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THE MUSICIAN'S GUIDE

(PART II)

EDITED BY

ARTHUR ELSON

AUTHOR OF "A CRITICAL HISTORY OF OPERA," "MUSIC CLUB PROGRAMMES," "ORCHESTRAL INSTRUMENTS AND THEIR USE," ETC.

AND

LOUIS C. ELSON

PROFESSOR OF THE THEORY OF MUSIC IN THE NEW ENGLAND CONSERVATORY; EDITOR OF "THE UNIVERSITY MUSICAL ENCYCLOPEDIA," ETC.

ASSISTED BY MANY EMINENT MUSICAL EDUCATORS AND SPECIALISTS INCLUDING

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Musical critic; author of "The Story of Music," "What is Good Music," "How Music Developed," etc.

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PART II

THE ART OF SINGING

By ARTHUR ELSON

IT is only the most gifted of mortals who can sing naturally. A Patti could go on the concert stage while still a child, and a Melba could indulge in trills and runs while at the work of her girlhood; but the average mortal, like the Vox Humana stop of most organs, is very likely to begin by emitting sounds that remind one of a goat in distress. "Practice makes perfect," however, and the most unpromising voices have at times been schooled and trained to win great artistic successes.

There was a time when printed methods of singing were held of little value. Cirillo, in a published "Lecture" on singing, mentions an early opinion that "The crowd of methods . . . would be for the art of singing so many tongues, so many dialects, which would cause in a short time another Tower of Babel, a chaos of ideas, of principles, of rules, of hobbies." Cirillo himself learned by imitation, which, with oral direction, was the old method of teaching. He studied with a pupil of Crescentini, the latter being famous as the teacher of the great Lablache.

We have now, however, emerged from the period of confusion that came with the earlier printed methods, and have arrived at a time when there are a number of excellent books on singing. These books agree on most of the important points, and whenever they differ from one another they usually give reasons; so that singing may now be understood, at least, from the printed page. A teacher is still necessary, as only the most gifted of students can judge the results of his own practice and the accuracy of his methods. But the directions given by the best books on singing are of the utmost value; and a condensed account of them, as given here, should prove useful to many.

There are three distinct parts of the human anatomy which are used in the production of tone. First there are the lungs, which supply breath by the aid of the diaphragm and the rib-muscles. Then there is the larynx, at the head of the wind-pipe, the larynx being that part of the throat which contains the vocal cords and their supporting cartilages. Then there are the mouth and nose, which govern the quality of the tone.

Breathing

The lungs consist of soft and spongy masses of tissue, which allow air to flow into them when they are distended. This distention may be brought about in several ways—by the diaphragm, the intercostal (rib) muscles, and to some extent by the collar-bone and shoulder-blades.

The diaphragm is a large muscle extending across the base of the lungs, in the form of an arch. When the muscle is contracted, this rather flat arch is pulled down and brought nearer to a straight line. The elastic lung-tissues are extended downward by this means, and air rushes into them to fill the enlarged cavities. When the diaphragm is relaxed, it extends upward into its more arched position. This allows the lung tissues to contract to their normal size, and expel the air that was taken in when they were stretched. The lungs, however, are never completely empty of air. The diaphragm can also push upward.

The rib-muscles come into play when the breathing is done by throwing out the front part of the chest. This motion of the breast-bone carries the ribs up with it, producing an effect somewhat like a sidewise expansion of a barrel with oblique hoops. The air then rushes in to fill the extra lung-space. The muscles are then relaxed, and the rib-muscles, which were distended in the process, pull the ribs more together and obliquely downward, causing the air to be expelled.

The lungs may also be partly inflated by the upward movement of the collar-bone. They may also be inflated by a distention of the back muscles below the shoulder-blades.

The lungs are thus like two halves of an oval barrel, which may be enlarged from below, above, in front, or behind, or even in different ways at the same time. When the lungs contract to their normal, or deflated, state, they expel the air through many small tubes that unite into larger and larger tubes, until finally two large "bronchial tubes," one from each lung, unite to form the trachea, or wind-pipe. The latter is an elastic affair consisting of nearly complete rings of cartilage united by other tissue. This gives free play to the larynx, which is at the top of the trachea.

Which is the best way to breathe? This important question has been answered in different ways. Some adhere to the idea that the diaphragm must do all the work, while others say that the back muscles should be wholly or largely responsible for the inspiration, or taking in of breath. A discussion of these two methods will be in order.

The diaphragm, from its size and position, is of paramount importance to the human frame. It not only governs the lungs, but also regulates the motion of the abdomen and the important organs situated below it. A well-developed diaphragm, therefore, is

necessary for the sake of good health as well as good singing. If one will lie flat on his back and breathe slowly, he will at once notice that the diaphragm governs the internal motions of practically the entire torso. He will also perceive that breathing from the diaphragm is natural and effective, and fills the lungs with much more air than is obtained by upper rib or collar-bone breathing.

Deep breathing, therefore, is to be cultivated most persistently, as an aid to health. It is also an aid to vocal strength, for the expulsion of air from the lungs in singing is always caused by the push of the diaphragm. No matter if the air is taken into the lungs by other methods, the burden of expelling it in singing is shifted to the "midriff," as the diaphragm is popularly called. It follows, then, that exercises tending to strengthen the diaphragm are always beneficial for the singer.

The heroic sopranos and burly tenors of dramatic opera usually have the power that comes with a fully developed physique. Their diaphragms have been so strengthened by the necessity of moving large weights in breathing that these singers are easily able to show vocal power, if nothing else. One would not always recommend the late, but frequent, suppers by which some artists increase their weight; but it is true, nevertheless, that a certain amount of weight gives increased power. The present writer remembers an illustration of this in the case of Mary Garden. When the famous manager Hammerstein brought her to Boston in 1909, she charmed by effective and intelligent acting, as well as by her creation of new rôles; but her voice was not especially strong, and was somewhat colorless. She was then rather thin. Later on, when she returned to Boston to sing in the local opera company, her size had increased noticeably; and her voice had changed in consequence, having become full, rich and sympathetic, and wholly different from the unconvincing affair of two years before. Sometimes overuse or old age injures a voice at the time when a singer's figure develops; yet all other things being equal, increasing weight gives increasing power, up to a certain point, because of the enforced development of the diaphragm.

But one does not need to grow fat in order to strengthen the diaphragm. Exercise will help the cause in a much safer way than late revels or nocturnal pilgrimages to the shrine of Lucullus. Much has been written about the hygienic precautions that singers must observe in the way of diet and other matters; but comparatively little has been set down about the value of athletic exercise. The pianist must keep his fingers whole, and therefore may not cultivate the acquaintance of the festive and popular baseball. The violinist needs to keep his left hand in the most perfect and supple condition, so that even the pursuit of the elusive golf-ball might be fraught with danger for him. But the singer does not need to hesitate or fear any injury from exercise. What he wants is a strong diaphragm and well-developed chest-muscles; and he may go after them in almost any way that he pleases. It is not possible, or even advisable, for every conservatory to have a ball-field and a golf-links attached to it; but a tennis court is a more convenient affair. The beneficial effect of tennis in developing the chest and diaphragm is worth investigating. At present most books do not suggest anything of a more strenuous nature than walks in the open air.

For the development and control of the diaphragm, and incidentally the other chest muscles, actual breathing exercises are decidedly necessary. These may be practised several times a day, for a few minutes each time.

The first of these consists in drawing a full breath, which brings into the lungs many times the amount of air that is used in an ordinary breath. Draw down the diaphragm gradually, but fully, and supplement this by raising the chest to take in still further air after the base of the lungs is completely expanded. Hold the lungs full for about half a second, and then exhale the air naturally. Repeat this several times at intervals, taking a number of ordinary breaths between each full one so as not to tire the muscles.

Another breathing exercise consists in taking a full breath and holding it from five to ten seconds; resting between repetitions, and exhaling always before the holding of the breath becomes a severe strain. Still another exercise consists of exhaling naturally and holding the lungs in an exhaled state for some seconds before drawing another breath. With these goes the practice of a sudden and rapid inhalation, such as would be used between notes in actual singing. The latter may be practised with the diaphragm, but should also be done with the back muscles, as described below. Breathing from the diaphragm should be made into a habit, which will continue through both waking and sleeping hours. As much fresh air as possible is advisable, not only for general health, but for the good result that such health will have on the tone-producing apparatus.

In practising the quick inhaling that goes with singing, it will be seen that the use of the diaphragm alone will bring about a conscious effort, and a general movement of the body. In singing, however, it is desirable to be able to inhale with as little effort as possible, but with great speed. For this the back muscles should be brought into play. As the lungs are narrow in proportion to their height, it will be seen that an extension backward will cause a greater increase of space than a downward extension of the same length. Strength of the diaphragm is needed for power and control in expelling the air while singing; but for drawing a quick breath with a minimum of effort, the back breathing will be found most effective, the lower ribs expanding as the back draws away from them. We do not use these muscles ordinarily, but it will be found that they can be easily called into employment. After the breath is taken, the burden of pressure is shifted to the diaphragm; but it will be found that such a shift from the back

is much easier than the shift needed in chest or collar-bone breathing. The diaphragm is not to be prevented from moving, but it may be contracted gradually during and just after the inhalation. The best singers show little bodily motion during breathing; it is said of Farinelli that no one in his audiences could tell when he breathed. This ease is attained through the use of the back muscles, in partial combination with the diaphragm. There is no raising of the neck, as in frontal breathing, but a spreading of the shoulder-blades and a slight straightening of the hollow in the back. One should feel as if he were filling the lungs first of all at the back, from the lower end of the shoulder-blades downward; and as soon as this is accomplished, the diaphragm will begin to contract at the back, and complete its work with much less violence than if it were employed alone. The shoulder-blades are not lifted, but may swing backward and upward a little as if pivoted on their upper ends. This gives an easy method of quick inhalation, and avoids the needless contortions that sometimes amuse an audience.

Do not forget, however, to stand straight. One should not be so erect as to "fall over backward," but the breath cannot be very fully drawn from a stooping posture. In opera, where the action sometimes necessitates an awkward position, the singer may feel at liberty to vary the directions to suit his case, and draw his breath by whatever method seems best at the time. But the ease of deep back-breathing may be seen if one will inhale while sitting down and leaning far forward.

Breathing through the nose is another habit that should be cultivated permanently. As the nasal cavities cause the air to circulate in such a way that it is freed and filtered from dust, this habit is demanded by ordinary hygiene. But it is true also that the nose plays an important part in giving resonance to a singer's tones; so it should be kept in good working order for this reason also. The mouth should be used only in singing, speaking, or breathing exercises, nasal breathing being especially in order during the process of eating.

The question of proper breathing has caused much difference of opinion. Dr. Fillebrown ("Resonance in Singing and Speaking") shows by the example of sleeping infants that a union of some abdominal descent with an expansion of the lower ribs is the normal way of breathing. In singing, a pure abdominal style of breathing was recommended for many years. From 1855 on many teachers adopted it. But Lamperti and others refused to follow this idea implicitly, and held that below the belt the abdominal wall should not be pushed forward in the act of taking breath. Some hold that in drawing breath properly for singing the abdominal wall should actually be pulled in; but it is best not to make this a conscious effort. Jean de Reszke stated that the abdominal wall should be retracted in its lower part only, the stomach following the lateral expansion of the lower ribs.

The inferior costal (lower rib) breathing explained by Dr. Curtis ("Voice Building and Tone Placing") uses the principle of rotating these ribs from the back, so that they enlarge the lower part of the lungs by moving from an inclined to a horizontal position. This is practically what happens when we distend the back from the shoulder-blades downward. With the upper part of the chest held in a fixed high position, the lower part may be made to swell forward, whether it is or is not accompanied by a downward motion of the diaphragm. If, instead of allowing this motion, the small of the back be moved slightly backward, the change of position in front is reduced to a minimum. As already stated, it will be found that this distention of the back will fill the lower part of the lungs, which is desirable in bringing the inhaled air where the diaphragm can act upon it quickly. While the back is being used in inhaling, however, the diaphragm need not be moved by any conscious effort.

The Larynx

At the top of the wind-pipe is the larynx, or voice-box, in which the tone is formed from the air-current that the lungs supply through the wind-pipe. The larynx consists of a number of cartilages, joined by muscles, the whole being covered by membrane and suspended from the hyoid (tongue) bone. In the larynx are the vocal cords, or bands, which regulate the pitch of the singer's tone.

The lowest portion of the larynx is the cricoid (signet-ring) cartilage. This is connected directly to the top of the wind-pipe by a circular ligament. The cricoid cartilage is shaped like a signet-ring, the back part being wider than the front, and connected to the other cartilages by several muscles. It is connected with the thyroid cartilage by a membrane.

The thyroid cartilage, the largest in the larynx, does not form a complete ring, but is supplemented at the back by the thyro-hyoid membrane. The thyroid cartilage is shaped like two nearly square shields which are joined into one in front and face diagonally forward and outward. At each back end (i.e., on each side of the throat) this cartilage is prolonged upward in a rod-like shape, and these two rods carry the upper part of the membrane and are attached to the tongue-bone. At the upper front part of the cartilage is the epiglottis, a flexible affair that bends back during the act of swallowing and forces the food to slide over it into the gullet, or æsophagus, the tube back of the wind-pipe that leads to the stomach.

On the back of the cricoid cartilage, which projects upward between the wind-pipe and the æsophagus, is a slight hillock consisting of the two arytenoid cartilages, triangular in shape, and on top of these are the two very small Santorini cartilages. On each side of the arytenoid cartilages are the two small Wrisberg cartilages, but these do not seem of especial importance in tone-production.

The vocal cords, one on each side, are attached in

front to the thyroid cartilage, near its base, and the back to the lower part of the arytenoid cartilages. The various muscles connecting the cartilages can move them so as to tighten or loosen the vocal cords at will, although the only conscious action in producing this effect is the singer's decision to strike a certain pitch. The narrow slit between the vocal cords is called the glottis, or sometimes the "chink of the glottis." The vocal cords do not actually give the vibrations, like the string of a violin, but by rapidly opening and closing the glottis they regulate the tiny puffs that make the air-column in the throat vibrate. As sound travels at the rate of about 1,100 feet a second, it follows that the swing of one air-particle toward the next extends through a continuous line of particles at this rate, in much the same way that a billiard shot would be transmitted through a closely spaced line of billiard balls, travelling along the line as far as its force will carry, but not moving the single particles or balls out of line. Where the violin string has to set a sound-box in motion to start the air, the vocal cords simply regulate the air-puffs by their rapid opening and closing, giving as many pushes, or vibrations, per second, as are needed for the desired pitch.

Above the vocal cords is a pair of "false vocal cords," and between these two pairs are recesses, one on each side, called the Morgagni (or laryngeal) pockets. The use of these pockets and "false vocal cords" (pocket ligaments) is not clearly understood. Some have held that they are needed to check the lateral vibrations of the air, and condense the vibrating column directly upward. Others believe that they affect the quality of a tone, rendering it soft and rich. In support of the latter idea is the fact that the "false vocal cords" may be moved by muscles, altering the shape of the pockets. Still others believe that the "false vocal cords" actually help in tone-production; and they give color to their opinion by citing cases of certain diseases in which the "false vocal cords" entirely replaced the real ones below them, when the latter were out of commission. One undoubted fact about the "false vocal cords" is their secretion of the mucous moisture that is needed to keep the true vocal cords "well oiled" and in good working order. The throat may be examined in action by means of the laryngoscope; but these pockets are too well hidden to be discovered by any practical arrangement of the little mirrors used. The "false cords" are merely folds of the mucous membrane, and appear red. The true vocal cords have only a thin covering of this membrane, and are grayish in color, turning red only when unduly inflamed.

The Mouth and Nose

The quality of a tone is determined by the number and intensity of the overtones, or harmonics, that sound with it. If these overtones were absent, then every tone would sound alike, whether given by voice or by instruments. These overtones, as explained in the article on "Acoustics for Musicians" in this volume, are fractional vibrations. While the main, or fundamental, tone creates a series of pushes in the air at certain intervals apart, there are also series of lesser pushes that coincide with the main series, but also occur in the halves, thirds, quarters, etc., of the main series. These faint high tones that blend with the chief tone may be brought to our notice in many ways. Scraps of paper may be placed on the strings of a piano. If the student will then raise the dampers by pedal and play a fairly low note with some power, he will see that the strings of certain higher notes are set in vibration and throw off the papers. The notes that vibrate will be those corresponding to the series of overtones. Helmholtz devised a way of reinforcing single overtones, by the use of hollow receptacles called resonators. If the resonator corresponds in pitch to an overtone of any note, it will sound the overtone when the note is given.

Helmholtz made use of these resonators to determine the pitch of overtones that corresponded to different positions of the mouth. These pitches do not show in speaking or singing, as the tone is formed in the throat, and the mouth can merely reinforce certain of the overtones. But in whispering, as in whistling, the tone is formed in the mouth itself. When the different vowels are whispered, they will be seen to have very definite pitches of their own, with large intervals between them. The lowest is "oo" (as in "too"), and the highest the long "ee" of "meet." The pitches range from the F below middle C to the D over three octaves above it. So many other factors enter into tone-production that it is not advisable for song composers to write the vowels on some note related to the whispered pitch. But the service of the mouth as a resonator will be readily perceived. It reinforces certain overtones in the singer's tone, and he places it in such a position that it will strengthen the right ones to produce the vowel that he is singing. All pronunciation of vowels, then, is a reinforcing of certain overtones by the mouth. As the mouth is under full muscular control, it will be found that the same vowel may be produced by several different mouth-positions; and the singer must use the one that gives the best tone.

The nose, unlike the mouth, may not be freely moved, and the nasal cavities are practically unchanged in shape during singing. They should be kept open, however, for they add resonance to the faint high overtones without which a tone is comparatively dull. It is a fact that a tone quality which seems a little too nasal to the singer himself will appear perfectly normal and duly brilliant when it reaches the ears of the audience. This is because the nasal resonance, being nearest to the ear and reaching it directly through the Eustachian tube, sounds louder to the singer than it really is, in comparison with the other elements of the tone.

Tone-Production

We are now able to follow the physical career of a tone from beginning to end, with some degree of understanding.

First of all, the singer starts to take breath. He may do this by the front part of the diaphragm, perhaps; but if he is already singing he will find it easier to distend the back from the shoulder-blades down, spread the lower ribs, and contract the diaphragm at the back rather than in front. Air then rushes in to fill the expanded lung-cavities.

The diaphragm then relaxes, as if the air were to be exhaled. But meanwhile the crico-thyroid and crico-arytenoid muscles have been drawing the thyroid and arytenoid cartilages apart, stretching the vocal cords until they come together and practically close the glottis. The breath now cannot escape except slowly; so the diaphragm, instead of merely relaxing upward into its arched form, begins to push its way upward, and exert a pressure on the air in the lungs.

The vocal cords then swing sidewise, opening and nearly closing the chink of the glottis in rapid alternation—over 250 openings a second for middle C. Each opening causes a slight augmentation in the puff of air-particles, the augmented puffs being transmitted at the rate of about 1,100 feet per second. With the vibration rate of middle C, it will be seen that the impulse from each opening has travelled out of the mouth and about four feet into the surrounding air before the next impulse comes from the vocal cords. In passing through the mouth and nose, these puffs have been so influenced that certain of the smaller puffs, into which the larger ones subdivide, are reinforced in power, and a certain vowel of one special tone-color is sounded.

To stop the tone, the glottis may be held closed, as if preparing for another tone in a series of detached notes; or it may be widely opened by the entire release of tension on the muscles in the larynx, in which case the singing will stop, the diaphragm cease its upward pressure, and ordinary breathing ensue. It is also possible to have the glottis open and the larynx relaxed between tones, in which case the diaphragm exerts itself to hold the lungs still and prevent their contraction. In fact, the diaphragm may relax a little in its upward push between tones, even if the glottis is kept closed to imprison the breath, resuming its push for the next tone. This is a very complicated description for such a simple action as the production of a tone. But the ease and simplicity of the action is what renders the human race able to indulge in speech and song. The breath is forced out by a *relaxing* of the diaphragm, and only a slight added push is needed to aid the involuntary contracting of the lungs in producing a tone. If the diaphragm and lungs worked "the other way round," and the expulsion of air were not aided by the contraction and the muscular relaxation, speaking and singing would demand great effort, and mankind would probably use only the few cries of animals, if not remaining as silent as the proverbial oyster. The flexibility of the mouth and cheeks, so noticeable in the human race, enables it to vary its sounds, too, in a way that animals cannot hope to approach. The present writer once heard a famous "talking dog," and found the animal able to startle audiences by the clearness with which it could pronounce certain words; but the eight or ten words used always contained the vowel sound "oo," as in the Russian word "rouble." The dog's consonants were limited, too. He could manage R very well, also B, K, M, and some other letters after a fashion; but even in his limited range he could not show the clearness that human beings can give to their consonants.

Registers

The term register in music is often used to denote a part of the compass of a voice or instrument, as "upper register," "lower register," and so on. But in vocal work it is used in a more important way to designate the two kinds of tones that may be formed most naturally in the throat. These are called the chest and the head register. They are also called, more simply, chest tones and head tones. Some object to the last adjective, and prefer to speak of falsetto tones; but the term "head tones" is now usual, and is convenient enough for use, even if all tones are really formed in the throat.

Dr. H. H. Curtis (in "Voice Building and Tone Placing") gives an account of the number of registers formerly used by various teachers. As with the breathing directions, it is apparent that each teacher could adopt the system that pleased him best. Garcia divided the voice into three main registers, the chest, falsetto, and head. All three were present in both men and women, the latter having a greater range of head tones. Garcia divided the chest and head registers still further into upper and lower sections. Other teachers either used different names for the same divisions, or adopted other divisions entirely, so that confusion existed for many years. It is only fair to Garcia, however, to state that he was the best teacher of his day, and to add that he wisely refrained from troubling the pupil with technical terms and lectures on the anatomy of the throat. To-day the good teacher will do the same, telling and showing the pupil at first how he should sing. The knowledge of the larynx and the mechanism of the vocal cords is not to be despised; but it should not be made into a fetish. Too many mediocre teachers talk learnedly of the crico-thyroid and crico-arytenoid muscles in order to impress a pupil, when they would do better by correcting the student's faults in simple terms, not forgetting to give him full praise for his good points. A remark here and there during the lessons will bring gradual enlightenment about the tonal mechanism. If it has been outlined in these pages, that is merely because the written word is for reference, while the student's chief efforts will be centred on practice.

There is a great difference in the action of the larynx for head or chest tones. The latter are the normal deep tones with which we speak, or the loud ones that we use in shouting. If one starts a scale in the chest tones, and continues it upward as far as possible, he will notice a gradually increasing strain in his throat. If he will put his hand against the thyroid cartilage, just below the Adam's apple, he will find that there is a physical rise of part of the larynx as the pitch rises. By means of the laryngoscope, it has been found that in chest tones the vocal cords vibrate at full length, and for higher pitch (which is merely increased vibration-rate) a greater tension is necessary. The rising motion noticed in the front of the larynx is what causes this increased tension; and this motion is also responsible for the tiring of unskilled or badly trained singers. Yet there are many who have won success by the chest register alone, in spite of the fact that its use implies a maximum of effort. Dr. Curtis, quoting Sir Morell Mackenzie, the eminent English laryngologist, states that the latter found sopranos depending largely on chest tones, even in such famous cases as Nilsson and Albani, while contraltos use the head register almost wholly for their high notes. Tenors used head tones much more than baritones or bassos, which is natural enough, as the head tones are most prominent in the highest part of a singer's voice. But Mackenzie wrote this in 1888, and it is pretty sure that by now a far larger proportion of singers make use of the valuable head tones.

In the head tones, according to many assertions, only the edges of the vocal cords vibrate. But investigation shows this idea unfounded. Oertel, of Munich, used an instrument called the stroboscope to view the motions of the vocal cords. The stroboscope is simply a revolving disc, with holes in it through which the observer may watch a vibrating body. In violin music, for instance, the string vibrates too quickly for the eye to follow it unaided. Now, if the rotating disk is used, and timed so that a fresh opening passes the eye after one or more complete vibrations, the string will be seen through each hole in the same position, *i.e.*, just starting a vibration. Now, if the disk is slowed down very slightly, each hole will show the string a trifle farther advanced in its vibration-period than when seen through the preceding hole. Thus the string will seem to vibrate with extreme slowness, each hole in the disk allowing it to be seen in a more and more advanced position. Oertel used the stroboscope in connection with the mirrors of the laryngoscope, which show the throat in action; and he was thus able to follow in utmost detail the motion of the vocal cords during singing. These cords are not entirely like free strings, but are attached to membranes on their outer edges, the inner edges forming the opening of the glottis. Oertel found that in head tones the vocal cords did not vibrate from end to end, but seemed to divide into segments. But the whole cords were vibrating in these sections, and not merely the free edges. Instead of vibrating like strings extending from the front to the back of the larynx, they vibrated more like flat bars extending out from the sides of the throat and free in the middle.

The singer does not go through any complicated mental process to influence his vocal cords. They act automatically in response to certain muscular motions, so slight that the only conscious action of the singer is to give a tone of the required pitch. This is as it should be, and tone production should be kept as natural and as little self-conscious as possible. But the student must learn at once how to make head tones. The best way is to begin by humming through the nose, on a rather high note. There must be no muscular effort whatever, and the entire throat is to be kept relaxed. While humming, open the mouth gradually, and it will be seen that the tone retains its soft, mellow quality. This shows that the mellowness is obtained in the throat, and is not due wholly to the nose. The ease of this method of tone production is very striking, and will be noticed at once. The student will see also that this method does not need any violent effort to raise the pitch, such as was found necessary in the chest tones. If the head tone does not come easily at first, when the mouth is opened, it is merely because the student has acquired the habit of exerting his throat muscles too much in speaking or singing. The present writer was told by his teacher (Clarence B. Shirley, of the New England Conservatory) that such involuntary tendency to undesired muscular effort could be counteracted by holding the lips firm. If the motor nerves are so officious that they insist on stimulating some muscle, whether we wish them to or not, the holding of the mouth in a firm position will distract their attention from the throat muscles, and allow the latter to remain relaxed.

Having found out how much easier head tones are than chest tones, at least in the matter of muscular effort demanded, the student must learn to blend the two registers. The old idea seemed to insist on the fact that the lower tones must be pure chest tones, and the upper ones pure head quality. That, however, would be an undesirable result in some ways, although not an impossible one. At present the student is taught that every note he sings should be made of head and chest quality blended together in different proportions, the chest quality predominating in the lower notes, and the head quality in the higher ones. This is a most excellent object for the student to attain. After he has become master of his voice, and is able to vary the proportions of head and chest quality in tones of the same pitch, he may then sing as he pleases, using pure chest tones as much as he wishes. It is probable that absolutely pure head tones are not found within the ordinary compass of the voice, as the bar-like vibrations of the vocal cords may cause some amount of lengthwise vibration at the same time. When we bring the head tones down to a low pitch, we can see that the chest quality appears with some prominence, even though we may be singing wholly by the head-tone method. This by-product of chest

quality added to head tones grows less as the pitch grows higher, but it is present to a noticeable extent in all but the highest tones. The actual falsetto notes, or thin piping tones entirely above the ordinary compass of the voice, have no chest quality in their make-up.

The chief two benefits that result from the acquisition of the head register are ease in singing and flexibility of voice. The former point is admitted at once by all who were trained in the old method of struggling for high notes in the chest register. When they changed to the use of the head register, as very many did, they found they could do easily an amount of work that would have been impossible with their former method. It is also true that the proper use and blending of the head register with the chest tones will enable many singers to extend their compass noticeably upward.

In the matter of flexibility, the operatic stage offers many instances of the value of head tones. Lablache, greatest of bassos, had a most powerful voice, but he could also make it most delicate. So heavy in person that he would break through the floor of any ordinary cab (he had to have a special one of his own), he could sing with a most bird-like softness and ease whenever he wished. Once, after a soprano had been rehearsing a florid Italian aria, Lablache imitated her in his lower compass, following every trill and run and embellishment with the most perfect accuracy. A more recent example of the flexible style due to the use of some head quality in bass tones is found in Pol Plançon, of Metropolitan Opera fame.

Attack

By attack is meant the starting of a tone. A clean-cut attack is necessary in good singing, and this point will be mentioned again in the treatment of vocalizes, or exercises in singing. Here, however, the dangers of incorrect use of attack will be described.

The French teachers for a long time employed the term *coup de glotte,* or "stroke of the glottis," as a synonym for attack, although in some cases the words had other meanings. This stroke of the glottis occurs as a sort of explosion that starts a tone. It allows the tone to begin with a sudden emphatic outburst of sound; but its continued use is decidedly bad for the vocal cords.

There need really be no shock, or blow, or stroke, when a tone is begun. To hold the glottis closed, keeping the breath in by this means until it bursts forth with increased pressure and separates the vocal cords from a strained position before starting them in vibration, means that too much work is placed on these cords, and that they will soon be worn out. Dr. Wesley Mills calls the *coup de glotte* the "synonym of nearly all that is bad in voice-production."

There is another method of attack and tone-production that errs in the reverse direction. If the vocal cords are brought too much in contact for the *coup de glotte,* they are also in some cases kept too far apart. When we breathe without uttering speech or song, they rest some distance apart, and allow the free passage of the breath. But it is possible to give tones that are "breathy," and let too much air escape from the lungs. All stages are found here, from the sigh that is nearly all breath to the tone which allows only a slight amount of air to escape needlessly.

Dr. Curtis describes the troubles resulting from both systems of singing. In the first the vocal cords are apt to swell toward each other, partially closing the glottis; or actual nodules (bunches) form on the cords. In the case of too breathy tones, the cords grow apart from each other, leaving a curved opening through which too much air will always escape. Normally the vocal cords should have their inner edges parallel, and never absolutely close, but govern the tone by approaching and receding from each other during vibration.

Dr. Curtis also gives an amusing instance of the curing of two students by adoption of the opposite error. One pupil, worn out by the explosive "French attack" of that time, was sent to a teacher who inculcated too breathy tones; while a pupil of the latter, troubled by the mistake of excessive breathing, was sent to the teacher who made too much use of the *coup de glotte.* In a short time each student was cured, and ready to heap abuse on his former teacher. But of course if each had kept up the new error indefinitely, it would have caused trouble in the end, while it was beneficial at first in neutralizing the former mistake.

Naturalness and ease are always good guides, especially in avoiding the too explosive style. In that, however, the error may be readily corrected by beginning each note with a slight aspiration, as if the letter H were to be prefixed to each phrase after drawing in the breath. The H is to be made very short, and imperceptible to the hearers. This method of procedure will give the student a clean and easy attack, especially for head tones. The "stroke of the glottis" will be wholly avoided, and if the student's tones are too breathy, he will find that effort will gradually enable him to hold back the extra breath and use only what is needed for the tone. The breath should be controlled from the diaphragm. In avoiding the *coup de glotte,* the student will find that he can make his preliminary H shorter and shorter, until he has learned to keep the glottis open without any aspirating, and start the breath from the diaphragm instead of beginning by opening a closed larynx. When students begin to practice singing, their vocal cords are generally normal; and if they will make it a point to avoid the explosive style from the start, and at the same time to see that their tones are kept full with as little breath as possible, they will progress properly, and gain a clean-cut attack.

For proper attack, the so-called high-chest breathing is usually advised. The actual breathing is done in the lower part of the lungs, as is proper; but the chest is kept stationary in a fairly high position from the first. This will keep the lungs in a somewhat tense

condition, so that comparatively little effort is needed to inflate them; and it will also keep the larynx constantly ready for the attack. If the upper part of the chest is to be swayed about indiscriminately, a special effort will be found necessary after each breath to bring the larynx into proper position. The use of a fixed high-chest position does away with the need for this effort.

Absolute rest will cure almost any inflammation of the vocal cords; but change of exercise will often produce the same result in a shorter time. Head tones are recommended for this purpose. Dr. Curtis enumerates the usual maxims first. Sing with least possible effort, and relaxed throat and face muscles. Use as little breath as needed, and do not put any strain on the vocal cords. Resonate the tone fully in the mouth and nose. Keep in a healthy condition, so that the tissues and membranes used in singing will reflect the general health. Another point, which applies always, is the fact that the tongue should be kept low, especially at the back, and the soft palate relaxed. The cavity at the top of the throat, called the pharynx, is usually in a relaxed state, but sometimes the soft palate is too likely to grow rigid. This must be avoided by conscious care, as much as possible, and the act of swallowing a few times will help to prevent the undesirable stiffness. The tongue, of course, is often compelled to move upward for purposes of pronunciation, but it can be kept down in practice.

The method given for obtaining head tones is fully detailed. The pupil singer must first hum through the nose, preceding the tone by a slight puff of air. He must then think of pronouncing the word "maw," concentrating his attention on the lips. He may then open his mouth and pronounce the word, holding the note in this way for a time, and then closing the mouth to continue in a hum as at first. When this can be done evenly, the singer may proceed to treat whole phrases in the same way. This method must have worked wonders in the days when the fatiguing chest register was in common use; but even now, in a time when the use of head tones is more widely understood, it will be found valuable.

One term that is often used by singing teachers is the focus of a tone. This term is rather overused. The actual vibrating impulses given to the air-current come from the vocal cords, and from them alone. The most that can be done after the tone comes from the larynx is to reinforce it by the resonators. With the soft palate properly relaxed, the mouth is the only place where much motion is possible. By holding the lips firm and properly opened (the teeth apart about the width of two large fingers) the tone will be made to sound clearly, and will seem to be sounding at the lips. In reality it is formed in the glottis, but it appears to be focussed at the point by which it is best resonated. The use of the word focus often gives the pupil mistaken ideas, as if the tone were a definite section of air that could be pushed around at will. A tone cannot be focussed at any point unless some other part is brought into such a shape that the vibrations seem to be felt at the point desired. Sometimes, too, the pupil is required to do imaginary focussing. In the case of head tones, some teachers make the student start by trying to focus the tone at a point halfway between the tops of the ears. It is much better to let the pupil give a clear humming tone, and tell him afterward that this sort of tone, which he is to adopt as the head register, resonates naturally in the back of the nose, in part at least. He will not then imagine that he is singing with his cerebellum instead of his glottis. Brains are certainly useful to the singer, but they have not yet replaced the vocal cords in tone-production.

Practice

We will suppose that by now the pupil is ready to begin the practice of singing. He may, in a fit of enthusiasm, have read all about the larynx, and be on familiar terms with the crico-thyroid muscles and Morgagni pockets. This, however, is not at all necessary, and if it makes him self-conscious in singing, it is distinctly bad. But on points of method he should be sure to start right, and create good habits. If he has a teacher who understands the work properly, all that he needs to do is to follow directions faithfully, in the certainty that if any unconscious faults arise, the teacher will correct them at the next lesson. If, however, some one wants to learn a little by himself, and is unable to reach or afford a good teacher, then he will have to practise alone as best he can. The young teacher, too, is sometimes located rather "far from the madding crowd," and is perhaps unable to continue advanced work and self-development, or to hear the great singers who visit large cities on meteoric farewell tours. For such a teacher, books on singing are now of great value, as he has the technical knowledge needed to understand and apply their principles. With the beginner, however, the case is different. In the first place, the books still differ in method. But even if he is able to choose the best of these, and follow clearly the principles explained, he may still fall into faults of exaggeration or the reverse if he tries to "go it alone." One cannot learn to sing well from books alone, though something may be done if great artists may be seen and heard as models, in concert or opera. Unless one has the brightness and judgment of a genius, as well as the patience, one will find that teachers are necessary. But where so much has been written, no excuse is needed for one more article; and a general scheme of practice will be given here. If it proves of use to some budding genius, or even to the pupil who is taking regular lessons, no apology will be needed for its presentation.

Before starting an outline of suitable exercises, a few general directions about practice will be in order. When Melba was asked how many hours a day a pupil should practise, she replied, "not hours for a beginner, but minutes." Actual practice, for even the greatest singers, should never exceed one hour. The

long periods of piano and violin study have no counterpart in the singer's career, for too much practice will cause fatigue and actual injury. From forty minutes to an hour is ample for the daily work, and this must be divided into four periods of from ten to fifteen minutes each. The voice develops slowly and gradually, and cannot be forced.

Breathing exercises may be taken three or four times a day, but not at or near the time when the singing practice is taken.

Keep the nose and mouth well open, and the lips firm.

Do not sing just before or just after eating—say within half an hour before eating or one to two hours after a hearty meal.

Adopt a fixed high-chest position as much as possible.

Sing vocalises, or exercises on a pure vowel sound, for two-thirds or three-fourths of the practice time, as they are the gymnastics that will give the voice its ultimate strength. Songs may be practised for the rest of the time while studying. Of course, when a singer's voice has been fully developed, he may have to spend much of his time learning concert selections or operatic rôles, but the beginner should stick closely to the exercises.

Memorize the exercises and songs used in practice, so that the fullest attention can be given to the process of singing.

Do not strain the voice on high or low tones, but let the compass extend itself gradually. This it will do, especially after the head register is properly managed. As the exercises are often repeated on successively higher or lower pitches, they must not be carried so high or so low that it will require noticeable effort to sing them. Faithful practice, however, will soon enable the pupil to do with ease many things that are impossible at first, and he will find that his compass will extend itself gradually by quite noticeable intervals.

Do not strain the voice by making the practice too loud. This is especially important, as loud practice will soon fatigue the voice, while practice in the fairly soft *mezzo voce* style, with the use of no more breath than is needed, will develop power and reserve force without tiring the larynx.

Practise the exercises on several of the pure vowel sounds, especially A, as in "father;" E, as in "meet;" O, without the final suggestion of "oo" that it receives in the word "open," and OO as in "mood." Be sure to avoid making them either explosive or breathy.

Give the vowels a fair amount of nasal quality, as that rounds out the tone and sounds less prominent to the audience than to the singer. Jean de Reszke said to Dr. Curtis that he had come more and more to the idea that singing was a question of the nose entirely. This is partly because the much-needed head quality is best obtained with the nasal cavities kept open and used sufficiently.

Albert B. Bach, in his book on "Musical Education and Vocal Culture," quotes the time schedule of the old Bernacchi school for singers, at Bologna. In the morning, the program included scales for 5 minutes, pause for 15; scales again for 10 minutes, pause for 15; solfeggios 15 minutes, pause 15; solfeggios again 30 minutes, and a walk in the open air. At least two hours after midday dinner the work began again: scales 10 minutes, pause 10; solfeggios 10 minutes, pause 10; solfeggios again 10 minutes, pause 10; then solfeggios 30 minutes, followed by another walk in the open air. The amount of practice was thus more than is recommended at present, but the students at the school did no other work, and in old times the exercises were in a comparatively small compass, which did not tire the voice much.

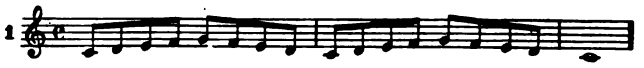
About overexertion of the voice, Bach says in the same work, "When sound is to be produced for too long a period, the mucous membranes of the larynx and the pharynx become congested with blood; the natural secretions cease; dryness, thirst, an unhealthy sense of burning, and great irritation are produced, succeeded by thorough fatigue; the voice loses its pure tone and becomes feeble; the muscles of the chest suffer pain at each inhalation." Of course such noticeable results usually appear after a severe strain, but there is also great danger of their gradual approach if the voice is at all overused in its daily work. Therefore the student must understand fully that while extra time means extra progress in such studies as French or German, added work in singing is likely to cause a distinct set-back and injury to the voice.

Vocal Exercises

When Rossini was asked what the chief requisite of the singer should be, he answered simply, "Voice." But Rossini, although he married the soprano Isabella Colbran, was not a singing teacher, and was preëminently a lazy man. Sir Charles Santley, the great English baritone, gave a much more valuable answer when he suggested "Patience." The capacity for taking pains that Carlyle calls genius is of prime importance to the singer, who must be well provided with patience to go through the long preliminary period of faithful work on monotonous exercises. If poets are born, and not made, the reverse is true of singers. Some fortunate vocal artists are endowed by nature with a voice of bird-like purity; but even these lucky individuals must travel with the rest along the straight and narrow path of tedious practice. Dramatic action, too, is not a gift, but must be thoroughly studied with competent teachers before the singer can delight the thousands who patronize the opera-houses of our great cities.

Santley advises the pupil to begin by the production of a single full tone, and then proceed by adding a second. But while a pure and good tone is a great desideratum, many beginners cannot attain it at once, and must build toward it gradually. The following simple five-note exercise, repeated on successively

higher semitones, and on descending semitones after a comfortable height is reached, should form the beginner's initiation to the vocal art.

1 

This, it will be seen, is not at all involved; but it is decidedly useful, and should form the basis of several months of practice. More melodic exercises, and even songs, will gradually be included in the work, but out of an hour's daily practice, this exercise will take most of the time at first, and should receive some attention, even after many months of work.

Care must be taken to get the head quality right at the start. The notes may be hummed through the nose at first, preceded by the slight puff or aspiration to avoid explosive attacks. The throat muscles must be entirely relaxed, as only under that condition will the vocal cords give the desired result. The notes may then be tried with the mouth open, and the lips firmly held in position. If the soft fulness of the head tone does not come at once, keep trying until the mouth may be opened and closed without altering the quality of the tone or its method of production. Sing the syllables "la" or "ma" as an aid to starting the head tone. The A, in passing, will sound best when it is not a pure "Ah," but has some of the nasal quality of "Awe" added to it. Learn, as soon as possible, to start the head quality with open mouth, doing away with the subterfuge of coaxing a head tone by starting a hum through the nose. Gradually the head notes may be started as "Ha" instead of "La" or "Ma," and finally as a pure "Ah" without any stroke of the glottis. The vowel sound "Awe" may be used with the others in practice, even though the "Ah" receives some of its nasal quality.

Go through the exercises on "Ah" at first, and after a week or so begin to use the other vowels, "Awe," "O," "OO," and "E."

The following exercise combines the so-called octave attack with the descending scale, the latter enabling the student to continue the head quality downward from the high notes, in which it is most easily obtained.

2 

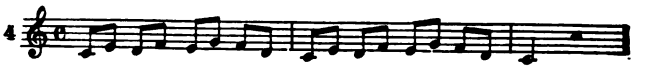
From its greater compass, this exercise cannot be transposed as many times as the preceding, but it may be repeated frequently.

Some teachers advise a two-note exercise with varied rhythm, for the sake of flexibility; so the following is included here.

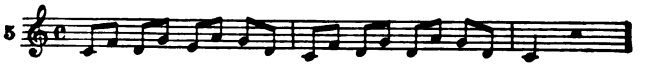
3 

Intervals should be introduced gradually, very soon after the start.

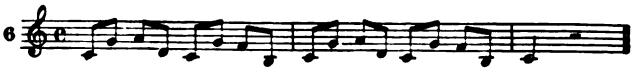
In thirds:

4 

In fourths:

5 

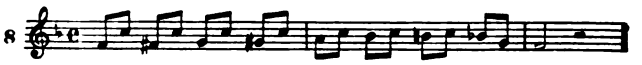
In fifths:

6 

The ascending scale may now be linked to the descending scale.

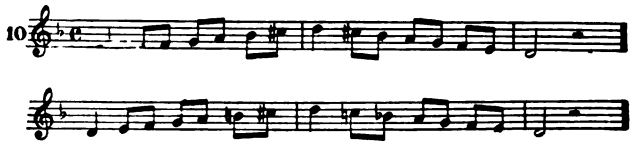
7 

Chromatic intervals are to be practised, as follows:

8 

9 

The harmonic and melodic minor scales should be included:

10 

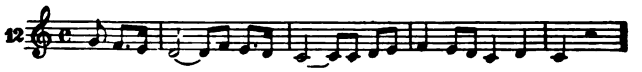
These exercises, especially the interval examples, are all directed toward the attainment of flexibility. For this purpose various sets of vocalizes have been written by famous teachers, which are more melodious in style than a simple exercise. Marzo, Concone, Panofka, Bonaldi, Vaccai, Nava, and Marchesi have written the best vocalises.

Sustained high notes must be practised.

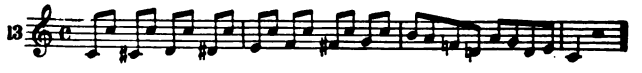
11 

In No. 2, the holding of the high note after the octave attack has something of this character.

It is usually important to practise on the low notes also.

12 

Exercises including many skips are necessary for the attainment of correct pitch. The two following extend to the octave.

13 

14 

Arpeggios are useful in extending the compass of the voice, as it is much easier to take a high note passingly than to sustain it.

Every long vocalise, as well as every song, is an exercise in breathing at the proper places. The points where breath is to be taken should be marked on each vocalise and song that is to be practised, even if these points are made apparent by pauses, ends of lines, or other suggestive details. The phrasing and slurring of the voice part will help as a guide. If no slurs are present, and no rests to be found near a point where breath is needed, make it a policy to breathe in the unaccented part of a measure when possible; or just before any strongly accented note; or at the start of an ascending figure; or when breath will be needed for some sustained high note. In the latter case it is often advisable to take breath a note or two before the high note, so that the latter may be approached gradually, with the larynx already in action.

