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THE WORLD'S BEST MUSIC

FAMOUS COMPOSITIONS FOR THE PIANO

PHILHARMONIC EDITION REVISED AND ENLARGED

EDITED BY

VICTOR HERBERT
HENRY H. HUSS
REGINALD DE KOVEN
FANNY MORRIS SMITH
GERRIT SMITH
LOUIS R. DRESSLER
JOSEPH M. PRIAULX
LOUIS C. ELSON
HELEN KENDRICK JOHNSON
AND OTHERS

VOLUME 5.

NEW YORK
THE UNIVERSITY SOCIETY, INC.

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Foreword

VOLUME FIVE of the instrumental series contains a graded arrangement of selections for progressive study. The volume has been edited by well-known New York teachers, who have exercised great care in including compositions best adapted to this purpose. The grading followed does not conform to the numbered schemes in use by teachers and conservatories, but will, it is thought, be found at once better suited to this work and more helpful to the student. The respective grades of Volume Five (Instrumental), 1, 2, 3, etc., correspond throughout to the groups—Easy, Moderately Easy, etc.—under which the entire contents of the instrumental volumes will be found arranged in the Graded Index prefixed to Volume One (Instrumental). Volume Five (Instrumental) is designed to contain all practice music required by amateurs after the first six months of elementary drill; the purchase of sheet music for this purpose is thereby rendered unnecessary. It should be pointed out that from Grade III. onward these selections are not for study merely, but may be regarded as supplementary to the four other volumes of the instrumental series in furnishing material suitable for leisure hours or for musicale and concert performance. It is readily apparent that this special adaptation of Volume Five (Instrumental) to varied uses greatly enhances the value of the work.

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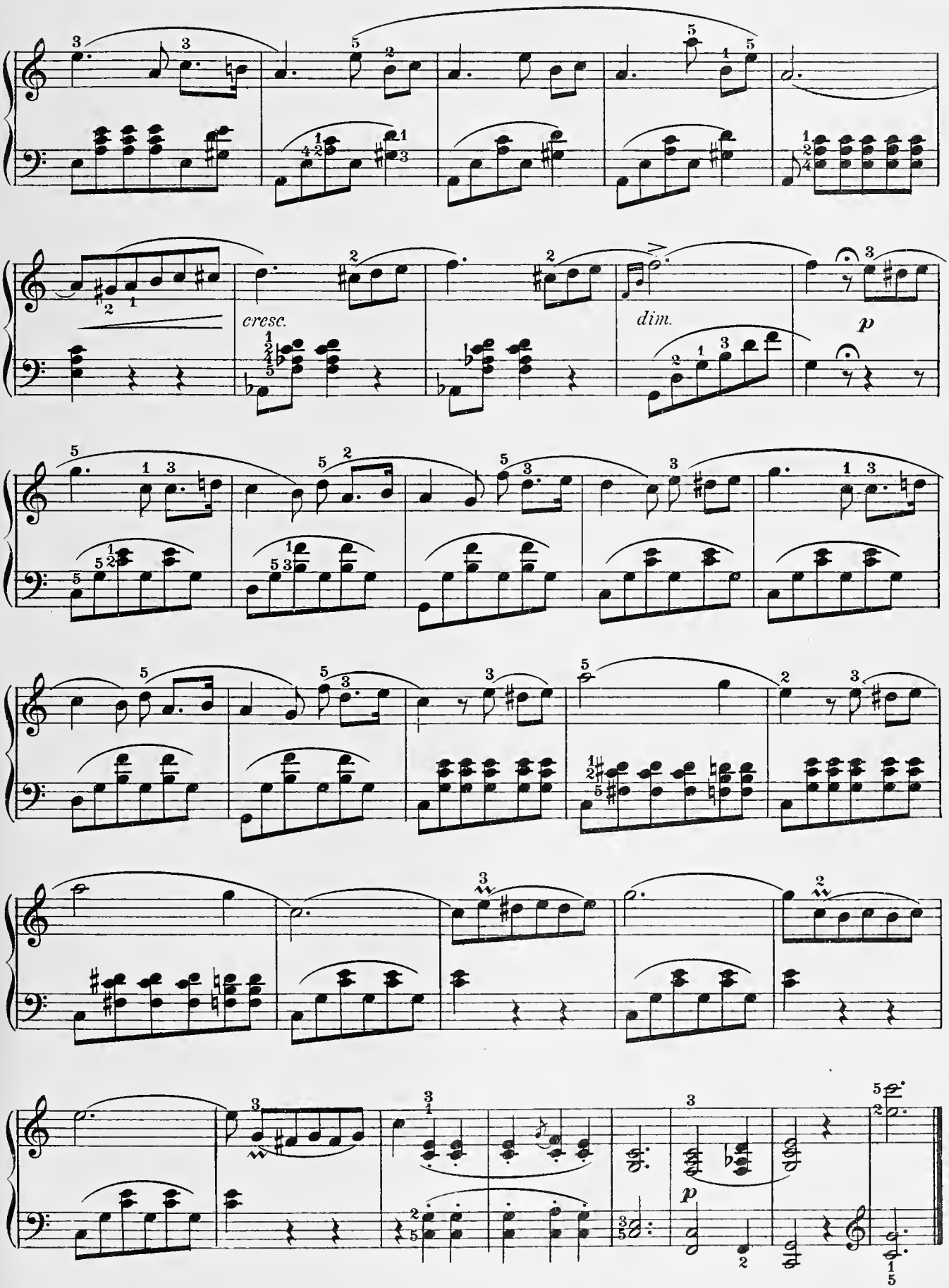
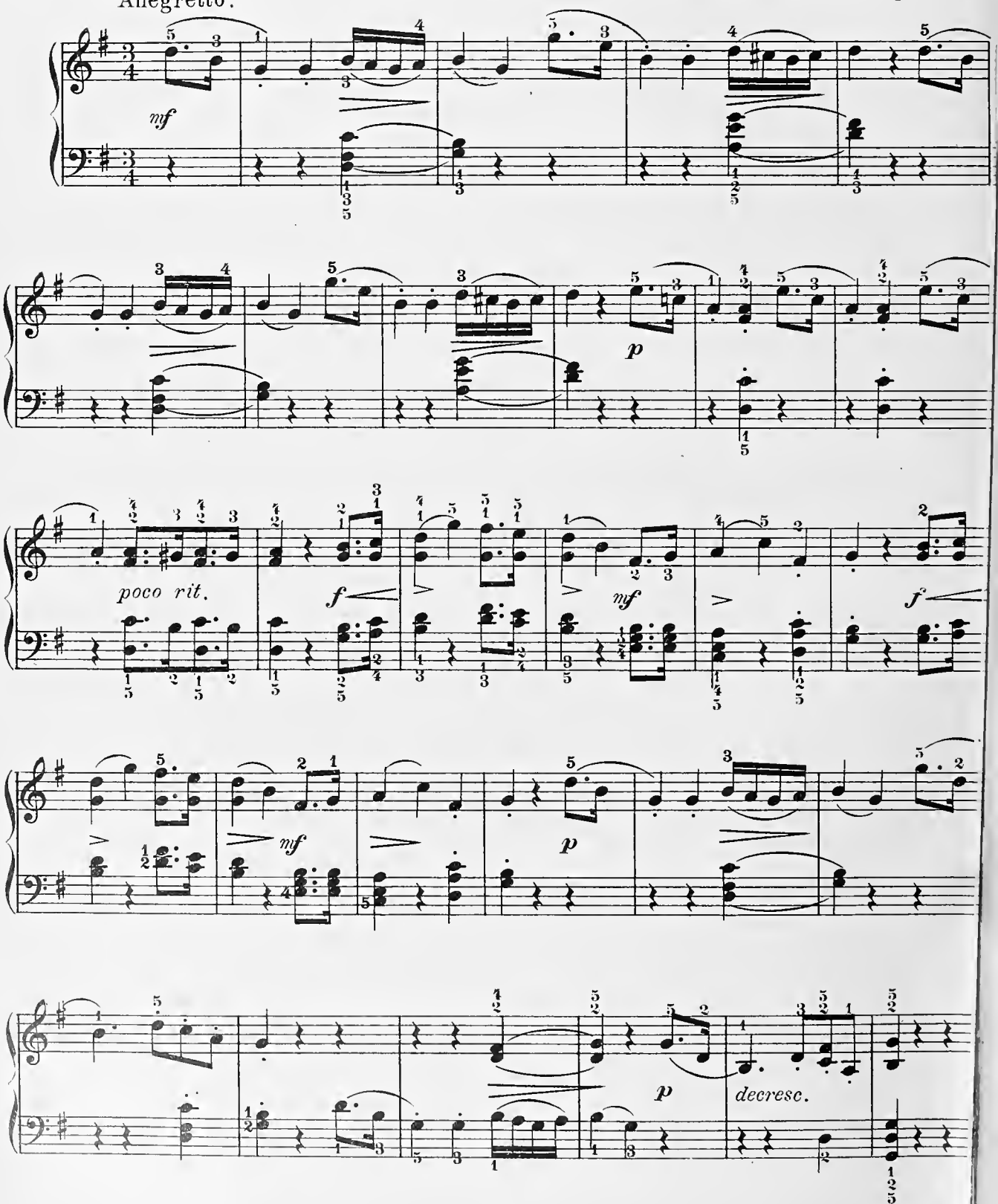
HAYDN


cresc.
dim.
p
p

SERENE MORNING.

CORNELIUS GURLITT. Op. 101. No 3.

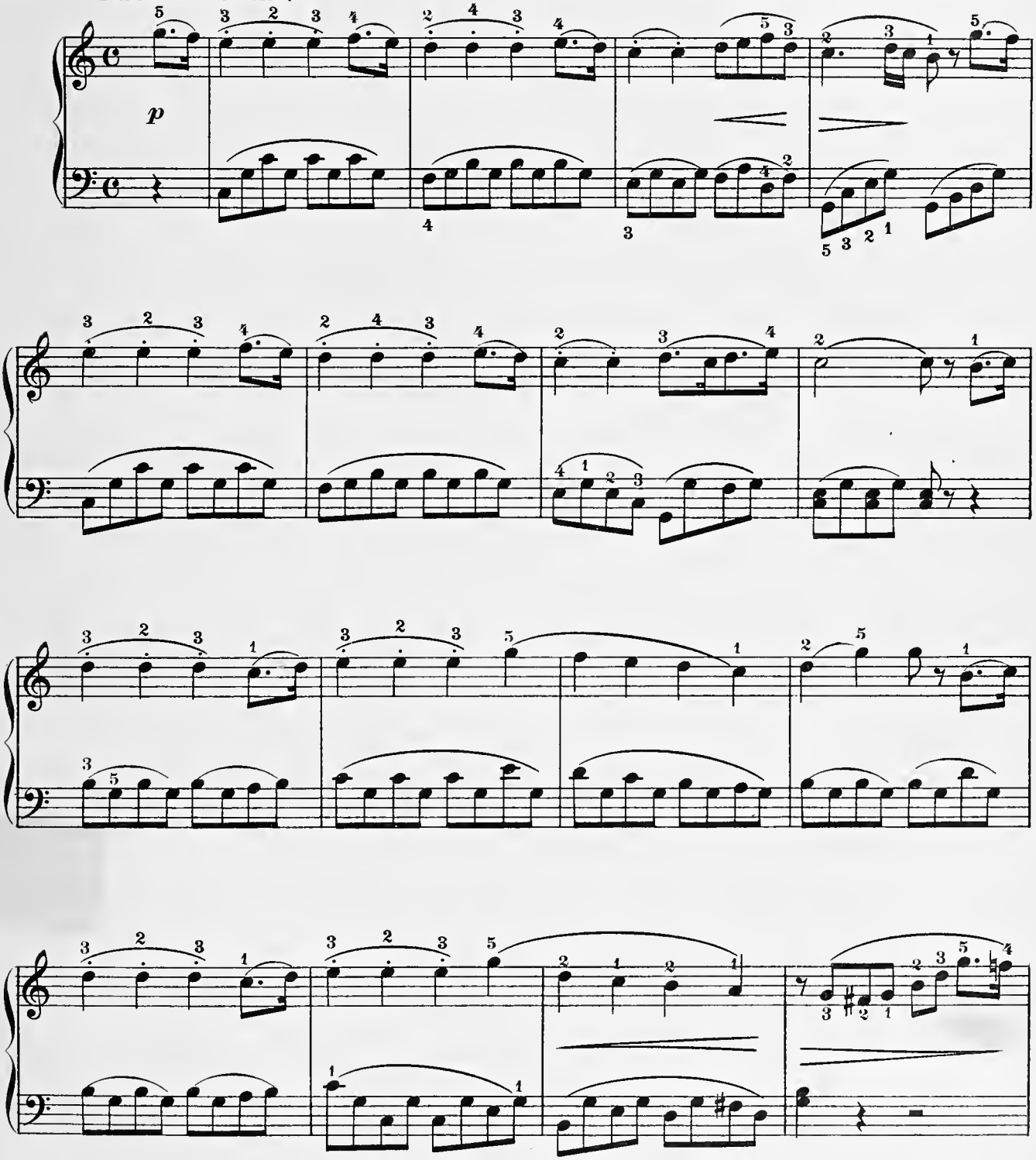
Allegretto.

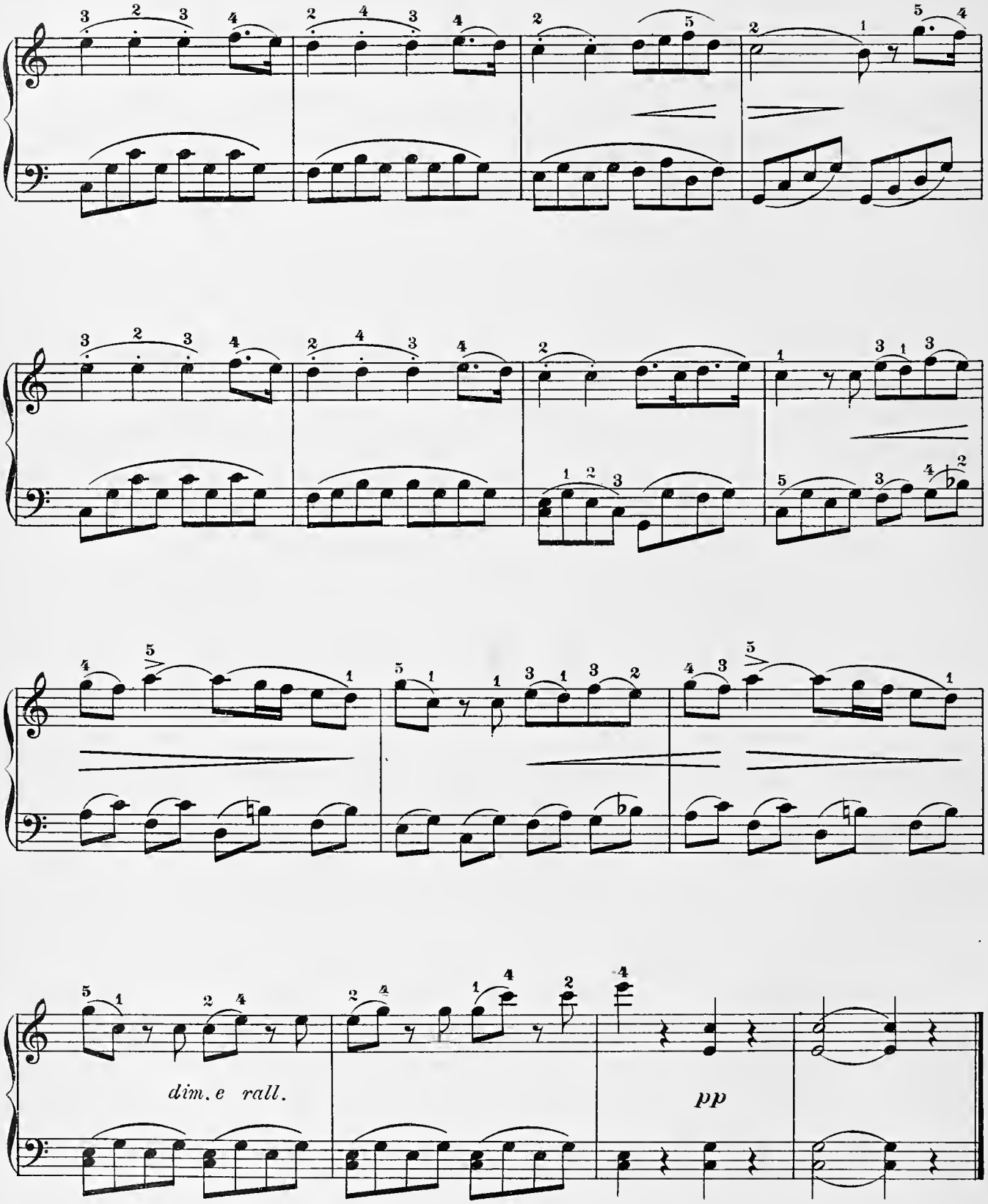


LES ADIEUX.

J. L. DUSSEK.

Andante cantabile.



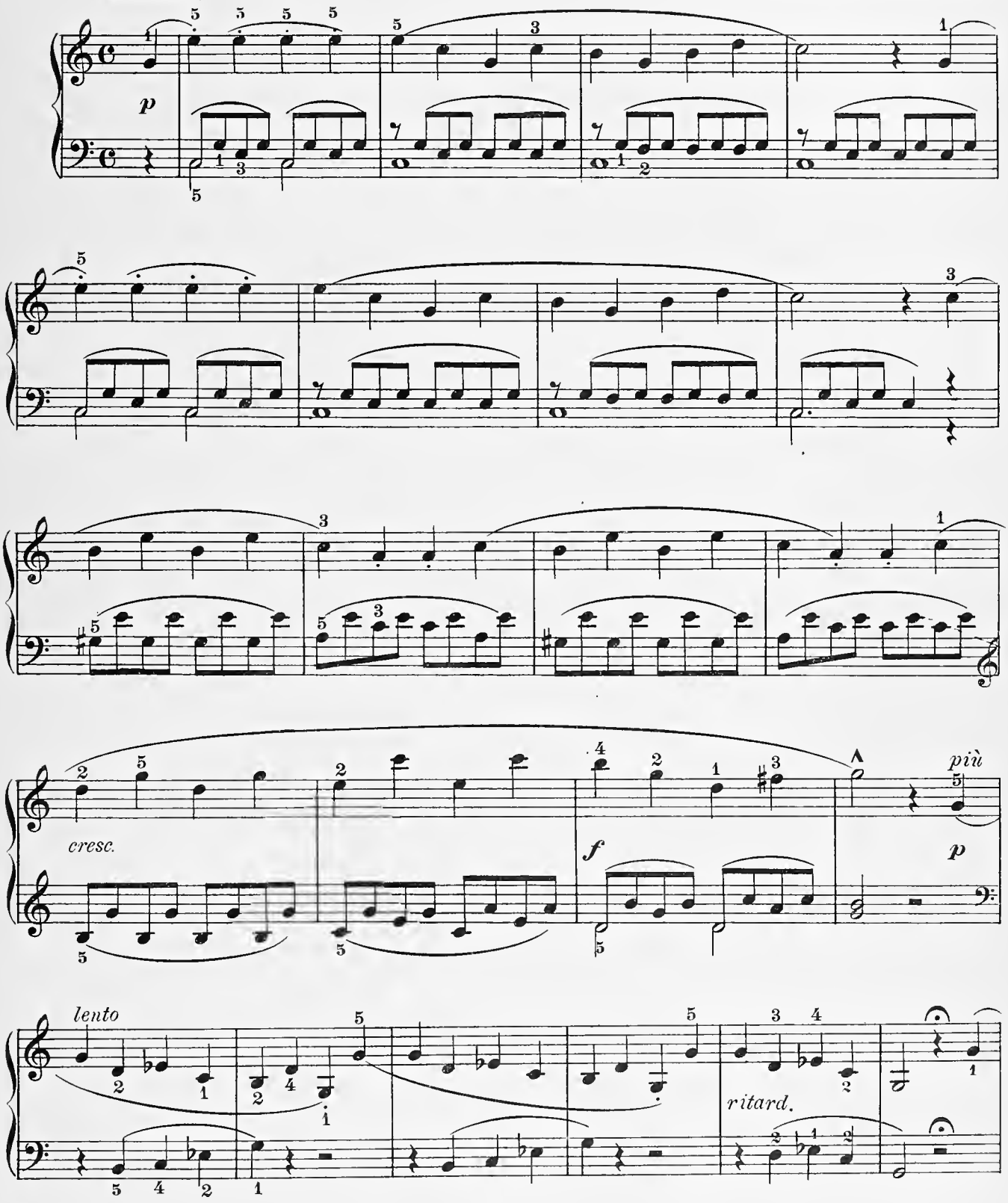

dim. e rall.
pp

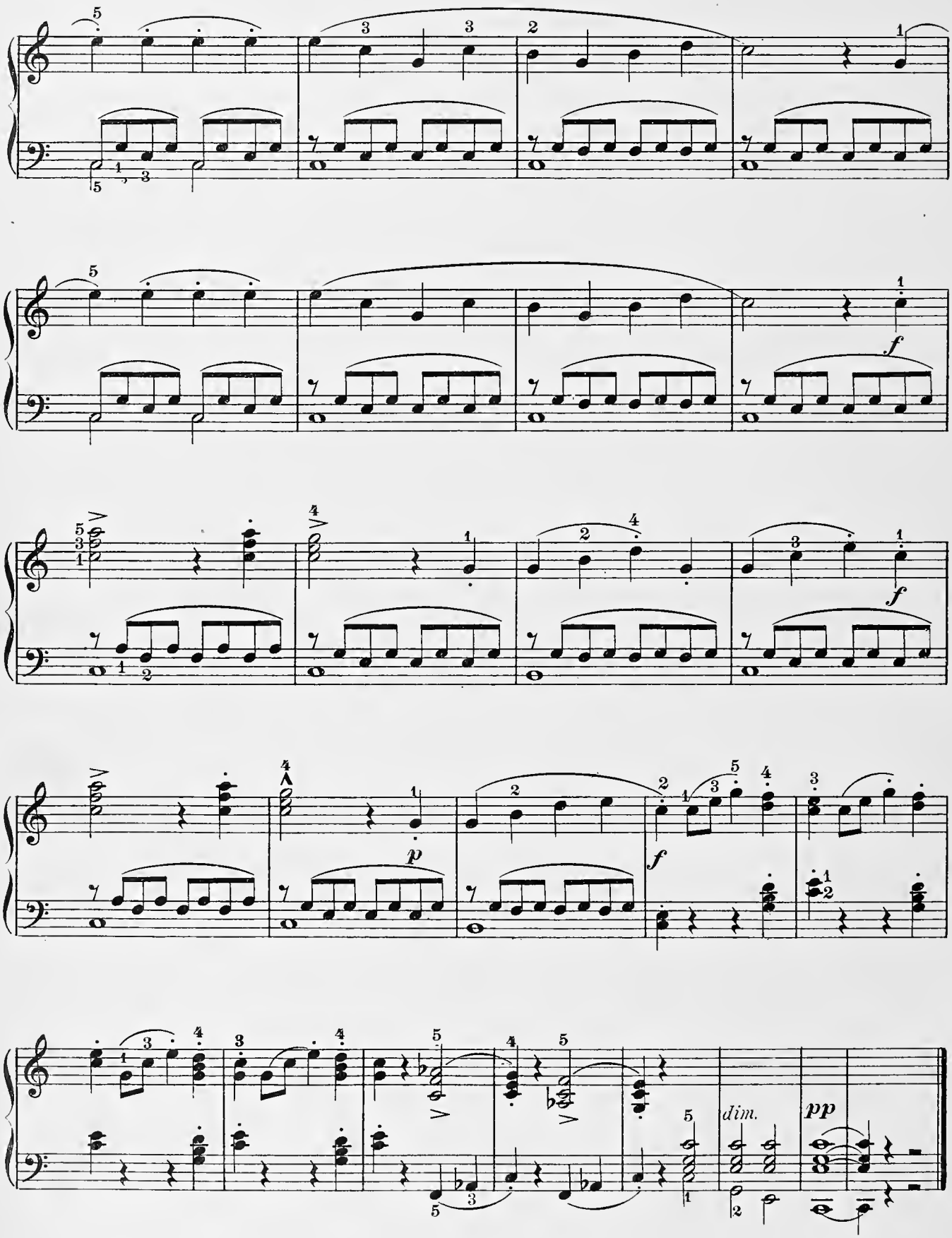
OLIVER CROMWELL VISITS JOHN MILTON.
From the Painting by D. Neal.

A LITTLE STORY.

Moderato.

THEODOR OESTEN.

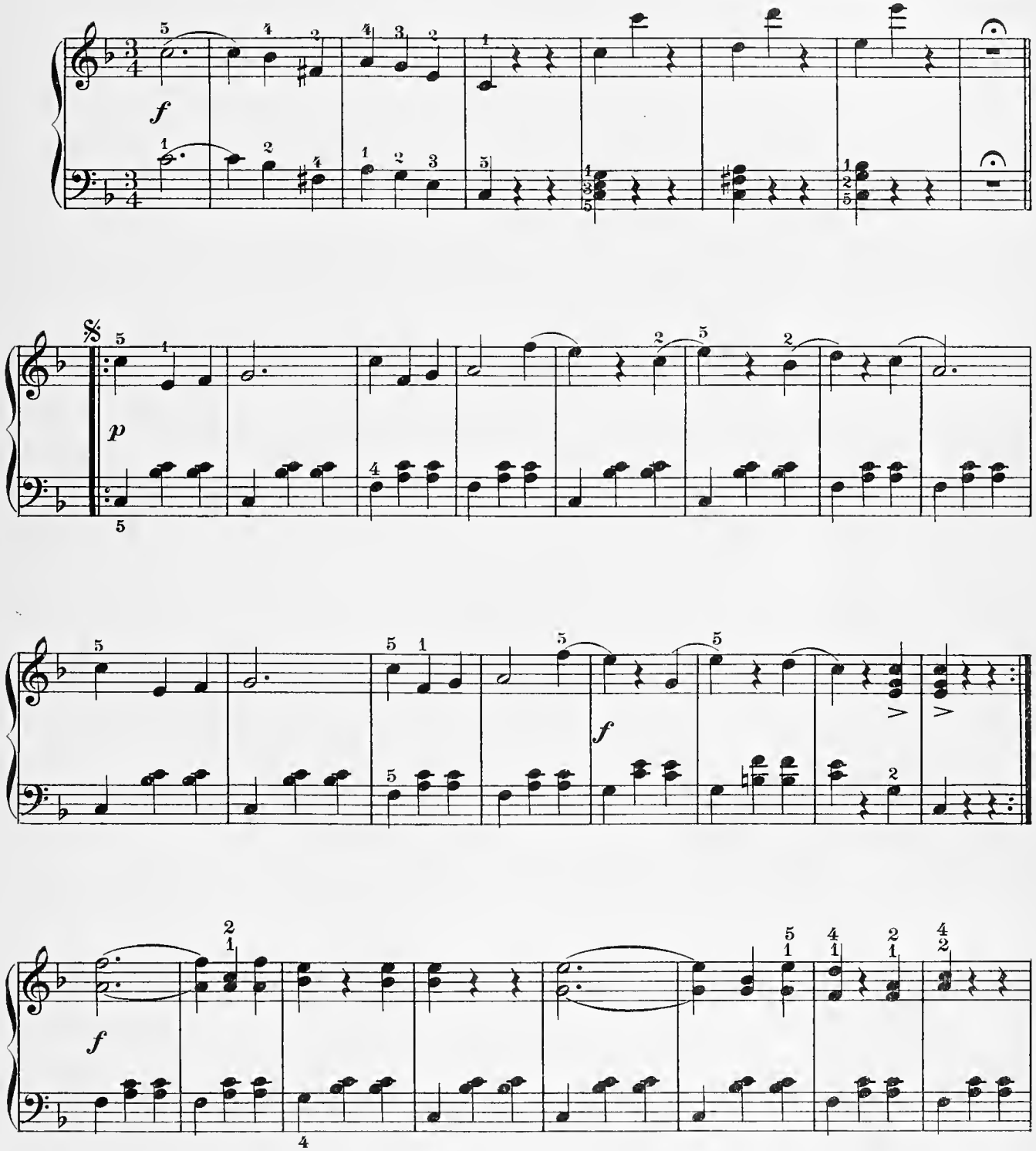



dim.
pp

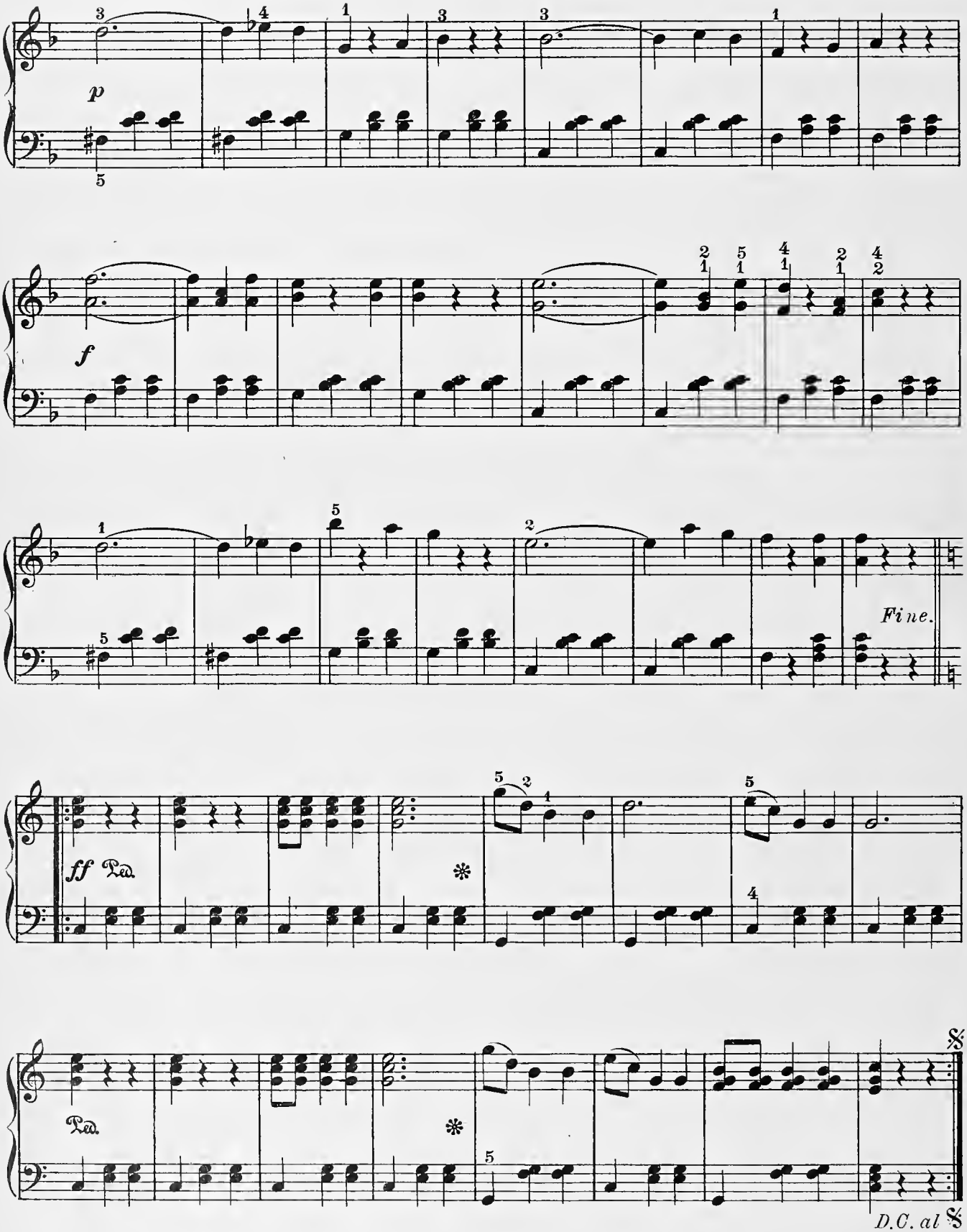
THE BOOK OF GOLD.

Waltz.

L. STREABBOG. Op. 182.



Grade I

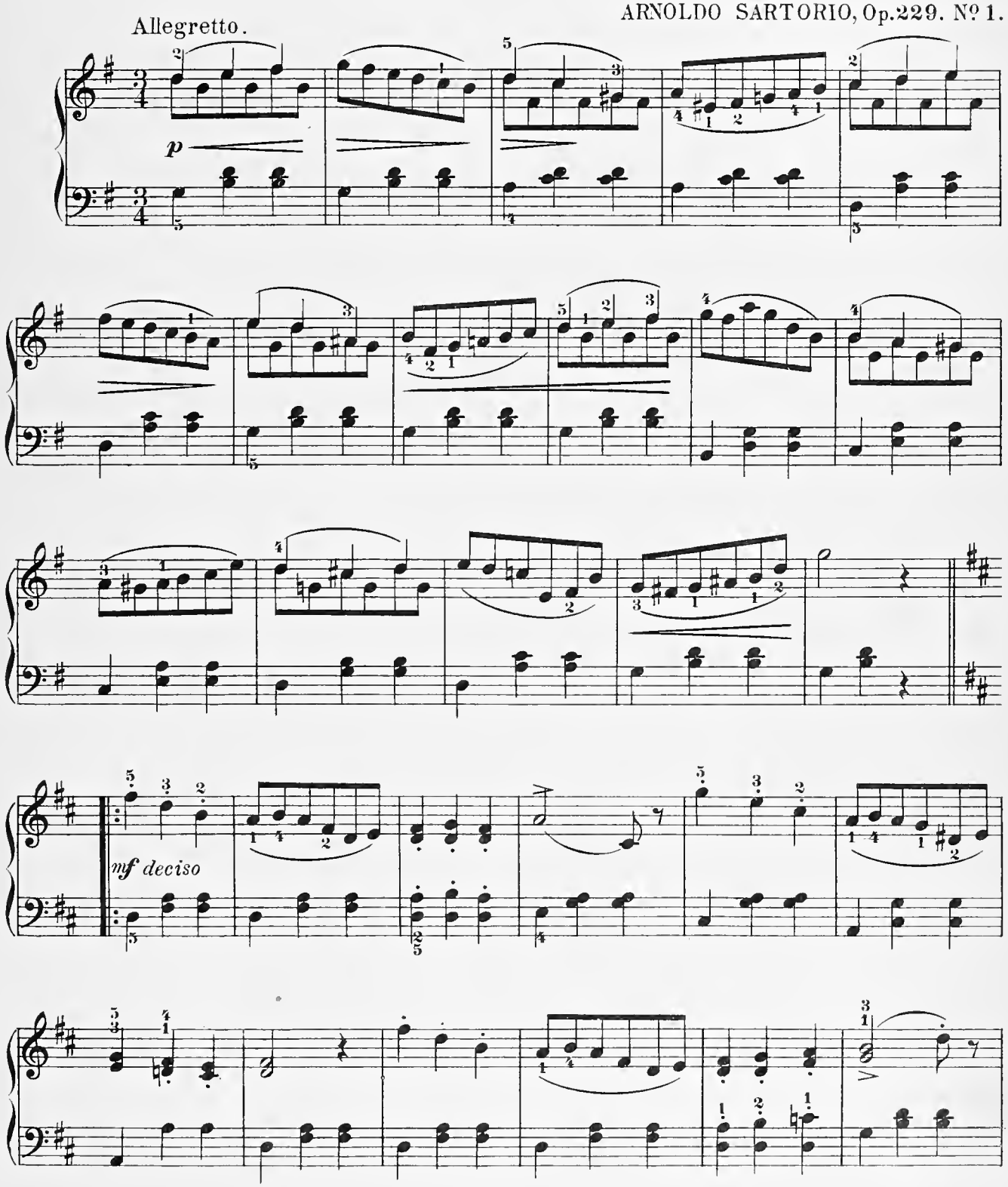

p
f
Fine.
ff Ped.
Ped.
D.C. al 𝄋

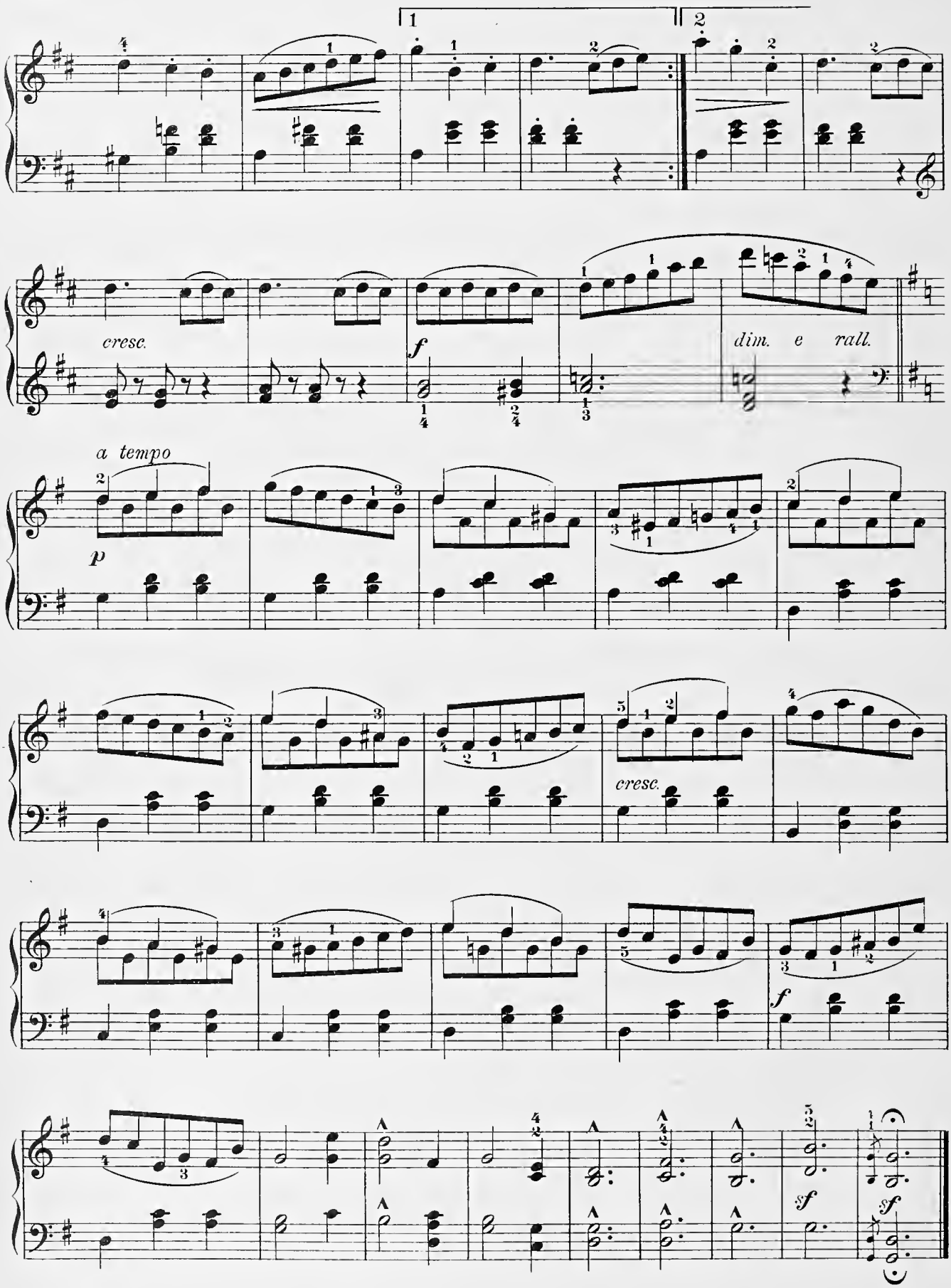
UNDER THE LINDENS.

(Unter den Linden.)

Ländler.

ARNOLDO SARTORIO, Op. 229. No 1.

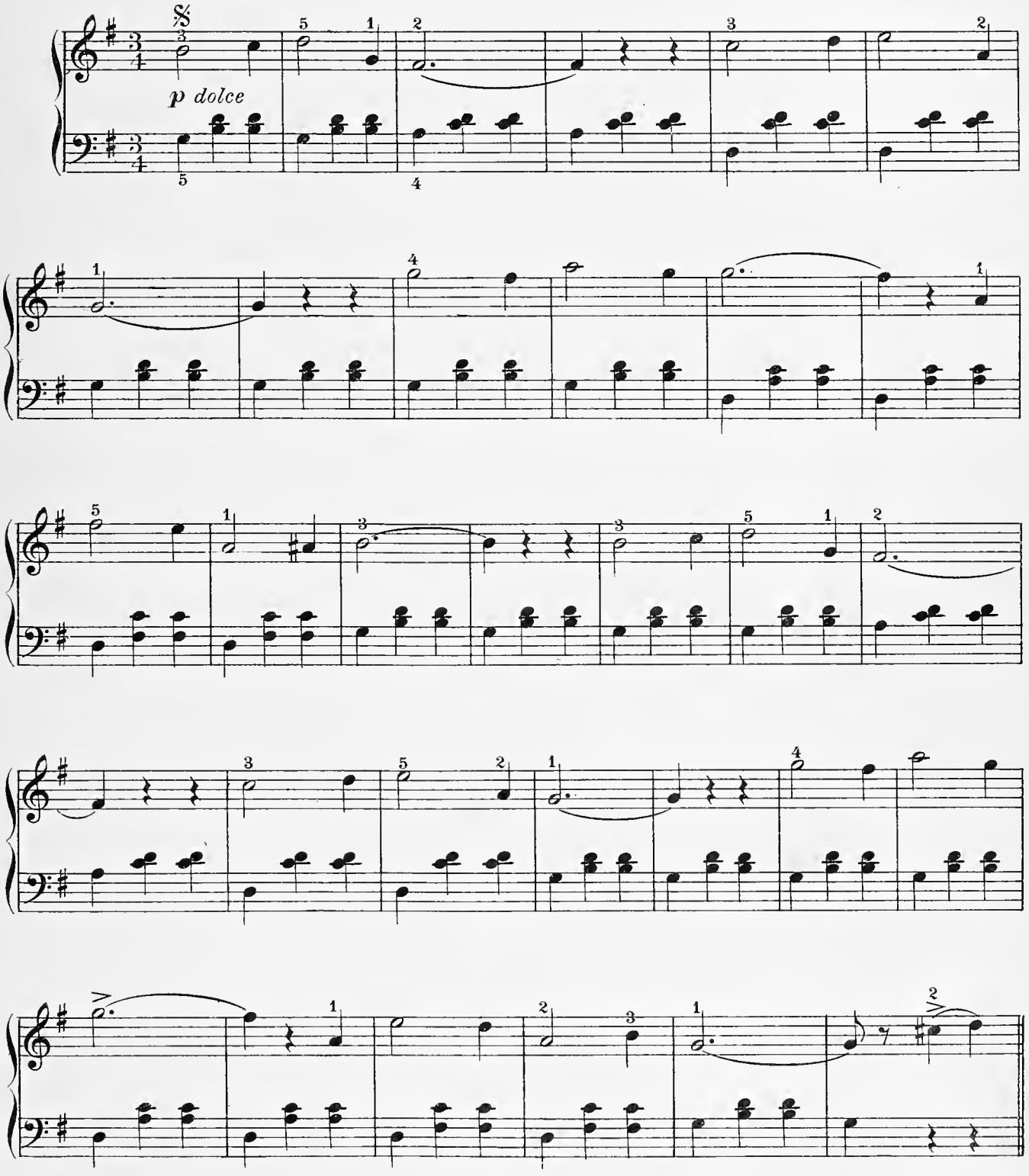



1
2
cresc.
f
dim. e rall.
a tempo
p
cresc.
f
sf
sf

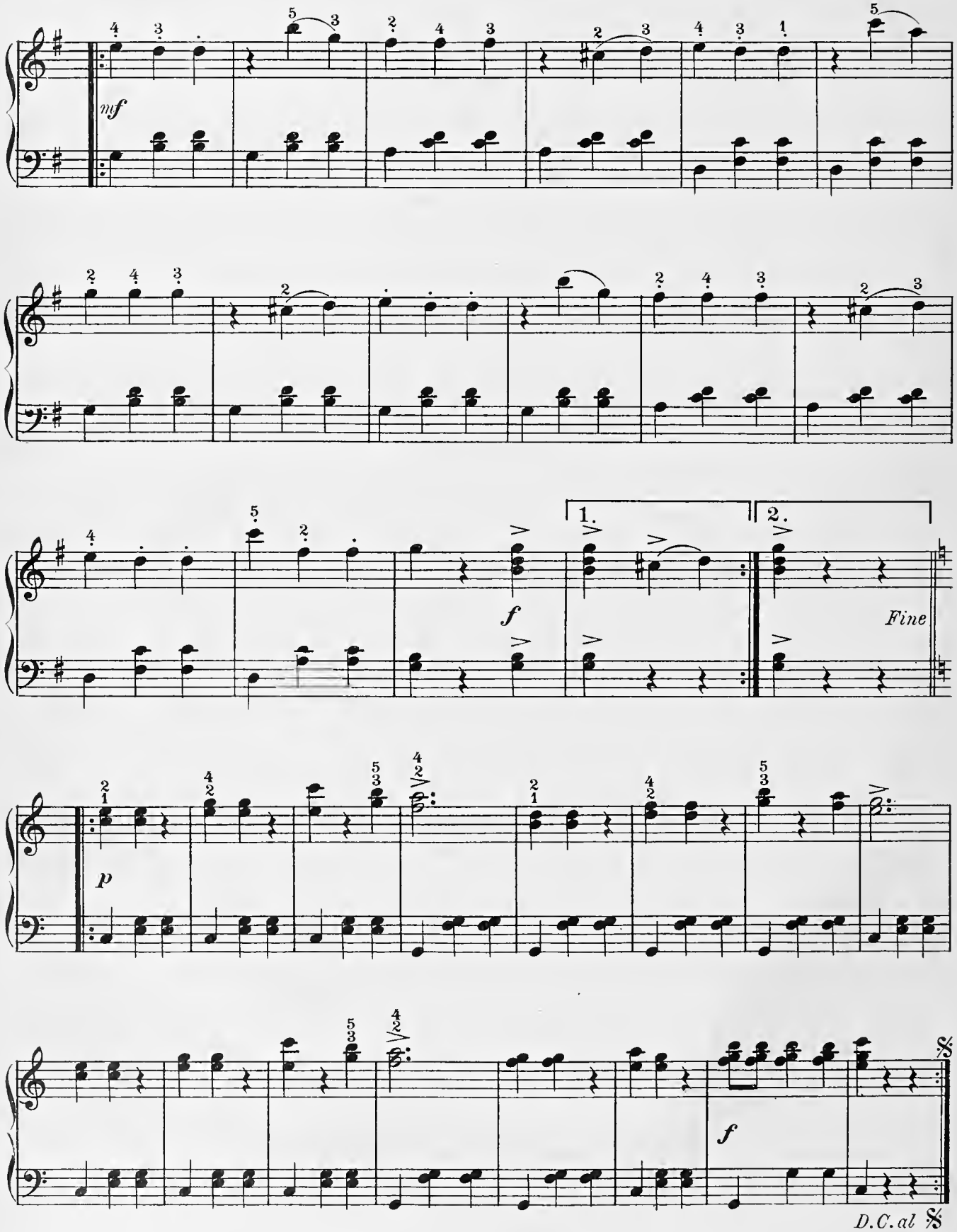
PETIT CARNAVAL.

Waltz.

L. STREABBOG. Op. 105.



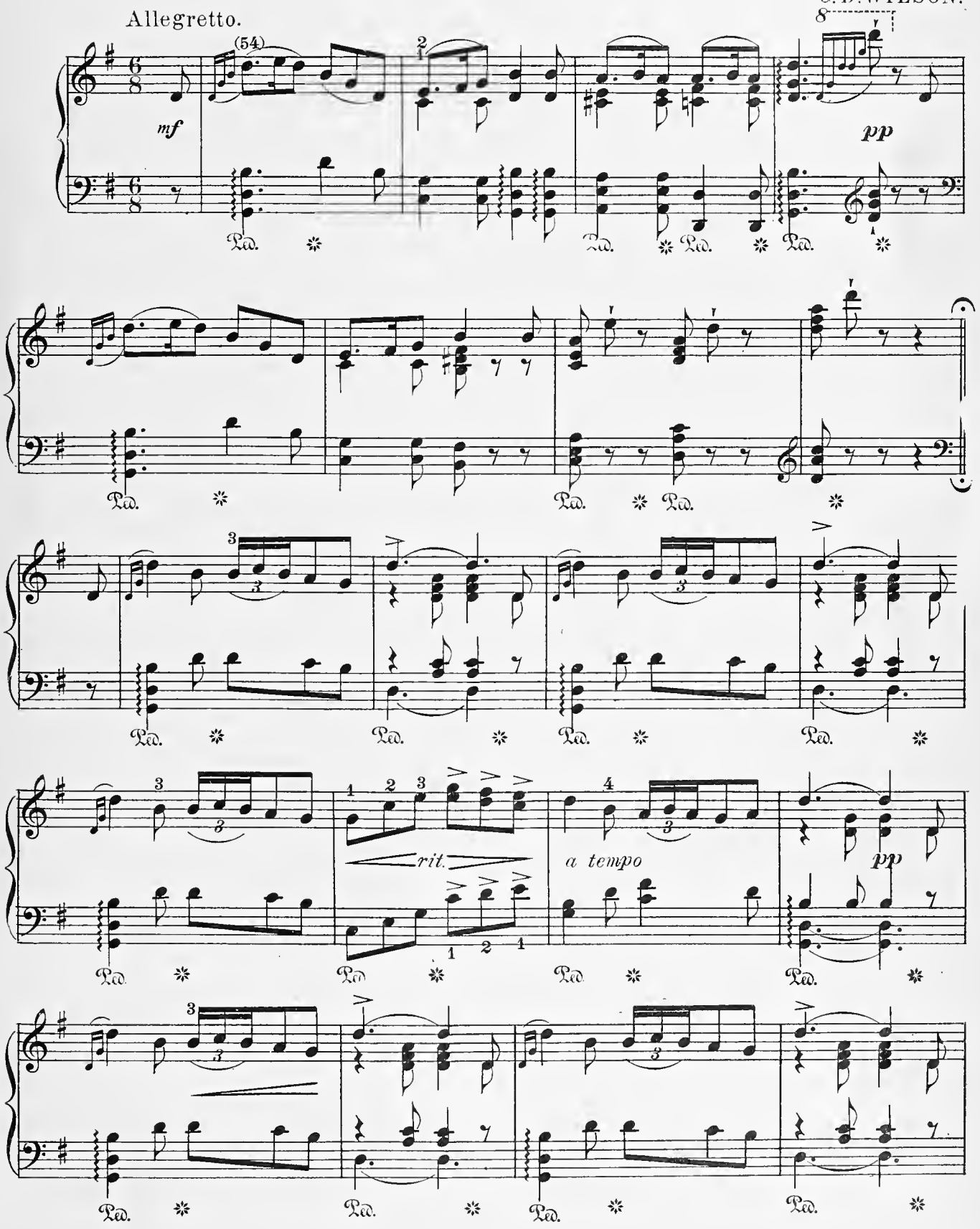
Grade I

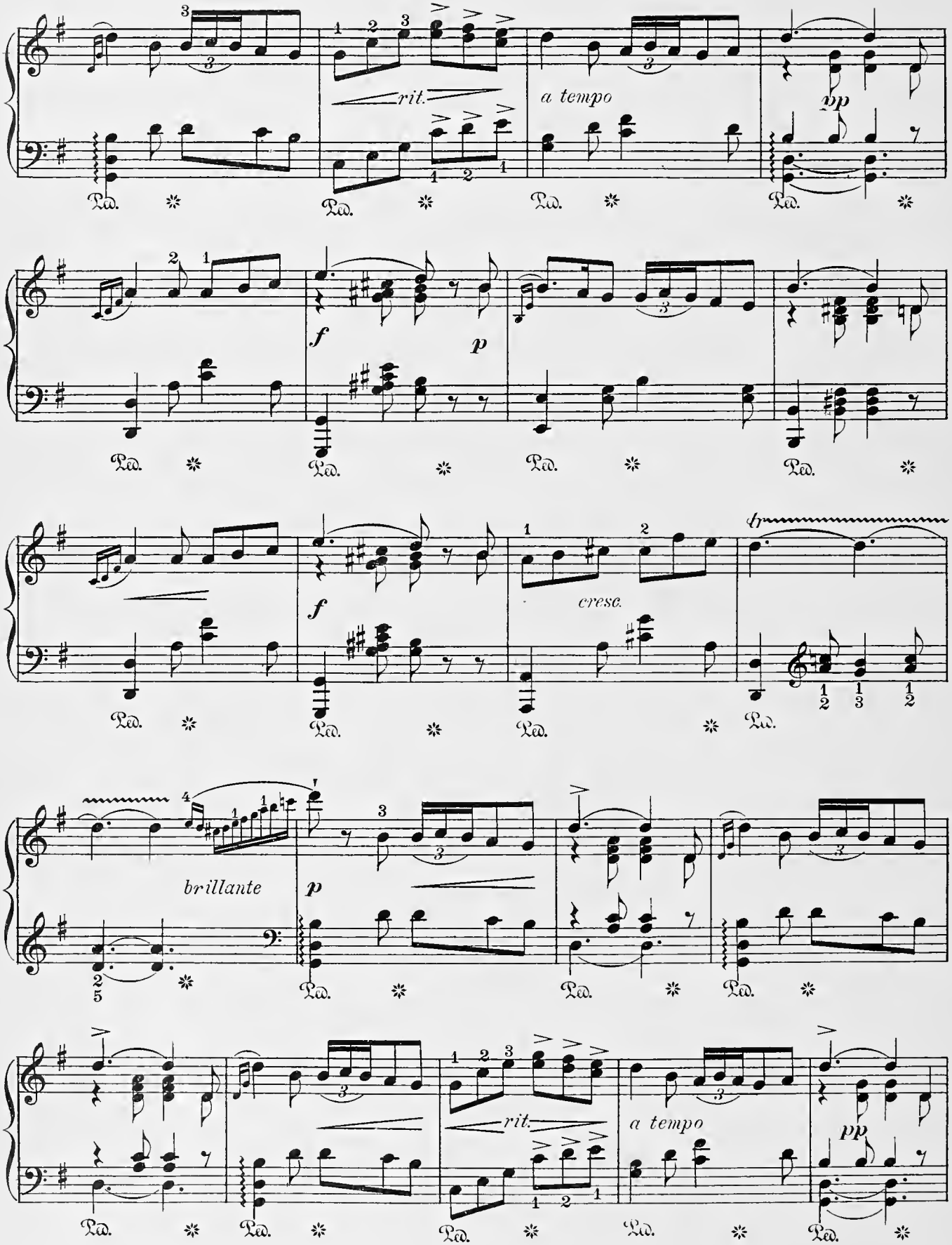

mf
f
1.
2.
Fine
p
f
D.C. al 𝄋

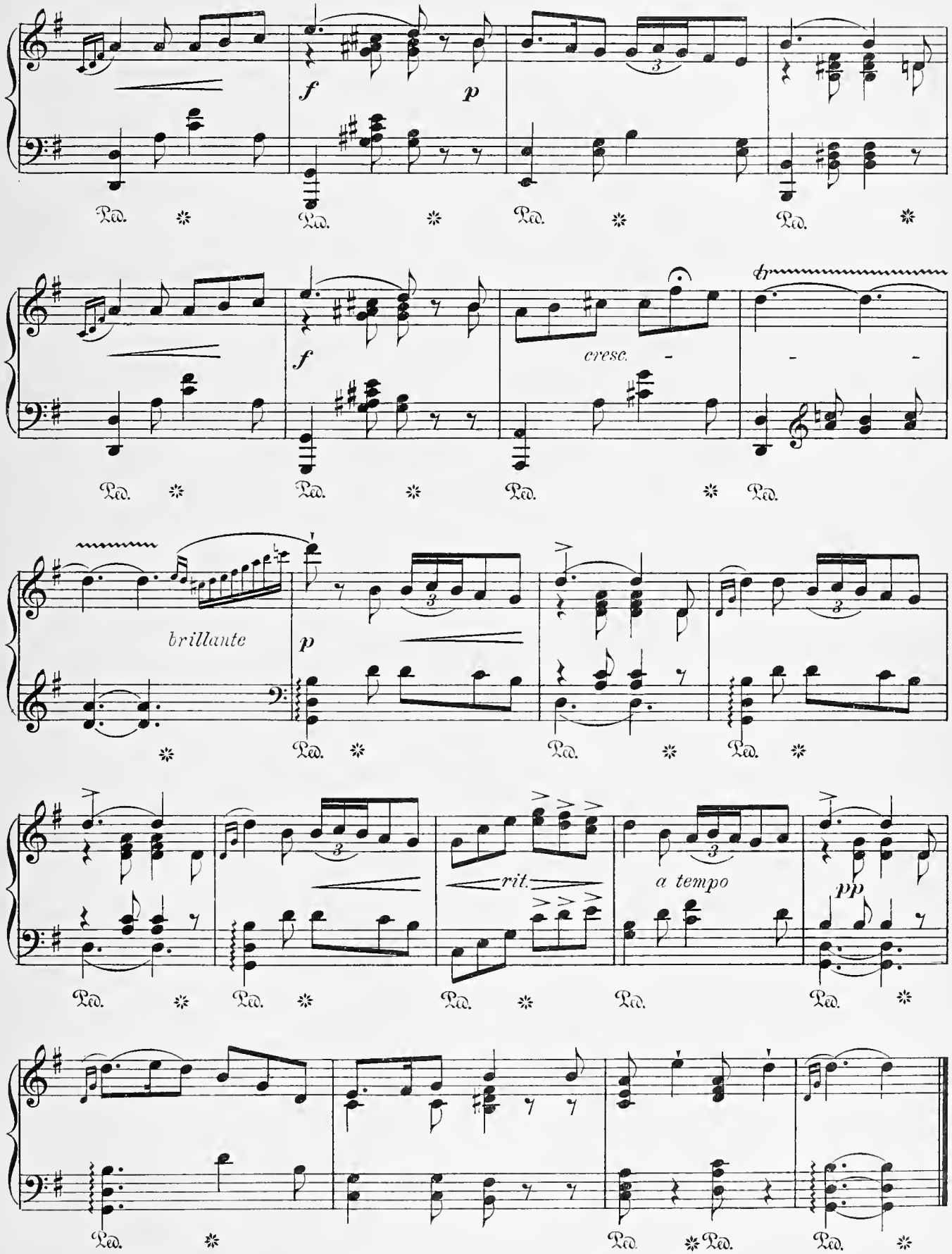
SCHUMANN

THE SHEPHERD BOY.

G. D. WILSON.

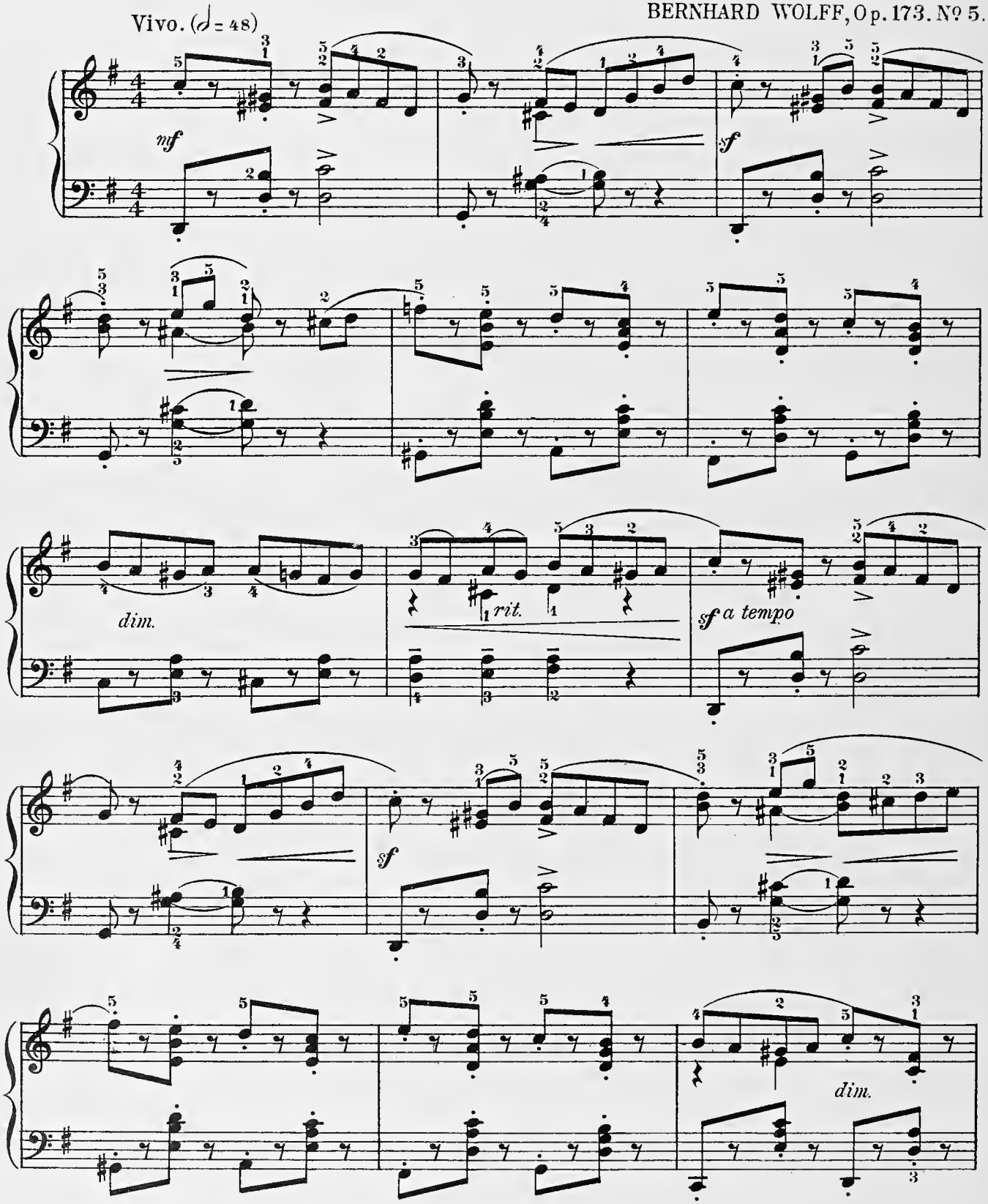



rit.
a tempo
pp
f
p
f
cresc.
brillante
p
rit.
a tempo
pp


f
p
Ped.
f
cresc.
tr
brillante
p
rit.
a tempo
pp

THE JOYFUL WANDERER.

BERNHARD WOLFF, Op. 173. № 5.



Grade II

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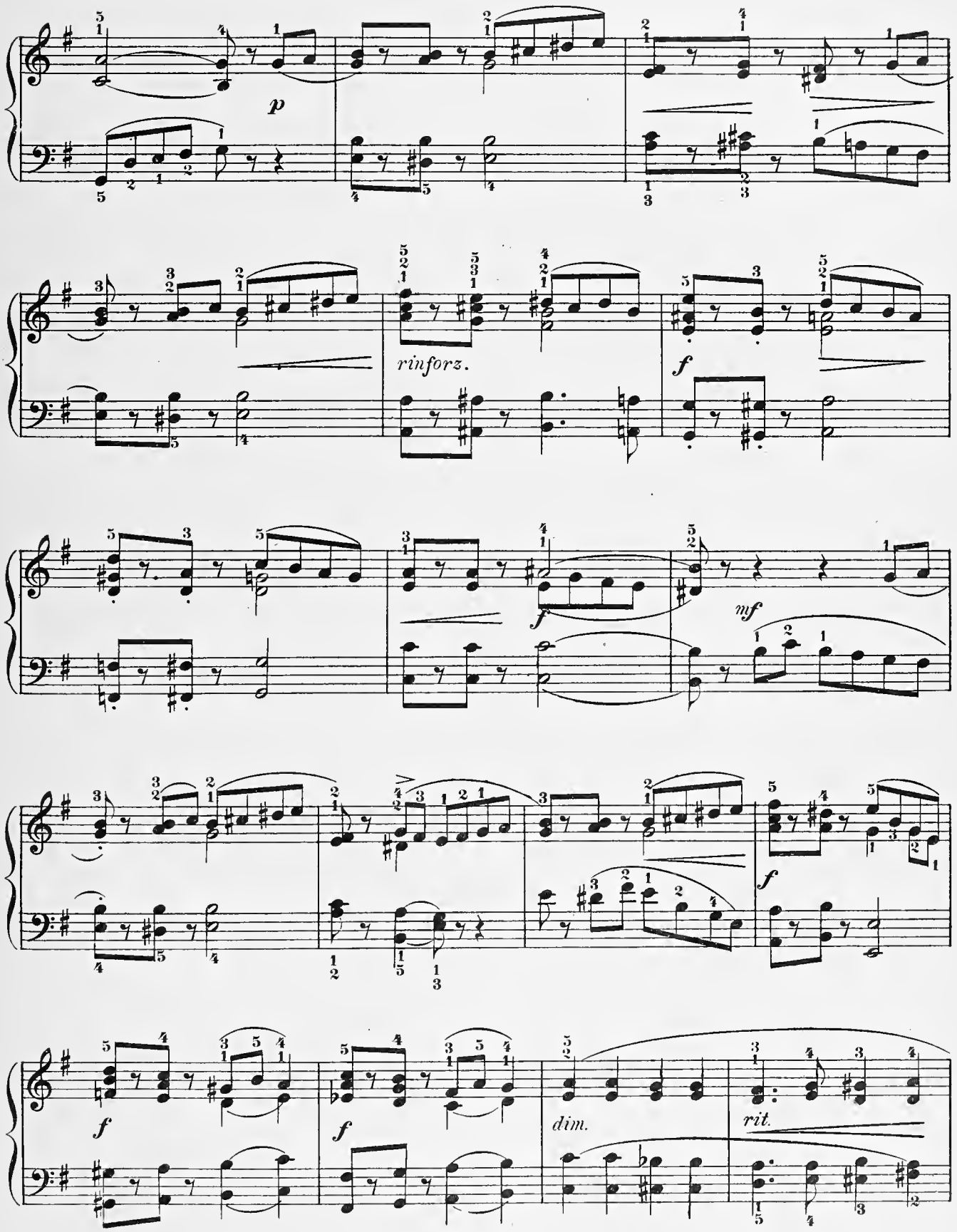
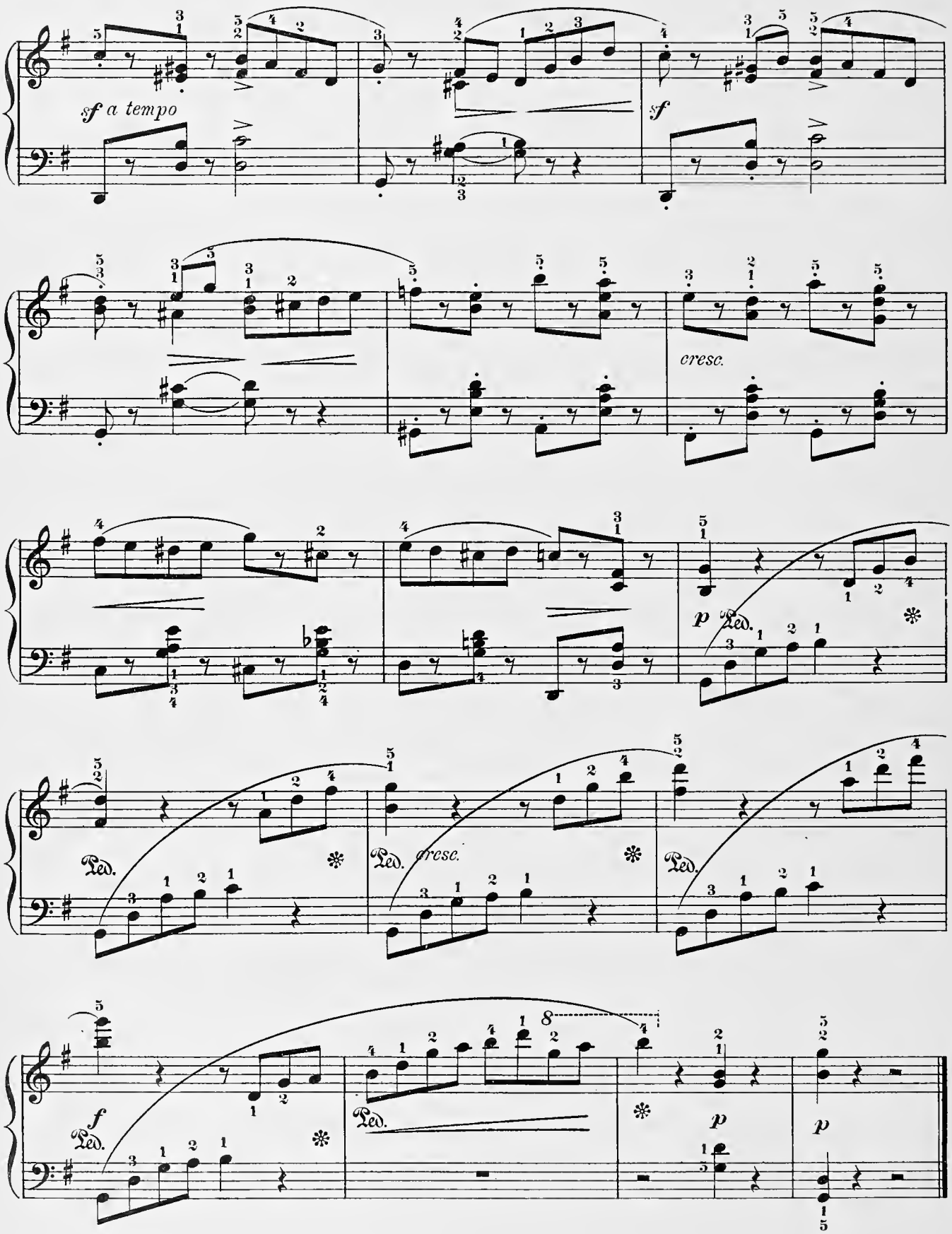
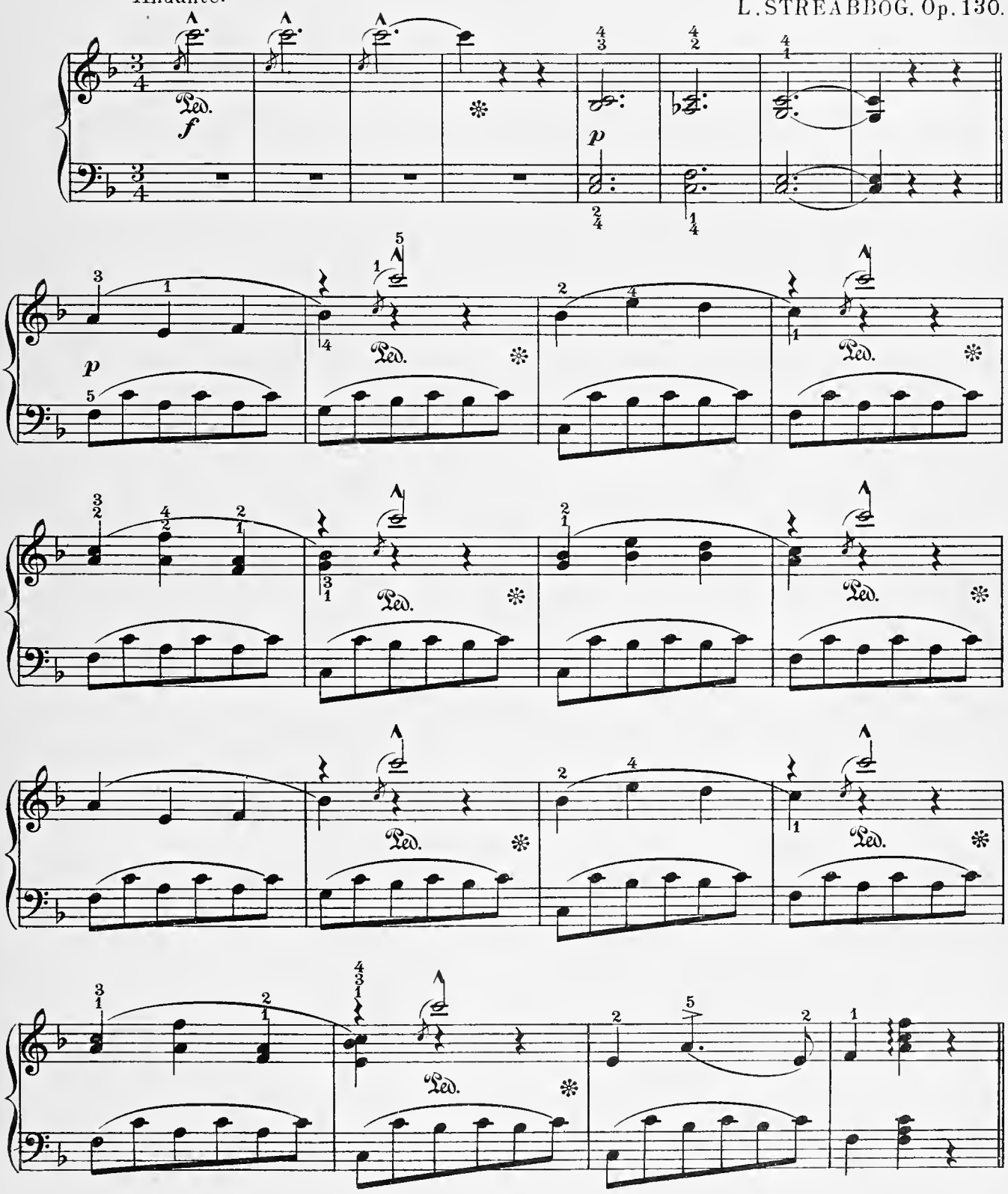

p
rinforz.
f
f
mf
f
f
dim.
rit.


sf a tempo
sf
cresc.
p
Ped.
Ped. cresc.
f
8

MORNING PRAYER.

Andante.

L. STREABBOG. Op. 130.



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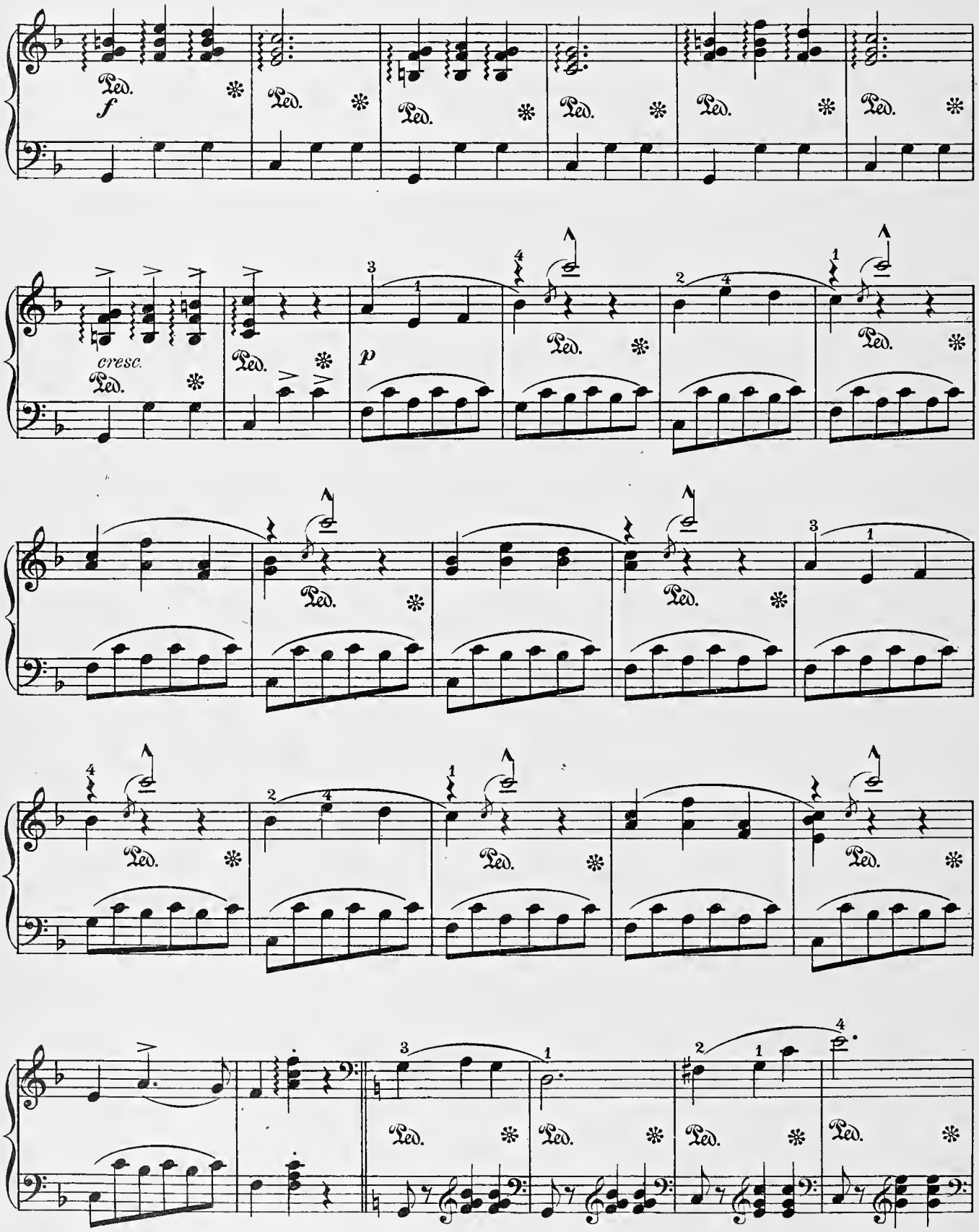
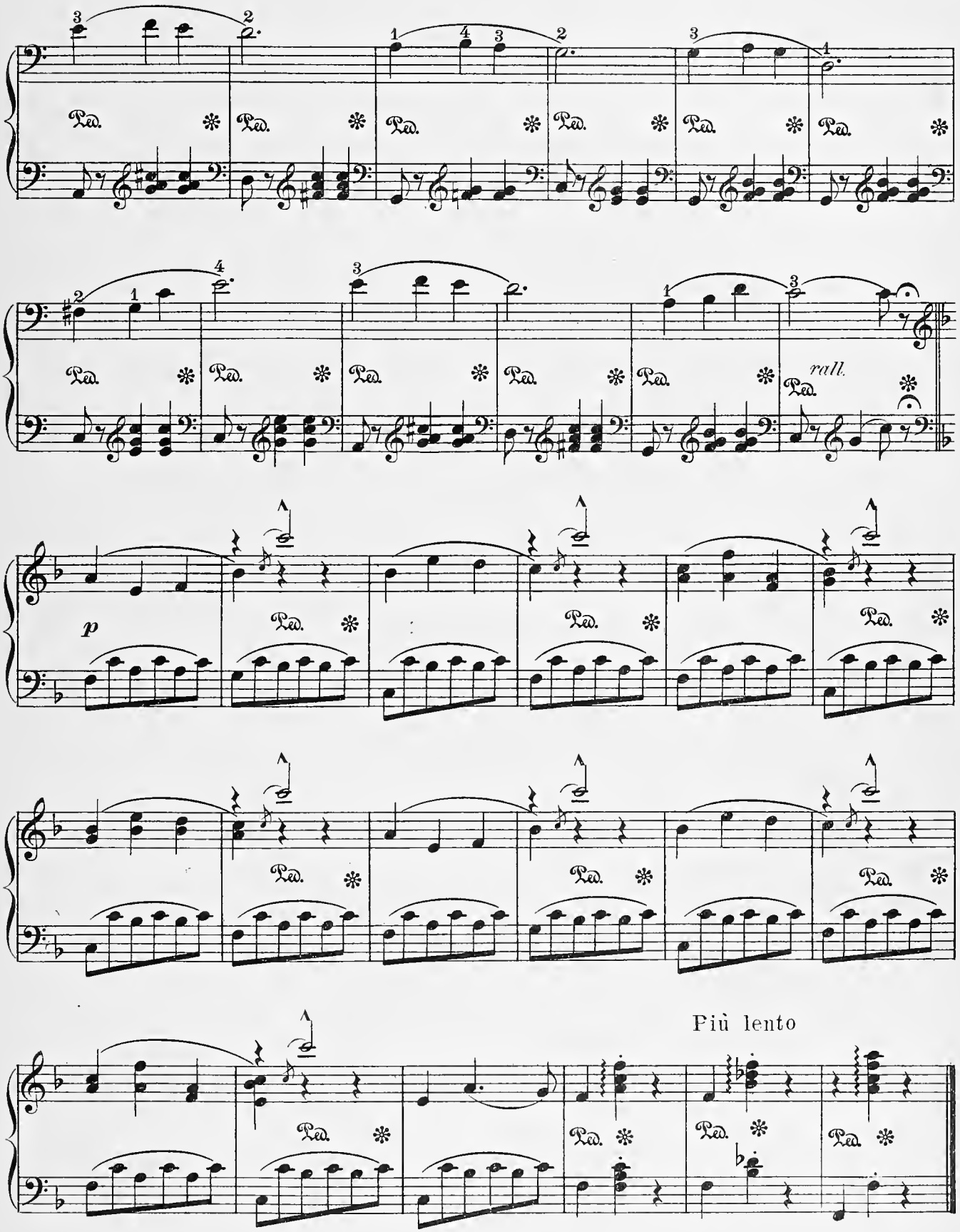
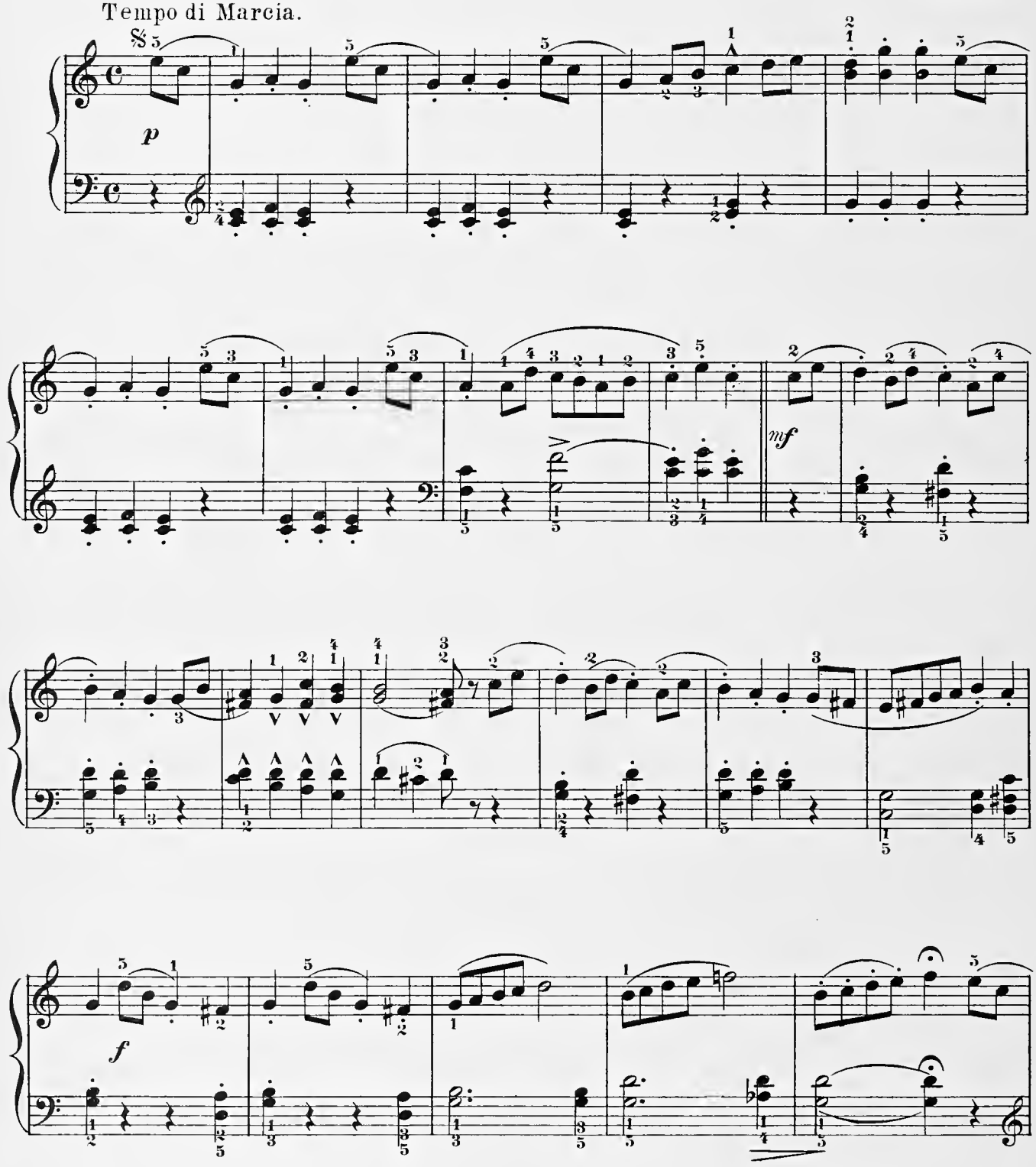

Ped.
f
cresc.
p


rall.
p
Più lento

MARCHE FACILE.

J. RUMMEL

Tempo di Marcia.



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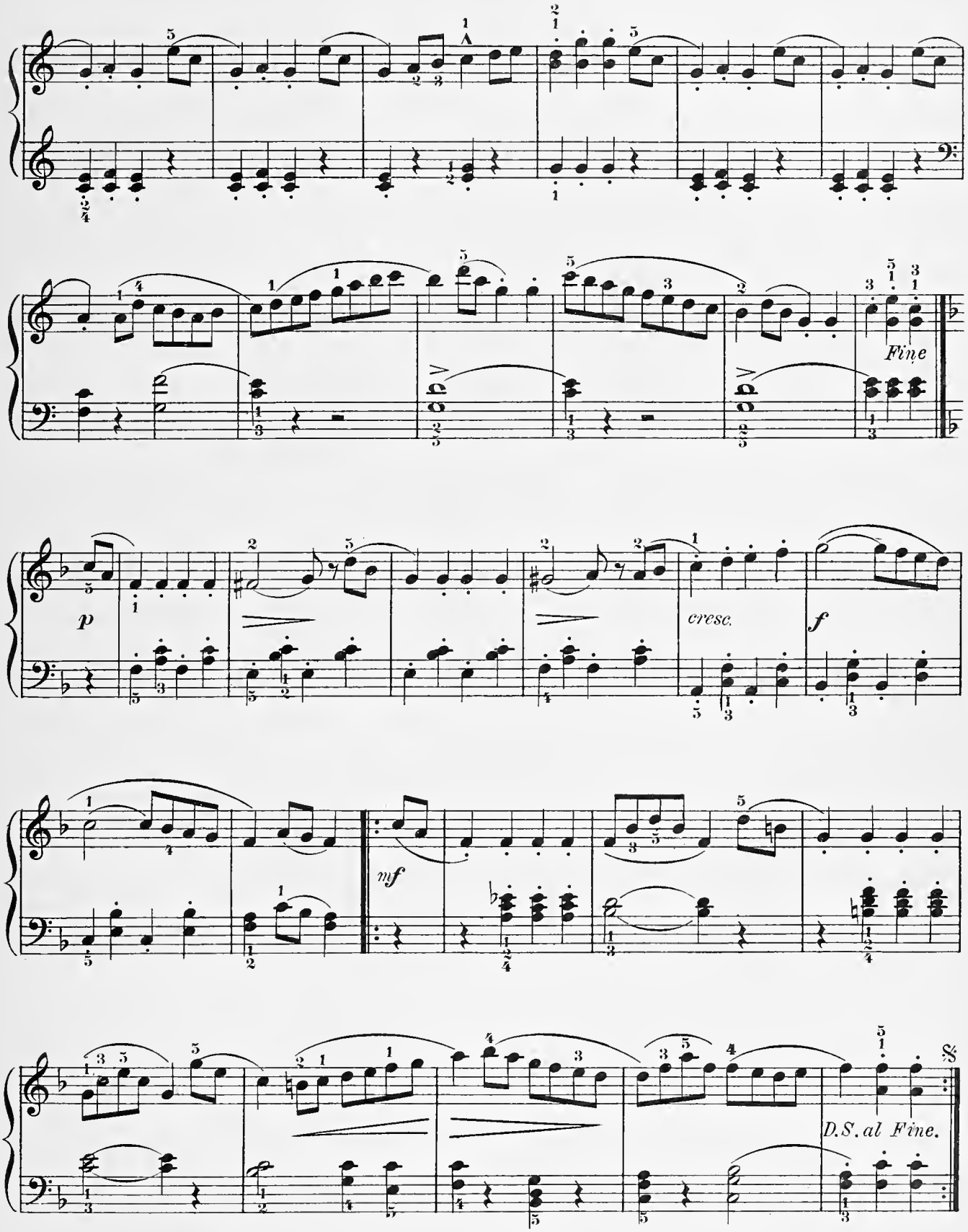
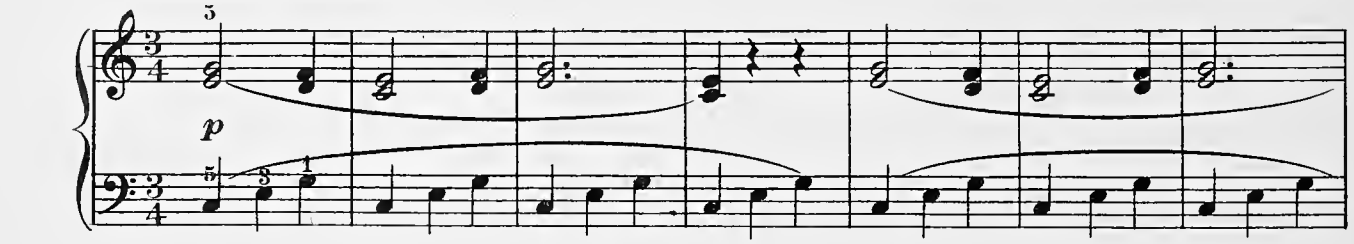
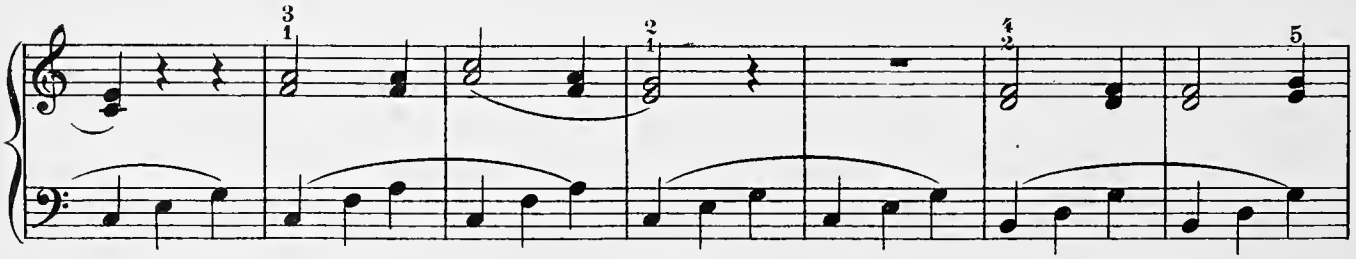

Fine
p
cresc.
f
mf
D.S. al Fine.

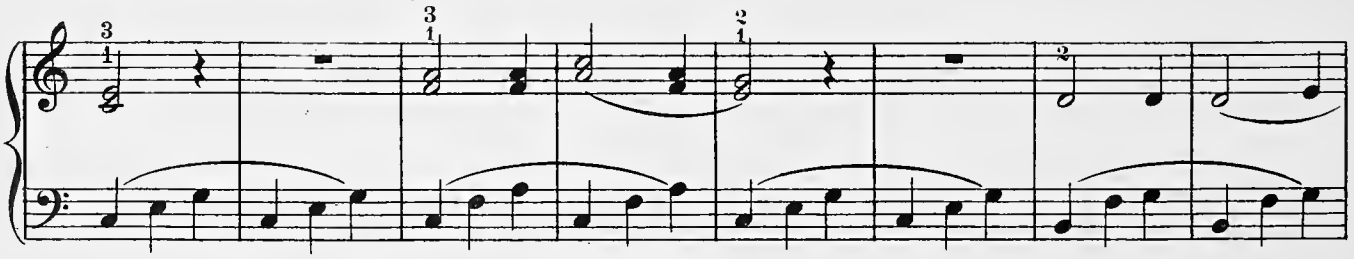
DOLL'S DREAM.

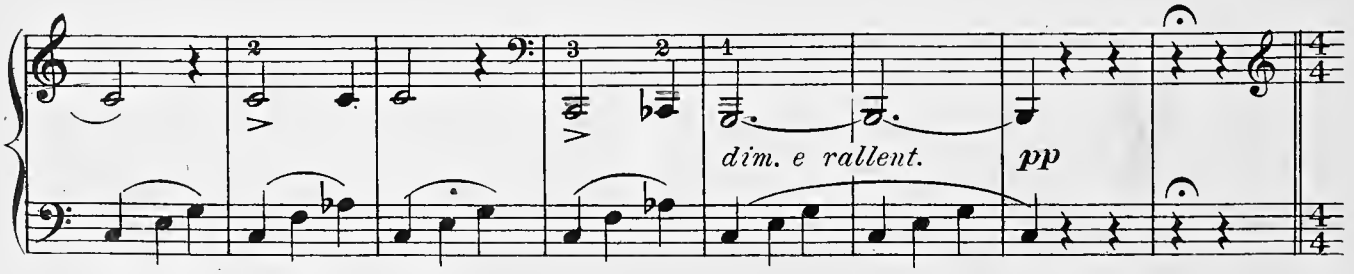
THEODOR OESTEN. Op. 202.

Andante con moto.

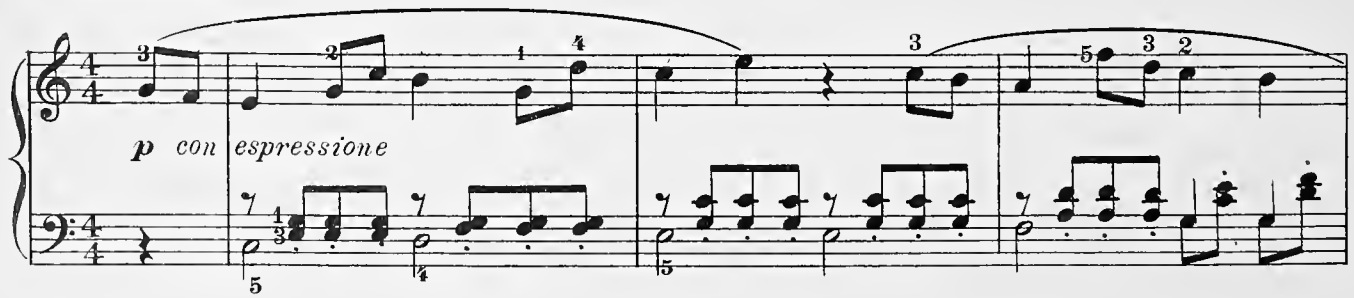


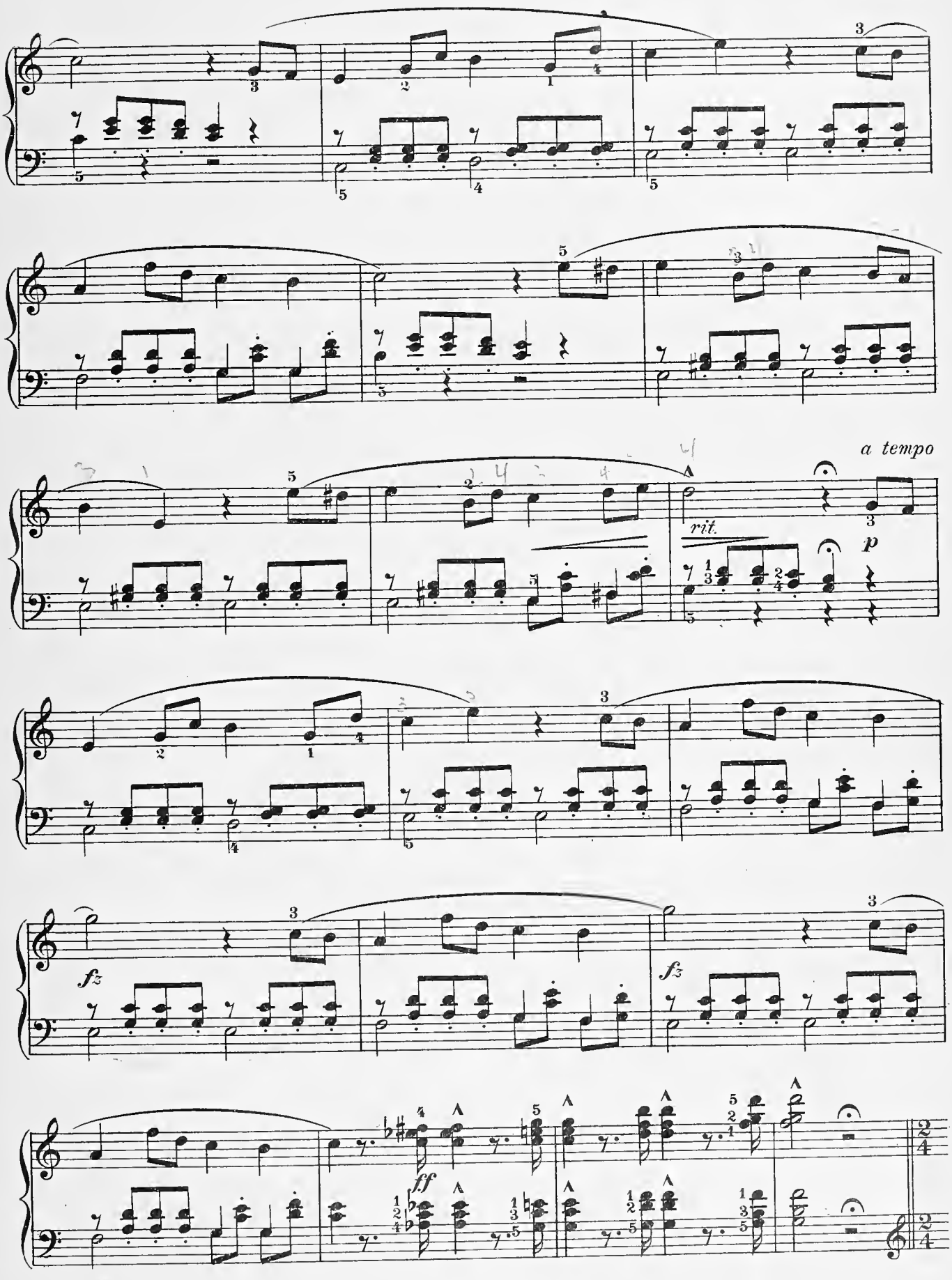


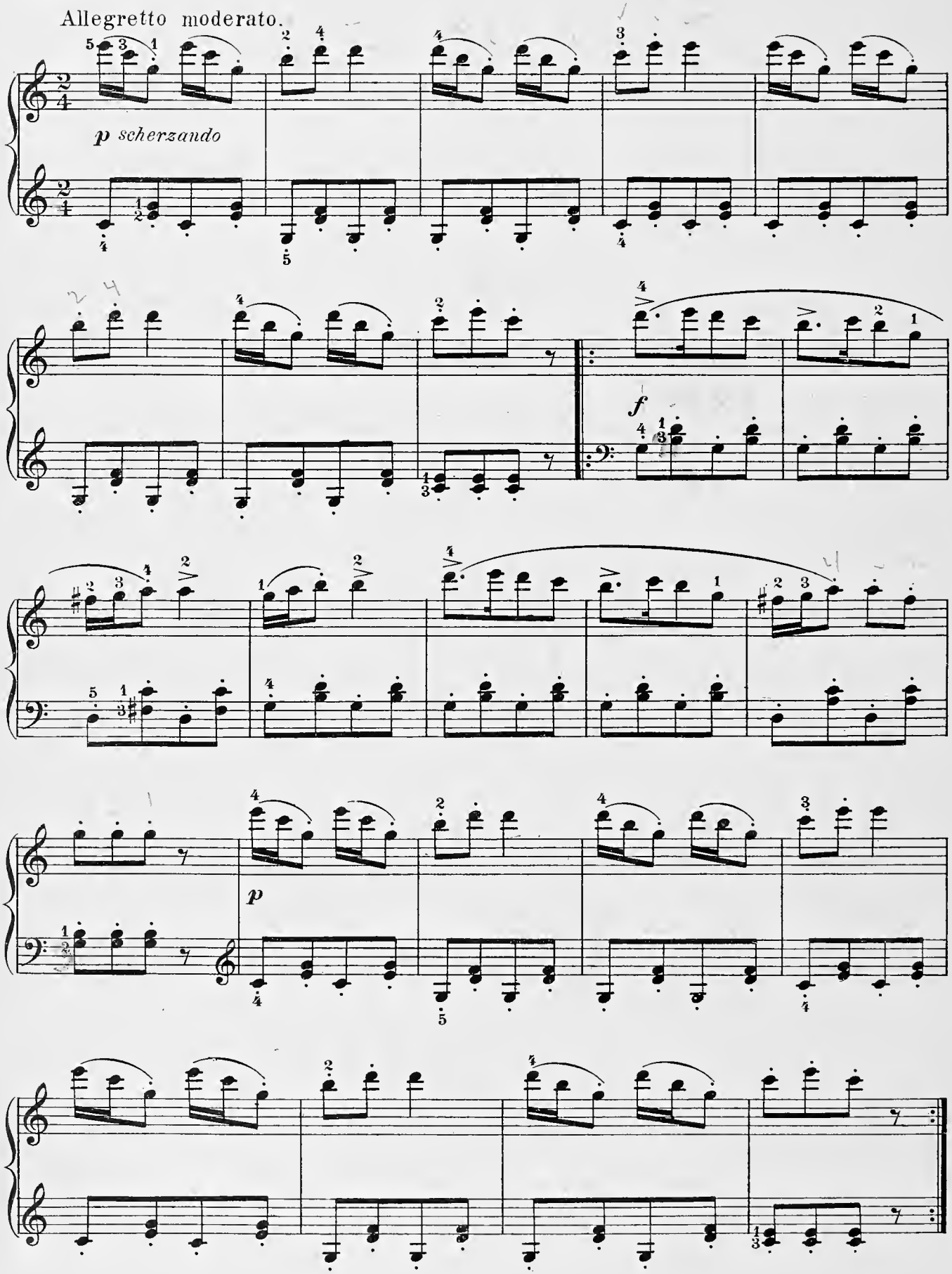


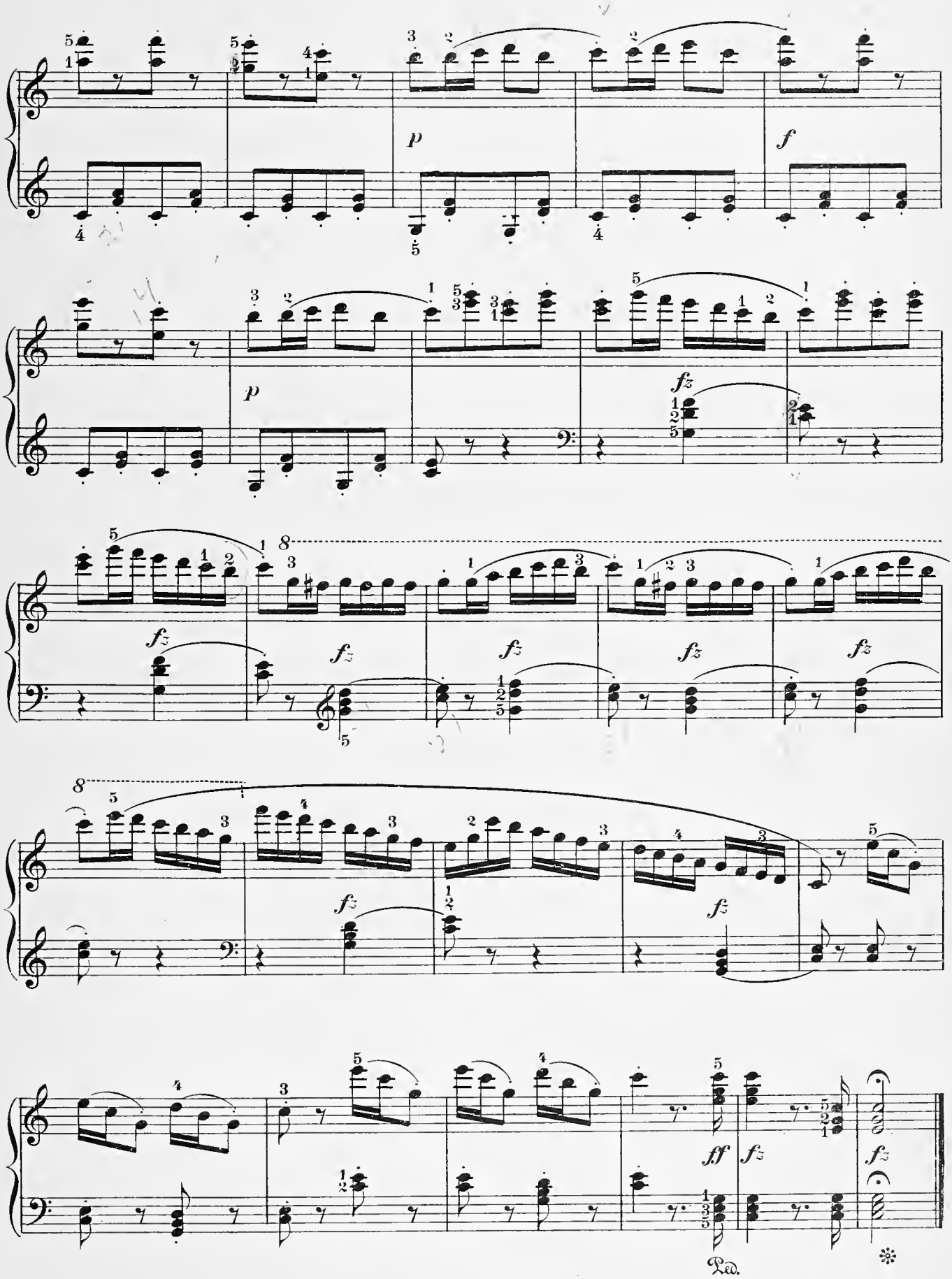


Moderato.




a tempo
rit.
p
fz
fz
ff

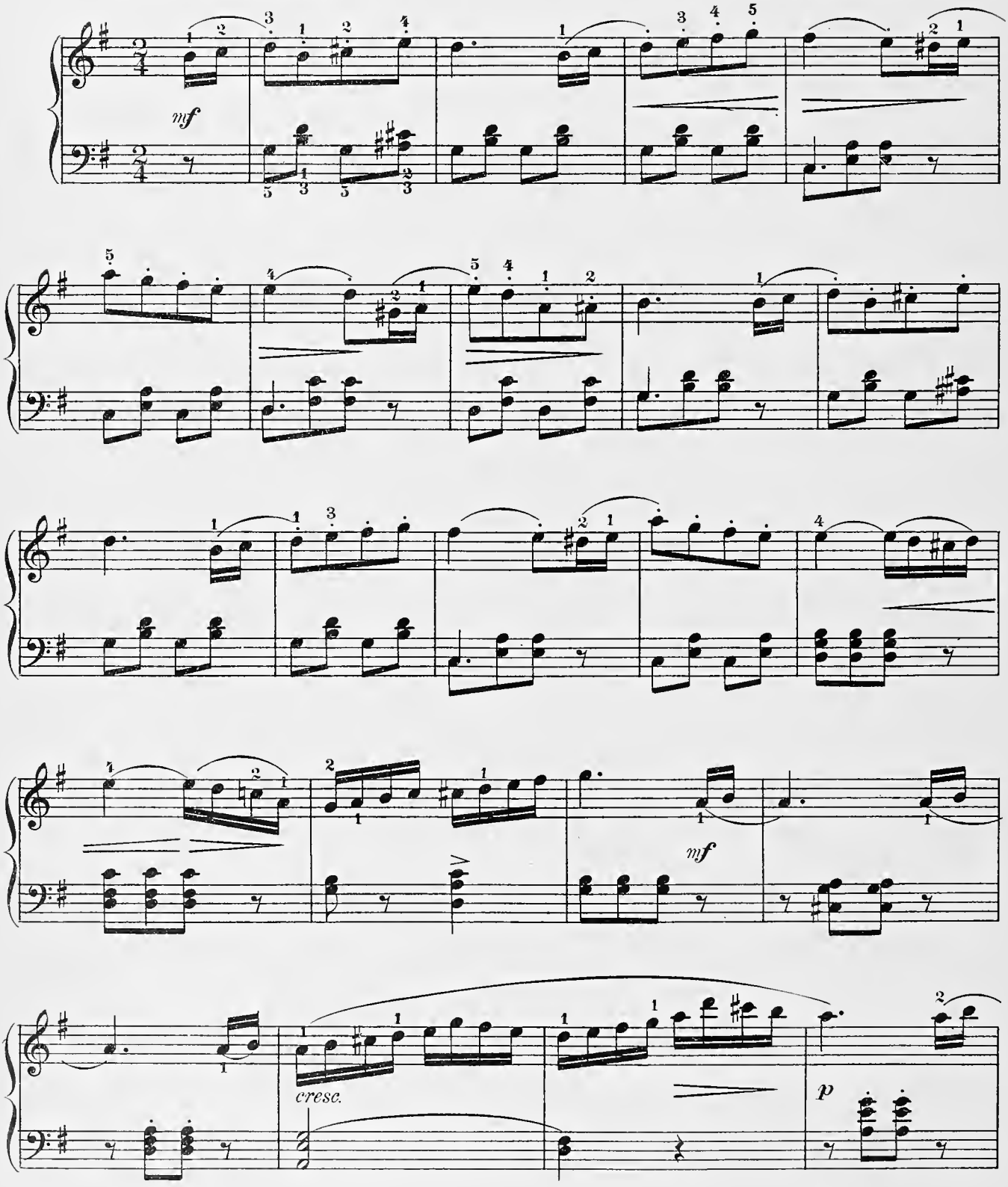

Allegretto moderato.
p scherzando
f
p

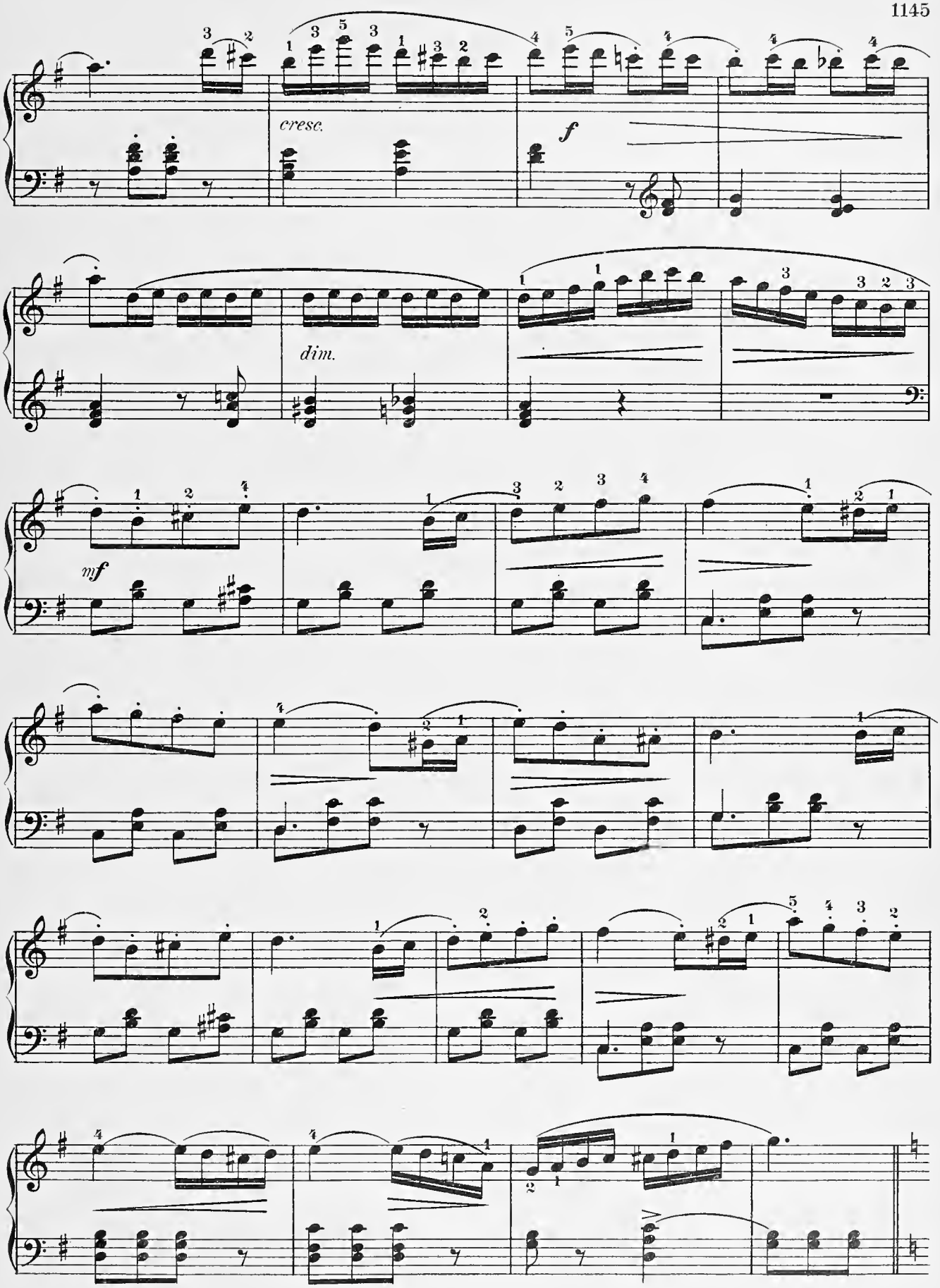

p
f
p
fz
fz
fz
fz
fz
fz
fz
fz
ff
fz
fz
Ped.

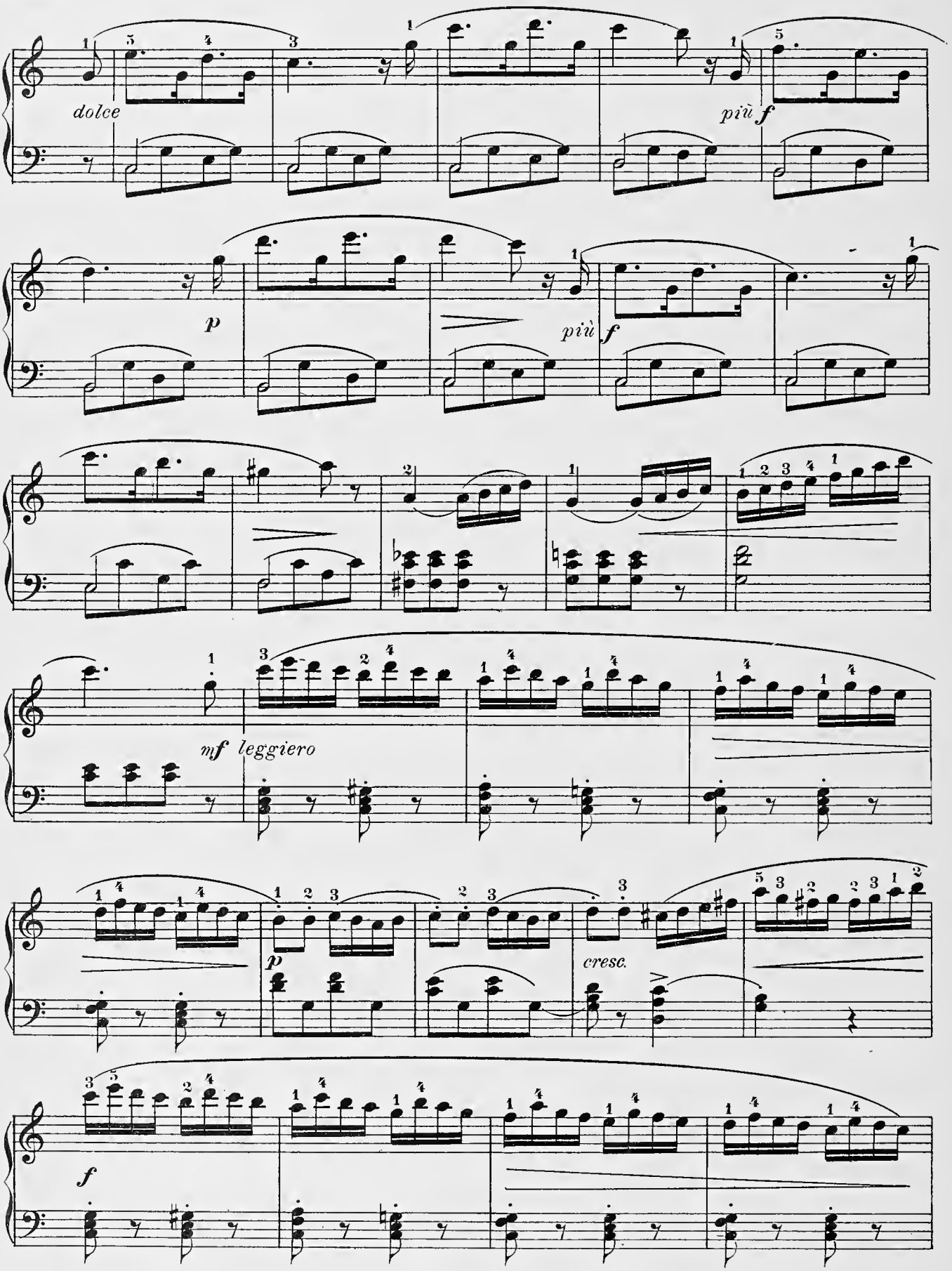
LITTLE WANDERER.

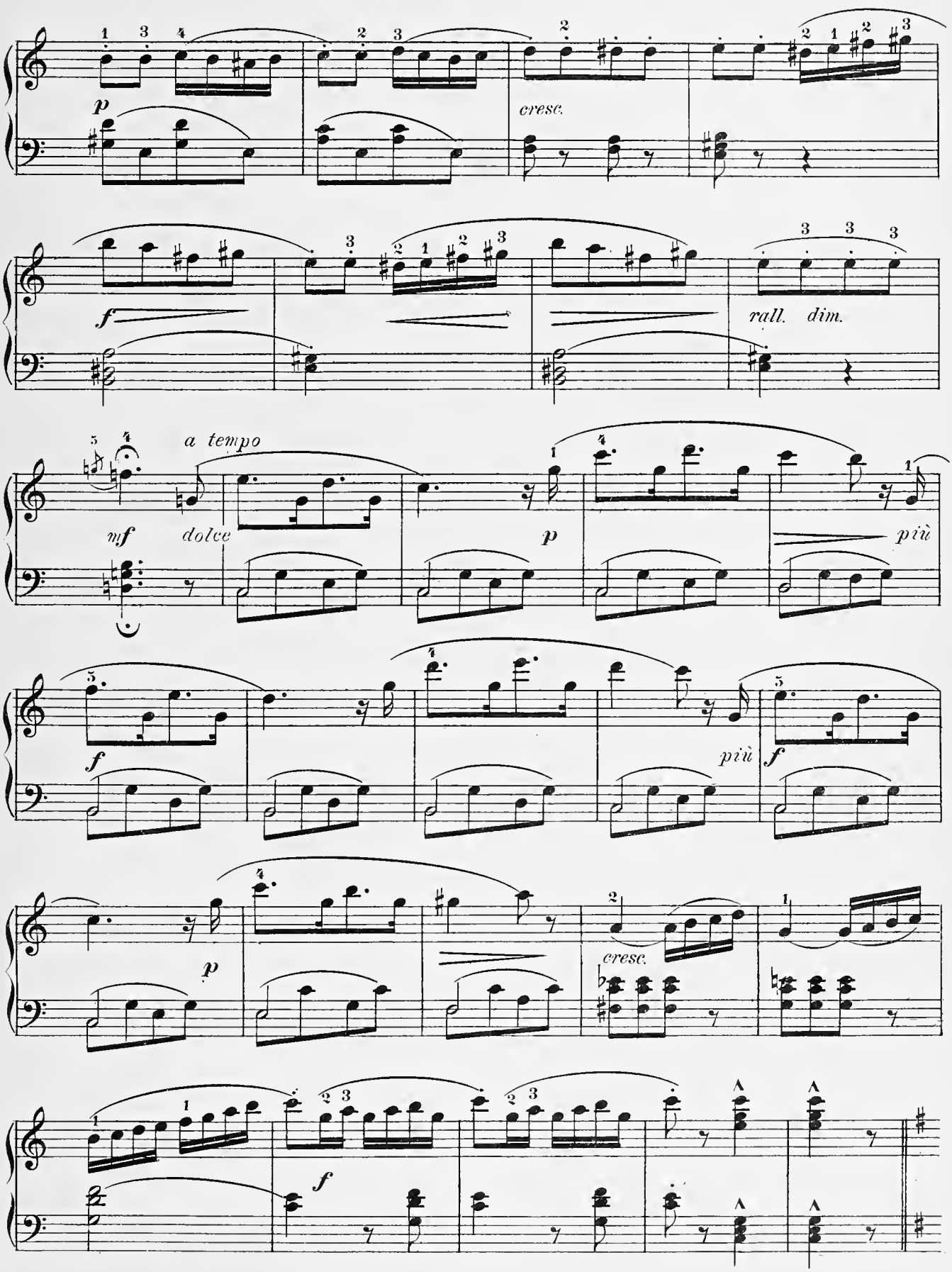
Allegro moderato.

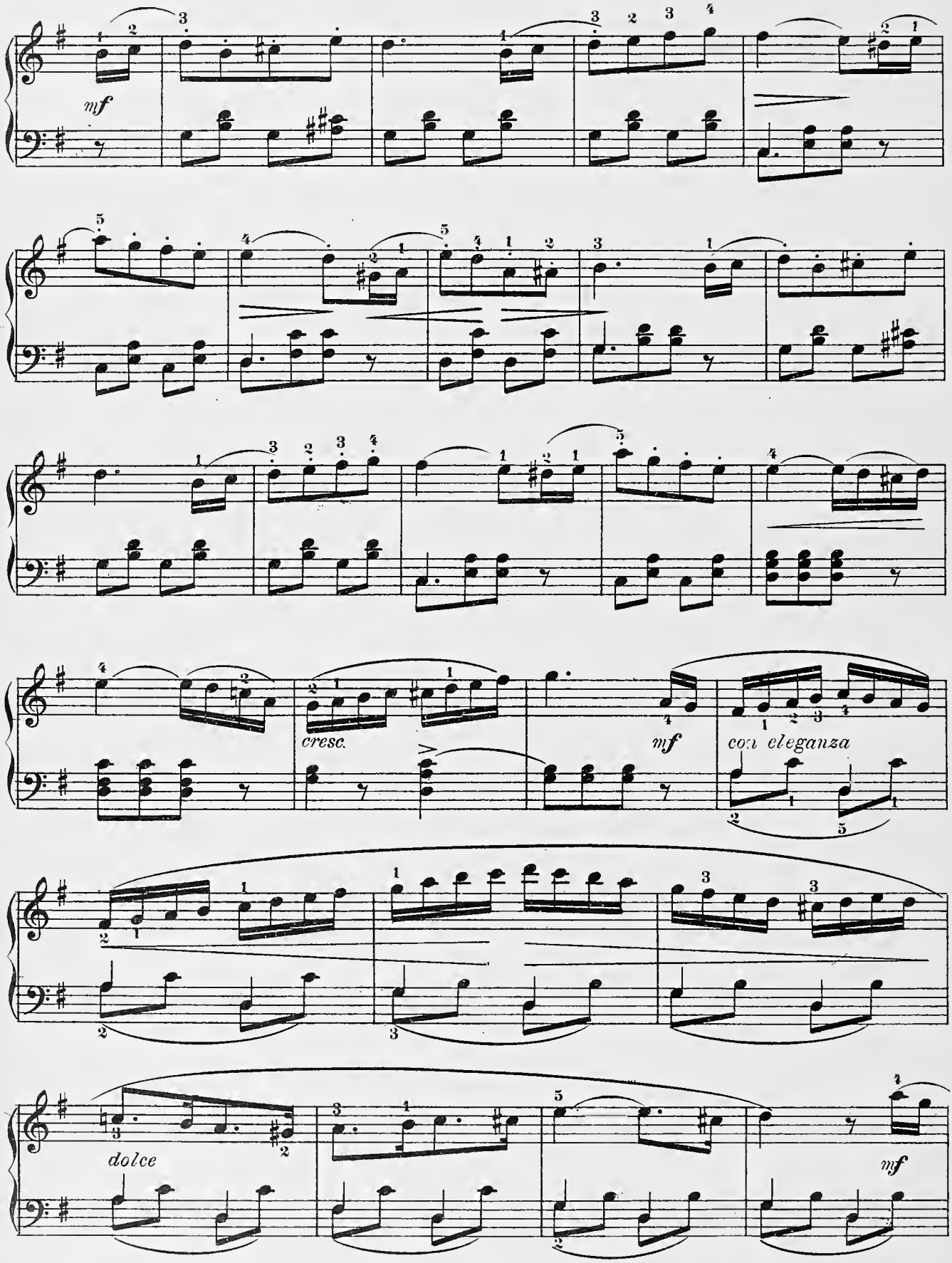
GUSTAV LANGE, Op.78.№2.

