's, and in 1727 organist and composer to the Chapel Royal. He was intimate with Handel and Bononcini. When the latter was expelled from the Academy, Greene, believing or affecting to believe that his friend had been unjustly treated, also withdrew from it, and, in conjunction with Festing the violinist, established a rival concert at the Apollo Rooms. In 1730 he was elected professor of music in the University of Cambridge to succeed Dr. Tudway, and received the degree of Mus. Doc. He succeeded John Eccles as master of the king's band in 1735, and wrote many odes for the king's birthdays and New Year's Day. His reputation rests mainly on his *Forty Select Anthems* (1743), a work which places him among the best of the English church composers. In 1750 he began the formation of a collection of the best English cathedral music in score, which, left unfinished at his death, was completed by Dr. Boyce under the title of "*Cathedral Music*." He was one of the founders of the Society of Musicians. Works: *Music to Pope's Ode on St. Cecilia's Day* (1730); *Odes for King's Birthday and New Year's Day* (1730); *Paraphrase on part of the Song of Deborah and Barak* (1732); *Jephthah, oratorio* (1737); *Florimel, or Love's Revenge, dramatic pastoral* (1737); *Addison's ode, The Spacious Firmament* (1837); *The Judgment of Hercules, masque* (1740); *The Force of Truth, oratorio* (1744); *Phoebe, pastoral opera* (1748); *Spencer's Amoretti, for voice, harpsichord, and violin*; *The Chaplet, collection of twelve English songs*; *Catches and canons for three and four voices*; 2 books, each containing a cantata and four English songs; *Church service in C* (1737); *Forty select anthems in score for 1, 2, 3, 4, 5, 6, 7, and 8 voices* (2 vols., London, 1743); *Te Deum in D* (1745); *Anthems, many in MS.*; *Organ voluntaries*; *Harpichord lessons, etc.*—Grove; Fétis; Burney, *History, iv.*

667; Barrett, *English Church Composers*, 117.

**GREENSLEEVES**, English ballad and tune of the 16th century, probably as old as the reign of Henry VIII. The tune is still to be heard in London streets with the old burden, "Which nobody can deny." It is the air also of "Christmas comes but once a year," and many other songs. In the civil wars it was one of the party tunes of the Cavaliers, who had many songs to it, especially "The Blacksmith," and "The Brewer," or "Old Noll, the Brewer of Huntingdon," referring to Cromwell. Shakespeare mentions it in the "*Merry Wives of Windsor*" (ii., Scene 1; v., Scene 7), Beaumont and Fletcher in "*The Loyal Subject*," and it was introduced in "*The Beggars' Opera*."—Chappell, *Music of Olden Time*, 227.

**GREGOIR, ÉDOUARD GEORGES JACQUES**, born at Turnhout, Belgium, Nov. 27, 1822, still living, 1889. Pianist, brother of Jacques Mathieu Joseph Gregoir, pupil in Bieberich of Rummel on the pianoforte. He gave concerts in London in 1841 with the violinists Teresa and Maria Milanollo; went to Amsterdam in 1847, to Paris in 1849, and in the same year became professor at Lierre, and later at Antwerp, where he undertook the task of reforming the methods for teaching music in the government schools and institutions of Belgium. Works: *Les Croisades, symphonie historique*, Antwerp, 1846; *La vie, drame lyrique*, Antwerp, 1848; *Le Déluge, oratorio symphonique*, Antwerp, 1849; *Marguerite d'Autriche, grand opéra*, Antwerp, 1850; *De Belgen in 1848, drame national avec ouverture, airs, duos, chœurs*, Brussels, 1851; *La dernière nuit du comte d'Egmont*, Brussels, 1851; *Leicester, drame mêlé de musique*, Brussels, 1854; *Willem Benkels, opéra-comique flamand*, Brussels, 1856; *Willen de Zwyger, opéra-comique*, 1856; *La belle Bourbonnaise, opéra-comique*, about 1860. He has published also a *Méthode théorique d'orgue* and two *Méthodes de Musiques*, besides more than a hundred

choruses for male voices; organ and pianoforte music; collections of songs; a collection of pieces for the harmonium; violin music, and several very popular songs. He is also a contributor to musical periodicals and the author of historical works, among which are: *Essai historique sur la musique et les musiciens dans les Pays-Bas* (Brussels, 1864); *Galerie biographique des artistes-musiciens belges du xviii. et du xix. siècle* (1862, new ed., 1885); *Notice sur l'origine du célèbre compositeur Louis van Beethoven* (1863); *Les artistes-musiciens néerlandais* (1864); *Histoire de l'orgue* (1865); *Notice biographique d'Adrian Willaert*; *Documents historiques relatifs à l'art musical et aux artistes-musiciens* (4 vols., 1872-76); *Phanthon musical populaire* (6 vols., 1876-77); *Bibliothèque musicale populaire* (3 vols., 1877-79); *Notice biographique sur F. J. Gossé dit Gossec* (1878); *L'art musical en Belgique sous les règnes de Léopold I. et Léopold II.* (1879); *Des gloires de l'Opéra et la musique à Paris* (3 vols., 1880-8).—Fétis, *Supplément*, i. 418; *Riemann*; *Larousse*.

GREGOIR, JACQUES MATHIEU JOSEPH, born in Antwerp, Jan. 18, 1817, died in Brussels, Oct. 29, 1876. Pianist, showed a precocious taste for music, and played a difficult concerto by Dussek in public at the age of eight. He studied the organ under Homans and after the Revolution of 1830 became a pupil at the Paris Conservatoire of Henri Herz, and subsequently went to Germany with his brother Édouard, and studied under Rummel. On his return to Antwerp, in 1837, he played at several concerts, and became widely known for his compositions. At this period he brought out a *Lauda Sion*, for chorus and orchestra, a musical poem, *Faust* (1847); and an opera, *Le gondolier de Venise*, Antwerp, 1848. He was at that time chef d'orchestre of the royal theatre, and director of a German choral society. He went to Brussels in 1848, became professor in an English school at Bruges in 1849, and

finally settled in Brussels in 1850, making occasional professional journeys to other countries. Among his best works are his pianoforte compositions, which number more than one hundred. Works: *Marche solennelle*, for the 25th anniversary of Léopold's reign; *Marche triomphale*, for the marriage festivities of the Duc de Brabant; *Aux mânes de Meyerbeer*, *marche funèbre*; *Concerto*, op. 10; *Poésies musicales*; *Compositions nouvelles en forme d'études*, op. 66; *L'étude du diable*; *Études de moyenne force*; 24 *études de style et d'expression*, 4 books, op. 101; *Études de style et de mécanisme*, 4 books, op. 99; *Six morceaux de salon*, op. 98; etc.—Fétis, *Supplément*, i. 418.

GREGOR, CHRISTIAN, born at Dirschdorf, Silesia, Jan. 1, 1723, died at Berthelsdorf, Nov. 6, 1801. Organist, joined the Moravian Brotherhood in 1742, and was appointed Bishop of the Brüderkirche at Berthelsdorf. He was organist, teacher, and music director for the order, and composed many songs for them, besides editing a *Choralbuch*.—Mendel, iv. 343.

GREGORIO, ANNIBALE, born at Siena about the end of the 16th century. He was maestro di cappella of the cathedral of that city and member of the Accademia degli Intronati. Works: *Madrigals* (Venice, 1617); *Church music* (Siena, 1620).—Fétis; Mendel.

GREISEN, ALBERT, born in Frankfurt-on-the-Oder, April 24, 1814, died in Berlin, April 11, 1836. His compositions attracted the notice of Zelter, who took him to Berlin; after his master's death he became the pupil of Rungenhagen at the music school of the Academy. He composed an oratorio, a symphony, and some chamber music.—Mendel.

GREITH, KARL, born at Aarau, Switzerland, Feb. 21, 1828, died in Munich, Nov. 17, 1887. Son and pupil of Joseph Greith; studied in Munich under C. Ett and in Angsburg under C. L. Drobisch. He became music teacher of schools and director

of singing societies in St. Gall, taught in Frankfort-on-the-Main for several years from 1854, and was professor in the College of Maria Hilf in Schwytz. In 1861 he took his father's place as choirmaster of the St. Gall Cathedral, and after ten years settled as a composer and critic in Munich, where he subsequently became Kapellmeister of the cathedral. Works: *Der heilige Gallus*, oratorio, Winterthur, 1849; *Frauenherz*, melodrama, *Die Waise aus Genf*, do., both at St. Gall, about 1850; *Symphony*, ib., and *Basel*; *Requiem* (Winterthur, 1857); 7 vocal masses; 5 instrumental masses; *Litanies*; *Motets*; Many songs to the Holy Virgin, etc. (since 1862); 3 *Singspiele*; *Jung Rubens*, *Der Mutter Lied*, *Der verzehrte Frosch* (Munich, since 1871); Two-part songs for female chorus (ib.).—Mendel.

GRELL, EDUARD (AUGUST), born in Berlin, Nov. 6, 1800, died at Steglitz, near Berlin, Aug. 10, 1886. Organist, pupil of his father, of Kaufmann, Ritschl, and Zelter; became organist of the Nikolaikirche in Berlin in 1816; entered the Singakademie in 1817, and was made vice-director of it in 1832. In 1839 he was appointed court organist of the cathedral, in 1811 a member of the Berlin Academy, in 1843 teacher of the cathedral choir, and, after Rungenhagen's death in 1851, teacher of the composition school of the Academy. He was also a member of the senate of the Academy, and first director of the Singakademie; became professor in 1858, and received the order *pour le mérite* in 1864. He relinquished the direction of the Singakademie in 1876. In 1883 the Berlin University conferred on him the honorary degree of doctor of philosophy. Works: *Die Israeliten in der Wüste*, oratorio; *Mass* *Ed. Grell* for 16 voices; *Over-*ture for orchestra; *Organ preludes*; *Motets*, *cantatas*, *psalms*, *hymns*, and many songs; *Four-part arrangement* of the choral melodies of the *Evangelical Gesangbuch*

(1833).—Riemann; Mendel; Brockhaus; *Fétis*, iv. 98; do., *Supplément*, i. 420.

GRENET. See *Grenet*.

GRENIER, FÉLIX, born at Marseilles, Sept. 27, 1814, still living, 1889. Amateur instrumental and vocal composer, pupil of Heckmann, an Alsatian organist, became a lawyer, but still studied music in Paris under Labarre, Boëly, and Franchomme. He has lived in Nice since 1869. His songs and music are well known, and some of his choruses have been very popular. He has translated several German works on music, and has published works on Sebastian Bach, Mendelssohn, and other German musicians. Principal works: *La Roussalka*, opera (not performed); *Trio* for strings, op. 1; do. for pianoforte and strings, op. 3; *Quartet* for pianoforte and strings, op. 4; 2 *quartets* for strings, op. 5 and 13; 3 *preludes* and *fugues* for pianoforte, op. 15; 12 songs for soprano, op. 2; 6 songs, op. 7; 4 do., op. 8; *Four-part songs*; *Choruses* for Racine's *Esther*, for 4 female voices; *Mass* for 4 voices; *The 49th psalm* for double chorus, and orchestra.—*Fétis*, *Supplément*, i. 421; Mendel, *Ergänz.*, 135.

GRENIER, GABRIEL, lived in Paris, last half of the 18th century. Harpist, published romances with harp accompaniment, 1793; *Harp sonatas*, and harp and violin music.—*Fétis*; Mendel.

GRESNICH (not Gresnick), ANTOINE FRÉDÉRIC, born in Liège, March 2, 1755, died in Paris, Oct. 16, 1799. Dramatic composer, pupil at the Collège Liégeois, Rome, and subsequently in Naples of Sala; wrote operas for that city before 1780; went to London some time before 1784, again in 1785, was chosen director of music by the Prince of Wales in 1786, returned to Paris in 1791, was in Lyons as *chef d'orchestre* of the Grand Théâtre in 1793; his *L'Amour à Cythère*, brought out there in that year, was played also at six of the Paris theatres in the same year, and made him famous. Works—Operas: *Il Francese bizzarro*, opera buffa, Savona, 1784; *Demetrio*, Alessandro

nell' Indie, *La donna di cattivo umore*, London, 1785; *Aleeste*, ib., 1786; *L'Amour à Cythère*, Lyons, 1793; *Le savoir-faire*, *Les petits commissionnaires*, Paris, Théâtre de la rue de Louvois, 1795; *Éponine et Sabinus*, *Les faux mendiants*, *Le baiser donné et rendu*, ib., 1796; *Les extravagances de la vieillesse*, Théâtre Montansier, 1796; *La Forêt de Sicile*, *Le petit page, ou la prison d'état*, *Les faux monnoyeurs*, ou la vengeance, *Le tuteur original*, ib., 1797; *La grotte des Cévennes*, ib., 1798; *L'heureux procès*, ou *Alphonse et Léonore*, Théâtre Feydeau, 1798; *La tourterelle dans les bois*, *Rencontres sur rencontres*, Théâtre Montansier, 1799; *Le rêve*, Théâtre Favart, 1799; *Léonidas, ou les Spartiates* (with Persuis), *Opéra*, 1799; *Symphonie concertante for clarinet and bassoon*, with orchestra, Paris, *Concerts de Feydeau*, 1797; *Ariettes, romances, duos*, etc.—Pougin, *Gresnick* (Paris, 1862); *Fétis*; do., *Supplément*, i. 421; *Mendel*; *Schilling*.

GRESSLER, FRANZ ALBERT, born at Sulza, Thuringia, Dec. 14, 1804, still living, 1889. Son of Friedrich Salomon Gressler; finished his musical education in the Erfurt Seminary under M. G. Fischer, L. E. Gebhardi, and J. J. Müller; became teacher in a family in 1826, and from 1827 taught in schools in Erfurt. Composed pianoforte and organ music and songs.—*Mendel*; *Ersch und Gruber*, i. Section, xc. 246.

GRESSLER, FRIEDRICH SALOMON, organist at Triptis, near Meissen, in 1780. From 1791 he was cantor, organist, and teacher at Sulza in Thuringia. Composed pianoforte pieces and songs.—*Mendel*, iv. 355; *Ersch und Gruber*, i. Section, xc. 246.

GRÉTRY, ANDRÉ (ERNEST MODESTE), born at Liège, Feb. 8, 1741, died at "l'Ermitage" (formerly Rousseau's country house), near Montmorency, Sept. 24, 1813. The son of a poor violinist, he entered the choir of Saint-Denis at the age of six, but was dismissed as incapable, and put under one Leclerc, who made him a proficient reader of music. Inspired by

the arrival in Liège of an Italian opera company, he took to composing, and showed



such talent that his family procured him good instruction. He studied harmony under Renekin the organist, and counterpoint under Moreau; but it was too late to expect patient study, and he spent most of

his time in composing. Six little symphonies by him were produced at Liège in 1758, and a four-voice mass in 1759, with such success that the Chanoine du Harlez sent him to Rome, where he studied counterpoint four or five years under Casali, but he never became a good harmonist, nor a contrapuntist. His genius was purely dramatic and expressive. Some smaller compositions, notably an *intermezzo*, *Le Vendemmiatrici*, met with success at Rome, but when he saw the score of Monsigny's *Rose et Colas*, he began to feel that French opéra-comique was to be his real vocation. In 1767 he went to Geneva, and, failing to get Voltaire to write him a libretto, set to work to write new music to Favart's *Isabelle et Gertrude*, which he brought out with great success the same year at Geneva. By Voltaire's advice he then went to Paris, where two years were thrown away in vain solicitations for a libretto, until at last Du Rosoy confided to him his *Les mariages Samnites*. The first rehearsals of the music at the house of the Prince de Conti, in presence of the court, persuaded almost everyone that the composer had no talent for dramatic composition; but Count Creutz, the Swedish minister, thought otherwise, and, taking Grétry under his protection, prevailed upon Marmontel to confide to him his comedy, *Le Huron*. This work was given, Aug. 20, 1768, with the most overwhelming success. Lucile appeared a few months later, and with *Le tableau parlant* (1769) Grétry's position in the foremost rank of French com-

posers was established. He continued producing opera after opera, until very near the time of his death. The most famous of his works are *Le tableau parlant*, *Zémire et Azor*, *L'auant jaloux*, *L'épreuve villageoise*, and *Richard Cœur de Lion*, which last must be accounted as his masterpiece. In 1784 the Prince-Bishop of Liège made him privy-councillor. In 1795 he was admitted to the Institut, and in 1802 Napoleon made him chevalier of the Legion of Honour. He was appointed also one of the inspectors of the Conservatoire on its foundation, but held the office for only a year. His funeral at Paris (Sept. 27, 1813) was splendid, and Bouilly and Méhul pronounced eulogies over his grave. Grétry's genius, which was epoch-making in the annals of French comic opera, was essentially melodic and dramatic. He was little of a harmonist, as he himself knew very well, and was wholly at a loss when he tried to step out of the limited frame of opéra-comique. His accompaniments were in general very meagre, and although he showed that, when he aimed at orchestral effects, he knew how to handle the orchestra intelligently and cleverly, he rarely attempted anything of the sort. Graceful melody and, especially, expressive and dramatic declamation were his forte. His theatrical sense was of the keenest, and he has rarely been surpassed as a delineator of character; his comic power was also very remarkable, and his admirers have called him the "Molière of music." Works—Operas: 1. *Le Vendemmiatrici*, intermezzo, Rome, Teatro Aliberti, 1765; 2. *Isabelle et Gertrude*, Geneva, 1767; 3. *Le Huron*, Paris, Théâtre Italien, 1768; 4. *Lucile*, ib., 1769; 5. *Le tableau parlant*, ib., 1769; 6. *Sylvain*, ib., 1770; 7. *Les deux Avars*, Fontainebleau, 1770, Paris, Comédie Italienne, 1770; 8. *L'amitié à l'épreuve*, 2 acts, Fontainebleau, 1770, Paris, Théâtre Italien, 1771; do., 3 acts, Fontainebleau, Oct. 24, and Paris, Oct. 30, 1783; 9. *L'ami de la maison*, Fontainebleau, Oct. 26, 1771, Paris, March 14, 1772; 10. *Zémire et Azor*,

Fontainebleau, 1771, Paris, Théâtre Italien, 1771; 11. *Le magnifique*, Paris, Théâtre Italien, 1773; 12. *Céphale et Procris*, lyric tragedy, Versailles, 1773, Paris, Académie, 1775; 13. *La rosière de Salency*, Théâtre Italien, 1774; 14. *La fausse Magie*, Comédie Italienne; do., 1 act, ib., 1776; 15. *Les mariages Samnites*, ib., 1776; 16. *Matroco*, Fontainebleau, 1777, Paris, Théâtre Italien, 1778; 17. *Les trois âges de l'Opéra*, prologue in 1 act, Paris, Académie Royale de Musique, 1778; 18. *Le jugement de Midas*, Comédie Italienne, 1778; 19. *Les fausses apparences, ou l'auant jaloux*, Versailles, Nov. 20, Paris, Dec. 23, 1778; 20. *Les événements imprévus*, Versailles, Nov. 11, Paris, Théâtre Italien, Nov. 13, 1779; 21. *Andronaque*, Paris, Académie Royale de Musique, 1780; 22. *Émilie*, ib., 1781; 23. *Colinette à la cour, ou la double épreuve*, ib., 1782; 24. *L'embarras des richesses*, ib., 1782; 25. *Thalie au nouveau théâtre*, Comédie Italienne, 1783; 26. *La caravane du Caire*, Fontainebleau, Oct. 30, 1783, Paris, Académie Royale de Musique, Jan. 15, 1784; 27. *Théodore et Paulin*, Théâtre Italien, March 18, 1784; do., as *L'épreuve villageoise*, ib., June 24, 1784; 28. *Richard Cœur de Lion*, Paris, by the comédiens ordinaires du roi, Oct. 21, 1784; do., 4 acts, Dec. 21, 1785; do., 3 acts, Dec. 29, 1786; 29. *Panurge dans l'île des Lanternes*, Opéra, 1785; 30. *La nouvelle amitié à l'épreuve*, Comédie Italienne, 1786; 31. *Les méprises par ressemblance*, Fontainebleau, Paris, Comédie Italienne, Nov. 16, 1786; 32. *Le comte d'Albert*, Fontainebleau, Nov. 13, 1786, Paris, Comédie Italienne, Feb. 8, 1787; 33. *La suite du comte d'Albert*, Paris, Comédie Italienne, 1787; 34. *Le prisonnier anglais*, ib., 1787; 35. *Le rival confident*, ib., 1788; 36. *Amphytrion*, Académie Royale de Musique, 1788; 37. *Raoul Barbe-Bleue*, Comédie Italienne, 1789; 38. *Aspasie*, Opéra, 1789; 39. *Pierre le Grand*, Comédie Italienne, 1790; 40. *Guillaume Tell*, ib., 1791; 41. *Cécile et Dermaucé*, ib., 1792; 42. *Basile, ou à*

trompeur, trompeur et demi, Opéra Comique, 1792; 43. Clarice et Belton (altered version of *Le prisonnier anglais*), ib., 1793; 44. *La rosière républicaine*, Opéra, 1793; 45. Joseph Barra, Comédie Italienne, 1794; 46. Denys le tyran maître d'école à Corinthe, Opéra, 1794; 47. *Callias*, on nature et patrie, Opéra Comique, 1794; 48. *Lisbeth*, Comédie Italienne, 1797; 49. Anacréon chez Polycrate, 1797; 50. *Le barbier de village*, ou le revenant, Théâtre Feydeau, 1797; 51. *Élisa*, ou l'amour maternel, ib., 1799; 52. *La casque et les colombes*, Opéra, 1801; 53. *Delphis et Mopsa*, ib., 1803. Also the following: *Le congrès des rois* (in collaboration with Berton, Blasius, Cherubini, Dalayrac, Deshayes, Devienne, Jadin, Kreutzer, Mchul, Solié, and Trial fils), Théâtre Favart, Feb. 26, 1793; and the following, which were never performed: *Alcindor et Zaïde*; *Ziméo*, 3 acts; *Zelmar*, on Yasile, 1 act; *Électre*, 3 acts; *Diogène et Alexandre*, 3 acts; *Les Maures d'Espagne*, 3 acts. Church music: *Messe solennelle*, Liège, 1759; *Confiteor*, for 4 voices and orchestra, Rome, 1762; 6

*Grétry*

motets for 2 and 3 voices; *Deprofundis*; *Requiem*. Instrumental music: 6 symphonies for orchestra; 2 quartets for harpsichord and strings; 6 do. for strings; 6 sonatas for harpsichord.—Le Breton, *Notice sur la vie*, etc. (Paris, 1814); André Joseph Grétry, *Grétry en famille* (ib., 1815); Gerlahe, *Essai sur G.* (Liège, 1821); Fétis, *Galerie de musiciens célèbres* (Paris, 1828); Van Hulst, *Grétry* (Liège, 1842); L. de Saegher, *Notice biographique* (Brussels, 1869); Clément, *Mus. célèbres*, 150; *Jal. Dict. critique*, 657; *Livry*, *Recueil de lettres écrites à Grétry* (Paris, 1809).

GREULICH, ADOLPH, born in Posen in 1819, died in Moscow in 1868. Pianist, self-taught at first, then studied under W. Fischer in Brieg, and became private

tutor in a noble family of Warsaw. He visited Weimar, where he was influenced by Liszt, and in 1858 was teacher of music in Schitonir, Southern Russia; and later appointed pianoforte professor at the Catharine Institute in Moscow. Works: *Pianoforte music*.—Mendel; Fétis, *Supplément*, i. 422.

GRIEF AND PAIN. See *Buss* und *Reu'*.

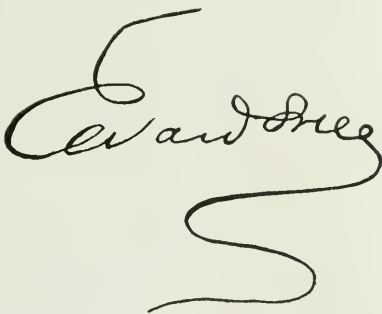
GRIEG, EDVARD (HAGERUP), born at Bergen, Norway, June 15, 1843, still living there, 1889. Instrumental and vocal composer, first instructed on the piano-forte by his mother, then at the Conservatorium in Leipsic (whither he was sent by Ole Bull's advice in



1858), pupil of Richter and Hauptmann in harmony and counterpoint, of Rietz and Reinecke in composition, and of Wenzel and Moscheles on the pianoforte. Illness forced him to return home in the spring of 1860, but he resumed his studies at Leipsic in the autumn, and remained there until 1862. He went to Copenhagen in the spring of 1863, principally to make the acquaintance of Gade, and, although influenced by him and by Emil Hartmann, he was most decidedly affected by Rikard Nordrand, an ingenious Norwegian tone-poet (died shortly afterwards), who sang and played to him his melodies to Björnson's songs. As Grieg himself relates: "The scales fell from my eyes; it was only through him that I learned to know the Norse melodies and my own nature. We made a compact against the weakly Gademendelssohn Scandinavism, and entered with enthusiasm upon the new path on which the Northern school is now progressing." In 1867 he settled at Christiania, where he founded a musical society and conducted it until 1880, when he returned to

Bergen. As the Norwegian Diet awarded him a liberal pension, he has had nothing to do since but to devote himself to his art. In 1865 and 1870 he visited Italy, cultivating Liszt's society in Rome; and was repeatedly in Germany, especially at Leipsic, to bring out his compositions. Grieg may be said to dispute with Svendsen the foremost place among living Norwegian composers. As yet he has devoted himself chiefly to the higher forms of chamber music. His talent, strongly imbued with the Scandinavian folk-song spirit, has marked individuality, and his compositions are noted for their brilliant and effective local coloring. His inspiration is vigorous and spontaneous, and if his workmanship is not invariably of the very best, and he often shows a considerable disregard for euphony, as well as a certain incapacity for organic thematic development, in the highest sense of the term, he only shares these shortcomings with many of his contemporaries, while the freshness of his melodic invention, the piquancy of his harmony, and the audacious brilliancy of his style have won him hosts of warm admirers. His best works are his A minor pianoforte concerto, and his sonata for pianoforte and violin in F major. Works: Concerto for pianoforte and orchestra, in A minor, op. 16 (2 versions); Sonata for violin and pianoforte, in F, op. 8; do. in G minor, op. 13; do. in C minor, op. 45; do. for violoncello, op. 36; String quartet, op. 27; Zwei Melodien, for string orchestra, op. 34; *Foran Sydens Kloster*, for soprano solo, female chorus, and orchestra, op. 20; *Landkjending*, for baritone, male chorus, and orchestra, op. 31; *Der Bergentrückte*, for baritone, with string orchestra and 2 horns, op. 32; *Bergliot* (by Björnson), for declamation with orchestra, op. 42; *Music to Björnson's Sigur Jorsalfar*, op. 22; do. to Ibsen's *Peer Gynt*, op. 23. For pianoforte: 4 Clavierstücke, op. 1; Poetische Tonbilder, op. 3; Ballade, op. 4; 4 Humoresken, op. 6; Sonata, op. 7; Romanzen und Balladen, op. 9; Kleine Roman-

zen, op. 10; Im Herbst, Phantasie (2 pianofortes), op. 11; Lyrische kleine Stücke, op. 12; 2 symphonische Stücke (2 pianofortes), op. 14; Romanzen, op. 15; 25 Norwegische Volkslieder und Tänze, op. 17; Bilder aus dem Volksleben, Drei Humoresken, op. 19; Ballade, op. 24; Albumblätter, op. 28; Improvisata über 2 norwegische Volksweisen, op. 29; Norwegische Tänze, op. 35; Walzer-Capricen, op. 37; Neue lyrische Stück-



chen, op. 38; Aus Holberg's Zeit, Suite im alten Style, op. 40. Songs: 4 Lieder for contralto, op. 2; 6 Lieder, op. 4; *Melodien des Herzens*, op. 5; 4 Romanzen, op. 10; *Romanzen und Lieder*, op. 18; 4 Gedichte, op. 21.—Mendel; Riemann; Mus. Wochenblatt, iv. 161, 195; v. 7; vii. 348; viii. 226; xiii. 134; xv. 511, 522.

GRIESBACH, JOHN HENRY, born at Windsor, England, June 20, 1798, died in London, Jan. 9, 1875. Dramatic composer, son of Justin Christian Griesbach, violoncellist in Queen Charlotte's band, and nephew to Friedrich Griesbach, the oboe player; pupil of his uncle, George Leopold Jacob Griesbach, and of Kalkbrenner. On the breaking up of the Queen's band, in which he was violoncellist, he settled in London as a pianist, composer, and teacher. He was fourteen times a director of the Philharmonic Society. Works: *Belshazzar's Feast*, oratorio, written in 1835, remodelled and performed as *Daniel*, at the

Harmonic Society, in 1851; Overture and music to Shakespeare's "Tempest;" James L, or the Royal Captive, operetta; The Goldsmith of Westcheap, opera; Eblis, unfinished opera; Raby Ruins, musical drama; Overtures, symphonies, anthems, songs, etc.—(Grove); Fétis.

GRIEVE, JOHN CHARLES, born in Edinburgh, Aug. 29, 1842, still living, 1889. He is lecturer on musical theory in Heriot-Watt College, and conductor of the Phoenix Musical Association, Edinburgh. Works: Benjamin, oratorio, Edinburgh, 1877; The Sower and the Seed, Scripture parable for soli and chorus; The Good Samaritan, do.; Julia's Birthday, musical sketch; Kinderspiel, do. for juveniles; Glees, songs, and part-songs. His Stars of the Summer Night is popular.

GRIFFIN, GEORGE EUGENE, born Jan. 8, 1781, died in London, May, 1863. Pianist, one of the original members of the Philharmonic Society. Works: 2 concertos for pianoforte and orchestra; Ode to Charity, 1806; 4 sonatas for pianoforte; 3 string quartets; Rondos, variations, etc.; Songs, glees, etc.—(Grove); Fétis.

GRILL, FRANZ, died at Oedenburg, Hungary, about 1795. Chamber musician to a Hungarian nobleman, and known through the following compositions in the style of Haydn: 15 sonatas for pianoforte and violin, op. 1, 2, 4, 6; 12 string quartets, op. 3 (dedicated to Haydn), 5, 7; 89 caprices for pianoforte (1791); 6 duos concertants for pianoforte and violin (1791); 2 do. (1792); 3 quartets (1792); Quartet (1795).—Mendel; Schilling.

GRIMM, HEINRICH, born (?), died in Brunswick, July 10, 1637. He was a pupil of Michael Prätorius, and was cantor in Magdeburg and later in Brunswick. He wrote church music and theoretical works.—Allgem. d. Biogr., ix. 678; Mendel, iv. 386; do., Ergänzt., 136; Fétis, iv. 412; Schilling, iii. 360; Gerber (1790), i. 548; (1812), ii. 411.

GRIMM, JULIUS OTTO, born in Perna, Russia, March 6, 1827, still living, 1889.

Pianist, pupil at the Leipzig Conservatorium and influenced by Schumann, Joachim, and Brahms. He settled in 1855 in Göttingen as a teacher, and in 1860 became musical director in Münster. Works: 2 orchestral suites in canon-form (much played in Germany); An die Musik, for solo, chorus, and orchestra; Symphony; Sonata for pianoforte and violin; 12 Lieder for voice and pianoforte, op. 1, 3; 6 Lieder for four male voices, op. 13, etc.—Mendel; Riemann; Fétis, Supplément, i. 423.

GRISAR, ALBERT, born in Antwerp, Dec. 26, 1808, died at Asnières, near Paris, June 15, 1869. Dramatic composer, pupil in Paris of Reicha. Placed by his family in a commercial house in Liverpool, he ran away to Paris during the revolution



of 1830, and began to study under Reicha, but the revolution spreading to Belgium, he joined his family in Antwerp, and wrote there during the siege his first romance, *La folle*, which had quite a success in Belgium and France. His first important dramatic work, *Le mariage impossible*, opéra-comique, given in Brussels in 1833, procured him a grant from the government of 1,200 francs to aid his musical education. He returned to Paris, and devoted himself to dramatic composition, but, dissatisfied with his work, went to Naples in 1840 and studied under Mercadante. In 1848 he returned to Paris, produced many works, and became a popular favourite. Nineteen of his operas were represented, and he left others in MS. He published also more than fifty melodies and romances. Works—Operas: *Sarah*, Paris, Opéra Comique, 1836; *L'an mil*, ib., 1837; *La Suisse à Trianon*, Théâtre des Variétés, 1837; *Lady Melvil*, Théâtre de la Renaissance, 1838; *L'eau merveilleuse*, ib., 1839; *Le naufrage de la*



## GRISELDA

Méduse (with Flotow and Pilati, ib., 1839 ; Les travestissements, Opéra Comique, 1839 ; L'opéra à la Cour (with Boieldieu), ib., 1840 ; Gille ravisseur, ib., 1848 ; Les porcherons, ib., 1850 ; Bonsoir, monsieur Pantalón, ib., 1851 ; Le carillonneur de Bruges, ib., 1852 ; Les amours du diable, Théâtre Lyrique, 1853 ; Le chien du jardinier, Opéra Comique, 1855 ; Voyage autour de ma chambre, ib., 1859 ; Le joaillier de St. James (a revision of Lady Melvil), ib., 1862 ; La chatte merveilleuse, Théâtre Lyrique, 1862 ; Bégaiements d'amour, ib., 1864 ; Douze innocentes, Bouffes Parisiens, 1865. He left 12 operas in MS., some complete, some only sketched ; more than fifty melodies, romances, dramatic scenes, etc.—Pougin, Albert Grisar (Paris, 1870) ; Clément, Mus. célèbres, 517 ; Fétis, Supplément, i. 424 ; Mendel ; Riemann.

GRISELDA, Italian opera in three acts, text by Apostolo Zeno, rewritten by Rolli, music by Giovanni Battista Bononcini, represented at the Academy of Music, London, Feb. 22, 1722. The libretto is founded on the story of Griseldis, Griselda, or Grisa, called by English writers Patient Grissel, a subject popularized by Boccaccio, Petrarch, and by Chaucer in "The Clerk's Tale." In the original legend, Griselda, daughter of a Piedmontese labourer, is married by the Marquis de Saluces and has by him two children. Wishing to prove her constancy and the strength of her love, he puts her to the most cruel tests and subjects her to a thousand humiliations, all of which she bears patiently. When he considers the proof of her devotion complete he brings her back in triumph to his castle. The principal parts in Bononcini's opera, which is regarded as his best dramatic production, were sung by Senesino, Boschi, and Mrs. Anastasia Robinson, whose admirable performance of the character of Griselda is said to have completed her conquest of the Earl of Peterborough. There seems to have been some slight resemblance between this beautiful woman's career and that of

the patient heroine, for, though married to the Earl of Peterborough, she consented to appear to the world as his mistress only, until he chose to own her as his wife and to invest her with the honours of his position. The libretto of Zeno has been set to music also by the following : Pollarolo, Venice, 1701 ; Chelleri, Piacenza, 1707 ; Predieri, Bologna, 1711 ; Capelli, Rovigo, about 1710 ; Orlandini, Bologna, 1720 ; Scarlatti, Rome, 1721 ; Conti, Vienna, 1725 ; Caldara, Vienna, 1725 ; Albinoni, Rome, 1728 ; Vi-



Anastasia Robinson.

valdi, Venice, 1735 ; Latilla, Rome, 1747 ; Picinni, Venice, 1793 ; Paër, Parma, 1796, Paris, 1803.—Burney, iv. 284 ; Hogarth, ii. 18.

GROLL, EVERMODUS, born at Wittenau in the Upper Palatinate in 1756, died at Allershausen in 1809. He was educated in the Benedictine monastery at Reichenbach and in Ratisbon. He entered the Premonstrant Abbey at Schefflar, and was music director and leader of the choir. After the abolition of the monastery, he was appointed to the Parish of Allershausen

## GRÖNLAND

in 1807. He composed symphonies and masses.—Fétis, Gerber, Schilling.

GRÖNLAND, JOHANN FRIEDRICH, born about 1760 in Sleswick, died in Altona in November, 1834. He studied in Kiel in 1780-82, and assisted Cramer in his *Magazin der Musik*; after being secretary in the German Government office in Copenhagen and director of the royal porcelain factory there, he became organist and music teacher in Altona. He composed songs and pianoforte music.—Fétis, iv. 116; Mendel, iv. 390; Gerber, ii. 412; Schilling, iii. 362.

GROOS, KARL AUGUST, born at Sassmannshausen, Wittgenstein, Feb. 16, 1789, died in Coblenz, Nov. 20, 1861. He studied theology; while in Berlin in 1817-18, he edited, with Bernhard Klein, *Deutsche Lieder für Jung und Alt*, containing many songs of his own composition. He was pastor in Coblenz. Some of his songs have become virtually Volkslieder.—Mendel.

GROOT, DAVID EDUARD DE, born in Amsterdam, April 8, 1795, died in Paris, March 29, 1874. Clarinetist, made successful concert tours in Holland, Belgium, and Germany. From 1830 he lived in France; was director of a theatre orchestra in Marseilles for some time; spent the last years of his life in Paris. He composed a great deal of music for the clarinet, of a high artistic order.—Mendel; Viotta.

GROSE, MICHAEL EHREGOTT (TI-MOTHEUS), German organ virtuoso, died after 1824. He was organist until 1786 at St. Gotthardt's-Kirche, Brandenburg, then at Christiansund in Sweden, and finally in Copenhagen. Works: 24 Lieder, with clavier accompaniment (Leipsic, 1780); 6 sonatas for clavier (Berlin, 1785).—Mendel; Fétis.

GROSHEIM, GEORG CHRISTOPH, born in Cassel, July 1, 1764, died there in 1847. He became music director in 1800, for a short time, of the new theatre of Landgrave Friedrich Wilhelm II. of Hesse, and later was teacher to the children of the Queen of Westphalia, after which his popu-

larity as an instructor of music was great. In 1819 he received the degree of Ph.D. from the Wittenberg University. Works: *Titania*, opera, given at Cassel, 1801; *Das heilige Kleeblatt*, do., ib., about 1801; *Passion oratorio*; Six psalms for 4 voices; Six symphonies for orchestra; Several grand pieces of church music, with orchestra; Three concertos for pianoforte; One concerto for flute; One do. for clarinet; One do. for 2 oboes; 12 sonatas for pianoforte and violin; 3 fantasias for pianoforte; 6 little do.; Theme and variations; *Marche de Bonaparte à Marengo*; *Anglaises* for pianoforte; *Preludes* for organ; *The Ten Commandments* for 1-4 voices and organ; *Choralbuch* for the reformed church of Hesse; *Hektor's Abschied*, by Schiller, for 2 voices and orchestra; *Collections of songs*.—Fétis; Mendel; Schilling.

GROSJEAN, JEAN ROMARY, born at Rochesson (Vosges), Jan. 12, 1815, died at Saint-Dié (ib.), Feb. 13, 1888. Organist, son of a poor artisan. When twelve years old he was organist of his native place, then at Padoux, in 1837 of the principal church in Remiremont, and in 1839 of the Cathedral of Saint-Dié. Later he was a pupil in Paris of Stamaty. He devoted much time to the study of the German organists, and published a work containing selections from their music, with some of his own, entitled, *Album d'un organiste catholique* (2 vols.). He published also a collection of the Noëls and popular melodies of Lorraine (1861).—Fétis; Mendel; Riemann.

GROSS, GEORG AUGUST, born in Königsberg, Sept. 28, 1801, died in Hamburg in 1853. Pianist and violinist, studied composition under Urban. He was Concertmeister in Memel in 1820, made a concert tour in 1830, then officiated as teacher in Lübeck, and was soon called to Hildesheim as music director. In 1837 he removed to Hamburg, and founded and edited the *Hamburger musikalische Zeitung*. He published psalms and songs, and left pianoforte and violin music in manuscript.

—Mendel; *Fétis*, iv, 119; *do.*, Supplément, i, 426.

GROSS, HEINRICH, born in the 18th century, died in Berlin in 1806. Violoncellist, pupil of Duport. As a boy he played publicly in Berlin; about 1793 he entered the service of the Swedish Count de Geer, and some two years later became first violoncello in the royal Prussian orchestra. He published a sonata and variations for violoncello.—Mendel.

GROSS, JOHANN BENJAMIN, born in Elbing, Prussia, Sept. 12, 1809, died in St. Petersburg, Sept. 1, 1848. Violoncellist, brother of Georg August Gross, and pupil of Hausmann. He was in the orchestra of the Königstädtisches Theater of Berlin in 1824–29; then lived in Leipzig, playing solo often in the Gewandhaus concerts; joined the theatre orchestra of Magdeburg in 1833, but soon returned to Berlin; next played in a private quartet in Dorpat, with Ferdinand David as first violin, and became first violoncello of the imperial orchestra of St. Petersburg in 1835. He died of cholera. He published string quartets, songs, and many violoncello compositions.—Mendel; Riemann; *Fétis*.

GROSSE, SAMUEL DIETRICH, born in Berlin in 1757, died there in 1789. Violinist, pupil of Lolli. In 1779 he was in the orchestra of Crown Prince Friedrich Wilhelm of Prussia. He made a concert tour to Paris in 1780–82, and joined the royal orchestra of Berlin in 1786. Works: *Le retour désiré*, comic opera, Berlin, 1784; Cantata; Violin concertos, and other music.—*Fétis*; Mendel.

GROSSER, JOHANN EMANUEL, born at Warmbrunn, Silesia, Jan. 30, 1799, died (?). Organist, son and pupil of Joseph Aloys Grosser. He was cantor and organist in Friedeberg-on-the-Queis in 1822, organist in Hirschberg in 1823, and rector in Polkwitz from 1826. He composed masses, offertories, church and pianoforte music, edited a musical weekly, and wrote biographies of Haydn, Mozart, and J. S. Bach.—Mendel; Schilling; *Fétis*.

GROSSI, Cavaliere CARLO, lived in Venice in the latter part of the 17th century. He was a singer in the Chapel of S. Marco, and was pensioned in 1685. Works—Operas: *Giocaste*, regina d'Armenia, given in Venice, 1676; *Il Nicomede* in Bitunia, *ib.*, 1677; *Artaserse*, *ib.*, 1669. Church music, canzoni, and madrigali.—Caffi, *Storia*. . . . di S. Marco in Venezia, I. 308, II. 34; *Fétis*; Mendel.

GROSSVATERTANZ (Grandfather's Dance), a German family-dance of the 17th century, greatly in vogue at weddings. As it usually concluded the entertainment, it was called also the *Kebraus* (Clear-out). The air, called *Grossvater-Lied*, was very popular. Spohr introduces it into the Festival March written for the marriage of Princess Marie of Hesse with the Duke of Saxe-Meiningen in 1825, and Schumann uses it in the *Davidsbündler* March and in the finale of his *Papillons*, op. 2.—Grove.

GROTTE, NICOLAS DE LA, lived in Paris from about 1565 to 1587. He was valet de chambre and organist to Henri III. of France, and one of the best players of his time on the organ and spinet. He set Ronsard's chansons to music. Works: *Chansons à trois, quatre, cinq et six parties* (Paris, 1553).—*Fétis*.

GRUA, FRANZ PAUL, born in Mannheim, Feb. 2, 1754, died in Munich, July 5, 1833. Son and pupil of Karl Ludwig Peter Grua; studied also under Holzbauer and in Italy under Padre Martini and Traetta. In 1779 he became Kapellmeister to the Elector Palatine, whose court was then in Munich, and was pensioned in 1831. Mozart thought it was easy enough to write half a dozen such masses as his in a day. Works: *Telemacco*, opera, Munich, 1780; 31 masses for orchestra; 39 offertories and motets; 6 *Miserere*; 3 *Stabat Mater*; 3 *Requiem*; 3 *Te Deum*; *Concerto* for pianoforte, clarinet, etc.—*Fétis*; Mendel.

GRUA, KARL LUDWIG PETER, born in Milan, died after 1714. He is erroneously called Wilhelm Grua in the older

lexicons. After receiving a musical education in Milan, and visiting several Italian cities, he went to Germany and was for a short time attached to the electoral chapel in Dresden. In 1697 he settled in Düsseldorf as Kapellmeister, and in 1714 went to Mannheim. Works: Masses, and MS. music in Dresden and Berlin libraries.—Allgem. d. Biogr., ix. 785; Mendel; Fétis.

GRUA, KARL LUDWIG PETER, born in Milan in 1700, died in Mannheim in 1775. He finished his musical education under his uncle Karl Ludwig Peter Grua, and became Kapellmeister to the court of Mannheim, and in 1742 also director of the opera. Works: Cambise, Italian opera, represented in Mannheim, Jan. 17, 1742.—Fétis; Mendel; Allgem. d. Biogr., ix. 785.

GRUBER, FRANZ, born at Hoehlbürg, Upper Austria, Nov. 25, 1787, died in Hallein, June 7, 1863. Organist in Arnsdorf, Berndorf, and Hallein. He composed the Christmas song, Stille Nacht, heilige Nacht, long ascribed to Haydn.—Mendel.

GRUBER, FRANZ, born in Arnsdorf, Nov. 27, 1826, died in Hallein, April 27, 1871. Son and pupil of Franz Gruber; studied also theory under Taux and the violin under Stummer. He was a school-teacher in Mauterndorf, Salzburg, and Hallein, and founded two musical societies in the latter place. His compositions number about sixty, and comprise church and pianoforte music, overtures, and songs. Only six of his works have been printed.—Mendel.

GRUBER, GEORG WILHELM, born in Nuremberg, Sept. 22, 1729, died there, Sept. 22, 1796. Violinist, pupil on the pianoforte and in composition of Dretzel and Siebenkees, and on the violin of Hemmerich. Before he was eighteen years old he made a concert tour; took lessons in counterpoint in Dresden from Umstadt; and about 1750 entered the orchestra of Nuremberg, where Ferrari's presence influenced him greatly. He succeeded Agrell as Kapellmeister in 1765, and held also honorary municipal offices. Works: Ora-

torios; Church, chamber, and other instrumental music.—Allgem. d. Biogr., x. 1; Mendel; Fétis.

GRUNBAUM, JOHANN CHRISTOPH, born at Haslau, near Eger, Oct. 28, 1785, died in Berlin, Jan. 10, 1870. He studied music in a convent and in the choir of Ratisbon Cathedral; then became tenor in the Ratisbon theatre in 1804, and in the Prague theatre in 1807. Having married the singer, Therese Müller, in 1813, he went with her to the court opera of Vienna in 1818, but settled in Berlin from 1832 as teacher of singing and writer for music publishers. He wrote vocal music and translated many operas and songs.—Mendel.

GRUNBERGER, LUDWIG, born in Prague, April 24, 1839, still living, 1889. Pianist, pupil of Franz Skraup and Josef Kiseh, then in Dresden of Rietz and Reichel. Works: 2 symphonies; Music to Löwe's *Kindertraum* (1885); Dithyrambe by Schiller; 2 string quartets; Pianoforte music, and songs.

GRUNBERGER, THEODOR, German composer of the latter part of the 18th century. He was a monk in a monastery in Suabia, and composed masses and organ music.—Gerber; Fétis; Mendel.

GRUND, FRIEDRICH WILHELM, born in Hamburg, Oct. 7, 1791, died there, Nov. 24, 1874. Pupil of his father, founded the Singakademie in his native city in 1819, and led the Philharmonic concerts in 1828-62. He was popular as a teacher. Works: Die Burg Falkenstein, Mathilde, operas, not performed; Die Auferstehung und Himmelfahrt Christi, cantata; Mass for 8 voices a cappella; Symphonies; Overtures; Octet for pianoforte and wind instruments; Quintet for do., op. 8; Quartet for pianoforte and strings, op. 5; Sonatas for pianoforte, violin, and violoncello, op. 9, 11, 13; do., for pianoforte, four hands, op. 10; Sonatinas for pianoforte, op. 14; Hymn by Krummacher; Six collections of songs.—Mendel, *Ergänz.*, 137; Riemann; Fétis, do., *Supplément*, i. 426.

## GRUNER

**GRUNER, NATHANAEL GOTTFRIED**, lived in the latter part of the 18th century, died in 1794 at Gera, where he was cantor and music director. He seems also to have lived at Lyons, as some of his music was published there. Works: *Dein Zion streut dir Palmen, cantata*; *Psalms 8, 27, 51, 81, and 113* for chorus and orchestra; *Motets*; About 15 chorals in form of cantatas, for do.; *Concertos for pianoforte*; *Six sonatas for pianoforte, op. 1* (Leipsic, Breitkopf & Härtel, 1781); *Ten do., op. 2* (ib., 1783); *Four-part songs for church choirs and schools, 1st and 2d book* (Leipsic, Kollmann).—Fétis; Mendel.

**GRUNEWALD, KARL HEINRICH**, singer and composer, lived in the first part of the 18th century, died at Darmstadt in 1739. He was singing in the Hamburg Theatre in 1703; was court singer in Berlin about 1708; later he became Vicekapellmeister in Darmstadt. He is said to have composed several operas, of which, however, only one is still known: *Germanicus, oder die gerettete Unschuld*, given successfully in Hamburg, 1706.—Gerber; Mendel; Schilling.

**GRUNFELD, ALFRED**, born in Prague, July 4, 1852, still living, 1889. Pianist, pupil of Julius Theodore Höger, and at the Conservatorium of Krejčí, then in Berlin at Kullak's Academy; in 1837 he settled in Vienna, where he at once made for himself a prominent position as a concert player, and whence he has undertaken successful concert tours abroad, especially in 1883 to St. Petersburg and Moscow. As a composer he is known by songs and pianoforte music.—*Mus. Wochenblatt*, xiv. 343.

**GRUTSCH, FRANZ SERAPH**, born in Vienna, Oct. 24, 1800, died there, April 5, 1867. Violinist, pupil of the Blumenthal



brothers on the violin and in harmony. In 1815 he was violinist in the orchestra of the united theatres of Presburg and Baden, and in 1816 of a Vienna theatre. In 1830 he became second director of the Kärntnerthor Theater, and in 1831 member of the imperial chapel. Works: *Der Nachtwächter*, opera, Vienna, 1835; *Der Liebhaber als Contrebande, do., ib., 1838*; 2 masses; *Graduale and offertory*; *Duos, trios, and quartets for violin*; *Vocal quartets*; *Songs*.—Wurzbach; Mendel; Schilling; Fétis.

**GRÜTZMACHER, FRIEDRICH (WILHELM LUDWIG)**,

born in Dessau, March 1, 1832, still living, 1889. Violoncellist, pupil of his father, of Drechsler on the violoncello, and of F. Schneider in theory. He went to Leipsic in 1848, attracted the attention of David, and in 1849 became first violoncellist of the Gewandhaus orchestra, and teacher in the Conservatorium. In 1860 he was appointed chamber virtuoso in Dresden; he has made many concert tours and formed many distinguished pupils. Works: *Concertos for violoncello and orchestra*; *Variations, for do.*; *Music and exercises for violoncello*; *Chamber and orchestral music*; *Pianoforte pieces*; *Songs*. He has published also many editions of standard works. His brother, Leopold Grützmacher (born at Dessau, Sept. 4, 1835), is a violoncellist virtuoso at Weimar, and a composer for his instrument.—Mendel; Grove; Riemann, 346; Fétis, *Supplément*, i. 427; *Mus. Wochenblatt*, i. 599.



**GUAITOLI, FRANCESCO MARIA**, born at Carpi in 1563, died there, Jan. 3, 1628. Church composer, canon and maestro di cappella of the cathedral of his native place, also of the confraternity of San Rocco from 1602. Works: *Salmi per vesperi a 5 voci* (Venice, 1604); *Libro primo di madrigali* (ib., 1600); *Canzonette a tre e quattro voci*

(ib., 1606); Psalmi ad tertiam quinis vocibus, etc. (ib., 1618); Messe e Motetti a otto voci, 1st and 2d book (ib., 1618).—Fétis; Mendel.

**GUAMI, GIUSEPPE**, born in Lucca, about 1540, died in 1626. Organist of the royal chapel at Munich in 1575, second organist of S. Marco, Venice, in 1588, and organist to the cathedral of Lucca in 1591. He was celebrated also as a violinist. Works: Madrigals and motets; Church music, found in the collections of the time.—Fétis, iv. 127; Supplément, i. 427; Burney, Hist. Music, iii. 545; Mendel, iv. 428; do., Ergänzung, 187.

**GUARANY, IL**, Italian opera seria in four acts, text by Scavini, music by Carlos Gomez, first represented at La Scala, Milan, March 19, 1870. Spanish adventurers surround with snares a noble Portuguese, whose daughter and treasures they intend to carry off. An Indian chief of the tribe of the Guarany, protects the family and triumphs over the filibusters. The work, which was interpreted by Mme Marie Sass, Maurel, and Villani, was fairly successful. It was given soon after in Rome, and at Covent Garden, London, July 13, 1872.

**GUAZZONI, FEDERIGO**, born near Milan in the 18th century, died in Rome in 1787. He studied music in Naples; was maestro di cappella in several small Italian cities, and finally in Rome in 1770. Of his masses, offertories, litanies, etc., some are still in use in Italy. His operas are forgotten.—Mendel; Schilling, Supplement, 176.

**GUDRUN**, opera, in three acts, text and music by Felix Dräseke, first given in Hannover, Nov. 5, 1884. Great success. Published by Kistner (Leipsic, 1884). Same title, by Amand Mangold, Darmstadt, 1851; August Reissmann, Leipsic, 1871; August Klughardt, Neustrelitz, 1882, Leipsic, 1884.

**GUÉDRON, PIERRE**, born in Paris, about 1565, died (?). He was a singer in the King's music from 1590 and succeeded Claude Lejeune as composer to the king.

Under Louis XIII. he was superintendent of church music and wrote many of the court ballets. He was also a favorite composer of chansons for one voice, which began to take the place of those for three, four, or more voices, in the reign of Henri IV.—Fétis; Larousse; Mendel.

**GUET, MARIUS**, born in Paris, about 1810, still living, 1889 (?). Blind organist and composer, whose improvisations on the organ were remarkable; was also a finished violoncellist, pupil of Benazet. Organist of the Church of Saint-Paterne, Orléans, 1831–1840, of Saint-Denis au Marais, Paris, 1841. Works: L'indicateur de l'organiste, 60 pieces for anthems, Kyrie, Gloria, etc.; 12 pieces for the organ; 3 offertories for do., op. 25; Fantaisies, divertissement, romances, sérénades, etc., for organ and harmonium; Motets for several voices, and organ; Canticles; Method for the organ.—Fétis; Mendel.

**GUENÉE, LUC**, born at Cadiz, Aug. 19, 1781, died in Paris, in 1847. Dramatic composer, pupil at the Paris Conservatoire under Gaviniés and Rode, and later of Mazas and Reicha. He entered in 1829 the orchestra of the Opéra, of which he was a member twenty-five years. He was also chef d'orchestre at the Palais Royal Theatre. Works—Operas: La chambre à coucher, Paris, Opéra-Comique, 1813; La comtesse de Troun, ib., 1816; Une visite à la campagne, Gymnase Dramatique; Concerto for violin and orchestra; Trios for 2 violins and bass, op. 5; Three duos concertants for violins, op. 1; Three do., op. 2; Six caprices for violin, with bass; Three quartets for strings, op. 4.—Fétis; Mendel.

**GUÉNIN, MARIE ALEXANDRE**, born at Maubeuge (Nord), Feb. 20, 1744, died in Paris in 1819. Violinist, pupil of Capron on the violin and of Gossec in composition. He played a concerto of his own at the Concerts Spirituels in 1775; was intendant of the Prince de Condé's music in 1777; member of the royal chapel in 1778, and solo violin at the Opéra in 1780–1800. In 1810–14 he

was second violiu to Charles IV. of Spain. Works: 14 symphonies; 6 string quartets; 18 violin duets; 6 sonatas for two violins; 3 sonatas for pianoforte and violin; 3 violoncello duets.—Fétis; Mendel; Riemann; Wasielewski, *Die Violine*, 251.

GUERCIA, ALFONSO, born in Naples, Nov. 13, 1831, still living, 1889. Composer, professor of singing at the Naples Conservatorio. His opera, *Rita*, was represented in Naples, Dec. 11, 1875. He is the author also of many songs, and of a theoretical work, *L'Arte del canto italiano*.—Fétis, *Supplément*, i. 428; Mendel, *Ergänz.*, 137.

GUÉRIN, EMMANUEL, born in Versailles in 1779, died (?). Violoncellist, pupil at the Paris Conservatoire of Levasseur. He was a member of the orchestra at the Théâtre Feydeau in 1799–1824. Works: Sonatas, duets, and variations for the violoncello.—Fétis; Riemann.

GUERRA, GUERRA. See *Norma*.

GUERRERO (Guerreiro), FRANCISCO, born at Beja, Portugal, in 1528, died at Seville, Jan. 15, 1600. Church composer, pupil of his elder brother, Pedro, a professor of music, and later of Morales. In 1546 he became maestro de capilla of the Cathedral of Jaen, and in 1550 a singer in the Cathedral of Seville, where he was associated with and finally succeeded Fernandez as maestro. In 1588 he undertook a journey to Jerusalem, passing through Italy, where he left with Zarlino his compositions for revision. Some of his earlier compositions had been already published in Paris, Louvain, and Rome, which would seem to imply that he had previously visited those cities. His works are known throughout Spain, in every cathedral town, but are extremely rare in the rest of Europe. His most important works were published under the title, *Liber primus Missarum*, F. Guerrero, Hispalensis Odei phonasco autore (Paris, 1566); this contains 4 masses in 5 parts and 5 in 4 parts, and some motets in 5, 6, and 8 parts. This work and a collection of Magnificats, printed at Lou-

vain in 1563, are now in the Vienna library. Eslava's *Lira sacro-hispana* has the Passion according to St. Matthew, for 4 voices, for Palm Sunday, and that according to St. John, 5 voices, for Good Friday; also 3 motets for 5 voices and a 4-part mass, *Simile est regnum cœlorum*. His *Psalmorum quat. voc.*, etc., *Missarum defunctorum* (Rome, 1559), and *Primo lib. di salmi* (ib., 1584), are in the same work. Besides these, *Il secondo libro di messe* (Rome, 1584), and *Libro di motetti a quattro*, etc. (Venice), are given in Fétis' list.—Fétis, iv. 136; *Supplément*, i. 429; Mendel.

GUEST, GEORGE, born at Bury St. Edmund's, England, in 1771, died at Wisbeach, Cambridgeshire, Sept. 10, 1831. Organist, son and pupil of Ralph Guest; chorister in the Chapel Royal under Dr. Nares and Dr. Ayrton, organist at Eye, Suffolk, in 1787–89, then at Wisbeach until his decease. Works: Anthems; Hymns; Gtees; Duets; Organ music; Military band music.—Grove; Fétis; Mendel.

GUEST, RALPH, born at Basely, Shropshire, England, in 1742, died at Bury St. Edmund's, June, 1830. Organist, member of the Portland Chapel choir, London, 1763; pupil in organ playing at Bury St. Edmund's of Ford, organist of St. James's Church; choir-master and organist of St. Mary's, Bury St. Edmund's, in 1805–22. He published "The Psalms of David," a collection of old psalm tunes with about sixty new ones, and a supplement, "Hymns and Psalms," with music composed and adapted by himself. He was author of many popular songs.—Grove; Fétis; Mendel.

GUGL, MATTHAUS, lived in the first part of the 18th century. Organist of the cathedral in Salzburg, composed music of great popularity at the time, and wrote an instruction book.—Mendel; Schilling; Fétis.

GUGLIELMI, PIETRO, born at Massa-Carrara, Italy, May, 1727, died in Rome, Nov. 19, 1804. Dramatic composer, son and pupil of an accomplished musician who was maestro di cappella to the Duke of

## GUGLIELMI

Modena; pupil at the Conservatorio of San Loreto, Naples, of Durante. On leaving the Conservatorio, he made a tour through Italy and brought out his first opera in Turin, in 1755. From that time the principal cities of Italy disputed the privilege of producing his operas, of which he wrote nearly two hundred. In 1762 he went to Venice, soon after to Dresden and Brunswick, and in 1772 to London, where he was not very successful, as Piccini was then the reigning favourite. When he returned to Naples after an absence of fifteen years, he found that Cimarosa and Paisiello had taken his place in popular favour; but, notwithstanding the efforts made by their followers, he eventually divided the favours of the Neapolitan public with them. The three subsequently formed themselves into a mutual protective society to keep out intruders, and agreed upon a common price of six hundred ducats for each opera that they should produce. Guglielmi finally gave up dramatic composition, and in 1793 accepted the position of maestro at the Vatican, and composed church music. Most of his operas are forgotten, but those that remain are worthy of a place in the history of music. Some of his opere buffe are still played in Italy. Principal works: *I viaggiatori ridicoli* (1772); *La serva innamorata* (1778); *La bella pescatrice* (1779); *I fratelli Pappa Mosca* (Milan, 1783); *La pastorella nobile* (1783); *La Didone* (Venice, 1785); *Enea e Lavinia* (Naples, 1785); *I due gemelli* (Rome, 1787). His church compositions are mostly oratorios, *La morte d' Abele*; *Betulia liberata*; *La distruzione di Gerusalemme*; *Deborah e Sisera*, considered his masterpiece by Zingarelli, written for the Vatican in 1794; *Le lagrime di San Pietro*; besides masses, motets, etc.—Fétis; Grove; Mendel; Riemann; Schilling; Hagarth, *Hist. of Mus. Drama*, 160; Burney, *Hist. of Music*, iv. 493.

**GUGLIELMI, PIETRO CARLO**, born in Naples in 1763, died in Massa-Carrara,

Feb. 28, 1817. Dramatic composer, son of Pietro Guglielmi; pupil at the Conservatorio of Loreto, Naples. He produced his first opera in Naples when only twenty years old. After visiting several Italian cities as a composer, and London in 1810, he became maestro di cappella to the archduchess Beatrice of Massa-Carrara. Works—Operas: *Asteria e Teseo*, Naples, about 1783; *La fiera*, ib., about 1785; *Il naufragio fortunato*, ib., about 1787; *L' equivoco degli sposi*, ib., about 1789; *La serva bizzarra*, ib., about 1790; *L' erede di Bel Prato*, about 1799; *L' isola di Calipso*, Milan, 1813; *La persuasione corretta*, Naples, about 1814; *Ernesto e Palmira*, Italy, about 1814; *La moglie giudice del marito*, Naples, about 1815; *Romeo e Giulietta*, about 1816.—Fétis; Mendel.

**GUHR, FRIEDRICH HEINRICH FLORIAN**, born at Militsch, Prussian Silesia, April 17, 1791, died (?). Pupil of his father; was in the orchestra of the Count von Maltzahn in his native town in 1807–10; then continued his studies at the seminary in Breslau. On his return he assisted his father as cantor, and later succeeded him in that position. He composed some songs, and wrote an elementary book on music.—Fétis; Mendel.

**GUHR, KARL FRIEDRICH WILHELM**, born at Militsch, Prussian Silesia, Oct. 30, 1787, died in Frankfort-on-the-Main, July 22, 1848. Pianist and violinist, son and pupil of Karl Christoph Guhr, and pupil of Paust, Janitschek, Berner, Wölfl, Schnabel, and Vogler. At fourteen he had been a member of Count von Maltzahn's orchestra in Militsch, and after finishing his studies he joined it again in 1804. In 1807 he became chamber musician in Würzburg, soon after musical director of the Nuremberg theatre, and in 1813 of Wiesbaden. He went to Cassel as Hofkapellmeister, and in 1821 as director of music at Frankfort-on-the-Main. Works—Operas: *Feodora, Die Vestalin*, Cassel, 1814; *Deodata*, ib., 1815; *König Siegmar*, ib., 1819;



Aladdin, oder die Wunderlampe, Frankfort, 1830; A mass; A symphony; Pianoforte rondo for four hands; Sonata for pianoforte; Violin concerto; etc. He wrote also: "Paganini's Kunst die Violine zu spielen" (Mainz, 1831).—Gollmick, Carl Guhr, Nekrolog. (Frankfort-on-the-Main, 1848); Mendel; Fétis; Riehl, Mus. Charakterköpfe, iii. 189; Dubourg, The Violin, 245.

GUICHARD, Abbé FRANÇOIS, born at Mans, France, Aug. 26, 1745, died in Paris, Feb. 24, 1807. He was counter-tenor and later sous-maitre at Notre Dame, Paris. During the Revolution he taught the guitar and published music for that instrument. He published *Essais de Psalmodie*, containing Magnificats (1783). His chansons were popular.—Fétis; Mendel.

GUIDO ET GINEVRA, ou la peste de Florence (The Plague of Florence), opera in five acts, text by Scribe, music by Halévy, represented at the Académie Royale de Musique, Paris, March 9, 1838. The libretto is founded on an episode in Delécluze's "Histoire de Florence." Ginevra, daughter of Cosmo de' Medici, falls in a swoon during the celebration of her marriage with the Duke of Ferrara. Believed to be a victim of the plague then prevailing, she is entombed, but, as in *Romeo and Juliet*, awakes and escapes from the vault. Repulsed everywhere in the terrified and almost deserted city, she is received into the house of Guido, a young sculptor who had long loved her. Cosmo de' Medici at last finds his daughter and consents to her marriage with Guido. Although the work contains many musical gems, its lugubrious plot interfered with its success. It was revived, however, in four acts, Oct. 23, 1840.

GUIGNON, JEAN PIERRE, born in Turin, Feb. 10, 1702, died in Versailles, Jan. 30, 1775. Violinist, the last "Roi des Violons et des Ménétriers." At first a violoncellist in Paris, he relinquished that instrument for the violin, on which he is said to have rivalled Leclair. He entered the

king's service in 1733, was appointed teacher to the dauphin, and in 1741 had revived in his favor the extinct title of *Roi des violons*; but his attempt to levy taxes on other musicians led to an acrimonious dispute and to the revocation of his powers in 1750, though he did not resign the title until 1773. He was an excellent orchestra leader, and published several books of Concertos, Sonatas, Duos, etc.—Fétis; Grove; Fayolle, *Hist. du Violon*; Dubourg, *The Violin*, 189.



GUILLAUME DE MACHAU (de Machaut, Guillerms de Mascandio, Guiglielmo di Francia), born at Machau, Champagne, about 1284, died after 1370. He was in the service of Jeanne de Navarre, wife of Philippe le Bel, and in 1307-14 was valet to that king. After that he was clerk to Jean de Luxembourg, King of Bohemia, where he lived thirty years, returning to France after the death of his master at Crécy in 1346. He then entered the service of the Duchess of Normandy, was secretary to the Duke Jean le Bon, afterwards King of France, and served his successor Charles V. in the same capacity. His compositions consist of motets, ballads, rondeaux, and a mass said to have been used at the coronation of Charles V., preserved in the MS. collections in the National Library, Paris. His masses and motets were long used as models. One of his poems gives a curious account of the musical instruments in use at that time.—Fétis; Larousse; Mendel.

GUILLAUME TELL, lyrical drama in three acts, text by Sedaine, music by Grétry, first represented at the Italiens, Paris, April 9, 1791. The subject, which had previously been treated musically by Lemièrre, was beyond the composer's range. The opera was

## GUILLAUME

reinstrumented by Berton and Rifaut in 1828.

**GUILLAUME TELL**, grand opera, in three acts, text by Étienne Jouy, Hippolyte Bis, and Armand Marast, music by Rossini,



Duprez, as Arnold.

first represented at the Académie Royale de Musique, Paris, Aug. 3, 1829. The composer's thirty-seventh and last opera, and his masterpiece. The libretto, derived from Schiller's drama, "Wilhelm Tell" (1804), was written originally in five acts by Jouy, but, proving unsatisfactory, was largely rewritten by Bis, and lastly worked over by Marast, to whom belongs the conspiracy scene, the best in the opera. In 1831 the third act was omitted and the fourth and fifth acts were condensed into one, and the opera is now played everywhere in its three-act form; but in 1856 it was performed entire in Paris, and lasted from seven until one o'clock. An English version, entitled *Hofer, the Tell of the Tyrol*, text by Planché, music arranged by Bishop, was given in London, at Drury Lane, May 1, 1830; it was

given also as *Guillaume Tell*, at the same house, Dec. 3, 1838; and an Italian version, *Guglielmo Tell*, was produced at Her Majesty's, July 11, 1839. The scene is laid in Switzerland in the thirteenth century. Original cast in Paris, 1829:

Arnold.....	M. Adolphe Nonrit.
Walter.....	M. Levasseur.
Tell.....	M. Dabadie.
Ruodi.....	M. A. Dupont.
Rodolphe.....	M. Massol.
Gessler.....	M. Prévôt.
Leuthold.....	M. Prévôt.
Jemmy.....	Mme Dabadie.
Mathilde.....	Mme Cinti-Damoreau.
Hedwige.....	Mlle Mori.

Each of these rôles has since been filled by famous singers, among whom Gilbert Duprez (born in 1806), has been among the most noted. His novel and stirring reading of the part of Arnold contributed greatly to the success of the opera on its revival in 1837 at the Opéra. The plot is briefly as follows: One of the followers of Gessler, Austrian bailiff in Küssnaecht, having attempted an outrage upon the daughter of the herdsman Leuthold, is slain by the father, who flies for refuge to Tell and is protected by him. This excites the rage of Gessler, and Melchital, the father of Arnold, is accused of inciting people to insurrection and put to death. Arnold, enamoured of Mathilde, Gessler's daughter, has long vacillated between love and duty, but now renounces his love and devotes himself to avenging his father's death. He joins Tell in the mountains, where the second act closes with the grand conspiracy scene, the secret banding together of the cantons under the leadership of Tell, who promises to lead them to victory or death. In the third act Gessler, to discover who is and who is not loyal, commands everybody to do homage to his hat, which he places upon a pole in the public square at Altorf. Tell refusing, he is ordered to shoot an apple from his son's head. When about to retire after ac-

completing this feat, Gessler demands of him why he had concealed another arrow under his cloak. Tell defiantly answers that it was intended for him in case he had slain his son. On this he is thrown into prison. Mathilde, outraged by her father's cruel acts, deserts him and joins the patriots with the purpose of procuring Tell's rescue; but she is anticipated by Arnold. Gessler is slain, Tell returns in triumph to his family, and Arnold and Mathilde are united. The overture is Rossini's masterpiece in this form. Among the noteworthy numbers in the opera are, in the first act, the quartet between Tell, Hedwige, Jemmy, and a fisherman, "Accours dans ma nacelle," and the recitative of Arnold, "Le mien, dit-il." In the second act are the romance by Mathilde, "Sombre forêt," the passionate duet between Mathilde and Arnold, "Oui, vous l'arrachez à mon âme," the trio, "Tu n'étais pas seul en ces lieux," and the fine chorus at the gathering of the Cantons. The third act contains the air of Tell, in the famous scene of the shooting of the apple, "Sois immobile," and a passionate aria by Arnold, "Asile héréditaire."—Clément and Larousse, 331; Hanslick, *Moderne Oper*, 118; Upton, *Standard Operas*, 202.

GUILLO, ALBERT, born at Meaux (Seine-et-Marne), France, in 1801, died in Venice, April, 1854. Dramatic composer; made his first musical studies at the Cathedral of Paris, then at the Conservatoire pupil of Fétis and of Berton; won the *prix de Rome* in 1825 with his cantata *Ariane à Naxos*, and lived several years in Rome, whence he sent some sacred compositions to the Institut de France. He then went to Venice, and in 1830 wrote for the Teatro della Fenice his opera *Maria di Brabante*, which was well received. Patronized by a noble family, who intrusted him with the administration of their estates, he abandoned music, and devoted himself to agriculture.—Fétis.

GUILLOU, JOSEPH, born in Paris in 1786, died at St. Petersburg, September, 1853. Virtuoso on the flute, pupil at the

Conservatoire of Devienne and of Wunderlich; won the second prize in 1798, and the first in 1808, but had to wait until 1815 before obtaining a position as second flute in the orchestra of the Opéra, and in the royal chapel. In 1816 he became professor at the Conservatoire, and in 1830 started on a concert tour through Belgium, Germany, Sweden, etc., and settled at St. Petersburg. Works: 2 concertos for flute and orchestra; *Concertino*; *Thèmes variés* for do.; *Thèmes* for flute and quartet; *Duos, fantaisies, etc.*—Fétis; Mendel.

GUILMANT, FÉLIX ALEXANDRE, born at Boulogne, France, March 12, 1837, still living, 1889. Organist, son and pupil of the organist of the Church of Saint-Nicolas, Boulogne; pupil of Gustave Carulli, and later (1860) of Lemmens. In 1857 he became organist of the church of Saint-Joseph, Boulogne, and maître de chapelle of Saint-Nicolas, and soon after professor of solfège in the École Communale. He was also director and organizer of the Boulogne Société Orphéonique and a member of the Société Philharmonique. In 1871 he removed to Paris, where he became organist of the Church of La Trinité, a position which he still occupies. He has made concert tours in England, Italy, and Russia. Guilmant is one of the best organists of modern times, and is unexcelled for brilliancy of execution. Works: 4 masses with orchestra or organ; *Motets* for 4 voices, with do.; 12 motets for 1-4 voices, with organ; *Échos du mois de Marie*, canticles; *Quam dilecta* (83d psalm), for soli and chorus, with organ, op. 8; *Sonatas* for organ; *Symphony* for do., and orchestra; Many other pieces for organ; *L'organiste pratique*.—Fétis, *Supplément*, i. 435; Mendel, *Ergänz.*, 138; Riemann.

GUMMET, ÉMILE, born in Lyons, France, in 1836, still living, 1889. Pianist, pupil of Debillemont, Lindau, and Luigini. The son of a wealthy chemical manufacturer, he has given much attention as an amateur to music. He has been at the head of the great musical

societies of Lyons, and is a member of the Academy. Works: *L'œuf blanc et l'œuf rouge*, ballet, Lyons, Grand Théâtre, 1867; *Le feu du ciel*, oratorio, London, 1872, Paris, 1873. He published a collection of melodies and pianoforte pieces (1859), besides several orphonic choruses.—*Fétis*, *Supplément*, i. 435.

**GUIRAUD, ERNEST**, born, of French parents, in New Orleans, Louisiana, June 23, 1837, still living, 1889. Dramatic composer, son and pupil of Jean Baptiste Guiraud, who won in 1827 the grand prix de Rome. He visited Paris at the age of twelve and on his return to New Orleans brought out an opera *Le roi David*. Soon after he went again to Paris, and studied, at the Conservatoire, the pianoforte under Marmontel (2d prize, 1857; 1st prize, 1858), harmony under Barbereau, and composition under Halévy; grand prix de Rome, 1859, for his cantata, *Bajazet et le joueur de flûte*. Was in Rome 1860-63, served during the war of 1870-71, and when it was ended played at the Concerts Populaires, bringing out at one of them in 1872 a suite for orchestra which secured him a recognized position among the leaders of the French school of composers. Appointed professor of harmony and accompaniment at the Conservatoire in 1876. Works—Operas: *Sylvie*, Paris, Opéra Comique, 1864; *En prison*, Théâtre Lyrique, 1869; *Le Kobold*, Opéra Comique, 1870; *Madame Turlupin*, Théâtre de l'Athénée, 1872; *Gretna-Green*, ballet, Opéra, 1873; *Piccolino*, Opéra Comique, 1876; *La galante aventure*, ib., 1882; *Gli avventurieri*, opera buffa; *Messe solennelle*; *Concert ouverture*, etc.—*Fétis*, *Supplément*, i. 437; *Riemann*.

**GULISTAN, OU LE HULLA DE SAM-ARCANDE**, opéra-comique in three acts, text by La Chabeaussière, music by Dalayrac, first represented at the Opéra Comique, Paris, Sept. 20, 1805. The subject is from the "Arabian Nights."

**GULNARE, OU L'ESCLAVE PER-SANE**, opéra-comique in one act, text by Marsollier, music by Dalayrac, first repre-

sented at the Opéra Comique, Paris, Jan. 9, 1798. Same title, German opera by Stüssmayer, represented in Vienna in 1800. Italian operas by Libani, Rome, 1869, and Florence, 1870, and by Guarneri, Genoa, 1877.

**GUMBERT, FERDINAND**, born in Berlin, April 21, 1818, still living, 1889. Dramatic composer; studied first the violin, then singing under Fischer and composition under Cläpkins. Destined to be a bookseller, he preferred the stage, and secured a theatrical engagement at Sonders-



hausen in 1839, and another as baritone in Cologne in 1840-42. Then, taking Kreutzer's advice, he settled in his native city as a teacher and composer. His songs are very popular. Works—Operettas: *Die schöne Schusterin*, given in Berlin, 1844; *Die Kunst geliebt zu werden*, 1850; *Der kleine Ziegenhirt*, 1854; *Bis der Rechte kommt*, 1856; *Karolina*, and others; More than 400 songs. He has published also German translations of songs, and of Offenbach's and other French operas; articles for musical journals, and the book, *Musik, Gelesenes und Gesammeltes* (Berlin, 1860).—*Mendel*; *Riemann*; *Fétis*, iv. 161; *Supplément*, i. 438.

**GUMPELTZHAIMER, ADAM**, born at Trostberg, Bavaria, in 1559, died in Augsburg, 1625. Church composer, pupil in Augsburg of the monk Jodocus Enzmüller; in 1575 he entered the service of the Duke of Württemberg; in 1581 he became cantor in Augsburg. His church music is of a high order. Works: *Erster Theil des Lust-*



gärtleins teutsch und lateinischer Lieder von 3 Stimmen (Augsburg, 1591); Zweiter Theil (ib., 1611); Erster des Würtzgärtleins 4-stimmiger geistlicher Lieder (ib., 1594); Zweiter Theil, do. (ib., 1619); Psalmus l. octo vocum (ib., 1604); Partitio sacerorum concertuum, etc. (ib., 1614); Pars ii., do. (ib., 1619); Zehn geistliche Lieder mit 4 stimmen; Fünf do.; Neue teutsche geistliche Lieder (ib., 1591-92); Motets. He also rearranged and edited the famous *Compendium musicæ* of Heinrich Faber, under the title, *Compendium musicæ pro illius artis tironibus*, etc. (Augsburg, 1591-1675, 12 editions).—*Allgem. d. Biogr.*, x. 119; Fétis; Mendel; Riemann; Ambros, iii. 559; Monatshefte für Musikgeschichte (1870), 27; (1872), 51, 122; Winterfeld, *Der evang. Kirchengesang*, i. 498.

GUNG'L, JOSEPH, born at Zsámbék, Hungary, Dec. 1, 1810, died at Weimar, Jan. 31, 1889. Bandmaster, pupil of Semann. He entered the Austrian army as an oboist, and soon became bandmaster. With his band gave concerts in the German cities until 1843, when he collected an orchestra of his own in Berlin. In 1849 he took this orchestra to the United States, but was not very successful. He was appointed royal Prussian musical director in 1850, Kapellmeister to an Austrian infantry regiment in 1858; settled in Munich in 1864, and moved to Frankfort-on-the-Main in 1876. With his orchestra he has visited almost all the larger cities of Europe, and played chiefly light music of his own composition. His dances have been almost as popular as those of Strauss. Works: Hungarian march, op. 1, and other marches and dances, numbering altogether more than 300 pieces. His nephew, Johann Gung'l



(born, 1828, died in 1883), was also a favourite composer of dance music, gave concerts in Berlin, 1843-45, and St. Petersburg, 1845-54, and retired to Fünfkirchen, Hungary, in 1862.—Mendel; Fétis; Riemann, 351.

GURLITT, CORNELIUS, born at Altona in 1820, still living there, 1889. Dramatic composer, pupil of Reinecke the elder; professor at the Conservatorium, Hamburg; was appointed royal music director in 1874. Works: Scheik Hassan, opera; Die römische Mauer, operetta; Rafael Sanzio, do.; Quartet for strings; 3 sonatas for violin; Sonata for violoncello; 2 sonatas for do.; Sonatas for pianoforte; instructive pieces for do.; Songs and duets.—Riemann; Mendel.

GURRLICH, JOSEPH AUGUSTIN, born at Münsterberg, Silesia, in 1761, died in Berlin, June 27, 1817. He studied theology in the Jesuit Latin school in Breslau. In 1784 he became organist at the Hedwigskirche, Berlin, in 1790 entered the court orchestra there, in 1811 was appointed assistant conductor of the opera, and in 1816 court Kapellmeister. Works—Operas: *Das Incognito*, Berlin, 1797; *Der Operschneider*, ib., 1801; *Hans Max Giesbrecht von Humpenburg*, ib., 1815; *Alfred der Grosse* (unfinished). Ballets: *Das Opfer vor der Bildsäule des Amor*, *Vertumnus und Pomona*, 1804; *Die Einschiffung nach Cythera*, *Die Schwestern als Nebenbuhlerinnen*, *Der Dorfschulmeister*, *Die Verwandlungen aus Liebe*, 1805; *Der unterbrochene Dorfjahrmarkt*, 1806; *Echo und Narcissus*, 1813; *Lucas und Laurette*, 1815; *Die Rückkehr des Mars*, 1815; *Die deutschen Frauen*, *Alexander und Campaspe*, *Der Maler*, 1817; *Music to Goethe's Die Laune des Verliebten*; do. to several dramas; *L'Obediienza di Giunata*, oratorio; 4 cantatas; Pianoforte music and songs.—Fétis; Mendel; Schilling.

GUSTAVE III., ou le bal masqué (*The Masked Ball*), opera in five acts, text by Scribe, music by Auber, first represented

at the Académie Royale de Musique, Paris, Feb. 27, 1833. The libretto deals with the story of Gustavus III. of Sweden, who was shot at a masked ball in 1792, by Ankarström, the instrument of a conspiracy of nobles; but Scribe has taken liberties with history by making the king the victim of an outraged husband. The scene of the masked ball in the last act is magnificent, and is often represented singly. The galop from Gustave is famous.

**GUTE NACHT, DU WELTGETUMMEL**, bass aria in G minor, with accompaniment of strings complete, and continuo, in Johann Sebastian Bach's cantata for Dom. xvi post Trinit., "Wer weiss, wie nahe mir mein Ende" (Bachgesellschaft, No. 27); published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipsic, 1860.

**GYPSY BARON, THE.** See *Zigeunerbaron*.

**GYPSY'S WARNING, THE**, English romantic opera in three acts, text by Lindley and Peake, music by Julius Benedict, first represented at Drury Lane, London, April 19, 1838. It was performed many times in Germany. "Rage, rage, thou angry storm," and "Blest be the home," were frequently sung in concerts.

**GYROWETZ, ADALBERT**, born at Budweis, Bohemia, Feb. 19, 1763, died in Vienna, March 19, 1859. Dramatic composer, pupil of his father, a choirmaster. He began the study of law at Prague University, but poverty compelled him to accept the post of secretary to Count von Fünfkirchen. He went to Vienna, where Mozart introduced his compositions to the public; he then visited Italy and studied two years under Sala in Naples. In 1789 he travelled in France, and proved himself the composer of symphonies that had been performed as Haydn's; but the troubles of the Revolution soon drove him to London, where he was well received by the Prince of Wales and others, and found liberal publishers. He was engaged to write an opera, but the opera-house and the score of Semiramide

were burned. In 1793 he returned to Vienna after an absence of seven years. Understanding six languages, he acted as secretary of legation in several German cities, and in 1804-31 was Kapellmeister of the court theatre in Vienna, from which he retired on a slender pension. His fertility was remarkable, and his compositions were very popular in their time, though they are now forgotten. His style is often an imitation of Haydn's. Works—Operas: *Selico*, 1804; *Agnes Sorel*, 1806; *Der Augenarzt*, 1811; *Die Prüfung*, 1813, approved by Beethoven; *Helene*, 1816; *Felix und Adele*, 1831; *Ida, die Büssende*; *Emerike*; *Semiramide*; *Il finto Stanislao*; *Federica e Adolfo*; *Mirina*, melodrama. Operettas: *Der betrogene Betrüger*; *Der dreizehnte Mantel*; *Der blinde Harfner*; *Der Sammtrock*; *Winterquartier in Amerika*; *Gemahl von Ungefähr*; *Das zugemauerte Fenster*; *Die Junggesellenwirthschaft*; *Das Ständchen*; *Aladin*; *Die Pagen des Herzogs von Vendôme*. Forty ballets; Cantatas, choruses, and songs; 19 masses; 60 symphonies; 24 trios; 44 quartets; 3 quintets; 12 serenades; 36 pianoforte sonatas; 12 nocturnes; Overtures, dances, marches, and other music.—*Biographie des Adalbert Gyrowetz* (Vienna, 1848); *Wurzbach*, vi. 62; *Allgem. d. Biogr.*, x. 247; *Riell*, *Mus. Charakterköpfe*, i. 211; *Mendel*; *Fétis*; *Grove*.

**HAACK, FRIEDRICH**, born in Potsdam in 1760, died (?). Violinist, brother of Karl Haack; at an early age he joined the orchestra of the Prince of Prussia as violinist, but studied the pianoforte and the organ, and composition under Fusch. He became organist at Stargard, Pomerania, in 1779, and later music director and organist in Stettin, where he conducted amateur concerts from 1793. He composed the opera, *Die Geisterinsel*, an oratorio, symphonies, pianoforte concerto and trios, and a violin concerto.—*Mendel*; *Fétis*; *Schilling*.

HAACK, KARL, born in Potsdam, Feb. 18, 1757, died there, Sept. 28, 1819. Violinist, pupil of Franz Benda. He entered the orchestra of the Prince of Prussia and was Concertmeister before 1782; on the accession of Friedrich Wilhelm II. he became royal chamber musician and in 1796 Concertmeister. He was pensioned about 1811. He was also a good pianist. Works: 6 violin concertos; 3 sonatas for pianoforte; Chamber music, songs, etc.—Mendel; Schilling; Fétis; Gerber (1790), i. 567; (1812), ii. 453.

HAAS, PATER ILDEPHONS, born at Offenbourg, April 23, 1735, died May 30, 1791. Singer and violinist, pupil of Wolbrecht; entered the Benedictine Monastery of Ettenheimünster in 1751, and became a priest in 1759. He then studied composition, and the violin, on which he had already been much advanced by Wenzel Stamitz. Correspondence with Kaiser, Vogler, and Portmann, and the study of Mattheson's and Marpurg's works, but especially Fux's *Gradus ad Parnassum* completed his musical education. He was librarian of his convent, and his exertions in studying mathematics hastened his end. He composed masses, vespers, and other church music.—Schilling; Mendel; Gerber.

HABENECK, FRANÇOIS ANTOINE,

born at Mézières, June 1, 1781, died in Paris, Feb. 8, 1849. Violinist, son of a German musician in a French military band; played in public



at the age of ten. He studied at the Paris Conservatoire under Baillot, won the first violin prize in 1804, and developed a talent for conducting in the Conservatoire concerts in 1806–15. He became first violinist of the Opéra in 1818, director in 1821–24, conductor of the orchestra in 1824–46. He received the cross of the Legion of

Honour in 1822, and after the Revolution of July, 1830, became first violinist to the king. From 1828 he conducted for twenty years the new Société des Concerts du Conservatoire, and was the first to introduce Beethoven's symphonies into France. Works: Several numbers for the opera of Aladin, given in 1822; *Le page inconstant*, ballet, 1823; Compositions for violin and pianoforte or orchestra; Church music; Songs, etc.—Fétis, Wasielewski, *Die Violine und ihre Meister*, 372–375; Hart, *The Violin*, 304; Dubourg, *The Violin*, 209.

HABERBIER, ERNST, born in Königsberg, Oct. 5, 1813, died at Bergen, Norway, March 12, 1869. In 1832 he went to St. Petersburg; where he became court pianist in 1847; gave concerts in London in 1850; then retired for six months to Christiania, Norway, and elaborated a system of fingering rapid pianoforte passages by alternately using both hands. This system, which bears his name, was not, however, of his inventing, as J. S. Bach and others had applied it long before him. He played in concerts at Paris in 1852; later visited Germany, Russia, and Denmark, and settled as teacher in Bergen in 1866. Composed numerous brilliant pieces for pianoforte.—Fétis, iv. 173; do., *Supplément*, i. 440; Mendel, iv. 467.

HABERMANN, FRANZ JOHANN, born at Königswarth, Bohemia, in 1706, died at Eger, April 7, 1783. He studied music in Italy; then travelled in Spain and France; in Paris entered the service of Prince de Condé in 1731; later was made maestro di cappella to the ducal court of Florence. He composed an opera for Maria Theresa's coronation in Prague, had many pupils, and conducted music in two churches there; and in 1773 went to Eger as music director of a church. Published 12 masses (Prague, 1746) and 6 litanies (ib., 1747), and left in manuscript the oratorios *Conversio peccatoris* and *Deodatus*, symphonies, sonatas, and many works of church music.—Mendel; Fétis; Wurzbach; Schilling.

HABERT, JOHANN EVANDER, born at Oberplan, Bohemia, Oct. 18, 1833, still living, 1889. After being a school-teacher for nine years, he was appointed, in 1861, organist at Gmunden, Upper Austria. He has composed masses, other church music, and some pianoforte pieces and songs.—Mendel.

HACKEL, ANTON, born in Vienna, April 17, 1799, died there, July 1, 1846. Amateur vocal composer, pupil of Franz Freystädter and Emanuel Alois Förster; was a government official in the department of buildings, but found time to produce many compositions, chiefly songs, and church and military music. His ballad, *Die nächtliche Heerschau*, was very popular.—Wurzbach; Fétis; Mendel; Schilling.

HACKENSOELLNER, LEOPOLD, Austrian pianist and composer, contemporary. He settled in Florence, where he is director of the Philharmonic Society; has composed several French operettas, produced in Florence, of which *Le dé* obtained considerable success; also a comic opera, *La villa du spirite*.—Fétis, Supplément, i. 440.

HACKER, BENEDICT, born at Metten, near Deggendorf, Nether Bavaria, May 30, 1769, died (?). Composer, pupil of Michael Haydn and Leopold Mozart; was violinist in a convent choir, and from 1786 to 1802 a clerk in book-shops at Salzburg; then set up for himself there as a dealer in music. He wrote a comic opera, *List gegen List*, for male voices, 7 masses, a Requiem, and other church music, and songs.—Fétis; Mendel; Schilling.

HADRIAN. See *Adriano* in *Siria*.

HADRIANUS. See *Adrianzen*.

HAËNEL DE CRONENTHALL, LOUISE AUGUSTA MARIE JULIA, Marquise d'Héricourt de Valincourt, born in Saxony in 1839, still living, 1889. Composer, pupil successively of Tariot, Franchomme, Stamaty, Prévost, and Demersseman. She has published nearly 100 works, symphonies, sonatas, quartets for strings, variations for orchestra, songs, etc. She trans-

cribes Chinese national airs and songs, for which she gained a medal at the Exposition, and one from the Chinese Commission; one of these pieces, *La descente de l'hirondelle*, is taken from the collection of popular songs by Confucius. *La chanson du thé* is by a Chinese emperor of the 18th century.—Fétis, Supplément, i. 440; Mendel, *Ergänz.*, 140.

HÄFFNER, JOHANN CHRISTIAN FRIEDRICH, born at Obersehönau, near Suhl, March 2, 1759, died at Upsal, Sweden, May 28, 1833. Organist, pupil of Vierling at Schmalkalden, and from 1776 student at Leipsic University, where he supported himself by proof-reading for Breitkopf & Härtel. After travelling with opera companies as music director, he became in 1780 organist of the German church in Stockholm and accompanist at the opera there, receiving in 1787 the title and in 1793 the office of court Kapellmeister; removed to Upsal in 1808, and was made organist of the cathedral and musical director of the university in 1820. He wrote three operas, *Elektra*, *Alceides*, and *Rinaldo*, in the style of Gluck; Swedish songs, organ, and other music.—Fétis; Schilling; Mendel; Riemann.

HÄFFNER SYMPHONIE, a name sometimes given to Mozart's Symphony in D (Köchel, No. 385), to distinguish it from his 13 others in the same key. It was composed in 1782, for the wedding of a daughter of the Häffners, one of the wealthy merchant families of Germany, and was first performed at her marriage in Salzburg, in the same year.

HAGEMAN, HERMAN, born at Neerboseh, Holland, in 1812, still living, 1889. Organist, pupil of Courbois; was for twenty-five years organist of his native town. He went in 1859 to Nymwegen, and was organist in 1864 at Grave. He has published a treatise on plain-chant and a collection of plain-chant pieces harmonized with organ accompaniment.—Fétis, Supplément, i. 442; Mendel.



## HAGEMAN

**HAGEMAN, MAURITS LEONARD**, born at Zutphen, Holland, Sept. 25, 1829, still living, 1889. Pianist and violinist, pupil of Sloat and Vrugtman, and at the Royal School of Music at The Hague of Lübeck, Van der Does, Tommassini, and Baetens; finally, at the Brussels Conservatoire, of de Bériot. He entered the orchestra of the Italian Opera at Brussels as first violinist, became musical director and organist at Groningen, and in 1865 director of the Maatschappij van Toonkunst at Batavia. Ten years later he returned to Holland, lived for a year in Brussels, and settled at Leeuwarden, where he assumed the direction of a great music school and a singing society. He has composed a few cantatas, pianoforte music, and songs.—Riemann; Viotta.

**HAGER, JOHANNES**, born in Vienna, Feb. 24, 1822, still living there, 1889. Real name, Johann von Hasslinger-Hassing; he is an aulic councillor in the Ministry of Foreign Affairs. Dramatic composer, pupil of A. J. Becker, Fischhof, J. Hauser, Moritz Hauptmann, and Mendelssohn; has published also a series of excellent works of chamber music. Works: *Jolantha*, opera, given in Vienna, 1849; *Marfa*, do., ib., 1886 (composed in 1861); *Johannes der Täufer*, oratorio; *Symphony*; *Mass*; *Concerto for violoncello*; *Sextet for strings*; *Quartets, trios, etc.*; *Songs and ballads*.—Riemann.

**HAGIUS, JOHANN**, German composer of the last half of the 16th century. He was a preacher in Eger and an able musician. He had the original idea of setting the sayings of celebrated men to music and publishing them under the title of *Symbola*. The Emperor Maximilian II, Luther, and Melancthon were among the celebrities thus symbolized.—*Allgem. d. Biogr.* x. 354; *Fétis*; *Gerber*.

**HAGIUS, KONRAD**, born at Rinteln, Schaumburg-Hesse, in 1559, died (?). He lived in Poland in his youth, and afterwards became chamber musician to the Count of

Holstein-Schaumburg. Of his numerous compositions the best known are some Magnificats for 4-6 voices (Dillingen, 1606), and German songs for 2-8 voices (Lauingen, 1614); besides, he has written intrades, galliades, courantes, etc., for instruments, and fantasias, and fugues.—*Gerber* (1790), i. 578; (1812), ii. 480; *Fétis*; *Schilling*; *Mendel*.

**HAGUE, CHARLES**, born at Tadcaster, England, in 1769, died at Cambridge, June 18, 1821. Composer, pupil at Cambridge of Manini on the violin, Hellendaal, senior, in thorough-bass and composition, and studied also under Salomon and Dr. Cook. He settled in Cambridge, where he became Mus. Bac. in 1794; professor of music in the university in 1799, and Mus. Doc. in 1801. His anthem, "By the Waters of Babylon," published in score, and an ode (1811) were great favourites. He arranged Haydn's 12 symphonies as quintets, and published two collections of glees.—*Grove*; *Fétis*; *Mendel*.

**HAHN, BERNHARD**, born at Leubus, Silesia, Dec. 17, 1780, died in Breslau in 1852. Pupil of his father in singing and violin; was choir-boy in Breslau, then played the violin in the private quartet of Count Matuschka in Pitschen, where Förster instructed him further. He was influenced by Türk in Halle in 1804, then returned to Breslau, where he sang in the cathedral and taught singing in the Catholic gymnasium in 1815, and later succeeded Schnabel as Kapellmeister of the cathedral. He wrote songs, church music, and vocal instruction books.—*Mendel*; *Fétis*; *Schilling*; *Riemann*.

**HAHN, GEORG JOACHIM JOSEPH**, German composer of the 18th century. He was senator and music director at Münsterstadt, Franconia, and wrote masses, psalms, arias, pianoforte pieces, and works on theory.—*Mendel*; *Schilling*; *Gerber* (1790), i. 579; (1812), ii. 482; *Fétis*.

**HAHN, THEODOR**, born at Dobers, Silesia, Sept. 3, 1809, died in Berlin in

## HÄHNEL

1865. Organist, pupil of Klein at Schmiedeburg, of Rink and Gottfried Weber in Darmstadt, and of B. Klein and Zelter in Berlin. He went to Paris in 1838, and received advice from Bordogni and Lablache; then visited Italy and Austria, and on returning to Berlin became organist of St. Peter's and in 1840 singing teacher and Repetitor of the royal opera school. Works: Cantatas, motets, psalms, songs, and organ music.—Mendel; Fétis; Viotta.

HÄHNEL, JACOB. See *Gallus*.

HÄBEL (Haibl), JACOB, born in Gratz in 1761, died in Deakovar in 1826. After playing in the provinces, he became tenor singer and actor at Schikaneder's theatre in Vienna from 1789, and there composed about ten light operettas. In 1804 he became church Kapellmeister to the Bishop of Bosnia in Deakovar. The most popular of his operettas were: *Der Tyroler Wastel*, *Der Landsturm* (sequel), *Das medicinische Collegium*, *Papagei und Gans*, *Der Einzug in das Friedens-Quartier*, *Tschling!* *Tschling!*. He wrote also the music to several ballets.—Allgem. d. Biogr., x. 379; Wurzbach; Mendel; Fétis.

HAIGH, THOMAS, born in London about 1769, died there, April, 1808. Pianist and violinist, studied composition in 1791-92 under Haydn, some of whose symphonies he arranged. In 1793 he removed to Manchester, and returned to London in 1801. Works: 12 sonatas for pianoforte and violin; Sonatas for pianoforte, four hands; do., for pianoforte and flute; 3 capriccios, op. 38; 3 serenatas, op. 40; 12 preludes; Songs, glees, etc.—Fétis; Grove.

HAIL COLUMBIA, a popular American song, music from the President's March by Feyles, words by Judge Joseph Hopkinson, written in 1798 for an actor, Fox, and first sung by him in a theatre in Philadelphia in that year. It became at once a national song. *Hail Columbia*, a Fest-Ouverture by Karl Hahnstock, op. 5, written for the Philharmonic Society of New York, published by Schubertli (Leipsic and New York).

HAIL! GENTLE SLEEP. See *Puritan's Daughter*.

HAINÉ, KARL, born in Augsburg, Jan. 2, 1830, still living, 1889. The son of an opera singer, he played the pianoforte in public at the age of eight, made concert tours with his father, and when sixteen years old was music director of a travelling company in Westphalia, and in 1847 entered the theatre orchestra of Mainz. After visiting Hanau and Worms, he taught in Boeholt in 1849-51; was theatrical music director in Aurich and Emden; became organist of the cathedral in Worms in 1852 and of the synagogue there in 1868, founding an orchestral society in 1872. He wrote an opera, *Der Graf von Burgund*, an operetta, and pianoforte and vocal music.—Mendel.

HAINL, GEORGES FRANÇOIS, born at Issoire, France, Nov. 19, 1807, died in Paris, June 2, 1873. Violoncellist, studied at the Paris Conservatoire under Norblin, and gained the first violoncello prize in 1830. He was conductor of the orchestra at the Grand Théâtre of Lyons from 1840; went to Paris in 1863 as conductor of the Académie de Musique, and was conductor of the Société des Concerts du Conservatoire in 1864-73. Works: Fantasias for violoncello, one on *Gnillaume Tell*. He published a book entitled "*De la musique à Lyon*" (1852).—Fétis; Larousse.

HAKART (Haequart), CAROLO, born at Bruges (or at Huy?) about 1640, died in Holland, 1730. Viola di gamba player; seems to have lived at The Hague about 1686 in the service of the Prince of Orange.—Works: *Cantiones sacre* (1674); *Harmonia parnassia* (1686); *Motetti* (1700); *Praeludia* (1706); 10 sonatas for 2 viole di gamba and bass (1700); Music to Dirk Buysero's comedy *De triomferende Min* (1680).—Viotta.

HAKENBERGER (Hackenberger), ANDREAS, church composer of the 17th century. In 1610-28 he was Kapellmeister in the Marienkirche of Dantzic. Possibly a pupil of his predecessor Johannes Wanningus,

he was a worthy representative of the tendency prevailing at the end of the 16th century, and ranks among the best masters of his time.—Works: *Neue teutsche Gesaenge mit 5 Stimmen*, etc. (Dantzic, 1610); *Odaria suavissima*, etc. (Leipsic, 1612); *Harmonia sacra, seu 6 motetti 6-12 voc.* (Frankfort, 1617); *Motets for 6-12 voices* (Leipsic, 1612-19); *Sacri modularum concentus*, for 8 voices (Stettin, 1615, Frankfort, 1616, Wittenberg, 1619); *Ode sacre Christo infantulo*, etc. (Leipsic, 1619).—*Allgem. d. Biogr.*, x. 397; *Fétis*.

**HAKING**, Rev. RICHARD, born in England in 1830, still living, 1889. He took holy orders in 1861, became rector of Easton Grey, Malmesbury, in 1873, and of Congham, Norfolk, in 1882. In 1864 he was made Mus. Doc., Oxford. Works: *Cantatas*; 2 lyrical legends; *Orchestral pieces*; *Solos for violin, violoncello, flute, etc.*; *Anthems*; *Part-songs*.

**HAKON JARL**, cantata for solos and male chorus, with orchestra, text by Heinrich Carsten, music by Carl Reinecke, op. 142, first performed in 1877. Published by Breitkopf & Härtel (Leipsic, 1877). The subject is from Öhlenschläger's tragedy of "Hakon Jarl." He has used the same theme for a symphonic poem in C minor, first performed at the Gewandhaus, Leipsic, Feb. 23, 1880. I. *Allegro*, Hakon Jarl; II. *Andante*, Thora; III. *Intermezzo, Allegretto moderato*, in Odin's Grove; IV. *Olaf's Victory* (1880). Frederik Smetana also wrote a symphonic poem on this subject.—Upton, *Standard Symphonies*, 304.

**HALÉVY**, (JACQUES FRANÇOIS) FROMENTAL (ÉLIE), born in Paris, May 27, 1799, died at Nic, March 17, 1862. The family name was Lévy, but was changed by Fromental's father in compliance with a proposal made in 1807 by the French government, in concert with a decree of the Sanhedrim convoked at Paris, to all Jews in France to modify their surnames, to avoid the confusion in the government registers arising from many families having

the same name. He entered Cazot's solfège class at the Conservatoire in 1809; in 1810 he began to study the pianoforte under Charles Lambert, and in 1811 harmony under Berthon. He then studied counterpoint for five years under Cherubini. He took the Prix de Rome in 1816 with his cantata, *Herminie*, and set out for Rome the year after. While in Italy he worked hard at an opera and other music. On his return to Paris, after many disappointments, he succeeded in having *L'artisan* brought out at the Théâtre Feydeau in 1827, but with deservedly little success; yet, for several years he continued to produce operas, which showed a steady advance in his art. His reputation with musicians was sufficient to induce the management of the Opéra Comique to entrust to him the completion of Hérold's unfinished opera, *Ludovic*, and this work was brought out with great success in 1834. But Halévy's first definite triumph was in 1835, with *La Juive*, with which his second manner began. Six months later he won fresh laurels with *L'éclair*. His reputation was now most brilliant, yet it was not until 1838 that he produced *Guido et Ginevra*, a work which, though full of beauties of a high order, failed to catch the popular taste. *Les treize* (1839) and *Le drapier* (1840) had no better luck, but *La reine de Chypre*, Opéra, 1841, again placed him upon the pinnacle of success, although the work, as a whole, was hardly up to the level of his two master-works, *La juive* and *L'éclair*. It has been suspected that the resounding success of Meyerbeer's *Les Huguenots*, in 1836, overstimulated his ambition, and led him to attempt tasks not congenial to his cast of genius; but it is more probable that he often worked on subjects which did not inspire him. As it is, there



are few of his operas which do not contain beauties of a very high order, and he has always been rather undervalued by the French public. Meyerbeer's reputation reached its height just in time to throw Halévy's into the shade at the very turning-point of the latter's career. He had far greater depth of sentiment than his more successful rival, and was more prone to be true to a high ideal; but he had not so acute a perception of what would be effective with the public, and was not always careful to make his style perfectly clear. The success of *La Juive* procured him the succession to Reicha at the Institut, in 1836. In 1816 he had already begun to teach sol-fège at the Conservatoire, and was made professor of harmony in 1827, being promoted to the professorship of counterpoint in 1833, and to that of composition in 1840. Gounod, Victor Massé, Bazin, Henri Duvernoy, Bizet, and many others of note were among his pupils. In 1827 he was accompanying pianist at the Théâtre Italien, and in 1829 he became chef du chant at the Opéra. He was chosen permanent secretary of the Académie des Beaux-Arts in 1854. He died of consumption at Nice, but was buried in Paris, March 24, 1862.

Works: I. Operas: *Les bohémiennes*, never performed; *Pygmalion*, do.; *Les deux pavillons*, do.; *L'artisan*, Paris, Opéra Comique, Jan. 1827; *Le roi et le batelier* (in collaboration with Rifaut), ib., Nov. 3, 1828; *Clari*, Théâtre Italien, Dec. 9, 1828; *Le dilettante d'Avignon*, Opéra Comique, Nov. 7, 1829; *Attendre et courir* (in collaboration with H. de Ruoltz), ib., May 29, 1830; *La langue musicale*, ib., Dec. 11, 1830; *Yella*, never performed; *La tentation*, ballet-opera (in collaboration with Gide), Paris, Opéra, June 20, 1832; *Les souvenirs de Lafleur*, Opéra Comique, March 4, 1833; *Ludovic* (begun by Hérold), ib., May 16, 1833; *La Juive*, Opéra, Feb. 23, 1835; *L'éclair*, Opéra Comique, Dec. 30, 1835; *Guido et Genevra*, ou la peste de Florence, Opéra, March 9, 1838; *Les treize*, Opéra Comique, April

15, 1839; *Le shérif*, ib., Sept. 2, 1839; *Le drapier*, Opéra, Jan. 6, 1840; *Le guitarero*, Opéra Comique, Jan. 21, 1841; *La reine de Chypre*, Opéra, Dec. 22, 1841; *Charles VI.*, ib., March 15, 1843; *Le lazaronne*, ou le bien vient en dormant, ib., March 29, 1844; *Les mousquetaires de la reine*, Opéra Comique, Feb. 3, 1846; *Les premiers pas* (in collaboration with Adam, Anber, and Carafa), Opéra National, Nov. 15, 1847; *Le Val d'Andorre*, Opéra Comique, Nov. 11, 1848; *La fée aux roses*, ib., Oct. 1, 1849; *La tempesta*, London, Her Majesty's Theatre, June 8, 1850; *La dame de pique*, Paris, Opéra Comique, Dec. 28, 1850; *Le Juif errant*, Opéra, April 23, 1852; *Le Nabab*, Opéra Comique, Sept. 1, 1853; *Jaguarita l'Indienne*, Théâtre Lyrique, May 14, 1855; *L'inconsolable* (given under the pseudonym Alberti, but attributed to Halévy), ib., June 13, 1855; *Valentine d'Anagny*, Opéra Comique, April 26, 1856; *La magicienne*, Opéra, March 17, 1858; *Valentine d'Ornano*, unfinished; *Noé*, on le Déluge, unfinished.

II. Cantatas, Ballets, etc.: *Les derniers moments du Tasse*, cantata (2d prize, Conservatoire, 1816); *La mort d'Adonis*, cantata (2d grand prix, Conservatoire, 1817); *Hermie*, cantata (prix de Rome, 1819); *De profundis* for 3 voices and orchestra, to a Hebrew text, for the death of the due de Berry, given at the synagogue in the rue Saint-Avoye, Paris, March 24, 1820; *Mauon Lescant*, ballet, Opéra, May 3, 1830; *Overture and incidental music to Prométhée enchaîné* (translated from Æschylus by his brother, Léon Halévy), Théâtre Français, March 18, 1849; *Italie*, cantata, Opéra Comique, June 7, 1849; *Les plages du Nil*, cantata; *Several choruses for male voices*. III. Pianoforte music, etc.: *Sonata for four hands*; *Rondo, or capriccio*, and other fugitive pieces; *Many songs and duets*. —Léon Halévy, F. Halévy, sa vie, ses œuvres

(Paris, Paul Dupont, 1862; 2d ed., enlarged, with portrait and autograph, Paris, Hengel, 1863); Édouard Monnais, F. Halévy, etc. (Paris, Chaix, 1863); Arthur Pougin, F. Halévy, Écrivain (Paris, Claudin, 1865).

HALL, HENRY, born at Windsor, England, about 1655, died March 30, 1707. Organist, said to have studied under Dr. Blow; became organist of Exeter Cathedral in 1674, and later organist and vicar-choral of Hereford Cathedral. Works: *Te Deum* in E-flat; *Benedicite* in C minor; *Cantate Domino* and *Deus Misereatur* in B-flat; *Five anthems*; *Songs and duets*. His son Henry was also organist and vicar-choral of Hereford Cathedral, and his son William was a member of the king's band.—Grove.

HALLÉ, CHARLES (Karl Halle), born at Hagen, Westphalia, April, 11, 1819, still living, 1889. Pianist, studied with Rink in Darmstadt in 1835. He went in 1840 to Paris, where he associated with Cherubini, Chopin, and Liszt. In 1848 he went to London, where he first appeared at the orchestral concerts at Covent Garden, May 12, 1848, and at the Philharmonic, March 15, 1852. In 1857 he began his orchestral subscription concerts at Manchester, and in 1861 his annual series of recitals, in which he performed all Beethoven's sonatas in eight matinées. He has written a limited number of compositions, and a method for the pianoforte.—Fétis; Mendel.

HALLELUJAH CHORUS, the closing chorus in the second part of Handel's oratorio of *The Messiah*. When the oratorio was first given at Covent Garden Theatre, March 23, 1743, the whole audience, including King George II., arose and remained standing until its conclusion—a custom still observed. Other Hallelujahs by Handel are in *Judas Maccabæus*, *Athalia*, the

Occasional Oratorio, and the *Coronation Anthems*.—Schœlcher, Handel, 253; Rockstro, 239.

HALLÉN, ANDERS, born at Gotenburg, Sweden, Dec. 22, 1846, still living, 1889. Dramatic composer, pupil of Reinicke at Leipsic (1866-68), of Rheinberger in Munich (1869), and of Rietz in Dresden (1870-71). In 1872-78, and again from 1883, conductor of the concerts of the musical union at Gotenburg; in the meanwhile he lived mostly in Berlin. Works: *Harald der Viking*, opera, given at Leipsic, 1881, and Stockholm, 1883; 2 Swedish rhapsodies, op. 17 and 23; *Vom Pagen und der Königstochter*, *Balladeneyclus* for chorus, solo, and orchestra; *Traumkönig und sein Lieb*, do.; *Das Ahrenfeld*, for female chorus, with pianoforte; *Vineta*, choral rhapsody with pianoforte; *Romance* for violin, with orchestra; German and Swedish songs.—Riemann.

HALLSTRÖM, IVAR, born in Stockholm, 1826, still living, 1889. Dramatic composer; studied law and became private librarian to the Crown Prince, the present King; in 1861 he was appointed director of the school of music, as successor to Lindblad. Works—Operas: *Hertig Magnus*, given in Stockholm, 1867; *The Rape of the Mountain Maid*, ib., 1874; *Der Bergkönig*, ib., 1875, Munich, 1876; *The Vikings*, Stockholm, 1877; *Nyaga*, 1885; *The Flowers*, idyl for solos, chorus, and orchestra (prize, Stockholm, 1860).—Riemann.

HALM, ANTON, born at Altenmarkt, Styria, June 4, 1789, died in Vienna, April 6, 1872. After having served in the Austrian army as lieutenant until 1811, he settled down in Vienna to teaching pianoforte and composing, and was for many years an esteemed friend of Beethoven. Works: *Solemn Mass*; 6 Trios for pianoforte and strings, op. 12, 21, 23, 42, 57, 58; 3 Quartets for strings, op. 38-40; 3 Sonatas for pianoforte and violoncello, op. 13, 24, 25; do. for pianoforte solo, op. 15, 43, 51; *Rondeaux brilliants*, for do., op. 4, 14, 17, 20, 49;



## HALTER

Thèmes variés, for do., op. 33, 37, 46, 47, 50; Grandes études de concert, op. 59; Études mélodiques, op. 60; Études pathétiques, op. 61; Études héroïques, op. 62; Sonatas, rondos, marches, etc., for pianoforte (4 hands), op. 41, 44, 45, 48, 54, 56; Die Krönungsfeier M. der Kaiserin Karoline Augusta, op. 55.—Fétis; Gassner, Univ. Lex. (Stuttgart, 1849); Wurzbach.

**HALTER, WILHELM FERDINAND**, born in the last half of the 18th century, died at Königsberg, April 10, 1806. While secretary of Königsberg, he was an amateur musician, and later became organist of the reformed church there. His operetta *Die Cantons-Revision*, was given at Königsberg in 1792, and won him much local fame. He composed also sonatas (1788), and songs.—Mendel; Fétis; Schilling, iii. 428.

**HAMAL, HENRI GUILLAUME**, born at Liège in 1685, died there, Dec. 3, 1752. Organist, pupil of Lambert Pietkin. He became in 1708 maître de musique at the parochial church of Saint-Trond, whence he was called to Liège to be master of the sous-maîtrise of Saint-Lambert. He introduced Italian music into Belgium. Works: Motets; Italian and French cantatas; Songs in the Liège patois.—Fétis; Mendel; Viotta.

**HAMAL, JEAN NOEL**, born at Liège, Dec. 23, 1709, died there, Nov. 26, 1778. He studied counterpoint at Rome with Giuseppe Amadori, became maître de chapelle at Saint-Lambert in 1738, and again visited Italy in 1749. He used the patois of Liège in his operas. Works—Oratorios: Jonathan, Judith. Operas: *Li voegge di Chofontaine*, written in 1757; *Li Liégeois éragi*, 1757; *Li Fiess di houte si plan*, 1758; *Les Ypocontes*, burlesque opera, 1758. Other works: In exitu Israel, for two choruses and two orchestras; 6 quartets for strings; 3 symphonic pieces for four parts.—Mendel; Fétis; do., Supplément, i. 446.

**HAMERIK, ASGER**, born at Copenhagen, April 8, 1843, still living, 1889. Dramatic composer, pupil of Gade, Matthiison-

Hansen, and Haberbierr, then in Berlin (1862) of von Bülow on the pianoforte, and in



Paris (1864-68) of Berlioz, whose only pupil he was, and with whom he went to Vienna in 1866-67; during the exhibition in Paris he was a member of the musical jury, and received a gold medal for his *Hymne de la paix*. In 1869 he visited Italy, and in 1871

became director of the Conservatory of the Peabody Institute, and of the Peabody symphony concerts at Baltimore, where he has done much toward the improvement of musical life. Works—Operas: *Tovelille*, op. 12 (1863-65), performed in fragments in Paris and Copenhagen; *Hjalmar* and *Ingeborg*, op. 18 (1868), do., ib., and Stockholm; *La vendetta*, op. 20, given in Milan, 1870; *The Traveller*, op. 21 (Vienna, 1871); *Suites for orchestra: Nordische Suite*, op. 22 (1871-72); *Second do.*, op. 23 (1872-73); *Third do.*, op. 24 (1873-74); *Fourth do.*, op. 25 (1875-76); *Fifth do.*, op. 26 (1877-78). Symphonies: *Symphonic poétique*, op. 29 (1879-80); *Symphonie tragique*, op. 32 (1882-83); *Symphonie lyrique*, op. 33 (1884-85); *Symphonie majestueuse*, op. 35 (1888). Various works: *Judaïsche Trilogie* for orchestra, op. 19 (1866-67); *Christian Trilogy*, for do., baritone solo, mixed chorus, and organ, op. 31 (1881-82); *Requiem*, for alto solo, chorus in 6 parts, and orchestra, op. 34 (1886-87); *May-dance*, for female voices, and small orchestra, op. 28 (1879); *Opera without words*, in 3 parts for orchestra, or pianoforte, op. 30 (1881); *Concert romance for violoncello*, with orchestra, op. 27 (1878); *Cantatas*, chamber music, and songs.

**HAMLET**, opera in five acts, text by Michel Carré and Jules Barbier, after Shakespeare, music by Ambroise Thomas, first represented at the Opéra, Paris, March

## HAMLET

9, 1868; produced in London in Italian, as *Amleto*, at Covent Garden, June 19, 1869. The success of this work, written next after *Mignon*, and which passed its 200th representation at the Opéra, Feb. 16, 1883, won for the composer in 1871 the position of director of the Conservatoire. Among the prominent numbers are: The duet in the first act between Ophélie and Hamlet, "Doute de la lumière;" the aria of the Queen, "Dans son regard plus sombre," and the chorus of the comedians, "Princes sans apanages," in the second act; the trio in the third act, with the baritone phrase, "Allez dans un cloître, Ophélie," and the grand scene between Hamlet and his mother in the same act; the *andante* sung by Ophélie in the fourth act, with the waltz-rhythm, "Partagez-vous mes fleurs," the melody of which is continued by an invisible chorus of Willis, while Ophélie disappears in the waters of the blue lake; and lastly, the aria of

marl, and the others by Belval, Colin, David, Grisy, Castelmary, Ponsard, Gaspard, and Mermant. The pianoforte score is by



Nisson as Ophélie.



Faure as Hamlet.

Hamlet, "Comme une pâle fleur," the funeral march, and the concluding chorus of young girls. The rôle of Hamlet was sung in Paris by Faure, those of Ophélie and of the Queen by Mlle Nilsson and Mme Guey-

Vanthrot. Hamlet had been previously set to music, as *Amleto*, by Gasparini, Rome, 1705; Domenico Scarlatti, *ib.*, 1715; G. Carcano, Venice, 1790; Andreozzi, Genoa, 1793; Mercadante, Milan, 1822; Buzzola, Venice, 1848; L. Moroni, Rome, 1860; and Franco Faccio, text by Boito, Genoa, 1865. It has also been musically treated in Germany by Abt Vogler, about 1791 (published at Spire); by Marezek, Brünn, 1840; and by Alexander Stadtfeld, Darmstadt, 1857, and Weimar, 1882.—Lajarte, *ii.* 242; Ambros, *Bunte Blätter*, *ii.* 53.

HAMLET, overture for orchestra in C minor, by Niels W. Gade, op. 37, dedicated to F. L. Höelst. *Andante*, *Allegro con fuoco*, *Marcia funebre*. Performed by the Philharmonic Society of New York, in the season of 1868-69. Published by Breitkopf & Härtel (Leipzig, 1865). Arranged for piano-

## HAMLET

forte by Franz Brissler. Overtures to Hamlet, for orchestra, have been written also by Josef Joachim, op. 4, and by George Alexander Macfarren.

**HAMLET**, symphonic poem for orchestra, by Liszt, op. 4, No. 10. Written in 1859. Date of first performance unknown.

**HAMLET**, symphonic poem for orchestra, by E. A. Macdowell, first performed at Chickering Hall, New York, Nov. 15, 1887.

**HAMM, JOHANN VALENTIN**, born at Winterhausen, Bavaria, May 11, 1811, died at Würzburg, Dec. 21, 1875. Violinist and pianist, pupil at the Fröhlich Institute at Würzburg; entered the theatre orchestra there, as viola player in 1831, and became later Concertmeister and music director. His opera *Die Gräfin Plater*, was well received at Würzburg, 1832. He composed also symphonies, overtures, quintets, quartets, marches, dances, and part-songs.—Mendel; do., *Ergänz.*, 144; *Fétis, Supplément*, i. 447.

**HAMMA, BENJAMIN**, born at Friedlingen, Württemberg, Oct. 10, 1831, still living, 1889. Brother of Fridolin and Franz Hamma, pupil at Stuttgart of Lindpaintner; then lived in Paris and Rome. He directed concert and singing societies in Königsberg until after the war of 1870, then devoted himself to teaching, and later became director of the new music school in Stuttgart. He composed the opera, *Zarrisco*, many songs and part songs, and pianoforte pieces.—Mendel; *Fétis, Supplément*, i. 447.

**HAMMA, FRANZ**, born at Friedlingen, Württemberg, Oct. 4, 1835, still living, 1889. Organist and pianist, brother of Fridolin and Benjamin Hamma. He was organist of the church of St. Anna and director of the *Cäcilienverein* in Basel, and later became organist at Oberstadion, Württemberg. He has written songs, a vocal method, and organ music.—Mendel; *Fétis, Supplément*, i. 447.

**HAMMA, FRIDOLIN**, born at Friedlingen, Württemberg, Dec. 16, 1818, still living, 1889. Organist, brother of Benjamin

and Franz Hamma. Became music director in Schaffhausen in 1840, organist of Meersburg on the Lake of Constance in 1842; took part in revolutions in Italy and Baden; lived in Switzerland and Baden; taught in Burgdorf, Geneva, and Stuttgart; was organist at Ettlingen, and later teacher in Neustadt on the Haardt. He claimed to have discovered the original melody of the *Marseillaise* in a mass by Holtzmann. Works: *Operettas*; *Ballets*; *Songs*.—Mendel; do., *Ergänz.*, 144; *Fétis, Supplément*, i. 447.

**HAMMEL, STEPHAN**, born at Gissigheim, Baden, Dec. 21, 1756, died at Veitshöchheim, Feb. 1, 1830. Organist, educated in the Benedictine monastery of St. Stephen's at Würzburg, he entered the order, and became pastor at Veitshöchheim. He composed much church and instrumental music, of which little has been published.—Schilling; do., *Supplément*, 183; Mendel; *Fétis*.

**HAMMER, GEORG**, born at Herlheim, Franconia, May 1, 1811, still living, 1889. Organist, pupil in Würzburg at Fröhlich's Institute, where he became assistant in 1830, and of the seminary church of St. Michael in 1837. He is the author of church music, cantatas, songs, dances, and marches.—Mendel; Schilling, *Supplément*, 184; *Fétis*.

**HAMMERSCHMIDT, ANDREAS**, born at Bräu, Bohemia, 1611, died at Zittau, Oct. 29, 1675. Organist, studied counterpoint at Schandau, under the cantor, Stephan Otto; became organist at Freiberg in 1635, and at Zittau in 1639. Works: *Instrumentalischer erster Fleiß* (1636); *Geistliche Concerte von 2, 3, und 4 Stimmen* (1838); *Geistliche Concerte von 4, 5, und 6 Stimmen* (Frei-





burg, 1641); Dialogi spirituali, oder Gespräche zwischen Gott und einer gläubigen Seele, von 2 und 4 Stimmen (Dresden, 1645 and 1652); XVII. Missæ sacræ, 5 ad 12 usque vocibus et instrumentis (Dresden, 1633); Paduanen, Gaillardien, Balleten, etc. (1st part, Freiberg, 1648, 2d part, ib., 1650); Die musikalische Andachten, geistliche Motetten und Concerte, von 5, 6, 12

them are: Das Entzücken, op. 8; Clavierfuge, op. 21; Lieb-Annehen; Fantasiestück in vier Bildern, op. 10.—Mendel.

HAMPELN, KARL VON, born in Mannheim, Jan. 30, 1765, died in Stuttgart, Nov. 23, 1834. Violinist, became Kapellmeister to Prince von Fürstenberg in Donaueschingen, and later at the court in Hechingen; was court musical director in Stuttgart from 1811, being pensioned in 1825. A symphonic concertante for 4 violins, and a violin concerto were his only compositions published besides waltzes.—Fétis; Schilling; Mendel.

HANDEL, GEORGE FRIDERIC (Georg Friedrich Händel), born in Halle, Feb. 23, 1685, died in London, April 14, 1759. The name was variously spelt by different branches of the family: Händel,



Hendel, Händeler, Händeler, Hendtler; it was first spelt Hendel in England, afterward Handel; in Germany the great composer is universally known as Händel; in France, until quite recently, as Hændel or Hændel. Handel's father was a surgeon, a man of no artistic tastes, and who, being sixty-five when his son was born, had such fixed ideas on the subject that, in spite of the child's evident talent for music, he did everything to prevent his studying it, even superficially. Handel's boyhood was one determined struggle against parental authority in this matter, until, on the intervention of the Duke of Saxe Weissenfels, he was reluctantly allowed to follow his natural bent. In 1692 he began to study counterpoint, canon, and fugue under Zachau, and to practise on the organ, the harpsichord, the spinet, and the oboe. In 1695 he was sent to Berlin, where he met Bononcini and Ariosti, exciting the admira-

*Johann Samuel Hampe*

und mehr Stimmen (Freiberg, 1648); Weltliche Oden (Freiberg, 1640); Die musikalische Andachten (3d part, Freiberg, 1652); Chor-Musick (Leipsic, 1662); Die musikalischen Gespräche über die Evangelien, von 4, 5, 6 und 7 Stimmen (Dresden, 1655); Fest-, Buss- und Dank Lieder (Zittau, 1659); Kirch- und Tafel-Musick (Zittau, 1662); Missen von 5, 6, 12, und mehr stimmige (Dresden, 1664); Die Fest und Zeit Andachten, etc. (Dresden, 1671).—Gerber; Mendel; Fétis; Schilling; Allgem. d. Biogr., x. 488; Winterfeld, Der evang. Kirchengesang, ii. 249, 381.

HAMPE, JOHANN SAMUEL, born at Lucine, Silesia, Nov. 11, 1770, died at Oepeln, June 9, 1823. Organist and pianist, pupil of his father, then studied in Breslau. For six years tutor in a private family, he obtained a government appointment at Tarnowitz, and in 1796 at Glogau, where he founded a vocal institute; from it sprang, in 1807, a standard concert enterprise, for which he composed several works, and often appeared successfully as a pianist. In 1809 he went to Liegnitz, and in 1816 as councillor to Oepeln. He composed the opera Die Rückkehr (1816), cantatas, and festival hymns, and instrumental music.—Fétis; Mendel.

HAMPEL, HANS, born in Prague, Oct. 5, 1822, died there, March 30, 1884. Pianist, finished his musical studies under Wenzel Tomaschek, and wrote a Requiem, and pianoforte compositions mostly of a melancholy character, but of decided merit. Among

*C. Resist extreme,  
 Serious Grave: Bene the figs,*

Handwritten musical notation for the first system, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'.

Handwritten musical notation for the second system, consisting of four staves. It includes the tempo marking "Allegro moderato" and various musical notations.

## HANDEL

tion of the one, and the dislike, and finally the jealousy, of the other by his already wonderful improvisations on the organ and harpsichord. The Elector wished to send him to Italy, and then attach him to his court; but nothing came of it, and the boy was ordered back to Zachan in Halle. On his father's death he went to Hamburg, entering the orchestra of the German Opera, then under Keiser's direction, as *violino di ripieno*; but on Keiser's being forced to hide from his creditors, Handel took the

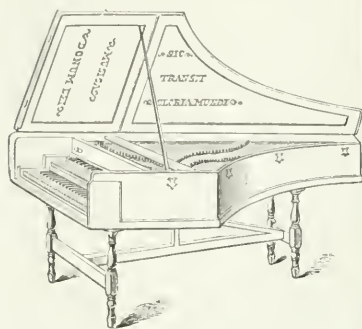


Birthplace of Handel.

harpsichord, and was soon permanently engaged as clavecinist and conductor. In Hamburg began his intimacy with Telemann and Mattheson. His first opera, *Almira*, was given in January, 1705. In 1706 Handel went to Italy, producing both operas and sacred works with unvarying success in Florence, Venice, Rome, and Naples. Here the works of Alessandro Scarlatti made an indelible impression upon him; indeed, of all the outside influences ever exerted upon his genius, Scarlatti's was unquestionably the strongest. In 1709 the post of Kapellmeister to the Elector of Hanover (after-

ward George I., of England) was offered him by the advice of Steffani, who then held it; Handel accepted, on the condition of being allowed to visit England, whither he went in the latter part of 1710. His *Rinaldo*, written in a fortnight, was brought out at the King's Theatre, Haymarket, Feb. 24, 1711, with such success that his reputation in England was at once secured. At the expiration of six months he was forced to return to Hanover; but London attracted him so, that in January, 1712, he went back thither, apparently without leave; for when his master, the Elector, came to London as King of England, it took the intervention of Baron Kilmanseck and the *Water-Music* episode to effect a reconciliation between His Majesty and his quondam truant Kapellmeister. Handel, however, soon obtained his pardon and an annuity of £200. In 1716 he followed the King to Hanover, where he brought out his *Broekes-Passion*. On his return to London, in 1718, he succeeded Dr. Pepusch as chapel-master to the Duke of Chandos, which post he held three years, during which time he produced the *Chandos Te Deums* and *Anthems*, the English *Acis and Galatea*, and his first oratorio, *Esther*. He gave lessons also to the daughters of the Prince of Wales, for whom he wrote the first volume of his *Suites de pièces pour le Clavecin*, known in England as *The Lessons*. In addition, he assumed the direction of the Italian opera for the Royal Academy of Music in 1720, engaging a company of Italian singers, Senesino and Durastanti among them, and bringing out *Radamisto* with great success. From this production of *Radamisto* dates the famous rivalry between Handel and Bononcini. The latter and Ariosti had been drawn to London by the Royal Academy, each one of them had his supporters among the nobility, and neither was inclined to acknowledge Handel's supremacy. After Muzio Scevola, in which each of the three composers was engaged to write an act, as a conciliatory measure, Ariosti was virtually

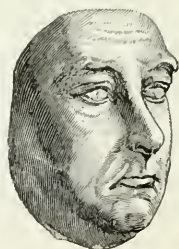
out of the race. But, although Handel's act was pronounced the finest of the three, Bononcini would not succumb, and the rivalry continued for several years, Bonon-



Handel's Harpsichord.

cini's popularity steadily increasing, while Handel, whose rather haughty bearing did not conciliate the nobility, kept losing ground in popular favor. Matters came to a climax in 1733, when Handel quarrelled with Senesino, who went over to the enemies' camp; Bononcini would probably have held the field alone, had not his foolishly trying to pass off a madrigal by Lotti as his own given rise to a scandal which forced him to quit England. The Bononcini party immediately rallied round Senesino, and soon a business competition ensued (in lieu of the old artistic rivalry between Handel and Bononcini) between Handel and his company, at Covent Garden, and a company at Lincoln's Inn Fields, with Senesino as chief attraction, and Porpora as composer and conductor. Neither enterprise thrived; the taste for Italian opera was on the wane; Senesino left England in 1735, and two years later Handel became bankrupt; both houses were closed. Handel's health was severely impaired, and an attack of paralysis sent him to Aix-la-Chapelle. When he returned, in November, 1737, his health was not much improved, and the few operas he

brought out were failures with the public. After Deidamia (1741) he ceased writing for the stage, and turned his powers almost exclusively to the oratorio. Saul and Israel in Egypt were written and given in 1740, the Messiah in 1742, Jephtha, his last, in 1752. While writing it, he was attacked by the disease which ended in his losing his sight. He was couched three times for cataract, but unsuccessfully, and remained nearly or totally blind until his death. Still, after a brief period of mental depression, he kept up his active professional life, conducting his own oratorios, and even playing organ concertos in public. During the last years of his life the violent opposition to him, on the part of the aristocratic faction, which had been kept up even after his retirement from the operatic field by his persistent refusals to write anything for Senesino, sensibly declined. His last public appearance was at a performance of the Messiah, on April 6, 1759. He was buried in the south transept of Westminster Abbey, a monument by Roubiliac being raised over his tomb in 1762. Handel's immense posthumous fame has been due almost entirely to his oratorios; indeed it was long



Death-Mask of Handel.

the opinion of critics that, in the oratorios written between 1740 and 1752, his genius found its finest and culminating expression. But a careful study of his operas, recently made easily obtainable through the publications of the Händelgesellschaft, must

show that the general superiority of the oratorios is mainly imaginary, and that the operas do not suffer in the comparison. His most popular, if not indisputably his greatest, work is the Messiah. What most stands in the way of bringing the greater part of his vocal works face to face with the musical public of to-day, as is also the case with those of his equally great contemporary, Sebastian Bach, is the incomplete condition in which he left his scores, the full instrumental accompaniment being rare-



Handel Statue at Halle.

ly written out, and, in many cases, only sparingly indicated by a figured basso continuo. Several of the oratorios, many of the opera airs, and the chamber-duets have been supplied with additional accompaniments, in a more or less adequate way, by Mozart, Johann Adam Hiller, Mosel, Mendelssohn, Robert Franz, Johannes Brahms, and others; but much still remains to be done in this way, both for Handel and Bach. (On this subject see Franz, *Offener Brief an Eduard Hanslick*, Leipsic, 1871; August Saran, Robert Franz und das

deutsche Volks- und Kirchenlied, Leipsic, Leuckart; Julius Schäffer, Robert Franz in seinen Bearbeitungen älterer Vocalwerke, Leipsic, Naumann; do., Philipp Spitta und sein Schlusswort in Sachen des Accompaniments, Allg. deutsche Musikzeitg., 1876, No. 2; do., Friedrich Chrysander in seinen Clavierauszügen zur deutschen Händel-Ausgabe, Lenckart, 1876; do., Seb. Bach's Cantate, "Sie werden aus Saba Alle kommen," etc., 3-24, Leuckart, 1877; Atlantic Monthly, xlii., 321; Grove, i. 30; Fr. Chrysander, Jahrbücher für mus. Wissenschaft, i. 408, ii. 249, passim; Ph. Spitta, Allg. Musikztg., 1875, No. 20). The etched portrait of Handel given in this volume, is from the frontispiece to the original edition of Alexander's Feast. The death-mask is from an engraving of the cast of his face, taken after death by Roubilliac, from which the head of the statue on his monument in Westminster Abbey, erected in 1762, was modelled. The "Commemoration of Handel," with the profile portrait, is a facsimile of the plate attached to the handbook of the commemoration of the centenary of Handel's birthday, held in Westminster Abbey, in 1784.

Works—Oratorios. I. German: 1st *Passion*, Hamburg, 1704; 2d *Passion*, ib., 1716. II. Italian: *La resurrezione*, Rome, 1708; *Il trionfo del tempo e del disinganno*, ib., 1708. III. English: *Esther*, Cannons, 1720; *Deborah*, London, 1733; *Athalia*, Oxford, 1733; *Saul*, London, 1739; *Israel* in Egypt, ib., 1739; *The Messiah*, Dublin, 1742; *Samson*, London, 1743; *Joseph*, ib., 1744; *Hercules*, ib., 1745; *Belshazzar*, ib., 1745; *Occasional*, ib., 1746; *Judas Maccabæus*, ib., 1747; *Alexander Balus*, ib., 1748; *Joshua*, ib., 1748; *Solomon*, ib., 1749; *Susanna*, ib., 1749; *Theodora*, ib., 1750; *Jephtha*, ib., 1752; and *The Triumph of Time and Truth*, ib., 1757.

Anthems, Hymns, etc.: *Utrecht Te Deum*, London, 1713; *Utrecht Jubilate*, ib., 1713; 12 *Chandos Anthems, Canons*, 1718-20; 1st *Chandos Te Deum*, ib., 1718-20; 2d *Chandos Te Deum*, ib., 1718-20; Short *Te Deum*, ib., 1718-20; 4 *Coronation Anthems*,

## HANDEL

London, 1727; 1st Wedding Anthem, ib., 1734; 2d Wedding Anthem, ib., 1736; Queen Caroline's Te Deum, ib., 1737; Funeral Anthem, ib., 1737; *Dettingen* Te Deum, ib., 1743; *Dettingen* Anthem, ib., 1743; Foundling Anthem, ib., 1749; 3 English Hymns; *Laudate pueri* in F, Halle; *Dixit Dominus*, Rome; *Nisi Dominus*; *Laudate pueri* in D, Rome; *Sileta venti*, ib.; *Kyrie*; *Gloria*; *Magnificat*.

Operas. I. German: *Almira*, Hamburg,



Handbook-Plate, Commemoration, 1784.

1705; *Nero*, ib., 1705; *Florindo* und *Daphne*, ib., 1706. II. Italian: *Roderigo*, Florence, 1707; *Agrippina*, Venice, 1708; *Rinaldo*, London, 1711; *Pastor Fido*, ib., 1712; *Teseo*, ib., 1713; *Silla*, 1714, not performed in public; *Amadigi*, London, 1715; *Radamisto*, ib., 1720; *Muzio Scevola*, ib., 1721; *Flordante*, ib., 1721; *Ottone*, ib., 1723; *Flavio*, ib., 1723; *Giulio Cesare*, ib., 1724; *Tamertano*, ib., 1724; *Rodelinda*, ib., 1725; *Scipione*, ib., 1726; *Alessandro*, ib., 1726; *Admeto*, ib., 1727; *Riccardo I'*, ib., 1727; *Siroe*, ib.,

1728; *Tolomeo*, ib., 1728; *Lotario*, ib., 1729; *Partenope*, ib., 1730; *Poro*, ib., 1731; *Ezio*, ib., 1732; *Sosarme*, ib., 1732; *Orlando*, ib., 1732; *Arianna*, ib., 1734; *Ariodante*, ib., 1735; *Alcina*, ib., 1735; *Atalanta*, ib., 1736; *Giustino*, ib., 1737; *Armínio*, ib., 1737; *Berenice*, ib., 1737; *Faramondo*, ib., 1738, and *erse*, ib., 1738; *Jupiter* in Argos (1739), not performed; *Imeneo*, London, 1740; *Deidamia*, ib., 1741. Parts of operas: *Tito*, 1732; Alfonso Primo, 1732; Flavio Olibrio and Honorius. Pasticcios: *Ormisda*, London, 1730; *Lucio Papirio*, ib., 1732; *Il Catone*, ib., 1732; *Semiramide*, ib., 1733; *Cujo Fabriccio*, ib., 1733; *Arbace*, ib., 1734; *Orestes*, ib., 1734; *Alessandro Severo*, ib., 1738; *Roxana*, ib., 1743; *Lucio Vero*, ib., 1747; *Ernelinda*, and fragments of an opera without name or date. Dramatic Pieces: *The Alchymist*, London, 1732; *Terpsichore*, ib., 1734; *Semele*, ib., 1744; *The Choice of Hercules* (Alceste), ib., 1751.

Serenatas and Odes: *Aci*, *Galatea* e *Polidemo*, Naples, 1708; *Queen Anne's Birthday Ode*, London, 1713; *Acis* and *Galatea*, Cannons, 1720; *Parnasso* in Festa, London, 1734; *Alexander's Feast*, ib., 1736; *Ode for Saint Cecilia's Day*, ib., 1739; *L' Allegro*, il penseroso, ed il moderato, ib., 1740. Many Italian cantatas, duets, and trios; 7 French songs; 9 German songs; 16 Italian airs and canzonets; and 1 English air, For ever let his sacred raptures, unpublished.

Instrumental: *Water Musick* (on the Thames, 1715); *Fireworks Musick* (London, 1749); 6 sonatas (trios), (lost), 1694; 12 sonatas, solos, op. 1 (Walsh, 1732); 6 sonatas (trios), op. 2 (Walsh, 1733); 6 hautboy concertos, op. 3 (Walsh, 1729); 6 organ concertos, op. 4 (Walsh, 1738); 2d set (Walsh, 1740); 3d set, posthumous (Walsh, 1760); 7 trios, op. 5 (Walsh, 1739); 12 grand concertos, op. 6 (Walsh, 1740); 6 organ concertos, op. 7 (1761); 3 organ concertos (Arnold, 1797); *Concertone* (or concertante) in nine parts, for 2 solo violins, violoncello, hautboy, and stringed band (Walsh, 1741); *Concerto* for trumpets and

## HANISCH

horns (Birchall); Concerto for horns and side-drums (unpublished); Hornpipe (1740); Sonata for 2 violins (1736); Sonata in five parts (1736); and Sonatas for violin, viola, and hautboy. For harpsichord: Forest Musick (Dublin, 1742); The *Lessons*, or Suites de Pièces, containing the *Harmonious Blacksmith* (Cluer 1720; Walsh, 1733); 2d set of nine Lessons (Walsh, 1733); 3d set of Lessons (Arnould, 1793); 6 Fugues for

in 1791, to Flensburg, where he founded a singing school and concert institute, and became cantor, and music director. Finally he was city music director in Hamburg. Works—Operas: Robert und Hannechen, Warsaw, 1781; Haphire, Flensburg, about 1793; Hüon und Amande, ib., 1794; Doctor Faust's Leibgürtel, ib., 1796; Cassandra abbandonata, Italian intermezzo. Ballets: Pygmalion; Die Jäger; Die Wassergötter;

*George Frideric Handel (1730)*  
*G. F. Handel (1759)*

Phöbus und Daphne; Die Dorfschule; several others. Choruses to Rolla's Tod; Prologues, epilogues, and incidental

organ or harpsichord, op. 3 (Walsh, 1735); 4 Minuets and March (1720); and short pieces.—Fr. Chrysander, G. F. Händel (Leipsic, 1858-60); Victor Schœlcher, Life of H. (London, 1857); Mainwaring, Memoirs of G. F. H. (London, 1760); W. S. Rockstro (London, 1883); G. G. Gervinus, Händel und Shakespeare (Leipsic, 1868); Kretschmar, in Samml. mus. Vorträge, V. 199; Naumann, Deutsche Tondichter, 25.

music for comedies and dramas; 7 German cantatas; 5 Italian do.; Symphonies for orchestra; Concertos for violin, oboe, trumpet, and horn; 4 symphonies concertantes for 2 horns; Sextets and serenades for different instruments; Quartets for do.; Trios for 2 violins and bass; do. for oboes and bassoon; do. for 2 horns and trumpet; Duets for different instruments, of which about 300 for 2 horns; Solos for violin and for flute; Church music, and songs.—Fétis; Mendel; Schilling.

HANISCH, JOSEPH, born at Ratisbon in the 19th century. Organist, son and pupil of Anton Hanisch, whom he succeeded in 1836 as organist. He was the assistant of Proske in his first visit to Italy, and in 1840 became organist of the cathedral of Ratisbon. Works: Missa auxilium Christianorum; Quatuor hymni pro festo corporis Christi; Fünf lateinische Predigtgesänge.—Mendel.

HANNIBAL. See *Annibale*.

HANKE, KARL, born at Rosswalde, Schleswig, in 1754, died in Hamburg in 1835. Dramatic composer, directed the chapel of Count von Haditz in his native place; married the singer Stornikin, and accompanied her as conductor to different cities. In 1786 he was called to the court theatre at Schleswig; on his wife's death he married another singer, Berwald, and with her went

HANSEN, GOTTFRIED MATTHISON, born at Roeskilde, Denmark, Nov. 1, 1832, still living, 1889. Organist, son of Hans Matthison Hansen. Renounced the study of law, and taught himself music. Was appointed organist of the German Friedrichs-Kirche in Copenhagen in 1859; studied in Leipsic in 1862-63; became organ teacher of the Copenhagen Conservatorium in 1867; secured the position of organist of St. John's Church in 1871; gave concerts in Denmark in 1874-77; and often visited Germany. Works: Trios for pianoforte and strings, op. 5; Drei Characterstücke, for pianoforte, op. 1; Drei Mazurkas, for do., op. 2; Vom nordischen Mythenkönig

## HANSEN

Frøde Fredegod, Ballade for do., op. 14; Sonata for do. and violin, op. 11; do. for pianoforte and violoncello, op. 16; Fantasie, for organ, op. 15; Concert-Tonstücke, for do., op. 19.—Mendel, *Ergänz.*, 146.

HANSEN, HANS MATTHISON, born at Flensburg, Feb. 6, 1807, still living, 1889. Organist. After making considerable progress in the study of art and teaching himself music, he became the pupil of C. F. E. Weyse on the organ, and in 1832 was appointed organist of the Cathedral at Roeskilde. He gave concerts in Norway in 1861, in Sweden in 1862, and in London in 1864. He is considered one of the best organists living, and highly esteemed as a church composer. Order of Danebrog, 1857; professor, 1869. Works: Preludes and postludes, for the organ; 2 Kyrie eleison; Cycle of church music for Christmas, Easter, and Pentecost; 130th psalm; The Lord's Prayer; Introductions and variations on various themes. In manuscript: Johannes, oratorio; 100th, 121st, and 150th psalm, with orchestra; 6 symphonies, 6 fantasias, variations, etc., for organ.—Mendel, *Ergänz.*, 144.

HANSER, WILHELM, born at Unterzell, Swabia, Sept. 12, 1738, died (?). Organist, entered the order of the Premonstratensians and studied the pianoforte, organ, violin, and violoncello at the Abbey of Schussenried. In 1775 he went to the Abbey of Lavaldieu in the Ardennes and founded there a school of music. Works: *Psalmodia vespertina quatuor vocibus* (Augsburg, 1767); *Dixit, Magnificat, and Nunc dimittis, quatuor voc. cum organo* (Augsburg, 1767); 4 sonatas for pianoforte with violin accompaniment (Paris, 1777); *Gradual and antiphony* (Nancy, 1789); *Masses and fugues for organ*.—Fétis; Mendel.

HANS HEILING, romantic opera in three acts, text by Eduard Devrient, music by Heinrich Marschner, first represented at Hanover, May 24, 1833. The libretto of this opera, which is Marschner's masterpiece, had been offered to Mendelssohn in

1827 (Devrient's "Recollections," 40). The success of the work was instantaneous and universal, and it still retains an honourable place in all the German theatres. Its production in Copenhagen, under the composer's own direction, in 1836, was so successful that he was offered the post of General Musik-Director in Denmark, an honour which his enthusiastic reception in Germany obliged him to decline. Among the best impersonators of the title rôle is Eugen



Eugen Gura.

Gura (born at Pressern, Bohemia, Nov. 8, 1842), whose portrait is given herewith.—Hanslick, *Moderne Oper*, 83.

HANSL, PETER, born at Leppe, Prussian Silesia, Nov. 29, 1770, died in Vienna, Sept. 18, 1831. Violinist, educated by an uncle in Warsaw. In 1787 he entered the orchestra of Prince Potemkin in St. Petersburg; in 1791 was Concertmeister in the orchestra of Prince Lubomirski in Vienna, where he studied composition under Haydn. Visited Paris in 1802, and after remaining there a year returned to Vienna. He died of cholera. Works: 55 string quartets; 3 quartets with flute and clarinet; 4 quintets; 9 duets for violins; variations, rondos, polonaises, marches, etc., for various instruments.—Fétis; Mendel; Schilling.

HANS SACHS, German comic opera in four acts, text by Reger, music by Albert



Lortzing, represented at Leipsic, June 23, 1840. An unperformed opera of the same title was written also by Gyrowetz (died 1850). Hans Sachs is the hero of Wagner's *Die Meistersinger von Nürnberg*.

HANSENS, CHARLES LOUIS, born at Ghent, July 12, 1802, died at Brussels, April 8, 1871. Violoncellist, entered the orchestra of the National Theatre at Amsterdam in 1812, became leader in 1822, and in 1824 violoncellist, and later leader of the orchestra in the theatre at Brussels. In 1827 he was made professor of harmony in the royal school of music, but returned to Holland in 1830, and in 1834 became solo violoncellist at the Théâtre Ventadour in Paris, and later second leader of the orchestra and composer. In 1835 he was director of the French opera at the Hague; then at Brussels professor at the Conservatoire, director of the Société de la Grande Harmonie, and chef d'orchestre of the Théâtre Royal. Member of the Royal Academy of Belgium; Order of Léopold. Works—Operas: *Le siège de Calais*, given at Brussels, 1861; *Marie de Brabant*, fragments of which were performed in concerts; 6 others; ballets: *Sylla*; *Le pied de mouton*; *La lampe merveilleuse*; *Le conserit*; *L'enchanteresse*; *Mahieux*; part of *Gargantua*; *Pizzarre*, not given; *Robinson*; *Fleurette*; *Le 5 juillet* (with Snel), Brussels, 1825; *Un dimanche à Pontoise*, ib., 1833; *Valentine*; *Le château de Kenilworth*; *Le paradis du diable*; Music to Gustave Vaëz's drama *Agneessens*, Brussels, 1849; *Le sabbat*, cantata-oratorio, ib., 1870; 4 cantatas with orchestra; *Requiem*, ib., 1837; 2 solemn masses; several symphonies for full orchestra; do., overtures; do., fantasies; *Concerto for violoncello*; do. for violin; do. for pianoforte; 2 concertos for clarinet; *Symphonie concertante for clarinet and violin*; *Quartets for strings*; *Choruses a cappella*; etc.—Fétis; do., *Supplément*, i. 449; Mendel; Viotta.

HANSENS, CHARLES LOUIS JOSEPH, the elder, born at Ghent, May 4,

1777, died at Brussels, May 6, 1852. Dramatic composer, first instructed by Vauthier and Verheyen, then pupil in Paris of Bertou, and in Ghent of his elder brother, Joseph Hanssens, and of the violinist Ambroise Fémy. He began as chef d'orchestre of an amateur theatre at Ghent, then was connected in the same capacity with a troupe performing alternately in Amsterdam, Utrecht, and Rotterdam; in 1804 he went to Antwerp, thence to Ghent, and in 1825 to Brussels as chef d'orchestre of the Théâtre de la Monnaie; in 1827 he was appointed director of the royal orchestra, and in 1828 inspector of the Conservatoire. Compromised in the political events of 1830 he lost both positions, but conducted the opera again in 1835–38, and in 1840, when he also assumed a partnership in the enterprise, thereby ruining himself financially. Works: *Les dots*, comic opera, given at Ghent in 1804; *Le solitaire de Formentera*, drama, Ghent and Lille, 1807; *La partie de trictrac*, on la belle-mère, comic opera, Ghent, 1812; *Alcibiade*, grand opera, Brussels, 1829; *Cantata*; 6 masses with orchestra; 2 *Beatus vir*, for four voices and orchestra; 2 *Deus Dixit*; 3 *Te Deum*; Album.—Fétis; Mendel.

HARANC (Harrenc), LOUIS ANDRÉ, born in Paris, June 12, 1738, died there in 1805. Violinist, played Tartini's difficult sonatas at the age of six. Travelled in Italy, 1758–61, then was admitted to the royal chapel, and in 1770 became first violinist to the king. He taught the violin to the dauphin, father of Louis XVI., from 1763 till that prince's death. In 1775 he was appointed director of the queen's concerts, and in 1790 became first violinist at the Théâtre Montansier. Works: 6 sonatas for violin and basso continuo, 12 duos for 2 violins.—Fétis.

HARDER, AUGUST, born at Schönerstadt, near Leisnig, Saxony, in 1774, died in Leipsic, Oct. 29, 1813. Song composer, pupil of his father; gave up theology for music, and settled in Leipsic as a teacher.

He wrote about 50 books of songs, which became universally popular, and guitar and pianoforte music.—Fétis; Gerber; Schilling.

**HARDOUN**, Abbé **HENRI**, born at Grandpré (Ardennes), France, in 1724, died at Rheims, Aug. 13, 1808. Church composer, educated at the maîtrise of the Cathedral of Rheims, became a priest and canon, and was maître de chapelle until the Revolution; on Robespierre's death several priests who had remained in hiding, restored the cathedral services and reinstated him. He was entrusted with the revision of the breviary of the diocese of Rheims, and set its hymns and proses to new music. Works: Solemn mass, for the coronation of Louis XVI.; 12 masses for 4 voices a cappella (1764); over 40 masses for 4-5 voices, with orchestra; about 80 motets; several Requiem; 4 Te Deum; De profundis; etc. He published also *Méthode nouvelle de Plain-chant* (1762).—Fétis, Larousse.

**HARFENQUARTETT**, for two violins, viola, and violoncello, in E-flat, by Beethoven, op. 74, composed in 1809, and dedicated to the Fürst von Lobkowitz. The MS. is in the possession of Paul Mendelssohn. It is named from the pizzicati arpeggios that it contains, and which give the effect of the harp. I. Poco adagio, Allegro; II. Adagio; III. Presto; IV. Allegretto con variazioni. Published by Breitkopf & Härtel (Leipsic, 1810); do., Beethoven Werke, Serie 6, No. 10.—Lenz, Beethoven, ii. 166; Thayer, Verzeichniss, 79.

**HARGITT**, **CHARLES JOHN**, born in Edinburgh in 1833, still living, 1889. Organist and conductor, pupil of his father, Hallé, Sir G. A. Macfarren, and Ferdinand Hiller. He has been, since 1862, conductor in London, where he organized the Royal Albert Hall Choral Society, of which he was sub-conductor to Gounod. Works: Coronet or Crown, opera; 2 operettas; The Harvest Queen, cantata; Orchestral overtures, marches, music to plays, songs, part-songs, etc.

**HARMONIES POÉTIQUES ET RELIGIEUSES**, 10 pieces for pianoforte solo, by Liszt, op. 33. I. Invocation; II. Ave Maria; III. Bénédiction de Dieu dans la solitude; IV. Pensée des morts; V. Pater noster; VI. Hymne de l'enfant à son réveil; VII. Funérailles; VIII. Misereere d'après Palestrina; IX. Andante lagrimoso, Tombez, larmes; X. Cantique d'amour.—Published by Kistner (Leipsic, 1853).—Ramann, Liszt, 212.

**HARMONIOUS BLACKSMITH**, THE, air with variations for pianoforte, by Handel, included in his First set of Lessons for the Harpsichord, published by Cluer under the title: *Suites de Pièces pour le Clavecin* (1720). It closes the fifth lesson in E major, and in the early editions was called *Air et Doubles*. This was arranged for the orchestra, and was performed by the Academy of Ancient Music in London. Tradition says that Handel used as his theme a tune which he heard sung in a smithy, where he had taken refuge from the rain, by a blacksmith, who beat time to his song with his hammer on the anvil. It has been alleged that this air was written by Wagenseil, or some older composer. A version of the tune was published in Paris to words by Clément Marot.—Schœlcher, Handel, 65, 401; Rockstro, 117; Chrysander, iii. 187; Richard Clark, *Reminiscences of Handel* (London, 1836).

**HARK**, THE **BONNY CHRIST CHURCH BELLS**, catch for three voices by Henry Aldrich. He wrote also a Greek version of this catch.

**HARNISCH**, **JOHANN JACOB**, German church composer of the 17th century. He published at Worms in 1652 a collection of motets, psalms, and other compositions under the title *Calliope mixta*.—Fétis; Mendel; Schilling.

**HARNISCIL**, **OTTO SIEGFRIED**, born in the 16th century, died in 1630. He was cantor in the church of St. Blasius, Brunswick, about 1588, cantor at Göttingen in 1603-21, and Kapellmeister at Celle.

## HAROLD

Works: *Neue lustige, teutsche Liedlein* (Helmstädt, 1588, 1591; Hamburg, 1591, 1651; Nuremberg, 1604); *Fasciculus selectissimarum cantionum* (Helmstädt, 1592); *Artis musicæ delineatio* (Frankfort, 1608); *Rosctum Musicum* (Rostock, 1617); *Psalmodia nova* (Goslar, 1621); *Passio Dominica* (Goslar, 1621); *Resurrectio Dominica* (Goslar, 1622); *Cantiones Gregorianæ* (Goslar, 1624).—Gerber, ii. 504; Mendel, v. 67; *Ergänz.*, 150; *Fétis*, iv. 22; Schilling, iii. 475; *Allgem. d. Biog.*, x. 614.

HAROLD, dramatic opera in five acts and nine tableaux, by Eduard Nápravník, represented in St. Petersburg, Nov. 23, 1886. It is said to have won great applause. Harold, German opera, text by Paul Krone, music by Karl Pfeiffer, given in Vienna, April 3, 1887, was well received.

HAROLD EN ITALIE, symphony in four parts, by Hector Berlioz, op. 16, for full orchestra, with solo viola, composed in 1834 and first performed at the Conservatoire, Paris, Nov. 23, 1834. Dedicated to Humbert Ferrand. I. Harold aux montagnes. Scènes de mélancolie, de bonheur, et de joie, (Adagio and Allegro) in G. II. Marche de pèlerins chantant la prière du soir, (Allegretto) in E. III. Sérénade d'un montagnard des Abruzzes à sa maîtresse, (Allegro assai) in C. IV. Orgie de brigands, souvenirs des scènes précédentes, (Allegro frenetico) in G. The work, the idea of which is based on "Childe Harold," originated in a request of Paganini's that Berlioz should write a solo to display the qualities of his Stradivarius viola. It has been much altered since its first production. It was first played in England at the New Philharmonic Concert, London, July 4, 1855, under the direction of the composer. First performed in Boston by Theodore Thomas's orchestra, Oct. 28, 1874. The score and parts are published by Schlesinger. Arranged for pianoforte by Liszt (Brandus et Cie., Paris, 1880).—Julien, H. Berlioz, 140; Berlioz, *Mémoires*, Ch. 45; Grove; Upton, *Standard Symphonies*, 105; Jul-

ien (1888), 89; Liszt, *Ges. Schr.* (Ramann), iv. 3.

HARRER, GOTTLÖB, died at Carlsbad in 1755. Church composer, studied counterpoint in Italy; accompanied Frederick the Great on the harpsichord in 1745 at Leipsic, where he was cantor of the Thomasschule in 1750-55. Left in manuscript the oratorios *Der Tod Abels*, *Gioas re di Giuda*; 3 *Passion-oratorios*; *Symphonics*; *Concertos* for various instruments; *Duos* for flutes; *Sonatas* for pianoforte, etc.—*Allgem. d. Biogr.*, x. 650; *Fétis*; Schilling; Mendel.

HARRINGTON, HENRY, born at Kelston, Somersetshire, England, in 1727, died at Bath, Jan. 15, 1816. He was graduated at Queen's College, Oxford, in 1748, settled as a physician in Bath, of which he became mayor. He founded there the Harmonic Society. Works: 3 books of gles and songs (1770, 1785, 1797); *Eloi! Eloi!* or *The Death of Christ*, a dirge for *Passion Week* (1800); *Anthems*; *Songs*.—Grove; *Fétis*; *Harmonicon*, 1830, 225.

HARTEL, BENNO, born at Jauer, Silesia, May 1, 1846, still living, 1889. Pupil of E. Hoppe on the pianoforte, of P. Japsen on the violin, and of F. Kiel in composition. In 1870 he became instructor of theory at the royal school for music in Berlin. He has composed an opera, orchestral music, over 300 canons, and other vocal music, but has published only pianoforte pieces and an *Andante religioso* for contralto.—Mendel, iv. 484.

HARTKAS, FRIEDRICH WILHELM, born at Bennungen, Thuringia, March 10, 1805, still living, 1889. Organist, pupil of Weissenborn at Frankenhausen; studied at the Royal Institute for Church Music in Berlin, and at the same time took lessons of Kelz on the violoncello. Taught vocal music in several schools of Berlin; became organist of the Paulskirche there in 1835, and of the Elizabethkirche in 1839. Composed vocal and organ music.—Mendel.

HARTMANN, CHRISTIAN KARL, born in Altenburg about 1750, died in Paris

## HARTMANN

about 1804. Virtuoso on the flute. Lived in Hamburg (1786), Russia, and in 1790 at Erlangen, whence he went to Paris and became professor at the Conservatoire in 1794, and flutist at the Opéra. Works: 4 Concertos; Duos; Variations; Fantasias for flute and orchestra (1784-85); 6 Duos for flutes, op. 6; do., op. 7; 2 Airs variés for flute, violin and orchestra; 6 French and Russian airs, for flute with violin or violoncello; 126 Cadenzas for flute in all keys; Collection of preludes for do.; 8 Airs variés, with bass.—Fétis; Mendel; Schilling.

**HARTMANN, CHRISTOPH HEINRICH**, born at Rudisleben, Thuringia, about 1750, died at Eimbeck, Hanover, in 1826. He was organist at Eimbeck, and composed an opera *Das Zauberschloss*, sonatas for pianoforte and violin, pianoforte pieces, and songs.—Fétis; Schilling.

**HARTMANN, EMIL**, born at Copenhagen, Feb. 21, 1836, still living, 1889. Son and pupil of Johann Peder Emil Hartmann; studied also under his brother-in-law, Gade, visiting Leipsic in 1860. In 1861 he became organist of a church in Copenhagen, and in

1871 of the royal chapel of Christiansborg there, but on account of his health retired in 1873 to Sölleröd, near Copenhagen, and devoted himself to composition. Works: *Fjeldstuen*, ballet, given at Copenhagen; *The Nixie*, operetta, ib.; *Elverpigen* (*The alder-maid*), opera, given at Copenhagen, 1867; *The Corsicans*, comic opera; A ballet; 2 symphonies, in E-flat, op. 29, and A minor (*Aus der Ritterzeit*, op. 34); *Eine nordische Heerfahrt*, overture; *Nordische Volkstänze*, for orchestra, op. 18; *Winter und Leuz*, for chorus and orchestra, op. 13; Concerto for violin, op. 19; do., for violoncello, op. 27; Trio for pianoforte; op. 10; Serenade for pianoforte, violoncello, and clarinet, op.



24.—Meyer, *Conv. Lex.* (1888); Mendel, *Ergänz.*, 151; Riemann.

**HARTMANN, JOHANN**, born at Grossglogau, Silesia, about 1735, died in Copenhagen in 1791. Violinist, was a member of the Prince Bishop's chapel of Breslau in 1754, and Concertmeister at the court of Rudolstadt about 1760; entered the service of the Duke of Ploen, with whom he removed to Copenhagen in 1768, and there composed many works for the church and theatre, highly esteemed in Denmark, but all of which were lost at the burning of Christiansborg Castle. His opera *Balder's Dødt* was written in the style of Gluck; from another opera, *The Fisherman*, the popular "*Kong Christian stod ved højen Mast*" still survives as a national song.—Mendel; Schilling; Gerber (1790), i. 587, (1812) ii. 511.

**HARTMANN, (JOHANN PEDER) EMIL**, born at Copenhagen, May 14, 1805, still living, 1889. Dramatic composer, son and pupil on the pianoforte and violin of August Wilhelm Hartmann, who was organist at Copenhagen in 1800-50, and in his turn a son of



Johann Hartmann. While he studied jurisprudence and held a government office for a time, he was much influenced and advised by Weyse, assisted his father as organist of the Garrison church, was teacher in the Copenhagen Conservatory, and brought out his first opera in 1832. In 1836 he visited Germany, France, and Switzerland, in 1840 became director of Copenhagen Conservatory, and in 1849 was made royal chapel-master. On the fiftieth anniversary of his musical life, in 1874, he received the Danebrog Order, and in 1879 was made a Ph.D. by the university of Copenhagen. He deservedly ranks among the greatest musicians of Denmark. Gade married his

## HARTMANN

daughter. Works—Operas: *Ravnen*, oder *Broderprøven* (The Raven, or Brotherly Proof), given at Copenhagen, 1832; *The Golden Horns*, *ib.*, 1834; *The Corsairs*, *ib.*, 1835; *Liden Kirsten* (Little Christina), *ib.*, 1846; Music to Bournonville's classical ballets, and to Oehlenschläger's, Heiberg's, and Andersen's dramas; Concerto for violin; Pianoforte pieces, and song-cycles (Salomon and Sulamith, *Hjortens Flugt*, etc.).—Fétis, *Supplément*, i. 451; Mendel; Meyer, *Conv. Lex.* (1888), VIII. 185; Riemann.

HARTMANN, LUDWIG, born at Neuss on the Rhine in 1836, still living, 1889. Pianist, son and pupil of Friedrich Hartmann (vocal composer, born 1805), then at the Conservatorium, Leipsic, pupil of Moscheles and Hauptmann, and in Weimar (1856-7) of Liszt; in 1859 he appeared with great success in a concert at Dresden, where he settled and made for himself an exclusive position as a literary champion of the Wagner tendency. Works: *König Helge*, opera (MS.); Pianoforte music, and songs.—Mendel.

HARTOG, EDOUARD DE, born in Amsterdam, Aug. 15, 1826, still living, 1889. Dramatic composer, pupil of Mme Dulcken, Döhler, Hoeh, and Bartelmann, then in Paris under Elwart and Litolf, and finally (1849-52) under Heinze and Dameke. He settled in Paris in 1852, produced his music to *Portia* at the Société de Sainte-Cécile, and taught composition, harmony, and pianoforte. He is a member of the Netherlands Society for the Encouragement of Music, and was one of the collaborators of Pougin's *Supplément* to the *Biographie Universelle des Musiciens*. Orders of the Oaken Crown, and of Léopold. Works—Operas: *Le mariage de Don Lope*, comic opera, given at the Théâtre Lyrique, 1865; *L'amour et son hôte*, do., Brussels, 1873;



Lorenzo Aldini, and *Portici*, grand operas, not yet produced; Music to Augier's drama *Portia*, Paris, 1853; The 43d psalm, for soli, chorus, and orchestra; *La forêt*, for do.; *Prologue symphonique* to Schiller's *Maid of Orleans*; Mass with orchestra; Symphony for full orchestra; 2 concert overtures (*Macbeth* and *Pompée*); 2 suites for string quartet; 2 quartets for strings; *Scherzo* for do.; Six duets for female voices.—Fétis; do., *Supplément*, i. 451; Riemann.

HASENBALG, JOHANN FRIEDRICH, born at Werna, Hohenheim, in 1771, died at Brunswick, July 28, 1859. Pupil of his father. Taught in Brunswick, where he was music director of the Martineum and gymnasium, and founded and conducted the Singakademie. In youth he studied the harp, but later gave it up. Works: Sonatas for harp and violin; Fantasias and variations for harp; Church music; Songs, etc.—Mendel; Fétis; Schilling.

HÄSER, AUGUST FERDINAND, born at Leipsic, Oct. 15, 1779, died in Weimar, Nov. 1, 1844. He was educated at the Thomasschule, and studied theology at the University of Leipsic; became teacher and cantor in Lemgo in 1797, and director of music in 1800. In 1806-13 he visited Italy; taught mathematics and Italian in Lemgo in 1815, and from 1817 lived in Weimar as music master to the ducal family, and musical director of the principal church. Works: *Der Triumph des Glaubens*, oratorio, words by Klopstock, performed in Birmingham, 1837; two operas, *Die Neger auf St. Domingo*, and *Alphonsine, oder der Thurm im Walde*; Church music, overtures, songs, and pianoforte music; *Versuch einer systematischen Uebersicht der Gesangslehre* (1820); *Lehrbuch des Gesanges* (1831).—Fétis; Mendel; Gerber.

HASLER. See *Hasler*.

HASLINGER, KARL, born in Vienna, June 11, 1816, died there, Dec. 26, 1868. Pianist, son of Tobias Haslinger, the founder of the publishing house; pupil of Czerny

on the pianoforte, and of Seyfried in composition. He succeeded to his father's extensive publishing business, and as an artist deserved well of musical life in Vienna by his musical soirées, continued for thirty years, in which, with the assistance of eminent artists, he presented to the public the best works of old and new classical composers. Works: *Wanda, das Mädchen von Californien*, opera; *Napoleon I.*, symphony-cantata, given at Weimar, 1853; *Die Glocke*, cantata for 4 solo voices, chorus, and orchestra; *Masses*, and other church music; *Voyage sur le Rhin*, for pianoforte with orchestra, op. 1; *Quartets*; *Trios* for pianoforte and strings; *Sonata* for violin and pianoforte, op. 35; do. for pianoforte and violoncello, op. 39; many pianoforte pieces, and songs.—Mendel; do., *Ergänz.*, 152; *Fétis*; do., *Supplément*, i. 452; *Wurzbach*.

HASSE, JOHANN ADOLPH (known in



Italy as *Il Sassone*, the Saxon), born at *Bergedorf*, near *Hamburg*, March 25, 1699, died in *Venice*, Dec. 16, 1783. He was taught until his nineteenth year, by his father, who was organist and school-master in his native village. In 1717 he went to *Hamburg*, where he made the acquaintance of *Ulrich König*, a poet attached to the Polish court at *Dresden*, who recommended him to the notice of *Keiser*, the manager of the *Hamburg* theatre. He was engaged as tenor for four years, after which he got an engagement at the theatre in *Brunswick*, where his first opera, *Antigonus*, the only one he ever wrote to a German text, was brought out with fair success in 1723. In 1724 he went to Italy to study composition. He began under *Porpora* in *Naples*, but soon left him for *Alessandro Scarlatti*, who was his true teacher in composition, although his eminence as a singer was prob-

ably largely due to *Porpora's* instruction. His first Italian opera, *Sesostrate*, given in *Naples* in 1726, spread his fame all over Italy. Next year he was made professor at the *Scuola degl' Incurabili*, *Venice*, where he wrote his long-famous *Miserere*. In 1728 he returned to *Naples*, but was back in *Venice* again in 1729, where he married the great singer, *Faustina Bordoni*. He was then the most popular composer in Italy, and equally a favorite in society, his personal beauty, fine voice and singing, conspicuous mastery on the clavecin, and engaging manners all contributing to his success. In 1731 he was called by *August II.* as *Kapellmeister* and director of the *Court Opera* at *Dresden*, where his *Alessandro nell' Indie*, with *Faustina* in the leading part, had a phenomenal success. But *Porpora*, and his famous pupil, *Regina Mingotti*, were established there in high favor with a part of the royal family. *Hasse's* relations with *Porpora* had never been friendly, and neither *Porpora* nor the *Mingotti* were pleased to see the success of *Faustina*, who had been a pupil of *Gasparini*. *Hasse* tried to throw discredit upon the *Mingotti* by writing an air for her, in *Demofonte*, calculated to show her voice and style at a disadvantage. This trick failed, but the noise of it led *Hasse* to quit *Dresden* for a while, leaving his wife behind him. He went to *Milan*, *Venice*, and *Naples*, and finally to *London*, where his wife's singing in *Handel's* company (1726-27) had not been forgotten. He was induced to accept the direction of the opera in opposition to *Handel*, but although his *Artaserse* had an unquestioned success, he did not care to cope further with his greater rival; and heartily disliking *England*, he returned to *Dresden* in 1739. *August III.* was then on the throne, and *Porpora* and the *Mingotti* had left the city. Except for a visit to *Venice* in 1740, *Hasse* and *Faustina* remained in *Dresden*, enjoying the greatest popularity, up to 1763. At the siege of the city, in 1760, most of his accumulated prop-

erty was lost, and the greater part of his MSS., prepared for a complete edition of his works, to be published at the expense of the King of Poland, was destroyed. After the war, both the opera and the King's chamber music were suppressed, Hasse and Faustina were pensioned, and retired to Vienna. There he met a new rival, in the shape of Gluck, whose Orfeo had been brought out the year before. But Hasse, in collaboration with Metastasio, still made a good stand with several operas, the more so that Gluck's new manner was not at first appreciated by the public. Hasse's last opera, Ruggiero, was brought out in Milan in 1774, simultaneously with the young Mozart's Ascanio in Alba. (Mozart was then only thirteen, and Hasse seventy-five; but the older composer predicted: "This boy will throw us all into the shade.") The remaining ten years of Hasse's life were passed in Venice. His fertility as a composer was remarkable; he set nearly all of Metastasio's dramas to music, some of them three or four times over. Works: I. Oratorios: *La virtù al piè della Croce*; *La deposizione della Croce*; *La caduta di Gerico*; *Maddalena*; *Il cantico de' tre fanciulli*; *La conversione di S. Agostino*, written for the Electoral Princess Marie-Antoinette; *Giuseppe riconosciuto*; *I pellegrini al sepolero di Nostro Signore*, in score, edited by Hiller, Leipsic; *Sant' Elena al Calvario*, two versions; *Die Busse des Heiligen Petrus*. II. Church Music: *Te Deum*, 4 voices and orchestra, Dresden; do., id., ib.; *Grand Te Deum*, id., ib.; 4th *Te Deum*, Venice, 1780; *Miserere*, female voices and strings, ib., 1727; *Solemn mass*, 4 voices and orchestra; *Missa dedicat. Templi*, id.; *Solemn mass*, in C; *Kyrie and Gloria*, in D; do., in C; *Credo* in F; *Litanie Laurentinae*, in G, Venice, 1727; *Litanie per 2 soprani con accompagnamento*; *Salve Regina*, soprano solo and strings; do., 2 soprani; *Grand Requiem* for the obsequies of August III., of Poland; About 150 motets, psalms, and anthems; Many

airs, duets, and choruses. The following are in the Royal Library of Berlin: *Magnificat*, 4 voices and orchestra; *Regina cœli*, 4 voices and instruments, in D; *Ora pro nobis*, id., in G; do., for contralto solo and instruments, in G; *Salve regina*, for id., in A; do., for soprano solo and instruments, in B-flat; do., id., in G; *Solemn mass* for the electoral princess of Saxony; *Mass*, 4 voices and instruments, in D minor; do., id., in G; do., id., in D; do., id., in F; do., id., in D; do., id., in C; do., id., in G minor; do., id., in E-flat; *Litanies* for female voices and instruments; *Miserere* for female voices; do., 4 voices and instruments, in D minor; do., 4 voices a cappella, in C minor; *Te Deum*, 4 voices and orchestra, in D; do., id., in G; *Dixit Dominus*, *Confitebor*, and *Mihi autem*, 4 voices and orchestra. III. Operas: *Antigonus*, Brunswick, 1723; *Sesostrate*, Naples, 1726; *Attalo*, rè di Bitinia, ib., 1728; *Dalisa* (his first opera written for Faustina Bordoni), Venice, 1730; *Artaserse*, ib., 1730; *Arminio*, Milan, 1731; *Cleofide*, Dresden, 1731; *Alessandro nell' Indie*, ib., 1731; *Cajo Fabrizio*, Rome, 1731, Dresden, 1732; *Demetrio*, Venice, 1732; *Catone in Utica*, Turin, 1732; *Euristeo*, Warsaw, 1733; *Asteria*, Dresden, 1734; *Senocrita*, ib., 1736; *Atalanta*, ib., 1737; *La clemenza di Tito*, ib., 1737; *Alfonso*, ib., 1738; *Irene*, ib., 1738; *Demetrio*, ib., 1739; *Artaserse*, ib., 1740; *Olimpia in Eruda*, London, 1740; *Numa Pompilio*, Dresden, 1741; *Lucio Papirio*, ib., 1742; *Didone abbandonata*, ib., 1743; *L' asilo d' Amore*, ib., 1743; *Antigono*, ib., 1744; *Ipermestra*, ib., 1744; *Arminio*, ib., 1745; *La Spartana*, ib., 1747; *Semiramide*, ib., 1747; *Demofonte*, ib., 1748; *Il natale di Giove*, ib., 1749; *Attilio Regolo*, ib., 1750; *Ciro riconosciuto*, ib., 1751; *Ipermestra*, ib., 1751; *Leucippo*, ib., 1751; *Solimanno*, ib., 1752; *Adriano in Siria*, ib., 1753; *L' eroe cinese*, ib., 1753; *Arminio*, ib., 1753; *Artemisia*, ib., 1754; *Il rè pastore*, ib., 1755; *Ezio*, ib., 1755; *Artemisia*, ib., 1755; *L' Olimpiade*, ib., 1756; *Nitteti*, ib., 1759; *Achille in Sciro*, ib., 1759; *Alcide*

al bivio, cantata, Vienna, 1760; Il *trionfo* di Clelia, Dresden, 1761; *Egeria*, festa teatrale, ib., 1762; Nitteti, Vienna, 1762; Siroe, ib., 1763; Zenobia, ib., 1763; *Romolo* ed Ersilia, Innspruck, 1765; Partenope, Vienna, 1767; Piramo e Tisbe, intermezzo, ib., 1769; Don Talbranno e Scintilla, id., Dresden; Il *Ruggiero*, Milan, 1770. IV. Concert and Chamber Music: 5 Italian cantatas for soprano and strings, Leipsic; 12 clavecin sonatas (the first 6, dedicated to the Dauphin, Paris); 2 quartets for violin, flute, oboe, and bassoon; 6 concertos for 1 or 2 flutes, clavecin and strings, op. 1, Leipsic; 6 sonatas for 2 flutes, or violin, violoncello, and clavecin, op. 2, ib.; 6 sym-

*J. A. Hasler*

phonies for 6 and 8 parts, op. 3; 4 clavecin sonatas, op. 4; Concerto for horn, London; Favorite concertos for clavecin, ib.—Burney, Hist., iv. 548; Hawkins, v. 323; Riehl, Mus. Charakter-Köpfe, i. 109; Grove; Fétis; Mendel; Riemann.

HASSLER (Hasler), HANS LEO (Leonhard), born in Nuremberg in 1564 (?), died in Frankfurt-on-the-Main, June 5, 1612. Eldest and most noteworthy son of Isaac Hassler; pupil of his father, then for a year of Andrea Gabrieli

in Venice, where he was a fellow-student of the great Giovanni Gabrieli. He was the first German composer of note who studied in Italy. After leaving Venice, he lived for a while at the Fuggers' house in Augsburg, and later, several years at the court of Rudolph II., in Prague, where he was ennobled. In 1608 he entered the service of Christian II., Elector of Saxony. He died in Frank-

fort while on a journey. Hassler's style resembled that of both the Gabrielis, his canzonets and madrigals reminding one of the elaboration of Andrea, while his larger works recall the grander polychoric style of Giovanni. His fame during his lifetime was very great, and he is to be regarded as one of the fathers of German music. Those of his works that have been preserved are: 24 canzonetti a 4 voci, Nuremberg, 1590; Cantiones sacre de fest. precip. totius anni, 4, 5, 8 et plurium voc., Augsburg, 1591; Madrigali a 4-8 voci, ib., 1596; Conventus ecclesiastici, ib., 1596; Neue teitsche Gesang, etc., for 4-8 voices, ib., 1596, 1604-09; Cantiones novæ de fest., etc., ib., 1597; Missæ, 4-8 voc., ib., 1599; Lustgarten newer deutscher Gesäng, etc., 4-8 voices, 1601-05-10; Sacri conventus, 5-12 voc., 1601-12; Psalmen und christliche Gesänge, 4-stimmig, fugweis, 1607 (new ed. in score, 1777); Kirchengesänge, Psalmen und geistliche Lieder, 4-stimmig, simpliciter, 1608-37; Litaney deutsch Herrn Dr. Martini Lutheri, 7 voices in double-chorus, 1619; Venusgarten, oder neue lustige liebliche Tantz, etc., 1615; Several motets in the collection, Sacre symphonie diversorum auct., 2 parts, edited by

*Johann Leo Hasler*

him, 1601; Motets in Bodenschatz's Florilegium Portense, and Schad's Promptuarium musicum.—Monatsschr. für Mus.-Gesch., 1874, Beilage; Ambros, iii. 556; Riemann.

HASSLER (Hasler), JACOB, born at Nuremberg in 1566, died at Hechingen. Organist to the Count of Holenzollern, and one of the great virtuosi of his time; brother of Hans Leo. He composed many masses, Magnificats, psalms, and other church music, among which the 51st psalm, for eight voices, is especially valued. Another brother, Kaspar, born at Nuremberg



## HÄSSLER

about 1570, died there in 1618, became organist there in 1587, and came next to his

*Jacob Hassler Organist*

oldest brother as a master of his instrument and on the harpsichord.—Fétis; Mendel; Schilling; Walther.

HÄSSLER, JOHANN WILHELM, born at Erfurt, March 29, 1747, died in Moscow, March 25, 1822. Pianist, son of a cap-maker, he learned and long followed his father's trade. Nephew, and pupil on the pianoforte and organ, of Kittel, who had been a pupil of Johann Sebastian Bach; at the age of fourteen became organist in Erfurt, and while leading a wandering apprentice's life gave concerts. He founded winter concerts in Erfurt in 1780, and a music business, but later travelled to England and Russia, became imperial Kapellmeister in St. Petersburg in 1792, and settled in Moscow as a teacher in 1794. Works: Concertos; Fantasias; Sonatas, and variations for pianoforte; Organ music; Songs.—Allgem. d. Biogr., xi. 20; Fétis; Mendel, iv. 487; Riemann.



HÄSSLINGER-HASSINGEN. See *Hager*.

HAT MAN NICHT AUCH GELD. See *Fidelio*.

HATTON, JOHN LIPHOT, born in Liverpool in 1809, died at Margate, Sept. 20, 1886. Almost self-taught; settled in London in 1832, engaged at Drury Lane Theatre in 1842; same year went to Vienna; visited America in 1848; director of music at Princess's Theatre. Works: The Queen of the

Thames, operetta, Drury Lane, 1844; Pascal Bruno, opera, given at Vienna, 1844; Music for Macbeth and Sardanapalus, Princess's Theatre, 1853; Faust and Marguerite, overture and entr'actes, 1854; King Henry VIII, 1855; Pizarro, 1856; King Richard II., 1857; King Lear, The Merchant of Venice,

and Much Ado about Nothing, 1858; 2 Cathedral Services; Anthems; Rose, or Love's Ransom, opera, Covent Garden, 1864; Robin Hood, cantata, Bradford Musical Festival, 1856; Books of part-songs, and about 150 songs (Bid me to live, etc.); Sacred drama, Hezekiah, Crystal Palace, Dec. 15, 1877.—Grove.



HAUCER, HERMANN, born at Dardesheim, near Halberstadt, August 18, 1812, died at Wernigerode, Aug. 16, 1882. Organist, pupil at Quedlinburg of Lieban, then in Berlin of Rungenhagen, Marx, Dehn, and A. W. Bach, and in 1845 became organist of the Jacobikirche, Berlin. He taught in several schools and founded two singing societies, and was made royal music director in 1870. Works: Cantata; Church music; Lieder, etc. His brother Karl (born 1824) is an organist and teacher in Berlin.—Mendel.

HAUFF, JOHANN CHRISTIAN, born at Frankfort-on-the-Main, Sept. 8, 1811, still living, 1889. He has been director and teacher of theory at the Frankfort Music School since its foundation. Works: Symphonies; Quartets; Motets; Pianoforte music, etc. He is author of *Theorie der Tonsetzkunst* (Frankfort, 1863-69).—Mendel; Fétis, Supplément, i. 453.

HAUFF, WILHELM GOTTLIEB, born at Gotha about 1755, died at Nymwegen, May 14, 1817. Organist. After serving in the army, he became organist of the prin-

cipal church at Nymwegen. His cantata, *De dood van Jesus Christus*, is his principal work. He wrote also other cantatas, concertos for pianoforte and for wind instruments, violin music; 6 symphonies (Paris, 1774, 1777); 6 sextets for brass instruments (ib., 1776); 3 Clavier trios (Brussels, 1777); Chorals for voices (Amsterdam, 1810), etc.—*Grégoir*, *Mus. néerlandais*, 85; *Van der Straten*, iv. 414; *Fétis*.

**HAUFF, WILHELM GOTTLIEB**, the younger, born at Nymwegen in 1793, died at Groningen, Oct. 31, 1858. Organist, son and pupil of the preceding, whom he replaced at the organ when twelve years old. He became organist of a church in his native city, and in 1818 of St. Martin's at Groningen. He frequently gave organ concerts, and was much admired for his talent of improvising. Works: 160 psalms; 6 preludes, etc., for organ; 6 waltzes for pianoforte; 15 school songs, etc.—*Gregoir*, *Mus. néerlandais*, 86.

**HAUPT, (CARL) AUGUST**, born at Cuna, Silesia, Aug. 25, 1810, still living, 1889. Virtuoso on the organ, pupil of A. W. Bach, Klein, Dehn, and the two Schneiders; became organist of the French convent, Berlin, in 1832, of St. Elizabeth's in 1835, of St. Nicholas in 1839, and of the parish church, in 1849; and taught at the Royal Institute for church music, of which he became director after A. W. Bach's death in 1870. He was remarkable for his fine extempore variations in the style of J. S. Bach. Of his numerous compositions those for the organ are still in MS. His songs and part-songs have been published in various collections; his *Choralbuch* (Berlin, 1869) ranks very high among its kind.—*Mendel*; *Fétis*; *Mus. Wochenblatt*, xiii. 407.

**HAUPTMANN, LORENZ**, born at Grafensulz, Nether Austria, Jan. 15, 1802, died in Vienna, May 25, 1870. Organist, proficient at the age of twelve; taught school until he was twenty-four years old; then went to Vienna, became organist of the Theresianum and of the Paulanerkirche,

and later was choir-master of an Augustine parish church, giving also singing lessons. He composed church, pianoforte, violin, and organ music, and good *solleggi* and instructive vocal duets. His masses, gradu-als, and other sacred compositions are still much esteemed.—*Wurzbach*; *Mendel*; *Fétis*; do., *Supplément*, i. 453; *Schilling*.

**HAUPTMANN, MORITZ**, born in Dresden, Oct. 13, 1792, died in Leipsic, Jan. 4, 1868. Intended for his father's profession, architecture, he was allowed to study music as an accomplishment, and became a pupil on the violin of Scholz, and in harmony and composition of Morlacchi and others. When



seventeen he abandoned architecture for music, and in 1811 he went to Gotha to perfect himself on the violin, and to study composition under Spohr. This was the beginning of a firm friendship between the two men, which lasted until Spohr's death. In 1812 he entered the royal orchestra at Dresden, and then the household of Prince Reppin, the Russian governor of Dresden, whom he followed in 1815 to Russia, spending several years at St. Petersburg, Moscow, Poltava, and Odessa. Returning to Germany in 1822, he entered Spohr's orchestra at Cassel, where his remarkable talent for teaching counterpoint and composition first manifested itself. Among his pupils at this period are to be noted Ferdinand David, Norbert Burgmüller, Curschmann, Kufferath, Kiel, and many others. In 1842 he was appointed cantor and Musikdirektor at the Thomas-Schule, and professor of counterpoint and composition at the Conservatorium at Leipsic, where he lived until his death. Hauptmann's career, like his reputation, was unique. Of all contemporary

musicians his name was the one which was mentioned all over Germany (as it still is) with the most loving veneration. Gifted by nature with a musical ear of exceptional deficiency, and with the purest musical perceptions, he cultivated his talent to the highest conceivable degree by prolonged and arduous study and practice. The fundamental principle of all his teaching and writing was that absolute unity of idea and perfection of form were the two indispensable attributes of every work of art. In Leipsic he represented the extreme classical party in music; but he always refrained from attacking either the ideas or the work of the younger generation of composers, and, in turn, no one ever made him the object of partisan polemical writing. As a master of musical form he was absolute. For perfection of style and finish of workmanship his compositions can hardly be surpassed. Yet he is hardly to be accounted a man of great genius, and he has always been more famous as a teacher and theorist than as a composer. Joachim, von Bülow, Sullivan, Cowen, and many other noted men are among his pupils. His great work, "Die Natur der Harmonik und der Metrik," has had probably more influence upon the modern study of the philosophy of music than any other book in existence. He died loaded with about every honour that could well fall to the lot of a famous and universally revered musician. Works: I. Church music: Salve Regina for 4 voices and organ or pianoforte, ad libitum, op. 13; Offertorium for 4 voices and organ or pianoforte, op. 15; Vocalmesse for soli and chorus, op. 18; Mass for soli, chorus, and orchestra, op. 30; 6 geistliche Gesänge for soli and 4-part chorus, op. 33; Motet, Nimm von uns, Herr Gott, op. 34; 6 geistliche Gesänge, for 2 S. and A., op. 35; Motets, Komm, Heilger Geist, and another, op. 36; Cantata, Herr, Herr! wende Dich, for soli, chorus, organ, and 4 trombones, op. 38; Hymn, Am Cäcilientage, for soli, 2 choruses, and pianoforte, op. 39; 3 Motets for soli

and chorus, op. 40; 3 do., op. 41; 6 geistliche Gesänge for chorus, op. 42; 3 Kirchenkstücke for chorus and orchestra, op. 43; 3 geistliche Chorgesänge, op. 44; Psalm LXXXIV., for soli and chorus, op. 45; Motet for soli and chorus, op. 51; Do. from Psalm CXI., op. 52; 3 geistliche Chorgesänge for mixed chorus, op. 53; 12 do. for 2 S. and A. (2 books), op. 54; 3 do. for S. A. T. and B., op. 56; Psalm, Sei mir gnädig, Gott, for 4 solo voices, and 2 4-part choruses, op. 57. II. Secular vocal music: Gretchen vor dem Bilde der Mater Dolorosa, for voice and pianoforte (the accompaniment scored for orchestra by Franz von Holstein), op. 3; Auf dem See, text by Goethe, for 4 solo voices and chorus, op. 21; Songs, part-songs, and canons, with pianoforte, op. 1, 4, 9, 11, 19, 22, 24, 25, 26, 27, 29, 31, 37, 46, 50; Part-songs without accompaniment, op. 32, 47, 49, 55. III. Chamber music: 2 string quartets (E-flat, C), op. 7; Duos concertants for 2 violins, op. 2, 16, 17; Divertissement for violin and guitar, op. 8; Concerto facile in E-flat, for pianoforte with accompaniment of 2 violins, viola, and violoncello, op. 20; Sonatas for pianoforte and violin, in G minor, E-flat, D, op. 5; do. in F, op. 6; do. in B-flat, G, D minor, op. 23; 12 pieces for pianoforte, op. 12. IV. Orchestral: Overture to Mathilde, op. 60. V. Literary works: 1. "Erläuterungen zu Johann Sebastian Bach's Kunst der Fuge" (Leipsic, Peters); 2. "Die Natur der Harmonik und der Metrik" (ib., Breitkopf & Härtel); 3. "Aufgaben für einfachen und doppelten Contrapunkt" (ib., Senff); 4. "Briefe am Franz Hauser" (ib., Breitkopf & Härtel); 5. "Die Lehre von der Harmonik" (ib., id.); 6. Briefe von Moritz Hauptmann an Spohr und Andere, herausgegeben von Dr. Ferdinand Hiller (ib., 1876). — Grove; Hiller, Aus dem Tonleben, iii. 79.

HAUPTNER, THUISKON, born in Berlin in 1825, still living, 1889. Pupil at the



Royal Academy of Berlin; became conductor of orchestra of the Vorstädtisches Theater in 1850, and of the Königsstädtisches Theater in 1852, in the meantime writing many operettas and faeces. In 1854-58 he studied at the Paris Conservatoire, then was a teacher in Berlin, Basel, and Potsdam, where he directed the Singakademie. He has published a singing method.—Mendel; Riemann.

**HAUSCHKA, VINCENTZ**, born at Mies, Bohemia, Jan. 21, 1766, died in Vienna, Sept. 13, 1840. Violoncellist, son and pupil of a school teacher; he was choir boy in the Prague Cathedral; then studied theory under Zöger and the violoncello under Christ; became violoncellist in the chapel of Count Joseph von Thun, in Prague; made a concert tour through Germany, and settled in Vienna, where he obtained, in 1793, a government office. He was also an excellent player on the baryton, composing much for that instrument and the violoncello, besides vocal music.—Wurzbach; Mendel; Schilling; Gerber, ii. 522; Fétis.

**HAUSER, MORITZ**, born in Berlin in 1826, died in Königsberg, May 31, 1857. Son and pupil of Franz Hauser (dramatic singer, 1794-1870), and studied at the Leipsic Conservatorium under Mendelssohn and Hauptmann. He was music director of the city theatre in Königsberg until his early death. Works: *Der Erbe von Holthe-neck*, opera, given at Königsberg, 1855; *Lieder*; *Instrumental music*.—Mendel; Fétis.

**HAUSER, MISKA** (Michael), born at Presburg, Hungary, in 1822, died in Vienna, Dec. 8, 1887. Violin virtuoso, pupil of Joseph Matalay, of Conradi Krentzer, and at the Conservatorium in Vienna, of Mayseder, and Sechter. In 1840-48, he made a concert tour through Germany, Denmark, Sweden, Norway, and Russia; in



1848-49 visited France and England, and on Jan. 1, 1850, landed in New York and travelled throughout the United States for three years. From San Francisco he went to South America in 1853, then to Australia in 1854-58, and returned via India, Egypt, Malta, and Marseilles to Vienna. After a tour through the larger cities of the empire, he went to Bukharest, and in 1861 to Constantinople, where he played before Abdul Medjid. Subsequently he lived comparatively retired, and only seldom appeared in public, the last time in Cologne, in 1874. Works: *Nocturne*, op. 1; *Introduction and Rondo on Hungarian melodies*, op. 2; *Mes adieux à Varsovie*, op. 5; *Introduction et Variations de concert*, op. 7; *Bolero*, op. 10; 12 *Lieder ohne worte*, op. 11; *do.*, op. 16, op. 21, 23-28; *La mclancolie, étude de concert*, op. 17; *La sentimentale*, *do.*, op. 18; *Tarentelle*, op. 19; *Scherzo*, op. 22; *Das Vöglein am Baume*, op. 34; *Fantasias, rondos, variations, etc.* He wrote also an operetta, *Der blinde Leiermann*, about 1860.—*Aus dem Wanderbuch eines österreichischen Virtuosen* (Leipsic, 1858-59); Wurzbach.

**HAUSLICHE KRIEG, DER** (*The Domestic Struggle*), German Singspiel in one act, text adapted from the French by Castelli, music by Franz Schubert, written for the court theatre, Vienna, in 1823, but unperformed during the composer's lifetime. The original title was *Die Verschworenen* (*The Conspirators*), but the licensors regarding it with suspicion, it was changed to the present one. The libretto was suggested by the "*Lysistrata*" of Aristophanes. It was first represented, under the direction of Herbeck, by the Musikverein, Vienna, March 1, 1861; at Frankfort, Aug. 29, 1861, and then in Munich, Salzburg, and other German cities. It was given in Paris, at the *Fantaisies Parisiennes*, Feb. 3, 1868, in a French translation by Victor Wilder, under the title *La guerre domestique, ou les conjurés*, which was afterward changed to *La croisade des dames*; and in London,





at the Crystal Palace, Sydenham, March 2, 1872, as *The Conspirators*. The work consists of an overture and eleven numbers. Published by Spina (Vienna, 1862).—*Life of Schubert*, i. 309; *Athenæum* (1872), i. 313.

HA! WELCH EIN AUGENBLICK!  
See *Fidelio*.

HAWES, WILLIAM, born in London in 1785, died there, Feb. 18, 1846. He was chorister in the Chapel Royal from 1793 to 1801, violinist at Covent Garden in 1802, Gentleman of the Chapel Royal in 1805, master of choristers and vicar-choral at St.



Paul's in 1814, master of the children of the Chapel Royal in 1817, and lay vicar of Westminster Abbey in 1817-20. He was the first promoter of the Harmonic Institution, then a music publisher, and later director of music at the English Opera Lyceum; conductor of the Madrigal Society, and organist of the German Lutheran Church in the Savoy. He adapted many operas to the English stage, and composed or compiled music for many of them. Works: *Glees and madrigals*; *Chants, Sanctuses, and Responses to the Commandments*.—*Grove*.

HAYDÉE, ou le secret, opéra-comique in three acts, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, Dec. 28, 1847. Auber's best work in his third style. The libretto, adapted from a Russian novel translated by Prosper Mérimée, is interesting, with poetical situations, and the music is dramatic and appropriate to the subject. The hero of the work is Lorédan, a young Venetian admiral who returns home, after driving the Turks from Cyprus, bringing with him Haydée, a young Greek prisoner, who turns out to be of royal descent, and whom he finally marries when elevated to the

dignity of Doge of Venice. Other characters are Andréa, son of Donato, a man whom Lorédan has ruined at play, whom the Admiral makes his heir and marries to Rafaëla, his ward, and Malipieri, a spy of the Council of Ten. The rôle of Lorédan was created by Roger; the other characters were sustained by Hermann-Léon, Audran, Ricquier, and Mlles Lavoye and Grimm. The opera was given in English at the Strand Theatre, London, April 3, 1848, and at Covent Garden, Nov. 4, 1848.—*Athenæum* (1848), 43; 1130.

HAYDN, (FRANZ) JOSEF, born at Rohrau, Lower Austria, March 31 (April 1), 1732, died in Vienna, May 31, 1809.

He was the second child of a wheelwright, Matthias Haydn, and Maria H. (born Koller), daughter of Count Harrach's cook and Marktrichter, or steward. The family came originally from Hainburg, a town four leagues from Rohrau, near the Danube. Both Josef's parents were musical; his first teacher was his step-grandfather, Johann Mathias Frankh, a school-master in Hainburg, to whose school he was sent when six years old. Although his mother would have preferred him to be brought up for the priesthood, his musical education was, from the first, conducted with a view to his making music his profession. Frankh was a severe but excellent teacher, and would doubtless have brought his pupil farther on than he did, had not Georg Reutter, Hofcompositor, and Kapellmeister at St. Stephen's, in Vienna, been struck with the boy's talent and voice, while on a visit to Hainburg, and offered him a place as chorister at St. Stephen's, two years after he began his schooling. Haydn's parents consented, and he left Hainburg and Frankh, for Vienna, in 1740. His studies



Strumenti a quattro: ip. e viol. in. e viol. e Viola.

per il Corno Franc.

2. f. Giuseppe Haydn

The image shows a handwritten musical score for string instruments and French horn. It consists of ten staves. The first staff is for Violins I (Violini I) and includes the instruction 'pizz.' (pizzicato). The second staff is for Violins II (Violini II). The third staff is for Violas. The fourth staff is for Cellos (Violoni). The fifth staff is for Double Basses (Violoni). The sixth staff is for the French Horn (Corno Franc.). The seventh staff is for the French Horn. The eighth staff is for the French Horn. The ninth staff is for the French Horn. The tenth staff is for the French Horn. The score is written in a cursive, handwritten style with various musical notations including notes, rests, and dynamic markings.



## HAYDN

were religion, Latin, writing, and arithmetic, to which were added the violin, the clavier, and singing, probably under Gegenbauer and Finsterbusch; but nothing what-



Silhouette of Haydn.

ever was done about instruction in harmony, counterpoint, or composition. He was looked upon by von Reutter (ennobled in 1740) merely as a boy singer, and even when it was discovered that he had been trying to compose on his own account, the Kapellmeister gave him no encouragement or advice. In 1745 he was joined at the Cantorei by his brother Michael, who soon supplanted him in the favor of von Reutter and Maria Theresa, who had previously noted his singing with pleasure; for about this time his voice began to change, and he was practically useless as a singer. A practical joke, played by him upon a fellow-chorister, and found out by von Reutter, brought matters to a head, and he was dismissed the Cantorei with a sound caning. He was now thrown upon his own resources, but one Spangler,

chorister at St. Michael's, and a Viennese friend who lent him 150 florins, helped him, and he got a few pupils. He was thus enabled to hire a little room in the old Michaelerhaus in the Kohlmarkt. He began to study composition by himself from the works of P. Emanuel Bach, and to such good purpose that Bach afterward said that he alone fully understood his writings and knew how to use them. About this time he wrote his first mass, in F (No. 11, Novello's ed.), and a musical farce, *Der neue Krumme Teufel*, for the Stadttheater, the latter bringing him in a good sum of money. It became quite famous in its way, and was given in several German cities. Through Metastasio he was introduced to a Spanish family, the de Martines, and was engaged to give lessons to Marianne, the elder daughter. This led to his meeting Porpora, who engaged him as accompanist, and gave him the only regular instruction in composition he ever had, in return for this and other more menial services. But he mastered by himself all the important theoretical musical literature of the day, especially Fux's *Gradus*. In 1755 he wrote his first quartet, for Karl Joseph, Edler von



Birthplace of Haydn.