Portamento

The singer's *portamento* differs wholly from that of the pianist, and is more in keeping with the actual meaning of the word. The term signifies "carrying," and the singer carries his voice over from one note to the next. It is possible to make this change slowly, and let the voice run through the intermediate pitches just as a violin string does when the player slides his finger along it while moving the bow. This slow change is not a *portamento,* but a *glissando,* or slide. In the true *portamento,* no intermediate pitch should be apparent, but the change from one note to the next should be rapid. The chief point of the *portamento,* however, lies in the fact that the first note is carried over into the second, a trifle *before* it is time for the latter to begin. This can be practised on a single vowel, when it becomes merely an alteration of time. But if each note has a syllable (as should be the case in practice) the second syllable is pronounced in its correct time, even though the second note is anticipated during the last part of the first syllable. In ordinary *legato* work there is sometimes a very slight diminution of breath between notes. This must not occur in *portamento,* and the *timbre* (*i.e.,* quality of tone) should be kept unaltered. The change is caused entirely by the larynx, and it is not difficult to make the new pitch come on the vowel of the first syllable.

The old Italian schools claimed that without *portamento* there was no real singing, but merely a set of detached notes. Adelina Patti, one of the most gifted singers the world has ever seen, made frequent use of the *portamento,* in a most expressive and sympathetic fashion. It adds much to the effect of vocal music when properly employed, being well suited to express emotion and passion. But it should not be exaggerated or overused, or it will lose effect. A vocal sigh or sob, such as the *portamento* may become, can be made strongly dramatic; but audiences would not tolerate a singer who devoted himself or herself to unrelieved vocal lamentation.

Albert B. Bach ("Musical Education and Vocal Culture") gives the following exercise for the acquisition of *portamento.* The singer must start on a low note, swell it with a *crescendo,* and then, without a jerk, and without touching any definite intermediate note, rise to the octave and start it softly in another *crescendo.* For this exercise the breath must be used very carefully. The exercise is to be repeated through the entire compass of the voice, as smoothly as possible. It will be found that in this exercise the voice will travel up over the octave interval in a rapid and natural fashion. The *portamento* with two syllables on two notes will also prove valuable for practice.

Expression

A sympathetic quality of tone is greatly to be desired, along with the vocal flexibility that comes from practice. This is in large part a gift of nature, but by proper care in tone-production the singer may always bring out the best that exists in his own particular voice.

An expressive style, however, is entirely a matter for the singer to develop in his work. Here, at least, he is master of his fate, and the ultimate result rests with him. For expression and style, indeed, it is not absolutely necessary to possess a voice, as the mere remnants will serve. While the young student is busy developing his vocal organ, the older artist finds that approaching age is gradually robbing him of the full, rich tones of maturity. So the artist is compelled to fall back upon method and expression and dramatic power, until he may even become a Ludwig Wüllner, and charm the civilized nations with intensity of style while advertising himself as "the singer without a voice."

The factors that enter into expression are merely the little technical attainments of one's study days. Force plays its part in skilful variations of power; contrast of *staccato* and *legato* enter in; and the singer's ability to give embellishments adds much to his style, though this ability wanes with the waning years.

A *legato* style is a *sine qua non* for the singer. *Staccato* is comparatively easy to obtain, but in the smooth flow of the *legato* any faults in singing will stand out clearly for the critic to pounce upon. In the *legato* each note must be fully sustained until the next note is to be started; and the latter must then be commenced at once, and continued in the same way. The voice does not cease between the two notes, and there is little or no diminution of breath, but the muscular change needed in the throat takes place so rapidly that the change in pitch seems instantaneous, and all suggestion of *glissando* is avoided.

The *legato* style may be cultivated from the very

first, in exercises and vocalizes. Smoothness and evenness of tone should be sought for from the beginning. It is possible, in *legato,* to introduce much variety by accents. But there should never be any pause between tones, even for the slightest fraction of time. The semi-detached style of the piano is not much used in singing, where the slur with the dots under it (pianist's *portamento*) would be shown by short rests after each note in the melody.

Detached notes may be sung with the head quality duly blended into the tone. But for an actual quick *staccato,* of almost explosive character, the chest tone will be found much more convenient. In voices that use the head quality (that is, nearly every voice except a few sopranos and basses) this is one of the few cases where it is advisable to use a pure chest tone. For a loud *staccato,* it is even permissible to give a suggestion of the *coup de glotte,* though this should not be carried to a point where it will tire the voice.

Variation in power constitutes one of the most used means of expression. In singing, as in piano, it is unusual to find a long phrase that is to be taken at the same force throughout. There are little swells and subsidences, even when no important accent is demanded. The sense of the words is one guide to correct emphasis, and it is also true, as in piano music, that ascending figures usually grow louder, while descending figures soften.

The *forte* should not be practised at first. As already stated, the greatest benefit comes from keeping the exercises fairly soft, to give the voice flexibility without overexerting it. Only after some time is it advisable to take up the subject of *crescendo* and *diminuendo.*

The *messa di voce,* or "emission," of the voice, consists of a gradual swell from *p* to *f,* and a gradual return to *p,* all on a single tone. For a full effect of this sort, the most thorough control of the breath is needed. Yet the effect is very frequently given *in petto,* and the old Italian teachers sometimes claimed that every note given by the singer should have some trace, at least, of the *messa di voce.* Sieber, too, states that the *messa di voce* gives to song its highest charm.

In practising the *messa di voce,* which should be done only after a fairly full control of voice and breath has been acquired, the tone must not be forced, but should swell naturally and without undue effort. Avoidance of spasmodic effort is a prime necessity in practice, and here it is most important. The mouth must be fairly well open, and the tone gradually brought forward to the lips; that is to say, it must be given fuller and fuller resonance by the mouth. This "forming the tone on the edge of the lips," which is so generally advocated, may be aided by the device of holding them firmly set in their varying positions, while keeping the throat relaxed as much as possible and increasing the pressure of the breath. The lips are here allowed to vary their position quite noticeably, and the mouth may open on the *crescendo,* especially on high notes. The process is reversed on the *diminuendo,* and the mouth and lips partly closed. The *messa di voce* is most effective when sung on clear vowel sounds.

The same degree of power may be obtained in more than one way. This does not refer to the marked difference in head and chest qualities, but to the method of handling the breath. Thus Patti attained a richness of effect in singing soft passages by using restrained breath and placing the tone far forward in the mouth. Such clear resonating of the singer's tone is an important matter, and should be looked after very carefully during practice. The use of the extra breath pressure, however, is to be avoided for the most part, and practised only enough to get a knowledge of its employment. It results in giving intensity of expression to a tone, and is valuable in actual singing; but it would be fatiguing if used too constantly in practice.

Shading should be gradual in its effect, even when fairly strong contrasts are to be obtained. Sieber regrets the modern tendency to "A roaring *fortissimo,* followed abruptly, and quite without preparation, by a whispered and scarcely audible *piano.*" Once in a great while such an effect will be striking, but if such excessive contrasts are made too frequently, they will become commonplace and tiresome to both audience and singer.

Embellishments

When the young Patti was once a visitor at the house of Rossini, she was asked to sing. She gave one of his arias; but she added so many embellishments to it that he asked, in reproof, "Who was the composer of that song?" He was eminently right in taking this stand, for many singers, especially sopranos of the smooth and flexible coloratura school, think that operas were written merely to let them display their vocal agility. Wagner created something much higher and more artistic than the tinkling tunes of the conventional *opera seria,* but his melodic recitative demanded a strongly dramatic style that was beyond the coloratura singers. Finck, in his "Success in Music," regrets that composers of the present do not give more scope to the singers of the latter school; and it is a fact that the skilful vocalists are too often forced to fall back on the conventional style of a "Lucia di Lammermoor" in order to display their gifts.

But whatever else they need, the singers of the agile and brilliant style never lack applause. There is always among audiences a sort of rear-guard that is not deeply cultivated, and cares for singing without appreciating the music. For these a high note, a brilliant run, or a striking trill, is of the utmost effect; and even the more cultivated auditors can appreciate good execution. The student, then, must in the later part of his course devote himself to the agility needed for runs, trills, mordents, turns, grace-notes, and so on.

The simplest of the embellishments is the short grace-note. This is merely a very rapid note crushed into the following note. The grace-note must be

joined to the note after it by a complete *legato,* and the action of breath and mouth is the same as if singing one note. There is merely a rapid change in the larynx, to alter the pitch from the grace-note to the next tone. The easiest method of practice is for the student to sing a full tone, and put several quick grace-notes into it at intervals of half a second or so. The whole tone above the note is the easiest place for the grace-note to come in the early exercises. When this exercise is mastered, the principal note should be even and clear, the grace-note of the same quality, and the pitch absolutely accurate. The last is the great secret of success in rapid embellishments, for they occur so swiftly that they must be accurate in order to impress themselves on the hearer.

The student must not neglect practising the grace-note at the beginning of the tone, as well as inserting grace-notes during the tone's duration. The latter method is easier, and useful in making a start, but in actual singing the former situation occurs most frequently. After this is successfully accomplished, one, two, and three grace-notes may be practised, at varying intervals from the principal note. At this point grace-notes may be introduced that are below the principal note in pitch, and great care must be taken to make these correct in pitch and of the same quality as the principal note.

The long grace-note allows the singer some degree of latitude. Unlike the short grace-note, the long one receives the accent. It takes up half or more than half of the value of the principal note that follows it. With a note of even value, the long grace-note receives at least half the total value, but with a dotted note the grace-note should take two-thirds of the total value, leaving the principal note to fill out the dot. If the principal note is followed by another of the same pitch, then the grace-note takes almost the whole value of its principal note, and is led into the following note by a marked *portamento.* The last rule is frequently illustrated in vocal music. All the rules, however, may be slightly varied by the singer, for purposes of expression. An old Italian custom gave the grace-note its face value, but modern practice will never let it have less than half the value of the principal note. No especial vocal practice is needed for the long grace-note, but the singer must be familiar with the rules governing its interpretation. It differs from the short grace-note in being printed like an ordinary note of small size, while the latter has a stroke through its flag. As many misprints have arisen through the resemblance of these two, the singer may sometimes find it necessary to alter a short grace-note into a long one, if the music seems to demand this change. For a study in long grace-notes, Gluck's "Che faro senza Euridice" will be found excellent.

The mordent and inverted mordent need no new practice, as they are merely two grace-notes preceding the principal note. But care must be taken to place the accent on the first of these two grace-notes, or on the principal note, as required.

The turn may be taken as in piano music (see article on "Doubtful Points in Music"). But the singer is not bound by the strict rules of the pianist, and may show more freedom of tempo in giving the turn. It may be taken slowly, as the singer has the right to vary strict tempo and hold any note, whether embellished or not. The notes of the turn usually come in an unaccented part of the measure; only the first of them should ever receive accent, and this not always.

Most important of the vocal embellishments is the trill. The rules for this are about as in piano music, but the singer has much more liberty to begin the trill on the note above the principal note. The composer, however, should show this by a grace-note. The trill (or shake, as the English call it) is simply a rapid alternation of two notes, the chief note and the note above it in the scale, the latter being affected by any accidental printed with the trill sign, but never being more than a whole tone. As in piano music, the trill should end like a turn, with the note below and the principal note, or sometimes only the note below. But while the description is simple, the acquisition of a good trill is one of the hardest tasks that confronts the singer. Many great artists have not been able to do a trill in more than mediocre style, relying on tone quality, expression, dramatic power, and other such factors for their success. The student, therefore, must not be dismayed if his trill does not at once become a thing of beauty and a joy forever.

Absolute control of the breath is a necessity for a good trill. Yet there are no violent changes, as both notes of the trill must be given with the same power and quality. The mouth and tongue must not change their position, the tones being varied solely by the muscular changes in the larynx. The trill should be practised slowly for a long time. When Mozart heard the young prima donna Kaiser, he was charmed by her singing, but gave praise also to her teacher for making her keep to the slow trill at first, reserving rapidity for later performances.

The pitch of the trill must be absolutely accurate, and no errors of singing are more noticeable than those that come in a trill. The speed may be varied with excellent effect; and Patti, renowned for her vocal accomplishment and *bel canto,* would create the most sensational effects by beginning a trill slowly, then making it more and more rapid, and finally slowing up again. It is a good plan for any singer to retard the trill slightly at the end, dwelling on the principal note just before the turn-like end of the embellishment. Patti, whose vocal attainments earned her the title of "the Paganini of the voice," was unequalled (or at least unexcelled) in her trill. In a valse by Venzano, which she used to introduce into Donizetti's opera "Linda di Chamounix," she would continue a trill through seventeen measures. With her ability and agility, it is not surprising that she was ready to give the public full measure in ornamentation, even if Rossini and greater composers thought that she "played to the galleries" too much.

The trill must be practised at first merely by alternating eighth-notes. It should not be tried at the upper and lower extremes of the voice, but kept a fourth or so inside of those limits. Some schools advocate preceding the trill by a short *messa di voce*. In any case, the trill must be practised easily, and without the strain that comes with undue strength of tone or force of breath. Above all, patience and faithful work are needed to master the trill. Some voices have it naturally, and it is really a matter of flexibility. But others find it very hard to attain, and even such a great artist as the soprano Pasta could not master it without years of practice.

Some teachers postpone trill exercises until late in the student's career. There is, however, no need for this delay, and the beginnings of *coloratura* work may be made as soon as the voice acquires the needed smoothness. *Portamento,* too, may be introduced early, and the only thing that really needs any delay is the fatiguing *messa di voce*. Any voice may acquire these accomplishments, though sopranos are most addicted to the embellished style that is not only trilling, but thrilling—at least to the untrained public.

Faults in Singing

Defects in the vocal art are of many kinds, some of which have been already mentioned. They affect the starting of a tone, its production and quality, and even the "letting go" of the tone. The subject of attack has already been mentioned. Breathy or explosive attack is not a fault, but may cause trouble to the singer. He should be master of the clear attack that is between these two extremes; but it will be wise for him to be able to indulge in these extremes when necessary. If he can use only one sort of attack, this limitation may be considered a fault; but a breathy attack on some of the soft notes, and an explosive one on some of the loud notes, would not be out of place, and would add variety to a singer's style. Of course the breathy quality should not be carried into any tone unintentionally.

The excessive use of *portamento* has been mentioned already.

The attack should be as accurately on the desired pitch as possible. Any "feeling around" for the pitch will be readily noted by audiences, and such a search, by no means a "still hunt," will at once debar the singer from success. The reaching of a high note by a little *glissando,* a slide up to the pitch, is also bad. So is a feeling for the note with too much softness, followed by a sudden swell when the singer has finally decided that everything is all right about the pitch. Every tone should begin at the power that is desired. For practice, Santley speaks of a "rectangle of sound," in which the tone starts at full power, is held evenly, and is released cleanly. In singing, each tone may be more or less shaded; but the evenly sustained "rectangle" should be acquired during practice.

A tone should be stopped by the opening of the glottis, combined with a pause in the expulsion of breath by the diaphragm. At any rate, if the glottis closes unconsciously, it should at once open again for free passage of the breath. It should not be kept closed, as if one was preparing for a *coup de glotte* on the next note. On very strong notes, however, it is practicable to stop the tone by closing the valve and keeping it closed. The closing of the valve in this manner will give a slightly explosive quality to the end of a tone; and while this is out of place in soft or medium tones, it is not prominent, and sometimes not even perceptible, after a loud note. The ability to stop a tone cleanly and quickly, relaxing the larynx and holding the diaphragm in a state of suspended motion, must be gained as soon as possible during the hours of practice.

The subject of pronunciation is treated in the article on "Songs and Their Execution" in this volume, and in the two excellent articles by De Guichard.

The proper focussing, or resonating, of a tone, is another matter for practice. It is simply a matter of condensing the tone in the best way. The mouth acts like a megaphone in amplifying the tone made by the throat. But this megaphone, unlike the manufactured article, is movable, and may be made to assume shapes of many sorts. Some of these positions are good in singing, others not. The student must start out at once with the realization that for nearly every vowel the mouth must be opened much wider in singing than in speaking. Especially is this true of the long E. In speaking, there is a gradual opening of the lips from the sound of "oo" to that of "ah," and then a more gradual narrowing of the lips with expansion sidewise, and a decided raising of the tongue, in proceeding from "ah" to the long E. The use of "ah" in general practice shows that the singer must try to give the other vowels with a similar open position of the mouth, as much as possible. Tones will be focussed properly only when the mouth is well open, although the singer may use other effects at times for purposes of contrast or special situations justifying such procedure. If the tones are constantly focussed wrongly, a poor quality results; one's voice will be hollow and veiled, or it may resemble the bleating of sheep. With the mechanism of the larynx working properly for either head or chest quality, and the mouth properly open, a good tone must come if the breath is used properly. In each voice will be found some tones that sound better than others, and an effort should be made to extend the better tone-quality through the entire compass.

Accessory sounds are classed by A. B. Bach ("Principles of Singing") into nasal, guttural, and palatal tones. With the nose now kept open in singing, which was not often the case when Bach first wrote, a certain amount of nasal quality will be present; and this is now looked upon as desirable. But an excess of nasal tone is brought about by the undue rising of the back of the tongue, which makes the epiglottis lean backward and obstruct in large measure the passage

of the tone from the throat to the mouth. This fault may be overcome by practice before a mirror, with the mouth fairly well opened during the singing. The device of concentrating the muscular attention on firm lips will help to make the tongue relax, and this result will be aided by the vowels E and "Awe" in alternation, in words that keep the tongue forward, such as "Thee" and "Thaw."

Guttural sounds sometimes arise in much the same way, by the interference of the epiglottis on high notes. In such cases the mouth should be opened as fully as the vowel will permit, and the tongue kept well forward. The old Italian teachers held guttural sounds due also to incorrect management of the breath.

Palatal sounds come from a too arched position of the tongue, so it will be seen that that unruly member of our anatomy must be fully controlled in singing as well as in speech.

One of the most common vocal faults is the *tremolo,* or *vibrato.* In violin music, the *vibrato* comes from little imperceptible changes in pitch. Vocally this must take place in the larynx, and it is due to lack of adjustment between the laryngeal muscles and the breath supply. If the latter is at all unsteady, it will cause little recurring variations in the power of the tone, or even in the pitch if the muscles do not adjust themselves to the change. If the *tremolo* appears in a singer's voice, he will do well to give up the use of the *forte,* for a time, and start over in his work on tone-production. He should remember, too, that shakiness of the diaphragm, whether due to nervousness or weakness, may be cured by deep breathing and exercise.

With due care to avoid these faults, the student may continue his practice in the certainty of attaining some degree of ability. Not every one can hope to become a Melba or a Caruso; but correct singing is needed in the church and the drawing-room, as well as on the concert or operatic stage. If the student will do faithful work with exercises like those here printed, and take care to attain a clear tone-quality and a good attack, he will be proceeding along the right path. How far he must go depends upon his goal and his progress. Farinelli's three years of study (mentioned in "Some Famous Singers") would hardly be enough to fit the modern aspirant for concert and opera. Even if he had the vocal flexibility of a Farinelli, he would find modern music much harder to sing than the works of two centuries ago. But he may learn to sing acceptably before musical friends in a much shorter time.

Hygiene

For insuring general health, the singer should be governed fully by the principles that help to attain that condition. Baths should be taken with a view to increasing the strength of the chest, as well as for constant cleanliness. Here it will be found that "doctors disagree," some insisting on cold baths and others preferring warm water. A cold plunge every morning is a good thing if one is robust enough to stand it, but there is no sense in anyone's making himself a martyr to cold water. If one owns or has access to a shower-bath, then a warm shower followed by a short period of cold water at the end is most beneficial. In the same way the enervating effect of a warm bath may be avoided by having the water little more than lukewarm, and dashing cold water over the chest at the end.

The avoidance of colds is of paramount importance for the singer. He should not make himself fragile, however. It is all very well to keep out of draughts, and the singer must follow this cardinal maxim; but he must not be afraid of hardening himself by plenty of fresh air and exercise. The temperature of the singer's room should not go below 65° F., nor should it be hotter than 70°. An open window is beneficial, provided that enough blankets are used to prevent bodily chill. Sleeping out of doors is now deservedly popular, and even such radical procedure as this, which is of great benefit to certain invalids, would do the singer no harm if he avoided catching cold. The ideal bedroom may include a fountain, or some sort of running water, which will keep the air sufficiently moist and help to absorb dust. It is in halls, green-rooms, and so on, that the singer is most likely to be exposed to draughts; and in such places he (or she) will do well to have suitable wraps at hand, for use immediately before and after performance.

Avoid excessive dampness as well as draughts. The shady side of a street is likely to have more invalids than the sunny side, which is drier. "Where the sun cannot enter, the physician will come," say the Italians. As regards the dampness of houses, the Spanish have a proverb (quoted by Bach) that says: "Give your newly built house for the first year to your enemy, for the second to your friend, and stay in it yourself only when the third has come." Santley avers that the term "green-room" must have arisen from the suggestion of green mold that could easily flourish in the damp recesses often found in that dark chamber.

There is much discussion about what a singer should eat. Almost anything will do, provided it agrees with him. A judicious mixture of foods should provide all three classes of nourishment—proteids, fats, and starches. Now, however, we are told by Horace Fletcher that we may eat anything we like, if we will only chew it fine enough. Some singers, especially among students who struggle for a foreign education, find the chief trouble in obtaining the cash needed for the purchase of food. This is unfortunately a somewhat common difficulty. The student should be warned in time that undue economy in food will result in lack of strength, and that meals should never be sacrificed to lessons, even in those cases where talent is spurred by ambition. The student is defeating his own ends if he does not keep his body strong and healthy. Singers, in fact, use up so much energy that they must eat more than others. One rule of diet deserves mention: the singer should avoid

hotly spiced dishes. Nuts, also, are bad, as they cause huskiness. Individual experience will prove to be a safe guide, and some singers will find themselves doing well on food that would trouble others.

What shall the singer drink? That is a much-discussed question, with the blue-ribbon forces and the liquor interests ready to take part. Unquestionably a singer is well off if he does not need to look upon the cup that cheers and also inebriates. If he does indulge, then he will find moderation a safe guide; and he may be sure that excess will probably shorten his vocal career by years.

But there are very many singers who think that some particular drink has a good effect when taken before or during a performance. In the time of Handel the singers sometimes ate no meal before their operatic appearances, but confined themselves to a warm drink spiced with fennel. A. B. Bach considers that one could hardly represent a hero properly on a mere fennel-draught; but the warmth of the drink was an important point in its favor. Bach cites other theories. Farinelli would always eat an anchovy before singing, although the Italian teachers were especially opposed to salt fish. Some artists thought a little lemon-juice or vinegar acted beneficially, though here again the teachers were in the opposition. A favorite device of the present is a raw egg in sherry, the white of the raw egg being probably most valuable in its soothing effect on the throat. Some artists take the egg alone. Bach himself, when singing in opera, used to wait until after the first act, and then take the raw egg beaten into beef-tea—another instance of the good effect of warmth. It was said that Mme. Malibran took champagne before her performances; but in reality her beverage was only an effervescent powder. A more recent soprano does take sips of champagne during a performance, but she does this only when she is hoarse. Lind was fond of eating a salt pickle before singing. Cold tea with lemon is sometimes used, and the refreshing oyster plays its part in preparing artists for their vocal triumphs. An eminent baritone has even claimed that smoking helped him; but this example is decidedly bad.

Chemical solutions for throat treatment should be avoided as much as possible. Such drugs as tannin or lunar caustic have very marked effects, and should be used only when prescribed by a good physician. When swallowing becomes painful, a cold wet bandage around the throat will prove useful. Small pieces of ice allowed to melt in the back of the mouth will often help to allay irritation. Mucilaginous substances like gum-arabic are useful in the same way, and many throat pastilles derive whatever value they have from the gelatinous substances they contain. In cases of cold or chill, hot bandages will be found better than cold ones.

The use of tobacco forms another much-discussed topic, as many men, and even some women, indulge in the brown weed. Inhaling tobacco-smoke is always bad for the lungs; but aside from this the matter is chiefly one of personal choice and experience. If a man finds that the fragrant cigar and the companionable pipe cause no especial irritation of the throat, he may smoke in moderation without fearing any ill effects. It is wise, however, to begin smoking only at a mature age; and it is also wise (as well as frugal) to avoid beginning at all. Santley, who took to cigars rather late in life, said that smoking made his voice clear, and that in his acquaintance list, at least, those singers who did not smoke did not happen to amount to much vocally. He also objected to hearing tobacco called a "filthy weed," as it grew under the same conditions of cleanliness as the most costly orchid.

More dangerous to Santley than tobacco was the odor of certain flowers. There is an anecdote that Grisi always smelled a sprig of lilac before singing, and that on one occasion, when an envious rival stole the lilac spray, she could not show her usual vocal brilliance. This sounds very improbable, however, as perfumes and odors are likely to be troublesome rather than beneficial. When Santley sang on various occasions in St. James's Hall, in London, he found that his voice would grow husky if certain flowers were present in the artists' room, especially gardenias, hyacinths, and lilies. Their effect was very marked—so much so that Santley could hardly believe at first that flowers had such a strong influence. Then he sang with others at a private musicale where all the singers showed the same hoarseness in greater or less degree. As there were no flowers in the room, he was at a loss to find the cause of the trouble; but when the host showed the singers a magnificent collection of "harem lilies" in the next room, everything became clear. Sir Morell Mackenzie stated to him afterward that certain exhalations from flowers paralyze the nerves of the throat to some extent, thus being a clear cause of hoarseness.

Conclusion

With all these directions, a singer need not feel that he must be a combination of a Sandow and an Admirable Crichton. If he smokes a little, or drinks a little, he need not believe that he is going rapidly to the bad; but he must not indulge in excess. He should live a wholesome life, with a reasonable diet and sufficient exercise. He should get as much fresh air as possible into his lungs, during both waking and sleeping hours. He should take more than ordinary precaution against colds or hoarseness. But above all, he must practise steadily. After mastering the right method of singing, he must stick closely to his exercises. Whatever songs he sings, he must not omit these vocal gymnastics. Only after he has kept at them for years and years will he reach his fullest vocal development; and even then it will do him no harm to keep them up as regularly as ever. *Per aspera ad astra* is a good motto; and for the singer it may be taken to mean that a rough voice will not prevent him from becoming one of the stars, if only he practises enough.

THE CULTIVATION OF THE VOICE

By ENRICO CARUSO

IT has often struck me, in a lengthy experience as a singer, that there is one point in particular about the human voice which is far too little appreciated by the rising generation of aspiring vocalists, and that is its wonderful reciprocity. Give it the care and attention it deserves, and it will invariably respond in the most amiable manner possible. But neglect it, treat it as an organ which is best left to look after itself, and the voice will at once retaliate by behaving itself in a manner that cannot be mistaken.

And yet, as an actual fact, but a very small percentage indeed of would-be singers ever really seem to think it worth their while to bear in mind this axiom—for axiom it surely is—that the voice requires proper care and proper exercise to keep it in its best form, just as much as is a certain amount of exercise necessary to the maintenance of good health in every human being.

Unfortunately, however, there would seem to be a prevalent impression among many amateur and not a few professional singers that singing is an art which can be acquired in quite a short time. Thus, is it not curious that while many students of the piano or the violin will willingly devote years of strenuous and conscientious practice to the study of the technique of these instruments, would-be singers frequently seem to expect to learn how to use their voice to the best advantage after a period of vocal practice extending, maybe, over a year or so, but more often over only a few months? This policy, I need scarcely remark, is absolutely ruinous to the future careers of young singers, for no matter how naturally talented any individual vocalist may be, he or she cannot possibly produce the best results as a singer unless the particular organs brought into play in the process of singing have been subjected to a proper and sufficiently long course of training. Since the days of the old Italian masters there can be no shadow of doubt that, musically, we have advanced considerably; but sometimes, when I think of the rather slipshod methods of cultivating the voice advocated by many so-called "professors" to-day, the thought impresses itself on my mind that the detailed principles of the old Italian masters who, above all other considerations, insisted on a long course of voice training as being the only possible means to the attainment of the best art, possessed more to recommend them than do many of the modern "artifices" of voice-cultivation proffered by many teachers of singing to-day.

In a short article it is obviously impossible to go in detail into all the rules which should be observed by singers who are prepared to undertake the task of cultivating their voices on a conscientious and sound basis. At the same time, I hope to be able to give a few suggestive hints which should prove of real value to the aspiring singer.

In the first place, therefore, let me say at once that it is the most fatal of all errors to make too much use of the voice, for the muscles of the larynx are so delicate that they cannot possibly stand the strain of the "learn-to-sing-in-a-hurry" methods of those who hope to attain the highest point of proficiency without devoting sufficient time to that "drudgery" which is absolutely essential to the real and perfect cultivation of the voice.

For this all-important reason I would counsel singers to see to it at all times that in the early days of their training they do not devote too much time to practice. Until they become thoroughly proficient in "managing" the voice—a happy state of affairs which can only be acquired after long practice—they will at first never devote more than fifteen minutes a day—in the early morning is, perhaps, the best time—to practice. This will seem a very short time to enthusiasts who are willing to give up all their spare time to the study of voice cultivation, but it is nevertheless quite long enough, for the slightest strain put upon the voice may retard a singer's progress by months, while, on the other hand, if the singer will only bear in mind that the voice requires the most careful "nursing," and must on no account be strained, he will soon find that, though he may not be aware of any improvement in it, his voice is, nevertheless, slowly but surely improving and gaining in strength through his gradually-growing knowledge of technique.

Another point in the cultivation of the voice which I often think is not sufficiently emphasized to-day is the fact that young singers can improve their methods by studying the methods of other and more experienced singers. In singing, as in the cultivation of the other arts, in time the student will get what he works for; but it is unreasonable for him to expect to sing effectively by his own inspiration. He will be wise, therefore, to seize every opportunity of studying as closely as possible the methods of those who have thoroughly mastered the technique of singing. For true art, of course, there must be more than technique, but I would point out that in singing there is no art without sound methods of execution, which, after all, to all intents and purposes constitute technique.

In the cultivation of expression, technique, and

sympathy in the voice, there is no better teacher than "a visit to the Opera"; but very few indeed would care to go through the years of drudgery as conscientiously as have those who seem to sing so easily, and to combine the art of acting and singing at the same time with equal facility. After all, the highest art lies in the concealment of that art, and I take it that it is because a really proficient opera singer accomplishes his performance with such apparent ease that the difficulties of operatic singing are so little appreciated. I am strongly of the opinion that young singers can learn much from studying the methods of operatic vocalists, that is to say, when they have mastered the rudiments of voice cultivation, dealt with elsewhere in this work. My object is rather to show singers various methods by which they can attain the highest art when they have mastered the elementary rules of singing.

In the cultivation of the voice a certain amount of exercise is essential to good health, as, also, is good health a *sine qua non* to the attainment of the highest art in singing. It may be of service, therefore, if I explain the rules I observe in carrying out the exercises I deem necessary to insure physical fitness.

No matter how busy I am, when I rise in the morning I invariably indulge in a few simple physical exercises with a pair of dumb-bells—not too heavy. Nevertheless, I would point out that, in itself, singing, with its constant deep inhalation, is by no means inconsiderable exercise, though I am well aware that it cannot be so health-giving in its effects as exercise in the open air.

Young singers can learn much about the art of the cultivation of the voice from watching the knowledge of technique of our best operatic artists, and from observing their methods of "managing" the voice. Still, to thoroughly grasp the progress of the opera-singer's art, it will be necessary for students to appreciate the fact that Italian singing has had two important culminating periods, each of which was illustrated by a group of great singers, the first of which was made up of pupils of Bernacchi, Pistocchi, Francesca Cuzzoni, and other contemporary teachers. These great singers brought the art of *bel canto* to as near a state of perfection as has ever been known, but one has to remember the conditions under which they sang.

Thus Victor Maurel writes: "In the days of the schools of the art of *bel canto* the masters did not have to take truth for expression (*l'expression juste*) into account, for the singer was not required to render the sentiments of the dramatis personæ with verisimilitude; all that was demanded of him were harmonious sounds, the *bel canto*." In other words, all that the singer had to do was to sing, for the emotions themselves had not to be portrayed, the psychical character of the dramatis personæ not being taken into account.

In consequence, the perfection of the singer's voice was but slightly interfered with, as, at most, he had little or no acting to do, a conventional oratorical gesture or two being considered quite sufficient for the fashion of the period. And it is scarcely necessary to remark that the great singers of this period were skilful enough musicians to prevent such unimportant gestures, which hardly deserve the dignity of the name of acting, from being an obstacle to the high quality of their singing.

In the second period of Italian singing, however, the period which coincides with the Rossini-Donizetti-Bellini period of opera in its heyday, the conditions, we find, were greatly altered. The music at this time was at once more dramatic and more scenic, and although the singing was still *bel canto*, the opera-singer of the period was called upon not only to sing well, but to sing dramatically, though it must be said that the music itself provided larger scope for the actor's art, in that it gave more favorable opportunity for specializing and differentiating the emotions.

In "The Opera Past and Present" we find the following intensely interesting allusion to these two great culminating periods of Italian singing: "A comparison of these two periods of Italian singing indicates the direction matters have taken with the opera-singer from Handel's time to our own. From then to now he has had to face an ever-increasing accumulation of untoward conditions; his professional work has become more and more complicated. From Rossini's time down to this the purely musical difficulties he has had to face have been constantly on the increase—complexity of musical structure, rhythmic complications, hazardous intonations.

"He has to fight against the more and more brilliant style of instrumentation, often pushed to a point where the greatest stress of vocal effort is required of him to make himself heard above the orchestral din; more and better acting is demanded of him; he finds the vague generalities of histrionism no longer of avail, for these must make way for a highly specialized, real-seeming dramatic impersonation; intellectually and physically his task has been doubled and trebled. Above all, the sheer nervous tension of situations and music has so increased as to make due self-control on his part less easy. He has to face and conquer difficulties such as the great *bel-cantists* of the Handel period never dreamt of."

It has ever been my contention that the conscientious artist should carefully read and re-read the whole libretto, so as to inform himself of the poet's purpose and meaning in the construction and development of the plot, as well as to ever bear in mind his conception of the composer's idea of how the poetry and the various aspects of mind of the characters should be aptly and effectively musicked and interpreted so as to awaken a kindred, or appreciative, feeling in the minds of his hearers.

I hope it will not be thought that I have entered too technically into the requirements demanded from an aspirant to operatic fame to-day. I scarcely think, however, that I can have done so, for I feel sure

every really aspiring vocalist would prefer to know the exact heights to which he must cultivate his voice either on the operatic stage, the concert platform, or for the drawing-room.

In conclusion, in order that the singer's voice may be developed in a satisfactory manner, let me counsel him (or her) never to attempt those selections in public the range of which taxes and strains it to the utmost, for when a singer "exceeds" his proper range, injury to the throat is always liable to follow. Better is it that a song should be transposed to a lower key, if a singer is determined to attempt it, than that the voice should be unduly taxed.

I would like to add, it is my sincere hope that some of the few hints I have here given on the cultivation of the voice may prove of real value to those with sufficient pluck to face the task of studying the art of the cultivation of the voice in a really conscientious manner. Hard work accomplishes wonders where the voice is concerned, and real hard work must be accomplished before lasting success can be attained. Let me, therefore, counsel singers never to despair of attaining a state as near to perfection as possible, for it is those who are most alive to their own imperfections who will assuredly "go farthest" in the singing world.

ON THE TEACHING OF SINGING AND THE SINGER'S ART

By Madame BLANCHE MARCHESI

The Parents

WE may imagine the father and the mother having a talk—one example out of thousands: "I think our daughter is going to have a voice," says the father; "if that is so, I would like her to be a public singer; she might make a great name and earn a fortune, and all our friends would be jealous." "But what are we going to do?" asks the mother. Yes, what?

The girl is, say, fourteen years of age. Her parents are completely ignorant of anything connected with music or art; in fact, music has not hitherto been a subject of discussion between them. They do not go to concerts, have never even heard "The Messiah."

A friend comes to tea in the afternoon; the parents confide to him their plans, and ask his advice. He knows of a piano teacher whose brother gives singing lessons. The real profession of this "teacher" is cabinet-making, but he used to sing in the chorus of an operatic travelling company, where he heard many of the great artists. He had also taken part in some local charity concerts, and, in consequence, is regarded as an authority in musical matters. The daughter of the house should be heard by this eminent expert: *he* will say at once if she has a voice worth cultivating.

Father, mother, daughter, and friend proceed the following day to the local authority aforesaid. The "authority" tries the girl's voice, and declares that *there* is an instrument of rarest quality. The girl, he says, should start having lessons at once. "Is she not perhaps too young?" ventures the mother timidly. "Oh, no!" replies the teacher, anxious to inveigle a victim, "she is just the right age; the muscles are tender, and it is better to impart the right thing on a tender muscle than on a ready-formed one!" The parents have no idea of muscles, tender or otherwise, and are overwhelmed at hearing a scientific explanation of such deep importance; the less they have understood, the more clever they think it!

The daughter starts lessons at once. The teacher suggests that two lessons a day would be of greater value than one, not mentioning the financial benefit to his pocket, which naturally has to be considered first. The parents, willing to do anything to build up a future for their child, give their ready consent. Needless to say, the teacher is completely ignorant. The daily practices, the wrong production of the vocal tone, are followed by a complete breakdown of the girl's voice, after quite a short time. The voice has now become husky and unsteady, and the girl complains of intense pain after the lessons. The family are alarmed; they consult a specialist, who finds the throat in a very bad condition. He suggests an absolute rest. The parents are much distressed, but the idea that their child is to become a singer has firmly fixed itself in their minds and nothing will uproot it.

After the rest prescribed by the doctor, they bring their daughter back to the same teacher, and repeat to him the doctor's diagnosis. The teacher defends himself as best he can. "The girl has a delicate throat," he says; or "This is often the case at the beginning"; or "The child must have overworked at home; pupils are so easily tired"; or, "The winter has been especially damp and cold." If the teacher has a conscience, he may suggest that the girl should wait for some time before continuing her lessons; but as the pupil is usually nothing more to the teacher than the means by which he earns his living, he will advise the resumption of the lessons.

The lessons are therefore resumed. After a few weeks the girl has lost even her speaking voice! The teacher, becoming slightly alarmed, says it would be best to wait a year or two until she grows older. Then he proceeds to "explain," with more or less success, why the girl *has* lost her voice. Even now the parents do not believe that he is responsible for any of the harm done.

They decide that, while the girl is waiting, she shall be very well educated, to enable her to meet, later on, the demands of a great career; so they send her to a very superior boarding-school. At this school there are sight-reading and chorus-singing classes. The girl joins them, like every one else. These classes are held without regard to the age, capacity, or health of the girls. Notes are put before them, and they have to be sung, no matter whether they are too high or too low for the individual voices. In the case of this girl whose life we are now picturing, there very soon follows an acute attack of laryngitis; and coming home from school at the end of the term, she has to give up all hopes of ever being able to do anything with her voice—at least for the present. However, several years of complete rest bring back a few notes of her voice; new hopes are formed, and the parents send their daughter to a large town. There she tries every available teacher, until nodules are formed on her vocal chords. A great authority in the medical world, to whom she is then taken, declares that she will never again as long as she lives be able to *speak* in a clear voice. So this story comes to an end. It is not the story of a girl who had to earn her own living.

What, however, about those who have nobody in this world to give them anything, and to whom their voices mean their only fortune? The loss of that voice means the destruction of every hope of becoming famous or wealthy. Parents, if they have a gifted child, ought never to ask advice except from the highest authority in the profession chosen by or for that child. The old idea that "any one will do" for a beginner is a completely ignorant one. Parents think they can engage a great master later on, when the pupil is more advanced; but when they bring their child to the real teacher, he discovers such destruction, or such deeply rooted faults, that he has either to work long years to repair the evil done, or to declare that such reparation is impossible. The great poet Heine says somewhere, about something else:

"It is a sad old story,
But ever will be new;
The man to whom it happened
It broke his heart in two."

The Teacher

To teach singing is more serious than to teach any other thing in this world. The singing teacher can often give a voice, but he can more often take it away and break it forever. Therefore, to teach singing aright is an infinitely important matter. The singing teacher has a mission, as noble a mission as that of the man who seeks to save souls; *he* also can save and lose souls. Whatever work you take up alone can only hurt yourself, not your neighbor. In teaching singing, you may not only rob but kill your neighbor. There are, indeed, many people who have committed suicide after having lost their voice. Nay, girls have become actually wicked, after having fought through years of toil and anguish, to suddenly realize the great deception which had been played upon them. It turns their hearts to evil. This also is suicide! When you teach a musical instrument you can also impart the wrong thing; but in that case the pupil can re-start on a new line, and learn the right thing. With singing it is different. Either the voice has been spoilt and it will take years and years of tears and pain to regain the lost treasure by the aid of the greatest expert in teaching, or it will be gone forever!

The voice that is brought to the teacher is the joy, often the only hope for bread, of a whole family. What a task! what a great thing accomplished if the voice is well brought out! But what a crime if it is ruined! The singing teacher not only has to "place" the voice, but to cultivate it with love and patience; he has to observe the general health of his pupil; he must direct her steps, teach her to clothe and to protect herself against fatigue and cold; and all the while he must also train her soul. How can the pupil, later on, stand in front of thousands if she does not know how to behave, and how to make her appearance pleasant and interesting? Even if the arrangement of her hair is in bad taste, it must be corrected. Often a small trifle overlooked in the appearance of an artist has ruined her career. A lady singer who stands on a platform bent forward and never lifting her eyes, or one opening a mouth like a cavern, is impossible, whatever voice she may possess. And what about disagreeable or bored looks? Even "stage fright," that terrible malady of nervousness known to all who have to appear before the public—even that must not be too noticeable. The public does not want a frightened artist; the public wants to enjoy itself; and a nervous artist makes the listeners nervous. A little nervousness at the beginning of a career is naturally allowed for, but it must not dominate the whole performance; if it does, it will spoil the whole effect, artistic and otherwise. The soul of the pupil must be open to poetry, to love of beings and things; the thought must be wide-awake, else how can the singer understand the poem and the story which underlies every song or air? The horizon of her views must be widened.

I was profoundly astonished when I went to England to find that the girl who follows the ordinary school course without specializing in anything is the least educated of all the daughters of the great nations. The English girl is not taught enough; she knows a very little of some things, and nothing of many things. I always question my pupils about their studies; and my experience is that they have never learned the things which they should have learned. For example, they do not learn universal history, natural history, science, or mythology. How can they get on without a knowledge of mythology? How can they understand paintings, sculptures, even literature? They do not learn the story of art, nor the literature of all the countries. I know that the Bible and Shakespeare are great teachers, and that a vast deal can be learnt from both, but to have read them is not enough.

The consequence of this limited education is that the fields of girls' imaginations have not been enlarged. Their moral eyesight is dim and limited; their conversation touches only a few subjects, and in life only a few things interest them. Also they very rarely read serious literature. The most stupid love-stories, with an *olla podrida* of railway "literature," are the only things they are familiar with. Once a year, perhaps, they open a newspaper, and then only look up the corner where their favorite sports are reported. This is more important than it appears to be at first sight, for a girl who is not trained to appreciate serious and instructive literature will always lack depth and thoroughness. It is inevitable that this should be reflected in her art, if she chooses one, or if it chooses her. Why not put flowers in your garden? Does it not make it much more attractive?

A very difficult task for the teacher, after having "placed" a voice, is to discover the particular path which the pupil ought to follow. The discrimination of gifts is the outcome of great knowledge and experience. To make a girl sing oratorio when she is fitted for opera; to try to make a serious ballad-singer out of one whose forte is light opera, are fatal mistakes

on the part of a teacher. *Knowledge* and *inspiration* form the base of the art of teaching, and it is most necessary to understand the pupil's capacity. The teacher who is impatient is *not* a teacher. We are all human beings; every one of us has moments of fatigue; but the teacher who, instead of giving the necessary explanation, becomes annoyed when a pupil asks an important question, is either ignorant or quite unfit to be a teacher. The teacher is there to impart, the pupil to take in; and if the pupil has difficulties in learning, it is the task of the teacher to overcome them. His bounden duty is to impregnate the spirit of the pupil with the truth of what he teaches—things which she must learn. In a case where the teacher recognizes the utter impossibility of imparting his art to a pupil, because of the latter's want of the essential qualifications for an artist, he must have the courage to state the fact. No consideration whatever should deter the teacher from telling the truth. After all, honesty always goes farthest! One is born a dramatist, a painter, and so on; one also must be born a *teacher*. The greatest of all gifts necessary to a singing master is that of being able to *see with his ear*.