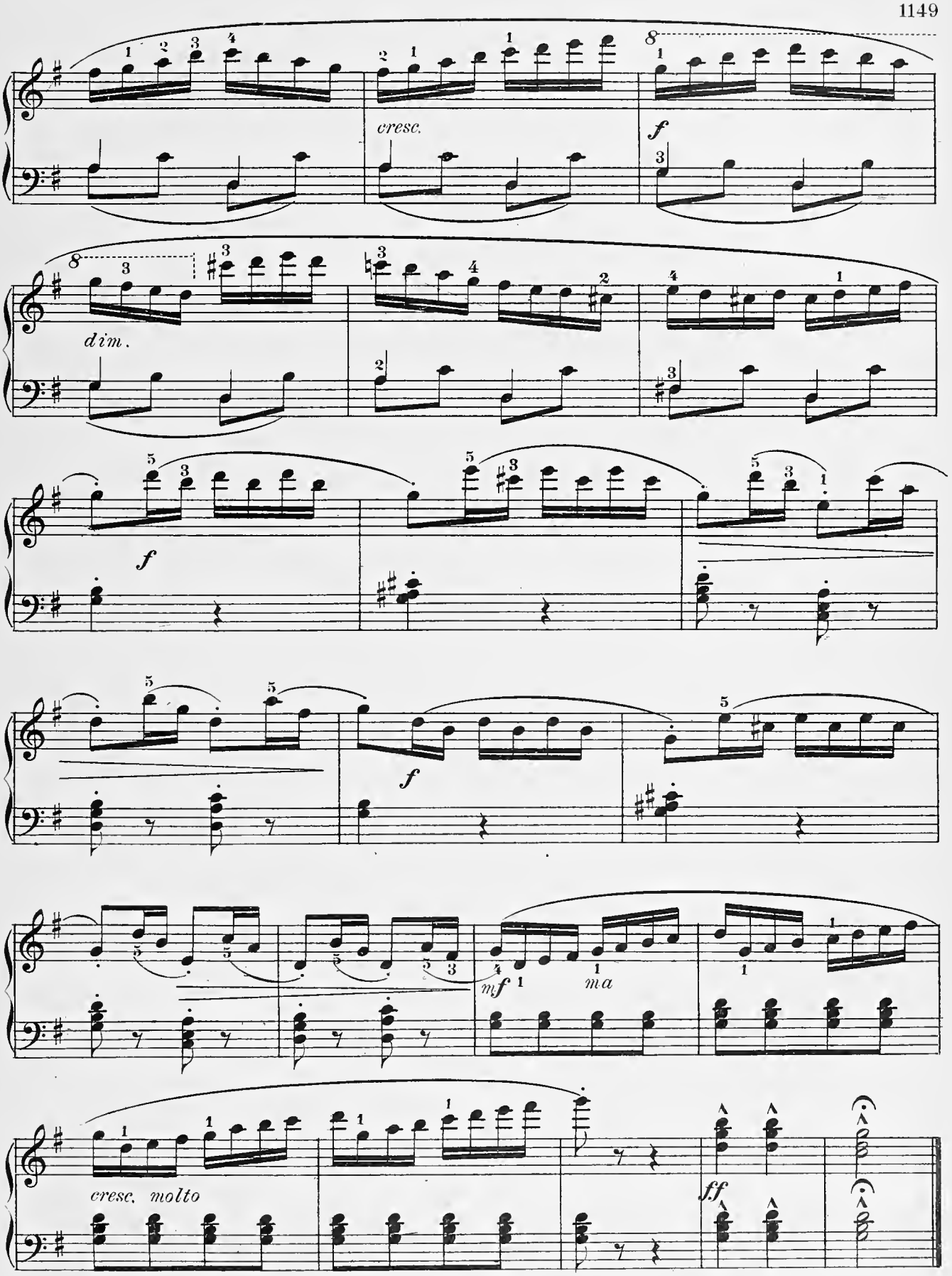



cresc.
f
dim.
mf


dolce
più f
p
più f
mf leggiero
p
cresc.
f


p
cresc.
f
rall. dim.
mf
a tempo
dolce
p
più
f
più
f
p
cresc.
f

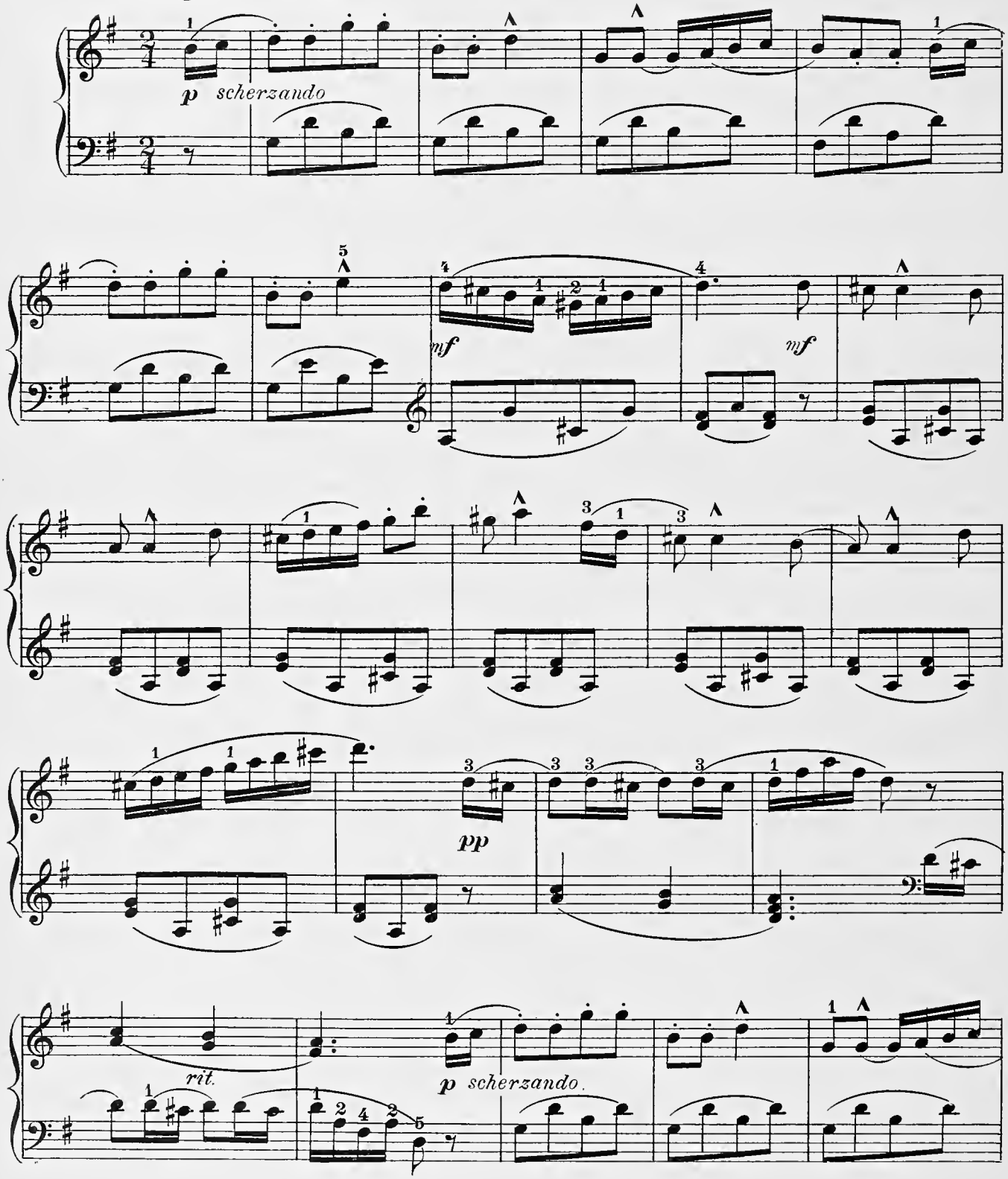

mf
cresc.
mf
con eleganza
dolce
mf


cresc.
f
dim.
f
f
mf
ma
cresc. molto
ff

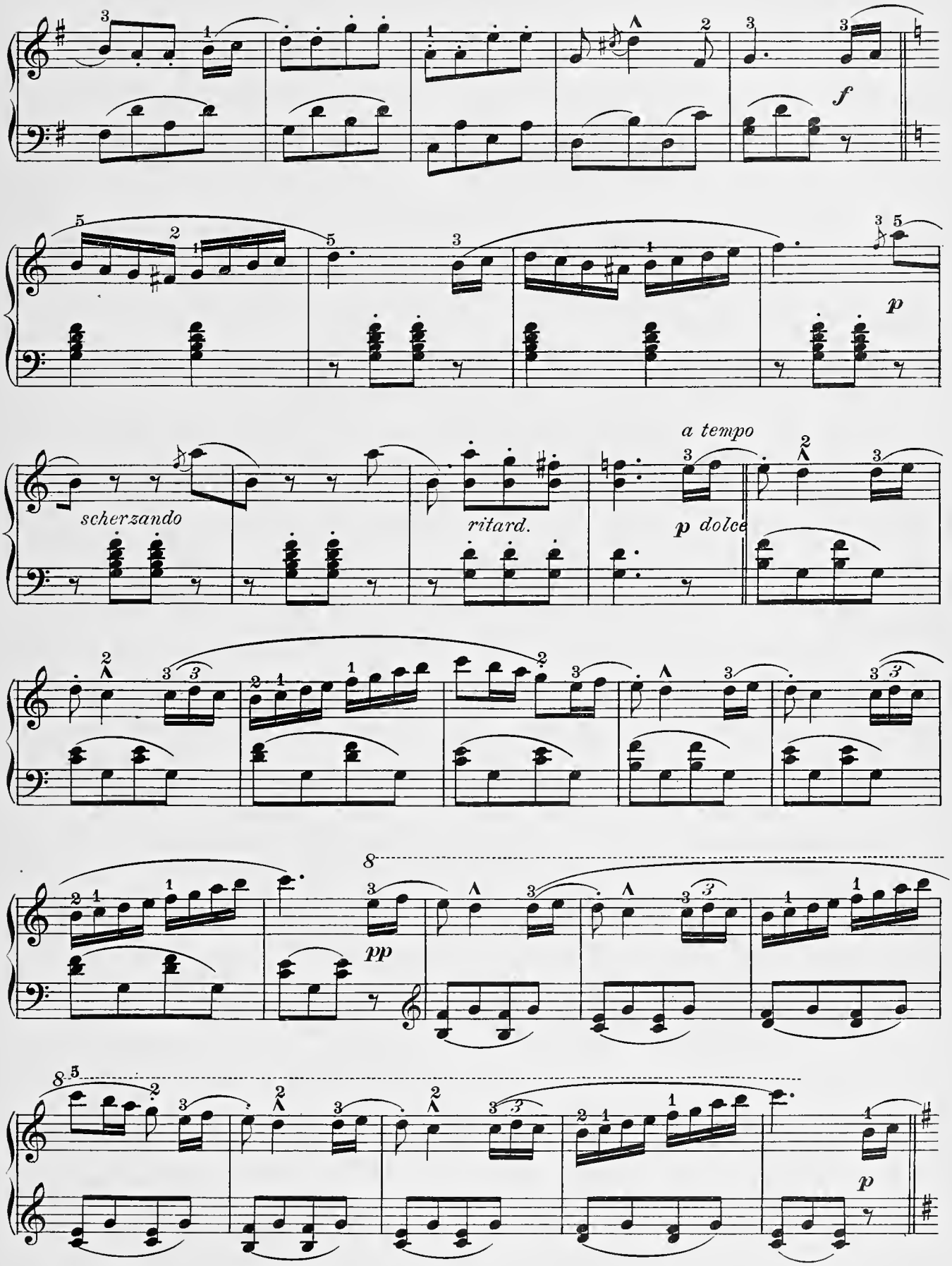
MIGNONETTE.

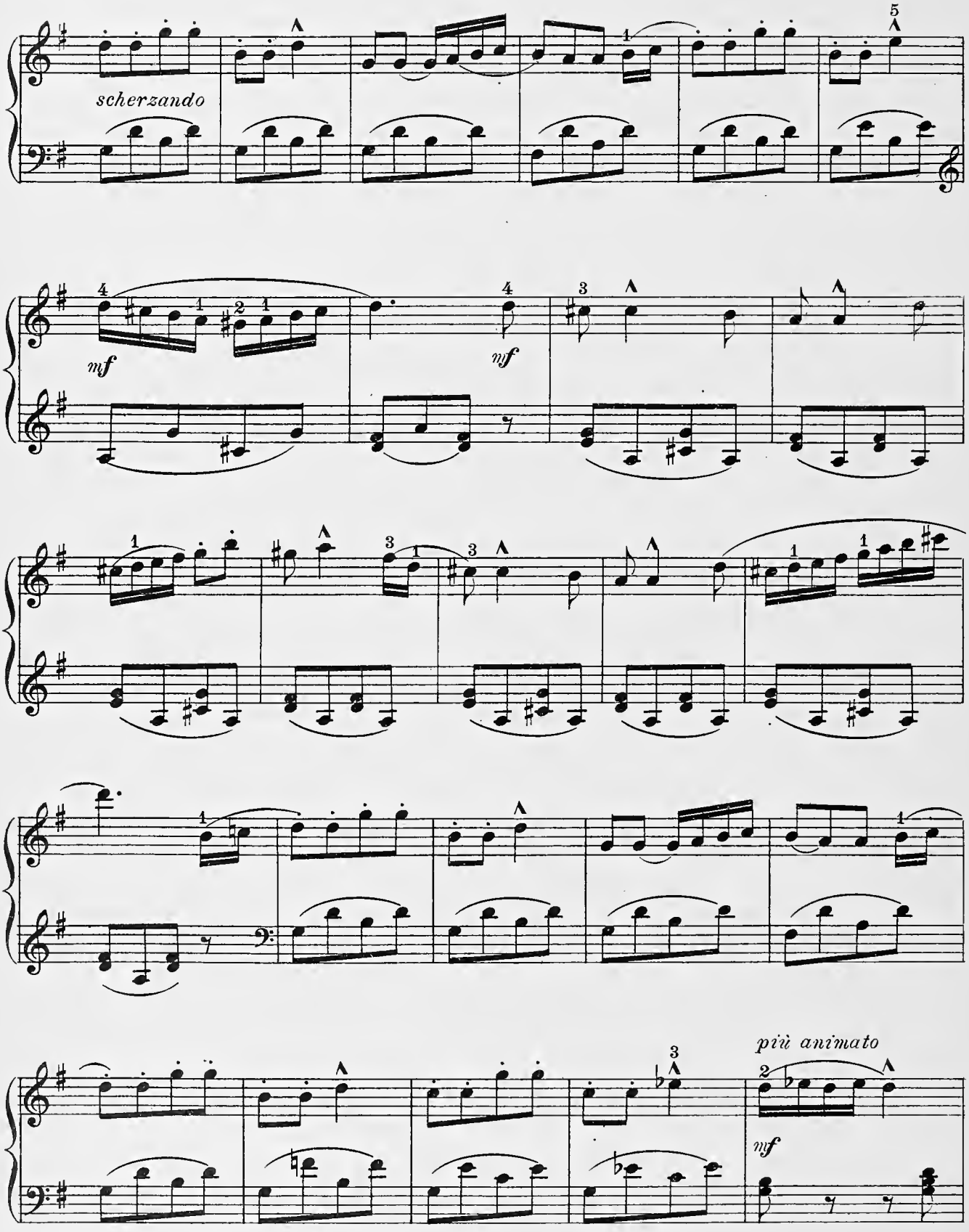
H. LICHNER, Op. 111.

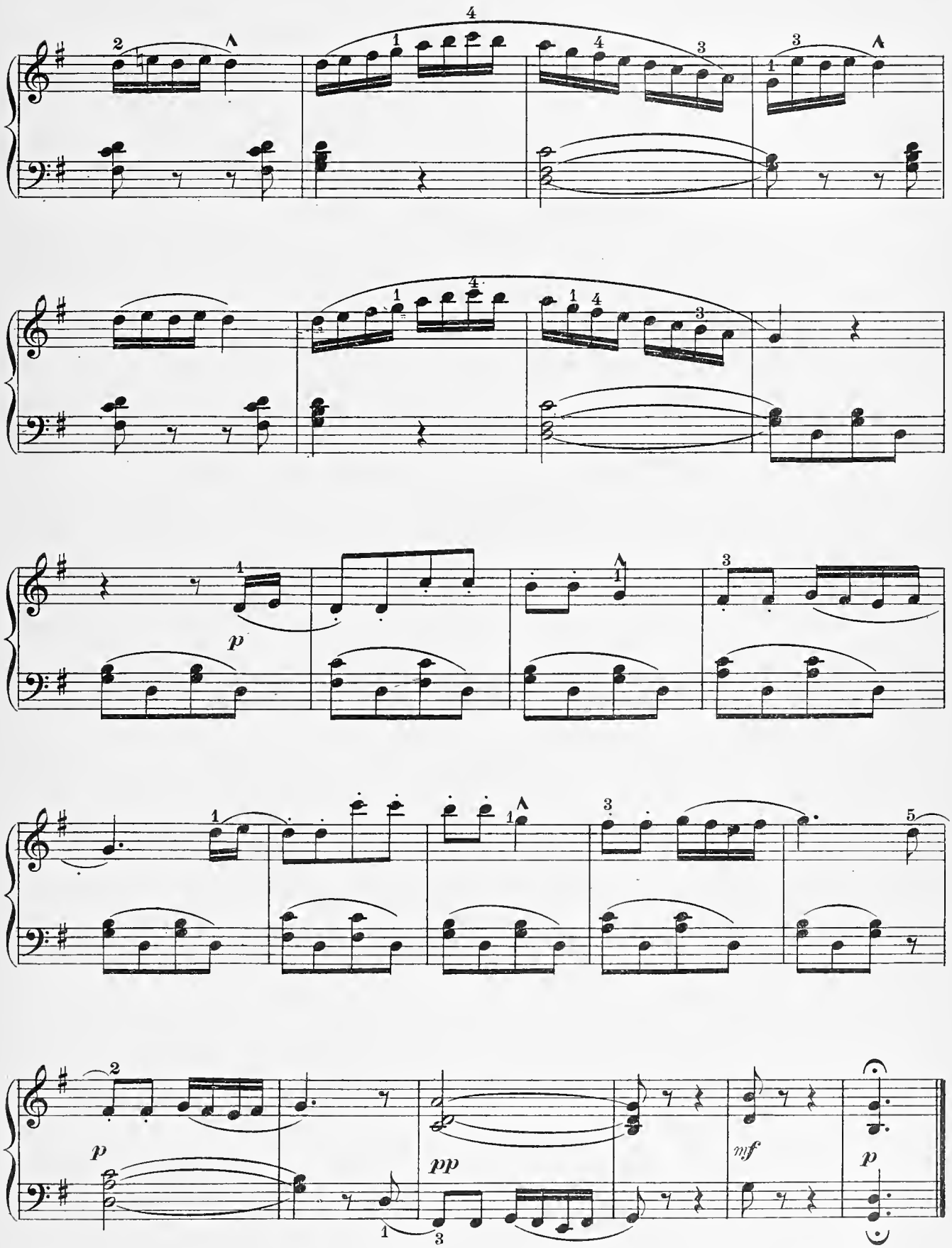
Allegretto scherzando.



Grade II

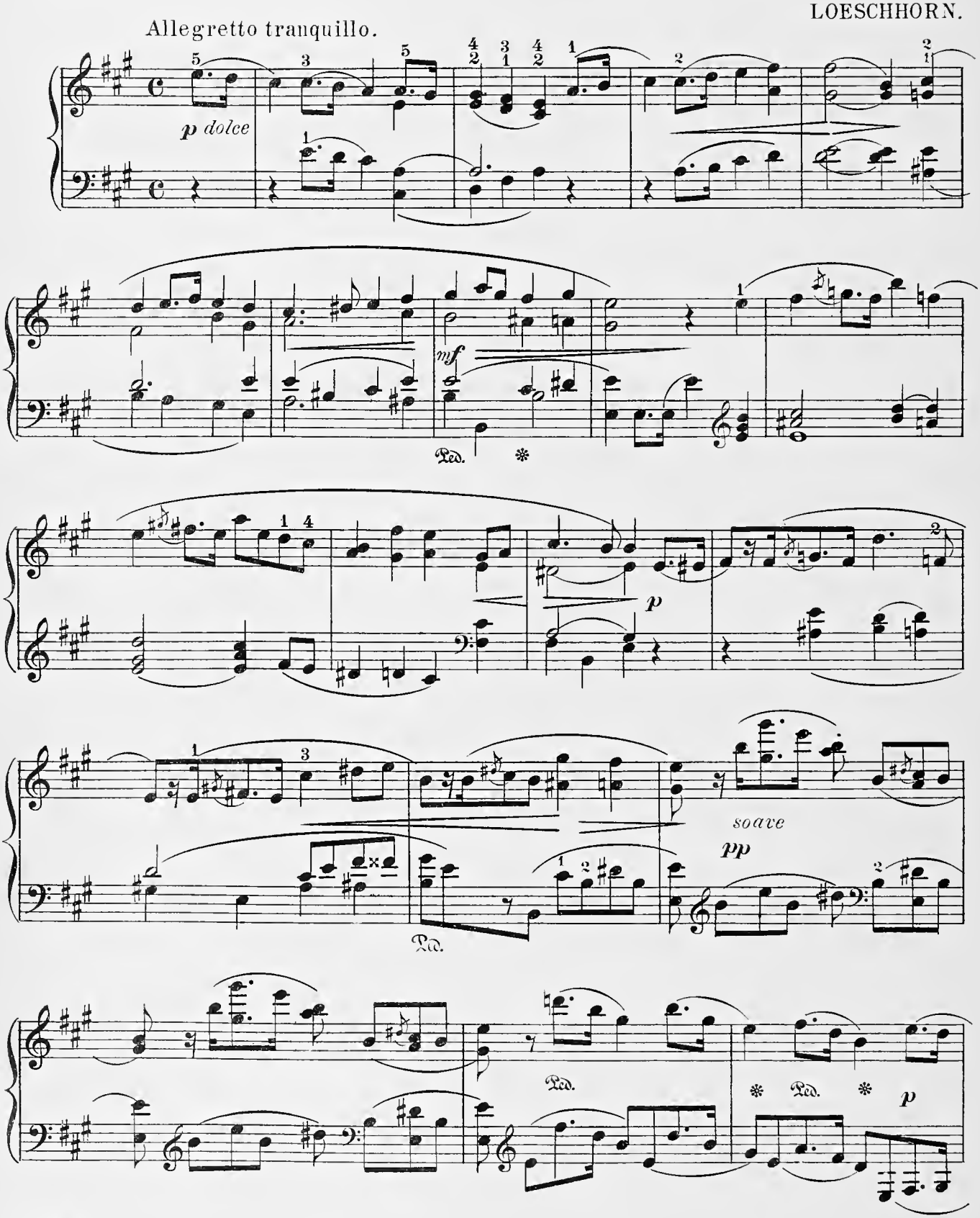

f
p
scherzando
ritard.
a tempo
p dolce
pp
8
8
p


scherzando
mf
mf
più animato
mf

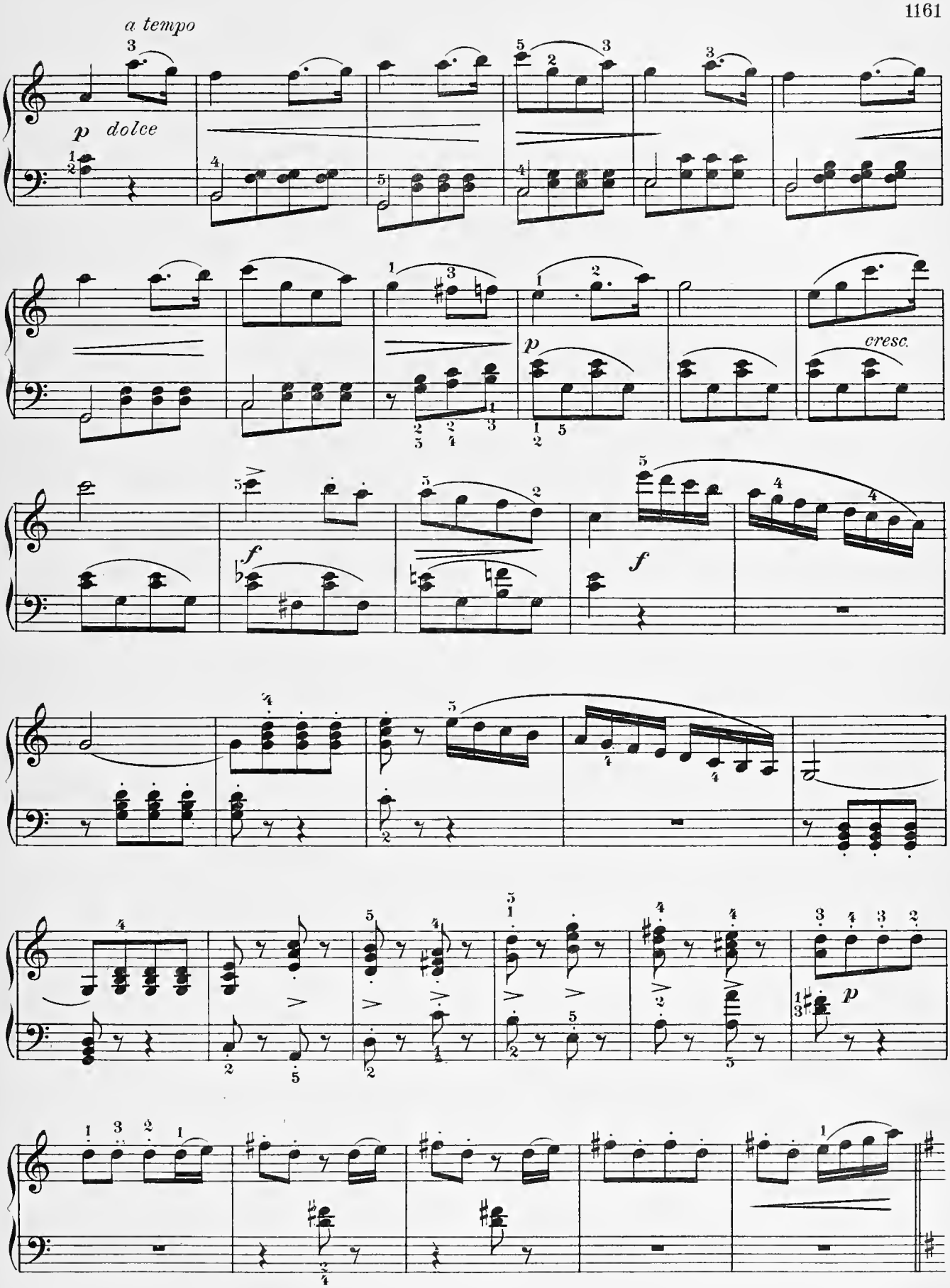

p
pp
mf
p

GOOD NIGHT.

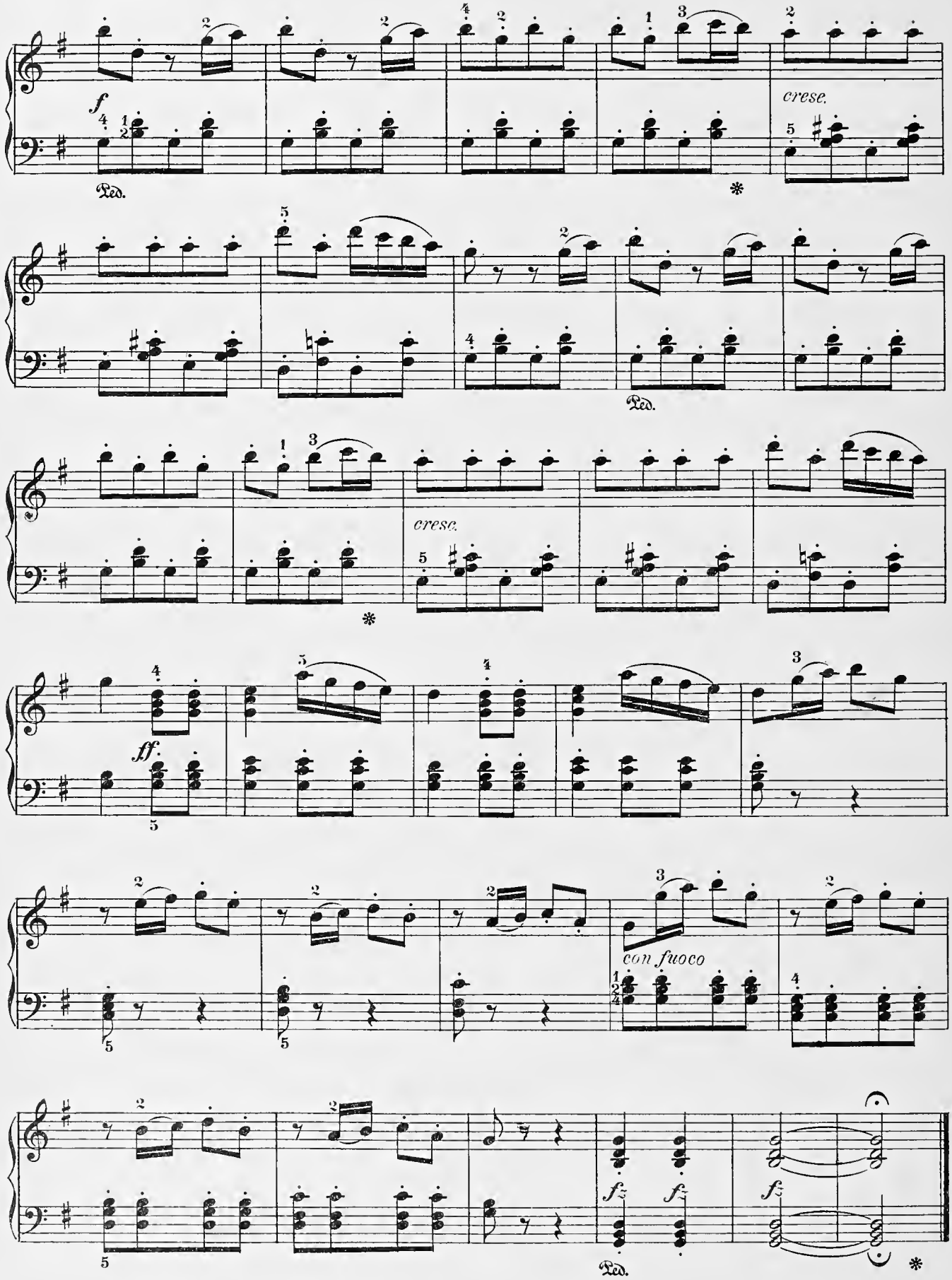
LOESCHHORN.



Grade II

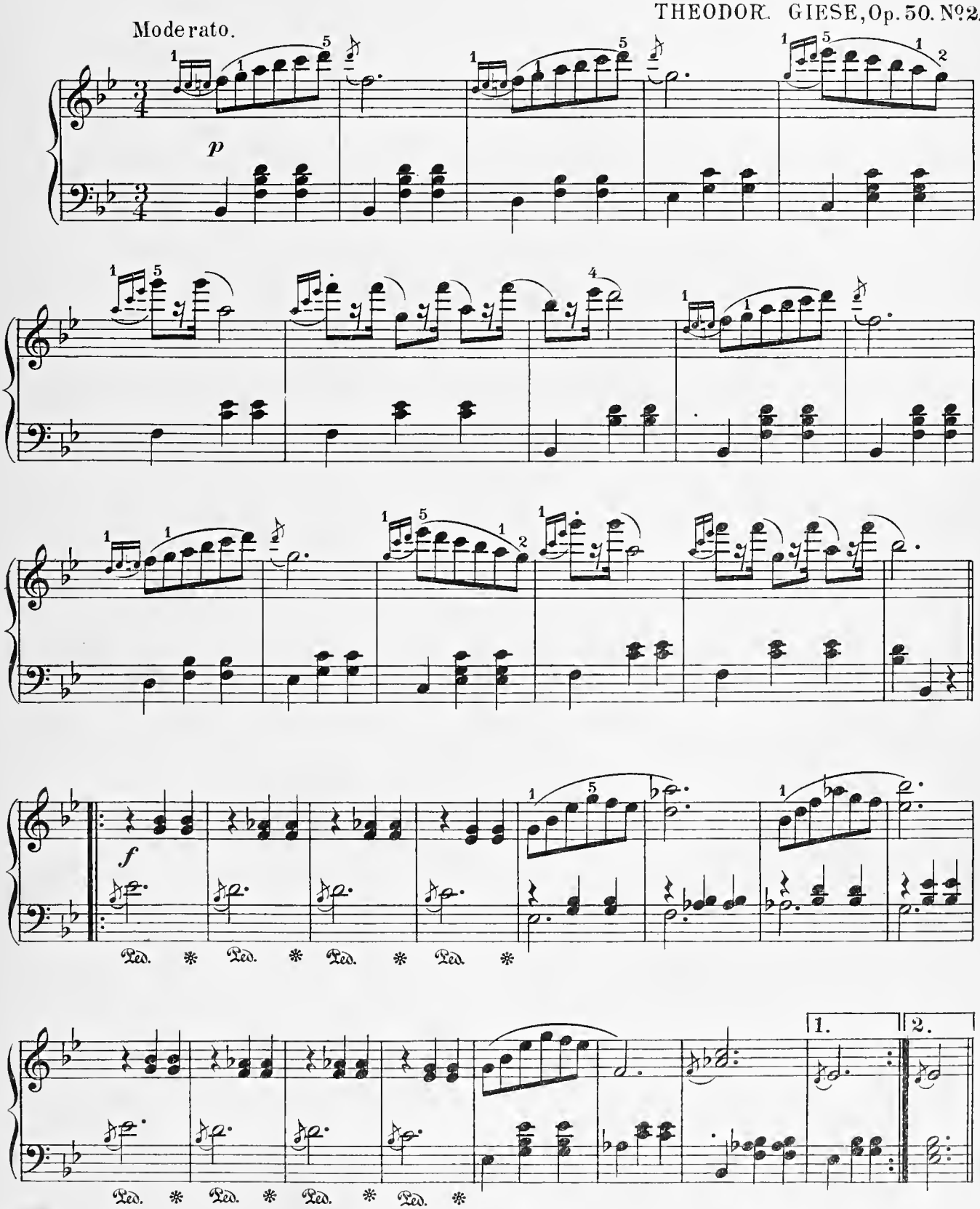

a tempo
p dolce
p
cresc.
f
f
p

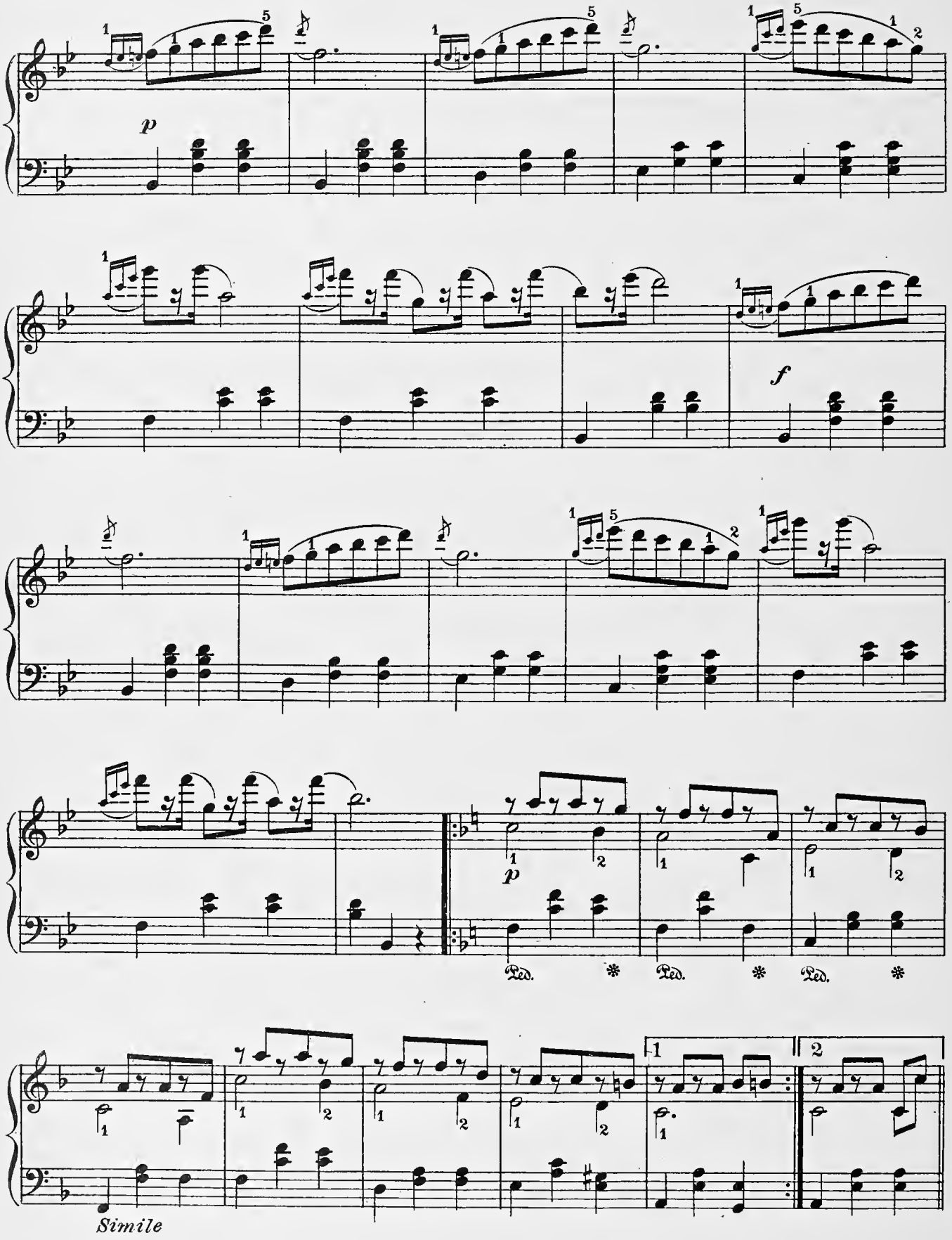
Con moto.

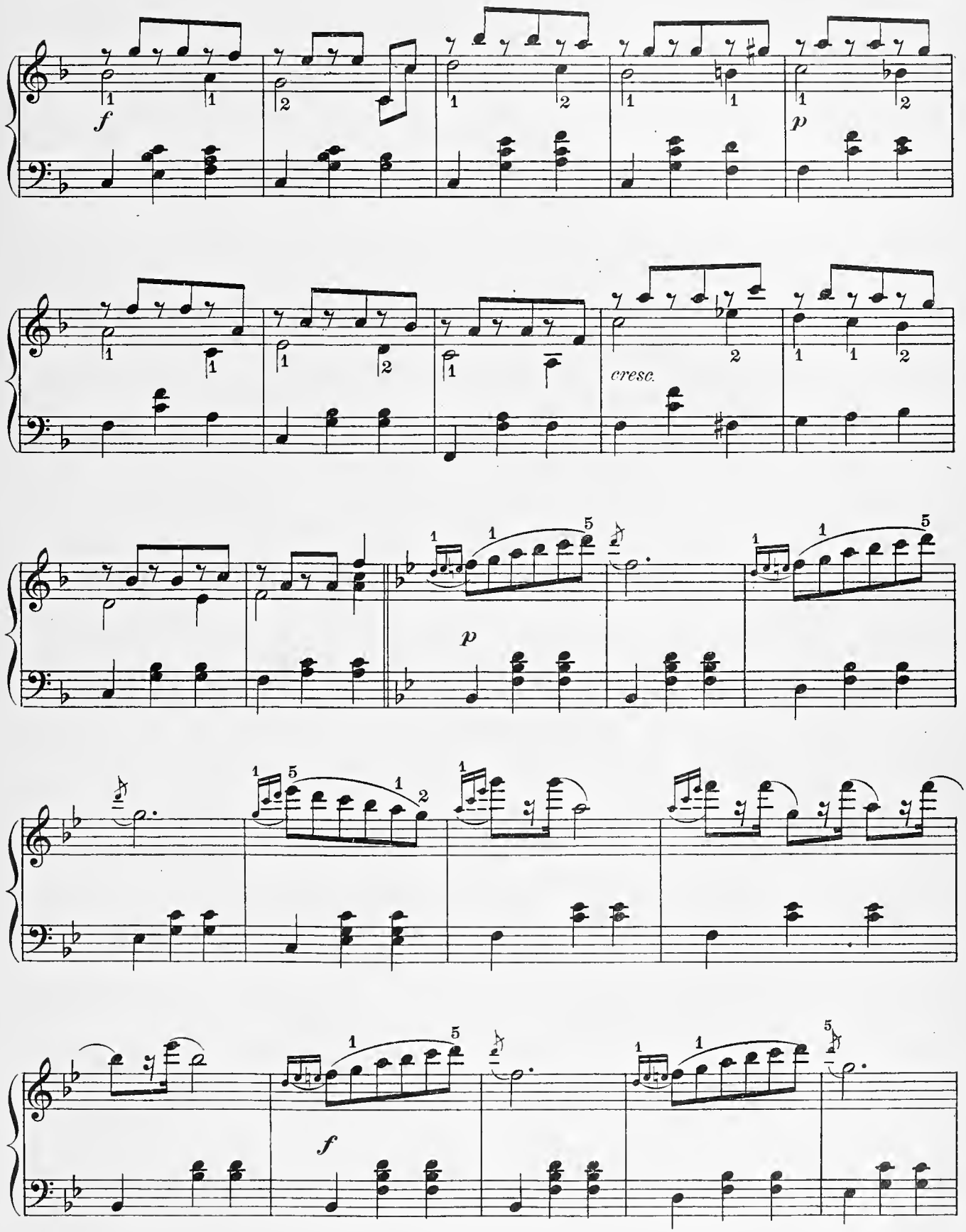


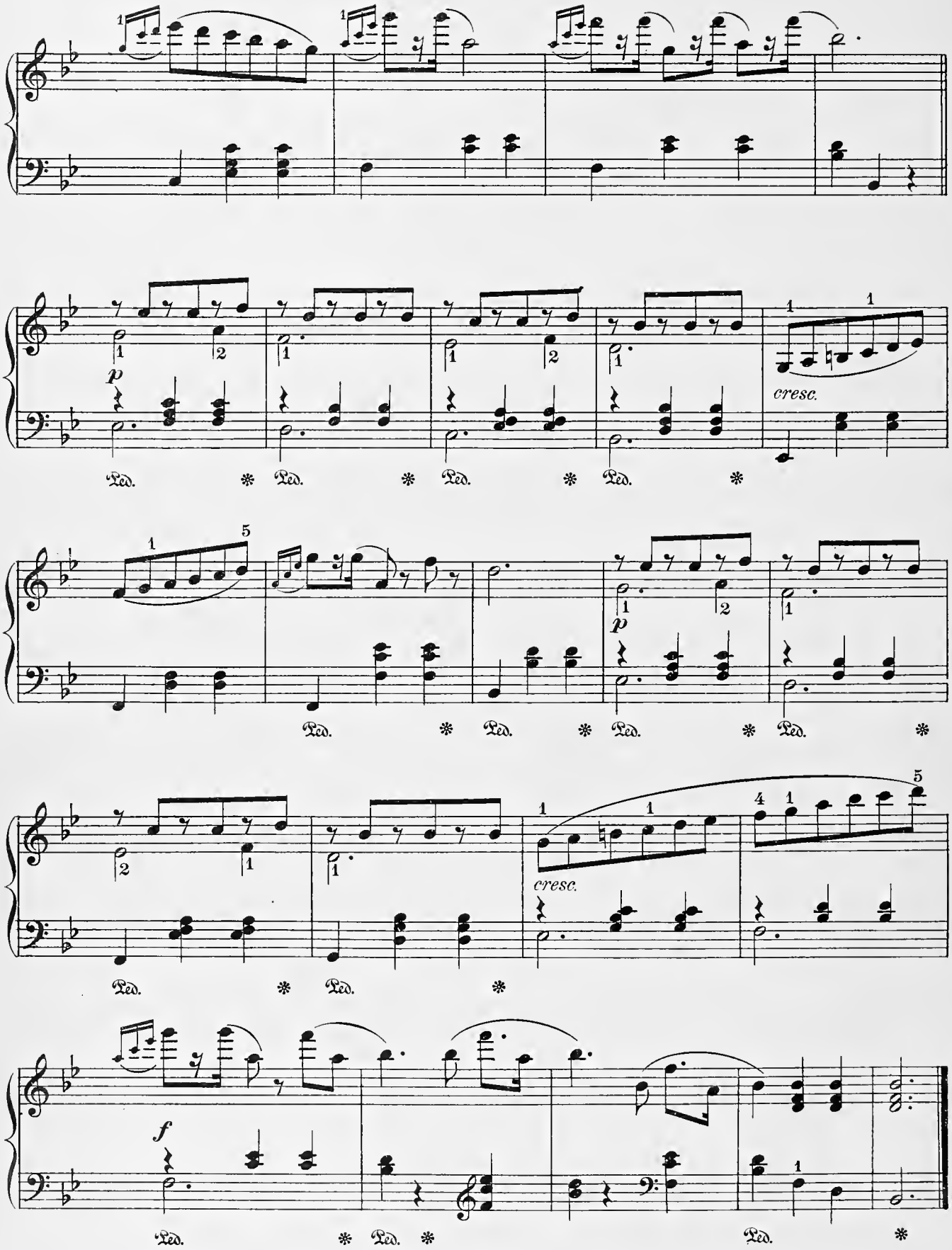
ALWAYS GOOD NATURED.

THEODOR. GIESE, Op. 50. No. 2.




p
f
p
Ped.
Ped.
Ped.
1
2
Simile


f
p
cresc.
p
f

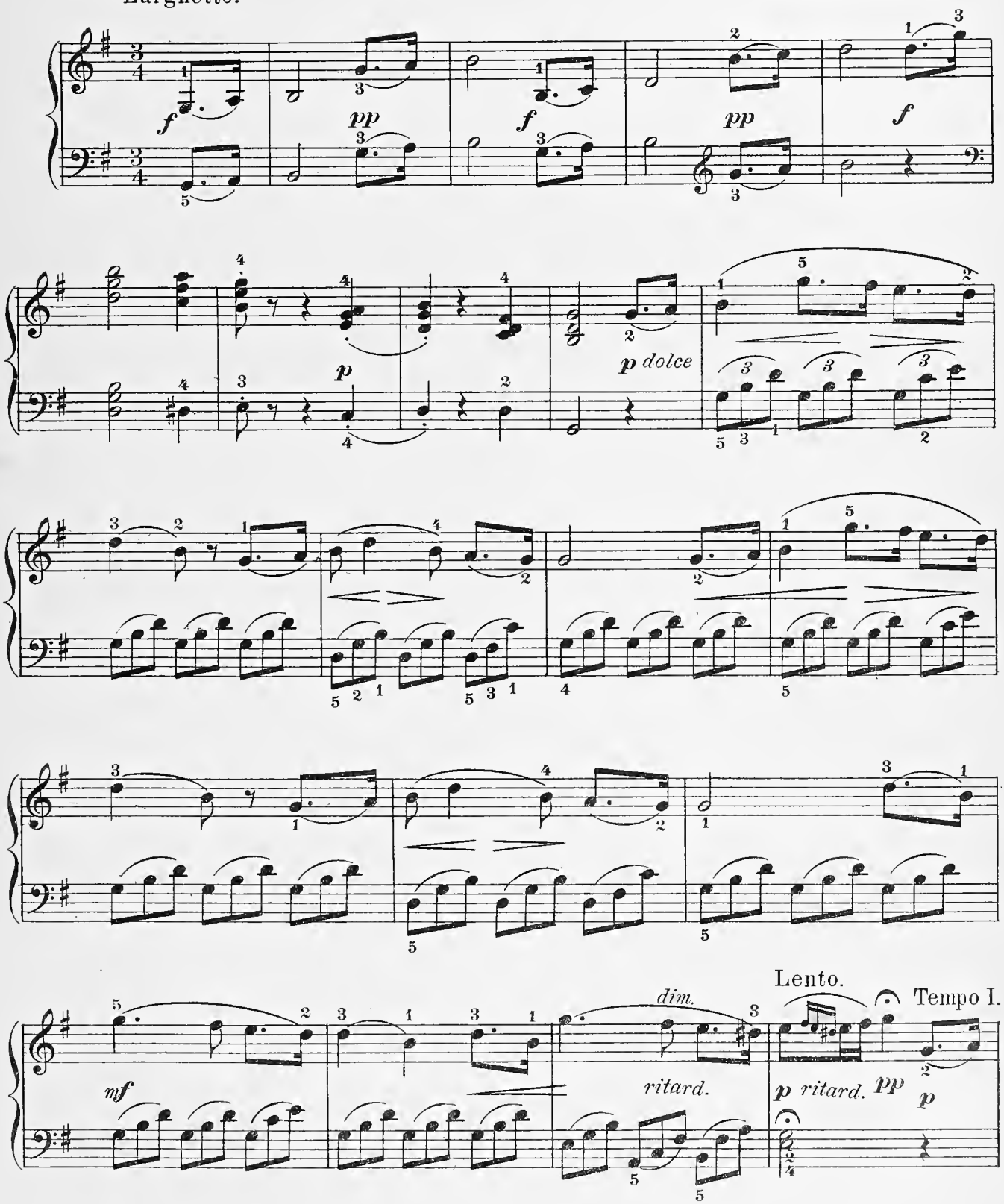

p
cresc.
Ped.
p
cresc.
f
Ped.

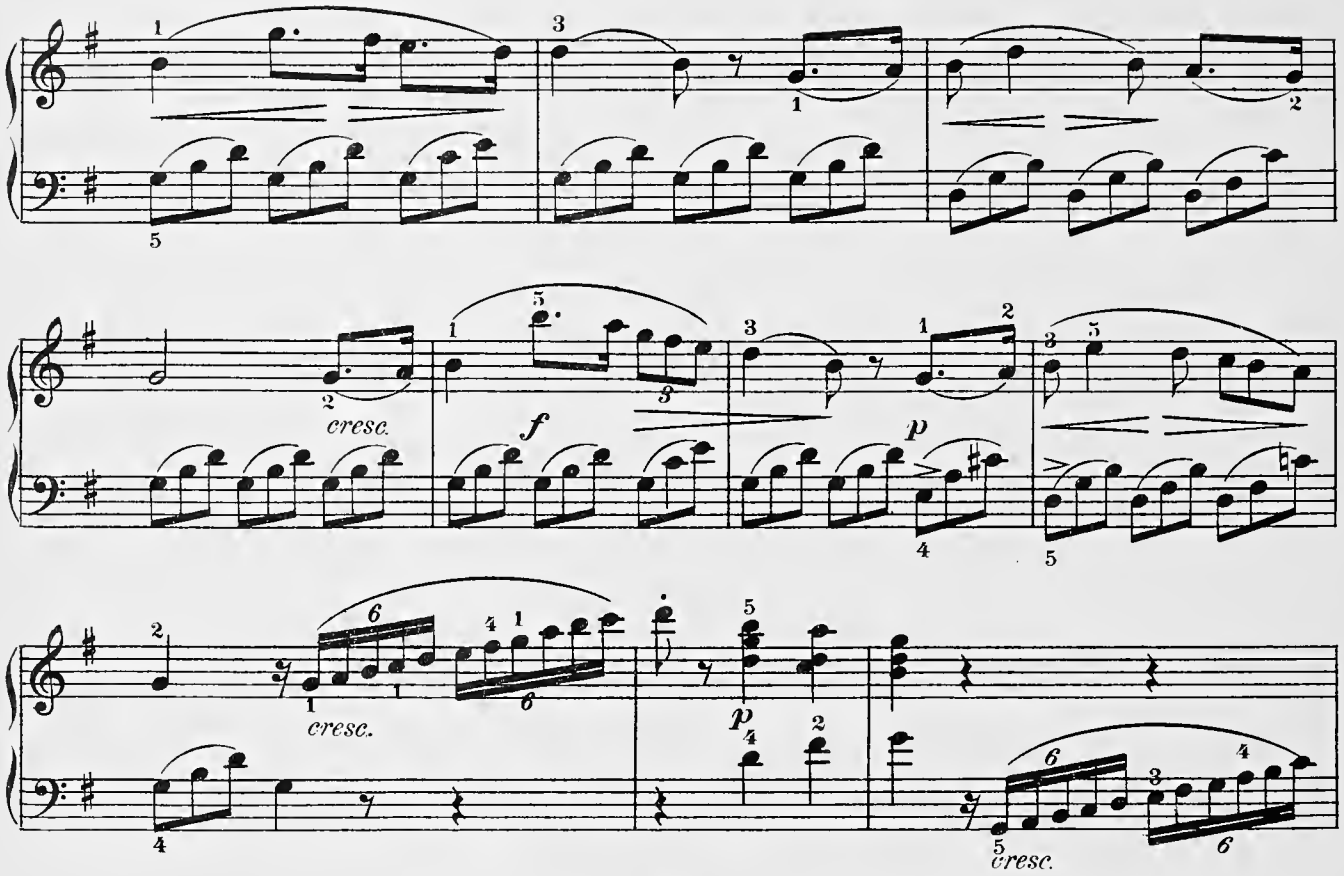
MARTHA.

F. von Flotow.

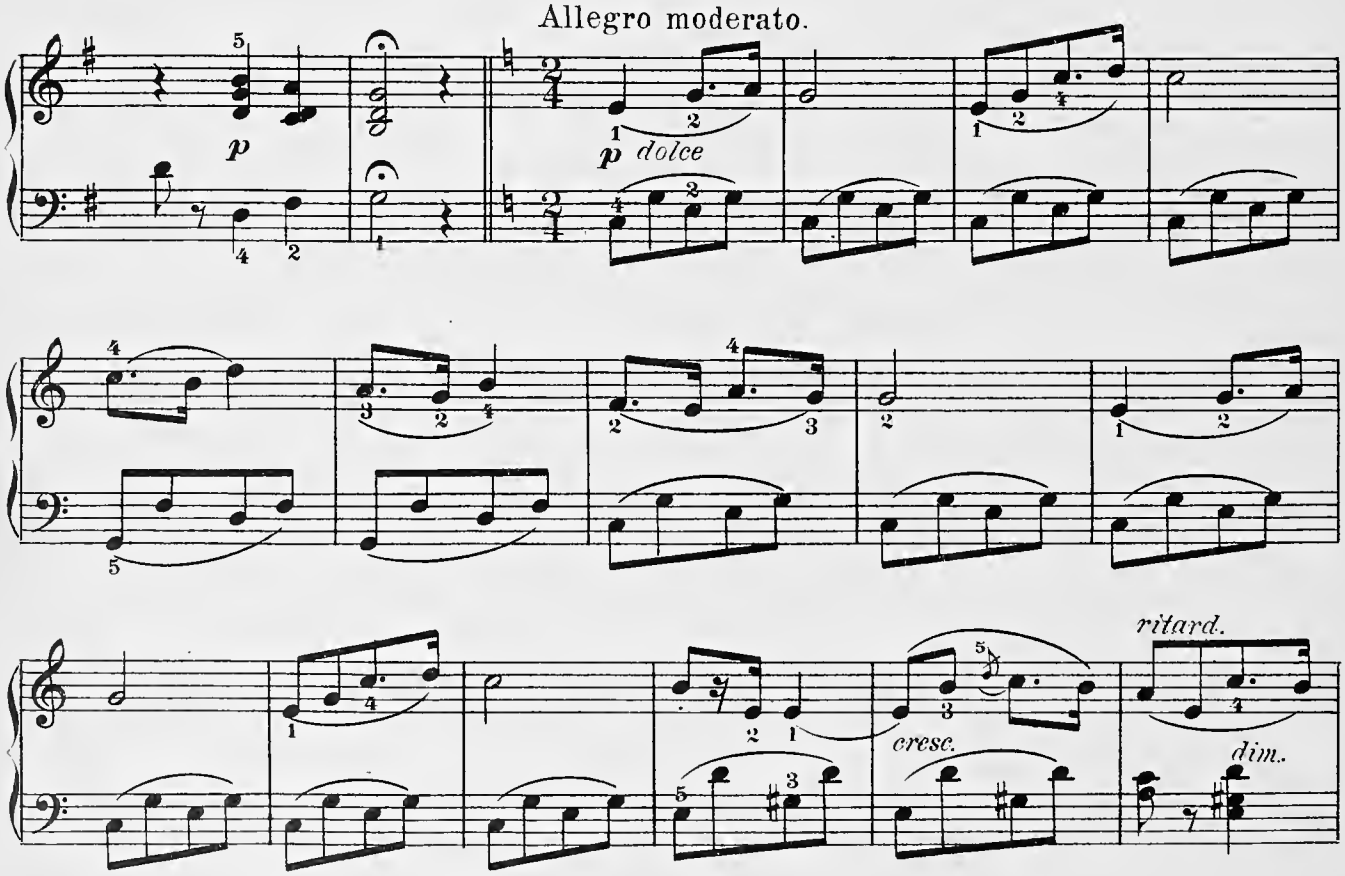
Larghetto.

D. KRUG, Op. 111. № 4.





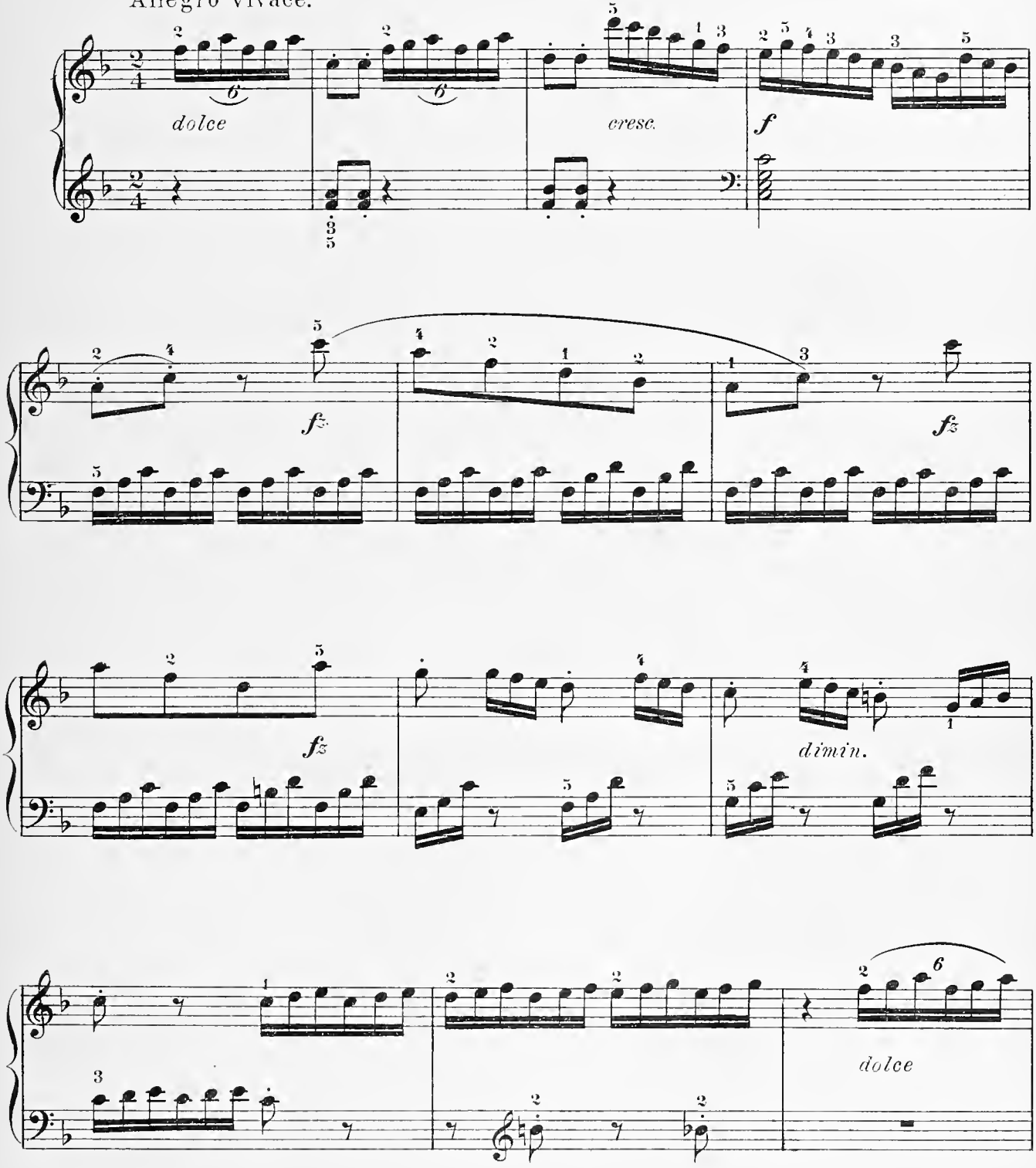
Allegro moderato.

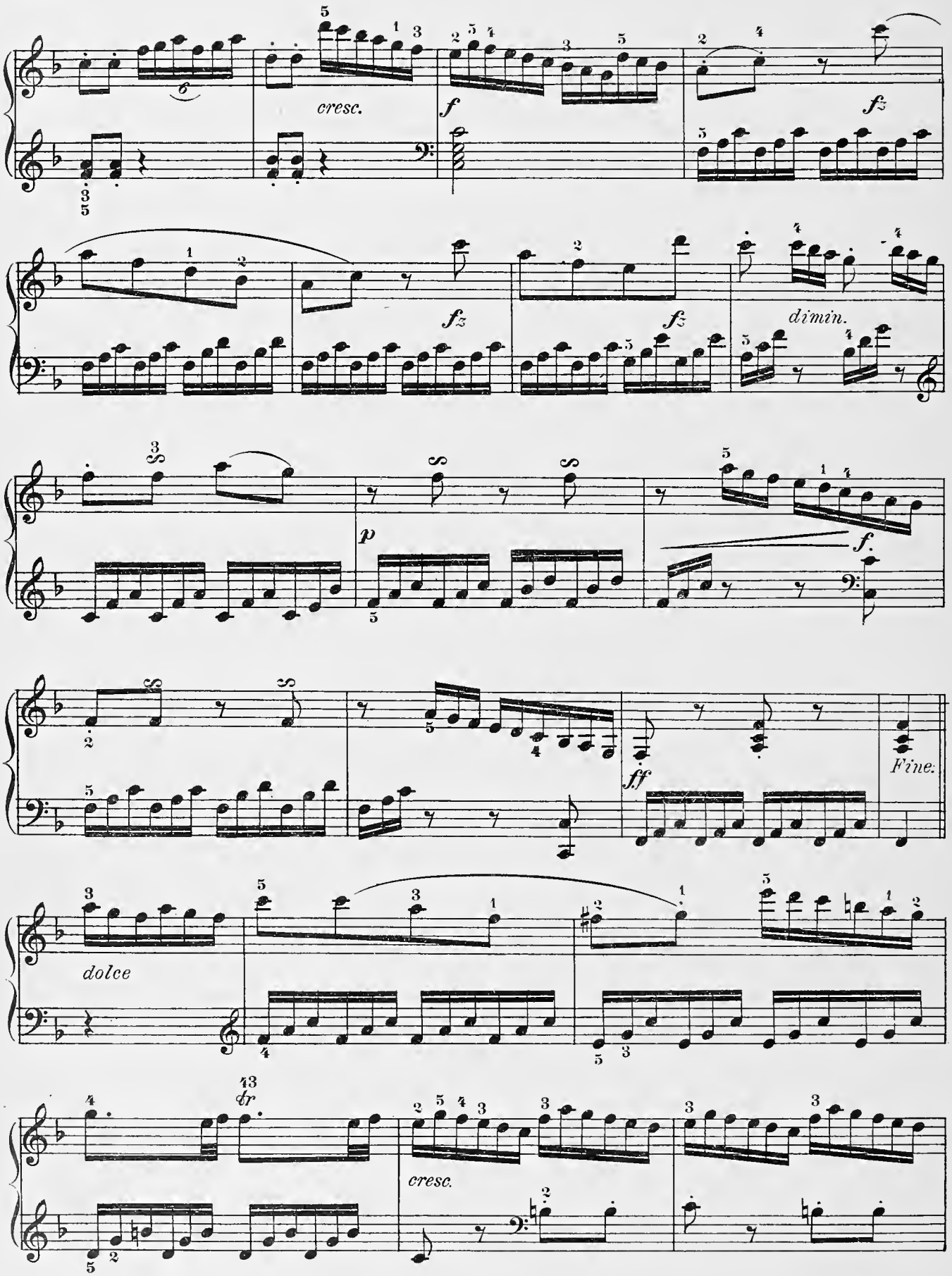


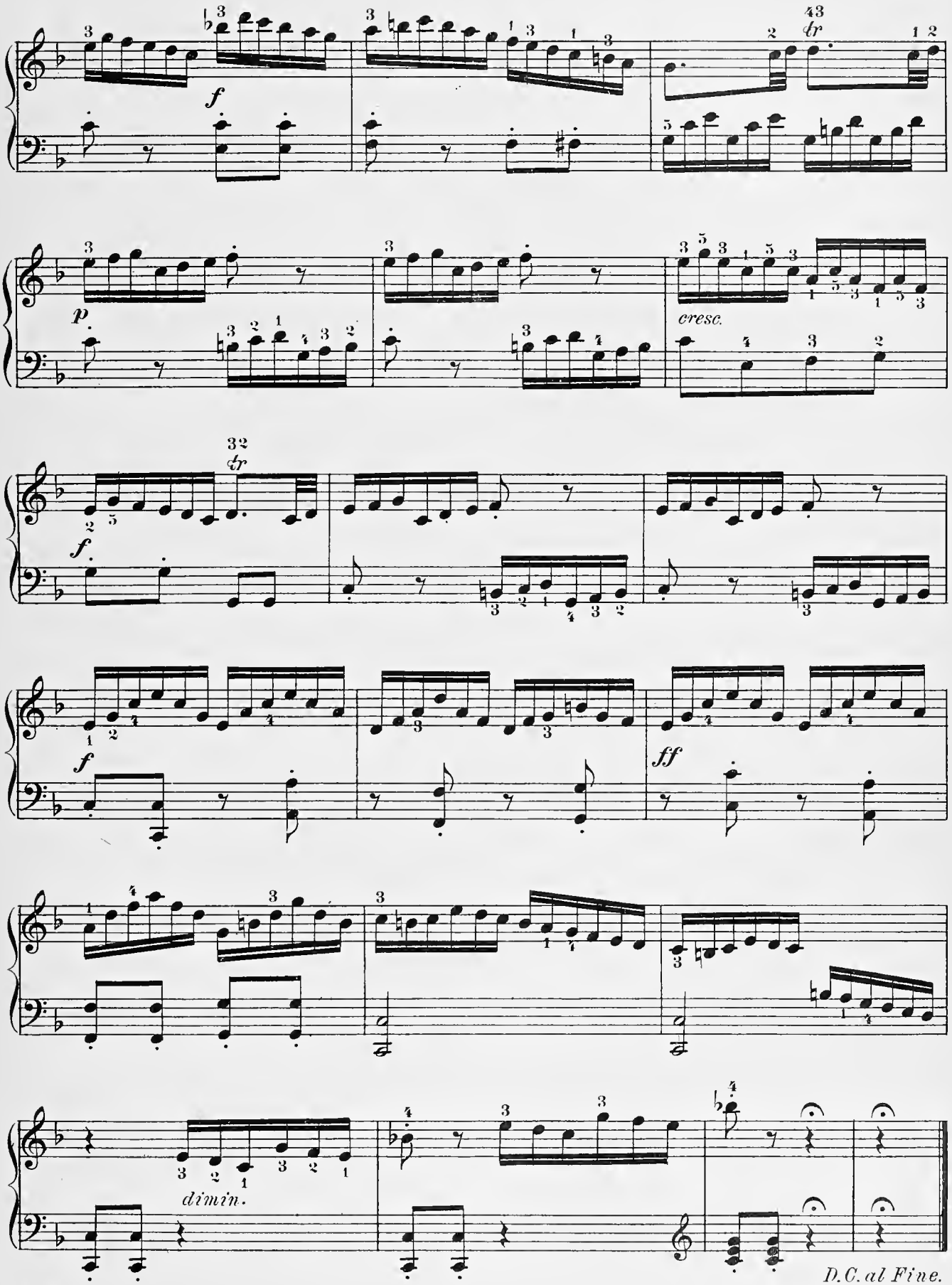
RONDO.

Allegro vivace.

CLEMENTI.



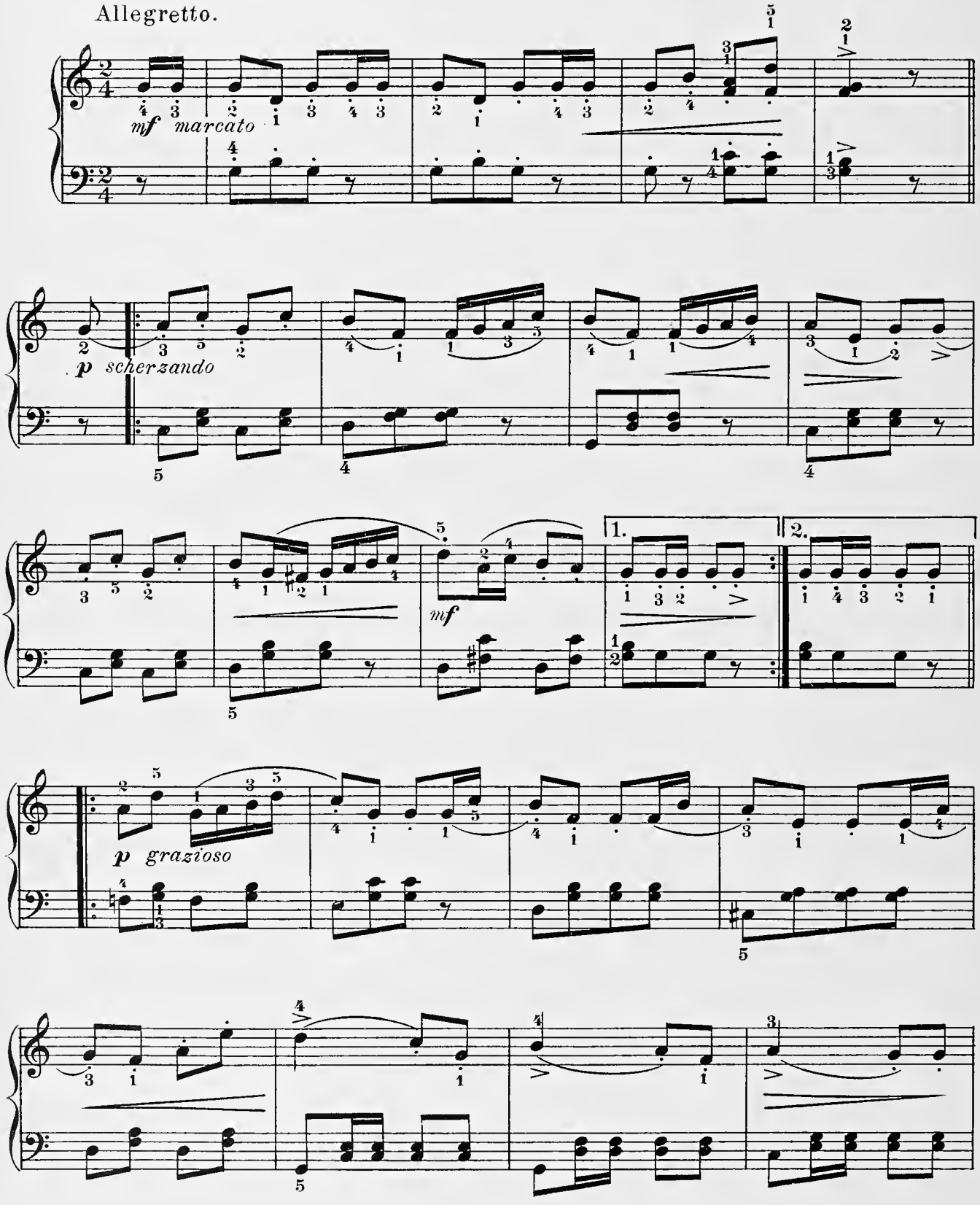

cresc.
f
fz
fz
fz
dimin.
p
f.
ff
Fine.
dolce
43
dr
cresc.


f
p
cresc.
f.
f
ff
dimin.
D.C. al Fine.

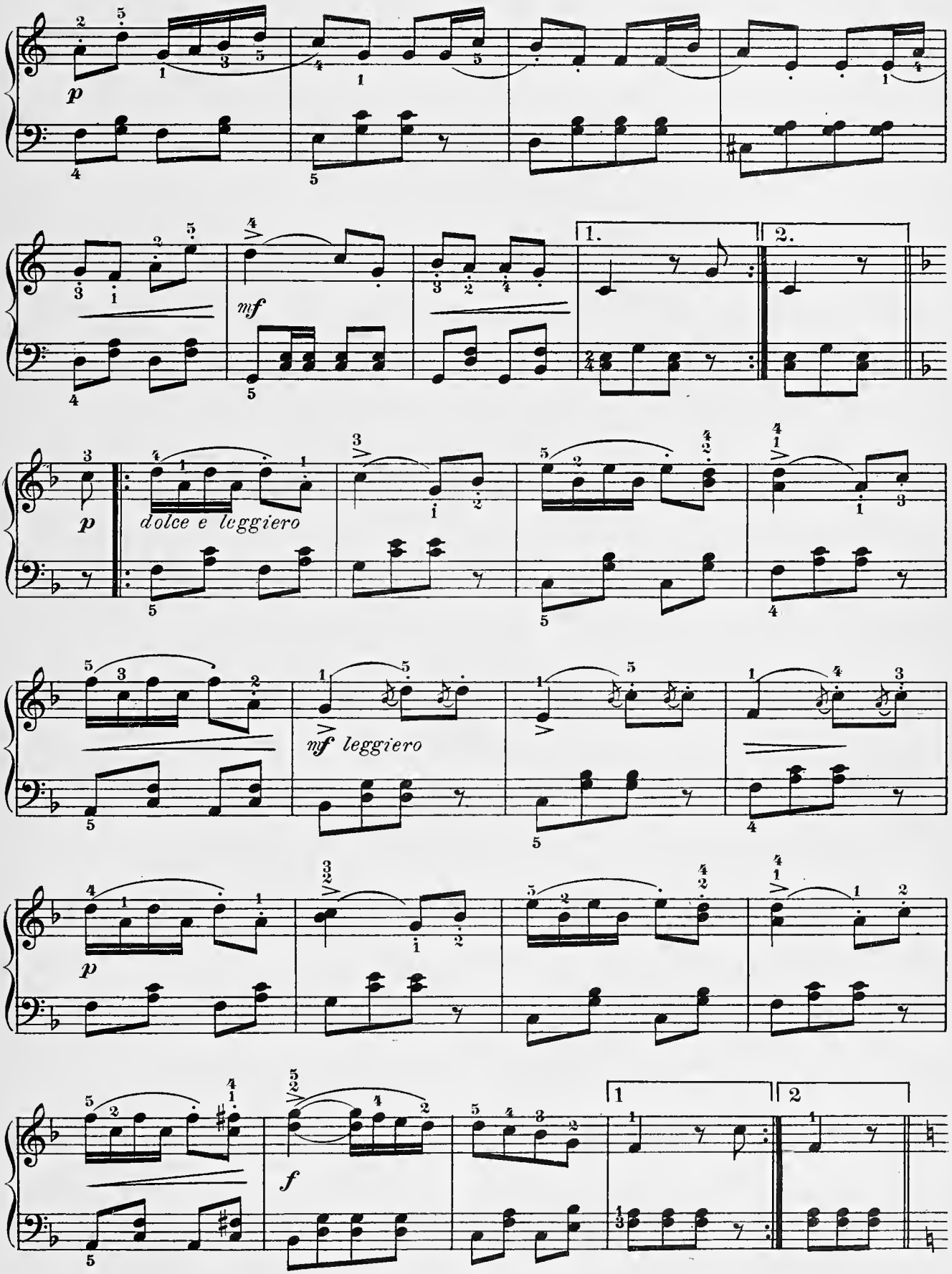
PETIT BAL POLKA.

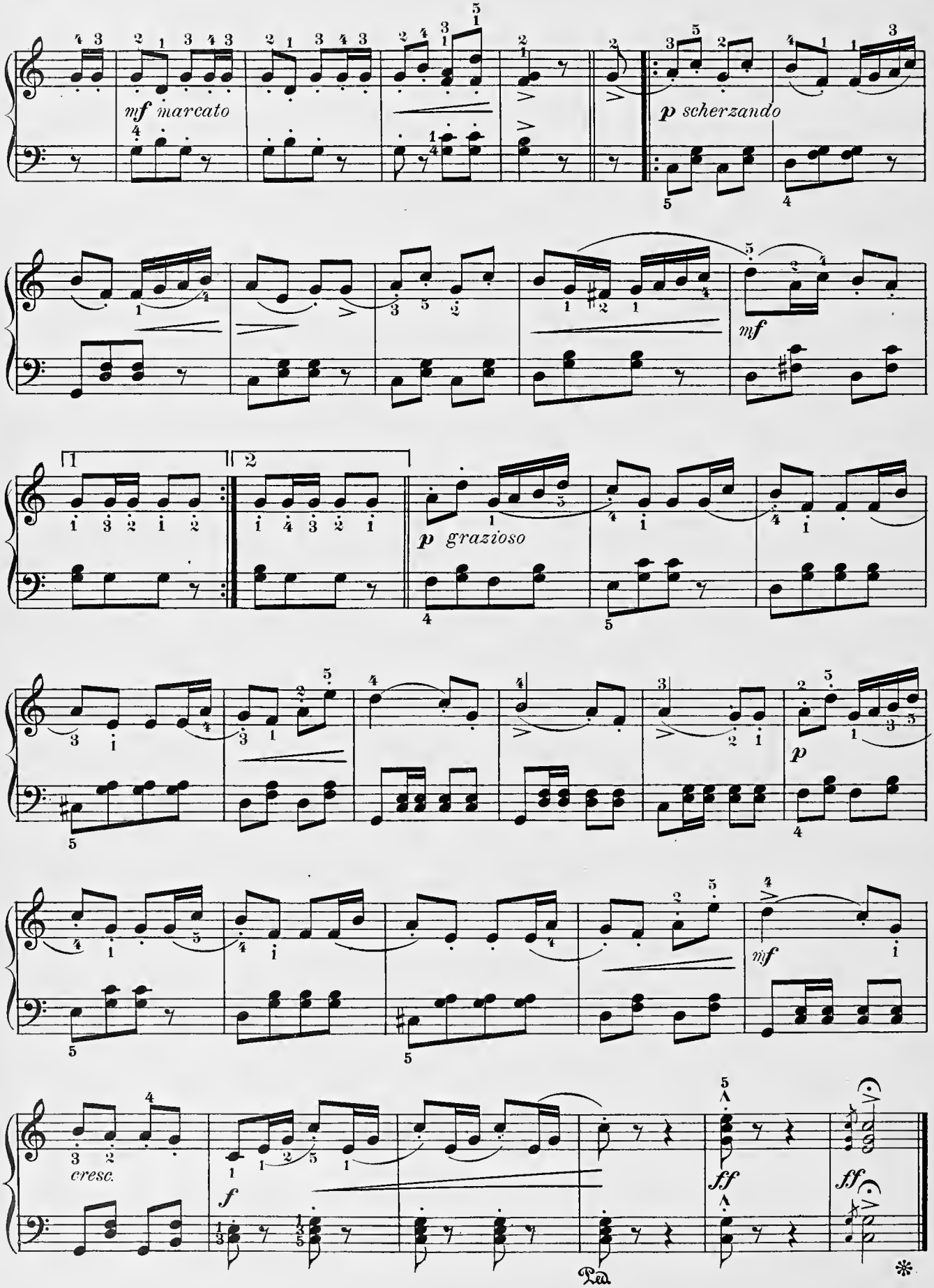
FRANZ BEHR. Op. 490. No 2.

Allegretto.



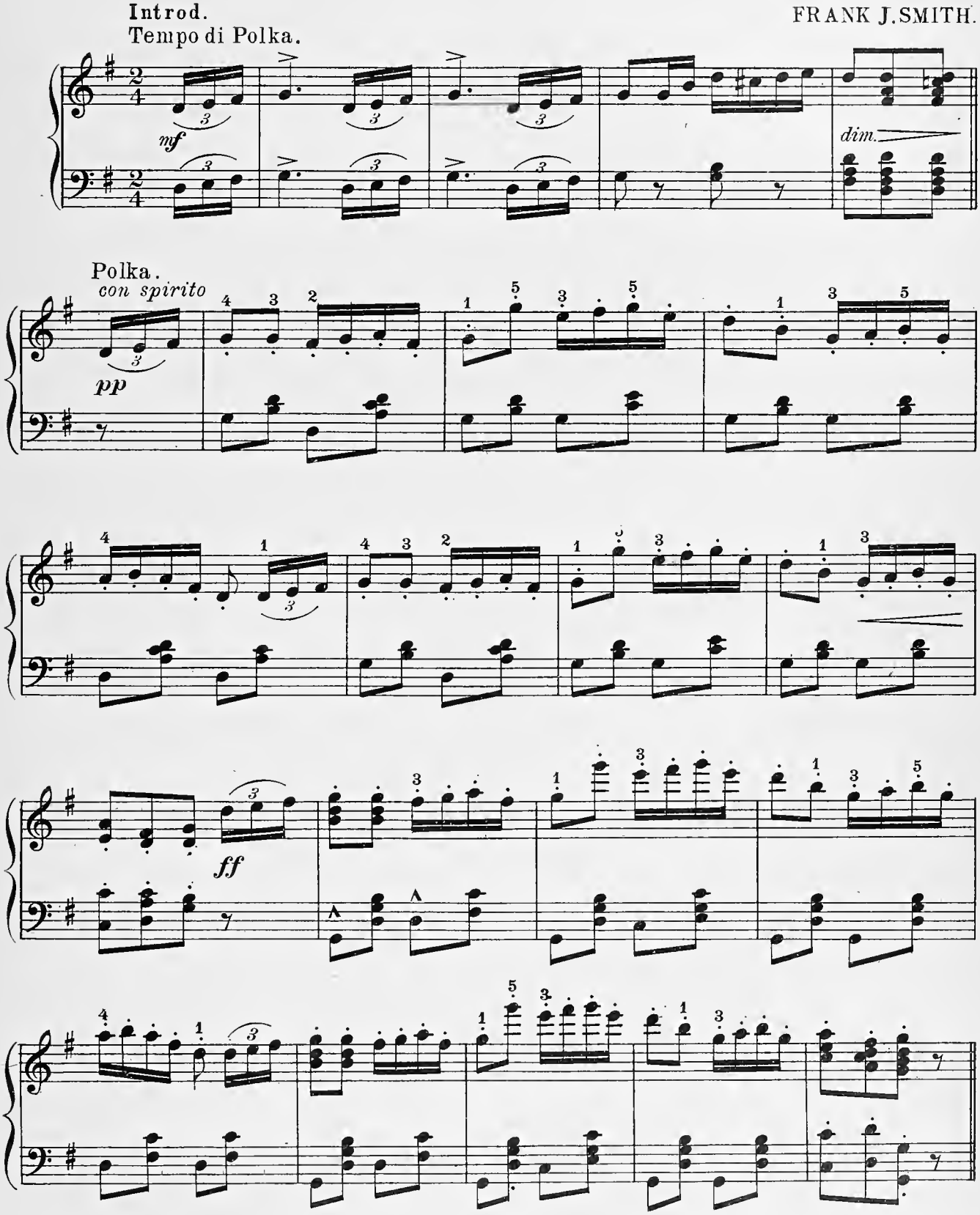
Grade II

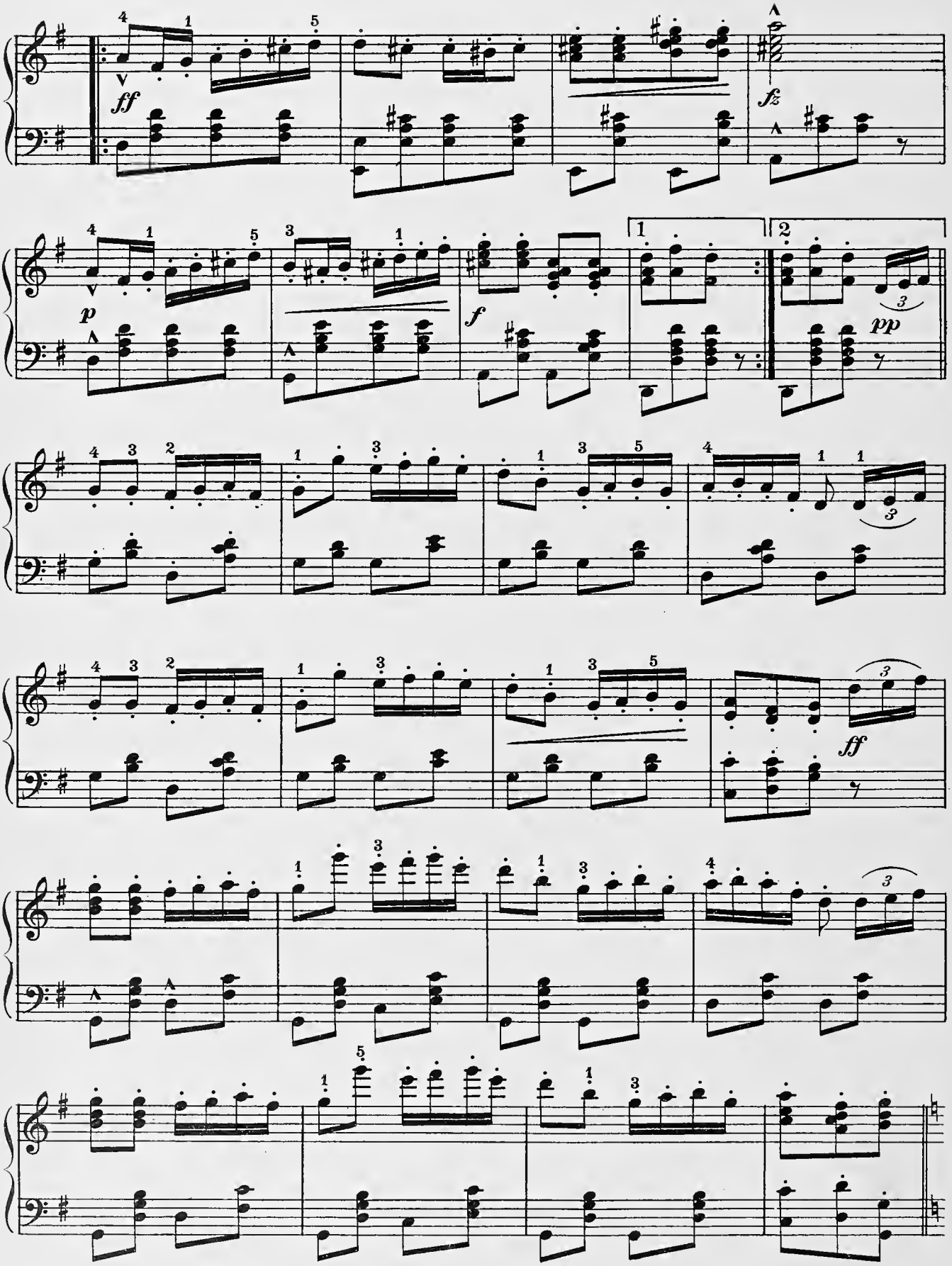

p
mf
1.
2.
p
dolce e leggiero
mf leggiero
p
f
1
2


mf marcato
p scherzando
mf
1
2
p grazioso
cresc.
f
ff
ff
Ped.
*

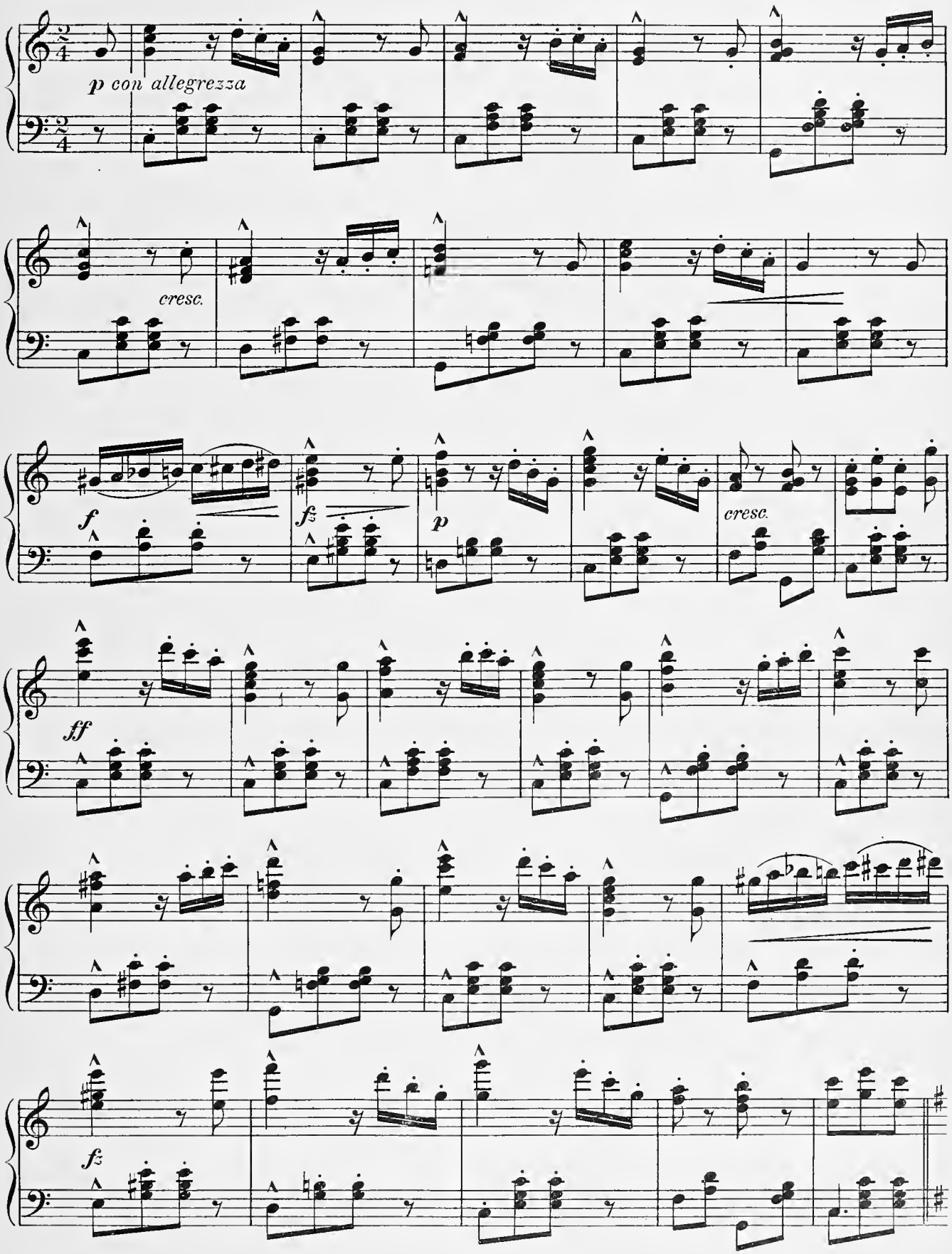
THE HORNPIPE POLKA.

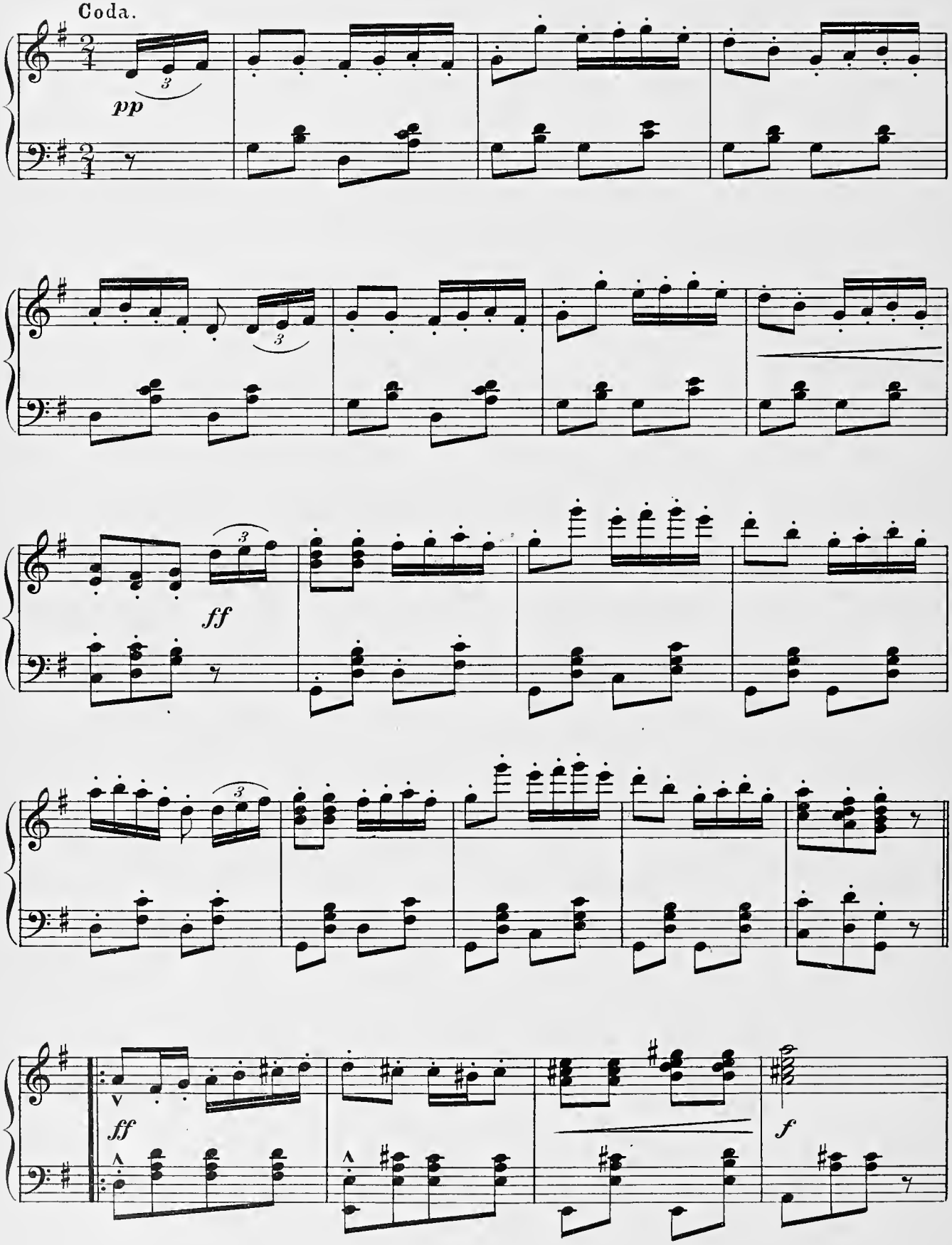
FRANK J. SMITH.

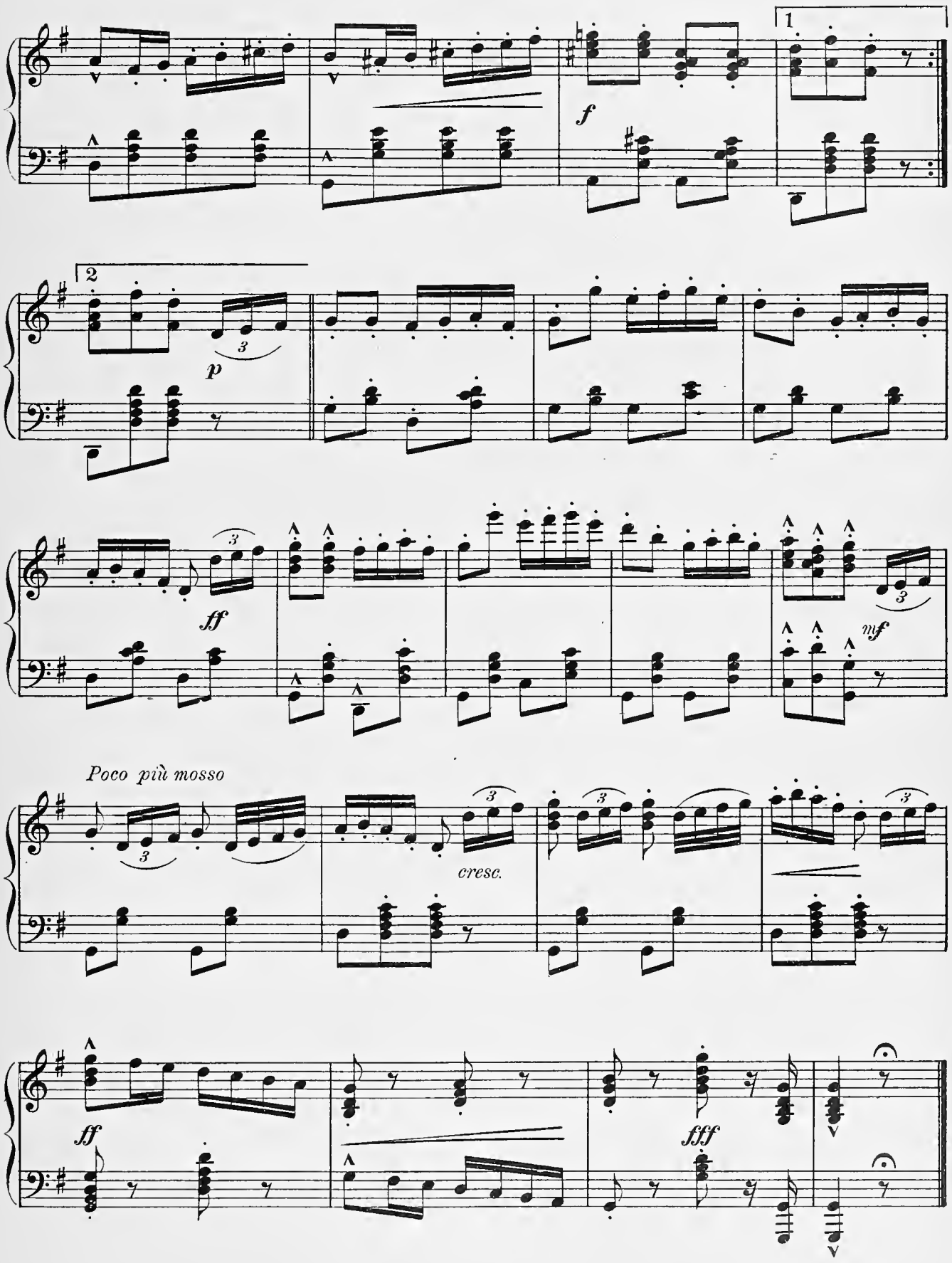



ff
fz
p
f
1
2
pp
ff

Trio.



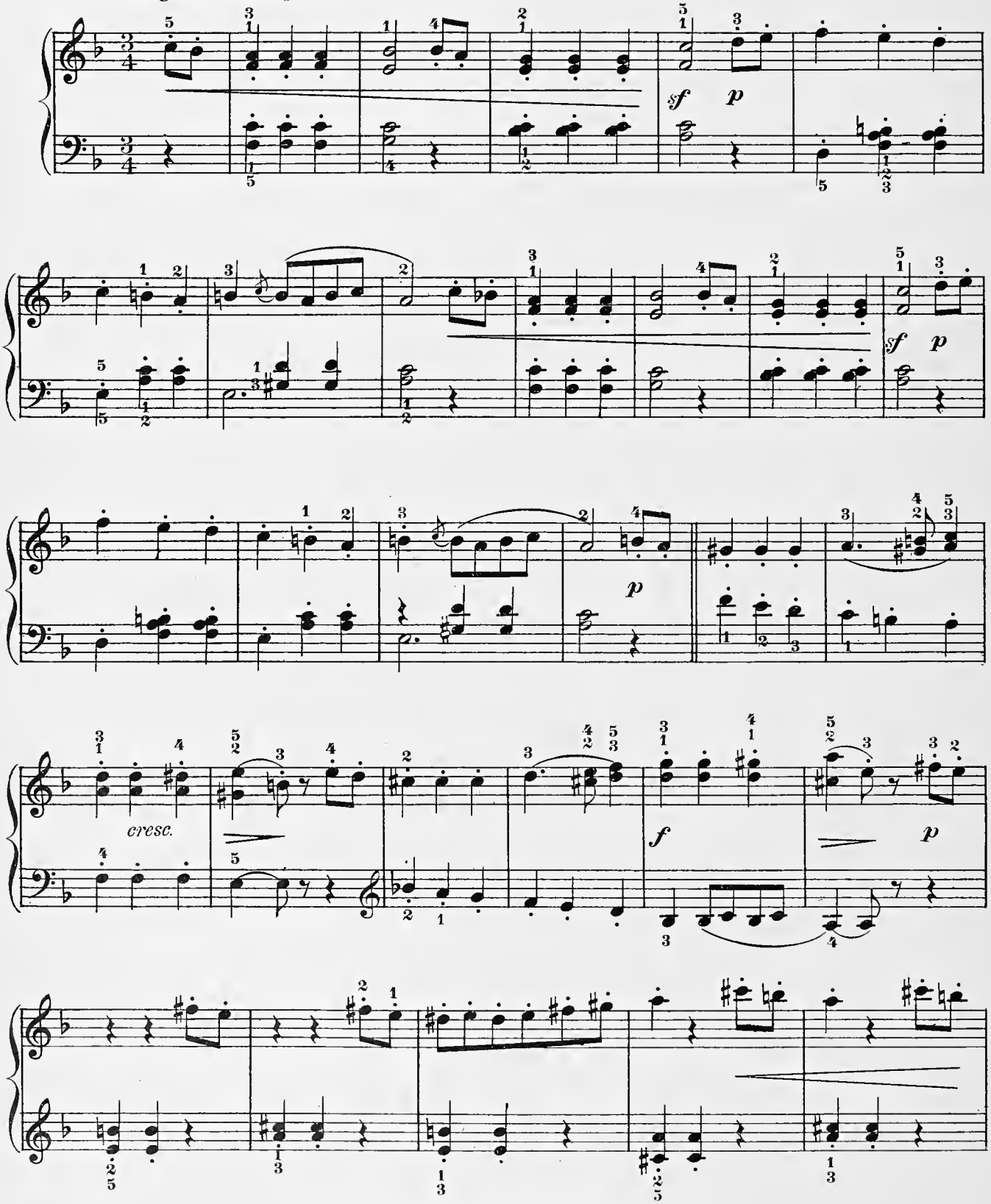

Coda.
pp
ff
ff
f


1
f
2
p
ff
mf
Poco più mosso
cresc.
ff
fff

COURTLY GRACE.

THÉODOR LACK. Op. 161.

Allegretto tranquillo.



Grade III

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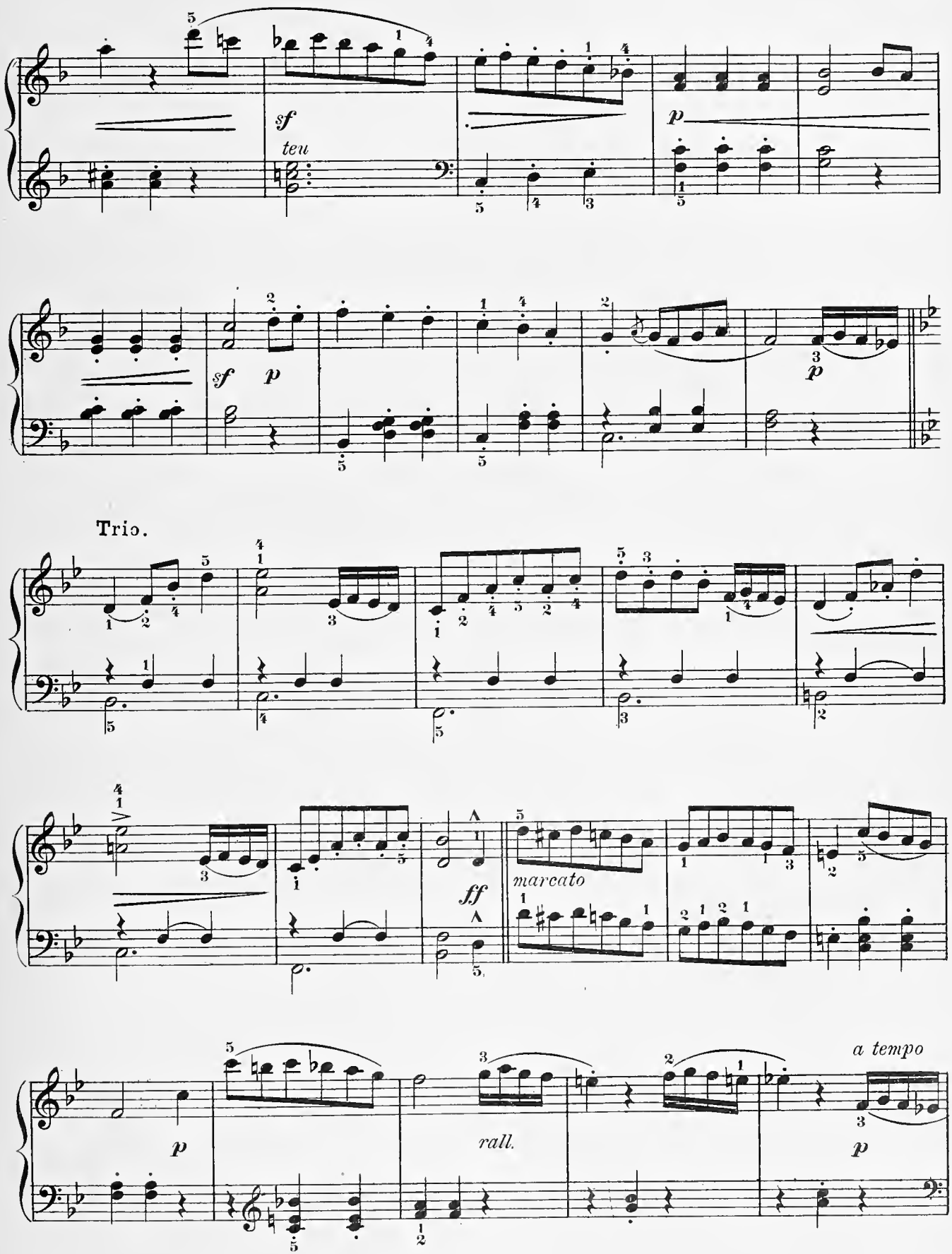
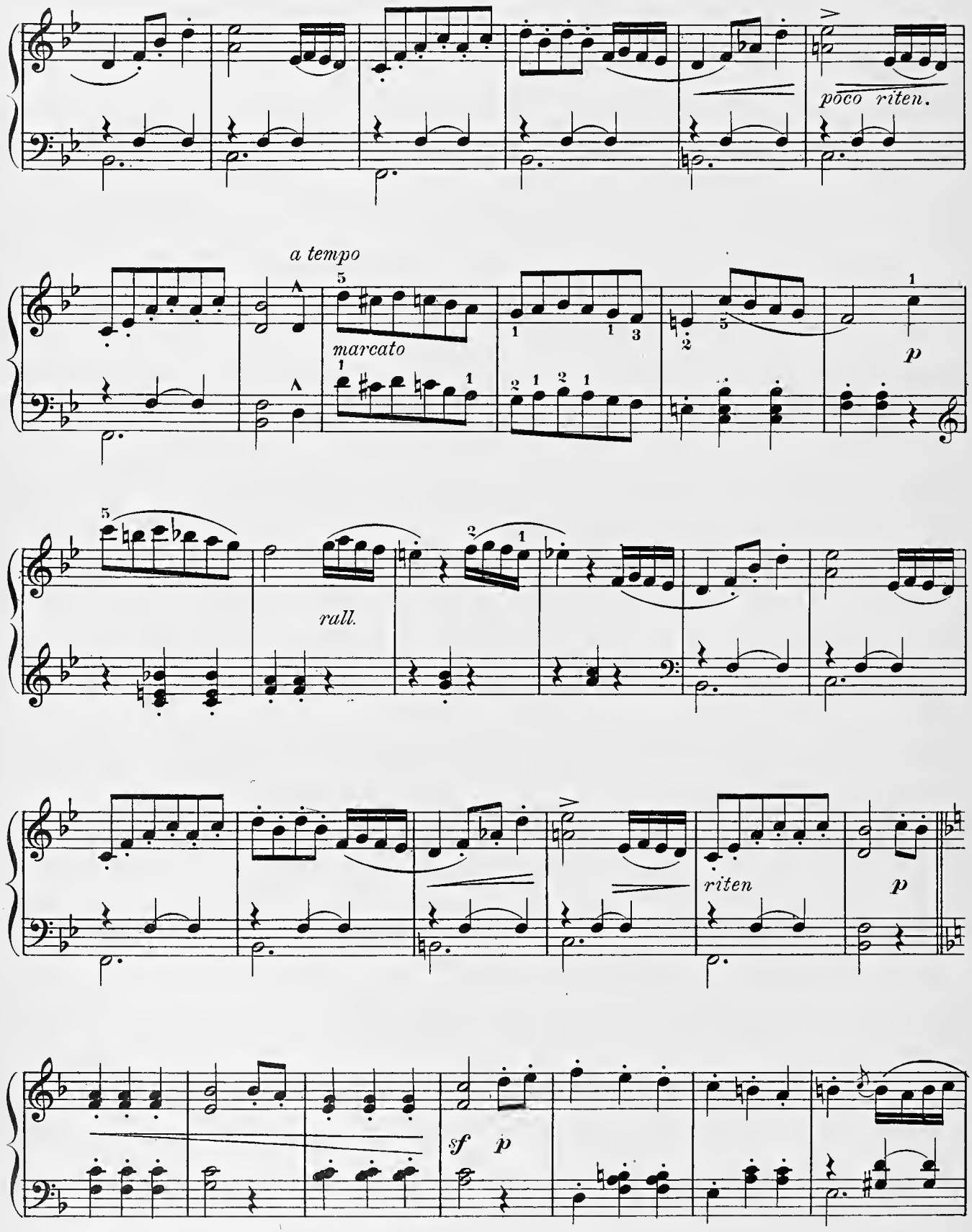
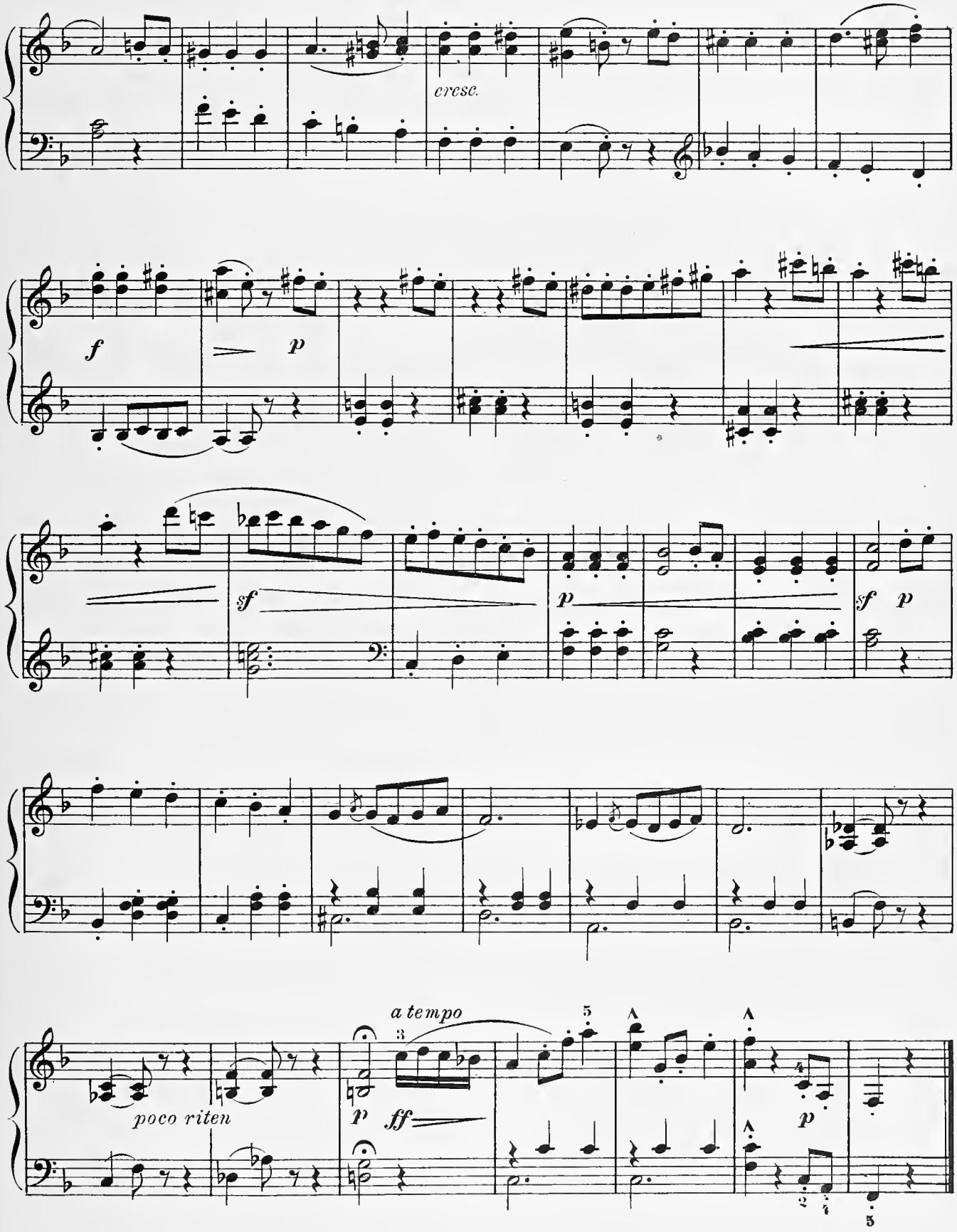

sf
teu
p
sf
p
p
Trio.
ff
marcato
p
rall.
a tempo
p

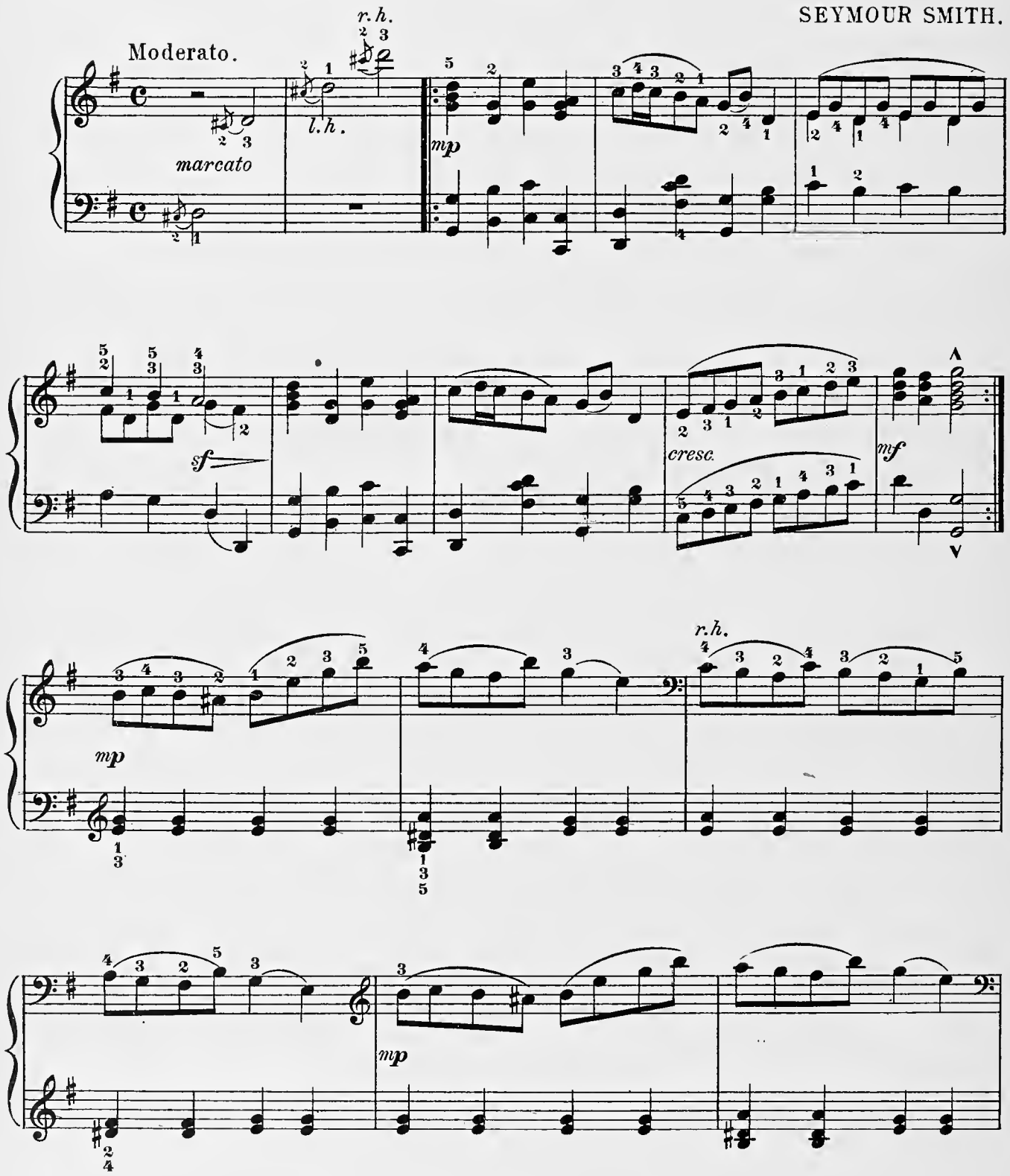

poco riten.
a tempo
marcato
p
rall.
riten
p
sf
p


cresc.
f
p
sf
p
sf p
poco riten
a tempo
p
ff
p

DOROTHY.

Old English Dance.

SEYMOUR SMITH.