Fürnberg, whose acquaintance he had made, and who, in 1759, recommended him as Musikdirektor and Kammercompositor to Count Ferdinand Maximilian Morzin, at his country seat at Lukavec, near Pilsen. Here he wrote his first symphony. His salary

## HAYDN

was 200 florins, with board and lodging. On Nov. 26, 1760, he married Anna Maria Keller, a woman three years older than himself, of quarrelsome temper, who did her best to make his life wretched. Soon after, Count Morzin gave up his band, and Haydn entered the service of Prince Paul Anton Eszterházy, as second Kapellmeister under Werner, at Eisenstadt. He continued to hold this post, and, after Werner's death, that of first Kapellmeister, under Prince Nicolaus Eszterházy, both at Eisenstadt and at Eszterház, the Prince's new summer place, near Süttör, on the Neusiedler-See. Here he composed most of his operas. Except for some visits to Vienna, either alone, or in company with the Prince and the whole chapel, he continued living at Eszterház until his patron's death, in 1790. He retained his title of Kapellmeister, with a yearly pension of 1,000 florins, under his successor, Prince Anton; but as nearly the whole chapel was disbanded, he moved to Vienna. But the news of Prince Nicolaus's death had brought Salomon to Vienna, in hopes of engaging Haydn for London. As Haydn was now free, he consented, and the two set out together, Dec. 15, 1790, going by Munich, Bonn, and Brussels to Calais, crossing the channel on Jan. 1, 1791, and arriving in London without delay. Here Haydn found himself the centre of a brilliant artistic circle, and every attention was heaped upon him. In July he went to Oxford to receive the honorary degree of Mus. Doc. His symphonies, written at this period for Salomon's concerts, and known as the "Salomon symphonies," are accounted his greatest orchestral works. He left London in the latter part of June, 1792, returning to Vienna by way of Bonn, where he met Beethoven and passed judgment upon a cantata of his, and Frankfurt, and arriving at the end of July. In December Beethoven came to Vienna to study under him. On Jan. 19, 1794, Haydn set out again for London, on the invitation of Salomon to write six more symphonies. His success and popularity dur-

ing this second visit quite equalled his former experience in England, and he returned home in August, 1795, with a competence for the rest of his life. In January, 1797, he left his house in Vienna (now Neumarkt, No. 2) for one he had bought in the Mariahilf suburb (Windmühle, 73 Kleine Steingasse, now 19 Haydngasse), and went to Eisenstadt only for the summer and fall. The great works of the last ten years of his life were *Die Schöpfung*, and *Die Jahres-*



Haydn's Tomb.

zeiten. Although his health was feeble during the last few years, he continued composing almost to the end. He died during the siege of Vienna by the French. On June 15, Mozart's Requiem was sung in his honour in the Schottenkirche, and he was buried in the Hundsturm churchyard, not far from his own house; but in 1820 his body was transferred to the upper parish church at Eisenstadt by order of Prince Eszterházy. Haydn has, with justice, been called the father of modern orchestral

music; to him the world owes the establishment of the two finest phases of the sonata-form: the orchestral symphony and the string quartet. However, the generally accepted story that he and Boccherini set the standard form for the quartet nearly at the same time, and without collusion, seems to be, in the main, true. (See *Samml. Mus. Vortr.*, IV. 105-110.) In the field of oratorio he, Beethoven, and Mendelssohn are the only composers after Handel whose works have lived to the present day in undiminished favour with musicians and the public. Works: I. Oratorios and Cantatas: Cantata for the birthday of Prince Nicolaus Eszterházy, Eisenstadt, 1763; Deutschland's Klage auf den Tod Friedrichs des Grossen; Applausus musicus, for the festival of a prelate, Vienna, 1768; *Il ritorno di Tobia*, ib., 1775; *Arianna a Naxos*, London, 1791; *The Storm*, ib., Mar. 26, 1791; *The Invocation of Neptune* (composed 1795, not completed); *Die sieben letzten Worte*, Eisenstadt, 1797; *Die Erwählung eines Kapellmeisters*, Vienna, 1797-1802; *Die Schöpfung*, ib., Apr. 29, 1798; *Die Jahreszeiten*, ib., Apr. 24, 1801. II. Church Music: 14 masses; 1 *Stabat Mater*; 2 *Te Deum*; 13 offertories; 4 motets; 1 *Tantum ergo*; 4 *Salve Regina*; 1 *Regina cæli*; 2 *Ave Regina*; *Responsoria de Venerabili*; 1 cantilena pro Adventu (German); 6 sacred arias; 2 ditto. duets. III. Dramatic: *Der neue krumme Teufel*, Singspiel, Vienna, Stadttheater, 1752; *Acide e Galatea*, pastoral, Eisenstadt, Jan. 11, 1763; *La cantarina*, opera buffa, 1776; *Lo speciale*, Vienna, 1769; *Il diavolo zoppo*, ib., 1770; *Le pescatrici*, dramma giocosa, 1770; *L'infedeltà delusa*, burletta, Eszterházy, 1773; *L'incontro improvviso*, dramma giocosa, 1775; *Il mondo della Luna*, do., 1777; *La vera costanza*, Eszterházy, 1779; *La fedeltà premiata*, ib., Nov. 18, 1779; *L'infedeltà fedele*, 1780 (?); *Orlando paladino*, Eszterházy, 1782; *Armida*, ib., 1784; *L'isola disabitata*, Vienna, Hoftheater, 1785; *Oreste ed Euridice* (composed 1791, not completed); *Die Apfel-* diebe, Berlin, 1791; Second act of *Il distretto*, Vienna, about 1794 (?); *L'avarò*, intermezzo, Paris, Opéra Italien, Jan. 5, 1802; *Philemon und Baucis*, marionette opera, Eszterházy, 1773; *Der Götterrath*, do.; *Der Hexenschabbes*, do.; *Genovefa*, do.; *Dido*, do., Eszterházy, Sep. 15, 1778; Incidental music to *Der Zerstreute* (see *Il distretto*), *Die Feuersbrunst*, *Hamlet*, *Götz von Berlichingen*, *König Lear*, *Das abgebrannte Haus*, Alfred. (IV) Miscellaneous Vocal Works: 12 German Lieder, 1782; 12 do., 1784; 12 separate do. (5 in MS.); 6 original canzonets, London, 1796; 6 do.; *The Spirit Song* (Shakespeare); O tuneful voice; 3 English songs in MS.; 2 duets; 3 three-part and 10 four-part songs; 3 choruses in MS.; 1 do. from Alfred (Leipsic, Breitkopf & Härtel); *Gott erhalte Franz den Kaiser*, for 1 and 4 voices; 42 canons in 2 or more parts; 2 do.; *The Ten Commandments* in canons; the same with other words, *Die zehn Gesetze der Kunst*; Accompaniments for pianoforte, violin, and violoncello to 247 Scotch songs (London, W. Napier, 3 vols.); Do. to 17 ditto (some by Thomas & Whyte, Edinburgh); 41 Welsh airs in 3 parts (London, Preston, 3 vols.). V. Instrumental: 125 symphonies, of which the following are the most noteworthy. (The greatest confusion exists in the numbering of Haydn's symphonies; the numbers given here refer respectively to the editions of Breitkopf & Härtel, Peters, André, and Rieter-Biedermann, and to the Catalogue of the London Philharmonic Society. The English, French, and Italian titles are current in England and America, the German titles are recognized in Germany. Those numbered 1-12 in the Lond. Philharmonic Soc. catalogue are the so-called great "Salomon" symphonies, written for Salomon's concerts in London.) Mit dem Paukenwirbel, in E-flat, 1795? (B. & H., No. 1; P., No. 1; Phil., No. 8); in D, London, 1795 (B. & H., No. 2; P., No. 2; Phil., No. 7); in E-flat, Vienna, 1793 (B. & H., No. 3; Phil., No. 10); *The Clock*, in D, 1794 (B. & H., No. 4; P., No. 3; Phil.,

## HAYDN

No. 11); in D, London, 1791 (B. & H., No. 5, Phil., No. 2); *Surprise*, Mit dem Paukenschlag, in G, 1791 (B. & H., No. 6; P., No. 4; Phil., No. 3); in C, 179-? (B. & H., No. 7; P., No. 5; Phil., No. 1); in B-flat, 1792? (B. & H., No. 8; Phil., No. 4); in C minor, 1791 (B. & H., No. 9; Phil., No. 5); in D (B. & H., No. 10); *Military*, in G, 1794 (B. & H., No. 11; P., No. 7; Phil., No. 12); in E-flat, 1795 (B. & H., No. 12; P., No. 6; Phil., No. 9); in G (B. & H., No. 13; P., No. 8); in D, 1791 (B. & H., No. 14; Phil., No. 6); in E-flat, 1787?, for Paris (André, No. 1; Phil., Letter T); *L'ours*, in C, 1786? (A., No. 2); *Trauer*, in E minor, 1772? (A., No. 3; Phil., Letter J); in B (R.-Bied., No. 1); *Oxford*, in G, 1788? (R.-B., No. 2; P., No. 9; Phil., Letter Q); in C, 1788? (R.-B., No. 3; Phil., Letter R); in E-flat (R.-B., No. 4); *La chasse*, in D (R.-B., No. 5); in C minor (R.-B., No. 6); in B-flat, 1780? (Phil., Letter A); Farewell, *Abschiedssinfonie*, in F-sharp minor, 1772 (Phil., Letter B); in D, 1774 (Phil., Letter H); in G, 1772 (Phil., Letter L); in G, 1787?, for Paris (Phil., Letter V); in F, 1787 (Phil., Letter W); *La reine de France*, in G minor, 1786?, for Paris (Simrock, in parts); *Roxelane*, in C, 1777? (ib., id.); *La poule*, in G minor, 1786?, for Paris (ib., id.); *Maria Theresa*, in C, 1773? (ib., id.); *London*, in C, 1779?; *The Schoolmaster*, in E-flat, 1774 (Simrock, in parts); *Le matin*, in D, 176-?; *Le midi*, in C, 1761; *Le soir*, in G, 176-?; *Il distratto*, in C, 1776?; *Kindersymphonie*, in C, 178-? (André); *Mercury*, in E-flat, 1772?; *Der philosoph*, in E-flat, 1764; *La passione*, in F minor, 1773?; *Feuer-Symphonie*, in A, 1774; *Concertante*, in B-flat, London, 1792; *Lamentations*, in D minor, 1772 (the entire number of symphonies, including overtures to operas, etc., published in parts, is 94; 40 are published in score, and 29 are still in MS.); *Die sieben letzten Worte*, for strings, Artaria, 1785; 7 nocturnos for lyre; 7 marches; 6 scherzandos; 1 sextet; several quintets; 1 echo for 4 violins and 2 'celli; several Feld-

parthien for wind instruments; arrangements of pieces for baryton; 12 collections of minuets and allemandes; Divertimenti, etc., for strings, with and without wind; 175 pieces for baryton; 51 concertos (19, including divertimenti, for pianoforte, 1 for pianoforte and violin, 9 for violin, 6 for violoncello, 1 for double-bass, 5 for lyre, 3 for baryton, 2 for flute, 3 for horn, 1 for 2 horns, 1 for clarino, 1796); 6 duets for violin and viola; 1 do. for 2 lutes; 35 trios for pianoforte, violin and violoncello; 3 do., for pianoforte, flute and violoncello; 20 do. for 2 violins and bass; 1 do. for violin, viola and bass; 2 do. for flute, violin and bass; 3 do. for 3 flutes; 1 do. for corno di caccia, violin and violoncello; 2 do. for lute, violin and violoncello; 77 quartets for 2 violins, viola and violoncello (Nos. 1-18 published in 3 series, Nos. 21-74, with arrangement of *Sieben letzten Worte*, in 9 series, Nos. 20, 75-76, and 77 separately; No. 19 is in MS.); 53 sonatas and divertimenti for pianoforte; 4 do. for pianoforte and violin; 1 do. for harp, flute and bass; 9 smaller pieces for pianoforte; 1 for do., 4 hands; several pieces for musical clock; 1 do. for

*Jos. Haydn*

*Laus Deo*  
et  
B. V. Chag  
d'um: Jus

harmonica. For list of works spuriously or conjecturally attributed to Haydn, see Grove, i. 720.—C. F. Pohl, Joseph Haydn (Leipsic, Breitkopf & Härtel, 1875); C. F. Pohl, Mozart und Haydn in London (Vienna, 1867); Grove.

HAYDN, (JOHANN) MICHAEL, born at Rohrau, Germany, Sept. 14, 1737, died at Salzburg, Aug. 10, 1806. Organist, broth-

er of Josef Haydn. He became chorister at St. Stephen's, Vienna, at eight years of age; and later assistant organist; was Kapellmeister at Grosswarlein in 1757, Konzertmeister and director to Archbishop Sigismund, at Salzburg, and organist at Holy Trinity and St. Peter's, Salzburg, in 1777.



Having lost his property through the destruction of Salzburg by the French in 1800, the Empress asked him to compose a mass for her, in which she sang the soprano solos, Oct. 4, 1801. Prince Eszterházy twice offered him the vice-Kapellmeistership of his chapel, but he twice refused, hoping the chapel at Salzburg would be reorganized. He was a member of the Academy at Stockholm. Joseph Haydn considered Michael's church music better than his own. Works: 2 Requiems; 24 masses; 4 German masses; 114 graduals; 67 offertories; 8 Responsories; 3 Tenebræ, Regina Cœli, etc.; 8 litanies; 11 vespers; 5 Salve Regina; several German sacred songs; 50 short organ pieces, preludes, etc. (Linz); 30 symphonies, and Partitas; 1 sextet; 3 quintets; 12 minuets (Augsburg, Gombart); 1 violin concerto; quintets; serenades; marches; oratorios; cantatas; opera, *Andromeda e Persée* (1776); operettas; pastoral, *Die Hochzeit auf der Alm*; four-part songs (Vienna, 1799; Salzburg, 1800); single songs, *Karler Held*, *Erzherzog von Oesterreich*, etc.; 6 canons (Salzburg, 1800); *Partitur Fundament*; *Antiphonarum romanum*.—Mendel; Gerber; Schilling; Fétis.

HAYES, PHILIP, born at Oxford, April, 1738, died in London, March 19, 1797. Organist, son and pupil of William Hayes; Mus. Bac., Oxford, 1763; Gentleman of the Chapel Royal, 1767; organist of New College, Oxford, 1776, of Magdalen College, and Professor of Music in the University,

1777; Mus. Doc., 1777; organist of St. John's College, 1790. Works: *Prophecy*, oratorio, 1781; *Telemachus*, a masque; *Ode for St. Cecilia's Day*, "Begin the Song" (by John Oldham); Anthems; Services, psalms, glees, etc. He edited *Harmonia Wiccamica* (London, 1780).—Grove.

HAYES, WILLIAM, born at Gloucester in 1707, died at Oxford, July 30, 1777. He was chorister of Gloucester Cathedral, organist at St. Mary's, Shrewsbury, and, in 1731-34, of Worcester Cathedral. In 1734 he became organist of Magdalen College, Oxford, where he received the degree of Mus. Bac. in 1735. He became professor of music at the University in 1742, and Doctor of Music in 1749. He conducted at the Gloucester Musical Festival in 1763. Works: *Twelve Ariets or Ballads and Two Cantatas* (1735); *Collins's Ode on the Passions*; *Vocal and Instrumental Music*, containing: I. *The Overture and Songs in the Masque of Circe*, II. *A Sonata or Trio and Ballads, Airs, and Cantatas*, III. *An Ode*, being part of an Exercise performed for a Bachelor's Degree in Music (1742); *Cathedral Music*; *Catches, glees, canons, etc.*—Grove; Barrett, *English Church Composers*, 130; *Harmonicon* (1833), 141.

HAYM (Hennius), GILLES, Belgian church composer of the 17th century. Canon and singer in the collegiate church of St. John, Liège; subsequently Kapellmeister to Ferdinand, Elector Prince-bishop of Cologne, and finally to the Duke of Pfalz-Neuburg. His masses, motets, hymns, etc., were published in Cologne and Antwerp (1620-1651).—Fétis; do., *Supplément*, i. 454; Riemann; Van der Straeten, i. 215.

HAYM, NICOLÒ FRANCESCO, born in Rome about 1679, died in London, Aug. 11, 1729. Violoncellist, born of German parents. He went in 1704 to England, and attempted to establish Italian opera in London; altered operas, played in the orchestra, and wrote many librettos. Works: *Sonatas for two violins and bass*.—Grove; Mendel; Fétis; Hawkins, *Hist. of Music*, v. 163.

**HAYOUL, BAUDOIN**, French ecclesiastic and church composer of the second half of the 16th century. Maître de musique at the church of Saint-Nicolas-des-Champs, Paris. He published a collection of motets (Nuremberg, 1587).—Fétis.

**HAYS, WILLIAM SHAKSPEARE**, born of American parentage in Louisville, Kentucky, July 19, 1837, still living, 1889. Composer of popular songs, the first of which was written when he was about sixteen years old. Since then he has published nearly three hundred, which have had a phenomenal sale of several millions in the aggregate. Among the best known are: *Evangeline*; *My Southern Sunny Home*; *Write me a Letter from Home*; *We parted by the River Side*; *Driven from Home*; *Shamus O'Brien*; *Mollie Darling*; *The Moon is out to-night*; *Love*; *Old-fashioned Roses are Sweetest*; etc.

**HEAP, CHARLES SWINNERTON**, born in Birmingham, England, April 10, 1847, still living, 1889. Pianist and conductor, studied at Leipzig; Mendelssohn scholar, 1865; Mus. Bac., Cambridge, 1871, Mus. Doc., 1872. Conductor of Birmingham Philharmonic Union, of

Stafford and other Philharmonic Societies, and of Wolverhampton Musical Festivals. Works: *The Captivity*, oratorio; *The Maid of Astolat*, cantata, 1885; 3d Psalm, for soli, chorus, and orchestra; *Voice of Spring*, chorus and orchestra; *Overture in F*, orchestra, Birmingham Festival, 1879; do. in C, ib., 1879; *Sonata for clarinet and pianoforte*, 1880; do. for organ; do. for violin and pianoforte, 1884; *Quintet for pianoforte and wind instruments*, 1882; *Trios*; *Anthems and other sacred music*; *Organ music*; *Songs, part-songs*, etc.



**HEBRIDEN, DIE**, (The Hebrides), also known as *Fingal's Höhle* (*Fingal's Cave*), 2d concert overture, in B minor, for orchestra, by Mendelssohn, op. 26, first played by the Philharmonic Society, London, May 14, 1832. Mendelssohn and Klingemann visited Staffa in 1829, and in the winter of the following year the overture was begun in Rome. The original score, dedicated to Franz Hauser, is dated Rome, Dec. 16, 1830, and entitled *Die einsame Insel* (*The Lonely Isle*). The MS. of this is in possession of Felix Moscheles, London. A second setting, dated London, June 20, 1832, in possession of the family of Sir W. Sternedale Bennett, differs greatly, chiefly in the working out of the middle part. The printed score (published by Breitkopf & Härtel, Easter, 1834), is entitled *Fingals Höhle*. The overture was given in New York, by the Philharmonic Society, season of 1852-53.—Grove, i. 724.

**HECQUET (Héquet), CHARLES JOSEPH GUSTAVE**, born at Bordeaux, Aug. 22, 1803, died in 1866. Dramatic composer, pupil of Paër. He wrote music for vaudevilles, and composed several operas, of which the best are: *Le braconnier*, given at the Opéra Comique, 1847, and *Marinette et Gros-René*, operetta, Bouffes Parisiens, 1856. He was musical critic on *L'illustration*, the *Revue et Gazette musicale*, and other Paris journals.—Fétis; Mendel.

**HECUBA**, concert aria for alto and orchestra, in G minor, text by Dr. L. Goldham, music by Rubinstein, op. 92, No. 1, dedicated to Frau Caroline Gomperz-Bettleheim. Published by Bartholf Senff (Leipzig, between 1868 and 1873), and by Novello, Ewer & Co. (London).

**HEDWIG, JOHANN LUCA**, born at Hellsdorf, near Kronstadt, Transylvania, Aug. 5, 1802, died at Kronstadt, Jan. 8, 1849. The cantor of his native place taught him singing and violin, and his musical studies were finished under Drechsler and Blumenthal, in Vienna, where he composed overtures and other music for the theatres.

In 1840 he became cantor and church music director in Kronstadt. His best works were cantatas, motets, and songs.—Mendel.

HEGAR, FRIEDRICH, born at Basel, Oct. 11, 1841, still living, 1889. Violinist, pupil at the Conservatorium, Leipsic (1857–60), for a short time Concertmeister of Bilsse's orchestra, then at Warsaw; returned to Leipsic to complete his studies, and after a visit to Baden-Baden and Paris, became director of music at Gebweiler, Alsace. Since 1863 he has lived at Zürich, where he was at first Concertmeister, then conductor of the subscription concerts, and from 1868 of the Tonhalle orchestra. He is also director of the school of music, opened in 1876. Of his compositions the oratorio *Manassa* deserves especial notice.—Mendel.

HEILANDS LETZTE STUNDEN, DES (The Saviour's Last Hours), oratorio by Spohr, text by Roehlitz, first performed at Cassel, Good Friday, 1835. The libretto had been previously declined by Mendelssohn, who was then at work on his *St. Paul*. The oratorio is called *Calvary* in the English version by Edward Taylor, the first performance of which was given, under Spohr's own direction, at the Norwich Festival, 1839. It was given again, in Spohr's presence, under the direction of Costa, by the London Sacred Harmonic Society, Exeter Hall, July 5, 1852.—Spohr, *Autobiography*, ii. 217; *Athenæum* (1852), 756.

HEIL DIR IM SIEGERKRANZ, a German national song, words by Heinrich Harries, adapted to the air "God save the King." It was written originally for the birthday of Christian VII., King of Denmark (Harries being a clergyman of Holstein), and published in the *Flensburg Wochenblatt*, Jan. 27, 1790; but it was modified later (1793) for Prussian use by B. G. Schumacher.—W. Tappert, in *Musik. Wochenblatt*, Aug. 31, 1877.

HEILIGE CACILIA, DIE (St. Cecilia), cantata for mezzo-soprano, chorus, and orchestra, or pianoforte, harp, and harmon-

ium, text by Mme Émile de Girardin, music by Franz Liszt, op. 156, composed in 1875. Published, score, vocal score, and parts, by Kahnt (Vienna, 1876).

HEILIGE NACHT, DIE, Concertstück for alto solo, chorus, and orchestra, in A-flat, by Niels W. Gade, op. 40. The text is from the poem, "Die Christnacht," by August von Platen. Published by Breitkopf & Härtel (Leipsic, 1863). *Allgemeine Musikalische Zeitung* (1863), 336.

HEILIG, HEILIG, HEILIG!, quartet and chorus in C major, in Mendelssohn's *Elias*, No. 35.

HEIL SACHS! HANS SACHS! See *Meistersinger* von Nürnberg.

HEIL SEI EUCH GEWEIHTEN. See *Zauberflöte*.

HEILUNG DES BLINDGEBORNEN, DIE (The Blind restored to Sight), oratorio, by Carl Loewe, for voices a cappella, a species of oratorio composition peculiar to this composer. Published without opus number in 1861.

HEIMKEHR AUS DER FREMDE (Return from abroad), operetta, in one act, text by Carl Klingemann, music by Mendelssohn, op. 89, written for the silver wedding of his parents on Dec. 26, 1829. It was composed in London between Sept. 10 and Oct. 4, 1829. The words of the song, No. 12, *Die Blumenglocken*, were written by Mendelssohn, and the music by Klingemann. The parts were: Lisbeth, Rebecca; Kauz, Devrient; Hermann, Mantius; and the Mayor, Hensel, for whom the part was written on one note, F. Performed at the Opera, Berlin, in 1851. An English version, entitled *Son and the Stranger*, by Chorley, was produced at the Haymarket Theatre, London, July 7, 1851. A French translation by Jules Barbier, entitled *Lisbeth*, was represented at the *Théâtre Lyrique*, Paris, June 9, 1865. Published by Breitkopf & Härtel, Mendelssohn's Werke, Serie 15, No. 122.—Hensel, Mendelssohn, i. 247; Clément et Larousse, 404; *Athenæum* (1851), 744.

HEINEMEYER, ERNST WILHELM, born at Hanover, Feb. 25, 1827, died in Vienna, Feb. 12, 1869. Virtuoso on the flute, son and pupil of Christian Heinemeyer (1796-1872, also a distinguished flutist, and royal chamber musician), at whose side he played in the royal orchestra, 1845-47; then went to St. Petersburg as first flutist in the imperial orchestra, and was at the time instructor at the theatre-school there. Pensioned in 1859, he returned to Hanover, but in 1866 settled in Vienna. His concertos and solos for his instrument are very brilliant, and much esteemed by flutists.—Mendel; Riemann.

HEINICHEN, (JOHANN) DAVID, born at Crössuln, near Weissenfels, April 17, 1683, died in Dresden, July 16, 1729. Pupil at the Leipsic Thomasschule of Schelle and Kuhnau; studied law and practised as an advocate in Weissenfels; then returned to Leipsic and began to compose operas. After living several years (1713-18) in Italy, he was appointed court Kapellmeister in Dresden in 1718. He published in 1711 a large work on thorough bass, which attracted much attention. Works: *Helena und Paris*, opera, given at Leipsic, 1709; *Calpurnia, i pazzi per troppo amore*, Venice, Teatro S. Angelo, 1713; Several masses; Solos for violin; Fugues for harpsichord, and other instrumental music. In the royal library, Berlin, are: Requiem for 4 voices and instruments; 2 masses for do.; Kyrrie and Gloria, do.; *Te Deum*, do.; 2 Pange lingua, do.; 4 Italian cantatas. In the royal

HEINLEIN, PAUL, born in Nuremberg, April 11, 1626, died there, Aug. 6, 1686. Pianist and organist, studied music in his native city, later in Linz, Munich, and Italy. On returning to Nuremberg he became musician to the council, organist of the Egidienkirche in 1655, musical director of the Frauenkirche in 1656, and chief organist of St. Sebaldus in 1658. He composed pianoforte, organ, and church music.—Mendel; Fétis; Schilling; Gerber (1790), i. 616; Winterfeld, *Der evang. Kirchengesang*, ii. 457.

HEINROTH, JOHANN AUGUST GUNTHER, born at Nordhausen, June 19, 1780, died at Göttingen, June 2, 1846. Vocal composer, but more noted as a writer on music; son and pupil of Christoph Gottlieb Heinroth, who for sixty-two years was organist at Nordhausen. In 1818 he succeeded Forkel as music director at the university of Göttingen, where he was very active in promoting the musical life of the city by establishing the academical concerts. He composed 169 choral melodies for 4 voices (1829); 6 songs for three parts; 6 choruses for male voices.—Fétis; Mendel; Riemann.

HEINZE, GUSTAV ADOLPH, born in Leipsic, Oct. 1, 1820, still living, 1889. Dramatic composer, son and pupil on the clarinet of Ferdinand Heinze, and studied the pianoforte under W. Haake; became a member of the Gewandhaus orchestra at the age of fifteen. In 1840 he took lessons in composition of Kotte, in Dresden, made concert tours, and was influenced by Mendelssohn. In 1844 he became second Kapellmeister at the Breslau theatre, and in 1850 went as Kapellmeister of the German opera to Amsterdam, where he was director of the Euterpe Society from 1853, of the Vincenzius Concerts in 1857, and of the Excelsior church music singing society in 1868.

*Johann David Heinichen.  
Compositor.*

library, Dresden, are: the operas *Flavio Crispo*, and *Mario*, 5 serenades, and 57 cantatas.—Allgem. d. Biogr., xi. 367; Fétis; Mendel; Schilling; Riemann.



Works: *Lorelei*, opera, given at Breslau, 1846; *Die Ruine* in Tharandt, *ib.*, 1847; Oratorios: *Auferstehung*, *Sankta Cäcilia*, *Der Feenschleier*; Three masses; Three overtures; many cantatas, hymns, songs, and male choruses.—Mendel; Riemann.

HEISE, PEDER ARNOLD, born at Copenhagen, Feb. 11, 1830, died there, July 5, 1879. Dramatic composer, studied at the university of his native city; pupil on the pianoforte of A. Lund, and in theory of Berggreen, Hauptmann, and Gade. He was music teacher at the Academy of Sörøe in 1857-65, then returned to Copenhagen, where he produced successfully the operas: *The Pasha's Daughter*, 1869, and *King and Marshal*, 1878.—Meyer, *Konv. Lex.* (1888); Mendel, *Ergänz.*, 154; Riemann.

HEISER, WILHELM, born in Berlin, April 15, 1817, still living, 1889. Vocal composer, was a choir-boy and later an opera singer; then retired from the stage and taught singing in Stralsund, Berlin, and Rostock. In 1853 he became regimental bandmaster in Berlin, and after 1866 devoted himself again to vocal instruction. He composed several hundred songs, of which many have become very popular in Germany, besides dances and marches for pianoforte.—Mendel; Riemann.

HELD, JACOB, born at Landshut, Nov. 11, 1770, died after 1812. Violinist, but studied also the organ and pianoforte, and at an early age became organist in his native place; went to Munich to study philosophy, and became the pupil of Hampeln and Eck on the violin, and of Danzi in composition. Made concert tours in Germany, Switzerland, and France, and then settled down as court musician and teacher in Munich. He composed overtures for orchestra, string quartets, and concertos and variations for the violin.—Fétis; Mendel; Schilling.

HELDER (Helderus), BARTHOLOMÄUS, born in Gotha about 1585, died in Remstädt, Oct. 28, 1635. Vocal composer, was attendant in a school at Friemar, and from 1616 pastor in Remstädt. Works:

*Cymbalum Genethliacum*, containing 15 motets for Christmas and New Year, for 4, 5, and 6 voices (Erfurt, 1614); *Symbolum Davidicum*, containing 25 German psalms, for 5, 6, and 8 voices (*ib.*, 1620); *Pater noster*, in contrapuncto colorato, for 4 voices (*ib.*, 1621); The 103d and 123d psalms, *do.*; 54 melodies by him are included in the *Cautionale sacrum* (Gotha, 1646-48).—*Allgem. d. Biogr.*, xi. 684; Fétis; Mendel; Winterfeld, *Der evang. Kirchengesang*, ii. 87.

HE LED THEM THROUGH THE DEEP, double chorus in E-flat major (ending in G minor), in Handel's *Israel* in Egypt, No. 13; often known as the "Wilderness chorus."

HÈLE, GEORGES DE LA, born in the Hainaut, about 1545, died 1591 (?). He was conductor of music in the cathedral at Tournay, and maestro de capilla at the court of Philip II., at Madrid. Works: 8 masses for 5, 6, and 7 voices (Antwerp, 1578).—Mendel; Gerber; Schilling; Fétis.

HELPER, CHARLES D', French church composer of the 16th century. He was canon and master of the children in the cathedral of Soissons. He composed masses, hymns, etc. (Paris, Robert Ballard, 1653, 1658, 1660, 1674).—Fétis.

HELLANTHUS, opera in three acts, text and music by Adalbert von Goldschmidt, represented in Leipsic, Stadttheater, March 26, 1884.—*Signale* (1884), 401.

HELLÉ, ANTOINE, French composer, contemporary. He was educated at the School for Sacred Music, Paris; became *maitre de chapelle* of the basilica of Saint-Epvre, Nancy, for the consecration of which, in 1875, he composed a cantata-oratorio, entitled *Les magnificences du culte catholique*. He is director of the Choral Society, Alsace-Lorraine. Among his published works are organ and church music, and *Le Trésor des Maîtrises*, a collection of harmonized plain chants.—Fétis, *Supplément*, i. 456.

HELLER, STEPHEN, born at Pesth, May 15, 1815, died in Paris, Jan. 14, 1888.

Pianist, pupil of F. Bräuer, appeared in public at an early age, and when thirteen years old went to Vienna, to study under Anton Halm; made a concert tour of the cities of Germany in 1829, lived for some years at Augsburg, and went in 1838 to Paris, where he soon entered into friendly intercourse with Chopin, Liszt, Berlioz, and

other celebrities, and acquired great reputation as a concert player and teacher. He visited England in 1862, and played at the Crystal Palace with Hallé. He began composing in Augsburg, where he attracted the notice of Robert Schumann; but in spite of his friendship, his works are more marked by the influence of Mendelssohn and Chopin. Works: *Trois morceaux caractéristiques*, op. 7; *Grande étude en forme de rondo-scherzo*, op. 8; *Trois morceaux brillants*, op. 10; *Rondo-valse*, op. 11; *Divertissement brillant sur Les Treize*, d'Halévy, op. 13; *Passe-temps*, recueil de compositions amusantes, op. 14; *Six caprices sur Le Shérif*, d'Halévy, op. 17; *Quatre ronds sur La Favorite*, op. 22; *do. sur Le Guitarrero*, op. 23; *Scherzo*, op. 24; *Deux bagatelles sur Richard Cœur-de-Lion*, op. 25 and 26; *Caprice brillant*, op. 27; *Caprice symphonique*, op. 28; *La Chasse, étude caractéristique*, op. 29; *Dix pensées fugitives*, op. 30; *Petite fantaisie et boléro sur La Juive*, op. 31 and 32; *Fantaisie brillante et caprice sur Charles VI.*, op. 37 and 38; *La Kermesse, danse néerlandaise*, op. 39; *Miscellanées*, op. 40; *Caprice sur Le Déserteur*, op. 41; *Valse élégante*, op. 42; *Valse sentimentale*, op. 43; *Valse villageoise*, op. 44; *Chant national de Charles VI.*, op. 48; *Pastorale*, op. 48 bis; *Quatre arabesques*, op. 49; *Scènes pastorales*, op. 50; *Vénitienne*, op. 52; *Tarentelle*, op. 53; *Fantaisie*, op. 54; *La fontaine, caprice sur une mélodie de Schubert*,



op. 55; *Sérénade*, op. 56; *Scherzo fantastique*, op. 57; *Rêveries*, op. 58; *Valse brillante*, op. 59; *Canzonetta*, op. 60; *Deuxième tarentelle*, op. 61; *Deux vales*, op. 62; *Capriccio*, op. 63; *Presto capriccioso*, op. 64; *Deuxième sonate*, op. 65; *Caprice brillant sur Le Val d'Andorre*, op. 66; *La vallée d'amour*, op. 67; *L'alouette, caprice sur une mélodie de Schubert*, op. 68; *Chant national de Mendelssohn, fantaisie en forme de sonate*, op. 69; *Caprice brillant sur Le Prophète*, op. 70; *Aux mânes de Chopin, élégie et marche funèbre*, op. 71; *Le chant du matin, Le chant du troubadour, Le chant du dimanche*, op. 72; *Le chant du chasseur, L'adieu du soldat, Le chant du berceau*, op. 73; *Fantaisie et valse brillante sur L'enfant prodigue*, op. 74; *Rondo-caprice sur La Dame de Pique et romance variée*, op. 75; *Caprice caractéristique sur deux thèmes de Mendelssohn*, op. 76; *Saltarello sur un thème de do.*, op. 77; *Promenades d'un solitaire*, op. 78; *do., nouvelle suite*, op. 80; *do., troisième suite*, op. 89; *Quatre préludes*, op. 79; *Nuits blanches, 18 morceaux lyriques*, op. 82; *Six Feuilles d'album*, op. 83; *Impromptu*, op. 84; *Deux Tarentelles*, op. 85; *Dans les bois, six rêveries et finale*, op. 86; *Scènes italiennes, fantaisie-tarentelle*, op. 87; *Troisième sonate*, op. 88; *Nonvelles études*, op. 90; *Deux nocturnes et nocturne-sérénade*, op. 91; *Trois églogues*, op. 92; *Deux vales brillantes*, op. 93; *Tableau de genre*, op. 94; *Allégo*, op. 95; *Grande étude de concert*, op. 96; *Douze Ländler et vales*, op. 97; *Improvisation sur une mélodie de Schumann*, op. 98; *Quatre Phantasie-Stücke*, op. 99; *Deuxième canzonetta*, op. 100; *Rêverie d'un promeneur solitaire*, op. 101; *Morceau de chasse*, op. 102; *Troisième nocturne*, op. 103; *Polonaise*, op. 104; *Trois Romances sans paroles*, op. 105; *Trois bergeries*, op. 106; *Quatre Ländler*, op. 107; *Quatrième scherzo*, op. 108; *Feuilles d'automne*, op. 109; *Deux morceaux pour un album*, op. 110; *Morceaux de ballet*, op. 111; *Caprice humoristique*, op. 112;

Fantaisie caprice, op. 113; Deux cahiers, op. 114; Trois ballades, op. 115; Préludes composés pour mademoiselle Lili, op. 119; Lieder, op. 120; Trois morceaux, op. 121; Valses-réveries, op. 122; Feuilles volantes, op. 123; Scènes d'enfant, op. 124; Vingt-quatre Études d'expression et de rythme, op. 125; Trois ouvertures, op. 126; Études sur Le Freischütz, de Weber, op. 127; Dans les bois, nouvelle scérie, op. 128; do., troisième suite, op. 136; Deux impromptus, op. 129; 23 Variations sur un thème de Beethoven, op. 130; 21 do., op. 133; Trois nocturnes, op. 131; Deux Polonaises, op. 132; Petit Album, op. 134; Deux intermèdes de concert, op. 135; Deux tarentelles, op. 137; Album dédié à la jeunesse,

*Stephen Heller*

op. 138; 3 Études pour piano, op. 139; Voyage autour de ma chambre, op. 140; 4 Baccarolles, op. 141.—Barbedette, Stephen Heller, sa vie, etc. (Paris, 1876); Fétis; do., Supplément, i. 456; Mendel; N. Zeitschr. f. Mus. (1888), 73; Schumann, Ges. Schriften, i. 218, 239, 247; ii. 132; 211, 314, 351; Wurzbach.

HELLMESBERGER, GEORG, the elder, born in Vienna, April 24, 1800, died at Neuwaldegg, near Vienna, Aug. 16, 1873. Violinist, pupil at the Conservatorium of Böhm on the violin, of E. Förster in composition; assistant instructor at the Conservatorium in 1821, titular professor in 1825, and professor in 1833; conductor of the Imperial opera in 1829; member of the court chapel in 1830; pensioned in 1867. He was the teacher of Ernst, Hauser, Joachim, Auer, and of his sons Georg and Joseph. Works: 2 concertos, besides solos and several works of variations for violin; string quartet.—Fétis; Mendel; Schilling; Wurzbach.

HELLMESBERGER, GEORG, the younger, born at Vienna in 1828, died at Hanover, Nov. 12, 1852. Violinist, son and

pupil of Georg, the elder; won great success on a concert tour through Germany and England in 1847, and became Concertmeister of the royal orchestra at Hanover in 1849. Works—Operas: Die Bürgschaft, given at Hanover; Die beiden Königinnen, ib.; symphonies, and other music in MS.—Mendel; Wurzbach; Mus. Wochenblatt, i. 708.

HELLMESBERGER, JOSEPH, the elder, born in Vienna, Nov. 3, 1829, still living there, 1889. Violinist, son and pupil of Georg, the elder; became artistic director of the Gesellschaft der Musikfreunde and director of the Conservatorium in 1851, Concertmeister at the Imperial Opera in 1860, first violinist in the court orchestra in 1863, and Hof-Kapellmeister in 1877. He was professor of violin at the Conservatorium in 1850-77. With the concerts of the string quartet founded by him in 1849, and which has ever since sustained an eminent reputation, a new era for chamber music opened in Vienna. As a teacher of his instrument, and as a conductor, he has attained particular and well-deserved distinction. Austrian and foreign orders: L. of Honour, 1855, when he was president of the jury for musical instruments at the Paris Exhibition; freedom of the city of Vienna on his 25th anniversary as director of the Conservatorium. His compositions are only of an instructive character.—Wurzbach; Fétis; do., Supplément, i. 457; Mendel; Mus. Wochenblatt, i. 708.

HELLMESBERGER, JOSEPH, the younger, born in Vienna, April 9, 1855, still living, 1889. Violinist and dramatic composer, son and pupil of Joseph, the elder, whose quartet he joined as second violin in 1875; became solo violinist in the imperial and in the opera orchestra, and professor at the Conservatorium in 1878.



Works—Operettas: Kapitän Ahlström, Der Graf von Gleichen, given in Vienna, Theater Ronacher, 1880; Der schöne Kurfürst, Munich, Theater am Gärtnerplatz, 1885; Rikiki, Vienna, Carltheater, 1887; Harlekin als Elektriker, pantomime, Vienna Opera-house, 1884; Pata Morgana, lyric-choreographic drama, ib., 1885.

HELLWIG, (KARL FRIEDRICH) LCD-WIG, born at Kurersdorf, near Wrietzen, July 23, 1773, died in Berlin, Nov. 24, 1838. Organist, learned the violin, pianoforte, and organ almost without a teacher, and while in business studied theory under Gürlich, G. A. Schneider, and Zelter. Became vice-director of the Singakademie of Berlin in 1803, organist of the cathedral in 1813, and music teacher in several public institutions. Works: Die Bergknappen, opera given in Berlin, 1822; Don Silvio, do.; Masses, motets, psalms, canons, chorals, and many songs and male choruses.—Fétis; Mendel; Schilling, Supplement, 199.

HELMONT, ADRIAAN JOSEPH VAN, born in Brussels, April 14, 1747, died there, Dec. 28, 1830. Violinist and organist, son and successor of Charles Joseph van Helmont, as director and choir-master of SS. Michel-et-Gudule, Brussels. He had entered the royal chapel as a boy and remained in it for forty years. He was at one time chef d'orchestre of the Opera at Amsterdam, and composed an opera, L'amant légataire, 1808, but he wrote chiefly for the church.—Fétis; do., Supplément, i. 459; Van der Straeten, v. 1 and 399; ii. 231.

HELMONT, CHARLES JOSEPH VAN, born in Brussels, March 19, 1715, died there, June 8, 1790. Organist, maître de musique of SS. Michel-et-Gudule, Brussels, from the age of twenty-two, and director of the royal chapel for many years. He was the author of a famous divertissement, Le retour désiré, played at the triumphal entry of Charles of Lorraine, as governor of the Netherlands, into Brussels (1749). He composed a great deal of church music of

which Van der Straeten gives a detailed list.—Van der Straeten, i. 75; Fétis, Supplément, i. 459.

HELP, LORD! See *Illy*, Herr!

HEMELSOET, LOUIS, born in Ghent, July 20, 1836, still living, 1889. Pianist, pupil of his father, then studied at the Ghent Conservatoire under Mengal, Henderickx, and Andries; won in 1853 2d prize for harmony and 1st prize for pianoforte; became professor of pianoforte in Brussels, 1856. Works: De boeren-kermis, Flemish opera, Ghent, 1861; Church music; Vocal and instrumental music.—Fétis, Supplément, i. 460; Mendel, Ergänzung, 154; Gregoir, iii. 20.

HEMMERLEIN, JOSEPH, German pianist of the 18th century. He was music teacher in Frankfort-on-the-Main in 1780, and to the Countess von Vorberg in 1786; then lived in Paris until 1799, after which nothing more is known of him. He published 6 concertos for pianoforte, with strings, oboes, and horns, 24 sonatas for pianoforte and violin, 6 do. for pianoforte (4 hands), 6 trios, 12 minuets, 12 anglaises, marches, etc.—Fétis; Mendel.

HEMPEL, GEORG CHRISTOPH, born in Gotha in 1715, died there, May 4, 1801. Violinist, member of the ducal chapel of Gotha. He wrote 11 symphonies, 2 concertos, and 12 solos for violin.—Fétis; Gerber (1790), i. 621 (1812), ii. 633.

HENKEL, HEINRICH, born at Fulda, Feb. 14, 1822, still living, 1889. Pianist, son and pupil of Michael Henkel; studied also under Aloys Schmitt, and theory under Kessler and Anton André. After living in Fulda and Leipsic, he settled in Frankfort-on-the-Main in 1849 as a teacher, and became one of the founders and directors of the Musikschule there. He has published songs and choruses, pianoforte pieces, and a method for pianoforte.—Mendel; Fétis; Riemann.

HENKEL, GEORG ANDREAS, born at Fulda, Feb. 4, 1805, died there, April 5, 1871. Church and instrumental composer, son and pupil of Michael Henkel; began to

compose at the age of eleven, then studied law at the university of Marburg, and in 1837 obtained an appointment as musical instructor in the seminary at Fulda. Works: Overture to Schiller's Wallenstein's Lager; Sonata for pianoforte and violin; Choruses for male voices; Pianoforte and organ music. Symphonies, overtures, masses, motets, songs, and choruses remain in MS.—Fétis; Mendel.

HENKEL, MICHAEL, born at Fulda, June 18, 1780, died there, March 4, 1851. Church composer, pupil of Vierling; early became chamber musician to the Prince Bishop of his native place, and from 1805 was music teacher of schools. He composed a large number of church, organ, and pianoforte pieces, and published several choral books. Works: Music to Ifland's drama Achnet und Zenida, and to König's Bauernhochzeit; 3 German masses for 4 voices, 2 horns, and organ; 2 sonatas for pianoforte and violoncello; 100 versicles, and other music for the organ; duos for flutes; many pianoforte pieces, songs, and choral melodies.—Mendel; Fétis; Schilling.

HENNEBERG, JOHANN BAPTIST, born at Vienna, Dec. 6, 1768, died there, Nov. 27, 1822. Organist and pianist, was conductor at the Theater an der Wien in 1790-1804, and having removed to Hof, on the Hungarian frontier, became organist to Prince Eszterházy, at Eisenstadt, in 1805, and also conducted the occasional operatic performances there. On the disbanding of the prince's orchestra he returned to Vienna, where he afterward became choir-master at the Stadtkirche am Hof, and in 1818 court organist. Works—Operettas: Conrad Langbart von Friedburg; Die Waldmänner, Vienna, 1793; Der Scheerenschleifer; Die Eisenkönigin, ab. 1800; Die Liebe macht kurzen Process, 1801; Die Giganten; Symphonies; Songs; Overtures; Cantatas; Church music.—Wurzbach; Mendel; Gerber; Schilling; Fétis.

HENNEN, ARNOLD, born at Heerlen, Netherlands, in 1820, still living, 1889. Pi-

anist, pupil at the Liège Conservatoire, where he won the first pianoforte prize, 1845. He went to Paris in 1847, and settled in London in 1850; now lives in Heerlen. He has published concertos and other pianoforte music.—Fétis, Supplément, i. 461; Gregoir, Doc. hist., iii. 21; Viotta.

HENNEN, FREDERIK, born at Heerlen, Holland, in 1830, still living, 1889. Violinist, brother of Arnold and Mattheus Hennen, pupil at the Liège Conservatoire, of Dupont and Prume; won first prize for violin, 1846, and medal, 1847. With his brother Arnold he went to Paris, and in 1850 settled in London, where he became first violinist at Her Majesty's Theatre, under Balfe. Obligated to retire in 1855 on account of his health, he made a concert tour through Holland with his two brothers, and after his return to London was solo violinist at the English theatre and the Philharmonic Society. Since 1872 he has lived at his country seat at Strythagen, near Heerlen. He has composed for his instrument.—Fétis, Supplément, i. 461; Gregoir, Doc. hist., iii. 22.

HENNEN, MATTHEUS, born at Heerlen, in 1828, still living, 1889. Pianist, brother of Arnold Hennen; pupil of the Liège Conservatoire; won first pianoforte prize in 1852. He settled in 1860 as teacher in Antwerp, where he is professor in the school of music. He has published music for pianoforte, violin, and violoncello, and church and orchestral music.—Fétis, Supplément, i. 461; Gregoir, Doc. hist., iii. 21.

HENNIG, KARL, born in Berlin, April 23, 1819, died there, April, 18, 1873. He was organist of St. Paul's in 1847, and of the Sophienkirche from 1851 until his death; also directed the male chorus, Lyra, and in 1863 received the title of royal music director. His most important compositions are Die Sternennacht, symphony-cantata, 1854; Königspsaln (1849), and Friedenspsalm (1854), for soli, chorus, and orchestra; besides which he wrote songs, and many quartets for male voices.—Mendel; Riemann.

HENNING, KARL WILHELM, born at Berlin, Jan 31, 1784, died there, April, 1867. He became violinist at the royal theatre in 1807; chamber musician in the court chapel in 1811; royal Concertmeister in 1822; member Royal Academy in 1833; male royal Kapellmeister by Friedrich Wilhelm IV. in 1840, and after fifty years' service, was pensioned in 1848. Works: *Das Rosenmädchen*, comic opera, given in Berlin, 1825; Music to 30 plays, melodramas, 2 ballets; Cantatas; Songs; sextet for strings; Quartet for violins, trios, duos, sonatas, and solos for violin and violoncello.—Mendel; Fétis; Schilling.

HENNIUS. See *Haym*.

HENRION, PAUL, born in Paris, July 20, 1819, still living, 1889. Vocal composer, studied pianoforte under Henri Karr, and harmony with the blind organist, Moncousteau; published over 1,000 romances and chansonsnettes, many of which have become very popular. His operettas, *Une rencontre dans le Danube* (1854), *Une envie de clarinette* (1871), and *La chanteuse par amour* (1877), had but little success.—Fétis; do., *Supplément*, i. 461.

HENRY VIII., King of England, born June 28, 1491, at Greenwich, died at Whitehall, Jan. 28, 1547-48. Originally intended for the church, he was instructed in music, and seems to have had some skill in composition. He sang and played upon the recorder, flute, and virginals. Works: Latin motet for three voices, *Quam pulchra*; Anthem, *O Lord, the Maker of all things*; *Passetyme* with good company; *The Kyng's balade*; *Two masses* for use in the Royal Chapel.—Grove; Mendel; Fétis; North, *Memoirs of Musick*, 75.

HENRY VIII., grand opera in four acts, text by Léonce Détroyat and Armand Sylvestre, music by Saint-Saëns, first represented at the Opéra, Paris, March 5, 1883. The libretto, which deals somewhat freely with history, treats principally, like Donizetti's *Anna Bolena*, with the story of Anne Boleyn. The first act opens in the palace

of the king in London, and ends with the interruption of the presentation of Anne as maid of honour by the funeral march of Buckingham. The scene of the second act is Richmond Park; the third act deals with the trial of the divorcee in Westminster Abbey; and the last with the death of Catherine and the downfall of Anne Boleyn. The part of the king was sung by Lasalle; Don Gomez de Feria, the Spanish ambassador, by Dereims; Catherine, by Mlle Krauss; and Anne, by Mlle Richard. The opera was enthusiastically received. Remodelled and cut to three acts by the composer and performed in Paris, October, 1888. The ballet music was performed in Boston by the Symphony Orchestra in 1885. Published in Paris by Durand, Schœnwerk & Cie; Leipsic, Rieter-Biedermann (1884).—*Athenæum* (1883), i. 418.

HENRY VIII., incidental music to Shakespeare's play of, by Arthur S. Sullivan, published by Metzler & Co. (London, 1879).

HENRY OF NAVARRE, ballad for male voices and orchestra, by George E. Whiting, first performed by the Apollo Club, Boston, April 29, 1885.

HENSCHEL, (ISIDOR) GEORG, born in



Breslau, Germany, Feb. 18, 1850, still living, 1889. Baritone singer and composer, pupil in Breslau of Wandelt and Schaeffer, and in Leipsic from 1867 of Moscheles and Wenzel on the pianoforte, of Reincke

in theory and composition, and of Götze in singing. In 1870 he studied composition in Berlin under Kiel, and singing under Adolf Schulze. After singing several years in concerts in Germany, Austria, Switzerland, Russia, Holland, and Belgium, he went in 1877 to London, remained until 1880, and then went to America. In 1881-84 he was conductor of the Boston Sym-

phony Orchestra. He then returned to England, and since 1885 has been settled in London, where, in 1886, he was appointed professor of singing in the Royal College of Music, and conductor of the London Symphony Concerts. Works: *Friedrich der Schöne*, opera; *A Sea Change*, or *Love's Castaway*, comic operetta, text by W. D. Howells; An oratorio; *Gipsy serenade* for orchestra; *Psalm iii.*, for soli and chorus; *Psalm cxxx.*, for soli, chorus, and orchestra, given in Berlin in 1872, London in 1879; *Serenade* for string instruments, Berlin, 1872, Pesth, 1876, London, 1878; *Canon-suite* for string orchestra; *Canons* for pianoforte; 10 *Serbisches Liederspiel* and other songs.—Mendel; Riemann.

HENSEL, FANNY (CACILIA), born at Hamburg, Nov. 14, 1805, died May 14, 1847. Eldest sister of Mendelssohn, who was tenderly attached to her, and who said she played better than he at one time. She married W. Hensel, a painter, in 1829. Works: *Gartenlieder*; *Part-songs*; *Songs* for voice and pianoforte; *Trio* for pianoforte and strings.—Mendel; Fétis; Hensel, The Mendelssohn Family.

HENSEL, JOHANN DANIEL, born at Goldberg, Silesia, Dec. 31, 1757, died at Hirschberg, Dec. 10, 1839. Dramatic composer, studied at Königsberg University and became tutor at Halle, where he was a pupil of Türk; in 1792 he founded an educational institution at Hirschberg, where music was taught and concerts were occasionally given. Works: *Cyrus und Cassandra*, opera (1787); *Daphne*, do. (1799); *Die Geisterbeschwörung*, operetta; *Die Geisterinsel*, do.; *Jesus*, oratorio; *Cantatas*; *Method* for pianoforte (1799-1800).—*Allgem. d. Biogr.*, xi. 789; Mendel; Fétis; Schilling.

HENSELT, ADOLF VON, born in Schwabach, Bavaria, May 12, 1814, still living, 1889. Famous pianist and composer for his instrument; he was taken to Munich when three years old, and began to take violin lessons, but soon gave up that

instrument for the pianoforte, which he studied, at first under Lasser, and then under Geheimrätin von Flaut, who also gave him some instruction in harmony. In 1831 King Ludwig I. made him an allowance to enable him to go to Weimar, and study under Hummel. He has always



been recognized as a pupil of Hummel, although he never succeeded in appropriating to himself Hummel's method of playing, having developed an original method of his own before going to Weimar. After eight months he left his teacher, returning to Munich, whence he soon went to Vienna, where he studied counterpoint for two years under Sechter, and practised the pianoforte. In 1836 he was ordered to Carlsbad, and thence to Berlin, for his health. In Berlin, as also in Dresden, Weimar, and Jena, his playing aroused the greatest enthusiasm in private circles; but the only times he ever appeared before the general public in Germany were on a short tour through Dresden, Leipsic, and Berlin to Breslau, in 1837. After marrying in Breslau in this year, he went to St. Petersburg in 1838. He was soon made chamber pianist to the Empress, and also to the Prince von Oldenburg, and played much in society, but almost never in public. He adhered strictly to this plan on the trips he made to Germany, for recuperation, almost every summer. He was later appointed inspector of musical instruction in all the government educational institutions for girls. Up to the Crimean war he appeared in public from time to time in St. Petersburg and other Russian cities, but since then he has devoted all his time to composition and teaching. His natural nervousness and shyness in face of a large audience made it almost impossible for him to play at con-

certs; he would have a pianoforte in the green-room, and while the orchestra on the stage was playing the introductory ritornello of a concerto he would play with them up to the point when he had just time to run to his place on the platform and strike the first chord of his solo part on the instrument that was ready for him, in sight of the audience. On one such occasion, in St. Petersburg, he forgot to take the cigar out of his mouth, and continued smoking through the whole of the first movement of a concerto, oblivious of Emperor and court. Indeed, Henselt has been perhaps the only great pianist of the first rank from whom the general musical public has hardly ever heard a note. Those who have heard him report his playing to be of the most poetic, inspired, and at the same time wholly musical, character. He was especially noted for his playing of Hummel and, above all, Weber. He excelled in playing widely extended chords and arpeggios; and a large hand is almost indispensable to anyone who would play his compositions. Of these the most important is his F minor concerto, op. 16, which had for a long time the reputation of being the most difficult pianoforte piece in existence. Although it has since been excelled in this respect by some more recent works by other composers, it still holds an honourable place in the repertory of all great pianists. Next to the concerto should be rated his two sets of Studies, op. 2 and op. 5, which are quite unique in their way. His melodious accompaniments, for "first pianoforte," to several of Cramer's studies, are also of great value. His transcriptions of works by Beethoven and Weber have had their



day, as have also his pianoforte trio, and a not very large number of fugitive pieces.—Von Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit*, 85; Mendel.

HENTSCHEL, FRANZ, director and composer, born in Berlin, Nov. 6, 1814, still living, 1889. Pupil of Grell, A. W. Bach, and Marx. He became musical director of the theatre at Erfurt in 1843, at Altenburg in 1845; returned to Berlin, where he directed the private theatre, Urania, in 1848-51, has taught music. Works: *Die Hexenreise*, opera; *Operettas*; *Melodramatic music*; *Marches* and other pieces for orchestra, and for military band; *Concertos* for flute, oboe, clarinet, and horn; *Pianoforte music*; and *Songs*.—Mendel.

HENTSCHEL, THEODOR, born at Schirgiswalde, Upper Lusatia, March 28, 1830, still living, 1889. Dramatic composer, was choir-boy in Dresden, where he studied under Reissiger and Ciccarelli, then pupil at the Conservatorium at Prague. He played the pianoforte in concerts in Leipzig, was appointed Kapellmeister of the theatre there, and in 1863 went to Bremen in the same capacity. Works—*Operas*: *Matrose und Sänger*, given at Leipzig, 1857; *Der Königspage*, Bremen, 1874; *Die Braut von Lusignan, oder die schöne Melusine*, ib., 1875; *Lancelot*, ib., 1878; *Overtures*, and symphonic marches for orchestra; *Mass* for male voices; *Pianoforte music*, and *songs*.—Fétis; do., *Supplément*, i. 463; Mendel; Riemann.

HERBAIN, Chevalier D', born in Paris in 1734, died there in 1769. Dramatic composer, also captain in the army, chevalier of St. Louis, and member of the Academy of Corsica. He went to Italy at the age of seventeen, and produced an intermezzo, *Il geloso*, Rome and Florence, 1751. While in Corsica with his regiment he wrote several operettas. Works: *Il trionfo del ciglio, Lavinia*, given at Bastia, 1752, and in several Italian cities, 1753; *Célimène*, Paris, Opéra, 1756; *Les deux talents*, ib., *Comédie Italienne*, 1763; *Nanette et Lucas*, ib., 1764; 2 cantatas, and motets.—Fétis; Mendel.

HERBECK, JOHANN FRANZ VON, born in Vienna, Dec. 25, 1831, died there,



## HERCULANUM

Oct. 28, 1877. He studied harmony with Rotter a few months, but was almost entirely self-educated; was choir-director to the Piarists in the Josephstadt in 1853, chorus-master to the Vienna Männergesangverein in 1856; professor in the Conservatorium and chorus-master of the Singverein in 1858; director of the Gesellschaft der Musikfreunde in 1859; chief court Kapellmeister in 1866; director of the imperial Opera in 1871, but resigned in 1875, and resumed his former office in the Gesellschaft der Musikfreunde. Works: Songs; Overtures; Symphony in D minor; String quartets; Masses, in E and in F; Te Deum; Graduals; Tanzmomente; Künstlerfahrt; Symphonische Variationen.—Wurzbach; Fétis, Supplément, i. 463; Mendel; Mus. Wochenblatt, viii. 640, 655.



Adelaïde Borghi-Mamo.

**HERCULANUM**, French opera in four acts, text by Méry and Hadot, music by Félicien David, first represented at the Aca-

démie Impériale de Musique, Paris, March 4, 1859. This work won the Institut's prize of 20,000 francs. It was first written as a drama with vocal pieces, entitled *La fin du monde*; then as an opera for the Théâtre Lyrique, under the title of *Le dernier amour*, and finally as above. The action passes in the reign of Titus, in the evening of the destruction of Herculaneum and Pompeii. The libretto, though somewhat deficient in historic colour, its authors having drawn some of their best material from the history of Sodom and Gomorrah and the prophecies concerning the end of the world, contains many interesting and dramatic situations. The music is grand and beautiful, and especially rich in the orchestration. The rôle of Hélios, sung by Roger, was one of the great tenor's finest creations. The characters of Olympia and Lilia were represented by Mmes Borghi-Mamo and Gueymard-Lauters.—Lajarte, ii. 225.

**HERCULES**, musical drama in three acts, text by Rev. Thomas Broughton, music by Handel, first represented at the King's Theatre, Haymarket, London, Jan. 5, 1745. The original score, in Buckingham Palace, is dated at the beginning, July 19, 1744, and at the end, August 17, 1744. Characters represented: Hercules, bass; Dejanira, soprano; Hyllus, tenor; Iole, soprano; Lichas, alto; Priest of Jupiter, bass; chorus of Trachinians, chorus of Oechalians. Scene, Trachin, in Thessaly. Though announced as a "musical drama," it was produced and published as an "oratorio." First published by Walsh; published by Arnold, 1785-86; by the Händelgesellschaft (Leipsic, 1859). Hercules was revived at the Lower Rhine Festival, Düsseldorf, May 17, 1875, under direction of Joachim, and in London, June 8, 1877, under that of Henry Leslie.—Rockstro, 316.

**HEREDIA** (Herredia), PEDRO, Spanish church composer of the first half of the 17th century, died in Rome in 1648. He was maestro di cappella of St. Peter's, Rome, from 1630 until his death. His masses and

other church music are in the Santini collection.—Fétis.

**HERING, KARL EDUARD**, born at Oselatz, Saxony, May 13, 1807, died at Bautzen, Dec. 30, 1879. Son and pupil of R. G. Hering, and at Leipsic pupil of Weinlig; in 1819 he became organist at Bautzen, where he founded and conducted a singing society. Works—Oratorios: *Der Erlöser*, given at Leipsic in 1834; *Die heilige Nacht*, David, Salomo, Christi Leid und Herrlichkeit. Operas: *Conradin, der letzte Hohenstaufe*, *Tordenskjöld*; A mass given in Prague in 1835; Other masses; Cantatas; Hymns; Psalms, and ballads.—Mendel; Fétis; Schilling.

**HERING, KARL (FRIEDRICH AUGUST)**, born in Berlin, Sept. 2, 1819, still living, 1889. Violinist, pupil of H. Ries and Rungenhagen in Berlin, of Lipinski in Dresden, and of Tomasek in Prague. After making concert tours, he was for a short time attached to the royal chapel of Berlin; founded the *Sonatenverein* there in 1848, and a music school in 1851. Received the title of royal music director. Works: Symphonies; Overtures; Masses; Chamber and pianoforte music; Songs. He was author also of educational works.—Mendel; Fétis, *Supplément*, i. 463; Riemann.

**HÉRTIER, JEAN L'**, church composer of the French school, first half of the 16th century. His motets are found in *Motetti della Corona* (1519); in *Fior di Motetti* (Rome); and in other French and Italian collections of that time.—Fétis.

**HERMAN, REINHOLD LUDWIG**, born at Prenzlau, Brandenburg, Sept. 21, 1849, still living, 1889. Pianist, pupil at Stern's Conservatorium, Berlin, of Ehrlich on the pianoforte, of Stern in vocal culture and conductorship, and of Kiel in composition. In 1871 he went to New York, devoted himself to vocal instruction, and conducted several singing societies there, in Brooklyn, and New Haven, until 1878, when he was called to Berlin as director of Stern's Conservatorium and opera school. In 1881

he returned to New York, resuming his former activity; in 1884 was elected conductor of the



German *Liederkrantz*, and in 1887 appointed professor of Sacred History at the Theological Seminary. Works: *Vineta*, romantic opera (1872-73), re-written, 1888;

*Lanzelot*, heroic opera (1880), 1st act performed at the *Liederkrantz* Concert, Steinway Hall, April 22, 1888; Music to *Schiller's Braut von Messina* (1883-84); *The Bridge of Sighs* (Hood), cantata for soli, chorus, and orchestra, Berlin, *Singakademie*, 1879; *The Spirits of the Thy*, do.; *Sancta Cæcilia* (*Der Sanger von Gmünd*), do. (1885); *The buried Song*, do. (male voices, 1888); *Frühlingszug*, overture for orchestra, Berlin, *Singakademie*, 1879; *Concert Overture in D*; *Dido*, Concert aria for soprano with orchestra; *Concerto* for pianoforte and orchestra; *Sonatas and suites* for various instruments; *Sextets, quintets, quartets*, etc., for male and mixed voices, with and without accompaniment; *Terzets, duets*, and songs.

**HERMANN.** See *Arminius*.

**HERMANN (CONSTANT HERMANT, called)**, born at Douai, Aug. 16, 1823, still living, 1889. Violinist, pupil at the Paris Conservatoire of Guérin and Habeneck; won the first violin prize in 1841, and studied later under Leborne. He has composed for violin and pianoforte.—Fétis.

**HERMANN, FRIEDRICH**, born in Frankfort-on-the-Main in 1828, still living, 1889. Violinist, pupil of Mohr, and at the Leipsic Conservatorium of Ferdinand David, Mendelssohn, and Hauptmann. In 1846 he became first viola player of the Gewandhaus and theatre orchestras of Leipsic, and teacher of violin in the Conservatorium there,

## HERMANN

devoting himself to the latter from 1878. Received the title of royal professor in 1883. Works: *Symphony*; *Violin music*.—Mendel; Meyer, *Conv. Lex.*, xxi. 421.

**HERMANN (HERMANN COHEN,** called), born in Hamburg, Nov. 10, 1821, still living, 1889. Pianist, son of a rich banker, studied music as an amateur, and was a good performer at the age of twelve. Reverses of fortune having obliged him to adopt music as a profession, he gave concerts in Germany, but finally settled in Paris (1834), where he became Liszt's favourite pupil, and was taken by him to Geneva as professor at the Conservatoire, which he founded there. Cohen subsequently returned to Paris, then travelled through England, Germany, and Italy, and brought out an opera in Verona. When twenty-five years old he returned to Paris, abjured the Hebrew faith, became a Catholic priest (1851), and entered the Order of Barefooted Friars as Father Augustin Marie. He became celebrated for his preaching, published a collection of canticles, and composed a mass under his new name.—Fétis, *Supplément*, i. 464; Mendel, *Ergänz.*, 155.

**HERMANN, JOHANN DAVID,** born in Germany about 1760, died in Paris in 1846. Pianist, settled in Paris in 1785; was first heard at the Concerts Spirituels, became teacher to Marie Antoinette, but on the arrival of Steibelt was obliged to give up that position. Both musicians competed for public favour and royal patronage at a performance where Steibelt's new and sparkling style was greatly in contrast to that of Hermann, who was a follower of Bach. He remained in Paris through the Revolution, and amassed a fortune by buying up the royal properties at public sales. He published concertos, sonatas, potpourris, etc., for pianoforte.—Fétis; Mendel; Weitzmann, *Geschichte des Clavierspiels*, 82.

**HERMANN UND DOROTHEA,** overture for orchestra to Goethe's "Hermann und Dorothea," in B minor, by Schumann, op. 136, composed in 1851, and dedicated

"Seiner lieben Clara;" first performed at the Gewandhaus, Leipzig, Feb. 26, 1857. It was Schumann's first intention to write an opera on this subject. Arranged by the composer for pianoforte for four, and for two hands; published by Breitkopf & Härtel (Leipzig, 1857).

**HERMANNSSCHLACHT, DIE,** overture for orchestra in C minor, by Georg Vierling, op. 31. Theme, Kleist's drama, "Die Hermannschlacht." Dedicated to Julius Rietz, published by Breitkopf & Härtel (Leipzig, between 1860 and 1867).

**HERMIONE,** German opera in four acts, text by Emil Hopffner, music by Max Bruch, op. 40; first represented in Berlin, March 21, 1872. The libretto is an adaptation of Shakespeare's "Winter's Tale."—*Mus. Wochenblatt* (1872), 222.

**HERNANDEZ, PABLO,** born in Saragossa, Spain, Jan. 25, 1834, still living, 1889. Organist, pupil of Valentin Meton; became organist of the parish church at the age of fourteen; entered the Madrid Conservatorio in 1856, as pupil of Hilarion Eslava, and won, in 1861, 1st prize for organ and composition; became organist of the royal church of Nuestra Dama de Atocha, and professor at the Conservatorio. He has published a method for the organ, church music, and composed several zarzuelas, besides orchestral music.—Fétis, *Supplément*, i. 465; Mendel, *Ergänz.*, 156; Riemann.

**HERNANDO, RAFAEL JOSÉ MARIA,** born in Madrid, May 31, 1822, still living, 1889. Dramatic composer, pupil of Ramon Carnicer at the Madrid Conservatorio; went to Paris about 1843; became composer and director for a Madrid theatre; secretary, in 1852, and later professor of harmony at the Madrid Conservatorio. Works—*Zarzuelas*: *Las sacerdotisas del sol*; *Palo de ciego*, *Colegiales y soldados*, *El duende*, 1849; *Bertoldo y Comparsa*; *El novio pasado por agua*; *Cosas de Juan*; *Una noche en el serallo*; *El tambor*; *Aurora*; *Escenas de Chamberi*; *Por seguir a una mujer*; *El nacimiento*; *Premios á la virtud*; and a

Proyecto, memoria para la ereacion de una Academia española de música y de fomento del arte; Mass, performed 1867; Stabat Mater; Cantatas, hymns, etc.—Fétis, Supplément, i. 466; Mendel, Ergänz., 156; Riemann.

**HERO AND LEANDER**, cantata, by Charles Harford Lloyd, first performed at the Three Choirs' Festival, Worcester (England), Sept. 9, 1884. Published by Novello, Ewer & Co. (London, 1885).—Athenæum (1884), ii. 345.

**HERO UND LEANDER**, overture in A major, for orchestra, by Julius Rietz, op. 11, composed in Düsseldorf between 1836 and 1848. Arranged for pianoforte for four hands. Published by Breitkopf & Härtel (Leipsic).—Schumann, Gesamm. Schr., ii. 324.

**HEROES, WHEN WITH GLORY BURNING**, contralto aria of Othniel, in F major, "A Tempo di Gavotta," with accompaniment of 2 oboes, strings complete, and continuo, in Handel's *Joshua*, Act II., scene 4.

**HÉROÏDE FUNÈBRE** (Helden-Klage), symphonic poem, for orchestra, by Liszt, op. 4, No. 8. Composed in 1830 as the first part of the *Symphonie Révolutionnaire*, worked over in 1849. First performed in Breslau, afterward in Berlin and Frankfort-on-the-Oder. Published by Breitkopf & Härtel (Leipsic, 1857).

**HÉROLD, FRANÇOIS JOSEPH**, horn at Soltz, Alsace, March 10, 1755, died in Paris, Sept. 1, 1802. Pianist, studied music in Hamburg, where he afterward became a pupil of Carl Philipp Emanuel Bach. He settled in Paris in 1781, as teacher; published sonatas for harp, and for pianoforte with violin.—Fétis.

**HÉROLD, LOUIS (JOSEPH FERDINAND)**, born in Paris, Jan. 28, 1791, died there, Jan. 19, 1833. Son of François Joseph Hérold, pupil at the pensionnat Hix, where he attracted the notice of Fétis, who gave solfège lessons there, by his quickness of musical perception. So rapid was his progress that, when his father died in 1806,

he determined to make music his profession, and entered Louis Adam's pianoforte class at the Conservatoire.



In 1810 he took the first prize; studied harmony under Catel, in 1811 began lessons in composition under Méhul, and in 1812 took the Prix de Rome with a cantata, *Mademoiselle de la Vallière*. After

working hard in Rome for nearly three years, he went in 1814 to Naples, where he became pianist to Queen Caroline. During the last year of his stay at Rome he had written an opera buffa, *La gioventù di Enrico Quinto*, the libretto of which he compiled himself, with Landriani's assistance, from Duval's comedy "*La jeunesse de Henri V.*" This work was given at the Teatro del Fondo, Naples, 1815, with flattering success. On his return to Paris in 1815, Boieldieu asked him to finish his uncompleted score of Charles de France. His work on this score brought him into favorable notice; his own opera, *Les rosières*, was given at the Feydeau with success in 1817, and followed nine months later by *La clochette*. Although he evinced in this opera unmistakable dramatic force, it was some time before he could get another libretto. Meanwhile, he wrote many pianoforte fantasias and other smaller works, which never had quite the success they deserved. From 1818 to 1825 he produced opera after opera, not wanting in high musical merit, but with texts so poor as to prevent them from obtaining any real success. During three years (1820–1823) of this time, however, Hérold filled the post of accompanying pianist at the Théâtre Italien, and wrote nothing for the stage. The five operas written during the two years following showed the evil effects of the state of discouragement into which he had fallen.

## HÉROLD

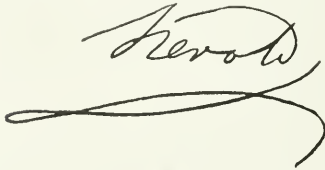
The success of Rossini's operas, the rehearsals of which he had accompanied at the Théâtre Italien, induced him, as a last resort, to copy that master's manner, but Rossini's style was in no way sympathetic to his peculiar genius. In 1826 he returned to his own native manner, in *Marie*, his finest work up to that time, as well as his greatest success. But his career as a dramatic composer was again interrupted. In 1827 he became chef du chant at the Opéra, the duties of which left him little leisure, and for the next two or three years he wrote nothing but ballets (four in all), an overture, and some incidental music for the drama of Missolonghi, at the Odéon. These ballets were successful enough, and gave Hérold a good deal of useful experience, which was noticeable in the style of his one-act operetta *Illusion*, Opéra Comique, 1829. *Emmeline*, brought out the year after, was a failure, but in 1831 *Zampa* placed him upon the pinnacle of success. About this time Hérold's health began to fail, but no argument could prevail upon him to seek repose and change of climate, which, if taken in time, might have saved his life. The mental agitation accompanying his superintendence of the rehearsals of *Le pré aux cleres* (his last important work), hastened the progress of the disease of the chest from which he suffered, and he died less than a month after the first performance of the work, which has always been considered his masterpiece in France, although in Germany the palm is generally given to *Zampa*. At his death he left an unfinished opera, *Ludovic*, which was completed by Halévy and brought out successfully in 1834. Hérold was buried at Père Lachaise, not far from Méhul's tomb. In 1827 he married Adèle Elise Rollet, by whom he had three children: Ferdinand, a lawyer, afterward senator; Adèle, and Eugénie, a talented musician, born 1832, died of consumption, 1852. Hérold was eminently one of the greatest of French writers of opéra-comique; he

was a man of large general culture, and his native genius was made doubly efficient by a careful and thorough technical education. His early orchestral works show that, had his bent not proclaimed itself determinedly in the direction of the stage, he might have occupied no mean position among modern symphonists. The most marked features of his dramatic music are great melodic invention, warmth of feeling, dramatic fitness, and finished elegance of style. His handling of the orchestra is masterly.

Works—I. Operas: 1. *La gioventù di Enrico Quinto*, Naples, Teatro del Fondo, 1815; 2. *Charles de France, ou amour et gloire* (in collaboration with Boieldieu), Paris, Opéra Comique, June 18, 1816; 3. *Les rosières*, ib., Jan. 27, 1817; 4. *La clochette, ou le diable page*, ib., Oct. 18, 1817; 5. *Le premier venu*, ib., Sept. 28, 1818; 6. *Les traqueurs*, ib., 1819; 7. *L'amour platonique*, in rehearsal at the Opéra Comique in 1819, but never performed; 8. *L'auteur mort et vivant*, ib., Dec. 18, 1820; 9. *Le muletier*, ib., May 12, 1823; 10. *Lasthénie*, Opéra, Sept. 8, 1823; 11. *Vendôme en Espagne* (with Auber), ib., 1823-24; 12. *Le roi René*, Opéra Comique, Aug. 24, 1824; 13. *Le lapin blanc*, ib., May 21, 1825; 14. *Marie*, ib., Aug. 12, 1826; 15. *Illusion*, ib., July 18, 1829; 16. *Emmeline*, ib., Nov. 28, 1829; 17. *L'auberge d'Auray* (with Carafa), ib., May 11, 1830; 18. *Zampa, ou la fiancée de marbre*, ib., May 3, 1831; 19. *La marquise de Brinvilliers* (with Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, and Paër), ib., Oct. 31, 1831; 20. *La médecine sans médecin*, ib., Oct. 18, 1832; 21. *Le pré aux cleres*, ib., Dec. 15, 1832; 22. *Ludovic* (left unfinished, completed by Halévy), ib., May 16, 1833.

II. Cantatas, Ballets, etc.: 1. *Mademoiselle de la Vallière*, cantata (Prix de Rome, 1812); 2. *Astolphe et Joconde*, ballet, Opéra, 1827; 3. *La somnambule*, ballet, ib., 1827; 4. *Lydie*, ballet, ib., 1828; 5. *La belle au bois dormant*, ballet, ib., 1828;

6. La fille mal gardée, ballet, ib., Nov. 17, 1828. III. Pianoforte music: Sonatas for pianoforte, op. 1, 3, 5; Caprices for do. with quartet, op. 8, 9; Rondo for four hands, op. 17; Caprices for pianoforte, op. 4, 6, 7, 12, 58; Rondos and divertissements for do., op. 10, 14, 16, 18, 20, 22, 27, 31, 34, 37, 40, 41, 44, 47, 53, 55; Fantaisies for do., op. 2, 15, 21, 28, 33, 43, 49; Variations for do., op. 19, 30, 35; Potpourris for do., etc. IV. Unpublished works, sent from Rome, and now in the library of the Conservatoire: Symphony for grand orchestra, in C; Do., in D; Hymn on the Transfiguration (Latin text), for 4 voices



and orchestra; Scena ed aria con cori (Italian text); 3 string quartets, in D, C, and G minor.—Jouvin, Hérolt, sa vie et ses œuvres (Paris, 1868); Magasin pittoresque (1873), 156.

HERR, DEINE GUTE, soprano aria in E, with accompaniment of 2 violins and continuo, in Johann Sebastian Bach's cantata Dominica XIV. post Trinit., Wer Dank opfert, der preisset mich (Bachgesellschaft, No. 17). Published, with additional accompaniments by Robert Franz (Leipzig, Whistling).

HERR, DEIN MITLEID, Duet for soprano and bass, in A, with accompaniment of 2 oboes d'amore, organ, and continuo, in Johann Sebastian Bach's cantata Feria III., Nativ. Christi (*Weinachts*-Oratorium, Part III.), Herrscher des Himmels, erhöre das Lallen (Bachgesellschaft, Vol. V, n.). Published, with additional accompaniments by Robert Franz (Breslau, Leuckart).

HERR, DER DU STARK, Soprano aria in B-flat, with accompaniment of 2 oboes in unison, strings complete, and continuo,

in Johann Sebastian Bach's cantata Festo visitationis, Marie, Meine Seel' erhebes den Herren (Bachgesellschaft, No. 10). Published, with additional accompaniments, by Robert Franz (Leipzig, Whistling).

HERR GOTT ABRAHAM'S, bass aria of Elias, in E-flat major, in Mendelssohn's *Elias*, No. 14.

HERR GOTT, VATER, figured choral, in D major, for soprano and alto, with figured continuo, in Johann Sebastian Bach's cantata Festo ascensionis Christi, *Wer da glaubet und getauft wird*. The melody is "Wie schön leuchtet der Morgenstern," written by Philipp Nicolai (1598-99).

HERR, HÖRE UNSER GEBET, duet for two sopranos, with chorus, in A minor, in Mendelssohn's *Elias*, No. 2.

HERRERERUS, MICHAEL, born in Munich, about 1576, died (?). Ecclesiastic, and church composer, Kapellmeister of the church of St. Nicholas, Strasburg, from 1606. His church music was published in Augsburg (1604, 1608), and republished in Padua (1617).—Fétis; Gerber.

HERRMANN, GOTTFRIED, born at Sondershausen, May 15, 1808, died at Lübeck, June 6, 1878. Violinist and pianist, pupil of Spolir at Cassel, and of Hauptmann in composition; was first violinist at Hanover, and under the influence of Aloys Schmitt developed into an excellent pianist. With his brother Karl he founded a string quartet in Frankfort-on-the-Main; became music director and organist of St. Mary's, at Lübeck, in 1831, court Kapellmeister of Sondershausen in 1844, and city Kapellmeister of Lübeck in 1852, directing at times the theatre there and the Bach-Verein of Hamburg. Works—Operas: Toussaint Louverture; Barbarossa, given at Lübeck about 1856; Das Johannisfeuer, ib.; Die Walpurgisnacht; Orchestra and chamber music, and songs.—Mendel; do., *Ergänz.*, 156; Riemann.

HERTEL, JOHANN CHRISTIAN, born at Ottingen, Suabia, in 1699, died in October, 1754. Virtuoso on the viola di gamba;

## HERTEL

destined for the church, and was taught only singing and the gamba; took lessons secretly at Merseburg of the court organist, Kaufmann, on the pianoforte and violin, and in composition; went to Halle as a theological student in 1716, where he entertained a lively intercourse with the famous Kuhnau at Leipsic; his father finally yielding to his desire to be a musician, he studied at Darmstadt under Hesse; first violinist of court chapel at Eisenach in 1719; Concertmeister at the court of Mecklenburg-Strelitz about 1742, until 1753, when the orchestra was disbanded. Of his numerous compositions for orchestra and chamber music only six sonatas for violin were published.—Mendel; Fétis; Schilling.

**HERTEL, JOHANN WILHELM**, born at Eisenach, Oct. 9, 1727, died June 14, 1789. Violinist and pianist, son and pupil of Johann Christian H.; court composer at Schwerin in 1757; later, Kapellmeister; private secretary to the Princess Ulrike in Schwerin up to 1789. Works—Oratorios: *Der sterbende Heyland*; *Jesus in Banden* (1782); *Jesus vor Gericht* (1782); *Jesus in Purpur* (1783); *Die Gabe des heiligen Geistes* (1787); *Der Ruf zur Busse* (1787); *Die Himmelfahrt Christi* (1789); *Die Geburt Jesu Christi* (1789); Symphonies; Sonatas for pianoforte.—Mendel; Fétis; Schilling.

**HERTEL, PETER LUDWIG**, born in Berlin, April 21, 1817, still living, 1889. Son of the violinist Karl Hertel (1784–1868), pupil of Grenlich on the pianoforte, of Rietz on the violin, of J. Schneider and Marx in composition. Became court composer in 1858, and director of court ballet in 1860. He wrote symphonies, overtures, etc., but devoted himself specially to ballet music. His best works are: *Die lustigen Musketiere* (1852); *Flick und Flock* (1858); *Ellinor* (1869); *Sardanapal* (1865); etc.—Mendel, *Ergänz.*, 218; Fétis, *Supplément*, i. 468.

**HERTZ, MICHAEL**, born in Warsaw, Sept. 28, 1844, still living, 1889. Pianist, pupil of Plaidy, Reinecke, and Moschles

in Leipsic, and later of Hans von Bülow in Munich. He was engaged as director of the Opera in Warsaw for two years; and was appointed professor of pianoforte in the Stern Conservatorium, Berlin, in 1872. He has composed for the pianoforte Polish and German songs, which have been very popular.—Mendel.

**HERVÉ (FLORIMOND RONGER,** called), born at Houdain, near Arras, June 30, 1825, still living in Paris, 1889. Organist, and dramatic composer, originator of the French opérette; was organist at several churches in Paris; appeared as singer on the stage a short time in 1848; chef d'orchestre at the Théâtre du Palais-Royal in 1851; connected with various theatres in Paris, Marseilles, Montpellier, and Cairo in 1854–69, as composer, leader of orchestra, or actor; was engaged in London in 1870–71, and in 1874, to conduct the promenade concerts at Covent Garden. He writes his own librettos. Works—Operettas: *Vadé au cabaret*; un *Drame en 1779*; *Le compositeur toqué*; *La fine fleur de l'Andalousie*; *La perle de l'Alsace*; *La belle Espagnole*; *Fifi et Nini*; all at Folies Concertantes, 1855–56; *Toinette et son carabinier*; *Femme à vendre*; *Le pommier ensoreclé*; *La dent de sagesse*; *L'alchimiste*, ib., 1856–58; *Le hussar persécuté*, *La fanfare de Saint-Cloud*, *Déclassés-comiques*, 1862; *Les toréadors de Grenade*, Théâtre du Palais-Royal, 1863; *Le joueur de flûte*, *Variétés*, 1864; *Une fantasia*, ib., 1865; *La revue pour rien*, on *Roland à Ronge-Veau*, *Bouffes Parisiens*, 1865; *Les chevaliers de la table ronde*, ib., 1866; *L'œil crevé*, *Folies Dramatiques*, 1867; *Chilpéric*, ib., 1868; *Le roi d'Amatibou*, Palais-Royal, 1868; *Chilmarie*, *Eldorado*, 1868; *Le petit Faust*, *Folies Dramatiques*, 1869; *Les Tures*, ib., 1869; *Le trône d'É-*



cosse, Variétés, 1871; *Le nouvel Aladin*, Théâtre Déjazet, 1871 (given first in English, London); *La veuve du Malabar*, Variétés, 1873; *Le lussar persécuté* (amplified into 2 acts), Palais Royal, 1873; *Alice de Nevers*, Folies Dramatiques, 1875; *La belle poule*, ib., 1875; *Estelle et Némorin*, Opéra Bouffe, 1876; *Panurge*, *La nuit aux*

*Herz*

soufflets, *Le retour des croisés*, 1884; *Fri-voli*, London, *La marquise des rues*, 1886.—Fétis, *Supplément*, i. 468; Riemann.

HERZ, HENRI, born in Vienna, Jan. 6, 1806, died in Paris, Jan. 5, 1888. Pianist, first instructed by his father, and at Coblenz by Hünten, then (1816) at the Conservatoire, Paris, pupil of Pradher, and in composition of Dourlen; took first prize for pianoforte the first year; Moscheles, in his visit to Paris in 1821, improved his style; made a tour in Germany with Lafont in 1831; visited London in 1834, where he played duets with Moscheles and J. B. Cramer at his own concert; professor at the Conservatoire in 1842; lost heavily as partner of Klepfer's pianoforte manufactory, and to obtain money for establishing a factory of his own, he travelled in Mexico, West Indies, and the United States in 1845-51; then made pianofortes, and received first prize at Exposition of 1855; resigned at the Conservatoire in 1874. Works: 8 Concertos for pianoforte, with orchestra, op. 34, 74, 87, 131, 180, 192, 207, 218; 14 Rondos, with or without orchestra, op. 2,



11, 14, 27, 33, 37, 44, 61, 69, 73, 103; *Fantaisie chevaleresque*, with orchestra, op. 202; *Grand trio* for pianoforte, violin, and violoncello, op. 54; *Duos* for 2 pianofortes, op. 72 and 104; do. for pianoforte and violin, on operatic themes (with Lafont), op. 73, 75, 96, 110; *Grande sonate* de bravoure, op. 200; *Études*, op. 119, 151-3, 179; *Les contrastes*, trois grandes études, op. 214; 24 *Leçons progressives*, op. 206; *Les difficultés du piano résumées* en dix études spéciales, op. 216; *Récitations illustrées*, 12 petites fantaisies caractéristiques, op. 215; *Caprices*, nocturnes, divertissements, morceaux de salon, marches, valse, contredanses variées, galops, mazurkas, etc.; *Méthode complète de piano*, op. 100.—Fétis; do., *Supplément*, i. 470; Herz, *Mes voyages en Amérique* (Paris, 1866); Mendel; Schumann, *Ges. Schriften*, i. 150, 188, 218, 233, 285; Weitzmann, *Gesch. d. Claviersp.*, 132, 135.

HERZ, JACQUES (SIMON), born in Frankfort-on-the-Main, Dec. 31, 1794, died at Nice, Jan. 27, 1880. Pianist, brother of Henri Herz; went at an early age to Paris, where he was pupil at the Conservatoire under Pradher. He was considered one of the best teachers in Paris. He gave lessons for a time in London, but returned in 1857 to Paris, to become assistant professor to his brother at the Conservatoire. He published a great deal of pianoforte music, besides sonatas for violin, and a sonata for horn.—Fétis; Mendel; Weitzmann, *Geschichte des Clavierspiels*, 132.

HERZBERG, ANTON, born at Tarnow, Galicia, June 4, 1825, still living, 1889. Pianist, pupil in Vienna of Bocklet and Preyer. He gave concerts in Hungary, Poland, and Russia, and lived in Moscow in 1866, as teacher of the pianoforte. He subsequently visited Turkey, Greece, Italy, France, England, and Holland. About 130 of his pieces were published in different cities. He received the Order of Christ from the King of Portugal, and an Order from the Shah of Persia.—Mendel; do., *Ergänz.*, 158; Fétis.



HERZBERG, WILHELM, born at Küstrin, Oct. 18, 1819, died there, Nov. 14, 1847. Pianist, pupil of A. W. Bach, and Rungenhagen, in Berlin, at the Akademie der Künste, where he took several silver medals. His name had become favourably known by his various compositions, when his early death, by being thrown from a horse, cut short a life of great promise. He left in MS. the opera *Die Bergknappen*, the oratorio *Tobias*, symphonies, concertos for violin, trios, pianoforte music, and songs.—Mendel; Fétis.

HERZLIEBSTER JESU, choral in B minor, for Cori I and II, with accompaniment of flutes, oboes, and strings complete, in Johann Sebastian Bach's *Passion* nach Matthäus, No. 3. The melody is by Johann Crüger (1640).

HERZOG, JOHANN GEORG, born at Schmölz, Bavaria, Sept. 6, 1822, still living, 1889. Virtuoso on the organ, pupil of Bodenschatz, and at the seminary in Altdorf, of Herring. Organist at the Protestant church in Munich in 1842; cantor in 1849; professor at the Conservatorium in 1850; professor at the University of Erlangen in 1855. Works: *Handbuch für Organisten*; *Präudien buch*; fugues, and other organ music.—Mendel; Fétis; do., *Supplément*, i. 470.

HERZOGENBERG, HEINRICH VON, born at Gratz, Styria, June 10, 1843, still living, 1889. Pianist, pupil of Dessoff at the Conservatorium, Vienna; lived at Gratz until 1872, then went to Leipsic, where in conjunction with Philipp Spitta, Franz von Holstein, and Alfred Volkland, he founded the *Bach-Verein* in 1874. In 1885 he was called to Berlin to succeed Kiel as director of the composition class at the academy, with the title of professor. Works: *Columbus*, cantata; Other choral works; *Symphony* in C minor; *Quintet*, with wind instruments; *String quartets*; *Trios*; *Sonata* for pianoforte; *Allotria*, for do. (4 hands); *Deutsches Liederspiel*, etc.—Riemann.

HE SAW THE LOVELY YOUTH, chorus, beginning *Largo* in B-flat minor, and

changing to *A tempo ordinario* in B-flat major, in Handel's *Theodora*, Act II, scene 6.

HESDIN, PIERRE, French composer of the 16th century. He was recorder of the brotherhood of Saint-Julien, in whose archives he is called a prebendary cantor. In the accounts of the exchequer under Henri II. (1547–1559), he is mentioned also as a singer of the royal chapel. His masses and motets are found in the principal collections of the time, and his chansons françaises in Attaignant's and other French collections.—Fétis; Mendel.

HE SENT A THICK DARKNESS, chorus in Handel's *Israel* in Egypt, No. 8, beginning in F minor, and ending in E major; commonly known as the "Darkness chorus."

HE SHALL FEED HIS FLOCK, aria for soprano, in B-flat major, with accompaniment of strings complete con sordini, in Handel's *The Messiah*, No. 18. This aria stands in B-flat, and is for soprano all through in Handel's first MS. score (Facsimile, London, 1868), as it does also in Mozart's and Robert Franz's scores. But it has long been the custom in England and this country to have the first half of the aria sung in F by a contralto, and to have the second half (from the words, *Come unto Him*) sung in B-flat by a soprano.

HÉSIONE, tragic opera in five acts, with a prologue, text by Danchet, music by Campra, represented at the Académie Royale de Musique, Paris, Dec. 21, 1700. The poem, which is interesting and well calculated for a brilliant spectacle, is full of allusions to the times and the praises of Louis XIV. The music of the choruses is very beautiful. The principal characters represented are Laomédon, Hésione, Vénus, Anchise, Télémon, and Cléon. Mlle Le Maure made a great success in the rôle of Hésione when the opera was reproduced thirty years later, and after her Mlle Clairon. It was given until 1743.

HE SPAKE THE WORD, double chorus in B-flat major in Handel's *Israel* in Egypt,

No. 6; commonly known as the "Flies' chorus."

HESPEL, PIERRE JOSEPH, born at Tournay, beginning of the 19th century, still living, 1889. Church composer, taught music in his native town, where he was also director of music in the cathedral, and became director of the Société chorale des Odéonistes, which he helped to establish. His choruses without accompaniment have been very popular in Belgium. Works: Mass a cappella; 4 masses with orchestra; Stabat Mater, do.; 3 litanies, do.; 27 cantatas; 55 sacred pieces with orchestra or organ; 20 pieces for violoncello; Quartets for strings; About 100 romances and vocal melodies; Over 60 morceaux de genre for pianoforte, etc.; Méthode de piano; École de l'intonation; Solfège concertant à quatre voix; École du phrasé musical.—Fétis, Supplément, i. 470; Mendel, Ergänz., 157.

HESS, CHARLES LÉON, born at Lorient, Jan. 28, 1844, still living, 1889. Pianist, first instructed by his father, an Alsatian professor of the pianoforte, then at the Conservatoire, Paris, pupil of Bazin and Chauvet. Works: La cure merveilleuse, comie opera, Théâtre Français, Rouen, 1875; Psalm LXXVII., for soli, chorus, and orchestra, Théâtre du Châtelet, 1876; Suite for orchestra; 20 psalms; Collection of 10 melodies.—Fétis, Supplément, i. 471.

HESSE, ADOLPH (FRIEDRICH), born at Breslau, Aug. 30, 1809, died there, Aug. 5, 1863. Virtuoso on the organ and pianist, son of an organ builder, pupil of Berner and E. Köhler, afterward at Weimar of Hummel; and while visiting Darmstadt and Cassel, much influenced by Rinck and Spohr. He became assistant organist at St. Elizabeth's, Breslau, in 1827, and organist at St. Bernard's in 1831; visited Paris in 1844, Italy in 1846, and England in 1852. In Paris he inaugurated the new organ at Saint-Eustache, and there, as well as afterwards at the Crystal Palace, gave very successful performances. Works: Tobias, oratorio; cantatas; motets; 6 symphonies; 4

overtures; a string quintet; 2 quartets; concerto, sonata, and other music for pianoforte; preludes, fugues, fantasias, études, etc., for organ.—Mendel; Fétis; Riemann.

HESSE, ERNST CHRISTIAN, born at Grossen-Gotteru, Thuringia, April 14, 1676, died at Darmstadt, May 16, 1762. Virtuoso on the viola di gamba, pupil in Paris of Marin Marais and Forqueray; returned to Darmstadt in 1702. Travelled from 1705 to 1707, was appointed Kapellmeister in Vienna in 1713, and returned to Darmstadt in 1719, visiting Dresden, where he appeared with rare success as a composer and virtuoso at the court concerts. He composed sonatas and suites for his instrument, besides music for other instruments, and church music; but most of this last remains in MS.—Mendel; Fétis; Schilling.

HE THAT SHALL ENDURE. See *Wer* bis an das Ende.

HETSCH, (KARL FRIEDRICH) LUDWIG, born at Stuttgart, April 26, 1806, died at Mannheim, June 18 (26?), 1872. Pianist and violinist, pupil of Abeille from the age of six; subsequently of Weiss. He was destined for the church, but in 1828 abandoned his theological studies for music. He taught in Stuttgart and was greatly assisted by Lindpainter, through whose influence his opera, *Ryno*, was produced in 1833. The King of Würtemberg having granted him a pension, he travelled, and on his return, in 1835, assumed the position of director of music at Heidelberg. He went to Mannheim in 1846 as second Kapellmeister of the court theatre. Besides his opera he composed oratorios, symphonies, concertos for pianoforte and for violin, the 130th psalm, divertissements for wind instruments, pianoforte music, Lieder, and other vocal music.—Mendel; Riemann; Fétis; Schilling, Supplement, 205; Allgem. d. Biogr., xii. 319.

HEUBERGER, RICHARD (FRANZ JOSEPH), born at Gratz, Styria, June 18, 1850,

still living, 1889. Dramatic composer, studied music under the best masters in his native city, but became a civil engineer, and did not devote himself to music definitely until 1876. He was made Chormeister of the academic Gesangverein in Vienna, and in 1878 also conducted the Singakademie there. Works: Abenteuer einer Neujahrsnacht, opera, given at Leipsic, 1886; Symphony; Nachtmusik, for orchestra, op. 7; Variations on a theme of Schubert, for do.; overture to Byron's Cain; rhapsody, for mixed chorus and orchestra; Geht es dir wohl, cantata for soli, male chorus, and orchestra; songs and choruses.—Riemann.

**HEUDIER, ANTOINE FRANÇOIS**, born in Paris in 1782, died (?). Violinist, pupil of Gaviniés at the Conservatoire. Chef d'orchestre of the Théâtre des Jeunes Artistes, Paris, and from 1807 of the Versailles theatre. Works: L'heureux jour, ou les cinq mariages, comic opera, Versailles, 1810; Three ballets; several melodramas; Concerto for violin; Quartets for strings.—Fétis; do., Supplément, i. 471.

**HEUREUX QUI NE RESPIRE**. See *Domino Noir*.

**HEURTEUR, GUILLAUME LE**, French composer of the middle of the 16th century. He was Canon of the church of Saint-Martin, Tours. Some of his compositions are found in the MSS. of the National Library, Paris, in a volume entitled: Cantiques de Notre-Dame. His works were published by Attaignant (Paris, 1545, 1548).—Fétis.

**HEUTE WIRST DU MIT MIR**, duet for alto and bass, with accompaniment of 2 viol da gamba and continuo, in Johann Sebastian Bach's *Aetus tragicus* (*Gottes Zeit ist die allerbeste Zeit*). The melody in the alto voice is the choral, "Mit Fried' und Freud' ich fahr' dahin," written by Martin Luther (1524).

**HE WAS DESPISED**, aria for alto, in E-flat major, with accompaniment of strings complete and continuo, in Handel's *The Messiah*, No. 21.

**HE WATCHING OVER ISRAEL**. See *Siehe, der Hüter Israel's*.

**HEYMANN, KARL**, born at Amsterdam, Oct. 4, 1851, still living, 1889. Pianist, pupil of Hiller, Gernsheim, and Breunig at the Conservatorium of Cologne, and of Kiel in Berlin; early attracted the attention of the musical world as a pianist, and having been obliged by nervous prostration to retire from public life for several years, reappeared again in concerts with Wilhelmj in 1872, and became musical director at Bingen. In 1879-80 he was instructor at Hoch's Conservatorium, but finding teaching uncongenial, devoted himself entirely to a virtuoso's career. Works: Concerto for pianoforte; Elfenspiel; Mummenschanz, Phantasiestücke, etc., for do.—Riemann.



**HAWATHA**, concert overture in B-flat minor, by J. C. D. Parker, first given in the Music Hall, Boston, Feb. 14, 1878.

**HIGNARD, (JEAN LOUIS) ARISTIDE**, born at Nantes, May 22, 1822, still living, 1889. Dramatic composer, pupil at the Conservatoire, Paris, of Halévy; won 2d prize for composition, 1850. Prix de Trémont from the Académie des Beaux-Arts, in 1871. Works: Le visionnaire, given at Nantes, 1851; Le Colin-maillard, Paris, Théâtre Lyrique, 1853; Les compagnons de la Marjolaine, ib., 1855; M. de Chimpauzé, ib., 1858; Le nouveau Pourceaugnac, L'auberge des Ardennes, ib., 1860; Les musiciens de l'orchestre (with Delibes and Erlanger), Bouffes Parisiens, 1861; Hamlet, lyric tragedy, Nantes, Grand Théâtre, 1888; Les mules de Fleurette, La mille et deuxième nuit, comic operas (MS.); Le joueur d'orgne, à la porte, parlor operettas; Rimes et mélodies, 2 collections of songs; several choruses with

orchestra; 6 choruses for female voices, with pianoforte (4 hands); 12 choruses for male voices a cappella; Duos, etc.; Valses concertantes for pianoforte (4 hands); Valses romantiques, for do.; etc.—Fétis, Supplément, i. 472; Mendel, Ergänzt, 158.

**HILES, HENRY**, born in Shrewsbury, England, Dec. 31, 1826, still living, at Manchester, 1889. Organist at Bury, 1846; Bishop-Wearmouth, 1847; St. Michael's, Wood Street, London, 1859; Blind Asylum, Manchester, 1860; Bowdon, 1861; St. Paul's, Hulme,

Manchester, 1864-67; lecturer at Owen's College, ib., and conductor of several musical societies. Mus. Bac., Oxford, 1862; Mus. Doc., ib., 1867. Works: The Patriarchs, oratorio; *Fayre Pastorel*, cantata; The Crusaders, sacred cantata, 1874; Watchfulness, cantata for female voices; Sing to the Lord, festival anthem; I was glad, do.; The Lord will comfort Zion, full anthem; The Lord is my Light, do.; God is our Refuge, do.; Blessed are the Merciful, do.; I will lay me down in peace, tenor solo and chorus; Wherewithal shall a young man, do.; I am well pleased, do.; Cathedral festival service in G; Morning service in F; Evening do. in F; Fantasia, for organ; Prelude and fugue in A, do.; Sonata in G minor, do.; Wreck of the Hesperus, and other part-songs; Stars of the Summer Night, and other songs. Pianoforte music. He is author also of a Grammar of Music (2 vols. 8vo, n.d.); The Harmony of Sounds (London, 1871-72-78); Modern Counterpoint (ib., 1884); First Lessons in Singing (ib., 1888). His brother, John Hiles (1810-1882), was an organist also, and author of several didactic works, and of pianoforte music and songs.

**HILE, HERR!** Chorus in D minor, in Mendelssohn's *Elias*, No. 1.



**HILL, WILHELM**, born at Fulda, March 28, 1838, still living, 1889. Pianist, pupil of Heinrich Henkel and of Hauff; in 1854 he settled at Frankfort, where his opera *Alona* was awarded the second prize at the competition in 1882 for the opening of the new Opera house. Among his other compositions deserve especial mention 2 sonatas for violin, op. 20 and 28, the trios, op. 12 and 43, a quartet with pianoforte, op. 44, and some songs.—Riemann.

**HILLEMACHER, PAUL JOSEPH WILHELM**, born in Paris, Nov. 25, 1852, still living, 1889. Pianist, pupil of Bazin at the Conservatoire, where he won a second prize for harmony in 1870, a first accessit for fugue in 1872, and the grand prix de Rome in 1876, for his cantata *Judith*. A *moreau symphonique*, for orchestra, was played at the Concerts modernes, in 1876.—Fétis, Supplément, i. 473.

**HILLER, FERDINAND**, born in Frankfort-on-the-Main, Oct. 24, 1811, died in Cologne, May 12, 1885. Of Hebrew parentage; pupil of a violinist named Hofmann, on the pianoforte of Alois Schmitt, and in harmony and counterpoint of Vollweiler. He played a Mozart concerto in public at the age of ten, and began to compose at twelve. In 1825 he was sent to Weimar to study composition under Hummel, whom he accompanied in 1827 on a professional tour to Vienna, where he saw Beethoven on his death-bed ("Aus dem Tonleben," 2d series), and published his opus 1, a string quartet written at Weimar. He returned to Frankfort, but went in 1828 to Paris, where, with the exception of a visit home on his father's death, he lived seven years. For a short time he gave lessons at Choron's Institution de Musique, but during the greater part of his stay lived on his own private means, and worked assiduously



at the pianoforte and composition. At the same time he went a good deal into society, gave many successful concerts, and did, in pianoforte and chamber music, very much the same good work that Habeneck was doing, in the orchestral field at the Société des Concerts, to introduce Bach and Beethoven to the French public. It was he who first played Beethoven's E-flat concerto in Paris. In his concerts he associated himself especially with Fétis and Baillot. In 1835 he returned to Frankfort, where he conducted the Cäcilien-Verein during Schelle's illness in 1836-1837. He next went to Milan, where he wrote his opera of Romilda, brought out at La Scala in 1839, through Rossini's efforts, but made no success. In Milan he also began his oratorio Die Zerstörung Jerusalems, which, when finished, interested Mendelssohn so deeply that he induced Hiller to spend the winter of 1839-40 in Leipzig to superintend its production. In 1841 he made a second trip to Italy, studying the old Italian church music at Rome under the guidance of Bini. Returning to Frankfort for a time, he went thence to Leipzig, where he conducted the Gewandhaus concerts for the season of 1843-44, and then to Dresden, where he brought out two operas, Traum der Christnacht and Conradin. In 1847 he was appointed municipal Kapellmeister at Düsseldorf, and in 1850 at Cologne, which last post he continued to fill nearly up to his death, with but few interruptions. He conducted the opera at the Théâtre Italien in Paris for the season of 1852-53, conducted a series of concerts at St. Petersburg in 1870, and went to England in 1871 to superintend the production of his cantata, Nala und Damayanti, at the Birmingham Festival, and in 1872 to give concerts in London, at which he appeared both as pianist and conductor of some of his own works. He organized the Cologne Conservatorium soon after settling in that city, and was for a long time the chief musical figure in the Rhenish Provinces, exerting an unmis-

takable influence upon the musical thought of the day as composer, pianist, teacher, conductor, and littérateur. From 1850 he conducted all the Lower Rhine Festivals that were given at Cologne. Hiller was long noted as one of the chief representatives of the ultra-classical element in modern German music. He owed his eminence as a composer rather to a fine and highly cultivated musical talent than to original genius; a man of naturally refined perceptions, of fine intellectual endowments, and broad general culture, he stood prominent among the German composers of his day as a follower of Mendelssohn rather than of Schumann. His intimacy with almost all the leading composers of his time, his agreeable manners and conversation, his excellent style as a writer, made him an especial favourite, except with the followers of Wagner, of whose art principles he was always a determined opponent. His compositions almost invariably command respect, and not infrequently admiration, by the excellence of their style, albeit that his native genius did not always second him well in the romantic direction which his instincts impelled him to pursue. Of his many friends Mendelssohn was the closest, and had the strongest influence over him.

Works—I. Oratorios and Cantatas: Die Zerstörung Jerusalems, op. 24 (Leipzig, Kistner); Saul, op. 80 (ib.); Additional accompaniments to Handel's *Deborah*; 2 psalms, voice and pianoforte, op. 27; Gesang der Geister über den Wassern, text by Goethe, for chorus and orchestra, op. 36 (Berlin, Guttentag); Eine Käferhochzeit, 2 voices and pianoforte, op. 45; Die lustigen Musikanten, 4 voices and pianoforte, op. 48; O weint um sie, text by Byron, soprano solo, chorus, and orchestra, op. 49 (Bonn, Simrock); Psalm XXV., tenor solo, chorus, and orchestra, op. 60 (Mainz, Schott); Pater noster, chorus and organ ad lib., op. 61; Gesang Heloïsens und der Nonnen am Grabe Abälards, alto solo, chorus, and small orchestra, op. 62 (Breslau, Leuckart);

Psalm, 8 voices, op. 65; Das Ständchen, male voices and strings, op. 68 (Mainz, Schott); Die *Lorelei*, soli, chorus, and orchestra, op. 70 (Leipsic, Kistner); *Ver sacrum* oder die Gründung Roms, do., op. 75 (ib., Breitkopf & Härtel); Christnacht, soli, chorus, and pianoforte, scored for orchestra by E. Petzold, op. 79 (ib., Kistner); Die Wallfahrt nach Kevlaar, voice and pianoforte, op. 83; Spruch, Gott mit mir, 2 voices and pianoforte, op. 89; An das Vaterland, male chorus and orchestra, op. 91 (Nuremberg, Schmid); 6 Marienlieder, chorus and pianoforte, or organ ad lib., op. 93; Die *Nacht*, soli, chorus, and orchestra, op. 99 (Breslau, Leuckart); *Palmsonntagmorgen*, do., op. 102 (Leipsic, Rieter-Biedermann); Aus der Edda, 2 poems for male chorus and orchestra, op. 107 (Breslau, Leuckart); Psalm xciii., do., op. 112 (Leipsic, Rieter-Biedermann); *Pfingsten*, chorus and orchestra, op. 119 (ib., Kistner); Ostermorgen, soprano solo, male chorus, and orchestra, op. 134 (Bremen, Cranz); Es muss doch Frühling werden, male chorus and orchestra, op. 136 (Mainz, Schott); Frühlingsnacht, 4 soli and orchestra, op. 139 (ib.); *Nala und Damayanti*, soli, chorus, and orchestra, op. 150 (London, Novello); *Israels Siegesgesang*, soprano solo, chorus, and orchestra, op. 151 (ib.); Bundeslied, male chorus and orchestra, op. 174; *Prophetus*, soli, chorus, and orchestra, op. 175; *Rebekka*, do., op. 182; 2 Balladen, solo, chorus, and pianoforte, op. 187; Sanctus Dominus, male chorus, op. 192; Es fürchte die Götter das Menschengeschlecht, from Goethe's *Iphigenie*, chorus and orchestra, op. 193; *Richard Loewenherz*, Ballade, tenor solo, chorus, and orchestra, op. 200.

II. Dramatic: Romilda, opera, Milan, La Scala, 1839; Ein *Traum* in der Christnacht, do. (Dresden, 1845); Conradin, do.; Die Katacomben, do., Wiesbaden, February, 1862; Der Deserteur, do., op. 120 (Mainz, Schott), Cologne, Feb. 17, 1865; Operette ohne Text, pianoforte 4 hands, op. 106; In-

strumental pieces and choruses to Gömer's Prinz Papagei, op. 183.

III. Miscellaneous vocal: 26 mixed choruses, with or without accompaniment, op. 71, 116, 148, 165, 194; 7 male choruses, do. op. 28, 114; 6 five-part songs, op. 25; 29 four-part songs, op. 31, 56, 143, 199; 24 three-part songs for female voices and pianoforte, op. 94, 123, 176; over 30 two-part songs with pianoforte, op. 39, 43, 63, 90, 92, 121, 132, 164, 177, 205; Weine nicht, recitative and romance for soprano, with pianoforte, op. 72; Reiner von Bürgen, Liedercyclus for a voice and pianoforte, op. 179; Dallo profondo chiamo a te, Signore, text by Dante, for a voice and pianoforte, op. 189; over 100 songs with pianoforte, op. 16, 18, 23, 26, 34, 41, 46, 85, 111, 129, 149, 153, 159, 185, 195, 204.

IV. Orchestral: Symphony No. 1, Paris, Jan. 1830; do., No. 2, ib., 1831; do., No. 3, *Es muss doch Frühling werden*, in E minor, op. 67 (Mainz, Schott); *Scenen* aus dem Soldatenleben, suite, op. 146; Dramatische Fantasie (Sinfonischer Prolog), op. 166; Overture No. 1, in D minor, op. 32; do., No. 2, in A, op. 101; do. to Schiller's *Demetrius*, op. 145; Pianoforte concerto No. 1, in A-flat, op. 5; do. No. 2, in F-sharp minor, op. 69; do. No. 3, in C, op. 113; Violin concerto in A, op. 152; Fantasiestück for violin and orchestra, in A, op. 152, B.

V. Chamber music: String quintet in G, op. 156; String quartet in G, op. 12; do. in B minor, op. 13; Quartet for pianoforte and strings, op. 1; do. in F minor, op. 3; do. in A minor, op. 133; Trio for pianoforte and strings, in B-flat, op. 6; do. in F-sharp minor, op. 7; do. in E, op. 8; do. (*Serenade*), op. 64; do. (*Serenade* No. 2), op. 186; Suite in canon form, for pianoforte and violin, op. 86; *Serenade* for do., op. 109; Sonata for do., in A minor, op. 172; other pieces for do., op. 2, 22, 38, 58, 118, 142, 190; Concertstück in A minor, for pianoforte and violoncello, op. 104; *Serenade* in D minor, for do., op. 140.

VI. For pianoforte: Sonata No. 1, in C, op.

## HILLER

47; do. No. 3, in G minor, op. 78; Modern Suite, op. 144; Suite sérieuse, op. 168; other pieces of various sorts, op. 4, 9, 10, 11, 14, 15, 17, 20, 21, 30, 33, 40, 52, 55, 117, 122, 163, 173, 175, 178, 184, 188, 191, 196, 197, 198, 201, 202, 203; For 4 hands, Leichte Serenade, op. 128; Grosser Festmarsch, op. 147; Namenlose Tänze, op. 169; For 2 pianofortes, 4 hands, Duet über Lützows wilde Jagd von C. M. von Weber, op. 108; Grand Duet, op. 135.

VII. Literary works: "Aus dem Tonleben unsrer Zeit," (Leipsic, Mendelssohn); "Die Musik und das Publicum," (Cologne, Du Mont-Schenberg); "Ludwig van Beethoven, gelegentliche Aufsätze," (Leipsic, Lenckart); "Felix Mendelssohn-Bartholdy, Briefe und Erinnerungen," (Cologne, Du Mont-Schenberg) translated by M. E. von Glehn, London, Macmillan & Co., 1874); "Musikalisches und Persönliches," (Leipsic, Breitkopf & Härtel, 1876); "Briefe

comic opera, ib., 1809; Friedrich von Schillers Mäuen, Festspiel, ib., 1812; Music to Carnier's drama "Hercus Monte," 1810; Gross ist der Herr, hymn for soli, chorus, and orchestra (1810); Hymne an die Tonkunst, for 4 voices and orchestra; 6 quartets for strings; Variations for violin, with second violin, viola, and violoncello; Grand sonata for pianoforte (4 hands), etc.—Fétis; Schilling.

HILLER (Hüller), JOHANN ADAM, born at Wendisch-Ossig, near Görlitz, Silesia, Dec. 25, 1728, died at Leipsic, June 16, 1804. Dramatic composer, pupil of Homilius at the Kreuzschule in Dresden; went to the University of Leipsic in 1751; tutor in family of Count Brühl, Saxon minister, in 1754;



went to Leipsic in 1758, where he devoted himself to the public concerts; director of concerts in 1763; founded a school of singing in 1771; Cantor and director of music

at the Thomasschule in Leipsic in 1786, and resigned in 1801. His importance as a composer rests on his Singspiele, which formed the beginning of the German comic opera, developing individually by the side of the Italian opera buffa, and the French opéra-comique. The songs from his operettas became extremely popular. Works—Operettas, all given at Leipsic: Der Teufel ist los (I. part: Der Lustige Schuster, 1768; II. part: Die verwandelten Weiber, 1766; *Lottchen am Hofe*, 1760; *Die Liebe auf dem Lande*; *Lisuart* und *Daviolette*, 1767); *Die Jagd*, *Der Dorfbarbier*, *Die Musen*, 1772; *Der Erntekranz*, *Der Krieg*, 1773; *Die Jubelhochzeit*, *Das Grab des Mufti*, 1779; *Poltis*, oder *das gerettete Troja*, 1782; Church cantatas; Passion cantata; Choralmelodien zu Gellert's geistlichen Oden und Liedern (1761); Weisse's Lieder

an eine Ungenannte," (Cologne, 1877; Künstlerleben, ib., 1880).—Fétis; Mendel; Mus. Wochenblatt, ii.; Athenaeum (1885), i. 641.

HILLER, FRIEDRICH ADAM, born in Leipsic in 1768, died in Königsberg, Nov. 23, 1812. Violinist and tenor singer, son and pupil of Johann Adam Hiller. He made his début as a tenor singer at Rostock in 1789. In 1790 he became musical director of the theatre at Schwerin, where he was known also as a fine violinist, and in 1796 at Altona; and in 1803 became Kapellmeister of the theatre at Königsberg. He formed a class for instruction, and his new style of teaching attracted many scholars. Works: *Adelstan* und *Röschchen*, comic operetta, given at Schwerin, 1796; *Das Nixenreich*, intermezzo, ib., 1796; *Das Donauweibchen*, 1802; *Das Schmuckkästchen*, operetta, Königsberg, 1804; *Die drei Sultane*,

*Friedrich Hiller*

für Kinder (1769) ; 50 geistliche Lieder für Kinder (1774) ; Vierstimmige Chor-Arien

*Prof. Adam Gillos*

(1794) ; 100th Psalm ; Choralbuch (1793, with appendices, 1794 and 1797).—Allgem. d. Biog., xii. 420 ; Fétis ; Gerber ; Mendel ; Schilling ; Rochlitz, Für Freunde der Tonkunst, i. 3 ; Winterfeld, iii. 472-540.

**HILTON, JOHN**, English composer of first half of the 17th century, was buried at Westminster, March 21, 1657. He was graduated as Mus. Bac. at Cambridge in 1626, and became organist and clerk at St. Margaret's, Westminster, in



1628 ; lost his position when the organ was taken down according to the ordinance of Parliament, 1664. Works : Faire Oriana, beautie's queene, 5-part madrigal, in The Triumphes of Oriana (London, 1601) ; Ayres, or Fa-las for 3 voyces (ib., 1627) ; Catch that Catch can, or, A Choice Collection of Catches, Rounds, and Canons for 3 or 4 voyces (ib., 1652) ; 2 Services in G minor ; Anthems ; Elegy on William Lawes (ib., 1648).—Grove ; Mendel ; Fétis ; Hawkins, Hist. of Music, iv. 46-47.

**HIMMEL, FRIEDRICH HEINRICH**, born at Treuenbrietzen, Brandenburg, Nov. 20, 1765, died at Berlin, June 8, 1814. Pianist, intended for the church, and studied theology at Halle ; but Friedrich Wilhelm II., hearing him play the pianoforte at Potsdam, he sent him to Dresden, where he studied harmony and counterpoint three years under Naumann. Compositions of his, performed at the end of this time, induced the king to make him chamber-composer and to send him to Italy for two years. Became Court-Kapellmeister in 1795 ; had intercourse with Beethoven at Berlin in 1796 ; went to Stockholm and St. Peters-

burg in 1798, lived at Riga in 1799, returned via Sweden and Denmark to Berlin in 1800, and visited Paris, London, and Vienna in 1801-2. Many of his songs have become very popular. Works—Operas: Il primo

navigatore, pastoral, given at Venice, 1794 ; Semiramide, Naples, 1795 ; Alessandro, St. Petersburg, 1798 ; Vasco de Gama, Berlin, 1801 ; Frohsinn und Schwärzerei, operetta, ib., 1801 ; Fanchon das Leiermädchen, do., ib., 1804 ; Die Sylphen, fairy opera, ib., 1806 ; Der Kobold, operetta, Vienna, 1811. Isaacco figura del redentore, oratorio, Berlin, 1792 ; La Danza, cantata, 1792 ; other cantatas ; a mass ; Te Deum ; Psalms, vespers, and other church music ; Concerto, sonatas, and fantasias for pianoforte ; Quartet for pianoforte, flute, violin, and violoncello ; Sextet, for pianoforte, 2 violas, 2 horns, and violoncello ; many songs, among them the well-known "An Alexis send' ich dich," "Es kann ja nicht immer so bleiben," and "Vater, ich rufe dich."—Allgem. d. Biog., xii. 435 ; Fétis ; Ledebur, Tonkünstl. Lex. Berlins ; Mendel ; Riemann ; Schilling.

**HINGSTON, JOHN**, English composer of the 17th century, buried at St. Margaret's, Westminster, Dec. 17, 1683. He was one of the musicians to Charles I., and afterward entered the service of Oliver Cromwell, whose daughters he instructed in music. About 1654 he was appointed organist to the Protector, and he held concerts at his house at which Cromwell was often present. He is said to have been Dr. Blow's master, but this is doubtful. He composed some Fancies for the viol.—Grove ; Fétis, Supplément, i. 475.

**HINTZE, JACOB**, born at Bernau, near Berlin, Sept. 4, 1622, died in Berlin, May 5, 1702. Contrapuntist, was city cornet





player in Berlin, and in 1666 edited the twelfth edition of Crüger's *Praxis pietatis melica*, to which he added "65 geistreiche epistolische Lieder" of his own composition. Other works: *Martin Opitzens epistolische Lieder mit 1, 2, 3 und 4 Vocalstimmen oder mehr Instrumenten*, etc. (Dresden and Leipsic, 1695); *Pauli Gerhards geistliche Andachten in 10 Heften* (1666-67). He edited the *Praxis pietatis* inclusive of the 28th edition.—Mendel; do., *Ergänz.*, 158.

**HIPPODAMIE**, lyric tragedy in five acts, text by Roy, music by Campra, represented at the Opéra, Paris, March 6, 1708. This work, though well sung, was not so successful as *Hésione*, by the same author. The rôles of the king of Elis and of *Pélops* were filled by Hardouin and Thévenard, two basses; that of *Hippodamie* was sung by Mlle Journet. Published by Chr. Ballard (Paris, 1768).

**HIPPOLYTE ET ARICIE** (*Hippolytus* and *Aricia*), tragic opera in five acts, with a prologue, text by the Abbé Pellegrin, music by Rameau, represented at the Académie Royale de Musique, Paris, Oct. 1, 1733. Subject founded on the "*Phèdre*" of Racine. Though Rameau was then fifty years old, he had won so little reputation that Pellegrin made him sign a bill for 500 livres to secure him for the libretto in case of the failure of the opera; but he was so delighted when he heard the music of the first act that he tore it up. The music, while not so noteworthy as that of *Castor et Pollux*, and with no more antique colour than the text, contains beautiful numbers, and the choruses are original and pleasing. A parody by Riccoboni, was given at the Théâtre Italien in 1733; and another, by Favart, in 1742. *Ippolito ed Aricia*, Italian opera, by P. Torri, Munich, 1731; by Tracetta, Parma, 1759; and by J. Holzbauer, Mannheim, 1768.—Lajarte, i. 171.

**HIRSCH, LEOPOLD**, violinist, who belonged to Prince Eszterházy's orchestra at Eisenstadt, under Josef Haydn, until 1790, when that orchestra was abolished. He be-

came a member of the Hoftheater orchestra in Vienna, and was living there in 1811. He composed a serenade for 2 violins, oboe, and violoncello, string quartets, duos for violins, do. for violin and violoncello, do. for flutes, variations for violin, etc.—Mendel; Fétis; Schilling.

**HIRSCHBACH, HERMANN**, born in Berlin, Feb. 29, 1812, died at Leipsic, May 17, 1888. Instrumental composer, pupil of Birnbach; settled in 1842 at Leipsic, where he founded and edited the "*Musikalisch-kritisches Repertorium*" (1843-45), but made many enemies by his biting criticisms and, embittered, renounced music for a mercantile career. Works: 3 symphonies: *Lebenskämpfe*, op. 4, *Erinnerungen an die Alpen*, op. 46, *Fausts Spaziergang*, op. 47; *Fantasia* for orchestra, op. 27; 5 Overtures: *Fest-Ouverture*, op. 3, op. 28, *Götz von Berlichingen*, op. 36, *Hamlet*, op. 40, *Julius Cæsar*; *Lebensbilder*, 12 quartets for strings, op. 1, 20, 30-35, 38, 42, 43, 49; 4 quartets for do., op. 2, 39, 44, 50; 2 do. with clarinet and horn, op. 40 and 48; 1 septet, op. 5; 1 octet, op. 26.—Fétis; Mendel; Riemann.

**HISTORICAL SYMPHONY**, in G, by Spohr, op. 116, No. 6, written in Cassel in 1839-40, in the style of four periods: I. Period of Bach-Handel, 1720; II. Adagio, Haydn-Mozart, 1780; III. Scherzo, Beethoven, 1810; IV. Finale, Modern period, 1840. It was dedicated to the London Philharmonic Society, to which Spohr sold the right of production for a year, after the symphony was first performed in Cassel. This work was well received in Leipsic and Vienna, though Schumann was severe in his criticism. Published by Mechetti (Vienna).—*Allgemeine musikalische Zeitung* (1841), 63; Schumann, *Gesammelte Schriften*, ii. 246; Spohr, *Autobiography*, ii. 215.

**HITZ, FRANZ**, born at Aarau, Switzerland, July 17, 1828, still living, 1889. Pianist, pupil at the Paris Conservatoire of Zimmermann and Laurent on the pianoforte, and of Reber in harmony. Works: *Le*

rouet de Madeline, comic opera, given at Havre, 1870; Les déesses du battoir, operetta, Paris, Fantaisies-Oller, 1877; Mass; Fantaisies, variations, bagatelles, transcriptions, etc., for pianoforte.—Fétis, Supplément, i. 475.

HNLÍČKA, ALOYS, born at Wildenschwert, Bohemia, March 21, 1826, still living, 1889. Organist, studied in Prague in 1842-43, and in 1849 became organist of the principal church of his native town. He composed an oratorio with Bohemian words, Ztracený ráj (Paradise lost); 3 Requiems, 10 Masses, and other church music; 7 quartets, etc.—Mendel; Fétis; Wurzbach.

HOBBS, JOHN WILLIAM, born at Henley-on-Thames, Aug. 1, 1799, died at Croydon, Jan. 12, 1877. He was a chorister of Canterbury Cathedral when five years old; sang at Norwich Musical Festival in 1813; member of choirs at King's, Trinity, and St. John's, Cambridge, and later of that of St. George's Chapel, Windsor; Gentleman of the Chapel Royal in 1827; lay vicar of Westminster Abbey in 1836. Works: When Delia sleeps, My ancestors were Englishmen, The captive Greek Girl, and other songs, more than 100 in all; Glees, etc.—Grove.

HOBRECHT (Obrecht), JACOB, born at Utrecht about 1430, died about 1506. One of the most distinguished contrapuntists of the Netherlands, contemporary of Josquin Després; maître de chapelle of the Cathedral at Utrecht in 1465, and succeeded Jacques Barbireau in the same capacity at Notre Dame, Antwerp, in 1492. His masses, motets, hymns, etc., are to be found in various collections of the time, and in manuscript in the archives of the Papal Chapel, and in the royal library at Munich.—Fétis; Forkel, ii. 521; Mendel.

HOCHBERG, Count BOLKO. See Franz, J. H.

HOCHBRUCKER, Pater CÔLESTIN, born at Tagmersheim, Bavaria, Jan. 10, 1727, died in 1803. Organist, pupil of his

father, a school teacher; studied later at Neuberg and at Freising, under Camerloher. He entered the order of the Benedictines at Weihenstephan in 1747. Among his many sacred compositions of all kinds, the oratorio, Die Juden in der Gefangenschaft zu Manassa, is especially noteworthy.—Mendel; Fétis.

HOCHZEIT DES CAMACHO, DIE (Camacho's Wedding), comic opera in two acts, text by Klingemann, music by Mendelssohn, represented at the Schauspielhaus, Berlin, April 29, 1827. The house was crowded with the friends of the composer, then but seventeen years old, and the applause was vehement; but, in consequence of the illness of Blum, the tenor, the second performance was postponed, and the piece was never given again complete until March 19, 1885, when it was played as concert music in Boston, Mass., by the Cecilia Society, under the leadership of B. J. Lang. The music was published complete in pianoforte score by Lane (Berlin), and one of the songs was included in op. 10 as No. 8. Les noces de Gamache, opera in three acts, text by Planard, music by Bochs, Paris, Sept. 16, 1815; do., text by Dupin and Thomas Sauvage, music by Mercadante, arranged by Guénée, Paris, May 9, 1825.

HOCHZEIT-KLANGE, for orchestra, by Bruno Osear Klein, first performed at Thomas's Young People's Matinées, New York, April 14, 1888.

HÖCKH, KARL, born at Ebersdorf, near Vienna, Jan. 22, 1707, died at Zerbst in 1772. Violinist; studied at Pruck, then travelled with Franz Benda, who secured him a position in 1732 as Concertmeister to the Prince of Anhalt-Zerbst, which he held until his death. Works: 7 Parthien for two violins and bass (Berlin, 1761); 6 symphonies, 18 concertos, and 12 soli for violin.—Mendel; Fétis; Wurzbach.

HOCHELLE, PIERRE EDMOND, born in Paris, Sept. 18, 1824, still living, 1889. Blind organist, pupil at the Conservatoire of Benoist on the organ, of Elwart in coun-

terpoint, and of Leborne in composition; won the second prize for organ in 1843, and the first in 1844. He is organist of Saint-Philippe du Roule. Besides the operettas, *Un service d'ami*, 1864, *Le vieux maestro*, 1872, and others given in concerts, he has composed works for the organ, and many romances.—Fétis; do., *Supplément*, i. 475.

HODERMANN, GEORG, born in Saxony, died at Amsterdam in the beginning of this century. Pianist, pupil of J. Schicht; settled, 1787, in Amsterdam, where he established a music trade and taught the pianoforte. He appeared successfully in the concerts of the Felix Meritis Society, and repeatedly conducted there the execution of his own compositions. Works: *Abu Hassan*, oder der *Ermitt von Formentera*, opera; *De dengden bij het kruis van Jesus*, oratorio; *Cantata on the Resurrection of Christ*; *Die Jagd*, allegory for two orchestras; 2 symphonies; *Overture*; *Septet*; 2 quintets; *Trios*; *Duos for violins*, op. 10; 2 concertos for pianoforte, op. 13; 6 sonatas for pianoforte and violin, op. 5, 9; 6 easy do., op. 12; 12 sonatinas for two violins, op. 11; 6 square dances and a minuet with twelve variations, for pianoforte.—Gerber; *Gregoir*; *Viotta*.

HODGES, EDWARD, born at Bristol, England, July 20, 1796, died at Clifton, Sept. 1, 1867. Organist at Clifton, and of the Churches of St. James and St. Nicholas, Bristol; obtained the degree of Mus. Doc. at Cambridge in 1825. In 1838 he went to America and became organist of St. John's Episcopal Chapel, New York, in 1839, and of Trinity Church, ib., in 1846; returned to England in 1863. Works: *Morning and Evening Service*; 2 anthems; and other church music. He wrote, "Essay on the Cultivation of Church Music" (New York, 1841). His daughter, *Faustina Hasse Hodges*, organist in Brooklyn, and of two churches in Philadelphia in 1878, has written songs and instrumental pieces.—Grove; Mendel; Fétis; do., *Supplément*, i. 476.

HOFFTER, PHILIPPE, born at Strasburg, Aug. 30, 1795, died there, Nov. 6, 1863. Composer, self-taught; was at first a tailor, then a soldier and prisoner of war after the capitulation of Dantzic, and for ten years double-bass player in the orchestra of Strasburg, where by close application and perseverance he made himself master of the science of music. He became director of the gymnase and the séminaire, and conducted the Société chorale. His freak of storing his MS. compositions in a subterranean room of the gymnase, to be preserved until after his death, cost him the loss of all his works, over 100 in number, consisting of oratorios, cantatas, psalms, etc., in the conflagration of the gymnase, June 29, 1860.—Fétis, *Supplément*, i. 476.

HOFFMANN, ERNST (THEODOR AMADEUS), properly, Ernst Theodor Wilhelm, born at Königsberg, Jan. 24, 1776, died in Berlin, June 25, 1822. The well-known writer of fantastic tales, instructed in music by the organist Podbielski. He became musical director of the theatre at Bamberg in 1808;



sang in concert and church; conducted, 1813-15, in Dresden and Leipsic. A man of great versatility, he was acquainted with Beethoven, loved by Weber, and died in consequence of his irregular life, deeply regretted by many friends. Works—Operas: *Scherz*, List and Rache (Goethe), given at Posen, 1801; *Der Renegat*, Plozk, East Prussia, 1803; *Faustine*, ib., 1804; *Die ungeladenen Gäste* oder der *Canonicus von Mailand*, Warsaw, 1805; *Liebe und Eifersucht*, ib., 1807; *Der Trank der Unsterblichkeit*, Bamberg, 1808; *Aurora*, ib., 1811; *Undine* (his best work, and highly commended by Weber), Berlin, 1816; *Julius Sabinus* (unfinished); *Harlekin*, ballet; Music to Brentano's *Die lustigen Mu-*

sikanten, Warsaw, 1805; do. to Werner's tragedy *Das Kreuz an der Ostsee*, ib., 1805; do. to Soden's melodramas *Dirna*, Bamberg, 1809, and *Saul*, ib., 1812; Mass for four voices and orchestra; *Miserere* for do.; *Musica per la chiesa*, overture for grand orchestra, in *D minor*; Symphony for do., in E-flat; Quintet for harp, two violins, viola, and bass; 3 sonatas for pianoforte; *Canzoni per quattro voci di cappella*; Vocal quartet; Duets, arias, songs, etc.—*Allgem. d. Biog.*, xii. 575; *Allgem. mus. Zeitg.*; *Champfleury*, *Contes posthumes d'Hoffmann* (Paris, 1856); *Fétis*; *Funck*, *Erinnerungen aus meinem Leben* (Leipzig, 1836), i.; *Hitzig*, *Aus Hoffmann's Leben und Nachlass* (Berlin, 1839); *Ledebur*, *Tonkünstler-Lexikon Berlins*; *Roehlitz*, *Für Freunde der Tonkunst*, ii. 3; *Sowinski*.

HOFFMANN, HEINRICH ANTON, born at Mainz, June 24, 1770, died there, Jan. 19, 1842. Violinist, brother of Philipp Karl Hoffmann. He was first a musician in the chapel of the Elector of Mainz; then first violinist in the National Theatre at Frankfurt, 1799; director of the Prince Primate's court concerts in 1803; director and leader of the theatre orchestra, 1817; was pensioned in 1835. Works: String quartets; Violin concertos; Concertante for two violins, and other violin music; 6 German Lieder with pianoforte accompaniment; Vocal music.—*Fétis*; *Mendel*; *Schilling*.

HOFFMANN, JOHANN GEORG, born at Nimptsch, Silesia, Oct. 24, 1700, died at Breslau, in 1780. Organist, taught by an organist named Quirl to play on several instruments, and made a thorough theoretical study of music under that master. He became second organist at the Elizabethkirche, Breslau, whither he had gone to establish himself as a teacher; in 1725 he became second accompanist at the opera, and in 1727 conductor of the orchestra; in 1737 organist of the Church of St. Barbara,

and in 1742 chief organist of the Maria Magdalenenkirche. He composed two passion-oratorios, 4 complete series of church music for the entire year, 2 series of cantatas for the great feast days, many detached pieces for the church, more than 400 serenades, concertos, etc.—*Mendel*; *Fétis*; *Gerber* (1812), ii. 702; *Schilling*.

HOFFMANN, LUDWIG, born in Berlin, Oct. 27, 1830, still living, 1889. Vocal composer, pupil of A. W. Bach and Rungenhagen, at the Royal Academy of Arts, 1848–1851. Silver medal. From 1853 orchestra conductor of several provincial theatres, he became conductor of the Musikverein and the Liedertafel at Bielefeld in 1858, and was appointed royal director of music in 1862; from 1864 to 1868 he conducted the Neustädter Gesangverein at Dresden, then returned to Berlin, where he is professor of vocal music in the Friedrich-Wilhelm Gymnasium, and at a young ladies' seminary, and instructor of musical theory at Schwantzer's Institute. Works: *Das Wirthshaus am Kyffhäuser*, opera, given at Stettin, 1855; chamber music, and in MS. many sacred compositions.—*Mendel*.

HOFFMANN, PHILIPP KARL, born at Mainz, March 5, 1769, died (?). Pianist, studied music as an amateur, and while on a journey to Frankfurt with his brother Heinrich Anton as a child, played duets with Mozart, who recognized his talent. After his father's death he adopted music as a profession and taught in Mainz, Offenbach, and finally in St. Petersburg, from 1810 to 1821, when he returned to Frankfurt. An attack of paralysis obliging him to give up music, he became known in Europe as a celebrated naturalist and entomologist, and possessed fine collections. His compositions, chiefly for pianoforte, were published in Mainz and Offenbach (1791–1798).—*Mendel*; *Fétis*; *Schilling*.

HOFFMAN, RICHARD, born in Manchester, England, May 24, 1831, still living, 1889. Pianist, pupil of his father, and of Leopold de Meyer, Pleyel, Moscheles, Ru-

## HOFFMEISTER

binstein, Döhler, Thalberg, and Liszt. In 1847 he went to America, and appeared as a pianist in New York during that year; in 1848 he made a concert tour in the United States with Burke, the violinist. He was pianist of the first series of Jenny Lind concerts in America, and played a duet with Julius Benedict



at his first concert in the United States, and several times with von Bülow on his visit to the United States in 1875. He has resided many years in New York as a successful teacher of the pianoforte. Works: *La Gazelle*, op. 1; *Caprice de Concert*, op. 4; *Venice*, op. 11; *Valse d'Adieu*, op. 12; *Marche Funèbre*, op. 21; *Cradle Song*, op. 27; *Tarentelle*, op. 35; *Cascarilla* (Cuban Dance), op. 43; *Haddon Hall in Ye Olden Time*, op. 48; *Gavotte*, op. 68; *Forest Musings*, op. 73. Also songs, part-songs, and anthems; among them the following: *Elaine*, op. 22; *Memory*, op. 31; *Seasons have passed away*, op. 46; *Il m'aime*, op. 49; *Boat Song*, op. 52; *Auf Wiedersehen*, op. 58; *Te Deum*, op. 62; *Bonum est*, op. 65; *By the Waters of Babylon*, anthem, op. 66; *Stay at Home, my Heart*, male quartet, op. 72.

HOFFMEISTER (Hofmeister), FRANZ ANTON, born at Rothenburg on the Neckar in 1754, died in Vienna, Feb. 10, 1812. Dramatic composer, studied law in Vienna, where he became Kapellmeister of a church, and in 1784 established a book, art, and music business; started the "Bureau de Musique" at Leipsic (now C. F. Peters) in 1800; returned to Vienna in 1805, where he gave himself up to composition. Works: 9 operas, *Telemach*, *Der erste Kuss*, and others; several symphonies, concertos, 350 pieces for serenades, and other works for orchestra, and for 6 and 8 wind instruments; 30 concertos, 18 quintets, 156 quar-

tets, 44 trios, 96 duos, for flute; 42 quartets, 18 trios, 52 duos for string instruments; 5 quartets with pianoforte; 11 trios, do.; variations, nocturnes, etc., for various instruments; a great many works of church music, and songs.—Mendel; Wurzbach; Fétis; Gerber; Schilling; Riehl, *Mus. Charakterköpfe*, i. 249.

HOFHAIMER (Hofheymer, Hofhainer, Hoffhaymer), PAULUS (Johann Paul) VON, born at Radstadt, in 1459, died at Salzburg in 1537. The first great musical genius of Germany, of whom Luscinius says that for thirty years he stood prominent as the best musician and composer of the time. He was organist and composer in the royal chapel of Vienna under the Emperors Friedrich III. and Maximilian I.; was also celebrated as a lute player. His compositions have reached us only in meagre specimens, some of his MSS., preserved in the Vienna Library, including chorals and lute music. Some of his music was published two years after his death by Petreius, in *Harmonice Poeticæ*, music to odes of Horace and some other poets (Nuremberg, 1539; new ed., by Achtleitner, 1868). Gerber mentions a collection of songs for four voices, published in 1548, belonging to the library of Zwickau, in which are several by Hofhaimer. He had many illustrious pupils. Among those mentioned by Luscinius were: Argentin von Bern, Johann Buehner of Constanz, Conrad of Speier, and Wolfgang of Vienna. He was ennobled by the Emperor Maximilian, and received in 1515 the order of the Golden Spur from the King of Hungary. He retired to Salzburg at the close of his life, and lived for several years in close retirement.—*Allgem. d. Biogr.*, xii. 569; *Ambros*, iii. 373; Fétis; Gerber; Mendel; Schilling; Weitzmanns *Geschichte des Clavierspiels*, 24.

HOFMANN, HEINRICH (KARL JOHANN), born in Berlin, Jan. 13, 1842, still living there, 1889. Dramatic composer, pupil at Kullak's Conservatorium of Grell, Dehn, and Wuerst; first appeared as a

pianist, but after making himself a name as virtuoso on that instrument, abandoned it for



composition, induced by the success of his first opera, *Cartouche*, produced in Berlin in 1869, and much applauded afterward in many German cities; this was followed in 1873 by the Hungarian Suite, played by all larger orchestras with unusual success, meeting with a brilliant reception also in America, and establishing his reputation. Scarcely less significant was the impression made by his *Frithjof* Symphony in 1874, since when his fame has been steadily growing. Works—Operas: *Cartouche*, comic opera, op. 7, given in Berlin, 1872; *Der Matador*, 1872; *Armin*, op. 40, Dresden, 1877; *Aennehen von Tharau*, op. 44, Hamburg, 1878; *Wilhelm von Oranien*, op. 56, ib., 1882; *Donna Diana*, op. 75, Berlin, 1886. *Champagnerlied*, for male chorus and orchestra, op. 17; *Nonnengesang*, for soli, female chorus, and orchestra, op. 21; *Das Märchen von der schönen Melusine*, for do. (mixed chorus), op. 30; *Aschenbrödel*, for do., op. 45; *Festgesang*, for do., op. 74; *Selig sind die Todten*, cantata for Alto solo, chorus, and orchestra, op. 64; *Drei Charakterstücke*, for orchestra, op. 15; *Ungarische Suite*, for do., op. 16; *Frithjof*, symphony for do., op. 22; *Schauspiel-Ouvertüre*, for do., op. 28; *Bilder aus Norden*, for do.; *Trauermarsch*, for do., op. 38; *Im Schilshof*, suite for do., op. 78; *Serenade*, for string orchestra, op. 65; do., op. 72; *Concerto for violoncello with orchestra*, op. 31; *Adagio for violin with do.*, op. 31a; *Trio for pianoforte and strings*, op. 18; *Quartet for do.*, op. 50; *Sextet for strings*, op. 25; *Ungarisches Lied*, quintet for do.; *Octet for do.*, flute, clarinet, horn, and bassoon, op. 80; *Romanze*, for violoncello with pianoforte, op. 48; *Serenade*, for do., op. 63; *Sonata for violin and pianoforte*, op.

67; for pianoforte (4 hands): *Drei Genre-bilder*, op. 3; *Fughette*, Menuett und Festmarsch, op. 10; *Walzer und Kosakenmarsch*, op. 13; *Italienische Liebesnovelle*, op. 19; *Sieben Ländler*, op. 23; *Liebesfrühling*, fünf Stücke, op. 29; *Drei Charakterstücke*, op. 35; *Ungarische Tänze*; *Silhouetten aus Ungarn*; *Norwegische Lieder und Tänze*; *Neue ungarische Tänze*; do., *Neue Folge*; *Steppenbilder*, op. 39; *Walzer*, op. 42a; *Am Rhein*, *Skizzen*, op. 43; *Aus meinem Tagebuch*, op. 46; *Aus alter Zeit*, 7 Stücke; *Der Trompeter von Säckingen*, *Sechs Klavierstücke*, op. 52; *Zwei Serenaden*, op. 54; do., op. 54a; *Ekkehard*, *Skizzen*, op. 57; *Singul*, op. 58; *Drei Intermezzi*, op. 66; *Sechs Charakterstücke*, op. 70; *Vier Stücke*, op. 76; *Russische Lieder und Tänze*; *Waldmärchen*, ein Cyklus, op. 79; *Drei Sonatinen in kleiner Form*, op. 86; do. (2 hands); *Zwei Nottornos*, op. 1; *Zwei Walzercapricen*, op. 2; *Capriccio*, op. 5; *Fünf Charakterstücke*, op. 9; *Albumblätter*, op. 11; *Im Traume*, op. 12; *Salonwalzer*, op. 14; *Nachklänge*, fünf Stücke, op. 34; do. 2. Heft, op. 37; *Drei Stücke in Tanzform*, op. 55; *Impromptu*, op. 73; *Skizzen*, neun Klavierstücke, op. 77; *Étude in E-flat*; *Alt-Französische Gavotte*, *Lose Blätter*, *Fünf kleine Stücke*, op. 85; *Stimmungsbilder*, op. 88. *Vocal*: *Drei Lieder for mixed chorus*, op. 8; do., op. 47; *Salve Regina*, and *Weihnachtslied*: *Adeste fideles*, for do., op. 53; *Six quartets for male voices*, op. 20; *Two do.*, op. 71; *Vier Männerchöre*, op. 87; *Wie lange noch?*, for male chorus; *Minnespiel*, *Walzer for 4 voices and pianoforte (4 hands)*, op. 42; *Sinnen und Minnen*, ein Tanzpoem, for do., op. 68; *Lenz und Liebe*, for do., op. 84; *Drei Gesänge*, for 2 Soprani and Alto (soli or chorus), with pianoforte, op. 81; *Four duets*, op. 4; do., op. 41; *Songs*, op. 24, 26, 27; 32, 33, 36, 49, 51, 59-62, 68, 82, 83, 89.—*Illustr. Zeitg.* (1881), i. 49; *Mus. Courier*, No. 12, Sept. 22, 1886; *Mus. Wochenblatt*, vi. 634, 652, 668; viii. 4, 34.

## HOFMANN

**HOFMANN, KARL EDUARD**, born at Dürrenhennersdorf, Silesia, in 1797, died in Prague, Nov. 24, 1860. Composer, pupil of his father, and in Prague, in 1813, of Tomaschek, who recommended him, in 1816, as a teacher in Vienna. He returned to Prague in 1820, and taught music there. He arranged Beethoven's second, third, and fifth symphony for the pianoforte for eight hands, and arranged and adapted Mendelssohn's and Tomaschek's music, besides arrangements from *Fidelio*, *Oberon*, *Lodoiska*, etc. He had several well-known pupils, among them, Pischek, Julius Benoni, and Wilhelm B. Mayer.—Mendel.

**HOFMANN, MELCHIOR**, composer in Leipsic, first half of the 18th century. He studied under J. C. Schmid; was director of music in the *Neue Kirche*, in 1704; director of the *Thomasschule* and of the *Opera*. He went to London in 1710, but returned to Leipsic in 1712. He composed the operas: *Acontius und Cydippe*, and *Rhea Sylvia*, Hamburg, 1720; and left church and vocal music in MS.—Mendel; Gerber; Schilling.

**HOHE LIED SALOMONIS, DAS** (*The Song of Solomon*), oratorio, by Carl Loewe, written between 1848 and 1860.

**HOHLFELD, OTTO**, born at Zeulenroda, Saxony, March 10, 1854, still living, 1889. Violin virtuoso, first instructed by the cantor Solle, and at the seminary in Greiz by the cantor Urban and director Regener; then at the Conservatorium in Dresden (1872-75), pupil of Lauterbach on the violin, and of Rietz and Kretschmer. After playing for a short time in the royal orchestra at Dresden, he was appointed *Concertmeister* at the court theatre in Darmstadt in 1876, and has thence made several successful concert tours. Works: String quartet, op. 1; *Zigeunerklänge*, for pianoforte, op. 2; *Élégie*, for trombone with organ, op. 3; *Élégie*, for violin, op. 4; Songs, op. 5.—Mendel, *Ergänz.*, 159; Riemann.

**HOHNSTOCK, KARL**, born at Brunswick, in 1828, still living, 1889. Violinist

and pianist, member of a musical family, with whom he travelled professionally in Europe in 1846. In 1848 he went to America, and after giving concerts in Boston and other cities, settled as a music teacher in Philadelphia, where he received the degree of Mus. Doc. In 1860 he returned to Brunswick, and settled at Blankenburg. He has composed symphonies, overtures, pianoforte and violin concertos, and vocal music.—Mendel.

**HOL, RICHARD**, born in Amsterdam, July 25, 1825, still living at Utrecht, 1889. Pianist and organist, pupil of the organist Martens, and of Bertelman, then formed himself chiefly on the study of Beethoven's works. During the early period of his artistic life he appeared now and then in public as a pianist, and in 1845 gave concerts abroad, especially in the Rhine provinces. He then taught music at Amsterdam, and was made director of the Choral Society *Amstels Mannenkoor* in 1856, of the Society for the Encouragement of Music, in 1857, and succeeded Kufferath in 1862 as city music director at Utrecht, where he became also organist of the cathedral in 1869, and director of the music school in 1875. In the same year he was appointed president of the newly created *Nederlandsche Toonkunstenaars Vereeniging*. He ranks among the foremost Dutch composers, and is distinguished as a musical conductor and teacher, and as a writer on music. Orders of the Oaken Crown, and of the Golden Lion of Nassau; Officer of the French Academy, 1878, and member of several learned and art societies. Works—for orchestra: 2 Symphonies, in C minor, and D minor, op. 44; *Erklärung*, *Conzertstück*, op. 51; *Kapellmeister Wohlklang*, overture; *Feestouverture in E-flat*; *Concert overture in C minor*; *Gaudeamus igitur en Nationale feestmarsch*, overture. Mixed chorus with orchestra: *The 23d psalm*; *Der blinde König* (Umland), op. 39; *Heiligerele*, cantata, op. 68; *De Vliegende Hollander*, op. 70; *Leidensglorie*; *David*, concert drama, op. 81; *De Balling*

## HOLBERGIANA

op Zee (with pianoforte), op. 46. Male chorus with orchestra: Leidens ontzet, op. 32; Bede, op. 18; Krijgslid, op. 37; Vondel, op. 48; Vrede, op. 63; In 't woud, op. 86. Male chorus, with instruments: Hollands glorie (with brass), op. 24; De Oranjevaan (do.), op. 55; Vondel gekroond (with pianoforte); Two masses, with organ, op. 28 and 33; Laudate Dominum, op. 65; Het graf onder den meidoorn, with soprano solo. Male chorus a cappella: Drie vierstemmige koren, op. 8; Opwaarts, op. 19; Drie mannenkoren, op. 22; Twee gezangen, op. 34; De kabela los, op. 38; Raadgeving, op. 41; De rots in zee, op. 49; Zwei Gesänge, op. 52; Een lied van Nederland, op. 57; Eene kerk, op. 58; Levensvreugd, op. 69; Drie toasten; Hymne aan den vrede, op. 76; Vrijheids hymne, op. 90; and many others. Female chorus with accompaniment: Drei Gesänge, op. 26; Morgengesang, for contralto and chorus; De vier jaargetijden, op. 54; De avondstond, op. 62; Kerstcantate; Schepingslied, op. 79; Zomerbloemen, op. 87. Sacred songs, with organ, and many songs.—Fétis, *Supplément*, i. 479; Gregoir; Viotta.

HOLBERGIANA, suite for orchestra, by Niels Wilhelm Gade, written for the bicentenary festival of Ludwig Holberg (1684–1754), the founder of Danish literature, first given at Copenhagen, Dec. 3, 1884. Published by Breitkopf & Härtel (Leipsic, 1884).

HOLDEGATTIN (Graceful consort), duet for soprano and bass (Eva, Adam) in E-flat major, in Haydn's *Die Schöpfung*, Part III.

HOLDER, JOSEPH WILLIAM, born at Clerkenwell, London, in 1764, died in London in 1832. Organist and vocal composer, pupil of Nares. Assistant organist of St. George-the-Martyr, organist of St.

Mary's, Bungay, then at Chelmsford. Mus. Bac., Oxford, 1792. Works: Mass; Te De-



ums; Anthems; 3 sets of glees; Canons, songs, pianoforte pieces, including arrangements of many of Handel's choruses.—Grove; Fétis; Hawkins, *Hist.*, iv. 541; Burney, iv. 3.

HOLLAND, JOHANN DAVID, born at Herzberg, Hanover, in 1746, died (?). Director of music in St. Catherine's, Hamburg. Works: *Die Auferstehung Christi*, oratorio, Hamburg, 1780; *Entracte to Hamlet*, ib., 1790; Several collections of songs, and pianoforte pieces.—Fétis; Gerber; Mendel.

HOLLANDER, ALEXIS, born at Ratibor, Silesia, Feb. 25, 1840, still living, 1889. Pianist, pupil of Karl Schnabel and Adolf Hesse in Breslau, where he already conducted a singing society formed by the scholars of the gymnasium; from 1858 to 1861 he studied at the Royal Academy in Berlin under Grell and A. W. Bach, and privately under H. Böhmer; in 1861 he became instructor at Kullak's Academy, and in 1864 conductor of the *Cäcilienverein*. Works: Quintet for pianoforte and strings, pianoforte pieces, songs, and choruses.—Mendel; Riemann.

HOLLANDER (Christiaan Jans, called), CHRISTIAAN DE, born probably at Dordrecht, Holland, about 1520, died, probably at Munich, about 1575. Contrapuntist, became Kapelmeester at Oudenarde in 1549; entered in 1556 the service of the Emperor Ferdinand I., after whose death, in 1564, he remained with Maximilian II. Works: *Cantiones variae*, 4 to 8 voices, etc. (Munich, 1570); *Neue teutsche geistliche und weltliche Liedlein*, for do. (ib., 1570); *Triciniumorum, quæ tum vive vocis*, etc. (ib., 1573); *Neue auserlesene teutsche Lieder*, for 5 and more voices (Nuremberg, 1575); *Motets for 4–8 voices*, in various collections.—Fétis; Viotta.

HOLLANDRE, CHARLES FÉLIX DE, born in the province of Hainault, in the Netherlands, about the end of the 17th century, died at Oudenarde, April 23, 1750. Church composer. Studied music at Mons, where he was a choir boy in the Church of



## HOLLY

St. Elizabeth, then was a pupil of the organist Plouvier at the Abbey of Cambrai; in 1734 he became Kapelmeister of the Church of St. Walburga, Oudenarde, where his works are preserved in MS. Among them are 11 masses, 1 Requiem, 1 Te Deum, 12 Salve Regina, 12 Alma Redemptoris, 6 Ave Regina, 7 Regina Cœli. A complete list is to be found in the *Annales* quoted below.—*Annales de la Société des Beaux-Arts de Gand*, vi. 114; *Van der Straeten*, i. 205.

**HOLLY, FRANZ ANDREAS**, born at Böhmisch-Luba in 1747, died at Breslau, May 4, 1783. Pianist, organist, and dramatic composer, pupil of the Jesuit College, Prague. He entered the Franciscan Order as a novice, but left that body in order to follow the musical profession. He was director of music at the Kotzentheater in Prague until 1769, at Koch's Theatre in Berlin until 1775, and then at Wäiser's in Breslau. He composed a great deal of music for the theatres with which he was connected, notably the operettas *Der Bassa von Tunis*, *Die Jagd*, *Das Gärtnermädchen*, *Der Zauberer*, *Das Gespenst*, *Gelegenheit macht Diebe*, *Das Opfer der Treue*, *Der Patriot auf dem Lande*, *Der Tempel des Schicksals*, and several others.—*Fétis*; *Wurzbach*.

**HOLMES, ALFRED**, born in London, Nov. 9, 1837, died in Paris, March 4, 1876. Violinist, pupil of his father, who was self-taught; played in public first with his brother Henry, at the Haymarket Theatre, July 13, 1847; visited Brussels in 1855, Leipsic, Cassel, and other German cities in 1856-57; then spent two years in Sweden, and played in Copenhagen in 1860, and in Amsterdam in 1861. In 1864 he settled in Paris, whence he travelled in Russia, Belgium, Holland, and Germany in 1867. Works: *Inez de Castro*, opera, given in Paris, about 1875. Symphonies: *Jeanne d'Arc*, *St. Petersburg*, 1868; *The Youth of Shakspeare*; *Robin Hood*; *The Siege of Paris*; *Charles XII.*; *Romeo and Juliet*. Overtures: *The Cid*, and *The Muses*, given

in London.—*Grove*; *Mendel*; *Fétis*, *Supplément*, i. 480.

**HOLMES, AUGUSTA**, born in Ireland about 1850, still living, 1889. Pianist, living in Paris, where she has often played at concerts. The *Société Philharmonique* produced her psalm, *In exitu*, in 1873, and her *Andante pastoral* was played at the *Châtelet Concerts* in 1877. She has published songs under the pseudonym *Hermann Zenta*. Other works: *Héro et Léandre*, opera, given at the *Théâtre du Châtelet*, 1874; *Astarté*, *Lancelot du Lac*, operas (MS.); Ireland, Poland, symphonies for orchestra.—*Fétis*, *Supplément*, ii. 1; *Mendel*, *Ergänz.*, 160.

**HOLMES, HENRY**, born in London, Nov. 7, 1839, still living, 1889. Violinist, brother of Alfred Holmes, with whom he travelled until 1865, when he went to Copenhagen and Stockholm, and then settled in London. Works: 4 symphonies, No. 1, in A, given in London, Feb. 24, 1872; 2 cantatas, *Praise Ye the Lord*, and *Christmas*; Violin concerto, London, Dec. 11, 1875; Violin solos; Concert overture; 2 quintets for stringed instruments; Songs.—*Grove*; *Fétis*, *Supplément*, i. 480; *Mendel*, *Ergänz.*, 160.

**HOLMES, WILLIAM HENRY**, born in Sudbury, England, Jan. 8, 1812, died in London, April 23, 1885. Pianist, pupil at the Royal Academy of Music; won two medals, and in 1826 became sub-professor of the pianoforte there. Later he became full professor and principal. He made his début as a pianist at the *Philharmonic Society's Concerts* in 1851, and played in concerts as late as 1876. He was the instructor of *Sterndale Bennett*, the two *Macfarrens*, and of *J. W. Davison*. Works: *The Elf in the Lake*, opera; Symphonies; Con-



## HOLSTEIN

certos and sonatas for pianoforte; Songs.—Grove.

**HOLSTEIN, FRANZ (FRIEDRICH)**



VON, born at Brunswick, Feb. 16, 1826, died in Leipsic, May 22, 1878. Dramatic composer; son of an officer of high rank, he entered the army by his parents' desire, and secretly studied music under Karl Richter. As a young lieutenant he brought out, in a private circle, his first opera, *Zwei Nächte in Venedig* (1845), and after the campaign in Schleswig-Holstein composed a grand opera, *Waverley*, in five acts, which he sent to Moritz Hauptmann at Leipsic, and was encouraged by him to adopt music as a profession. He resigned from the army in 1853, and became a pupil of Hauptmann in Leipsic, where also he studied at the Conservatorium, the pianoforte under Wenzel, Plaidy, and Moscheles, theory and composition under Richter and Rietz. He then travelled, was in Rome in 1856, Berlin, 1858, Paris, 1859, and finally settled in Leipsic, where he devoted himself to composition, poetry, and drawing. He always wrote his own librettos. Works—Operas: *Der Haideschlacht*, given at Dresden, 1869; *Der Erbe von Morley*, comic opera, Leipsic, 1872; *Die Hochländer*, Mannheim, 1876; *Lorelei*, *Frau Aventure*, overtures; *Beatrice*, scene for soprano solo with orchestra;

*Franz von Holstein*

Trio for pianoforte and strings, and other chamber music; Choruses for mixed and male voices; Songs.—*Allgem. d. Biogr.*, xiii. 1; *Illust. Zeitg.* (1878), ii. 249; *Mus. Wochenblatt*, i. 261, 280.

**HOLTEN, KARL VON**, born in Hamburg, July 26, 1836, still living, 1889. Pianist, pupil of Jacques Schmitt, Avé-Lallement, and Grädener, and, 1854–56, at the Conservatorium, Leipsic, of Moscheles, Plaidy, and Rietz. Since 1874 instructor at the Conservatorium in Hamburg. He has composed a *Kindersymphonie*, a concerto for pianoforte, a trio, a sonata for violin, pianoforte pieces, and songs.—Mendel; Riemann.

**HOLY, HOLY, HOLY!** See *Heilig*, heilig, heilig.

**HOLYOKE, SAMUEL**, born at Boxford, Massachusetts, in 1771, died at Concord, New Hampshire, in 1816. A graduate of Dartmouth College, he devoted himself to music, of which he became a noted teacher. He was one of the earliest American composers and reformers of church music, and was among the first to discard fugued tunes, as being unsuited to public worship. His tune *Arnheim* is still sung. Works: *Harmonia Americana* (Boston, 1791); *The Instrumental Assistant* (vol. i. 1806, vol. ii. 1807, Exeter, N. H.); *The Columbian Repository of Sacred Harmony* (Exeter, N. H., 1809); *The Massachusetts Compiler* (with Oliver Holden and Hans Gram, 1795).

**HOLZBAUER, IGNAZ**, born in Vienna in 1711, died at Mannheim, April 7, 1783. Dramatic composer, chiefly self-taught by study of Fux's *Gradus ad Parnassum*. After a short visit to Venice, and having obtained his father's consent to embrace music as a profession, he became Kapellmeister to Count Rottal, in Moravia, and in 1745 at the court theatre in Vienna. In 1747–50 he made a concert tour through Italy with his wife, who was a good singer; then became Kapellmeister to the Duke of

Württemberg at Stuttgart, and in 1753 to the Elector Palatine at Mannheim. He visited Italy again in 1756 (Rome), 1757 (Turin), and 1759 (Milan), to bring out several operas. He is reckoned among

the few learned and thoroughly informed musicians, and was highly esteemed as a composer by Mozart. Works—Operas: *Il figlio delle selve*, given at Schwetzingen, 1753; *Issipile*, Mannheim, 1753; *L'Isola disabitata*, pastorale, ib., 1754; *Don Chisciotto*, do., ib., 1755; *Nitteti*, Turin, 1757; *Alessandro nell' Indie*, Milan, 1759; *Ippolito ed Aricia*, Mannheim, 1768; *Adriano* in Siria, ib., 1772; Günther von Schwarzburg, ib., 1776; *Der Tod der Dido*, melodrama, ib., 1779; *La clemenza di Tito*, ib., 1780; *Le nozze d' Arianna e di Bacco*, Vienna, 1781; Tancredi, Munich, 1782; *Oratorios*: *Isaeco*; *La Betulia liberata*; *La morte di Gesù*; *La Giuditta*; *Il giudizio di Salomone*; 26 masses with orchestra; 37 motets, do.; 196 symphonies, and 13 concertos for various instruments; 18 quartets for strings, etc.—*Allgem. d. Biogr.*, xiii. 26; *Fétis*; *Gerber*; *Musikalische Correspondenz*, Oct., 1790, 107, 132; *Schilling*; *Wurzbach*.

**HOLZBOGEN, JOSEPH**, died in Munich in 1779. Violinist in the court orchestra at Munich about the middle of the 18th century. He was sent to Italy by Duke Clement in 1753, to complete his musical education under Tartini, and returned to his former position at Munich in 1762. His compositions, consisting of violin concertos, trios, and quartets for wind instruments, and church music, remain in manuscript.—*Mendel*; *Fétis*; *Gerber*; *Schilling*.

**HOLZDIEB, DER** (The Wood Stealer), German comic opera, text by Friedrich Kind, music by Heinrich Marschner, represented in Dresden, March 22, 1825.—*Allgemeine musikalische Zeitung* (1825), 87.

**HÖLZEL, GUSTAV**, born in Pesth, Sept. 2, 1813, died in Vienna, March 3, 1883. The son of the director of the theatre, he made his debut as a singer at Oedenburg, Hungary, in 1829. He sang in Gratz in 1830 and 1832, at the imperial opera in Vienna in 1833–37, at the Königsstädter Theater in Berlin in 1837–38, and,

after a concert tour through Germany, went to Paris in 1838, and sang at the theatre in Zürich in 1838–40. Returning then to Vienna, he became once more a member of the imperial opera, until some liberty he took with the text of his part at a performance of Marschner's *Templer und Jüdin*, led to his abrupt dismissal in 1861. After this he gave concerts in Paris, London, etc., and in 1870 visited America. In 1874 he reappeared for a short time at the comic opera in Vienna. He wrote popular songs, some sacred melodies, and pianoforte pieces.—*Mendel*, v. 256; *Wurzbach*.

**HOLZHAUER, DER** (The Wood-cutter), *Singspiel*, by Georg Benda, first represented in Gotha, and in Berlin in 1774.

**HÖLZL, FRANZ SEVERIN**, born at Malaczka, Hungary, March 14, 1808, died at Fünfkirchen, ib., Aug. 18, 1884. Church composer, pupil in Vienna of Erasmus Kessler and of Seyffried. In 1827–30 he was professor of thorough-bass at the Musikverein of St. Anna, then for a year in Poland, and after his return became very popular as a teacher. In 1841 he went as director of the Musikverein to Innsbruck, where he actively promoted musical life, and in 1843 became Kapellmeister of the cathedral at Fünfkirchen, Hungary. For his grand mass in D, dedicated to the Emperor of Austria in 1852, he received the gold medal for art and science. Works: *Die Colonna*, romantic opera (1847); *Noah*, oratorio, performed in Vienna, 1844; 6 solemn masses; 17 short do.; 4 vocal do. for male voices; 6 do. for mixed voices; 1 Grand Requiem for male voices and orchestra; 5 short Requiems; 3 *Te Deums*; 13 Graduals; 16 offertories; 6 *Tantum ergo*; 2 *Veni sancte spiritus*; 1 *Ecce sacerdos*; 14 *Vesper psalms*; 5 *Vesper hymns*; *Ave maris stella*, for soprano, with viola, violoncello, and organ; 2 concert overtures for orchestra; *Symphony* for do.; 7 string quartets; 3 quintets; 2 sonatas for pianoforte and violin; *Choruses* for male voices; *Songs*.—*Monatsschrift f. Theat. u.*

Mus. (1855), 264; N. Wiener Mus. Zeitg. (1844), 44; Wurzbach.

HOME, SWEET HOME, melody in the opera of *Clari*, or the Maid of Milan, by Henry Rowley Bishop, first represented at Covent Garden Theatre, London, May 8, 1823. It is called a "Sicilian air" in the published music, but it may have originated with Bishop. It is best known through its adaptation to the words by John Howard Paine.

HOMEYER, JOSEPH MARIA, born at Lüderode, in the Hartz, Sept. 18, 1814, still living, 1889. Virtuoso on the organ, became maestro di cappella to the Duke of Lucca; and afterwards organist at Duderstadt, Hanover. He composed symphonies, organ and vocal music, and wrote a meritorious work, entitled *Cantus Gregorianus*. His nephew and pupil, Paul Homeyer (born at Osterode, Oct. 20, 1853), is also an eminent player, organist at the Gewandhaus, and instructor at the Conservatorium, Leipsic.—Mendel.

HOMILIUS, GOTTFRIED AUGUST,



born at Rosenthal, Saxony, Feb. 2, 1714, died in Dresden, June 1, 1785. Organist and church composer, pupil of Bach, became organist at the Frauenkirche in Dresden in 1742, cantor at the Kreuzschule and director of music in the three principal churches in 1755. He was one of the most eminent organists and church composers of the 18th century. Works: *Passions-Cantate* (1775); *Die Freude der Hirten über die Geburt Jesu*, a Christmas oratorio (1777); *Passion Cantata* (No. 2); *Cantata for Pentecost*, with orchestra; *do. for Ascension*; *Risuonate, cari boschi*, can-

tata; *Motets for all the Sundays and Feast days of the year*; 32 motets for 1 and 2 choirs, without orchestra; Six German airs, with pianoforte (Leipsic, 1768); *Choralbuch in 167 Chorälen*; *Choralbuch der zu Dresden gewöhnlichen Kirchenmelodien*; Six

Gottfried August Homilius.

trios for the organ; 22 choral melodies, varied and fugued. Most of these are in the royal library at Berlin, and some in the archives of the Kreuzchor at Dresden.—Fütis; Gerber; Schilling; Winterfeld, iii. 434.

HOMMAGE À HÆNDEL, duo for two pianofortes by Ignaz Mosecheles, op. 92, written for Cramer's concert in London, and first performed there by the composer and Cramer in 1822. Performed by Mendelssohn and Ferdinand Hiller in Leipsic, Jan. 16, 1840.

HOMME ARMÉ, L' (L'homme armé, L'homme armé), an old French chanson the melody of which was adopted by the composers of the 15th and 16th centuries as the *Cantus firmus* of a Mass called the *Missa l'homme armé*. The origin of the song is not known. On its theme, the melody of which is simple and unpretending, many masses were written by eminent composers. Among those who treated it are: Guillaume Dufay, Antoine Busnois, Regis, Firmin Caron, Johannes Tinctoris, Philippon de Bourges, Vincent Fauques, Orto, Vaqueras, Louis Compère, Antoine Brumel, Josquin Després, Pierre de la Rue, Mathieu Pipelare, Cristofano Morales, Palestrina, and Carissimi. Josquin's two masses on the subject are preserved in Petrucci (lib. i., Venice, 1502; lib. ii., ib., 1503). Palestrina's *Missa l'homme armé*, for five voices, is so constructed that it may be sung in triple or in common time, the first edition (1570) giving it in the former and the second (Venice, 1599) in the latter. Carissimi's 12-voice mass on the subject, probably the last one ever written, is in the Pontifical Chapel.

The title *L'homme armé* is given also to a French dance tune of the 15th or 16th century, the melody of which is wholly different from that in the masses.—Grove, ii. 126.

**HONORIO, ROMOALDO**, Italian composer living in the middle of the 17th century. He was a Cassaldulian monk. Walther mentions masses and other church music by him, and one of his motets is found in the collection by Ambrosius Profe (Leipzig, 1641-46).—Fétis; Mendel.

**HONOUR AND ARMS**, bass aria of Hapha, in B-flat major, with accompaniment of violins in unison, and continuo, in Handel's *Samson*, Act II., Scene 4.

**HONOUR AND JOY TO THE TRUE AND THE BRAVE**. See *Oberon*.

**HOOD, HELEN (FRANCIS)**, born, of American parents, in Chelsea, Mass., June 28, 1863, still living, 1889. Studied harmony and composition under J. C. D. Parker, John K. Paine, and G. W. Chadwick, and pianoforte under B. J. Lang. She is now studying in Berlin, under Philipp Scharwenka and others. Works: Songs, some published by Arthur P. Schmidt & Co. (Boston), others in MS.; Part-songs; Chamber music for strings in MS.

**HOOK, JAMES**, born at Norwich, England, in 1746, died at Boulogne, France, in 1827. Organist, pupil of Garland, organist of Norwich Cathedral; settled in London, where he was musical director at Marylebone Gardens in 1769-73, at Vauxhall Gardens in 1774-1820, and many years organist at St. John's, Horsleydown. He was the father of James Hook, Dean of Worcester and writer on ecclesiastical subjects, and of Theodore Edward Hook, the noted journalist, novelist, and wit. Works—Operas: *Dido*, 1771; *The Divorce*, 1781; *Trick upon Trick*, 1772; *Il Dilettante*,



1772; *Cupid's Revenge*, 1772; *Apollo and Daphne*, 1773; *The Lady of the Manor*, 1778; *Too civil by half*, 1783; *The Double Disguise*, 1784; *The Fair Peruvian*, 1786; *Jack of Newbury*, 1795; *Diamond cut Diamond*, 1797; *Wilmore Castle*, 1800; *Soldier's Return*, 1805; *Tekeli*, 1808; *Catch him who can*, 1806; *Music Mad*, 1807; *The Fortress*, 1807; *The Siege of St. Quentin*, 1808; *Killing no Murder*, and *Safe and Sound*, 1809; *The Country Wake*; *Blanche and Edgar*; *Coralie*; *The Pledge*; *The Cryer of Vauxhall*; *Love and Virtue*; *The Wedding*. *The Ascension*, oratorio, 1776; *Sonatas for pianoforte*; *Concertos for organ*; *Rondos and transcriptions*; 2,000 catches, songs, and cantatas. Nearly all his works have passed from memory, and he is known only by a few songs, of which *Within a mile o' Edinboro' Town*, and *Sweet Lass of Richmond Hill*, were among the most popular.—Grove; Mendel; Fétis.

**HOPE ARIA**. See *Fidelio*.

**HOPFE, (HEINRICH) JULIUS**, born at Schloss-Heldrungen, Thuringia, Jan. 18, 1817, still living, 1889. Destined for the church, he studied music while at the Gymnasium of Eisleben under Karstedt and the organist Günthersberg, and from 1840 pupil of A. W. Bach and Rungenhagen, while at the University of Berlin, where he afterwards settled to teach the pianoforte and harmony, and conducted several instrumental musical societies. Works: *Die Auferweckung des Lazarus*, oratorio (1850); *Church cantatas*; *Symphonies*; *Overtures*; *Quintet for strings*; *Trio and other chamber music*; *Pianoforte pieces and songs*. He published a *Choralbuch*, and 2 *Pianoforte methods*.—Mendel.

**HOPFFER, (LUDWIG) BERNHARD**, born in Berlin, Aug. 7, 1840, died at Niederwald, near Rüdeseim, Aug. 21, 1877. Dramatic composer; pupil at Kullak's academy (1857-60) of Kullak on the pianoforte, Wohlers and Espenhahn on the violoncello, and of Dehn and Wüerst in theory and composition. He travelled in Southern Ger-

## HOPKINS

many, Switzerland, and Italy in 1872-75. Works: Frithjof, opera, given in Berlin, 1871; Barbarossa, Festspiel, ib., 1871; Sakuntala; Der Student von Prag, comic opera; Pharao, for soli, chorus, and orchestra; Darthulas Grabgesang, for do.; The 23d Psalm, for do.; Symphonies, overtures, chamber music, and songs.—Fétis, Supplément, ii. 3; Mendel.

**HOPKINS, (EDWARD) JEROME**, born in Burlington, Vermont, April 4, 1836, still living, 1889. The son of John Henry Hopkins, Bishop of Vermont, he was a student at the University of Vermont and afterwards studied chem-

istry at the New York Medical College. He is self-taught in music, has been editor of several music publications, and was the founder in 1861 of the Orpheon Free Schools in New York. Works: Samuel, cantata for children, 1877; Dumb Love, operetta for do., 1878; Taffy and old Munch, do.; Festival Vespers, for boy choir, 2 chorus choirs, 1 echo choir, soli, 2 organs, and harp obligato, 1876-77; Andante grazioso in G, Adagio cantabile in D, Allegro moderato in A, Siciliano in G, and other pianoforte music; Songs.

**HOPKINS, EDWARD JOHN**, born at Westminster, London, June 30, 1818, still living, 1889. Organist, pupil of T. F. Walmisley, became organist of Mitcham Church, 1834, of St. Peter's, Islington, 1838, of St. Luke's, London, 1841, and of Temple Church, ib., 1843. Mus. Doc., Cambridge, 1882; do., Trinity College, Toronto, 1886. Professor of organ at Royal Normal College for the



Blind, Upper Norwood, London. Works: Morning and Evening service in F; do. in A; do. in B-flat; Morning service in C; Te Deum in A-flat; Anthems; Madrigals, songs, and organ compositions. His brother John (born, 1822), organist of Rochester Cathedral since 1856, has composed anthems, organ music, and songs.

**HOPKINS, JOHN LARKIN**, born at Westminster, London, in 1820, died at Ventnor, Isle of Wight, April 25, 1873. Organist, cousin of preceding, was a chorister in Westminster Abbey, and became organist of Rochester Cathedral in 1841, of Trinity College, Cambridge, and the University, in 1856. Mus. Bac., Cambridge, 1842; Mus. Doc., ib., 1867. Works: Services in C and E-flat; Te Deum in G; Anthems; 5 glees and a madrigal; Songs and part-songs.

**HÖPPNER, KARL MAGNUS**, born at Heida, near Riesa, Saxony, Aug. 6, 1837, still living, in Dresden, 1889. Organist, pupil of Friedrich Wieck, Charles Mayer, Julius Otto, and Johann Schneider. Works: Overture, Dresden, 1864; Sonatas for pianoforte; Organ music, mostly in MS.—Mendel.

**HORACES, LES (The Horatii)**, lyric tragedy in three acts, text by Guillard after Corneille, music by Salieri, represented at the Académie Royale de Musique, Paris, Dec. 7, 1786. Same text, music by Porta, Opéra, Paris, Oct. 18, 1800.—Lajarte, i. 353; ii. 18.

**HORÁK, VÁCLAV EMANUEL**, born at Msheno-Lobes, Bohemia, Jan. 1, 1800, died in Prague, Sept. 4, 1871. Organist, church composer, and writer on music, pupil of Josef Schubert; was a good organist at the age of twelve. He entered the Gymnasium at Prague in 1813, and while there sang in the choirs and played the organ in different churches, at the same time studying composition and theory from the works of Türk, Vogler, Albrechtsberger, and Cherubini. He became a favourite teacher, and in 1833 organist of the Theinkirche, in 1836 choir-



organist of the Theinkirche, in 1836 choir-

director of the Church of Maria-Schnee, in 1853 of the Adalbertskirche, and in 1859 again at the Theinkirche. In Bohemia he was considered one of the most sterling and productive church composers of modern times. Works: 11 masses, and a Requiem for voices and orchestra, besides two masses and two Requiems for voices only; *Te Deum*, graduals, offertories, etc. He published a work on harmony (Leipsic, 1846).—Heindl, *Gallerie der berühmten Pädagogen*, etc. (Munich, 1859), i. 294; Mendel; Wurzbach.

HORCH, LIEBCHEN, HORCH! See *Stradella*.

HÖRE, ISRAEL, aria for soprano, in B minor, in Mendelssohn's *Elias*, No. 21.

HORN, AUGUST, born at Freiberg, Saxony, Sept. 1, 1825, still living, 1889. Composer, pupil at the Leipsic Conservatorium; has lived in Leipsic with the exception of the years 1862-68, which he passed in Dresden. He has made a name by his clever arrangements of symphonies, operas, etc., for the pianoforte for four and eight hands, and for two pianofortes; he composed also overtures for orchestra, pianoforte pieces and songs, and an opera: *Die Nachbarn*, given at Leipsic, 1875.—Mendel; Riemann.

HORN, CHARLES EDWARD (Karl Eduard), born at St. Martin's-in-the-Fields, London, June 21, 1786, died in Boston, Mass., Oct. 1, 1849. Dramatic composer, son and pupil of Karl Friedrich Horn (1762-1830); taught singing by Rauzzini. He appeared as a singer in English opera in 1809, and the following year composed and produced an opera, *The Magic Bride*; studied singing under Thomas Welsh and reappeared in 1814, when his connection with the theatres as composer and singer lasted many years. In 1833 he went to America, introduced several English operas at the Park Theatre, New York, and afterwards became an importer and publisher of music. During his stay he gave also an oratorio, *The Remission of Sin*. He returned to England in 1843, gave his ora-

torio, renamed *Satan*, in London in 1845; he became musical director of the Princess's Theatre, returned to America in 1847, and in 1847-48 conducted the Handel and Haydn Society, Boston. Works—Operas: *The Magic Bride*, London, 1810; *Tricks upon Travellers*, 1810; *The Bee Hive*, 1811; *The Boarding House*, 1811; *Rich and Poor*, 1812; *The Devil's Bridge*, 1812; *Godolphin*, the *Lion of the North*, 1813; *The Ninth Statue*, 1814; *The Woodman's Hut*, 1814; *Charles the Bold*, 1815; *The Persian Hunters*, 1817; *The Election*, 1817; *The Wizard*, 1817; *Dirce*, 1821; *Philandering*, 1824; *The Death Fetch*, 1826; *Peeveril of the Peak*, 1826; *Pay to my order*, 1827; *Honest Frands*, 1830; *Lalla Rookh*, given at Dublin about 1820; *Annette*, given in London; *Nourjahad*; M. P. Oratorios: *The Remission of Sin*, and *Daniel's Prediction*; *Christmas Bells*, cantata; *Set of canzonets*. *Songs for The Merry Wives of Windsor*, 1823; *Many songs, ballads, and glees*. Of his songs, *Cherry Ripe*, *I know a bank*, and *I've been roaming*, still survive.—*Grove*; *Fétis*; do., *Supplément*, ii. 4; *Ireland, Records of the New York Stage*, 542.

HORN, HEINRICH, born of German parentage in Paris, 1789, died (?). Virtuoso on the harp, pupil of J. B. Mayer in London, whither he went at the age of ten, and where he began to appear in concerts in 1805. From 1808 he studied under Jean Elouis, with whom he travelled for four years in Scotland and Ireland, and then settled in London, to teach his instrument. Works: 15 airs and preludes for the harp; *Many rondos, variations, etc.*, for do.; *Method for do.*—*Fétis*; Mendel.

HORN, JOHANN KASPAR, German jurist, and amateur composer, living in Dresden in 1664-81. He composed several instrumental and vocal works, in collections which appeared in five separate parts, published under the title of *Parergon musicum* (Leipsic, 1664). Other similar collections, published in 1677, contained courantes, allemandes, etc., for five instruments. He

published also Arias and Canzonetti, with accompaniment of five violins or flutes and basso continuo (Frankfort, 1678).—Mendel; Gerber; Schilling; Fétis; Walther.

**HORN, KARL FRIEDRICH**, born at Nordhausen, Saxony, April 13, 1762, died at Windsor, England, Aug. 5, 1830. Organist, pupil of Schröter at Nordhausen; went when twenty years old to London, where he gave lessons and became music-master in ordinary to Queen Charlotte and the princesses, which position he held until 1811. In 1823 he succeeded William Sexton as organist of St. George's Chapel, Windsor. Works: 6 sonatas for pianoforte, violin, and bass; 12 sonatas for pianoforte and flute; 12 military divertimentos; 12 themes with variations for pianoforte, violin, and violoncello. He was author of a Treatise on Thorough-Bass, and with Samuel Wesley edited an English edition of Sebastian Bach's Wohltemperirte Clavier (London, 1810).—Mendel; Grove; Fétis.

**HORNEMAN, EMIL CHRISTIAN**, born in Copenhagen, Dec. 17, 1841, still living, 1889. Son and pupil of Johan Ole Emil Horneman, and pupil at the Leipsic Conservatorium in 1857-60. He has been, since 1879, head of a Conservatory of Music in Copenhagen. Works: Aladin, overture for orchestra; Heldenleben, do.; Caprices for pianoforte; Miniatur-Bilder for do., op. 20; Songs, etc.

**HORNEMAN, JOHAN OLE EMIL**, born at Copenhagen, 1809, died there, May 29, 1870. Vocal composer, whose songs became extremely popular in Denmark. His Tappere Landsoldat acquired the importance of a national melody in the Schleswig-Holstein campaign of 1864, and was widely known even abroad.

**HORNSTEIN, ROBERT VON**, born in Stuttgart in 1833, still living, 1889. Dra-

matic composer, pupil at the Conservatorium of Leipsic in 1850. Lived in Southern Germany and Switzerland. He was appointed professor at the Conservatorium of Munich in 1873. He has composed operettas and ballets, which were successfully produced at the court theatres of Stuttgart and Munich, and has published pianoforte music and songs.—Mendel.

**HORR, PETER**, born at Kleinsteinheim, near Hanau, July 13, 1800, died (?). Pianist, pupil of Vollweiler at Offenbach; settled at Frankfort in 1828, and has composed very useful instructive works for pianoforte; published a practical method for do., which became widely known, and arranged many classical works very skilfully for pianoforte, four hands.—Mendel.

**HORSLEY, CHARLES EDWARD**, born in London, Dec. 15, 1821, died in New York, March 2, 1876. Pianist, son and pupil of Dr. William Horsley; studied the pianoforte under Moscheles, and by Mendelssohn's advice went to Cassel to study under Hauptmann; he lived afterwards in Leipsic and enjoyed the friendship and instruction of Mendelssohn. On his return to England he became organist of St. John's, Notting Hill, and produced several oratorios, David, Joseph, Gideon, in the succeeding years, besides an anthem for the consecration of Fairfield Church, Liverpool (1854); music for Milton's Comus, many pieces for pianoforte, songs, etc. In 1868 he went to Australia, where he wrote an ode, Euterpe, for soli, chorus, and orchestra, which was given at the opening of the Town Hall, Melbourne, in 1870. Soon afterwards he removed to the United States.—Grove; Fétis; do., Supplément, ii. 4; Riemann; Mendel.

**HORSLEY, WILLIAM**, born in London, Nov. 15, 1774, died there, June 12, 1858. He was articled, when sixteen, to Theodore Smith, pianist; became organist of Ely Chapel, Holborn, and later assistant organist to Dr. Calcott at the Asylum for Female Orphans. In 1800 he graduated Mus. Bac.





at Oxford, in 1802 succeeded Callcott as organist at the Asylum, and in 1812 became organist also at Belgrave Chapel, Halkin Street, Grosvenor Place. In 1837 he was chosen organist of the Charter House, still retaining his other positions. Mendelssohn began in 1829 a friendship with the family, which became intimate and lasting. Works: When



Israel came out of Egypt, anthem, written about 1800; 5 collections of Gleees; Collection of 40 Canons; Collection of Psalm Tunes with Interludes, 1828; Sonatas and other pieces for the pianoforte; Many single gleees, *By Celia's arbour*, *Mine be the cot*, *O Nightingale*, etc. He was author of "An Explanation of the Major and Minor Scales."—Grove, i. 753; Moore, 439; Mendel, v. 306; Fétis, iv. 370.

**HORTA Y LLEOPART, ANASTASIO**, born in the second half of the 18th century, died at Barcelona, Spain, Feb. 12, 1843. Organist, pupil of José Maseras, and in composition of Andreu and Queralt; was organist successively of several churches at Barcelona, and famous for his talent of improvising. He composed for the organ and for the voice with organ accompaniment.—Fétis, Supplément, ii. 4.

**HORTENSE** (Eugénie de Beauharnais), Queen of Holland, Duchess of Saint-Leu, born in Paris, April 10, 1783, died at Viry, Oct. 5, 1837. Vocal composer, pupil of Plantade; her romance *Partant pour la Syrie* came into vogue about 1810, and has been very popular in France since 1852. A collection of her melodies and romances was published in Paris, 1856.—Fétis.

**HORZALKA, JOHANN EVANGELIST**, born at Triesch, Moravia, Dec. 6, 1798, died at Penzing, near Vienna, Sept. 9, 1860. Pianist, first instructed by his father, an

organist, then in Vienna pupil of Moscheles on the pianoforte, and of Emanuel Förster in thorough-bass and harmony; first appeared in public in 1819. He settled in Vienna and devoted himself to composition. Works: Grand concerto for pianoforte; Music for Ranpach's drama, *Der Müller und sein Kind*, and for Grillparzer's *Des Meeres und der Liebe Wellen*; Masses; Fantasias on operas, and other music for pianoforte.—Mendel; Wurzbach; Fétis; Schilling.

**HORIZIKY, FRANCISCUS**, born in 1756, died in Berlin, Oct. 25, 1805. Dramatic composer, private secretary in 1780-95, to Prince Heinrich of Prussia, at Rheinsberg, for whose private theatre he composed the following French operas: *Titus*, 1781; *Les Péruviens*, 1782; *Pertharite*, 1783; *Soliman*, 1785; *Antigone*, 1787; *Oreste*, 1789; *Le serrurier*, *Le maître de musique*, *Anacéon*, 1791; *Le jugement de Paris*, *Olympie*, 1792; *Pagamin de Monégue*, 1793; *Alexandre*, *Alzire*, 1794.—Fétis; Gerber.

**HOSA, THOMAS**, born at Melnik, Bohemia, in the first half of the 18th century, died at Brussels, May 16, 1786. Virtuoso on the horn; with his brother Georg, who was equally proficient, he made extensive concert tours, on which they acquired fame and a considerable fortune. At Brussels they entered the service of Duke Charles of Lorraine. He composed several concertos and duos for his instrument. Georg (died in Brussels, 1766) left no compositions.—Wurzbach.

**HÔTELLERIE PORTUGAISE, L'**, opéra comique in one act, text by Saint-Aignan, music by Cherubini, represented at the Théâtre Feydeau, Paris, July 25, 1798. It is Cherubini's 117th opera, and is chiefly remembered for the trio, "Que faire, ô ciel!" The overture is gay, but not one of his best. The introduction is written somewhat in the style of Spohr. Published by Breitkopf & Härtel.

**HÔTETERRE** (Hôteterre, Hauteterre), **LOUIS**, called *Le Romain*, from having lived

in Rome, the best flute player of the close of the 17th and the beginning of the 18th centuries. The son of Henri Hotteterre (died, 1683), a wind-instrument maker, he became a member of the king's band, and served as first flute at the courts of Louis XIV. and Louis XV. He composed a great deal for his instrument, and wrote several theoretical works, principally interesting now as part of the history of music in France. His "Principes de la flûte," etc. (Paris, 1699), and "L'art de préluder sur la flûte," etc. (ib., 1712), passed through several editions. His brother Nicolas (died in Paris, 1695), was bassoonist of the royal orchestra in 1668, and one of the twelve oboists of the Grande Œcurie. He left in MS. a book of dance music in six parts.—Fétis; Mendel; Gerber; Riemann.

HOVEN, JOHANN (pseudonym of Baron Vesque von Püttlingen), born at Castle Opole, Galicia, July 23, 1803, died in Vienna, Oct. 29, 1883. Dramatic composer, pupil in Vienna of Leidesdorf, Moscheles, and Worzischek on the pianoforte, of Vogel and Cicimara in singing, and of Sechter in composition. He was intimate with Schubert, greatly influenced musical life in Vienna, where he conducted the music festivals in the imperial winter *Manège*, and took active part in the reorganization of the *Gesellschaft der Musikfreunde*, threatened with dissolution by the disorders of 1848. He became its vice-president, and director of the Conservatorium founded by it. His songs, especially those on Heine's poems, rank very highly, and were commended by such men as Schumann, Berlioz, Ambros, and Hanslick. Grand gold medal of Austria for art and science, besides other Austrian and foreign decorations. Works—Operas: *Elena, ossia la donna del lago*, given in Vienna, 1830; *Turandot*, ib., 1838; *Johanna d'Arc*, ib., 1840; *Liebeszauber*, ib., 1845; *Ein Abenteurer Karls II.*, ib., 1850; *Der lustige Rath, Lips Tullian, oder die Ente*, both in Weimar, 1852-56 (under Liszt's direction); *Burg Thaya*, not given;

*Overture to Burg Thaya*, for full orchestra; *Festlied*, for solo, chorus, and orchestra, Vienna, 1843; *Chor der Waffensmiede*, for do.; 2 masses, besides graduals and offertories; *Quartet for strings*; *Sonatas*, dances, marches, variations, etc., for pianoforte; 15 four-part songs for male voices, op. 20, 45, 49; *Duets*, op. 12, 13, 29, 53; *Balladen, Romanzen, Lieder*, etc., op. 6, 7, 8, 10, 11, 14-18, 21-28, 30-44, 46-48, 51, 52, 54-57, *Die Heimkehr* (on 28 poems from Heine's *Reisebilder*), and others without opus number.—Album zum Besten nothleidender Künstler, etc. (Vienna, 1851), 136; *Gassner, Univ. Lex. der Tonkünstler*, 866; *Hanslick, Gesch. d. Conc. in Wien*, 367, 379; *N. fr. Presse*, Oct. 30, Nov. 27, 1883; *Sonntagsblätter* (Vienna, 1843), 669 (1846), 1224 (1847), *Beilage*, 450; *Wiener Allgem. Theat. Zeitg.* (1851), 841; *Wurzbach*; *Johann Vesque von Püttlingen* (J. Hoven), *Eine Lebensskizze*, etc. (Vienna, 1887).

HOWARD, SAMUEL, born in London in 1710, died there, July 13, 1782. He was chorister of the Chapel Royal, and studied under Pepusch; organist of St. Clement Danes and St. Bride's, Fleet Street; *Mus. Doc.*, Cambridge, 1769. Works: *Music for the Amorous Goddess, or Harlequin Married*, opera, Drury Lane, 1744; *Cantatas*; *Sonatas and concertos*; *This is the day*, anthem (published, 1792), and other anthems. Many of his songs are in contemporary collections. The psalm tunes *Howard and St. Bride's arc* by him.—Grove.

HOW BEAUTIFUL ARE THE FEET, aria for soprano, in G minor, with accompaniment of violins in unison, and continuo, in Handel's *The Messiah*, No. 36.

HOWGILL, WILLIAM, English organist of the 18th century. He was organist at Whitehaven in 1794, and afterwards in London. He published organ voluntaries, psalms, and anthems.—Grove; Fétis.

HOW LOVELY ARE THE MESSENGERS, see *Wie lieblich sind die Boten*.

HOYLAND, JOHN, born in Sheffield, England, in 1783, died at Louth, Lincoln-

shire, Jan. 18, 1827. Organist, pupil of William Mather, organist of St. James's Church, Sheffield, whom he succeeded in 1808. In 1818 he removed to Louth, where he became organist of the parish church. He composed anthems and other sacred music, besides songs and pianoforte music.—Grove; Fétis.

HOYOUL, BAUDOIN, born at Braine-le-Comte, Belgium, about 1540. Contrapuntist, was in the service of the Duke of Würtemberg. He published a book of motets (Nüremberg, 1587), in which he designates the place of his birth.—Fétis; Mendel, *Ergänz.*, 162; Gerber.

HRABĚ, JOSEPH, born at Bubenschn, near Prague, in 1816, died at Prague, March 19, 1870. Virtuoso on the double-bass, pupil of Hause at the Conservatorium, Prague, where he was appointed professor of his instrument in 1845, only two years after having completed his studies. He educated a large number of eminent pupils, and composed concertos, variations, fantasias, etc., besides excellent methods and études for his instrument.—Mendel.

HRAZEK, Pater IRENÁUS, born at Schan, Bohemia, in 1725, died at Kenkers, ib., April 13, 1777. Virtuoso on the viola d' amore; studied in Prague. He entered the Johannesorden, travelled through Germany and Italy as its inspector, and played in concerts for its benefit. His sonatas for the viola d' amore were much prized by amateurs of that class of music.—Fétis.

HŘÍMALÝ, ADALBERT, born at Pilsen, Bohemia, July 30, 1842, still living, 1889. Violinist, pupil of Mildner, became conductor of the orchestra at Gothenburg in 1861, at the National Theatre in Prague in 1868, at the German theatre there in 1873, and at Czernowitz, Bukowina, in 1875. His opera, *The Enchanted Prince* (1871), is a standard piece in the repertory of the National Theatre, Prague.—Riemann.

HUBANS, CHARLES, born in France about 1820, still living, 1889. Oboist, chef d'orchestre of the *Cirque d'Hiver*, subse-

quently of the *Concerts de Paris*, where he succeeded Musard fils. He became director at the Alcazar, finally at the *Bouffes Parisiens*, and *Folies-Bergère*. Works: *Le tour de moulinet*, operetta, *Bouffes Parisiens*, 1874; *La belle Lina*, opéra-bouffe, *Athénée*, 1875; *Les deux loups de mer*, saynète (interlude), *Casino d'Enghien*, 1876; *Rien qu'un jour*, opéra-comique, *Fantaisies Parisiennes*, Brussels, 1876; *Un amour dans le dos*, *Héloïse et Abeilard*, *Ravigore et Colodium*, *Prisonnier par amour*, *Une fausse Gélatine*, *Les grigouetteuses*, etc., operettas played at divers cafés-concerts; *Airs for the vaudeville Les femmes qui font des scènes*; *Romances and chansonnettes*.—Fétis, *Supplément*, ii. 5.

HUBENÉ, LOUIS, born at Bruges, contemporary. Dramatic composer, pupil of Berget, his uncle, who had studied under Cherubini. He became communal bell-player and organist of one of the principal churches in his native city. Besides church music and many pianoforte pieces, he has composed the Flemish operas: *Bandewyn van Constantinople*, given at Bruges, 1853; *Willem Beukels*; *Bertha of maed en Helendaed*.—Fétis, *Supplément*, ii. 5.

HUBER, FELIX, born at Berne, Feb. 23, 1810, still living, 1889. Vocal composer, published a collection of the mountain songs of Switzerland, 6 *Schweizer-Lieder*; *Lieder für eidgenössische Krieger*; *Lieder für Schweizer Jünglinge*, etc. (Berne).—Fétis.

HUBER, HANS, born at Schönewerd, Switzerland, June 28, 1852, still living, 1889, at Basel. Dramatic composer, pupil at the *Leipzig Conservatorium*, 1870-74, of Richter, Reinecke, and Wenzel; taught music privately for two years at Wessering, then at the *Music School in Thann*, Alsace, and later at the *Music School of Basel*. Works: *Pandora*, cantata for soli, chorus, and orchestra, op. 66; *Aussöhnung*, do. for male chorus and orchestra; *Lustspiel-Overture*, op. 59; *Tell Symphonie*, op. 63; *Sommernächte*, serenade, op. 87; *Römischer Karneval*, for orchestra; *Concerto for pianoforte*, op. 36;

## HUBER

do. for violin, op. 40 ; Trios, op. 30, 65 ; Trio-Phantasie, op. 84 ; Suite for pianoforte and violin, op. 82 ; do. for pianoforte and violoncello, op. 89 ; Sonatas for violin, op. 18, 42, 67 ; Sonata for violoncello, op. 33 ; Sonatas and suites for 2 and 4 hands, fugues, etc., for pianoforte ; Songs and choruses. In manuscript : Florestan, fairy opera ; 3 string quartets ; Das wohltemperirte Klavier, for 4 hands, etc.—Riemann.

**HUBER, JOSEPH**, born at Sigmaringen, April 17, 1837, died at Stuttgart, April 23, 1886. Dramatic composer, pupil at Stern's Conservatorium in Berlin of Leopold Ganz on the violin, and of Marx in harmony and composition ; later pupil of Eduard Singer and Peter Cornelius in Weimar. He became a violinist in the orchestra of the Prince of Hechingen at Löwenberg, and in 1864 was made Concertmeister of the Enterpe orchestra, Leipsic, whence he went to Stuttgart as violinist in the Royal orchestra in 1865. Besides two operas, *Die Rose von Libanon*, 1870, and *Irene*, he composed four symphonies, in one movement, many songs, and instrumental music.—Mendel ; Riemann.

**HUBER, KARL**, born at Varjas, Hungary, July 1, 1828, died at Pesth, Dec. 20, 1885. Dramatic composer, and violinist, professor of violin at the Conservatorium and Kapellmeister at the National Theatre in Pesth. Works—Operas : *Szekler Girls*, 1858 ; *Jolly Fellows* ; *The King's Kiss*, 1875.—Riemann.

**HUBERTI, GUSTAVE LÉON**, born in Brussels, April 14, 1843, still living, 1889. Pupil at the Brussels Conservatoire, where he won the second prize, 1863, for his cantata *Paul et Virginie*, and the Grand Prix de Rome, 1865, for his cantata *La fille de Jephté*. Since then his compositions have been purely Flemish in character, as he is one of the upholders of the modern Flemish school. Works : *De laatste Zonnestral*, Flemish oratorio ; *Willem van Oranje's dood*, cantata for chorus, baritone solo, and orchestra ; *In de garde*, Concertstück ;

*Maerlant's zang*, for male chorus ; *Serenade*, s'avonds als ik slapen ga ; chorus for children's voices ; *Suite for orchestra* ; *Concerto for pianoforte* ; *Songs*.—Fétis, Supplément, ii. 6 ; Gregoir, Documents, i. 42 ; Viotta.

**HUCBALD** (Hugbaldus, Ubaldus, Uchubaldus), born about 840, died at Saint-Amand, June 25 or Oct. 21, 930, or June 20, 932. He studied music at the monastery of Saint-Amand, near Tournay, with his uncle Milo, who became jealous of his musical ability and drove him away. He retired to Nevers, where he opened a school and taught music ; studied at Saint-Germain d'Auxerre about 860 ; succeeded his uncle at Saint-Amand in 872 ; and having educated pupils capable of replacing him, went to Saint-Bertin in 883, to direct a similar school. Called to establish again the old church schools at Rheims about 893, he returned to Saint-Amand in 900, and never again left it. His work on harmony is remarkable as being the earliest in which rules are illustrated by practical examples. Works : *Liber Ubaldi peritissimi musici de harmonica institutione* ; *Alia musica* ; *Hucbaldi Monachi Elmonensis Musica Enchiriadis*.—Ambros, ii. 122 ; Fétis ; Gerber ; Mendel ; Schilling.

**HUGH-CASS**, ———, French dramatic composer, contemporary. He was chef d'orchestre of the Casino at Marseilles in 1856, and of the theatre at Toulon in 1874. Works : *La croix de Jeannette*, opéra-comique, given at Marseilles, Grand Théâtre, 1865 ; *La ronde de nuit*, operetta, ib., Alcazar, 1872 ; *Le légataire de Grenade*, lyrical drama, Toulon, 1874 ; *Une revue à Tré-pigny-les-Oursins*, saynète burlesque.—Fétis, Supplément, ii. 8.

**HUGOT, A.**, surnamed le Jeune, born in Paris in 1761, died there, Sept. 18, 1803. Flute player, pupil of Atys. He was first flute at the Théâtre des Bouffons Italiens in 1789, afterwards of the Opéra Comique, at the Feydeau, and professor at the Conservatoire at its formation. He was distinguished by his finished flute playing at the Concerts Feydeau in 1796-97. Commissioned by

## HUGUENOTS

the Conservatoire to prepare a method for the flute, he died before the work was finished; it was completed on his plan by Wunderlich, and was published in their joint names as "Méthode de flûte adoptée, etc., par le Conservatoire de Musique" (Paris, 1804). It was translated into German, and has been published also in short abridgements in Leipsic, Bonn, Mainz, and Vienna. Works: 6 concertos for flute; 6 trios for 2 flutes and bass, op. 6; 6 duos for flutes, op. 1; do., op. 2; do., op. 4; do., op. 7; do., op. 9; 24 duos faciles; 6 sonatas for flute; do. for flute and bass, op. 12; Variations for flute, op. 5.—Fétis; Mendel.

**HUGUENOTS, LES**, grand opera in five acts, text by Scribe and Émile Deschamps, music by Meyerbeer, first represented at the Académie Royale de Musique, Paris, Feb. 29, 1836. The action takes place in 1572, in Touraine and Paris. The first act



Giuseppe Mario.

begins with a chorus of revellers, "Bonheur, de la table," in the salon of the Comte de Nevers, among whom are the Huguenots Raoul de Nangis and his servant Marcel. A page, Urbain, enters, sent by Marguerite de Valois, to invite Raoul to her château, where, to reconcile the two religious factions, she offers him the hand of Valentine, daughter of the Comte de Saint-Bris, a

Catholic. Raoul consents; but, recognizing Valentine as one whom he had rescued from insult, and whom he believes to love another, rejects her, and is challenged by Saint-Bris. Valentine is then commanded to marry the Comte de Nevers. While in the chapel at prayer she overhears the plot to assassinate Raoul, and tells Marcel, who, with a band of Huguenots, rescues his master. The combat about to follow is suppressed by Marguerite. Raoul discovers that Valentine loves him, and before her marriage seeks a last interview, which is interrupted by the entrance of De Nevers, Saint-Bris, and other Catholic noblemen. Valentine hides Raoul behind the tapestries, where he hears the plan for the slaughter of the Huguenots on St. Bartholomew's Eve, and witnesses the blessing of the swords. Raoul joins his party and, during the festivities given at the marriage of Marguerite with the King of Navarre, warns his friends. He then goes to a chapel to which the Huguenots have fled, and finds Marcel, who has been wounded. Valentine joins him, and they are united by Marcel. After singing the trio, "Savez-vous qu'en joignant vos mains dans les ténèbres," they chant the Lutheran hymn, "Ein feste Burg," which has already been heard in the opera, and perish in the massacre. The fourth act is Meyerbeer's most dramatic composition. At first it closed with the *Bénédiction des poignards*, "À cette cause sainte," but at the suggestion of Nourrit, Meyerbeer added the duet between Raoul and Valentine, "Où je vais? . . . secourir mes frères"; "Tu l'as dit, oui tu m'aimes," which forms a striking contrast. At this climax the opera is sometimes brought to a close. Among the best numbers are: The romance, "Plus blanche que la blanche hermine," accompanied by the viola d'amore; the page's cavatina, "Nobles seigneurs, salut!"; the aria, "O beau pays de la Touraine"; the duet, "Beauté divine, enchanteresse"; and the duet of Marcel and Valentine, "Dans la nuit où seul je veille."

## HULDIGUNGS-MARSCHE

This is the most popular of Meyerbeer's three greatest works. Up to Dec. 31, 1876, this opera had received 620 representations in Paris. The Bourbons prohibited its performance on account of the plot. Original cast :

Valentine.....Mlle Falcon.  
Marguerite.....Mme Dorus-Gras.  
Urbain.....Mlle Flécheux.  
Raoul.....M. Ad. Nourrit.  
Marcel.....M. Levasseur.  
Le comte de Nevers.....M. Déruvis.  
Le comte de Saint-Bris.....M. Serda.

Performed in Leipsic, April 9, 1837; in Dresden, March 23, 1838; and in Berlin, May 20, 1842, Mme Schröder-Devrient appearing in each place as Valentine. For the latter representation Meyerbeer condensed the opera into four acts. After hearing this performance, King Friedrich Wilhelm IV. appointed Meyerbeer General Music Director of Berlin. First represented in London by a German opera company in 1842; in Italian, as *Gli Ugonotti*, at Covent Garden, July 20, 1848, for which Meyerbeer adapted the score, transposed the part of the page for Mlle Alboni, and wrote an additional cavatina for her. The cast was :

Valentine.....Mme Viardot.  
Marguerite.....Mme Castellan.  
Urbain.....Mlle Alboni.  
Raoul.....Sig. Mario.  
Marcel.....Sig. Marini.  
Le comte de Nevers.....Sig. Tagliafico.  
Le comte de Saint-Bris.....Sig. Tamburini.

First given in New York, June 24, 1850, with Steffanone as Valentine, Bosio as Marguerite, and Salvi as Raoul. Performed in German at the Metropolitan Opera House, New York, Nov. 28, 1888, with Frau Moran-Olden as Valentine. The score was published by Brandus (Paris), and Breitkopf & Härtel (Leipsic); with pianoforte arrangement by Ch. Schwencke (Schlesinger, Paris). Many pot-pourris and arrangements of airs from this work have been made,

among which are : A *Scherzo* for the pianoforte, by Czerny, op. 407 (Breitkopf & Härtel, Leipsic, 1836); and a *Transcription*, *Fantaisie dramatique*, for the pianoforte, by Liszt, op. 83 (Hofmeister, Leipsic, 1880). Schumann disliked the *Huguenots* intensely, and published a criticism in the *Neue Zeitschrift* (1837), No. 19. — Liszt, *Gesamm. Schr.*, ii. 64; Lajarte, ii. 152; Clément et Larousse, 347; Hanslick, *Moderne Oper*, 143; *Athenæum* (1848), 731; *Allgem. mus. Zeitung*, xxxviii. 195, 249; xxxix., 259; xl., 208; Upton, *Standard Operas*, 138.

**HULDIGUNGS-MARSCHE** (March of Homage), by Wagner, written in 1864, for the coronation of Ludwig II. of Bavaria, published in 1869. The original score for military band remains in MS. The published version for orchestra was begun by Wagner and the scoring finished by Raff. Liszt also wrote a march under this title in 1853, for the accession of Duke Carl of Saxe-Weimar.

**HULLAH, JOHN (PYKE)**, born at Worcester, England, June 27, 1812, died in London, Feb. 21, 1884. Vocal composer, pupil in 1829 of William Horsley, and at the Royal Academy of Music in 1832 of Crivelli in singing. In 1841 he opened a school at Exeter Hall for the instruction of teachers of day and Sunday schools in vocal music, by a system based on that of Wilhelm in Paris, and so great was its success that, from 1840 to 1860, about 25,000 persons passed through his classes. A series of concerts in which his more advanced pupils appeared was given by him in St. Martin's Hall, from 1850 to 1860. He was appointed professor of vocal music in King's College, London, in 1844; resigned in 1874, but held similar appointments in Queen's College and Bedford College, London, in 1879; conductor of concerts at Royal Academy of Music in 1870-73; organist of the Charter House in 1858; conducted concerts of the children of the metropolitan schools at the Crystal Palace for many years; appointed inspector of train-

## HÜLLMANDEL

ing schools for the United Kingdom in 1872. Received degree of LL.D. from University of Edinburgh in 1876; was made member of the Society of St. Cecilia in Rome, and of the Musical Academy in Florence in 1877. Works—Operettas: *The Village Coquettes* (words by Charles Dickens), given in London, 1836; *The Barbers of Bassora*, ib., 1837; *The Outpost*, ib., 1838; *Motets*, anthems, concerted vocal music, and many songs, among which are *Three Fishers*, *The Storm*, and *O that we two were Maying*.—Grove; Mendel, *Ergänz.*, 163; *Fétis*, *Supplément*, ii. 8; *Riemann*.

HULLMANDEL, NICOLAUS JOSEPH, born in Strasburg in 1751, died in London in 1823. Studied first in the cathedral of his native town, and then in Hamburg under Philipp Emanuel Bach. He travelled through Italy in 1775, and went in 1776 to Paris, where he became celebrated as a teacher; was in London in 1787, and soon after married; returned to Paris, and gave up professional life; but in 1790 he was a refugee in London and again gave lessons. He returned to France, but lived in retirement. His published works consist of *Sonatas* for pianoforte, and for pianoforte and violin and violoncello; variations, etc.—Mendel; *Fétis*; Schilling, *Weitzmann*, *Geschichte des Clavierspiels*, 53.

HULLWECK, FERDINAND, born at Dessau, Oct. 8, 1824, still living, in Dresden, 1889. Violinist, pupil of Friedrich Schneider; became second *Conzertmeister* of the royal orchestra in Dresden in 1844, where he is also professor at the Conservatorium. Has published mainly instructive compositions for his instrument.