The Student

You wish to sing? Why? Because you are longing to become celebrated, or because you love money? Or do you really love art itself? Some people come to me, candidly confessing that they want to sing in order to make a little money to be able to pay the rent of their house. Others avow frankly that they want to sing because they have to earn their own living, and they prefer singing to doing anything else, as it is learnt "so quickly, and brings in so much more money at the end." One thing is certain: whatever you undertake without love—I mean love in the best sense of the word, not love of worldly matters—cannot be accomplished. It was love—love for God, for nature and art—which made the ancient painters and sculptors so great; and it is the lack of this love which makes our modern artists so hopelessly small. The old idea is replaced by the desire of making money to procure luxury. One must live, of course, and if an artist makes money by his art, well and good: it is perfectly legitimate. But to regard art solely from the point of being able to make money out of it is absolutely to be condemned. Art is serious; the pupil who wants to play with it should give it up; it is a grave matter to become a singer.

You must first of all form your character; without that you can gain nothing, least of all a career. You must be able to dominate your passions and desires; because, if you wish to sing, you will have to give up every kind of sport and amusement, everything that tires or injures the body or hurts the voice. All physical effort, any moral or physical strain, reflects back upon the voice, for the voice is produced by a group of muscles which form a part of the body. Everything, therefore, which is done to that body affects the vocal organ. The first condition toward becoming a singer is to have general good health. Only moderate walking exercise should be taken; a little swimming, riding, or cycling will not hurt the voice, but I say a *little*. Colds are naturally to be avoided; hence to clothe carefully is an important matter. In general, the clothing of girls should be seen to. Very many girls always want to appear slim (this is a fixed idea of theirs); therefore, they dress as lightly as possible. Hating warm wraps, they try to hide under very smart dresses thick flannels, which prevent a free circulation, and which they cannot take away upon entering a hot room. In this way, of course, chills are easily caught after leaving the room.

The skin must be kept quite free, or bad circulation is the result; but to keep up a good circulation massage and exercise are the two best things that one can recommend. As regards food, we have to fight against very bad nursery habits and lack of understanding on the part of mothers. Young people are not fed enough in this country; they usually take about three times a day what they call "tea"; they have only one good meal. At the schools the complaint is the same. Here the food is more often than not quite unfit both as to quality and quantity. I know of many cases in which the health of children has been utterly destroyed at school. English girls are so used to having small meals that they call a sandwich a luncheon; and when they are invited to real solid meals they merely play with their knife and fork. Later on, when vanity comes into the girl's life, the idea of getting fat makes her eat even less than before, if that *could* be possible! This idea of keeping a slim figure is especially dangerous in the present connection: the starvation system is naturally quite impossible for a singer, for whom good meals and proper clothing are absolutely necessary. Exciting drinks have to be avoided; wines are not only ruinous for the body, but they produce gout and rheumatism; alcohol in every form weakens the muscles. It has destroyed more singers' voices than the public is aware of. A singer's heart must not be weak or overexcited; the heart being the most necessary factor of the body, its condition has the greatest influence on the voice.

All violent exercise is to be avoided. I have met many girls who have had to give up singing because their hearts have been strained by violent games. Many parents do not, as a rule, consider the physical capacities of their children. Even too much walking may strain the heart; how much more dangerous, then, is tennis, hockey, and climbing? As girls in their most delicate age of development are often physically overworked, and at the same time underfed, the result is that they start life with a weakness which can never be overcome. The number of delicate girls in England is really alarming. The fault lies in the education of their mothers, who do not know how to explain to their children the way in which to live, to feed, to clothe, and to protect themselves.

The greatest sacrifice, and perhaps the hardest, to

a singing student is that she may only work her voice a little. Singing is the only musical art which is completely executed by a part of the body; there is a human instrument to be considered, and *that* will not stand overpractice. A girl should never begin singing before the age of sixteen; indeed, many girls are too young to start even at seventeen and eighteen. All depends upon the general development. The practices have to be timed, and they may only be increased by minutes. It is the teacher's duty to regulate this important feature in the studies of his pupil. The work that the pupil is anxious to get through may be learned by *thinking about it;* she can study it for hours with her brain, and she will find that this will advance her considerably in her progress. The real practices with the vocal instrument itself should not last for more than *minutes* to begin with; and only much later on can they be stretched out to half-hours. I must add that forcing the voice by shouting is very dangerous.

One thing that has always struck me as incomprehensible, is the patience exercised by the average singing pupil with the "teacher" who has either imparted nothing to her, or has ruined her voice forever. In ordinary life I generally find people revengeful, easily upset, having no memory for past benefits, but a splendid one for ill-treatment or unkindness. The singing student is different. She certainly forgets the good things received (there are a few exceptions), but she as certainly forgets the bad things, too. I have never known a girl who came to me for advice about her broken or lost voice say an unkind word against her former teacher; nor have I ever seen a lawsuit about a lost voice. It is true that the result of such a case would be very doubtful, as there would be no judge who could really look into the matter and decide it satisfactorily. What mystifies me, however, is that a pupil, after a few lessons, should not be able to *judge her teacher.* Girls have told me of pain and agony after having sung, of constant hoarseness followed by complete loss of voice, of a daily diminishing of the vocal compass, of breaks between the registers, of cracking of notes, and so forth. Pupils patiently stand all this and continue with the same teacher. It is only when the danger becomes more serious that they realize they have been victims. Certainly a pupil must have faith in the teacher to be able to learn anything; but if this teacher imparts things which the pupil immediately feels to be damaging to the vocal instrument, if the teacher brings about no real discernible progress, then the pupil ought to understand that he has fallen into the wrong hands. A proof of the right method is that from the day the lessons begin (in a more or less rapid way, according to the special or general condition of the pupil's voice), the progress must be constant and never decreasing. One of the greatest drawbacks in the education of many singing pupils is that they do not give the necessary time to their chosen art. Many want to sing songs after a few lessons; and very few will understand that, even if the right method is being imparted, everything cannot come at once. It takes time, and time will always accomplish things with a physical instrument. Even the cleverest teacher, with the best will in the world, cannot obtain what he wants in some days or weeks, or even months.

Another very tiresome drawback for a student is the persistency of the student's friends. I know of nothing more dangerous than these so-called friends. They simply persecute a singing student, making her sing for their own pleasure, either before or after dinner, whether she has the permission of the teacher or not. They do not pay the girl anything for the pleasure given; and, notwithstanding that her education is not finished, they will make very disagreeable remarks behind her back about this or that in her execution. So on one side these "friends" induce the pupil to disobey the teacher, while on the other side, they sharply criticise what never should have been laid before them!

To educate singers in a country where there are not many permanent opera-houses is a sorrowful business. First of all, there is no tradition in the country about great operatic style; there is little knowledge of the innumerable works of art which have been produced in the operatic world; there is almost no field for the native composer born with a gift for operatic work, or for the girl or the singer born with a special operatic talent. How, therefore, can they "come out" and make a living by their art? Talents born for the opera are forced into other directions, involving a loss on both sides—to the public and to the artist.

The Public

How shall I describe this oracle? It creates kings in art, and destroys them later with the same smile. It makes those who have reached the highest realms of fame sink into the dark night of oblivion; while, on the other hand, it elevates creatures of obscure birth to the rank of heroes. Nevertheless, in spite of everything, artists crave for it, work for it, and suffer for it. They offer this Moloch their heart's blood, they tremble before it, and adore it. Why? Because the public is to the singer what the light is to the painter. Without eyes to see and sun to shine, where and what would the painter be? Without ears to hear, what would music be? The one cannot exist without the other. I will say more: a considerable part of the artist's talents depends upon her hearers. You may be the greatest living artist, but if you stand before an uneducated, indifferent or ironical public, you will be unable to impart or develop your art. You will lose your talent instantaneously if you begin to feel that cold waves of indifference are flying toward you across the space. On the other hand, you will be inspired and double your talent if you have sympathy, love, enthusiasm, and praise from your audience. What we should do to win the applause of this great Hydra, *nobody can say.* One artist will charm

the public because he has the lowest voice; another, because he has the highest; and again another, because he looks pale and unhappy. Some have had great success through having worn a forgotten lock on the forehead, and a large black tie round a scraggy neck. Another one will make a "hit," because at the moment of his appearance some old favorite has perhaps retired, and the craving for a new one is being felt; thus a fresh-comer turning up at that time will most probably have the crown and sceptre passed over to him. If the art of that person is not real, the "boom" will only last for a short time, certainly. Sometimes things take another turn. A very great artist with quite superior gifts will make his way very slowly, have to go through great difficulties, and will only reach the "top" after much time and patience have been spent.

The public can unfortunately direct an artist's taste, force him to perform what it likes best, what seems a pleasure to it, because pleasure is the principal benefit it wishes to derive from art. The public wants to be pleased, to amuse itself; if it must work or struggle to understand what is offered to it, the singing will no longer be a pleasure. Therefore the public likes things known to it, as in listening to them it enjoys itself. The serious artist who wishes to educate the public remains very poor indeed, and advances very slowly. I only speak of the singer, as she stands in front of the public in an especially difficult position, which is unknown to instrumentalists. The classics of music for the violin and pianoforte are known by every concert-goer all over the world; the pieces that can be executed are limited in number, and the artists play them over and over again, until the public is thoroughly familiar with them. The singer's repertoire is, so to say, unexploited as yet. The singer, wishing always to please instantaneously, and especially having to consider that she *must* please so as to be able to earn her own living, has to give up searching for unknown or forgotten novelties; she gives the public what it knows and therefore does not add to its education.

When some artists venture to give unknown works, they can only count on the appreciation of a circle, a very small circle, of people, and not on the general public. This circle is formed of highly cultivated persons, who look out for intellectual feast, and are happy to stroll with the artist through unknown fields. Therefore, it is the public who could, *if* it would, educate the artist, because it is the public which pays. So, naturally, the artist who has to make her own living cannot afford to teach the public, as she is the one who receives.

If I might speak to the public as if it were a person, I would ask the average one to show more discrimination. The one thing that so much hurts my feelings and those of all serious artists, is that they never *hiss* artists who are unfit and tear your ears by singing false; that they equally bestow their applause on artists of mediocre quality as well as those of high merits. It is no compliment to be asked for an encore when the person who appears after you, and often is quite unworthy of standing at your side, is asked to do the same thing. But, after all, why should I complain? Such indulgence is only an excess of kindness and courtesy, and artists ought to be grateful for it; for, although it may be indiscriminating, it is at least a token of good will.

HOW TO SING A SONG

By Madame CLARA BUTT

TO deal, in the shape of an article, with the question of how to sing a song is a very difficult and very intricate matter, which involves touching upon a variety of points that might not at first sight be associated with the subject. Four distinct factors play prominent parts in the singing of any song, however simple. These are the Voice, the Singer, the Master, and the Song.

Of these, of course, the voice is of primary importance; for unless an individual possesses in some degree the gift of song, it is impossible for him or for her to become a singer. In very many cases, needless to say, correct training, by showing how the vocal organs can be used to the best advantage, may achieve some sort of result. But the voice so produced is often of an artificial character, which can never approach the purely "natural" voice.

It is, I believe, held by a great many people that only those can sing who possess a throat and vocal organs suitable for the production of the voice, but my own views on the subject do not coincide with this idea at all. My point of view is that if you are meant to be a singer you will sing. "God sent His singers upon earth," etc.

One often hears of operations upon the throat being performed with the object of improving the voice, but here again I find myself in entire disagreement. I think that if one is born with a deformity of the throat, and has always sung easily with it, any attempt to interfere with, or alter, that deformity may end in destroying the power of song altogether.

When I was at the Royal College of Music I was constantly being urged to have my tonsils cut. For a long time I held out against it, but at last consented. However, while I was actually seated in the operating chair, the doctor asked me to sing the vowel sound "E" on a high note, and remarked upon the way my tonsils contracted while I sang it. All at once I recalled the case of a girl I knew, with a true soprano voice, who had lost the ability to sing in tune after her tonsils had been cut. Might it not be the same in my own case? This decided me in an instant. I refused to let the operation be performed, and from that day to this have never allowed my throat to be interfered with surgically in any way. Yet I have had every sort of throat that a singer would wish to avoid without my voice being affected in the least. I started life, almost, with diphtheria, have suffered from adenoids, and have experienced several attacks of quinsy. Among myself and my three sisters, all of us being singers, my throat is the worst of the lot, and not in the least like a singer's throat. The sister whose voice most nearly resembles mine is the one whose throat is most like mine; and the sister who has a throat and vocal organs which are ideal, from an anatomical point of view, possesses a soprano voice which, though particularly sweet, is not strong.

One thing that I think exercises an enormous amount of influence upon the quality of voice is climate. Review the climatic conditions of the various countries, and you cannot help remarking upon the number of natural voices that are met with in Italy and in Australia, in both of which countries the climate is unusually fine. I believe that the brilliance of the Australian climate must be reckoned with very seriously in accounting for the peculiar brilliance which is a characteristic of Australian singing voices, while that Italy is a country of singers is well known to everybody.

It goes without saying that the voice needs a great deal of training and care if it is to be brought to the best development, and one of the first faults that must be cured is in the taking, and use of, the breath. This must be done in an entirely different way from that usually employed when speaking. It would be impossible for me to deal fully in such an article as this with the question of how to take breath, and as it is one of the first lessons that a singing master should teach, I will confine myself here to saying that the main difference lies in the fact that, when speaking, the breath is usually taken from the chest, but that when singing it must be controlled by the abdominal muscles.

When singing, the muscles of the throat must be relaxed, and not contracted. Self-consciousness often does more to mar a good voice than anything else, since it leads to the contraction of the muscles. Have you never noticed how pleasantly some people sing or hum to themselves when they imagine they are not overheard, compared with the indifferent or even unpleasant manner in which they perform publicly? Here we have a direct example of the result of self-consciousness. Never mind your audience. Allow the song to carry you away, so that you sing easily and naturally.

To acquire perfect control over the throat muscles, so that they may be relaxed at will, is one of the most difficult points in voice training. And one of the most common mistakes made in this respect is in over-practice. The muscles of the throat are among the most delicate of the whole body, and I am convinced

that it is a fatal error to overtax them, especially during the early training of the voice, by too much practice. Personally, my training was very gradual, and the greatest care was taken not to impose too much strain upon my throat at first. I am confident that a number of short practices of ten or fifteen minutes' duration, with intervals of rest between each, are better than a few long periods, since the throat is thus less liable to become tired. Every expert in physical development will tell you that for the proper development of any set of muscles, a gradual exercise that does not involve overexertion is the best, and I would particularly emphasize the importance of this where the throat is concerned.

Another point in connection with the voice, which is too often overlooked, is the question of general health. The vocal organs are capable of the best development only when the body is in perfect condition. It must be the object of all singers, therefore, to take the greatest care of their health.

Overexercise of the body generally should also be avoided, just as much as overexercising the throat. It is easier to sing when the rest of the body has not been overtired. General exercise, though essential to health, can be overdone just as much as vocal exercise. These remarks apply particularly to the student. It is while the voice is being formed, more than after it has been formed, that it is likely to be affected by such considerations as those just mentioned.

The mind plays a prominent part where the voice is concerned. Worry, unhappiness, and mental strain of every description may lower the whole tone of the body, and, by lessening the inclination to sing, make singing more difficult. Unfortunately one cannot take mental worries in small doses, but must put up with them as they come; and I only mention this to impress upon my readers the more forcibly how important the general health of mind and body is where the voice is concerned.

After all, the effect of mental or bodily strain upon the voice depends entirely upon the individual. Personally, whatever may be the state of my mind or my body, I am able to sing in a sort of subconscious state. It would hardly be possible to hit upon a more striking illustration of what can be done when one is in a subconscious condition than what I am about to relate.

At one time and another I have had to have operations performed—for appendicitis, for instance—which have necessitated my being put under ether. On every single occasion I have sung in full voice while under the influence of the anæsthetic! This was most remarkable perhaps on the occasion when I was being operated upon for appendicitis, for then the abdominal muscles, which control one's breathing, must naturally have been interfered with.

My husband will probably always recall another occasion of this kind as one of the most unpleasant experiences he has ever had. He was anxiously awaiting in another room the verdict of the doctor—the operation being a serious one, and my life being actually in danger—and was horrified, at a time when he knew a crisis must have been reached, to hear me suddenly burst out into song—a song he did not know, but all who heard it say it was sacred in character, very melodious, and that I sang in full voice! I can well imagine what a nerve-racking experience this must have been for him in the circumstances.

The fact is, that trouble, worry, or ill-health have no effect upon the voice itself. The voice is always there. It is only the power of using it that may be impaired.

An exceedingly interesting piece of evidence on this point is worth recording. Most of my readers will recall the name of Madame Etelka Gerster. Madame Gerster was one of those great sopranos of whom the world has only known a few. She came before the public about the same time as Madame Patti, and created such a sensation that the then Emperor William commanded her to sing for him—a command which necessitated her making a special journey to Germany.

One night when Madame Gerster was singing as the "star" in opera in New York her vocal chords suddenly became paralyzed. She never sang again in public, yet there is to be found in her case further evidence of the fact that it is not the voice that suffers, but merely the ability to use it.

I used—I am speaking of some considerable time after this event—to stay with Madame Gerster in Italy, and now and then had evidence of the fact that the power of using her voice was temporarily restored to her. I have known her sing for a whole evening. Those were wonderful moments which I shall never forget. It was like listening to some beautiful bird, or rather thousands of birds! So you see her voice was there just the same, and was not itself in the least affected by her having lost the power to use it, a great sorrow coming into her life being the cause of this.

As I have already pointed out, it is in the early stages of vocal training that the effect of ill-health, mental worry, or overwork are most likely to be felt. When the voice has been properly trained, and the vocal organs fully developed, they are less likely to suffer by the rest of the body being out of tune, and it is therefore of particular importance for beginners to bear my remarks in mind.

Here is another point which beginners should take to heart, and follow as far as they are able. Try to avoid overanxiety. Students often make the mistake, through overanxiety, of overworking their voices just before a concert, with the result that they are not at their best when on the platform. It is a good plan to rest both the body and the voice before singing in public.

I should like to emphasize the importance of this very fully. Young singers seem to lose sight, half the time, of the fact that they should be at their very best when on the platform. Personally I always keep,

and have always kept, this clearly before my mind. It is the greatest possible mistake to waste your efforts at the last moment in private. Rest before you sing in public, in order that when you go on to the platform you may give your audience—who, after all, have paid to be entertained—of your best. Remember that while polishing is highly desirable, there is such a thing as overpolishing, and this, instead of improving, only wears out. I am a great believer in the quiet study of a song without the aid of a piano. Not only does this avoid tiring the voice, but it enables the singer to fully grasp all the beauty and the meaning of the words and the music, and so to enter into the spirit of the subject when upon the platform. When on tour I frequently adopt this method of studying. It enables one to be doing something useful when in the train, or elsewhere, when actual practice is undesirable or impracticable.

This resting of the voice before singing in public applies not only to vocal exercises, but to all kinds of overexertion of the throat. Even those who are aware of the danger, and who are careful to refrain from singing practice just before an appearance in public, very frequently forget that speaking may tire the voice every whit as much as singing. It is most important not to do too much talking for some hours before a public appearance is made. In this way the throat will be thoroughly rested.

In singing, as in everything else, experience teaches, better than any amount of instruction, what an individual is capable of, and how the full power and merit of the voice may best be acquired and preserved. When students have "found their feet" sufficiently to understand the best way to manage their voices, they will be able to regulate their practice according to what leads to the best result in each individual case. Some may be best suited by morning practice, others by afternoon practice. Personally, I put in most of my practice between the hours of eleven and one each morning.

The next factor to be considered is the singer. Temperament, individuality, force, dramatic ability, perseverance, industry, keenness, and ambition, all play a part in the making of a successful singer, and in the singing of a song successfully. It is in the earlier stages of the singer's career that some of these qualities are most necessary, for many years of hard and constant study have sometimes to be faced. It is during this time that perseverance, industry, keenness, and ambition, if they are possessed, will help the student on so enormously; indeed, while ambition and keenness will do most perhaps in the early stages, industry and perseverance are required all the time, for it is impossible to reach a stage where there is nothing left to learn.

Singing is but one branch of art, and a singer can learn something from every other branch. From the Actor may be gleaned hints for dramatic effect; from the Painter may be acquired an appreciation of breadth and color; from the Orator may be picked up many useful hints as regards enunciation, modulation, and emphasis; while the Writer may inspire those beautiful thoughts which, taking root in the singer's mind, help toward that mental health which is as important to the perfect voice as physical fitness.

The first thing the possessor of a voice looks out for is naturally some one to train it, and this brings us to the question of the master. It is not my intention to give advice as to the selection of master or masters; indeed, it would be impossible to do so, partly because there are so many masters between whom it would be invidious to make comparisons, and partly because such an article as this is intended more to assist students who are, for many reasons, beyond the reach of the best-known masters, or who are obliged to study locally. In England and in America there are many very good schools and colleges for vocal training, and there are competent teachers, most of them emanating from our great Colleges and Academies, within reach of almost every district. While I do not wish to appear unpatriotic, however, it must frankly be admitted that students must study on the Continent if the best results are to be achieved, since only on the Continent can they study in the "Musical Atmosphere" which is so essential a surrounding for one who essays an artistic career.

And apart from the question of Musical Atmosphere, seeing that a singer is frequently called upon to render songs in French, German, and Italian, it is necessary that those languages should be studied in France, Germany, and Italy, if perfection is to be acquired.

It is a very grave fault of our musical colleges and academies that they employ, as a rule, English teachers to give instruction in foreign languages. If in one's student days one had a good master for these languages—a Frenchman to teach French, a German to teach German, and so on—it would be of the greatest possible assistance, and would save a considerable amount of time and labor, since so much less would have to be unlearned. It is not too much to say, I think, that our musical institutions will never reach the highest point of their utility till they do this.

But before learning to sing in foreign languages at all, it is essential that pupils should learn to sing in their own language. Masters in this country teach their pupils to sing passably in French, Italian, and German, but directly they attempt to sing in English one is horrified to find that their enunciation is so bad that it is impossible to understand the words they sing, and almost out of the question to tell what language they are singing in! Surely it should be the first object of the teacher to instruct his pupils in the singing of their own language.

I verily believe that the reason why our language is looked down upon for singing in is because so many of our native singers do not know how to sing it properly. There are much harder sounds in the German language, for instance. Yet German songs are constantly sung by singers of every nationality. How

often does one hear of English songs being sung in France, Germany, or Italy by French, German, and Italian singers? Even when they give recitals over here their programmes seldom include an English song, and one is even more struck so by many of our own vocalists giving recitals at which often not a single song in English is included!

When English is properly sung, it is as easy to sing in, and as beautiful to listen to, as any other language. and if students were taught how to sing it, its popularity among singers would, I feel convinced, quickly spread.

I remember very well indeed singing on one occasion to Mme. Marchesi in Paris. I boldly chose an English song, and upon coming to the end of it, was much pleased by the tribute Mme. Marchesi paid to our language when she said to me, "English is beautiful when sung like that!"

It should emphatically be the first duty of a master to teach his pupils how to use their native language, and no other should be attempted till they can do this perfectly. The slipshod methods so frequently met with now would then soon disappear, and I am sure it would not be long before other countries began to appreciate the many beauties of the English language for singing in, and we should get more songs written by good composers to some of our beautiful English poetry.

Before I leave this question of the master there is one other point for me to touch upon. Although, when once they have mastered the singing of their own language, pupils should seek the Musical Atmosphere of the Continent, it must be remembered that there is one branch of music which is peculiarly English, and which may accordingly be studied in England—Oratorio. For any singer who looks forward to entering the musical profession, careful study of this branch is absolutely indispensable. Oratorio is very popular in England, and audiences will not for a moment tolerate singers who fail to acquit themselves well when they undertake it; and as most professionals have to do Oratorio work at one time or another, care must be taken that the public are not given renderings which fail through lack of proper study and application.

Oratorio entails much study and research that is unnecessary where other branches of singing are concerned. Not only must the whole work be studied so that the singer may become acquainted with the full attention of the composer, but a special study must be made of the character which the singer is to perform, in order that all the feelings and emotions he or she would have felt in real life may be properly understood before an attempt is made to reproduce them. If the best results are to be achieved, the life, habits, failings, aims, and ambitions of the character to be interpreted must, as far as possible, be carefully studied and thought about, in order that the singer may better appreciate the situations which occur, and know how the character portrayed would have felt and acted in them. The Bible throws considerable light upon the life and character of most of the personages who have a place in Oratorio, and it is therefore useful, when studying some particular work, to examine carefully that portion of the Bible which may throw light upon the subject.

Lastly we come to the song, and this is a question upon which I hold very decided views. The object of singers should be to give the greatest amount of pleasure to their audiences, as well as to use all that is best and highest in their art to inspire good thoughts, and raise the mental standard of their hearers. The larger proportion of every audience can only follow the words of the song in English. They can fully appreciate the beauty of the music, I admit, and for this reason every artist should have some of the most beautiful songs of other countries in his or her repertoire, but it is a lamentable fact that good translations are very rare. I like to choose as many songs as possible in English, so that their meaning and their message can be readily understood and appreciated by my audience.

In conclusion, I cannot insist too strongly upon the necessity for hard work and perseverance for those who are to succeed in the world of music. Too many people imagine that the "gift" is everything. But indeed this is not the case, for though the "gift" is of course indispensable, much application and hard work are necessary before it can be made use of to the best advantage. Given a voice and some dramatic instinct, there still remains careful and laborious training to be gone through, before a singer can know how to sing a song and be able to put that knowledge into practice. *The* great thing is to be sincere, to be individual, and to grasp at the beginning of one's career the impossibility of pleasing everybody, *and the necessity of being true to one's self;* and if others see the truth differently, be deferential, and not servile, to their alien point of view. But faith in ideals is always worth while, no matter who may disagree with them.

ADVICE FROM FAMOUS SINGERS

I. OLIVE FREMSTAD

By WILLIAM ARMSTRONG

ME. FREMSTAD'S life began in Stockholm, Sweden. Most of her girlhood up to twelve years of age was passed in Christiania, Norway. Of adjacent but widely different peoples, her father was Norwegian, her mother Swedish. Both parents were musical and had fine voices.

Madame Fremstad herself is genuinely Norse, in her clear-cut intelligence and her courage, and in the traits of sadness, fatalism, and fervid imagination, as well as in her splendid physical endowments, for in the Norseland one finds the soul of a poet in the body of a giant.

After her parents came to America, she earned her way in music here. Later on she was able to study with Lilli Lehmann, and make an operatic début in Europe. Soon after 1900, the attention aroused in England and Germany by her voice and interpretations resulted in a contract with Mr. Maurice Grau for the Metropolitan, where she is a leading singer at the present writing.

Her method of thought is along original lines; that share of it which she gave on the singer's choice of a career, and which comes as result of her own practical experience and observation, is contained in the following:

"What one has, that which is inborn, which impels one to a certain course in life, is the best of all guides. The trouble with the singer in the beginning is that she is too young to judge logically for herself. I knew nothing of musical questions or the responsibility of the artist; I was simply driven on by a desire to do that one thing, and only that one as my life work—to sing. Other girls are carried away by that same instinct; I happened to be right.

"In the instance of a girl with a naturally small voice, who can tell what that voice will be after ten years of training and development by practical experience? Every step of study should aid toward that ultimate development, every rôle learned should bring a fuller elasticity and breadth upon which to build for greater things. Time, work, and experience, and only these, will show what she can do. Behind it all is the degree of individual intelligence, which is a vital and deciding factor, and forcefully capable of its share in the general evolution.

"Work ahead, if it is not false stage glamour that impels you, but, instead, an inescapable desire and longing. I felt that there was nothing else in life for me to do, and I dived in and did it. With every girl the inspiring impulse, to be right, must be the same. It must be a matter of supreme choice that urges her to make the step, and she must be more willing to make it than to make any other.

"Art I have found to be the only thing in life that is capable of bringing real happiness; other things which seemed beautiful have faded, but the joy of art remains undimmed and eternal. My start began generations ago; musical ancestors helped—few have them. Americans have the most beautiful voices in the world. But it takes more than voice to succeed; there must also be intelligence, musical ability, bodily development, and soul development as well as voice to make an artist.

"Preceding the musical education of the singer she should know all that is possible. General education must come first; there is no time for music after school hours when both mind and body have been sufficiently taxed. Good schooling up to eighteen and a good musical foundation are necessities; then she is ready to build upon that which she has within. She must know, too, how to eat, to live, and to think; then she is pretty well equipped for life and what it means.

"The old masters, violinists, and pianists, gave six or eight years to preliminary study, and the voice alone needs that much time. Only the sustaining of this test of zeal and endurance gives chance for the artistic life. As to the beginnings, I should say go ahead and do what there is at hand to do. Stereotyped direction is too common, too seldom supported by genuine thought and the practical outlook. Each must learn individually from his or her own practical experience what may be done, and how far he may go. None can advise in this but one's self. If a singer is helped financially, so much the better; but if not there will undoubtedly exist a greater knowledge of the value of educational opportunities, because of the struggle it takes to get them.

"We come into the world alone, we make our way alone, and we die alone. That is why I believe in stating facts instead of giving didactic advice as to choice of or fitness for this course or that; each has her own way to go, none can go it for her. The singer learns her lesson, whether in life or in art, from her own experience.

"Begin where you are placed; none can tear themselves from their surroundings at once. It is not common sense to allow to-day to go by unimproved be-

cause of an aimless looking forward to some to-morrow with better surroundings and advantages. You can always be learning something, even if unaided, and when help does come you are the better fitted to accept it.

"To me it seems wise to look ahead only one step at a time, but to take that one step with confidence. And by so doing one is spared many a disappointment in life. More happens by not looking so far ahead. To embrace opportunities too soon is to find them not opportunities, but stumbling-blocks. Also to be always picturing the great to-morrow which is to bring so much, means wasting of the great to-day, slipping a cog in the wheel which in consequence never runs reliably. Patience and concentration the singer needs to the utmost. How can these be developed unless the entire stock of their possession is applied to the work of the moment—the single step.

"There is no hurrying up process known in proper preparation for church, concert, or opera; one thing at a time, and only one, is all that can be done. A great reason why so many girls fail when they feel themselves called to a career is an overwhelming desire to get ahead quickly. This is only another name for slighting the value of the present as a time of unsparing toil. It is one thing to hear some one say, 'What a beautiful voice, she should sing in opera,' and it is another thing to do it.

"In each branch, church, concert, opera, I have had to test myself, and I will say this, the first two are invaluable preparatory aids when the last is entered on. The church needs beautiful voices, just as the opera needs them, though the church does not seem to realize this necessity, especially in the case of men singers and their training from youth for the career, as is done abroad. Churches, too, should pay higher salaries to retain valuable voices that are otherwise lost to them.

"To make the step from church to concert, and the next to opera is a question of evolution and not of prophecy. To say in the start that a certain course is warranted none can do with positive assurance. Such choice depends upon the ability to meet requirements, and remains in consequence with you yourself to make, if it be made practically. For instance, the voice is bound to grow; with me it is a natural law of life-development. At the end of a year of singing in a great part the prima donna is certain gradually to grow, six times underscored. But she grows just as a singer in the other branches, in proportion to the test she is called upon to meet, and meets in its requirements fully.

"This brings us up again to the futility of early rash decision as to who shall follow one especial line for their life long. Who can foretell with unfailing certainty what the voice of to-day will be two years or even a year hence? It remains alone for the truth of facts in the development of gifts and intelligence to settle what will be the eventual career.

"On the subject of where to study, I would say this: In America we have splendid teachers and splendid opportunities. The fulfilling of my own musical ideas, which is another proposition, I realized abroad. It is in this aspect that we turn to older and more settled countries where there exists more fully that which we term 'musical atmosphere.'

"Growth on the intellectual side is of paramount importance. To me, without intellectuality one can do nothing; the spark of intelligence must be back of everything one does. In the first place, to be suddenly transplanted into foreign surroundings, where all is totally different to that to which we have been used, is in itself a powerful awakener. Thought is stirred inevitably to greater activity; we are led into fresh ideas by this new environment; we come into contact with minds thinking along other lines, with other themes of interest, another point of view. Then, too, there are the treasures of art, and architecture, new types of beauty in scenery.

"All these things, quite aside from musical interests, cause us to look within ourselves, better to realize our own individuality, and mentally to develop. This is exactly what is needful to the singer of to-day, when mind must combine with voice, in perfect union and correlation to each other, as one responsive instrument."

II. MARCELLA SEMBRICH

By C. M. HOOK

"THE Germans," says Madame Sembrich, "have an old proverb to the effect that *'Der muss ist ein grosser Herr'* (Necessity is a great master), and it is one which has eloquently proved itself in the career of more than one artist. He who never felt the impulse of the 'must' knows nothing of the pressure under which the world's great artists have fought their way to places of real preëminence.

"But when a singer's art means bread, drink, a bed, and the absolute necessaries of life, he is face to face with a problem which calls out all his inherent qualities of character and talent.

"Nowadays, when the world has come to have an increased love and understanding for art, there are sufficient people of noble and generous impulses to prevent talent from starving in a garret.

"And yet, when I see a young artist to whom everything comes without an effort, I fear I am a trifle skeptical as to the ultimate and fullest development. There is danger in too great facility.

"Elizabeth Barrett Browning put into the mouth of her Aurora Leigh the words:

'Art's a service.—Mark;
A silver key is given to thy clasp
And thou shalt stand unwearied night and day,
And fix it in the hard, slow-turning wards . . .'

"I can think of no better studio motto than this! I should like to have it done in illuminated letters, and place it before the eyes of every one of the many young girls who are standing upon the threshold of a problematic career, without having counted the cost and estimated the sacrifices.

"They fail to recognize the fact that nothing counts but a vocal equipment, perfect at every point. In their impatience to reach the goal—too often, alas, a mirage! —they do not stop to consider how many parts of the road have been hurriedly covered, and how inevitable must be the retracing and retrieving process.

"Yes, I believe in the gospel of work! A sound body, a sound mind, and plenty of hard work—that is my artistic creed!

"Every member of our family, whatever his degree of talent or total lack of it, was forced to play some instrument, and we really grew up in the musical atmosphere about which one hears so much to-day.

"We played a great deal of ensemble music, but as my father was too poor to buy the coveted scores he used to rent or borrow them, and from the time I could hold a pen I was obliged to employ all my leisure moments in copying music. For much that seemed cruel and hard at the time in our education, I can now look back upon with gratitude, for I learned early the meaning of *work;* and though the nature of it has changed, there has never come a time, throughout my long career, when I have been willing to rest on my oars and think that the necessity for supreme effort and daily study has been eliminated by what the world is pleased to call success.

"I have read with great pleasure a recent discussion of Felix Weingartner's on the 'Reform of the Opera,' and to all he says I can give a fervent 'Amen!'

"If the noble art of singing, or the fragment of it which still remains, is to be rescued from total eclipse, some prophet of the beautiful must arise, who will restore to the human voice the birthright of which it has been shamefully robbed.

"Some composer must appear who will seize upon the best elements of earlier operas and the true principles—the true, mind you, and not the spurious imitations—of the Wagnerian reform and weld the two judiciously and intelligently into an opera in which *music,* and neither the *drama* nor the *setting,* has the chief word to say.

"Then we shall have an art work written *for,* and not *against,* the voice; but when this happens"—here Madame Sembrich smiled ever so slightly—"the present-day singing actresses will find themselves in an embarrassing dilemma.

"Yes, the modern opera stage is given over almost entirely to the singing actress, who, with a minimum of voice and a rich endowment of dramatic gifts, is able to interpret with great effect the modern music drama, winning the plaudits of the public.

"One has only to think of the Strauss works—'Salome' and 'Elektra,' or of Debussy's impressionistic musical picture of 'Pelléas and Mélisande!'

"The artists who have created and sung these rôles with the greatest success have depended far more upon dramatic instinct than upon voice or correct vocalization.

"Singing actresses are undeniably interesting, and moreover fit well into the spirit of the artistic age in which we are living, but they are helpless when confronted with a Handel, Gluck or Mozart score, music which forms the Bible of the *bel canto* artist.

"Another point in which the operatic artists of the present day have a tremendous advantage is in the lavishness of the accessories which accompany the modern stage productions. Dazzling decorations, gorgeous costumes, subtle effects of lighting, new and startling orchestration—all tend to distract the attention and interest of the opera-goer which was formerly focussed upon the singer.

"Scenic art was once a negligible quality, costumes were of the simplest possible construction, and a singer was obliged to hold the audience by the sheer force of the art which lay in her throat.

"Americans have beautiful vocal material but the majority of them are inclined to make their interpretations too restrained and subjective. And then they are so impatient about their work! I suppose that comes from living in a country where everything is at such high pressure, and where, throughout the entire social and business life, the race is to the swiftest.

"I think perhaps they would all like to motor up the steep path of art, instead of toiling along laboriously like we singers of an earlier generation."

III. ERNESTINE SCHUMANN-HEINK

By FRANCIS L. CHRISMAN

MME. ERNESTINE SCHUMANN-HEINK, the singer, whose voice has delighted two continents, was found in her beautiful country estate near Singac, New Jersey. It nestles close to the crest of the Orange Mountains, overlooks one of the most picturesque panoramas of mountain and valley to be found anywhere in the world.

"My life is very simple," said the great singer. "I

work on my programmes for a while, and then come the household chores. There seems to be no end of stockings to darn, for I have a big family, you know.

"Then there are buttons to be attended to and the clothes of the children must be looked after; so that the day ends before I am half through. I do not use alcohol in any shape, and do not believe it is a good thing for any singer. In fact, I do not find any use for any kind of stimulants. My routine is as follows: I take a bath in the morning and again at night, and never have a massage. The only massage I have is when I take my little boy and girl in my arms, and squeeze them to my heart.

"I prefer a cool bath alongside of an open window. There is nothing like it in the world. I have the maid throw some water over my shoulders in order to give a slight shock to the nervous system, and stimulate the blood. I do not get quite so much sleep now as I would like to, as I have so many things to do. I keep fresh and healthy by careful diet and thus escape stomach troubles. I arise at 6.30 A.M. and go to bed at 8.30 P.M. Sometimes I am up as late as ten o'clock, but very seldom.

"I do not eat cheese or nuts, as they affect the voice —particularly nuts. Apples are the ideal fruit. We eat them all day long, and fairly live on green corn. We have no end of apples and corn, so much, in fact, that we have to give them to our neighbors.

"The great thing to keep one well is a sun bath. Strip yourself to the waist, and let the sun play on the shoulders and chest. There is wonderful curative power in the sun's rays, and it is splendid for the nervous system, as it soothes and quiets."

The luncheon to which I was invited was typical of the table to which the Diva generally sits down. The menu was of raw tomatoes (sliced) on toast and some sliced ham on toast, baked apples and cream, and apple pie (the kind that is about two inches deep, and not the shallow boarding-house article). In short, it began with fruit and ended with fruit, so that there was no danger of acute indigestion from salads and other heavy dishes.

"Every young woman should study her own qualifications very carefully, and see what work she is best fitted for. If she has a good voice capable of development, as well as a talent for acting, and looks pretty and prepossessing, it is better for her to go on the stage. She will get more engagements on the stage than on the concert platform. A great deal depends upon the singer herself. She must know herself. If she has no voice or aptitude for acting of course she should not attempt to appear before the footlights.

"Concert singing is much harder than appearing in opera. You don't believe this, but I assure you that you have to put into your song all the dramatic power, all the lights and shadows of the footlights, the scenic effects, and all the dozen and one things of the stage that serve to move the audience. There is the orchestra, the scenery, the different colored lights, the varied costumes, and all the accessories to create effects, as well as one's own dramatic effort and expression. But on the concert platform you have to put all this into your voice. You must give expression to this whole dramatic feeling and set forth all the concomitants of the stage.

"It requires a great deal of skill and dramatic ability to be a comic opera singer. You have got to be exceptionally clever and a very conscientious actor, besides possessing an attractive presence and a fairly good voice. Look what a clever little actress Lulu Glaser is! She is really a great artist.

"To sum up, I recommend every girl to study her own qualifications very carefully, and see what she is best fitted for. Once she has decided, she must expect to do the hardest kind of work of her life. For hard and conscientious work day and night is the only means by which she can scale the ladder of success on either the concert platform or the stage."

Mme. Schumann-Heink then told of her delightful success abroad and referred to the great kindness shown her by some of the crowned heads of Europe. She praised the Emperor William very highly, and said that he is one of the most remarkable men living. "The empress is a woman of queenly appearance and carriage, and dresses in the most modest way. But there is the real woman back of it, the kind sweet mother, and good wife. She impresses one wonderfully, and I think that I bowed lower to her than to any other queen in Europe. Her dress is most simple, and was a strange contrast to the elaborate gowns of less pretentious personages."

Columns could be written about the personality of this great singer. Here are some hints regarding cheerfulness which will be useful to singers everywhere. Said the Diva:

"I try to cultivate cheerfulness under the most trying circumstances. I endeavor to smile when everything goes dead wrong, as I find it helps me to keep going. I am always happy, for I always expect good things. I believe that 'my own shall come to me.' If I get a small room in a hotel, or a train with poor accommodations, I try to make the best of it. I know there are singers who are otherwise, but I feel that they make a mistake.

"The vocal cords are very delicate, and one must try to keep in splendid physical and mental condition in order to secure the sweetest and purest tones.

"I repeat, the best thing in the world for a singer is plenty of fruit, and I would give somewhat the same advice to the young singer that Voltaire did to the shoemaker who asked the great writer in regard to his poetry: 'Make shoes, make nothing but shoes, always make shoes.' I would say, 'Eat apples, eat nothing but apples, only eat apples.'

"As for exercise, it is all right to play lawn tennis; but my advice is to stick to the housework, and do as much of it as you can, and you will find that all your muscles will be exercised thereby."

IV. ALESSANDRO BONCI

By WILLIAM ARMSTRONG

FEW singers have overcome harder conditions than Alessandro Bonci, the tenor. His temperament has allowed him to surmount them with suavity, self-command, and a matter-of-course spirit of sacrifice.

When he is to appear at night, for instance, he remains the entire day without speaking—a course that means, in the season, and as part of his régime, three days a week of absolute silence.

While much of this self-command is undoubtedly due to his calm mind and intelligence, the hard training and struggle of his youth have qualified him in the best school that any man can have—a campaign for success against poverty.

Bonci gave in all seven years to study before he felt himself ready to make an operatic début. It was but natural, then, that after such experience, when answering the question, "How long should a singer study?" he said, "The singer is never finished, never perfect."

Then he turned to the subject in earnest—a subject especially congenial to him—"How to Study." The chief stress he placed on patience.

"The principal cause," he went on, "of a lack of success with young singers who have good voices, and after a little suddenly vanish from sight, is that they have no proper foundation.

"In the old days, when the Italian song art was in its prime, those preparing for a career studied for years before embarking upon it. To that, as much as to anything else, was due the preservation and beauty of the real *bel canto*. There is no shorter road to a correct way of singing to-day than there was then.

"My advice to all students who may care to take it, is to go slowly, to go carefully, and never to set a time limit in which to accomplish certain results.

"Very many things have to be considered.

"Tone volume, quality, color, evenness of the registers, breathing, and its complete control are a few of them. To master all this thoroughly and yet more, means time and plenty of it, and that again means to go slowly.

"Intelligence, of course, is a mainspring in mastery of singing, as it is in anything else; and only too often students listen, but fail either to think or to reason. Only the other day a young man with a very good voice came to sing to me. When he was through, I said to him, 'You use only your voice, why not your intelligence, too?'

"His surprised answer was that he was too busy listening to the tone and how it sounded, to give time to anything else.

"It is the mind that is the directing force in singing; every step has its right meaning, and only one true one, so the thing is to find out the reason for doing things.

"I do not mean by this independence of the good teacher. Far from it. His guidance is the one true reliance; but you should know *why* he directs you to do this or that thing in a certain way, to understand clearly what he is aiming at. Yet many, unfortunately, do things merely because they are told to do them, and beyond that give the matter no further thought.

"Practising alone I regard as a dangerous experiment, before the student is thoroughly well grounded. To study too early alone is to risk danger of ruining the voice. Faults slip in far more easily than they can be eradicated; and for that reason, for quite a long while, I consider it much wiser to sing only in the presence of the professor.

"Correct breathing is the very basis of the song art; without it, as all real singers know, nothing durable can be accomplished, neither can any voice be developed.

"The only method of breathing is from the diaphragm; there is no other proper way. From time to time we hear of various vagaries and various ways, but the diaphragmatic is the only proper one. Then, with that method fully developed and mastered, the voice is not only there fully supported for the present, but for the years to come. Not a single great artist, nor one who can be pointed out as an example of endurance in spite of time, but whose breathing is from the diaphragm.[1]

"You will, perhaps, better understand what I mean by the expression 'going slowly' when I tell you that I studied for seven years before I sang in opera, and in my case this 'going slowly' was no easy matter. How gladly would I have appeared after a shorter time had not my great professor and my own mind told me that such a course would defeat the very thing I wished to do—master my art.

"For two years I sang only vocalises, solfeggio, exercises, always with the utmost care, always thinking with my teacher. At the end of three years I was still singing little classical songs. But from the very first I sang these songs not with the do, re, mi, but with the words. I had come to a point of vast importance, the meaning, comprehending expression, and enunciation of the text, each individual word, with its value, import, and color, combining to make the very reason for the existence of the song.