Grade III

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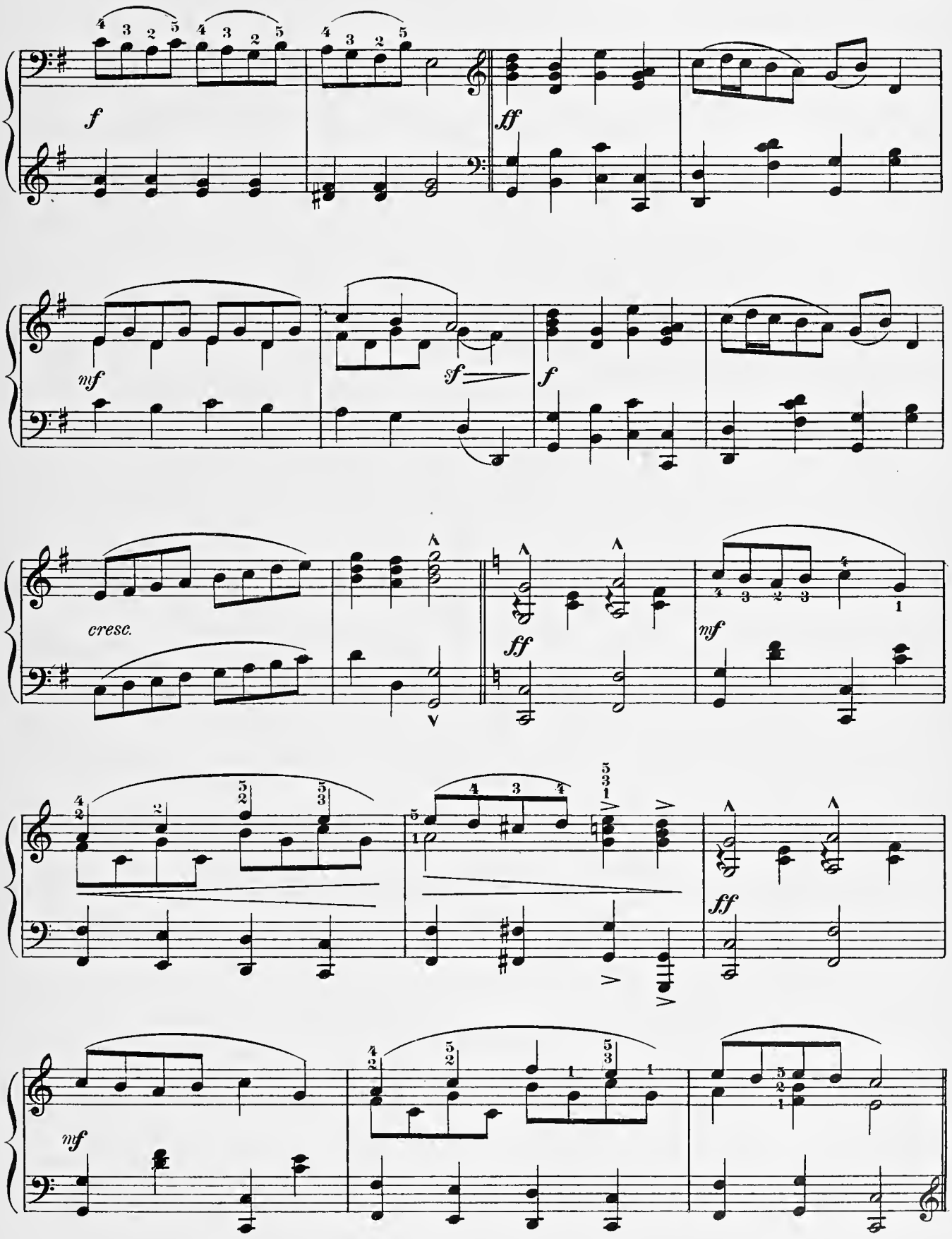
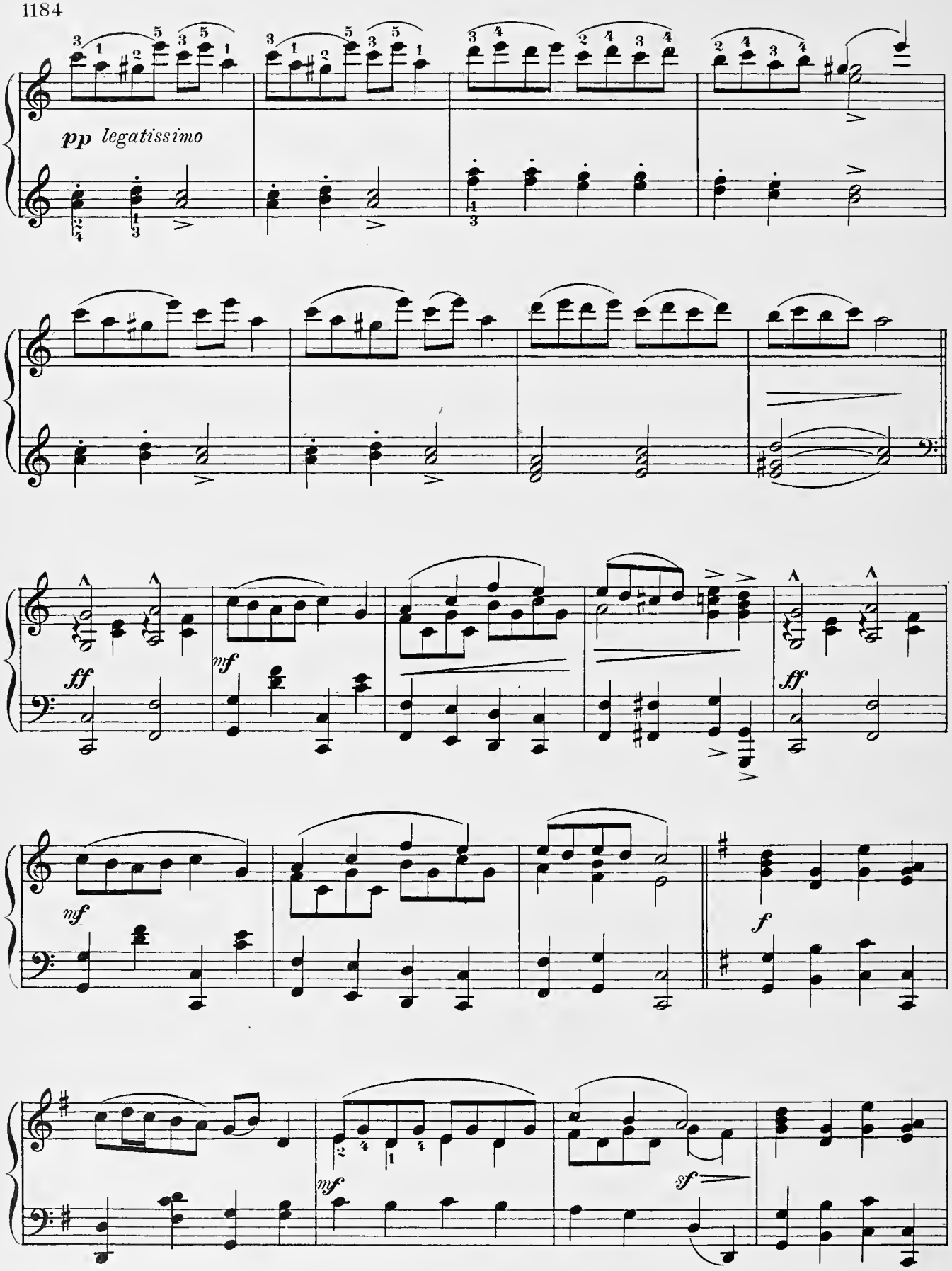
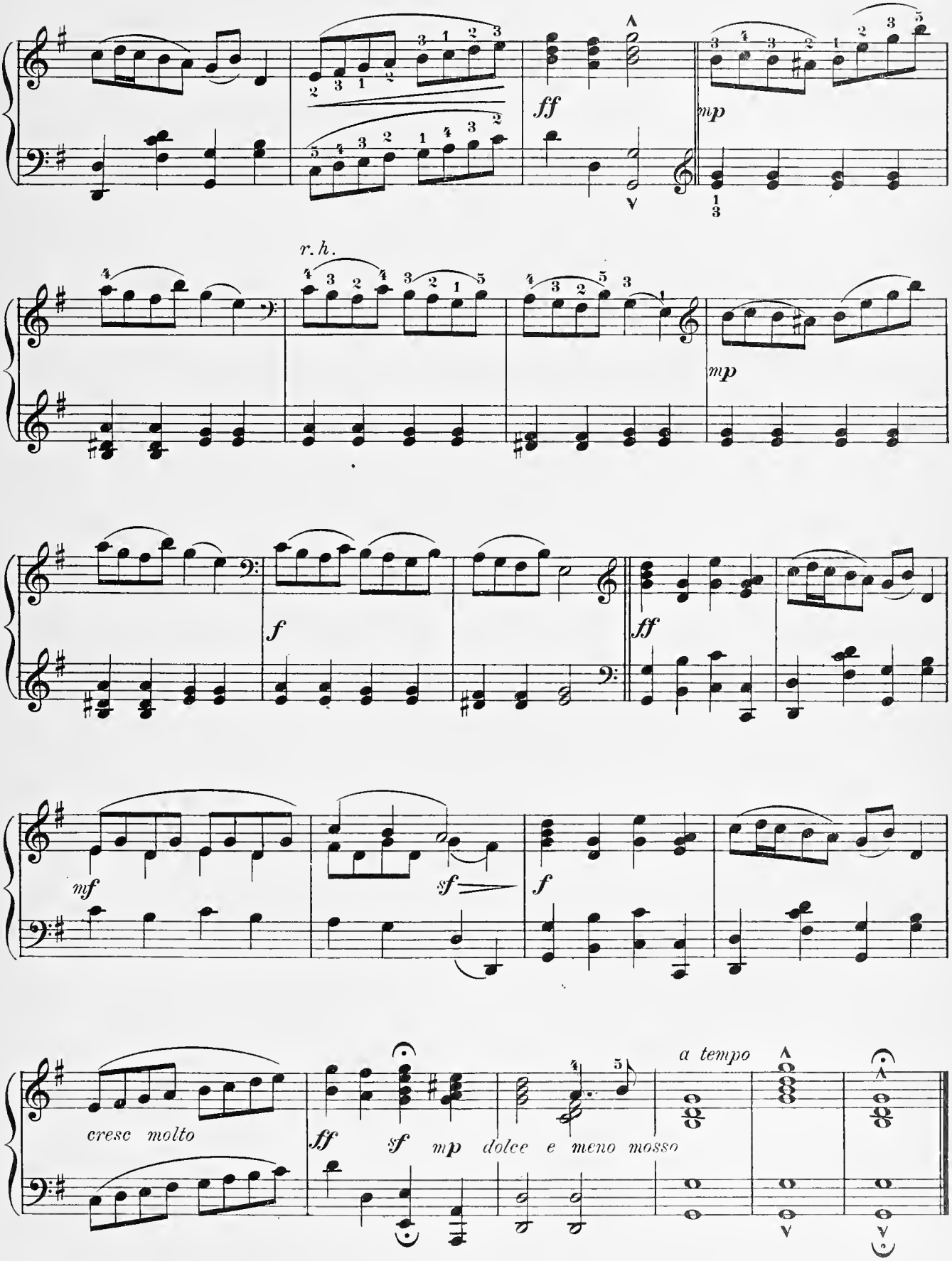
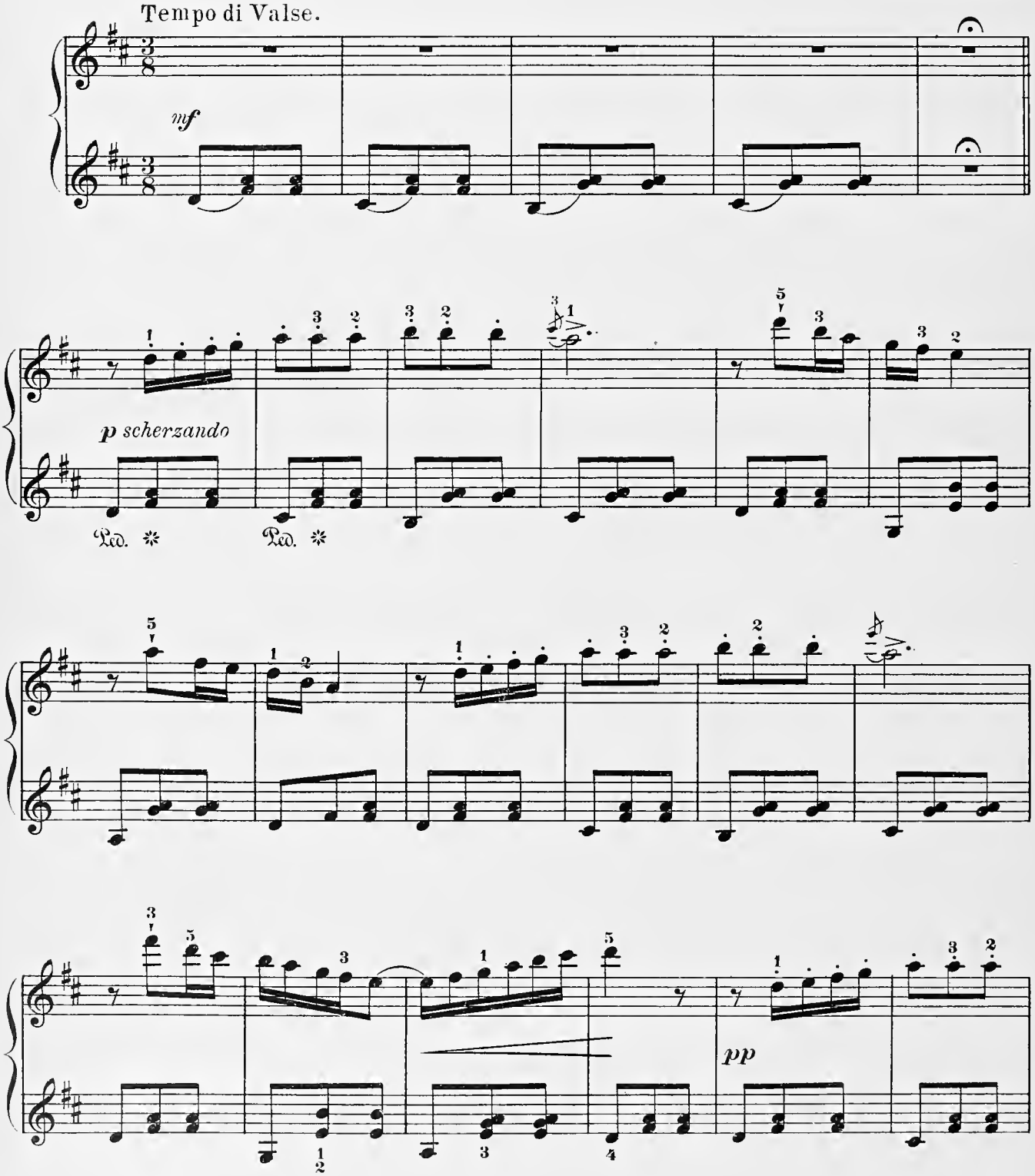

f
ff
mf
sf
f
cresc.
ff
mf
ff
mf

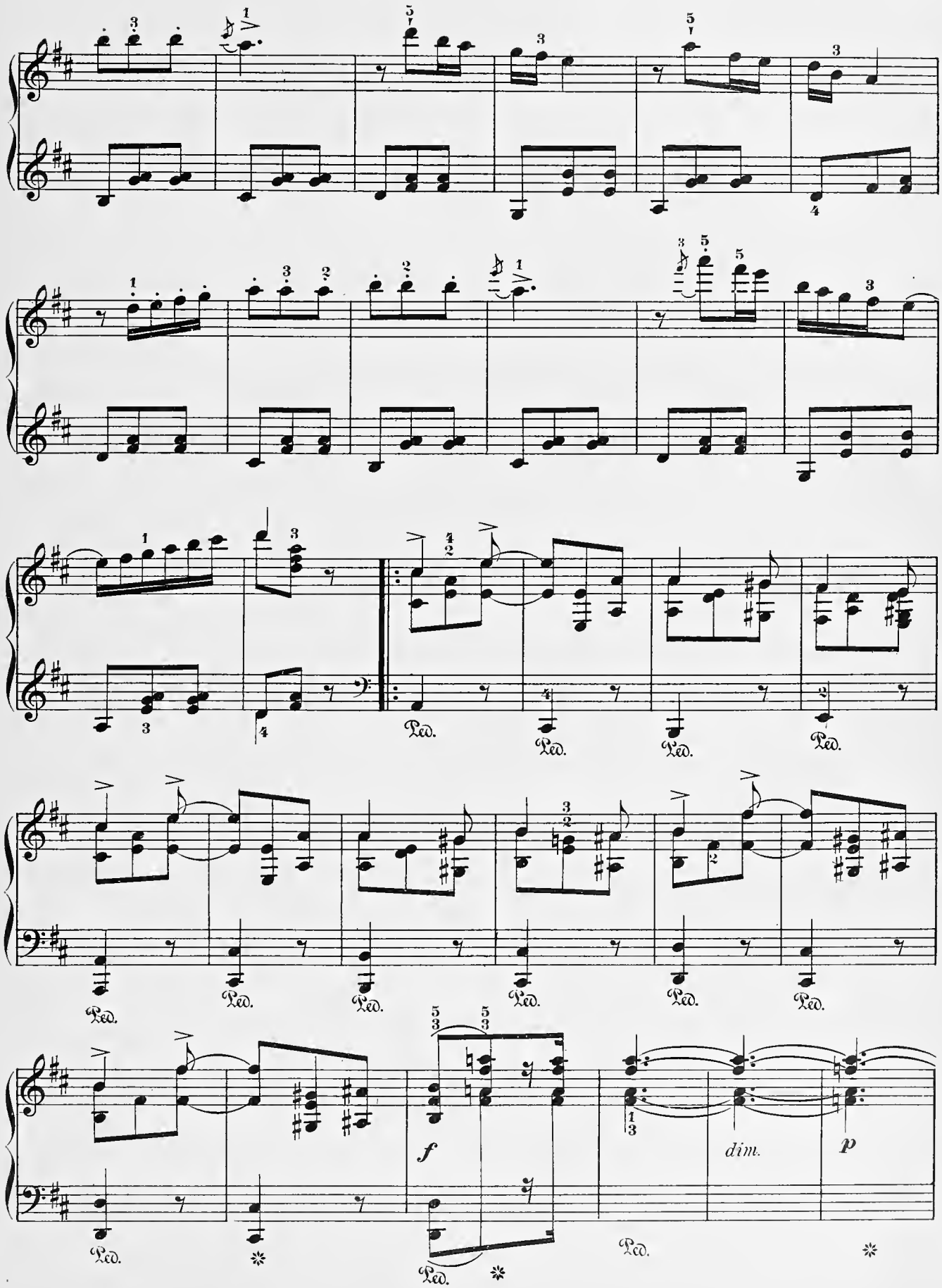

pp legatissimo
ff
mf
mf
ff
mf
f
mf
sf

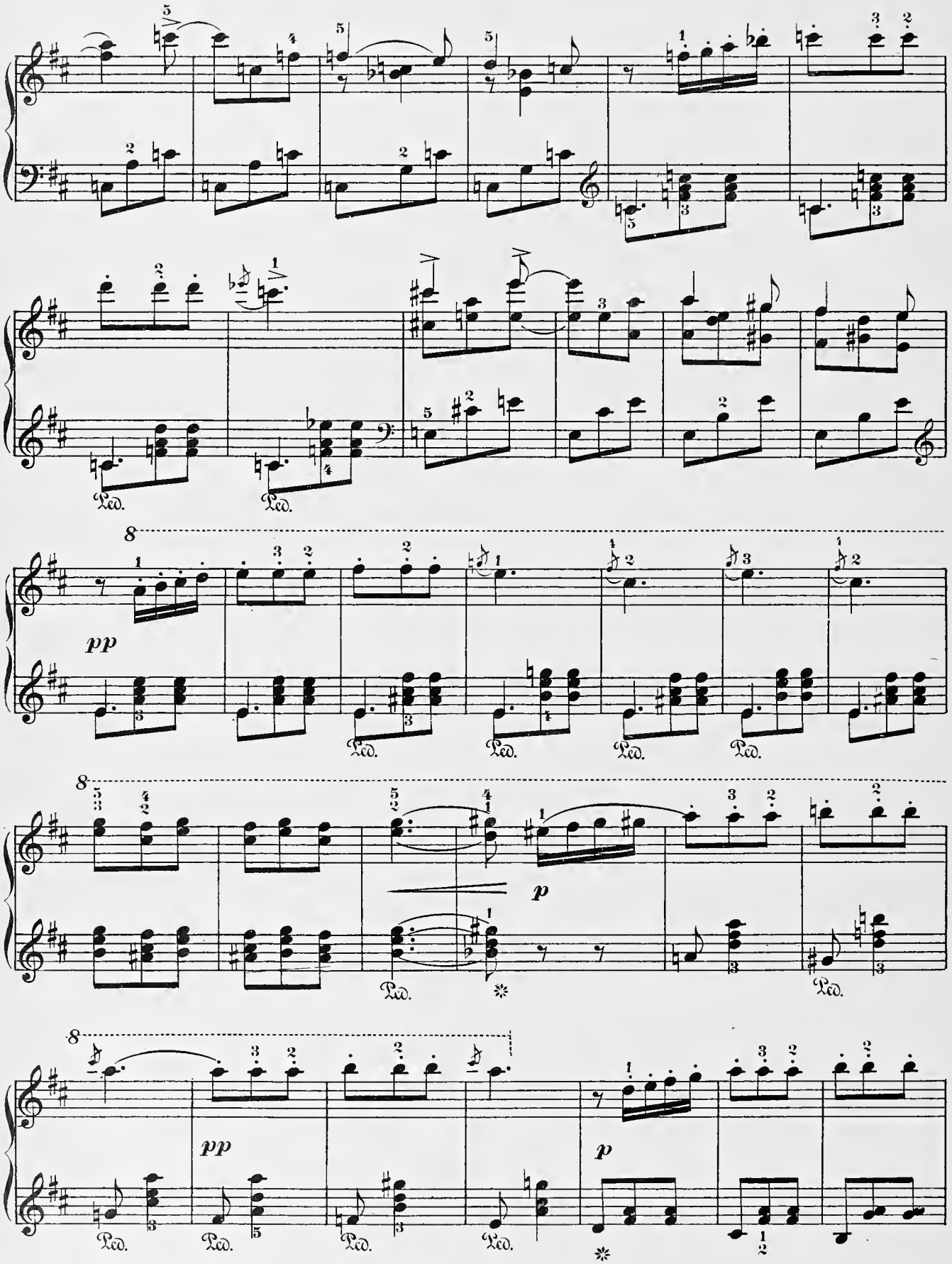

ff
mp
r. h.
mp
f
ff
mf
sf
f
cresc molto
ff
sf
mp
dolce e meno mosso
a tempo

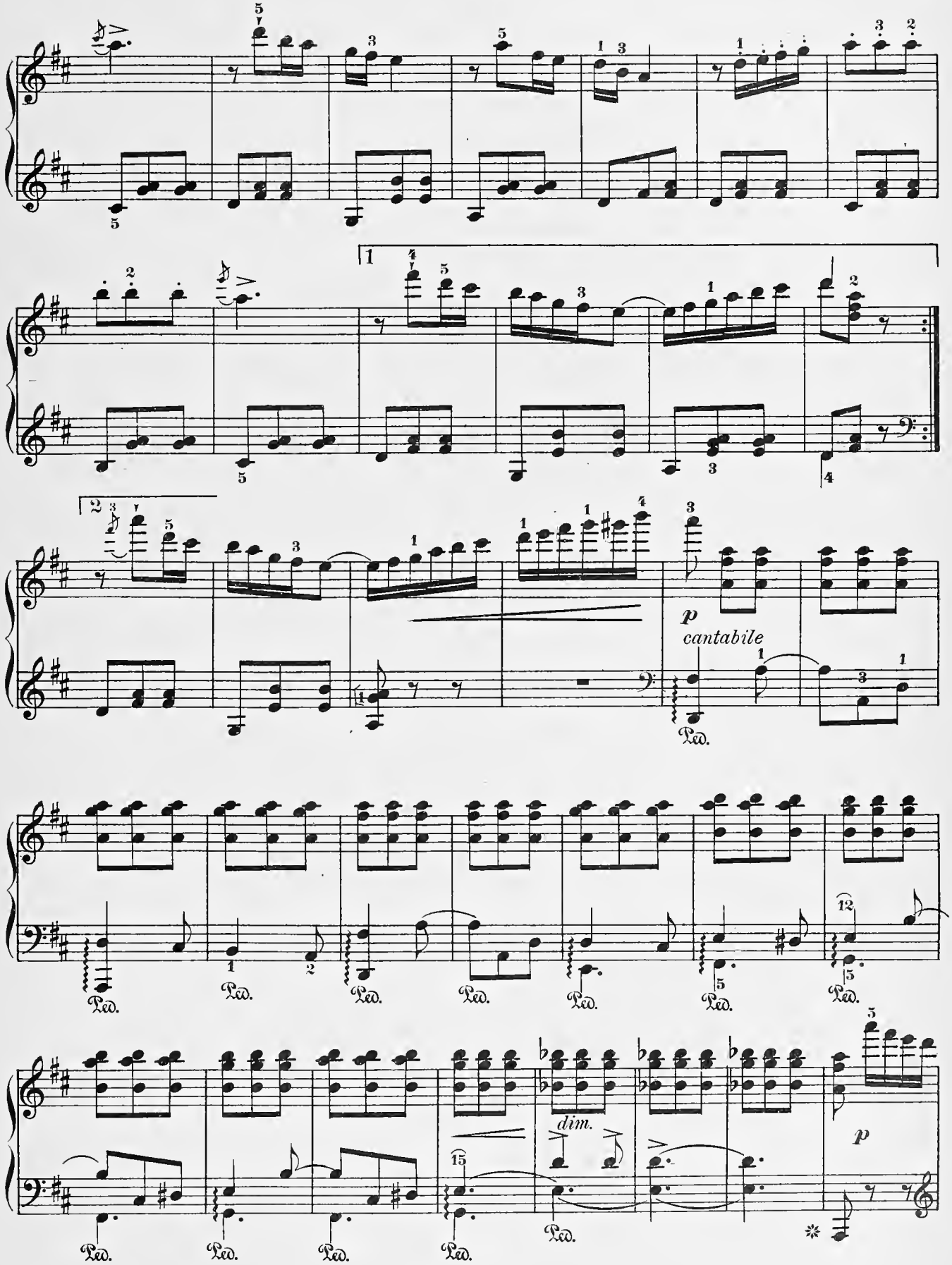
POUPÉE VALSANTE.

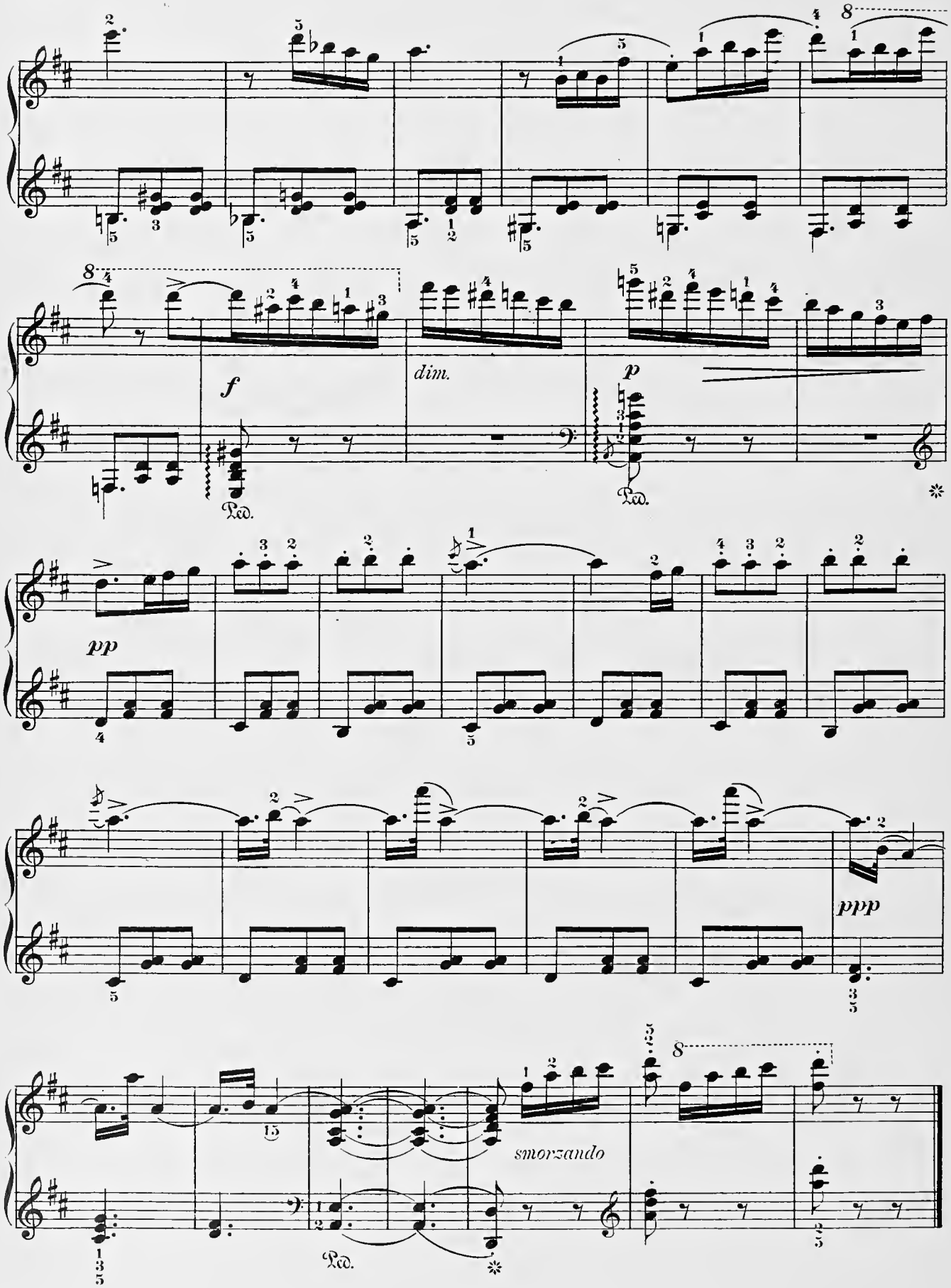
ED. POLDINI.




Ped.
f
dim.
p

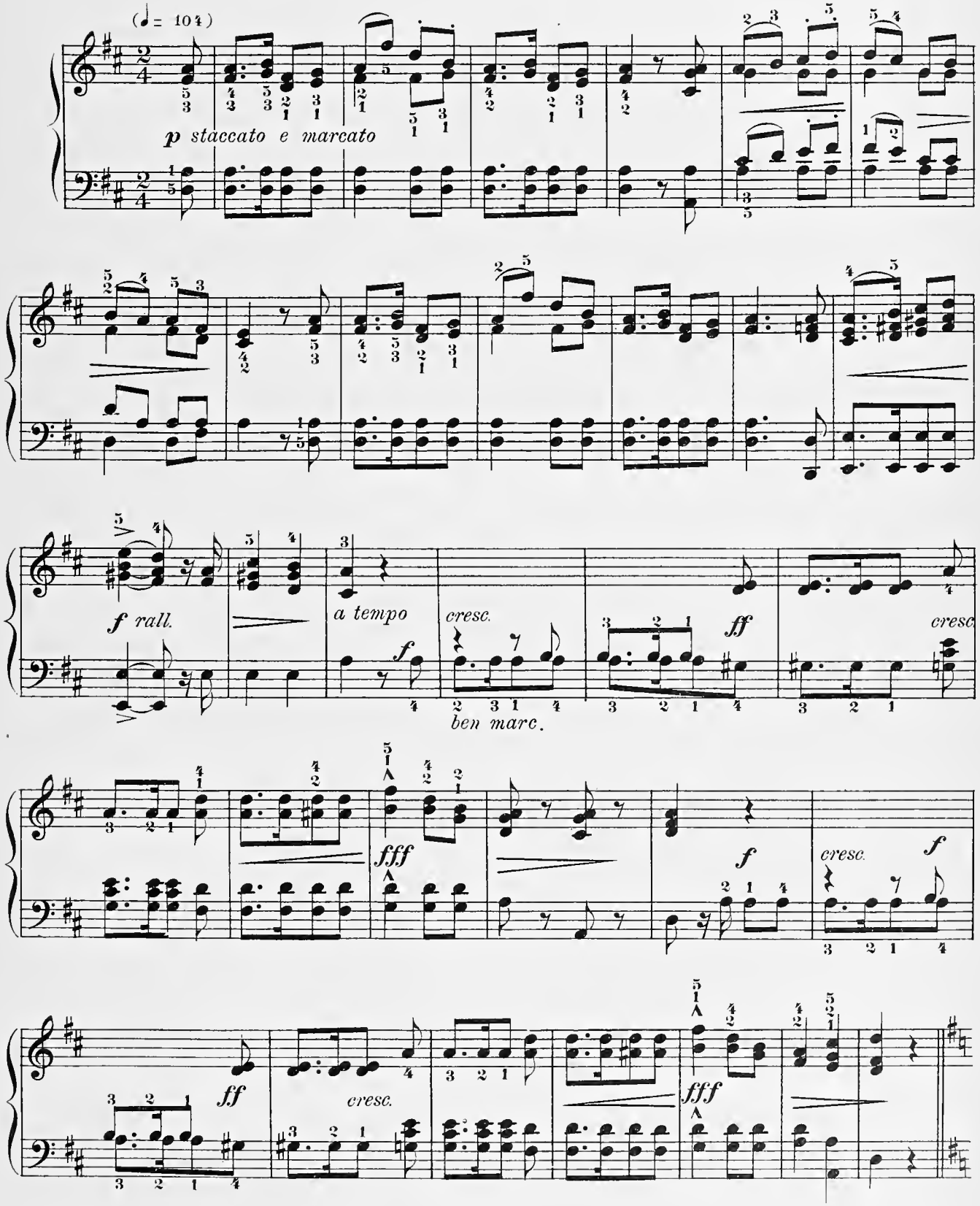

8
pp
Ped.
8
p
Ped.
8
pp
p
Ped.


1
2
p
cantabile
Ped.
dim.
p

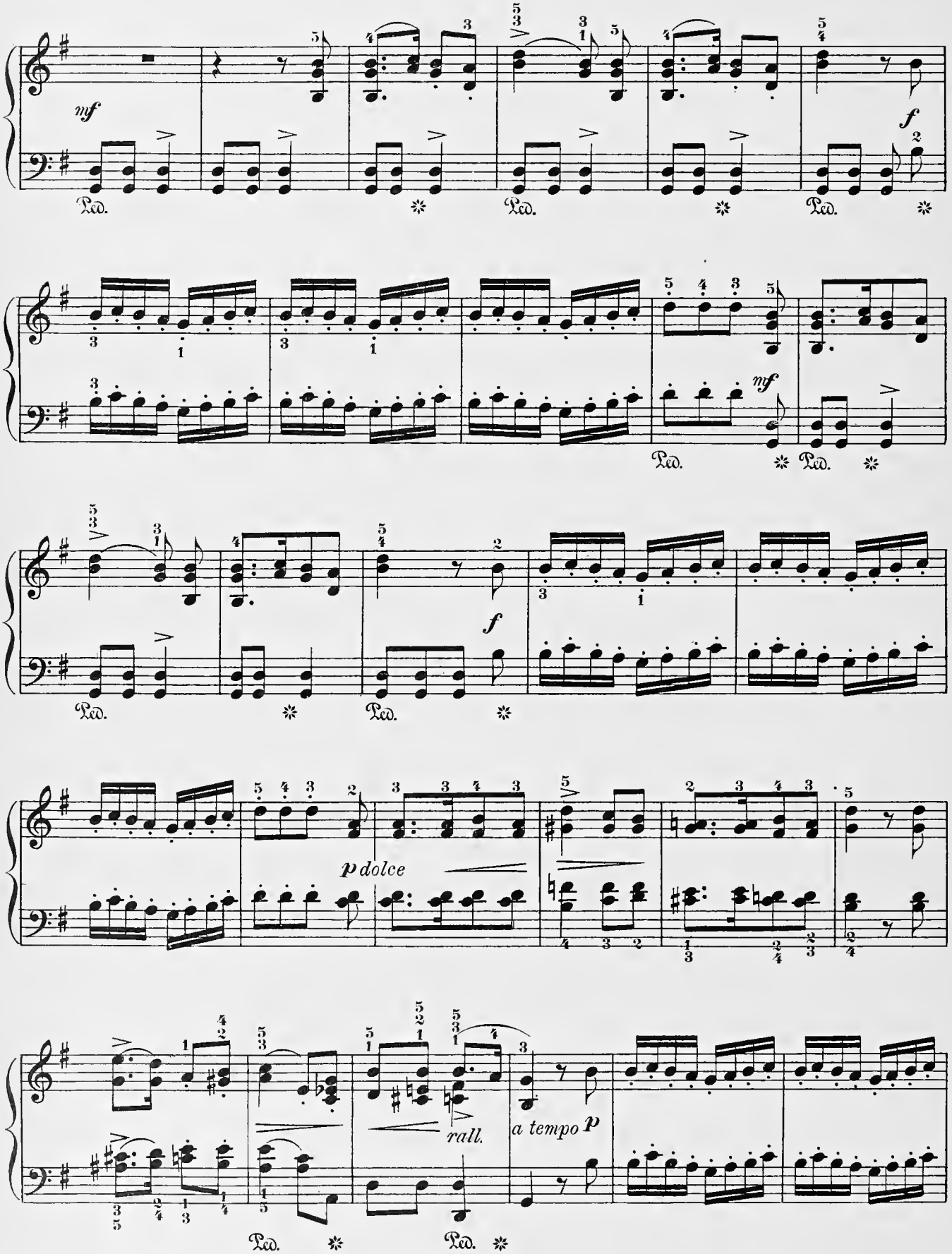

8
f
dim.
p
Ped.
pp
ppp
smorzando

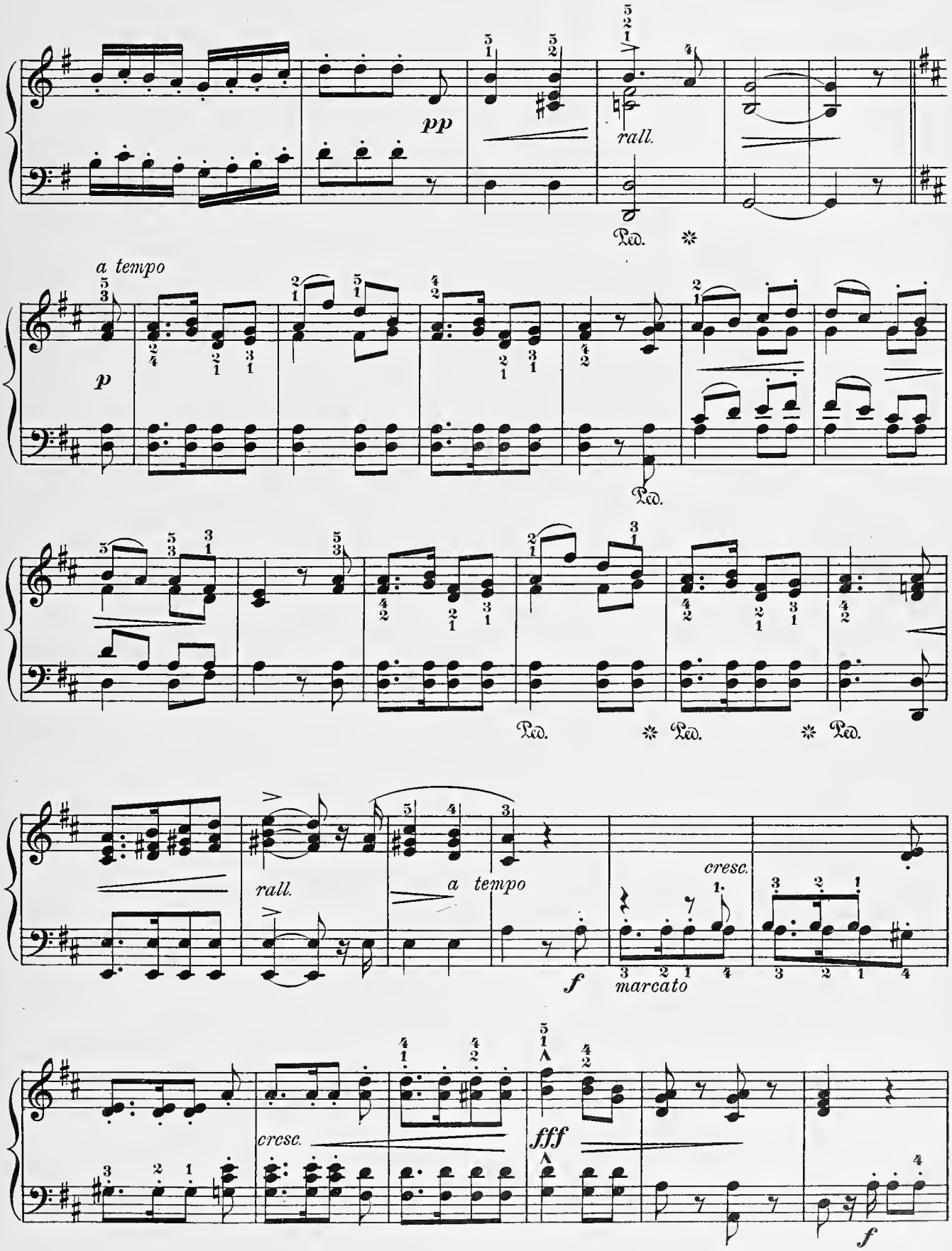
NORWEGIAN WEDDING MARCH.

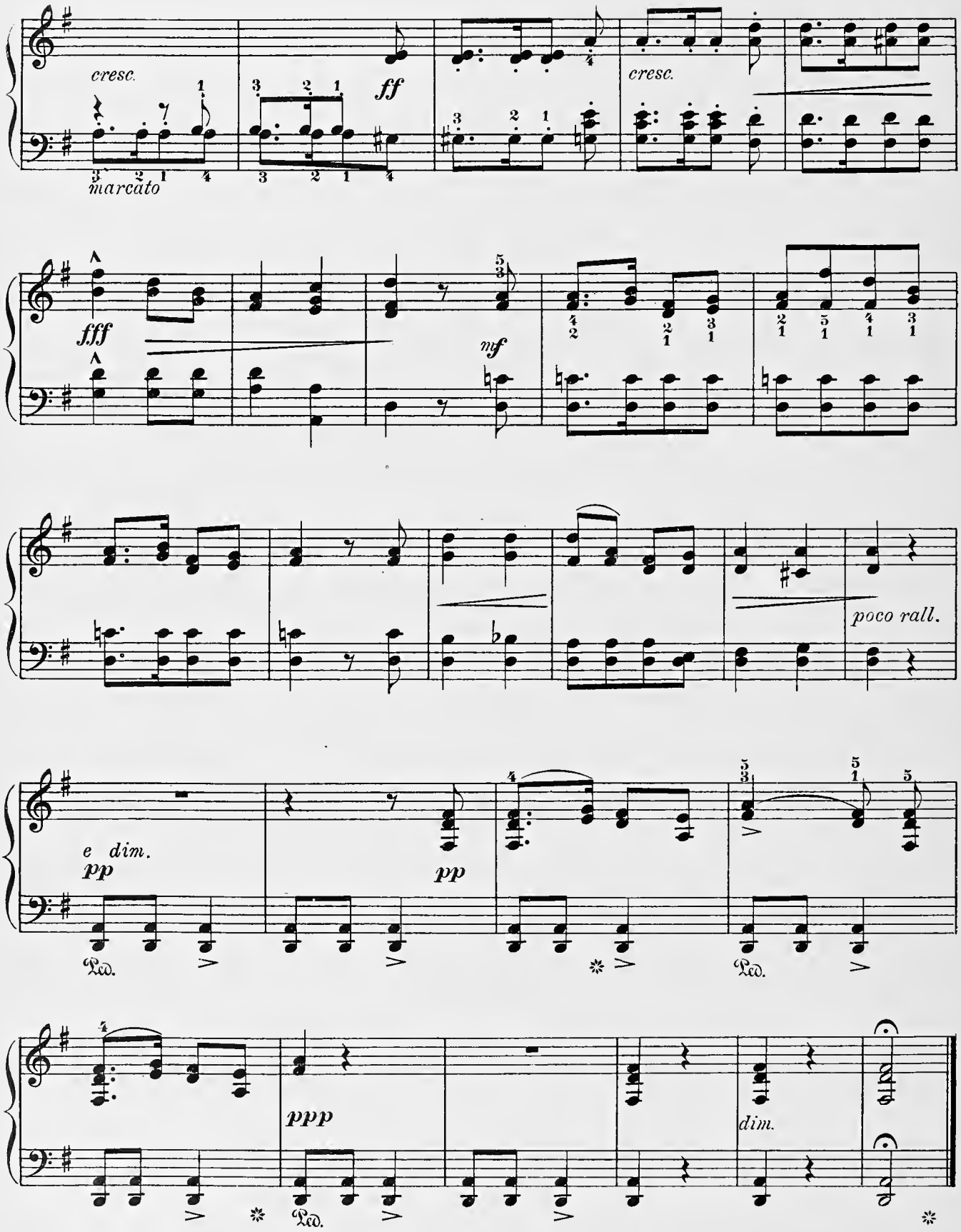
AUGUST SÖDERMANN.



Grade III


mf
Ped.
f
mf
p dolce
rall.
a tempo p

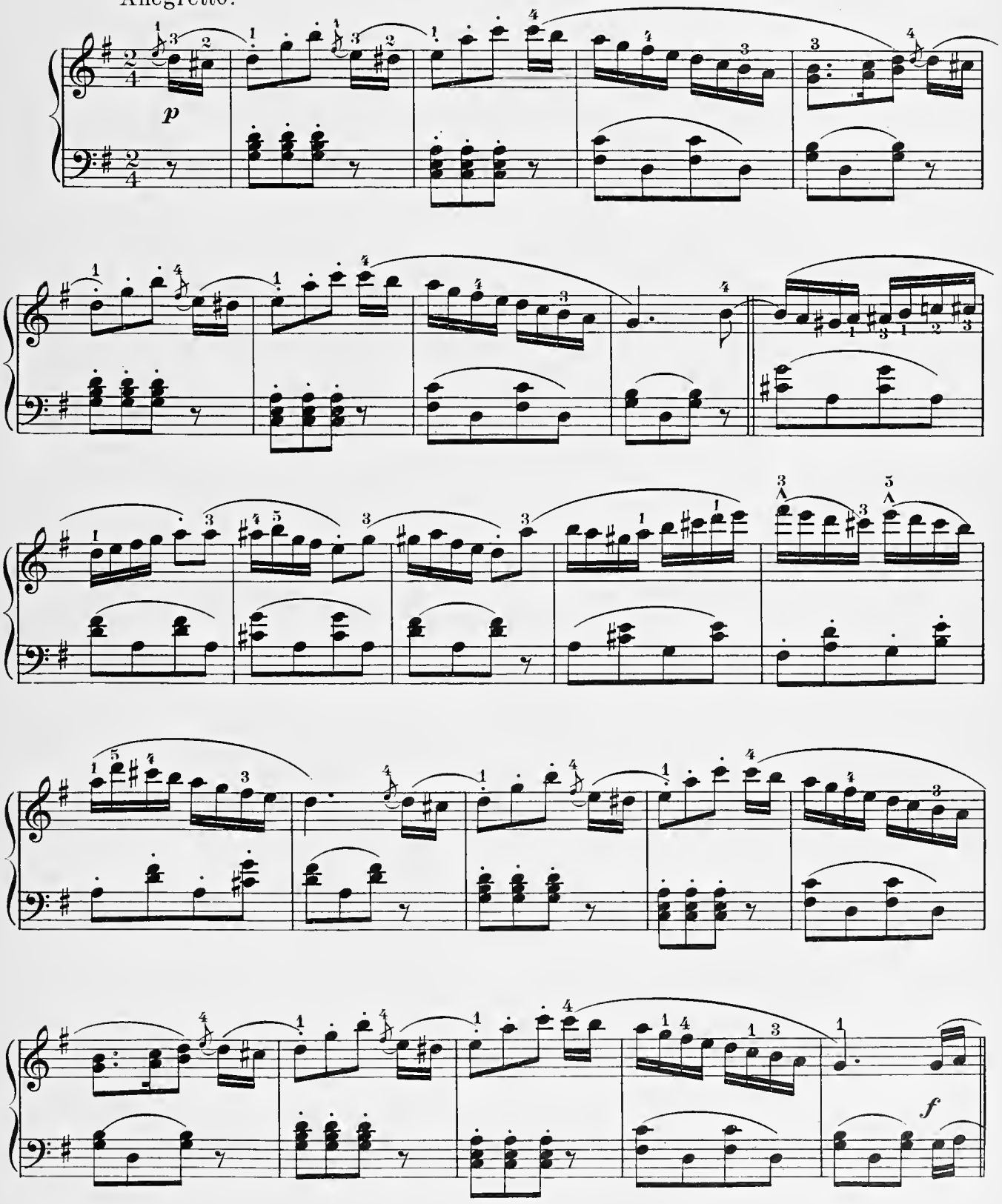

pp
rall.
Ped.
a tempo
p
Ped.
Ped.
Ped.
Ped.
rall.
a tempo
f
cresc.
marcato
cresc.
fff
f


cresc.
marcato
ff
cresc.
fff
mf
poco rall.
e dim.
pp
pp
Ped.
Ped.
ppp
dim.

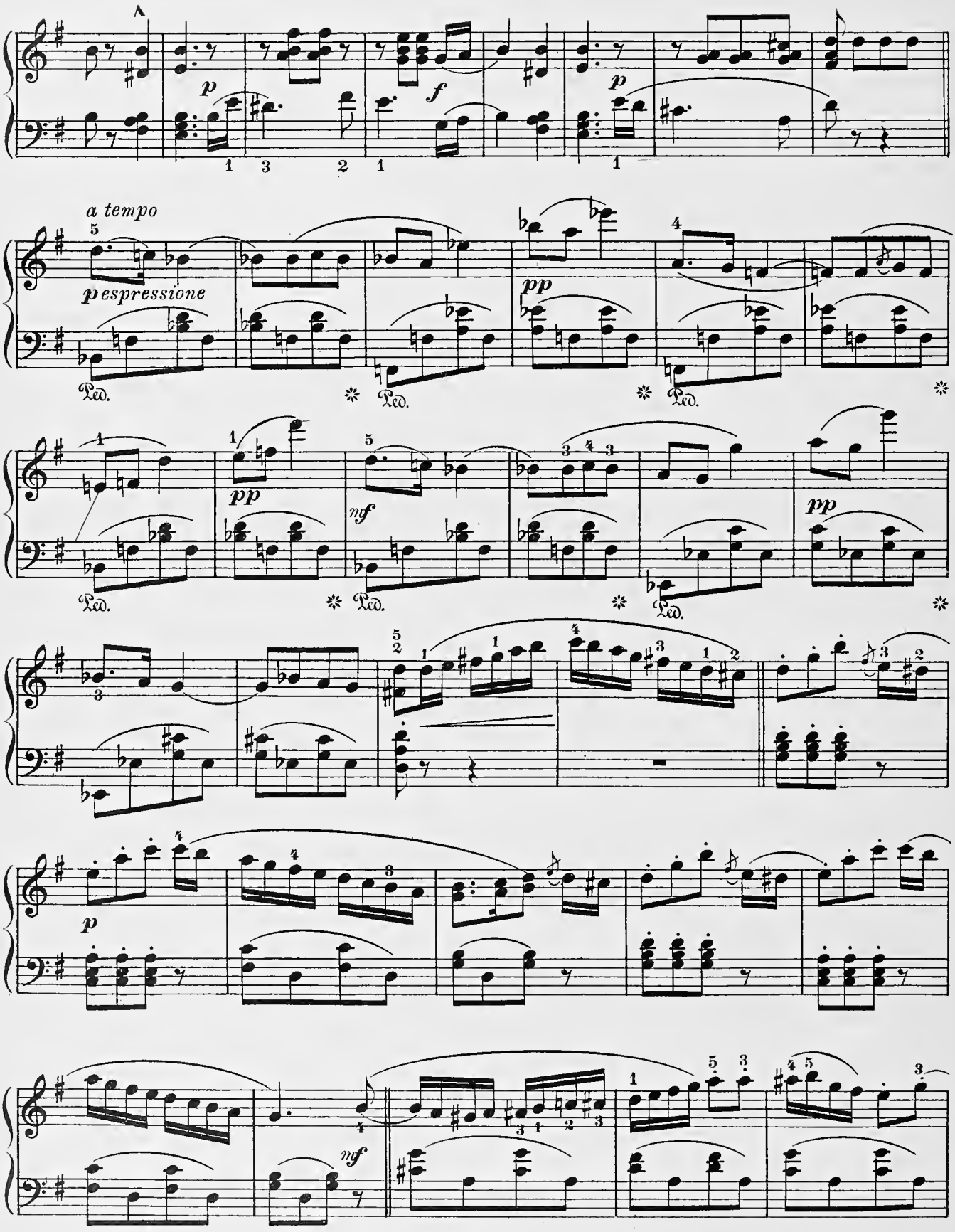
TULIP.

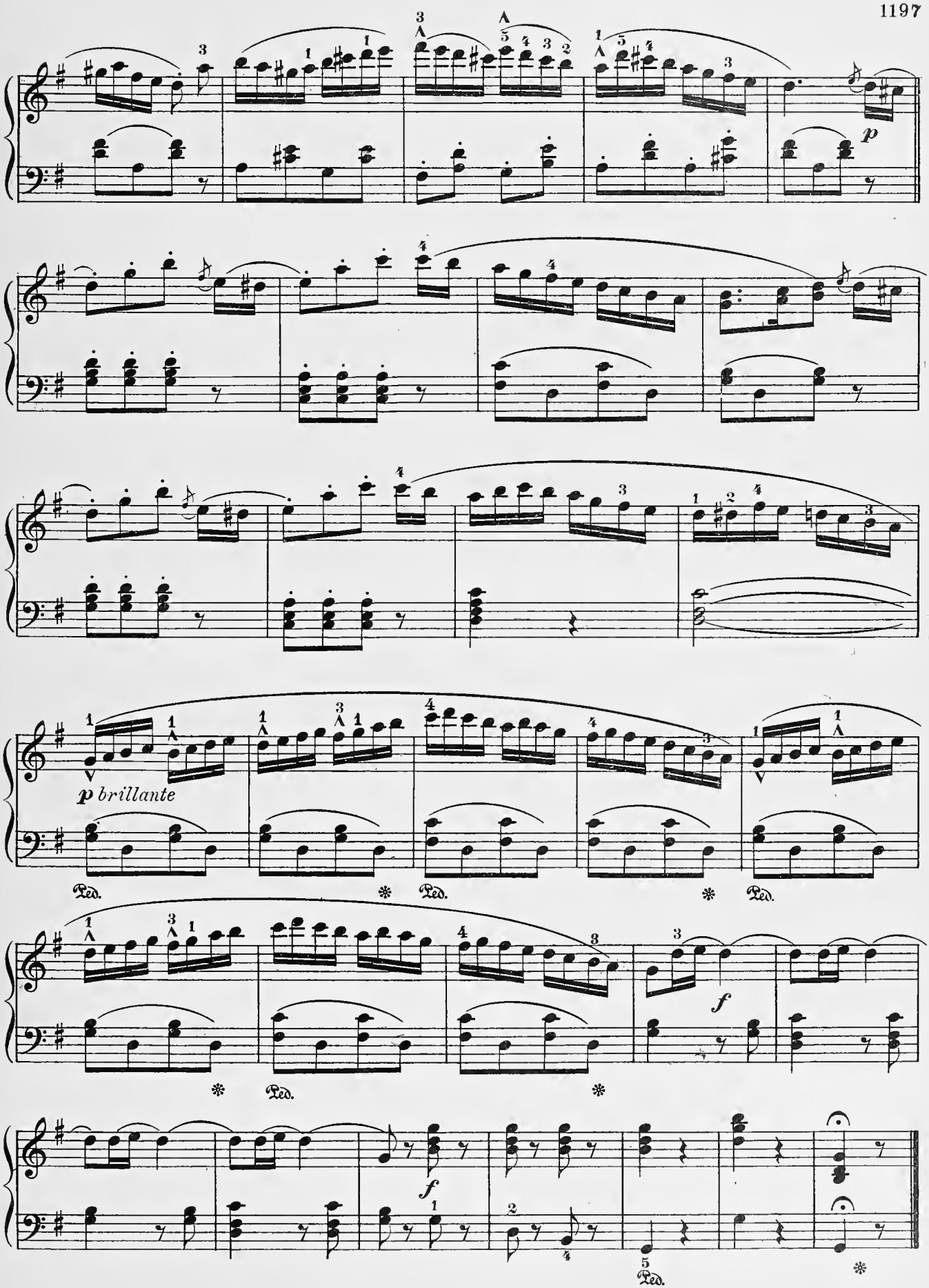
HEINRICH LICHNER. Op. 111.

Allegretto.



Grade III

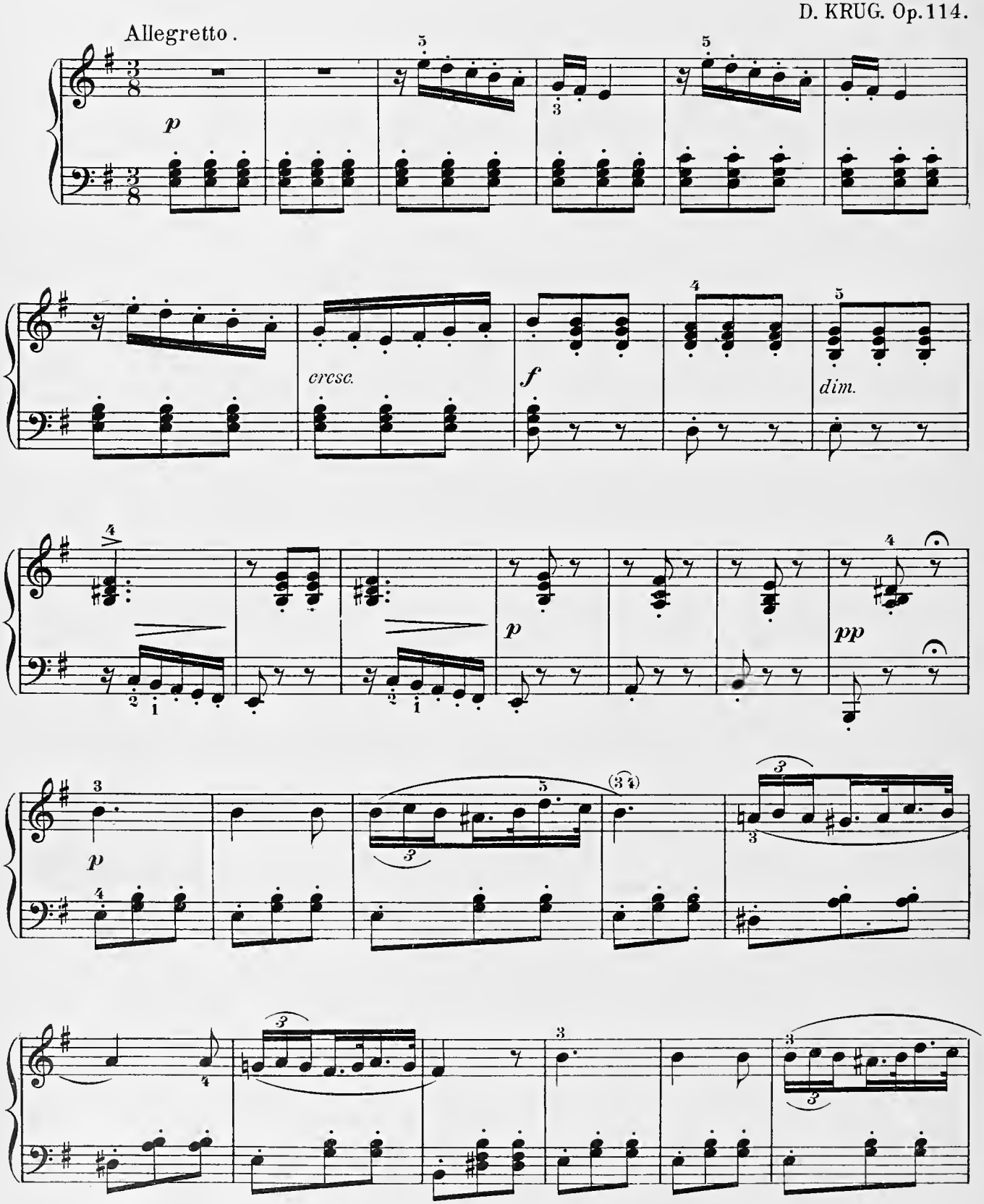

a tempo
espressione
Ped.

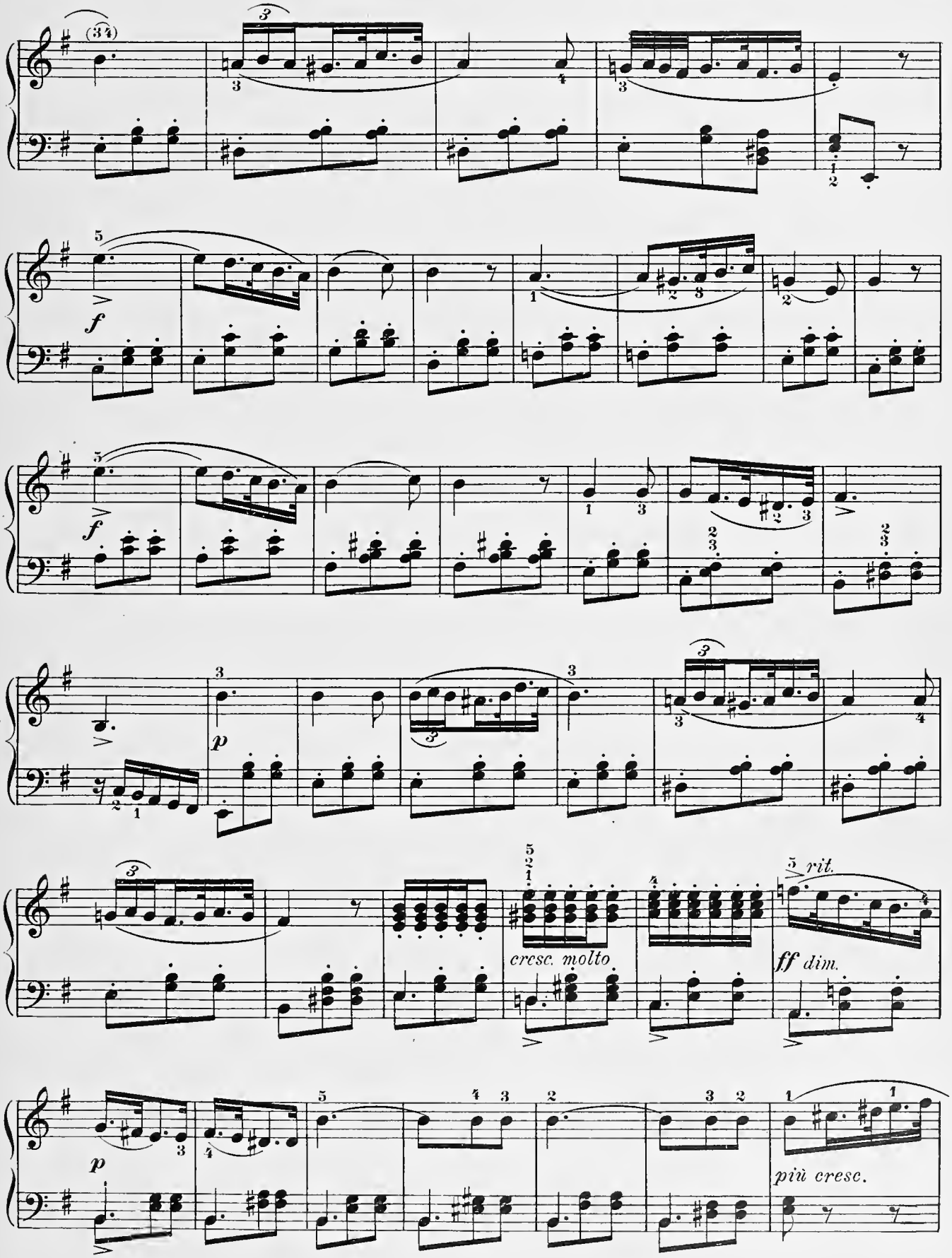

p
p brillante
Ped.
f
f
Ped.

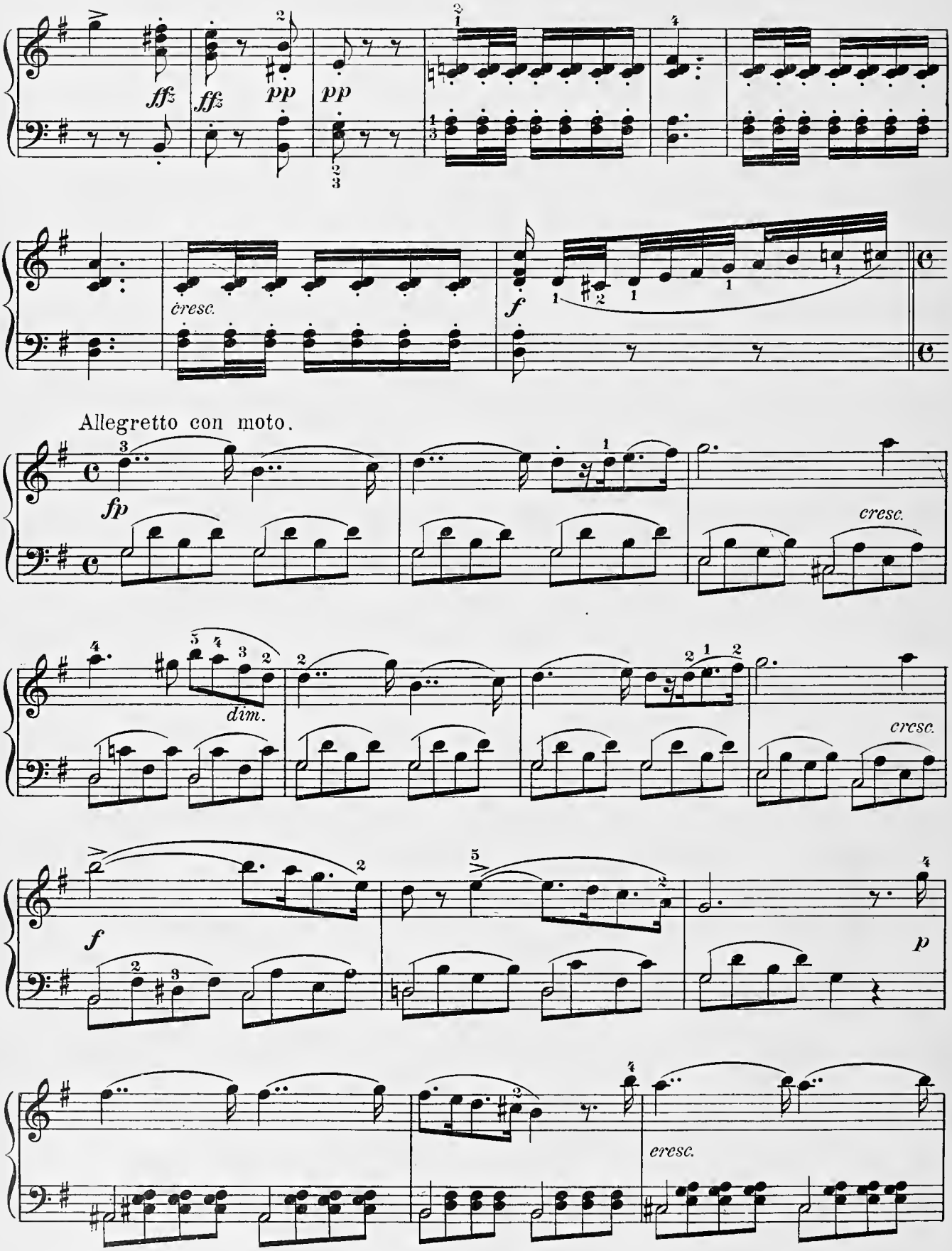
IL TROVATORE.

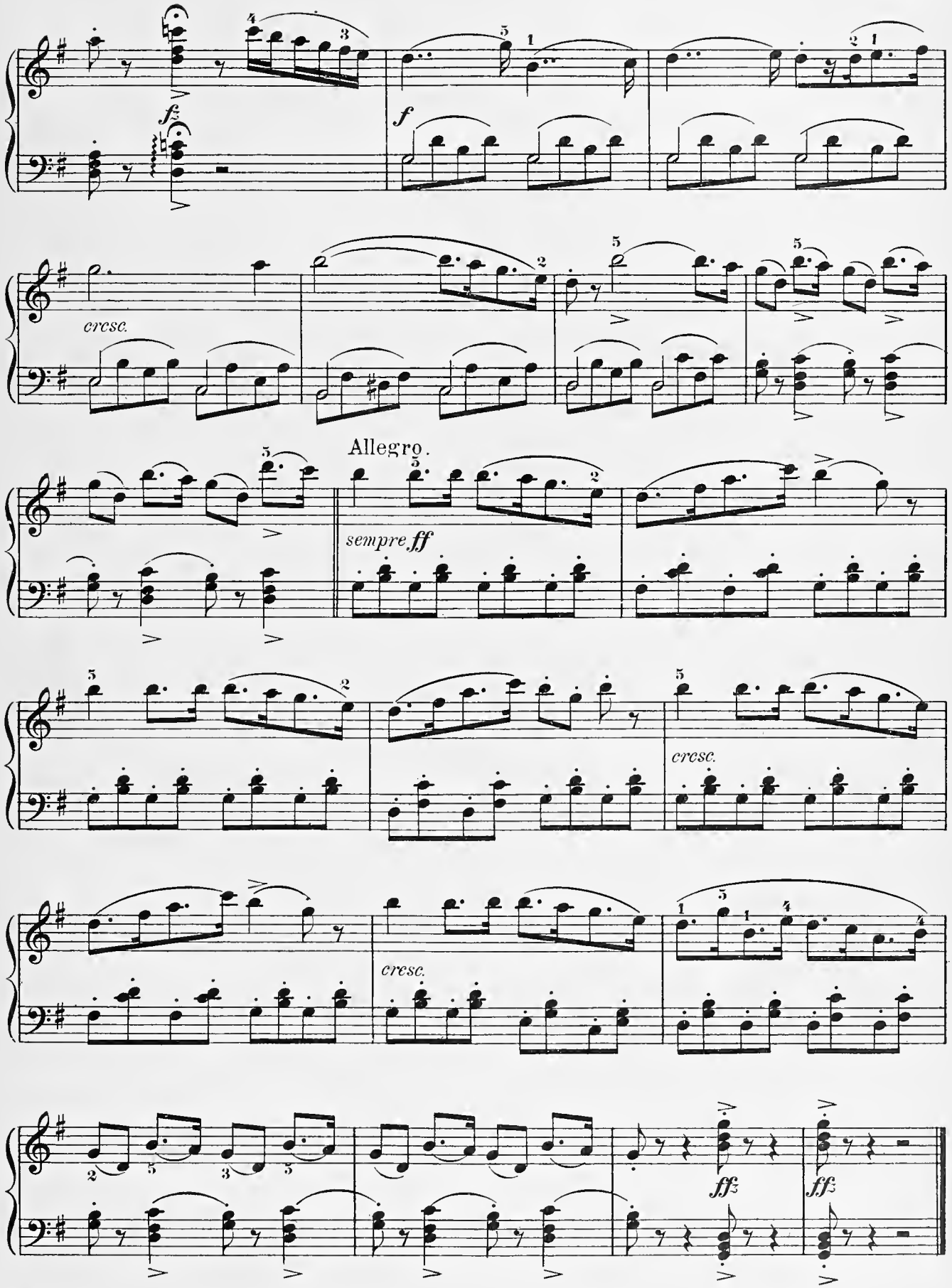
(G. Verdi.)

D. KRUG. Op. 114.



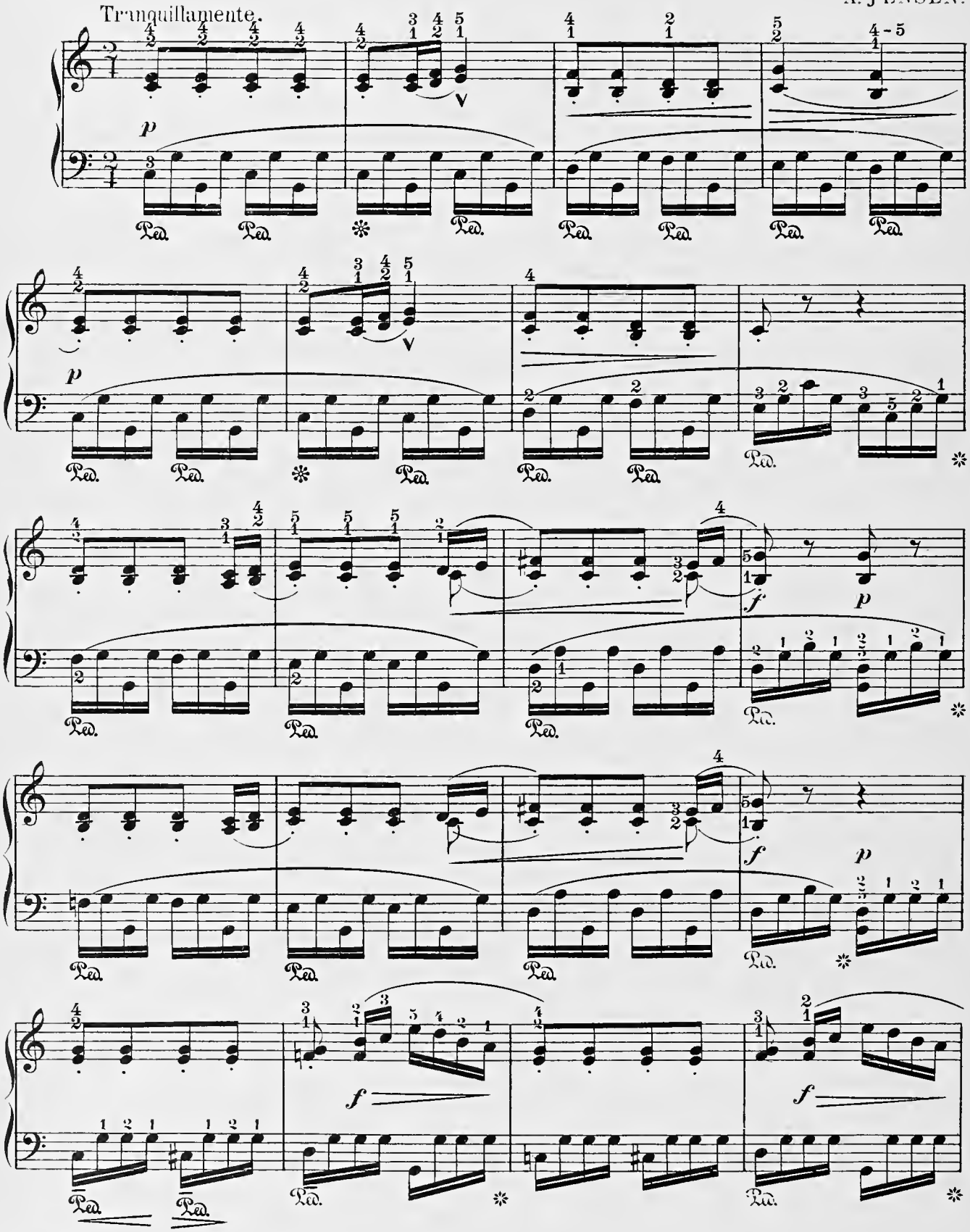

f
f
p
cresc. molto
ff dim.
rit.
p
più cresc.


ffz
ffz
pp
pp
cresc.
f
Allegretto con moto.
fp
cresc.
dim.
cresc.
f
p
cresc.

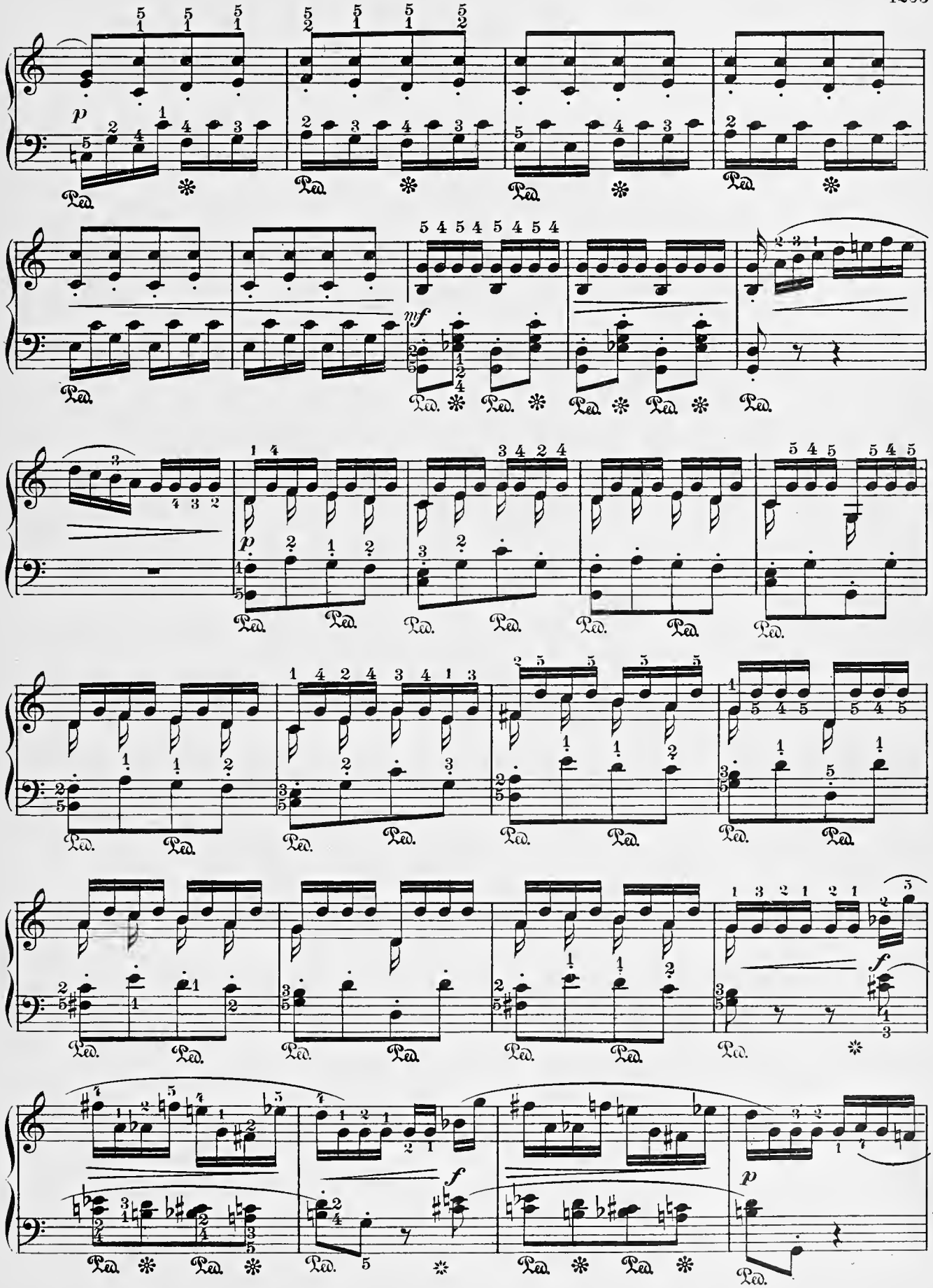

f
f
cresc.
Allegro.
sempre ff
cresc.
cresc.
ff
ff

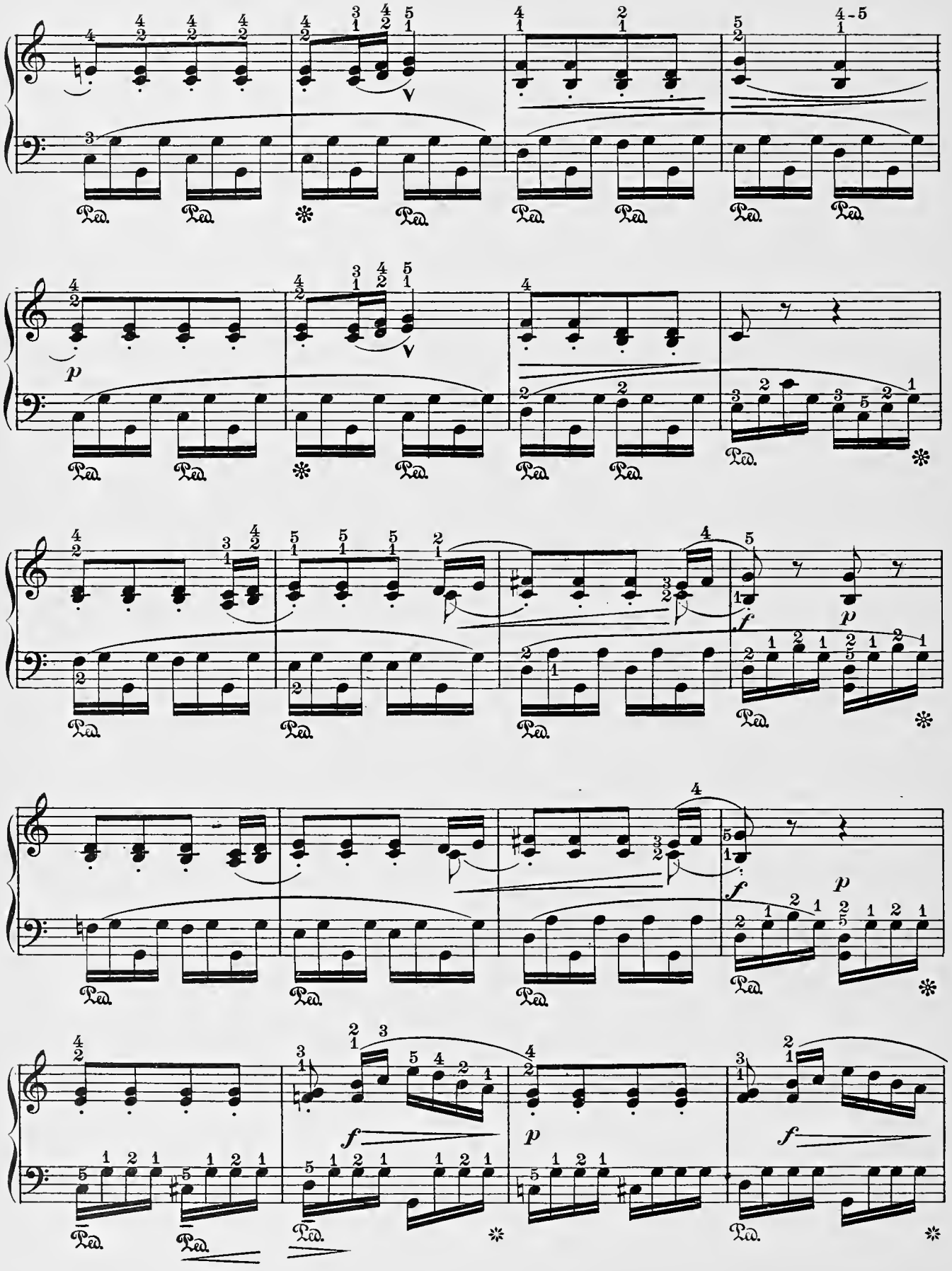
THE MILL.

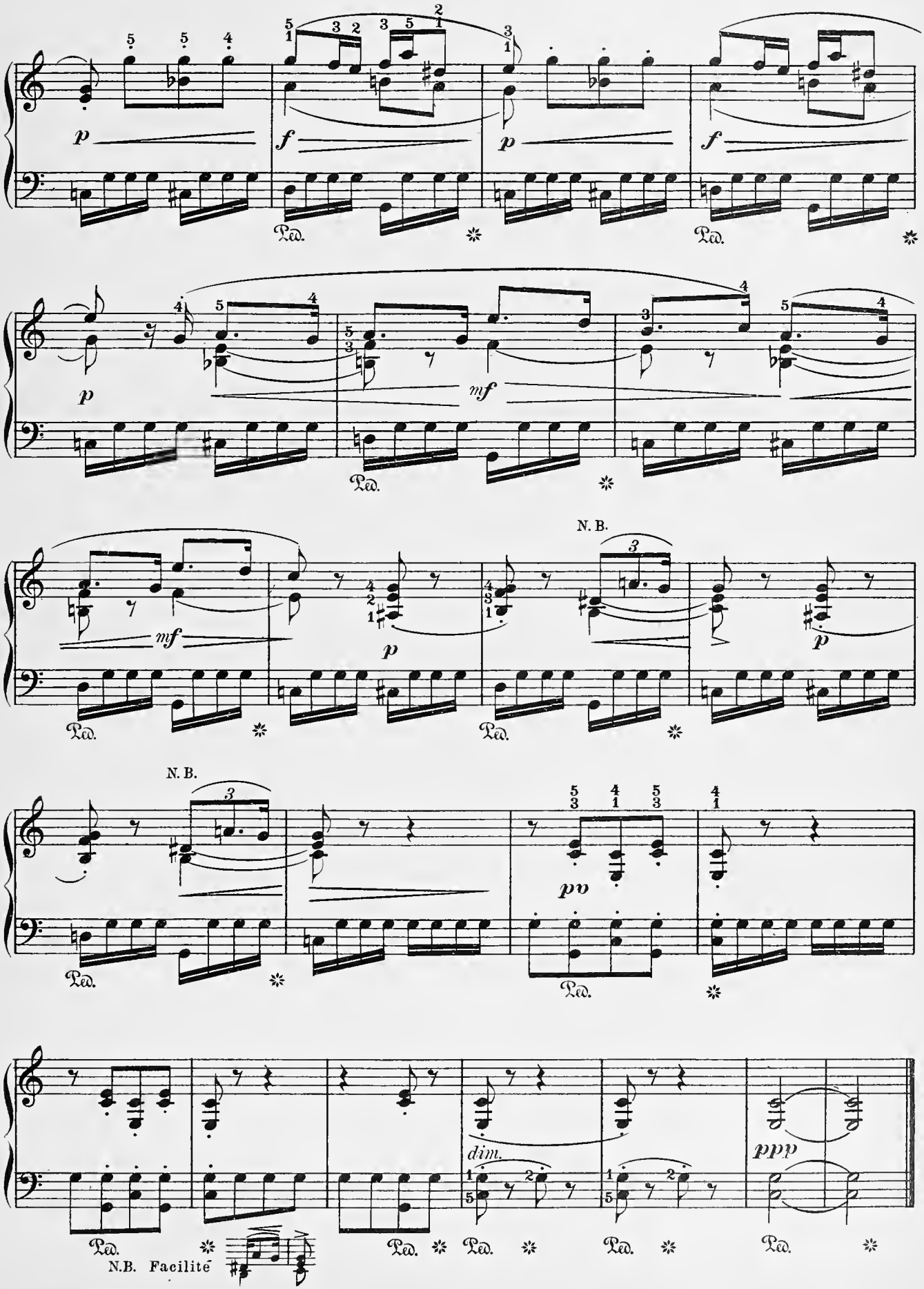
A. JENSEN.



Grade III

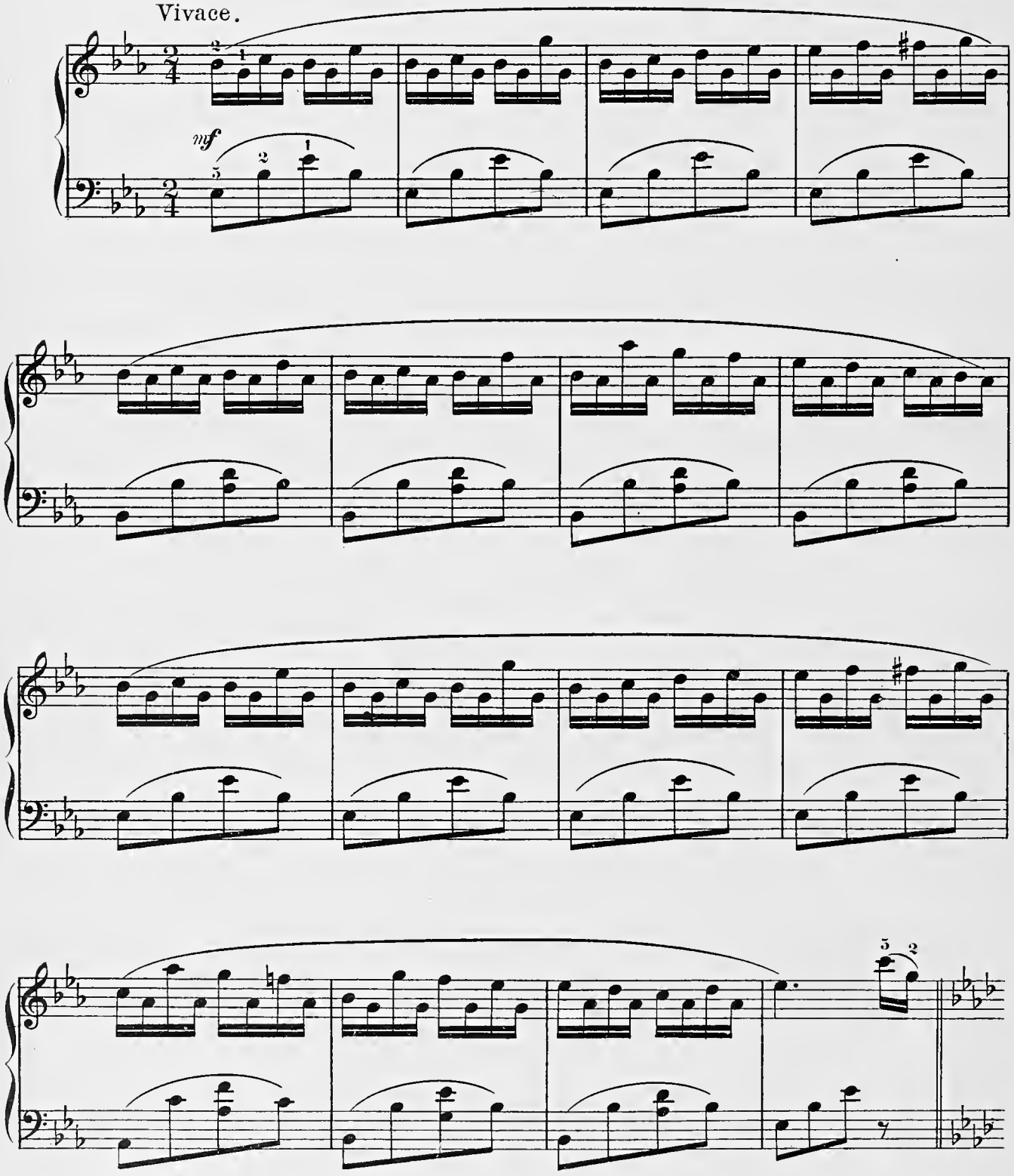

p
mf
f
p
f

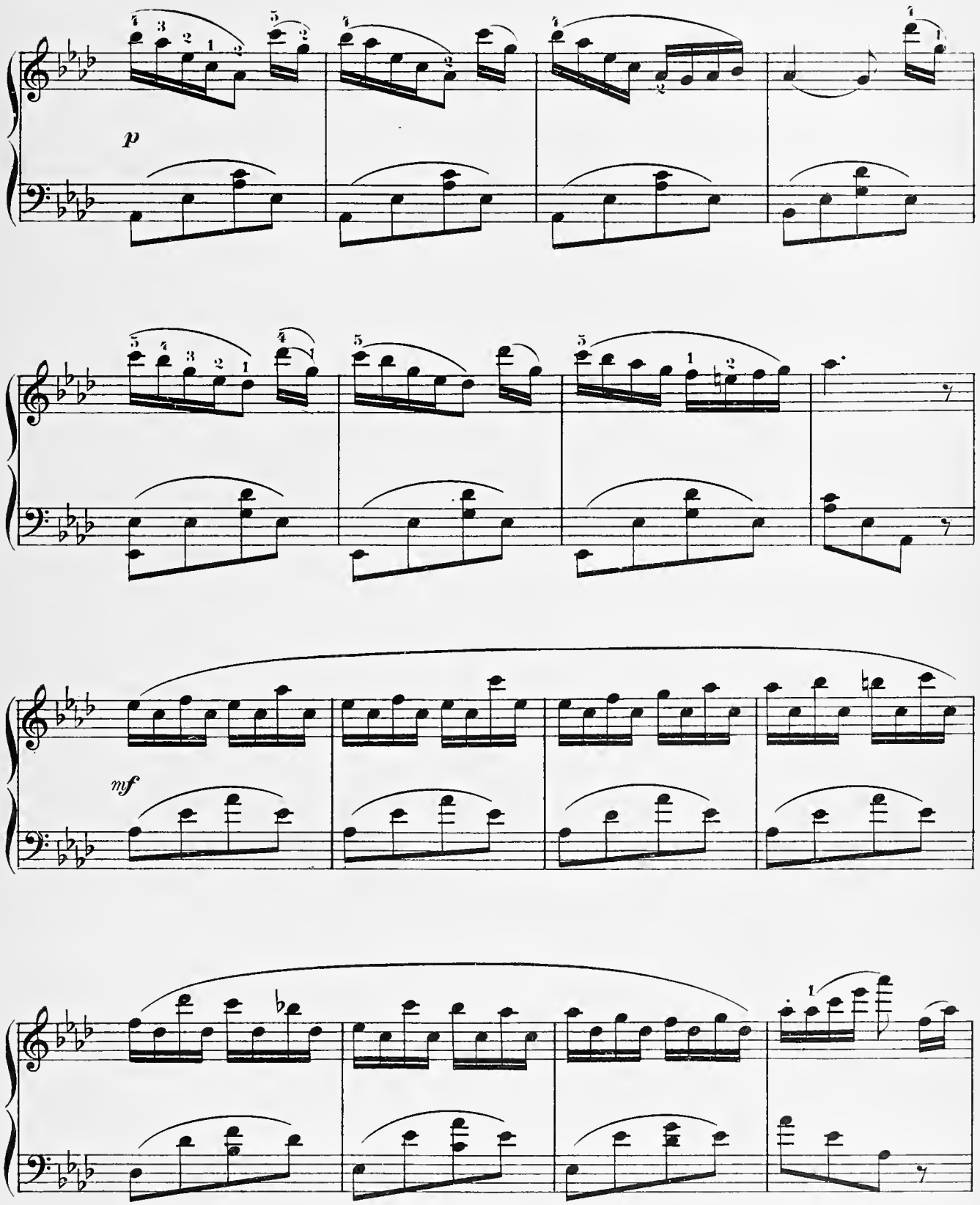

Ped.
p
f
p
f
p
f

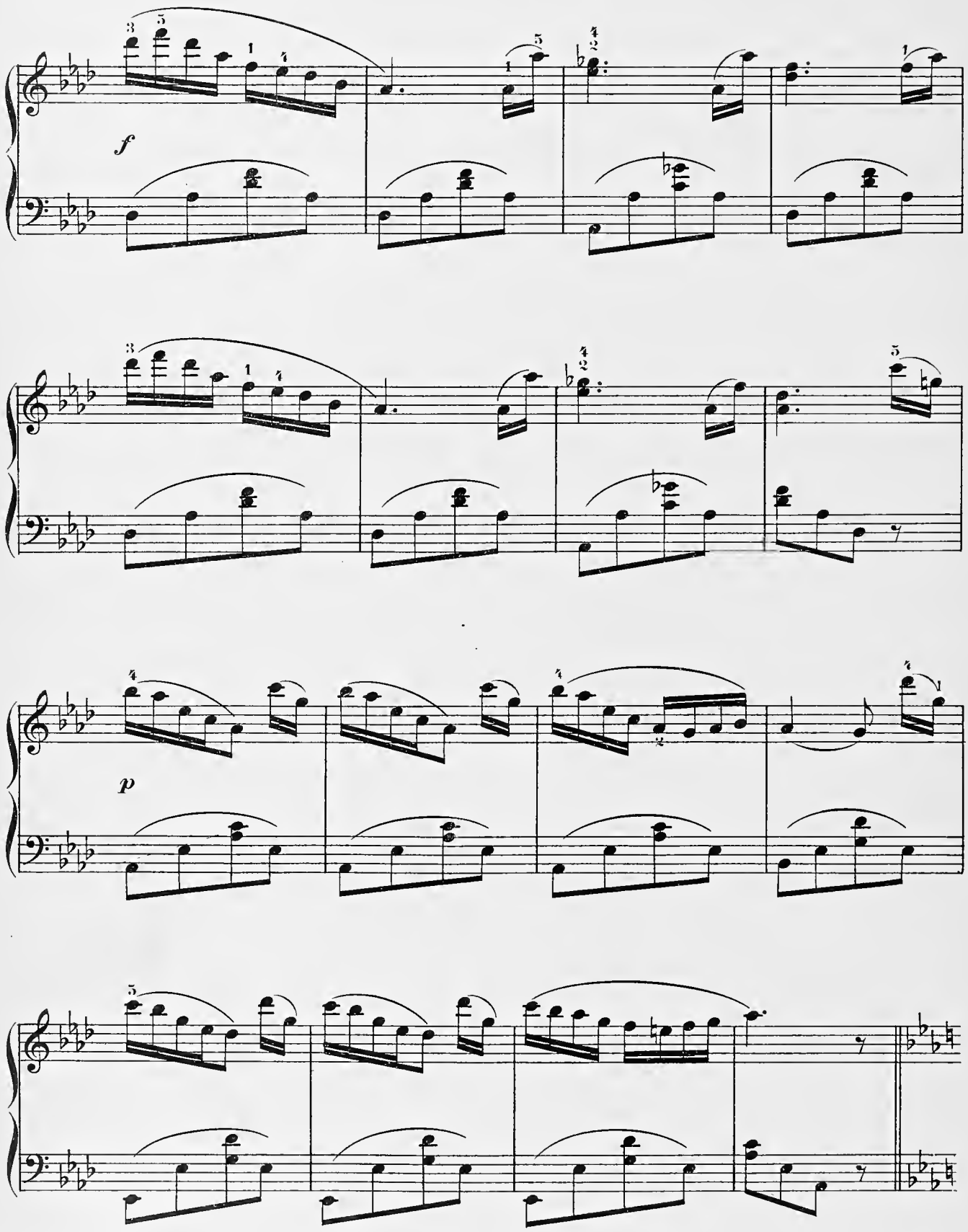

p
f
p
f
Ped.
mf
N. B.
pp
dim.
ppp
N.B. Facilité

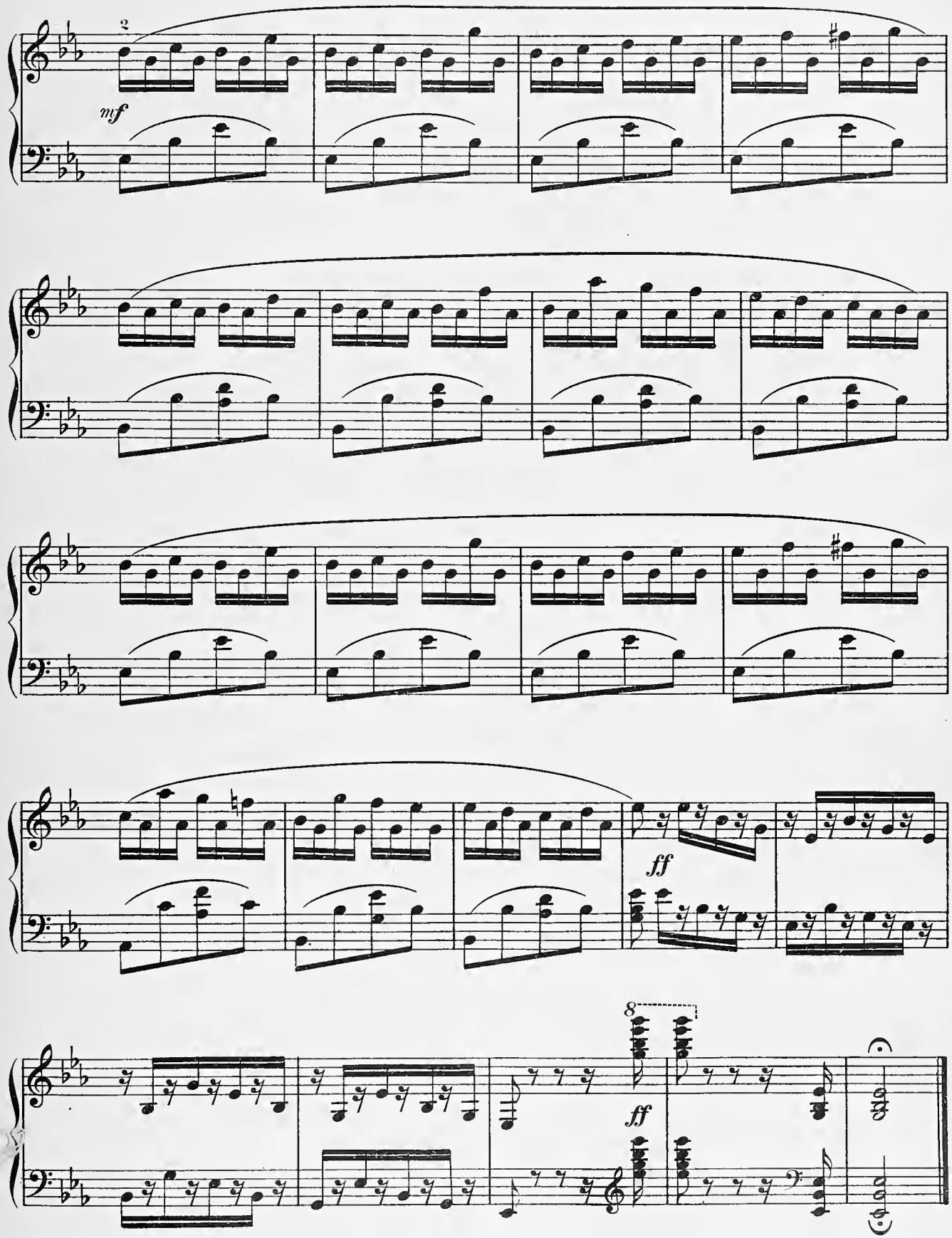
A FOREST BROOK.

CARL GÄNSCHALS. Op. 124.




p
mf

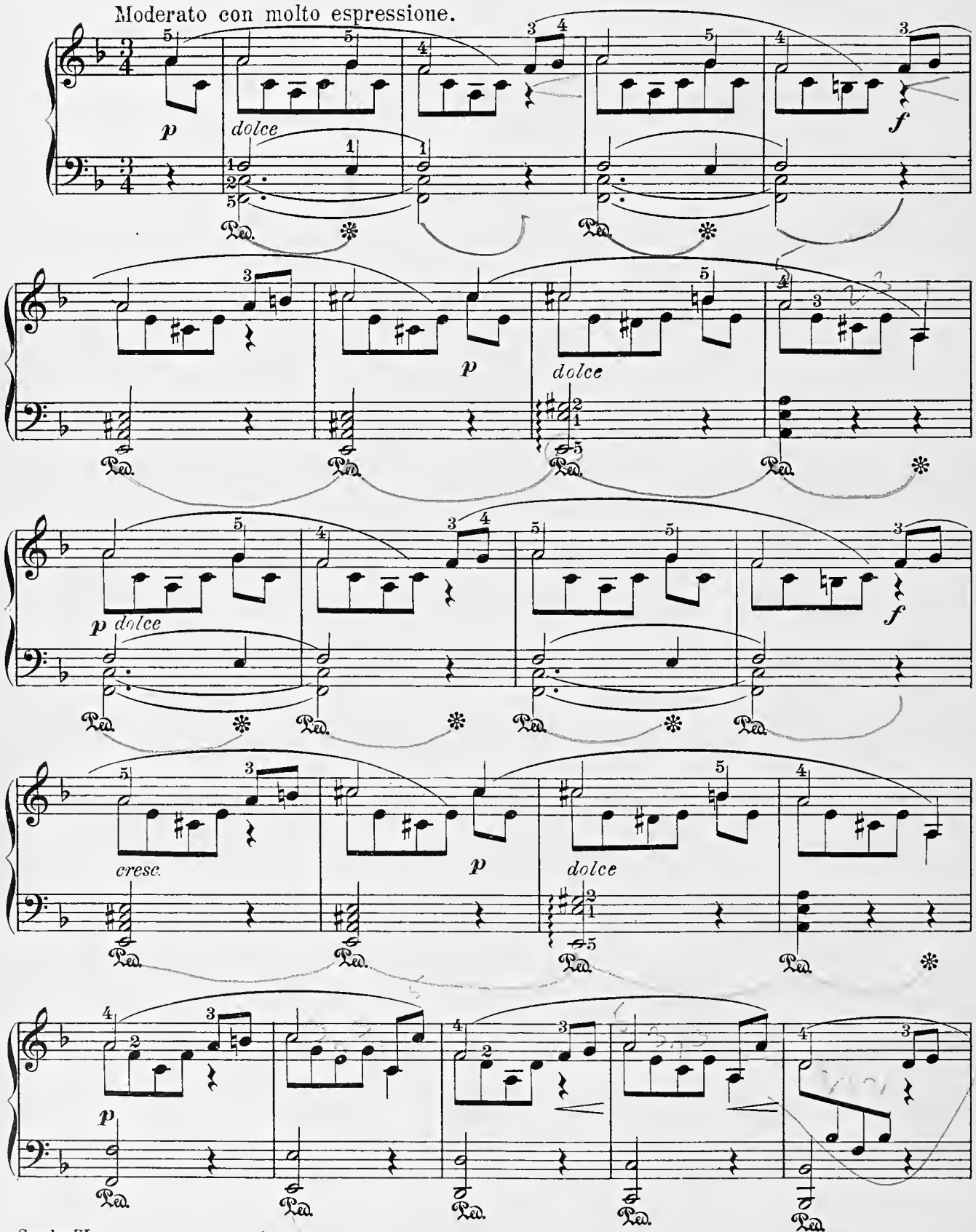

f
p


2
mf
ff
8
ff

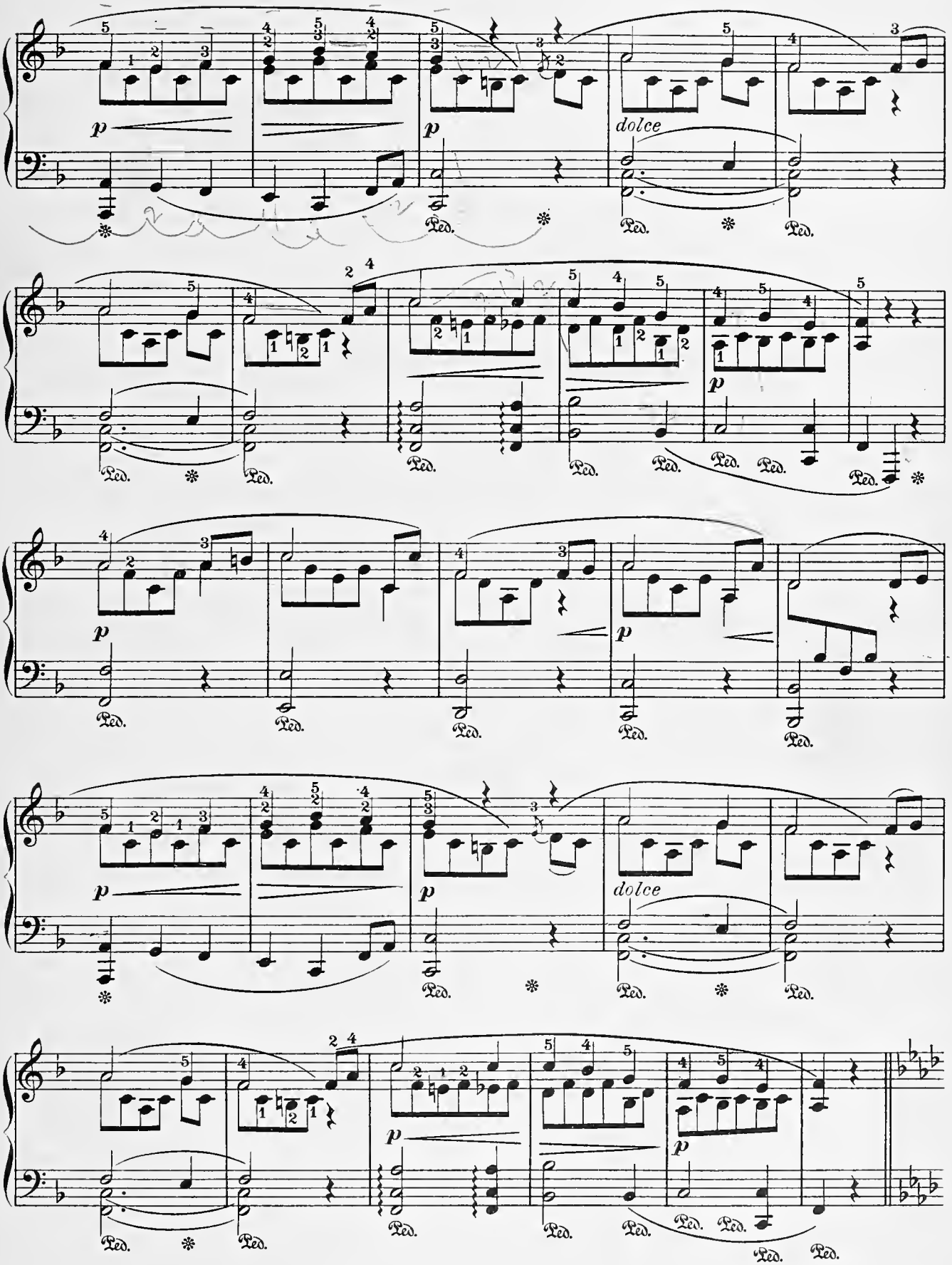
FAREWELL TO THE PIANO.

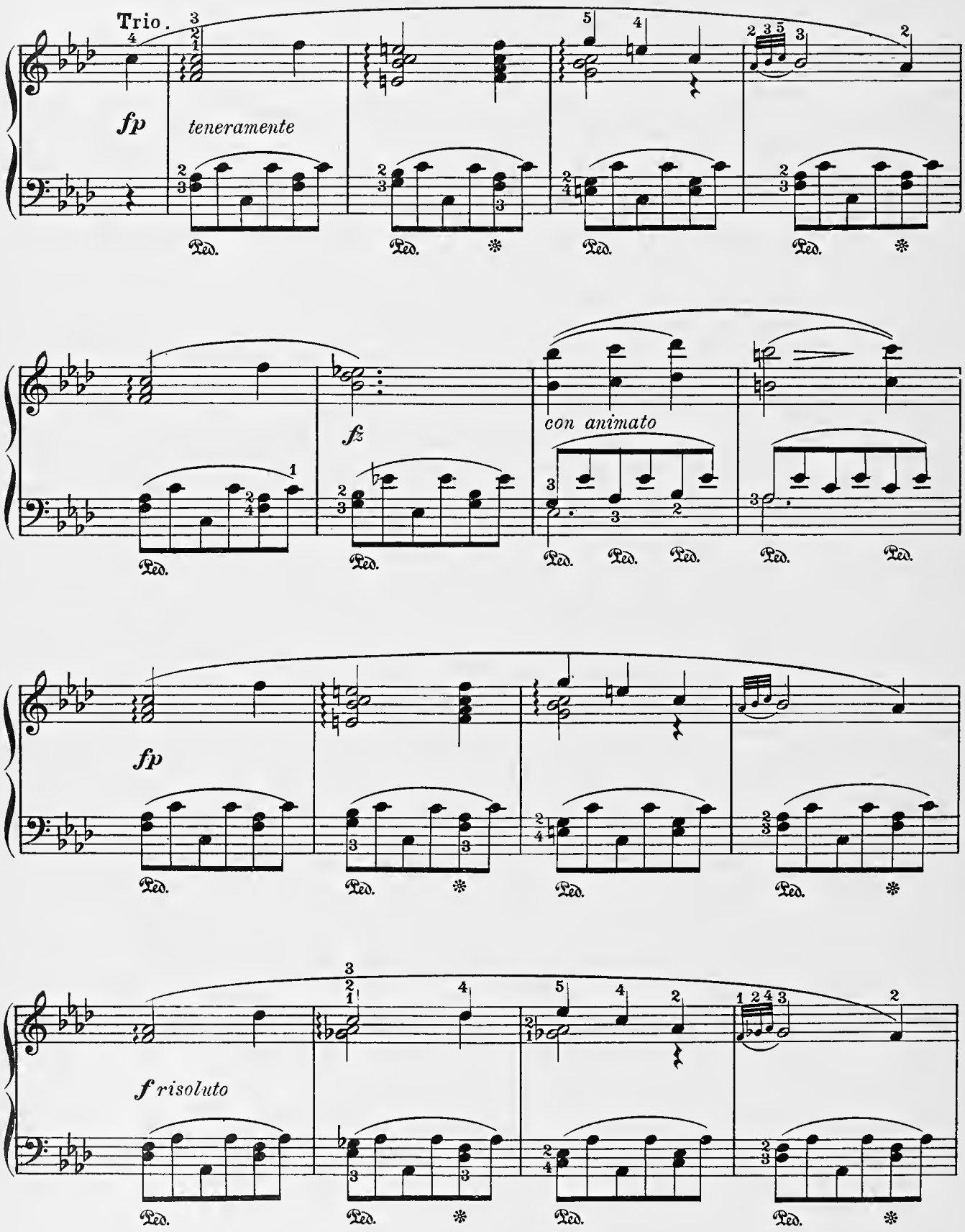
Last Composition.

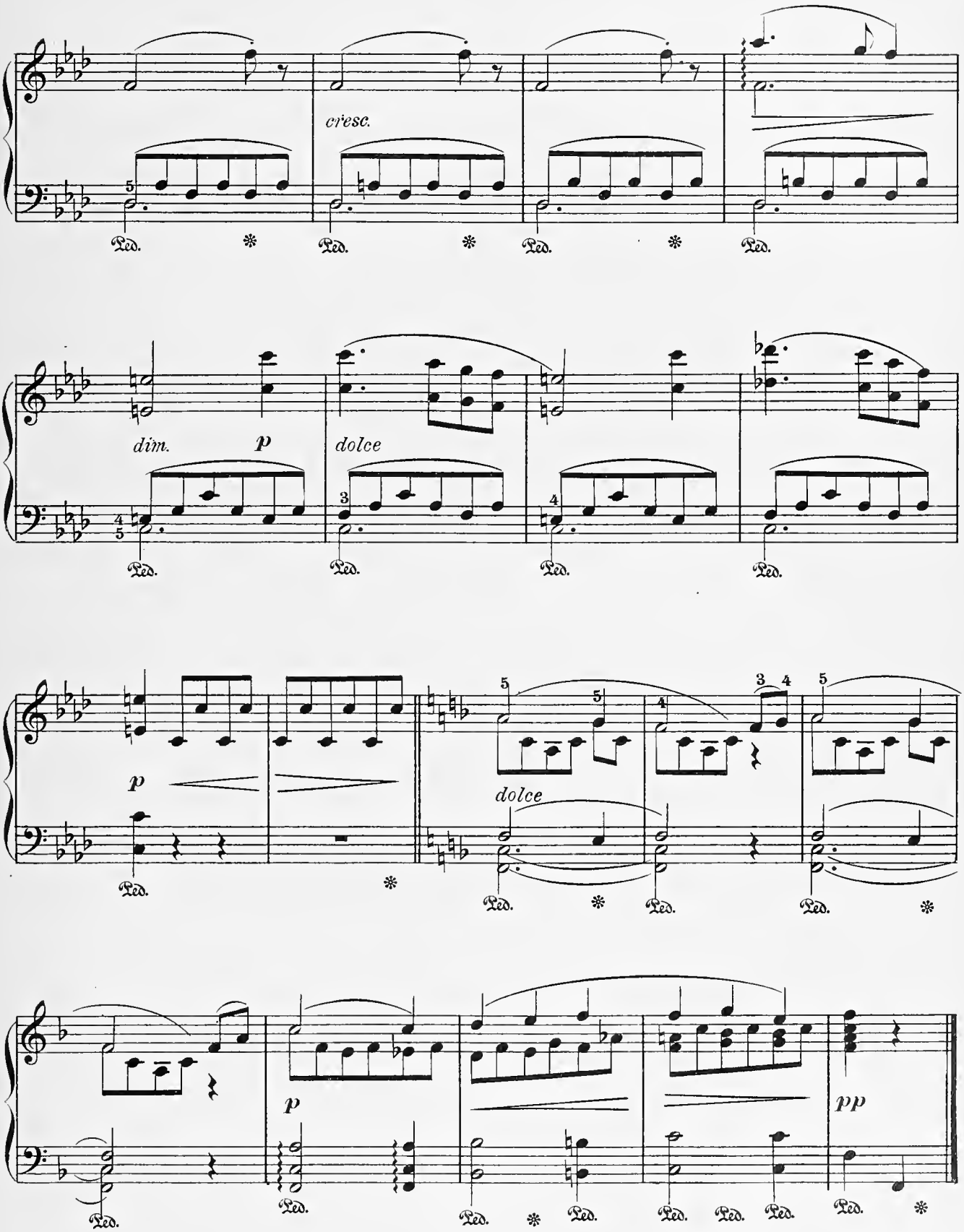
L. van BEETHOVEN.



Grade III


p
dolce
Ped.

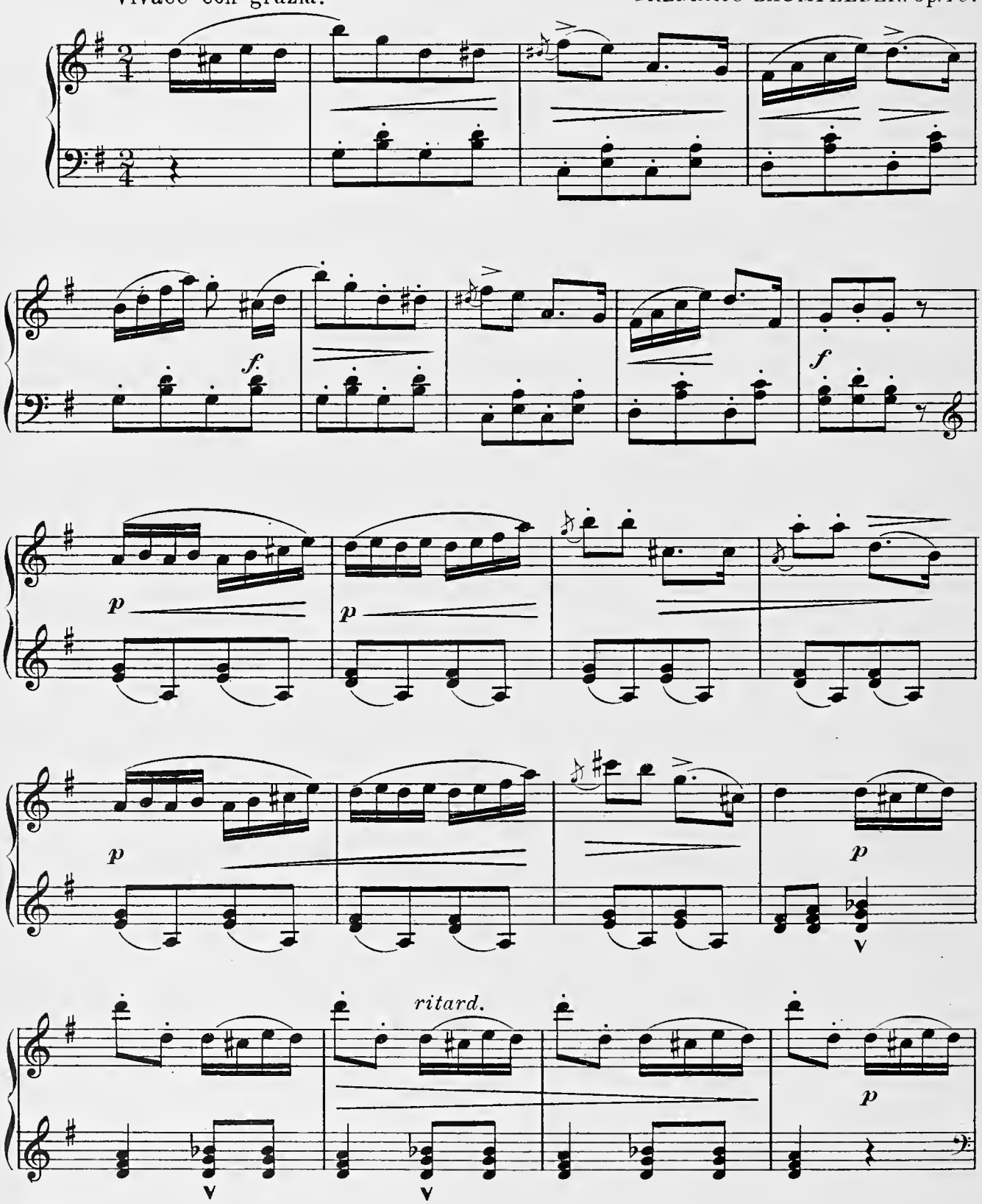

Trio.
fp
teneramente
fz
con animato
fp
f risoluto


cresc.
dim.
p
dolce
p
dolce
p
pp
Ped.

RONDO MIGNON.

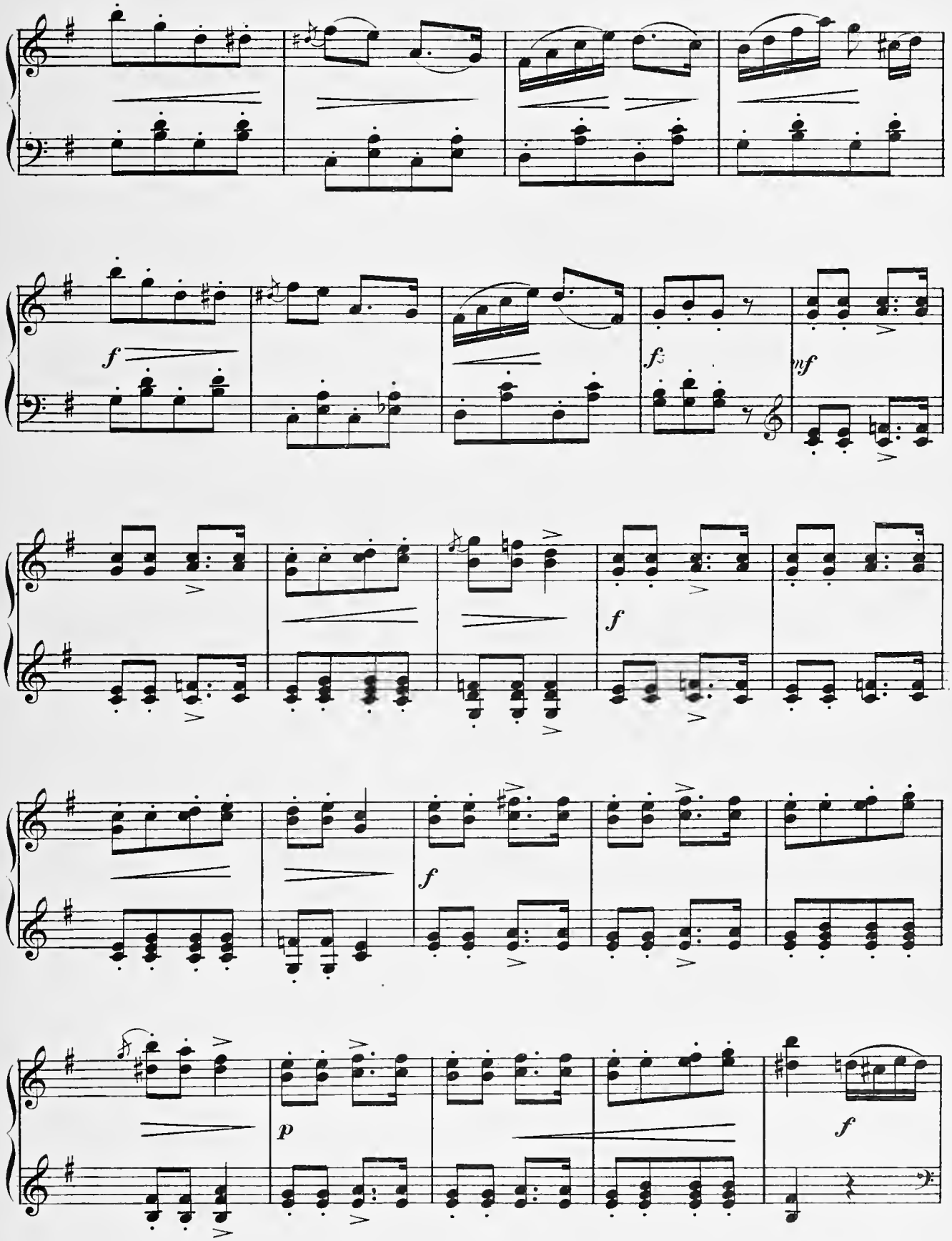
Vivace con grazia.

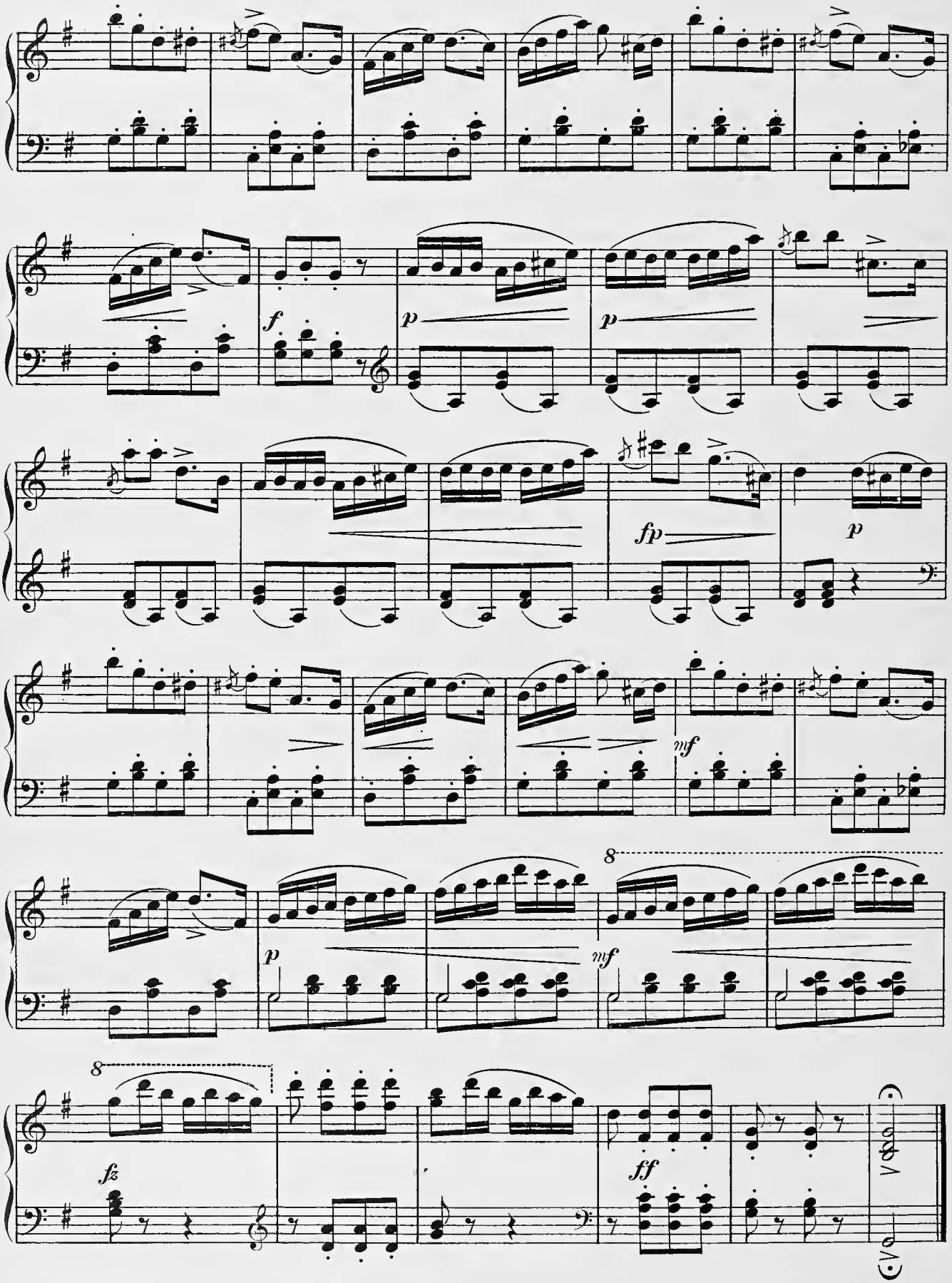
FREDERIC BAUMFELDER. Op. 49.