HUME, ALEXANDER, born in Edinburgh, Feb. 17, 1811, died in Glasgow, Feb. 4, 1859. Self-taught, a teacher in Edinburgh and Glasgow, and composer of many popular songs. Among his best are *Afton Water*, *The Scottish Emigrant's Farewell*, and *My ain dear Nell*, to the last of which he wrote also the words. In 1854 his madrigal, *Rond a circle*, was awarded

a prize. His duet, *Come again*, his trio, *Tell me where my Love reposes*, and his glees, *The Sun Dial*, and *Hasten Soft Breeze*, were popular. He wrote also anthems, and psalm and hymn tunes, and published *The English Hymn Tune Book*, arranged for four voices (Edinburgh, n. d.).—Brown.

HUME, WILLIAM, born in Edinburgh, Sept. 25, 1830, still living, 1889. Son and pupil of Alexander Hume; teacher of music, editor of several musical publications, and musical critic of "The *Baillie*," Glasgow. Works: *The Call to Battle*, cantata, text by Mrs. Hemans; *Bartimeus*, do. for baritone solo and chorus; *Psalm 67*, for treble voices. Once more a *Welcome to the Woods*, *Caller Herrin*, *The Woodpecker*, *Good morrow to the hills again*, and other part-songs, songs, and glees.—Brown.

HUMFREY (Humphrey, Humphrys), PELHAM, born in London in 1647, died at Windsor, July 14, 1674. He became a chorister of the re-established Chapel Royal in 1660; was sent abroad to study by Charles II. in 1664, and was in Paris under Lulli; was appointed Gentleman of the Chapel Royal in 1666; made Master of the Children in the Chapel Royal in 1672, and later in the same year was appointed composer in ordinary for the violins to His Majesty in conjunction with Thomas Purcell. Works: *Anthems*; *Evening Service* in E minor; *Songs*; 2 odes for the King's Birthday.—Grove; *Fétis*; Barrett, *English Church Composers*, 92; *Harmonicon* (1832), 263.

HUMMEL, EDUARD, born in Vienna in 1814, still living, 1889. Pianist, son and pupil of Johann Nepomuk Hummel, and would have become better known if his father's fame had not overshadowed him. He visited England in 1840; was *Kapellmeister* of the theatre at Augsburg, 1840, at Troppan, Silesia, 1872, later at Brünn, Moravia, and 1874 at the comic opera in Vienna. He is now living in Brünn. He brought out a romantic opera, *Alor, oder die Hunnen vor Magdeburg*, Weimar, 1843.—Mendel; *Fétis*.

## HUMMEL

**HUMMEL, FERDINAND**, born in Berlin, Sept. 6, 1855, still living, 1889. Virtuoso on the harp, first instructed by his father, who made him proficient on that instrument at the age of seven, and travelled with him through Europe in 1864-67; then pupil in composition at Kullak's academy, 1868-71, and until 1875 at the royal school for music, of Kiel and Bargiel. Works: Symphony for orchestra; Overture for do., op. 17; Concert-Phantasia for harp and orchestra; Quartet for pianoforte and strings; *Märchenbilder*, op. 10, and *Walddenen*, op. 11 and 31, Phantasiestücke for violoncello and pianoforte; Notturmo for violoncello, harp, and harmonium; 3 sonatas for violoncello, op. 2, 9, 12; Sonata for horn; Concertstück for pianoforte, op. 1; Suite for do.; 2 concert polonaises, and many other works for do.; *Rampelstilzchen*, *Frau Holle*, *Hänsel und Gretel*, for female chorus and solo.—Riemann.

**HUMMEL, JOHANN BERNHARD**, born in Berlin in 1760, died (?). Pianist, music teacher in Warsaw in 1797; returned to Berlin on the death of his father, Johann Julius Hummel, and succeeded him in his music publishing business. Works: Sonatas for pianoforte; do. for pianoforte and violin; Variations; Songs, etc.—Fétis; Gerber; Schilling.

**HUMMEL, JOHANN NEPOMUK**, born in Presburg, Nov. 14, 1778, died in Weimar, Oct. 17, 1837. Pianist, son and pupil of Joseph Hummel, music master at the Military School at Wartberg (whither the family moved about 1780), in singing, on the pianoforte, and on the violin. In 1785 the family moved to Vienna (where the father was engaged by Schikaneder as Kapellmeister at his theatre), and Johann became for two



years the pupil of Mozart, who took him into his house. In 1788 he accompanied his father on a seven years' professional tour as pianist through Germany, Denmark, England, and Holland, returning to Vienna in 1795, when he began studying strict counterpoint under Albrechtsberger, and profited by the advice of Haydn and Salieri in free composition. From April 1, 1804, to May, 1811, he filled Haydn's old post as Kapellmeister to Prince Eszterházy, from which period date most of his dramatic and church works. He taught and composed in Vienna from 1811 to 1816, when he became Kapellmeister at Stuttgart; in 1820 he went to fill the same post at Weimar, and held it until his death. But he obtained frequent and extended leaves of absence, and made many professional tours: to St. Petersburg in 1822 with the grand Duchess Maria Paulovna, in 1825 to Paris where he was made Chevalier of the Legion of Honour, in 1826 to Belgium and Holland, in 1827 to Vienna, in 1828 to Warsaw, and in 1829 again to France, appearing everywhere with triumphant success. In 1830 and 1833 he made trips to England, conducting a season of opera in London. During the last four years of his life his health was much impaired, and he could devote but little time to professional duties. He died of dropsy of the pericardium. Hummel represents, in the history of pianoforte writing and playing, the transition from the classic school of Mozart and Haydn to the modern romantic school. His works are distinguished for formal beauty, excellence of construction, and brilliancy of ornament, if also for a certain academic dryness. He was considerably overrated during his lifetime, being at one time looked upon in Vienna as the equal of Beethoven. His one work which still retains an unweakened hold upon the interest of both musicians and the public is the septet in D minor, op. 74, a masterpiece of its kind.

Works.—1. Dramatic: *Le vicende d' amore*, opera buffa, 2 acts, Vienna, 1804;



## HUMORESKE

Mathilde von Guise, opera, 3 acts, ib., 1810 (pianoforte score, Paris and Leipsic); Das Haus ist zu verkaufen, operetta, 1 act, the text translated from Alex. Duval's "Maison à vendre," ib., 1812; Die Rückfahrt des Kaisers, do., 1 act, ib., 1814; Die Eselshaut, fairy operetta; Der Zauberring, ballet-pantomime; Der Zauberkampf, do.; Paris et Hélène, ballet; Das belobte Gemälde, do.; Sappho von Mitylene, do.; Das Lob der Freundschaft, cantata for solo and chorus; Diana ed Endimione, do., with orchestra.

II. Church music: Mass for 4 voices, orchestra, and organ, in B-flat, op. 77 (Vienna, Haslinger; Paris, Richault); 2d do., in E-flat, op. 80 (ib.); 3d solemn mass for do., in D, op. 111 (ib.); Gradual for do., Quodquod in orbe, op. 88 (ib.); Offertory for soprano solo, chorus, orchestra, and organ, op. 89 (ib.).

III. Instrumental: Overture for grand orchestra, in B-flat, op. 101 (Leipsic and Paris); Symphonie concertante for pianoforte, violin, and orchestra, op. 17 (Vienna, Diabelli); Concerto No. 1, for pianoforte and orchestra, in C, op. 34 (Vienna, Haslinger); Do., No. 2 (facile), in G, op. 73 (ib., and Paris, Lauver); Do. No. 3, in A minor, op. 85 (ib.); Do., No. 4, in B minor, op. 89 (Vienna, Leipsic, Paris); Do., No. 5, Les adieux, in E, op. 110 (ib.); Do., No. 6, in A-flat, op. 113 (ib.); rondeaux brillants for pianoforte and orchestra, op. 56, 98, 117 (ib.); Thèmes variés for do., op. 97, 115 (ib.); Das Zauberkorn Oberon's, grand fantasia for do., in E, op. 116; 3 string quartets, op. 30 (ib.); Grand septet for pianoforte, flute, oboe, horn, viola, 'cello, and double-bass, in D minor, op. 74; Grand do. (military) for pianoforte, flute, clarinet, trumpet, violin, viola, and double-bass, in C, op. 114 (Vienna and Paris); Grand serenade No. 1, for pianoforte, violin, guitar, clarinet, and bassoon, op. 63 (Vienna, Artaria; Paris, Richault); Grand do., No. 2, op. 66 (ib.); Grand quintet for pianoforte, violin, viola, 'cello, and double-bass, in E-flat, op. 87 (Vienna and Paris); 7 trios for pianoforte, violin, and 'cello, op.

12, 22, 35, 65, 83, 93, 96 (Vienna, Leipsic, Offenbach, Paris, etc.); 8 sonatas for pianoforte and violin, op. 5, 19, 25, 28, 37, 50, 64, 104 (ib.); 3 sonatas for pianoforte, 4 hands, op. 43, 92, 99 (ib.); Sonatas for pianoforte solo, op. 13, 20, 36, 81, 106 (ib.); 3 fugues for do., op. 7; Rondos for do., op. 11, 19, 107, 109; Fantasias for do., op. 18, 123, 124; Caprices and studies for do., op. 49, 67, 105, 125; Variations for do., op. 1, 2, 8, 9, 40, 57, 118, 119; Ausführliche theoretisch-praktische Anweisung zum Pianofortespiel, etc. (Vienna, Haslinger, 1828;

*J. N. Hummel*  


London, Boosey & Co.; Paris, Ferreur). —Wurzbach; Brockhaus; Fétis; Mendel; Riemann.

HUMORESKE, a title given by Schumann to a series of pianoforte sketches in cyclic form, in C, op. 20, written in 1839, dedicated to Frau Julie von Webenau; published by P. Mechetti & Co., and by C. A. Spina (Vienna, 1839), and Breitkopf & Härtel (Leipsic). No. 2 of his Phantasiestücke for pianoforte, violin, and violoncello, op. 88, is also called Humoreske. Heller (op. 64), and Grieg (op. 6, op. 19), have used this term also for pianoforte pieces. See also *Gauleamus Igitur*.

HUNGARIA, symphonic poem for orchestra by Liszt, op. 4, No. 9. Sketched in 1846 as an Ungarischer Marsch for pianoforte solo. Published in 1853. Instrumentated and performed in 1853. Rewritten in June, 1856. First performed under Liszt's direction in Pesth, August, 1856. Published in score, and for two pianofortes, four hands, by Breitkopf & Härtel (Leipsic, 1857).

HUNGARIAN CONCERTO. See *Concert* in ungarischer Weise.

HUNNEN-SCHLACHT (Battle of the Huns), symphonic poem for orchestra, by

Liszt, op. 4, No. 11, suggested by Kaulbach's painting. Conceived in Munich in November, 1856, written in 1857, first rehearsal, Weimar, October, 1857, first performance, Weimar, April, 1858. Published in score, and for two pianofortes, four hands, by Breitkopf & Härtel (Leipsic, 1858).—Pohl, Liszt, 400; Upton, Standard Symphonies, 289.

HUNT, KARL, born in Dresden, July 27, 1766, died (?). Violinist, chamber musician to the Elector of Saxony; pupil of his father and of Seydelmann, 1770-76. He became first violinist of the Hofkapelle, Dresden, in 1783. Works: 10 concertos for violin and orchestra; 2 symphonies for 2 violins and do.; 8 quartets for 2 violins, viola, and violoncello; 6 symphonies; An operetta; Lieder; Church music; Variations for pianoforte, etc.—Mendel; Fétis; Gerber; Schilling.

HUNT, THOMAS, English composer of the 16th century. He contributed the 6-part madrigal: Hark! did you ever hear so sweet a singing, to the Triumphes of Oriana (1601). An anthem by him, Put me not to rebuke, is contained in Barnard's MS. collection of the English Sacred Harmonic Society.—Grove; Fétis.

HUNTEN, FRANZ, born at Coblenz, Dec. 26, 1793, died there, Feb. 22, 1878. Pianist, first instructed by his father, an organist, then pupil at the Conservatoire, Paris (1819), of Pradhler on pianoforte, of Reicha in harmony, of Cherubini in counterpoint; taught in Paris until 1837, when he retired to Coblenz. He began to compose at the age of ten; his works for pianoforte, which are of a pleasing style, became very popular, and were remunerated with enormous prices. Works: Méthode nouvelle pour le piano, op. 60; Trio for pianoforte, violin, and violoncello, op. 14; duos for pianoforte and violin, op. 22, 23; Serenades, divertissements, and many themes with variations, for pianoforte. His brothers Wilhelm and Peter Ernst are pianists also, the former at Coblenz, the latter at Duisburg, and

have composed for their instrument; Peter Ernst also duos and trios for guitar, flute, and viola.—Allgem. d. Biog., xiii. 421; Mendel; Fétis; Schilling; do., Supplément, 220.

HUNTSMEN'S CHORUS. See *Freischütz*.

HURLEBUSCH, KONRAD FRIEDRICH, born at Brunswick in 1696, died at Amsterdam in 1765 (or about 1770?). Dramatic and church composer, son and pupil of the organ virtuoso Heinrich Lorenz Hurlebusch (born at Hanover, 1666), then studied in Hamburg (1714) and Vienna (1716), and visited Italy in 1718-21. On his return he gave concerts at Munich, and having visited other cities of Germany, accepted a call to Stockholm as court Kapellmästare and organist, in 1722, but returned to Brunswick in 1725. Called as Kapellmeister to Baireuth, then to Dresden in the year following, he was not satisfied with either position, and in 1727 settled at Hamburg, whence he went to Amsterdam in 1738 as organist of the reformed church. Works: *L'innocenza difesa*, opera, given at Stockholm, 1722; Armenio, do., ib., 1725; Flavio Cuniberto, do., Hamburg, about 1730; The 150 psalms of David in motets, with harpsichord and organ (Amsterdam, 1766); 80 to 100 Italian airs, with instruments; 12 Italian cantatas, with violin and other instruments; Italian cantatas, with bass; 12 concertos, 12 sonatas, 8 overtures; 6 concertos for harpsichord, with instruments; 24 fugues for harpsichord and organ; 18 sonatas or suites for harpsichord.—Gerber, Hist. Lex.; Mendel; Schilling; Van der Straeten, iv. 412; Viotta.

HURON, LE, opéra-comique in two acts, text by Marmontel from Voltaire's "*L'ingénu*," music by Grétry, performed with success at the Théâtre Italien, Paris, Aug. 20, 1768. This was the first opera by Grétry given in Paris.—Clément et Larousse, 348.

HURTADO (Y DE AVALOS), PIERRE, church composer of the 17th century, born

## HUSARENLIEDER

in Spain, or in the Netherlands of Spanish parentage. He was educated in the choir of the royal chapel, Brussels, where he remained ten years; later he became maître de chant at the cathedral of Ghent. Works: Motet de chœur, for 4 voices and 3 instruments; do. for 3 voices and do.; Motet for 3 voices; do. for 6 voices and 3 instruments; Te Deum for do.—Van der Straeten, i. 39; Fétis, Supplément, ii. 9; Viotta.

**HUSARENLIEDER** (Hussar Songs), four songs for a baritone voice and pianoforte, poems by Nicholas Lenau, music by Schumann, op. 117, composed in 1851, and dedicated to Heinrich Behr. I. Der Husar, trara! was ist die Gefahr? in B; II. Der leidige Frieden hat lange gewährt, in G minor; III. Den grünen Zeigen, den rothen Wangen, in E; IV. Da liegt der Feinde gestreckte Schaar, in C minor. Published by Bartholf Senff (Leipsic, 1852); also by Breitkopf & Härtel.

**HUS-DESFORGES, PIERRE LOUIS**, born in Toulon, March 14, 1773, died at Pont-le-Voy, near Blois, Jan. 20, 1838. Virtuoso on the violoncello, grandson of the violinist Jarnowick, received his musical education as a choirboy at the Cathedral of La Rochelle, entered a regiment of mounted riflemen as trumpeter in 1792, and took part in the first campaigns of the revolution. In 1796, having lost a finger of his right hand, he entered the orchestra of the Grand Théâtre at Lyons, but remained there only six months, having decided to study at the newly erected Conservatoire in Paris, under Janson, the elder. Towards the end of 1800 he went with a dramatic company as chef d'orchestre to St. Petersburg, returned in 1810, and travelled in the provinces of France until 1817, when he again settled in Paris, and became first violoncellist in the orchestra of the Théâtre de la Porte-Saint-Martin. In 1820 he established a school of music at Metz, but soon resumed his travels and lived in Paris until 1828, when he was made chef d'orchestre of the Théâtre du

Gymnase dramatique; resigned in 1829, and in 1831-32 held a similar position at the Théâtre du Palais-Royal. He finally became professor at the school of Pont-le-Voy, near Blois. Works: Symphonie concertante for violin and violoncello; 3 Concertos for violoncello and orchestra; 9 quintets for strings; Trios for do., op. 15-17; Duos for 2 violoncellos, op. 7, 30, 31, 47; Sonatas for violoncello, op. 3; Soirées musicales, thèmes variés, for do., with violin and bass; Method for violoncello.—Fétis; Mendel; Schilling.

**HUSITSKÁ**, dramatic overture for orchestra, by Antonín Dvořák, op. 67, written for and first performed at the opening of the new Bohemian theatre in Prague, in 1883. Given by the London Philharmonic Society, March 20, 1884, Dvořák conducting. First time in America at Van der Stucken's Novelty concerts, New York, Oct. 25, 1884. Subject, the wars of the Hussites. Published by N. Simrock (Berlin, 1884).—Athenæum (1884), i. 418.

**HUSS, GEORGE JOHN**, born in Roth, Bavaria, Sept. 25, 1828, still living, 1889. Organist, studied the pianoforte, the organ, and theory under his father, who was headmaster of the royal parochial school, Roth. When nine years old he became organist of the Lutheran church in his native town; in 1848 he went to America and began teaching the pianoforte. He has been organist in the First Presbyterian Church, Elizabeth, N. J.; Third Presbyterian, and South Park Churches, Newark, N. J.; and for nine years in the University Place Presbyterian Church, New York. His works include a number of pieces for the pianoforte, and several church services.

**HUSS, HENRY HOLDEN**, born in Newark, New Jersey, June 21, 1862, still living, 1889. Pianist, son and pupil of George John Huss, and in 1879-82 studied counterpoint and composition under O. B. Boise. In 1882 he went to Europe, and studied, in the Munich Conservatorium, counterpoint, composition, instrumentation, and the organ un-

der Josef Rheinberger, pianoforte under Josef Giehl, and conducting under Ludwig Abel. In 1855 he returned to America and settled in New York. Works: Forest Idyl, for orchestra, performed at Munich Conservatorium, 1884; Symphonie Rhapsody, for pianoforte and orchestra, Boston, Nov. 1, 1886, New York, Nov. 15, 1887; Ave Maria, for soli, female chorus, harp, organ, and string orchestra, New York, April 12, 1888. His other compositions comprise a string quartet; a trio for pianoforte, violin, and violoncello; Ballad for chorus and orchestra; Songs, and part-songs.

HUSS, JOHANN, oratorio, text by Dr. A. Zeme, music by Carl Loewe, first performed by the Singakademie, Berlin, in 1841, under the direction of the composer. Given in Quaedlinburg under Theodor Forchhammer, and in Halle under Zehler in 1884. Arranged for pianoforte by the composer. Published by Ed. Bote and G. Bock (Berlin, 1842).—Allgem. mus. Zeitung, vol. 44, 817; Schumann, Gesamm. Schr., ii. 298.

HUTOY, EUGÈNE, born at Liège, July 2, 1844, died there, Feb. 17, 1889. Dramatic composer, pupil at the Liège Conservatoire, where he became professor of solfège in 1872. Works: Quiroco et Cristi, comic opera, given at Liège, Pavillon de Flore, 1872; La posada, ou le souper du roi, ib., Théâtre Royal, 1874.—Fétis, Supplément, ii. 9.

HUTSCHENRUIJTER, WILLEM, born in Rotterdam, Netherlands, Dec. 25, 1796, died there, Nov. 18, 1878. Instrumental and vocal composer, pupil of Hummel and Romberg, studied the violin under Dahmen, afterwards the horn and trumpet, and became one of the leading performers on these instruments in Holland. He entered the city orchestra, and in 1821 founded the music corps of the Civic Guard, and in 1822 became Kapelmeester of both corporations. He founded also the society of the Eruditio Musica in 1826, became director of the Euterpe Choral Society, and of the Musis Sacrum Society, was professor at the School

of Music, and Kapelmeester of St. Dominik's Church, organized and conducted a church choir at Schiedam, received the honorary title of Kapelmeester at Delft, and was a member of the Accademia di Santa Cecilia in Rome. Order of the Oaken Crown in 1858. Works: Le roi de Bohême, opera, given at Rotterdam; 4 symphonies for full orchestra; 2 concert overtures (crowned by the Netherland Music Society); Overtures for wind instruments; Several collections of songs; Masses, cantatas, songs for schools, and more than 150 compositions for wind instruments.—Mendel; Riemann; Fétis, Supplément, ii. 9; Viotta.

HUTTENBRENNER, ANSELM, born at Gratz, Styria, Oct. 13, 1794, died at Ober-Andritz, near Gratz, June 5, 1868. Dramatic and church composer, first instructed by the organist Matthäus Gell, in singing and on the pianoforte, then pupil in composition of Salieri in Vienna, where he was intimate with Beethoven, who died in his arms, and Schubert, who was his co-disciple. From 1816 he appeared successfully in public as a pianist but, obliged to assume the administration of the family estate on his father's death, he returned to Gratz in 1820, and did much towards the promotion of musical life there; in 1825 he was elected director of the Musikverein. He wrote also musical criticisms for various publications. Works: Die französische Einquartierung, comic opera (1819), not given; Armella, oder die beiden Viceköniginnen, do., given at Gratz, 1827; Lenore, opera, ib., 1835 and (enlarged) 1837; Oedip auf Kolonos, opera; 9 masses; 3 Requiems; 5 symphonies; 10 overtures; 3 funeral marches; 2 quartets for strings; Quintet for do.; Sonatas, 24 fugues, and other compositions for pianoforte; 300 quartets for male voices, and choruses; over 200 songs, etc.—Leitner, Ans. Hüttenbrenner (Gratz, 1868); Mendel; Wurzbach.

HYE, Mme DE LA. See *La Hye*.

HYLLESTED, AUGUST, born of Danish parentage in Stockholm, Sweden, June

17, 1858, still living, 1889. Pianist, son of Rasmus Madsen Hyllested, Stadtmusicus, Stockholm, pupil at the Royal Conservatoire in Copenhagen, 1871-76, on the pianoforte of Edmund Neupert, and in composition of Niels W. Gade. In 1879 he studied in Berlin under Kullak and Xaver Scharwenka; in 1880 at Weimar under Liszt, and on his return to Berlin counterpoint under F. Kiel. When ten years old he gave pianoforte recitals throughout Scandinavia, and in 1876 became organist of the Nykjöbing (Denmark) Cathedral, and conductor of the Musical Society. In 1879 he went to Germany, and in 1883-84 made concert tours through Great Britain. In 1885 he went to New York, and gave concerts in connection with Ovide Musin, the violinist; and has since given pianoforte recitals in the principal eastern cities of the United States, and in Canada. In 1886 he became assistant director of the Chicago Musical College. Works: Marche Triomphale, for orchestra; Pieces for the pianoforte, among them variations, transcriptions, etc.



HYMBER, WERNER, born at Jöhnitz, Bohemia, March 4, 1734, died at Kukul, ib., in 1810. Virtuoso on the violin, pupil of Lolli, Fismann, and Luoggi, and in Vienna of Seuche in composition. He entered the order of the Hospitallers in 1755, was sent to Vienna as choir-master of their church there, in 1770 became prior of the monastery at Prossnitz, Moravia, and in 1790 was regens chori at the church of his order at Kukul, Bohemia. His masses, offertories, symphonies, concertos, and arias are preserved in the archives of his order.—Dlabacz; Wurzbach.

HYMN TO APOLLO, chorus for male voices with pianoforte, music by Arthur W. Thayer, first sung by the Apollo Club, Boston, April 25, 1888.

HYMN OF PRAISE. See *Lobgesang*.

HYMNE À LA FRANCE. See *Vox Populi*.

HYMNE À VICTOR HUGO, for orchestra and chorus ad libitum, by Camille Saint-Saëns, op. 69, published by Durand & Schoenewerk (Paris, between 1880 and 1886). Arranged for pianoforte for four hands by E. Guiraud, and for two pianofortes for four hands by the composer.

I AM A SIMPLE MULETEER. See *Rose of Castile*.

ICH BIN DER SCHNEIDER KAKADU (I am the tailor Cockatoo), theme from Wenzel Müller's "Schwestern von Prag" (Prague, 1794), used by Beethoven as the motive for trio No. 9, in G, op. 121a, Adagio, Variationen, und Rondo, composed in 1824. Published by Steiner & Co. (Vienna, 1824), by Breitkopf & Härtel, Beethoven Werke, Serie XL, No. 9.—Lenz, Beethoven, vol. ii., Part iv., 139.

ICH BIN'S, ICH SOLLTE BÜSSEN (Tis I! my sins betray Thee), choral in A-flat major for Cori I. and II., with accompaniment of 2 oboes, strings complete, organ and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, No. 16. The melody is "Nun ruhen alle Wälder," by Heinrich Isaac (about 1490).

ICH DANKE DIR, HERR, bass aria of Paulus, with chorus, in A minor, in Mendelssohn's *Paulus*, No. 20.

ICH DENKE DEIN, original theme with six variations in D, for the pianoforte, for four hands, by Beethoven, on the song, "Ich denke dein," composed in 1800. Published without opus number in 1805. Breitkopf & Härtel, Beethoven's Werke, Serie 15, No. 4. Ich denke dein, Song with pianoforte accompaniment, words by Matthison, music by Beethoven, appeared as *Andenken*, von Matthison. Published by Breitkopf & Härtel (Leipzig, 1810). Beethoven Werke, Serie 23, No. 35.—Thayer, *Verzeichniss*, 38, 81.

ICH HAB' EIN KLEINES HÜTTCHEN NUR, theme with eight variations in B-flat, for pianoforte, by Beethoven. Published first by Dunst, in Frankfort, and also by Breitkopf & Härtel, Beethoven Werke, Serie 17, No. 182.

ICH HATTE VIEL BEKUMMERNISS (Deep within my heart was sorrowing) cantata per ogni tempo, by Johann Sebastian Bach, in two parts, for soli and chorus, with accompaniment of three trumpets, drums, oboe, bassoon, strings complete, organ, and continuo, to which are added 4 trombones in the figured choral, "Was helfen uns die schweren Sorgen" (No. 7), and 3 trumpets, and drums, in the final chorus (No. 9). Bachgesellschaft, No. 21. Published in full and pianoforte score, with additional accompaniments by Robert Franz (Leipsic, Leuckart); and with organ accompaniment by Liszt (ib., Schubert).—Spitta, Bach, i, 525; Upton, Standard Cantatas, 31; Atheneum (1875), i, 463.

ICH LIEBTE GLÜHEND. See *Rienzi*.

ICH SEHE SCHON IN GEIST, alto aria in A minor, with accompaniment of 2 oboes, and continuo, in Johann Sebastian Bach's cantata, "Gott führet auf mit Jauchzen," Part II.

ICH WILL BEI MEINEM JESUM WACHEN (I'll watch with my dear Jesu alway), aria in C minor, preceded by the recitative, O Schmerz! (O grief!), for the tenor of Coro I, with accompaniment of oboe solo, organ, and continuo, and the chorus of Coro II, with accompaniment of 2 flutes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus, No. 26.

ICH WILL DIR MEIN HERZE SCHENKEN (Never will my heart refuse Thee), aria in G major for the soprano of Coro I, with accompaniment of 2 oboes, organ, and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus, No. 19.

ICH WILL HIER BEI DIR STEHEN (I will stay here beside Thee), choral in E-flat major, for Cori I. and II., with accom-

paniment of 2 oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus, No. 23. The melody is, "O Haupt voll Blut und Wunden."

ICH WILL NUN HASSEN, bass aria in B minor, with accompaniment of oboe d' amore, violin solo, strings complete, organ, and continuo, in Johann Sebastian Bach's cantata, "Freue dich erlöste Schaar."

ICH WILL NUR DIR ZU EHREN LEBEN, tenor aria in D minor, with accompaniment of 2 violins, organ, and continuo, in Johann Sebastian Bach's cantata *Festo Circumcisionis Christi*, "Fallt mit Danken, fällt mit Loben" (Part IV. of the *Weihnachts-Oratorium*). Published separately, with additional accompaniments by Robert Franz (Leipsic, Whistling).

IDEALE, DIE, Symphonie poem for orchestra, by Liszt, op. 4, No. 12, on Schiller's poem of the same title, first performed in Weimar, at the inauguration of the Goethe-Schiller monument, by Rietschel, September, 1857. Performed in Prague in 1858, Breslau, and Berlin, in 1859. Published, in score, and for two pianofortes, four hands, by Breitkopf & Härtel (Leipsic, 1858).

IDOLO CINESE, L' (The Chinese Idol), Italian opera buffa in two acts, text by Lorenzi, music by Giovanni Paisiello, represented in Naples in 1769, in Paris in 1779, for which Piccini is said to have revised the score. Operas of the same title were also written by Schuster, in Dresden, 1774; by Jacques Rust, in Barcelona, 1774; by Generali, Naples, 1807; and by Tacchinardi, Felici, Giardini, and Ettore de Champs, at the Teatro delle Loggie, Florence, April, 1874.

IDOMENEO, RÈ DI CRETA, ossia Ili e Adamante, Italian opera in three acts with ballet, text by the Abbate Varesco, music by Mozart, first represented in Munich, Jan. 29, 1781. It was written in Salzburg, in 1780, by commission of the Prince of Bavaria, for the carnival of 1781 at Munich. The libretto is taken from a French opera, text by

## I DREAMT

Danchet, music by Campra, performed in Paris in 1712. Subject: Idomeneo, king of Crete, returning from the conquest of Troy, appeases Neptune during a storm at sea by a vow to sacrifice the first thing he meets on his safe arrival in Crete. This happens to be his son, Idamante, and to evade fulfilment of this vow he is sent into exile. As Idamante embarks a storm devastates Crete, and the people demand the sacrifice; but Idamante is saved at the altar by Iliä, daughter of Priam, who offers to become the victim. Neptune commands Idomeneo to resign the throne, and Idamante to reign in his stead. Original cast:

Idomeneo .....	Anton Raaff.
Iliä .....	Dal Prato.
Electra .....	Dorothea Wendling.
Arbace .....	Elizabeth Wendling.
Gran sacerdotė di Nettuno .....	Vallesi.

The autograph score is in the possession of André, Offenbach-am-Main. Full score (Italian) published by Simrock (Bonn). Twice arranged: by Treitschke (Vienna, 1806), and by Lichtenthal (Milan, 1843). Published by Breitkopf & Härtel, Mozart Werke, Serie 5, No. 13 (Idomeneo). Performed at the Hofopernhaus, Vienna, Oct. 25, 1879, Frau Ehnn, Frau Materna, Herr Müller, and Labatt appearing in the principal characters. Represented in Leipsic, Dec. 23, 1880. Ballet Music in five numbers by Mozart for this opera: I. Chaconne; II. Pas de seul; III. Passepied; IV. Gavotte; V. Passacaille. First performed with the opera in 1781. The music was played first in New York by the Symphony Society, Nov. 5, 1887. Breitkopf & Härtel, Mozart's Werke, Serie 5, No. 14 (Jahn, Mozart, ii. 482; Köchel, Verzeichniss, 367). Same title operas by Gazzaniga, Padua, 1790; Paër, Florence, 1794; Federici, Milan, 1806; and Farinelli, Venice, 1812. — Clément et Larousse, 351; Gehring, Mozart, 86; Nissen, Mozart, i. 416; Nohl, Mozart's Briefe, 231; Hogarth, ii. 228; Jahn, Mozart, ii. 420, 455, 487, 567;

Köchel, Verzeichniss, 366; Signale (1879), 813.

**I DREAMT I DWELT IN MARBLE HALLS.** See *Bohemian Girl*.

**FIGENIA IN AULIDE** (Iphigenia in Aulis), opera in three acts, text by Moretti, music by Cherubini, first represented at Turin in 1787, and at Milan, Aug. 9, 1788. This was Cherubini's eleventh opera. The air, *A voi torno, sponde amate*, was published with full score (London, 1789). Same title Italian operas, music by Coletti, Venice, 1706; Scarlatti, Rome, 1713; Porpora, text by Paolo Rolli, London, 1735; K. H. Graun, text by Villati, Berlin, Jan. 23, 1749; Jommelli, text by Verazi, Rome, 1751; Traetta, text by Collellini, Vienna, 1759; Francesco de Majò, text by Verazi, Naples, 1762; Pleyel, Naples, 1780; Zingarelli, text by Moretti, Milan, 1787; Simon Mayr, text by Romanelli, Parma, 1806; Federici, ib., Milan, 1809. The following were set to Zeno's libretto: Caldara, Vienna, 1718; Orlandini, Venice, 1719; Porta, Munich, 1738; Geronomo Abos, Naples, 1745; Salari, Naples, 1776; Sarti, Venice, 1777; Martin y Solar, Florence, 1781; Prati, Florence, 1784; Giordani, Rome, 1786; Bertoni, Trieste, 1790; Lorenzo Rossi, Genoa, 1798; Trento, Naples, Nov. 4, 1804.

**IF GOD BE FOR US**, soprano aria in G minor, with accompaniment of violins in unison, and continuo, in Handel's *The Messiah*, Part III. (No. 50). This aria is much garbled in Mozart's score, notable changes being made in all the original parts, even in the continuo, and many violin passages being transferred to a solo bassoon.

**IF WITH ALL YOUR HEARTS.** See *So ihr mich von ganzem Herzen*.

**IGNANIMUS**, Pater ANGELUS, born at Altamura, Calabria, in 1500, died in Venice in 1543. Dominican monk, maestro di cappella many years in Venice, where his madrigals, masses, motets, psalms, and other church music were published—Fctis; Gerber.

**I HEAR IT AGAIN.** See *Maritana*.

I KNOW THAT MY REDEEMER LIVETH, soprano aria in E major, with accompaniment of violins in unison, and continuo, in Handel's *The Messiah*, Part III. (No. 43).

IL BALEN DEL SUO. See *Trovatore*.

IL EN EST TEMPS ENCORE. See *Prophète*.

IL ÉTAIT UN ROI DE THULÉ. See *Faust*, Gounod.

IL FAUT CÉDER À MES LOIS. See *Zampa*.

ÎLE ENCHANTÉE, L' (The Enchanted Isle), ballet music for orchestra, by Arthur Sullivan, performed at Covent Garden, London, May 16, 1864.

ILIA E ADAMANTE. See *Idomeno*, rè di Creta.

ILIFFE, FREDERICK, born at Smeeton, near Leicester, England, in 1847, still living, 1889. Organist of St. Wilfrid's, Kibworth, 1872, of St. Barnabas, Oxford, 1879, and of St. John's College, ib., 1883. Mus. Bac., Oxford, 1873; Mus. Doc., ib., 1879. Works: *The*

*Visions of St. John the Divine*, oratorio, Oxford, 1879; *Evening Service in D*, for men's voices; *Anglican Chant Settings for all the Canticles*; 3 *Services for Te Deum* in Anglican chant form; 6 *Settings of the Kyrie Eleison*; *Anthems*; *Overture in E*, for orchestra; *Minuet, trio, and finale*, for do.; *Organ and pianoforte music*; *Quintets, quartets, terzets, etc.*, for voices.

ILINSKI, Count JAN STANISŁAW, born at Castle Romanov, Poland, in 1795, died (?). Church composer, pupil of Salieri, Kauer, and Beethoven in Vienna, where he brought out a mass in 1826. After having served in the imperial guard at St. Petersburg and in diplomacy, he became in 1853 privy councillor, senator, and chamberlain to the Czar, and member of the university of Kiev. Works: 3 masses; 2 *Requiems*; *Te Deum*; *Stabat Mater*; *De profundis*;

*Miserere*, all with full orchestra; *Symphony*; *Overtures to all of Schiller's dramas*; *Overture and entr'actes to Howald's Leuchtthurm*; *Grand march for 2 orchestras and chorus*; 2 concertos for pianoforte, with orchestra; 8 quartets for strings; *Rondo for violin and orchestra*; *Pianoforte music, and French romances*.—Fétis; Sowinski.

IL MIO TESORO INTANTO. See *Don Giovanni*.

IL PIU LIETO. See *Poliuto*.

IL SEGRETO PER ESSER FELICI. See *Lucrezia Borgia*.

IL SUON DEL ARPA. See *Poliuto*.

IL VA VENIR. See *La Juive*.

IL VOSTRO MAGGIO, soprano aria of Sirene, in E minor, with accompaniment of strings complete, in Handel's *Radamisto*, Act II, Scene 3. Published separately, edited by Robert Franz (Leipsic, Kistner).

IMBERT (Ymbert), TH . . . French composer, contemporary. His *Les deux cadis, opéra-bouffe* in one act, text by Furpille and Philippe Gille, was given successfully at the Théâtre Lyrique, Paris, March 8, 1861. Since then he has written very little, excepting a short oratorio entitled *Bethléem*, and some romances and chansons.—Fétis, *Supplément*, ii. 11; Viotta, ii. 154.

IMBIMBO, EMANUELE, born in Naples about 1765, died (?). Pupil of Sigismundo, at the Conservatorio di San Onofrio, Naples, where he afterwards taught singing and harmony; settled in Paris in 1808. Works: *Lo Spettro*, dramatic scene; *Motets*; 6 Italian ariettas; also published *Partimenti ou basses chiffrées de Fenaroli*, and *Observations sur l'enseignement mutuel appliqué à la musique* (Paris, 1821).—Fétis.

IMENEO (Hymen), Italian opera in two acts, librettist unknown, music by Handel, first represented at Lincoln's Inn Fields Theatre, London, Nov. 22, 1740. The autograph MS., preserved in Hamburg, is dated at the end, Oct. 10, 1740. It was performed but once again in London, Dec. 13, 1740, and twice in Dublin, March 24 and 31, 1742, as a serenata with concertos





## IM FRÜHLING

on the organ and other instruments. The favourite songs in Imeneo were published by Walsh (London, 1741).—Chrysanter, Handel, ii. 454; Rockstro, 213; Schelcher, 233; Burney, iv. 432.

**IM FRÜHLING** (Spring), overture for orchestra in G, by Georg Vierling, op. 24, dedicated to Ludwig Forck; published by Leuckart (Breslau, between 1860 and 1867).

**IM HOCHLANDE** (In the Highlands), Scottish overture for orchestra, in D, by Niels W. Gade, op. 7, first performed in Berlin in June, 1846. Given by the Philharmonic Society, New York, in the season of 1852-53. Published by Kistner (Leipzig, 1848). Arranged for the pianoforte by Franz Hermann (Leipzig, 1868).

**IM NOT THE QUEEN, HA, HA!** See *Rose of Castile*.

**IMMER IST UNDANK LOGE'S LOHN.** See *Rheingold*.

**IMPÉRIALE, L'** (The Emperor's cantata), for two choruses and grand orchestra, text by Lafont, music by Hector Berlioz, op. 26, dedicated to Napoleon III., and first performed at the Palais de l'Industrie, Champs Élysées, Paris, Nov. 15, 1855, Berlioz conducting. Published by Brandus et Cie. (Paris, 1856).—Jullien, Berlioz (1888), 238.

**IMPRESARIO, L'.** See *Schauspieldirector*.

**IMPRESARIO IN ANGUSTIE, L'** (The Embarrassed Impresario), Italian opera buffa, by Cimarosa, represented at the Teatro Nuovo, Naples, 1706; in Paris, March 12, 1802. Others of the same title by Paisiello, Florence, 1788; Gazzaniga, Ferrara, 1789; and Luigi Ricci, Naples, 1828.

**IMPROMPTU DE CAMPAGNE, L'**, opéra-comique, in one act and in verse, text by Delrieu, music by Nicolò Isouard, represented at the Théâtre Favart, Paris, June 30, 1800. An Italian version, *L'improvvisata in campagna*, music by Isouard, had previously been given in Malta, 1797.—Clément et Larousse, 356.

**IMPROPERIA** (The Reproaches), a series of Antiphons and Responses, part of the

Good Friday ceremony of the Roman Catholic Church, text in Greek and Latin, originally sung, a cappella, to Plain Chant melodies, but adapted by Palestrina to simple faux-bourçons in 1560. First published by Dr. Burney in "La Musica della Settimana Santa" (London, 1771; reprinted in Alexandre Étienne Choron's "Manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale," 6 vols., Paris, 1836-38), and in Vincent Novello's "Music of Holy Week" (London, 1840). Published also among Alfieri's Excerpta (Rome, 1840), and in Dr. Karl Proske's "Musica Divina" (vol. iv., Ratisbon, 1862), copied from Palestrina's MS. in the Vatican Library.—Grove.

**IM SOMMER** (In Summer), symphony in E minor, for orchestra, by Joachim Raff, op. 208, first performed in Frankfurt in 1879; Crystal Palace, London, Oct. 9, 1880. It is the composer's ninth symphony. I. Ein heisser Tag, Allegro; II. Die Jagd der Elfen, Allegro, Versammlung der Elfen, Oberon, Titania, die Jagd, Rückkehr der Elfen mit Oberon und Titania; III. Ekloge, Larghetto, zum Erntekranz, Allegro. Published by Siegel (Leipzig, 1881).

**IM WALDE** (In the Woods), symphony in F, for orchestra, by Joachim Raff, op. 153, first performed in Weimar in 1869; in New York, by the Philharmonic Society, in the season of 1871-72; in London, at Crystal Palace, in April, 1875. The composer's third symphony, and one of his best works. I. Allegro: Am Tage, Eindrücke und Empfindungen (Day-time, Impressions and Sensations); II. Largo: In der Dämmerung, Träumerei, Tanz der Dryaden (Twilight, Revery, Dance of the Wood Nymphs); III. Allegro: Nacht, Stilles Weben der Nacht im Walde, Einzug und Auszug der wilden Jagd mit Frau Holle und Wotan, Anbruch des Tages (Night, Murn of Night in the Forest, Arrival and Departure of the wild Hunt with Dame Holle and Wotan, Daybreak). Published by Kist-

## INCORONAZIONE

ner (Leipsic, 1876).—Upton, *Standard Symphonies*, 206; *Athenæum* (1875), i. 530.

**INCORONAZIONE DI POPPEA**, I' (The Coronation of Poppea), Italian opera, by Monteverde, first represented at the Teatro SS. Giovanni e Paolo, Venice, in 1642. This was Monteverde's last great work.

**IN DEN ALPEN** (In the Alps), symphony in B-flat for orchestra, by Joachim Raff, op. 201, first performed in Leipsic in 1876. It is the composer's seventh symphony. I. Andante, *Wanderung im Hochgebirge*; II. Andante quasi Allegro, *In der Herberge*; III. Larghetto, *Am See*; IV. Allegro, *Beim Schwingfest: Abschied*. Published by Seitz (Leipsic), and Ries (Dresden, 1877).

**INDES GALANTES, LES**, opéra-ballet in three acts, with prologue, text by Fuzelier, music by Rameau, first represented at the Académie Royale de Musique, Paris, Aug. 23, 1735. I. *Le Turc généreux*; II. *Les Incas du Pérou*; III. *Les fleurs*. A fourth act, *Les sauvages*, was added in 1736.—Lajarte, i. 175.

**IN DES LEBENS FRÜHLINGSTAGEN**. See *Fidelio*.

**INDIANA**, comic opera, text by Henry Brougham Farnie, music by Edmond Audran, first represented at the Comedy Theatre, Manchester, England, Oct. 4, 1886, with much success. It was given in New York, Star Theatre, Jan. 17, 1887, and ran three weeks.

**IN DIESEN HEIL'GEN HALLEN**. See *Zaubersflöte*.

**INDIGO**, operetta in three acts, by Johann Strauss, first represented in Vienna, Feb. 10, 1871, revised and produced as *Reine Indigo*, Paris, 1875. Subject, the story of Ali Baba and the Forty Thieves.—Mus. *Wochenblatt* (1871), 132.

**INDY, SAINT-ANGE WILFRID D'**, born at Valence (Drôme), France, Dec. 14, 1821, still living, 1889. Dramatic composer, pupil, in Paris, of Kotski on the pianoforte, of Banderali in singing, and at the Conservatoire, nominally of Carafa, but actually

of Alexis Roger, in composition. Works: *Les deux princesses*, opéra-comique, given at the Conservatoire, 1850; *Le feu sous la neige*, do., Louvre, 1860; *Maitre Claude*; *Méprise et surprise*, *Dans le brouillard*, parlor operas, given at the Conservatoire; *Charlotte Corday*, dramatic scene; *Quartet for strings*; *Trio for pianoforte and strings*; *Duos for pianoforte and violin*; *Pianoforte pieces*, and songs.—*Fétis*, *Supplément*, ii. 12.

**INDY, VINCENT D'**, instrumental composer, contemporary, nephew of the preceding. Works: *Les Piccolomini*, *ouverture*, *Concerts populaires*, 1874; *Antoine et Cléopâtre*, do., ib., 1877; *Symphonic chevaleresque*, *Société Nationale*, 1876; *La Chevauchée du Cid*, song with chorus, ib., 1877; *Wallenstein trilogy*, 1888.—*Fétis*, *Supplément*, ii. 12.

**INFELICE**, concert aria for soprano and orchestra, in B-flat, by Mendelssohn, op. 94, written for the Philharmonic Society of London, and first sung at its concert on May 19, 1834, by Mme. Caradori-Allan. The first version with violin obligato is dated April 3, 1834, the second, Leipsic, Jan. 15, 1843. I. Allegro, *Recitative, infelice! Già dal mio sguardo*. II. Aria, *Andante, Ah, ritorna, età felice*. Published posthumously by Breitkopf & Härtel (Leipsic, between 1860 and 1867). Arranged for pianoforte solo by H. M. Schletterer. Published by Breitkopf & Härtel, Mendelssohn Werke, Serie 15, No. 124, revised by Julius Rietz.

**INFELICE! E TU CREDEVI**. See *Ernani*.

**INFERNAL SPIRITS**, tenor aria of the Witch of Endor, in F minor, with accompaniment of 2 oboes, bassoons, violins in unison, and violas and basses all' ottava, in Handel's *Saul*, Act III, Scene 2.

**IN FERNEM LAND**. See *Lohengrin*.

**INGEGNERI** (Ingigneri, Ingenierius, Ingignierius), MARCO ANTONIO, born at Pordenone, Venetia, about 1545, died (?). Church composer, maestro di cappella of the

## INGRANDE

cathedral at Cremona as early as 1576; afterwards entered the service of the Duke of Mantua in the same capacity. He was the master of Monteverde. Works: Masses for 5 and 8 voices, 1st book (Venice, 1573); do., 2d book (ib., 1587); Sacre cantiones, for 5 voices (ib., 1576); do., for 7-16 voices (ib., 1589); Responsoria Hebdomadae Sanctae (ib., 1581); 4 books of Madrigals for 4 and 5 voices (ib., 1578-80, 1584).—Fétis; Mendel; Schilling.

INGRANDE, EDMOND D', born in Paris, March 19, 1825, still living, 1889. Organist, pupil of Wilhelm, of Taskin, and of Zimmerman, then for a short time, at the Conservatoire (1848), pupil in composition of Adolphe Adam. Became professor of singing in the public schools of Paris. Was organist successively of the churches of Saint-Ambroise, and Notre Dame des Blancs Manteaux, and maître de chapelle at Saint-Leu. Works: Jeanne d'Arc, grand cantata for soprano and chorus, with pianoforte and strings (prize by the Société libre des Beaux-Arts); 2 masses for 3 male voices and organ; many choruses, several of which were awarded prizes.—Fétis, Supplément, ii. 12; Viotta.

IN HAPPY MOMENTS. See *Maritana*.

IN HOLDER ANMUTH, terzetto for soprano, tenor, and bass (Gabriel, Uriel, Raphael), in A major, in Haydn's *Die Schöpfung*, No. 18.

IN MEMORIAM, overture for orchestra and organ, by Arthur S. Sullivan, written in 1866 on the death of his father, and first performed at the Norwich Festival, Sept. 20, of that year. The score is still in MS.—Athenæum (1866), i. 576.

IN NATIVE WORTH. See *Mit Würd' und Hoheit*.

IN QUEGLI ANNI. See *Nozze di Figaro*.

IN QUESTA TOMBA OSCURA (In this dark Tomb), song for alto voice with pianoforte, text by Carpani, music by Beethoven, written from a sketch between 1796 and 1800, making one of 63 compositions on the same words by various musicians, in-

cluding Salieri, Cherubini, Czerny, Zingarelli, Weigl, Sterkel, Asioli, Tomaschek, Righini, Paër, Eberl, Friedrich Dionysius Weber, and Emanuel Aloys Förster. Beethoven's, which was the last song in the volume, entitled *In questa tomba oscura*, and published by T. Mollo (Vienna, 1808), is the only one that survives. The *Allgemeine musikalische Zeitung* for Oct. 19, 1808, announces the publication, and prints the settings of Salieri and Sterkel, and in January, 1810, mentions two more by Reichardt. Beethoven's song is dedicated to S. A. N. Sig. Principe Giuseppe di Lobkowitz. The MS. is owned by Artaria & Co. (Vienna). Breitkopf & Härtel, *Beethoven Werke*, Serie 23, No. 39. The words of Shakespeare's epitaph, "Good Friend, for Jesus' sake forbear," are sometimes sung to this air.—Thayer, *Verzeichniss*, 74.

INSANGUINE, GIACOMO, born at Monopoli, Naples, in 1744, died at Naples in 1795. Dramatic composer, often called by the name of his birthplace; pupil of Carlo Cotumacci at the Conservatorio di San Onofrio, Naples, where he afterwards became a teacher. He composed about twenty operas, of which the most successful were: *Didone*, 1771; *Adriano in Siria*, *Arianna e Tesco*, *Medonte*, 1779; *L'osteria di Marechiaro*, *L'astuzia per amore*, *Tito nelle Gallie*, and *Calipso*, 1782. His best church work was the LXXI. psalm, for 3 voices and orchestra. Besides, he left masses, psalms, and hymns, 3 cantatas for 3 voices with basso continuo, a Passion for Good Friday, a Te Deum with orchestra, etc.—Fétis.

IN SWEETEST HARMONY, soprano aria of David, in E major (ending in G minor), with accompaniment of strings complete, in Handel's *Saul*, Act III, Scene 5. It is the sixth movement of the Elegy on the death of Saul and Jonathan.

INTERMEZZI, six pieces for the pianoforte by Schumann, op. 4, written in 1832, and dedicated to Kalliwoda. They consist of a main theme and an alternative. The composer gave no clue to their meaning;

## IN THE MOUNTAINS

but, from the words, "Meine Ruh' ist hin," appended to No. II, it is supposed that the entire number is intended to portray Goethe's *Margarete*. I. Allegro quasi maestoso, in A; II. Presto a capriccio, in E minor; III. Allegro marcato, in A minor; IV. Allegretto semplice, in C; V. Allegro moderato, in A minor; VI. Allegro, in B minor. Published in two parts by Friedrich Hofmeister (Leipsic, 1833), and by Breitkopf & Härtel.

IN THE MOUNTAINS, overture for orchestra, by Arthur Foote, op. 14, first performed by the Boston Symphony Orchestra, Feb. 5, 1887. The score is in MS.

IN THE MOUNTAINS, symphony in F, by G. Templeton Strong, first performed at Chickering Hall, New York, Nov. 24, 1887. I. In the afternoon; II. Adagio, In the Gloaming; III. Allegro, At Midnight, the Wild Hunt; IV. Allegro molto, In the Morn.

INTRIGUE AUX FENÊTRES, L' (The Intrigue at the Window), French opéra-bouffon, text by Bouilly and Dupaty, music by Nicolo' Isouard, represented at the Opéra Comique, Paris, Feb. 24, 1805.—Allgem. mus. Zeitung (7), 422.

INVENTIONEN, a term used by Johann Sebastian Bach for short pianoforte pieces, 15 in two parts, and 15 in three parts, each developing a musical idea. These form the second stage of a course of instruction for his son, and were written in 1720. The title was chosen to express musical invention as well as development of technical execution. Published by the Bach-Gesellschaft in Bach's *Clavier Werke*, vol. i., 853 (Leipsic, 1853). In this, as in some other editions, those for three parts are called *Sinfonien*.—Spitta, *Bach*, i. 665.

INVITATION À LA VALSE. See *Aufforderung zum Tanz*.

INZENGA, JOSÉ, Spanish pianist, and dramatic composer, contemporary. He has been professor of singing at the Madrid Conservatorio since 1860, and has brought out in that city several successful zarzuelas,

some of which were written in collaboration with other composers. He is author of a manual on accompaniment with the pianoforte, in use at the Conservatorio, and has published a valuable collection of national and popular Spanish airs and music, including the *Sevillanas*, *Jota Aragonesa*, the *Guaracha de Cuba*, etc.—*Fétis*, *Supplément*, ii. 13; Mendel, *Ergänz.*, 173; *Viotta*.

IOLANTHE, or the Peer and the Peri, fairy opera in two acts, text by William S. Gilbert, music by Arthur S. Sullivan, first represented at the Savoy Theatre, London, Nov. 25, 1882. London cast: Iolanthe, Jessie Bond; Queen of the Fairies, Alice Barnett; Phyllis, Leonora Braham; Lord Chancellor, George Grossmith; Strepson, Richard Temple; Earl of Mountararat, Rutland Barrington; Earl of Tololler, Durward Lely; Private Willis, of the Grenadier Guards, Charles Manners. Published by Chappell & Co. (London, 1882).—*Athenæum* (1882), ii. 743; *London Times*, Nov. 27, 1882.

IO SPERAI TROVAR RIPOSO, contralto aria of Ottone, in E major, with accompaniment of violins in unison, and continuo, in Handel's *Ottone*, Act I, Scene 5. Published separately, with additional accompaniments by Robert Franz (Leipsic, Kistner).

IO T' ABBRACCIO, duet for soprano and contralto (Rodelinda and Bertarido), in F-sharp minor, with accompaniment of 2 violins, and continuo, in Handel's *Rodelinda*, Act II, Scene 7. Published separately, with additional accompaniments by Robert Franz (Leipsic, Kistner).

IPERMESTRA (Hypermnestra), Italian opera in three acts, text by Metastasio, music by Feo, first represented in Rome in 1825. Scene in Argos. Characters represented: Danao, King of Argos; Ipernestra, his daughter, loved of Linceo; Linceo, son of Egitto, lover of Ipernestra; Elpinice, niece of Danao, loved of Plistene; Plistene, Prince of Tessaglia and friend to Linceo; and Adrasto, confidant of Danao.

## IPHIGÉNIE

Ipermestra, the youngest of the Danaïdes, is the heroine. Her father, warned by the oracle that his throne and life are in peril from a son of Egitto, commands his daughter to slay Linceo, to whom she is betrothed, on the night of her marriage. She does not obey, and through her discretion and nobility her father and husband are both rendered happy. The scene between Ipermestra, Danao, and Linceo in the second act is the strongest number. Same text, Italian operas, music by Gluck, Vienna, 1742; Johann Adolph Hasse, Schönbrunn and Vienna, 1744, Dresden, 1751; Duni, Dresden, 1745; Cafaro, Naples, 1751; Jommelli, Spoleto, 1752; Perez, Lisbon, 1754; Sarti, Rome, 1766; Mysliweczek, Rome, 1769; Majo, Naples, 1770; Naumann, Venice, 1774; Martin y Solar, Rome, 1784; Rispoli, Milan, 1786; Mercadante, Naples, 1825; Saldoni, Madrid, 1838; and Carnicier, Saragossa, 1843. Same title, text by Salvi, music by Giacomelli, Parma, 1704, Venice, 1724; Baldassare Galuppi, text by his son, Munich, 1751, and Venice, 1761.

**IPHIGÉNIE EN AULIDE** (Iphigenia in Aulis), tragédie lyrique in three acts, text by the Bailly du Rollet, after Racine, music by Gluck, first represented at the Opéra, Paris, April 29, 1774. One of Gluck's masterpieces, written in 1772, first rehearsed in Vienna, and performed in Paris through the influence of Marie Antoinette. It was conducted by Gluck in person, and was received with great enthusiasm. During the scene between Achilles and the chorus, "Chantons, célébrons notre reine," the audience rose and saluted Marie Antoinette. This work gave a final blow to the operas of Lulli and Rameau, and marks the beginning of the modern opera. Its startling innovations, and new combinations of tone-color, occasioned many discussions. The principal numbers are: The overture, which is frequently performed; the chorus of the Hellenes demanding Iphigénie's sacrifice; her aria, "Par un père cruel à la

mort condamnée;" Agamemnon's air, "Brillant auteur de la lumière;" the chorus, "Que d'attraits, que de majesté!" and Calchas's air, "Au faite des grandeurs." Original cast:

Iphigénie.....Mlle Sophie Arnould.  
Clytemnestre.....Mlle Duplant.  
Achille.....M. Legros.  
Agamemnon.....M. Larrivée.  
Calchas.....M. Gelin.  
Patrocle.....M. Durand.

In December, 1824, the opera reached its 428th representation. It was revived in



Sophie Arnould.

Vienna in October, 1867, having been first performed there, Dec. 14, 1808; revived in Berlin in 1888. Published by Deslauriers (Paris, 1774). This opera was rescored by Wagner. Pianoforte arrangement by Hans von Bülow, "Nach der Bearbeitung von Richard Wagner" (1859).—Lajarte, i. 275; Marx, Gluck und die Oper, ii. 37-133; Reissmann, Gluck, 136; Hauslick, Moderne Oper, 6; Ritter, Reform der Oper durch Gluck, 262; Schmid, Gluck, 172; Desnoiresterres, Gluck et Piccini, 97; Wagner, Gesammelte Schriften, v. 143; Clément et Larousse, 363; Naumann (Ouseley), 834, 840; Grove, i. 602; ii. 18.

## IPHIGÉNIE

**IPHIGÉNIE EN TAURIDE** (Iphigenia in Tauris), tragédie lyrique in four acts, text by Guillard after Euripides, music by Gluck, first represented at the Académie Royale de Musique, Paris, May 18, 1779. This work is the most complete expression of Gluck's genius. The recitatives are dramatic, the arias melodious, and the overture, which is frequently played, of rich colour. The chief numbers are : Thoas's air, "De noirs pressentiments mon âme intimidée;" Pylade's air, "Unis dès la plus tendre enfance;" the chorus of Priestesses,



Rosalie Levasseur.

"Chaste fille de Latone;" Oreste's air, "Le calme rentre dans mon cœur;" the chorus of Scythians, "Il nous fallait du sang;" the duo of Oreste and Pylade; and Iphigénie's arias, "O malheureuse Iphigénie," and, "Je t'implore et je tremble." Original cast :

Iphigénie.....Mlle Rosalie Levasseur.  
 Oreste.....M. Larivière.  
 Pylade.....M. Legros.  
 Thoas.....M. Moreau.

During the Revolution this opera was given on the 18th Vendémiaire (Oct. 9, 1792), and

June 6, 1796. Mlle Leroux and Adolphe Nourrit made their début in the characters of Iphigénie and Pylade in 1821. The opera, up to June 1829, had been performed 408 times. It was produced in Vienna, Oct. 23, 1781. Published by Deslauriers (Paris, 1779).—Lajarte, i. 308; Marx, Gluck und die Oper, ii. 255; Ritter, Reform der Oper durch Gluck, 274; Schmid, Gluck, 335; Reissmann, Gluck, 171; Hanslick, Moderne Oper, 18; Desnoiresterres, Gluck et Piccini, 248; Clément et Larousse, 364; Naumann (Onseley), 843.

**IPHIGÉNIE EN TAURIDE**, tragédie lyrique in four acts, text by Dubrenil, music by Piccini, first represented at the Académie Royale de Musique, Paris, Jan. 23, 1781. Dubrenil had offered this libretto to Gluck, who at the time was writing *Armide*. Piccini accepted the text with the promise from the manager of the Opéra that his work should be represented on Jan. 15, 1779, and precede that of Gluck on the same subject; but the promise was broken. This opera was performed seventeen consecutive times, but Gluck's success caused its death. It received thirty-two representations, and was performed at Piccini's benefit, Nov. 6, 1790. The chief numbers are : Pylade's air, "Oreste! au nom de la patrie;" and the chorus, "Sans murmurer servons les dieux." Original cast :

Iphigénie.....Mlle Laguerre.  
 Oreste.....M. Larivière.  
 Pylade.....M. Legros.

Same title, text by Duché and Danchet, music by Desmarest and Campra, represented at the Académie Royale de Musique, Paris, May 6, 1704. *Ifigenia in Tauride*, Italian operas, music by Searlatti, Rome, 1713; Orlandini, Italy, 1719; Leonardo Vinci, Venice, 1725; Jommelli, Rome, 1751; Mazzoni, Treviso, 1756; Agricola, Berlin, text by Landi, March 24, 1772; Galuppi, St. Petersburg, 1768; Turchi, Venice, 1785; Monza, Milan, 1784; Carafa, Naples, 1817.—Schmid, Gluck, 371; Lajarte, i. 322;

## I PRAISE

Desnoiresterres, Gluck et Piccini, 291 ; Clément et Larousse, 364 ; Grove, ii. 748.

I PRAISE THEE, O LORD. See *Ich danke dir, Herr*.

IRA D'ACHILLE, L'. See *Achille nell'assedio di Troja*.

IRATO, *I*, ou l'emporté, opéra-comique in one act, text by Marsollier, music by Méhul, first represented at the Opéra Comique, Paris, Feb. 17, 1801. Translated into German as *Die Temperamente*, Vienna, July 9, 1803, and as *Der Tollkopf*, Leipzig, April, 1804.—Clément et Larousse, 365 ; Allgem. mus. Zeitung (3), 514 ; (5), 733 ; (6), 466.

IRDISCHES UND GÖTTLICHES IM MENSCHENLEBEN (The Earthly and the Divine in Man's Life), called also *Doppel-Sinfonie* (Double Symphony), symphony for two orchestras, by Louis Spohr, op. 121, first performed at Cassel, 1841. In three parts : I. *Kinderwelt* (The World of Childhood) ; II. *Zeit der Leidenschaften* (The Age of the Passions) ; III. *Endlicher Sieg des Göttlichen* (The Final Victory of the Divine Principle). It was well received in Cassel, and after its publication by Schuberth (Hamburg), made its way into many of the large towns of Germany and England. It was given in New York, by the Philharmonic Society, in the season of 1848-49.—Spohr's *Autobiography* (English ed.), ii. 236 ; Schumann, *Gesammelte Schriften*, ii. 327.

IRENE, German Festoper (Pastorale), text by Postel, music by Reinhold Keiser, first represented at Hamburg in 1697, in celebration of the Peace of Ryswick. The whole title is : "Die durch Wilhelm den Grossen in Britannien wieder eingeführte Irene." Irene is the personification of peace (Greek *εἰρήνη*).

I REVEL IN HOPE. See *Oberon*.

IRGANG, WILHELM, born at Hirschberg, Silesia, Feb. 23, 1836, still living, 1889. Instrumental and vocal composer, pupil of A. W. Bach and Grell at the Royal Academy, Berlin. He founded a music

school in Görlitz in 1863, became organist at Trinity church there in 1878, and organist and instructor of music at the Pädagogium at Züllichau in 1881. Published instructive music for pianoforte, and songs, an *Allgemeine Musiklehre* for the use of schools (1865), and a treatise on Harmony.—Mendel ; Riemann.

IRISH SYMPHONY in F minor, by Charles Villiers Stanford, op. 28, first performed under Hans Richter, in London, June 27, 1887 ; first time in America by the Symphony Society, New York, Jan. 28, 1888. The score bears the motto : *Ipse fave clemens patriæ patriamque canenti, Phœbe, coronata qui canis ipse lyra*. I. *Allegro moderato* ; II. *Allegro molto vivace* ; III. *Andante con moto* ; IV. *Allegro moderato*. The last number is based upon the songs, Remember the glories of Brian the brave, Let Erin remember the days of old.—Upton, *Standard Symphonies*, 261 ; Krehbiel (1888), 40.

IRLANDE, nine melodies for one and two voices with pianoforte, on the Songs of Thomas Moore, translated into French by F. Gounet, music by Hector Berlioz, op. 2, composed in 1829, and dedicated to Thomas Moore. First published as *Neuf Mélodies irlandaises* (Richault, Paris, 1830). Re-edited as *Irlande*, about 1850. *La belle voyageuse*, arranged for male quartet, was sung in Paris, Nov. 6, 1834, and was also arranged for mezzo-soprano with orchestra by Berlioz. The *Chant sacré*, dedicated to the Abbé Deguerry, was arranged for chorus and orchestra. *Hélène* was sung at the Salle Herz, Paris, Feb. 3, 1844.—Jullien (1888), 42.

ISAAK, HEINRICH (Isaac, Isac, Isak, Ysac, known in Italy as Arrhigo Tedesco), time and place of birth unknown, died before 1531. Ambros considers the legend that he was born in Prague not wholly untrustworthy, as the rhythm of some of his melodies is unquestionably Bohemian, and this very unusual surname is still borne by a few families in that city. He was in

Florence, high in favour with Lorenzo the Magnificent, and intimate with Josquin, Hobrecht, Agricola, and other noted composers, probably between the years 1475 and 1480. He held the post of maestro di cappella at S. Giovanni, and was teacher of Lorenzo's children. It appears also that he was chargé d'affaires from the Emperor Maximilian I. to the court of Florence; so he was probably in Maximilian's service in Vienna before going to Florence; he certainly re-entered it after leaving there. If Isaak, according to the accepted tradition, was really a German, he was the first really great German composer; his intimate relations with the Italian and Netherlandish masters whom he met in Florence had a strong influence upon him, and his contrapuntal works have a certain cosmopolitan flavour quite unique in his day. His song "Inspruk, ich muss dich lassen," is now familiar as the choral melody, "Nun ruhen alle Wälder." As a song-writer he stands above his German contemporaries, Hoffhaimer, Stolzer, and Heinrich Finck, and he far exceeded them all in the larger field of counterpoint. Works: I. 23 Masses: Of these, five ('Charge de deul,' 'Misericordias Domini,' 'Quant jay a cor,' 'La Spagna,' 'Comme femme') published under the title 'Misse Heurici Izac' (Petrucci, Venice, 1506. A copy is in the library of the Liceo, Bologna); two ('Carminum,' 'Une Musque de Biscay') in Rhan's 'Op. dec. miss. 4 voc.' (Wittenberg, 1541); one ('O Praeclara') in Lib. XX. miss. (Petreius, Nuremberg, 1539); MS. score in the Sonnleithner collection in the Berlin Library; two ('Salve nos,' 'Fröhlich Wesen') in Ott's *Misse* XII (Nuremberg, 1539. 'Pleni sunt' from the latter in score in Sonnleithner MSS.); eight ('Solemni,' 'Magne Deus,' 'Paschalis,' 'De Confessoribus,' 'Dominicalis,' 'De B. Virgine,' two 'De Martyribus,' all 4 voc.; in MS. in Royal Library, Vienna); five ('Virgo prudentissima,' 'Solemni,' 'De Apostolis,' 'Sine nomine,' all 6 voc. and 'De Apostolis,' 4

voc.) in Munich Library (MS. vol. No. 6428 in Burgundy Library, Brussels, contains 'Virgo prudentissima' under title 'Missa de Assumptione B. V. M., horie ysac'). II. Motets and Psalms: Five in Glarean's *Dodecachordon* (3 reprinted in Burney, ii. 521-524; Hawkins, ch. 70; and Forkel); five ('Optime Pastor,' 'Virgo prudentissima,' 6 voc., and 'Ave sanctissima Maria,' 'Prophetarum maxime,' 'O Maria Mater Christi,' 4 voc.), in Lib. select. cant. Wyrzburg; Augsburg, 1520 (MS. copy in Fétis's Library, Brussels, No. 1679). For others see Eitner's *Biographie der mus. Sammlwerke*, Berlin, 1877. III. Lieder, etc.: Ten in Ott's collection, CXV. guter neuer Liedlein (Nuremberg, 1544; reprinted, Berlin,

Liepmannssolm); four in Förster's collection, *Ein Auszug guter deutscher Liedlein* (Nuremberg, Petreius, 1539).—Ambros, iii. 380.

ISABELLE ET GERTRUDE, ou les sylphes supposés, opéra-comique in one act, text by Favart on Voltaire's "L'éducation des filles," music by Grétry, first represented at the Opéra Comique, Geneva, in 1767. Same text, music by Blaise, previously represented at the Théâtre Italien, Aug. 14, 1765; same text, music by Antonio Paëini, Théâtre Feydeau, March 1, 1806.—Clément et Larousse, 366.

ISAAH, cantata, text by Giuseppe Albini, music by Mancinelli, first performed at the Norwich (England) Festival, Oct. 13, 1887.—Athenæum (1887), ii. 543.

ISHAM, JOHN, born in England about 1680, died at Westminster in June, 1726. Organist and church composer. He was for some years deputy organist for Dr. Croft, and succeeded him at St. Ann's in 1711. Mus. Bac., Oxford, 1713. He was successively organist of St. Andrew's, Hol-



born, 1718, and of St. Margaret's, Westminster. Hawkins reprinted his duet, *Bury delights my roving eye*, from a collection of songs which he published in company with Morley. He composed also anthems, two of which were published in Dr. Croft's collection (1712).—Grove; Burney, *Hist.*, iii. 603; Hawkins, *Hist.*, v. 102.

ISIS, tragic opera in five acts, with a prologue, ballet, and elaborate *mise en scène*, text by Quinault, music by Lulli, first represented at the Académie Royale de Musique, Paris, Jan. 5, 1677. Subject, the nymph Io, beloved by Jupiter and persecuted by Juno, and her transformation to the divinity Isis. The opera was a triumph for Lulli; but Quinault was banished from court and from the theatre for two years, on account of supposed allusions to Mlle de Montespan in the character of Juno. The score was published (Paris, 1677; 2d edition, 1719).—Lajarte, i. 31; Clément et Larousse, 367.

ISMENE, German pastoral, by Reinhard Keiser, composed for the court of Brunswick in 1692, and first represented in that year at Wolfenbüttel. Same title, French *pastorale héroïque* in one act, text by Moncrif, music by Rebel and Francour, performed at Versailles in December, 1747, and at the Opéra, Paris, Aug. 28, 1750. *Ismène et Isménias, ou la fête de Jupiter*, French pastoral in three acts, text by Laujon, music by Laborde, represented at Versailles in 1763, and at the Académie Royale de Musique, Paris, Dec. 11, 1770. *Ismène et Lindor*, French pastoral in one act, by Louis Joseph Francœur, Paris, Aug. 30, 1766.—Lajarte, i. 215.

ISNARDI, PAOLO, born at Ferrara in the first half of the 16th century, died at the age of sixty. Church composer, monk, and afterwards superior of the monastery of Monte Cassino, and *maestro di cappella* of the Cathedral of Ferrara. His masses, motets, psalms, magnificats, etc., were published in Venice (1561-94).—Fétis; Gerber; Walther.

IS NOT HIS WORD LIKE A FIRE? See *Ist nicht des Herrn Wort*.

ISOLA DISABITATA, L' (The Desert Island), Italian opera in one act, text by Metastasio (1752), music by Haydn, first represented at Eszterház, Dec. 6, 1779, in honour of Prince Nicolaus Eszterházy's name-day. Represented at the Court Theatre, Vienna, March 19, 1785. It is one of Haydn's best operas, was composed in 1779, and gained him admission to the Accademia Filarmonica of Modena. Haydn sent the score to the King of Spain. The textbook published by Seiss (Oldenburg, 1779) contains the cast: Constanza, wife of Gerlando, Signora Barbara Ripamonte; Silvia, her younger sister, Signora Luigia Polzelli; Gerlando, husband of Constanza, Signor Andrea Totti; Enrico, companion of Gerlando, Signor Benedetto Bianchi. Gerlando embarks with his wife and her sister for the West Indies, is wrecked on a desert island, and captured by pirates; but after three years escapes and joins his wife on the island. Their reunion is the climax of the opera. Other Italian operas on the same text: Music by Bono, Vienna, 1752; Holzbauer, Mannheim, 1754; Perez, Lisbon, 1767; Traetta, St. Petersburg, 1769; Naumann, Venice, 1773; Schuster (in German), Dresden, 1778, (in Italian) Naples, 1781; Mengozzi, Paris, Aug. 22, 1789; Spontini, Florence, 1798; Mandanici, Naples, about 1824; Garcia, Naples, 1830. Same title, text by Goldoni, music by Scarlatti, Vienna, 1757; and by Jommelli, Stuttgart, 1765.—Clément et Larousse, 368; Pohl, Haydn, ii. 99, 353.

ISOLA, GAETANO, born at Genoa in 1761; dramatic composer whose family settled in Palermo while he was young. He wrote for the Italian theatres, and in 1812 retired to his native city, where he became *maestro concertante* of the theatre. He wrote a great deal of church and chamber music; among his operas is one written for Turin: *La conquista del velo d'oro* (1791).—Fétis; Mendel.

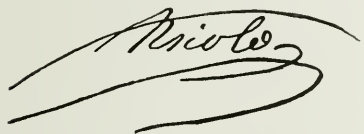
ISOUARD (Isoard), NICOLÒ (called in France Nicolò), born in Malta, Dec. 6, 1775, died in Paris, March 23, 1818.



The son of a merchant, he was taken when a boy to Paris, and educated for the navy at the Institution Berthaud, studying the piano-forte meanwhile under Pin. In 1790 he was placed in a merchant's office in Malta, studied harmony there under Vella and Azopardi, later at Palermo under Amendola, and lastly at Naples under Sala and Guglielmi, still keeping up his connection with commerce. At length, against his father's will, he gave up commerce, and brought out his first opera, "*L' avviso ai maritati*," in Florence, 1795. He dropped his surname, so as not to disgrace his family, and was henceforth known as Nicolò. From Florence he went to Leghorn, thence back to Malta, where he succeeded Vincenzo Anfossi as organist at the Church of St. John of Jerusalem, and afterwards at S. Martino as maestro di cappella of the order. After the occupation of the island by the French in 1798, he went to Paris, where he wrote two operas with Rodolphe Kreutzer. Delrieu also rewrote the libretti of two of his Italian operas, which were given with some success. Nicolò made also a marked society success as a pianist, and formed the acquaintance of Hoffmann, and Étienne, by whose advice he benefited, and to whose libretti he owed much of the success of his subsequent operas. He had a remarkable gift of melody and great skill in writing for the voice, especially in concerted pieces. His style was extremely simple, his comedy excellent, never degenerating into vulgarity. He had the true French dramatic sense. He based his style upon Grétry, and,

until Boieldieu and Auber came upon the stage, he had practically no rival at the Opéra Comique. But he could not compete with his new rivals, and when Boieldieu was elected to succeed Mèhul at the Institut, in 1817, he entered upon a course of dissipation which brought on consumption. Works—Operas: *L' avviso ai maritati*, Florence, 1794; *Artaserse*, Leghorn, 1795; *Il barbiere di Siviglia*, Malta, 1796; *Rinaldo d' Asti*, ib., 1796; *Le tonnelier*, Malta, 1797; Paris, May 17, 1801; *L' improvisata in campagna*, Malta, 1797 (as *L'imromptu de campagne*, Paris, June 30, 1800); *Ginevra di Scozia*, Malta, 1798; *Le petit page* (with Kreutzer), Paris, Feb. 14, 1800; *Flaminus à Corinthe* (with Kreutzer), ib., Opéra, Feb. 28, 1801; *La statue, ou la femme avare*, April 29, 1801; *Michel Ange*, Théâtre Feydeau, Dec. 11, 1802; *Les confidences*, ib., March 30, 1803; *Le baiser et la quittance* (with Mèhul, Kreutzer, and Boieldieu), ib., June 17, 1803; *Le médecin ture*, Opéra Comique, Nov. 19, 1803; *L'intrigue aux fenêtres*, ib., Feb. 24, 1805; *Le déjeuner de garçons*, ib., April 24, 1805; *La ruse inutile*, ib., May 30, 1805; *Léonce, ou le fils adoptif*, ib., Nov. 18, 1805; *La prise de Passau*, Feydeau, Feb. 8, 1806; *Idala, ou la sultane*, ib., July 30, 1806; *Les rendez-vous bourgeois*, Opéra Comique, May 9, 1807; *Les créanciers, ou le remède à la goutte*, ib., Dec. 10, 1807; *Un jour à Paris*, ib., May 24, 1808; *Cimaraosa*, Feydeau, June 28, 1808; *L'intrigue au sérail*, ib., April 25, 1809; *Cendrillon*, ib., Feb. 22, 1810; *La victime des arts* (with Solié and Berton), Opéra Comique, Feb. 27, 1811; *La fête du village*, ib., March 31, 1811; *Le billet de loterie*, ib., Sept. 14, 1811; *Le magicien sans magie*, ib., Nov. 4, 1811; *Lulli et Quinault, ou le déjeuner impossible*, Feydeau, Feb. 27, 1812; *Le prince de Catane*, ib., March 4, 1813; *Le Français à Venise*, Opéra Comique, June 14, 1813; *Le siège de Mézières, ou Bayard à Mézières* (with Cherubini, Catel, and Boieldieu), ib., Feb.

12, 1814; *Jocunde, ou les coureurs d'aventures*, Feydeau, Feb. 28, 1814; Jeannot et Colin, *ib.*, Oct. 17, 1814; *Les deux maris*, Opéra Comique, March 18, 1816; *L'ame pour l'autre*, Feydeau, May 11, 1816; *Aladin, ou la lampe merveilleuse* (posthumous, finished by Benincori), Feb. 6, 1822; A scene or two in *Une nuit de Gustave*



Wasa (the rest by Gasse), Opéra Comique, Sept. 29, 1827; 9 cantatas, masses, psalms, motets, vocal concert pieces, all written in Malta.—Fétis; *do.*, Supplément, ii. 14.

ISRAEL IN EGYPT, oratorio in two acts, text from the Bible, music by Handel, first performed at the King's Theatre, London, April 4, 1739, "with new concertos on the organ." This work, the most colossal of oratorios, was composed in twenty-seven days. The autograph MS. is in Buckingham Palace. The present second part was written first, and bears the dates "Moses Song, Exodus, Chap. 15 | angefangen Octob<sup>r</sup> 1738 | Introitus, and Fine Octob<sup>r</sup> 11, 1738 | den 1 Novemb<sup>r</sup> völlig geendet." The recitative, with which the oratorio begins, is headed, "Act ye 2 15 Octob<sup>r</sup>, 1738." The oratorio was so coldly received that on April 11, 1739, it was shortened and intermixed with songs, sung by La Francesina. It was originally preceded by the Funeral Anthem, sung as Lamentations of the Israelites for the death of Joseph, which accounts for the absence of an overture. The work consists of twenty-eight choruses, the most of which are double choruses, five arias, and three duets. Many of these numbers are taken from Handel's organ fugues and from a MS. Magnificat, of disputed authorship, preserved in Buckingham Palace. Macfarren, who edited the score for the Sacred Harmonic Society (London, 1857), thinks that the chorus, Egypt was glad, was an

adaptation of an organ fugue, or canzona, by Johann Caspar Kerl. Israel in Egypt was performed but nine times during Handel's life. It was given entire at Covent Garden in 1765, with songs from Handel's Italian operas, and under Sir George Smart's direction, March 16, 1816. It was first sung in Germany by the Singakademie of Berlin, Dec. 8, 1831, and at the Düsseldorf Festival of 1833, under Mendelssohn. It was revived intact by the Sacred Harmonic Society of London, Feb. 23, 1849, and has been performed at all the Handel Festivals in England. For that of 1857 the orchestral score was added to by Sir Michael Costa. This oratorio was first sung in Boston by the Handel and Haydn Society, Feb. 13, 1859; but its most noticeable performance in America was during the May Festival in New York, in 1882. The score, which remained unedited during Handel's life, was first published by Randall (London); full score, edited by Mendelssohn with organ part for the Handel Society of London (1845), by Chrysander for the Handelgesellschaft (Breitkopf & Härtel, Leipzig, 1863).—Grove, ii. 25; Reissmann, Handel, 121; Chrysander, Händel, ii. 59; Rockstro, 218, 233; Schelcher, 208, 423; Glehn, Goethe and Mendelssohn (169); Upton, Standard Oratorios, 117; Hensel, Mendelssohn, i. 279; Allgem. mus. Zeit. (34), 73; Athenæum (1849), 234; (1857), 827, 860.

ISRAELITEN IN DER WÜSTE, DIE (The Israelites in the Desert), oratorio by Philipp Emanuel Bach, text by Schiebler, written in Hamburg, 1769. It contains a short instrumental prelude, and twenty numbers. Characters represented: Moses, bass; Aaron, tenor; and two Israelites, soprano.—Bitter, Emanuel and Friedmann Bach, ii. 2; Allgem. mus. Zeitung (20), 73.

ISRAELITEN IN DER WÜSTE, DIE, oratorio, by Eduard August Grell, first performed by the Singakademie of Berlin in January, 1839.—Allgem. mus. Zeit. (41), 146.

ISRAEL RESTORED, oratorio, by William Richard Bexfield, first performed at the

Norwich (England) Festival, Sept. 22, 1852; again in 1879. Sung at Royal Albert Hall, London, April 15, 1880.—*Athenæum* (1852), 1039.

ISRAELS SIEGESGESANG (Israel's Song of Victory), cantata for soprano solo, chorus, and orchestra, text from the Bible, music by Ferdinand Hiller, op. 151, first performed at the Cologne Festival, May 28, 1871. It consists of eight numbers, and was written to celebrate the victorious ending of the Franco-Prussian war of 1870. Published by F. C. E. Leuckart (Leipzig, 1871).—*Mns. Wochenblatt* (1871), 380, 582; *Upton, Standard Cantatas*, 203.

ISSIPILE (Hypsipyle), Italian opera, text by Metastasio, music by Porpora, first represented in Rome in 1723. Scene in Lemnos. Characters represented: Toante, King of Lemnos; Issipile, daughter of Toante, betrothed to Giasone; Princess Eurinome, mother of Leareo; Giasone, Prince of Thessaly, conductor of the Argonauts to Colchis, and lover of Issipile; Rodope, confidante to Issipile; and Leareo, son of Eurinome, and rejected lover of Issipile. The inhabitants of Lemnos, waging war against Thrace, have been conquered by the women of that country, and remain there until Toante bids them return with him to Lemnos, to witness the marriage of his daughter with Giasone. The jealousy of the warriors' wives has turned to fury and, led by Eurinome, they form a plot to massacre their husbands at the feast of Bacchus. To save her father, Issipile dissembles. After various incidents the tumult is quieted, reconciliation established, and Issipile is married to Giasone. Same text, Italian operas, music by Conti, Vienna, 1732; Sandoni, London, 1735; Terradeglias, Florence, 1742; Bellermann, Florence, 1744; John Christopher Smith, London, 1746; Holzbauer, Mannheim, 1753; Cocchi, London, 1758; Scarlatti, Vienna, 1760; Gassmann, Vienna, 1760; Schwanberg, Brunswick, 1766; Galuppi, 1775; Anfossi, London, 1784; Florence, 1791; Ellerton, London, 1825; von

Poissl, Darmstadt, 1818.—Clément et Larousse, 370.

IST NICHT DES HERRN WORT, bass aria of Elias, in *A minor*, in Mendelssohn's *Elias*, No. 17.

ISTORIE BELLE A LEGGERE. See *Crispino e la Comare*.

ITALIANA IN ALGERI, L', Italian opera buffa in two acts, text by Auelli, music by Rossini, first represented at the Teatro San Benedetto, Venice, in 1813. It was written in less than eighteen days. Performed in Milan, April 12, 1814; Paris, Feb. 1, 1817, and at the King's Theatre, London, June 27, 1819; given in New York, Nov. 17, 1833. An opera of the same title, by Luigi Mosca, had been previously represented in Milan, Aug. 16, 1808.—*Allgem. mus. Zeitung* (16), 450.

ITALIANA IN LONDRA, L', intermezzo a cinque voci, Italian opera buffa in two acts, by Cimarosa, first represented in Rome in 1774. Performed in Paris at the Italiens, Oct. 17, 1801.—Clément et Larousse, 371.

ITALIAN CONCERTO. See *Concert dans le style Italien*.

ITALIAN SYMPHONY, name given to the Fourth Symphony in *A*, by Mendelssohn, op. 90, written for the Philharmonic Society of London, and first performed there under the direction of the composer, May 13, 1833. Composed in Rome and Naples, and completed in Berlin, March 13, 1833. I. Allegro vivace; II. Andante con moto; III. Con moto moderato; IV. Saltarello, presto. Published by Breitkopf & Härtel, Mendelssohn Werke, Serie i., No. 4.—*Upton, Standard Symphonies*, 182.

ITALIEN, symphonic fantasia for orchestra by Richard Strauss, first performed by the Brooklyn Philharmonic Society, March 17, 1888; in Boston, Dec. 22, 1888.

IT IS ENOUGH. See *Es ist genug*.

IVES, SIMON, English composer of the 17th century, died in 1662. Vicar-choral of St. Paul's cathedral; with Henry and William Lawes he composed in 1633 the music

for Shirley's masque, *The Triumph of Peace*, performed at Court, 1633-34. On the suppression of choral service he became a singing master. On the death of William Lawes he wrote *Lamentation and Mourning*, an elegy. Many of his catches and rounds are printed in Hilton's collection (1652), Playford's *Musical Companion* (1672), and other collections.—Grove; Hawkins, v. 23; Burney, iii. 370.

IVRY, PAUL XAVIER DÉSIÉ, Marquis DE RICHARD D', born at Beaune (Côte-d'Or), Feb. 4, 1829, still living, 1889. Amateur composer, settled in Paris in 1854, and studied composition with Aristide Hignard, and counterpoint with Leborne, having previously composed two comic operas. Works—Operas: *Fatma*; *Quentin Metzys* (1854); *La maison du docteur*, given at Dijon, 1855; *Omphale et Pénélope*; *Les amants de Vêrone*, given at Duprez's school, 1867, under the pseudonym Richard Irvid, and, rewritten and enlarged to five acts, at the Théâtre Ventadour, Oct. 12, 1878; Concert overture (1847); Vocal melodies.—Fétis, Supplément, ii. 15.

IWAN IV. DER GRAUSAME (Ivan the Terrible), musical portrait for orchestra, by Anton Rubinstein, op. 79, dedicated to Count Wladimir Solohub. First performed in Vienna in 1870. Published by Bote & Bock (Berlin, 1846).—*Neue Zeitschrift für Musik* (1870), 412; *Mus. Wochenblatt* (1872), 149.

I WILL SING UNTO THE LORD. See *Moses* and the Children of Israel.

JACHET (Jaquet). See *Berchem*; *Buus*.

JACKSON, ARTHUR HERBERT, born in England, 1852, died in London, Sept. 27, 1881. Pianist, pupil at the Royal Academy of Music, where he won the bronze, the silver, and the Lucas medals, and became professor of harmony and composition. Works: *Jason and the Golden Fleece*, cantata; *The Bride of Abydos*, overture; *Intermezzo* for orchestra; *Concerto* for pianoforte

and orchestra; do. for violin; *Magnificat* for chorus and orchestra; 2 masses for male voices; *Pianoforte music*; *Part-songs*, and songs.—*Athenæum* (1881), ii. 473.

JACKSON, WILLIAM, born at Exeter, May 28, 1730, died there, July 12, 1803. Violinist and dramatic composer, pupil of Silvester, organist of Exeter Cathedral, and in 1748 of John Travers, London; taught music in Exeter; became master of the choristers, lay vicar, and organist at Exeter Cathedral in 1777. Works: *The Lord of the Manor*, opera, given in London, 1780; *The Metamorphoses*, do., ib., 1783; *Ode to Fancy*; *Lycidas*; *The dying Christian to his Soul*; 14 *Sonatas* for the harpsichord; *Madrigals*; *Canzonets*; *Hymns*; *Anthems* and church services; *Songs*. He published *Observations on the present State of Music in London* (1791); *Four Ages*, together with *Essays on various subjects* (1798).—Grove; Fétis; Barrett, *English Church Composers*, 136.

JACKSON, WILLIAM, born at Masham, Yorkshire, England, Jan. 9, 1816, died at Bradford, April 15, 1866. Organist, self-taught in counterpoint and harmony, and on several instruments; became organist at Masham in 1832, at St. John's Church, Bradford, in 1852, of Horton Lane Chapel in 1856; conducted the Bradford Choral Union; was chorus-master at the Bradford festivals in 1853, 1856, and 1859; was made conductor of the Festival Choral Society in 1856. Works: *The Deliverance of Israel from Babylon*, oratorio, 1845; *Isaiah*, do.; *The Praise of Music*, cantata; *The Year*, do., 1859; *The 103d Psalm*, for soli, chorus, and orchestra; *Mass*; *Church services*; *Anthems*, *glees*, and *songs*; *Manual of Singing*.—Grove.

JACOB, sacred cantata, text by MacCaul, music by Henry Smart, written for and given at the Glasgow Festival, Nov. 7, 1873, and repeated Nov. 7, 1874.—*Athenæum* (1873), ii. 604.

JACOB, BENJAMIN, born in London in 1778, died there, Aug. 24, 1829. Organ-

ist, pupil of Willoughby, Shrubsole, and Arnold. Became chorister at Portland Chapel at the age of seven, and organist of Salem Chapel, Soho, when only ten; afterwards organist at Carlisle Chapel, Bentinck Chapel, and Surrey Chapel; conducted a series of oratorios in 1800; gave organ recitals in 1808, 1809, 1811, 1812, and 1814; became organist at St. John's, Waterloo Road, in 1823. Works: National Psalmody, a collection of tunes for every Sunday (London, 1819); Dr. Watt's Divine and Moral Songs, as solos, duets, and trios; Glee and Songs.—Grove.

JACOB, FRIEDRICH AUGUST LEBERECHE, born at Kroitzsch, near Liegnitz, Silesia, June 25, 1803. Vocal composer, pupil of the cantor Speer, and of Hentschel; in 1824 he became cantor and organist at Konradsdorf, where he was still in 1850. Works: Choruses for male voices; Various collections of songs for 1-4 voices, chiefly for use in schools; Method of vocal instruction in popular schools.—Fétis; Mendel.

JACOB, GÜNTHER, Bohemian composer of the first part of the 18th century. He was a Benedictine monk in Prague, where his masses, psalms, Te Deums, and other church music were published (1714-26).—Fétis; Gerber; Walther.

JACOBETTI, PIETRO, born at Annico, near Cremona, Italy, second half of the 16th century. He was a priest at Ripatransone, in the Papal States. His Lamentations, and other church compositions, were published in Venice (1589).—Fétis.

JACOBI, KONRAD, born at Mainz in 1756, died at Dessau, July 11, 1811. Violinist, pupil of his father, who was Concertmeister in Mainz. He became director of music at the National theatres of Mainz and Frankfort, and in 1802 of the court orchestra at Dessau. He composed concertos, and other music for violin, still in MS.—Gerber; Mendel; Schilling.

JACOBI, MICHAEL, born in the Mark of Brandenburg, early part of the 17th century, died at Lüneburg in 1670. Violinist,

flutist, and vocal composer. During his youth he travelled through Germany, France, and Italy; served for a while in the army of the Republic of Venice, afterwards visited Paris, Copenhagen, and Stockholm, and lived at Kiel in 1651, when he was called to Lüneburg to become cantor at the St. Johannisschule. Several collections of his sacred songs were published in 1651-63. He composed, 1653, the *Singspiel*, *Das Friedejanchzende Teutschland*.—Fétis; Walther.

JACOBY (Jacobi), GEORGES, born in Berlin, Feb. 13, 1840, still living, 1889. Violinist and dramatic composer. His parents settled in France while he was young; pupil of Massart at the Conservatoire; 2d prize for violin in 1859, 1st prize in 1861. About that time he entered the orchestra of the Opéra, and in 1868 became chef d'orchestre at the Bouffes Parisiens. He went to London in 1870, and in 1872 became conductor at the Allambra. Works—Operettas: *Le feu aux poudres*, Paris, 1869; *La nuit du 15 octobre*, ib., *Bouffes Parisiens*, 1869; *The Black Crook* (with Frederick Clay), London, 1872; *Mariée depuis midi*, monologue, ib., 1873; *La forêt enlchantée*, ballet-pantomime, ib., 1873; *The Demon's Bride*, fairy spectacle, ib., 1874; *Cupid in Arcadia*, ballet, ib., 1875; *The Fairies' Home*, do., ib., 1876; *Yolande*, do., ib., 1877; *Rothomago*, ib., 1879; *L'arbre de Noël* (with Lecoq), Paris, 1880; *Le clairon*, Paris, 1883; *Frétilton*, ib., 1884.—Fétis, *Supplément*, ii. 17.

JACOPO DA BOLOGNA, Italian composer of the 14th century, history unknown. He was contemporary with Francesco Landino, surnamed il Cieco. Italian chansons by him are preserved in the MS. department of the National Library, Paris.—Fétis.

JACOTIN, (JACOB GODEBRYE, called), born in Flanders between 1440 and 1450, died at Antwerp, March 24, 1529. Contrapuntist, was received as vicar choral in the collégiale of Antwerp in 1479, soon after became chaplain, and later on took orders. He was one of the renowned musicians of

his time, contemporary of Josquin Després. Of his compositions, motets are to be found in Petrucci's *Motetti della Corona* (1519), in Attaignant's collections (1530-35), in Ott's *Novum opus musicum* (1537), in Sallinger's *Concentus* (1545); chansons in Rhau's *Bicinia gallica* (1545), in Le Roy and Ballard's *Chansons nouvellement composées* (1556), and in *Recueil des recueils* (1563-64); Masses for 6 voices (1510), in MS., are in the Santini collection, Rome.—Fétis.

JACQMIN, FRANÇOIS, born at Ronen, July 28, 1793, died (?). Horn player and composer; pupil at the Conservatoire, Paris, of Dauprat; first prize, 1818. He was in the orchestra of the Opéra Comique over 25 years, and from 1829 also chef-de-musique of the Municipal Guard of Paris. Composed duos concertants, airs variés, and fantaisies, and also published a method for the horn (Paris, 1832).—Fétis; Mendel; Schilling.

JACQUARD, LÉON JEAN, born in Paris, Nov. 3, 1826, died in Paris, March 27, 1886. Violoncellist, pupil at Pont-le-Voy, near Blois, of Hus-Desforges, and Auguste Levaq, then at the Conservatoire, Paris, of Norblin; obtained second prize in 1842, first prize in 1844; about 1855 he founded, with the violinist Armingand, and with Mas and Sabatier, a club for chamber music, which soon numbered among the best in Paris; in December, 1877, he became professor of violoncello at the Conservatoire. He composed a number of morceaux de genre for his instrument.—Fétis, *Supplément*, ii. 17.

JACQUES VAN ARTEVELDE, cantata, text in Flemish, music by Gevaert, written in 1863 for the inauguration of a statue to Jacques van Artevelde. Performed also in Mons, Belgium, at the 6th grand national festival, July 6, 1879.

JADASSOHN, SALOMON, born at Breslau, Sept. 15, 1831, still living, 1889. Pianist, pupil of Hesse, on the violin of Listner, and in harmony of Brosig; then at the Leipzig Conservatorium (1848), and of Liszt

at Weimar (1849); and finally studied composition under Hauptmann at Leipsic, where he settled in 1852 to teach music. He became conductor of the Psalterion in 1866, Kapellmeister of the Euterpe in 1867-69, and professor of pianoforte, composition, counter-point, and harmony at the Conservatorium in 1871.

Next to Reinecke, he is at present the foremost instructive power of that institution. Among his compositions, distinguished for bright, and often humorous, ideas, and faultless style, those in canon form are the most remarkable, and have earned him the nickname of the musical Krupp. Works: 3 symphonies, op. 24, 28, 50; 2 overtures, op. 27, 37; 4 serenades for orchestra, op. 42, 46, 47, 73; Serenade for string orchestra and flute, op. 80; 2 Quintets for pianoforte and strings, op. 70, 76; Quartet for do., op. 77; 4 trios for do., op. 16, 20, 59, 85; Quartet for strings, op. 10; Cavatina for violin with orchestra, op. 69; Concerto for pianoforte, op. 89; Vergebung, Concertstück for chorus, soprano solo, and orchestra, op. 54; Verheissung, do., op. 55; Trostlied nach den Worten der heiligen Schrift, for do., op. 65; An den Sturmwind, for male chorus and orchestra, op. 61; The 100th psalm, for double chorus, contralto solo, and orchestra, op. 60; Gott is gross, Hymns for male chorus, with 2 horns, and 3 trombones, op. 45; Motet for male voices, op. 38a; do. for mixed chorus, op. 44; do. for female chorus, op. 84; Many pianoforte pieces, and songs.—Fétis; do., *Supplément*, ii. 18; Mendel; Riemann.

JADIN, HYACINTHE, born at Versailles in 1769, died in Paris in October, 1800. Pianist, brother of Louis Emmanuel, pupil of his father, Jean Jadin, and of Hüllmandel; professor of pianoforte at the Conservatoire



from its foundation. He played with great success at the Concerts Feydeau in 1796-97. Works: Overture for wind instruments; 4 concertos for pianoforte and orchestra; 12 quartets for strings, op. 1, 2, 3, 4; 6 trios for do.; 3 books of sonatas for violin and pianoforte; 5 sonatas for pianoforte; Sonata for do. (4 hands).—Fétis.

JADIN, LOUIS EMMANUEL, born at Versailles, Sept. 21, 1768, died in Paris, April 11, 1853. Dramatic composer, son of, and first instructed on the violin by, Jean Jadin, who was page de la musique to Louis XVI.; then pupil of his brother Hyacinthe on the pianoforte. In 1789 he became accompanist at the Théâtre de Monsieur, just organized, and in 1792 joined the band of the national guard, for which he composed many marches, hymns, and patriotic airs. In 1802 he succeeded his brother as professor at the Conservatoire, in 1806 became chef d'orchestre at the Théâtre Molière, and in 1814-30 was master of the royal music pages. Legion of Honour in 1824. Works—Operas: Constance et Germond, given at the Théâtre des Jeunes Artistes, 1790; La religieuse danoise, ou la communauté de Copenhague, 1791; Le duc de Woltza, Théâtre Montansier, Le coucou, ib., 1798; Les trois prétendus, ib., 1805; Joconde, Théâtre de Monsieur, 1790; La suite d'Annette et Lubin, ib., 1791; Il Signor di Pursognae, Amélie de Montfort, L'avare puni, ib., 1792; Alisbelle, ou les crimes de la féodalité, Théâtre National, 1794; Les talismans, Théâtre des Amis de la Patrie, 1793; Le héros de la Durance, ou Agricole Viala, ib., 1794; Le coin du feu, Le congrès des rois (in collaboration with others), Théâtre Favart, 1793; Le négociant de Boston, L'écolier en vacances, ib., 1794; Le Cabaleur, La supercherie par amour, ib., 1795; Le mariage de la veille, ib., 1796; Les deux lettres, ib., 1797; L'apothéose du jeune Barra, Théâtre Feydeau, 1793; Le lendemain de noces, ib., 1796; Candos, ou les sauvages du Canada, Les bons voisins, ib., 1797; Le grand-père, ou les deux âges,

ib., 1805; La partie de campagne, ib., 1810; L'auteur malgré lui, ou la pièce tombée, ib., 1812; L'inconnu, ou le coup d'épée viager, ib., 1816; Faufan et Colas, ib., 1822; L'heureux stratagème, Académie Royale de Musique, 1791; Le siège de Thionville, ib., 1793; Mahomet II., ib., 1803; Mon cousin de Paris, Théâtre des Variétés, 1810; Guerre ouverte, ou ruse contre ruse, Théâtre de la Cour, 1788; Les arts et l'amitié, Opéra Comique, 1807; Hymne à J. J. Rousseau, 1794. Cantatas: Le chant de l'esclave affranchie, Opéra, 1794; Hommage à Marie-Louise, 1810; Le serment français, Théâtre Feydeau, 1814; La fête du roi, Opéra, 1817; Le serment des gardes, ib., 1821; Les défenseurs de la foi, 1822; Choruses with orchestra; La bataille d'Austerlitz, symphony for full orchestra; Symphonie militaire, for wind instruments; 2 overtures for do.; Suites for do.; 3 concertos for pianoforte for orchestra; Sextets, quintets, and other chamber music; Sonatas, duos, fantaisies, etc., for pianoforte and other instruments; 14 collections of airs for one voice, and of romances, nocturnes, etc., for 2 voices.—Fétis; do., Supplément, ii. 18; Gerber.

JADIS RÉGNAIT EN NORMANDIE. See *Robert le Diable*.

JAELL, ALFRED, born at Trieste, March 5, 1832, died in Paris, Feb. 27, 1882. Virtuoso on the pianoforte, son and pupil of the violinist Eduard Jaell (director of music in Vienna, died in September, 1849), then pupil of Czerny in Vienna. He appeared in public at Venice when only eleven, played with success in Milan, Vienna, Munich, Stuttgart, and Cologne, lived in Brussels in 1845-46, in Paris and Holland in 1847-49, then travelled in America, in Germany, Poland, Russia, and Italy in 1854-60, in England, 1862; be-





came court pianist to the King of Hanover in 1856, lived in Holland and Paris in 1860-62, Vienna, 1863, and accompanied Carlotta Patti on her concert tour in 1864-65. In 1866 he married the pianist Marie Trautmann, with whom he travelled, principally in France, winning new laurels in Paris, 1875-76. Works: Potpourris; Transcriptions; Fantasias and caprices on opera airs; Morceaux de salon.—Fétis, Supplément, ii. 19; Mendel; Wurzbach; Hanslick, *Conzertwesen in Wien*, ii. 187; *Illustr. Zeitg.* (1858), 383.

JA, ES SOLLEN WOHL BERGE, bass ariso of Elias, with oboe obligato, in F major, in Mendelssohn's *Elias*, Part II. (No. 37).

JAFFÉ, MORITZ, born at Posen, Jan. 3, 1835, still living, 1889. Violinist, pupil in Berlin of Ries on the violin, and of Böhmner in theory, then in Paris (1858) of Maurin and Massard on the violin, and of Hauptner in composition, finally in Berlin of Laub, and of Wüerst and Bussler in counterpoint and instrumentation. In compliance with his father's wishes, he was a business man until 1870, when he devoted himself exclusively to music. Works: *Das Käthechen von Heilbronn*, opera, given at Augsburg, 1866; Ekehard, do., Berlin, 1875; Quartet for strings; *Réverie*, and other music for violin; Songs.—Mendel.

JAGARTE, MANOEL, born in Spain about 1796, died at St. Sebastian in 1819. Violinist, studied at Bordeaux, and became a finished performer. His most important works were a Requiem mass, given at St. Sebastian in commemoration of August 31, 1813, and the opera, *L'Infante di Zamora* (Madrid, posthumous).—Fétis, Supplément, ii. 19.

JAGD, DIE, German Singspiel in three acts, text by Chr. Fr. Weisse, on *La caccia d' Enrico IV.*, music by Johann Adam Hiller, first represented in Leipsic in 1771. Performed in Berlin, Nov. 6, 1813. It is the most popular of Hiller's fourteen Singspiele, and is still performed.—*Allgem. mus. Zeitung* (15), 741.

JÄGER, FRANZ, born in Vienna in 1796, died at Stuttgart, May 10, 1852. Tenor singer and vocal composer. A poor cobbler, he was heard singing at his work by Weigl, who recognized his talent and taught him singing. He made his début at Vienna as Ramiro in Isouard's *Aschenbrödel* in 1817, and was considered the best singer in Vienna until 1824, when he went to Berlin. He was in Stuttgart in 1828, in Munich in 1831; was appointed teacher of singing at the royal theatre of Stuttgart, when his voice was in the decline, in 1836. He composed about 25 Lieder, the best known of which, *Der Traum des ersten Kusses*, was popular long after his death.—Mendel; Fétis; Wurzbach.

JAGUARITA L'INDIENNE, French opéra-comique in three acts and four tableaux, text by De Saint-Georges and De Leuven, music by Halévy, first represented at the Théâtre Lyrique, Paris, May 14, 1855. Published by Bote & Bock (Berlin, 1855-59).—*Revue et Gazette Musicale de Paris* (1855), 153.

JAHN, OTTO, born at Kiel, June 16, 1813, died at Göttingen, Sept. 9, 1869. Writer on art and music, and vocal composer. He studied at Kiel, Leipsic, and Berlin, travelled, 1836-39, in France and Italy, then settled at Kiel as private instructor of philology; became professor of archaeology at Greifswald in 1842, director of the archaeological Museum at Leipsic in 1847, was dismissed for political reasons in 1851, and appointed professor of classical philology and archaeology, and director of the art museum at Bonn in 1855. His *Life of Mozart* contains an interesting description of the state of music during the period immediately preceding that master's time. He published an essay on Mendelssohn's *Paulus* (Kiel, 1842), and other interesting musical essays. As a composer he is favourably known by four collections of original songs, and a book of four-part songs for mixed voices.—*Allgem. d. Biogr.*, xiii. 668; *Kunst-Chronik*, v. 19; Mendel; Riemann.

**JÄHNS, FRIEDRICH WILHELM**, born in Berlin, Jan. 2, 1809, died there, Aug. 8, 1888. Instrumental and vocal composer, singer, and pianist, pupil of Charles De-troit on the pianoforte, of Eduard Grell and Stümer in singing, and of Louis Hor-zizky on the pianoforte and in theory. He sang at an early age in the chorus of the royal opera, won applause as a concert singer, and became a favorite vocal teacher in Berlin, where he trained more than 900 pupils. In 1845 he founded a singing society, and was its conductor until December, 1870. In 1849 he was appointed royal director of music, in 1870 professor, and from 1881 was instructor of rhetoric in Scharwenka's Conservatorium. He acquired a lasting reputation by his especial enthusiasm for Weber, which led him to accumulate a unique collection of that composer's works, now in the royal library at Berlin. His volume, *C. M. von Weber in seinen Werken*, is the best publication on that composer, and a model as a thematic catalogue; it was followed in 1873 by a sketch of Weber's life. His arrangements for the pianoforte, of other composers' works, rank among the very best, and those of Weber's compositions are again the most important. Works: Trio for pianoforte and strings, op. 10; Grand sonata for pianoforte and violin, op. 32; Grand duo for pianoforte and violoncello, op. 33; Heeres-Auszug und Heimkehr, 2 festival marches for pianoforte (4 hands), op. 49 and 50; Over 150 vocal compositions for one and more voices, including several for the church.—Mendel; Fétis, *Supplément*, ii. 18.

**JAHRESZEITEN, DIE** (The Seasons), symphony in B minor by Spohr, op. 143, first performed in Cassel in 1850. Part I. Winter, transition to spring, Spring; Part II. Summer, transition to autumn, Autumn. First performed by the New York Philharmonic Society in the season of 1853-54. The composer's ninth symphony. Published by C. F. Peters (Leipsic).—Spohr, *Autobiography*, ii. 295.

**JAHRESZEITEN, DIE**, oratorio, text by Baron van Swieten, from Thomson's "The Seasons," music by Haydn, composed between 1798 and 1801, and similar in form to both oratorio and cantata. First performed at the Schwarzenberg Palace, Vienna, by the private orchestra of the Prince, April 24, 1801, and repeated April 27, and May 1. On May 29 Haydn conducted this work in public in the Redoutensaal, Vienna, and in December, 1801, gave the original score to the Tonkünstler Societät of Vienna. The work is divided into four parts: Spring; Summer; Autumn; and Winter. Characters represented: Simon, a farmer; Jane, his daughter; Lucas, a shepherd, and a chorus of country people and hunters. Published in Vienna 1802-3; by Clementi in 1813. An edition was published by the Rev. John Webb, and one by Prof. E. Taylor (London, 1840-41). A selection from Spring was given at the Birmingham Festival (England) in 1817, and Spring and Summer were produced there in 1820. Performed entire by the Sacred Harmonic Society, London, Dec. 5, 1851, Miss Birch, Mr. Loekey and Mr. Philips appearing. First sung by the Handel and Haydn Society of Boston, April 28, 1875.—*Allgem. mus. Zeitung* (3), 575; (6), 513; *Athenæum* (1851), 1318; *Hanslick, Konzertwesen in Wien*, ii. 230; *Upton, Standard Oratorios*, 170.

**JAKABOWSKI, EDUARD**, dramatic composer, contemporary, lives in London. He is author of *Ermieine*, a musical comedy, text by Harry Paulton, first represented at the Comedy Theatre, London, Nov. 9, 1885. The libretto is borrowed from *L'auerge des Adrets*, a drama by Daumier, the English adaptation of which, entitled *Robert Macaire*, was made by Charles Selby.



Erminie was first given in New York, at the Casino, March 10, 1886; and it has since been performed, there and elsewhere in the United States, by two companies, more than 1,500 times. Another operetta by Jakabowski, entitled Paolo, text also by Paul-ton, is announced as in preparation.

**JAMBE-DE-FER, PHILIBERT**, French composer of the 16th century, born at Lyons. He was one of the early professors of the Reformed religion, and lived some time at Poitiers, where he composed music for Jean Poietevin's translation of the Psalms (1549). It is not known whether he was one of the victims of St. Bartholomew's Day (1572), or whether he died before that date. He set the music to Les cent et cinquante psaumes de David mis en rimes françaises par Clément Marot et Théodore de Bèze (Paris, 1561; Lyons, 1564).—Fétis; Mendel; Gerber; Schilling.

**JAMES L.**, King of Scotland, born at Dunfermline in 1394, murdered at Perth, Feb. 21, 1437. Virtuoso on the harp, and seven other instruments, composer and poet of sacred and national songs. He greatly improved the church music of the Scots, and has been credited, though without good reason, as the inventor of the Scottish style of melody.—*Archæologia Scotica*, i. 471.

**JAN (Jannus), MARTIN**, born at Merseburg in 1620, died at Ohlau in 1682. His first known work is *Musikalische Jubelfreude* for 7, 10, 15, 20, 22, 24, and more voices, and basso continuo, in 1, 2, 3, 4, 5, and 6 choirs, preserved in the library of Königsberg. As a candidate of theology he was cantor and music director in both churches of Sorau, and rector of the evangelical school in Sagan in 1653, where he published a dirge in 1654. He was cantor also of the church near the Ecksdorf Gate, and afterwards pastor. In 1668 he was driven from Sagan with the other Lutheran ministers, and later became cantor in Ohlau. His *Passionale melicum* (1652), and his hymn, *Jesu meiner Seelen Wonne*, composed in 1668 and published in 1671, made

his name known throughout Germany.—Gerber (1790), i. 685; *Allgem. d. Biogr.*, xiii. 710; Mendel; do., *Ergänz.*, 168; Winterfeld, ii. 559.

**JAN COURT, LOUIS MARIE EUGÈNE**, born at Château-Thierry (Aisne), France, Dec. 15, 1815, still living, 1889. Bassoon player, pupil at the Paris Conservatoire from 1834 under Gebauer; won 1st prize for bassoon, 1836. In 1848 he became professor of the bassoon at the Brussels Conservatoire; then played at the Opéra Comique and the Italiens, Paris, and later professor at the Paris Conservatoire. He has effected many important changes in the mechanism of his instrument, and has written much music for it, as well as for military band.—Fétis; do., *Supplément*, ii. 21; Larousse.

**JANIEWICZ (Janiewicz), FELIX**, born at Wilna about 1761, died at Edinburgh in 1848. Violinist and composer. Visited Italy; later went to Paris, where he appeared at the Concerts Spirituels and at the Olympian concerts. About 1792 he went to London and played in Salomon's and Rauzzini's concerts, and was one of the thirty original members of the London Philharmonic Society. He settled in Edinburgh in 1815. Works: Concertos for violin and orchestra; Trios for violin.—Fétis; Grove; Sowinski, 585.

**JANITSCH, ANTON**, born in Switzerland in 1753, died at Steinfurt, Westphalia, March 12, 1812. Violinist, played so well when twelve years old that his father sent him to Turin to study for two years under Pugnani. In 1769 he was engaged as Concertmeister by the Elector of Treves; his fame as violinist had spread, and he entered the service of the Count of Oettingen-Wal-lenstein, but soon after left it to accept the more advantageous position as orchestra director at Grossman's theatre in Hanover, where he remained until 1794, and then became Kapellmeister to the Count of Burgsteinfurth. Of his compositions for violin, generally commended, only two con-

certos and a trio were published.—Fétis; Mendel; Schilling.

**JANITSCH, JOHANN GOTTLIEB**, born at Schweidnitz, Silesia, June 19, 1708, died in Berlin in 1763. Double-bass player, and church composer, studied music in the college of Breslau; went to Frankfort-on-the-Oder to study law, and while there composed some of his best music. He was secretary to the minister von Happe, subsequently Kapellmeister to the Crown Prince, afterwards Friedrich II., and went with him to Berlin in 1740, where he was appointed director of the Redoutenmusik. Works: 10 sacred cantatas; Quartets; Serenades; Te Deum. His funeral music was much used on public occasions.—Fétis; Gerber; Schilling.

**JANKE, GUSTAV**, born in Berlin, Nov. 22, 1838, still living, 1889. Pianist and violinist, pupil at Stern's Conservatorium, Berlin, where he has been instructor of pianoforte since 1861. He was solo player at the Stern concerts in 1874-75, and conducted these concerts also during that time. He has composed studies and other compositions for the pianoforte, music for the choir of the royal church, Berlin, and Lieder, and has arranged several classical works for orchestra.—Mendel.

**JANNAONI (Janacconi, Jannacconi), GIUSEPPE**, born in Rome in 1741, died there, March 16, 1816. Church composer, one of the last of the Roman school, pupil of Soccorso Rinaldini, and Gaetano Cappini. Allied in close friendship with Pasquale Pisari, he arranged with him in score a great portion of Palestrina's works, with such thorough knowledge and skill as to be declared by Pisari the most worthy to propagate the traditions of the old Roman school. He established a school for composition, which was much frequented by Italians as well as foreigners, and produced such pupils as Baimi and Francesco Basili. In 1811 he was appointed maestro di cappella at St. Peter's, succeeding Zingarelli. Works: Mass for 16 voices; 16

masses for 4-8 voices with organ; 8 do. for several voices and instruments; 3 do. for 4 voices a cappella; 2 do. for tenor and bass; Mass for soprano and bass; Pastoral mass; Te Deum for 16 voices; Magnificat, Dixit Dominus, Tu es Petrus, for do.; 32 psalms for 4-8 voices; 10 do. with orchestra; 12 motets for 2-6 voices; 4 do. for 4 voices; 57 offertories and anthems for 3-8 voices; L' Agonia di Gesù Christo, oratorio for 2 tenors and bass; Ecce terræ motus, for 6 bass voices; Affertur Regi, for 4 voices, and 2 choruses; Canon for 64 voices; 2 canons for 16 voices; other canons, etc. All these are in the Santini Collection, Rome.—Fétis; Mendel; Schilling.

**JANNEQUIN (Janequin, Jennekin), CLÉMENT**, Belgian or French contrapuntist of the 16th century. A pupil of Josquin Després, he was a follower of Gombert in the art of writing descriptive music; seems to have been director of church music at Lyons, and first a Catholic, then a Calvinist. Works: Motets (Paris, 1533); French songs (Paris, 1537); Canzoni francesi (Venice, 1538); Inventiones musicales (Lyons, 1544); Le caquet des femmes; Le chant du rossignol; Le chant de l'alouette; La chasse au cerf; La bataille, ou défaite des Suisses à la journée de Marignan; Voulez ouyr les cris de Paris; Many collections of songs; Church music, psalms, etc.—Fétis; Mendel; Riemann.

**JANSA, LEOPOLD**, born at Wildenschwert, Bohemia, in 1797 (or 1794?), died in Vienna, Jan. 25, 1875. Violinist, first instructed in his native town by one Jahada, and the organist Zizius, his cousin, then studied at Brünn, and in 1817 went to Vienna to study law, but two years after devoted himself to music, which he had already taught, and became a pupil of Wozischeck on the violin, and of Emanuel Förster in thorough-bass and composition. Soon esteemed as a virtuoso next to Mayseder and Böhm, he went to Hungary in 1823 as chamber musician to the Count von Brunswick, and in 1824 entered the imperial

orchestra in Vienna; was appointed director of music, and professor of the violin in the University of Vienna in 1834. Having assisted at a concert for the benefit of the Hungarian insurgents in London, in 1849, he was exiled, and lived in London, teaching the violin and playing in concerts until 1868, when he returned to Vienna. Works: 4 concertos for violin and orchestra; Rondeau concertant for 2 violins and do., op. 33; 8 quartets for strings, op. 8, 12, and 44; 3 trios for do., op. 41; 36 duos for violins, op. 16, 36, 43, 46, 47, 50; many soli, fantaisies, airs variés, etc., for violin, with pianoforte; 2 cantatas; Graduale for 4 male voices, op. 6; Offertory for tenor and violin solo, chorus, and orchestra, op. 17.—Fétis; Mendel; Schilling; Wasiewski, *Die Violine*, 358; Wurzbach.

JANSEN, GUSTAV, born at Dortmund, Westphalia, in 1817, still living, 1889. Pianist, pupil of his father; studied in 1840 in Berlin, where he became a teacher. In 1849 he went to London with Lord Westmoreland, but after a few years returned to Berlin, where he has since resided. Works: *Anhang zu Beethoven's Clavier Sonaten*, (1861); Collections of Lieder with pianoforte accompaniment, of which the *Goethe Album* (1863) is the best.—Mendel; Fétis, *Supplément*, ii. 22.

JANSEN, GUSTAV F., born at Jever, Hanover, Dec. 15, 1831, still living, 1889. Composer, pupil at Leipsic of Coccius on the pianoforte, and Riccius in harmony. Went to Göttingen to teach music, became organist of the cathedral at Verden in 1855; received the title of Music Director from the King of Hanover in 1861. Works: Pianoforte music; Songs; Transcriptions for the pianoforte.—Mendel.

JANSEN, JOHANN ANTON FRIEDRICH, born in Germany of Danish parentage, died in Milan in April, 1827. Pianist, studied in Vienna. He went to Venice as music teacher, and thence to Milan in 1817, but was very unsuccessful, lived in want and misery, and died actually of hunger.

Works: Sonatas for pianoforte; Rondeaux, polonaises, airs variés, for do.; *Thèmes variés* for violin, with quartet; Various pieces for wind instruments.—Fétis; Schilling; Wurzbach.

JANSON, JEAN BAPTISTE AIMÉ JOSEPH, born at Valenciennes in 1742, died in Paris, Sept. 2, 1803. Violoncellist, pupil of Berteau. He was first heard in public at the Concerts Spirituels in 1766. In the following year he travelled through Italy with the hereditary prince of Brunswick, returned to Paris in 1771, then visited Germany, Denmark, Sweden, and Poland, and returned to Paris again in 1789. When the Conservatoire was founded he was appointed professor, but lost his position at the time of the reorganization in 1802, and is said to have died of grief. He formed excellent pupils. Works: 6 quartets for strings, op. 1; 6 concertos for violoncello and bass, op. 3 & 7; 6 sonatas for do., op. 4; 6 concertos for violoncello with orchestra, op. 15. His brother and pupil, Louis Auguste Joseph (born at Valenciennes, July 8, 1749, died in Paris, about 1818) (?), also an excellent violoncellist, went to Paris in 1783, and was a member of the Opéra orchestra in 1789–1815. He published 6 sonatas for violoncello and bass; 6 trios for strings.—Fétis; Mendel.

JANSENS, JEAN FRANÇOIS JOSEPH, born in Antwerp, Jan. 29, 1801, died there, Feb. 3, 1835. Dramatic composer, pupil of his father (director of music at St. Charles's, Antwerp), and of de Louw, (Kapelmeester of St. Paul's Church), then in Paris pupil of Lesueur. On his return, he studied law to gratify his family, was notary at Hoboken, near Antwerp, in 1826, at Berchem, in 1829, and at Antwerp, in 1831; but devoted much of his time to composition. During the siege of Antwerp, in 1832, he went to Cologne where, losing his manuscripts and other valuables in a fire, which broke out on the night of his arrival, he lost his mind and died soon after. His worth as a composer was recognized after his death. Van der Straeten published a bio-

graphy in which a full list of his works is given. Works—Operas: *Le père rival*, *La jolie fiancée*, given at Antwerp, 1824; *Les trois hussards*, *Gillette de Narbonne*, unpublished; *Les Grecs*, ou *Missolonghi*, cantata with orchestra; *Winterarmoede*, do.; *Le roi*, ode; *Le lever du soleil*, symphony for grand orchestra; *Symphony* (prize at Ghent); 5 masses for voices and orchestra; *Te Deum* for do., with chorus; About 25 motets, psalms, hymns, and anthems, with orchestra; *Romances*.—Genard, *Janssens* (Antwerp, 1859); *Hendrickx*, *Simple histoire*. *Boutades biographiques*, etc. (ib., 1860); *Van der Straeten*, *J. F. J. Janssens* (Brussels, 1866).

JAPART, JEAN, Belgian composer of the 15th century who lived in Italy. He was a singer in the royal chapel of the Duke of Ferrara, and was a colleague of Josquin Després, who dedicated to him a *chanson française* which is still in existence. Little else is known of Japart; his compositions, which display all the mannerisms common to many of the composers of that time, are found in the *Odhecaton* (Petrucci, 1501–1503).—Fétis; *Van der Straeten*, vi. 104.

JARNOVICK. See *Giornovichi*.

JASON, dramatic cantata, by Alexander Campbell Mackenzie, first given at the Bristol (England) Festival, Oct. 17, 1882; by the Hackney Choral Association, London, Feb. 25, 1884.—*Athenæum* (1884), i. 289.

JASPAR, ANDRÉ, born at Liège, Dec. 18, 1794, died at Angleur, near Liège, June 27, 1863. Violoncellist, pupil of Harsens; about 1830 he was chosen to conduct the Concerts of the *Société d'Émulation*, and of the *Société de Grétry* (1831). He was maître de chapelle of the Cathedral of Liège, 1810–56. Works: *Folie du Tasse*, symphony for orchestra; *Retour des champs*, do.; *Orange*, do.; *Le barde éburon*, do.; *Symphony*, No. 6; *Alma Redemptoris*, anthem for tenor solo, chorus, and orchestra; *Te Deum* for do.; *Salve Regina* for do.; 12 motets for one and two voices; 12 melodies for violin, with pianoforte; 3 books of do.

JA TAUSENDMAL TAUSEND, tenor aria in G major, with accompaniment of violins in unison, and continuo, in Johann Sebastian Bach's cantata, "*Gott führet auf mit Jaehzen*," Part I.

JAUCH, JOHANN NEPOMUK, born at Strasburg, Jan. 25, 1793, died (?). Pianist, pupil of Spindler. He was appointed in 1814 professor at the normal primary school of Strasburg; and in 1830 opened a school for pianoforte which has turned out many finished performers. Works: *Concertos* for pianoforte; *Fantaisies* and variations for do. solo, or with clarinet and flute; *Sonatas* and *rondos* for do.; *Offertories* for wind instruments; *Collection* of organ pieces, op. 40.—Fétis.

JAVAUULT, LOUIS, French composer, lived in Paris beginning of the present century. He played different wind instruments, and after having been a member of several regimental bands became sous-chef of that of the Imperial Guard. Works: 20 *suites de pièces* for wind instruments; *Marches* and *quicksteps* for do.; *Fantaisies* for do.; *Fanfares* for three horns, four trumpets, and trombone; 6 sextets for clarinet, flute, oboe, horn, and two bassoons; *Trios* for clarinet, horn and bassoon; 3 quartets for horns.—Fétis.

JAVUREK (Jawurek), JOSEPH, born at Ledecz, near Kuttenberg, Bohemia, Sept. 21, 1749, died at Prague in May, 1805. Violinist, received his musical training while a choir-boy in the Jesuits' seminary at Kuttenberg, and then at St. Wenceslaus's, Prague. He became violinist in the Opera orchestra and director of music at the Carmelites, at St. Cajetan's, and St. Joseph's on the Kleuseite, but when these convents were suspended, he lost all his places at once and fell into bitter need. He composed concertos, sonatas, and trios for the violin.—Dlabacz; Wurzbach.

JEAN DE NIVELLE, opéra-comique in three acts, text by Edmond Gondinet and Phillipe Gille, music by Léo Delibes, first represented at the Opéra Comique, Paris,

## JEAN

March 8, 1880. The libretto deals with the story of Jean, son of the Duc de Montmorency, who abandons the flag of his father and joins the revolted princes against Louis XI. under the banner of the Comte de Charolais, whose chamberlain he becomes. Published by Heugel et fils (Paris, 1880).—Clément, *Dic.*, 916; *Signale* (1880), 369; *Revue et Gazette Musicale de Paris* (1880), 81; *Le Ménestrel* (1880), No. 15.

JEAN DE PARIS, opéra-comique in two acts, text by Saint-Just, music by Boieldieu, first represented at the Théâtre Feydeau, Paris, April 4, 1812; English translation



Elleviou as Jean de Paris.

and adaptation, by Henry R. Bishop, London, 1814. One of Boieldieu's most popular productions. Subject: the Dauphin of France travels as Jean, a bourgeois of Paris, to visit incognito his betrothed bride, the Princess of Navarre. The cavatina, "Quel plaisir d'être en voyage" was transferred to this work from Boieldieu's *Télémaque*. Original cast: Jean de Paris, Elleviou; Le

Sénéchal, Martin; L'Aubergiste, Juliet; Olivier, Mme Gavaudin; La Princesse de Navarre, Mlle Regnault; Laurette, Mme Alexandrine Saint-Aubin. Published by Kühnel (Leipsic, 1813; Peters, Leipsic; Schott, Mainz; and Diabelli et Cie (Vienna, 1844). The same subject has been treated also in Gianni di Parigi, text by Romani, music by Morlacchi, Milan, May 30, 1818; by Speranza, Naples, August, 1836; and by Donizetti, Milan, Sept. 10, 1839.—Pougin, Boieldieu, 130; Clément et Larousse, 375; *Allgem. Mus. Zeitung* (15), 708; (31), 840; *Neue Frei Presse* (Vienna), Nov. 30, 1879.

JEANNE D'ARC, symphonic poem, by Georges Jean Pfeiffer, op. 23.

JEANNE D'ARC, incidental music by Gounod, to Jules Barbier's drama in 5 acts, first performed at the Gaieté, Paris, Nov. 8, 1873. Given at St. James's Hall, London, Feb. 7, 1874, Gounod conducting. This drama had previously been performed as a cantata, with music by Serpette (Paris, 1871).—*Athenæum* (1874), i, 233.

JEANNOT ET COLIN, opéra-comique, text by Étienne, music by Nicolò Isouard, represented at the Théâtre Feydeau, Paris, Oct. 17, 1814. Represented in Vienna, Nov. 9, 1815. Revived in Paris in June, 1850.—*Allgem. Mus. Zeitung* (17), 851.

JEEP (not Jepp), JOHANN, born at Dransfeld, near Göttingen, about 1592, died at Ulm in 1650 (?). One of the best German vocal composers of first part of the 17th century; lived in Bavaria and Württemberg during his youth. He was Kapellmeister to the Count von Hohenlohe, at Weikersheim, from about 1607-9, and was settled at Nuremberg in 1610. Little is known of his life; his compositions were especially dear to the people of Germany, particularly students, and went through



many editions, from 1607 to 1621. Known works: *Geistliche Psalme und Kirchengesänge* Dr. Martin Luthers, etc. (Nuremberg, 1607); *Schoene anserlesene liebliche Tricinia*, etc. (ib., 1610-1611); *Studenten-Gärtleins erster Theil*, etc. (ib., 1607); do., *anderer Theil* (ib., 1609); *Christliches Gesang-Büchlein* (Ulm, 1648). The *Students' garden* was republished six times. There is a copy of the first part, and one of the second part, bearing different dates, in the University Library of Göttingen. He was honoured long after his death; his portrait was painted by Ulrich in 1613.—*Allgem. d. Biog.*, xiii. 750; *Monatshefte f. Mus.*, viii. 31, 37; Mendel; do., *Ergänz.*, 171; Winterfeld, *Kirchengesang*, ii. 27.

**JEKYLL, CHARLES SHERWOOD**, born in Westminster, London, Nov. 29, 1842, still living, 1889. Organist, pupil of James Coward, and Sir G. A. Macfarren; assistant organist in Westminster Abbey, 1860-75; organist of Parish church of Acton, 1860, of St.

George's, Hanover Square, 1861, of Chapel Royal, St. James's Palace, and Whitehall, 1876. Works: *Communion Service* in C; *Morning Services* in F and C; *Evening service* in F; Do. in C, for male voices; *Anthems*; *Part-songs*, songs, and organ music.

**JELINEK, FRANZ XAVER**, born at Kaurins, Bohemia, Dec. 3, 1818, died at Salzburg, Feb. 7, 1880. Oboe player, educated at the Prague Conservatorium, became instructor of oboe, and librarian at the Mozarteum, and later choir director of the cathedral of Salzburg. He composed sacred music, choruses for men's voices, etc.—Mendel; Riemann.

**JÉLIOTTE (Jélyotte), PIERRE**, born near Toulouse in 1711, died in Paris in 1782. Tenor singer and composer, pupil

at the *maitrise* of the cathedral of Toulouse, made his *début* at the Opéra, Paris, in 1733, and sang there with success until 1755. He composed a ballet, *Zelisea*, for the marriage of the Dauphin, father of Louis XVI. (1745); and many chansons which Laborde praises.—Fétis; Larousse; Mendel.

**JENKINS, JOHN**, born at Maidstone, Kent, in 1592, died at Kimberly, Norfolk, Oct. 27, 1678. Virtuoso on the *viola di gamba*. Was musician to Charles I. and Charles II. Works: *Twelve Sonatas* for two Violins and a Base, with a Thorough Base for the organ or Theorbo; *The Mitter Rant*, *The Fleecce Tavern Rant*, *The Peterborough Rant*; *The Lady Katherine Audley's Bells*, or, *The Five Bell Consort* (1662); *An Elegy on the death of William Lawes* (1648); *Songs*, among others the rounds, "A boat, a boat," and "Come, pretty maids."—Fétis; Grove; Mendel; Riemann.

**JENNY BELL**, opéra-comique in three acts, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, June 2, 1855. The scene is in England, the characters are English, and Jenny Bell is an actress. The airs "God save the King," and "Rule Britannia" are introduced.

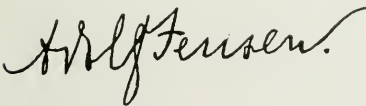
**JENSEN, ADOLF**, born in Königsberg, Jan. 12, 1837, died in Baden-Baden, Jan. 23, 1879. He studied for two years under Ehlert and Friedrich Marburg, but was mostly self-taught. In 1856 he was in Russia, was made *Kapellmeister* of the Stadttheater in Posen in 1857, went

in 1858 to Copenhagen to spend two years with Gade, and returned to Königsberg in 1860. From 1866 to 1868 he taught at Tausig's pianoforte school in Berlin, but ill-health forced him to retire, first to Dresden, then to Gratz, and finally to Baden-Baden, where he died of lingering consumption.





Jensen is best known as a song writer, and as such may take rank, with some few others, after Schumann and Robert Franz. Works: I. Vocal: *Nommengesang*, for soprano and female chorus, with 2 horns and harp, op. 10, No. 1; *Bräutlied*, for mixed chorus, with do., op. 10, No. 2; *Jephtha's Tochter*, for soli, chorus, and orchestra, op. 26; *Adonis-Feier*, for do.; *Donald Caird* ist wieder da, for tenor or baritone solo, male chorus, and orchestra, op. 54; 3 songs for 3-part female chorus and pianoforte, op. 63; 2 *Marienlieder*, for tenor voice, 4 violas, 2 cello, 2 double-basses, and kettle-drums, op. 64; 8 four-part songs, op. 28; 8 do., op. 29; *Der Ungenannten*, 6 love-songs after Geibel, for voice and pianoforte, op. 6; 6 *Liebeslieder* for a low voice and do., op. 13; *Dolorosa*, 6 poems by Chamisso, for voice and do., op. 30; *Gaudeamus*, 12 songs for a bass voice and pianoforte, op. 40; *Over 125 songs* for do., op. 1, 4, 5, 9, 11, 14, 21-24, 34, 35, 39, 41, 49, 50-53, 55, 57, 58, 61, and 3 sets without opus number. II. Instrumental: *Concert overture* in E minor, for grand orchestra; *Der Gang der Jünger nach Emmaus*, geistliches Tonstück for do., op. 27; 3 pieces for pianoforte, 4 hands, op. 18; *Hochzeitsmusik*, for do., op. 45; *Abendmusik*, for do., op. 59; *Lebensbilder*, for do., op. 60; 6 *Silbonetten*, for do., op. 62; *Ländliche Fest-Musik*, for do.; *Innere Stimmen*, 5 pieces for pianoforte solo, op. 2; *Wanderbilder*, 2 books, for do., op. 17; *Sonata* in F-sharp minor, for do., op. 25; 6 *deutsche Suiten*, for do., op. 36; *Idyllen*, for do. (or 4 hands), op. 43; *Erotikon*, 7 pieces for do., op. 44; *Wald-Idyll*, scherzo for do., op. 47; *Scènes carnavalesques*, for do., op. 56; *Other fugitive pieces* for do., op. 3, 7, 8, 12, 15, 16, 19, 20, 31,



32, 33, 37, 38, 42, 46, 48, 65. He left in manuscript an opera, *Turandot*, which is to

be edited by Wilhelm Kienzl.—*Allgem. d. Biogr.*, xiii. 774; *Fétis, Supplément*, ii. 25; *Mendel*; *Mus. Wochenblatt*, v. 354, 367.

JEPHTE, oratorio by Carissimi. This is his masterpiece and contains many beautiful examples of melody and modulation. Handel has been accused of borrowing his chorus, *Hear Jacob's God*, in *Samson*, from the final close, *Plorate colles*, a pathetic air, assigned to Jephtha's daughter, with an echo sung by two sopranos at the end of each phrase of the melody. The MS. is in the National Library, Paris. Published by Chrysander (B. Schott's Söhne, Mainz). German translation by Bernard Gugler, with organ or pianoforte accompaniment by Immanuel Faisst. Published by Rieter-Biedermann (Leipsic, 1878).

JEPHTHA, oratorio, text by the Rev. Thomas Morell, D.D., music by Handel, performed at Covent Garden, London, Feb. 26, 1752. The MS. of this, Handel's last oratorio, in Buckingham Palace, is rich in his annotations, showing its various stages of composition, during which he became blind. It was begun Jan. 21, and finished Aug. 30, 1751. Characters represented: Iphis, sung by Giulia Frasi; Storge, Signora Galli; Jephtha, John Beard; Hamor, Mr. Brent; Zebul, Mr. Wass; and the Angel, by a boy. It contains nine choruses, recitatives, and arias, including the tenor solo, *Waft her, Angels*, in Part III. This oratorio was performed seven times during Handel's life, once with additions and alterations on March 1, 1758. It was first sung in Berlin by the Singakademie May 3, 1829. Revived by the Sacred Harmonic Society of London, April 7, 1841; and Feb. 12, 1869, with additional accompaniments by Arthur Sullivan. First sung in Boston by the Handel and Haydn Society, Feb. 17, 1867. Published first by Walsh; with pianoforte arrangement by J. F. von Mosel (Haslinger, Vienna, 1831); full score and pianoforte arrangement by George A. Macfarren (Cramer & Co., London, 1855).—*Rockstro*, Handel, 308; *Schulcher*, 320; *Allgem. mus.*

Zeitung (31), 309, (33), 617, 637; Athenæum (1869), i. 248.

**JEPHTHA AND HIS DAUGHTER**, oratorio, text from the Bible, music by Carl Reinthaler, performed at St. Martin's Hall, London, April 16, 1856. Published by Ewer & Co. (London, 1857).—Athenæum (1857), 1523.

**JEPHTHA'S TOCHTER** (Jephtha's Daughter), cantata, by Adolf Jensen, op. 26, on Byron's poem. Published by Peters (Leipsic, 1865).—Allgem. mus. Zeitung (1865), 511.

**JERONYMO, FRANCESCO DE SAM**, born at Evora, Portugal, March 4, 1692, died (?). Monk and church composer, mestre de capella of his convent at Belém; was distinguished for his skill in writing for a great number of voices. Works (all in MS.): Responsorios das Matinas de S. Jeronymo, for 4 choirs, with various instruments; Do., for 4 voices in plain chant; Responsorios for Holy week; Responsorios das Matinas do Evangelista S. João; Mass for 8 voices obligato; Te Deum; Hymns of the Holy Ghost, S. Jerome, the Martyrs, etc., for 4 voices; Psalms for Vespers and Compline; Motets and Villancicos.—Fétis; Gerber; Vasconcellos.

**JERUM, JERUM**. See *Meistersinger* von Nürnberg.

**JERUSALEM**, oratorio in three parts, text by W. Saucroft Holmes after the Bible, music by Henry H. Pierson, written for the Norwich Festival, and first performed there, Sept. 23, 1852. Repeated by the Harmonic Union at Exeter Hall, London, May 18, 1853; Würzburg, 1862. Published by J. Schubert & Co. (Leipsic, 1875).—Athenæum (1852), 1039; London Musical Times, Sept. 1, 1852.

**JERUSALEM**, French grand opera in four acts, text by Alphonse Royer and Waëz, music by Verdi, represented in Paris, Nov. 26, 1847. The work is a rearrangement of *I Lombardi alla prima crociata*. The greater part of the music remains unchanged, but Verdi has added

several numbers. Published by Ricordi (Milan, 1848).—Clément et Larousse, 378.

**JERUSALEM! JERUSALEM!** soprano aria in B-flat major, in Mendelssohn's Paulus, Part I. (No. 7).

**JESSONDA**, grand German opera in three acts, text by Eduard Gehe, music by Spohr, op. 63, first represented in Cassel with great success, July 28, 1823, the Elector's birthday. The overture, the duct between Amazili and Nadori, and an air of Jessonda sung by Spohr's daughter, Emilia, were performed in Cassel in 1822. The



Mathilde Mallinger.

opera was performed in London, June 18, 1840; Paris, April 28, 1842; and at Covent Garden, London, Aug. 6, 1853. The plot is from *La veuve du Malabar*, the subject an Indian widow rescued by Portuguese soldiers from sacrifice at the tomb of her husband. Characters represented: Jessonda and Amazili (S.); Nadori and Lopez (T.); Tristan (Bar.); Dandau (B.). This opera, one of Spohr's best compositions, was conducted by him at the 50th anniversary of the Prague Conservatorium, in 1858, his last appearance in public. Potpourri in A-flat on airs from Jessonda for violin, violoncello, and orchestra, op. 64, and Potpourri in A minor for violin and orchestra, op. 66, by the composer (Peters, Leipsic, 1835). Revived in Stuttgart, March 6, 1882, with Frau Schröder-Haufstängel in the title-

rôle. It is a favorite part also with Mathilde Mallinger.—Spohr, *Autobiography*, ii. 148; Clément et Larousse, 379; *Athenæum* (1853), 969; *Allgem. mus. Zeitung* (25), 629; (33), 484.

**JE SUIS DE VOUS TRÈS-MÉCONTENTE.** See *Ami de la Maison*.

**JESU, BEUGE DOCH MEIN HERZE**, bass aria in E-flat major, with accompaniment of oboe, violin, and continuo, in Johann Sebastian Bach's cantata, "Wer sich selbst erhöhet, der soll erniedriget werden."

**JESU, DEINE GNADENBLICKE**, soprano aria in G major, with accompaniment of 2 flutes in unison, oboe, and violins, and viola in unison, in Johann Sebastian Bach's cantata, "Lobet Gott in seinen Reichen."

**JESU MEINE FREUDE**, choral by Johann Crüger, published with his other chorals for four voices and two instruments, under the title of "Praxis Pietatis, oder Kirchenmelodien über D. Luthers und andere Gesänge" (Leipsic, 1649; 30th ed., Berlin, 1703). Edition arranged by C. G. Langbecker, published by G. Eichler (Berlin, 1839).—*Allgem. mus. Zeitung* (41), 382.

**JESU MEINE ZUVERSICHT**, choral by Johann Crüger, contained in the collection *Praxis Pietatis*.

**JESUS, ANTONIO DE**, born at Lisbon, died at Coimbra, April 15, 1682. Monk and church composer; taught in the University of Coimbra from 1636 till his death; was much esteemed by Dom João IV., in whose library his MSS. were preserved. Works: Mass for 10 voices; do. for 12 voices; 2 masses for 8 voices; *Dixit Dominus* for 12 voices.—*Vasconcellos*; Fétis; Gerber.

**JESUS (Sena), BERNARDINO DE**, born at Lisbon in 1599, died there, April 10, 1669. Church composer and Franciscan monk in the convent of Vianna, which he entered in 1615 as a choir-singer, and where he became defensor in 1650. He was much esteemed by Dom João IV. on account of his fine voice and his thorough musical knowledge. His works remain in MS.—Fétis; Gerber.

**JESUS, Padre GABRIEL DE**, born at Leiria in 1650, died in 1708. Organist and harp player, Cistercian monk in the monastery at Alcobaga, in Estremadura. His principal work is a collection of 15 motets, which remain in MS.—*Vasconcellos*; Fétis; Mendel.

**JÉSUS DE NAZARETH**, song by Gounod, sung by M. Lhérie, at Mme Viardot's student's concert, Paris, June 2, 1882.

**JÉSUS SUR LE LAC DE TIBÉRIADE**, scene for baritone, chorus, and orchestra, by Gounod (Paris, 1876).

**JE T'AI TROMPÉ, JEFUS COUPABLE.** See *Robert le Diable*.

**JEUNE FEMME COLÈRE, LA**, opéra-comique, text by Claparède, founded on a comedy by Étienne, music by Boieldieu, written in Russia, first represented at the Theatre of the Hermitage, April 18, 1805, and at the Grand Theatre, April 24, St. Petersburg. It was given at the Théâtre Feydeau, Paris, Oct. 12, 1812.—Pougin, Boieldieu, 142.

**JEUNE HENRI, LE**, opéra-comique in two acts, text by Bouilly, music by Méhul, represented at the Théâtre Favart, Paris, May 1, 1797. Henri IV. of France is the subject.—Clément et Larousse, 380.

**JEUNESSE D'HERCULE, LA** (The Youth of Hercules), symphonic poem for orchestra, by Saint-Saëns, op. 50, written in 1875. Published by Durand et Schœnewerk (Paris, 1878). Arranged for pianoforte for four hands by E. Guiraud, for two pianofortes for four hands by the composer.—*Signale* (1878), 625.

**JEWSON, FREDERICK BOWEN**, born in Edinburgh, July 26, 1823, still living, 1889. Pianist, pupil at the Royal Academy of Music, where he became King's Scholar, 1837, and is now professor of pianoforte. Works: Overtures for orchestra; Sonatas for pianoforte; Concertos for do. and orchestra; Pianoforte music; Songs, etc.

**JIMENEZ, UGALDE (CIRIACO)**, born at Pampeluna, Feb. 5, 1828, still living, 1889. Organist and church composer, first in-

## JOACHIM

structed by his father in solfeggio, then pupil of José Guelbenzu on the pianoforte, and at the Conservatorio, Madrid, of Hilarion Eslava on the organ. Became maestro de capilla of the cathedral of Jaca in 1857, of the metropolitan church of Valencia, 1861, and of the primatial church of Toledo, 1865. Works: Masses; Motets; Psalms, etc.—*Fétis, Supplément*, ii. 26.

**JOACHIM, JOSEPH**, born at Kittsee, near Presburg, June 28, 1831, still living, 1889. He began to play the violin at the age of five, and took lessons of Szervasinski, Concertmeister of the Opera at Pesth. His first appearance in public was in 1838, when he played a duet with his

master with great success. In 1841 he studied under Böhm in Vienna; in 1843 he went to Leipsic, where he staid several years, studying the violin together with the greatest works for that instrument by Bach, Beethoven, Spohr, and Mendelssohn. His regular teacher was Ferdinand David, but he was also largely under the influence of Mendelssohn, in whom his talent excited enthusiasm. At first he appeared but little in public, devoting his time rather to the serious study of his art, than to making himself a virtuoso. The wisdom of this course has ever been felt in Joachim's public career. He is probably the only great violinist on record who has never swerved from a fixed purpose to devote his exceptional talents solely to the interpretation of music of the highest class. As an executant he stands at the head of living violinists, but his intellectual superiority in the fineness and cultivation of his artistic sense, is infinitely more striking. As a player of classic violin music, especially as a quartet player, he is now the unquestioned model. He visited London for the first time in 1844, and returned in 1847, '49, '52, '58, '59, '62; since then his annual appearance there has

been looked on as a matter of course. He for some time divided the post of Concertmeister of the Gewandhaus concerts at Leipsic with David, but in 1849 he accepted a similar position at Weimar, in the grand-ducal orchestra, of which Liszt was then conductor. But it proved impossible for Joachim, who had been brought up under the influence of Mendelssohn and Schumann, to get on well with Liszt, with whose revolutionary tendencies he had no sympathy. In 1854 he accepted the position of conductor of concerts and solo-violinist to the King of Hanover, which post he held until 1866, marrying Cornelia Weiss, a notable contralto singer, in 1863. In 1868 he went to Berlin, as head of the Hochschule für ansübende Tonkunst, a then recently established department of the Royal Academy of Arts. This school of music owes well-nigh all its fame and influence to Joachim. In 1877 the University of Cambridge (England) bestowed upon him the honorary degree of Doctor of Music, and he has been awarded many other honorary degrees in his own country, besides orders of knighthood from several reigning princes. As a composer he follows Schumann more than Mendelssohn. His music is always noble in aim, and generally grave and even sombre. His most important work as yet is the Hungarian Concerto for violin and orchestra. His friendship for and admiration of Johannes Brahms has been noted for some time, and he may now be accounted the leading "Brahmsianer" in Germany. His opposition to Robert Franz in the controversy on the "additional accompaniment" question, is probably the only step he ever took which the conservatively disposed music-lover will be inclined to regret.

Works: I. Orchestra: Overture to Hamlet, op. 4; do. to Schiller's Demetrius (MS.), op. 6; do. to Henry IV. (MS.), op. 7; do. to a play of Gozzi's (MS.), op. 8; do. in commemoration of Kleist, op. 13; Two marches, in C and D, with trios.

II. Violin: Andantino ed allegro scher-



zoso, with orchestra, op. 1; 3 Stücke (Romanze, Fantasiestück, Frühlingsfantasie) for violin and pianoforte, op. 2; Concerto in one movement, in G minor, with orchestra, op. 3; 3 Stücke (Lindenrauschen, Abendglocken, Ballade) for violin and pianoforte, op. 5; Hebräische Melodien, for violin and pianoforte, op. 9; Variations on an original theme, for viola and pianoforte, op. 10; *Concert in ungarischer Weise*, in D minor, op. 11; Notturmo, with orchestra, op. 12; 3 cadenzas to Beethoven's violin concerto.

III. Vocal: *Scena der Marfa* (from Schiller's *Demetrius*), for contralto voice and orchestra, op. 14; Song, *Ich hab' im Traum geweinet*, for voice and pianoforte.—Mendel; Riemann; Fétis; do., *Supplément*, ii. 27; Wurzbach, x. 217; Hart, *The Violin*, 439; *Mus. Wochenblatt*, ii. 377.

JOÃO IV., King of Portugal, born at Villa-Vieosa, March 19, 1604, died at Lisbon, Nov. 6, 1656. Church composer, and theoretical writer on music. Although he lived in the midst of great political struggles, he gave much time to scientific researches, and especially to the study of music. He collected an immense musical library, known as *Bibliotheca Real de Musica*, largely composed of the most valuable MSS. and of rare works gathered at great expense from every country. It was entirely destroyed in 1755, during the great earthquake in Lisbon. The first volume of the catalogue of this library, in the National Library, Paris, gives a good idea of the value of the collection. Of his compositions, three only of his motets survive, one of which is in Georges Schmitt's *Anthologie Universelle de Musique Sacrée* (Paris, 1863). He wrote four works on music, two of which were published, and are now very rare; the others were left in MS. at his death, with directions for their publication to his successor, but never were given to the world.—Vasconcellos; Fétis; do., *Supplément*, ii. 784; Gerber; Mendel; Schilling; Van der Straeten, vii. 467.

JOCELYN, opera in four acts, text by Armand Silvestre and Victor Capoul, music by Benjamin Godard, first represented at the Théâtre de la Monnaie, Brussels, Feb. 25, 1888; first time in Paris, at the Théâtre Lyrique National, Oct. 13, 1888.

JOCONDE, ou les *coureurs d'aventures*, opéra-comique in three acts, text by Étienne, music by Nicolò Isouard, first represented at the Théâtre Feydeau, Paris, Feb. 28, 1814. It is one of Isouard's best operas, and was regarded as the masterpiece of French opéra-comique until Auber's works were produced. The couplets, "*Et l'on revient toujours à ses premières amours*," and their refrain were very popular. The opera was revived at the Opéra Comique, Paris, 1857. Performed by Carl Rosa's English opera company, translation by Sautley, at the Lyceum, London, Oct. 25, 1876.

A revision by Grandaur, entitled *Minnefahrten*, was represented in Munich in 1870.—Clément et Larousse, 381; *Allgem. mus. Zeitung* (16), 804; *Athenæum* (1876), ii. 568.

JODOCUS PRATENSIS. See *Després*, Josquin.

JOHANN ERNST, Prince of Saxe-Weimar, born Dec. 29, 1696, died at Frankfort, Aug. 1, 1715. Violinist and pianist, pupil of his gentleman-in-waiting Gregor Christoph Eyllenstein, on the violin, and of Walther on the pianoforte and in composition. This master testifies that after nine months' tuition he was able to compose the six concertos which were published under his name. He was starting on a journey undertaken for the study of music when his early death took place.—Walther, 331; Gerber; Fétis.

JOHANNES DER TAUFER, oratorio, by Carl Loewe, written in 1862.

JOHN GILPIN, cantata, text after Cowper's poem, music by Thomas Anderton, first performed by the Festival Choral Society of Birmingham, England, Dec. 8, 1875, the composer conducting. The part of John Gilpin was sung by Mr. Lloyd, that of Mrs. Gilpin by Mrs. Lemmens.

**JOHNS, CLAYTON**, born of American parentage in New Castle, Delaware, Nov. 24, 1857, still living, 1889. Pianist, pupil in theory of J. K. Paine, and on the pianoforte of William H. Sherwood, Boston. In 1882 he went to Europe and studied composition in Berlin under Friedrich Kiel, and the pianoforte under Grabau, Rummel, and Raif. Returning in 1884 he settled in Boston, where he has since resided, appearing occasionally in concerts. Works: 7 Songs by Ludwig Uhland; 3 English Songs by Austen Dobson; Song of Four Seasons; 4 Songs by Ada Chresten; Songs: No Lotus Flower on Ganges floats; Deep in a Rose's glowing heart; etc.; Romance and Scherzino for violin and pianoforte; Impromptu capriccietto, pianoforte.

**JOHNSON, EDWARD**, one of the composers who harmonized the tunes for Este's Whole Booke of Psalms (1792). He contributed the madrigal, Come, blessed bird, to the Triumphes of Oriana (1601). Another madrigal by him, Ah, silly John, is preserved in the MSS. of the Sacred Harmonic Society Library, London.—Grove; Burney, History, iii. 101.

**JOHNSON, ROBERT**, born in latter half of 16th century, died after 1625. Lutist, in the service of Sir T. Kyston, of Hengrave Hall, Suffolk; later went to London and composed music for the theatres. He was in the service of Prince Henry in 1611. Works: Music to the dramas, The Witch, 1610, Shakspeare's Tempest, 1612, Valentinian, and The Mad Lover, 1617, and Masque of the Gypsies, 1621; Contributions to "Leighton's Teares"; Songs, madrigals, etc.—Grove.

**JOHOHOE! TRAFIT IHR DAS SCHIFF.** See *Fliegende Holländer*.

**JOLIE FILLE DE GAND, LA** (The Fair Maid of Ghent), Ballet-pantomime in three acts and nine tableaux, text by Saint-Georges, music by Adolphe Adam, first represented at the Opéra, Paris, June 22, 1842.

**JOLIE FILLE DE PERTH, LA** (The Fair Maid of Perth), opéra-comique in four

acts, text by J. Adenis and Saint-Georges, music by Georges Bizet, represented at the Théâtre Lyrique, Paris, Dec. 26, 1867.

**JOMMELLI, NICCOLÒ**, born at Aversa,



near Naples, Sept. 11, 1714, died in Naples, Aug. 28, 1774. First studied under a canon named Mozzillo, then at the Conservatorio di San Onofrio, Naples, under Durante;

but soon left that institution for La Pietà de' Turchini, where he studied singing under Prato and Mancini, and composition under Feo. and Leo. His first compositions were ballets; his next cantatas, a form of composition far better suited to his talent, and in which he was so successful as to elicit from Leo the most brilliant prophecies for his future. Piccini writes that Jommelli so dreaded the popular judgment upon his first opera, *L' errore amoroso*, that he had it brought out (Naples, 1737) under the name of Valentino, an obscure Neapolitan musician; the work, however, met with much success. In 1740 the Cardinal Duke of York summoned him to Rome, where two of his operas, *Il Ricinero* and *L' Astianasse*, were brought out. He went next to Bologna, where he formed a firm friendship with the great Padre Martini, whose influence upon him was probably considerable. After a brilliant career at Bologna, he went to Vienna in 1745, where he wrote *Achille* in Sciro and *Didone*, and formed a friendship with Metastasio. But, though it is highly improbable that the poet's influence had anything to do with the change in Jommelli's style of composition, as some writers have asserted, the fondness for more frequent modulation and a richer orchestration which he evinced at one time, was undoubtedly due to his becoming acquainted with the works of German composers, and dates







from his sojourn in Stuttgart, nine years later. In 1746 he returned to Naples, where his *Eumene* had a positive triumph. *Merope* excited quite as much enthusiasm at Venice in 1747. The Council of Ten appointed him director of the Scuola degli Incurabili, and he began seriously to apply himself to sacred composition, a path he had always been ambitious to pursue, and to his success in which he owed the better part of his fame. An 8-voice *Laudate* for two choruses, belonging to his Venetian period, although never published, is one of his most admired works. In 1748 he was recalled to Rome to write his opera of *Artaserse*, and the Cardinal Alessandro Albani procured him in 1649 the post of maestro di cappella at St. Peter's. In 1754 he sent in his resignation, and went to Stuttgart to become maestro di cappella and court-composer to the Duke of Württemberg. He returned to Naples in 1771, to find that the Italian public had completely forgotten him. His *Armida* met with little success, for although one of his best works, its German style was not to the public taste. His *Ifigenia* (1773) made even a more decided failure. This sudden lack of popular success threw the sensitive composer into a melancholy and brought on a stroke of apoplexy, which prevented his fulfilling a commission from the King of Portugal to write two operas and a cantata. On his recovery he wrote a cantata in honor of the birth of the Prince of Naples, and a *Miserere* for two voices, which wondrously beautiful composition was his swan-song, as well as his most famous work. He died very shortly after writing it; a funeral service in his honor was conducted with much pomp on Nov. 11, 1774. Jommelli belongs distinctly to the "great" period of Italian opera, which began with Alessandro Scarlatti, and may be said to represent the culminating point of this period. Although not the superior of his great predecessors, Scarlatti, Leo, and Vinci, either in original genius or in musical learning and skill, he

was more careful than they to respect the natural dramatic proprieties in operatic writing. He gave up the *Da Capo* form of the aria, which Scarlatti had established, and let the often extended musical development of his airs and concerted pieces go, as far as possible, hand in hand with the development of the dramatic situation. He has been called the Italian Gluck.

Works. I. Operas: *L' errore amoroso*, Naples, 1737; *Odoardo*, ib., 1738; *Ricimero*, Rome, 1740; *Astianasse*, ib., 1741; *Ezio*, Bologna, 1741; *Merope*, Venice, 1741; *Don Trastullo, intermezzo*; *Il Creso*, 1743; *Ciro riconosciuto*, 1744; *Didone*, ib., 1745; *Eumene*, Naples, 1746; *Achille* in Seiro, Vienna, 1745; *L' Amore in maschera*, ib., 1746; *Sofonisba*, Venice, Teatro San Giovanni Crisostomo, 1746; *La critica*, farsa, 1747; *Ezio* (new music), Naples, 1748; *L' incantato*, Rome, 1749; *Artaserse*, ib., Teatro Argentina, 1749; *Ifigenia in Tauride*, ib., 1751; *Talestri*, ib., 1752; *Attilio Regolo*, ib., 1752; *Semiramide*, Piacenza, 1752; *L' Ipermestra*, Spoleto, 1752; *Bajazette*, Turin, 1753 (?); *Demetrio*, Parma, 1753 (?); *Penelope*, Stuttgart, 1754; *Enea nel Lazio*, ib., 1755; *Il rè pastore*, ib., 1755; *Didone* (new music), *ibid.*, 1756; *Alessandro nell' Indie*, ib., 1757; *Nitteti*, ib., 1757; *Temistocle*, Naples, Teatro San Carlo, 1757; *Il trionfo di Clelia*, ib., 1757; *La clemenza di Tito*, Stuttgart, 1758 (?); *Demofonte*, ib., 1760 (?); *Il Fedonte*, ib., 1761 (?); *L' isola disabitata*, ib., 1762 (?); *Endimione*, ib., 1763 (?); *Vologeso*, ib., 1764 (?); *L' Olimpiade*, ib., 1765 (?); *La schiava liberata*, ib., 1766 (?); *L' asilo d' amore*, ib., 1767 (?); *La pastorella illustre*, ib., 1768 (?); *Il cacciator deluso*, ib., 1769 (?); *Il matrimonio per concorso*, ib., 1770 (?); *Armida*, Naples, 1771; *Ezio* (third opera on this subject, written for the birthday of João I. of Portugal), Lisbon (?), 1771; *Armida*, Naples, Teatro San Carlo, 1771; *Demofonte* (new music), ib., 1772; *Cerere placata, festa teatrale*, ib., 1772; *Ifigenia in Aulide*, ib., 1773; *Cajo Marzio*, ib., 1773 (?).

## JONAS

II. Cantatas: *Perdono*, amata Nice, for a single voice and instruments; *Giusti numi*, id.; *E quando sarà mai*, id.; *Partir conviene*, id.; Cantata for 2 sopranos.

III. Oratorios: *La passione di Gesù Cristo*, for 4 voices, chorus, and orchestra; *Isacco*, figura del Redentore, id.; *Betulia liberata*, id.; *Santa Elena al Calvario*, id.

IV. Church music: *Dixit* a 4 voci; In convertendo, salmo a 2 voci ed orchestra; *Responsorj per la Settimana Santa*, a 4 voci; *Dixit* a 8 voci in 2 cori; *Miserere* a 8 voci e 2 cori; 5 *Misse* a 4 voci, orchestra ed organo; *Missa de' defonti (Requiem)* a 4 voci, orchestra ed organo; *Confitebor*, a 3 voci; *Laudate*, a 4 soprani e 2 cori; In convertendo, a 6 voci concertanti e 2 cori; *Magnificat* (called dell' eco), a 4 e 8 voci; *Inno di San Pietro*, concertato, a 2 cori; *Dixit*, a 8 voci; *Graduale*, a 4 voci; *Veni, Sancte Spiritus*, a 4 voci; *Lætatus sum*, id.; *Confitebor*, id.; *Beatus vir*, id.; *Confirma hoc, Deus*, a 5 voci ed orchestra; *Miserere*, a 4 voci; *Victimæ paschali*, a 6 voci; *Miserere*, a 5 voci; *Te Deum*, a 4 voci ed orchestra; *Regnum mundi*, a 4 voci; *Veni, sponsa Christi*, per soprano, coro ed orchestra; *Victimæ paschali*, a 4 voci; *Credidi*, a 4 voci; *Graduale*, a 3 voci, per la festa della Sta. Vergine; *Discerne causam meam*, graduale a 4 voci; *Domine Deus*, in simplicitate, offertorio a 4 voci; *Justus ut palma florebit*, graduale a 4 voci; *Cantata* a 3 voci per la Natività della Sta. Vergine; *Salve Regina*, per soprano ed orchestra; *Miserere*, a 2 soprani ed orch.; Several

performed in English at St. James's Hall, London, March 15, 1872, text adapted by Henry Leslie. Joseph Maas sang the part of Jonah. The air *Just art Thou, oh Lord, my God*, is dramatic and full of devotional feeling. The score was edited by Henry Leslie and published by Cocks & Co. (London).—*Athenæum* (1872), i. 375.

JONAS, ÉMILE, born in Paris, March 5, 1827, still living, 1889. Dramatic composer, pupil of Lecoupey and Carafa at the Conservatoire, where he received the 2d prize for harmony in 1846, the 1st in 1847, and the 2d grand prix for his cantata *Antonio* in 1849; was professor of *Solfège* at the Conservatoire in 1847-66; instructor in harmony of a class arranged for the pupils from the military bands in 1859-70; at the same time chef de musique of a subdivision in the National Guard and director of music at the Portuguese synagogue. In 1867 he was appointed secretary of the committee for the organization of military festivals at the Palais de l'Industrie, and in recognition of his services received the cross of the Legion of Honour. Works: *Antonio*, cantata, 1849; *Overture* (2), 1851 and 1852; *Le duel de Benjamin*, opera, given at the Bouffes Parisiens, 1855; *La parade*, operetta, ib., 1856; *Le roi boit*, do., ib., 1857; *Les petits prodiges*, do., ib., 1857; *Job et son chien*, do., ib., 1863; *Le manoir des La Renardière*, do., ib., 1864; *Avant la noce*, do., ib., 1865; *Les deux arlequins*, do., *Fantaisies Parisiennes*, 1865; *Malbrough s'en va-t-en guerre*, do. (with Bizet, Delibes, and Legouix), *Athénée*, 1867; *Le canard à trois becs*, do., *Folies Dramatiques*, 1869; *Désiré, Sire de Champigny*, do., *Bouffes Parisiens*, 1869; *Javotte*, do., *Athénée*, 1871 (written for and given at the Gaiety Theatre, London, as *Cinderella the Younger*, a few months earlier); *Le chignon d'or*, do., Brussels, 1874; *La poularde de Caux*, do. (with Bazille, Clapissou, and others), *Théâtre du Palais-Royal*; *La princesse Kelebella*; *Miss Robinson*; *La bonne*

*Niccolò Jommelli*

*Misse* a 3 e 5 voci ed orch.; *Responsorj* per il mercoledì, il giovedì ed il venerdì della Settimana Santa.—*Alfieri*, *Notizie biografiche di Niccolò Jommelli* (Rome, 1845); *Biografia degli Italiani illustri del secolo XVIII*, Vol. I (Venice, 1835); *Fétis*.

JONAS, oratorio by Carissimi. The MS. is in the National Library, Paris. First

## JONCIÈRES

aventure, 1882; *Le premier baiser*, 1883. —Fétis; do., *Supplément*, ii. 28; Riemann.

**JONCIÈRES, (FÉLIX LUDGER,** called)

**VICTORINDE**, born in Paris, April 12, 1839, still living, 1889. Dramatic composer, pupil at the Conservatoire of Elwart in harmony, and of Leborne in counterpoint and fugue, but left his class abruptly on account of



a discussion with Leborne on Wagner's music, which Joncières admires. He is musical critic of *La Liberté*. Works: *Le Sicilien, ou l'Amour peintre*, opéra-comique, École Lyrique, Paris, 1859; *Sardanapale*, opera, Théâtre Lyrique, 1867; *Le dernier jour de Pompéi*, do., ib., 1869; *Dimitri*, do., ib., 1876; Bordeaux, 1883; *La reine Berthe*, do., Opéra, 1878; *Le chevalier Jean*, 1885; Music to Hamlet, 1864; *Symphonie romantique*, Concert national, 1870; *La mer*, choral symphony; Concert overture; Hungarian serenade; Concerto for violin; Pianoforte music, and romances.—Fétis, *Supplément*, ii. 28; Mendel; Riemann.

**JONES, JOHN**, born in England about 1730, died in London, Feb. 17, 1796. Became organist of the Middle Temple in 1749, of the Charterhouse in 1753, and of St. Paul's Cathedral in 1755. He held the three places at the time of his death. Haydn heard and was deeply moved by one of his chants in 1791. Works: Sixty chants Single and Double (1785).—Grove; Barrett, *English Church Composers*, 137.

**JONES, ROBERT**, composer and lutist, lived in London in the beginning of the 17th century. Works: *The First Booke of Ayres* (1601); *The Second Booke of Songs and Ayres* (1601); *The First Set of Madrigals* (1607); *Ultimum Vale, or Third Book of Ayres* (1608); *A Musieall Dreame, or the Fourth Booke of Ayres* (1609); *The Muse's Garden for delight, or the Fifth*

*Booke of Ayres* (1611); "*Faire Oriana, seeming to wink at folly*," madrigal for 6 voices, in *Triumphes of Oriana*; Other madrigals and pieces published in Leighton's *Teares*, Smith's *Musica Antiqua*, etc.—Grove; Fétis; Mendel; Schilling.

**JONES, Rev. WILLIAM**, born at Lowick, Northamptonshire, England, July 30, 1726, died at Nayland, Suffolk, Jan. 6, 1800. Church composer, educated at Oxford; became vicar of Bethersden, Kent, in 1764, and later rector of Pluckley and of Paston, Northamptonshire, and curate of Nayland, 1784. Works: *A Treatise on the Art of Music* (1784, 2d ed., 1827); 10 pieces for the organ, with 4 anthems in score (1789); Double chant; and other sacred music.—Grove; Fétis.

**JORDAN, CHARLES WARWICK**, born at Clifton (Bristol), England, Dec. 28, 1840, still living, 1889. Organist of St. Paul's, Bunhill Row, of St. Luke's, West Holloway (1860), of St. Stephen's, Lewisham (1866), honorary organist of London Gregorian Church Association, and conductor of several musical societies. He is fellow of the College of Organists, and Mus. Bac., Oxford, 1869. Works: *Blow ye the trumpet in Zion*, cantata; Services, including a Communion Service in E, with brass instruments; Anthems; Organ music; Songs, etc. He has published also 150 Harmonies for Gregorian Tones.

**JOSEFFY, RAFAEL**, born at Miskolez,

Hungary, in 1853, still living, 1889, in New York. Pianist, pupil of Moscheles and of Tausig. Won reputation on his first concert tour in Holland and Germany; and has since played with success throughout Europe and the United



States. Works: *Ungarisches Album*, 6 pieces for pianoforte, op. 11; *Valse caprice*, op. 22;

## JOSEPH

Die Mühle, op. 23; Idylle, op. 25; Ciaconetta, op. 26; Perles d'Allemagne, waltz, op. 27; Danse des roses, mazourka, op. 29; Danse nègre, op. 31; Serenade for violin with pianoforte, op. 31; Wiegenlied, for do.; Marche turque, grand morceau de concert, for pianoforte; Concert-Studien nach Chopin; Barcarolles, berceuses, gavottes, Ländler, Polkas nobles, etc. for pianoforte; Songs.

JOSEPH, opera in three acts, text by Alexandre Duval, music by Mchul, first represented at the Théâtre Feydeau, Paris, Feb. 17, 1807. The subject is from the Bible. This opera, Mchul's masterpiece, has much dramatic power. Original cast:

Joseph.....	M. Elleviou.
Jacob.....	M. Solié.
Siméon.....	M. Gavandan.
Benjamin.....	Mme Gavandan.

Among the chief numbers are: Joseph's grand aria, "Vainement Pharaon, dans sa reconnaissance;" Joseph's romance, "A peine au sortir de l'enfance;" the prayer, "Dieu d'Israël, père de la nature;" Benjamin's romance, "Ah! lorsque la mort, trop cruelle;" the trio, "Des chants lointains ont frappé mon oreille;" and the duet "O toi le digne appui d'un père." Published by Meysenburg (Paris, 1807). It was given in New York in February, 1863; revived in Paris, June, 1882.—Clément et Larousse, 382; Hanslick, *Moderne Oper*, 89; *Le Ménestrel* (1881-82), 210, 219.

JOSEPH, oratorio in three acts, text by the Rev. James Miller, music by Handel, first performed at Covent Garden, London, March 2, 1744, and sung four times during that year. This, Handel's eighth English oratorio, is dedicated to the Duke of Montague. The original score in Buckingham Palace is dated at the end of the first part, Aug. 26, 1743, and at the end of the second, Sept. 12, 1743; the last date is not given. Various alterations in the music were made, several by Handel, probably after 1760. The air, "The Peasant tastes

the sweets of life," written in C, appears in Schmidt's edition in B-flat, and Guarducci sang it in D. The air, *Powerful Guardians*, was taken from *Alexander Balus*, and the music of the final chorus from the *Dettingen* Anthem. This oratorio has seldom been sung since Handel's death. The parts of Joseph and Benjamin are marked "boy," and were originally sung by choristers. Joseph was afterward sung by Guarducci. The conducting score contains the names: Asenath, Signora Frasi, later Mrs. Pinto; Phanor, Signora Galli (who made her début in this oratorio), Passerini, Mrs. Scott; High Priest, Mrs. Scott, Passerini; Judah, Beard. The other characters are Pharaoh, bass; and Simeon and Reuben, tenors. Published by Walsh; Chrysanther's edition (Breitkopf & Härtel, Leipzig, 1883).—Rockstro, *Handel*, 278; Schelcher, 285.

JOSEPH, oratorio in two parts, text selected from the Bible by Dr. Edwin George Monk, music by George Alexander Macfarren, produced at the Leeds festival, Sept. 21, 1877.—*Athenæum* (1877), ii. 379.

JOSEPH (Joseph), GEORG, German composer of the 2d half of the 17th century. He was Kapellmeister to the bishop of Breslau; wrote the music for a collection of canticles: *Heilige Seelenlust*, etc. (Breslau, 1668), which was held in great esteem.—Mendel; Fétis; Winterfeld, *Kirchen gesang*, ii. 509.

JOSEPHSON, JACOB AXEL, born in Stockholm, March 27, 1818, died at Upsal, March 29, 1880. Vocal composer, pupil at the Leipzig Conservatorium, and in 1848 director of music at the University of Upsal. He devoted much time to the cultivation of music in that city, which in consequence became one of the musical centres of Sweden. He was director of the Student's Singing Society, the Students' Chapel, and the Philharmonic Society. His songs, ballads, romances (Stockholm, Leipzig) are very popular.—Mendel.

JOSHUA, oratorio in three parts, text by Dr. Thomas Morell, music by Handel, first

performed at Covent Garden, London, March 19, 1748. This, Handel's fourteenth English oratorio, was begun July 19, 1747. The MS., preserved in Buckingham palace, is dated at the end of the first part July 30, 1747, at the second, Aug. 8, 1747, and at the third, Aug. 19, 1747. The work was performed seven times during Handel's life, was first sung in Berlin, Jan. 13, 1833, and was revived by the Sacred Harmonic Society of London, June 19, 1839. It contains many reminiscences of the composer's early Italian works. The trio and chorus, "See the conquering hero comes," was transferred after the first season to Judas Maccabæus. Haydn heard Joshua at the Antient Concerts, London, and declared that only one inspired author ever did, or would, pen so sublime a composition as "The nations tremble." Characters represented: Joshua (T.); Caleb (B.); Othniel (C.); Achsah (S.), and an Angel (S.). Joshua was sung first in Boston by the Handel and Haydn Society, April 16, 1876. Published first by Walsh; edited by Chrysander (Breitkopf & Härtel, Leipsic, 1864).—Rockstro, Handel, 288; Schælcher, 309.

JOSQUIN. See *Després*.

JOSSE, JEAN MARIE, born at Toulouse, Feb. 23, 1815, died at Asnières, near Paris, June, 1884. Dramatic composer, pupil at the maitrise of the Cathedral of Toulouse; when twelve years old, went to Bordeaux, where he studied harmony and composition under Massin (Turina); in 1832 entered the Paris Conservatoire, as pupil of Reicha in fugue, and of Lesueur in composition. In 1836 he became connected with the orchestra of the Théâtre Nautique as second violin, then as viola at the Opéra Comique, where he afterwards was sous-chef d'orchestre. In 1850 he went to St. Petersburg as conductor of orchestra at the Michel Theatre; returned to France in 1861, and settled in Marseilles. Works: La tentation, oratorio, Paris, 1848; Le talisman, opéra-comique, ib., 1849; La lega, opera, Milan, Scala, 1876; Many compositions for

orchestra.—Fétis, Supplément, ii. 30; Mendel, Ergänz., 174.

JOTA ARAGONESA, LA, a national dance of northern Spain, a species of waltz in 3-time. Transcription for orchestra by Camille Saint-Saëns, op. 64; arranged for pianoforte and violin, and for pianoforte for four hands, by the composer (Durand-Schoenewerk, Paris). Same title, Capriccio brillante for orchestra by Glinka, written in Madrid in 1847, edited and dedicated to Franz Liszt, by the sister of the composer L. Schestakof, published by B. Schott's Söhnen (Mainz, 1860). Arranged for the pianoforte by M. Balakirev, published by Schott (Mainz, between 1868-73).

JOURET, LÉON, born at Ath, Belgium, Oct. 17, 1828, still living, 1889. Dramatic and church composer, brother of Théodore, studied music in his native town, and from 1840 at the Conservatoire, Brussels, where he became professor in 1874. Works: Quentin Matsys, opera, given in Brussels, at the Cercle Artistique et Littéraire, 1865; Le tricorne enchanté, do., ib., 1868; Cantata for Pentecost, in 3 parts, for 5 voices, with organ, violoncello, and double bass; Mass for do.; Domine Salvum fac; Motets and psalms; Choruses for male voices a cappella; Melodies, romances, etc.—Fétis, Supplément, ii. 31; Mendel, Ergänz., 174.

JOURET, THÉODORE, born at Ath, Belgium, Sept. 11, 1821, still living, 1889. Vocal composer and musical critic; brother of Léon Jouret. He first took up music as an amateur, while pursuing his scientific studies, and in 1840-46 composed melodies and choruses for male voices. In collaboration with Guillaume Meynne, he wrote the opéra-comique *Le médecin Turc*, given in a musical salon in Brussels, 1845. Since 1846 he has been the musical critic successively on several Belgian papers, and from Paris and Germany has sent many contributions to the *Indépendance Belge*, and the *Journal de Saint-Petersbourg*. He is professor of chemistry at the military school,

Brussels. Order of Léopold.—Fétis, *Supplément*, ii. 31; Mendel, *Ergänz.*, 174.

JOURS DE MON ENFANCE. See *Pré aux Cleres*.

JOUVE, ELZÉAR MARIE, born at Apt (Vaucluse), France, Feb. 12, 1805, still living, 1889. Dramatic and church composer, pupil at the Conservatoire, Paris, of Fétis and Berton. He became chef d'orchestre at Strasburg, and in 1830 at Carpentras, whence he went to Avignon, and then settled in his native town to teach music. Works: *Le dissipateur sans argent*, opera, given at Strasburg, 1827; *Musie for the drama Le seigneur et l'intendant*, ib., 1829; *Messe solennelle*, ib., 1829; Other church music.—Fétis; Mendel.

JOUVE, ESPRIT GUSTAVE, born at Buis-les-Baronnies (Drôme), France, June 1, 1805, still living, 1889. Church composer, writer on music, scientist, and archaeologist. He was first a lawyer, then a priest, and became canon of the cathedral of Valence in 1839. He devoted many years to scientific research, published works on music, on painting, and other arts. He composed masses for 3 voices, with organ and orchestra (Lyons and Paris, 1843-55); *Stabat Mater*, for do.; Collection of motets, hymns, and anthems; do. of Canticles.—Fétis; do., *Supplément*, ii. 33; Larousse.

JOZÉ, THOMAS RICHARD GONZAL-



VEZ, born in Dublin, Ireland, Sept. 26, 1853, still living, 1889. Chorister in Christ Church Cathedral, 1861, and deputy organist in do., 1869; professor of pianoforte in Royal Irish Academy of Music, 1871; conductor of Kingston

Philharmonic Society, 1876; *Mus. Doc.*, Dublin, 1877. Works: *The Prophecy of Capys*, cantata; *A Dream of the Fairies*, do.; *Part-songs*, songs, pianoforte music, etc.

JUBEL-CANTATE (Jubilee Cantata), for chorus, soli, and orchestra, text by Friedrich Kind, music by Carl Maria von Weber, op. 58, written in 1818 for the festival to celebrate the 50th anniversary of the reign of King Friedrich August of Saxony, September 20th of that year, but was not performed. First given at the Neustadt Church, Dresden, under Weber's direction. The autograph is in possession of Max von Weber, Vienna. A second text, suitable for general performance, entitled *Ernte-cantate* (Harvest cantata), was written by Amadeus Wendt, and is the one commonly sung. Another version, *The Festival of Peace*, text by Hampdon Napier, was given in London, May 26, 1826, under Weber's direction, a few days before his death. The score with the two texts, preceded by the *Jubel-ouverture*, was published by Schlesinger (Berlin, 1818).—Reissmann, *Weber*, 93; *Grove*, iv. 409, 423; *Jahn, Weber, Verzeichniss*, 261; *Weber, Weber's Lebensbild*, ii. 175, 696; *Monthly Musical Record* (1873); *Upton, Standard Cantatas*, 344.

JUBEL-OUVERTÛRE (Jubilee Overture) for orchestra, in E, by Carl Maria von Weber, op. 59, first performed at the Court Theatre, Dresden, Sept. 20, 1818. The autograph in the Königliche Bibliothek, Berlin, is dated Dresden, Sept. 11, 1818, and was written for the festival to celebrate the 50th anniversary of the King of Saxony's reign; but it has no connection with the *Jubel-Cantate*. The national anthem *Heil dir in Siegerkranz* is introduced. Performed by the Philharmonic Society of New York, April 22, 1843. Published by Schlesinger (Berlin); Richault (Paris, 1818).—*Weber, Weber's Lebensbild*, ii. 180; *Jahns, Weber, Verzeichniss*, 265; *Allgem. Mus. Zeitung* (43), 975.

JUBEL-OUVERTÛRE, for orchestra, by Joachim Raff, op. 103, composed for the celebration of the twenty-fifth year of the rule of Princee Adolf, Duke of Nassau. Published by Kahnt (Leipsic, 1860-67).

**JUDAS MACCABÆUS**, oratorio in three acts, text suggested by Handel and selected by the Rev. Thomas Morell, D.D., from the first book of Maccabees, and the twelfth book of Josephus's "Antiquities of the Jews," music by Handel, first performed at Covent Garden, London, April 1, 1747. It was written between July 9 and Aug. 11, 1746, by command of Frederick, Prince of Wales, to celebrate the return of William, Duke of Cumberland, after the victory of Culloden, April 16, 1746. The autograph score in Buckingham palace is headed *Overture Oratorio Judas Maccabæus, angefangen den July 9, 1746, oder den 8.* The end of Act I. is dated July 21, 1746, 22 völlig, the end of Act II. August, 2, 1746, völlig, and the conclusion, Aug. 11, 1746. The work was performed six times in the first year, and thirty-four times during Handel's life, ranking with the Messiah and Samson in the estimation of his English audiences. The chorus, "Fallen is the foe," and "We worship God and God alone" are masterpieces of counterpoint. The chorus, "See the conquering hero comes," was transferred from Joshua to this oratorio, in which it has since been performed and published. The air, "Wise men flattering," and the chorus, "Sion now," were introduced several years after its first performance. The air, "Come ever smiling liberty," was originally in the *Occasional Oratorio*. Part I. Lamentations for the death of Mattathias, Judas recognized as a leader, preparations for war; Part II. Celebration of the victories over the armies of Apollonius, renewal of war; Part III. Feast of the dedication at Jerusalem, return of Judas from the victory over Nicanor, celebration of peace and thanksgiving. Characters represented: Judas Maccabæus, tenor; Simon, his brother, bass; Israelitish woman, soprano; Israelitish man, alto or mezzo-soprano; Israelitish messenger, alto; Eupolemus, Jewish ambassador to Rome, bass; and chorus of Israelites. This oratorio was sung in Leipsic in 1820 with Star-

zer's additional accompaniments; in Berlin, Nov. 1, 1820, at the Handel Festival (England), June 17, 1857, and first in Boston by the Handel and Haydn Society, Dec. 5, 1847. Published first by Walsh (London); edition by Macfarren (Cramer & Co., London, 1855); and by Chrysander (Breitkopf & Härtel, Leipsic, 1866).—Rockstro, Handel, 285; Schœleher, 303; Upton, *Standard Oratorios*, 149; Athenæum (1857), 797; *Allgem. mus. Zeit.*, xxii, 760, xxiii, 108\*.

**JUDICE, CESARE DE**, born at Palermo, Sicily, Jan. 28, 1607, died there, Sept. 13, 1680. Church composer, whose studies in science and art won him the title of Doctor in 1632; was made visitor-general, 1650. Mongitori (*Bibl. Sicul.*, I. 119) praises his compositions, which consist of madrigals (Messina, 1628), and motets (Palermo, 1635). A Requiem for the funeral ceremonies of Philip IV., 1666, was not published.—Fétis; Gerber; Walther.

**JUDICIUM SALOMONIS** (The Judgment of Solomon), oratorio by Carissimi, one of his masterpieces. The MS. is in the National Library of Paris. Edited by Chrysander (Schott, Mainz).

**JÜDISCHE TRILOGIE** for orchestra, in C minor, by Asger Hamerik, op. 19, composed in Paris in 1866-67. Published by Breitkopf & Härtel (Leipsic).

**JUDITH**, oratorio, text by Isaac Bickerstaff, music by Dr. Thomas A. Arne, first performed on Feb. 29, 1764, at the Lock Hospital Chapel, London, for the benefit of that charity. At a performance of Judith in Covent Garden Theatre, Feb. 26, 1773, Dr. Arne first introduced women's voices into oratorio choruses. By the same title are: text by W. Huggins, music by Defesch, London, 1733; sacred cantata in three scenes, words selected by Chorley, music by Henry D. Leslie, composed for the Birmingham Festival and performed there in September, 1858; also at St. Martin's Hall, London, March 8, 1859.

**JUDITH**, or the Regeneration of Manasseh, oratorio, in two acts, by Charles Hu-

## JUDITH

bert Hastings Parry, composed for and first performed at the Birmingham (England) Festival, Aug. 29, 1888. Libretto from the Bible and the Apocrypha. It was revised by the composer and first given in London, Dec. 6, 1888, under the direction of Dr. A. C. Mackenzie.—Academy (1888), II. 125, 142, 394; Athenæum (1888), II. 298.

JUDITH. See *Lotario*.

JUGEMENT DERNIER, LE (The Last Judgment), cantata, text by Chevalier Roger, music by Antonio Salieri, first given in Paris, 1787. It was written in Vienna for the Société d'Apollon of Paris, and was sung at its concerts and at the Concerts Spirituels with great applause.

JUHÉ! JUHÉ! See *Mefistofele*.

JUIVE, LA (The Jewess), opera in five acts, text by Scribe, music by Halévy, first represented at the Académie Royale de Musique, Paris, Feb. 23, 1835. It was given in London, Drury Lane, in French, July 29, 1846, and in Italian as *La Ebra*, Covent Garden, July 25, 1850. The libretto was written for Rossini, who declined it for that of *Guillaume Tell*. The mise en scène for the first production cost 150,000 francs. Original cast:

Rachel.....	Mlle Falcon.
Eudoxie.....	Mme Dorus-Gras.
Eléazar.....	M. Nourrit.
Léopold.....	M. Lafont.
Le Cardinal.....	M. Levasseur.

The scene is laid in Constance in 1414, the home of Eléazar and his foster-child, Rachel, daughter of the Cardinal Brogni. To revenge him for the death of his two sons, Eléazar has educated her as a Jewess. Léopold, an Austrian Prince, comes to Constance on an expedition against the Hussites, becomes enamoured of Rachel, and feigns to be a Jewish painter. The Emperor arrives with his retinue, among which is Eudoxie, Léopold's wife, who discovers the unfaithfulness of her husband. The Cardinal pronounces maledictions on the Jews, and Eléazar and Rachel are con-

demned to death. As Rachel is thrown into a cauldron of boiling oil, and before Eléazar shares her fate, he announces that Rachel is the Cardinal's daughter. Among the best numbers are: the declaration of the Cardinal, "Si la rigueur et la vengeance;" the Passover scene and prayer, "Dieu que ma voix tremblante;" Rachel's air, "Il va venir;" the trio, "Tu possèdes, dit-on, un joyau magnifique;" the duet between Eléazar and the Cardinal, "Ta fille est devant le concile;" and the tenor air, "Rachel! quand du Seigneur." *La Juive* received



Falcon, as Rachel.

431 representations in Paris up to 1877. It was first given in New York, April 30, 1860, with Mme Fabri as Rachel. Performed in German at the Metropolitan Opera House, Dec. 7, 1887, with Lili Lehmann in the title-rôle; Eudoxia, Frau Biro de Marion; Eléazar, Herr Niemann; The Cardinal, Herr Fischer; and Leopold, Herr Alvary. Published by Schlesinger (Berlin, 1835), new ed., German translation by B. von Lichtenstein (Berlin, 1853).—Lajarte, ii. 150; Clément et Larousse, 388; Athenæum (1843), 820; Upton, Standard Operas, 128.

JULIA, Padre BENITO, Spanish monk and composer of the 18th century. He was



a pupil at the school of music at the Convent of Montserrat, Catalonia, where his works are preserved. They occupy an important place in musical history; his Responses for Holy Week are considered remarkable productions.—Fétis, *Supplément*, ii. 34; Mendel, *Ergänz.*, 175.

JULIE, *ou le pot de fleurs*, French opéra-comique in one act and in prose, text by M. A. Jars, music by Spontini and Fay, first represented at the Opéra Comique, Paris, March 12, 1805. This was Spontini's first opéra-comique with French words. It was coldly received. Produced without success in Berlin, Dec. 5, 1808. Julie, French operetta, text by Monvel, music by Dezède, Paris, Sept. 25, 1772; by Auber, his first opera, represented privately, Paris, 1805. In German, by Georg Braun, Eichstätt, 1779; by Julius Miller, 1810.

JULIEN, HENRI DE SAINT-, born at Mannheim, Feb. 6, 1801, died at Carlsruhe, Nov. 13, 1844. Amateur composer, occupied an important governmental position; settled in Carlsruhe, where Fosca directed his studies in composition. He founded a school of vocal music in that city; visited Paris in 1829, and entertained friendly relations with Cherubini, Boieldieu, Victor Hugo, and other celebrated men. His Lieder for one voice, and songs for four male voices, were well known in Germany. He published also three quartets for strings (Paris, 1830).—Fétis.

JULIEN (Jullien), LOUIS ANTOINE, born at Sisteron (Basses-Alpes), April 23, 1812, died near Paris, March 14, 1860. Pupil of Le-carpentier and of Halévy at the Conservatoire, Paris, in 1833-36, then conducted concerts, but left the city on account of insolvency in 1838, and went to London, where he established and con-



ducted the promenade concerts at the Drury Lane Theatre, and the Lyceum, in 1840-59. He travelled also with his entire orchestra through Great Britain, and in 1853-54 through the United States. In 1846 he started a shop especially for the sale of his own music, took charge of the Drury Lane Theatre in 1847, but failed with this speculation, as well as with the subsequent organization of concerts and balls at the Surrey Gardens; then conducted oratorios for a short time, and after his farewell concerts went to Paris to escape his creditors, but was imprisoned there. Soon after his liberation he became insane (1860), and attempted suicide; he was placed in an asylum, and his death was announced soon after. To make music popular he employed the best solo and orchestral performers, selected the most attractive music, and did much to improve orchestras and the taste of his audiences. Works: *Pietro il Grande*, musical drama in five acts, represented in London, Aug. 17, 1852; *Quadrilles, waltzes, and other dance music*.—Grove; Fétis; Mendel.

JULIUS CÆSAR, overture to Shakespeare's tragedy, for orchestra, in F minor, by Schumann, op. 128, composed in 1851, first performed at a music festival in Düsseldorf, Aug. 3, 1852, at the Gewandhaus, Leipzig, Jan. 17, 1853. First performed in New York by the Philharmonic Society in the season of 1871-72. Published by Henry Litolf (Brunswick, 1855). Arranged for pianoforte for four hands by W. Bargiel.

JULIUS CÆSAR, overture and music to Shakespeare's tragedy, by Hans von Bülow, op. 10, published by Schott (Mainz, 1860). First performed in New York by the Philharmonic Society in the season 1875-76. Arranged for the pianoforte for four hands by A. Heinz (Schott, Mainz, 1868-73).

JUMENTIER, BERNARD, born at Lèves, near Chartres, March 24, 1749, died at Saint-Quentin, Dec. 17, 1829. Church composer, pupil of Delalande, director of music at the Cathedral of Chartres; became

## JUNGBAUER

chief instructor at the Maitrise of Saint-Malo in 1773, director of music at the church in Coutances in 1776, and at the end of the same year was called in the same capacity to the royal chapter at Saint-Quentin. Works: *Chloris et Médor*, historical opera, 1793; 5 oratorios; 3 symphonies for full orchestra; 5 masses for 3 voices, chorus, and orchestra; 5 do. for 4 voices, and do.; short mass for do.; Requiem for do.; *Te Deum* for do.; do. for 3 voices and do.; *Pater noster* for do.; *Stabat Mater* for 4 voices, and do.; 8 Magnificats for 2, 3 or 4 voices, and do.; 64 motets for 1-4 voices, with orchestra; 3 *De Profundis* for do.; 116th psalm for 2 voices, chorus, and orchestra; 28th psalm for a bass voice, and do.; 10 *O salutaris* for 1-4 voices; 6 *Domine saluum*, for do.; various other anthems.—Fétis; Mendel.

**JUNGBAUER, FERDINAND CÖLESTIN**, born at Grattersdorf, Bavaria, July 6, 1747, died at Grossmehring, near Ingolstadt, in 1818. Benedictine monk, received his musical education in his convent, for which he composed a great deal of music. On its suppression he became professor at the gymnasium of Amberg, and subsequently a priest at Grossmehring. Works: 6 German masses for 1 voice, with organ; Canticles for do.; Vespers for do.; *Stabat Mater* (on Wieland's German translation), for 4 voices, organ, 2 horns and bassoon; 3 litanies for do.; Vespers for 3 voices and do.; German *Te Deum* for 2 voices and organ; German songs, with pianoforte.—Fétis; Mendel.

**JUNGFRAU MARIA!** See *Stradella*.

**JUNGFRAU VON ORLEANS, DIE** (The Maid of Orleans), music to Schiller's tragedy of, by Max Bruch, performed at Cologne, April, 1859.

**JUNGFRAU VON ORLEANS, DIE**, symphonic poem, by Moszkowski, first performed at the London Philharmonic concert, May 20, 1885, conducted by the composer. I. Pastoral Life; II. Inner Conscious-

ness; Former Memories; III. Procession of the Conquerors to the Coronation at Rheims; IV. Joan in Prison, her Triumph, Death, and Apotheosis (introducing the Joy theme from Beethoven's 9th symphony).—Upton, *Standard Symphonies*, 301; Athenæum (1885), i. 672.

**JUNGMANN, ALBERT**, born at Lagen-salza, Nov. 14, 1824, still living, 1889. Pianist, for many years employed by the music publishers G. W. Körner, Erfurt, and G. A. Spina, Vienna; has composed a great number of morceaux de salon for the pianoforte, which found great favor, and were published in Vienna, Leipsic, Offenbach, etc.—Mendel; Fétis, *Supplément*, ii. 35.

**JUNKER HEINZ**, German opera, text by G. Franz, music by Carl von Perfall, represented in Munich, April 9, 1886. The libretto is founded on the poem "Heinrich von Schwaben," by Wilhelm Hertz. The opera, full of dramatic interest, was splendidly mounted and met with an enthusiastic reception.—Signale (1886), 545.

**JUNKER, KARL LUDWIG**, born at Ochringen in 1740, died at Ruperts-hofen, May 30, 1797. Pianist, studied music in his youth, went as tutor to Switzerland on leaving the University, became professor of philosophy at the Gymnasium of Heides-heim in 1778, court chaplain at Kirchberg in 1779, pastor at Dettingen in 1789, at Landsiedel, near Kirchberg, in 1793, and at Ruperts-hofen in 1795. Works: *Genoveva im Thurme*, melodrama, Speier, 1790; *Die Nacht von Zachariä*, musical declamation for pianoforte, with violin and bass ad libitum; 3 concertos for pianoforte with orchestra; Other music for pianoforte.—Fétis; Mendel; Riemann.

**JUPIN, CHARLES FRANÇOIS**, born at Chambéry, Nov. 30, 1805, died in Paris, June 12, 1839. Violinist, pupil of Monticelli and of Giorgis. Real name Louvet; his family settled in Turin, when he was only two years old, and changed its name on account of the opprobrium resting on it, it being also that of the assassin of the

Duc de Berry. He appeared successfully in public at the age of twelve; became a pupil in Paris of Baillot at the Conservatoire, where he won the 1st prize for violin in 1823; became first violin at the Odéon, and in 1826 professor of violin and chef d'orchestre in Strasburg. He was one of the organizers of the musical festivals of Alsace; returned to Paris in 1835. Works: *La vengeance italienne, ou le Français à Florence*, opéra-comique, given at Strasburg, 1834; Concerto for violin and orchestra; Variations brillantes for orchestra; Grand trio for pianoforte and strings; Trio for strings; Variations concertantes for pianoforte and violin; Fantaisie for do.; Thème varié for violin, etc.—Fétis; Mendel.

**JUPITER IN ARGOS**, opera by Handel, advertised for performance at the Haymarket Theatre, May 1, 1739, but no record of its representation is given. It was partly a pasticcio, and does not contain more than twenty original numbers. The last pages, dated "fine dell' opera Jupiter in Argos, April 24, 1739," are in the Fitzwilliam Library, Cambridge. No complete score has been found.—Chrysander, Handel, ii. 453.

**JUPITER SYMPHONY**, name given to Mozart's 49th and last symphony, in C, composed with the symphonies in E-flat and G minor between June 26 and Aug. 10, 1778, being written in fifteen days. The autograph is owned by Julius André, of Frankfurt. Mendelssohn was the first to show that a favourite passage of seven bars, near the close of the Andante, was an alteration from the original score. I. Allegro vivace; II. Andante cantabile; III. Menuetto; IV. Finale, Allegro molto. The credo in Mozart's Mass in F is based on the well-known subject in the Finale of this symphony. First performed by the Philharmonic Society of New York in the season of 1843-44. Breitkopf & Härtel, Mozart Werke, Serie viii. No. 41.—Köchel, Verzeichniss, 551; Jähn, Mozart, iv. 135; Mendelssohn's Letters, ii. 350; Upton, Standard Symphonies, 197.

**JUST, JOHAN AUGUST**, born at Groningen in 1750, died (?). Pianist and violinist, pupil of Kirmberger in Berlin, and of Schwindele at the Hague. From 1770 until 1782 he was court musician to the Prince of Orange. At the time of the French invasion he went to Berlin, and thence to London where he became a celebrated teacher. He published sonatas there, which are considered his best compositions, and a Method for the harpsichord. Two operas by him, *Le marchand de Smyrne*, and *Le page*, were given at Amsterdam.—Van der Straeten, iv. 387; Viotta; Fétis.

**JUSTE CIEL! C'EST MA FEMME**. See *Zampa*.

**KAA, FRANCISCUS IGNATIUS**, Dutch composer of the 18th century. He lived at The Hague until 1780, and in 1781-92 was Kapellmeister of the cathedral at Cologne. Works: 12 symphonies for strings, flute, 2 oboes and 2 horns; 6 trios for harpsichord, and strings; 12 quartets for strings.—Fétis; Gregoir, Biog., 101; Viotta.

**KACZKOWSKY, JOSEPH**, born at Tabor, Bohemia, second half of the 18th century, died (?). Violin virtuoso, travelled through Germany giving concerts. Works: 2 concertos, op. 8 and 17; Rondeau à la polonaise, op. 9; Variations et polonaises, with accompaniment of quartet, op. 1, 2, 5, 6, 7, 18, 22; Variations for violin, with violin and bass, op. 3 and 4; Duos, op. 10, 14, 16; 6 études or caprices for violin, op. 13; several collections of polonaises for pianoforte.—Fétis.

**KADELBACH, KARL GOTTLÖB**, born at Rudolstadt, Silesia, in 1761, died at Bolkenhain, Nov. 16, 1829. Organist, cantor at Bolkenhain in 1785. He published the church cantata, *Lobe den Hern*, and excellent organ compositions.—Mendel; Fétis.

**KAFFKA** (properly Kawka), **JOHANN CHRISTOPH**, born at Ratisbon in 1759, died (?). Violinist and dramatic composer,

brother of Wilhelm Kafka, pupil of Riepel; entered the orchestra of the Prince of Thurn und Taxis at Ratisbon; appeared as a singer and actor in Berlin in 1778, and later in Breslau; went to the Hoftheater in Dessau in 1800, settled at Riga in 1803 as a bookseller, and after that appeared only occasionally in concerts as violinist. Works—Operas: *Das Milchmädchen*, Breslau, 1779; *Lucas und Hannechen*, Hamburg, 1782; *Die Zigeuner*, Breslau, 1780; *Der Apfeldieb*, ib., 1781; *Antonius und Kleopatra*, ib., 1781; *Das wüthende Heer*, ib., 1782; *So prellt man Fische*, ib., 1782; *Das Fest der Brennen*; *Bitten und Erhörung*, ib., 1783; *Die Feier der Gnade des Königs*; *Der blinde Eheemann*; *Der Talisman*; *Rosamunde*, melodrama; Several ballets; *Oratorios*: *Der Tod Ludwig's XVI.*; *Jesus leidend und sterbend*; *Masses*; *Requiem*; *Vespers*, etc.—*Dlabacz*; *Fétis*; *Mendel*; *Schilling*.

**KAFKA, WILHELM**, born in the latter part of the 18th century. Violinist, son and pupil of Joseph Kafka (1730-1796), and like him member of the orchestra of the Prince of Thurn und Taxis, 1788; became Concertmeister in 1806. He was considered one of the best concert and orchestra players of his time. He composed masses and other church music, never published, but popular throughout Bavaria.—*Mendel*; *Gerber*; *Schilling*.

**KAFKA, JOHANN NEPOMUK**, born at Neustadt, Bohemia, May 17, 1819, died in Vienna, Oct. 23, 1886. Pianist, law student in Vienna in 1840; took up the profession of music, and became known by small but brilliant compositions for the drawing-room, of which he published upwards of 200 pieces in Vienna, Leipsic, etc.—*Fétis*, *Supplément*, ii. 36; *Mendel*.

**KAHLER, MORITZ FRIEDRICH AUGUST**, born at Sommerfeld, Silesia, July 20, 1781, died at Züllichau in 1834. Church composer, pupil at Sorau of Erselius on the organ, and from 1798 of Thiele on the violin, then (1802) at Lübben of the violoncel-

list Schönebeck, at Copenhagen of Schall, and in composition of Kunzen. He returned to his native city in 1804, became music director to the Count von Dohna, at Mallnitz; in 1809 went to Breslau for three years in hope of restoring his health; thence in 1812 to Peterswaldau, near Reichenbach, as a school teacher and organist, and in 1815 became director of music of the Pädagogium and Seminary at Züllichau, where he founded a singing society and conducted the weekly winter concerts. Works: *Cantata* for the anniversary of the Reformation (1829); Other cantatas, motets, choruses, etc., for the church; 15 four-part songs with organ or pianoforte, for do.; *Symphony* for orchestra; *Overture* for do.; *Concerto* for violin and orchestra; *Do.* for bassoon; Several concertos for pianoforte; *Sonatas* and variations for do.; *Duos* for viola and violoncello; *Preludes* for the organ.—*Fétis*; *Mendel*; *Schilling*.

**KAISERMARSCH** (Emperor's March), for grand orchestra and chorus, by Richard Wagner, first performed in Berlin, May 5, 1871, Wagner conducting. Luther's hymn *Ein feste Burg* is introduced. Published by Peters (Leipsic and Berlin, 1871). Arranged for pianoforte by Carl Tausig; for pianoforte for 4 hands by Ulrich; for 8 hands by Ang. Horn.—*Wochenblatt* (1871), 260; *Glasenapp*, *Richard Wagner's Leben und Werke*, ii. 298.

**KALANUS**, cantata for soli, chorus, and orchestra, text by Carl Andersen, music by Niels W. Gade, op. 48, first performed at the Gewandhaus, Leipsic, in 1870. Published by Breitkopf & Härtel (Leipsic, 1869).—*Mus. Wochenblatt* (1870), 793.

**KALCHER, JOHANN NEPOMUK**, born at Freising, Bavaria, in 1766, died in Munich in 1826. Organist and pianist, pupil of the court organist Berger; then in München (1790) of Grätz, through whose influence he became court organist in 1798. One of his scholars was the thirteen-year old Carl Maria von Weber, who dedicated his second work to him in 1800. He pub-

## KALKBRENNER

lished concertos and sonatas for harpsichord; symphonies, masses, songs, etc.—Mendel; Fétis; Schilling.

**KALKBRENNER, CHRISTIAN**, born at Münden, Hanover, Sept. 22, 1755, died in Paris, Aug. 10, 1806. Pianist and dramatic composer, pupil at Cassel, where his father had become city musician, of the court organist Becker on the pianoforte, and of Karl Rodewald on the violin; was a chorus singer in the opera, and at that time published his first compositions. Having submitted a mass for four voices to the Accademia filarmonica of Bologna, he was elected an honorary member in 1784. He worked with renewed ardor for public recognition, and in 1788 was called to Berlin as Kapellmeister to the queen. In 1790–96 he held a like position under Prince Heinrich of Prussia, at Rheinsberg, then lived in Naples until 1797, when he went to Paris, and became chef de chant at the Opéra in 1799. Neither his compositions nor his writings are now of any especial value. Works—Operas: *La veuve du Malabar*, *Démocrite*, *La femme et le secret*, *Lanassa*, etc., given at Rheinsberg, 1790–96; *Olympie*, Paris, Opéra, 1798; *La descente des Français en Angleterre*, ib., 1798; *Pygmalion*, scene with orchestra, ib., Société philotechnique, 1799; Scene from *Ossian*, ib., 1800; *Le mort par spéculation*, opéra-comique, Théâtre Molière, 1800; *Cénone*, Opéra, 1812; 3 sonatas for pianoforte and strings, op. 1; 6 do. for pianoforte and violin, op. 2 and 3; Romances d'Estelle, with pianoforte.—Fétis; Gerber; Mendel; Schilling.