"Some have the mistaken idea that the songs of the old composers should be taken up very early in the student's career; but the old masters of Italian song

[1] This does not refer to the inhaling of breath between notes in singing, in which the back and the lower ribs take part.—Ed.

have given us very difficult things to do—the modern songs are very easy in comparison—and while I had two years or more of exercises before I was first allowed to attempt them, and at the end of another year I was still working at the easier ones, I made my way none too slowly to make it surely. Before one can sing the old Italian songs as they should be sung, one must be an artist."

As to the question of a young singer's début, he said this: "Some have a vague idea of how a début is secured in Italy, and many, I learn, believe that invariably it must be paid for by the young singer. If the voice is good, its development proper, and with some knowledge of acting, no pay for a début is necessary, although a few managers may seek it.

"The mistaken idea of paying for a first appearance comes from those instances where an aspirant has gone to an impecunious impresario to aid her. His answer, of course, has been that it must be paid for, knowing that to be an American means likely to have money. Naturally, then, it must be paid for, as he is obliged to assemble a company to make good his assurance. As a matter of course, the début is difficult, the test is a hard one for any singer; but the one who stands that test successfully in Italy will find that afterward the way is easy."

V. GIUSEPPE CAMPANARI

By WILLIAM ARMSTRONG

GIUSEPPE CAMPANARI, sterling artist and honest man, who expresses his thoughts in a straightforward way that leaves no doubt of their sincerity, has had a type of career that imparts to its experiences a value to any young singer. His reputation was won in those glorious days that may be rightly called the "Golden Period" of opera in America, and with such voices as those of Melba, Nordica, Eames, Plançon, and the De Reszkes, a constellation never since equalled at the Metropolitan. To rise there to vocal eminence meant much more then than to achieve it now.

"What obstacles stand most in the way of success for young singers?" was the question I put to him one afternoon lately.

"There is a type or class at this moment uppermost in mind of which I must speak," he answered characteristically. "Remember it is most fortunately not the rule, but the exception, though its numbers are so considerable as to need mention. That class fails to realize what singing and the study of it means. I have sympathy with those whose sole resource is teaching, and who are obliged in consequence to instruct them. As for myself, I began with thirty-five pupils, and sent twenty-five of them away promptly. I do not wish to take either my time or the money of a pupil when nothing really good will come of it.

"Some who purpose to make singing a career and have immediate ambitions for opera, will say, 'I've been with a teacher for three years.' On questioning I find that they regard a winter of three months, with one lesson weekly, as a year. That is an injustice to the teacher. Of course *with the few lessons* in that period, if the intelligence and musical ability are exceptional, something is acquired, but unfortunately when it comes to reality and fact, I often find such pupils ignorant of the rudiments of musical knowledge. As outcome, a good part of the lesson has to be devoted to making them understand the value of notes, and the division of a bar. They are no musicians.

"I do not deem it a necessity that a singer shall be able to play on some instrument, although I have found my knowledge of the 'cello and piano of inestimable value; but I do know that every one who wishes to study singing should have a thorough foundation of musical knowledge, and a knowledge of rhythm before beginning regular vocal study. The mistaken idea too often exists that voice is the sole thing needed. Many other things besides are required of the singer of today, among them magnetism, diction, and expression. All these aspects must be realized; how faintly they are grasped, for instance in expression, is shown when we hear a young aspirant sing, 'I love you,' much as she would say, 'Have a plate of ice-cream.'

"There are also those who want immediately to sing for Mr. Gatti-Casazza, hoping for an engagement at the Metropolitan; indeed, one lady whose daughter had taken twenty or twenty-five lessons, inquired, 'When does she make an appearance?'

"These cases are extremes, but, alas, there are less flagrant ones inspired by the same desire to get ahead quickly. Perhaps a pupil will ask before beginning, 'How long will it take me?' How can the teacher look into her brain and read the answer to such a query? An aspirant with voice should have enough money to study for at least two years; being beforehand able to read music and having understanding of rhythm, and some preparation in the languages. The music of our day can no longer be sung by ear to a little accompaniment. No limit can be set as to time needed for study, that depends upon the intelligence of the pupil. If intelligent, lessons should be taken twice a week; if not intelligent, more frequent ones are required.

"Unless these conditions of equipment, period of study, and lessons are complied with, it will be a matter of money wasted, and of no positive use. No teacher can make a singer under other conditions. Those going abroad to study have in one respect the advantage, for they go prepared to give close application to it for at least two years.

"To be a singer in the true sense, everything must

be sacrificed to it, and it requires the whole life, first properly to train the voice, and then properly to preserve it. Take the instance of Sembrich, who works every day, and of Nordica, the student.

"As to whether a pupil has found the right teacher, that must be a matter of personal decision by the individual. Some study for three or four years with a teacher, and suddenly find their voices almost ruined. Then they go to another one to try to have the damage repaired. It is easy enough for the student to tell whether his voice is improving, and the improvement must begin to come quickly. If not, then he should know enough to quit; he has none but himself to blame if he does not. If a certain kind of food does not agree with one, then one eats no more of it, if one is wise.

"The most beautiful things for the pupil of singing to train in are Mozart, first of all, and such old masters of *bel canto* writing as Donizetti, Bellini, and the rest, whose works give flexibility and color to the voice, and, properly studied, give, too, all the virtues of true singing.

"In the study of both songs and opera rôles, I have found that the best plan of memorizing is first to learn the text and recite it, then the music afterward, combining it with the words later, but never to begin studying both together.

"As to specializing in a certain character of music or rôles, that can be proved by the singer only after experience in all kinds. My plan with pupils is to have them sing all varieties, then to select those things appropriate to their talent and tendencies, and to have them study as well in opera the other rôles relating to their own; then they are sure of themselves.

"Personally, the ferocious and the light rôles suit me best, but not the love parts. *Don Juan* I sing, but I do not interpret it. Imagine Madame Sembrich as *Tosca*. She could sing the music, yes, but how would she play the character, for it does not lie within her temperament.

"The managers do not study this point of what is within an artist's particular line. If the artist has a big name a part is not infrequently allotted him, though he be out of place in it. A tenor, a little man, was once singing in Italy. When he arrived at an aria beginning, 'If I were that warrior,' some one called out from the gallery, 'A nice Punch and Judy you'd make.'

"As to which particular selection one should make for a first public appearance in either concert or opera, I should say it is better to begin with a big thing and show what you can do. If you do that big thing well you have made a long step forward. With reputation you can do what you like. But the question of appearances for the young singer in America is a difficult problem. It is harder to start in a career here than it is to learn to sing.

"When a singer is ready he goes to have a hearing with the managers, only to be refused engagement; those managers take only singers of reputation. But some one has to take the risk of giving the aspirant a chance, if he is to be heard at all. The European managers have insight. If a young singer gives promise, they grasp the fact; his or her good points are quickly caught and appreciated. The novices are sent to some small theatre for trial; if successful they are put into the cast in a big one.

"To go to Europe, though, requires money, for without money it is impossible to do anything. In one part of the world, at least, the début itself has sometimes to be paid for. As to where to begin, that is a question of the class of voice and of music for which the aspirant is fitted; for some Germany, for others Italy is the wiser choice.

"With so many opera-houses in America, there must be improvement in conditions for the young native singer, especially with opera sung in English, but complete change in those conditions existing will require a long time. However, the managers *must* have people of talent, and with time, and a change already in progress, things will be certain to improve for the American artist at home. There is, unfortunately, also an element of luck in the matter, which comes more readily to some than to others.

"The good singer, though, no matter what conditions may be, will sooner or later get a chance. Do not be in a hurry, do not push things, be ready when opportunity arrives to step in and *do*. If the question is put to you in such a moment of opportunity, 'Do you know this rôle?' and you answer, 'No,' then the fault for a lost chance is yours. If you know the part you are ready at five minutes' notice to step out and show of what you are capable. I waited for eight years for just such a chance in New York. Meanwhile I studied constantly on new rôles that I might be prepared against the day in which a chance should, perhaps, come."

MAKING A SINGER

By W. J. BALTZELL

EVERY man feels that he has within him the power to do big things in a big way. Thus thinking he is usually looking for big opportunities which shall lead to big successes. And looking thus he often overlooks the smaller opportunities to do a number of small things, which have a marked bearing upon success.

If some teacher should announce to the public that he has devised a system of exercises, most unusual in character, which will surely make a successful opera or concert singer in one or two years, and he should prove his claim by presenting one successful singer as the product of his system, he would be obliged to double or treble his working hours—and incidentally raise his price—to accommodate even a tenth of those who would want to study with him. The more unusual his demands the greater would be the belief in him. The interested ones would reason that extraordinary methods must surely produce extraordinary results. Such is one of the secrets of the success of charlatanism.

But when a teacher offers no mystic formulæ, demands no eccentric physical contortions, but simply asks pupils to do regularly, systematically, and with concentration, a number of small things, most persons are incredulous as to the results and doubt whether a good singer can be made by a simple clear system. The average person is negligent of the many small details which are necessary to all success. The purpose of this writing is to indicate some fundamental points in the making of a singer, which call for no extraordinary efforts, no unusual physical or mental ability, no marked endowment of temperament, but only a willingness to learn, to be guided by the teacher, and to give steady, concentrated attention to the details of the system of instruction.

In making a singer out of the raw material the teacher faces three problems.

I. He must make the instrument.

II. He must establish in the pupil an adequate technique.

III. He must teach the pupil to apply the technique to artistic ends.

I. Making the Instrument

The teacher and the pupil of singing are at a disadvantage as compared with the pupil who wishes to learn to play the piano, the violin, the 'cello, the harp, or some orchestral instrument. The latter can begin the course of instruction with a good instrument in perfect condition; the only requisite is sufficient money to purchase the instrument. Not so with the pupil of singing. Can one go to a shop, to a physician, to a physical director, and buy or rent a voice? And, in fact, it's rather a good thing that we cannot. The big trade would go to the shops which could furnish voices like Caruso's, Farrar's, Nordica's, Schumann-Heink's, with never enough of a supply to go around. Most of the would-be singers would be obliged to content themselves with small voices and a moderate degree of artistic style, just as they do now.

A word as to the raw material which a pupil offers to the teacher: It consists in the ability to make sounds of varying pitch and power, in more or less rapid succession, to use words to indicate thought in singing as well as in speech, and to express certain emotional qualities. This raw material involves both physical and mental energies, and requires the teacher to give consideration to the pupil's bodily make-up as well as to his mind; and not only to the natural powers but how these may be improved by training; beyond this the teacher must take account of the pupil's ability to acquire and to assimilate instruction; and especially his willingness to be instructed, his educational docility. This latter point is highly important. More than one very promising pupil has failed to fulfil the hopes of his teacher and his friends because he was not really teachable, and was not willing to accept the teacher's dictum absolutely and follow it faithfully. It is a waste of time and money to continue with a teacher to whom one cannot give full confidence and obedience.

Just as the violin maker must have the right kind of tools and materials, and must know how to use these, if he is to turn out a first class instrument, so must the teacher of singing have good material to work with, must know how to use that material, and must have the active and interested coöperation of the pupil, who is the material out of which the instrument of singing is to be made.

II. Gaining a Technique

The process of making the singing instrument goes on simultaneously with the effort of the teacher to provide the pupil with a finished technique. We sum up technique in singing as follows:

1. To sing without effort.
2. To sing accurately.
3. To sing without fatigue for a reasonable length of time.

These three aims should be in the mind of every pupil as something which he must attain and be able to do without close attention, and as a matter of routine.

1. *To Sing without Effort*

There should be no fixing of the muscles of the throat before or during the act of singing. Some teachers make use of the term "relaxation," others of "devitalization" to help pupils to gain a conception of what it means to sing without effort. A better idea, it seems to the present writer, to present to pupils is that of repose, to do nothing, consciously, in the throat while singing, to preserve the same feeling or sensation as that which exists during inspiration or expiration, in which we do not consciously open or close the throat. To relax, in the sense that some pupils understand the word, requires an effort, and is an attempt to make the throat loose and free, and therefore just as distinctly a departure from natural repose on the one side as rigidity is on the other. To sing with a loose throat is a negative and not a positive condition, not the result of an effort to make the throat loose but of doing nothing to cause it to be tight.

It requires experience for a pupil to appreciate differences in the delicacy of the effort used in making various tones. It is because of this lack that half-trained singers are prone to imitate the style, tone, and special effects of popular opera and concert singers, trying to reproduce the tones as he remembers them or hears them in a talking machine record. As a result he attempts to produce, with an imperfectly trained voice, the effects of a finished artist.

Pupils make a mistake in not carrying out this principle of ease in singing to its logical conclusion. They grant, they know, that it is possible to sing easily in producing tones of little or even moderate power in the middle or lower part of the voice. But high or loud tones? These can scarcely be sung without effort in their opinion. Recalling how the high A of Sig. ————, powerful and brilliant in tone, thrills with intensity and appeal, they reason that because this tone *seems* to be made by supreme effort, there must be effort back of it, and therefore it is necessary and right that a pupil use effort in producing high and loud tones. The fallacy of this reasoning is in the assumption on the part of the pupil that he is able to judge just what the artist does.

For the pupil it is a safe and sound principle to sing easily at all times, making no exceptions, without regard to the result so far as tone and power are concerned. There should be no concession on this point. Thus only can a sure technique be developed.

A few other elements enter into this question of singing with real ease: If the throat be tightened the breath cannot act properly; if the breath be not properly controlled the throat will be affected; if the tongue be allowed to stiffen or contract the throat will be affected, or *vice versa*. What is needed is a sort of balance in the action of the various parts through which the necessary repose is maintained, just as the violinist observes a balance between the pressure he exerts upon the stick of the bow and the speed of the movement of the bow across the string, the amount of the tone being determined by a balanced relation between the weight of the bow, the speed with which it is moved, and the pressure from the finger.

2. *To Sing Accurately*

It goes without saying that a singer must be accurate in regard to the pitch of the tones he is to produce and must sing with proper regard to the time values indicated. This demands the ability to read from note just as we read the printed or written word. This ability is not difficult to acquire; children do so in our public schools; yet comparatively easy as it is, many singers never gain a degree of skill and accuracy which one has a right to expect of them. Just why they are willing to continue slipshod guessing is not easy to say. They gain nothing in the end; in reality they lose. Once the singer has learned to sing from note he has it; if he never does so, he must make the special effort for every new piece, learn it more or less by rote, and be more or less uncertain. In the course of a professional career he will probably have taken a thousand times the amount of time and attention which would have given him, at the beginning, the skill to read accurately whatever music may be placed before him.

To sing accurately and with authority implies a high grade of musicianship, and is a necessary part of the equipment of one who aspires to the dignity of an artist's position. And this is true in spite of the fact that some opera singers prominently before the public are said to need persistent coaching to become letter perfect in their rôles. If to learn to sing readily and accurately from the printed score were a matter of extraordinary difficulty I am inclined to believe that a larger number of singers would take up such a course of study. With some persons an article must be high in price to be good; with others the simple and the easy are not worth doing thoroughly.

To sing accurately implies also that the voice will do what the brain orders. The singer must know in advance exactly what he intends to do. The image of each tone in all its elements, pitch, power, color, etc., must be in the mind before the order can be sent to the muscles concerned in production. That this is done subconsciously, in many instances, merely demonstrates that at first it must have been done consciously.

It is a matter of prime necessity that all practice be directed toward perfecting the conception of the singing tone. It is not real training of the voice or building a technique to repeat over and over again various scales, scale figures, *arpeggios*, etc., as we often hear pupils do. The practice must be directed by the mind. The attention must be fixed upon every tone to see that it is properly produced. "Head and voice" is a good motto for pupils in singing. It is the union of

the two elements in good proportion which makes the finished artist.

The power to picture mentally is most important in *coloratura* singing, and in the preliminary work with vocalises. The pupil must be able to think the correct pitch of every tone to be sung, no matter how rapid the succession of tones or how wide a skip in pitch may be introduced. To gain this the pupil should practise slowly, concentrate to fix the mental picture, and gradually increase the tempo as the vocal organs gain in flexibility; thus the power to respond quickly to the thought will be gained.

Building a technique is not only training the vocal organs. It is also training and developing mental capacity until we gain that much-to-be-desired thing, the "singer's brain," a type of mental development much more rare than is commonly acknowledged. The true singers are those who mix voice and brains, and develop a feeling for artistic effects and how to produce them.

3. *Endurance in Singing*

The problem of endurance is by no means a minor one for singers. Yet we must not forget that a good vocal instrument and a good technique generally give endurance to a singer who is in good physical condition. The singer who tires is either not well physically or has not established a sound technique. To know how to use the voice properly is to know how to conserve it. Therefore the young singer should constantly aim to use the voice without making extreme demands upon it, so that if, later, he or she aspires to the dignity of concert or opera singing, there may be the knowledge how to get the greatest results from the least efforts. The concert singer must be able to use his voice for a considerable time without tiring, particularly when giving recitals unassisted; and the opera singer must be able to sing for long periods at nearly the extreme of power. If the technique is adequate, and the physical condition good, the singer can stand the strain of a performance. But if the method is faulty, it will be but a question of time before voice failure is evident.

In connection with this matter of endurance the present writer would criticise the habit of some pupils of persistenely practising the higher tones of the voice. This is wrong, just as it is recognized to be hurtful for a runner frequently to practise his longest distance at racing speed. The muscles of the vocal organs are small and delicate and, although capable of great contraction, cannot stand constant exertion at extreme effort any more than can other muscles. And since practice is to make the throat supple, elastic, and quick to respond, the singer should aim for even greater ease of production in singing high notes so as to avoid risk, only occasionally making a test for the fullest tone and greatest power demanded in public performance.

Another element in technique which is of importance to endurance is routine, by which is meant that automatic activity which forms the basis of a singer's work. Just as the athlete pays close attention to what he calls form, so the singer must depend upon his schooling, which gives him a masterful routine, the very foundational equipment of good vocalism.

III. Applying a Technique

The final step in making a singer is the application of the technique to the singing of songs. The following suggestions are offered:

In his first studies in vocalization the pupil makes use of the different vowel sounds. The second step toward the singing of words is to join consonants and vowels, an initial consonant followed by a vowel or the reverse. A third step would logically be an initial consonant, a vowel, and a final consonant, forming many of our words composed of three letters. One who uses the English language should give the most careful attention to the matter of clear diction, so that he may make every word of his text intelligible at any distance to which his voice carries effectively.

William Shakespeare, the noted teacher of singing, has a definition which is worth hearing. It runs: "Singing is a perfect prolonged talking on a tune often much higher than speaking and with a control of breath not used in speaking." A concert and oratorio singer of national reputation used to say to the present writer, in discussing songs, "I can't use that song because I find it impossible to talk it on the pitch the composer has given to it." A favorite exercise of his was to take a line at a time and try to talk it with entire freedom at various pitches.

The idea just advanced of talking over the text is, so far as the present writer can form an opinion, the best and surest way of learning to sing a song text so as to indicate the thought and give it proper expression. The singer who cannot give an adequate reading of the verses he is to sing can do no more with a song than to sing the air, making the words merely a vehicle to carry the tune; he might almost as well deliver it as a vocalise. The real thought and beauty of a text lies in the relations which the various words sustain to each other, relations which are indicated by emphasis or stress of voice, by grouping words into phrases, by breaks or pauses, and the other devices used by the artistic reader, which the singer may parallel. In addition to studying a text from the viewpoint of diction, then, we may say that the singer must aim to realize its content from the viewpoint of elocution; that is, he must try to deliver the text just as the orator would, at the same time preserving a singing tone. A text worth singing has a message which the singer must pass on to his hearers, that is, he must have the power to deliver the message of truth and beauty which he finds in text and music. Such is the purpose and aim of singing. It is worth one's best study to learn how to sway an audience and to lift them, for the moment, from the commonplace interests of every-day life.

SONGS AND THEIR EXECUTION

By ARTHUR ELSON

IN the days of Handel there were five kinds of aria and two varieties of recitative. These were noticeably different in character, even though the music often showed the difficult simplicity of diatonic effects. Since Handel's time many new styles of song have arisen. In opera we find the lyric style, the brilliant Italian style, the broad dramatic style of Meyerbeer and others, and the melodic declamation of Wagner. Songs themselves have grown more dramatic in some ways. The German Lied always shows some degree of passion or emotion, while having many styles among its lyrics. Even more unified than these, if a little more intricate, are the finely wrought songs of Strauss and the delicate tone-pictures of Debussy. Of a simpler style, on the other hand, are the many folk-songs and the vocal works written in their style. Many examples of these varying styles are to be found in the song volumes of "The World's Best Music;" and in describing some of these it may not be out of place to mention also the various forms employed.

Supposing that the student has mastered the subject of voice production, he must then devote himself to certain methods of procedure that are needed in solo work.

First comes the pronunciation of the words. Mme. Clara Butt speaks of this in her article on "How to Sing a Song" (this volume), and Marchesi's compliment to her clear pronunciation may serve as a reminder that English singers, as a rule, pronounce much more clearly than their American rivals. Her statement that we need foreign teachers for foreign languages is also worth attention. Those who sing foreign words in their own country may escape detection if their pronunciation is poor; but when they sing a foreign language in its own land, they will not come off so easily. This point has come to be of especial significance at present because of the agitation for opera in English. When a foreign singer makes such musical statements as "De man vill not come," or "He iss not dere," the effect of operatic dialogue is more or less spoiled. Opera in the vernacular may be successful with native singers, but if others are to attempt a language, they should be duly equipped with a proper pronunciation and accent. Many assert that English is hard to pronounce, but such is not the case if the words are well chosen. Tennyson's poems, for instance, would be very easy to sing. Italian has been often quoted as the model language; and it certainly does roll off the tongue very fluently. But other languages, even the guttural German, may be mastered by practice, and we find such a great singer as Jenny Lind devoting long periods to the pronunciation of the single word "Zerschmettert." The consonant sounds of s and sh must always be given very lightly.

Santley advises beginning with syllables, and then using combinations of syllables, with each one kept a little distinct from the others. In ordinary lessons this will be taken up by means of actual songs; but it would often be wise for the teacher to start by giving short phrases for a time before letting the pupil attempt songs. Some teachers have the pupil recite the words before singing them. Santley objects to the fault of running syllables too closely together, and criticises those singers who transform Handel's "Sound an Alarm" into a jumble like "Sounddannalaam."

The student must then learn to feel the proper dramatic conception of a song. The old bravura arias, or the more brilliant arias of the Rossini school, place the emphasis on vocalism and demand little expression, except what results from agility united with due shading. But by far the larger number of vocal works necessitate a large amount of vocal expression to illustrate the meaning of the words. Phrasing, shading, and other vocal devices must in such cases be means to an end, and be used to heighten the effect of the words. This allows room for individual renderings, and different singers may treat the same song in wholly different ways. Some rely on "traditions," and imitate the leaders of a preceding generation; but that is not always a safe guide, as tastes change. For opera or other large works, Santley rightly advises the singer to be familiar with the general scheme, at least, of the entire composition, so that its plot may help as a guide for the interpretation of his own part.

Face and action play their part. In opera, of course, this is a very important part; but they are of use to some extent in concert singing. Too many grimaces will "spoil the broth," to be sure; but it is certainly unwise for the singer to preserve the stolid and unchanging expression of the familiar "wooden Indian." A judicious amount of cheerfulness may be suggested without overdoing a smile, while a more serious expression is easily assumed for the more intense emotional effects. If the song is finished by an instrumental postlude, the singer should retain some amount of expression until the instruments finish. In the case of a very long orchestral close, all that is needed is a quiet attitude.

Action is not always demanded on the concert stage, but sometimes it plays its part. In passages of

strength or defiance, the singer should seem to rise, if possible, to a high and commanding position. In songs containing dialogue, such as a number of the Loewe ballads, he may face about a little to represent different characters; but he should not make this act too mechanical. There are some songs that are definitely meant to be acted, such as "The Fan," which was written for Calvé, or the French duets with which Farrar and Clément captivated American audiences in recent years. In these and similar instances, the words serve as a reliable guide to a judicious amount of significant action. For opera an extended course of training is needed, and the teachers of dramatic action give this training. The singer who does not take this operatic course will do well to see many great actors and watch their performances closely. Santley quotes the remark ascribed to Dr. Johnson, who said of David Garrick that in the balcony scene of "Romeo and Juliet" he was in love all over except his left hand. The concert singer may not always need such refinement in detail, but it will do him no harm to understand it.

Some halls are much easier than others for the singer. We know very little about the acoustics of halls (see article "Acoustics," this volume), but with experience the singer will learn how to manage his voice in buildings of different shape and tonal effect. Slight variations in power may be made, according to the hall. In the Scala Theatre at Milan, which is excellent acoustically, the singer does not hear his own voice very fully. The tone seems to be flowing away from him; but as it flows into the auditorium, he finds that the audience hear him very distinctly. It is sometimes those halls in which the singer hears himself too clearly that are acoustically bad, and do not reflect his voice well toward the audience. In any new hall the singer may look for about the same results as in some similarly shaped hall with which he is familiar; but above all he must keep himself up to a certain level of sustained power. If there are "dead places" in a hall, spots at which sound is much less powerful to the auditor than in other parts of the hall, it is not the singer's fault, and he can do nothing to remedy the defect.

The study of vocal styles may well be started with recitative. This has been called "a speech sung," and is a more definite recitation than actual songs are. Recitative has been used from early times in oratorio. It was even found in the early operas, for the Florentines employed it in their efforts to revive the declamatory effects of classic Greek drama. Even *opera buffa,* the sparkling Italian school of comedy, made use of the recitative, sometimes with humorous effect. When employed in this way, for conversation or dialogue, it is known as the *recitativo parlanto.* But the two chief varieties are the *recitativo secco,* or free recitative, very slightly accompanied, and the *recitativo stromentato,* more fully accompanied. The former has only a few chords, but they are often ingenious and original. The latter was introduced by Alessandro Scarlatti. It is more melodious, but still somewhat fragmentary in style. Gluck brought back into opera the dramatic flavor of recitative, while Wagner's so-called Melos, or continual melodic recitative, is not recitative in the old sense, but declamatory song with very full and significant orchestral accompaniment. The old recitatives, even in orchestral works, were usually accompanied by piano alone, to give the singer freedom. Recitatives often ended on the dominant note, with the piano adding a final cadence.

Occasionally the two styles of recitatives were combined. Such a case is found in Handel's "Comfort Ye," Vol. VI, p. 84, which is the first solo of his "Messiah." This is almost wholly *recitativo stromentato,* with full accompaniment and rather melodic character. But the last two lines, beginning with "The voice of him," are *recitativo secco,* declamatory in style and accompanied only by a few simple chords that are struck at intervals to give a simple harmonic change. A short bit of *secco* work is found at the beginning of "Angels ever bright and fair," Vol. VI, p. 209, and also at the beginning of Mendelssohn's "But the Lord is mindful of his own," Vol. VII, p. 347. When the word "recitative" is marked on a piece, usually the free variety is meant.

The singing of recitative calls for great expressive power. This is especially true of *recitativo secco,* where the voice is almost unaccompanied, and must give all the dramatic significance itself. Sharp contrasts are in place, and an almost exaggerated style. The singer may change the value of notes. Frequent but delicate changes of tone are useful, too. Actual alterations are permitted in tempo, for instance, or even in pitch. Free recitative has no tempo mark. When two notes of the same pitch end a phrase, the singer may take the first one a degree higher in the scale, or sometimes a degree lower.

Recitative is always best sung by those who belong to the dramatic school, and work in the declamatory rather than the embellished style. Such a singer was Mme. Schroeder-Devrient, the idol of both Wagner and Beethoven. She created a new school of dramatic effect in "Fidelio" as well as in Wagner's early works, and it is a pity that she could not have lived to take part in some, at least, of the later music-dramas. In 1822, when she first appeared in "Fidelio," she was only seventeen. At this revival of the opera, in Vienna, Beethoven had been deposed as conductor because of his deafness, and on the night of the performance he sat behind the leader, watching the stage with piercing eyes. The young singer was nervous at first, but seemed inspired by the plot, and felt as if actually living the part. In the dungeon scene, in which Leonora finally confronts the wicked nobleman who imprisoned her husband, and the trumpets of the governor are heard outside, as an earnest of deliverance, the young singer suddenly found her powers deserting her. She grew more and more troubled and frightened; but fortunately all her nervousness was in keeping with her part. Her bits of recitative at the

climax, where Leonora explains her disguise and defies the tyrant, were given with a vehement intensity that arose from the singer's own anguish; but that very intensity seemed the highest art to the audience, which broke into a tumult of applause. Albert B. Bach, who recounts this occurrence, states that except for minor details Schroeder-Devrient made these involuntary dramatic effects a model for her later and more studied performances of the part.

The old solo songs consisted of *aria di bravura, aria di portamento, aria di mezzo carattere, aria parlante,* and *aria cantabile.*

The first of these, the *aria di bravura,* contained a large amount of vocal display. Yet it was not without great musical charm. Where the conventional mad scenes of old Italian opera were filled with embellishments in rather aimless fashion, the early aria, especially in the works of Handel, showed a rhythmic beauty of effect that was not at all spoiled by the many roulades present. Let the student turn to the solo, "Ev'ry valley shall be exalted," Vol. VI, p. 87. Here he will notice that even in the rapid work there is the symmetry of repeated figures, and that the music has a most straightforward and compelling beauty. It is needless to say that such arias as this make great demands on a singer's ability, and need both strength and flexibility in their execution.

At the other extreme in style was the *aria cantabile.* Here smoothness and beauty were the chief attributes of the melody, and the voice was expected to unite these qualities with an expressive style, the expression being a matter of full and sympathetic tone rather than of any sharp contrasts. Again we turn to Handel, whose music comes down to us through the centuries with all the striking effect that is caused by a union of power in utterance and simplicity of means. "He shall feed his flock," Vol. VI, p. 223, is an excellent illustration of this class of aria. Simple effects are sometimes difficult in performance as well as in composition. This aria will not only require a full control of broad tone-quality, but it will demand a decided mastery over shading as well, needing many nuances of power.

Between these in style is the *aria di mezzo carattere,* or medium style, such as Haydn's "With verdure clad," Vol. VIII, p. 764.

The general style of the *aria di portamento* may be found in Mendelssohn's "Jerusalem," Vol. VI, p. 108. This well-known and beautiful solo from "St. Paul" may not demand much added ornament in execution, but the voice part is written in a way that suggests *portamento.* At the word "killest" the effect is plain enough, while passages like "Stonest them" and "unto thee" have the *portamento* structure, although an extra syllable comes just before the final note.

The *aria parlante* was in a more spoken style, though not actually recitative. Rubinstein's "Asra," Vol. VI, p. 263, may suggest the proper effect, although its oriental and modern flavor is far different from the straightforward style of Handel.

With the more modern songs, especially the German *Lieder,* there will be found a complete freedom of style, and an echo of the spirit of the words, which may change freely. Songs of all character will be found, from the sustained "Still as the night," Vol. VI, p. 135, to the exuberant "Er ist's," Vol. VII, p. 388.

A song like "Still as the night" will demand great power of expression. The tones must be clear and well continued, forming the "rectangle of sound" that Santley mentioned. There must be a fair amount of strength on all the notes, with the broadest and most intense effects reserved for the climax. As there is little contrast in rhythm, there must be much variety in force; and the *messa di voce* may be used at times.

Less sustained on the whole, and more broken into melody, is Lassen's beautiful lyric, "It was a dream," Vol. VIII, p. 802. Expression and shading are fully in place in a song of this sort, but they are aided by the melodic style of the work. Little crescendos for the first and third line of each verse will be in place.

Sometimes the composer gives his own directions for shading. Such marking will be noticed in "The daily question," Vol. VI, p. 234. Here the composer has indicated his contrasts, though he has still left room for little variations of power in the single lines. In general, the same rules apply to singing as to piano expression. A rising phrase is usually *crescendo,* a falling one *diminuendo.* The first line of the song, then, will end rather softer than it began, on the low final notes. Accent is also a guide. Thus the high E in "It was a dream," the highest note in the entire song, comes on an unaccented part of the measure, and must be taken softly.

In this example, as in many other cases, the words are also a valuable guide, and unimportant words are to be taken softly, while important ones receive accent, as in speaking. Thus in "The daily question," at the end of p. 234, the word "never" gets the emphasis, whereas if it had been an unimportant word, such as "dearest," the accent would have been shifted back to "believe," on the highest note of the phrase. As it is, the composer has carefully given long notes to each syllable of the emphatic word.

In all songs the composer must show some skill of this sort, and make his melodic structure bring the possibilities for emphasis in the right place; and the student may even recite the poem before singing it. The disregard of vocal fitness may cause very ludicrous effects, as Rossini showed in the joke that he perpetrated upon a too insistent Italian manager. When the latter forced Rossini to write an opera in spite of his disinclination, the composer put into the manuscript all sorts of tricks. The score of this work ("I due Bruschini") makes the players tap their lamp-shades and indulge in other strange acts; while comic scenes are interrupted by funeral marches, and *vice versa.* Not the least amusing of the jests was Rossini's setting of a certain part-song in the work; for he purposely brought out the unimportant syllables

so cleverly that the selection became a jumble of echoing repetitions.

In piano playing, repeated figures must usually have their speed or force varied, to avoid monotony. This is true also in singing. In such a song as "Twickenham Ferry," Vol. VII, p. 481, where the vocal part is largely made up of short and catchy figures, there is less need for variation than in a slow, expressive song. Yet even in this there may be a *crescendo* in the second line, leading up to the *F*, and a *diminuendo* in the repetitions at the bottom of the page. The next two lines of the poem have the same musical phrase, and a slight softening in the repetition will not be out of place. A softening at the end of each verse is also correct, and the composer has marked such an effect, with a *rallentando*, in the final ferryman's call.

The slow declamation of "The Asra" is found also in Schubert's "Wanderer," Vol. VII, p. 372. The latter, however, has many contrasts of style, resembling *in petto* the ballads of Loewe, that echo a dramatic story or legend in tones. Just as the vocal *scena* has recitative, smooth *cantilena*, and brilliant display, so these dramatic *Lieder* and ballads are full of the most effective contrasts, which afford the singer a chance to display many styles of vocalism. The first page of "The Wanderer" is practically recitative, of a most striking character. At the words "Ich wandle still" a melodious cavatina seems about to start, but it changes to a more stern and forbidding style after a few bars. The *piu mosso* passage must be made very intense, while the *allegro* starts smoothly as well as more cheerfully, though it grows more intense as it proceeds. The *cavatina* suggestion then returns, with accompanied recitative bringing the close. In a song of this sort, which is intended to be dramatic, the strongest contrasts may be made by the singer.

More quiet, and without abrupt contrasts, are songs of the type of Wolf's "Verborgenheit," Vol. VI, p. 48. A rather *legato* style is needed for this, and a simplicity of effect in which *portamento* or the slightest ornamentation is out of place. In the more animated and passionate phrases before the return of theme, clean-cut attack and accurate pitch must be present, as in all declamatory passages. A song like Jensen's "Oh, press thy cheek," Vol. VIII, p. 666, is just as effective, but less difficult, because the melody is simple as well as very expressive, and carries the voice along easily except for the last two attacks on E-flat. This work, with words taken from the German, is a good example of the intense style of German song.

Much more powerful, though in about the same intense vein, is Schumann's "Ich grolle nicht," Vol. VII, p. 536. Here, however, the skips and the sustained notes necessitate more effort and a somewhat broader style, even in the soft passages.

Religious songs are usually broad in effect, as may be seen from "Calvary," Vol. VI, p. 74, or "Palm Branches," Vol. VIII, p. 771. Full, sustained tones are needed for this sort of work, and a *legato* style.

Songs of the animated type, like Wolf's "Er ist's," Vol. VII, p. 388, need especially good vocal control. Owing to the speed, it will not be hard for the singer to strike any pitch, and even high notes are easiest to take when merely held passingly. But a special effort must be made to give each note its due prominence, and neither slur it by a hurried rush nor overaccent it in beginning or ending a phrase. This song, like Schumann's "Widmung," Vol. VII, p. 511, has much of its rapidity in the accompaniment, with longer notes for voice than for piano; but it will serve as a fair pretext for giving the above suggestions, which will be of use in very rapid work.

In singing operatic selections, more power and more striking contrasts may be used than are needed in the average song. It is a fact that most opera singers grow used to these strong effects, and cannot come back to the simple style that is needed in many songs, especially those of quiet character. Yet opera, like song, has many varieties.

The operas of Mozart are still performed. After the strong dramatic effects of Wagner and later composers, the Mozart operas sound very light; but in their own day they were pleasing enough, and Mozart's natural taste led him to write mostly suitable music, even though he did not use the theories of a Gluck. His songs were sometimes dramatic, as may be seen in Sarastro's aria from "The Magic Flute," Vol. VI, p. 207, or the piano arrangement, Vol. I, p. 256.

The school of Rossini, which included Donizetti, Bellini, and others, did not reach a high standard in operatic tragedy (*opera seria*). Italy is now doing great things in opera, but at that time the country justified Von Bülow's sarcastic remark that "Italy was the cradle of music—and remained the cradle." The public demanded brilliant singing, and the composers catered to this taste, no matter how much they outraged dramatic fitness. As a simple example of their disregard for the dramatic situation, the well-known sextet from "Lucia" will serve. A smooth and pretty number in itself, it is set to words that are full of the most terrible happenings, and literally heap one horror on another. To set such words to a fluent and soothing tune shows an utter absence of the sense of dramatic fitness. Yet this school was supreme for many years, and is still enjoyed by those who care merely for singing and are unable to rise to symphonic standards. There was much effective music in these early works, but the plots now show themselves conventional, and their treatment inartistic.

The Italians were much more successful in comedy. Here there were no conventionalities to hamper them, and they gave free rein to their natural vivacity. The result is that such works as "Don Pasquale" or "The Barber of Seville" are found pleasing even to-day. In these, for some unexplained reason, the composers respected true dramatic fitness, and usually made the music a delightfully comic echo of the words or situation. Donizetti was especially happy in such effects, as may be seen from his song "It is better to laugh,"

Vol. VII, p. 426. Though not taken from his comic operas, this song shows a graceful lightness that makes it very attractive.

Verdi wrote in the light melodic style at first, but by the middle of the nineteenth century he showed a much stronger individuality than Rossini ever reached, in serious work, except for "William Tell." In Verdi's "Traviata" and "Trovatore" there is much that is very simple, but there is also an element of strength and a perception of dramatic possibilities. The man who could write the "Miserere" in "Trovatore," Vol. VIII, p. 718, or the earlier quartet in "Rigoletto," was unconsciously preparing himself for the triumphs of "Aïda." His breadth of style is illustrated also by "Il balen," Vol. VII, p. 421, while "Ai nostri monti," Vol. VIII, p. 750, is a characteristic bit of melody from the same opera. Somewhat in the same style as Verdi, though more tuneful and less rugged, was Flotow, whose "M' appari," from "Martha," will be found in Vol. VII, p. 406.

Meanwhile, other countries had not been idle. France proceeded from the masterpieces of Gluck to the classical style of Cherubini and Spontini, with Auber's "Masaniello" and Rossini's "William Tell." Then came the dramatic but somewhat theatrical Meyerbeer, one of whose great effects will be found in the well-known "Coronation March," Vol. II, p. 520, and another in the effective Page's Song from "The Huguenots," Vol. I, p. 198. Meyerbeer's career lasted even beyond the production of Gounod's "Faust," which was more natural and appealing in style, though strongly dramatic in many places. (See "Dio Possente," Vol. VII, p. 410, and "The King of Thule," Vol. VII, p. 468.) Later French successes were "Mignon," by Ambroise Thomas and "Carmen," by Georges Bizet, Vol. IV, p. 986.

Opera in Germany showed no new development (in spite of Beethoven's classical "Fidelio") until the advent of Weber. The latter did not at first rise to his full powers, and the so-called romantic school was not founded until he produced "Der Freischütz," in 1821.

The school took romantic, legendary, or chivalric subjects, and treated them with music of a popular folk-song character. Spohr was practically a member of this school, but Marschner was a truer representative. Others were Kreutzer, Lortzing, Lindpaintner, and Reissiger. An example of the music is found in Weber's "Prayer," Vol. VI, p. 216.

Wagner was much influenced by this school, as well as by the music of Beethoven. But he chose better subjects, and fashioned the legends into beautiful dramas. His literary genius is shown by the fact that the "Meistersinger" libretto is used as a text-book in the German preparatory schools. The song "Dreams," Vol. VIII, p. 652, is a famous work, of somewhat rhapsodical character. The "Swan Song" from "Lohengrin," Vol. VII, p. 414, gives an idea of the melodic recitative that Wagner used in his later works; but for the most part they showed an infinitely richer accompaniment. The Tannhäuser March and the Bridal Procession from "Lohengrin" (Vol. II, p. 468 and Vol. III, p. 571) prove that even in his early works he could paint grand dramatic scenes in tone. In his "Nibelungen Ring" he gives many of these orchestra *scenas*—the entrance of the Gods into Valhalla, the Ride of the Valkyries, the Magic Fire Music, the Forest Rustling, and so on. These were far more advanced in orchestral beauty and grandeur than anything that went before. One of Wagner's devices was the *divisi* effect. In classical music, a group of the same instruments would take a single note in each orchestral chord; but Wagner divided even the single groups, making the flutes, for instance, and most of the other instruments, play a chord themselves instead of a single note. The result was a greatly increased richness of tone.

In the articles on piano music it was shown that form had a great influence on phrasing, shading, and expression. In a lesser degree, this is true also of singing. The return of theme, when there is such a return, may often be given with greater intensity or more marked effects than on its first appearance. Contrasting sections, too, usually mean contrasted styles.

The single period form may be found in "The Mill in the Valley," Vol. VII, p. 461. "Annie Laurie," Vol. VIII, p. 695, shows the two-period independent form, while "Drink to me only with thine eyes," Vol. VIII, p. 721, is a two-period form with partial return—a very simple example, too, as the first antecedent and consequent are alike. "Jerusalem," Vol. VI, p. 108, is a three-part song-form, with a short episode in the middle and a coda at the end. Wolf's "Verborgenheit," Vol. VI, p. 48, is a three-part form with a longer middle section, almost like a song-form with trio. "The Lost Chord," Vol. VIII, p. 783, is in almost the same shape, ending with an altered consequent.

The rondos are also represented in song, the old *da capo* aria being a clear case of first rondo. "In Sweet September," Vol. VI, p. 1, has the effect of a second rondo. The sonata form is not used in song, but in old music the contrapuntal forms may be found. The old madrigals, motets, and masses were all vocal. A dainty modern bit of counterpoint is found in the duet in canon by Marzials, Vol. VI, p. 181, entitled "Friendship." In this beautiful piece one voice follows the other with almost absolute accuracy.

The dance may be imitated in song. Handel's well-known "Lascia ch' io pianga," Vol. VII, p. 452, is a sarabande. "Among the Lilies," Vol. VI, p. 160, is a vocal gavotte. "The Minuet," Vol. VIII, p. 572, shows its form by its title, while "Carmeña," Vol. VII, p, 300, is a modern waltz-song.

A distinction is made between the strophe form, with repeated verses, and the art song, which is given practically new music throughout. The latter is the worthier form, as the music may echo the words at every note. When the same words return, as in "Verborgenheit," the same music may be used with them if desired; but generally the art song has no return

of theme. A song like "Israfel," Vol. VII, p. 341, is a good example. The strophe form runs the risk of having the music fit only part of the words, some verses being at times in actual contrast to the character of the accompaniment. "The Sands o' Dee," Vol. VIII, p. 759, will illustrate this point. By having expressive phrases for the voice, the composer makes it possible for the singer to vary the effects somewhat in different verses; but such a poem, with its dramatic contrasts, would be best set as an art song.

Most publishers, in advertising songs, give the compass as a guide. But that is sometimes misleading. The true index is the *tessitura,* as it is called, or range in which the chief part of the song lies. Two songs may have the same compass; but if one is mostly low in pitch, with a few high notes taken passingly, it has a low *tessitura.* The other might lie mostly in the upper part of its compass, and demand a different voice altogether.

Albert B. Bach, in "Musical Education and Vocal Culture," enumerates twelve different kinds of voice, with compass and suitable rôles, as given below.

1. *Basso profundo,* from great E to one-lined E, as Sarastro in Mozart's "Magic Flute."

2. *Basso buffo,* from great F or G to one-lined E, as Leporello in Mozart's "Don Giovanni."

3. Bass-baritone, from great A to one-lined F-sharp, as Don Giovanni in Mozart's "Don Giovanni."

4. Tenor-baritone, from great B-flat to one-lined G, as Fra Melitone in Verdi's "La Forza del Destino."

5. *Tenore eroico* (*robusto*), from small C to one-lined B, as Radames in Verdi's "Aïda."