Grade III

Tempo I.

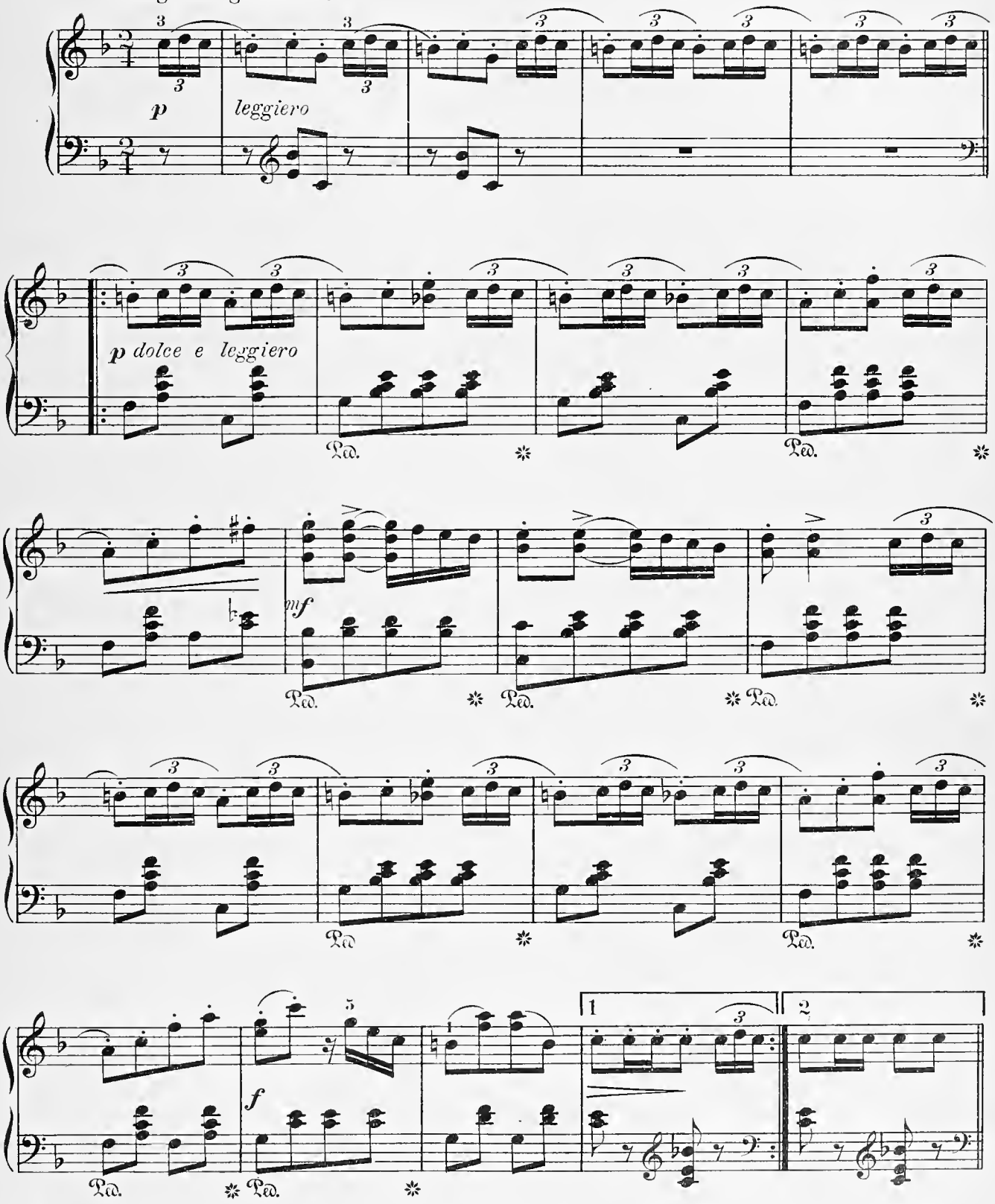


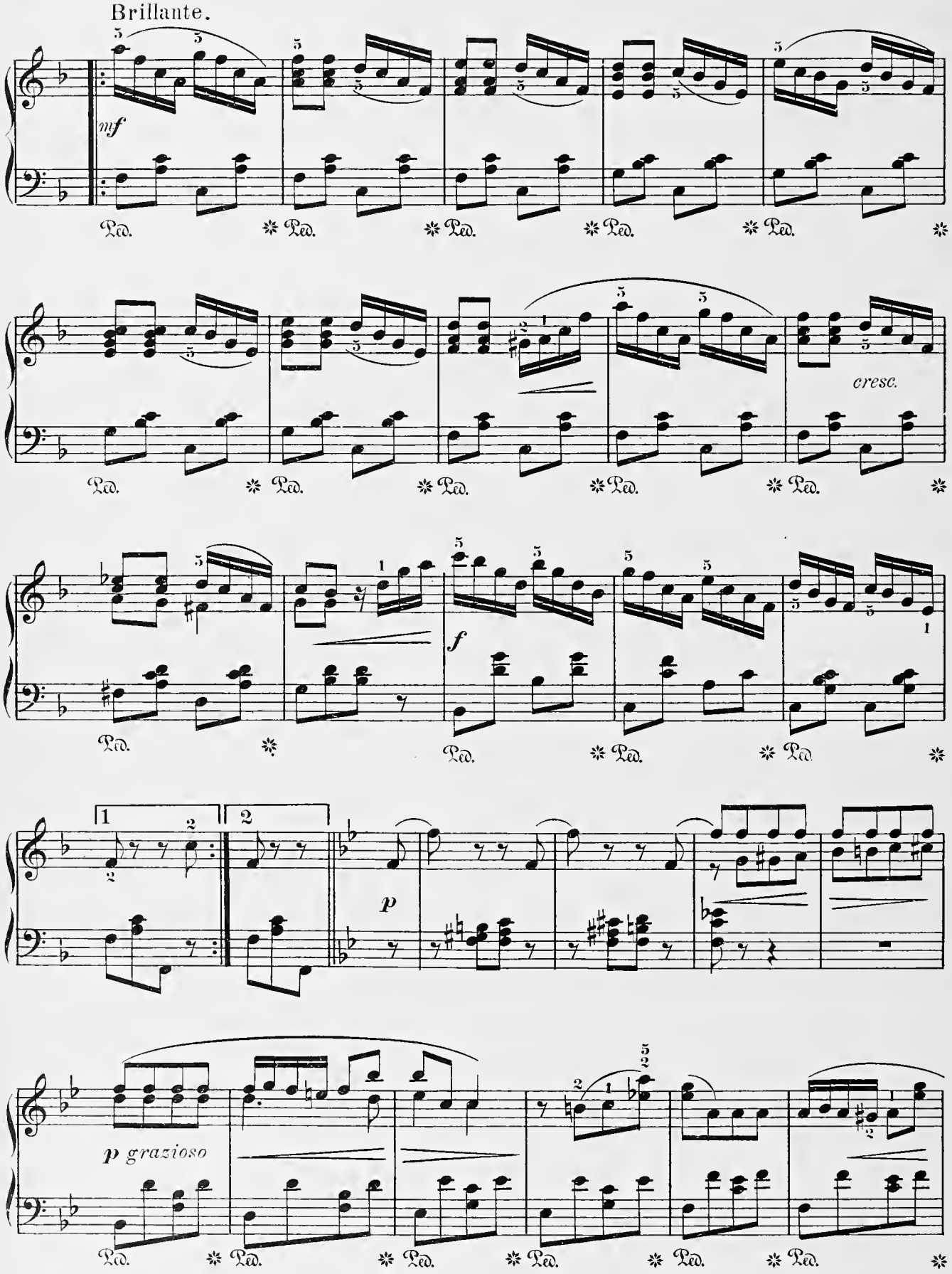

f
p
p
fp
p
mf
p
mf
8
8
fz
ff
8va

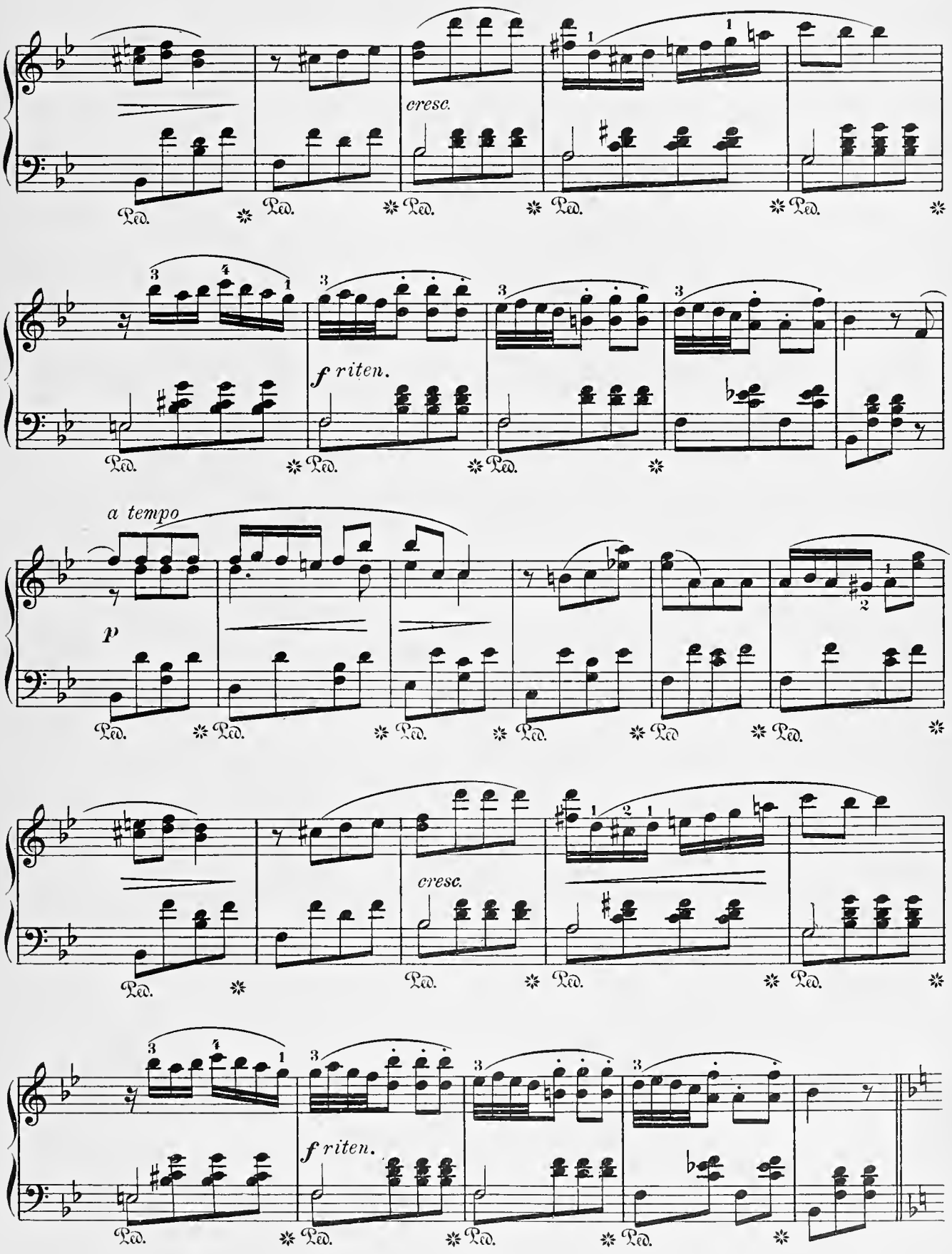
TURTLE DOVE POLKA.

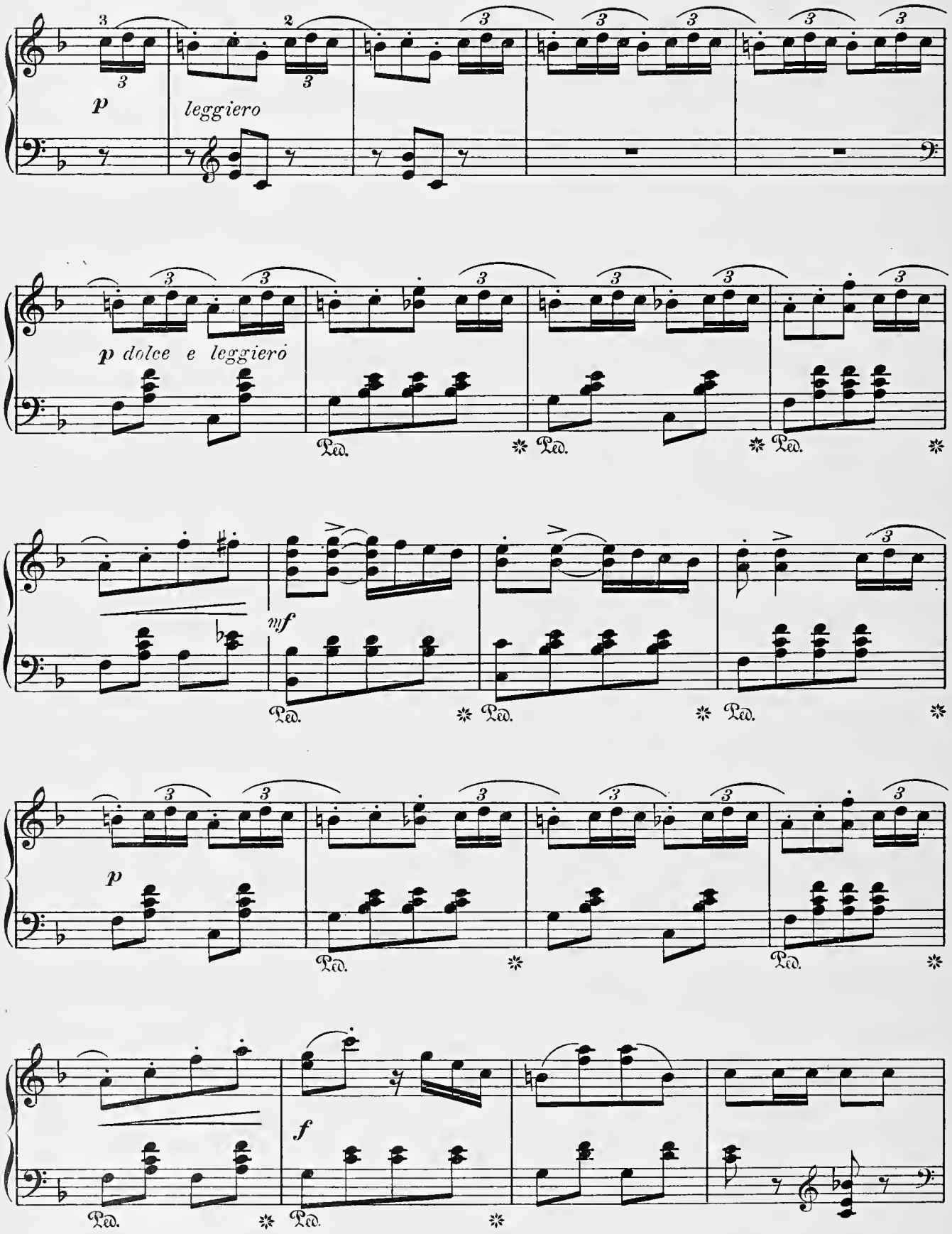
FRANZ BEHR. Op. 303.

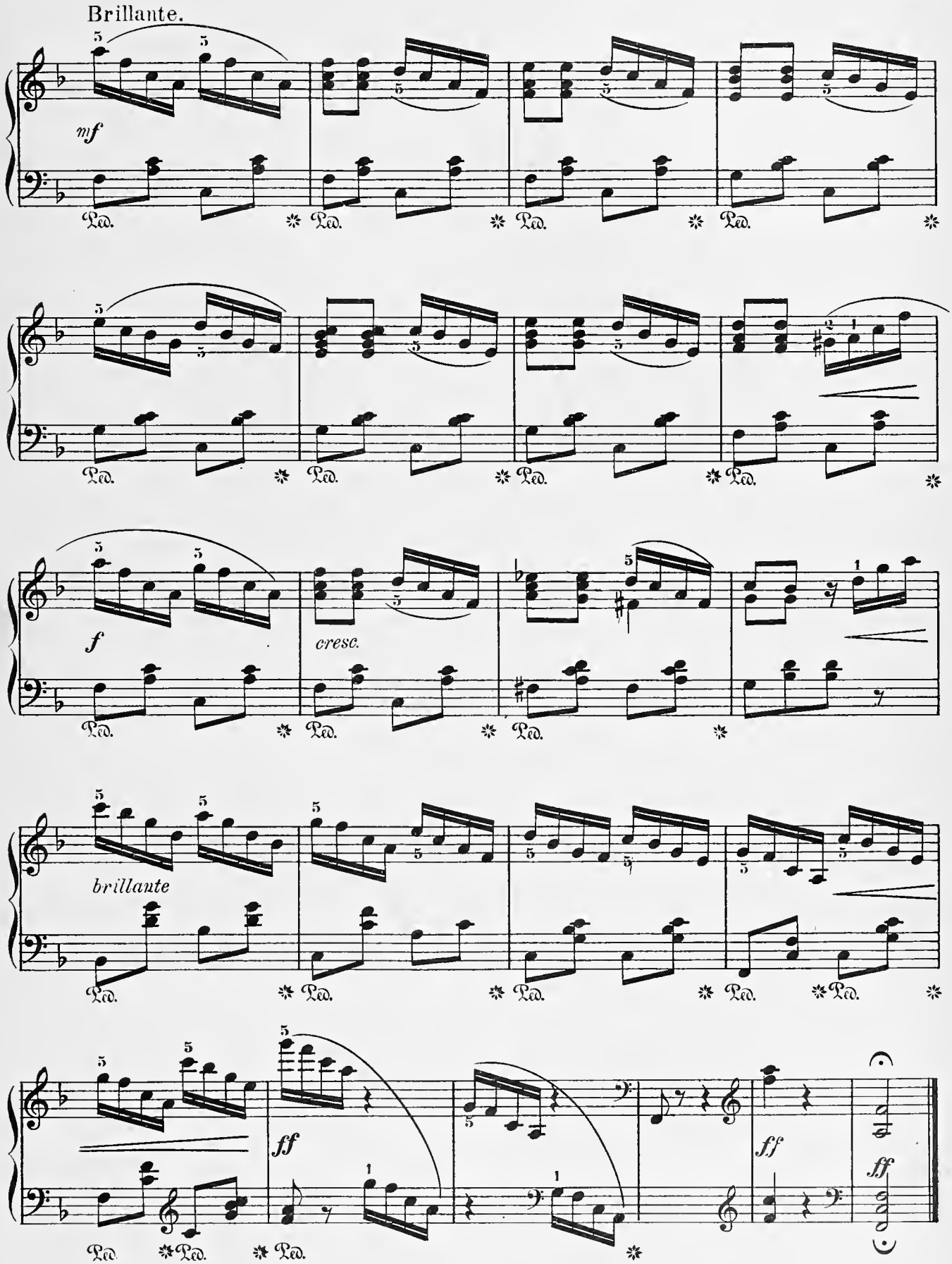
Allegretto grazioso.




Brillante.
mf
Ped.
cresc.
f
1
2
p
p grazioso

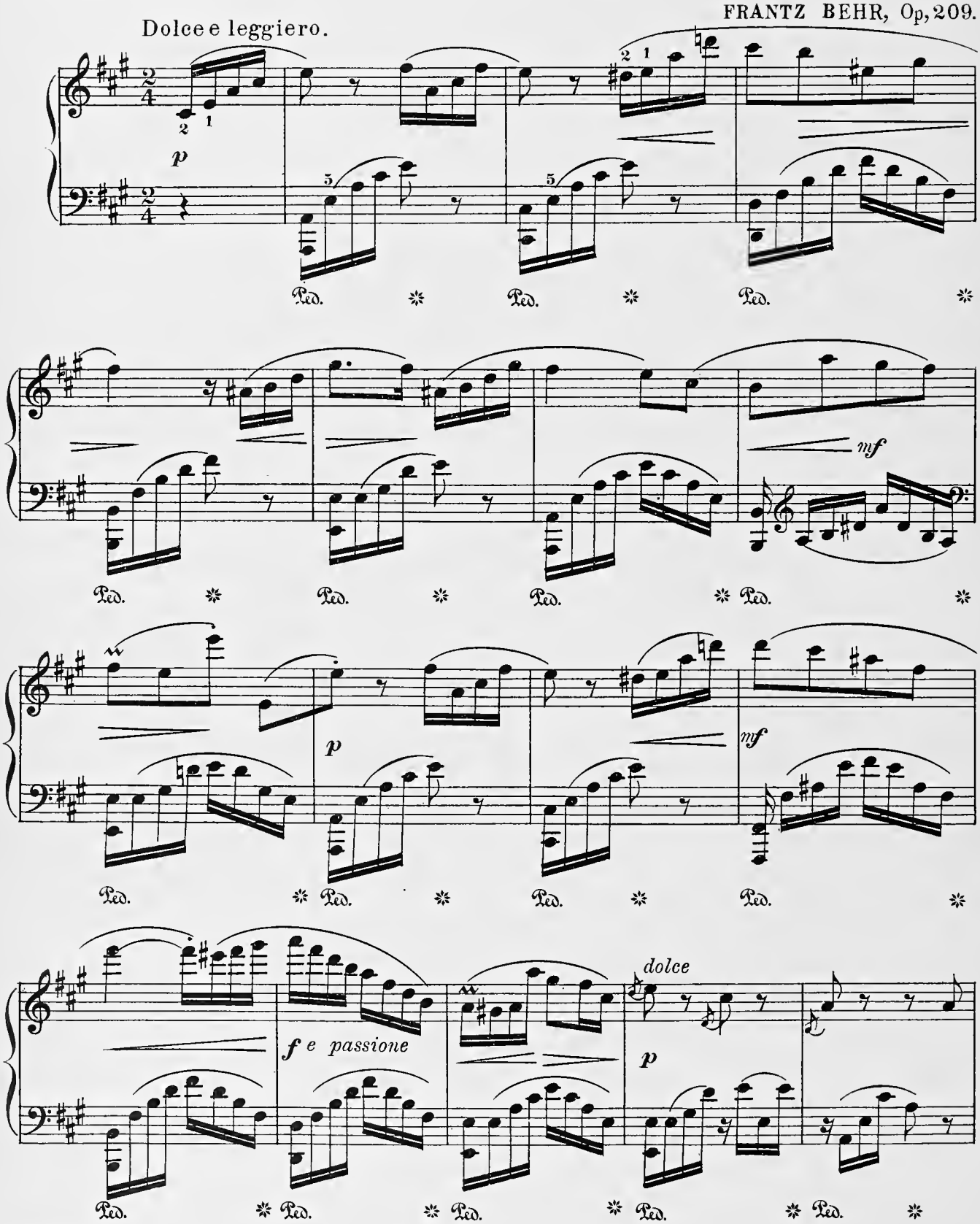

cresc.
f riten.
a tempo
p
cresc.
f riten.


p
leggiero
p dolce e leggiero
Ped.
mf
p
f

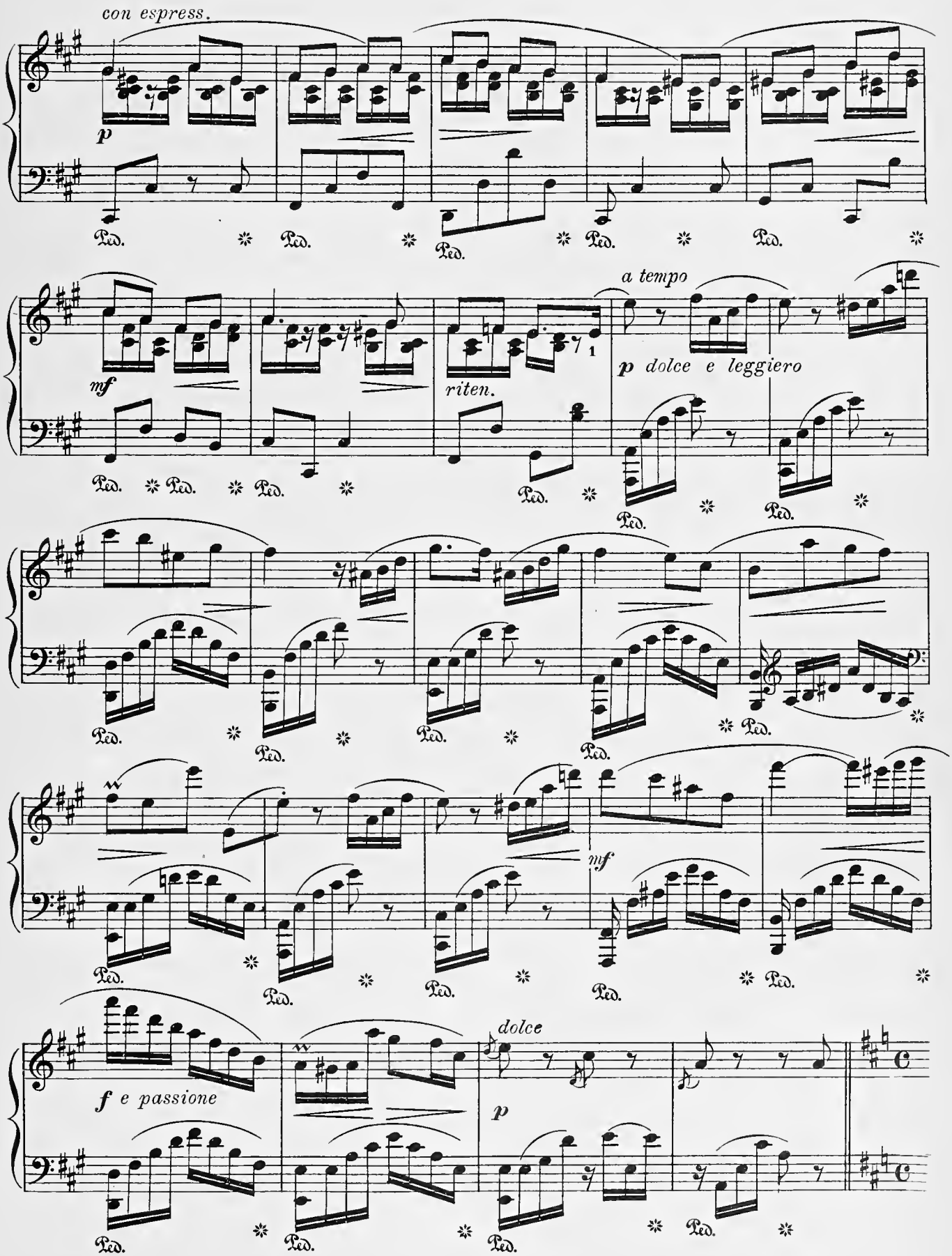

Brillante.
mf
Ped.
f
cresc.
brillante
ff
fff

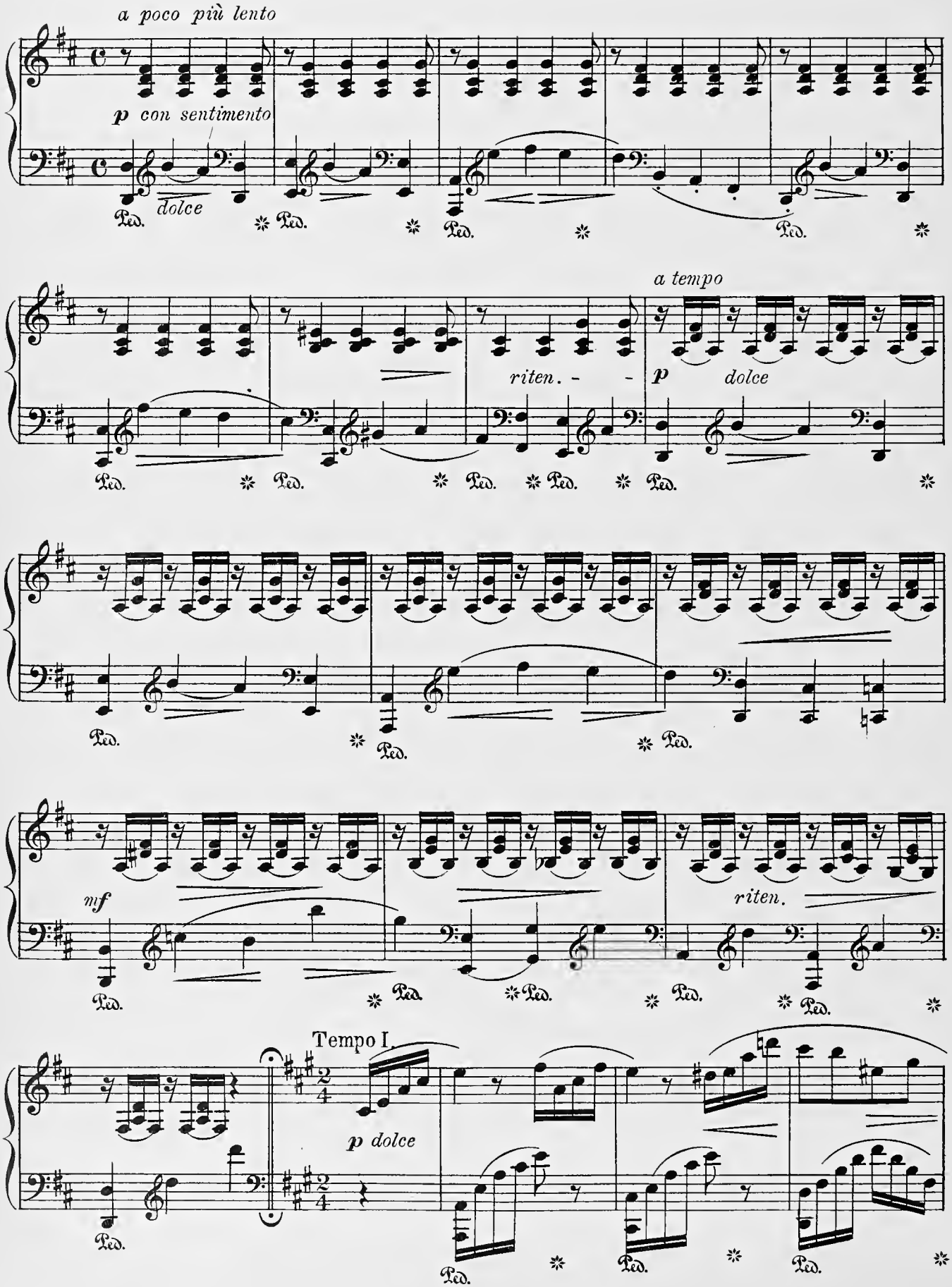
THE FIRST VIOLET.

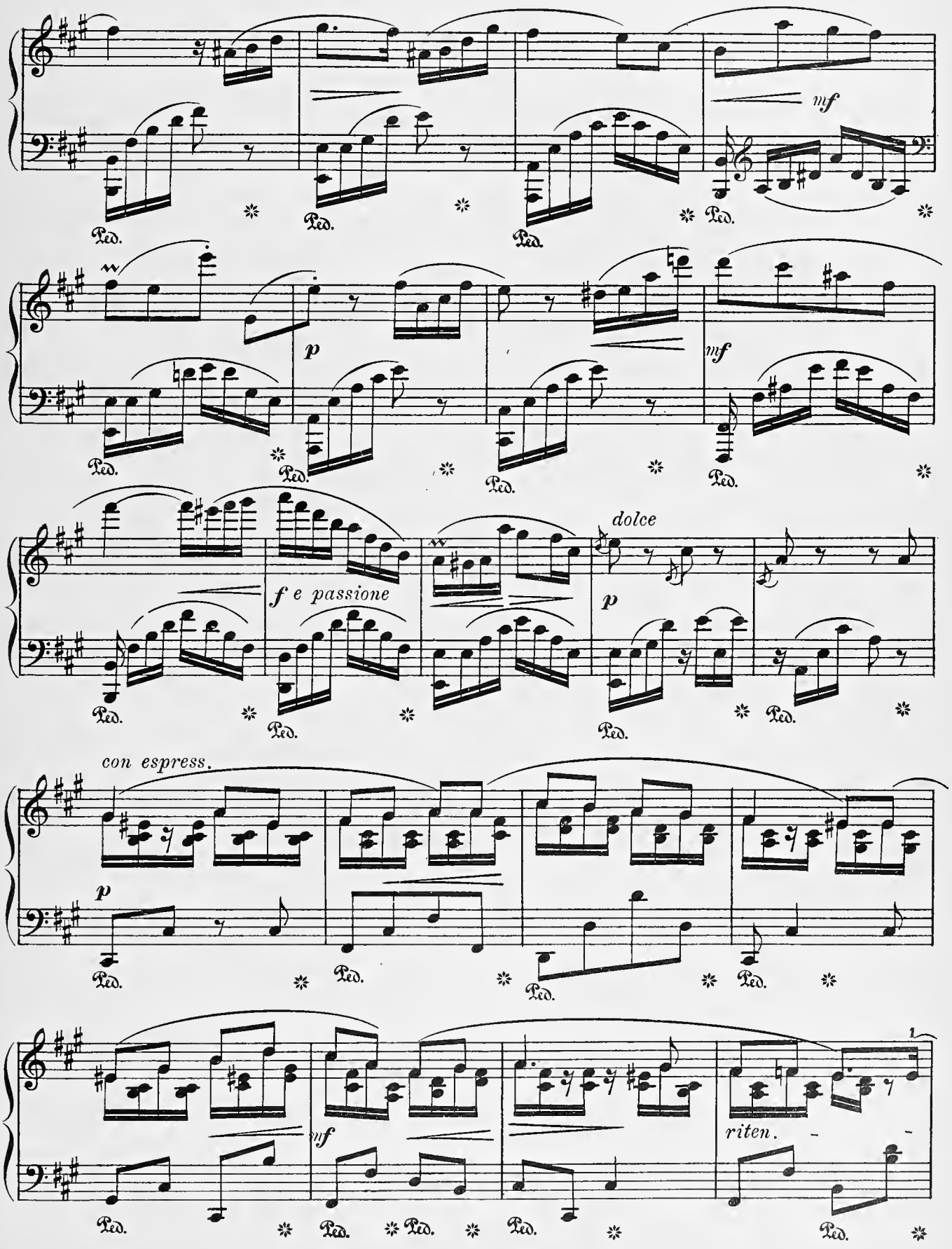
FRANTZ BEHR, Op, 209.

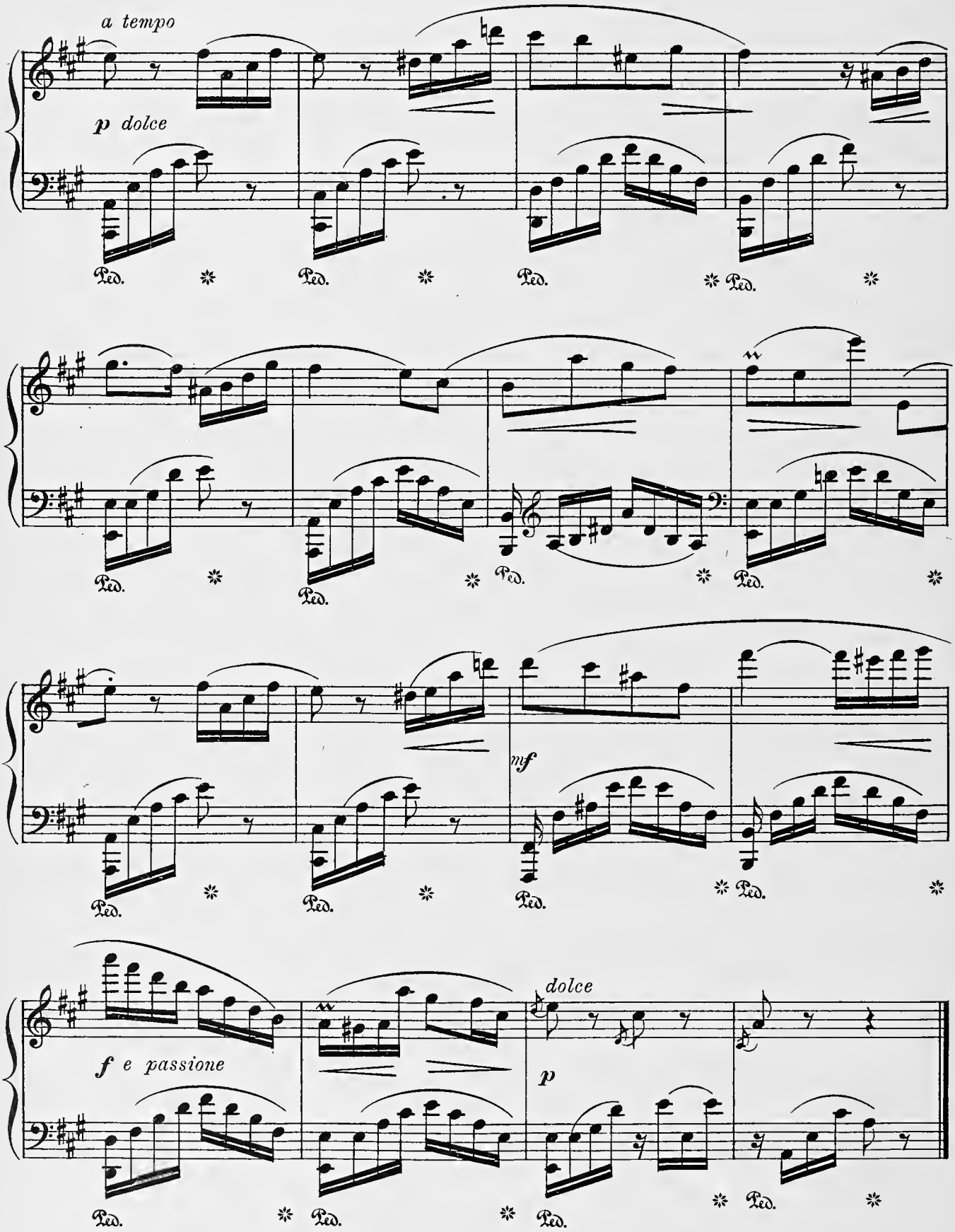


Grade IV


con espress.
p
Ped.
mf
riten.
a tempo
p dolce e leggiero
mf
f e passione
dolce
p


a poco più lento
p con sentimento
dolce
Ped.
a tempo
riten. - -
p dolce
mf
riten.
Tempo I.
p dolce


mf
Ped.
p
mf
f e passione
dolce
con espress.
riten.


a tempo
p dolce
Ped.
mf
f e passione
dolce
p

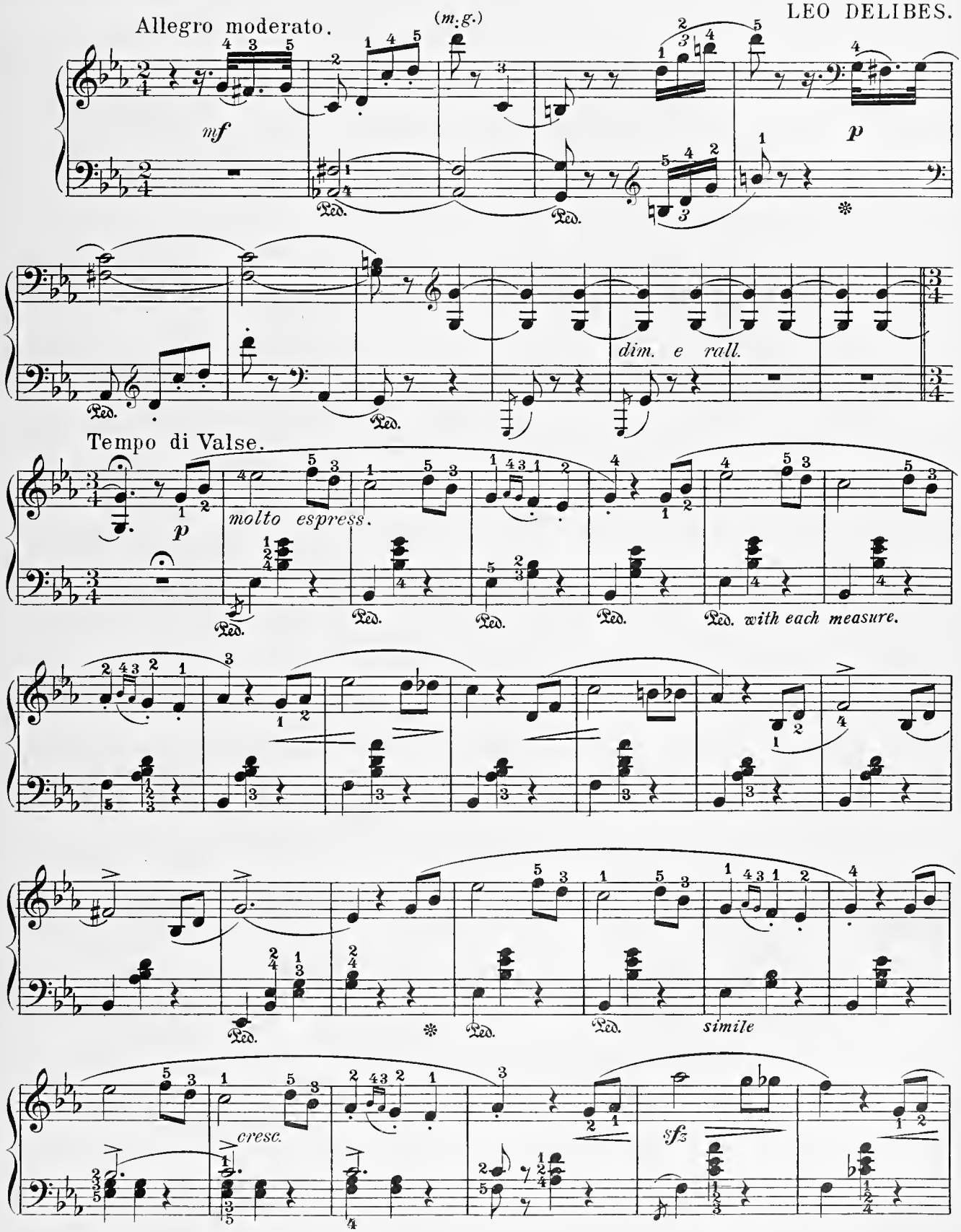
BEETHOVEN AND THE RASUMOWSKY QUARTETTE

COPPÉLIA.

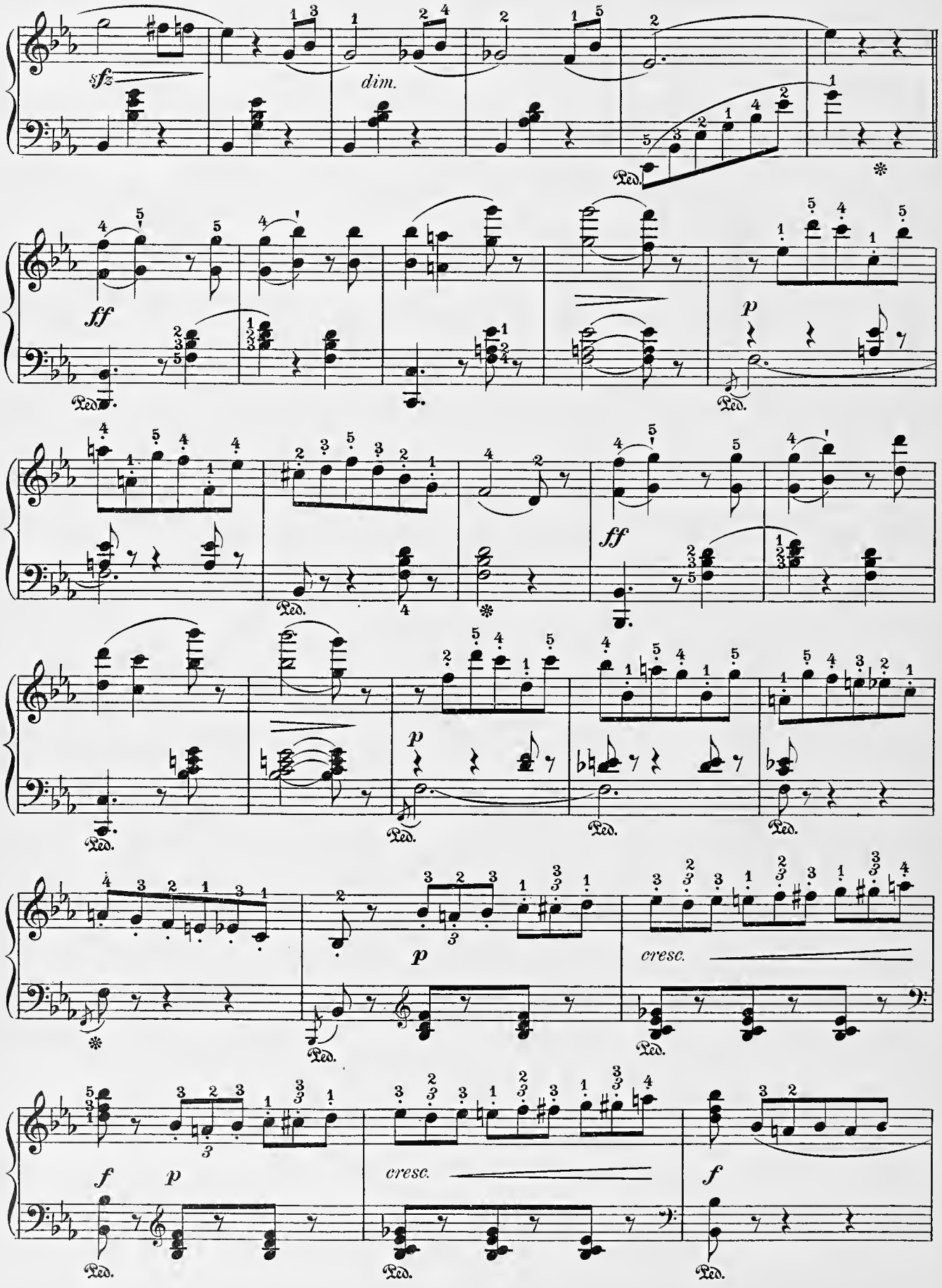
Valse Lente.

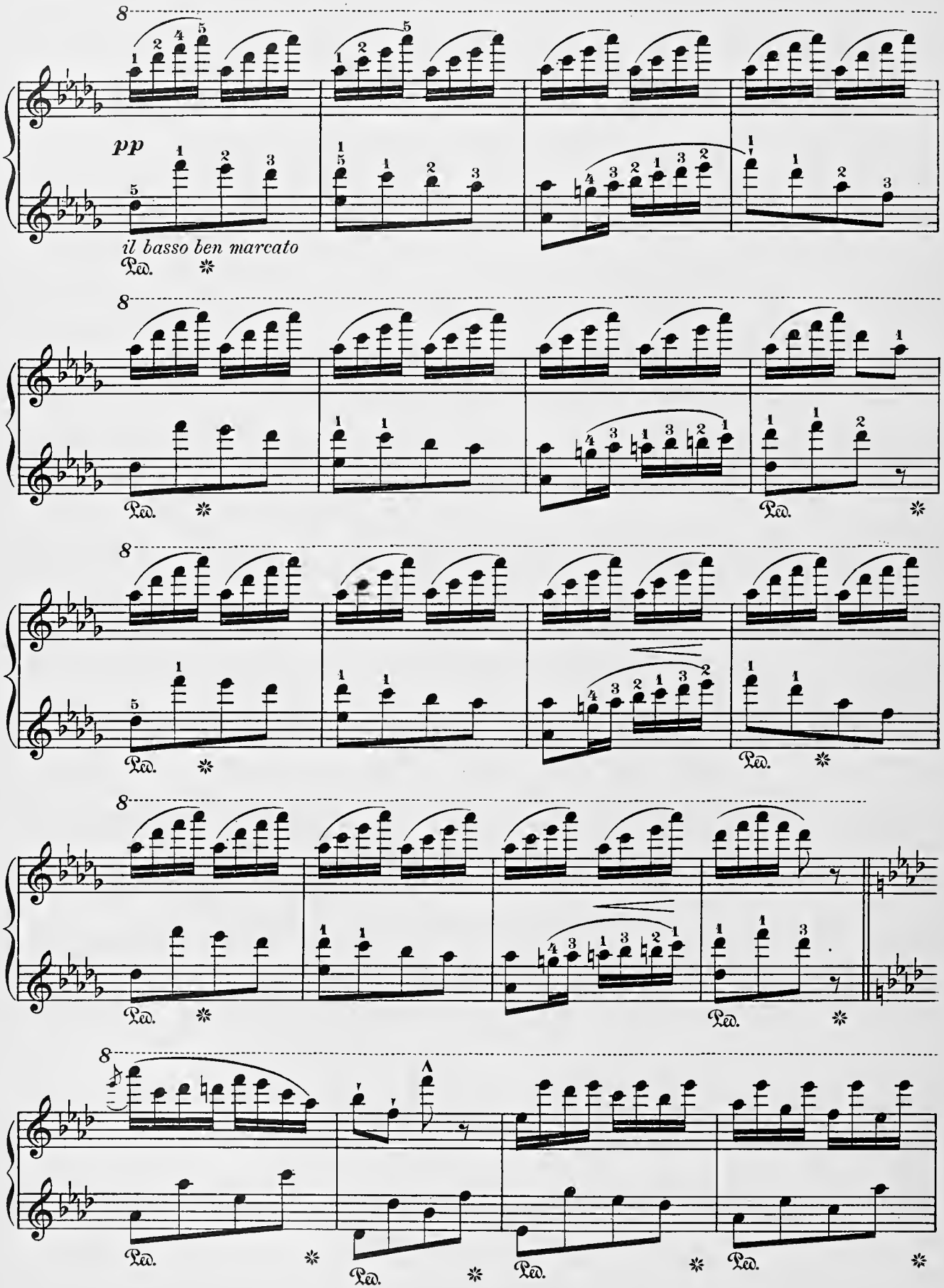
Edited by H.H.HUSS.

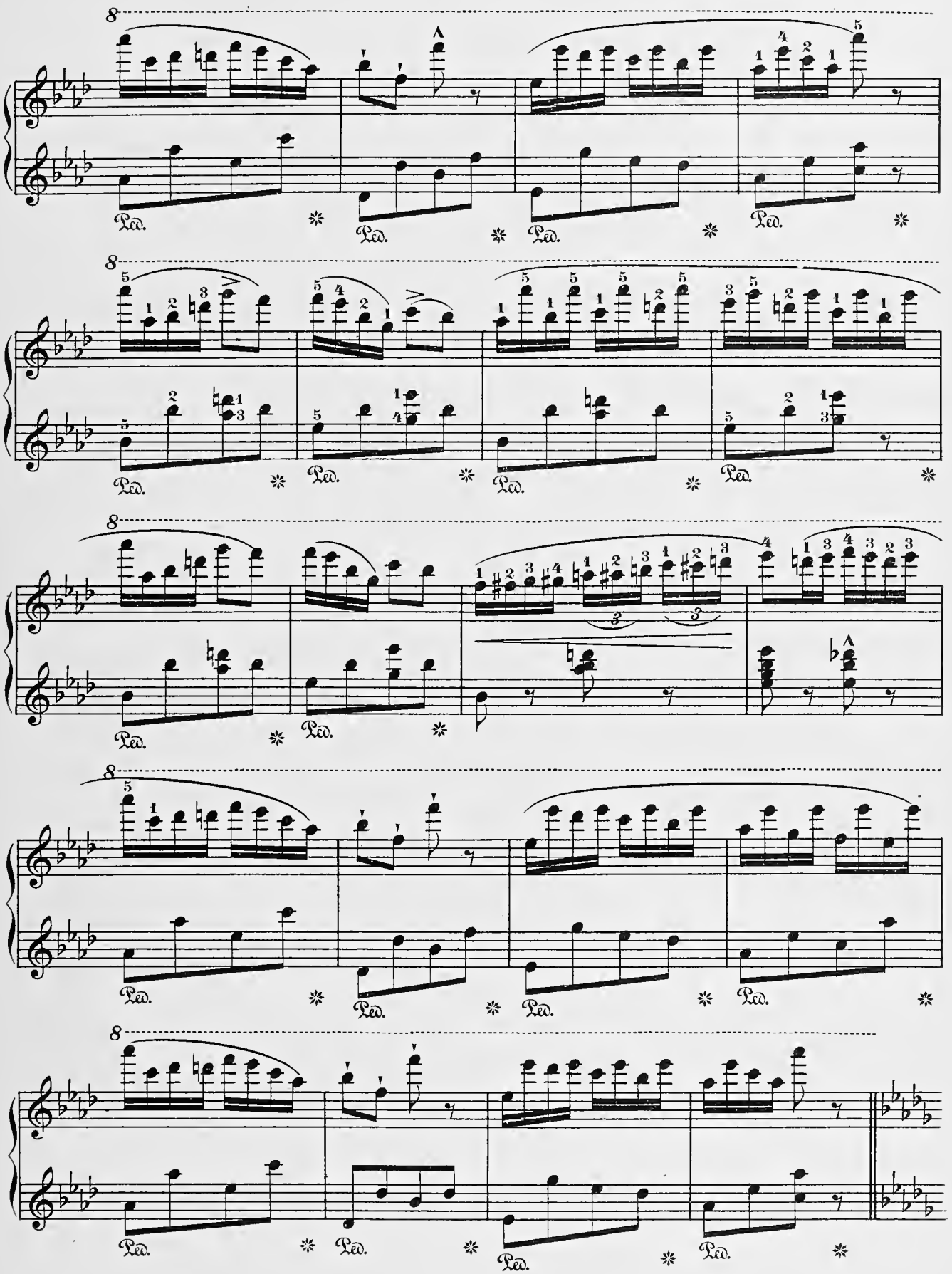
LÉO DELIBES.



Grade IV.


sfz
dim.
Ped.
ff
p
cresc.
f

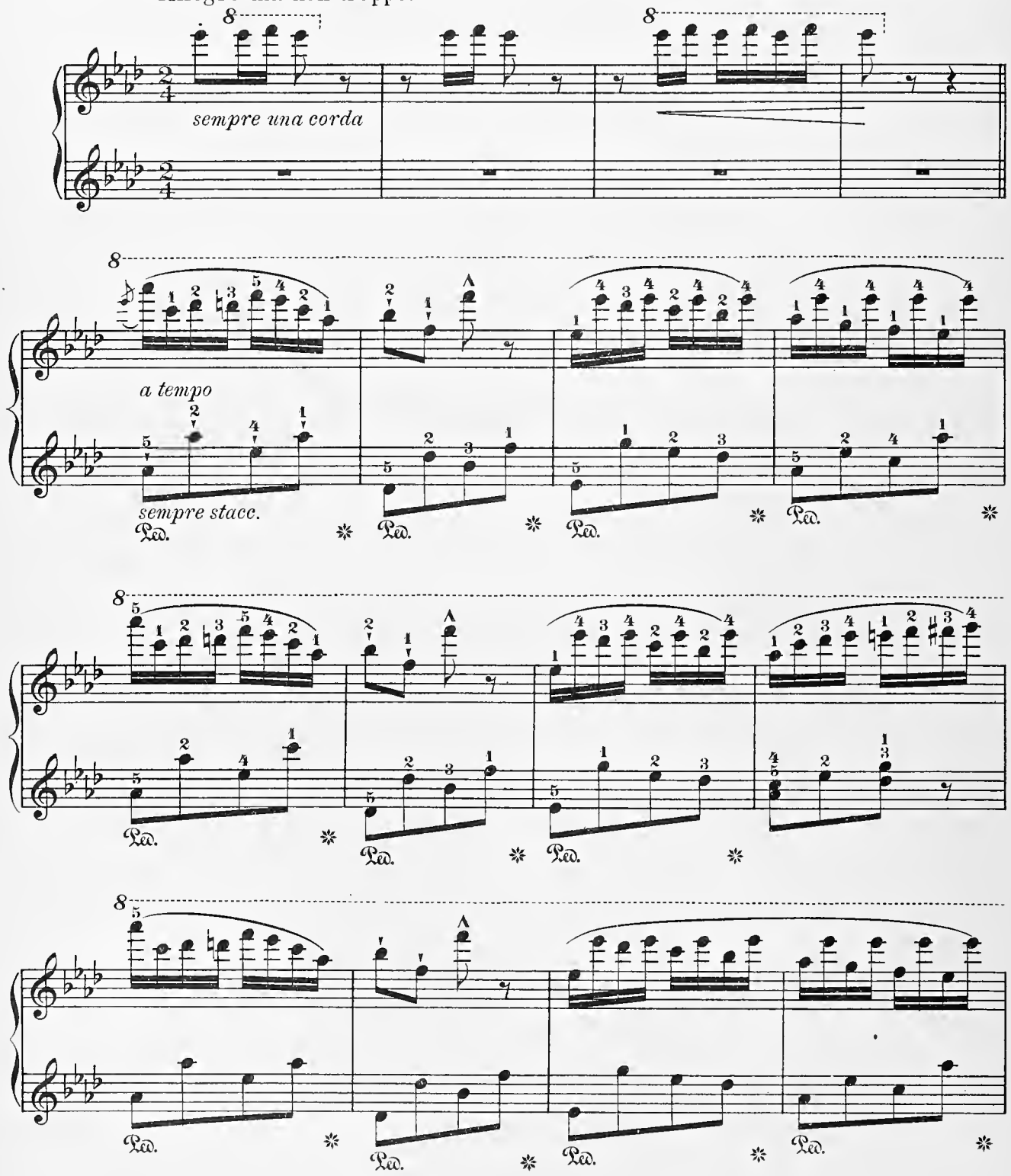

8
pp
il basso ben marcato
Ped.
8
Ped.
Ped.
8
Ped.
Ped.
8
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.


8
Ped.
8
Ped.
8
Ped.
8
Ped.
8
Ped.

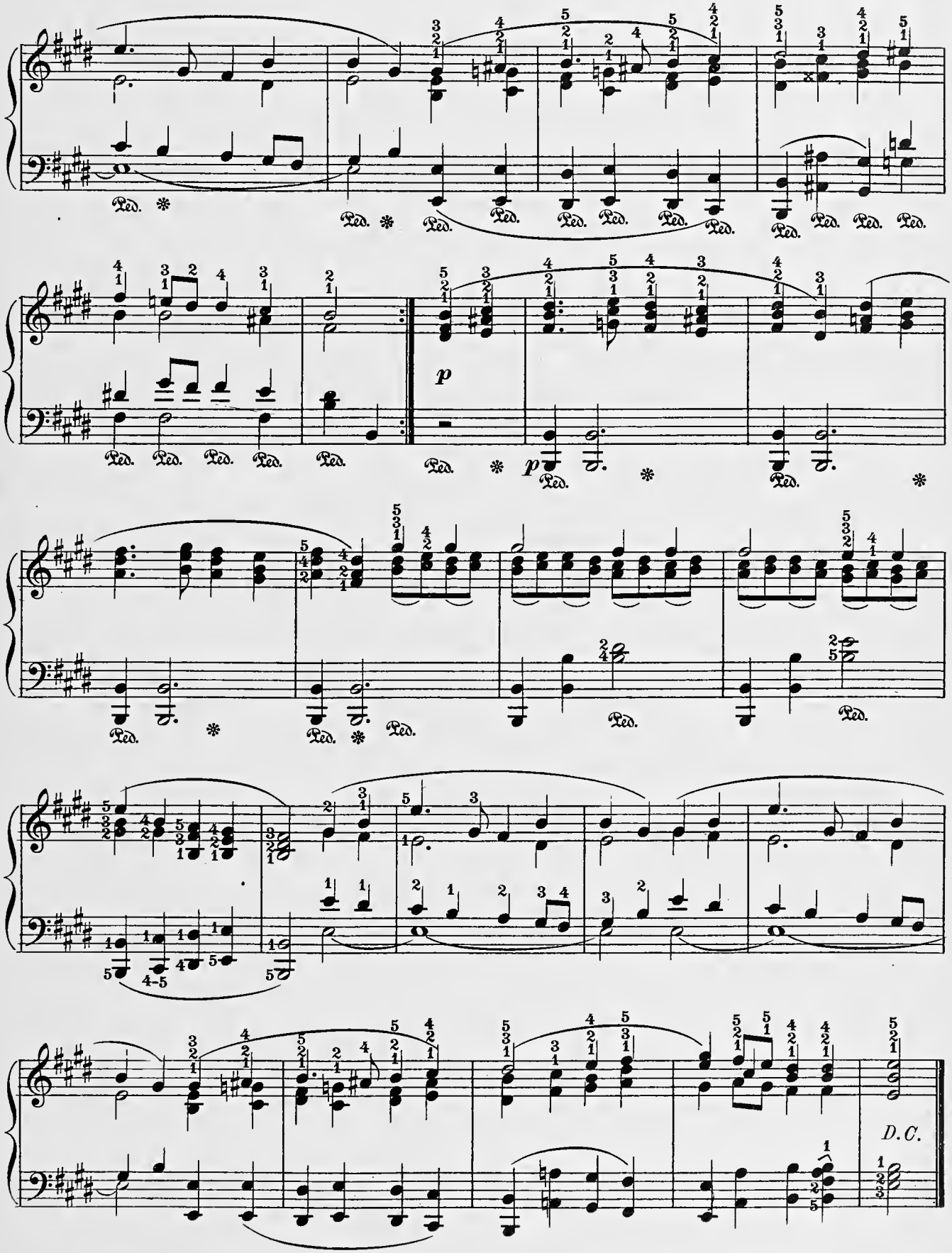
THE MUSICAL BOX.

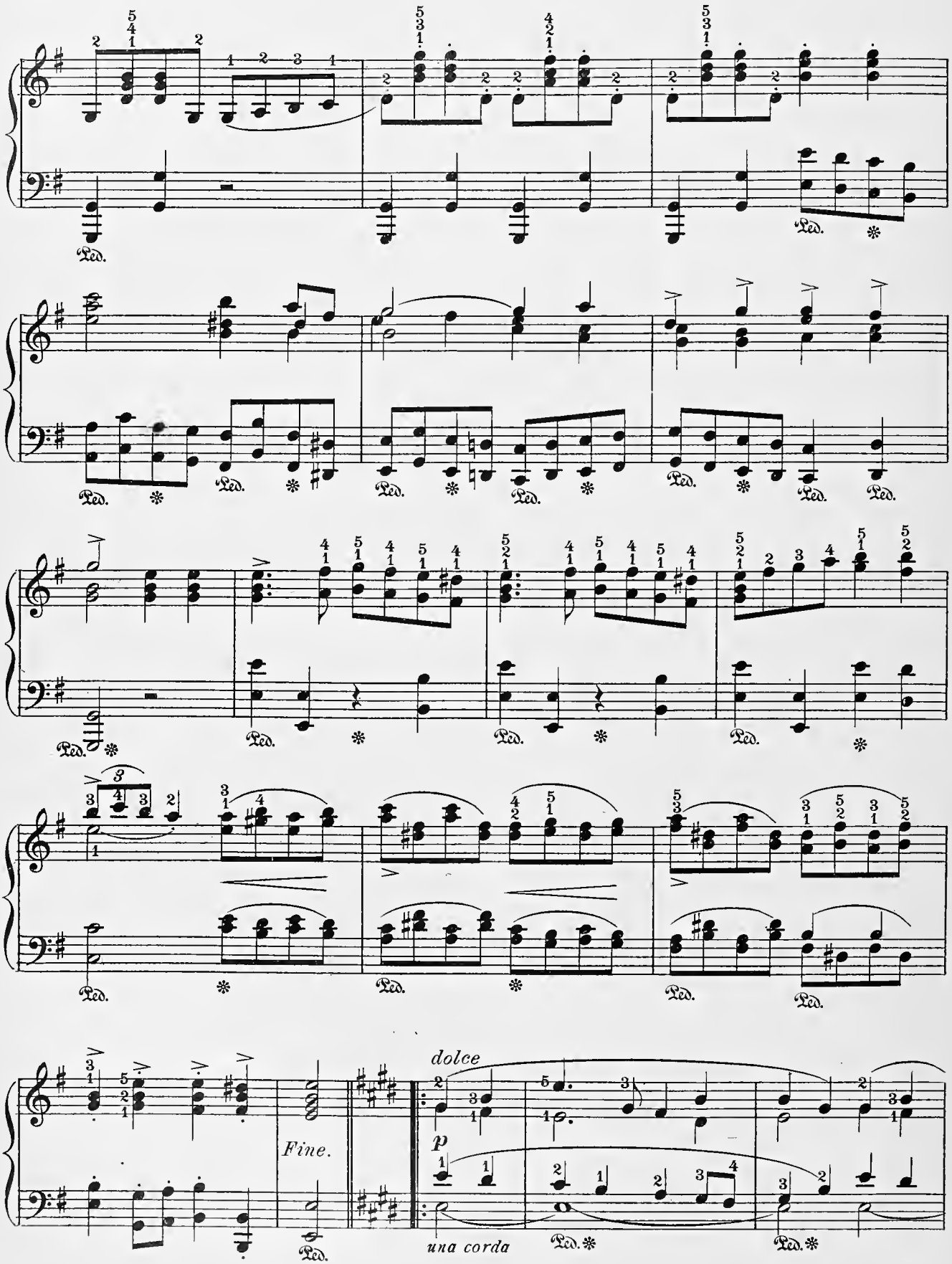
Allegro ma non troppo.

EMANUEL LIEBICH, Op. 19.



Grade IV.

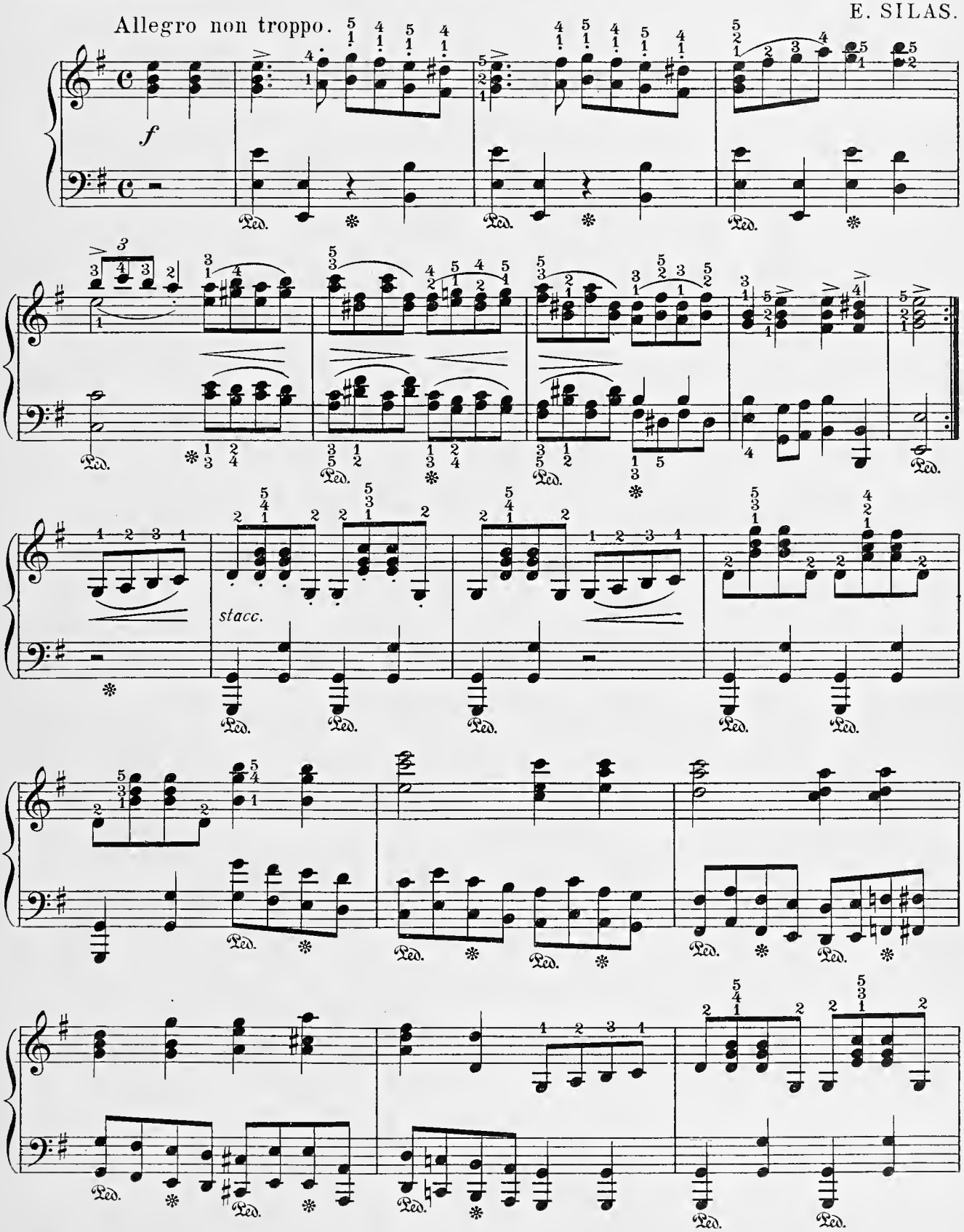

Ped.
p
D.C.


Ped.
Fine.
dolce
p
una corda

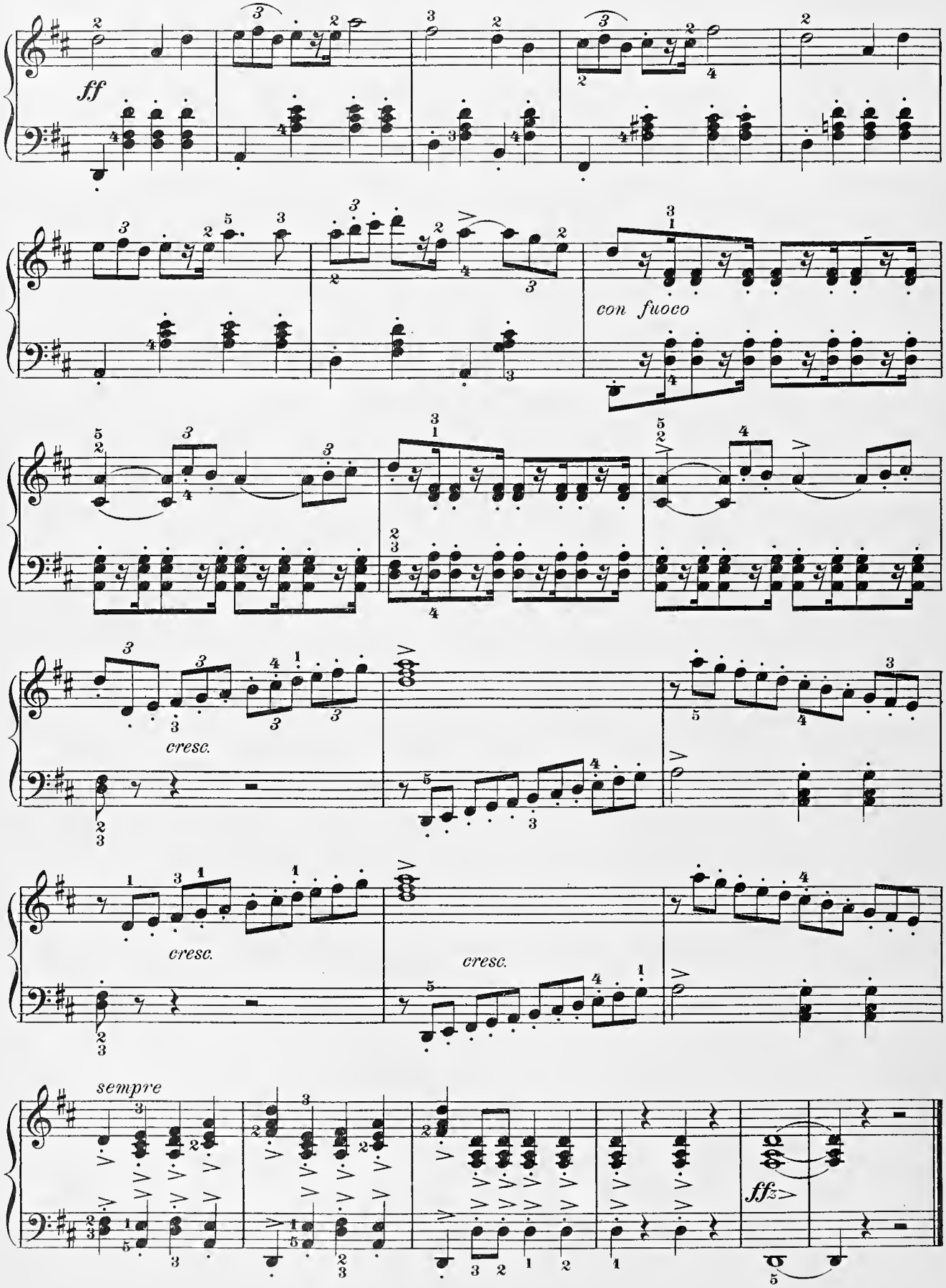
GAVOTTE.

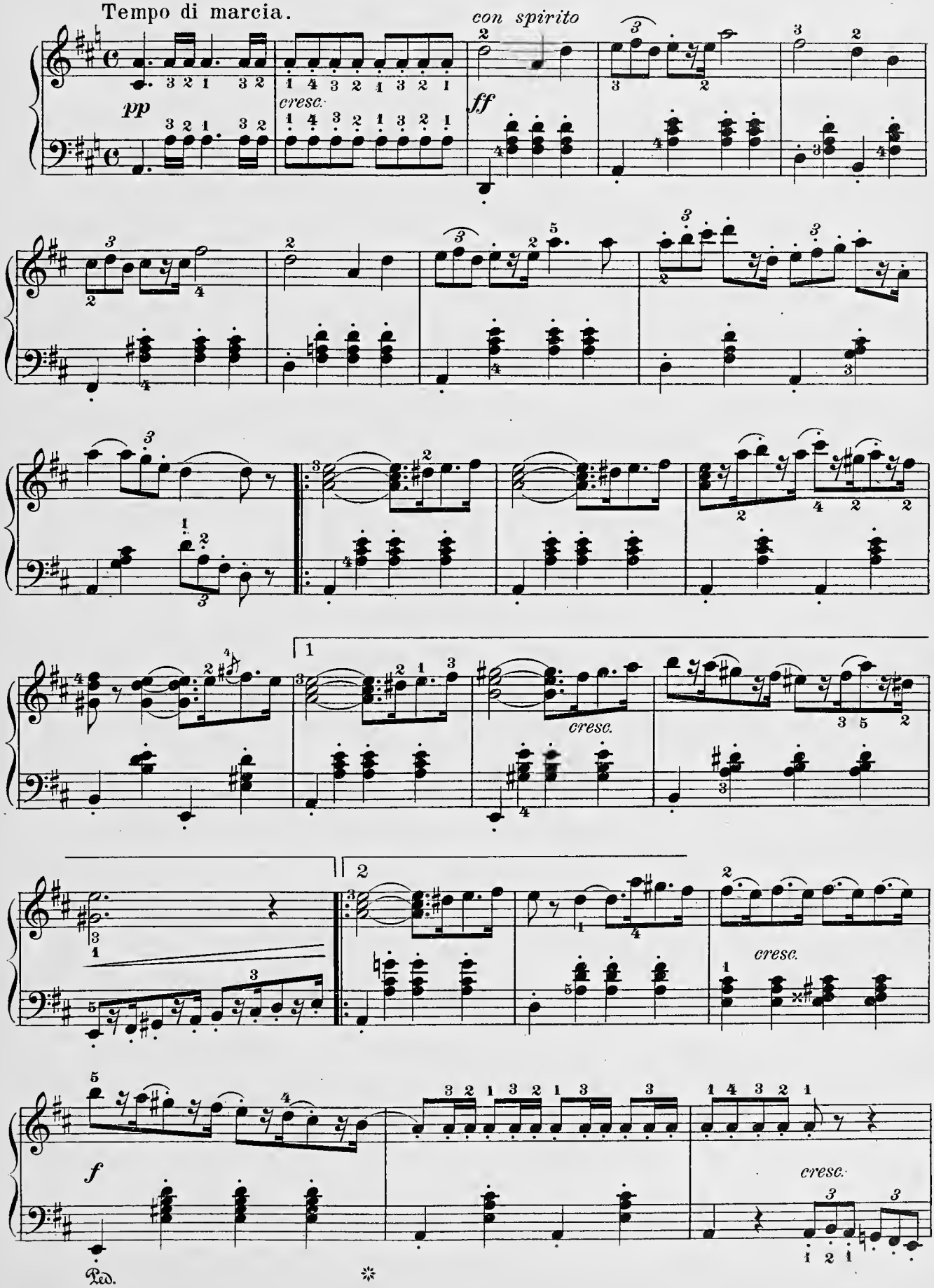
Edited by H. H. HUSS.

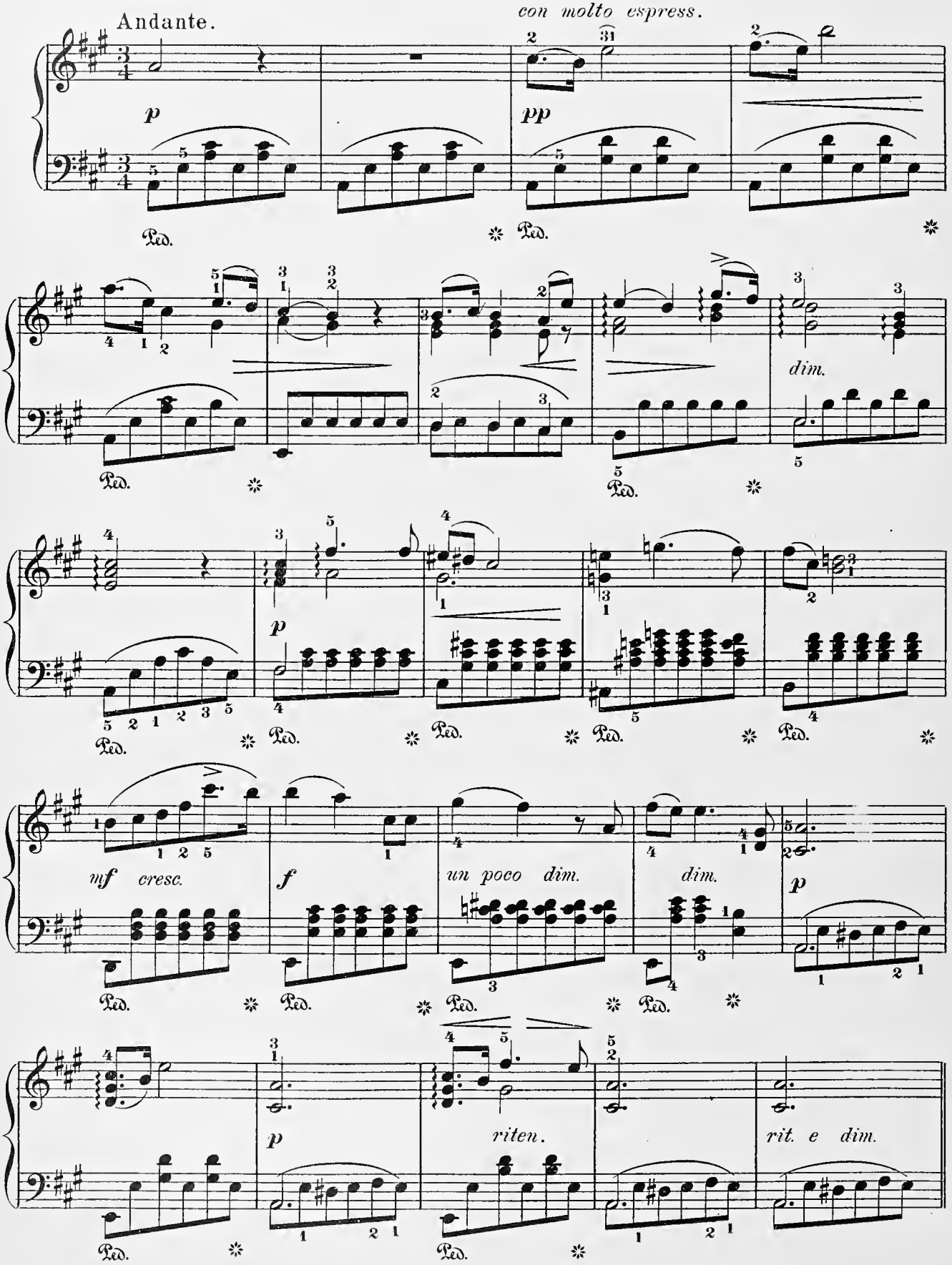
E. SILAS.

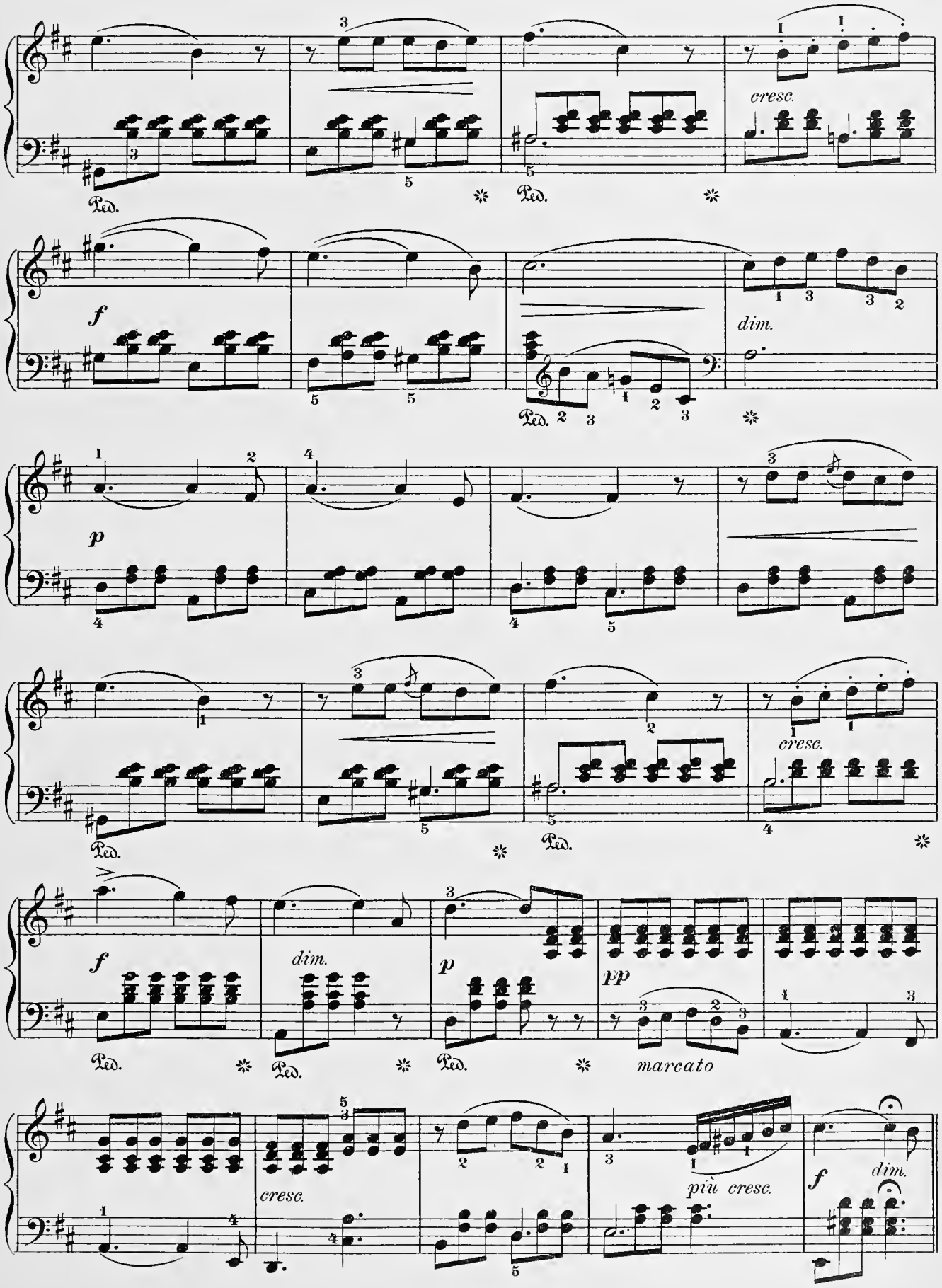


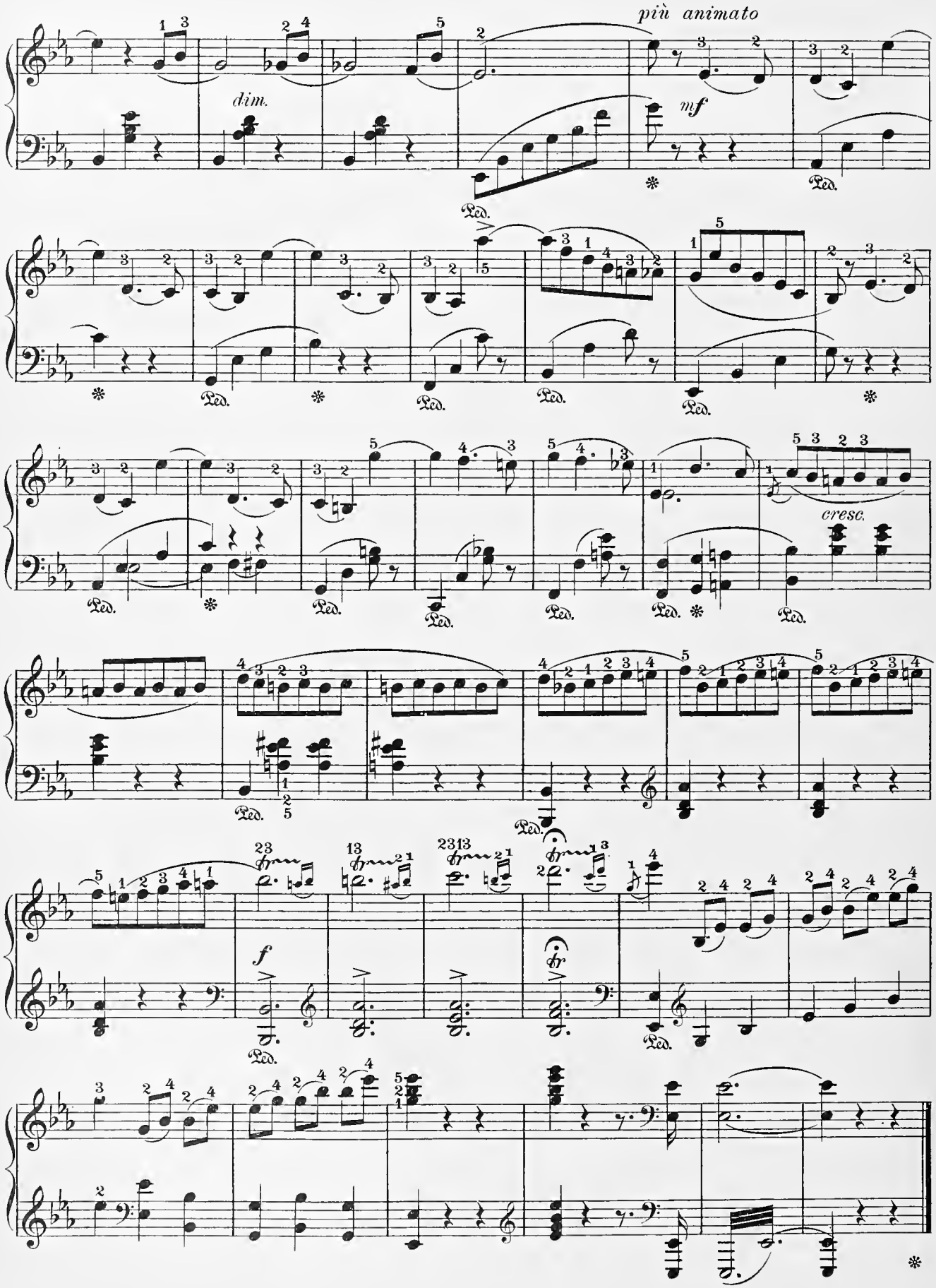
Grade IV.

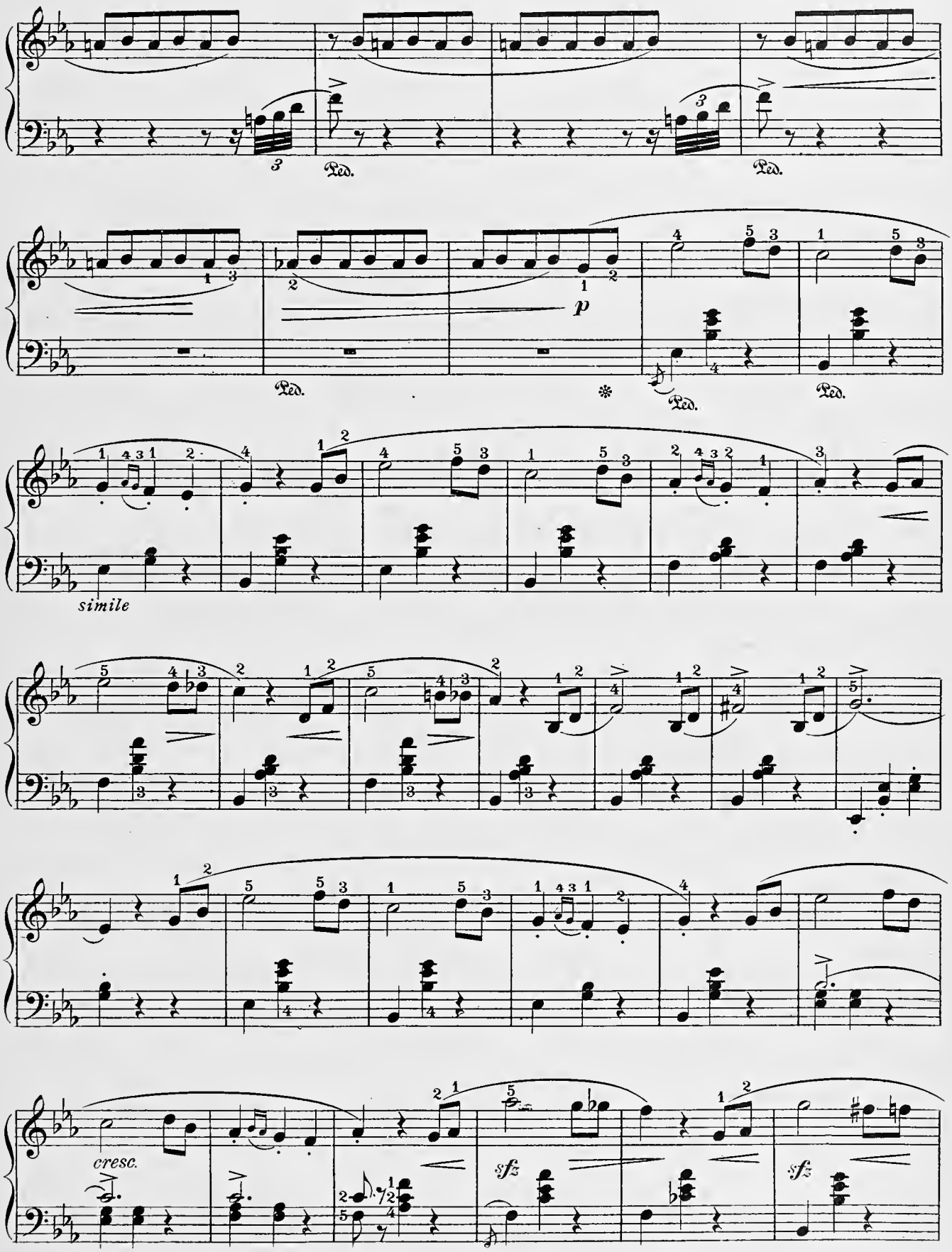

ff
con fuoco
cresc.
cresc.
cresc.
sempre
ffz

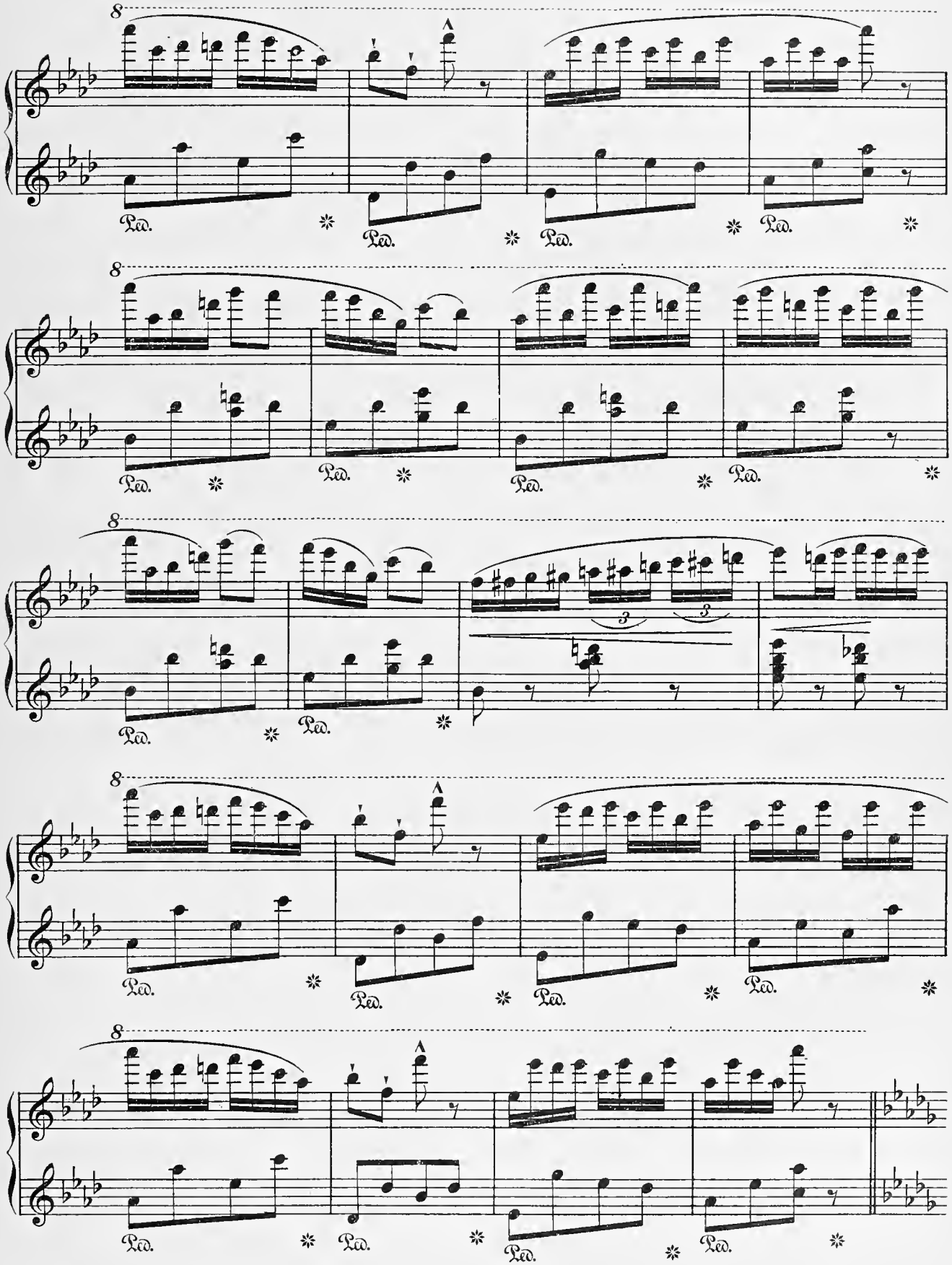

Tempo di marcia.
pp
cresc.
con spirito
ff
1
2
cresc.
cresc.
f
cresc.
Ped.
*

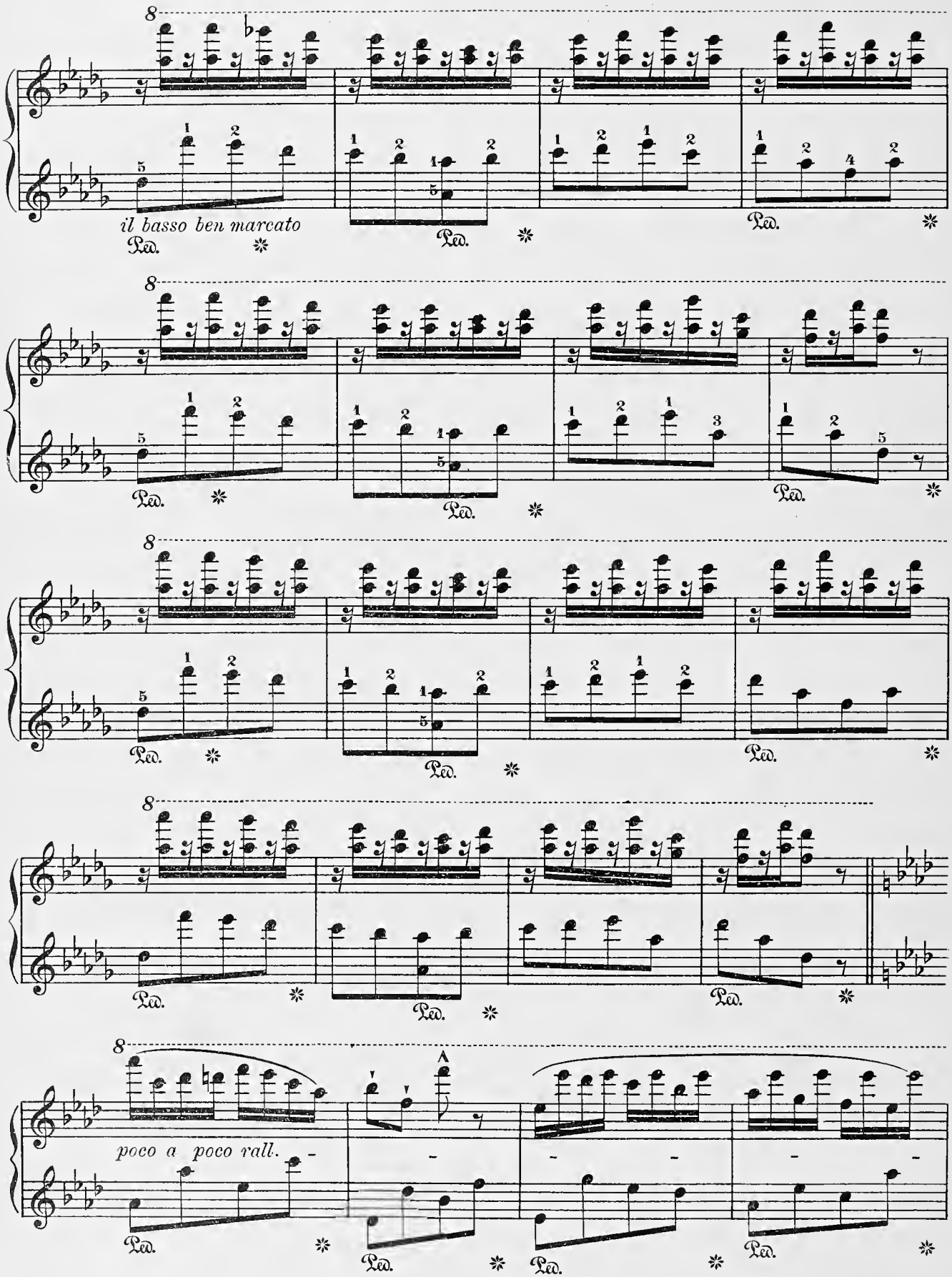

Andante.
con molto espress.
p
pp
Ped.
dim.
p
mf cresc.
f
un poco dim.
dim.
p
p
riten.
rit. e dim.

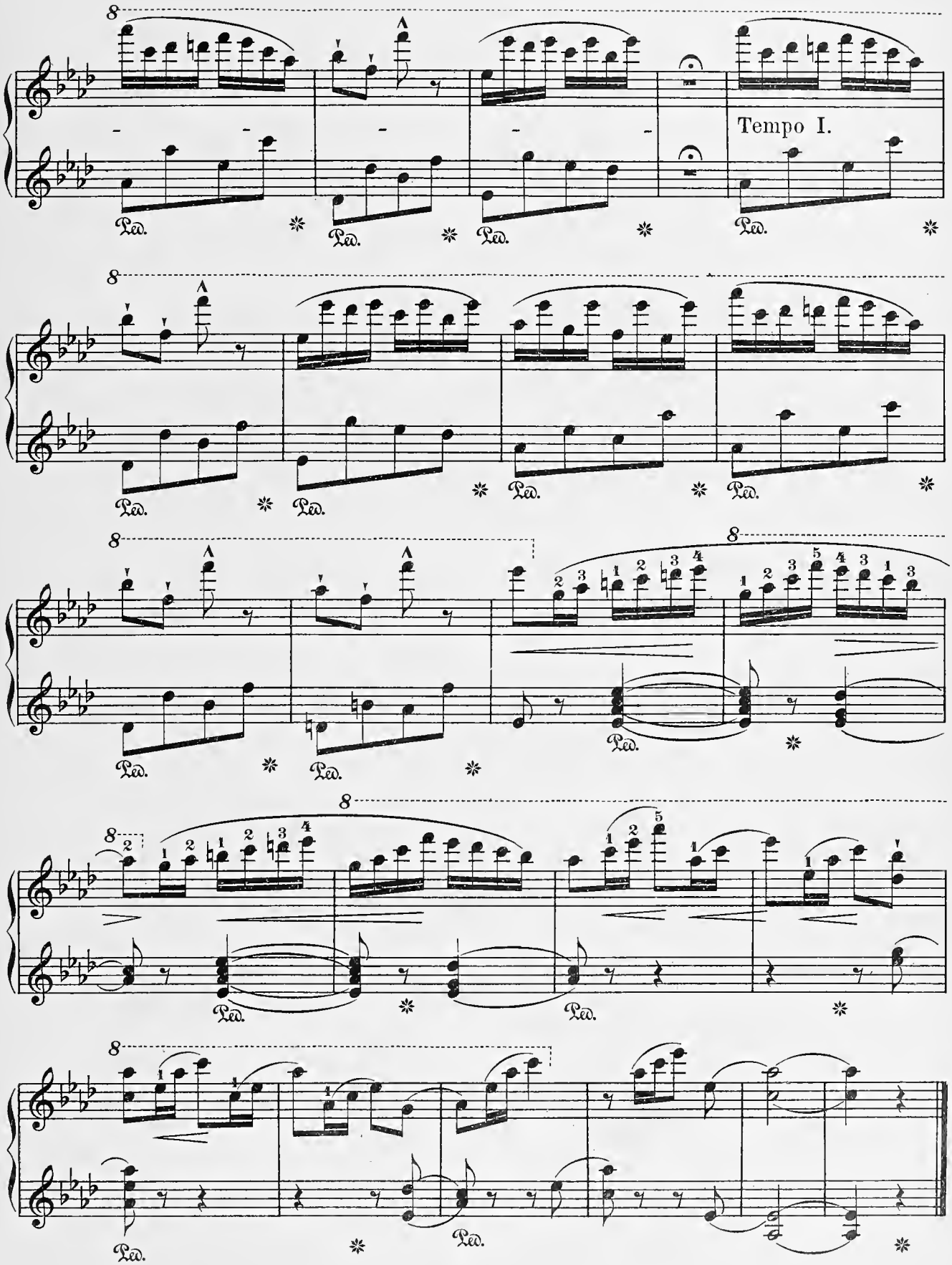

cresc.
Ped.
f
dim.
p
cresc.
Ped.
f
dim.
p
pp
marcato
Ped.
cresc.
più cresc.
f
dim.


più animato
dim.
mf
Ped.
cresc.
f


Ped.
Ped.
p
Ped.
Ped.
Ped.
simile
cresc.
sfz
sfz


8
Ped.
3

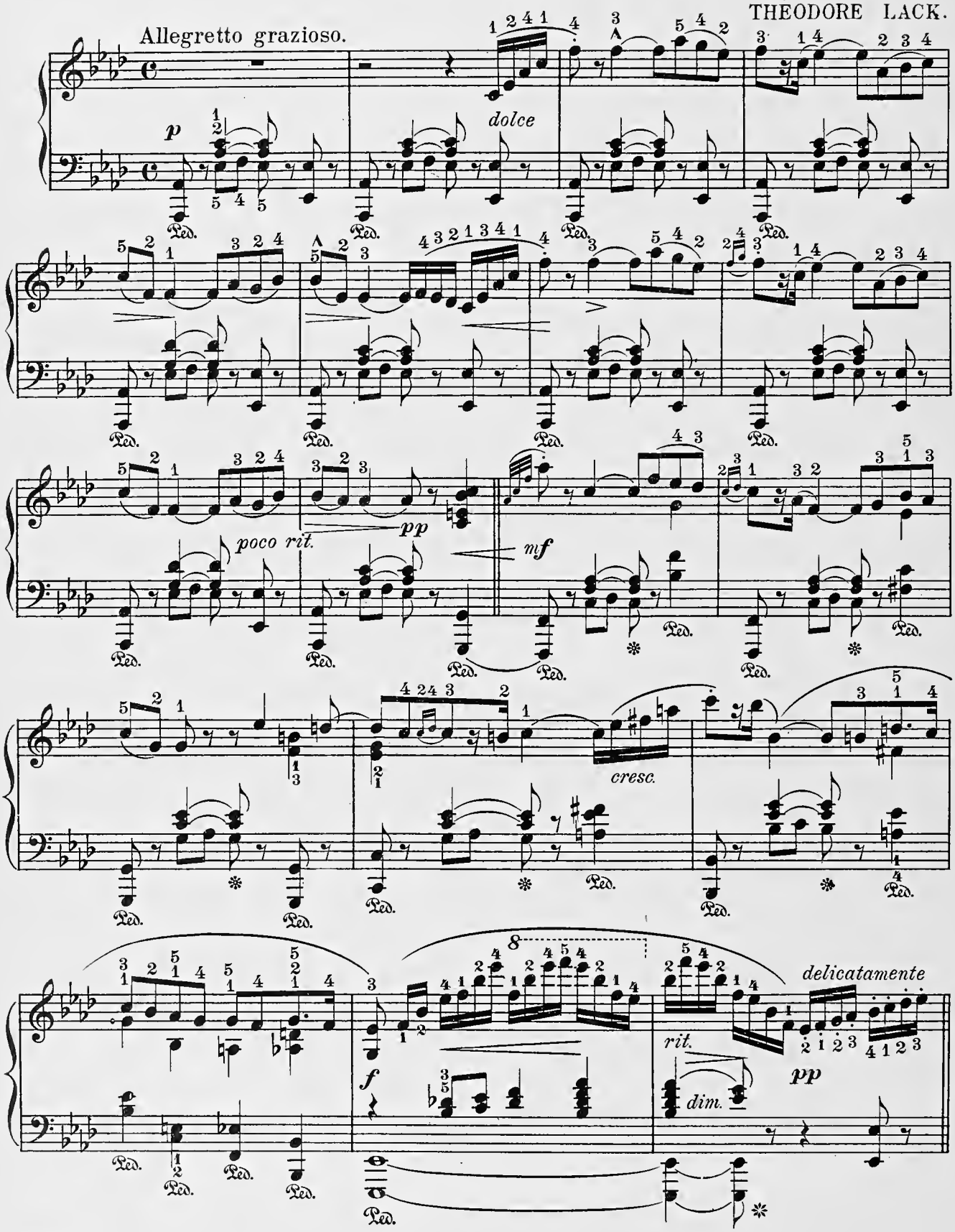

8
il basso ben marcato
Ped.
poco a poco rall.


Tempo I.
Ped.

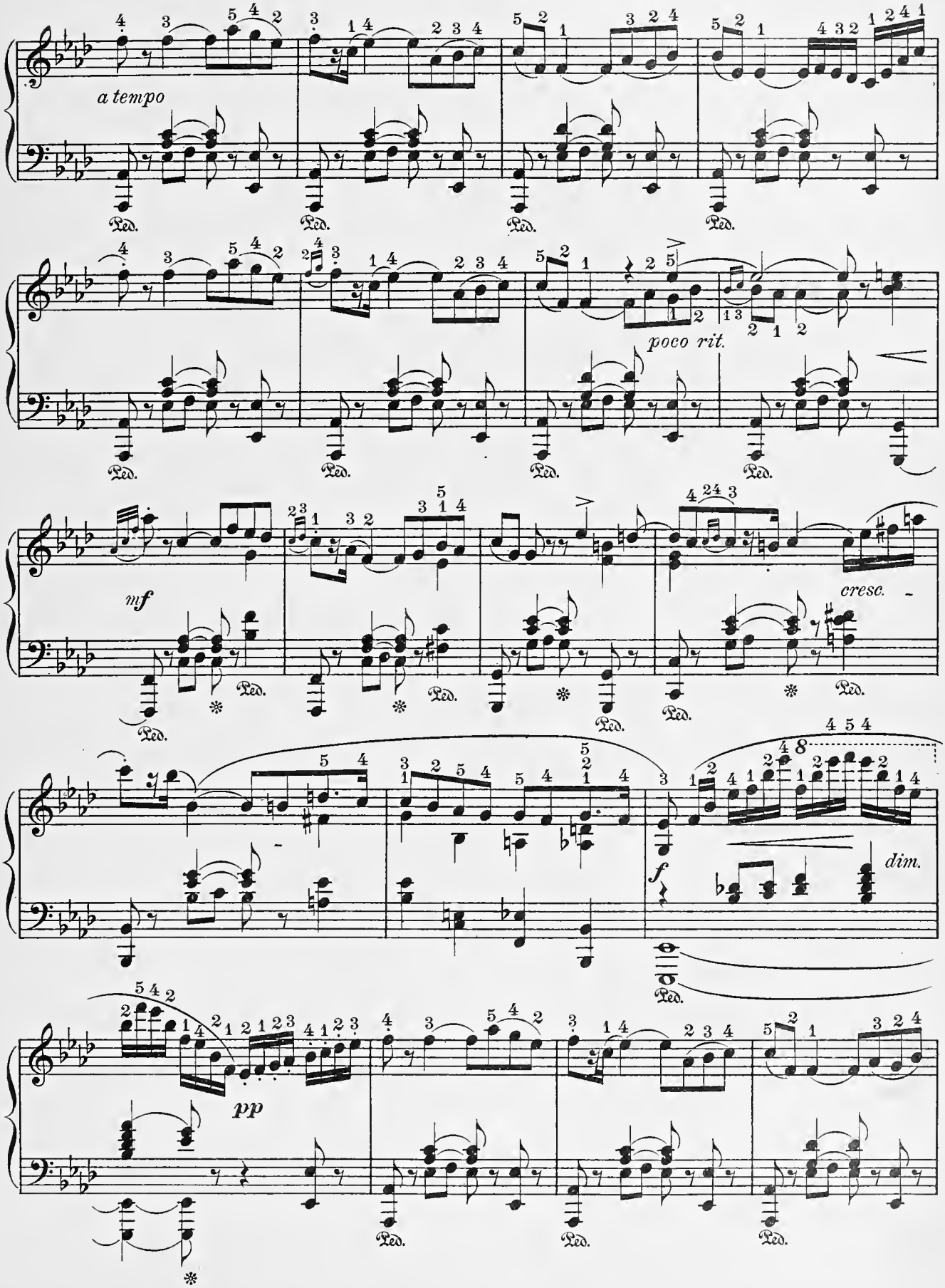
IDILIO.

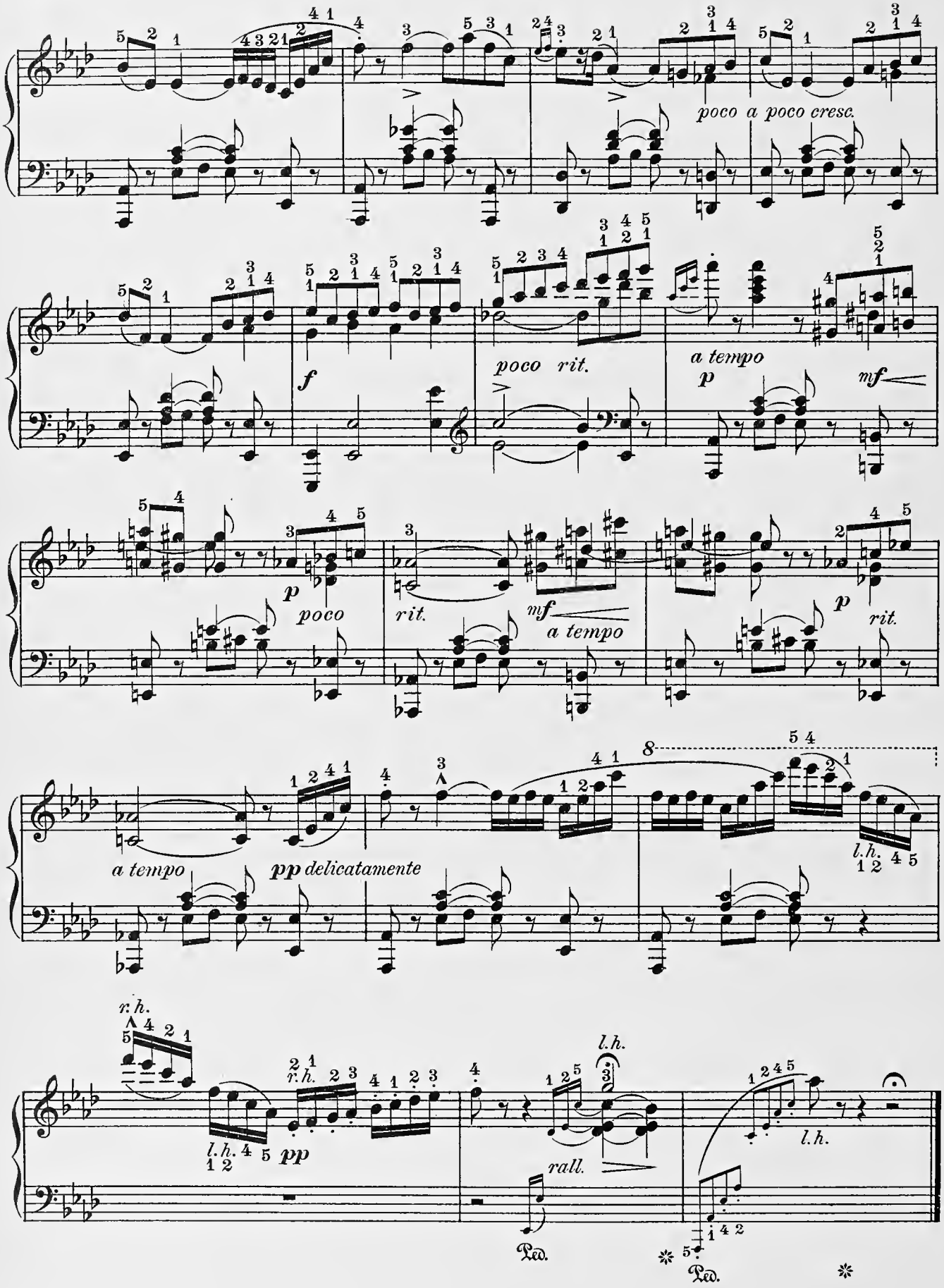
Edited by H.H. Huss.

THÉODORE LACK.



Grade IV.

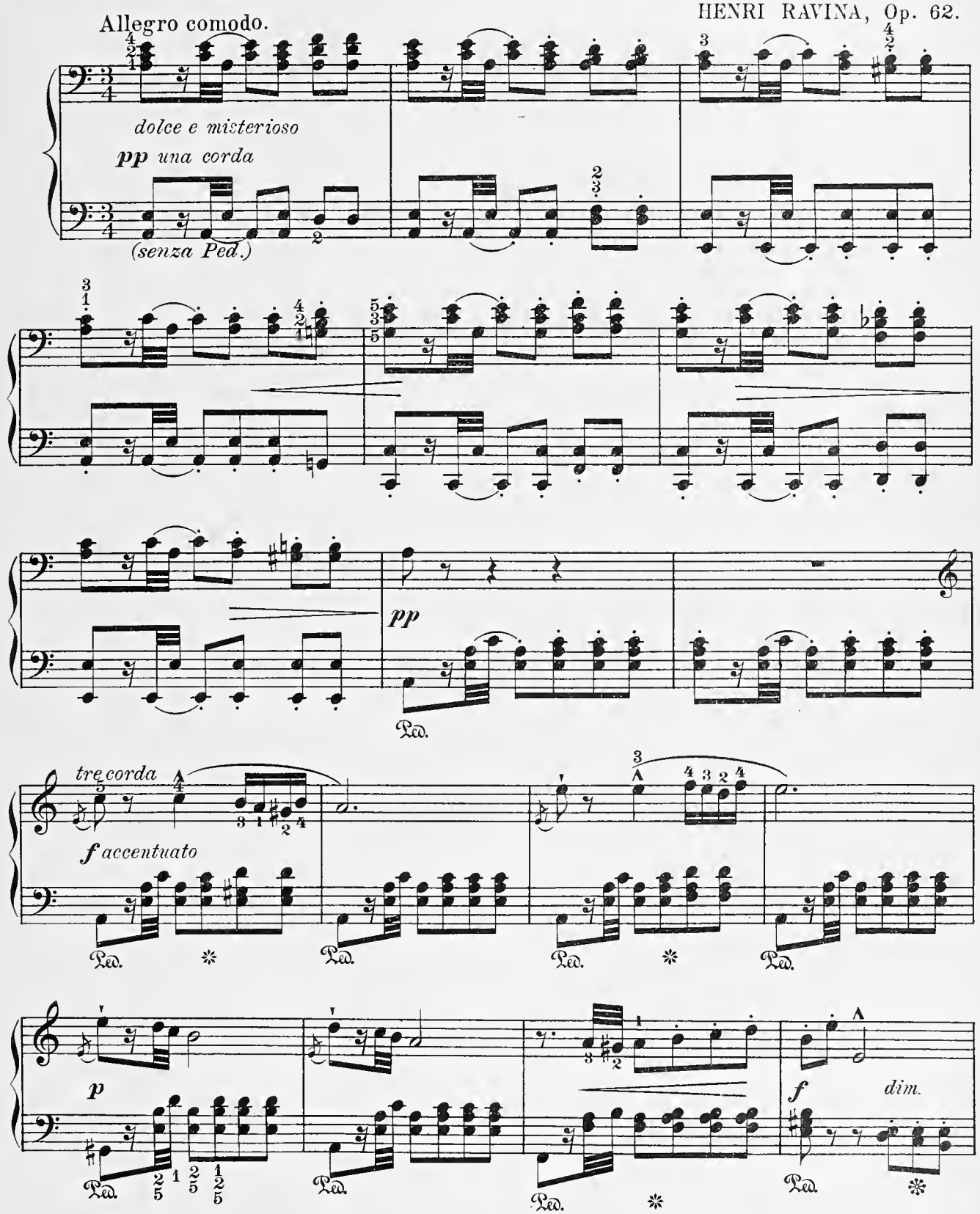

a tempo
poco rit.
mf
cresc.
f
dim.
pp
Ped.

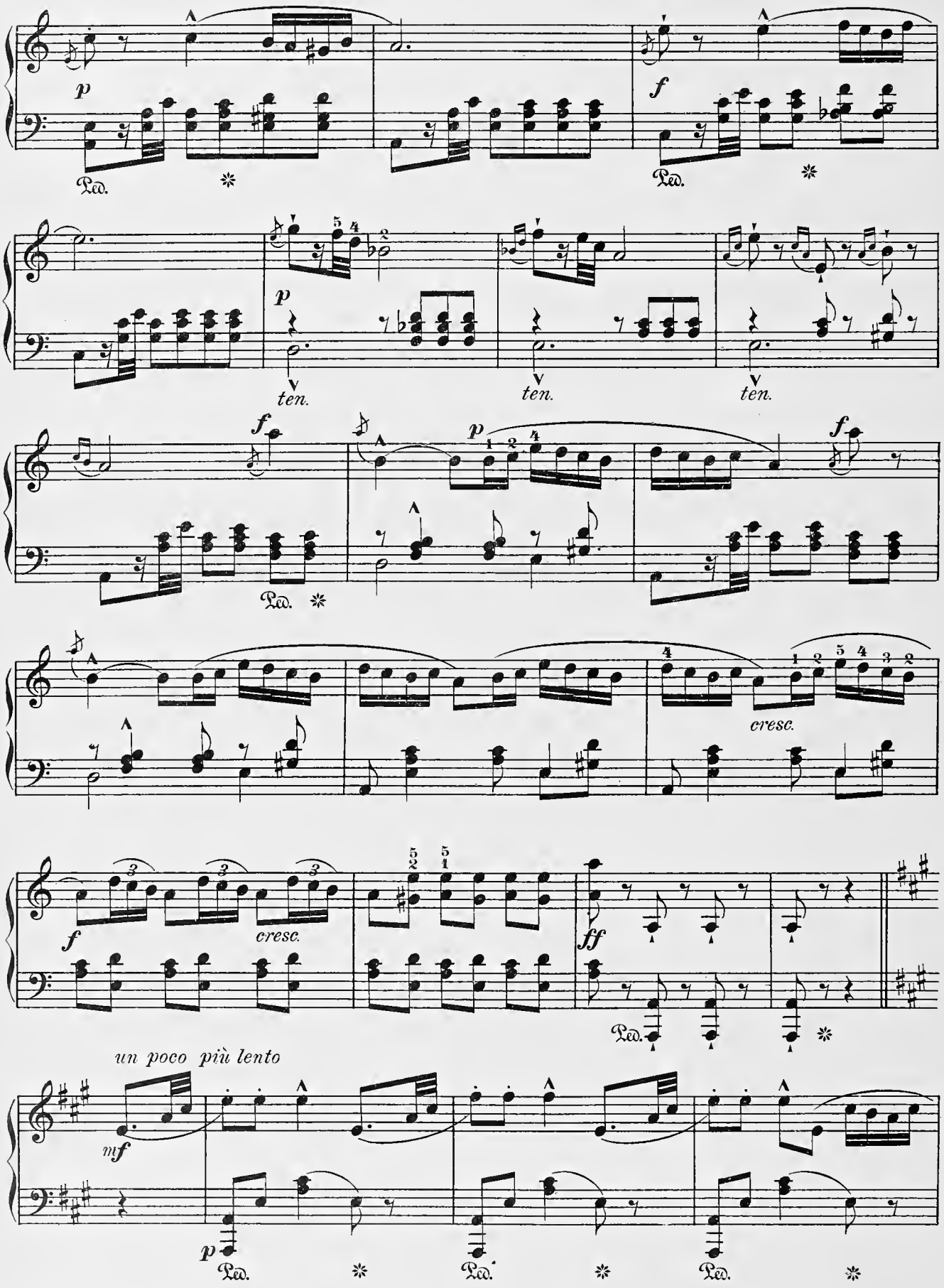

poco a poco cresc.
f
poco rit.
a tempo
p
mf
p
poco
rit.
mf
a tempo
p
rit.
a tempo
pp delicatamente
l.h.
r.h.
l.h.
pp
r.h.
l.h.
rall.
l.h.
Ped.
Ped.