**KALKBRENNER, FRIEDRICH (WILHELM MICHAEL)**, born on the journey from Cassel to Berlin in 1788, died at Enghien-les-Bains, near Paris, June 10, 1849. Pianist, son of and first instructed by Christian Kalkbrenner, then pupil at the Conservatoire, Paris, of Louis Adam on the pianoforte, and of Catel in harmony; won the first prize for pianoforte and for composition in 1801. In 1803 he visited Vienna and Berlin, where he appeared as a

concert player, became acquainted with Clementi and Hummel, and received lessons in counterpoint from Albrechtsberger, through the influence of Haydn. In 1805 he played at the court of Munich and in Stuttgart, and returning to Paris, on account of his father's death in 1806, he appeared in public with much success, and was greatly in demand as a teacher; likewise in London, where he lived in 1814–23 as the foremost virtuoso of his time. In 1818 he associated with Logier to promote the latter's invention of the chiroplast; in 1823 made a concert tour through Germany with the harp virtuoso Dizi, and in 1824 settled again in Paris, where he became a partner of the pianoforte manufacturer Pleyel. He visited Germany once more in 1833, and Belgium in 1836. Possessed of great vanity, very proud of his improvising, he even proposed in 1831 to the more gifted Chopin, that the latter should be his pupil for three years, in order to become a good artist. Works: 4 concertos for pianoforte, op. 61, 85, 107, 125 (for 2 pianos); Rondos brillants, for pianoforte and orchestra, op. 60, 70, 101; Fantaisies et variations, for do., op. 72, 83, 90, 113; Septet for pianoforte, 2 violins, 2 horns, viola, and bass, op. 15; Quintet for pianoforte, clarinet, horn, bassoon, and double-bass, op. 81; Sextet for pianoforte and strings, op. 58; Quintet for do., op. 30; Quartet for do., op. 2; Trios for do., op. 7,



*Friedr. Kalkbrenner*

14, 26, 39, 84; Duos for do., op. 11, 22, 27, 39, 47, 49, 63, 86; Sonatas, fantasias,

## KALLENBACH

rondeaux, études, etc., for pianoforte; Méthode pour apprendre le pianoforte à l'aide du guide-mains, op. 108; Traité d'harmonie du pianiste.—Allgem. d. Biogr., xv. 29; Allgem. mus. Zeitg.; Fétis; Ledebur, Tonkünstler-Lexikon Berlins; Mendel; Schilling.

**KALLENBACH, GEORG ERNEST GOTTLIEB**, organist of the early part of the 19th century. He lived chiefly in Magdeburg, where he was organist of the Church of the Holy Spirit; became popular by his songs, most of which were published in a collection with the title: *Oden und Lieder zum Singen beym Clavier für ungebübte und gebübtere Sänger und Spieler* (Magdeburg, 1796). He wrote also an opera, *Das Schattenspiel an der Wand*, and the intermezzo *Ehestandsseenen*.—Fétis; Gerber; Mendel; Schilling.

**KALLIWODA, JOHANN WENZEL**, born in Prague, Feb. 21, 1801, died at Carlsruhe, Dec. 3, 1866. Violin virtuoso, pupil of Pixis at the Conservatorium, Prague, in 1810-16; played in the orchestra of the Prague theatre in 1816-22;

visited Munich about 1823; was Kapellmeister to Prince Fürstenberg at Donaueschingen in 1823-53; then lived retired at Carlsruhe. Works: *Blanda* (or *Bianca*?), opera, given in Prague, 1847; *Prinzessin Christine*, opera; *Mass*, op. 137; 6 Symphonies for orchestra, op. 7, 17, 32, 60, 106, 132; 14 Overtures for do., op. 38, 44, 55, 56, 76, 85, 101, 108, 126, 140, 143, 145, 206, 226; 13 Fantaisies, op. 1, 33, 41, 64, 74, 125, 157, 158, 173-175, 193, 212; 2 Concertos for violin, op. 9 and 20 (2 violins); 7 Concertinos, op. 15, 30, 72, 100, 110, 133, 151; 11 Duos, op. 50, 70, 111, 116, 152, 178, 179-181, 213, 234; 3 Trios, op. 121, 130, 200; 3 Quartets, op. 61, 62,

90; 9 Divertissements, op. 28, 43, 47, 52, 58, 59, 66, 75, 134; 14 Variations, op. 13, 14, 18, 21, 22, 25, 53, 57, 73, 77, 83, 89, 94, 129; 12 Rondeaux, op. 10, 11, 16, 19, 23, 24, 37, 40, 42, 49, 80, 84; *Marches*, introductions with rondos and variations, dances, songs, duets, and choruses, etc.—Allgem. d. Biogr., xv. 39; *Badische Biogr.*, i. 441; *Gassner, Univ. Lex.*, 472; *Heindl, Gallerie berühmter Pädagogen*, etc., i. 333; *Wurzbach*.

**KALLIWODA, WILHELM**, born at Donaueschingen, July 19, 1827, still living, 1889. Pianist, son and pupil of Johann Wenzel Kalliwoda, subsequently pupil of Mendelssohn at Leipzig, in 1847, and of Hauptmann in 1848. Director of music, in 1849, in the Catholic church at Carlsruhe, where he succeeded his father as Hof-Kapellmeister in 1853, and also conducted the philharmonic society. He retired in 1875. He published a symphony, an overture, piano-forte music, and songs. Fétis; Mendel; Riemann.

**KAMENOI-OSTROW** (Kamenoi Island, at the mouth of the Neva, with an imperial summer palace), 24 portraits for pianoforte, by Anton Rubinstein, op. 10. Published by Schott (Mainz, between 1852 and 1860).

**KAMIENSKI, MATHIAS**, born at Ödenburg, Hungary, Oct. 13, 1734, died in Warsaw, Jan. 25, 1821. The first composer of Polish opera, and an excellent violinist. When quite young he occupied a position in the chapel of Count Henkel, then went to Vienna to study composition and the pianoforte, and settled in Warsaw as a teacher. His first opera, *Nędra Uszczęśliwiona* (Comfort in misfortune), given in 1778, was sung by Polish singers, and excited much enthusiasm. Works: *Zośka, czyli wiejskie zaloty* (Sophia, or wooing in the country), 1779; *Prostota szczęśliwa* (Happy simplicity); *Balik gospodarski* (The Country ball), 1785; *Słowik* (The Nightingale), 1786; *Tradycya zalatwiona* (The adjusted tradition), 1788; *Sultan Wampun*, German opera; *Anton und Antoinette*, do.; *Cantata* for the inaugura-



tion of King Sobieski's statue, 1792; Masses, offertories, and polonaises. — Bibliotheca Warszawska (1854), i. 23; Sowiński, 289; Wurzbach.

**KAMMEL, ANTON**, born at Hanna, Bohemia, about the middle of the 18th century, died in London, about 1788. Violinist, sent by Count Waldstein to study under Tartini in Padua. On his return to Prague his playing was greatly admired, and he travelled through Germany and to London, where, though not successful at first, he became court-musician. Works: 6 Overtures for orchestra, op. 10; 6 Quartets for strings, op. 4; do., op. 8; 3 do., and 3 for flute or oboe and violoncello, op. 17; 3 do. for flute, 2 violins, and bass, op. 14; 18 Trios for strings, op. 11, 23, 25; 6 Divertissements in quartets, op. 21; 6 Sonatas for pianoforte and strings, op. 16; 6 do. for 2 violins, op. 2; Do., op. 7; 6 Duos for do., op. 5; Do., op. 12; Do., op. 19; 18 do., op. 20, 22, 26; 4 do., and 2 for violin and violoncello, op. 15; 6 solos for violin, op. 9; 6 Sonatas for do. and bass, op. 13.—Dlabacz; Fétis; Wurzbach.

**KAMMERLANDER, KARL**, born at Weissenhorn, Sraubia, April 27, 1828, still living, 1889. Organist, studied music in his native town, and at the Stephan College, Augsburg, in 1840, and was organist of St. Stephan's for six years. Subsequently he was a pupil of Carl Kempter, and became organist of the Studienkirche, then in 1853 choir-master of the church of St. Max, and in 1867 of St. Moritz. Works: Psalm XIII., with orchestra; 33 songs and ballads; 21 songs for male chorus, and others for mixed chorus; Church and organ music.—Mendel.

**KAMPF UND SIEG** (Combat and Victory), cantata, text by Wohlbrück, music by Carl Maria von Weber, for soli, chorus, and orchestra, written in commemoration of the battle of Waterloo, June 18, 1815, first performed in Prague, Dec. 22, 1815. The work made a great impression by its stirring military color, and Weber received a gold medal from the King of Prussia. Performed in

Berlin under the composer's direction, June 18 and 23, 1816. The MS. is in the possession of Max M. von Weber. A new text was written by Prof. F. Sieber and the music arranged by Wieprecht, for the Prussian Militär-Musikhöhere in 1870. Published by Schlesinger (Berlin, 1870).—Jähn, Weber Verzeichniss, 202; Upton, Standard Cantatas, 346; Reissmann, Weber, 83, 108; Weber, Weber, i. 481; iii. 94; Allgem. mus. Zeitung (18), 154, 405; (23), 424.

**KANKA, JOHANN VON**, born in Prague, Nov. 10, 1772, died there, April 15, 1865. He became dean of the University in 1815, and rector in 1829; was much attached to Beethoven, and was of great assistance to him in his dispute with the Kinsky family. He wrote on Austrian and Bohemian law. Works: A cantata; Concerto for pianoforte (Leipsic, 1804); Music to Collen's War Songs (Prague, 1809); Themes with variations for the pianoforte.—Dlabacz; Gerber; Grove.

**KANNE, FRIEDRICH AUGUST**, born at Delitzsch, Saxony, March 8, 1778, died in Vienna, Dec. 16, 1833. Dramatic composer and poet; studied law in Leipsic and Wittenberg, and later music and literature. For a year he was secretary to the Prince of Anhalt Dessau; then studied composition in Dresden under the cantor Weinlig, and lived at Leipsic in 1801–1806, when he appears in Vienna as the protégé of Prince Lobkowitz, who offered him a home in his palace. In 1809 he became Kapellmeister of the Theatre at Presburg, but he was of such an erratic disposition that he left this, as well as several other good positions, and returned to Vienna, where he wrote concert and theatre criticisms and taught music, doing nothing long or successfully. Works—Operas: Orpheus, given in Vienna, Kärnthnerthor Theater, 1807; Miranda, oder das Schwert der Rache, ib., Theater an der Wien, 1811; Das Schloss Tabor oder der Kampf der Flussgötter, Zauberspiel, ib., 1818; Die eiserne Jungfrau, melodrama, ib., 1822;

Malvina, Zauberspiel, *ib.*, 1823; Lindane, oder die Fee und der Haarbeutelschneider, *do.*, Theater in der Leopoldstadt, 1824; Die Zauberschminke oder das Land der Erfindungen, Zauberpösse, *ib.*, 1825; Philipp und Suschen, oder der falsche Jupiter, mythologisches Zauberspiel, *ib.*, 1832; Der Cyclop; Die Elfenkönigin; Sappho; Der Untergang des Feenreichs; Die Mainacht, oder der Blocksberg, given in Berlin about 1834; Cäcilia, cantata; Mass; Symphony; Trios for pianoforte and strings; Sonatas, rondos, etc., for pianoforte; 12 duets for Soprano and Tenor; Many songs and ballads.—Fétis; N. Necrol. der D. (1833), 804; Vogl's Volkskalender (Vienna, 1862), 163; Wurzbach.

KANNEGIESSER, JUSTUS JACOB, born at Hanover in 1732, died in Berlin, Feb. 15, 1805. Violinist, court musician to the Prince of Württemberg in Berlin, 1755, and royal chamber musician there in 1786; pensioned in 1798. His compositions, though popular in his lifetime, remain in MS. Duets for 2 soprani, and songs were published in Berlin.—Mendel; Gerber; Schilling.

KANZLER, JOSEPHINE, born at Markt-Tölz, near Munich, in 1780, died (?). Pianist, pupil of Marcus Falter and Lauska in Munich, of Grätz, Danzi, and Abt Vogler. She married the oboist Fladt. Works: 2 quartets for pianoforte and strings (Paris, Vienna); German songs; Sonatas and thêmes variés for pianoforte remain in manuscript.—Fétis; Mendel.

KAPP, F. KARL, born at Schwansee, Thuringia, in 1772, died (?). Pianist, and organist, composer, son of a school-master; pupil at Erfurt of the music director Weimar, and of Hässler. He became organist of the principal Lutheran church at Minden, Westphalia, in 1795. Works: Quartet for pianoforte and strings, *op. 6*; 12 preludes for the organ, *op. 8*; 6 pièces finales, for *do.*, *op. 9*; Sonatas for pianoforte, *op. 1-3*; Thêmes variés for *do.*, *op. 4, 7*.—Fétis; Mendel; Schilling.

KAPSBERGER, JOHANNES HIRO-NYMUS, born in Germany of noble parentage, died in Rome about 1650. Virtuoso on the theorbo, lute, guitar, and trumpet; lived in Venice about 1604, then went to Rome, where he won the favor of Athanasius Kircher and acquired considerable influence. He was very vain, and sought to gain the good will of Urban VIII., by setting this pope's Latin poetry to music and by servile flattery; but when he wanted his music substituted for Palestrina's, the singers of the Papal Chapel rebelled and so spoiled it in the singing that he was defeated. He was not a bad musician, however, although much a charlatan, and his lute tablature was simpler and clearer than that used by his contemporaries. Works: Intavolatura di chitarrone (1604, 1616, 1626); Madrigali a 5 voci (1609); Villanelle a 1, 2 e 3 voci (1610-32); Intavolatura di lauto (1611, 1623); Arie passeggiate (1612, 1623, 1630); Motetti passeggiati (1612); Balli, gagliarde e correnti (1615); Sinfonie a 4 con il basso continuo (1615); Capricci a due stromenti, tiorba e tiorbino (1617); Two books of Poemata et Carmina, written by Cardinal Barberini, later Urban VIII. (1624, 1633); Fetonte, a musical drama, and Pastori di Betlemme, a recitative dialogue (1630); Misse Urbane, and Litanie Deipare Virginis (1631); Apoteosi di S. Ignazio, e di S. Francesco Xaverio; Several nuptial cantatas, and other compositions in manuscript.—Allgem. d. Biogr., xv. 107; Ambros, *Gesch.*, iv. 125; Fétis; Gerber; Riemann; Schilling; Walther.

KARGEL, SIXTUS, lutist and composer, living in Mainz in the second half of the 16th century. He published Carmina italica, gallica, germanica, ludenda cythara, and other works for the lute (1569-1574). His Renovata cythara, etc. (Mainz, 1569; Angsburg, 1575), is said to be one of the oldest works of the guitar school.—Allgem. d. Biogr., xv. 121; Fétis; Van der Straeten, i. 95; ii. 100.

KARGER, FRIEDRICH WILHELM ALOYS, born at Schreckendorf, Silesia, in



1796, died (?) Organist, pupil of his father; accompanied a litany on the organ when eight years old, and played on the violin in public at ten. He finished his musical education at Breslau, was a singer in the cathedral, and studied the works of Mozart, Albrechtsberger, and Knecht. In 1817 he went to Vienna, Prague, and Dresden, and in 1818 became organist of the Catholic church at Neisse. His compositions, consisting of masses, motets, and other church music, overtures, and a violin concerto with orchestra, were never published.—Fétis; Mendel; Schilling.

**KARNEVAL IN ROM, DER**, German operetta in three acts, text by Joseph Braun, music by Johann Strauss, represented at the Theater an der Wien, Vienna, March 1, 1873. The libretto is founded on Sardou's "Piccolino." It was sung by Svoboda, Szika, Friese, and Mnes Geistinger and Charles. Published by Spina.—Hanslick, *Moderne Oper*, 338.

**KAROW, KARL**, born at Stettin, Nov. 15, 1790, died at Bunzlau, Silesia, Dec. 20, 1863. Pianist, son of a merchant; he received a liberal education and studied the violin under Liebert, and the pianoforte, organ, and harmony under Haak. After serving in the campaign of 1813-1814, in which he was seriously wounded, he resumed his study in Berlin, under Ludwig Berger and Zelter, and in 1818 was appointed instructor in the teachers' seminary at Bunzlau. Works: 26 Chorals and 10 choruses for male voices; 30 part-songs; 12 do. for use in schools; 25 canons for 3 voices; 172 preludes for the organ; 400 choral melodies, arranged in 4 parts for the organ. He published also *Leitfaden zum praktisch-methodischen Unterricht im Gesange*, etc. (Bunzlau, 1838).—Fétis; Mendel; Schilling; do., Supplement, 231.

**KARR, HEINRICH**, born at Zweibrücken, Bavaria, in 1784, died in Paris, Jan. 10, 1842. Pianist, son and pupil of a German violinist who settled in Paris, was subsequently pupil of L'Étendart on the piano-

forte, and became a salesman in Érard's pianoforte factory. He was the father of Alphonse Karr, the novelist. Works: Sonatas for pianoforte and violin, op. 8 and 13; Nocturnes for do. (or flute), op. 33, 42, 47, 49, 51, 53, 55, 63, 69, 96, 185; Divertissements for do., op. 92, 113, 117; Sonatas for pianoforte; Duos, fantaisies, nocturnes, for do. (4 hands), etc.—Fétis.

**KASSKA, WILHELM**, born at Ratisbon in 1752, died there in 1806. Violinist, pupil of Joseph Touchemoulin; early in life he entered the orchestra of the Prince of Thurn und Taxis, and became Concertmeister. He left in manuscript several violin concertos, symphonies, and masses.—Mendel; Fétis.

**KASSMAYER, MORITZ**, born in Vienna in 1831, died there, Nov. 10, 1885. Violinist, pupil at the Conservatorium of Sechter and Preyer; became leader of several societies, was violinist at the Imperial Opera, and later director of ballet music. Works: *Das Landhaus zu Meudon*, comic opera, given in Vienna, 1869; Music for court ceremonies; Symphonies; Masses, with orchestra; 6 quartets for strings; Volksweisen und Lieder für das Streichquartett humoristisch und contrapunktisch bearbeitet, op. 14-16, 27, 29; *Musikalische Mesalliancen für Streichquartett mit Pianoforte zu vier Händen*, op. 22; Songs, and choruses for male voices.—Mendel; Fétis, Supplement, ii. 36.

**KASTNER, JOHANN GEORG**, born in Strasburg, March 9, 1810, died in Paris, Dec. 19, 1867. Dramatic composer, and didactic writer, pupil of Maurer and Römer at Strasburg, and of Berton and Reicha in Paris, whither he went in 1835. He held a position as organist when ten years old. Sent to a Lutheran theological seminary, he devoted his spare time to music, mastering several instruments, composing for the harpsichord, and studying harmony. Though he left much music, he is important chiefly on account of his educational works. Besides many other distinctions.

he was made honorary doctor by the University of Tübingen, member of the Institut of France, and of several foreign academies, officer of the Legion of Honour, etc. Works—Operas: *Gustav Wasa*, given at Strasburg, 1832; *Der Tod Oscar's*, ib., 1833; *Der Sarazene*, comic opera, ib., 1834; *Die Königin der Sarmaten*, ib., 1835; *Beatrice*, given in Germany, 1839; *La maschera*, Paris, Opéra Comique, 1841; *Le dernier roi de Juda*, biblical opera, Salle du Conservatoire, 1844; *Les nommes de Robert le Diable* (1845), not given; Music to the drama *Die Belagerung von Missolonghi*, Strasburg, 1829. Vocal music with orchestra: 4 hymns with chorus; 2 grand cantatas; *Sardanapale*, dramatic scene; *Stéphen*, on the harpe d'Éole, lyric monologue with choruses; *Les eris de Paris*, humorous symphony, with soli and chorus; *Rêve d'Oswald*, ou *les Sirènes*, do. with orchestra; *La veuve du marin*, dramatic scene; *Le nègre*, do.; *Le proscrit*, do.; *Pensées d'amour*, do.; *Le barde*, do.; *Judas Iscariote*, do.; Grand cantata for 2 tenors and 2 basses; *Bibliothèque chorale*; *Suite de cantiques*; Many romances, melodies, and nocturnes; Choruses for male voices, and songs. Instrumental music: 3 symphonies for full orchestra; 5 overtures, do.; 10 serenades for wind instruments; 30 marches and pas redoublés for do.; Grand sextet for saxophones; many pieces for various instruments. Didactic works: *Traité général d'instrumentation* (Paris, 1837); *Cours d'instrumentation considérée sous les rapports poétiques*, etc.; *Grammaire musicale*; *Théorie abrégée du contrepoint*, etc.; *Méthode élémentaire d'harmonie*, etc.; 12 méthodes élémentaires, for various instruments, and the voice; *De la composition vocale et instrumentale*; *Manuel général de musique militaire*, etc.; *Parémiologie musicale de la langue française*, etc.—Ludwig, J. G. Kastner (Leipsic, 1886); *Fétis*; do., *Supplément*, ii. 37; *Riemann*; *Schilling*; *Allgem. mus. Zeitg.*, xl.—L

KATZER, IGNAZ, born at Gross-Auerschein, Bohemia, Sept. 30, 1785, died after 1850. Church composer, pupil of Ignaz Priesel, who was organist in his native place, then of Köhler at Kronstadt. He entered the service of Baron Bossangi at Gross-Boschan, Hungary, where he led an orchestra for many years. After the baron's death in 1832, he travelled, giving concerts, and went as far as Rome. Among his compositions, most of which remain in manuscript, are over 20 masses with orchestra and organ, litanies, 7 symphonies, quartets, pieces for wind instruments, and many songs.—*Fétis*; *Gassner*, 475; *Wurzbach*.

KAUER, FERDINAND, born at Klein-Thaya, Moravia, Jan. 8, 1751, died in Vienna, April 13, 1831. Organist, dramatic and church composer; filled the position of organist in the Jesuit college at Znaim, while yet a boy, then, having been a tutor at Rumburg and begun to study medicine at Tyrnau, went to Vienna, where he studied counterpoint under Heidenreich, and taught the pianoforte. In 1795 he became director and first violinist at Marinelli's theatre. Afterwards connected with other theatres as Kapellmeister or composer, he finally eked out a living as violoncellist in the orchestra of the Leopoldstädter Theater. He composed about 200 operas, operettas, vaudevilles, etc., of which his operas, *Die Sternenkönigin*, and *Das Donauweibchen*, were best known. Other works: *Die Sündfluth*, oder *Noah's Versöhnungsopfer*, oratorio, Vienna, 1809; 20 masses, several Requiems, and other church music; Symphonies, quartets, trios, concertos, and other instrumental music; Cantatas, songs, etc. Most of this music was lost during the great flood in Vienna in 1830. He wrote also methods for the violin, flute, and clarinet.—*Allgem. d. Biog.*, xv. 461; *Fétis*; *Gerber*; *Wurzbach*.

KAUFFMANN, GEORG FRIEDRICH, born at Ostermondra, Thuringia, Feb. 14, 1679, died at Merseburg in March, 1735. Organist, pupil of Buttstedt at Erfurt, then

at Merseburg of Alberti, whom he succeeded as organist at the cathedral and at the court; afterwards became Kapellmeister. Of his compositions was published only: *Harmonische Seelen Last musicalischer Gönner und Freunde*, a collection of 75 chorals (Leipsic, 1833-36). His many works for the church, the organ, and pianoforte remain in manuscript; also a theoretical work, *Ausführliche Einleitung zur alten und neuen Wissenschaft der edlen Musik*.—*Allgem. d. Biogr.*, xv. 473; *Fétis*; *Gerber*; *Winterfeld*, *Kirchengesang*, iii. 488.

KAZYŃSKI, VICTOR, born at Wilna, Lithuania, Dec. 18, 1812, still living, 1889. Dramatic composer, pupil of Elsner at Warsaw in 1837-39. On his return to Wilna in 1840 he wrote the music for his drama *Fennella*, and an opera, *The Wandering Jew* (1842), which was very successful. He lived in St. Petersburg after this, travelled in Germany and Austria, and on his return to Russia published a musical diary (St. Petersburg, 1845). He became chef d'orchestre of the Imperial theatre and brought out an opera, *Man and Wife*, in 1848. Published works: *Overtures*; *Cantatas*; *Fantasias on Russian themes and tarantellas*; *Concertos for pianoforte and for violin*. His *Album of Song* (1855) was very popular in Russia and contains some of his best vocal compositions.—*Mendel*; *Riemann*; *Fétis*; *Sowinski*.

KEEBLE, JOHN, born at Chichester in 1711, died in London, Dec. 24, 1786. Organist, chorister in Chichester cathedral under Thomas Kelway, then pupil of Dr. Pepusch. He became organist of St. George's, Hanover Square, in 1737, and also at Ranelagh Gardens. Works: 5 books of organ music; 40 interludes to be played between the verses of the Psalms (with Kirkman); *Songs*, etc. He published also *The Theory of Harmonics, or an Illustration of the Grecian Harmonica* (1784).—*Grove*; *Fétis*; *Burney, Hist.*, iii. 331.

KEETON, HAYDN, born at Mosborough, Derbyshire, England, Oct. 26, 1847, still liv-

ing, 1889. Organist, pupil of Sir George J. Elvey; in 1870 he was appointed organist of Peterborough Cathedral, a position which he still holds. *Mus. Bac.*, Oxford, 1869; *Mus. Doc.*, ib., 1877. Works: *Anthems*; *Benedicite in E-flat*; *Magnificat and Nunc dimittis in B-flat*; *Offertory Sentences*; *Morning and Evening Service in B-flat*; *Symphony for orchestra* (MS.).

KEHL, JOHANN BALTHASAR, born at Coburg first half of the 18th century, died soon after 1780. Organist at Erlangen, and cantor at Bayreuth; became blind in 1780. Works: *Die Hirten bei der Krippe zu Betlehem*, oratorio; *Die Pilgrime auf Golgatha*, do.; *Cantatas*; *Sonatas for pianoforte*; 4 collections of chorals, etc.—*Mendel*; *Gerber*; *Fétis*.

KEISER, REINHARDT, born at a village between Weissenfels and Leipsic in 1673, died in Hamburg, Sept. 12, 1739. Pupil of his father, a musician of ability; then studied at the Thomasschule and the University of Leipsic. When nineteen years old (1692) he was commissioned by the court of Braunschweig-Wolfenbüttel to set to music a pastoral, *Ismene*. His success procured him the libretto of a serious opera, *Basilius*, which was equally well received. The flourishing condition of the Hamburg opera, the leading lyric theatre in Germany at that period, attracted him to that city in 1694. His first opera performed there, *Irene* (1697), was followed by at least 115 others during his forty years' residence there. In 1700-02 he gave a series of winter concerts, at which famous singers and players appeared. He then undertook the management of the opera in connection with Drüsicke, who soon absconded; Keiser, however, was successful in his venture, and in 1709 he married the daughter of a Hamburg patrician. In 1716 the winter concerts were resumed; in 1722 he went to Copenhagen, where he was made Kapellmeister to the King of Denmark, and in 1728 he was appointed Cantor and Canon at the cathedral at Hamburg, for which

church he wrote much sacred music. His last opera, *Circe*, was written in 1734. During the last few years of his life, he lived with his daughter, quite a noted singer, in the enjoyment of absolute leisure. Keiser may be called, in a certain sense, the father of German opera. Before his day German opera was but a slavish copy of current French and Italian models. Keiser shone especially by his melodic invention, by the vigor and truth of his dramatic expression, and the originality of his treatment of the orchestra. His style was more distinctly German than that of any dramatic composer of that or of the succeeding generation. He was one of the most prolific writers, and no exact estimate can be formed of the number of his works, almost all of those he wrote at Copenhagen having been lost when the palace was burnt in 1794. The following list includes all his works that are now known:

I. Operas: *Ismene*, Wolfenbüttel, 1692; Der Königliche Schäfer, oder *Basilius* in Arcadien, ib., 1693, and Hamburg, 1694; Mahmuth II., Hamburg, 1696; Der geliebte Adonis, ib., 1697; Die durch Wilhelm den Grossen in Britannien wieder eingeführte *Irene*, ib., 1697; Der bei dem allgemeinen Weltfrieden von dem grossen Augustus geschlossene Tempel des Janus, ib., 1698; Allerunterthänigster Gehorsam, ib., Nov. 15, 1698; Die beständige und treue *Ismene*, ib., 1699; Die wunderbar gerettete *Iphigenie*, ib., 1699; Die Verbindung des grossen Hercules mit der schönen Hebe, ib., 1699; Die Wiederkehr der goldenen Zeit, ib., 1699; Der aus Hyperboreen nach Cimbrien überbrachte goldene Apfel, ib., 1699; *La forza della Virtù*, ib., 1700; Der gedemüthigte *Eudymion*, ib., 1700 (repeated as *Pheton* in 1702); Königliches preussisches Ballet, ib., 1701; Störtebecker und Gölge Michaels, first and second parts, ib., 1701; Die wunderschöne *Psyche*, ib., 1701; *Circe*, oder *Ulysses*, first part, ib., 1702; *Pomona*, ib., 1702 (repeated as *Der Streit der vier Jahreszeiten* in 1703); *Orpheus*, first and

second parts, ib., 1702; *Die verdammte Staatssucht*, oder *der verführte Claudius*, ib., 1703; *Die Geburt der Minerva*, ib., 1703; *Die über die Liebe triumphirende Weisheit*, oder *Salomon*, ib., 1703; *Nebucadnezar*, ib., 1704; *Die römische Unruhe*, oder *die edelmüthige Octavia*, ib., 1705; *Die kleinemüthige Selbstmörderin Lucretia*, oder *die Staatsthorheit des Brutus*, ib., 1705; *La fedeltà coronata*, ib., 1706; *Masagnello furioso*, ib., 1706; *La costanza sforzata*, oder *die listige Rache des Sueno*, ib., 1706; *Il Genio d' Holsatia*, ib., 1706; *Almira*, ib., 1706; *Der angenehme Betrug*, oder *der Carneval in Venedig*, ib., 1707; *La forza dell' Amore*, ib., 1709; *Die blutdürstige Rache*, oder *Helias und Olympia*, ib., 1709; *Desiderius König der Longobarden*, ib., 1709; *Die bis in und nach dem Tod unerhörte Treue des Orpheus* (condensed from *Orpheus*), ib., 1709; *La grandezza d' animo*, oder *Arsinoe*, ib., 1710; *Der durch den Fall des grossen Pompejus erhöhte Julius Cäsar*, ib., 1710; *Der hochmüthige, gestürzte und wieder erhobene Croesus*, ib., 1711; *Die österreichische Grossmuth*, oder *Carolus V.*, ib., 1712; *Die entdeckte Verstillung*, oder *die geheime Liebe der Diana*, ib., 1712; *Die wiederhergestellte Ruh*, oder *die gekrönte Tapferkeit des Heraclius*, ib., 1712; *L' inganno fedele*, oder *der getrene Betrug* (repeated, with a different beginning, as *Die gekrönte Tugend*), ib., 1714; *Der Triumph des Friedens*, *serenata*, ib., 1715; *Fredegunda*, ib., 1715; *L' amore verso la patria*, oder *die Liebe gegen das Vaterland*, oder *der sterbende Cato*, ib., 1715; *Artemisia*, ib., 1715; *Die römische Grossmuth*, oder *Calpurnia*, ib., 1716; *Das römische Aprilfest*, ib., 1716; *Das vereinigte und triumphirende Haus Oesterreich*, *serenata*, ib., 1716; *Das zerstörte Troja*, oder *der durch den Tod versöhnte Achilles*, ib., 1716; *Die durch Verstellung und Grossmuth über die Grausamkeit siegende Liebe*, oder *Julia*, ib., 1717; *Der grossmüthige Tomyris*, ib., 1717; *Der die Festung Siebenbürgisch-*

Weissenburg erobernde und über die Dacien triumphirende Kaiser Trajanus, *ib.*, 1717; Das bei seiner Ruh und Geburt eines Prinzen frohlockende Lycien unter der Regierung des Königs Jobates und Bellerophon, *ib.*, 1717; Die betrogene und nachmals vergötterte Ariadne, *ib.*, 1722; Das frohlockende Grossbritannien, *ib.*, 1724; Das wegen Verbannung der Landplage an dem Geburtstage *et.* Friedrich IV. jauchzende Cimbrien, *serenata*, *ib.*, 1724; Bretislans, oder die siegende Beständigkeit, *ib.*, 1725; Der hamburger Schlaechtzeit (marked in the score as his 107th opera), *ib.*, 1725; Prologus zum Geburtsfeste Friderici Ludovici K. H. zu Hannover, *ib.*, 1726; Mistovejus, *ib.*, 1726; Der stumme Prinz Atis, *intermezzo*, *ib.*, 1726; Lucius Verus, *ib.*, 1727; Circe, *ib.*, 1734.

II. Other works: R. Keisers Gemüths-Ergötzung, bestehend in einigen Sing-Gedichten, mit einer Stimme und unterschiedlichen Instrumenten (Hamburg, Nicolas Spieringk, 1698); *Divertimenti serenissimi*, duets and airs with clavecin (Hamburg, 1713); *Der für die Sünden der Welt gemarterte und sterbende Jesus*, oratorio, Hamburg, Holy Week, 1712-13 (extracts published *ib.*, 1714); *Musikalische Landlust*, cantatas with continuo for clavecin (*ib.*, 1714); *Kaiserliche Friedenpost*, songs and duets with clavecin (*ib.*, 1715); *Weinachts-Cantate für 2 Soprani, 2 Violinen, Violen und Bass* (*ib.*, no date); *Der verurtheilte und gekreuzigte Jesus*, oratorio, poem by Brockes; Two *Passion-musics*; many other sacred compositions. Extracts from many of his operas were published in Hamburg, as follows: From *L'inganno Fedele*, 1714; From *Almira and Octavia*, Zacharias Härtel, 1706; From *La forza della Virtù* (in German), 1701; Lindner has edited an overture, 7 opera arias and a duet, as the 2d volume of his *Die erste stehende deutsche Oper* (Berlin, Schlessinger, 1855); Other selections in Reissmann's *Allgem. Gesch. d. Musik*, iii. 54-73, and

Beilage, Nos. 7 and 4; in von Winterfeld's *Evang. Kirchengesang*; in Adam Hiller's *Vierstimmige Motetten*, *et.*, vol. II, and in the *Auswahl vorz. Musikwerke*.—Fétis; Grove; Chrysander, G. F. Händel, i. 80.

KÉLER-BÉLA (Albert von Kéler), born at Bartfeld, Hungary, Feb. 13, 1820, died at Wiesbaden, Oct. 20, 1882. Composer of dance music, studied at first law, then farming, but devoted himself to music seriously in 1845, when he went to Vienna, studied under Sechter and Schlesinger, at the same time joining the orchestra of the Theater an der Wien as violinist; became leader of Gungl's band at Berlin, in 1854; succeeded Lanner at Vienna in 1855; was Kapellmeister in an infantry regiment there in 1856-63, then went to Wiesbaden, where he became conductor of the Kur orchestra in 1867; he resigned on account of ill-health in 1873. Works: *Overtures*; Violin solos; *Dance music*.—Mendel; Grove; Fétis, *Supplément*, ii. 38.

KELLER, GOTTFRIED, German harpsichord player, who settled in London about the beginning of the 18th century, died there in 1721. He published 6 sonatas for 2 violins, trumpet, or oboe, viola, and continuo (London, 1710); 6 sonatas for 2 flutes and basso continuo were published after his death, besides "A complete method for attaining to play a thorough-bass upon either organ, harpsichord, or theorbo-lute," *et.*, which was printed also in Dr. William Holder's work on harmony (London, 1731).—Mendel; Hawkins' *Hist.*, v. 170; Fétis.

KELLER, JOHANN MICHAEL, born at Oberlechingen, Bavaria, Dec. 29, 1800, died at Augsburg, April 3, 1865. Organist, pupil of Franz Bühler, Augsburg. He became successively organist of the St. Georgskirche, and the Ulrichskirche, choir-master of St. Stephans, 1838, and Kapellmeister of the cathedral in 1839. Works: *Canticum Zachariæ* (1847); *In exitu Israel*, Psalm with instrumental accompaniment; *Salve Regina* (1840); *Te Deum* (1846); and *Vidi aquam*, hymns, graduals, *et.*—Mendel.

## KELLER

**KELLER, KARL**, born at Dessau, Oct. 16, 1784, died at Schaffhausen, July 19, 1855. Flute player, son of the court organist, Gotthilf Keller, and educated by several court musicians. An accomplished performer at the age of twenty, he was a great favorite in Leipsic, where Reichardt gave him lessons and secured him a position in the royal chapel. In 1806 he went with him to Cassel, where Keller was for seven years first flute in the royal chapel, and singing teacher to the Queen of Westphalia. After two years in the royal chapel at Stuttgart, he made a concert tour through Germany, Hungary, France, and Holland, and finally went to Vienna, whence Prince Fürstenberg called him to a post in his orchestra at Donaueschingen; later he was also director of the theatre there, and of a music-school which he founded, was pensioned in 1849, and retired to Schaffhausen. Works: 3 concertos for flute; 4 polonaises with orchestra, op. 7, 13, 24, 34; Divertissements for do., op. 10, 31; Variations, do., op. 3, 11, 14; Pots-pourris, do., op. 4, 9; Soli for flute, op. 17; Duos for do., op. 39, 40, 48; 6 part-songs for male voices, op. 49; Many songs.—Fétis; Mendel; Schilling.

**KELLER, MAX**, born at Trostberg, Bavaria, in 1770, died at Altötting, Dec. 16, 1855. Organist, was a chorister in the Benedictine convent where he studied the organ under his elder brother Joseph Keller, whom he succeeded as organist in 1788–98. During that time he made journeys to Salzburg, where he profited by the advice of Michael Haydn. After three years in Burg-hausen, he became organist of the chapel at Altötting. Works: 6 German masses for one voice and organ, with a second and third voices, 2 violins, 2 flutes, 2 clarinets, etc., ad libitum; 3 Latin masses, for do.; 3 do. for 3 voices and organ; Litanies for 4 voices and organ, with other instruments ad libitum; Advent hymns, funeral chants, etc.; Preludes, cadences, versets, etc., for the organ.—Fétis; Mendel.

**KELLEY, EDGAR STELLMAN**, born at Sparta, Wisconsin, April, 14, 1857, still liv-

ing, 1889. Pianist, pupil in Minneapolis of F. W. Merriam, and in Chicago of Clarence Eddy; studied in Stuttgart, in 1876–80, theory and orchestration with Musik-direktor Max Seifriz, pianoforte with Wilhelm Speidel, and organ with Friedrich Fink. In 1880 he went to San Francisco, California. Works: Overture and incidental music to Macbeth, given in San Francisco in 1885, New York, 1887; Theme and variations for string quartet; Grand Polonaise (four hands), and other pianoforte music; Phases of Love, a series of songs, one in the Chinese scale; Music to a comic opera, text by A. C. Gunter (MS.).

**KELLNER, ERNST AUGUST**, born at Windsor, England, Jan. 26, 1792, died in London, July 18, 1839. Pianist and baritone singer, probably a grandson of Johann Christoph Kellner; began to study the pianoforte when only two years old, and played a concerto by Handel at five. In singing he was a pupil of William Pearson, and from 1815 at Naples of Nozzari, Casella, and Crescentini. After his return to England in 1820, he won success as a pianist and singer, especially when travelling with Mme Catalani; in 1824–25 he sang at the Teatro della Fenice in Venice, then in Bologna, where he was made a member of the Accademia filarmonica, and in 1828 went to St. Petersburg. Having visited Paris in 1833, he returned to London in 1834, and became organist of the Bavarian chapel. Among his compositions, left in manuscript, was an opera, Poland.—Case of precocious musical talent, etc. (London, 1839); Fétis.

**KELLNER, GUSTAV**, born at Weida, Saxe-Weimar, in 1809, died in Weimar, Feb. 24, 1849. Pianist, and writer on music; was for several years Kapellmeister of the theatre orchestra at Potsdam, and in 1838 settled at Weimar to teach the pianoforte. Works: 2 small operas, given at Potsdam; Sonatas for pianoforte; Part-songs for male voices, and songs.—Fétis.

**KELLNER, JOHANN CHRISTOPH**, born at Gräfenrode, Thuringia, Aug. 15,

1736, died at Cassel in 1803. Organist and didactic writer, son and pupil of Johann Peter Kellner, and pupil of Georg Benda in Gotha. He travelled through Germany and Holland, lived for a while at The Hague and in Amsterdam; was organist of the Catholic church in Cassel, and also of one of the principal Lutheran churches. Works: *Die Schadenfreude*, operetta, given at Cassel, 1782; *Die Empfindungen bei dem Tode des Erlösers*, passion oratorio, ib., 1792; Several other passions and cantatas, and a complete year of motets and psalms for 4 voices, with various instruments, and organ obligato; 7 concertos for pianoforte, op. 5, 8, 11; Trios for pianoforte and strings, op. 19; Sonatas for pianoforte, op. 2, 15; Preludes, fugues, and other pieces for the organ. His *Grundriss des Generalbasses* (1783) was once as well known as nowadays Marx's *Compositionslehre*.—*Allgem. d. Biogr.*, xv. 592; *Fétis*.

KELLNER, JOHANN PETER, born at Gräfenrode, Thuringia, Sept. 24, 1705, died there in 1788. Organist and church composer, pupil of the cantor Nagel in singing, of Nagel's son at Dietendorf, of the organist Schmidt at Celle on the pianoforte, and of the organist Quehl at Suhl in composition. He became cantor at Frankenhayn in 1725, and in his birthplace in 1727. He composed preludes, fugues, and dance music for harpsichord, contained in the collection *Certamen musicum*; Organ music, chorals, suites, in Manipulus musicus; Unpublished chorals; An oratorio; Cantatas for 4 voices with organ and instruments, etc.—*Allgem. d. Biogr.*, xv. 590.

KELLY (O'Kelly), MICHAEL, born in Dublin, about 1764, died at Margate, Oct. 9, 1826. Tenor singer, pupil of Passerini, Peretti, St. Giorgio, and Rauzzini; after appearing on the stage in Dublin, he went to Naples in 1779, and studied under Fenaroli and Aprile. He was engaged at the court theatre in Vienna, where he was a friend of Mozart and remained four years; in 1787 he went to London, and sang at

the Drury Lane Theatre until his retirement from the stage. He became manager of the King's Theatre in 1793, opened in 1802, a music shop which failed in 1811, and engaged also in the wine trade. But his wines seem to have been no more genuine than his compositions were original, as Sheridan proposed that he should inscribe over his shop: Michael Kelly, Composer of Wines and Importer of Music. He wrote or chiefly compiled the music for 62 dramas, which are now forgotten, and composed many English, French, and Italian songs. His *Reminiscences* (London, 1826), written by Theodore Hook from materials furnished by Kelly, are a highly entertaining storehouse of musical anecdote, and contain important personal notices of Mozart.—*Grove*; *Mendel*; *Fétis*.

KELWAY, JOSEPH, lived in the 18th century, died in 1782. Organist, pupil of Geminiani; became organist of St. Michael's, Cornhill, and of St. Martin's-in-the-Fields, London, in 1736. He left harpsichord sonatas and some vocal music. His elder brother, Thomas (born about 1695, died May 21, 1749), was organist of Chichester Cathedral, 1720. He left services and anthems which are still in use.—*Grove*.

KELZ, JOHANN FRIEDRICH, born in Berlin, April 11, 1786, died there in January, 1862. Violoncellist, pupil of the city musician Fuchs until 1801, then of his uncle, A. F. Metke, while violoncellist in the ducal orchestra of Braunschweig-Oels. After the death of the duke he returned to Berlin, and became first violoncellist and chamber musician to the king, in 1811, and was pensioned in 1857. Although really self-taught in composition, having received only a few lessons from Zelter, he was a prolific composer, and often wrote in the burlesque style which Haydn sometimes adopted. Among his works, numbering about 300, are: Symphonies, for 2 violins, bass, trumpets and other toy instruments; Quintet for flute and strings, op. 79; do. for strings, op. 102; Introduction and fugue on the

name of Fesca, for do., op. 108; 20 fugues, for do.; Sonatas for pianoforte; motets, psalms, part-songs for male voices, and songs.—Fétis; Mendel.

KELZ (Kelzius), MATTHAUS, German composer of the 17th century, born at Bautzen, Saxony, died at Sorau, Brandenburg. He became cantor at Stargard, Pomerania, in 1626, and later at Sorau. Works: *Operetta nuova*, a collection of evangelical songs (Leipsic, 1836); *Primitiv musicales*, a collection of sonatas, ballets, sarabands, allemandes, etc., for 2 violins, bass, and basso continuo (Ulm, 1658); *Exercitationum musicarum a violino e viola da gamba*, etc. (Augsburg, 1669).—Fétis; Mendel; Gerber; Schilling; Walther.

KEMMLEIN, GEORG MICHAEL, born at Dingsleben, Saxe-Meiningen, in 1785, died (?). Pianist, and baritone singer, pupil of his father on the pianoforte and organ, and of the cantor Staep in harmony. He studied theology in the University of Jena, in 1806, and afterwards for three years was private tutor in a family at Lodersleben, near Querfurt. He returned to Jena, and in 1812 became cantor and instructor at the Bürgerschule, and was director of several vocal societies. But few of his numerous and esteemed compositions for the church were published.—Mendel; Fétis; Schilling.

KEMP, JOSEPH, born at Exeter, England, in 1778, died in London, May 22, 1824. Dramatic and church composer, pupil of William Jackson; became organist of the cathedral, Bristol, in 1802; settled in London in 1809; Mus. Bac., Cambridge, 1808; Mus. Doc., 1809. He lived in Exeter in 1814–18, was in France in 1818–21, and returned to Exeter. Works: *The Jubilee*, an occasional piece, given in London, 1809; *The Siege of Isea* (Exeter), or *The Battles in the West*, melodrama (with Domenico Corri), ib., 1810; *Anthems: War Anthem*, 1808; *The Crucifixion*, 1809; *I am Alpha and Omega*; *Twelve Psalmical Melodies*; *Twenty Double Chants*; *Twelve Songs*;

*Musical Illustrations of the Beauties of Shakespeare*; *Musical Illustrations of The Lady of the Lake*; *The Vocal Magazine*; *The New System of Musical Education*, Part I.; *Songs, duets, and glees*.—Grove.

KEMPTER, FRIEDRICH, born at Limbach, Bavaria, Oct. 17, 1810, still living, 1889. Church composer and didactic writer, pupil at the teachers' seminary at Dillingen of Heindl, Schwarz, A. Schmid, K. Laucher, and later, at Augsburg, of Keller. Became instructor of music in the teachers' seminary at Lauingen in 1841. Besides numerous compositions for the church, cantatas and songs, he published *Unterricht und Uebungen im Generalbass*; *Auswahl systematisch geordneter Fingerübungen und Clavierstücke*; and *Materialien zu Erlernung eines gediegenen Orgelspiels*.—Mendel.

KEMPTER, KARL, born at Limbach, Bavaria, Jan. 17, 1819, died at Augsburg, March 11, 1871. Organist and church composer, brother of Friedrich Kempter; pupil of Michael Keller at Augsburg, and on the violin of Dominik. In 1837 he became organist of the St. Ulrichskirche, and in 1839 of the cathedral, where he succeeded Keller as Kapellmeister in 1865. Works—*Oratorios: Johannes der Täufer*; *Maria*; *Die Hirten von Betlehem*; *Die Offenbarung des Herrn*. German mass, for 4 voices, with organ, violoncello, and bass, op. 8; Latin mass, for 4 voices, orchestra, and organ, op. 9; 2 solemn masses, for do., op. 11, 17; *Missa sancta*, for Soprano and Contralto, organ, and orchestra, op. 13; *Pastoral mass*, for 4 voices and orchestra, op. 24; *Several other masses*, 4 vespers, 15 graduals, and offertories, etc.; *Der Landchorregent*, a collection of various church music. He also harmonized the German hymns for the diocese of Augsburg (1859).—Fétis; Mendel.

KENILWORTH, cantata for soli, chorus, and orchestra, text by Chorley, music by Arthur Sullivan, first performed at the Birmingham Festival (England), Sept. 8, 1864. It contains parts of a masque offered to en-



tain Queen Elizabeth during her visit to the Earl of Leicester. Published by Chappell & Co. (London, 1864).—*Athenaeum* (1864), ii., 378.

**KENNIS, GUILLAUME GOMMAIRE**, born at Lierre, Belgium, about 1720, died at Louvain, May 10, 1789. Violinist, while still quite young was *maitre de chapelle* of the church of Saint-Gommaire, at Lierre, then of Saint-Pierre, Louvain, and master of the children. He is supposed to have visited London and Paris, although no record is found of it. Works: 12 symphonies for orchestra; 3 concertos for violin and orchestra (Paris); 6 quartets for strings (London); 6 trios for do. (Paris); 6 duos for violin and violoncello (*ib.*); 6 do. for 2 violins (London); 6 sonatas for violin and basso continuo (Louvain); 6 do. (Liège).—*Fétis*.

**KENT, JAMES**, born at Winchester, England, March 13, 1700, died there, May 6, 1776. Organist, chorister of Winchester Cathedral under Vaughan Richardson, and later at the Chapel Royal, London, under Dr. Croft; became organist successively at Finedon, Northamptonshire, Trinity College, Cambridge, and in 1737-74 of the Cathedral and College of Winchester. Works: Morning and Evening Service; 20 anthems, among others, *Hear my Prayer*, and, *My song shall be of mercy*.—*Grove*; *Barrett, English Church Composers*, 122.

**KERCHOVE, JOSEPH**, born in Ghent, Sept. 26, 1804, still living, 1889. Church composer, pupil of his father, of Jean Gabriels, and of Pierre Verheyen. He was a tenor in several churches, and in 1839 became director of the *Société du Saint-Sauveur*, succeeding Jean d'Hollander. Works: *Masses*, a *Miserere*, motets, and other church music; *Choruses* for male voices, etc.—*Mendel, Ergänz.*, 177; *Fétis, Supplément*, ii. 39; *Viotta*.

**KERL** (Kerli, Kherl, Cherle), JOHANN KASPAR VON, born at Gaimersheim, near Ingolstadt, Bavaria, in 1628, died in Munich, Feb. 13, 1693. Organist, pupil of Giovanni Valentini in Vienna, whither he went early

in life; was sent to Rome by Emperor Ferdinand III., and studied under Carissimi, perhaps also under Frescobaldi.

In 1656 he entered the service of the Elector of Bavaria, and at the coronation of the Emperor Leopold I., in Frankfurt, 1658, electrified his audience by extraordinary skill on the organ, and a mass of his composition became famous from that date. In 1673 he resigned his position in Munich, and went to Vienna, where he at first taught music, but is said to have been appointed organist at St. Stephen's in 1677. In the accounts of the court he appears as court organist from Oct. 1, 1680, to the end of 1692. He seems therefore to have returned to Munich shortly before his death. Works: *Oronte*, opera, Munich, 1657; *Erinto*, do., *ib.*, 1661; *Il pretensione del sole*, serenata, *ib.*, 1661; *Opus primum Missarum* (Nuremberg, 1669); *Missæ sex, adjuncta una pro defunctis*, etc. (Munich, 1689); *Missa nigra*, and other masses; *Requiem* (1669); *Delectus sacrarum cantionum*, collection of motets (Nuremberg, 1669); *O bone Jesu*, motet for 2 soprani; *Trio* for 2 violins and viola di gamba; *Tocatas*, suites, etc., for harpsichord; *Modulatio organica*, etc., a collection of organ pieces (Munich, 1686).—*Allgem. d. Biog.*, xv. 628; *Fétis*; *Gerber*; *Mendel*; *Riemann*.

**KERLE** (Keerle), JACOB VAN, born at Ypres, Flanders, died after 1590. Contrapuntist, older contemporary of Orlando Lasso; was choir director and canon at Cambrai, entered the service of the Cardinal Prince Bishop of Augsburg, Otto von Truchsess, with whom he spent several years in Rome, and returned to Augsburg. (1562-75). Whether he was ever in the service of the Emperor Rudolph II., as reported, is



uncertain. Works: 6 *Misse suavissimis modulationibus*, etc. (Venice, 1562); *Preces speciales*, etc. (ib., 1569); *Madrigali a quattro voci* (ib., 1570); *Il primo libro capitolo del Trionfo d'anore del Petrarca* (ib., 1570); *Il primo libro dei Motetti* (ib., 1571), also published under the title *Selectæ quedam cantiones*, etc. (Nuremberg, 1571); *Moduli sacri, cum cantione contra Turcas* (Munich, 1572); *Motetti et Te Deum laudamus* (ib., 1573); *Cantio in honorem generosi*, etc. (Nuremberg, 1574); *Moteta, quibus adjecti sunt ecclesiastici hymni* (Munich, 1575); *Sacra cantiones*, etc., quibus adjecti sunt hymni de resurrectione, etc. (ib., 1575); 6 *Misse et Te Deum* (ib., 1576); 4 *Misse suavissimis*, etc. (Antwerp, 1583).—*Allgem. d. Biog.*, xv. 629; *Biog. nat. de Belgique*, v. 224; *Biog. de la Flandre occidentale*, i. 260; *Fétis*; *Mendel*.

**KERPEN, FRIEDRICH HUGO, Baron VON**, German amateur violoncellist of the end of the 18th and beginning of the 19th century. He was capitular of Würzburg Cathedral and patron of the Amateur Concert Society of that city in 1780. Settled at Mainz in 1790, and later at Heilbronn. Works—Operas: *Der Schiffbruch*, Würzburg, 1786; *Das Räthsel*, Mainz, 1791; *Adelheid von Ponthien*, ib., 1798; *Cephalus und Procris*, melodrama, ib., 1792; Concerto for pianoforte, with orchestra, op. 9; 3 trios for pianoforte and strings, op. 1; Sonata for pianoforte; Do. (4 hands), op. 4; 6 grand sonatas for pianoforte and violin, op. 8; 6 ariettas for 3 voices with pianoforte; German songs, etc.—*Fétis*; *Gerber*; *Schilling*.

**KES, WILLEM**, born at Dordrecht, Feb. 16, 1856, still living, 1889. Violinist, pupil of Huyssens and August Böhme and on the pianoforte of Nohldenft, then at Leipsic (1871-73) of Ferdinand David, at the Conservatoire, Brussels (1875-76), of Wieniawski, finally at the Conservatorium, Berlin, of Joachim, Kiel, and Taubert. Concertmeister of the Park Orchestra in Amsterdam. He won the 1st prize

of the *Nederlandsche Toonkunstenaaars-Vereeniging*, for a concerto for violin and orchestra, and has composed other violin music.—*Fétis*, *Supplément*, ii. 39; *Viotta*.



**KESSLER, FERDINAND**, born at Frankfort-on-the-Main, in January, 1793, died there, Oct. 22, 1856. Pianist, pupil of Vollweiler and Aloys Schmitt. He composed an opera, symphonies, quartets, sonatas, rondos, and variations for pianoforte, of which few were published. He was the author of "System zum Selbstunterricht in der Harmonie."—*Mendel*; *Riemann*; *Fétis*; *Viotta*, ii. 304.

**KESSLER (properly Kötzler), JOSEPH CHRISTOPH**, born at Augsburg, Aug. 26, 1800, died in Vienna, Jan. 13, 1872. Pianist, pupil of the organist Bilek, at Feldsberg, Moravia, then at the Piarists' Seminary at Nicolsburg. In 1816 he went to Vienna, to study philosophy, and in 1820 to Lemberg, where he taught the pianoforte in the house of Count Potocki four years, and composed his far-famed *Études*, op. 20, published in Vienna and in Paris, recommended by Kalkbrenner in his pianoforte school, and played in concerts by Liszt. He went to Warsaw in 1829, then to Breslau, and in 1835 again to Lemberg, where he taught for many years, finally to Vienna, in 1857. His *Études rhapsodiques*, op. 51, acquired as much prominence as op. 20. He published also polonaises, concertos, nocturnes, préludes, etc., for pianoforte; sacred songs for male chorus with brass instruments; and songs with pianoforte.—*Mendel*; *Fétis*; *Wurzbach*.

**KESSLER, JOSEPH HEINRICH FERDINAND**, born at Tost, Silesia, Dec. 4, 1808, still living, 1889. Vocal and instrumental composer, pupil of Siegert and Justus Kessler, then of Freudenberg. In

1844 he became cantor of the Elizabethkirche, Breslau, where he had been a chorister since 1832. Works: Psalm C for chorus and orchestra; 3 cantatas for do.; Cantata for male chorus with 4 horns; Instrumental compositions; Choruses for male voices, and songs.—Mendel; Fétis.

KETTE, ALBERT (Albrecht), born near Schwarzenberg, Bavaria, in 1726, died at Würzburg in 1767. Organist, pupil of his father, then at Würzburg of Bayer, organist to the court and of the cathedral, whom he succeeded in both positions in 1749. He wrote sacred music, concertos for organ and for pianoforte, preludes, and other organ music.—Gerber; Schilling; Fétis.

KETEN, HENRI, born at Baja, Hungary, March 25, 1848, died in Paris, March 31, 1883. Pianist, pupil at the Paris Conservatoire, 1857-66, of Marmontel on the pianoforte, and of Halçvy and Reber in composition. After travelling several years, earning applause as a pianist and orchestra conductor, he returned to Paris. Works: Persian March, for orchestra; Sonata for pianoforte and clarinet; Songs, etc.—Mendel, *Ergänz.*, 178; Fétis, *Supplément*, ii. 39.

KETTENUS, ALOYS, born at Verviers, Belgium, Feb. 22, 1823, still living, 1889. Violinist, pupil at the Liège Conservatoire; made his first public appearance at the age of nine, and in 1841 became first violinist in the theatre of Aix-la-Chapelle; played at concerts in Frankfort, Mainz, Darmstadt, and Carlsruhe, and at the age of twenty-two was appointed Concertmeister and solo violin at the theatre and the court of Mannheim, where he studied composition under Vincenz Lachner. In 1855 he went to London, and became first violin in Julien's band. He directed an opera in Dublin in 1856, and returned to London, where he has been a prominent solo player at many popular concerts. Works: Stella, opera, given in Brussels, 1862; Concerto for violin; Concertino for 4 violins and orchestra; Duo for pianoforte and violin; Songs.—Fétis; Mendel.

KETTERER, EUGÈNE, born at Rouen, in 1831, died in Paris, Dec. 18, 1870. Pianist, pupil at the Paris Conservatoire of Marmontel; won first accessit, 1852. He published much light pianoforte music, popular in its day, of which his opera fantasias are the best.—Fétis, *Supplément*, ii. 40.

KEWITSCH (Kiewicz), KARL THEODOR, born at Posilge, West Prussia, Feb. 3, 1834, still living, 1889. Church composer, first instructed by his father, who was an organist, then at Pelplin (1845-48) by Wenzeslaus Maslon, choir director of the cathedral there, on the violin, pianoforte, and organ. He was for three years oboist in the band of a regiment, then instructor and organist successively at Wabes near Culm (1859), at Schwetz on the Vistula (1859-64), at Grandenz (1864-66), when he was appointed musical instructor at the newly founded Catholic teachers' seminary at Berent, West Prussia, and became principal instructor there in 1873. Works: Missa de Beata Maria Virgine, for mixed choir, op. 3; Missa de Apostolis, for do., op. 5; Quatuor Antiphonæ, etc., for do., op. 7; Missa de Spiritu Sancto, for male voices, op. 15; 6 Polish choral melodies with double counterpoint, for the organ, op. 2; Collection of Polish hymns, for 4 voices, op. 6; Do. for one voice, op. 9; Vademecum for organists; 500 cadenzas for the organ; 30 pieces for do., op. 33; 64 do.; 36 do.; Polish book of chorals for the diocese of Culm; German do.; Festina lente, waltz for full orchestra, op. 22; Slavic Scherzo for do., op. 23; Der Ahnen Tänze, waltz for do., op. 30; 12 four-part songs and canons, op. 16; 3 songs for mixed chorus, op. 17; 6 Wanderlieder, for male chorus, op. 18; Pianoforte music, etc.—Mendel, *Ergänz.*, 178.

KEYRLEBER, JOHANN GEORG, born in Württemberg, where he lived about the end of the 17th century. He styled himself in his works, *Magister et liberalium artium cultor*. He was an admirer of the canon

form in composition. Gerber quotes the following as illustrating this taste: *Aggratulatory musico-poetica*, in 6 Latin distichs, with a perpetual canon in 16 parts and 16 violins, capable of being rendered by 156 voices and as many instruments, etc., composed for the birthday of the Emperor Joseph I., King of Rome (1691). The other canons are no less remarkable.—Gerber; Fétis; Mendel.

**KIEL, FRIEDRICH**, born at Puderbach, Rhenish Prussia, Oct. 7, 1821, died in Berlin, Sept. 14, 1885. Church and instrumental composer, first instructed by his father, who was a village school teacher, then by Prince Karl von Wittgenstein on the violin (1835)

at Berleburg, where in less than a year he played in the prince's orchestra, and whither he returned as *Conzertmeister* and instructor of his patron's children, after having studied theory under Kaspar Kummer at Coburg (1838–39). Being allowed a stipend by King Friedrich Wilhelm IV., he went to Berlin in 1842, and studied counterpoint under Dehn, taking up his permanent residence in Berlin, where he slowly but steadily rose to a distinguished position, due to his eminent activity as an exponent of the classical school. As late as 1859 and 1861 he was obliged to arrange private performances of his compositions, to attract attention even in Berlin, but after his *Requiem*, brought out by Stern's *Gesangverein* in 1862, had been received with unanimous enthusiasm, and made the round of the musical world, he at once became famous. In 1865 he was made member of the Academy of arts, in 1867 royal professor, and in 1869 Senator of the Academy, and professor of composition at the Conservatorium, in which capacity he had been



connected with Stern's Conservatorium in 1866–69. Works: *Requiem* for soli, chorus, and orchestra, op. 20, Berlin, Feb. 8, 1862; *Missa solennis*, for do., op. 40 (1865), ib., March 21, 1867; *Christus*, oratorio, op. 60 (1871–72), ib., April 4, 1874; *Requiem*, op. 80; *Stabat Mater*, for female chorus, soli, and orchestra, op. 25 (1862); *Psalm CXXX.*, for do., op. 29 (1863); *Te Denm*, for mixed voices and orchestra, op. 46 (1866); *Zwei Gesänge*, for do., op. 63 (1881); 2 *Motets* for female chorus, soli, and pianoforte, op. 32; 6 sacred songs, for women's or boys' choir, op. 64; 6 *Motets* for mixed chorus, op. 82; 4 *Marches* for orchestra, op. 61; *Concerto* for pianoforte and orchestra, op. 30; 2 *Quintets* for pianoforte and strings, op. 75, 76; 3 *Quartets*, for do., op. 43, 44, 50; 2 *String quartets*, op. 53; 2 series of waltzes for string quartet, op. 73, 78; 7 *Trios*, op. 3, 22, 24, 33, 34, 65; 4 *Sonatas*

*Fr. Kiel*

for violin; *Sonata* for violoncello, op. 52; do. for viola, op. 67; *Pianoforte* music, and songs.—Fétis, *Supplément*, ii. 40; *Illustr. Zeitg.* (1885), ii. 364; Mendel; Riemann.

**KIENLEN, JOHANN CHRISTOPH**, born in Poland in 1770, died at Dessau in 1830. Dramatic composer, studied at Posen, was successively *Kapellmeister* at the theatres of Presburg (1808), Augsburg, Brünn, and Baden, near Vienna. After visiting Paris, he was director of music in the royal theatre, Munich, and in 1817 removed to Berlin, where he became vocal instructor at the royal opera, in 1823. He accompanied Prince Radziwill to Posen, which he left again at the time of the Polish revolution, arriving destitute at Dessau. Works—*Operas*: *Die Kaiserrose*, given in Vienna, Leopoldstädter Theater, 1815; *Claudina von Villabella*, Augsburg, about 1816; *Scherz, List und Rache*; *Petrarca und Laura*, Karlsruhe, 1820; *Music* for several

dramas; Hymns, songs, pianoforte music, etc.—Fétis; do., *Supplément*, ii. 41; Mendel.

KIENZL, WILHELM, born at Waizenkirchen, Upper Austria, Jan. 17, 1857, still living, 1889. Pianist, pupil at Gratz of Ignaz Uhl until 1870, and of Mortier de Fontaine until 1873, and in composition of W. A. Rey. Went to Prague in 1875, and studied counterpoint under Joseph Krejčí; he also appeared there successfully as a pianist, and in 1876 went to Leipzig, to attend the lectures of Springer, Overbeck, and Paul, and brought out several of his works. In 1877 he returned to Gratz, to take his degree, played repeatedly in public, gave lectures, and arranged performances of his own and other modern compositions. Works: *Urvasi*, grand opera, text by the composer after Kalidasa, given at Dresden, Feb. 20, 1885.—Mendel, *Ergänz.*, 180; *N. Z. f. M.* (1888), 415, 430.

KIMMERLING, ROBERT, born in Vienna, Dec. 8, 1737, died at Mölk, Dec. 5, 1799. Church composer; entered the Benedictine convent of Mölk at the age of sixteen, and was ordained priest in 1751. While studying theology at the University of Vienna, he was a friend and pupil in composition of Joseph Haydn. He was a capital tenor singer, and organist, and became director of the choir of his convent in 1761. Among his church compositions is a Mass, for 8 voices in two choirs, which Haydn considered his masterpiece. He left quartets, trios, and duets for string instruments; besides many church compositions in MS. When Marie Antoinette and Joseph II. stopped at Mölk in 1770, he performed in their honour a Singspiel with ballet: *Rebecca, die Braut Isaac's*, composed by him, and which pleased the emperor so much, that he took the score away with him.—Fétis; Schilling; Wurzbach.

KINDERBALL, Six easy dances for pianoforte, four hands, by Schumann, op. 130, written in 1853. I. Polonaise in F; II. Walzer in G; III. Menuett in D; IV.

Écossaise in F; V. Française in A minor; VI. Ringelreihe in C. Published by Breitkopf & Härtel (Leipzig, 1854). Arranged for pianoforte for two hands.

KINDER DER HAIDE, DIE (Children of the Heath), opera in five acts, text by Mosenthal from Carl Beck's romance, "Janko," music by Rubinstein, first represented in Vienna, Feb. 20, 1861; at Dantzic, Oct. 4, 1885. Rubinstein's first opera, the subject, Gipsy life. Published by Schreiber (Vienna, 1885).—Signale (1885), 865.

KINDERMANN, JOHANN ERASMUS, born at Nuremberg, March 29, 1616, died there, April 14, 1655. Organist and church composer, was organist at St. Egidius, Nuremberg, and one of the most famous performers on his instrument. Works: *Musica Catechica* (Nuremberg, 1646); *Harmonia organica* (ib., 1645); *Nen-verstimmte Violen-Lust* (Frankfort, 1652); *Dilhermus evangelische Schluss-Reimen der Predigten* (Nuremberg, 1652); *Musicalischer Felder- und Wälderfreund* (Nuremberg, 1643).—*Allgem. d. Biogr.*, xv. 762; Fétis; Schilling, iv. 87; Winterfeld, *Kirchengesang*, ii. 447; *Monatshefte f. Mus. Gesch.*, xv. 37, 138.

KINDERSCENEN (Scenes of Childhood), easy pieces for pianoforte, by Schumann, op. 15, written in 1838. His last work with titles for the separate pieces, dating from the period when he wrote exclusively for the pianoforte. I. *Von fremden Ländern und Menschen*, in G; II. *Curiose Geschichte*, in D; III. *Häsehe-Mann*, in B-flat minor; IV. *Bittendes Kind*, in D; V. *Glückes genug*, in D; VI. *Wichtige Begebenheit*, in A; VII. *Träumerei*, in F; VIII. *Am Camin*, in F; IX. *Ritter vom Steckenpferd*, in C; X. *Fast zu ernst*, in G-sharp minor; XI. *Fürchtenmachen*, in E minor; XII. *Kind im Einschlummern*, in E minor; XIII. *Der Dichter spricht*, in G. Published by Breitkopf & Härtel (Leipzig, 1839). Arranged for pianoforte for four hands. *Am Camin* and *Träumerei* are arranged also for oboe and pianoforte by E. Lund, and for oboe and string quartet.

## KINDER

**KINDER-SYMPHONIE** (Toy Symphony) for seven toy instruments, two violins, and double-bass, by Haydn, written about 1780. The melodies are supposed to have been suggested by the noises heard at a village fair, where Haydn is said to have bought the instruments used at its first performance. Given at the Swiss musical festival in Lausanne, Aug. 7, 1823. Mendelssohn also wrote a *Kinder-Symphonic* (1827).—Pohl, Haydn, ii. 226.

**KINDER-SYMPHONIE**, by Andreas Romberg, performed many times, and given at St. James's Hall, London, May 14, 1880, when the following artists appeared :

Arthur Sullivan	cuckoo.
Charles Hallé	quail.
Joseph Bariby	nightingale.
Arthur Chappell	woodpecker.
A. Randegger	drum.
Mr. Blumenthal	rattle.
Dr. Stainer and Mr. Kuhn	trumpets.
Sir Julius Benedict	bellringer.
Mr. Engel	triangle.
Mr. Manns and W. G. Cusins	first violins.
Carl Rosa and Mr. Santley	second violins.
Mr. Ganz	viola.
Mr. Daubert	violoncello.
Mr. Progzatzky	double-bass.
Mr. Cowen and J. F. Barnett	pianoforte.
Henry Leslie	conductor.

**KIND, WILLST DU RUHIG SCHLAFEN**, seven variations for pianoforte, in F, by Beethoven, theme from a quartet in Winter's *Unterbrochenes Opferfest*, written in 1799, and published by T. Mollo (Vienna, 1799); André (Offenbach, 1800); Breitkopf & Härtel, *Beethoven Werke*, Serie 17, No. 12.—Thayer, *Verzeichniss*, 67.

**KING, ALFRED**, born at Shelby, Essex, England, April 24, 1837, still living, 1889. Organist at Brighton since 1865, and to Brighton corporation, 1878; Mus. Bac., Oxford, 1872. Works: *The Epiphany*, oratorio; *Magnificat* for Festal use; *Anthems*; *Part-songs*; etc.

**KING ARTHUR**, opera, text by Dryden, music by Henry Purcell, first represented in London in 1791, with great success. The subject is King Arthur's love for and recovery of Emmeline, the blind daughter of a tributary prince, who has been captured by Oswald, King of Kent. Oswald is aided by Osmond the Saxon magician, and his spirits, among whom is Grimbold; Arthur by Merlin. Emmeline receives sight through Philidel, a sylph, and is united to Arthur. Among the best numbers are the Saxons' sacrifice before battle with the Britons; the Britons' battle song, "Come, if you dare," frequently sung in after-years by Sims Reeves; Philidel's song, "Hither, hither this way bend;" the frost scene exhibited by Osmond to Emmeline, after she receives sight; the Sirens' duet, "Two daughters of this aged stream are we;" and Venus's song, "Fairest isle, all isles excelling," in the concluding masque of mythological characters. This is Purcell's masterpiece, and was adapted for the modern stage as *Arthur and Emmeline* and revived in 1827 at the English Opera House, London. Published by the Musical Antiquarian Society (London, 1843), with the omission of four lost songs; only a few songs in the "*Orpheus Britannicus*" (London, 1698), and the version by Arne (1770) had been previously published.—Burney, iii. 492; Hogarth, i. 160; Cummings, Purcell, 55.

**KING, CHARLES**, born at Bury St. Edmunds, Suffolk, 1687, died in London, March 17, 1748. Organist, chorister in St. Paul's under Dr. Blow and Jeremiah Clark; almoner and master of choristers, ib., 1707; organist of St. Benet Fink, London, 1708; Vicar choral, St. Paul's, 1730. His services are in constant use in Great Britain. Works: *Services* in F, C, D, and B-flat; *Anthems*.

**KING DAVID**, oratorio, by George Alexander Macfarren, first performed at Leeds (England), Oct. 12, 1883. It was sung by Mme Valleria, Mme Patey, Edward Lloyd, and Charles Santley.—*Athenæum* (1883), ii. 504, 676.

**KING LEAR**, overture by Antonio Bazzini, first performed at the Crystal Palace, London, Feb. 28, 1880. For this work Bazzini received the first prize from the Società del Quartetto of Milan.—*Athenæum* (1880) i. 290.

**KING, MATTHEW PETER**, born in London, 1773, died there, January, 1823. Dramatic composer, pupil of Charles Frederick Horn. Works—Musical dramas: *Matrimony*, 1804; *The Invisible Girl*, 1806; *False Alarms* (with Braham), 1807; *One o'clock, or the Wood Demon* (with Kelly), 1807; *Ella Rosenberg*, 1807; *Up all Night*, 1809; *Plots*, 1810; *Oh this Love*, 1810; *The Americans* (with Braham), 1811; *Timour the Tartar*, 1811; *The Fisherman's Hat* (with Davy), 1819; *The Magicians* (with Braham). *The Intercession*, oratorio, 1817; Quintet for pianoforte, flute, and strings, op. 16; Sonatas for pianoforte, op. 1, 2, 5, 14; Rondos for do., op. 13, 22; Part-songs, duets, and songs.—*Grove*; *Fétis*.

**KING OLAF'S CHRISTMAS**, cantata by Dudley Buck, sung by the Apollo Club, Brooklyn, N. Y., Nov. 29, 1887, the composer conducting.

**KING, OLIVER**, born in London, July 5, 1855, still living, 1889. Pianist, article in early youth to Joseph Barnby, under whom he studied the pianoforte, organ, harmony, and composition; pupil in 1871 of W. H. Holmes on the pianoforte, and in 1874-77, at the Leipsic Conservatorium, of Ernst Richter, Reinecke, Jassohn, Paul, and Hermann; travelled in 1877 through Germany as pianist with Madame Peschka-Leutner. In 1879 he was appointed pianist to Princess Louise, whom he accompanied to Canada, and with whom he returned to England in 1883. During his stay in America he gave pianoforte recitals in the principal cities of the United



States and of Canada, and in 1882 served several months as organist at the church of the Holy Innocents, New York. After 1883 he made concert tours through England, Ireland, and Scotland; in 1884-86 he was preceptor of St. Marylebone Parish Church, London; and has been organist of Novello's Oratorio Concerts from their beginning. Works: *Night*, symphony for orchestra; *Among the Pines*, concert overture, London, 1883 (Philharmonic Society prize); Concerto for pianoforte and orchestra, 1885; Sonata in D minor for violin and pianoforte, 1886; Concerto for violin and orchestra, 1887; Concert overture (No. 2) in D minor, 1888; Psalm cxxxvii. for soprano solo, chorus, and orchestra, Chester Triennial Festival, July 26, 1888; Symphonic cantata for soprano, tenor, and baritone, soli, double chorus, and orchestra, ib., id.; Pianoforte solos; Organ and harmonium compositions; Violin music; Church music; Songs, part-songs, etc.

**KING RENÉ'S DAUGHTER**, cantata for female voices, text by Frederick Enoch, from Henrik Hertz's lyric drama, music by Henry Smart, written in 1871.—*Upton*, *Standard Cantatas*, 330.

**KING, ROBERT**, English composer of the 17th century, died after 1711. He was graduated at Cambridge in 1696, and was a member of the band of William and Mary and of Queen Anne. Works: *Songs* in "Choice Ayres, Songs, and Dialogues" (1684); *Songs* in Crowne's comedy, "Sir Courtly Nice" (1685); *Comes Amoris* (1687-93); *The Banquet of Music* (1688-92); *Music* to Shadwell's Ode on St. Cecilia's Day (1690); 24 "Songs for One, Two, and Three voices, composed to a Thorough Basse for ye Organ or Harpsichord" (London, n. d.).—*Grove*.

**KING TROJAN**, cantata, for soli, chorus, and orchestra, text an English version of Franz Alfred Muth's poem, music by Horatio W. Parker, first performed in Munich in July, 1885. First given in America by Jules Jordan in Providence, R. I., Feb. 8,

1887. Performed at Chickering Hall, New York, Nov. 24, 1887.—Upton, *Standard Cantatas*, 292.

KING, WILLIAM, born at Winchester, England, in 1624, died at Oxford, Nov. 17, 1680. Organist, chaplain of Magdalen College, Oxford, 1650-54, then became probationer-fellow of All Souls' College, and in 1664 organist of New College, ib. He composed a service in B-flat, anthems, and songs.—Grove; Fétis.

KINKEL, CHARLES, born of German parentage, in the Rhenish Palatinate, Germany, Jan. 27, 1832, still living, 1889. Pianist, studied principally at Grünstadt, and at Speyer on the Rhine. In 1850 he went to America, settled in Cincinnati as a music teacher, and is now professor of Music in the Science Hill Female Academy, Shelbyville, Kentucky. Works: Pearl and Daisy Polka; Polymnia Polka; Postillon d'Amour; Mabel Mazurka; Angel of Night; Lover's Serenade, and other pianoforte music.

KINKY (Kinsky), JOSEPH, born at Olmütz, Moravia, in 1790, died (?). Dramatic composer, taught music in Vienna, then played the viola in the orchestra of the Theater an der Wien, where he became assistant Kapellmeister to Seyfried, whom he followed to the Kärnthnerthor Theater. He became Kapellmeister of the theatre in Gratz, and ten years later of the Josephstadt Theater in Vienna; retired to Olmütz several years before his death. His ballet music was very popular. Works—Operettas: Der Fürst und der Raubfangkehrer; Lorenz als Räuberhauptmann; Der Miethsmann; Montag, Dienstag, Mittwoch (with Gyrowetz and Seyfried); Sultan Wampum, a quodlibet; etc. Ballets; Music to several plays; Overtures; Marches; Dances; Songs; etc., all of which were popular in Vienna.—Fétis; Mendel; Schilling; Wurzbach.

KIPPER, HERMANN, born at Coblenz, Aug. 27, 1826, still living, 1889. Dramatic composer, pupil of Anschütz in Coblenz, and of H. Dorn in Cologne, where he sub-

sequently became professor of music. He spent several years in Paris, as director of the German Liederkranz. He wrote many operettas for men's voices which were very popular in the German singing societies. The best known are: Der Fürst wider Willen, Paris, 1867; Fidelia, ib., 1868; Die Barden; Der Quacksalber; Kellner und Lord. He composed also duets and songs.—Mendel; Fétis, *Supplément*, ii. 41.

KIRCHBAUER, ALPHONSUS, church composer at Neresheim, Swabia, middle of the 18th century. He was a Benedictine monk and chancellor to the Bishop of Chur. He published *Jubilus curiæ cœlestis in terrestri curia* (Angsburg, 1731, 1740), and a collection of seven short masses with instrumental accompaniment.—Mendel; Gerber; Walther; Fétis.

KIRCHHOF, GOTTFRIED, born at Mühlbeck, Prussian Saxony, Sept. 5, 1685, died at Halle, March, 1746. Pianist and organist, pupil of Zachau in Halle; Kapellmeister to the Duke of Holstein-Glücksburg, 1709; organist of the Benedictine church at Quedlinburg, 1711; music-director and organist of St. Mary's, Halle, 1714. He published suites and chorals for organ; A. B. C. musical, a collection of fugues and preludes for pianoforte (Amsterdam).—Mendel; Gerber; Walther; Fétis.

KIRCHNER, THEODOR, born at Neunkirchen, near Chemnitz, Saxony, Dec. 10, 1824, still living, 1889. Pianist and organist, pupil at the Leipzig Conservatorium, then organist at Winterthur until 1862, when he went to Zürich, where he conducted for ten years a musical society. After living at Meiningen in 1872-73, he was appointed director of the royal school of music at Würzburg in 1875, but resigned in the same year and settled at Leipzig, whence he was called to Dresden as professor at the Conservatorium. His name has become widely known in musical circles especially by his piano-forte compositions, which he developed in a manner quite characteristic. Works: 10 Lieder, op. 1; 4



## KIRKMAN

do., op. 4; do., op. 6; 3 do., op. 40; 6 do., op. 50; 10 Klavierstücke, op. 2; do., op. 19; 6 do., op. 45; 6 Mädchenlieder, op. 3; Gruss an meine Freunde, op. 5; Albumblätter, op. 7; Scherzo, op. 8; do., op. 54; Präludien, op. 9; Zwei Könige, ballad for baritone, op. 10; Skizzen, op. 11; Adagio quasi fantasia, op. 12; Lieder ohne Worte, op. 13; Phantasiestücke, op. 14; Ein Gedenkblatt, serenade for pianoforte, violin, and violoncello, op. 15; Kleine Lust- und Trauerspiele, op. 16; Neue Davidsbündertänze, op. 17; Legendes, op. 18; String quartet, op. 20; Aquarellen, op. 21; Romanzen, op. 22; Walzer, op. 23; do., op. 34; Still und bewegt, op. 24; Nachtbilder, op. 25; Album, op. 26; Capricen, op. 27; Nocturnen, op. 28; Aus meinem Skizzenbuch, op. 29; Studien und Stücke, op. 30; Im Zwielflicht, op. 31; Aus trüben Tagen, op. 32; Ideale, op. 33; Spielsachen, op. 35; Phantasien am Klavier, op. 36; 4 Elegien, op. 37; 12 Étüden, op. 38; Dorfgeschichten, op. 39; Verwehte Blätter, op. 41; Mazurkas, op. 42; 4 Polonäsen, op. 43; Blumen zum Strauss, op. 44; 30 Kinder- und Künstlertänze, op. 46; Federzeichnungen, op. 47; Humoresken, op. 48; Neue Albumblätter, op. 49; An Stephen Heller, op. 51; Ein neues Klavierbuch, op. 52; Florestan und Eusebius, op. 53; In stillen Stunden, op. 56; Kindertrios, for pianoforte, violin, and violoncello, op. 58; 60 Präludien, op. 65; Die 12 Monate des Jahres, op. 78; Sonata for trio; Polonaise



439; v. 120; ix. 147, 172, 419; x. 90, 318, 612.

**KIRKMAN, JAN**, Dutch composer, born middle of the 18th century, died at Norwich, England, in 1799. He was organist of the Reformed Lutheran chapel in London, in 1782. Works: 3 Trios for pianoforte and strings, op. 1; 4 Sonatas for pianoforte; Versets for the psalms for organ (with Keeble); 2 Sonatas and a duo, op. 6; 3 Sonatas for pianoforte and violin; Organ pieces, op. 9; 8 Ballads, op. 10; 4 Rondos for pianoforte, op. 14.—Fétis; Gerber; Gregoir, 102.

**KIRMAYR, FRIEDRICH JOSEPH**, born in Munich in 1770, died at Gotha in 1814. Son and pupil of Wolfgang Kirmayr (chamber musician to the Elector of Bavaria, died in Munich, 1795); after passing his examinations in the law, he determined on a musical career and visited Germany, Italy, France, Switzerland, and Holland in 1793. During a second visit to Berlin, in 1795, he became musical instructor to the Princess Royal, afterwards Queen Louisa of Prussia, and of the Princess Ludwig. In 1799 he was a bass-singer in the Royal Theatre in Cassel, and in 1803 Concertmeister to the Duke of Gotha. Works: Sonatas for pianoforte, with violin and violoncello, op. 9, 13, 21, 22, 23; do. for pianoforte solo, op. 2, 5, 12, 17, 19; Detached pieces for do., op. 20; Thèmes variés (about 30 works); 4 Symphonies for orchestra; etc.—Gerber; Schilling; Fétis.

**KIRMS, KARL FERDINAND**, born in Dresden, Dec. 20, 1824, died at Donauwörth, March 9, 1854. Virtuoso on several instruments, and church composer, lost his eyesight at the age of four, and was educated in the Royal Institution for the blind, 1832-41; he made successful concert tours through South Germany, and settled at Donauwörth in 1848. Works: 5 Masses; Requiem, and Libera; 2 Vespers; Oelbergs-andacht; Te Deum; 2 Miserere; 2 Litanies; Graduals for Sundays and Feast-days throughout the year; Graduals and offer-

K. Kirckman.

for two pianofortes; Étude in C; Many transcriptions of songs by Brahms, Jensen, etc.—Riemann; Mus. Wochenblatt, iii.

tories; Instrumental music, and songs.—Mendel.

KIRNBERGER, JOHANN PHILIPP,



born at Saalfeld, Thuringia, April 24, 1721, died in Berlin, July 26 (27), 1783. Organist, violinist, contrapuntist, and famous theoretical writer, pupil of Johann Peter Kellner at Gräfenroda, and of Gerber at

Sondershausen, on the organ, of Meil at Sondershausen, on the violin, then (1739) pupil of Bach at Leipsic. In 1741-50 he was tutor and musical director in different places in Poland, last at the Nunnery in Lemberg; returned to Germany about 1751, and studied violin under Fickler in Dresden. Soon after he became violinist in the royal orchestra at Berlin, and in 1758 Kapellmeister to Princess Amalie. Among his pupils were Fasch, Zelter, and Schulz. His compositions, consisting of cantatas, motets, psalms, chorals, songs, pianoforte and organ fugues, minuets for 2 violins, oboes, flutes, horns, and continuo, solos for the flute, etc., are very learned and correct, but unattractive, and are now forgotten. He is impor-

*J. Kirnberger*

tant, however, as a writer, and his most prominent work is "Die Kunst des reinen Satzes" (Berlin, 1774-79).—Allgem. d. Biogr., xvi. 24; Fétis; Gerber; Mendel; Riemann; Schilling.

KIRSTEN, JOHANN GOTTFRIED, born at Luckau, Lusatia, Sept. 5, 1735, died in Dresden in November, 1815. Organist, pupil of his father, the city musician, later of the organist Schaden, and finally of Graun, in Berlin. In 1756 he became mu-

sic-director to Count Promnitz, at Drehsna, after whose death he went to Dresden, and became organist of the Reformed church in 1767, and court organist in 1789. He left in MS. many cantatas, motets, pianoforte works, etc. His son and pupil, Friedrich Georg (born Jan. 15, 1769, died Aug. 10, 1825), succeeded him as organist at the Reformed church in 1789, and became his assistant at the Hofkirche in 1794.—Mendel; Gerber.

KIRSTEN, MICHAEL, born at Lossen, Silesia, in October, 1682, died at Breslau, June 28, 1742. Organist, son of a poor cobbler, and serf; he played dance music at country fêtes on a dulcimer, saving up his earnings to buy a spinet on which he practised; finally studied the organ at Brieg under Kaspar Schröter. Seven years later he was organist, cantor, carillonneur, and court and city musician at Louvain, where he remained fourteen years. In 1720 he became organist of the Maria-Magdalena church at Breslau. He composed organ music, chorals, etc., and much dance music, while city musician.—Mendel; Gerber; Schilling; Fétis.

KIST, FLORENT CORNELLE, born at Arnheim, Jan. 28, 1796, died at Utrecht, March 23, 1863. Vocal composer, learned early the pianoforte, flute, and horn, but studied medicine at Leyden, and practised it at The Hague in 1818-25. He founded and directed musical societies at Delft and The Hague, settled at Utrecht in 1841, edited the *Nederlandsch muzikaal Tijdschrift* until 1844, then founded the *Cæcilia*, which he conducted for about twenty years. He was a member of many musical societies. Works: Cantata for male voices, with orchestra; *Le pèlerin*, cantata for children's voices, chorus, and pianoforte; *Ernst und Freude*, overture, 1842; many chorals, canons, and fugues; Romances, Italian arias, and German melodies, with pianoforte, etc. He published: *Toestand van het protestantische Kerkgezang in Nederland* (Utrecht, 1840); a life of Orlando

Lasso; many articles in musical journals.—Fétis; Riemann; Viotta.

**KISTLER, CYRILL**, born in Bavaria, March 12, 1848, still living, 1889. Dramatic composer, studied in Munich, taught a few years at the Sondershausen Conservatorium, then settled at Bayreuth. His opera *Kunihild*, given at Sondershausen in 1884, was much extolled by the Wagner press, but has not been produced elsewhere.

**KITTEL, JOHANN CHRISTIAN**, born at Erfurt, Feb. 18, 1732, died there, May 9, 1809. Organist, last pupil of Johann Sebastian Bach; became organist at Langensalza, and in 1756 at the Predigerkirche in Erfurt. In spite of his great reputation, he was obliged to eke out his miserable pay by teaching, and as late as 1800 his poverty compelled him to make an artistic tour through northwestern Germany. A small pension was given him by Prince Primas von Dalberg. He honored the memory of his master, Bach, with a touching reverence. Works: *Neues Choralbuch* (Altona, 1803); *Der praktische Organist, oder Anweisung zum zwecknässigen Gebrauch der Orgel beim Gottesdienst* (in 3 books, 1801–8, Erfurt; 3d ed., 1831); *Grand preludes for organ*; 6 sonatas, and variations for the pianoforte; 24 chorals; *Hymne an das Jahrhundert* (1801).—*Allgem. d. Biogr.*, xvi. 45; Fétis; Gerber; Mendel; Riemann; Schilling, iv. 112; do., Supplement, 239.

**KITTL, JOHANN FRIEDRICH**, born at Schloss Worlik, Bohemia, May 8, 1806, died at Lissa, Posen, July 20, 1868. Dramatic composer, pupil of Sawora in Prague, and also of Tomaschek; became director of the Prague Conservatorium in 1843, succeeding Dionys Weber, and in 1865 retired to Polnisch-Lissa. Works—Operas: *Daphnis' Grab*, given in Prague, 1825; *Bianca und Giuseppe, oder Die Franzosen vor Nizza* (text by Richard Wagner), ib., 1848; *Waldblume*, ib., 1852; *Die Bilderstürmer*, ib., 1854; *Solemn mass for soli, chorus, and orchestra*, ib., Dominican church, 1844; Other masses; Cantatas; Symphony in D

minor; *Jagd-Symphonie*, op. 9 (dedicated to Mendelssohn), Leipzig, Gewandhaus Concerts, 1840; 3d Symphony, op. 24; Concert overture, op. 22; Nonet, for pianoforte, flute, oboe, clarinet, 2 horns, and strings; Septet, for do., op. 25; Trio for pianoforte and strings, op. 28; pianoforte music and songs.—Fétis; Mendel; *Slovník naučný* (Prague, 1859), iv. 669; *Wiener allgem. Mus. Zeitg.* (1844), 599, 603, 607, 616; Wurzbach.

**KITZLER, OTTO**, born in Dresden, March 26, 1834, still living, 1889. Violoncellist, pupil of Johann Schneider on the pianoforte, of Julius Otto in theory, and of Ernst Kummer on the violoncello; finished his studies at the Brussels Conservatoire, under Servais and Fétis. He was then for three years violoncellist in the theatre orchestras at Strasburg and Lyons, and orchestra leader at Troyes. In 1857 he founded a German singing society for men in Lyons; was Kapellmeister successively of the theatres at Linz (1858–60, and 1861–63), Königsberg (1860–61), Temesvar and Hermannstadt (1863–65), and Brünn until 1868, when he became director of the Musikverein and of its music school, and conductor of the Männergesangverein there. His sonata for violoncello and pianoforte was highly commended at Mannheim; he wrote a Festhymnus on the 50th birthday of Johann Schneider, besides orchestral, and vocal music.—Mendel; Riemann.

**KJERULF, HALFDAN**, born Sept. 17, 1815, died in Christiania, Norway, Aug. 11, 1868. A theological student, he took up music as a profession, and studied at Leipsic; on his return he settled as music teacher at Christiania. His songs, sung by Sontag, Jenny Lind, and Nilsson, became popular. He composed also pianoforte music for two and four hands,



much of which was published in Berlin (1875). His songs and Romances are in Norwegian, Danish, French, German, and English. A monument was erected to his memory at Christiania in 1874.—Mendel.

KLAUS, JOSEPH, born at Seitendorf, near Zittau, March 27, 1775, died there, March 1, 1834. Organist, pupil of Anton Kretschmer at Grunau, near Ostritz; and in his ninth year was able to accompany difficult masses. Called by his father's death to take charge of his business, he still continued his musical studies, and soon became an authority in his art far beyond local limits. Works: A little opera; 2 solemn masses; 3 Requiems; 5 cantatas; 14 psalms; 6 offertories; 4 Ave Maris Stella; 4 Salve Regina; 2 Regina Cœli; 2 Magnificat; 42 funeral chants, and other church music; Trio for strings; Concerto for horn; Nocturne for do.; duos and trios for do.; Preludes for organ; Sonatas, and variations for pianoforte; 8 marches; 12 polonaises; Songs.—Fétis; Schilling.

KLAUS, VICTOR, born at Bernburg, Nov. 24, 1805, still living, 1889. Organist in his native town; became Kapellmeister to the Duke of Ballenstedt in 1837, and to the Prince of Anhalt-Bernburg in 1847. He was remarkable for his playing of Bach's fugues. He published symphonies, overtures, chorals, songs, hymns, and organ and pianoforte music.—Fétis.

KLAUWELL, ADOLPH, born at Langensalza, Thuringia, Dec. 31, 1818, died at Leipsic, Nov. 21, 1879. Vocal and instrumental composer, pupil at the seminary of Weissenfels of Hentschel, Harnisch, and Prange; taught in several villages in Saxony, in 1838-54, then for many years at Leipsic. He is known as a composer through his songs for children, choruses for male voices, and pieces for 2 and 4 hands for young pianists.—Mendel; Riemann.

KLAUWELL, OTTO, born at Langensalza, Thuringia, April 7, 1851, still living, 1889. Instrumental composer, nephew

of the preceding, pupil of Reinecke and Richter at the Conservatorium in Leipsic, where he also took his degree as doctor at the university in 1874. He was appointed professor of pianoforte, theory, and the history of music at the Conservatorium, Cologne, in 1875, and he took charge also of the seminary classes for pianoforte in 1884. He has composed overtures, chamber music, pianoforte pieces, and songs, and published several valuable treatises. His romantic opera *Das Mädchen vom See*, will be given, this year, at the Stadttheater of Cologne.—Riemann.

KLAVIERBÜCHLEIN, DAS, two music-books kept by Johann Sebastian Bach and his second wife, Anna Magdalena. The first is dated 1722, and was probably begun after their marriage. It contains the choral, *Jesu meine Zuversicht*, a fragment of a fantasia for the organ, a minuet, a set of rules for thorough-bass, and sketches that were afterward worked out in the French suites. The second book is dated 1725, and includes two French suites, the C major prelude of the *Wohltemperirte Klavier*, two partitas (A minor and E minor) in part I. of the *Klavierübung*, the air in part IV., hymns, songs and arias written for Anna Magdalena, and several short pieces written by her. The autograph copy of these books is in the Königliche Bibliothek, Berlin. Bach also arranged in Cöthen a *Klavierbüchlein*, dated Jan. 22, 1720, for his son, Wilhelm Friedemann. It contains progressive studies, including preambles, the choral, *Jesu meine Freude*, allemandes, and many preludes that were revised for the *Wohltemperirte Klavier*.—Spitta, Bach, i. 660, 755, 748.

KLAVIER-ÜBUNG (Clavier Practice), a collection of pieces for the pianoforte or organ, in four parts, by Johann Sebastian Bach, op. 1. I. Six Partitas; II. Concerto, Partita; III. Choralevorspiele und Duetten, containing arrangements of the Lutheran Catechism hymns; IV. Aria with 30 variations. Bach sent an autograph copy of

## KLEBER

the first partita, with a dedicatory poem, to the cradle of Emanuel Ludwig, son of Prince Leopold of Saxony, who was born in 1726 when Bach had just finished this work. Bach published Part I. in 1731 and Part III. in 1736. Part II. was published by Christoph Weigl (Nuremberg, 1735), and Part IV. by Balthasar Schmidt (ib., 1742). Published by the Bach-Gesellschaft, Klavier works, vol. i. (Leipsic, 1855).—Spitta, Bach.

**KLEBER, HENRY**, born, of German parentage, in Darmstadt, Germany, May 4, 1818, still living, 1889. Organist, educated in Darmstadt, where he studied the pianoforte under Ignaz Franz. In 1832 he went to America, and in 1838 began to teach pianoforte and singing; in 1840–50 he was organist of the cathedral in Pittsburgh, Penn., and later of the Third Presbyterian Church of that city. In 1840 he organized the first brass band west of the Alleghanies, for which he wrote a number of compositions. In 1848 he founded in Pittsburgh an operatic singing society. Works: Atlantic Telegraph, schottisch; Come out of the Wilderness, polka; Hazel Dell, waltz; Rainbow Schottisch; Stolen Kiss, galop; Target March, and other works for pianoforte.

**KLEEBERG, CHRISTIAN GOTTLIEB**, born at Gautsch, near Leipsic, April 12, 1766, died at Gera, June 22, 1811. Organist; studied theology in Leipsic, but devoted his time chiefly to the practice of the pianoforte and violin. With three other musical friends, Reuter, Wagner, and Fournes, he formed a string quartet and started on a professional tour; they soon separated, and he settled as teacher at Weida, and in 1790 became organist at Gera. Works: 3 duos for violins; Souatas and other music for pianoforte; Concerto for pianoforte and harp; Canon for three voices, with chorus and pianoforte; Songs; Church music, and an opera.—Mendel; Schilling; Fétis.

**KLEEMAN, KARL**, born at Rudolstadt, Thuringia, Sept. 9, 1848, still living, 1889.

Instrumental and vocal composer, pupil of Friedrich Müller; began as conductor of a singing society in Westphalia, went to Italy in 1878 for several years, and after his return was appointed assistant conductor of opera, and dual director of music at Dessau. Works: Music to Grillparzer's drama, Der Traum ein Leben, frequently performed; 2 symphonies; Choral works, pianoforte music, and songs.—Riemann.

**KLEFFEL, ARNO**, born at Pössneck, Saxe-Meiningen, Sept. 4, 1840, still living, 1889. Dramatic composer; studied theology at Meiningen, but adopted music as a profession and became a pupil of Moritz Hauptmann at Leipsic. In 1863–67 he was leader of the Musical Society of Riga, and was subsequently Kapellmeister at theatres in Cologne, Amsterdam, Detmold, Bremen, Görlitz, Breslau, and Stettin, of the Friedrich-Wilhelmstädtisches Theater, Berlin, in 1873–80, then at Augsburg and Magdeburg. Works: Des Meermanns Harfe, opera, given at Riga, 1867; Music to the Christmas fairy tale, Die Wichtelmännchen; Overtures; String quartet; Violin and pianoforte music; Choruses for male voices, and songs.—Mendel; Riemann.

**KLEIN, BERNHARD**, born at Cologne, March 6, 1793, died in Berlin, Sept. 9, 1832. Church composer, pupil of Zier on the pianoforte; went in 1812 to Paris, where he benefited by Cherubini's advice. On his return to his native place he conducted the music at the cathedral. In 1819 he was sent officially to Berlin to study Zelter's method of instruction, and remained there as professor of thorough-bass and counterpoint at the newly founded school for organists, and as director of music and vocal instructor at the university. He visited Italy in 1823, and in Rome became acquainted with Baiini. Works—Operas: Didone, Berlin, 1823; Ariadne, Berlin, 1824; Two acts of Irene; Music to Raupach's tragedy, Die Erdennacht. Oratorios: Hiob, Leipsic, 1820; Jephtha, Cologne, Rhemish Music Festival, 1828; David, Halle, 1830;

Athalia. Cantata for Good Friday (unfinished); Worte des Glaubens, cantata (1817); 3 masses; Pater noster for eight voices in two choirs; Stabat Mater; Magnificats, and many other sacred compositions; Sonatas, and variations for pianoforte; Many ballads and songs.—Allgem. d. Biogr., xvi. 78; Allgem. mus. Zeit.; Fétis; Ledebur, Tonkünstl. Lex. Berlins; N. Zeitschr. f. Mus., iii. 5-201.



**KLEIN, BRUNO OSCAR**, born at Osna-brück, Hanover, June 6, 1856, still living, 1889. Organist, son and pupil on the pianoforte of Musikdirektor Carl Klein; then studied, at the Munich Conservatorium, counterpoint under Josef Rheinberger, score-reading under Franz Willner, and pianoforte under Carl Baermann. When only seventeen years old he published a few compositions which elicited an encouraging letter from Liszt. In 1878 he went to the United States to visit a brother in Philadelphia, but returned to Germany in 1880; in 1881 he settled permanently in New York, where he has been, since 1884, organist of the College and Church of St. Francis Xavier, and head of the pianoforte department at the Manhattanville Academy of the Sacred Heart. In 1888 he became also professor of counterpoint and composition at the National Conservatory. Works: Sonata in G minor for pianoforte, op. 1; 6 songs for one voice with pianoforte, op. 2; do., op. 3; do., op. 8; do., op. 36; 4 songs for mixed chorus, op. 4; 6 songs for male chorus, op. 5; String quartet, op. 6; Sere-nade for string orchestra, op. 7; 8 folk-songs for one voice with pianoforte, op. 9; Sonata in G for pianoforte and violin, op. 10; 5 sacred motets for mixed chorus, op. 11; 4 do., op. 12; 6 pieces for pianoforte, op. 13; 2 nocturnos for pianoforte, op. 14;

Valse caprice for pianoforte, op. 15; 2d do., op. 16; Pilgrimage to Kevlaar, ballad for baritone and orchestra, op. 17; Elfen-mährchen, concert-piece for pianoforte, op. 18; Scènes de ballet for orchestra, op. 19; Dreams, 5 lyric pieces for pianoforte, op. 20; Margaret before the Mater Dolorosa and Margaret at the Spinning-wheel, 2 pieces for pianoforte, op. 21; Romance and Spinning Song, 2 concert-pieces for violin with orchestra, op. 22; 2 sacred duets for soprano and baritone, op. 23; 2 overtures for orchestra, in old and modern style, op. 24; Suite for pianoforte, op. 25; Ingeborg's Lament, for soprano with orchestra, op. 26; Sacred motets, op. 27; do., op. 28; Liebeslied and *Hochzeitklänge*, 2 pieces for orchestra; op. 29; Concerto in A minor for pianoforte, op. 30; Mass for chorus and organ, op. 31; do., op. 33; Deux moreaux, for pianoforte, op. 32; do., op. 37; Trois do., op. 35; Sonata in C for pianoforte and violoncello, op. 34; Ballade for violin with orchestra, op. 38; Romance et valse noble, for pianoforte, op. 39. Published by Schirmer (New York), Leuckart (Berlin), Hofmeister (Leipsic), and Praeger & Meyer (Bremen).

**KLEINE FREIMAURER CANTATE**, for male soli and chorus, and small orchestra, text by Em. Schikaneder, music by Mozart, first performed at a Masonic festival in Vienna, Nov. 15, 1791, Mozart conducting. It is dated Nov. 15, 1791, and is Mozart's last work. It is known also under the title, *Lob der Freundschaft* (Praise of Friendship). There are six numbers: I. Chorus, *Laut verkünde uns're Freude*; II. Recitative, *Zum ersten Male*; III. Tenor aria, *Dieser Gottheit Allmacht*; IV. Recitative, *Wohlan ihr Brüder*; V. Duet, *Lange sollen diese Manern*; VI. Chorus, *Lasst uns mit geschlung'nen Händen*. Published by Jos. Hraschanzky (Vienna, 1792); Breitkopf & Härtel, Mozart's Werke, Serie IV., No. 3.—Upton, Standard Cantatas, 279; Jahn, Mozart, iii. 412; Köchel, Verzeichniss, 623.

## KLEIN

**KLEIN, HENRICH**, born at Rudelsdorf, Moravia, in 1756, died at Presburg in 1830. Organist and pianist, learned contrapuntist, pupil of Aschermann at Zöptau. He was a good organist at the age of eight, but studied under Hartenschneider, organist of the cathedral at Olmütz, for five years afterwards; about 1773 he became Kapellmeister to Count Hodicz, and some years after settled at Presburg, where he was appointed professor in the National School of Music, in 1796. He composed church music, and published songs and pianoforte music. He made improvements in the keyed harmonium and invented a species of orchestration. Works: 12 masses; *Te Deum*; Collection of church music for the entire year; 2 cantatas; *Fantasia* for pianoforte; 12 songs with pianoforte, etc.—*Allgem. d. Biogr.*, xvi. 91; *Allgem. mus. Zeitg.*, i. 675; iv. 380; *Diabacz*; *Gerber*; *Wurzbach*.

**KLEINHEINZ, KARL FRANZ XAVER**, born at Mindelheim, Suabia, July 3, 1772, died at Pesth in 1832. Pianist, pupil at the convent school at Memmingen; he was in the Bavarian state service, but finally adopted music as a profession, and studied counterpoint in Vienna in 1799 under Albrechtsberger. He became musical instructor in the family of Count von Brunswick; later, Kapellmeister of the theatre at Brünn, and in 1809 of one in Pesth. Works: *Harald*, opera; *Der Käfig*, do.; 2 oratorios; 2 masses; Overtures, entr'actes, and incidental music to various dramas, etc.; 2 trios; 16 sonatas for pianoforte; Variations; Ballads, romances, and songs.—*Fétis*; *Gerber*; *Mendel*; *Wurzbach*.

**KLEIN, KARL AUGUST, Freiherr VON**, born at his castle near Mannheim in 1794, died at Assmannshausen, Feb. 13, 1870. Amateur pianist and composer, pupil of Gottfried Weber at Mannheim, and of Zulehner at Mainz; visited Paris in 1817, and was much encouraged by M'chul, and after his return to Germany by Beethoven. Works: Trio for pianoforte and strings; Sonatas for pianoforte and violin; Früh-

lings-Phantasie, for pianoforte; Gradual for 5 voices; Songs; 3 symphonies; Overture to *Othello*; Concert overture; 7 quartets for strings. He published also, *Musikalischer Katechismus* (Bingen, 1842).—*Fétis*; *Mendel*; *Schilling*.

**KLEINKNECHT, JACOB FRIEDRICH**, born at Ulm, June 8, 1722, died at Anspach, Aug. 14, 1794. Virtuoso on the flute, entered the court orchestra at Bayreuth as first flutist, and with it went in 1750 to Anspach, where he afterwards became its director. Composed symphonies, concertos, sonatas, and other music for flute, and various instruments.—*Fétis*; *Schilling*.

**KLEINMICHEL, RICHARD**, born at Posen, Dec. 31, 1846, still living, 1889. Pianist, pupil of his father, a bandmaster, and at the Leipsic Conservatorium (1863-66) of Hauptmann, Richter, Moscheles, Reinecke, and Plaidy. He settled in Hamburg as teacher, and in 1876 removed to Leipsic, where he became music director at the Stadttheater in 1882. Works: *Manon*, opera; *Schloss de Lorme*, do., given at Hamburg, 1883; 2 symphonies; Concert overture; Trio for pianoforte and strings; Other chamber music, pianoforte pieces, and songs.—*Mendel*, *Ergänz.*, 189; *Riemann*.

**KLEMME, JOHANN**, born about 1593, died in 1660. Organist and church composer, pupil at Augsburg of Christian Erbach, and at Dresden of Heinrich Schütz. In 1625 he succeeded Georg Kretzschmar as court organist. He published German madrigals for four, five, and six voices (Freiburg, 1629); 36 fugues (Dresden, 1631).—*Fétis*; *Gerber*; *Schilling*; *Mendel*; *Burney*, *Hist.*, iii. 574; *Hawkins*, iv. 83.

**KLEMM, FRIEDRICH**, born in Vienna, March 29, 1795, died at Meidling, near Vienna, Sept. 13, 1854. Amateur composer, pupil of Jacob Schauer and Josef Heidenreich. He was for years one of the trustees of the Conservatorium in Vienna. He composed masses, psalms, overtures, violin quartets, songs, etc.—*Fétis*; *Schilling*; *Wurzbach*.

## KLENGEL

**KLENGEL, AUGUST ALEXANDER**, born in Dresden, Jan. 29, 1784, died there, Nov. 22, 1852. Pianist, son of the landscape painter Klengel, pupil of Milehmeyer and of Clementi, with whom he visited several German cities and in 1805 went to Russia. At St. Petersburg, where they separated, Klengel remained until 1811, then studied in Paris until 1813, when the war induced him to go to Italy. In 1814 he returned to Dresden, played at court with much success, then lived in London, 1815-16, and was appointed court organist at Dresden in 1816. After that he left Dresden only to visit Paris in 1828, and Brussels in 1851 and 1852. Works: *Les avant-coureurs* (Dresden, 1841); *Canons und Fugen* (Leipsic, 1854); 2 concertos for pianoforte, op. 4, 29; *Polonaise concertante*, for pianoforte, flute, clarinet, and strings, op. 35; *Trio* for pianoforte and strings, op. 36; *Sonatas; Rondos; Nocturnes, etc.*—*Allgem. d. Biogr.*, xvi. 159; *Fétis; Riemann; Mendel; Schilling.*

**KLENGEL, JULIUS**, born at Leipsic, Sept. 24, 1859, still living, 1889. Virtuoso on the violoncello, grand-nephew of the preceding; pupil of Emil Hegar, and in composition of Jadassohn. In his fifteenth year he entered the Gewandhaus orchestra, and at sixteen played as a virtuoso in Frankfurt. He rapidly earned reputation as one of the most remarkable masters of his instrument, and became first violoncellist in the Gewandhaus orchestra, and instructor at the Conservatorium, Leipsic. He has composed a concertino, op. 7, a concerto, op. 10, and several other works for his instrument.

**KLERR, JOHANN BAPTIST**, born at Baden, near Vienna, in 1830, died there, Sept. 27, 1875. Dramatic composer, Kapellmeister of the theatre at Klagenfurt, when only eighteen years old; then successively at Oedenburg, Presburg, Gratz, and Cracow. He was at Baden in 1856, at Trieste in 1857, at the opera in Pesth three years, at the Karl-Theater, Vienna, four years,

and then at the Theater an der Wien. In 1867 he became director of the Harmonie-Theater, Vienna, and in 1868 of the city theatre at Baden. Works: *Die Nixe*, romantic opera, given with great success at Oedenburg, Cracow, and Pesth. *Operettas: Die böse Nachbarin*, Vienna, Karl-Theater; *Die Müllerin von Marly*, ib.; *Die beiden Stotterer*, ib.; *Die Braut aus der Residenz*, ib.; *Fridolin*, ib., Harmonie-Theater; *Die tanzenden Blumen*, ib., Theater an der Wien; *Die Macht der Frauen*, Baden; and other music for the stage.—*Mendel.*

**KLINDWORTH, KARL**, born at Hannover, Sept. 25, 1830, still living, 1889. Pianist, pupil of Liszt at Weimar, where Hans von Bülow, Dyonis Pruckner, and William Mason were his fellow-students. He lived in London, in 1854-68, as conductor and teacher; was professor of the pianoforte at the Moscow Conservatorium, in 1868-84, then went to Berlin, to conduct the Philharmonic concerts conjointly with Joachim and Willner; was in America in 1887-88. Works: *Fantaisie-Polonaise* for pianoforte; *May song* for 2 female voices, *Pense-tu, que ce soit t'aimer*, romance for tenor or soprano, etc. Far more important are his literary works: A critical edition of Chopin; do. of Beethoven's *Sonatas*; *Pianoforte score of Wagner's Ring des Nibelungen*, etc.—*Mendel; Grove; Riemann.*

**KLING, HENRI (ADRIEN LOUIS)**, born in Paris, Feb. 17, 1842, still living, 1889. Virtuoso on the horn, and dramatic composer; settled at Geneva, where he is musical instructor at several schools, and director of military music. Works—*Operas: Le dernier des Paladins*, given at Geneva, 1863; *Les dieux rivaux*, ib., 1864; *Reine Berthe; La déesse de la liberté; Le flûtiste*, 1877; *Le castel de Ripaille*, opéra-bouffe. *L'échafaud de Berthelier*, patriotic scene; *Music to the tragely Huss; J. J. Rousseau*, cantata; *Stabat Mater; L'escalade de Genève*, symphonic poem; *Le Salève*, symphonie pittoresque; *Adieux de Winkelried*, élégie; *Overtures* for orchestra; *Symphonie*



concertante, for flute, oboe, clarinet, horn, and bassoon, with orchestra; Quartet for pianoforte, and strings; Trio for do.; Concerto for horn, with orchestra or pianoforte; Many dances, and pieces for military band; Method for the horn; Études for do., etc.—Mendel, *Ergänz.*, 189; Riemann.

KLINGENBERG, FRIEDRICH WILHELM, born at Sulau, Silesia, June 6, 1809, died at Görlitz, April 2, 1888. Violinist, son and pupil of the cantor and organist of Sulau, then pupil at Breslau, 1820–25, of Neugbauer, Taschenberg, Ressel, and J. Schnabel. In 1830 he began to study theology at the University of Breslau, but gave it up after one year, having been appointed director of the Academical Music Society, which he conducted for six years. He was subsequently leader of the Künstlerverein, and in 1840 became cantor of St. Peter's at Görlitz. In 1844 he was made royal director of music. He composed church music; A symphony, ouvertures, and other instrumental music; Choruses, songs, etc.—Mendel; Fétis.

KLINGENSTEIN, BERNHARD, composer of the first half of the 17th century. Monk, music director in the Cathedral of Augsburg about 1600, where his MSS. are preserved. His printed works were: *Trinodiarum Sacrarum* (Dillingen, 1605); *Symphoniarum*, etc. (Munich, 1607); *Rosetum Marianum*, etc., 33 songs for 3 voices (Mainz, 1609; Augsburg, 1684).—Mendel; Gerber; Fétis; Barney, *History*, iv. 575; Stetten, *Kunstgeschichte*, 539.

KLINGOHR, JOSEPH WILHELM, born at Troppowitz, Silesia, Sept. 11, 1783, died, Jan. 16, 1814. Pianist; composed sonatas for pianoforte, with flute and violoncello, as early as 1803. During a stay in Breslau he was influenced by his friendship with Carl Maria von Weber and Berner. In 1810 he became Kapellmeister to the Prince of Anhalt-Pless. He published sonatas, variations for four hands, polonaises, marches, 4-part songs, church music, etc.—Mendel; Fétis; Schilling.

KLÖFFLER, JOHANN FRIEDRICH, died at Burg-Steinfurt, Westphalia, in 1792. Flutist, Concertmeister to the Count von Bentheim-Steinfurt. He published 6 symphonies for orchestra; 6 concertos for flute; 6 trios for do.; Duos for do.; 6 sonatas for harpsichord, etc.—Gerber; Schilling; Fétis.

KLOSE, F. J., born in London in 1790, died there, March 8, 1830. Violinist, son and pupil of a professor of music and pupil of F. Tomisch; was a member of several London orchestras. He composed ballads, music for ballets and melodramas, sonatas for pianoforte, etc. He published, also, *Practical Hints for acquiring Thorough-Bass* (London, 1822).—Mendel; Fétis.

KLOSE, HYACINTHE ÉLÉONORE, born in the island of Corfu, Oct. 11, 1808, died in Paris, Aug. 29, 1880. Clarinetist, pupil of Berr, in Paris, whom he succeeded in 1839 as professor at the Conservatoire. He formed many distinguished pupils, and perfected his instrument. He became professor of clarinet at the *Gymnase Musical Militaire*, and chef de musique in the 10th legion of the *Garde Nationale*. He published a great deal of military music, soli, duos, fantasies, études, and a method for clarinet.—Fétis; do., *Supplément*, ii. 42; Mendel; Riemann.

KLOSS, JOSEF FERDINAND, born at Bernsdorf, Moravia, Feb. 10, 1807, still living, 1889 (?). Organist and church composer, entirely self-taught; without ever knowing the notes, he played the organ in the church of his native village, then at Freiberg, and at Olmütz, where he was much aided by Emil Titl. In 1834 he went to Vienna, founded the *Erste Liedertafel* in 1837, and was for many years very active in promoting the culture of church music. He was organist of the church of Maria am Gestade in 1849–54, and at the university, where he also sang and led the choir, in 1856–58. Works: *Quadrinium ecclesiasticum*, containing: *Pater noster*, *Ave Maria*, 7 hymns ad missam per hebdo-

madem, 7 do. ad benedictionem, 5 do. de Beata Maria Virgine, 16 hymns and antiphons for various seasons and feasts, Missa solemnis, Missa pro defunctis, litany de B. M. V., Hymnus Ambrosianus, and, as supplement, a *Methodus brevis et facilis cantum ecclesiasticum addiscendi*; *Tantum ergo*; *Veni sancte Spiritus*; *Regina cœli*, and many other works for the church, numbering about 100.—*Allgem. wiener mus. Zeitg.* (1843), No. 6; Wurzbach.

**KLOSS, KARL JOHANN CHRISTIAN**, born at Mohrungen, Prussian Saxony, Feb. 8, 1792, died at Riga, April 26, 1853. Organist and pianist, pupil of his father, and at Sangerhausen of the organist Rödiger. He became organist and instructor at Seena, but went to Halle about 1808, to study under Türk, after whose death in 1813 he went to Leipsic, became violinist in the Gewandhaus orchestra, and finished his studies under Matthäi. He also appeared successfully as a pianist in Leipsic, whither he returned after a year's absence as violinist in the orchestra at Königsberg. In 1818 he became organist of the Lutheran church at Elbing, where he founded a singing society; some years later he was music director at Dantzie, returned to Leipsic, and lived for two years at Dresden, then led a wandering life, giving organ recitals and lectures. Temporarily he was music director, and instructor in the household of Prince von Carolath in Silesia, 1838; organist at Kronstadt, Transylvania, 1839; at Eperies, Hungary, etc. Works: *Sonatas for pianoforte and violin*, op. 16, 25; do. for pianoforte solo, op. 23, 27, 29; *Miscellaneous music for pianoforte*, op. 3, 5, 14, 24, 26; Several collections of motets for 4 voices and organ; 3 suites of choruses, with organ; *Choral*, op. 2, and other pieces, for feast days, op. 7, for organ; Several collections of songs.—Mendel; Schilling; do., Supplement, 240; Fétis.

**KLUGHARDT, AUGUST (FRIEDRICH MARTIN)**, born at Köthen, Anhalt, Nov. 30, 1847, still living, 1889. Dramatic com-

poser, pupil of Thiele on the pianoforte, and of Diedieke in theory, at Dessau (1863–66), then of Blassmann and Adolf Reichel at Dresden. At the age



of twenty he became Kapellmeister at the theatre of Posen, then at Lübeck, and four years at Weimar, where he was appointed director of music to the grand duke. In

1873 he became Hof-Kapellmeister at Neustrelitz, and in 1882 at Dessau. Works—Operas: *Mirjam*, op. 23, given at Weimar, 1871; *Iwein*, Neustrelitz, 1879; *Gudrun*, ib., 1882; *Die Hochzeit des Mönchs*, Dessau, 1887; *Dornröschen*, Märchen for soli, chorus, and orchestra, op. 8; *Overture and entr'actes to Calderon's Life a Dream*; *Overture to Geibel's Sophonisbe*; *Huldigungs-Ouverture*, op. 24; *Die Wacht am Rhein*, *Siegesouvertüre*, op. 26; *Leonore*, symphonic poem, op. 27; *Waldweben*, symphony; *Im Frühling*, concert overture, op. 30; *Symphony in F minor*, op. 34; do. in D, op. 37; *Festmarsch for orchestra*, op. 33; *Suite for do.*, op. 40; *Conzertstück for oboe with orchestra*, op. 18; *Quintet for pianoforte and strings*, op. 43; *Quartet for strings*, op. 42; *Trio*, op. 47; *Schillfiedery*, 5 *Phantasiestücke for pianoforte, oboe (or violin), and violoncello*, op. 28; *Die Grenzberichtigung*, for male chorus, op. 25; *Pianoforte pieces*, and 8 books of songs, op. 12, 14, 20–23, 29, 31.—*Mus. Wochenblatt*, iv. 417; vi. 503; x. 164, 180; xiv. 4, 18, 32, 42, 54; *N. Zeitschr. f. Mus.* (1884), 78.

**KNAPTON, PHILIP**, born at York, England, in 1788, died there, June 20, 1833. Pianist, pupil of Dr. Hague at Cambridge. Returned to York and taught music, and was assistant conductor at the York Festivals in 1823, 1825, and 1828. Works: *Overtures for orchestra*; *Concertos for pianoforte and orchestra*; *Sonatas for pianoforte*; *Arrangements for do. and harp*;

Songs, part-songs, etc. His song, There be none of Beauty's Daughters, was long in favour.—Grove; Fétis.

**KNECHT, JUSTIN HEINRICH**, born at Biberach, Württemberg, Sept. 30, 1752, died there, Dec. 1, 1817. Organist, church, and dramatic composer, first instructed by his father in singing and on the violin, then pupil of Kramer in thorough-bass. While studying philology at Esslingen (from 1768) he profited much by the advice of music director Schmidt, whom he also substituted at the organ. In 1771 he was elected music director and organist at Biberach, where he instituted regular concerts, and won reputation as a composer and theoretical writer. In 1807 he became Hof-Kapellmeister at Stuttgart, but resigned in 1809 and returned to his native town. He was a good pianist, and besides the violin played the flute, oboe, horn, and trumpet. As an organist he was considered the equal of Vogler, and as a composer and theoretical writer excelled him. His *Tougenmälde der Natur* is interesting on account of its similarity in plan to Beethoven's Pastoral Symphony. Works—Operas: *Der Erndtekrantz*; *Der lahme Husar*; *Die Entführung aus dem Serail*; *Die treuen Köhler*; *Pygmalion*; *Der Kohlenbrenner*; *Die Aeols-harfe*; *Scipio vor Karthago*; *Feodora*. Symphonies: *Le portrait musical de la nature* (1784); *Don Quixote*; *Der Tod des Prinzen Leopold von Braunschweig*; *Die unterbrochene Hirtenwonne*, sonata for organ; *Mirjam und Deborah*, concert duet (1780); *Das Lied von der Glocke*; *The 23d psalm*, for 4 voices and orchestra; *The 6th psalm*, for several voices; *The 1st psalm*, for voice and organ; *Te Deum* for double chorus and orchestra; *Do.* for 4 voices and orchestra; *Hymn to God*, cantata for 4 voices, 2 violins, viola, and organ; *Music for pianoforte*, for flute, and for organ; *Songs*.—*Allgem. d. Biogr.*, xvi. 278; Fétis; *Gerber*; *Mendel*; *Schilling*.

**KNIGHT, JOSEPH PHILIP**, born at Bradford-on-Avon, England, July 26, 1812,

died in London, June 1, 1887. Organist, pupil of Corfe, at Bristol. He visited the United States in 1839-41, and brought out there his *Iocked in the Cradle of the Deep*, sung with great success by Braham, and his *Why chime the bells so merrily?*; was then, two years, vicar and organist at St. Agnes, in the Scilly Isles. After marrying he lived abroad some time, but returned to England and devoted himself to composition. He left about two hundred songs, among the most popular of which were: *Of what is the old man thinking?*, *She wore a wreath of roses*, *The Veteran*, *Beautiful Venice*, *Say, what shall my song be to-night*, and *The Dream*.—Grove.

**KNIGHT OF SNOWDOWN, THE**. See *La Donna del Lago*.

**KNOW YE NOT?** See *Wisset ihr nicht?*

**KNUPFER, SEBASTIAN**, born at Ascha, Bavaria, Sept. 6, 1633, died at Leipsic in 1676. Church composer, one of the early cantors of the Thomasschule, Leipsic; first instructed by his father, who was cantor and organist of Ascha, then studied at Ratisbon (1646) under the patronage of Balthasar Balduin, ephorus of the diocese, and later at Leipsic, where he became cantor at the Thomasschule in 1657. He had the reputation of one of the soundest contrapuntists of the 17th century. His church music, madrigals, canzonets, etc., were published at Leipsic. In the royal library, Berlin, are some church cantatas in MS.—*Allgem. d. Biogr.*, xvi. 332; Fétis; *Gerber*; *Matheson*, *Elrcnpforte*, 142; *Winterfeld*, *Kirchengesang*, ii. 555.

**KNYVETT, CHARLES**, the younger, born in London, 1773, died there, Nov. 2, 1852. Organist, son of Charles the elder (1752-1822, organist of the Chapel Royal), pupil of William Parsons in singing, and of Samuel Webbe on the pianoforte and organ. In 1801, with his brother William, and with Greatorex and Bartleman, he revived the Vocal Concerts founded by his father and Samuel Harrison; became organist of St. George's, Hanover Square, in 1802. For

more than twenty years he was considered the best accompanist in London. Works : Selection of Psalm Tunes (1823) ; Songs for three and four voices.—Grove ; Fétis ; Riemann.

KNYVETT, WILLIAM, born in London, April 21, 1779, died there, Nov. 17, 1856. Tenor singer, brother of Charles Knyvett ; sang at Concerts of Ancient Music, in the treble chorus in 1788, as principal alto in 1795 ; became gentleman of the Chapel Royal in 1797, and later lay vicar of Westminster ; was appointed composer of the Chapel Royal in 1802. He was a distinguished singer for about forty years. In 1832–40 he conducted the Concerts of Ancient Music, in 1834–43 the Birmingham Festivals, and in 1835 the York Festival. Works : Glees, among others, When the fair rose (1800), O my love's like the red, red rose, and, The Bells of St. Michael's Tower ; Anthems for coronations of George IV. and of Victoria.—Grove ; Fétis ; Riemann.

KOBELIUS, JOHANN AUGUSTIN, born at Wählitz, near Halle, Feb. 21, 1674, died at Weissenfels, Aug. 17, 1731. Organist, pupil of Nicolaus Brausen and Schieferdecker on the pianoforte, and for three years of Johann Philipp Krieger in composition. He became chamber musician at Weissenfels ; then city organist at Sangerhausen in 1712, director of the Chapel of the Holy Cross at Querfurt in 1713, and in 1725 Kapellmeister to the Duke of Sax-Weissenfels. He produced several operas in Weissenfels (1716–29), and left in manuscript church music, overtures, concertos, sonatas, serenades, cantatas, etc.—Fétis ; Gerber ; Mendel ; Schilling ; Walthar.

KOBRICHT, JOHANN ANTON, born at Raudnitz, Bohemia, in 1720, living there as organist in 1788. He was organist also in Landsberg, Bavaria. He composed many short masses for the use of country churches for three or four voices, with two violins and organ, besides other church music ; 3 collections of sonatas for pianoforte ; Preludes and fugues for organ. He published

also a method for pianoforte (1782), and one for violin (1788).—Dlabacz ; Fétis ; Gerber ; Warzbach.

KOCH, BERNARD, born at Amsterdam in 1791, died there, July 30, 1858. Violinist and dramatic composer, pupil of Bertelman, Stassens, and Binger, then at The Hague of Navoigille. He made his first appearance at the court concerts, and was a member of Louis Bonaparte's orchestra until 1810 ; then returned to Amsterdam to teach, conducted a musical society, and later the orchestra of the German and Italian opera. Works : La mère Ganz et l'œuf d'or, opera, given at Amsterdam, The Hague, Rotterdam, and Leyden ; Der hölzerne Säbel, operetta, The Hague, 1830 ; Das gestohlene Lämmchen, do. ; Pumpernikel, not given ; Jane Grey, historical scene ; Benjamin, biblical scene, Amsterdam ; De verlatene, cantata, ib. ; Moederliefde, do. (prize of the Musical Society of the Netherlands) ; Elegy on the death of Mendelssohn ; De dood van J. Van Speijk ; Prijs-fantazie and variations (prize of Philharmonic Society) ; Quartet for strings ; Romances, etc.—Fétis, Supplément, ii. 43 ; Gregoir, Biogr., 109 ; Viotta.

KOCH, JOHANN AUGUST CHRISTOPH, born at Zerbst in the early part of the 18th century. Violinist, director of the royal opera buffa in Potsdam from about 1774 to the end of the century. He had travelled a great deal as director of different troupes, and before coming to Potsdam was in Hamburg for a number of years. He composed operettas, songs, etc. ; translated Philidor's opera, Le bûcheron, very successfully in the original metres.—Mendel ; Schilling.

KOCHER, KONRAD, born at Dizingen, Württemberg, Dec. 16, 1786, died (?). Dramatic composer, pupil in St. Petersburg, where he went when seventeen years old, of Clementi, Klengel, and Berger on the pianoforte, and of J. H. Müller in counterpoint. On his return to Germany the book-seller Cotta became interested in his composi-

tions, and furnished him means for a prolonged sojourn in Rome, where, by the help of Baini, he studied the musical treasures of the Sistine Chapel. He was organist at the Stiftskirche, Stuttgart, about 1827, and founded there the Liederkranz Society. Works—Operas: *Der Elfenkönig*, given at Stuttgart; *Der Käfig*, *ib.*; *Der Tod Abels*, oratorio, Leipsic, 1819; a quartet for pianoforte and strings; 4 sonatas for pianoforte; Cantatas and motets for 4 voices; Songs; 28 melodies in the *Württembergischer Choralbuch* (Stuttgart, 1828). He published also *Die Tonkunst in der Kirche*, etc. (Stuttgart, 1823); a *Method for pianoforte*, a treatise on composition, entitled *Harmonik, die Kunst des Tonsatzes* (Stuttgart, 1858-59), and *Die Zionsharfe*, a choral work.—Mendel; Fétis; Schilling, *Cæcilia*, ii. 141; ix. 8.

KOHAUT, JOSEPH, born in Bohemia in 1736, died in Paris in 1793. Dramatic composer and lute player. He was a trumpeter in the Austrian service, deserted, and fled to Paris, where he became chamber musician as lute player to the Prince de Conti. He played at the *Concerts Spirituels* in 1763. He composed several *opéras-comiques*: *Le serrurier*; *La bergère des Alpes*; *Sophie, ou le mariage caché*; etc., all given at the *Comédie Italienne*. *Le serrurier* was produced also on German stages.—Dlabacz; Fétis; *do.*, *Supplément*, ii. 44; Gassner; Mendel; Schilling; Wurzbach.

KÖHLER, ERNST, born at Langeubielau, Silesia, May 28, 1799, died in Breslau, May 26, 1847. Virtuoso on the organ, and pianist, pupil of his brother-in-law Hauptmann, who was cantor at Langenbielau; studied composition at the age of fourteen under the cantor F. A. Kühler at Peterswaldan. In 1815 he went to Breslau, studied pianoforte under Berner, and violiu under Förster; became assistant organist of the *St. Elisabethkirche* in 1817, and succeeded Berner in 1827. He visited Vienna in 1829, Hanburg in 1830, Berlin, Leipsic, and Dresden in 1834, the Hartz and the Erzgebirge in 1837, winning everywhere

much applause for his organ playing. Works: 12 church cantatas; 12 choral works with orchestra; 9 overtures; 2 symphonies; Many compositions for organ and pianoforte; Motets for men's voices, etc.—Fétis; Schilling; *do.*, *Supplément*, 243; *Schlesisches Tonkünstler-Lexicon*, 128.

KÖHLER, LOUIS (HEINRICH), born at Brunswick, Sept. 5, 1820, died at Königsberg, Feb. 17, 1886. Pianist, pupil of Sonnemann, and in theory of Zinkeisen the elder and of Leibrock, on the violin of Zinkeisen the younger, then in Vienna (1839-43) pupil of Sechter and Seyfried in theory, and Boeklet on the pianoforte. He was then *Kapellmeister* at the theatres of Marienburg, Elbing, and (1845-46) Königsberg, where he settled in 1847 as teacher, director of a school for pianoforte playing, conductor of a singing society, and musical critic; was appointed professor in 1880. He was one of the most zealous pianoforte teachers of our time: the heir, so to speak, of Carl Czerny. With Liszt, Wagner, Bülow, etc., he founded, and really was the prime mover in the foundation of, the *Allgemeiner Deutscher Musikverein* at Leipsic, 1859. Works—Operas: *Prinz und Maler*, Vienna, ab. 1844; *Maria Dolores*, Brunswick, 1844; *Gil Blas*; *Der Zauberkomponist*, ballet, *ib.*, 1846; *Musie to Helena*, of Euripides, Vienna, 1843; *Overture to Phormio*, of Terence, *ib.*; *Symphony*; *Quartet*; *Cantata*; *Vaterunser*, for 4 female and 4 male voices, op. 100; Songs, and about 300 works of pianoforte music, principally of an instructive character. He contributed to all the German musical periodicals, and published several didactic works and critical essays.—Mendel; *N. Zeitschr. f. Mus.* (1886), 99; Riemann; *Signale* (1886), 273.



KOLB, JOHANN BAPTIST, born at Nendettelthau, Franconia, Aug. 31, 1743,

died in the early part of the 19th century. Instrumental composer, supposed pupil of Josef Haydn; while in Paris in 1782 he published six quartets for two violins, viola, and violoncello; afterwards lived at Fürth, near Nuremberg. He published quintets, quartets, trios for wind instruments; Concertos, rondos, variations, etc., for pianoforte, and left in manuscript vocal music.—Mendel; Gerber; Schilling; Fétis.

KOLB, JULIUS VON, born in Munich in 1831, died there in 1864. Pianist, pupil of the Leipsic Conservatorium in 1848–51. He appeared as pianist in several cities; lived in Berlin in 1853–55, then gave chamber music concerts with the violoncellist Wohlers, and returned to Munich as professor of pianoforte at the Conservatorium. He composed many salon pieces in the bravura style, and songs.—Mendel.

KOLBE, OSCAR, born in Berlin, Aug. 10, 1836, died there, Jan. 2, 1878. Composer and theoretical writer; pupil in the Royal Institute for Church Music (1852–54) of Löschora, A. W. Bach, and Grell, then for two years pupil of the Royal Academy. He received several premiums for his works, and was instructor in theory at Stern's Conservatorium in 1859–75. His oratorio, *Johannes der Täufer*, given in Berlin, 1872, won him the title of royal music director. He published pianoforte music and songs, a hand-book on Thorough-bass (1862), and one on Harmony (1873).—Mendel; Riemann; Fétis, *Supplément*, ii. 45.

KOLBERG, OSCAR, born in Poland in 1814, still living, 1889 (?). Pianist, pupil of Rungenhagen and Girschner in Berlin (1835–37), then settled at Warsaw, to teach music. His compositions are mostly written on the national music of Poland; he made many journeys and researches in order to collect the original airs and songs of his country. He published several collections of Kujawiaks, Mazurkas, Krakowiaks, etc., besides études; a collection of Polish songs, under the title, *Pieśni ludu* (Lemberg, 1842–45). His operetta, *Le re-*

tour de Jean, was given at Warsaw, 1854.—Mendel; Sowiński, 318; Fétis.

KOLLMANN, AUGUST FREDRICH KARL, born at Engelbostel, Hanover, in 1756, died in London in November, 1824. Organist, pupil at Hanover of J. C. Böttner; in 1778 went as tutor to London with a wealthy family, in 1782 became instructor and sexton, and in 1792 organist, at the German Chapel of St. James. Works: *The Shipwreck*, or the Loss of the East Indianman Halsewell, symphony; 12 analyzed fugues; Rondo on the chord of the diminished seventh; Melody of the 100th Psalm, with 100 harmonies; Introduction to modulation; Analyzed symphony; Concerto for pianoforte and orchestra; First beginning on the pianoforte (1796). Books: *Essay on Practical Harmony* (1796); *Essay on Practical Musical Composition* (1799); *Practical Guide to Thorough-Bass* (1801); *Vindication of a passage in ditto* (1802); *New theory of Musical Harmony* (1806); *Second Practical Guide to Thorough-Bass* (1807); *Quarterly Musical Register*, only two numbers (1812); *Remarks on Logier* (1824).—Grove; Riemann; Mendel; Fétis; Gerber; Schilling.

KOMAN, HEINRICH, born at Warsaw in 1828, still living, 1889 (?). Pianist, pupil of his father, a bandmaster, then of Elsner at the Conservatorium of Warsaw, where he became professor of pianoforte. He published sonatas, nocturnes, impromptus, concert-waltzes, etc.—Mendel, *Ergänz.*, 193; Fétis, *Supplément*, ii. 45.

KOMARINSKAJA, for pianoforte for three hands, by Glinka, written in 1839–40; same title, piece for orchestra, by Glinka, 1847. Published by Schlesinger (Berlin).

KOMM HOFFNUNG. See *Fidelio*.

KOMM, MEIN JESU, UND ERQUICKE, duet in E-flat major, for soprano and bass, with accompaniment of organ and continuo, in Johann Sebastian Bach's cantata, *Ich hatte viel Bekümmerniss*, Part II.

KOMM, SUSSES KREUZ, aria in D minor for the bass of *Coro I*, with accom-

## KOMMT

paniment of viola di gamba, organ and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus (No. 66). In Franz's edition of the score the viola di gamba part is transcribed for violoncello solo.

**KOMMT, IHR ANGEFOCHT'NEN SUNDER**, alto aria in A major, with accompaniment of flute, strings complete, organ and continuo, in Johann Sebastian Bach's cantata, *Freue dich, erlöste Schaar*.

**KOMMT, IHR TÖCHTER**, treble chorus in E minor, with two orchestras, in Johann Sebastian Bach's *Passion* nach Matthäus (No. 1). Coro I represents the Daughters of Zion, Coro II the Believers; at intervals a third chorus in unison (soprano ripieno) sings the choral, O Lamm Gottes unschuldig, the melody of which is by Nicolaus Decius (died 1541).

**KÖNEN, FRIEDRICH**, born at Rheinbach, near Bonn, April 30, 1826, died at Cologne, July 6, 1887. Church composer, pupil of his father on the pianoforte and organ, and of Biermann on the violoncello. He became a priest in 1854, founded the choir of the Catholic Vocal Society of Cologne; was sent to Ratisbon by Cardinal von Geissel, in 1862, to study church music under the cathedral Kapellmeister Schrems and Professor Witt. On his return he became vocal instructor in the archbishop's seminary, and director of the cathedral choir. Member of the Cäcilia Society in 1869; founded, same year, in Cologne, a diocesan vocal society of which he became first president. Works: 2 masses for male choir; 5 do. for mixed choir; the 41st Psalm; Other church music, etc., *Te Deum*; Collection of motets for mixed choir; Latin and German hymns for female voices; Organ accompaniment to the Cologne Kyriale; 25 songs with pianoforte. His brother Heinrich (born, June 6, 1827, died at Cologne, June 16, 1865) followed the same course of study, also became a priest, and did much for the promotion of church music. He published a collection of old canticles, ar-

ranged for mixed choir, and a mass, *Tota pulchra es*, for do.—Mendel, *Ergänz.*, 191; Viotta.

**KÖNIG ALFRED**, opera in four acts, by Joachim Raff, first represented at the Court Theatre, Weimar, under Liszt's direction. It was written in Stuttgart in 1847, but was remodelled for its production. Transcription by Liszt (Magdeburg, 1855).—*Neue Zeit*, für Mus. (42), 170.

**KÖNIG ERICH**, ballade for chorus with pianoforte accompaniment, by Rheinberger, op. 71. Published by Simrock (Berlin, between 1868 and 1873).

**KÖNIG MANFRED**, opera in five acts, text by F. Röber, music by Carl Reinecke, op. 94, represented in Wiesbaden, July 24, 1867. Performed in Leipsic, April 23, 1885. Published by Breitkopf & Härtel (Leipsic, 1868).—*Signale* (1885), 468; *Mus. Wochenblatt* (1885), 331.

**KÖNIG STEPHAN**, Vorspiel with chorus, text by Kotzebue, music by Beethoven, op. 117, written for and first performed at the opening of the new theatre in Pesth, Feb. 19, 1812. The subject is King Stephan, Hungary's first benefactor. Overture; I. Chorus, *Ruhend von seinen Thaten*; II. Chorus, *Auf dunklem Irrweg in finstern Hainen*; III. *Siegesmarsch*; IV. *Chor der Frauen, Wo die Unschuld Blumen streute*; V. *Melodram*; VI. Chorus, *Eine neue strahlende Sonne*; VII. *Maestoso con moto*; VIII. *Geistlicher Marsch*; IX. *Schlusschor*. A sketch of the work is owned by Paul Mendelssohn, and the original MS. by Artaria & Co. The Philharmonic Society of London bought the MS. of the overture in 1815. Published first by Haslinger (Vienna, 1828); by Breitkopf & Härtel, *Beethoven Dramatische Werke*, Serie 20, No. 4. Overture and Siegesmarsch arranged for two pianofortes for eight hands by Winkler (Mechetti, Vienna).—*Thayer, Verzeichniss*, 167; *Nottebohm, Verzeichniss*, 112. Lenz, *Beethoven*, vol. ii. Part IV. 127; Marx, *Beethoven*, ii. 179; *Hauslick, Concertwesen* in Wien, ii. 352.

## KÖNIGIN

**KÖNIGIN MARIETTE**, comic opera in three acts, text by Zell and Genée, music by Ignaz Brüll, first represented in Munich, June 16, 1883; in Leipsic, Nov. 6, 1884. Subject from the French.—Signale (1883), 1089.

**KÖNIGIN VON SABA, DIE** (The Queen of Sheba), German opera in four acts, text by Mosenthal, music by Goldmark, op. 27, first represented at the Hofopertheater, Vienna, March 10, 1875. The subject is the Queen of Sheba's visit to Solomon. Original cast:

Die Königin von Saba . . . . . Frau Materna.  
Sulamith . . . . . Frä. Wilt.  
Salomo . . . . . Herr Beck.  
Assad . . . . . Herr Walter.  
Der Hohe Priester . . . . . Herr Rokitansky.

First represented at the Metropolitan Opera House, New York, Dec. 2, 1885:

Die Königin von Saba . . . . . Frau Krämer-Wiedl.  
Sulamith . . . . . Frä. Lilli Lehmann.  
Astaroth . . . . . Frä. Brandt.  
Salomo . . . . . Herr Robinson.  
Assad . . . . . Herr Stritt.  
Der Hohe Priester . . . . . Herr Fischer.

Published by Pohle (Hamburg, 1876).—Signale (1875), 257; Mus. Wochenblatt (1875), 175; Hanslick, Musikalische Stationen, 298; Athenæum (1875), i. 465; Krehbiel, Review (1885-86), 54.

**KÖNIGSLÖWE, JOHANN WILHELM VON**, born in Hamburg, March 16, 1745, died in Lübeck, May 14, 1833. Organist, pupil of his father, and at Lübeck of Adolf Karl Kunzen, becoming his assistant at the Marienkirche in 1773 and his successor in 1781, and holding that position for fifty years. He founded a singing school. Composed several small oratorios; Organ and pianoforte music, mostly remaining in MS.—Mendel; Gerber; Schilling; Fétis.

**KÖNIGSPERGER, PATER F. MARIANUS**, born at Roding, Upper Palatinate, Dec. 4, 1708, died at Prüfening, near Ratisbon, Oct. 9, 1769. Organist, educated at the

Benedictine monastery of Prüfening, took holy orders in 1734, and remained there as organist and director of music until his death. Works: Masses, and other church music; Der wohlunterwiesene Klavierschüler (Augsburg, 1755); Fingerstreit oder Klavierübung durch ein Præambulum und Fugen (ib., 1760).—Fétis; Gerber; Schilling.

**KÖNIGSSOHN, DER** (The King's Son), ballad by Uhland, for solo voices, chorus, and orchestra, by Robert Schumann, op. 116, written in June, 1851, first performed at the ninth concert of the Allgemeiner Musikverein in Düsseldorf, May 6, 1852; in Leipsic, March 5, 1853. I. Feierlich, D minor; II. Lebhaft, B-flat; III. In mäßigem Tempo, A minor; IV. Sehr lebhaft, F-sharp minor (later, F-sharp); V. Ziemlich langsam, B minor (later, B); VI. Feierlich bewegt, G. Published by F. Whistling (Leipsic, 1853).

**KONINCK, SERVAAS DE**, Dutch composer, died in Amsterdam about 1720. He published choruses for Racine's *Athalie*; Motets for one and four voices with instrumental accompaniment; Trios for different instruments; 12 flute sonatas with bass; Ballet music, etc.—Fétis; Gerber; Schilling.

**KONING, DAVID**, born at Rotterdam, March 19, 1820, died at Amsterdam, Nov. 6, 1876. Pianist, pupil of Hutschenruijter, and at Frankfort (1834-38) of Aloys Schmitt. Having visited Vienna, Paris, and London, he returned to his native city, received a prize from the Netherland Musical Society in 1839, and settled, in 1840, at Amsterdam, where he became director of the Felix Meritis Choral Society, and was secretary of the *Cäcilia* in 1848-58, and its president in 1858-62. Member of the *Accademia di Santa Cecilia*, Rome, 1844. Works: *Het Visschersmeisje*, comic opera (prize of Music Society of the Netherlands); *Domine salvum fac*, op. 1; Overture, op. 7 (prize, 1839); 12 chorals, op. 8; Hymn for chorus, soli, and pianoforte, op. 13; *Aurora*, chorus for 4 female voices; Hymn for 4







female voices; Dodecachorde, 12 chorals for 4 voices; Huwelijks feestviering, for mixed voices, with pianoforte; Elegy on the death of an artist, op. 22; String quartets, sonatas for pianoforte, études, songs, etc.—Fétis; Gregoir, Biogr., 110; Riemann; Schilling, Supplement, 245.

**KÖNNEN THRANEN MEINE WANGEN**, aria in G minor for the alto of Coroll, with accompaniment of violins in unison, organ, and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus (No. 61).

**KÖNNTE JEDER BRAVE MANN**. See *Zauberflöte*.

**KONRADIN, DER LETZTE HOHENSTAUFEN** (The Last Hohenstaufen), German opera in three acts, text by E. Reinicke, music by Ferdinand Hiller, represented at Dresden, Oct. 13, 1847.

**KONRADIN, KARL FERDINAND**, Austrian composer, contemporary, who brought out the following works in Vienna: Goliath, operetta, May, 1864; Ein junger Candidat, operetta, Oct. 20, 1866; Turandot, operetta, Nov. 29, 1866; and at Munich, Ein erster Versuch, 1866.—Fétis, Supplément, i. 196.

**KONTSKI, ANTOINE DE**, born at Cracow, Oct. 27, 1817, still living, 1889.

Pianist, pupil at Warsaw of Johann Markendorf, and at Moscow (1830) of Field. After many concert tours he lived in Paris until 1851, and then in Berlin for about two years, and was made court pianist; in 1854-67 he lived in St. Petersburg, whence he made many professional tours, and went to London to teach the higher grades of pianoforte playing. He visited the United States, and gave a series of concerts in 1885-86. Among his numerous compositions for the pianoforte, brilliant and full of technical difficulties, but of no high order, the



best known is *Le reveil du lion*, which has made the round of the world, in its original shape, as well as arranged for orchestra. Other works: *Les deux distraits*, opera, given in London, 1872; An oratorio; Masses; Overtures; Symphonies; 2 concertos for pianoforte with orchestra.—Sowinski, 322; Schilling; Wurzbach.

**KONTSKI, APOLLINARY DE**, born at Warsaw, Oct. 23, 1825, died there, June 29, 1879. Virtuoso on the violin, pupil of his brother Charles (1815-67), played concertos by Rode and other masters, when only four years old, and made such a favourable impression on Paganini, after his second public appearance in Paris, that the great master undertook his further instruction, and afterwards left him his violin and compositions in his will. Having travelled through France, he was equally successful in Germany, 1848, appeared in St. Petersburg, 1851, also with brilliant success, and in 1853 became solo virtuoso to the Czar; in 1861 he settled at Warsaw, where he founded the Conservatorium, and was its director until his death. His compositions for the violin, consisting of pièces de salon, caprices, mazourkas, etc., have no especial merit.—Fétis; Sowinski, 326; Mendel; Wurzbach.

**KOPPRASCH, WENZEL**, born, probably in Bohemia, about the middle of the 18th century. Bassoonist, member of the prince's orchestra at Dessau, where he composed the opera, *Einer jagt den Andern*, for the court theatre. He published 2 concertos for bassoon, arias with variations for do., all with small orchestra; 6 waltzes for pianoforte.—Mendel; Gerber; Fétis.

**KOPRŽIWA, KARL**, born at Zitolib, Bohemia, Feb. 9, 1756, died there, March 15, 1785. Organist, son and pupil of Wenzel Kopržiwa (1708-90), and pupil of Segert in Prague. His church music, 7 masses, motets, etc.; 12 symphonies, 8 concertos for organ, preludes, fugues, remain in MS.—Mendel; Gerber; Schilling; Wurzbach; Fétis.

**KOPRŽIWA, WENZEL**, called *Urtica*, born at Brüloch, Bohemia, Feb. 8, 1708, died at Zitolib, probably in 1790. Organist, studied at the Dollhopf school, famous at that time. He lived in Prague for a long time, was called to Zitolib as rector of the college and organist, which positions he retained for more than sixty years. His church music, consisting of masses, offertories, litanies, vespers, etc., known in Bohemia as *Urtica's*, was never published.—Mendel; Gerber; Schilling; Wurzbach; Fétis.

**KORBAY, FRANCIS ALEXANDER**,



born in Budapest, Hungary, May 8, 1846, still living, 1889. Pianist and singer, first instructed by his parents, both of whom were distinguished amateurs, and pupil of Roger in singing, of Michael Mosonyi and Robert

Volkman in composition; studied the higher branches of music under Liszt, who was his godfather. In 1865-68 he was a tenor singer at the National Opera House in Budapest, then travelled in Germany, England, and America as a concert pianist, and in the autumn of 1871 settled in New York, to teach the pianoforte and singing. He has also made a speciality of giving vocal recitals here and in Boston, in which he plays his own accompaniments. Works: *Nuptials*, for full orchestra, repeatedly performed by the orchestras of Thomas, Seidl, and Gericke; *Le Matin*, for a voice and pianoforte, arranged for orchestra by Liszt (Paris); *Duets for soprano and contralto* (Paris and Leipsic); *Collection of Hungarian folk-songs*, transcribed for the pianoforte (London, 1889); *Pianoforte pieces and songs*, among which the *Schilllieder* (*Reed-Songs*), a cycle of 5 lyric poems by Lenau, deserve especial mention.

**KÖRBER, GEORG**, born at Nuremberg in 1550, died at Altdorf in 1620. Church composer, assistant teacher at the College of St. Lorenz, Nuremberg; magister at Altdorf in 1601. He published motets for 3 voices in *Tyrocinium musicum* (Nuremberg, 1589); *Disticha moralia*, 5 voc. (ib., 1599); *Benedictiones Gratiarum*, 4 voc. (ib.).—Mendel; Gerber; Schilling; Fétis.

**KOSCHAT, THOMAS**, born at Viktring, Carinthia, Aug. 8, 1845, still living, 1889. Bass singer and vocal composer; studied medicine at the University of Vienna and was induced by Heinrich Esser to become chorus singer at the court opera; led the chorus, and was also in the court chapel. He became known in 1871 by his quartets for men's voices, and attained great popularity. In 1875 he organized the *Kärnthner quintett* with some of his fellow singers. Among his favourite compositions are *Am Wörthersee, eine Walzeridylle*; *Eine Bannerhochzeit in Kärnten* (1879); *Kirechtagsbilder aus Kärnten* (1880). He afterwards combined his most famous vocal compositions in the *Liederspiel, Am Wörthersee*, which was given with great success in Vienna, and many provincial theatres. He has composed over two hundred works. Mendel, *Ergänz.*, 193; Fétis, *Supplément*, ii. 46.

**KOSPOTH, OTTO KARL ERDMANN**, *Freiherr VON*, born at Mühltröf, Saxony, middle of the 18th century. Pianist and dramatic composer. After travelling several years in Italy he became royal chamberlain at the court of Prussia, and secular canon of Magdeburg. Works—*Singspiele*: *Der Irrwisch*; *Adrast und Isidore*; *Bella und Fernando, oder die Satyre* (1790); *Der Mädchenmarkt zu Ninive* (1795); *Oratorio*, given in Venice, 1787; *Symphonies, quartets, trios for strings, overtures, concertos for different instruments, serenades, songs, etc.*—Mendel; Gerber; Schilling; Fétis.

**KOSSMALLY, KARL**, born in Breslau, July 27, 1812, still living, 1889. Composer and writer on music, pupil of Ludwig Berger, Zelter, and Bernhard Klein in Berlin.

## KOTHE

He was appointed director of the united theatres of Wiesbaden and Mainz in 1830, of the New Opera, Amsterdam, in 1834, of the theatres of Detmold and Bremen in 1841-44, and of the city theatre of Stettin in 1846-49. Since then he has lived in Stettin, teaching, conducting concerts, and writing for musical periodicals. Of his compositions, consisting of symphonies, overtures, and other instrumental and vocal music, only songs and part-songs have been published. As a writer he is a prominent adversary of the new German tendency.—Fétis; Mendel; Riemann.

**KOTHE, BERNHARD**, born at Gröbnig, Silesia, May 12, 1821, still living, 1889. Church composer, pupil at the Royal Institute for Church Music of Berlin and of A. B. Marx. He became in 1851 church music director and vocal instructor at Oppeln, and in 1869 instructor of music at the seminary in Breslau, where he founded the Cæcilienverein for church music. He has composed masses, motets, organ music, and published *Musica sacra*, a collection of hymns for male voices; *Singtafeln*, for instruction in schools; a vocal method, and two books on music.—Mendel; do., *Ergänz.*, 194; Riemann.

**KOTT, FRANZ FRIEDRICH**, born at Klein-Zbischitz, Bohemia, April 15, 1808, died (?). Pianist and organist, pupil of Dionys Weber at the Conservatorium, Prague, then settled at Brünn, Moravia, where he became organist of the cathedral, and was a favourite teacher of the pianoforte for many years. Works: *Žižka's Eiehe*, opera, given with great success at Brünn, 1842, 1843, afterwards at Prague; *Dalibor*, do., Prague, 1847 (?); Several masses, oratorios, cantatas, overtures, choruses, etc.—Mendel; Wurzbach.

**KÖTTLITZ, ADOLPH**, born at Treves, Sept. 27, 1820, died at Uralsk, Siberia, Oct. 26, 1860. Violinist, pupil at the age of five of Fischer, Kapellmeister of the cathedral; appeared in public three years later, and at Cologne at the age of sixteen; went to

Paris for three years with Liszt, and after his return settled at Breslau, whence he went to Königsberg as Concertmeister in 1848. On a concert tour through Russia and Siberia he accepted a position as music director in 1856 at Uralsk, where he was killed by accident at the chase. Very few of his compositions, consisting of concertos for the violin, string quartets, songs, etc., have been published.—Mendel; Riemann; Fétis, *Supplément*, ii. 44.

**KOTZOLT, HEINRICH**, born at Schnellenwalde, Silesia, Aug. 26, 1814, died in Berlin, July 2 (3), 1881. Bass singer, pupil of his father, with whom he went in 1826 to Posen, where he became chorister in the cathedral. In 1834 he began to study theology at Breslau, but gave it up and went to Berlin in 1836, obtained a position in the Königstädter Theater, and studied composition under Dehn and Rungenhagen until 1838, when he was engaged as bass at the City Theatre of Dantzie, and on leaving the stage lived there as teacher until 1842. After several concert tours he became first bass-singer in the cathedral choir, Berlin, in 1843, studied the organ under A. W. Bach, and counterpoint under Dehn, founded a singing society, which bears his name, in 1849, and in 1862 became assistant director of the cathedral choir. He was appointed royal music director in 1866, and professor in 1876. He published instruction books for the school he directed in Berlin, an a cappella method which went through six editions, and a collection of songs for school choirs. His published compositions are: The 54th psalm, for double chorus a cappella; *Lobet den Herrn alle Heiden*, for eight voices; *Te Deum*, and *Maete senex* for full choir unisono, and small choir in four parts, a cappella.—Mendel; Riemann.

**KOTZWARA (Koczwarra), FRANZ**, born in Prague about 1750, died in London, Sept. 2, 1791. Violinist and pianist, played in Gallini's orchestra in Ireland in 1790, and in a band at the Handel Commemora-

tion in London in May, 1791. He was a dissipated, though clever man, and little is known of him beyond the fact that, while in gay company, he allowed himself to be hanged for the jest of the thing, and was cut down too late. Works: The *Battle of Prague*, for pianoforte, with violin, violoncello, and drum; 12 trios for strings; 3 serenades for violin, with violoncello and two horns; 6 duos for flute and violin; 3 sonatas for pianoforte and violin; 3 sonatinas for pianoforte; Songs.—Fétis; Gerber; Grove; Wurzbach.

KOŽELUCH (Kotzeluch), JAN ANTONIN, born at Welwarn, Bohemia, Dec. 13, 1738, died in Prague, Feb. 3, 1814. Dramatic and church composer, studied at Prague, then was choirmaster at Rakonitz and at Welwarn, whence he returned to Prague, and studied composition under Seger. To perfect himself he went to Vienna, where he was kindly received by Gluck and Gassmann, and studied recitative under Hasse. On his return to Prague he was appointed choirmaster of the Kreuzherrnkirche, and in 1784 Kapellmeister of the cathedral. Works: *Alessandro nell' Indie*, opera, given in Prague, 1774; *Demofonte*, do.; *La morte d' Abele*, oratorio; *Gioas, rè di Giuda*, do., performed in the Kreuzherrnkirche, Prague, 1777; *Masses* for four voices and orchestra for every Sunday and feast day in the year; Several solemn masses and grand vespers for festivals; 5 *Requiems*; 116 *graduals* and *offertories*; 147 *motets* for the entire year; *Litanies*, *anthems*, etc.—Dlabacz; Fétis; Gerber; Mendel; Schilling; Wurzbach.

KOŽELUCH (Kotzeluch), LEOPOLD, born at Welwarn, Bohemia, in 1754, died in Vienna, May 7, 1818. Dramatic and instrumental composer, cousin of the preceding; studied jurisprudence at Prague in 1765, but took up music as a profession in 1771, and became music-master of the Archduchess Elizabeth in Vienna in 1778. In 1792 he was appointed court Kapellmeister and composer, succeeding Mozart.

Works—Operas: *Le Mazet*, Vienna, 1780; *Didone abbandonata*, ib., ab. 1795; *Judith*, o la *liberazione di Betulia*; *Deborah* and *Sisara*; *Ottone*, heroic ballet; *Die Begebenheiten Telemach's auf der Insel der Kalypso*, characteristic tableau (1798); *Mosè in Egitto*, oratorio, Vienna, 1787; *Krönungs-Cantate*, Prague, National Theatre, 1791; *Joseph, der Menschheit Segen*, cantata; *Denis' Klagen auf den Tod Maria Theresiens*, do.; 24 ballets; 3 pantomimes; 30 symphonies; 50 concertos for pianoforte; 60 sonatas and trios for pianoforte, violin, and violoncello; 6 concertos for violoncello; 2 do. for clarinet; 2 do. for horn; 6 quartets for strings; 7 collections of minuets, etc., for pianoforte; Several collections of German and Italian songs, etc.—Dlabacz; Fétis; Gerber; Schilling; Wurzbach; *Allgem. wiener mus. Zeitg.* (1841), No. 127-129.

KOZŁOWSKI, IGNAZ PLATO, born at Yinnitsa, Podolia, in 1786, died in Warsaw in 1859. Pianist, pupil of John Field in St. Petersburg; taught successively in his native place, in Warsaw, St. Petersburg, Moscow, and Odessa. He wrote an opera, *Marylla*; published a collection of Polish songs, which became very popular in Poland, polonaises for pianoforte, etc. His most important work is a pianoforte method in Polish (Warsaw).—Sowiński, 338; Mendel; Fétis.

KOZŁOWSKY, JOSEPH, born in Warsaw in 1757, died in St. Petersburg, Feb. 27, 1831. Instrumental and vocal composer. After serving in several musical capacities in Poland he went to Russia and became aide-de-camp to Prince Dolgoruki in the war against the Turks. Prince Potemkin took him under his protection and introduced him at the court of Catherine II.; in time he became music director of the imperial theatres, and held this position also under Paul I. and Alexander I. until 1821, when he was pensioned, and lived in St. Petersburg till his death. He was a clever and prolific composer and left a great num-

ber of cantatas, choruses, and polonaises, written for court occasions, overtures and incidental music to dramas, songs, etc. His masterpiece was the Requiem composed for the obsequies of the last King of Poland, Stanislas Poniatowski, in 1798.—Sowiński, 337; Fétis.

KRACHER, JOSEPH MATTHIAS, born at Mattighofen, Salzburg, Jan. 30, 1752, died at Kochl, ib., about 1830. Church composer; entered the choir of the convent of Fürstzell at the age of nine; was cantor of several places, and in 1772 became organist at Seekirchen, which position he held for forty-two years, exchanging it afterwards for a similar one at Kochl, near Hallein. On the advice of Michael Haydn he studied composition through the works of the great masters, and from 1775 composed a great deal of church music, much used, but never published. Works (in 1803): 22 masses, 4 Requiems; 24 graduals; 15 offertories; 2 Te Deum; 6 Tenebræ; 1 Vesper de Beata; 20 Vesper-hymns; 4 litanies, etc.—Biogr. Schilderungen Salzburger Künstler (Salzburg, 1821), 117; Fétis; Wurzbach.

KRAFF, MICHAEL, born in Franconia about 1580. Vocal composer, famous in his time. He is known by Die neun Musen mit acht stimmen und Generalbass (Dillingen, 1606); Missæ, 12 vocum (1624); Sacre concertus, 2, 3, 4, 7 vocum (Ravensburg, 1624).—Fétis; Gerber.

KRAFFT, FRANÇOIS JOSEPH, born at Brussels, July 22, 1721, died at Ghent, Jan. 15, 1795. Church composer, was chorister in Ghent, and then music teacher in Brussels. Became director of music at Saint-Bavon's, Ghent, in 1768. Works: Mass for 8 voices and organ; 3 Te Deum for do.; Mass for 4 voices and do.; 2 masses for 5 voices and do.; Mass for orchestra; Confitebor tibi, for chorus with orchestra; Beatus vir, for do.; Lætatus sum, for do.; 2 Laudate pueri, for do.; Ave verum, for do.; Dixit, for small orchestra; Ave Regina Cælorum, for do.; O salutaris, for 5 voices with orchestra; O Sacrum Convivium, for 8

voices and full orchestra; Do., for tenor and bass, with full orchestra; Dixit, for 6 voices and do.; etc.—Fétis.

KRAFT, ANTON, born at Rokitzan, near Pilsen, Bohemia, Dec. 30, 1752, died in Vienna, Aug. 28, 1820. Virtuoso on the violoncello, pupil at Prague of Werner, afterwards in Vienna of Haydn in composition. Was musician to Prince Eszterházy in 1778-90, to Prince Grassalkovics in 1790-95, and to Prince Lobkowitz in 1795-1820. With his son Nikolaus he made concert tours to Berlin and Dresden in 1792 and repeatedly afterwards. Works: Concerto for violoncello and orchestra; 6 sonatas for violoncello and bass; Divertissement for do.; 3 duos concertants for violin and violoncello; 2 duos for two violoncellos.—Dlabacz; Fétis; Gerber; Mendel; Schilling; Wurzbach.

KRAFT, NICOLAUS, born at Eszterház, Hungary, Dec. 14, 1778, died at Stuttgart, May 18, 1853. Violoncellist, son and pupil of Anton Kraft, whom he accompanied on his concert tours while still young, then for a year pupil of Duport in Berlin. He played with Mozart in Dresden, 1789, and settled in Vienna in 1790; was one of Prince Karl Lichnowsky's famous quartet party which first introduced many of Beethoven's works; chamber musician to Prince Lobkowitz, who sent him to Berlin in 1801, to study with Louis Duport. He gave concerts there, and in Leipsic, Dresden, Prague, and Vienna, where he entered the orchestra of the opera in 1809; was engaged by the King of Würtemberg for his chapel, in Stuttgart, in 1814. He undertook a concert tour with Hummel in 1818, and one with his son Friedrich (born 1807), who had inherited the talent of father and grandfather, in 1821. An accident to his hand obliged him to give up playing, in 1834, when he was pensioned. Works: 5 concertos for violoncello; Polonaise for do. and orchestra, op. 2; Bolero, for do., op. 6; Scène pastorale for do., op. 9; Rondo à la chasse, for do., op. 11; 3 divertissements

progressifs for 2 violoncellos, op. 14; 6 duos for do., op. 15, 17; Fantaisie for violoncello, with quartet, op. 1.—Fétis; Mendel; Schilling; Wurzbach.

KRAHMER, JOHANN ERNST, born at Dresden, March 30, 1795, died in Vienna, Jan. 16, 1837. Virtuoso on the oboe, pupil of Krebs, Kummer, and Jackel. He enlisted with the Saxon volunteers in 1814, but could not endure the hardships of the campaign, and returned to Dresden, whence he went to Vienna in 1815 as first oboist in the opera orchestra; in 1822 he became also a member of the imperial court and chamber music. His compositions, which won great admiration as played by him in his concerts, remain in MS.—Fétis; Mendel; Schilling; Wurzbach.

KRAKAMP, EMMANUELE, born at Palermo, Feb. 3, 1813, died at Naples in November, 1883. Flutist, pupil of his father, a director of military music. He made concert tours to Messina, Catania, and Malta; and visited Mexico, the Antilles, and Canada, returning to Naples in 1837, when he became bandmaster of the 92d Regiment of Corfu, and in 1841 assistant inspector of classes at the Conservatorio San Pietro a Majella, Naples, and solo flute to the Count of Syracuse. In 1848 he went to Rome, became bandmaster of the first Roman legion, and after the fall of the republic made other concert tours; in 1860 he became professor in the Conservatorio Albergo de' Poveri, Naples. He composed about 255 works for flute, a method and studies for do., also methods for clarinet, oboe, and bassoon, which are introduced in all the conservatories of Italy.—Mendel, *Ergänz.*, 194; Fétis, *Supplément*, ii. 46.

KRAMER, TRAUOGOTT, born at Coburg, Nov. 19, 1818, still living, 1889. Violinist, pupil at the Conservatorium of Prague in 1834-37, became court musician, and first violinist of the ducal orchestra of Coburg and Gotha, and in 1854 Concertmeister. He founded and conducted for many years a string quartet society in both cities; later

he was appointed Kapellmeister, and in this capacity conducted the operas with dialogue. He has published symphonies, overtures, string quartets, violin solos, cantatas, songs, hymns, etc.—Mendel; Fétis, *Supplément*, ii. 46.

KRANZ, JOHANN FRIEDRICH, born at Weimar in 1754, died at Stuttgart in 1807. Violinist, pupil of Göpfert until 1781, when he was sent by the duke to finish his studies in Italy, where he enjoyed considerable reputation as a violinist; returning in 1787, he lived in Munich for a year, then became second Concertmeister of the court orchestra in Weimar, and succeeded Zumsteeg as Kapellmeister in Stuttgart in 1803. He composed a violin concerto (1807), music to the *Gross-Cophta*, and other dramas, a concerto for viola (1778), songs, etc.—Mendel; Schilling.

KRAUS, JOSEPH MARTIN, born at Mannheim in 1756, died at Stockholm, Dec. 15, 1792. Dramatic composer, pupil of Abt Vogler on the pianoforte and in composition; studied at several universities and finally went to Stockholm, where his talent soon won the notice of Gustavus III., who sent him in 1784 to Italy to study. Two years later he joined the king there, and went with him to Rome and as court Kapellmeister to Vienna, whence he went to finish his studies in Paris, and remained there until 1789. Works: *Dido and Eneas*, Swedish opera, given in Stockholm, 1790; Interludes to the comedy *Amphitryon*; Cantata for the funeral of Gustavus III.; Symphonies; String quartets; Quintet for wind instruments; Canons, arias, songs; *Stella cœli*, motet with instruments; Pianoforte music, etc.—Gerber; Mendel; Schilling; Fétis.

KRAUSE, ANTON, born at Geithain, Saxony, Nov. 9, 1834, still living, 1889. Pianist, pupil of Spindler, Friedrich Wieck, and Reissiger in Dresden; then studied at the Leipsic Conservatorium in 1850-53. He became conductor of the Leipziger Liedertafel in 1855; succeeded Karl Reinecke



## KRAUSE

at Barmen in 1859, in the direction of the city Gesangverein, Gymnasial-Sängerchor, and Concerdiaconzerte; was afterwards appointed royal music director. Works: 2 operas; Yrie, Sanctus, and Benedictus for chorus, solos, and orchestra; 10 sonatas, 60 études, and other music for pianoforte; Songs.—Mendel; Fétis, Supplément, ii. 47; Riemann.



**KRAUSE, CHRISTIAN GOTTFRIED**, born at Winzig, Silesia, in 1719, died in Berlin, July 21, 1770. Instrumental and vocal composer, pupil of his father, who was city musician; studied law in Breslau and Frankfort-on-the-Oder, went to Berlin in 1747, was at first secretary to General von Rothenburg, and from 1753 attorney to the magistrate and at the French district court. He composed symphonies, concertos, trios, and other instrumental music, cantatas, odes, and songs, all left in MS. He was author of *Von der musikalischen Poesie* (Berlin, 1753), and other writings.—Mendel; Gerber; Schilling; Fétis.

**KRAUSE, EMIL**, born in Hamburg in 1840, still living, 1889. Pianist and writer on music, pupil at the Conservatorium, Leipzig, 1858-60, of Hauptmann, Rietz, Moscheles, Plaidy, and Richter; then taught the pianoforte and theory in Hamburg, where he became professor at the Conservatorium in 1885. Works: 3 cantatas; Ave Maria for female double chorus in six parts; Chamber music; Songs; Beiträge zur Technik des Klavierspiels, op. 38 and 57; Aufgabenbuch für die Harmonielehre.—Mendel; Fétis, Supplément, ii. 47; Riemann.

**KRAUSE, THEODOR**, born at Halle, May 1, 1833, still living, 1889. Baritone oratorio singer, pupil of Eduard Mantius and Martin Blummer in singing, of Greger, Nane, E. Hentschel, and Grell, later of Moritz Hauptmann in Leipzig, in theory. He

studied at the teachers' seminary, Weisenfels, in 1851-54. He was a teacher in 1854 at Hettstädt, where he organized a singing society; appeared first as a singer at Halle in an oratorio, went to Berlin in 1858, sang at the Bach Society concerts and in the Singakademie, and made a reputation as an oratorio singer there and at concerts in Leipsic, Zeitz, Gera, Dresden, etc. He was appointed principal teacher of a public school in Berlin, vocal instructor of the cadet corps, and director of the society for church music a cappella. He is musical reporter for the *Deutsche Rundschau*, the *Reichsbote*, and the *Berliner Zeitung*, and has published string quartets, songs, quartets for male voices, choruses for mixed voices, etc.—Mendel.

**KRAUSS, BENEDICT**, born in Salzburg in the first part of the 18th century, died in the early part of the 19th century. Church and dramatic composer, Kapellmeister to Duke Clemens of Bavaria; then director of the court theatre at Weimar in 1785. Works: *Die Pilgrime auf Golgotha*, oratorio; *Die Schöpfung*, cantata; *Amor's Zufälle*, operetta; Symphonies, and other instrumental music; Italian and German arias; Songs, etc.—Mendel; Gerber; Schilling; Fétis.

**KRAUSSE, THEODOR**, born at Weimar, May 31, 1822, died at Münster, March 10, 1868. Pianist, pupil of Töpfer on the organ and in theory, and in Paris (1839-41) of Kalkbrenner on the pianoforte; made concert tours through Russia, Sweden, Denmark, Holland, Germany, finally settled at Münster to teach music, and with Bisping founded in 1853 a musical institute, which is still flourishing. His compositions are chiefly studies and other instructive music for pianoforte.—Mendel.

**KREBS, JOHANN BAPTIST**, born at Ueberachen, Baden, April 12, 1774, died at Stuttgart, Oct. 2, 1851. Tenor singer of reputation, pupil of Weiss at Donauschingen; made his début in Stuttgart, 1795, and was a great favourite until he

retired from the stage in 1823. He composed many songs and part-songs, which were very popular.—Allgem. d. Biogr., xvii. 98; Fétis; Mendel; Schilling.

**KREBS, JOHANN LUDWIG**, born at Butteltstädt, Thuringia, Oct. 10, 1713, died at Altenburg in 1780. Organist of great fame, son and pupil of Johann Tobias Krebs (1690–1759, cantor and organist); entered the Thomasschule, Leipsic, in 1726, and for nine years was the favourite pupil of Bach. After studying philosophy at Leipsic for two years, he became organist at Zwickau in 1737, at Zeitz in 1744, and court organist at Altenburg in 1756. Works: Klavierübungen (Nuremberg, 1743–49); Concerto for pianoforte; Sonatas for pianoforte and flute; Trios for flutes; Suites, preludes, etc., for pianoforte; Organ music; Vocal church music.—Allgem. d. Biogr., xvii. 96; Fétis; Schilling.

**KREBS, KARL AUGUST**, born at Nuremberg, Jan. 16, 1804, died in Dresden, May 16, 1880. Pianist, son of August and Charlotte Miedcke, but adopted on the death of his mother by Johann Baptist Krebs; pupil of Schelble, and, in 1825, of Seyfried at Vienna. He played

concertos by Mozart, Dussek, Ries, etc., when only six years old, and composed his first opera, *Feodore*, at the age of seven; was Kapellmeister at the Stadttheater in Hamburg from 1827 to 1850, court Kapellmeister at Dresden until 1871, and then conductor in the Catholic court chapel. His second wife, Aloysia Michalesi, was a celebrated opera singer, and his daughter, Mary Krebs, is a distinguished pianist. Works: *Silva, oder die Macht des Gesanges*, opera, given in Hamburg, 1830; *Agnes, der Engel von Augsburg*, do., ib., 1834, rewritten and given in Dresden, 1858 and 1863; *Masses*; *Te Deum*; Pianoforte mu-



sic, and songs.—Allgem. d. Biogr., xvii. 99; Fétis; Mendel; Schilling.

**KREIBE, JOHANN KONRAD**, born at Gotha, Aug. 15, 1722, died at Ballenstädt, Oct. 25, 1780. Instrumental composer, pupil of Georg Benda; studied also in Berlin and Dresden, and in 1765 became Kapellmeister to Prince Friedrich Albrecht von Bernberg, at Ballenstädt. Composed church music, symphonies, concertos for pianoforte and for violin, quintets, quartets, trios, and other instrumental music. His son Benjamin Felix Friedrich (born April 3, 1772, died about 1840) entered the court orchestra at Ballenstädt in 1787 as violinist, was a pupil of Rust and Agthe, became *Conzertmeister*, and in 1834 Hof-Kapellmeister. Of his compositions, several concertos for various instruments, and music for violin, were published.—Mendel; Gerber; Schilling; Fétis.

**KREIPL, JOSEPH**, born in Austria in 1805, died in Vienna, June, 1866. Tenor singer, and vocal composer; lived in Hamburg, Schwerin, and later in Linz (1847). He became famous through his song, *Das Mailüfterl*, written to the words of Klesheim.—Mendel; Fétis, *Supplément*, ii. 49.

**KREISLERIANA**, eight pieces for pianoforte, by Robert Schumann, op. 16, composed in 1838 and dedicated to Chopin. Title from Ernst T. A. Hoffmann's *Fantasiestücke in Callots Manier* (Bamberg, 1814), and it is thought that in the figure of Kapellmeister Kreisler Schumann reflected himself. I. *Acusserst bewegt*, in D minor; II. *Sehr innig und nicht zu rasch*, in B-flat; *Intermezzo I*, in B-flat; *Intermezzo 2*, in G minor; III. *Sehr aufgeregt*, in G minor; IV. *Sehr langsam*, in B-flat; V. *Sehr lebhaft*, in G minor; VI. *Sehr langsam*, in B-flat; VII. *Sehr rasch*, in C minor; VIII. *Schnell und spielend*, in G minor. Published by C. Haslinger (Vienna, 1838); F. Whistling (Leipsic, 1850); and Gustav Heinze (Leipsic, 1858). Nos. I. and VIII. arranged for pianoforte for four hands, by Gustav Heinze (Leipsic).

## KREJČÍ

**KREJČÍ, JOSEPH**, born at Milostin, Bohemia, Feb. 6, 1822, died in Prague, Oct. 19, 1881. Organist and church composer, pupil of Joseph Kuthan, on the pianoforte and other instruments, at Senomat, where he substituted the leader of the town orchestra, when only thirteen years old. Through his acquaintance with Chládek, organist at Rakonitz during those years, he made a close study of Bach's works. In 1837 he went to Prague, became a pupil of Führer at the organ school, taking the first prize, although he was the youngest scholar, and private pupil of Vitásek in composition and instrumentation, and after that teacher's death studied theory under Joseph Proksch. In 1844 he became organist and in 1853 choir director of the Kreuzherrn Church, having meanwhile acted in the latter capacity at the Minoriten Church, in 1848-53. He was appointed instructor of harmony and organ at the new Bohemian School in 1849, director of the Organ School in 1858, and director of the Conservatorium in 1865. He was equally remarkable as an organist, leader, and teacher; his compositions for the organ rank among the best in modern times. Other works: An oratorio; Masses; Te Deums; Antiphons, etc.; Overtures for orchestra; Quartets for male voices; Songs, etc.—Mendel; Slovník naučný (Prague, 1859), iv. 981; Wurzbach.

**KREMPSELSETZER, GEORG**, born at Vilsbiburg, Bavaria, April 20, 1827, died there, June 9, 1871. Dramatic composer; was established as a cloth-maker when he adopted music as a profession, and at the age of thirty became a pupil of Franz Lacher at Munich; later on he found a friend and adviser in Josef Rheinberger. Winning success as a composer of songs, an operetta, and comic scenes for the Akademie Singing Society, he became assistant Kapellmeister of the Actientheater in 1865; then lived for a time privately in Munich, went as Kapellmeister to Görlitz in 1868, and to Berlin and Königsberg in 1870. His serious illness caused him to return to

his native place, whence he went once more to Munich, and wrote a mass and a festive overture for the return of the victorious German army. Works—Operettas: Der Onkel aus der Lombardie; Hänsel und Gretel, Märchenspiel; Der Vetter auf Besuch, given in Munich, Hoftheater; Die Kreuzfahrer; Das Orakel in Delphi; Die Geister des Weins; Der Rothmantel; Die Franzosen in Gotha, romantic comic opera; Landsknechtlieder, and other songs, duets, etc.—Allgem. d. Biogr., xvii. 122; Mendel.

**KREMSEK, EDUARD**, born in Vienna, April 10, 1838, still living, 1889. Vocal composer, became conductor of the Männergesangverein in 1869, and composed for it a number of choruses, which have become very popular in many places. Other works: Eine Operette, operetta given in Pesth, 1875; Orchestra, and pianoforte music, and songs.

**KRENN, FRANZ**, born at Dross, Nether Austria, Feb. 26, 1816, still living, 1889. Organist, pupil of Seyfried in Vienna in 1834; was organist in several churches of Vienna, then became Kapellmeister at St. Michael's in 1862, and professor of harmony in the Conservatorium, 1869. Works: Bonifacius, oratorio; Die vier letzten Dinge, do.; Cantatas; 15 Masses, 3 Requiems, Vespers, and other church music; One symphony; Several quartets; Pianoforte and organ music; Songs, and choruses; Method for the organ; Vocal method for schools, etc.—Mendel; Riemann.

**KRETSCHMER, EDMUND**, born at Ostritz, Saxony, Aug. 31, 1830, still living, 1889. Organist and dramatic composer, first instructed by his father; then in Dresden pupil of Julius Otto and Johann Schneider. In 1854 he became organist of the Catholic court chapel, and in 1863 court organist; he founded the Cäcilien-Verein,



## KRETZSCHMAR

and in 1850-70 conducted several musical societies. At the international competition in Brussels, 1868, he was awarded the first prize for a mass, and in 1874 won signal success with his first opera, which soon made the round of all the principal stages of Germany. Works: *Die Folkunger*, opera, given in Dresden, 1874; *Heinrich der Löwe*, do., Leipsie, 1877; *Der Flüchtling*, do., Ulm, 1881; *Schön Rotraut*, do., Dresden, Nov. 6, 1887; *Missa a cappella*, op. 15; *Mass for 2 tenors and bass, with organ*; do. for mixed voices, op. 22; 2 motets for do., op. 17; 4 hymns for do., op. 18; do., op. 21; *Die Pilgerfahrt nach dem gelobten Lande*, for male chorus, solo, and orchestra, op. 12; *Festgesang*, for male chorus, and wind instruments, op. 27; *Musikalische Dorfgeschichten*, for small orchestra, op. 26; *Pianoforte music*, and songs.—Mendel; *Fétis*, *Supplément*, ii. 50; *Mus. Wochenblatt*, x. 164; xi. 459.

KRETZSCHMAR, (AUGUST FERDINAND) HERMANN, born at Olbernhau, Saxony, Jan. 19, 1848, still living, 1889. Organist and writer on music, first instructed by his father; then in Dresden pupil of Julius Otto, and at the Conservatorium, in Leipsie, of Paul, Richter, Papperitz, and Reinecke, and remained there as teacher in 1871. He became leader of the *Bach, Euterpe* and other societies, went as *Kapellmeister* to Metz, in 1876, and as director of music at the university, to Rostock, in 1877; has been city music director there since 1880. His compositions consist of choral works, organ music, and songs.—Mendel, *Ergänz.*, 196; *Riemann*.

KREUBÉ, CHARLES FRÉDÉRIC, born at Lunéville (Meurthe-et-Moselle), France, Nov. 5, 1777, died near Saint-Denis in 1846. Violinist, studied in his native city, where he became *chef d'orchestre* at the theatre, then in Paris (1800) under Rodolphe Kreutzer; entered the orchestra of the *Opéra Comique* in 1801, became its assistant conductor in 1805, conductor in 1816, and retired in 1828. From 1814 to 1830 he was also a

member of the royal chapel. Works—*Operas*: *Le forgeron* of Bassora, 1813; *Le portrait de famille*, 1814; *La perruque* (with Kreutzer), 1815; *La jeune belle-mère*, 1816; *Une nuit d'intrigue*, 1816; *L'héritière*, 1817; *Edmond et Caroline*, 1819; *La jeune tante*, 1820; *Le philosophe en voyage* (with Pradher), 1821; *Le coq de village*, 1822; *Le paradis de Mahomet* (with Kreutzer), 1822; *Jenny la bouquetière* (with Pradher), 1823; *L'officier et le paysan*, 1824; *Les enfants de Maître Pierre*, 1825; *La lettre posthume*, 1827; *Le mariage à l'anglaise*, 1828. Duets, trios, quartets, nocturnes, and other pieces for violin.—*Fétis*; *Larousse*.

KREUSER (Kreusser), GEORG ANTON, born at Heidingsfeld, Bavaria, in 1743, died at Mainz in 1802. Violinist, pupil of his brother Adam Kreuser (1727-91, hornist and concertmeester in Amsterdam), then went to Italy to study till 1775; *kapelmeester* in Amsterdam in 1776, subsequently *Conzertmeister* to the Elector of Mainz. Works: *Der Tod Jesu*, oratorio; 30 (?) symphonies for orchestra; 18 quartets for strings; 12 trios for do.; 6 quartets for flute and strings; 3 sonatas for pianoforte and violin; 3 do. for pianoforte; German songs.—*Fétis*; *Schilling*.

KREUTZER, (JEAN NICOLAS) AUGUSTE, born at Versailles, Sept. 3, 1778, died in Paris, Aug. 31, 1832. Violinist, brother and pupil of Rodolphe Kreutzer at the Paris Conservatoire, where he won the first prize in 1801. He was violinist at the *Théâtre Favart* in 1798, at the *Opéra* in 1802, and pensioned in 1823; was assistant professor at the Conservatoire for many years, and succeeded his brother as professor in 1826. He was also first violin in the chapel of Napoleon, of Louis XVIII., and of Charles X. He published 2 concertos, 2 duets, 3 sonatas, several airs variés, and solos for violin.—*Fétis*; *Mendel*; *Larousse*; *Schilling*.

KREUTZER (Kreuzer), KONRADIN, born at Mösskirch, Baden, Nov. 22, 1780,

## KREUTZER

died at Riga, Dec. 14, 1849. Dramatic composer, pupil of Johann Baptist Rieger, then at the Abbey of Zwiefalten, where he pursued his literary studies in 1792-96, pupil of the priest Ernst Weinrauch in composition; began to study medicine in 1799 at Freiburg; then spent about five years at Constance, whence he went to Vienna in 1804, and for two years was a pupil of Albrechtsberger. Having remained in Vienna until 1811 he travelled for a year, appearing successfully as a pianist; was Kapellmeister to the King of Württemberg in 1812-16, to the Prince von Fürstenberg in 1817-21, at the Kärnthnerthor Theater, Vienna, in 1825, 1829-32, and 1837-40, at the Josephstädter Theater, ib., in 1833-40, at the Stadttheater, Cologne, in 1840-46, again in Vienna in 1847-49. He had made concert tours in 1817-18, earning especial applause in Berlin and Dresden, and with his daughter Cécilie, in 1840; he conducted the 23d Nether-Rhenish Music Festival at Cologne in 1843, was repeatedly in Paris, 1827, 1843-44, to bring out his operas, and with Ganz conducted opera in Ghent in 1844. For his daughter's sake, who had obtained an engagement at Riga, he went thither in 1848. Of his dramatic music only *Das Nachtlager von Granada* and the music to *Der Verschwender* have held the stage to this day, and his choruses for male voices are still popular. Works—Operas: *Die lächerliche Werbung*, given at Freiburg, 1800; *Jery und Bätely*, Vienna, 1810; *Konradin von Schwaben*, Stuttgart, 1812; *Zwei Worte, oder die Nacht im Walde*, ib., 1813; *Der Taucher*, ib., 1814; *Adele von Budry*, ib., 1814, Königsberg, 1821; *Alimon und Zaide*, Stuttgart, 1815; *Die Insulanerin*, ib., 1815; *Feodora*, ib., 1816; *Die Alpenhütte*, 1816; *Orestes*, Prague, 1817; Cor-



*delia*, Donaueschingen, 1819; *Libussa*, Vienna, 1822; *Siguna*, ib., 1823; *Erfüllte Hoffnung*, ib., 1824; *Die lustige Werbung*, 1826; *L'eau de jeuneue*, Paris, 1827; *Baron Luft*, Prague, 1829; *Denise, das Milchmädchen von Montfermeil*, ib., 1829; *Die Jungfrau*, ib., 1831; *Der Lastenträger an der Themse*, ib., 1832; *Melusine*, Berlin, 1833; *Das Nachtlager in Granada*, Vienna, 1834; *Tom Rick oder der Pavian*, ib., 1834; *Der Brautigam in der Klemme*, ib., 1835; *Traumleben*, ib., 1835; *Der Verschwender*, ib., 1836; *Die Höhle von Waverley*, ib., 1837; *Fridolin, oder der Gang nach dem Eisenhammer*, ib., 1837; *Die beiden Figaro*, ib., 1839; *Der Edelknecht*, Wiesbaden, 1842; *Die Hochländerin am Kaukasus*, Hamburg, Gratz, and Prague, 1846; *Aurelia*; *Die Sendung Mosis*, oratorio, Stutt-

*Konradin Kreutzer*

gart, 1814, Zurich, 1815; 11 masses; *Te Deum*, and other church music; Chamber and pianoforte music; Songs, and about 150 choruses for male voices.—Allgem. d. Biogr., xvii. 145; Fétis; Mendel; Riemann; Riehl, *Mus. Charakterköpfe*, i. 263; Schilling; Wurzbach.

KREUTZER, LÉON (CHARLES FRANÇOIS), born in Paris, Sept. 23, 1817, died at Vichy, Oct. 6, 1868. Pianist and musical critic, son of Auguste Kreutzer, pupil of Fleche on the pianoforte and of Benoist in composition. He was musical critic to *La Quotidienne*, *L'Union*, *Revue et Gazette musicale de Paris*, *Revue contemporaine*, and other periodicals. Works: *Sératine*, comic opera; and *Les filles d'azur*, fairy opera; *Stabat Mater*, for two choruses; 2 symphonies for orchestra; *Fantaisie burlesque* for do.; *Fantaisie militaire* for do.; *Concerto symphonique* for pianoforte and orchestra; String quartets; Trios; Sonatas; Preludes, etc., for pianoforte and for violin.—Fétis;

do., Supplément, ii. 50; Pougín, Léon K. (Paris, 1868).



KREUTZER, RODOLPHE, born at Versailles, Nov. 16, 1766, died in Geneva, June 6, 1831. Violinist and dramatic composer, pupil of his father and of Stamitz; played, when thirteen years old, a violin concerto of his own composition at a Concert Spirituel in Paris. Through the influence of Marie Antoinette he became first violin in the king's chapel in 1782, and eight years later was made solo violinist at the Théâtre Italien. In 1797 he made a concert tour through Italy, Germany, and the Netherlands, and on his return was made professor of violin in the Conservatoire. He became first solo violin at the Opéra in 1801, first violin in the chapel of the First Consul in 1802, to the Emperor in 1806, and maître de la chapelle to Louis XVIII. in 1815; was vice-conductor of the Académie in 1816, conductor in 1817-24. Legion of Honour in 1824. Beethoven dedicated to him the Kreutzer Sonata. He ranks with Viotti, Rode, and Baillot, as a master of the classical violin school of Paris. Works—Operas (all given in Paris): *Jeanne d'Arc à Orléans*, 1790; *Paul et Virginie*, 1791; *Lodoïska*, 1791; *Charlotte et Werther*, 1792; *Le franc Breton*, 1792; *Le déserteur de la montagne de Hamm*, 1793; *La journée de Marathon*, 1793; *Le siège de Lille*, 1793; *Le congrès des rois*, with others, 1793; *On respire*, 1794; *La journée du 10 août*, 1792, ou la chute du dernier tyran, 1795; *Le brigand*, 1795; *Le lendemain de la bataille de Fleurus*, 1795; *Le petit page*, 1795; *Imogène, ou la gaëure indiscretè*, 1796; *Flaminus à Corinthe*, 1800; *Astyanax*, 1801; *Les surprises, ou l'étourdi en voyage*, 1806; *Jadis et aujourd'hui*, 1808; *François I<sup>er</sup>*, 1808; *Aris-*

*tippe*, 1808; *Antoine et Cléopâtre*, 1809; *La mort d'Abel*, 1810; *Le triomphe du mois de mars*, 1811; *L'homme sans façon*, 1812; *Le camp de Sobieski*, 1813; *Constance et Théodore*, 1813; *Les Béarnais*, 1814; *La fête de Mars*, 1814; *L'oriflamme*, 1814; *L'heureux retour* (with Persuis and Berton), 1815; *La princesse de Babylone*, 1815; *La perruque et la redingote* (with Kreubôc); *Le maître et le valet*, 1816; *Les dieux rivaux* (with Spontini, Persuis, and Berton), 1816; *Le carnaval de Venise* (with Persuis), 1816; *La servante justifiée*, 1818; *Clari*, 1820; *Le négociant de Hambourg*, 1821; *Blanche de Provence, ou la cour des fées* (with others), 1821; *Le paradis de Mahomet*, 1822; *Ipsibôc*, 1823; *Pharamond* (with Berton and Boieldieu), 1825; *Matilde*. 19 violin concertos; Sonatas for violin and violoncello; 15 string quartets; 15 trios and a symphonie concertante for two violins and violoncello; Duos and two symphonies concertantes for two violins; 40 caprices and études for violin; *Airs with variations, etc.*—Fétis; do., Supplément, ii. 50; Gerber; Grove; Mendel; Riemann; Schilling, iv. 231; Wasielewski, *Die Violine*, 269; Hart, *The Violin*, 295; Dubourg, *The Violin*, 201.

KREUTZER SONATE, name given to the sonata for pianoforte and violin in A, by Beethoven, op. 47, first performed by Beethoven and George A. P. Bridgetower at the Angarten, Vienna, May 17, 1803. The variations were played from the MS. without rehearsal. The finale was originally written for the sonata in A, op. 30. This sonata, the most elaborate and difficult of Beethoven's violin sonatas, is dedicated to Rodolphe Kreutzer, who never played it. Published by Traeg (Vienna, 1805), and Simrock (Bonn, 1805); by Breitkopf & Härtel, Beethoven Werke, Serie 12, No. 9. Arrangements for grand orchestra, 2 violins, viola, and violoncello by Hartmann; for pianoforte solo, and for 4 hands, by Czerny; and for pianoforte and violoncello by Grützmacher.—Grove, ii. 73; Lenz, Beethoven,

i., Part II. 257; Thayer, Verzeichniss, 111; Marx, Beethoven, i. 292; Berlioz, Voyage Musical, i. 261.

**KREUZFAHRER, DIE** (The Crusaders), cantata in three parts, text by Carl Andersen, music by Niels Wilhelm Gade, op. 50, first given in Copenhagen, in 1866, and, under the composer's own direction, at the Birmingham (England) Festival, Aug. 31, 1876, with an English translation by Rev. J. Troutbeck. I. In the Desert; II. Armida; III. Towards Jerusalem. Characters represented: Peter the Hermit, Rinaldo, Armida, Chorus of Crusaders, Sirens, and Pilgrims. It is one of the best of Gade's works and one of the most beautiful of modern cantatas. Published by Novello, Ewer & Co. (London), and by Breitkopf & Härtel (Leipsic, 1867).—Athenaeum (1876), ii. 314; Upton, Standard Cantatas. 149. See also *The Crusaders*.

**KREUZFAHRER, DIE**, romantic opera in three acts, text and music by Spohr, from Kotzebue's drama, first represented at Cassel, Jan. 1, 1845, afterwards in Berlin, Spohr conducting. Published by J. Schuberth (Leipsic, 1845).—Spohr, Autobiography, ii. 261; *Neue Zeitschrift für Musik* (24), 73.

**KRIEGER, ADAM**, born at Driesen Neumark, Jan. 7, 1634, died in Dresden, June 30, 1666. Organist, pupil of Samuel Scheidt at Halle, and of Schütz in Dresden, where he became court organist in or after 1657. His only known work, published after his death, bears the following title: *Herrn Adam Krieger's, Churf. Durchl. zu Sachsen, etc., wohlbestalt gewesenen Cammer und Hofmusici, Neue Arien in 5 Zehen eingetheilet, von Eimer, Zwo, Drey und Fünf Vocal-Stimmen, etc.* (Dresden, 1667). Gerber says he published *Arie für 2 Discantstimmen, nebst einem*

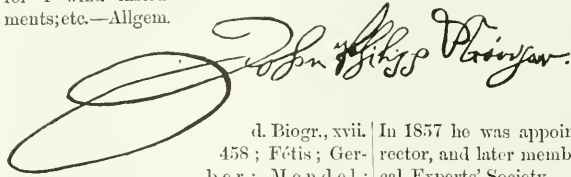


*Ritorn. von 2 Violon (Leipsic, 1656)*. Some of his chorals continue in use.—Allgem. d. Biogr., xvii. 164; Gerber, 769; Mendel; N. Zeitschr. f. Mus. (1849), 205, 213; Fürstenau, *Zur Gesch. der Mus. am Hofe zu Dresden*, i. 153.

**KRIEGER, JOHANN**, born at Nuremberg, Jan. 1, 1652, died at Zittau, July 18, 1736. Organist and church composer, brother and pupil of Philipp Krieger, whom he succeeded at Baireuth in 1672; about 1677 he went to live at Nuremberg, and in 1678, became Kapellmeister at Greiz, in 1681 at Eisenberg, and in the same year music director and organist at Zittau. Works: *Masses; Motets; Chorals; Musikalische Ergetzlichkeiten*, arias for 5–9 voices (1684); *Musikalische Partien*, dance music for pianoforte (1697); *Anmuthige Clavierübungen*, preludes, fugues, etc. (1699).—Allgem. d. Biogr., xvii. 459; Fétis; Gerber; Schilling.

**KRIEGER, (JOHANN) PHILIPP**, born at Nuremberg, Feb. 26, 1649, died at Weissenfels, Feb. 6, 1725. Organist and dramatic composer, pupil of J. Drechsel on the harpsichord, and of Gabriel Schütz on several other instruments, then about 1666 at Copenhagen pupil and for five years assistant of the court organist J. Schröter, and pupil in composition of Georg Förster. He appeared as harpsichord player in Nuremberg with success; became court organist in Baireuth, went to Italy in 1672, and studied under Rosenmüller and Rovetta in Venice, and Abbatini and Bernardo Pasquini in Rome. On his return to Baireuth he resumed his former occupation, and was loaded with favours by the Emperor Leopold I., while visiting Vienna. He lived afterwards in Cassel as Kapellmeister and in Halle as court organist, and finally became Hof-Kapellmeister to the Duke of Saxe-Weissenfels. His operas were given at different courts. *Der Wettstreit der Treue*, and *Hercules* (2 parts), were produced in Hamburg, in 1694. Other works: 24 sonatas for 2 violins and bass (1687); *Musika-*

lischer Seelenfriede, 20 sacred arias, with violin and bass (1697); Lustige Feldmusik, for 4 wind instruments; etc.—Allgem.



d. Biogr., xvii. 458; Fétis; Gerber; Mendel; Schilling; Mattheson, Ehrenforte.

KRIEGK, J. J., born at Bebra, near Merseburg, June 25, 1750, died at Meiningen in 1813. Violinist and virtuoso on the violoncello; was a singer and violinist at the court of Meiningen when twelve years old; at the age of nineteen entered the service of the Landgrave of Hesse-Philippsthal, with whom he went twice to Holland, and in 1773 became first violinist at the opera, Amsterdam. In 1774 he went to Paris with the Marquis de Taillefer, became a pupil of Dupont the younger on the violoncello, appeared at concerts, and was violoncellist to the Prince de Laval-Montmorency for four years. On his return to Meiningen he was made chamber musician, and in 1798 Concertmeister. He composed concertos and sonatas for violoncello.—Mendel; Gerber; Schilling.

KRIFFT, WILLIAM DE, born in England in 1765, died (?). Amateur pianist, pupil of Clementi. He appeared in public with success in 1791 at Coblenz, where he produced a symphony of his own composition. He lived in London from 1793. He published symphonies, sonatas with and without accompaniment, and a Stabat Mater with orchestral accompaniment.—Mendel; Gerber; Fétis.

KRIGAR, (JULIUS) HERMANN, born in Berlin, April 3, 1819, died there, Sept. 5, 1880. Pianist, first studied painting, but in 1843 adopted music as a profession. He went to Leipzig, became a pupil of Mendelssohn, Schumann, Hauptmann, Fink, and Knorr; returned to Berlin in 1845, to

teach music, and to write for musical periodicals. In 1852 he founded a singing society, and in 1854-57 conducted the Neue Berliner Leidertafel, for which he wrote many choruses for men's voices.

In 1857 he was appointed royal music director, and later member of the Royal Musical Experts' Society. He composed music for plays, motets, psalms, songs for one or more voices, pianoforte music.—Allgem. l. Biogr., xvii. 171; Fétis, Supplément, ii. 51; Mendel.

KRILLE, GOTTLÖB AUGUST, born at Wehlen, Saxony, in 1778, died in Dresden, Oct. 14, 1813. Church composer, cantor, and director of the Kreuzkirche, Dresden. He composed many cantatas, motets, and other vocal music, which were much esteemed for their flowing style.—Mendel.

KROGULSKI, JÓZEF, born at Tarnow, Galicia, in 1817, died at Warsaw, Jan. 9, 1842. Church composer, pupil of his father and of Joseph Elsner; appeared in public in Warsaw, in 1825, with great success. He became choir director of the Piarist church, and in 1839 vocal instructor at the convent of the Sisters of Charity. Works: 10 Polish masses, for 2-4 voices, some with organ and instrumental accompaniment; Requiem; Psalm cxxxii.; Passion oratorio for Good Friday; 2 cantatas; 3 hymns; Sonatas, quartets, variations for pianoforte, etc.; Zbiór pieśni kościelnych, a collection of church music.—Fétis; Mendel; Sowinski, 345.

KROLL, FRANZ, born at Bromberg, June 22, 1820, died in Berlin, May 28, 1877. Pianist, pupil of Liszt in Weimar and Paris; settled in Berlin in 1849, to teach music, and was instructor at Stern's Conservatorium in 1863-64. He is less known as a composer than through his critical editions of Bach's Wohltemperirtes Clavier, Bach's chromatic fantasia, Mozart's fantasias for pianoforte, and other



works.—Mendel; Riemann; Fétis, *Supplément*, ii. 52.

**KROLLMANN, ANTON**, born at Sculingen, near Göttingen, June 3, 1798, died (?). Flutist, pupil of his father, who was a town musician; then pupil of Hönecke at Celle. He appeared with great success at concerts in Hanover, Brunswick, Oldenburg, and the Rhenish provinces; was appointed bandmaster of the Body Guards in Hanover in 1829, and was a well-known teacher. He published music for pianoforte, flute, and other instruments.—Mendel; Schilling; Fétis.

**KROMMER, FRANZ**, born at Kamenitz, Moravia, May 17, 1760, died in Vienna, Jan. 8, 1831. Violinist, pupil of his uncle, who was choirmaster at Turas, Hungary; was organist there in 1776–84. He became violinist to Count Ayrum at Simontornya, Hungary, and later director to the same; was choir director at Fünfkirchen, Kapellmeister of the Károly Regiment, then to Prince Grassalkovics, with whom he went to Vienna, and in 1814 became court Kapellmeister. Works: Mass for 4 voices, with orchestra; 5 symphonies for full orchestra, op. 12, 40, 62, 102, 105; 5 concertos for violin; 2 do. for clarinet; 18 quintets for strings; 7 do. for flutes; 69 quartets for strings; 6 do. for flutes; 2 do. for clarinets; Trio for strings; Symphonies concertantes for various instruments.—*Allgem. d. Biogr.*, xvii. 188; Dlabacz; Fétis; Gerber; Mendel; Richl, *Mus. Charakterköpfe*, iii. 129; Wurzbach.

**KRUFFT, NICOLAUS**, Freiherr VON, born in Vienna, Feb. 1, 1779, died there, April 16, 1818. Pianist, precocious musical genius, first instructed by his mother, an accomplished pianist; while still very young he could play Haydn's music from



memory, after once hearing it. He was subsequently a pupil of Albrechtsberger. Compelled by his family to study law and enter the State service, he gave up all his spare time and his nights to musical composition, but this arduous life broke his health and he died young. He published string quartets, sonatas for pianoforte with and without accompaniment, 24 fugues and preludes for pianoforte, variations, and more than 100 songs, some for 4 voices with chorus, etc.—Mendel; Schilling; Wurzbach; Fétis.

**KRUG, ARNOLD**, born in Hamburg, Oct. 16, 1849, still living, 1889. Pianist, son and pupil of Dietrich Krug, and pupil of Gurlitt; also, in 1868, at the Leipsic Conservatorium, in 1869 of Reinecke, and in 1871, in Berlin, of Kiel and of Ed. Frank. Mozart prize, Frankfort, 1869; Meyerbeer prize, Berlin, 1877. He was in Italy and France in 1877–78, then settled in Hamburg, where he founded a singing society, and in 1885 became professor at the Conservatorium and conductor of the Singakademie at Altona. Works: *Der Tod Rizzio's*, opera; Overture, for orchestra; Symphony for do., op. 9; *Italienische Reiseskizzen*, for violin and string orchestra, op. 12; *Liebesnovelle*, idyl for string orchestra and harp, op. 14; Trio for pianoforte, violin, and violoncello, op. 1; *La reine Avril-louse*, for female chorus, with orchestra, op. 10; *Nomadenzug*, for male chorus with orchestra, op. 11; *Der Abend*, for mixed chorus with orchestra, op. 15; *Ich harre des Herrn*, for chorus a cappella, op. 6; 5 songs for mixed chorus, op. 7; Quartet for pianoforte and strings, op. 16; Several pieces for pianoforte, and many songs.—Fétis, *Supplément*, ii. 52; Riemann; *Mus. Wochenblatt*, vi. 291, 494; vii. 628; ix. 492, 502; xi. 359.

**KRUG, DIETRICH**, born in Hamburg in 1821, died there, April 7, 1880, Pianist, pupil of Jacob Schmitt. He published about 350 compositions for the pianoforte; his principal work is a method in four parts,

with very practical melodious studies.—Mendel; Fétis, *Supplément*, ii. 52.

KRUG, FRIEDRICH, born in Cassel, July 5, 1812, still living, 1889. Baritone singer, and dramatic composer; appeared with success on the German stage, and while in Carlsruhe was appointed, in 1849, court music director; became chorus-master at the court theatre, and conductor of the Liederhalle Singing Society. Works—Operas: *Die Marquise*, given at Cassel, 1843; *Meister Martin der Küfer und seine Gesellen*, Carlsruhe, 1845; *Der Nachtwächter*, Mannheim, 1846; Songs and choruses for male voices.—Fétis; Mendel.

KRUG, GUSTAV, born in Berlin in 1810, still living, 1889. Pianist, pupil of Ludwig Berger. He studied law, and in 1845 was appointed Ober-Landsgerichtsrath of Naumburg. He composed quartets and trios for pianoforte and strings, quartets for strings, duo for pianoforte and violin (prize of the Norddeutscher Musikverein, 1843); Sonatas, etc.—Mendel; Fétis; do., *Supplément*, ii. 52.