6. Lyric tenor, from small D to two-lined C, as Don Ottavio in Mozart's "Don Giovanni."

7. Contralto, from small F to two-lined E, as Arsace in Rossini's "Semiramide."

8. Mezzo-contralto, from small G to two-lined G, as Romeo in Bellini's "Montecchi e Capuletti."

9. Mezzo-soprano, from small B-flat to two-lined G or A, as Amneris in Verdi's "Aïda."

10. *Soprano sfogato* (dramatic), from one-lined C to three-lined C, as Valentina in Meyerbeer's "Huguenots."

11. *Soprano d' agilita* (*coloratur*), from one-lined E to three-lined E or F, as Amina in Bellini's "La Sonnambula."

12. *Haute-contre,* a rare variety of male voice found in South France, extending half an octave higher than the high tenor.

It will be seen from this that basses are about an octave deeper than contraltos, and tenors about an octave deeper than sopranos. It follows that when a tenor, baritone, or bass sings a song written on the G clef, he sings it an octave deeper than a soprano or contralto would sing it. This downward transposition for male voices in the G clef is sometimes indicated by printing two clefs together, or by some similar method. In all other cases, and by all other voices, music should be sung at the written pitch.

In closing this somewhat discursive article, it may not be amiss to quote the rules for breathing, as given in full in Bach's "Principles of Singing."

1. Let the singer breathe, as far as possible, just as he would in correct recitation, with one breath covering the words for a single idea whenever possible.

2. Breath should be taken whenever a rest of any size occurs.

3. When the text is interrupted by frequent short rests, as is found in Mozart's "Batti, batti," the singer should make the requisite pauses between notes, but should not take breath until it is necessary.

4. In songs that require frequent breathing, the singer should take some *mezzi respiri,* or intervening breaths, between notes, and avoid making them audible or spasmodic.

5. Breathe at the beginning of a bar that is not preceded by a rest.

6. Breathe on the second and fourth beats in common time, to avoid a mechanical effect.

7. Rule 6 applies also to 2/4 time.

8. In 3/4 or 3/8 time, breathe only before the last beat of the bar.

9. In 6/8 time, breathe after the second or fifth beat.

10. Rule 8 applies also to triplets of eighth-notes.

11. Rule 6 applies to four sixteenth-notes replacing a quarter-note.

12. Breathe before a word that has a note of some length, if a run is joined to the note.

13. In cadenzas such as Rossini or Bellini used, if the singer cannot take the passage in a single breath, he may shorten the passage until he can handle it in one breath, taking care not to change its character.

14. When no rest is marked, the time for breathing must always be taken from the note before the breath, and never from the note after it.

15. In florid passages, it is best to breathe when a succession of ascending notes is followed by a low one, or a descending series is followed by a high note.

16. Turns must never be separated from their principal note by a breath.

17. Breath may be taken at a comma in the words, or before a preposition introducing a clause.

18. Do not breathe during a *portamento.*

19. Syllables of a word must not be separated by a breath unless such procedure is absolutely necessary.

20. In long passages on one word, as found in the works of Handel, Haydn, or Bach, if the passage cannot be given on one breath it is permissible to take a fresh breath and repeat one or more of the words. Some singers, however, breathe without such repetition.

21. The *furberia del canto,* an Italian mode of breathing in unexpected places, may be employed when desired, or for special effects. Thus a singer may inhale some breath even when his lungs are nearly full, in order to picture suppressed excitement.

With these directions, the singer may be dismissed to the pleasing task of attacking the songs themselves.

VOWELS AND VOCALISES

By ARTHUR DE GUICHARD

THE Art of Vocalization comprises: Breathing, attack, resonance, intonation, vowel formation, solfeggio, pure legato, messa di voce, portamento, agility, embellishments, enunciation, diction and style.

The first four branches of Singing: Breathing, attack, resonance and intonation, must be mastered before the exercises known as *Vocalises* can be studied. This means that the student must first acquire the art of singing slow tones—separate, long sustained, pure tones—with correct attack, no superfluous breath; exact intonation; the right, sympathetic resonance; using, by turns, every vowel on every note in the compass of the voice, but practising very sparingly the extreme notes, both high and low. To achieve this there must be perfect breath control. One of the chief requirements in attack is the faculty of restraining the breath, so that there shall not be the slightest escape with the note produced; in other words, every minutest particle of breath proceeding from the lungs shall be employed in making a musical sound; any excess causes an impure tone.

Also, the note sounded must be *perfectly steady;* there must be no *tremolo;* it must be as round and even, and as free from any throbbing vibration as a note on a well-tuned piano or from the diapason of an organ. The presence of a *tremolo* in the voice is a sure indication of faulty breath control, and it is one of the hardest faults to overcome.

Then again, during the period of slow tone study, there should be no attempt at *crescendo* or *diminuendo;* the same degree of intensity must be maintained throughout, say *mezzo-forte* (*mf*). For the student is endeavoring to sing pure tones and, in so doing, to acquire perfect breath control. But, at this stage, he has not acquired it; so that, until he can sing a perfectly steady tone, of equal intensity throughout, there must be no attempt at *crescendo;* it would simply result in an escape of breath and an impure tone. If persisted in, it would be found later that the voice sounds husky, hazy, unprecise, wanting in clearness—in a word, "breathy."

The following scheme of vowel-sounds may be adopted, without, however, employing the initial consonants in singing-practise.

a—mate, mat, far, law;	*u—pure, bud, shun;*
e—mete, met, her, there;	*ou, ow—doubt, cow;*
i—pine, pin;	*oi, oy—oil, boy;*
o—note, not, move;	*oo—too, foot.*

One other point must be studied before the practice of *vocalises* be taken up. "Point" is altogether a misnomer; it is a subject, a branch of singing, it is the *whole art* of sustained singing and, with the different styles, the whole art of singing: the Scale.

Having succeeded in singing pure slow tones to different vowels, we must now proceed to blend pure tones and pure vowels into the singing of a pure, slow scale. It looks easy, it sounds easy, but it is really the hardest, the very hardest thing to do in the whole range of the art of singing; and it is to be the life's work of the conscientious artist. It must be remembered always that the scale must be sung slowly: never faster than M.M. 54, and still slower at first. The quick scale comes under the head of Agility; it is easier to sing from viewpoint of purity of tone, but until this quality has been gained agility only harms both voice and style. To the slow scale will be added the practice of its intervals: second, third, fourth, and so on.

The first object to be gained by the use of those compositions called vocalises is to put into practice, in the singing of airs or "tunes," all that has been learned in the execution of the slow scale, both with regard to purity of tone and purity of vowel, together with perfectly equal quality throughout. Technically expressed, the first object aimed at is to obtain a pure *legato.* Of course, rapid passages will, later, have to be sung with pure *legato;* but, for reasons already given, it must be acquired by and studied in the singing of slow movements. We must not lose sight of the fact that the most difficult music, as well as the most beautiful, alike for voice and solo instruments is a slow melody. Properly executed it shows purity of tone, equality of *timbre,* elasticity of resonance, continuity of steady, sustained sound through changing intervals, absence of slurring or "scooping" to notes, absence of *tremolo,* and employment of perfect breath control.

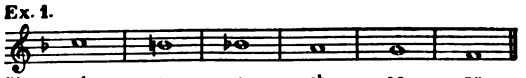
It has been positively stated that the study of vocalises must begin with slow movements: *grave, largo, larghetto, andante;* and it must be continued until the singer is thoroughly competent to perform slow vocalises with all the attributes mentioned earlier. Let it be fully understood that no agility work is to be attempted until this has been accomplished. Any transgression of this rule will result in an imperfectly trained singer, one of those who wish to "get there quick," but who find when they have "got" there that their imperfections are too great and too apparent for them to obtain any commendation from competent critics.

One great want in existing collections of vocalises is a system of changing vowels applied to the airs. All the chief collections are wanting in this respect. The only exception that occurs to me is the Sieber vocalises. But those by Nava, Concone, Panofka, Lamperti, Bordogni, Panseron, Marchesi and others, all of them most admirable specimens of this class of composition, are all wanting in any instruction or suggestion for vowel formation. It may be because the intention is that they should be sung to the Italian *a*. If so, what becomes of the meaning and import of the term "vocalises"? It surely cannot mean just *a*, but all the vowels. What is really needed now is that some good musician, who is also a singer and a teacher, shall make a choice of the best of those now extant and shall adapt to them a series of changing vowels: vowels of *English* quantities and color.

Teacher and student must group their vocalises for themselves. In the first group will be *all* the slow movements. At first they should be sung "straight," without any attempt at swelling the tone, with an even degree of intensity, *mf.*, no louder, and with the employment of changing vowels. When this has been accomplished satisfactorily, the student will practise the *messa di voce* and apply it to the *same slow vocalises*. Finally, the study of *portamento* can be added. In this way, the singer will have attained the most difficult thing in singing: the steady, sympathetic, elastic outpouring of perfect vowels or pure tones. Then, and not until then, should he attempt what is termed the school of agility.

Setting aside the scientific aspect of vowel-formation for the more practical study of vowel and tone-production, we will begin with the vowel *ah* and practise Ex. 1.

Ex. 1.

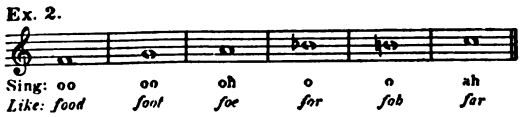


(Note.—Tenors and baritones will sing this an octave lower; basses in the key of E♭.)

For the practise of this exercise the position of mouth and organs is the same as described above. The *only* change that takes place is that the lips are brought forward gradually, by pouting, until they assume their most forward position on the most forward vowel (*oo*). Let the mouth be kept round, and the tongue motionless; greater resonance will thus be obtained.

When this exercise can be sung with absolute certainty of mouth and tongue position, and with perfect

Ex. 2.



freedom and elasticity of lips' movement, Ex. 2 may be practised, commencing with the forward position of the lips. Here, again, the tongue must remain motionless and touching the teeth.

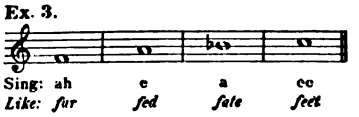
(Note.—Tenors and baritones will sing this an octave lower; basses in the key of E♭.)

It is seen that for these two exercises the tongue remains motionless, the lips alone moving. In the next series of vowels, however, the tongue will recede in the mouth, *not* because we endeavor to make it do so but, on the contrary, because we cannot help it, except by stiffening it—which must carefully be avoided. The vowel *ah* will be sung in the natural position as described. For the vowel sound of *fed* it will be noticed that the tongue has receded so that its sides touch the upper molar teeth; continuing, the tongue goes back still farther for the vowel of *fate;* while for the sound of *ee* in *feet* it has risen until it has quite hidden the pharynx.

It is this last mentioned vowel (*ee*) that receives too little attention from our singers, with the result that it is nearly always shrill, thin, without any forward resonance whatever, and always very unpleasant —in the high notes it is particularly noticeable for its disagreeable quality.

In order to counteract the effect of the backward movement of the tongue on the vowel *ee,* practise bringing the lips smartly forward as if about to whistle, but without any rigidity of any kind.

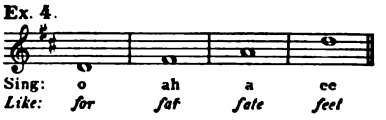
Ex. 3.



(Note.—Tenors will sing this an octave lower; mezzo-sopranos, contraltos in the key of C; basses in the key of B♭.)

When this has been satisfactorily accomplished, Ex. 4 may be studied, in order to attain greater proficiency in producing the *a* (of *fate*)[1] and *ee* (of *feet*) sounds, with forward resonance.

Ex. 4.



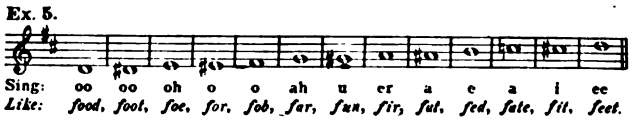
(Note.—Tenors will sing this an octave lower; mezzo-sopranos, contraltos and baritones in the key of C; basses in the key of B♭.)

To the vowel sounds that have been acquired by the practice of Ex. 1 and 3, may now be added the remaining sounds: *u* (in *fun*), *er* or *i* (in *fir*), *a* (in *fat*), and *i* (in *fit*). This completes our series of pure or simple vowel sounds. They may be practised to the chromatic scale, taking breath as marked (′) in Ex. 5. Great care must be observed to keep the sound of each vowel pure and simple throughout; there must be no change whatever in the initial sound of each note. For example: the *oh* sound of *foe* must con-

[1] Without the final suggestion of *ee* that goes with our long *a*.—Ed.

tinue as *oh* to the end, and not be changed into *oo* as is so often done (that is, *foh-oo* instead of *foh*).

Ex. 5.

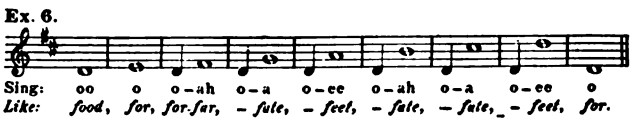


(Note.—Tenors will practise this an octave lower; baritones in the key of C; basses in the key of B♭; mezzo-sopranos and contraltos in the key of C.)

There are ten or more compound vowel sounds, composed of different combinations of the simple vowels. With the compound vowels, one very important thing must be rigorously observed: the initial sound of the vowel must be sustained right through to the end of the note, and only then may the second sound of the vowel be given, as a rapid close. For instance: in *my* the vowel consists of *ah* and long *e*; but in singing, as in speaking, the *ah* fills nearly the entire time, while the *e* is merely given quickly at the close of the sound.

Practise the following exercise in order to acquire rapid facility of forward lip motion, tongue control, steady breathing, and forward resonance for the vowel *ee*.

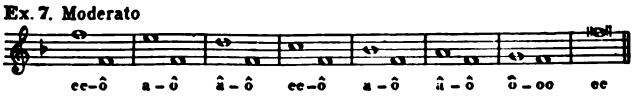
Ex. 6.



(Note.—In all measures after the third, the first note is sung to *o* as in *for*. The keys are to be the same as for Ex. 5.)

Exercise 6 is only a model of what should be practised to acquire perfect vowel-formation when changing from one vowel to another. Other combinations of vowels should be formed upon this model, until every possible variation of vowel change has been mastered, for example:

Ex. 7. Moderato



(Note.—Sopranos to sing as written; mezzo-sopranos in D; contraltos in B♭; tenors in D; baritones in B♭; basses in the F below this.)

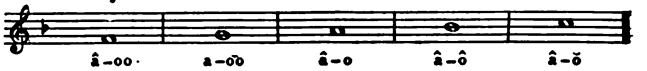
Contraltos, baritones, and basses will find this a most useful exercise for the production of their low notes, provided care be taken to advance the lips *suddenly* for the sound of *o* (*for*), and that the tongue be made to touch the front teeth lightly. Not only will the low tones be produced more easily, but their quality and resonance will be greatly improved. The forward placement of the tongue does away with the hard, guttural sound so common in bass voices, as well as with the hard, xylophonic, and unsympathetic tones emitted by so many contralto voices.

It cannot be too often repeated that the advancing of the lips must be done without undue muscular contortions. The cheeks also help to put the lips forward, as if in pouting. This elastic plasticity, this flexible india-rubber-like property of face and lips is the most valuable asset in diction of both singer and speaker. The more we speak and sing "on the lips," the clearer and more precise will be our diction, and the greater the resonance and carrying power of the voice. Students and teachers cannot attach too much importance to this great desideratum in the most practical feature of vowel-formation, therefore, of speech and song.

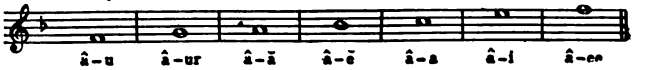
For the vowels of *food, foot, foe, for,* and *fob,* the lips gradually recede from their forward position until they rest lightly against the teeth. For the vowel in *far,* as well as the preceding ones, the tongue stays against the teeth. For the vowels of *fun, fir, fat, fed, fit,* and *feet,* the tongue gradually recedes from the front teeth.

Keeping well within the middle octave of his or her compass, the student should now form combinations of vowels, two vowels to one note, then three and four to one note, taking care that there be no change whatever in the timbre or quality of the note.

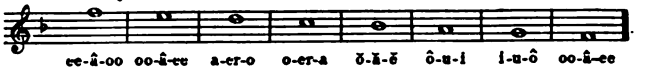
Ex. 8. Slowly



Ex. 9. Slowly.



Ex. 10. Slowly



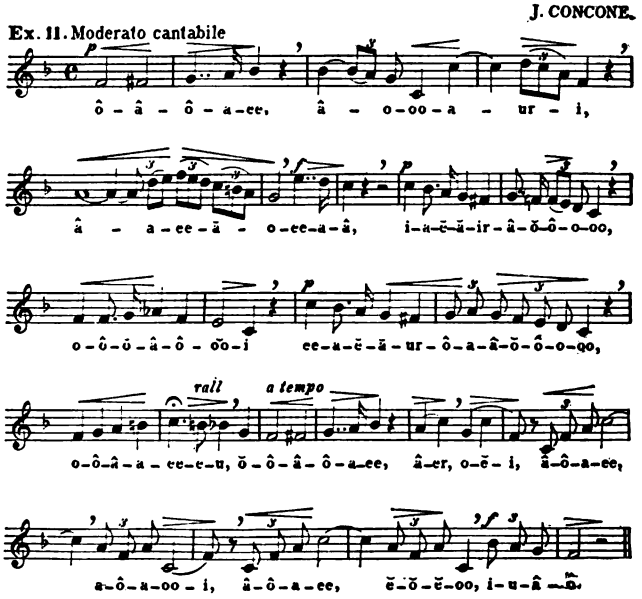
Having achieved this satisfactorily, practise other combinations by taking other vowels for the initial sounds, starting in order from *ah* and taking first the open vowels, with forward lips, and then the closed vowels, as initial sounds. In this way the student will not only have acquired complete mastery over the formation of the simple vowels, but he will have prepared the way for the correct production of the compound vowels. The latter consist of such sounds as are found in words like *few, my, fight, bough, boy, tier, fair, mate, poor, pure, sour,* and *fire.* As stated above, the first simple sound of a compound vowel is held, and the second sound merely added quickly at the end.

Longer and more diversified exercises may now be studied (see Ex. 11). For their use very little remains to be said. In Exs. 7, 8, 9 and 10 there must be no slurring, no scooping between notes, nor must there be any abrupt cutting off of the sound. The changes of vowel must be made so that they glide into each other, without the least change or variation in the quality of the note—this is the chief point to be observed.

In Ex. 11, the phrases are indicated by the punctuation, or by the rests, or by the breath marks (′). It should be remembered that whenever a pause occurs it usually means something more than just to hold the straight note; something should be done with it, according to the sentiment of the music, or of the words, if there are any. It should be an occasion for the *messa di voce,* or for a *crescendo* ending abruptly with a *forte,* or for a *diminuendo* dying away to a perfect *pianissimo.* As a general rule, in vocalises and other technical exercises, a *crescendo* is indicated for ascending passages, and a *diminuendo* in descending; they do not necessarily indicate that the phrase is to be sung louder or softer, but they call attention to the fact that more breath pressure is required for ascending passages and *vice versa.*

J. CONCONE.

Ex. 11. Moderato cantabile



To recapitulate very briefly:

Avoid the tremolo and the shock of the glottis as you would the plague. Let your breath do all the work of attack and support of tone, *without any muscular let or hindrance anywhere.* Breathe from the diaphragm and lower ribs and let them do their own work in attack, support your tones by keeping your upper chest up and out (without imparting any stiffness to the larynx). Let there be no stiffness or rigidity of any kind above the collar-bones. Learn to whisper and to speak your vowels upon your lips, before you begin to sing them. Practise all the slow movement vocalises in a similar style to Exs. 11 and 12 until you are perfect in correct vowel plus pure tone production, before you attempt agility vocalises.

Uses: To Acquire

Breath management in entire phrases.

Perfection of attack.

Perfection of tone throughout a series of changing tones.

Slow scales to changing vowels.

Study of musical phrasing, assisted by vowels only.

Absolute accuracy of English vowel-formation.

Sustained purity of tones plus correct vowel sounds.

Pure *legato* throughout series of changing vowels to different notes, the tones pure and the vowels true. Pure resonance with correct vowel-formation.

Correct use of resonators during changing pitch and vowels.

Messa di voce, portamento and use of ornaments (style).

Easy position of neck, lips, face and vocal organs.

Facial mobility.

Open throat and breath economy.

Perfection of phrase-finish.

Abuses: To Avoid

The detestable tremolo.

The harmful shock of the glottis.

Breathiness.

Practising rapid scales and agility exercises, before purity of tones and correct vowel emission on changing notes have been acquired.

Taking breath in a phrase.

Humming with held throat.

Singing always to the Italian *â.*

Trying to compromise with the pure English vowel sounds, in an endeavor to reduce them to "near-by" Italian equivalents.

Modifying or altering vowel sounds to facilitate production of notes.

Unnecessary tongue movement.

Wrong formation of closed vowels (particularly *ee*).

Beginning use of messa di voce and portamento before having complete breath control.

Craning of neck, stiffness of lips, anxious face, tension of vocal organs.

Fixed smile with side-drawn lips.

Rigid larynx and squeezed breath.

Closing mouth (sounds like a *p*) or making an effort with larynx to finish a vowel sound.

(Note.—Ex. 11 will be sung by soprano in G; mezzo-soprano and tenor in F; baritone in E♭; contralto in D; and bass in C.)

THE ART OF SINGING WORDS

By ARTHUR DE GUICHARD

IN spite of the very general habit and widespread custom of studying and practising vowels, usually in conjunction with compositions called "vocalises" (and even so, it is rarely the case that more than one vowel is employed—the vowel *â*) to the almost complete exclusion of consonants, it must not for one instant be imagined that the whole art of singing is contained in the pure emission of the vowel *â*, or, indeed, of all the vowels; very far from it.

Properly employed, the vowel *â* is a very valuable vehicle for pure tone production, especially in those languages where vowels predominate. In Italian, for instance, this vowel plays a most important rôle, while consonants have a secondary position. Indeed, final consonants, which are found constantly in English (as sounds they form 93 per cent. of the finals) are, for the most part, wanting in Italian; hence the Italian love for and practice of vowel singing, to the exclusion of consonants.

The study of deep breathing and of vowel formation has received some attention in the article on "vocalises." During the work outlined in that, some study will have been given to the sounds and values of consonants as initial letters. They must now be practised also as finals.

It should be remarked that the jaw is open for *all* the consonants, except *s, z, sh, ch, j* and *g* (gem).

The chief point to be remembered by singers in the enunciation (or articulation) of consonants is that the operation, in every case, must be performed with precision and rapidity: hard and quick. In the singing of words or syllables the sound is sustained upon a vowel of much greater duration than is used for speaking. To counterbalance the exaggerated vowel the consonant must also be exaggerated, both in attack and release; the latter must be done very smartly. This is an easy matter to accomplish with initial consonants, because of the succeeding vowel.

But one of the chief causes of indistinctness of enunciation among singers is the sluggish or incomplete release of final consonants. Ninety-nine times out of a hundred there is no release at all; that is to say, for example, in singing the word "seen" the singer will bring the tip of the tongue hard enough against the front of the hard palate to sound the *n*, but he will not take the tongue away smartly, or completely enough to finish the sound, with the result that the *n* sound does not carry and the audience cannot hear a distinct word. Say, slowly and distinctly, so that *every* consonant may be plainly heard at a distance of fifteen feet: "I have seen no one run down"; "Let that door be shut tight to-night"; "Good-night, but dread that twice-told tale." Each word must be completed; consonants may not run into each other, but must be separated; where similar consonants come together in different words, *each consonant must have its own complete sound,* as: "see*n* *n*o," not "seeno"; "Le*t* *t*hat *d*oor be shu*t* *t*igh*t* *t*o-nigh*t*," not "Lethadoor be shutighto-nigh'"; "Goo*d*-nigh*t*, bu*t*, *d*rea*d* *t*hat *t*wice tol*d* *t*ale," not "Goonigh', budreatha-twice toltale."

Read these several times slowly and it will be seen that there is no exaggeration, but that the wrong way of enunciating these and similar combinations is the usual style in which they are maltreated! The fault is an easy one to correct if the singer will but determine to finish every consonant, to complete the movement of the organ involved, before attacking a new consonant, and not to make *one consonant do duty for two of a similar kind* (as above). It will be found that "the tongue is an unruly member"; though in this case it is not that it says too much, but that it is too sluggish to say enough and to finish its finals.

The letters most in fault are those that require a movement of the tongue on palate or lips. The tongue attacks the letter, but does not resume its former position to complete the correct sound. Close attention must be paid to the articulation of *k, g, ng, t, d, p, b, l, n, r, v, th.*

In the case of initial explosives and aspirates care must be taken to use as little breath as possible, in order that the tone following the consonant be not rendered impure by breathiness.

The mouth must remain open as much as possible during the phonation of each consonant in order to gain greater resonance and to assist the better coloring of the following vowel.

It may be noticed in passing that *t* and *d* are classed as dentals. That has been the classification for many generations. A very brief examination will, however, show conclusively that they have nothing whatever to do with the teeth; they are articulated by the tip of the tongue on the hard palate *above* the teeth. The term "dental" as applied to them is, therefore, a misnomer; they are really explosive linguals.

The rôle of articulation in singing may be briefly stated thus: 1, to make the singer's words distinct and understandable; 2, to give sometimes to the singing an element of expression. As the words "articulation" and "enunciation" are frequently used interchangeably, it is well to point out that the vowels

are, (a) breathed forth, (b) the consonants are articulated, and (c) the whole word, or series of words, enunciated. It is thus seen that the word enunciation is applied to giving forth, speaking, or singing of words, and that it embraces the articulation of the consonants.

Taking these operations into consideration, it will be seen that the integrity of a word depends entirely upon the purity of its vowel sound and upon the exact and finished articulation of its consonant or consonants, especially the final; and its integrity must not be impaired so long as the words are to be invested with any meaning.

The control of the voice depends entirely upon the management of the breath; it is, therefore, exercised chiefly in the region of the diaphragm—the region between the lower end of the sternum and the lowest ribs. The vowels are given a resonance as far forward in the mouth as possible; and, since the consonants entail the use of the lips, the teeth and the tip of the tongue, it is seen that correct enunciation requires that the most forward employment of the resonator be observed, namely, the hollow above the front teeth that is formed by the curve of the hard palate. This forward resonance is so essential that special practice and endeavor must be exercised to project the vowels *a* (*fate*) and *ee* (*feet*), and the consonants *k, g,* and *ng,* and to prevent them being held at the back of the mouth, or sent into the nose.

To recapitulate: The mechanical essentials are *correct breathing, pure vowel formation, precise articulation,* and *forward resonance.*

The first two have been treated exhaustively in the preceding article; the last has also been described. But too much stress cannot be laid upon the fact that the great fault in English singing enunciation, and the one that prevents the words from "carrying" or reaching the auditor's ears intelligibly, is *the incomplete articulation of the final consonants.* The articulation of a consonant consists of two distinct movements: attack and release. The attack must be swift, precise and hard; if the consonant is followed by a vowel the release ensues naturally, without having to give it any thought. But if it is the final of a word, or of a syllable followed by another consonant, the greatest care must be exercised to release it completely, in precisely the same manner as if it were an initial followed by a vowel.

For example: In the word *lea* the release of the *l* takes place unconsciously, because of the necessity to give the following *ee* sound. Now add a final *l* to make *leal,* and the chances are two hundred to one that it will be pronounced *lea'*—the final will be made away with. I know that an incomplete endeavor is made to articulate the missing *l*; the tongue goes up to the hard palate above the teeth and so gives a commencement of the letter, *but there the tongue remains,* it does not resume its proper position in the bottom of the mouth and the letter is not completed; therefore, the listener receives no precise idea of the consonant. Notice well that, since the tongue remains up against the palate, the sound of the letter cannot be emitted because the mouth is closed by the tongue's position. It cannot "carry."

With this word let us make the sentence, *the leal lord's sword.* Read it or sing it, as you will, and in the majority of cases the result will be *the lealordsword* —even if we are fortunate enough to have the final *d,* which is doubtful. Is it to be wondered at that the audience does not hear the words of a song, when they are so maltreated? The whole crux of the matter is the final consonants; master them and enunciation becomes clear, intelligible and beautiful.

How is this to be accomplished? Any one with ordinary intelligence and a vast amount of careful, ever-constant attention to the complete release of the finals will succeed in overcoming the difficulty in a very short time. Take the word *leal* again. To say, or sing, *lea* the tongue had to be released for the vowel sound; to articulate the final *l* do exactly as for the initial in *lea,* completing the letter *as if* followed by another vowel, but without forming one audibly. That is all there is to it: perfect release of the consonant by quickly dropping the tongue to its normal position, flat in the bottom of the mouth.

It is possible that there are some who cannot achieve this without some adventitious aid. To such I would recommend the use of an extremely slight French *e mute.* In the French language this letter is very much used for the unique purpose of having the final consonant sounded, for example: *Petit* (English: small, petty), the final is silent; but in the feminine form the final must be sounded, therefore an *e mute* is added, thus, *petite,* but no strong syllable is thereby formed—the *t* is articulated and that is all. Imagine this *e mute* attenuated a hundredfold, add it to the finals and every word becomes perfectly distinct. For example: *The leal' lord's' sword'*—the (') indicates the attenuated *e mute,* just sufficient to suggest the release of the final. I am strongly opposed to any plainly pronounced vowel being tacked on to a final—it is more abhorrent than unintelligibility—but I point out its use to those who find a difficulty in releasing a final consonant in the natural way described at the end of the preceding paragraph. Its application will be particularly beneficial where the final immediately precedes another consonant, as in the model sentence above.

In the articulation of other consonants where the tongue is not engaged, as *f, v, m,* the same rules for release apply, namely: Resume the normal position, or employ the attenuated *e mute.*

EXERCISE: Speak the following words aloud, slowly, making a brief pause of one second between each and taking particular care to release the finals, so that they may be heard at a distance of fifteen feet:

Toot, good, scold, small, swan, ask, plum, swerve, tap, crab, shed, men, came, give, reed, deed, tune, blind, shout, foil, gear, there, tour, pure, scour, tire.

Special attention must be paid to the *sh* sound, as

in *shall, shame,* etc. It frequently occurs that *sh* is pronounced so slowly that another syllable is heard, as *she-all.* Avoid this by sounding a very swift *sh* and attacking the vowel simultaneously.

Practise the foregoing words to the notes of the middle octave of your voice, thus: Supposing the scale of C be chosen, to the note C sing toot (rest), scold (rest), small (rest); to D sing swan (rest), ask (rest), plum (rest), and so on, giving one beat to each note and one to each rest (M. M. 52).

When this is achieved satisfactorily, repeat the exercise a little faster and suppress the rests; see that the final consonants are completely released and perfectly distinct at a distance.

Practise reading aloud Tennyson's poem, beginning "Our enemies have fall'n, have fall'n."

Some students may ask, Why speak these lines? What has speaking to do with singing? Everything; *"chi sa parlare sa cantare"* (he who knows how to speak knows how to sing). If this much-used and ofttimes wrongly quoted dictum be applied to words, we have an admirable saying of the greatest value, if properly employed. Let it be read, "He who knows how to speak *words* knows how to sing *words.*" It is not enough for a singer to study the words of a song, or a certain correct and precise enunciation and pronunciation during a short period each day, and then, for the remainder of the day, to indulge in a careless, often slipshod, way of speaking—eliminating finals, running words into each other, changing vowel quantities and sounds, swallowing syllables, and so forth. The singer who wishes to acquire perfect enunciation and pronunciation must set a watch on his lips, must study every word he utters, every moment of his waking life. He has to perfect himself in every particular referred to in this article, to attune his ear and his speech to that standard of tone in pronunciation which is held to be the correct standard, so that there may be no trace of provinciality in his language, and he has to assimilate all this so that it may form his second nature, part of himself.

It should be remembered that the true artist sings by means of the power of the words, not by the music to the neglect of the words. The singer who is all voice and nothing else may astonish by the strength and beauty of his notes, but he will not be an artist, acceptable to artists, until he has acquired the art of perfect word delivery and interpretation. It is better to have a small voice with perfect diction than a marvellous voice and little or no diction.

For the correct treatment of vowels, the reader is referred to the articles on *vocalises.* When allied to consonants, it must be remembered that the breath (the voice, the air, the *music*) is carried on the vowels and that the consonants are so many obstacles which, while they must be given their *complete articulation,* must not be allowed to interfere with the steady flow of breath (that is, voice) or with the purity, duration and intensity of the musical sound.

Initial consonants are of the greatest assistance in attack (or production), as, for instance, the use of *m, n,* or even *l,* in the emission of covered and head tones. For expression, also, the slower, more intense articulation of the consonant insures deeper and more earnest significancy.

It is imperative also to notice that the voice is carried on the vowel and the final consonant is rapidly sounded immediately before the next initial and almost with it, although it is heard on its own note. Indeed, in the case of *portamento* the final is carried on to the sound of the next note; but, even then, it is detached from the next consonant.

In the endeavor to make the final consonants precise and distinct, there is one serious fault to be avoided: They must not be exaggerated—they must not be emphasized or prolonged, otherwise unimportant words and syllables may be given undue prominence, to the detriment of the literary sense.

To sum up: Attack the initial consonants precisely, quickly or slowly, according to the expression to be imparted to the vowel following; sustain the voice on the vowel for the length of the note; attack *and release* the succeeding consonant on its note, just as the next consonant is to be articulated. When a consonant is followed by a vowel it is an easy matter to sound it correctly. The only difficulties that occur are: 1, when the consonant is an absolute final (as at the end of a phrase or sentence) and, 2, when a word or syllable ending with a consonant is followed by another consonant. These difficulties are easily overcome when care is exercised to complete one articulation before attacking another; that is, to release the tongue or lip (or both) and to make them resume their normal position, before attacking the next consonant, or for a final.

The following exercises are to be practised, at first, as speaking exercises until complete release is acquired of the final consonants and of those which are immediately followed by another consonant. Breath may be taken only where marked (‡). Speaking moderately loud, the voice is to be carried on the vowels and the consonants articulated rapidly and completely, but without emphasis. Each set of words, from breath to breath, should be enunciated with the same even degree of intensity and with the same steady flow of voice, without any alteration for the consonantal obstacles.

Ex. 1a. Team' meat' tale' late' taunt' can't' tome' boat' tool' loot'.

[The sign (') , calling attention to the release of the consonant, is omitted in all the following.]

Deem - mead - dale - lade - daunt - mand - dome - bode - dood - food.‡

b. Theme - teeth - thane - faith - path - loth - tooth.‡ Thee - teethe - they - lathe - though - loathe - booth.‡

c. Seal - lease - sane - face - salve - lass - soak - dose - soothe - goose. ‡ Zeal - lees - days - alms - zone - doze - zoo - ooze.‡

d. She - leash - shape - show - shoe.‡

Ex. 2a. Peal - leap - paid - tape - palm - gape - pole - dope - pool - loop. ‡ Beat - Phœb' - bate - babe - balm - garb - bole - lobe - boom - boob.‡

b. Feel - leaf - face - safe - farm - half - foal - loaf - fool - loof. ‡ Veal - leave - vane - nave - vast - halve - vote - cove - move.‡

Ex. 3. Keel - leak - Kate - take - calm - mark - cope - poke - cool - look. ‡ Gear - league - gave - vague - goose.‡

Ex. 4. Cheap - peach - chair - chaff - larch - choke - coach - choose - smouch. ‡ Geal - liege - jail - gage - jaunt - barge - joke - doge - June - gouge.‡

Ex. 5. Meed - deem - made - dame - mark - calm - moan - Nome - moon - boom ‡ Knead - dean - nave - fane - note - tone - noon - boon.‡

Ex. 6. Lead - deal - laid - dale - lank - Carl - lope - pole - loop - pool.‡

Ex. 7a. Tip - pit - tell - let - tack - cat - top - pot - tun - nut. ‡ Dill - lid - dell - led - dab - bad - don - nod - dub - bud.‡

b. Thin - with - theft - death - thank - Gath - Thor - moth - thud - doth. ‡ This - then - than - though - thus.‡

c. Sink - kiss - sell - less - sag - gas - sob - boss - sub - bus. ‡ Zinc - quiz - zest - says - Zach - has - Boz - buzz.‡

d. Ship - dish - shell - mesh - shall - lash - shot - bosh - shut - tush.‡

Ex. 8a. Pin - nip - pet - step - pan - nap - pod - top - Puck - cup. ‡ Bin - nib - bet - reb - ban - nab - boss - sob - but - tub.‡

b. Fib - biff - fed - deaf - fag - gaff - fog - toff - fun - puff. ‡ Vim - live - vex - van - have - of - love.‡

Ex. 9. Kill - lick - ken - neck - cat - tack - cod - dock - cut - tuck. ‡ Gig - dig - get - beg - gat - tag - god - dog - gut - tug.‡

Ex. 10. Chid - ditch - chess - fetch - chap - patch - chop - botch - chum - much.‡

Ex. 11. Jill - ridge - Jess - sedge - jam - Madge - jot - lodge - jut - nudge. ‡ Mid - dim - meth - them - mad - lamb - mob - Tom - mud - dumb. ‡ Nib - bin - net - tan - Nat - ton - nod - don - nut - tun.‡

Ex. 12. Lick - kill - let - tell - lash - shall - lot - doll - lug - gull. ‡ Rid - red - rap - rot - for - rug - fur.‡

Double Final Consonants

Ex. 13a. Feats - fates - oats - boots - hits - bets - hats - lots - cuts - bites - mutes - doubts. ‡ Leech - coach - witch - fetch - catch - botch - such - slouch.‡ *Eaten - oaten - bitten - threaten - batten - rotten - button - whiten.* ‡ *Beetle - little - settle - cattle - bottle - subtle - title.*

b. Width - breadth. ‡ Deeds - aids - loads - winds - lends - fads - sods - sands - lauds - feds - crowds.‡ *Wheedle - ladle - poodle - fiddle - meddle - saddle - toddle - muddle - dawdle - bridle.*‡

c. *Loosen - lesson - poison.* ‡ Wisp - clasp - wasp.‡ Yeast - taste - fast - most - roost - twist - vest - mast - frost - must - hoist - ice - mused - joust. ‡ Disc - desk - task - tusk.‡

d. Eased - praised - posed - oozed - fizzed - paused - poised - prized - fused.‡

Ex. 14a. Leaped - shaped - gaped - coped - looped - nipped - slept - tapped - topped - supped - wiped - duped. ‡ Depth - depth - depth. ‡ Keeps - capes - popes - loops - tips - helps - taps - tops - cups - wipes - dupes. ‡ *Cheapen - open - happen.* ‡ Probed - jibbed - ebbed - dabbed - robbed - dubbed - daubed - bribed - cubed. ‡ Thebes - babes - robes - bibs - ebbs - tabs - fobs - tubs - daubs - jibes - tubes.‡

b. Reefed - chafed - hoofed - sift - left - raft - oft - cuffed - coifed - knifed. ‡ Chiefs - safes - laughs - oafs - hoofs - skiffs - clefs - coughs - roughs - coifs - strifes. ‡ *Stiffen - deafen - often.* ‡ Heaved - saved - calved - roved - grooved - lived - loved - dived. ‡ *Even - haven - cloven* - riven - seven - *oven.*‡

Ex. 15a. Eked - baked - joked - picked - pecked - tact - locked - chucked - talked - liked. ‡ Leeks - lakes - hoax - looks - links - vex - tax - fox - bucks - talks - likes. ‡ *Weaken - taken - token - quicken - reckon - slacken - liken.* ‡ *Pickle - heckle - tackle - buckle.*‡

b. Leagued - plagued - prorogued - rigged - begged - lagged - clogged - hugged - fugued. ‡ Leagues - plagues - brogues - jigs - pegs - bags - logs - mugs - fugues. ‡ *Eagle - ogle - wriggle - haggle - boggle - bugle.*‡

Ex. 16. Beached - broached - pitched - fetched - patched - botched - slouched.‡ Aged - ridged - pledged - lodged - obliged.‡

Ex. 17. Dreamt - dreamt - dreamt. ‡ Beamed - famed - calmed - roamed - doomed - limned - gemmed - gummed - limed - fumed. ‡ Beams - mains - alms - tomes - looms - dims - gems - jams - sums - times - fumes. ‡ Quaint - can't - wont - dint - sent - cant - stunt - taunt - joint - pint - count. ‡ Gleaned - pained - boned - wound - mind - tend - sand - fond - fund - joined - mind - tuned - found. ‡ Plinth - tenth - month - ninth. ‡ Quince - pence - prance - nonce - once - trounce. ‡ Beans - pains - tones - spoons - wins - hens - pans - dons - buns - prawns - coins - pines - tunes - towns. ‡ Haunch - inch - trench - punch - paunch.‡ Link - bank - monk. ‡ Ring - sang - long - sung. ‡ Change - cringe - lungs.‡

Ex. 18. Help - gulp. ‡ Alb - bulb. ‡ Wolf - pelf - golf - gulf. ‡ Delve - solve. ‡ Colt - tilt - felt - fault.‡ Shield - failed - cold - cooled - built - held - bald - soiled - tiled. ‡ Health - health - health. ‡ Else - pulse - valse. ‡ Feels - tales - stoles - fools - rills - dells - dolls - gulls - balls - coils - isles - mules - owls. ‡ Milk - elk - talc - polk - sulk. ‡ Bilge - bulge. ‡ Film - elm. ‡ Kiln - fallen.‡

Triple and Quadruple Finals

Ex. 19. Flattens - patterns - buttons. ‡ Beetles - victuals - nettles - battles - bottles - scuttles.‡ Breadths -

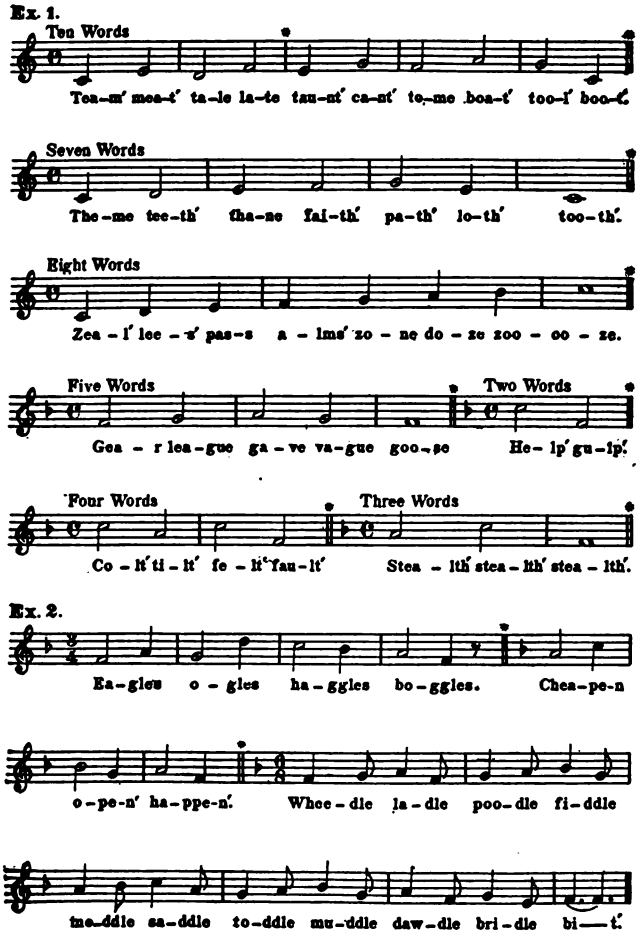
widths. ‡ Fiddled - peddled - addled - coddled - muddled - dawdle. ‡ Needles - ladies - poodles - fiddles - medals - muddles - paddles - coddles - dawdles. ‡ Wisps - gasps - wasps. ‡ Wished - gasped. ‡ Beasts - bastes - posts - costs - lusts - ousts. ‡ Risks - desks - masks - tasks. ‡ Prisms - chasms. ‡ Treasons - raisins - loosens - dozens - poisons. ‡ Crypts - adepts - adapts - adopts - interrupts. ‡ Depths - depths - depths. ‡ Lifts - havens - heav'ns - oven - evens. ‡ Picts - expects - facts. ‡ Weakens - wakens - tokens. ‡ Tickles - tackles. Eagles - ogles - haggles - boggles. ‡ Faints - tints - cants - wants - stunts - joints - pints - counts ‡ Wounds - bends - bands - bonds - binds - sounds. ‡ Ninths - tenths - months - hundredths - thousandths. ‡Thinks - thanks - monks - trunks. ‡ Sings - fangs - songs - lungs. ‡ Helps - Alps - gulps - bulbs. ‡ Wolves - elves - solves. ‡ Colts - kilts - salts. ‡ Shields - moulds - builds - welds - wilds. ‡ Milked - mulct - milks - mulcts. ‡ Alms - films - elms. ‡

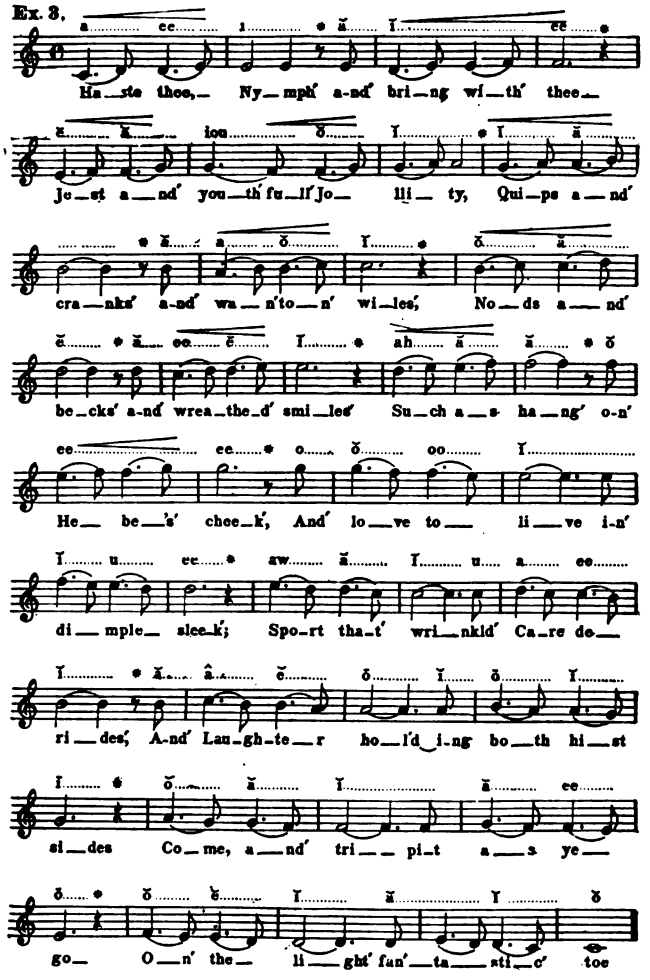
SINGING EXERCISES

Contraltos and Basses to sing Ex. 1 and 2 in keys as given.