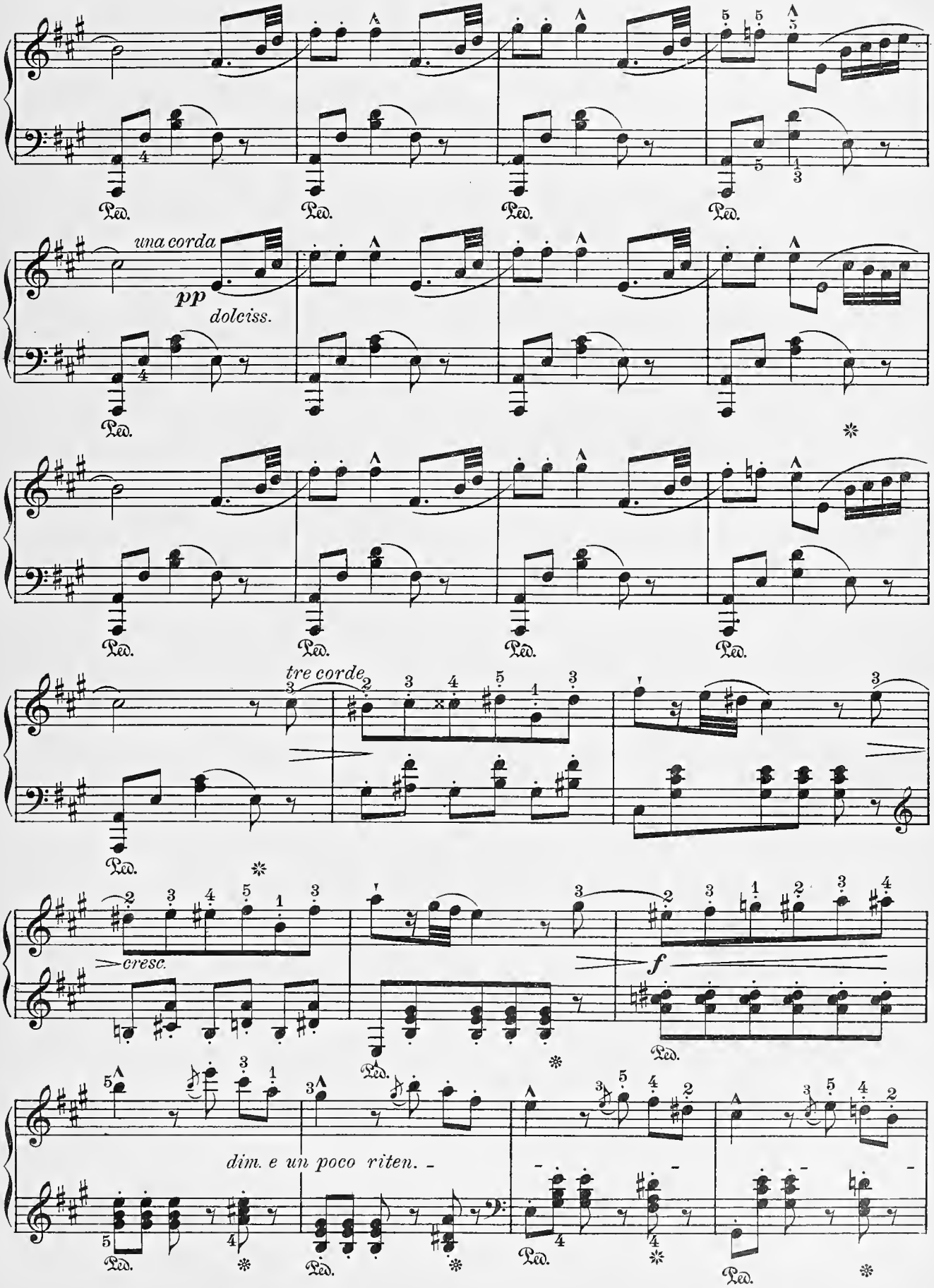
PETIT BOLERO.

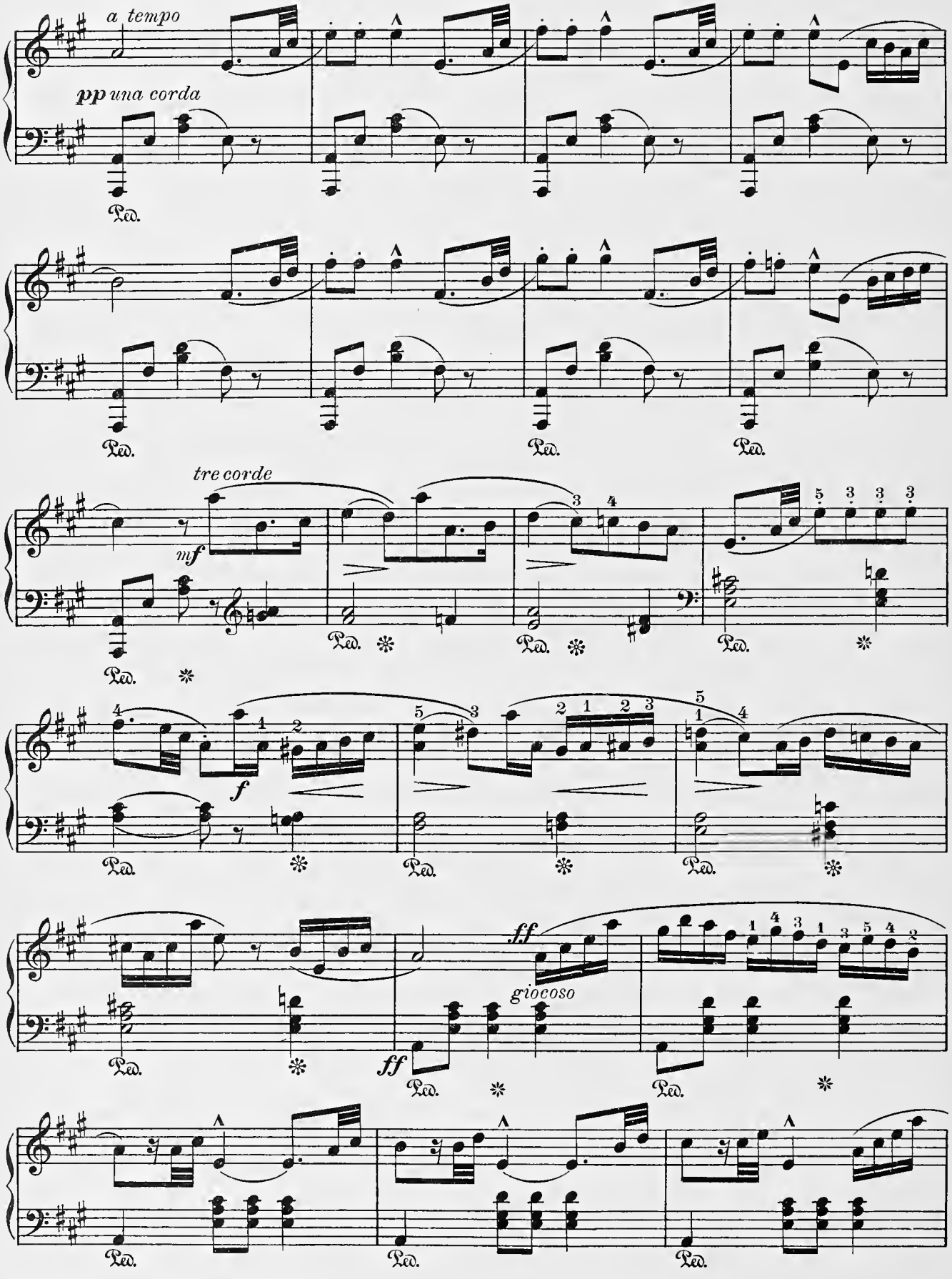
Edited by H H HUSS

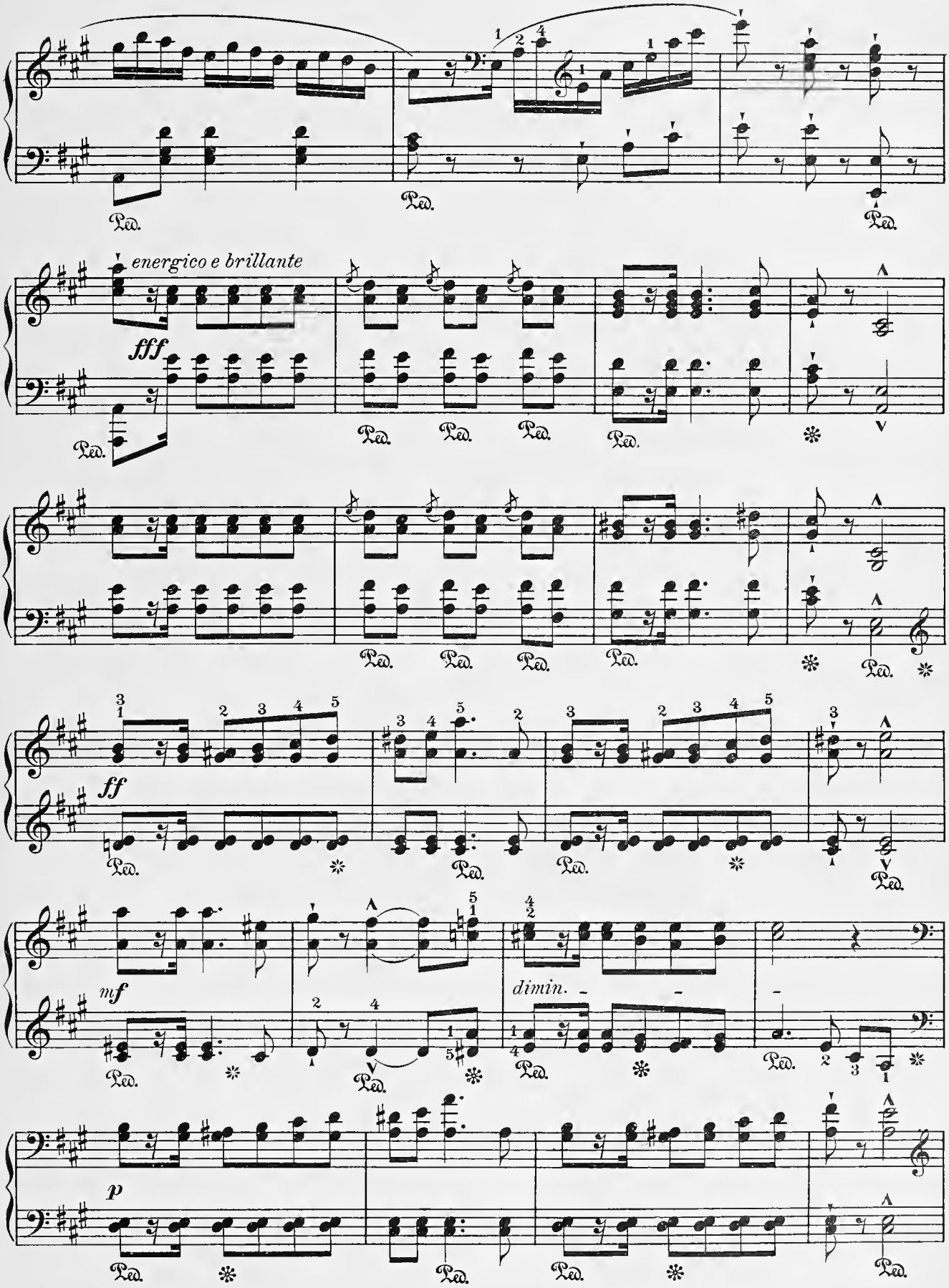
HENRI RAVINA, Op. 62.

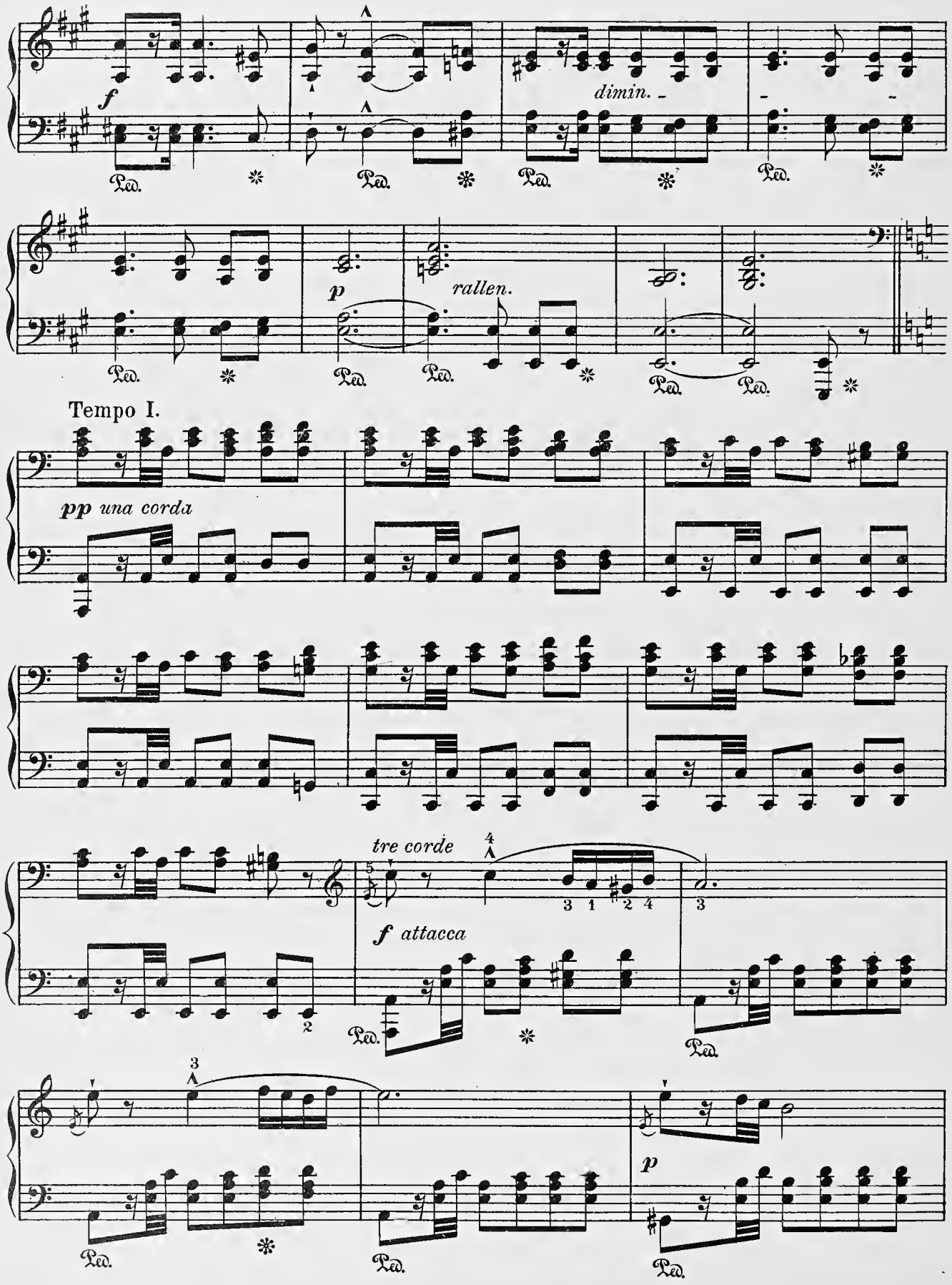


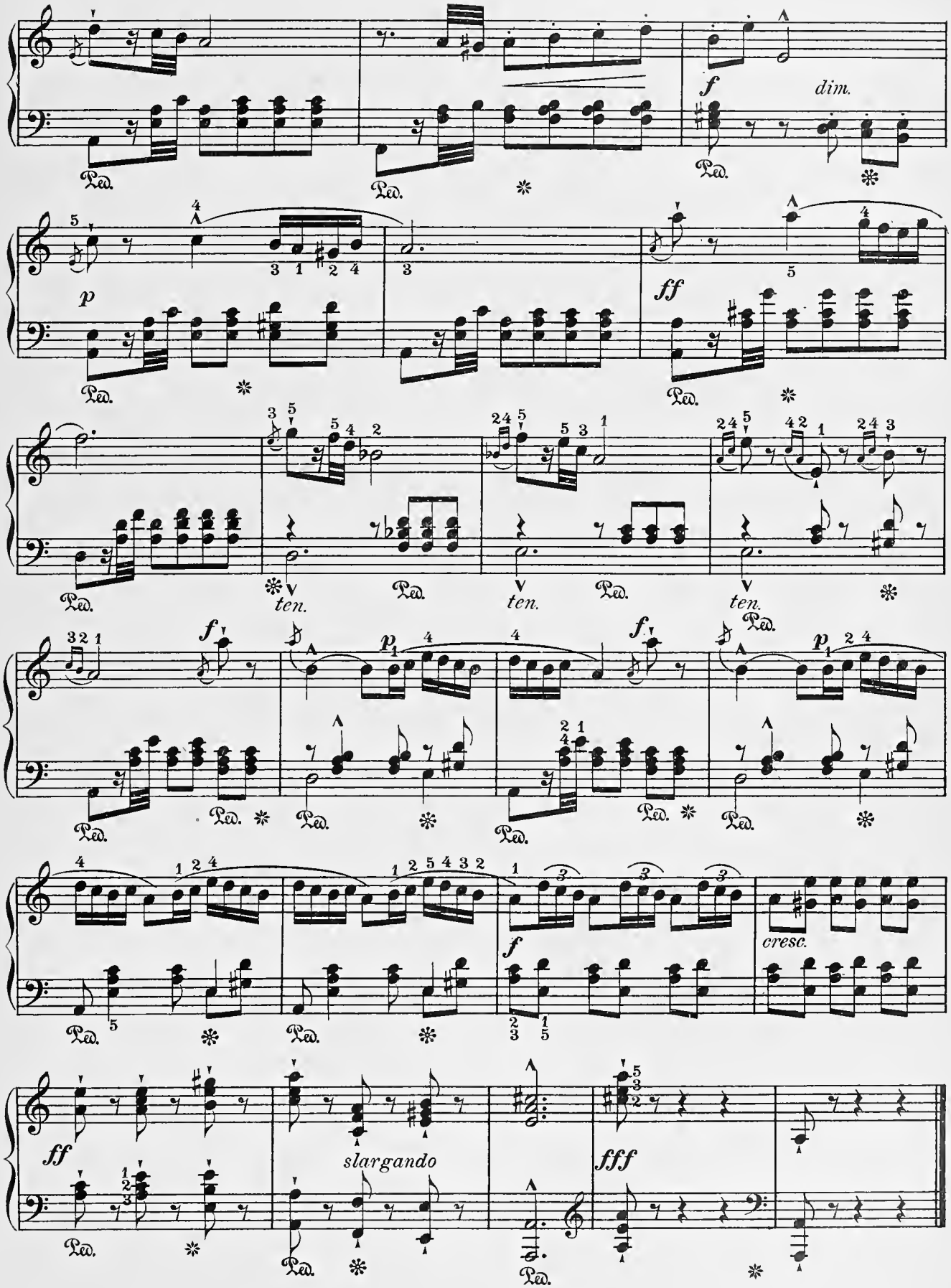

p
Ped.
f
Ped.
p
ten.
ten.
ten.
f
p
f
Ped.
cresc.
f
cresc.
ff
Ped.
un poco più lento
mf
p
Ped.
Ped.
Ped.


una corda
pp
dolciss.
tre corde
cresc.
f
dim. e un poco riten.
Ped.


a tempo
pp una corda
Ped.
tre corde
mf
f
ff
giocoso

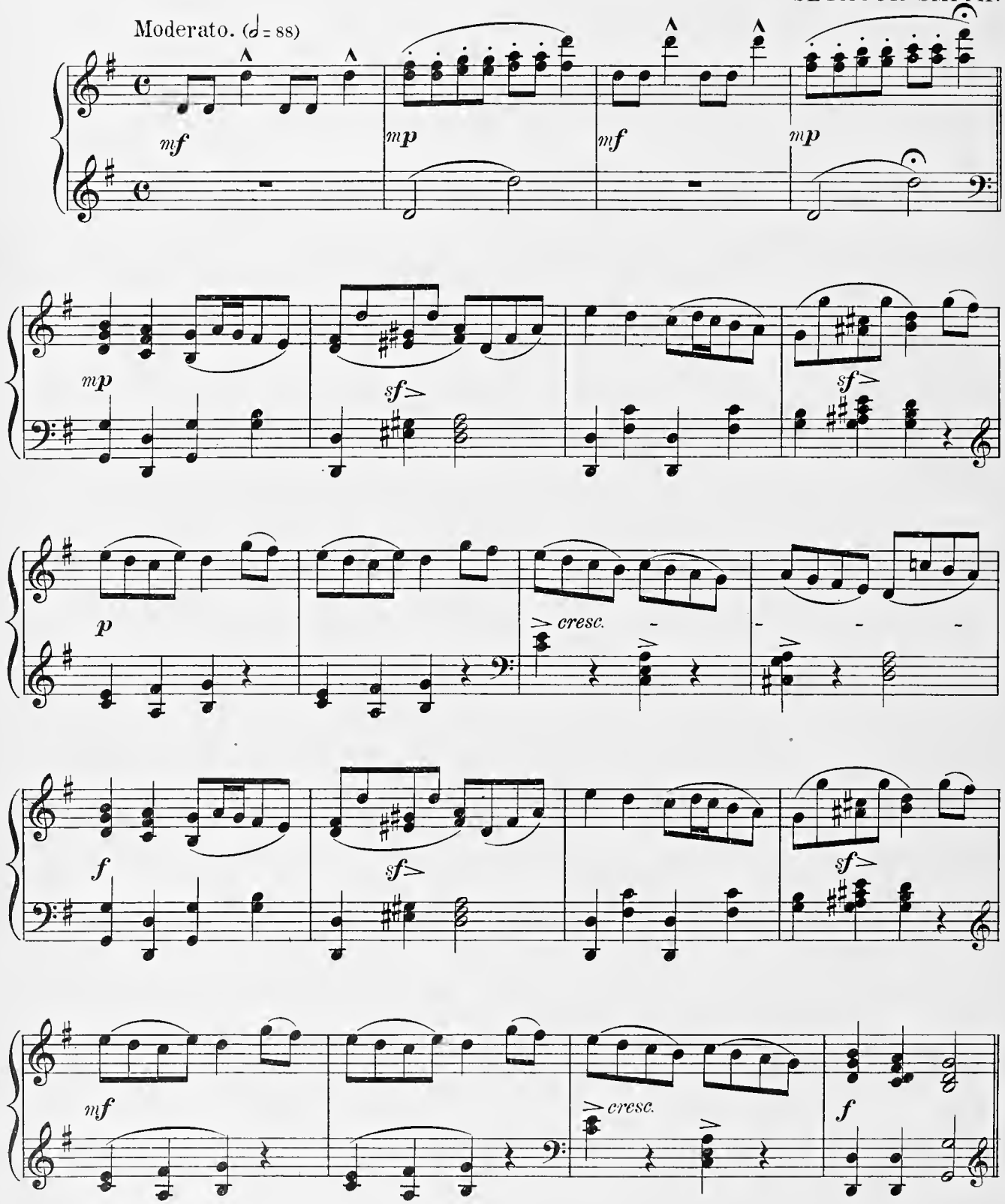

energico e brillante
fff
ff
mf
dimin.
p
Ped.

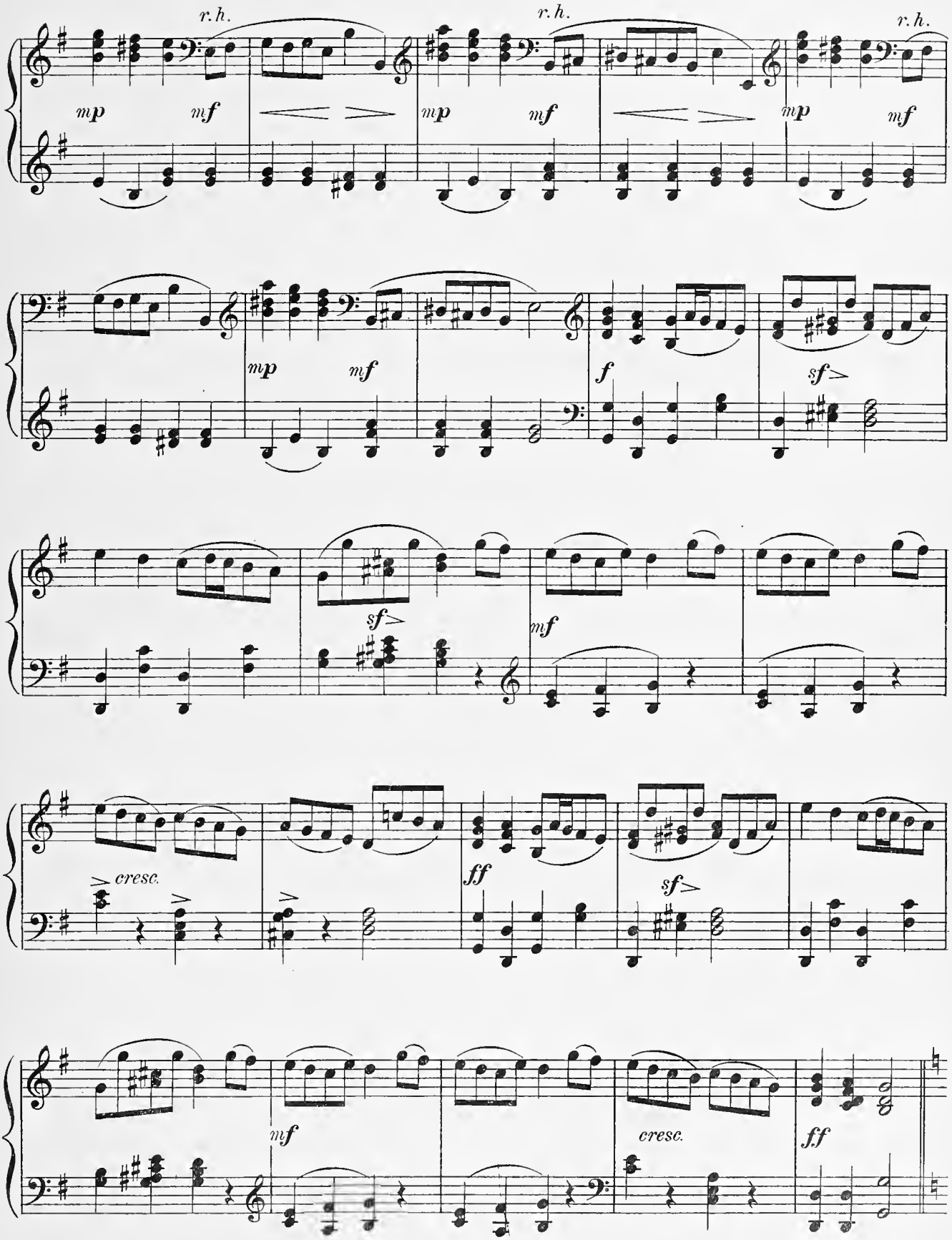

f
dimin.
Ped.
p
rallen.
Tempo I.
pp una corda
tre corde
f attacca
p

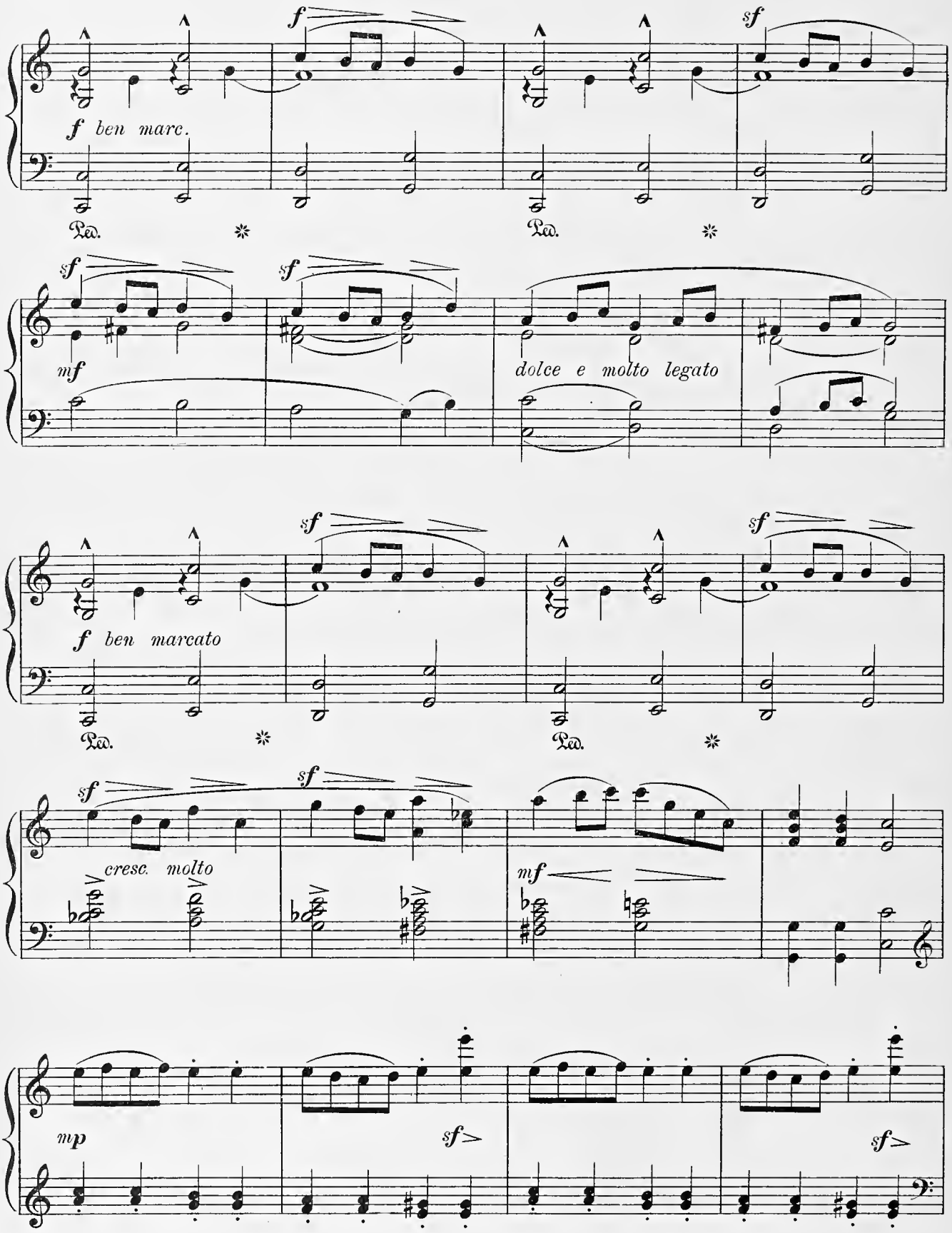

f
dim.
Ped.
p
ff
ten.
slargando
fff
cresc.

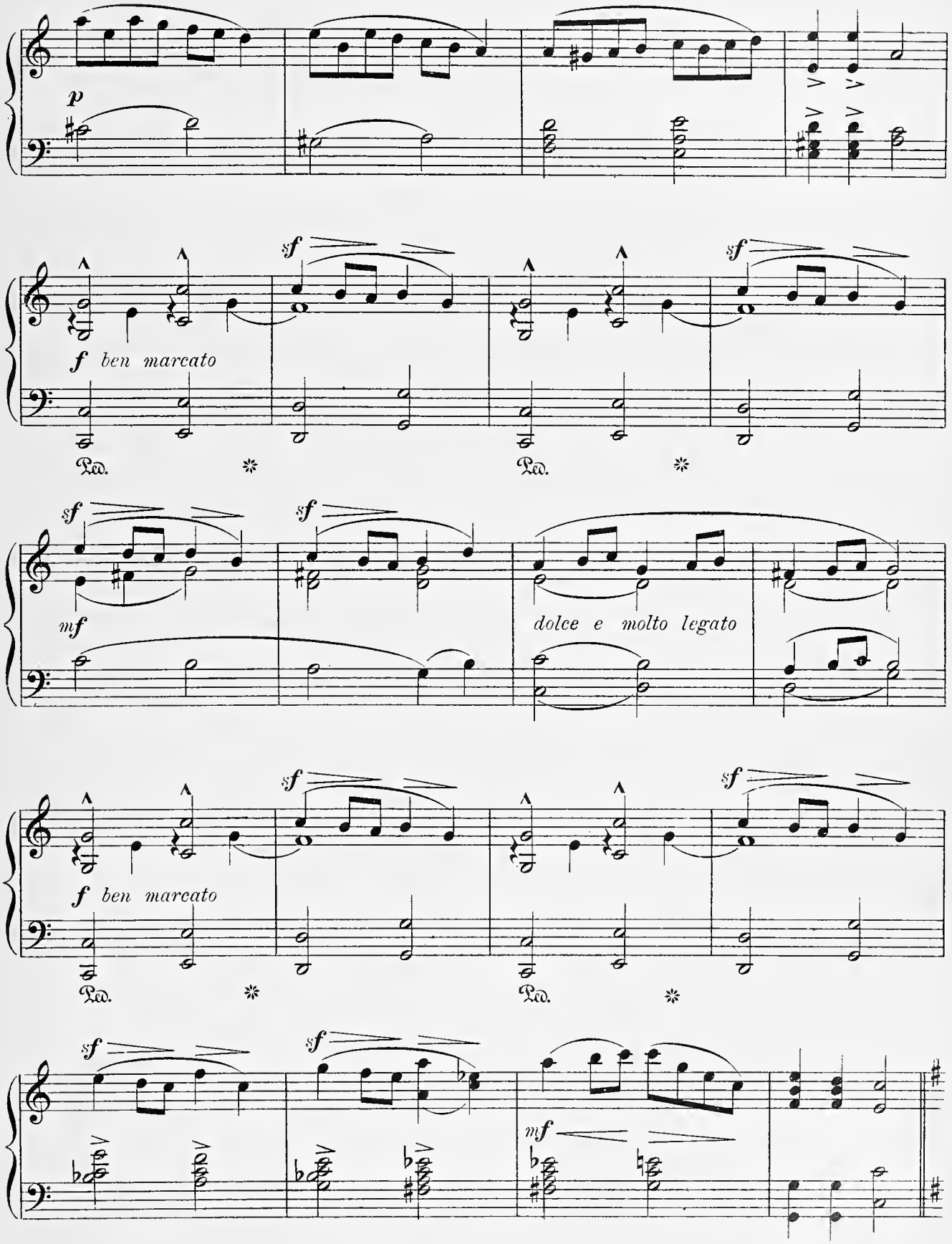
LADY BETTY.

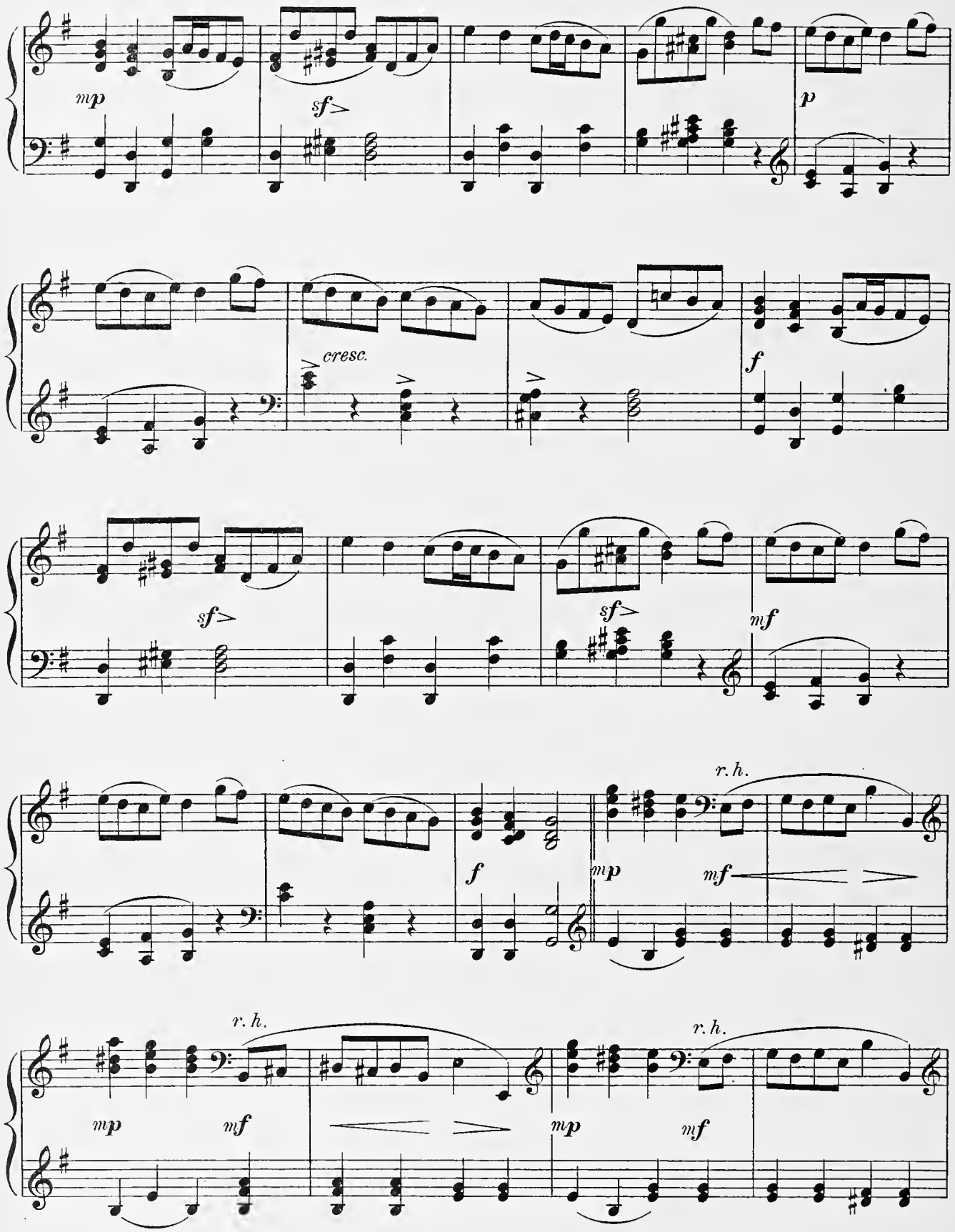
SEYMOUR SMITH.

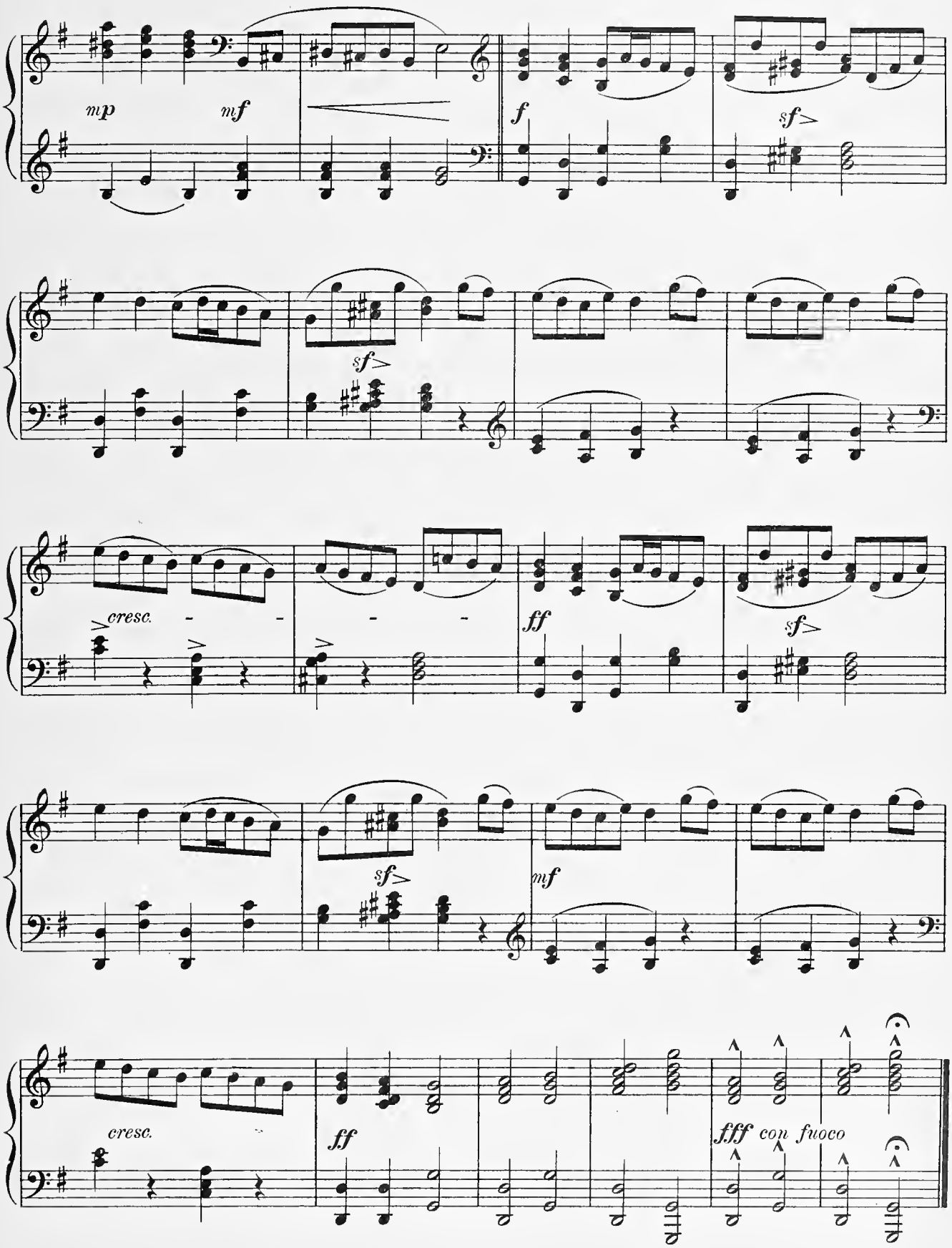



r. h.
r. h.
r. h.
mp
mf
mp
mf
mp
mf
mp
mf
f
sf
sf
mf
cresc.
ff
sf
mf
cresc.
ff


f
sf
f ben marc.
Ped.
mf
dolce e molto legato
f ben marcato
cresc. molto
mp


p
f ben marcato
Ped.
Ped.
sf
mf
dolce e molto legato
f ben marcato
Ped.
Ped.
mf


mp
sf
p
cresc.
f
sf
sf
mf
f
mp
r. h.
mf
mp
r. h.
mf
mp
r. h.
mf


mp
mf
f
sf
sf
cresc.
ff
sf
sf
mf
cresc.
ff
fff con fuoco

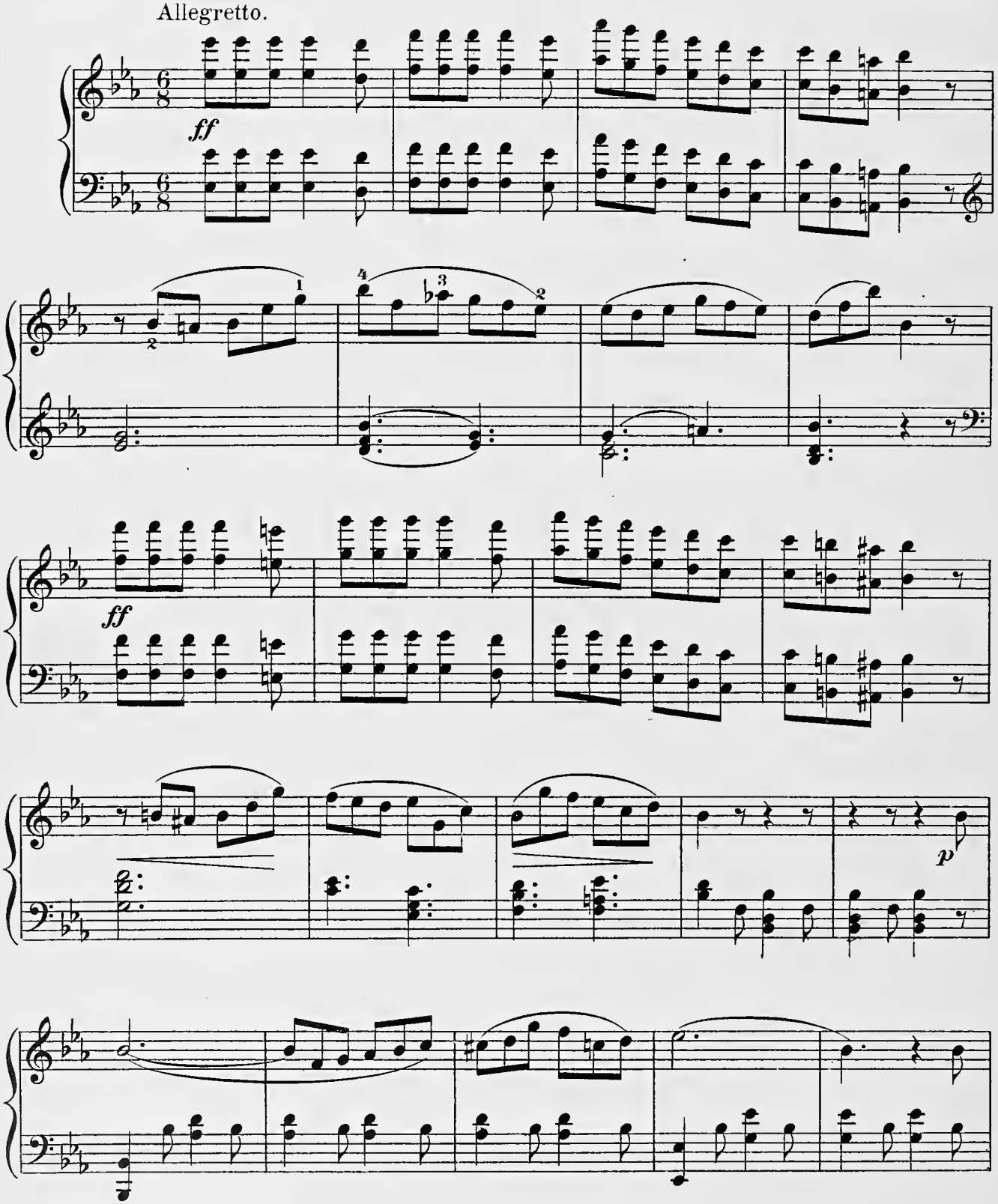
THE DOVE.

(LA PALOMA.)

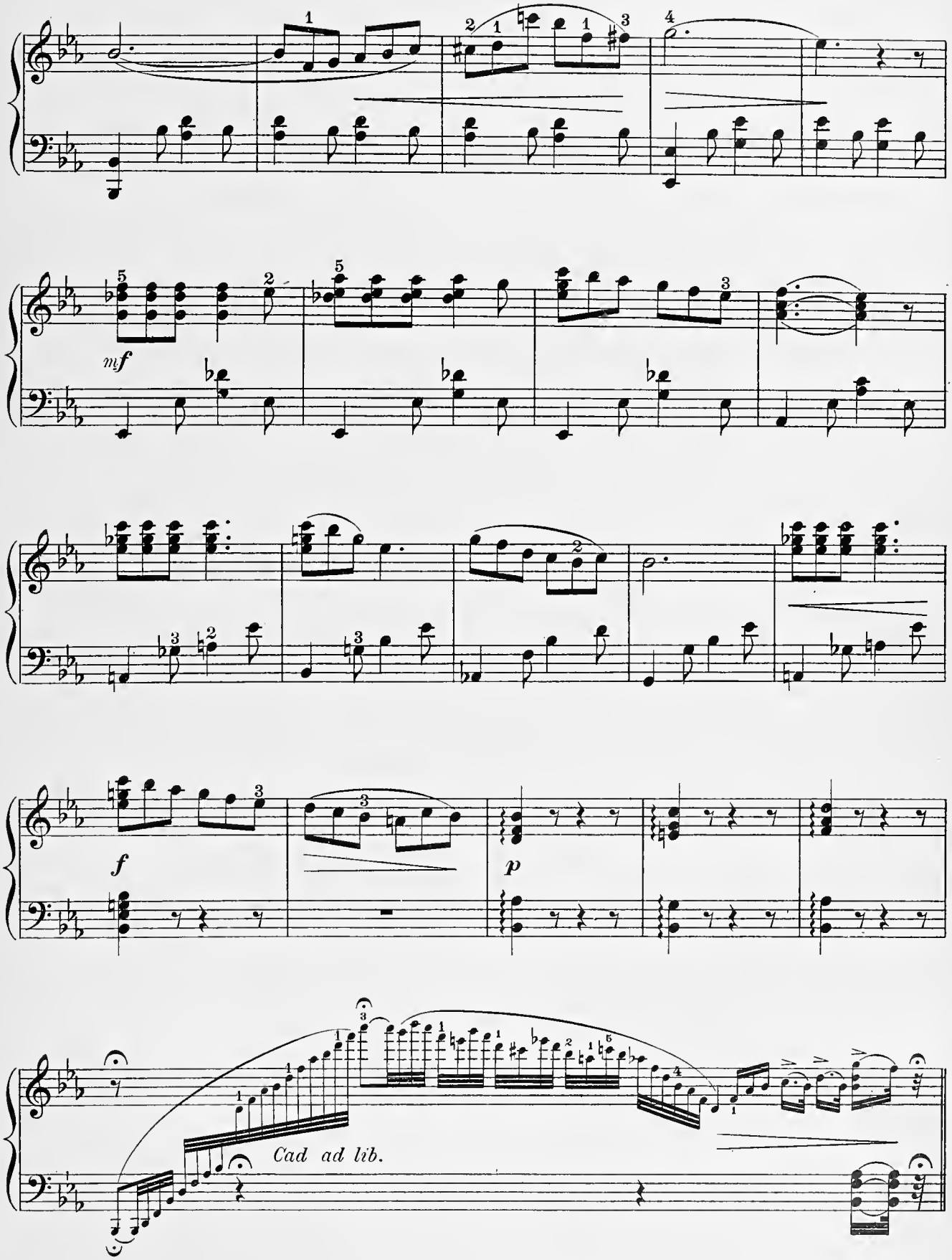
Arr. by
TREHDE.

YRADIER.

Allegretto.

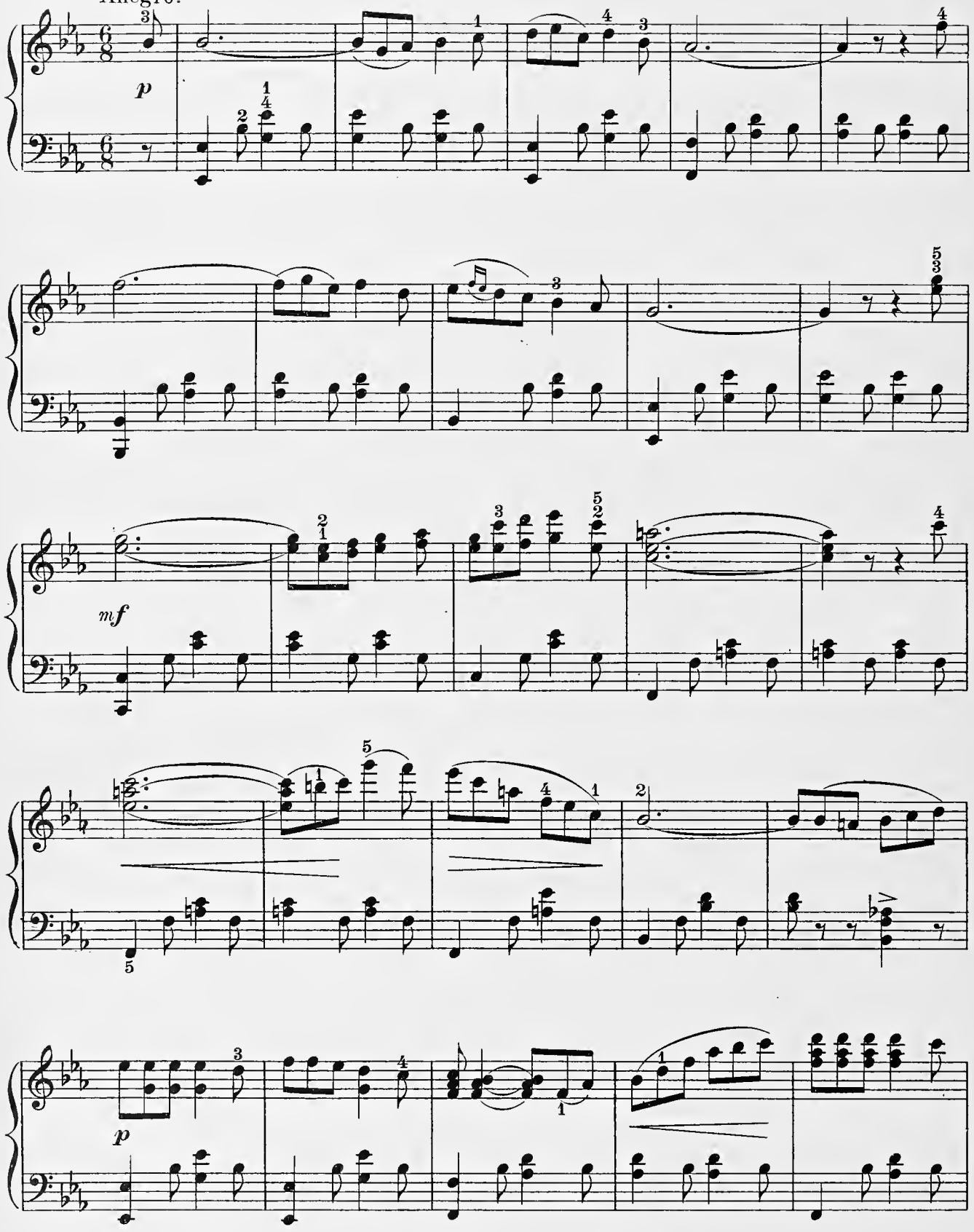


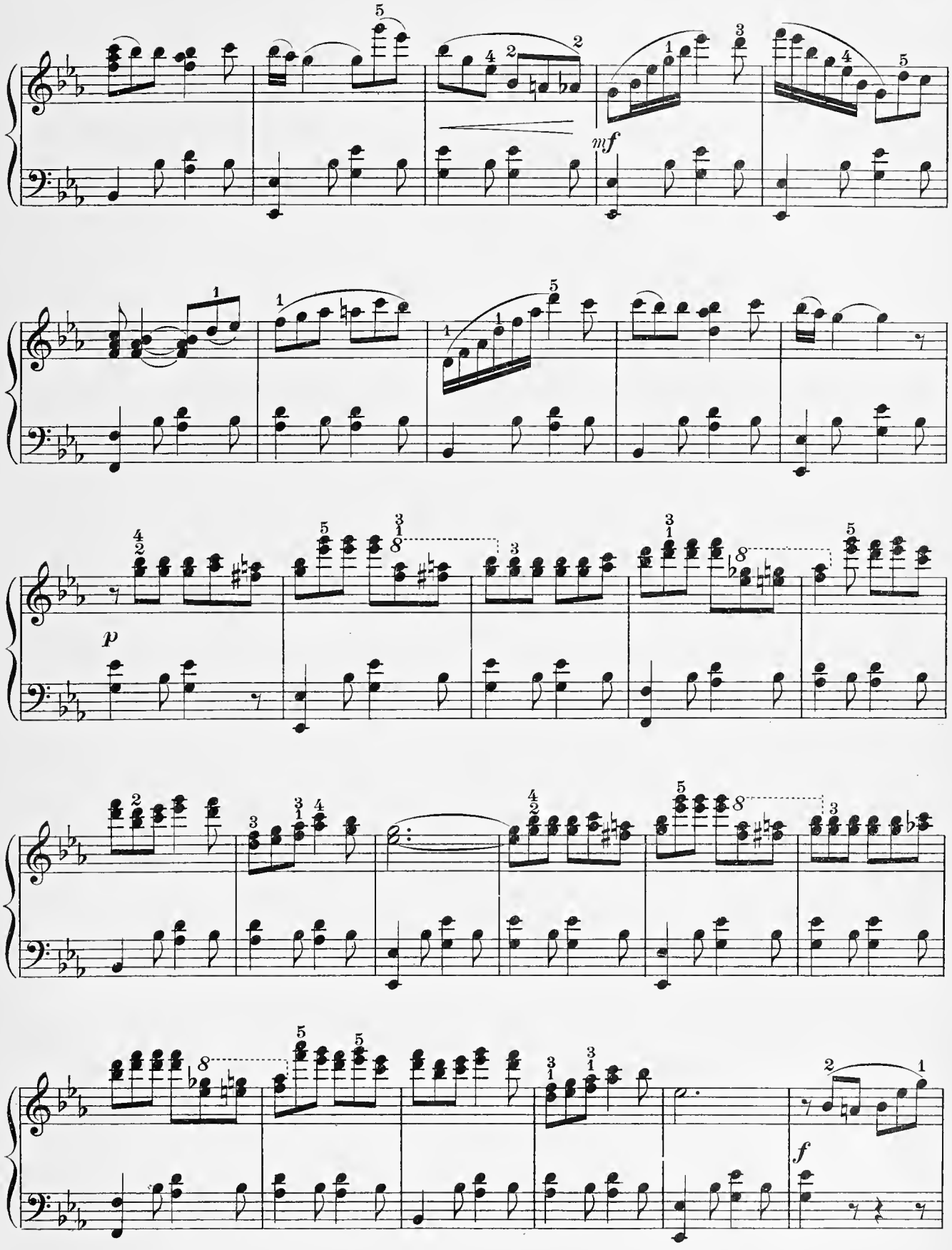
Grade IV.

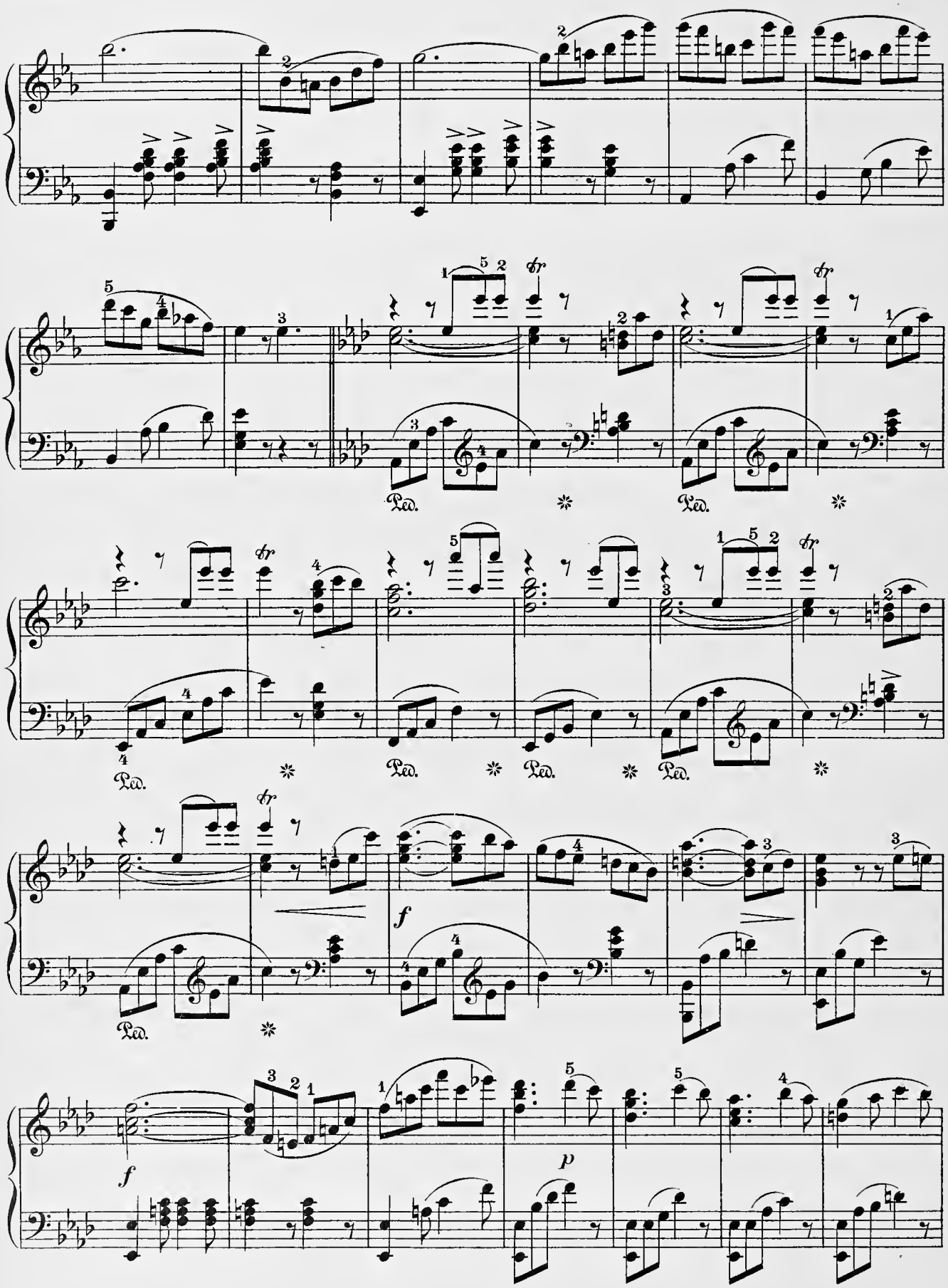

mf
f
p
Cad ad lib.

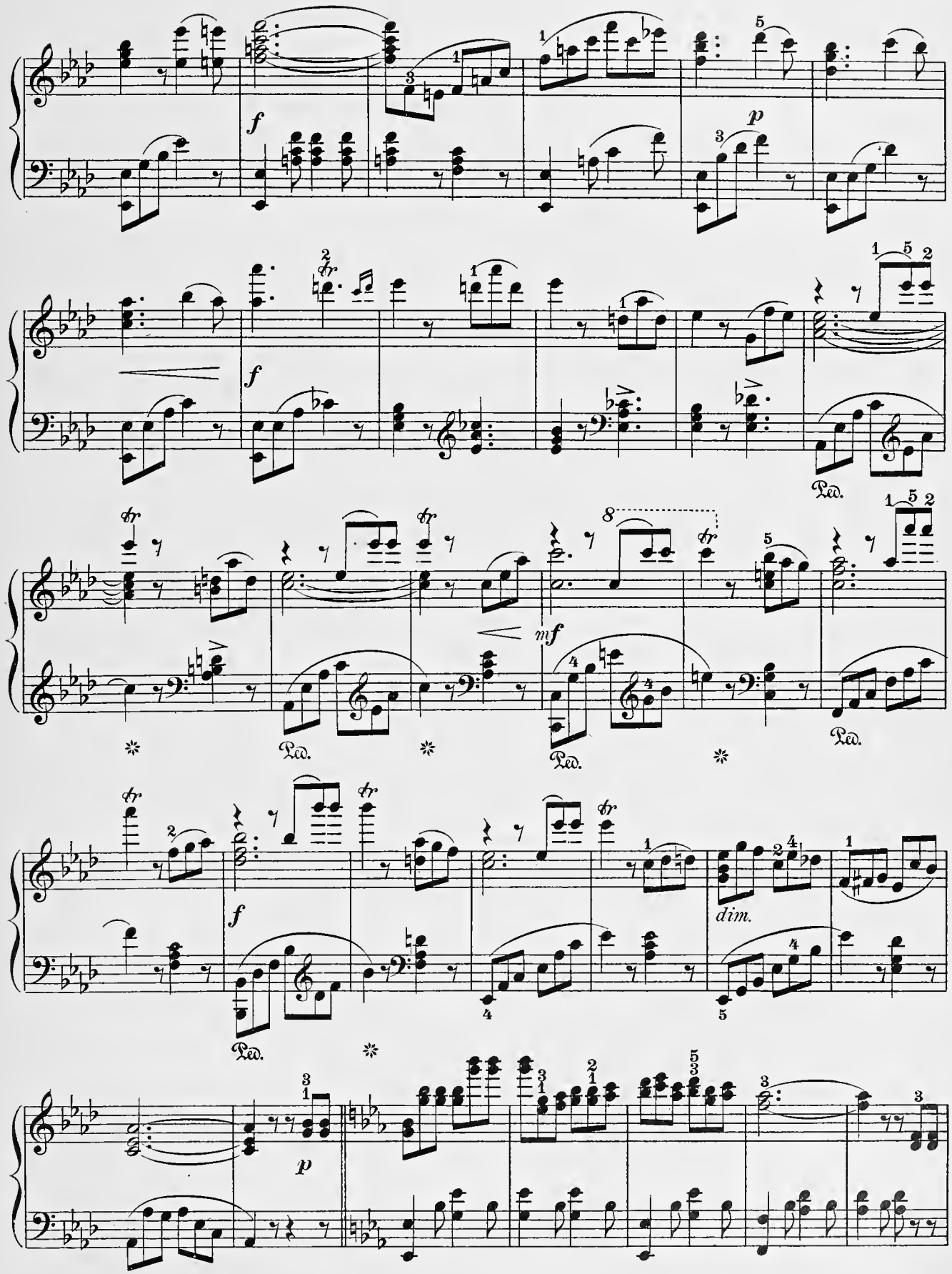
Thema.

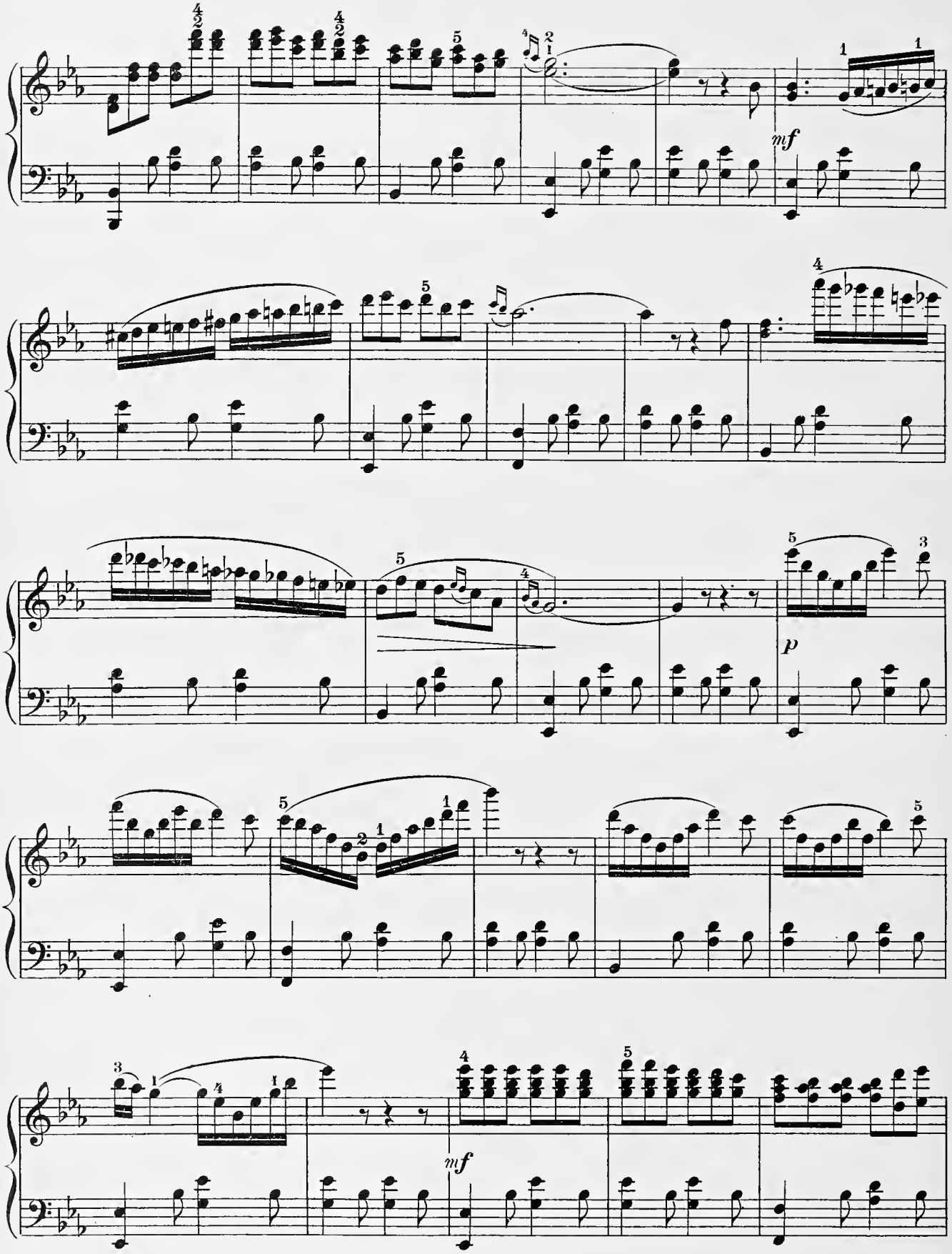
Allegro.

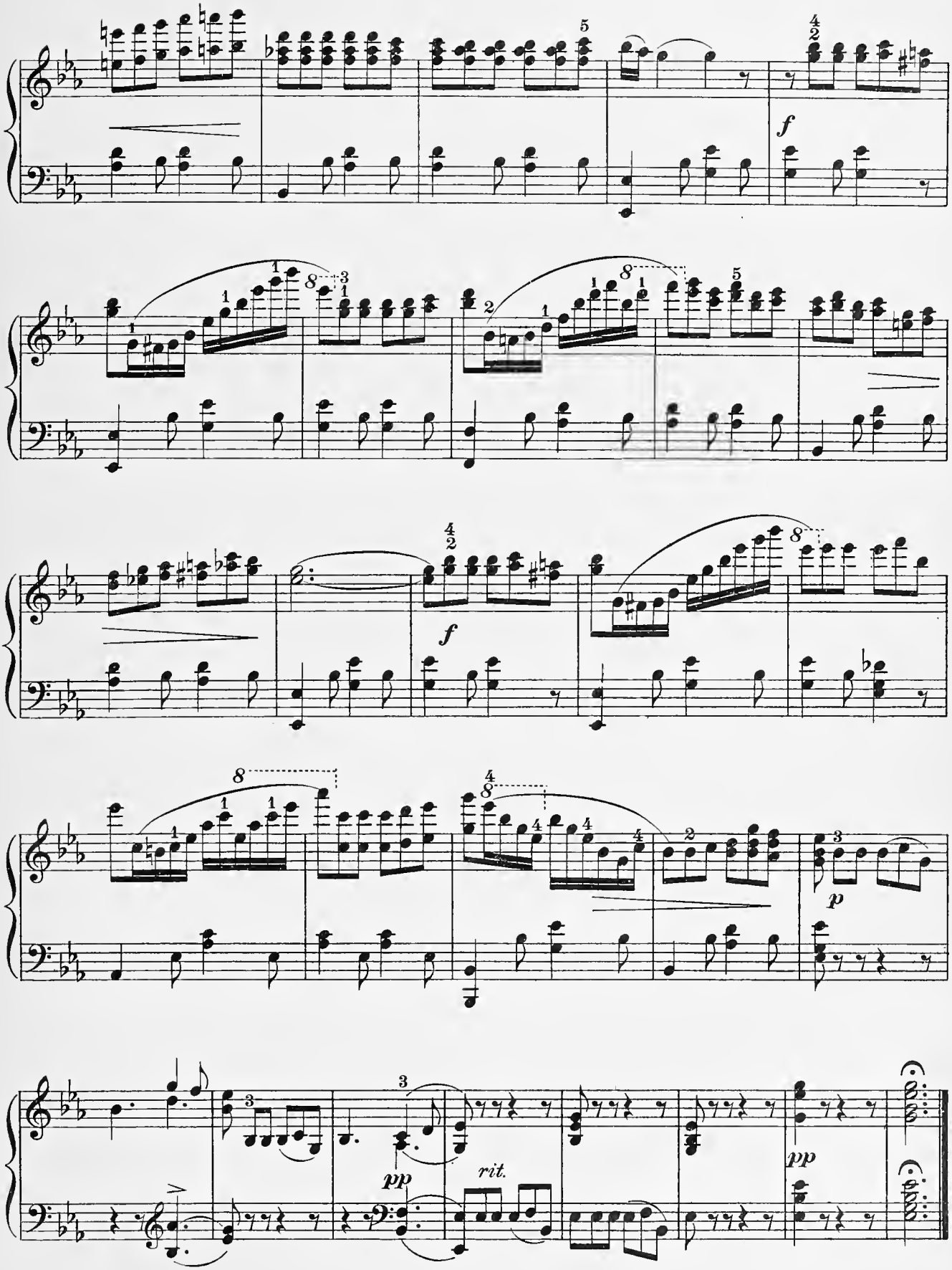



mf
p
f


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
f
p


f
p
f
mf
Ped.
dim.
p

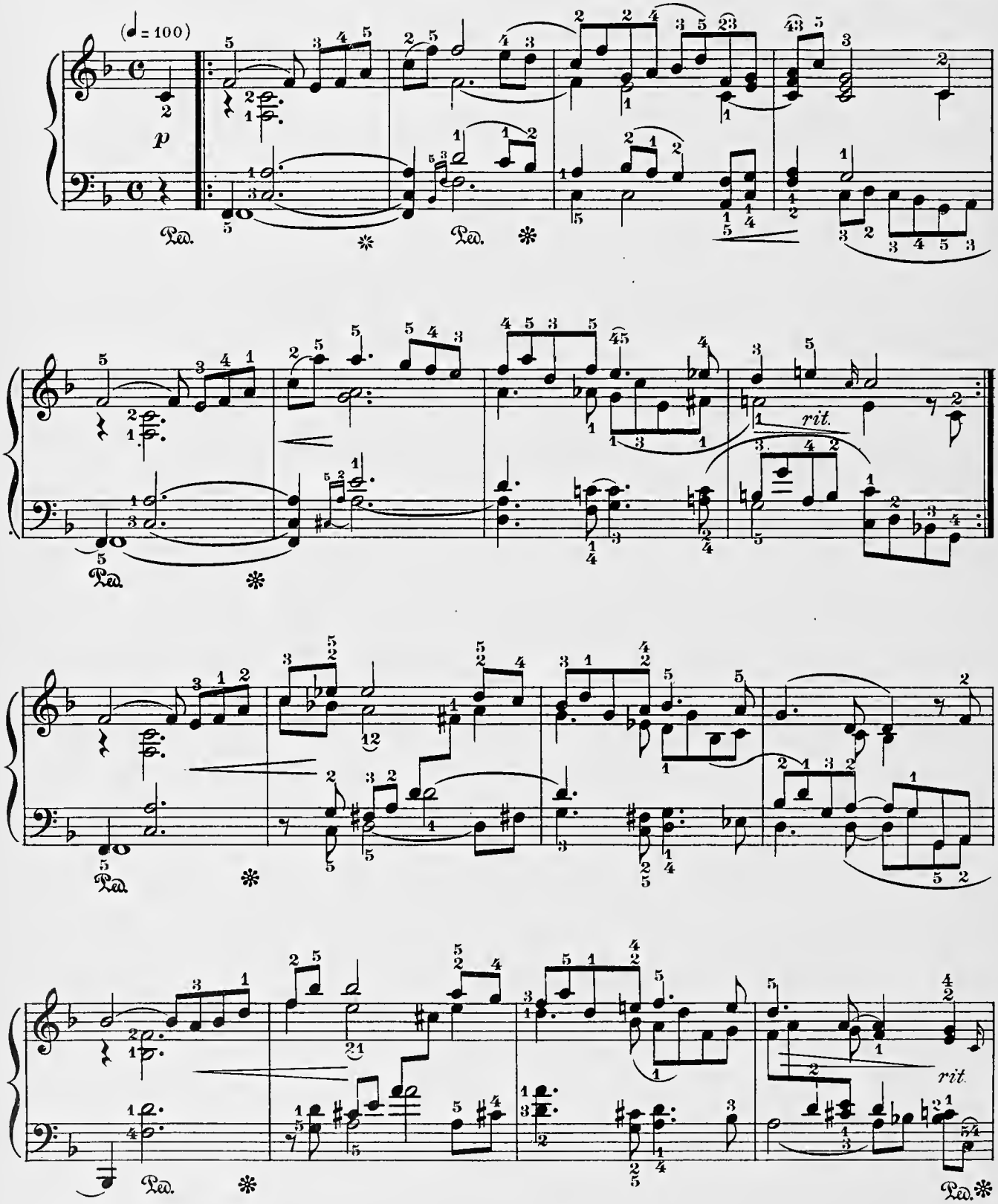

mf
p
mf

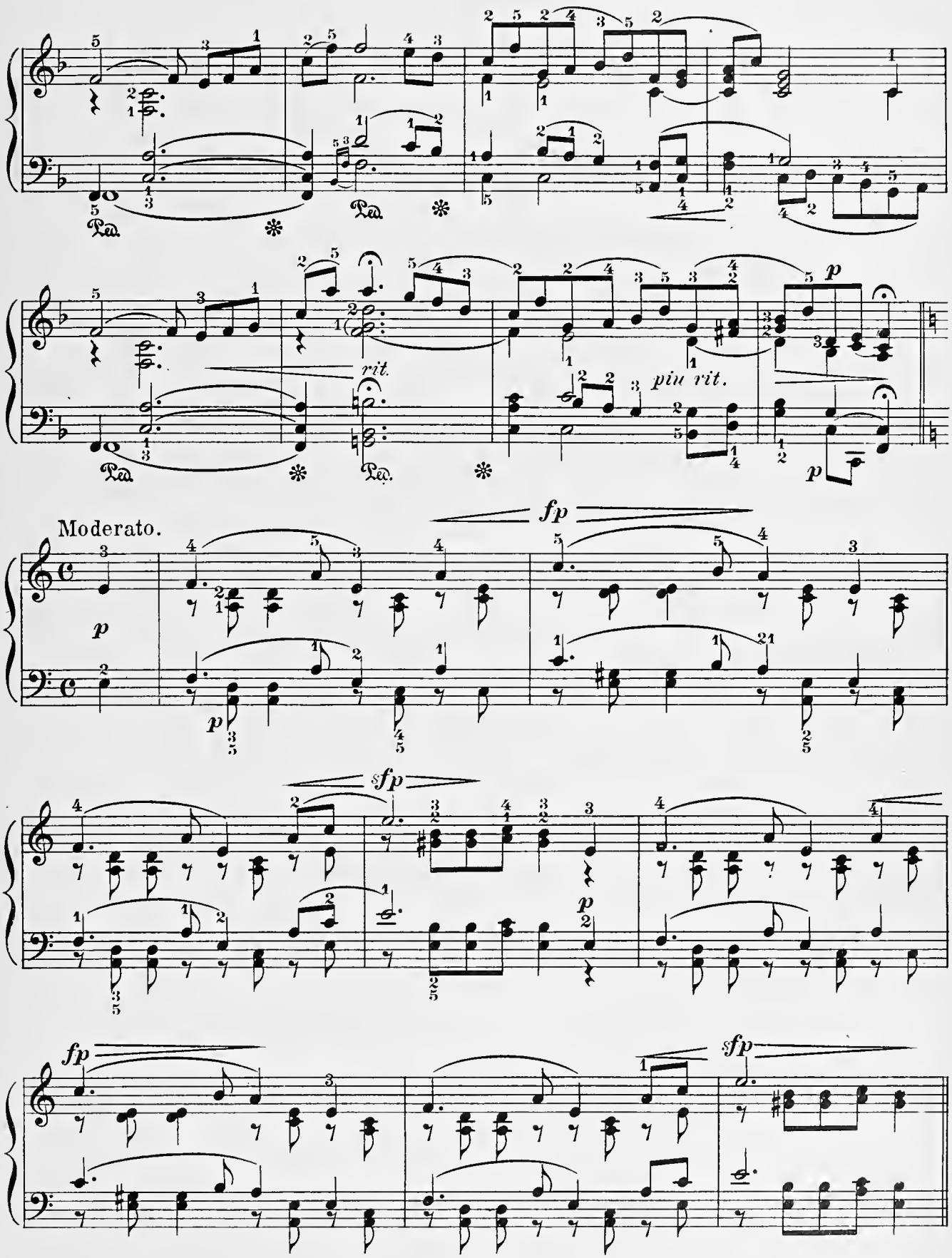

f
f
p
pp
rit.
pp

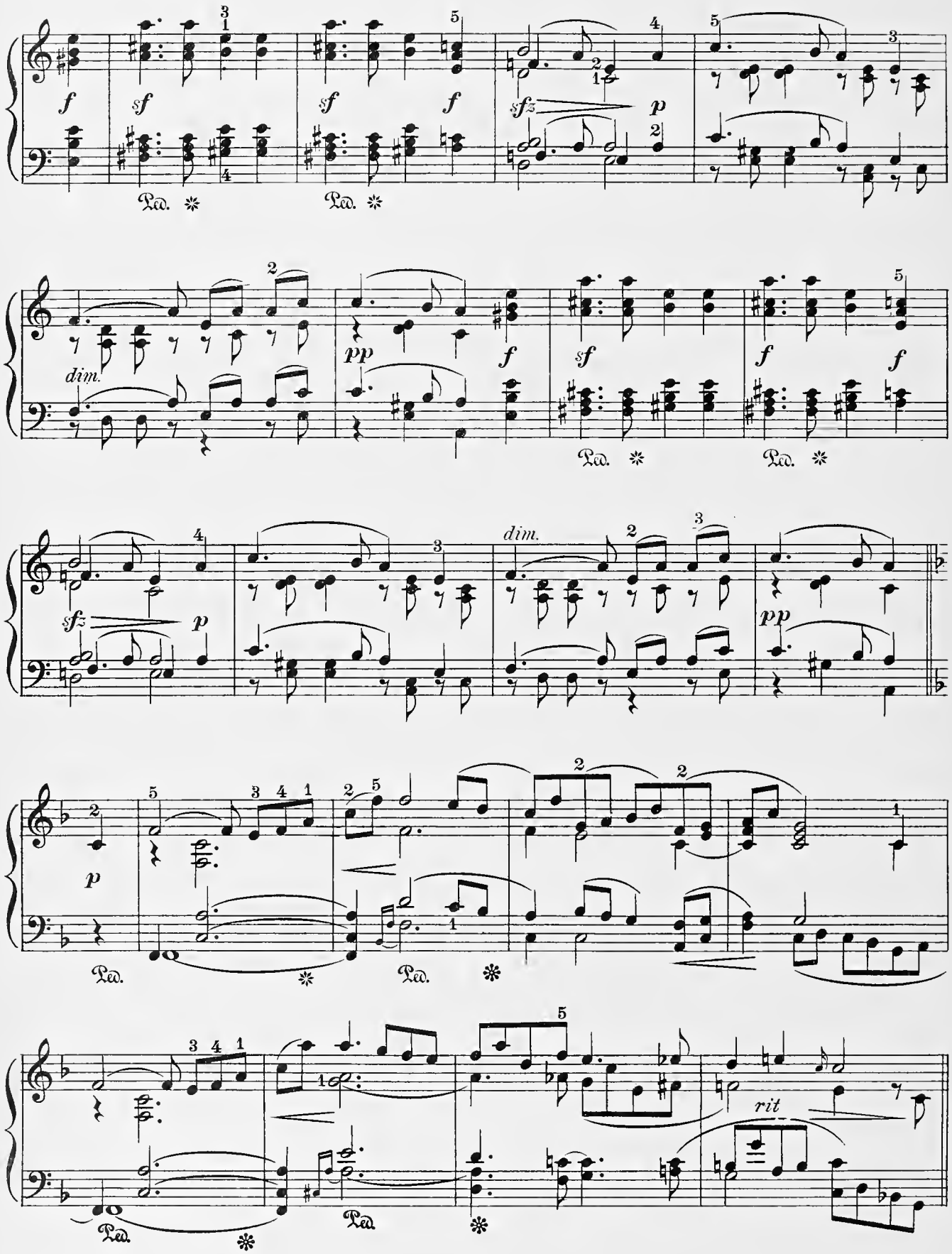
TRÄUMEREI.

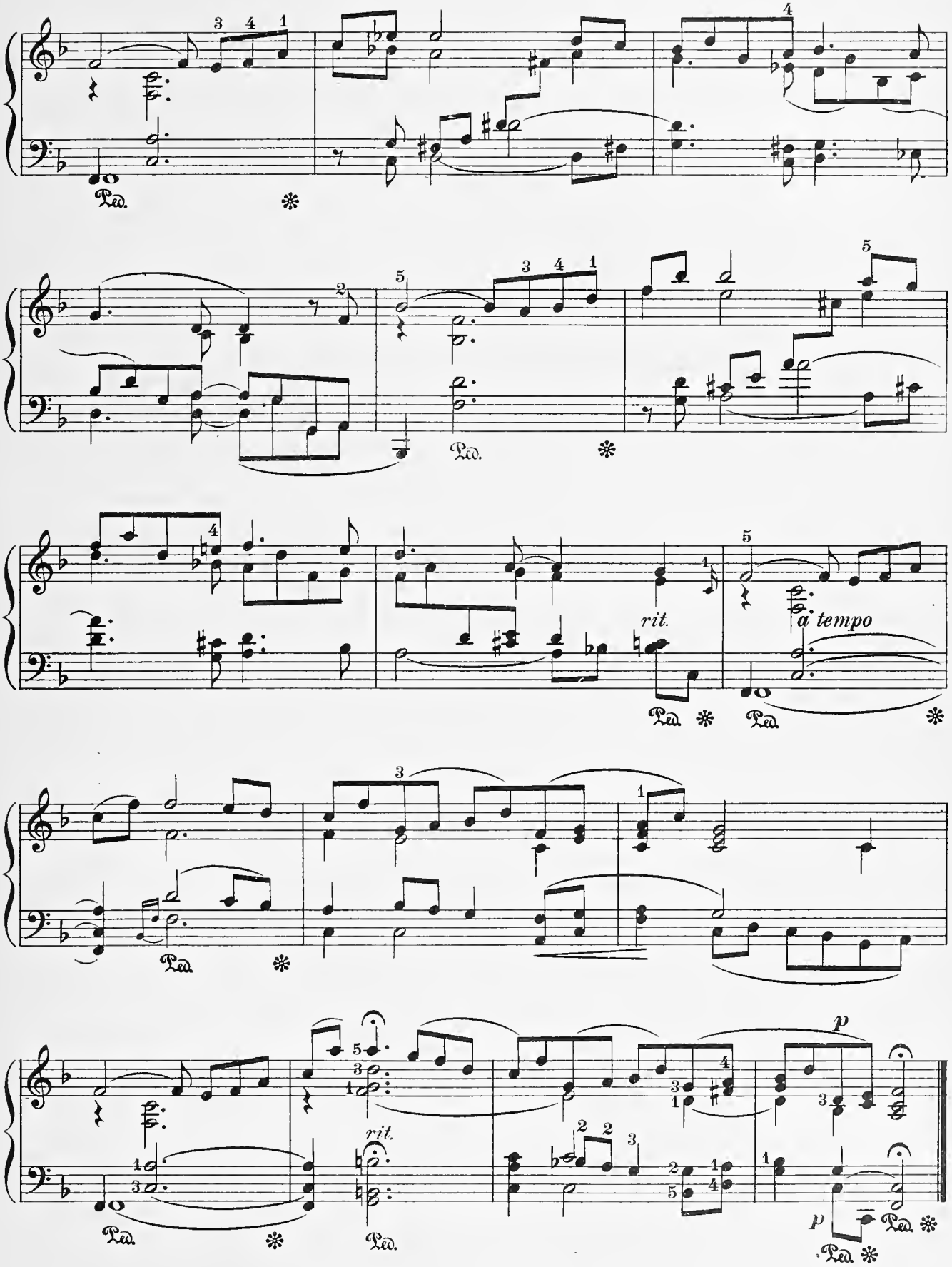
As played by Thomas' Orchestra.

ROBT. SCHUMANN.




rit.
più rit.
Moderato.
fp
sfp
fp
sfp

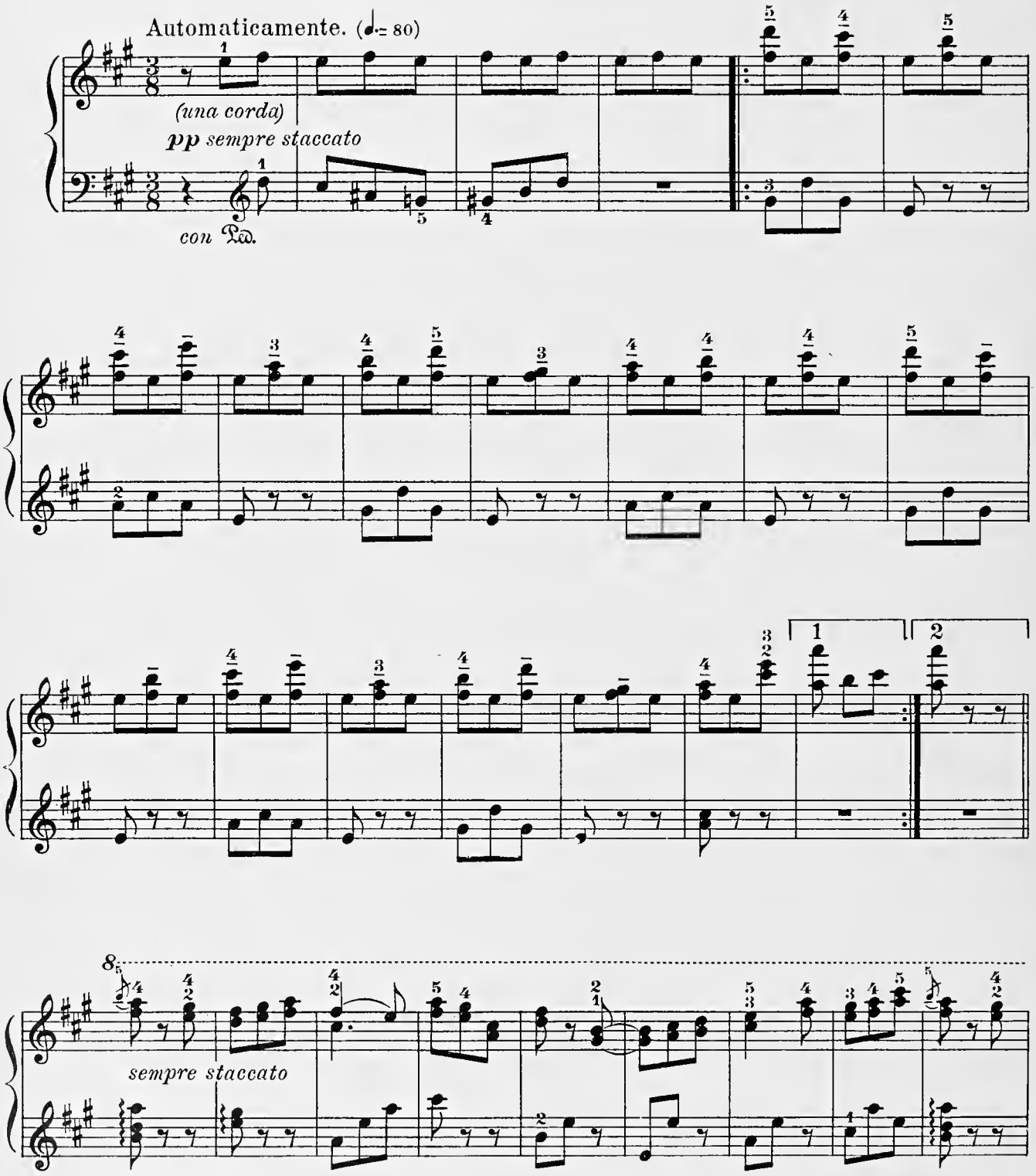

f
sf
sf
f
sfz
p
Ped.
Ped.
dim.
pp
f
sf
f
f
Ped.
Ped.
sfz
p
dim.
pp
p
Ped.
Ped.
rit
Ped.
Ped.


rit.
a tempo
rit.
p
p

THE MUSIC BOX.

Valse-Badinage.

ANATOLE LIADOW. Op. 32.



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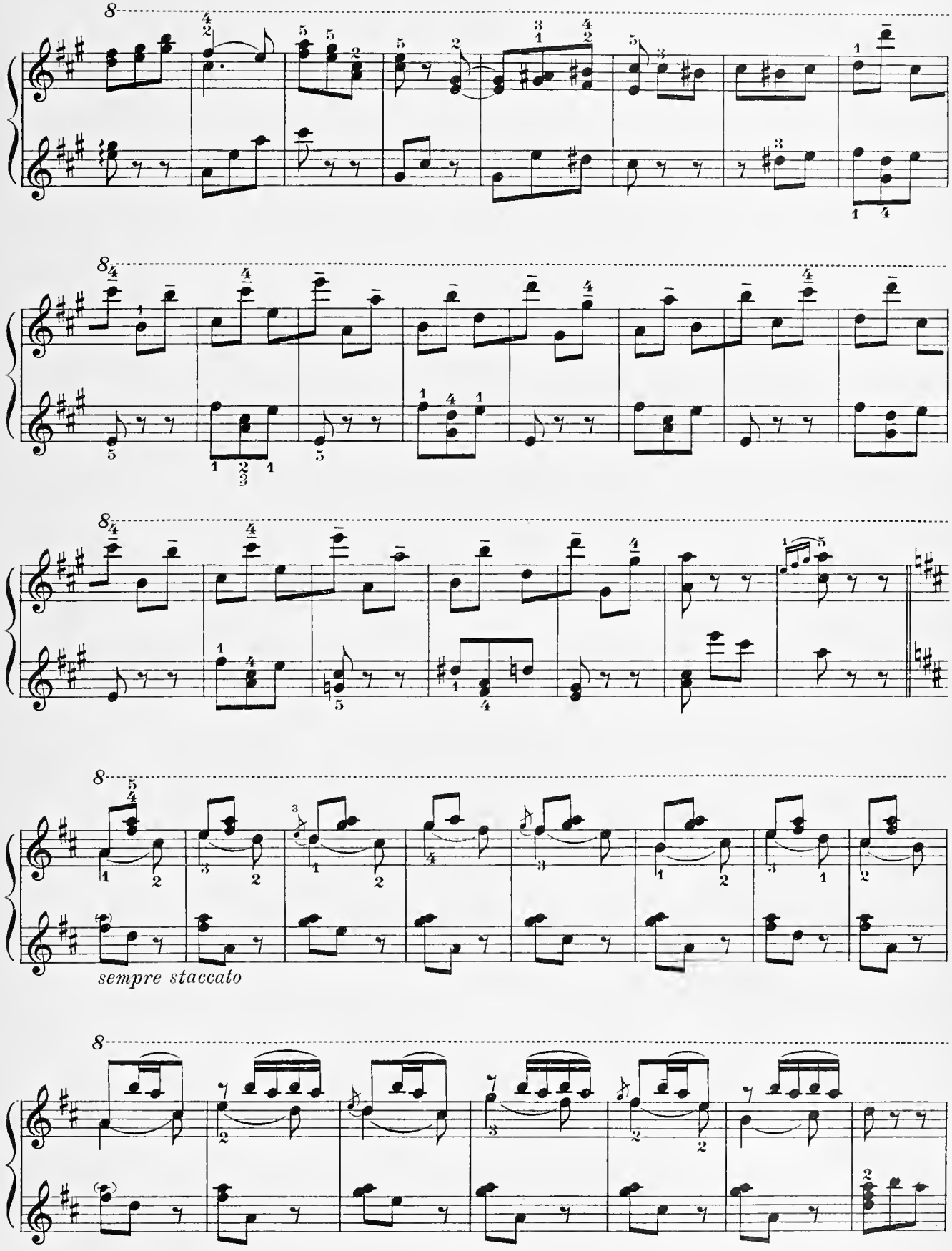
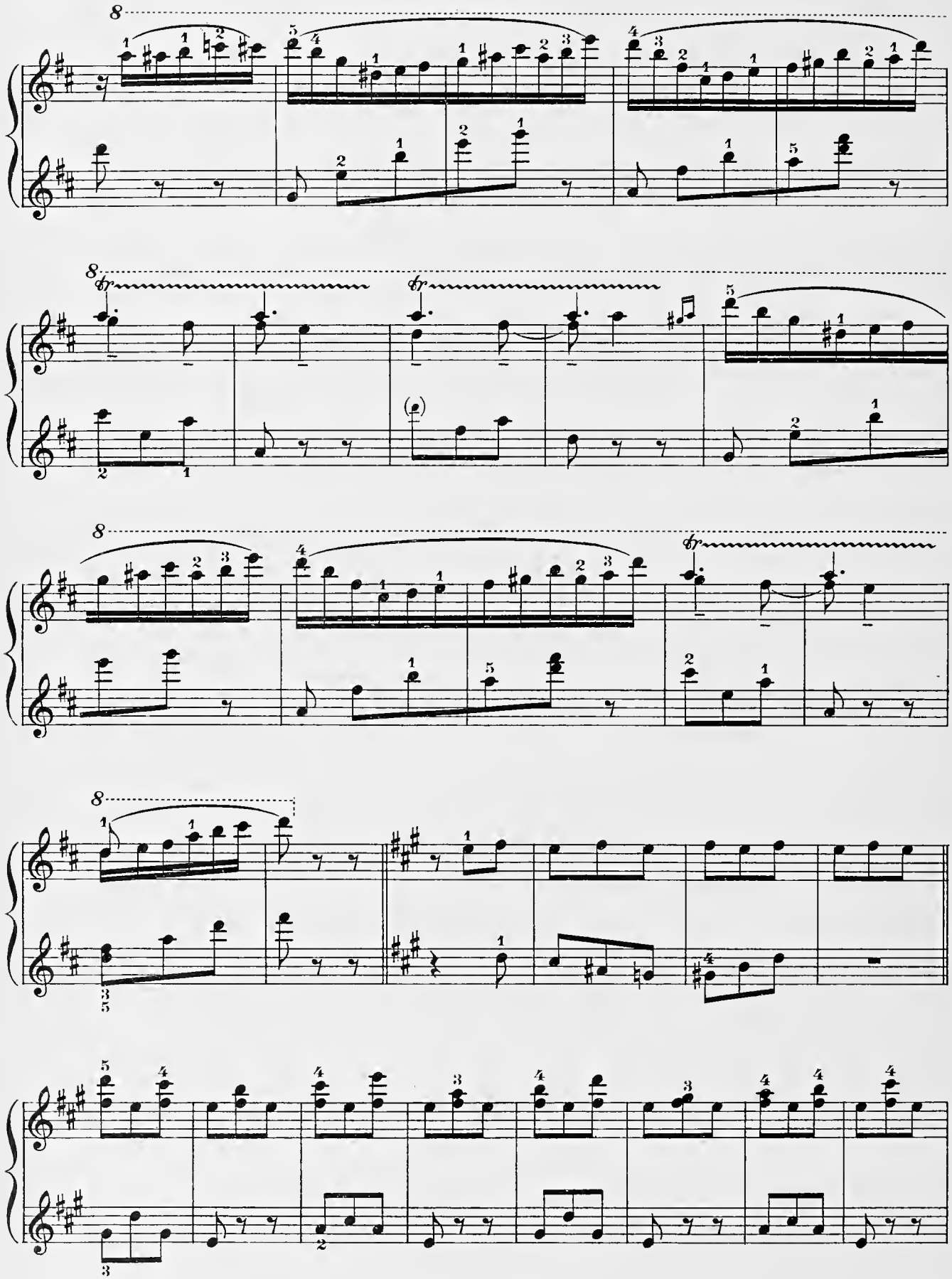
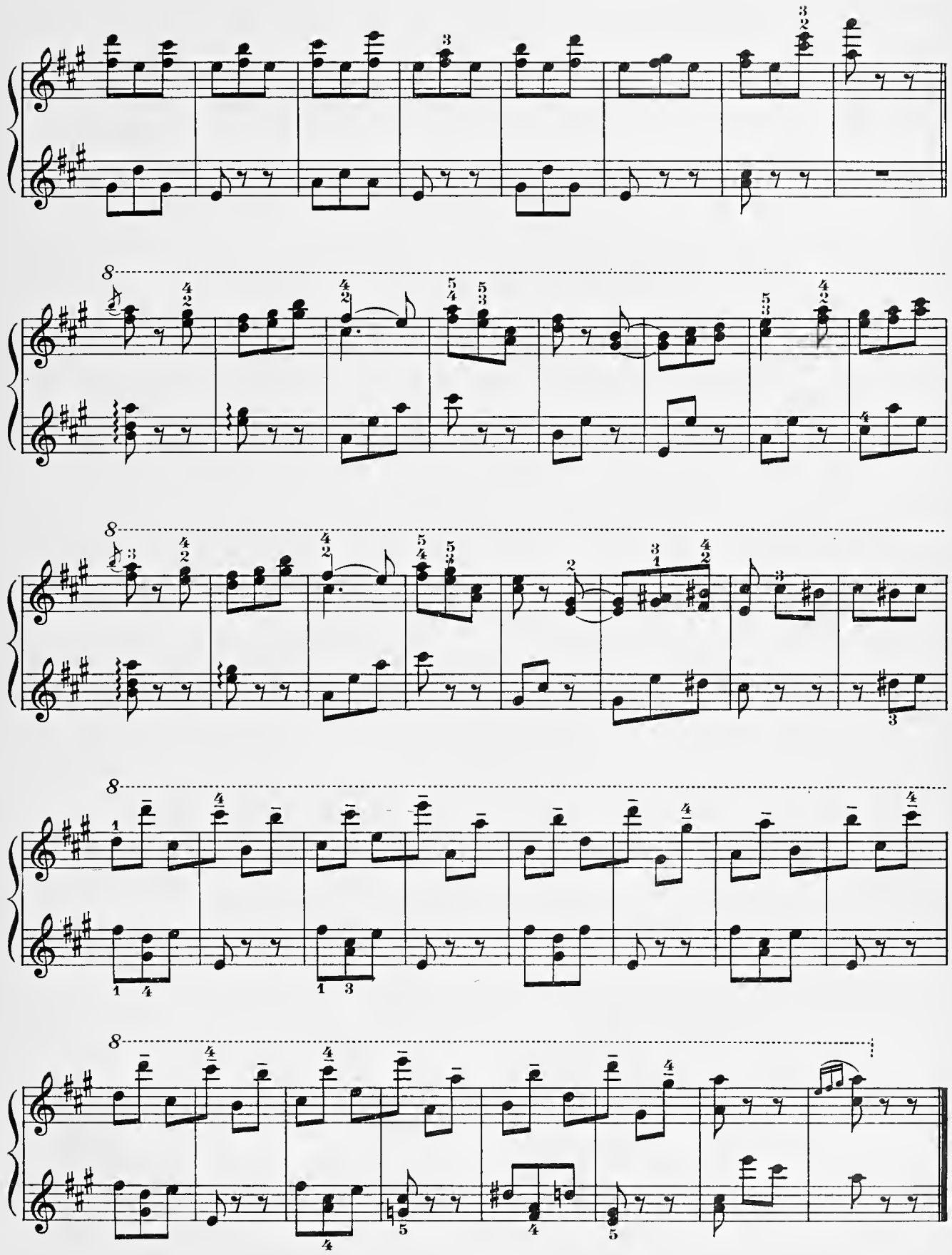
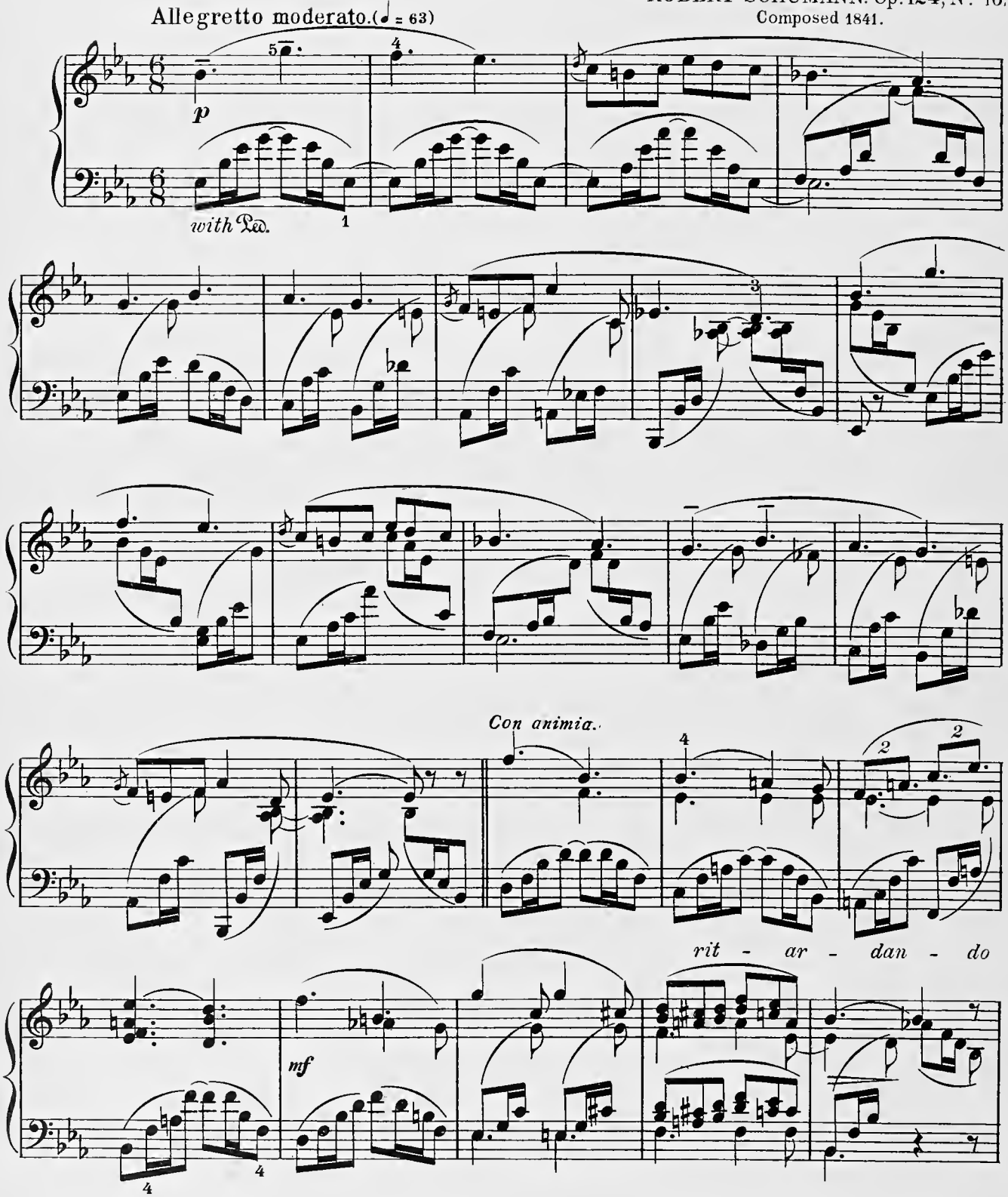

sempre staccato

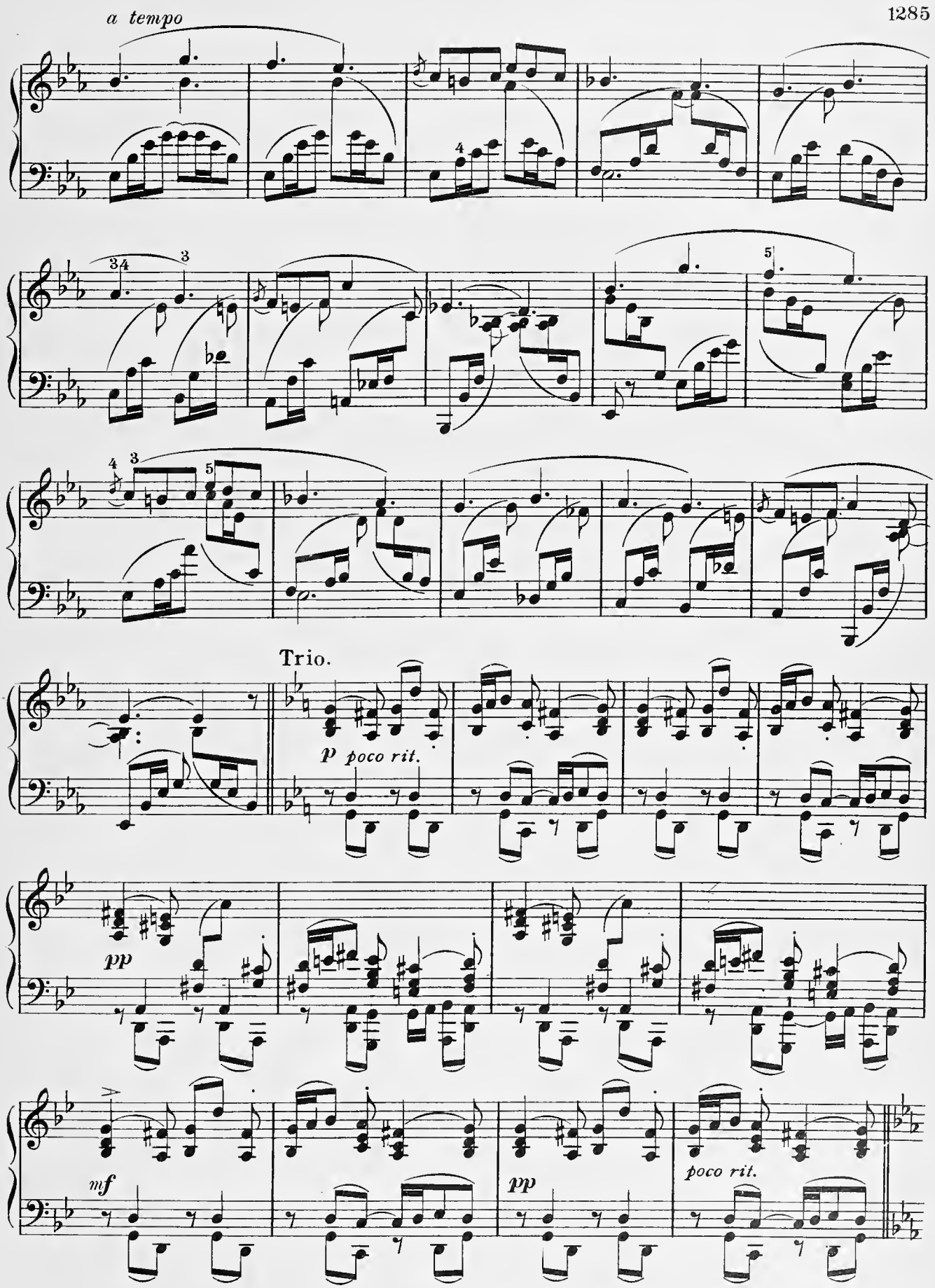


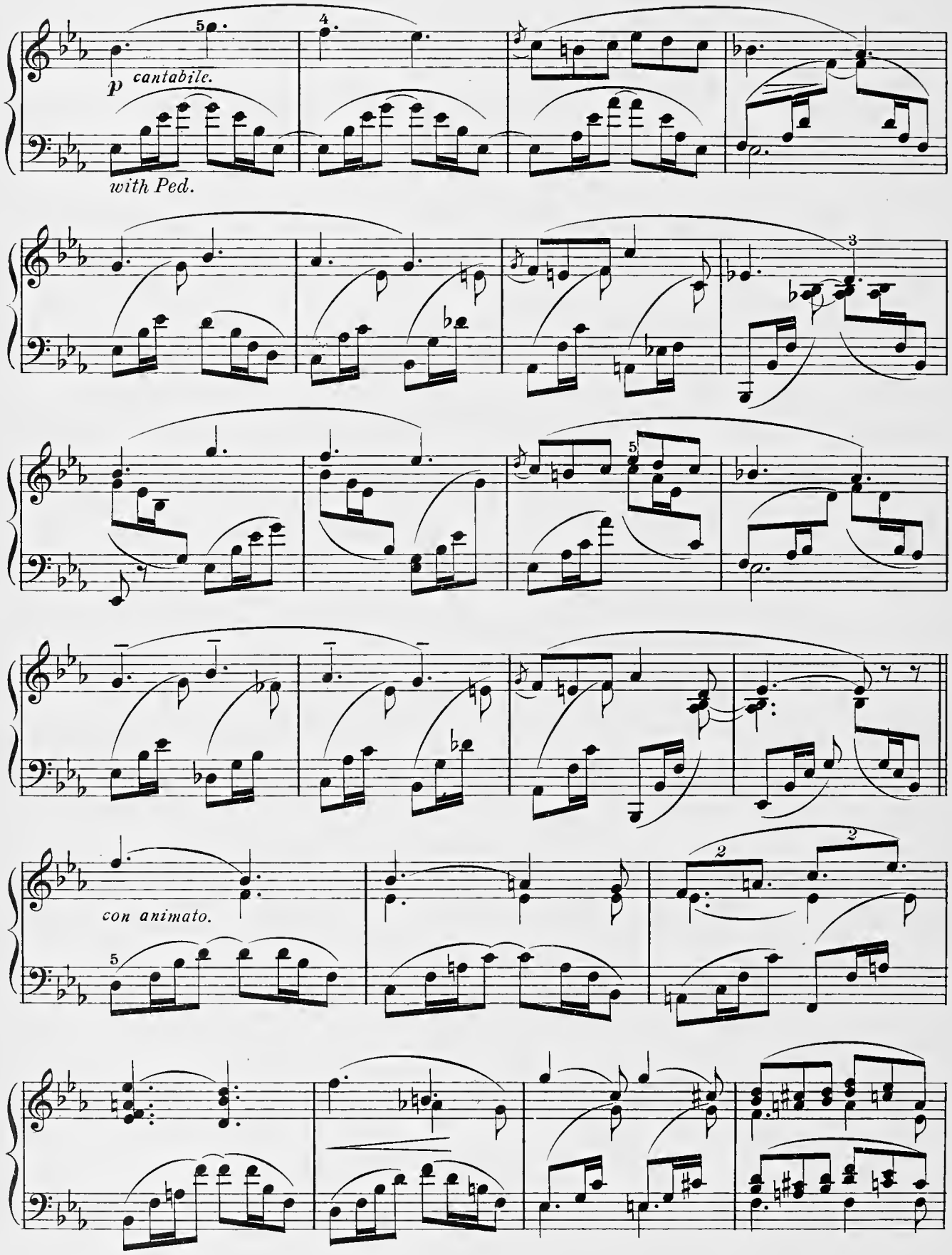


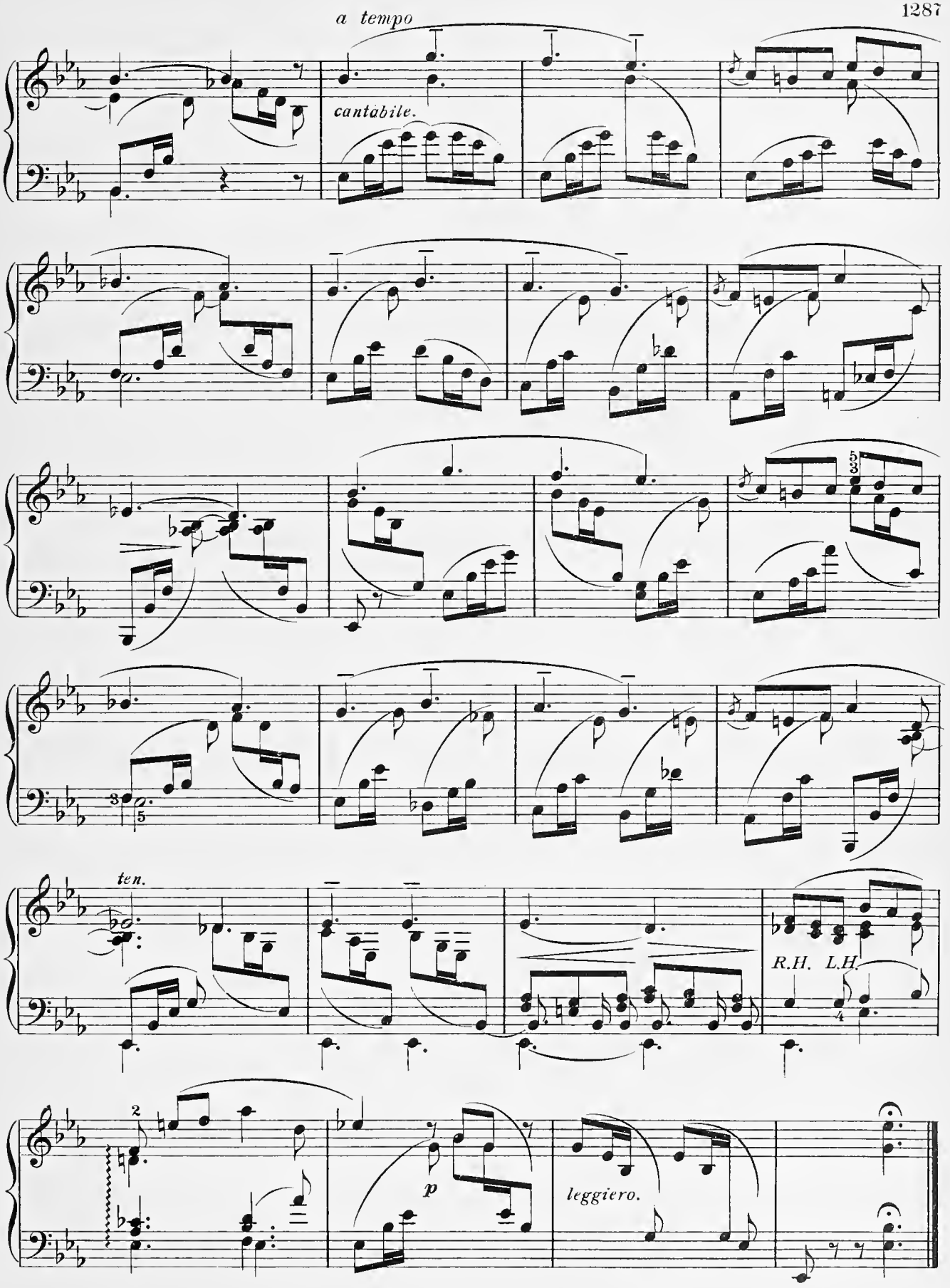
SLUMBER SONG.

ROBERT SCHUMANN. Op. 124, No. 16.
Composed 1841.



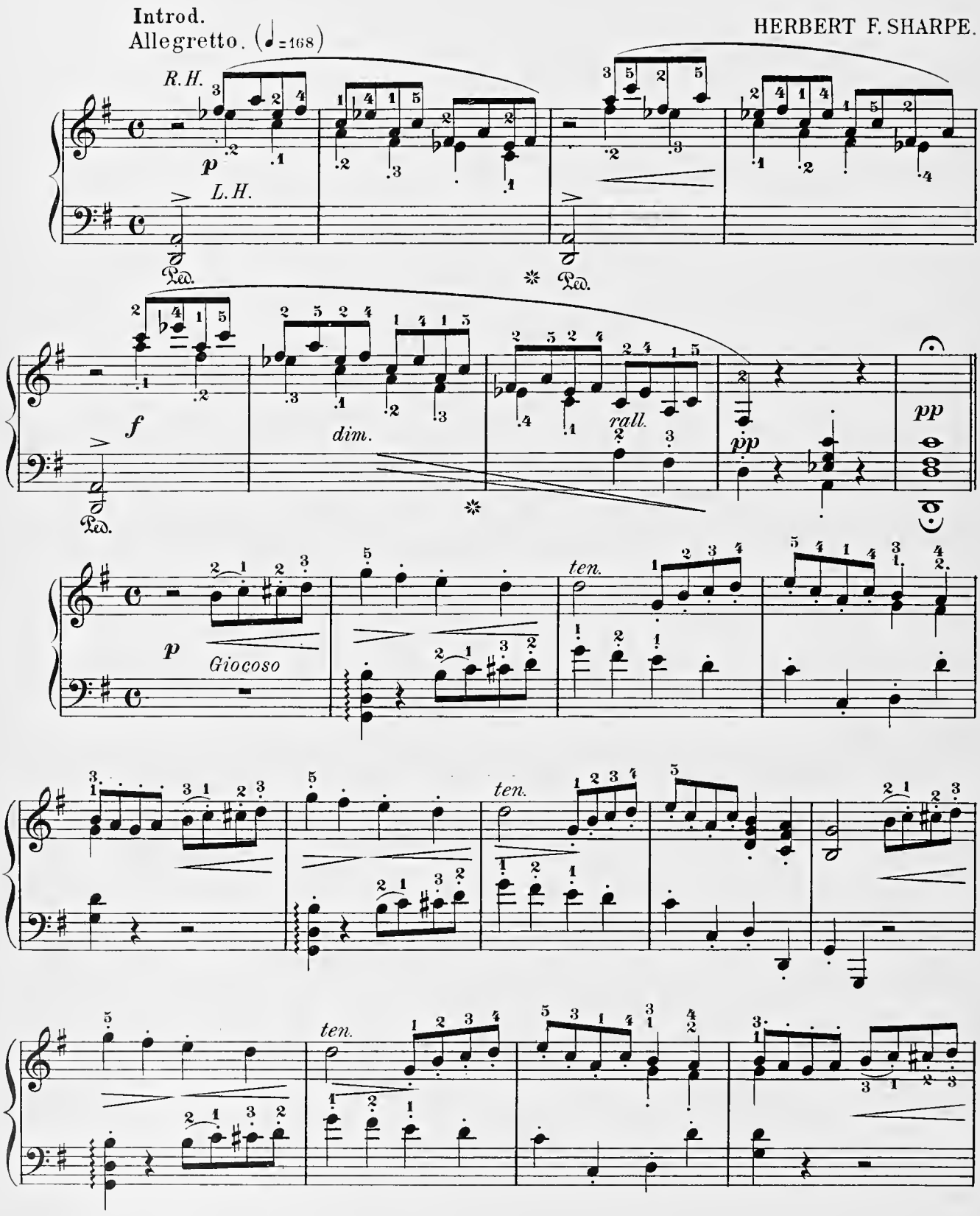

a tempo
Trio.
p poco rit.
pp
mf
pp
poco rit.

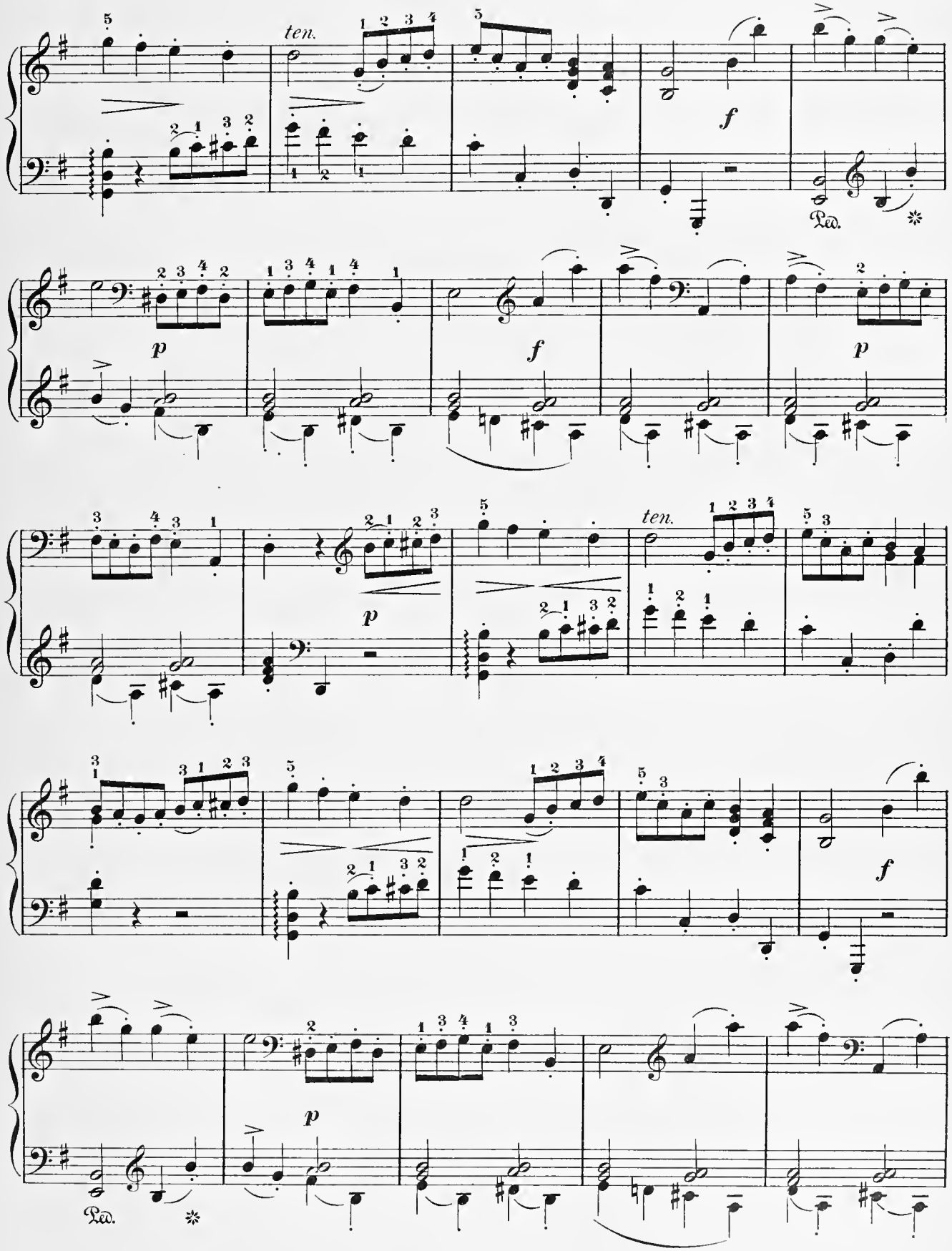

p cantabile.
with Ped.
con animato.