KRUGER, WILHELM, born at Stuttgart in 1820, died there, June 20, 1883. Pianist, pupil of Lindpaintner, then studied for two years in Paris under the patronage of the King of Württemberg, and remained two years longer, teaching the pianoforte and playing at concerts. On his return he became court pianist and travelled through Germany in 1840, lived in Berlin a year, and was a pupil of Dehn in counterpoint. After a long stay in Stuttgart he returned to Paris, where he held an important position as teacher in 1845, visiting Germany yearly in 1851-1871; finally returned to Stuttgart at the outbreak of the Franco-Prussian war, and was appointed professor of pianoforte in the royal Conservatorium. He composed many pianoforte pieces in salon style, some of which have become widely known.—Mendel; Fétis; Weitzmann, *Geschichte des Clavierspiels*, 138.

KRUMPHOLZ, JOHANN BAPTIST, born at Zlonitz, near Prague, about 1745,

died in Paris, Feb. 19, 1790. Harpist, pupil of his father, who was bandmaster in a French regiment in Paris; appeared in concerts in Vienna in 1772; was a member of Prince Eszterházy's orchestra at Eszterházy in 1773-76, at the same time studying composition under Haydn. After a concert tour through Germany, he settled in Paris as teacher and virtuoso. He drowned himself in the Seine from grief at the infidelity of his wife, who had become by his instruction a finer player even than himself. Works: 6 concertos, 52 sonatas, duets, preludes, and variations for the harp; Quartet for harp and stringed instruments; Symphony for harp, violins, flute, horns, violoncello, and other instruments.—Fétis; Gerber; Mendel; Riemann; Schilling; Wurzbach.

KUCHARZ (Kuchorz), JOHANN BAPTIST, born at Chotecz, Bohemia, March 5, 1751, died in Prague, Feb. 18, 1829. Organist, pupil at the Jesuit College at Königgrätz, and the Jesuit Seminary at Gitschin, where he was organist; then of the organist Seeger in Prague. He was successively organist of St. Heinrichskirche and of the monastery of Strahow, and conductor at the opera, Prague, in 1791-1800. He was a finished artist on the pianoforte, the mandolin, and harmonica. Works: 3 cantatas (1807-8); 2 concertos, and other music for organ; Sonatas for pianoforte; Several compositions for mandolin, and harmonica.—*Allgem. d. Biogr.*, xvii. 284; Dlabacz; Wurzbach; Fétis.

KUCHLER, JOHANN, German composer of the 18th century. Bassoon virtuoso, member of the Elector of Cologne's orchestra at Bonn in 1780, and ten years later of the ducal orchestra at Mainz. He played in Paris at the Concerts Spirituels with great success. He published many symphonies, quartets, concertos, and duets. The opera *Azakia* is credited to him in the *Calendrier des théâtres de Gotha* (1782).—Mendel; Fétis.

KUCKEN, FRIEDRICH WILHELM, born at Bleckede, Hanover, Nov. 16,

## KUDELSKI

1810, died at Schwerin, April 3, 1882. Vocal composer, pupil of Lührss, Aron, and Rettberg in Schwerin, where he played in the duke's orchestra; studied under Birnbach in Berlin in 1832, under Sechter in Vienna in 1841, and under Halévy and Bordogni in Paris in 1843. He was Kapellmeister in Stuttgart in 1851



-61, the first five years jointly with Lindpaintner; resigned in 1861, and retired to Schwerin. He was judge of a competition in Strasburg in 1863, with Abt and Berlioz, and met with a most enthusiastic reception. His songs were immensely popular with the masses, but found little favour with musicians. Works: *Die Flucht nach der Schweiz*, opera, given in Berlin, 1839; *Der Prärentendent*, Stuttgart, 1847; *Sonatas for pianoforte and violin*, and for pianoforte and violoncello; *Quartets for male voices*; *Many songs and duets*.—Allgem. d. Biogr., xvii. 290; Mendel; Neumann, Biogr. (Balde, Cassel); Schilling, Supplement, 246; Riemann.

KUDELSKI, KARL MATTHIAS, born in Berlin, Nov. 7, 1805, died at Baden-Baden, Oct. 3, 1877. Violinist, pupil of Eduard Ritz and of Lafont, and in composition of Urban; for several years first violin in the orchestra of the Königsstädtisches Theater, he joined the quartet in Dorpat, 1830, and in 1839 became Kapellmeister to a Russian nobleman, and in 1841 Concertmeister and director of the Imperial Theatre in Moscow. He was pensioned in 1851, and lived subsequently in Hamburg. He published concertos for violin and violoncello; duets for violins and for violin and violoncello; sonatas for violin and pianoforte, etc., and a treatise on harmony (Hamburg, 1865).—Mendel; Sowinski, 350.

KUFFERATH, HUBERT FERDINAND, born at Mühlheim, June 10, 1808, still living, 1889. Pianist, brother and pupil of Johann

Hermann Kufferath; pupil of Hartmann in Cologne, of Schneider in Dessau (1833-36), and of Mendelssohn and David in Leipsic. He was director of the Männergesangverein at Cologne in 1841-44, settled in Brussels in 1844, and became professor at the Conservatoire in 1872. Works: *Symphonies*; *Concertos and other music for pianoforte*; *Songs*.—Mendel; Fétis; Riemann.

KUFFERATH, JOHANN HERMANN, born at Mühlheim-on-the-Ruhr, Prussia, May 12, 1797, died at Wiesbaden, July 28, 1864. Violinist, pupil of his father and of Alexander, and later of Hauptmann and Spohr at Cassel. He was music director in Bielefeld in 1823, and in 1830 city music director of Utrecht, where he was also vocal instructor at the music school, and conducted several societies; retired to Wiesbaden in 1862. Works: *Jubelcantate for the 200th anniversary of the Academy of Utrecht*, and other cantatas for special occasions; *Overtures, motets, etc.* In 1836 he received a prize from the Music Society of the Netherlands for his *Manuel de chant*, for the use of schools.—Fétis; Gregoir, Biog., 113; Riemann; Viotta.

KUFFERATH, LOUIS, born at Mühlheim, Prussia, Nov. 10, 1811, died near Brussels, March 2, 1882. Pianist, brother and pupil of Johann Hermann Kufferath, and pupil of Friedrich Schneider at Dessau. He was director of the music school at Leeuwarden in 1886; conducted the *Euphonia-Crescendo* and *Tot nut van t'algemeen*, and founded the *Groote Zang vereeniging*; went to Ghent in 1850, and was appointed director of the *Société Royale des Chœurs*. Works: *Artevelde, cantata*; *Mass, for 4 voices, with organ and orchestra*; *250 canons*; *Choruses for men's voices*; *Compositions for pianoforte*; *Organ preludes*; *Chamber music*; *Songs, etc.*—Gregoir, Biog., 113; Fétis, Supplement, ii. 53; Mendel, Ergänz., 200; Riemann; Viotta.

KUFENER, JOHANN JACOB PAUL, born at Nuremberg in 1713, died at Ratisbon, June 12, 1786. Organist and pianist;

at first organist of the Walpurgiskirche in his native city, he entered, in 1750, the service of the Prince of Thurn und Taxis at Ratisbon. He published sonatas and other music for pianoforte. His concertos for pianoforte, which were especially esteemed, remain in MS.—Fétis; Gerber; Schilling, iv. 25.

**KUFFNER, JOSEPH**, born at Würzburg, March 31, 1776, died there Sept. 8, 1856. Instrumental composer, son and pupil of Wilhelm Joseph Küffner; studied the violin under Ludwig Schmitt, and composition under Fröhlich. He was attached to the court orchestra of Würzburg in 1797, and became court musician in 1801. When Würzburg became part of Bavaria, in 1802, he lost his place, and accepted the office of a military music director. Then Würzburg being erected into a duchy, he was chamber musician until 1814, when Bavaria again took possession and he was pensioned, and thenceforth devoted himself to composition. Works: Sporn and Schärpe, opera, given at Würzburg; Der Cornet, do., ib.; 7 symphonies; 10 overtures; Military music; Quartets for strings; Flute duets and trios; Clarinet duets; Fantasia for violin and orchestra; Music for guitar, and for wind instruments; Sonatas and duets for pianoforte and violin; etc.—Fétis; Mendel; Schilling; do., Supplement, 248.

**KUFFNER, WILHELM JOSEPH**, born at Kalmünz, near Ratisbon, in 1738, died in England in 1798. Pianist, son and pupil of Johann Jacob Paul Küffner. He was chamber musician to Prince von Palm, in Vienna, 1758; then Kapellmeister to the Prince Bishop of Würzburg, but resigned to visit Paris, in 1786. In 1793 he went to London, and became celebrated as a pianist. His string quartets and sonatas for pianoforte were published in Paris and London.—Fétis; Gerber; Mendel; Schilling.

**KUGLER, FRANZ (THEODOR)**, born at Stettin, Jan. 19, 1808, died in Berlin, March 18, 1858. The famous art historian; studied music under Karl Loewe. His

music to Lindane was performed with success. His *Skizzenbuch* (Berlin, 1830) is a collection of poems, musical compositions, and sketches.—Allgem. d. Biogr., xvii. 307; Mendel.

**KUHE, WILHELM**, born in Prague, Dec. 10, 1823, still living, 1889, in London. Pianist, pupil of Tomaschek. He exhibited a precocious taste for music, and at the age of four picked out Paganini's melodies on the pianoforte from memory. He lived in Upper Austria, in 1843-44,

studying music; made his first public appearance at Linz, and then at Salzburg, Innsbruck, Augsburg, Munich, and Stuttgart, with great success. In 1845 he accompanied Pischek to England, where he has since resided, latterly as a teacher and conductor at Brighton. Among his numerous salon pieces, *Le feu follet*, and a few others, became favourites of the amateur pianist. He has published also many transcriptions, songs, etc.—Mendel, *Slovník naučný* (Prague, 1859), iv. 1044; Wurzbach.

**KUHLAU, FRIEDRICH**, born at Uelzen, Hanover, Sept. 11, 1786, died in Copenhagen, March 12, 1832. Dramatic composer, pupil of Schwenke in Hamburg; went to Copenhagen in 1810 to escape the French conscription, and became violinist in the royal orchestra and won reputation as a pianist. His success in raising the standard of national Danish opera led to his appointment in 1829 as court composer, with the



## KÜHMSTEDT

title of professor; he retired to Lyngby, where grief over the loss of many valuable manuscripts in a fire, 1830, undermined his health, causing a premature death. Works—Operas: *Röverborgen*, given in 1814; *Trylleharpen*, 1816; *Elisa*, 1819; *Lulu*, 1824; *Hugo og Adelheid*, 1827; Music to Heiberg's drama *Elverhøi*, 1828; Choruses for male voices; 12 comic canons for 3 men's voices; 3 quintets for flute and strings, op. 51; Quartet for flutes, op. 103; Trios for flutes, op. 13, 86; Trio for 2 flutes and pianoforte, op. 119; 3 duos for flute and pianoforte, op. 110; Sonatas for do., op. 64, 69, 71, 83, 85; *Divertissements*, variations, etc., for do.; Duos for flutes, op. 10, 39, 80, 81, 87, 102; Quartets for pianoforte and strings, op. 32, 50, 108; Sonatas for do., op. 6, 33, 74, 88; Concerto for pianoforte, op. 7; Sonatas for do., op. 52, 66, 127, etc.—*Allgem. d. Biogr.*, xvii. 320; *Overskou, Den danske Skueplads*, iv.-v. (Copenhagen, 1862-64); *Thraue*, Fr. Kuhlau (Leipsic, 1886).

KÜHMSTEDT, FRIEDRICH, born at Oldisleben, Saxe-Weimar, Dec. 20, 1809, died at Eisenach, Jan. 10, 1858. Although destined for the church by his parents, he left the University of Weimar and went to Darmstadt, where for three years he was a pupil of Rinck. He taught music in Weimar, and in 1836 became instructor in the seminary at Eisenach, and afterwards director of music and professor. Works: *Die Verklärung des Herrn*, oratorio; *Die Pfade zur Gottheit*, do.; *Die Schlangenkönigin*, opera; Mass with orchestra; Motets, and other church music; 2 ballads with chorus and orchestra; 3 symphonies; Overtures; Fugues and preludes for the organ; Concertos, rondos, etc., for pianoforte; *Gradus ad Parnassum*; *Theoretisch-practische Harmonie- und Ausweichungslehre* (1838); *Kunst des Vorspiels für Orgel*.—*Allgem. d. Biogr.*, xvii. 332; Mendel; Fétis; Schilling; Supplement, 253.

KUHN, JOSEPH KARL, born at Elbing, Prussia, April 20, 1803, still living, 1889 (?).

Instrumental and vocal composer, pupil of Urbau. He travelled as pianist through Germany in 1825, taught music in Breslau three years, and, after living a while at Neisse, founded at Liegnitz a public singing school. Works: 3 operas; *Te Deum*, with orchestra, and other church music; 2 symphonies, several overtures, and fantasias for orchestra; Concertos, caprices, etc., for oboe, and for bassoon; Quartets, sonatas, rondos, for pianoforte; Songs, etc.—Fétis; Mendel.

KUHNAU, JOHANN, born at Geysing, Saxony, in April, 1667, died in Leipsic, June 25, 1722. Organist and harpsichord player, one of the greatest musicians and most learned men of his time; pupil at the Kreuzschule, Dresden, of Alexander Hering and of Vincenzo Albrici, under whom he also studied Italian. He then studied under Musikdirektor Edelmann at the Gynnasium of Zittau, where the composition of a motet for the election of the town council procured him the position of cantor. In 1682 he went to Leipsic to study at the university, and in 1684 succeeded Kühnel as organist at the Thomaskirche. At this time he took up the study of law, of mathematics, of philology, and other studies, and afterwards practised law. In 1700 he was elected Musikdirektor of the university and of two of the principal churches, and Cantor of the Thomasschule in 1701, when he gave up his law practice, and devoted himself entirely to music. He was distinguished as a translator from the Greek, Hebrew, Latin, Italian, and French, and as a satirical writer. As a composer for the pianoforte he ranks very high, and was the first to give the sonata its name and form in several movements; his fugues continued as models even after Bach had given this form its highest perfection. Bach was his successor at the Thomasschule. Works: *Neue Clavier-Uebung*, 2 collections of 7 suites each (Leipsic, 1689, 1695); *Frische Clavierfrüchte oder sieben Sonaten von guter Invention* (1696); *Musikalische Vorstellung einiger biblischer Historien* in

sechs Sonaten (1700). His writings comprise: *Jura circa musicos ecclesiasticos* (Leipsic, 1688); *Der musikalische Quacksalber*, a satirical romance directed against Italian music then in favour at the court of Saxony (Dresden, 1700). Other works in MS.: *Tractatus de monochordo*; *Introductio ad compositionem musicalem*; *Disputatio de Triade harmonica*.—*Allgem. d. Biogr.*, xvii. 343; Fétis; Gerber; Mattheson, *Elirenforte*, 153; Spitta, *Bach*, i. 232; ii. 26, 162.

KÜHN AU, JOHANN CHRISTOPH, born at Volkstätt, near Eisleben, Feb. 10, 1735, died in Berlin, Oct. 13, 1805. Vocal composer, studied music at Magdeburg, became professor in the normal school, Berlin, where he founded a singing school, which was considered one of the best in Germany. When thirty years old he studied the harpsichord and composition under Kirnberger. He was appointed Musikdirektor and Cantor of Trinity Church in 1788. He composed cantatas, chorals, preludes for organ, and published a collection of chorals for four voices, entitled: *Vierstimmige alte und neue Choralgesänge, mit Provincial-Abweichungen* (Berlin, 1786-90). This, which was considered his best work, went through many editions.—*Allgem. d. Biogr.*, xvii. 346; Fétis; Gerber; Mendel; Schilling.

KUHNE, JEREMIAS NICOLAUS, born at Erfurt, May 1, 1807, still living, 1889 (?). Organist, first instructed by his father on the flute and violin, then pupil of Gebhardi on the pianoforte, and, at the teachers' seminary, of M. G. Fischer; became organist of St. Andrew's Church, and in 1827 instructor at the Predigerschule; went as Cantor and organist to Gebesen in 1828, and was finally Musikdirektor at Corbach, Waldeck. He published church music, organ, pianoforte, and violin pieces, dances, songs, and choruses.—Mendel; Fétis.

KUHNEL, AUGUST, born in Delmenhorst, Aug. 3, 1645, died about 1700. Virtuoso on the viol da gamba, pupil of Stefani. He was Kapellmeister in Cassel in

1695-1700. His compositions, which were left to the Museum of Cassel, consist of sonatas or divertissements for one or two viol da gamba with basso continuo (Cassel, 1698).—Gerber; Schilling; Fétis.

KUHNER, JOHANN WILHELM, born in Stuttgart, Nov. 17, 1812, still living, 1889. Flutist, pupil of his uncle Beck, who was Kapellmeister of a regiment. At the age of fourteen he was flutist in the brigade music corps; during a furlough was a pupil of Lindpaintner, and of Seyfried in Vienna, and soon after his return to his regiment was appointed leader of the first infantry brigade band, Stuttgart. Few of his compositions, which consist of arrangements for military band, symphonies, dances, etc., and the ballet, *Majah*, were published.—Mendel.

KUL See *Cui*.

KULENKAMP, GEORG KARL, born at Witzhausen, Hesse-Cassel, May 19, 1799, died (?). Pianist, mostly self-taught, but studied composition under Grossheim in Cassel. He taught music in Göttingen while attending the lectures at the university for five years, and became so well known as a teacher that he remained there in that capacity. He composed overtures, quintets, etc., pianoforte music, hymns, and songs.—Mendel; Schilling; Fétis.

KULLAK, ADOLPH, born at Meseritz, Posen, Feb. 23, 1823, died in Berlin, Dec. 25, 1862. Pianist and didactic writer, brother of Theodor Kullak, pupil of Agthe and Marx while studying in the University of Berlin; after taking the degree of Doctor of Philosophy he devoted himself to scientific and aesthetic studies. He afterwards taught music at his brother's academy. He composed pianoforte music, mostly salon pieces, and songs. He published *Das Musikalisch-Schöne* (1858), and *Aesthetik des Klavierspiels* (1861, 1876).—Mendel; Fétis.

KULLAK, FRANZ, born in Berlin in 1842, still living, 1889. Pianist, son and pupil of Theodor Kullak, and pupil of

Wieprecht in 1858-59 in instrumentation; for a short time also pupil of Liszt at Weimar. In 1867 he became professor of pianoforte and director of the orchestra class in the Academy, established by his father. He composed songs, pianoforte music, and an opera, *Ines de Castro*.—Mendel; Fétis, *Supplément*, ii. 53.

**KULLAK, THEODOR**, born at Krotschin, Posen, Sept. 12, 1818, died in Berlin, March 1, 1882. Pianist, pupil of Albert Agthe, Dehn, and in Vienna (1842) of Sechter, Nicolai, and Czerny. After a successful concert tour through Austria he became musical instructor, in



Berlin, to the princes and princesses of the royal family, and in 1846 was appointed court composer to the King of Prussia. He founded with Stern and Marx a Conservatorium in 1850, and, retiring from the management in 1855, established the *Neue Akademie der Tonkunst*, which in 1880 had a hundred teachers and more than a thousand pupils. He was not only an excellent pianist, but a teacher of the first rank. Works: Concerto for pianoforte and orchestra, op. 55; Trio for pianoforte and strings, op. 77; 3 duos for pianoforte and violin, op. 57 (with Richard Wüerst); Andante, with violin or clarinet; *Symphonie de piano*, op. 27; Sonata, op. 7; Many salon pieces, paraphrases, fantasias, etc.; *Schule des Oktavenspiels*, op. 48; Songs, op. 1 and 10.—*Allgem. d. Biogr.*, xvii. 361; Mendel; Riemann, 492; Fétis, *Supplément*, ii. 53.

**KUMMER, FRIEDRICH AUGUST**, born in Meiningen, Aug. 5, 1797, died in Dresden, May 22, 1879. Violoncellist, pupil of Dotzauer in Dresden; learned also the oboe, and was made a member of the court orchestra in 1814, but returned to his first instrument in 1817. He made professional

tours in Germany and Italy, and having celebrated, in 1864, the fiftieth anniversary

of his appointment in the Dresden orchestra, he retired on a pension. Among his pupils were Cossmann in Wiesbaden, Hausmann in London, and Goltermann in Stuttgart. Works: Concertos for violoncello, op. 18; Concertino for do., with orchestra or quartet, op. 16; Divertissements, fantasias, and variations for violoncello; Concert pieces for oboe, clarinet, horn, trumpet, etc.; About 200 entr'actes for the Dresden Theatre.—*Allgem. d. Biogr.*, xvii. 369; Fétis; Mendel.



**KUMMER, GOTTHELF HEINRICH**, born at Neustadt, near Dresden, Jan. 23, 1774, died in Dresden, Jan. 28, 1857. Bassoon player, son and pupil of Gottfried Kummer (1730-1812). He was first bassoon player in the Elector's Grenadier Guard; travelled in 1798, playing with great success in Stockholm and Copenhagen. In 1809 he became bassoonist in the Electoral Chapel of Saxony, and retired in 1842. Works: 7 concertos for bassoon and orchestra; *Airs variés* for do.; Trios and duos for bassoons; Concertos for violin, with orchestra or quartet, and other violin music.—Mendel; Fétis.

**KUMMER, KASPAR**, born at Erlau, Prussian Saxony, Dec. 10, 1795, died at Coburg, May 21, 1870. Virtuoso on the flute, pupil of Neumeister, city musician at Schleusingen, and of the Cantor Stäps; became flutist in the ducal chapel, Coburg, in 1813, and afterwards Musikdirektor. He published concertos, trios, duos, rondos, variations, études, etc., for flute; Quintets, quartets, and trios for flute and strings; Cantatas and church music.—Mendel; Fétis.

**KUNC, ALOYS MARTIN**, born at Cintegabelle (Haute-Garonne), France, Jan. 1,

## KÜNDINGER

1832, still living, 1889. Church composer; was a choir boy in the Cathedral of Toulouse, then studied organ and composition under Hommey while attending the Esquile Seminary, where he became a teacher in 1849. He was organist of Notre Dame at Lombez, in the diocese of Auch, in 1852-57, and maître de chapelle of the Cathedral of Auch in 1857. He took part in the Congress held in Paris for the revival of the French choral service, 1860, and was sent in 1861, in this behalf, to Rome, where he was elected member of the St. Cecilia Society. He was appointed professor and maître de chapelle of the Jesuit College, Toulouse, and organist of Saint-Aubin, ib., in 1863, organist and maître de chapelle of the Church of Jesus in 1865, and of the Cathedral of Toulouse in 1870; at the same time he became professor at the Conservatoire and the Normal School. He received the orders of St. Sylvester and of the Golden Spur from the Pope in 1868, and obtained a prize from Rome for some of his didactic works in 1870. Works: 2 masses; 15 motets for festivals; 32 canticles to the Holy Virgin; *Corona sacra*, collection of 100 religious pieces; *Chants de la milice du Pape*; *Ecerin de l'Organiste*; *Pianoforte music*; *Songs*. Among his didactic works are: *Le plain-chant liturgique dans l'archidiocèse d'Auch* (1858); *Mémoire sur le nouveau chant liturgique de Toulouse* (1860); *Essai sur le rythme qui convient au plain-chant* (ib.); *Le plain-chant romain et le nouveau chant liturgique de Toulouse* (1861).—Fétis; do., *Supplément*, ii. 54; Mendel.

KÜNDINGER, AUGUST, born at Kitzingen, Bavaria, Feb. 13, 1827, still living, 1889. Violinist, son of Georg Kündinger, pupil of the court musician Hom, and the court organist Eit in Muniel, and in 1842 of Bühm and Preyer at the Vienna Conservatorium. In 1845 he travelled through Germany as violinist, lived in Jena for two years, and in 1852 went to St. Petersburg, where he became violinist of the Imperial orchestra. He composed concertos for vio-

lin, a symphony, overtures, mazurkas for pianoforte, songs, etc.—Mendel; Viotta.

KÜNDINGER, GEORG (WILHELM), born at Königshofen, Bavaria, Nov. 28, 1800, still living, 1889. Church composer, studied singing, pianoforte, and organ in the convent of Heilbronn, and (1816) at the teachers' seminary of Nuremberg, where he was a pupil of the Cantor Zösinger; became Cantor at Windsheim in 1819, and Cantor and organist at Kitzingen in 1820. He then studied theory under Fröhlich and Küffner, at Würzburg, 1825-31, and often appeared in concerts as a pianist there, and at Nuremberg, Frankfort, etc. In 1831 he went as Cantor and Musikdirektor to Nördlingen, and in 1838 to Nuremberg, where he conducted several singing societies. He afterwards retired to Fürth, where he taught music. He composed church cantatas, hymns, etc., and instrumental music.—Mendel; Fétis.

KÜNDINGER, RUDOLF, born at Nördlingen, May 2, 1832, still living, 1889. Pianist, son and pupil of Georg Kündinger on the pianoforte and organ, and of Blumröder in harmony and counterpoint; went as private tutor to St. Petersburg, where he appeared in the concerts of the Imperial Music Society, and in 1860 became instructor to the children of the Grand Duke Constantine; since then he has confined himself to instruction at the imperial court. In 1879-80 he was professor at the Conservatorium. Of his compositions only a trio for pianoforte and strings, and some salon pieces, have been published.—Mendel; Riemann.

KUNKEL, FRANZ JOSEPH, born at Dieburg, Hesse, Aug. 20, 1804, died at Frankfort, Dec. 31, 1880. After learning several instruments and studying composition, he became a school teacher at Heppenheim in 1824, rector of the Bürgerschule at Bensheim in 1828, and from 1834 taught vocal music at the Gymnasium, and later also at the Seminary there. He was pensioned in 1854, and retired to Frank-



fort. Works: *Der Tod Jesu*, cantata; German mass; Psalms and motets; Choruses and songs; 12 choral preludes; 9 festival pieces, and many fugues for organ; *Katholisches Choralbuch*; Musical articles and pamphlets.—Mendel; Fétis.

**KUNST DER FUGE, DIE** (*The Art of Fugue*), for the clavier, by Johann Sebastian Bach, consisting of separate fugues, developed from the same theme through intricate devices of counterpoint and inversion, and forming one large fugue. The greater part was engraved under Bach's supervision; but, through the ignorance of the editors, it was first published in much disorder, many sketches, completed movements, and two fugues for two claviers being interpolated by mistake. After their excision the work contains 15 fugues and 4 canons; but how Bach intended to combine these is not known. The autograph is in the *Königliche Bibliothek*, Berlin. It was published by Emanuel Bach's order (Marburg, Berlin, 1752), but only 30 copies were printed, and on Sept. 14, 1766, Bach offered the 60 plates for sale. The score was edited by Carl Maria von Weber (Nägeli, Zurich, 1803); and by Czerny (Peters, Leipsic, 1839). The latter contains the *Ricerca* and the *Thema regium* from Bach's *Musikalisches Opfer*, to which was prefixed Moritz Hauptmann's *Erläuterungen* (published separately by Peters, Leipsic, 1841). An analysis of the *Art of Fugue* was read, by James Higgs, before the Musical Association of London, and published in its proceedings in 1876-77. An unfinished clavier fugue of colossal dimensions, on three themes, the last being the name Bach, was published by mistake in the original edition of the *Art of Fugue*. An edition of the *Kunst der Fuge*, by Dr. Wilhelm Rust, is published by the *Bach-Gesellschaft*, vol. xxv. (Leipsic, 1875).—Spitta, *Bach*, ii. 671, 684; Poole, *Bach*, 116; *Cäcilia* (24), 17.

**KUNTZ** (Kunz), THOMAS ANTON, born in Prague, Dec. 21, 1756, still living

there in 1830. Pianist, inventor of the orchestration and perfecter of the *Boggenclavier*, or flute-pianoforte. Works: *Die Bezauberten*, opera, given in Prague, 1779; *Music to the drama König Wenzel*; *Pygmalion*, cantata (1781); Other operas, cantatas, several overtures; *Pianoforte music*, and many songs.—Gerber; Wurzbach; Fétis; Schilling.

**KUNTZE, KARL**, born in Treves, May 17, died at Delitzsch, Sept. 7, 1883. Pianist and organist, pupil of his father, and at Magdeburg of A. Mühlh. then at the Royal Institute for Church Music, Berlin, pupil of A. W. Bach, Marx, and Rungenhagen. He became Cantor and organist at Pritzwalk, and in 1852 was made royal Musikdirektor, in 1858 organist at Aschersleben, and in 1873 musical instructor at the seminary in Delitzsch. He conducted several musical festivals, and was especially popular as the composer of humorous and comic quartets for male voices. Works: *Im Gebirge*, operetta, given at Dessau, 1875; *Motets, Ave Maria*, and other church music; *Overtures for full orchestra*, and for wind instruments; *Marches, dances, etc.*; Many choruses, quartets, duets, and songs.—Mendel; Fétis, *Supplément*, ii. 54.

**KUNZ, KONRAD MAX**, born at Schwandorf, Bavaria, Dec. 30, 1812, died in Munich, Aug. 3, 1875. He studied music while in the *Gymnasium* at Amberg; and while studying medicine subsequently, in Munich, supported himself by teaching the pianoforte, and became a pupil of Hartmann Stuntz. He conducted afterwards several singing societies, among others the *Liedertafel*, which he helped to found, and for which he wrote a number of choruses that became widely popular. His best known work is a collection of 200 canons, op. 14, a supplement to every pianoforte method, which went through several German and foreign editions.—*Allgem. d. Biogr.*, xvii. 399; Fétis; Mendel.

**KUNZEN, ADOLPH KARL**, born at Wittenberg, Sept. 22, 1720, died at Lübeck

## KUNZEN

in 1781. Organist and harpsichord player, son of Johann Paul Kunzen, with whom he made a concert tour to Holland and England at the age of eight; in London he was a favourite of Dr. Pepusch. From 1729 he lived in Hamburg, and nothing is known of him until 1750, when he became Kapellmeister at Schwerin. In 1757 he succeeded to his father's position as organist in Lübeck. His hand having become useless from paralysis in 1772, his pupil Königs-löwe was assigned him as adjunct. He was greatly honoured as organist and pianist. Works: Die göttliche Berufung des Glaubens Abrahams, oratorio; Passion oratorio; Symphonies; 21 concertos for violin; 8 do. for flute; 6 do. for oboe; Motets, cantatas, etc., none of which were published. Much of this music is now in the library of the Conservatoire, Brussels. A few of his sonatas were published in London, and some of his music is to be found in Cramer's collection entitled Flora.—Mendel; Fétis; Gerber; Schilling; Burney, Hist., iv. 652.

**KUNZEN, FRIEDRICH LUDWIG** **ÆMILIUS**, born in Lübeck, Sept. 24, 1761, died in Copenhagen, Jan. 28, 1817. Dramatic composer, son and pupil of Adolph Karl Kunzen; studied harmony in Hamburg, and in 1784 entered the University of Kiel. In 1787 he went to Copenhagen, where he taught music and won success with his first opera; in 1790 he went to Berlin, and with Reichardt founded the Musikalisches Wochenblatt (1791), and Musikalische Monatschrift (1792). For a short time Kapellmeister of the theatres at Frankfurt and at Prague, he became, in 1795, court Kapelmester in Copenhagen. Royal professor; Order of Danebrog; member of Stockholm Academy. Works—Operas: Holger Danske (Oberon), given at Copenhagen, 1789; Das Fest der Winzer, oder die Weinlese, Prague, 1795; Hemmeligheden (The Secret), Copenhagen, 1796; Dragdukken, ib., 1797; Jokeyen, ib., 1797; Erik Ejegad, ib., 1798; Min bedstemoder, ib., 1799;

Ossian's Harfe (not given); Naturens Röst (The Voice of Nature), ib., 1799; Hjemkomsten (Return home), ib., 1802; Husarerne paa Frieri (The Hussars a-wooing), 1813; Music to the dramas Eropolis, 1803, Hussiterne, 1806, and Gyrithe, 1807. Oratorios and cantatas: Die Auferstehung, 1796; Das Hallelujah der Schöpfung, 1798; Der Eroberer und der Friedensfürst, 1802; Trauer-cantata on the death of J. A. P. Schulz, 1800; Hymne auf Gott, 1800; Overtures, pianoforte music, songs, etc.—Allgem. d. Biogr., xvii. 403; Allgem. mus. Zeitg., xvii. 65; xix. 185; Fétis; Gerber; Mendel; do., Ergänz., 201; Schilling.

**KUNZEN, JOHANN PAUL**, born at Leisnig, Saxony, Aug. 30, 1696, died at Lübeck in 1770. Organist; went to Torgau when nine years old, then to Freiberg, and finally to Leipsic (1716), where he taught music to support himself, and through his teachers Rau and Kuhmau obtained lucrative patronage and a position as violinist in the theatre and concert orchestras; he also sang in opera and was assistant organist at the Nicolai Church. In 1718 he became Kapellmeister at Zerbst, but went to Wittenberg in 1719, where he founded the public concerts. In 1723 he went to Hamburg, and brought out some of his operas, travelled in Holland and England with his eight year old son Adolph Karl in 1728–29, and was organist in Lübeck in 1732–57. Mattheson calls him one of the best composers of his time, but his Passion music, his vocal works, etc., were never published and are all forgotten. His oratorio, Belsazar, was considered his best work.—Gerber; Schilling; Mendel; Fétis.

**KUPSCH, KARL GUSTAV**, born in Berlin, Feb. 24, 1807, died at Naumburg, July 30, 1846. Dramatic composer, pupil of Berger on the pianoforte, of A. W. Bach on the organ, of Ritz on the violin, of Benelli in singing, and of Zelter and Bernhard Klein in composition; became organist of the Werder Church, Berlin, in 1825, and founded a music school on Logier's system.

## KURPIŃSKI

After living in Leipsic and Dresden he went to Lübeck as musical director of the Stadttheater; thence, in 1838, to Rotterdam as director and professor of the Singing Academy, and orchestral conductor of the *Eruditio Musica* concert society. Returning to Germany in 1845, he was musical director of the theatre at Freiburg im Breisgau, and in 1846 at Naumburg. He was Schumann's teacher in theory for a short time. Works: *Fridolin*, opera, about 1840; Music to *Waltenstein's Tod*, and to the pantomime, *Der Zauberkessel*; Pianoforte pieces; Songs.—Mendel; Fétis.

**KURPIŃSKI, KARL (KASIMIR)**, born at Lusechwitz, Posen, March 5, 1785, died at Warsaw, Sept. 18, 1857. Dramatic composer, entered the orchestra of the Starosty Felix Polanowski in Galicia; was made assistant conductor at the National Theatre in Warsaw about 1810; appointed court Kapellmeister to Emperor Alexander I. in 1819, and decorated with the order of St. Stanislaus in 1823; he then visited Germany, France, and Italy, to study the condition of music in those countries, returned in 1824, and retired to private life in 1841. Works—Operas: *Dwie Chatki* (Two Huts), 1811; *Pałac Lucyfera* (Lucifer's Palace), 1811; *Martynowa w Seraju* (Martin's Wife in the Harem), 1812; *Ruiny Babilonu* (The Ruins of Babylon), *Szarlatan* (The Charlatan), 1814; *Laska Imperatora* (The Emperor's Favour), 1814; *Jadwiga* (Hedvig), 1814; *Agar na puszcy* (Hagar in the Desert), 1814; *Alexander i Apelles*, 1815; *Oblężenie Gdańska* (The Siege of Dantzic), 1815; *Nadgroda* (Recompense), 1815; *Mala Szkota Ojców* (Father's bad Example), 1816; *Nowe Krakowiaki*, 1816; *Dziadek*, 1816; *Ero i Leander*, 1816; *Jan Kochanowski*, 1817; *Bateria o jednym żołnierzu* (Battery served by a single soldier), 1817; *Czaromysł*, 1818; *Zamek na Czorstynie* (The Castle of Czorstyn), 1819; *Le forestier*, 1819; *Kalmora*, 1820; *Casimir le grand*; *Nasze przebiegi*; *Cécile de Piaszczyno*; Music to the tragedy *Zbigniew*, 1819. Ballets:

*Le bourgeois gentilhomme*, *Terpsichore sur la Vistule*, *Mars et Flore*, etc. Masses; Cantatas; Symphonies; Nocturnes; Fugues; Music for strings, for pianoforte, and for wind instruments.—Fétis; Mendel; Schilling; Sowiński, 353.

**KURZINGER, PAUL**, born at Würzburg in 1760, was living in Vienna in 1807. Dramatic and church composer, son and pupil of Ignaz Franz Xaver Kürzinger, who was Kapellmeister at Mergentheim about 1750. Destined to the law by his father, he finally adopted music as a profession, and became violinist in the Elector's orchestra in Munich; afterwards lived again at Würzburg, but soon went to Ratisbon, where he entered the service of the Prince of Thurn und Taxis; was called to Vienna by Joseph II. and made director of music in a school in Vienna. Works: *Die Gräfin*, opera, given in Munich, 1773; *Die Illumination*, Vienna, 1792; *Robert und Calliste*, ib., 1794; Church music; Songs, dances, etc.—Fétis; Mendel; Schilling.

**KUSSER.** See *Cousser*.

**KUSTER, HERMANN**, born at Templin, Brandenburg, July 14, 1817, died at Herford, Westphalia, March 17, 1878. Organist, pupil of the Cantor Christian Koch on the pianoforte and organ, then, at the Academy and at the Royal Institute for Church Music in Berlin, pupil of A. W. Bach, Ludwig Berger, Rungenhagen, and Marx. He was Musikdirektor at Saarbrücken in 1845–52, then taught in Berlin, where he founded the Tonkünstlerverein, and in 1857 succeeded Grell as court and cathedral organist and royal Musikdirektor. He was made professor in 1874. Works—Oratorios: *Judith*; *Julian der Abtrünnige*; *Die Erscheinung des Kreuzes*; *Johannes der Evangelist*; *Das Wort des Herrn*; *Die ewige Heimath*; *Hermann der Deutsche*. Church and orchestral music, songs, etc. More important are his writings: *Populäre Vorträge über Bildung und Begründung eines musikalischen Urtheils* (Leipsic, 1870–77); *Ueber Händel's Israel in Aegypten* (1854);

Ueber die Formen in der Musik (1872); etc.—Allgem. d. Biogr., xvii. 436; Mendel; Fétis; do., Supplément, ii. 54.

**KUTTNOHORSKY, JOHANN NEPO-MUK**, born in Prague about 1735, died there in 1781. Tenor singer, pupil of his father; became tenor in the Metropolitan Church, then in St. Maria de Victoria, choir-director at the castle, and in the Benedictine church on the Hradschin. He was one of the best singers of his time and a favourite composer, though none of his music, among which are 2 masses and 8 symphonies, was ever published.—Mendel; Schilling; Wurzbach.

**KUZZI, ANTON JOSEPH**, lived in St. Petersburg in 1796. Dramatic composer, pupil of Dittersdorf. Among his operas was *Belmonte und Constanze*. He composed also symphonies, concertos, and German and Italian arias.—Mendel; Gerber; Schilling.

**LABARRE, LOUIS JULIEN CASTELS DE**, born in Paris, March 24, 1771, died (?). Violinist, pupil of Viotti, later at the Conservatorio dell Pietà, Naples, of Sala. He returned to France in 1793, and studied composition and counterpoint with Mûchl; was for two years first violinist at the Théâtre de Molière, then from 1795 at the Opéra, which he left for a position in the family of the Emperor Napoleon. Works: *Les époux de seize ans*, opera, given in Paris, Théâtre de Molière, 1798; Scene from *Les adieux du Cid à Chimène*; 2 collections of romances; Duets, caprices, and airs variés for violin.—Fétis; Mendel.

**LABARRE, MICHEL DE**, born in Paris about 1675, died there in 1743. Flutist and dramatic composer. Works: *Pygmalion*, opera, and *Le triomphe des arts*, opéra-ballet, given at the Académie Royale de Musique, 1700; *La Vénitienne*, comédie-ballet, ib., 1705; Duos and trios for the flute.—Fétis; Mendel.

**LABARRE, THÉODORE**, born in Paris, March 5, 1805, died there, March 9, 1870. Harpist, pupil of Cousineau, Bochs, Naderman, and at the Conservatoire of Dourlen, Éler, Fétis, and Boieldieu. He visited England in 1824, and then lived alternately in London and in Paris, where he became chef d'orchestre at the Opéra Comique in 1847-49. He went again to London, but returned to Paris in 1851 to direct for Napoleon III. Later he was appointed professor of harp at the Conservatoire. Works—Operas: *Les deux familles*, given in Paris, Opéra Comique, 1831; *L'aspirant de marine*, ib., 1834; *Le ménétrier, ou les deux duchesses*, ib., 1845; *Pantagruel*, Opéra, 1855. Ballets: *La révolte au sérail*, Opéra, 1833; *Jovita, ou les boucaniers*, ib., 1853; *La Fonti*, ib., 1855; *Graziosa*, ib., 1861; *Le roi d'Yvetot*, ib., 1865. Duos for harp and violin; Duos for harp and pianoforte; Trios and duos for harp and wind instruments; Numerous pièces, and a *Méthode complète* for harp.—Fétis; do., Supplément, ii. 56; Mendel; Riemaann.

**LABAT, JEAN BAPTISTE**, born at Verdun, France, June 17, 1802, died at Lagarosse (Tarn-et-Garonne), Jan. 6, 1875. Organist, pupil of Jacques Caussé in Toulouse, and of Benoist and Fétis at the Paris Conservatoire. He was organist in his native city, then organist and maître de chapelle at Montauban, where he founded a phillharmonic society and established a course on harmony, from which issued many able pupils. Works: Grand opera (unpublished); Noël, *La Sybille*, oratorios; Messe solennelle with orchestra, and two short masses of motets; Collection of cantatas; do. of canticles; do. of fugues for the organ; 2 anthems, alla Palestrina, for six voices; *Le siège de Montauban*, overture for grand orchestra; *Leçons d'harmonie* and *Leçons de contrepoint*, after the system of Fétis; Pianoforte music and many songs.—Fétis; do., Supplément, ii. 56; Mendel.

**LABITZKY (Labitski), JOSEPH**, born at Schönfeld, Bohemia, July 4, 1802, died at

Carlsbad, Aug. 18, 1881. Violinist, pupil of Veit at Petschau, and of Winter in Munich in composition; played in the orchestra at Marienbad in 1820, at Carlsbad in 1821; then formed an orchestra of his own and made concert tours. He settled at Carlsbad as director of orchestra in 1835, visited St. Petersburg in 1839, London in 1850, and associated his son August with him in directing his orchestra. His numerous compositions shared the popularity of those of Strauss and Lanner. Works: Waltzes, polkas, galops, quadrilles, marches; String quartets; Concertos; Divertissements and variations for different instruments.—Allgem. d. Biogr., xvii. 467; Wurzbach; Mendel; Riemann; Fétis; Schilling, Supplement, 258.



LA BOCCA VAGA, alto aria of Ruggiero, in E major, with accompaniment of strings complete and continuo, in Handel's *Alcina*, Act I, Scene 12. Published separately, in filled-out pianoforte score, by Otto Dresel (Leipsic, Breitkopf & Härtel).

LABORDE (de la Borde), JEAN BENJAMIN DE, born in Paris, Sept. 5, 1734, died there, July 22, 1794. Dramatic composer, pupil of Dauvergne on the violin, and of Rameau in composition. An attendant of Louis XV., he became one of the *Compagnie des Fermiers Généraux*; but after the death of the king he retired from court life and devoted himself to composition and study. He was one of the victims of the Revolution. Works—Operas: Gilles, gargon-peintre, given at the Théâtre de la Foire-Saint-Germain, 1758; Les épreuves de l'amour, ib., 1759; Les bons amis, Opéra Comique, 1761; Annette et Lubin, private theatre of Richelieu, 1762; Ismène et Isménias, ou la fête de Jupiter, given at court, 1763, and in the Académie Royale de Musique, 1770; L'anneau perdu

et retrouvé, Comédie Italienne, 1764; Les amours de Gonesse, Nouveau Théâtre Italien, 1765; Amphion, Opéra, 1767; La cinquante, ib., 1771; Adèle de Ponthieu, ib., 1772; Trois déesses rivales; Collection of songs.—Fétis; Mendel; Gerber.

LA BRISE EST MUEETE. See *Le Prophète*.

LA CALUNNIA È UN VENTICELLO. See *Il Barbiere di Siviglia*, Rossini.

LAC DES FÉES, LE, opera in five acts, text by Scribe and Mélesville, music by Auber, first represented at the Académie Royale de Musique, Paris, April 1, 1839. The overture alone survives. Published by Breitkopf & Härtel (Leipsic, 1840). Same subject, Italian opera, by Carlo Coccia, Turin, 1841; by Cesare Dominetti, text by Zanardini, Naples, May 18, 1878.

LA CHAÎNE DE L'HYMEN MÉTONNE. See *Armide* et Renaud.

LACHER, JOSEPH, born at Haunstetten, near Augsburg, Nov. 5, 1739, died at Kempten, Bavaria, about 1804. Virtuoso on the oboe, the clarinet, and the English horn, first instructed by his father, but mostly self-taught. After having served several years in Bavarian military bands, he made concert tours in Switzerland and Germany, and afterwards became Kapellmeister to the Prince Abbot of Kempten. Works: A duodrama, Emma und Edgar; Octets, quintets, quartets, and concertos for different instruments.—Mendel; Fétis.

LACHNER, FRANZ, born at Rain, Bavaria, April 2, 1804, still living, 1889.

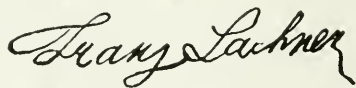
Pupil of his father, a poor organist, then at Neuburg pupil of Eisenhofer, becoming proficient on the pianoforte, organ, and violoncello. After deciding to make music his profession, he went to Munich, earned his living by teaching and playing in an orchestra, and



## LACHNER

received instruction from Ett. In 1822 he made his way to Vienna, long the goal of his desires, secured a situation as organist of the Protestant Church, and studied composition and counterpoint under Stadler and Seelter. He became very intimate with Schubert, and his talent was recognized by Beethoven. In 1826 he was made Vice-Kapellmeister, in 1828 first Kapellmeister, at the Kärnthnerthor Theater, and during all his residence in Vienna he was an industrious composer. Summoned to Mannheim in 1834, to conduct the opera, he was induced, in 1836, to accept the appointment as court Kapellmeister in Munich. He did great service as director of the opera, the sacred music of the court, and the concerts of the Musical Academy, and in 1852 was appointed music director-general. The increasing devotion of the public to Wagner's music made his position in Munich uncomfortable, so that he was moved in 1865 to ask for his retirement, which was granted in 1868. The Munich University conferred a doctor's degree upon him in 1872. In Southern Germany he is regarded as a classic writer. His suites are masterpieces. His style is natural, without an abnormal striving after originality, and with a thorough command of harmony and counterpoint. Works—Operas: *Die Bürgschaft*, given at Pesth, 1828, Munich, 1834; *Alidia*, Munich, 1839; *Catarina Cornaro*, ib., 1841; *Benvenuto Cellini*, ib., 1849; Music to the drama *Lamassa*, Vienna, 1832. Oratorios: *Moses*; *Die vier Menschenalter*; *Requiem*, op. 146; 2 *Stabat Mater*, op. 154, 168; *Solemn mass*, op. 52; Other masses; *Psalms and motets*; *Fugues, sonatas, and other pieces for organ*; *Suites for orchestra*, op. 113, 115, 122, 129, 135, 150, 170; *Sinfonia appassionata*, op. 52; 7 other symphonies; *Concert overtures*; *Festival march for brass instruments*; *Nonet for wind instruments*; *Sextets, quintets, quartets, trios, and sonatas for pianoforte and strings*; 5 quartets for strings; *Elegy for five violoncellos*; *Serenade for four do.*; 2 concertos for harp;

Choruses; Quartets for male voices; Trios for female voices; Many pieces for the pi-



anoforte, and songs.—*Fétis*; do., *Supplément*, ii. 57; *Mendel*; *Wurzbach*; *Riemann*; *Schilling*; *Schumann*, *Ges. Schriften*, i. 93, 131, 263; ii. 107; *Ambros*, *Bante Blätter*, ii. 115; *Hanslick*, *Concertwesen in Wien*, i. 363; ii. 292, 315, 422.

LACHNER, IGNAZ, born at Rain, Bavaria, Sept. 11, 1807, still living, 1889. Brother of Franz and Vincenz Lachner. Pupil of his father, then at Augsburg of Neugebauer on the violin, of Keller on the pianoforte, and of Witschka in composition. Summoned by his brother Franz to Munich to join the orchestra of the Isarthor Theater, he followed him to Vienna in 1824, became a member of the Kärnthnerthor Theater orchestra and organist of the Evangelical Church, and in 1825 Vice-Kapellmeister at the Opera. Went to Stuttgart as court music director in 1831, and to Munich in 1842 as second Kapellmeister under his brother Franz. In 1853 he was appointed Kapellmeister of the theatre in Hamburg, in 1858 court Kapellmäistare at Stockholm, and in 1861 Kapellmeister at Frankfurt, where he still lives, retired since 1875. Works—Operas: *Der Geisterthurm*, Stuttgart, 1837; *Die Regenbrüder*, ib., 1839; *Loreley*, Munich, 1846. Ballets, melodramas, and entr'actes; *Masses*; *String quartets*; *Trios*; *Symphonies*; *Concert pieces for different instruments*; *Pianoforte sonatas, and many songs*.—*Mendel*; *Riemann*; *Fétis*; do., *Supplément*, ii. 57; *Schilling*, *Supplément*, 261.

LACHNER, VINCENZ, born at Rain, Bavaria, July 19, 1811, still living, 1889. Brother of Franz and Ignaz Lachner, pupil of his father on the pianoforte, organ, and violin; for several years private tutor at Posen, he went to Vienna, studied under his brothers, and in 1831 succeeded Ignaz

as organist of the Evangelical Church. He took the place of Franz as court Kapellmeister at Mannheim in 1836, and remained there until pensioned in 1873; but in 1842 he conducted the German opera in London, and in 1848 the Stadttheater at Frankfort. Works: Symphonies; Overtures, including a prize Festouvertüre; Music to Schiller's Turandot, and to Demetrius; String quartets; Quartet for pianoforte and strings; Many songs and choruses.—Mendel; Riemann; Schilling, Supplement, 261; Fétis; do., Supplément, ii. 57.

LACHNITH, LUDWIG WENZEL, born in Prague, July 7, 1746, died in Paris, Oct. 3, 1820. Virtuoso on the horn, first instructed in Prague, by his father and other teachers, on the violin, pianoforte, and horn. Having been for several years in the service of the Duke of Zweibrücken, he went to Paris in 1773, studied the horn under Rodolphe, and appeared with great success in the Concerts Spirituels. Compelled by ill-health to give up his instrument, he studied composition under Philidor in 1776, and gave pianoforte lessons. He adapted many operas, one of which Fétis called "a monstrous compilation," and sometimes he even combined the music of several celebrated composers into one piece. Works—Operas: L'heureux divorce, ou la réconciliation, given in Paris, Comédie Italienne, 1785; L'antiquaire, Théâtre de Monsieur, 1789; Eugénie et Lival, ou le mauvais fils, Théâtre Montansier, 1798; Les fêtes lacédémoniennes; Adaptation of Die Zauberflöte, called Les mystères d'Isis; Saul, and La prise de Jéricho, arrangements made together with the elder Kalkbrenner; About 18 symphonies; Quartets and trios for strings; Concertos for horn; Sonatas for pianoforte and violin. He published also a pianoforte method (with Adam).—Fétis; Mendel; Wurzbach.

LÀ CI DAREM LA MANO! See *Don Giovanni*.

LACOMBE, LOUIS (BROUILLON-), born at Bourges, Nov. 26, 1818, died at

Saint-Vaast-de-la-Hogue, Sept. 30, 1884. Pianist, pupil at the Conservatoire, Paris, of Zimmerman in 1829, and obtained first prize in 1831. With his sister, Félicie Lacombe, and accompanied by his parents, he began in 1832 a concert tour through France and Germany, and on arriving in Vienna studied the pianoforte under Czerny and Fieschoff, and theory under Secliter and Seyfried. He travelled through Germany again in 1840, and after studying harmony in Paris under Barbereau devoted himself to composition. He is of the school of Berlioz and David, and aims to produce peculiar effects by calling into action great instrumental and vocal masses. Works—Operas: Madone, given in Paris, Théâtre Lyrique, 1861; L'amour, melodrama, Théâtre Saint-Marcel, 1859. Dramatic symphonies: Manfred, 1847; Arva, 1850. A lyric epos; Sapho, prize cantata for the Exposition of 1878; Quintet for pianoforte and strings; 2 trios for strings; Sonatas and other pieces for pianoforte and violin; Pianoforte pieces, and many songs.—Fétis; do., Supplément, ii. 57; Riemann; Mendel; Schilling; Schumann, Ges. Schriften, ii. 132, 151.

LACOMBE, PAUL, born at Carcassonne in 1837, still living, 1889. Pupil of Teysseyre; visited Paris and other cities to extend his musical knowledge, and has made a name for himself especially through his chamber music. Works: Symphonic overture; Pastorale for orchestra; Sonatas for pianoforte and violin; Trio for pianoforte and strings. Pianoforte pieces and songs.—Fétis, Supplément, ii. 58; Mendel.

LACOME (D'ESTALENN), PAUL (JEAN JACQUES), born at Hougou (Gers), March 4, 1838, still living, 1889. Dramatic composer, studied music at home, and, after obtaining a good education, became a pupil of Don José Puig y Absubide. Later he went to Paris, where one of his operettas was awarded the first prize. He is also a reporter for musical papers. Works—Operas: Amphitryon, 1874; Jeanne, Jeannette et Jeanneton, 1876; La dot mal placée. Ope-

rettas : Le dernier des paladins ; L'écopier par amour, 1870 ; J' veux mon peignoir ; En Espagne, 1872 ; Le mouton enragé, saynète, 1873 ; La gardeuse d'oies, Paris, Oct. 26, 1888 ; others, not performed ; Trio for pianoforte and strings ; Dances and other pieces for pianoforte ; Songs ; Pieces for cornet and saxophone ; Douze psannes des lyriques français ; The collections, Le bon vieux temps, Échos d'Espagne, and Le tour du monde.—Fétis, Supplément, ii. 58 ; Mendel, Ergänz., 202.

LACOSTE, —, French dramatic composer of the 18th century, died after 1757. He was chorist at the Opéra in Paris in 1693-1708. Works—Operas, given in Paris and Versailles : Aricie, 1697 ; Philomèle, 1705 ; Rhadamante, 1707 ; Créuse, 1712 ; Télégonne, 1725 ; Orion, 1728 ; Biblis, 1732 ; Pomone. Collection of Cantatas.—Fétis ; Mendel.

LACRIMAS, two scenes for solo voice with pianoforte accompaniment, by Schubert, op. 124, from "Lacrimas," drama by Wilhelm von Schütz, composed in September, 1825. Scene I. Delphine ; Scene II. Florio, Nun, da Schatten niedergleiten. Published by Penauer and Schreiber (Vienna, 1829), and by Litolf and Senff (Leipsic).

LACROIX, ANTOINE, born at Remberville, near Nancy, in 1756, died at Lübeck in 1812. Violinist, pupil of Antoine Lorenziti ; appeared in Paris in concert about 1780, left France on account of the Revolution, and lived some years in Bremen ; in 1793 he made a concert tour through Germany and Denmark, and in 1800 was appointed music director at Lübeck, where he established a music trade in 1803. Works : Quartets and duets for strings ; Sonatas and variations for violin and pianoforte.—Mendel ; Fétis ; Schilling ; Gerber ; Wasielewski, Die Violine, 258.

LACY, MICHAEL ROPHINO, born at Bilbao, Spain, July 19, 1795, died in London, Sept. 20, 1867. Violinist, son of an English merchant ; educated in Bordeaux and Paris, and studied the violin under Ro-

dolphe Kreutzer. In 1805 he played before Napoleon at the Tuileries, and then went to London, where he became a pupil of Viotti and played in concerts with great success. He was called at first the Young Spaniard, his real name being announced later. A few years afterwards, he went upon the stage, and acted in Dublin, Edinburgh, and Glasgow in genteel comedy ; but in 1818 resumed his instrument, and was made director of concerts at Liverpool, whither he returned in 1824, having served in London in 1820 as ballet composer for the Italian opera. Works : Quintet for pianoforte and strings ; Fantasias, rondos, etc., for pianoforte ; Songs. He adapted very skilfully to the English stage both words and music of several popular operas, by Rossini, Meyerbeer, Weber, etc.—Fétis ; do., Supplément, ii. 59 ; Grove ; Mendel ; do., Ergänz., 209.

LA DONNA E MOBILE. See *Rigoletto*.

LADURNER, IGNAZ ANTON FRANZ XAVER, born at Aldein, Tyrol, Aug. 1, 1766, died at Villain, in the Commune of Massy (Seine-et-Oise), March 4, 1839. Pianist, pupil of his father, an organist, whose position he supplied before going to Munich in 1784 to complete his studies. In 1788 he settled in Paris, and taught with success, and later was appointed professor at the Conservatoire, where Auber and Boëly were among his pupils. In 1836 he retired to a villa at Massy. Works—Operas : Wenzel, ou le magistrat du peuple, given in Paris, Théâtre Montansier, 1794 ; Les vieux fous, Théâtre Feydeau, 1796 ; 9 sonatas for pianoforte and violin ; 12 sonatas, variations, and numerous other pieces for pianoforte.—Fétis ; Mendel ; Riemann ; Schilling.

LADY OF THE LAKE, THE, cantata in two parts, text by Natalia Macfarren, from Walter Scott's poem, music by George Alexander Macfarren, first performed at the inauguration of the New Town Hall, Glasgow, Nov. 15, 1877. It was given at the Crystal Palace, London, March 16, 1878.—Athenæum (1877), ii. 673 ; (1878), i. 388.



LAFAGE (Lafasge), JUSTE ADRIEN LENOIR DE, born in Paris, March 28, 1801, died at Charenton, March 8, 1862. Church composer and writer on music, pupil of Perne and Choron, and then teacher of singing. In 1828 he went, with a government stipend, to Rome, where he studied under Baini; in 1829 he was made maître de chapelle of Saint-Étienne-du-Mont in Paris, and in 1833-36, and again in 1848, went to Italy, visiting also Germany, Spain, and England. He died in an insane asylum. Works: *I creditori*, farce, given in Florence; Masses, motets, psalms, and other church music; Duos, fantasias, etc., for flute. He was author also of *Manuel complet de musique* (Paris, 1836-38), begun by Choron; *Séméiologie musicale* (ib., 1837); *Histoire générale de la musique et de la danse* (ib., 1844, 2 vols.); *Miscellanées musicales*, containing biographical material about Haydn, Tritto, Bellini, and others (ib., 1844); Biographical notices of Mattei (1839), Zingarelli, Choron (1844), Bocquillon-Wilhem, Baini (1844), Donizetti, etc.—*Fétis*; do., *Supplément*, ii. 59; Mendel; Riemann.

LAFAGE (La Faghe, La Fague, La Farge), PIERRE DE, French composer of the latter half of the fifteenth century. Works: Motet in Petrucci's *Motetti della Corona* (1519); 2 motets in Pierre Attaignant's collection (1534); Other compositions in various collections mentioned by *Fétis*.—*Fétis*.

LAFONT, CHARLES PHILIPPE, born in Paris, Dec. 1, 1781, died between Baguères-de-Bigorre and Tarbes, Aug. 14, 1839. Virtuoso on the violin, nephew and pupil of Bertheaume, with whom he travelled in Germany in 1792; then studied the violin in Paris under Kreutzer and harmony under Navoigille and Berton. His voice having been much praised by Garat, he became his pupil in singing, and appeared in concerts at the Théâtre Feydeau; but soon returned to the violin, and studied under Rode. He made concert tours in Belgium, Holland,

Germany, Italy, England, and Northern Europe. In 1808 he succeeded Rode as solo violin to the Emperor of Russia; had a public contest in Milan with Paganini in 1812; and on returning to Paris in 1815 became first violin to Louis XVIII. In 1831 he travelled in Germany with Henri Herz, and while on another tour with him was killed in an accident to the mail-coach. He was a brilliant player, but his compositions are not very valuable, musically. Works: *La rivalité villageoise*, comic opera, given in Paris, 1803; Another small opera, given at the imperial theatre of the Hermitage, St. Petersburg; 7 concertos for violin and orchestra; Fantasias, variations, rondos, and other pieces for violin; About 20 duets for violin and pianoforte (with Herz, Kalkbrenner, and others); About 200 songs.—*Fétis*; do., *Supplément*, ii. 60; Mendel; do., *Ergänz.*, 203; Schilling, *Supplément*, 264; Wasielewski, *Die Violine*, 369; Dubourg, *The Violin*, 203; Hart, *The Violin*, 311; Phipson, *Celebrated Violinists*, 98.

LA GARDE PASSE, IL EST MINUIT. See *Les deux avares*.

LÄGEL, JOHANN GOTTLIEB, born at Flössberg, Saxony, Dec. 13, 1777, died at Gera, June 5, 1843. Pupil of his father, a village musician, on the pianoforte and violin; later, at Altenburg, of the cantor Krebs in composition. He was appointed Cantor at Weyda in 1800, at Eisenberg in 1812, and Musikdirektor at Gera in 1815. Works: Several oratorios; Cantatas for church festivals; Sonatas for the pianoforte; Songs.—*Fétis*; Mendel; Schilling.

LAGUERRE, ÉLISABETH CLAUDE DE, born (Jaquet) in Paris, 1669, died there, June 27, 1729. Pianist, in great favour at the court of Louis XIV. for her talent as an improviser. Works: *Céphale et Procris*, opera, given in Paris, 1694; *Te Deum*, for grand chorus, performed in 1721 in the Chapelle du Louvre for the celebration of the king's recovery; 2 collections of cantatas; 2 collections of sonatas and other pieces for pianoforte.—*Fétis*; Mendel.

LAHÉE, HENRY, born at Chelsea, England, April 11, 1826, still living, 1889. Organist, pupil of Goss in composition and of Cipriani Potter and Sterndale Bennett on the pianoforte. He was organist of Holy Trinity Church, Brompton, in 1847-74. Works—Cantatas: Building of the

Ship, 1869; The Blessing of the Children, 1870; The Sleeping Beauty, for female voices. Anthems, concerted vocal music, songs, and pianoforte pieces. Many of his madrigals have been awarded prizes.—Brown.

LAHOUSSAYE, PIERRE, born in Paris, April 12, 1735, died there in 1818. Violinist, first self-taught, then pupil of Piffet and Pagin; afterwards at Padua of Tartini and at Parma of Traetta in composition. In 1772 he went with Guglielmi to London, where he conducted the orchestra of the Italian Opera for three years, then returned to Paris, and in 1779 assumed the direction of the Concert Spirituel and in 1781 that of the Comédie Italienne. In 1790-1800 he was chef d'orchestre of the Théâtre de Monsieur, conjointly with Puppo, but lost his place when that theatre was consolidated with the Théâtre Favart. In 1802, on the reorganization of the Conservatoire, he lost his appointment as professor of violin and became second violinist at the Opéra, but becoming deaf in 1813, passed his last years in poverty. Works: Collection of sonatas for violin (Paris); 12 church concertos, 7 collections of sonatas, and 3 of duos for the violin.—Fétis; Mendel.

LAISSÉ-MOI CONTEMPLER TON VISAGE. See *Faust*, Gounod.

LAJARTE, THÉODORE (ÉDOUARD DUFAURE) DE, born at Bordeaux, July 10, 1826, still living, 1889. Dramatic composer and writer on music, pupil of Graff on the pianoforte and violin, and at

the Conservatoire, Paris, of Leborne in composition and counterpoint. Works—Operas: *Le secret de l'oncle Vincent*, given in Paris, Opéra Comique, 1855; *Le duel du commandeur*, ib., 1857; *Mam'zelle Pénélope*, ib., 1859; *Le neveu de Gulliver*, ib., 1861; *La farce de maistre Villon*, Théâtre de l'Athénée, 1872; *Pierrot ténor*, at Englihen, by the company of the Opéra Comique, 1876; *On guérit de la peur*, opéra de salon; *Le portrait d'un grand homme*, Opéra Comique, in two acts, Paris, June 18, 1883; *Le roi de Carreau*, opérette in three acts, Paris, Oct. 27, 1883. Military music; Grande messe militaire; L'Orphéon de l'armée; 6 choruses with accompaniment; 25 marches and pas redoublés; Marche triomphale, and other military music.—Fétis, Supplément, ii. 64.

LAKMÉ, opéra-comique in two acts, text by Gondinet and Philippe Gille, adapted



L'Allemand, as Lakmé.

from the romance "Le mariage de Loti," music by Léo Delibes, first represented at

## LALANDE

the Opéra Comique, Paris, April 14, 1883. Scene in India. Characters represented: Lakmé, daughter of Nilakantha; Nilakantha, a Brahmin priest; Gerald, an English officer, lover of Lakmé; Frederick, a brother officer; Mallika, slave of Lakmé; Hadji, do.; Ellen, Rose, and Mrs. Benson, English women. Gerald makes love to Lakmé, is stabbed by the fanatical father, is borne by Lakmé and Hadji to a concealed hut in the forest, where he recovers, and is found by Frederick, who informs him that he must rejoin his regiment. He is freed from his dilemma in the struggle between love and duty by Lakmé, who eats of a poisonous flower and, to the relief of her parent, goes to Brahma. The title-rôle was sung in Paris by Marie Van Zandt. The opera was given in New York by the American Opera Company, March 1, 1886, with Pauline L'Allemand as Lakmé. The score is published by Heugel (Paris).—Mus. Wochenblatt (1884), 632; Krehbiel, Review (1885-86), 153.

**LALANDE, MICHEL RICHARD DE**, born in Paris, Dec. 15, 1657, died there, June 18, 1726. Organist and church composer, pupil of Chaperon on the pianoforte, violin, and in composition. About 1675



he was appointed organist to four churches in Paris and music-master to the royal princesses, daughters of Louis XIV., and in 1683 was made chef de musique in the Royal Chapel. He was a great favourite with the king, who bought from his widow his church compositions, left in manuscript, for 40,000 livres. Works: Ballet de la Jeunesse, divertissement, Versailles, 1686; L'amour fléchi par la constance, pastorale, Fontainebleau, 1697; Les folies de Cardenio, ballet, Tuileries, 1720; Les éléments, ballet (with Destouches); Music to Moli-

ère's Mélicerte; Or nous dites, a Christmas-song; 60 motets for chorus and orchestra.—Clément, Mus. célèbres, 41; Fétis; do., Supplément, ii. 66; Mendel; Schilling.

**LALLA ROUKH**, opera in two acts, text by Hippolyte Lucas and Michel Carré, from Thomas Moore's poem "Lalla Rookh," music by Félicien David, first represented at the Opéra Comique, Paris, May 12, 1862; revived in November, 1876. It is one of David's best operas. Published by Schott (Mainz, 1863).—Clément et Larousse, 393.

**LALO, ÉDOUARD**, born about 1831, still living, 1889. Violinist, pupil at the Conservatoire, Lille, of Baumann. He went to Paris about 1858, played there in chamber concerts, and devoted himself mostly to the composition of orchestral works.



Works: Fiesque, opera, accepted in Paris and Brussels, but never performed; Le Roi d'Ys, opera, Paris, May 7, 1888; Rhapsodie norvégienne, for orchestra; Divertissement for do.; Allegro symphonique, for do.; 2 violin concertos; String quartet in E-flat, op. 19; Symphonie espagnole, for violin and orchestra, op. 21; 2 trios; Sonatas and other pieces for pianoforte and strings; Concerto for violoncello; Songs.—Fétis, Supplément, ii. 66; Riemann.

**LALOUETTE (Lallouette), JEAN FRAN-**

**ÇOIS**, born in Paris in 1651, died at Versailles, Sept. 1, 1728. Violinist, pupil at the Maîtrise Saint-Eustache of Guy-Leclerc, and later of Lulli in composition. He was first violin, then chef d'orchestre at the



Opéra until 1684. From 1693 he was maître de chapelle of the metropolitan church

at Ronen, and in 1695 at the Church of Notre Dame, at Versailles. Works: Several ballets and intermezzos, which remain in manuscript; Motets and a Miserere.—Fétis.

LA LUNA IMMOBILE. See *Mefistofele*.

LAMARE, JACQUES MICHEL HUREL DE, born in Paris, May 1, 1772, died at Caen, March 27, 1823. Violoncellist, music page to the king, and pupil of Dupont; member in 1794-1800 of the orchestra at the Théâtre Feydeau; was professor of violoncello at the Conservatoire, but resigned in 1801 to make a concert tour in Germany and Russia, where he remained until 1809, when he returned to Paris. Works: Under his name have appeared concertos, duets, and variations for violoncello, but they are said to have been written by Auber, who was then unwilling to be known as a composer.—Fétis; Mendel; Schilling.

LAMBERT, GEORGE JACKSON, born at Beverley, York, England, Nov. 16, 1794, died there, Jan. 24, 1880. Organist, pupil of his father, afterwards in London of Lyon and Dr. Crotch. He succeeded his father as organist at the principal church of Beverley. Works: Septet and 3 trios for pianoforte and strings; Sonatas for pianoforte.—Fétis.

LAMBERT, MICHEL, born at Vivonne (Poitou) in 1610, died in Paris in 1696. Virtuoso on the lute and theorbo; went to Paris when very young and became music page to Gaston d'Orléans, brother of Louis XIII; received lessons from de Niel, or de Niert, and was very celebrated as a singing master. He was appointed, about 1650, master of chamber music to Louis XIV. Works: *Airs et brunettes* (1666; 2d ed., 1689); *Airs et dialogues* (1698).—Fétis; Mendel; Riemann.

LAMBERTI, LUIGI, born at Savona, Italy, Oct. 22, 1769, died (?). Dramatic composer, pupil of Mariani, whom he succeeded as choirmaster at the cathedral of his native town. In 1806 he went to Paris, where he still lived in 1812. Works—Operas: *I due fratelli originali*, given in Na-

ples about 1790; *L'amante schernito*, Orfeo, Italy, about the end of the 18th century; *Masses* and other church music; *Symphonies*; *Concertos*, quintets, quartets, and trios for strings; *Sonatas* for pianoforte.—Fétis; Mendel.

LAMBETH, HENRY ALBERT, born at Hardway, near Gosport, Hauts, England, Jan. 16, 1822, still living, 1889. Organist, pupil of Thomas Adams. He went in 1853 to Glasgow, where he was conductor of the Glasgow Choral Union in 1859-80; organist and conductor at the Park Church; organist to Corporation of Glasgow; and conductor of various choirs. Works: *Bow down Thine ear*, cantata; *By the Waters of Babylon*, do.; *The Scottish Book of Praise*, edited with D. Baptie (1876); *Arrangements of Scotch songs* for choral purposes; *Songs*, part-songs, pianoforte pieces, arrangements, etc.

LAMBILLOTTE, PÈRE LOUIS, born at Charleroi, Hainaut, March 27, 1797, died at Vaugirard, France, Feb. 27, 1855. Organist and church composer, and didactic writer; at an early age he became organist in his native town, then at Dinant-sur-la-Meuse, and in 1822 maître de chapelle in the Jesuits' College at Saint-Acheul. In 1825 he joined the Order of Jesus, and, after having been ordained priest, lived alternately in the convents at Saint-Acheul, Freiburg in Switzerland, Aix, Savoy, Brugellette, Brieg, and Vaugirard. Works: 4 masses with organ and orchestra; *Motets*, hymns, canticles, and other church music; *Fugues* for the organ.—Fétis, ii. 70; Mendel.

LAMENTATIONS, symphony in D minor, by Haydn, composed in 1772. It received its name from the theme of the Adagio, *Lamentationes Jeremie*. I. Allegro assai con spirito; II. Adagio; III. Menuett; IV. Presto assai.—Pohl, Haydn, ii. 263.

LAMPE, GEORG FRIEDRICH, born at Wolfenbüttel in 1744, died at Schwedt, beginning of the 19th century. Dramatic composer; appeared as a tenor singer in

Hamburg in 1779, went to Schwedt in 1788 as member of the Court Theatre, retired after some years, and devoted himself to teaching and composition. Works—Operas: *Das Mädchen im Eichthale*, *Die Liebe*, given about the end of the 18th century; Cantatas, symphonies, and other orchestral works, and many pieces for various instruments.—Fétis; Mendel.

LAMPE, JOHANN FRIEDRICH, born in Saxony, or at Helmstadt, Brunswick (?), in 1703, died in Edinburgh, July 23, 1751. He went to England about 1725, and became musician at the Opera in London; visited Dublin in 1748, and Edinburgh in 1750.

Works—Operas: *Amelia*, 1732; *The Dragon of Wantley*, 1737; *Margery, or A Worse Plague than the Dragon*, 1738; *Roger and Joan*, 1739; *Pyramus and Thisbe*, 1745; Music for the masque, *The Sham Conjurer*; A cantata; Songs; A Plain and Compendious Method of teaching Thorough-Bass (1737); *The Art of Musick* (1740).—Mendel; Fétis; Schilling; Grove.

LAMPERT, ERNST, born at Gotha, July 3, 1818, died there, June 17, 1879. Pianist, pupil of Hummel in Weimar, and of Spohr and Hauptmann in Cassel. After his return to Gotha he was appointed chamber musician in 1842, Concertmeister in 1844, and Hof-Kapellmeister in 1855. Works—Operas: *Nanon, Ninon, Maintenon*, comic opera, given in Gotha, 1841; *Dido*, ib., 1845; *Overtures*; *Cantatas*; *Quartets* for strings, and various pieces for pianoforte.—Fétis; do., *Supplément*; Mendel.

LAMPUGNANI, GIOVANNI BATTISTA, born in Milan in 1706, died there about 1773. Dramatic composer, lived for some time in his native city as instructor, especially of voeal music, and in 1743 became



conductor of the Italian Opera in London; the date of his return to Milan is unknown. Works—Operas: *Ezio*, given in Venice, 1737; *Angelica e Medoro*, ib., 1738; *Demofonte*, Piacenza, 1738; *Candace*, Venice, 1740; *Roxana*, London, 1743; *Alfonso*, ib., 1744; *Alceste*, ib., 1745; *Tigrane*, ib., 1747; *Alessandro in Persia*, 1748; *La scuola delle cantatrici*; *L' Olimpiade*, about 1750; *Siroe*, Milan, 1755; *Artaserse*, 1757; *Amor contadino*, Lodi, 1766; *Symphonies*; Church music.—Fétis; Mendel; Schilling; Burney, iv. 450.

LANCTIN, CHARLES FRANÇOIS HONORÉ, called Duquesnoy, born at Beauvais (Oise), May 18, 1758, died in Brussels, May 9, 1822. He was a singer for a long time at the theatre in Brussels, and in 1799–1802 in Hamburg; was music director several years in Alost, and from 1814 in Brussels. Works: *Almanzor, ou le triomphe de la gloire, opéra-ballet*, Brussels, 1787; *Le mystificateur mystifié, opéra-comique*, ib., 1789; *Le prix des arts, ou la fête flamande*, opera, ib., 1791; *Le vœu des Muses reconnaissantes, cantata*, Hamburg, 1795; *Psalms*; *Motets*; *Hymns*.—Fétis; do., *Supplément*, ii. 72.

LANDI, STEFFANO, born in Rome about the end of the 16th century, died about 1640. Composer of church music, and chantry-priest in the Papal Chapel. He lived till 1629 in Padua as maestro di cappella at the churches *Del Santo* and *Santa Maria in Monte*. Works: *Sant' Alessio*, musical drama; *La morte d' Orfeo*, pastorale; *Missa in benedictione nuptiarum*; *Psalms* for 4 voices; *Madrigals* for 4–5 voices; *Collection of masses* for 4–5 voices a cappella; *Poesie diverse in musica*; 8 collections of songs and duets.—Fétis; Mendel; Riemann.

LANDING OF THE PILGRIM FATHERS, THE, cantata, text the poem by Mrs. Felicia Hemans, music by Otto Singer, written in 1876, and first sung in that year by the Cincinnati Harmonic Society, then conducted by the composer.—Upton, *Standard Cantatas*, 325.

**LANDLICHE HOCHZEIT** (Country Wedding), symphony, by Karl Goldmark, op. 26, first performed in Vienna, March 12, 1876. Given by the Philharmonic Society, New York, in the season of 1876-77; at the Crystal Palace, London, March 2, 1878. I. *Moderato molto* (Wedding-March, with variations); II. *Allegretto* (Bridal Song); III. *Allegretto moderato scherzando* (Serenade); IV. *Andante* (In the Garden); V. *Finale, Allegro molto* (Dance). Published by Schott (Mainz, 1876).—*Mus. Wochenblatt* (1876), 353; *Athenaeum* (1878), i. 325; *Upton, Standard Symphonies*, 146; *Bayreuther Blätter* (1880), 81.

**LANG, ADOLF**, born at Thorn, Prussia, June 10, 1830, still living, 1889. Violinist, pupil of David, Mendelssohn, and Hauptmann from 1844 till 1847 at the Conservatorium, Leipzig; was appointed first violin in 1851, and Kapellmeister in 1854, of the Friedrich-Wilhelmstädtisches Theater, Berlin, then devoted himself to composition. Works: Several operettas; Overtures; Marches; Songs.—*Fétis, Supplément*, ii. 72; *Mendel*.

**LANG, ALEXANDER**, born at Ratisbon, March 6, 1806, died at Erlangen, Feb. 18, 1837. Amateur pianist, first pupil of Choir-master Braig in his native town; then continued his study of music while studying law at the Universities of Erlangen and Heidelberg. He was appointed professor at the University of Erlangen, and instituted there in 1834 the *Cecilia music society*, which he conducted until his death. Works: Concerto for pianoforte and orchestra; Variations for pianoforte and strings; Quartet for strings; Duo for pianoforte and guitar; Many pieces for pianoforte; Songs.—*Fétis*; *Mendel*.

**LANG, BENJAMIN JOHNSON**, born, of American parents, in Salem, Massachusetts, Dec. 28, 1837, still living, 1889. He studied the pianoforte under his father, an organist in Salem, then under Francis G. Hill, of Boston, and later under Alfred Jaell and

Gustav Satter. His talent was precocious, and he entered upon his career as pianist, church organist, and teacher at the age of fifteen. In 1855 he went abroad, studied composition in Berlin and elsewhere, and continued his pianoforte practice under Liszt's direction. In 1869 he made a second visit



to Europe, giving concerts with success in Berlin, Vienna, and Dresden. Since 1852 he has been successively organist at Dr. Neale's church in Somerset Street, Boston, the Old South Church, for twenty years at the South Congregational Church, and now at King's Chapel. He has also been for many years organist of the Handel & Haydn Society. He was an influential member of the Concert Committee of the Harvard Musical Association during the seventeen years in which it gave symphony concerts, and has been conductor of the Apollo Club and the Cecilia since their formation, besides giving many orchestral, choral, and chamber concerts on his own account. As pianist and conductor he has brought out in Boston more works of importance than any other resident musician; among these may be mentioned especially Mendelssohn's *Walpurgisnacht*, and Berlioz's *Dannation de Faust*, besides the various larger cantatas given by the Cecilia and the Apollo Club. He is in great demand as a teacher, and has formed many excellent pupils. Although in no sense a Wagnerian, he was on terms of intimacy with Wagner both at Triebeschen and Bayreuth, and was actively instrumental in raising funds in Boston for the first Bayreuth Festival in 1876. His works, which are as yet all in MS., comprise an oratorio, David; several symphonies and overtures for orchestra; and a large number of compositions in almost every form of

church, chamber, and pianoforte music, besides many songs. Of these about one hundred and fifty works of church music (Te Deum, Anthems, etc.), and a few songs and fugitive pianoforte pieces, have been performed. His daughter, Margaret Ruthven Lang (born in Boston, Nov. 27, 1867, still living, 1889), is his pupil on the pianoforte, and has studied under Schmidt in Boston, and Drechsler and Abel in Munich, for the violin, and under Gluth of Munich for composition. She has published some excellent songs, and has other works in various forms in MS. Several of her songs and a part-song have been sung in public in Boston.

LANG, JOSEPHINE, born in Munich, March 14, 1815, died at Tübingen, Dec. 3, 1880. Dramatic singer and vocal composer, daughter and pupil of the famous singer Regina Hitzelberger Lang, and pupil of Frau Berlinghof-Wagner, and in theory of Mendelssohn, who speaks highly of her in his letters. She taught singing and pianoforte and sang in the court chapel at Munich, and in 1842 married Professor Köstlin of Tübingen, after whose death, in 1856, she taught music again. Her songs, numbering about 40 works, rank very high. She has also composed some pianoforte pieces.—*Sammlung mus. Vorträge*, iii. 49; Hiller, *Tonleben*, ii. 116; Riemann, 502; Grove, ii. 89.

LANGDON, RICHARD, born in Exeter, England, about 1735 (?), died there, September, 1803. Organist of Exeter Cathedral in 1770–77, of Bristol Cathedral in 1777–82, and of Armagh Cathedral in 1782–94. Mus. Bac., Oxford, 1761. Works: Twelve Songs and two Cantatas (London, n. d.); Twelve Gleees for three and four voices (ib., 1770); Divine Harmony, Collection in Score of Psalms and Anthems (ib., 1774); Anthems, etc.—Brown.

LANGÉ, GUSTAV, born at Schwerstedt, near Erfurt, Prussia, Aug. 13, 1830, still living, 1889. Pianist, pupil of his father, of Kribitzsch, and Gebhardt at Erfurt, and of

Löschhorn, G. Schumann, and Grell in Berlin. He played in concerts with great success in 1860–70, and thence devoted himself more especially to composition. His works, comprising original pieces and many fantasias, transcriptions, etc., for pianoforte in salon style, numbering more than two hundred and fifty, became, for the greater part, very popular.—Mendel.

LANGÉ (Langius), HIERONYMUS GEORG, born at Havelberg, Brandenburg, first half of the 16th century, died in Breslau, May 1, 1587. He was Cantor at Frankfurt-on-the-Oder, and was one of the most learned musicians of his time. Works: *Cantiones sacre* for 4–8 voices (Nuremberg, 1580, 1584); *Tricinia* (Erfurt, 1618).—Fétis; Mendel; Gerber.

LANGÉ, JOSEPH, born at Würzburg, April 1, 1751, died in Vienna, Sept. 18, 1831. Dramatic composer, studied music in Vienna, devoted himself in 1770 to the stage, and was engaged at the court theatre in Vienna, where he became a public favourite. Works: *Adelheid von Ponthieu*, operetta, given in several German theatres, 1796.

LANGÉ, SAMUEL DE. See *De Lange*.

LANGER, FERDINAND, born at Leimen, near Heidelberg, in 1839, still living, 1889. Violoncellist and dramatic composer, mostly self-taught; afterwards, as violoncellist of the court orchestra at Mannheim, pupil of Hetsch in theory. Since 1868 he has been music director of the court theatre at Mannheim. Works—Operas: *Die gefährliche Nachbarschaft*, given at Mannheim, June, 1868; *Dornröschen*, ib., March 18, 1873; *Aschenbrödel*, ib., July 7, 1878; *Murillo*, three acts, Mannheim, 1887, rewritten and given, ib., Sept. 16, 1888.—Fétis, *Supplément*, ii. 73; Mendel; Riemann.

LANGERT, AUGUST, born at Coburg in 1830, still living, 1889. Dramatic composer, from 1860 Kapellmeister at the theatres of Coburg, Mannheim (1865), Basel (1867), and Trieste (1868); then lived at Coburg, Paris, and Berlin; became in 1872 instruc-

## LANGHANS

tor at the Conservatoire in Geneva and in 1873 Hof-Kapellmeister at Gotha. Works — Operas: *Die Jungfrau von Orleans*, given at Coburg, 1861; *Des Sängers Fluch*, ib., 1863; *Doña Maria*, *Infantiu von Spanien*, *Durnstadt*, 1866; *Die Fabier*, Coburg, 1866, Berlin, 1868; *Dornröschen*, Leipsic, 1871; *Jean Cavalier*, Coburg, 1880; rewritten, and given as *Die Camisarden*, ib., Dec. 15, 1887.—Fétis; Mendel; Riemann.

LANGHANS, WILHELM, born in Hamburg, Sept. 21, 1832, still living, 1889. Violinist and writer on music. While at the Johanneum, Hamburg, he was taught music, then studied in 1849–52 under David and Richter at the Conservatorium in Leipsic, and was admitted to the orchestra of the Gewandhaus and the theatre. He went repeatedly to Paris, to study under Alard; was *Konzertmeister* in Düsseldorf in 1857–60, appeared at concerts in Hamburg, 1860, in Paris, 1863, and in 1869 at Heidelberg, where he was made Doctor by the university. In 1871 he settled in Berlin, devoting himself to teaching, composition, and musical criticism. In 1874 he was appointed professor of the history of music at the *Neue Akademie der Tonkunst*, and in 1881 at Scharwenka's new Conservatorium. Honorary member of the Musical Academies, Florence (1878), and Rome (1887). Works: *Quartet for strings* (prize, 1864, by the *Società del Quartetto* in Florence); 20 études for violin; *Sonata for violin*; *Duo for violin and piano-forte*; *Two sonatinas for piano-forte*; *Pargra*, a collection of songs. He published *Die Geschichte der Musik des 17, 18, und 19 Jahrhunderts* (1882–86), as a sequel to the history of music by Ambros.—Fétis; Mendel; Riemann.

LANGLÉ, HONORÉ FRANÇOIS MARIE, born at Monaco in 1741, died at Villiers-le-Bel, near Paris, Sept. 20, 1807. Pupil of Caffaro at the Conservatorio della Pietà in Naples; was music director at Genoa, and in 1768 went to Paris, where he devoted himself to teaching and composition. He was teacher in the *École Royale*

de Chant et de Déclamation in 1784–91, and librarian and professor of harmony at the Paris Conservatoire. Works — Operas: *Oreste et Tyndare* (1783); *Antiochus et Stratonice*, given at Versailles, 1786; *Corisandre*, *Académie Royale de Musique*, 1791; *Soliman et Éronime*, ou *Mahomet II.*, (1792); *La mort de Lavoisier* (1794); *Le choix d'Alcide* (1801); *Médée*; *Lanberge des volontaires*; *Tancrède*; *Les vengeances*. Cantatas; *Motets*; *Monologues of Alcide*, of *Sapho*, and of *Circé*; 6 symphonies. Theoretical works: *Traité d'harmonie et de la modulation* (Paris, 1797); *Traité de la basse sous le chant* (ib., 1798); *Nouvelle méthode pour chiffrer les accords* (ib., 1801); *Traité de la fugue* (ib., 1805).—Fétis; Riemann; Mendel; Gerber; Schilling.

LANGUE, GEME, duet in E minor, for soprano and alto, by Handel, No. 13 of the *Chamber Duets* (*Händelgesellschaft*, vol. 32B). Published separately, with additional accompaniments by Robert Franz (Leipsic, Kistner).

LANIÈRE (Lanier, Lanieri), NICHOLAS,



born in Italy about 1588, died in London in 1665–1670. Son of Jerome Lanieri, who emigrated from Italy to England. His name first appears as a composer and

singer in a masque performed in 1614 at the English court. He wrote the music for a masque by Ben Jonson, played in 1617, and in it first introduced the recitative style into English compositions. He was also an expert in painting and engraving, and was sent by Charles I. to Italy in 1625, and again in 1627, to buy pictures. In 1626 he was appointed Master of the King's Musick, and in 1636 first marshal of the corporation of musicians; lost both the appointments during the Revolution, and regained them on



the accession of Charles II. Works: Music for masques; Pastoral on the birth of Prince Charles; Funeral hymn for Charles I.; New Year's Songs. Songs and other pieces by him are in the British Museum MSS., and in the collections, Select Musick Ayres and Dialogues (1653, 1659); The Musical Companion (1667); The Treasury of Musick (1669); and Choice Ayres and Songs (1685).—Fétis; Riemann; Granger, Biogr. History of England, ii. 107; Burney, Hist. of Music, ii. 346; Hawkins, do., iii. 380.

**LANNER, JOSEPH (FRANZ KARL)**, born in Vienna, April 12, 1801, died at Oberdöbling, near Vienna, April 14, 1843. Composer of dance music, self-taught on the violin and in composition; played at first in an amateur quartet, in which Strauss, his future rival, supplied the viola, and which gradually assumed the proportions of a full orchestra, being much in demand in places of amusement; he conducted the court balls alternately with Strauss. He was appointed Kapellmeister of the 2d Bürger regiment. He created the modern Vienna waltz, which formerly had been only a short piece of dance music. Works: A symphony; Overtures; Galops; Quadrilles; Marches; Polkas; Waltzes. Other compositions, in all about 210.—Wurzbach, xiv., 134; Allgem. d. Biogr., xvii. 698; Mendel; Fétis.

**LANNOY, ÉDOUARD, Baron DE**, born in Brussels, Dec. 3, 1787, died in Vienna, March 29, 1853. Dramatic composer and writer on music; began his studies at Gratz, Styria, whither his parents had emigrated; returned to Brussels in 1801, continued his studies at the Lycée there, then in Paris, becoming proficient in jurisprudence, philosophy, mathematics, philology, on several musical instruments, and in composition.



He returned to Styria in 1806, and from 1813 lived alternately there and in Vienna, where he was director of the Conservatorium in 1830-35. Works—Operas: Margaretha, oder die Räuber, given in Gratz, 1814, Vienna, 1819; Die Morlaken, Gratz, 1817; Libussa, Brünn, 1819. Melodramas: Ein Uhr, Vienna, 1822; Käty, ib., 1827; Der Mörder; Emmy Teels; Die beiden Galleerenselaven; Der Löwe von Florenz; Der schwarze Aba, all represented, in 1823-30, on different stages in Vienna and Germany. Music to the drama Czar Iwan; 2 symphonies; Overtures; Solos for various instruments, with orchestra; Quintet for pianoforte and wind instruments; Grand trio for pianoforte, clarinet, and violoncello; Sonatas for pianoforte and violin; Sonatas, rondos, variations, and other pieces for pianoforte.—Fétis; Mendel; Schilling; Wurzbach.

**LANZELOT (Launcelot)**, heroic opera, in three acts, by Reinhold L. Herman, written in 1880, in MS. The introduction and some scenes from this opera were given at the Liederkranz concert, Steinway Hall, New York, April 22, 1888.

**LANZI, PETRONIO**, born in Bologna, Italy, first half of the 18th century. Church composer, pupil of Predieri; was maestro di cappella in his native city, and twice president of the Accademia Filarmonica. In honour of his second election, in 1770, a mass of his composition was performed in the Church of S. Giovanni in Monte, which was highly commended by Burney in his musical journey in Italy. No other works by him are known.—Fétis; Mendel; Schilling.

**LAPICIDA, ERASMUS**, born in the second half of the 15th century. Church composer, well known in his time, as he was often called Rasmus simply, or his name indicated only by the initials E. L. Neither the land of his birth nor anything of his life is known; his name is evidently latinized from stonecutter. His compositions are to be found in Petrucci's Motetti B (1503), Frottole (1507), Motetti a quattro

voici (1507), and Lamentazioni (1506); in Petrejus's Auszug guter alter und neuer deutscher Liedlein (1539); in G. Rhaw's Symphonie jucunde (1538), etc.—Fétis; Ricmann.

LAPIS, SANTO, born in Bologna, Italy, beginning of the 18th century, died after 1762 (?). Dramatic composer; lived mostly in Venice, teaching the mandolin and singing; went, about 1762, to Amsterdam in quest of a permanent situation, but after a short absence went back to Italy. Works: *La generosità di Tiberio*, opera, given in Venice, 1729; *La fede in cemento*, do., ib., 1730; 6 trios for violin and flute; 6 duets for voices, and 2 collections of French chansons.—Fétis; Mendel; Gerber; Schilling.

LAPPE, PAUL, dramatic composer, member of the ducal orchestra at Schwerin, about 1840. Works: *Die Obotriten*, opera, given at the court theatre of Schwerin, 1840; *Petermännchen*, comic opera, ib., 1841; *Overtures; Entr'actes* for dramas; *Ballet music; Symphonies; Concert-pieces* for various instruments; *Songs*.—Fétis; Mendel.

LAPPI, PIETRO, Italian church composer of the 17th century, born in Florence. In 1601 he was maestro di cappella of S. M. delle Grazie, Brescia. Works: *Masses* for 8 voices (Venice, 1601-7); *Masses* for 3-5 choruses (ib., 1616); *Litanie della Madonna* for 4-8 voices; *Salmi concertati* for 5 voices (ib., 1600); *Sacrae melodie* (Frankfort, 1621; Antwerp, 1622); *Rosarium musicale*, containing a magnificent, a mass, *Te Deum*, psalms, and litanies for 2 and 3 choruses (Venice, 1639).—Fétis; Mendel; Gerber; Schilling.

LARA, overture in E minor, on Byron's poem, by Johann H. Beck, first performed in Boston, Massachusetts, June 30 and July 2, 1886. Not published.

LARGO AL FACTOTUM. See *Il Barbiere di Siviglia*.

LA RIVEDRÀ NELL' ESTASI. See *Il Ballo in Maschera*.

LARUE (La Rue), PIERRE (Pierchon) DE, born in Picardy, lived in the latter part of the 15th and early part of the 16th century. He is sometimes designated by the Latin name Petrus Platensis, and by the Italians is called Piercon, Pierzon, Perisone, and Pierazon de la Ruellien. He was a contemporary of Josquin Després, and a pupil of Okeghem. In 1492-1510 he was a singer of the chapel at the court of Burgundy, in 1501 he held a prebend at Courtrai, and later another in the Church of Saint-Aubin of Namur, which he resigned in 1510. Fétis supposes that he then became a canon of some collegiate church until his death. He appears to have been in high favour with Margaret of Austria, who had some of his compositions embodied in sumptuous manuscripts. He was a master of musical knowledge, and his works show a deep and earnest spirit. Works: 5 masses, printed by Petrucci in 1513 and entitled, *Beate Virginis, Puer nobis est, Sexti toni, ut, fa, L'homme armé*, and *Nunquam fuit pœna major*; A mass, *De Sancto Antonio*, in Petrucci's *Missæ diversorum* (1508); *Ave Maria*, and *O salutaris hostia*, in *Liber quindecim missarum* (Rome, 1516); *Cum jocunditate, O gloriosa*, and *De Sancto Antonio*, in *Missæ tredecim* (Nuremberg, 1539); *Tous les regrets*, in *Liber quindecim missarum* (ib., 1538); A mass in Petrucci's *Missæ Antonii de Fevin* (1515). The following are in manuscript: A beautiful volume in the Brussels Library, containing seven masses, *De conceptione Virginis Marie, Ista est speciosa, De doloribus, Paschale, Ave sanctissima Maria, De sancta cruce*, and *De feria*; a volume in the archives of Mehlhin, containing *Fors seculment, Resurrexit, Sine nomine, De sancta cruce, Super alleluia*; a manuscript in the Brussels Library with two *De septem doloribus*, one being like that in the first manuscript mentioned, and a *Stabat Mater dolorosa*; a manuscript in the Papal Chapel in Rome with two masses, *L'amour de moy*, and *O gloriosa Margarita*; in the Munich

Library two masses, Cum iunctitate, and Pro defunctis, besides a Credo, 5 Salve Regina, and several songs, altogether 29 different masses being known; Motets; Salve Regina in Petrucci's Motetti della Corona (Venice, 1505); Lauda anima mea Dominum, in Nuremberg collection (1564); Songs in Petrucci's Harmonica musices Odhecaton (Venice, 1501), and in Rhaw's Bicinia (1545); and Madrigali a quattro voci mutate, under the name of Perisone (Venice, 1544).—Fétis; Riemann; Mendel; Ambros, Geschichte der Musik, iii. 234.

LARUETTE, JEAN LOUIS, born at Toulouse, March 27, 1731, died there, January, 1792. Dramatic composer, and in 1752-79 actor at the Opéra Comique and the Comédie Italienne, Paris. He passed the last years of his life in his native city. Works—Operas: Le docteur Sangrado, given at the Opéra Comique, 1758; L'heureux déguisement, Théâtre de la Foire Saint-Laurent, 1758; Le médecin de l'amour, ib., 1758; L'ivrogne corrigé, ib., 1759; Cendrillon, Opéra Comique, 1759; Le dépit généreux, Comédie Italienne, 1761; Le Gui de Chêne, ib., 1763; Les deux compères, ib., 1772; La fausse aventurière (with other composers?), Opéra Comique, 1757.—Fétis; do., Supplément, ii. 76; Mendel.

LASCEUX, GUILLAUME, born at Poissy (Seine-et-Oise), France, Feb. 3, 1740, died in Paris, 1829. Organist; studied in his native town, and became organist at Chevreuse at the age of eighteen. In 1762 he went to Paris, where for five years he was a pupil of Noblet, and in 1769 became organist in the Churches of Saint-Étienne du Mont and the Séminaire de Saint-Magloire. Later he succeeded his teacher Noblet as organist in the Churches des Mathurins and of the Collège de Navarre. Works: 3 opéras-comiques, given in several theatres in Paris, 1789; Messe solennelle with orchestra, performed in Saint-Gervais, 1804; 2 masses; Te Deum; Suite de Noël variés; Hymnes de l'office de la Fête-Dieu, for organ; 3 quartets for piano-

forte and strings; 2 collections of sonatas for pianoforte; Method for the organ.—Fétis; Mendel; Schilling.

LASCIA CH' IO PIANGA, soprano aria of Almirena, in F major, with accompaniment of 2 oboes, strings complete, and continuo, in Handel's *Radamisto*, Act II., Scene 4. Meyerbeer's additional accompaniments to this air introduce some ungrammatical harmony, quite unauthorized by the original score.

LASSEN, EDUARD, born in Copenhagen, April 13, 1830, still living, 1889. Dramatic composer; entered the Brussels Conservatoire in 1842, received first prize for pianoforte playing in 1844, for harmony in 1847, later the second composition prize, and in 1851 the grand government prize. He then travelled through Germany and Italy, and spent some time in Rome. In 1858 he was appointed court music director in Weimar, and on the retirement of Liszt, in 1861, succeeded him as Hof-Kapellmeister. He produced there *Tristan und Isolde* in 1874, when only the Munich Theatre had dared to represent it. He is an eminent conductor, and to his efforts is due much of the high position Weimar holds in the musical world. Works—Operas: Landgraf Ludwigs Brantfahrt, given in Weimar, 1857; Frauenlob, ib., 1860; Le captif, Brussels, 1865, and in German at Weimar, 1868; Music to Oedipus in Kolonos, Weimar, 1874, to Faust, ib., 1876, to Hebbel's Nibelungen, and to a play



*E. Lassen*

by Calderon; 2 symphonies; Overtures; Te Deum, for chorus and orchestra; Can-

tatas; Choruses for male voices, and many songs.—Fétis; do., Supplément, ii. 78; Mendel; Riemann.

**LASSER, JOHANN BAPTIST**, born at Steinkirchen, Nether Austria, Aug. 12, 1751, died at Munich, Oct. 21, 1805. Dramatic composer; studied first in Linz, then in Vienna, where he stayed several years, teaching music. Having become an excellent singer, he devoted himself to the stage in 1782, acted in different Austrian towns, and was called to Munich in 1791 as court singer. Works—Operas: *Das wüthende Heer*, given in Munich about 1792; *Die glückliche Maskerade*, ib., 1791; *Der Kapellmeister*, ib., about 1810; *Die kluge Wittve*, ib., 1792; *Die unruhige Nacht*, ib., 1792; *Die Modelhändlerin*, ib., 1795; *Der Jude*; *Cora und Alonzo*, ib., about the end of the 18th century; *Die Huldigung der Treue*, prelude, ib., 1791. Masses, and other church music. He was author also of a vocal method.—Fétis; Mendel; Schilling; Gerber.

**LASSO, FERDINAND DI**, the elder, born in Munich in 1562, died there, Aug. 27, 1609. Church composer, son and pupil of Orlando Lasso, and pupil of Tosta, whom he succeeded, in 1603, as Kapellmeister at the Bavarian court. Works: *Magnificat*; *Cantiones sacræ suavissimæ*, a collection of motets (1587).—Fétis; Mendel; Schilling.

**LASSO, FERDINAND DI**, the younger, born in Munich about 1590, died, 1636. Church composer, son and pupil of Ferdinand the elder. He was sent to Rome, in 1609, by the Elector of Bavaria, to complete his studies, and returned in 1616 to succeed his father as Kapellmeister, but was dismissed for unknown reasons, receiving at the same time a government appointment. Works: 2 masses for 10 voices; do. for 3 choirs; *Stabat Mater* for 2 choirs; *Motets*, *Misereres*, *Magnificats* for 8-16 voices; 2 *Te Deum* for 4 choirs; *Litanies*; *Psalms*, etc.—Fétis; Mendel; Schilling.

**LASSO, ORLANDO** (real name Roland Delattre, but variously given as Roland de Laitre, Orland de Lassus, Roland Lassus, Orlandus Lassus, Orlando di Lasso, etc.), born at Mons, in the Hainault, in 1520, died in Munich, June 15, 1594. He was a choir-boy at the Church



of Saint-Nicolas at Mons, and is said to have been kidnapped three times on account of his beautiful voice. In 1532 he accompanied Ferdinand de Gouzaga, Viceroy of Sicily, to Milan, and thence to Sicily. In 1538 he went to Naples, where he spent about three years in the service of the Marchese della Terza. In 1541 he was received into the household of the Cardinal Archbishop of Florence, then living in Rome; he staid six months in the cardinal's palace, and then was appointed *maestro di cappella* at the Basilica of S. Giovanni in Laterano, although only twenty-one years old. He held this post until 1548. Returning to Mons, he found that all his near relatives were dead, so he set out for England about 1554, in company with an Italian nobleman, Giulio Cesare Brancaccio, who introduced him to Cardinal Pole, in whose honour he wrote some music (Grove, ii. 94); then he probably visited France, but did not get as far as Paris, and settled before the end of 1554 in Antwerp, where he lived for two years in the most brilliant and cultivated society. In 1557 he was invited to Munich by Albert V. of Bavaria, whose famous "Kapelle" he entered. In 1558 he married Regina Weckinger, maid of honour at the ducal court. From this union sprang four sons, Ferdinand, Rudolph, Johannes, Ernst (of whom the first two became musicians of some note), and two daughters, Anna and Regina; the latter was married to Johann d'Ach, the distinguished court-painter of Emperor Rudolph II. In 1562

he was appointed ducal Kapellmeister; in the autumn he made a brief visit to Venice to see about having some compositions published by Gardano, and went also to Antwerp, partly on similar business, but mainly to engage the best musicians he could find for the Munich Kapelle. On Dec. 7, 1570, the Emperor Maximilian II. granted him letters of nobility at the Reichstag at Speier (a fac-simile copy of the grant is in Brussels, Bibl. de Bourgogne, 14,405). Soon afterwards he went to Paris, where he excited the wildest admiration, and was loaded with gifts by Charles IX. The legend that he wrote his Penitential Psalms, his most famous if not his greatest work, by order of Charles, to help that king to expiate the Saint Bartholomew massacre (1572) and bring peace to the royal conscience, has no foundation. The Psalms were all written at Munich before 1565. It is true, however, that Charles IX. engaged him as *maitre de chapelle* in 1574; the negotiations were all concluded, but the king's death prevented their going into effect. In the same year Pope Gregory XIII. made him a Knight of the Golden Spur. Lasso spent the rest of his life in Munich, affluent, esteemed by all, and working as few men have worked. The number of his compositions is estimated at more than two thousand. As he was untiring also in his superintendence of the ducal Kapelle, the strain proved too severe, and shortly before his death he fell into a piteous condition of nervous prostration and almost imbecility. Orlando Lasso was the greatest of all the great composers of Netherlandish extraction; together with Giovanni Gabrieli and Palestrina, he represents the highest development of the great epoch of strict single counterpoint. His portrait, in the MS. copy of the Penitential Psalms in the Munich Royal State Library, is reproduced in Grove's Dictionary.

Published works. I. Masses: *Missarum quatuor vocum liber primus*, Venice, Gardane, 1545; 1 Mass (In te, domine, speravi,

6 voc.), in *Liber missarum quatuor, etc.*, ib., Gardano, 1566; 1 Mass, 6 voc. (Congratulamini), and two, 5 voc. (Domine secundum actum meum, and Susan' un iour), in *Præstantissimorum divinæ musices auctorum misse decem*, Louvain, Phalesius, 1570; 6 Masses, 5 voc., in *Misse aliquot quinque vocum* (part of the *Patrocinium musices*), Munich, Adam Berg, 1574; *Liber missarum quatuor et quinque vocum*, Nuremberg, 1581; *Misse cum cantico Beate Marie octo modis musicis*, Paris, R. Ballard, 1583; *Misse decem cum quatuor vocibus*, Venice, Gardano, 1588; 3 Masses in Orlandi Lassi . . . misse, etc., liber primus, Milan, heirs of Simone Tini, 1588; *Misse aliquot quinque vocum* (2d vol. of masses in *Patrocinium musices*), Munich, Adam Berg, 1589; 2 Masses (*Sexti toni*, 5 voc., and *Ad placitum*, 4 voc.) in *Selectissimarum missarum flores, etc.*, Antwerp, Phalesius, 1599; 3 Masses, 5 voc., with continuo (*Octavi toni*, *Syodus ex claro sexti toni*, and *Officium defunctorum*), in *Joannes Donfrid's Corolla musica, missarum xxxvii.*, etc., Strasburg, heirs of Lazarus Zetzner, 1599; *Lassi (Orlandi) Belge, musicorum Orphei* . . . *Misse posthumæ sex, etc.* (edited by his son Rudolph), Munich, Nicolaus Henricus, 1610.

II. Magnificat: *Magnificat octo tonorum, quatuor, quinque et sex vocum*, Nuremberg, 1567; *Magnificat octo tonorum, quinque et sex vocum*, ib., 1572; *Octo cantica divinæ Mariæ Virginis, que vulgo Magnificat appellantur, secundum singulos octo tonorum quaternis vocibus*, Munich, 1573 (second edition of the same, Paris, Le Roy & Ballard, 1581); *Magnificat aliquot 4, 5, 6 et 8 vocum* (part of *Patrocinium musices*), Munich, Adam Berg, 1576; *Lassi sereniss.* . . . *cantica sacra* . . . *sex et octo vocibus*, ib., Adam Berg, 1585; *Magnificat 4, 5 et 6 vocibus ad imitationem cantilenarum, etc.*, ib., ib., 1587; *Magnificat octo tonorum, . . . quatuor vocum*, Milan, heirs of Simone Tini; *Magnificat octo tonorum 4, 5 et 6 vocum*, Augsburg, 1601; *Lassi (Orlandi)* . . . *centum Magnificat, etc.* (5, 6, 7, 8,

10 voc.), edited by his son Rudolph, Munich, 1619.

III. Psalms and litanies: 1 Psalm, 5 voc., in *Beati omnes*, *Psalmus exxvii. Davidis* . . . a variis, iisdemque præstantissimis musicæ artificibus, etc., Nuremberg, Ulrich Neuber, 1569; 1 Psalm (*Lactatus sum*, 3 voc.), in *Premier livre du meslange des Pseaumes et Cantiques*, etc. [no name] 1577; 2 Psalms, 3 voc. (*Beati omnes*, and *Domine non est exaltatum*), in *Second livre*, id., etc., 1577; *Lassi* . . . *Psalmi Davidici pœnitentiales* . . . *His accessit Psalmus, "Laudate Dominum de cœlis,"* quinque vocum, Munich, Adam Berg, 1584; *Psalmi sacri*, 3 vocum, Munich, 1588 (the same, with German text, Zürich, 1594); 12 Litanies (4-9 voc.) in *Thesaurus Litaniarum*, etc., Munich, Adam Berg, 1596; *Cinquante Pseaumes de David, avec la musique à cinq parties d'Orlande de Lasso*, etc., Heidelberg, Jérôme Commelin, 1597.

IV. Lamentations and lessons: *Sacræ lectiones novem ex propheta Job*, quatuor vocum, in officii defunctorum cantari solita, etc., Venice, Gardano, 1565 (other editions with changes in title: Lyons, 1566; Nuremberg, Gerlach, 1567; Louvain, 1572; Munich, Adam Berg, 1582; Nuremberg, 1597); *Passio*, 5 vocum. *Item lectiones Job, et lectiones matutine de Nativ.*, 4 vocum, Munich, Adam Berg, 1575; *Lassi* . . . *Hieremiæ prophete lamentationes*, etc., ib., ib., 1585; *Jeremiæ prophete devotissimæ lamentationes cum passione Domini* . . . quinque vocum, Paris, Le Roy & Ballard, 1586 (reprint of the above-mentioned); *Moduli quatuor et octo vocum partim a queritationibus Job, partim et psalm. Davidis et aliis scripture locis descripti*, Orlando Lasso auctore, La Rochelle, P. Haultin, 1576 (2d edition, Paris, Le Roy & Ballard, 1587); *Le Lagrime di S. Pietro descritte del Signor Luigi Tansillo* (with portrait of Lasso, ætat. 62), Munich, Adam Berg, 1595.

V. Motets—Original collections: *Il primo libro de' Motetti di Orlando di Lasso*,

Venice, Gardane, 1545; *Il primo libro de' motetti a 5 e 6 voci*, etc., Antwerp, Jean Laet, 1536 (possibly a 2d ed. of the preceding); *Sacræ cantiones* (vulgo moteta appellatæ), 5 et 6 vocum, liber secundus, Venice, Rampazetto, 1560 [2d ed., ib., 1562]; *Sacræ cantiones quinque vocum cum viva voce tum omnis generis instrumentis cantatu commodissime*, Nuremberg, 1562 (contains 25 motets) [2d ed. of do., Venice, Gardano, 1565]; do., liber secundus, 5 et 6 vocum, Venice, Gardano, 1565 [another ed. of Books I. and II., Venice, Scotto, 1565]; *Sacræ cantiones* (vulgo moteta appellatæ), 5 et 6 vocum, liber tertius, Venice, Gardano, 1566 (contains 30 motets); do., 6 et 8 vocum, liber quartus, ib., ib., 1566 [2d ed., ib., 1569; 3d ed., ib., 1586]; *Lassi* . . . *selectiorum aliquot cantionum sacrorum sex vocum fasciculus adjunctis in fine tribus dialogis octo vocum*, etc., Munich, Adam Berg, 1570 (this is the 5th book of motets, containing 20); *Sesto libro de' Motetti a cinque voci*, Venice, Claudio Merulo, 1569 [another ed., with title *Moduli quinque vocibus*, etc., Paris, Le Roy & Ballard, 1571. This firm published also Books I., II., and III., 5 voc., 1571; *Moduli quatuor et octo vocum*, 1572; *Moduli sex, septem et duodecim vocum*, 1573. Book VI., 5 voc., was also published in Munich, 1571]; *Cantionum quos motetos vocant opus novum*, etc. (Part I. of *Patrocinium musicæ*), Munich, Adam Berg, 1573 [another ed., with title, *Il settimo libro di motetti del Orlando di Lasso*, a cinque voci, Venice, 1585]; *Novæ aliquot ad duas voces cantiones suavissimæ*, Munich, Adam Berg, 1577 [another ed., with title, *Moduli duarum vocum*, etc., Paris, Le Roy & Ballard, 1578]; *Lassi* . . . *Motetta sex vocum*, Munich, Adam Berg, 1582; *Lassi* . . . *Sacræ Cantiones, quinque vocum*, ib., ib., 1582 (these last two form one collection; Fétis is in doubt whether it is the 8th book of motets, or a compilation); *Lassi* . . . *sacræ cantiones* . . . quatuor vocum, Munich, Adam Berg, 1585 [2d ed., with

title, *Sacrarum cantionum moduli quatuor vocibus contexti*. Auctore Orlando Lassusio, Paris, Le Roy & Ballard, 1586] (8th or 9th book of motets); *Sacre cantiones quinque vocum*, etc., Munich, Adam Berg, 1587 (9th or 10th book of motets); *Cantiones sacre sex vocum*, quas vulgo motectas vocant . . . tum vivæ vocis, tum omnivario instrumentorum concentui accomodate, etc., Gratz, Georg Widmanstadt, 1594. The following, nearly complete, compiled edition is of importance: *Magnum opus musicum Orlandi di Lasso* . . . complectens omnes cantiones quas vulgo motetas vocant, tam antea editas quam haetenus nondum publicatas, 2, 3, 4, 5, 6, 7, 8, 10, 12 vocum. A Ferdinando . . . et Rudolpho . . . auctoris filiiis, summo studio collectum, et impensis eorundem typis mandatum, Munich, N. Henricus, 1604, 6 vols. (contains 516 motets); *In magni illust. . . . Orlandi de Lasso magnum opus musicum*, Bassus ad organum . . . Septima pars, Würzburg, J. Volamari, 1625.

VI. Madrigals and chansons—Original collections: *Il primo libro de' madrigali a cinque voci*, Venice, Gardane, 1555; *Il secondo libro do.*, ib., Gardano, 1559 [another ed. of 1st and 2d books, ib., Scoto, 1559; 2d ed. of 2d book, Scoto, 1562; other eds., Gardano, 1566-68-70]; *Di Madrigali a quattro voci il secondo libro*, Rome, Antonio Barré, 1562 [reprinted, Venice, 1569-73]; *Il terzo libro de' Madrigali del eccellentissimo Orlando di Lasso a quattro voci*, Venice, Gardano, 1564; *Il libro terzo de' Madrigali a cinque voci*, ib., ib., 1566; *De' Madrigali dell' ottimo Orlando di Lasso a cinque voci il quarto libro*, Venice, Gardano, 1567; *Il quinto libro de' Madrigali a 4 voci*, del Orlando di Lasso, Venice, 1587; *Il sesto libro de' Madrigali a 4 e 5 voci*, di Orlando di Lasso, ib., 1588; *Libro di Villanelle, moresche ed altre canzoni a 4, 5, 6 ed 8 voci*, Paris, Le Roy & Ballard (no date) [reprinted, Antwerp, 1582]; *Le quatorzième livre à quatre parties*

contenant . . . par Rolando de Lassus, Antwerp, Tylman Susato, 1555; Lassus . . . *Nouvelles chansons à quatre parties* . . . Le premier livre, Antwerp, Jean Laet, 1566; Lassus, le second livre des nouvelles chansons tant à quatre comme à cinq parties, ib., ib., 1566; Tiers livre des chansons à quatre, cinq et six parties, etc., Louvain, Phalesius, 1566; Le quart livre des chansons, etc., Antwerp, Jean Laet, 1564 [another ed., with the title *Quatriesme livre des chansons*, etc., Louvain, Phalesius, 1564]; *Livre de chansons nouvelles a cinq parties*, avec deux dialogues à huit, Paris, 1571 [2d ed., with the title *Livre v. de chansons nouvelles à 5 parties*, avec deux dialogues, Louvain, Phalesius, 1572; 3d ed., Paris, Ballard, 1599]; *Moduli duobus vel tribus vocibus*, auctore Orlando de Lasso, lib. i., Munich, 1582; *Cantiones elegiacæ suavissime duobus vocibus*, lib. ii., Antwerp, 1598; *Orlandi di Lasso propheticæ Sibyllarum quatuor vocibus chromatico more*, etc., Augsburg, Georg Willer, 1600; Lassus . . . *Nouvelles chansons allemandes à cinq voix*, etc., Munich, Adam Berg, 1567; do., Part II. (title in German), ib., ib., 1573; do., Part III., ib., ib., 1576; *Teutsche und französische Gesäng mit 6 Stimmen*, ib., ib., 1590; *Etliche ausserlesene . . . Liedlein 4 Stimmen*, etc. (contains 30 chansons), ib., ib., 1582; *Sex cantiones latine*, quatuor, adjuncto dialogo octo vocum, ib., ib., 1573 [different copies of this ed. have title and text in French, German, or Italian]; *Neue teutsche Liedlein mit fünf Stimmen . . . I, II, III Theil*, ib., ib., 1567-76; *Neue teutsche und etliche französische Gesäng mit sechs Stimmen*, ib., ib., 1590 (5th book of chansons). For reprinted editions and compilations of Motets, Madrigals, and Chansons, and for miscellaneous collections that contain such works by Lasso together with those of other composers, see Fétis; Eitner's *Bibliographie der Musik-Sammelwerke des xvi. und xvii. Jahrh.*; and Eitner's *Chronolog. Verzeichniss*.

VII. Modern editions in score: Psalmos VII. penitentiales modis musicis adaptavit Orlandus de Lassus, etc. (edited by S. W. Dehn), Berlin, Crantz, 1835; Regina cœli (4 voc.), Salve Regina (4 voc.), Angelus ad pastores (5 voc.), Miserere (5 and 6 voc.), in Rochlitz, vol. i., Mainz, Schott, 1838; Psalm xxxiii. (5 voc.), Motet, Quo properas (10 voc.), Magnificat (5 voc.), Berlin, Schlesinger; Confirma hoc Deus (6 voc.), Berlin, Guttentag; Six German chansons (4 voc.) and one dialogue (8 voc.) in Dehn's Sammlung alter Musik, etc., Berlin, Crantz; Twelve motets (4, 5, 6, 7 and 8 voc.) in Commer's Collectio operum Musicorum Batavorum seculi xvi., vols. vii. and viii., Mainz, Schott; Twenty motets (4 voc.) in Proske's Musica Divina, etc., Ratisbon, 1855; Mass, Qual donna attende (5 voc.) in Proske's Selectus novus missarum, etc., vol.

*Orlando Lasso*

i., Ratisbon, 1856; Mass, Or sus à coup (4 voc.), edited by Ferrenberg, Cologne, Heberle, 1847; Six unpublished masses, edited by Commer, Berlin, 1860.—H. Delmotte, Notice géographique sur Roland de Lattre, etc. (Valenciennes, Prignet, 1836); The same translated into German by Dehn (Berlin); Ambros, iii. 332-346; Mus. Wochenblatt (1871), No. 17; Monatsh. f. Musikgesch., vi. 107; Robert Eitner, Chronologisches Verzeichniss der Druckwerke des O. di L. (Berlin, 1874); Fétis; Grove.

LASSO, RUDOLPH DI, born in Munich about 1564, died there in 1625. Church composer, son and pupil of Orlando Lasso; from 1587 organist and instructor of singing and composition at the court chapel in Munich. He succeeded his brother Ferdinand, in 1609, as Kapellmeister there. Works: Cationes sacre, for 4 voices (1606); Circus symphonicus (1609); Moduli sacri ad sacrum convivium, for 2-6 voices (1614); Virginalia eucharistica, for 4 voices (1616); Alphabetum Marianum (1621); 3 masses; 3 Magnificats.—Fétis; Mendel; Schilling.

LASST UNS SINGEN VON DER GNADE, arioso of Paulus in F major, in Mendelssohn's *Paulus*, Part II. (No. 27).

LA STESSA, LA STESSISSIMA, ten variations for the pianoforte, in B-flat, by Beethoven, on the duet of the same title in Salieri's opera of Falstaff, which was first represented in Vienna, Jan. 3, 1799. It is dedicated to Mlle la Comtesse Babette de Keglivics, and was composed in 1799. Published by Artaria & Co. (Vienna, 1799); Breitkopf & Härtel, Beethoven Werke, Serie 17, No. 11.—Thayer, Verzeichniss, 31; Allgem. mus. Zeitg. (1799), 607.

LAST ROSE OF SUMMER, 'TIS THE, song by Thomas Moore, written to the tune "The Groves of Blarney," which is probably a variation of an older air, "The Young Man's Dream," composed in 1788-89 by R. A. Millikin, of Cork. Beethoven included this air among his Irische Lieder (No. 6). Mendelssohn wrote a Fantasia (op. 15) upon it, and Flotow used it for a motif in his opera *Martha*.—Grove, iv. 129.

LATILLA, GAETANO, born at Bari, Kingdom of Naples, in 1713, died at Naples soon after 1788. Dramatic composer, pupil of Domenico Gizzi; was second maestro di cappella at S. M. Maggiore, Rome, in 1738-41; in 1756 became chorus-master at the Conservatorio della Pietà, Venice, and succeeded Galuppi as second maestro di cappella at S. Marco in 1762-72. Works—Operas: *Li mariti a forza*, Naples, 1732; *Lo sposo senza moglie*, ib., 1736; *Il Gismondo*, ib., 1737; *Demofonte*, ib., 1738; *Orazio*, Rome, 1738; *La finta cameriera*, Naples, 1843; *La gara per la gloria*, Venice, 1844; *Madama Giana* (with Galuppi), ib.; *Il Barone di Vignalonga*, Naples, 1747; *Griselda*, Rome, 1747; *Amore in tarantola*, Venice, 1750; *La pastorella al soglio*, ib., 1751; *Gl' impostori*, 1751; *L' Opera in prova alla moda*, 1751; *L' isola d' amore*; *Urganostocar*, 1752; *L' Olimpiade*, 1752; *Amore artigiano*, 1761; *Alessandro nell' Indie*, 1753; *Merope*, 1763; *La giardiniera contessa*; *La commedia in commedia*; *Don Calascione*;



La buona figliuola creduta vedova, Venice, 1766; Antigone, Naples, 1775. *L'omnipotenza e la misericordia divina*, oratorio; *Masses*; *Psalms*; *Vocal music*.—Fétis; do., *Supplément*, ii. 78; Mendel; Schilling; Gerber; Burney, iv. 558.

LATOUB, JEAN, born in Paris in 1766, died there in 1840. Pianist; went at the beginning of the French Revolution to London, where he taught with success, and became pianist to the Prince of Wales, later George IV.; returned to Paris about 1830. Works: 5 duos for harp and pianoforte; 30 *divertissements* and *rondos* for pianoforte and violin, or flute; *Concerto militaire* for pianoforte; *Sonatas progressives*; 60 collections of variations, *divertissements*, and *caprices*; 25 duos, waltzes, and other dance music for pianoforte.—Fétis; Mendel; Schilling.

LATROBE, Rev. CHRISTIAN IGNATIUS, born at Fulneck, near Leeds, Yorkshire, England, Feb. 12, 1758, died at Fairfield, near Liverpool, May 6, 1836. He studied at the college of the United Brethren at Niesky, Upper Lusatia, in 1771, and on his return to England, after thirteen years, took orders in the same church, and became secretary to the Society for the Furtherance of the Gospel; in 1795 held a similar position to the United Moravian Brethren in England. Works: *Sonatas*; *Concertos*; *Variations*; *Dies ire* (1799); *The Dawn of Glory* (1803); *Anthem for the Jubilee of George III.* (1809); *Anthems* (1823); *Te Deum*, performed in York Cathedral; *Miserere*, Psalm LL; 6 airs on serious subjects, words by Cowper and Hannah More. He edited also *Moravian Hymn Tunes*; *Selection of Sacred Music* from the works of the most eminent composers of Germany and Italy (6 vols., 1806-25); *Anthems* by various composers (1811). His son, John Antes Latrobe (1792-1878), organist in Liverpool, composed anthems and other church music.—Mendel; Fétis.

LAUB, FERDINAND, born in Prague, Jan. 19, 1832, died at Gries, near Botzen,

Tyrol, March 17, 1875. Violin virtuoso, pupil of Mildner at the Conservatorium, Prague; was sent by the Grand Duke Stephan to Vienna in 1847, and later visited London and Paris. In 1853 he succeeded Joachim as *Conzertmeister* in Weimar; was instructor in Stern's Conservatorium, Berlin, in 1855-57, later *Conzertmeister* of the court orchestra there, and chamber virtuoso. In 1864 he made an extended concert tour with Carlotta Patti, the pianist Jaell, and the violoncellist Kellermann, and in 1866 became professor of violin at the Conservatorium in Moscow. His health was much broken, and the baths of Carlsbad afforded him only a temporary relief. He was one of the greatest of recent violinists. Works: *Elegy*; *Polonaise*; 2 collections of Czech songs; *Other violin music*.—Wurzbach; Mendel; Riemann; Fétis; do., *Supplément*, ii. 79.

LAUBENSONATE, *Sonata quasi una fantasia*, in C-sharp minor, by Beethoven, the second of the two sonatas which make op. 27. It was written about 1801, and is dedicated to the *Damigella Contessa Giulietta Guicciardi*. It is said to have received its name in Vienna from a tradition that the first movement was composed in a leafy alley (*Laubengang*). In England and in America it is sometimes called the *Moonlight Sonata*, a name derived from a remark made by Rellstab, who compared the first movement to a boat drifting on the Lake of Lucerne in the moonlight. It is one of the best loved of Beethoven's pianoforte works, but he professed to care more for the sonata in F-sharp minor, op. 78. I. *Adagio*; II. *Allegretto*; III. *Presto agitato*. The *Adagio* has been arranged to the *Kyrie eleison* with orchestra, by Bierey, to the same words with pianoforte by Otten, for voice and pianoforte with words by Griepenkerl (Leibrock, Brunswick), and for two violins by Hartmann. The *Allegretto* has been arranged for two violins, viola, and violoncello. The sonata was first published by Cappi (Vienna, 1802), Breitkopf & Här-

## LAUDA

tel), Beethoven Werke, Serie 16, No. 14.—Thayer, Verzeichniss, 45; Nottebohm, Verzeichniss, 30; Thayer, Beethoven, ii. 172; Lenz, Beethoven, Part II. 56; Lenz, Beethoven et ses trois styles, i. 219; Nohl, Beethoven, ii. 122; iii. 170; Marx, Beethoven, i. 130; Marx, Anleitung zum Vortrag Beethoven'scher Klavierwerke, 114; Berlioz, Voyage musicale en Allemagne, i. 362; Allgem. mus. Zeitg., iv. 650.

LAUDA SION, sequence sung after the gradual at High Mass on the Feast of Corpus Christi, to verses written by Saint Thomas Aquinas in 1261, chosen by Mendelssohn as the subject of a cantata for four solo voices, chorus, and orchestra, op. 73. Composed for the celebration of this feast by the Church of Saint-Martin in Liège, and performed there, June 11, 1846. I. Introduction with chorus, *Lauda Sion* (andante maestoso); II. Chorus, *Laudis thema specialis* (andante con moto); III. Soprano solo and chorus, *Sit laus plena* (sostenuto); IV. Quartet, *In hoc mensa* (andante); V. Chorus, *Docti sacris institutis* (grave); *Dogma datur Christianis* (andante con moto); VI. Soprano solo, *Caro cibus* (andante); VII. Solo and chorus, *Sumit unus*. Published by Schott (Mainz, 1847); Breitkopf & Härtel, Mendelssohn's Werke, Serie 14, No. 94. Palestrina left two settings of the *Lauda Sion*: First, for a double chorus of eight voices, first printed by Alessandro Gardano in Book III. of *Motets* for 5, 6, and 8 voices (Rome, 1575); Breitkopf & Härtel, Palestrina's Werke, vol. iii.; second, for a chorus of four voices, the MS. of which is in the library of the Collegio Romano, Rome; Breitkopf & Härtel, Palestrina's Werke, vol. vii.—Grove, ii. 103; Chorley, *Modern German Music*, ii. 320; Upton, *Standard Cantatas*, 265.

LAUDI, by Giovanni Animuccia, compiled for the use of the *Laudisti*—a religious confraternity organized in Florence in 1310. After Animuccia's death, Francesco Soto edited and published in 1588 a third volume of unacknowledged compositions

and in 1591 a fourth. The text was always written in Italian, and several ancient specimens have been attributed by Crescentini to St. Francis of Assisi. The words of Lorenzo de' Medici, Paliziano, Pulci, Bembo, Filicaja, Giambellari, Ludovico Martelli, and other eminent poets were employed. A MS. volume belonging to a company of *Laudisti* enrolled in 1336 is in the Magliabecchiana Library, Florence. The earliest printed collection is dated 1485. Serafino Razzi published a large collection in 1608, which was followed by many others. The oratorio is said to have been developed from the *Laudi Spirituali*.—Grove, ii. 105; Burney, ii. 325.

LAUDON, symphony in C, by Haydn, written in 1779. Subject, the hero Gideon, Freiherr von Laudon (or London). Published by Artaria (Vienna, 1779).—Pohl, Haydn, ii. 198.

LAUER-MÜNCHHOFEN, A., Freiherr VON, born, May 16, 1796, died in Berlin, Jan. 4, 1874. Amateur pianist and dramatic composer; studied music while an officer in the Prussian army; lived last in Berlin, having attained the grade of general. Works—Operas: *Rosa*, die Müllerin, given in Hamburg, 1829; *Der Orakelspruch*; Requiem, performed in Berlin, 1852; Quartets for strings; Pianoforte music, and songs.—Fétis; Mendel; Schilling.

LAUR, FERDINAND, born at Markdorf, on the Lake of Constance, Feb. 22, 1791, died (?). Vocal composer; was able, at the age of eighteen, to fill the post of instructor of music in a school at Gottstadt, canton Berne. In 1810–20 he held a similar position at Hofwyl; then was appointed professor of singing, first at the gymnasium, later also at the university in Basel. In 1824 he founded there a singing society, which he conducted still in 1858. Works: Choruses for church, for schools, and singing-clubs; Choruses for men's voices; Collection of duets for schools.—Fétis; Mendel; Schilling.

LAURENT DE RILLÉ, FRANÇOIS ANATOLE, born at Orléans, France, 1828,





still living, 1889. Dramatic composer, pupil of Comoghio and Elwart, in Paris; inspector of vocal instruction in the public schools of Paris. Works—Operas: Trilby, given in the Théâtre des Folies Nouvelles, 1858; Aimé pour lui-même, *ib.*, 1857; Bel-Boul, *ib.*, 1857; Le jugement de Paris, *ib.*, 1859; Achille à Scyros, *ib.*, 1857; Le moulin de Catherine, *ib.*, 1858; La demoiselle de la Hochetromblon, *ib.*, 1857; Le sultan Mysapouf, *ib.*, 1859; Frasquita, Bouffes Parisiens, 1859; Au fond du verre, Baden-Baden; Le Petit-Poucet, Athénée, 1868; Pattes blanches, Bouffes Parisiens, 1873; La liqueur d'or, Menus Plaisirs, 1873; Babilé, Bouffes Parisiens, 1873; La part à Dieu, published in the *Magazin des Demoiselles*; Cantate officielle, Opéra Comique, 1867. Five masses; Salut, vierge Marie, cantique for three female voices, with organ; More than one hundred choruses for the church, for schools, and singing-clubs.—Fétis, *Supplément*; Mendel, *Ergänz.*; Riemann.

LAURENTI, BARTOLOMEO GERONIMO, born in Bologna, Italy, in 1644, died there, Jan. 18, 1726. Violinist in the orchestra of the collegiate church Santa Petronia, Bologna, and one of the earliest members of the Philharmonic Academy established in Bologna in 1666. Works: Sonatas for violins and violoncello (Bologna, 1691); 6 concertos for violin, violoncello, and organ (*ib.*, 1720).—Fétis; Mendel.

LAURENTI, GERONIMO NICOLÒ, died in Bologna, Dec. 26, 1752. Violinist, son and pupil of the preceding, then pupil of Torelli and Vitali; for many years first violin in San Petronio and other churches in Bologna. Member of the Philharmonic Academy, 1698. Works: 6 concertos for three violins, viola, violoncello, and organ.—Fétis; Mendel.

LAURENTINO, LAURENT, born at Hums, Schleswig, June 8, 1660, died in Bremen, May 19, 1722. Church composer, studied in the gymnasium of his native town and in the university at Kiel; then devoted himself to music, and in 1684 was

appointed cantor and director of music in the cathedral in Bremen. Works: Geistliche Lieder und Lobgesänge, a collection of 150 sacred songs.—*Allgem. d. Biogr.*, xviii. 62; Koch, *Gesch. des Kirchenliedes*, iv. 281; Gerber; Fétis.

LAUSKA, FRANZ (SERAPHINUS IGNATIUS), born at Brünn, Moravia, Jan. 13, 1764, died in Berlin, April 28, 1825. Pianist; studied composition and counterpoint under Albrechtsberger in Vienna, was appointed court musician to the Elector of Bavaria before he was twenty-four years old, travelled later for several years, appearing in concerts, and in 1798 settled in Berlin, and taught there with great success. Meyerbeer was one of his pupils. Works: Sonatas and other pieces for pianoforte; Sonatas for pianoforte and strings; Quartets for men's voices; 2 collections of songs; A practical method for pianoforte.—Fétis; Mendel; Riemann; Gerber; Wurzbach.

LAUTERBACH, JOHANN CHRISTOPH, born at Culmbach, Bavaria, July 24, 1832, still living, 1889. Virtuoso on the violin, pupil at the school of music in Würzburg of Fröhlich and Bratsch, then at the Conservatoire, Brussels (1850), of de Bériot and Fétis; received the gold medal there in 1851, and the next year took Léonard's place, during a temporary absence, as professor of violin; became Concertmeister and professor of violin in the Conservatorium, Munich, in 1853, and went as Concertmeister to Dresden in 1860, where he also became professor of violin in the Conservatorium. In 1864-65 he appeared in England, and he played at the last concert in the Tuileries before the War of 1870. He has received many decorations. Works: Compositions for the violin.—Mendel; Fétis, *Supplément*, ii. 80; Riemann; Wasielewski, *Die Violine*, 362.

LAVAINÉ, FERDINAND, born at Lille, France, in 1810, still living, 1889. Pianist, mostly self-taught; published in 1833 his first compositions for pianoforte; professor in the Conservatoire, Lille. Works—Op-

## LAVALLÉE

eras: Une matinée à Cayenne, given at Lille, 1836; Nérida, ib., 1860; Tircis et Margoton, ib., 1861. Music to the drama Artus et Rikemer, ib., 1840; Overture to La mort du Tasse; La fuite en Égypte, oratorio; Te Deum; De profundis; Psalms for chorus and orchestra; Messe solennelle for men's voices; Symphonies; 2 quintets and 3 trios for pianoforte and strings; Fantaisie dramatique, and many other pieces for pianoforte.—Fétis; do., Supplément, ii. 80; Mendel.

LAVALLÉE, CALIXA, born, of French-Canadian parentage, at Verchères, Canada, Dec. 28, 1842, still living, 1889. Pianist, pupil of his father; about 1857 he went to Paris, where he was a pupil on the pianoforte of Marmontel, and in composition and instru-

mentation of Bazin and Boieldieu. He made his first appearance as a pianist when ten years old, and in 1881 was solo pianist of Mme Gerster's first concert tour in the United States. In 1886-87 he was president of the Music Teachers' National Association, and is at present chairman of the Examining Committee of American Compositions, and was the first delegate sent to England by that association to the Conference of the Society of Professional Musicians held in 1888 in London. In 1884 he gave at Cleveland, Ohio, before the Association the first concert in America the programme of which consisted entirely of American compositions, and during the last three years he has repeatedly given concerts of American compositions in Boston, where he has resided for some time. Works: A symphony; 2 operas; An offertory for solo, chorus, and orchestra; 30 études for pianoforte; Sonata for pianoforte and violin; Suite for pianoforte and violoncello; 2 suites d'orchestre; Several overtures; Trio for piano-



forte, violin, and violoncello; 2 string quartets; King Solomon, oratorio (unfinished).

LA VENDETTA. See *Nozze di Figaro*.

LA VENDETTA PIÙ TREMENDA. See *Ernani*.

LAVENU, LOUIS HENRY, born in London in 1818, died at Sydney, New South Wales, Aug. 1, 1859. Violoncellist, pupil of Potter and Boehsa at the Royal Academy of Music; was a member of the orchestra in the London Opera, went to Australia about 1848, and was appointed music director of the theatre in Sydney. Works: Loretta, opera, given in Drury Lane Theatre, London, 1848; Numerous glees and English songs; Pieces for pianoforte.—Fétis; Brown.

LAVIGNA, VINCENZO, born in Naples in 1777, died in Milan about 1837. Dramatic composer, studied music and composition at the Conservatorio della Pietà de' Turchini; went to Milan, where he taught singing and became accompanist at La Scala in 1809. Works—Operas: La muta per amore, given in Milan, La Scala, 1802; L' idolo di se stesso, Ferrara, 1803; L' impostore avvilito, ib., 1804; Il Coriolano, Parma, 1806; Di posta in posta, Milan, 1808; Zaïra, Florence, 1809; Orcamo, Milan, 1809; Chi s'è visto s'è visto, ib., 1811; Le metamorfosi, comic opera, Venice, Teatro Fenice, 1807; Music to the ballets Gengis-Kan and Emilio e Carolina, Milan, 1802 and 1804.—Fétis; do., Supplément, ii. 80; Mendel.

LAWES, HENRY, born at Dinton, Wiltshire, England, December, 1595, died in London, Oct. 21, 1662. Pupil of Giovanni Coperario; entered the Chapel Royal of Charles I. in 1626; composed music for court entertainments; after the Restoration, in 1660, he was reinstated in his appointments at the court. Works: Music for Shirley's



masque, *The Triumphs of Peace*, 1633 (with his brother William and Simon Ives); Music for Carew's masque, *Cœlum Britannicum*, about 1633; Songs for Milton's *Comus*, 1634; A Paraphrase upon the Psalms of David (1637); Songs for William Cartwright's plays and poems; Christmas songs in Herrick's *Hesperides*; Ayres and Dialogues for One, Two, and Three Voyces (1653, 1655, and 1658); Music for Davenant's First Day's Entertainment of Musick at Rutland House, 1656, with others; Zadok the Priest, anthem; Songs in other collections; Select Musickall Ayres and Dialogues (1652, 1653, and 1659), and *The Treasury of Musick* (1669). His brother William also was a member of the Chapel Royal, and afterwards chamber musician to Charles I. He was killed, as a soldier of the Royalist army, during the siege of Chester. Anthems and other vocal compositions by him are to be found in some collections of the time.—Grove; Mendel; Fétis; Schilling; Gerber; Burney, iii. 381, 393; Hawkins, iv. 48; Barrett, Eng. Church Composers, 64.

LAWSON, MALCOLM LEONARD, born at Wellington, Shropshire, England, in 1849, still living, 1889. Organist, studied under various masters in London, France, Italy, and Germany; was appointed organist and choirmaster of the Roman Catholic Church in London, 1876, conductor of the Gluck Society, 1877, director of the musical branch of the Kyrie Society, 1878, and Associate of the Philharmonic Society, 1878. Works: *The Three Princesses*, opera; *Airs and interludes to the play of "England,"* London, 1876; *Music to the play of "Olivia,"* London, 1877; *Overture to Savonarola*; 2 festival services; 6 anthems for 4 voices and organ; 6 motets for female voices; 2 symphonies; Numerous songs and pieces for pianoforte.—Brown.

LAYOLLE, FRANÇOIS DE, born, probably in France, about the end of the 15th century. In Italian he was called Francesco Ajolla, or dell' Aiolle. He became

organist in Florence, where his talents gained him considerable reputation, and later returned to France. He is said to have been Bevenuto Cellini's music teacher, and Andrea del Sarto put his portrait into his fresco of the Adoration of the Magi in Florence. Works: Masses, motets, songs, and madrigals, in various contemporary collections.—Fétis; Riemann.

LAZARUS, oratorio, text by August Hermann Niemeyer, music by Schubert, first given in Vienna, March 27, 1863. It was written in February, 1820, for an Easter cantata for that year, but was unfinished. For many years the original score was in the possession of the firm Diabelli (afterwards Spina), of Vienna. Kreissle von Hellborn discovered in 1859 the first part in Spann's collection, and the second part was found in 1861 among Schubert's MSS. in Alexander W. Thayer's collection. Another MS. was discovered in the possession of Ferdinand Schubert's wife. The MS. is in the Musikverein of Vienna. Characters represented at the first performance, under direction of Johann Herbeck: The man of Bethany, Lazarus, Olschbauer; Mary, Fräulein Tellheim; Martha, Fräulein König; Jemima, Jairus's daughter, Frau Wilt; Nathanael, Herr Schultner; Simon the Sadducee, Herr Mayerhofer. Published by Spina (Vienna, 1866).—Hellborn, Schubert (Coleridge), 180; *Allgem. mus. Zeitung* (1863), 373; Austin, Schubert, 51.

LEAL, JOÃO, Portuguese composer of the early part of the 19th century. Of a family of musicians, he was skilled in the composition of a kind of love-song called in Portuguese *modinhas*, the words and melody of which are simple.—Fétis, *Supplément*, ii. 85; Mendel, *Ergänz.*, 210; Vasconcellos, 190.

LEBEAU, FRANÇOIS, born at Liège, Aug. 4, 1827, still living, 1889. Amateur composer, pupil of Michelot on the pianoforte, and of Bosselet in harmony. He was secretary of the administrative commission of the Conservatoire, Brussels. Work:

Esméralda, opera, libretto by Victor Hugo, given at Liège, 1856, Antwerp, Brussels, 1857.—Fétis, Supplément, ii. 85.

LEBEWOHL, DAS, die Abwesenheit, das Wiedersehn (Les adieux, l'absence, et le retour; Farewell, Absence, and Return), Sonate caractéristique in E-flat, by Beethoven, op. 81a, written in 1809, and dedicated to the Erzherzog Rudolph of Austria. I. Adagio, Allegro; II. Andante; III. Vivacissimo, poco Andante. Published in two parts: Artaria & Co. (Vienna, 1810); Breitkopf & Härtel (Leipsic, 1811), Breitkopf & Härtel, Beethoven Werke, Serie 16, No. 26.—Thayer, Verzeichniss, 77; Marx, Beethoven, ii. 189; Lenz, Beethoven, vol. ii., part ii., 201.

LEBLANC, —, born about 1750, died in Paris, March, 1827. Violinist and dramatic composer, chef d'orchestre at the Théâtre Comique et Lyrique, Paris, 1791; afterwards connected with the Théâtre d'Émulation as composer till 1801. Reduced in circumstances, he was then obliged to play second violin in the Théâtre du Boulevard du Temple, and finally earned his living by copying music. Works—Operas: La noce béarnaise, Théâtre de Beaujolais, 1787; Gabrielle et Paulin, ib., 1788; La folle gageure, Théâtre Comique et Lyrique, 1790; Rosine et Zely, ib., 1790; Le berceau de Henri IV., ib., 1790; Nicodème dans la lune, ib., 1791; Le mariage de Nanon, ou la suite de Madame Angot, Théâtre d'Émulation, 1796; Music to Télémaque, pantomime, ib., 1797. Mélochromes: Élixa, ou le triomphe des femmes; Le sérail; Egbert I., roi d'Austrasie; Azémire, ou les réfugiés péruviens. Ballets: L'enfant du bonheur, Théâtre d'Émulation, 1798; La forêt enchantée, ou Isaura et Florestan, Gaité, 1800; Huon de Bordeaux, ib., 1801; Saphirine, ou le réveil magique, ib., 1811; Riquet à la houppe, ib., 1811.—Fétis; do., Supplément, ii. 86; Mendel.

LEBORNE, AIMÉ AMBROISE SIMON, born in Brussels, Dec. 29, 1797, died in Paris, April 1, 1866. Dramatic composer and didactic writer, pupil at the Paris Con-

servatoire of Douren and Cherubini; obtained the second prize for composition in 1818, and the first in 1820. He was instructor at the Conservatoire in 1816-36, then succeeded Reicha as professor of composition. In 1834 he was made librarian of the Opéra, and later of the chapel of Napoleon III. Works—Operas: Les deux Figaros, given at the Odéon, Paris, 1827; Le camp du drapeau d'or, Opéra Comique, 1828; Cinq ans d'entr'acte, Théâtre de la Bourse, 1833; Lequel, ib., 1838. A treatise on harmony remains unpublished.—Fétis; do., Supplément, ii. 86; Riemann.

LEBOUC, CHARLES JOSEPH, born at Besançon, Dec. 22, 1822, still living, 1889. Virtuoso on the violoncello, pupil at the Paris Conservatoire of Franchomme on the violoncello, and of Halévy and Colet in composition. He was awarded the first prize for violoncello in 1842, the second prize for harmony in 1843, and the first in 1844. He belonged to the orchestra of the Opéra in 1844-48, was elected member of the Société des Concerts du Conservatoire in 1842, and was its secretary in 1856-60; established the Soirées de Musique Classique. Works: Ave verum, for one voice, with violoncello and organ; La vision de Sainte-Cécile, mélodie for voice, with violoncello and pianoforte; Trio de concert, for pianoforte and strings; Duos for pianoforte and violoncello; Fantaisie, mazurka, for violoncello, and a method for do.—Fétis; do., Supplément, ii. 86; Mendel.

LEBRUN, LOUIS SÉBASTIEN, born in Paris, Dec. 10, 1764, died there, June 27, 1829. Dramatic composer; at the age of seven he became chorister in Notre Dame, where he received his musical education. He was appointed director in the Church of Saint-Germain l'Auxerrois in 1783; was tenor at the Opéra in 1787 and in 1791-1803, and at the Feydeau in 1791. He was instructor of singing at the Opéra in 1803-7, tenor of Napoleon's chapel in 1807-10, and later its director. Works—Operas: L'art d'aimer, ou l'amour au village, 1780;



Ils ne savent pas lire, 1791; Le bon fils, 1795; Émilie et Melcour, 1797; Le menteur maladroite, 1798; L'astronome, 1798; Un moment d'erreur; La veuve américaine, 1799; Eléonore et Dorval, ou la suite de la cinquantaine, 1800; Le maçon, 1800; Marcellin, 1800; Les petits aveugles de Francenville, 1802; Le rossignol, 1816; Zéloïde, ou les fleurs enchantées, 1818; L'An II. Te Deum, 1809; Messe solennelle, 1815; Mass for strings, 1826; Collection of romances.—Fétis; Mendel; Riemann; Gerber; Schilling; Michaud, Biog. Univ., xxiii. 505; N. Biog. Gén., xxx. 161.

LEBRUN, LUDWIG AUGUST, born in Mannheim in 1746, died in Berlin, Dec. 16, 1790. Virtuoso on the oboe, probably the greatest of the 18th century. In 1767 he became a member of the electoral orchestra in Munich, and from 1775 made concert tours through Germany, Italy, France, and England, winning great applause in London (1781) and Paris (1784). Works: 7 concertos for oboe with orchestra; 12 trios for oboe, violin, and violoncello; Duos for flute. His wife Francesca (born at Mannheim, 1756, died in Berlin, May 14, 1791), sister of Franz Danzi, one of the most eminent singers of her time, accompanied her husband on his concert tours. She was also a good pianist, and composed trios, duos, and pianoforte pieces.—Fétis; Mendel; Schilling; Allgem. d. Biogr., xviii. 102.

LEBWOHL, IRENE. See *Rienzi*.

LECKER, JUSTUS AMADEUS, born at Rosendorf, near Weissenfels, Saxony, June 23, 1789, died in Dresden, March 28, 1868. Pianist, pupil of Moritz Berger and August Eberhard Müller in Leipzig, later in Dresden of Weinlig in theory, and in Paris of Reicha in composition. He was music director at Aix-la-Chapelle in 1825-29, lived then in Berlin till 1843, and settled finally in Dresden, to teach music. Works: Jery und Bätely, Singspiel, given in the court theatre, Dresden, 1846; Des Lebens Tag ist schwer, motet; March for orchestra; Sonatas and other pieces for pianoforte;

Songs and part-songs.—Allgem. d. Biogr., xviii. 104; Mendel.

LECHNER, LEONHARD, born near Glarus, Switzerland, in the first half of the 16th century, died at Nuremberg about 1594. Church composer, pupil of Orlando Lasso. He was town musician at Nuremberg in 1578-84, and later Kapellmeister to the Duke of Württemberg. Works: Motectæ sacræ for 4-6 voices (1576); Motecta octo vocum, ad duos choros (1576); Sacrum cantionum, etc., for 5-6 voices (1581); Epithalamium 24 vocum; Harmonia panegyrica for 6 voices (1582); Harmonike miscelle (1583); Masses, canticles, and psalms; Several collections of songs for 3-5 voices; Bicinia und dreystimmige deutsche Villanelle (1586); History of the Passion after the ancient Latin choral, for 4 voices (1594).—Fétis; Mendel; Gerber; Schilling; Allgem. d. Biogr., xviii. 106; Monatsh. f. Mus. Gesch., i. 179.

LE CIEL NOUS A PLACÉS DANS LES RANGS. See *Ambassadrice*.

LECLAIR, JEAN MARIE, born in Lyons in 1697, died in Paris, Oct. 22, 1764. Violinist, was a dancer in Rouen and went as ballet-master to Turin, where he became a pupil of Somis on the violin; studied composition under Chéron in



Paris in 1729, was ripieno-violinist at the Opéra, and in 1731 became a member of the royal orchestra, but soon resigned both positions. The rest of his life was spent in teaching, and in composition. He was assassinated in the street near his house, but no particulars are known of the crime. He holds the first place among French composers for the violin. Works: Glaucus et Scylla, opera, given at the Académie Royale de Musique, Paris, 1746; Apollon et Clémène, opéra-ballet, private theatre of the Duc de Gramont, 1750; Concerti grossi, for

strings and organ; Overtures and sonatas, as trios for violins and bass; 48 sonatas for violin, with continuo; Duos for violins; Trios for violins, with continuo; etc.—Fétis; do., Supplément, ii. 87; Mendel; Riemann; Schilling; Wasielewski, *Die Violine*, 236; Dubourg, *The Violin*, 187; Hart, *The Violin*, 284; Hawkins, *Hist.*, v. 383.

LECOQC, (ALEXANDRE) CHARLES,



born in Paris, June 3, 1832, still living, 1889. Dramatic composer, pupil at the Conservatoire of Bazin in harmony, of Halévy in composition, and of Benoist on the organ; took the first prize for harmony in 1850, and

the second for fugue in 1852. He was the rival of Offenbach, and his operettas have become universally popular on account of the light and lively melodies which characterize his style. Works—Operettas: *Le docteur Miracle*, 1857; *Huis-Clos*, 1859; *Le baiser à la porte*, 1864; *Liline et Valentin*, 1864; *Les ondines au Champagne*, 1865; *Le myosotis*, 1866; *Le cabaret de Ramponneau*, 1867; *Fleur de thé*, 1868; *L'Amour et son carquois*, 1868; *Les jumeaux de Bergame*, 1868; *Le carnaval d'un merle blanc*, 1868; *Gandolfo*, 1869; *Deux portières pour un cordon* (with Hervé and Legouix), 1869; *Le Rajah de Mysore*, 1869; *Le beau Dunois*, 1870; *Le testament de M. de Crac*, 1871; *Le barbier de Trouville*, 1871; *Sauvons la caisse*, 1872; *Les cent vierges*, 1872; *La fille de madame Angot*, 1873; *Giroflé-Girofla*, 1874; *Les Près Saint-Gervais*, 1874; *Le pompon*, 1875; *La petite mariée*, 1876; *Kosiki*, 1876; *La Marjolaine*, 1877; *Le petit Duc*, 1878; *Camargo*, 1878; *La petite Mademoiselle*, 1879; *Le grand Casimir*, 1879; *La jolie Persane*, 1880; *Le Marquis de Windsor*, 1880; *Janot*, 1881; *La roussotte*, *Le jour et la nuit*, *Le cœur et la main*, 1882; *La princesse des*

*Canaries*, 1883; *L'oiseau bleu*, 1884; *Plutus*, 1886; *Les grenadiers de Mont-Cornette*, 1886; *Ali Baba*, 1887; *La volière*, 1888. *Les fantoccini*, ballet-pantomime, for pianoforte; a *gavotte*, and *Les miettes*, 20 characteristic pieces for pianoforte; *Songs*; *La Chapelle au Couvent*, a collection of sacred songs (1885); *Arrangement of Rameau's Castor et Pollux*, 1877.—Fétis, Supplément, ii. 88; Riemann; Grove; Mendel; do., *Ergänz.*, 211.

LE COUPPEY, FÉLIX, born in Paris, April 14, 1814, died there, summer, 1887. Pianist and didactic writer, pupil at the Paris Conservatoire of Dourlen; at the age of fourteen took the first prize for pianoforte, and two years later for harmony. He was instructor at the Conservatoire in 1828–43, and succeeded Dourlen as professor of harmony in 1843. Works: *Chants du cœur*, études, and other pieces for pianoforte; *Cours de piano élémentaire et progressif*. He published also *De l'enseignement du piano, conseils aux jeunes professeurs* (1865).—Fétis; Mendel; Riemann.

LEDENT, FÉLIX ÉTIENNE, born at Liège, Nov. 20, 1809, died there at the end of 1886. Pianist, pupil of Jules Jallean at the Conservatoire of his native city, where he won the first prize in 1832, afterwards pupil of Daussoigne-Méhul in composition; won the second prix de Rome in 1843, and was appointed professor of pianoforte at the Conservatoire in 1844. Order of Léopold. Works: *Adagio and rondo* for pianoforte and orchestra; *Pianoforte pieces*, and many vocal melodies.—Fétis, Supplément, ii. 90.

LEDERER, JOSEPH, born at Ziemetshausen, Würtemberg, in 1733, died at Ulm, October, 1796. Dramatic and church composer, and writer on music. He was canon in the Order of Augustin Friars, and professor of theology in the Convent of St. Michael at Ulm. Works: *Die jugendlichen Rekruten*, opera, 1781; *Etwas aus China*, operetta, 1777; *Gesang auf den frohen Liebesbund*, and other cantatas; 6 masses;

Te Deum; Stabat Mater; Magnificats, psalms, and other church music; Collection of preludes, minuets, trios, sonatas, and airs for organ.—Fétis; Mendel; Gerber; Schilling.

**LEDESMA, MARIANO RODRIGUEZ DE**, born at Saragossa, Spain, Dec. 17, 1779, died in Madrid in 1847. Dramatic singer and church composer; studied music while chorister in the Cathedral of Saragossa, went to Madrid in 1804 as tenor singer at the Opera, and in 1806 was appointed singer of the royal chapel. The French invasion of Spain, in 1810, caused him to go to England, where he became vocal instructor to Princess Charlotte, daughter of the Prince of Wales. In 1815 he returned to Madrid, was made royal chamber-singer, and in 1836 director of the court chapel. Works: 3 masses; Requiem; Stabat Mater; Motets and other church music; Divertissements for pianoforte and flute; Pieces for pianoforte; Airs for bass voice; Spanish and German songs.—Fétis; Mendel.

**LEDESMA, NICOLÁS**, born at Grisel, Aragon, July 19, 1791, died at Bilbao, Jan. 4, 1884. Organist and church composer; studied singing and the elements of music while chorister at the Cathedral of Tarragona; later pupil at Saragossa of Ramon Ferrerac on the organ and in composition. At the age of sixteen years he was appointed organist and choirmaster to the chapter of Borja, in 1809 organist and instructor at Tafalla in Navarra, and in 1832 director of the church music and instructor at Bilbao, a position which he still held in 1862. Works: 8 masses with orchestra; Miserere; Stabat Mater for three voices with string quartet; Psalms; Motets; 6 sonatas for organ; Collection of church music for organ.—Fétis; Mendel.

**LEDUC, ALPHONSE**, born at Nantes, March 9, 1804, died in Paris, June 17, 1868. Pianist and virtuoso on the bassoon, the flute, and the guitar; pupil of his father, then at the Paris Conservatoire of Reicha in

harmony. He obtained the second prize for bassoon in 1825; went back in 1826 to Nantes, where he studied pianoforte under Rhein. In 1841 he established a music business in Paris, which is still carried on by his son. Works: 26 pieces for organ; 9 collections of études; 328 pieces for pianoforte; 632 do. of dance music; 13 do. for bassoon, 52 for guitar, and 38 for flute; 94 romances et mélodies for 1-3 voices; Method for pianoforte.—Fétis, Supplément, ii. 91; Mendel, Ergänz., 211.

**LEDUC, SIMON**, born in Paris in 1748, died there in 1787. Violinist, pupil of Gaviniés. He was one of the conductors of the Concerts Spirituels. Works: 6 symphonies for orchestra; Concertos for violin with orchestra; Symphonic concertante for 2 violins; 2 collections of sonatas for violin, with viola, bass, or pianoforte; Sonata for violin, with bass.—Fétis; Mendel.

**LEE, GEORGE ALEXANDER**, born in London in 1802, died there, Oct. 8, 1851. He appeared as a tenor singer at the Dublin Theatre in 1825, and at the Haymarket, London, in 1826; later became a music-dealer; gave English operas at the Tottenham Street Theatre in 1829; became lessee of Drury Lane Theatre in 1830; managed Lenten oratorios at Drury Lane and Covent Garden in 1831; was director and composer at the Strand Theatre in 1832, and at the Olympic in 1845. Works—Music to the dramas: The Sublime and the Beautiful, 1828; The Invincibles, 1828; The Nymph of the Grotto, 1829; The Witness, 1829; The Devil's Brother, 1831; The Legion of Honour, 1831; Waverley (with Stansbury), 1832; Love in a Cottage; Good Husbands make Good Wives; Sold for a Song; Auld Robin Gray, composed about 1838. Songs: Away, away to the mountain's brow, Come where the aspens quiver, The Macgregors' Gathering, etc.—Grove.

**LEE, LOUIS**, born in Hamburg in 1819, still living, 1889. Virtuoso on the violoncello and the pianoforte, brother of Sebastian Lee; pupil of J. N. Prell. He began

to appear in concerts when twelve years of age; made concert tours in Germany and Denmark, and then lived in Paris several years. He went back to Hamburg to teach music there, established chamber quartet concerts, became first violoncellist at the Philharmonic Society, and till 1884 was instructor at the Conservatorium. Works: Music to Schiller's *Jungfrau von Orléans*; do. to *Wilhelm Tell*; Symphonies; 2 quartets for strings; Quartet, op. 10, and trio, op. 5, for pianoforte and strings; Sonata, op. 9, and sonatina, op. 15, for violoncello; Sonata, op. 4, and sonatina, op. 13, for violin; Duos for pianoforte and violoncello; Pianoforte pieces.—Fétis; Mendel; Riemann.

LEE, SEBASTIAN, born in Hamburg, Dec. 24, 1805, died there, Jan. 4, 1887. Violoncellist, brother of Louis Lee, pupil of J. N. Prell; appeared in concerts in 1830–36 in the principal towns of Germany, at the *Théâtre Italien* in Paris, with Gusikow, and in London. He was solo violoncellist at the *Opéra*, Paris, in 1837–68, and settled finally in his native city. Works: Variations, divertissements, fantasias, for violoncello and orchestra; Variations for violoncello and string quartet; Duos for violoncellos; Method for do.—Fétis; Mendel; Riemann.

LEEVES, WILLIAM, born in England, June 11, 1748, died at Wrington, Somerset, May 25, 1828. He was rector of Wrington from 1779, and an amateur composer of some merit. He left much church music, now forgotten, but is remembered as the composer of "*Auld Robin Gray*," written in 1770 to the words of Lady Anne Barnard (1750–1825).—Grove.

LEFÉBURE-WÉLY, LOUIS JAMES ALFRED, born in Paris, Nov. 13, 1817, died there, Dec. 31, 1869. Organist, son of Antoine Lefébure-Wély (1761–1831). When eight years old was able to take his father's place at the organ, and at fifteen succeeded him as organist at Saint-Roch. He entered the Conservatoire in 1832, and studied the organ under Benoist, pianoforte under Lau-

rent and Zimmerman, and composition under Berton and Halévy; received second prizes



for pianoforte and organ in 1834, and the first prize for both in 1835; took private lessons in composition of Adolphe Adam, and on the organ of Scjan. For some time he gave himself

up to teaching and composition, retaining his position at Saint-Roch; was organist at the Madeleine in 1847–58, and succeeded Scjan at Saint-Sulpice in 1863. Legion of Honour, 1850. His improvisations on the organ were wonderful, and his bright and striking harmonies gave peculiar charm to his playing and compositions. Works: *Les recruteurs*, opéra-comique, 1861; *Après la victoire*, cantata, 1863; 3 symphonies; Mass with orchestra; 2 masses with organ; a quartet and quintet for strings; Cantiques; Offertoires; An O salutaris; Fantasias for harmonium; Organ music; 50 études and other pianoforte music, including *Les cloches du monastère*.—Fétis; do., *Supplément*, ii. 92; Grove; Mendel; Riemann.

LEFEBVRE, CHARLES ÉDOUARD, born in Paris, June 19, 1843, still living, 1889. Instrumental composer, pupil at the Paris Conservatoire of Ambroise Thomas. In 1870 he obtained the first prize for his cantata, *Le jugement de Dieu*. Works: *Zaire*, opera, given at Lille, November, 1887; *Judith*, lyric drama; *Dalila*, scenes for orchestra; Symphony; Symphonic suite; *Pièces symphoniques*; Overtures; *Le jugement de Dieu*, cantata; Psalm for chorus with orchestra; Chorus and a romance for horn; Quartet for pianoforte and strings; Pianoforte music and songs.—Fétis, *Supplément*, ii. 92; Mendel, *Ergänz.*, 211.

LEFEBVRE, JACQUES, born at Prenzlau, Brandenburg, in 1723, died in Berlin in 1777. Violinist, pupil of Graun, and of

## LEFEBVRE

Philipp Emanuel Bach in composition. He became first violinist in the orchestra of Prince Henry of Prussia about 1750, later taught music in Berlin; was appointed chef d'orchestre at the French theatre there in 1777, but died before he entered upon his office. Works: Concertos, solos, duos, and trios for violin; Collection of odes, psalms, and songs.—Fétis; Mendel; Schilling.

LEFEBVRE, VICTOR LOUIS AIMÉ JOSEPH, born at Lille, France, Jan. 6, 1811, died at Douai about 1840. Pianist, pupil at the Paris Conservatoire of Senriot, Jelemparger, and Reicha; took the second prize for composition in 1828, the first in 1829; studied under Berton till 1832, then settled at Douai, and taught music. Works: 2 trios for pianoforte and strings; Quartet for strings; Fantasias and other pieces for pianoforte; Romances and melodies for voice with pianoforte.—Fétis; Mendel.

LEFÈVRE, JEAN XAVIER, born at Lausanne, Switzerland, March 6, 1763, died in Paris, Nov. 9, 1829. Virtuoso on the clarinet, pupil in Paris of Michel Yost; joined the band of the Guards, began in 1787 to appear in concerts, was a member of the Opéra orchestra in 1791–1817, and professor at the Conservatoire in 1795–1825. In 1807 he entered the imperial chapel. Legion of Honour. Works: 6 concertos for clarinet with orchestra; 2 symphonies concertantes for clarinet and bassoon; Concertante for oboe, clarinet, and bassoon; 2 works of quartets for clarinet and strings; 2 works of duos for clarinets; Duos for clarinet and bassoon; 6 sonatas for clarinet and bass; 6 trios for two clarinets and bassoon; Method for clarinet, in use at the Conservatoire.—Fétis; Mendel; Gerber; Riemann; Schilling.

LEFÈVRE, MAURICE, Belgian dramatic composer, contemporary. Works: *L'ami Pierrot*, opéra-comique, text by composer, given at the Flemish Theatre, Brussels, Oct. 9, 1887; *Le diner de Madelon*, do., text by Désaugiers, Théâtre de la Monnaie, ib., March 6, 1888.

LEFÈVRE, VICTOR GUSTAVE, born at Provins (Seine-et-Marne), June 2, 1831, still living, 1889. He entered the Paris Conservatoire, becoming a member of Colet's class in harmony, but remained only two months; was then pupil of Pierre Maleden for ten years. He became a director in 1865 of the school for sacred music, founded by Niedermeyer, and in 1872 took charge of the vocal society of classical music, also founded by Niedermeyer. Works: Masses; Quartets; Music for Romeo and Juliet. He was author also of a *Traité d'harmonie* and a *Traité d'accompagnement et de la basse chiffrée*.—Fétis, *Supplément*, ii. 93; Mendel, *Ergänz.*, 211.

LÉGAT DE FURCY, ANTOINE, born at Maubeuge (Nord), France, in 1740, died about 1798. Organist, dramatic and instrumental composer, pupil in Paris of Nobilet and Rameau on the pianoforte and in composition; later organist at the church Sainte-Croix de la Bretonnerie and one of the best teachers in Paris. Works—Operas: *Philire*; *Apollon et Daphné*; *Le saut de Leucade*; *Les rendez-vous*; *Le jardinier de Sidon*; *Palmyre*. Cantatas: *Le retour d'Églé*; *Les soupirs*; *La naissance de Vénus*; *L'éloge de la voix*, 6 sonatas for two flutes; 2 collections of duets and several do. of airs, romances, and songs; *Leçons de Minerve*, romances morales; 2 collections of solfèges; Pianoforte music. He wrote with Laborde the treatise, *Essai sur la musique*.—Fétis; Gerber; Mendel; Schilling.

LEGEND OF DON MUNIO, dramatic cantata in two parts, for solos, chorus, and orchestra, by Dudley Buck, written in 1874. Subject from Washington Irving's "Legend of Don Munio Sancho de Hinojosa," in his "Spanish Papers." It is among the best of American compositions of its class. Performed in New York for the first time at Chickering Hall, Dec. 14, 1886, by the Courtney pupils, with pianoforte and organ accompaniment.—Upton, *Standard Cantatas*, 103; *Atlantic Monthly*, xxxiv. 758.

## LEGENDE

**LEGENDE VON DER HEILIGEN ELIZABETH, DIE** (The Legend of St. Elizabeth), oratorio in two parts, text by Otto Roquette, music by Liszt, first given at the twenty-fifth anniversary of the Conservatorium at Buda-Pesth, Aug. 15, 1865. This work, dedicated to Ludwig II. of Bavaria, was suggested by the frescos in the Wartburg, painted by Moritz von Schwindt, illustrating scenes from the history of the Saint, daughter of King Andreas II. of Hungary, whose life was devoted to good deeds. Characters represented: Herrmann, Landgrave of Thuringia; Sophie, his wife; Ludwig, their son; Elizabeth, Ludwig's bride; Friedrich II. of Hohenstaufen; a Seneschal; and choruses of Children, Crusaders, Hungarians, and Angels. The two parts are each divided into three scenes corresponding to the subjects in the six frescos. The themes are mostly from Hungarian folk-songs. The oratorio was given at Weimar, June 11, 1871, under Liszt's direction; first time in London, Feb. 24, 1876; in Brooklyn, New York, Feb. 28, 1884. Published by Kalnt (Leipzig, 1873).—Pohl, Liszt, 331; Allgem. mus. Zeitg. (1865), 595, 664; Mus. Wochenblatt (1871), 412; Athenæum (1876), i. 337; Upton, Standard Oratorios, 180.

**LEGENDEN** (Legends), for the piano-forte for four hands, by Antonín Dvořák, op. 59, dedicated to Eduard Hanslick. Part 1: I. Allegretto, in D minor; II. Molto moderato, in G; III. Allegro giusto, in G minor; IV. Molto maestoso, in C; V. Allegro giusto in A-flat; Part 2: VI. Allegro con moto, in C; VII. Allegretto grazioso, in A; VIII. Un poco allegretto e grazioso, in F; IX. Andante con moto, in D; X. Andante, in B-flat. Published by Simrock (Berlin, 1881).

**LÉGÈRES HIRONDELLES.** See *Mignon*.

**LEGNANI, LUIGI**, born in Milan in 1790, died at Geneva after 1835. Virtuoso on the guitar, appeared in concerts in 1819-25 with great success, then settled in Geneva as instructor. Works: *Terramoto con variazioni*, solo for guitar; *Variations*

for guitar, piano-forte, and strings (with Leidesdorf); *Duos for guitar and flute*; 30 works of exercises, rondos, caprices, and variations; *Method*, op. 250.—Fétis; Mendel; Schilling.

**LEGOUX, ISIDORE ÉDOUARD**, born in Paris, April 1, 1834, still living, 1889. Dramatic composer, pupil at the Conservatoire of Henri Reber; received first prize for harmony in 1855; as pupil of Ambroise Thomas obtained second prize for fugue in 1856, and honourable mention for the prix de Rome in 1860. Works—Operas: *Un Othello*, given in the Théâtre des Champs-Élysées, 1863; *Le lion de Saint-Marc*, Théâtre Saint-Germain, 1864; *Malbroug s'en va-t-en guerre* (with Bizet, Léo Delibes, and Jonas), Athénée, 1867; *Les dernières grisettes*, Brussels, *Fantaisies Parisiennes*, 1874. Operettas: *Ma fille*, *Déclassés Comiques*, Paris, 1866; *Le vengeur*, Athénée, 1868; *Le mariage d'une étoile*, *Bouffes Parisiens*, 1876; *Quinolette*; *La clef d'argent*; *La tartane*; *Madame Clara sonnambule*, Palais Royal, 1877; *Deux portières pour un cordon* (with Hervé and Lecoq), under the collective pseudonym of Alcindor, ib., 1869; *Romances and mélodies for voice*.—Fétis, *Supplément*, ii. 94.

**LEGRENZI, GIOVANNI**, born at Clusone, near Bergamo, about 1625, died in Venice in July, 1690. Dramatic and church composer, pupil of Pallavicino; became organist of S. M. Maggiore in his native city, then maestro di cappella of the church dello Spirito Santo at Ferrara, and in or after 1664 director of the Conservatorio de' Mendicanti at Venice, where he was also, from 1685, maestro di cappella at San Marco, the orchestra of which he considerably enlarged and improved. His operas show a marked progress over those of his predecessors, especially in the instrumentation. He was the master of Lotti. Works—Operas: *Achille in Sciro*, Venice, 1664; *Zenobia e Radamisto*, 1665; *Tridate*, 1669; *Eteocle e Polinice*, and *La divisione del mondo*, 1675; *Adone in Cipro*, and Ger-

manico sul Reno, 1676; Totila, 1677; Antiocho il Grande, il Cresò, and Pausania, 1681; Ottaviano Cesare Augusto, and Lisimacco ricamato da Alessandro, 1682; I due Cesari, Giustino, and L'anarchia dell' impero, 1683; Publio Elio Pertinace, 1684. Concerto di messe e salmi a 3 e 4 voci (Ven-

Works: Christus, oratorio; Chorals; Sacred part-songs; Songs for schools. Several theoretical works.—Mendel.

**LEIBROCK, JOSEF ADOLF**, born at Brunswick, Jan. 8, 1808, died in Berlin, Aug. 8, 1886. Violoncellist, pupil of Concertmeister Maucourt on the violiñ, of Gündedeke on the violoncello, and of Zinkeisen in theory. On the point of taking up the study of theology at the university, he accepted a position as violoncellist in the court orchestra at Brunswick, which

*Giuseppe Lehmann*

ice, 1654); Motetti a 2, 3 e 4 voci (1655); do. a 5 voci (1660); Sacri e festivi concerti, messe e salmi a due cori (1657); Sentimenti devoti a 2 e 3 voci (1660); Compiète con litanie ed antifone, etc., a 5 voci (1662); Cantate a voce sola (1674); Idee armoniche a 2 e 3 voci (1678); Echi di reverenza, 14 cantate a voce sola (1679); Motetti sacri a voce sola con tre stromenti (1692); Suonate per chiesa (1655); Suonate da chiesa e da camera a tre (1656); do. a 2, 3 e 4 voci (1793); Una muta di suonate (1664); Suonate a 2 violini e violone (1667); La cetra, suonate a 2, 3 e 4 stromenti (1673); Suonate a 2 violini e violoncello (1677).—Fétis; Mendel; Gerber; Schilling; Riemann.

he resumed after having conducted the theatre at Ratisbon in 1830. Works: Music to Schiller's Die Räuber, and to several melodramas; Overtures; String quartets, pianoforte music, and songs. He published Musikalische Akkordenlehre (1875).—Fétis; Mendel; Riemann.

**LEICESTER**, ou le château de Kenilworth, French opéra-comique in three acts, text by Scribe and Mélesville, music by Auber, represented at the Opéra Comique, Paris, Jan. 25, 1823. Subject from Walter Scott's romance. The opera had but little success. Published by Haslinger (Vienna, 1840).—Allgem. mus. Zeitung, xxix. 20.

**LEIDESDORF, MAX JOSEF**, born in Vienna in 1780, died in Florence, Sept. 26, 1839. Pianist and instrumental composer, settled in Florence after 1827. Works: Esther, oratorio for 4 voices, with chorus and orchestra; Quintet for pianoforte and strings, op. 66; Quartet do., op. 123; Trio do., op. 70; Rondeau brillant, for pianoforte, strings, flute, and clarinet, op. 128; Sonatas for pianoforte and violin; Concertos, sonatas, variations, fantasias, and other pieces for pianoforte.—Fétis; Mendel; Wurzbach.

**LEHMANN, FRIEDRICH ADOLF**, Freiherr VON, born at Meissen in 1768, died at Halle, Jan. 11, 1841. Amateur pianist and instrumental and vocal composer. Till the time of Schubert his songs were the most appreciated. Works: 6 marches for grand orchestra; Marches and variations for pianoforte; Part-songs for 3-4 voices; Many songs.—Fétis; Gerber; Mendel; Schilling.

**LEHMANN, JOHANN GOTTLIEB**, born at Pondersdorf, near Finsterwalde, Prussia, Jan. 26, 1821, still living, 1889. Vocal composer and didactic writer, pupil of Hentschel at the seminary at Weissenfels in 1838-40; for fourteen years schoolmaster and music teacher in different places, and finally appointed instructor in the seminary at Elsterwerda. He is an esteemed contributor to musical papers.

**LEIDGEBEL, AMANDUS LEOPOLD**, born at Guhran, Dec. 26, 1816, died in Berlin, September, 1886. Pianist and organist, studied music in Breslau, and settled in 1843 in Berlin, where he completed his course of composition under Marx, and became a successful teacher. Works: Quintet for pianoforte and strings; Quartet, do.;

Sonatas for pianoforte and violin; Duos, sonatas, caprices de concert, and other pieces for pianoforte; Several collections of songs.—Fétis, *Supplément*, ii. 95; Mendel.

LEIGHTON, Sir WILLIAM, English composer of the 16th and 17th centuries. He lived in London, and was one of the Gentlemen Pensioners of Elizabeth and James I. Works: *The Teares or Lamentations of a Sorrowfull Soule*; Composed with Musical Ayres and Songs both for Voyces and Divers Instruments (1614), a collection of 54 psalms and hymns. Only the first 8 are by Leighton, the other contributors being Byrd, Bull, Dowland, Ford, Orlando Gibbons, Giles, Hooper, Wilbye, Weelkes, and Milton.—Grove; Fétis.

LEITERT, JOHANN GEORG, born in Dresden, Sept. 29, 1852, died there, Dec. 11, 1883. Virtuoso on the pianoforte, pupil of Krägen and Reichel, and in harmony of Rischbieter; afterwards in Rome pupil of Liszt. He played with success in a concert in Dresden before attaining his thirteenth year, and was soon after invited to play in the Gewandhaus, Leipsic. He went to England in 1867, to Weimar in 1869, and followed Liszt to Rome, where he spent two winters (1869-70), winning applause in several concerts. He returned to Dresden in 1871, and with Wilhelmj made a brilliant concert tour through Germany, Poland, and Russia in 1872. His compositions are mostly salon pieces in the modern style.—Mendel; Riemann.

LEJEAL, ALOIS FRANCIS, born in Hagenau, Alsace, Jan. 15, 1840, still living, 1889. Pianist, pupil of his uncle Ignatius Garner, and in composition of M. E. Sachs in Munich. He went to America and in 1862 was settled in New York where, in connection with Edward Mollenhauer and S. N. Griswold, he founded the New York Conservatory of Music. In 1870 he returned to Europe, but again went to America and in 1875 settled in San Francisco, where he has since resided. Works: *Mass*

in D, for mixed voices, organ accompaniment; *Mass* in A; *Mass* in E-flat; *Ave Maria*; *Te Deum* in D; *Requiem* for mixed voices and organ; *Suite of Wedding Music*, for violin and pianoforte; *Wedding March*, *Twilight*, *Gavotte*, *Devotion*, *Fantasma*, *Scherzo*, and other pieces for the pianoforte. He is author also of *The Modern School of Piano Technics*; *Preparatory Piano Method*.

LEJEUNE, CLAUDE (Claudin), born at



Valenciennes about 1530, died between 1598 and 1603. Contrapuntist, not to be confounded with Claude de Sermisy; was probably not in France in 1572, since he was a Huguenot, yet escaped the mas-

sacre of St. Bartholomew, but in 1581 was at the court of Henri III, and wrote music for the wedding of the Duc de Joyeuse. There is a story that during the siege of Paris, in the wars of the League, he attempted flight, carrying all his manuscript compositions with him, but was captured by the Catholic soldiery and would have seen his works burned if a Catholic musician, Jacques Mauduit, had not rescued them and helped him to escape. He entered the service of Henri IV. and was granted the title of composer of the king's chamber music. He enjoyed a great reputation among his French contemporaries. Works: *Livre de mélanges* (Antwerp, 1585, Paris, 1607); *Recueil de plusieurs chansons et airs nouveaux* (Paris, 1594); *Dodécacorde contenant douze psaumes de David* (La Rochelle, 1598, Paris, 1608 and 1618); *Le Printemps* (Paris, 1603); *Missa* (ib., 1607); *Psaumes de David* (ib., 1607-8); *Psaumes de Marot et de Théodore de Bèze* (La Rochelle, 1608, and many later editions in different countries), having been almost universally used in Calvinistic churches; *Airs* (Paris, 1608); *Octonaires de la vanité et inconstance du*



monde (ib., 1610); Second livre des meslanges (ib., 1612, Antwerp, 1617).—Fétis; Mendel, vi. 289; Ambros, *Gesch.*, iii. 343; Burney, *Hist.*, iii. 46, 265; Hawkins, *Hist.*, iii. 204, 454.

LE JOUR BAISSÉ ET MA MÈRE. See *Le Prophète*.

LELIO, OU LE RETOUR À LA VIE. See *Épisode de la vie d'un artiste*.

LEMAIRE, CHARLES, born in Paris in the second half of the 17th century, died there in 1704. Vocal composer, member of the chapel of Louis XIV. in 1669-1702. Works—Cantatas for solo voice: *Les quatre saisons*; *Le sacrifice d'amour*; *Endymion*; *La constance*; *Le retour du printemps*. Collection of motets for 1-2 voices, with basso continuo; Collection of songs.—Fétis; Mendel; Schilling.

LE MIEN, DIT-IL. See *Guillaume Tell*.

LEMÈRE DE CORVEY, JEAN FRÉDÉRIC AUGUSTE, born at Rennes in 1770, died in Paris, April 19, 1832. Dramatic composer; studied music in his native town, served in the republican army, and in 1792 went to Paris, where he took lessons in harmony of Berton, and attracted attention by setting a newspaper article to music. He was appointed aide to Gen. Thiébauld in Belgium; returned to Paris in 1794; fought in Germany in 1796-97, and was wounded; served through the campaigns in Prussia, Poland, Spain, and at Waterloo, and settled in Paris in 1817, but was no longer successful in composing, and died of the cholera. Works—Operas and operettas: *Constance*, 1790; *Les chevaliers errants*, 1792; *Crispin rival*, *Le poème volé*, 1793; *Scène patriotique*, *La reprise de Toulon*, *Andros et Almona*, 1794; *Le congrès des rois* (in collaboration); *Babouc*, *L'écolier en vacances*, *Les suspects*, *La blonde et la brune*, 1795; *La moitié du chemin*, 1796; *Les deux orphelines*, *La maison changée*, *La paix et l'amour*, *Les deux Crispins*, 1798; *Le porteur d'eau*, 1801; *Henri et Félicie*, 1808; *La cruche cassée*, *ou les rivaux de village*, 1819; *La fausse croisade*, *Le testa-*

*ment*, 1825; *Les rencontres* (with Catrufo), 1828; Arrangements of several of Rossini's operas; *Military symphony*; *Pianoforte and instrumental pieces*; *Songs*.—Fétis; Mendel; Larousse.

LEMMENS, JACQUES NICOLAS, born at Zoerle-Parwys, province of Antwerp, Jan. 3, 1823, died at Linterport Castle, near Mechlin, Jan. 30, 1881. Virtuoso on the organ and pianist, pupil of his father, and at Diest of Van der Broeck, then (1839) at the Conservatoire, Brussels, of Godineau on the pianoforte; again, in 1841, having meanwhile been for some months organist at Diest, pupil of Michelot on the pianoforte, of Girschner on the organ, and of Fétis in counterpoint and fugue. He went in 1846 with a government pension to Breslau to study under Adolf Hesse, and in 1849 became professor of organ at the Conservatoire, Brussels. In 1857 he married the singer Miss Sherrington, and thenceforth lived much in England, but in 1879 he opened a college for training Catholic organists and choirmasters at Mechlin. Works: *Improvisations, sonatas*, and many other compositions (over 60), for organ; *Te Deum*; 2 symphonies for orchestra; *Motets and songs*; *Sonatas and other pieces for pianoforte*; *École d'orgue*, in use at the Conservatoires of Brussels, Paris, and other cities.—Fétis; do., *Supplément*, ii. 97; Mendel; Riemann.

LEMOYNE, GABRIEL, born in Berlin, Oct. 14, 1772, died in Paris, July 15, 1815. Pianist, son of Jean Baptiste Lemoyme, whom he followed to Paris at the age of nine years; pupil of Clément and Edelmann on the pianoforte and in harmony; made concert tours in France and the Netherlands, with the violinist Lafont, during the first years of this century. After his return to Paris, he devoted himself to teaching and composition. Works: *L'entre-sol*, opera (with Piccini), *Théâtre des Variétés*, 1802; 2 operettas; 2 concertos for pianoforte with orchestra; *Trio for pianoforte and strings*; *Sonatas for pianoforte and violin*;

Duo for 2 pianofortes; Sonatas, caprices, fantasias, rondos, and other pieces for pianoforte; 4 collections of romances.—Fétis; Mendel.

LEMOYNE, (JEAN BAPTISTE MOYNE) called, born at Eymet (Périgord), April 3, 1751, died in Paris, Dec. 30, 1796. Dramatic composer; studied music under his uncle, who was maître de chapelle of the cathedral at Périgueux; then acted as chef d'orchestre in several cities of France, and about 1770 became a pupil of Graun, Kirnberger, and J. A. P. Schulz in Berlin, and was appointed assistant director of the court theatre there. In 1775 he went to Warsaw, but returned to France, and after a tour in Italy again made Paris his home, in 1788. Works—Operas: *Le bouquet de Colette*, Warsaw, 1775; *Électre*, Paris, 1782; *Phèdre*, ib., 1786; *Népté*, ib., 1789; *Les prétendus*, ib., 1789; *Louis IX en Égypte*, ib., 1790; *Les pommiers et le moulin*, ib., 1790; *Elfride*, ib., 1792; *Miltiade à Marathon*, ib., 1793; *Toute la Grèce*, ib., 1794; *Le batelier, ou les vrais sans-culottes*, ib., 1794; *Le compère Lue*, ib., 1794; *Le mensonge officieux*, ib., 1795; *Nadir, ou le dormeur éveillé*; *Sylvius Nerva, ou la malédiction paternelle*; *L'île des femmes*. Ode sur le combat d'Onessant, in the form of an oratorio, executed at the Concerts Spirituels, 1778.—Fétis; Mendel; Schilling.

LENEPVEU, CHARLES FERDINAND, born at Rouen, Oct. 4, 1840, still living, 1889. Dramatic composer, pupil in Paris of Augustin Savard, and at the Conservatoire (1863) of Ambroise Thomas; received the prix de Rome in 1875, and after his return to Paris in 1868 continued the study of counterpoint and fugue under Alexis Chauvet. Works: *Le Florentin*, opera, given at the Opéra Comique, 1874; *Velléda*, opera; *Renaud dans les jardins d'Armide*, cantata, 1866; *Requiem*, 1871; *Pianoforte music*.—Fétis, *Supplément*, ii. 99.

LENOBLE, JOSEPH, born at Mannheim, Sept. 1, 1753, died at Brunoy, near

Paris, Dec. 15, 1829. Dramatic composer, pupil of his father, who was a musician in the service of the Elector, and of Cannabich; went to Paris in 1784. Works: *Lausus et Lydie*, opera (with Méhul); *L'Amour et Psyché*, opéra-ballet; *Joad*, oratorio, performed at the Concerts Spirituels, 1784; *Septets and quartets for strings*; *Sonatas for pianoforte*.—Fétis.

LENORA, cantata, text by John Oxenford, music by George Alexander Macfarren, first given at the Royal Academy, London, July 3, 1852; by the Harmonic Union, London, April 25, 1853. Miss Louisa Pyne, Mme. Macfarren, and Herr Staudigl sang the solos.—*Athenæum* (1852), 756.

LENORE SYMPHONY, in E, for orchestra, by Joachim Raff, op. 177, first performed at a Festival in Spa in September, 1873. This is Raff's fifth and most popular symphony. I. *Liebesglück* (Allegro, Andante quasi Larghetto); II. *Trennung* (March tempo); III. *Wiedervereinigung im Tode*, Introduction and Ballad after Bürger's "Lenore" (Allegro). The final movement describes with great skill the grotesque ride, the dance of the spectres, and the death of Lenore. This symphony was first performed by the Philharmonic Society of New York in the season of 1873-74, and at the Crystal Palace, London, Nov. 14, 1874. Published by Seitz (Leipsic, 1873).—*Athenæum* (1874), ii. 685; *Grove*, iii. 296; *Upton*, *Standard Symphonies*, 209.

LENTON, JOHN, English composer of the latter part of the 17th century, died after 1711. He was a member of the bands of William and Mary and of Queen Anne. Works: *The Gentleman's Diversion*, or the Violin explained (1693; 2d ed., entitled *The Useful Instructor on the Violin*, 1702); *A Consort of Musick* in three parts (about 1694, with Thomas Tollet); *Overtures and act tunes for the following plays*: *Venice Preserved*, 1685, *The Ambitious Stepmother*, 1700, *Tambrlain*, 1702, *The Fair Penitent*, 1703, *Liberty Asserted*, 1704, *Abra Muley*, 1704; *Songs*; *Revised music for earlier*

editions of Pills to purge Melancholy.—Grove.

LENTZ, HEINRICH GERHARD, born in Cologne in 1764, died in Warsaw, Aug. 21, 1839. Pianist and instrumental composer, pupil of his father, a distinguished organist, on the pianoforte and the organ. In 1784 he went to Paris, where he played a concerto of his composition at the Concerts Spirituels; lived in London, playing in concerts and teaching, in 1792-95, then in Germany as secretary to Prince Louis Ferdinand of Prussia till 1802, when he went to Halle. Soon after this he took up his residence at Lemberg, Galicia, and finally settled at Warsaw, where he founded a pianoforte factory. Works: 2 symphonies, op. 10, and in G; 3 concertos for pianoforte, op. 4, 6, 7; 9 trios for pianoforte and strings, op. 6, 8; 9 sonatas for pianoforte and violin, op. 1, 2, 3; 3 sonatas for pianoforte, 2 of them with flute and bass, 1 with violin, op. 11; *Airs variés, préludes*, and other pieces for pianoforte; Songs.—Fétis; Mendel; Schilling.

LEO, LEONARDO, born at San Vito degli Schiavi, Kingdom of Naples, in 1694, died in Naples in 1746. He studied under Alessandro Scarlatti and Fago at the Conservatorio della Pietà de' Turchini, and also probably took counterpoint lessons of Pitoni in Rome. On his return to Naples, after the completion of his studies, he was appointed second master at La Pietà; in 1716 he was named organist of the Royal Chapel, and in 1717 maestro di cappella at Santa Maria della Solitaria. A few years later he quitted La Pietà for the Conservatorio di San Onofrio, where he remained for the rest of his life. His first opera, *Sofonisba*, was brought out in 1719 with great success. In 1743 he



wrote his famous 8-voice *Miserere* for the Duke of Savoy, who rewarded him with a pension of one hundred ounces of silver. He was probably the greatest teacher of his day; Jommelli and Piccini were among his pupils. He was also a fine organist and violoncellist, being one of the first to introduce the violoncello into Italy. His death was very sudden; he was found in his room, seated with his head resting on his clavocin, to all appearances asleep, but really dead. To Leo, together with his predecessor Alessandro Scarlatti, and his contemporaries Durante and Feo, belongs the glory of founding the Neapolitan school, which during a century gave to Europe many of its greatest composers. In sacred composition he rises almost to the sublimity of Durante, while he quite equals him in purity of style and surpasses him in charm. In opera his style is noble, simple, and often expressively dramatic; he knew how to produce striking effects by the simplest means.

Works: I. Operas: *Il gran giorno d' Arcadia*, serenata a 4 voci, for the birthday of Leopold, Archduke of Austria, 1716; *Diana amante*, serenata for the fête of the contessa Daun, vice-queen of Naples, 1717; *Le nozze in dansa*, pastorale, given at the house of the principe di San Nicandra, 1718; *Serenata in praise of Sir George Bingham*, 1779; *Sofonisba*, Naples, Teatro San Bartolomeo, 1719; *Cajo Gracco*, ib., 1720; *Bajazette*, ib., at the viceregal palace, 1722; *Tamerlano*, Rome, 1722; *Timocrate*, Venice, Teatro Sant' Angiolo, 1723; *Zenobia in Palmira*, Naples, Teatro San Bartolomeo, 1725; *Astianatte*, ib., 1725; *La Sompiglianza*, ib., Teatro de' Fiorentini, 1726; *L' Orismane*, ossia gli sdegni degli amori, ib., Teatro Nuovo, 1726; *Il trionfo di Camilla*, regina de' Volsci, Rome, Teatro Capranica, 1726; *Alessandro nell' Indie*, ib., 1727; *Ciro riconosciuto*, Naples, 1728; *Argene*, ib., 1728; *La Zingara*, intermezzi, ib., 1731; *Intermezzi for Argene*, 1731; *Catone in Utica*, Venice, 1732; *Amore dà*

senno, Naples, Teatro Nuovo, 1733; Emira (with intermezzi by Ignazio Prota), ib., Teatro San Bartolomeo, 1735; *La clemenza di Tito*, 1735; Onore vince Amore, Naples, Teatro de' Fiorentini, 1736; *La simpatia del sangue*, ib., Teatro Nuovo, 1737; Siface, Bologna, Teatro Malvezzi, 1737; Festa teatrale, Naples, 1739; *La contesa dell' Amore e della Virtù*, ib., 1740; *Il Medo*, ib., 1740; *Il matrimonio nascoso*, ib., 1740; Alessandro, ib., Teatro de' Fiorentini, 1741; *Demofonte*, ib., Teatro San Carlo, 1741; *Andromeda*, ib., ib., 1742; *Vologeso*, ib., 1744; *La finta Frascatana* (posthumous, finished by Capranica), ib., Teatro Nuovo, 1744. The dates of the following are uncertain, or wholly unknown: *Evergete*, Naples, about 1730 (?); *Il trionfo di Camillo*, ib., about 1735 (?); *Le nozze di Psiche*, ib., about 1735 (?); *Amor vuol sofferenza*, about 1740 (?); *Artaserse*, Naples, about 1740 (?); *L' Olimpiade*, ib., about 1740 (?); *Nitocri*, regina d' Egitto, ib., about 1740 (?); *Achille in Sciro*, Turin, 1743 (?); *Il Pisistrate*, Naples, about 1750 (?); *Il conte*, Naples, Teatro de' Fiorentini; *Alidoro*, ib., ib.; *La fedeltà odiata*, ib., ib.; *Ezio*; *Lucio Papirio*, dittatore, Naples; *Arianna e Tesseo*, cantata teatrale.

II. Oratorios: *La morte d' Abele*, in two parts, 1732; *Santa Elena al Calvario*, in two parts, 1733; *Santa Chiara*, in two parts; *Il Santo Alessio*.

III. Church music: *Messa a 4 voci*, alla Palestrina; *Messa a 4 voci ed orchestra* (in the Paris Conservatoire Library); *Messa a 5 voci ed organo*, in D, Rome, San Giacomo de' Spagnuoli, 1743; *2 Messe a 5 voci ed orch.*, in F and G; *Credo a 10 voci in 2 cori ed orch.*; *Credo a 4 voci ed orch.*; *Dixit a 4 voci ed organo*; *Dixit a 5 voci ed organo*, in D; *Dixit a 5 voci*, violini, viola ed organo; *Dixit a 5 voci*, violini, viola, 2 flauti, 2 clarini ed organo; *Dixit a 10 voci in 2 cori ed orch.*, 1741; *Dixit a 10 voci in 2 cori, e 2 orchestre*, 1743; *Te Deum a 4 voci ed orch.*; *Miserere a 8 voci in 2 cori, a cappella*; *Miserere a 4 voci ed organo*; *Magnificat a 4 voci, 2 violini ed organo*;

*Magnificat a 5 voci ed orch.*; *Lezione per il mercoledì, il giovedì ed il venerdì della settimana santa*; *Responsorj a 4 voci*, for San Antonio in Padua; *Responsorj a 4 voci per il mercoledì, il giovedì ed il venerdì della settimana santa*; *Cantata per il glorioso San Vincenzo Ferrari, o sia motetto a 5 voci con stromenti*; *Cantata per il miracolo del glorioso San Gennaro a 5 voci e grande orchestra*; *Motetto, Jam surrexit dies gloriosa, a 5 voci ed orch.*; *Motetto a 2 cori*, 1736; *Pange lingua, a 4 voci*, 1744; *Chris-*

*Leonard Leob*

*tus, a 2 cori*, in D; *Christus, alla Palestrina*, in G; *Tu es sacerdos, a 4 voci*; *Tantum ergo, a 4 voci*; *Alleluia, a 4 voci*; *Laudate pueri, a 2 soprani con coro*; *Ave maris Stella per voce di soprano, 2 violini, viola ed organo* (Paris, Porro).

IV. Instrumental: *Toccatas for clavessin*; 2 books of fugues for organ; *Six concertos for violoncello*, with 2 violins, viola, and bass, 1737-38; 6 books of solfeggj for the Conservatorio di San Onofrio; 2 books of partimenti (figured basses) for the same school; 56 airs in score, with instruments, duets, trios, etc.—Villarosa, *Memorie dei compositori di musica del regno di Napoli*, 101 (Naples, 1840); *Fétis*.

LÉOCADIE, drame lyrique in three acts, text by Scribe and Mélesville, music by Auber, first represented at the Opéra Comique, Paris, Nov. 4, 1824.—Clément et Larousse, 399.

LÉOLINE. See *L'Amé en peine*.

LÉONARD, HUBERT, born at Bellaire, near Liège, April 7, 1819, still living, 1889. Violinist, pupil of Rouma, and at the Paris Conservatoire of Habeneck; became violinist at the Théâtre des Variétés, then at the Opéra Comique, and later at the Opéra. He left the Conservatoire in 1839, made concert tours in 1844-48, and in the latter year succeeded de Bériot as first professor of violin at the Brussels Conservatoire.

He married the singer Antonia Siteher de Mendi in 1851, and the two made successful professional tours in France, Holland, Denmark, Sweden, Norway, and Russia. Resigning his position in Brussels in 1866, he lived in Paris and was much sought as a teacher. Works: 6 sonatas and *Le Trille du Diable* by Tartini, harmonized from the original figured bass; 5 concertos with orchestra; 6 concert pieces for violin and pianoforte; Serenade for 3 violins; Concerto duet for 2 violins; Valse caprice; Fantasia; Petits morceaux caractéristiques; 60 duets for violin and pianoforte on opera airs; 4 duets with pianoforte (with Litolf); 4 do. with violoncello (with Servais); 5 melodies of Wagner for violin and pianoforte; 24 études classiques; 24 études harmoniques; Gymnastique du violoniste; Petite gymnastique du jeune violoniste; École Léonard; L'ancienne école italienne.—Fétis; do., *Supplément*, ii. 100; Mendel; Riemann, 518.

LÉON DE SAINT-LUBIN. See *Saint-Lubin*.

LEONHARD, JULIUS EMIL, born at Lauban, Prussian Silesia, June 13, 1810, died in Dresden, June 23, 1883. Pianist, first instructed by his father, then entirely self-taught, chiefly from the works of Albrechtsberger, while studying at the University of Breslau. In 1831 he went to Leipzig, where he appeared in the Gewandhaus concerts, and at a later period (1845), having spent the year of 1841 in his native town, produced with great success several of his compositions in the Gewandhaus. In 1852 he was appointed professor of pianoforte at the Conservatorium in Munich, and held the same position in Dresden in 1859-73. Works: *Johannes der Täufer*, oratorio; 3 church cantatas for chorus and orchestra; Symphony; Overture to Oehlenschläger's *Axel und Walburg*; Quartet for pianoforte and strings; 3 trios for do.; 2 sonatas for pianoforte and violin; Pianoforte pieces; Part-songs, and songs.—Mendel.

LEONI, LEONE, born about 1560, died (?). He became maestro di cappella of the

Cathedral of Vicenza, and was one of the musicians who dedicated a collection of psalms to Palestrina in 1592. Works: Madrigali (1588, 1595, 1598, 1602); Motetti a sei voci (1603); Motetti a due, tre e quattro voci (1606, 1608, 2d ed. as Saeri Fiori, 1609-10); Motetti a otto voci (1608); Motetti a una, due e tre voci (1609, 1611); *Omnia psalmodia solemnitatum octo vocum* (1613); *Prima parte dell' aurea corona ingemmata d' armoniei concerti* (1615); Madrigals and motets in several collections.—Fétis; Riemann; Mendel; Schilling.

LEONORE. See *Fidelio*.

LÉONORE, ou l'amour conjugale, opéra-comique, in two acts, text by Jean Nicolas Bouilly, music by Gaveaux, represented at the Opéra Comique, Paris, Feb. 19, 1798; Italian version, music by Ferdinando Paër, Dresden, Oct. 3, 1804. The text is the same as that of Beethoven's *Fidelio*.

LEONORE, overtures by Beethoven, written for the opera Leonore, or *Fidelio*. Beethoven wrote at different times four overtures for this opera, of which three, all in C, are known respectively as Leonore No. 1, No. 2, and No. 3, and the fourth in E, as *Fidelio*. No. 1, op. 138 (posthumous), was written for a performance of the opera at Prague in May, 1807, which never came off. It was rehearsed by a small orchestra at Prince Liehnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828. Published by Haslinger (Vienna, 1832). No. 2, op. 72, written for a production of the opera on Nov. 20, 1805, was too difficult for the wind instruments. Moscheles says this is the cleverest, and best characterizes the subject. Published by Breitkopf & Härtel (Leipzig, 1842, 1854). No. 3, op. 72, written for representation of *Fidelio* in Vienna, March 29, 1806, is a condensed and improved version of No. 2, but was deemed too long and too difficult for the strings. Published by Breitkopf & Härtel (1810). No. 4, *Fidelio*, op. 72, in E, was written for the second and final revision

## LE PERFIDE

of the opera, and was first played, May 26, 1814. Published by Breitkopf & Härtel (1864). Breitkopf & Härtel, Beethoven Werke, Serie 3, Nos. 2, 3, 4, and 9. These four overtures were performed under Mendelssohn's direction at the Gewandhaus, Leipzig, Jan. 11, 1840. Various arrangements have been made for pianoforte for two, four, and eight hands, and for string quartet and quintet.—Thayer, *Verzeichniss*, 64; Marx, Beethoven, i. 310; ii. 446; Lenz, Beethoven, vol. ii., part 3, 149; Nottebohm, Beethoveniana, 60; Schindler, 127; Schumann, *Gesammelte Schriften*, ii. 147, 274.

**LE PERFIDE RENAUD ME FUT.**  
See *Armide et Renaud*.

**LE PRIÉVOST, ÉTIENNE ALEXANDRE**, born at Treviso, Nov. 25, 1812, died in Paris, Dec. 19, 1874. Organist, pupil in Paris of Poirier-Lataille and at the school founded by Choron; studied at the Conservatoire in 1832-33 under Fétis, Halévy, and Berton. He was organist successively of the churches of Saint-Paul, Saint-Louis, Saint-Merry, Saint-Eustache, and from 1844 of Saint-Roch. Works: Masses; Ave Maria; Domine salvum fac regem; Adoremus; Organ music; *Le rêveur éveillé*, opera, Paris, 1848; *Halte dans les bois*, a cantata; Overtures, choruses, etc.—Fétis; do., *Supplément*, ii. 102; Mendel.

**LE RAPIDE ET LÉGER NAVIRE.**  
See *L'Africain*.

**LESCHETITZKY, THEODOR**, born at Lemberg, Galicia, in 1831, still living, 1889. Pianist; his playing attracted attention in Vienna in 1845. He was for some time professor at the Conservatory in St. Petersburg, and in 1878 settled in Vienna as a private teacher. In 1880 he married his pupil, Annette Essipoff. He has frequently



visited England. Works: *Die erste Falte*, opera, given in Prague, 1867, Wiesbaden, 1881; Pianoforte music; Songs.—Fétis, *Supplément*, ii. 103; Grove; Mendel, *Ergänz.*, 214; Riemann.

**LESLIE, HENRY (DAVID)**, born in London, June 18, 1822, still living, 1889. He studied under Charles Lucas in 1838, and for some years played violoncello at the Sacred Harmonic Society and elsewhere; became honorary secretary of the Amateur Musical Society in 1847, and



was its conductor in 1855-61. In 1855 he formed the choir bearing his name, which took the first prize at the international competition of choirs in Paris in 1878; was made conductor of the Herefordshire Philharmonic Society in 1863, took charge in 1864 of the National College of Music, an institution that did not live long, and from 1874 acted as director of the Guild of Amateur Musicians. He has the reputation of being one of the most successful choir trainers England has ever produced. Works: *Ida*, opera, Covent Garden, 1864; *Romance*, or *Bold Dick Turpin*, operetta, 1857; *Immanuel*, oratorio, 1855; *Judith*, do., Birmingham Festival, 1858; *Holyrood*, cantata, 1860; *The Daughter of the Isles*, do., 1861; *Symphony for orchestra*, 1847; *The Templar*, dramatic overture, 1852; *Te Deum* and *Jubilate*; Anthems; Part-songs and songs.—Grove; Riemann; Fétis; do., *Supplément*, ii. 105; Mendel.

**LES RENDEZ-VOUS DE NOBLE COMPAGNIE.** See *Le Pré aux Clercs*.

**LESSEL, FRANZ**, born at Pulawy, Poland, about 1780, died at Petrikov, March, 1839. The son of Prince Czartoryski's music director, he went to Vienna in 1797 to study medicine, but became the pupil of Haydn, whom he did not leave until his death. Returning to Poland in 1810, he

lived with the Czartoryski family, but when they became exiles, after the Revolution of 1830, he led a life of vicissitude. He lost the place of principal of the Petrikov gymnasium in 1837, and is said to have died of a broken heart. Works: Overture for orchestra; Concerto for pianoforte and orchestra; Chamber music; Fantasias, sonatas, and other pieces for pianoforte; Church music; Songs.—Grove; Sowiński, 364; Fétis; Schilling.

**LESSONS, THE**, for the Harpsichord, by Handel. The first set, published by Cramer as "Suites de Pièces pour le Clavecin" (London, 1720), is said to have been composed for his favourite pupil, the Princess Anne. It contains eight suites: I. in A; II. in F; III. in D minor; IV. in E minor; V. in E (containing the *Harmonious Blacksmith*); VI. in F-sharp minor; VII. in G minor; VIII. in F. Printed by Walsh in 1733, with a second set containing: I. Suite in B-flat; II. Chaconne (18 variations) in G; III. and IV. Suites in D minor; V. Suite in E minor; VI. Suite in G minor; VII. Suite in B-flat; VIII. Suite in G; IX. Chaconne (62 variations) in G. This was followed by a set of Six Fugues or Voluntaries for the Organ or Harpsichord, op. 3, which are among Handel's best compositions for keyed instruments: I. Fuga, in G minor; II. in G; III. in B-flat; IV. in B minor; V. in A minor; VI. in C minor. Arnold reprinted Walsh's first and second sets under the title of *Lessons for the Harpsichord* (London, 1793), and added a third set: I. Suite in D minor; II. Suite in G minor (both composed for the Princess Louisa); III. Lesson in A minor; IV. Capriccio in G minor; V. Fantasia in C; VI. Chaconne in F. He also published a fourth volume, containing the Six Fugues or Voluntaries. After Handel's death Walsh published a hybrid work entitled *A Collection of Lessons for the Harpsichord* by Mr. Handel, the fourth book of which contained unauthorized arrangements of short movements. Other editions were published in

Germany, Holland, France, and Switzerland. The German *Händelgesellschaft* reproduced these in 1859, with additional pieces. Dr. Rimbault printed in his *History of the Pianoforte* a capriccio on the authority of the Princess Amelia's Lesson Book. In the 18th century these lessons held the same place in musical literature that Beethoven's sonatas do in the present. Liszt played the fourth lesson in E minor at a recital in London with great effect. The MSS. of many of these compositions are in Buckingham Palace.—Rockstro, Handel, 346; Schaefer, Handel, 63.