Sopranos and Tenors to sing Ex. 1, first three sections, in Key of F; the remainder of Ex. 1, and Ex. 2, as given.

Ex. 3: Sopranos and Tenors, as given; Contraltos in A; Basses in G.





When these exercises can be read aloud, fluently, with clear, clean and complete articulation of every consonant, they may be adapted to the singing exercises. Ex. 1 may be practised with all one-syllable words (Exs. 1 to 18 and a few one-syllable words of Ex. 19); Ex. 11 is for words of two syllables, as in Ex. 19 and those in italics. Note that heaven, riven, seven and fallen are usually treated as one-syllable words. Ex. 3 is intended for the use of the *Portamento*. It is to be practised at first to the vowels placed above the music, then to the complete words found below the music. It will be observed here, also, that the vowel sound is sustained for the full value of the note and its consonant is completely articulated at the very end of the time value and almost simultaneously with the next consonant.

The faithful study of these exercises will go far towards the acquisition of perfect enunciation in English. For correct *pronunciation* consult the best dictionaries. For correct and distinguished enunciation and pronunciation attend the theatre and there take a lesson from eminent Shakespearean actors, such as Forbes Robertson and E. H. Sothern and others, who have made the sounds and meanings of words their life-long study.

A MILLION STARTS ON "AH"

By WILLIAM SHAKESPEARE

IN this article I propose to put before my readers as clearly as I can some of the points which are apparently simple, though in reality difficult, connected with the art of singing.

A thing may not be easy because it is simple, for it may be very difficult and yet *seem* quite simple; indeed, the triumph of Art is to do something difficult in such a way as to make it *appear* simple. *"Summa ars est celare artem"*—The greatest art is in its concealment.

Many years ago I knew an excellent professor of the pianoforte who spent much time in showing his pupils how to hold the hand over the keys, and how to place each finger exactly on the right spot, so as to get the greatest power with the greatest litheness. After carefully placing each finger so as to strike the key with the cushion or fleshy part, and after making the pupil lift up each finger again and again and repeat the notes in the same correct manner, he would say: "Now go home and play millions of notes in the way I have just shown you."

In my own teaching I have found so much good resulting from the habit of practising how to start each note exactly in the centre of the sound intended, that I have called this the practice of "the Starts"; as all of my pupils have benefited by this method, I was not surprised when one of them wrote me lately: "I recall your famous expression—'Now go and practise a million starts on *'Ah.'*"

Just as in many cases, after years of faulty practice, the would-be pianist finds he must retrace his steps and try to discover a better way of striking the notes, that he may acquire beauty of tone as well as force of finger, so, precisely through a similar error, many excellent and talented students of the voice, after months or years of mistaken paths of study, find themselves compelled to retrace their steps in the endeavor to discover some better way of "starting" the notes, this being but another expression for the "production of the voice" or "tone-building."

Holding, as I do, the opinion that the best proof of a right "voice production" is *the power of emitting the note in the very centre of the sound intended,* the practice of this much-desired result should be considered as secondary only in importance to the acquirement of a right breath-control. Indeed, there are but two foundations on which rest the whole of the art of singing. Firstly: How to take in sufficient breath in an inaudible and imperceptible manner—how to fill one's self with air without tempestuous sighings and without raising the shoulders—or balancing and controlling the outward pressure of the breath by long studies of the practice of silently warming the finger for half a minute at a time; and secondly, the study of how to start any note of the voice, so that the result is a full sound in the very centre of the tone intended.

I think I hear my reader deprecate the necessity for any particular study of this nature: he feels that *he does start his first sound* in the very centre of the note. Let it be conceded that a rigid way of producing the note does really interfere in some way with the action of the vocal cords. Every thinking person must have noticed the scoopings up to the notes and the sense of fixedness that is conveyed to the hearer by a faulty production of the voice. We must assume, then, that the student often scoops *up* to a note without his being personally aware of it. The rigid state of his body during singing hinders his sense of hearing, as it also undoubtedly does his sense of seeing. He *thought* he commenced in the centre of the note, *but if this note was not clear, or if it was accompanied by a feeling of constriction at the throat,* he was mistaken.

It may be of interest here to inquire, *Why* do we rigidly hold the instrument and *where* do we hold?

In order to assist us in thinking simply about the "voice," let us start with the idea that it merely consists of four elements: (1) The breath, which supplies the energy; (2) the vocal cords, which, by acting in different ways, produce the tone and bring about the register changes; (3) the spaces above and behind the tongue which, through the changes in the position of the tongue, the soft palate, and the lips, bring about the tone and the pronunciation; (4) the lips, face, and eyes, the changes of which convey the expression to the voice.

In my "Art of Singing," Part I, page 24, I have suggested an experiment which is intended to show that the tongue and throat-space, the soft palate, lips, and face should act independently of the muscles which place the voice by holding the larynx over the breath. When the note is naturally produced the tongue and jaw become unconscious, but *the instant we try to sing bigger—louder—or stronger than our experience warrants,* we are compelled to wrongly use the tongue, jaw, and throat to place the note, which is, under these conditions, *unnaturally produced.* It is this very state of rigidity at the tongue, jaw, and throat, which hinders not only the pronunciation and the tone, but also the expression of the voice.

However, we need not trouble so much about the expression, or the tone, or the pronunciation, for all these qualities would reveal themselves unconsciously and naturally—harmoniously and independently—if we only knew *how to float the voice upon the breath* so as to produce the note with the muscles, which, as we have already said, do not implicate the tongue itself, nor the jaw, nor the throat, nor the movement of the face.

The student inquires, "How am I to know when I am producing a note which is natural to my voice?" The answer is: "When the sound emitted is full and commences exactly in the centre of the tone intended."

Supposing that I try to produce a *bigger* note than is natural to my voice? Then the breath pressure necessary to this badly produced note, being greater than the breath pressure you can control with the throat open, you will have to fix the tongue and close the throat. Does the open throat demand that I control my breath? A control of the breath, *like warming an object outside the mouth, is certainly necessary,* if you sing rightly. The old masters held that "the art of singing creates the necessity for a school of respiration." If I sing a bad note, what happens? The throat is closed by the tongue being drawn back and hunched up; the jaw is fixed; you cannot sing a right "Ah" at all; the high notes are felt hooting, as it were, on the forehead, and the breath is felt pressing outward, unlike the warming sensation, as of breathing on the finger, before referred to.

How does the rightly produced note feel? The sound is emitted in fulness, exactly on the pitch intended; there is no "scooping"—no "fogginess"—no "cobwebs"—no sensation of the existence of a throat, or of a tongue, or lips, or face.

If a good note leaves the face undisturbed, would it not be well to sing before a looking-glass and watch if the eye becomes fixed or the natural expression distorted?

Certainly, it is a good way to practise, but we must always endeavor to start the note in the very centre.

Why is this a proof of excellence? One never perceives that the student makes the mistake of starting the notes *higher* than was intended, so that he *scoops down* to it. This fact suggests that he does not err by commencing the note too small, but that the scooping up is the sign that he commenced a bigger note than he should have done. The error revealed itself by its being started on a lower tone, and by its being then scooped up to the note intended.

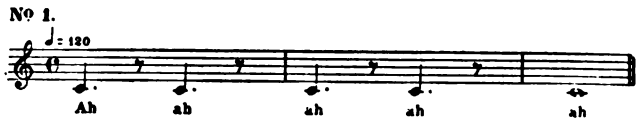
With a correct emission in the centre of the note, would it not sometimes happen that notwithstanding my best endeavor to sing "Ah" I find myself producing some distortion of the vowel sound? How could the "Ah" ever be distorted if the note is rightly produced, for under this condition the tongue acts independently and springs immediately into the right position, whether for "Ah" or for any other vowel.

Would the practise of starting in the centre of the note produce chest voice? Certainly, if the chest register is that natural to the note. If it were not natural to the voice the medium register or the head register would spring into action, according to the kind of voice possessed by the student.

The result, then, of singing a note rightly is that we are compelled to control the breath or to become breathless; the note is clear, full, exactly the tune intended; there is no hesitation in the pronunciation of the vowels and consonants; the facial expression, which is natural or assumed by the singer, is conveyed by the sound of the voice. A badly produced note is either throaty, nasal, hooting in quality, or silly in expression.

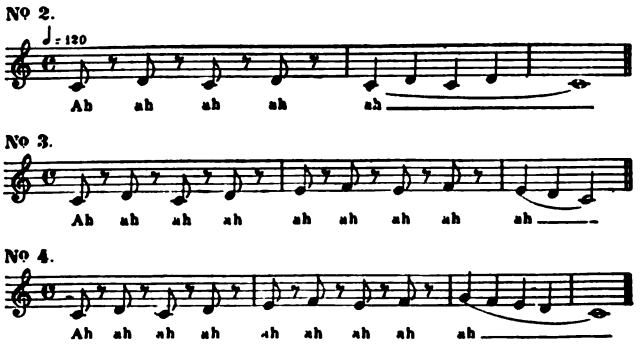
What is this exercise of starts? How shall I practise it? And what range of voice should I use?

Take about an octave in the middle of the voice. In the case of a bass, A to B. A baritone, B♭ to D. A tenor, D to E. A contralto, A to C. A mezzo-soprano, B♭ to F. A soprano, C to F. This would give a little more than an octave to each voice. The exercise suggested in my "Art of Singing," Part I, page 60, is:



If with the same breath staccato notes are sung with the throat really as open as is necessary for a pure "Ah," the act of starting the notes in the very centre of the sound intended compels a right production of the voice and also compels the student to attempt a right control over the breath. Let each note be accompanied by a mental endeavor to exceed the previous one in the sensation of looseness of the jaw, tongue, and throat.

The above exercises may be succeeded by others, developing gradually an extension of compass and duration, according to the taste and discretion of the student.



Let the student remember that the quality of every note must be clear, full, round, and steady; and on this basis, by preparing the breath noiselessly and imperceptibly and by commencing every note in the very centre of the sound intended, he may now proceed to practise a million starts on "Ah."

SINGING PRACTICE

By ARTHUR ELSON

IN the article on Singing, some points about practice were given, in connection with methods, registers, vocal physiology, and other subjects. It will be convenient, however, to give a summary of these and other practice points in a special section, such as the present brief article.

What shall the beginner do to learn to sing?

In general, let him eat and drink temperately, and live a healthy life in the fresh air as much as possible.

He should make it a practice to draw deep breaths in ordinary breathing, to develop the chest power and the diaphragm.

Three or four times a day, not necessarily in connection with the singing exercises, he should indulge in the breathing exercises—holding the lungs full after inhaling, holding them empty after exhaling, taking a series of deep breaths, and practising the quick intake of air that will be needed between notes in singing. These exercises should not be taken in such a way as to tire the chest, but should be punctuated by little pauses for rest, in which the chest may be allowed to breathe naturally.

An arrangement of such exercises might be as follows: Inhale a full breath slowly with hands on hips; then exhale fully without hurrying the process; keep the top of the chest fixed, and let the breathing be from the lower ribs and diaphragm; and repeat, with half-second pauses, until four breaths have been made. Rest for half a minute. Inhale deeply, and hold the breath from five to ten seconds, or as long as it can be held without great effort. Release the breath, and breathe normally until all sense of effort is gone. Then exhale and hold the lungs in their contracted state for a few seconds, stopping before much effort is demanded. Pause again, as before, breathing normally. Hold the breath inhaled and exhaled three times each. Rest again. All this is done standing. Now sit down, lean forward until the face is nearly at the knees, and take half a dozen deep breaths with the back thus stretched, being sure to breathe with the lower part of the lungs and keep the upper chest unmoved. Rest again. Then stand and practice the "catch-breath," with a quick inhalation. The lower ribs are raised, the back of the diaphragm lowered a little as in the breaths taken leaning forward, the upper chest is not distended, and the abdomen not thrown forward below the belt. With pauses of a few ordinary breaths, repeat five or six times. Finish by taking deep breaths with the hands on the hips, as at first.

Singing exercises may be begun by running up and down through the scale degrees of a fifth. Start on a low note in the voice, run up and down twice, and finish on the low note. Repeat this on successively higher semitones, blending the head quality with the chest quality as the pitch rises. Continue as high as the voice can go comfortably without a break, and then repeat on successively lower semitones until the lower limit is reached. Use the vowel "ah" at first, until clear and even tones of good quality are mastered. Let the tones have a slight nasal quality. When this goes smoothly, take also some other vowels,—"awe," "oh," "oo," and long "e."

The voice will develop by the use of this exercise alone, but others may be added at once with good results; so the student may include the octave attack with descending scale, and the exercise in thirds. In the latter he must be sure to keep the pitch accurate. If there is any trouble in this, the exercise may be postponed until the other two have given the voice sufficient fluency. The same is true of the other exercises given in this volume in the article on Singing. They will provide the necessary training on intervals and other points, but they should not be started too soon, or given without full control of pitch and tone-quality. Many teachers make the error of giving the *messa di voce* too soon. It is not feasible to fix a time-limit, as individual voices vary in their susceptibility to training; but it will do no harm if only the first two exercises mentioned are practised for several months. In singing these, there must be full attention and conscious work, so that the voice actually sings each note, instead of dragging its way through an upward or downward passage, a fault too frequently met with.

Vocalises are to be treated in the same way as exercises. The teacher, who gives a weekly lesson, usually thinks he must lend variety by beginning a new vocalise each week. This is often practicable, but if the student is limited to a single set, he may sometimes need more than a week before proceeding to a new vocalise. He should not take the new one until the old one has been thoroughly mastered. If he feels that he must have something new, he may take a vocalise of the same sort from another set. Usually the first vocalises will be devoted to holding long notes, while the exercises are more for rapidity and fluency, as well as general control of the voice or extension of compass. The last point should not be hurried by straining at high or low notes. Regular practice in tone production at medium pitch will

gradually enable the student to extend his range without undue effort.

Sometimes the teacher lets the pupil start in on songs; but that is not advisable. One may repeat the story of Farinelli, who, it is said, was kept on exercises for years. His frequent inquiries, "When may I sing?" were met with the reply, "Not yet"; but after three years the teacher answered, "You are now the greatest singer in Italy."

The earnest student may practise four times a day, taking not more than fifteen minutes each time. The exercises on the notes of the fifth and the descending scale after the octave attack may be given fully half the time, and should come first. The remainder of each fifteen-minute period may be divided between vocalises and songs, when they are taken up. If these are short, three or four minutes may be given to each; but it is sometimes advisable to take the vocalise alone in the first and third period, and the song in the second and fourth. The time should be chosen so that the singing will not come just before a meal, or within an hour and a half after eating.

Exercises are now thoroughly systematized, and vocalises arranged in sets by the best teachers. Songs, however, are generally found in collections that have no reference to progressive difficulty. The teacher has sufficient knowledge of a wide repertoire to guide the student properly in the matter of choosing songs. But if the student wishes to begin or continue alone, he is left to his own resources. A question from him will usually win some advice from his teacher or other musical friends, and very likely a list of suitable songs. But there are some who may not be able to obtain even this aid, and for these a few remarks are added here, with examples from the songs in "The World's Best Music."

Just as small intervals come before large ones in the exercises, so fluent and smooth songs must come before those involving difficult skips. A song, however, needs a melodic outline that is not sought in exercises, so it is rarely possible to find any song that does not contain some skips. Cornelius wrote his song, "Ein Ton," Vol. VII, p. 350, on a single note for the voice, but here of course the difficulty of putting into it the requisite expression places it wholly beyond the beginner's ability. In general, the latter will do well to start on something that has the simplicity found in the easier folk-songs. Such songs as "The Mill in the Valley," Vol. VII, p. 461, "Drink to me only with thie eyes," Vol. VIII, p. 721, or "My Old Kentucky Home," Vol. VIII, p. 586, show a fluent style and a comparative absence of skips that make them very practicable for young students.

It is not always true that the simplest of melodies demand the simplest interpretation. The words are sometimes a guide in this matter, and if simple and straightforward subjects are taken, without any excess of intensity, the beginner will not be overtaxed. Such well-known numbers as "Love's Old Sweet Song," Vol. VIII, p. 638, or "When the Lights are Low," Vol. VI, p. 39, will show the quiet style and direct simplicity of effect that is desired. These are attractive enough, without demanding any excess of intensity or dramatic force or even vocal power. Such songs as these may come very early in the student's list.

The whole range of folk-songs will afford the beginner much material, extending from such smooth songs as "Mary of Argyle," Vol. VI, p. 6, to the more dramatic style of "The Minstrel Boy," Vol. VIII, p. 631. National songs are often difficult enough, our "Star-Spangled Banner," Vol. VIII, p. 590, and "The Watch on the Rhine," Vol. VIII, p. 596, being made rather unsingable by their large intervals; but the "Austrian National Hymn," Vol. VIII, p. 618, will show that here, too, effective numbers may be found for the younger pupils.

If the student is to begin with songs demanding a minimum of dynamic expression, he will soon find another class at his disposal—the narrative song, in which the interest of the story hinges specially on the words, and the music is to some extent merely accessory. We may assume that the pupil who intends to use this work for guidance has already noticed and practised the exercises in De Guichard's article on "The Singing of Words." He will then be ready to attempt such songs as "My Lady's Bower," Vol. VII, p. 518, or "In the Chimney Corner," Vol. VI, p. 18, in which the words give the definite picture, while the music is merely lyrical in character. Songs of this class may vary considerably. Some will need a comparatively quiet treatment, while others, like "The Anchor's Weighed," Vol. VI, p. 127, or "The Midshipmite," Vol. VI, p. 123, will prove stronger or more dramatic. These generally need a hearty, animated style that will not demand too much of the beginner. Great expression on sustained tones is not yet wanted, and probably not yet mastered.

Quick songs of lighter character may also come gradually into the repertoire. It is always easier to sing quickly than slowly, so a light, rapid melody may soon be made to go with some grace and spirit. Here the notes and words are to be made clear, and not blurred in any way, and accents and shading carefully respected. Such a song as Donizetti's "It is better to laugh," Vol. VII, p. 426, will show the possibilities of this style, while Molloy's "Kerry Dance," Vol. VI, p. 60, is scarcely less lively.

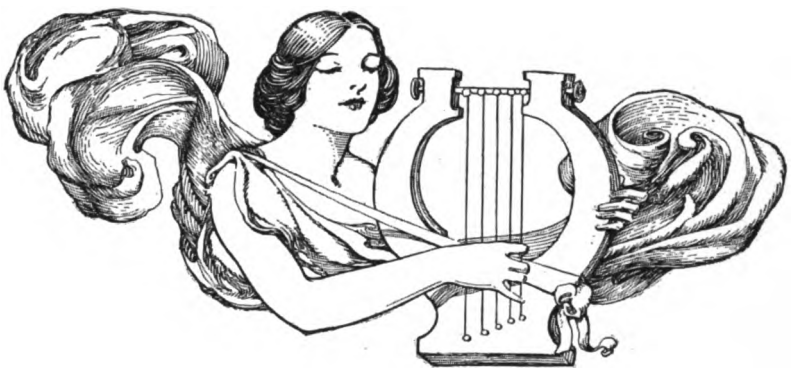
As vocal strength develops, the broader style of songs may be taken up. Here some expression is needed in combination with power, and a gradual control of sustained notes. Sullivan's "Lost Chord," Vol. VIII, p. 783, is an example, or "Palm Branches," Vol. VIII, p. 771. The Gounod-Bach "Ave Maria," Vol. VII, p. 337, demands especially well-sustained effects, while "Still as the Night," Vol. VI, p. 135, is almost wholly made up of holding notes. Songs of this sort may well be postponed until sustained tones have become almost second nature to the student. "The World's Best Music" contains other songs of the va-

rious classes here mentioned, which the student may find for himself, those mentioned here serving merely as illustrations of the various points treated.

With control of pitch may come the practice of modulatory songs, such as Schubert's "Serenade," Vol. VIII, p. 646, or "Die Nacht," by Strauss, Vol. VII, p. 475. If the student is in search of musical beauty, he will certainly find it in the Strauss songs, which should be included in every good private collection of music.

The student should delay as long as possible the study of really advanced dramatic songs. The chief quality needed in these is of course expressive power, but this should be supplemented by an amount of vocal control that is ample for the occasion. It is all very well to obtain effects; but if they are managed without due control, the result is apt to be spasmodic, besides varying from one performance to the next. Some songs, too, are deceptive, and need much more control than is apparent at first. Such a one, for instance, is the "Sapphic Ode" of Brahms, Vol. VII, p. 369, which demands an amount of repressed intensity far beyond the beginner. "The Asra," Vol. VI, p. 263, is another song that seems to flow along fairly easily, but will be well rendered only by a singer who has full control of expression. The spirited Schumann songs ("Widmung," Vol. VII, p. 511, and "Ich grolle nicht," Vol. VII, p. 536) demand much more than the mere ability to strike the notes with due force, and in these only the advanced student can avoid the spasmodic effect mentioned above. Control of many styles is needed for these songs, or for such a striking tone-picture as Schubert's "Wanderer," Vol. VII, p. 372.

The ornate style of older days, shown in "Ev'ry Valley," from Handel's "Messiah," Vol. VI, p. 87, is a matter for still more advanced work. When the student reaches such arias he will be well along, and hardly in need of the simple advice which has been suggested here for beginners. The latter, however, will find that progressive work in songs, as well as in exercises and vocalises, will bring about much better results than can possibly be obtained by choosing them at random.



ACCOMPANIMENT

By ARTHUR ELSON

THE accompanist must first of all have an adequate technical training in order to excel in his branch of the tonal art. This technical ability is now fairly widespread, and the settings of Schubert, Brahms, Loewe, and modern songs of the Strauss or Wolf type, are to-day handled with ease.

Another necessary faculty, but one less frequently found, is that of being able to transpose. This must often be done, and sometimes at the last moment, without any preparation. A singer may find it advisable to avoid certain high notes, or he may need to change the key of some encore to bring it in his best voice. The good accompanist must be ready for these emergencies.

If the transposition is merely one involving a chromatic semitone, then the accompanist will find it easy to make a mental substitution of the new signature for the old. In transposing from A to A-flat, for instance, one may simply imagine four flats in the signature, in place of the three sharps. One will have to be careful about passing accidentals, but it should not be too hard to read a natural instead of a sharp, a flat instead of a natural, and a double flat instead of a single one. If the song contains few modulations, this will prove fairly simple.

Transposition by a tone or larger intervals is a harder matter, and demands a harmonic knowledge of the song-structure. Confidence and success in this matter must come from practice as well as harmonic ability, and such an accomplishment is often more remarkable than that of the much-applauded singer.

If the accompanist is familiar with the use of the old C-clefs, he will find that their use, in an imaginary fashion, will help him in his transposition. Thus the soprano clef places middle C on the first line of the staff, the alto brings it on the third line, and the tenor on the fourth. If a song is to be transposed a tone upward, the alto clef may be imagined, with the proper changes in signature (two more sharps or two less flats), and the notes read in unchanged position, but with the new clef substituted in imagination for the G-clef as printed. This would also involve the playing of the notes an octave higher than they would actually sound in the alto clef. Similarly, if a song is to be transposed a tone downward, the tenor clef may be imagined on the staff in place of the G-clef, and the notes played an octave higher than the new clef would demand, as before. Similar substitutions must be made for the bass clef. These substitutions aid only those who are familiar with the old clefs, so it is better to know the song harmonically, and play it in its new key by familiarity with its structure.

The two points mentioned, good technique and ability to transpose, are necessary; but more than these is demanded to make an artistic accompanist. In the first place, he must understand how to follow the singer and subordinate himself to the latter's wishes, in any slight fluctuations of *tempo* and other matters. Then he must know how best to make the accompaniment support the singer. An expressionless *piano* or *pianissimo* does not increase the effect made by the singer, and may actually injure that effect. As a painter does not always limit himself to dull backgrounds, but sometimes uses brighter, or even brilliant, colors, so the accompanist must often use fairly strong effects. A clear and definite harmonic foundation, with a well-marked fundamental bass, is an absolute necessity. At least, so says the famous teacher, Carl Reinecke, in his "Aphorisms on Accompaniment," from which some of these directions are taken.

As an example of a simple style of accompaniment, Reinecke suggests that of Mendelssohn's "On Wings of Song," Vol. VII, p. 320.[1] In the beginning, it is important for the accompanist to play the ascending *arpeggio* in a smoothly gliding manner, so that the change of hands will not cause any noticeable break; but there should still be enough soft fulness to form a good basis for the support of the voice. A changeless, unbroken *pianissimo* will grow to sound like a mere murmur, with no effect except to make its hearers nervous; while on the other hand a too continuous loudness has a coarse effect. Therefore the player must seek to vary his work, even though the composer may not have given any definite directions for him to do so. He may look for spots where a soft accompaniment should be strengthened and brought out more boldly. These will occur where the voice part reaches its higher range, usually demanding increased power from the singer; but it is also necessary to look for guidance from the words, and avoid conflicting with the sense of the poetry. The accompanist, therefore, has several tasks; he must not only watch the vocal part, which he has to follow and support faithfully, but he must also keep an eye on the words that are coming, and echo their meaning if possible. Thus in a strophe song, with different verses repeated to the same music, the accompanist must vary the music as much as possible on repetition, to fit the altered spirit of the new words.

[1] Volume and page number refer to the "World's Best Music."

This brings us back to the Mendelssohn song mentioned above. For the words "heimlich erzählen die Rosen," in the second verse, Reinecke suggests the very softest possible *pianissimo,* which involves beginning the second verse with a fair amount of power for the sake of the ensuing contrast. At the recurrence of the phrase "und in der Ferne rauschen des heil'gen Stromes Well'n," a clear, though not excessive, accentuation of the low notes in the left hand is certainly in place, and in measures 6 and 4 before the end the E-flat in the right hand must be made distinctly expressive.

Reinecke gives other illustrations, especially from Loewe's impressive ballads, which abound in dramatic effects. But it has seemed better to use here for illustration some of the selections found in the song volumes of "The World's Best Music," instead of repeating his references to Schumann and Loewe songs in separate editions.

The simplest style of accompaniment, as regards technique, is usually found in the folk-song. But it must not be assumed that such songs offer little or no chance for expression. They are sung with an artless simplicity, and an absence of the overswollen effects of opera, but there is still room in them for a most telling utterance of emotion, or even pathos. Take as an example Stanford's arrangement of "The Little Red Lark," Vol. VII, p. 543. Here, as in many cases, we find a prelude and postlude for piano alone. In such a situation the accompanist is of course allowed to make the most of his chances for expression, and the same is true of any interlude. Here, naturally, he is to be guided by the sense of preceding or following words as well as the rules for expressive piano playing. In this case the prelude is short, merely establishing the rhythm in one bar and echoing it in the next. In the first period of the song the two rising climaxes of the voice will of course need a slight increase in piano force also; and if the singer chooses to hold the F in either case (probably more noticeably in the second one, bar 8) the pianist must also indulge in a hold. A stronger style comes with "But till thou'rt risen," with well-marked chords following; after which the partial return (with the F here perhaps held very noticeably) brings back the first style, but may be taken more slowly for emphasis. The words of the second verse prevent the singer from holding the F in all three of the cases mentioned. The postlude, it will be seen, is "linked on"; that is, it begins with the last note in the voice, and not after it. The opening measure is here repeated, and should have some force, to let the echo in the next bar (a tone lower) sound lighter, and then permit the following cadence to die away to still softer notes.

Much of the early music is quite direct in style, as well as very rhythmic. "The Lass with the Delicate Air," Vol. VII, p. 505, will serve as an example. Even here there will be occasional *nuances,* such as the *espressivo* passage on p. 506.

Religious songs often demand a broad style, both in the voice and in the accompaniment. "Calvary," Vol. VI, p. 74, will serve as an example. In this the composer has marked the shading faithfully, and the accompanist has only to follow directions. Of course he will note that the prelude ends with the first chord in the fourth full measure, after which the accompaniment chords are foreshadowed more softly. In the rhythmic structure of repeated chords, the chief variation will come in dynamic force, although slight retards and accelerations may be made noticeable also. The retard may be used effectively as marked, before the refrain begins. This refrain works up to a climax, so the words "O lay down thy burden" should be stronger than the preceding "Rest, rest to the weary," although marked the same.

Another example of repeated chords is found in Schubert's "Who is Sylvia?" Vol. VIII, p. 724. Here the prelude and postlude are the same, and should be played with clearness in the chords and crisp effect in the left-hand notes. In the second singing measure, the sharp must be made quite clear, as it leads to the harmonic change in the next measure. The left-hand notes must be duly prominent, as they make a contrapuntal contrast to the voice part. In the whole-measure rest after the second and fourth lines of the words, the left hand echoes the voice, and must of course show more power, even if the right hand has only a little increase in force. The postlude is linked on. It may be noted in passing that this is a single-period form, with extended consequent. The first line of the words goes softly, as marked; the second must be *crescendo;* the third may be fairly soft, with the fourth again slightly *crescendo,* and the climax increasing to the end.

Another song of decided contrapuntal effect is "Still as the Night," Vol. VI, p. 135. Here the voice has sustained notes, while the upper part of the accompaniment keeps up a running fire of quarter notes. These should be medium in speed, quick enough to prevent the voice from having to hold its notes too long, and slow enough to be broad and majestic in effect. The accents and retards ("zögernd") are duly marked, and accompanist as well as singer may follow them, remembering that prelude, interlude, and postlude are to be made prominent here.

Wolf's "Verborgenheit," Vol. VI, p. 48, presents a contrast between broken chords and repeated chords, the latter giving the more agitated effect. In the first section, as in its return later on, the right hand bears the brunt of the work. Its flowing progressions must be made clear although soft, for they create the harmonic scheme, and blend the chords into one another by suspensions and passing notes. The upper part of the right-hand work forms a melody in itself, and this must be carried along expressively to contrast with the voice as well as to support it. This melody, which is anticipated in the prelude, has its expression, as shown by the dynamic marks. The middle section, too, has clear directions, which is too seldom the case with accompaniments.

Another example of intensity in a quiet accompaniment is found in the "Sapphic Ode" of Brahms, Vol. VII, p. 369. Here there is a little swell at "night" in the first line of the poem, with a fair emphasis to start the second line ("Sweeter"), followed by a shading off again. Then the composer's marks begin. As the structure of the accompaniment keeps unchanged throughout, and consists always of a syncopation between left and right hands, some variety will be in place whenever possible; but the repressed intensity of the harmonies obviates the need for any spasmodic attempts at overshading. The picture is painted within a small range of contrast from its lights to its shadows. Still, some of the *crescendos* and *diminuendos* may be made more marked than others, as in the next-to-the-last full measure of each verse. The interlude and short postlude call for a maximum of feeling and expression.

More modulatory in character is "The Night," by Strauss, Vol. VII, p. 475. The Strauss songs are always gems of expression, his changing harmonies striking the ear with all the charm that the iridescent sparkle of a jewel displays to the eye. It is therefore the accompanist's task to give due prominence to these shifting harmonies, and mark a radical change by sufficient power to make it impress itself on the hearer. In "Die Nacht" the dynamic scheme is soft, but the modulations must never be allowed to become too faint for clean-cut effect. All through the second line, the change of harmony on the second beat of each bar must be given due prominence. The measure of interlude in line 3 must not be too soft, as it establishes the key again for the second verse. Here there is a little vocal climax on "Farben," beginning p. 476, which the accompanist may follow slightly. The left hand must have some prominence after "Stroms," its figure echoing the preceding melody of the voice. The interlude after "Gold" also echoes the vocal part. The last page, of course, is taken with more and more force, to support the voice in its *crescendo* on sustained notes.

In "Thine eyes so blue and tender," Vol. VIII, p. 696, we have the reverse of the effect of "Verborgenheit." Here repeated chords, taken softly and not too fast, form the quieter section of the song, while the more agitated part is set to broken chords; but the latter are twice as quick as the former, and are therefore more stirring. The character of the music, too, has its effect. The left hand here follows the voice, at first, and should swell on "tender," "splendor," etc. The use of the pedal, as called for here, is not very common in songs. A *legato* style is generally sufficient, and in powerful passages the voice does the work to a large extent, so that the increase of piano force from pedaling would often be out of place, and seem like an effort to drown out the singer. In the broken-chord measures, some retard may be made on "I see them ev'rywhere"; but the accompanist may leave this to the singer, whom he must always follow.

Rubinstein's "Asra," Vol. VI, p. 263, one of the world's most famous songs, is rather a tone-picture of harmony and rhythm than a task of any magnitude for the accompanist; but he must always give plenty of expression in this mournful creation. The first staff forms a phrase that suggests both the quiet plashing of the fountain and the rhythmic step of the princess. This Oriental phrase, repeated with a new ending and then given twice in major, must be made the most of. A marked *crescendo* on the first two beats, followed by a softening for the rest of the unison work and a rhythmic swing on the chords, is necessary. Each time, too, the phrase may be begun a little more forcibly than the time before. The rhythm on the word "plashing" must be fully marked. After the first use of "pale and paler," the piano phrase echoing the melody must be given due force, even though marked *diminuendo*. In the four measures of the next phrase, each alike in the piano, the singer must be the guide; but the second and fourth will be pretty surely lighter than the first and third. For the rest, the piano follows the voice part so closely that no doubt should arise.

"Ein Ton," by Cornelius, Vol. VII, p. 350, will serve as an illustration in which voice and accompaniment are not at all identical. Here the former is set strikingly to a single tone. But while the singer is thus hard put to it to get enough variety of expression, the pianist has a full accompaniment, with varied and interesting harmony. Here he must not only support the singer, but create the melodic effect from the piano part, as well as the harmonic scheme that usually devolves upon the accompanist. In this song, then, the upper part of the accompaniment, which has a melodic line of its own, must be made very clear and expressive by the pianist. He may even indulge in a little *rubato* here and there. This, of course, must be confined to places where the voice has holding notes or is silent; but the singer, too, will be apt to desire the variation of *rubato,* and the accompanist must be on the watch to follow. Accents and shading are pretty fully marked, but the pianist must amplify these in many little details here.

Schumann was fond of broad and noble chord-effects. This shows even in his orchestral works, which are glorious music, but sound about as well for piano as for orchestra. "I'll Not Complain," Vol. VII, p. 536, is an example of this tremendous breadth. Here the chief duty of the accompanist is to follow the singer in flights of increasing power and strong climaxes. "Dedication," Vol. VII, p. 511, gives the pianist a more varied and more difficult task. The middle part brings again the comparatively simple device of repeated chords, but even in this there are swells and subsidences to be observed. In the first bar of p. 512, for instance, the chords are not to be played with a mechanical equality; this should always be avoided. Here a little swell on the first three chords may be followed by a little *diminuendo* on the next three, and the same thing can be done in other places where a whole note occurs. But in the first phrase, the whole first bar on p. 512 may be made

crescendo, so that the pianist must put increasing force on the chords of the last beat, and begin the second bar strongly before following it with the *diminuendo* due in the third and fourth bars. These two effects, the swell within the bar and the larger dynamic outline of the whole phrase, may be blended together. In the repeat of the four-bar phrase, the variation does away with the *diminuendo.* The return of part of the first section in the melody (end of bar 8), p. 512, may be marked by a little accent. The opening section, p. 511, like the return on p. 513, goes with a swing and a jubilant outpouring of emotion that do not leave much room for delicate *nuances;* the latter part of the section is softer, but most of the pianist's effects are those of power, with the pedal sometimes thrown in. The postlude, often of some length in Schumann, is here to be carried out in the same spirit, with a little softening on the repeat of the two-bar phrase. In general the rapid accompaniments, such as that of Wolf's "Er ist's," Vol. VII, p. 388, need expressive power only on broad general lines, and are much harder technically than poetically. This does not mean that they are to be taken at all carelessly, but the rush of notes will sweep the hearer along in an impetuous current of rhythm, so that he will not notice the lack of an extra amount of poetry.

In the art-song, where verses are not set to the same music repeated, but have an accompaniment made to suit the words throughout, the pianist finds his greatest liberty of expression. In songs like "Widmung" or "Verborgenheit," the same music is used over, but as a return after a middle section, while in the former the return is varied. But in a song like "Who is Sylvia?" Vol. VIII, p. 724, the pianist and singer have to vary their effects, or the repetition will grow rather monotonous. Here the music is very pretty, but the words do not suggest any distinct tonal picture, so that our sense of propriety is not shocked by having the same music to each verse. But often the sense of the words varies so as to demand new music for a proper setting. Thus in "The Minstrel Boy," Vol. VIII, p. 631, in which a good poem is set to a majestic old tune, the pictures in the first and second verse are hardly alike. In one, the warrior-bard is fighting for his country, while in the next he is enslaved by the foe. Similarly, in our own "Star-Spangled Banner," Vol. VIII, p. 590, the jubilation at seeing the flag is fitting enough to the spirit of the tune, but the "band who so vauntingly swore," in the third verse, might well deserve a different setting. In strophe-songs, with their repeated music, the most that the accompanist can ever do is to alter the style as much as possible, since he cannot alter the notes.

In art-songs, as stated, he has more freedom; and we may close this brief survey with two examples of those, which will illustrate the point.

The first is Oliver King's "Israfel," Vol. VII, p. 341. With a quiet prelude, it starts in narrative fashion; but even here a little spirit is infused to go with the words "None sing so wildly well." The ensuing chords suggest the lute of the text, and should be clearly marked. The repeated chords that follow lead up to a broad climax, and the prelude is now used again, strongly, as if it were actually Israfel's song. In the second part, the syncopated chords are to be very marked, as they are what gives the section its *agitato* character. There are always little *nuances* of power, such as a softening on the second "wrong," and a *crescendo* from the second "Israfeli." After the climax on "heav'n" comes a softer section, with broken chords. On p. 345 comes another *crescendo,* this time preparing for the sustained final climax, based partly on the phrase already used as Israfel's song in the interlude.

"The Wanderer," Vol. VII, p. 372, is a type of the varied and powerful art-song that made Schubert such a pioneer among lyric composers. The little six-bar prelude begins softly, but at once brings its climax of force in bar 5. Even in these few measures we may find such diverse suggestions as the rhythm of the wanderer's lonely march, the sombre sadness of the scenes that he must pass through, or also even the underlying gloom of his own life. The words then carry out the suggestion—mountains, a misty valley, the roar of the waves. The pianist must still keep up his expression, with the climax coming at the end of the page. At the words "Ich wandle still" comes a more contemplative bit of emotion, and a quieter style, though there is still the same monotonous rhythm of the lonely journey. There may be a little swell on the chords with "still." Only after the held notes do we find a change—a quieter motion, though the sense of rhythm is still there. The lonely pilgrim is going more slowly, and noticing the sad aspect of the scene. By comparison, his home-land is suggested. There is a livelier motion, echoing the happiness with which he thinks of his native country; and in the *allegro* this works up to an actual dance of joy. But it is only a dream, and the chords on "O Land, wo bist du" must be made as heavy and inexorable as fate itself, which will not let the vision become real. The power is brought down again for the sad, but ever-present question, whither does this wandering lead? Then comes an answer at last—ghostly in the faint suggestion that brings it in, and indescribably expressive in the unfulfilled longing of its words. Here again in a short phrase there should be a great deal of expression, though here the voice takes the larger share.

All these examples go to show that the accompanist must be something of a poet as well as a performer. He must echo the sense of the words in his tones; and in the bits where he has no words, he must be able to give the fullest expression. The soloist has many effects to help him build up his climaxes; but the accompanist must constantly do great things in narrow limits. He must make the utmost of every little chance that comes his way; and he should become a living illustration of the old motto, "Multum in parvo."

THE ART OF ORGAN PLAYING

By EDWIN H. LEMARE

WHEN recently requested to write this article for the musical public, I replied that I should feel more at home if I could supplement my remarks with a practical demonstration on the keyboard of a good instrument. With this apology for the difficulty I feel in expressing myself in "cold, hard type" I submit these sentences for the benefit, I hope, more especially of the advanced student, who has reached the stage when he desires to study a more orchestral form of organ-playing—a more realistic and life-like style, calling for individuality, accent, and *soul,* as distinguished from the colorless, expressionless, and monotonous interpretations too often heard.

Of course, the first thing requisite is an instrument so designed that these things are made possible. One must have a perfect action in the way of response and touch, nicely balanced Swell pedals, perfectly sound-tight Swell boxes, a practical arrangement of stops, interchangeable combinations, Willis pedal board (not any of the absurd and unnecessary modifications of same, so frequently to be met with), foot and thumb pistons, full compass of manuals and pedals, good Tremulants, "Celestes" and soft string-toned stops, etc. Much, however, is possible on organs which do not contain all the above-mentioned requisites, except, I fear, the balanced Swell pedal, which in my view is an *absolute necessity* to any artistic rendering of a composition calling for expression or "light and shade" on the various manuals.

Before touching on the subjects of registration and interpretation, it may be well to discuss, even in a purely cursory way, a few points concerning the organ itself: to give, as I may put it, an imaginary lesson on the control of the various mechanical necessities of the instrument. First of all take the Swell pedals. The Swell pedal is, unfortunately, the only means so far devised of giving any expression at all to the monotonous or "one-toned" pipes. One of the greatest secrets in the use of the Swell pedal is to so arrange your combinations that you have just sufficient tone when the Swell pedal is closed (I use this expression "Swell pedal closed" meaning, of course, the shutters of the Swell box) so that you have means at your control of making the slightest possible *crescendo* and resultant *diminuendo.* I have noticed many players of the old school, when they are confronted with a balanced Swell pedal for the first time, forget that it has to be *closed.* [1]

The student must remember that even an eighth of an inch opening in the shutters lets out a great amount of tone, and this comparatively small movement of the Swell pedal means several inches in actual area, when you consider the number of shutters and height of same. Therefore, be very careful of the first movement, and practise opening the shutters the smallest, infinitesimal amount, so that the increase of tone is only just noticeable. To do this it is necessary to place the foot firmly on the centre of the pedal, and, using a slight pressure, let the muscles of the ankle do the rest. There must be no movement from the leg and knee, as is necessary with the old arrangement, but it must be purely from the ankle—such movement as you would use in ordinary pedal playing. To give all the necessary examples so as to become *au fait* at this art would take pages, but I will mention one or two to make myself clear. If the student is good at improvising, let him try the following exercise in the use of the Swell pedal. Prepare on the Choir organ, say, Gamba and Lieblich 8, Flute 4, and Super, and, to give a little more life and interest to the melody, the Tremulant. Couple the Choir to the pedals, and play a melody with the left foot (low down and without any pedal stops being drawn) and fill in a suitable accompaniment on the Swell organ. Place the right foot on the Choir Swell pedal, and use it for *crescendi* and *diminuendi* effects. If the student's strong point is not improvising, let him take a hymn-tune, and play the melody on the pedals with either foot: the bass, or usual pedal notes, on a 16-feet stop somewhere, with the left hand, and fill in an accompaniment on another manual with the right hand. Next try a melody on the upper part of the pedal board with the right foot, and use the left on the Swell pedal for giving the expression. Then change about from one foot to the other, until both feet can use the Swell pedal as naturally and as easily as they play the pedals. Try also the "Chant Séraphique," by Guilmant, in the same way, and impart expression to the melody by giving a few taps, with the left foot, to the Swell pedal, to open it slightly or close it (between the detached pedal notes in the Bass). Try a Bach Fugue, and practise *crescendi* here and there whenever you can spare a foot, and never leave the Swell pedal in the same

[1] This is the only point I have been able to discover during my professional career that is in favor of the old "pump-handle" contrivance, viz., that it at least has the advantage of remaining *closed* most of the time; unless, of course, the player has *succeeded* in getting it open and the catch has stuck, and he has not had sufficient courage, or strength, to kick hard enough to release it.

place twice, when you have to resume the pedal part. One of the most "life-giving" effects on a good modern organ is the introduction of *accents* and *sforzandi*. Practise opening the shutters very slightly, and then play a chord, at the same instant close the shutters, or Swell pedal, rapidly. The left foot must be trained for this purpose as much as the right—a thing, of course, impossible with the old and useless arrangement (sometimes to be met with beyond the top F of the pedal board!).