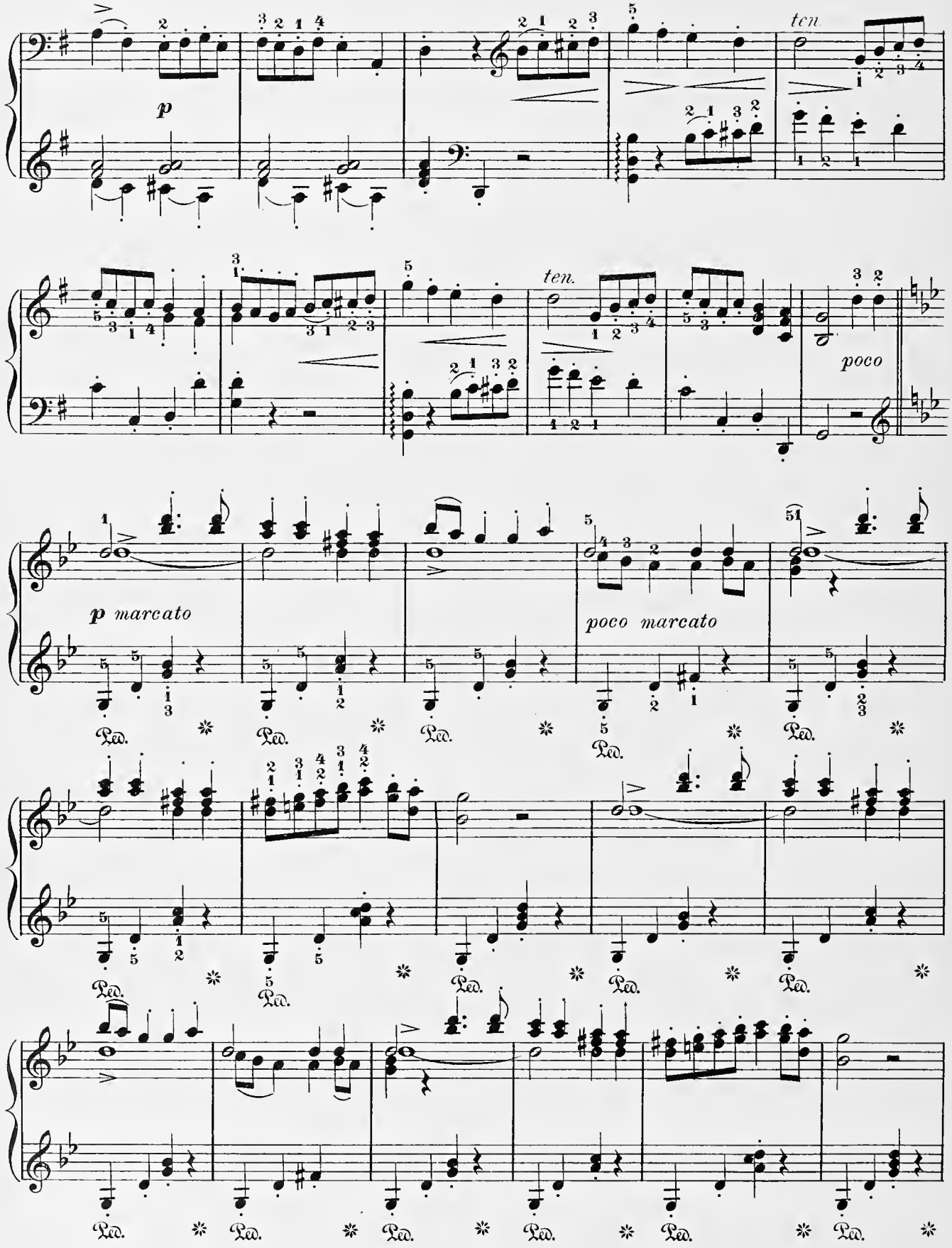

a tempo
cantabile.
ten.
R.H. L.H.
p
leggiero.

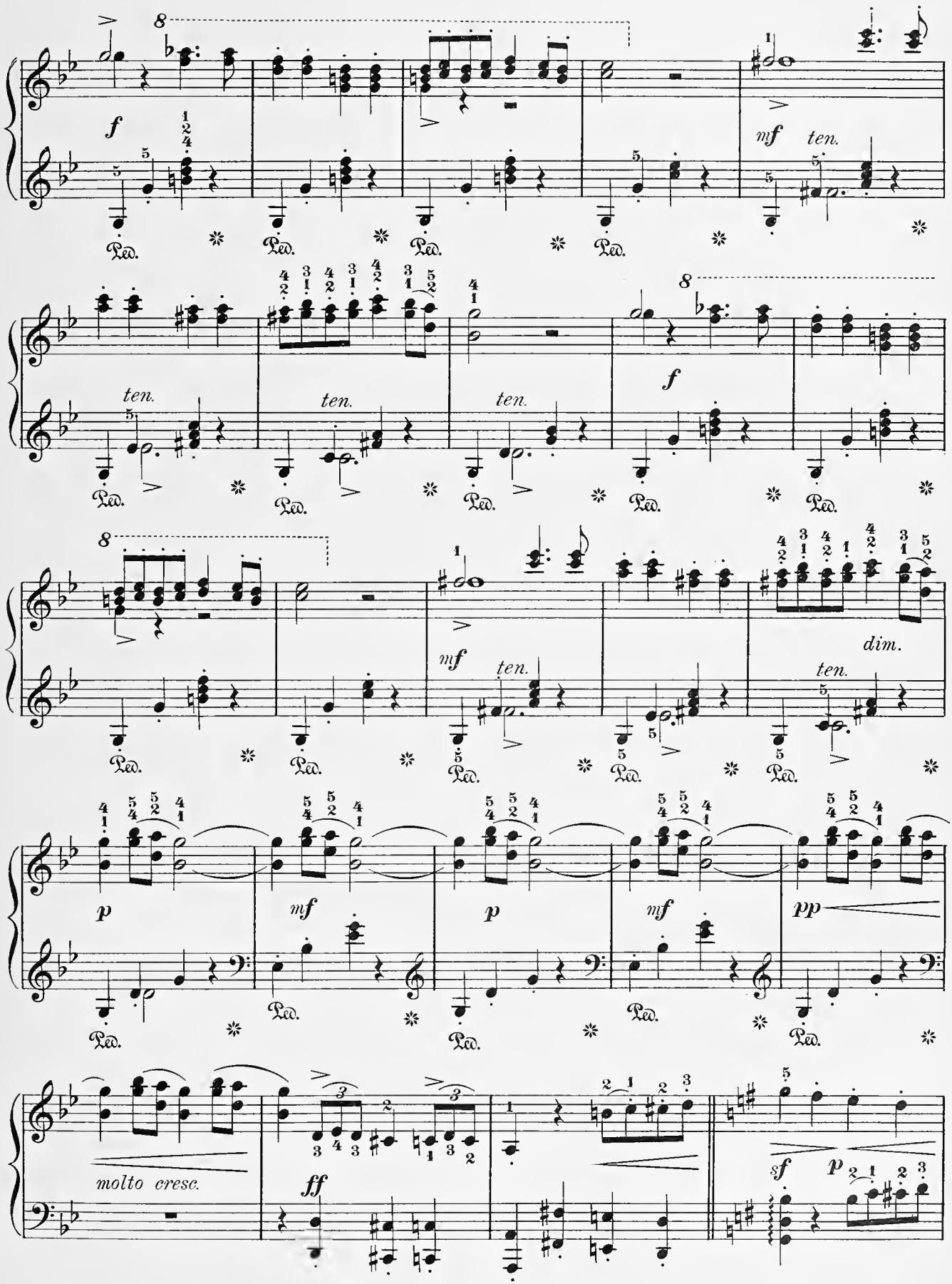
PAVAN.

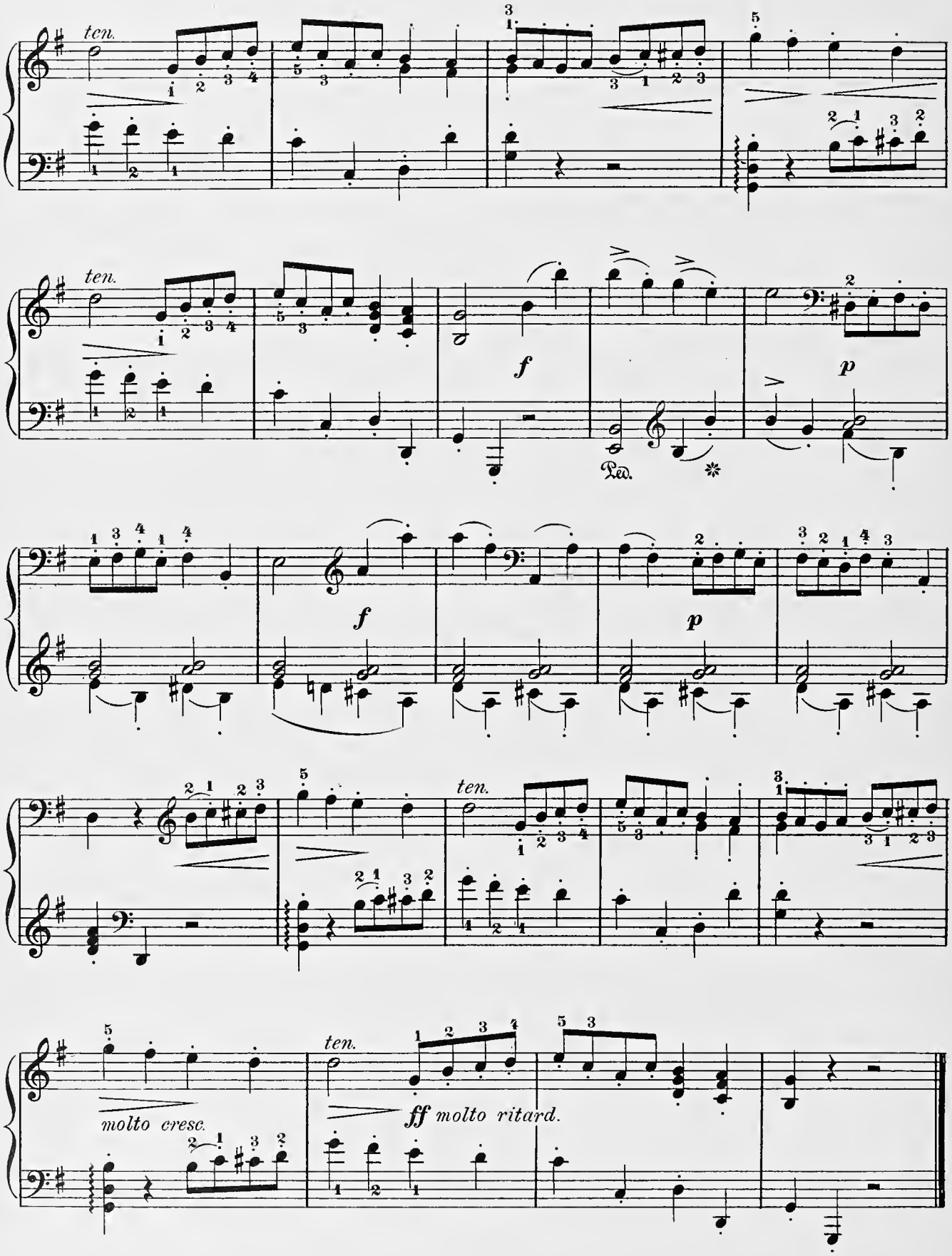
HERBERT F. SHARPE.




ten.
f
Ped.
p
f
p
p
ten.
f
p
Ped.


p
ten.
ten.
poco
p marcato
poco marcato
Ped.

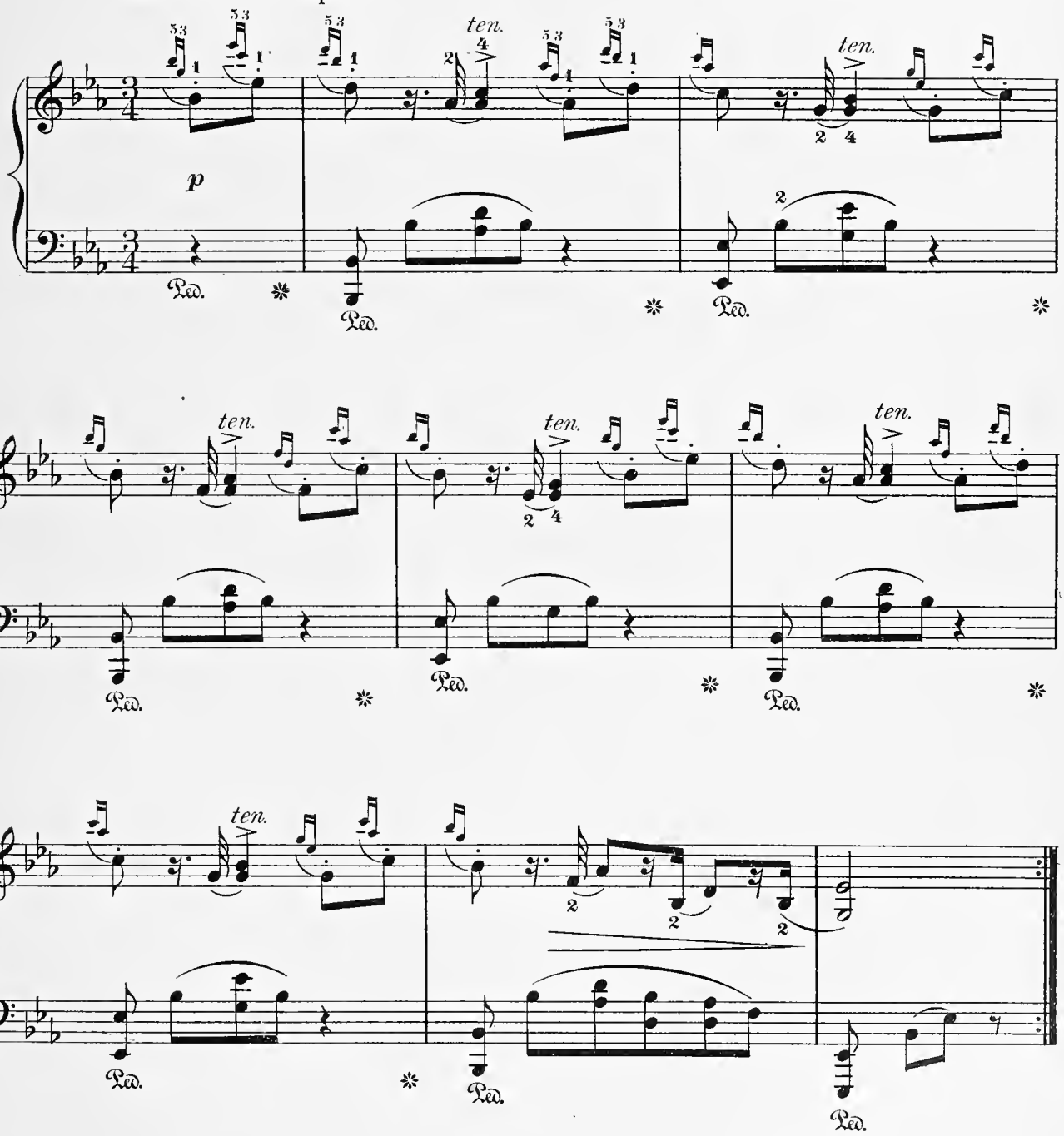

f
mf
ten.
dim.
p
pp
molto cresc.
ff
sf

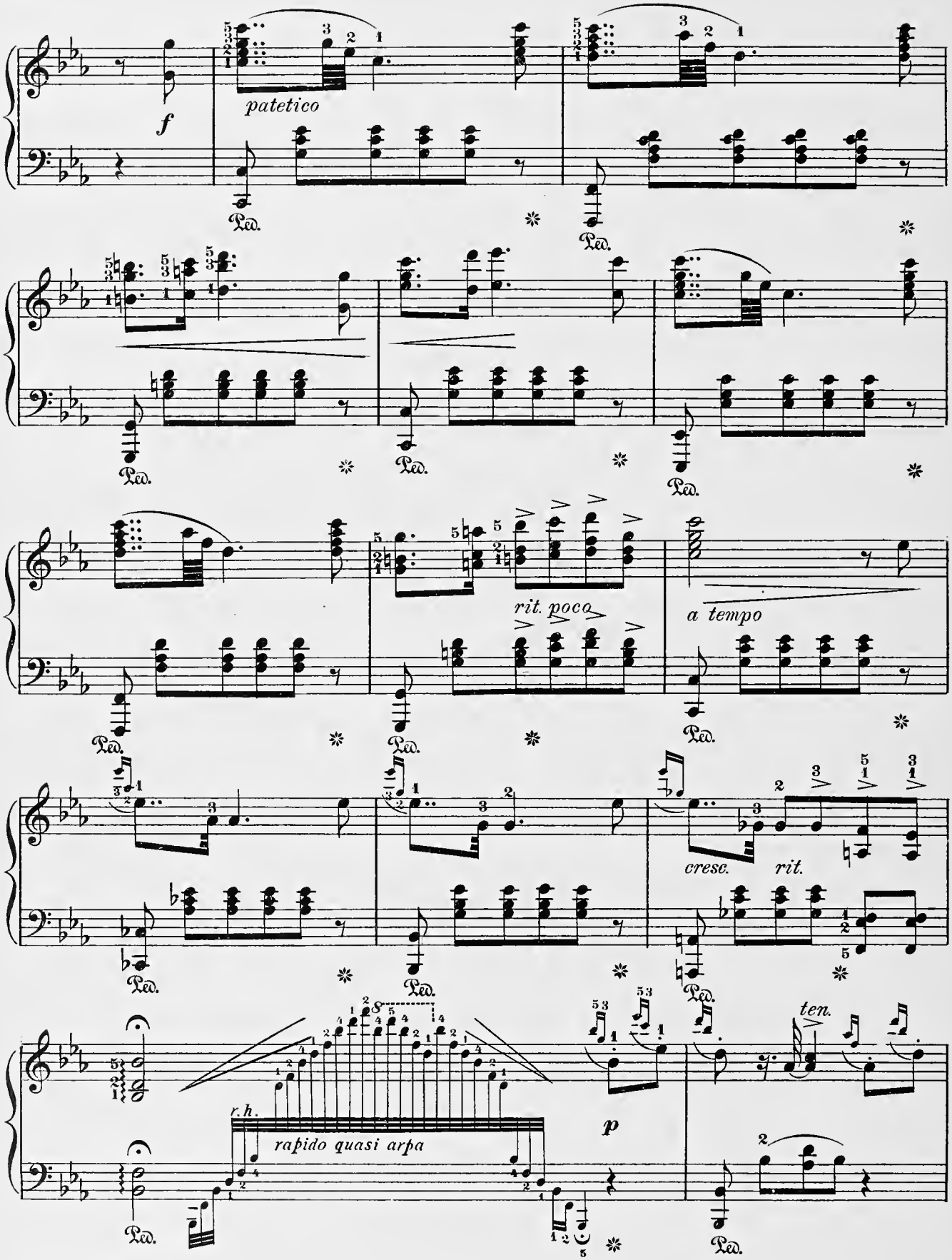

ten.
ten.
f
p
Ped.
f
p
ten.
molto cresc.
ten.
ff molto ritard.

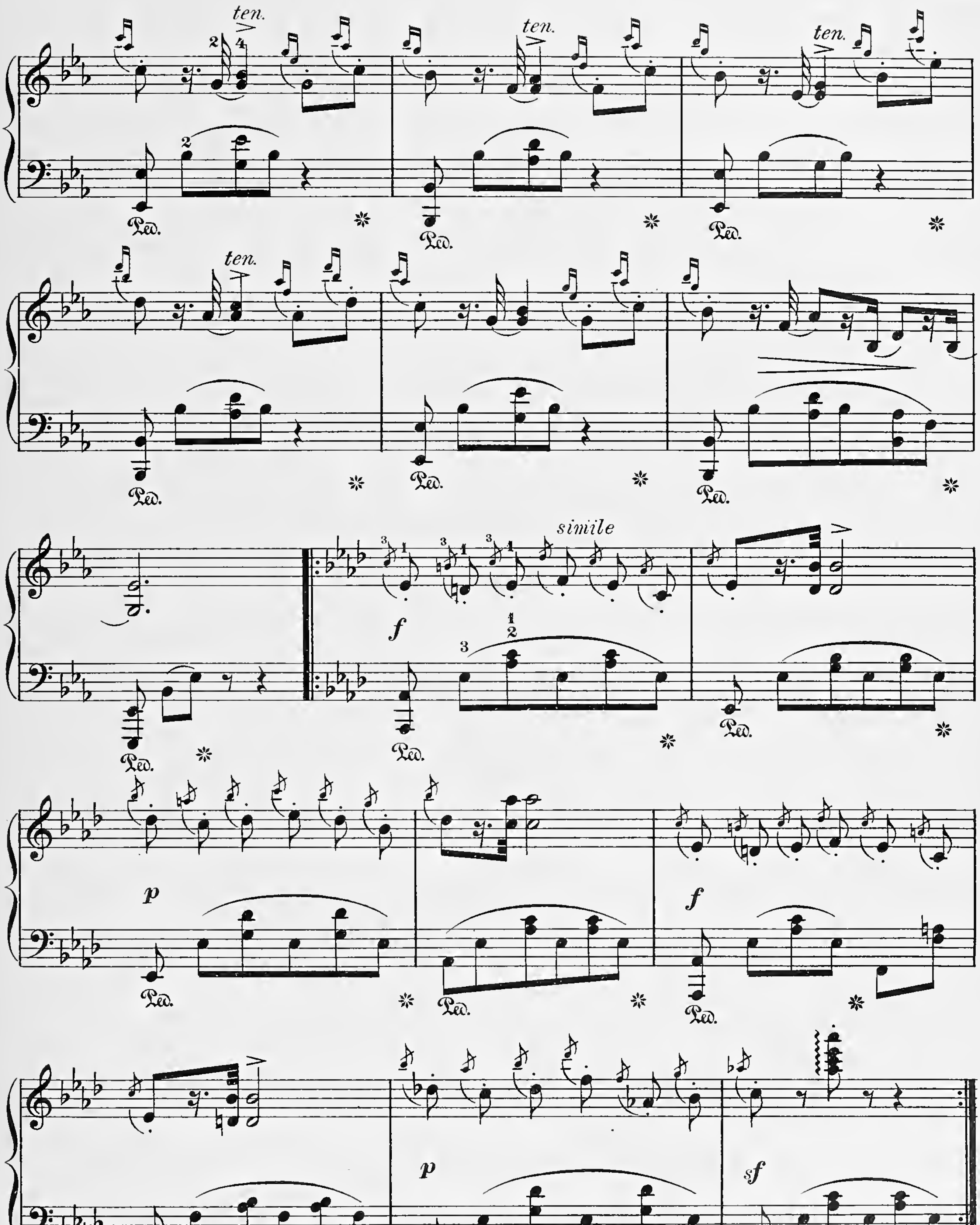
PURE AS SNOW.

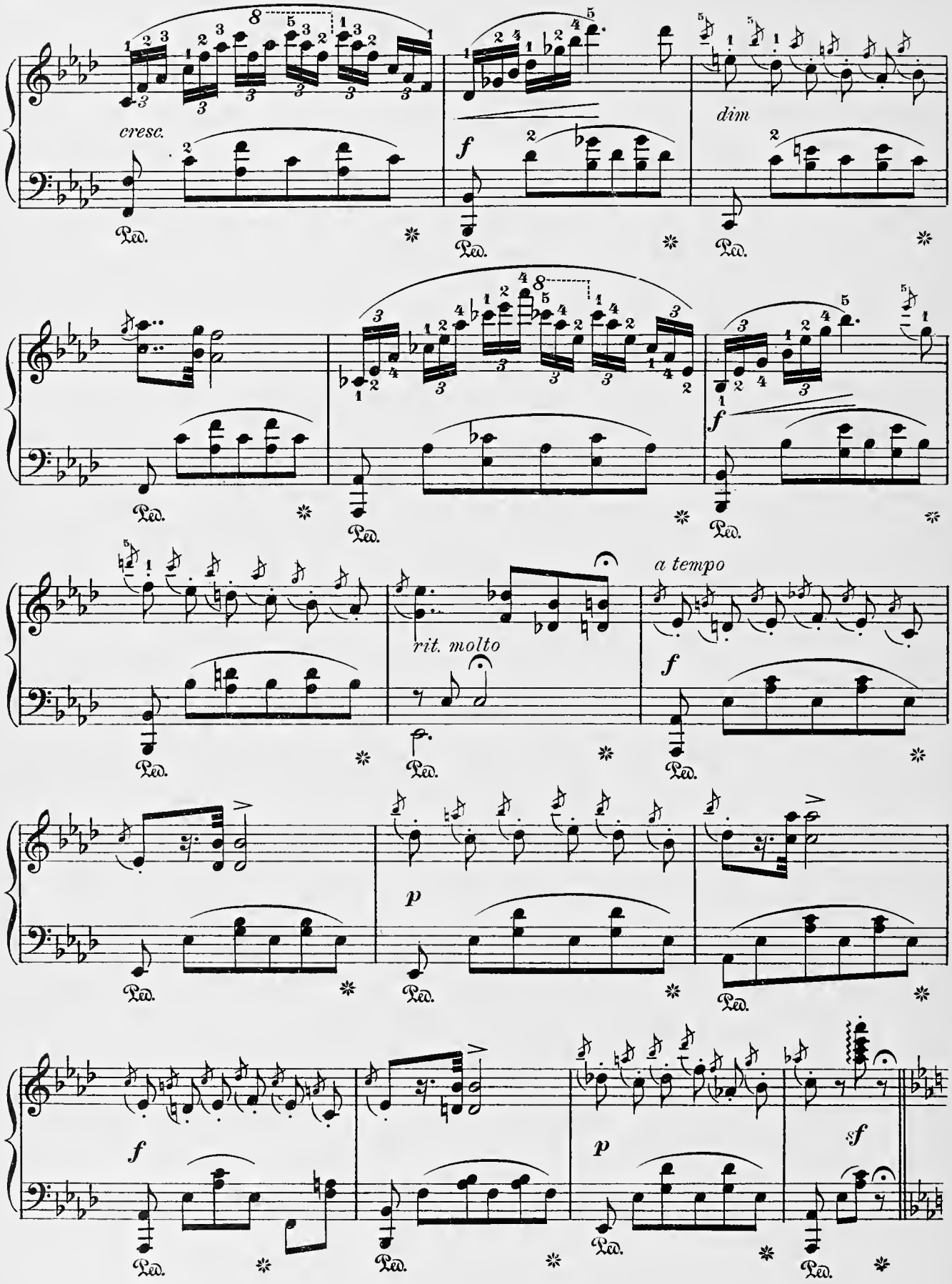
GUSTAV LANGE. Op. 30.

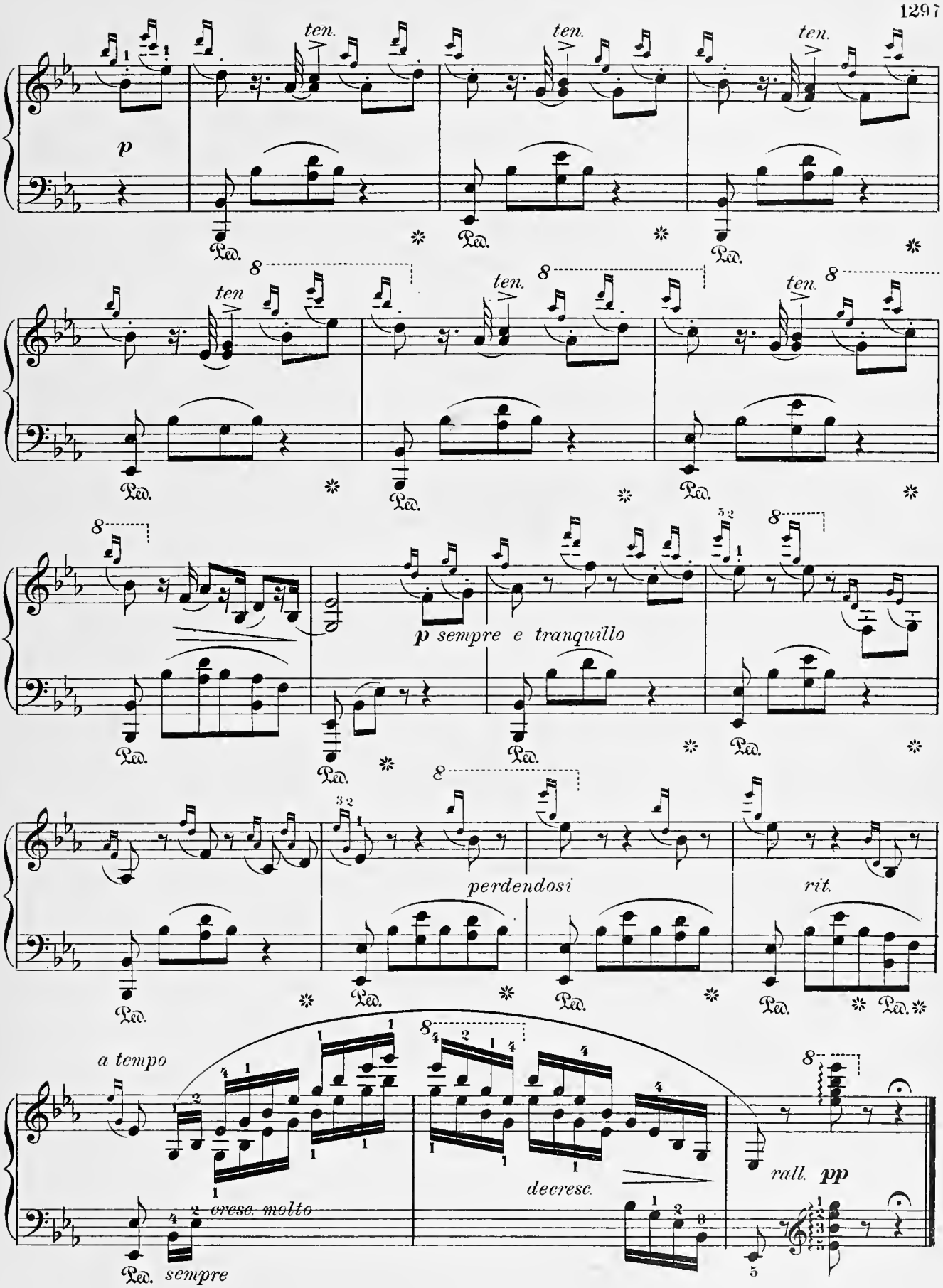
Andantino tranquillo.




f
patetico
Ped.
rit. poco
a tempo
cresc.
rit.
r.h.
rapido quasi arpa
p
ten.

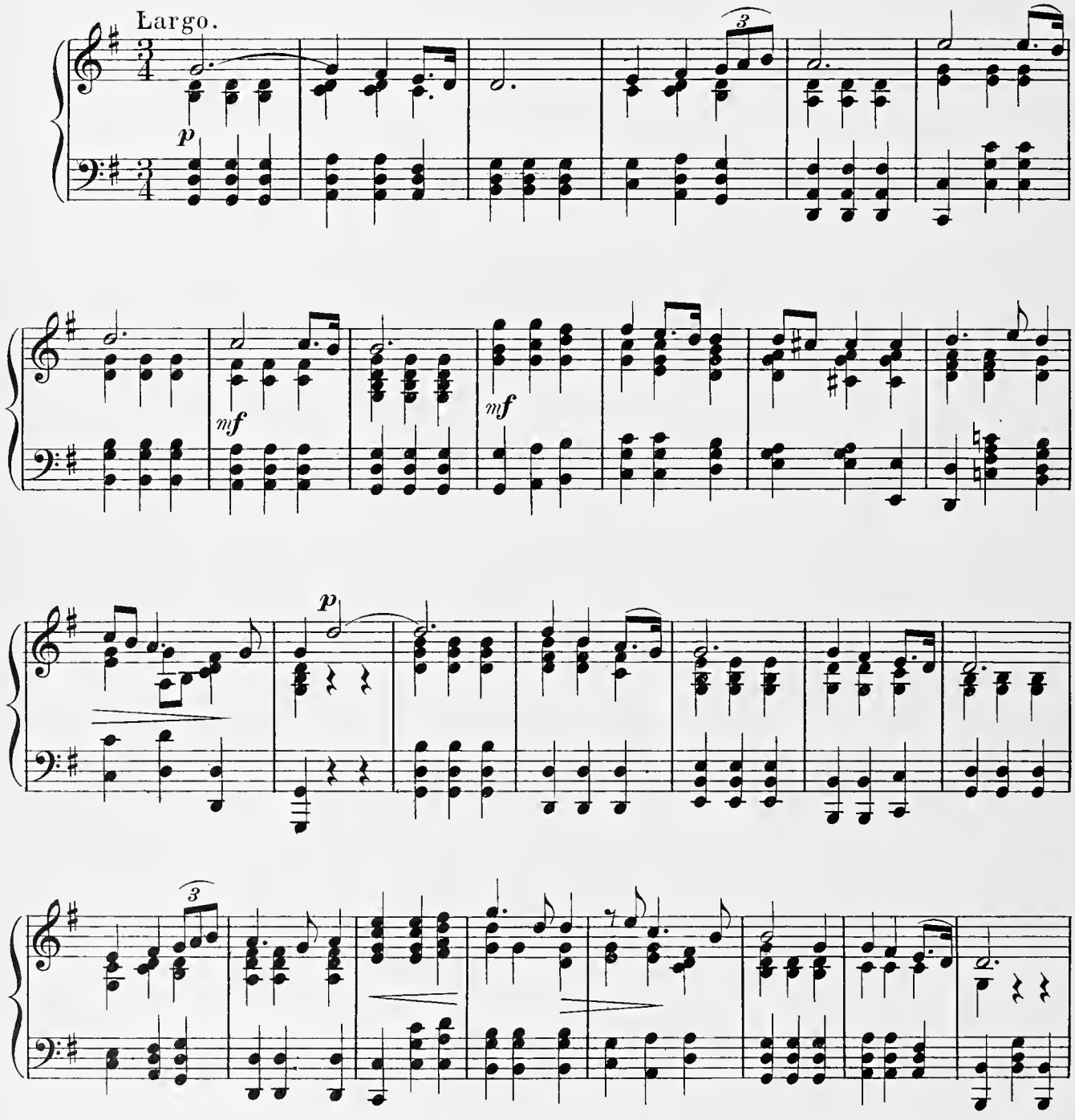

ten.
simile
f
p
sf
Ped.

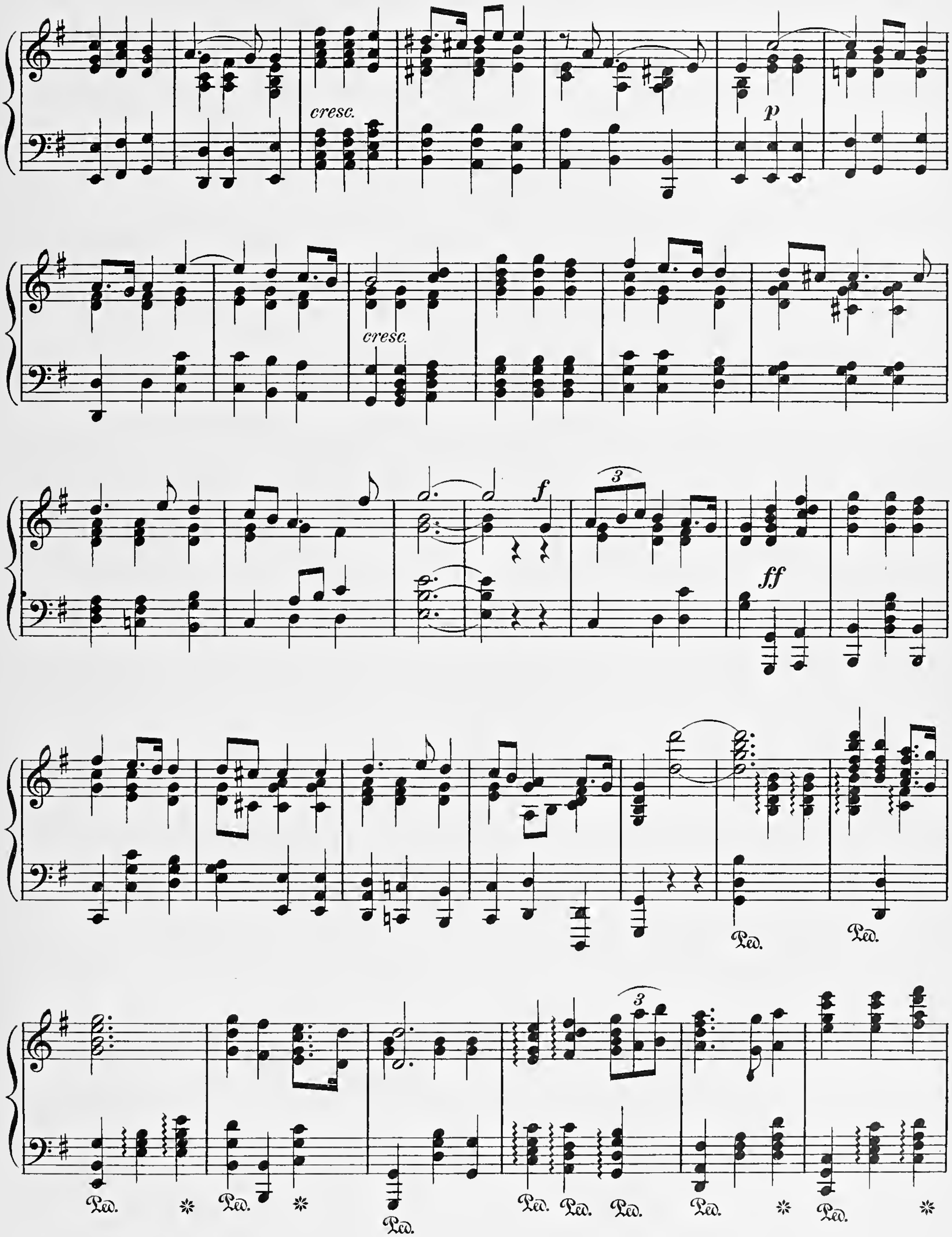

cresc.
f
dim
Ped.
rit. molto
a tempo
p
sf

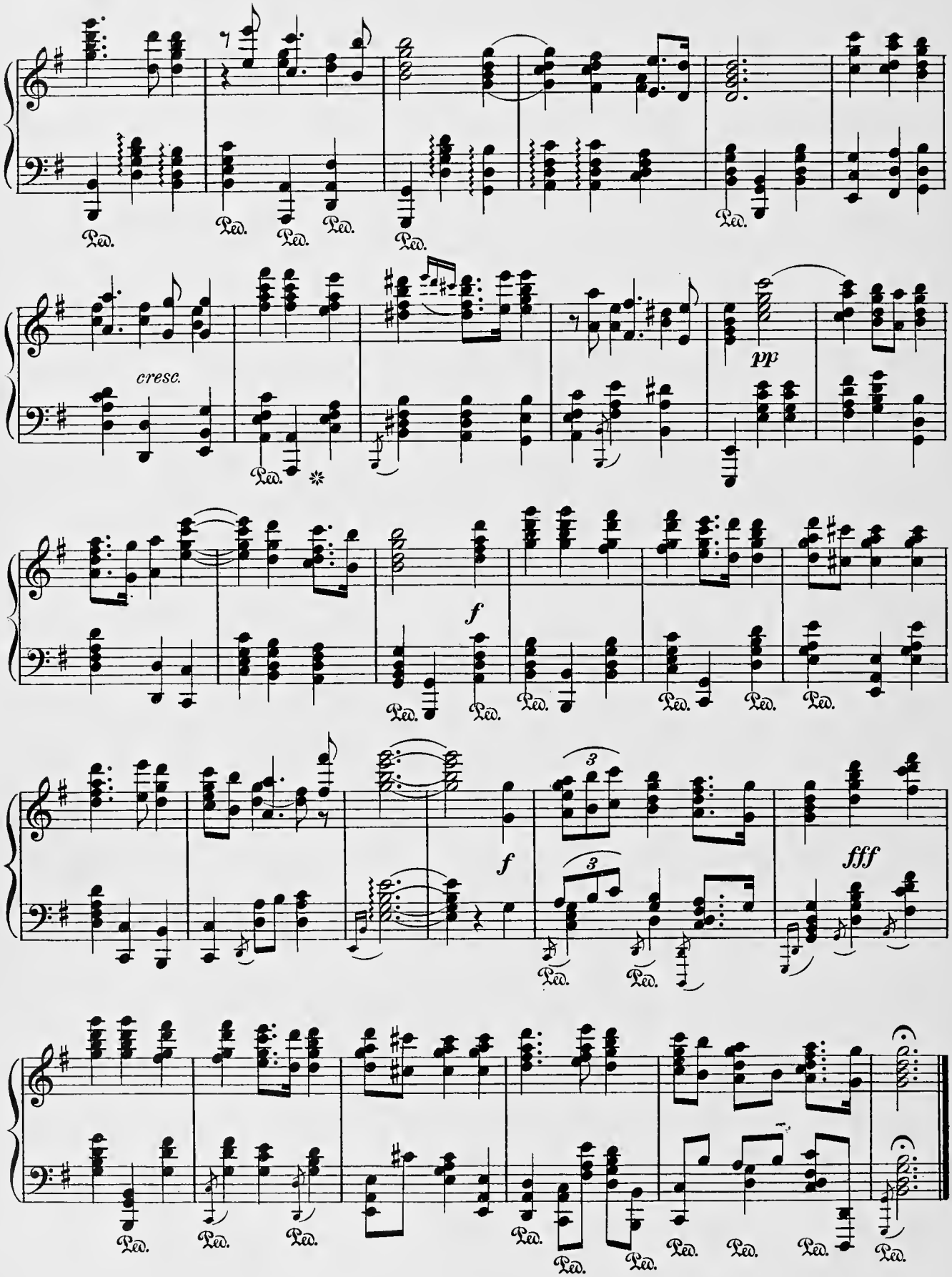

ten.
ten.
ten.
p
Ped.
ten
ten.
ten.
p sempre e tranquillo
perdendosi
rit.
a tempo
cresc. molto
decresc.
rall.
pp
sempre

LARGO

G. F. HANDEL.



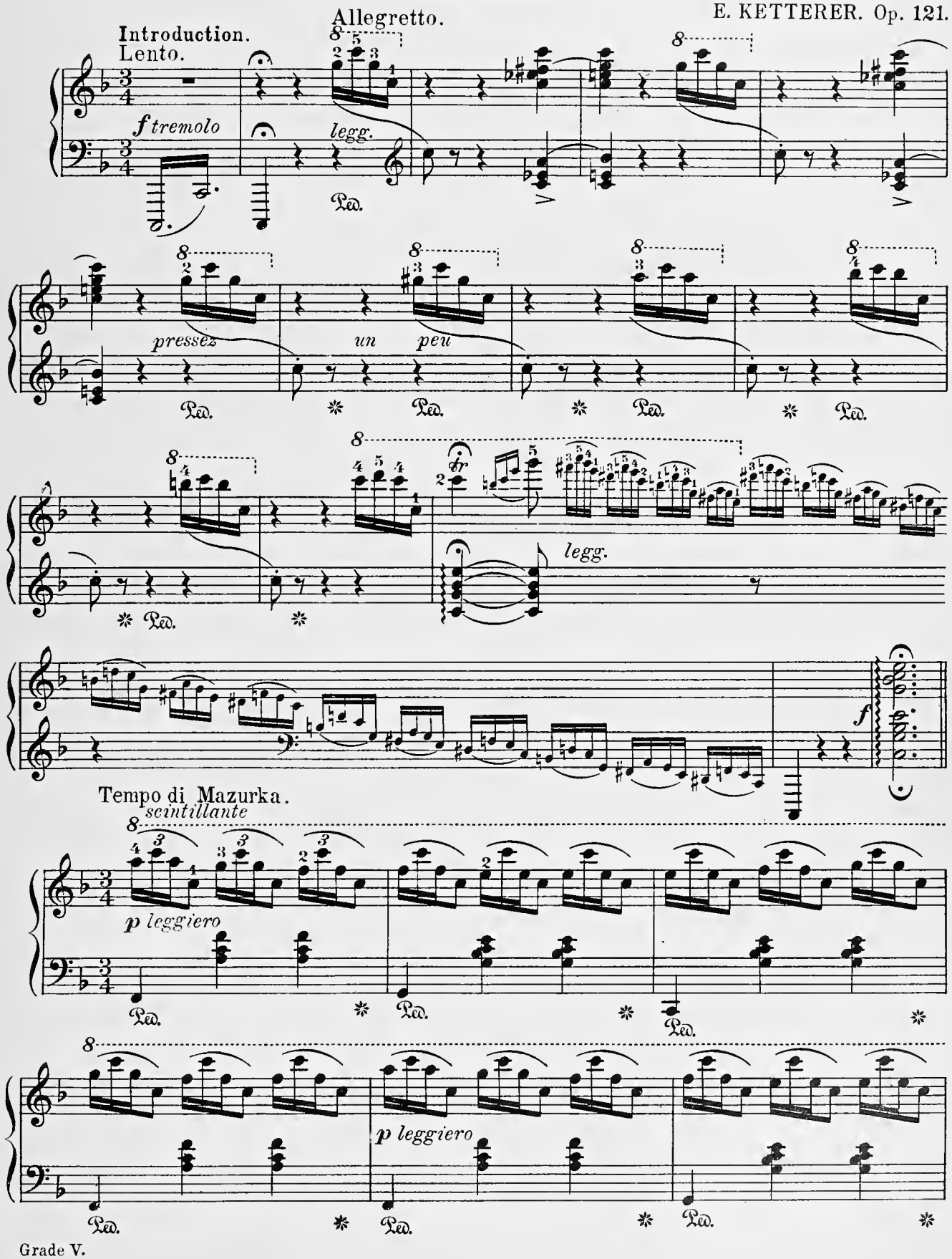

cresc.
p
cresc.
f
3
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
3

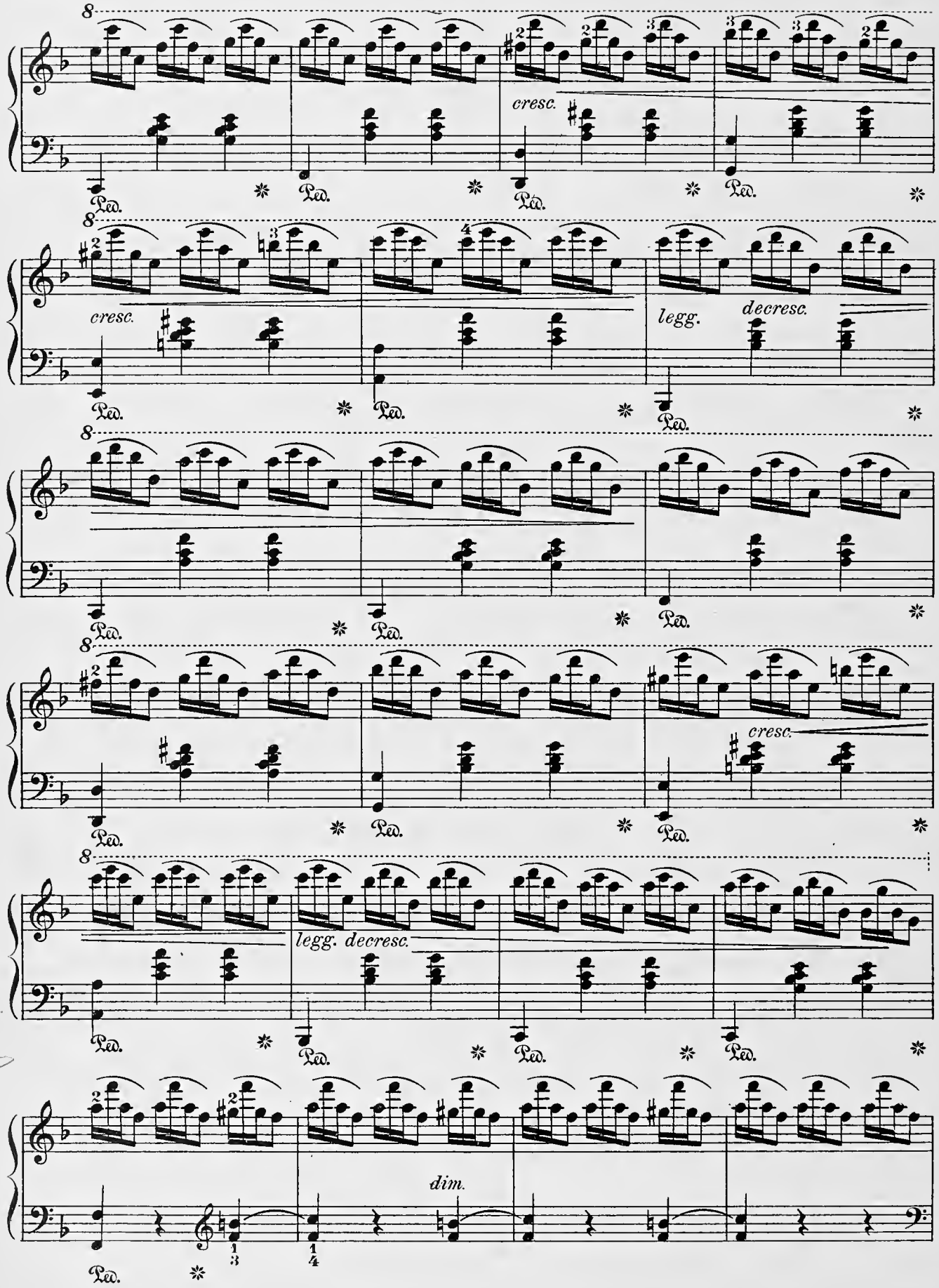

Ped.
cresc.
pp
f
fff

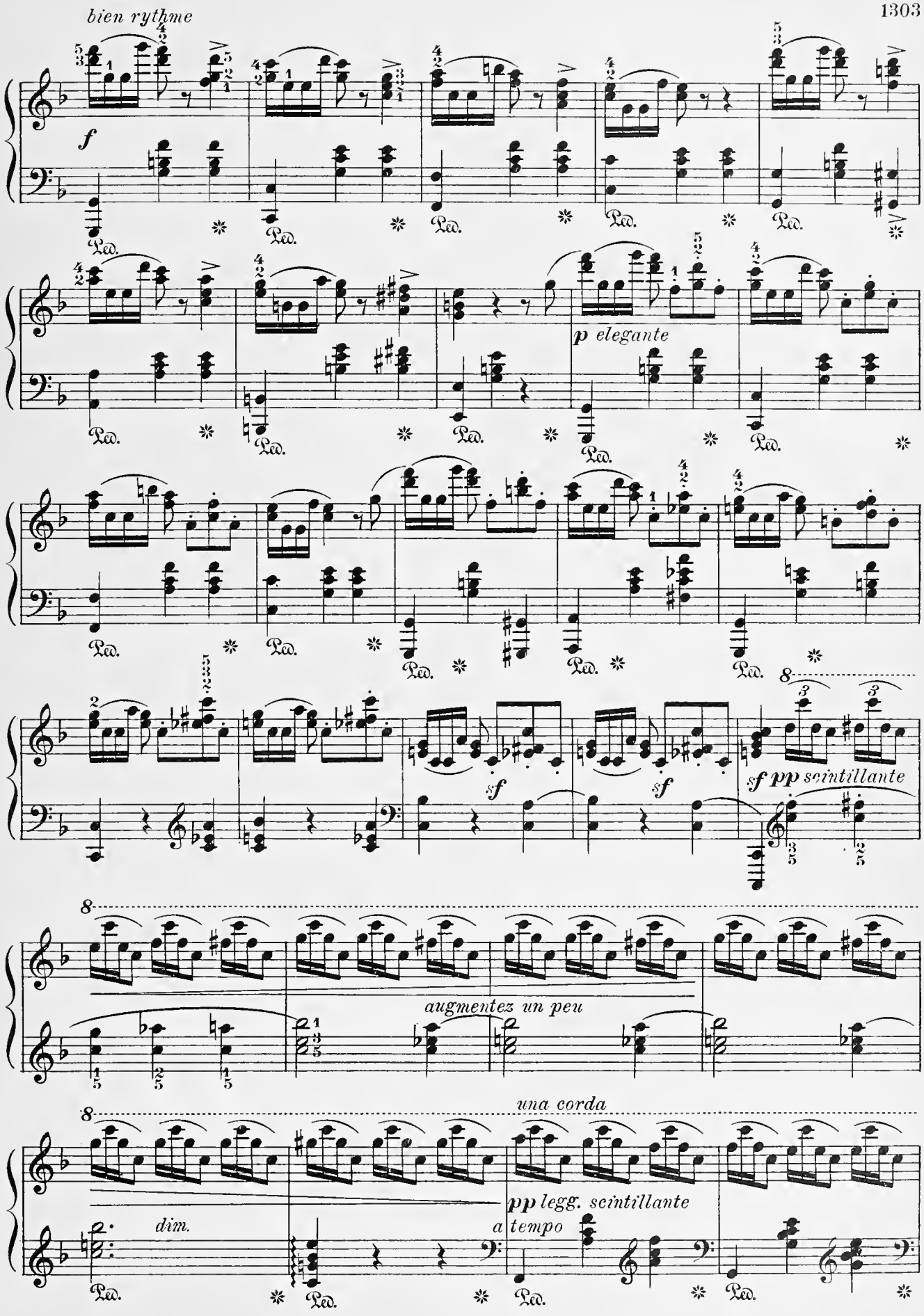
L'ARGENTINE.

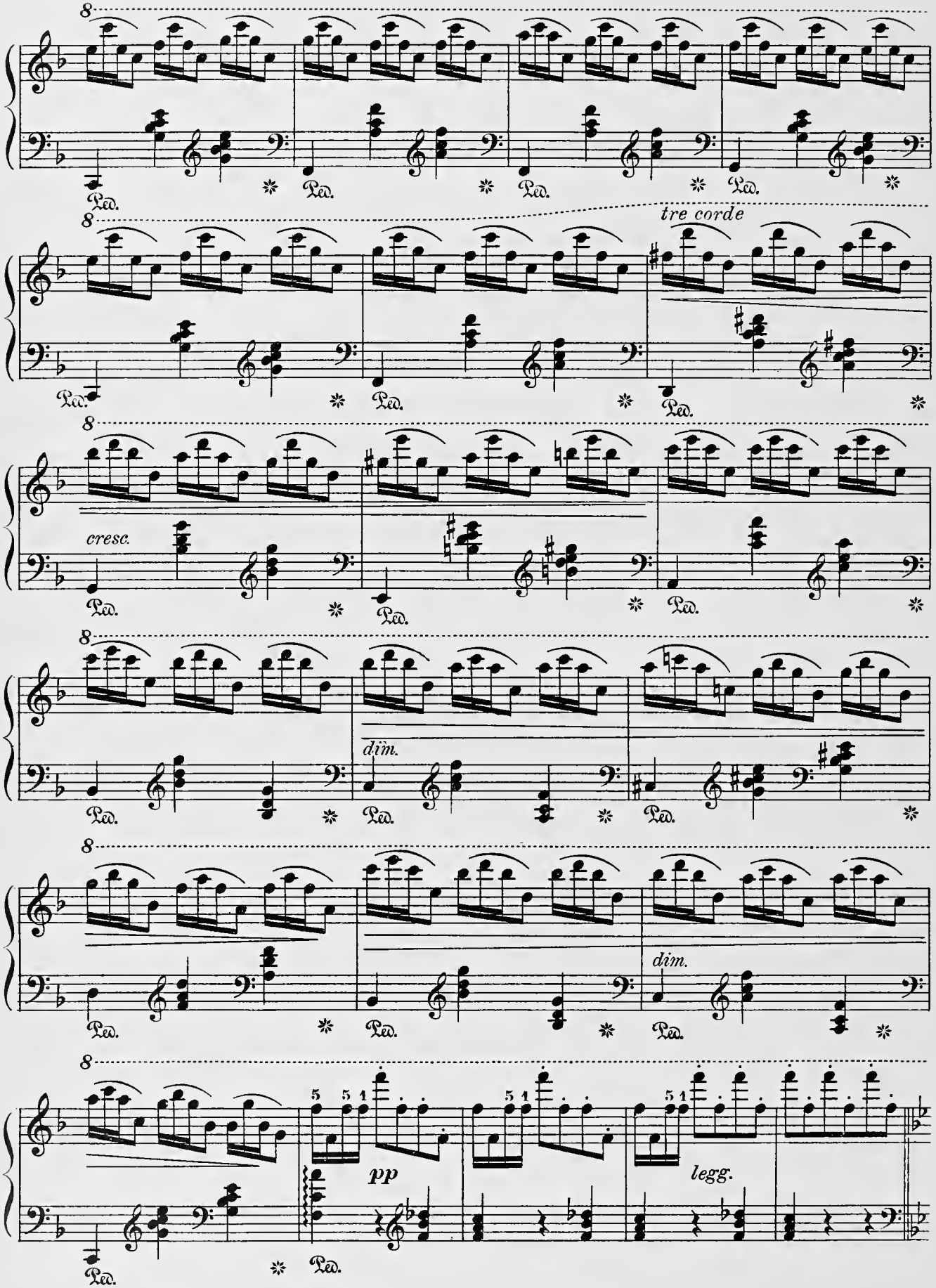
Fantaisie Mazurka.

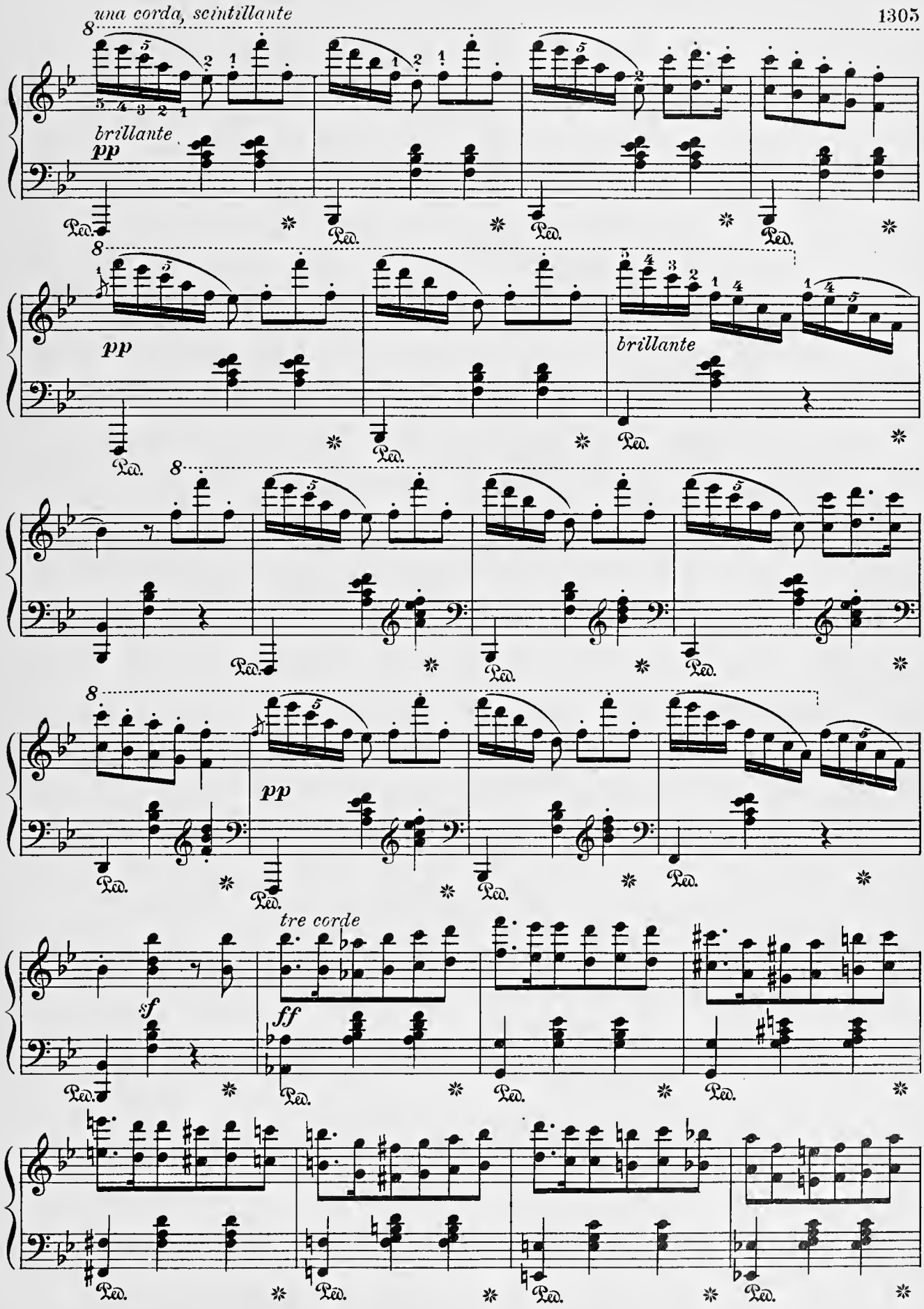
E. KETTERER. Op. 121.

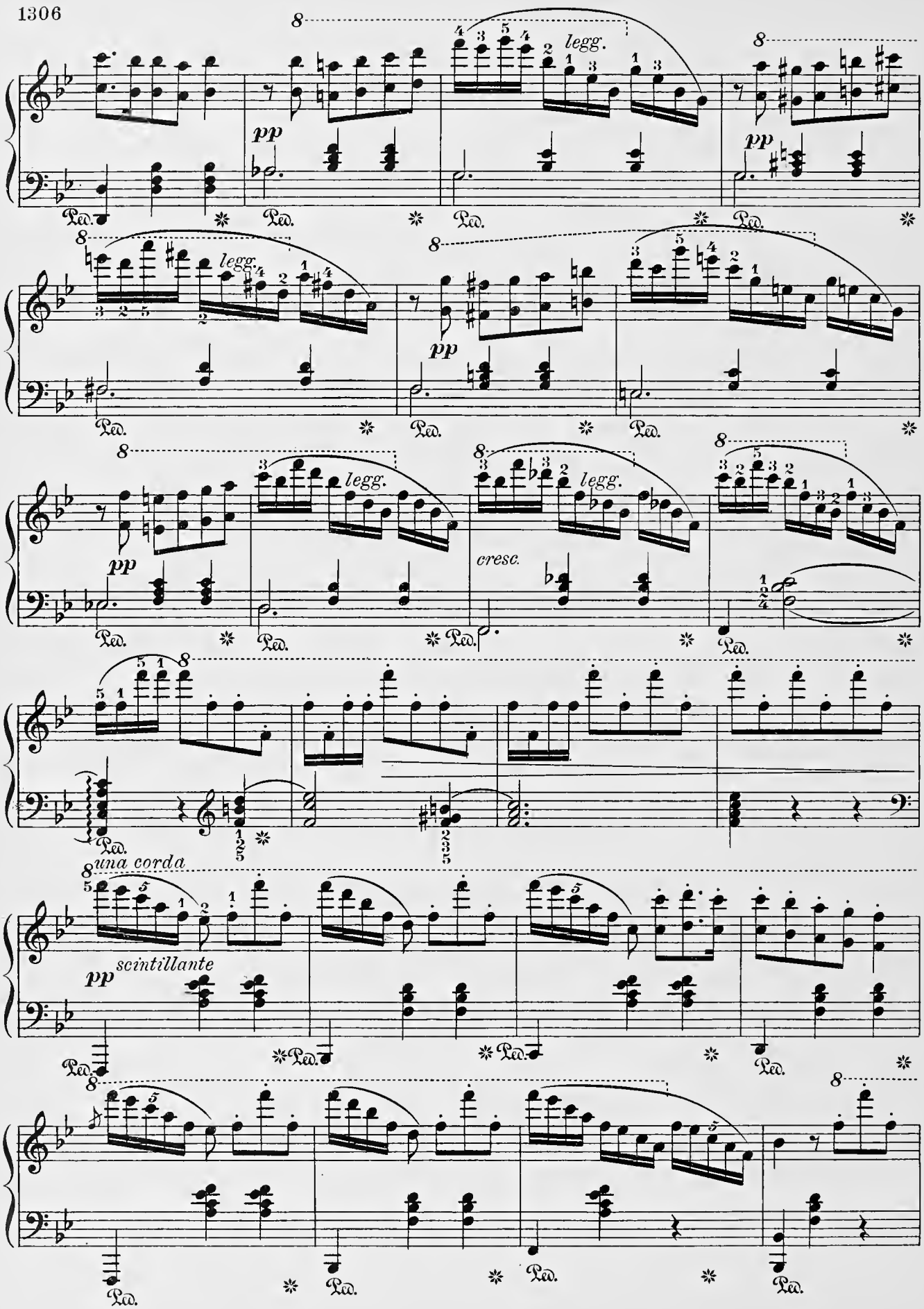


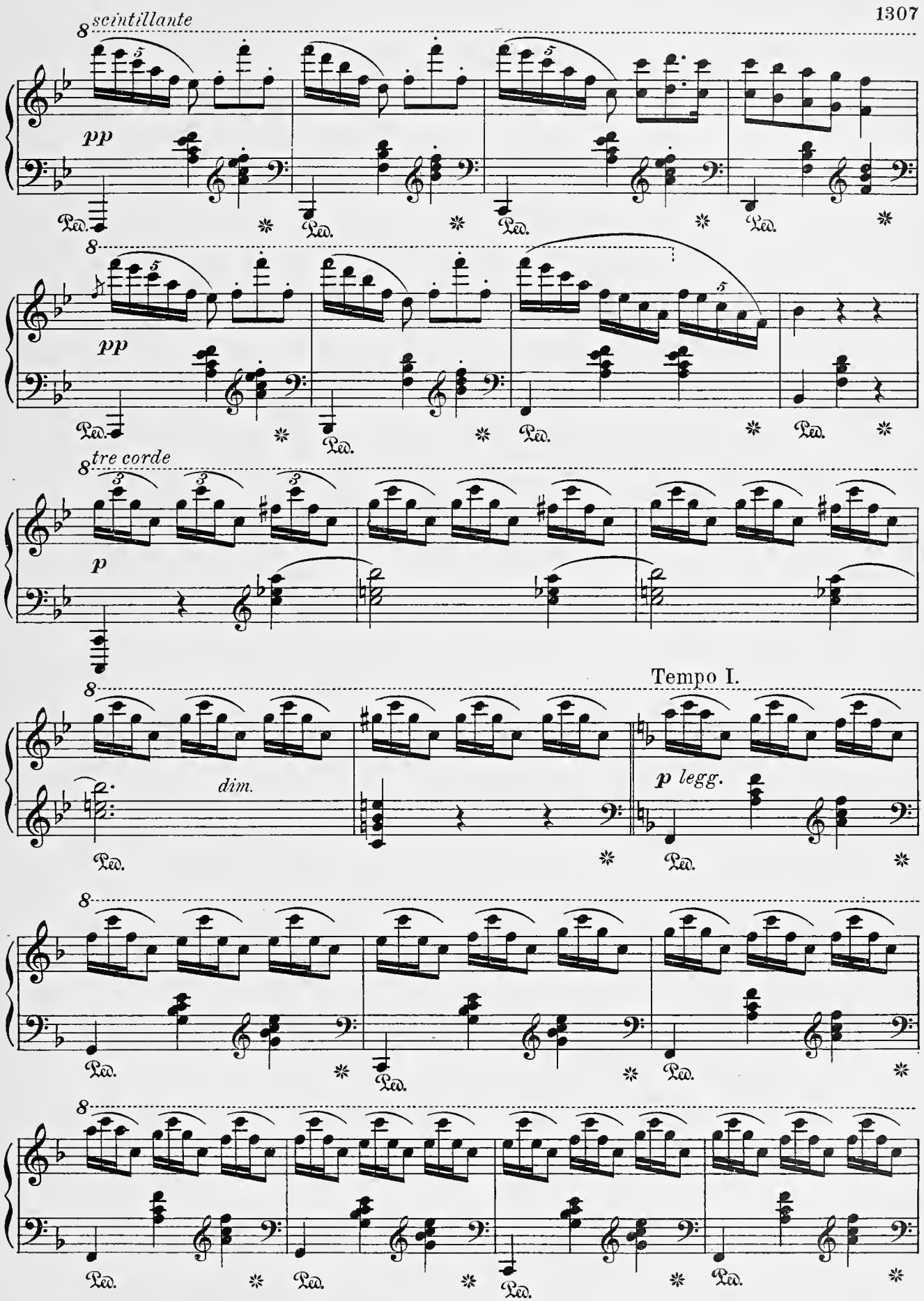

cresc.
Ped.
cresc.
legg.
decresc.
cresc.
legg. decresc.
dim.

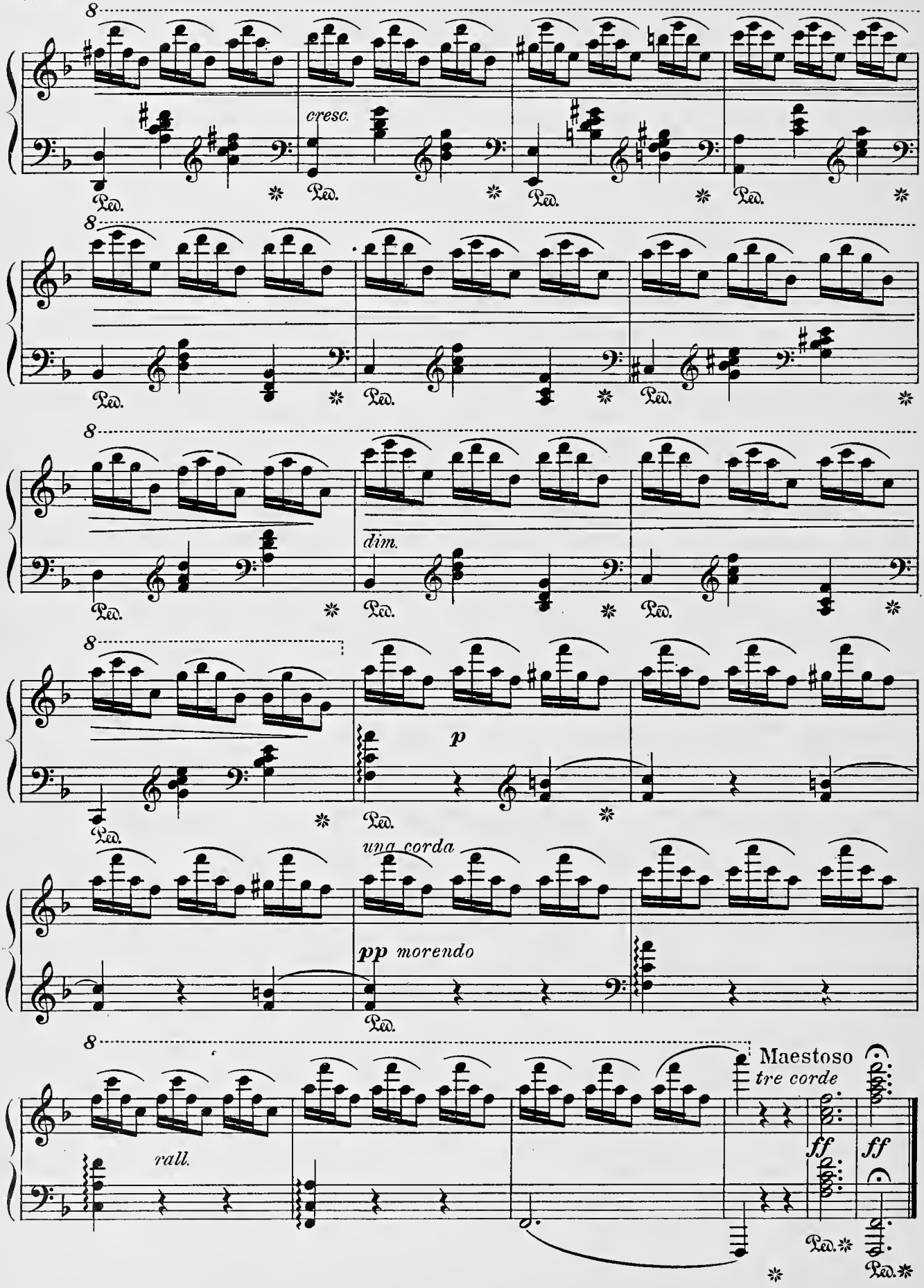

bien rythme
f
Ped.
p elegante
sf
pp scintillante
augmentez un peu
una corda
dim.
pp legg. scintillante
a tempo


8
Ped.
tre corde
cresc.
dim.
dim.
pp
legg.


una corda, scintillante
brillante
pp
Ped.
pp
brillante
Ped.
pp
Ped.
sf
tre corde
ff
Ped.


8
legg.
pp
Ped.
cresc.
una corda
scintillante

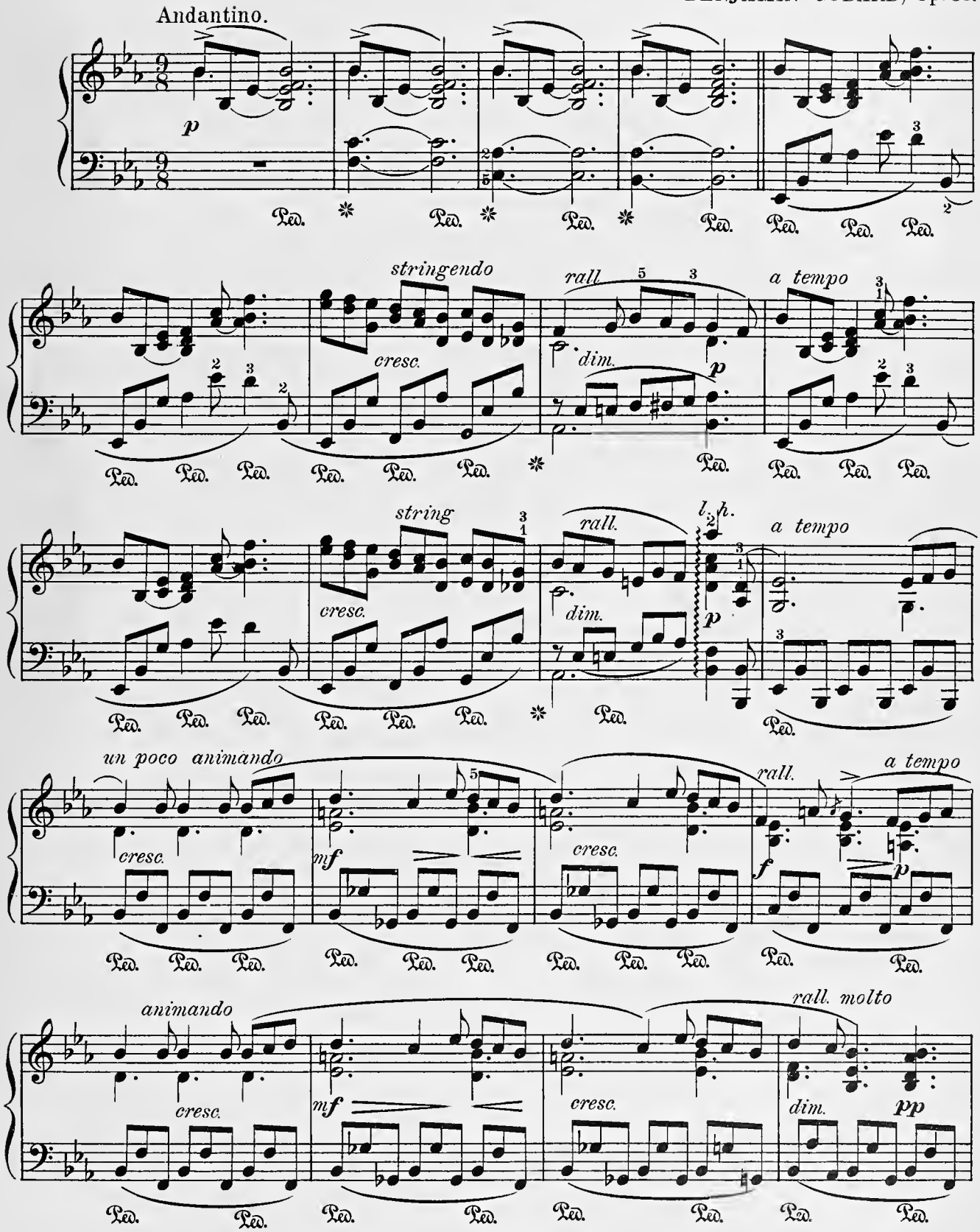

scintillante
pp
Ped.
pp
tre corde
p
dim.
Tempo I.
p legg.


8
cresc.
Ped.
8
Ped.
8
dim.
Ped.
8
p
Ped.
una corda
pp morendo
Ped.
8
rall.
Maestoso
tre corde
ff
ff
Ped.
Ped.

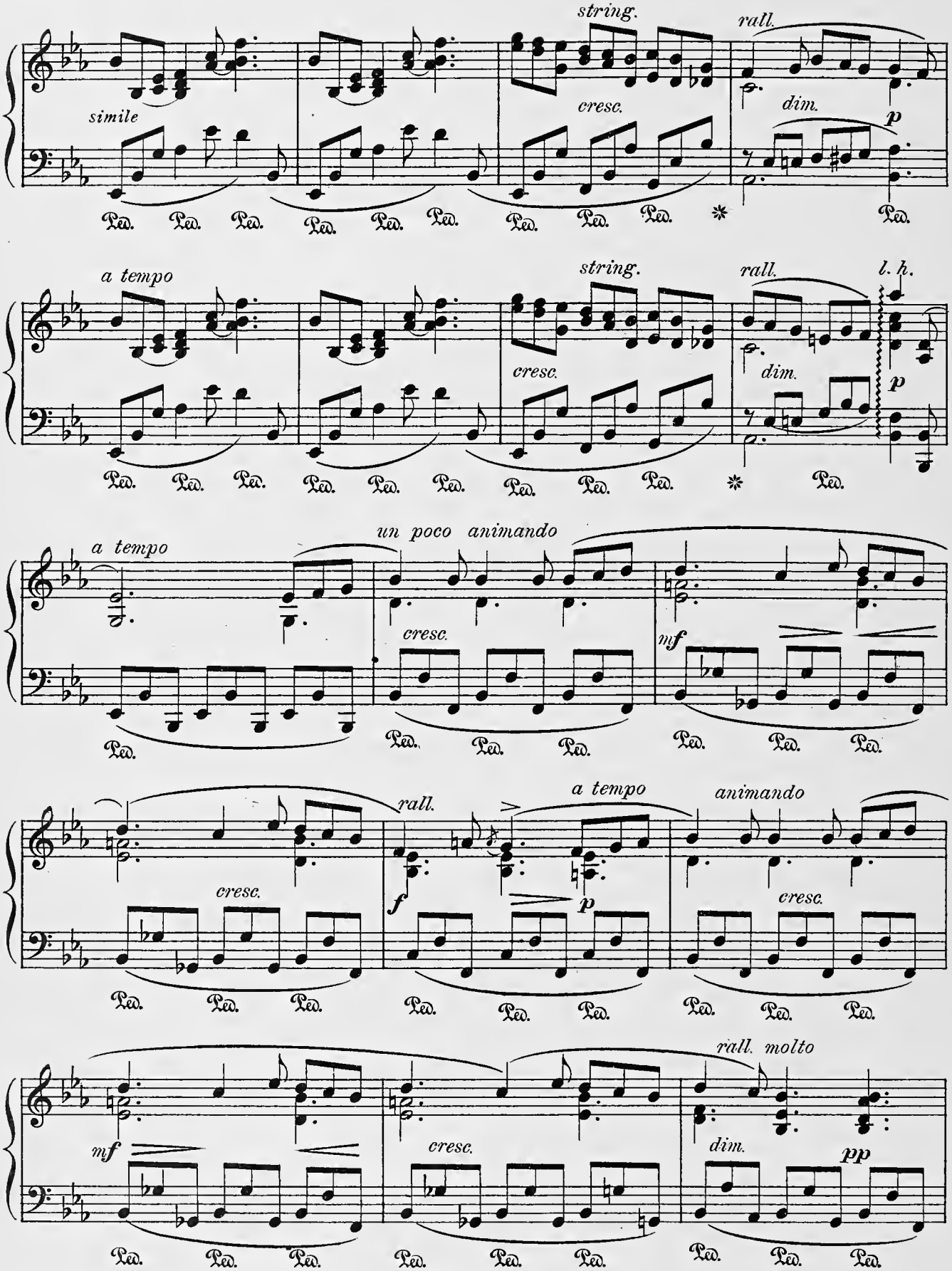
CHOPIN

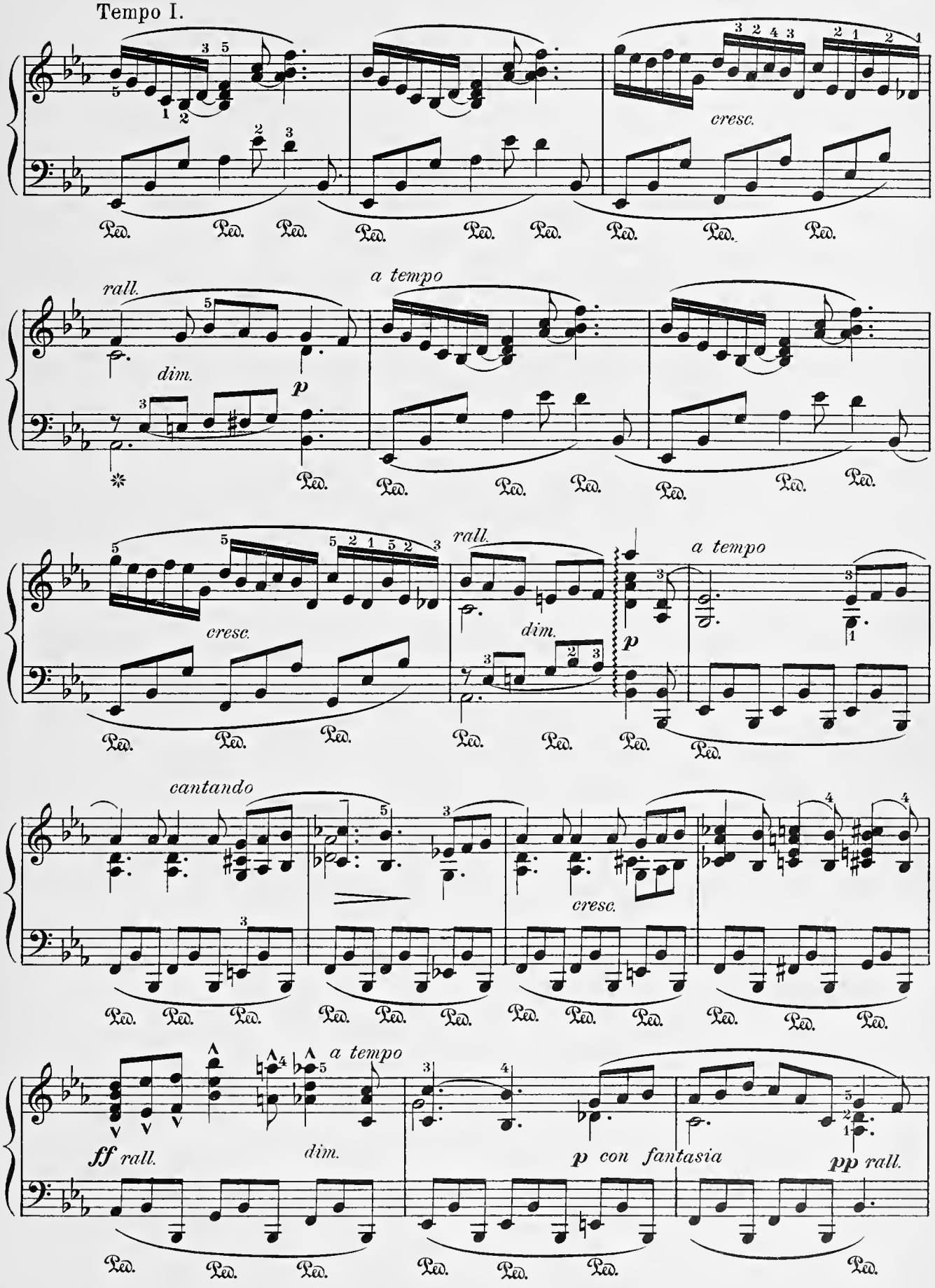
AU MATIN.

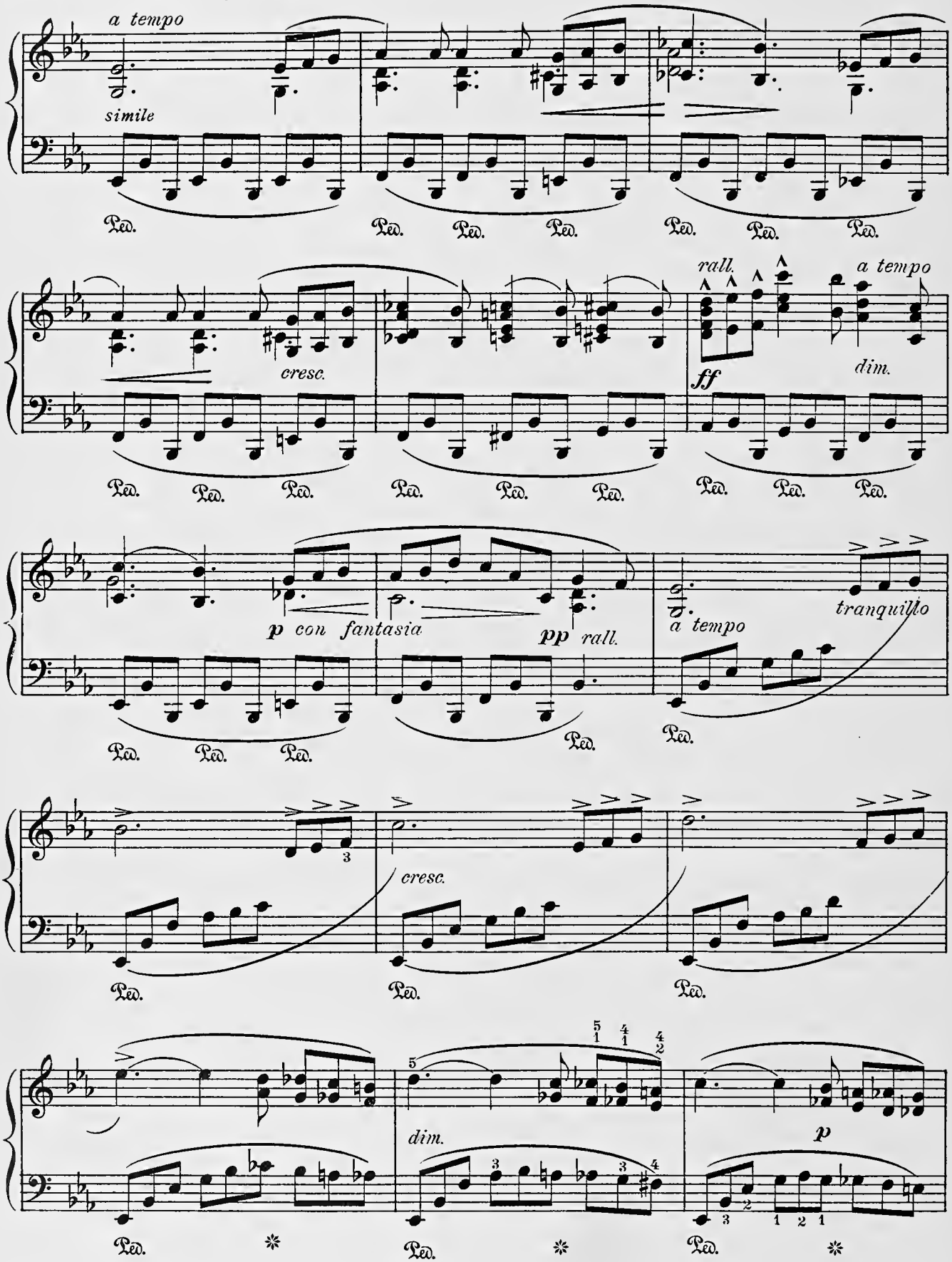
BENJAMIN GODARD, Op. 83.

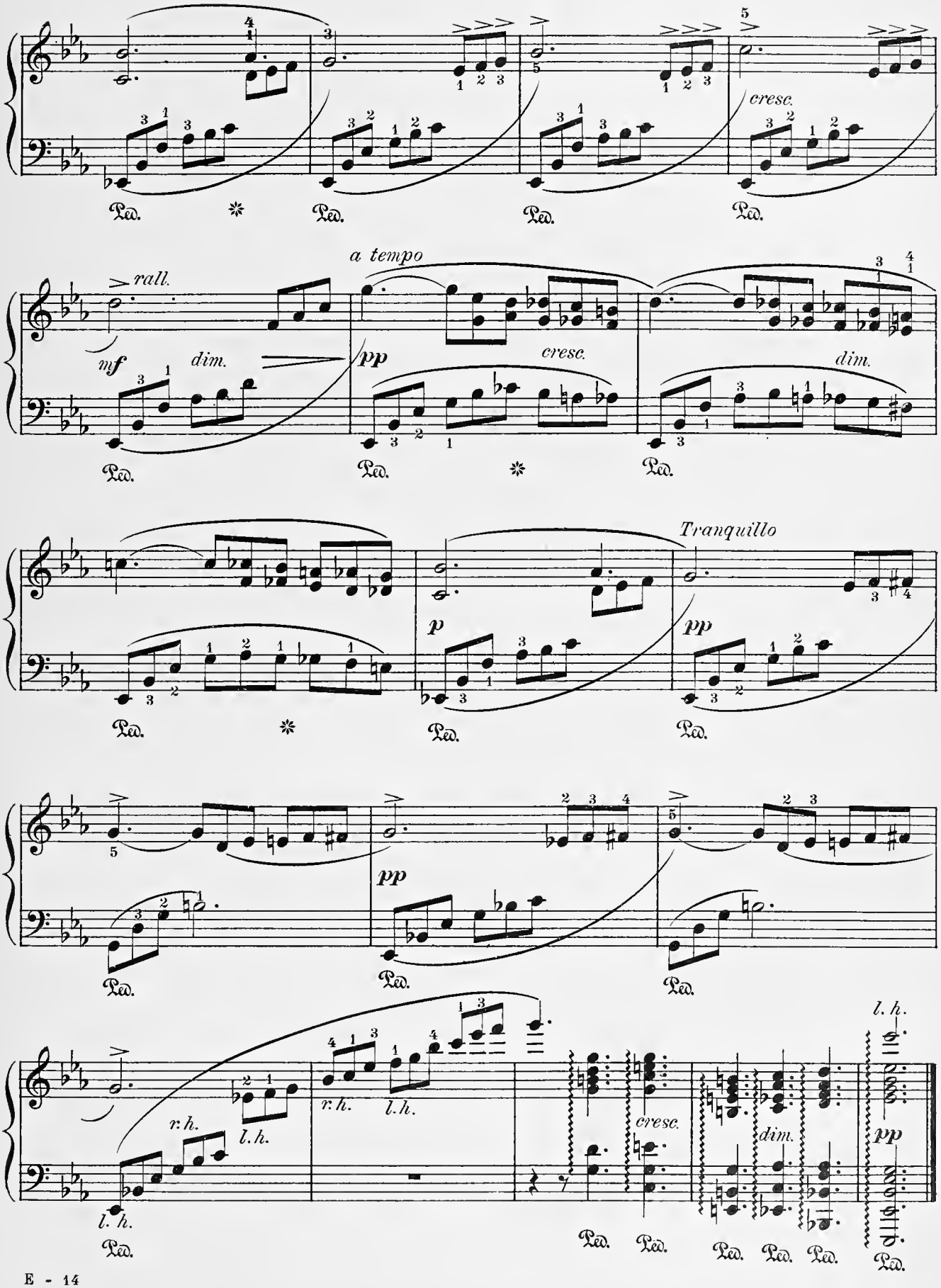


Grade V.


string.
rall.
simile
cresc.
dim.
p
Ped.
a tempo
string.
rall.
l. h.
cresc.
dim.
p
Ped.
a tempo
un poco animando
cresc.
mf
Ped.
rall.
a tempo
animando
cresc.
f
p
Ped.
rall. molto
mf
cresc.
dim.
pp
Ped.

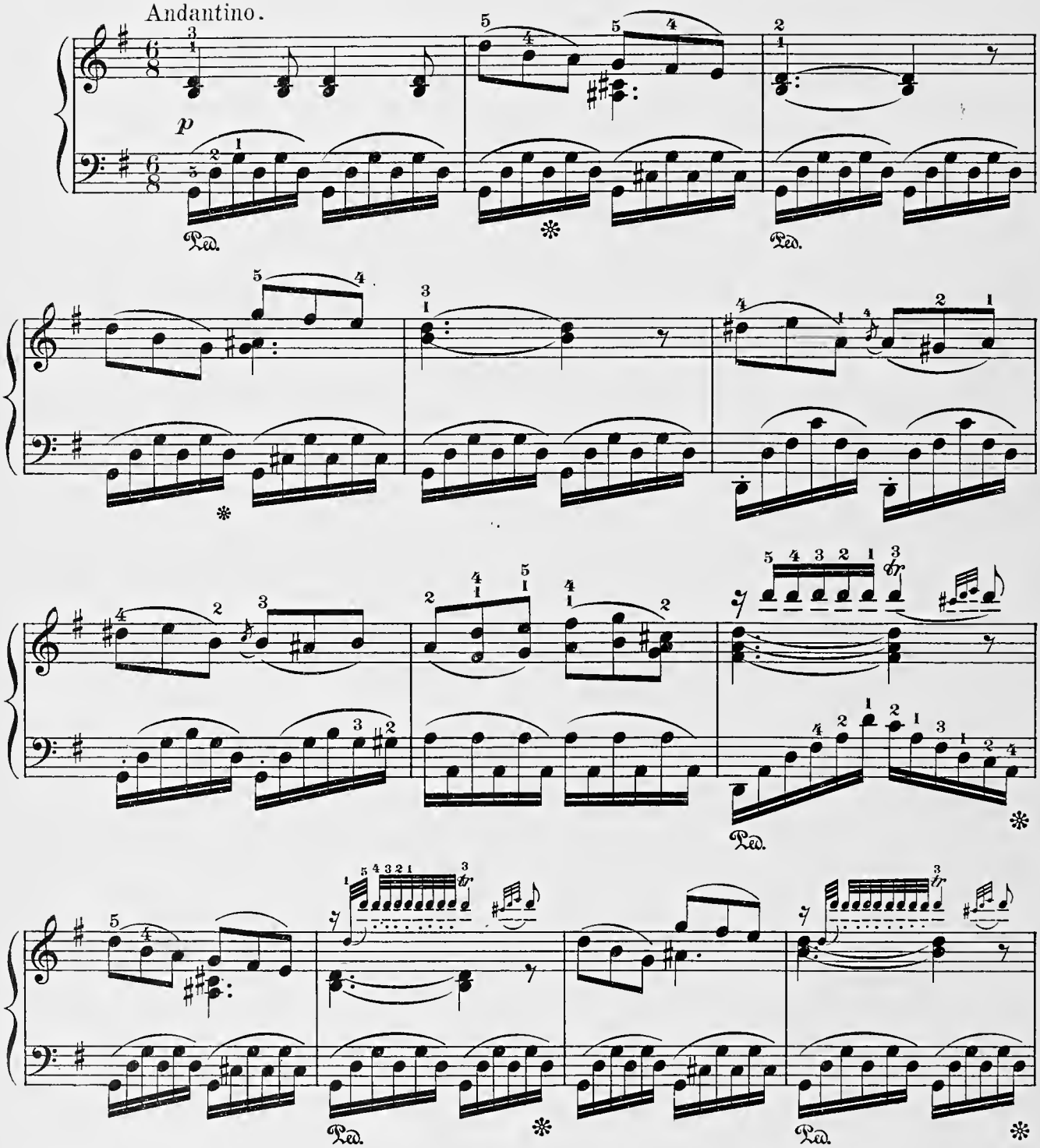

Tempo I.
cresc.
rall.
dim.
a tempo
cresc.
rall.
dim.
a tempo
cantando
cresc.
ff rall.
dim.
a tempo
p con fantasia
pp rall.


a tempo
simile
Ped.
cresc.
rall.
a tempo
ff
dim.
p con fantasia
pp rall.
a tempo
tranquillo
cresc.
dim.
p


cresc.
rall.
mf
dim.
a tempo
pp
cresc.
dim.
Tranquillo
p
pp
pp
r. h.
l. h.
r. h.
l. h.
l. h.
cresc.
dim.
pp
l. h.
Ped.

THE MILL IN THE FOREST.

RICH. EILENBERG, Op. 52.



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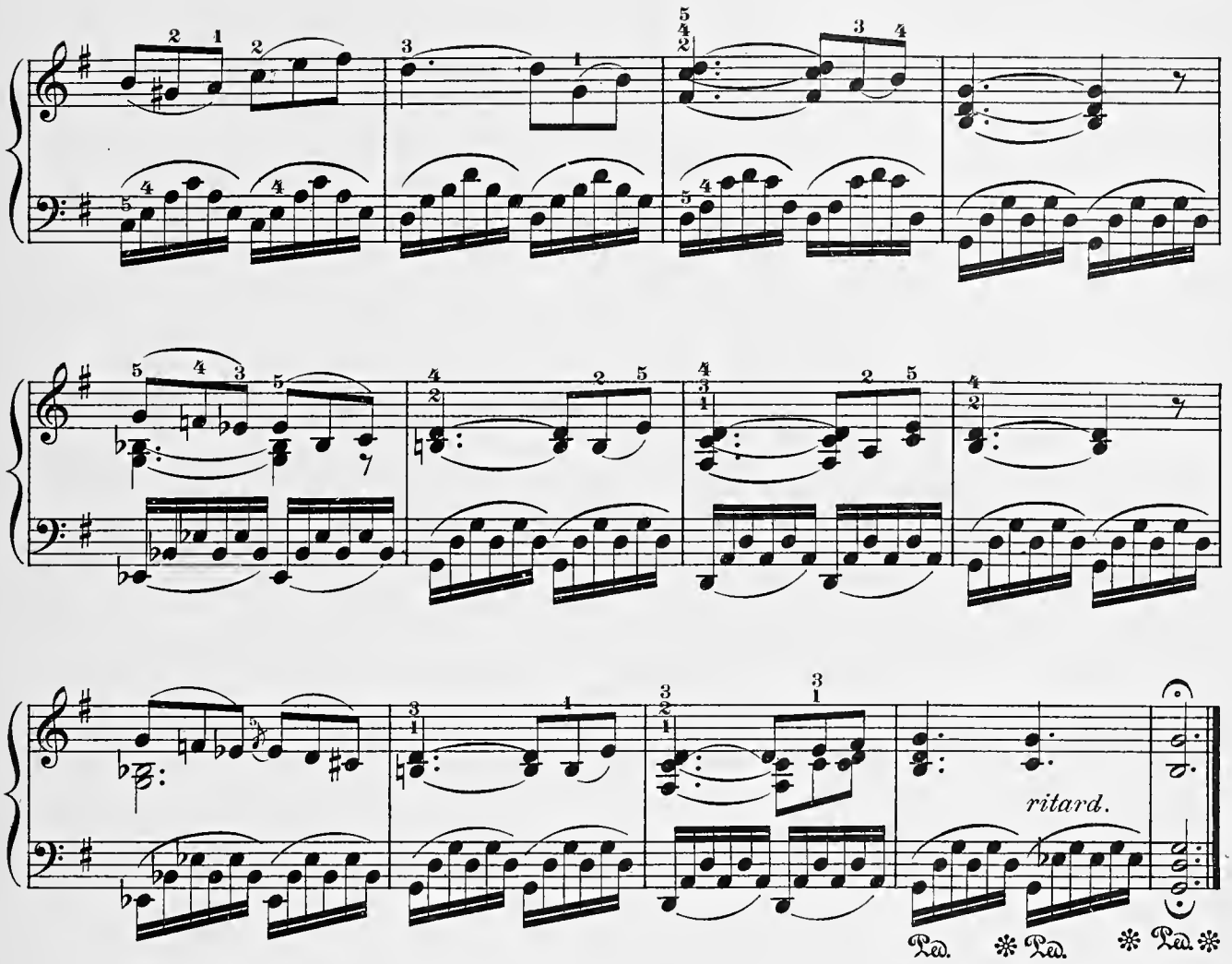
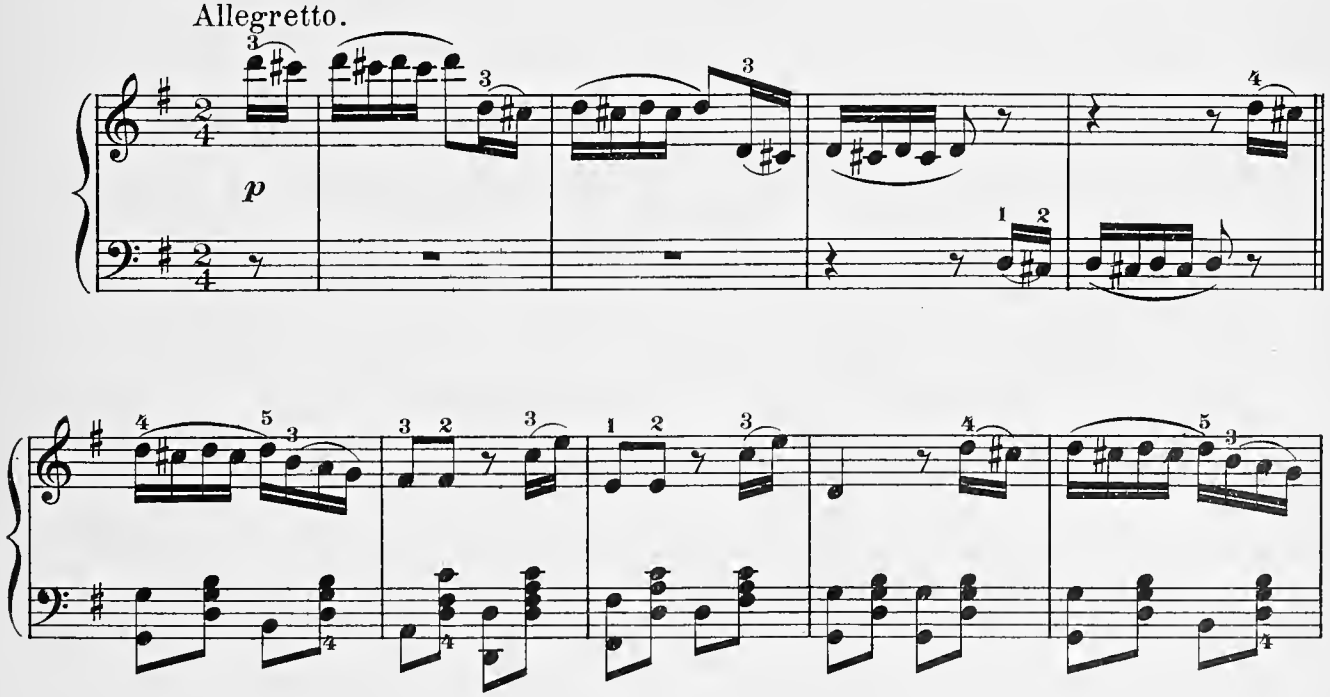
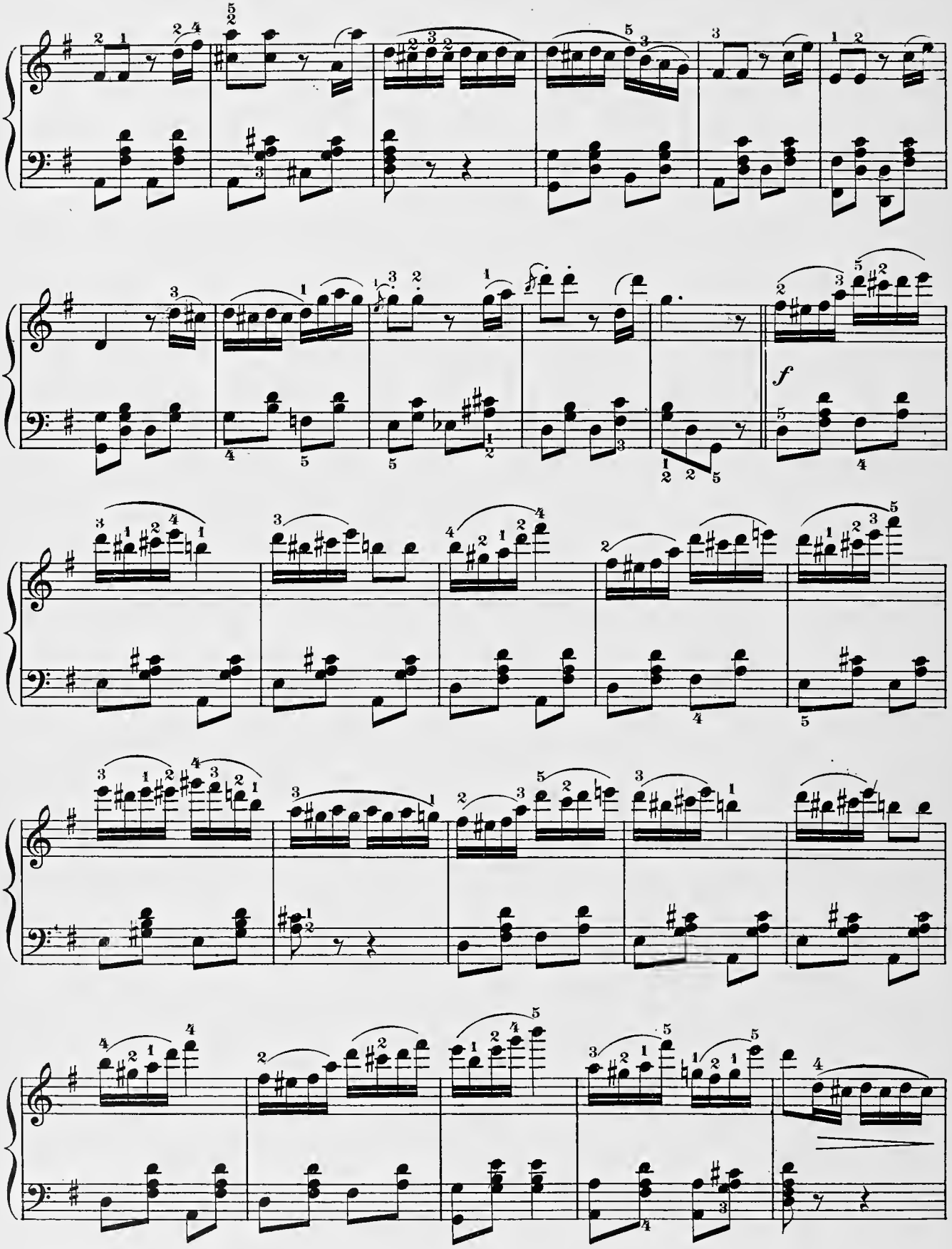
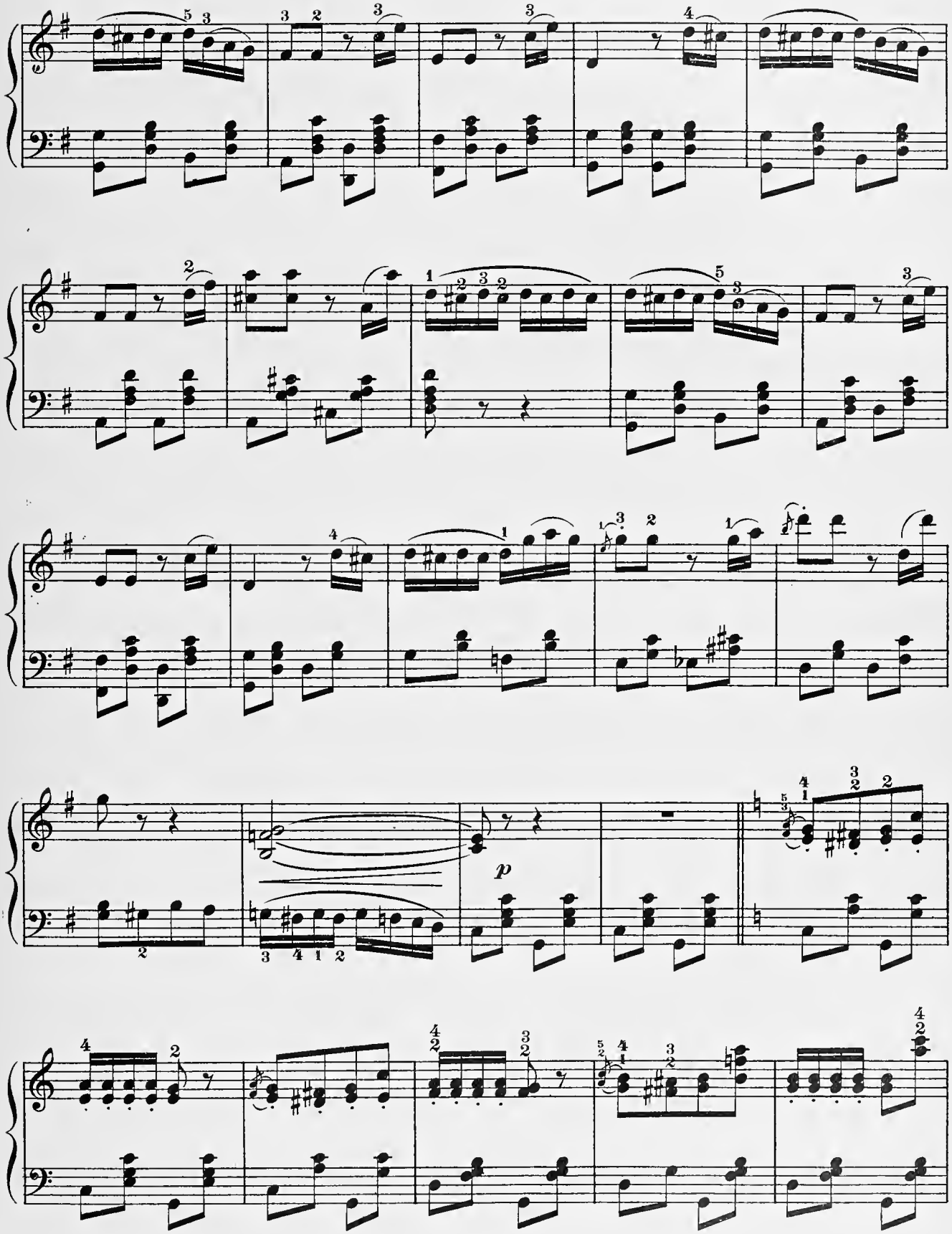
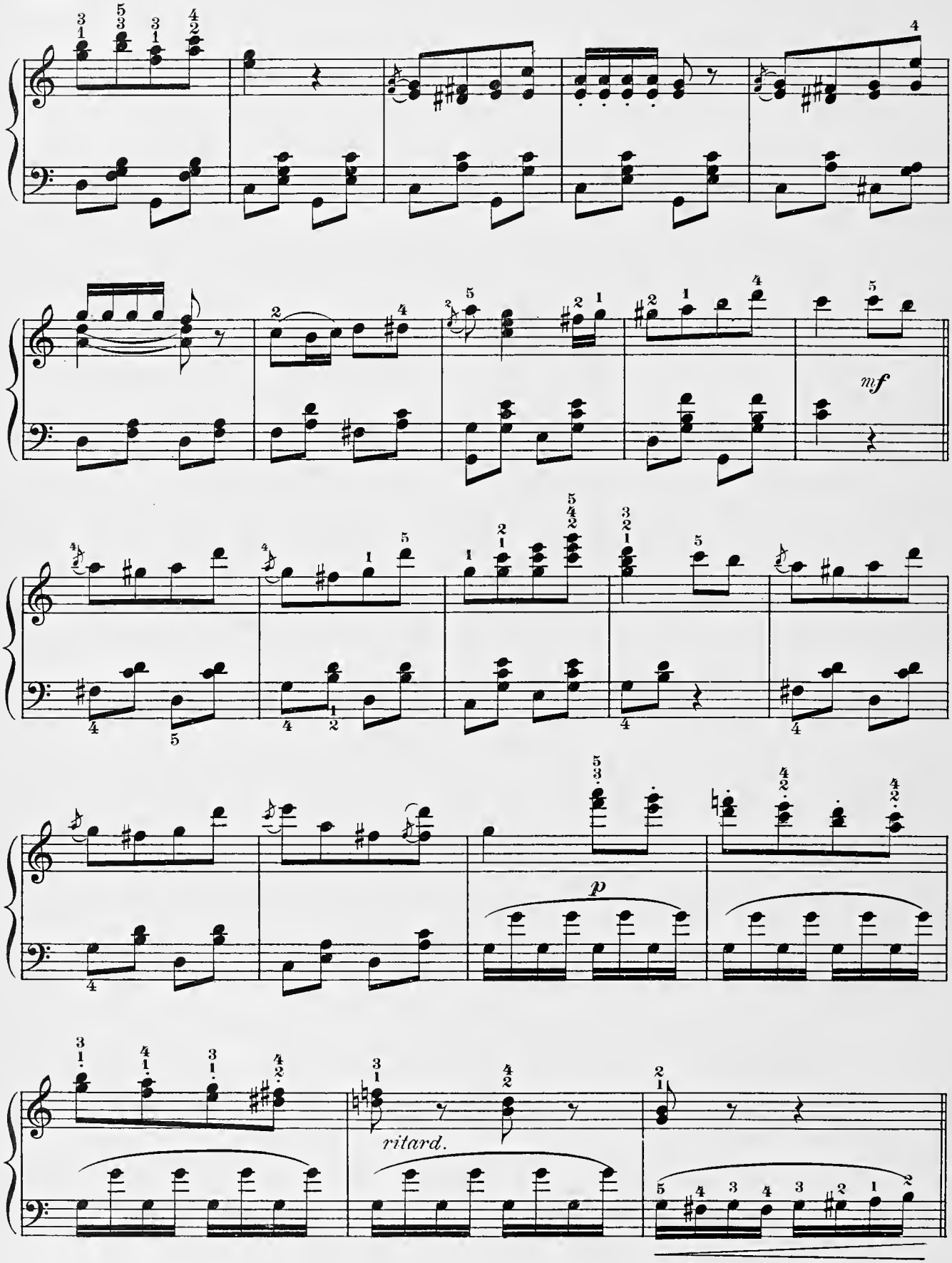


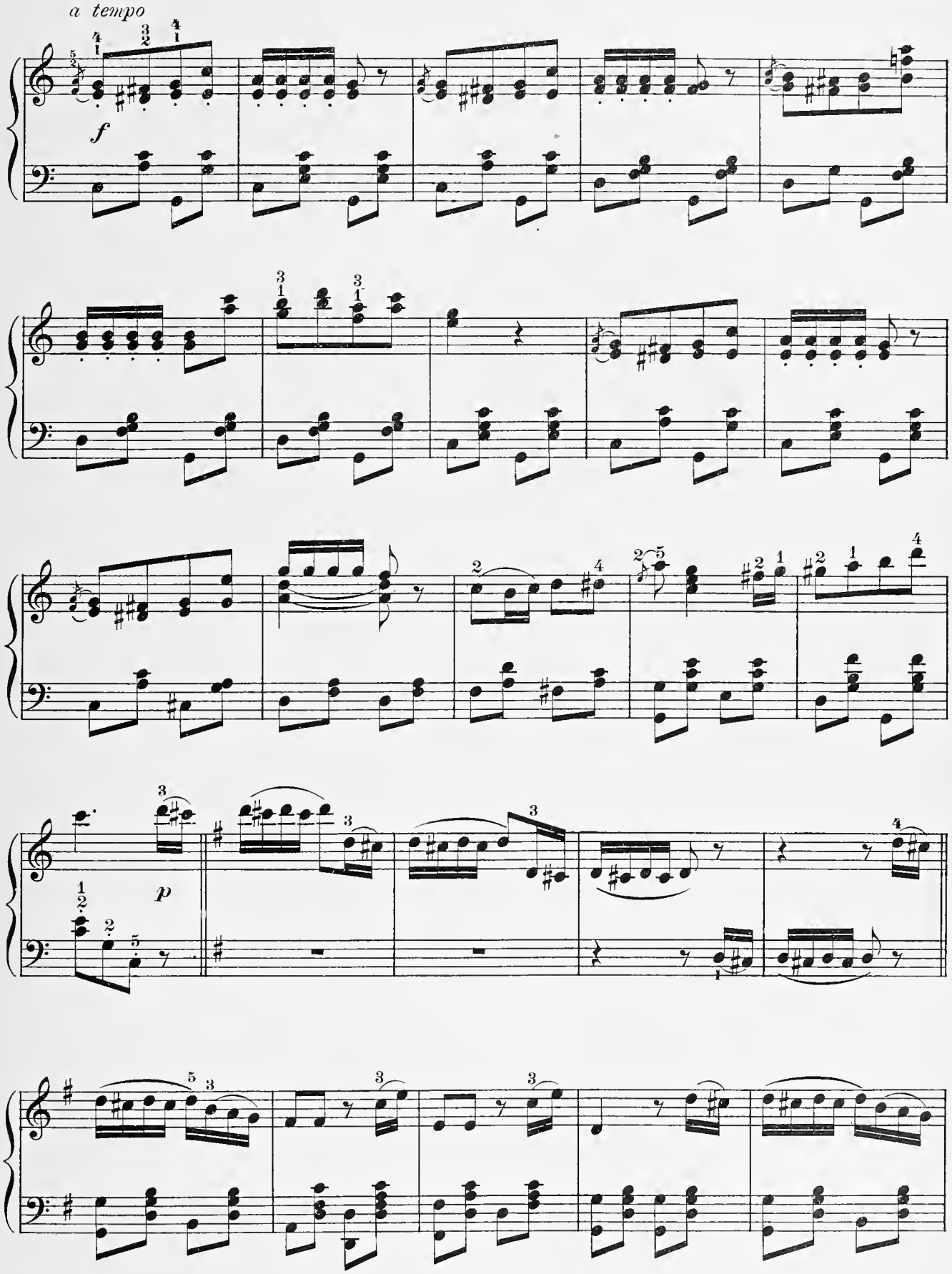
Allegretto.

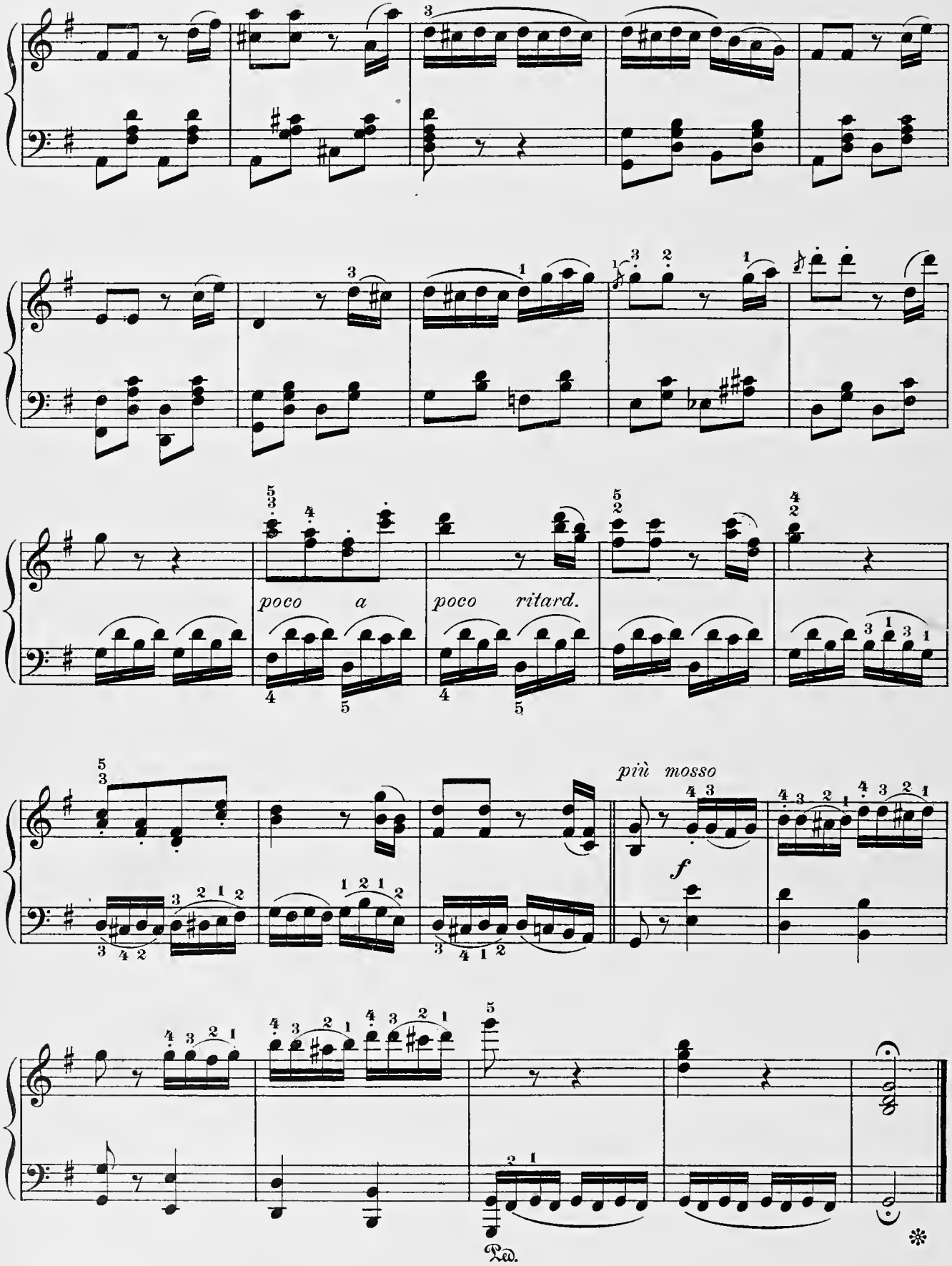



f


p


mf
p
ritard.