**LESTOCQ**, ou l'intrigue et l'amour, opera in four acts, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, May 24, 1834, and at Covent Garden, London, Feb. 21, 1835, as *Lestocq*, or the Fête of the Hermitage. It is Auber's weakest opera. Published by Schott (Mainz, 1837).—Allgem. mus. Zeitung (37), 180; N. Zeitschr. f. Mus. (2), 82, 181, 193.

**LESUEUR, JEAN FRANÇOIS**, born at Druac-Plessiel, near Abbeville (Somme), France, Feb. 15, 1760, died in Paris, Oct. 6, 1837. The grand-nephew of Eustache Lesueur the painter, he was admitted, at the age of seven, to the maîtrise school at Abbeville, and a few months later became a choir-boy at the cathedral at Amiens, where for seven years he pursued almost all his practical musical studies. At fourteen he entered the College of Amiens to study rhetoric and philosophy, but did not complete the course, the post of master of music at the cathedral at Séez being offered him in 1779. This post he quitted six months later for that of submaster at the Church of the Saints-Innocents, Paris, where he got some notion of harmony from the Abbé



Roze, but all the musical knowledge he acquired later was due to his own observation and studying the scores of great masters. In 1781 he accepted the post of master of music at the cathedral at Dijon, and in 1783 a similar position at Mans, which he soon left to undertake the direction of the choir at Saint-Martin at Tours. In 1784 he visited Paris to have some of his compositions brought out at the Concerts Spirituels, and was advised by Sacchini, then in Paris, to write for the stage. On the recommendation of Gossec, Grétry, and Philidor, he obtained the maîtrise of the Saints-Innocents, and in 1786 he succeeded in the competitive examination for the post of master of music at the Cathedral of Paris. According to the regulations of the office, he had to assume the clerical dress, and was known henceforth as l'abbé Lesueur, but he never took orders. He obtained permission of the Archbishop of Paris, and of the chapter of Notre Dame, to introduce a full orchestra into the cathedral, and during the years 1786 and 1787 the church was crowded by people who came to hear Lesueur's motets. The brilliancy of these musical services laid him open to attacks from conservative ecclesiastical quarters, to which he replied in two pamphlets: "Essai de musique sacrée, ou musique motivée et méthodique, pour la fête de Noël, à la messe du jour" (Paris, Hérisant, 1787), and "Exposé d'une musique une, imitative, et particulière à chaque solennité, où l'on donne des principes généraux sur lesquelles on l'établit, et le plan d'une musique propre à la fête de Noël" (ib., 1787). About the same time his opera *Télémaque* was received by the Académie Royale de Musique (Opéra), but was not given. His position at Notre Dame continued to be the source of many troublesome quarrels and of libellous anonymous pamphlets, and in 1788 he retired to the country-seat of M. Boehard de Champagny, where he passed four years in composition. At the death of his benefactor he returned to Paris, where

his opera *La caverne* was brought out at the Opéra Comique in 1792 with much success, to be followed in 1794 by Paul et Virginie, and at last by *Télémaque*. The success of *La caverne* procured him the post of professor in the École de la Garde Nationale, the duties of which he entered upon Nov. 21, 1793; he was also appointed one of the inspectors of instruction at the Conservatoire from its foundation in 1795. He co-operated with Méhul, Langlé, Gossec, and Catel in editing the *Principes élémentaires de musique* and the *Solfèges* used at that school; but he was not destined to remain at peace with his colleagues. His two operas, *Les bardes* and *La mort d'Adam*, which had been accepted by the Opéra, were set aside in favour of Catel's *Sémiramis*, and an explosive pamphlet of his brought about a rupture between himself and Sarrette, the head of the Conservatoire and Catel's patron. The quarrel ended in Lesueur's deposition from office at the Conservatoire in 1802. Abject poverty now stared him in the face, but in March, 1804, he was appointed maître de chapelle to Napoleon on recommendation of Paisiello. He took advantage of this much envied position to have his *Les bardes* brought out at the Opéra in July, 1804. Its success was overwhelming, the Emperor presenting him with a gold snuff-box with the inscription: "L'Empereur des Français à l'auteur des Bardes." In 1809 *La mort d'Adam* was produced, but without success. In 1814, after the restoration, he was made superintendent and composer to the Royal Chapel, which post he held until the Revolution of July, 1830. In 1813 he succeeded Grétry (deceased) at the Institut de France, and in 1817 he was appointed professor of composition at the Conservatoire, which office he held until his death. He was especially noted as a teacher; twelve of his pupils won the prix de Rome, viz.: Bourgeois, Ermel, Paris, Guiraud, Berlioz, Eugène Prévost, Ambroise Thomas, Elwart, Ernest Boulanger, Besozzi, Xavier Boisselot, and



Gounod. He died full of honours. His favourite theme was ancient Greek music, and he wrote a good deal on the subject in a rather loose way, for he had quite a talent for getting facts wrong. As a composer he was noted for a certain grand simplicity of style, which even in his own day had rather an antiquated flavour, yet his power of producing striking effects by the simplest of means was undeniably great.

Works: I. Operas: *La caverne*, Théâtre Feydeau, Feb. 15, 1793 (in full score, Paris, Naderman); *Paul et Virginie*, ou le triomphe de la vertu, ib., Jan. 13, 1794 (score, ib.); *Télémaque* dans l'île de Calypso, ou le triomphe de la sagesse, ib., May 11, 1796 (score, ib.); *Ossian*, ou les bardes, Opéra, July 10, 1804 (score, Paris, Janet); L'inauguration du Temple de la Victoire (with Persuis), ib., Jan. 2, 1807; *Le triomphe de Trajan* (with do.), ib., Oct. 23, 1807; *La mort d'Adam*, ib., March 17, 1809 (score published, Paris); *Tyrtée*, received at the Opéra in 1794, but not given; *Artaxerce*, received at the Opéra in 1801, but not given; *Alexandre à Babylone*, received in 1823, but not given.

II. Sacred music: *L'ombre de Sacchini*, cantata, Concert Spirituel, December, 1786; *Chant des bardes en l'honneur de la paix et des héros français*, Opéra, April 14, 1802; *Messe*, ou *Oratorio de Noël* (Paris, A. Petit, 1826); *Messe solennelle*, for 4 voices, chorus, and orchestra (ib., published by the author, 1827); *Deborah*, oratorio (ib., id., 1828); 3 *Te Deum* (ib., id., 1829); 3 *Motets*, called *Oratorios pour le carême* (ib., id., 1829-33); 2d *Messe solennelle* (ib., id., 1831); *Marche du couronnement de l'Empereur*, for grand orch. (only piano-forte score published); *Music for the fête of Vendémiaire I*, year IX., given by 4 orchestras at the Invalides (MS.); 2 *Oratorios de la Passion* (Paris, Frey); *Rachel*, oratorio (ib., id.); *Ruth et Noémi*, do. (ib., id.); *Ruth et Booz*, do. (ib., id.); 1st, 2d, and 3d *Oratorios for the coronation of sovereign princes* (ib., id.); *Sacred cantata and motet*

(ib., Beauvais); 2 *Psalms* (ib., Lemoine); *Super flumina Babylonis* and 3d *Oratorio du Carême* (ib., Frey); 3d *Messe solennelle* (ib., id.); *Messe basse*, and *Motet*, Joannes (ib., Lemoine); 3 *Odes of Anaereon* (ib., Janet et Cotelle); 6 do. (ib., id.).—Raoul-Rochette, *Notice historique sur la vie et les ouvrages de M. Lesueur*, Paris; *Stéphen de la Madeleine*, *Biographie de Jean-François Le Sueur*, Paris, 1841; Fétis; Berlioz, *Mémoires*, chaps. vi., xiii., xx.

LET OTHERS SING. See *The Puritan's Daughter*.

LET THE BRIGHT SERAPHIM, soprano aria in D major, of an Israelitish woman, with accompaniment of trumpet, violins in unison, viola, and continuo, in Handel's *Samson*, Act III., Scene 3.

LET THE LOUD TIMBREL. See *The Puritan's Daughter*.

LE TROUBLE ET LA FRAYEUR. See *Le Domino noir*.

LETZTE ABENCERAGE, DER. See *Les Abencérages*.

LETZTEN DINGE, DIE (The Last Things, commonly called The Last Judgment), oratorio, in two parts, text by Rochlitz, music by Spohr, first performed in the Lutheran church, Cassel, on Good Friday, 1826, and also at the Rhenish Festival in Düsseldorf in that year. At the first performance Spohr's two daughters and Messrs. Wild, Albert, and Föppel sang the soli. Malibran calls this oratorio a musical portrait of Michael Angelo's Last Judgment. It was given at the Norwich (England) Festival, in 1830; by the Handel and Haydn Society, Boston, March 20, 1842. Spohr wrote an oratorio on the same subject, *Das jüngste Gericht*, in 1812, but abandoned it after two performances.—Spohr, *Autobiography*, ii. 159; *Allgem. mus. Zeitg.* (30). 653; *Chorley*, *Modern German Music*, ii. 93; *Upton*, *Standard Oratorios*, 283; *Grove*, ii. 554.

LÉVÊQUE (L'Évêque), JOHANN WILHELM, born in Cologne in 1759, died in

## LEVERIDGE

Hanover in 1816. Violinist; studied music in Paris while preparing to take orders, gave up theology for his art, and secretly left his father's house to undertake concert tours in France and Germany. He was made Concertmeister to the Prince of Octtingen-Wallerstein, then to the Prince of Nassau-Weilburg, several years later to the Prince-Bishop of Passau, and finally at the court of Hanover. Works: Concertos, quartets, trios, duos, and solos for violin. —Fétis; Mendel; Schilling.

LEVERIDGE, RICHARD, born in England in 1670, died in London, March 22, 1758. Dramatic singer, noted for his bass voice, which in 1730, when he was sixty, was still so unimpaired that he offered a wager of a hundred guineas to



sing a bass song with any man in England. He was engaged at the Drury Lane Theatre in 1705-7, then at the Queen's Theatre until 1712, after which he sang at Lincoln's Inn Fields and Covent Garden for nearly thirty years. Works: Music for the Island Princess, or the Generous Portuguese, 1699; do. for Pyramus and Thisbe, a comic masque, compiled by him from "A Midsummer Night's Dream," 1716. In 1727 he published a collection of his songs, with music, in two small 8vo volumes; and many other songs were published singly.

LEVETT, DAVID MAURICE, born, of English parentage, in New York, Jan. 1, 1844, still living, 1889. Pianist, pupil at the Leipzig Conservatorium on the pianoforte of Moscheles, Plaidy, Reinecke, Paul, and Papperitz, and in theory under E. F. Richter, Paul, and Papperitz; then in Berlin on the pianoforte of Carl Tausig, and in Paris of Louis Lieb, Asger Hamerick, and Svendsen. In 1871 (?) he went to America, in 1875 was director of music at St. Mary's Hall, Burlington, New Jersey, in

1876 professor in the New Brunswick Conservatory of Music, and in 1878 professor in the Illinois Conservatory of Music, Jacksonville. In 1880-84 he resided in Chicago, and after a short visit to Europe became in 1885 professor in the Conservatory of Music, New York. Works, all for pianoforte: Meditation, op. 12; Melody in D-flat, op. 13; Valse Noble, op. 14; Dance of the Fairies, op. 15.

LEVEY, WILLIAM CHARLES, born in Dublin, Ireland, April 25, 1837, still living, 1889. Pianist, pupil of his father, who was orchestra leader at the Theatre Royal in Dublin, and later, in Paris, of Auber, Thalberg, and Prudent. In 1862 he returned to London, and was conductor successively of Covent Garden, Drury Lane, Haymarket, Adelphi, and Princess's Theatres, London. Works—Operas and operettas: Fanchette, Covent Garden, 1862; Claude (MS.); Nazarrille (MS., in French); Punchinello; Fashion; Wanted a Parlour Maid; Music for Amy Robsart, Rebecka, King o' Scots, and Lady of the Lake; 7 Drury Lane pantomimes; The Man of War, cantata for orchestra, chorus, and military band; Irish overture for orchestra; Pianoforte music and songs.

LE VOILÀ, LE ROI PROPHÈTE. See *Prophète*.

LE VOILÀ! QUE MON ÂME. See *Zampa*.

LEWANDOWSKI, LOUIS (LAZARUS), born at Wreschen, Posen, April 3, 1823, still living, 1889. Pianist and composer; went to Berlin at the age of twelve to study pianoforte and singing, and became soprano solo singer in the Hebrew temple. He was for several years pupil of Marx in theory, and later, at the Academy of Arts, of Rungenhagen, A. W. Bach, and Grell in composition and counterpoint. His works obtained first prizes, and were publicly performed there with great success. In 1840 he was appointed choirmaster at the synagogue in Berlin, in 1866 court music director, and choirmaster at the new syna-

gogue. He is one of the principal founders of the Old Men's Home for poor musicians. Works: Kol Rinnah u' T' filla, for chorus; Toda W' simrah, for mixed chorus, solo, and organ; 40 psalms for do.; Symphonies; Overtures; Cantatas; Songs.—Mendel.

LEYBACH, IGNACE, born at Gambshelm, Alsace, July 17, 1817, still living, 1889. Pianist, pupil in Strasburg of Hœrter and Wackenthaler, and in Paris of Pixis, Kalkbrenner, and Chopin. He was appointed organist in Toulouse in 1844, and settled later in Paris. Works: Characteristic pieces, fantasias on operative themes, transcriptions, and nocturnes for pianoforte; Pieces for pianoforte and harmonium; Vocal melodies and motets; Harmonium method; Concert pieces for harmonium; *L'organiste pratique*.—Fétis, *Supplément*, ii. 108; Riemann; Mendel.

LIBANI, GIUSEPPE, born in Italy in 1842, died in Rome, May 4, 1880. Dramatic composer, whose last opera, *Sardanapalo*, was successfully given when he was on his death-bed. Works—Operas: *Gulnara*, given in Rome, private theatre of the Palazzo Pamphili, 1869, Florence, Teatro Pagliano, 1870; *Il conte Verde*, Rome, Teatro Apollo, 1873; *Sardanapalo*, ib., April 29, 1880.—Fétis, *Supplément*, ii. 109.

LIBER, ANTON JOSEF, born at Sulzbach, near Ratisbon, in 1732, died at Ratisbon in 1809. Instrumental composer, pupil of Josef Riepel on the violin and in composition. After having completed his studies he was made Concertmeister and composer to the Prince of Thurn und Taxis, first at Donauwörth, then in Ratisbon. Works: Symphonies; Concertos; Masses.—Fétis; Mendel.

LIBER, WOLFGANG, born at Donauwörth, Oct. 31, 1758, died at Ratisbon after 1817. Violinist, son and pupil of Anton Josef Liber. At the age of eight years he appeared in concerts, then studied organ and composition at Ratisbon; entered the Order of the Benedictines in the Abbey of Michelfeld, and after the suppression of

the convent retired to Ratisbon. Works: Masses, antiphons, and other church music; Concertos for violin.—Fétis; Mendel.

LIBERTÀ CONTENTA, LA, Italian opera; text by Mauro, music by Steffani, first represented in Hamburg in 1693. It surpasses the composer's previous operas, and contains fine counterpoint, difficult arias, and dramatic recitatives.—Grove, iii. 696.

LIBERTY DUET. See *I Puritani*.

LIBIAMO, LIBIAMO. See *La Traviata*.

LIBON, PHILIPPE, born, of French parents, at Cadiz, Spain, Aug. 17, 1775, died in Paris, Feb. 5, 1838. Violinist; studied in his native town until he was fourteen, when his father sent him to London, where he became a pupil of Viotti on the violin and of Cimador in composition. Returning to Cadiz in 1796, he played in a court concert in Lisbon, and became solo violin to the Crown Prince of Portugal. In 1798 he went to Madrid, where he became a member of the king's chamber music, and in 1800 to Paris, where in 1804 the Empress Josephine appointed him to her private chapel, and the Empress Marie Louise in 1810 made him her accompanist. After the restoration he retained his position in the private orchestra of the king. Works: 6 concertos for violin; *Airs variés* for violin and orchestra; 2 collections of *airs variés* for violin and string quartet or pianoforte; 6 trios for 2 violins and violoncello; 3 grands duos concertants for 2 violins; Caprices and other pieces for violin solo.—Fétis; Mendel.

LICHNER, HEINRICH, born at Harpersdorf, near Goldberg, Silesia, March 6, 1829, still living, 1889. Pupil of Karow, Dehn, Mosewius, and Hesse; became cantor, organist, and director of the Sängerbund in Breslau. Works: Overtures; Symphonies; String quartet; Songs; Chorus for male voices; Many pianoforte pieces.—Fétis, *Supplément*, ii. 109; Mendel.

LICHTENSTEIN, German opera in three acts, text by Dingelstedt, after Hauff's romance, music by Lindpaintner, first repre-

sented in Stuttgart, Aug. 26, 1846. It is one of the composer's best operas. Published by Schubert (Hamburg and Leipsic, 1847).—*Allgem. mus. Zeitung*, l. 92; *Neue Zeits.*, xxvii. 133, 145, 157.

LICHTENSTEIN, KARL AUGUST, Freiherr VON, born at Lrdm, Franconia, Sept. 8, 1767, died in Berlin, Sept. 10, 1845. Violinist and dramatic composer; while studying at the University of Göttingen he appeared as violinist in Forkel's concerts; entered the service of the Elector of Hanover, and in 1798 went to Dessau as chamberlain, and director of the duke's theatre. After giving performances with his dramatic company in Leipsic in 1800, he became director of the Court Opera in Vienna. He was engaged several years in diplomatic service, but in 1811 took charge of the theatre in Bamberg, in 1823 became director of the Royal Theatre in Berlin, and in 1825 of the opera; retired on a pension in 1832. Works—Operas: *Knall und Fall*, given at Bamberg, 1795; *Bathmendi*, Dessau, 1798; *Die steinerne Braut*, ib., 1799; *Ende gut, Alles gut*, ib., 1800; *Mitgeföhl*, ib., 1800; *Die Walkburg*, Bamberg, 1811; *Andreas Hofer*, Berlin, 1831; *Singethee und Liedertafel*, 1823; *Zur guten Stunde*, 1823; *Die deutschen Herren von Nürnberg*, 1831; *Trübsale eines Hofbanquiers*, 1838; Many vaudevilles.—*Allgem. d. Biogr.*, xviii. 553; *Gerber*; *Ledebur*, *Tonkünst. Lex. Berlins*; *Mendel*; *Fétis*; *Schilling*.

LICHTENTHAL, PETER, born at Presburg, Hungary, May 10, 1780, died at Milan, Aug. 18, 1853. Dramatic composer and writer on music, instructed on the violin, pianoforte, and in thorough-bass in his native city; having studied medicine in Vienna in 1799–1808 and practised in the hospitals there until 1810, he settled in Milan, where he devoted himself to literary pursuits and music. Works: 3 operas, given at Milan, *Teatro della Scala*. Ballets: *Il conte d'Essex*, ib., 1818; *Cimene*, *Alessandro nell' Indie*, *Le Sabine* in Roma, ib., 1820; *Giovanna d'Arco* (with Brambilla

and Vignano), ib., 1821; *Didone* (do.), ib., 1821. Quartet for pianoforte and strings, op. 4; 2 trios for do.; *Pianoforte music*. Noteworthy among his literary works are: *Cenni biografici intorno al celebre maestro W. A. Mozart* (Milan, 1814); *Mozart e le sue creazioni* (ib., 1842); and especially *Dizionario e bibliografia della musica* (ib., 1826).—*Fétis*; do., *Supplément*, ii. 110; *Jüdischer Plutarch* (Vienna, 1848), ii. 159; *Wurzbach*.

LICKL, ÆGIDIUS CARL, born in Vienna, Sept. 1, 1803, died in Trieste, July 22, 1864. Virtuoso on the pianoforte and the guitar, son and pupil of Johann Georg Lickl. He settled at Trieste about 1830, and devoted himself to teaching and composition. Works: *Ettore Fieramosca*, ossia *la disfida di Berletta*, comic opera, given in Trieste (1848) and Vienna; *Church, concert, and chamber music*.—*Fétis*; *Mendel*; *Wurzbach*.

LICKL, CARL GEORG, born in Vienna, Oct. 28, 1801, died there, Aug. 3, 1877. Pianist and virtuoso on the physharmonica, son and pupil of Johann Georg Lickl. He introduced the physharmonica in Germany, and was the founder of a literature for this instrument. Works: *Polyhymnia*, a suite of pieces for pianoforte and physharmonica, or flute; *Les quatre saisons de l'année*, musical poem for pianoforte; *Chamber music*; *Morceaux de genre*, for pianoforte or physharmonica.—*Fétis*; *Mendel*; *Wurzbach*.

LICKL, JOHANN GEORG, born at Kornneuburg, Lower Austria, April 11, 1769, died at Fünfkirchen, May 12, 1843. Organist and dramatic and church composer, pupil in his native town of the choir-master Sebastian Witzig on the pianoforte, the organ, the string instruments, and in singing and composition. In his fourteenth year he was able to fill the place of organist at Kornneuburg; went later to Vienna, where he was much sought as a teacher; was appointed in 1805 choir-master in the principal church of Fünfkirchen, Hungary. Works—Operas: *Der Zauberpfeil*; *Der*

Bruder von Krakau; Der vermeinte Hexenmeister, given in Vienna, Schikaneder's Theater, 1785; Astaroth, der Verführer, ib., 1790; Der Brigitta-Kirchtag, ib., 1796; Der Durchmarsch, ib., 1800; Faust's Leben, Thaten und Höllenfahrt, ib., 1815; Der Orgelspieler, ib., 1825. Masses, psalms, motets, antiphons, hymns, and other church music; 3 quartets and 3 trios for strings; 3 quartets with flute and oboe; Quartet for pianoforte with flute and strings; 3 sonatas for pianoforte and strings; Pianoforte music.—Fétis; Mendel; Schilling; Wurzbach.

LIDL, ANTON, born in Vienna in 1740, died in 1789 (?). Virtuoso on the baryton (violoncelle d'amour), which instrument he improved considerably. He played with much success in his country and in Berlin, where he appeared in 1784. Works: 7 works of quintets, quartets, and duos for violin, flute, and violoncello, each containing 6 pieces; Andante with variations and other pieces for pianoforte; Music for violoncello.—Fétis; Mendel; Wurzbach; Gerber; Schilling.

LIDON, JOSÉ, born at Bejar, Salamanca, Spain, in 1752, died in Madrid, Feb. 11, 1827. Organist, church composer, and didactic writer, pupil of the choristers' school in Madrid, and at the age of sixteen organist at the Cathedral of Malaga; later he was organist at the royal chapel in Madrid, and from 1808 its maestro de capilla. Among his pupils were his two nephews, Andrés Lidon, organist at the Cathedral of Cordova, and Alfonso Lidon, organist at the royal chapel in Madrid. Works: Glauca y Coriolano, lyric drama, given in Madrid, Teatro del Principe; Te Deum; Salve Regina; Ave maris Stella; 4 masses; 2 Miserere; 3 hymns; 32 lamentations; Litanies; Motets; Psalms and other church music; Sonatas and fugues for organ; Treatise on organ-accompaniment; Do. on fugue, and on modulation.—Fétis, Supplément, ii. 110; Mendel.

LIEBAU, FRIEDRICH WILHELM, born at Wickerode, Prussian Saxony, Nov.

14, 1802, died in Quedlinburg, June 27, 1843. Organist and pianist, pupil in 1821-22 of Hummel at Weimar on the pianoforte, the organ, and in composition; afterwards organist at the Church of St. Benedict at Quedlinburg. Works: Die Pfade zur Gottheit, oratorio, given at Stockholm, 1837; Die Reue des Petrus, do., Quedlinburg; La fête de la musique, cantata; 2 psalms with orchestra; Motets; Quintet for pianoforte, 2 flutes, 2 violins, and violoncello ad libitum; Quartets for pianoforte and strings; Sonatas, variations, and other pieces for pianoforte; Songs.—Fétis; Mendel.

LIEBE AUF DEM LANDE, DIE, (Love in the Country), German Singspiel in three acts, text by Christian Friedrich Weisse, music by Johann Adam Hiller, first performed in Leipsic, 1768. Same title, opera by Riotte, Vienna, 1838.

LIEBE, (EDUARD) LUDWIG, born at Magdeburg, Nov. 19, 1819, still living, 1889. Pianist and instrumental and vocal composer, pupil of Carl Schwarz, August Mühl-ling, and Wachsmann; later, in Cassel, of Spohr in composition and Baldewein in counterpoint. He became music director at Coblenz in 1844, at Worms in 1846, lived at Strasburg in 1850-56, teaching music, and settled finally in London. Works: Die Braut von Azola, opera, given in Carlsruhe, 1868; Johannes, oratorio; Symphonies; Overtures; Masses; Psalms; Choruses for men's voices; Ballads for bass voice; Pianoforte music; Songs. His daughter, Therese Liebe (born at Worms, in 1848), an excellent violinist, obtained considerable success at a very tender age, and on her concert tours, which she undertook with her father, after 1860.—Fétis; Mendel; Riemann.

LIEBESFRÜHLING (Love's Spring-time), twelve poems from F. Rückert's Liebesfrühling, for voices with pianoforte, by Robert and Clara Schumann, op. 37 and 12, composed in 1840. Part I. 1. Der Himmel hat eine Thräne geweint (in A-flat); 2. Er ist gekommen in Sturm und Regen (in F

## LIEBESLIEDER

minor) ; 3. O ihr Herren, o ihr werthen (in A-flat) ; 4. Liebst du um Schönheit (in D-flat) ; 5. Ich hab' in mich gesogen (in F) ; 6. Liebste, was kann denn uns scheiden, two voices (in A-flat) ; 7. Schön ist das Fest des Lenzes, soprano and tenor (in A-flat). Part II. 8. Flügel! Flügel! um zu fliegen (in B, G minor, and F-sharp minor) ; 9. Rose, Meer und Sonne sind ein Bild (in B) ; 10. O Sonn', o Meer, o Rose (in B) ; 11. Warum willst du And're fragen? (in A-flat) ; 12. So wahr die Sonne scheint, soprano, tenor or baritone (in E-flat). Nos. 2, 4, and 11 are by Clara Schumann, op. 12. Published by Breitkopf & Härtel (Leipsic, 1841).

LIEBESLIEDER WALZER (Songs of Love), for four voices with pianoforte accompaniment for four hands, text from the "Polydora" of Danmer, music by Brahms, op. 52. In Ländler tempo. I. Rede Mädchen, allzu liebes ; II. Am Gesteine rauscht die Fluth ; III. O die Frauen ; IV. Wie des Abends schöne Röthe ; V. Die grüne Hopfenranke ; VI. Ein kleiner hübscher Vogel nahm den Flug ; VII. Wohl schön bewandt war es ; VIII. Wenn so lind dein Auge mir ; IX. Am Donaustrande ; X. O wie sanft die Quelle ; XI. Nein es ist nicht anzukommen ; XII. Schlosser, auf und mache Schlösser ; XIII. Vöglein durchrauscht die Luft ; XIV. Siel' wie ist die Welle klar ; XV. Nachtigall sie singt so schön ; XVI. Ein dunkler Schacht ist Liebe ; XVII. Nicht wandle, mein Licht ; XVIII. Es bebet das Gesträuche. Published by Simrock (Berlin, between 1868 and 1873) ; in French, translated by Victor Wilder, Brandus & Cie (Paris, 1880). Arranged for pianoforte, for two and four hands ; for the pianoforte, violin, and flute ; and for the pianoforte, violin, and violoncello. Walzer for the pianoforte, for four hands, after the Liebesliedern, by Brahms, op. 52a.

LIEBESNACHT FANTASIE. Phantasiestück for orchestra, by Philipp Scharwenka, op. 40, published by Praeger & Meier (Bremen, 1882).—Mus. Wochenblatt (1882), 266.

LIEBESVERBOT, DAS, comic opera in two acts, text and music by Wagner, first represented at Magdeburg, March 29, 1836, as Die Novize von Palermo. The libretto, which is founded on Shakespear's "Measure for Measure," was written in the summer of 1834, and the score was finished in the winter of 1836. The autograph was owned by Ludwig II., King of Bavaria. The Carnevalslied from this opera was printed in Lewald's "Europa" (1837, reprinted at Brunswick, 1885).—Wagner, Gesammelte Schriften, i. 25 ; Glusennapp, Richard Wagner's Leben und Wirken, i. 62.

LIEBICH, GOTTFRIED SIEGMUND, born at Frankenberg, Saxony, July 22, 1672, died at Schleich, Saxony, June 1, 1727. Church composer, pupil of his father, the cantor at Frankenberg. He cultivated music during his stay at the college of Bautzen and the University of Jena, and finally gave up his study of medicine to devote himself to it. He went to Dresden, where his fine tenor voice obtained for him employment as a singer in churches, and in 1695 he was appointed secretary and Kapelldirektor to the Count von Reuss, at Schleich. Works: Yearbook of motets on the Gospels, for voice, 2 violins, 2 violas, and bass ; do., for 4 voices and various instruments.—Fétis ; Gerber ; Mendel ; Schilling.

LIEBLING, EMIL, born, of German and Russian parentage, in Pless, Silesia, April 12, 1851, still living, 1889. Pianist, pupil in Berlin of Ehrlich and Kulak, and in Vienna of Dachs, and in composition of Heinrich Dorn in Berlin. In 1867 he went to America, and until 1871 taught music in a seminary in Kentucky. In 1874 he revisited Europe and spent the summer of 1876 with Liszt



## LIEBSTER

at Weimar; then returned to Chicago, where he still resides as a teacher of the pianoforte. He has frequently played in New York, Chicago, and other cities, and has made concert tours with Wilhelmj, Miss Kellogg, Miss Cary, and others. Works: Meteor Galop, Album-Blatt, Feu-Follet, Florence, valse de concert, Gavotte moderne, for pianoforte; Adieu, song, etc.

**LIEBSTER JESU, MEIN VERLANGEN**, soprano aria in E minor, with accompaniment of oboe, strings complete, and continuo, in Johann Sebastian Bach's cantata ("Dialogus") for Dom. I. post Epiph., of the same title (Bachgesellschaft, No. 32). Published separately, edited by Robert Franz, Leipsic, Whistling.

**LIED DER GLOCKE, DAS** (Lay of the Bell), cantata for orchestra, soli, and chorus, by Max Bruch, after Schiller's poem, first performed in Cologne under the composer's direction, May 12, 1878. It was sung at the Birmingham (England) Festival, Aug. 26, 1879, Bruch conducting, by Mme Trebelli, Mme Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Henschel. Given at the Gewandhaus, Leipsic, Nov. 6, 1879. —Atheneum (1879), ii. 251.

**LIEDERKREIS** (Cyclos of Songs), 9 songs for voice with pianoforte, by Robert Schumann, op. 24, from the Liederkreis of Heine, composed in 1840, and dedicated to Pauline Garcia. I. Morgens steh' ich auf und frage (in D); II. Es treibt mich hin, es treibt mich her (in B minor); III. Ich wandelte unter den Bäumen (in B); IV. Lieb' Liebchen, leg's Händchen auf's Herze mein (in E minor); V. Schöne Wiege meiner Leiden (in E); VI. Warte, warte, wilder Schiffmann (in E); VII. Berg' und Burgen schau'n herunter (in A); VIII. Anfangs wollt' ich fast verzagen (in D minor); IX. Mit Myrthen und Rosen, lieblich und hold (in D). Published by Breitkopf & Härtel (Leipsic, 1840).

**LIEDERKREIS**, 12 songs with pianoforte, from the Liederkreis of J. von Eichendorff, music by Schumann, op. 39.

I. In der Fremde: Aus der Heimath hinter den Blüten (in F-sharp minor); II. Intermezzo: Dein Bildniß wunderseelig (in A); III. Waldesgespräch: Es ist schon spät, est ist schon kalt (in E); IV. Die Stille: Es weiss und rüth es doch Keiner (in G); V. Mondnacht: Es war, als hätt' der Himmel (in E); VI. Schöne Fremde: Es rauschen die Wipfel und schauern (in B); VII. Auf einer Burg: Eingeschlafen auf der Laner (in A minor); VIII. In der Fremde: Ich hör' die Bächlein rauschen (in A minor); IX. Wehmuth: Ich kann wohl manchmal singen (in E); X. Zwielficht: Dämm'ung will die Flügel spreiten (in E minor); XI. Im Walde: Es zog eine Hochzeit den Berg entlang (in A); XII. Frühlingsnacht: Ueber'm Garten durch die Lüfte (in F-sharp). Published by C. Haslinger (Vienna, 1842), F. Whistling (Leipsic, 1842), and Gustav Heinze (Leipsic, 1842). Also in Peters's Schumann-Album with op. 42 and 48. Beethoven seems to have been the first to use this term. See *An die ferne Geliebte*. —Reissmann, Schumann, 81, 90; Allgem. Mus. Zeitung (44), 33, 58.

**LIEDER OHNE WORTE** (Songs without Words), name given by Mendelssohn to short pieces for the pianoforte. The title first appears in a letter of Fanny Mendelssohn's, Dec. 8, 1828. They were first called Instrumentallieder für Clavier, and the autograph of the first book, owned by Paul Mendelssohn, bears the words, "Six Songs for the Pianoforte alone." The first book, op. 19, was published by Novello, under the title of "Original Melodies for the Pianoforte" (London, 1832); by Simrock as "Sechs Lieder ohne Worte," etc., op. 19 (Berlin, 1832). There are eight books in all, six numbers each; the seventh and eighth books are posthumous. In some editions all the songs have titles, but only the following are authentic: Venetianisches Gondellied, Bk. I., No. 6, Bk. II., No. 6, Bk. V., No. 5; Duetto, Bk. III., No. 6; Volkslied, Bk. IV., No. 5; Frühlingslied, Bk. V., No. 6. The one in C, Bk. VI., No. 4, generally known

as *The Spinning Song*, was called by Mendelssohn *Die Bienenboelzeit*, but this title was never published. Breitkopf & Härtel, Mendelssohn Werke, Series 11, No. 75-82. *Lied ohne Worte* for violoncello and pianoforte (in D), op. 108; (Posthumous work, 38); and *Albumblatt* for pianoforte (in E minor), op. 117 (Posthumous work, 46).—Schumann, *Gesammelte Schriften*, i. 99, 227; Hensel, *Die Familie*, Mendelssohn i. 163, 266; Grove, ii. 135.

**LIFE FOR THE CZAR.** See *Zarskaja skisu*.

**LIFT THINE EYES.** See *Hebe deine Augen auf*.

**LIGHT AS FAIRY FEET CAN FALL.** See *Oberon*.

**LIGHT OF ASIA, THE**, cantata in four parts, text adapted by the composer from Edwin Arnold's poem of the same title, music by Dudley Buck, first performed (without orchestra) by the Choral Society, Washington, May 6, 1886; in London, by the Novello Choir, March 19, 1889. Part I. Prologue; II. The Renunciation and Temptation; III. The Return; IV. Epilogue and Finale. Published first in England.—Upton, *Standard Cantatas*, 117; *Athenæum* (1889), i. 383; *Academy* (1889), i. 212.

**LIGHT OF THE WORLD**, oratorio in two parts, text from the Bible, music by Sir Arthur Sullivan, written for and first given at the Birmingham (England) Festival, Aug. 27, 1873. It was sung by Mlle Tietjens, Mme Trebelli-Bettini, Sims Reeves, and Charles Santley. Subject, the human aspects of the life of Christ. The first part has four scenes, entitled, respectively: Bethlehem; Nazareth; Lazarus; and The Way to Jerusalem. The scene of the second part is entirely in Jerusalem. It is the composer's second oratorio. Published by Cramer & Co. (London, 1873).—*Athenæum* (1873), ii. 280; Upton, *Standard Oratorios*, 291.

**LIGOU, PIERRE**, born in Avignon in 1749, died at Alais (Gard) after 1822. Organist, dramatic and church composer;

studied music in the seminary and the choir of the Cathedral of Avignon; became organist at Alais in 1769. Works—Operas: *L'argent fait tout*, Paris, about 1780; *Les deux aveugles de Franconville*, ib., 1780; *Armide* (MS.); *Samson*, do.; *Te Deum*; *Masses*; *Motets*.—Fétis; Mendel.

**LILLIBURLERO**, an English revolutionary song, words attributed to Lord Wharton, music by Henry Purcell. The ballad refers to King James's nomination, in 1686, to the lieutenantancy of Ireland of General Talbot, then just created Earl of Tyrconnel, who had recommended himself to the king by his arbitrary treatment of Protestants when he was lieutenant-general. The air was long popular in the British Army, but was discontinued as a march in the last century to avoid giving offence to Irish Roman Catholic soldiers. The only copy extant of the march and quickstep is contained in "*The Delightful Companion; or, Choice New Lessons for the Recorder or Flute*" (2d ed., London, 1686). The tune, which is often referred to by dramatists and other writers, is given in Grove, iii. 138. Variations on the air, for two pianofortes, by Theodore Gouvy, op. 62, are published by Senff (Leipzig, 1878).—*Cummings's Purcell*, 45; *Percy's Reliques*, ii. 358; *Chappell, Music of Olden Time*, ii. 568.

**LILLO, GIUSEPPE**, born at Galatina, Naples, Feb. 26, 1814, died, Feb. 4, 1863. Dramatic composer, pupil at Naples Conservatorio of Lanza, Furno, and Zingarelli; taught pianoforte in Naples, where he afterwards became professor in the Conservatorio. Though his later operas were unsuccessful, and he had few of the qualities necessary for dramatic composition, he still persisted, and in 1861 became insane. He was restored sufficiently to resume teaching for several months, but was then struck with paralysis and never recovered. Works—Operas: *La moglie per 24 ore*; *Il Gioiello*, Naples, 1836; *Odda di Bernauer*, ib., 1837; *Rosamunda*, Venice, and *Alisia di Rieux*, Rome, 1838; *Il conte di Chalais*,



Naples, *La modista*, Florence, 1840; *L'osteria di Andujar*, and *Cristina di Scozia*, Naples, 1841; *Lara*, ib., 1843; *Il mulatto*, Turin, 1846; *Caterina Howard*, Naples, 1849; *Delfina*, ib., 1850; *Il sogno d'una notte estiva*, ossia *la gioventù di Shakespeare*, ib., 1851; *Ser Babbeo*, ib., 1853; *Il figlio della schiava*, ib., 1853. *Masses*, *litonies*, and other church music; *Overture for orchestra*; *Funeral symphony*; *Trio and two quartets*; *Pianoforte and vocal music*.—Fétis; do., *Supplément*, ii. 111; Mendel; do., *Ergänz.*, 215.

**LILY OF KILLARNEY, THE**, opera in three acts, text by John Oxenford, founded on Boucicault's "*Colleen Bawn*," music by Jules Benedict, first represented at the Royal English Opera, Covent Garden, London, Feb. 8, 1862.—*Athenæum* (1862), 233.

**LIMNANDER DE NIEUWENHOVE, ARMAND (MARIE GHISLAIN)**, born at Ghent, May 22, 1814, still living, 1889. Dramatic and church composer, pupil at Saint-Acheul, near Amiens, of Cornette, and in 1828-35 in the Jesuits' college at Freiburg, Switzerland, of Père Louis Lamblotte. After his return to Belgium he founded and conducted at Mechlin an amateur symphonic society, to which he added a choral section in 1838, which in 1841 took the name of *Réunion Lyrique*. About this time he took a course in composition under Fétis, and in 1847, settled in Paris. Works—Operas: *Les Monténégrins*, given in Paris, *Opéra Comique*, 1849; *Le château de la Barbe-Bleue*, ib., 1851; *Yvonne*, ib., 1859; *Le maître chanteur*, *Opéra*, 1853. *Scènes druidiques*, lyric poem; *La fin des moissons*, symphony; *Cantatas*; *Te Deum*; *Stabat Mater*, with orchestra; *Requiem*, with organ; *Quartet for strings*; *Sonata for pianoforte and violoncello*; *Many choruses*.—Fétis; do., *Supplément*, ii. 112; Mendel; Riemann.

**LINDA DI CHAMOUNIX**, Italian opera in three acts, text by Gaetano Rossi, music by Donizetti, first represented at the

Kärnthnerthor Theater, Vienna, May 19, 1842. The subject is from the vaudeville *La grâce de Dieu*, performed at the *Théâtre de la Gaîté*, Paris. Scene, in Switzerland. Linda, daughter of Antonio, a farmer of Chamounix, loves Carlo, an artist, but is pursued by the attentions of the Marquis de Boisfleury, brother of the Marquis de Sirval, who owns Antonio's farm. By the advice of the Préfet, Antonio sends Linda to Paris in charge of Pierotto the Savoyard. She loses him and is found by Carlo, who discloses to her that he is the *Comte de Sirval*, son of the Marquise.



Annie Louise Cary.

Carlo wishes to marry her, but the Marquise forbids, and Linda becomes insane. Linda is taken back to Chamounix by Pierotto, recovers her reason when Carlo sings a familiar song to her, and the Marquise relenting, the two are united. Among the best of the numbers are: Linda's polacca, "*O luce di quest' anima*;" "*Per sua madre*," sung by Pierotto; "*A consolarmi affrettisi*," duet between Linda and Carlo; "*Ah! bel destin che attendevi*," duet between Linda and Pierotto; "*Va, sciagurata*," sung by Antonio; "*È, la voce che primiera*," by Carlo; and the duet between Linda and Carlo, "*Ah! di tue pene sparve il*

## LINDBLAD

sogno," which closes the opera. Original cast :

Linda . . . . . Mme Persiani.  
 Pierotto . . . . . Mme Brambilla.  
 Carlo . . . . . Signor Mario.  
 Antonio . . . . . Signor Tamburini.  
 Marquis . . . . . Signor F. Lablaeche.  
 Préfet . . . . . Signor Luigi Lablaeche.

This opera was represented in Paris, Nov. 17, 1842, and at Her Majesty's, London, in June, 1843, with the same cast except Antonio, sung by Signor Fornasari. It was first given in New York at Palmo's Theatre, Jan. 4, 1847. Among Annie Louise Cary's best impersonations is that of the faithful Pierotto.—Clément et Larousse, 403; Upton, Standard Operas, 86.

LINDBLAD, ADOLF FREDRIK, born at Löfvingsborg, near Stockholm, in 1804, died there, Aug. 23, 1878. Pupil of Zelter in Berlin; about 1835 he returned to Stockholm, where he spent the rest of his life. Jenny Lind, who was his pupil, introduced his songs into Germany. Works: Fröndenerna, opera; Symphony in C, Leipzig, 1839; Duo for pianoforte and violin; Vocal duets, terzets, and quartets; Many songs for single voice, with pianoforte.—Mendel; Grove; Fétis; Riemann.

LINDENAU, LEOPOLD, born in Hamburg in 1806, died there in 1859. Violinist, pupil of Spohr, and a friend, from early youth, of Mendelssohn; acquired more than local reputation by his able orchestral compositions and songs.

LINDLEY, ROBERT, born at Rotherham, Yorkshire, England, March 4, 1777, died in London, June 13, 1855. Virtuoso on the violoncello, pupil of Cervetto; after having been a member of the theatre orchestra at Brighton, he succeeded Spertini as first violoncellist at the Royal Opera in London in 1794, and acted in the same capacity at the Concerts of Antient Music and those of the Philharmonic Society. Works: 4 concertos for violoncello with orchestra; Trios for bassoon, viola, and vio-

loncello; Grand trio for violin, viola, and bass; Duos for violin and violoncello; do. for 2 violoncellos; Solos for violoncello; Several works of airs variés, and pots-pourris, for do.—Fétis; Mendel.

LINDNER, FRIEDRICH, born at Liegnitz about 1540, died at Nuremberg, beginning of the 17th century. In early youth he was made a member of the electoral chapel in Dresden on account of his wonderful voice, and later, at Anspach, of the chapel of Markgraf Georg Friedrich; appointed in 1574 cantor at the Church of St. Aegidius at Nuremberg. Works: Canticones sacrae, 2 books (1585-88); Masses for 5 voices (1591); Gemina musicalis, 2 collections of madrigals, for 4-6 voices, containing also works of other masters, mostly Italian (1588-90); Corollarium cantionum sacrarum, motets for 5-8 and more voices, do. (1590).—Allgem. d. Biogr., xviii. 703; Fétis; Gerber; Mendel; Riemann; Schilling.

LINDNER, FRIEDRICH, born at Dessau, July 5, 1798, died there, Aug. 1, 1846. Virtuoso on the violin and the clarinet; began to study music at the age of five, later pupil of Möser in Berlin, where he joined the royal orchestra in 1815 as clarinet player; was appointed in 1817 chamber musician to the Duke of Anhalt-Dessau, studied composition in 1821 under Friedrich Schneider, and in 1827 became Concertmeister. Works: Concertos and overtures for grand orchestra (MS.); Polonaise for violin and orchestra; Dances for orchestra; Quintet for wind instruments; Quartets for strings; Duos for violins; Pianoforte music; Songs. His son, Roderich August Lindner (born at Dessau, Oct. 29, 1820, died at Hanover, June 15, 1878), was an excellent violoncellist, pupil of Drechsler, and in composition of Schneider. He became in 1837 a member of the royal chapel at Hanover; and left concert pieces for violoncello, and many songs.—Fétis; Mendel; Gerber; Riemann; Schilling.

## LINDPAINTNER

LINDPAINTNER, PETER (JOSEPH) VON, born at Coblenz, Dec. 8, 1791, died

at Nonnenhorn, on the Lake of Constance, Aug. 21, 1856. Dramatic composer, son of a tenor singer in the service of the Elector of Treves, who followed his prince to Augsburg when the electorate was overrun by the French. Young Lindpaintner began his education at Augsburg, taking violin lessons of Plödterl and studying the pianoforte and harmony under Witzka. The talent he exhibited determined the elector to send him to Munich to finish his musical education with Winter, under whose direction he wrote his first opera, *Demophoon*, a mass, and a *Te Deum*, which were brought out with success in 1811. The death of the elector in 1812 forced him to accept the position of Kapellmeister at the new Isarthor Theater, which he held until 1819. The success of several of his compositions led him to neglect his studies during this period; but the advice of a friend induced him to study counterpoint thoroughly under Joseph Grätz. In 1819 he accepted the post of Court Kapellmeister at Stuttgart, which he continued to hold until his death, which occurred during a summer vacation. He was buried at Wasserburg. He was universally esteemed, and was a member of almost every musical institution on the Continent. As a conductor he was pre-eminent, and raised the Stuttgart orchestra to a very high position among the great orchestras of Germany. As a composer he shone rather by his well-ordered, clear, and brilliant style than by any of the higher attributes of genius. His best known works are his operas *Der Vampyr* and *Lichtenstein*, his ballet *Joco*, and his overture to *Faust*. Several of his songs enjoyed an immense popularity at one time,



notably *The Standard-Bearer*, written for Pisehek. In 1853 he visited London to conduct the New Philharmonic Concerts, and bring out his oratorio, *Der Jüngling von Nain*. He had already received a medal from Queen Victoria for the dedication to her of his oratorio of Abraham in 1848.

Works:

I. Operas: *Demophoon*, Munich, 1811; *Alexander in Ephesus*, ib., 1811 (?); *Der blinde Gärtner, oder die blühende Aloe*, 1819 (?); *Die Pflegekinder*, 1819 (?); *Der Vampyr*, Vienna, 1829; *Timantes* (new version of *Demophoon*), Stuttgart, 1829 (?); *Der Bergkönig*, Berlin, 1830; *Die Princesin von Caambo*, Stuttgart, 1830 (?); *Hans Max Giesbrecht von Humpenbourg*, ib., 1830 (?); *Pervonte, oder die Wünsche*, ib., 1830 (?); *Sulmoua*, ib., 1830 (?); *Die Amazone, oder der Frauen und der Liebe Sieg*, ib., 1831; *Die Bürgerschaft*, ib., 1832; *Die Sternkönigin*, ib., 1835 (?); *Kunstsin und Liebe*, ib., 1835 (?); *Die Macht des Liedes*, ib., July, 1836; *Die Genueserin*, Vienna, December, 1836; *Die Rosenmädchen*, 1840 (?); *Die sicilianische Vesper*, Stuttgart, 1843; *Lichtenstein*, ib., 1845; *Giulia, oder die Corssen*, ib., December, 1853; *Libella*, not performed.

II. Ballets and melodramas: Music to Goethe's *Faust*, Stuttgart, 1832; *Aglac, ou l'élève d'amour*, ballet; *Zephyr und Flora*, do.; *Joco, der brasilianische Affe*, do.; *Zeila*, do.; *Der Geistersohn*, do.; *Die Glocke*, melodrama on Schiller's poem; *Abraham's Opfer*, do.; *Der gerettete Moses*, do.; *Friedrich der Siegreiche*, do.; *Timoklea*, do.

III. Oratorios and church music: *Der Jüngling von Nain*; *Abraham's Opfer* (different from the melodrama); Additional accompaniments to Handel's *Judas Macabæus*; *Herr Gott, dich loben wir*, motet for 4 voices and orchestra, on a text by Klopstock; *Grabgesang* for 4 male voices, 5 horns, and 3 trombones, or pianoforte ad lib.; *Masses, Te Deum, psalmus, Pange lingua*, cantatas in MS.

IV. Instrumental works: Overture to the

tragedy *Der Paria*, Leipsic, Breitkopf & Härtel; do. to *Abraham's Opfer*, ib.; *Fest-Ouverture* for the music festival in Halle, 1835; *Symphony* for grand orch., MS.; *1st quartet* for strings, Leipsic, Peters; *Concerto* for clarinet, Mainz, Schott; *Diversissement* for 2 pianofortes, Leipsic, Breitkopf & Härtel; *Several pianoforte pieces*; *Overtures* in score to most of the operas and ballets, Leipsic, Breitkopf & Härtel; *Overture* on *Hail Columbia*; *Sinfonia concertante* for flute, oboe, clarinet, horn, and bassoon, op. 4, Mainz, Schott; *Concertino* for clarinet, op. 19, Leipsic, Breitkopf & Härtel; *Sinfonia concertante*, for 2 horns, op. 23, ib.; *Rondo* for bassoon and orch., op. 24, ib.; *Concerto* for flute, op. 28, ib.; *Concertino* for violin, op. 35, Mainz, Schott; *Sinfonia concertante* for flute, oboe, clarinet, horn, and bassoon, op. 36, ib.; *Concertino* for clarinet, op. 41, ib.; do. for violin, op. 42, Leipsic, Probst; do. for horn, op. 43, ib.; *Rondo brillant* for clarinet, op. 45, Leipsic, Breitkopf & Härtel; *Concerto* for flute, op. 46, ib., Probst; *Polonaise* for flute and orch., op. 47, ib., Breitkopf & Härtel; *Romanza* and *rondo*, op. 48, ib.; *Fantasie*, variations, and *rondo*, for 2 horns and orch., op. 49, ib.; 3 grand trios for violin, viola, and violoncello, op. 52, ib., Peters; *Pot-pourri*, op. 62, ib., Breitkopf & Härtel.

V. Vocal chamber music: 6 four-part songs for male voices, op. 39, Mainz, Schott; *Die Frauen*, 6 do. to words by Wagner,

*Plindpainter.*

op. 54, Mannheim, Heckel; *Canons* with pianoforte, Leipsic, Breitkopf & Härtel; About 50 songs for a voice with pianoforte.—*Allgem. d. Biogr.*, xviii. 706; *Allgem. mus. Zeitung*, xv. seq.; do. xxxvii., 661, 677; *Fétis*; *Schwäbische Chronik*, Dec. 25, 1856; *Westermann's Illustr. Monatsh.* (1856), No. 3.

LINKE (Linigke, Linicke), JOHANN GEORG, born in Prussia, latter part of the 17th century, died after 1725. Violinist and vocal composer, pupil in Berlin of Johann Theile; became in 1696 chamber musician in the electoral chapel, and in 1712 *Conzertmeister* at the ducal court at Weissenfels. Later he made a concert tour to England, and in 1725 was appointed *Conzertmeister* of the opera orchestra in Hamburg. Works: *Wettstreit der Poesie, Musik und Malerei, Festspiel*, performed in Hamburg, 1725; *Musical prologue*, ib., 1725; *Recitatives* to Handel's opera, *Julius Cäsar*; 6 symphonies; 2 sonatas; 2 cantatas for voice, pianoforte, and strings; *Cantata* for voice and pianoforte.—*Fétis*; *Gerber*; *Mendel*; *Schilling*.

LINK, FRIEDRICH, born at Oberhain, Nassau, Dec. 1, 1841, still living, 1889. Organist, pupil of his father on the pianoforte, the violin, and in theory; and in 1865 at the Conservatorium, Leipsic, of Moscheles, Reinecke, and Wenzel on the pianoforte, of Richter on the organ, and of Hauptmann, Reinecke, and Richter in harmony and composition. In 1866 he was appointed musical instructor and organist in the teachers' seminary at Wettingen, Switzerland. Works: *Music* for pianoforte; do. for violoncello; *Songs*.—*Mendel*.

LINKE (Lincke), JOSEPH, born at Trachenberg, Silesia, June 8, 1784, died in Vienna, March 26, 1837. Virtuoso on the violoncello, pupil of his father and of Oswald on the pianoforte and the violin; and, while chorister at the Dominicans in Breslau, of Hanisch on the organ and in counterpoint, and of Lose and Flemming on the violoncello. He succeeded Lose as first violoncellist in the opera orchestra, conducted by Carl Maria von Weber. In 1808 he joined the orchestra of Prince Rasoumofsky in Vienna, in 1816 became chamber virtuoso to the Countess of Erdödy-Niezky in Croatia, and in 1818 returned to Vienna, to fill the place of solo violoncellist in the orchestra of the Theater an der Wien,

## LINLEY

and from 1831 in that of the Imperial Opera. In close connection with Beethoven, he was indebted to this master for the high reputation he won as a quartet player. Works: Concertos, caprices, variations, fantasias, rondos, and polonaises for violoncello; Pieces for violoncello, with quartet; Do., with guitar; Do., with pianoforte.—Fétis; Mendel; Schilling; Wurzbach.

**LINLEY, FRANCIS**, born at Doncaster, England, in 1774, died there, Sept. 15, 1800. Virtuoso on the organ, pupil of Miller, organist at Doncaster. Though blind from his birth, he beat fourteen competitors as a candidate for organist of the Pentonville Chapel, London. The failure of a music trade he had established in that city caused him to go to America, where his talent was greatly admired; he returned to England about 1795. Works: Interludes, fugues, and other pieces for organ; Sonatas for pianoforte and flute; Solos and duos for flute; Pianoforte music; Method for organ.—Fétis; Mendel.

**LINLEY, GEORGE**, born at Whitechurch, England, in 1795, died in London, Sept. 10, 1865. Vocal composer; acquired a rare popularity in England, by his peculiar and fascinating melodies. Works—Operas and operettas: *La poupée de Nuremberg*, given in London, Covent Garden, 1861; *The Toy Maker*; *Francesca Doria*. *The Jolly Beggars*, cantata; 12 songs of the camp; Selection of Scottish melodies (with C. G. Byrne); Songs of the Troubadours; Musical Cynics of London; Selection of original hymn tunes; Part-songs; Trios; Duets; Ballads, romances, nocturnes, melodies, and songs.—Fétis, *Supplément*, ii. 113; Mendel, *Ergänz.*, 216.

**LINLEY, THOMAS**, born at Wells, Somerset, England, about 1725, died in London, Nov. 19, 1795. Pupil of Thomas Chilcot; was for many years singing-master and director of concerts in Bath. In 1774 he was connected with the management of oratorios at Drury Lane Theatre, and in 1776 became conductor of the music there.

Works—Operas, and music to dramas: *The Duenna*, 1775; *Sclima and Azor*, 1776; *The Camp*, 1778; *The Carnival of Venice*, *The Gentle Shepherd*, and *Robinson Crusoe*, 1781; *The Triumph of Mirth*, 1782; *The Spanish Rivals*, 1784; *The Strangers at Home*, and *Richard Cœur de Lion*, 1786; *Love in the East*, 1788; Songs in *The School for Scandal*, 1777; Accompaniments for the songs in *The Beggar's Opera*; Music for parts of Sheridan's *Monody on the Death of Garrick*, 1779; Six *Elegies*; Twelve *Ballads*; A 5-part madrigal, "Let me, careless;" Other vocal music, published after his death.—Grove; Riemann; Mendel; Fétis; Gerber; *Harmonicon* (1825), 215.

**LINLEY, THOMAS**, the younger, born at Bath in 1756, died at Grimsthorpe, Lincolnshire, England, Aug. 7, 1778. Violinist, son and pupil of Thomas Linley; studied under Dr. Boyce, and in Florence under Nardini, becoming the warm friend of Mozart while in Italy. On his return to England, in 1772, he became solo violin at his father's concerts in Bath and at Drury Lane Theatre. Works: Let God arise, anthem with orchestra, 1773; Part of the music for *The Duenna*, 1775; Chorus and two songs for *The Tempest*; Ode on the Witches and Fairies of Shakspeare, 1776; *The Song of Moses*, oratorio; Accompaniments for wind instruments to music in *Macbeth*.—Grove; Riemann; Mendel; Fétis.

**LINLEY, WILLIAM**, born at Bath about 1767, died in London, May 6, 1835. Son and pupil of Thomas Linley and pupil of Abel; received an appointment in India; returning with a competence, he devoted himself to music and literature. Works: *The Honeymoon*, comic opera; *Pavilion*, do.; *The Magic Fire*, a pantomime; 2 sets of canzonets; Glee; Church music. He edited Shakspeare's *Dramatic Songs* (1815-16).—Grove; Mendel; Fétis; Schilling.

**LINTERMANS, FRANÇOIS**, born at Brussels, Aug. 18, 1808, still living, 1889. Vocal composer of great popularity in Belgium, on account of his arduous and self-

sacrificing efforts in promoting the cultivation of choral music. Works: Many choruses for male voices; Sacred compositions.—Fétis, *Supplément*, ii. 114.

LINWOOD, MARY, born at Leicester, England, in 1755, died there, March 2, 1845. Vocal composer. Works: David's First Victory, oratorio; Songs, and other vocal music, of which her cavatina, "Pretty Fairy," is best known.

LIPAWSKI, JOSEPH, born at Hohenmauth, Bohemia, Feb. 22, 1772, died in Vienna, Jan. 7, 1810. Pianist, pupil at Königgrätz, of the organist Haas on the organ and the pianoforte; later, while studying law at the university in Vienna, pupil of Pasterwitz, a Benedictine monk, in composition. His intercourse with Vanhall, Abt Stadler, Salieri, and principally with Mozart, induced him to devote himself exclusively to music, and in a short time he won a brilliant reputation as a pianist and composer. Works—Operas: Der gebesserte Hausteufel, given at Kronenburg, Nether Austria, about 1810; Die Nymphen der Silberquelle, Vienna, Schikaneder Theater, about 1800; Bernadone, Prague, about 1800. Sonatas for pianoforte, violin, and violoncello; do. for pianoforte and violin; Fugues, sonatas, and other pieces for pianoforte.—Fétis; Mendel; Schilling.

LIPINSKI, KARL JOSEPH, born at Radzyn, Poland, Oct. 30 (Nov. 4?), 1790, died at Urlow, near Lemberg, Dec. 16, 1861. Virtuoso on the violin, instructed by his father, an amateur violinist, but chiefly self-taught; became Concertmeister of the theatre at Lemberg in 1810, and Kapellmeister soon after, but resigned in 1814, in order to study. In 1817 he went to Italy, where Paganini showed him great favour, playing with him every day, and appearing with him in public at two



concerts. In 1829 the two violinists were rivals in Warsaw, and the friendship was broken up. In 1839 he became Konzertmeister in Dresden, and in 1861 retired on a pension. He travelled in France, England, Russia, and Italy, and was everywhere received with enthusiasm. His playing was characterized by a broad and powerful tone, the result, probably, of his early studies on the violoncello. Works: 4 violin concertos, including the Military Concerto; Rondos; Polonaises; Variations; Trio for strings; Other violin music. He edited, with Zalewski, the Polish poet, a collection of Galician Volkslieder (1834).—Mendel; Fétis; do., *Supplément*, ii. 114; Wurzbach, xv. 217; Schilling; do., *Supplément*, 270; Riemann; Wasielewski, *Die Violine*, 402.

LISBETH, French opéra-comique in three acts, text by Faviers, music by Grétry, first represented at the Théâtre Italien, Paris, Jan. 10, 1797. Its success was brief, and the score was not published.—Clément et Larousse, 403.

LISLE. See *Zouget de Lisle*.

LIST TO THE GAY CASTANET. See *Rose of Castile*.

LISTE, ANTON, born at Hildesheim in 1774, died, probably in Zürich, after 1828. Pianist and singer, pupil in Vienna of Mozart, and of Albrechtsberger in composition. He lived in Vienna till 1804, then in Heidelberg, and finally settled in Zürich, to teach music. Works: Concerto for pianoforte; Sonata for do. and bassoon or violoncello; Sonatas, variations, and other pieces for pianoforte; Songs.—Fétis; Gerber; Mendel; Schilling.

LISUJET UND DARIOLETTE, Singespil in three acts, text by Schiebler, music by Johann Adam Hiller, first represented in Leipzig, in 1767. Pianoforte score published by Breitkopf & Härtel (Leipzig, 1844).

LISZT, FRANZ (Hungarian, Ferencz), born at Raiding, Hungary, Oct. 22, 1811, died at Bayreuth, July 31, 1886. His

father, Adam Liszt, was an officer in the Imperial service, and it was from him that the young Franz got his first musical instruction. He made his first public appearance as a pianist at Oedenburg in 1820, with such success that several Hungarian noblemen guaranteed him the means



to continue his studies for six years. He went to Vienna, where he studied the pianoforte under Czerny, and composition under Salieri and Randhartinger. His first published work was the twenty-fourth variation on a waltz by Diabelli, one of the fifty variations contributed by various composers (Beethoven wrote thirty-three, his op. 120, when asked to contribute one), published in June, 1823, in the collection entitled *Vaterländischer Künstler-Verein*. In the same year he went to Paris, hoping to enter the Conservatoire, but Cherubini refused to make an exception in his favour to the rule forbidding the admission of foreigners, so he studied under Reicha and Paër. His reputation as a pianist was already brilliant; his first serious attempt at composition was a one-act operetta, *Don Sanché*, which was brought out at the *Académie Royale de Musique* with some success, on Oct. 17, 1825. From this time to 1827 his time was taken up with concert tours to England and Switzerland. Being thrown upon his own resources by his father's death in that year, and having, moreover, to support his mother, he settled in Paris, where he became intimate with Lamartine, George Sand, Victor Hugo, and other lights of literature. He temporarily joined the Saint-Simonians, but soon reverted to the Catholic faith. In 1834 he formed something more than an intimacy with the Comtesse d'Agoult, by whom he had three children. Of these a son, and the elder daughter, who married the French statesman Émile Ollivier, are dead.

The younger daughter, Cosima, was married to Hans von Bülow in 1857, but was afterwards divorced from him, and married Richard Wagner. During his stay in Paris Liszt rose to the very first place among living pianists; in fact, he may safely be regarded as the greatest pianist in every respect that ever lived. Since Paganini the violinist, no virtuoso had excited such general enthusiasm. In 1849 he settled in Weimar, for fifteen years, as conductor at the Court Theatre. His aim in doing this was mainly to exert all the influence in his power to further the cause of the new school of German and French music, and to bring to a performance important works which had little chance of seeing the light if left to the merey of speculative managers. Among the great compositions he brought out at the Weimar Opera may be numbered Wagner's *Fliegende Holländer*, *Tannhäuser*, and *Lohengrin*, Schumann's *Genoveva* and music to "Maufred," Schubert's *Alfonso und Estrella*, and Berlioz's *Benvenuto Cellini*. In 1859 he resigned in disgust at the opposition made to the production of Cornelius's *Barbier von Bagdad*. After that time he lived at intervals at Rome, Pesth, Weimar, and Bayreuth, holding a sort of musical court wherever he happened to be. In 1866 holy orders, with the title of *Commendatore*, were conferred on him at Rome by Pius IX. Liszt's career may be divided into two parts: his virtuoso period, extending from 1839 to 1849, his career as a composer beginning about the time of his settling in Weimar; after that time he only occasionally appeared in public as a pianist. He wrote a great deal of music, almost exclusively for the pianoforte, before he went to Weimar, but the compositions belonging to his earlier period are chiefly interesting as examples in the history of the development of pianoforte playing. Of all modern pianists and writers for the pianoforte Liszt has undoubtedly contributed most to the art of pianoforte playing, and has seemingly exhausted the resources of that instrument.

His recognition as a composer must date, however, from the time when he turned his attention to the orchestra. The peculiar direction his genius then took was probably due in great measure to the influence of Berlioz and of Wagner, with both of whom



he had formed an intimacy which soon ripened into the warmest friendship. Liszt still stands as the foremost composer of so-called programme music. Abandoning Berlioz's plan of attempting to

make the musical presentation of a poetic idea, or dramatic narrative, go hand in hand with the development of an organic and self-dependent musical form, he struck out in the new, quasi-Wagnerian direction of making the musical form depend solely upon the development of the poetic idea he attempted to express. He thus gave to the world the Symphonic Poem, in which form programme-music has said its last word up to the present time. During the later years of his life Liszt applied himself more exclusively to choral composition. Liszt's personal influence upon the musical world has probably been more extensive than that of any single man in all the history of the art. There was hardly a contemporary composer in Europe who did not owe something to Liszt's advice, his pecuniary aid, or his generous energy in bringing compositions to public notice, and paving their way to fame. His generosity and charity were boundless. In one department Liszt has outstripped all rivals: in transcribing orchestral or vocal works for the pianoforte. He numbered among his pupils almost all the great pianists of the day, von Bülow, Carl Tausig, and Franz Bendel being the most noted of them.

Works—I. For orchestra: *Symphonic* zu Dante's Divina Commedia, with female chorals; *Faust-Symphonie*, with male cho-

rus; Zwei Episoden aus Lenau's *Faust*; 13 symphonic poems: *Ce qu'on entend sur la montagne*, *Tasso*, *Les Préludes*, *Orphée*, *Prometheus*, *Mazepa*, *Festklänge*, *Héroïde funèbre*, *Hungaria*, *Hamlet*, *Humenschildacht* (after Kaulbach), *Die Ideale* (after Schiller), *Von der Wiege bis zum Grabe* (after Michael Zichy); *Fest-Vorspiel*, Weimar, 1857; *Gaudemus igitur*, Humoresque with soli and chorus; *Fest-Marsch*, Weimar, Huldigungs-Marsch, ib., 1853; *Vom Fels zum Meer!* Deutscher Siegesmarsch; *Künstler-Festzug*, 1859; 6 *Rhapsodies* hongroises in F, D (2), D minor, E, and *Pesther Carneval*; Hungarian March, for the Coronation of Francis Joseph, Budapest, 1867; *Rákoczy* March, symphonically arranged; *Hungarian Storm March*, 1876; *Szózat* and Hymnus; 2 concertos for pianoforte and orchestra, and *Ungarische Fantasie*; *Tollten-Tanz*, paraphrase on Dies irae, for do.

II. For pianoforte: 12 *Études d'exécution transcendante*; 3 grandes études de concert; *Ab irato*, étude de perfectionnement; *Waldesrauschen*, *Gnomeureigen*, 2 concert études; *Ave Maria*; 10 *Harmonies poétiques et religieuses*; *Années de Pèlerinage*, suite of 14 pieces; *Venezia e Napoli*, supplement to former; 3 *Apparitions*; 2 *Ballades*; *Concert solo*; 6 *Consolations*; *Berceuse*; *Präludium* (after Bach); *Variations* (do.); *Fantasia* und *Fugue* on the theme BACH; *Scherzo* and *Marsch*; *Sonata*; 2 *Polonaises*; *Mazurka brillante*; *Rhapsodie espagnole*; 3 *caprices-valses*; *Feuilles d'Album*; 2 do.; *Grand Galop chromatique*; *Valse impromptu*; *Mosonyi's burial*; *Élégie*; 2 *Légendes*; *Hymne du Pape*; 15 *Rhapsodies* hongroises; Hungarian Quickstep; *Introduction* and Hungarian *Marsch*.

III. Vocal—Oratorios: *Die Legende von der heiligen Elisabeth*, Pesth, 1865 (Stanislaus, 1885); *Christus*, for soli, chorus, organ, and orchestra, Rome, 1867.

IV. Masses, psalms, etc.: *Missa sollemnis*, for the dedication of the basilica at Gran; *Coronation mass*, Buda, 1867; *Missa chora-*



Allegretto

35

*p dolce*

*p dolce*

*c. 7. u. 10*

*p dolce*

*Dun = crollen*

Fugemias of Last's Ms., from Christus (Hirtenspiel an der Krippe).

lis, with organ; Missa, for male voices and organ; Requiem, for do.; 9 choruses with organ; Die Seligkeiten, for chorus, baritone solo, and organ; Pater noster, for mixed chorus, with organ; do. et Ave Maria, for male voices, with organ; Psalm XIII., for tenor solo, chorus, and orchestra; Psalm XVIII., for male chorus, with orchestra and organ; Psalm XXIII., for tenor (or soprano), with harp (or pianoforte) and organ (or harmonium); Psalm CXXXVII., for a voice, with female chorus, violin, harp, pianoforte, and organ; Christus ist geboren, Christmas song for chorus, with organ; An den heiligen Franziskus, prayer for male voices, with harmonium (or organ), 3 trombones, and kettledrums (ad libitum); Des erwachenden Kindes Lobgesang, for female chorus, with harmonium or pianoforte, and harp (ad libitum).

V. Cantatas, and other choral works: Zur Sicular-Feier Beethoven's, Weimar, 1870; Choruses (8) to Herder's *Der entfesselte Prometheus*; Fest-Album, for Goethe's 100th birthday, Weimar, 1849; Wartburg-Lieder; Die *Glocken* des Strassburger Münsters (Longfellow), for baritone solo, chorus, and orchestra; Die *heilige* Cecilia, *Legende* for mezzo-soprano, with chorus (ad libitum) and orchestra (or pianoforte, harmonium, and harp); 12 choruses for male voices; 4 do.; An die Künstler (Schiller), for soli and chorus with orchestra; Festchor, for the unveiling of Herder's monument, Weimar, 1850; Festgesang, for 4-part chorus with organ; Das Lied der Begeisterung, for male chorus; Weimar's Volklied, for do.; Was ist des Deutschen Vaterland?, for do. with pianoforte; About 60 songs, with pianoforte; Many arrangements for orchestra and for pianoforte, of the most varied description, including the *Soirées de Vienne* (after Schubert).

Literary works: *Gesammelte Schriften*, frei in's Deutsche übertragen von La Mara (Leipsic, Breitkopf & Härtel), vol. i., Friedrich Chopin; vol. ii., *Essays und Reisebriefe eines Baccalaureus der Tonkunst*;

vol. iii., 1, *Dramaturgische Blätter*, I. Abtheilung, *Essays*, etc.; vol. iii., 2, *Dramaturgische Blätter*, II. Abthl., Richard Wag-

ner; vol. iv., *Aus den Annalen des Fortschritts*; vol. v., *Streifzüge*; vol. vi., *Die Zigeuner und ihre Musik in Ungarn*.—L. Ramann, *Franz Liszt als Künstler und Mensch* (Leipsic, Breitkopf & Härtel, 1880).

LITOLFF, HENRY (CHARLES), born in London, Feb. 6, 1818, still living, 1889. Pianist and dramatic composer, son of a French soldier from Alsace, who was captured in Spain, settled in England as a violinist, and married an Englishwoman. The son early became a pupil of Moscheles, and at the age of twelve played publicly at Covent Garden Theatre. An unhappy marriage, when he was but seventeen years old, forced him to leave England for France. Unable to make a living in Paris, he supported himself in the town of Melun by teaching, until his performance at a charity concert brought him influential friends and enabled him to remove to the French capital. He soon went to Brussels, and in 1841-44 acted as Kapellmeister in Warsaw. Then he gave concerts in Prague, Dresden, Leipsic, and Berlin, visited London in 1846, and was very successful in Amsterdam and Brunswick. He took part in the Vienna Revolution of 1848, but returned safely to Brunswick, where he married the widow of the music-dealer Meyer, and assumed charge of the business, in 1851. He pub-



lished the well-known Collection Litolf, one of the first cheap editions of classical music. In 1860 he transferred the firm to his adopted son Theodor, and settled in Paris, where he married the Comtesse de Larochehoucauld. Latterly he devoted himself to dramatic composition, without great success. As a pianoforte virtuoso he possesses taste, fire, and brilliancy, but lacks correctness; his compositions are very unequal, marked by bold imagination, poetic ideas, and striking beauties, and marred by occasional carelessness and striving after originality. Works—Operas: *Die Braut vom Kynast*, Brunswick, and Frankfurt, 1847; *Rodrigue de Tolède*; *Le chevalier Nahel*, Baden, 1863; *La boîte de Pandore*, Paris, 1871; *Héloïse et Abélard*, ib., 1872; *La belle au bois dormant*, and *La fiancée du roi de Garbe*, ib., 1874; *La Mandragore*, Brussels, 1876; *Les Templiers*, ib., 1886; *L'escadron volant de la reine*, Paris, 1888. *Ruth et Booz*, oratorio, 1869; Symphony-concertos for pianoforte and orchestra; *Maximilien Robespierre*, op. 55, and other overtures for orchestra; Violin concerto, *Eroica*; Trios for pianoforte and strings; Funeral March for Meyerbeer; Pianoforte music, and many songs.—Fétis; do., Supplément, ii. 117; Mendel; Riemann; Vapereau, Contemporains, 1174; Bitard, 828.

LITTA, Conte GIULIO, born in Milan in 1822, still living, 1889. Amateur dramatic composer, second son of the Duke Pompeo Litta, a great art patron; from early youth he showed eminent talent for music, wrote his first opera at the age of twenty, and soon won a steadily increasing fame. Works—Operas: *Bianca di Santafiera*, given in Milan, Conservatorio, 1843; *Maria Giovanna*, Turin, Teatro Carignano; *Editta di Lorno*, Genoa, Teatro Carlo Felice, 1853; *Sardanapalo*; *Don Giovanni di Portogallo*; *Il viandante*, lyric scene, Teatro Milanese, 1873; *Raggio d'amore*, Milan, Teatro Manzoni, 1879; *Il sogno dei fiori*; *Il violino di Cremona*. *La Passione*, oratorio, Turin, Philharmonic Academy; Vo-

cal melodies.—Fétis, Supplément, ii. 119; Riemann.

LIVERATI, GIOVANNI, born at Bologna in 1772, died in Italy after 1817. Dramatic singer and composer, pupil of the brothers Tibaldi for the elements of music, and at the age of fourteen of Abbate Mattei in composition and of Lorenzo Gibelli in singing. In early youth noted as a singer in churches and concerts, he became first tenor at the Italian theatre in Barcelona in 1792, and afterwards in Madrid; was called to Potsdam, to conduct the royal opera, and in 1800 became director of the theatre orchestra in Prague. In 1804 he went to Trieste, and in 1805 to Vienna, where he lived as vocal instructor, in close intercourse with Haydn, Beethoven, and Salieri, till 1814, when he was appointed composer to the royal theatre in London. He returned to Italy in 1817. Works—Operas: *Il divertimento in campagna*, given in Bologna, 1790; *Enea in Cartagine*, Vicenza, 1796; *La prova generale*, Vienna, 1799; *Il convito degli dei*, Vienna, 1799; *La presa d' Egea*, Vienna, 1800; *Davidde*, Vienna, 1802; *Il maestro di musica*, Trieste, 1804; *Il maestro fanatico*, Trieste, 1804, Vienna, 1805; *I selvaggi*, London, 1814; *Il trionfo di Cesare*, ib., 1814; *Gastone e Bojardo*, *Gli amanti fanatici*, ib., 1815; *Il trionfo d'Albione*, ib., 1816. Oratorios: *Die sieben Worte Jesu am Kreuze*; *L'adorazione dei pastori*. Cantatas: *Il trionfo d'Ausonia*, *Miltiade*, and several others. Requiem for four voices, with orchestra; Masses; Psalms; Quartets for strings; Music for violoncello; Part-songs; Terzets; Duets; Arias, romances, and songs.—Fétis; Mendel; Riemann.

LLOYD, CHARLES HARFORD, born at Thornbury, Gloucestershire, England, Oct. 16, 1849, still living, 1889. Organist, church and vocal composer; was appointed organist of Gloucester Cathedral in 1876, and conducted the Gloucester Triennial Festival in 1877 and 1880. He is also director of the Gloucester Choral Society and

the Gloucester Philharmonic Society, and in 1883 became organist of Christ Church, Oxford. Works—Cantatas: *Hero and Leander*, Worcester, 1884; *Song of Balder*, Hereford, 1885; *Andromeda*. Full Cathedral Service in E-flat (Novello); *Magnificat and Nunc dimittis*, for soli, chorus, and orchestra; 8-part anthems; *Sonata* for organ; *Part-songs* and *songs*.—Brown.

LOB, OTTO, born at Lindlar, Rhenish Prussia, Dec. 25, 1837, still living, 1889. After having received a thorough musical education he went to America, in 1864, and settled in Chicago, to teach music. He founded the two musical societies of that city, *Germania* and *Concordia*, and is conductor of the latter. Works: *Choruses*; *Songs*.—Mendel.

LOBE, JOHANN CHRISTIAN, born at Weimar, May 30, 1797, died in Leipzig, July 27, 1881. Dramatic composer, pupil of August Riemann on the flute and violin, later of A. E. Müller; appeared as solo flutist at the Gewandhaus, Leipzig, in

1811; for many years flutist, and afterwards viola player in the court orchestra at Weimar, he received the title of professor and founded a music school in 1842, removed to Leipzig in 1846, and edited the *Allgemeine musikalische Zeitung* until 1848. He also taught music, and devoted himself to theoretical writings, published the *Fliegende Blätter für Musik* in 1853–57, edited the musical department of the *Leipziger Illustrierte Zeitung*, and contributed to other periodicals. Works—Operas: *Wittekind*, *Herzog der Sachsen*, Weimar, 1822; *Der Wundergürtel* (1827); *Die Flöbustier*, ib., 1829; *Die Fürstin von Granada*, oder der *Zauberblick*, ib., 1833; *Der rothe Domino*, ib., 1837; *König und Pächter*, ib., 1844. 2 symphonies; Several overtures,



concertos, variations, solos for flute; Quartets for pianoforte and strings. Didactic works: *Die Lehre von der thematischen Arbeit* (Weimar, 1846); *Lehrbuch der musikalischen Komposition* (Leipzig, 1850–67); *Katechismus der Musik* (ib., 1851, 21st ed., 1881); *Musikalische Briefe eines Wohlbekannten* (ib., 1852, 2d ed., 1860); *Fliegende Blätter für Musik* (ib., 1853–57); *Aus dem Leben eines Musikers* (ib., 1859); *Vereinfachte Harmonielehre* (ib., 1861); *Katechismus der Kompositionslehre* (1872, 3d ed., 1876); *Konsonanzen und Dissonanzen* (1869).—*Allgem. d. Biogr.*, xiv. 24; *Riemann*; *Mendel*; *Fétis*; *Schilling*.

LOBET GOTT IN SEINEN REICHEN, cantata, ("Oratorium") *Festo Ascensionis Christi*, for soli and chorus, with accompaniment of 3 trumpets, drums, 2 flutes, 2 oboes, strings complete, and continuo, by Johann Sebastian Bach (Bachgesellschaft, No. 11, Leipzig, 1852). Published also with additional accompaniments by Robert Franz, Breslau, Leuckart. The autograph is in the Königliche Bibliothek, Berlin.

LOBGESANG (Hymn of Praise), *Sinfonie-Cantate* in three parts, for orchestra and chorus, by Mendelssohn, op. 52, written at Leipzig in 1840 for the fourth centennial celebration of the art of printing; and first given at St. Thomas's Church, Leipzig, June 25, 1840. After its second performance, which took place at Birmingham (England), Sept. 23, 1840, Mendelssohn conducting, it was considerably changed, the scene of the Watchman being added, and it was again performed in Leipzig, Dec. 3, 1840. The work is dedicated to Friedrich August II., King of Saxony. The title was suggested by Karl Klingemann. I. *Sinfonia*, *Maestoso con moto*, Allegro, in B-flat; *Allegretto un poco agitato*, in G minor; *Adagio religioso*, in D; II. Chorus, *Alles was Oden hat lobt den Herrn*; III. *Recitativo* and *tenor aria*, *Er zählet uns're Thränen in der Zeit der Noth*; IV. Chorus, *Sagt es, die ihr erlöst von dem Herrn aus aller Trübsal*; V. *Soprano solo*, *Ich harrete des Herrn*

und er neigte sich zu mir ; VI. Tenor solo, Stricke des Todes hatten uns umfangen ; VII. Chorus, Die Nacht ist vergangen ; VIII. Choral, Nun danket Alle Gott mit Herzen ; Chorus, Lob, Ehr, und Preis sei Gott ; IX. Tenor solo, Drum sing' ich mit meinem Liede ewig den Lob ; X. Chorus, Ihr Völker, bringet. Published by Breitkopf & Härtel (Leipsic, 1841). English adaptation by John A. Novello, authorized by Mendelssohn, performed by the Sacred Harmonic Society, London, March 10, 1843. Breitkopf & Härtel, Mendelssohn Werke, Serie 14, No. 93.—Rockstro, Mendelssohn, 74 ; Schumann, Gesammelte Schriften, ii. 166 ; Neue Zeitschrift für Musik (16), 193 ; Upton, Standard Oratorios 213.

LOBKOWITZ QUARTETS, 6 quartets for two violins, viola, and violoncello, in F, G, D, E minor, A, and B-flat, by Beethoven, op. 18, written between 1795 and 1800, and dedicated to Prince Lobkowitz, Herzog von Raudnitz. Published by T. Mollo (Vienna, 1801 and 1802). Breitkopf & Härtel, Beethoven Werke, Serie 6, No. 1-6.—Thayer, Verzeichniss, 36 ; Lenz, Beethoven, vol. i., part i., 168 ; Marx, Beethoven, i. 192 ; Grove, ii. 154.

LÖBMANN, FRANZ, born at Volschau in Nether Lusatia in 1809, still living, 1889. Violinist, pupil of his father (town musician and organist at Muskau, Silesia) on several instruments, and of Leopold Schefer in harmony and counterpoint. In 1726 he joined the orchestra of the Königstädter Theater, Berlin, continuing his studies under the chamber musician Dam, and S. W. Dehn ; entered the royal orchestra in 1833, and soon after was called to Riga, as chorus-master and Concertmeister at the theatre. He left this position, about 1847, to devote himself to teaching, composition, and the conducting of the concerts of the Singing Society, in which he appeared also as violinist till about 1860. Works: Der Käfig, comic opera ; Psalm CXXL, chorus for men's voices, with orchestra, performed in Riga, 1847 ; Solos for violin,

with orchestra ; Concert overture ; Quartet for strings.—Fétis ; Mendel.

LOBO, Dom AFFONSO, Portuguese composer, born about 1555, died in Toledo. Church composer, first mestre de capella in Lisbon, then at the Cathedral of Toledo. He is designated by Lope de Vega as one of the greatest artists of his time. Works : Book of Motets, from which the Magnificat for 8 voices is inserted in Hilarion Eslava's *Lyra sacro-hispana* (Madrid, 1855 to 1869) ; Masses and other church music.—Fétis ; Vasconcellos.

LOCATELLI, PIETRO, born at Bergamo in 1693, died in Amsterdam in 1764. Violinist, pupil of Corelli in Rome ; travelled much, and settled in Amsterdam, where he established public concerts. He was a very original player, first devised some wonderful feats of execution, and Paganini is thought to have taken hints from him. Works : 12 concerti grossi, op. 1 ; Sonatas for flute, with bass, op. 2 ; *L'Arte del violino*, with 12 concertos and 24 caprices for 2 violins, viola, violoncello, and bass, op. 3 ; 6 concertos, op. 4 ; 6 trios for 2 violins and violoncello, op. 5 ; 12 violin sonatas, op. 6 ; 6 concerti a quattro, op. 7 ; Trios, op. 8 ; *L'Arte di nuova modulazione*, in later editions as *Caprices énigmatiques*, op. 9 ; *Contrasto armonico*, concerti a quattro, op. 10.—Fétis ; Riemann ; Schilling ; Wasielewski, *Die Violine*, 53 ; Dubourg, *The Violin*, 63 ; Hart, do., 219.

LOCCHINI, ANTONIO, born in Apulia, Italy, in 1740, died, probably before 1787. Dramatic composer, pupil and later instructor at the Conservatorio del Ospedaleto, Naples. Works—Operas: *Tutti quanti sono pazzi*, given in Naples, Teatro dei Fiorentini, 1766 ; *Scipione in Cartagine*, Parma, about 1780.—Fétis ; Mendel.

LOCHABER NO MORE, a Scottish or Irish air, probably of the 17th century. There are several versions, of which the Scottish ones are traced to the old ballad, "Lord Ronald (or Randal, according to Scott), my Son." The verses, Farewell to

Lochaber, were written by Allan Ramsay (1686-1758). In Ireland the air is called Limerick's Lamentation, and is associated with the capitulation of Limerick in 1690, when the Irish soldiery were cruelly separated from their wives and children and embarked at Cork for France. The several tunes are given in Grove.

LOCK, MATTHEW, born at Exeter, England, died in London, August, 1677. He was a chorister of Exeter Cathedral, and later became a pupil of Edward Gibbons and of Wake. His success in compos-

ing the music for the progress of Charles II. through London the day before his coronation, in 1661, gained for him the place of composer in ordinary to the King. He is believed to have become a Catholic, since he was afterwards appointed organist to the queen. In 1672 he had a very lively literary controversy with Thomas Salmon, who had devised a scheme of writing all sorts of music in one universal character, an innovation that never amounted to anything. Works: Music to Shirley's masque, Cupid and Death (with Gibbons), 1653; Little Consort of Three Parts, for viols or violins (1656); Music to Stapylton's comedy, The Stepmother, 1664; Instrumental music to Dryden and Davenant's alteration of The Tempest, 1670; Music to Davenant's alteration of *Macbeth*, 1672, ascribed to him by tradition; Music to Shadwell's *Psyche*, 1673, which was published with the *Tempest* music as The English Opera (1675); *Melathesia*, or Certain General Rules for playing upon a Continued Bass (1673), said to be the first book of the kind published in England; Many instrumental pieces, anthems, hymns, and songs in various collections; Consort of floure Parts, for viols, comprising six



suites, in MS. He was author also of a few controversial writings of great asperity.—Grove; Fétis; Riemann; North, *Memoirs of Musick*, 95; Hawkins, *Hist.*, iv. 417; *Harmonicon* (1829), 1.

LODER, EDWARD JAMES, born at Bath, England, in 1813, died in London, April 5, 1865. Dramatic composer, pupil of Ferdinand Ries in Frankfort in 1826; returned to England in 1828, but once more went to Germany to study under the same



teacher; was for several years conductor at the Princess's Theatre, London, and afterwards at Manchester. Works: *Nourjahad*, opera, 1834; *The Night Dancers*, do., 1846; *Puck*, ballad opera, additions to The Sultan, *The Young Guard*, 1848; *Raymond and Agnes*, 1855; *Music for Oxenford's Dice of Death*, 1835; *Twelve Sacred Songs*; Various songs made into an opera, *Francis I.*, 1838; *The Island of Calypso*, cantata, 1851; Several unpublished operas; *String quartets*; *Songs*, including *The Old House at Home*, *The Brave Old Oak*, and *Invocation to the Deep*.—Grove; Riemann; *Mendel, Ergänz.*, 244; *Fétis, Supplément*, ii. 119.

LODER, KATE FANNY, born at Bath, England, Aug. 22, 1826, still living, 1889. Pianist, pupil of Henry Field, and at the Royal Academy of Music (1839-44) of Mrs. Lucy Anderson and Charles Lucas; won the King's scholarship in 1839, and was re-elected, 1841. She appeared in concerts at Bath and at the Royal Academy in 1840, was appointed professor of harmony in 1844, and made her appearance at the Philharmonic Society, first in 1847, and last in 1854. She was married to Sir Henry Thompson, the eminent surgeon, in 1851. She has composed an opera, an overture, 2

string quartets, a trio for pianoforte and strings, a sonata for pianoforte and violin, sonatas and other music for pianoforte, and songs.—Grove.

**LODI, ANGELO**, born at Fiume, Friuli, May 10, 1777, died there, Feb. 11, 1839. Pianist, organist, and instrumental composer, pupil of Briggio Petrucci, and at Bologna of Padre Mattei in counterpoint. On returning to his native town he became second maestro di cappella at the cathedral. He was inspector and instructor of the town-guard music band, member of the Philharmonic Academies of Ferrara, Bologna, and Rovigo, of the *Odeon* in Venice, the Philharmonic Society in Modena, and the *Atheneum* in Forli. Works: Symphonies for orchestra; Masses; Pianoforte music; Canzonets.—Fétis.

**LODOÏSKA**, comédie-héroïque in three acts, text by Fillette-Loreaux, after Lou-



Anna Maria Crouch.

vet's romance, *Le chevalier de Faublas*, music by Cherubini, first represented at the Feydeau, Paris, July 18, 1791. Lodoïska, who has been seized by Dourlinski and imprisoned in his castle in Poland, to force her acceptance of his hand, is rescued by her lover Floreski with the aid of Titzikan, leader of the Tartars. Cherubini's success in Paris dates from this opera,

which was received with great enthusiasm. The work was severely criticised, for Cherubini substituted in it for the prevailing Italian method new dramatic and instrumental effects, anticipating somewhat the modern German cult. Lodoïska paved the way for the operas of Méhul, Lesueur, and Spontini. Mme Scio made her *début* at the Feydeau as Lodoïska. The opera was represented in Dresden, Aug. 7, 1801, and again, July 13, 1817; and in Berlin, Aug. 3, 1818. Published by Imbault (Paris) and by Breitkopf & Härtel (Leipzig). The autograph MS. is lost. Same subject, *Lodoïska, ou les Tartares*, comédie in three acts, text by Dejaure, music by Kreutzer, first represented at the Italiens, Paris, Aug. 1, 1791. It contains some of Kreutzer's best work. A translation of Lodoïska by John Kemble, with music selected from Cherubini's and Kreutzer's operas by Storace, who added several melodies of his own, was given at Drury Lane, London, June 19, 1794, with Mrs. Crouch as Lodoïska, and Michael Kelly as Florestan.—*Ecl-lasis*, Cherubini, 44; *La Mara*, *Musikalische Studienkopfe*, ii. 16; *Weber*, *Weber*, iii. 153; *Les Spectacles de Paris* (1792), 248; *Moritz Hauptmann*, *Briefe an Franz Hauser*, ii. 127; *Le Ménestrel* (1880-81), 385 (*Pougin*); *Clayton*, *Queens of Song*, i. 201.

**LOEILLET, JEAN BAPTISTE**, born in Ghent, second half of the 17th century, died in London in 1728. Virtuoso on the flute, pianist, and instrumental composer; studied music in his native town, then from 1702 in Paris; settled in London in 1705, entered the opera orchestra there, and from 1710 gave weekly concerts in his house. He was much sought as an instructor. Works: 4 works of sonatas for flute; Sonatas for 2 flutes; Trios for flutes; 6 sonatas for various instruments; 12 suites of lessons for the harpsichord.—Fétis; Mendel.

**LOEWE, (JOHANN) KARL (GOTT-FRIED)**, born at Lütbejün, between Köthen and Halle, Nov. 30, 1796, died at Kiel, April 20, 1869. The twelfth and youngest child

of a cantor and schoolmaster, from whom he received his first musical instruction.



In 1809 he entered the gymnasium of the Franke Institution at Halle, where he studied composition under Türk, an annuity of three hundred thalers, given him by King Jerome, allowing him to devote his time to music. When the war of 1812-13 broke out, the flight of King Jerome left Loewe without any income, but on the recommendation of Niermeyer (chancellor of the Gymnasium) he obtained admission to the University of Halle as theological student under Michaelis. Türk died in 1814, but his successor, Naue, emulating the example of Zelter at Berlin, founded a Singakademie, which Loewe joined, thus making the acquaintance of Julie von Jacob, whom he afterwards married (Sept. 7, 1821). His first ballads date from the year 1818. During the next two years he visited Dresden, Weimar, and Jena, making the acquaintance of von Weber, Hummel, and Goethe. In 1820 he went on invitation to Stettin, where, after passing a rigorous examination, he was installed professor at the gymnasium and seminary, and cantor. Next year he was made Musikdirektor to the municipality, and organist at the St. Jacobuskirche. He made a good reputation in the exercise of these functions, and in 1837 was elected member of the Akademie at Berlin. He travelled a good deal, visiting Hamburg, Lübeck, Bremen, Düsseldorf, and Mainz (for the Gutenberg Commemoration) in 1837, Vienna in 1844, London in 1847, Sweden and Norway in 1851, and Paris in 1857. In 1864 he fell into a trance which lasted six weeks, and in 1866 the Stettin authorities asked him to resign. He consequently left Stettin for Kiel, where he remained until his death,

which occurred after a second trance. His heart was buried near his organ in St. Jacobus at Stettin. Loewe was a voluminous composer. Among his oratorios the best known are *Die Zerstörung von Jerusalem* and *Die sieben Schläfer*. His *Die Apostel von Philippi* (for voices without orchestra) has been considered a model of style. He was less successful on the stage, his opera *Die drei Wünsche*, given at Berlin in 1834 under Spontini's direction, being about his only work in this form that made much mark. But his high reputation rests chiefly on his ballads, of which he wrote a great number. After Zumsteeg, whose mantle may be said to have fallen upon his shoulders, he was the ballad writer par excellence of Germany. His power of expression and of musical characterization was unique. He was a tolerable pianist and an excellent singer; he and his second wife (Auguste Lange, of Königsberg) used often to sing together in his oratorios.

Works—I. Oratorios and cantatas: *Die Festzeiten*; *Die Zerstörung von Jerusalem*, Stettin, 1829; *Die sieben Schläfer*, 1833; *Die eiserne Schlange*, for unaccompanied voices, Jena, 1834; *Die Apostel von Philippi*, id., ib., 1835; Gutenberg, Mainz, 1836; *Palestrina* (MS.), 1841; *Johann Huss*, Berlin, 1842; *Illob*, MS., 1848; *Der Meister von Avis* (MS.); *Das Sühnopfer* das neuen Bundes (MS.); *Das hohe Lied Salomonis* (MS.); *Polus* von Atella (MS.); *Die Heilung des Blindgeborenen*, for unaccompanied voices, 1861; *Johannes der Täufer* (MS.), id., 1862; *Die Auferweckung des Lazarus*, id., 1863; *Der Segen von Assisi*, unfinished; *Die erste Wapurgisnacht*, ballad by Goethe, for solos, chorus, and orchestra, op. 25, Berlin, Schlesinger; Cantatas for all church festivals, three years complete.

II. Dramatic works: *Die Alpenhütte*, operetta in one act; *Rudolph, der deutsche Herr*, romantic opera in three acts, 1825; *Malek Adhel*, tragico opera in three acts, not performed, but given as concert music in Stettin, 1832; *Die drei Wünsche*, opera,



## LOGIER

Berlin, Hofoper, 1834; Emmy, do., Berlin; Neekereien, comic opera, Weimar; Choruses and entr'actes to Raupach's Traumerszählung; Overture, choruses, and entr'actes to Raupach's Themisto.

III. Vocal chamber music: 3 ballads by Herder, Uhland, and Goethe, op. 1, Berlin, Schlesinger; Das Gebet des Herrn, und die Einsetzungsworte des heiligen Abendmahls, op. 2, Halle, Kummel; 3 ballads by Körner, Herder, and Willibald Alexis, ib.; 3 do. by Herder and Uhland, op. 3, ib.; 6 songs by Byron (to Theremin's translation), op. 4, ib.; Other ballads, separate or in collections, op. 5, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17, 20, 21, 23, 29, ib.; 6 songs for 4 or 5 male voices, op. 19, Berlin, Wagenführ; 5 sacred 4-part songs for male voices, op. 22.

IV. Instrumental works: 3 string quartets, op. 24, Berlin, Wagenführ; Sacred quartet, op. 26, ib., Trautwein; Grand trio for pianoforte, violin, and violoncello, op. 12; Grand duo for pianoforte for 4 hands, op. 18, ib.; Grand sonata in E, for pianoforte, op. 16, ib., Wagenführ; Fantasie for do., op. 11, ib.; Mæzappa, musical poem after Byron, for do., op. 27; Elegische Sonate for do., ib.; Der mitleidige Bruder, musical poem for do., op. 28, ib.; Symphonies, overtures, pianoforte concertos, etc., in MS.

V. Literary works: Gesanglehre, praktisch und theoretisch für Gymnasien, Seminarien und Bürgerschulen entworfen (Stettin, 1826; 2d ed., enlarged and corrected, Berlin, Logier, 1828; 3d ed., Stettin, 1834); Musikalischer Gottesdienst, methodische Anweisung zum Kirchengesange und Orgelspiel, etc. (Stettin, 1851, 4 editions); Commentar zum zweiten Theile des Goethe'schen Faust (Berlin, 1834).—Ambros, Culturhistorische Bilder, 97; Reissmann, Geschichte des deutschen Liedes, 266-269; Karl Loewe's

Selbstbiographie, ed. by Bitter (Berlin, 1870); Max Runze, Bilder aus Loewe's Leben (in Goldstein's Musikwelt, Nos. 24, 25, 26, 28, 29, 46, Berlin, 1881); do. in Samml. mus. Vorträge, v. 325; N. Zeitschr. f. Mus., iii. 97, 101; Gumprecht, N. mus. Charakterbilder, 103; Wellmer, Mus. Skizzen u. Studien; Allgem. d. Biogr., xix. 300.

LOGIER, JOHANN BERNHARD, born in Cassel, Feb. 9, 1777, died near Dublin, July 27, 1846.

He went to England when about ten years old, entered a military band as flutist, and accompanied the regiment to Ireland; in 1796 he was occupied in teaching the pianoforte and instructing military bands; later became organist at Westport, Ireland. He there invented the chiroplast, a machine for forming a correct position of the hands in pianoforte playing, and also a new method of instruction, in which he made several pupils play at the same time, on as many pianofortes. He then lived in Dublin, and afterwards in London; invited by the Prussian government to teach his system, he spent three years in Berlin for that purpose, and after his return, in 1826, settled at Dublin. The system excited great discussion, and was used in many German cities and in the Conservatoire of Paris. Works: Concerto for pianoforte; Sonatas and other pianoforte music; Trios with flute and violoncello; Ode on



*Loewe*

*Logier*

the fiftieth year of the reign of George III. 1809; A Complete Introduction to the

Keyed Bngle. He was author also of an explanation and description of the royal patent chiroplast or hand-director for piano-forte (1816); *The First Companion to the Royal Patent Chiroplast*; *Logier's Practical Thorough-bass* (1819); *System der Musikwissenschaft und der musikalischen Komposition* (1827), and other minor works on the same subject.—*Allgem. d. Biogr.*, xix, 110; Mendel; Fétis; Grove; Riemann; Schilling; do., Supplement, 280.

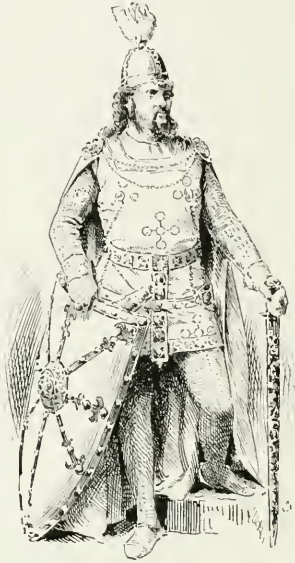
LOGROSCINO, NICCOLÒ, born in Naples about 1700, died there in 1763. Dramatic composer; became in 1747 professor of counterpoint at the Conservatorio dei Figliuoli Dispersi. He stood first in the composition of opera buffa until the appearance of Piccinni, and introduced the finali with great effect into his works. Works—Operas: *Il governatore*, Naples, about 1740; *Il vecchio marito*; *Tanto bene, tanto male*; *La Violante*, Naples, 1741; *La cimetella corredata*, ib., 1744; *Li zite in galera*, Don Paduano, ib., 1745; *La costanza*, ib., 1747; *Li dispietti d' amore* (with others), ib., 1748; *La finta Frascatana*, ib., 1750; *Giunio Bruto*, ib., about 1750; *Lo cicisbeo*, ib., 1751; *La Griselda*, ib., 1752; *Elmira generosa*, with others, ib., 1753; *Le Chiajese cantarine*, ib., 1754; *Rosmonda*, ib., 1755, with others.—Fétis; do., Supplement, ii, 121; Mendel; Riemann.

LOHENGRIN, romantic opera in three acts, text and music by Richard Wagner, first represented at Weimar, Aug. 28, 1850, with the following cast:

Lohengrin (T.)	..... Herr Beck.
Telramund (Bar.)	..... Herr Milde.
König Heinrich (B.)	..... Herr Höfer.
Elsa von Brabant (S.)	..... Fr. Agthe.
Ortrud (S.)	..... Fr. Faisstlinger.

The date chosen for the first performance was the anniversary of the birthday of Goethe and the day of the inauguration of the statue to Herder. Liszt, who conducted, had invited musical and literary friends from all parts of Europe, and from that

night dates the success of the Wagner movement in Germany. The scene of the opera is laid in Antwerp, in the first half of the tenth century. In a meadow on the



Emil Goetz, as Lohengrin.

banks of the Scheldt, Heinrich der Vogler (Henry the Fowler), King of Germany, assembles his Brabant vassals to ask their aid in driving out the Hungarians, who had then (926) advanced into the middle of Saxony. He finds Brabant without a ruler and in confusion. Gottfried, son of the late Duke, has disappeared, and Friedrich von Telramund, husband of Ortrud, daughter of the Prince of Friesland, charges Elsa, Gottfried's sister, with his death and claims the duchy and the estates. Elsa, summoned before the King to submit her cause to the ordeal of the trial by battle, describes a knight she has seen in a vision and names him as her champion. The arena is formed, the trumpets sound, and all await the un-

## LOHENGRIN

known knight. At last a boat drawn by a swan is seen approaching on the Scheldt, and, to the wonder of the people, Lohengrin lands, and is recognized by Elsa as the subject of her dream. Before Lohengrin enters the lists, Elsa promises to be his wife and never to ask his name nor whence he came. Lohengrin overcomes Telramund but spares his life, and he and Elsa are carried off in triumph. In the second act Telramund and Ortrud are seen in despair on the steps of the cathedral in which the wedding of Elsa and Lohengrin is to take place. As the procession enters, Elsa, moved by Ortrud's entreaties, promises to secure a reprieve for Telramund from the sentence imposed upon him, and Ortrud repays her by instilling into her mind suspicions of Lohengrin, whom Telramund also denounces for sorcery; but the King believes in the Knight of the Swan, and the union takes place. The scene of the third act is the bridal chamber. Telramund, with four of his followers, rushes in to assassinate Lohengrin, but is struck down by the hero. Elsa, notwithstanding her promise, asks the fatal question, and Lohengrin reveals that he is the son of Parzival, Knight of the Holy Grail, and, since this is known, must return to his guardianship. His swan reappears, and he bids Elsa an eternal farewell; but as he is about to leave, Ortrud declares the swan to be the lost Gottfried. Lohengrin releases him from the enchantment, a white dove takes the place of the swan, and Lohengrin sails away, leaving Elsa to die in her brother's arms. The text of Lohengrin was written in 1845. The story is founded chiefly on the Arthurian legend of the Holy Grail, mingled with the German legend of the Knight and the Swan-boat, the version of Wolfram von Eschenbach being followed pretty closely in both. The music was begun in Paris, continued in Dresden, and finished in Switzerland in 1849. Among the noteworthy portions of the first act are: Telramund's scene in which he im-

peaches Elsa, "Zum Sterben kam der Herzog von Brabant;" Elsa's relation of her vision of the knight, "Einsam in trüben Tagen;" Lohengrin's farewell to the swan, "Nun sei gedankt, mein lieber Schwan;" his injunction to Elsa before the combat, "Nie sollst du mich befragen;" and the prayer of King Heinrich, "Mein Herr und Gott, nun ruf ich Dich." In the second act are: The scene between Telramund and Ortrud, "Erhebe dich, Genossin meiner Schmach;" Elsa's love-song from the balcony, "Euch Lüften, die mein Klagen;" and the bridal-procession music. In the third act are: The bridal song of Elsa's attendants, "Treulich geführt, ziehet dahin;" The great love scene; Lohengrin's scene in which he reveals his identity with the son of Parzival, "In fernem Land, nn-



Albani, as Elsa

malibar euren Schritten;" and his farewell, "O Elsa! nur ein Jahr an deiner Seite." Lohengrin was given at Wiesbaden in 1853; Leipsic, Schwerin, Frankfurt, Darmstadt, Breslau, and Stettin in 1854; Cologne,

Hamburg, Riga, and Prague in 1855; Munich and Vienna in 1858; Berlin and Dresden in 1859; New York, in Italian, 1874, in German, Dec. 3, 1884; in London, in Italian, Covent Garden, May 8, 1875, Drury Lane, June 12, 1875; in Paris, May 3, 1887. Published, full and pianoforte scores, Breitkopf & Härtel (Leipsic, 1852).—Wagner, *Gesammelte Schriften*, ix. 341; Liszt, *Gesammelte Schriften*, vol. iii., part ii., 61; Joachim Raff, *Die Wagnerfrage*; Rückert, *Lohengrin*; Carl Nöhling, *Wagner's Lohengrin und die Berliner Kritik*, etc.; Franz Müller, *Lohengrin und die Gral- und Schwanensage*; Wolzogen, *Lohengrin*; Kastner, *Wagner-Catalog*, 27; Pohl, *Wagner*, 59; Jullien, *Wagner*, 84; Glasenapp, *Richard Wagner's Leben und Wirken*, i. 301; Hueffer, *Music of the Future*, 109; Edwards, *The Lyrical Drama*, i. 228; Schurc, *Le Drame musical* (1886), ii. 87; *Neue Zeits.*, xxxiii. 107, 115, 118, 136, 151, 162; xxxvi. 37; xxxviii. 48; xl. 27; l. 89, 109; *Mus. Wochenblatt* (1870), 666; (1872) 9, 23; (1873), 216, 240, 270; (1875), 45; *Bayreuther Blätter* (1886), 213; *Athenæum* (1873), i. 287; (1875), i. 663, 827; Upton, *Standard Operas*, 261.

LÖHLE, FRANZ XAVER, born at Wiesensteig, Württemberg, Dec. 3, 1792, died at Munich, Jan. 29, 1837. Dramatic singer and vocal composer, pupil of his father, who was choirmaster in the chapter convent at Wiesensteig. He began to sing in the choir at the age of six, continued his studies at Augsburg, under Witschka, and from 1803 lived in Munich, as chorister in the seminary and solo contralto in the court chapel. The King of Württemberg took care of his further education, under Kapellmeister Danzi and the tenor Krebs at Stuttgart, in 1807-9, and made him a member of the court stage, which he left after his benefactor's death, in 1816, for an appointment at the royal theatre in Hanover. He returned to Stuttgart in 1818, then lived in Munich as first tenor in 1819-33, when he became director of the Central Singing School,

which expanded into a Conservatorium. Works: 24 masses for 4 voices, with organ; 24 sacred songs; Choruses and quartets for men's voices; 24 school songs; 30 part-songs for 4-5 voices. He published *Allgemeine Anleitung zu einer Elementar-Musikschule*.—Fétis; Mendel.

LOHNER, JOHANN, born in Nuremberg, Dec. 21, 1645, died there, April 2, 1705. Organist and pianist, pupil of Wecker, his brother-in-law. He appeared as a pianist in Vienna, Salzburg, and Leipsic, and settled in Nuremberg as organist, first at the Church of Our Lady, then in that of the Holy Ghost, and finally at St. Lorenz. Works: 12 arias for voice and 2 violins (1680); *Auserlesene Kirchen- und Tafel-Musik* (1682); 44 Arien aus der Opera von Theseus (1688); *Chr. Ad. Negeleius alte Zions-Harfe in Melodiengebracht* (1693); *Traunungslust oder Erdenfreude* (1697); *Suavissime canonum musicium delicie*, 3, 4, 5-8 voc. (1700).—Fétis; Gerber; Mendel; Schilling.

LOLLI (Lolly), ANTONIO, born at Bergamo about 1730, died in Sicily in 1802. Violin virtuoso, Concertmeister at Stuttgart in 1762-73; then went to St Petersburg, where he was a favourite of the Empress Catharine II., remaining until 1778. In 1779 he appeared in Paris, then in Spain, and in 1785 in London, and later in Denmark and Italy. He was a performer with extraordinary skill, but decidedly unmusical, and was unable to read correctly, keep time, or play with proper expression. Works: Sonatas and concertos for violin.—Grove; Burney, *Hist.*, iv. 680; Riemann; Fétis; Mendel; Schilling; Gerber; Wasielewski, *Die Violine*, 131; Hart, *The Violin*, 228; Dubourg, *The Violin*, 86.

LOMAGNE, JOSEPH, born at Perpignan in 1804, died there in 1868. Violinist, pupil of Coste, maitre de chapelle of the Cathedral of Perpignan, then of Kreutzer at the Paris Conservatoire. After having been solo violin at the theatres of Nimes and Bordeaux, he returned to his native city to





## LOMBARDI

teach, and in 1842 founded a Conservatoire, of which he was the director to the end of his life. Works: *La Marouite*, opera; Mass for three voices; *Stabat Mater*, with soli and choruses; *Psalms*, vespers, canticles, etc.; *Trios* and quartets for strings; *Fantaisies* and *airs variés* for violin; *Collection of études* for do.—Fétis, *Supplément*, ii. 121.

**LOMBARDI ALLA PRIMA CROCIATA**, I (The Lombards in the First Crusade), Italian opera in four acts, text by Solera, music by Verdi, first represented at La Scala, Milan, Feb. 11, 1843. The subject, derived from a poem by Grossi, deals with the Lombards in the Crusades, and is full of assassinations and violent scenes. It was not very successful, and Verdi rearranged most of the music for *Jérusalem*. The opera was given in Berlin in September, 1843; at Her Majesty's, London, March 13, 1846; in New York, March 3, 1847; and at the Théâtre Italien, Paris, Jan. 10, 1863.—Clément et Larousse, 408; *Allgem. mus. Zeitg.*, xlvii. 778.

**LOMBARDI, GIACOMO**, born in Parma, Italy, in 1810, died in Naples, April, 1877. Dramatic singer and composer, pupil at the Naples Conservatorio of Francesco Lanza on the pianoforte, Nozzari in singing, and of Zingarelli and Raimondi in composition. In 1828 he became first tenor at the Teatro Fenice in Naples, and, after singing in other Italian cities, went back to Naples, to sing in the theatres managed by the impresario Barbaja, but soon left the stage and settled in Naples to teach singing. He founded a singing society, conducted for a few years the theatre at Lecce, and then returned definitely to Naples, resuming his former occupation. Works—Operas: *Il capitano ed il tutore*, Malta; *Il primo navigatore*, ib., 1829; *Elfrida*, Lecce, 1853. 23 masses, alla Palestrina, or with orchestra; Church music; Pianoforte pieces; Songs.—Fétis, *Supplément*, ii. 122; Mendel, *Ergänz.*, 246.

**LOMBARDINI, GIUSEPPE LOMBARDO**, called, born at Palermo in 1820,

still living, 1889. Dramatic composer, pupil of Pixis on the pianoforte, of Carini in harmony, and of Pietro Raimondi in counterpoint; settled, at the age of sixteen, at Naples, where he established a school of singing which produced many distinguished artists. In 1857 he became director of the *Scuola di Perfezione* in the *Albergo de' Poveri*, and later of the Society of Scientists, Litterati, and Artists. Works—Operas: *La sartina e l'usuraio*, given at Naples, Teatro Nuovo, 1853; *Lo spaccalegna*, ib., Teatro del Fondo, 1860; *L'albergo dell'allegria*, ib., Teatro San Carlo, 1864; *Lida*; *La zia Teresa*, operetta, given at Palermo, Teatro San Ferdinando; *Quattro mariti e due moglie*, ib. He published also two didactic works on the art of singing.—Fétis, *Supplément*, ii. 122.

**LONGHURST, WILLIAM HENRY**, born in London, Oct. 6, 1819, still living, 1889. Organist and church composer, pupil, while chorister in Canterbury Cathedral, of Highmore Skeats, later of Stephen Elvey and Thomas Evanee Jones. He was appointed assistant organist of the cathedral in 1836, and in 1873 succeeded Jones as organist and master of the choristers. In 1875 he received the doctor's degree. Works: *David* and *Absalom*, oratorio (MS.); *The Village Fair*, an Alpine Idyl, cantata for female voices; *Anthems*; *Services*; *Secular vocal music*.—Grove.

**LONGO, GIACOMO**, born at Faro, near Messina, Feb. 15, 1833, still living, 1889. Dramatic composer, pupil at Messina of Paolo Abbagnato and of Mario Aspa, whose favourite scholar he became. In 1860 he joined Garibaldi's troops as a volunteer, and took part in the bloody encounter at Milazzo. Having afterwards travelled through Italy, he settled at Messina, where



he founded the first school for choral singing, and in 1871 became maestro di cappella of the Teatro Vittorio Emanuele. Works: *Ezzelino III.*, opera, given at Messina, 1859; Cantatas, and overtures for various municipal festive occasions.—Fétis, *Supplément*, ii. 123.

LOPEZ (Lobo), DUARTE (Latin, *Eduardus Lupus*), born, probably at Evora, Portugal, in the latter half of the 16th century, died in Lisbon at the age of 103 years. Church composer and didactic writer, pupil of Manoel Mendes, mestre de capella at the Hospital Real, and, about 1600, at the Cathedral of Lisbon; about half a century later, he was appointed rector of the Seminario Patriarcal. He formed many prominent artists and composers. Works: *Officium defunctorum* (choraliter) (1603); 3 books of Magnificans for 4 voices (1605, 1611); *Liber processionum et stationum ecclesie Olyssiponensis* (1607); Book of masses for 4-8, and one for 4-6 voices (1621, 1639); Masses for 8 and more voices (MS.); Psalms, antiphons, motets, and other church music. He published also *Opuscula musica* (Antwerp, 1602).—Fétis; Gerber; Mendel; Riemann; Schilling; Vaseoncellos.

LORD, BOW THINE EAR. See *Herr*, höre unser Gebet.

LORD GOD OF ABRAHAM. See *Herr* Gott Abrahams.

LORD OF THE MANOR, opera, text by General John Burgoyne, music by William Jackson (of Exeter), first represented at Drury Lane, Dec. 27, 1780, with great success, and kept possession of the stage for more than fifty years. Mrs. Crouch made her debut in this opera.—Hogarth, ii. 437.

LORELEI, cantata, for soli, chorus, and orchestra, text by Wolfgang Müller von Königswinter, music by Ferdinand Hiller, op. 75. Published by Kistner (Leipzig, between 1852-59).—Hanslick, *Concertwesen* in Wien, ii. 234.

LORELEI, romantic opera in four acts, text by Emanuel Geibel, music left unfinished by Mendelssohn at the time of his

death (1847). The parts completed are: I. *Finale* to Act I., where the heroine, standing on the Loreley cliff (Lurleifels), invokes the Spirits of the Rhine, first given in Leipsic and at the Birmingham Festival (England), in an English adaptation by Bartholomew, Sept. 8, 1852. It is frequently given as concert music in Germany. Published as op. 98, No. 27, of Mendelssohn's posthumous works. II. *Ave Maria*, Scene 3, for soprano solo and female chorus, given in London in 1860, published by Breitkopf & Härtel (Leipsic, 1868); III. *Winzerchor* (Vintagers' Chorus), Scene 4 (ib., 1871). These three numbers were edited by Julius Rietz, and published by Breitkopf & Härtel, *Mendelssohn Werke*, Serie 15, No. 123.—*Athenæum* (1852), 611, 976.

LORELEI, romantic opera in four acts, text by Emanuel Geibel, music by Max Bruch, op. 16, first represented at Mannheim, June 14, 1863; entirely remodelled and given at Leipsic, Sept. 9, 1887. The text, which is the same as that of the preceding, was given to Bruch after Mendelssohn's death. Published by F. E. C. Leuckart (Breslau, 1864).—*Allgem. mus. Zeitg.* (1864), 657, 673, 695; *Signale* (1887), 785; *Neue Zeitg. für Mus.* (1887), 425.

LORELEY, DIE, German opera in four acts, text by Otto Roquette, music by Emil Naumann, first represented at the Königl. Opernhaus, Berlin, April 9, 1889. Frau Suher appeared in the title-rôle, and Herr Rothmühl as Graf Reginald. The last act and part of the third, which were left unfinished by Naumann, were scored by Albert Dietrich, of Oldenburg.—*Signale* (1889), 471.

LORELY, Finnish opera, music by Friedrich Pacius, represented at the Alexandra Theatre, Helsingfors, April, 1887. Same title, opera, text and music by Otto Fiebach, first represented in Dantzic, April 1, 1886. Same title, Danish opera in three acts, text and music by Bartholdy, first represented in Copenhagen, Oct. 26, 1887.—*Signale* (1887), 1095.



## LORENZ

**LORENZ, (KARL) ADOLF**, born at Cöselin, Pomerania, Aug. 13, 1837, still living, 1889. Instrumental composer and writer on music, pupil of Musikdirektor Triest in Stettin on the pianoforte, in harmony, and counterpoint, and while at the university in Berlin of Dehn in counterpoint, of Friedrich Kiel on the pianoforte and in composition, and of Kapellmeister Gährich in instrumentation. After attaining the doctor's degree he remained in Berlin till 1864, teaching; was then called to Strasburg, to conduct the music society, and in 1866 became director of the town music at Stettin, where he is also organist at the St. Jacobikirche, music instructor at the Gymnasium, and critic for the opera. Works—Operas: *Die Irrungen*; *Die Namenlose*; *Ingo*. Otto der Grosse, oratorio; *Stabat Mater*; *Motets*; *Symphony*; *Festival overture*; *Octet for strings*; *Trios for pianoforte and strings*; *Fugue-concerto for 2 pianofortes*; *Sonatas and other pianoforte music*; *Festival songs*; *Part-songs*, and songs.—Mendel; Riemann.

**LORENZ, FRIEDRICH AUGUST**, born at Chemnitz, Saxony, February, 1796, died (?) Virtuoso on the bassoon, chamber musician of the royal orchestra in Dresden. Works: *Variations for violin*; *Adagio et rondo, for 2 violins*; *Thèmes variés for ezakan*; *Marche variée for guitar and ezakan*; *6 sonatas for harp and violin*; *Collection of pieces for harp*; *Sonata for harp*; *Thème varié, for do.*; *Songs*.—Fétis; Mendel; Schilling.

**LORENZANI, PAOLO**, born in Rome in 1640, died there, Oct. 29, 1713. Church composer, pupil of Orazio Benevoli, first maestro di cappella at the Jesuits' Church in Rome, then at the Cathedral of Messina. He went to Paris, where his motets, performed by Italian singers, found great favour with Louis XIV., returned to Italy about 1679, lived a few years in Naples, and then in Rome, succeeding Beretta as papal maestro di cappella at St. Peter's in 1690. Works: *Collection of motets for 4 voices (Paris, 1679)*; *Magnificats for 2 choruses*

(Rome, 1690); *Psalms for 4 choruses (MS.)*.—Fétis; Mendel; Schilling.

**LORENZINI, RAIMONDO**, born in Rome, first half of the 18th century, died there, May, 1806. Organist and church composer; appointed, in 1751, organist at the church of S. M. Maggiore, Rome, and in 1786 maestro di cappella. Works: *Requiem for 4 and 8 voices*; *4 motets for 3-4 voices*; *O quam suavis, motet for 4 voices*; *Tantum ergo, for soprano and alto*; *Salve Regina, for soprano, alto, chorus, and orchestra*; *11 sonatas for pianoforte*; *6 divertissements for pianoforte and 2 violins*; *6 nocturnos for 2 clarinets, 2 horns, bassoon, and serpent*.—Fétis; Mendel; Schilling.

**LORENZITI, ANTONIO**, born at The Hague in 1740, died at Nancy, Lorraine, probably after 1783. Instrumental composer, pupil of his father, a musician in the service of the Prince of Orange at The Hague; later pupil of Locatelli on the violin. He was appointed maître de chapelle at the Cathedral of Nancy in 1767. Works: *6 symphonies*; *Trios for violin, alto, and bass*; *6 trios for 2 violins and bass*; *6 duos for violin and viola*; *About 40 quartets for 2 violins, viola, and bass*; *6 duos concertants for violins*.—Fétis; Gerber; Mendel; Schilling.

**LORENZITI, BERNARDO**, born at Kirchheim, Württemberg, about 1764, died after 1813. Violinist, brother and pupil of Antonio Lorenziti. After completing his studies at Nancy he joined the Opéra orchestra in Paris as second violinist in 1787, and was pensioned in 1813. Works: *3 concertos for violin and orchestra*; *Concerto for viola and orchestra*; *3 trios for violin, viola, and bass*; *12 variations for 2 violins and bass*; *11 works of duos for violins*; *10 works of études, caprices, and airs variés for violin*; *Duos and airs variés for violin and flute*; *Method for violin*.—Fétis; Gerber; Mendel; Schilling.

**LORET, CLÉMENT**, born at Termonde, Belgium, in 1833, still living, 1889. Organist, pupil of his father, and of Deneffe

## LORETZ

at Mons in 1846; studied counterpoint under Fétis and organ under Lemmens at the Brussels Conservatoire in 1851-53. In 1855 he went to Paris, and became organist successively at the Panthéon, Suresnes, and at Notre Dame des Victoires; in 1857 he was appointed professor in Niedermeyer's school of sacred music, and about the same time organist at Saint-Louis d'Antin. Works: Exercices d'orgue (1859); 24 études for organ; 50 pièces d'orgue pour messes et vêpres; L'office divin; Méthode complète pour orgue; Le Calvaire, oratorio; Mass, with orchestra, or organ; Symphony; Pianoforte concerto; Motets; Organ and pianoforte music.—Fétis, Supplément, ii. 125; Mendel, Ergänz., 248.

LORETZ, JOHN M., born at Mülhhausen, Alsace, in 1840, still living, 1889. Pianist, organist, and dramatic composer; taken while a child to the United States, but returned in 1857 and studied at the Paris Conservatoire under Laurent, Marmontel, Reber, and others. Returning to the United States, he made his début as a pianist, in 1860, at the Brooklyn Philharmonic Society. He has been organist of several churches in Brooklyn, conductor at the Park Theatre, New York, and bandmaster in the United States Navy. Works: The Pearl of Bagdad, opera, given in the Brooklyn Lyceum, 1872; Ivanhoe, do. (MS.); Symphonic overtures; Masses; Episcopal Church services; Sonatas, and other music for pianoforte.—Fétis, Supplément, ii. 126.

LORTZING, (GUSTAV) ALBERT, born in Berlin, Oct. 23, 1803, died there, Jan. 21, 1851. Dramatic composer, pupil of Rungenhagen, but as his parents were actors and travelled much, he had to appear on the stage and to rely chiefly upon himself in developing into a good pianoforte, violin, and violoncello player.

In 1823 he married an actress and next year wrote his first opera in Cologne. He

joined the Court Theatre company of Detmold in 1826 as actor, and was tenor at



the Leipzig Stadttheater in 1833-44, the most successful period of his life. He became Kapellmeister of the Leipzig theatre in 1844, but gave up the place the following year, and then earned a precarious living by appearing in different places

as an actor or as conductor of his own operas. He was made Kapellmeister of the new Friedrich-Wilhelmstädtisches Theater in 1850, where he had to conduct farces and the most trivial music. To atone for the shameful neglect and poverty he endured, a splendid funeral was given him, and a subscription was raised for his family. He was one of the best writers of comic opera, and his abundant humour and natural flow of melody will long make his works popular, though they sometimes show the want of better training. Works—Operas and operettas; *Ali Pascha von Janina*, given in Cologne, 1824; *Der Pole und sein Kind*, Scene aus Mozart's *Leben*, 1832; *Die beiden Schützen*, Leipzig, 1837; *Czar und Zimmermann*, ib., 1837; *Die Schatzkammer des Inka* (1838, never performed); *Carano*, oder *das Fischerstechen*, ib., 1839; *Hans Sachs*, ib., 1840; *Casanova*, ib., 1841; *Der Wildschütz*, oder *die Stimme der Natur*, ib.,

*Albert Lortzing*

1843; *Undine*, Hamburg, 1845; *Der Waffenschmied* zu Worms, Vienna, 1846; *Zum*

Grossadmiral, Leipsic, 1847; Regina (1848, never performed); Roland's Knappen, Leipsic, 1849; Die Opernprobe, 1850; Eine Berliner Grisette, farce; Der Weihnachtsabend, vaudeville; Music to Benedix's drama, Drei Edelsteine; Die Himmelfahrt Christi, oratorio; Festival and other overtures; Many songs, unpublished.—Düringer, A. Lortzing, sein Leben und Wirken (Leipsic, 1851); Allgem. d. Biogr., xix. 203; Neumann, Die Componisten der neueren Zeit, vi. (Cassel, 1854); Fétis; Riehl, Mus. Charakterköpfe, i. 275.

LÖSCHHORN, ALBERT, born in Berlin, June 27, 1819, still living, 1889. Pianist, pupil of Ludwig Berger in 1837-39; later, at the Royal Institute for Church Music of Grell, A. W. Bach, and of Killitschgy, whom in 1851 he succeeded there as instructor of pianoforte; in 1858 he was appointed professor. With Adolph and Julius Stahlknecht he established in 1847 a series of trio-soirées, and in 1853 the three made a concert tour in Russia with great success. Works: Études; Sonatas; Suites; Quartets for pianoforte and strings; Concert pieces; Nocturnes; Waltzes, and other compositions, in all about 140 numbers.—Mendel; Fétis; do., Supplément, ii. 120; Riemann, 534.

LÖSEL, JAN JIŘÍ, Bohemian composer of the first half of the 18th century. He lived in Prague, about 1724-45, as Kapellmeister to the Prince of Löwenstein. Works—Oratorios: Die obsiegende Liebe über die Gerechtigkeit, etc., given at Prague, in the Church of St. Cajetan, 1724; Das bittere Leiden Jesu, ib., 1726; Das beweinete Grab des Heilands, 1745.—Fétis; Mendel.

LOTARIO, Italian opera in three acts, text founded on a libretto by Matteo Noris, music by Handel, first represented at the King's Theatre, London, Dec. 2, 1729. Characters represented: Adelaide, Regina d'Italia (S.); Lotario, Rè di Germania, ed amante di Adelaide (C.); Berengario, già Duca di Spoleto, Rè d'Italia (T.); Matilde,

sposa di Berengario (A.); Illeberto, figlio di Berengario, ed amante di Adelaide (A.); and Clodomiro, capitano di Berengario (B.). The MS. in Buckingham Palace is dated, at the end, Nov. 16, 1729. The tenor, sung first by Fabri, is the chief solo part, which was then an innovation, the hero of opera having previously been assigned to a soprano. It was given ten times during Handel's life. Given in Hamburg under the title of Judith, with recitatives by Telemann, Nov. 27, 1732. Published by Cher (London, 1729); Breitkopf & Härtel (Leipsic, 1879).—Chryssander, ii. 235.

LOTT, EDWIN MATTHEW, born at St. Helier's, Jersey, Jan. 31, 1836, still living, 1889. Organist and vocal composer, pupil of W. T. Best, in 1851-52. He was organist of St. Matthew's, Jersey, in 1846, of St. Saviour's, St. Luke's, and St. Mark's in 1848-60, of St. Clement Danes, Strand, London, in 1860, of St. Peter's, Bayswater, in 1863, and of Christ Church, Kensington, in 1864. In 1865 he founded a college of organists, and became professor of music in Victoria College, Jersey, in 1867 was bandmaster of three regiments in Jersey and organist of St. Simon's, Jersey, and in 1869 of St. Helier's parish church. Returning to London, was organist again at St. Peter's, Bayswater in 1870-79, of St. Ethelburga, Bishopsgate, in 1880, professor of composition and counterpoint at Trinity College in 1879-80, and organist of St. Sepulchre's, London, in 1883. In 1885 he was made Mus. Doc. by Toronto University and in 1886 examiner for the same. Works: Thus saith the Lord, the heaven is my throne, cantata; Services; Te Deum; Anthems, and other church music; Orchestral selections; String quartet; Part-song, for 5 voices; Organ music, and over 300 pianoforte pieces; Songs. He published A Pianoforte Catechism (London, 1879); Harmony (ib.); Dictionary of Musical Terms (ib.).

LOTTA D'ALCIDE CON ACHELOS, LA (The Combat of Hercules with Achelous), divertimento drammatico in one act, text prob-

ably by Mauro, music by Steffani, supposed to have been first represented at the Summer Theatre, Herrenhausen, in 1689. Handel drew his Angels ever bright and fair from this work.

LOTTCHEN AM HOFÉ (Charlotte at Court), Singspiel in three acts, text by Chr. Fr. Weisse, music by Johann Adam Hiller, first performed in Leipsic in 1769. This was an imitation of Bertoldo alla corte, an Italian comic opera by Ciampi. Arrangement for the pianoforte published by Breitkopf & Härtel (Leipsic, 1844).

LOTTI, ANTONIO, born, probably at Venice, about 1665 or 1667, died there, Jan. 5, 1740. Son of Matteo Lotti, Kapellmeister at the Court of Hanover, and pupil of Giovanni Legrenzi; entered the Doge's chapel while a boy, and in 1687 joined the Confraternità Musicale di Santa Cecilia, and was appointed in 1689 contraltist, with a salary of one hundred ducats. In 1690 he became deputy organist with a salary of one hundred and thirty ducats, in 1692 succeeded Pollarolo as second organist, and in 1704 succeeded Spala as first organist, which post he held forty years, obtaining permission in 1732 to employ as substitute his pupil Suratelli, afterwards his successor. In 1733 the post of maestro di cappella becoming vacant by Biffi's death, Lotti was elected in 1736 to succeed him after two competitive examinations, in which his unsuccessful rivals were Pollarolo, Porpora, and Giovanni Porta. His salary was four hundred ducats. Meanwhile he composed his famous *Miserere*, which superseded that by Legrenzi, and has been sung at S. Marco on Maundy Thursday ever since. He wrote also much church music with organ accompaniment, and, between 1693 and 1717, seventeen operas. In 1717 he visited Dresden on invitation of the Crown Prince of Saxony, with a company of singers (Boschi, Personelli, and his own wife, born Santa Stella, among them—the joint salary of husband and wife being about eight thousand dollars). The success of his operas in

Dresden was great, but although he got an extension of his leave of absence from the Procuratori di S. Marco, he was obliged to return to Venice in 1719 or resign his post. After his return he composed entirely for the church and chamber. He died of a long and painful dropsy, and was buried in the Church of San Geminiano, where his widow erected a monument to him. She followed him in 1759, and was buried by his side. The monument was destroyed with the church in 1815. Lotti stood upon the dividing line between the old, severe school of counterpoint, and the more modern school of Alessandro Scarlatti and Handel. His music is noted especially for purity of style, grace, pathos, and expressive beauty. He was so fearful of overloading the voices that he used only the organ as an accompaniment to his sacred music, and in his operas it is only in those scores written for Dresden that wind instruments are used in the orchestra. Among his more famous pupils were Suratelli, Marcello, Alberti, Bassani, Gasparini, and Galuppi. One of his songs, "Pur dicesti," is still popular. The plagiarism of his madrigal, "In una siepe ombrosa," by Bononcini in 1731 caused the defeat of that composer in his famous rivalry with Handel. For the anonymous criticism of his madrigals in the notorious "Lettera famigliare d' un accademico filarmonico," see *Marcello*.

Works—I. Operas: *Giustino*, Venice, 1693; *Il trionfo dell' innocenza*, ib., 1693; First act of *Tirsi* (2d and 3d acts by Ariosti), ib., 1696; *Achille placato*, ib., 1707; *Teuzzone*, ib., Teatro di San Cassiano, 1707, Bologna, 1711, and Mantua, 1719; *Amor più chi men si crede*, Venice, 1709; *Il commando non inteso ed ubidito*, ib., 1709; *Sidonio*, ib., Teatro di San Cassiano, 1709; *Isaccio tiranno*, ib., 1710; *La forza del sangue*, ib., 1711; *Il tradimento traditor di se stesso*, ib., Teatro di San Giovanni Crisostomo, 1711; *L' infedeltà punita*, ib., 1712; *Porsenna*, ib., Teatro di San Giovanni Crisostomo, 1712, Naples, Teatro San Bar-

tolomeo (with additions by Scarlatti), 1713; Irene Augusta, Venice, 1713; Il Polidoro, ib., Teatro SS. Giovanni e Paolo, 1714; Foca Superbo, ib., 1715; Costantino (overture by Fux), Vienna, 1716; Alessandro Severo, Venice, 1717; Il vincitor generoso, ib., 1718; Giove in Argo, Dresden, 1717-18; Ascanio, ovvero gli odi delusi del sangue, ib., 1718; Teofane (with Pallavicino), ib., 1718-19.

II. Church music: Messa de' defonti, a cappella, in F; Messa del quinto tono, a 4 voci, a cappella; Messa a 2 voci con organo, in D minor (Berlin, Bote & Bock); Messa breve a 3 voci, in C; Benedictus Dominus Deus Israel, and *Miserere*, a 4 voci, a cappella, in D minor; do., and do., a cappella, in G minor, 1733; Laudate pueri, a 3 voci con 2 violini, viola e basso (Berlin, Bote & Bock); Salve Regina, a 4 voci, a cappella; Vere languores nostros, a 3 voci, a cappella (Berlin, Bote & Bock); Other sacred works in the Santini Collection, in Hullah's Part-Music, in Proske's Mus. Div., in Roehlitz, and in Trautwein's Auswahl vorzögl. Musikwerke.

III. Other works: Il voto crudele, oratorio, Vienna, 1712; L'umiltà coronata, do., ib., 1714; Gioa, rè di Giuda, do., Venice; Giuditta, do., ib.; Spirito di Dio, madrigal for the ceremony of the Doge's espousal of the Adriatic, sung on board the Bucentoro, ib., 1736; Sommo duce in trono assiso, quartetto pastorale, con violini, viola e basso; Duetti, terzetti e madrigali consacrati alla C. R. Maestà di Giuseppe I. imperatore da Antonio Lotti Veneto, organista

*Antonio Lotti*

della cappella di S. Marco (Venice, Antonio Bertali, 1705); 12 duetti da camera, Santini Collection—Grove; Fétis; Mendel; Schilling.

LOTTIN, DENIS, born in Orléans, France, Nov. 19, 1773, died there in 1826. Violinist, pupil of Fridzeri at Rennes in

1786-89, later, in Paris, of Grasset. In 1805 he settled in his native town as first violinist in the theatre orchestra, and to conduct the amateur concerts. Works: Vive Henry IV., symphony; 2 concertos for violin; 6 works of duos for violins; 3 sonatas and several airs variés for violin; Method for violin.—Fétis; Meidel.

LOTTO, ISIDOR, born in Warsaw, Dec. 22, 1840, still living, 1889. Violin virtuoso, pupil at the Conservatoire, Paris, of Massart on the violin, and of Reber in composition. From early youth conspicuous by his talent, he became soon one of the first violinists of the present time, made extensive concert tours, became in 1862 chamber musician and solo violin to the Grand Duke of Saxe-Weimar, and in 1872 was appointed instructor at the Conservatorium, Strasburg. He has published some brilliant compositions for his instrument in the salon style.—Mendel; Riemann.

LOUCHET, GUSTAVE, born at Boulogne-sur-Mer, Oct. 4, 1840, still living, 1889. Pianist, first instructed by his father, an excellent amateur, then for three years pupil at the Maitrise of Rouen under Vervoitte, and at the Conservatoire, Paris, of Marmontel on the pianoforte, and of Muratet in harmony, counterpoint, and fugue. After living at Rouen several years, he settled in 1876 in Paris. Works: Psalm CXLV., for solo and chorus, with organ or orchestra, op. 1; Hymne de Noël, chorus for four voices, op. 6; Ave Maria, do. for male voices, op. 7; L'Abeille, do., op. 12; Hymne à la mer, do., op. 16; O sacrum convivium, do. for mixed voices, with organ, op. 10; Tantum ergo, do., or with orchestra, op. 15; O salutaris, for baritone, with violin and organ, op. 5; Pianoforte music.—Fétis, Supplément, ii. 127.

LOUET (not Louette, Louve, or Louvet), ALEXANDRE, born in Marseilles, France, in 1753, died in Paris in 1817. Dramatic and instrumental composer; cultivated music as an amateur till the loss of his fortune in the Revolution caused him to go to

Paris to utilize his talent. He was unsuccessful, and finally obliged to earn his living by pianoforte-tuning. Works—Operas: *La double clef*, ou *Colombine commissaire*, given in Paris, *Comédie Italienne*, 1786; *Amélie*, *Théâtre Feydeau*, 1797; 4 sonatas for pianoforte and violin; Sonatas and other pieces for pianoforte; Songs.—Fétis; Mendel.

LOUIS FERDINAND (Ludwig Friedrich Christian, called), Prince of Prussia, born at Friedrichsfelde, near Berlin, Nov. 18, 1772, died on the battlefield near Saalfeld, Oct. 6, 1806. Pianist and instrumental composer, first instructed by French tutors, afterwards (1800) pupil of Dussek, who became his intimate friend; Beethoven, on his visit to Berlin in 1796, highly commended the Prince's talent, and dedicated to him several of his compositions. Works: Quintet for pianoforte and strings, op. 1; 2 quartets for do., op. 5 and 6; 2 trios for do., op. 2 and 10; *Larghetto*, with variations, for do., op. 11; *Andante* for do., op. 4; Octet for pianoforte, clarinet, 2 horns, 2 violins, and 2 violoncellos, op. 12; *Notturmo* for pianoforte, flute, and string-trio; *Andante* for pianoforte quartet; *Rondo* for pianoforte, with orchestra, op. 13; *Fugues*, variations, etc., for pianoforte.—Allgen. d. Biogr., xix. 582; Fétis; Mendel; Schilling.

LOUIS XIII., King of France (1610–43), born at Fontainebleau, Sept. 27, 1601, died at Saint-Germain, May 14, 1643. He studied music and cultivated it with success; one of his compositions, *Tu crois, ô beau soleil*, a song for four voices, is given in Kircher's *Musurgia* (I. S. 690). The *Gavotte de Louis XIII.*, since 1870 a favourite with French and German orchestras, is not his work, but a separate part of the celebrated *Circé*, ou le ballet de la reine.—Fétis; Mendel.

LÖVENSKJOLD, HERMANN SEVERIN, Baron VON, born in Norway, July 30, 1815, died at Copenhagen, Dec. 5, 1870. Dramatic composer, studied at Copenhagen, whither he went with his father, a Dane, in

1829. In 1841 he became royal chamber musician, and in 1851 organist of the royal chapel. Works—Operas: *Sara*, given at Copenhagen, 1839; *Kullamanens Grotte*, ib., 1841; *Idröven*, ib., 1848; *Turandot*, ib., 1851; *Sylphen*, ballet, ib., 1836; Music to the drama *Kong Wolmar og Havfruen*; 2 concert overtures; Quintet; Trio; Pianoforte music, and songs.—Mendel, *Ergänz.*, 245.

LÖW, JOSEF, born in Prague, Jan. 23, 1834, died there, Oct. 5, 1886. Pianist, made a successful concert tour through Moravia, Silesia, Galicia, and the Bukovina in 1854, and settled in Prague in 1856, to teach the pianoforte. He has published more than 300 works for his instruments, among which are many valuable pieces of instructive character.

LÖWE, JOHANN JACOB, born at Eisenach in 1620, died at Lüneburg in September, 1703. Virtuoso on the violin; studied in Vienna, and became Kapellmeister to the Duke of Brunswick in 1655, and to the Duke of Zeitz in 1663. Afterwards he was again in Vienna, and in 1682 was appointed organist at Lüneburg. Works: *Amelinde*, oder die triumphirende Seele, geistliches Singspiel, given at Wolfenbüttel, 1657; *Orpheus aus Thracien*, der *Calliope* und des *Apollonis Sohn*, ib., 1659; *Iphigenia*, ein königliches Fräulein, ib., 1661; *Symphonies*, intradas, *gagliardas*, *sarabands*, etc., for 3–5 instruments (Bremen, 1657); 12 neue geistliche Concerte, for 1–3 voices, with 2 violins and organ (Wolfenbüttel, 1660); *Canons* for 1–8 parts, vocal and instrumental.—Fétis; Mendel; Schilling.

LÖWE, KARL. See *Loewe*.

LÖWENSTERN, MATTHAUS APPELES VON (real name Löwe), born at Neustadt, Upper Silesia, April 20, 1594, died at Oels, Nether Silesia, April 3, 1648. Vocal composer, music director to the Duke of Brunswick-Oels, in whose service he filled also several administrative offices, and whither he returned, after having been employed at the court of Emperor Ferdinand II., in 1631. Works: *Symbola* oder *Gedenken-*

sprüche, a collection of 30 sacred songs, for 1-9 voices.—Fétis; Mendel; Schilling.

LÜBECK, ERNST HEINRICH, born at The Hague, Aug. 24, 1829, died in Paris, Sept. 17, 1876. Pianist, son and pupil of Johann Heinrich Lübeck. He visited the United States, Mexico, and Peru in 1849-52; on his return was made court pianist at The Hague; and in 1854 settled in Paris, where he taught and played in chamber concerts with Armingaud, Lalo, and Jacquard. In his last years he became insane. Berlioz says he had prodigious execution and an excellent style. Works: Concerto for pianoforte with orchestra; Polonaise, Tarentelle, Berceuse, Trilby the Sprite, many études, etc., for pianoforte.—Fétis, Supplément, ii. 129; Mendel; Riemann.

LUBIN. See *Saint-Lubin*.

LUCANTONI, GIOVANNI, born at Maccrata, Italy, in 1825, still living, 1889. Pupil of Giovanni Pacini in Lucca and Viareggio, and of Vaceaj at the Milan Conservatorio; settled in Paris in 1857. Works: Don Chisciotte, ballet, Milan, 1845; Elisa, opera, ib., 1850; Cantata, ib.; A mass; Overture for orchestra; Romances; Duets; Melodies for the voice.—Fétis, Supplément, ii. 130; Mendel, Ergänzung, 249.

LUCAS, CHARLES, born in Salisbury, England, July 28, 1808, died in London, March 30, 1869. Violoncellist and organist, pupil at the Royal Academy of Music of Lindley and Crotch in 1823-30; became violoncellist in the private band of Queen Adelaide, afterwards in the orchestra of the Italian opera, and in 1832 conductor at the Royal Academy. Organist of Hanover Chapel, Regent Street, 1839. Principal of the Royal Academy of Music in 1859-66. Works: The Regicide, opera; 3 symphonies; String quartets; Anthems; Songs.—Grove.

LUCCHESI, ANDREA, born at Motta, Venetian Friuli, May 27, 1741, died early in the 19th century. Dramatic composer, pupil of Paoluzzi, Seratelli, and Cocchi. He appeared in Bonn as musical director of a travelling Italian opera company in 1771,

and was engaged, until his death, as Kapellmeister, by the Elector of Cologne. His operas were given in Venice and Bonn. Works—Operas: L'isola della fortuna, 1765; Il marito geloso, 1766; Le donne sempre donne; Il matrimonio per astuzia, 1771; Il natal di Giove; L'inganno scoperto; Admira, 1775. Intermezzos and cantatas; Latin oratorio; Masses, vespers, and motets; 3 symphonies; Sonatas for pianoforte and violin; Trio and quartets; Pianoforte concertos.—Fétis; Mendel; Schilling.

LUCCHESI, FREDIANO MATTEO, born at Lucca about 1710, died there, Aug. 18, 1779. Church composer, pupil of Leonardo Leo; became maestro di cappella of the collegiate church of S. Michele in Foro. Works: Several masses for 2-5 voices a cappella; Mass, with two orchestras; Responses for 4 voices, for Holy Week; 13 services, for do., with full orchestra; Many motets.—Fétis, Supplément, ii. 132.

LUCCHESI, GIULIO MARIA, born at Pisa, Italy, middle of the 18th century, died (?). Virtuoso on the violin, pupil of Moriano and Nardini, and in counterpoint of Cecchi; lived for a long time in Vienna, then entered the service of the Archbishop of Salzburg, and in 1799 returned to Italy. Works: Symphonies for orchestra; 3 duos for violins, op. 1; do., op. 2; 6 sonatas for pianoforte and violin, op. 3; Vocal music.—Fétis.

LUCE-VARLET, CHARLES, born at Douai, France, Dec. 1, 1781, died there in 1856. Violinist and dramatic composer; at first studied in his native city, then was a pupil at the Paris Conservatoire of Baillot on the violin, of Catel in harmony, and of Gossee in counterpoint; returned to Douai in 1805, and established orchestral concerts, which he conducted, and quartet soirées, in which he played first violin. L. of Honour, 1845. Works—Operas: Caroline de Tytzdenz, given at Douai, 1820; La prévention, ib., 1822, Valenciennes and Cambrai, 1825; La mort de Paul I. (with Victor Lefèvre and

Bovéry), Douai, 1834; *Les ruines du Mont-Cassin*, ib., 1836; *L'élève de Presbourg*, Paris, Opéra Comique, 1840. Entr'actes for dramas, given at Douai; Many cantatas, hymns, and choruses, with orchestra; Overture for orchestra; 2 concertos for violin and orchestra; Quintet for strings; 4 works of quartets for do.; 3 trios for do.; 2 do. for pianoforte and strings; *Airs variés*, for violin, etc.—Fétis.

**LUCIA DI LAMMERMOOR**, Italian opera in three acts, text by Cammarano,



Dolores Nau.

music by Donizetti, first represented in Naples, Sept. 26, 1835. Donizetti, who wrote the text of the last act himself, designed the parts of Lucia and Edgardo for Persiani and Duprez, who appeared in the original cast. The subject is from Sir Walter Scott's romance, "The Bride of Lammermoor;" the scene, Scotland, about 1669. It is generally considered Donizetti's masterpiece, and is one of the most popular Italian operas. Among the best numbers are Lucia's arias, "Regnava nel silenzio," and "Quando rapita in estasi;" her mad song, "Oh, gioja che si senti," which gives the artist opportunity for a brilliant display

of technique; her farewell duet with Edgardo; her duet with Enrico, "Soffriva nel pianto;" the sextet in the second act, "Chi mi frena," and Edgardo's grand scena "Tombe degl' avi miei," with the cantilena, "Tu che a Dio spiegasti l'ali." Lucia has been a favourite rôle with many great singers, including Mmes Castellan, Caroline Duprez, Frezzolini, Lagrange, Adelina Patti, Nilsson, Albani, Gerster, and de Murska. It was given at the Théâtre de la Renaissance, Paris, Aug. 10, 1839; and at the Opéra, Feb. 20, 1846, with Mlle Nau and M. Duprez in the principal parts; first time in London at Her Majesty's, April 5, 1838, and at the Princess's Theatre, Jan. 19, 1843; first in New York, in English, Nov. 17, 1845, in Italian, Nov. 14, 1849. Full score published by Ricordi (Milan) and by Diabelli (Vienna). *Le nozze di Lammermoor*, Italian opera, text by Balocchi, music by Carafa di Colobrano, Paris, Dec. 12, 1829; *La fidanzata di Lammermoor*, by Luigi Ricci, Trieste, November, 1831, and by Alberto Mazzucato, Padua, 1834. *Bruden fra Lammermoor*, Danish opera, text by Anderson, music by J. Bredal, Copenhagen, 1832.—Clément et Larousse, 411; *Allgem. mus. Zeitung* (38), 173; *Lajarte*, ii. 180; *Athenæum* (1838), 259; *Upton*, *Standard Operas*, 89.

**LUCIFER**, Flemish oratorio, text by E. Hiel, music by Peter Benoit, first performed in Brussels, Sept. 20, 1866. Given in Paris, at the Trocadéro, 1883.

**LUCILLA, DOMENICO**, born at Roffredo, Feb. 17, 1820, died in Rome, January, 1885. Dramatic composer, pupil at the Lyceo Musicale, Bologna, of Corticelli and Golinelli on the pianoforte, and of Gaetano Gaspari in harmony, then at Loreto pupil of Domenico Vecchiotti. He settled in Rome, where he became president of the Accademia Filarmonica. Works—Operas: *Il solitario*, given in Rome, Teatro Valle, 1853; *Giuliano Salviati*, ib., 1854; *Il sindaco del villaggio*, ib., Teatro Capranica, 1857; *L'eroe delle Asturie*, Reggio d'



Emilia, 1862; *Il conte di Beuzeval*, Ferrara, 1873; *La bella fanciulla di Perth*; Tommaso Chatterton; *Cantata*, Rome, Teatro Apollo, 1856; do., ib., 1871; do., sung by 700 voices in the place of the Capitol, 1871.—Fétis, *Supplément*, ii. 132.

**LUCIO SILLA**, Italian opera in three acts, text by Giovanni da Gamera, revised by Metastasio, music by Mozart, first represented in Milan, Dec. 26, 1772. Scene in and near Rome. Characters represented: Lucio Silla, dictator (T.); Giunia, betrothed to Cecilio (S.); Lucio Cinna, patrician (S.); Cecilio, senator (S.); Celia (S.); and Auditio, tribune (T.). Published by Breitkopf & Härtel, Mozart Werke, Serie 5, No. 8. Same text, opera by Johann Christian Bach, Mannheim, 1774; and by Anfossi, Venice, 1774.—Köchel, *Verzeichniss*, No. 135; Jahn, Mozart, i. 231, 287; Nissen, i. 273; Gehring, 49; *Cæcilia*, xxiv. 79; *Allgem. mus. Zeitg.*, xx. 91.

**LUCIO VERO**, Italian opera, text by Zeno, music by Sacchini, first represented at the San Carlo, Naples, Nov. 4, 1764. Given in London in December, 1773. Subject, the story of *Berenice*, daughter of Agrippa I. of Judæa. Other operas, same text, music by Pollarolo, Venice, 1700; by Perti, Bologna, 1717; by Torri, Munich, 1720; by Ariosti, London, 1726; by Bioni, Breslau, 1727; by Araja, Venice, 1735 (in Florence as *Berenice*, 1730); and by Scalabrini, Hamburg, 1746.

**LUCREZIA BORGIA**, Italian opera in three acts, text by Felice Romani, music by Donizetti, first represented at La Scala, Milan, Dec. 26, 1834. Original cast:

Gennaro.....	Signor Pedrazzi.
Alfonso.....	Signor Marini.
Orsini.....	Mlle Brambilla.
Lucrezia.....	Mme Lalande.

Subject, the story of Lucrezia, natural daughter of Cardinal Borgia (afterwards Pope Alexander VI.), who became the wife of Alfonso d' Este, son of the Duke of Ferrara, and of Gennaro, her own illegitimate

son, who, brought up by a fisherman, rises to high rank in the Venetian army, and at last falls a victim to his own mother. The libretto is a free adaptation of Victor Hugo's drama, "*Lucrece Borgia*" (1833). When the opera was produced in Paris, at the Théâtre Italien, Oct. 27, 1840, Hugo brought action for infringement of copyright, won his case, and the libretto was rewritten, the scene being changed to Turkey and the Italians to Turks. The opera was reproduced in its new form, under the title *La Rinegata*, Jan. 14, 1845; and a French version, entitled *Nizza de Grenade*,



Therese Tietjens

was prepared for the provinces. A compromise was finally effected by the payment of an indemnity to the author, and *Lucrezia* then assumed its original form. *Lucrezia Borgia* ranks with *Lucia di Lammermoor* and *La Favorita* as Donizetti's most successful operas, and marks a half-way point between the style of Rossini and that of Verdi. *Lucrezia* was sung by Grisi with brilliant success and was one of Tietjens' best characters. Among the best numbers are: *Lucrezia's* aria, "*Com' e bello*;" Gennaro's romanza, "*Di pescatore ignobile*;" "*Vieni la mia vendetta*," sung by Duke Alfonso;

his duct with Lucrezia, "O! a te bada;" the trio, "Guai se ti sfugge," sung by Lucrezia, Gennaro, and Alfonso; and Orsini's drinking-song, "Il segreto per esser felici." The opera was given at Her Majesty's, London, in two acts, June 6, 1839, for the debut of Mario, and at the Princess's Theatre, in English, Dec. 30, 1843. It was first represented in New York, Sept. 5, 1854, with Mario, Susini, Mme Grisi, and Mme Strakosch. Score published by Ricordi (Milan); by Diabelli (Vienna); and by Breitkopf & Härtel (Leipsic).—Clément et Larousse, 413; Athenæum (1839), 437; (1844), 20; Upton, Standard Operas, 95.

LUDOVIC, drame-lyrique in two acts, text by Saint-Georges, music by Hérold, first represented at the Opéra Comique, Paris, May 16, 1833. Hérold died while at work on this opera, and it was completed by Halévy.—Clément et Larousse, 414.

LUIHRS, KARL, born in Schwerin, April 7, 1824, died in Berlin, Nov. 11, 1882. Pianist, first instructed by his father, who was organist and court musician at Schwerin, then in Berlin pupil at the Royal Academy and of Mendelssohn. From 1841 he often appeared successfully in concerts, and in 1847 went to Rome; after his return in 1848 he taught pianoforte and singing at Schwerin, and in 1851 settled in Berlin. Works: Psalm CVIII for soli, chorus, and orchestra, performed at Schwerin; 2 symphonies for orchestra, Berlin and Leipsic; Quartet for strings; Trio for pianoforte and strings; Sonatas for pianoforte, and for do, and violin; Songs.—Fétis; Mendel.

LUIA MILLER, Italian opera in four acts, text by Cammarano, from Schiller's drama "Kabale und Liebe," music by Verdi, first represented at Naples, Dec. 8, 1849. Given at the Opéra, Paris, Feb. 2, 1853; in English at Sadler's Wells Theatre, London, June 3, and in Italian at Her Majesty's, June 8, 1858; in New York, first time, Castle Garden, 1853. Luisa was a favorite character with Mme Anna de Lagrange.—Grove, iv. 248; Clément et La-

rousse, 416; Athenæum (1858), i. 759; Krehbiel, Review (1886-87), 8.



Anna de Lagrange.

LULLY (Lulli), JEAN BAPTISTE, born at or near Florence, Italy, in 1633, died in Paris, March 22, 1687. Son of Lorenzo de' Lulli, a Florentine gentleman, and Catarina delSerta; pupil of an old Franciscan monk in the rudiments of music and on the guitar.



The Chevalier de Guise took him to France, where he first became scullion in the kitchen of Mademoiselle de Montpensier. The Comte de Nogent, happening to hear him one day amusing himself by playing popular airs on a wretched little violin, reported the boy's talent to "la Grande Mademoiselle," who gave him a place among her musicians. But the mischievous youngster was soon discharged for setting to music some satirical verses on Mademoiselle. He next gained admission to the King's band, and attracted the notice of Louis XIV. by some airs for violin which he wrote.

His talent as a solo player induced that monarch to appoint him inspector of his violinists (a band of eighty players, known as "la grande bande"), and to found a new band of twenty-four ("les petits violons"), to be under his especial direction. Lully's "petits violons" soon surpassed the older band. Feeling that his musical education had been but slight, Lully gave up the violin, and began seriously to study the clavier and composition under Metru, Robertet, and Gigault, organists at Saint-Nicolas-des-Champs. He was soon appointed to compose music for the court ballets, and later (about 1660) to write ballet divertissements for some of Cavalli's operas, then given for the first time in France. It was by studying the scores of Cavalli and other Venetian composers that Lully laid the chief foundations of his own style. This influence was almost immediately perceptible in the divertissements he wrote to some of Molière's comedies. From 1658 to 1671 he wrote thirty ballets, in which he himself sometimes danced with considerable success. The last of them was for Molière's "Psyche" (1671). Next year the King appointed him "surintendant de la musique de chambre," and "maître de musique" to the royal family. But these honours did not satisfy his ambition. The privilege of founding an "Académie de Musique," granted to the Abbé Perrin, June 28, 1669, raised his envy. His character for honour was never high, and by a series of intrigues, in which Madame de Montespan figured a good deal, he got Perrin's patent transferred to himself (March, 1672), to the exclusion of Henri Guichard and Jean de Grenouillet, who seem to have had a legal claim on Perrin's succession. But whether Lully had a right to the position or not, he certainly filled it admirably. He gave his personal attention to every detail of the management of the Académie Royale de Musique, which has since become so famous. He was not only director, stage manager, ballet-master, conductor, and machinist at once, but taught

new singers and dancers, and composed all the music given at the theatre. Finding an admirable collaborator in the poet Quinault, he wrote twenty operas and divertissements between the years 1672 and 1686. On July 24, 1662, he married Madeleine, daughter of the singer Lambert, by whom he had three sons and three daughters. He was a man of the readiest wit, of great astuteness, thoroughly unscrupulous and avaricious, in which last quality his family resembled him. He died of an abscess in the foot, brought on by biting his toe with his bâton while conducting his "Te Deum," Jan. 8, 1687. He was granted naturalization papers as a Frenchman in 1661. He left a large fortune, and his family erected a superb monument to him, surmounted by a bust by Cotton, which still stands in the church des Petits-Pères, near the place des Victoires. There are many portraits of him, the most noted being those engraved by Edelinck, Thomas, Saint-Aubin (from Colignon's bust), and Desnochers. Mignard's portrait has been lost. Lully's genius was epoch-making; he was the true founder of the French "tragédie-lyrique" or grand opera, as it is now called. If he took the form of his airs slavishly enough from Venetian models, he was a bold innovator in almost every other direction. He expanded the meagre instrumental prelude of the Italian opera into a worthy musical form (very like that adopted by Handel); his recitatives are still models of style in their noble freedom and dramatic expressiveness. He was the first really great opera composer in France, and one of the greatest in all history. In composing it was his habit to write only the voice part and the bass, leaving the completion of the sketch and the scoring to his pupils Lalouette and Colasse. His works held the stage upwards of a century.

Works—I. Operas: *Les fêtes de l'Amour et de Bacchus*, pastoral, Paris, Théâtre du Bel-Air, Nov. 15, 1672; *Cadmus et Hermione*, lyric tragedy, ib., April, 1673;

*Alceste*, ou le triomphe d'Alcide, id., Théâtre du Palais Royal, Jan. 19, 1674; *Thésée*, id., Saint-Germain-en-Laye, Feb. 3, 1675; *Le Carnaval*, opéra-ballet, Oct. 17, 1675; *Atys*, lyric tragedy, Saint-Germain, Jan. 10, 1676, and Paris, August, 1677; *Isis*, tragédie-opéra, Académie Royale de Musique, Jan. 5, 1677; *Psyché*, lyric tragedy, ib., April 9, 1678; *Bellerophon*, opera, ib., Jan. 31, 1679; *Proserpine*, lyric tragedy, Saint-Germain, Feb. 3, and Académie Royale de Musique, Nov. 19, 1680; *Le triomphe de l'Amour*, opéra-ballet, Saint-Germain, Jan. 21, and Académie Royale de Musique, May 6, 1681; *Persée*, lyric tragedy, Académie Royale de Musique, April 17, and Versailles, June, 1682; *Phaëton*, id., at court, Jan. 6, and Académie Royale de Musique, April 27, 1683; *Amadis de Gaule*, id., Académie Royale de Musique, Jan. 18, 1684; *Roland*, id., at court, Jan. 18, and Académie Royale de Musique, Feb. 8, 1685; *L'Idylle de la Paix*, ou l'élogue de Versailles, divertissement, Versailles and Paris, 1685; *Le Temple de la Paix*, opéra-ballet, Fontainebleau, Sept. 12, and Académie Royale de Musique, October, 1685; *Armide et Renaud*, lyric tragedy, Académie Royale de Musique, Feb. 15, 1686; *Acis et Galatée*, heroic pastoral, Château d'Anet, Sept. 6, 1686, and Académie Royale de Musique, 1687; Parts of first act of *Achille et Polyxène* (with Colasse), lyric tragedy, Paris, Nov. 7, 1687.

II. Ballets, etc.: *Alcidione*, Saint-Germain; *Airs de ballet in Cavalli's Serse*, Louvre, Nov. 22, 1660; *La raillerie*, ballet; *L'impatience*, do.; *Hercule amoureux*, do.; *Les sept planètes*, do.; *L'amour malade*, comedy; *La noce au village*, ballet; *Le ballet des arts*; *Les amours déguisés*, do.; *La princesse d'Élide*, comédie-ballet; *Cariselli*, ballet, Fontainebleau; *Le mariage forcé*, comedy; *La naissance de Vénus*, divertissement; *Le ballet des gardes*; *Le*

*ballet de Créqui*; *Le ballet des Muses*; *La fête de Versailles*; *Le ballet de Flore*; *L'amour médecin*, comedy; *Monsieur de Pourceaugnac*, do.; *Le ballet de Chambord*, ou le *Bourgeois gentilhomme*, do.; *Le ballet des nations*, sequel to the preceding; *Les jeux pythiens*, ballet; *Airs de danse in Psyché*, tragédie-ballet; *Entr'actes to Corneille's Œdipe*, Versailles, 1659.

III. Church music: 5 volumes of motets, copied by Philidor aimé for the Comte de

Jean Baptiste Lully

Toulouse, now in the libraries of the Conservatoire, and of Versailles; *Motets for 2 choruses*, Paris, Ballard, 1684; *Mass for 4 voices a cappella*; Other church pieces.

IV. Instrumental music: Many symphonies, trios, airs for violin, etc.—*Le Prévost d'Exmes*, Lully musicien (Paris, 1779); *Le Cerf de la Vieville de Fresneuse*, Comparaison de la musique italienne et de la musique française, Part II, 182-239; *Lettre de Clément Marot à M. de . . . touchant ce qui s'est passé à l'arrivée de J.-B. Lully aux Champs-Élysées*, in *Œuvres choisies de Sénécé*, edited by P. A. Cap and E. Charles (Paris, 1855); *Fétis*; *Grove*; *Mendel*.

LULLY, LOUIS DE, born in Paris, Aug. 4, 1664, died after 1713. Dramatic composer, eldest son of the preceding, whom he succeeded as superintendent and composer to the king. Works: *Zéphire et Flore* (with his brother Jean Louis), given in 1688; *Orphée* (with his brother Jean Baptiste), 1690; *Alcide*, ou le triomphe d'Hercule (with Marais), 1693; *Ballet des saisons* (with Colasse), 1695; *Le triomphe de la raison*, cantata, Fontainebleau, 1703.—*Fétis*; do., *Supplément*, ii. 133.

LUMBYE, HANS CHRISTIAN, born in Copenhagen, May 2, 1810, died there, March 20, 1874. Like Strauss and Lanner,

in Vienna, he had an orchestra of his own, which played at the Tivoli, near Copenhagen, and made concert tours. On his retirement in 1865, with the title of Krigsraad, his son Georg assumed the conductorship of his orchestra, and now enjoys nearly as great a popularity as once did his father, whose dances, marches, pot-pourris, etc., over 300 in number, continue in great favour in the Scandinavian kingdoms. The opera *Die Hexenflöte*, 1869, is by Georg Lumbye.—Fétis; Mendel.



LUMPP, LEOPOLD, born in Baden, Jan. 4, 1801, still living, 1889. Organist and church composer; studied music in his native city and at Freiburg, was ordained priest in 1823, and made city chaplain at Rastatt, where he also assisted his aged father as musical instructor at the Lyceum. In 1825 he was appointed professor there, and in 1827 prebendary of the cathedral at Freiburg, where he also conducted the choral music, and the vocal instruction in the episcopal seminary. In 1835-43 he was director of a singing society, founded by him, and in 1838 was made Kapellmeister at the cathedral. Works: 7 German masses for 4 voices, with organ; *Der Choralgesang nach dem Cultus der katholischen Kirche* (Freiburg, 1837); *Melodien zum Freiburger Diöcesan-Gesangsbuche* (Carlsruhe, 1852); *Preludes and finales for organ*; *Songs*, etc.—Fétis; Mendel.

LUPI, DIDIER, born in the first half of the 16th century. French vocal composer; lived probably at Lyons, and is cited in the prologue of the fourth book of *Rabelais* among the celebrated musicians of the 16th century. To distinguish him from Jean Wolf, or Lupi, of Antwerp, he is sometimes designated as Lupi second. Works: Sacred songs, for 4 voices (Lyons, 1548, Paris,

1571); 35 songs for do. (1548); *Psalm XXX.* (Lyons, 1549).—Fétis.

LUPI, JEAN, lived in the first half of the 16th century, died in 1547. Little is known of him. He was organist at Nivelles, Belgium, resigning in or before 1502, and occupied a position at Sainte-Marie, Antwerp, after that date. Works: Many collections of motets, masses, and songs bear the name of Joh., Jo., or J. L.; some of his masses are in the manuscript collection of the Pontifical Chapel in Rome.—Fétis; Mendel; Ambros, *Gesch.*, iii. 263.

LURLINE, English opera in three acts, text by E. Fitzball, music by William Vincent Wallace, first represented at the Royal English Opera, Covent Garden, London, Feb. 23, 1860. Subject, the legend of the Loreley. Published by Cramer & Co. (London, 1860).—*Athenæum* (1860), i. 275.

LUSTIG, JACOB WILHELM, born in Hamburg, Sept. 21, 1706, died after 1776. Organist and writer on music, pupil of his father; when sixteen years old became organist at the Filialkirche, Hamburg; studied composition under Mattheson; became organist at St. Martin's in Groningen, Holland. In 1734 he went to London to hear Handel, and returning, devoted himself to composition and literary work. Works: *Pianoforte sonatas*; *Songs*. He was author also of: *Inleiding tot der muzijkkunde* (Groningen, 1751); *Muziekaale sprakkunst* (Amsterdam, 1754); *Twaalf redeneeringen over nuttige muziekaale onderwerpen* (ib., probably 1756); and of several translations into Dutch, Burney's musical travels among the number.—Fétis; Mendel; Schilling.

LUSTIGE KRIEG, DER (The Merry War), comic opera in three acts, text by Zell and Genée, music by Johann Strauss, first represented in Vienna, Nov. 25, 1881; in New York, March 15, 1882. Published by Spina (Vienna, 1882).

LUSTIGEN WEIBER VON WINDSOR, DIE (Merry Wives of Windsor), German comic opera in three acts, text by Mosenthal after Shakespeare, music by Nicolai,

first represented in Berlin, March 9, 1849. Portions of this opera had been performed at the Redoutensaal, Vienna, April 1, 1847. It was sung in Vienna with recitatives by Proch, Feb. 12, 1852; in London, as Falstaff, May 3, 1864; and in Paris as Les joyeuses commères de Windsor, translation by Jules Barbier, at the Théâtre Lyrique, May 25, 1866. First performed in New York, April 27, 1863; given by the American Opera Company at the Academy of Music, Feb. 5, 1886, English version by Henry E. Krehbiel. The overture was first performed by the Philharmonic Society of New York, in the season of 1857-58; by the London Philharmonic in 1864. Full score published by Bote & Bock (Berlin, 1850).—Clément et Larousse, 385; Edwards, Lyrical Drama, ii. 62; Neue Zeits. xxxii. 180; xl. 161; Neue Berliner Musik-Zeitung (1857), 211; Athenæum (1864), 685; Krehbiel, Review (1885-86), 134.

LUSTSPIEL-OVERTURE, by Hermann Grädener, op. 28, first performed in New York at Thomas's Popular Matinée, Dec. 24, 1887.

LUTHER, MARTIN, born in Eisleben, Nov. 10, 1483, died there, Feb. 18, 1546. The famous German reformer was a great lover of music, had a good voice for singing, and played the flute and lute. In

his desire to improve the service of the church, he planned alterations in the music of the mass, strove to shorten and simplify it, and to have the vulgar tongue used more frequently. He did much to promote congregational singing. With the aid of the musicians Conrad Rupff and Johann Walther he prepared and published the Order of the German Mass, and at the same time turned his attention to writing and adapting



hymns. The first Protestant hymn-book appeared in 1524, and four of its eight hymns were by him. It is difficult to determine which hymns Luther really wrote and adapted, and it is not absolutely certain that he composed any of the hymn-tunes ascribed to him, though very probably some of them were his. He wrote an essay in praise of music and a poem entitled Frau Musika. Works: 36 hymns written or arranged by him, a list being given by Koch and reprinted by Grove; 13 hymn-tunes, *Ein' feste Burg ist unser Gott*, and *Jesaja dem Propheten das geschah*, being almost without doubt by him, the others with greater or less degrees of certainty. (See *Luther's Hymn.*)—Rambach, *Ueber Luther's Verdienst um den Kirchengesang* (Hamburg, 1813); Köstlin, *Martin Luther, sein Leben und seine Schriften*, i. 573; Köstlin, *Life of Luther*, 295; Koch, *Geschichte des Kirchenlieds*, i. 230, 454; ii. 2; Fétis; *Samml. mus. Vorträge*, iii. 289; Knecht, *Luther's Verdienste um Musik und Poesie* (Ulm, 1817); Müller, *Luthers Verdienste um die Musik* (Erfurt, 1817); Grell, *Luther, geistliche Lieder nebst dessen Gedanken über die Musica* (Berlin, 1817); Winterfeld, *Der evang. Kirchengesang*, i. 143; *Revue et Gaz. musicale*, July 13, 1879.

LUTHER'S HYMN, name given to the hymn beginning "Great God, what do I see and hear?" The words were written by Bartholomæus Ringwaldt (1530-98), a Lutheran clergyman in Langfeld, Prussia. It is in imitation of *Dies iræ, dies illa*, composed by Celano. Johann Christian Jacobi translated this hymn in seven verses, *Es ist gewisslich an der Zeit*, and included it in his *Psalmodia Germanica* (1722). Dr. William Bengo Collyer "conveyed" the first stanzas from Jacobi's "Psalms and Hymns" (Sheffield, 1802), and composed additional verses to the tune, which is said to be Luther's first composition, and which was first printed in 1535. The melody had been sung as a second theme to the older hymn, "Nun freut euch lieben Christen g'mein."

Luther's Hymn, under which title it appears in the hymn collections, was formerly sung at musical festivals and sacred concerts.—Duffield, *English Hymns*, 194; Josiah Miller, *Singers and Songs of the Church*, 53, 373; Prescott, *Christian Hymns and Hymn-writers*, 63; Grove, ii. 180.

LUTZ, WILHELM MEYER, born at Männerstalt, Kissingen, in 1829, still living, 1889. Dramatic composer, studied at Würzburg and under Eisenhofer; settled in England in 1848. Organist successively of St. Chad's, Birmingham, St. Ann's, Leeds, and St. George's Catholic Cathedral, London; conductor at Surrey Theatre, 1851-55, and at Gaiety Theatre in 1869-81. Works—Operettas: *Faust and Marguerite*, 1855; *Blonde and Brunette*, 1862; *Zaida*, 1868; *Miller of Milburg*, 1872; *Legend of the Lys*, 1873; *All in the Downs*, 1881; *Knight of the Garter*, 1882; *Posterity*, 1884. *Herne the Hunter*, cantata; *Orchestral and pianoforte music*, and songs.

LUTZEL, J. HEINRICH, born at Iggelheim, near Speier, Aug. 30, 1823, still living, 1889. Vocal composer, became organist and music director of the Protestant church, and vocal instructor at the Gymnasium in Zweibrücken. He has done much for the improvement of vocal music in the churches and schools of the Rhenish Palatinate, and has composed psalms, motets, sacred choruses, a choral book, collections of sacred and secular choruses for male voices, songs for schools, and organ music, all distinguished for ability and practical usefulness.—Mendel.

LUX, FRIEDRICH, born at Ruhla, Thuringia, Nov. 24, 1820, still living, 1889. Virtuoso on the organ and dramatic composer, first instructed by his father, and in composition by A. Michel at Gotha; then pupil of Friedrich Schneider at Dessau (1839-41), where he was then music director of the court theatre for ten years, leaving this position in 1851 for the appointment as Kapellmeister at the Stadttheater in Mainz. He afterwards resigned, and

conducted only the Mainzer Liedertafel, and the Ladies' Vocal Society connected with it. Works—Operas: *Das Käthchen von Heilbronn*, given at Dessau, 1846; *Die Fürstin von Athen* (not given); *Der Schmied von Ruhla*, Augsburg, 1885; *Coriolan*, dramatic scene. *Mass*; *Die vier Lebensalter*, symphony; *Symphonic coronation march*; *Cantatas*, pianoforte music, and songs.—Mendel.

LUZZASCO (Luzzaschi), born in Ferrara in the 16th century, died there, probably in the beginning of the 17th century. Organist in the service of Alfonso II., and maestro di cappella in the cathedral of his native city. Vincenzo Galilei placed him among the four most distinguished musicians of his time. He tried to revive the enharmonic system of tones used by the Greeks, and was noted for his excellent *ricercari* for the organ. Works: 5 volumes of madrigals, published in Ferrara, Naples, and Venice between 1575 and 1584; *Ricercari*.—Fétis; do., *Supplément*, ii. 137; Mendel; do., *Ergänz.*, 251; Gerber; Schilling.

LUZZI, LUIGI, born at Olevano, Lomellina, about 1825, died at Stradella, Feb. 28, 1876. Dramatic composer; devoted himself to music while studying at the university and the school of medicine, in Turin. Works: *Chiarina*, operetta, Turin; *Tripilla*, opera buffa, Novara, 1874; *La ventola*, do.; a hymn, 1847; *Vittorio Emanuele, ré d'Italia*, a patriotic hymn, Turin, 1860; *Funereral march for Count Cavour*; *Le Grazie and Le Serate Torinese*, 2 albums of songs.—Fétis, *Supplément*, ii. 137; Mendel, *Ergänz.*, 251.

LVOFF (Lwoff), ALEXIS, born in Réval, Russia, May 25, 1799, died in the province of Kovno, Dec. 28, 1870. Violinist; received an excellent musical education, entered the army at the wish of his father, and, rising rapidly, was in 1836 general, adjutant of the Emperor Nicholas, and musical director of the royal court and chapel. The fine quality of his violin playing was known in Paris, Berlin, and other cities.

and Schumann highly praised his method. Works—Operas: *The Village Bailiff*, St. Petersburg, about 1820; *Bianca e Gualtiero*, ib., 1845; *Undine*, Vienna, 1846; *The Embroiderer*, St. Petersburg, about 1840. *Russian National Hymn*, 1833; Violin concerto; 2 violin fantasias; Le duel, for violin and violoncello; *Stabat Mater*; Sacred choruses. He harmonized and edited chants and tunes



*Alexis Lvoff*

of the Russian Church.—Fétis; Mendel; Riemann; Wasielewski, *Die Violine*, 401; Schumann, *Schriften*, ii. 149.

LYNES, FRANK, born in Cambridge, Massachusetts, May 16, 1858, still living, 1889. Pianist, pupil in Boston on the pianoforte and organ of B. J. Lang, and in harmony of J. K. Paine; and in 1883-85, at the Leipsic Conservatorium, studied pianoforte under Carl Reinecke and Bruno Zwintcher, harmony and counterpoint under A. Richter, and composition under Jadassohn. On his return to America he settled in Boston, and in 1887 was organist of St. Paul's Church. Works: *Gavotte*, for pianoforte and violin, op. 2; *Romanza*, for violin, violoncello, organ, and pianoforte, op. 4; 4 pianoforte solos, op. 5; *Te Deum*, op. 8; Songs.

LYRE ET LA HARPE, LA, cantata, text from Victor Hugo's poem, music by Saint-Saëns, composed for the Birmingham (England) Festival, Aug. 28, 1879. Mme Patey, Mme Lemmens-Sherrington, William H. Cummings, and Charles Santley sang the principal parts. Performed at the Concert Populaire de Paris, Jan. 11, 1880.—Athe-

næum (1879), ii. 252, 314; *Revue et Gazette musicale de Paris* (1879), 294; (1880), 23.

LYSBERG, (CHARLES SAMUEL BOVY), called, born in Geneva, March 1, 1821, died there, Feb. 15, 1873. Pianist, pupil of Chopin and of Delaire in Paris; became professor of pianoforte at the Geneva Conservatoire. Fearing failure, he published his first compositions under the pseudonym of Lysberg, a village in Switzerland, and continued to use the name after he became popular. Works: *La fille du carillonneur*, opéra-comique, Geneva, 1854; *Études de salon*; *Romances sans paroles*; *Bucarolles*; *Nocturnes*; *Valses de salon*, and many other compositions for pianoforte, numbering about 150.—Fétis, *Supplément*, ii. 138; Mendel; Riemann.

MAAS, LOUIS, born, of German parentage, in Wiesbaden, Germany, June 21, 1852, still living, 1889. Pianist,



pupil of his father, and in 1867-71 of Reinecke and Papperitz at the Leipsic Conservatorium; he had, also, instruction from Liszt during three summers.

His early life was spent mostly in London, where his family went soon after his birth. In 1875-80 he was teacher of the pianoforte at the Leipsic Conservatorium. He went to America in 1880, settled in Boston, and in the season of 1881-82 conducted the concerts of the Boston Philharmonic Society, some of his own compositions being given and he himself appearing as pianist. He has since played in many principal cities of the United States, and is at present a teacher of music in Boston. Works: *American symphony*, *On the Prairies*, given in the Music Hall,



Boston, Dec. 14, 1883; Overtures, suites, marches, fantasias, etc., for orchestra; 3 sonatas, and a concerto for pianoforte; Violin sonatas; Songs.

MABELLINI, TEODULO, born at Pistoja, April 2, 1817, still living, 1889. Dramatic composer, pupil of Pilotti, then studied at the music school in Florence (1833-36), and later under Mercadante at Novara. He settled in Florence, where he became director of the Società Filarmonica in 1843, court maestro di cappella in 1847, leader of orchestra at the Pergola, and professor of composition in the school of music. Works—Operas: Matilda a Toledo, Florence, 1836; Rolla, Turin, 1840; Ginevra degli Almieri, ib., 1841; Il conte di Savagna, Florence, 1843; I Veneziani a Constantino, Rome, 1844; Maria di Francia, Florence, 1846; Il venturiere (with Gordigiani), Leghorn, 1851; Baldassar, Florence, 1852; Fiammetta, ib., 1857. Oratorios: Eudossia e Paolo, ib., 1845, and L'ultimo giorno di Gerusalemme, 1848-49. Cantatas: La caccia, 1837; Raffaele Sanzio, 1842; Il ritorno, 1846; Lo spirito di Dante, Antiche festività fiorentine, and others. Masses; Motets; Te Deums; Psalms; Hymns and songs.—Fétis; do., Supplément, ii. 140; Mendel; Riemann.

MACBETH, music to Sir William Davenant's additions to Shakespeare's "Macbeth," by Matthew Lock, first performed with the play at the theatre in Dorset Garden, London, in 1672. Lock's music has been ascribed to Henry Purcell, but he was only about fourteen years old in 1672; to Richard Leveridge, who composed music to Act II. of Macbeth, about 1708; and to John Eccles, whose music to Macbeth was first performed at Drury Lane, London, in 1696. Previous to Sir William Davenant's additions, Lock had composed a round to be danced by the weird sisters, which was included in "Musick's Delight on the Cithren" as "Macbeth, a Jigg," and is also included in "The Pleasant Companion to the Flageolet," signed with the initials M. L.

Other music to Macbeth has been written by André, Berlin, 1780; by Stegmann, Hamburg, 1784; by Reichardt, Munich, 1795; by Rastrelli, Dresden, 1817; by Julius Rietz, Düsseldorf, 1840, and Elgar S. Kelly, 1887; overtures by Henry H. Pierson, op. 54, and by Ignaz Brüll, op. 46, 1886, and overture and incidental music by Sir Arthur Sullivan, written for Henry Irving's revival of Macbeth at the Lyceum Theatre, London, December, 1888.—Grove, ii. 157, 183; Burney, iv. 184; Hawkins, iv. 394; "List of Songs in Shakespeare set to Music," New Shakespeare Society Publications, Series viii., No. 3, 23 (London, 1884); Athenæum (1889); Academy (1889), 14.

MACBETH, Italian opera in four acts, text by Piave and Andrea Maffei, after Shakespeare, music by Verdi, first represented at the Pergola, Florence, March 17, 1847. It was given in New York in 1848. This opera was revised by the composer, translated into French by Nuitter and Beaumont, and represented at the Théâtre Lyrique, Paris, April 21, 1865, with Ismaël as Macbeth and Mme Rey-Balla as Lady Macbeth. Same title, opera in three acts, text by Rouget de Lisle and Auguste Hix, music by Chelard, first represented at the Académie Royale de Musique, Paris, June 29, 1827. This work was a failure, but Chelard rearranged the music, and the opera was given in German, translation by Heigel, in Munich, 1828, and at the King's Theatre, London, July 24, 1832, with success. Same title, German opera in five acts, text by Eggers, music by Taubert, Berlin, Nov. 11, 1857. Beethoven's sketches for an opera, Macbeth, text by Collin, are in the Königliche Bibliothek, Berlin.—Clément et Larousse, 418; Lajarte, ii. 128; Hogarth, i. 128; Chorley, Modern German Music, i. 345; Berliner mus. Zeitg., vi. 5; Neue Berliner mus. Zeitg. (1857), 370, 379, 386, 393; Revue musicale, i. 520; Athenæum (1832), 420, 444; (1877), i. 127; Mus. Wochenblatt (1879), 113.

MACBETH, overture for orchestra in B minor, by Spohr, op. 75, first performed in Magdeburg in 1829. It was given by the Philharmonic Society, London, in the season of 1842. Published by Peters (Leipzig).

MACBETH, ALLAN, born at Greenock, Scotland, March 13, 1856, still living, 1889. Pianist, pupil in Edinburgh of Robert Davidson and Otto Schweitzer, then at the Leipzig Conservatorium (1875-76) of Richter, Reinecke, and Jadassohn. He was conductor of the Glasgow Choral Union in 1880, of the Greenock Select Choir in 1881; Organist and choirmaster of Woodside Established Church in 1882, and of St. George's-in-the-Fields in 1884. Works: The Duke's Doctor, operetta; In memoriam, for orchestra; Forget-me-not, intermezzo for do.; Serenata, for do.; Danse pizzicata, for do.; Ballet de la cour, for do.; Trio for pianoforte and strings; Suite of pieces for violoncello and pianoforte; Pianoforte music and songs.

MACCUNN, HAMISH, born in Scotland, contemporary. A rising young musician, who has produced several creditable works. He is now said to be engaged upon an opera on the subject of the massacre of Glencoe, the text of which is furnished by Richard Gallienne and Wilson Barrett. Works: Land o' the mountain and the flood, overture; The Downie Dens o' Yarrow, do., 1887; Lord Ullin's Daughter, ballad for orchestra; The Ship o' the Fiend, do., 1888; Lay of the Last Minstrel, cantata, 1889.

MACDOWELL, EDWARD ALEXANDER, born, of American parentage, in New York, Dec. 18, 1861, still living, 1889. Pianist, pupil in New York of J. Buitrago, P.



Desvernine, and Mue Teresa Carreño. In 1876 he went to Europe, and studied, at the Paris Conservatoire, pianoforte under Marmontel and theory under Savard; and in 1879, at Frankfort-on-the-Main, composition under Joachim Ruff and the pianoforte under Carl Heymann. In 1881-82 he was first teacher of the pianoforte in the Darmstadt Conservatorium, and later resided in Wiesbaden. In 1888 he returned to America, and is living at present in Boston. He has played in many concerts in Europe, and at the Zürich Music Festival, in 1882, gave his own composition, the First Moderne Suite. Works: Roland Symphony, for orchestra, op. 30, 1887; 4 orchestral poems: *Hamlet*, symphonic poem, 1885; *Ophelia*, do., 1885; *Lancelot and Elaine*, op. 25, 1886; *Lamia*, op. 29, 1887; 1st concerto for pianoforte and orchestra, in D minor, op. 15, 1882; 2d do., in E-flat, New York, March 6, 1889; Romanze for violoncello and orchestra, op. 34, 1887; 1st moderne suite for pianoforte, op. 10, 1881; 2d do., op. 23, 1886; *Prélude et fugue* for pianoforte, op. 13, 1881; *Waldidyllen* for pianoforte, op. 19, 1884; Other pianoforte music; Songs.

MACFARREN, Sir GEORGE ALEXANDER, born in London, March 2, 1813, died there, Oct. 31, 1887. Dramatic composer, son of George Macfarren, dramatist (1788-1843); pupil in 1827 of Charles Lucas, and in 1829 studied pianoforte, trombone, and composition at the Royal Academy of Music, where, in 1834, he was appointed a professor. In 1834 he gave at the Society of British Musicians his symphony in F minor, in 1836 his overture Chevy Chase, and in 1838, at the Lyceum, his Devil's Opera, which attracted public attention. Though his vision became early impaired and finally resulted in total blindness, he continued his work at then Royal Academy and his compositions, dictating the latter to an amanuensis. In 1875 he succeeded Sterndale Bennett as professor of Music at Cambridge, and in the same year was appointed principal of the Royal

Academy of Music. In 1876 he received the degree of M.A. from Cambridge and that of Mus. Doc. from Oxford. In 1883 he was knighted. His wife Natalia (Andrae) Macfarren is a singer and teacher, and has translated the texts of many important choral and dramatic works. Works



—Operas: *The Devil's Opera*, London, Aug. 13, 1838; *Don Quixote*, ib., 1846; *Charles II.*, ib., 1849; *Robin Hood*, ib., 1860; *Freyra's Gift*, a masque; *Jessy Lea*, ib., 1863; *The Stoops to Conquer*, *The Soldier's Legacy*, and *Helvellyn*, ib., 1864; *Outward Bound*; *The Prince of Modena* (MS.); *Caractacus* (MS.); *El Malhechor* (MS.); *Allan of Aberfeldy* (MS.). Oratorios: *Saint John the Baptist*, Bristol Festival, 1873; *The Resurrection*, Birmingham Festival, 1876; *Joseph*, Leeds Festival, 1877; *King David*, 1883. Cantatas: *Lenora*, 1851; *May Day*, Bradford Festival, 1856; *Christmas*, 1859; *The Lady of the Lake*, Glasgow Festival, 1877; *Emblematical Tribute on the Queen's Marriage*, London, 1840; *The Sleeper Awakened*, serenata, ib., 1851. Symphonies: No. 1, 1828; No. 2; No. 3, A minor; No. 4, F minor, 1834; No. 5, B-flat; No. 6, C-sharp minor; No. 7, D. Overtures: *Chevy Chase*, 1836; *The Merchant of Venice*; *Romeo and Juliet*; *Hamlet*; *Don Carlos*; Overture in E-flat. Cathedral service; Anthems, chants, and psalm tunes; Intros for the Holy Days and Seasons of the English Church (1866); Songs in a Cornfield (1868); Shakespeare Songs for 4 voices (1860-64), and many other songs; String quartets; String quintet; Concerto for violin and orchestra; Sonatas for pianoforte alone and with other instruments. He has edited also Purcell's *Dido and Æneas*, 1840; *Jephthah*; *Belshazzar*; *Judas Mac-*

*cabæus*; harmonized the airs in Chappell's *Popular Music of the Olden Time*; and arranged Moore's *Irish Melodies*, 1859, and *Scotch Songs*. Literary Works: *Rudiments of Harmony* (1860); *Six Lectures on Harmony* (1867); *Analyses of oratorios* (1853-57) and of orchestral works (1869-71); Many articles on musical subjects.—*Grove*; *Fétis*; do., *Supplément*, ii. 140; *Riemann*; *Athenæum* (1887), ii. 611.

MACFARREN, WALTER CELIL, born in London, Aug. 28, 1826, still living, 1889. Pianist, brother of Sir George Alexander Macfarren, pupil at the Royal Academy of Music of Holmes, Potter, and his brother. He became professor at the Academy in 1846, conductor of the Academy Concerts in 1873, director of the Philharmonic Society in 1868, and treasurer of do. in 1876. Works: *Symphony*; *Overtures to A Winter's Tale*, *Beppo*, *Hero and Leander*, *Henry the Fifth*; *Pastoral overture*; *Conzertstück* for pianoforte and orchestra; *Services and anthems*; *Pianoforte music*; *Part-songs and songs*.

MACHADO, RAPHAEL COELHO, born at Angra do Heroismo, Azores, in 1814, still living, 1889. He studied music in Lisbon until 1835; went to Brazil in 1838; travelled in 1852-53 in England, France, Spain, Portugal, then returned to Brazil, and edited a musical journal in 1842-46. Works: 3 masses; 2 Te Deum; About 50 Brazilian songs; Several didactic works, a method for the organ, do. for pianoforte, and a *Diccionario musical* (Rio de Janeiro, 1855).—*Vasconcellos*, i. 219; *Fétis*, *Supplément*, ii. 143; *Mendel*, *Ergänzung*, 254.

MACHE DICH AUF, WERDE LICHT, chorus in D major in Mendelssohn's *Paulus*, Part I. (No. 15).

MACHE DICH, MEIN HERZE, REIN, aria in B-flat major for the bass of Coro I., with accompaniment of two oboi di caccia, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus* (No. 75). In Franz's edition of the score the two oboe di caccia parts are dis-

tributed between two oboes and two clarinets.

**MACHTS, CARL**, born in Weimar, June 16, 1846, still living, 1889. Pianist and violinist; was called to Riga as Kapellmeister of the city theatre in 1875. Works: Overtures to *Othello* and *Hamlet*; Pianoforte music; Choruses and songs.

**MACIRONE, CLARA ANGELA**, born in London, Jan. 20, 1821, still living, 1889. Vocal and instrumental composer, pupil at the Royal Academy of Music on the pianoforte of W. H. Holmes and Cipriani Potter, in singing of Signor Negri, and

in composition of Charles Lucas. She was elected an associate of the Philharmonic Society, was professor of pianoforte at the Royal Academy, then head music-mistress of Aske's school for girls, Hatcham, and now head music-mistress of the Church of England high school for girls, Baker Street, London, N. W. Miss Macirone is one of the best-known of British women-composers and teachers, and her success in training pupils has elicited high commendation. Of her compositions the most successful are her part-songs, which have been sung at the Crystal Palace and Exeter Hall by three thousand voices. Works—Part-songs: *Sir Knight, Sir Knight*; *Ragged and torn and true*; *Antolycus' Song*; *Cavalier's Song*; *The Battle of the Baltic*; *Old Daddy Long-legs*; *Jack and Jill*; *The Soldier's Dream*; *Ride a Cock Horse*, etc. Songs; *Benedictus*; *Te Deum*; *Anthems*; *Pianoforte music*, etc.

**MACKENZIE, ALEXANDER CAMPBELL**, born in Edinburgh, Aug. 22, 1847, still living, 1889. Violinist, son of Alexander Mackenzie (1819-1857) and grandson of John Mackenzie (1797-1852), both violinists; pupil of his father, and in

Schwarzburg-Sondershausen, Germany, in 1857, of Ulrich Eduard Stein. He became



violinist in the ducal orchestra there in 1861; returned to London in 1862 to study violin under Sauton and theory under Charles Lucas, and was elected King's Scholar of the Royal Academy of Music the

same year. In 1865 he went to Edinburgh, and devoted himself to teaching pianoforte and to composition. He lived on the Continent in 1879. Works: *Colomba*, lyrical drama (Hueffer), London, Drury Lane, April 9, 1883; *The Troubadour*, opera, ib., 1886; *The Rose of Sharon*, oratorio, Norwich, 1884; *The Bride*, cantata for soli, chorus, and orchestra, op. 25; *Jason*, dramatic cantata, Bristol Festival, 1882; *The Story of Sayid*, cantata, Leeds Festival, Oct. 13, 1886; *Colter's Saturday Night*, cantata, 1888; *Dream of Jubal*, Liverpool, 1889; *Rhapsodie écossaise*, for orchestra, op. 21; do., No. 2, op. 24; *Overture to Cervantes*; do., to *Twelfth Night*; *Tempo di Ballo*, overture for orchestra; *Scherzo*, for do.; *Concerto for violin and orchestra*, 1885; *Organ and pianoforte music*; *Part-songs and songs*; *Benedictus for violins and wind instruments*.—*Grove*; *Fétis*, *Supplément*, ii. 143; *N. Zeitschr. f. Mus.* (1884), 345.

**MACLEAN, CHARLES DONALD**, born in England, March 27, 1843, still living, 1889. Organist, pupil of Ferdinand Hiller at Cologne; organist of Exeter College, Oxford, 1862; do. and music director at Eton, 1872. *Mus. Bae.*, Oxford, 1860; *Mus. Doc.*, ib., 1865. Works: *Noah*, dramatic oratorio, 1865; *Pianoforte music and songs*.



MAÇON, LE (The Mason), opéra-comique in three acts, text by Scribe and Germain Delavigne, music by Auber, first represented at the Opéra Comique, Paris, May 3, 1825. One of Auber's masterpieces in opéra-comique, and long popular; revived at the Opéra Comique, Paris, Feb. 6, 1880. Published by Hofmeister (Leipsic) and by Diabelli (Vienna).—*Allgem. mus. Zeitg.*, xxvii. 598; *Berliner mus. Zeitg.*, ii. 271; *Revue et Gazette musicale de Paris* (1880), 41.

MACQUE, JEAN DE (Giovanni di), Belgian composer of the 16th century. He was pupil of Philippe de Mons, and was organist to the Vice-King of Naples about 1540, and maestro di cappella there about 1592. Works: *Litanie a 8 voci* (Naples, 1540); *Canzonette alla Napoletana a 6 voci* (ib., 1555); Several books of madrigals; Some compositions in various collections.—Fétis; Mendel.

MA DALL' ARIDO STELO. See *Ballo* in *Maschera*.

MADAMINA, IL CATALOGO. See *Don Giovanni*.

MADLSEDER, NONOSUS, superior of the Benedictine Monastery of St. Gall at Andieh, Bavaria, died there, still young, in March, 1773. Works: *Offertoria XV pro principioribus festivitibus Domini*, etc. (Augsburg, 1765); *Offertoria XV solemnna de festis Sanctorum*, etc. (ib., 1767); *Miserere V et Stabat Mater pro tempore quadragesimale* (ib., 1768); *Vesperse solemnes sed breves*, etc. (Andieh, 1771).—Fétis.

MAESTRO DI MUSICA, IL (The Music Master), intermezzo in two acts, by Pergolesi, first represented in Naples in 1731; and at the Académie Royale de Musique, Paris, Sept. 19, 1752, with this cast:

Lauretta . . . . . Signora Tonnelli.  
Lamberto . . . . . Signor Cosini.  
Collagiani . . . . . Signor Manelli.

Represented at the Bouffons Italiens, Paris, with a new number by Pietro Auletta, Oct. 3, 1752. This opera was long popular. Same title, operas in Italian, by Martini,

about 1750; by Alessandro Searlatti, 1752; by Giovanni Liverati, Trieste, 1804; in French, by Franz Horzizki, Reinsburg, about 1791.

MAGAZZARI, GAETANO, born at Bologna about 1808, died in Milan, March 27, 1872. The most popular national composer of Italy during the revolutionary period of 1846-48; lived in Turin, afterwards in Milan. Among his numerous vocal and instrumental compositions, mostly suggested by patriotic sentiment, the hymns on Pope Pius IX. and on Charles Albert of Sardinia were sung everywhere in Italy. Member of Bologna and Parma Academies, of the Accademia di Sta. Cecilia, and of the Filarmónica in Rome, and of several French art societies.—Fétis, *Supplément*, ii. 144.

MAGI, FORTUNATO, born in Lucca, Oct. 6, 1839, still living, 1889. Pupil of Puccini; became teacher of harmony in the Institute of his native town in 1857; succeeded Puccini in 1861 as professor of counterpoint and as maestro di cappella at the cathedral. Was appointed director of the Institute in 1872, but soon after gave up all his positions in the city and occupied similar places at Sarzana; in 1874 he became director of the public music schools in Ferrara and in 1876 at La Spezia. Works: *L'onore di una donna*, opera; *I tre rivali*, comic opera; *Esther*, oratorio; *Burlamacchi*, cantata; *Christus*; *Miserere*; *Motets*, *graduals*, etc.—Fétis, *Supplément*, ii. 145; Mendel, *Ergänz.*, 256.

MAGIC FLUTE. See *Zauberflöte*.

MAGICIENNE, LA, opera in five acts, text by Saint-Georges, music by Halévy, first represented at the Académie Royale de Musique, Paris, March 17, 1858. Subject, the legend of Melusine. Original cast:

Mélusine . . . . . Mme Borghi-Mamo.  
Blanche de Poitou . . . . . Mme Lauters.  
René, vicomte de Thouars . . . M. Gueymard.  
Le chevalier Stello . . . . . M. Bonnehée.  
Le comte de Lusignan . . . . . M. Belval.

—Clément et Larousse, 421; *Revue et Gazette musicale de Paris* (1858), 89.

MAGNI, BENEDETTO, born at Ravenna about 1580, died (?). Organist of the cathedral at Ravenna. Works: Concerti e Motetti, lib. i. (Venice, 1612); do., lib. ii. (ib., 1612); do., lib. iii. (ib., 1616); Messe concertate a otto voci, lib. i.-iii. (ib.); Madrigali.—Fétis.

MAGNI, GIUSEPPE, born at Foligno in the second half of the 17th century. He was maestro di cappella at the cathedral of his native city and, about 1700, considered one of the prominent musicians of his time. His only known work is Decio in Foligno, sacred melodrama, performed at the cathedral, 1697.—Fétis.

MAGNIEN, VICTOR, born at Épinal (Vosges), France, Nov. 19, 1804, died at Lille in June, 1885. Violinist and guitar player, pupil in Paris of Rodolphe Kreutzer and on the guitar of Carulli; in 1820 he went to Colmar, where his family then resided, began to teach, and soon after was given a lucrative position at Mühlhausen, whence he visited Paris annually for three months, to study under Baillot, Lafont, and Fétis. After the revolution of 1830 he became chef d'orchestre of the Philharmonic Society at Beauvais (Oise), and in 1846 director of the Conservatoire at Lille. Works: Mass; Concerto for violin, op. 45; Fantaisie caprice for do., with pianoforte, op. 49; Études, op. 41; Divertissement et boléro for violin, op. 52; Duos for violin and guitar; Thèmes variés for violin, with quartet; Duos and nocturnes for 2 guitars; Fantaisies, rondeaux, thèmes variés for guitar.—Fétis.

MAGNIFICAT in D, for five voices (two soprani, alto, tenor, and bass), with organ, strings, two oboes, two flutes, three trumpets, drums, and continuo, by Johann Sebastian Bach, first performed in the Thomaskirche, Leipsic, Christmas Day, 1723. Four vocal numbers were introduced by Bach, the words of which were taken from Kuhn's Christmas cantata. Published by Simrock (Bonn, 1811); edited by Dr. Wilhelm Rust for the Bach-Gesellschaft, vol.

xi., Breitkopf & Härtel (Leipsic, 1861). Additional accompaniments to this work have been written by Franz (full and pianoforte score, Breslau, Leuckart). Sung at the Leeds Musical Festival (England), Sept. 22, 1877. Bach wrote a Magnificat for soprano with a small orchestra, but this is lost. He composed also a Magnificat for German words, *Meine Seel' erhebt den Herrn*, for the Feast of the Visitation. Bach-Gesellschaft, vol. i., No. 10.—Spitta, Bach, ii. 198; Bitter, Bach, ii. 173; Robert Franz, *Mittheilungen über Johann Sebastian Bach's Magnificat*, Karmrodt (Halle, 1863); Atheneum (1877), ii. 410; Upton, *Standard Oratorios*, 48.

MAGNIFICAT in D, for four voices and orchestra, by Francesco Durante. This, one of the master's noblest compositions, has also been supplied with additional accompaniments by Franz, in which form it is published, in full and pianoforte score (Karmrodt, Halle, 1866). It was given for the first time in America, in Boston, Mass., Music Hall, Jan. 20, 1870.—Dwight's Journal, xxx. 182.

MAGNUS, DÉSIKÉ (Magnus Deutz), called, born at Brussels, June 13, 1828, died in Paris early in January, 1884. Pianist, pupil of Vollweiler at Heidelberg, then studied at the Brussels Conservatoire, where he won the first prize in 1843. After several successful concert tours through England, Germany, Russia, Spain, etc., he settled in Paris, and soon secured a reputation as pianist, teacher, composer, and musical critic. Works: *La Tolédane*, parlour-opera, given in Paris, Salle Taitbout, 1874; Sonatas, marches, fantaisies, and other music for pianoforte, and some vocal melodies. His *Méthode élémentaire de piano* (1879) is in great favour.—Fétis.

MAHU, STEPHAN, German composer, famous contrapuntist of the first half of the 16th century. He is supposed to have been a singer in the chapel of the Emperor Ferdinand I. To judge from his works, he was one of the best masters of his time. Works:

Lamentationes Hieremie, in Joannelli's *Novus Thesaurus musicæ* (1568); Choral melodies in Walther's *Cantionale* (1551); And other songs and motets in different collections.—*Allgem. d. Biogr.*, xx. 98; Mendel; Fétis; Gerber; Schilling; Winterfeld, *Kirchengesang*, i. 203; Ambros, *Gesch.*, iii. 389.

MAID OF ARTOIS, THE, English opera in three acts, text by Bunn, music by Balfe, first represented at Drury Lane, London, May 27, 1836. It was written for Malibran, who appeared in the title-rôle. The rondo finale, as sung by her, proved so effective that it became popular throughout Europe and was known as "Balfe's air."—Kenney, *Balfe*, 117; Edwards, *The Prima Donna*, ii. 154.

MAID OF HONOUR, THE, English comic opera in three acts, text by Fitzball, music by Balfe, first represented at Drury Lane, London, Dec. 20, 1847. The subject is the same as Flotow's *Martha*.—Kenney, *Balfe*, 218; *Athenæum* (1847), 1330.

MAID OF ORLEANS, sonata for pianoforte, by William Sterndale Bennett, op. 46. Subject, Schiller's tragedy. I. Andante Pastorale, Auf der Weide, in A-flat; II. Im Felde, in A-flat minor; III. Adagio, Im Gefängniß, in E; IV. Finale, "Kurz ist der Schmerz und ewig ist die Freude." Published by Kistner (Leipsic, 1876).—*Grove*, iii. 580.

MAID OF ORLEANS, incidental music to Schiller's tragedy, by Frederic H. Cowen, first performed at the Brighton (England) Musical Festival in February, 1871, conducted by the composer. It was performed at the Glasgow Orchestral Concert, under the direction of Sir Arthur Sullivan, Dec. 23, 1875. I. Overture; II. Entr'acte; III. Scherzo; IV. March.

MAILLARD, JEAN, French composer, of the 16th century. He seems to have lived in Paris, but nothing is known of his position. Works: Mass in the Pontifical Chapel in Rome; Other masses; 20 cantiones sacre (Paris, 1561); Songs and motets in various collections.—Fétis; Mendel.