Stop Combinations

And now a few words on the subject of stop combinations.

An absurd and ridiculous idea is in vogue at the present day, viz.: having special pistons for string-toned stops, reeds, flue work, etc. This is almost as bad as the organ-builder's idea of a "suitable bass!" As a matter of fact, to represent anything resembling the strings in the orchestra a *combination* of stops is required. There is much more body in a violin than in a Viol d'orchestre or other imitative stop in the organ. Many such stops in themselves do not resemble their prototypes of the orchestra, but may be made to do so to a certain extent if the organist has mastered the art of mixing his tone-colors. A Gamba, for instance, is a hideous-sounding stop at the best, and is only useful on a Choir organ to give predominance to the 8 feet "thin-toned" work. I have occasionally seen such a stop on a Great organ, where it is *absolutely useless*. In America this unfortunately is only too common. If drawn with the Diapasons, its thin, raspy tone cuts through them and absolutely destroys the Diapason effect. Also it is impossible to use it as a solo stop on the Great organ, when there is no Swell box or any means of giving expression. But to return to "string-toned effects." A mixture of thin-toned "Celestes," with "Vox Humana" (if soft), Tremulant, and the addition of a soft 8 feet Lieblich, is much more realistic than anything I know. But here again so much depends upon the voicing: certain combinations which would be very beautiful on an organ by one builder would be quite the reverse on that of another.

We very often see the instruction, "Swell to Oboe" or "Great to Principal." Whoever heard of full chords on the oboes of an orchestra, even if there were a sufficient number?

The old-fashioned, what one might call, "Cathedral formula" of Swell Diapason, Principal and Oboe, has been allowed to survive so long as it has only because of the beautiful acoustical properties of our old cathedrals "covering a multitude of sins." I remember once remarking to a friend of mine, who was showing me round the cathedral in which he played, what a beautiful place it was for sound. "Yes," he replied, "if you blow your nose it sounds like a Bach Fugue!" Another point I wish to warn my readers against is that a Principal must be put in the same category as the Mixtures; it ought rarely to be used unless *capped* by an 8 feet reed. There are certain other imitative stops which are improved in combination with others: the Choir Clarinet, for instance, which sounds better when a soft 8 feet Lieblich is added. An Orchestral Oboe (properly voiced) with a soft 4 feet Flute can also be very beautiful. My space is limited, otherwise I could give many more examples; these, I fear, must suffice.

Before leaving the subject of stop combinations I should like to say a few words on the use of Subs and Supers.

A Super can never take the place of good Mixtures or "filling up" stops. The principle of the whole thing is wrong, even if there be an extra octave of pipes added to each stop. In the first place the charm of a good Diapason is in its *scale* being kept well up and down, with very little *diminuendo* at the extremes of the keyboard. The same thing may be said of the Principal, although this stop must necessarily be smaller in scale compared with the Diapason, just the same as the Fifteenth must be softer than the Principal. Now if the Diapason and Principal are voiced as they *should* be, and a Super is drawn to give corresponding 4 feet and 2 feet effect, the latter are absolutely out of all proportion in tone to the Diapason, and the effect is heavy, cumbersome, and unmusical. The only reason I have been able to elicit from organ-builders who eliminate Mixtures from their instruments is, that they are so difficult to keep in tune! I am well aware of the inadequate and miserable sums paid to builders for tuning, etc., and this may possibly account for leaving out many effective stops which require careful and frequent tuning; but is it not sad to think that the organ should suffer through the ignorance of many clergymen, churchwardens, and organ committees (so-called), who regard an organ as something pleasing to look upon and an ornament to the church; and who, so long as the exterior of the instrument is sufficiently gilded and decorated, pay little or no attention to the condition and upkeep of the organ itself? The general and most legitimate use of these stops is, of course, in solo work, and for duplicating the melody, either the octave below or above, when there may not be suitable stops to give the same effect. Taking it all round, a Sub-octave is much more useful than a Super, providing there is sufficient overwork and brilliancy in the way of 4 feet and Mixtures. Again, the melody, or upper part at least, is not broken up with the Sub-octave as it is with the Super when playing within the top octave of the keyboard. Generally speaking, the Subs and Supers are most useful in big chords on soft, string-tone stops, when one hand only is available: they ought never to be abused with the full organ or heavy-tone stops. Also, if there is only one 8 feet Tuba on the Solo organ, a Sub and Super are very acceptable, as they practically give an extra 16 and 4 feet reed; but of course the Tuba ought not to be used in more than three- or four-part harmony, when

the disproportion of the 16 and 4 feet is not so noticeable.

Manipulation of Stop Knobs

Those who have read my article entitled "The Modern Organ and its Possibilities" will know my reasons for advocating the solid ivory, easy moving and accessible draw-stop knob. It is extraordinary what you can do with one hand in the way of rapid changes of stops.

Let me give a few "stop changing" exercises.

First, and most simple of all, we will try the Choir organ (the stops of which ought, for convenience, always to be on the left of the player). We will presume that the Dulciana, Gedacht, and Viol d'orchestre are next one another, say, the Gedacht is at right angles to the Dulciana, and the Viol d'orchestre above it. Take an ordinary hymn-tune and play it with the right hand and pedals only, the left hand being free to move the stop knobs. Practise drawing out the Gedacht and pushing in the Dulciana simultaneously. This can easily be done by drawing out a stop, say, with the third and fourth fingers, and pushing in the one next to it with the first finger or the thumb. The Gamba above can be treated in the same way by slightly turning the hand over. Play the hymn-tune through slowly, and change one of these stops for every chord, so that the change does not *overlap* the chord, but occurs directly the chord is struck. Such an exercise as this is more or less impossible where there are stop keys *over* the manuals in the place of draw stops, because, apart from the unnatural position of the left hand being *raised* up and extended *forward* (which in itself is very tiring to the muscles of the arm), it is extremely difficult to raise one stop key at the same time that you depress another, unless it so happens that the stop key you wish to raise is on the same side as the thumb of that particular hand. Try it for yourself on some organ and you will see my point. Nay, I will go so far as to say, and I am absolutely convinced I am right, that quick changing of stops, such as can be done with easy-moving, properly placed ivory draw-knobs, is an absolute impossibility with stop keys, unless pauses are made or a great amount of notes sacrificed. There never ought to be the slightest pause or delay when changing stops, and the audience should never be made aware that there are any stops at all.

Another exercise in what I will call "dissolving tone effects." One of the greatest arts in organ-playing is to make your *crescendi* and *diminuendo* so gradually, and in such a way, that the adding or the putting in of stops should not be noticeable. This may very often be done by the proper use of the balanced Swell pedals. It is possible to start with the Choir Dulciana and add almost every stop in the organ, thus making a gradual *crescendo* without any one being aware of the fact. To give an idea of what I mean: Couple the Swell to the Choir; hold a chord with the right hand on the Choir Dulciana, with the Swell box closed; place the left foot on the Choir Swell pedal and the right foot on the Swell pedal; gradually open the Choir pedal to its fullest extent and add, say, the Swell Lieblich. Now simultaneously close the Choir pedal and gradually open the Swell pedal. By so doing the tone of the Dulciana will gradually disappear and the Lieblich will come into prominence and take its place. When the pedals are fully reversed, the Choir Lieblich (and perhaps Gamba, if it is soft) may be added, and the pedals again reversed. The new tone added to the Choir will now predominate, and, if the Swell boxes are thick and well fitted, will be sufficient to overpower or cover up, say, the Open Diapason on the Swell. Continue this process until you have full Swell and full Choir, and take the same chord up on a soft Wald Flöte on the Great (with the Swell coupled) and add each stop in proportion to its tone. If you have to make a change which is a big jump in the way of tone (such, alas, as is so common in some of our modern "Mixture-less," "Super-abundant," "Same stop on all manuals," "borrowing and never paying back" organs), add the additional stop always at the beginning of a new phrase, or on some chord on which a sudden accent would be legitimate; in other words, use as much "phrasing" with your stops as you do in your music.

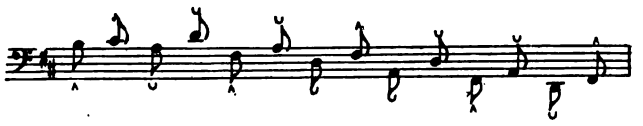
Always remember never to reduce, or put in a stop, on an unresolved discord; unless it is a long one and a *diminuendo*, more than the Swell pedals can give is necessary, or some similar special effect. Above all, beware of an awful invention called the "Crescendo pedal," which is responsible for more inartistic, clumsy, and mechanical performances (especially in America, where, alas for the artist and earnest student, it is very common) than any other contrivance to get over the difficulties of moving the stop knobs in detached consoles, etc. As long as this "aid to ignorance" exists and is used, there will never be any true advancement in artistic organ-playing nor individuality of performance. The same thing may be said of many other deceptive and so-called "helps and accessories."

Pedaling

I feel that a few hints on pedaling may be useful to the student, although it is almost impossible to aid him much on this subject without a pedal board on which to demonstrate my remarks. First and foremost, the use of the heel must be cultivated as much as that of the toe. This, of course, is impossible with the usual position in which pedal boards are placed, viz., right under the *bench* instead of right under the *keys*. Another point of great importance is that the pedal keys should be sufficiently long to enable the player to place one foot immediately behind the other (the toe of the front foot to be just clear of one of the sharp keys), so that the heel of the back foot is able to depress one of the natural keys. Needless to say, with the exception of the genuine Willis pedal

board, such a thing as the above is impossible. It is nevertheless most essential to a good pedal technique. The heel movement must be purely from the ankle, the same as the toe, very little movement of the knee being perceptible. If the student is not so fortunate as to possess a properly placed pedal board, I advise that the bench be moved back to the utmost limit, so long as it is just possible to play on the highest manual.

Regarding the use of the heel, try to cultivate the habit of striking almost every natural key with the heel—except, of course, when you have a succession of natural keys. Reserve the toe for the sharp keys alone; unless it is essential to pass one foot behind the other, playing a note at the same time, in which case use either, as may be most convenient. In deciding how to pedal a certain passage the best method to adopt is, I think, to dissociate one foot from the other, and after determining which foot is to take the various notes, pedal it toe and heel as if the feet were independent of one another. To make my meaning clear, let us take the following passage:



The great thing at which to aim is the least possible movement, so that the feet do not shift or swing backward and forward. If the heel is nearly always used for the naturals, it will tend greatly to this aim. Practise trills (commencing slowly and gradually increasing the *tempo*) with each foot separately (the heel being on a natural and the toe on a sharp key), and move the bench back until a free movement of the ankle is possible, whether you can reach the top manual or not. A good practice, when pedaling a passage in which there are no big intervals, is to press the knees together and watch them carefully to see that there is little or no movement. When this free and rapid movement of the ankle is acquired, such things as *Pizzicato* Double-Bass effects may be obtained by drawing the "Open Wood 16" and tapping the keys very sharply (or *staccato*) with the toe of the foot. I am presuming the organ action is perfect.

One other point to be remembered in regard to the proper use of the heel is that the bench must be raised sufficiently to allow free movement; in other words, the pedal board should be placed considerably lower in relation to the keys than it usually is, owing to so many builders adopting the measurements suggested some years ago by the College of Organists. These measurements, alas, are still to be found on some of our best modern organs.

Touch

It is difficult to lay down any hard and fast rules as to the touch one should cultivate on the manuals. So much depends upon the building in which the organ is placed, the rapidity and response of the action, and, most of all, the character of the music to be performed and the speed at which it is to be played. The first thing to remember, however, is that rapid passages must always be clear and distinct, even though the player may have to resort to a greatly exaggerated *staccato*. Nothing is more painful than to hear an organist play a Fugue, or some other florid composition, with a purely *legato* touch, when there is a certain amount of resonance in the building. The effect is nothing but a smudge, and the charm of counterpoint and construction of the same is absolutely lost. On the other hand, we have the "Staccato fiend," who pecks at the keys as if they were red hot, and never even gives the pipes time enough to speak or "get on" to their full tone. I was at the opening of a large cathedral organ not many years ago, and listened to a player who had a bad attack of this complaint. The poor organ-builder, who was sitting beside me, said, "Oh! if only he would hold on the chord of C for a few seconds, the people would hear some tone and our reputation might be saved."

The step from a clear and legitimate *staccato* to exaggeration and burlesque is but a small one. Like everything else, discretion must always be used. I would advise the student to cultivate both the wrist and the finger *staccato*. In some instances both can be used alternately, and, for very special *staccato* effects, they can be used together.

Take, for instance, the well-known Toccata in F, by Widor, and play the first page with the finger *staccato,* the second with the wrist *staccato,* and so on, being careful that the one is as clear as the other. This has also the advantage of giving both the fingers and the wrist an occasional rest. I think one of the best examples, where three different touches can be used in the same work, is the "St. Anne" Fugue of Bach. The first movement (Diapasons and heavy 8 feet flue work—no Gambas, reeds or "Great to Principals!") cannot, in my opinion, be played too *legato* (and I might also say too slowly). The second movement (full Swell, closed, without 16 feet reed), being of an entirely different character, may be played very rapidly with finger *staccato*. In the third and last movement (beginning on Great 8 feet work, coupled to full Swell, without 16 and gradually and carefully adding reeds, mixtures, etc., *al fine*) a medium touch should be used, as it slows down in speed and requires more *legato* playing. Never use any 16 feet work during the exposition of a Fugue, as is so often done.

Speaking of Bach, I may add that I am strongly opposed to the modern craze for constant change of manuals, and idiotic and almost irreverent combinations (even out of place in less legitimate works) which, alas, exists at the present day. A thousand times no! Let us pay our respect to the greatest master and monument in the whole realm of music by letting his superb counterpoint speak for itself, and not ruin it by introducing stop combinations which he

never intended, nor insult an intelligent audience by the use of a different stop nearly every time the "subject" appears. It is as bad as labelling a Wagner Motif! To play a Bach Fugue in an orchestral way is as ridiculous as playing the Vorspiel to "Parsifal" principally on the Diapasons, which I once actually heard in one of our old Abbeys in England! What, for instance, is more noble than the great Bach Toccata in F, starting on the Diapasons and full pedal flue work, coupled to full Swell (closed), and gradually building up your *crescendo* on the long "Tonic pedal" until the Pedal Solo thunders forth in its own majestic grandeur? Compare this with a rendering, frequently to be heard beginning on Flutes "Swell to Oboes," Choir Clarinet, and finally "Great to Fifteenth!" Throw your whole heart and soul into the music, realize its grandeur, and do not let the general effect suffer for fear of making a few slips in the Pedal Solo. I would rather hear a performance full of technical slips, where the player's individuality and soul shone through it, than one of absolutely flawless technique and mechanical, soulless, and almost *monotonous* correctness.

Tempo Rubato

I would like to say a few words here concerning the use of the *rubato,* although this art is so subtle and almost *mystic* that it is very difficult, and well-nigh impossible in writing, to give much help to the student. There are, indeed, few who understand or can fathom the depth of this delicate art without ruining it by exaggeration. Its legitimate and proper use is always welcome, but when carried to extremes it is almost worse than playing a beautiful and inspired melody in absolutely strict time. To return to Bach. There are many of his Preludes (notably the exquisite and pathetic one to the B minor Fugue) where, I consider, a slight use of the *rubato* is not only effective but legitimate. This Prelude, with its mournful and pathetic cadences, always seems to me to have been written more for the strings of the Orchestra than the Organ, and I always play it in a more or less orchestral way on the soft string-toned stops. There are also many instances in Mendelssohn's Organ Sonatas (particularly in some of the slow movements) where the *rubato* can be discreetly used; and, of course, in Rheinberger and the more modern writers it is quite permissible.

The idea of using the *rubato* in Mendelssohn and Bach will, I fear, make many red bricks in my old musical home in Hanover Square turn blue; but I contend it is the *character* of the music which justifies more modern and soulful treatment, and ought to be considered rather than the stage of development of the organ at the time in which the composer lived. Bach, for instance, occasionally gives us glimpses of Wagner—nay, more than Wagner; something not of this world. On the other hand, he is hard, cold, and sometimes almost painful in his crude and harsh discords (the Prelude to the great G minor Fugue, for instance). So we must analyze and interpret the composers' various moods, and not treat all their works in the same spirit.

Orchestral Effects

A word or two, in conclusion, on Orchestral effects.

Of the many Orchestral effects possible on a well-designed instrument, I think perhaps the most effective and realistic is that which may be produced on what I will call "The modern Choir organ." The Choir organ, in my opinion, ought to supplant what is wrongly called the Solo organ. In the first place, the usual heavy wind-pressure of the latter destroys the quality of such stops as Oboes, Clarinets, Flutes, etc. Apart from this their charm lies in the player being able to use them in *combination* with other softly voiced stops. For the same reason a Vox Humana is absolutely useless when isolated on a Solo organ, with only loud Flutes, hideous and screechy Gambas, etc., on the same manual.

If the student has a fine Choir organ (of course, it must be enclosed in a separate Swell box), with plenty of string-toned stops and one or two soft orchestral reeds, above all, a good Tremulant, which affects the *whole* of the Choir, some most wonderful effects can be produced in playing the music of such writers as Wagner and Tschaikowsky. Take, for example, the Andante Cantabile from the Fifth Symphony of Tschaikowsky, or the Overture to "Romeo and Juliet," and play those lovely, heart-stirring melodies scored for Violins (G string), Cellos, Horns, etc., on such a Choir organ as the above with Swell coupled, using the latter for the accompanying harmonies. Not only may the great melodies of Wagner and Tschaikowsky be treated in this way, but many others of an orchestral character, by such writers as Rheinberger, Widor, etc.

One great thing to remember is contrast, viz., to endeavor to make your accompaniment of a different tone-color from your Solo.

The so-called Vox Humana stop (if it is voiced very softly) used with the Celestes, Tremulant, and a soft Lieblich, to give a little body, is a valuable addition to "String" or "Harp effects."

Speaking of Harp effects, I find that a soft Lieblich 16 feet, combined with it, helps the illusion.

Generally speaking, most organs have been, until very recently, so imperfect in the way of action, and the means of giving expression have been so limited, that notable performances on them have been possible only to a very few players possessing exceptionally rare skill. But with better instruments at his command, it is incumbent on every organist to raise the level of his playing to a high standard, such as will appeal to the true musicianly and artistic mind. Let the inspiration of the composer bear fruit in the individuality of the player who interprets his music, and good results will surely come.

THE ORGAN

By ARTHUR ELSON

THE king of instruments, as the organ has been well called, has had a very long reign; though at one time, to keep up the metaphor, this king must have been a very young and unimportant prince.

In "the just designs of Greece," which the poet Collins wished to revive at the expense of our "mingled world of sound," music was held in high respect, to be sure; but the organ, at least, was wholly primitive, the nearest approach to it being the syrinx, or set of Pan-pipes bound together. It is interesting to note that the regals, or portable organ that flourished even into the modern era, resembled the syrinx. The positive, or stationary organ of larger size, has developed into our choir organ, which keeps this mediæval name in France and Germany.

Rome had its somewhat mysterious water-organ, worked by hydraulic pressure in a way not now fully understood.

The dark ages saw some organ building, of a simple sort. The chief trouble with these early instruments was their inability to give anything except the full organ effect. Wulstan describes an English organ that had a "sound like thunder." We read also that a lady at Charlemagne's court, on hearing an organ for the first time, was driven crazy. If organ players of to-day ever make their hearers go insane, it is because of bad methods rather than excessive power.

In modern times (from the sixteenth century on) the organ developed gradually into the large affair that we know to-day. At first it was based on mechanical principles, but now we have tubular-pneumatic and electro-pneumatic instruments.

The mechanical organ is made of systems of rods and levers. The key when played pushes up a "sticker," a push-rod that works a lever ("backfall"), which in turn pulls down a "tracker," or pull-rod, which draws down a wire called the "pull-down," which opens a valve, or "pallet," thus letting the wind out of the wind-chest (which contains the pallet) in the direction of the pipe corresponding to the key played. A roller-board transmits the tracker action sidewise to distant pipes. As there are several sorts of pipe for the same key, another device is needed to open only the right pipe or pipes. This device is the slider, a board with holes that come opposite the pipe-holes only when the stop that controls the board is drawn out for use in playing.

This sounds a good deal like "The House that Jack Built," and the organ is indeed a complicated affair. But the pneumatic and electric devices have simplified it a good deal. In the former, an air-tube extends from each key to the wind-chest. The latter is so arranged that when the tube, kept under "wind-pressure," is opened and partly exhausted of air (which happens when the key is played) it allows the pressure in the wind-chest to open the pallet automatically. In electric organs a bundle of wires extends from keyboard to wind-chests, which may be thus located at any convenient distance from the keys. When a key is played, it causes the pallet to open by means of the wind-pressure, but the release is effected electrically instead of pneumatically.

The largest organs have five keyboards, called great, swell, choir, solo, and echo organs, beginning with the lowest manual. There is also a pedal board for the feet. Each manual, and the pedal-board, has a number of sets of pipes, one set (often with a pipe for each key through the whole compass) corresponding to a particular stop. Pipes are either open or closed, the latter sounding an octave deeper for the same size, and giving a tone that is full but not so brilliant as the open-pipe tone. Pipes are wooden or metal. Pipes are also classed as flue or reed pipes, the former being open at their "lip," like a flute, while the latter have reed mouthpieces of the oboe or clarinet type. Pipes are also classified according to their length, an 8-foot pipe sounding the pitch of the note played, while 16-foot pipes sound an octave deeper, 4-foot an octave higher, and so on. It does not follow that every pipe of an 8-foot set, or stop, is eight feet long. Great C, two octaves below middle C, is taken as the standard, and for that note an 8-foot open pipe is really about 8 feet long. The other pipes in such a set will vary in length according to the pitch of their key, the higher tones of course needing shorter pipes. Sixteen-foot stops are called doubles, 8-foot stops (unless for special solo work) are foundations, the stops of smaller size mutations, and the stops of more than one small pipe for each note are called compound, or chorus, or mixtures. The latter term, however, is best reserved for the single stop that is usually thus named.

Stainer, in his book "The Organ," enumerates the following stops. We have more in recent organs, but his table is still useful.

MANUAL FLUE STOPS.

16-ft.	Double stopped diapason or bourdon	Soft and sweet.
	Double gamba or contra gamba	Reedy, generally soft.
	Double (open) diapason metal	Full rich tone.

8-ft.
- Stopped diapason, Lieblich gedackt, Clarinet flute, Rohrflöte — Soft and sweet.
- Hohlflöte, Harmonic flute — Sweet, but fuller-toned.
- Salicional or salicet, Dulciana, Keraulophon — Soft and reedy.
- Gamba or viol da gamba — Very reedy.
- Gemshorn, Spitzflöte, Viol d'amour — Thin and delicate.
- Small open diapason — More powerful.
- Large open diapason — Full and rich.
- Bell diapason, Flute a pavilion, Gamba (full-toned) or bell gamba — Very rich, full, and very reedy.

4-ft.
- Flute, Waldflöte, Flute d'amour — Sweet and bright.
- Salicet flute, Gemshorn, Geigenprincipal, Spitzflöte — Reedy and very bright.
- Principal or octave — Full-toned.

2-ft.
- Piccolo, Flageolet — Very bright, but "fluty."
- Spitzflöte, Gemshorn — Very bright, almost shrill.
- Fifteenth or super-octave — Bright and full-toned.

5⅓-ft. Quint, full-tone; adds breadth and dignity in combination.

2⅔-ft. Twelfth, full-tone; adds richness in combination.

Compound
- Echo cornet — Soft in combination.
- Sesquialtera — Adds fulness.
- Furniture — " "
- Mixture — " brilliancy.
- Sharp mixture — " "

The compound stops vary a great deal in different organs, but their use is always to reinforce the upper overtones of the note played. As the latter is moved upward along the keyboard, there comes a point where the compound tones can go no higher. At this point, called the break, they begin again an octave lower, or nearer to the key played. Each compound stop contains from three to five ranks of pipes.

MANUAL REED STOPS.

16-ft.
- Tenoroon or contra oboe, Double bassoon — Soft and rich; generally on the swell organ.
- Double trumpet, Trombone, Contra posaune — Full-toned and rich.

8-ft.
- Oboe (orchestral), Clarinet, Corno di bassetto, Cor Anglais, Vox humana — Of special quality of tone; generally used independently as solo stops.
- Hautboy, soft and sweet; used on Swell as foundation stop.
- Horn, Cornopean, Trumpet — Full and rich on swell.
- Posaune, Tromba — Loud and rich.
- Harmonic trumpet, Tuba mirabilis — Very loud and brilliant on high wind pressure.

4-ft.
- Octave hautboy — Bright.
- Clarion — Very bright.

Certain stops of reedy tone (vox angelica, unda maris, etc.) are made by having two ranks of dulciana or salicional (salcional) pipes, one rank being slightly flatter than the other, thus causing rhythmic beats or pulsations. Another sort of pulsation may be caused in a single pipe by a tremulant, which interrupts or retards the wind supply at regular and rapid intervals.

Pedal stops are uniformly an octave lower than the corresponding manual stops.

PEDAL FLUE STOPS.

32-ft.
- Sub-bass, double stopped diapason, or contra bourdon. Very soft, little used except in combination.
- Double diapason. Rich and full, lowest notes used in combination.

16-ft.
- Bourdon (16-ft. tone), Violone — Soft and most useful.
- Open diapason — Full and heavy.

8-ft.
- Stopped flute (8-ft.), Violoncello — Sweet and soft; generally useful.
- Principal or octave — Full-toned; most useful to strengthen bass.

4-ft. Fifteenth or super-octave — Adds brightness.

10⅔-ft. Quint, produces a very heavy tone in combination.

5⅓-ft. Twelfth — Adds brightness.

The old Boston Music Hall organ (the first very large organ in the United States) is said to have had a 2-foot Waldflöte stop on the pedal organ. Many pedal organs have three or more ranks of mixture.

PEDAL REED STOPS.

32-ft.
- Contra fagotto — Soft, but useful only in combination.
- Contra posaune, Contre bombarde — Most useful addition to full power.

16-ft.
- Fagotto or bassoon — Soft and frequently useful.
- Trombone, Posaune — Add weight to a forte combination.
- Bombard, Ophicleide — Of great power and grandeur.

8-ft.
- Bassoon — Soft and useful.
- Clarion or trumpet — Gives brilliancy to a forte combination.

4-ft. Octave clarion — Adds brilliancy.

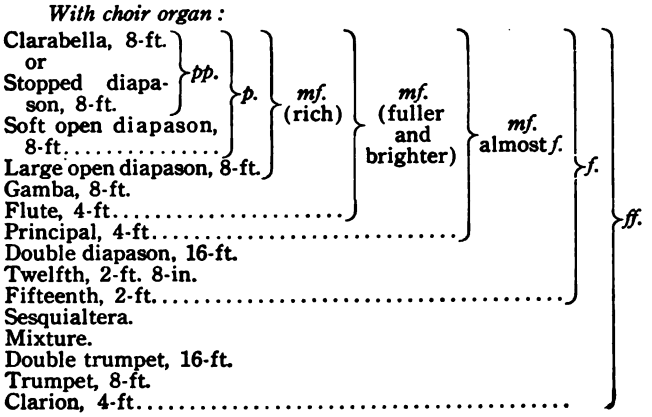
Stainer gives also valuable tables for obtaining gradations of power. Each organist will find by experience the best combinations on his own special instrument, but Stainer's tables are given here as a general guide. Of course a composer's markings for registration (use of stops) must be respected whenever he puts them in, as far as an instrument's individual peculiarities will permit.

GREAT ORGAN.

Without choir organ:

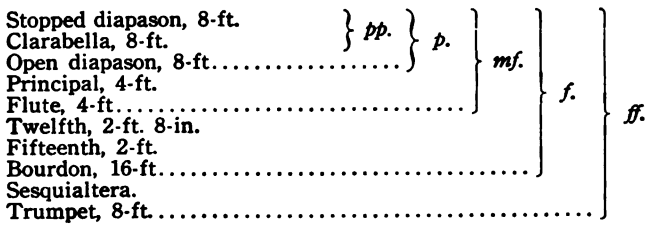
Dulciana 8-ft., Lieblich or Stopped diapason 8-ft. (*pp.*), Gamba (if soft) 8-ft., Flute 4-ft. — *p* (bright). (Other combinations as below.)

With choir organ:

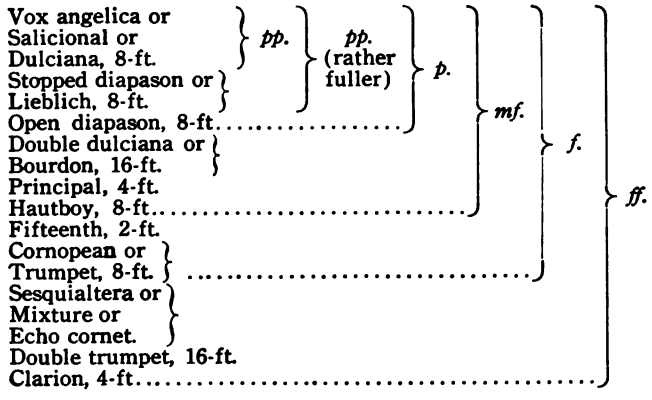


The stopped diapason and clarabella or harmonic flute are useful as solo stops. A good small open diapason is also suited for solo work, in its middle portion. Various combinations are used for special effects. The great organ as a whole can give full and grand effects.

GREAT ORGAN WITH LOW PRESSURE OF WIND.



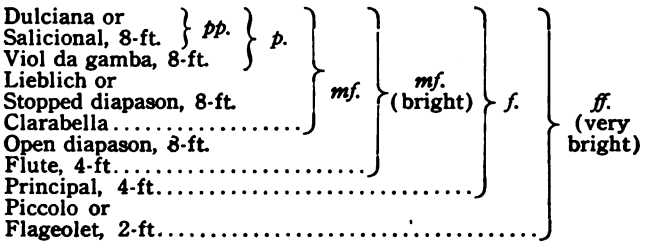
SWELL ORGAN.



The swell organ has many reed stops, and their use gives an excellent *crescendo*. Sometimes a mysterious and striking effect can be obtained by using the flue stops alone, or playing "full without reeds." The vox angelica is rarely used in combination. Sometimes the swell stops are used for solo work, as hautboy (alone or with a diapason) accompanied softly on choir organ, or cornopean or trumpet (alone or with a diapason) accompanied softly on choir or very softly on great organ. Some good effects are also obtained on the swell organ by playing the 16-foot stops an octave higher than written. The swell organ is so called because its pipes are enclosed in a swell-box, with shutters that can be opened when desired to let the tone sound more clearly. The choir organ, too, and the solo organ, are sometimes enclosed in swell-boxes of their own. The gradual opening of a swell-box gives a gradual increase of tone, and *vice versa*.

Stainer gives the following also as a good combination on some swell organs: Bourdon or double dulciana, 16-ft.; stopped diapason, 8-ft.; open diapason, 8-ft.; principal and flute, 4-ft.; and fifteenth or piccolo, 2-ft.

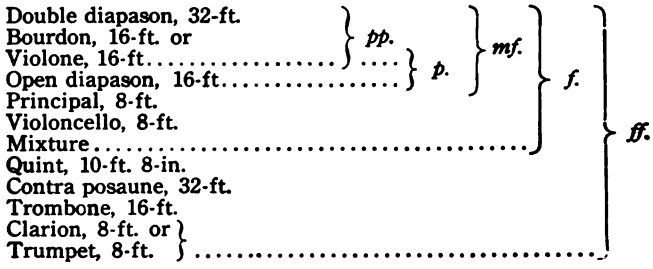
CHOIR ORGAN.



The stops of the choir organ are usually delicate in quality. A 4-ft. flute with 8-ft. clarinet is tender and mournful. The choir organ is useful for accompaniment, though not always strong enough to balance a large number of voices. Stainer gives also choir organ combinations for solo work. Viol da gamba, 8-ft., with flute, 4-ft., is very bright and pretty. Clarabella or lieblich, with flute, 4-ft., is clear and sweet. Clarinet or cremona or krummhorn, with corno di bassetto, 8-ft., and lieblich or clarabella, is full and rich, but grows monotonous. Stopped diapason or lieblich with piccolo may be used sparingly for runs or other brilliant passages.

The solo organ has stops that imitate as much as possible the different instruments. That of the organ in the Royal Albert Hall, for example, has a number of flutes, contrabass (16-ft.), viol d' amore, voix celeste, piccolo, corno di bassetto, clarinet, bassoon, French horn, oboe, ophicleide, trombone, bombardon, etc. Two solo stops may be used together, as flute and clarinet, flute and tuba, etc. The solo stops may be accompanied on any manual that is found suitable. Some of the deeper solo stops, however, need to be backed by the power of the great organ. It is also possible to play chords with a strong solo stop.

PEDAL ORGAN.



On organs that have few pedal stops, the bourdon or violone is soft, and the open diapason loud. Further increase of power must be obtained by coupling deep manual stops to the pedal organ. On large organs, good effects may be obtained on delicate pedal reed-stops like the fagotto. Pedals and manuals may be coupled for *legato* playing, but *staccato* is often best on the pedals alone. Young organists should not overuse the pedals.

Combination pistons and pedals exist, which operate singly upon a number of stops that have been "prepared" for this effect, and put the rest out of action. Stops, however, must not be changed unless it can be done without disturbing the time of the piece. Never sacrifice the *tempo* in an effort to change stops.

In combining stops, experience is the best guide. This is especially true because the same procedure will often produce widely different results on different organs.

On some organs the swell-box may be opened by pressing down a pedal arranged for the purpose, and closed by releasing the pedal. Other organs use the "balanced swell pedal," which moves easily, but has to be pushed back instead of merely released in order to close the swell-box.

Of very great importance in every large organ are the couplers, as they are called. These are mechanical or other devices that may be used at will to connect one or more other manuals (or also the pedal board) to the manual (or pedal board) that is being played. The couplers enable the performer to give the full strength of the instrument, and indulge in almost any combination. He may be playing on the great organ, and yet have the keys of every other manual move in unison with those that he is playing. He can thus mingle the reeds of the swell and solo organs with the full diapasons of the great organ, and brighten the whole with the lighter tones of choir or echo organ, to say nothing of adding the fulness of the pedals. There are also couplers that work within one department, adding the octave or sub-octave to a note.

Organ touch is different from piano touch, having more of the element of pressure and less of striking. As the organ tone does not lessen in volume while held, it follows that the organist must be much more careful than the pianist in holding his notes for the exact duration required. In this respect, as in some others, organ playing is a corrective for faulty piano work; while in certain details piano practice improves the organist. J. Matthews, in his "Handbook of the Organ," advises a thorough course of Bach at the piano, with the study of Riemann's analysis of the "48 Preludes and Fugues." Organ keys must be pressed down rapidly, to avoid the disagreeable effect of having the wind enter the pipe too gradually.

The organist should sit so that he can play either natural or sharp notes on the pedals, and so that he can reach any manual without strain and play it in connection with the pedals. Assuming that the student is familiar (or will become so) with the management of stops and other appliances, his practice will be devoted to such points as pedaling, independent work of hands and feet, either separately or in combination, fingering, the use of *legato* and *staccato,* rapidity, and power of expression.

The organist's touch must be swift and strong. Owing to the use of couplers, the pressure needed will be sometimes very great; so the student is advised to "adjust his touch to the heaviest row." Firm, quick pressure on the keys has no influence on loudness of tone, for that depends wholly on the stops drawn for use; but it gives a clean-cut tone. The back of the hand may be more raised for the organ than for piano, to get a strong pressure for heavy chords. As the organ keys move down rather deep, it is not necessary to raise the fingers far above them, unless well-marked finger or wrist *staccato* is wanted. The elbows should be kept as close to the player's sides as convenient.

In organ fingering, the device of substitution plays an important part. Very often a note is started with one finger, and another finger shifted onto the note without interrupting the tone, so that the hand may change position as desired.

Fingers and thumbs may be slid from black keys to white ones with much more frequency than in piano playing. The thumb may also be slid from one white key to the next, or sometimes even from a white to a black key. If the manuals are not far apart, two may be played at once by a single hand. This occurs usually in very short passages, in which a single note is held on one of the manuals. Some modern organs have a prolonging device by which single notes may be continued to any desired length after the finger has left the key.

Good organ instruction books have exercises devoted to all these points. These usually contain valuable trios for two manuals and pedal, which teach independence in fingering and pedaling. Scales and other exercises are practised for rapidity.

The *legato* style on the organ is aided by finger-substitution, though it may also be employed without shifting of fingers. In playing *legato,* care must be taken not to overdo the effect and blur the notes by running one into the next. Change of fingers must be practised on black as well as white keys. Occasionally the feet may be shifted on a pedal in using the *legato* style.

The *staccato* will not be quite the same as that of the piano, where the tone is brought to instant notice by the blow of the hammer on the strings. But practice will develop the ability to get a short, sharp organ tone at full power of wind-supply.

Pedaling is a very important branch of organ playing, and needs considerable practice. Pedal boards are even attached to pianos for such practice. Boots of fair size and thickness are needed, and narrow heels are to be avoided unless some performer of the fair sex wishes to get a shoe caught between the pedals.

Pedaling is done with both heel and toe, and sometimes with either side of the flat of the sole. Composers are able to mark the way in which they wish the pedaling done. An inverted V (∧) is the sign for the toe, being placed above the note for the right toe and below it for the left. The heel sign, used in the same way to show right or left, is a letter U, or sometimes three sides of a square or oblong with the top missing. The side-to-side method is used on two adjacent sharp keys.

The student should practise pedaling until he can do it without looking at the keys. Stainer recommends a Willis pedal-board, but whatever board is used should have some guide for the pedalist's feet. The most usual help is found in the spaces between the sharps, which should occur in the same way that they do on keyboards. By finding any desired one among these spaces, the organist will soon learn to use them as a guide for his feet, so that he will not have to look down from the manuals.

Pedaling should not be done by placing any especial weight on the foot, but should be the result of a free swing of the ankle joint. The player should not move from the centre of his seat, or his mental idea of distances will be disturbed. Pedals at the edge of the board must therefore be reached after by the feet. Pedals must be pressed down firmly and fully to make all the pipes speak, and released just slowly enough to avoid noise from springs and pallets. When passing one foot back of another on the long keys (naturals) the left foot goes behind the right. Alternate toes and heels may be used, and are plainly marked in the usual practice exercises. It is not necessary for one foot to skip by large intervals, but the feet should both be accustomed to interval of minor and major thirds, played by toe and heel (or *vice versa*) with the hollow of the foot kept above the intervening pedal.

Having mastered all these points by the use of various exercises, the student will gradually take up pieces of more or less ambitious character. At the outset he will be confronted by a puzzle in the shape of the choice of manuals. Some composers mark their registration fully, but an immense amount of organ music has no such marks, and they are of course wholly absent from the works adopted from the piano literature, such as the "Well-Tempered Clavichord" and other early compositions. Many of these, as well as the ever-present chorales and hymn-tunes, are in four parts. The hands will often assist each other, as in piano fugues, by allowing a part to shift occasionally from one hand to the other for the purpose of avoiding long reaches. This is especially frequent when all four parts are given on the manuals. When the pedals are used for the bass part, the right hand may take soprano and alto while the left gives the tenor, or the right may take the upper part alone, leaving two voices for the left hand. A number of hymns should be practised by each of these three methods in turn.

The pedal part may be played in octaves, or with an octave coupler, when full power is desired. The pedal is usually limited to a single part, though at times it may have two, as in Bach's prelude to the Chorale entitled "Am wasserflüssen Babylon." At times three notes are used in a pedal chord, but instances of this are rare. Brilliant passages and trills for pedal are also rare, and should be taken softly if at all. Merkel, in teaching, omitted the pedal trills entirely.

Expression in organ playing depends on various factors, such as the selection of stops, the use of the swell pedal, the contrast between *legato* and *staccato,* or the actual phrasing of a piece.

Matthews divides organ tone into four general types. First are the diapasons, smooth enough, but bold and full in character, and useful as a basis for nearly all combinations. Then come string-toned stops, such as the various gambas, the violin diapason (Geigen Principal), the gemshorn, the violoncello, and violone. Third are the various flute stops, with lieblich gedackt, stopped diapason, and clarabella. Last come the many reed stops—oboe, clarinet, bassoon, and so on. Horn and trumpet are often reed stops. String and flute tones blend well, also reeds and flutes, while almost anything will go with the diapasons.

In using the swell pedal, it is of course wise to approach a *crescendo* gradually, so that some increase of power will be left for the climax. It is also wise to use the swell (also the tremulant) sparingly, as too frequent employment will make it lose much of its effect on the hearers. It is in place in expressive slow movements, as well as grand climaxes.

Phrasing and execution are the work of the individual player. While they may be taught to the student by the use of certain pieces as examples, when he has become a full-fledged artist he will have to think out his own renderings for new works. These will be a test of his musicianship.

In playing fugues and similar pieces, where the structure must be shown clearly and is more important than melodic expressiveness, the effect should be made to increase gradually, and the "full organ" reserved for the end, or the final climax. The beginning, however, must not be too weak. Such a work should be kept on one manual, though some players indulge in the habit of giving the episodes on a separate manual. When a figure is repeated, some players at once jump to the wrong idea that its second appearance is meant to be soft, as if echoing the first. Fugues should be played in a straightforward and dignified manner, even when they are melodic in character. For other pieces, the organist may use as much expression as he thinks proper.

The performer will find that each instrument is capable of its own special effects, which will be learned by experience. These depend not only on the instrument, but on the shape of the hall or building in which it is placed.

Opening voluntaries should be quiet and devotional

in style. Matthews cites the slow movements of Smart and Merkel as examples.

Accompaniment for responses should be usually soft, though they may vary according to the character of the words.

For hymn tunes, Matthews advises both hands on one manual, with foundation stops, some 4-foot tone, and no pedal tone. Sometimes, however, the melody may be given on a solo stop. With congregational singing, pedals may be used, with the left hand playing the tenor part. Pedals may be coupled to the manual to define the bass clearly. Treble notes are repeated when sung separately, but notes in the lower parts are usually held by the organist. The beginning must be decisive, the first treble note being sometimes played just before its chord as a signal to start. Pauses of a bar may be made between verses, but may be omitted if the words give a sentence that is carried on from one verse to the next.

Chanting has fewer pauses, or none at all.

Concluding voluntaries should be bolder in style than the opening selections. Matthews cites Bach fugues, Handel allegros, etc.

When singers show a tendency to flat, the tone may be made more brilliant by the addition of 4-foot and 2-foot stops, and the swell pedal used. The upper part may be transposed upward an octave if desired.

Arpeggios and display work between verses should be avoided. It was customary in old English music to introduce such flourishes, but they have a very ludicrous effect upon modern ears.

Staccato pedaling must be avoided, unless called for.

Stops must be changed quickly if a change is desired between verses.

Power must be reduced quickly at the close of the hymn, if any postlude is played.

In all organ playing, the performer must gain dexterity in changing rapidly from one manual to another when such contrasts are demanded. Changes of this sort are found in many works, ranging all the way from Bach to Guilmant.

With these few general hints, the student is referred to the article in this volume by the famous organist Lemare, and to that best of all teachers, experience. There is always room for good organ players; and one may hope, in closing, that they will meet with more and more appreciation, for the great glory of the organ repertoire is none too well known in America.

PRESENT DAY NEEDS IN ORGAN STUDY

By Dr. W. C. CARL

IF the majority of organ students knew how to practise and make the most of their time and opportunities, it is safe to predict that the world would be flooded with good organists and any quantity of virtuosos. The question is constantly being asked, "How can I better my position." Scores of organists have studied and found themselves able to accept a modest position. To take the next step is the all-important question, as here is where the difficulty lies. There are a goodly number who, by having acquired a certain knowledge of the pianoforte, take up the organ in order to increase their income by playing Sundays. The requirements of the position are slight at first, only a simple service being demanded. Then gradually one thing after another is added until musical services are introduced, with a cantata or oratorio to be sung by the choir at least once a month. Then a fifteen-minute organ recital, either to precede or follow the service. The demands by this time have outgrown the organist, and he must progress in order to maintain and hold the position. Naturally there can be but one conclusion—he must study.