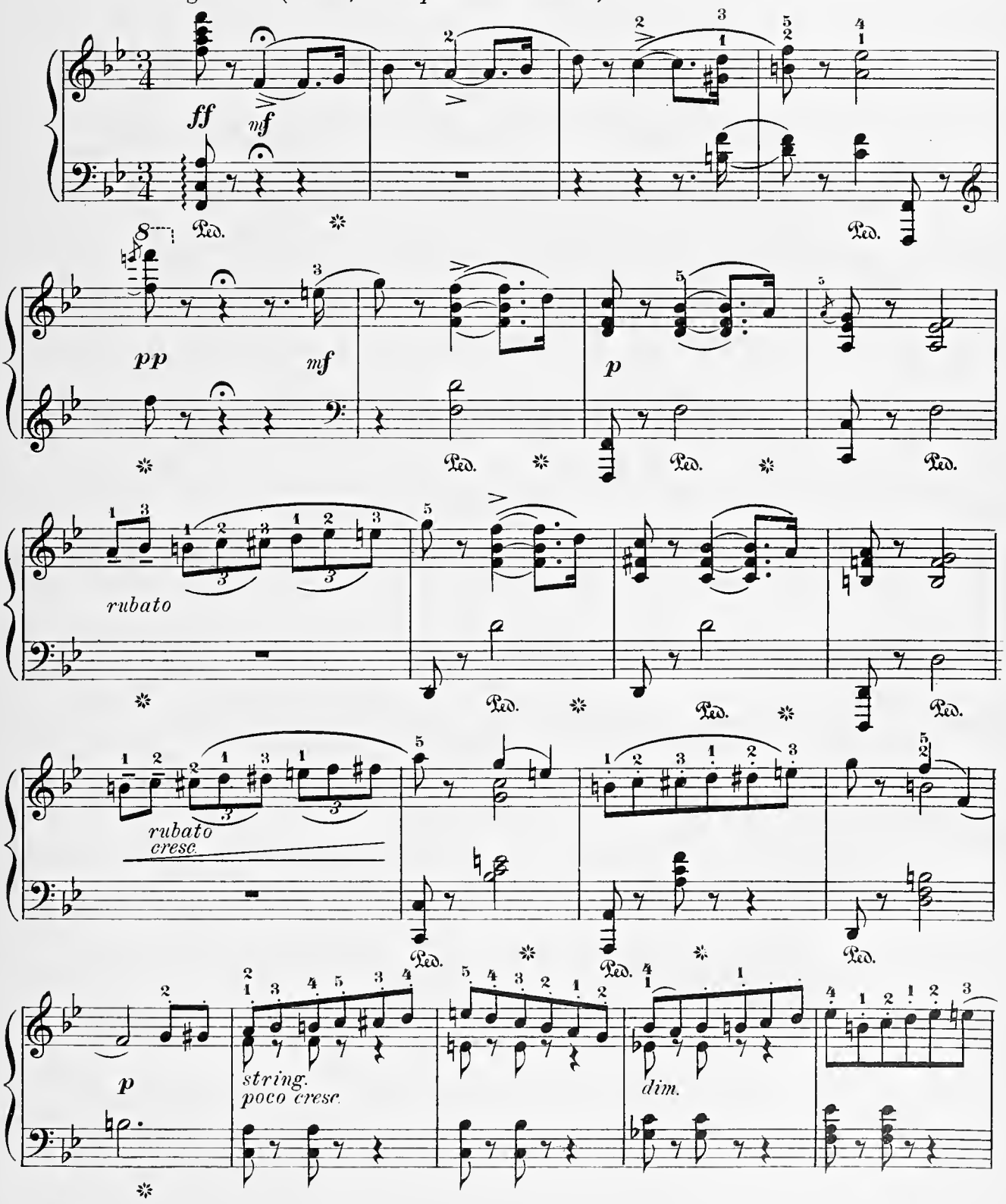

a tempo
f
p

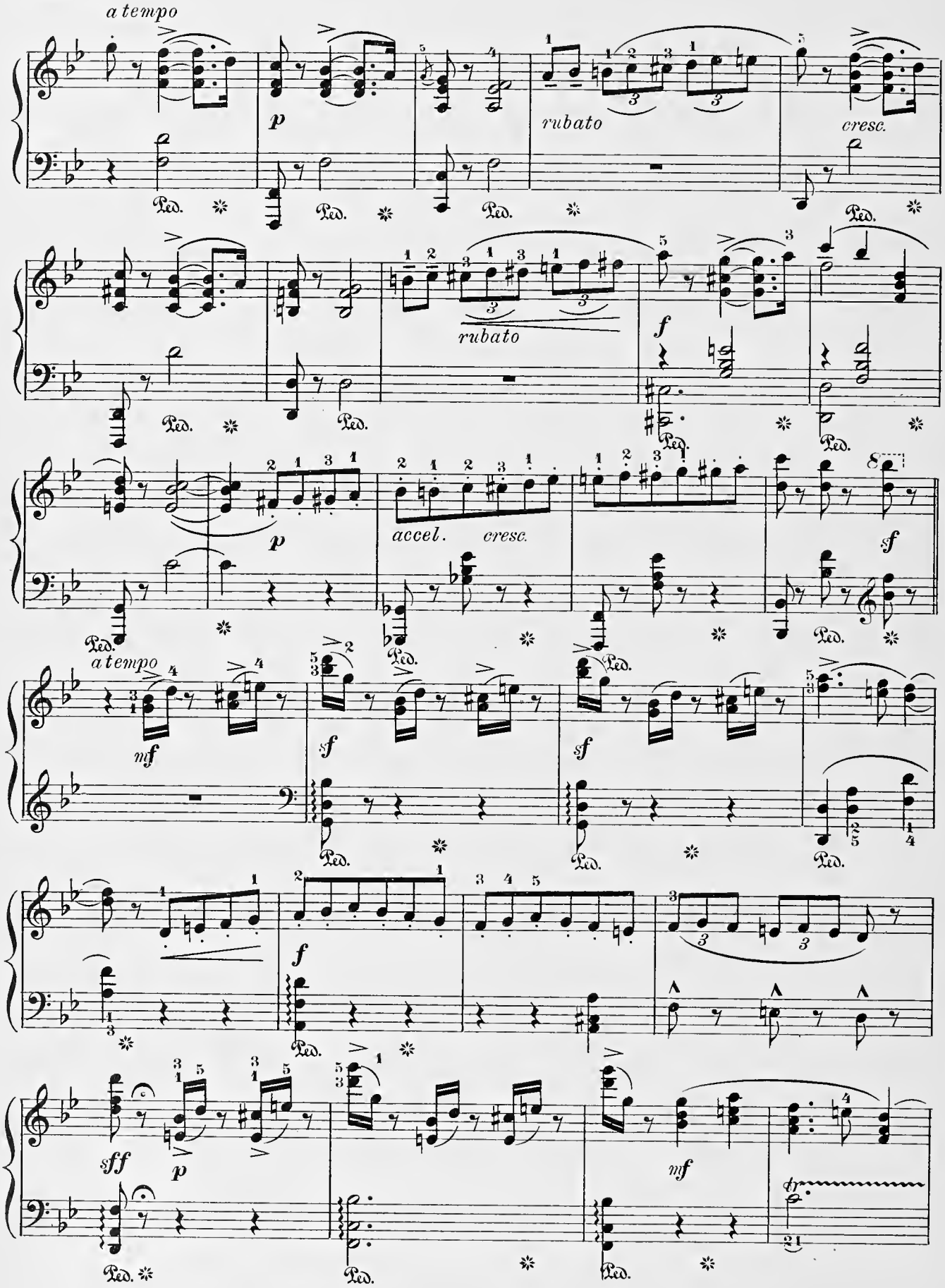

poco a
poco ritard.
più mosso
f
Ped.
*

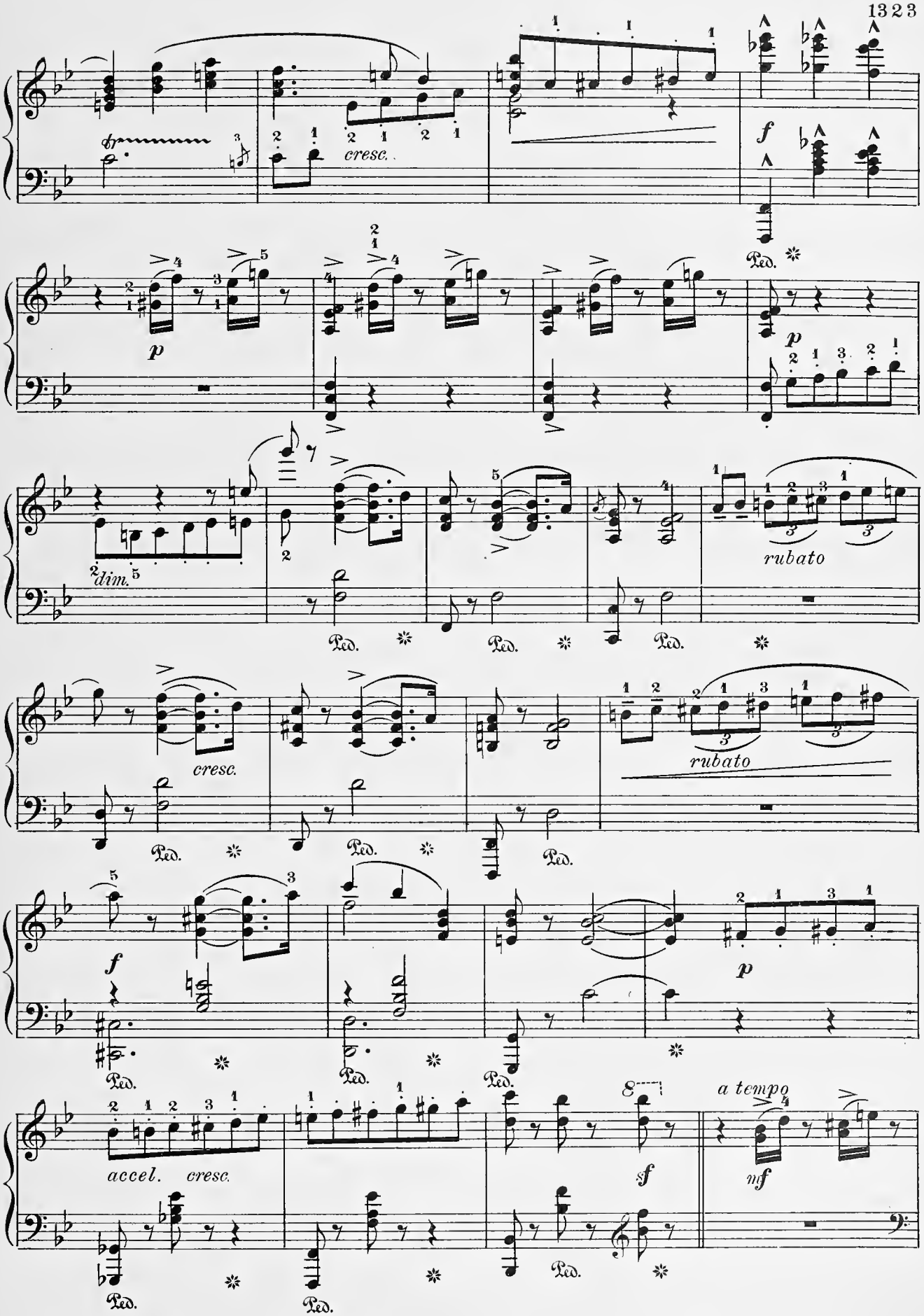
PAS DES AMPHORES.

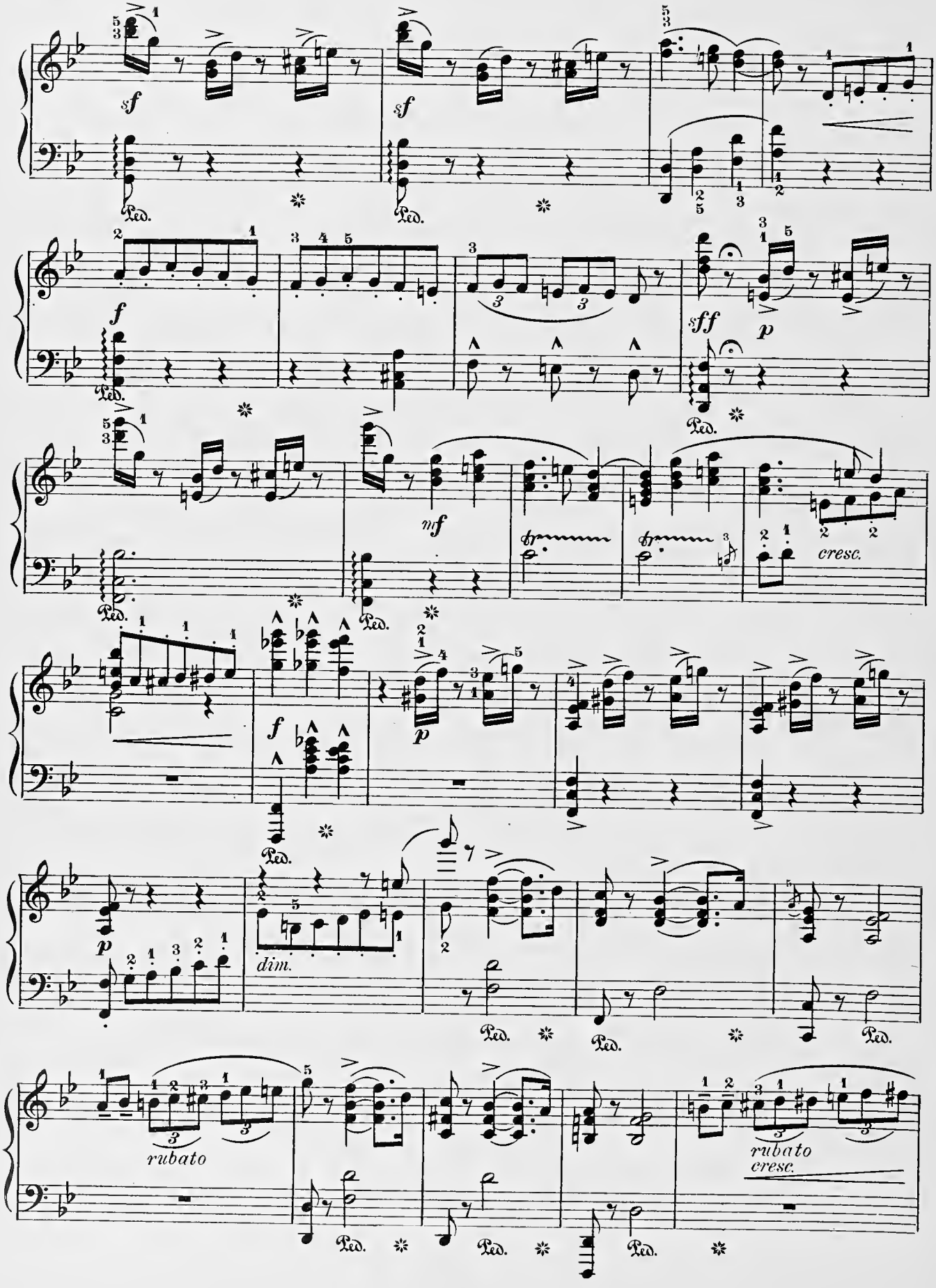
C. CHAMINADE.

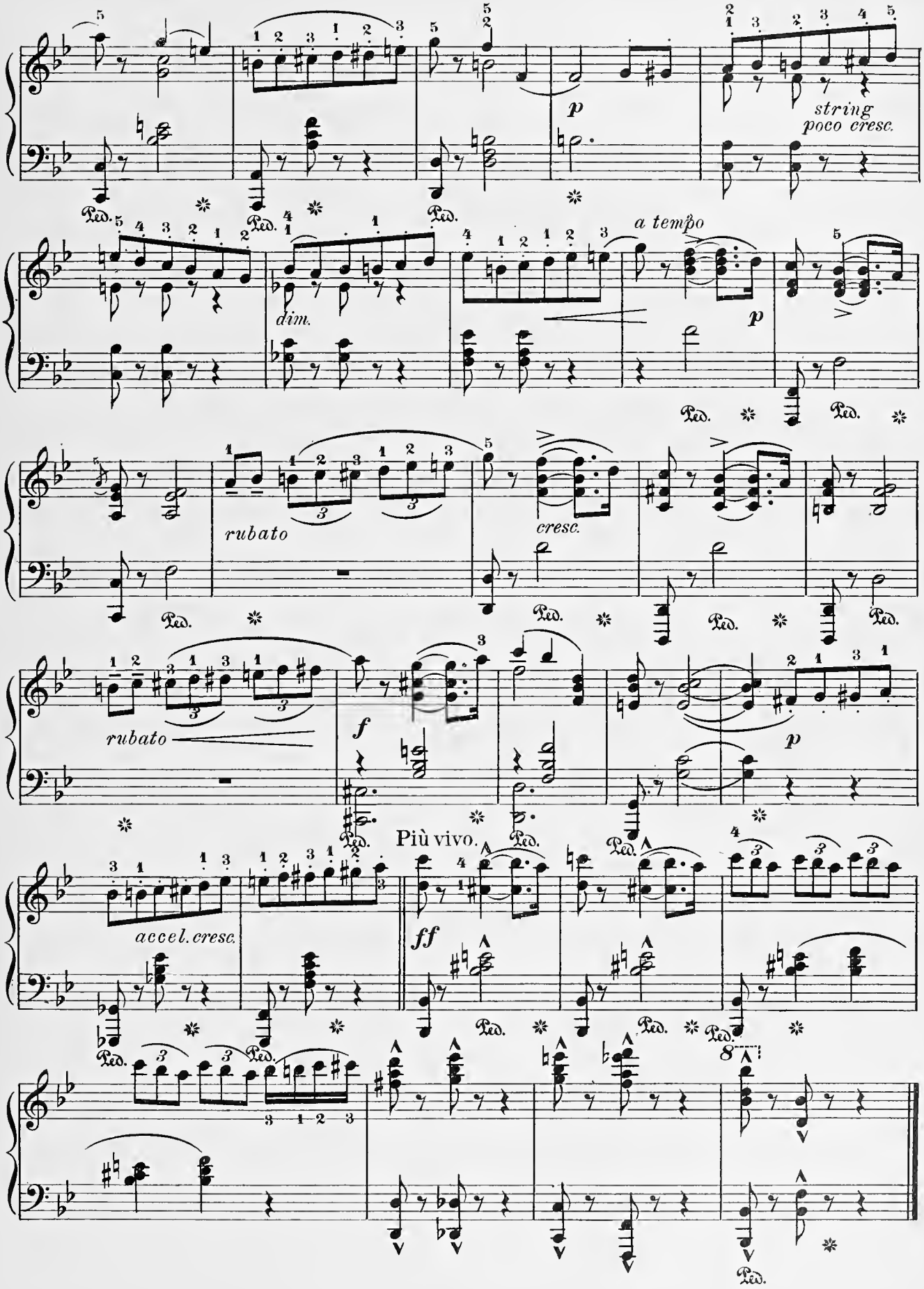
Allegretto. (♩ = 138) *(Tempo di Mazurka.)*




a tempo
p
rubato
cresc.
Ped.
rubato
f
p
accel.
cresc.
sf
a tempo
mf
sf
sf
sf
f
sff
p
mf
tr


cresc.
f
Ped.
p
dim.
rubato
cresc.
rubato
f
p
accel.
cresc.
8
a tempo
sf
mf

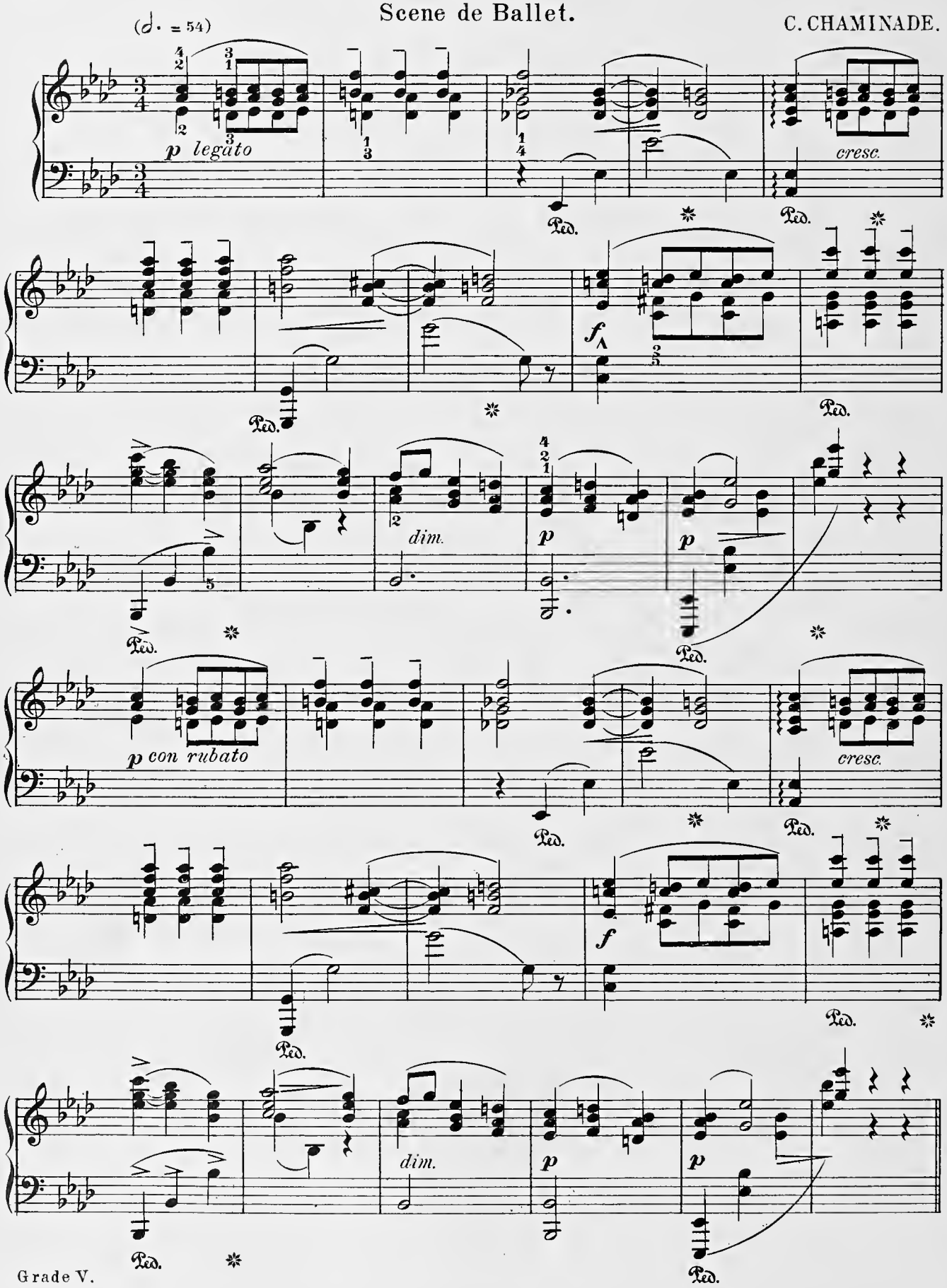

sf
sf
Ped.
Ped.
f
Ped.
sff
p
Ped.
mf
cresc.
Ped.
Ped.
f
p
Ped.
p
dim.
Ped.
Ped.
rubato
Ped.
Ped.
Ped.
rubato
cresc.

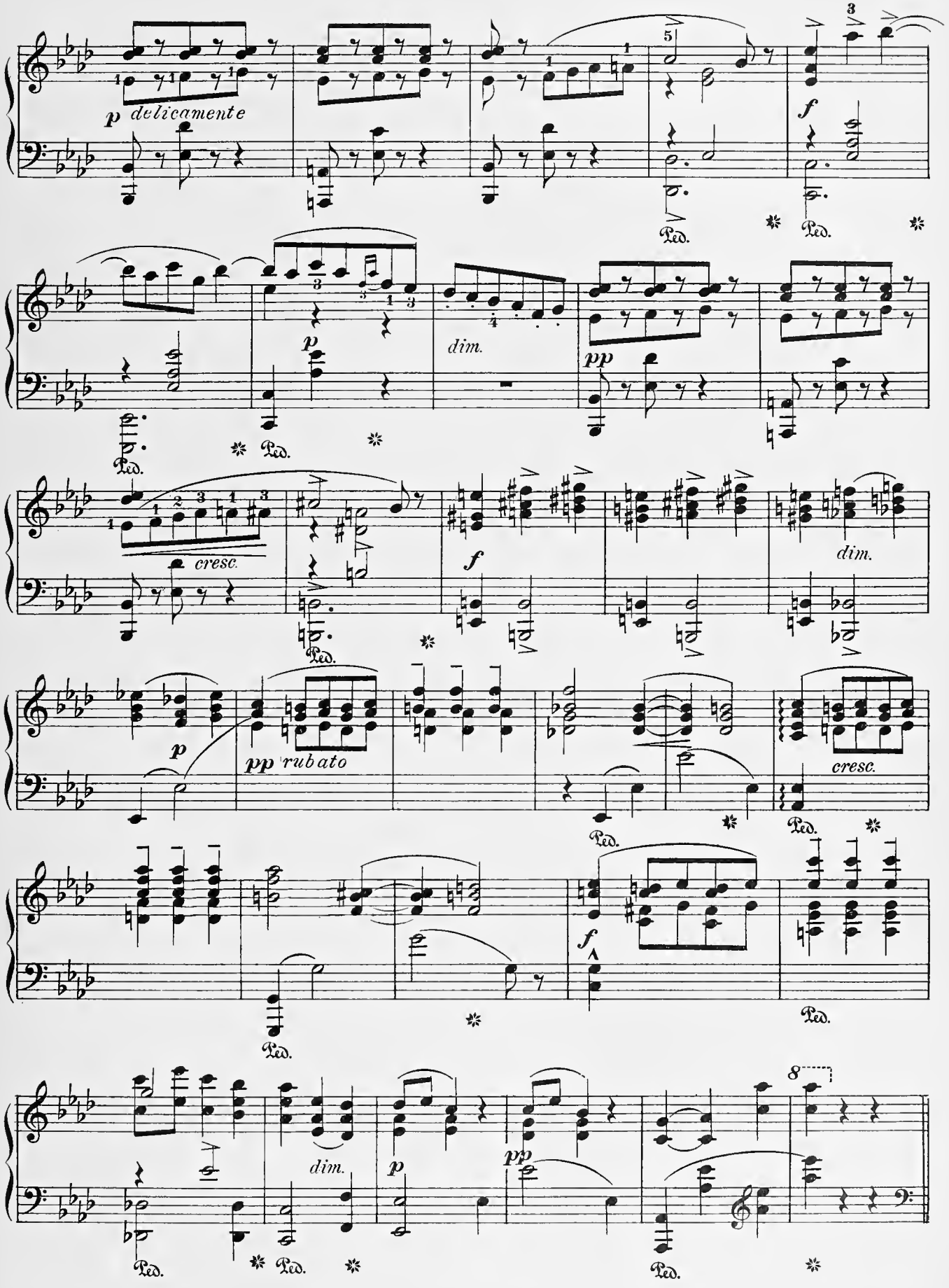

string
poco cresc.
dim.
a tempo
rubato
cresc.
rubato
Più vivo.
accel. cresc.

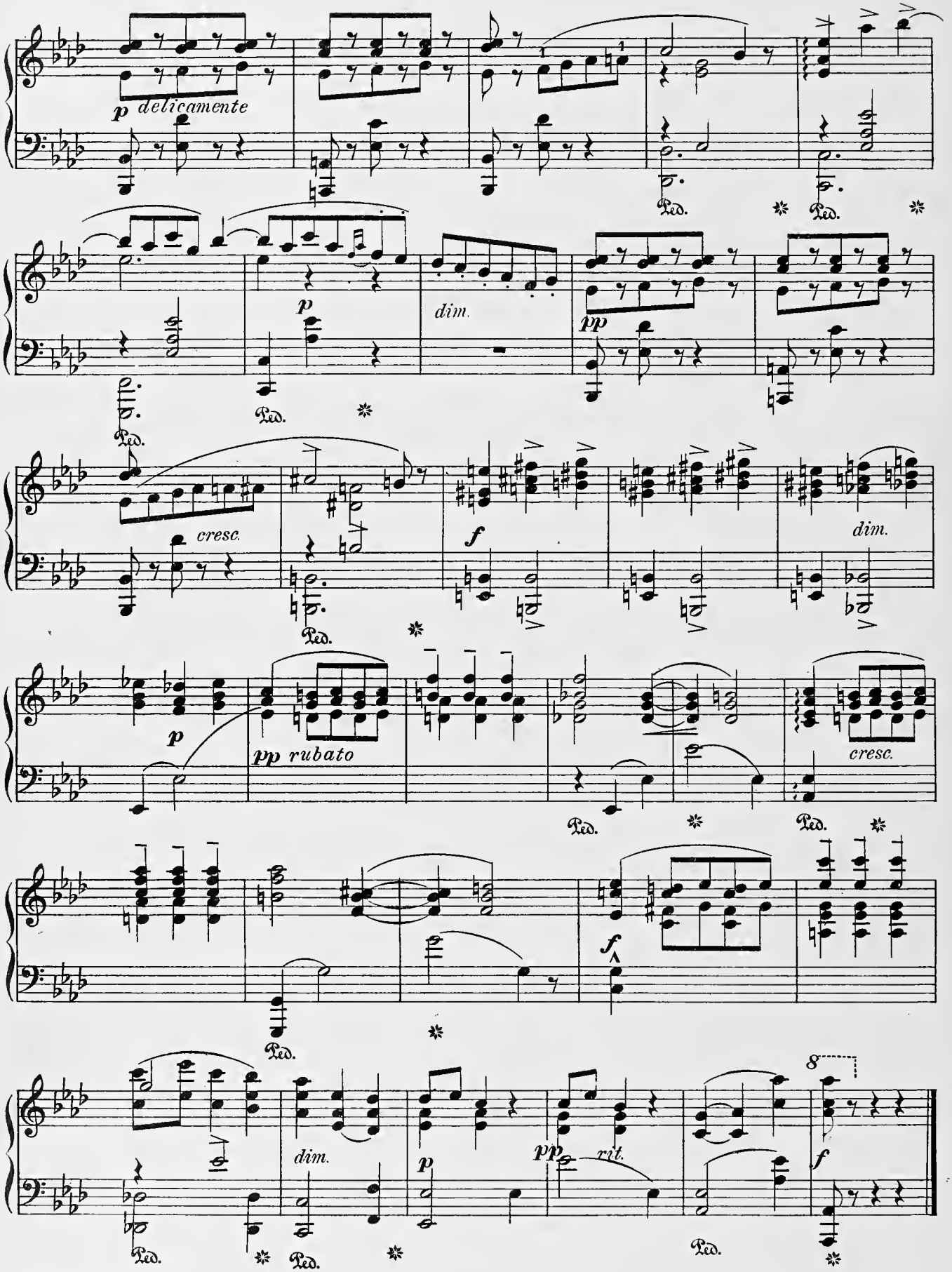
SCARF DANCE.

Scene de Ballet.

C. CHAMINADE.




p delicamente
f
Ped.
p
dim.
pp
cresc.
f
dim.
p
pp rubato
cresc.
f
dim.
p
pp
8

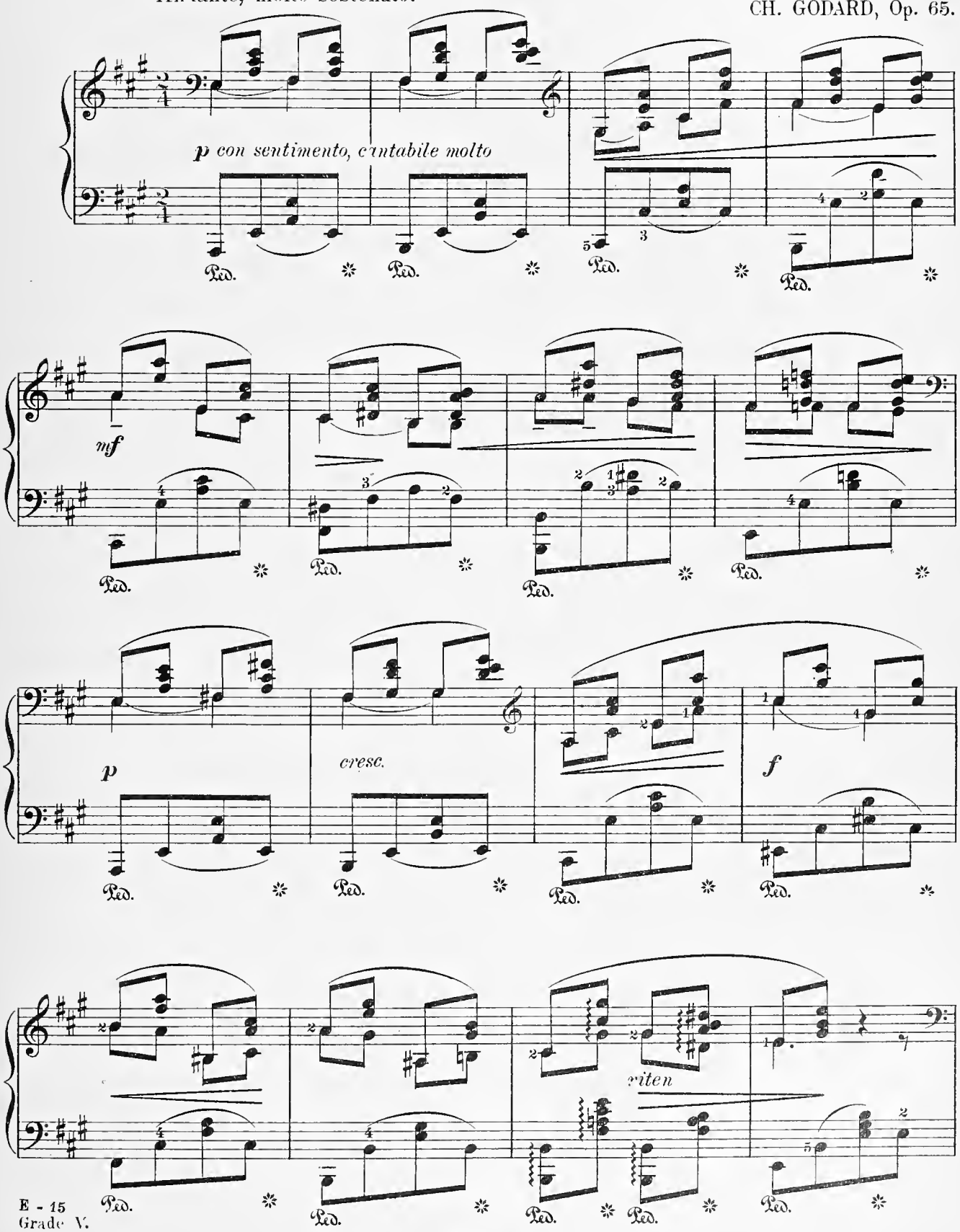

p delicamente
Ped.
p
dim.
pp
cresc.
f
dim.
p
pp rubato
cresc.
f
dim.
p
pp rit.
f
8

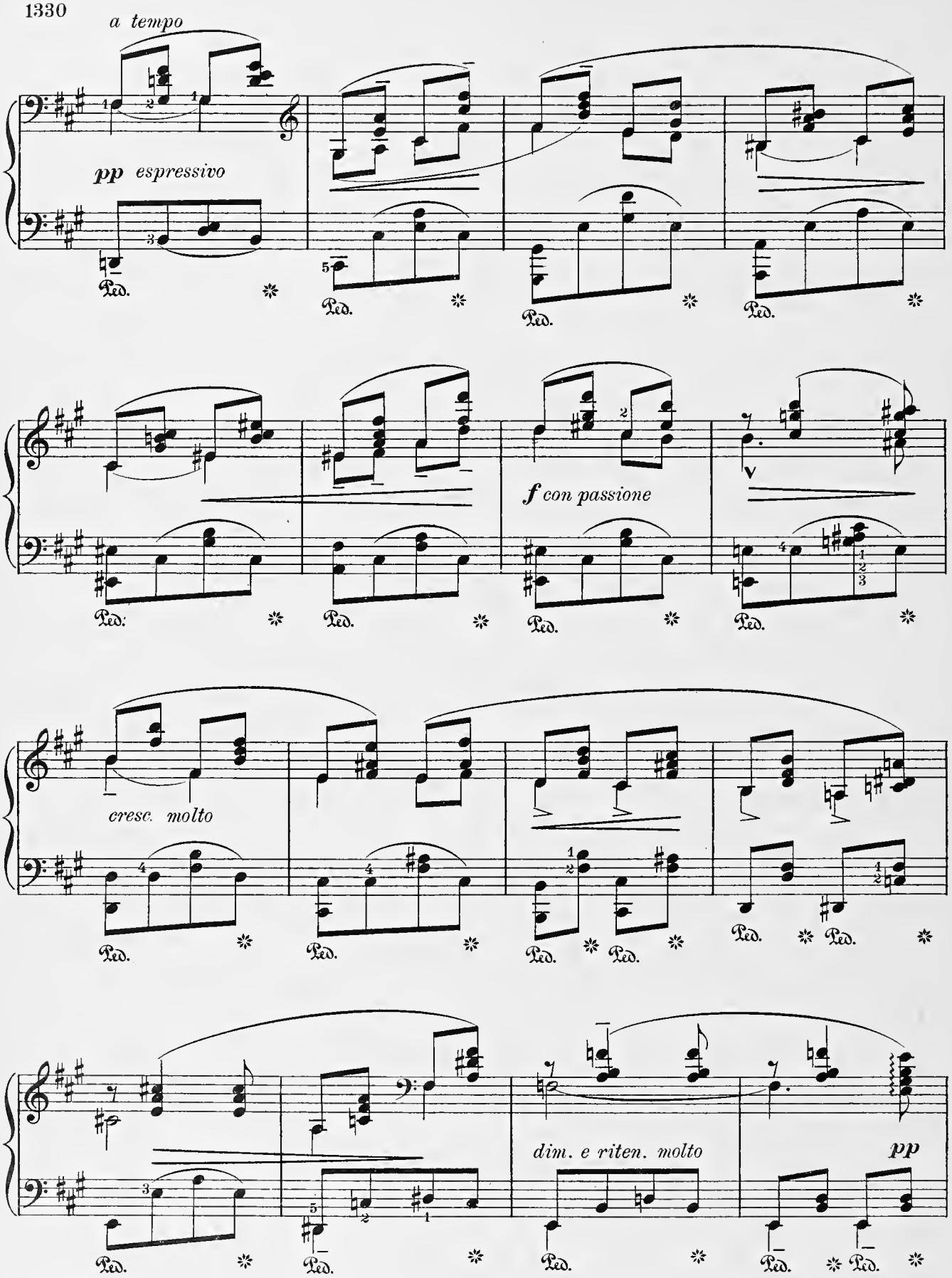
L'ANGELUS.

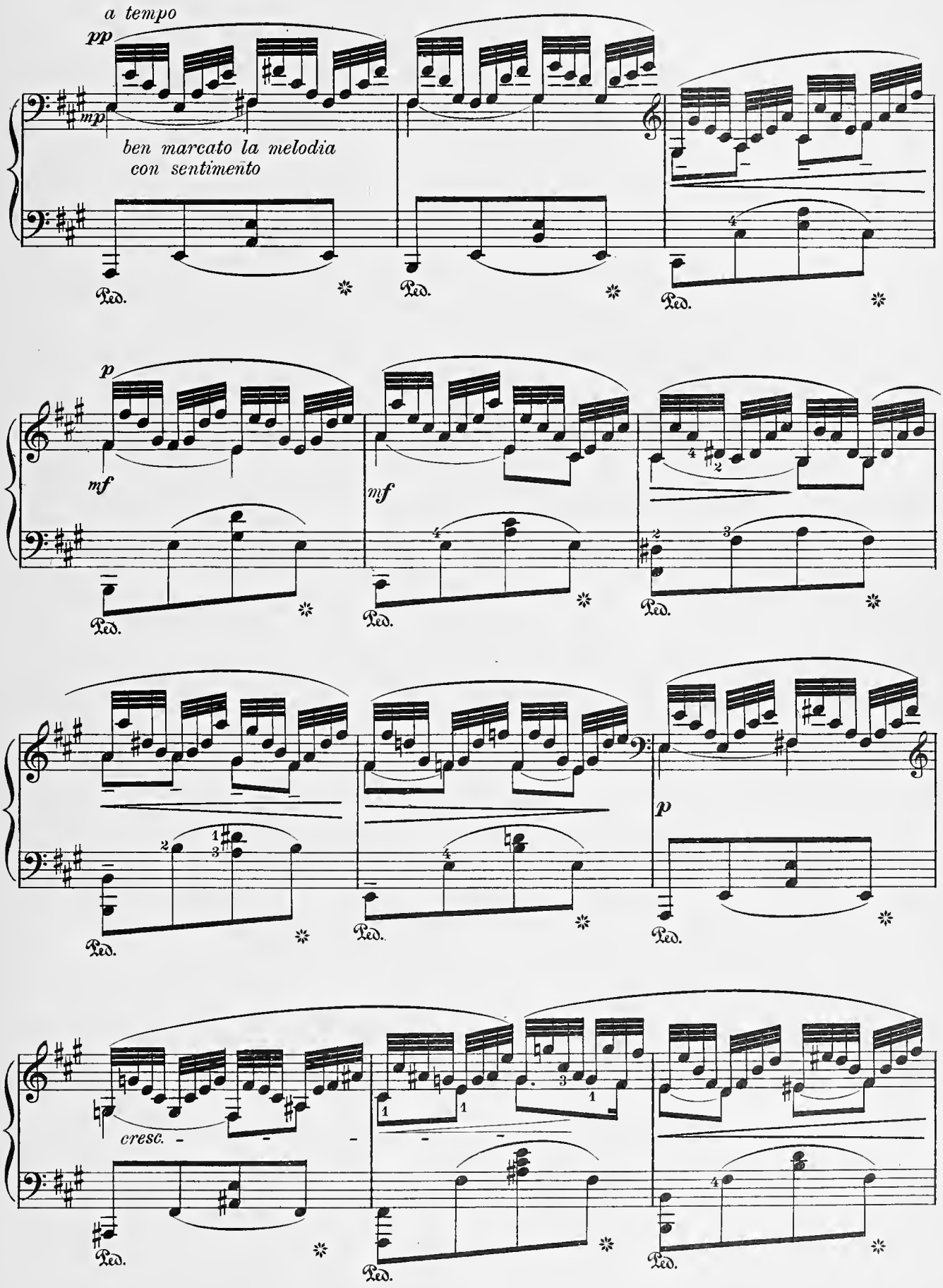
Meditation.

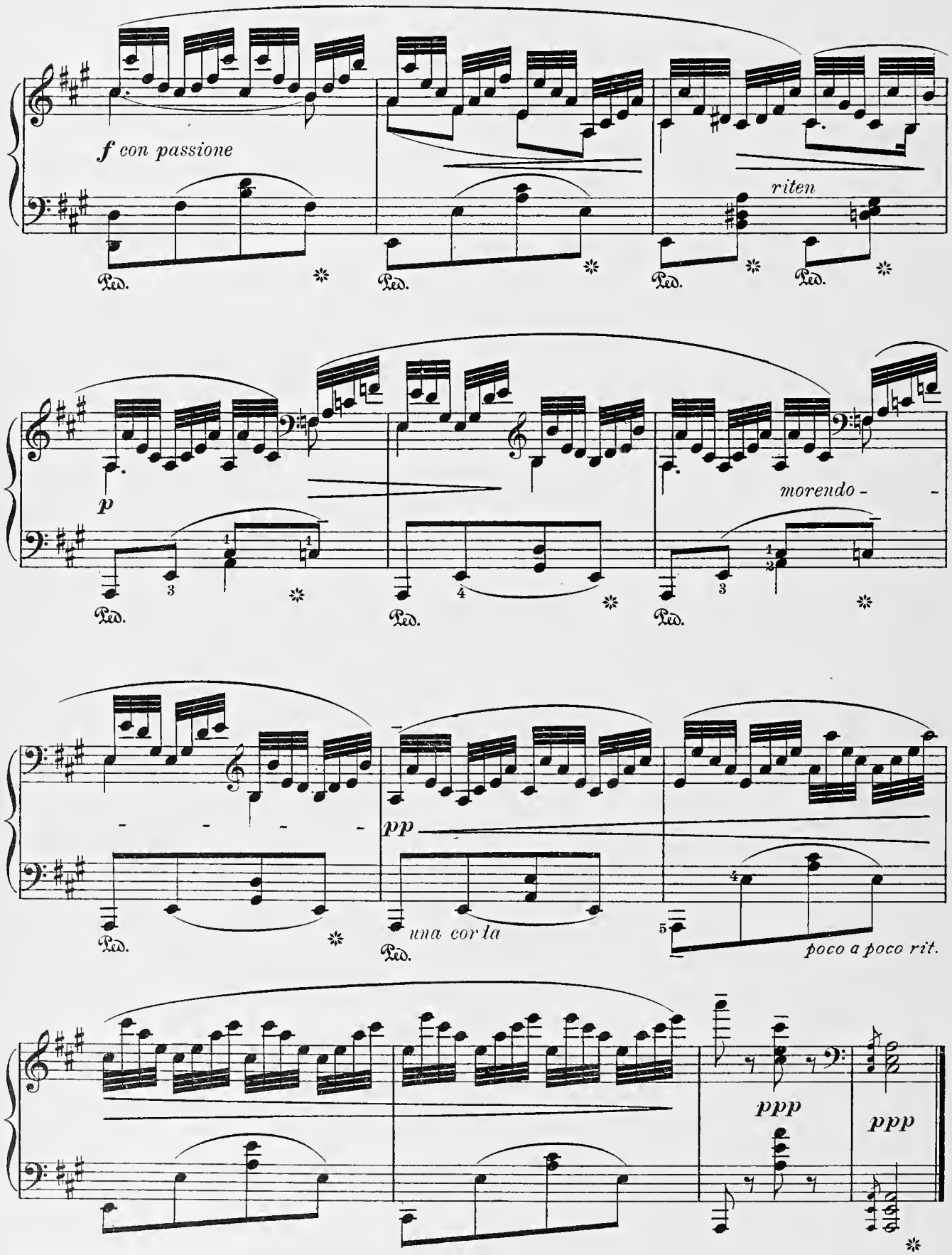
Andante, molto sostenuto.

CH. GODARD, Op. 65.




a tempo
pp espressivo
Ped.
f con passione
cresc. molto
dim. e riten. molto
pp


a tempo
pp
mp
ben marcato la melodia
con sentimento
Ped.
p
mf
mf
Ped.
p
Ped.
cresc.
Ped.

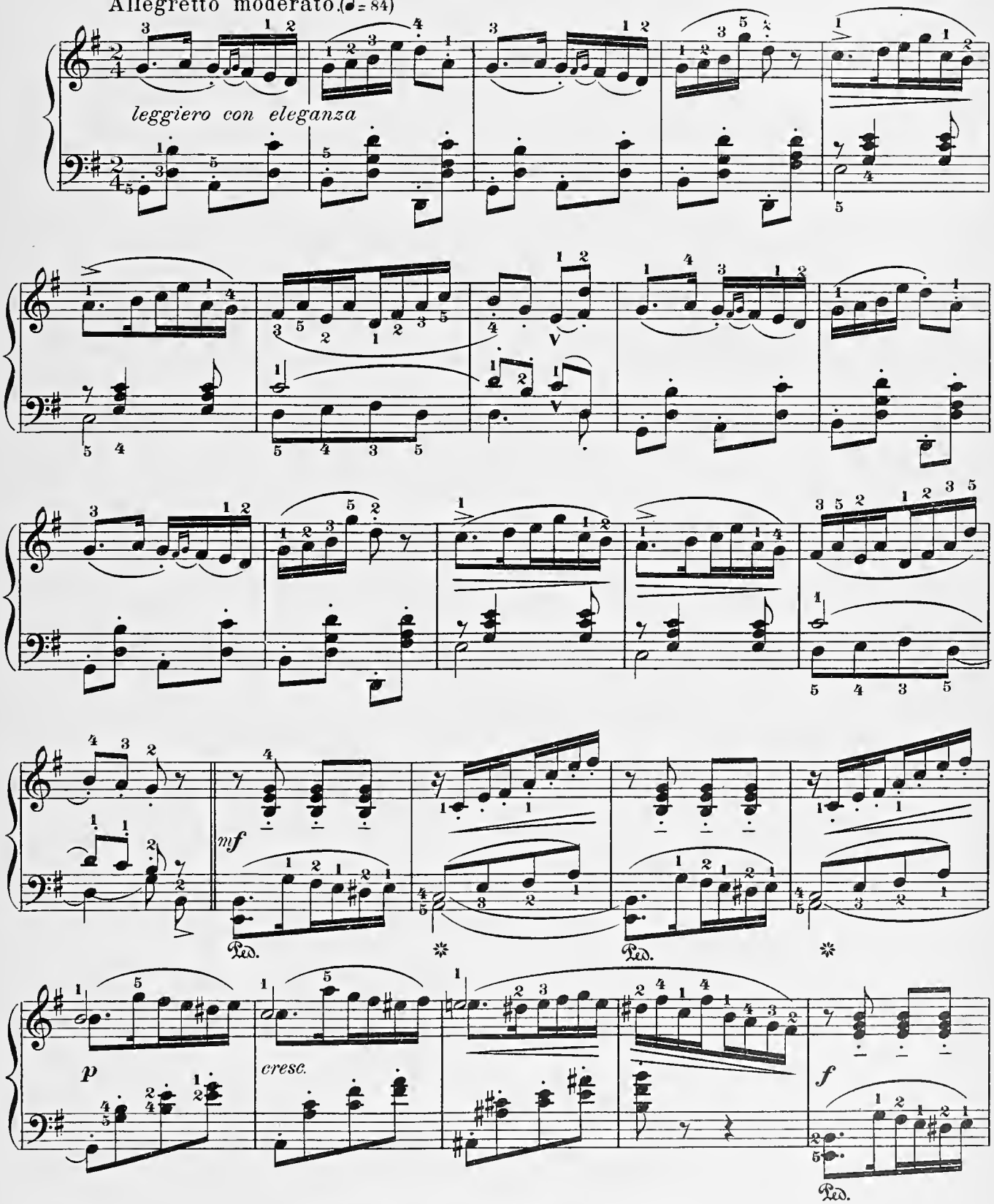

f con passione
riten
Ped.
p
morendo
pp
una corda
poco a poco rit.
ppp
ppp

THE SHEPHERD'S PIPE.

Pastorale.

LOUIS GREGH.

Allegretto moderato. (♩ = 84)



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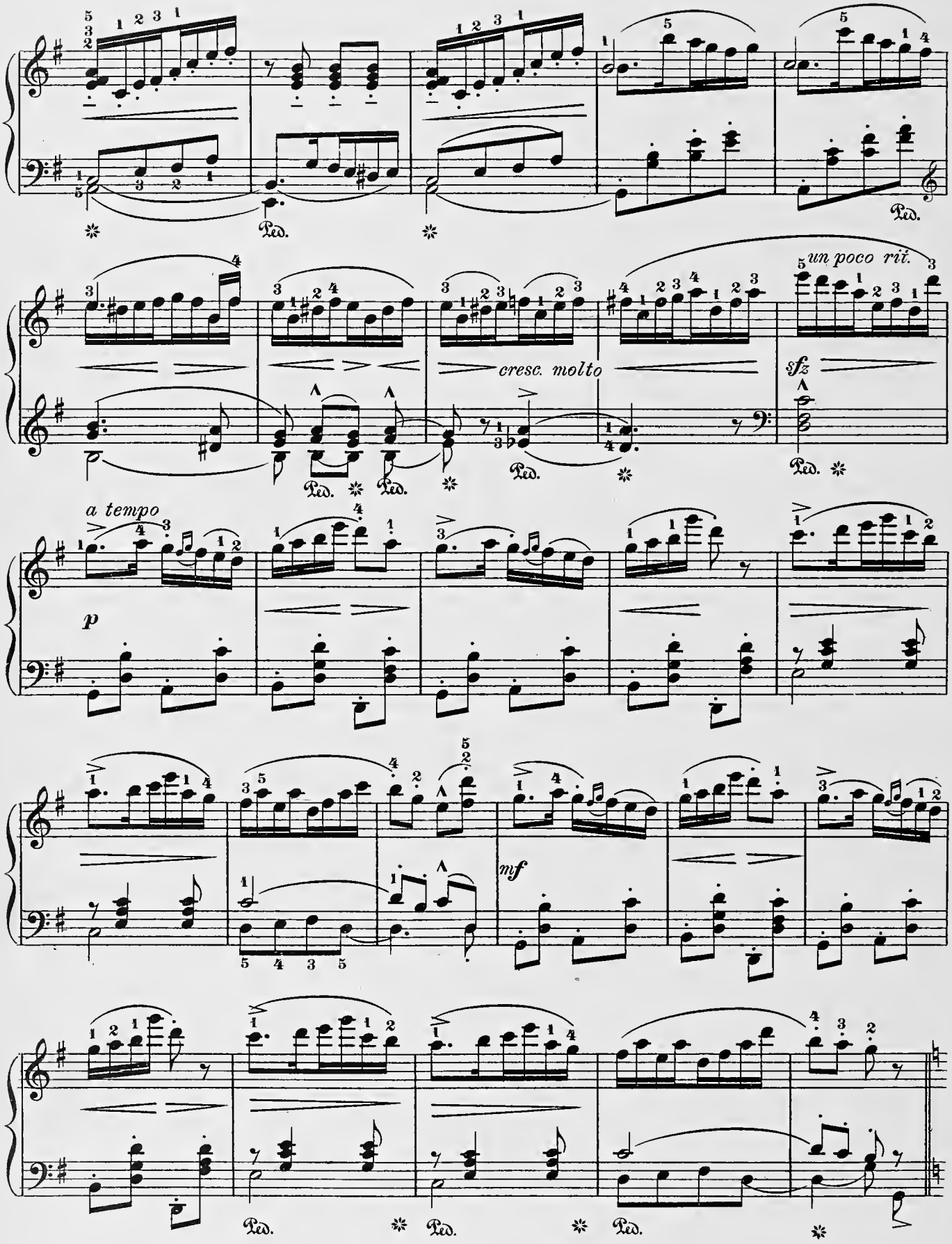
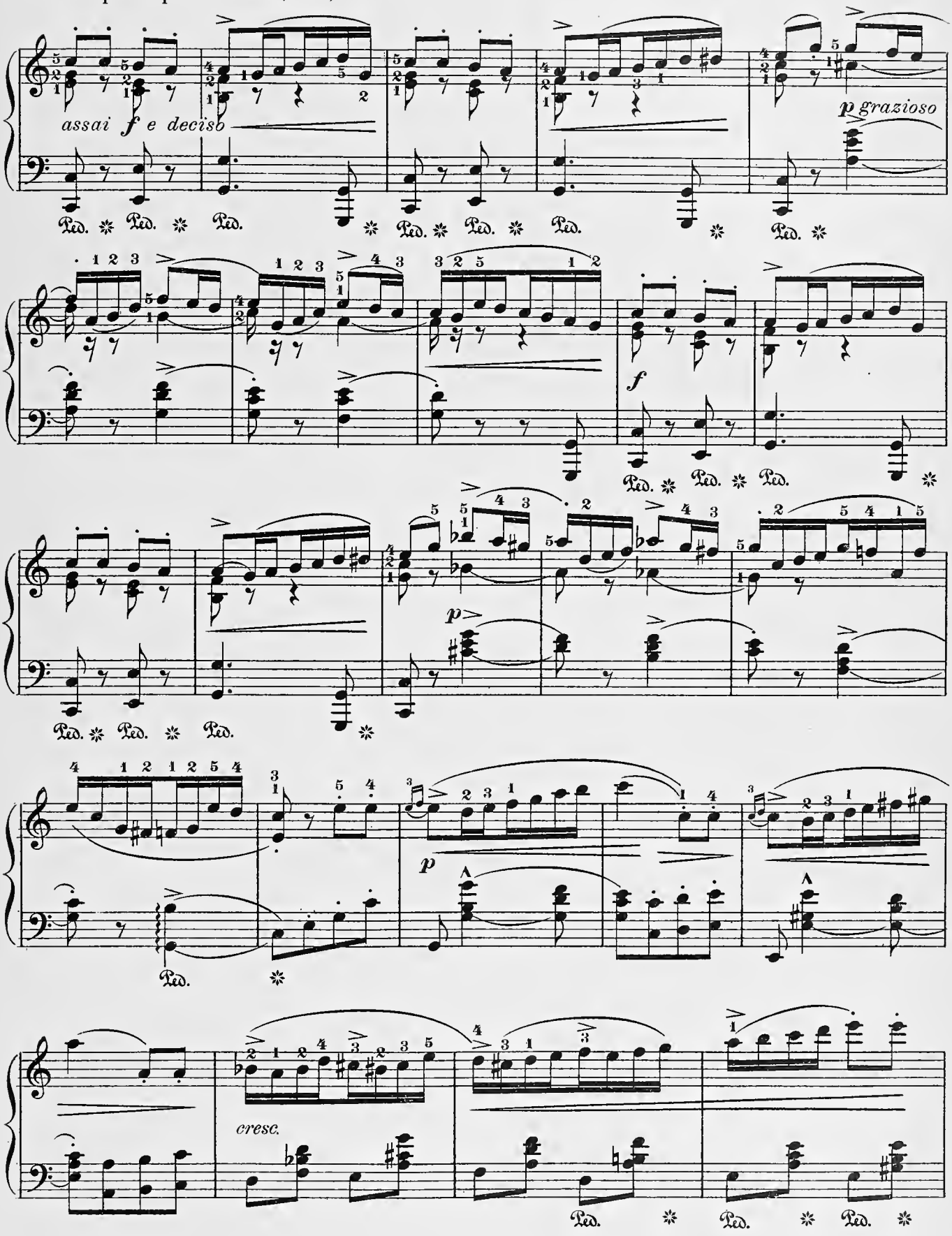
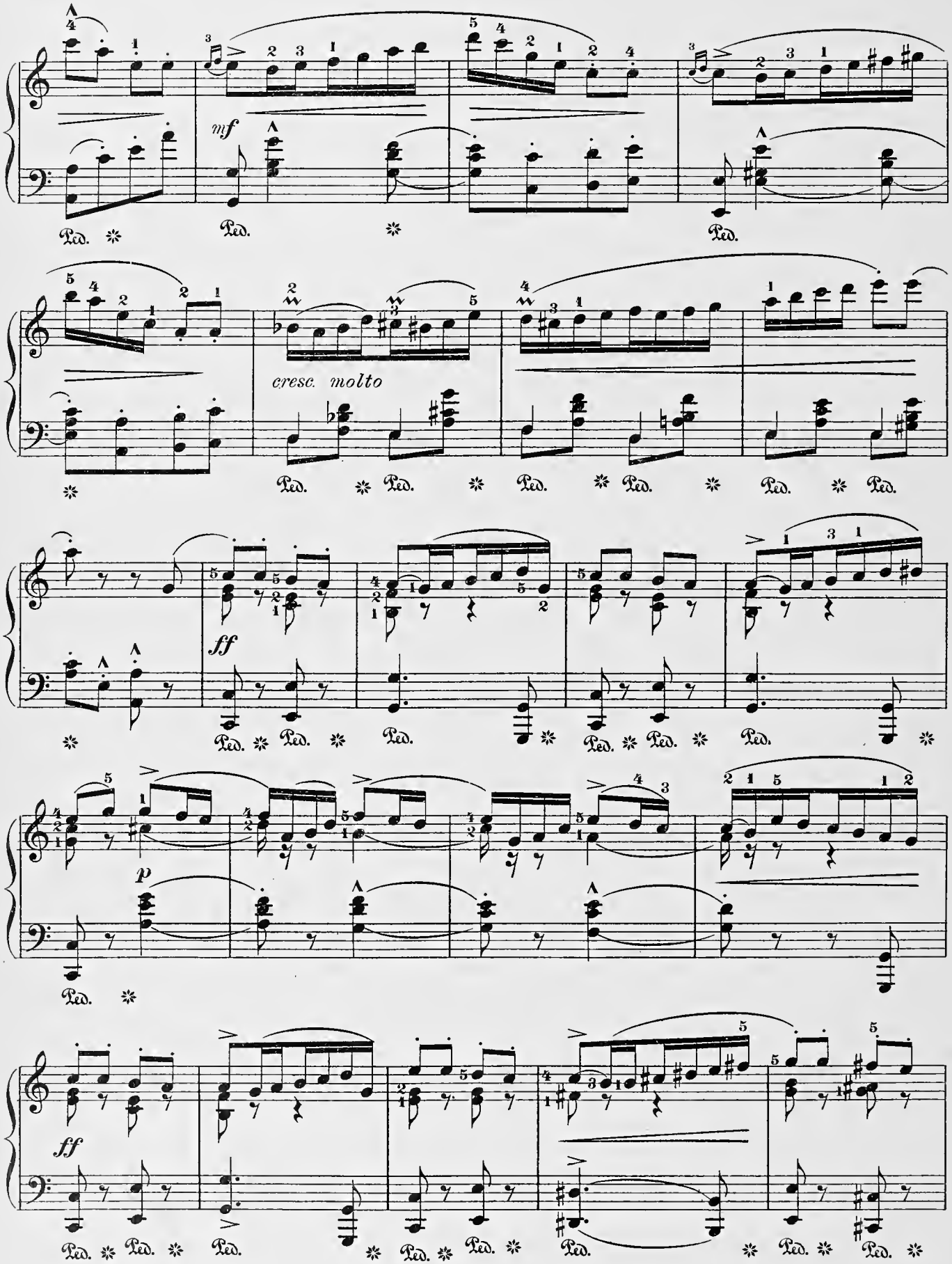
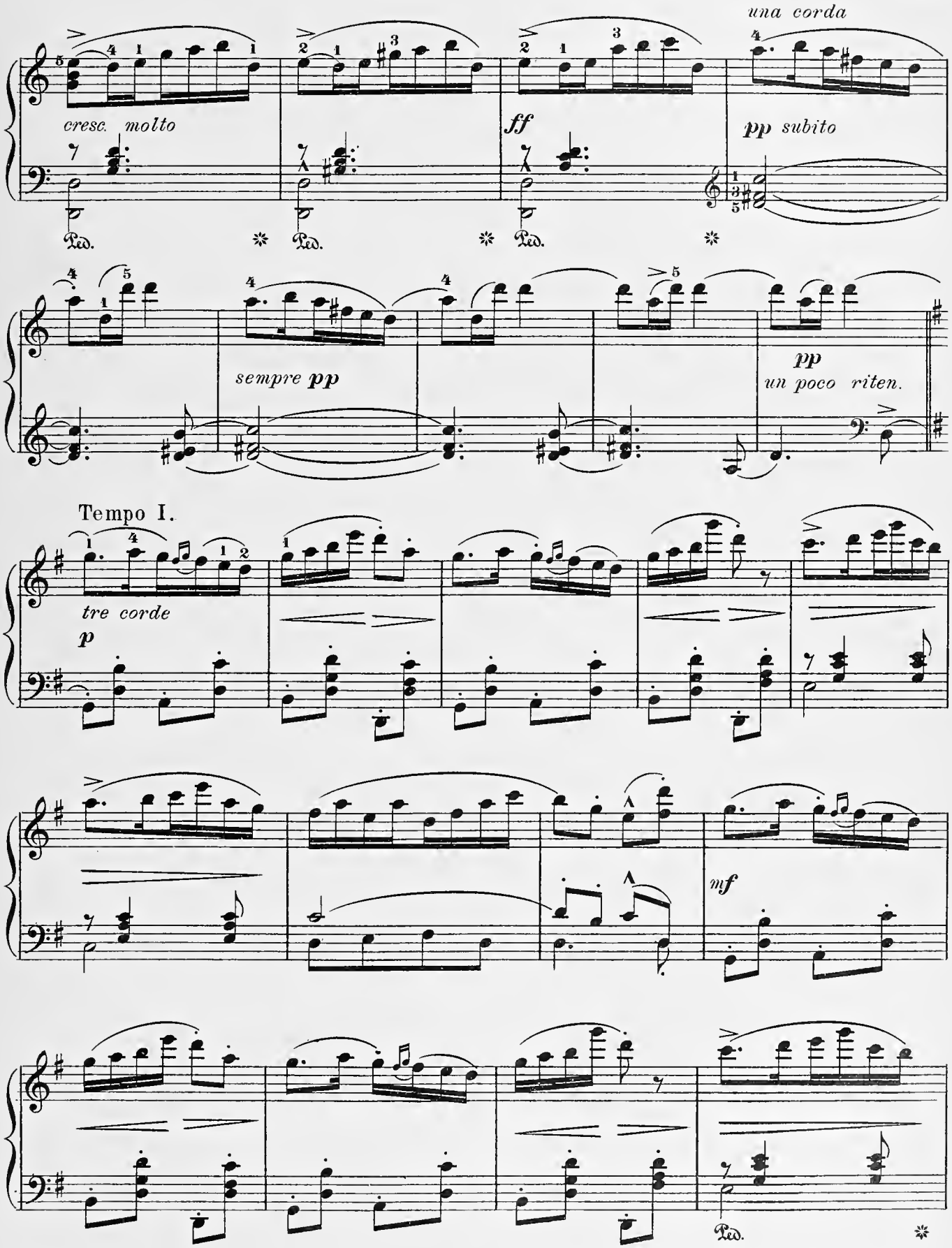
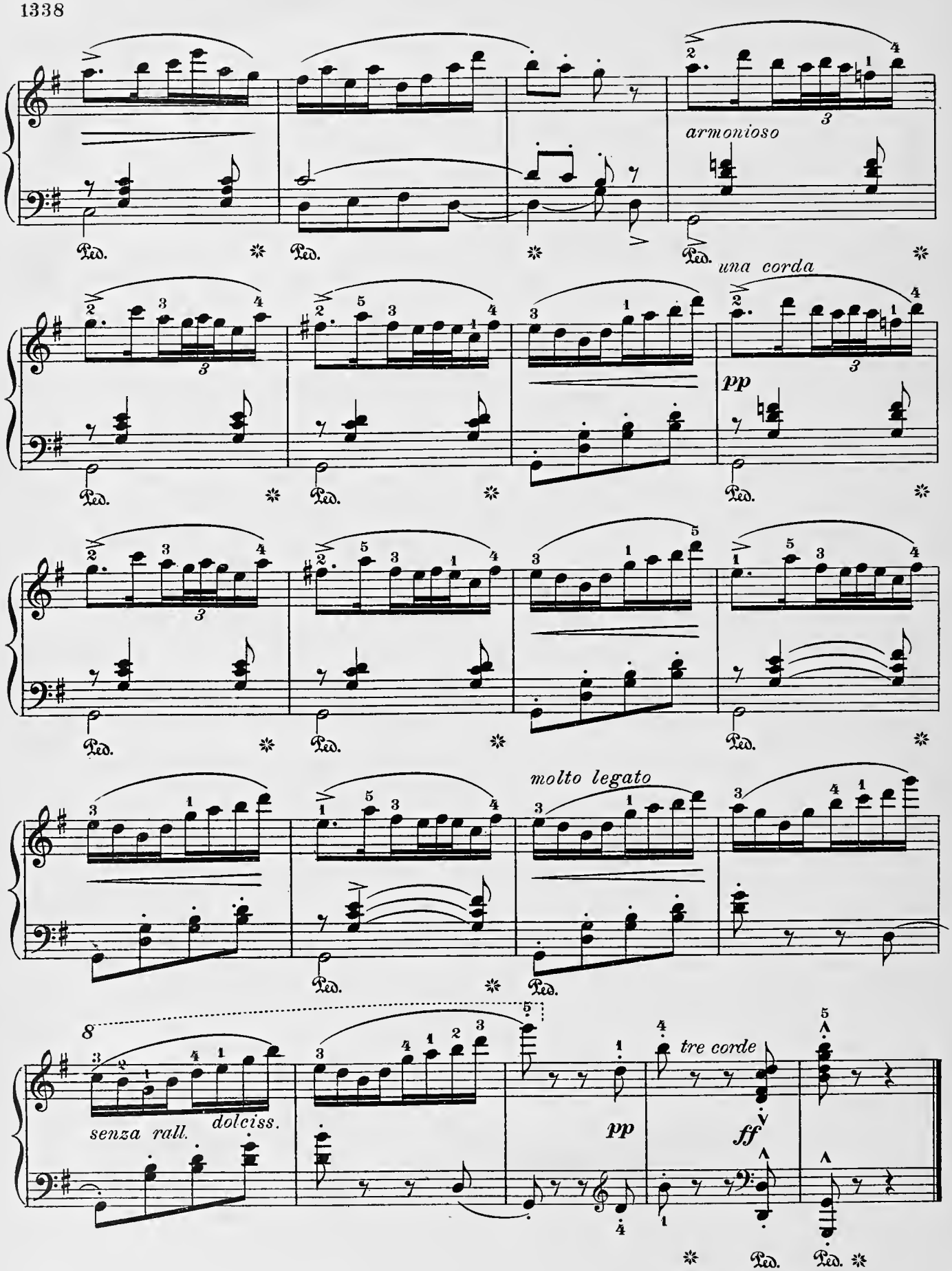

un poco rit.
cresc. molto
sfz
a tempo
p
mf
Ped.

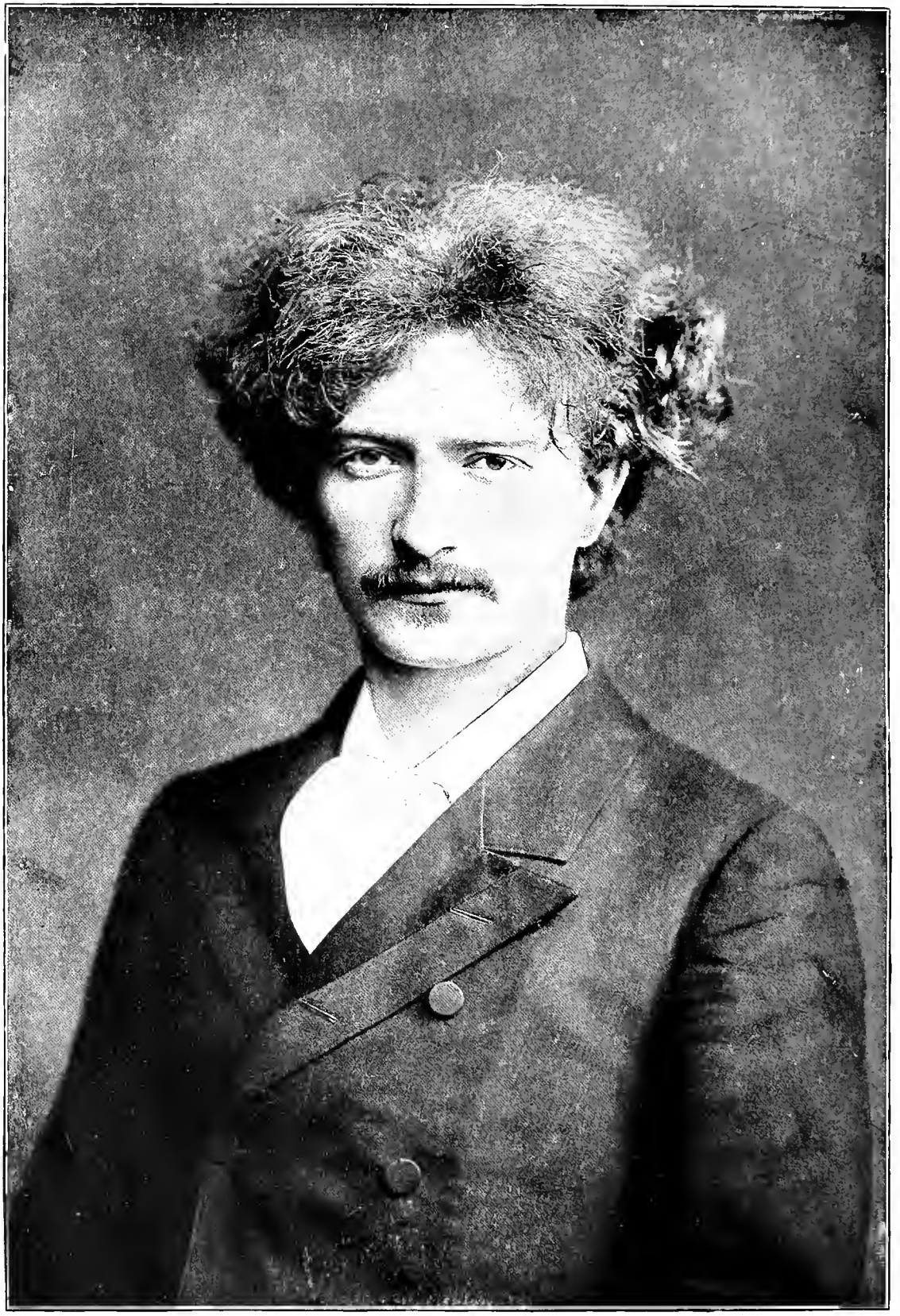
Un poco più mosso. (♩ = 88)




mf
cresc. molto
ff
p
ff
Ped.


una corda
cresc. molto
ff
pp subito
sempre pp
pp
un poco riten.
Tempo I.
tre corde
p
mf
Ped.


armonioso
una corda
pp
molto legato
senza rall.
dolciss.
pp
tre corde
ff
Ped.

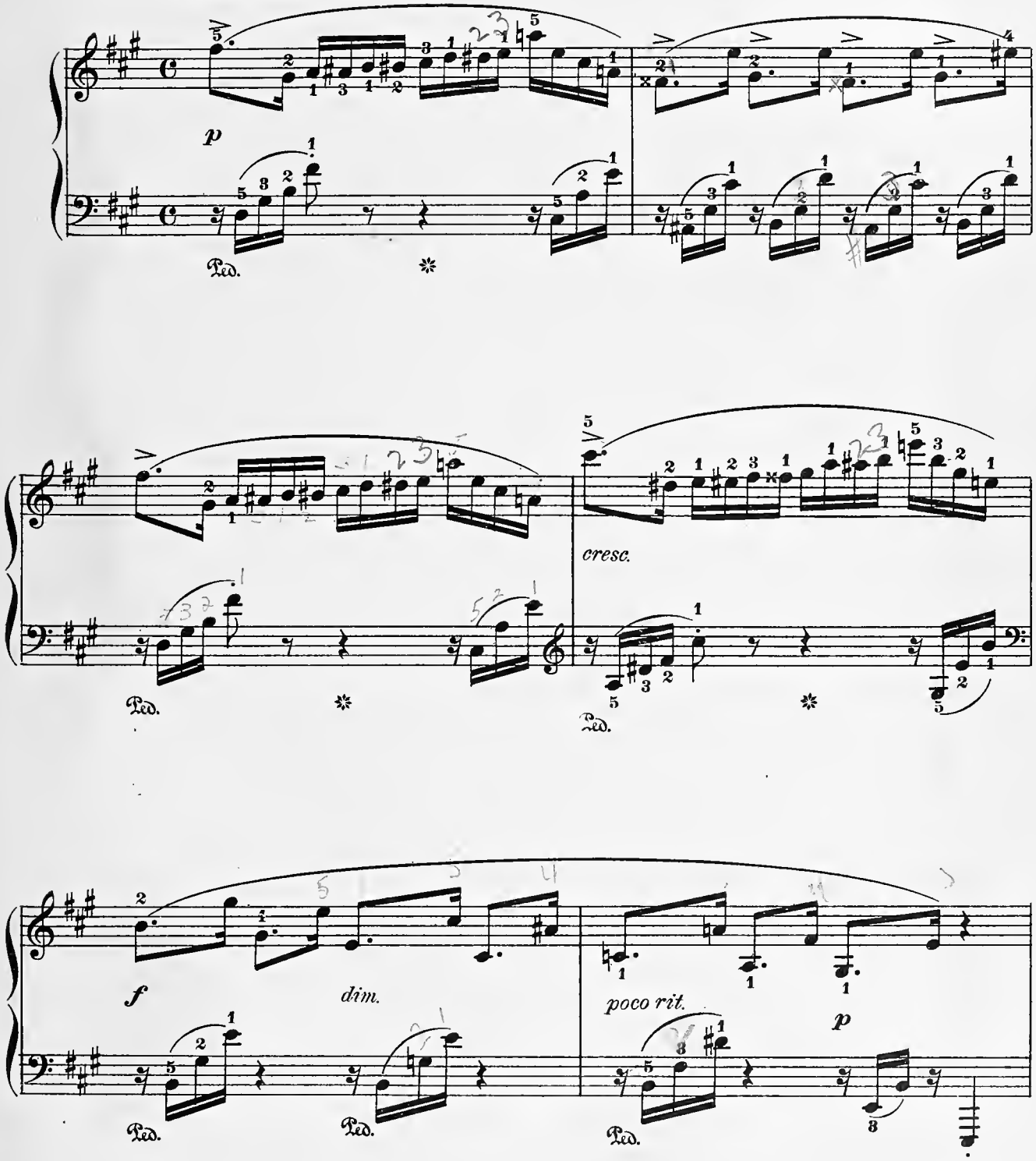


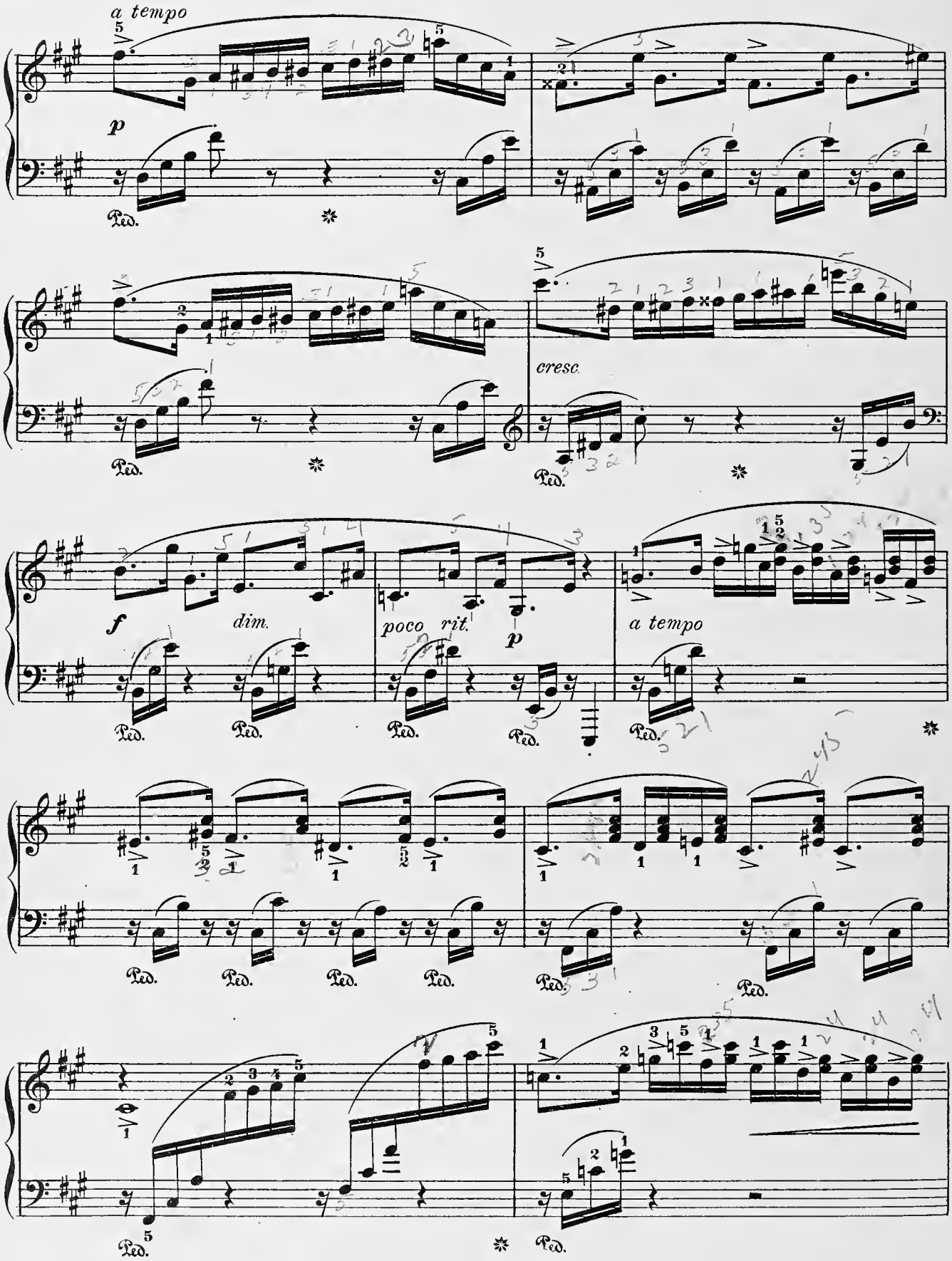
PADEREWSKI

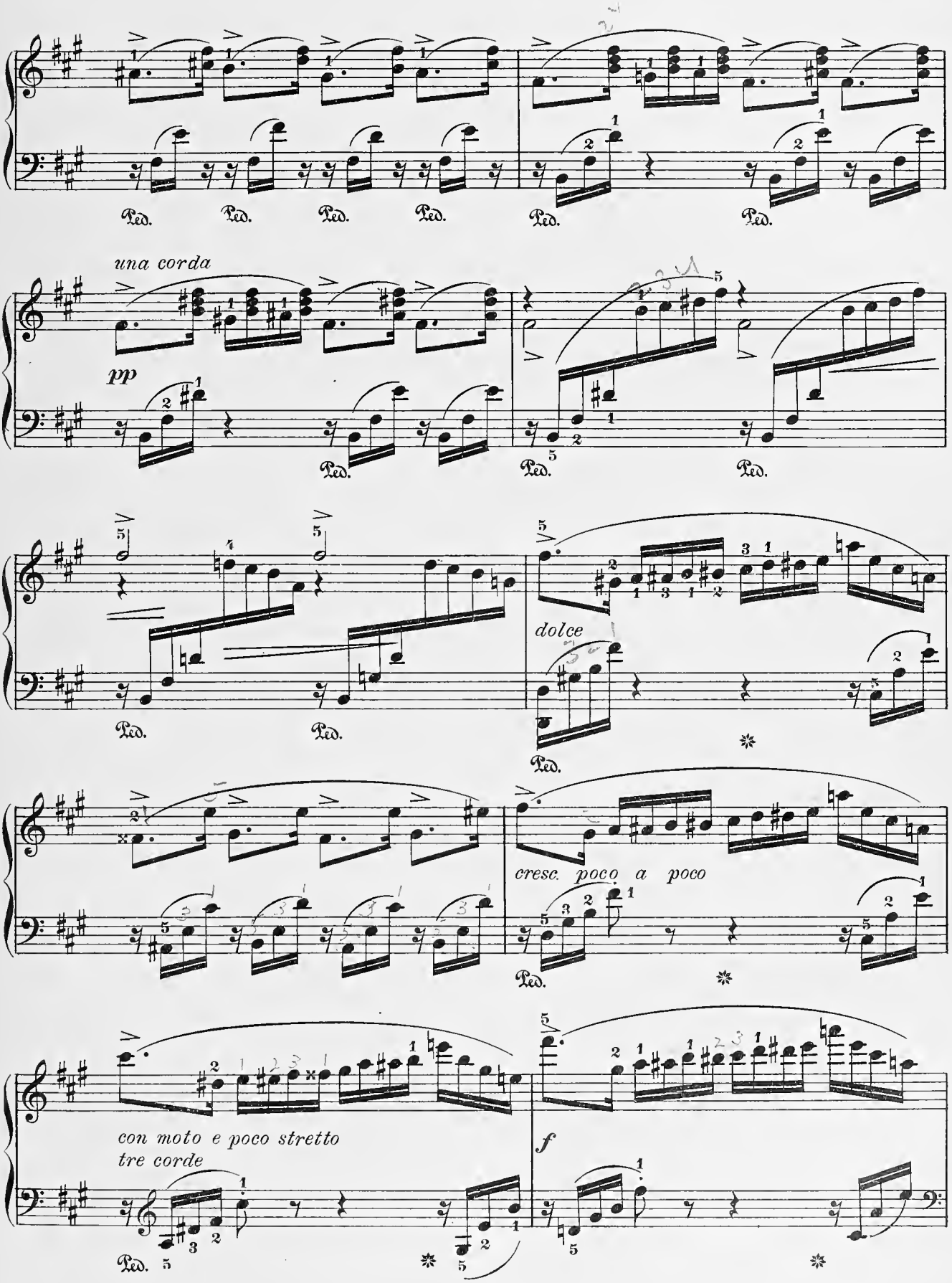
BUTTERFLY.

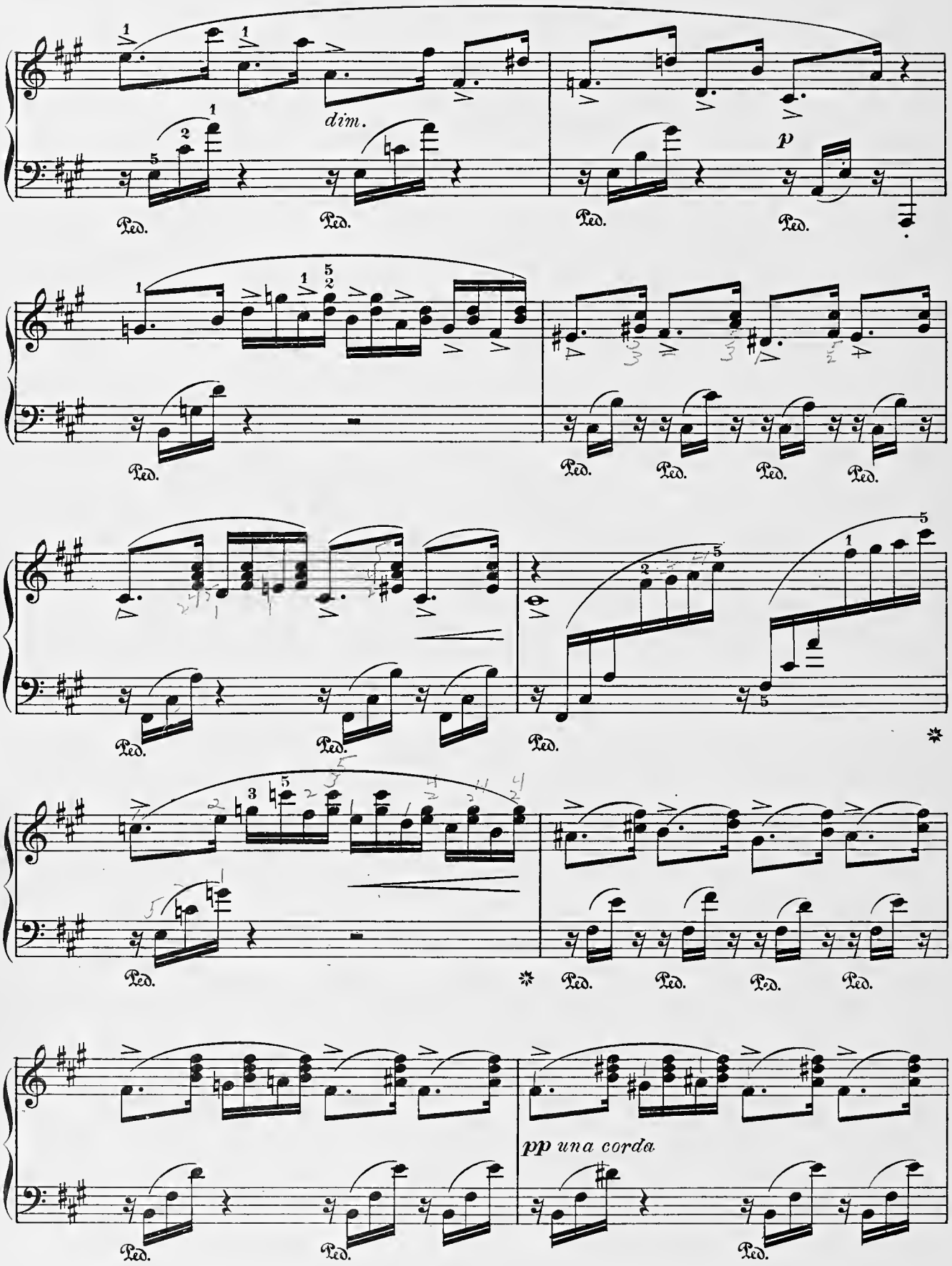
Allegro grazioso. (♩ = 132)

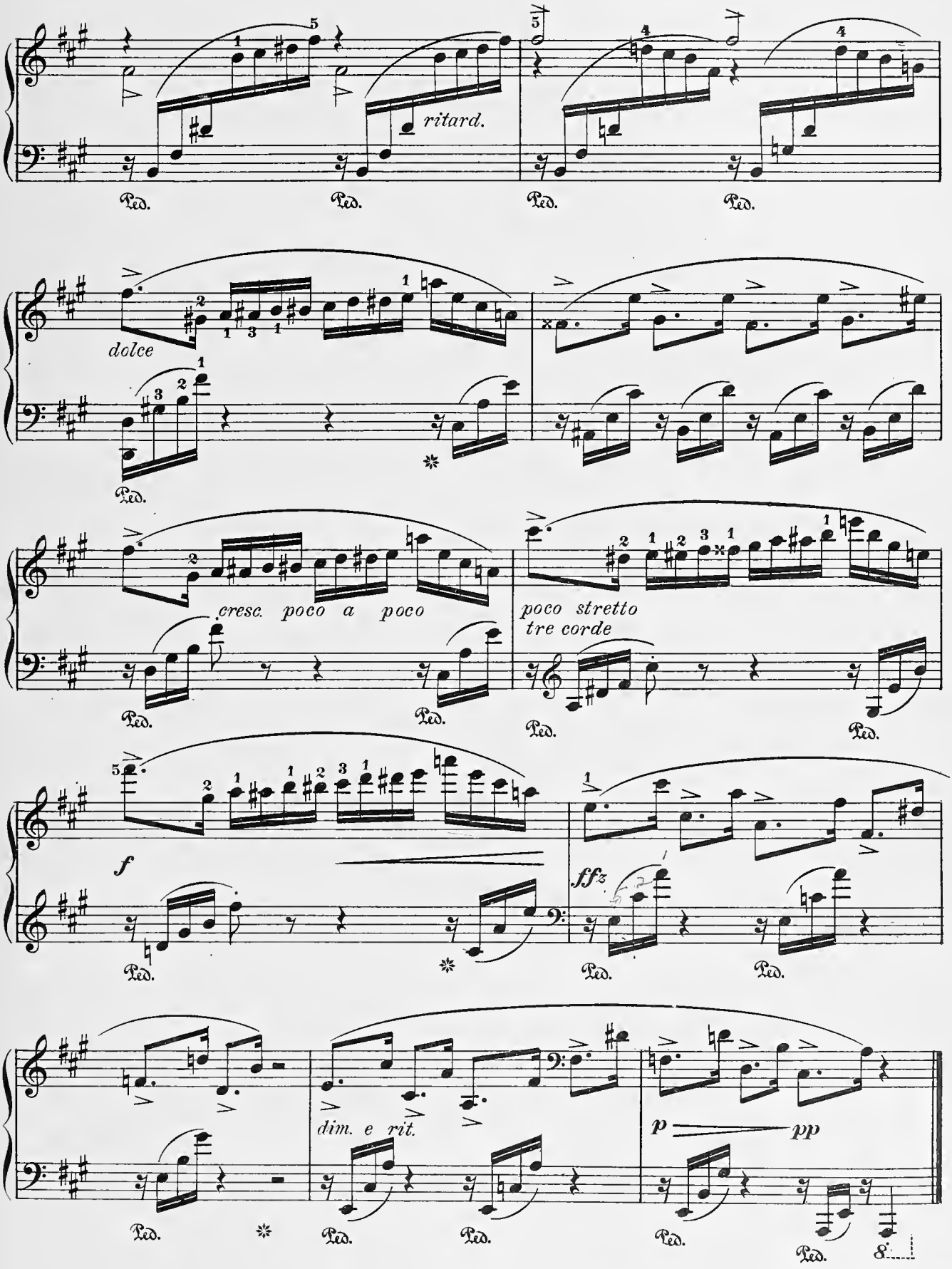
EDVARD GRIEG. Op.43. № 1.




a tempo
p
Ped.
cresc.
f
dim.
poco rit.
p
a tempo

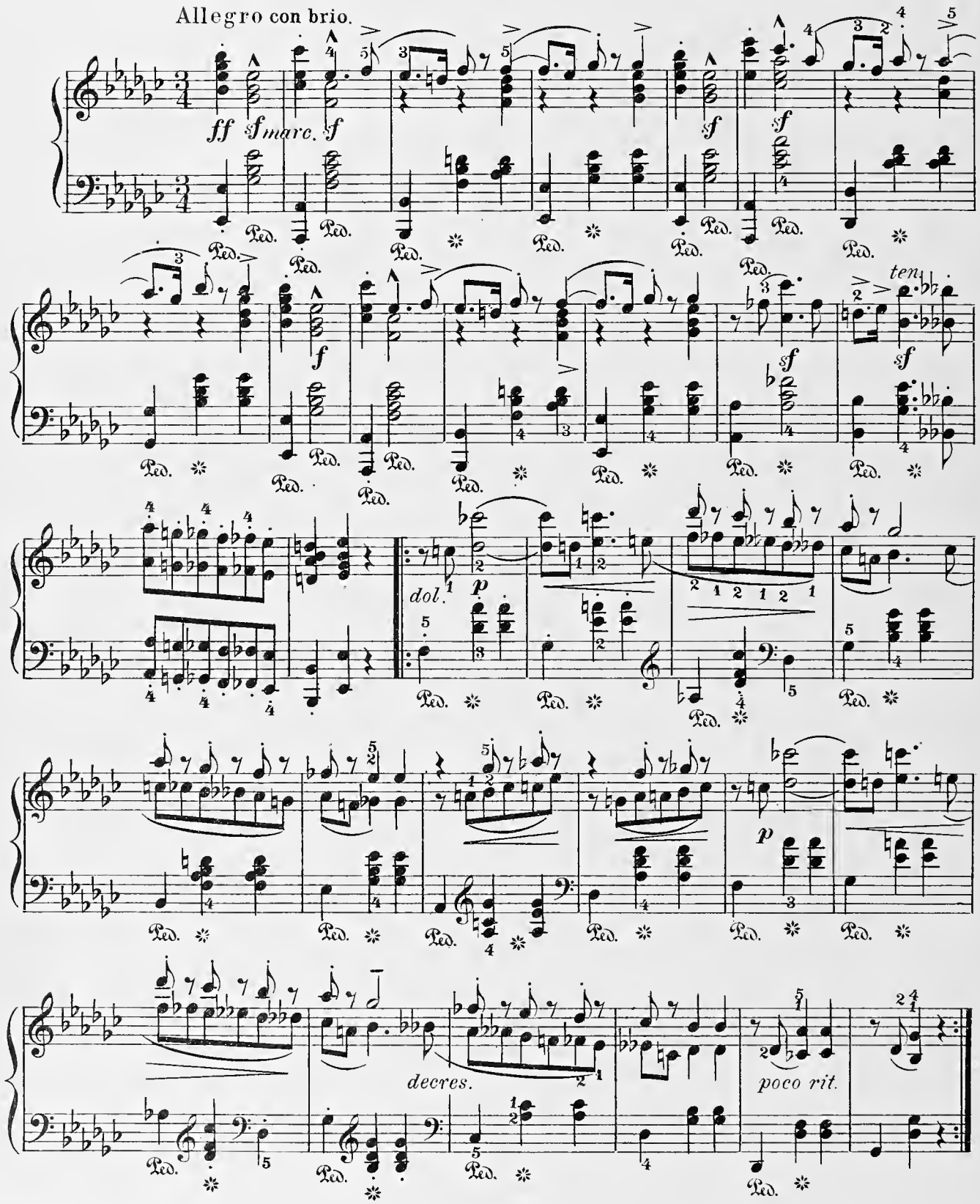

una corda
pp
dolce
cresc. poco a poco
con moto e poco stretto
tre corde
f
Ped.

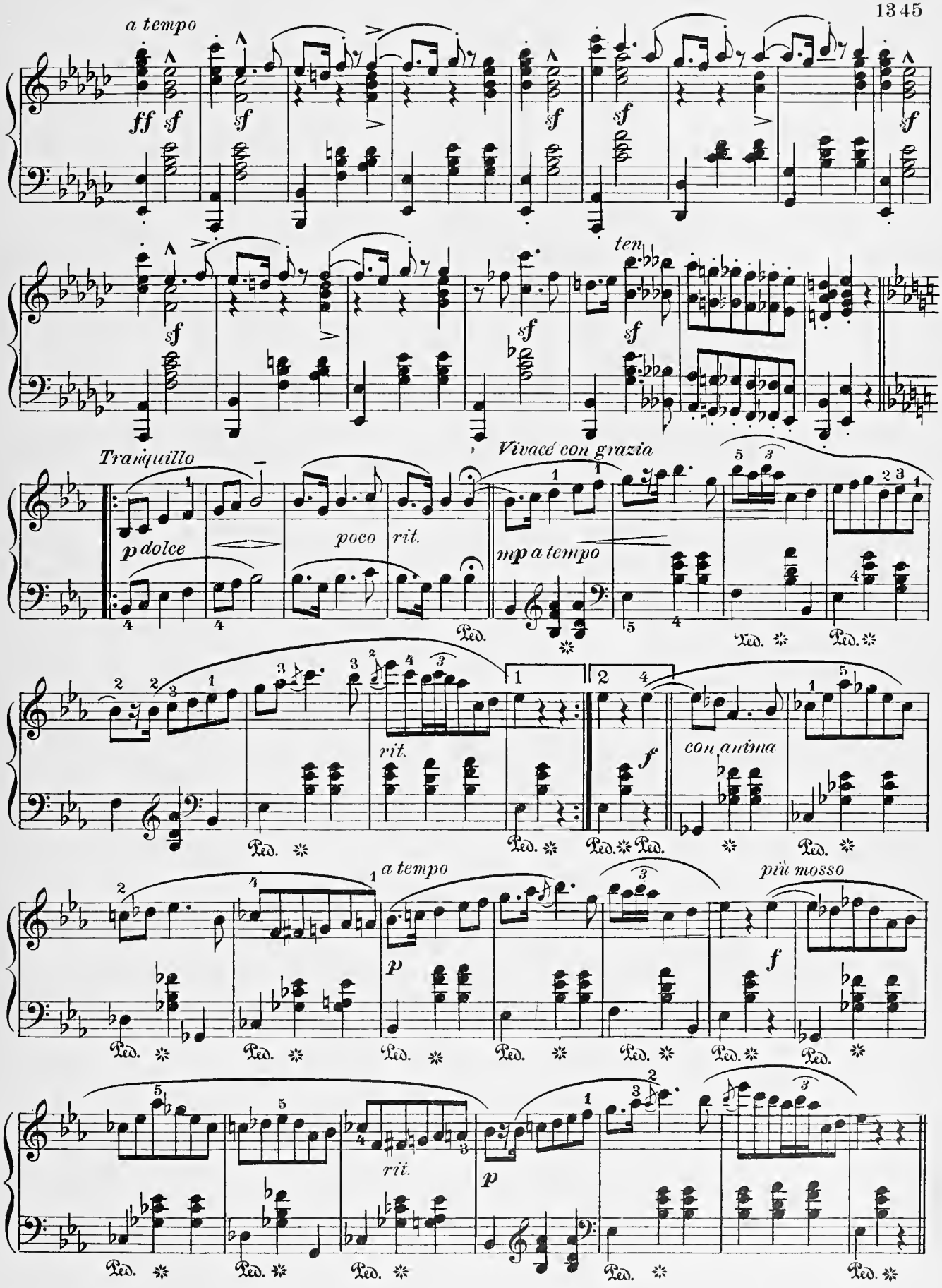

dim.
p
Ped.
pp una corda

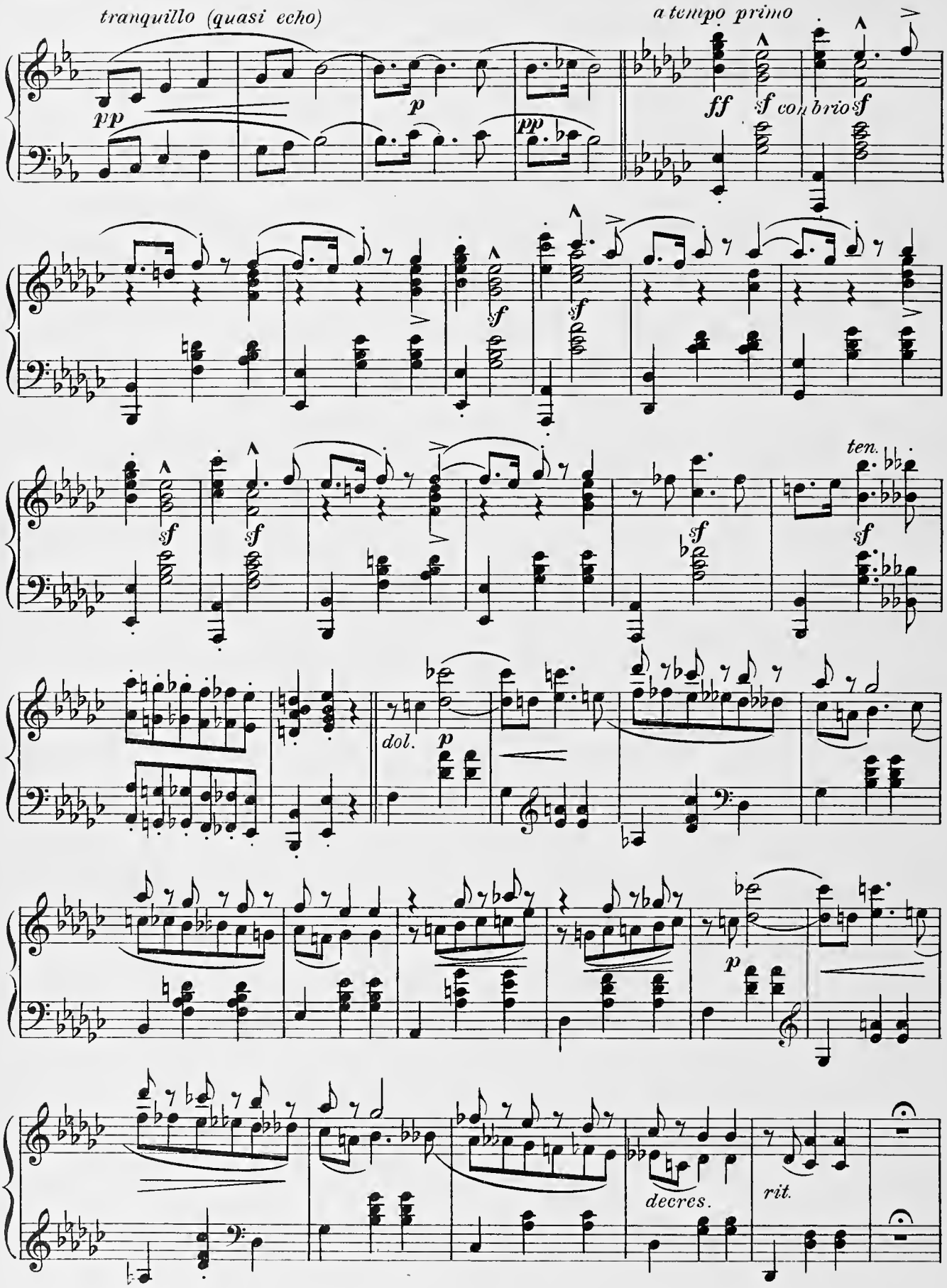

ritard.
Ped.
dolce
cresc. poco a poco
poco stretto
tre corde
f
ffz
dim. e rit.
p
pp
8va

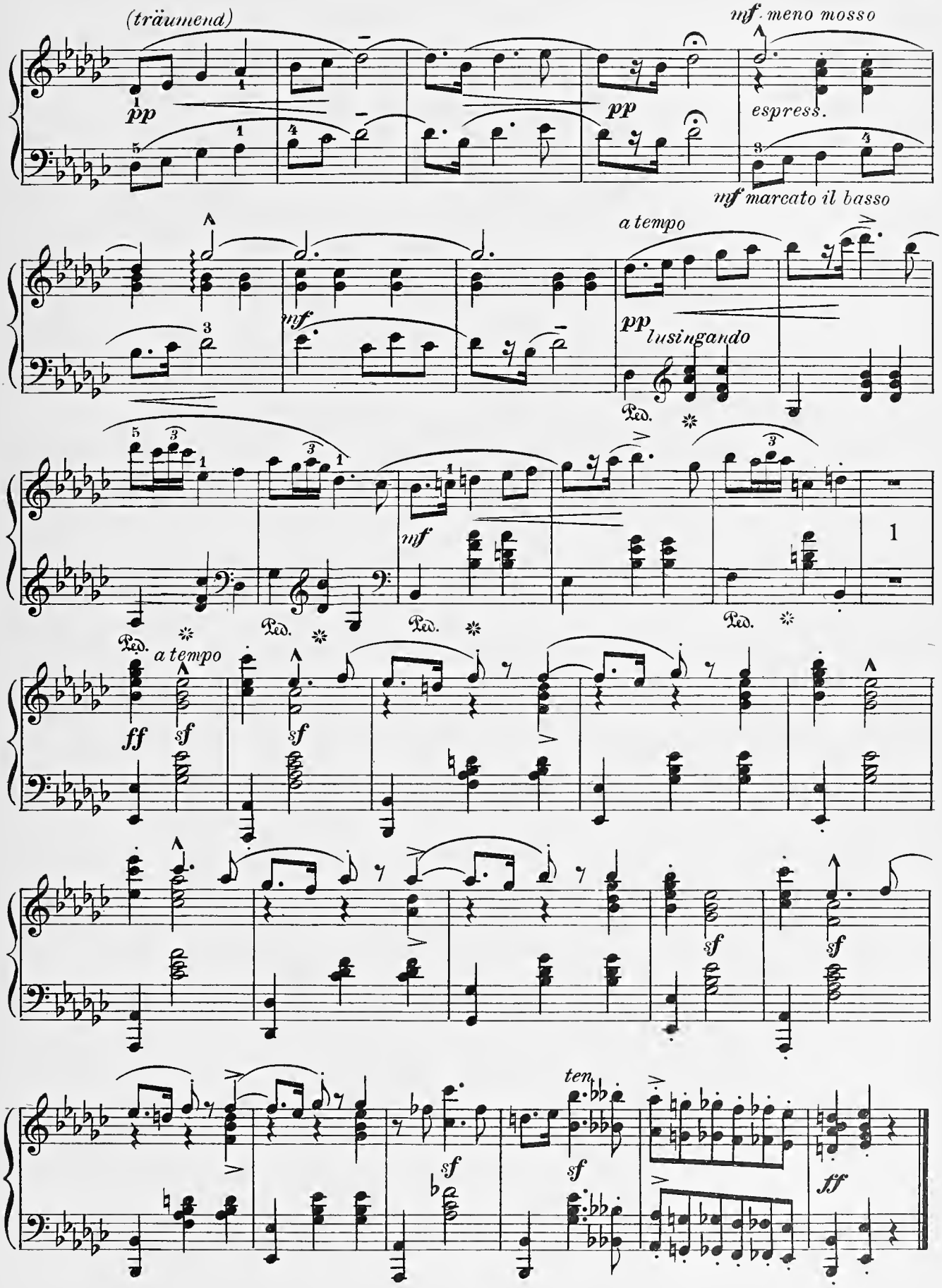
POLISH DANCE.

X. SCHARWENKA, Op. 3, No 1.



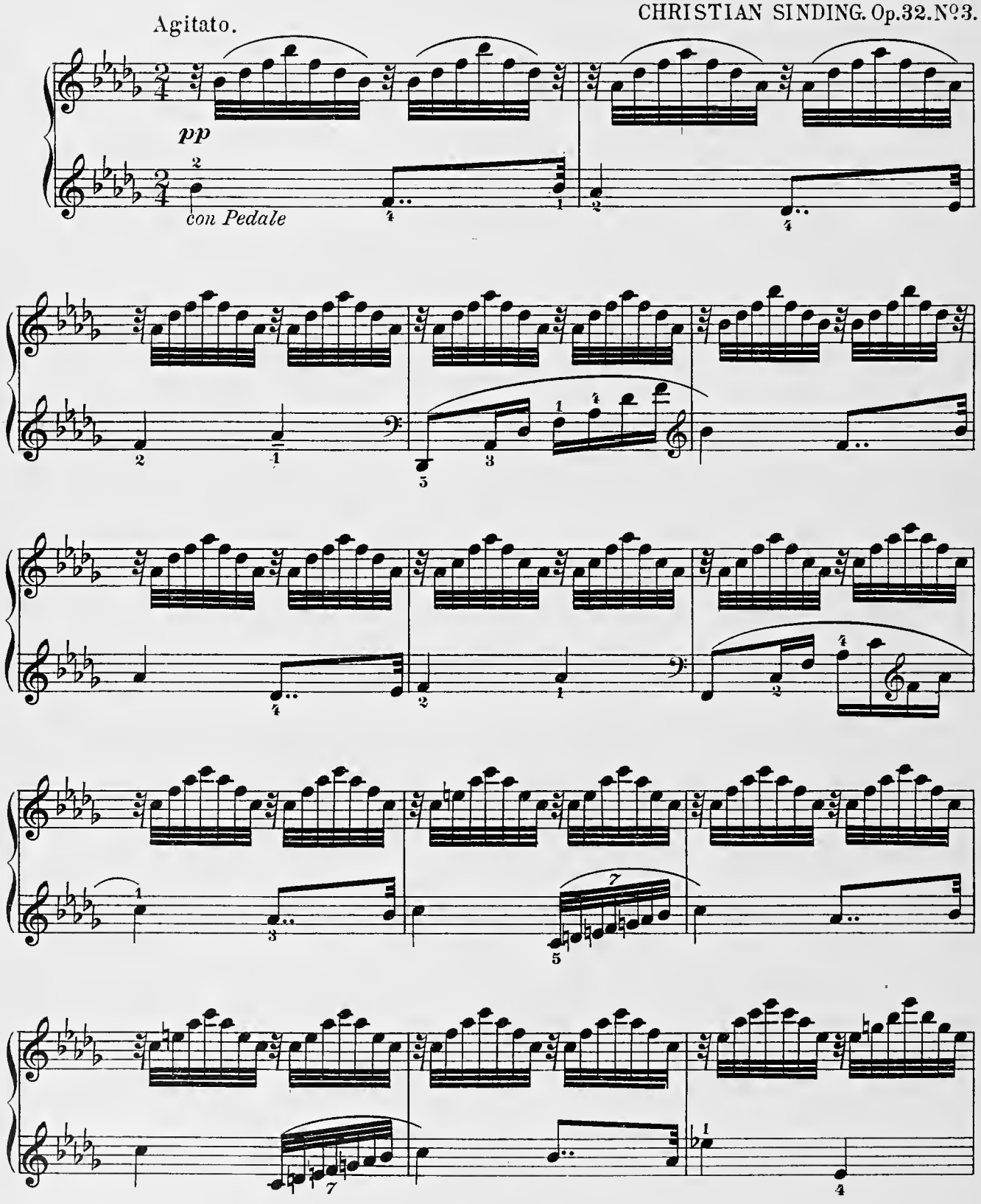

a tempo
ff
sf
ten
Tranquillo
p dolce
poco rit.
Vivace con grazia
mp a tempo
rit.
f
con anima
a tempo
p
più mosso
rit.
Ped.


tranquillo (quasi echo)
pp
p
pp
a tempo primo
ff
sf con brio
sf
sf
sf
sf
sf
sf
ten.
sf
dol.
p
p
decres.
rit.


(träumend)
pp
pp
mf meno mosso
espress.
mf marcato il basso
a tempo
mf
pp lusingando
Ped.
mf
Ped.
Ped.
Ped.
a tempo
ff
sf
sf
sf
sf
sf
ten
sf
ff

RUSTLE OF SPRING.

CHRISTIAN SINDING. Op.32.No3.



Grade VI.

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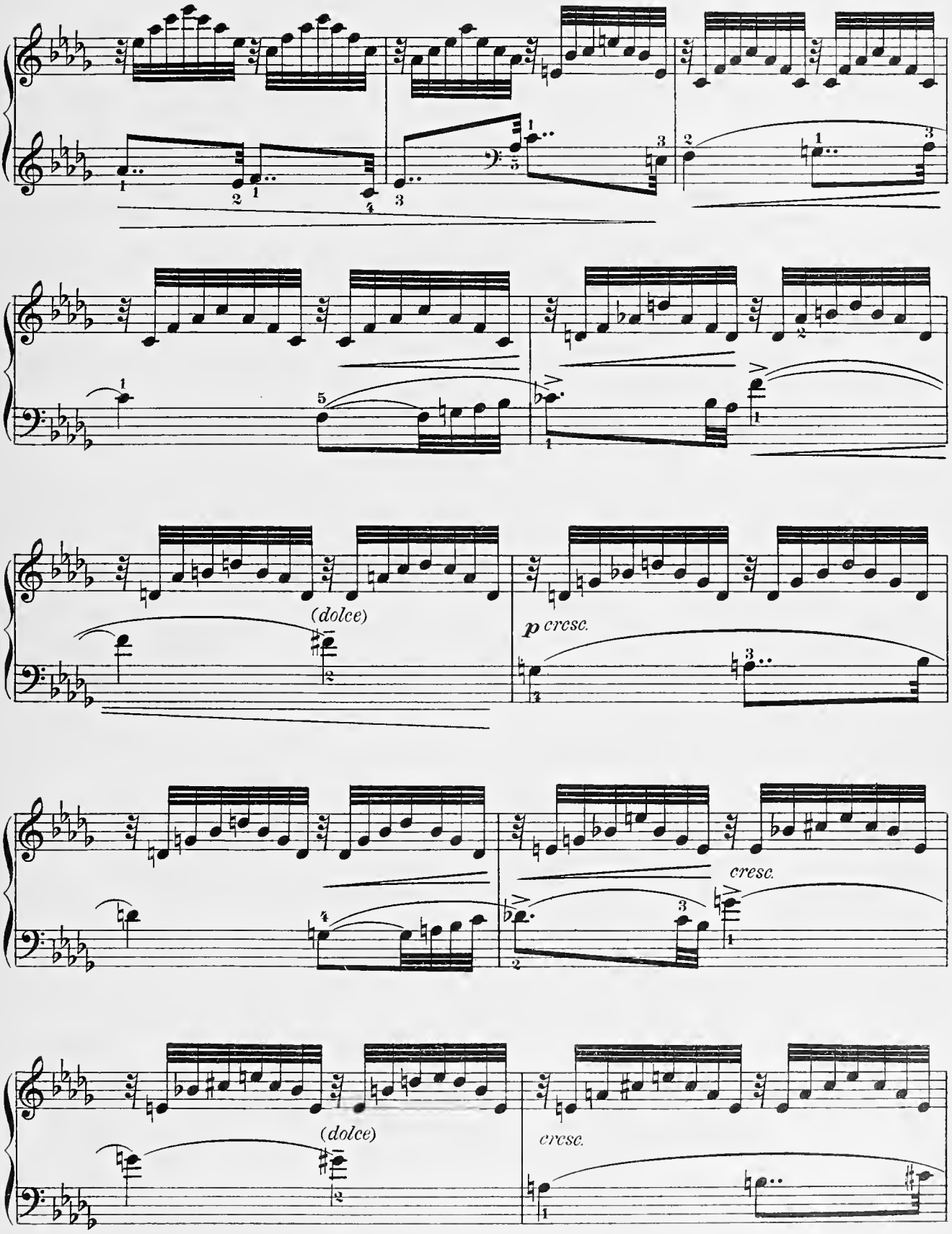
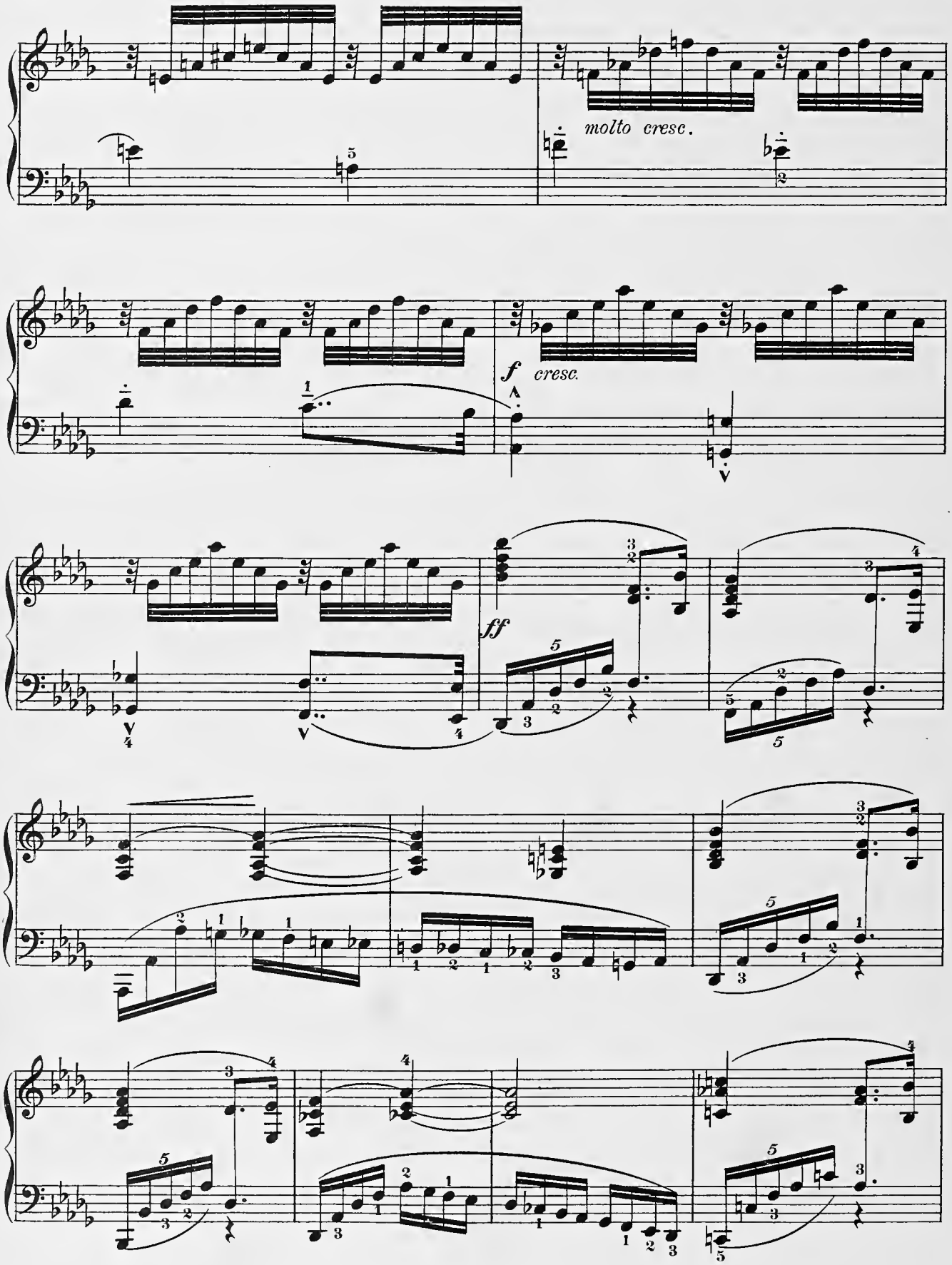
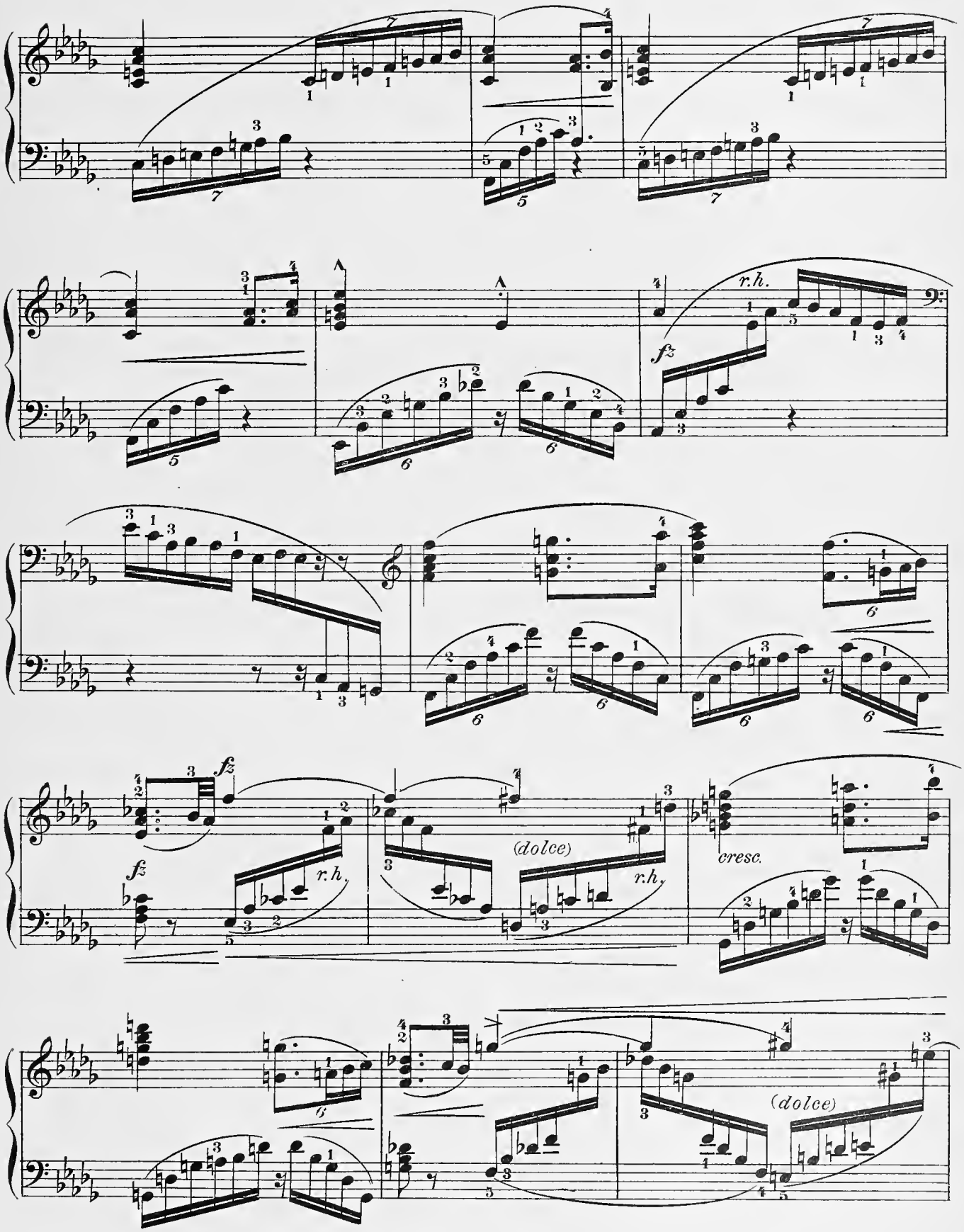
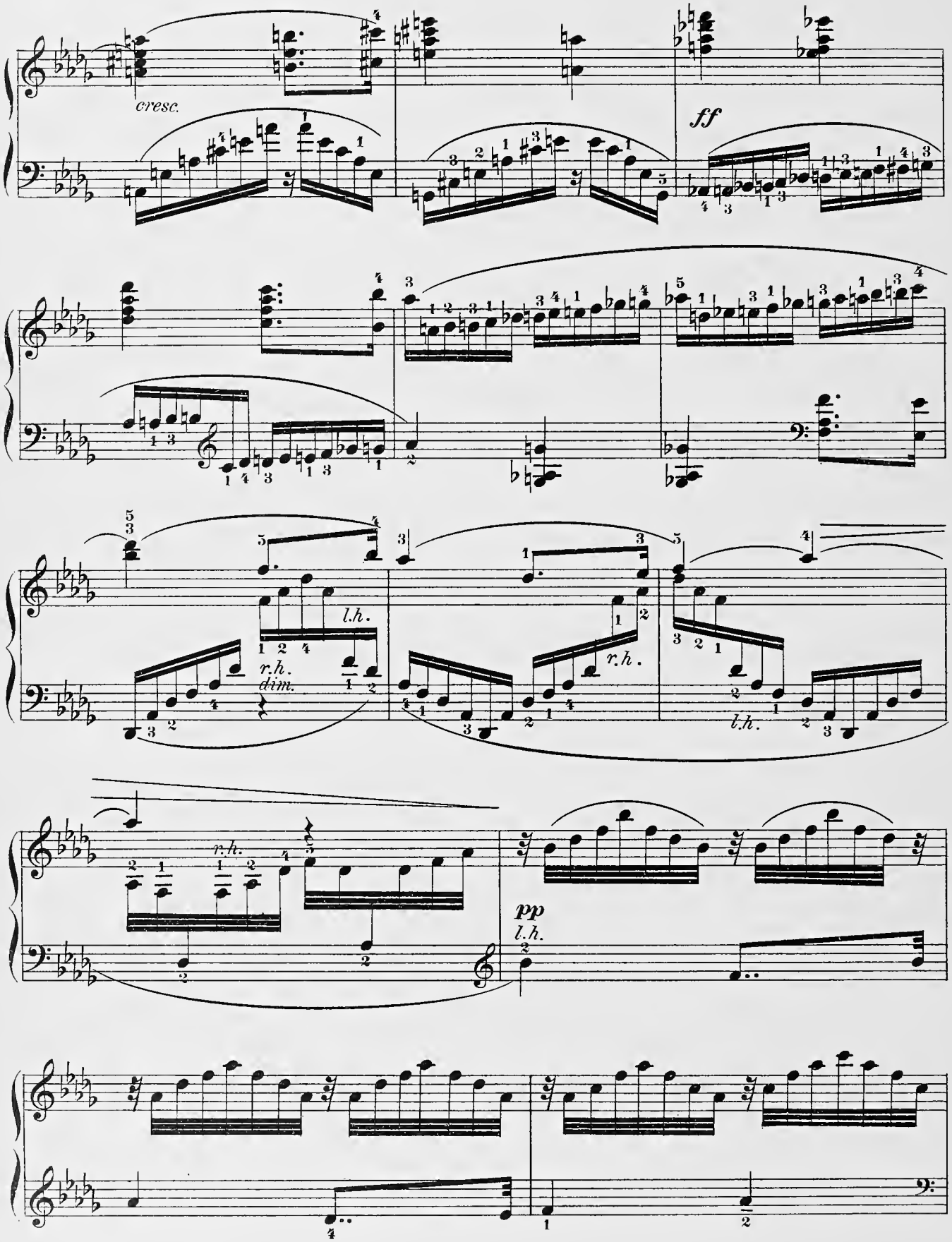
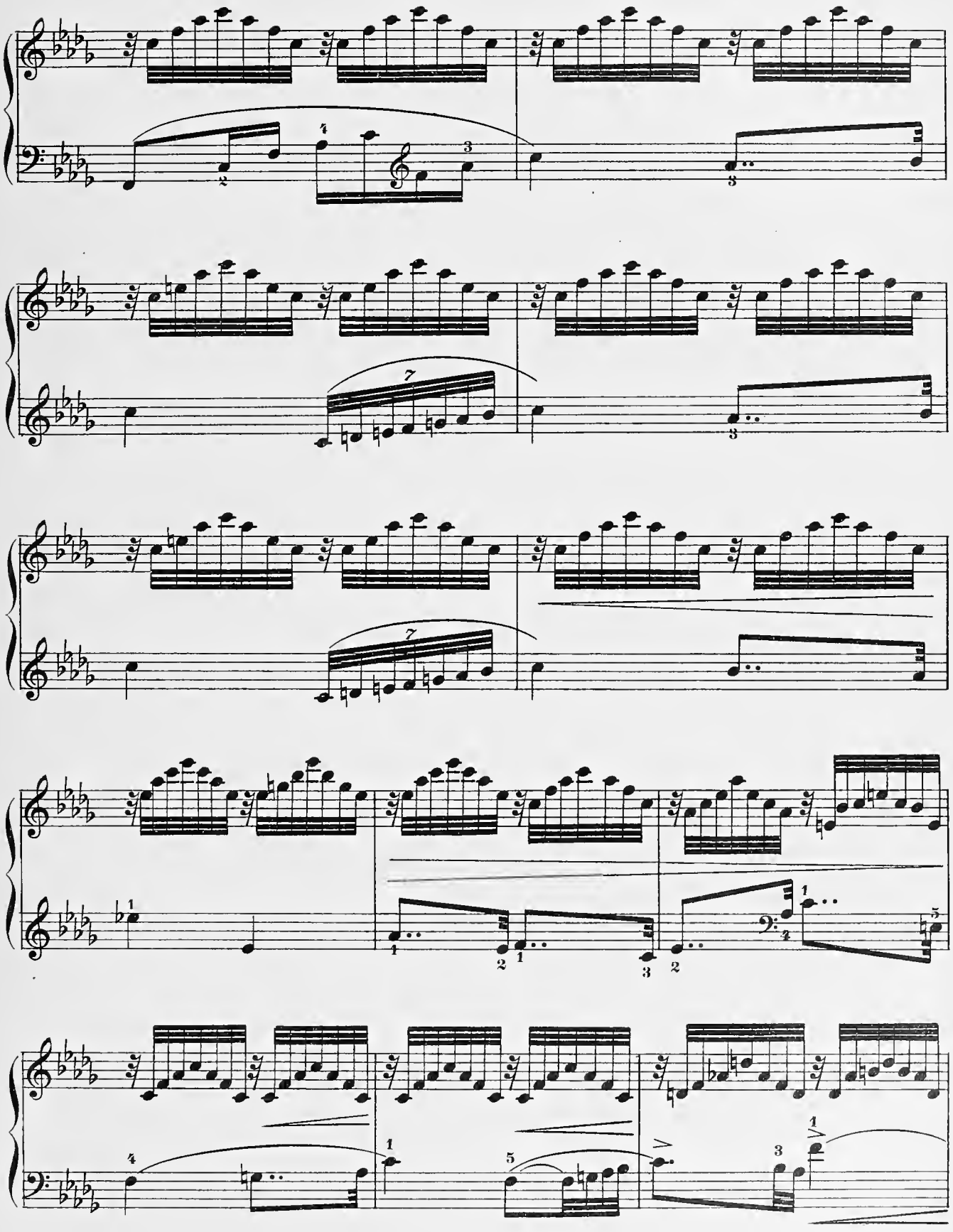
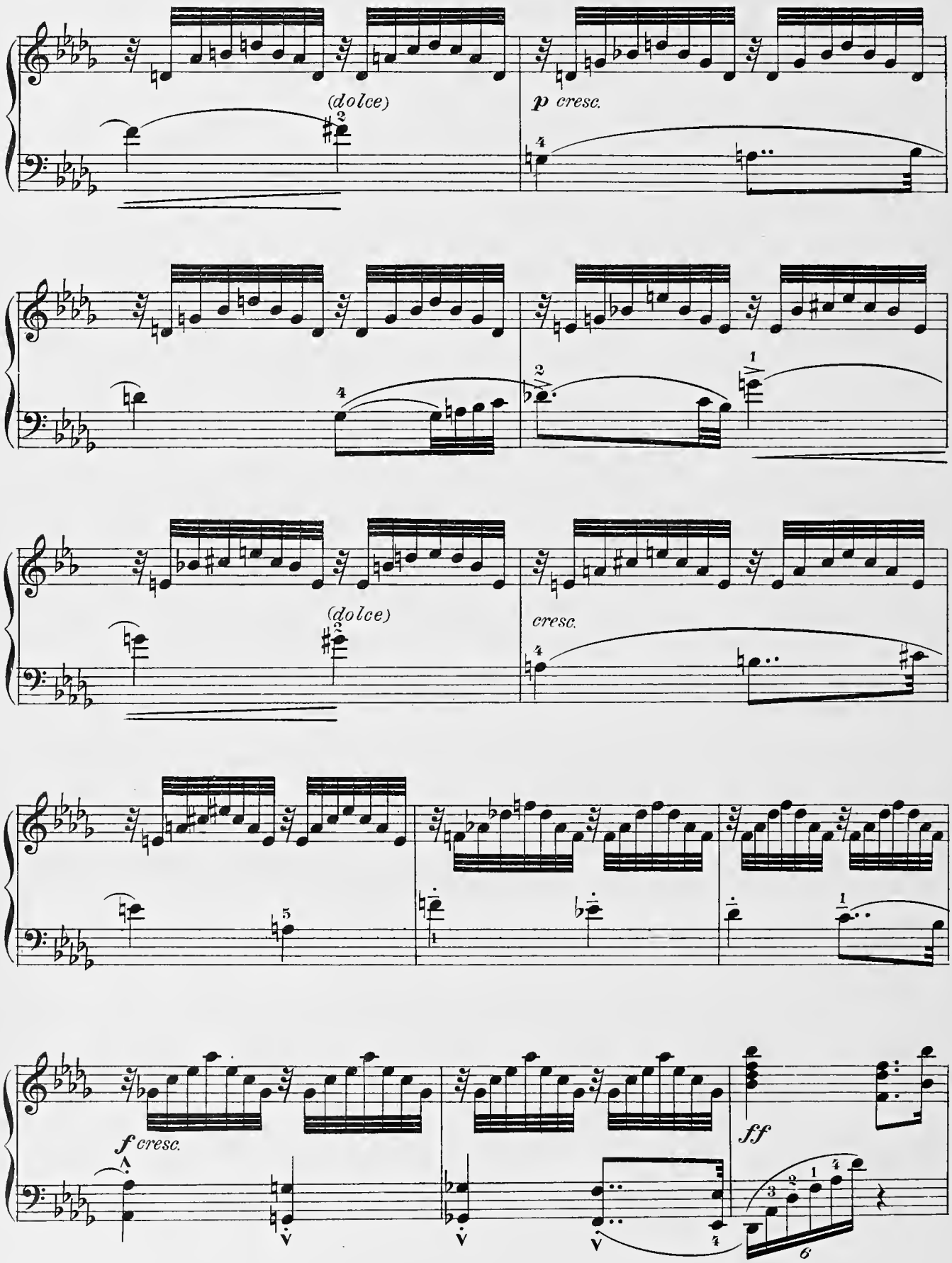

(dolce)
p cresc.
cresc.
(dolce)
cresc.