MAILLART (LOUIS), called AIMÉ, born at Montpellier (Hérault), France, March 24, 1817, died at Moulins (Allier), May 26, 1871. Dramatic composer, pupil at Paris Conservatoire of Guérin on the violin, of Elwart and Leborne in harmony and composition; obtained the grand prix for composition in 1841, spent two years in Italy, and visited Vienna and the principal cities of Germany on his return to Paris. Works.—Operas, all given in Paris: *Gastibelza*, 1847; *Le moulin des tilleuls*, 1849; *La croix de Marie*, 1852; *Les dragons de Villars*, 1856; *Les pêcheurs de Catane*, 1860; *Lara*, 1864. 2 cantatas.—Fétis; do., *Supplément*, ii. 148; Riemann; Larousse; Clément, *Mus. célèbres*, 621.

MAILLY, JEAN ALPHONSE ERNEST, born in Brussels, Nov. 27, 1833, still living, 1889. Organist and pianist, pupil at Brussels Conservatoire of Girschner; became accompanist at the Théâtre de la Monnaie, organist of St. Joseph's Church, professor of pianoforte at the Conservatoire in 1861, of the organ in 1869, and organist of the Carmelite Church. He has played in Paris, London, Amsterdam, and other cities, and Berlioz calls him one of the most learned of organ virtuosos. Works: Organ sonatas, fantasies, morceaux de genre, etc., for organ; Sérénade, for flute, violin, violoncello, organ, and pianoforte; Trio for pianoforte and strings; Collection of pieces for pianoforte; Motets for 1-4 voices, with organ; Melodies and chorals.—Fétis, *Supplément*, ii. 149; Mendel, *Ergänz.*, 257.

MAINBERGER, JOHANN KARL, born in Nuremberg in 1750, died there, April 22, 1815. Pianist and organist, pupil of Gruber, early acquired great facility in playing wind instruments, and in 1768 became oboist in the city orchestra, in 1770 its organist, in 1780 organist at St. Lorenz, and in 1796 Kapellmeister of the city orchestra, having already for twelve years conducted the standard winter concerts. Works: *Der Spiegelritter*, opera, given at Nuremberg about

Joseph's II. Todtenfeier, melodrama; Die Auferstehung und Himmelfahrt Jesu, oratorio (text by Ramler); Masses, Te Deum, church cantatas, and other sacred music; Symphonies for orchestra; Sonatas and concertos for pianoforte, etc.—Fétis; Schilling.

MAINZER, FRIEDRICH, born about 1760, died after 1827. Virtuoso on the violin and clarinet player; at first a member of the chamber music of the Margrave of Brandenburg-Schwedt, entered the service of the Duke of Mecklenburg-Strelitz in 1795, and of the King of Bavaria in 1807. Works: 6 quartets for flute, violin, viola, and violoncello; Rondo espagnol varié for violin, with quartet; German songs for 4 voices.

MAINZER, Abbé JOSEPH, born at Treves in 1801, died at Manchester, England, Nov. 10, 1851. He received his musical education in his native town, and became teacher of singing in the seminary there. His political opinions compelled him to leave Germany, and he went to Brussels, and thence to Paris, where he taught, and wrote musical criticisms. In 1839 he went to England, where he started classes on Wilhem's system and was quite successful. Works—Operas: *Le triomphe de la Pologne*, about 1832, and *La Jacquerie*, 1838; *Singschule* (Treves, 1831). *Méthode de chant pour les enfants* (Paris, 1835, 2d ed., 1838); *Méthode de chant pour voix d'hommes*, *Bibliothèque élémentaire du chant* (ib., 1836); *Méthode pratique de piano pour les enfants*, *Abécédaire de chant* (ib., 1837); *École chorale* (ib., 1838); *Cent melodies enfantines* (ib., 1840); *Singing for the Million* (London, 1842); *Esquisses musicales, ou souvenirs de voyage* (Paris, 1838-39); *Musical Athenæum* (London, 1842); *Chronique musicale de Paris* (Paris, 1838); *Mainzer's Musical Times*; Other articles on music.—Grove; Mendel; Riemann; Fétis.

MAISON À VENDRE (House for Sale), opéra-comique in one act, text by Alexan-

dre Duval, music by Dalayrac, first represented at the Opéra Comique, Paris, Oct. 23, 1800. Martin, Elleviou, Douzainville, Mme Douzainville, and Mme Dugazon sang the chief parts. It was one of the most amusing operas of its time, and was long popular. Published by Schott (Mainz). Other operas in German, *Das Haus ist zu verkaufen*, by F. A. Mauer, Munich, 1802; by Hummel, Vienna, 1812; and by F. Zaver Pentenrieder, Munich, 1847; in Italian, *Casa a vendere*, by Chelard, Naples, 1815; and by Gagliardi, ib., 1834.—Allgem. mus. Zeitg., vi. 322.

MAÏSTRE, Baronne DE, French amateur dramatic composer, contemporary. Works: *Les Roussalkas*, opera, given at Brussels, Théâtre de la Monnaie, 1870; *Ninive*, do.; *Cléopâtre*, do.; *Stabat Mater*, and other sacred music.

MAÏTRE-AMBROS, opéra-comique, text by Coppée and Dorchain, music by Widor, represented at the Opéra Comique, Paris, May 6, 1886. Scene in the Wars of Independence in the Netherlands. The opera, which was remarkably well set, met with moderate success.

MAÏTRE DE CHAPELLE, LE, opéra-comique in two acts, text by Mme Sophie Gay, music by Paër, first represented at the Théâtre Feydeau, Paris, March 29, 1821. It ranks with *Agnes*, Paër's best opera seria. Other operas, same title, in Italian, *Il maestro di cappella*, by Florian G. Deller, Munich, 1771; by Domenico della Maria, Naples, 1792; in German, *Der Kapellmeister*, *Singspiel* in two acts, by Lorazi, Berlin, 1782; by Lasser, Gratz, 1789.—*Revue musicale*, iii. 154.

MAJO, FRANCESCO DI, called Ciccio di Majo, born in Naples in 1745, died in Rome in 1770. Dramatic and church composer, son and pupil of Giuseppe di Majo; finished his musical education at the Naples Conservatorio. He began composing at an early age and shortly before his death was summoned to Rome to write for the opera there. His compositions combine



great dramatic power with expressive melody and pure harmony. Works—Operas: *Astrea Placata*, Naples, 1760; *Artaserse*, *Ifigenia in Aulide*, ib., 1762; *Catone in Utica*, ib., 1763; *Demofonte*, Rome, 1764; *Montezuma*, Turin, 1765; *Adriano in Siria*, Naples, 1766; *Alessandro nell' Indie*, ib., 1767; *Antigono*, ib., 1768; *Didone abbandonata*, ib., 1769; *Ulisse*, Rome, 1769; *Iperimestra*, Naples, 1770; *L'eroe Cinese*, 1771; *First act of Eumene*, 1771. *La Gara delle Grazie*, cantata; *Gesù sotto il peso della Croce*, sacred drama; 5 masses; *Psalms*, *graduals*, and other church music.—*Fétis*; *do.*, *Supplément*, ii. 150; *Mendel*; *Schilling*; *Gerber*.

MAJO, GIUSEPPE DI, born at Naples in 1689, died (?). Church and dramatic composer, pupil of *Alessandro Scarlatti*, succeeded *Durante* as *maestro di cappella* in 1727. Works: *Dixit ad otto reali* in due cori; *Miserere mei a tre*, con due violini ed organo; *Litanie della Madonna a quattro voci*, 2 violini, *violetta* ed organo; *Il tinto Laccheo*, opera buffa, Naples, teatro de' Fiorentini, 1725; *Il vecchio avaro*, *do.*, ib., 1727.—*Fétis*.

MAJOCCHI, LUIGI, born in Codogno, Lombardy, in 1809, died there, October, 1836. Dramatic composer, studied at Milan, then under *Simone Mayr* at Bergamo: was afterwards *violoncellist* at the *Teatro Carcano*, Milan. Works: *Rosamunda*, given in Milan, *Scala*, 1831; *Il segreto*, Parma, 1833; *Cristina di Svezia* (unfinished).—*Fétis*.

MAKKABAER, DIE (The Maccabees), opera in three acts, text by *Mosenthal*, after *Otto Ludwig's* drama of the same title, music by *Rubinstein*, first represented at the *Imperial Opera House*, Berlin, April 17, 1875. It was conducted by the composer and was received with great applause. Subject: *Judas Maccabæus*, victorious over *Antiochus*, King of Syria, finds that the latter has executed his mother, *Leah*, and his brothers. The climax is the despair of *Judas*. Original cast:

*Judas Maccabæus*.....*Herr Betz*.  
*Eleazar*.....*Herr Erust*.  
*Leah*.....*Frl Marianne Brandt*.  
*Cleopatra*.....*Frl Grossi*.  
*Noemi*.....*Frl Lehmann*.

It was represented at *St. Petersburg*, under *Rubinstein's* direction, Feb. 3, 1877. Published by *Bote & Bock* (Berlin, 1875). Other operas on the same subject: In German, *Die Makkabäische Mutter*, five acts and prologue, text by *Elmenhorst*, music



Marianne Brandt

by *Johann Wolfgang Franck*, Hamburg, 1679; in Italian, by *Attilio Ariosti*, Venice, 1704; *I fratelli Maccabei*, by *Vittorio Trento*, Rome, 1818; *Die Makkabäer*, biblical drama, with music by *Seyfried*, Vienna, 1818.—*Signale* (1875), 337; (1877), 225; (1878), 305; (1882), 897; *Hauslick*, *Musikalische Stationen*, 321; *Clément et Larousse*, 858; *La Mara*, *Mus. Studienkopf*, iii. 211.

MALBROOK S'EN VA-T'EN GUERRE, a celebrated French song, by an unknown

author. The style of the music belongs to the time of Louis XIV., and part of the words are supposed to have been written in the bivouac of Maréchal de Villars, at Le Quesnoy, on the night after the battle of Malplaquet, Sept. 11, 1709. It is similar in construction to the lament on the death of the Duc de Guise, published in 1566. Marie Antoinette heard it sung in 1781 as a lullaby to the infant dauphin, and singing it herself, it soon became popular throughout France. Bourrienne says, in his Mémoires, that Napoleon used to whistle it when about to join the army, and that his valet always knew, when he heard him, that a campaign was imminent. The tune is familiarly sung in English to the words, "For he's a jolly good fellow," and "We won't go home till morning." It is frequently used in French vaudevilles, and Beaumarchais introduced it into his "Mariage de Figaro" (1784). Beethoven made it the symbol of the French army in his Battle Symphony, op. 91 (1813), and Mozart used it as a theme for ten variations (Artaria, Vienna). It is also the subject of an opéra-bouffe, text by Siraudin and Busnach, music by Bizet, Jonas, Legouix, and Delibes, first represented at the Athénée, Paris, Dec. 15, 1867.—Masson, *La lyre française*, 272; Clément et Larousse, 738; Engel, *The Study of National Music*, 190; Rambosson, *Les harmonies du son*, 51; Grove.

MALDER, PIERRE VAN, born in Brussels, May 13, 1724, died there, Nov. 3, 1768. Violinist, pupil of Croes; was chamber musician to Prince Charles of Lorraine, having first been solo violinist at the court opera in 1755-58. He was among the first composers to cultivate the symphony and the string quartet. Works: *La bagarre*, comic opera, Paris, 1762; 18 symphonies for strings, 2 oboes, and 2 horns; 6 quartets for strings; 6 sonatas for 2 violins and bass; Violin music.—Riemann; Viotta.

MALBRAN, ALEXANDRE, born in Paris, Nov. 10, 1823, died there, May 13, 1867. Virtuoso on the violin, and musical

critic, pupil of Sauzay, and at Cussel of Spohr, whose life he wrote. He founded a musical paper in Paris, and endeavoured to establish popular concerts at the Théâtre de la Gaité, but being unsuccessful, returned to Germany in 1858, and edited the feuilleton of the French journal at Frankfort; in 1864 he published *Le Monde musical* at Brussels. Works: Overture to Hamlet; *Le dernier jour d'un condamné*, fantasia for orchestra; *Vie du marin*, symphony for do.; *La vie du soldat*, do.; Nonet for string and wind instruments; Trio for pianoforte, and strings; Mass for male voices and wind instruments.—Fétis; Riemann.

MALINCONIA, LA, name given by Beethoven to a romantic intermezzo of forty-four measures, between the Scherzo and the Finale of his quartet in B-flat, op. 18, No. 6 (*Lobkowitz*). The tempo is Adagio, the direction, *Questo pezzo si deve trattare colla più gran delicatezza*. The theme appears twice in the Finale.—Lenz, Beethoven, vol. i., part i. 178; Grove.

MALPIERO, FRANCESCO, born at Rovigo in 1822, still living, 1889. Dramatic composer. Works: *Giovanna di Napoli*, given at Padua, 1842; *Attila*, Venice, 1846, afterwards as *Ildegonda di Bologna*, at Milan; *Alberigo da Romano*, Venice, 1846, 1869; *Linda d'Isphahan*; *Fernando Cortez*, lyrical drama, Venice, 1851; *A Rossini*, cantata; *Voed melodies*.—Fétis; do., *Supplément*, ii. 151.

MALLIOT, ANTOINE LOUIS, born at Lyons, Aug. 30, 1812, died at Rouen, April 5, 1867. Dramatic singer (tenor) and composer, pupil in Paris of Choron, and at the Conservatoire of Garaudé and Banderai, afterwards at Rouen pupil of Amédée Méreaux in harmony. In 1835-43 he sang successively on the stages at Naney, Metz, Lille, Lyons, Brussels, and Rouen, winning applause everywhere; but, being of delicate constitution, he gave up the dramatic career, and settled at Rouen to teach the voice, and was also a musical critic there for twenty years. Works: *La Ven-*

décennie, opera, given at Rouen, Théâtre-des-Arts, 1857; *La truffomanie*, opéra-bouffe, ib., 1861; Romances and melodies.—Fétis, Supplément, ii. 152.

MAL REGGENDO. See *Trovatore*.

MALZAT, JOHANN MICHAEL, born in Vienna about 1730, died at Botzen, Tyrol, in 1791. Virtuoso on the oboe and the English horn, pupil of his father, who was imperial chamber musician. For several years in the service of the Archbishop of Salzburg, he made concert tours through France, Italy, and Switzerland, creating much enthusiasm, and settled at Botzen, to teach. Works: 3 symphonies concertantes, for oboe and horn; 2 do., for oboe and bassoon; concertos for oboe, horn, and other instruments; 3 sextets for oboes; 4 quintets for oboes and flutes; 11 quartets for various instruments.—Fétis; Mendel; Schilling.

MAMI, MFAMI. See *Ballo in Maschera*.

MANCHICOURT (Mancicourt), PIERRE, born at Béthune (Artois) about 1510, died at Madrid, July, 1564. Church composer, canon at Arras, then choir-master at the Cathedral of Tournay; went to Antwerp in 1558, and was called to Madrid in 1560, to succeed Nicolas Payen as maestro de capilla to Philip II. Works: *Cantiones musicæ* (Paris, 1539); *Modulorum musicalium* (ib., 1545); *Liber quintus cantionum sacerarum*, etc. (Louvain, 1558); *Missa quatuor vocum*, etc. (Paris, 1568); other masses and various church music, in different collections of the 16th century.—Fétis; Mendel.

MANCINELLI, LUIGI, born at Orvieto, Feb. 5, 1848, still living, 1889. Instrumental and vocal composer, maestro di cappella at the Teatro Apollo, Rome. Works: *Music to Pietro Cossa's Cleopatra*, Rome, 1877; *Isaiah*, cantata, Norwich (England) Festival, 1887; *Scene veneziane*, symphonic poem, 1889; Albums of vocal melodies, for 1-2 voices; Pianoforte music.—Fétis, Supplément, ii. 154.

MANCINI, CURZIO, Italian composer of the Roman school, in 1589-91 maestro di

cappella of S. M. Maggiore, and in 1607-8 of S. Giovanni in Laterano, and afterwards of the Santa Casa at Loreto; mentioned by Cereto in 1601 as among the most eminent contemporaneous composers. Works: 32 motets for 4-8 voices; Litanies for 8 voices; Madrigali a cinque voci (Venice, 1595).—Fétis.

MANCINI, FRANCESCO, born in Naples in 1674, died there in 1739. Dramatic composer, pupil of Francesco Durante at the Conservatorio di San Loreto, of which he became first master in 1720. He conducted the orchestra of the Teatro San Bartolomeo; was appointed second master of the royal chapel in 1709, and first master in 1728. Works—Operas: *Alfonso*, 1697; *L' Ariovisto*, 1702; *Gli amanti generosi*, 1705; *Alessandro il Grande in Sidone*, 1706; *Engelberto*, 1709; *Il Mario fuggitivo*, 1710; *Artaserse re di Persia, Il gran Mogol*, 1713; *Il cavaliere brettone*, 1720; *Trajano*, 1723; *Oroneta*, 1728; *Alessandro nelle Indie*, with the intermezzo, *La Levantina*, 1732; *Idaspe*; *Il Maurizio*; Music to the drama, *Il genere umano in catene*; Burlesque scenes to Handel's *Agrippina*. Oratorios: *L' arca del testamento in Gerico*, *Il laccio purpureo di Raab*; *Elia*; *L' amor divino trionfante nella morte di Cristo*. Magnificat for eight voices; Cantatas and other music.—Fétis; do., Supplément, ii. 154; Mendel; Schilling.

MANDANICI, PLACIDO, born at Barcellona, Sicily, in 1798, died in Genoa, June 6, 1852. Dramatic composer, first instructed on the violoncello by count Nicolaci, an amateur, who took him under his protection, then pupil at the Conservatorio of Palermo, and, in 1824, of Raimondi at Naples, in composition. Under contract to write ballet music for the royal theatres, he lived in Naples until 1834, when he settled in Milan, to teach the voice and composition. Works: *L' isola disabitata*, given at Naples, Teatro del Fondo, about 1824; *Argene*, ib., Teatro San Carlo, about 1825; *Il marito di mia moglie*, ib., Teatro Nuovo.

about 1826; *Gli amanti alla prova*, ib., Teatro del Fondo, about 1827; *Il segreto*, Turin, Teatro Carignano, 1836; *Il rapimento*, Milan, 1837; *Il buontempone della porta Ticinese*, opera buffa, ib., 1841; *Maria degli Albizzi*, Palermo, 1843; *Griselda*; Ballets; *Mass*, and other sacred compositions; *A Gioacchino Rossini*, cantata.—Fétis; do., *Supplément*, ii. 154.

MANELLI, FRANCESCO, called *Manelli da Tivoli*, born at Tivoli, Italy, beginning of 17th century, died about 1670. Dramatic composer, one of the first to compose operas. Works: *Andromeda*, first opera given publicly in Venice, 1637; *La maga fulminata*, ib., 1638; *Temistocle*, Florence, 1639; *Alcide*, ib., 1642; *Ercole nell'Erimanto*, Piacenza, 1651; *Il ratto d'Europa*, ib., 1653; *I sei gigli*, Ferrara, 1666.—Fétis; Mendel.

MANENT, NICOLAS (according to Pougin, FRANCISCO), born at Malon, Minorca, June 22, 1827, still living, 1889. Church and dramatic composer, was flutist in the theatre orchestra of his native town, from his seventh to his fourteenth year; went to Barcelona in 1847, and played the double-bass in the Teatro Liceo there, until 1851, when he became maestro de capilla at the parochial church of San Jaime. Works: 25 masses, mostly with orchestra; Requiems; 2 *Stabat Mater*; *Misereres*, *O salutaris*, litanies, etc. *La tapada del retiro*, zarzuela, Barcelona, Teatro Liceo, 1853; *Maria*, do., ib., 1866; *Tres para una*, do., ib., Teatro Santa-Cruz, 1853; *Gualtiero de Mousonis*, opera, ib., Liceo, 1857; *El convidado di pietra*, ib., Circo, 1875; *El pozo de la verdad*, ib.; Ballets; *El carnaval de Venecia*; *Apolo*; *La perla de Oriente*; *La contrabandista de rumbo*, and others, ib.—Fétis, *Supplément*, ii. 155; Mendel.

MANFRED, music to Byron's poem of, for soli, chorus, and orchestra, by Schumann, op. 115, first performed in Leipsic, March 24, 1859. The overture, first represented en scène, Nov. 23, 1863, had previously been given at the Gewandhaus,

March 14, 1852. The music, composed in 1848-49, contains many numbers of great beauty and grandeur. Overture in E-flat. Part I. 1. *Gesang der Geister*, *Dein Gebot zieht mich heraus*, for solo quartet; 2. *Erscheinung eines Zauberbildes*, *O Gott, ist's so*; 3. *Geisterbannfluch*, *Wenn der Mond auf stiller Welle*, for four basses; 4. *Alpenkühreigen*, *Horch, der Ton!* Part II. 5. *Zwischenactmusik*; 6. *Rufung der Alpenfee*, *Du schöner Geist mit deinem Haar aus Licht*; 7. *Hymnus der Geister* *Ariman's*, *Heil unserm Meister*, chorus; 8. *Chorsatz*, *Wirf in den Staub dich*; 9. *Chorsatz*, *Zernahmt den Wurm*; 10. *Beschwörung der Astarte*, *Schatten! Geist! Was immer du seist*; 11. *Manfred's Auspruch der Astarte*, *O höre, hör mich*, *Astarte*, *Nachspiel*. Part III. 12. *Melodramatisch*, *Ein Friede kam auf mich*; 13. *Abschied von der Sonne*, *Glorreiche Scheibe*; 14. *Melodramatisch*, *Blick' nur hierher*; 15. *Schlusscene*, *Klostergesang*, *Requiem eternum dona cis*, Chorus. The overture, one of Schumann's greatest, was published by Breitkopf & Härtel (Leipsic, 1852); the full score (ib., 1853). Overture arranged for pianoforte for two hands by Schumann, for four hands by Carl Reinecke, the other numbers without the overture, for pianoforte for two and for four hands, by A. Horn. The overture was first performed by the Philharmonic Society of New York in the season of 1858-59, and the entire music in 1868-69.—Reissmann, Schumann, 161; Maitland, Schumann, 90; *Allgem. mus. Zeitg.* (1863), 829; *Neue Zeit. für Mus.* (1886), 181; Hanslick, *Concertwesen in Wien*, ii. 175; Grove; *Waldsee*, *Sammlung musikalischer Vorträge*, ii. 1; iv. 96.

MANFRED, symphony by Tschaiakowsky, op. 58, first performed in Moscow, April 15, 1886; by the Philharmonic Society of New York, Dec. 4, 1886. It is dedicated to Mily Balakirev. In four tableaux after Byron. I. *Manfred dans les Alpes* (*Lento lugubre*); II. *La fête des Alpes*

(Vivace con spirito); III. Pastorale (Andante con moto); IV. Le palais souterrain d'Arimane, Mort de Manfred (Allegro con fuoco). Published by Turgenson (Moscow and St. Petersburg, 1886); by Felix Maccker (Paris). Arranged for the pianoforte for four hands.—Krehbiel, Review (1886-87), 58.

MANFREDI, FILIPPO, born at Lucca, Italy, in 1729, died there, July 12, 1777. Virtuoso on the violin, pupil of Tartini; closely allied with his countryman Boecherini, the two friends started, in 1769, on a concert tour through Lombardy, Piedmont, and Southern France to Paris, where Manfredi created much enthusiasm by his playing in Boecherini's trios and quartets. Proceeding to Madrid, they were loaded with favors by the Infante Don Luis, who made Manfredi first violinist of his chamber music; and returned to Lucca in 1773. Works: Several concertos for violin; Trios for strings; 6 soli for violin; 6 sonatas for do., with bass.—Fétis; do., Supplément, ii. 155; Mendel.

MANFREDINI, FRANCESCO, born at Bologna in 1673, died (?). Virtuoso on the violin, elected member of the Accademia Filarmonica in 1704. Works: Concertini par camera a violino e violoncello (Bologna, 1704); Sinfonia da chiesa a due violini con l'organo obbligato e viola ad libitum (ib., 1709); Concerti a due violini e basso, con viola e violini di rinforzo (ib., 1718).—Fétis.

MANFREDINI, VINCENZO, born at Pistoja, Italy, first half of 18th century, died at Bologna, probably before 1800. Dramatic composer, and writer on music, pupil at Bologna of Perti, and at Milan of Fioroni. In 1755 he went to St. Petersburg, with a company of singers, and through the composition of some spirited ballet music won the favor of the Empress, who chose him as instructor on the pianoforte for the Grand-duke Paul, whose chamber music he afterwards also conducted. Finding his star waning, after the arrival

of Galuppi in St. Petersburg, he retired in 1769 to Bologna, where he devoted himself to literary pursuits. Works—Operas: Olimpiade; Alessandro nell'Indie, and others; Ballets; 6 sonatas for harpsichord; Didactic writings.—Fétis; Mendel; Schilling.

MANFROCE, NICOLA ANTONIO, born at Palmi, Calabria, Feb. 20, 1791, died in Naples, July 9, 1813. Dramatic composer, pupil of Tritto in Naples and of Zingarelli in Rome. Works—Operas: Alzira, Rome, 1810; Piramo e Tisbe; Ecuba, Naples, 1813. Cantatas: Armida; La nascita d'Alcide. Miserere, for 3 choruses; 6 symphonies, for orchestra; 3 Masses; Vespers; Airs; Duets.—Fétis; do., Supplément, ii. 155; Mendel; do., Ergänzz., 258.

MANGOLD, (JOHANN) WILHELM, born in Darmstadt, Nov. 19, 1796, died there, May 23, 1875. Son and pupil of Georg Mangold (1767-1835) on the violin, and pupil of Rinek and Abt Vogler in theory; was violinist in an orchestra at the age of fourteen, studied at the Paris Conservatoire in 1815-18, under Méul and Cherubini. Returning to Darmstadt about 1819, he became court musician and Concertmeister; appointed Court Kapellmeister in 1825, he retained the position until 1858, when he was pensioned. Works—Operas: Merope, 1823; Graf Ory; Die vergebliche Vorsicht. Cæcilia, cantata; Music for Die beiden Galeeren-Sclaven, Macbeth, and The Merchant of Venice, cantatas; Symphonies; Overtures; Quintet for wind instruments; Quartets for strings; Music for horn or clarinet and pianoforte; Music for violin; Choruses and songs.—Fétis; Mendel; Schilling.

MANGOLD, KARL (LUDWIG AMAND), born in Darmstadt, Oct. 8, 1813, died in London, Oct. 31, 1887. Pupil of his father and of his brother, Wilhelm Mangold; studied in 1836-39 at the Paris Conservatoire under Berton and Bordogni, also received instruction from Neukomm and Saussaye. Returning to his native city, he became

director of the Musikverein in 1839, the Sängerkranz, the Cæcilia, and in 1869-75, of the Mozartverein; was director of the court music in 1848-69, when he was pensioned. He was popular throughout Germany through his quartets for male voices. Works—Operas: Das Köhlermädchen; Tannhäuser; Gudrun; Dornröschen. Concert-dramas: Frithjof; Hermann's Tod; Ein Morgen am Rhein; Barbarossa's Erwachen; Des Mädchen's Klage, dramatic scene; Die Hermannsschlacht, concert-melodrama. Oratorios; Wittekind; Abraham; Israel in der Wüste. Elysium, symphony-cantata; Die Weisheit des Mirza Schaffy, cantata for male chorus, soli, and orchestra, 1876; 2 symphonies; Chamber music; Quartets, songs, and choruses.—Mendel; Riemann; Fétis.

MANNA (Manni), GENNARO, born in Naples in 1721, died there in 1788. Dramatic and church composer, studied at the Conservatorio di Loreto in Naples; succeeded Durante there in 1756 as teacher of composition. Works—Operas: Adriano paucato, given at Ferrara, 1748; Emene, Turin, 1750; Didone abbandonata, Venice, 1751; Siroë, ib., 1753; Achille in Seiro, Milan, 1755; Temistocle, Piacenza, 1761; Il trionfo di Maria Vergine assunta in Cielo, oratorio; Sacred cantata; Pastoral; Masses; Psalms; Motets, and other church music.—Fétis; Mendel; Schilling.

MANNA, RUGGIERO, born in Trieste, April 6, 1808, died at Cremona, May 14, 1864. Dramatic and church composer, son of the singer Carolina Bassi, and pupil in Milan of Vincenzo Lavigna, at Bologna of Donelli on the pianoforte and of Mattei in counterpoint, finally in Vienna of Czerny on the pianoforte, of Mayseder on the violin, and of Stadler and Weigl in counterpoint. After his return to Trieste in 1832, he became maestro concertatore at the theatre, and in 1835 maestro di cappella of the cathedral, acting later also as musical director of the theatre there. Works—Operas: Francesca da Rimini (never performed);

Jacopo di Valenza, Trieste, 1832; Preziosa, Casal Maggiore, 1845; Il profeta velato, Trieste, 1846. Cantata; 18 masses; 30 psalms; 20 hymns; Much other church music; Overtures; Concert pieces.—Fétis, Supplément, ii. 157; La Seena (Trieste, 1864), No. 6, 21-24; Mendel, Ergänzung, 259; L'Osservatore triestino (1864), No. 126; Wurzbach.

MANN'S, FERDINAND, born at Witzenshausen on the Werra, Aug. 27, 1844, still living, 1889. Instrumental composer, pupil of Otto Kraushaar at Cassel, since 1866 member of the theatre orchestra at Bremen. Works: Entr'actes for dramas, mostly performed at Bremen; Other orchestral music; Quintets, quartets, and trios for strings; Concert pieces and sonatas for violin and for violoncello, with pianoforte, etc.—Mendel.

MANNSTADT, FRANZ, born at Bielefeld, July 8, 1852, still living, 1889. Pianist, pupil of Erlich at Stern's Conservatorium in Berlin, where he became instructor of pianoforte in 1879, having first been Kapellmeister at Mainz in 1874-76, and conductor of the symphony orchestra in Berlin, from 1876. He has published chamber music, pianoforte pieces, and songs.—Mendel; Riemann.

MANNSTADT, WILHELM, born at Bielefeld, May 30, 1837, still living, 1889. Dramatic composer, self-taught, having first been a merchant and manufacturer; then led a wandering life as actor, Kapellmeister of small opera troupes, and manager, until he settled in Berlin in 1865. For several years he was connected with the minor theatres there, and conductor of musical societies; he wrote and composed more than fifty comedies, farces, operettas, etc., and in 1874 published *Der Kunstfreund*, an art periodical.—Mendel; Riemann.

MANON, opéra-comique in three acts, text by Meilhac and Gille, music by Massenet, first represented at the Opéra Comique, Paris, Jan. 19, 1881, with great success. It is one of the best modern

French operas. Subject, from the Abbé Prévost's romance, "Histoire du Chevalier Desgrioux et de Manon Lescaut" (Paris, 1733). Original Cast :

Manon Lescaut (S.) . . . . . Mme Heilbronn.  
Le chevalier Desgrioux (T.) . . . . . M. Talazac.  
De Brétigny (B.) . . . . . M. Taskin.

The opera was given in London in May, 1885; in New York, with Minnie Hauk as Manon, Dec. 23, 1885.—*Signale* (1884), 151; *Athenæum* (1885), 639; *Krebbiel, Review* (1885-86), 80.

MANON LESCAUT, ballet-pantomime in three acts, text by Scribe, music by Halévy, first represented at the Académie Royale de Musique, Paris, May 3, 1830.

MANON LESCAUT, opéra-comique in three acts and five tableaux, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, Feb. 23, 1856. Subject, from the Abbé Prévost's romance. Original cast :

Manon Lescaut (S.) . . . . . Mme Cabel.  
Marguerite (A.) . . . . . Mlle Lemercier.  
Le chevalier Desgrioux (T.) . . . . . M. Puget.  
Le marquis d'Hérigny (B.) . . . . . M. Faure.

Published by Bote & Bock, and by Schlesinger (Berlin); by Simrock (Bonn); by Heinrichshofen (Magdeburg); by Rózsavölgyi (Pesth), and by Haslinger and by Spina (Vienna).—*Clement et Larousse*, 427; *Revue et Gazette musicale de Paris* (1856), 66.

MANRY, CHARLES CASIMIR, born in Paris, Feb. 8, 1823, died there, Jan. 18, 1866. Church composer, studied law, but an independent fortune allowing him to follow his preference for music, he became a pupil of Elwart in harmony and counterpoint. His first mass was performed in 1844. Works : 5 masses; 8 motets; Te Deum, and other church music; Symphony and a serenade for orchestra; Trio for strings; 3 quartets for do.; Duo for pianoforte and violin; *La source des eaux*, an orchestral overture; *Les Natchez*, an ora-

torio; *Les disciples d'Emmaüs*, a mystery, for 3 voices, chorus, and orchestra; *Les deux Espagnols*, opéra-bouffe, Paris, 1854; *La bourse, ou la vie*, opéra-comique, ib.; *La première pierre de l'église d'Argis*, a Wallachian legend.—Fétis; Larousse; Mendel.

MANSFELDT, EDGAR. See *Pierson*, Henry Hugo.

MANSUY, FRANÇOIS CHARLES, born at Amsterdam, Feb. 18, 1783, died at Lyons, October, 1847. Instrumental composer, pupil of his father, then studied chiefly after the works of Bach, acquiring a marvellous facility, and won much applause on concert tours through Germany and France. Having lived and taught the pianoforte, successively at Lille, Lyons, Bordeaux, and Nantes, he finally settled at Lyons. Works : An opera, given at Nantes; Symphony for orchestra; Overture for do.; 2 concertos for pianoforte and orchestra; Quintet for pianoforte, strings, and horn; do. for strings; Pastorale en trio, for pianoforte and strings; Dnos, nocturnes, sonatas, for pianoforte and other instruments; Sonatas, fantasias, rondeaux, canons, fugues, etc., for pianoforte.—Fétis; Mendel.

MANTIUS, EDUARD, born in Schwerin, Jan. 18, 1806, died at Ilmenau, Thuringia, July 4, 1874. Studied law at Rostock and Leipsic; in the latter place became pupil of Pohlitz in singing, and later studied under Nauenburg in Halle. He made his début in Berlin in 1830 at the royal opera, and remained there as tenor until his retirement in 1857, appearing in 152 characters. The rest of his life was spent in teaching singing. Works : Lieder with pianoforte accompaniment.—Mendel; Schilling; Fétis; *Allgem. d. Biogr.*, xx. 272.

MANZONI REQUIEM. See *Requiem*, Verdi.

MAOMETTO SECONDO, Italian opera in three acts, text by the Duke Ventignano, music by Rossini, first represented at the Teatro San Carlo, Naples, during the carnival of 1820. The opera was remodelled as *Le siège de Corinthe*. Published by

Ricordi (Milan). Other operas of the same title, in German, three acts, text by Hinsch, music by Reinhard Keiser, Hamburg, 1696; in French, three acts, text by Saulnier, music by Jadin, Paris, Oct. 10, 1803; in Italian, text by Romani, music by Peter von Winter, Milan, Jan. 28, 1817, Darmstadt, 1821; and Mahmoud, English opera by Storace, London, 1796.—Edwards, Rossini, 224; Esendier, Rossini, 155.

MARAI, MARIN, born in Paris, March 31, 1656, died there, Aug. 15, 1728. Virtuoso on the viol da gamba, and dramatic composer, pupil of Hottemann and of Sainte-Colombe, and in composition of Lully. He was solo player in the king's chamber music in 1685-1725. Works—Operas: Alcide (with Louis de Lully), 1693; Ariane et Bacchus, 1696; Alcione, 1706; Sémélé, 1709; Trios for flute, violin, and viol da gamba; Many pieces for viol da gamba. His son Roland was also a distinguished artist on the same instrument, and succeeded him as solo player in 1725. He composed cantatas and music for viol da gamba, and published Nouvelle méthode de musique (1711).—Fétis; do., Supplément, ii. 159; Mendel; Riemann.

MARCELLO, BENEDETTO, born in Venice, Aug. 1, 1686, died in Brescia, July 24, 1739. He was of noble family, the son of Agostino Marcello and Paola Capello; pupil in music of Lotti and Gasparini; first studied the violin, but soon applied

himself wholly to singing and composition. His father sent him from home to study law; but, after his father's death, he returned to Venice and combined his musical studies with the practice of his profession. He held several important government posts, was a member of the Council of Forty for fourteen years, was Provveditore



at Pola in 1730-38, then went as Camerlingo to Brescia, after a brief stay in Venice. He was a member also of the Pastori Areadi at Rome, and in 1712 was chosen Cavaliere to the Filarmonici di Bologna. Besides his musical gift, he was an eloquent writer, and a poet of above the average merit. As a composer, he ranks with the greatest of his time. He owed most of his musical forms to Lotti, and the influence of Clari is distinctly to be felt in his style; but the poetic expressiveness, and daring originality of his themes, together with the variety of the effects he produced, were all his own. He composed music in almost every form then in vogue, but his fifty Psalms are his best known work, as well as the most enduring monument of his greatness. A MS. pamphlet attributed to him, entitled "Lettera familiare d'un Accademico filarmonico," anonymously circulated in Venice, in which some of his master Lotti's compositions were severely handled, made a good deal of noise at the time.

I. Published Works: Concerti a cinque istromenti, op. 1 (Venice, Sala, 1701); Sonata di cembalo, op. 2, ib., Giuditta, oratorio per musica (Venice, Domenico Lovisa, 1710); Sonate a cinque e flauto solo col basso continuo (Venice, Sala, 1712); Canzoni madrigalesche ed Arie per camera a due, a tre, a quattro voci, etc., op. 4 (Bologna, Silvani, 1717); Il teatro alla moda, o sia metodo sicuro e facile per ben comporre ed eseguire le opere italiane in musica, etc. (a famous prose satire, Venice, 1720; other eds., ib., 1727, 1733, 1738; Florence, Piatti, 1841); Estro poetico-armonico, parafrasi sopra i primi venticinque salmi, poesia di Girolamo Aesano Giustiniani, musica di Benedetto Marcello, etc. (Venice, Lovisa, 1724, 4 vols.); Estro poetico-armonico, parafrasi sopra i secondi venticinque salmi, etc. (ib., ib., 1726-27, 4 vols.; other eds. of the whole: London, Avison, 1750, with English text; Venice, Domenico Pompeati, 175-; ib., Sebastiano Valle, 1803-08, 8 vols.; 50 Salmi di Davide parafrasati da



Giustiniani, a 2, 3, e 4 voci, in partitura, con accompagnamento di pianoforte, etc. Paris, Carli, 4 parts in 12 books; Some collections of verses, sonnets, plays, and burlesque poems.

II. Works in MS.: Calisto in Orsa, pastorale a cinque voci ad uso di scena (libretto published, Venice, Lovisa, 1725); La fede riconosciuta, dramma per musica, Vicenza, 1702, revived in 1729 as La commedia di Dorinda (libretto published); Arianna, intreccio scenico musicale a cinque voci (libretto published, Venice, n. d.); Lettera familiare d' un Accademico filarmonico ed Areade, discorsiva sopra un libro di duetti, terzetti e madrigali a più voci, stampato in Venezia da Antonio Bartoli, 1705 (anonymous diatribe against Lotti); Teoria musicale ordinata alla moderna prattica, etc. (written in 1707); Alcuni avvertimenti al Veneto Giovanetto Patrizio, etc.; Cassandra, cantata for 1 voice and continuo; Timoteo, do, for 2 voices, on Conti's translation of Dryden's "Alexander's Feast"; Serenata da cantarsi alla corte di Vienna il primo d' ottobre 1725; 2 comic madrigals for 4 voices; Lettera scritta dal signor Carlo Antonio Benatti alla signora Vittoria Tesi, posta in musica dal Marcello; Gioas, oratorio for 4 voices and instruments; La Psiche, intreccio musicale a cinque voci; 26 cantatas for 1 voice with instruments; 27 duets with continuo; Many cantatas for a female voice with clavecin; Miserere for 2 tenors and bass; Mass for 4 voices and orchestra; 2 masses, of which one is with organ; Lamentazioni di Geremia; Tantum ergo, 6 voc., in canon; In omnem terram, do.; Salve Regina, 7 voc., in canon: *Il trionfo della poesia e della musica nel celebrarsi la morte, la esaltazione, e la incoro-*

detto Marcello, etc. (Venice, Picotti, 1830; reprinted in the same author's Storia della musica sacra, etc., p. 173-220); Crevet de Charlemagne, Somnaire de la vie et des ouvrages de Benedict Marcello (Paris, Duvergier, 1841); Fétis.

MARCELLO, MARCO MARCELLIANO, born at San Gerolamo Lupatolo, Province of Verona, Italy, about 1817, died at Milan, July 25, 1865. Pianist and writer on music, pupil of Mercadante at Novara, and at Naples. In 1848 he settled at Turin to teach the pianoforte and singing, founded a theatrical journal there in 1854, and transferred it to Milan in 1859. He furnished about thirty librettos to various dramatic composers, and also translated into Italian those of several French operas. Works: 2 operas; Masses for 3 voices and organ; Miniera teatrale, a series of divertissements on operatic themes; Mazzolino primaverile, 10 dances in form of études; Arc-en-ciel, collection of pianoforte pieces; Sere d'autunno, 6 ariettas.—Fétis, Supplément, ii. 160.

MARCELLUS MASS. See *Missa* Papa Marcelli.

MARCHAND, LOUIS, born in Lyons, Feb. 2, 1669, died in Paris, Feb. 17, 1732. He was organist of the cathedral at Nevers in 1684, later at Auxerre, and about 1797 at the Jesuit Church in Paris; received similar appointments at several other churches there, and finally in the royal chapel at Versailles. He was exiled in 1717, and became engaged in a contest with Bach in Dresden, but so signal was his defeat that he returned to Paris and became a music teacher. Works: Pyrame et Thisbé, opera; Book of organ pieces; 3 books of pianoforte pieces.—Fétis; Riemann; Mendel; Schilling; Gerber.

MARCHE DES DAVIDSBUNDLER. See *Carnaval*.



*Bened. Marcello.*

nazione di Maria, sempre vergine, assunta in cielo, oratorio sacro a 6 voci, 1733.—Caffi, Della vita e del comporre di Bene-

## MARCHE

MARCHE FUNÈBRE. See *Tristia*.

MARCHE INDIENNE. See *L'Africain*.

MARCHE MAROCAINE, for the pianoforte, by Léopold de Meyer. Arranged by Berlioz for orchestra, published by Esclavier (Paris).

MARCH OF THE MONKS OF BANGOR, cantata for male chorus, tenor solo, and orchestra, by George E. Whiting, op. 40, first performed by the Apollo Club, Boston, Feb. 23, 1887.

MARCHENBILDER, 4 pieces for pianoforte and viola, by Schumann, op. 113, composed in 1851, dedicated to J. von Wasielewsky. I. Nicht schnell, in D minor; II. Lebhaft, in F. III. Rasch, in D minor; IV. Langsam, mit melancholischem Ausdruck, in D major. Published by Carl Luckardt (Cassel, 1852). Arranged for pianoforte for four hands by F. G. Jansen.

MARCHENERZÄHLUNGEN, 4 pieces for clarinet (ad libitum violin), viola, and pianoforte, by Schumann, op. 132, composed in 1853, dedicated to Albert Dietrich. I. Lebhaft, nicht zu schnell, in B-flat; II. Lebhaft und sehr markirt, in G minor; III. Ruhiges Tempo, mit zartem Ausdruck, in G; IV. Lebhaft, sehr markirt, in B-flat. Published by Breitkopf & Härtel (Leipsic, 1854). Arranged for pianoforte for four hands by F. G. Jansen.

MARCHESE DI TULIPANO, II, Italian opera in two acts, music by Paisiello, first represented in Rome in 1766. Given in Berlin, Jan. 19, 1812. Cherubini inserted six airs in this opera in 1786.

MARCHESI, MATHILDE DE CASTRONE, born (Graumann) in Frankfort-on-the-Main, March 26, 1826, still living, 1889. Pupil of Nicolai in Vienna in 1843, and of Garcia in Paris in 1845; removed to London in 1849, and became well known as a concert singer, appearing with success in Holland, Belgium, Germany, France, and Switzerland, as well as in England. She married Signor Marchesi in 1852; was professor of singing at the Vienna Conservatorium in 1854-61; taught in Paris; was

professor at the Cologne Conservatorium in 1865-68; and again professor in Vienna in 1869-78. Among her pupils were Mme Schuch-Proska, Mles Smeroschi and d'Angeri, Ilma di Murska, Gabrielle Kraus, and Etelka Gerster. The Emperor of Austria conferred upon her the Cross of Merit of the first class, and she has received many medals and decorations. Works: 24 vocalises pour soprano; Exercices élémentaires; Vocalises pour une, deux et trois voix; Études d'agilité avec paroles; École Marchesi, l'Art du chant.—Fétis, Supplément, ii. 162; Mendel, vii. 55; Riemann; Grove.

MARCHESI, SALVATORE, Cavaliere de Castrone, Marchese della Rajata, born in Palermo, Jan. 15, 1822, still living, 1889. Pupil of Raimondi in his native town, and of Lamperti and Fontana in Milan. Having taken part in the revolution of 1848, he was forced to leave Italy, and going to America, made his début in New York. On his return to Europe he settled in London and studied under Garcia; married Mlle Graumann in 1852, and with her made concert tours in Germany, England, and Belgium. He has appeared successfully in opera, and taught singing in the Vienna and Cologne Conservatoriums. Since 1881 he has lived in Paris. Works: French, German, and Italian songs; Méthode de chant; Sei nuovi canti siciliani; Riassunto dell' arte del canto, a series of 20 vocal exercises. He has also translated many librettos; and is author of a book, *Relazione sugli Instrumenti musicali quali erano rappresentati all' Esposizione universale di Vienna nel Gingno (1873)*.—Fétis, Supplément, ii. 161; Riemann; Grove; Mendel.

MARCHESI, TOMMASO, born at Lisbon, March 7, 1776, died at Bologna after 1840. Instrumental and vocal composer, pupil in Venice of Grazioli, and of Padre Martini in composition. Having conducted opera in several places near Bologna, he was engaged in the same capacity at Bo-

logna for twenty-two years, and afterwards taught singing and composition. Until about 1840 he superintended the music in all the churches of Bologna. His compositions, consisting of church music of various description, cantatas, overtures, arias, and other vocal music, remain in manuscript; he could not be induced to publish any of them.—Mendel.

**MARCHETTI, FILIPPO**, born at Bologna, near Camerino, Feb. 26, 1835, still living, 1889. Dramatic composer, pupil of Bindi, then at the Conservatorio San Pietro a Majella, in Naples, of Giuseppe Lillo and Carlo Conti. Settled in Rome, to teach singing, but three years later went to Milan. Since 1881 he has been president of the Accademia di Sta. Cecilia, Rome. Works—Operas: *Gentile di Varano*, Turin, 1856; *La demente*, ib., and Rome, 1857; *Il Paria*, ib., 1858; *Romeo e Giulietta*, Trieste, 1865; *Iuuy Blas*, Milan, La Scala, 1869; *L' amore alla prova*, Turin, 1873; *Gustavo Wasa*, Milan, 1875; *Don Giovanni d' Austria*, Turin, 1880. Overture; *Chœur de Corsaires*; *Ave Maria*; Vocal compositions.—*Fétis*, Supplément, ii. 163; Riemann; Mendel.



**MARCO AURELIO**, Italian opera in three acts, text by Terzago, music by Stefani, first represented in Munich, in 1681. A MS., thought to be the conducting score, is in Buckingham Palace.—Grove.

**MARÉCHAL FERRANT, LE** (*The Farrier*), French opéra-comique in two acts, text by Quétant and Anseume, music by François André Danican Philidor, first represented at the Théâtre de la Foire Saint-Laurent, Paris, Aug. 22, 1761. The scene passes in the shop of Marcel, the farrier. Characters represented: Marcel; Labride, a coachman; Colin; Claudine; and Jeanette. The libretto is insignificant, but

the music is well written and interesting. There is no overture. Same title, opéra-comique in one act, by Stéveniers, Brussels, Dec. 3, 1862.—*Clément et Larousse*, 429; *Rev. et Gaz. musicale de Paris* (1859), 318.

**MAREK, LOUIS**, born in Galicia in 1837, still living, 1889. Pianist, pupil of Liszt, won brilliant success on concert tours through Russia and Austria, and settled at Lemberg, to teach. His compositions for the pianoforte are superior.

**MARENZIO, LUCA**, born at Coccaglia, between Bergamo and Brescia, 1550-60, died in Rome, Aug. 22, 1599. His parents were poor villagers, but his earlier biographers unite in claiming for him descent from a noble family of Bergamo or Brescia. When very young he went as choir-boy to Brescia, where the Archpriest Andrea Mazetto detected his talent and took him under his patronage. He studied music under Giovanni Contini. In 1580 he was in Venice, where his first book of 5-voice madrigals was published in that year, to be followed by eight other books, one every year (except 1588), until 1589. Six books of 6-voice madrigals appeared also at intervals from 1582 to 1590. New editions appeared rapidly, and in 1593 P. Phalesius published a complete edition. Four-voice madrigals were published between 1592 and 1608, and five books of 3-voice Villanelle alla napoletana appeared (also at Venice) from 1584 to 1605. Marenzio was in Rome in 1582 and twice in 1584, remaining the last time until July 15, 1585, having held the post of maestro di cappella to the Cardinal d' Este. About 1587 he went to Poland to occupy a post at court with a salary of one thousand scudi per annum; he remained there several years, and was held in the highest honour and knighted by Sigismund III., but the climate proving too severe for him he returned in 1595 to Rome, where Cardinal Aldobrandini (nephew of Clement VIII.) procured him admission to the Pontifical Chapel. The story goes that he fell in love with a lady of his patron's family,

## MARESCALCHI

but he certainly did not marry. Marenzio has been called the "Father of the Madrigal," a term which in no wise applies to him; for, instead of being the originator of that form, he was the composer who brought it to perfection. Neither did he, as some have supposed, confine himself to madrigal writing; he was also an important figure among the great church composers of his day. Yet it was chiefly upon his madrigals that his almost universal fame rested, even in his own time. His style is singularly pure, facile, and graceful. Although he belonged definitely to the so-called "great" period of Italian music (being a contemporary of Giovanni Gabrieli and Palestrina), and died before the Florentine music reform had begun to usher in the "beautiful" or "Neapolitan" period, his music constantly diverges from the severe diatonic style which was characteristic of his age. For picturesque, poetic suggestiveness he was unsurpassed by any of his contemporaries. If, in his "tone-painting," he went into less minute details than Anerio and some others, he caught the dominant tone of the poetry he was setting all the more surely, in this resembling Arcadelt and others of the older madrigalists. Works: 9 books of 5-voice Madrigals (Venice, Gardano, 1580-89; 2d ed., *ib.*, 1594-1609; also Antwerp, Phalesius & Bellerus, 1593); 6 books of 6-voice Madrigals (Venice, 1582-1609; Antwerp, Phalesius, 1594-1610); Madrigali a quattro voci (lib. i., Venice, 1592-1608); Motetti a 4 voci (lib. i., Venice, Vincenti, 1588; *do.*, lib. ii., *ib.*, 1592); Motetti a 12 voci (Venice, 1614); Sacri concentus quinque, sex et sept. voc. (*ib.*, Piccioni, 1616); Completorium ac Antiphona sex voc. (Venice, 1595); 5 books of Villanelle alla napoletana (*ib.*, 1584-1605; reprinted with German text, Nuremberg, 1606). Several madrigals have been published in score in Padre Martini's *Saggio del contrappunto*, Winterfeld's *Johannes Gabrieli*, etc., and Choron's *Principes de Composition*. Many more are scattered

through collections published in Italy, Germany, and Belgium near the end of the 16th and the beginning of the 17th centuries.—Ambros, *iv.* 85-90; Winterfeld, "Joh. Gabrieli u. sein Zeitalter," *ii.* 87-97.

MARESCALCHI, LUIGI, born in Rome in 1740, died in Naples early in 19th century. Dramatic composer, pupil of Padre Martini at Bologna; in 1770 he lived at Venice, where he had established a music trade, which he transferred to Naples in 1785. Works—Operas: *I disertori felici*, Piacenza, 1784; *Andromeda e Perseo*, Rome, 1784; *Giulietta e Romeo*, *ib.*, 1789. Ballets: *Meleagro*, Florence, 1780; *Le rivoluzioni del seraglio*, Naples, 1788; *Concertino for 15 instruments*; 4 quartets for strings; Trios for *do.*—Fötis; Mendel; Schilling.

MARETZEK, MAX, born at Brünn, Moravia, June 28, 1821, still living, 1889, in New York. Conductor and composer, graduate of the University of Vienna; studied medicine two years, and at the same time the theory of music and composition under Kapellmeister von Seyfried. In 1843 he wrote an opera, *Hamlet*, represented in Brünn, and other cities; then visited, as conductor of an orchestra, Germany, France, and England, where he was assistant to Balfe at Her Majesty's Theatre, London, in 1844. In 1848 he went to the United States, and from 1849 to 1878 was manager of Italian opera in New York, Havana, Mexico, and other cities. Works: *Hamlet*, opera in 3 acts, given at Brünn, 1843; *Sleepy Hollow*, English opera in three acts, text by Gayler, New York, September, 1879; Chamber and orchestral music; Pianoforte music; Songs.

MARGHERITA D' ANJOU, Italian opera



## MARIA

semi-seria, in three acts, text by Romani, music by Meyerbeer, first represented at La Scala, Milan, Nov. 14, 1820. Margherita, the widow of Henry IV., flees with her son from England to France, where she receives protection and endeavours to regain her rights. The work was arranged for the French stage by Crémont, text by Thomas Sauvage, and given at the Odéon, Paris, March 11, 1826. Published by Diabelli (Vienna). Cherubini began an opera with this title for Louis XVI., but it was not completed. Eight numbers exist in full score. Other operas, same title, by Joseph Weigl, Vienna, July 26, 1816; by Pacini, Naples, Nov. 19, 1827; and by Forli, 1832.—*Allgem. mus. Zeitg.*, xxiii. 24.

MARIA ANTONIA WALPURGIS, eldest daughter of the Elector of Bavaria, afterwards Emperor Charles VII., born at Munich, April 18, 1724, died at Dresden, April 23, 1780. Pianist, singer, and dramatic composer, pupil of Porpora in singing, and of Hasse in composition, at Dresden, whither she came in 1747, married to the Electoral Prince of Saxony. She was an excellent art connoisseur, skilled in music, poetry, and painting, whose fame was spread through the entire civilized world of her time. Frederick the Great esteemed her highly and kept up with her a lively correspondence until within a few months of her death. At the performances of her operas she always sang the principal part herself, and shone through this talent also in the exclusive court circle. As a member of the Arcadians in Rome she assumed the name of Ernelinda Talia, Pastorella Arcada, under which she composed her poetry and music, signing E. T. A. P. Works—Operas: *Il trionfo della fedeltà*, 1756; *Talestri*, regina delle Amazzoni, 1765; 6 arias; 2 songs on poems for special occasions.—*Allgem. d. Biogr.*, xx. 371; *Fürstenau*, Beiträge, ii. 183; *Marpurg*, Kritische Beiträge, iii. 155; *Petzholdt*, Maria Antonia Walpurgis (Dresden, 1857); *Weber*, do. (Dresden, 1857).

MARIA DI ROHAN, Italian opera in

three acts, text by Cammarano, music by Donizetti, first represented in Venice, June 5, 1843, with Tadolini, Ronconi, and Guasco in the chief characters. Subject, from Lockroy's drama "Un duel sous le Cardinal Richelieu." This opera was performed at the Théâtre Italien, Paris, Nov. 20, 1843, and at Covent Garden, London, May 8, 1847. It was first given in New York, Dec. 10, 1849. Published by Diabelli (Vienna).—*Allgem. mus. Zeitg.*, xlv. 685; xlv. 778; *Edwards*, History of the Opera, ii. 242; *Clément et Larousse*, 432; *Athenæum* (1847). 531.

MARIA DI RUDENZ, Italian opera in three acts, text by Cammarano, music by Donizetti, first represented in Venice, Jan. 30, 1838. Published by Hofmeister (Leipzig).—*Allgem. mus. Zeitg.*, xl. 406.

MARIAGE DE FIGARO, LE. See *Nozze di Figaro*.

MARIAGES SAMNITES, LES, opéra-comique in two acts, text by Rosoy, music by Grétry, first represented at the Comédie Italienne, Paris, June 12, 1776. Mozart wrote eight variations on the march from this opera (Köchel, No. 352).—*Grétry*, Essais sur la Musique, i. 173.

MARLANI, ANGELO, born in Ravenna, Oct. 11, 1822, died in Genoa, June 13, 1873. Pupil of Pietro Casolini on the violin and of Padre Livrini in harmony and counterpoint, later in Bologna of Rossini. He made his début as conductor in Messina in 1844, then in Milan and Vicenza; was called to Copenhagen in 1847, to conduct the orchestra of the court theatre, but resigned to engage in the Revolution of 1848. After the war he went to Constantinople, returned, in 1852, to conduct the orchestra at the Teatro Carlo Felice in Genoa, and there established his great reputation as the best orchestra conductor in Italy; several years after he occupied a similar position in Bologna, but returned to Genoa a short time before his death. Works: *La fidanzata del guerriero*, cantata; *Gli esuli*, do.; *Requiem* for King Christian VIII.; *Collections of*

songs—*Rimembranze del Bosforo*; *Il Trovatore* nella Liguria; *Il Colle di Carignano*; *Album vocale*; *Rimembranze di Arenzano*; *Liete e triste Rimembranze*; *Otto pezzi vocali*; *Nuovo album vocale*.—Fétis, *Supplément*, ii. 167; Mendel, *Ergänz.*, 260; Riemann, 551.

MARIA PADILLA, Italian opera, text by Rossi, music by Donizetti, first represented at La Scala, Milan, Dec. 29, 1841. Mme Löwe, Mme Abbadia, Donzelli and Ronconi sang the chief parts. Published by Ricordi (Milan).

MARIA STUARDA, Italian opera, text by Bardari, music by Donizetti, first represented under the title *Buondelmonte* in Naples, Oct. 18, 1834; at La Scala, Milan, as *Maria Stuarda* in 1836. Malibran appeared in the title-rôle, and Toso-Puzzi as Elizabetha. Pasta was very successful in the part of Maria Stuarda. Published by Ricordi (Milan). The score of this opera, long lost, was recovered in 1863. Other Italian operas on this subject by Casella, Florence, 1813; by Mercadante, Bologna, 1821; by Coccia, London, 1827; and Palumbo, Naples, April 23, 1874. *Marie Stuart en Écosse*, French opera in three acts, text by Planard, music by Fétis, Paris, Aug. 30, 1823; opera in five acts, by Louis Niedermeyer, text by Théodore Aune, Paris, Dec. 6, 1844; ballet, *Marie Stuart*, by Piccini, Paris, 1815; and lyric melodrama for alto, solo, chorus, and orchestra by Geyer, Berlin, 1836.—*Allgem. mus. Zeitg.*, xxxviii. 312; *Queens of Song*, ii. 21.

MARIA STUART, overture to Schiller's drama, by Georg Vierling, op. 14, performed at the Gewandhaus, Leipzig, Jan. 22, 1885. Published by Schlesinger (Berlin). Same title, cycle of songs for voice and pianoforte, by Raff, op. 172, published by Siegel (Leipzig, 1874-79); *Signale* (1885), 115.

MARIA TERESA, symphony in C, by Haydn, first performed at Eszterház during the visit of Maria Theresa, Sept. 1-3, 1773.—Pohl, Haydn, ii. 61.

MARIE, opéra-comique in three acts, text by Planard, music by Hérold, first represented at the Opéra Comique, Paris, Aug. 12, 1826. The music includes many graceful melodies. Scene, in Switzerland; plot original. Published by Haslinger (Vienna, 1828). Schubert wrote eight variations on a theme from this opera, for the pianoforte for four hands, op. 82, the MS. of which is in the Königliche Bibliothek, Berlin.—Clément et Larousse, 434; *Allgem. mus. Zeitg.*, xxx. 86.

MARIE MAGDELEINE, dramatic oratorio in three acts, text by Louis Gallet, music by Massenet, first performed at the Odéon, Paris, April 11, 1873. Characters represented: Marie Magdeleine, Mme Viardot; Marthe, Mme Vidal; Le Maître, M. Bosquin; Judas, M. Petit. First given in America by the Lenox Hill Vocal Society, Chickering Hall, New York, April 7, 1886. English edition, translation by Henry S. Leigh, published by Williams (London, 1885).—*Athenæum* (1874), i. 468; (1885), ii. 250; *Upton, Standard Cantatas*, 242; *Krehbiel, Review* (1885-86), 214.

MARIENLIEDER (Songs of the Virgin), 7 songs for mixed chorus with pianoforte, text from old German songs, music by Brahms, op. 22. Part I. 1. *Der englische Gruss*; 2. *Maria's Kirchgang*; 3. *Maria's Wallfahrt*; Part II. 4. *Der Jäger*; 5. *Ruf zu Maria*; 6. *Magdalena*; 7. *Maria's Lob*. Published by Rieter-Biedermann (Leipzig and Winterthur).—*Waldersee, Sammlung musikalischer Vorträge*, ii. 349.

MARIN, (MARIE MARTIN) MARCEL DE, born at Saint-Jean-de-Luz, near Bayonne, Sept. 8, 1769, died at Toulouse (?) after 1830. Virtuoso on the harp, son and pupil of Guillaume Mareel de Marin (born, 1737); studied violin under Nardini in Italy and harp under Hochbrueker in France, but was his own best master on that instrument. After a second visit to Italy, in 1783, when he became a member of the Arcadians in Rome, he entered the military school at Versailles, and left it in

## MARINELLI

1786 as captain of dragoons. Shortly after he obtained a furlough, and travelled in Austria, Prussia, and Spain. As he was absent from France on the breaking out of the Revolution he was classed among the emigrants, and earned a living in England by teaching. He returned to France under the Consulate, recovered his property, and retired to Toulouse. He was a remarkable amateur violinist, and as a harpist had no rivals. His harp music is classic. Works: Quintet for harp and strings; Trios for strings; Duet for harp and pianoforte; 6 sonatas for harp; 4 variations for do.; Duet for harp and violin; Variations for strings; 12 songs with harp accompaniment; Unpublished compositions.—Fétis; Mendel; Riemann.

MARINELLI, GAETANO, born in Naples in 1760, died at Oporto (?), Portugal, after 1820. Dramatic composer, studied at the Conservatorio di Loreto in his native city, and was in the service of the Elector of Bavaria, as court composer, in 1790; before that period he had been in Madrid, and in 1817 was at Lisbon, and about 1820 at Oporto, where he taught music. Works—Operas: *Le tre rivali, ossia il matrimonio inaspettato*, Rome, 1784, and, as *I quattro rivali in amore*, Naples, 1795; *Gli uccellatori*, Florence, 1785; *Il trionfo dell' amore*, ib., 1786; *Il letterato alla moda*, ib., 1788; *La roscietta in equivoco*, ib., 1790; *Quinto Fabio*, Rome, about 1790; *Lucio Papirio, dittatore*, Naples, 1791; *Il villano al governo, ossia amore aguzza l'ingegno*, ib., 1791; *La vendetta di Medea*, Venice, 1792; *Il concorso delle spose*, ib., 1795; *L'interesse gabba tutti*, Florence, 1795; *Issipile*, ib., 1796; *La bizzarra contadina*, ib., about 1796; *I due fratelli Castracani*, Padua, 1798; *La morte di Cleopatra*, Venice, 1800; *Alessandro in Efeso*, Milan, 1810; *L'equivoco fortunato*, ib., 1811; *La finta principessa*, ib., 1811; *Gli accidenti inaspettati*; *La villanella semplice*; *Il barone di Sarda fritta*. *Il Baldassarro, oratorio*; *Tobia e Sara, cantata*.—Fétis.

MARINI, BIAGGIO, born in Brescia near the end of the 16th century, died in Padua about 1660. He became maestro di cappella of the Cathedral of Vicenza, occupied the same position in his native city, and later went to Germany to enter the service of the Count Palatine Wolfgang Wilhelm. On his return to Italy in 1623 he was appointed composer and first violin to the Duke of Parma. He played also several other instruments. Works: Arias, madrigals, psalms, and many other vocal pieces; Chamber music, sonatas, ballets, and other instrumental music.—Fétis; Gerber; Mendel, vii. 67; Schilling, iv. 553; Wasielewski, *Die Violine*, 27.

MARINI, CARLO ANTONIO, born at Bergamo about the middle of the 17th century. Violinist; was employed in the church of S. M. Maggiore in his native city. Works: 12 sonatas for 4 and 6 instruments, op. 3; Do., op. 6 and 7; Do. for violin and basso continuo, op. 8; Balletti alla francese a 3, op. 5 (Venice, 1699).—Fétis.

MARINO FALIERO, Italian opera in two acts, text by Bidera, after Byron, music by Donizetti, first represented at the Théâtre Italien, Paris, in 1835. Original cast:

Faliero.....	Signor Lablache.
Fernando.....	Signor Rubini.
Benevantino.....	Signor Tamburini.
Gondoliere.....	Signor Ivanhoff.
Elena.....	Mme Grisi.

Given first in London, King's Theatre, May 14, 1835; in New York, June 16, 1851. Published by Ricordi (Milan).—Allgem. mus. Zeitg., xxxviii. 678; Neue Zeitschr., ii. 149, 161; Athenæum (1835), 395.

MARITANA, romantic opera in three acts, text by Fitzball, after the drama, "Don Cæsar de Bazan," music by William Vincent Wallace, first represented at Drury Lane, London, Nov. 15, 1845. This is the composer's best work, and is one of the most popular of English operas. The libretto follows the drama very closely. Among the best numbers are: Maritana's romance,

"I hear it again, 'tis the harp in the air;" "Of fairy wand had I the power," duet between Don José and Maritana; "All the world over, to love, to drink, to fight I delight," sung by Don César; Lazarillo's song, "Alas! those chimes so sweetly pealing;" "Turn on, old Time, thine hour-glass," trio by Don César, Don José, and Lazarillo; "Yes, let me like a soldier fall," sung by Don César; "Scenes that are brightest," by Maritana, and "In happy moments day by day," the words of which were written by Alfred Bunn. Original cast:

Maritana	.....Miss Romer.
Don César	.....Mr. Harrison.
Lazarillo	.....Miss Poole.
Don José	.....Mr. Borrain.
King	.....Mr. Phillips.

The opera was first given in New York, May 4, 1848. It was sung at Her Majesty's, London, in Italian, with recitatives by Tito Mattei, in December, 1880.—*Athenæum* (1845), 1130; (1880), ii. 823; *Neue Zeitschr.*, xxiv. 163; Upton, *Standard Operas*, 318.

MARKULL, FRIEDRICH WILHELM, born at Reichenbach, near Elbing, Prussia, Feb. 17, 1816, died at Dantzic, April 30, 1887. Dramatic composer, pupil of his father, of Karl Kloss, of Urban, and in 1833-35 of Friedrich Schneider at Dessau; became first organist of the Marienkirche, Dantzic, in 1836, and director of the Gesangverein there. He was known also as a pianist, violinist (in quartets), and much sought as a teacher. Works—Operas: *Maja und Alhino, oder die bezauberte Rose*, Dantzic, 1843; *Der König von Zion*, 1848; *Das Walpurgisfest*, Dantzic, 1855. Oratorios: *Johannes der Täufer*; *Das Gedächtniss der Entschlafenen*. *Roland's Horn*, cantata for male voices (Novello, London, 1889); *Psalm LXXXVI*, for soli, chorus, and orchestra; *Symphonies*; *Choralbuch*, with 136 chorals (Dantzic, 1845); *Music for pianoforte and organ*; *Songs*; *Arrangements of classical works*.—Mendel; Riemann; Fétis; Schilling, *Supplement*, 290.

MARLIANI, Conte AURELIO, born in Lombardy in 1803, died at Bologna, June, 1849. Dramatic composer; spent his considerable fortune in the interests of the Carbonari, whose party he had joined, and, obliged to take refuge in Paris, he settled there to teach vocal music. The perfection of Giulia Grisi's art was due to his lessons. He afterwards held the position of Spanish consul-general in Paris, and after the Revolution of 1848 returned to his native country, and took up arms in her defence; he was killed during an attack on Bologna by the Austrians. Works—Operas: *Il bravo*, given in Paris, Théâtre Italien, 1834, Vienna, 1835, Prague, Genoa, Naples, Piacenza, 1836; *Le marchand forain*, Paris, Opéra Comique, 1834; *La Xacarella*, ib., Opéra, 1839; *Ildegonda*, Florence, 1841, Milan, 1843. *Canzoni, romances, etc.*—Fétis.

MARMION, symphonic overture to Scott's poem, by Dudley Buck, first given in Brooklyn, in 1880.

MARMONTEL, ANTOINE FRANÇOIS, born at Clermont-Ferrand (Puy-de-Dôme), France, July 18, 1816, still living, 1889. Pianist, pupil at the Paris Conservatoire of Lamneau, Zimmerman, Halévy, and Lesueur, obtaining first pianoforte prize in 1832. He succeeded Zimmerman as professor at the Conservatoire in 1848, and gained a great reputation as a successful teacher. Among his numerous pupils are Guiraud, Paladilhe, Alphonse and Edmond Duvernoy, Wieniawski, Thurner, Bizet, Planté, and Dubois. Works: *L'Art de déchiffrer*, 100 études; *École élémentaire de mécanisme et de style*, 24 études; over 200 études in different series; 50 études de salon; *École de mécanisme*; *L'Art de déchiffrer à 4 mains*; *Sonatas, nocturnes, marches, mazurkas, serenades, characteristic pieces*, and much other music for pianoforte. *Literary works*: *Petite grammaire populaire*; *Vade-mecum du professeur de piano*; *L'Art classique et moderne du piano*; *Les Pianistes célèbres* (1878).—Fétis; do., *Supplément*, ii. 172; Riemann.



MARPURG, FRIEDRICH, born at Paderborn, April 4, 1825, died at Wiesbaden, Dec. 1, 1884. Violinist, pianist, and dramatic composer, great-grandson of Friedrich Wilhelm Marburg, pupil of Mendelssohn and Hauptmann at Leipsic; early attracted attention as a violinist and pianist, and in the latter capacity travelled through Pomerania, Prussia, and Poland, after he had completed his studies at Leipsic. He then settled at Königsberg, and for nearly nine years taught music, and conducted the opera, and the symphony and chamber concerts which he had established; was director of the musical academy, and finally erected a music school of his own. In 1854 he went to Mainz as director of the Liedertafel, and in 1864 to Sondershausen as Hofkapellmeister. Two years later he resigned, and lived at Wiesbaden until 1868, when he was called to Darmstadt, to succeed Mangold as director of the court music; he gave up this post in 1872, and was Kapellmeister of the theatre at Freiburg in 1873, and at Laybach, Carniola, in 1875, when he returned to Wiesbaden. Works—Operas: *Musa*, der letzte Maurenkönig, Königsberg, 1855; *Agnes von Hohenstaufen*, Freiburg, 1874; *Die Lichtensteiner*.—Mendel.

MARPURG, FRIEDRICH WILHELM, born at Seehausen in the Altmark, Prussian Saxony, Oct. 1, 1718, died in Berlin, May 22, 1795. Probably the most distinguished musical savant of his time. In 1746 he was secretary to General von Rothenburg in Paris, where he became acquainted with Rameau and his system; lived a short time in Berlin, then for several years in Hamburg, and in 1763 was made director of the government lottery in Berlin. Works: 6 sonatas for pianoforte; Organ and pianoforte music; Sacred and secular songs; Unfinished mass. Literary works: *Der kritische Musikus an der Spree* (Berlin, 1749–50); *Die Kunst das Klavier zu spielen* (ib., 1750–51); *Anleitung zum Klavierspielen, der schönen Ausübung der heutigen Zeit gemäss entworfen* (ib., 1755; 2d ed., 1765); *Abhandlung*

von der Fuge (ib., 1753–54; 2d ed., 1806); *Handbuch beim Generalbass und der Composition* (ib., 1755–58; 2d ed., 1762); *Historischkritische Beyträge zur Aufnahme der Musik* (ib., 1754–62 and 1778); *Systematische Einleitung in die musikalische Setzkunst nach der Lehrsätzen des Herrn Rameau, Anfangsgründe der theoretischen Musik* (Leipsic, 1757); *Anleitung zur Singcomposition* (Berlin, 1758); *Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik* (ib., 1759); *Kritische Briefe über die Tonkunst* (ib., 1759–63); *Herrn G. A. Sorgens Anleitung zum Generalbass* (ib., 1760); *Anleitung zur Musik überhaupt und zur Singkunst insbesondere* (ib., 1763); *Versuch über die musikalische Temperatur* (Breslau, 1776); *Neue Methode, allerlei Arten von Temperaturen dem Klaviere aufs bequemste mitzuthellen* (Berlin, 1779); *Legenden einiger Musikheligen* (Cologne, 1786); *Geschichte der Orgel*, unfinished. —*Allgem. d. Biogr.*, xx. 407; *Riemann*; *Grove*; *Mendel*; *Fétis*; *Schilling*; *Gerber*; *Lindner*, *Geschichte des deutschen Liedes*, 61.

MARQUEZ, ANTONIO LESBIO, born in Lisbon, Portugal, about 1660, died there, Nov. 1, 1709. Church composer; was made mestre de capella of the royal chapel in 1698. He composed masses, Magnificat, Miserere, responses, etc., of which only a collection of Villancicos for the feast of S. Gonçala has been printed.—Fétis.

MARSALO (Marsolo), PIETRO MARIA, Italian composer, born in Sicily. He lived at Ferrara about the close of the 16th century and at Cerreto in 1600; published four books of madrigals for five voices (Venice, 1609) and two books of motets (1612, 1614).—Mendel.

MARSAND, Padre ANSELMO, born in Venice in 1769, died in Padua, Jan. 4, 1841. Church composer, Benedictine monk in the Monastery of S. Michele at Murano, pupil of Furnaletto; succeeded Antonio Calegari

## MARSCHNER

as maestro di cappella of S. Antonio at Padua in 1828. He was one of the most eminent musicians of the Venetian school in its last classical period. Of his compositions, said to number 600 works, consisting of masses, motets, psalms, etc., and organ music, only a few have been published.—Fétis.

**MARSCHNER, ADOLF EDUARD**, born at Grünberg, Prussian Silesia, March 5, 1810, died in Leipsic, Sept. 9, 1853. Vocal composer, self-taught at Leipsic, while studying law at the university, and subsequently established there as a teacher of singing and the pianoforte. Several of his lyric songs have retained their popularity in Germany to this day.—Mendel.

**MARSCHNER, HEINRICH (AUGUST)**,



born at Zittau, Saxony, Aug. 16, 1796, died in Hanover, Dec. 14, 1861. He began to take pianoforte lessons at six, and made such rapid progress that he surpassed three consecutive teachers in a short time,

when, his parents being unable to afford him a better teacher, his studies were interrupted for a year, though he soon began to compose little pieces. He sang in a church choir at Bautzen until his voice changed. His regular studies in music began under Schicht in Leipsic, whither he went in 1816 to study law. Rochlitz advised him to make music a profession; in 1817 he accompanied Count Thaddeus von Amalée, a Hungarian noble, to Presburg and Vienna, where he came under the notice of Beethoven, who advised him to try his hand at composition in the sonata-form for practice. In Presburg he wrote *Der Kyffhäuserberg* and *Heinrich IV.*, the latter of which Weber produced at Dresden. The success of this work led to the appointment of Marschner as joint conductor of the German and Ital-

ian operas, with Weber and Morlacchi, in 1823. This post he resigned on Weber's death, in 1826, and went to Leipsic in 1827 as Kapellmeister at the theatre there. The year before, he had married Mariane Wohlbrück, a singer, whose brother afterwards furnished him with several opera texts. In 1831 Marschner was appointed court Kapellmeister at Hanover, where he produced *Hans Heiling*, which has always been considered his masterpiece. In 1836 he went to Copenhagen to bring this opera out there, and was offered the post of General Director of Music in Denmark, which honour, however, he declined, preferring to retain his position at Hanover. After *Hans Heiling* he wrote but little for the stage. Marschner ranks next to Weber and Spohr among the dramatic composers in Germany of his day. Rossini's universal success is said to have had some influence upon his style, but Weber's influence upon him will always be recognized as far more marked. Indeed, the only flaw in Marschner's claim to originality is that both his melodies and his general treatment of them smack so unmistakably of Weber. He was a facile composer and worked very rapidly, but his scores abound in elaborate writing, and show the hand of an accomplished master. Besides his operas, he wrote a good deal of music in various forms, little, if any, of which has lived; but his *Vampyr*, *Templer und Jüdin* and *Hans Heiling* are still standard works in the repertory of German opera-houses.

Works—I. Dramatic: *Der Kyffhäuserberg*, written in Presburg, 1817, not performed; *Saidor*, three acts, Presburg, 1819; *Heinrich IV. und d'Aubigné*, Dresden, 1820; *Der Holzlieb*, one act, ib., 1825; *Lueretia*, Dantzie, 1826; *Der Vampyr*, two acts, Leipsic, March 28, 1828; *Der Templer und die Jüdin*, three acts, Leipsic, ib., 1829; *Des Falkners Brant*, ib., 1832; *Hans Heiling*, three acts, Berlin, 1833; *Das Schloss am Aetna*, three acts, Hanover, June 5, 1836; *Der Bäbu*, ib., 1837; *Kaiser Adolf*

von Nassau, four acts, *ib.*, 1843; Austin, *ib.*, 1851; Hjarne der Sangerkonig (posthumous), Frankfort-on-the-Main, 1863, and Munich, as Konig Hjarne und das Tyrffingschwert, 1883; Music to Kleist's Prinz Friedrich von Homburg; *do.* to Kind's Schon Ellen; *do.* to Hell's Ali Baba; *do.* to Rodenberg's Waldmuller's Margret; *do.* to Mosenhals's Goldschmied von Ulm.

II. Voceal: About 10 sets of four part songs for male voices (Leipsic, Hanover); About 20 sets of songs, *etc.*, for a single voice and pianoforte (Leipsic, Homburg, Magdeburg, Brunswick, Hanover).

III. Instrumental: Quartet for pianoforte and strings, *op.* 36 (Leipsic, Hofmeister); Trios for *do.*, *op.* 29 (Leipsic, Probst), *op.* 50 (Hofmeister); Divertissements, polonaises, marches for pianoforte, 4 hands, *op.* 7, 13, 16, 28; Sonatas for pianoforte solo, *op.* 6, 24, 33, 38, 39, 40; Rondos and fan-

*zugabondors*  
*Joseph Marchand*

tasias for *do.*, *op.* 10, 11, 15, 18, 19, 20, 21, 22, 23, 25, 31, 33, 37, 49, 57, 58, 59, 64, 71, 74; Variations for *do.*, *op.* 48, 69.—Mendel; Fetis; Riemann; Grove.

MARSEILLAISE, LA, popular French hymn, words and music by Rouget de Lisle, composed during the night of April 24, 1792, in Strasburg, where the author, a captain of engineers, was quartered. It was written in a moment of enthusiasm, and was first sung on April 25, at the house of Dietrich, Mayor of Strasburg. It was copied and arranged for a military band on the following day, and first performed by the Garde Nationale at a review on Sunday, April 29, 1792. It was first published under the title "Chant de guerre pour l'ar-

mee du Rhin, dedie au Marechal Luckner," (Dannbach, Strasburg, 1792). Mireur sang it, June 25, 1792, at a civic banquet at Marseilles, with such effect that it was printed and distributed among the volunteers then leaving there for Paris. The battalion entered Paris singing this hymn, and the mob shouted it as it marched to attack the Tuileries, Aug. 10, 1792. After that day the song was called "Chant des Marseillais," and finally "La Marseillaise." The original composition contained additional bars of instrumental accompaniment, which were afterwards suppressed. In their accompaniments for the pianoforte and orchestra, Edelmann, Gretry, and more especially Gossec, enriched the harmonies, and soon La Marseillaise in its present form was known throughout France. The first edition appeared with six stanzas; but when the hymn was dramatized for the Fete de la Federation, a seventh, by Dubois, was added. The song gained its writer a pension from Louis Philippe. De Lisle's authorship of the words has never been denied; but the composition of the tune has been doubted. It has been said that it is the same as the Bavarian Volkslied "Stand ich auf hohen Bergen," and Castil-Blaze declares it to have been taken from a German hymn. Fetis assigns it to a composer Navoigille; but these assertions have been disproved, and documentary evidence brought to light in a pamphlet, entitled "La verite sur la paternite de la Marseillaise," by A. Rouget de Lisle, the composer's nephew. The controversy is examined in Loquin's "Les melodies populaires de la France" (Paris, 1879). The tune occurs in the opening chorus of Salieri's opera, Palmira, and in the introduction to Grison's oratorio Esther. Gossec included it in his operas, Le camp de Grandpre and La reprise de Toulon, and Schumann introduces it with great effect into his song, Die beiden Grenadiere, *op.* 49, No. 1, and in his overture to Goethe's "Hermann und Dorothea," *op.* 136. The song was arranged for double chorus and

grand orchestra by Hector Berlioz, published by Brandus (Paris).—Larousse, *Die. univ.*; Lamartine, *Histoire des Girondins*, ii. 408; Castil-Blaze, *Molière musicien*, ii. 452; Rambosson, *Les harmonies du son*, 137; Hanslick, *Musikalische Stationen*, 180; *Mémoires de Hector Berlioz*, 158; *Harmonicon* (1830), 374, 410; *Grove*; *Athenæum* (1861), i. 550; ii. 597 (1863); i. 185.

MARSH, JOHN, born at Dorking, Surrey, in 1752, died at Chichester, Sussex, in 1828. Amateur organist and composer, and didactic writer, lived at Salisbury in 1776–81, Canterbury in 1781–86, and Chichester in 1787–1828, in each of which places he conducted the orchestra at subscription concerts, bringing out many of his compositions. Works: 8 symphonies; Symphony for 2 orchestras; Overtures; String quartets; Preludes, fantasias, etc., for the organ; Pianoforte music; Antiphons, anthems, psalms, and many other sacred compositions, for 1–4 voices.—Fétis; Mendel.

MARSHALL, WILLIAM, born in England in 1806, died at Handsworth, Aug. 17, 1875. Chorister in the Chapel Royal, and in 1823 in Christ Church Cathedral and St. John's College, Oxford; organist, of All Saints Church, Oxford, and in 1846 of St. Mary's, Kidderminster. *Mus. Bac.*, Oxford, 1826; *Mus. Doc.*, *ib.*, 1840. He published a book of Anthems (1840), *Art of reading Church Music* (1842), and left much miscellaneous church music.

MARSICK, MARTIN, born at Jupille, near Liège, March 9, 1848, still living, 1889. Virtuoso on the violin, pupil at the Liège Conservatoires of Désiré-Heynberg, at Brussels (1865–67) of Léonard, and in Paris (1868–69) of Massart, finally, in Berlin (1870–71), private pupil of Joachim; appeared with great success at the *Concerts Populaires* in Paris, 1873, and has composed a number of effective works for his instrument.—Riemann.

MARTHA, oder *Der Markt zu Richmond*, opera in four acts, text by Friedrich, music by Flotow, first represented in

Vienna, Nov. 25, 1847. This opera was an extension of the *Lady Henrietta*, ou la servante de Greenwich, ballet-pantomime in three acts, text by Saint-Georges, music by Flotow, Bargmüller, and Deldevez, first represented at the *Académie Royale de Musique*, Paris, Feb. 1, 1844. Martha is Flotow's masterpiece, and few operas have been more frequently performed. Original cast:

Lady Harriet Durham (S.)...Fr. Anna Zerr.  
Lyonel (E.).....Herr Ander.  
Plunkett (B.).....Herr Carl Fornes.

The scene is in Richmond during the reign of Queen Anne, but the Italian version places



Marzella Sembrich.

the action in the 15th, and the French in the 19th century. For love of adventure the Lady Harriet, accompanied by her cousin, Sir Tristan, and her maid, Nancy, visits the fair at Richmond, where she and Nancy, under the names of Martha and Julia, become bound in service to two farmers, Plunkett, and his adopted brother Lyonel, whose parentage is unknown. In the second act the new servants are put on trial at the spinning-wheel, and although they prove inefficient their masters decide to keep them. Lyonel steals a rose from Martha, who sings "Tis the last rose of summer," which Flotow

has inserted with great effect. Sir Tristan soon discovers them, and Martha and Nancy escape. The next scene is in a forest, where several farmers are carousing. The Queen's hunting-party enters, and Plumkett and Lyonel recognize Martha and Nancy among the maids of honour. Plumkett attempts to seize Nancy, and during the chase Lyonel and Martha are left alone. Lyonel, in despair at learning the Lady Harriet's rank, sends a valuable jewel to the Queen, by which it is discovered that he is the Earl of Derby. His estates are restored, and the Lady Harriet gives him her hand. Nancy and Plumkett are also united. Among the best numbers are: "Von den edlen Cavalieren," duet between Martha and Nancy; Lyonel's air, "Ja! Seit früher Kindheits Tagen;" the quartet, "Immer munter dreh' das Rädchen;" "Mitternacht," known as the "Gute Nacht quartet;" Plumkett's drinking song, "Lasst mich Euch fragen;" Lyonel's air, "Ach so fromm;" and Martha's romance, "Hier in stillen Schattengründen." The success of the opera is perhaps due to the gay action and effective combination of the solo parts. A strong scene was written for Mme Nantier-Dilicé, who sang the part of Nancy, which also was one of Mme Trebelli's best impersonations. The rôle of Martha has been sung with great success by Mme Bosio, Adelina Patti, Christine Nilsson, and Marzella Sembrich. This opera was first performed in London, in Italian, at Covent Garden, July 1, 1858; in English, at Drury Lane, Oct. 11, 1858; in Paris at the Salle Ventadour, Feb. 11, 1858; at the Théâtre Lyrique, Dec. 16, 1865. First in New York, Nov. 1, 1852; at the Metropolitan Opera House, April 23, 1887, with Mme Adelina Patti, Mme Scacchi, Signor Guille, and Signor Del Puente. Published by G. F. Müller (Vienna, 1848); by Cranz (Hamburg).—Clément et Larousse, 438; Lajarte, ii. 174; Edwards, Lyriical Drama, ii. 73; Allgem. mus. Zeitg., l. 458, 475; Neue Berliner mus. Zeitg. (1855), 186; Revue et Gazette musicale de

Paris (1858), 50, 60, 67; Athenæum (1858), 25, 496; Upton, Standard Operas, 108.

MARTIN, GEORGE CLEMENT, born at Chipping-Lambourn, Berkshire, England, in 1844, still living, 1889. Suborganist and choirmaster of St. Paul's Cathedral, London; Mus. Bac., Oxford, 1868; Mus. Doc., ib. Works: Te Deum; Communion Services; Magnificat and Nunc dimittis, for chorus and orchestra; Anthems; Songs and part-songs; Pianoforte music.

MARTIN Y SOLAR, VICENTE (called by the Italians Martini, or lo Spagnuolo), born at Valencia, Spain, in 1754, died in St. Petersburg in May, 1810. Dramatic composer; was choir-boy in his native place and later organist at Alicante. Then he went to Madrid, and wrote some airs for an Italian singer named Guglietti, who advised him to set out for Italy; arriving there about 1781, he visited Florence, Lucca, Genoa, Venice, Turin, and Rome, and his operas became very popular, though such composers as Paisiello, Guglielmi, and Cimarosa were then living. In 1785 he went to Vienna, where his operas achieved a greater success than Mozart's *Nozze di Figaro* and *Don Giovanni* had a short time before. Mozart did justice to his rival, but predicted truly that his works would not live. He was a great favourite with the Emperor Joseph II. In 1788, summoned to the court of Catharine II., he became director of the Italian Opera in St. Petersburg, and the Emperor Paul I. afterwards made him an imperial councillor. When the French Opera was substituted for the Italian Opera, in 1801, he lost his place and had to teach for a living. Pleasing melodies and a natural style characterize his works, but they are lacking in profundity. A piece from his *La cosa rara* was introduced by Mozart into the finale of the second act of *Don Giovanni*. Works—Operas: *Ifigenia in Aulide*, Florence, 1781; *Astartea*, Lucca; *La dora festeggiata*, Turin, 1783; *L'accorta cameriera*, ib., id.; *Ipermestra*, Rome, 1784; *Il burbero di buon cuore*, *La capricciosa*

corretta, L' arbore di Diana, and La cosa rara (his masterpiece), Vienna, 1785; Gli sposi in contrasto, St. Petersburg. La regina di Golconda, ballet, Lucca; other ballets, Genoa and Venice; Il sogno, cantata; Canons; 12 Italian ariettas; Te Deum (MS).—Fétis; Mendel; Schilling; Gerber; Riemann.

MARTINEZ (Martines), MARIANNE, born in Vienna, May 4, 1744, died there, Dec. 13, 1812. Pupil of Haydn and Porpora; became a fine singer and pianist, and gave evening parties attended by many noted musicians. She devoted herself in the latter part of her life to teaching pupils of promise. Honorary member of the Accademia Filarmonica of Bologna in 1773. Works: Isacco, oratorio; Two other oratorios; Mass; Psalm, and other sacred music; Cantatas; Symphonies; Overtures; Sonatas; Motets; Arias.—Wurzbach; Mendel; Fétis; Grove; Burney; The Present State of Music in Germany, i. 306, 341.

MARTINI, Padre GIOVANNI BAT-



TISTA (Gianbattista), born at Bologna, April 25, 1706, died there, Oct. 3, 1784. Contrapuntist and musical historian, son of a violinist who instructed him on his instrument and on the piano-

forte; pupil of Padre Predieri in singing, and of Riccieri in counterpoint. He entered the order of Franciscan friars in 1721, and became maestro di cappella at their church in 1725. He was much aided, at that period, in his contrapuntal efforts by Giacomo Perti, maestro di cappella of S. Petronio, and also devoted much time to mathematical studies. Eager to become acquainted with all the old and new treatises on musical subjects, he accumulated a precious collection of books, manuscripts,

and rare specimens of music of every description, surpassing the richest library ever collected by any musician. He endeavoured to preserve the grand old traditions of music, without sacrificing to purity of style the elegant manner of modern times, and the cantilena. In time he became the highest authority in historical and theoretical controversies; pupils came to him from all quarters of the globe, and famous masters and scholars did not hesitate to ask his advice, and to submit unsettled questions to his final decision. Of his magnificent library a part was incorporated in the imperial library of Vienna, while the bulk went to the Liceo Filarmonico at Bologna. He was a member of both Academies in Bologna, and of the Arcadian in Rome, under the name of Aristoxenos Amphion. Works: Litanie atque antiphonie finales, etc., for 4 voices, with organ and instruments (1734); Sonate (12) d' intavolatura per l' organo e cembalo (Amsterdam, 1742); do. (6), (Bologna, 1747); Duetti da camera a diversi voci (ib., 1763). In manuscript: San Pietro, oratorio; do., second setting; L'assunzione di Salomone al trono d' Israello, oratorio; La Dirindina, farsetta; L'impresario delle Canarie, intermezzo; Il Don Chisciotto, do.; Il maestro di musica, do.; Masses. His most important work is his Storia della musica (Bologna, 1757, 1770, 1781); he published also Exemphare ossia saggio fondamentale pratico di contrapunto (ib., 1774-75), besides a great number of smaller treatises, dissertations, correspondences, etc. On the centenary anniversary of his death (1884) the Bologna municipality undertook the publication of his correspondence, of which one volume is published (1732-55), entitled: Carteggio

*F. Gamba Martini*

inedito del P. Gianbattista Martini coi più celebri musicisti del suo tempo (Bologna, 1888).—Fantuzzi, Notizie degli Scrittori Bolognesi, v. 342; Fétis; Gandolfo, Elogio

di Gio. Batt. Martini, etc. (Bologna, 1813); Moreschi, Orazione in lode del P. M., etc. (ib., 1786); Pacciandi, Elogio del R. P. Gamb. Martini; Della Valle, Elogio del Padre, etc. (Bologna, 1784); do., Memorie storiche del P. M., etc. (Naples, 1785).

MARTINI, JEAN PAUL ÉGIDE, born at Freistadt in the Palatinate, Sept. 1, 1741, died in Paris, Feb. 10, 1816. Dramatic composer; real name Schwartzendorf, but he changed it on entering France, and for a long time was known as Martini il Tedesco. At the age of ten he was organist at the Jesuit seminary of Neustadt on the Danube, and while studying at the University of Freiburg in the Breisgau acted as organist of the Franciscan convent. In 1760 he settled in Nancy, where a few light compositions gained him the favour of King Stanislaus, whose service he entered. When his master died, in 1764, he went to Paris, where he won a prize offered for a military march, and through the influence of the Duc de Choiseul was appointed officer in the suite of a hussar regiment, allowing him leisure for composition. On the success of his first opera he left the army, in 1771, and became musical director to the Prince de Condé, later to the Comte d'Artois. Just before the Revolution he bought the reversion of the office of superintendent of the king's music. He directed the music of the Théâtre de Monsieur, afterwards Théâtre Feydeau, from its opening, but lost all his places and pensions in 1792, and fled to Lyons. As soon as he felt safe he returned to Paris, wrote patriotic songs, and became a member of the committee and inspector of the Conservatoire, but was deprived of these posts in 1802. After the restoration he claimed the superintendency of the king's music, and obtained it in 1814. For his Requiem mass, performed in 1816 on the anniversary of the death of Louis XVI., he received the grand cordon of the Order of St. Michael. His melodies are dramatic and expressive, but his church music is more brilliant than

religious. Works—Operas: L'amoureux de quinze ans, 1771; Le fermier cru sourd, Le nouveau-né, 1772; Le rendez-vous nocturne, 1773; Henri IV, ou la bataille d'Ivry, 1774; Le droit du seigneur, 1783; L'amant sylphe, 1785; Sapho, 1794; Annette et Lubin, Zimé, 1800; Sophie, ou le tremblement de terre de Messine; Le poète supposé; La partie de campagne. Arcabonne, cantata; Cantata for the marriage of Napoleon and Marie Louise; Trios, quartets, and other chamber music; Military music; Masses, psalms, Requiems, and other church music; Songs, with pianoforte accompaniment.—Pougin, Martini (Paris, 1864); Éloge de Martini in the Princesse Constance de Salm's Œuvres, iv. (Paris, 1842); Clément, Mus. célèbres, 168; Fétis; Mendel; Larousse, x. 1285; Michaud, Biog. univ., xxvii. 159; N. Biog. gén., xxxiv. 88.

MARTINN (Martin), JACOB JOSEPH BALTHASAR, born in Antwerp, May 1, 1775, died in Paris, Oct. 10, 1836. Violinist; began as a choir-boy in the Church of Saint-Jacques, Antwerp; went to Paris in 1793 and was violinist in the orchestra first of the Théâtre du Vandeville, then at the Italian opera, and, after the imperial lycéums had been organized, became professor of the violin at the Lycée de Charlemagne. Works: Symphonie concertante, for 2 flutes and bassoon; do. for flute, oboe, horn, and bassoon; 7 quartets for strings; Trios for flute, violin, and violoncello; Duos for violins; Do. for flute and violin; 2 methods for violin; Method for viola.—Fétis.

MARTINOVSKÝ, JAN PAVEL, born at Mělník, Bohemia, Feb. 24, 1808, died in Prague, Nov. 7, 1873. Vocal composer, first instructed by Simon M. Hoepler, then pupil at Kjsoká of Kmoch on the organ. After finishing his philosophical studies in Prague, he entered the Premonstrat monastery at Strahov, to win undisturbed leisure for composition. Works: Mass for male voices; Zdrávas Maria, motet for mixed chorus, with organ; Ave maris Stella; Several collections of Bohemian songs;

Harmony to 500 Bohemian national melodies (Prague, 1842-70).—Mendel.

**MARTIRIO DI SANTA TEODOSIA, II.**, Italian oratorio by Alessandro Scarlatti, first given in Rome in 1705.—Grove, ii. 537.

**MARTUCCI, GIUSEPPE**, born at Capua, Jan. 6, 1856, still living, 1889. Pianist, first instructed by his father, then pupil at the Conservatorio, Naples, of Cesi, Carlo Costa, Paolo Serrao, and Lauro Rossi. Having settled at Naples to teach, he soon appeared in public as a virtuoso, winning great applause, first at Naples, then in Rome, and in 1875 and 1877 in Milan, also in London and Dublin, and 1878 in Paris. Works: Quintet for pianoforte and strings (prize by the Società del Quartetto, Milan, 1878); Sonata for pianoforte and violin; Caprices, melodies, romances, études, etc., for pianoforte.—Fétis, Supplément, ii. 177.

**MARTYR OF ANTIOCH, THE**, cantata, text by the Very Rev. H. H. Milman, music by Arthur Sullivan, first given at the Leeds (England) Musical Festival, Oct. 15, 1880. Mme Albani, Mme Patey, Mr. Edward Lloyd, Mr. F. King, and Mr. Henry Cross sang the solos. It was sung at the Crystal Palace, London, Dec. 11, 1880. Scene I. The Temple of Apollo; II. Burial Place of the Christians; III. Palace of the Prefect; IV. Outside the Prison of the Christians. Characters represented—Heathen: Olybius, the Roman Prefect; Callias, the priest of Apollo; Julia, youths and maidens, the populace of Antioch. Christians: Fabius, Bishop of Antioch; Margarita, daughter of Callias; The Christian congregation. Published by Chappell & Co. (London, 1880).—Athenæum (1880), ii. 539, 824.

**MARTYRS, LES**, opera in four acts, text by Scribe after Corneille's "Polyeucte," music by Donizetti, first represented at the Académie Royale de Musique, Paris, April 10, 1840. This opera was a rearrangement of the composer's *Poliuto*. The third act is written in his best style. It contains a sextet which is almost as famous as the celebrated one in *Lucia*. Original cast:

Polyeucte.....	M. Duprez.
Pauline.....	Mme Doras-Gras.
Sévère.....	M. Massol.
Félix.....	M. Dérivis.
Callisthène.....	M. Serda.
Néarque.....	M. Wartel.

It was given at the Royal Italian Opera, London, April 20, 1852; at the Théâtre Italien, Paris, April 20, 1859. Published by Schott (Mainz); by Ricordi (Milan).—Clément et Larousse, 439; Allgem. mus. Zeitg., xl. 774; Neue Zeitschr., xii. 187, 191; Athenæum (1852), 465.

**MARX, ADOLPH BERNHARD**, born in



Halle, May 15, 1799, died in Berlin, May 17, 1866. The son of a physician, he studied law and obtained a legal appointment in Naumburg, but soon left it for Berlin. He had been a pupil of Türk in Halle, got

some ideas from Logier in Berlin, where he received instruction also from Zelter, and supported himself by teaching pianoforte, singing, and composition. In 1824, with the publisher Schlesinger, he founded the Berliner allgemeine musikalische Zeitung, which, during its seven years of existence, did good service by extending the appreciation of Beethoven. He received the degree of doctor from the University of Marburg in 1827, then gave lectures on music at the Berlin University, of which he was appointed professor in 1830 and musical director in 1832. He founded the Berliner Conservatorium with Kullak and Stern in 1850, but withdrew from it in 1856, and thenceforth devoted himself to his university work, his private pupils, and literary affairs. He was very intimate at one time with Mendelssohn, whose poor opinion of his work embittered their friendship. His compositions were indeed of lit-



the value, and his reputation rests entirely upon his theoretical writings. Besides taking up theory in a new way and treating it in a more elegant style, he was the first to emphasize the beauties of Beethoven's last works, and did much to spread a knowledge of some of the other great masters. Works: Moses, oratorio; *Johannes der Täufer*, do.; Music to the drama, *Jery und Bätely*, and to the melodrama, *Die Rache wartet*; 2 symphonies; Cantatas; Sonata for pianoforte; *Nahid und Omar*, a cycle of songs; Choruses and songs; Choral and organ book. Literary works: *Die Kunst des Gesangs* (Berlin, 1826); *Ueber Malerei in der Tonkunst* (ib., 1828); *Ueber die Geltung Händel'scher Sologesänge für unsere Zeit* (ib., 1829); *Die Lehre von der musikalischen Komposition* (Leipsic, 1837-45, 4 vols.); *Allegemeine Musiklehre* (ib., 1839, 9th edition, 1875, also an English translation); *Die alte Musiklehre im Streite mit unserer Zeit* (ib., 1841); *Die Musik des 19. Jahrhunderts und ihre Pflege* (ib., 1855); *Ludwig von Beethoven's Leben und Schaffen* (Berlin, 1858-59, 3d edition, 1875); *Gluck und die Oper* (ib., 1862); *Anleitung zum Vortrag Beethoven'scher Klavierwerke* (ib., 1863); *Erinnerungen aus meinem Leben* (ib., 1865); and many articles in musical journals.—*Allgem. d. Biogr.*, xx. 533; Mendel; Schilling; Riemann; Fétis.

MARXSEN, EDUARD, born at Nienstädten, near Altona, July 23, 1806, died at Altona, Nov. 18, 1888. Pupil of his father and of Casing in Hamburg, later of Seyfried and Bocklet in Vienna, and then settled in Hamburg as a teacher. Brahms and Deppe are the best known of his pupils. Works: Beethoven's Schatten, an orchestral composition; Symphonies and overtures for orchestra; Marches, variations, rondos, sonatas, and other pieces for pianoforte.—*Fétis*, vi. 13; Grove; Schilling.

MARZIALS, THEOPHILUS, born in Brussels, Dec. 21, 1850, still living, in London, 1889. Vocal composer, pupil in London of Malcolm Leonard Lawson; studied

also in Paris and Milan. He has been employed since 1870 in the British Museum, where he superintends the musical department of the library. Works—Songs: Twickenham Ferry; The Garland; Three Sailor Boys; Wait till you come to forty year; The Miller and the Maid; Ask nothing more; May Music; When my Jim comes home, etc. He is author also of a volume of poems.

MASANIELLO, Auber. See *Muette* de Portici.

MASANIELLO, ou le pêcheur napolitain, drame-lyrique in four acts, text by Moreau and Lafortelle, music by Carafa, first represented at the Opéra Comique, Paris, Dec. 27, 1827. Subject the same as that of Auber's *Muette* de Portici. The part of Masaniello was sung by Ponchard, that of Ruffino by Valère. Published by Breitkopf & Härtel (Leipsic). Other operas, same title, in German, text by Feind, music by Reinhold Keiser, Hamburg, 1706; in English, by Henry R. Bishop, London, 1825.—*Revue musicale*, ii. 543; Clément et Larousse, 440.

MASCHEK (Mašek), CAMILLO, born at Laybach, Carniola, July 11, 1831, died at Stainz, ib., June 29, 1859. Vocal composer, pupil of his father, then in Vienna of Staudigl in singing and of Titl in composition; was musical instructor in the family of Count Strachwitz at Schebetan, Moravia, in 1852-54, then succeeded his father as instructor in the public music school at Laybach. He endeavoured particularly to cultivate national music, and set many of the poems of the Slovenian poet Preschern. Works: Several masses; Requiem; 3 Tantum ergo; Offertory; German and Slovenian sacred songs; 60 secular songs.—Wurzbach.



MASCHEK (Mašek), PAUL, born at Zwikowecz, Bohemia, in 1761, died in Vienna, Nov. 22, 1826. Pianist, organist, and virtuoso on the harmonica; was musical instructor in the families of Counts Nádasdy and Nieszky in Hungary, and at Vienna, where he settled shortly after 1792, and was much in vogue as a teacher of the pianoforte. Works: *Waldruf der Wanderer*, opera; *Der Riesenkampf*, do.; *Solenn mass*; *Cantata*; 6 symphonies for orchestra; 6 pieces for 8 wind instruments; Sextets, quintets, and quartets for strings; 3 sonatas for pianoforte, flute or violin, and violoncello; 3 trios for do.; *Sonata* for pianoforte and violin; *Wiener Aufgebot*, sonata for pianoforte; *Marche de la bataille de Leipsick* for do.—Dlabacz; Fétis; Gassner; Wurzbach.

MASCHEK (Mašek), VINCENZ, born at Zwikowecz, Bohemia, April 5, 1755, died at Prague, Nov. 15, 1831. Virtuoso on the pianoforte and the harmonica, brother of Paul, pupil of his father, then of Dussek and of Segert; travelled with Count Wrtyby, and played in the principal cities of Germany and in Copenhagen. After his return he was appointed music director by the Bohemian Estates, and in 1794 at the Church of St. Nicholas. In 1802 he established a music trade. With his wife, who also was a distinguished pianist, he gave many grand concerts, and contributed much to the elevation of musical life in Prague. Works: *Der Ostindienfahrer*, opera, given in Prague; *Der Spiegelritter*, do., ib., 1794; *Böhmens Dankgefühl*, cantata to Archduke Charles, ib., 1796; *Cantata* for the wedding of Emperor Francis I., ib., 1808; 8 solemn masses; 34 motets; Symphonies for orchestra; Concerto for pianoforte, with orchestra; Concertino, for pianoforte (4 hands), with two flutes, 2 clarinets, 2 horns, and 2 bassoons; Quatuor concertant, for pianoforte, flute, violin, and violoncello; *Sonata* for pianoforte, and violin; Many sonatas, and other music for pianoforte; Collections of songs.—Dali-

bor (Prague, 1861), iv. No. 5; Dlabacz; Fétis; Wurzbach.

MASCOTTE, LA, opéra-comique in three acts, text by Clivot and Duru, music by Audran, first represented at the Bouffes Parisiens, Paris, Dec. 29, 1880. *La Mascotte* (Bettina) was sung by Mlle Montbazou; Pippo, by M. Morlet; and Rocco, by M. Lamy. It was first performed in New York, Sept. 28, 1881.—*Revue et Gaz. mus. de Paris* (1880), 421; *Le Ménestrel* (1880-81), 31; Clément et Larousse, 925.

MA SIGNORI, PERCHÈ TANTA QUESTIONE? See *Crispino e la Comare*.

MASK TRIO. See *Don Giovanni*.

MASNADIERI, I (The Brigands), Italian opera in four acts, text by Maffei, after Schiller's "Die Räuber," music by Verdi, first represented at Her Majesty's, London, July 22, 1847. Verdi himself conducted, and the cast included Jenny Lind, Lablache, Gardoni, Coletti, Bouché, Corelli, and Dalfiori. It was first represented in New York, June 2, 1860. Translated into French by Jules Ruelle, and performed at the Athénée, Paris, Feb. 3, 1870. Operas on the same subject in Italian: *I Briganti*, by Mercantante; Riccardo Moor, text by Piave, music by Gallo, Naples, December, 1843; in German, *Die Räuber*, in three acts, by Löschingner, Pesth, December, 1843.—Clément et Larousse, 441, 777; *Athenæum* (1847), 795.

MASON, LOWELL, born, of American parentage, at Medfield, Massachusetts, Jan. 8, 1792, died at Orange, New Jersey, Aug. 11, 1872. Self-taught in music; took charge of the church choir at Medfield when sixteen years old. In 1812-27 he resided in Savannah, Georgia, as clerk in a bank, at the same time teaching and conducting. In 1827 he removed to Boston, and became president of the Handel and Haydn Society. An advocate



of the Pestalozzian system, he established classes in it, and was granted in 1828 the privilege of teaching it in the public schools of Boston. In 1832 he established, with George James Webb, the Boston Academy of Music, and in 1835 received the degree of Mus. Doc. from the New York University. He visited Europe in 1837 to make himself acquainted with didactic methods, especially in Germany, and published his impressions under the title "Musical Letters from Abroad" (New York, 1853). He edited and compiled many collections of music, which had an enormous sale and brought him a fortune. His last days were spent at Orange, New Jersey. Works: Boston Handel and Haydn Collection of Church Music (1822); Juvenile Psalmist (1829); Juvenile Lyre (1830); Sabbath School Songs (1836); Boston Academy Collection of Church Music (1836); Lyra Sacra (1837); Boston Anthem Book (1839); The Psalter (1845); Cantica Laudis (1850); New Carmina Sacra (1852); The Song Garden (1866), and many others.

MASON, WILLIAM, born, of American parentage, in Boston, Massachusetts, Jan. 24, 1829, still living, 1889. Pianist, son of Lowell Mason, pupil in Boston on the pianoforte of Henry Schmidt; went to Germany in 1849, and studied in Leipsic the pianoforte under Moscheles, harmony under Moritz Hauptmann, and instrumentation under E. F. Richter, in Prague the pianoforte under Alexander Dreyschock, and at Weimar in 1853-54 under Liszt. He played in public with success in Prague, Frankfort, and Weimar, and in 1853 in London at a concert of the Harmonic Union Society, the orchestra being conducted by Sir Julius Benedict. In 1854 he returned to America, and soon after played in Boston, New York, Chicago, and other cities. In 1855-56 he established in New York, in connection with Carl Bergmann, Theodore Thomas, J. Mosenthal, and George Matzka, a series of classical soirées at which the instrumental works of Haydn, Mozart, Schumann, and

others were given. Bergmann's place was afterwards taken by F. Bergner and the concerts were continued until 1868, acquiring a wide reputation as the Mason and Thomas Soirées of Chamber Music. During the last thirty years Mr. Mason has taught the pianoforte, and many of his pupils have attained eminence. In 1872 he received from Yale College the honorary degree of Doctor of Music. He resides at present in Orange, N. J. His compositions are classical in style and are characterized by clear form and refined treatment. Works: Deux Romances sans paroles, op. 1, 1845; Impromptu, op. 3, 1851; Silver Spring, op. 6, 1856; Ballade in B major, op. 12, 1863; Deux Humoresques de Bal, op. 23, 1866; Rêverie Poétique, op. 24, 1868; Teacher and Pupil: Eight Duos for four hands, op. 26, 1869; Prelude in A minor, op. 30, 1870; Romance Étude, op. 32, 1871; Three Characteristic sketches, op. 35, 1876; Toccata, op. 37, 1882; Serenata, for pianoforte and violoncello, op. 39, 1882; Minuet, op. 43, 1882. Didactic Works: A Method for the Pianoforte, by Wm. Mason and E. S. Hoadley (Boston, 1867); System for Beginners in the Art of playing upon the Pianoforte, by the same authors (Boston, 1871); Mason's Pianoforte Technique (Boston, 1878).

MASSANI, TIBURCIO, born at Cremona in the 16th century, died in Rome after 1605. Contrapuntist, was maestro di cappella at S. M. del Popolo, Rome; then in the service of the Emperor Rudolf II. in Prague (1580), and afterwards lived again in Rome. Works: Masses for 5-6 voices (1578); do. for 8 voices (1600); Lamentations for 5 voices (1599); 2 books of madrigals for 4 voices (1569, 1573); 4 do. for 5 voices (1571-94); Sacri modulorum concentus, for 6-12 voices; Vesper psalmus and Magnificat (1576); 4 books of motets for 5 voices (1576-94); 1 book of do. for 4 voices (1580); Motets for 7 voices (1607); Psalms for 6 voices (1578).—Fétis; Riemann.

MASSART, LAMBERT JOSEPH, born at Liège, July 19, 1811, still living, 1889.

Violinist, pupil of Rodolphe Kreutzer in Paris, where he became professor of violin at the Conservatoire in 1843. Henri Wienawski was one of his pupils. He appeared a few times at the Concerts Spirituels, but devoted himself chiefly to teaching. He received L. of Honour. Works: Fantasia on Malibran's "Le réveil du beau jour;" Transcription of *Soirées musicales* by Rossini; Other violin music. His wife, Louise Aglaé, born (Masson) in Paris, June 10, 1827, is an excellent pianist, and since 1875 instructor at the Conservatoire.—Fétis; do., *Supplément*, ii. 178; Mendel, *Ergänz.*, 264; Riemann.

MASSÉ (FÉLIX MARIE), called VIC-



TOR, born at Lorient (Morbihan), France, March 7, 1822, died in Paris, July 4-5, 1884. Dramatic composer, pupil from 1834 at the Paris Conservatoire of Halévy. After taking first prizes in piano-forte, harmony,

and fugue, he won the prix de Rome in 1844 for his cantata *Le renégat*, which was given three times at the Opéra, February, 1845. In Rome, where he stayed two years, he brought out a *Messe solennelle* at S. Luigi de' Francesi, May 1, 1846. After travelling through Italy and Germany he returned to Paris, and brought out his first opera, *La chanteuse voilée*, at the Opéra Comique, Nov. 26, 1850. After the extraordinary success of *Les noces de Jeannette* (1853) he wrote several operas, which, although well received at first, did not keep the stage. In 1860 he was made chorus-master at the Opéra, and in 1866 succeeded Leborne as professor of counterpoint at the Conservatoire. On June 20, 1872, he was elected to the Institut to fill Auber's seat. Almost his last work was putting Offenbach's posthumous *Les contes d'Hoffmann* into shape for performance. Works—*I.*

*Operas: La favorita e la schiava* (envoi de Rome, not performed); *La chanteuse voilée*, one act, Paris, Opéra Comique, Nov. 26, 1850; *Galatée*, two acts, ib., April 14, 1852; *Les noces de Jeannette*, one act, ib., Feb. 4, 1853; *La fiancée du diable*, three acts, ib., June 5, 1855; *Miss Fauvette*, one act, ib., Feb. 13, 1855; *Les saisons*, three acts, ib., Dec. 22, 1855 (remodelled, June 15, 1856); *La reine Topaze*, three acts, Théâtre Lyrique, Dec. 27, 1856; *Le cousin de Marivaux*, one act, Baden-Baden, August, 1857; *Les chaises à porteurs*, one act, Paris, Opéra Comique, April 28, 1858; *La fée Carabosse*, three acts, Théâtre Lyrique, Feb. 28, 1859; *La mule de Pedro*, two acts, Opéra, March 6, 1863; *Fior d'Aliza*, 4 acts, Opéra Comique, Feb. 5, 1866; *Le fils du brigadier*, three acts, ib., Feb. 25, 1867; *Paul et Virginie*, three acts, Théâtre Lyrique, Nov. 15, 1876; *Une nuit de Cléopâtre*, Opéra Comique, 1877; *Le prix de famille*, not performed; *La trouvaille*, one act, do.; *Les enfants de Perrette*, one act, do.; *Une loi somptuaire*, two acts, do.; *La petite sœur d'Achille*, one act, do.; Chorus and an air for two comedies, Baden-Baden, September, 1861.

II. *Cantatas, etc.: Le renégat de Tanger* (prix de Rome), Paris, Opéra, 1845; *Messe solennelle*, Rome, 1846; *Cantata*, Paris, Opéra, Oct. 28, 1852; Songs from Victor Hugo's *Orientales*; *Chants bretons*; *Chants du soir*; *Chants d'autrefois*.—Fétis; do., *Supplément*; Riemann.

MASSENET, JULES (ÉMILE FRÉDÉ-



RIC), born at Montand, near Saint-Étienne (Loire), May 12, 1842, still living, 1889. Dramatic composer, pupil at the Paris Conservatoire; won first prize for piano-forte in 1859, second prize for fugue in 1862,

first prize for fugue and prix de Rome in 1863. He studied under Ambroise Thomas,

through whose influence his *La grand-tante* was given at the Opéra Comique on his return from Italy. He attracted general attention by some clever orchestral suites, but it was after the Franco-Prussian War that his reputation was consolidated by his *Don César de Bazan* (1872). This, and still more his oratorio *Marie Magdeleine* (1873), placed him in the first rank of contemporary French composers. Works—*I. Dramatic*: *La grand-tante*, one act, Paris, Opéra Comique, April 3, 1867; *La coupe du roi de Thulé*, written for the concours at the Opéra in 1867, but not given, now destroyed; *Paix et Liberté*, scenic cantata, Théâtre Lyrique, Aug. 15, 1867; *Méduse*, three acts, written in 1868, not given; *Don César de Bazan*, three acts, Opéra Comique, Nov. 30, 1872; *Les Érynnies*, antique tragedy in two parts, Odéon, Jan. 6, 1873, and enlarged, Théâtre Lyrique, May 15, 1876; *L'adorable Bel-Boul*, one act, Cercle de l'Union Artistique, 1874; *Bérangère et Anatole*, one act, *ib.*, February, 1876; one number for Déroulède's *L'Hetman*, Odéon, Feb. 2, 1877; *Le roi de Lahore*, five acts, Opéra, April 27, 1877; *Hérodiade*, five acts, Brussels, Théâtre de la Monnaie, 1881; *Manon Lescaut*, three acts, Paris, Opéra Comique, Jan. 19, 1884; Music to Sardou's *Théodora*, Théâtre de la Porte Saint-Martin, 1884; *Le Cid*, five acts, Opéra, Dec. 1, 1885; Robert de France, unfinished; *Les Girondins*, *do.*; *Esclarmonde*, five acts, Opéra Comique, May 15, 1889.

*II. Cantatas, etc.*: *Mademoiselle de Montpensier*, 1862; *David Rizzio*, Conservatoire, 1863; *Marie Magdeleine*, sacred drama, three acts, Odéon, April 11, 1873; *Ève*, mystery in three parts, Société de l'Harmonie Sacrée, March 18, 1875; *La Vierge*, sacred legend in four scenes, not performed; *Narcisse*, antique idyl, Feb. 14, 1878.

*III. Orchestral*: 1st suite for orchestra, op. 13; *Sœnes hongroises*, 2d *do.*; Overture, entr'acte, and melodramatic music for *Les Érynnies*, 3d *do.*; *Sœnes pittoresques*, 4th *do.*; *Sœnes dramatiques*, after Shake-

spere, 5th *do.*; Concert overture; Overture to *Phèdre*; Lamento, to the memory of Georges Bizet; Sarabande espagnole, for small orchestra; *Pompeïa*, symphonic fantasy; Introduction and variations, for 2 violins, viola, violoncello, double-bass, flute, oboe, clarinet, horn, and bassoon.

*IV. For pianoforte*: *Scènes de bal*, suite; Improvisations, 20 pieces in 3 books, of which only the first is published; *Le roman d'Arlequin*, children's pantomime.

*V. Songs, etc.*: *Poème du souvenir*, cyclus of songs; *Poème d'avril*, *do.*; *Poème pastoral*, *do.*; *Poème d'octobre*, *do.*; *Poème d'hi-*

*J. Massenet*

*ver*, *do.*; *Poème d'amour*, *do.*; Chanson de David Rizzio; and several other songs.—*Fétis*, Supplément; Riemann.

MA TANTE AURORE, ou le roman impromptu, opéra-comique in three acts, text



Jean Blaise Martin.

by Longchamps, music by Boieldieu, first represented at the Théâtre Feydeau, Paris, Jan. 13, 1803. Tante Aurore is a romantic old maid who will not allow her niece to marry any but a hero proved by a thousand

adventures. Martin won a triumph in the part of Frontin. The other characters were sung by Gavaudan, M<sup>me</sup> Saint-Aubin, and M<sup>me</sup> Gonthier, the last in the title-rôle. This opera, which followed the *Calife*, showed a marked advance in style and placed Boieldieu among the first composers of France. Its renown occasioned several imitations. It was first performed in Berlin, April 1, 1807.—Pougin, Boieldieu, 67; Allgem. mus. Zeitg., ix, 414.

MATHIAS, GEORGES (AMÉDÉE SAINT-CLAIR), born in Paris, Oct. 14, 1826, still living, 1889. Pianist, pupil of Chopin and Kalkbrenner, and in composition of Savard, Bazin, Halévy, and Barbereau at the Conservatoire; became professor of pianoforte there in 1862. L. of Honour, 1872. Works: Symphony for orchestra, op. 22; Overtures to Hamlet, op. 23, and to *Mazepa*, op. 55; 2 concertos for pianoforte, op. 21 and 56; 6 trios for do. and strings; 5 morceaux symphoniques for do.; Sonatas, études, and other pianoforte music for 2 and 4 hands.—Fétis, Supplément, ii, 185; Mendel, Ergänzt., 265; Riemann, 559.

MATHEU, ÉMILE, born at Lille, Oct. 16, 1844, died in Paris, August, 1883. Dramatic composer, pupil at the Conservatoire, Brussels, of Dupont on the pianoforte and of Fétis in counterpoint; won the first prize for harmony in 1861 and for pianoforte in 1863, and settled at Louvain, where he became professor at the Academy and director of the Music Society. Still competing at that period for the prix de Rome, he won the second prize in 1869 and 1871, and lacked only one vote for the first in 1873, when he removed to Brussels. Works—Operas: L'échange, given at Liège, 1863; Georges Dandin, Brussels, 1876; La Bernoise, ib., 1880. Les fumeurs de Kiff, ballet, ib., 1876; Torquato Tasso's dood, Flemish cantata; Songs.—Fétis, Supplément, ii, 186.

MATHO, JEAN BAPTISTE, born in a village of Brittany in 1660, died at Versailles in 1746. Dramatic composer; en-

tered the royal chapel in 1684 as a tenor singer, and was afterwards appointed maître de musique to the children of France. Works: Philémon et Baucis, given at Châteaugay, 1703; Le prince de Catay, divertissement, ib., 1704; La tarantole, comédie-ballet, ib., 1705; *Arion*, lyric tragedy, Paris, Académie Royale de Musique, 1714.—Fétis; do., Supplément, ii, 23.

MATILDA DI CIABRANO, ossia Corrado cuor di ferro, Italian opera semi-seria, in two acts, text by Ferretti, music by Rossini, first represented at the Teatro Apollo, Rome, Feb. 25, 1821, with great success. The cast included M<sup>me</sup> Caterina Liparini, M<sup>me</sup> Aunetta Parlamagni, Sig. Fusconi, Fioravante, Moneada, Ambrosi, and Parlamagni. After the first representation Rossini's followers and the partisans of the old school disputed and fought near the theatre. Paganini conducted the orchestra for the first three performances. It is the only one of Rossini's operas in which the chief woman's part is written for a high soprano. Corradino, a military chieftain, has an aversion to women and forbids them to enter his castle. Matilda, the orphan daughter of a beloved fellow-officer, gains admission and softens his heart. It was first represented in London at the King's Theatre, July 3, 1823; in Paris, Oct. 15, 1829; revived in London, April 18, 1854; and sung in New York, Feb. 10, 1857. M<sup>me</sup> Bosio achieved great success in this opera.—Clément et Larousse, 441; Edwards, Rossini, 225; Eseudier, Rossini, 156; Ebers, Seven Years of the King's Theatre, 193; Berliner mus. Zeitg., vii, 197; Athenæum (1854), 499; Harmonicon (1823), 115.

MATIN, LE, symphony in D, by Haydn, composed in Eisenstadt about 1761. Published by Breitkopf & Härtel (Leipzig, 1766).—Pohl, Haydn, i, 229, 284; ii, 261.

MATRIMONIO PER RAGGIRO, IL (Le mariage par ruse), Italian opera buffa, by Cimarosa, first represented in Rome, in 1779. Published by Simrock (Bonn). Same title, Italian opera by Piccini, Genoa, 1793.

## MATRIMONIO

**MATRIMONIO SEGRETO, IL** (The Secret Marriage), Italian opera buffa in two acts, text by Bertatti, music by Cimarosa, first represented in Vienna in 1792. The libretto is founded on the French operetta, "Sophie, ou le mariage caché" (adapted from Garrick and Coleman's "Clandestine Marriage"), text by Mme Riccoboni, music by Kohaut, first represented at the Italiens, Paris, June 4, 1768. Geronimo, a rich



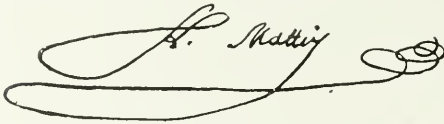
Maria Felicità Malibran.

merchant, has a clerk, Paolino, who has secretly married Carolina, the merchant's youngest daughter. Conte Robinson, who has come to ask the hand of Elisetta, the elder daughter, likes Carolina best and proposes to relinquish half the dowry if he may marry her. The situation is further complicated by the love of Fidalma, aunt of the girls, for Paolino. Paolino and Carolina finally are forced to declare their marriage, Robinson returns to Elisetta, and Geronimo, through the intercession of Fi-

dalma, pardons all. The success of the *Matrimonio segreto* was extraordinary, and the Emperor Leopold, who was present at its second performance, gave the singers a banquet at its close, after which he had the entire opera repeated. The opera was first given in Paris, May 10, 1801, and at the King's Theatre, London, Jan. 25, 1803, and again in 1829, when Mme Malibran sang the part of Fidalma, which became one of her favourite rôles. This work was given simultaneously at Covent Garden and at Her Majesty's, June 14, 1849, with the following casts: Covent Garden: Carolina, Mme Persiani; Elisetta, Mme Grisi; Fidalma, Mlle d'Angri; Paolino, Signor Mario; Robinson, Signor Tamburini; Geronimo, Signor Ronconi. Her Majesty's: Carolina, Mlle Parodi; Elisetta, Mme Giuliani; Fidalma, Mlle Alboni; Paolino, Signor Calzolari; Robinson, Signor F. Lablache; Geronimo, Signor Lablache. Adelaide Kemble (Mrs. Sartoris) and Mme Vestris achieved great success in this opera. It was revived at the Lyceum, London, in February, 1871; and at Covent Garden, with a new translation by W. Grist, Dec. 13, 1877. It was first given in New York, Jan. 4, 1834, with Ravaglia, De Rosa, Bordogni, Margozzi, and Clementina Fanti. This opera was revived in Vienna, as *Die heimliche Ehe*, with recitatives by J. N. Fuchs, March 15, 1884. Arrangement for the pianoforte, published by Simrock (Bonn); by Peters (Leipsic, between 1868-73).—Clément et Larousse, 443; Fétis, ii. 304; Edwards, *Hist. Opera*, ii. 96; Hogarth, ii. 167; Berliner *mus. Zeitg.*, vii. 199; *Athenæum* (1829), 461; (1849), 651; (1871), i. 215.

**MATROSE, DER** (The Sailor), overture and song for the play of, by Spohr, first performed in Cassel, Dec. 21, 1838. Published without opus number, by Schott (Mainz). The song, with accompaniment for the pianoforte for four hands arranged by Spohr, was published by Paul (Dresden).—Spohr, *Autobiography*, ii. 213; *Allgem. mus. Zeitg.*, xli. 140.

MATTEI, Abbate STANISLAO, born in Bologna, Feb. 10, 1750, died there, May 17, 1825. Pupil of Padre Martini, whose confessor he became, after taking holy orders; he cared for him tenderly during his last years, and received his books and papers, but never ventured to continue his unfinished History of Music. From 1770 he was Martini's deputy, and succeeded him as maestro di cappella of San Francesco. When the monasteries were suppressed, in 1798, he began to teach composition; later he was appointed maestro di cappella of San Petronio; and from the foundation of the Liceo, in 1804, he was its professor of counterpoint. Among his pupils were Rossini, Donizetti, Morlacchi, Palmerini, Corticelli, and Pilotti. He was thoroughly familiar with the traditions of the Italian school of composition, but his method of instruction was wanting in clearness. Works: *Pratice d' accompagnamento sopra bassi numerati* (Bologna, 1825-30, 3 parts); *Il Librajo*, intermezzo, and a *Passion Oratorio*, both lost; *Masses*, *graduals*, *psalms*, *hymns*, *motets*, *offertories*, and other music in



manuscript, mostly in the libraries of San Giorgio and the Minorite Convent of Bologna.—Canuti, *Vita di Stanislao Mattei* (Bologna, 1829); Fétis; *do.*, *Supplément*, ii. 187; Mendel, *Ergänz.*, 266; Schilling; *Osservazioni sulla vita di Stanislao Mattei scritta dall' avvocato Filippo Canuti* (Reggio, 1830).

MATTEI, TITO, born in Campobasso, May 24, 1841, still living, 1889. Pianist, pupil of Thalberg, Raimondi, Parisi, Conti, and Ruta in Naples; appeared in Paris in 1853, then in London; made successful professional tours in Germany, France, and Italy; settled in London, where he is now conductor at Her Majesty's Theatre. Works:

*Maria di Gand*, a lyric drama, London, 1877; *The Grand Duke*, comic opera, *ib.*, 1888; *Le tourbillon*, a waltz, and about 50 other compositions for pianoforte; *Some Italian melodies*, and *English songs*.—Fétis, *Supplément*, ii. 187; Mendel, *Ergänz.*, 267.

MATTEIS, NICOLA, Italian violinist of the 17th century; went to England about 1672. He is spoken of in the highest terms in Evelyn's Diary. He prospered exceedingly and lived so luxuriously that he brought on diseases that ended his life. Works: *Arie*, *Preludij*, *Alemande*, *Sarabande*, etc., *per il violino*. *Libro Primo*; *Altre Arie*. *Libro Secondo*; *Ayres for the Violin*. *The Third and Fourth Books*; *Ode on St. Cecilia's Day* in 1696; a song in the collection, *12 New Songs* (1699). He was author also of *The False Consonances of Musick*, or, *Instructions for playing a true Base upon the Guitarre*, etc. His son Nicola (died, 1749) was also a good violinist, lived for a long time in Vienna, afterwards at Shrewsbury, where Burney was his pupil.—Grove; Burney, *Hist.*, iii. 513; North, *Memoirs of Musick*, 122; Mendel, *Ergänz.*, 267; Fétis, vi. 27; Gerber, iii. 358; Schilling, iv. 596.

MATTHAY, TOBIAS A., born at Clapham (London), Feb. 19, 1858, still living, 1889. Pianist, pupil of Dorrell and W. Macfarren, and in composition of Sterndale Bennett, Sullivan, and Prout, at the Royal Academy of Music, where he afterwards served as sub-professor of harmony and pianoforte, and in 1880 was placed on the staff as assistant professor, in 1885 as full professor. Works: 4 concert overtures, and other works for orchestra; Concert piece for pianoforte, with orchestra; *Scena* for contralto, *do.*; A Pamphlet, for violin and pianoforte; Other chamber music, and many pianoforte pieces; Part-songs, and songs.

MATTHESON, JOHANN, born in Hamburg, Sept. 28, 1681, died there, April 17, 1764. Dramatic and church composer, and distinguished writer on music; played the



organ and the harpsichord, sang and composed, when only nine years old; pupil of

Brunnmüller, Prätorius, and Kellner. Sang in opera in his native town in 1690–1705, acting also as composer, director, and accompanist; was a friend of Handel, during the latter's sojourn in Hamburg; became tutor to the son of the English envoy in 1704, and secretary of legation in 1706; was canon and cantor of the cathedral from 1715 till 1728, when deafness obliged him to resign; was appointed court Kapellmeister by the Duke of Holstein in 1719. Works—Operas: *Die Plejaden*, given in Hamburg, 1699; *Porsenna*, Victor (with others), *Der Tod des grossen Pan*, *ib.*, 1702; *Cleopatra*, *ib.*, 1704; *Le retour de l'age d'or*, Brunswick, 1705; *Boris*, Hamburg, 1710; *Henrico IV.*, *rè di Castiglia*, *ib.*, 1711; *Prologo per il rè Lodovico XV.*, 1715; 24 oratorios; Sonatas for flute and violin; *Epidium*, funeral music for Charles XII. of Sweden; Mass, and other church music. He was author also of many didactic and polemic writings, biographical articles and notices, and a *Life of Handel* (1761).—*Allgem. d. Biogr.*, xx. 621; *Mattheson*, *Ehrenpforte*, 187; *Riehl*, *Mus. Charakterköpfe*, i. 37; *Samml. mus. Vorträge*, i. 213; *Fétis*; *Schilling*.

MATTHISON-HANSEN. See *Hansen*.

MATTIOLI, Padre ANDREA, born at Faenza about 1617, died at Mantua after 1671. Dramatic and church composer; was choirmaster in the Cathedral of Imola, and afterwards became canon and maestro di cappella to the Duke of Mantua. Works—Operas: *L' esilio d' amore*, Ferrara, 1650; *Il ratto di Cefalo*, *ib.*, 1651; *Didone*, Bologna, 1656; *Perseo*, Venice, 1665; *Gli sforzi del desiderio*, Ferrara, 1666; *La palma d' amore*, cantata, *ib.*, 1666; *Inni*



sacri concertati (Venice, 1646); *Salmi a otto voci* (*ib.*, 1641).—*Fétis*.

MAURER, LUDWIG WILHELM, born at Potsdam, Aug. 8, 1789, died in St. Petersburg, Oct. 25, 1878. Virtuoso on the violin, pupil of Haak; played publicly at the age of thirteen in Berlin, and was attached to the royal orchestra. On its dissolution after the battle of Jena, in 1806, he set out on a concert tour to Russia; at Riga he made the acquaintance of Rodé and Baillot, and was much influenced especially by the former's advice. His concerts at St. Petersburg rapidly extended his reputation. In Moscow he obtained through Baillot's influence the place of Kapellmeister to Chancellor Wsowologsky, and followed him to the confines of Siberia when the French invaded Russia. After visiting Berlin and Paris, in 1818, he became Concertmeister at Hanover, returned to St. Petersburg in 1832, and after another tour, in 1845, settled in Dresden. Later he returned to Russia. Works—Operas: *Alonzo*, *Der entdeckte Diebstahl*, *Der neue Paris*, of which only the overtures have been published. *Symphonie concertante* for four violins with orchestra, *op.* 55; *do.* for two violins, with *do.*, *op.* 56; *Variations*, for *do.*, *op.* 30; 8 concertos, 2 concertinos, 2 fantasies, 10 airs variés, for violin and orchestra; *Airs variés*, with quartet; *Quartets* for strings, *op.* 17, 28; *Duos concertants* for violins, *op.* 61; German songs, with pianoforte.—*Allgem. d. Biogr.*, xx. 707; *Fétis*; *Riemann*; *Schilling*; *Wasielewski*, *Die Violine*, 317.

MAURERFREUDE, DIE, short cantata for tenor with final chorus, by Mozart, composed April 20, and first sung at the Free Masons' Lodge, Vienna, April 24, 1785. *Allegro*, *Andante*, *Presto*, *Molto Allegro*. Published first in Vienna. *Breitkopf & Härtel*, *Mozart Werke*, Serie 4, No. 2 (Leipsic, 1882).—*Jahn*, *Mozart*, iii. 411; *Köchel*, *Verzeichniss*, No. 471; *Upton*, *Standard Cantatas*, 276.

MAURERISCHE TRAUERMUSIK (Masonic Funeral Music), for orchestra, on the

death of the brothers Mecklenburg and Eszterházy, by Mozart, op. 114, composed in Vienna in July, 1785. It is a beautiful composition, an Adagio movement, based on a catus firmus. The autograph is owned by Julius André, of Frankfurt, its first publisher. Breitkopf & Härtel, Mozart Werke, Serie 10, No. 12 (Leipsic, 1881).—Köchel, Verzeichniss, No. 477; Jahn, Mozart, iii. 416; Gehring, Mozart, 106; Hanslick, Concertwesen in Wien, ii. 204.

**MAXANT, JOHANN NEPOMUK ALBERT**, born at Diviez, Bohemia, March 22, 1750, died at Friedberg, ib., Dec. 19, 1838. Organist and church composer, pupil of Rokos; served as organist in several monasteries of Upper and Nether Austria, and in 1776 became choirmaster at Friedberg, near Hohenfurt. Among his pupils there was Simon Sechter. Works: Mass for the Academicians at Linz; 18 other masses; 6 motets; 6 Requiems; 42 arias; Preludes and other music for organ; Sonatas and variations for pianoforte.—Dlabacz; Gassner; Mendel; Wurzbach.

**MAXIMILIEN ROBESPIERRE**, overture for orchestra, to the tragedy of the same title by R. Griepenkerl, by Henry Charles Litoff, op. 55. It was given by the New York Philharmonic Society in the season of 1850-51. Published by Meyer (Brunswick, 1851).

**MAY DAY**, cantata, music by George Alexander Macfarren, first performed at the Bradford (England) Festival, Sept. 4, 1856. Sung in London by the New Musical Society, Jan. 26, 1859.—Athenæum (1856), 1122; (1859), i. 157.

**MAYER, CHARLES**, born at Königsberg, March 21, 1799, died in Dresden, July 2, 1862. Pianist, pupil of Field in St. Petersburg; accompanied his father to Paris on a concert tour in 1814; lived in St. Petersburg as teacher in 1819-50, forming as many as eight hundred pupils; travelled in 1845 in Austria, Sweden, and Germany; settled at Dresden in 1850. Works: Grand concerto, with orchestra, op. 70; Concerto

symphonique, do., op. 89; Grand rondo brillant, do., op. 28; 3 Allegro de concert, do.; Grandes variations, do.; Fantasias; Variations; Études; Nocturnes; Caprices, etc.—Allgem. d. Biogr., xxi. 88; Mendel; Fétis; Riemann; Schilling; Weitzmann, Geschichte des Clavierspiels, 93.



**MAY QUEEN, THE**, pastoral cantata, text by Chorley, music by William Sterndale Bennett, op. 39, first performed at the Leeds (England) Festival, Sept. 8, 1858. Characters represented: The May Queen (S.), Mme Novello; The Queen (A.), Miss Lascelles; The Lover (T.), Mr. Sims Reeves; Robin Hood (B.), Mr. Weiss. The overture had been previously performed under the title of Marie du Bois. The cantata was first sung in London in 1859; in New York, Nov. 29, 1864. It was represented with scenery at the Crystal Palace, London, Oct. 18, 1883.—Athenæum (1858), 11; (1859), 338; (1871), ii. 504; Upton, Standard Cantatas, 64.

**MAYR (Mayer), (JOHANN) SIMON**, born at Mendorf, Bavaria, June 14, 1763, died at Bergamo, Dec. 2, 1845. Dramatic composer, son and pupil of a village organist, he took up music again after completing his education at the Jesuit Seminary and the University of Ingolstadt. His patron, Baron Thomas de Bessus, took him to Switzerland and thence to Bergamo, where he received insufficient instruction from Carlo Lenzi. Another patron, Count Pesenti, sent him to Venice to study under Bertoni, and on this patron's death he was advised by Piccini to write operas, in which he was so successful that he produced more than seventy in 1794-1814. He was appointed maestro di cappella of S. M. Maggiore in Bergamo in 1802, and director of the musical institute of Bergamo,

at its foundation in 1805. He was so attached to Bergamo that he refused the most flattering invitations to leave it, but made a visit to Bavaria in 1838. In Bergamo he founded two charitable institutions, the Scuola Caritatevole di Musica and the Pio Istituto Musicale. For some years before his death he was blind. A monument was erected to him in 1852 in Bergamo, and in 1875 his remains and those of his pupil Donizetti were removed to S. M. Maggiore there. Though a German by birth, he was thoroughly Italian as a composer, and his works are the type of the dramatic compositions of his time. His operas were performed in the principal cities of Italy. He is said to have introduced the crescendo of the orchestra, often attributed to Rossini. Works—Operas: Saffo, ossia I riti d' Apollo Leucadio, 1794; Lodoiska, 1796; Un pazzo ne fa cento, Telemacco, Il segreto, L' intrigo delle lettere, 1797; Avviso ai maritati, Lauso e Lidia, Adriano in Siria, Che originali, 1798; L' amor ingegnoso, L' ubbidienza per astuzia, Adelaide di Guesclino, L' avaro, Sabino e Carlotta, L' accademia di musica, 1799; Lodoiska (with new music), Gli Sciti, La locandiera, Il carretto del venditor d' aceto, L' equivoco, L' imbroglione ed il castigamatti, 1800; Ginevra di Scozia, Le due giornate, I virtuosi, Argene, 1801; I misteri Eleusini, 1802; Ereole in Lidia, I fiuti rivali, Alfonso e Cora, 1803; Amor non ha ritegno, Elisa, L' eroe delle Indie, 1804; Eraklo ed Emma, Di locanda in locanda, L' amor conjugale, La roccia di Frauenstein, 1805; Gli Americani, Ifigenia in Aulide, Il picciol compositore di musica, 1806; Adelsia ed Aleramo, Le due giornate (with new music); Ne l' un ne l' altro, Belle ciarle e tristi fatti, 1807; I Cherusci, Il vero originale, 1808; Il ritorno d' Ulisse, 1809; Il Raoul di Crequi, Amore non soffre opposizione, 1810; Ifigenia in Aulide (with new music), Il disertore, ossia l'amore filiale, 1811; *Midea* in Corinto, 1813; Tamerlano, 1813; Le due duchesse, Rosa bianca e rosa rossa,

Atar, 1814; Cori, 1815; Elena e Costantino, 1816; Meimone e Zemira, 1817; Lannassa, 1818; Le Danaidi, 1819; Inno a Pallade, 1820; Alfredo il Grande, 1821; Fedra, 1822; Demetrio, 1824. Oratorios: Jacob a Labano fugiens, Venice, 1791; Sisura, ib., 1793; Tobiea matrimonium, ib., 1794; Davide, ib., 1795; La Passione, Forli, 1794; Il sacrificio di Jefte, ib., 1795; Samuele, Bergamo, 1821; San Luigi Gonzaga, ib., 1822; Atalia, Naples, 1822. 17 solemn masses, with orchestra; 4 Requiems; 25 psalms; Vespers with orchestra; All the psalms, for 4-5 voices, with organ; Stabat Mater; 6 Miserere; 3 Benedictus; Several cantatas for special occasions; About 12 cantatas for voices only; Some instrumental music; Musical treatises; Biographical notices of Haydn and Antonio Capuzzi.—Allgem. d. Biogr., xxi. 146; Allgem. mus. Zeitg., xlvi. 113; Fétis, do., Supplément, ii. 189; Per il settantesimo ottavo natalizio del celebre maestro Gio. Simone Mayr (Bergamo, 1841); Donizetti Mayr, notizie e documenti (ib., 1875); Finazzi, Il maestro Giovanni Simone Mayr, orazione (ib., 1875); Mendel; Schilling; Harmonicon (1826), 133. MAYRBERGER, KARL, born in Vienna, June 9, 1828, died at Presburg, Sept. 23, 1881. Dramatic composer, pupil of Preyer; became professor at a government institution, and in 1864 Kapellmeister of the cathedral at Presburg. Works: Melusina, opera, given at Presburg, 1876; Die Einführung der Prinzessin Europa, burlesque opera, 1868; Music to Oehlshläger's drama Yrsa; Choruses for male voices, and songs.—Fétis, Supplément, ii. 191; Riemann.

MAYSÉDER, JOSEPH, born in Vienna, Oct. 26, 1789, died there, Nov. 21, 1863. Virtuoso on the violin, pupil of Suche and Wrantitzky, and influenced by Schuppanzigh, in whose quartets he played second violin. He gave his first concerts in 1800, and studied pianoforte and composition under Emanuel Förster in 1802; became solo violin in the court theatres in 1810, and in the court orchestra in 1816, in-

perial chamber virtuoso in 1835, and for many years played in St. Stephen's Cathedral. In 1811 he received the large gold *Salvator* medal from the municipality of Vienna, in 1817 the freedom of the city, and in 1862 the Order of Franz Joseph. He was a virtuoso of the highest rank and had many pupils. Works: 3 violin concertos, 2 concertinos, 6 polonaises, 4 rondos, 20 books of variations, 7 string quartets, 3 quintets, 4 pianoforte trios, 3 sonatas, 3 divertissements, 1 fantasia for pianoforte and violin, 1 trio for violin, harp, and horn, 2 pot-pourris, 1 book of violin studies, and 3 duets for two violins; and, unpublished, a concert overture, a quartet, 2 quintets, and a mass.—*Allgem. d. Biogr.*, xxi. 149; *Revisionsen und Mittheilungen über Theater*, etc. (Vienna, 1861), vii. No 50; (1863), ix. 801; Wurzbach, xvii. 195; *Fétis*; Schilling; Wasielewski, *Die Violine*, 344; Hart, *The Violin*, 414; Dubourg, *The Violin*, 247.

MAZAS, JACQUES FÉRÉOL, born in Béziers, Sept. 23, 1782, died in 1849. Virtuoso on the violin, pupil of Baillet at the Paris Conservatoire in 1802-5; won the first prize in 1805, appeared in concerts at the Orléon, and was a member of the orchestra at the Italian Opera. He travelled in Spain, England, Belgium, Italy, Germany, and Russia in 1811-29; was in Paris in 1829-31, part of the time as first violin at the Palais Royal; was later teacher and music director at Orléans, and in 1837 became director of the music school at Cambrai, but resigned in 1841, and after that seems to have lived in retirement. Works—Operas: *Corinne au Capitole*; *Le kiosque*; *Mustapha*. Concerto; *Fantaisies*, etc., for violin, with orchestra; Quartets, trios, and duets for strings; Method for violin; do. for viola.—*Fétis*; *Riemann*; *Mendel*, vii. 103; do., *Ergänz.*, 269; *Larousse*, x. 1389; Wasielewski, *Die Violine*, 377.

MAZEPPA, overture, by Georges Mathias, first performed at the Châtelet concerts, Paris, Nov. 12, 1876.

MAZEPPA, symphonic poem for orchestra, in D minor, by Liszt, op. 4, No. 6, first performed at the Hoftheater, Weimar, in April, 1854. It was composed in Paris, between 1830 and 1835, and appeared first in the twelve études for the pianoforte, No. 4, and orchestrated in 1850. The subject is taken from Victor Hugo's poem of the same title. *Allegro agitato*; *Andante*; *Allegro marziale*, in which an original Cossack rhythm is introduced. First performed in Leipzig, Feb. 26, 1857; in London, at the Crystal Palace, Dec. 8, 1876; by the Philharmonic Society of New York in the season of 1865-66. Published by Breitkopf & Härtel (Leipzig, 1856). Arranged for the pianoforte for four hands by L. Stark, Breitkopf & Härtel (Leipzig, 1884).—Pohl, Liszt, 79, 397; Ramann, Liszt, 463; Grove, ii. 147; *Neue Zeitschr.*, xlvi. 101; (1881), 105; *Athenæum* (1876), ii. 808; Upton, *Standard Symphonies*, 287.

MAZZA, GIUSEPPE, born at Parma in 1806, died at Trieste, June 20, 1885. Dramatic composer. Works: *Amor la vince*, Lucca, 1826; *La vigilanza delusa*, Turin, 1827; *Montenecio*, Florence, 1827; *L'albergo incantato*, opera buffa, Florence, 1828; *Elena e Malvino*, Rome, 1835; *La dama irlandese*, Naples, 1836; *Catterina di Guisa*, Treviso, 1838; *L'orfanella di Lanissa*, Milan, 1838; *Leocadia*, Zara, 1844; *Monsieur Deschalmieux*, Naples; *La prova d'un opera seria*; *La sacerdotessa d'Iside*, Milan; *La scioeca pro astuzia*, Trieste; *Il voto di Jette*, ib.; *Chiara di Chalency*.—*Fétis*.

MAZZINGHI, JOSEPH, born in London in 1765, died at Bath, Jan. 15, 1844. Pupil of Johann Christian Bach, Bertolini, Sacchini, and Anfossi; became organist of the Portuguese Chapel in 1775; was composer and director at the King's Theatre in 1784. He was a popular teacher of the pianoforte and was the music-master of the Princess of Wales, afterwards Queen Caroline. He became a Count about 1830. Works—Operas: *Il tesoro*; *La belle Arsène*; *A Day*

in Turkey, 1791; The Magician no Conjuror, 1792; Ramah Droog, 1793; The Turnpike Gate, 1799; Paul and Virginia, 1800; The Blind Girl, 1801; Chains of the Heart, 1802 (the last five with Reeve); The Wife of Two Husbands, 1803; The Exile, 1808; The Free Knights, 1810. About 70 sonatas; The Wreath, and other glees; Songs; Mass; 6 hymns; Much pianoforte music; 3 quartets; Symphonie concertante for violins, flute, viola, and bass; Music for wind instruments; Tyro-Musicus, being a complete introduction to the pianoforte, —Grove; Mendel, *Ergänz.*, 269; Fétis; Bingley, *Mus. Biog.*, ii. 256.

**MAZZOCCHI, DOMENICO**, born at Civita Castellana, end of the 16th century. He was doctor of civil law, and passed most of his life in Rome. He was the first to use the signs for crescendo and diminuendo. Works—Oratorios: *Le catene d' Adone* (Venice, 1626); *Il martirio de' Santi Abundio prete, Abbundanzio diacono, Marziano e Giovanni suo figliuolo* (Rome, 1631). Madrigals (*ib.*, 1625); Motets (*ib.*, 1628); Madrigals (*ib.*, 1638); Madrigals (*ib.*, 1640); *Tutti li versi latini del Sommo Pontefice Urbano VIII.* (*ib.*, 1638).—Burney, *Hist.*, iii. 529; Fétis; Mendel; Schilling; Gerber.

**MAZZOLANI, ANTONIO**, born at Ruina, Ferrara, Dec. 26, 1819, still living, 1889. Dramatic composer, pupil at Ferrara of Padre Francesco Zagagnoni, afterwards of Filippo Ferrari; having returned to his native town, he settled five years later at Ferrara to teach music, and founded a choral society, for which he composed many cantatas and choruses; went soon after to Lucca, but returned to Ferrara in 1853. Works: *Il tradimento*, given at Lucca, 1852; *Gismonda*, Ferrara, 1853; *Enrico di Charlis, ovvero il ritorno dalla Russia*, *ib.*, 1876.—Fétis, *Supplément*, ii. 192.

**MAZZONI, ANTONIO**, born at Bologna in 1718, died there (?) after 1773. Dramatic and church composer, pupil of Predieri, and while still quite young acted as maestro di cappella in several churches at

Fano, and other places in the Marches of Ancona. In 1744 he went to Spain, composed operas for the theatres at Madrid and Lisbon, and after his return to Italy in 1752 for those at Parma and Naples. In 1757 he was elected president of the Accademia Filarmonica, in 1758 called to St. Petersburg, whence he went to Sweden and Denmark, returning to Bologna in 1761, when he was appointed maestro di cappella at S. Giovanni in Monte, and in 1767 at the cathedral (S. Pietro). In 1773 he was elected president of the Accademia for the fourth time. Works—Operas: *Le astuzie amorose*, opera buffa, Modena, 1754; *I viaggiatori ridicoli*, do., Parma, 1756; *Ifigenia in Tauride*, Treviso, 1756; *Achille in Sciro*, Naples, 1756. Mass for 8 voices; Magnificat for do.; *Laudati pueri*, for a voice, with orchestra. A number of his compositions are in the Liceo at Bologna.—Fétis.

**MAZZUCATO, ALBERTO**, born at Udine, Friuli, July 28, 1813, died in Milan, Dec. 31, 1877. Dramatic composer, pupil of Bresciani; became instructor of singing at the Milan Conservatorio in 1839, of composition in 1851; was appointed lecturer on æsthetics and history of music in 1852, and succeeded Lauro Rossi as director in 1872. He was director of the Scala in 1854–55, and maestro concertatore in 1859–69; edited for several years the *Gazzetta musicale di Milano*, and the *Giornale della Società del Quartetto*. Works—Operas: *La fidanzata di Lammermoor*, Padua, 1834; *Don Chisciotto*, Milan, 1836; *Esmeralda*, Mantua, 1838; *I corsari*, Milan, 1840; *I due sergenti*, *ib.*, 1841; *Luigi V.*, *ib.*, 1843; *Ernani*, Genoa, 1843. Roma, a hymn; Mass; Vespers; Songs. He was author also of articles on music, and many translations of musical works.—Fétis; do., *Supplément*, ii. 193; Riemann; Mendel, *Ergänz.*, 269.

**MEDEA**, overture for orchestra by Woldemar Bargiel, op. 22, first performed in Leipsic in 1861. It is one of Bargiel's best compositions and is frequently played. It

## MEDEA

was first given by the New York Philharmonic Society in the season of 1864-65. Published by Leuckart (Breslau, 1862).—Hanslick, *Concertwesen in Wien*, ii. 423; *Deutsche mus. Zeitg.* (1862), 147; *Allgem. mus. Zeitg.* (1864), 463.

MEDEA, melodrama, text by Gotter, music by Georg Benda, represented in 1778. It was given in Stettin in September, 1806, with Mme Meyer as Medea, and in Berlin, Dec. 13, 1807. Published by Schwickert (Leipsic).—*Allgem. mus. Zeitg.*, ix. 13.

MEDEA, Italian opera in three acts, text by Castiglia, music by Pacini, first represented in Palermo, Nov. 28, 1843.—*Mus. Wochenblatt* (1881), 45; Riemann, *Opern-Handbuch*, 241.

MEDEA, scena for soprano, by Alberto Randegger, sung by Mme Rudersdorff at the Gewandhaus, Leipsic, 1869.

MEDEA IN CORINTO, Italian opera in two acts, text by Rosetti, music by Simon



Pasta, as Medea.

Mayr, first represented at the Teatro San Carlo, Naples, Dec. 1, 1813, with great success. It was given in Paris, Jan. 14, 1823, and at the King's Theatre, London, June 1, 1826, with this cast :

Medea.....	Mme Pasta.
Giasone.....	Signor Curioni.
Creusa.....	Mme Caradori-Allan.
Egeo.....	Signor Torri.
Creonte.....	Signor Porto.

Giasone, returning victorious to Corinth, and shocked by Medea's crimes, deserts her for Creusa, daughter of Creonte, King of Corinth. Egeo, King of Athens, the slighted lover of Creusa, comes to Corinth and, discovering that his rival is Giasone, conspires with Medea for revenge. As Gaisone and Creusa are about to perform the nuptial rites, Medea sets fire to the altar, and Creusa is seized by Egeo's soldiers, but is rescued, and Egeo is imprisoned. In the second act Medea is seen at her incantation in a cavern, and Creusa and Giasone renew their vows in a bower. Creusa and Giasone are married, but Creusa soon dies of a poisoned robe sent by Medea. Medea, about to be dragged to prison, stabs her two children, and makes her exit in a car drawn by dragons across a stage enveloped in flames. Mme Pasta won her greatest artistic success in this opera. Published by Ricordi (Milan).—*Allgem. mus. Zeitg.*, xvi. 233; xxv. 231; Chorley, *Modern German Music*, ii. 334; *Harmonicon* (1826), 134, 154; *Seven Years of the King's Theatre*, 300; *Queens of Song*, ii. 11.

MÉDECIN MALGRÉ LUI, LE, opéra-comique in three acts, text by Carré and Barbier, after Molière's comedy of the same title, music by Gounod, first represented at the Théâtre Lyrique, Paris, Jan. 15, 1858, on the anniversary of Molière's birth. Characters represented :

Sganarelle.....	M. Meillet.
Léandre.....	M. Froment.
Lucas.....	M. Girardot.
Martine.....	Mlle Faive.
Jacqueline.....	Mlle Girard.

It was represented at Covent Garden, London, as *The Mock Doctor*, Feb. 27, 1865. The English version, by Charles Lamb Kenney, was published by Chappell & Co.

(London, 1865). Same title, opéra-comique in three acts, by Désaugiers, text by his son, after Molière, represented at the Théâtre Feydeau, Paris, Jan. 26, 1792.—Clément et Larousse, 445; *Revue et Gaz. mus. de Paris* (1858), 17; *Athenæum* (1865), i. 25, 319.

MÉDECIN TURC, LE, opéra-bouffon in one act, text by Villiers and Armand Gouffé, music by Nicolò Isouard, first represented at the Opéra Comique, Paris, Nov. 19, 1803. It is one of Nicolò's best works. Forlis, captured by the Turks in Constantinople, becomes a slave of the Grand Vizier, while his wife, Adèle, is confined in the harem of Kalil, the Turkish doctor. Forlis impersonates a madman, goes to Kalil to be cured, rescues his wife, and returns to France. The part of Forlis was written for Elleuion, who appeared in the original cast. La suite du médecin ture was written by Arquier, Marseilles, 1811; and an opéra-comique, text by Guillaume Meyne, music by Joret, Brussels and Paris, 1845.—Clément et Larousse, 446.

MÉDÉE, tragédie-lyrique in three acts, text by Hoffmann, music by Cherubini, first represented at the Théâtre Feydeau, Paris, March 13, 1797. Original cast:

Médée.....Mme Scio.  
Jason.....M. Gaveaux.  
Créon.....M. Dessales.

Subject, the story of the Golden Fleece. The overture, in F minor, which is frequently played at concerts, is treated with breadth and style, and is full of effective combinations. The main interest of the opera centres in the character of Médée, which is wrought with classic grandeur and portrays a wide range of emotion. Chorley calls the first act "one of the marvels of music; almost in opera what one of Lear's great scenes is in tragedy." The part of Médée is written without mercy for the voice, and requires great physical energy as well as dramatic scope. Partly owing to this, the opera has passed from the stage.

Mme Stöckl-Heinfetter, Mlle Cruvelli, Mme Milder, and Mme Schröder-Devrient achieved great success in the title-rôle. It was revived in Frankfort-on-the-Main in 1844, with Mlle Reuter as Medea; was given in London, at Her Majesty's, in Italian, with recitatives by Arditì, June 6, 1865, at Covent Garden, April 30, 1870, and revived in Vienna in November, 1880, with Fran Ehnn as Medea and Herr Labatt as Jason. The overture and airs arranged for the pianoforte by the composer, published by Imbault (Paris, 1802); by Simrock (Bonn, 1819); and by Breitkopf & Härtel (Leipsic). The overture was first performed by the Philharmonic Society of New York in the season of 1856-57.—Bellasis, Cherubini, 81; *Allgem. mus. Zeitg.*, ii. 508, 683, 700; Chorley, *Modern German Music*, ii. 223; *Le Ménestrel* (1880-81), 410; *Mus. Wochenblatt* (1881), 43; *Athenæum* (1870), i. 620.

MÉDITATION RELIGIEUSE. See *Tristia*.

MEERESSTILLE UND GLÜCKLICHE FAHRT (Calm at Sea, and Prosperous Voyage), for four voices and orchestra, on Goethe's poem, by Beethoven, op. 112, first performed at the Great Redoutensaal, Vienna, Dec. 25, 1815, the year of its composition. It was first given in Leipsic, Jan. 30, 1823. It is dedicated to Goethe: I. Meeresstille (Sostenuto); II. Glückliche Fahrt (Allegro vivace). It was first published by Steiner & Co. (Vienna, 1823); by Haslinger (Vienna); and by Breitkopf & Härtel, Beethoven Werke, Serie 21, No. 209.—Thayer, *Verzeichniss*, 127; *Nottebohm, Verzeichniss*, 107; Marx, Beethoven, ii. 155; Nohl, Beethoven, ii. 549; iii. 69; Beethoven's Letters (Lady Wallace), ii. 152; *Allgem. mus. Zeitg.*, xviii. 78; xxiv. 674; *Berliner. mus. Zeitg.*, i. 391; Grove, ii. 245.

MEERESSTILLE UND GLÜCKLICHE FAHRT, concert overture in D. for orchestra, by Mendelssohn, op. 27, first performed in Berlin, Dec. 1, 1832. It was composed in 1828 and is dedicated to Friedrich

## MEERTS

Wilhelm, Crown Prince of Prussia. It was afterwards remodelled and published in 1834. It was first performed by the Philharmonic Society, London, in February, 1836; and by that of New York in the season of 1849-50. Published by Breitkopf & Härtel, Mendelssohn Werke, Serie 2, No. 9.—Grove, ii. 245; Reissmann, Mendelssohn, 69; Athenæum (1836), 163.

MEERTS, LAMBERT (JOSEPH), born at Brussels, Jan. 6, 1800, died there, May 12, 1863. Violinist, at first an amateur, he became a member of the theatre orchestra at Antwerp when sixteen years old; afterwards studied in Paris under Lafont and Habeneck, receiving also advice from Baillet. On his return to Brussels he began to teach, entered the city orchestra in 1828, became solo violinist in 1832, and professor at the Conservatoire in 1835. His instructive compositions are held in great esteem. Among them are: *Études pour violon avec accompagnement d'un second violon*; *Mécanisme du violon*; 12 études on double stopping; 3 books of études on the 2d, 4th, and 6th position; 12 rhythmic études on motives by Beethoven; 3 études in fugue and staccato; etc.—*Fétis*; Riemann.

MEFISTOFELE, Italian opera in four acts, with prologue and epilogue, text and music by Arrigo Boito, first represented at La Scala, Milan, in March, 1868. The work was condemned by the Milanese critics, who called Boito the "Italian Wagner," but it was revived in Bologna, Oct. 4, 1875, with Mme Borghi-Mamo and Signori Nannetti and Campanini in the cast, with immense success. Alwina Valleria has been very successful in the part of Helen. It is considered one of the strongest modern Italian operas. The libretto is a paraphrase of both parts of Goethe's *Faust*. The subject is treated from a dramatic and picturesque rather than a philosophical or mystical point of view. The music is a combination of Italian and German styles, and the *Leitmotiv* is frequently used in the orchestra, the treatment of which is effective and varied. The

chief numbers are: The dance of the peasants and burghers to the waltz, "*Juhé Juhé*;" *Faust's* aria, "*Dai campi, dai prati*;" *Mefistofele's* aria, "*Son lo spirito*;" the quartet, "*Addio, fuggo*," closing Act III.; "*Ecco il mondo*," sung by *Mefistofele* on the Brocken; and the duet, "*La luna immobile*," between Helen and *Pantalis*. It was first represented in London at Her Majesty's, July 6, 1880; in New York, Nov.



Alwina Valleria.

24, 1880; and in Boston, in English, in the same year. Published by Ricordi (Milan).—*Clément et Larousse*, 926; *Athenæum* (1880), ii. 55; *The Academy* (1880), ii. 35; *Signale* (1881), 305; *New York Musical Review* (1880), ii. 175; *Upton, Standard Operas*, 70.

MEGLIO, VINCENZO DE, born at Naples, April 9, 1825, still living, 1889. Pianist and dramatic composer, pupil of Pasquale Mugnone, and of Francesco Lanza on the pianoforte, of Casella in harmony, and of Mario Aspa in counterpoint; then studied at the Conservatorio the oboe, and theory under Parisi and Francesco Ruggi. Works: *Ermelinda*, opera, Naples, Teatro Nuovo, 1848; *Gioerisse*, farce, ib.; *Le tre ore di agonia*, oratorio; 5 trios for pianoforte and strings; About 200 pianoforte pieces; *Eco di Napoli*, a collection of 50 Neapolitan canzoni.—*Fétis*, *Supplément*, ii. 197.



MÉHUL, ÉTIENNE NICOLAS, born at Givet (Ardennes), June 22, 1763, died in Paris, Oct. 18, 1817. Dramatic

composer, son of a cook, who was too poor to educate him; but by hard work, aided by some teaching from a poor blind organist, he made such progress that in 1773 he



was appointed organist to the Couvent des Récollets at Givet. Soon after he studied under Wilhelm Hanser at the neighboring convent of Lavaldieu, where in 1777 he became deputy organist. In 1778 he went to Paris, where he began to give lessons for a living, and to study the pianoforte and composition under Edelmann. In 1779 a hearing of Gluck's *Iphigénie en Tauride* produced such an impression upon him that he went for advice to Gluck, who gave him instruction in musical æsthetics, and advised him to abandon church music, in which he had already met with some success, for the lyric drama. He wrote three operas (never given, and since lost) merely for practice. Another opera, *Cora et Alonzo*, was accepted by the Académie de Musique, but never performed. Having become acquainted with Hoffmann, he set his libretto, *Euphrosine et Coradin*, to music, and the opera was brought out with immense success at the Théâtre Italien in 1790; from this time his productiveness, as well as his almost unvarying success, was astonishing. He was appointed inspector at the Conservatoire from its foundation; was elected to the Institut in 1795, and made chevalier of the Legion of Honour in 1802. When he reached the age of fifty his health began to fail, and in 1816 it was generally recognized that he was dying of consumption. He spent two months in Provence, hoping for benefit from change of climate,

but it was too late, and he returned to Paris only to die. Méhul's lack of sound early musical training prevented his ever becoming a thorough master of the technique of composition; he always acknowledged Cherubini and Catel as vastly his superiors in musical knowledge. His symphonies, given at the Conservatoire, are inferior to the works of the true symphonic masters; some of his overtures, on the other hand, are decidedly in advance of any that had previously been written in France. He was well versed in church music, and handled the Gregorian modes with ease and naturalness. The most conspicuous quality in his dramatic music is its true passionateness; his melodies are noble in character, if at times lacking in grace and charm. In his orchestration he attempted many novel combinations, often with success. Unlike Grétry, he had not the good luck of constantly finding libretti exactly suited to his peculiar genius, and he found himself attracted by almost any subject. This, together with his imperfect early training, may account for his repeated attempts to change his style. Yet he was certainly the greatest figure in French opera between Gluck, and Cherubini and Spontini. His greatest work was *Joseph*. His portrait was engraved by Quenedey in 1808.

Works—I. Operas: *Psyché* (never performed, score lost); *Anacréon* (do.); *Lausus et Lydie*, 3 acts (do.); *Hypsipyle*, do.; *Euphrosine et Coradin, ou le tyran corrigé*, 3 acts, Théâtre Italien, Sept. 4, 1790; *Alonzo et Cora*, 4 acts, Opéra, Feb. 15, 1791; *Stratonice*, 1 act, Opéra Comique, May 3, 1792; *Le congrès des Rois*, 3 acts (with Berton, Blasius, Cherubini, Dalayrac, Deshayes, Devienne, Grétry, Jadin, Kreutzer, Solié, and Trial fils), Opéra Comique, Feb. 26, 1793; *Le jeune sage et le vieux fou*, 1 act, ib., March 28, 1793; *Horatius Coelès*, 1 act, Opéra, Feb. 18, 1794; *Arminius*, written for the Opéra in 1794, but not given; *Phrosine et Mélidor*, 3 acts, Opéra Comique, May 4, 1794; *Scipion*, not per-

formed; *La caverne*, 3 acts, Opéra Comique, Dec. 4, 1795; *Tancrède* et *Clorinde*, not performed; *Sésostris*, do.; *Agar dans le désert*, do.; *Doria*, 1797; *La toupie et le papillon*, Théâtre Montansier, 1797; *Le jeune Henri*, 2 acts, of which the overture, *La chasse du jeune Henri*, survives, Théâtre Favart, May 1, 1797; *Le pont de Lodi*, 1 act, Opéra Comique, Dec. 15, 1797; *Adrien*, 3 acts, Théâtre de la République et des Arts, June 4, 1798; *Ariolant*, 3 acts, Théâtre Favart, Oct. 11, 1798; *Épicure*, 3 acts (with Cherubini), Opéra Comique, March 14, 1800; *Bion*, 1 act, ib., 1801; *L'Irato*, ou *l'emporté*, 1 act, ib., Feb. 17, 1801; *Une folie*, 2 acts, ib., April 4, 1802; *Le trésor supposé*, ou *le danger d'écouter aux portes*, ib., July 29, 1802; *Joanna*, 2 acts, Feydeau, Nov. 22, 1802; *L'heureux malgré lui*, 1802; *Héléna*, 3 acts, Opéra Comique, March 1, 1803; *Le baiser et la quittance*, ou *une aventure de garnison* (with Boieldieu, Isouard, and Kreutzer) 3 acts, ib., June 18, 1803; *Les deux aveugles de Tolède*, 1 act, ib., Jan. 28, 1806; *Uthal*, 1 act, Feydeau, May 17, 1806; *Gabrielle d'Estrées*, ou *les amours de Henri IV.*, 3 acts, Opéra Comique, June 25, 1806; *Joseph*, 3 acts, Feydeau, Feb. 17, 1807; *Les Amazones*, ou *la fondation de Thèbes*, 3 acts, Opéra, Dec. 17, 1811; *Le prince troubadour*, 1 act, Opéra Comique, May 4, 1813; *L'oriflamme*, 1 act (with Berton, Kreutzer, and Paër), Opéra, Jan. 31, 1814; *La journée aux aventures*, 3 acts, Feydeau, Nov. 16, 1816; *Valentine de Milan* (finished by Daussoigne-Méhul), ib., Nov. 28, 1822.

II. Ballets, etc.: *Le jugement de Paris*, 1793; *La dansomanie*, 1800; *Le retour d'Ulysse*, 1809; *Persée et Andromède*, 1811; *Overture*, entr'actes, and choruses to *Œdipe roi*, not performed; *Music to the drama Les Hussites*, Théâtre de la Porte Saint-Martin, 1804; and *Le chant du départ*, national

hymn written for the fourth anniversary of the taking of the Bastille, July 14, 1794.

*Meihul*

— Vieillard, Notice biographique (Paris, 1859); Quatremère de Quincy, do. (ib., Didot, 1818); Fétis.

MEI, ORAZIO, born at Pisa in 1719, died at Leghorn, October, 1787. Church composer, pupil of Giovanni Maria Clari; was organist at the Cathedral of Pisa until 1763; after that time became maestro di cappella at the Cathedral of Leghorn. Works: *La circoncisione*, oratorio; *La musica*, cantata; *Stabat Mater*; 2 Requiems; 36 masses; *Vespers*; *Motets*; *Te Deum*; *Concertos*; *Sonatas*; *Fugues*.—Fétis; Mendel.

MEIFRED, JOSEPH ÉMILE, born at Colmars (Basses-Alpes), Nov. 22, 1791, died in Paris, Aug. 29, 1867. Virtuoso on the horn, pupil of Dauprat at the Paris Conservatoire, where he was professor in 1833-65. He perfected the valve-horn on its introduction into France, and composed duos, and melodies for 2 horns. He published two methods, and some pamphlets on the use and the resources of that instrument.—Fétis.

MEILAND, JAKOB, born at Senftenberg, Upper Lusatia, in 1542, died in Celle in 1577. He was educated as a choir-boy in the royal chapel in Dresden; then travelled and studied in Italy; became Kapell-

*Jacobus Meilandus.*

meister at Anspach, and later at Celle. Works: 3 books of *Cantiones sacre*, quinque et sex vocum (Nuremberg, 1564, 1572, 1573); XXXIII. *Motetten mit deutschem, auch lateinischem Text*, XVI. *Weltliche teutsche Gesänge*, *Sacra Aliquot Cantiones*

(Frankfort, 1575); *Cantiones aliquot novæ* (ib., 1576, 2d ed., Erfurt, 1588); *Cygnæ cantiones latine et germanicæ* (Wittenberg, 1790).—Fétis; Gerber; Schilling; Riemann; Winterfeld, *Kirchengesang*, i. 339; Ambros, *Gesch.*, iii. 561.

MEINARDUS, LUDWIG (SIEGFRIED), born at Hooksiel, Oldenburg, Sept. 17, 1827, still living, 1889. Instrumental and vocal composer and writer on music, pupil at the Conservatorium and of Riccius at Leipzig, then of Liszt at



Weimar, finally of Marx in Berlin, having in the meanwhile acted as Kapellmeister of the theatres at Erfurt and Nordhausen. In 1853-65 he conducted the Singakademie at Glogau, then became professor at the Conservatorium in Dresden, and in 1874 settled in Hamburg, to devote himself to composition and musical criticism; removed to Bielefeld in 1887. The Grand Duke of Oldenburg gave him the title of music director in 1862. Works—Oratorios: *Simon Petrus*; *Gideon*, op. 24; *König Salomo*, op. 25; *Luther in Worms*, op. 36; *Odrun*. Choral ballads: *Roland's Schwanenlied*, op. 22, No. 1; *Frau Hitt*, op. 22, No. 2; *Die Nonne*, op. 35; *Jung Bakdur's Sieg*; *Passionslied*, for chorus, soli, and orchestra, op. 19; *Deutsche Messgesänge*, for chorus and organ, op. 6. *Wanderlied*, for chorus with wind instruments, op. 17; 2 symphonies; *Quintet for pianoforte and strings*; 3 *trios for do.*; *String quartets*; *Oetel for wind instruments*; *Sonatas for violin and pianoforte*; *Sonata for violoncello and do.*; *Pianoforte music, and songs*. Two operas, *Bahnesa* and *Doktor Sassafra*s, have not as yet been performed. Among his writings are *Kulturgeschichtliche Briefe über deutsche Tonkunst* (1872), and *Mozart, ein Künstlerleben* (1882).—Mendel, *Ergänz.*, 272; Riemann.

MEIN GLAUBIGES HIERZE, soprano aria in F major, with accompaniment of oboe, violin, violoncello piccolo, and continuo, in Johann Sebastian Bach's cantata for *Feria II. Pentecostes*, "Also hat Gott die Welt geliebt" (Bachgesellschaft, No. 68). Published separately, in full and pianoforte score, with additional accompaniments by Robert Franz (Halle, Karmrodt). It is to be noted that this edition of Franz's is the only existing completed arrangement of this favourite air, in which Bach's continuo has been preserved unchanged.

MEIN HEIM (My Home), overture for orchestra, by Antonín Dvořák, op. 62, first given at the Philharmonic Concert, Budapest, in 1883. Published by Simrock (Berlin, 1882).

MEIN HERR UND GOTT. See *Lohengrin*.

MEIN JESUS HAT NUNMEHR, soprano aria in E minor, with accompaniment of 2 oboes, strings complete, and continuo, in Johann Sebastian Bach's cantata, "*Gott führet auf mit Jauchzen*," Part I.

MEIN SEELENSCHATZ IST GOTTES WORT, soprano aria in E-flat major, with accompaniment of 2 flutes in unison, 4 violas do., and continuo, in Johann Sebastian Bach's cantata for Dom. Sexagesimæ, "*Gleich wie der Regen und Schnee vom Himmel fällt*" (Bachgesellschaft, No. 18). Published separately, with additional accompaniments by Robert Franz (Leipzig, Whistling).

MEISTER VON AVIS, DER, oratorio by Loewe, written between 1848 and 1860.

MEISTERSINGER VON NURNBERG, DIE (The Mastersingers of Nuremberg), musical comedy in three acts, text and music by Richard Wagner, first represented at Munich, June 21, 1868, under the direction of Hans von Bülow. Original cast:

Hans Sachs, Schuster (B.). . . . Herr Betz.  
Veit Pogner, Goldschmied (B.). . Bausewein.  
Kunz Vogelgesang, Kürschner (T.). Heinrich.  
Konrad Nachtigall, Spengler (B.). . . . Sigl.

## MEISTERSINGER

Sixtus Beckmesser, Schreiber (B.)..Hölzel.  
 Fritz Kothner, Bäcker (B.).....Fischer.  
 Balthazar Zorn, Zinngiesser (T.),

Weixlstorfer.

Ulrich Eisslinger, Würzkrämer (T.)..Hoppe.  
 Augustin Moser, Schneider (T.)....Pöpl.  
 Hermann Ortel, Seifensieder (B.)...Toms.  
 Hans Schwarz, Strumpfwirker (B.)..Grasser.  
 Hans Foltz, Kupferschmied (B.)....Hayn.  
 Walther von Stolzing (T.).....Nachbauer.  
 David (T.).....Schlosser.  
 Nachtwächter (Bar.).....F. Lanz.

Eva (S.).....Frl. Mallinger.  
 Magdalene (C.).....Frau Diez.

Scene at Nuremberg in the 16th century.

Veit Pogner, a rich goldsmith, desiring to honour his guild, the Mastersingers, offers his daughter Eva in marriage to the successful competitor at their annual singing contest on the Feast of St. John. Walther von Stolzing, a young knight, in love with Eva, hears of this first in church on the day before the Feast, but determines to enter the guild to qualify himself for the competition. David, an apprentice of Hans Sachs and in love with Magdalene, Eva's maid, endeavours to give him some instruction, but is interrupted by the gibes of the boys. The trial of the candidates takes place in the church in the afternoon, and Walther, knowing nothing of the rules of the Mastersingers, makes a failure, but his cause is espoused by Hans Sachs against Beckmesser, the town clerk, who hopes to gain the goldsmith's wealth by winning his daughter. The second act shows Pogner's house and Sachs's shop by night. Walther and Eva are about to elope when Beckmesser arrives to serenade Eva. Sachs interrupts his singing by lustily shouting a folk-song, but agrees to listen to Beckmesser if he will permit him to mark the errors of his composition with blows of his hammer on the shoe he is making. The town clerk becomes enraged by Sachs's frequent pounding, and is at last driven off by David, who suspects that he is serenading his sweetheart Magdalene. The coming of the watch-

man, foretold by his horn, disperses the crowd. The third act opens in the shop of Sachs, to whom Walther and Eva have come for advice. Walther sings a dream-song and Sachs transcribes it and gives him advice. Beckmesser enters and, finding the song, supposes it to be by Sachs and appropriates it. Sachs discovers the theft, but presents it to Beckmesser and promises not to claim the authorship of it if he will sing it at the competition. The second scene is an



Emil Fischer, as Hans Sachs.

open meadow, covered with tents and merry-makers, on the banks of the river, which is crowded with boats. The different guilds of singers arrive, each entering to a characteristic chorus. The competition begins and Beckmesser makes a stupid failure with Walther's song, and is hooted. Becoming enraged he charges the authorship to Sachs, who replies that it is a good song when correctly sung, and calls on Walther to sing it. The knight does so to the delight of all, and is awarded the hand of Eva. Among the chief numbers are the address by Pogner, offering Eva as a prize to the successful singer, "Das schöne Fest, Johannis-

Tag;” Walther's song, when a candidate for election to the guild, “So rief der Lenz in den Wald;” Sachs's rollicking song, in interruption of Beckmesser's serenade, “Jerum! Jerum! Halla, halla, he!” his song in his shop on the morning of the contest, “Wahn! Wahn! Überall Wahn!;” Walther's prize song, “Morgenlich leuchtend in rosigem Schein;” and the final chorus of the people, “Heil Sachs! Hans Sachs! Heil Nürnberg's theurem Sachs!” The original sketch of the Meistersinger was made at Dresden in 1845, the same year the poem of Lohengrin was written. The poem was begun in Paris in the winter of 1861-62, and printed in the latter year (Mainz, Schott); the music was begun in 1862, and the score was finished, Oct. 20, 1867. The pianoforte score, arranged by Tausig, was published in 1867, and the full score in 1868 (Mainz, Schott); a facilitated pianoforte score, by Kleinmichel, was published later. There are various arrangements for the pianoforte, including *Versammlung der Meistersingerzunft*, for two and for four hands by Hans von Bülow, and also a Paraphrase of the Quintet in Act III. by von Bülow (Schott); *Reminiscenzen in 4 parts* by Joachim Raff (Schott); *Vorspiel for pianoforte for four hands* by Carl Tausig and A. Horn (Schott), and Walther's *Preislied* for violin with orchestra by August Wilhelmj, also for violin with pianoforte. Other arrangements for various instruments. The work was given first in Vienna, Feb. 27, 1870; in Berlin, April 1, 1870; in Leipsic, Dec. 6, 1872; in London, Drury Lane, May 30, 1882; and in New York, Metropolitan Opera House, Jan. 4, 1885, with Emil Fischer as Hans Sachs.—Wagner, *Gesammelte Schriften*, vii. 197; *Glaserapp*, *Richard Wagner's Leben und Werke*, i. 80; ii. 178, 220; Hueffer, *Wagner*, 72; Hanslick, *Moderne Oper*, 292; Müller, *Lohengrin und die Meistersinger von Nürnberg* (Munich, 1869); Nohl, *Neues Skizzenbuch* (ib., 1869); Reinsdorf, *Die Meistersinger von Nürnberg* (Leipsic, 1873); Julius Stinde, *Meistersing-*

*er-Motive* (Hamburg, 1873); Lenz, *Ueber die erste Aufführung Richard Wagner's Meistersinger von Nürnberg*; Dorn, *Die Meistersinger von Nürnberg*; Kastner, *Wagner Catalog*, 66; Gumprecht, *Neue musikalische Characterbilder*, 176; *Bayreuther Blätter* (1885), 68; (1888), 306; *Mus. Wochenblatt* (1870), 249, 262, 343; (1871), 81, 433, 468, 481; (1872), 81; (1875), 225, 236, 272, 299, 313, 323; (1883), 607; (1884), 109, 177, 189; *Neue Zeitschr.* (1883), 437; *Athenæum* (1881), ii. 410; (1882), i. 709; *Krehbiel*, *Review* (1885-86), 94; *Schuré*, *Le drame musical* (1886), ii. 191; *Upton*, *Standard Operas*, 271.

MELLE (Mel), RENAULT DE (in Italian, *Rinaldo del Mele*), Flemish composer of the 16th century, born at Liège. Having served Sebastião, King of Portugal, and his successor, Cardinal Dom Henrique, in the capacity of *mestre de capella*, he went in 1580 to Rome. Later he became musician to Gabriele Paleotto, Archbishop of Bologna; was in Liège in 1587, and appointed *maestro di cappella* at Magliano in 1591. Works: Many books of madrigals; Several books of motets; *Litanie della B. V. a cinque voci* (Antwerp, 1589).—*Fétis*; *Mendel*, *Ergänz.*, 274; *Gerber*; *Schilling*.

MELLON, ALFRED, born at Birmingham, England, in 1820, died in London, March 27, 1867. He was violinist in several orchestras and, later, leader of the ballet at Covent Garden, London; then director of the Haymarket and Adelphi Theatres, of the Pyne and Harrison English Opera Company, of the Musical Society, of the Covent Garden Promenade Concerts, and in 1865 of the Liverpool Philharmonic Society. Works: *Victoriue*, opera, 1859; *Pianoforte* and other instrumental music; *Songs* and ballads.—*Grove*; *Fétis*, *Supplément*, ii. 201.

MELPOMENE, dramatic overture. by George W. Chadwick, first performed by the Symphony Orchestra, Boston, Mass., Dec. 24, 1887. It was given in New York, April 15, 1888.

## MELUSINA

MELUSINA, cantata, text by Wilhelm Osterwald, music by Heinrich Hofmann, op. 30, first performed in Mühlhausen, Oct. 28, 1875, with Frau Fichtner-Spoler, Fräulein Schulz, Herr Schüssler, and Herr Henschel for the solos. It was sung in Leipsic, Dec. 11, 1875, and by the Philharmonic Society of Montreal, April 25, 1888. Published by Erler (Berlin, 1875).—Mus. Wochenblatt (1875), 653, 668; Upton, Standard Cantatas, 206.

MELUSINE, Mendelssohn. See *Die schöne Melusine*.

MELUSINE, German opera in three acts, music by Carl Grammann, op. 24, text by the composer, after von Schwind's Bildereyklus, "Die schöne Melusine," first represented in Wiesbaden, Sept. 25, 1875. Frau Löffler-Ribecezek sang the part of Melusine. Published by F. Ries (Dresden, 1875). Operas, same title, in German, in two acts, text by Grillparzer, music by Konradin Kreutzer, Berlin, Feb. 27, 1833; in four acts, text by Pasqué, after Halévy's *Magicienne*, music by Louis Schindlmeisser, Darmstadt, Dec. 29, 1869; *Die Braut von Lusignan*, in three acts with Vorspiel, text by Elard Hofschläger, music by Theodor Hentschel, Bremen, Nov. 17, 1875; *Melusine*, in four acts, text by Ernst Marbach, music by Karl Mayrberger, Presburg, Jan. 20, 1876; in four acts, text by Pasqué and C. Brandt, music by G. Lehnhardt, Berlin, Dec. 31, 1876; text by G. Braun, music by L. Storeh, Glogau, March 20, 1877; text by Schmid, music by Karl Perfall, Munich, March 27, 1881; and ballet by Franz Doppler, text by C. Telle, after M. von Schwind's Bildereyklus, Vienna, 1882.—Mus. Wochenblatt (1875), 498; (1881), 218; Signale (1876), 785; (1878), 337; Riemann, *Opern-Handbuch*, 327.

MEMBRÉE, EDMOND, born at Valenciennes, France, Nov. 14, 1820, died at Château-Dumont, near Paris, Sept. 10, 1882. Dramatic composer, pupil at the Paris Conservatoire of Zimmerman, Alkan, Douleur, and Carafa; devoted himself to teaching

and composition. He was president of the society of musical composers; received the cross of the Legion of Honour in 1876. Works—Operas: François Villon, Paris, 1857; *La fille de l'orfèvre*, Baden-Baden, 1863; *L'esclave, Les parias*, Paris, 1874; *La courte échelle*, ib., 1877; *Le moine rouge*; *La filleule des anges*; *Colomba*; *Freyghor*. Fingal, cantata, 1861; *Polyphème et Galatée*, cantata; Choruses for *Œdipe roi*; *Melodies and dramatic scenes*, including *Roméo et Juliette*, *Page, écuyer, capitaine, Chanson d'amour*, and others.—*Fétis, Supplément*, ii. 201; Riemann.

MENACE DES FRANCS, LA. See *Voeu Populi*.

MENDELSSOHN - BARTHOLDY, (JAKOB LUDWIG)



FELIX, born in Hamburg, Feb. 3, 1809; died in Leipsic, Nov. 4, 1847. His grandfather was Moses Mendelssohn, noted for his philosophical writings;

his father, Abraham Mendelssohn, was a rich banker of Hamburg; his mother, Lea Salomon-Bartholdy, of Berlin. Felix was the second child, the others being: Fanny Cécilie (born, Nov. 14, 1805, married Wilhelm Hensel, the painter, and died, May 14, 1847); Rebecka (born, April 11, 1811, married Gustav Peter Dirichlet-Lejeune, and died, Dec. 1, 1858); Paul (born, Oct. 30, 1813, married Albertine Heine, and died, June 21, 1874). In 1812 the family escaped from Hamburg, then occupied by the French, and settled in Berlin. Felix's first instruction on the pianoforte was from his mother; next, in 1816, from Marie Bigot in Paris. Returning to Berlin, he and Fanny were placed under Heyse (father of Paul Heyse, the novelist) for general education, Ludwig Berger for pianoforte, Zelter for harmony and composition, Henning for violin, and Rösel for landscape sketching. Felix and Rebecka also studied Greek, as far as

## MENDELSSOHN

Æschylus. Felix's first public appearance was Oct. 24, 1818, when he played the pianoforte part in a trio with two horns by Woelfl; April 11, 1819, he entered the singing class at the Singakademie as alto, and 1820 he began systematically to compose. Later he studied the violin under Eduard Rietz, and the pianoforte (1824) under Moscheles; about 1826 he entered the University of Ber-



lin. March 11, 1829, he conducted at the Singakademie the first performance of Bach's Matthew-Passion given anywhere since the composer's death (1750); the performance was got up wholly at his instigation, much against the will of Zelter, the regular conductor of the Singakademie, and was the practical beginning of the great Bach propaganda in which Mendelssohn was conspicuous throughout his life. In 1830 a Chair of Music was founded at the university, with the intention that Mendelssohn should occupy it, but, at his suggestion, it was given to Marx instead. This period of his life is also noteworthy for his first visit to England (April 21 to Nov. 29, 1829) where he was elected honorary member of the London Philharmonic Society on the day of his departure, his journey through Germany, Austria, Italy, Switzerland, to Paris (May, 1830, to April, 1832), his second, third, and fourth visits to London (April 23 to July, 1832; April 26 to about May 15, and about June 5 to Aug. 4, 1833), and his conducting the Lower Rhine Musical Festival at Düsseldorf, beginning May 26, 1833. His friendship with Goethe, begun in Weimar in 1821, also falls within this period. Between his second and third London visits he was defeated by Rungenhagen as candidate for Zelter's place at the Berlin Singakademie. The next period of his life begins with his entering upon the functions of

director of the church music, the opera, and two musical associations at Düsseldorf, Sept. 27, 1833, at a salary of six hundred Thalers (\$450) per annum. In March, 1834, he relinquished that part of his pay which came from the theatre, active connection with institutions of that sort being irksome to him, giving over the duties of this post to Julius Rietz, and contenting himself with conducting a favourite opera now and then. In 1834, also, he was elected member of the Berlin Academy of Fine Arts. He conducted the Lower Rhine Festival at Cologne, June 7-9, 1835. The next period begins August, 1835, in Leipzig, where he had accepted the conductorship of the Gewand-



Mendelssohn's Birthplace.

haus concerts. On Nov. 9 his father died. In 1836 he conducted the Lower Rhine Festival at Düsseldorf (May 22-24) for the third time, bringing out his recently finished Paulus. As the Leipzig concerts were over for the season, he undertook the temporary direction of the Cäcilien-Verein in Frankfort, returning to Leipzig, Oct. 2.

## MENDELSSOHN

On March 28, 1837, he married Cécile Charlotte Sophie Jeanrenaud, of Frankfurt, at the Walloon French Reformed Church in that city. From this union sprang Carl Wolfgang Paul (born, Feb. 7, 1838); Marie Pauline Hélène (born, Oct. 2, 1839); Paul Felix Abraham; Felix August Eduard (born, May 1, 1843, died (?); Elisabeth Fanny Henriette. On his fifth visit to England (Aug. 27 to Sept. 25, 1837) he conducted St. Paul at the Birmingham Festival. He conducted the Düsseldorf Festival, May 19-21, 1839, and the festival in Leipsic in commemoration of the fourth centennial of the invention of printing, June 24 and 25, 1840, for which he wrote his Lobgesang and Festgesang. His sixth visit to England (Sept. 8 to October, 1840) was followed by an uninterrupted winter in Leipsic. With 1841 begins the troublesome, or Berlin period of his life. Friedrich Wilhelm IV. had just come to the Prussian throne, and had projected an Academy of Arts at Berlin; Mendelssohn was invited to take charge of the department of music, part of his duties being to get up series of concerts at which large orchestral and choral works were to be given by the royal orchestra and Opera company. The salary was three thousand Thalers (\$2,250). He at first declined, but afterwards accepted. The arrangements cost him infinite trouble, and in addition he had to write the music for the Greek plays given at Potsdam by order of the king. The Academy project came to nothing, and Mendelssohn found that he was not popular with the court, the musicians, or the public. Berlin was upon the whole antipathetic to him, and he was about to retire in October, 1842, when the king prevailed upon him to take charge of a small picked chorus and orchestra, for the performance of church music on Sundays and Feast-days, and to serve as a nucleus for performances of large choral works. This body was constituted as the since famous Domchor, Nov. 22, 1842. Mendelssohn's salary was fifteen hundred

Thalers (\$1,125), his title that of General-Music-Director, and it was stipulated that he need not live in Berlin. But he was forced to throw up his position of Kapellmeister to the King of Saxony, which had been given him on his departure from Leipsic. He conducted the Düsseldorf Festival for the fourth and last time (May 15-17), and made his seventh visit to England (June to July 10) in this year. In November or December he returned to Leipsic to organize the new Conservatory, which opened Jan. 16, 1843. But he found soon that his duties called him back to Berlin (August, 1843), and that he would have to remain there. In May, 1843, he made his eighth visit to England, to accept the conductorship of the London Philharmonic Society; he remained until July, 1844. From July to September he passed the time in Frankfurt with wife and children; then went to Berlin, but matters there went so little to his liking that he gave up all such definite duties as should require his residence in the city, and his salary was reduced to \$750. In December he returned to Frankfurt. His health now began to trouble him. In 1845 he returned to Leipsic, and resumed the conductorship at the Gewandhaus; Hiller had conducted, 1843-44, and Gade, 1844-45. In May and June, 1846, he conducted Festivals at Aix-la-Chapelle and Cologne, and concerts at Düsseldorf and Liége (his Lauda Sion), and in August made his ninth visit to England, to conduct the first performance of his Elijah at Birmingham. On his return to Leipsic he gave up the superintendence of the pianoforte department at the Conservatory to Moscheles and the conductorship at the Gewandhaus to Gade. Yet, although suffering much in his head from overwork, he conducted some of the concerts, and also the court concerts in Dresden, besides superintending a large part of the managing of the Gewandhaus. In 1847 he made his tenth and last visit to England, conducting his Elijah at Manchester and Birmingham. A day or two



after his return to Frankfort the news of the sudden death of his sister Fanny gave him a severe shock; he was insensible for some time. In June he and his family went to Baden-Baden, thence to Switzerland. In Brienz he played the organ for the last time. He was much broken down, but soon began composing again. In September he was back in Leipzig; he left the conducting of the Gewandhaus concerts to Julius Rietz, and relinquished all official work, but made several plans for composing, and intended to conduct Elijah at Vienna in November, with Jenny Lind among the performers. But all these plans were frustrated by his death. His public funeral was in the Pauliner-Kirche on Nov. 7; the body was then taken to Berlin and was buried in the Alte Dreifaltigkeits-Kirchhof between his boy Felix and his sister Fanny. Commemorative services were held in London, Manchester, Birmingham, and commemorative concerts given in Paris and in Berlin, Vienna, Frankfort, Hamburg, and many other German cities. Mendelssohn was alike great as pianist, organist, and conductor. His reputation as a composer is world-wide, albeit it is now seen that he by no means occupied the position that Schumann did as a link in the great chain of musical evolution. He was an indefatigable producer, and has been accounted the greatest master of musical form since Mozart. It is highly probable, however, that he will hold a higher and more enduring place in history in virtue of the musical influence he exerted than by his compositions themselves. As a musical influence he stood in the post-Beethoven period very much as Philipp Emmanuel Bach did in the pre-Haydn epoch. The great work of his life was the raising of the popular musical taste. His influence and popularity in England was greater than that of any musician since Handel. His best portrait is that painted in 1844 by Edward Magnus at Berlin, lately in the possession of Mme Jenny Lind-Goldschmidt.

Works—I. Oratorios, cantatas, and church music: 3 pieces for solo, chorus, and organ, *Aus tiefer Noth, Ave Maria*, 8 voc., *Mitten wir*, 8 voc., op. 23; *Psalm CXV.*, for solo, chorus, and orchestra, op. 31; *Paulus*, oratorio, op. 36; 3 motets for female voices, for the nuns of Sta. Trinità de' Monti in Rome, op. 39; *Psalm XLII.*, for chorus and organ, op. 42; *Psalm XCV.*, for solo, chorus, and orchestra, op. 46; *Psalm CXIV.*, for 8-part chorus and orchestra, op. 51; *Lobgesang*, symphony-cantata, op. 52; *Die Erste Walpurgisnacht*, ballad for soli, chorus, and orchestra, op. 60; *Festgesang*, for male chorus and brass instruments, for the opening of the German-Flemish vocal festival at Cologne, op. 68; 3 motets for solo and chorus, op. 69; *Elias*, oratorio, op. 70; *Lauda Sion*, for soli, chorus, and orchestra, op. 73 (Posthumous work, 1); *Psalms II.*, XLIII., and XXII., for solo and chorus, written for the Berlin Domchor, op. 78 (Posthumous, 6); 6 *Sprüche*, Anthems for 8-part chorus, for the Domchor, op. 79 (Posthumous, 7); *Psalm XCVIII.*, for 8-part chorus and orchestra, op. 91 (Posthumous, 20); *Infelice*, concert aria in B-flat, for soprano and orchestra, op. 94 (Posthumous, 23); Hymn for alto solo, chorus, and orchestra, op. 96 (Posthumous, 25); *Christus*, unfinished oratorio, op. 97 (Posthumous, 26); *Tu es Petrus*, 5-part chorus and orchestra, op. 111 (Posthumous, 40); 2 sacred choruses for male voices, op. 115 (Posthumous, 44); *Verleihe uns Frieden*, prayer for chorus and orchestra, no opus number; *Ersatz für Unbestand*, poem by Rückert for 4 male voices, do.; *Festgesang*, male chorus and orchestra, for the festival at Leipzig in celebration of the invention of printing, do.; *Lord have mercy upon us*, chorus without accompaniment, in A minor, do.; 3 hymns for alto solo, chorus, and organ, do.; *Hear my prayer*, hymn for soprano solo, chorus, and organ, afterwards orchestrated, do.; *Kyrie eleison*, double chorus, do.; *Additional chorus to Psalm XCV.* (op. 46), London, Novello.

Molto Alla Marcia ~~MASSIMO~~

Jugend-Abendg.

The musical score is written on ten staves, organized into three sections:

- Section I: Allegro** (top two staves). The vocal line begins with the lyrics "Hals und Brust sich schreiend". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.
- Section II: Andante (ritardando)** (middle two staves). The tempo slows down, and the music becomes more melodic.
- Section III: Andante** (bottom six staves). This section includes a piano introduction and a vocal line with lyrics such as "auf meine Brust sich schreiend". The piano accompaniment is more complex, with various dynamics like *pp*, *f*, and *ppp*.

Throughout the score, there are numerous performance markings, including dynamic accents, slurs, and specific instructions like "ritardando" and "ritardando". The notation includes clefs, time signatures, and various note values.

II. Songs and part-songs: 74 songs for a voice with pianoforte, op. 8, 9, 34, 47, 57, 71, 84 (Posthumous, 13), 86 (Posthumous, 15), 99 (Posthumous, 28), 112 (Posthumous, 41), Moore's *The Garland*, *Sinrock's Warnung vor dem Rhein*, *Hoffmann von Fallersleben's Seemann's Scheidelied*, *Des Mädchens Klage*, and 6 others without opus number; 13 duets with do., op. 8, 63, 77 (Posthumous, 5); 3 Volkslieder without opus number; 29 part-songs for mixed voices, op. 41, 48, 59, 88 (Posthumous, 17), 100 (Posthumous, 29), 116 (Posthumous, 45); 16 do. for male voices, op. 50, 75 (Posthumous, 3), 76 (Posthumous, 4), *Nachtgesang* and *Stiftungsfeier* without opus number.

III. Dramatic: *Die Beiden Pädagogen*, opera in one act, Berlin, 1821; *Die Beiden Neffen*, opera in three acts, ib., Feb. 3, 1824; *Die Hochzeit* des Camacho, comic opera, 2 acts, op. 10, Berlin, Schauspielhaus, April 29, 1827; Music to the *Antigone* of Sophocles, op. 55, Berlin, Hofoper, Nov. 6, 1841; Music to *A Midsummer Night's Dream*, *Sommernachtstraum*, op. 61, Potsdam, Oct. 14, 1843; Music to Racine's *Athalie*, op. 74 (Posthumous, 2), Berlin, Dec. 1, 1845; *Heimkehr* aus der Fremde, Singspiel in 1 act, op. 89 (Posthumous, 18), Dec. 26, 1829; Music to the *Edipus* in Colonos of Sophocles, op. 93 (Posthumous, 22), Potsdam, Nov. 1, 1845; *Lorelei*, unfinished opera, op. 98 (Posthumous, 27).

IV. Orchestral: 4 symphonies, No. 1, in C minor, op. 11; No. 3, in A minor, *Scotch*, op. 56; No. 4, in A major, *Italian*, op. 90 (Posthumous, 19); No. 5, in D, *Reformation*, op. 107 (Posthumous, 36); 7 concert overtures, No. 1, to *A Midsummer Night's Dream*, *Sommernachtstraum* in E, op. 21; For wind band *Overture* for Harmonie-musik, in C, op. 24; No. 2, *Die Hebriden*, in B minor, op. 26; No. 3, *Meesstille* und glückliche Fahrt, in D, op. 27; No. 4, *Die schöne Melusine*, in F, op. 32; to *Ruy Blas*, in C minor, op. 95 (Posthumous, 24); in C, *Trumpet* overture, op. 101 (Posthumous, 30); *Andante*, *Scherzo*, *Capriccio*, and

*Fugue*, for strings, op. 81 (Posthumous, 9); *Trauermarsch*, in A minor, for the funeral of Norbert Burgmüller, op. 103 (Posthumous, 32); *March*, in D, for the fête given to Peter von Cornelius in Dresden, op. 108 (Posthumous, 37).

V. For solo instruments with orchestra—

A. For pianoforte: *Capriccio brillant*, in B minor, op. 22; *Concerto No. 1*, in G minor, op. 25; *Rondo brillant*, in E-flat, op. 29; *Concerto No. 2*, in D minor, op. 40; *Serenade und Allegro giojoso*, in B minor, op. 43. B. For violin: *Concerto* in E minor, op. 64.

VI. Chamber music: *Octet* for strings, in E-flat, op. 20; *Quintets* for do., No. 1, in A, op. 18; No. 2, in B-flat, op. 87 (Posthumous, 16); *Quartets* for do., No. 1, in E-flat, op. 12; No. 2, in A, op. 13; No. 3, in D, No. 4, in E minor, No. 5, in E-flat, op. 44; in F minor, op. 80 (Posthumous, 8); in E-flat, without opus number (Berlin, Erlcr); *Sextet* for pianoforte and strings, in D, op. 110 (Posthumous, 39); *Quartets* for do., No. 1, in C minor, op. 1; No. 2, in F minor, op. 2; No. 3, in B minor, op. 3; *Trios* for do., No. 1, in D minor, op. 49; No. 2, in C minor, op. 66; *Concerted piece* in F, for clarinet and basset-horn with pianoforte, op. 113 (Posthumous, 42); do., in D minor, for do., op. 114 (Posthumous, 43); For pianoforte and violin, *sonata* in F minor, op. 4; For pianoforte and violoncello, *sonata* No. 1, in B-flat, op. 45; do. No. 2, in D, op. 58; *Variations concertantes*, in D, op. 17; *Lied ohne Worte*, in D, op. 109 (Posthumous, 38).

VII. Pianoforte music: *Sonata* No. 1, in E, op. 6; do. No. 2, in G minor, op. 105 (Posthumous, 34); do. No. 3, in B-flat, op. 106 (Posthumous, 35); 8 Books of *Lieder* ohne Worte, op. 19, 30, 38, 53, 62, 67, 85 (Posthumous, 14), 102 (Posthumous, 31); *Capriccio* in F-sharp minor, op. 5; 7 *Charakterstücke*, op. 7; *Rondo capriccioso*, in E, op. 14; *Fantasia* on "The last rose of summer," in E, op. 15; 3 *Fantasies* or *caprices*, in A minor, E minor, and E major,

MENGAL

op. 16; *Fantasia* in F-sharp minor, *Sonate écossaise*, op. 28; 3 caprices, in A minor, E, and B-flat minor, op. 33; 6 preludes and fugues, op. 35; 17 *Variations sérieuses*, in D minor, op. 54; 6 *Kinderstücke*, op. 72; *Variations* in E-flat, op. 82 (Posthumous, 10); do. in B-flat, op. 83 (Posthumous, 11); 3 preludes and 3 studies, op. 104 (Posthumous, 33); *Albumblatt*, in E minor, op. 117 (Posthumous, 46); *Capriccio* in E, op. 118 (Posthumous, 47); *Perpetuum mobile*, in C, op. 119 (Posthumous, 48); *Étude*, in F minor, without opus number; *Scherzo*, in B minor, do.; *Scherzo* and *Capriccio*, in F-sharp minor, do.; *Andante cantabile* and *Presto agitato* in B, do.; *Gondellied* in A, do.; *Prelude* and *fugue* in E minor, do.; 2 *Klavierstücke*, in B-flat and G minor, do.; *Variations* for 4 hands, in B-flat, op. 83a (Posthumous, 12); *Allegro brillant* for do., in A, op. 92 (Posthumous, 21); *Duo concertant*, variations on the march in *Preciosa*, for 2 pianofortes (with Moscheles), no opus number.

VIII. Organ music: 3 preludes and fugues, op. 37; 6 sonatas, op. 65; *Prelude* in C minor, without opus number.

IX. Arrangements: Additional accompaniments to Handel's *Dettingen Te Deum* (Leipsic, Kistner); do. to Handel's *Acis* and *Galatea*; Organ accompaniment to Handel's *Israel in Egypt* (London, Handel

in English, by W. L. Gage (Philadelphia, 1865, London, 1878); *Devrient, Meine Erinnerungen an F. M. B.*, etc. (Leipsic, 1869; do. in English, by Mrs. Macfarren, London, 1869); Carl Mendelssohn-Bartholdy, *Goethe und F. M. B.* (Leipsic, 1871; do. in English, by M. E. von Glehn, London, 1872, 2d ed., 1874); Ferdinand Hiller, *Mendelssohn, Letters and Recollections*, in English, by M. E. von Glehn (London, 1874; in German, Cologne, 1874); Hensel, *Die Familie M.* (2 vols., Berlin, 1879); Grove, ii. 253.