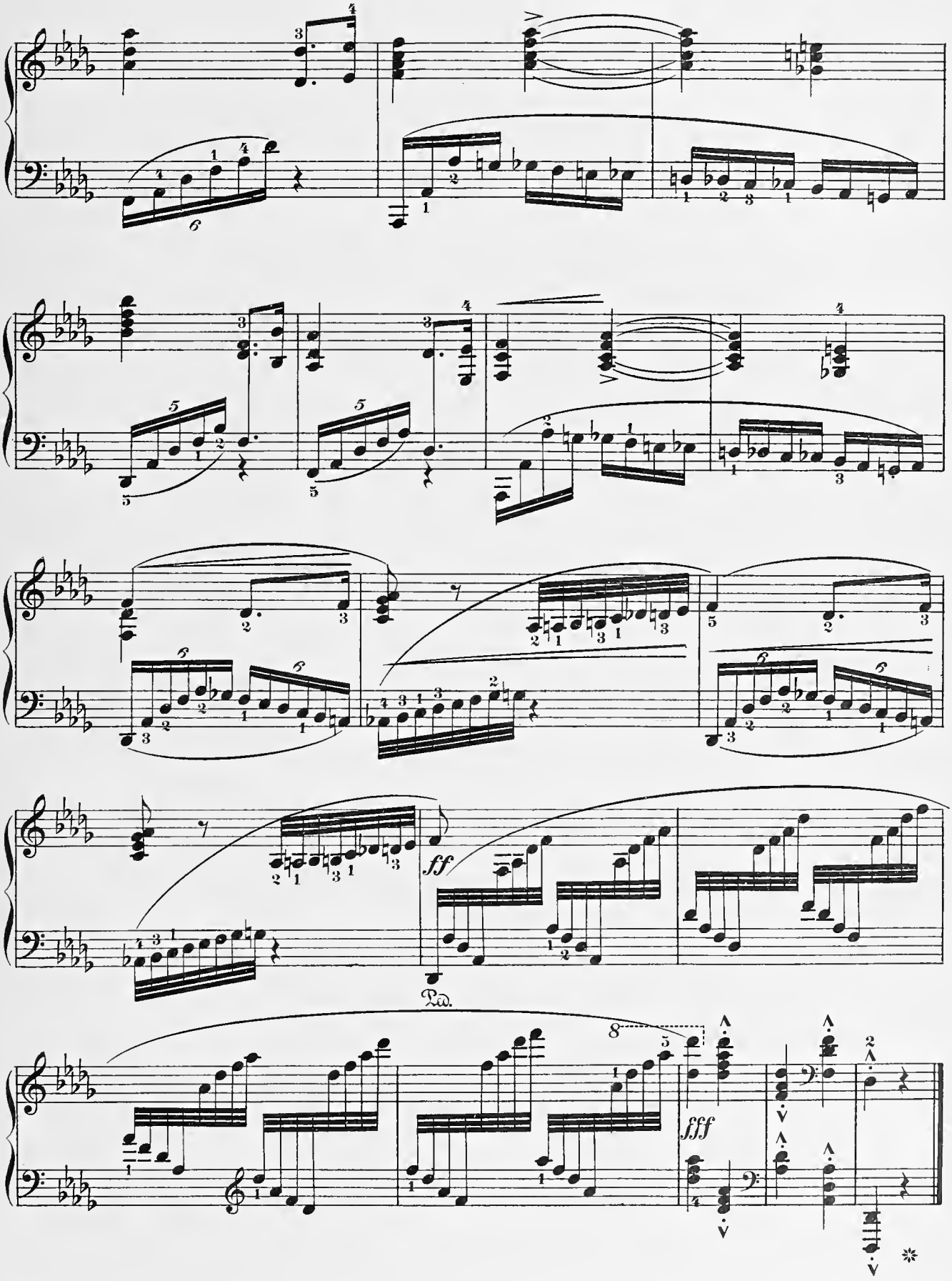

molto cresc.
f cresc.
ff


fz
r.h.
fz
fz
r.h.
(dolce)
r.h.
cresc.
(dolce)


cresc.
ff
l.h.
r.h.
dim.
r.h.
r.h.
l.h.
pp
l.h.



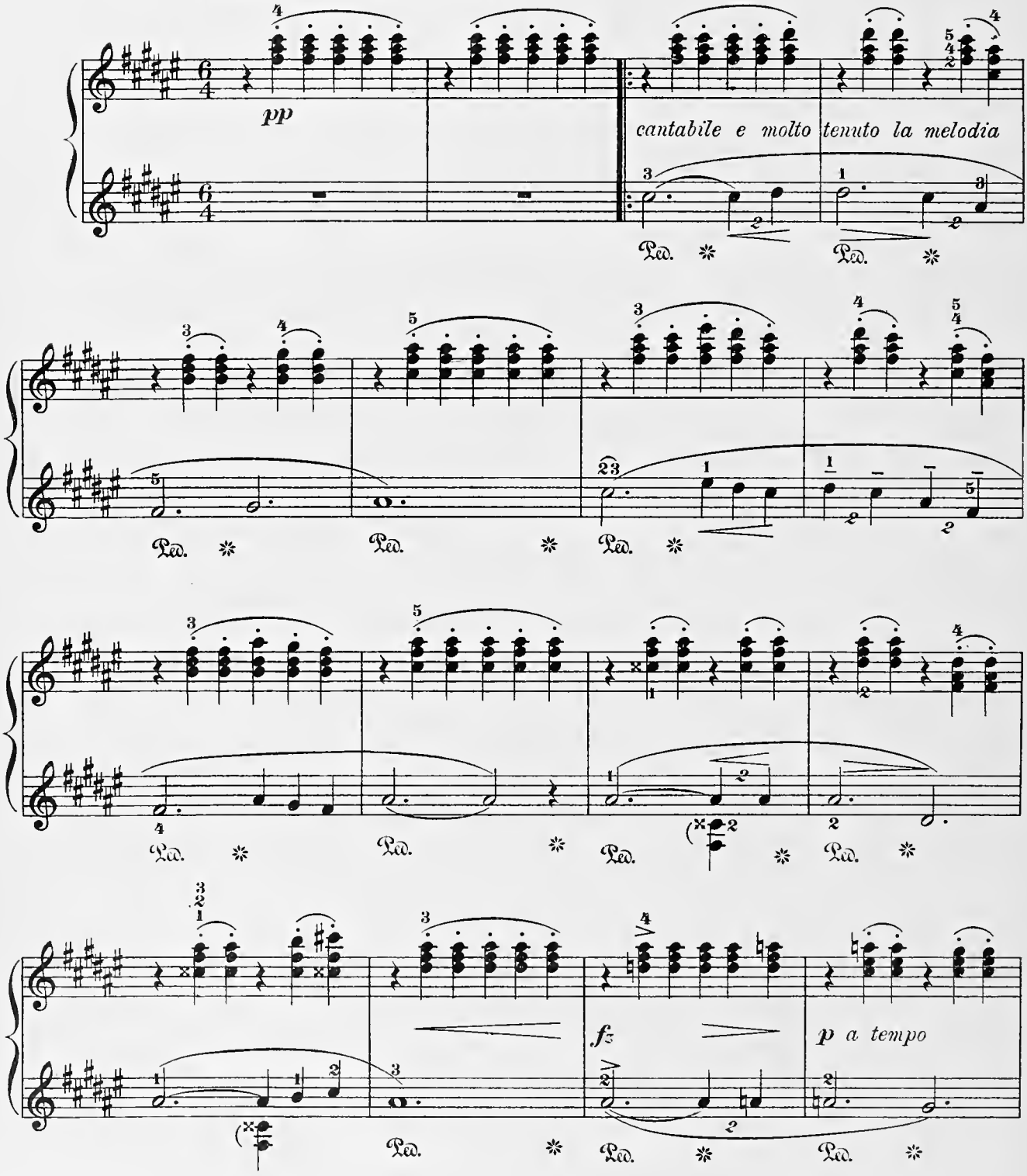

(dolce)
p cresc.
(dolce)
cresc.
f cresc.
ff


ff
Ped.
8
fff

TO SPRING.

EDVARD GRIEG. Op.43, № 6.

Allegro appassionato. (♩.= 84)



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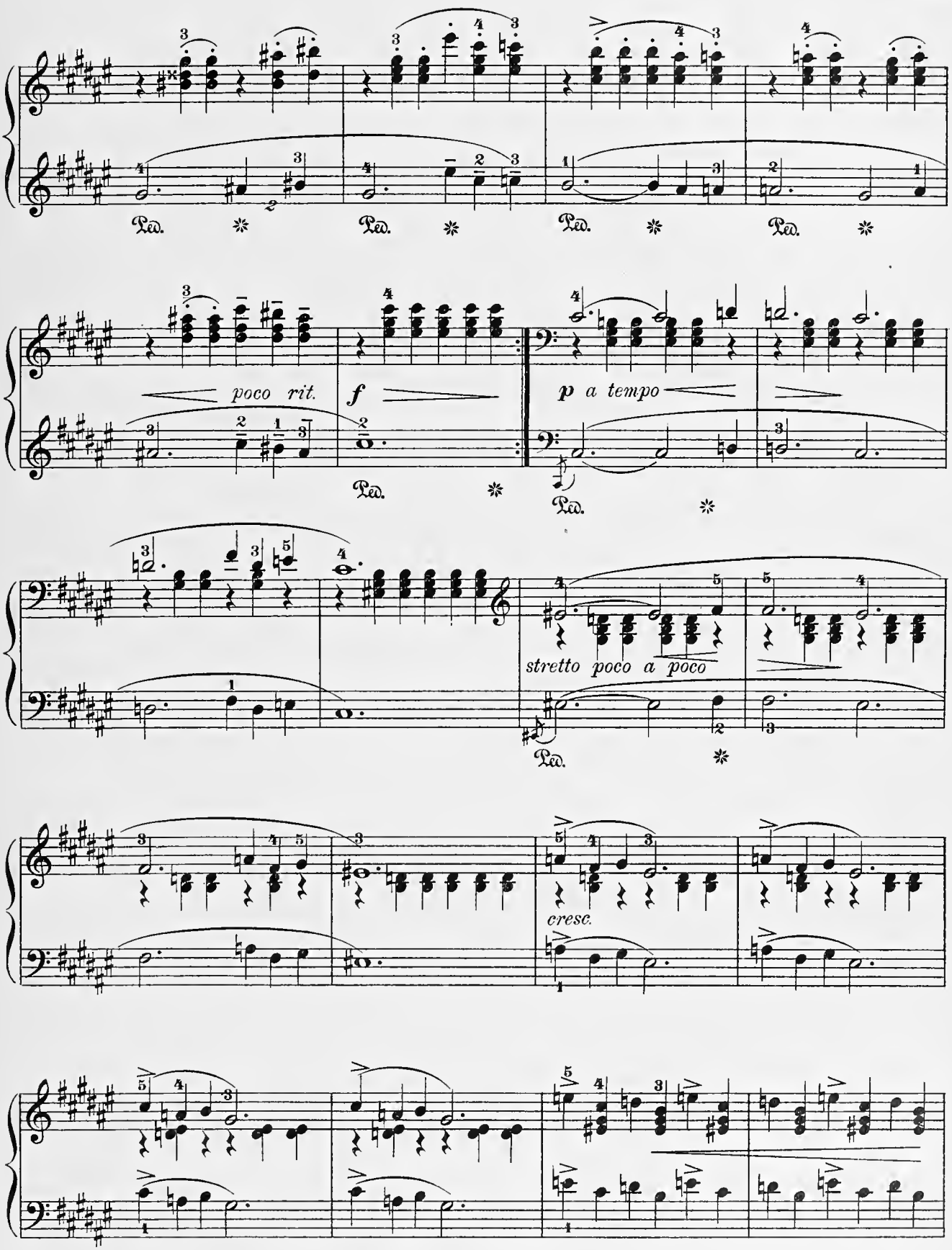
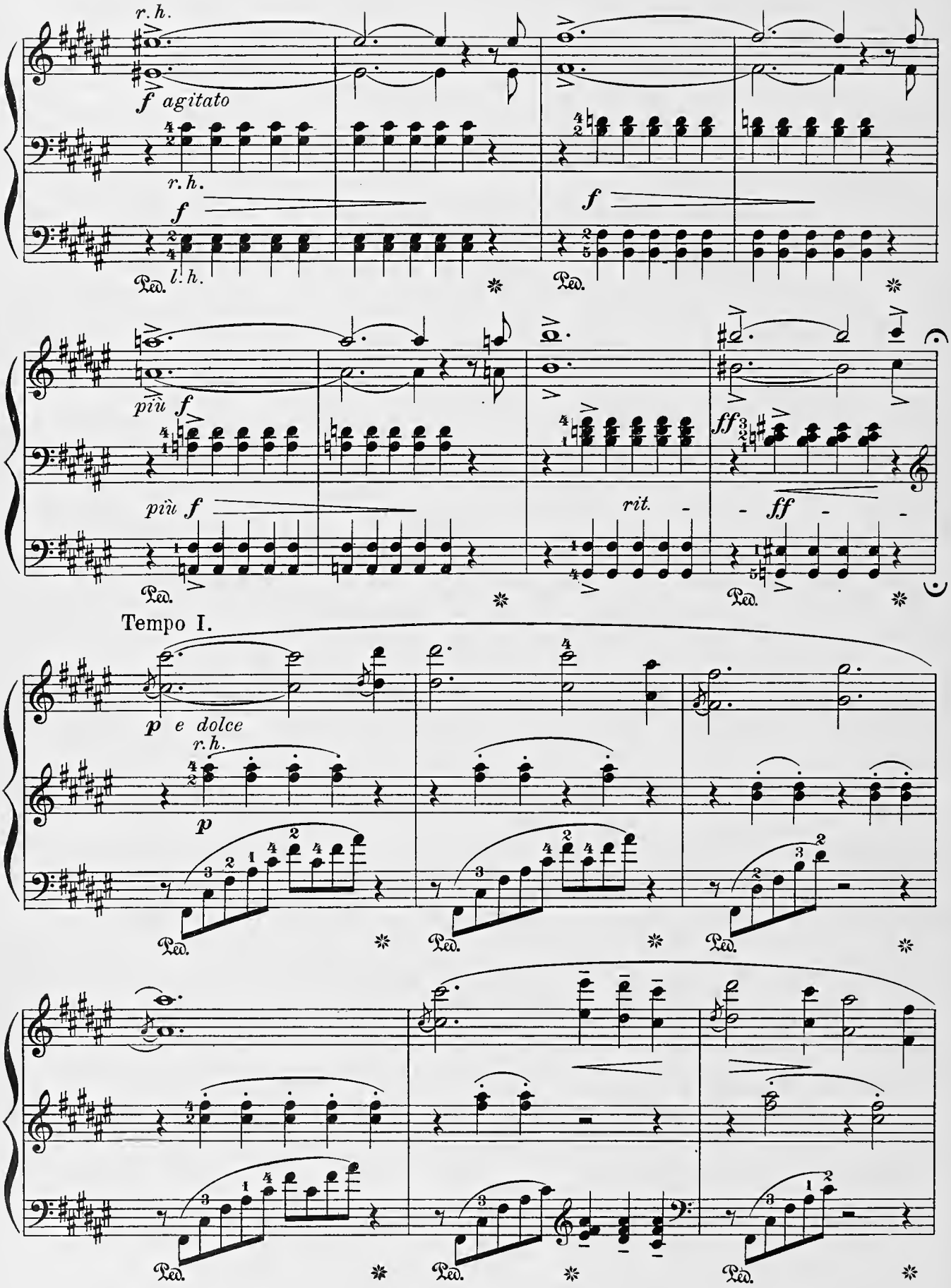
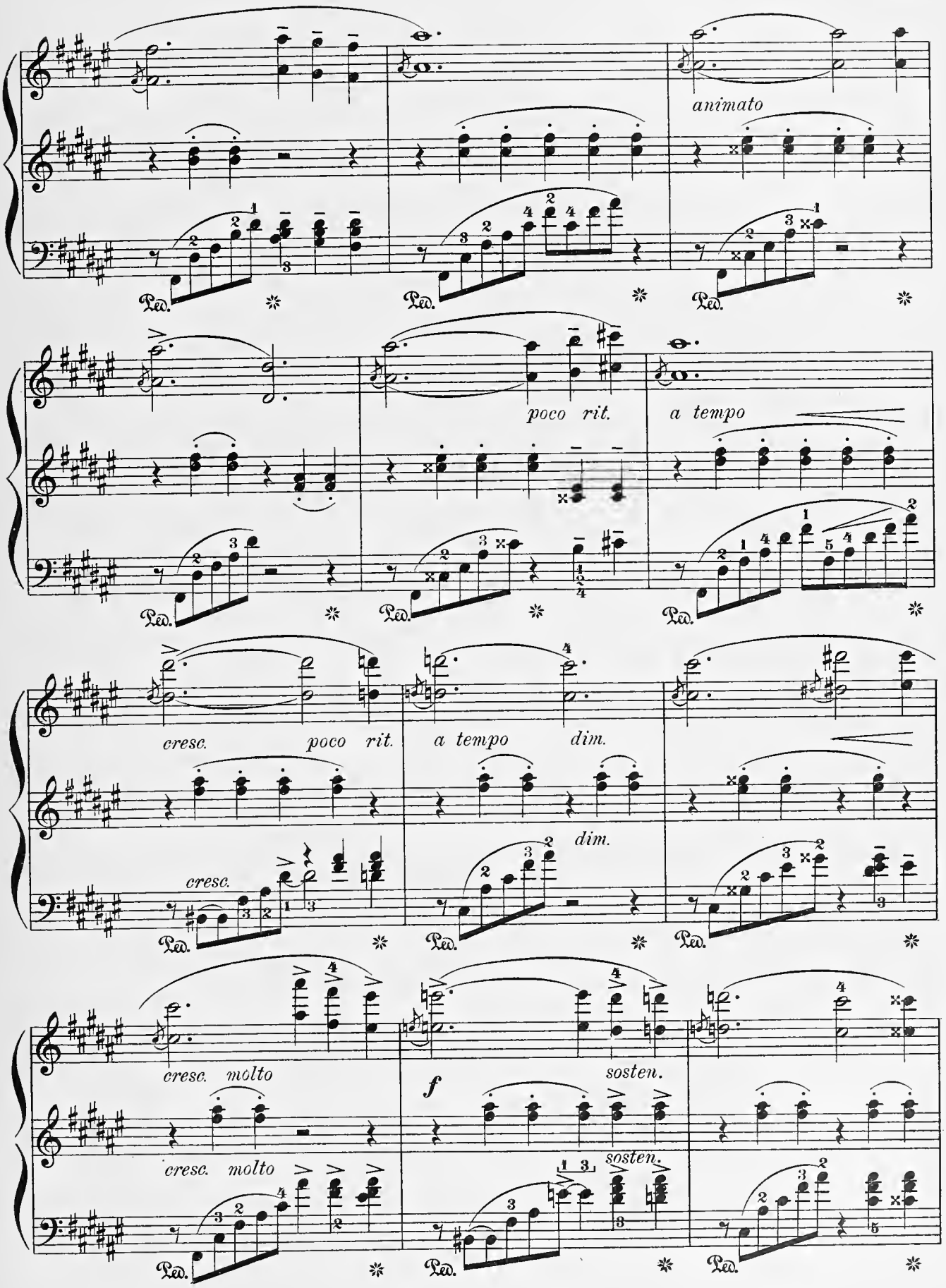
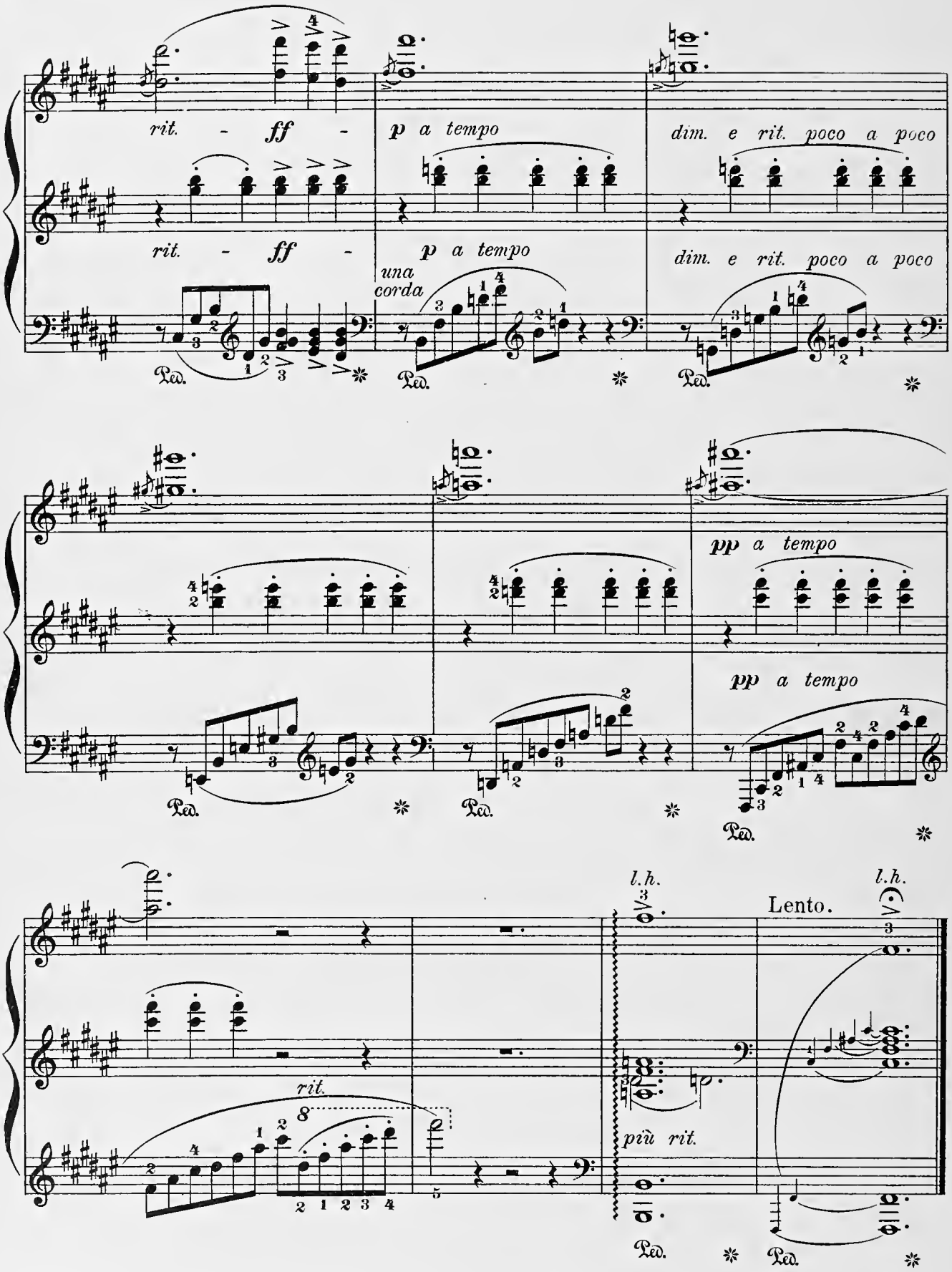

Ped.
poco rit.
f
p a tempo
stretto poco a poco
cresc.


r. h.
f agitato
r. h.
f
l. h.
f
più f
più f
rit.
ff
ff
Tempo I.
p e dolce
r. h.
p


animato
poco rit.
a tempo
cresc.
poco rit.
a tempo
dim.
dim.
cresc.
cresc. molto
f
sosten.
cresc. molto
sosten.


rit. - ff -
p a tempo
dim. e rit. poco a poco
rit. - ff -
p a tempo
una corda
dim. e rit. poco a poco
pp a tempo
pp a tempo
l.h.
l.h.
Lento.
rit.
più rit.
Ped.

Biographical Sketches of Composers.

ABT, FRANZ: born in Eilenburg, Prussian Saxony, December 22, 1819. He studied theology at Leipzig, but abandoned it for music. In 1841 he became kapellmeister at the court theater in Bernburg, and soon after took a similar position in Zurich, where he remained till 1852. He was then called to Brunswick as chief conductor of the orchestra in the royal theater. In 1882 he retired to Wiesbaden. Many of his songs (for example, "When the Swallows Homeward Fly") and part-songs are popular favorites. Simplicity of melody, rather than great depth, characterizes his work. In 1872 he visited the United States. He died in Wiesbaden, March 31, 1885.

ALBERT, CHARLES LOUIS NAPOLÉON d': born near Hamburg, Germany, February 25, 1809. His father, a captain in the French cavalry, died when his son was hardly eight years old. His mother then took him to England, and from her he received his first musical training. His first position was that of ballet-master at the King's Theater, London. Later, he taught dancing and composed dance-music. He lived many years at Newcastle-upon-Tyne, then returned to London, where he passed the rest of his life. Among his well-known pieces are the "Bridal Polka," "Sweetheart's Waltz," "Sultan's Polka," and "Edinburgh Quadrille." He died in London, May 26, 1886.

ARTCHIBOUCHEFF, NICOLAS VASSILIEVITCH: born in Tsarskoë-Selo, Russia, March 7, 1858. He studied law and practiced as an advocate, but is known wholly for his musical works, among which are numerous pianoforte transcriptions, two mazurkas for pianoforte, and a few songs.

ASCHER, JOSEPH: born in Groningen, Holland, June 4, 1829. He was a pupil of Moscheles in London and at the Conservatorium at Leipzig. In 1849 he went to Paris, where he was subsequently for some time court pianist. His compositions, numbering about a hundred salon pieces, include galops, mazurkas, nocturnes, études and transcriptions. They are of moderate difficulty, and contain elements of grace and finish. "La Perle du Nord" and "Dozia," both mazurkas, and "Les Gouttes d'Eau," an étude, are among the best. He died in London, June 4, 1869.

BACH, JOHANN CHRISTIAN: born in Leipzig, Germany, in 1735. His early musical training was conducted almost entirely by his father, the famous Johann Sebastian, to whom he owed both the finish and the quality of his work. In 1754 he became organist of Milan Cathedral, in 1759 concert-director in London. While by no means so great a musician as Johann Sebastian, he is well known for several operas and sacred works. He has always been called the "English Bach," to distinguish him from his brothers, who were also musicians. He died in London, January 1, 1782.

BACH, JOHANN SEBASTIAN: born in Eisenach, Saxe-Weimar, Germany, March 21, 1685. His father taught him the violin. An elder brother, the famous Johann Christoph, assumed the boy's guardianship upon the death of his parents. Bach, becoming expert, soon aspired to advanced music, which his brother, however, refused him. On one occasion the boy, determined to obtain a book of masters, stole it from the cupboard where it was kept and copied the entire volume by moonlight, taking six months to complete the task.

After fifteen Bach entered the Michaelisschule at Lüneberg, where he made a study of instrumental music, chiefly organ and pianoforte playing. After remaining three years he became a violinist in the court orchestra at Weimar, and in 1704 was made organist at Arnstadt. There his talents excited comment and he received applications from several quarters. In 1708 he was appointed court organist at Weimar, where his fame as the first organist of his time reached its height. Upon his appointment as "Hof-concertmeister" in 1714, his activities were considerably extended.

Later, in 1717, Bach was appointed kapellmeister at Köthen, by Prince Leopold of Anhalt. The easy duties of this position allowed him much time for study, so that this period of his life was extremely fertile in the production of instrumental music. In 1723 Bach was made cantor at the Thomasschule in Leipzig—a position that he retained for life—as well as organist and director of music in the Thomaskirche and the Nicolaikirche. While there he wrote his Passions and Cantatas, the "Well-tempered Clavichord," and the High Mass in B minor, which revealed the full power of his genius.

Throughout his life Bach wrote unceasingly in every form and branch of musical composition. A few of his works he engraved himself; most of them were not published until after his death. He occupies in the history of music a position of peculiar importance. To him, said Schumann, "music owes almost as great a debt as a religion owes its founder." From him the modern school of music is dated, and his compositions—particularly his great vocal and organ works—are regarded as unsurpassed in originality and technical construction. He died in Leipzig, July 28, 1750.

BACHMANN, GOTTLOB: born in Bornitz (Saxony), Germany, March 26, 1763. He studied under Frech at Zeitz, paying especial attention to pianoforte music and harmony. Later, in 1785, he studied counterpoint in Leipzig, and in 1790 removed to Dresden, where he was a pupil of Naumann. In 1791 he was appointed organist at Zeitz. His compositions include operatic works—for example, "Don Silvio de Rosalva" and

"Orpheus and Eurydice;" also many songs and instrumental pieces, among the latter being quintets for the pianoforte, flute, violin, viola, and violoncello; trios, quartets, and orchestral music. He died in Zeitz, April 10, 1840.

BAER, MORRIS: born in New York city in 1868. He studied composition in Leipzig under S. Jadassohn, and pianoforte under Karl Reinecke. On the completion of his studies he made a concert tour of France, Austria, Germany, and Italy. Later he returned to New York, where he has since remained and made for himself a reputation as a teacher and composer. His "Colonial Gavotte" is one of his best known instrumental selections.

BAUMANN, FREDERIC C.: born in Germany. He early removed to New York. His piano studies were pursued under Boekelman and S. B. Mills, and later in Stuttgart under Leybert and Krüger. Returning to America, he took up teaching in New York, and in Newark, N. J., where he later became head of a conservatory of music. Baumann has received high commendation for his public playing, and has composed many excellent pianoforte works.

BAUMFELDER, FRIEDRICH: born in Dresden, Germany, May 28, 1836. He was a pupil of Johann Schneider and at the Leipzig Conservatory and became an instructor in pianoforte method at Dresden. Among his compositions are symphonies, overtures, pianoforte concertos, and other standard works, besides much salon music for the pianoforte.

BEETHOVEN, LUDWIG van: born in Bonn, Germany, December 16, 1770. He was the son of Johann van Beethoven, a tenor singer in the Electoral choir. When Ludwig was but four years old his father, a man of rude temper and scant income, began to teach him music, hoping to reap early advantages from his abilities. Later he studied under Van den Eeden and Neefe, making rapid progress with violin, organ, and pianoforte. In 1784 he was appointed assistant of Neefe, the court organist, and three years later Max Franz, the Elector of Cologne, sent him to Vienna, where he greatly impressed Mozart by his proficiency in piano playing. He soon returned to his position in Bonn, where he remained for five years.

In 1792 the Elector again sent Beethoven to Vienna, where he studied with Haydn, Albrechtsberger, and Schuppanzigh. From the preoccupied Haydn he declared that he had learned nothing; Albrechtsberger appears not to have understood his requirements; and while he worked better with Schuppanzigh, the original and self-willed pupil was too much addicted to his own methods to prove a tractable learner. "He preferred acquiring by his own toilsome experience what it would have been easier to accept on the authority of others. This autodidactic vein, inherent, it seems, in all artistic genius, was of immense importance in the development of Beethoven's ideas and mode of expression."

Some minor successes in drawing-room music were followed by Beethoven's public appearance as a composer at Vienna in 1795. In that year he published the three trios, "Opus I.," played at the house of one of his noble patrons, Prince Lichnowski. Thereafter his works appeared with comparative regularity, and his fame steadily increased. Among his compositions, comprising 138 opus-numbers and some 70 unnumbered works, the following may be mentioned: The beautiful song "Adelaïde" (1795); three piano sonatas (1796); "First Symphony" (1800); "Second Symphony" (1802); "Moonlight Sonata" (1802); "Prometheus" (1802); "Mount of Olives" (1802); "Kreutzer Sonata" (1803); "Eroica Symphony" (1804); "Fidelio" (1805-06, rewritten 1814); "Fourth Symphony" (1806); "Coriolanus Overture" (1807); "Mass in C" (1807); "Fifth Symphony" (1808); "Sixth Symphony" (1808); "Seventh Symphony" (1812); "Eighth Symphony" (1813); "Ninth Symphony" (1824). The "Ninth Symphony" has been called an "unequaled masterpiece of symphonic art." Other sonatas, the overtures, the "Missa Solemnis," the quintets, and the "marvelous quartets" should also be noted. According to the critics of our time, the influence of Beethoven in the history of music is so vast as not even yet to have been completely measured.

From about his twenty-eighth year Beethoven had difficulty of hearing, and increasing deafness made him irritable and morose; but it is regarded as wonderful that he, who could not listen to his own compositions, should have poured forth the lonely aspirations of his soul in works of unsurpassed sublimity. The story of his life, vexed with many troubles and crowned with noble achievements, is at once heroic and pitiful. His closing years were passed mainly in retirement, but his interest in his art did not cease till near the end of his days. His last words are said to have been, "I shall hear in heaven." He died in Vienna, March 26, 1827.

BLUMENTHAL, JAKOB (or JACQUES): born in Hamburg, Germany, October 4, 1829. He studied in the Paris Conservatory of Music, and in 1848 settled in London as pianist and teacher. The melody and grace of both his songs and instrumental compositions have won high praise. Of his salon pieces for the pianoforte, the "Two Angels" is an example.

BOHM, KARL: born in Berlin, Germany, September 11, 1844. He studied under Loeschhorn, Reissmann, and Geyer. Among his works are violin music, pianoforte pieces, and numerous songs.

BRAGA, GAETANO: born in Giulianuova, Italy, June 9, 1829. He studied singing at the Naples Conservatorio, then violoncello under Ciaudelli, harmony under Parisini, and composition under Mercadante. Braga wrote operas, symphonies, 'cello and violin works, numerous songs, and a "Metodo di Violoncello." The "Angels' Serenade" is the most popular of his compositions.

BRAHMS, JOHANNES: born in Hamburg, Germany, May 7, 1833. His musical education was begun at an early age, and was carried on later under Marxsen of Altona. Several years which he spent in retirement and study at Hamburg proved fruitful in the production of works that made his reputation. He established himself at Vienna in 1862, where, making occasional tours, he afterwards chiefly resided.

Save for Richard Wagner, Brahms holds a preëminent position in modern music. He was opposed to the school of the future, of Wagner's adherents, and defended his principles on the ground of absolute music. Of his compositions, the choral works (particularly the "German Requiem"), pianoforte pieces, songs, part-songs, and chamber music are most generally admired. He died in Vienna, April 3, 1897.

BRASSIN, LOUIS: born in Aix-la-Chapelle, Prussia, June 24, 1840. His musi-

cal education was conducted at the conservatory at Leipzig, under Moscheles. In company with his brothers, Leopold and Gerhard, he made several concert tours in which he rarely failed to draw large and enthusiastic audiences. In 1866 he was appointed instructor at Stern's Conservatorium in Berlin, but he resigned this position in 1868 to take a similar one at the Brussels Conservatoire. Later he removed to the conservatory at St. Petersburg. Among his best-known compositions are "Der Thronfolger," an operetta, twelve études de concert, and a considerable number of galops and waltzes. He died in St. Petersburg, May 17, 1884.

CADMUS, HOWARD: born in Newark, N. J., May 10, 1847. He devoted himself to organ work, and published numerous compositions, mostly for the pianoforte. Among them may be mentioned "Ours," "Unique Galop," and the "Queen Bess Gavotte."

CARMICHAEL, (MRS.) ANNIE DARLING: born in Maine. She is of Huguenot descent, from a family distinguished in art, music, and belles-lettres. She was a piano pupil of S. D. Mills, New York. Her writings include many kinds of instrumental music. Among her compositions are "Gondellied," "Love in Song," "Sympathy," and "Remembrance," of which the last named was chosen for "American Composers' Night" and played in 1897.

CHAMINADE, CÉCILE: born in Paris, August 8, 1861. She was a pupil of Le Couppey, Savard, Marsick, and Godard. She is sister-in-law of the famous composer Moszkowski, from whom she obtained much help. Her ballet airs, in which she excels, many of her varied piano pieces, and her songs are well known. The "Scarf Dance" and "Pierrette" are examples of the first named. She has also written suites for orchestra.

CHOPIN, FRÉDÉRIC FRANÇOIS: born in Zelazowa-Wola, near Warsaw, March 1, 1809. His father was a Frenchman, his mother a Pole. The genius of Chopin showed itself early, his first public performance being given when he was but nine years of age. His earliest compositions were dances, mazurkas, and waltzes. At nineteen, a finished virtuoso, with his two concertos and some minor pieces in his pocket, he started for Paris, where he settled and remained for the greater part of his life.

In his early years he was vivacious, ready for fun or frolic, but his later life was saddened by an unfortunate episode. In 1837 he began a liaison with George Sand (Mme. Dudevant), who for a time reciprocated his affections; but after ten years of romantic connection the friendship was broken. In the latter part of his life he was a victim to consumption, which caused his death.

Chopin was essentially a pianoforte genius, and he is credited with freeing the piano from orchestral traditions and endowing it with its own distinctive style of composition. Rubinstein called him the piano's soul. His works, eighty-six in number, represent an immense amount of care and labor. They include, besides mazurkas and waltzes, concertos, rondos, nocturnes, polonaises, études, and other forms of composition, are wonderfully original and finished, and remain a possession of rare musical value. He died in Paris, October 17, 1849.

CLEMENTI, MUZIO: born in Rome, Italy, 1752. At nine he was chosen as an organist in competition with older players. Until he went to England in 1766, he studied under Carpani for composition and under Sartarelli for voice. After four years of quiet study in Dorsetshire, Clementi made a sensation as a pianist in London. He spent most of his life in London, where he amassed a fortune as a teacher, pianist, and composer. Among his pupils who afterwards became famous were Moscheles, Kalkbrenner, and Meyerbeer. Clementi perfected the type of the sonata-form, and his book of études, the "Gradus ad Parnassum" (1817), is a standard. He died near Evesham, England, March 10, 1832.

CZIBULKA, ALPHONS: born in Szepes-Várallya, Hungary, May 14, 1842. He studied under noted masters at Presburg and Vienna, and in an astonishingly short time acquired an almost perfect mastery of the pianoforte. In 1865 he was made kapellmeister at the Karl Theater in Vienna. A year later, upon his own application, he was appointed to a similar position in the 17th infantry regiment, with which he went through the Italian campaign. He was afterward transferred to the 25th regiment at Prague, and still later was appointed Armee-kapellmeister in Vienna. Although Czibulka wrote an operetta and several other ambitious compositions, it is by his dance music, such as "Love's Dream After the Ball," that he is so well and widely known. He died in Vienna, October 27, 1894.

DELIBES, CLÉMENT PHILIBERT LÉO: born in St. Germain-du-Val (Sarthe), France, February 21, 1836. He studied in Paris under Le Couppey, Benoist, Bazin, and Adolphe Adam. From an early period he devoted himself almost exclusively to dramatic compositions, and for these he is best known. In 1865 he obtained an appointment at the Grand Opéra, which opened for him a new field. Having been asked in 1866 to aid the Russian musician Minkous in writing a ballet, he exhibited peculiar ability for the work, and he was commissioned to set an entire ballet on the foundation of the comedy "Coppélia." This is considered the most fascinating of all his productions, and by it his reputation was fully established. In 1872, leaving for the time ballet-music, he published a series of charming melodies. Later he wrote a grand scena, "La Mort d'Orphée," and two dramatic works. In these, however, his success was only partial. Delibes was always at his best in lighter vein. In 1881, he succeeded Reber as professor of advanced composition at the Paris Conservatoire. He died in Paris, January 16, 1891.

DURAND, AUGUSTE FRÉDÉRIC: born in Warsaw, Russian Poland, about 1770. Until 1787 he remained at home receiving instruction from his father, and was then sent to Paris, where he studied under Viotti. In 1794-95 he traveled with great success. After a very unsettled life, he finally established himself at Strasburg, where he remained a leader of the band until his death, subsequent to 1834, the exact date being unknown.

DUSSEK, JOHANN LUDWIG: born in Czaslau, Bohemia, February 9, 1761. After the completion of his studies, he became an organist, and later, when residing at Amsterdam and The Hague, he devoted much time to composition. His subsequent career was passed as a teacher of prominence in London, and on the Continent as a protégé successively of Prince Louis Ferdinand of Prussia, Prince von Eisenburg, and Talleyrand. He occupies an important place in the annals of the development of pianoforte-playing. He died in St. Germain-en-Laye, France, March 20, 1812.

FARWELL, ARTHUR: born in St. Paul, Minn., April 23, 1872. Before taking up music, he had been graduated from the Massachusetts Institute of Technology (1893) and had done special work in electrical engineering. In 1893-99 he studied with Homer Norris in Boston and with Humperdinck and Guilmant abroad, and in 1899-1901 was lecturer on music at Cornell University. His most characteristic works are based on American Indian folk-lore and music.

FIELD, JOHN: born in Dublin, July 26, 1782. He was a pupil of Clementi, under whom, in London, he studied for a long time, and with whom he made a concert tour in France, Germany, and Russia. He is known equally for his various compositions and his brilliant qualities as a performer on the pianoforte. Field is recognized as the creator of the nocturne, and as the precursor, if not the definite model, of Chopin. The nocturnes of Field have always been great favorites. Of the Fifth, by which he is best known, the best edition is that revised and fingered by Fannie Morris Smith. He died in Moscow, January 11, 1837.

FIELITZ, ALEXANDER von: born in Leipzig, December 28, 1860. He studied in Dresden under Schulhoff and Kretschmer; was conductor of opera in Zurich, Lübeck, and Leipzig, and is known as the writer of the song-cycle "Eliland" and of the opera "Vendetta." He has also written much pleasing music for the pianoforte.

FLEMMING, ELSA: born in Brooklyn, N. Y., in 1880. As a child she exhibited strong musical taste and an ability to remember and reproduce long and difficult compositions. To her father, for many years bass soloist in Trinity Church, New York, is largely due her early proficiency. She has composed several graceful ballets and nocturnes. Her best known pieces are the salon waltzes, "La Jeune Débutante," and "La Fête des Fleurs." She died in 1906.

FLOTOW, FRIEDRICH von: born in Teutendorf (Mecklenburg), Germany, April 26, 1812. He studied composition under Reicha, at the Paris Conservatoire, but returned to Mecklenburg when the Revolution of July, 1830, broke out. Later he went again to Paris and succeeded in having his earlier dramatic efforts produced in some of the minor theaters. It was not, however, till 1839, when "Le Naufrage de la Méduse" was brought out, that he achieved permanent success. This, though once a very popular opera, has not the fine musical qualities of "Alessandro Stradella" (1837) and "Martha" (1847), the two compositions by which he is now best known. Among his other works are "L'Esclave de Camoens" (1843), "Indra" (1853), "L'Ombre" (1869), and overtures, chamber music, and songs. His operas, which are Italian in character, are distinguished for graceful and pleasing instrumentation, and for their lively, versatile invention. He died in Darmstadt, January 24, 1883.

GALUPPI, BALDASSARE: born on the island of Burano, near Venice, October 18, 1706. From that island he received the surname of Il Buranello. He composed many operas and other works popular in his time. Some of his sacred compositions are still given, but he is chiefly remembered through his sonata for the harpsichord included in Pauer's "Alte Klavier-musik." Galuppi has been called the father of Italian comic opera. He made several extended tours and held important positions, among them that of maestro to Catharine II. of Russia (1765-68), through which he influenced musical development in that country. He died in Venice, January 3, 1785.

GANNE, LOUIS: born in Buxières-les-Mines, France, April 5, 1862. He was a pupil of Dubois and Franck at the Paris Conservatoire, and has written many widely known pieces for the pianoforte. "La Czarine," "La Tzigane," and "Rabelais" are the most popular of his compositions.

GILLET, ERNEST: born in Paris, September 13, 1856. He studied composition and pianoforte at the Paris Conservatoire, and was solo 'cellist at the Grand Opéra, later living in London. His compositions include many popular orchestral pieces, of which "Lom du Bal" is the best known. He has also composed chamber music and numerous pianoforte pieces.

GLUCK, CHRISTOPH WILLIBALD: born in Weidenwang, Bavaria, July 2, 1714. To this composer the opera owes not a little of its splendor and dramatic perfection. First following Italian models, through broader influences he developed into a reformer whose work will not be forgotten. At a Jesuit school in Komotau, Bohemia (1720-32), he learned singing, organ, violin, and 'cello. From there he went to Prague, and thence, in 1736, to Vienna, where Prince Melzi became interested in him. This friend took him to Milan, where he studied under Sammartini, and after four years produced his first opera, "Artaserse" (1741), followed (1742-45) by eight others. In 1745 he went to London, and there he remained till 1748, when he settled in Vienna.

Gluck's most famous works are: "Orfeo ed Euridice" (1762); "Alceste" (1767); "Paride ed Elena" (1769); "Iphigénie en Aulide" (1774); "Armide" (1777); and "Iphigénie en Tauride" (1779). After the production of "Iphigénie en Aulide" a bitter controversy arose between Gluck and his followers on one side and the adherents of the old school of opera, led by Piccini, on the other. In this famous contest the "Gluckists" finally prevailed over the "Piccinists," to the lasting gain of musical art. Besides operas, Gluck left various interesting compositions. He died in Vienna, November 15, 1787.

GODARD, BENJAMIN: born in Paris, August 18, 1849. He studied the violin with Hammer, and at nine played in public. Entering the Paris Conservatoire, he was taught by Vieuxtemps (violin) and Reber (composition). He published a violin sonata in 1865, and soon after received a prize from the Institut de France. He composed several operas, of which the most successful, "La Vivandière," was produced at the Opéra Comique, Paris, soon after his death; also concertos, suites symphonies, songs, and pianoforte pieces. He died in Cannes, January 11, 1895.

GOTTSCHALK, LOUIS MOREAU: born in New Orleans, La., May 8, 1829. When twelve years old he went to Paris, where he studied under Hallé and Maleden and acquired mastery of the pianoforte. Gottschalk then began to turn his musical ability to practical account. He toured Europe (1845-52) with remarkable success, and in 1853 returned to the United States, where he met with even greater triumphs, which were repeated in Cuba and South America. His compositions, of which he left a great variety, have in many instances originality and charm. Of his pianoforte pieces, numbering about ninety, a few favorites constitute

his chief title to remembrance as a composer. He died near Rio de Janeiro, Brazil, December 18, 1869.

GOUNOD, CHARLES FRANÇOIS: born in Paris, June 17, 1818. After receiving an early musical education from his mother, an accomplished pianist, and taking a preparatory course at the Lycée St. Louis, in 1836 he entered the Paris Conservatoire, where he studied under Reicha, Halévy, Lesueur, and Paer, winning the second Prix de Rome with the cantata "Marie Stuart et Rizzio." He later spent a number of years in Italy studying the earlier masters, especially Palestrina. His first important compositions were produced in 1841-43. Church music claimed his attention, but later the theater occupied him for many years.

Gounod at one time intended to become a priest, and while studying for this office he obtained a wide knowledge of books and men. The years 1845-50 he spent largely in studying Schumann and Berlioz. From 1852 to 1860 he was conductor of the Orphéon in Paris. After experiencing several failures in Paris, he produced his celebrated "Faust" (1859) at the Théâtre Lyrique, and this opera at length placed him in the first rank of contemporary composers. His "La Reine de Saba" (1862) did not equal expectations. After this he produced several well-received pieces, marked, however, more by lyric than by dramatic qualities. Among them are "Mireille" (1864) and "Roméo et Juliette" (1867), the latter being one of his greater operas. During the Franco-German War and for some time afterward he lived in England, where his successful work gave a fresh impulse to musical enterprise. In 1866 he was elected to the Institut de France.

Besides those already mentioned, Gounod's operas include "Sappho" (1851), "Le Médecin Malgré Lui" (1858), "Philémon et Baucis" (1860), "Cinq-Mars" (1877), "Polyeucte" (1878), and others. His church music —the oratorios "La Rédemption" (1882), "Mors et Vita" (1885), etc.— is marked by noble spiritual feeling and often attains to choral grandeur. As a song writer Gounod has taken high rank in critical estimation. He died in St.-Cloud, October 18, 1893.

GREGH, LOUIS: born in Philippeville, Algeria, March 15, 1843. He is the author of various works, including the operetta "La Lycée des Jeunes Filles," a ballet entitled "Arlette," numerous popular songs, and over one hundred and fifty pianoforte pieces for two, four, or six hands.

GRÉTRY, ANDRÉ ERNEST MODESTE: born in Liège, Belgium, February 8, 1741. Having studied for several years in Rome, he went to Paris, where he wrote "Le Huron" and about fifty other operas. His further compositions include sonatas and church music. His influence on the development of French comic opera was far-reaching. Grétry's social and literary connections gave him an importance even beyond that due to his very successful career as a musician. At court he had many influential patrons, and distinguished appointments came to him. Napoleon made him a Chevalier of the Legion of Honor and granted him a pension. He died in Montmorency, near Paris, September 24, 1813.

GRIEG, EDVARD: born in Bergen, Norway, June 15, 1843. His mother was his first teacher, instructing him in the rudiments of music and in the principles of the pianoforte. He then went to the conservatory in Leipzig, where he studied under such noted masters as Richter, Hauptmann, Rietz, Reinecke, Wenzel, and Moscheles. Leaving Leipzig in 1862, he turned to Copenhagen, where his acquaintance with Gade, Emil Hartmann, and Rikard Nordraak, inspired him to trust to his own genius and the genius of the country, and to write "true Norse songs." In 1867 Grieg made his home in Christiania. Here he founded a musical society, which he conducted with great success, relinquishing it however in 1880. Grieg is the foremost Norwegian composer of recent years. His genius is close to that of the people, his work being saturated with the folk-lore spirit, and with brilliant local coloring. For sustained composition, such as is necessitated by operas and orchestral pieces, Grieg has shown little capacity. The higher forms of chamber music are his especial forte, and through them he has earned both fame and influence. He died in Bergen, September 4, 1907.

GUILMANT, FÉLIX ALEXANDRE: born in Boulogne, France, March 12, 1837. His father was organist of the Church of St. Nicholas and from him the son received his first musical instruction. Later, he was taught by Gustave Carulli, and in 1860 by Lemmens. Before this time, however, and before he had completed his musical studies, he was appointed organist of the Church of St. Joseph, and maître de chapelle of the St. Nicholas Church. Later, he was elected professor of solfège in the École Communale, director of the Boulogne Société Orphéonique, and a member of the Société Philharmonique. In 1871 he removed to Paris, and took the position of organist of the Church of La Trinité. His compositions include masses for organ and orchestra, sonatas, symphonies, and motets. His reputation rests largely, however, upon his brilliant playing. He made several tours in England, Italy, Russia, and America, always with complete success.

GURLITT, CORNELIUS: born in Altona, Germany, February 10, 1820. He was a professor in the conservatory at Hamburg. Among his publications were quartets, trios, sonatas for 'cello, for piano, and for violin, and several operas. He died in Altona, June 17, 1901.

HABERBIER, ERNST: born in Königsberg (Prussia), Germany, October 5, 1813. In 1832 he went to St. Petersburg, where he taught and performed upon the piano. From 1850 he undertook concert-tours in which he made a distinguished success, largely on account of his mastery over technical difficulties. In 1866 he settled as a teacher in Bergen, Norway. His compositions are collected under the title of "Études Poétiques." He died in Bergen, March 12, 1869.

HÄNDEL, GEORG FRIEDRICH (English form, George Frederick Handel): born in Halle, Prussian Saxony, February 23, 1685. His father, intending him for the law, at first did all he could to discourage his musical development; but the boy hid in the attic a small clavichord, upon which he practiced while the rest of the family slept. At the age of seven he went with his father to visit a step-brother employed in the household of the Duke of Saxe-Weissenfels. During this visit the Duke, happening to hear him play upon the chapel organ, was so impressed with the boy's performance that he persuaded the father to let his son follow his own inclination, and on returning to Halle he was placed under the tuition of Zachau.

Until 1705 Händel held various minor positions, but in that year he produced at Hamburg his first opera,

"Almira," and soon after it "Nero." Later he went to Italy, where he brought out "Rodrigo" and "Agrippina." On his return to Germany in 1709 he became kapellmeister to the Elector George of Hanover, afterward George I. of England, with whose permission in 1710 he went to London. There in 1711 he produced his opera "Rinaldo." In 1718 he became musical director to the Duke of Chandos, and within three years composed the Chandos "Te Deums" and Chandos anthems, which alone would have immortalized his name. In 1720 he was placed at the head of the new Royal Academy of Music, where Ariosti and Buononcini were also engaged, and a famous rivalry and feud followed, the field at last being left to Händel, although he ruined himself financially. Before 1740, in spite of pecuniary failures, he produced more than twenty operas.

Händel's oratorios, whereby he retrieved his fortunes, constitute the chief foundation of his fame. Among the best known are: "Saul" (1739); "Israel in Egypt" (1739); "The Messiah" (1742), still the most famous oratorio ever written; "Samson" (1743); "Judas Maccabæus" (1747). His compositions include twenty-three works of this class.

The musical powers of Händel can hardly be too highly estimated. If in operatic and instrumental music later composers have surpassed him, none has ever equaled him in the strength and sublimity of his choruses, and in oratorio his supremacy is undisputed. He died in London, April 14, 1759.

HAUSER, MISKA: born in Presburg, Hungary, in 1822. His musical education was acquired at the conservatory in Vienna and under Kreutzer and Joseph Matalay. At twelve years of age he made a successful tour of many countries. In 1840 he gave concerts in Germany, Sweden, Norway, and Russia; in 1850 he visited London; and from 1853 to 1858 he toured California, South America, and Australia. King Victor Emmanuel of Italy and the Sultan of Turkey entertained him in 1860. About 1878 he withdrew to private life. In a book, "From the Diary of an Austrian Virtuoso," which he published in 1858-59, he gave an account of his American experiences. He died in Vienna, December 9, 1887.

HAYDN, JOSEPH: born in Rohrau, Austria, March 31, 1732. He was one of the most distinguished of the so-called classical composers, as well as an improver, if not the creator, of the symphony, and he has been called the father of modern orchestral music. His works consist of oratorios, among which are "The Creation" and "The Seasons;" symphonies, of which Nos. 1, 2, 6, 9, 11 and 12 are the most famous; more than 80 string quartets; masses and other church music; concertos for many instruments; cantatas; operas; sonatas; and a great number of other compositions, especially for the pianoforte. He also wrote songs, part-songs, etc., and composed the Austrian national anthem. "His music was often grand, sometimes reaching even the sublime, but never revealing any deep tragic power. He was the musical apostle of the happy and the beautiful." He died in Vienna, May 31, 1809.

HELLER, STEPHEN: born in Pesth, Hungary, May 15, 1815. At an early age he played in public, and at thirteen went to Vienna to receive lessons from Anton Halm. In 1827 and the following years he gave concerts throughout Hungary and Germany. In 1858 he went to reside in Paris. His compositions for the pianoforte are distinguished by originality of thought and treatment, elevation of style, and poetic refinement. Heller's published works number about 150, including many admirable arrangements for the piano of the songs of Schubert, Mendelssohn, and other composers. He died in Paris, January 14, 1888.

HENSELT, ADOLF von: born in Schwabach, Bavaria, May 12, 1814. He was a pupil first of Lasser and then of Leihter in Vienna. Afterward, through the generosity of King Ludwig I., he was enabled to study in Weimar under Hummel. In 1838 he went to St. Petersburg, where he was appointed chamber pianist to the Empress of Russia and also to the Prince von Oldenburg. Later he was the official inspector of musical instruction in all the governmental educational institutions for girls. On account of his extreme nervousness and shyness, he rarely played in public. Indeed, Henselt is perhaps the only pianist of the first rank who never toured extensively. His works include valuable transcriptions of Beethoven and Weber, a concerto, a pianoforte trio, and numerous other beautiful pianoforte pieces. He died in Warmbrunn, Silesia, October 10, 1889.

HÉROLD, LOUIS JOSEPH FERDINAND: born in Paris, January 28, 1791. His work includes symphonies, chamber music, songs, etc.; but he is best known by his operas, "Zampa," "Marie," and "Le Pré aux Clercs," which are still given in Germany and France. He died in Thernes, near Paris, January 19, 1833.

HILLER, FERDINAND: born in Frankfort, Germany, October 24, 1811. He was a conductor, pianist, and musical writer and critic, as well as a master in composition. He studied eagerly in his youth, was a pupil of Hofmann (violin), Aloys Schmitt (pianoforte), and Vollweiler (harmony and counterpoint), and at twelve began to compose. In 1825 he became a pupil of Hummel; from 1828 to 1835 he taught composition at Choron's School of Music, Paris; then, returning to Frankfort, he applied himself to composition. In 1850 he went to Cologne, and there he founded the Conservatory. The oratorio "Die Zerstörung Jerusalems," his most famous work, appeared in 1840. He wrote operas, cantatas, and compositions in almost every other form. As lecturer and writer he made permanent contributions to musical literature. He died in Cologne, May 10, 1885.

HOFFMAN, RICHARD: born in Manchester, England, May 24, 1831. He had many musical teachers, among whom were his father, Meyer, Pleyel, Moscheles, Rubinstein, Döhler, Thalberg, and Liszt. At the age of sixteen he came to New York, and in 1848 he made a tour of the United States. He is well remembered as pianist to Jenny Lind, and he also played with Gottschalk and with Von Bülow (1875). During the many years that he lived in New York he was a successful teacher and accomplished much for musical progress in America. His compositions include pieces for the piano, songs, part-songs, ballads, and anthems and other church music.

HOLLÄNDER, VIKTOR: born in Leobschütz, Prussia, April 20, 1866. He was a pupil of Kullak, and has composed comic operas ("Carmosinella"; "The Bey of Morocco") and many pieces for the pianoforte.

HUMMEL, JOHANN NEPOMUK: born in Presburg, Hungary, November 14, 1778. His musical education was con-

ducted by his father, and he also studied for two years with Mozart, under whose auspices he made his début in 1787. In the following years he made successful tours through Germany, England, Denmark, and Holland. From 1804 to 1811 he was deputy kapellmeister, under Haydn, to Prince Esterhazy. In 1816-19 he held a similar position at Stuttgart; then, going to Weimar, he remained there as kapellmeister till his death. He made notable professional tours, visiting St. Petersburg (1822); Paris (1825); Belgium and Holland (1826); Vienna (1827); Warsaw (1828); England (1830 and 1833). In all places he appeared with triumphant success. His compositions, once very popular, are beautiful in a somewhat formal way, and highly ornamented. They comprise dramatic, church, and instrumental music in various styles. He was a great pianist for his time, and some of his compositions have a permanent place among musical works. He died in Weimar, October 17, 1837.

ILYNSKI, ALEXANDRE ALEXANDROVICH: born in Tsarskoë-Selo, Russia, January 24, 1859 He studied in Berlin, and in 1885 returned to Russia and became a professor at the Music School of the Philharmonic Society, Moscow. His works include compositions for orchestra and pianoforte, cantatas, and string quartets.

JADASSOHN, SALOMON: born in Breslau, Prussia, August 13, 1831. He spent a number of years at home under Hesse, Lüstner, and Brosig, and later studied at the conservatory in Leipzig, and under Hauptmann and Liszt. From 1853 he resided at Leipzig, teaching harmony, counterpoint, composition, and the pianoforte. His compositions are numerous and varied, including symphonies, serenades for orchestra, pieces for chorus, and ballet music. As a teacher Jadassohn was highly esteemed, and he was the author of musical text-books still in general use. He died in Leipzig, February 1, 1901.

JAELL, ALFRED: born in Triest, Austria, March 5, 1832. He was a son of Eduard Jaell, well known in his time as a violinist. Alfred Jaell made his début as a pianist in Venice in 1843. Throughout his career he was very successful. He married Marie Trautmann, who, like himself, was a pianist of exceptional ability, and was also a composer and writer. His own compositions, which are numerous, are almost entirely for the piano. He died in Paris, February 27, 1882.

JENSEN, ADOLF: born in Königsberg, Prussia, January 12, 1837. His musical education was begun under Ehlert and Marpurg, but in the main he was his own instructor. While yet under twenty he composed many pieces. He spent some time teaching in Russia, and then studied with Schumann. In 1857 he was conductor at the Posen City Theater; then he paid a two years' visit to Copenhagen, where he became an intimate pupil of Gade. From 1860 to 1866 he resided in his native place, and wrote the greater part of his works. In spirit and style he was a follower of Schumann and Robert Franz. His compositions for the piano rank high, but his particular genius is displayed in song-writing. Many of his songs—more than 150 have been published—are popular in the United States. He died in Baden, January 23, 1879.

JUNGMANN, ALBERT: born in Langensalza, Germany, November 14, 1824. He was associated for a number of years with Gotthilf W. Körner and G. A. Spina, music publishers in Vienna. His compositions, which are many, are mainly salon pieces for the piano. They have proved extremely popular. He died in Pandorf, Austria, in 1892.

KARGANOFF, GENARI: born in Kashetin, Caucasus, April 30, 1858. He studied under Reinecke and Brassin, and achieved a good reputation. His compositions include many piano pieces of considerable merit, and of individual interest. He died in Rostroff-on-Don, February 23, 1890.

KEISER, ROBERT A.: born in New York city in 1863. Many of his songs and instrumental pieces have been very popular. Of his first song, "Uncertainty," the music was written before the words, which were afterward fitted to it. One of his best songs is "Love, When I Gaze," the words being translated from the German of Heine; and another, "The Gates of Paradise" (under his nom de plume, Robert A. King) has been very popular. His "America's Fair Women" waltzes, composed in 1893, and "Sorosis" waltzes, written more recently, have added to his reputation. "'Fashions' Caprice" is, perhaps, the best known of his instrumental pieces.

KELLEY, EDGAR STILLMAN: born in Sparta, Wis., April 14, 1857. He began the study of music with his mother, and later became the pupil of F. W. Merriam, Clarence Eddy, and Ledochowski in Chicago. In 1876 he went to Stuttgart, Germany, and for four years studied under Seifriz, Krüger, Speidel, and Finck. Returning to America, he settled in San Francisco, where later he became musical critic of the "Examiner." In 1896 he removed to New York, where he taught in the College of Music and lectured for the university extension. In 1901-2 he was an instructor in music at Yale. His music to "Macbeth" (1885) gave him at once high rank among creative musicians. He wrote much music in the Chinese tone, some even in the limited Chinese scale, and his Chinese orchestral suite "Aladdin" was a popular number in the concerts of Anton Seidl, and of the Manuscript Society. His comic opera "Puritania" (1892) was performed more than 100 times. Music to "Prometheus Bound" and incidental music for "Ben Hur" brought him much credit, and he has also written many good songs.

KETTERER, EUGÈNE: born in Rouen, France, in 1831. In early youth he was a student at the Paris Conservatoire, where he received the second prize for solfège in 1847. From his graduation till his death he played continually at concerts, and always with success. He won wide repute for his fantasies and drawing-room pieces, of which he wrote a large number, but only a few of which are now well known. He died in Paris, December 18, 1870.

KIRCHNER, THEODOR: born in Neukirchen, Saxony, December 10, 1824. His musical training was conducted at the conservatory in Leipzig, and upon his graduation he became organist at Winterthur, Switzerland. He held this post till 1862, when he went to Zurich as conductor and teacher. In 1873-75 he was director of the Würzburg Conservatory. He passed some years in Leipzig and Dresden, and in 1890 settled in Hamburg.

Kirchner was a disciple of Schumann. His pieces, many of which are extremely popular, are fanciful and brilliant. Occasionally their merit is diminished by too much sentimentality, but their workmanship is always accurate and finished. Among his earlier publications, "Albumblätter" is the

most popular. Of his later works, "Nachtstück" is most deserving of attention.

KJERULF, HALFDAN: born in Christiania, September 15, 1815. He is chiefly known by his Northern ballads and lyrics, all of which conform to the high artistic standard to which he was always true. Many of them are quaintly fascinating, touched with a resigned but never morbid melancholy, the very stamp of Kjerulf's temperament. His works were an inspiration to Grieg and other Norwegian composers. Among the better known are the "Cradle Song," "Night on the Fjord," and "Synnöve's Song." He died in Christiania, August 11, 1868.

KRUG, DIETRICH: born in Hamburg in 1821. He studied music with Jacob Schmitt. His compositions, numbering about three hundred and fifty, are almost exclusively for the pianoforte. His most important work, and that by which he is best known, is a "method" in four sections containing practical studies. He died in Hamburg, April 7, 1880.

KUHE, WILHELM: born in Prague, December 10, 1823. He was a pupil of Proksch, Tomaschek, and Thalberg, Julius Schulhoff being his fellow-student. In 1844-45 he played in Munich, Stuttgart, and other cities with pronounced success. In 1845 he went to play in England and settled there. He attained popularity as a teacher, performer, and promoter of concerts, and showed great enterprise in the annual festivals held in 1870-72, wherein he encouraged native talent and had many compositions of merit produced. He was appointed professor in the Royal Academy of Music in 1866. His compositions include drawing-room pieces, fantasias, and studies. Among them are "Lieder ohne Worte," "Chanson d'Amour," "Étude de Concert," "Cujus Animam," etc.

KULLAK, THEODOR: born in Krotoschin (Posen), Prussia, September 12, 1818. He was instructed by Albrecht Agthe, Hauch, Czerny, Sechter, and Nicolai, and from 1843 was music-teacher to the children of the royal family. In conjunction with Stern and Marx, in 1851, he founded a conservatory at Berlin, and in 1855, after some disagreement, he started a new institution in the same city, called "Neue Akademie der Tonkunst." In 1861 he was made royal professor. He devoted himself principally to the drawing-room style of composition, and published many popular transcriptions and arrangements. Besides being distinguished as pianist and teacher, he won fame as the author of standard books, his "School of Octave Playing" being in general use. He died in Berlin, March 1, 1882.

KUNZ, KONRAD MAX: born in Schwandorf, Bavaria, December 30, 1812. His earlier musical education appears to have been largely conducted by himself when he was in the gymnasium at Amberg. Later he was a pupil of Stuntz, and taught music to others in order to support himself while studying medicine. Afterward he conducted the Liedertafel Singing Society, and wrote for it a number of very popular choruses. He published also a collection of 200 canons, a supplement to all pianoforte methods, which made him well known. He died in Munich, August 3, 1875.

LACK, THÉODORE: born in Quimper, France, September 3, 1846. He was a pupil of Marmontel and Bazin at the Paris Conservatoire, and became officier of the Académie and officier of public instruction. His published compositions include a large number of piano pieces and exercises. They are especially melodious and pleasing.

LANG, MARGARET RUTHVEN: born in Boston, Mass., November 27, 1867. She studied composition with Gluth (Munich) and orchestration with Chadwick (Boston). Her compositions include songs, pianoforte solos, and larger works, such as a "Dramatic Overture," performed by the Boston Symphony Orchestra.

LANGE, GUSTAV: born in Schwerstedt, near Erfurt, Prussian Saxony, August 13, 1830. He was remarkable for the great number of his productions, most of which were light, popular piano pieces. He died in Wernigerode, July 20, 1889.

LANGEY, OTTO: born in Germany, October 20, 1851. He studied harmony, counterpoint, and composition, with Wilhelm Fritze. After several years of activity in England as a musical director and conductor, he came to the United States in 1889, and was appointed solo 'cellist with Bochert's Boston Symphony Club. Subsequently he settled in New York city. As a teacher of violoncello, and as an orchestral arranger he has attained wide distinction.

LANNER, JOSEPH (FRANZ KARL): born in Döbling, near Vienna, April 12, 1801. He taught himself both in composition and on the violin, and organized a quartet in which Johann Strauss the elder took the viola. This quartet gradually expanded into a full orchestra, which was in great demand, and which Lanner alternated with Strauss in conducting at the court balls. Lanner was the originator of the modern Viennese waltz, which he developed from the Ländler, a form of folk-dance. His compositions, chiefly waltzes, number more than 200. He died in Vienna, April 14, 1843.

LASSEN, EDUARD: born in Copenhagen, April 13, 1830. He received his musical training in the Brussels Conservatory, and from 1861 until his retirement in 1895 was court kapellmeister at Weimar, Germany. His works cover a wide range, including three operas, two symphonies, several overtures, and many songs and part-songs. He died in Weimar, January 15, 1904.

LAVALLÉE, CALIXA: born in Verchères, Quebec, Canada, December 28, 1842. He studied in Paris under Marmontel, Bazin, and Boieldieu, and made his first public appearance when ten years old. In 1886-87 he made a concert-tour of the United States. His works include a symphony, two operas, an oratorio, études for pianoforte, and string quartets. He died in Boston, Mass., in 1891.

LEFÉBURE-WÉLY, LOUIS JAMES ALFRED: born in Paris, France, November 13, 1817. From 1847 to 1858 he was organist at the Madeleine, Paris, and from 1863 until his death at St. Sulpice. He was particularly known for his remarkable improvisations. His compositions include symphonies, "Cantiques" and offertories for the organ, and popular music for the pianoforte. He died in Paris, December 31, 1869.

LESCHETIZKY, THEODOR: born in Lemberg (Galicia), Austria, in 1831. He studied in Vienna and, after several successful concert-tours as a pianoforte virtuoso, became a professor in the St. Petersburg Conservatory. In 1878 he left Russia and in 1880 began teaching in Vienna, whence he later removed to Wiesbaden. As an instructor he attained a high reputation; Paderewski was among his pupils, and he received many American students.

LEYBACH, IGNACE: born in Gambsheim, Alsace, July 17, 1817. He was a teacher, and also composed numerous pianoforte pieces of a popular character; likewise organ and church music, and music of other forms. He died in Toulouse, May 23, 1891.

LIADOW, ANATOLE: born in St. Petersburg, Russia, May 11, 1855. He was a pupil of Johansen and Rimsky-Korsakoff at the St. Petersburg Conservatory, and subsequently became professor of harmony in that institution. His brilliant pianoforte pieces are his principal compositions.

LICHNER, HEINRICH: born in Harpersdorf (Silesia), Germany, March 6, 1829. He was cantor, organist, and director of the Sängerbund at Breslau, and wrote overtures, symphonies, songs, choruses for male voices, and pianoforte pieces. He died in Breslau in 1898.

LISZT, FRANZ: born in Raiding, Hungary, October 22, 1811. His father instructed him till he was nine years old, when he made his first public appearance as a pianist, playing a concerto. At this and subsequent concerts he performed with such success that several Hungarian noblemen guaranteed the expenses of his further education. He went to Vienna and studied with Czerny (piano) and Salieri (theory). Later he studied in Paris under Paer and Reicha. Before 1830 he was said by critics to be the most extraordinary pianist ever known. His real career began about 1839, when he made an extended tour through Europe, arousing great enthusiasm.

In 1849 Liszt settled at Weimar and accepted the conductorship of the court theater, a position that he retained till 1861. He established himself as the advocate of the young generation by staging modern works of real value, "Lohengrin" and "Tannhäuser" being among those he brought out. Weimar soon became a great musical center, young and enthusiastic men coming from all sides to hear the company of singers inspired by the genius of their leader.

Liszt's residence at Weimar was also notable for his best-known compositions. They include: "Faust" and the "Divina Commedia," grand symphonies; the "Hungarian Rhapsodies"; the oratorio "St. Elizabeth"; the "Grand Mass"; the oratorio "Christus"; and numerous other works. Liszt took minor orders in the Catholic Church in 1865, and soon after received the title of Abbé. He published monographs on Chopin and Franz, essays on Wagner's operas, and other writings.

As a composer, Liszt developed the symphony and gave to music the symphonic poem; as a pianist, he held the highest rank; and as a conductor he won well-earned fame and many friends. His interpretation of Wagner exceeded the fondest hopes of that composer. His influence upon the rising generation was unbounded. He died in Bayreuth, Bavaria, July 31, 1886.

LOUIS FERDINAND (FRIEDRICH CHRISTIAN LUDWIG), PRINCE: born near Berlin, November 18, 1772, the son of Prince August Ferdinand of Prussia, and a nephew of Frederick the Great. He was an amateur pianist and composer of real talent. His nocturnes, especially that entitled "Departed Days," are known by many musicians. His quartet in F minor is another of his most familiar works. He was killed at the battle of Saalfeld, October 10, 1806.

LYSBERG (CHARLES SAMUEL BOVY): born in Lysberg, near Geneva, Switzerland, March 1, 1821. He studied in Paris under Chopin and Delaire. When he returned to Geneva he was appointed professor of pianoforte at the Geneva Conservatoire. The name Lysberg, under which he published his compositions, was used by Bovy in order that he might hide his failure if they did not succeed. His writings, numbering more than 350, are mainly pianoforte pieces. He died in Geneva, February 15, 1873.

MACBETH, ALLAN: born in Greenock, Scotland, March 13, 1856. His musical instruction was received mainly in Germany. From 1880 to 1887 he was conductor of the Glasgow Choral Union. From 1890 he was principal of the school of music at the Glasgow Athenæum. Among his compositions are various piano and orchestral pieces, chamber music, cantatas, an operetta, and songs.

MAC DOWELL, EDWARD ALEXANDER: born in New York city, December 18, 1861. In 1876-79 he studied at the Paris Conservatory and with Heymann (pianoforte) and Raff (composition) at Frankfort-on-the-Main. In 1881-84 he was head of the piano department of the Darmstadt Conservatory; and in 1884-88 resided at Wiesbaden, devoting himself to composition. He returned to America in 1888 and settled in Boston as a teacher and concert-pianist. From 1896 until his retirement in 1904 he was professor of music in Columbia University. He was also director of the Mendelssohn Glee Club in 1896-98 and president of the American Society of Musicians and Composers in 1897-98. In 1905 ill health compelled him to abandon all work. He was a pianist of distinction and for a time appeared frequently with the Boston Symphony Orchestra and other organizations. But he was better known as one of the most important composers of recent times. Among his works are four symphonic poems for orchestra and two orchestral suites, one of them the "Indian Suite," based on themes from the music of the Sioux; two piano concertos, four sonatas, several groups of pianoforte pieces, and over fifty songs.

MARTINI, GIOVANNI BATTISTA (called PADRE MARTINI): born in Bologna, Italy, April 25, 1706. His father, also a musician, instructed his son upon the violin and pianoforte. He joined the Franciscans, and was appointed maestro di cappella in 1725. In order to become acquainted with the theory and history of music, he collected books and manuscripts dealing with every phase of the subject, gathering the richest private library of its kind in the world. Noted musicians came to him as an authority on unsettled questions. He was a teacher and a composer of church music, and published various treatises, also collections of ancient and medieval music, and of examples from the Italian and Spanish schools. He died in Bologna, August 3, 1784.

MASCAGNI, PIETRO: born in Leghorn, Italy, December 7, 1863. He studied secretly with Soffredini, and afterward became a pupil at the Milan Conservatory under Ponchielli and Saladino. He conducted the orchestra in various minor troupes, meanwhile teaching and composing several fairly successful works. When Sonzogno, the Milan music publisher, offered prizes for one-act operas, Mascagni wrote and submitted his "Cavalleria Rusticana" (1890), which won for him the first prize, and upon its first presentation made him famous. Its success through-

out the world brought him a reputation that only a work of equal merit could have maintained. Such a work he has not thus far succeeded in producing, his "L'Amico Fritz" (1891), "I Rantzau" (1892), "Guglielmo Ratcliff," "Zanetto" (1896), "Iris" (1898), and other compositions, in various styles, suffering by comparison with the standard he himself has established. In 1895 he became director of the Rossini Conservatory at Pesaro. After several European tours, in 1902 he brought his own troupe to America, but various unfortunate circumstances contributed to make his visit to the New World a disappointment.

MASSENET, JULES ÉMILE FRÉDÉRIC: born in Montaud, France, May 12, 1842. He was educated at the Paris Conservatoire, where he won a number of prizes for piano and fugue. Later his teacher was Ambroise Thomas. In 1863 he won the Grand Prix de Rome for his cantata "David Rizzio." After the Franco-German War Massenet rose to the first rank of French composers by the production of "Don César de Bazan" (1872). Among his other operas are: "Les Erinnyes" (1873); "Le Roi de Lahore" (1877); "Hérodiade" (1881); "Manon Lescaut" (1884); "Le Cid" (1885); "Esclarmonde" (1889); "Le Mage" (1891); "Werther" (1892); "Thaïs" (1894); "La Navarraise" (1894); "Sapho" (1897); "Cendrillon" (1899); "Le Jongleur de Notre Dame" (1902). He has also written orchestral suites, overtures, cantatas, and songs.

MENDELSSOHN-BARTHOLDY, FELIX: born in Hamburg, Germany, February 3, 1809. He was a grandson of the Jewish philosopher Moses Mendelssohn, who brought up his children in the Protestant faith, and Felix was a Lutheran. His father, Abraham Mendelssohn, a man of wealth, gave him the advantages of a thorough training. His mother instructed him on the pianoforte, and later his teachers were Ludwig Berger, Zelter, Hennings, Mme. Bigot, and Moscheles. In his ninth year he played the pianoforte publicly in Berlin, and the following year in Paris. He began to compose before he had reached the age of twelve. In 1821 he visited Goethe, who highly commended him. With his father, in 1825, he made a second visit to Paris, to consult the musicians there, especially Cherubini, who confirmed his choice of a musical career.

In 1826 Mendelssohn produced the overture to the "Midsummer Night's Dream," and the octet for strings (Opus 20). Two years later he appears to have been composing "Songs Without Words." In 1833 he became municipal musical director in Düsseldorf, and in 1835 he was made conductor of the Gewandhaus Orchestra in Leipzig. Here he completed his oratorio "St. Paul," which was first performed at Düsseldorf, under his own direction, in 1836. He made many tours, and in 1841 Frederick William IV. invited him to Berlin, where he composed his music to the "Antigone" and other dramas of Sophocles and to Racine's "Athalie." Returning to Leipzig in 1842, he there brought out the music to the "Midsummer Night's Dream." The founding of the Leipzig Conservatory was mainly due to his exertions.

Mendelssohn made several visits to England. At Birmingham, in 1846, his oratorio "Elijah" was performed for the first time, and was received with the greatest enthusiasm. Through this work, perhaps more than by reason of all else that he achieved, his fame still survives. The following year he returned to Leipzig, where, exhausted by his many labors and journeys, he was prostrated beyond recovery by the sudden death of his sister Fanny, to whom he was bound by the tenderest ties of affection. He died in Leipzig, November 4, 1847.

MERKEL, GUSTAV: born in Oberoderwitz, Saxony, November 12, 1827. He studied music under Julius Otto and Johann Schneider, and was also a favorite pupil of Reissiger and Schumann. In 1858 he was appointed organist of the Waisenkirche, Dresden; in 1860 he went to the Kreuzkirche; and in 1864 he became court organist. From 1867 to 1873 he was director of the Dresden Singakademie.

Merkel, both as organist and composer of organ music, ranks very high among musicians. His compositions include preludes, fugues, fantasias, sonatas, etc. Besides organ music, he published pieces for the violin and pianoforte, and a few songs, of which the "Songs of Spring" are the best known. He died in Dresden, October 30, 1885.

MEYERBEER, GIACOMO: born in Berlin, Germany, September 5, 1791. His father was a wealthy Jewish banker, and both he and the boy's mother encouraged his musical instinct, which early developed into promising talent. He studied the pianoforte under Lauska, and at nine made his first public appearance. His early life was spent under the most brilliant masters, who instructed him in composition and organ-playing. Among his teachers were Clementi, Bernhard Anselm Weber, and the Abbé Vogler, whose academy at Darmstadt he entered, and there formed a life-long friendship with Karl Maria von Weber.

Meyerbeer's early works were unsuccessful, but he received encouragement from the recognition given to a series of operas in the Italian style. These he wrote after visiting Italy and studying the effect of Rossini's works, which he strove to emulate. The last of the series, "Il Crociato in Egitto" (1824), won him a European reputation. It was not, however, until several years later that he produced a work displaying his genius. This was shown in his French opera "Robert le Diable," staged at the Grand Opéra, Paris, in 1831. Its popularity was unbounded; yet Meyerbeer did not again appear before the public for five years. He then produced "Les Huguenots" (1836), which was perhaps a still greater success. In 1842 he became Royal Music Director in Berlin.

Another period of retirement was followed by one of Meyerbeer's greatest works, "Le Prophète" (1849). In 1865, after his death, "L'Africaine" was first produced. He had worked on it at different times for more than thirty years, and considered it his best composition. Besides his operas, he wrote an oratorio, many songs, a "Te Deum," cantatas, and other works; and whatever may be said of his limitations or demerits, his name stands among those of the world's great musicians. He died in Paris, May 2, 1864.

MEYER-HELMUND, ERIK: born in St. Petersburg, Russia, April 13, 1861. He received his early instruction from his father, and was later a pupil of Kiel and Stockhausen. His best known works are his operas "Die beiden Klingsberg" and "Der Liebeskampf." He has also written a ballet, "Rübezahl," a one-act burlesque entitled "Tischka," concerted music, numerous pianoforte pieces, and songs.

MICHAELIS, THEODOR: born in Ballenstedt, Germany, in 1831. He wrote both upon the history and theory of music and of composition. He is also known for his contributions to pianoforte music. One of his best known pieces is the "Turkish Patrol March." He died in Hamburg in 1887.

MOSZKOWSKI, MORITZ: born in Breslau, Prussia, August 23, 1854. He studied at the Dresden Conservatory, and completed his musical education at the Stern and Kullak Conservatory, Berlin. His pianoforte solos and duets proved very popular. His more important works include: "Boabdil der Maurenkönig" (1892); incidental music to Grabbe's "Don Juan und Faust" (1896); "Jeanne d'Arc," a symphonic poem. His "Spanish Dances" greatly extended his reputation.

MOZART, WOLFGANG AMADEUS: born in Salzburg, Austria, January 27, 1756. His genius developed very early under the instruction of his father, and when less than five years old Wolfgang began composing, and at six he gave his first public performance, which was followed by a tour of the European capitals with his sister, under their father's direction. At Vienna, in 1768, the young Mozart conducted a mass composed by himself. Soon after this he was made concert-meister to the Archbishop of Salzburg.

In 1769 Mozart went with his father to Italy, and in Rome, after twice hearing the famous "Miserere" of Allegri, which the authorities had kept secret, he wrote it out from memory. The Pope made him a Knight of the Golden Spur. At Bologna he was elected a member of the Philharmonic Society. At Milan, in 1770, he composed and brought out his first opera, "Mitridate, Re di Ponto." On his next visit to Milan, in 1771, the triumph of his serenata "Ascanio in Alba," written for the marriage of the Archduke Ferdinand, added to his reputation. The next year, the Archbishop of Salzburg being dead, Mozart composed for the installation of his successor "Il Sogno di Scipione" (The Dream of Scipio). At Milan he also produced "Lucio Silla" and "La Finta Giardiniera;" and at Salzburg, in 1775, during the visit of Archduke Maximilian Francis, he brought out "Il Re Pastore." The new Archbishop of Salzburg proved himself an enemy, rather than a friend, and gladly escaping from slights and indignities, in 1777 Mozart set out on a journey that led him to Paris the next year. Returning to Salzburg, he resumed his composition.

Mozart's position as an artist was finally assured in 1781, when his opera "Idomeneo" was produced in Munich with triumphant success. That year he settled in Vienna, where his "Die Entführung aus dem Serail" (1782) was equally well received. Minor operas and other works came steadily from his pen, and the latter years of his life were extremely fruitful. He fulfilled many commissions, adding materially to his fame, though little to his wealth. "Il Nozze de Figaro" and "Die Zauberflöte" (The Magic Flute) are among the most successful of his later works. Sacred music also claimed his attention, and he produced grand hymns and masses. His "Requiem" was the work of his closing days. It was completed by his pupil Süssmayer from directions given by Mozart on his deathbed. He died in Vienna, December 5, 1791.

OESTEN, THEODOR: born in Berlin, Germany, December 31, 1813. When he had finished his studies he became very popular as a teacher. In 1843 his rondo entitled "Les Premières Violettes" had a prodigious success. It was followed by many pieces of a similar nature, whose attractive titles and easy technique kept them in favor for many years. He died in Berlin, March 16, 1870.

OFFENBACH, JACQUES: born in Cologne, Germany, June 21, 1819. He was of Jewish parentage, went to France in 1833, and is classed among French composers. After some years at the Paris Conservatoire, he began his musical career as a player upon the violoncello. Several compositions followed his début, and in 1847 he became leader of the orchestra at the Théâtre Français. From 1855 to 1866 his operas were produced at the Bouffes-Parisiens, where he was director. Many of them have also been produced throughout Europe and America. An American tour (1876), that profited him little, he described in his "Notes d'un Musicien en Voyage" (1877).

Though not ranking with the greatest composers, Offenbach was the first to bring to the treatment of burlesque the ingenuity and elaboration which others had given to more serious music, and in his own style of operatic work he is supreme. His humor and exuberance are shown in all his characteristic productions, such as "Orphée aux Enfers" (1858), "Geneviève de Brabant" (1860), "La Belle Hélène" (1864), "La Grande Duchesse" (1867), etc. He died in Paris, October 5, 1880.

PADEREWSKI, IGNACE JAN: born in Podolia, Russia, November 6, 1860. He was early thrown on his own resources for a livelihood. From childhood he showed his love of music, and at seven began to study under a teacher. At twelve he gave public recitals. In 1872 he went to Warsaw and studied at the Conservatory under Raguski, and there at eighteen he became a professor. In 1884 he abandoned teaching, went to Vienna, worked under Leschetizky, and in 1887 in that city made his début as a pianist, taking his place in the foremost rank. Two years later he made his first appearance in Paris.

In 1890 Paderewski played in London, arousing great enthusiasm, as he also did in the United States during several visits paid to this country (1892, 1893, 1895-96, 1899, 1902, 1905). After his profitable season here in 1895-96 he gave a fund of $10,000, the interest to be devoted to prizes for American composers. His opera "Manru" was produced by himself in this country in 1902. He is universally recognized as one of the greatest pianists the world has seen. Paderewski's compositions for the piano include many well-known works, and he has also written pleasing songs.

PAGANINI, NICCOLÒ: born in Genoa, October 27, 1782. At a very early age he began to receive musical training, at six could play the violin, and at nine made his first public appearance. In 1797, in company with his father, he made a successful tour in Lombardy, and afterward he traveled alone over the greater part of Italy. He was appointed principal violinist to the court chapel at Lucca in 1805, and held this position till 1808. Thereafter, for twenty years, he toured Italy, sometimes in a wandering and obscure manner. A new chapter in his career opened in 1828 with a great triumph in Vienna. From this time his fame was world-wide. The wonder he excited was caused not merely by the extraordinary skill and charm of his execution, but also by his personal eccentricities, in which there was something

weird and, as many thought, almost demoniacal. In tricks of virtuosity he was an adept. His imitation of the flageolet and his performance of entire pieces on the G string seemed especially marvelous. The Emperor of Austria made him court virtuoso, and the King of Prussia bestowed on him a like honor. In Germany, France, and England he was equally successful. Paganini is still the most celebrated of violinists. Among his compositions, which are not numerous, one of the best known is the "Carnival of Venice." He died in Nice, May 27, 1840.

PARADIES (or PARADISI), PIETRO DOMENICO: born in Naples, Italy, in 1710. He was a pupil of Porpora, and gained reputation as a teacher, a player on the harpsichord, and a dramatic composer. He was a man of much talent, and for a long time was popular in London. In 1747 he produced "Phaëton" at the King's Theater. Six airs from this were later published and were frequently sung by Signora Galli. Paradies returned to Italy, but at what time is not known. He was little heard of in his latter years. A sonata in D by him is printed by Pauer in his "Alte Meister," and another in A in his "Alte Klavier-Musik." Some manuscript music in Paradies' own hand is in the Fitzwilliam Collection at Cambridge, England. He died in Venice in 1792.

PAUER, ERNST: born in Vienna, Austria, December 21, 1826. He studied there under Theodore Dirzka, W. A. Mozart, Jr., and Sechter, and at Munich with Franz Lachner. In 1847 he was made director of the musical societies in Mainz. He played the pianoforte in London in 1851, and a year or two later made his home there, still keeping up his connections with the Continent. In 1859 he became professor at the Royal Academy of Music; in 1866 was made pianist to the Austrian court; the next year was appointed principal professor at the National Training School, and in 1883 accepted a professorship in the Royal College of Music, which he held till 1896. In 1879 he was appointed musical examiner at Cambridge University. From 1870 Pauer lectured in many places on the history of music, etc. He also edited valuable editions of classical composers, and published writings of his own. His compositions include operas, a symphony, quartets, quintets, pianoforte solos, and songs.

PHELPS, ELLSWORTH S.: born in Syracuse, N. Y., in 1857. He traveled as a virtuoso for several years, and then studied in Germany. His first composition was written in 1882, since which time he has published several hundred pieces. Among the best known are: "Sylvan Dreams," "Love's Caprice," "Follet Caprice," "Gavotte Impromptu" (Op. 145), "Mazurka Brillante," for the violin, and "Daffodil Melody." He has also written ballads and songs.

PIERNÉ, GABRIEL: born in Metz, August 16, 1863. His musical training was received at the Paris Conservatory from Marmontel, Massenet, and Franck. In 1890 he became organist at the Church of Ste. Clothilde. He wrote several operas, orchestral works, many instrumental and vocal compositions, and a piano concerto.

POPPER, DAVID: born in Prague, Bohemia, December 9, 1843. His musical education was conducted at the Prague Conservatory. In 1868-73 he was solo 'cellist of the Vienna Royal Opera. Subsequently he made extensive tours. He was among the foremost of modern exponents of the 'cello, and his compositions for it have been widely used.

RACHMANINOFF, SERGI VASSILIEVITCH: born in Novgorod, Russia, in 1873. He studied at the Moscow Conservatory, where Arenski (theory) and Siloti (pianoforte) were among his instructors. His writings include concertos, quartets, a "Prelude," and the cantata "Spring."

RAFF, JOSEPH JOACHIM: born in Lachen, on the Lake of Zurich, Switzerland, May 27, 1822. He was self-taught in composition and violin-playing. In 1843 he sent some MSS. to Mendelssohn, who recommended them for publication. After Mendelssohn's death in 1847, Raff entered at Stuttgart upon a course of severe study. Here he began the composition of "König Alfred," an opera that was produced at Weimar (where he resided from 1850) under Liszt's direction with entire success. In 1856 Raff removed to Wiesbaden, where he gained high reputation as a teacher. He remained here till 1877, when he was made director of the Hoch Conservatory at Frankfort-on-the-Main. This office he held until his death. Raff's published compositions number over 200, including ten symphonies, quartets, concertos, sonatas, and songs. His work is uneven, but at its best displays great fertility of invention and remarkable technical skill. He died in Frankfort, June 25, 1882.

RAVINA, JEAN HENRI: born in Bordeaux, France, May 20, 1818. In 1831 he was entered at the Paris Conservatory, where he was a pupil of Laurent (theory) and Zimmermann (pianoforte), and where he became an assistant instructor. In 1837 he left the Conservatory in order to teach and compose in Paris. In this city he remained nearly all his life, his only departures of note being a journey to Russia in 1853, and to Spain in 1861. His compositions consist almost exclusively of salon pieces.

REINECKE, KARL: born in Altona, Germany (then a town of Denmark), June 23, 1824. His father, who was also a musician, trained his son so early that at eleven years of age Karl was able to perform satisfactorily in public. When nineteen he made a concert-tour through Sweden and Denmark, and in 1843-46 studied in Leipzig. In 1846-48 he was court pianist to Christian VIII., of Denmark. From 1851 to 1854 he was an instructor in the Cologne Conservatory, from 1854 to 1859 music director at Barmen, and in 1859-60 director of the Singakademie, Breslau. In 1860-95 he was conductor of the Gewandhaus concerts in Leipzig and professor of composition at the Conservatory. Reinecke's compositions are very numerous, including operas, choral works, symphonies, string quartets, quintets, trios, and sonatas for piano and strings, many smaller pianoforte works, songs and part-songs, and concertos for the piano, the violin, and the violoncello.

ROECKEL, JOSEPH LEOPOLD: born in London, April 11, 1838. He studied in Würzburg and Weimar under Eisenhofer and Götze. Afterward he settled in Bristol, and later in Clifton, England, as a teacher and pianist. Among his compositions are cantatas, songs, and pianoforte pieces.

RUBINSTEIN, ANTON: born in Wechwotynecz (Kherson), Russia, November 30, 1830. His teachers were his mother and Villoing in Moscow. He performed in Paris in 1840, and immediately after went on a tour through England, Holland, and Germany. In 1844-46 he studied in Berlin; in 1848 returned to Russia and was appointed pianist to the Grand Duchess Helena.

He organized the Russian Musical Society in 1861, and in 1862 founded the St. Petersburg Conservatory, of which he was director in 1862-67 and 1887-90. In 1872-73 he made a very successful tour through the United States. He was among the foremost of piano virtuosi. His works include operas ("Feramors," "Nero," "Dimitri Donskoi"), symphonies ("Ocean," "Dramatic"), oratorios ("Paradise Lost," "The Tower of Babel"), over 100 songs, and much pianoforte music. He died in Peterhof, Russia, November 20, 1894.

SAINT-SAËNS, CHARLES CAMILLE: born in Paris, October 9, 1835. He began the study of music at seven years of age with Stamaty and continued it under Maleden and Halévy (composition), and Benoist (organ). In 1853 he was appointed organist of the Church of St. Méry, and in 1858-70 presided at the organ of the Madeleine. In 1906-7 he visited the United States. His operas proved the least successful of his writings, and it is as an instrumental composer that he became widely known. In this field his works include four "symphonic poems," three symphonies, of which the C minor is best known, concertos for pianoforte and violin, a quintet, a quartet, and two trios, for piano and strings, and some church music.

SALOMÉ, THÉODORE CÉSAR: born in Paris, January 20, 1834. He was well known, not only for his brilliant organ-playing, but also for his chamber music, pianoforte pieces, songs, and church music. He died in St. Germain in 1896.

SANDERSON, HARRY: born in Philadelphia, January 29, 1838. A pianist of much skill, he played duets very effectively with Gottschalk, who took a great interest in his welfare. In 1866 Sanderson went to London and appeared at Mellon's concerts with great success. He died in New York city, September 27, 1871.

SARASATE, PABLO de: born in Pamplona, Spain, March 10, 1844. He studied under Alard and Reber at the Paris Conservatoire, and then started upon his career as a performer in France, England, the Orient, and America. In 1889 he made another trip to America, with Eugène d'Albert. His playing has been characterized as remarkable for both technique and tone. He wrote several short compositions for the violin.

SCHARWENKA, PHILIPP: born in Samter (Posen), Prussia, February 25, 1847. He studied at Kullak's Academy (Berlin), taught theory and composition there in 1870-81, and in 1881 took a similar post in the conservatory established by his brother Xaver. Scharwenka's works are chiefly pieces for the piano, but he also wrote songs, concert pieces for the violin and the 'cello, two symphonies, and other compositions.

SCHARWENKA, XAVER: born in Samter (Posen), Prussia, January 6, 1850. After study with Kullak and Würst at Kullak's Academy, Berlin, he became a teacher in that institution in 1868. In 1874 he began a series of tours, in the course of which he visited America. He established the Scharwenka Conservatory in Berlin in 1881 and was its director until 1891, when he founded a similar conservatory in New York. In 1898 he returned to Berlin to assume the directorship of the Klindworth-Scharwenka Conservatory, formed by consolidation with the school of Karl Klindworth. Among his compositions are a symphony, three pianoforte concertos, several Polish dances, suites, études, and songs.

SCHNECKER, PETER AUGUST: born in Hesse-Darmstadt, Germany, August 26, 1850. He came to the United States in 1865, studied with S. P. Warren (New York) and at the Leipzig Conservatory, and in 1870-80 was assistant organist of St. Thomas' Church (New York). In 1872 he became organist and musical director of the West Presbyterian Church. He composed pianoforte pieces and much popular church music.

SCHOLTZ, HERMANN: born in Breslau, Germany, June 9, 1845. His musical education was conducted at Leipzig by Brosig, Riedel, and Plaidy, and at the Royal School of Music in Munich, where he was instructed by Von Bülow and Rheinberger. He was a teacher in Munich in 1870-75, and from 1880 in Dresden, where he was appointed royal chamber virtuoso. His works include a pianoforte concerto, a sonata, and various other piano music.

SCHUBERT, FRANZ (PETER): born in Vienna, Austria, January 31, 1797. His musical education was begun by his father, who taught him the violin. He also studied from the age of seven under Michael Holzer, and his brother Ignaz gave him lessons on the pianoforte. In 1808 he was admitted as a soprano to the court choir. He became a pupil at the "Stadtconvict," the training-school for court singers, where he was instructed in harmony by Ruzicka and in composition by Salieri. At fourteen he had composed a piano duet, and during the next year he wrote much, producing an overture and his earliest songs, "Hagars Klage" and "Der Vatermörder."

After leaving the court chapel he supported himself by teaching music, continuing his own studies in private, and devoting himself industriously to composition. He attempted all kinds of music, proving his powers of invention by operas, symphonies, choruses, overtures, cantatas, psalms, masses, hallelujahs, trios, rondos, vocal and string quartets, songs, etc. For some time he was little appreciated, but when once he became well known his fame spread to every country where musical knowledge had made any considerable progress.

For a long time Schubert's reputation rested chiefly upon his ballads and songs—numbering more than six hundred—in which he no doubt excels the similar works of other composers; but gradually the musical world discovered the equal merits of his chamber music, "Impromptus," "Moments Musicaux," of his orchestral works, reaching their climax in the magnificent symphony in C, and of his other "imperishable works in nearly every branch of music." Dying at thirty-one, with such achievements to his credit, he left men to wonder whether, had his years been fully rounded out, he might not have made his name the greatest in musical annals.

Of Schubert's ten symphonies, not one was produced during his lifetime, though they are all works of genius. His ideas came so quickly that the knowledge he possessed did not enable him to arrange them in the perfect order of the symphonies of Mozart and Beethoven. Among his greatest songs are "The Erlking," "The Trout," "The Wanderer," "Hark, Hark, the Lark," "Who is Sylvia?" etc. After the C symphony, his best instrumental works include the "Unfinished Symphony;" the B minor (unfinished) and C major symphonies; the A minor, D minor, and G string quartets; pianoforte sonatas; the string quintet in C; and the "Rondeau Brillant" in B minor. He died in Vienna, November 19, 1828.

SCHULHOFF, JULIUS: born in Prague (Bohemia), Austria-Hungary, August

2, 1825. He studied pianoforte method with Kisch and counterpoint with Tomaschek. In 1844 he appeared at a recital in Paris, where he became well-known as a virtuoso and was much in demand as a teacher. He removed to Dresden in 1870, and subsequently to Berlin. Schulhoff is best known for his brilliant piano music. He died in Berlin in 1898.

SCHUMANN, ROBERT: born in Zwickau, Saxony, June 8, 1810. At a very early age, and without instruction, he began to compose. In 1828 he became a law student at the University of Leipzig, but in 1830 finally devoted himself to music under the tuition of Friedrich Wieck and Heinrich Dorn. Clara, the daughter of Wieck, who was born in 1819 and became a celebrated pianist, was married to Schumann in 1840, and thenceforward, as also before, she shared largely in his work. In 1834, with others, Schumann established the "Neue Zeitschrift für Musik," a journal which, for the ten years of his more intimate connection with it, exercised an influence on the development of the art not incomparable with that of Lessing's "Hamburg Dramaturgy" in drama.

Prior to 1840 Schumann's principal works were the "Fantasias," the "Kinderscenen," the "Études Symphoniques," the "Kreisleriana," the "Abegg" variations, the "Papillons," the "Carnaval," and two sonatas in F sharp minor and G minor. In the year following his marriage he published nearly one hundred and fifty songs, distinguished by the fidelity and subtilty with which they reproduced the most delicate shades of meaning in the poems selected for musical treatment. He then began his great series of orchestral works, his symphony in B flat being first performed at the close of 1841. It was followed by his "Overture, Scherzo und Finale,' his D minor symphony, three quartets, the piano quintet and quartet, the choral work "Das Paradies und die Peri" (1843), the C major symphony (1846); "Genoveva" (1847); "Manfred" (1848); the Faust music (1850); the E flat symphony (1851); and other works. For several years Schumann suffered from brain disease, and after an attempt to drown himself in 1854 he was confined in a private asylum, where he ended his days. He died in Endenich, near Bonn, July 29, 1856.

SCHÜTT, EDUARD: born in St. Petersburg, October 22, 1856. He was a pupil in composition and pianoforte of Petersen and Stein at the St. Petersburg Conservatory, and continued his studies in Leipzig. Subsequently he was elected conductor of the Akademische Wagnerverein of Vienna. Schütt's published works include a comic opera, a pianoforte concerto, a serenade for strings, variations for the piano, and songs.

SCHYTTE, LUDWIG: born in Aarhus (Jutland), Denmark, April 28, 1850. Originally a druggist, he studied with various instructors, among them Gade, Taubert, and Liszt. In 1887-88 he was connected with Horák's Institute in Vienna, and there continued active as a teacher and concert-pianist. His compositions consist of two comic operas, a piano concerto, a sonata, several orchestral works, songs, and a number of pianoforte pieces.

SCRIABINE, ALEXANDRE: born in Moscow, January 6, 1872. At the Moscow Conservatory he was a pupil of Safonoff (pianoforte) and Tanejev (composition). From 1895 he made various tours in Europe. He wrote much pianoforte music.

SHARPE, HERBERT FRANCIS: born in Halifax (Yorkshire), England, March 1, 1861. His studies were conducted at the National Training School, London. After a series of public appearances as a pianist, he became a professor in the Royal College of Music in 1884 and an examiner in 1890. He wrote (with Stanley Lucas) a "Pianoforte School," and composed much piano music.

SINDING, CHRISTIAN: born in Kongsberg, Norway, January 11, 1856. He was a pupil of Reinecke in Leipzig, studied also in Dresden, Munich, and Berlin, and became an organist and teacher in Christiania. A symphony and a string quartet are among his works, but more important are his many brilliant compositions for the pianoforte.

SMITH, SYDNEY: born in Dorchester, England, July 14, 1839. After study at the Leipzig Conservatory, he returned to England in 1858 and entered upon the profession of teaching in London. His compositions consist exclusively of pieces for the piano. He died in London, March 3, 1889.

SÖDERMANN, AUGUST JOHANN: born in Stockholm, Sweden, July 17, 1832. He received his musical training at the Leipzig Conservatory, and from 1862 until his death was conductor of the opera at Stockholm. Besides theatrical compositions and sacred songs, he wrote several brief vocal works of a national cast that became very popular. He died in Stockholm, February 10, 1876.

SPINDLER, FRITZ: born in Würzbach, near Lobenstein (Reuss-Schleiz), Germany, November 24, 1817. He was a pupil of Schneider of Dessau. From 1841 he was a teacher in Dresden. His compositions are for the most part brilliant drawing-room pieces, but he wrote teaching-music, as well as trios, symphonies, and pianoforte concertos.

SPOHR, LUDWIG: born in Brunswick, Germany, April 5, 1784. He studied as a child with his mother and other teachers at Seesen, whither the family had removed, later at Brunswick under Kunisch and Maucourt, and in 1802, having already been received as a player in the ducal orchestra, he became a pupil of Franz Eck. He soon acquired a great reputation as a violinist. In 1805 he was appointed conductor of the court concerts at Gotha, and in 1812 he was made musical director at the Theater an der Wien, Vienna, where, remaining till 1815, he wrote some of his finest dramatic works. After filling a similar position at Frankfort (1817-19), he became court conductor at Cassel in 1821. There he remained till 1857.

Spohr is regarded as the greatest violin composer of his day. His works for that instrument include solos, concertos, chamber music, etc. Among his other compositions are the operas "Faust" (1818), "Zemire und Azor" (1819), and "Jessonda" (1823), and the oratorios "Die letzten Dinge" (The Last Judgment, 1826), "Des Heilands letzte Stunden" (1835; known in English as Calvary), and "The Fall of Babylon."

Much of Spohr's music is of too scientific a nature for full popular appreciation, but his rank among great composers is high. In all, his compositions number nearly two hundred. His "Violin School" (1831), still a standard book, is one of the best works on violin playing ever written. He died in Cassel, October 22, 1859.

STRAKOSCH, MORITZ: born in Lemberg, Galicia, in 1825 (1830?). He re-

ceived his musical education in Vienna, traveled extensively in Europe, and in 1845 he came to America, where he taught and appeared as a concert pianist. From 1856 he was active for some years as an impresario. His works include the opera "Giovanna di Napoli," first presented in New York, and a number of pianoforte pieces. He died in Paris, October 9, 1887.

STRAUSS, JOHANN: born in Vienna, Austria, October 25, 1825. He studied the violin and composition in Vienna, became an orchestral conductor, and made a tour of the principal capitals of Europe. In 1872 he visited the United States, where he conducted an orchestra of a thousand pieces at the World's Peace Jubilee in Boston, and also gave several concerts in New York. Besides about four hundred compositions of dance music, he wrote a number of operettas that met with great success. He died in Vienna, June 3, 1899.

STREABBOG (an anagram for GOBBAERTS), JEAN LOUIS: born in Antwerp, Belgium, September 28, 1835. He was a pianist who wrote a great number of popular pianoforte compositions. He died in Saint Gilles, near Brussels, April 28, 1886.

THALBERG, SIGISMUND: born in Geneva, Switzerland, January 7, 1812. After study in Vienna with Hummel, Sechter, and Mittag, he first appeared as a pianoforte virtuoso in 1830. He then made a triumphal tour of Europe, and visited Brazil (1855) and the United States (1856). Other concert tours were to Paris and London in 1862 and again to Brazil in 1863. As a pianist he was known for his "singing tone." His compositions include several transcriptions of operatic airs, six nocturnes, and a grand concerto. He died in Posilippo, near Naples, Italy, April 27, 1871.

TOURS, BERTHOLD: born in Rotterdam, December 17, 1838. He studied music at Brussels and Leipzig, and was known as a violinist, editor, and composer. Among his published works are many very popular songs and numerous pieces for the piano. He died in London, March 11, 1897.

TSCHAIKOWSKI, PETER ILYITCH: born in Votinsk, Russia, May 7, 1840. He studied jurisprudence in St. Petersburg, and in 1859 was appointed to a position in the Ministry of Justice. In 1862 he left the service of the state and entered the newly founded Conservatory of Music in St. Petersburg, where he studied under Anton Rubinstein and Zaremba. From 1866 to 1878 he was teacher of harmony at the Moscow Conservatory, resigning in order to devote himself to original work. He retired to Klin and for years worked almost in seclusion. In 1891 he gave concerts in New York and other American cities; and at Oxford, England, in 1893, he conducted some of his own compositions, and from the University received the degree of Doctor of Music.

All of Tschaikowski's works bear the imprint of the Slavonic temperament—fiery exaltation on a basis of languid melancholy. He likes huge and fantastic outlines, strongly marked rhythms, subtle melodic turns, and exuberant figuration. He makes frequent use of the songs and dances of the Russian people. Everywhere his music makes the impression of genuine spontaneous originality. His works include several important operas, little known outside of Russia; symphonies, wherein some of his best orchestral composition, in which he was greatest, is shown; symphonic poems, overtures, orchestral suites, concertos, and many pianoforte pieces. He died in St. Petersbrg, November 7, 1893.

VALENTINE, THOMAS: born in England in 1790. For many years he was a successful teacher and instrumental composer. The aria "Alla Scozzese" is the best known of his pianoforte pieces. He died near Birmingham, January 11, 1878.

VERDI, GIUSEPPE: born in Roncole, Italy, October 9, 1813. At ten he was organist of the church in his native village; for three years he studied with Provesi at Busseto; in 1831 he went to Milan to enter the conservatory, but, for supposed lack of musical promise, was not admitted. For two years he pursued his studies under Vincenzo Lavigna at La Scala. Then he returned to Busseto to take the place of Provesi, deceased, as conductor of the Philharmonic Society. In 1838 he returned to Milan. His first opera, "Oberto, Conte di San Bonifacio," was produced there with some success in 1839, but the next, "Un Giorno di Regno" (1840), failed. "Nabucodonosor" (1842) was his first pronounced success; "I Lombardi" (1843) was even more successful; and "Ernani" (1844) scored a great triumph.

Not till later, however, did Verdi win final supremacy when there were no longer any living competitors. "Rigoletto" (1851), "Il Trovatore" (1853), and "La Traviata" (1853) must be called the best, as they are the last of the distinctively Italian opera school. But when "Aïda" was produced at Cairo (1871), it was at once acknowledged that a revolution had taken place in Verdi's mind and method. The influence of Wagner and the music-drama was distinctly felt. But Verdi was apparently not yet satisfied. For sixteen years he maintained silence in opera. The whispers of a great music-drama roused anticipations that were not disappointed when "Otello" was produced at Milan in 1887. The surrender of the old Italian opera was now complete, and Verdi took his place at the head of a vigorous new school. His last (comic) opera "Falstaff" (1893), by many considered his greatest work, led Italian musicians in his own direction. Verdi's sacred works include the "Manzoni Requiem" (1874) and "Quattro Pezzi Sacri" (1898), his final composition. He died in Milan, January 27, 1901.

VOSS, KARL: born in Schmarsow (Pomerania), Prussia, September 20, 1815. His musical studies were carried on in Berlin until 1840, when he removed to Paris. Here he made a reputation as an instructor and performer. His compositions are in greater part salon pieces, but include also concertos and études. He died in Verona, Italy, August 28, 1882.

WAGNER, (WILHELM) RICHARD: born in Leipzig, Germany, May 22, 1813. In 1834-36 he was conductor at Magdeburg, and after similar engagements (1836-39) in Königsberg and Riga he went to Paris, where he remained from 1839 to 1842. Here he composed or completed his "Rienzi" and "Der fliegende Holländer" (Flying Dutchman). "Rienzi" obtained for him the post of assistant conductor (with Reissiger) at Dresden. His "Tannhäuser" was produced there in 1845. He spent the season of 1855 in London as conductor of the Philharmonic Society's concerts. In all his operas the words of the libretto are of his own composition, and far superior, from the poetic standpoint, to the majority of works intended for such use. They are treated in a declamatory style, supported by most original harmonies and instrumentation in ac-

cordance with their dramatic significance. He advanced the importance of the orchestral accompaniment till it became almost the prime factor in the performance of his works. He was acknowledged supreme master of instrumental effects. It must be admitted, however, that, in his later works especially, his scoring is not infrequently cruel to the human voice. Wagner was a musical revolutionist and reformer in many ways affecting the opera. As with reformers and iconoclasts in other spheres and times, his methods and theories will doubtless be modified by the future. Meantime he may safely be ranked as the greatest musician who has risen since Beethoven, and his probable influence on future operatic compositions can scarcely be overestimated. The following is a list of dates of first performances of his remaining dramatic works: "Lohengrin," 1850; "Tristan und Isolde," 1865; "Die Meistersinger," 1868; "Das Rheingold," 1869; "Die Walküre," 1870; "Siegfried," 1876; "Götterdämmerung" (Twilight of the Gods), 1876; "Parsifal," 1882. Of the above "Die Walküre," "Siegfried," and "Götterdämmerung" together constitute Wagner's greatest work, the "Trilogie"—three chapters of one story, each for a separate evening. "Das Rheingold" is the preface to these three, wherein occur the events whose far-reaching consequences are developed in the subsequent evenings. The four works constitute the "Ring of the Nibelungen." Wagner's ambition was to produce a distinctively national (German) music-drama; hence his choice and adaptation of scenes from the great epic of the "Nibelungenlied," the German "Iliad." The first distinctively German opera ("Der Freischütz") was composed by Weber. Wagner followed this national school, but he gave to it an entirely new and greater significance, terminating the dramatic opera (which he called "music-drama") with his "Trilogie" and other works. Through Wagner the course even of Italian opera was changed. His influence in the direction of freedom of modulation and of form has led to remarkable experimenting in the most modern music. He died in Venice, February 13, 1883.

WARLAMOFF, ALEXANDER JEGOROVITCH: born in Moscow in 1810. A singing-teacher of some prominence, he wrote a number of popular songs and pianoforte pieces. He died in Moscow in 1849.

WARREN, GEORGE WILLIAM: born in Albany, N. Y., August 17, 1828. In 1860-70 he was organist of the Church of the Holy Trinity, Brooklyn, and from 1870 of St. Thomas' Church, New York. He also held the professorship of music in Columbia University. His compositions are largely church music, but he also wrote several pianoforte numbers. He died in New York in 1902.

WEBER, KARL MARIA von: born in Eutin, Germany, December 18, 1786. His father was a musician, and Karl was well educated. He studied for a time painting and engraving, but music was his passion. His first musical lessons were given by his step-brother Fritz, and afterward he studied with Heuschkel, Michael Haydn, Valesi, and Kalcher. While under the last-named teacher he composed an opera, "Die Macht der Liebe und des Weines," the score of which was lost or burned. In 1800 he produced "Das Waldmädchen," with little success. "Peter Schmoll und seine Nachbarn" (1803?) was his third opera. At Vienna in 1803 he became a pupil of Abbé Vogler. The next year he was made kapellmeister at Breslau; in 1806-10 he was private secretary to the Duke of Würtemberg at Stuttgart; afterward he lived in Mannheim, Darmstadt, and other places; was appointed kapellmeister in Prague in 1813, and in 1816 was called to Dresden to organize and conduct the new German opera, of which he is regarded as the founder. In 1821 he went to Berlin and there brought out "Der Freischütz," the most celebrated of his compositions, which at once gave him rank with the great masters of his art.

In 1826 Weber visited London to superintend the production of his "Oberon," at Covent Garden, where it met with an enthusiastic reception. Soon after this, pulmonary disease rapidly preyed upon him and ended his career. Besides other operas, the lis of his works includes overtures, cantatas, concertos, the "Invitation à la Valse" and other piano pieces, songs, etc. As founder of the romantic school of German opera, Weber exerted a decisive influence upon later composers, especially upon Wagner and his followers. He died in London, June 5, 1826.

WIENIAWSKI, HENRI: born in Lublin, Poland, July 10, 1835. He studied at the Paris Conservatory with Clavel, Massart, and Colet, was an instructor in the St. Petersburg Conservatory in 1862-67, and in 1864 was appointed solo violinist to the Czar. In 1875-77 he was professor of violin in the conservatory at Brussels. His extensive tours included a visit to the United States with Rubinstein in 1872. Among his compositions are two concertos, several fantasias, salon pieces, and violin studies. He died in Moscow, March 31, 1880.

WOLLENHAUPT, HERMANN ADOLF: born in Schkeuditz, Prussian Saxony, September 17, 1827. He studied under Julius Knorr in pianoforte, and Moritz Hauptmann in composition. From 1845 he was a teacher in New York. His compositions include nearly a hundred pianoforte pieces. He died in New York, September 18, 1863.

YRADIER, SEBASTIAN: born in Spain. Of his life nothing is known. His numerous songs, particularly "Ay Chiquita," were at one time very popular. Heugel, of Paris, published an edition of twenty-five of them. "Ay Chiquita" was published in many languages and countries. He died in Vittoria in 1865.

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