MENGAL, MARTIN JOSEPH, born in Ghent, Jan. 27, 1784, died there, July 4, 1851. Dramatic composer, first instructed by his father, then by several other artists, especially on the horn, for which instrument he began to compose at the age of twelve. In 1804 he entered the Conservatoire of Paris, where he was a pupil of Duvernoy on the horn, of Catel in harmony, and of Reicha in composition; then joined the band of the Imperial Guard and took part in the campaigns against Austria in 1805, and Prussia in 1806. On his return to Paris in 1807 he entered the orchestra of the Odéon, and in 1812 that of the Théâtre Feydeau. He went to Ghent in 1824 to assume the direction of a theatre; but, unsuccessful in his enterprise, gave up his post for that of musical conductor, and after the revolution of 1830 was in the same capacity connected with the theatre at Antwerp until 1832, with that at the Hague until 1835, when he returned to Ghent, and was appointed director of the Conservatoire. Member of Royal Academy of Belgium. Works—Operas:

*Une nuit au château*, given in Paris, Théâtre Feydeau, 1818; *L'île*

Society); Pianoforte accompaniment to Bach's violin *Chaconne* in D minor (ib., Novello & Ewer).—*Lampadius*, F. M. B., ein Denkmal, etc. (Leipsic, 1848, 2d ed.); do.

de Babilary, ib., 1819; *Les infidèles*, Ghent, 1825; *Le vampire*, ib., 1826; *Un jour à Vaucluse*, ib., 1828; 2 concertos for horn and orchestra; 3 quintets for flute, oboe, clarinet,

Birmingham  
26 August 1836

Carl Mendelssohn Bartholdy.

horn, and bassoon; Quartets for wind instruments; 3 do. for horn, violin, viola, and bass; 3 do. for strings; Trios for do.; do. for flute, violin, and viola; Duos for horn and harp; do., and fantasias for horn and pianoforte; Many romances, with pianoforte, and in manuscript an overture for grand orchestra, many pieces for wind instruments, quintets and trios for horns. His brother and pupil Jean (born in May, 1796) was also a horn player, pupil of Dornich at the Conservatoire of Ghent, and has published fantasias, duos, etc., for horn and orchestra or pianoforte.—Fétis; do., *Supplément*, ii. 206.

MENGWEIN, KARL, born at Zaanroda, Thuringia, Sept. 9, 1852, still living, 1889. Instrumental and vocal composer; was in 1881–86 instructor at Freudenberg's Conservatorium in Wiesbaden, and conductor of the society for sacred music; with Freudenberg founded the new Conservatorium in Berlin, in 1886. Works: Schulmeister's Brautfahrt, Singspiel, Wiesbaden, 1884; Dornröschen, overture; Martin Luther, festival cantata; Requiem; Choruses for female voices.—Riemann.

MENGOZZI, BERNARDO, born in Florence in 1758, died in Paris in March, 1800. Dramatic singer and composer, pupil of Pasquale Potenza in Venice; appeared first on the Italian stage; sang in London in 1786, and the following year in Paris at the concerts given by Marie Antoinette. He was one of the chief ornaments of the Théâtre de Monsieur, remained in the latter city after the Revolution, and was made professor of singing in the newly established Conservatoire. Works—Operas: *Gli schiavi per amore*, *L'isola disabitata*, Paris, 1790; *Les deux vizirs*, ib.; *Aujourd'hui*, *Isabelle de Salisbury*, ib., 1791; *Le tableau parlant*, ib., 1792; *Une faute par amour*, *Poureceaugnac*, *L'amant jaloux*, *Selico*, *La journée de l'amour*, ballet, ib., 1793; *Brunet et Caroline*, *La dame voilée*, ib., 1799; *Les habitants de Vaucluse*, ib., 1800. The *Méthode de Chant* du Conservatoire, edited after his death by Langlé, is in

the main his work.—Fétis; Schilling; Gerber.

MENSCHEN, GLAUBT DOCH DIESER GNADE, alto aria in E minor, with accompaniment of 2 oboi d'amore, strings complete, and continuo, in Johann Sebastian Bach's cantata *Festo S. Joannis Bapt.*, "Christ unser Herr zum Jordan kam" (*Bachgesellschaft*, No. 7). Published separately, with additional accompaniments by Robert Franz (*Leipsic, Whistling*).

MENTER, JOSEPH, born at Deutenkofen, near Landshut, Bavaria, Jan. 19, 1808, died in Munich, April 18, 1856. Virtuoso on the violoncello, pupil of Moralt at Munich, entered the orchestra of the Prince of Hohenzollern at Hechingen in 1829, and the court orchestra at Munich in 1833. On concert tours in Germany, Austria, Belgium, Holland, and England, he won a brilliant reputation. He composed fantasias, airs variés, etc., for his instrument, with orchestra or pianoforte.—Fétis.

MENTI ETERNE, soprano aria of Adelaide, in B-flat minor, with accompaniment of violins in unison and continuo, in Handel's *Lotario*, Act II., Scene 4. Published separately, with additional accompaniments by Robert Franz (*Leipsic, Kistner*).

MENCET À LA VIGANO, 12 variations for the pianoforte in C, by Beethoven, composed in 1795. The theme is from a minuet in a ballet by Salvatore Viganò, first performed at the Hoftheater, Vienna, May 18, 1795. Published by Artaria & Co. (Vienna, 1795). Breitkopf & Härtel, *Beethoven Werke*, Serie 12, No. 7.—Thayer, *Verzeichniss*, 15; Thayer, *Beethoven*, i. 297.

MEPHISTO WÄLZER. See *Zwei Szenen aus Lenau's Faust*.

MERBECKE, JOHN, English composer of the 16th century, died about 1585. Organist of St. George's Chapel at Windsor; Calvinist, condemned to death for heresy in 1544, but pardoned. He is author of the *Boke of Common Praier Noted* (1550; reprinted, London, 1844, 1845, 1857). Part of a mass for 5 voices, *Per arma justitie*,

## MERCADANTE

by him, in manuscript is in Burney's Musical Extracts (vol. 6), and a hymn for 3 voices is printed in Hawkins's History of Music.—Grove.

MERCADANTE, (GIUSEPPE) SAVERIO



(RAFFAELLE), born at Altamura, near Bari, Dec. 17, 1795, died in Naples, Dec. 13, 1870. Dramatic composer, illegitimate son of one Giuseppe Mercadante and a servant-girl, Rosa Bia. He entered in 1809 the Collegio di San Sebastiano, Naples, of which Zingarelli was then director, where he studied the violin, flute, and composition, and afterwards became leader in the orchestra. He was dismissed for some unknown reason, and, trying dramatic composition for a living, brought out in 1818 a cantata at the Teatro del Fondo. His reputation in Italy was firmly established by his *Elisa e Claudio* (Milan, 1822), and confirmed in Vienna in 1824. In 1827 he went to Madrid, and in 1829 to Cadiz, returning to Naples in 1831. In 1833 he succeeded Generali as maestro di cappella at the Cathedral of Novara. In 1836 he went to Paris to superintend the performance of his *I briganti*. In his *I due illustri rivali* (Barcelona, 1846) he began to employ the brass instruments in a way which set the fashion for the abuse of the cornet which infested Italian composition for many years afterwards. In 1840 he was made director of the Naples Conservatorio; he was also member of the Institut de France. He had lost an eye at Novara, but kept on composing by dictation. He became wholly blind in 1862. Mercadante was one of the most noteworthy opera composers of the Rossini school, and should be ranked next to Bellini and Donizetti. In Italy he was long regarded as the most learned of contemporary Italian composers,

an estimation which shows quite sufficiently the low condition of musical learning in Italy at the time. His best known, and probably his best, opera is *Il giuramento*.

Works—I. Operas: *L'apoteosi d'Ercole*, Naples, Teatro San Carlo, Jan. 12, 1819 (?); *Violenza e costanza*, ib., Teatro Nuovo, 1820 (?); *Anacreonte in Samo*, ib., San Carlo, 1820 (?); *Scipione* in Cartagine, Rome, Argentina, 1821 (?); *Maria Stuarda*, Bologna, Teatro Comunale, 1821 (?); *Elisa e Claudio*, Milan, La Scala, Oct. 30, 1821; *Il posto abbandonato*, ib., 1821 (?); *Gli Sciti*, Naples, San Carlo, 1822 (?); *Alfonso ed Elisa*, Mantua, 1822 (?); *Didone abbandonata*, 2 acts, Turin, 1822 (?); *Adele ed Emerico*, Milan, La Scala, Sept. 21, 1822; *Andronico*, Venice, Teatro della Fenice, 1822 (?); *Costanza ed Almerika*, Naples, 1822 or 1823 (?); *Gli amici di Siracusa*, Rome, 1822 or 1823 (?); *Nitocri*, Turin, Teatro Regio, 1824 (?); *Dorilice*, Vienna, 1824 (?); *Le nozze di Telemaco ed Antiope*, ib., 1824 (?); *Il podestà di Burgos*, ossia *il signor del villaggio*, ib., 1824 (?); *Ipermetra*, Naples, 1824 (?); *Il geloso ravveduto*, Rome, 1824 (?); *Caritea*, regina di Spagna (Donna Caritea), Venice, 1826 (?); *Amleto*, Milan, La Scala, Dec. 26, 1826; *Erode*, Venice, 1826 or 1827 (?); *Ezio*, Turin, Teatro Regio, 1827 (?); *Il montanaro*, Milan, La Scala, April 16, 1827; *I due Figaro*, Madrid, 1827 (?); *Pietro il Grande*, Lisbon, Dec. 17, 1827 (?); *Adriano in Siria*, ib., Feb. 28, 1828 (?); *Francesca da Rimini*, Madrid, 1828 (?); *La testa di bronzo*, Lisbon, 1829; *La rappresaglia*, Cadiz, 1829 (?); *Don Chisciotte*, farsa, ib., 1829 (?); *Zaira*, Naples, San Carlo, August, 1831; *Gabriella di Vergey*, Genoa, Teatro Carlo Felice, 1832 (?); *Ismalia*, ossia *amor e morte*, Milan, La Scala, Oct. 27, 1832; *I Normanni a Parigi*, 4 acts, Turin, Teatro Regio, 1832 (?); *Il conte d'Essex*, 3 acts, Milan, La Scala, March 10, 1833; *Enna d'Antiochia*, Venice, Teatro Fenice, 1834 (?); *Uggero il Danese*, Bergamo, 1834; *La gioventù d' Enrico V.*, Milan, La Scala, Nov. 25, 1834; *Francesca*

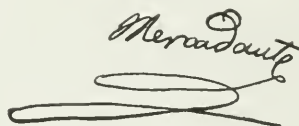
## MERCHANT

Donato, ossia Corinto distrutta, 3 acts, Turin, Teatro Regio, 1835; *I briganti*, Paris, Théâtre Italien, March 22, 1836; *Il giuramento*, 3 acts, Milan, La Scala, March 11, 1837; *I due illustri rivali*, Venice, Teatro Fenice, 1838 (?); *Elena da Feltre*, Naples, San Carlo, January, 1839; *Il bravo*, Milan, La Scala, March 9, 1839; *La solitaria delle Asturie*, ossia la Spagna ricuperata, Venice, Teatro Fenice, 1840 (?); *La vestale*, Naples, San Carlo, 1840 (?); *Il proscritto*, ib., ib., 1842 (?); *Il reggente*, Genoa, Teatro Carlo Felice, 1844 (?); *Leonora*, Naples, San Carlo, December, 1844 (?); *Il vascello di Gama*, ib., 1845; *Orazii e Curiazii*, ib., Nov. 10, 1846; *La schiava saracena*, Milan, La Scala, Dec. 26, 1848; *Medea*, Naples, San Carlo, 1851 (?); *Violetta*, Naples, Teatro Nuovo, 1852; *Statira*, Naples, San Carlo, 1853 (?); *Pelagio*, ib., 1857 (?); *Virginia*, 4 acts, ib., April 7, 1866.

II. Church music: *Le sette parole di Nostro Signore*, 4 voices, chorus, and strings; About 20 masses, either with organ or orchestra; *Inno alla Vergine Immacolata*, 5 voices and orchestra; *Inno funebre*, in memory of Mgr. Somma, 4 voices and orchestra; *Inno a Pio IX.*, 5 voices and orchestra; *Un sospiro sulla tomba del Mgr. Scotti*, do.; *Christus and Misereere*, 4 voices alla Palestrina; *Dominus a dextris*, chorus and orchestra; *De profundis*, 4 voices and orchestra; *Several Tantum ergo*, psalms, motets, antiphons, *Te Deum*, Magnificat, etc.

III. Secular cantatas, etc.: *Cantata in honour of Don Carlos IV.*, ex-King of Spain, Naples, San Carlo, 1818; *La danza augurale*, cantata for the accession of Francesco II., ib., 1859; *Inno all'onore di Vittorio Emanuele*, rè d'Italia, 1860; *Inno guerresco*, dedicated to Garibaldi, 1861; *Inno popolare*, dedicated to Dante, 1863; *Inno all'Armonia*, for the first Musical Congress at Naples, 1864; *Inno a Rossini*, for the inauguration of the statue at Pesaro, 1864; *Many melodies, notturni, canzoni napoletane*, for one or more voices, solfeggi, etc.

IV. Orchestral: 3 Sinfonie caratteristiche (concert overtures) for grand orchestra, the third being entitled *Lo zampognaro*; *Il campo dei Crociati*, o la schiava saracena, do.; *L'insurrezione polacca*, do.; *Il lamento dell'Arabo*, do.; *La religione*, do., La rimembranza, do.; *Sinfonia (overture)* on themes from Rossini's *Stabat Mater*; *Sinfonia funebre*; *Omaggio a Donizetti*, do.; *Omaggio a Bellini*, do., 1860; *Omaggio a Rossini*, do., 1868; *Omaggio a Pacini*, do., 1868; *Il lamento del bardo*, do., 1862; *Sinfonia dedicated to Rossini*, 1866; *Sinfonia-mareciata*, on the birth of the Prince of Naples; 2 Sinfonie caratteristiche on popular Spanish melodies; 3 divertimenti for orchestra; *La malinconia*, concert mazurka for do.; *Several fantasias on operas* for various instruments and orchestra; *Several smaller pieces of chamber music* for various instruments, Mercadante

*Mercadante*  


also published a *Breve cenno storico sulla musica teatrale*, da Pergolesi a Cimarosa (no name nor date).—*Fétis*: do., *Supplément*; *Gazzetta musicale*, Milan, June 18, July 16 and 30, Aug. 13, Sept. 17, 1876; *Florino*, *Cenno storico sulla scuola musicale di Napoli*.

MERCHANT OF VENICE, THE, overture to Shakespeare's drama, by George Alexander Macfarren.

MERCHANT OF VENICE, THE, music to Shakespeare's drama, by Arthur Sullivan, first given at the Prince's Theatre, Manchester, Sept. 18, 1871. Published by Cramer & Co. (London, 1873).

MERCURY, Symphony in E-flat, by Haydn, composed at Eszterhaz in 1772. Its style resembles that of Mozart. I. Allegro; II. Adagio; III. Minuet; IV. Finale.—Pohl, Haydn, i. 306.

MÉREAUX, (JEAN) AMÉDÉE (LE FROID DE), born in Paris in 1803, died at Rouen, April 25, 1874. Pianist and writer on music, son and pupil of Joseph Nicolas Méreaux, and pupil of Reicha in composition; travelled through France on a concert tour about 1830; lived in London in 1832-34, and settled at Rouen about 1835, to teach his instrument. Legion of Honour in 1868. Madame Tardieu de Malleville and Clara Loveday are among his pupils. He was a contributor to the *Journal de Rouen* for thirty years. Works: *Mass*; *Cantatas*; *Choruses*; 5 books of pianoforte études; Other compositions, over 90 in all. He published also *Les clavecinistes de 1637 à 1790* (Paris, 1867); *Variétés littéraires et musicales* (Paris, 1878); and articles in musical journals.—Fétis; do., *Supplément*, ii. 211; Mendel, *Ergänz.*, 275.

MÉREAUX, JEAN NICOLAS LE FROID DE, born in Paris in 1745, died there in 1797. Organist and dramatic composer, studied under French and Italian masters, and became organist of the Church of Saint-Jacques-du-Haut-Pas. Works—Operas: *La ressource comique, ou la pièce à deux acteurs*, given at the Comédie Italienne, 1772; *Le retour de tendresse*, ib., 1774; *Le duel comique* (with Paisiello), ib., 1776; *Laurette*, ib., 1777; *Alexandre aux Indes, Opéra*, 1783; *Célide et Jocaste*, ib., 1791; *Fabius*, ib., 1793; *Les Thermopyles*; *Scipion à Carthage*. *Samson*, oratorio, Concert Spirituel, 1774; *Esther*, do., ib., 1775; *Ode on the birth of the Dauphin*, ib., 1781; *Aline, reine de Golconde*, cantata.—Fétis; do., *Supplément*, ii. 92.

MÉREAUX, JOSEPH NICOLAS LE FROID DE, born in Paris in 1767, died (?). Organist and pianist, son and pupil of the preceding; became professor in the royal school of singing, then professor of pianoforte, and organist of the Protestant Temple de l'Oratoire. He played the organ, erected on the Champ-de-Mars, at the feast of Federation, July 14, 1789. Works: *Cantata for the coronation of Napoleon I.*, with full orches-

tra, 1804; *Sonatas for pianoforte and violin or flute*; *Nocturne for do.*; *Sonatas and fantasias for pianoforte*.—Fétis.

MÉRIEL, PAUL, born at Mondoubleau (Loir-et-Cher), France, Jan. 4, 1818, still living, 1889. Dramatic composer, pupil of Alessandro Napoleone at Lisbon, and of Sonna at Perpignan; was chief d'orchestre at the theatre of Amiens and other provincial cities, and in 1847 settled at Toulouse, to teach, and in time became director of the Conservatoire. Legion of Honour. Works: *Cornélius l'argentier, opéra-comique*, Amiens; *Les précieuses ridicules*, do., Toulouse, 1877; *L'Armorique*, grand opera, ib.; *Caïn*, dramatic oratorio; *Le Tasse*, symphony.—Fétis, *Supplément*, ii. 211.

MERK, JOSEPH, born in Vienna, March 15, 1795, died at Ober-Döbling, June 16, 1852. Virtuoso on the violoncello, pupil of Schindlöcker; was first violoncellist at the imperial opera in 1818; became professor of his instrument at the Conservatorium in 1823, and chamber virtuoso to the Emperor in 1834. He made concert tours in Italy and Germany. Works: *Concerto, concertino, concert-pieces, fantasias, polonaises, variations, 20 exercises, 6 studies*, for the violoncello.—Wurzbach; Fétis; Riemann; Schilling.

MERKEL, GUSTAV (ADOLPH), born at Oberoderwitz, Saxony, Nov. 12, 1827, died in Dresden, Oct. 30, 1885. Organist, pupil of Johann Schneider, and in counterpoint of Julius Otto; also received instruction from Robert Schumann and from Reisinger. He became organist of the Waisenhauskirche, Dresden, in 1858, of the Kreuzkirche in 1860, and of the Catholic Hofkirche in 1864. He conducted the Dreyssig Singakademie in 1867-73, and became instructor at the Conservatorium in 1861. Works: 6 sonatas, 3





fantasias, preludes, and fugues for organ ; Pianoforte music ; Songs.—Mendel ; Riemann ; Fétis, Supplément, ii. 211.

MERLIN, romantic opera in three acts, text by Siegfried Lipiner, music by Carl Goldmark, first represented in Vienna, Nov. 19, 1886, with the following cast :

Merlin . . . . . Herr Winkelmann.  
Viviane . . . . . Frau Materna.  
König Artus . . . . . Herr Somer.  
Die Fee Morgana . . . . . Frau Kaulich.

Given at the Metropolitan Opera House, New York, Jan. 3, 1886, with Herr Alvary as Merlin, and Frä. Lilli Lehmann as Viviane. Merlin, German opera, text by Ludwig Hoffmann, music by Philipp Rüfer, given in Berlin, Feb. 28, 1887.—*Neue Zeitschr.* (1886), 533 ; *Signale* (1886), 1089, 1121 ; *Krebbiel Review* (1886-87), 79.

MERMET, AUGUSTE, born about 1815, still living, 1889. Dramatic composer ; son of a French general, he renounced the military profession to devote himself to music, studied the flute, and later composition under Lesueur and Halévy. He waited more than fifteen years before he succeeded in getting his opera of Roland performed, but in spite of its musical mediocrity it was very favourably received on account of its martial and patriotic character. A second attempt in the same vein was not so successful, and probably his career ended with *Jeanne d'Arc*. Legion of Honour in 1865. Works—Operas : *La bannière du roi*, Versailles ; *David*, Paris, 1846 ; *Roland à Roncevaux*, ib., 1864 ; *Jeanne d'Arc*, ib., 1876 ; *Pierrot pendu*, opéra-bouffe, never performed.—*Fétis*, Supplément, ii. 212 ; *Bitard*, 900 ; Larousse.

MEROPE, Italian opera, text by Zeno, music by Niccolò Jommelli, first represented in Venice in 1742. The subject is that of

Merope, Queen of Messina, whose husband Cresphontes and two of her sons were murdered by Polyphontes, who wished to marry her. She is delivered from his persecutions by her son Ægyptos, who kills him. The opera was received with such enthusiasm that the Council of Ten appointed Jommelli director of the *Scuola degl' Incurabili*, which gave him an opportunity to begin to write the sacred music which became the chief source of his fame. Other operas, same libretto, by Francesco Gasparini, Venice, 1712 ; Giovanni Maria Orlandini, Bologna, 1717 ; Luca Antonio Predieri, Florence, 1718, Mantua, 1719 ; Pietro Torri (?), Munich, 1719 ; Bioni, Venice, 1728 ; Giacomelli, ib., 1734 ; Terradeglias, Florence, 1743 ; Paolo Scalabrini, Dresden, May 25, 1747 ; Gregorio Sciroli, three acts, Naples, 1751 ; David Perez, Genoa, 1751 ; Scarlatti, Naples, 1755 ; Karl Heinrich Graun, Berlin, 1756 ; Gassmann, Italy, 1759 ; Gaetano Latilla, Venice, 1763 ; Borghi, Rome, 1768 ; Sola, Naples, 1769 ; Mysliweczek, 1775 ; Nasolini, Venice, 1795 ; Bianchi, London, 1799 ; Poissl, with portions of Nasolini's music retained, Munich, 1810 ; Marcos Portugal, Rio de Janeiro, Nov. 8, 1817, Lisbon, May 13, 1819 ; Pacini, text by Cammarano, Naples, 1846 ; and a ballet by Luigi Maria Viviani and Giacomo Panizza, Milan, 1832 ; and by Zandomeneghi, Pesaro, 1871. Operas in German, same title, by Mangold, three acts, Darmstadt, 1823 ; Julius Miller, Amsterdam, 1824 ; H. Mühlenbruch, 1846. Other Italian operas, of which the dates are not known, by Alberti ; Caldara ; Treu ; Finazzi ; Lotti ; Menaghetti ; Porta ; Vinci ; and Vivaldi.

MERRY WAR, THE. See *Lustige Krieg*.

MERRY WIVES OF WINDSOR, THE, music to Shakespeare's play by Arthur Sullivan, first performed at the Gaiety Theatre, London, Dec. 19, 1874. It was given at the Crystal Palace, London, April 12, 1884.

I. Prelude and dance of the Fairies (in E) ; II. Song, "Love laid his sleepless head," words by Swinburne ; III. Melodrama, song



and chorus, "Fairies black, gray, green, and white" (in C minor); IV. Dance, Allegro vivace (in G); V. Dance and chorus, Allegro vivace (in E). Published by Metzler & Co. (London, 1879).—Athenæum (1874), ii. 725.

MERRY WIVES OF WINDSOR, THE, opera. See *Lustigen Weiber von Windsor*.

MERTENS, JOSEPH, born at Antwerp, Feb. 17, 1834, still living, 1889. Dramatic composer; was first violin at the royal theatre in Antwerp, and became professor at the Conservatoire. His Flemish operas, mostly in one act, found great favour with his countrymen. Works: *De Vrijer in de strop*, Antwerp, 1866; *De Vergissing*, ib., 1869; *L'égoïste*, ib., 1873; *Thecla*, ib., 1874; *Liéderik l'intendant*, ib., 1875; *De zwarte Kapitein*, The Hague, 1877; *Les trois étudiants*; *Le vin, le jeu et le tabac*; *Le capitaine Robert*; *Les évineés*; *L'Angelus*, oratorio, Boom, 1867; Instrumental music; Sacred choruses, romances, etc.—*Fétis*, Supplément, ii. 213; Riemann.

MERTKE, EDUARD, born in Riga in 1833, still living, 1889. Pianist; made extensive concert tours in 1859, then lived as teacher of his instrument at Wesserling, Alsace, at Lucerne, Switzerland, and from 1865 at Mannheim, whence he was called to Cologne in 1869 as professor at the Conservatorium. Works: *Lisa, oder die Sprache des Herzens*, opera, given at Mannheim, 1872; *Des Liedes Verklärung*, cantata; Collection of Russian folk-songs; Pianoforte music.—Riemann.

MERULO, CLAUDIO (Clandio da Correggio; the original form of the surname was Merlotti), born at Correggio, April 7, 1533, died in Parma, May 4, 1604. He received his musical education probably at Venice or at Breseia. He was appointed organist at Breseia, Sept. 17, 1556; chosen organist at the second organ at S. Marco, Venice, July 2, 1557, defeating nine other candidates for the post; and was promoted to the first organ, succeeding Annibale Padovano, Sept. 30, 1566. In this

year he also set up as a music publisher, an enterprise which he abandoned in 1569; Betanio was his partner for a short time. In 1584 he went to Mantua, and in May, 1586, was called to Parma by the Duke Ranuccio Farnese as organist of the ducal chapel, La Steccata. He was knighted by the duke, and held his post at La Steccata until his death. His grave is next to that of Cipriano de Rore, near the altar of Sta. Agata in the Parma Cathedral. As a composer of masses, motets, canzoni alla francese, and madrigals, Merulo was very prolific; and his compositions in this field show marks of well-developed Venetian art. But his chief fame rests upon his organ works, which show decided genius when compared with similar compositions by the earlier German organists. Both as organist and organ writer he was the greatest forerunner of the Gabriellis and of Frescobaldi. Published works: *Il primo libro de' madrigali a cinque voci*, etc. (Venice, Merulo & Betanio, 1566; other eds., 1579, 1586); *Liber primus sacrarum cantionum quinque vocum*, etc. (ib., Gardano, 1578); *Liber secundus*, do. (ib., 1578); *Il primo libro de' Madrigali a quattro voci*, etc. (ib., 1579); *Di Claudio Merulo . . . il primo libro de' Madrigali a tre voci*, etc. (ib., 1580; another ed., Milan, 1586); *Di Claudio Merulo . . . il primo libro de' Motetti a sei voci*, etc. (Venice, Gardano, 1583; 2d ed., ib., 1595); do., *il secondo libro* (ib., 1593); *Tocate d' intavolatura d' organo . . . libro primo* (Rome, Simone Verovio, n. d.); *Di Claudio Merulo . . . il secondo libro de' Madrigali a cinque voci*, etc. (Venice, Gardano, 1604); *Tocate d' intavolatura d' organo . . . libro secondo* (Rome, Verovio, 1604); *Ricercari d' intavolatura d' organo . . . libro primo* (Venice, Gardano, 1605); *Il terzo libro de' Motetti a sei voci* (ib., 1606); *Ricercari da cantare a quattro voci . . . libro secondo* (ib., 1607); do., *libro terzo* (ib., 1608); *Claudii Meruli Corrigiensis Misse duo cum octo et duodecim vocibus concinnende, additæq.*

Litanie Beate Marie Virginis octo vocum . . . cum parte organica (ib., 1609); Canzoni alla francese. Merulo wrote part of the music for the wedding of Francesco de' Medici and Bianca Capello in 1579, but it was never published.—Ambros, iii. 518; Grove, ii. 314; Fétis, vi. 193.

MESSA DI PAPA MARCELLO. See *Missa* Pape Marcelli.

MESSA PER I DEFONTI. See *Requiem*.

MESSAGER, ANDRÉ, French organist, contemporary. Pupil of Saint-Saëns at the École de Musique Religieuse in Paris; is now organist at the Church of Saint-Paul. Works: *La fauvette du temple*, comic opera, Paris, Folies Dramatiques, 1885; *Le bourgeois de Calais*, do., ib., 1887; *Isline*, fairy opera, ib., Théâtre de la Renaissance, 1888; *Symphony* (1st prize, Société des Compositeurs, 1876), *Concerts du Château*, 1878; *Don Juan et Haydée*, cantata.—Fétis, Supplément, ii. 214.

MESSE DES MORTS. See *Requiem*.

MESSE DES MORTS (Requiem), by Gossec, published in 1760, and given in that year in the Church of Saint-Roch in Paris. This monumental work was the foundation of the composer's fame. Coming out from Saint-Roch after the performance, Philidor said that he would give all his own works to have written it. The *Tuba mirum*, accompanied by one orchestra, inside the church, and by another of wind instruments, hidden outside, was especially admired for its mysterious grandeur and the novelty of its effect. The engraved plates of the score were stolen and melted down, probably during the Revolution.—Grove, i. 611.

MESSE DES MORTS, GRANDE (Requiem), by Hector Berlioz, opus 5, often known in France as *Le Requiem du général Daurémont*; written in 1837 (the MS. in the library of the Paris Conservatoire is dated June 29), by order of M. de Gasparin, Minister of the Interior, for a ceremony in memory of the victims of the Revolution of July,

but first performed at the Invalides, Dec. 5, 1837, at the solemn service for General Daurémont and the French soldiers who fell at the siege of Constantina in Algiers. This Requiem is the largest orchestral score in existence, being written for chorus, one principal orchestra, four small supplementary orchestras of brass instruments, and an independent band of instruments of percussion. It is almost exclusively choral, there being only one solo (for tenor), in the Sanctus. The effect of the brass instruments in the *Tuba mirum* may have been suggested by the corresponding passage in Gossec's Requiem, and has certainly been imitated by Verdi in his *Manzoni Requiem*. Published in full score by Schlessinger, Paris; 2d ed. by Ricordi, Milan. Important changes, by the composer, are introduced in the second edition, especially in the *Dies ire* and *Rex tremendæ*. The pianoforte score, arranged by Dr. Leopold Damrosch (New York, Schirmer), was evidently prepared from the first edition, up to the *Hostias*, and only from this point on, from the second. First given in America by Dr. Damrosch in New York at the May Festival in the 7th Regiment Armory, May, 1881; in Boston, by the Cecilia (B. J. Lang, conductor) in the Music Hall, Feb. 12, 1882.—Jullien, Berlioz, 100; Berlioz, *Mémoires*, 196; Boston Transcript, Feb. 9, 1882.

MESSIAH, THE, oratorio in three parts, text arranged by Charles Jennens, from the Bible, music by Handel, first performed in the Music Hall, Fishamble Street, Dublin, April 13, 1742. It was given for charity. The solo singers were Signora Avolio (S.), Mrs. Cibber (A.), Church (T.), and Rosegrave (B.). Handel's friend, Matthew Dubourg, was leading first violin, and Maclaine the organist. This oratorio was received with immense enthusiasm in Dublin, where it was repeated, "with concertos on the organ," June 3, 1742. The Messiah was first performed in England at Covent Garden, London, March 13, 1743. It was given thirty-four times during Handel's life, eleven

## MESSIAH

times for charity. Handel performed it annually, and sometimes twice a year, from 1750 till 1758 in the chapel of the Foundling Hospital for the benefit of that charity, and conducted it at Covent Gar-



Clara Novello.

den, April 6, 1759, eight days before his death. This, the most popular of oratorios, was written in twenty-four days. The autograph MS., in Buckingham Palace, is dated at the end of the first part, Aug. 28, 1741, at the end of the second, Sept. 6, 1741, and on the last page, Sept. 12, 1741. It contains an overture, the Pifa or *Pastoral* Symphony, twenty-one choruses, including the *Hallelujah* and the great Amen fugue, sixteen arias, one duet, and thirteen recitatives. Four of the choruses, "His yoke is easy," "For unto us a child is born," "And He shall purify," and, "All we like sheep," were taken from two of Handel's Italian *Chamber* duets, composed a month earlier. The first great performance of the *Messiah* took place at the Handel Commemoration, Westminster Abbey, May 29 and June 3, 1784. The orchestra consisted of 48

first violins, 47 second violins, 26 violas, 21 violoncellos, 15 double-basses, 26 bassoons, 1 double-bassoon, 26 oboes, 6 flutes, 12 trumpets, 6 trombones, 12 horns, and 4 drums. The chorus contained two hundred and sixty-seven voices. Joah Bates conducted at the organ, and the solo singers were Mme Mara, Miss Harwood, Miss Cantelo, Miss Abrahms, Miss Theodosia Abrahms, Sig. Bartolini, sopranos; Rev. Mr. Clerk, Dyne, and Knyvett, altos; Harrison, Norris, and Corfe, tenors; and Bellamy Campness, Reinhold, Matthews, and Tascas, basses. From 1791 to 1861 The *Messiah* was given every Christmas by the Cecilian Society, and first by the Sacred Harmonic Society at Exeter Hall, Dec. 20, 1836. It was performed at the Handel Centenary Festival, Crystal Palace, June 20, 1859, with a chorus of twenty-seven hundred under the direction of Sir Michael Costa, by whom the scoring was strengthened. The solos were Mme



Sims Reeves

Clara Novello (S.), Miss Dolby (A.), Sims Reeves (T.), and Sig. Belletti (B.), and it has since been repeated triennially at the Crystal Palace. This oratorio is performed sev-

eral times annually in London, and holds the place of honour at the provincial musical festivals of England. Its first performance in Germany, in the Universitätskirche, Leipsic, in 1788, was due to Johann Adam Hiller. It was first given in Berlin, April 25, 1804, and in Vienna, March 30, 1806. It was first sung in America by the Handel and Haydn Society of Boston in 1818, and first in New York by the Sacred Music Society, in St. Paul's Chapel, Nov. 18, 1831. It is performed in New York every Christmas, by the Oratorio Society. In 1789 Mozart partially filled out the score with additional accompaniments, but there is strong evidence that the so-called "Mozart score," as it is published, is a compilation, and contains not a few additions that were not made by Mozart. But even in this score the additional accompaniments are incomplete, although it is the one from which the oratorio is usually performed. It was first sung with Robert Franz's complete additional accompaniments at the Birmingham (England) Festival, Aug. 27, 1885. The authorities for the different publications of *The Messiah* are: (1) The autograph score, (2) sketches in Handel's handwriting, and (3) a folio conducting score, all in Buckingham Palace; (4) conducting score known as the Dublin MS. in Smith's autograph with annotations by Handel, in the Rev. Sir Frederick Gore Ouseley's collection; and three conducting scores transcribed by Smith, (1) bequeathed by Handel to the Foundling Hospital, (2) in the Schœlcher collection in Hamburg, and (3) in Henry Barrett Leonard's collection in Hampstead, England. *The Messiah* was not published during Handel's life. The airs and one duet were included in Walsh's collection of "Handel's Songs selected from his Oratorios" (London, 1749-59). The first collection of "Songs in the Messiah" was printed by Walsh in 1763; the first complete edition by his successors, Wright, Randall, and Abell (London, 1768). An early edition was published by Arnold,

and the first edition with harpsichord accompaniment was printed by Harrison. *The Messiah* was published by Trautwein (Berlin, 1835) and by Cranz (Hamburg, 1842). The score was edited by Dr. Rimbault for the Handel Society of England (Cramer & Co., London, 1850). A photo-lithograph of the autograph in Buckingham Palace was published by the Sacred Harmonic Society (Novello, Ewer & Co., London, 1868). The so-called Mozart score is published by Peters (Leipsic). Franz's score, based upon Mozart's, was published by Kistner (Leipsic, 1884).—Rockstro, *Handel*, 227; Schœlcher, *Handel*, 240; Marshall, *Handel*, 111; Townsend, *An Account of Handel's Visit to Dublin*; Hawkins, v. 358; Burney, iv. 661; Burney, *Commemoration*; Bitter, *Geschichte des Oratoriums*, 298; Grove, i. 31, 653; ii. 315, 546; iii. 527; *Allgem. mus. Zeitg.*, v. 14, 43, 58, 89; ix. 476; xix. 363; xxix. 558; *Neue Zeitschr.*, vii. 167; *Athenæum* (1859), i. 849; (1885), ii. 311; *Notes and Queries* (1859), i. 289, 370; *Mus. Wochenblatt* (1881), 321, 333, 345, 369, 377, 389, 401, 505, 517; (1884), 560; *Signale* (1885), 33; Upton, *Standard Oratorios*, 140.

MESTRINO, NICCOLÒ, born in Milan in 1748, died in Paris, September, 1790. Violinist, first musician to Prince Eszterházy, then to Count Erdödy, in Hungary. In 1786 he settled in Paris, after having performed with great success one of his concertos at the Concerts Spirituels; was much sought as an instructor, and in 1789 appointed chef d'orchestre at the then recently established Italian Opera. Works: 12 concertos for violin and orchestra; Duos for violins; Sonatas for violin and bass; Études et caprices for violin.—Fétis; Mendel; Riemann; Schilling.

METHFESSEL, ALBERT GOTTLIEB, born at Stadtilm, Thuringia, Oct. 6, 1785, died at Heckenbeek, near Gandersheim, March 23, 1869. Vocal composer, chamber musician at the court of Rudolstadt in 1810; became music director at Hamburg in 1822, and was court Kapellmeister at Brunswick

in 1832-42. His songs were very popular and are still sung among German students.



Works: *Der Prinz von Basra*, opera; *Das befreite Jerusalem*, oratorio; *Liederbuch*; *Liederkranz*; Other collections of songs; *Pianoforte sonatas*; *Waltzes* and other dance music. His brother Friedrich

(1771-1807) also published 14 collections of songs, and left an unfinished opera, *Doctor Faust*.—Riemann; Fétis; Schilling.

MÉTRA, (JULES LOUIS) OLIVIER,

born in Reims, June 2, 1830, still living, 1889. Composer of dance music; the son of an actor, he played juvenile parts for some time, then received music lessons from Edmond Roche, and was attached to the orchestra of several small theatres of Paris. He studied harmony at the Conservatoire under Elwart, and composition under Ambroise Thomas; became orchestra conductor successively of the Théâtre Beaumarchais, *The Bal Robert*, *Ma-bille*, *Château des Fleurs*, *Athénée Musical*, *Élysée Montmartre*, *Casino Cadet*, and *The Bal Frascati*; conducted at the masked balls of the Opéra Comique, and for several years the orchestra of the Folies Bergère, afterwards the balls of the Opéra. His dance music is very popular. Works: *Waltzes*, including *La vague*, and *Les roses*; *Polkas*, *mazurkas*, *quadrilles*, and other dance music; 34 operettas and ballet-divertissements, performed at the Folies Bergère, including *Le valet de chambre de Madame*, 1872; *Champagne-ballet*, 1873; *Un jour d'orage*, 1874; *Les faunes*, 1876; *Une nuit véni-*



tienne, 1877; Other ballets, the most important being *Yedda*, Paris, 1879.—Fétis, *Supplément*, ii. 214; Riemann.

METTENLEITER, JOHANN GEORG, born at St. Ulrich, near Ulm, April 6, 1812, died in Ratisbon, Oct. 6, 1858. Church composer; studied music at Ulm and Augsburg, then settled at Ratisbon as choirmaster and organist of the cathedral. He was one of the most learned scholars in church music. Works: *Enchiridion chorale* (1855); *Manuale breve cantionum* (1852); *Psalm XCV for 6 male voices* (1854); *Several masses*; *Stabat Mater*; 2 *Miserere*; *De profundis*, psalms, *Pange lingua*, and other church music; *Ave Maria*, for double chorus; *Lied*, by Saphir, for do.; *Die Rückkehr des Sängers*, chorus for men's voices with orchestra; *Concerto for pianoforte and strings*; *Choruses*; *Songs*.—*Allgem. d. Biogr.*, xxi. 525; Fétis; Mendel; Riemann; Dr. Domenico Mettenleiter, *Ein Künstlerbild*.

METZDORFF, RICHARD, born in Dantzic, June 28, 1844, still living, 1889. Instrumental and vocal composer, pupil in Berlin of Fl. Geyer, Deln, and Kiel, later Kapellmeister successively of several theatre orchestras. Works: *Rosamunda*, comic opera, given in Weimar, 1876; 2 symphonies; *Overture to King Lear*; *Frau Alice*, ballad for contralto, chorus, and orchestra; *Phantasiestück* for orchestra; *Trios for pianoforte and strings*; *Quintet for do.*; *Sonatas* and other pieces for pianoforte; Several collections of songs.—Fétis, *Supplément*, ii. 215; Riemann.

MEYER, LEOPOLD DE, born at Baden, near Vienna, Dec. 20, 1816, died in Dresden, March 5, 1883. Pianist, pupil of Czerny and Fischhof; made his first concert tour in 1835, and after that travelled through Europe. He lived some time in Constantinople, was in America in 1845-47, and in 1867-68 settled in Vienna. His execution was brilliant, but lacking in taste. Ignorant of classical music, he played almost entirely his own compositions. Works: *Fantasias*; *Caprices*; *Va-*

riations; Nocturnes; Waltzes; and a *Marche marocaine*.—The Biography of Leopold de Meyer, etc. (London, 1845); Wurzbach; Fétis; Hanslick, *Concertwesen in Wien*, ii. 163.

MEYERBEER, (Jakob Meyer Beer, known as) GIACOMO, born in Berlin, Sept. 5, 1791 or 1794, died in Paris, May 2, 1864. The family was Jewish; his father, Herz Beer, born in Frankfurt-on-the-Main, was a rich Berlin banker; his mother, born Amalie Wulf, was a woman of rare cultivation and intellect. He was the eldest son and the only musical member of the immediate family, although two of his brothers rose to distinction, Wilhelm as astronomer and Michael as poet. As a young boy he studied the pianoforte under Lauska and Clementi, played in public at the age of seven, and was soon considered one of the best pianists in Berlin. He began to study harmony and counterpoint under Zelter, but, finding the drill unbearably severe, he soon left him for Anselm Weber. In 1810 he went to Darmstadt to study under the Abbé Vogler, in whose house he lived two years. During this period he wrote several choral works and two unsuccessful operas. About 1812 he went to Vienna to appear as a pianist, but, hearing Hummel play on the evening of his arrival, he felt dissatisfied with his own powers, and immediately devoted several months to hard technical practice. When he did appear in public, his success was immense. But his ambition was to make a mark as a composer, and on the failure of his operetta, *Die zwei Cadis*, in 1814, he went to Italy by Salieri's advice to study vocal writing. In 1815 he was in Venice, where Rossini's Tancredi made such an impression upon him that he began rather



servilely to imitate that master. His success with the Italian public was immediate. In 1823 he returned to Berlin to try to bring about a performance of a German opera, *Das Brandenburger Thor*, but did not succeed in having it given. His friends, among them Carl Maria von Weber, were anxious that he should abandon his Italian style, with which he himself had become dissatisfied. In 1824 his *Crociato in Egitto*, the last and best of his operas in the Rossini vein, made a furore in Venice. In 1826 he went to Paris to see its first performance there; he stopped composing for a time, and devoted himself to a thorough study of French character, history, and art. A visit to Berlin, where his father died, his marriage, and the loss of two children kept him out of public life. But he was preparing for great things; the new path into which French grand-opéra had been led by Auber's *Muette de Portici* and Rossini's *Guillaume Tell*, the new development of orchestral writing at the hands of Berlioz, gave him hints of the possibility of a new operatic style. Robert le Diable (1831), the first work in Meyerbeer's later, or great manner, began a new era in French opera. In 1836 it was followed by *Les Huguenots*. In 1838 he set to work upon *L'Africaine*. A quarrel with Scribe, author of the text, brought about by Meyerbeer's continual demands for changes, ended in Scribe's withdrawing the libretto altogether. Meyerbeer, however, immediately went to work on *Le Prophète*, which was finished in a year (1842-43). He was now appointed Kapellmeister to the King of Prussia, and spent much of his time in Berlin, where he brought out his *Feldlager in Schlesien* (1844) and *Weber's Euryanthe*. He also introduced Jenny Lind to the Berlin public. In 1847 he made visits to Vienna and London, and on his return to Berlin he mounted Wagner's *Rienzi*. In 1849 he returned to Paris to bring out his *Prophète*, which had been waiting six years. His health was now beginning to fail, and he

was accustomed to pass every autumn at Spa. He continued living alternately in Berlin and Paris, always bringing out his operas in the latter city (*L'étoile du Nord*, 1854; *Le pardon de Ploërmel*, 1859). He had long since, even before the production of the *Prophète*, resumed work upon *L'Africaine*, and the opera was finished (all but the last touches) and in rehearsal when he died. Although a German by birth and education, Meyerbeer, as a composer, belongs properly to the French school; ever since Robert he has been the representative man in the field of French grand-opéra. He was, in a manner, unique; his originality showed itself rather in a daring eclecticism than in the creation of new musical forms. But he certainly originated a new manner. He was a master of dramatic effect; indeed, he was willing to sacrifice everything to effectiveness. His genius showed itself by a succession of brilliant strokes rather than by the well-sustained development of really noble musical forms. Side by side with his grandest pages one constantly finds passages of ignoble triviality and vulgarity. His influence in France was immense, and for a long time he was looked up to there as Mendelssohn was in England. He was a laboriously careful composer, and none of his greater operas was really finished until it was performed. His musical learning has been much overrated in France; his best orchestral composition, the overture to *Struensee*, can bear no sort of comparison with works by the really great orchestral writers. The *Huguenots*, especially the fourth act, is generally considered his greatest work, although the ultra-Meyerbeerites claim precedence for the *Prophète*; again, Robert is the favourite with the anti-Meyerbeerites.

I. Operas and dramatic works: *Jephtha's Gelübde*, Berlin, 1811; *Thevelindens Liebe* (monodrama for soprano and chorus with clarinet obligato), Vienna, 1813; *Wirth und Gast* (*Alimelek*, or the *Two Caliphs*), Munich, 1813; *Romilda e Costanza*,

Padua, July 19, 1815; *Semiramide* (riconosciuta), Turin, 1819; *Emma di Resburgo*, Venice, 1819; *Margherita d'Anjou*, Milan, Nov. 14, 1820; *L'esule di Granata*, Milan, March 12, 1822; *Das Brandenburger Thor*, Berlin, 1823; *Il Crociato in Egitto*, Venice, 1824; *Robert le Diable*, Paris, Nov. 21, 1831; *Les Huguenots*, Paris, Feb. 29, 1836; *Ein Feldlager in Schlesien*, Berlin, Dec. 7, 1844; *Struensee* (overture and entr'actes), Berlin, Sept. 21, 1846; *Le prophète*, Paris, April 16, 1849; *L'étoile du Nord*, Paris, Feb. 16, 1854; *Le pardon de Ploërmel* (*Dinorah*), Paris, June 2, 1859; *L'Africaine*, Paris, April 28, 1864.

II. Oratorios, cantatas, and vocal music: *Gott und die Natur*, oratorio, Berlin, 1811; 7 sacred cantatas of Klopstock, for 4 voices without accompaniment; *An Gott*, hymn by Gubitz, 4 voices; *Le Génie de la Musique à la tombe de Beethoven*, soli and chorus; *Cantata for 4 voices*, for the inauguration of the Gutenberg statue at Mainz; *Maria und ihr Genius*, do. for soli and chorus, for the silver wedding of Prince and Princess Karl of Prussia; *Bräutgeleite aus der Heimath*, serenade for 8 voices without accompaniment, for the wedding of Princess Luise of Prussia; *La festa nella corte di Ferrara*; *Marsch der bairischen Bogenschützen*, 4 voices, male chorus, and brass instruments; *Ode to Rauch*, the sculptor, soli, chorus, and orchestra; *Festal Hymn*, for the silver wedding of the King of Prussia, 4 voices and chorus; *Freundschaft*, male quartet; *Psalm XCI*, 8 voices a cappella, written for the Berlin Domchor (Paris, Brandus); *Pater noster*, 4 voices and organ; 12 psalms for double chorus (MS.); *Stabat Mater*; *Miserere*; *Te Deum* (all in MS.); Many songs with pianoforte in *Quarante mélodies à me et plusieurs voix* (Paris, Brandus); *Neben dir*, for tenor with violoncello obligato; *Des Jäger's Lied*, for bass with horns obligati; *Dichter's Wail-spruch*, canon for 3 voices; *A Venezia*, barcarolle; *Des Schäfer's Lied*, for tenor and clarinet obligato; Several other songs.



III. Instrumental music: 3 *Fückeltänze* for brass band, afterwards scored for orchestra; Grand March for the Schiller Centenary, 1859; Overture in the form of a march, for the opening of the London In-

*Giacomo Meyerbeer*  
*Meyerbeer*

ternational Exhibition, 1862; Coronation March, 1863; Pieces for pianoforte, in MS.—Henri Blaze de Bury, Meyerbeer, sa vie, ses œuvres et son temps (Paris, Hengel, 1865); Albert de Lasalle, M., sa vie et le catalogue de ses œuvres (ib., Dentu, 1864); Hermann Mendel, Giacomo M., eine Biographie (Berlin, Heilmann, 1868); do., M., sein Leben und seine Werke (ib., Leisser, 1869); Atlantic Monthly, xlv. 444; Fétis; do., Supplément; Grove; Mendel.

MÉZERAY, LOUIS CHARLES LAZARE COSTARD DE, born at Brunswick, Nov. 25, 1810, died at Asnières, near Paris, April 1887. Dramatic composer, son of an employé of the French administration, named Costard, who entered France under the Restoration and took the stage name of Mézeray. At the age of fifteen he was second leader of orchestra at the theatre of Strasburg, where he studied under Talliez and Wachtenthal; then became conductor at Verviers; next at Liège of the theatre, the Conservatoire concerts, and the Concerts Grétry; and in 1830 was appointed conductor of the Royal Theatre at The Hague. He went to Paris in 1833; studied counterpoint and fugue under Reicha; became conductor in Ghent, Rouen, and Marseilles; was engaged as baritone singer at Bordeaux, Montpellier, Antwerp, and Nantes; and finally was made conductor of the Grand Théâtre at Bordeaux in 1843, a position he occupied more than thirty years. He

founded the Société Sainte-Cécile in 1843. Works: Le Sicilien, ou l'amour peintre, opéra-comique, Strasburg, 1825; Guillaume de Nassau, opera, The Hague, 1832; and other music.—Fétis, Supplément, ii. 217; Riemann; Mendel, Ergänz., 279.

MICHAEL ANGELO, overture, by Niels W. Gade, op. 39, dedicated to Professor A. B. Marx. It was first performed in New York by the Philharmonic Society, in the season of 1873-74. Published by Kistner (Leipsic, between 1860-67).

MICHEL-ANGE, opéra-comique in one act, text by Delrieu, music by Nicolò Isouard, first represented at the Théâtre Feydeau, Dec. 11, 1802. Ellevion, Chénard, Douzainville, Mime Scio-Messié, and Mime Saint-Aubin sang the chief parts. This was the first opera that attracted the attention of Paris to Nicolò.—Clément et Larousse, 453.

MICHELI, ROMANO, born in Rome in 1575, died there about 1655. Church composer, pupil of Nanini and Soriano. He became a priest at Aquileja, and while very young travelled through Italy, to become acquainted with the masters of his art; taught music for some time in Concordia, Modena, and in 1625 was appointed maestro di cappella of S. Luigi de' Francesi, Rome. Works: Musica vaga ed artificiosa, 50 canons (1615); Madrigali a sei voci in canonici (1621); Canonici musicali composti sopra le vocali di più parole, etc. (1645); La potestà pontificia dritta della Sanctissima Trinità, compieta a sei voci (1616); Masses for 4 voices (1650); Psalms for do. (1638); Responsoria for 5 voices (1658).—Fétis; Riemann; Schilling.

MIDI, LE, symphony in C, by Haydn. The autograph score, preserved in Eisenstadt, is dated Eisenstadt, 1761, with the superscription, "In Nomine Domini," and after the signature the words, "Laud Deo." Haydn's usual close. I. Adagio Allegro; II. Adagio; III. Menuetto; IV. Finale, Allegro. Published by Werner (Hamburg, 1782); by Traeg (Vienna, 1799).—Pohl, Haydn, i. 229, 285; Townsend, Haydn, 52.

MIDSUMMER NIGHT'S DREAM, A. See *Sommernachtstraum*.

MIGNON, opéra-comique in three acts, text by Jules Barbier and Michel Carré, after Goethe's "Wilhelm Meister," music by Ambroise Thomas, first represented at the Opéra Comique, Paris, Nov. 17, 1866. The scenes were suggested by Ary Scheffer's pictures. Among the favourite numbers are: Mignon's song, "Connais-tu le pays où fleurit l'oranger?"; "Légères hirondelles," duet between Mignon and Lothario; Wil-



Sigrid Arnoldson, as Mignon.

helm Meister's aria, "Adieu, Mignon, courage;" his duet with Mignon, "As-tu souffert, as-tu pleuré?"; the berceuse, "De son cœur j'ai calmé la fièvre," sung by Lothario; and the romance, "Elle ne croyait pas, dans sa candeur naïve." Original cast:

Mignon.....Mme Galli-Marié.  
 Wilhelm Meister.....M. Achard.  
 Laerte.....M. Coudere.  
 Lothario.....M. Bataille.  
 Philine.....Mme Cabel.  
 Christine Nilsson's impersonation of Mignon is ideal; Mme Lucca and Sigrid Arnoldson

also have made successes in this character, and Clara Louise Kellogg is excellent as Philine. The opera was represented in London in Italian at Drury Lane, July 5, 1870. Published by Fürstner (Berlin, 1868).—Edwards, Lyrical Drama, ii. 44; Clément et Larousse, 738; Hanslick, Moderne Oper, 179; Jullien, Goethe et la musique, 256; Athenæum (1870), ii. 57; Wochenblatt (1870), 131; Atlantic Monthly, xxix. 635; Upton, Standard Operas, 208.

MIHALOVICH, EDMUND VON, born at Periesauzeze, Slavonia, Sept. 13, 1842, still living, 1889. Pianist, studied the elements of music at Pesth; then in 1865, at Leipsic, theory under Hauptmann, and in Munich the pianoforte under Bülow. He belongs to the new German school of composers. Works: Hagbarth und Signe, romantic opera, Dresden, 1882; Das Geisterschiff (Strachwitz), Ballad for grand orchestra; Hero und Leander (Schiller), do.; La ronde du Sabbat (Victor Hugo), do.; Die Nixe (Gyulai), do.; Funeral March, in honour of Franz Deak, for do.; Pianoforte music and songs.—Riemann.

MIKADO, THE, or the Town of Titipu, comic operetta in two acts, text by Gilbert, music by Sullivan, first represented at the Savoy Theatre, London, March 14, 1885. Characters represented: The Mikado; Ko-Ko, the Lord High Executioner; Pooh-Bah, a Tremendous Swell; Nanki-Poo, Second Trombone in the Titipu Town-band; Kattisha, an elderly lady of the court; Yum Yum, Peep Bo, and Pitti-Sing, three young ladies. The Mikado was first performed in New York at the Fifth Avenue Theatre, Aug. 19, 1885.—Athenæum (1885), i. 384; London Times, March 16, 1885; New York Tribune, Aug. 9, 1885; Krehbiel, Review (1885-86), i.

MI LAGNERÒ TACENDO, soprano aria of Laodice, in D minor, with accompaniment of violins in unison, and continuo, in Handel's *Siroe*, Act. II., Scene I. Published separately, in filled out pianoforte score by Otto Dresel (Leipsic, Breitkopf & Härtel).

MILANOLLO, (MARIA) TERESA, born at Savigliano, near Turin, Aug. 28, 1827, still living, 1889. Violinist, pupil of Giovanni Ferrero and Giovanni Morra; appeared in public before the age of seven, in Paris attracted the notice of Lafont, with whom she studied and travelled. She gave lessons on the violin to her younger sister Maria (1832-1848), who appeared with her in France, Germany, Italy, and England. After Maria's death she travelled alone for some years, but since her marriage with M. Parmentier in 1857 has led a more settled life. Works: Ave Maria, chorus for male quartet; Fantaisie élégiaque for violin; 2 romances; Transcriptions and variations for violin and pianoforte.—Fétis; do., Supplément, ii. 221; Wasielewski, Die Violine, 313; Les sœurs Milanollo (Lyon, 1847).

MILANUZIO (Milanuzzi), CARLO, Italian composer of the 17th century. He was an Augustine monk of Santa Nataglia, became organist of San Stefano in Venice about 1615, and later of Santa Eufemia in Verona. His compositions show him to have been among the distinguished Italian musicians of his time. Works: Messe concertata (Venice, 1618); Litanie della Madonna (ib., 1620); Armonia sacra di concerti, etc. (ib., 1622); Sacra cetra, concerti con affetti ecclesiastici (ib., 1625); Ariose vaghezze (ib. 1625); Salmi e Vesperì intieri (ib., 1628); Messe a tre concertate, etc. (ib., 1629); Compieta concertata con le antifonie e litanie (ib.); Balletti, saltarelli, e correntine alla francese; Concerti sacri di salmi (ib., 1636); Hortus sacer deliciarum, seu motetti, litanie et missa (ib., 1636).—Fétis; Gerber; Schilling.

MILD UND LEISE WIE ER LACHELT. See *Tristan und Isolde*.

MILITARY SYMPHONY, in G, by Haydn, first performed at Haydn's benefit concert, London, May 2, 1794. I. Largo. Allegro; II. Allegretto; III. Minuet; IV. Finale, Presto. No. 12 of the Salomon set, Breitkopf & Härtel, No. 11; London Philharmonic, No. 12; Peters, No. 7.—Pohl,

Mozart and Haydn in London, ii. 269; Upton, Standard Symphonies, 161.

MILLER, EDWARD, born in Norwich, England, in 1731, died at Doncaster, Sept. 12, 1807. Virtuoso on the pianoforte and the flute, and writer on music; pupil at Lynn of Burney. In 1756 he became organist at Doncaster, a position which he filled fifty years. Mus. Doc., Cambridge, 1786. Works: 6 solos for German flute; 6 sonatas for the harpsichord; Elegies for voice and pianoforte; 12 songs; The Psalms of David; Several treatises.—Fétis; Schilling; Riemann.



MILLER, JULIUS, born in Dresden in 1782, died at Charlottenburg, April 7, 1851. Dramatic singer and composer, mostly self-taught. In 1794 he was taken to Prague, to join in the singing at the coronation festivals, and in 1799 he appeared as violinist in a concert at Halle. Having successfully made his début as a tenor singer at the German theatre in Amsterdam, he devoted himself to the stage, went first to Flensburg, in 1802 to Schleswig, in 1803 to Hamburg, and was then considered the best tenor of his time. After having been a member of the opera in Breslau, where he formed a friendship with Weber, he travelled with an opera troupe in 1810-13, and was about to go to Russia when he was called to Königsberg. In 1816 he sang in Berlin, Frankfurt, and Darmstadt, in 1818 in Hanover, in 1820 in Amsterdam. He went to Paris in 1827, then to Russia and the principal German cities, taught in Berlin some time, and finally undertook the management of the theatre at Dessau. Reduced in circumstances by his disorderly life, he died in utter poverty. Works—Operas: Der Freibrief, given at Schleswig, Court Theatre, 1802; Die Verwandlung, Breslau, about 1805; Julie, oder der Blumentopf, Ger-

many, 1810; *Der Kosakenofficier*, Leipsic, 1813; *Die Alpenhütte*, Königsberg, 1814; *Hermann und Thunselde*, ib., 1815; *Me-roppe*, Germany, 1823; *Michel und Haun-chen*, ib., 1835; *Das zurückgegebene Bou-quet*, ib., 1836; *Perrücke und Musik*, Dresden, 1846. Masses with grand orchestra; Motets; Pater noster; Canons; Concert overtures; Several collections of songs, for 3-4 voices; 6 songs, for 4 male voices; *Demande et réponse*, for 4 tenor and 4 bass voices; Songs.—Fétis; Mendel, *Ergänz.*, 282; Schilling.

MILLER'S DAUGHTER, THE, concert overture by George W. Chadwick, first performed in San Francisco in 1888.

MILLEVILLE, FRANCESCO, born in Ferrara, Italy, in 1565, died, probably at Chioggia, Venetia, after 1639. Organist to the King of Poland, then to the Emperor Rudolph II., after whose death, in 1612, he returned to Italy; in 1614 went to Rome, accompanied by his former pupil Frescobaldi. At a later date he was maestro di cappella at the Cathedral of Volterra, and finally organist and maestro di cappella at the Cathedral of Chioggia. Works: 3 masses for 8 voices (1617, 1626); Mass for 4 voices (1617); Masses for 3 voices and Psalms (1620); 7 books of motets for 2-6 voices (1626); *Domine, Dixit, Magnificat*, and a motet for 9 voices (1626); Litanies (1619, 1639); *Concerti spirituali* and *Gemine spirituali* (1622); 6 books of madrigals for 3-4 voices (1614-24).—Fétis; Riemann.

MILICO, GIUSEPPE, born at Terlizzi, Modena, in 1739, died (?). Soprano singer and dramatic composer; Gluck, who heard him in Italy, thought him one of the best sopranos of the time, and chose him for his niece's teacher, when Milico became attached to the court theatre of Vienna in 1772. In 1774 he went to London, then to Berlin, and in 1780 was in the service of the King of Naples, where his jealousy sometimes led him to use his great influence to oppress other artists. Works—Op-

eras: *La pietà d' amore*, Naples, 1785; *La Zelinda*, ib., 1787; *La nonna per far dormir i barabini*, ib., 1792. Three cantatas; Italian ariettas and canzonets; Nocturnes for two tenors.—Fétis; Mendel, *Ergänz.*, 283; Schilling; Gerber.

MILLÖCKER, KARL, born in Vienna,



May 29, 1842, still living, 1889. Dramatic composer, pupil at the Vienna Conservatorium; became Kapellmeister of the theatre at Gratz in 1864, and of the Harmonietheater in Vienna in 1866; on the failure of that theatre, soon after, he went to

Pesth, but returned to Vienna in 1869, where he has since been Kapellmeister of the Theater an der Wien. His music is light and popular. For several years he also edited *Musikalische Presse*, a collection of pianoforte pieces, appearing in monthly instalments. Works—Operettas: *Der todte Gast*, Gratz, 1865; *Die lustigen Binder*, ib.; *Diana*, Vienna, 1866; *Die Fraueninsel*, Pesth, 1867; *Der Regimentstambour*; *Ein Abenteuer in Wien*; *Drei Paar Schuhe*; *Die Musik des Teufels*; *Das verwunschene Schloss*, Vienna, 1878; *Gräfin Dubarry*, comic opera, 1879; *Die Jungfrau von Belleville*, 1881; *Der Bettelstudent*, 1882; *Gasparone*, *Der Feldprediger*, 1884; *Der Vice-Admiral*, 1886. Also music for many farces.—Fétis, *Supplément*, ii. 222; Riemann.

MILLS, SEBASTIAN BACH, born in Cirencester, England, March 13, 1838, still living, 1889. Pianist, pupil on the pianoforte of Cipriani Potter, Sterndale Bennett, Moscheles, Plaidy, Carl Mayer, and Liszt, and in harmony and composition of Hauptmann, Rietz, and Richter. In 1855 he was organist of the Roman Catholic Cathedral, Sheffield; about 1857, went to America and settled in New York. In 1859, 1867, and 1878 he made concert tours through Germany, playing with success in the principal

cities; since 1859 he has appeared as a concert pianist throughout North America.

He is an honorary member of the Philharmonic Society, New York; Arion Society, New York, and Tonkünstler-Verein, Cologne. Works: Alpine Horn, transcription; Barcarole vénitienne, op.

12; 2 tarentelles, op. 13 and op. 20; Murmuring Fountain, op. 22; Recollections of Home, op. 23; Fairy Fingers, op. 24; Toujours gai, polka, op. 25; and other pianoforte music.

MILTON, French opéra-comique in one act, by Jouy and Dieulafoi, music by Spontini, first represented at the Opéra Comique, Paris, Nov. 27, 1804. The score is dedicated to the Empress Joséphine, to whom Spontini was chamber composer. Subject, Milton, blind and persecuted, takes refuge at the house of his friend Godwin, a Quaker. Sir William Davenant, drawn by love to Emma, appears on the scene, and endeavours to reinstate her father in the favour of Charles II. The music is melodious and rich in harmony and shows the direct influence of Mozart. The best numbers are Milton's hymn to the sun, and the quintet, No. 7. This opera long remained in the repertory of the Opéra Comique. It was well received in France, and was represented in Berlin, March 24, 1806, German translation by Treitschke; and also in Weimar, Dresden, and Vienna.—Clément et Larousse, 455; Grove, iii. 666.

MILTON, JOHN, English composer of the 17th century, died in London in 1646-47. Vocal composer, father of the great poet, by whom his musical abilities are celebrated in a Latin poem, Ad Patrem. He received his musical education at Christ Church, Oxford. Works: In nomine, in 40 parts; Fayre Oriana in the Morne, six-part madrigal (1601); 4 motets (1614);



York, Norwiel, and other tunes, in Ravenscroft's Whole Booke of Psalmes (1621).—Grove.

MINÉ, JACQUES CLAUDE ADOLPHE, born in Paris, Nov. 4, 1796, died at Chartres in 1854. Organist, pupil of the Conservatoire, where he studied the violoncello and harmony. He was organist of Saint-Roch, and taught in Paris more than twenty years; afterwards organist of the Cathedral of Chartres. Works: Fantaisie for pianoforte and violin; Nocturne for do.; Fantaisie for pianoforte and violoncello; Concerto de société, for pianoforte; Trios for pianoforte and strings; Sonatas for pianoforte; Many pieces of various kind, for pianoforte and other instruments; Method for violoncello; Do. for double-bass; Livre d'orgue.—Fétis.

MINOJA, AMBROGIO, born at Ospitalletto, near Brescia, Italy, Oct. 21, 1752; died in Milan, Aug. 3, 1825. Dramatic and church composer, pupil at Naples of Sala in counterpoint. He succeeded Lampugnani as accompanist at the Teatro della Scala, Milan, about 1772, and went to Rome in 1788, to write an opera for the Teatro Argentina. On his return to Milan he was appointed maestro di cappella at the Church of the Padri della Scala, and later inspector of studies at the Conservatorio in Milan. Works—Operas: Tito nelle Gallie, given in Milan, La Scala, 1787; Zenobia, Rome, Teatro Argentina, 1788. Veni Creator, and Te Deum, performed by two hundred and fifty singers in the Cathedral of Milan, at the coronation of Napoleon I. as King of Italy; Cantata; De profundis, for 3 voices, with orchestra; do. for 4 voices; Sanctus for 3, Messe solennelle for 4, voices, and other church music; Funeral symphony and march; I divertimenti della campagna, 4 quartets for strings; Sonatas for pianoforte. He published, Lettere sopra il Canto (1812).—Fétis; Mendel; Riemann.

MIO BEL TESORO, soprano aria of Ruggiero, in G minor, with accompaniment of 2 flutes, 2 oboes, strings complete, and

continuo, in Handel's *Alcina*, Act II., Scene 6. Published separately, with additional accompaniments by Robert Franz (Leipsic, Kistner).

MIO CARO BENE, soprano aria of Rodelinda, in G major, with accompaniment of oboes and violins in unison, viola, and continuo, in Handel's *Rodelinda*, Act II., Scene 9. Published separately, with additional accompaniments by Robert Franz, Leipsic, Kistner.

MIO DOLCE AMATO SPOSO, soprano aria of Arianna, in D minor, with accompaniment of strings complete, and continuo, in Handel's *Giustino*, Act I., Scene 12. Published separately, in filled out pianoforte score by Otto Dresel (Leipsic, Breitkopf & Härtel).

MIRA DI ACERBE. See *Trovatore*.

MIRA, O NORMA. See *Norma*.

MIRECKI, FRANZ (in Polish, Franciszek), born at Cracow in 1794 (1791?), died there, May 29, 1862. Pianist and dramatic composer; played the pianoforte when four, and two years later appeared in concerts. In 1814 he went to Vienna, where he studied pianoforte and composition under Hummel, and harmony under Preindl. After living in close intercourse with Beethoven, Salieri, Moscheles, and Pixis, he went to Venice, in 1816, to study the Italian method of singing, and then passed several years in Paris, and in Milan and other Italian cities, to introduce his compositions. About 1825 he accepted the direction of the Teatro San Carlo in Lisbon, and in 1826, after a visit to England, returned to Genoa, where for twelve years he taught vocal music. In 1838 he was called to Cracow, to direct a school of dramatic singing. Works—Operas: *Cyganie*, given in Warsaw, 1820; *Evandro in Pergamo*, Genoa, 1824; *I due forzati*, Lisbon, 1826; *Adriano in Siria*; *Cornelio Bentivoglio*, Milan, 1844; *Una notte negli Apennini*, Cracow, 1845. Ballets: *Octavia*; *Il castello di Kenilworth*; *I baccanali aboliti*, Milan. Oratorios; *Symphony for grand orchestra*; 2 masses;

2 trios for strings; *Adagio et Allegro*, for pianoforte and strings; *Sonatas* for pianoforte and violin; *Sonatas, rondos, variations, and other pieces* for pianoforte; *Several collections of polonaises and mazurkas*. He wrote a treatise on instrumentation, *Trattato intorno agli stromenti, ed all' istrumentazione* (Milan, 1825).—*Encyklopedya powszechna* (Warsaw, 1864), xvii. 651; *Fétis*; *Sowiński*; *Wurzbach*.

MIREILLE, French opera in five acts, text by Michel Carré, music by Gounod, first represented at the Théâtre Lyrique, Paris, March 19, 1864. The subject is taken from Mistral's poem, "Mireio." Mireille, the daughter of a rich proprietor, Ramon, is in love with Vincent, the son of a poor basket-maker. Her father commands her to marry a wealthy but brutal cattle-driver, Ourrias, who kills his rival. Mireille dies in the arms of her betrothed. The music is pastoral and lyric, written with local colour, and includes many folk-songs. The opera was reduced to three acts, with the addition of a waltz, and was reproduced at the same theatre, Dec. 15, 1864. Performed in Italian at Her Majesty's, London, July 5, 1864, with Mlle Tietjens as Mireille; Mme Trebelli, Taven; Sig. Giuglini, Vincent; and Mr. Santley, Ourrias. Published by Choudens (Paris, 1865) and by Boosey (London, 1865).—*Clément et Larousse*, 456; *Athenæum* (1864), i. 478, 514; ii. 57; (1870), 442; *Hanslick, Moderne Oper*, 205; *Allgem. mus. Zeitg.* (1864), 340; *Upton, Standard Operas*, 123.

MIR HAT DIE WELT, choral in B-flat major, for Coro I. and II., with accompaniment of two flutes, 2 oboes, strings complete, organ and continuo, in Johann Sebastian Bach's *Passion nach Matthäus* (No. 38). The melody is "In dich hab' ich gehoffet, Herr," by Sethus Calvisius (1594).

MIRIAMS SIEGESGESANG (Miriam's Song of Victory), for soprano solo with chorus and pianoforte accompaniment, text by Grillparzer, music by Schubert, op. 136, first performed in Vienna, at a concert for

ereeting a head-stone at Schubert's grave, Jan. 30, 1829. It was composed in 1828, and published by Diabelli (Vienna, 1838). It was orchestrated by Franz Lachner, and first performed in Vienna, March 28, 1830. Published by Senff (Leipsic). Same title, concert aria for soprano with orchestra by Karl Reinecke, op. 74, published by Breitkopf & Härtel (Leipsic, 1863).—*Kreisle von Hellborn*, Schubert (Coleridge), ii. 201; *Allgem. mus. Zeitg.* (1863), 589; *Upton*, *Standard Cantatas*, 314.

MIR IST SO WUNDERBAR. See *Fidelio*.

MIRY, CHARLES, born in Ghent, Aug. 14, 1823, still living, 1889. Dramatic composer, pupil at the Ghent Conservatoire of Mengal in harmony and counterpoint, and later of Gevaert. He completed his musical studies in Paris, and returned to his native town to conduct a theatre orchestra. In 1857 he was appointed professor of composition at the Conservatoire, Ghent. Works—Operas and operettas: *Brigitta*, given in Ghent, Théâtre Minard, 1847; *La lanterne magique*, ib., Grand Théâtre, 1854; *Charles-Quint*, ib., before 1857; *Anne Mie*, Antwerp, 1853; *Bouchard d'Avesnes*, Ghent, 1864; *Maria van Bourgondie*, ib., 1866; *De Keizer bij de Boeren*, ib., 1866; *De occasie maakt den dief*, ib., 1866; *Frans Ackerman*, Brussels, 1867; *Brutus en Cesar*, Ghent, 1867; *Le mariage de Marguerite*, ib., 1867; *Een Engel op wacht*, Antwerp, 1869; *Drie Koningen Avond*, ib., 1870; *La Saint-Lucas*, Ghent, 1870; *Het Driekoningenfeest*, Brussels, 1876; *La rose d'or*; *Le poëte et son idéal*; *Twee zusters*. Ballets: *La bouquetière*; *La fête des eaux*; *Klida*, Brussels. Cantatas: *Au roi*; *La Belgique, ou le règne de 25 ans*; *Le 16 décembre*; *Les orphelins*; *Het Eerevaandel der werklieden*; *Het Eerevaandel der Weezenjongens van Gent*. Choruses for men's voices; Several collections of school-songs; Music for wind instruments; Pianoforte music.—*Fétis*, do., *Supplément*, ii. 226; *Mendel*, *Ergänz.*, 284.

MISERERE, by Gregorio Allegri, for

nine voices in two choruses, in the second Gregorian mode (transposed), sung annually at Tenebrae in the Sistine Chapel, in Holy Week. It belongs to a collection of twelve settings of the *Miserere* preserved in two MS. volumes in the archives of the Pontifical Choir, and is the only one of the twelve still in use. The other eleven are by Costanzo Festa, Luigi Dentice, Francesco Guercero, Palestrina, Teofilo Gargano, Francesco Anerio, Felice Anerio, an anonymous composer, Giovanni Maria Nanini, Sante Naldini, and Ruggiero Giovanelli. The MS. of this *Miserere* was so carefully guarded in the archives of the Pontifical Chapel that until 1770 only three transcriptions had been lawfully made; one for the Emperor Leopold I., one for the King of Portugal, and one for Padre Martini. The latter lent his copy to Dr. Burney, who compared it with a transcription of his own, probably obtained through Santarelli, the singer, and published it in a work, now rare, entitled "*La Musica della Settimana Santa*," reprinted in Novello's "*Music of Holy Week*." Mozart accomplished the remarkable feat of writing down this entire composition in 1770, at the age of fourteen, after having heard it once in the Sistine Chapel, where he corrected his MS. two days later. Mendelssohn was enthusiastic in his admiration of this work.—*Grove*, i. 54; ii. 336; *Fétis*, i. 72; *Mendel*, i. 165; *Hensel*, *Mendelssohn*, ii. 98; *Moritz Hauptmann*, *Briefe an Franz Hauser*, i. 52; *Allgem. mus. Zeitg.*, xxvii. 420; *Cæcilia*, ii. 66; *The Harmonicon* (1825), 195; *Baini*, *Memorie della vita e delle opere di Palestrina*, ii. 200.

MISERERE, by Tommaso Bai, written in 1714, at the request of the choir in the Vatican, of which he was maestro di cappella. This is its composer's only work of importance. It is written in the Second Mode transposed, with verses for four and for five voices, alternately, the last one ending with eight parts. It was sung in the Sistine Chapel alternately with Allegri's during the three days of the Tenebrae, from

1714 till 1767, one by Tartini being performed in 1768; and again from 1769 till 1820, with the exception of 1777, when Pasquale Pisari's Miserere was given. It was published by Choron in his collection of sacred music, and by Burney and by Novello. It is now performed every other year, the second day of the Tenebre, alternately with that of Giuseppe Baini, which was first sung in 1821. The latter is a work of great merit and was composed for the Sixtine Chapel by order of Pope Pius VII. In MS.—Fétis, i. 74; Mendel, i. 415; *Allgem. mus., Zeitg.*, xxvii. 418; Baini, *Memorie della vita e delle opere di Palestrina*, ii. 195; Grove, i. 125, 288; iii. 519.

MISSA PAPÆ MARCELLI, one of three masses written by Palestrina by the order of a board of eight Cardinals, presided over by S. Carlo Borromeo, commissioned by Pius IV. to see that the decrees of the Council of Trent in reference to a reform in church music were carried out. This mass, dedicated to the memory of Pope Marcellus II., was first publicly performed in the Sixtine Chapel, June 19, 1565, at the solemn service consecrating the alliance between the Papal Chair and the Swiss Confederates, S. Carlo Borromeo officiating. It is for six voices (S., A., 2 T., 2 B.) unaccompanied, and is in the Gregorian Hypoionian mode, except the Crucifixus and Benedictus, which are in the Mixolydian. The work has been made the nucleus of many unwarranted legends, the most absurd of which, and the generally accepted one, is that it embodied all the reforms in church music decreed or suggested by the Council of Trent, and was thus the point of departure of a new and perfected style of ecclesiastical composition. The truth is that, as far as its musical style is concerned, it embodies not one of these reforms, and contains no single novel musical feature. The Cardinals of the board were individually strongly opposed to the musical reforms suggested by the Council, and so far from Palestrina's being instructed to conform to

these in the test mass that was ordered of him, the Cardinals gave him something more than a hint to do his best to write a mass which should so set forth the beauties of the old, accustomed style, that the Pope might be induced not to withdraw the protection of the Church from it. And this was, in fact, the result of the matter. The mass was first published in Palestrina's *Liber missarum secundus*, 1567. It is in Alfieri's edition of Palestrina's works, vol. i., No. 1 (Rome, Pietro Pittarelli, 1841); a popular edition, in the modern clefs, is published by Ricordi in Milan.—Ambros, iv. 13; Grove, ii. 229.

MISSA PRO DEFUNCTIS. See *Requiem*.

MISSA SOLENNIS, in D, by Beethoven, opus 123, dedicated to the Cardinal Archduke Rudolph Johann, Bishop of Olmütz. Beethoven began sketches for this mighty work in 1818, and it was completed in 1823. MS. copies of the score were sold, at fifty ducats, to several crowned heads, and to the Cäcilien-Verein at Frankfort-on-the-Main, and in 1825 the right of publication was sold to Schott, in Mainz, for one thousand florins. The first complete performance was given in Russia, March 26, 1824. Beethoven called it his "greatest and most successful work." It was given in New York, under Theodore Thomas, at the Music Festival in the 7th Regiment Armoury, May 3, 1882. Breitkopf & Härtel, *Beethoven Werke*, Serie 19, No. 203.—Marx, *Beethoven*, II. 273; Nohl, III. 99, 148, 185, 254, 262, 360, 399, 485, 490, 522; Lenz, II. Part II. 141; Grove, ii. 234.

MITT GEWITTER UND STURM. See *Fliegende Holländer*.

MI TRADÌ QUELL' ALMA INGRATA. See *Don Giovanni*.

MITRIDATE, RÈ DI PONTO (Mithridates, King of Pontus), Italian opera in three acts, text by the Abate Parini, after Racine, revised by Vittorio Amadeo Cigna-Santi, music by Mozart, first represented in Milan, Dec. 26, 1770. Mozart, then but



fourteen years old, conducted, and the opera was received with enthusiasm. The original score is lost, but several fragments are in the library of the Paris Conservatoire. Italian operas of the same title on Zeno's text, music by Bioni, Venice, 1722; Ferrara, 1729; Antonio Caldara, Vienna, Nov. 14, 1728; Gini, Turin, 1730; Porpora, Venice, 1733; Aliprandi, Munich, 1738; Terradeglias, London, 1765; Sarti, Parma, 1765; Sacchini, London, 1777; Tarchi, Rome, 1780; Niccolini, Milan, 1816; Tadolini, Venice, 1826; Paolo Serrão, Madrid, 1882. Same title, Italian opera, text by Villati, music by Graun, Berlin, Dec. 16, 1750. *Mitridate, rè di Ponto, vincitore di se stesso*, text by Merindo Pesanio (Benedetto Pasqualigo), music by Giovanni Maria Capelli, Venice, 1723; *La morte di Mitridate*, by Zingarelli, Venice, 1797; and by Marcos Portugal, text by Caravito, Lisbon, 1806; Milan, 1815; *Yonina e Mitridate*, by Sebastian Nasolini, Florence, 1799; Paris, Dec. 13, 1817; and by Francesco Gneco, text by Rossi, Venice, 1803; music to Racine's tragedy, by Johann Adam Scheibe, Leipsic, 1738; and by Scheimpflug, Rudolstadt, May 5, 1754. —Köchel, *Verzeichniss*, No. 87; André, *Verzeichniss*, No. 32; Jahn, Mozart, i. 277; Gehring, Mozart, 44; Cæcilia, xxiii. 241.

**MIT STAUNEN SIEHT DAS WUNDERWERK**, soprano solo (Gabriel) and chorus, in C major, in Haydn's *Die Schöpfung*, Part I. (No. 4).

**MITTERNACHT**, quartet. See *Martha*.

**MIT WÜRD' UND HOHEIT**, tenor aria in C major, of Uriel, in Haydn's *Die Schöpfung*, Part II. (No. 24).

**MOÏSE AU SINAÏ**, oratorio, text by Collin and Saint-Étienne, music by Félicien David, first performed at the Académie Royale de Musique, Paris, March 21, 1846. It was written in Germany.

**MOÏSE EN ÉGYPTÉ**. See *Mosè* in *Egitto*.

**MOLINARA, LA** (The Maid of the Mill), Italian opera by Paisiello, first represented

in Naples, 1788. It was given in Paris, Sept. 2, 1801, as *La meunière*, with Mlle Festa in the title-rôle; and at the King's Theatre, London, March 22, 1803. A duet, "*Nel cor più non mi sento*," and an aria, "*Quant' è più bello*," were popular themes for variations, among which are several by Beethoven. Another air, *La Rachelina*, is included in the Musical Library, i. 98. In 1789 Cherubini inserted into this opera nine airs which were admired by Louis XVI. Published by Steinmetz (Hamburg).

**MOLIQUE, WILHELM BERNHARD**, born in Nuremberg, Oct. 7, 1802, died at Cannstadt, near Stuttgart, May 10, 1869. Violinist, son and pupil of a town musician, he learned several instruments, but made a special study of the violin. He had a few lessons of Spohr, then studied two years under Rovelli in Munich, and afterwards played in the orchestra of the Theater an der Wien in Vienna. In 1820 he succeeded Rovelli as court violinist in Munich; made his first concert tour in 1822; was royal Concertmeister at Stuttgart in 1826-49, often giving concerts in other German cities and abroad; settled in London in 1849, and acquired a prominent position as a solo and quartet player and as teacher of his instrument. In 1866 he retired to Cannstadt. His compositions show technical mastery, though often wanting in inspiration. Works: Abraham, oratorio, Music Festival, Norwich, 1860; 2 masses; Symphony; 5 violin concertos; Concertino; 6 string quartets; Pianoforte

*Molique.*

trio; Duets for violin and other instruments; Fantasias for violin and orchestra; Pieces for violin and pianoforte; Songs and other music.—Fétis; Mendel; Riemann; Schilling; Hart, *The Violin*, 423; Wasielewski, *Die Violine*, 360.

**MOLLENHAUER, EDWARD**, born in Erfurt, Prussian Saxony, April 12, 1827, still living, 1889. Violinist; at the age of

nine made a successful concert tour with his two elder brothers Frederic and Heinrich, both afterwards well-known musicians. When fourteen he became the pupil of Ernst, and two years later of Spohr. During these years he played with much success in Germany and in St. Petersburg



as a protégé of the Archduchess of Des-sau. Being ordered back to Germany to serve as a soldier, he fled to England, where he joined Jullien's orchestra as solo violin, and in 1853 went with him to America, and settled in New York, where he still resides. He is one of the founders of the "Musical Conservatory" system in America, and conducts a violin college for the perfection of advanced students. Works: *The Corsican Bride*, opera, produced at Winter Palace, New York, 1861; *Breakers*, comic opera, New York, 1881; *The Masked Ball*, comic opera; *The Passions*, symphony; 2 other symphonies; String quartets; Pieces for the violin; Duets; Songs.

**MOLLOY, JAMES LYMAN**, born in Ireland in 1837, still living, 1889. Amateur dramatic and vocal composer; M.A. of the Catholic University of Ireland. Works—*Operettas*: *Student's Frolic*; *My Aunt's Secret*; *Very catching*. Irish melodies, edited with new accompaniments; Songs.

**MOMIGNY, JÉRÔME JOSEPH (DE)**, born in Philippeville (Namur), Belgium, Jan. 20, 1762, died after 1855. At the age of twelve he became organist at Saint-Omer, later of the Abbey of Sainte-Colombe, and in 1785 at Lyons. He took refuge in Switzerland during the Revolution, but in 1800 founded a music business in Paris, published his own writings, and taught. He lived afterwards at Tours. His supposed discoveries in the theory of music do not seem to have

been well received, though he was firmly convinced of their importance. Works: String quartets; Trios; Sonatas for piano-forte and violin; Sonatas and other pieces for pianoforte; Cantatas and songs; *Pre-mière année de leçons de piano-forte*; *Cours complet d'harmonie et de composition d'après une théorie neuve* (Paris, 1806, 3 vols.); and several other theoretical writings. He was the last editor of the *Encyclopédie méthodique* (Paris, 1791–1818), begun by Ginguené and Framery. His son George Joseph, born at Vire (Calvados), Dec. 12, 1812, was a pupil of Zimmerman and Reicha at the Paris Conservatoire, became organist of Chapel of Saint-Denis, and about 1844 professor at the Young Ladies' Institute at Nogent-sur-Marne, and afterwards retired to his native town. He has composed many nocturnes, romances, and sacred melodies.—Fétis; do., *Supplément*, ii. 229; Schilling; Gerber; Riemann.

**MONDONVILLE, JEAN JOSEPH CAS-**

**SANEA DE**, born at Narbonne, Dec. 25, 1711, died at Belleville, near Paris, Oct. 8, 1772.



Violinist and dramatic composer, born of poor but noble parents; he early studied the violin and became first violin at Lille. Three of his

motets were given in the Concerts Spirituels, Paris, in 1737 with such success as to procure him a place in the king's chamber music. He succeeded Gervais as superintendent of the Versailles chapel in 1744. His first opera was not a success, but his obsequiousness secured powerful influence. When a company of Italian singers came to France, in 1752, there was a great contention, known as the *guerre des bouffons*, between the partisans of Italian and French music. Mme de Pompadour favoured the national school, and everything was arranged to obtain success for Mondonville's opera,

Titon et l'Aurore. He was director of the Concerts Spirituels in 1755-62, and had a pension from the Opéra in 1768. He was very vain and avaricious, and published most of the texts of his operas under his own name, though they were really written by the Abbé de Voisenon. Works—Operas: *Isbé*, 1742; *Le carnaval du Parnasse*, 1749; *Titon et l'Aurore*, 1753; *Daphnis et Alcimadure*, in the langue d'oc, 1754; *Les fêtes de Paphos, Vénus et Adonis, Bacchus et Érigone* (written for Mme de Pompadour's theatre at Versailles); *Psyché*, 1762; *Thésée*, 1765. *Les projets de l'Amour*, ballet, 1771; *Les Israélites au mont Oreb*, oratorio; *Les fureurs de Saül*, do.; *Les Titans*, do.; *Motets*; *Violin sonatas and concertos*; *Organ concertos*; *Trios*; *Pieces for harpsichord and violin*.—Fétis; do., *Supplément*, ii. 230; Mendel; Schilling; Clément, *Mus. célèbres*, 86; Wasielewski, *Die Violine*, 246.

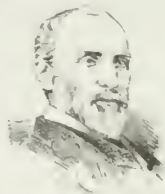
MONETA, GIUSEPPE, born in Florence in 1761, died, probably there, after 1811. Dramatic composer, in the service of the Grand Duke of Tuscany, a position which he still held in 1811. Works—Operas: *Il capitano Tenaglia*, given in Leghorn, 1784; *La muta per amore*, Alessandria, 1785; *Amor vuol gioventù*, Florence, 1786; *L' equivoco del nastro*, ib., 1786; *La poetessa capricciosa*, ib., 1790; *I due tutori*, Rome, 1791; *Il conte Policarionio*, Poggio, 1791; *Il trionfo di Gedeone*, ib., 1804. *Cantata to words of Tasso*; *La morte del generale Hoche*, symphony; *Nottturni a voce sola*; *Collection of Ariette*.—Fétis; do., *Supplément*, ii. 230; Schilling.

MONFERRATO, Padre NADAL (Natale), born in the early part of the 17th century, died in Venice (?), April 23, 1685. Church composer, pupil of Rovetta; was cantor of S. Marco, Venice, in 1639, second maestro in 1647, and maestro di cappella in 1676. He was also director at the Conservatorio de' Mendicanti, leader of music in the parish in which he lived, as well as instructor in the families of the aristocracy, and mem-

ber of an establishment for printing music. Works: 4 collections of *Salmi concertati* (Venice, 1647 and 1650, 1669, and two in 1676); *Salmi brevi* (ib., 1675); *Salmi a voce sola* (ib., 1677); *Motetti* (ib., 1655, 1659, 1671); 3 collections of *Motetti concertati* (ib., 1660, 1660, and 1669); *Motetti a voce sola* (ib., 1666); *Sacri concerti, ossia Motetti a voce sola* (ib., 1675); *Misse* (ib., 1677); *Antifone* (ib., 1678); *Motetti* (ib., 1681).—Fétis; Mendel; Schilling; Gerber.

MONIUSZKO, STANISLAW, born at Ubiel in the government of Minsk, Lithuania, May 5, 1819, died in Warsaw, June 4, 1872. Dramatic composer, pupil of August Freyer in Warsaw, and of Rungenhagen in Berlin in 1837-39; was for some time teacher and organist in Wilna; became director of opera in Warsaw in 1858, and was later appointed professor at the Conservatorium there. Works—Operas: *The Lottery*; *Ideal*; *The New Don Quixote*; *The Bohemians*; *Betty*; *Halka*, Warsaw, 1846; *Jawnutz*; *The Raft-Man*; *Verbun nobile*; *Rokitschana*; *The Countess*; *The Haunted Castle*; *The Paria*; *Beata*. Music for Hamlet; *Milda*, Goddess of Beauty, cantata; *Niola*, do.; *A Night in the Apennines*, descriptive composition; *The Madonna*, hymn for solo, chorus, and orchestra; *Mass*; 4 litanies; *Music for Dziady*; *Faust*, lyric poem; *Pianoforte pieces*; *Songs*.—A. Walicki, *Life of M.* (in Polish, Warsaw, 1873); Fétis, *Supplément*, ii. 231; Riemann; Mendel.

MONK, EDWIN GEORGE, born at Frome, Somerset, Dec. 13, 1819, still living, 1889. Organist, pupil in Bath of Henry and George Field, in London of Hullah and Henry Phillips, and later of G. A. Macfarren. He was organist and music-master at the College of St. Columba, Ireland, in 1844; assisted in the formation



of The University Motet and Madrigal Society, Oxford, in 1847; was organist at the College of St. Peter, Radley, in 1848; and succeeded Dr. Camidge as choirmaster and organist of York Cathedral in 1859. Mus. Bac., Oxford, 1848; Mus. Doc., 1856. Works: *Veni Creator Spiritus*; Anthems; Service. He edited *The Anglican Chant Book*; *The Anglican Choral Service Book*; *The Anglican Hymn Book*, with Rev. R. C. Singleton; *The Psalter and Canticles*, pointed for chanting, and *Anglican Psalter Chants* (with Sir F. A. G. Ouseley). He also wrote some libretti.—Grove; Riemann.

MONK, JAMES JONATHAN, born at Bolton-le-Moors, England, Feb. 20, 1846, still living, 1889. Organist, vocal composer, and writer on music. After having held various organ appointments, he settled in Liverpool as teacher and local secretary of Trinity College. He is honorary life member of Trinity College, London, and musical critic for several papers in Liverpool. Works: *Te Deum* for parochial use; Anthem; Pianoforte music; Part-songs; Songs.

MONK, WILLIAM HENRY, born in London in 1823, died there, March 3, 1889. Organist, pupil of Thomas Adams, G. A. Griesbach, and J. A. Hamilton. He was organist at Eaton Chapel, Pimlico, St. George's Chapel, Albemarle Street, and Portman Chapel, St. Marylebone. In 1847 he became director of music in King's College, London, and in 1849 organist there; was professor of music at the School for the Indigent Blind in 1851; appointed organist of St. Matthias, Stoke Newington, in 1852; delivered lectures on music in London, Edinburgh, and Manchester in 1850-54. In 1874 he succeeded Hullah as professor of vocal music in King's College, in 1876 became professor in the National Training School for Music, and in 1878 in Bedford College, London. Works: *Te Deums*, Kyries, anthems, and other church music; Contributions to Modern Hymnals. He edited the Parish Choir (after the tenth

number); Hymns Ancient and Modern, and (with others) Hymns for Church of Scotland.—Grove; Riemann.

MON PETIT MARI. See *Postillon de Lonjumeau*.

MONPOU, (FRANÇOIS LOUIS) HIPPO-LYTE, born in Paris, Jan. 12, 1804, died in Orléans, Aug. 10, 1841. Dramatic composer, began as choir-boy in the Church of Saint-Germain l'Auxerrois, Paris, and at the age of nine sang in Notre Dame. He entered Choron's school in 1817, and became organist of the Cathedral of Tours in 1819, but was found incapable, and returned to Choron as *accompagnateur* or assistant in the Institution Royale de Musique Religieuse. He received instruction in harmony from Fétis, Porta, and Chelard, and played the organ successively at the churches of Saint-Nicolas des Champs, Saint-Thomas d'Aquin, and the Sorbonne. He wrote some very popular ballads and songs to words by Alfred de Musset and Victor Hugo, and became the composer of the romantic school of poets. In 1835 he took to opera writing, and his premature death was caused by overwork. His songs have many striking melodies, but are very crude in form, and while his operas are full of melody and dramatic feeling, the orchestral part shows him to have been a very incompetent musician. Works—Operas: *Les deux reines*, 1835; *Le luthier de Vienne*, 1836; *Piquillo*, 1837; *Un conte d'autrefois*, Perugia, 1838; *Le planteur*, *La chaste Suzanne*, 1839; *La reine Jeanne*, 1840; *Lambert Simmel* (finished by Adolphe Adam), 1843; *L'orfèvre*, never performed. Ballads, romances, and songs.—Fétis; Clément, *Mus. célèbres*, 501.

MONSIGNY, PIERRE ALEXANDRE, born at Fauquembergues (Pas-de-Calais), France, Oct. 17, 1729, died in Paris, Jan. 14, 1817. Dramatic composer, of noble birth; received a good classical education, and took violin lessons while a boy. At his father's death, in 1749, he went to Paris, and obtained a clerkship in the Bureaux de la

Comptabilité du Clergé. Influential protectors were not wanting, and he soon was

made maître d'hôtel to the Duc d'Orléans, with a large salary. Hearing Pergolesi's *Servant-patron*, he was inspired with a desire to write comic operas himself. For five months he took lessons in har-



mony of Gianotti (a double-bass player at the Opéra), and this was all the theoretical instruction he ever had. His first opera, *Les aveux indiscrets*, was brought out at the Théâtre de la Foire Saint-Germain, in 1759, with a good deal of success. His *Le caduc dupé* (1761) so delighted the poet Sedaine that he offered Monsigny to supply him with libretti in future, and the two worked together on several operas. Monsigny's success was such that the Comédie Italienne succeeded in having the Opéra Comique de la Foire Saint-Laurent closed definitively, for fear that its growing reputation might injure that of their own theatre, and after 1761 Monsigny wrote only for the Comédie Italienne. His style underwent a change for the better about this time, and his success went on steadily increasing until, after the triumph of his *Félix, ou l'enfant trouvé*, in 1777, he, for some inexplicable reason, gave up writing music altogether. It has been hinted that he feared a rivalry with Grétry, but he himself said that after 1777 he never had a musical idea come into his head. His earlier operas were brought out anonymously, as he deemed writing for the stage incompatible with the dignity of his position at the house of the Duc d'Orléans. He was also for some time inspector-general of canals, but the Revolution deprived him of both offices, and he would have been reduced to absolute want had not the sociétaires

of the Opéra Comique in 1798 made up a purse for him, which yielded him an annuity of 2,400 francs. In 1800 he succeeded Piccini (deceased) as inspector of instruction at the Conservatoire; but he resigned in 1802, admitting that his musical knowledge was insufficient to enable him to fill the post well. In 1813 he succeeded Grétry at the Institut, and in 1816 received the decoration of the Legion of Honour. Monsigny's great merit was his melodic power and the truth and warmth of his sentiment; he had also a keen sense of dramatic fitness. He was not wanting in a certain natural sense of harmony, but his musical knowledge was small, and he could do nothing except in the simplest forms. But his genius was undeniable, and he was, after all, not much worse a musician than the other writers of opéra-comique in his day. His finest work is *Le déserteur*. Works—Operas: *Les aveux indiscrets*, 1 act, Théâtre de la Foire Saint-Germain, Feb. 7, 1759; *Le maître en droit*, 2 acts, ib., Feb. 13, 1760; *Le caduc dupé*, 1 act, Opéra Comique de la Foire Saint-Laurent, Feb. 4, 1761; *On ne s'avise jamais de tout*, 1 act, ib., Sept. 17, 1761; *Le roi et le fermier*, 3 acts, Comédie Italienne, Nov. 22, 1762; *Rose et Colas*, 1 act, ib., March 8, 1764; *Aline, reine de Golconde*, 3 acts, ib., April 15, 1766; *L'île sonnante*, 3 acts, ib., Jan. 4, 1768; *Le déserteur*, 3 acts, ib., March 6, 1769; *Le faucon*, 1 act, ib., March 19, 1772; *La belle Arsène*, 4 acts, Fontainebleau, Nov. 6, 1773, Paris, Comédie Italienne, Aug. 14, 1775; *Le rendez-vous bien employé*, 1 act, Comédie Italienne, Feb. 10, 1774; *Félix, ou l'enfant trouvé*, 3 acts, Fontainebleau, Nov. 10, and Paris, Comédie Italienne, Nov. 24, 1777; *Pagamin de Monégue*, 1 act (never

*Monsigny*

performed); *Philémon et Baucis*, 1 act (never performed). The scores of all but

the last two have been published at Paris. —Quatrième de Quincy, Notice historique sur la vie et les ouvrages de Monsigny (Paris, Firmin Didot, 1818); Hédouin, Éloge de Monsigny (Paris, 1820).

**MONTAGNY, ALEXANDRE JOSEPH.** See *Artist*.

**MONTAUBRY, JEAN BAPTISTE ÉDOUARD**, born at Niort (Deux-Sèvres), France, March 27, 1824, still living, 1889. Dramatic composer, pupil of his father, then at the Paris Conservatoire of Habeneck. He obtained an accessit for 1843, and when very young succeeded Doche as chef d'orchestre at the Théâtre du Vaudeville. About 1862 he left this position, and went on the stage as a tenor singer, but without success. Works—Operas: Freluchette, given in Paris, Folies Nouvelles, 1856; La perruque de Cassandre, *ib.*, 1857; L'agneau de Chloé, Théâtre Lyrique, 1858; Vendredi, Folies Nouvelles, 1859. Operettas: Le nil d'amours, Le rat de ville et le rat des champs, Les Néréides et les Cyclopes, Théâtre du Vaudeville, before 1856.—Fétis, *Supplément*, ii. 233.

**MONTE, PHILIPPE (Filippo) DE**, called sometimes Philippe de Mons, born at Mons or at Mechlin in 1521, died in Vienna, July 4, 1603. Famous contrapuntist, was Kapellmeister of Maximilian II. in Vienna in 1568, and later of

Rudolph II. in Prague; became canon and treasurer of the Cathedral of Cambrai. Works: Masses for 5-8 voices (Antwerp, 1557); Mass, Benedicta es (*ib.*, 1580); Masses for 4-5 voices (*ib.*, 1558); 5 books of motets for 5-6 voices (Ingolstadt, 1569-74); Motets for 5-6 voices (Venice, 1584); 2 books of motets for 6 and 12 voices (*ib.*, 1585 and 1587); 19 books of madrigals for

5 voices (*ib.*, 1561-88); 8 books of madrigals for 6 voices (*ib.*, 1565-92); La fiammetta (*ib.*, 1598); Madrigali spirituali (*ib.*, 1581); French songs (Antwerp, 1575); Sonnetz de Pierre de Ronsard (Louvain, 1576); Pieces in various collections. —Fétis; Riemann; Mendel; Hawkins, *Hist.*, ii. 491; Schilling; Gerber; Ambros, *Gesch.*, iii. 323.

**MONTECLAIR, MICHEL PIGNOLET DE**, born at Chaumont-en-Bassigny (Haute-Marne), France, in 1666, died in Paris in 1737. Dramatic and instrumental composer, pupil, while chorister at the Cathedral of Langres, of Jean Baptiste Moreau. After having been connected with various churches in the provinces of France, he became maître de musique to the Prince de Vaudémont, whom he accompanied to Rome. Returning to Paris about 1700, he joined the Opéra orchestra as double-bass player in 1707, and was pensioned in 1737. Works—Operas: Les fêtes de l'été, given in Paris, Opéra, 1716; Jephté, *ib.*, 1732. Requiem; Motets; Cantatas for voice, with basso continuo; 6 concertos for 2 flutes; 6 concertos for flute and bass; 4 collections of minuets; 6 trios for strings; Collection of brunettes for flute and violin. He published Nouvelle méthode pour apprendre la musique, etc. (Paris, 1709), and a method for violin (Paris, 1720).—Fétis; Mendel; Schilling.

**MONTEVERDE, CLAUDIO**, born in Cremona, Italy, in 1568, died in Venice, 1643. When young he entered the service of Gonzaga, Duke of Mantua, as viola player; studied counterpoint under Marco Antonio Ingegneri, but never showed any fondness for scholastic work of that sort, and the writings of the Florentine music-reformers had more influence upon him than his teacher's instruction. His first book of Canzonette was published in 1584. By about 1600 he was an ardent follower of the new school, and, maddened by some severe criticisms from the conservative party, even went to Rome to submit some ecclesiastical compositions to Clement VIII. In



1603 he succeeded Ingegneri as maestro di cappella at the court of Mantua. In 1607 his first opera, Arianna, written in emulation of Caccini and Peri's Euridice, was brought out at the wedding of Francesco di Gonzaga, the duke's son, and Margherita, Infanta of Savoy, with unprecedented success. After producing two more dramatic works in Mantua, he was invited to Venice by the Procuratori of S. Marco, and elected to succeed Giulio Cesare Martinengo as maestro di cappella, Aug. 19, 1613, at a salary of three hundred ducats, with fifty ducats extra for travelling expenses. In 1616 his salary was raised to five hundred ducats. His time was chiefly employed in writing church music and in drilling the choir; but in 1624 he wrote a dramatic interlude, *Il combattimento di Tancredi e Clorinda*, for some festivities at the palace of Girolamo Mocenigo. This led him back to dramatic composition, which was the real bent of his genius; his popularity as a composer had become immense. In 1633, however, he was admitted to the priesthood, and he appears to have written nothing more of importance until 1639, when his *L'Adone* was brought out with unbounded success at the Teatro di San Cassiano. From this year until 1642 he continued to write operas with unvarying success. In 1643 he died. He is buried in the Chiesa dei Frari in a chapel on the north of the choir. Monteverde was not only the first really great composer of opera, but has been rightly esteemed the father of all modern music. He was the first to use the chord of the dominant 7th as a free discord, thus preparing the way for the discovery of the modern tonal system. In his first opera, Arianna, he adopted the stile rappresentativo of Caccini and Peri, and afterwards developed it further both in the directions of periodic melody and of dramatic recitative. He increased the orchestra, and was the first to employ the tre-

molo of stringed instruments. His greatest pupil was Francesco Cavalli. Published works: *Canzonette a 3 voci* (Venice, Annadino, 1584); do., lib. i. (ib., 1587); do., lib. ii. (ib., 1593); do., lib. iii. (ib., 1594); do., lib. iv. (ib., 1597); do., lib. v. (ib., 1599 and 1604); *Madrigali*, lib. i.-v. (Antwerp, Phalesius, 1615); *Orfeo*, opera, Mantua, 1607 (ib., 1609 and 1615); *Scherzi a 3 voci* (Venice, G. C. Monteverde, 1609); *Madrigali a 5 voci*, lib. vi. (Venice, 1614); do., lib. vii. (ib., 1619); do., lib. viii. (ib., 1638); 3 volumes of Church Music. Unpublished: *Arianna*, opera written for wedding of Francesco di Gonzaga and Margherita, Infanta of Savoy, Mantua, 1607; *Il ballo delle ingrate*, mythological spectacle, Mantua, 1608; *Requiem* for Cosimo II. de' Medici, Venice, May 25, 1621; *Il combattimento di Tancredi e Clorinda*, written for Domenico Mocenigo, Venice, 1624; 5 dramatic intermezzi on episodes from the stories of Bradamante and of Dido, written for the court of Parma, Parma, 1627; *Il Rosajo fiorito*, cantata for the birthday of Vito Morosini, son of the governor of Rovigo, Rovigo, 1629; *Proserpine rapita*, opera, for wedding of Lorenzo Giustiniani and Giustiniana Mocenigo, Venice, 1630; Mass for Thanksgiving service after the Plague, Venice, Nov. 28, 1631; *L'Adone*, opera, Venice, 1639; *Le nozze di Enea con Lavinia*, Venice, 1641; *Il ritorno d'Ulisse*

Cludio Monteverde

in patria, Venice, 1641 (MS. copy in Vienna Library); *Selva morale e spirituale*, written 1641 (MS. copy in collection of Leopold L, Vienna Library); *L'incoronazione di Poppea*, Venice, 1642.—Ambros, iv. 353.

MONTEZUMA, romantic opera in three acts, text music by Frederic Grant Gleason, in MS. Selections have been given.

MONTEFORT, ALEXANDRE, born in Paris in 1803, died there, Feb. 13, 1856.

Pupil at the Paris Conservatoire of Fétis and Berton; obtained the first prize for composition in 1830, and with a government pension resided in Rome and Naples and travelled in Germany. Works: *La chatte métamorphosée en femme*, ballet, 1837; *Polichinelle*, opera, 1839; *La jeunesse de Charles-Quint*, do., 1841; *Sainte-Cécile*, do., 1844; *La charbonnière*, do., 1845; *L'ombre d'Argentine*, do., 1853; *Deucalion et Pyrrha*, do., 1855; Pianoforte pieces.—Fétis.

MONTI, GAETANO, born at Fusignano, near Ferrara, about 1750, died in Naples after 1816. He studied music in Naples, then lived successively in Milan and Paris, and in 1790 returned to Naples as maestro di cappella. In 1800 he resided in Rome, in 1809 in Milan, and in 1816 settled in Naples. Works—Operas: *La contadina accorta*, given in Dresden, 1782; *Lo studente*, Naples, 1784; *Le donne vendicate*, ib., 1784.—Fétis; Schilling.

MONZA, CARLO, born in Milan in 1744, died there, August, 1801. Dramatic and church composer, pupil of Fioroni, under whose guidance he became one of the most learned musicians of Italy. In the latter part of the 18th century he was maestro di cappella at the Cathedral of Milan, and the Teatro della Scala. Works—Operas: *Tenistocle*, given in Milan, 1766; *Nitteti*, Venice, 1776; *Cajo Mario*, ib., 1777; *Iúgenia in Tauride*, Milan, 1784; *Erofile*, Turin, 1786; *Masses*; *Motets*, and other church music; 6 quartets and 6 trios for strings; 6 sonatas for pianoforte and violin.—Fétis; Mendel.

MORALES, CRISTOFANO (Cristoforo), born in Seville, early part of 16th century, died (?). Nothing is known of his life except that he entered the Papal Choir at Rome under Paul III. He was the greatest of the Spanish musicians in Rome at the period immediately preceding Palestrina. He was evidently well drilled in the Netherlandish school of counterpoint, but showed in his music a Spanish fire and spirituality

which entitle him to be ranked with the great composers of the Roman school. He



wrote no secular music, composing mainly for the Papal Choir, which sang several of his compositions annually for more than three centuries. His portrait in Adami's *Osservazioni per ben regolare il coro della*

Capp. Pontif. (Rome, Rossi, 1711) is copied in Hawkins. Works: *Liber I. Missarum quatuor vocum* (Paris, Nicolas Duchemin, n. d.; 2d ed., Leyden, Jacques Moderne, 1546); *Magnificat octo tonorum cum quatuor vocibus, liber primus* (Rome, 1541; other eds., Venice, Gardane, 1542, 1547); *Motettæ 4 vocum, Lib. I. and II.* (Venice, 1543, 1546); *Motetti a 5 voci* (ib., 1543); *Lib. II. Missarum eum quatuor et quinque vocibus* (Rome, 1544; Venice, 1544, 1563; Lyons, 1552); *Lamentazioni a quattro, cinque e sei voci* (Venice, Antonio Gardano, 1564); *Missæ quatuor, cum quatuor vocibus* (ib., Alessandro Gardano, 1580); *Motets and masses* in many collections published in Italy; *Lamentabatur Jacob* (MS.), sung in the Sixtine Chapel on the fourth Sunday in Lent.—Ambros, iii.

MORALT, JOHANN BAPTIST, born in Mannheim in 1777, died in Munich, Oct. 7, 1825. He was the second of four brothers who attained great celebrity in Munich for their playing of Haydn's quartets. He entered the court band in 1792. Works: 2 symphonies; *Mass*; *Symphonie concertante* for two violins; 2 string quartets; *Leyons méthodiques* for violin, and other violin music.—Fétis; Riemann; Schilling; do., Supplement, 312; Mendel.

MOREL, AUGUSTE FRANÇOIS, born in Marseilles, Nov. 26, 1809, still living, 1889 (?). Dramatic composer, self-taught, went to Paris in 1836, and lived there as a composer and a writer of musical articles.



In 1850 he returned to Marseilles, where he was director of the Conservatoire in 1852-73, and in 1877 settled again in Paris. Legion of Honour in 1860. He has excelled chiefly in chamber music. Works: Music to Antran's *La fille d'Eschyle*, Paris, 1848; *L'étoile du marin*, ballet, *ib.*, 1850; *Le jugement de Dieu*, opera, Marseilles, 1860; 2 symphonies; Trio for pianoforte and strings; 5 string quartets; Quintets; Overtures, cantatas, and other music; 60 songs.—Fétis, *Supplément*, ii. 238; Riemann; Mendel, *Ergänz.*, 288.

MORETTI, GIOVANNI, born in Naples in 1807, died at Ceglie, near Naples, October, 1884. Dramatic and church composer, pupil at the Naples Conservatorio of P. Casella and G. Elia. He was maestro di cappella at the Teatro di San Carlo in Naples, and in 1829-57 wrote 22 operas. Works—Operas: *Il tenente e il colonello*, given at Pavia, 1830; *La famiglia indiana*, *Il prigioniero calabrieno*, Naples, Teatro Nuovo, 1831; *L'ossesso immaginario*, *ib.*, 1836; *I due forzati*, *ib.*, 1842; *L'Adelina*, *ib.*, 1846; *L'arrivo del nepote*, *ib.*, 1850; *Requiem*; 12 masses; Litanies, and other church music.—Mendel; Riemann.

MORGAN, GEORGE WASHBOURN, born in Gloucester, England, April 9, 1822, still living, in New York, 1889. Organist, articulated pupil of John Arnott, organist of Gloucester Cathedral, under whom he studied organ, pianoforte, instrumentation, counterpoint, and composition; assistant organist of Gloucester Cathedral in 1834-44, then organist of Christ Church, Gloucester, and St. James's Church, Cheltenham, and in 1848-53 of South Hackney Parish Church, St. Olive's, Southwark, and of Harmonia Union, Exeter Hall. In 1853 he removed to New York, where he was



organist of St. Thomas's, 1854-55, Grace Church, 1855-68, St. Ann's (Roman Catholic), 1868-69, St. Stephen's (*do.*), 1869-70, Tabernacle (Brooklyn), 1870-82, and the Dutch Reformed Church (Madison Avenue and Twenty-ninth Street), 1886-88. Works: Morning service, St. Paul's Cathedral, London, 1842; Anthem for quartet, chorus, and orchestra, London Sacred Harmonic Society, Dec. 22, 1851; Music for organ and pianoforte; Songs, ballads, etc., in all 97 compositions.

MORGEN, DER (The Morning), cantata for male voices and orchestra, by Anton Rubinstein, op. 74. Published by Senff (Leipsic, 1868).

MORGENLICH LEUCHTEND IN ROSIGEM SCHEIN. See *Meistersinger* von Nürnberg.

MORGENLIED, song for mixed chorus, with orchestra, by Raff, op. 186a, on the words "Sieh wie der Hahn erwacht." Published by Siegel (Leipsic, 1874-79).

MORI, FRANK, born in England in 1820, died at Chamant (Oise), France, Aug. 2, 1873. Vocal composer, teacher of singing, and member of the Vocal Association of the Music Society of London. Works: *The River Sprite*, operetta, given in London, Covent Garden, 1865; *Fridolin*, cantata; Songs; Vocal exercises.—Fétis, *Supplément*, ii. 241.

MORLACCHI, FRANCESCO, born in Perugia, June 14, 1784, died at Innsbruck, Oct. 28, 1841. Dramatic and church composer, pupil of Caruso and Mazzetti in his native town, of Zingarelli at Loreto, and of Padre Mattei in Bologna. He became Kapellmeister of the Italian opera in Dresden for a year in 1810, and was engaged for life in 1811. From time to time he visited Italy, and in 1816 he was elected a member of the Academy at Florence. The hundredth anniversary of his birth was celebrated at Perugia on Nov. 10, 1884, postponed from June 14 on account of the cholera. Works—Operas: *Il poeta spiantato*, o il poeta in campagna, Florence, 1807; *Il ritratto*, os-

sia la forza de l'astrazione, Verona, 1807; Corradino, Parma, 1808; Paride ed Enone, Leghorn, 1808; Oreste, Parma, 1808; Rinaldo d' Asti, ib., 1809; La principessa per ripiego, Il Simoncino, Rome, 1809; Le avventure di una giornata, Milan, 1809; Le Danaidi, Rome, 1810; Raoul de Créqui, Dresden, 1811; La capricciosa pentita, Il barbiere di Siviglia, ib., 1816; Boadicea, Naples, 1818; Gianni di Parigi, Milan, 1818; Donna Aurora, ib., 1821; Tebaldo e Isolina, Venice, 1822; La gioventù di Enrico V., Dresden, 1823; Ilda d' Avenello, Venice, 1824; Il disperato per eccesso di buon cuore, written in Dresden in 1826; I Saraceni in Sicilia, Venice, 1828; Il Colombo, Genoa, 1828; Il rinnegato, Dresden, 1832; Francesca da Rimini (unfinished); Introduction to Laurina alla corte. Many cantatas on special occasions. Oratorios: La Passione; Isacco; La morte d' Abele. Ten masses; Psalms; Vespers; Miserere; Motets; 36 Italian songs; Organ sonatas; Instrumental pieces.—Fétis; do., Supplément, ii. 242; Riemann; Mendel; Schilling; do., Supplement, 313; Atheneum (1884), ii. 668.

MORLEY, THOMAS, born in England about middle of 16th century, died in 1604. Pupil of Byrd, took his degree at Oxford in 1588; was organist of St. Paul's, London, in 1591; became Gentleman of the Chapel Royal in 1592, and later epistler and gosseller. Works: Canzonets, or Little Short Songs to three Voyces (1593, other eds., 1606 and 1651); Madrigalls to foure Voyces (1594, 2d ed., 1600); The First Booke of Ballets to five Voyces (1595, another ed., 1600); The First Book of Canzonets to Two Voyces (1595), containing also 7 Fantasies; Canzonets, or Little Short Aers to five and six voices (1597); The First Booke of Aires or Little Short Songs to sing and play to the Lute with the Base-Viol (1600); Service in D minor; Evening Service in G minor; Burial Service; Preces; 4 anthems; Psalms and responses; De profundis; Mo-

ret; A Plaine and Easie Introduction to Practicall Musicke (1597); 5 sets of lessons for Queen Elizabeth's Virginal Book; Madrigals in collections. He edited Canzonets or Little Short Songs to Foure Voyces, selected out of the best approved Italian authors (1598); Madrigals to five voyces selected out of the best approved Italian authors (1598); The Triumphes of Oriana (1601); The First Booke of Consort Lessons (1599).—Barrett, English Church Composers, 49; Hawkins, Hist., iii. 334; Burney, Hist., iii. 99; Grove; Riemann; Fétis; Gerber; Ritter, Music in England, 38; Harmonicon (1826), 209.

MORLEY, WILLIAM, English composer of the 18th century, died Oct. 29, 1731. He was graduated at Oxford in 1713; became Gentleman of Chapel Royal in 1715. Works: Songs; Chant in D minor.—Grove.

MORNINGTON, GARRETT COLLEY WELLESLEY, Earl of, born at Dangan, Ireland, July 19, 1735, died at Kensington, May 22, 1781. He learned the violin, organ, and composition, with little assistance; received the degree of Mus. Doc. and an election to the faculty from the University of Dublin. In 1758 he succeeded his father as Baron Mornington, and in 1760 he was created Viscount Wellesley and Earl of Mornington. Of his sons, Richard was Marquis Wellesley; Arthur, Duke of Wellington; and Henry, Lord Cowley. Works: Chant in E; Glee and madrigals, composed by the Earl of Mornington, edited by Sir H. R. Bishop (London, 1846). Of his glees many are well known, as: Here in cool grove; As it fell upon a day; Beneath this rural shade; By greenwood tree; Hail, hallowed fane; Gently hear me, charming maid, etc.—Grove; Riemann; Mendel, Ergän., 289; Harmonicon (1830), 1.

MORRÒ, MA PRIMA IN GRAZIA. See *Ballo* in Maschera.

MORSET VITA (Death and Life), sacred trilogy in three parts with prologue, text in Latin, from the Bible and Roman Catholic liturgy, music by Gounod, first performed

at the Birmingham (England) Festival, Aug. 26, 1885, under the direction of Hans Richter. The solo singers were Mme Albani (S.), Mme Patey (A.), Mr. Lloyd (T.), and Mr. Santley (B.). The words were arranged by the composer, who dedicated the work to Pope Leo XIII. It is a sequel to the *Redemption*, from which it differs in being less fragmentary. The style is modern, there is little contrapuntal writing, and the Leitmotiv is frequently used. The harmonies are peculiar and often overstrained. Part I, *Mors*, begins with a Prologus, and contains a setting of the Requiem Mass; Part II, *Judicium*, opens with two orchestral movements entitled *Somnus Mortuorum*, and *Tubæ ad Ultimum*; Part III, *Vita*, has for a motto, "Cælum novum nova terra." The work was first sung in America in St. Louis by the Choral Society, Oct. 30, 1885; and by the Brooklyn Philharmonic Society, Feb. 5, 1886. Published by Novello, Ewer & Co. (London, 1885).—*Athenæum* (1885), ii. 121, 281; *Academy* (1885), ii. 126; *Neue Zeitschr.* (1886), 509; *Krehbiel, Review* (1885-86), 136; *Upton, Standard Oratorios*, 106.

MORT D'ADAM ET SON APOTHÉOSE, LA, opéra-biographique in three acts, text by Guillard, music by Lesueur, first represented at the Académie Royale de Musique, Paris, March 17, 1809, with elaborate mise en scène.—*Clément et Larousse*, 464; *Lagarde*, ii. 68.

MORTELLARI, MICHELE, born in Palermo in 1750, died (?). Early entered the Conservatorio de' Figliuoli Dispersi as pupil of Muratori; later went to Naples, and took lessons of Piccini. At the age of twenty he produced his first opera, and about the end of 1785 went to London, where he appears to have settled permanently, since he is not found again in Italy, and his son was a London music teacher in 1809. Works—Operas: *Troja distrutta*, Rome, 1770; *Didone abbandonata*, Naples, 1771; *Le astuzie amorose*, Venice, 1775; *Don Gualterio in civetta*, 1776; *Ezio*, Milan, 1777;

*Armida*, 1778; *Troja distrutta*, with new music, Milan, 1778; *Alessandro nell' Indie*, 1779; *Il barone di Lago Nero*, Florence, 1780; *Antigone*, Rome, 1782; *La fata benefica*, Varese, 1784; *Semiramide*, Milan, 1785; *L' infanta supposta*, Modena, 1785. The cantata, *Il giuramento*; 14 canzonets; 18 Italian catches and glees for three voices; 6 sextets.—Fétis; Mendel; Gerber; Schilling.

MOSCA, GIUSEPPE, born in Naples in 1772, died in Messina, Sept. 14, 1839. Dramatic composer, pupil of Fenaroli at the Conservatorio de Loreto; in 1803-9 became accompanist at the Théâtre Italien in Paris; was maestro di cappella at the theatre in Palermo in 1817-21; resided in Milan a short time, but returned to Sicily in 1823 as musical director of the theatre in Messina. Works—Operas: *Silvia e Nardone*, Rome, about 1791; *Chi si contenta gode*, Naples; *La vedova scaltra*, Rome; *Il folletto*, Naples; *I matrimonii liberi*, Milan, 1798; *Ifigenia in Aulide*, Venice, 1799; *L'apparenza inganna*, ib., id.; *Armida*, Florence, id.; *Le gare fra Linella e Velañico*; *La Gastalda*, Venice; *Il sedicente filosofo*, Milan, 1801; *La Ginevra di Scozzia*, I ciarlatani, Tomiri regina d' Egitto, Turin; *La fortunata combinazione*, Milan, 1802; *Chi vuol troppo veder, diventa cieco*, ib., 1803; *Il ritorno inaspettato*, *L'impostura*, Paris; *Con amore non si scherza*, *I pretendenti delusi*, Milan, 1811; *Romilda*, Parma; *I tre mariti*, Rome; *Il finto Stanislao*, Venice; *Amore ed armi*, Naples; *Le bestie in uomini*, Milan, 1812; *La diligenza*, Naples; *La gazetta*; *Carlotta ed Enrico*; *Don Gregorio in imbarazzo*; *Avviso al pubblico*, Milan, 1814; *Il fanatico per l'Olanda*, Bologna, 1814; *Il disperato per eccesso di buon cuore*, Naples, 1816; *Il Federico Secondo*, Palermo; *La gioventù d' Enrico V.*, ib.; *Attila in Aquila*, ib.; *Il Marcotondo*, ossia *L'impostore*, ib.; *L'amore e l'armi*, Florence, 1819; *Il filosofo*, Vicenza, 1819; *La scioceca per astuzia*, Milan, 1821; *Emira, regina d' Egitto*, ib., id.; *La dama loandiera*,

## MOSCHELES

ib., 1822; *La vedova misteriosa*, Turin, 1823; *La poetessa errante*, Naples, 1823; *L'abbate dell' Epée*, ib., 1826.—*Fétis*; do., *Supplément*, ii. 244; *Schilling*; *Larousse*.

MOSCHELES, IGNAZ, born in Prague,



May 30, 1794, died in Leipsic, March 10, 1870. The son of a Jewish merchant, his musical instruction began under obscure musicians, named Zahradka and Zozalsky, but in 1804 his talent attracted the notice of Dionys Weber, director of the Prague Conservatory, who brought him up on the pianoforte works of Bach, Handel, and, more especially, of Mozart and Clementi. His progress both on the pianoforte and in composition was so astonishing that in 1808 he played a concerto of his own in public. In 1806, on his father's death, he was sent to Vienna to seek his own livelihood as pianist and teacher, and also to study counterpoint under Albrechtsberger, and composition under Salieri. Here he soon became a favourite in the best musical circles, and in 1814 he was commissioned by Artaria to prepare the pianoforte score of Beethoven's *Fidelio*, under the composer's supervision. His warm intimacy with Beethoven, which lasted until the latter's death, dates from about this period. At this time also sprang up an eager, but wholly friendly rivalry between him and Meyerbeer, who was making a considerable stir in Vienna as a pianist. Moscheles soon struck out into new paths, and became virtually the founder of a new school of pianoforte playing, less by the brilliancy of his execution and the new technical difficulties he conquered than by the variety of qualities of tone he drew from the instrument by previously unknown modifications of touch. It was he more than anyone else who brought the art of pianoforte playing to the condition in

which Thalberg and Liszt found it. In 1816 Moscheles began his professional trips through Germany, exciting everywhere the greatest admiration. In 1821 he went to Paris, and next year to London. In 1824 he gave Mendelssohn pianoforte lessons at Berlin, and in 1826, after marrying Charlotte Embden at Hamburg, he returned again to London to settle there permanently. In 1832 he was elected one of the directors of the Philharmonic Society, and in 1845 succeeded Sir Henry Bishop (deceased) as its regular conductor. In 1846 he went to Leipsic, having accepted Mendelssohn's offer of the post of first professor



Tomb of Moscheles, Leipsic.

of the pianoforte at the Conservatorium, the world-wide renown of which was in no small degree owing to him. He remained in Leipsic the rest of his days. As a composer Moscheles ranks among the first after the great geniuses. His concerto in G minor, op. 60; the concerto pathétique,

op. 93; the *Hommage à Hændel*, for two pianofortes, op. 92, the *Charakteristische Studien*, op. 95, and, above all, the world-famous 24 *Études*, op. 70, are ranked among the undoubted classics of the pianoforte. As a pianist he was especially noted for his improvisations, and for the exactness with which he adapted his style of performance to the music he was playing. To hear him play in turn Bach, Mozart, and Beethoven was like hearing three distinct pianists. This adaptive side of his talent showed itself also in composition; few men have had such a faculty of imitating the styles of other writers. There seems, however, to have been a curious defect in his rhythmic sense; he never could play two simultaneous incommensurable rhythms with any degree of independence.

Works—I. *Orchestral*: *Symphony No. 1*, in C, op. 81 (Leipsic, Kistner); *Overture to Jeanne d'Arc*, op. 91 (ib.).

II. *Concertos*, etc., with orchestra: *Concert de société*, for pianoforte and small orchestra, op. 45; *Concerto No. 2*, in E-flat, for pianoforte and orchestra, op. 56; *Concerto No. 3*, in G minor, for do., op. 60; *Concerto No. 4*, for do., op. 64; *Concerto No. 5*, in C, for do., op. 87; *Concerto fantastique*, No. 6, for do., op. 90; *Concerto pathétique*, No. 7, for do., op. 93; *Concerto pastoral*, No. 8, for do., op. 96; *La marche d'Alexandre*, varié, for do., op. 32; *Souvenirs d'Irlande*, grande fantaisie for do., op. 69; *Anklänge aus Schottland*, *Fantasia* for do., op. 75; *Fantaisie sur des airs des bardes écossais*, for do., op. 80; *Souvenirs de Danemark*, fantaisie for do., op. 83; *Französisches Rondo* for pianoforte and violin concertanti, with small orchestra, op. 48.

III. For pianoforte with other instruments: *Grand septuor*, for pianoforte, violin, viola, clarinet, horn, 'cello, and double-bass, op. 88; *Grand sextuor*, for pianoforte, violin, flute, 2 horns, and 'cello, op. 35; *Grandes variations sur une mélodie nationale autrichienne*, for pianoforte, 2 violins,

viola, 'cello, and double-bass, op. 42; *Grand rondeau brillant*, for do., op. 43; *Fantasia*, *Variationen und Finale über das böhmische Volkslied "To gsuu Kóue"*, for pianoforte, violin, clarinet and 'cello, op. 46; *Introduction et variations concertantes*, for pianoforte, violin, and 'cello, op. 17; *Grand trio*, for do., op. 84; *Grande sonate concertante*, for pianoforte and flute, op. 44; *Sonate concertante*, for do. (or violin), op. 79; *Other works* for pianoforte and violin (or flute), op. 21, 36, 37, 59, 78, 82 C.; *For pianoforte and horn*, op. 63, 138; *For pianoforte and guitar*, op. 20; *Sonata* for pianoforte and 'cello, op. 121; *Duo concertant* for do. (or bassoon), op. 34; *Melodisch-contrapunktische Studien*, 10 preludes from J. S. Bach's *Wohltemperirtes Clavier*, with 'cello obligato, op. 137.

IV. For pianoforte: *Sonatina*, op. 4; *Sonatas*, op. 22, 27 (caractéristique), 41, 49 (mélancholique); *Studies*, op. 70, 95, 107, 111, 126; *Variations* (mostly on operatic themes), op. 1, 2, 5-7, 15, 23, 29, 39, 50, 128, 139; *Miscellaneous*, in various forms, op. 3, 8, 9, 11-14, 18, 19, 24-26, 28, 38, 40, 51-55, 57, 58, 61, 62, 65-68, 71-74, 82a, 85-87a, 89, 94, 98-101, 103-106, 108-110, 113, 118, 120, 122-124, 127, 129, 133-135, 141, 142, and 27 without opus number.



For do., 4 hands: *Grande sonate*, in E-flat, op. 47; *Grande sonate symphonique*, No. 2, op. 112; *Other works*, op. 10, 30, 31, 33, 76, 102, 130, 140; *Duo concertant* on the march from *Preciosa* (with Mendelssohn), for 2 pianofortes, op. 87b; *Hommage à Hændel*, for do., op. 92; *Les contrastes*, for do., 8 hands, op. 115.

V. *Songs*: Op. 16, 97, 116, 117, 119, 125, 131, 132, 136.—*Aus Moscheles' Leben* (Leipsic, Duncker & Humblot, 1873); *Grove*; *Mendel*.

MOSCUZZA. VINCENZO, born at Syracuse, April, 1827, still living, 1889. Dramatic composer, studied counterpoint and composition in his native town, later in Naples. Works—Operas: *Stradella*, given in Naples, San Carlo, 1850; *Eufemia*, ib.; *Don Carlos*, ib., 1862; *Piccarda Donati*, Florence, Teatro della Pergola, 1863; *Gonzales Davila*, Syracuse, 1869; *Quattro rustici*, Florence, Politeama, 1875; *Francesca da Rimini*, Malta, 1877. He is said to have written fourteen other operas, not yet given.—Fétis, *Supplément*, ii. 245.

MOSÈ IN EGITTO, opera seria in three acts, text by Tottola, music by Rossini, first represented at the San Carlo, Naples, March 5, 1818. Original cast:

Mosè (B.) . . . . . Signor Benedetti.  
 Faraone (B.) . . . . . Signor Porto.  
 Osiride (T.) . . . . . Signor Nozzari.  
 Eleia (S.) . . . . . Mlle Colbran.

The work pictures the sorrows of the Israelites, their appeal to Moses, the plague of darkness, the exodus of the Hebrews, the pursuit by Pharaoh, and the passage of the Red Sea. Owing to imperfect stage machinery this last scene was received with derision, until Rossini added the fine prayer, "Dal tuo stellato soglio," sung by Moses and the Israelites on the banks. This number, which is often heard in concerts, was sung by the pupils of the Paris Conservatoire at Rossini's funeral, Nov. 21, 1868, and was played on the violin by Sivori with great effect at the services held in memory of Rossini in Florence. Another noteworthy number is the scene between the lovers Eleia and Osiride, "Parlar spiegar." The work was sung as an oratorio at the Italiens, Paris, Oct. 22, 1822, and in the same year at Covent Garden, London, under the direction of Boehsa. It was given at the King's Theatre, London, April 23, 1822, as *Pietro l'Eremita*, with the characters changed to Nouredin, Sultan of Egypt; Fatima, his wife; Orosmane, his son; Pietro l'Eremita, leader of the Crusaders;

Lucignano, a general; Agia, Orosmane's love; Costanza, wife of Lucignano; and Ismeno, minister. It was given in French as *Moïse en Égypte*, the libretto revised by Étienne Jony and Balocchi, and the music rearranged by Rossini, at the Académie Royale de Musique, Paris, March 26, 1827. The work was performed as an oratorio, "The Israelites in Egypt; or, The Passage of the Red Sea," with additions from Handel's *Israel* in Egypt, and with scenery, at Covent Garden, London, Feb. 15, 1833. It was first sung in New York in March, 1835, and by the Handel and Haydn Society, Boston, in 1845. Rossini's later version was first represented in New York, May 7, 1860, with Patti, Brignoli, Susini, and Ferri in the cast. The work was given at the Royal Italian Opera, Covent Garden, London, April 20, 1850, as *Zora*, with Tamberlik, Tamburini, Soldi, Zelger, Mme Castellau, and Mlle Vera. The Sacred Harmonic Society sang it at Exeter Hall, London, May 24, 1878, with great success, in an English version by Arthur Matthison. Published by Troupenas (Paris); by Breitkopf & Härtel (Leipzig, 1823); and by Schott (Mainz, 1829). Oratorios on the same subject: *Mosè liberato da Nilo*, by Gasparini, Vienna, 1703; and by Porsile, ib., March 1, 1725; *Mosè preservato*, by Francesco Conti, ib., 1720; *Mosè riconosciuto*, by Schuster, Dresden, 1786; *Mosè in Egitto*, by Leopold Kozeluch, Vienna, 1790; *Moses*, by Stegmann, about 1800; by Ignaz von Seyfried, about 1800; *Mosè nell'Egitto*, text by Leopold Villati, music by Ignazio Conti, Vienna, March 22, 1829; *Moses Errettung*, by Lindpaintner, about 1830; *Moses*, by Franz Lachner, text by Bauernfeld, about 1835; *Moses*, by A. B. Marx, Breslau, December, 1841; by Aloys Schmitt, text by Kilzer, Frankfurt-on-the-Main, April, 1844; and by Berliuz, Magdeburg, 1844. Operas: *Moses*, by Franz Xaver Süssmayer, Vienna, 1792; by Tucek, ib., 1804; by Uber on Klingemann's drama, Cassel, 1812; *Mozes op den Nijl*, by Emil

Wambach, Antwerp, 1881; and sacred opera in eight scenes, text by Mosenthal, music by Rubinstein, op. 112 (1887).—Edwards, Rossini, 190, 301; do., *Hist. Opera*, ii. 163; Escudier, Rossini, 48, 95, 195; *Vie de Rossini par un dilettante*, 155; Clément et Larousse, 459; Lajarte, ii. 125; Hanslick, *Moderne Oper*, 114; Ebers, *Seven Years of the King's Theatre*, 157; Jullien, *Goethe et la musique*, 33; *Harmonicon* (1825), 82, 90, 112; *Allgem. mus. Zeitg.*, xxv. 777; *Neue Zeitg.*, xxxix. 4; *Revue musicale*, i. 181, 300; *Athenæum* (1850), 458; (1878), i. 708; *Signale* (1887), 929.

MOSEL, IGNAZ FRANZ, Edler VON,

born in Vienna, April 1, 1772, died there, April 8, 1844. Dramatic composer and writer on music, pupil of Joseph Fischer; studied also fine arts, and entered the government service. He conducted the first festivals of the *Gesellschaft der Musikfreunde* in 1812–16, and was ennobled and appointed Hofrath. He acted as vice-director of both court theatres in 1820–29, and was first custodian of the Imperial Library from 1829 until his death. Works: *Cyrus und Astyages*, opera, 1818; *Die Feuerprobe*, Singspiel, 1811; *Der Mann von vierzig Jahren* (Kotzebue), do.; *Salem*, lyric tragedy, 1813; *Hermes und Flora*, cantata, 1812; *Hygea*, do., 1814; *Missa solennis*; *Overtures and entr'actes*; *Dances and songs*; and many writings, the most important being, *Versuch einer Aesthetik des dramatischen Tonsatzes* (Vienna, 1813); *Ueber das Leben und die Werke des Antonio Salieri* (ib., 1827); *Ueber die Original-Partitur des Requiems von W. A. Mozart* (ib., 1829); *Geschichte der Hofbibliothek* (ib., 1835); *Die Tonkunst in Wien während der letzten fünf Decennien* (ib., 1808, revised, 1840).—Wurzbach; Fétis; *N. Necrol. der D.* (1844), i. 350; Schilling.



MOSES AND THE CHILDREN OF ISRAEL, double chorus in C major, the "Introuit" of Part II. of Handel's *Israel in Egypt*, leading up to the double chorus, "I will sing unto the Lord," which recurs again, with some variation, at the close of the oratorio.

MOSONYI (MICHAEL BRAND), called, born at Boldog-Aszony, Hungary, Sept. 4, 1814, died in Pesth, Oct. 31, 1870. Dramatic and national composer; at the age of twenty he went to Presburg, was influenced by Turanyi, and remained seven years in the service of Count Pejachevits as pianoforte teacher. About 1842 he settled in Pesth, and soon became known in musical circles. Liszt wished to perform his German opera Maximilian in Weimar, but suggested some changes, which so discouraged the composer that he threw his score into the fire. His first compositions were classical in style and appeared under his real name of Brand; later he became a champion of the Hungarian national music and took the pseudonym of Mosonyi, which is simply the translation of his name into Magyar. With Abranyi he published a journal of Hungarian music. Liszt considered him the noblest representative of Hungarian music, and Wagner praised some of his compositions. Works: *Szép Ilonka*, Hungarian opera, Pesth, 1861; *Almos*, do. (not performed); Hungarian music; *Cantata*; *Symphony*; *Symphonic work in memory of Count Szechenyi*; *Triumph and Mourning of the Honvéd*, symphonic poem; *Overture with the national air Szozat*; *Church music*; *Studies for the improvement of national Hungarian music*, for pianoforte; *Songs*.—Wurzbach; Fétis, *Supplément*, ii. 247; Mendel, *Ergänz.*, 290; Riemann.

MOST BEAUTIFUL APPEAR. See *Inholder Anmuth*.

MOSZKOWSKI, MORITZ, born at Breslau, Aug. 23, 1854, still living, 1889. Pianist, first instructed in his native city, then at the Conservatorium in Dresden,

finally in Berlin pupil at Stern's Conservatorium and Kullak's Akademie, at which he taught for several years. In 1873 he gave his first concert in Berlin, and has since repeatedly appeared there, and in Paris, Warsaw, and other cities, winning considerable reputation. Works: *Jeanne d'Arc*, symphonic poem; *Suite*

for orchestra; *Concerto* for pianoforte; *do.* for violin; 2 *Conzertstücke* for violin and pianoforte; *Spanish dances*, for pianoforte;

*Ch. Moszkowski*

*Conzert-Walzer*, for *do.*; Other pianoforte music, and songs.—Riemann; Fétis, Supplément, ii. 249.

**MOTO PERPETUO.** See *Perpetuum mobile*.

**MOTTL, FELIX**, born in Vienna, in 1856, still living, 1889. Dramatic composer, pupil of Josef Hellmesberger, the elder, at the Conservatorium, where he won several prizes. Called to conduct the academic Wagner-Verein in Vienna, he at once manifested his eminent fitness as an orchestra conductor, and in 1876 was one of the most active members of the so-called Nibelungen-Kanzlei, entrusted with the rehearsals for the Festspiele at Bayreuth. In 1881 he succeeded Dessoff as Hof-Kapellmeister at Carlsruhe. His opera *Agnes Bernauer* was given successfully at Weimar, 1880.—Mus. Wochenblatt (1886), 372.

**MOULINGHEM, JEAN BAPTISTE**, born at Haarlem, in 1751, died, probably in Paris, after 1809. Violinist, and dramatic

and instrumental composer. He studied music in Amsterdam, then went to Paris, joined the orchestra of the Comédie Italienne as violinist in 1774, and was pensioned in 1809. Works—Operas: *Les nymphes de Diane*, given in Paris, Théâtre de la Foire, 1753; *La servante justifiée*, Fontainebleau, Court Theatre, 1773. Symphony for grand orchestra; 6 quartets for strings.—Fétis; *do.*, Supplément, ii. 249.

**MOULINGHEM, LOUIS CHARLES**, born at Haarlem in 1753, died probably in Paris. Violinist and dramatic composer, brother of Jean Baptiste. He was instructed in Amsterdam, then went to Brussels, to enter the orchestra of Prince Charles of Lorraine, left this position to become chef d'orchestre successively of several provincial opera companies, and in 1785 settled in Paris, to teach music. Works—Operas: *Les talents à la mode*, given on the provincial stages of France, about 1785; *Les ruses de l'amour*, *ib.*, 1790; *Le mari sylvhe*, *ib.*, 1790; *Les amants rivaux*, *Les deux contrats*, *ib.*, 1790; *Le mariage malheureux*, *ib.*, 1795; *Le vieillard amoureux*, *ib.*, 1810; *Horiphème*; *Sylvain* (with Legend and Davesne).—Fétis; *do.*, Supplément, ii. 249.

**MOUNTAIN SYLPH, THE**, romantic ballet opera in two acts, text by J. T. Thackeray, music by John Barnett, represented at the English Opera House (Lyceum), London, Aug. 25, 1834. From this work, says Professor Macfarren, dates the establishment of an English dramatic school.—Grove, i. 141.

**MOUNT OF OLIVES, THE.** See *Christus am Oelberge*.

**MOURET, JEAN JOSEPH**, born at Avignon in 1682, died in Paris, Dec. 22, 1738. Dramatic and instrumental composer; studied music in Paris, and soon after 1707 was made maître de chapelle to the Duchesse de Maine, later musician to the king, director of the Concerts Spirituels, and composer at the Comédie Italienne. In 1836 he suddenly lost these appointments,





became insane, and was taken to the asylum of Charenton. Works—Operas: *Les fêtes de Thalie*, given in Paris, Opéra, 1714; *Ariane*, ib., 1717; *Pirithois*, ib., 1723; *Les amours des Dieux*, ib., 1727; *Le triomphe des sens*, ib., 1732; *Les grâces*, ib., 1735; *Ragonde, ou la soirée de village*, ib., 1742. Music to about fifty comedies, farces, vaudevilles, etc., given at the *Comédie Italienne*; Music to several plays, given at the *Comédie Française*; *Divertissement* and 2 *intermèdes* for the private theatre of the *Duchesse de Maine*; *Cantatas* and *divertissements* for the *Concerts Spirituels*; *Motets*; *Sonatas* for 2 violins or flutes.—*Fétis*; do., *Supplément*, ii. 249; *Mendel*.

**MOURIR POUR LA PATRIE**, refrain of the song "*Roland à Roncevaux*," by *Rouget de Lisle*, written in 1792. It was inserted into the drama, "*Le chevalier de maison rouge*," by *Alexandre Dumas* and *Auguste Maquet*, first represented at the *Théâtre Historique*, Paris, Aug. 3, 1847. The music was adapted by *M. A. Varney*, chef d'orchestre of the theatre. It received the name of "*Chant des Girondins*," and was accepted at once as a national air. Two anonymous verses were added in 1848, in which year this song was sung as a sort of *Marseillaise*.—*Larousse*, iv. 54.

**MOURN THOU, POOR HEART**. See *Oberon*.

**MOURN, YE AFFLICTED CHILDREN**, opening chorus in C minor, in *Handel's Judas Maccabæus*.

**MOUSQUETAIRES DE LA REINE, LES** (*The Queen's Musketeers*), opéra-comique in three acts, text by *Saint-Georges*, music by *Halévy*, first represented at the *Opéra Comique*, Paris, Feb. 3, 1846. It was received with great applause, and is one of *Halévy's* best opéras-comiques. Plot original; scene in *Poitiers* in the reign of *Louis XIII.* It was revived at the *Opéra Comique*, Paris, July 10, 1857. Published in French and German, translation by *J. C. Grünbaum*, by *Schlesinger* (Berlin, 1847).—*Clément et Larousse*, 467;

*Neue Zeitschr.*, xxvi. 207; *Allgem. mus. Zeitg.*, xlviii. 48, 206, 619; *Revue et Gazette musicale de Paris* (1857), 225.

**MOUTON, JEAN** (*Joannes Mottonus*), born in the *Département de la Somme*, France, about 1475, died at *Saint-Quentin*, Oct. 30, 1522. He studied counterpoint under *Josquin Després*; was successively in the service of *Louis XII.* and *François I.*; afterwards canon of *Thérouanne* and, probably from 1513, canon of the collegiate church at *Saint-Quentin*, where he lies buried. He was one of the most noted composers of his day; a worthy follower of the great *Josquin*.

Published works—*Motets*: *Motetti*, collect. (*Venice*, *Andreas de Antiquis*, 1521) (*In illo tempore Maria Magdalena; Per lignum salvi facti sumus; Felix namque est virgo; Factum est silentium; Queramus cum pastoribus; Tua est potentia; Salus unica lapsis; Joandare Jerusalem; Sancte Sebastiane, ora pro nobis; Petrucci, Mot. della corona*, Lib. I. (*Gaudo Barbara beata; Nos qui vivimus; Laudate Deum in Sanctis; Ecce Maria genuit nobis; Beata Dei genitrix; Christum regem regum; Benedicta est eorum regina; Cœleste beneficium*); *Ib.*, Lib. II. (*Illuminare Jerusalem; Factum est silentium; Homo quidam fecit eorum; Maria Virgo semper letare; Non nobis, Domine; Noe, Noe, psallite*); *Ib.*, Lib. III. (*Quis dabit oculis nostris; Quam pulchra es, attributed to Josquin, but almost surely by Mouton; Petrucci, Mot., Lib. IV. (O Maria virgo pia; O quam fulges in ætheris); Novum et insig. op. musicum (In illo tempore accesserunt); Lib. cant. select. q. v. Mutetus vocant (Missus est Angelus Gabriel); Cant. select. ultra Cent. Nesciens mater, also Glarean, pp. 466-467; Uhardt, Concert. 8 etc. voc., Surgens Jesu a mortuis. Petrejus, Psalmi—Pt. I. Psalmi: Domine Deus noster; Alleluia, confitemini. Miserere mei; Pt. II. In exitu Israel. Montanus & Neuber—Evangelia dominicæ et festar. dierum, 4 motets. Magnum opus, continens, etc.: Quis dabit oculis; Elisa-*

beth Zachariæ ; Dulces exuvie ; Quæramus cum pastoribus ; Alleluia ; Noli flere Maria ; In illo tempore accesserunt ad Jesum Pharisæi (4 voc.)—Per lignum ; Tua est potentia ; Missus est Gabriel (5 voc.)—Salva nos, Domine, vigilantes (6 voc.). Pierre Attaignant, Coll. Mot. : Gaude, virgo Catharina ; Glorios. principes ; Jeri. Jacob. Modernus, Mottet., Lib. I. (Lyons, 1532).—Pater peccavi. Glarean, Christus resurgens (wrongly att. to Richafort). Pierre Attaignant, 7 bks. masses, Missa d'Allemagne ; Tua est potentia. Andreas de Antiquis, Lib. 15 missarum (Rome, 1516), Alma redemptoris ; Dites moi toutes vos pensées. Jacob. Modernus, Lib. 10 Missarum, Quem dicunt homines. Petrucci, 5 masses by Mouton (Venice, 1508, and Fossombrone, complete copy in British Museum, 1515) : Sine nomine ; Alleluja ; Alma redemptoris ; Alia sine nomine ; Regina mearum.

Unpublished works : Motets, Noli flere Maria ; Ave fuit prima salus ; Accesserunt ad Jesum ; Laudate ; Puer natus ; Illuminare Jerusalem ; Egredie Christi martyr., in MSS., defect., Vienna Library. 22 motets in MS. score in British Museum ; same collection printed by Le Roy, 1555. Masses, De Sancta Trinitate (Ambraser Sammlung). Sine eadentia, in Canbrai Library.—Ambros, iii. 278 ; Fétis ; Grove.

MOZART, (JOHANN GEORG) LEO-



POLD, born at Augsburg, Nov. 14, 1719, died at Salzburg, May 28, 1787. Violinist, and church composer ; studied music as chorister in the convents of his native town, and later at Salzburg, while taking a course of law at the university ; joined the orchestra of the Prince Bishop as violinist and court musician in 1743, and was appointed Vizekapellmeister in 1763. After completing the musical education of his children, he made concert tours with

them through almost all European countries, lived a few years in Italy, and returned to Salzburg, to leave it no more. Works : 12 oratorios ; Many symphonies, 18 of which have been published ; Offertorium de Sacramento, for 4 voices, with organ, horn, and strings ; Missa brevis, do. ; Litanie breves, do. ; Litanie de venerabili ; Concertos for wind instruments ; La cantatrice ed il poeta, intermezzo ; Musikalische Schliftenfahrt, divertissement ; Music for pantomimes ; 30 grandes sérénades, for several instruments ; Military music ; Trios for strings ; Music for organ ; 6 sonatas and many other pieces for pianoforte ; Method for violin. The operas attributed to him, were composed by his son.—Fétis ; Gerber ; Mendel ; Riemann ; Schilling ; Wurzbach.

MOZART, WOLFGANG AMADEUS,



born at Salzburg, Jan. 27, 1756, died there, Dec. 5, 1791. He was christened Joannes Chrysostomus Wolfgangus Theophilus ; his father used to translate Theophilus by Gottlieb. Mozart, in signing earlier

letters, added his confirmation name, Sigismundus. His first works, and those published in Paris in 1764, were signed J. G. Wolfgang, and afterwards Wolfgang Amade ; in private life he was always Wolfgang. He was one of the most astounding instances of musical precocity, his musical education, which he owed almost entirely to his father, beginning with pianoforte lessons at the age of three. He soon began to compose, and to receive instruction on the violin. From 1762 to 1769 he and his sister Marianne led the life of child prodigies, only it is to be noted that Wolfgang was known almost from the begin-



ning quite as much as a composer as a pianist. Their first professional tour with



their father (January, 1762, to January, 1763) was to Munich, Linz, Vienna, and Presburg. The second (June 9, 1763, to November, 1766) included Munich, Augsburg, Schwezingen, Mainz, Frankfort-on-the-Main, Coblenz, Aix-la-Chapelle, Brussels, Paris, London, Canterbury, Bourne, back through The Hague, Amsterdam, Ghent, Haarlem, Mechlin, Paris, Lyons, Geneva, Lausanne, Berne, Zürich, Schaffhausen, Donaueschingen, and Biberach. The success of the children was universal; in every capital they visited they played repeatedly at court, and at many of the concerts the programmes were almost entirely of compositions by Wolfgang. In Frankfort he was heard by Goethe; in Paris (Nov. 18, 1763, to April 10, 1764) four of his sonatas for piano-forte and violin were published. In London (April, 1764, to July 24, 1765) he took singing lessons of Manzuoli, and probably benefited much by the advice of Johann Christian Bach, with whom he became intimate. While staying at Chelsea he wrote his first symphony. While in Geneva the party visited Ferney, with a letter of introduction, but both Voltaire and Mme Denis were too sick to see them. Everywhere they were received and fêted by the most distinguished people. Back in Salzburg (November, 1766), Wolfgang was put through Fux's *Gradus*. In January, 1768, father and children went to Vienna, where Wolfgang was commissioned to write his first opera, *La finta semplice*, which, however, was not performed. But a smaller German *Singspiel* by him, *Bastien und Bastienne*, was given there. On his return to Salzburg the *Finta semplice* was given at the palace of the Archbishop, who appointed

him his *Conzertmeister*, but without salary. He was now thirteen, and his period of child-wonderhood may be considered as over; he was already recognized as a composer. In December, 1769, he set out with his father on his famous trip, or, rather, his triumphal progress, through Italy. This was through Innsbruck, Roveredo, Verona, Mantua; Milan, where he met Piccini and Giambattista Sammartini (with the latter of whom he did some work in counterpoint); Parma, Bologna (where he met Farinelli and Padre Martini, with whom he worked at fugue), Florence (March 30, 1770, where he met the Marquis de Ligniville and Thomas Linley); Rome to Naples (May 8, where he met Jommelli); back again through Rome (June 25, where the Pope conferred upon him the order of the Golden Spur, "the same as Gluck's"), Bologna (July 20, where he was made *compositore* to the *Accademia Filarmonica*, and received a voluntary testimonial from Padre Martini), Milan (Oct. 10, where he wrote and produced his *Mitridate*, which had been ordered of him there on his first visit), Turin; back once more to Milan, and through Venice, Padua (where an oratorio was ordered of him), Vicenza, Verona, arriving in Salzburg, March 28, 1771. On June 5



he was elected (*honorary?*) *maestro di cappella* to the *Accademia Filarmonica* of Bologna. In August he returned to Milan to write his *serenata Aseanio* in Alba, which completely eclipsed Hasse's *Ruggiero*, given the evening before. Hasse's admiration and friendship for him were, however, not lessened by this defeat. In December, 1771, he was home again, and was laid up by a severe illness. His friend and protector the Archbishop died, and in October, 1772, he went a fourth time to Milan, where

## MOZART

his Lucio Silla made a furore. In 1773 he went to Vienna, but failed to get a court appointment; later to Munich, where he brought out his *Finta giardiniera* (1775) with great success, and won high praise also as a violinist. After this he gave up violin playing in public, although he long kept up a liking for playing the viola in quartets. His abandoning the violin was a great disappointment to his father, who saw in him the making of the first violinist in Europe. From March, 1775, to September, 1777, he stayed in Salzburg, working hard at composition. His relations with the new Archbishop, Hieronymus, Graf von Colloredo, were unsatisfactory, and at last he applied for a discharge from service, which was granted. He was now twenty-one, and here his great period as a com-

poser begins. In earnest; he was no longer an infant phenomenon, the whole musical life in Paris was absorbed by the Gluck-Piccinni controversy, and there was no opening for an outsider. He gave some music lessons, and brought out a symphony and a few other smaller things, but could not get an order for an opera. Added to his ill-luck came the death (July 3) of his mother. On Sept. 26, after a cordial meeting with his old friend Johann Christian Bach, he set out to return to Salzburg, going by Nancy and Strasburg, and arriving in October. In November he went to Mannheim, but failed to get any profitable work, and his father ordered him to come home forthwith. He arrived, Dec. 25, at Munich, where he found the Webers, but Aloysia jilted him, and he returned home in July, 1779. He heartily disliked Salzburg, even to his duties as Concertmeister and organist at court and at the cathedral, where he had succeeded Adlgasser at a salary of 400 florins (about \$200). On Jan. 29, 1781, Idomeno, the first of his great operas, the one which decided his rank as dramatic composer, was given under Schikaneder's baton in Munich, during the Carnival; and on March 16 he joined the Archbishop in Vienna. His position soon became intolerable; he was obliged to dine at the servants' table, and his protector treated him with every indignity. When the Archbishop returned to Salzburg in the summer, in a huff at his unpopularity at court, Mozart was the first to be turned out of the house. He went to live with the Webers; the father was dead, and Aloysia married to Joseph Laufe, a court actor. He made two applications to the Archbishop for a formal discharge, but the only release from service he ever got was a kicking by that dignitary and a shower of bad language. He was now fixed in Vienna, where he married Constanze Weber, a younger sister of the faithless Aloysia, Aug. 16, 1782. He was very poor, and found but few pupils; his main source of income was composition



Mozart's Birthplace.

poser begins. On Sept. 23, 1777, he set out again, this time with his mother, going through Munich and Augsburg to Mannheim (Oct. 30), where he became intimate with Wieland the poet, and with many noted musicians, but failed to get a position in the Elector Karl Theodor's Kapelle. He fell in love with Aloysia Weber, daughter of the prompter and copyist at the theatre; and to break off the match, his father wrote him from Salzburg to go immediately to Paris, where he arrived, March 23, 1778. His troubles now began

and concert-giving, of which he did a great deal; but he could get no appointment at court, and the Italian Opera was monopolized by Sarti and Paisiello. He contemplated a trip to Paris and London, but was dissuaded by his father. A son, Karl, was born, June 17, 1783. In July he went to Salzburg to conduct a mass at the cathedral, and to present his wife to his family; but neither his father, who had warmly opposed the match, nor his sister ever got to like her, and he returned to Vienna in October. In 1785 his father visited him, meeting Joseph Haydn, who was loud in his praises of Wolfgang. The father's health failed shortly after his return to Salzburg, and he never saw his son again. In October, 1785, the stage of the German Opera was again open to him, and he brought out his Schauspielfeldirector; but a performance of *Domeneo* at the palace of Prinz Auersperg was of more importance to him, as it attracted the notice of the dramatist Lorenzo da Ponte (born at Ceneda, Venetian States, March 10, 1749, died in New York, Aug. 17, 1838), who engaged to write the text of *Figaro* for him. The opera was given, May 1, 1786, with almost unprecedented success, but still got him no appointment. He again determined to go to England, but was once more dissuaded by his father. He, however, went by invitation to Prague to witness the success of *Figaro*. He staid at the house of Count Johann Josef Thun, and had one of the most splendid ovations of his life, besides receiving an order for another opera. On returning to Vienna he began a third time to make arrangements to go to England, his friends Kelly, Nancy Storace, and Attwood (his own pupil) offering to get him some position there. But the overwhelming success of *Don Giovanni* at Prague (Oct. 29, 1787) induced the Emperor to appoint him Kammercompositor, at a salary of 800 Gulden (about \$400) to keep him in Vienna. His finances, however, still continued desperate. In April, 1789, he accompanied his

patron and pupil Prinz Karl Liehnowski to Berlin, stopping on the way to give concerts in Dresden and Leipsic. In Berlin Friedrich Wilhelm II. offered him the post of Kapellmeister, with a salary of 3,000 Thalers (\$2,500), but he refused, preferring to stay in Emperor Joseph's service. All he gained by this trip was glory, in spite of several concerts and two presents of a hundred Friedrichs d'or from the King of Prussia, and a hundred ducats from the King of Saxony. After his return to Vienna his poverty was rendered doubly unbearable by his wife's constant ill-health. The Emperor, stimulated by hearing of the King of Prussia's offer, ordered another opera of him, *Così fan tutte* (given, Jan. 26, 1790). The run was interrupted by the Emperor's death (Feb. 20). No musician had anything to hope from his successor, Leopold II. Mozart applied for the post of second Kapellmeister, but all he could get was the appointment as assistant Kapellmeister (without pay) to Hoffmann at the cathedral, with the right to succeed him at his death. In October, 1791, he went to Frankfurt-on-the-Main to attend Leopold's coronation, stopping on the way to play at Reichstadt, and, on the way back, at Mannheim and Munich. On his return to Vienna he had to take leave of Haydn, whom Salomon was taking to London. His affairs were now worse than ever. He had not played the pianoforte in public in Vienna since 1788, but made one last appearance, March 4, 1791, at a concert by the clarinet player Bähr. Schikaneder, who had opened a little theatre in one of the suburbs, ordered of him a magic opera, the *Zauberflöte*. In July he received the order for the Requiem, just as he was setting out for Prague, where he had been invited to write an opera for the coronation of Leopold II. He worked hard at this opera even during his journey thither, and *La clemenza di Tito* was given on the evening of the coronation, Sept. 6, 1791. He was already ill, and suffered severely from the journey. On his return to Vienna

## MOZART

he set to work again on the *Zauberflöte*, which was brought out, Sept. 30. He now began the Requiem, but was continually interrupted by fainting fits; he fell into a



Mozart's Monument, Vienna.

profound melancholy, and fancied he had been poisoned. News came that some Hungarian nobles had clubbed together to guarantee him an annual sum of money, and that a subscription was raised in Amsterdam to buy anything he might compose. But it was too late; he died of malignant typhus before completing his Requiem. His last finished composition was a cantata for the Free Masons' Lodge, Nov. 15. The funeral, Dec. 6, 1791, was in the open air at St. Stephen's (the site now occupied by the Galvani'sches Gebäude in the Raehensteingasse); he was buried in the churchyard of St. Marx, in the common paupers' grave. All clue to the actual grave has been lost, but a monument with a statue has been erected there to his memory. Among the *di majores* of the musical Olympus Mozart stands conspicuous for combining the finest and most versatile genius with the most complete and thorough technical musical culture. His early death

entailed upon the art of music probably the greatest loss it ever sustained. He had fully exhausted the musical field of his day, and his later works, notably *Don Giovanni* and *Die Zauberflöte*, show that he already had one foot over the threshold of that domain of larger and freer musical forms in which Beethoven and, after him, Schumann were destined to do their greatest work. He had a finish and perfection of style which has since been approached only by Cherubini and Mendelssohn, both of them men of far less force of original genius. He combined the highest characteristics of the Italian and German schools as no man ever did, before or since. Apart from his music, however, he seems to have been decidedly an ordinary man. He was sincerely religious, and his life was above reproach; but his tastes were in no way intellectual. He liked dancing, billiards, ninepins, eating and drinking (especially punch), fine clothes, and jolly company; his animal spirits were unbounded, and he was extravagantly fond of fun; but music was the only intellectual activity for which he had either inclination or capacity. He was a tremendous worker, and the stories told of his dissoluteness are wholly without foundation. Of his pupils (of whom he had comparatively few) Thomas



Mozart's Ear.



Ordinary Ear.

Attwood was his favourite. For a list of portraits of him, see Grove, ii. 404. A complete edition of his works is published by Breitkopf & Härtel in Leipzig.

Works. I. Dramatic: *Die Schuldigkeit des*

ersten Gobotes, sacred Singspiel, 3 parts (first part by Mozart, the two others by Michael Haydn and Adlgasser), Salzburg, 1767; *Apollo* et Hyacinthus, Latin comedy, ib., May 13, 1767; *Bastien* und Bastienne, operetta, Vienna, 1768; *La finta semplice*, opera buffa, not performed; *Mitridate*, rè di Ponto, opera seria, Milan, Dec. 26, 1770; *Ascanio* in Alba, festa teatrale, ib., Oct. 17, 1771; *Il sogno* di Scipione, dramatic serenade, Salzburg, May, 1772; *Lucio Silla*, dramma per musica, Milan, Dec. 26, 1772; *La finta giardiniera*, opera buffa, Munich, Jan. 13, 1775; *Il rè pastore*, festa teatrale, Salzburg, April 23, 1775; *Zaide*, operetta (unfinished, completed by Johann André), not given; Choruses and entr'actes to *Thamos*, König in Aegypten, Berlin, 1786; *Idomeneo*, rè di Creta, ossia Iia ed Idamante, opera seria, Munich, Jan. 29, 1781; *Die Entführung* aus dem Serail, comic Singspiel, Vienna, Nationaltheater, July 12, 1782; *Der Schauspieldirektor*, comedy with music, Schönbrunn, Feb. 7, 1786; *Le nozze* di Figaro, opera buffa, Vienna, Nationaltheater, May 1, 1786; *Il dissoluto punito*, ossia il *Don Giovanni*, do., Prague, Oct. 29, 1787; *Così fan tutte*, do., Vienna, Jan. 26, 1790; *Die Zauberflöte*, German opera, ib., Sept. 30, 1791; *La clemenza* di Tito, opera seria, Prague, Sept. 6, 1791.

II. Oratorios and cantatas: *Passions-Cantate*; *Die Maurerfreude*; *Eine Kleine Freimaurer-Cantate*; *Betulia* liberata, oratorio, Padua, 1772; *Il rè pastore*, Salzburg, April 23, 1775. *Davidde* penitente, cantate, Vienna, Burgtheater, March 13, 1785.

III. Arias, etc., with orchestra—A. For soprano: *Conservati fedele*, aria; A Berenice, recitative, and *Sol nascente*, aria; *Per pietà*, bel idol mio, aria; *O temerario* Arbace, recit. and aria; *Se tutti i mali miei*, aria; *Fra cento affanni*, do.; *Kommt her, ihr frechen Sünder*, do.; *Voi ch' avete un cor fedele*, do.; *Ah*, lo prevedi, scena, and *Ah*, t' invola agli occhi miei, aria; *Aleandro* lo confessa, recit., and *Non* so donde viene,

aria; *Popoli* di Tessaglia, recit., and *Io non chiedo*, aria; *Ma che vi fece*, recit., and *Sperai* vicino il lido, aria; *Misera*, dove son? scena, and *Ah*, non son io, aria; *A questo seno*, recit., and *Or* che il cielo a me ti rende, aria; *Nehmt* meinen Dank, aria; *Mia speranza*, recit., and *Ah*, non sai qual pena, rondo; *Forrei* spiegarvi, aria; *No*, no, che non sei capace, do.; *Ch' io mi scordi*, recit., and *Non temer*, amato bene, rondo with pianoforte obligato; *Bella* mia fiamma, recit., and *Resta*, o cara, aria; *Ah*, se in ciel, aria; *Alma grande*, e nobil core, do.; *Chi sà*, chi sà qual sia, do.; *Vado*, ma dove? do. B. For contralto: *Ombra* felice, recit., and *Io ti lascio*, rondo. C. For tenor: *Và*, dal furor portata, aria; *Or* che il dover, do.; *Si mostra* la sorte, do.; *Con ossequio*, con rispetto, do.; *Clarice*, cara mia sposa, do.; *Se* al labbro mio non credi, do.; *Per pietà*, non ricercate, rondo; *Misero*, ognuono, recit., and *Aura* che intorno, aria. D. For bass: *Così* dunque tradisci, recit., and *Aspri* rimorsi atroci, aria; *Aleandro*, lo confesso, recit., and *Non* so donde viene, aria; *Mentre* ti lascio, o figlia, aria; *Un bacio* di mano, arietta; *Rivolgete* a lui lo sguardo, aria; *Ich möchte wohl* der Kaiser sein, German war-song; *Per* questa bella mano, aria. E. Duets: *Non*, liebes Weibchen, ziehst mit mir (S. and B.). F. Terts: *Mi* lagnerò tacendo (2 S. and B.); *Ecco*, quel fiero (do.); *Mandina* amabile (S., T., and B.); *Più* non si trovano, canzonet (2 S. and B.). G. Quartet: *Dite* almeno, in me mancai (S., T., and 2 B.).

IV. Church music: 8 *Misse* breves, in G, D minor, F, D, C, C, C, B-flat; *Missa* longa (Credo-Messe) in C; 6 other masses, all in C, among them the mass in honorem SS<sup>æ</sup> Trinitatis and the Krönungs-Messe; Two sets of *Litanie Laurentanæ*, in B-flat and D; 2 do. of *Litanie* de venerabili, in B-flat and E-flat; *Dixit* and *Magnificat*, in C; *Vesperæ* de dominica, in C; *Vesperæ* solennes de confessore, in C; 5 *Kyrie*; *God* is our Refuge, 4 voc.; *Veni* Sancte Spiritus, 4 voc. and acc.; *Miserere*, 3 voc. and org.;



MOZART

Quærite primum, 4 voc. ; 3 Regina Cæli, 4 voc. and acc. ; Te Deum, do. ; 2 Tantum ergo, do. ; 8 offertories for various voices ; 2 German Kirchenlieder, for voice and org. ; De profundis, 4 voc. and acc. ; Ergo interest, recit. and aria ; 2 Motets, Exsultate, Jubilate, and Ave, verum ; Graduale ad festum B. M. V., 4 voc. and acc. ; 2 Hymns, do.

V. Vocal, with pianoforte : 37 songs ; 2 terzets (S., T., and B.) ; 1 3-part chorus ; 21 canons for 2-12 voices.

VI. Orchestral : 41 symphonies—No. 1, in E-flat ; No. 2, in B-flat ; No. 3, in E-flat ; No. 4, in D ; No. 5, in B-flat ; No. 6, in F ; No. 7, in D ; No. 8, in D ; No. 9, in C ; No. 10, in G ; No. 11, in D ; No. 12, in G ; No. 13, in F ; No. 14, in A ; No. 15, in G ; No. 16, in C ; No. 17, in G ; No. 18, in F ; No. 19, in E-flat ; No. 20, in D ; No. 21, in A ; No. 22, in C ; No. 23, in D ; No. 24, in B-flat ; No. 25, in G minor ; No. 26, in E-flat ; No. 27, in G ; No. 28, in C ; No. 29, in A ; No. 30, in D ; No. 31, in D (*Pariser-Sinfonie*) ; No. 32, in G ; No. 33, in B-flat ; No. 34, in C ; No. 35, in D ; No. 36, in C ; No. 37, in G ; No. 38, in D (without minuet) ; No. 39, in E-flat ; No. 40, in G minor ; No. 41 in C (*Jupiter*). Two Cassations, in G and B-flat ; 8 serenades, 1 in F, and 7 (among which the *Hafner-Serenade*) in D ; 1 Nocturne for 4 orchestras, in D ; 3 serenades for wind instruments, in B-flat, E-flat, and C minor ; 7 divertimenti for strings and wind, in E-flat, D, D, F, D, B-flat, and D ; 10 do., for wind instruments, in E-flat, B-flat, C, C, F, B-flat, E-flat, F, B-flat, and E-flat ; 12 marches, 8 in D, 3 in C, and 1 in F ; Allegro (finale for a symphony) in D ; Minuet (for a symphony) in C ; *Maurerische Trauermusik* in C minor ; Ein *musikalischer Spass*, in F ; 41 minuets, in 6 sets of from 2 to 12 each ; 2 do. with contradances ; 49 deutsche Tänze, in 8 sets of 3-12 each ; 30 contradances, either separate or in sets of 2-9 each, among them *La bataille*, *Der Sieg vom Helden Coburg*, and *Les filles malicieuses*.

VII. Concertos with orchestra : 28, for

one or more pianofortes—No. 7, for 3 pianofortes, in F ; No. 10, for 2 do., in E-flat ; No. 1, for 1 do., in F ; No. 2, in B-flat ; No. 3, in D ; No. 4, in G ; No. 5, in D ; No. 6, in B-flat ; No. 8, in C ; No. 9, in E-flat ; No. 11, in F ; No. 12, in A ; No. 13, in C ; No. 14, in C minor ; No. 15, in B-flat ; No. 16, in D ; No. 17, in G ; No. 18, in B-flat ; No. 19, in F ; No. 20, in D minor ; No. 21, in C ; No. 22, in E-flat ; No. 23, in A ; No. 24, in C minor ; No. 25, in C ; No. 26, in D ; No. 27, in B-flat ; No. 28 (concert-rondo), in D. Five for violin : No. 1, in B-flat ; No. 2, in D ; No. 3, in G ; No. 4, in D ; No. 5, in A. Adagio for violin, in E-flat ; Rondo concertant for do., in B-flat ; Rondo for do., in C ; Concertone for 2 violins, in C ; Concertante Symphonie for violin and viola, in E-flat ; Concerto for bassoon, in B-flat ; do., for flute and harp, in C ; 2 for flute, in G and D ; Andante for do., in C ; 4 concertos for horn, 1 in D, 3 in E-flat ; 1 do. for clarinet, in A.

VIII. Chamber music—A. Quintets : 1 for pianoforte, oboe, clarinet, horn, and bassoon, in E-flat ; 6 for 2 violins, 2 violas, and violoncello, in B-flat, C minor, C, G minor, D, and E-flat ; 1 for violin, 2 violas, horn, and violoncello, in E-flat ; 1 for clarinet, 2 violins, viola, and violoncello, in A ; Eine Kleine Nachtmusik, for 2 violins, viola, violoncello, and double bass, in G ; Adagio for 2 clarinets and 3 basset-horns, in B-flat ; do. and rondo, for harmonica, flute, oboe, viola, and violoncello, in C minor. B. Quartets : 2 for pianoforte, violin, viola, and violoncello, in G minor and E-flat ; 23 for 2 violins, viola, and violoncello—Nos. 1, 3, and 14, in G ; Nos. 2, 20, and 21, in D ; Nos. 4, 10, and 19, in C ; Nos. 5, 8, and 23, in F ; Nos. 6, 12, 17, and 22, in B-flat ; Nos. 7, 11, and 16, in E-flat ; Nos. 9 and 18, in A ; Nos. 13 and 15, in D minor ; 3 divertimenti for do., in D, B-flat, and F ; Adagio and fugue for do., in C minor ; 2 quartets for flute, violin, viola, and violoncello, in D and A ; 1 do., for oboe, violin, viola, and violoncello, in F. C. Trios : 7 for pianoforte, vio-

lin, and violoncello, in B-flat, D minor, G, B-flat, E, C, and G; 1 (Kegelstatt-Trio), for pianoforte, clarinet, and viola, in E-flat; Divertimento for violin, viola, and violoncello, in E-flat; Kleines Adagio, for 2 basset-horns and bassoon, in F. D. Duos: 43 sonatas for pianoforte and violin—Nos. 1, 9, 13, 18, 24, 27, 38, and 39, in C; No. 21, in C minor; Nos. 2 and 14, in D; Nos. 11, 20, 26, 36, and 41, in E-flat; Nos. 22 and 28, in E minor; Nos. 8, 15, 17, 19, 32, 33, and 43, in F; Nos. 4, 6, 12, 25, and 35, in G; Nos. 7, 23, 29, 37, and 42, in A; Nos. 3, 5, 10, 16, 31 (one movement), 34, and 40, in B-flat; 12 variations for do., on *La bergère Silimène*, in G; 6 do., on *Hélas, j'ai perdu mon amant*, in G minor; 2 duos for violin and viola, in G and B-flat; 1 do. for 2 violins, in C; 1 sonata for bassoon and violoncello, in B-flat.

IX. For pianoforte: 5 sonatas for 4 hands, in G, B-flat, D, F, and C; Andante and 5 variations for do., in G; Fugue for 2 pianofortes, in C minor; Sonata for do., in D; 17 sonatas for pianoforte solo; Nos. 1, 7, 10, and 15, in C; No. 14, in C minor; Nos. 6, 9, and 17, in D; No. 4, in E-flat; Nos. 2 and 12, in F; No. 5, in G; No. 11, in A; No. 8, in A minor. Four fantasias: No. 1 (with fugue), in C; Nos. 2 and 4, in C minor; No. 3, in D minor; 2 rondos, in D and A minor; 15 sets of variations; 1 suite, in C; 15 smaller pieces; Adagio for harmonica; 3 pieces for mechanical organ.

X. For organ with other instruments: 11 sonatas for 2 violins, bass, and organ, 2 in C, 1 in E-flat, 2 in B-flat, 3 in D, 2 in F,

and 1 in G; 2 do. for 2 violins and bass, or organ, in B-flat and D; 2 do. for organ and orchestra.

XI. For works left unfinished at Mozart's death, among which are the *Requiem*, and the operas *L'oca del Cairo* and *Lo sposo deluso*, see Breitkopf & Härtel's Catalogue for 1885, 512.—Otto Jahn, *W. A. Mozart* (2

vols., Leipsic, 1867); do., in English, translated by Pauline D. Townsend (3 vols., London, 1882); G. N. von Nissen, *Biographie W. A. Mozart* (Leipsic, n. d.); Wurzbach, *Mozart-Buch* (Vienna, 1869); Oulibicheff, *Nouvelle biographie de M.* (3 vols., Moscow, 1844); Grove; Wurzbach.

MUDIE, THOMAS MOLLESON, born at Chelsea, England, Nov. 30, 1809, died in London, July 24, 1876. Pupil at the Royal Academy of Music of Dr. Crotch in composition, of Cipriani Potter for pianoforte, and of Willnan for clarinet, and was professor of pianoforte at the Academy in 1832-44. In 1834-40 he spent much time in the service of Lord Monson at Gatton, Surrey, where he was organist until 1844. Many of his works were performed by the Society of British Musicians, founded in 1834. He settled in Edinburgh as a teacher in 1844, but returned to London in 1863 and remained in comparative obscurity. Works: 48 solos and 6 duets for pianoforte; 19 fantasias; 3 sacred duets; a collection of 24 sacred songs; 3 chamber anthems; 42 songs and 2 duets; Several symphonies; Trio, quintet, overture, and other pieces. The scores of his symphonies and all his printed works are in the library of the Royal Academy of Music.—Grove; Riemann, 611.

MUETTE DE PORTICI, LA (The Dumb Girl of Portici), French opera in five acts, text by Scribe and Germain Delavigne, music by Auber, first represented at the Académie Royale de Musique, Paris, Feb. 29, 1828. Original Cast:

Masaniello (T.)	.....	M. Adolphe Nourrit.
Pietro (B.)	.....	M. Dabadie.
Elvire (S.)	.....	Mlle Cinti-Damoreau.
Fenella (danseuse)	.....	Mlle Noblet.

The scene is near Naples. Fenella, the dumb girl, whose part is expressed in pantomime, escapes from prison and gains the protection of the Princesse Elvire from the persecutions of an unknown cavalier. During the marriage of the Princesse with Al-

phonse, son of the Duc d'Arcos, she discovers that he is her persecutor, and denounces him to Elvire. In the second act Masaniello, brother of Fenella, excites the revolutionary spirit of the fishermen, assembled on the sea-shore mending their nets and sails. Fenella attempts to throw herself into the sea, but is prevented by Masaniello, who vows to avenge her wrongs. The third act is in the market-place, which is crowded with market-girls and fishermen. Fenella, seized by an officer, is rescued by the fishermen, and Masaniello gives the signal for a general uprising, before which they chant a cappella the celebrated prayer, taken from Auber's mass. The fourth act shows Masaniello in his cottage. Fenella enters, describes the tumult in the city, and falls asleep, while Masaniello sings to her the song, "Du pauvre seul ami fidèle," known as "L'air du sommeil." Pietro, a fisherman, enters with the news of Alphonse's escape, and the two depart. Shortly afterwards Alphonse and Elvire seek refuge from the mob within the cottage. Fenella promises her protection, and Masaniello, on his return, yields to her petition. The people rush in with the keys of the town, and proclaim Masaniello king. The fifth act opens in the Viceroy's gardens, where a number of fishermen are singing. It is soon announced that the troops are ordered against the people, that Vesuvius is in eruption, and that Masaniello has lost his reason. Aroused by Fenella, he plunges into the fray and is killed. At the news of her brother's death, Fenella joins the hands of Alphonse and Elvire, and throws herself into the stream of lava that is flowing through the town. Among the best numbers of the opera are the choros: "O Dieu puissant, Dieu tutélaire;" the *barcarolle*, "Amis, la matinée est belle," previously used in the earlier opera *Emma* (1821), sung by Masaniello; the duet, "Amour sacré de la patrie," by Masaniello and Pietro; Pietro's *barcarolle*, "Voyez, du haut de ces rivages;" and Elvire's aria, "Arbitre d'une

vic." The overture was previously used as a prelude to *Le Maçon*. This opera is Auber's masterpiece, though its success was partly due to its intense revolutionary spirit. Its representations in Paris in 1830 occasioned great excitement, and Nourrit, who achieved brilliant success as the hero, rendered it still more popular by singing *La Parisienne* at each performance. The opera was given 471 times at the Opéra, Paris, up to Oct. 28, 1873. In London *La muette de Portici* was received with demonstrations from the radicals during the reign of William IV. Its performance in Brussels on Aug. 25, 1830, caused the riots which drove the Dutch from Belgium. The work was forbidden in Italy, but it has been frequently represented in Russia, as *Fenella*. It was first given in Berlin as *Die Stimme von Portici*, Jan. 12, 1829; in Vienna, April 11, 1829; and in London, at Drury Lane, May 4, 1829, as *Masaniello*, in three acts, and with Mr. Braham, who achieved great success, in the title-rôle. It was performed at Covent Garden, London, in Italian, March 15, 1849, with Signor Mario as *Masaniello*, and on April 4, 1850, Tamberlik made his debut in England in the same character with great success. It was given at Her Majesty's as *La muta di Portici*, April 10, 1851. It was first represented in New York in English, Nov. 28, 1831; and at the Metropolitan Opera House, in German, as *Masaniello*, Feb. 16, 1887. Published by Brandus & Dufour (Paris, 1829); by Breitkopf & Härtel (Leipzig, 1829); by Schott (Mainz, 1829); and by Trautwein (Berlin, 1829).—Clément et Larousse, 468; Lajarte, ii. 129; Liszt, *Gesammelte Schriften*, III., Part I., 79; Hanslick, *Moderne Oper*, 127; *Berliner mus. Zeitg.*, vi. 27; *Allgem. mus. Zeitg.*, xxxi. 166, 338, 666; *Revue musicale*, iii. 129, 179; *Revue et Gazette musicale de Paris* (1879), 297; Edwards, *History of the Opera*, ii. 195; *Athenæum* (1829), 285; (1849), 282; (1851), 412; *Grove*, i. 103; Upton, *Standard Operas*, 14.

## MUFFAT

MUFFAT, AUGUST GOTTLIEB, born about 1690, died in Vienna, Dec. 10, 1770. Son and pupil of Georg Muffat and pupil of J. J. Fux; was court organist to Emperor Charles VI. and instructor of the imperial children from 1717 to 1764, when he was pensioned. Works: 72 Versetten oder Fugen, sammt 12 Toccaten, besonders zum Kirchendienst bei Choral-Aemtern und Ves-

*Joseph Muffat*

pern dienlich (Vienna, 1726), for organ; Componimenti musicali (ib., 1727), for harpsichord.—Wurzbach; Riemann; Fétis.

MUFFAT, GEORG, German composer of the 17th century, died at Passau, Feb. 23, 1704. He studied Lully's style in Paris for six years; was organist of the Strasburg Cathedral until 1675, when he was driven away by the war. After some time spent in Vienna and Rome, he became organist in 1690 at Salzburg, and was appointed in 1695 Kapellmeister and Master of the Pages to the Bishop of Passau. Works: *Suavioris harmonie instrumentalis hypochematice florilegium* (Augsburg, 1685), 50 pieces for 4 or 8 violins; *Florilegium secundum* (Passau, 1698), 62 pieces; *Apparatus musico-organisticus* (Augsburg, 1690), 12 toccatas, etc.; *Armonico tributo* (Salzburg, 1682), sonatas; *Anserlesener mit Ernst und Lust gemengter Instrumentalwerke erste Versammlung* (Passau, 1701).—Riemann; Schilling; Gerber; Mendel; do., *Ergänz.*, 292; Fétis; Wurzbach.

MÜHLENDORFER, WILHELM KARL, born at Gratz, Styria, March 6, 1837, still living, 1889. Dramatic composer; studied music at Linz, Upper Austria, and at Mannheim, went on the stage as an actor, and in 1855 accepted a position as Kapellmeister at the Stadttheater in Ulm; in 1867–81 he acted in the same capacity at Leipsic, and since then at Cologne. Works: *Im Kyffhäuser*, romantic opera, 1855; *Prinzessin Rebenblüte*, do.; Music for many dramas;

Ballets; Overtures; Choruses and songs.—Mendel, *Ergänz.*, 291.

MULETIER, LE (The Muleteer), French opéra-comique in one act, text by Paul de Kock, after Boeaccio, music by Hérold, first represented at the Opéra Comique, Paris, May 12, 1823; revived May 7, 1858.—*Revue et Gaz. mus. de Paris* (1858), 153.

MÜLLER, ADOLF, the elder, born at Tolna, Hungary, Oct. 7, 1802, died in Vienna, July 29, 1886. Dramatic singer and composer; began to study music under Rieger, organist at the Cathedral of Brünn; later, in Vienna, pupil in composition of Joseph Blumenthal. At the age of eight he appeared in a concert as pianist, afterwards devoted himself to the stage, and was a member of the opera successively at Prague, Lemberg, Brünn, and finally (1823–28) in Vienna, where he was then appointed Kapellmeister at the Theater an der Wien. Up to 1868 he had composed for that stage 579 operas, operettas, melodramas, and other works of various description. Works—Operas: *Scraphine*, Vienna, Oct. 22, 1828; *Asträa*, ib., about 1830. Operettas: *Wer Andern eine Grube gräbt fällt selbst hinein*, given in Vienna, 1825; *Die schwarze Frau*, ib., 1826; *Die erste Zusammenkunft*, ib., 1827. Sixty Singspiele, burlesques, and parodies; Cantata for the Emperor's birthday, performed Feb. 25, 1825; Grand mass in D; 8 offertories; Quartets for strings; 435 compositions for pianoforte, physharmonica, and for voice; Method for voice.—Fétis; do., *Supplément*, ii. 253; Mendel; Riemann; Wurzbach.

MÜLLER, ADOLF, the younger, born in Vienna, Oct. 15, 1839, still living, 1889. Dramatic composer, son and pupil of Adolf Müller the elder. In 1864–65 he was Kapellmeister of the opera at Posen, in 1865–67 at Magdeburg, in 1868–75 at Düsseldorf, and since 1875 of the German Opera at Rotterdam. Works—Operas: *Heinrich der Goldschmidt*, given at Magdeburg, 1866; *Waldmeister's Brautfahrt*, Hamburg, 1873; *Van Dyck*, Rotterdam, 1877. Oper-

ettas: Das Gespenst in der Spinnstube; Der kleine Prinz; Der Hofnarr, Vienna, 1886; Der Liebeshof, ib., 1888. Quartet for strings; Trio for pianoforte and strings; Songs.—Fétis, Supplément, ii. 253; Riemann; Wurzbach.

MULLER, AUGUST EBERHARD, born at Nordheim, Hanover, Dec. 13, 1767, died in Weimar, Dec. 3, 1817. Pianist and organist, son and pupil of the organist of Rinteln; also influenced by Johann Christoph Friedrich Bach. He began the study of law at Leipsic in 1785, but soon gave it up; resided some time at Brunswick, and in 1789 became organist of St. Ulrich's at Magdeburg. He made many small concert tours, and in 1794 went to Leipsic as organist of St. Nicholas. In 1800 he was appointed adjunct to Johann Adam Hiller, and succeeded him in 1804 as cantor of the Thomasschule and musical director of the two chief churches of Leipsic. He was made court Kapellmeister at Weimar in 1810. Works: 3 concertos, 18 sonatas, 6 caprices, variations, sonatas, and other pieces for pianoforte; Calenzas to Mozart's concertos; Sonata, suites, and choral variations for organ; Fantasia, concertos, and duets for flute; Trio for pianoforte and strings; Cantata, 11 sacred cantatas, motets, and songs; Der Polterabend, operetta; Pianoforte school (Jena, 1805), really the 6th edition of Löhlein's Pianoforteschule, the 8th edition being published by Czerny in 1825, and Kalkbrenner's method being based on Müller's; Flute method; Elementary pianoforte and flute pieces.—Mendel; Fétis; Riemann; Schilling; Gerber.

MULLER, DONAT, born at Biburg, Bavaria, Jan. 3, 1804, still living, 1889. Church composer, pupil, while chorister at the Cathedral of Augsburg, of Dom-Kapellmeister Franz Bühler. In 1820 he became organist at the Church of the Holy Cross, in 1826 at the Maximilianskirche; was appointed in 1837 music director at St. Georg and in 1839 at St. Ulrich. Works: Dixit et Magnificat, for 4 voices, organ, and or-

chestra; Tantum ergo, for do.; 2 masses for 3-4 voices, orchestra, and organ; 2 litanics for 3-4 voices, organ, and wind instruments; 3 Lieder beim Grabe Jesu, for 3 voices, organ, strings, and wind instruments; Requiem, for 3 voices, 2 violins, organ obligato, and 2 horns ad libitum; Vesperæ breves, for voice, organ, strings, and wind instruments; German vespers, for 2 or 3 voices and organ; O Deus amor meus, graduale for 4 voices, organ obligato, strings, and wind instruments; Pange lingua, for 4 voices and organ; do., for bass voice and organ; Collections of variations for pianoforte.—Fétis; Mendel.

MÜLLER, FRIEDRICH, born at Orlamünde, Altenburg, Dec. 10, 1786, died at Rudolstadt, Dec. 12, 1871. Virtuoso on the clarinet, and instrumental composer; instructed on several instruments by his father, town musician of Orlamünde, later pupil of Heinrich Christoph Koch in composition. When sixteen he joined the orchestra of the Prince von Schwartzburg-Rudolstadt as violoncellist, then as clarinet player. After having reorganized the military band, in 1816, he was made its director, also chamber musician, and in 1831 Hof-Kapellmeister. In his younger days he had made extensive concert tours. Works: 2 symphonies for grand orchestra; Romance variée for clarinet and orchestra; Theme varié for bassoon and do.; 4 collections of dances for do.; Musique militaire; Quartet for clarinet and strings; 6 quartets and 6 trios for horns; Concertos and concertinos for clarinet; Divertissement for pianoforte and clarinet.—Fétis; Mendel; Riemann.

MULLER, IWAN, born at Reval, Russia, Dec. 3, 1786, died at Bückeberg, Schaumburg-Lippe, Feb. 4, 1854. Virtuoso on the clarinet, for which instrument he invented improvements now universally accepted. After having appeared in concerts in Germany with great success, he went to Paris in 1809, and established a clarinet factory, which failed, his innovations being discarded by the Academy. He left Paris

in 1820, lived in Russia, Berlin, Switzerland, and London, and finally, as court musician, at Bückeberg. Works: Divertissement for clarinet and orchestra; Grand solo for do; Symphonie concertante for 2 clarinets; Concertos for clarinet; 6 concertos for flute; 3 quartets for clarinet and strings; Duos for clarinet and pianoforte; Method for the new thirteen-keyed clarinet, and for the alto clarinet.—Fétis; Mendel; Riemann; Schilling.

MULLER, WENZEL, born at Tyrnau, Moravia, Sept. 26, 1767, died at Baden, near Vienna, Aug. 3, 1835. Dramatic composer, at first pupil of a schoolmaster at Altstadt, Moravia, later of Dittersdorf. At the age of twelve he composed a mass, and, still very young, became one of the most prolific and popular composers of light music. In 1783 he was appointed Kapellmeister at the theatre in Brünn, in 1786 at Marinelli's theatre in Vienna, went to Prague as director of the opera in 1808, and returned to Vienna in 1813, as Kapellmeister at the Leopoldstädter Theater. His compositions, which number several hundred works, include more than two hundred operas and operettas. Works: Cora, opera, given in Vienna, 1795. Operettas: Das Sonnenfest der Braminen, ib., 1790; Der Fagottist, ib., 1791; Tizzichi, ib., 1792; Das Neusontagskind, ib., 1793; Die Schwestern von Prag, ib., 1794; Der Alte überall und nirgends, ib., 1795; Die Entführung der Prinzessin Europa, ib., 1816; Faust's Mantel, ib., 1817; Die moderne Wirthschaft, Die Fee aus Frankreich, ib., 1821; Der Alpenkönig und der Menschenfeind, Die gefesselte Phantasie, ib., 1828; Der Sieg des guten Humors, ib., 1831; Bruder Lüftig, oder Fäschingsstreichle, ib., 1832; and many others. Asmodi, oder das böse Weib und die Schlangen, ib., 1834, was his last composition. He left also symphonies, overtures, and masses.—Fétis; Gerber; Mendel; Schilling; Wurzbach.

MULLERLIEDER, a cycle of songs known as Die *schöne* Müllerinn, by Schu-

bert, op. 25, from Wenzel Müller's poems.—Frost, Schubert, 61.

MUNDY, JOHN, English composer of the 17th century, died in 1630. He became organist of Eton College, and about 1585 of St. George's Chapel, Windsor. Mus. Bac., Oxford, 1586; Mus. Doc., 1624. Works: Songs and Psalmes, composed into 3, 4, and 5 parts, for the use and delight of such as either love or learne Musicke (London, 1594); Madrigal in the Triumphes of Oriana (1601); Compositions for organ and virginals in Queen Elizabeth's Virginal Book; etc.—Grove; Fétis; Hawkins, Hist., iii. 360; iv. 27; Burney, Hist., iii. 54, 132.

MUNDY, WILLIAM, English composer of the 16th century, died probably in 1591. He was a vicar choral of St. Paul's, London, and Feb. 21, 1563-64, he was sworn in as Gentleman of the Chapel Royal. Works: Anthems in Clifford's Divine Services and Anthems (1664); Services and anthems in Barnard's printed and manuscript collections; 11 Latin motets in the library of the London Sacred Harmonic Society.—Grove; Hawkins, Hist., iii. 360; iv. 27; Bingley, i. 57.

MUSARD, PHILIPPE, born in Paris in 1793, died at Auteuil, near Paris, March 31, 1859. Pupil of Reicha; was for some time an obscure violinist and conductor; gradually gained greater prominence by his concerts and masked balls in Paris; and finally directed the balls of the Opéra Comique and the Opéra. He visited England in 1840-41. He was long considered the best composer of dances and conductor of promenade concerts in France, and admirers called him the Paganini of the dance and the Quadrille King. He sought after effects by eccentricities such as breaking several chairs all at once, and firing off a pistol on beginning the finale of a quadrille. Works: More than 150 quadrilles, original and on operative melodies, among them being Les échos, Les cloches argentines, Les gondoliers vénitiens, Les étudiants de Paris, Le lac, Vive la danse, etc. Many waltzes; 3

quartets; Nouvelle méthode de composition musicale (published only in part).—Fétis, *Supplément*, ii. 255; Grove; Riemann.

MUSIKALISCHER SPASS, EIN (A Musical Joke), for two violins, viola, double-bass and two horns, by Mozart, composed in Vienna, June 14, 1787. Tradition says that this was written at the request of several musicians, who played some wretched music to which Mozart danced in an inn near Vienna. I. Allegro; II. Minuetto maestoso; III. Adagio Cantabile; IV. Presto. The autograph is owned by C. A. André, Frankfurt. Published by Schlesinger (Berlin); by André (Offenbach); and by Breitkopf & Härtel, Mozart's Werke, Serie 10, No. 13.—Köchel, Verzeichniss, No. 522; André, Verzeichniss, No. 156; Jahn, Mozart, iii. 339.

MUSIKALISCHES OPFER (Musical Offering), a work by Johann Sebastian Bach, containing various treatments of a theme given to him by Frederick the Great to improvise on during his visit to Potsdam in May, 1747. This was published by Bach, dedicated to the king, and sent to him with an autograph letter, dated Leipzig, July 7, 1747. This copy, in the Amalien Library of the Joachimsthal Gymnasium, Berlin, contains a three-part fugue, called Ricercar; six canons; and a "Fuga Canonica" with its answer on the fifth. Bach composed other music of more importance which is now included under the title of the Musikalisches Opfer, and which he sent to the king without dedication. The presentation copy of this, also in the Amalien Library, contains a six-part fugue, also called Ricercar, with two canons attached; a sonata and a canon, for flute, violin, and continuo. The first two fugues and some of the canons are for the clavier; the other numbers are for strings. Bach had five of the canons, and the fugue in canon form, printed on a sheet by themselves with the title, "Canones diversi super Thema Regium." To this he added a second title, "Regis Jussu Cantio Et Reliqua Canonica

Arte Resoluta," the initials of which spell Ricercar. The fourth canon was inscribed, "Notulis crescentibus crescat Fortuna Regis," and the fifth canon, which ascends one tone at each repetition, "Ascenditque Modulatione ascendat Gloria Regis." The solution to the two last canons, not given by Bach, has been much discussed. The Musikalisches Opfer, as it now stands, is a collection of separate pieces, of which there is no systematic arrangement, intended to express the same idea under various aspects. It may be regarded as a preparation for the *Kunst der Fuge*, written in 1749. Published by Breitkopf & Härtel (Leipzig, 1831). The continuo of the sonata, or "trio" (four movements: Largo, in C minor; Allegro, in C minor; Andante, in E-flat; Allegro, in C minor) has been filled out for pianoforte by Robert Franz.—Spitta, *Bach*, ii. 671, 712, 843; Poole, *Bach*, 109; Kirnberger, *Die Kunst in des reinen Satzes in der Musik*, ii. 47; *Allgem. mus. Zeitg.*, xxxiv. 3, 108; Grove, iii. 126.

MUSSINI, NICCOLÒ, born in Italy in the second half of the 18th century, died in Berlin about 1814. Virtuoso on the violin and the guitar, and dramatic singer and composer. He obtained an engagement as tenor singer at the theatre in London in 1792, appeared in concerts at Hannover and Cassel as singer, violinist, and guitar player in 1793, returned to the stage, first at Hamburg, then in Berlin, in 1794, and retired in 1798, to become music director and chamber composer to the dowager queen. Works—Operas: *La cameriera astuta*, given in Hamburg, 1793; *La guerra aperta*, Potsdam and Charlottenburg, 1796; *Dichterlaunen*, Singspiel, Berlin, 1803. *Das befreite Bethulien*, oratorio, ib., 1806; Quartets for 2 violins, viola, and bass; 15 duos for violins; Sonatas for do.; 3 solos for do.; 5 books of romances, for voice, pianoforte, and violin obligato; Songs.—Fétis; Gerber; Mendel; Schilling.

MUSSORGSKY, MODEST (PETRO-VITCH), born at Toropetz, Russia, March

16, 1839, died in St. Petersburg, March 16, 1881. Dramatic composer, pupil of Balakirev. He entered a regiment at the age of seventeen, and was then introduced to Dargomyzsky's circle, where he formed a friendship with Balakirev and Cui, and was won over to the national Russian style of composition. Works—Operas: Boris Gudunow, given in St. Petersburg, Imperial Opera, 1874; The Fair of Sarotsehin; The Chovanski in Moscow; Danse macabre russe, Scènes d'enfants, and other pieces for pianoforte; Songs.—Riemann.

MUZIO, EMANUELE, born at Zibello, Parma, Aug. 25, 1825, still living, 1889. Dramatic composer, pupil as a choir-boy of the cathedral at Busseto, of the organist Provesi in singing, and of Margherita Barezzi, Verdi's first wife, on the pianoforte, and was instructed in composition by Verdi. He arranged the pianoforte scores of his master's operas, and also edited a complete edition of Rossini's works. In 1852 he acted as conductor of Italian opera in Brussels; then brought out his operas in Italy; and in 1858 was engaged for Her Majesty's Opera in London, afterwards visiting the United States and conducting in the Academy of Music of New York. On returning to Europe he was conductor in Venice, Barcelona, Cairo, and at the Théâtre Italien of Paris in 1876. An excellent teacher of singing, he settled in Paris in 1875, and devoted himself to instruction. Among his pupils have been Adelina and Carlotta Patti and Clara Louise Kellogg. Works—Operas: Giovanna la pazza, Brussels, 1852; Claudia, Le due regine, Milan, 1856; La Sorrentina, Bologna, 1857. Vocal pieces for the Patti sisters in a collection called Les feuilles d'or.—Fétis, Supplément, ii. 257.

MUZIO SCEVOLA, Italian pasticcio in three acts, text by Paolo Rolli, music by Attilio Ariosti (Filippo Mattei?), Bononcini, and Handel, first represented at the King's Theatre, London, April 15, 1721. The three composers were engaged by the directors of

the Royal Academy to compose music to this work, Ariosti being commissioned to write the first act, Bononcini the second, and Handel the third. Each act was preceded by an overture, and ended with a chorus. Ariosti's authorship of Act I. has been doubted, for a MS. score in the Dragonetti Collection, British Museum, ascribes it to "Il Signor Pipo," the sobriquet of Filippo Mattei, who thus has a claim to the first part. Bononcini's act is of merit, and his overture was remodelled from one revived in 1707 in connection with a pasticcio, Thomyris. The autograph score of Act III., in Buckingham Palace, is dated, Fine March 23, 1721. This was generally preferred, and occasioned great excitement between the followers of Handel and Bononcini. Transcriptions of the entire work are in the British Museum; in the Royal Collection; and in the Königl. Bibliothek, Berlin. A selection of songs from Muzio Scevola, with Bononcini's overture, was published by Walsh (London, 1721). Acts I. and II. have never been printed, but Act III. was published by the Händel-Gesellschaft, Breitkopf & Härtel (Leipzig, 1874).—Rockstro, Handel, 135; Chrysanther, Handel, ii. 57; Schœleher, Handel, 67; Marshall, Handel, 69; Hogarth, ii. 16; Grove, ii. 669; Burney, iv. 273; Hawkins, v. 297.

MY FATHER DEAR. See *Puritan's* Daughter.

MY HEART EVER FAITHFUL. See *Mein gläubiges Herz*.

MYRTHEM (Myrtle-Wreath), twenty-six songs for one voice with pianoforte accompaniment, by Schumann, op. 25, composed in 1840, and dedicated to "Seiner geliebten Braut," Clara Wieck. Book I. 1. Widmung, by F. Rückert (in A-flat); 2. Freisium, from Goethe's Westöstlichen Divan (in E-flat); 3. Der Nussbaum, by J. Mosen (in G); 4. Jenand, by Robert Burns, translation by W. Gerhard, (in E minor, later E); 5. Sitz' ich allein, wo kann ich besser sein, from Goethe's Schenkenbuch im Divan (in E); 6. Setze mir nicht, du Grobian, from the



same (in A minor, later in A). Book II. 7. Die Lotosblume, by Heine (in F); 8. Talismane, from Goethe's Westöstlichen Divan (in C); 9. Lied der Suleika, from the same (in A); 10. Die Hochländer-Wittwe, by Robert Burns (in E minor); 11. Lied der Braut, from the Liebesfrühling, by F. Rückert (in G); 12. Lass mich ihm am Busen haugen, from the same (in G). Book III. 13. Hochländers Abschied, by Burns (in B minor); 14. Hochländisches Wiegenlied, by Burns (in D); 15. Aus den hebräischen Gesängen, by Byron (in E minor); 16. Räthsel, by Byron (in B); 17 and 18. Zwei venetianische Lieder, by Thomas Moore (both in G). Book IV. 19. Hauptmanns Weib, by Burns (in E minor); 20. Weit, weit, by Burns (in A minor); 21. Was will die einsame Thräne, by Heine (in A); 22. Niemand, by Burns (in F); 23. Im Westen, by Burns (in F); 24. Du bist wie eine Blume, by Heine (in A-flat); 25. Aus den östlichen Rosen, by F. Rückert (in E-flat); 26. Zum Schluss, by the same (A-flat). Published by F. Kistner (Leipsic, 1840).

MYSLIWECEZEK (Misliveezek), JOSEPH, born near Prague, March 9, 1737, died in Rome, Feb. 4, 1781. Dramatic composer, son of a miller, pupil of Habermann and Segert in Prague; studied under Pesetti of Venice in 1763, and wrote his first opera in Parma, its success being so great that he was engaged to compose an opera for the birthday of the King of Naples. He was soon famous in Italy, his operas were in great demand, and the celebrated singer Gabrielli said no other composer suited her voice so well. Owing to the difficult pronunciation of his name, the Italians called him Il Boemo or Venturini. He was at-

tached to the court of Munich in 1777-78, but then returned to Italy. Mozart met him at Bologna in 1772 in great poverty, and again in Munich in 1777. The remuneration bestowed on operatic composers in his day was very small, and he had extravagant habits, but an English patron named Barry is said to have assisted and buried him. Works—Operas: Il Bellerofonte, Naples; Ipermestra, Rome, 1769; Romolo e Ersilia, Naples—Demetrio, Pavia—Antigona, Turin, 1773; Artaserse, Naples—Attide, Padua, 1774; Ezio, and Demofonte, Naples, 1775; Olimpiade, Rome, 1779; Armida, Milan; Farnace; Merope; Tamerlano; Niteti; L'Adriano in Siria; Others, numbering altogether about thirty. Oratorios, including Passio Jesu Christi, and La famiglia di Tobia; Masses; 6 symphonies, named after the first six months of the year; Trios, quartets, and other music.—Dlabacz; Dablibor (1860), iii. Nos. 13-16; (1861), No. 5; Wurzbach; Fétis; Mendel; Riemann; Gerber; Schilling.

MYSTÈRES D'ISIS. LES, opera in four acts, text by Morel, music arranged by Lachnith, from Mozart's *Zauberflöte*, first represented at the Académie Royale de Musique, Paris, Aug. 20, 1801. The comic part of Mozart's opera was cut out, and Papageno was changed to a shepherd, Boechoris. Many of the best numbers were omitted, and portions of Mozart's other operas were inserted, including an air from Don Giovanni, and one from *La clemenza di Tito*. Lachnith was greatly ridiculed. He was called "Le dérangeur," and his compilation, "Les misères d'ici." It kept the stage until 1827.—Grove, ii. 440; Jahn, Mozart, iv. 677; Lajurte, ii. 23; Allgem. mus. Zeitg., iv. 69; xxiii. 82.









Los Angeles  
This book is DUE on the last date stamped below.

REC'D MUS-LIB  
OCT 28 1975

OCT 28 1975

REC'D MUS-LIB  
FEB 12 1979

JUN 1 - 1979

NON-RENEWABLE

YRL/ILL-CPO

JAN 24 2003

UCLA YRL/ILL

DUE 2 WKS FROM DATE RECEIVED

NON-RENEWABLE

MAR 04 2003

ILL/CPE

DUE 2 WKS FROM DATE RECEIVED

UCLA YRL/ILL

\*ML  
100  
C35  
v. 2

Music  
Library

~~\*ML~~  
100  
C35  
v. 2

UNIVERSITY OF CALIFORNIA  
AT  
LOS ANGELES  
LIBRARY