It is unfortunate that many who make the organ their life-work do not systematize the same as in the study of the pianoforte and other instruments. In order to lay a firm foundation, there must be method.

First, the touch of the instrument. The action may be tracker, tubular or electric; this is of no consequence; the touch of the manuals and pedals and the correct positions of both hands and feet must be mastered. It is equally as important that this be done as on the pianoforte. A previous knowledge of the latter is of large assistance, and should be acquired in advance if possible. Technical work should be given, including special exercises for the feet alone. The study of the *legato* touch should be started at once, with a prompt attack and release of the key. Exercises in trio work should next be introduced, for the organist must have absolute independence between hands and feet. The organ is an orchestra in itself, as the parts must gain the freedom necessary to make the voices stand out with clean-cut rhythm. This all leads up to the study of Bach.

If students would practise slowly, hours each week would be gained. The principal reason for insecurity and lack of repose comes from the neglect of phrase work. Each phrase should be repeated over several times daily, with no advance until it is mastered. Routine work counts for little and should not be permitted. Instead, each phrase should be mastered, then joined to the next, and so continue until the page or section is accomplished. The majority of our virtuosos are not prodigies, but what they do is the outcome of continued perseverance in this particular line of work. "Good, old-fashioned, hard work," as one critic has named it, is what every one needs. Some artists spend an entire morning on the development of a single phrase. What they accomplish is marvellous, and it pays them to do it. One cannot play with style until absolute accuracy is acquired and the notes played exactly as the composer wrote them.

During a visit to Lucerne, Switzerland, the manager of the Hotel Eden related how Madame Nordica spent a season there when learning the rôle of *Isolde*. The practice began in the early morning and continued until night. Never once did she deviate from phrase work, repeating each one over and over until thoroughly mastered and well rounded. Finally, when the guests objected and asked if she would sing an aria occasionally to relieve the monotony, she left and was forced to rent a room in the town, so small that Frau Wagner, who was with her, had to stand when madame was seated, as no other hotel would permit the phrase practice. The result of all this was that on her return to America she made one of the greatest successes of her career. This same perseverance holds good in organ study. The late Alexandre Guilmant was a noble example. For hours he would work on the individual phrases of a composition, and frequently one he had composed himself. He was particular even to the minutest detail, and would exercise as much care in the folding of a newspaper as in playing a Bach fugue. Many organists, and especially those with a limited amount of time at command, will say that all this is impossible and beyond them. Not so, for a great deal can be accomplished in a small space of time, if the mind can be made to bear upon it.

The study of the art of registration is usually taken up too soon. To make one's playing distinctive and rise above the ordinary it is first necessary to learn to play. The stops must not be depended upon for the effect, but, instead, as an aid in producing it. The late Dr. Turpin, who for many years was president of Trinity College, London, used to say, "First learn the piece on the open diapason alone, then register it afterward." His reason was to insure absolute clarity of tone, and to give each note its correct value, not diverting the mind with the use of the stops. In the choice of stops to obtain correct tonal color and balance, a knowledge of the orchestra is

highly important. The three families (as they are called), the flutes, strings and reeds, must each be given its place. For example, if a passage is played on the strings and a change is thought advisable, play the next on either the flutes or reeds, but not on the strings, even if on a different manual, otherwise there will be no contrast, and the passage will become monotonous. The excessive use of the strings should not be tolerated. Beautiful as they are, if used continually, they become tiresome, and all sound alike. The organ is a noble instrument. To give the grandeur which is its just due, the diapasons and flutes must be employed and take precedence over the strings and reeds. The flute work is round and full and fills the space with tone. The strings carry, but do not fill. The tremolo should be used sparingly. Constant vibration of the tone becomes tiresome, and does not produce the effect the performer is seeking to obtain. In certain passages it is effective, but great discretion must be exercised in its use.

Too much cannot be said against the persistent use of the tremolo, not only in the lighter effects, but also with the full organ, when the stop should never be drawn. The Vox Humana and Voix Celeste, both exceedingly effective in their proper place, must not be used to excess, and not drawn with full organ effects. The eight-foot tone should invariably predominate and the parts always be well balanced, if a really effective quality is sought.

How few play the hymns well! To play an interesting service and give an uplift to the congregation is a study in itself. Hymnology is an all-important and interesting subject—too often neglected and allowed to take care of itself. Hymns must be played with a firm and steady rhythm, due regard being given to the words and sentiment to be expressed.

It is a common fault to select pieces beyond the ability of the performer. It is a mistake to turn down a composition simply because it looks easy and can be read at sight without effort. Von Bülow said, "There are no easy pieces." The great artists are usually remembered for their interpretation of some simple piece; as Guilmant for his "Cradle Song," Paderewski for his "Menuet," Kreisler for Dvořák's "Humoresque," and Adelina Patti for "Home, Sweet Home." There is a wealth of pieces in the medium grade which are of practical value and suitable for use in the church service. While transcriptions should not be used to a large extent, there are many pieces which lend themselves admirably to the organ and can easily be adapted.

The ambitious and progressive student should not be content with any one school of organ music, but select the best from each. Guilmant, Widor, Gigout, Salomé, Dubois, Franck, Vierne, and Bonnet (French); Bach, Mendelssohn, Reger, Wermann, Bibl, Merkel, Karg-Elert and Rheinberger (German); Capocci, Bossi, Fumagalli (Italian); Smart, Hollins, Wolstenholme, Stanford, Lemare, Tours, Bridge and Stainer (English); Foote, Buck, Parker, Dunham; Whiting, Rogers and J. K. Paine (American). The above are representative names from each school whose works are well known and largely played.

Rules are easy to give but often difficult to follow. Practice and preaching will, however, always remain widely apart. One fact remains unchanged, and is especially true in the rush of the present day. It is this: "The man who does not keep up with the procession will soon find himself far in the rear." Even though an organist is now holding a small position, it may not be long before the demands will be largely increased. The man who keeps abreast of the times is bound to succeed, and will surely make a steady progress in his chosen profession and life work.

It is not alone the fingers and feet that do the work, but back of this and of still greater importance is the brain. The mind has much more to do with this than it is credited with. The mere playing of notes counts for nothing. Any one with a certain amount of intelligence can do this. But to be able to give a correct and artistic interpretation of a musical work, move a congregation, or give support to a singer, means that the brain must be brought to bear upon the subject, and the performer not only enter into the spirit and movement of the piece, but he should actually hear it rhythmically before the start is made. He must enter into it the same as an actor fits into his part before he is seen by the audience. One must be thoroughly absorbed and imbued with the idea and movement, and then begin. To count a measure in correct tempo and rhythm before beginning is highly recommended.

A good hour's work with absolute concentration is equal to five ordinarily devoted to practice. There is always a reason for repeating a passage or phrase of music. The student should know why he is to play the phrase, and what he is to bring out of it, and then attack it, regardless of the number of repetitions necessary for a correct rendition of it. Concentration is difficult, but it can and must be mastered. It is better to learn a single phrase each day than to attempt several pages and not be able to play any of it well.

Guilmant's Contribution to Organ Music and Organ Playing

When Alexandre Guilmant came to Paris from his home among the fisherfolk at Boulogne-sur-mer, the status of organ music and organ playing was altogether different from the character and high standing of both at the time of his death in March, 1913. In 1871 Guilmant took up his residence in the French capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition, and caused his appointment at "La Trinité," where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once and dispel the influence created by his predecessors. This all had to come

gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. His early studies were supervised by his father, Jean-Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. Alexandre Guilmant studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual talent of his gifted pupil.

Guilmant began the study of improvisation at the age of seven, and worked for twenty years before he had developed it to the extent his audiences of later years were led to expect from him. Great as were his performances upon the organ, Guilmant will undoubtedly be remembered for his marvellous improvisations. The ease and facility with which he would develop the simplest theme, and end with a double fugue, will perhaps never be equalled. What was still more, he made his improvisations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded, and thus preserved for future generations to whom it will remain as a matter of history. In his extempore playing he stood alone. Neither his father nor M. Lemmens could begin to compete with his wonderful art, which everywhere held audiences spellbound.

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are ground objects of study."

Critical estimates of M. Guilmant's organ playing must always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or, indeed, in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The Organ is Pope; the Orchestra, Emperor," and add, "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and completed before arrival. The fugue in D-major was written in a single evening, and the "Second Meditation" one morning before breakfast.

Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France. For years he was president of the Schola Cantorum, a school founded by the late Charles Bordes, choirmaster of St. Gervais, Paris, and located in the Rue St. Jaques. He devoted one day each week to the school, a labor of love, giving instruction in ecclesiastical music. In 1896 he received the appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days each week. His organ classes were the most successful that have ever been held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the matter would not even be considered, and he continued up to the time of his death.

The best proof of the excellence of Guilmant's music is in the remarkable influence and popularity it has attained among all classes—the liberal-minded educated musician and critic, as well as the ordinary listener. Guilmant insisted on the strict *legato*—the *bel canto* of the singer—now almost a lost art in the haste of the present day. Nothing was done with undue haste or without preparation, the same care and attention to detail being followed in everything he undertook. Shortly before his death he said, "If I can leave behind me a correct style and method of organ playing, it is all I ask for."

The influence exercised over his pupils, and in imparting to them the principles for which he lived, showed the character and nature of this, the most lovable of men. Guilmant's influence on the destiny of organ music extended to many lands, as he was eagerly sought for, and travelled extensively. Whatever place he will fill in the history of his beloved France, it is safe to say that in no country will his name and the influence of his art live longer than in the United States.

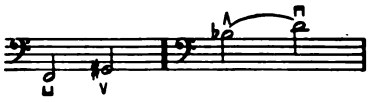
THE PHILOSOPHY OF ORGAN-PEDALING

By WILLIAM REED

JUST as specified fingering may require modification according to the size of a player's hands and their finger-extension, so but few hard-and-fast rules can be formulated concerning organ-pedaling; not even considering the facilities afforded by our improved pedal-board.

It can, consequently, be accepted as an axiom, that such methods as may come most conveniently to an organist are those which he should unhesitatingly adopt, always provided, of course, that the touch and phrasing result clearly. Length of leg and foot differ among individuals to the extent that passages which can be rendered with ease by one player prove inconvenient to another using the same method. To which consideration must be added those of height, arm-extension, and even the proportions between leg and foot, all such being more or less involved in the question of comfortable pedaling.

During early organ-study such matters, it is true, are not taken into account, the pupil being kept to the printed indications, except where these are found to be practically impossible; as sometimes happens in such cases as the following:



Moreover, to learn the pedal-scales according to fixed formulas is usual and, in a way, serves as a discipline. But as a pupil advances beyond the instruction-book, he rarely encounters rapid pedal-passages covering complete scales. (Familiar exceptions occur at the opening of Bach's D-major "Prelude" and in the 1st and 4th Handel concertos, "Finale" and first movements respectively, edited by Best.)

On the contrary, he finds himself concerned mainly with scale-fragments which may be played in more ways than one, such ways being dependent on some or all of the before-named considerations, as well as on the temporary position of the body and arms, according to the requirements of the manual work in combination.

It is evident, then, that pedal exercises are, in themselves, of little permanent value. It is when combined with manual-work of different and contrasted kinds that desirable methods of pedaling and a comfortable independence are to be sought and found.

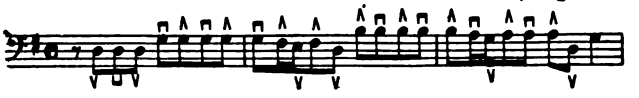
Although the most useful means of pedaling is of the (so-called) "mixed" kind, that of alternate heels has also its advocates. This latter, however, should be used sparingly, both because of the fatigue caused to the ligatures of the ankle, as well as of the fact that it is apt to induce a habit of *digging,* rather than that of *firm-treading.*

Considering the lesser reflex-action required of the ankle, the more frequent use of *alternate toes* is preferable. That it is an easier matter to walk on the toes than on the heels, and a still easier one to walk on toes and heels alternately in the usual way, seem to suggest that good organ-pedaling is the result of natural and flexibly firm movements of the foot and leg.

Ankle-action should be developed on much the same principal as is that of the wrist in manual-work. Besides constant attention in general pedaling to both a pivotal and a lateral action of the foot, the invaluable habit of using toe and heel alternately on repeated natural notes should be frequently exercised.

Note the following:

Bach, Fugue in C



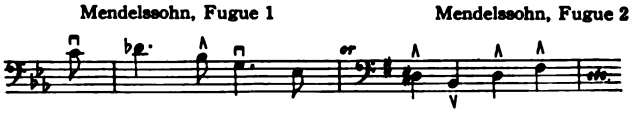
One often hears this theme heavily *stamped* by repeated toes, or, worse still, by the flat of the foot, instead of being played with that incisive clearness which the above markings would produce.

The alternate use of both sides of the same foot on consecutive sharps is so necessary that it is difficult to see why the same means should not be more often applied to the naturals, not only at the extremities of the pedal-board, but elsewhere also.

Some organists seem to regard such an idea as being unorthodox, avoiding it entirely, even in rapid *legato* passages where it is often of special convenience. If care is taken to avoid blurring, this means is, on occasion, as valuable as it is easy.

Another obvious use for it occurs in the playing of flat or sharp intervals of a minor third, as for example:

Mendelssohn, Fugue 1 Mendelssohn, Fugue 2



The occurrence of thematic or imitational passages in the pedal-part sometimes requires analysis and careful markings, since, even yet, organ-writers are not

always particular regarding phrasing-indications. By means of clear-cut phrasing and attention to the previous suggestions, many passages (which prove backward when attempted in unbroken *legato*) can be played with natural ease.

For, as a matter of common-sense, the philosophy of organ-pedaling resolves itself into this necessary condition of ease and unostentation.

Twistings of the body, oscillation of the head, movements on the seat, etc., are to be avoided as much as possible. They are ungraceful and result in temporary disturbances of the hand and arm position. It is not too much to claim that all such distracting habits originate, more often than not, in stilted and uncomfortable methods of pedaling.

From what has been said above, it is obviously desirable that *every* organist needs to seek out and adopt such means of pedaling as may be found to be most convenient to his individual case.

In this seeking-out, he will wisely be guided by common-sense, for, by following it, he will save time in the long run and avoid what has been termed "the undeviating rut of Academicism," a fault which is very wide-spread.

AN ILLUSTRATED COURSE OF MUSIC STUDY

FOR MUSICAL CLUBS, COLLEGES, SCHOOLS, ETC.

By ARTHUR ELSON

THE subject of music in schools has been taken to mean practically one topic alone. Up to the present the tonal art has been represented by singing only, unless the teacher happened to go "off at a tangent" and mention some of the many interesting points about music in a very short digression. If a teacher ever did anything like that, it was a gratuitous favor on his part; for the duties of the school music teacher are linked very closely to the particular book of songs chosen by his wise and enlightened school board.

One might think from this that we were breeding a race of Carusos and Tetrazzinis; but, strangely enough, such is not the case. Of the thousands of children who utter rhythmic sounds with faint hearts and fainter voices, very few indeed ever achieve any vocal prominence. If any of them actually do become proficient as soloists, even of a modest kind, it will not need a Sherlock Holmes to realize that they have been taking regular lessons of a singing teacher, outside of school hours.

Singing is quite fitting for kindergarten and primary work. It does its share, no doubt, in satisfying the great motor-activity of children which, if not occupied, would result in the mischief that a certain personage prepares for idle hands. In the grammar school, too, singing is useful enough. The boys and girls just entering their teens are not unwilling to discuss "A life on the ocean wave," or "The rustling trees of the forest." These subjects bring felicitous suggestions of vacation time. It is true that not all school music has good words, and it is also true that the music itself is not always suited to form a good taste; but, as Kipling would say, that is another story.

Singing may even play an important part in high schools and other preparatory institutions. It is also true that many of the high school song collections contain pleasing bits from the great composers' works. But the pupils are old enough to receive benefit from a more general course in music. The singing is of value as vocal gymnastics; but singing by itself brings too little musical knowledge. It would seem wise, therefore, to devote at least a part of the time to making good listeners instead of indifferent singers. Nearly all the pupils will hear music in later life, even if it is only at some public ceremony; while those who are destined to attend concerts will be vastly benefited by being taught "what it is all about." It has seemed wise, therefore, to include in this volume an outline of a course in general musical knowledge suitable for high school pupils, musical clubs, etc. Something of the history of music belongs in such a course; and it should include also a survey of the orchestral instruments, a few vital facts in acoustics, a knowledge of the good points of solo work, and some idea of musical form and the different schools of music. The outline given here is divided into fifty lessons, which can be given as a complete weekly hour for a year, or divided further and fitted in as part of a singing hour. Unless otherwise mentioned, the references are to articles in this volume, or the material in the set of volumes entitled "Modern Music and Musicians," shown by the letters M.M.&M. and "World's Best Music," shown by the letters W.B.M. Theory and form are taken up first, then history and schools of music, and finally soloists, instruments, and acoustics. The order, however, is a minor detail, and can be changed to suit local conditions; also one lesson of this set may need more (or less) time than a single study period. The sequence of topics, however, should not be changed.

MUSICAL FORM

1. FIGURES, PHRASES, PERIODS

Explain figure as a single idea of two or more notes.

Illustrate by two-note figure that begins Scharwenka's "Polish Dance," W.B.M., Vol. V., p. 1344, the two-bar figures in Sinding's "Rustle of Spring," W.B.M., Vol. V., p. 1348; the two-note figure on beats 2 and 3 in nearly every bar of Schuett's "Reverie," W.B.M., Vol. III., p. 680, and so on, including the one-bar figure in "Ase's Death," W.B.M., Vol. II., p. 478.

Play first movement of Beethoven's "Pastoral Symphony," showing how almost all the figures are derived from some part of the long figure in the first four bars.

Explain phrase, a single melodic idea longer than a figure, perhaps made up of several figures.

Show four-bar phrases in Grieg's "To Spring," W.B.M., Vol. V., p. 1356. Show phrases of varying length in Brahms's "Hungarian Dances," W.B.M., Vol. II., p. 495.

Explain period, or theme, made up of two parts called antecedent and consequent. The former is like a question, and leaves an unfinished impression; the latter is like an answer, and brings a feeling of completeness. Both parts may consist of more than one phrase, but the antecedent is almost always clearly marked. They do not need to be of the same length. The consequent often ends in a cadence.

Illustrate single periods by choosing them from the gavottes and other dances, the first 15 bars of Mendelssohn's "Spring Song," W.B.M., Vol. II., p. 468 (noting that the consequent is shorter than the antecedent, which is an unusual case), and so on.

Explain two-period form, consisting merely of one period followed by another, with either or both repeated separately if desired. The periods may be wholly independent, or the second consequent may repeat matter from the first period. The latter is called two-period form with partial return.

Illustrate the form of two independent periods by singing "Annie Laurie," W.B.M., Vol. VIII., p. 695.

Illustrate the two-period form with partial return by Behr's "In the Month of May," W.B.M., Vol. V., p. 1106. Each antecedent and consequent is 8 bars long.

Illustrate also with the short "Spanish Dance," W.B.M., Vol. III., p. 818.

Explain that any piece may have an introduction before its periods, a coda after them, or a transition passage from one period to the next.

Illustrate by Hauser's "Cradle Song," W.B.M., Vol. III., p. 760, pointing out introduction and coda, and noting the repeats.

Explain that sometimes the two periods are repeated together, as if to get the effect of a song with two stanzas.

Illustrate by Thalberg's "Neapolitan Song," W.B.M., Vol. II., p. 508, and Farwell's "Northern Song," W.B.M., Vol. III., p. 689.

References for the first thirteen lessons: Article "Musical Form," in this volume; "The Theory of Music," by Louis C. Elson; the article on Drawing Room Music and Its Forms in "Modern Music and Musicians," and also the section on "The Theory of Music" in that work.

2. THE THREE-PART SONG FORMS

Explain three-part song form as consisting of a period, a second part, and a return of the first part, either wholly or partially, or with some alterations, especially in the consequent. Any extra passage from the second part to the recurrence of the first is called a returning passage. The first part may be repeated, and the second and third parts together, or both repeats may be made, if the composer desires.

Illustrate by Behr's "French Child's Song," W.B.M., Vol. II., p. 1105.

Explain that the second part may consist of a period, with antecedent, consequent, and full cadence, in which case it is called a countertheme. It is practically a countertheme if it has antecedent, consequent, and half-cadence. It may, however, be free in style, when it is called an episode. It is also possible to distinguish still further by the use of the term "free episode" when the second part has not the least resemblance to a definite period.

Illustrate by Gurlitt's "Serene Morning," W.B.M., Vol. V., p. 1116. Notice that the middle part has three phrases instead of two, it being correct to call the first one a transition passage.

Illustrate by Chaminade's "Scarf Dance," W.B.M., Vol. V, p. 1326. Note that the periods are each 16 measures long, that the repeats are written out, and that the second part is practically a countertheme, but has no full cadence. Note also that the consequent is altered in the return of theme.

Illustrate by Dussek's "Les Adieux," W.B.M., Vol. V., p. 1117. Notice that part of the last measure on p. 1117 is a returning passage, and that there is a coda. The middle part here is a countertheme.

Illustrate by Oesten's "Little Story," W.B.M., Vol. V., p. 1121. Notice that from *piu lento* the hold is a returning passage, and that there is a coda.

Illustrate with Mendelssohn's "Death Song," W.B.M., Vol. I., p. 121. Note that there is an introduction, with material used again as a returning passage and a coda. Note that the repeats are written out, with constantly richer harmony. The second part is an episode, as it has no cadence. Note that in the final return of theme the cadence is put off twice, coming the third time—a favorite trick to give variety. The consequent may be spoken of as extended, while at the end of Chaminade's "Scarf Dance" the consequent was altered, to end the piece in its proper key.

Illustrate with Jensen's "Bridal Song," W.B.M., Vol. IV, p. 932. See analysis in description of how to play the piece.

Explain abbreviated three-part song form. In this the third part consists of a single phrase instead of a period.

Illustrate by Schuett's "Reverie," W.B.M., Vol. III., p. 680. For analysis, see description of how to play the piece.

3. SONG-FORM WITH TRIO

Explain that song-form with trio consists of a song-form, a second one called the trio, and a return of the first song-form. See origin of the term trio, in article on "Musical Form."

Illustrate by the "Hornpipe Polka," W.B.M., Vol. V., p. 1173. Note that the first song-form is three-part, while the trio consists of a single period repeated. Explain that the trio is often shown by a change of key. Notice coda.

Illustrate by Schnecker's "Petit Ballet," W.B.M., Vol. I., p. 94. Note that the song-form and the trio are each two-period independent forms, the periods of the trio being repeated.

Illustrate with "La Cinquantaine," W.B.M., Vol. I., p. 116. The song-form here is three-part, with an episode. Notice that each period of the trio has a little four-bar introduction before its 8-bar theme.

Illustrate by "Minuet" from Symphony by Haydn, W.B.M., Vol. IV., p. 1020. As the old minuets were usually song-forms with trio, some call that the minuet-form.

Illustrate by Popper's "Gavotte," W.B.M., Vol. II., p. 273, for rather free style.

Illustrate by Meyer-Helmund's "Dance," W.B.M., Vol. III., p. 775. Both song-form and trio are three-part. Notice the musette-like character of the trio, a style common in old gavottes. Notice that the trio is blended into the return of the song-form, and that a suggestion of the trio is interpolated into the song-form near the end of the piece. See Scharwenka's "Polish Dance," W.B.M., Vol. V., p. 1344, for a similar interpolation.

4. OTHER SONG-FORMS

Explain that song-forms of one period exist. This period, however, must be a little longer and more varied than the simple periods of the "French Child's Song," for example.

Illustrate by Gurlitt's "Slumber Song," W.B.M., Vol. V., p. 1119, and Scriabine's "Prélude," W.B.M., Vol. II., p. 342. Sing "The Mill in the Valley," W.B.M., Vol. VII., p. 461.

Song-form with two trios is sometimes used. The shape is song-form, first trio, song-form again, second trio, song-form again.

Illustrate by Mendelssohn's "Wedding March," W.B.M., Vol. II., p. 279. The introduction is repeated with the first period. The song-form is three-part. The first trio, in the signature of G, is two-part. A single period of the song-form returns, followed at once by the second trio, which is two-part in form, with a long returning passage. The figure of the introduction, blended in, brings back the complete song-form. The introduction material is used once again, to begin the coda.

Play the "Priests' March" from "Athalia," W.B.M., Vol. II., p. 530, pausing after each period and letting the pupils state to what part of the form it belongs.

Explain song-form and trio with abbreviated return, only a part of the song-form appearing after the trio.

Illustrate with Lange's "Pure as Snow," W.B.M., Vol. V., p. 1293.

Explain that the song-forms often verge upon the more unified rondos, which are not usually separated into definite periods.

Illustrate with Beethoven's "Farewell to the Piano," W.B.M., Vol. V., p. 1210, in which the trio is too unified to be divided into periods, and only one theme of the song-form returns at the end.

5. FIRST RONDO

Explain the spirit of the rondo, in which a section is made to alternate with one or more other sections, the first part always returning at the end. But rondos often have the sections more blended into one another than the song-forms.

Explain first rondo, consisting of first section or theme, second section, and first section returning at the end.

Illustrate by Clementi's "Rondo," W.B.M., Vol. V., p. 1167. Here the first section is brought back by the use of the letters D C. Note the absence of periods.

Explain that first rondo may be extended by repeat of section 2 with the final occurrence of section 1.

Illustrate by Poldini's "Poupée Valsante," W.B.M. Vol. V., p. 1186. Note that there are five bars of introduction, and that the first section consists of a definite period, repeated. The second period, however, is continued on with suggestions of the first section, and leads back into it too gradually for a song-form. After the repeat there is a long coda, adding to the rondo effect.

Explain that rondos and song-forms may approach each other in style, and that some pieces seem on the border-line between the two.

Illustrate with "Anitra's Dance," W.B.M., Vol. II., p. 483. Notice again that the first section, coming after a short introduction, is a single period, repeated. But the second section is so much more plastic in shape and style that the piece may be called a first rondo, though three-part song-form with long episode is not incorrect. Notice that in the final appearance of the first period, on p. 485, it is made to close in the tonic by having its antecedent extended instead of its consequent altered.

Illustrate by Oesten's "Gondellied," W.B.M., Vol. III., p. 614. Notice that this is practically a song-form with trio, but as the trio and song-form are given an extra repeat together, the piece has to be taken as a first rondo extended by repeats. There is no classification for such a piece among the song-forms.

Illustrate by Schulhoff's "Barcarolle," which shows a more unified style, such as is expected in modern rondos.

Illustrate by Chopin's Nocturne in G, Op. 37, No. 2, p. 241. In this the first section is not in periods, but built up from the material of the first three bars. The second section, *sostenuto,* is more clearly melodic, but still not in periods. The first section returns in part, then the second section appears again, and part of the first section comes back once more, with a few bars of the second section as a bit of coda.

6. SECOND RONDO

Explain that second rondo consists of theme, side-section, theme, second side-section, and theme again. It may therefore be made to approximate the song-form with two trios.

Explain that in its simplest form the second rondo may have each division consist of a single period. Some call this five-part song-form.

Illustrate by Moszkowski's "Spanish Dance," No. 1, W.B.M., Vol. IV., p. 992. Notice that song-form and trio with abbreviated return might give the schedule of second rondo, but that here each of the five divisions is about equal to any of the others in importance.

Explain that each rondo division may consist of a song-form if desired.

Illustrate by Beethoven's "Für Elise," in which the first section consists of a three-part song-form.

Illustrate second rondo by the slow movement from Beethoven's "Sonata Pathétique."

Illustrate by Tours' "Gavotte Moderne," W.B.M., Vol. IV., p. 1050. Gavottes are usually song-forms with trio, but here we find a rondo with trio instead. The rondo part is short, filling only two pages; and the first return of the theme is partial, lasting only four measures.

Illustrate by Lack's "Cabaletta," W.B.M., Vol. IV., p. 1077. In this the second theme, followed by the first theme (each 8 bars), gets an extra repetition, almost as if in the first part of a song-form with trio. But what would be the trio, on p. 1079, is so short that the form seems to be nearer to an irregular rondo in effect than to any other form, though it might be considered as song-form with short trio and abbreviated return.

Illustrate with part of Beethoven's "Andante," W.B.M., Vol. IV., p. 945. The chief theme is a three-part song-form. There is a side-section on p. 946, and another on p. 949. With the regular returns, the form might end on p. 951; but the rest is rather long for a coda, and the first period is suggested again on p. 953. Mention here that this is somewhat in the style of the old rondo, in which one theme was alternated with many others. The Mozart rondo on p. 576, Vol. III., W.B.M., shows very much the same shape and number of sections.

7. THE SONATA ALLEGRO FORM

Explain sonata allegro form (first sonata movement), with names of each part and schedule of keys in major. Dwell on the fact that this form allows the greatest variety of styles and contrasts in its themes, and allows these themes to be worked up in many effective ways in the development section. See "Musical Form," this volume.

Illustrate the idea of development by playing the first two pages of Chopin's Nocturne in G, Op. 37, No. 2, on p. 241. Draw attention to the fact that the entire musical section is based on the material of the first three bars.

Play and analyze the first movement of Haydn's sonata in D, No. 7, in the edition of his "Ten Celebrated Sonatas."

Play and analyze the first movement of Mozart's sonata, No. 333 in the Koechel catalogue (No. 8, Litolff edition).

Play and analyze the old sonata by Galuppi, W.B.M., Vol. IV., p. 873, and the old sonata by Paradisi, W.B.M., Vol. IV., p. 880. Note that these are less complete and less definite in style than the Haydn or Mozart sonatas, which are small compared to those of Beethoven.

Play and analyze a piano arrangement of the overture to Mozart's "Don Giovanni," explaining that the sonata form is used in many pieces besides actual sonatas.

Play and analyze a piano arrangement of the finale of Schumann's first symphony, showing the use of middle part instead of development.

8. THE SONATA ALLEGRO FORM IN MINOR

Explain the schedule of keys for the sonata in the minor mode.

Play and analyze the first movement of Mozart's sonata in A minor, No. 16 in Litolff's collection.

Play and analyze the first movement of Beethoven's "Sonata Pathétique."

Play and analyze a piano arrangement of the first movement of Beethoven's fifth symphony, noting the changes from minor to major and *vice versa.*

Explain the key schedule for a sonata movement with second theme appearing first in the dominant minor.

Illustrate by playing and analyzing the finale of Beethoven's first sonata, Op. 2, No. 1. Note how the major key of the middle part makes a good contrast to the constant minor of the themes.

9. OTHER MOVEMENTS OF THE SONATA

Explain that these movements may be in various forms.
Explain how the scherzo was used to replace the minuet.
Explain the difficulty that sometimes arises in finding a good form for the finale.
Explain the sonatina form.
Illustrate by Clementi's sonatina, Op. 36, No. 3 in the set.
Explain the sonatina rondo form.
Explain the sonata rondo form.
Illustrate by playing the finale of Beethoven's "Sonata Pathétique."
Play Mozart's "Turkish March," W.B.M., Vol. II., p. 512, which is classed as a rondo.
Play a piano arrangement of the slow movement of Beethoven's first symphony, as an example of sonata allegro form in slow movements.
Play the variations in Beethoven's sonata, Op. 14, No. 2.
Play the 5/4 movement of Tschaikowsky's "Pathetic Symphony" as an example of song-form with trio, and as an illustration of odd rhythm.

10. ORCHESTRAL FORMS

Explain that symphony, classical overture, concerto, and much of what is known as chamber music, employ the sonata form.
Describe the French overture.
Illustrate by playing a piano arrangement of the overture to Handel's "Messiah."
Describe the dramatic overture.
Illustrate with a piano arrangement of Beethoven's overture "Egmont."
Refer to the classical overture as already illustrated by Mozart's overture to "Don Giovanni."
Describe the medley overture.
Illustrate by the overture to Herold's "Zampa."
Describe the concert overture.
Illustrate by playing part or all of Mendelssohn's "Hebrides" overture.
Describe the Wagnerian prelude.
Illustrate by playing the Prelude to "Parsifal."
If time serves, play enough of the Prelude to "Die Meistersinger" to show that it tells a story by its themes.
Explain the symphonic poem, and the scope of program music. (See article by Prof. Horatio Parker, also article by W. J. Henderson, this vol.)
Play Rameau's "La Poule" without giving the title, and let the pupils guess what it describes. Then give the title, if no one guesses it, and in any case play the piece again, showing that in programme music one cannot follow the idea without knowing what story, or "programme," the composer meant to suggest.

11. DANCES AND SUITES

See article on "The Dance," in this volume.
Explain the old dances.
Illustrate by Galuppi's Gigue, W.B.M., Vol. IV., p. 870.
Illustrate by Martini's Gavotte, W.B.M., Vol. IV., p. 888.
Illustrate by "Leave Me In Anguish," W.B.M., Vol. VII., p. 452, in song vols., which is a vocal sarabande.
Explain the old suite, and give a description of those of its numbers that were not dances.
Illustrate by selections from the piano arrangement of Bach's Suite in D major.
Explain the modern suite.
Illustrate by selections from Bizet's two "Suites Arlésiennes," using the Carillon and Adagietto from suite 1, with the Minuet and Farandole from suite 2.

12. COUNTERPOINT AND FUGUE

Explain that counterpoint means writing in parts instead of chords.
Illustrate by "O Bone Jesu," or some other selection from Palestrina.
Explain Madrigal, Motet, and Chorale, M.M.& M. (Encyc.), Vol. II., p. 329 et seq.
Describe the form of the Mass.
Explain canon.
Illustrate by playing the little canon on p. 1065, by having two voices sing Marzials' duet "Friendship," W.B.M., Vol. VI., p. 181, and by selections from Jadassohn's Pianoforte Album, Op. 32.
Explain fugue.
Illustrate by fugue No. 7 from Vol. II. of Bach's "Well-Tempered Clavichord." When this is clear, analyze also fugue 5 from the same volume, for a more intricate example.

13. VARIOUS SHORT FORMS

Describe the short forms explained in article on Musical Form, this vol.
Illustrate from the following:—
Chopin, Nocturne, Op. 27, W.B.M., Vol. IV., p. 904.
Ilyinski, Berceuse, W.B.M., Vol. III., p. 593.
Godard, Novellozza, W.B.M., Vol. III., p. 626.
Scharwenka, Mazurka, W.B.M., Vol. III., p. 599.
Mendelssohn, Death Song, W.B.M., Vol. I., p. 121. (Funeral March.)
Mendelssohn, Spinning Song, W.B.M., Vol. III., p. 684. (Song Without Words.)
Pierné, Serenade, W.B.M., Vol. II., p. 349.
Paderewski, Melodie, W.B.M., Vol. III., p. 697.
Grieg, Butterfly, W.B.M., Vol. V., p. 1339. (Example of Tone-Picture.)

HISTORY

14. PRIMITIVE AND SAVAGE MUSIC

Primitive Instruments, M.M.& M. (Encyc.), Vol. I., p. 1.
The drum and its use, M.M.& M. (Encyc.), Vol. I., p. 2.
Flute, horn, etc., M.M.& M. (Encyc.), Vol. I., p. 3.
The lyre stage, M.M.& M. (Encyc.), Vol. I., p. 6.
The voice, M.M.& M. (Encyc.), Vol. I., p. 4.
Chinese music, M.M.& M. (Encyc.), Vol. I., pp. 13, 14; also Curiosities of Music, by Louis C. Elson.
Hindoo music, M.M.& M. (Encyc.), Vol. I., p. 16, Curiosities of Music.
Japanese music, Orchestral Instruments and Their Use, by Arthur Elson.
Peruvian and Mexican music, M.M.& M. (Encyc.), Vol. I., p. 15.
Savage music in general, Primitive Music, by Wallaschek.

15. EGYPTIAN AND HEBREW MUSIC

Egyptian instruments, M.M.& M. (Encyc.), Vol. I., p. 8 et seq.
Egyptian orchestra and probability that harmony was used, ibid.
Assyrian music, M.M.& M. (Encyc.), Vol. I., p. 10.
Hebrew poets and prophets, M.M.& M. (Encyc.), Vol. I., p. 11.
Antiphonal work in Hebrew choruses, ibid.
Biblical instruments, Orchestral Instruments and Their Use.
Biblical Songs, Curiosities of Music, Stainer's Music of the Bible.

16. GREEK AND ROMAN MUSIC

Greek bards, M.M.& M. (Encyc.), Vol. I., p. 17.
The work of Pythagoras, Theory of Music, by Louis C. Elson.
Greek Instruments, M.M.& M. (Encyc.), Vol. I., p. 18, Orchestral Instruments and Their Use.
Greek Scales, M.M.& M. (Encyc.), Vol. I., pp. 16 and 18, Stainer and Barrett's Dictionary. (Do not make this too intricate, but give idea of varying scales on octave lyre,

etc., like scales on the different white-key octaves of our piano. If available, play Macfarren's arrangement of the old Greek "Hymn to Calliope," and the earlier tune of "Auld Robin Gray" as showing effect of Dorian mode.)
A Greek Festival, Jaroslav de Zielinski in "Musician" for April, 1909.
The Greek drama, M.M.& M. (Encyc.), Vol. I., pp. 20, 21.
Roman instruments, M.M.& M. (Encyc.), Vol. I., pp. 21, 22. (Describe water-organ. Note prominence of flute, and mention Mendelssohn's use of flute in "O be gracious, ye immortals," in "St. Paul," a subject of Roman times.)
Roman pantomime, M.M.& M. (Encyc.), Vol. I., pp. 21, 22.
Early Christian singing, M.M.& M. (Encyc.), Vol. I., pp. 23, 24.

17. EARLY CHURCH MUSIC AND NOTATION

Ambrose and his scales, M.M.& M. (Encyc.), Vol. II., p. 316. See Grove's Dictionary.
The Gregorian scales (tones), M.M.& M. (Encyc.), Vol. II., pp. 316, 318, article Plain Song in Stainer and Barrett's Dictionary, Gregorian Accompaniment by Niedermeyer and D'Ortigue.
Neume notation, article Notation, this vol. (If practicable, borrow a specimen of neume notation to show class, or take class to some library having musical antiquities.)
The rise of the staff, article Notation, this vol., "The Realm of Music," by Louis C. Elson. (If practicable, show missals in class or library.)
Clefs and their origin, article Notation, this vol.
Measured notes, article Notation, this vol.
Solmisation, article Notation, this vol.
Primitive part-music, article Notation, this vol.

18. THE TROUBADOURS AND MINNESINGERS

Poetry of Troubadours, Troubadours and Courts of Love, by Rowbotham. (This book is the chief reference needed for the Troubadours.)
Works of Trouvères, Rowbotham.
Glee maidens, Orchestral Instruments and Their Use.
Instruments of the Troubadours, Rowbotham.
Anecdotes of famous Troubadours, Rowbotham.
Troubadour music. (Play the old Troubadour selections, describe the comedy "Robin et Marion," and play selections from it if available. See Tiersot's pamphlet, "Robin et Marion.")
Jongleurs and their instruments, Rowbotham.
Poetry and music of the Minnesingers, Curiosities of Music.
The story of Wagner's "Tannhäuser."
Customs and etiquette of the time, Curiosities of Music.
Musical Guilds, The Mastersingers, by Curt Mey.

19. THE SCHOOLS OF COUNTERPOINT

First English school. (Play and sing "Sumer is icumen in," dating from 1215 or earlier.)
The French school.
Dunstable, M.M.& M. (Encyc.), Vol. I., p. 26.
Early Masses, M.M.& M. (Encyc.), Vol. II., pp. 319-326.
Description of Madrigal and Motet, M.M.& M. (Encyc.), Vol. II., pp. 329-333.
The Flemish schools, M.M.& M. (Encyc.), Vol. I., pp. 143, 144, see "The History of Music," by Waldo Selden Pratt.
Di Lasso and Palestrina, M.M.& M. (Encyc.), Vol. I., pp. 149-154.
See Grove's "Dictionary of Music and Musicians." Sing Di Lasso's "Mon cœur se recommande," from Weckerlin's "Echos du Temps Passé," if available.)

20. THE RISE OF OPERA

Peri and the Florentines, M.M.& M. (Encyc.), Vol. I., p. 30.
Monteverde, M.M.& M. (Encyc.), Vol. I., p. 31, and Encyc., Vol. I., pp. 154-157.
Other Italians, M.M.& M. (Encyc.), Vol. I., pp. 31, 32.
Lully and French opera, M.M.& M. (Encyc.), Vol. I., pp. 32, 33, 265.
Purcell and English opera, M.M.& M. (Encyc.), Vol. I., pp. 33, 157-160.
Schütz, Kaiser, and German opera, "A Critical History of Opera," by Arthur Elson.
The two Scarlattis, "A Critical History of Opera," Grove's Dictionary. (If possible, get a number of selections from the early operas, such as "Lasciate mi morire," from Monteverde's "Arianna," and operatic numbers by Purcell, Lully, the Scarlattis, etc. Play these to the class, with comments on their style. Sing "Nymphs and Shepherds," song vols., W.B.M., Vol. VII., p. 384.)

21. EARLY INSTRUMENTAL AND OTHER MUSIC

Early instruments, article "Arnold Dolmetsch and his Instruments," in "Musician" for April, 1908.
The English virginal school, European Notes in "The Étude" for Feb., 1913.
Early violinists, Orchestral Instruments and Their Use.
Early Oratorio, M.M.& M. (Encyc.), Vol. II., pp. 336-339, 341-343.
Sacred musical dramas, M.M.& M. (Encyc.), Vol. II., pp. 339-341.
The German chorales, M.M.& M. (Encyc.), Vol.. II., p. 333.
Harpsichord music, article "Some Famous Pianists," this vol., and life of Purcell, M.M.& M. (Encyc.), Vol. I., pp. 157-160. (Play some of the Purcell pieces, Scarlatti's "Pastorale e Capriccio," etc.)
English Songs, Chappell's Old English Popular Music.

22. JOHN SEBASTIAN BACH

References: M.M.& M. (Encyc.), Vol. I., p. 160 et seq., Spitta's life of Bach, Parry's life of Bach.
Topics: Biography of Bach.
Estimate of Bach's fugues.
Estimate of Bach's shorter harpsichord and clavichord works.
Estimate of Bach's orchestral works. For instruments used, see "Orchestral Instruments and Their Use."
Estimate of Bach's vocal works, Passion Music, etc., M.M. & M. (Encyc.), Vol. II., p. 343.
Illustrate by the following:
Invention No. 2, 15 Two-Part Inventions. Analyze this work.
First Prelude (used in Gounod-Bach "Ave Maria") without the words, song vols., p. 337.
First Prelude with the words and melody of the "Ave Maria."
Fugue 7 or 9, Vol. II. of the "Well-Tempered Clavichord."
Selection from Suite in B minor.
Song, "Mein Gläubiges Herze," M.M.& M., Comp., Vol. III., p. 3.
Selection from the "Matthew Passion."

23. GEORGE FREDERICK HANDEL

References: M.M.& M. (Encyc.), Vol. I., pp. 34-36 et seq., biography by Streatfeild, biography by C. F. Abdy Williams. In addition, see Grove's Dictionary for all biographies.
Topics: Handel's life and career.
Handel's instrumental works.
Handel's operas, "A Critical History of Opera."
Handel's oratorios, 'The Standard Oratorios," by George P. Upton.
Handel's habit of plagiarism.
Illustrate by the following:
Recitative, "Comfort ye," W.B.M., Vol. VI., p. 84.
Aria, "Ev'ry valley," W.B.M., Vol. VI., p. 87.
Aria, "I know that my Redeemer liveth," M.M.& M., Comp., Vol. III., p. 72.
Aria, "Angels ever bright and fair," W.B.M., Vol. VI., p. 209.
Largo, W.B.M., Vol. V., p. 1298.

The Harmonious Blacksmith, W.B.M., Vol. I., p. 175.
Selection from Six Little Fugues.
Selection from The Water Music, arr. for piano.

24. FRANZ JOSEF HAYDN

References: M.M.& M. (Encyc.), Vol. I., p. 173 et seq., life by Nohl, biography by J. Cuthbert Hadden.
Topics: The rise of symphony and sonata, M.M.& M. (Encyc.), Vol. I., p. 39 et seq.
Haydn's biography.
The social position of musicians.
Haydn's symphonies and sonatas.
Haydn's oratorios and songs, M.M.& M. (Encyc.), Vol. II., p. 346.
Illustrate by the following:
Austrian National Hymn, W.B.M., Vol. VIII., p. 618.
Song, "My mother bids me bind my hair."
Aria, "With verdure clad," W.B.M., Vol. VIII., p. 764.
First movement from Sonata No. 5 in Ten Celebrated Sonatas.
Slow movement and minuet from symphony, W.B.M., Vol. IV., pp. 1012 and 1020.
Finale of Symphony No. 7, in D, in Ten Celebrated Symphonies.

25. WOLFGANG AMADEUS MOZART

References: M.M.& M. (Encyc.), Vol. I., p. 179 et seq., life by Jahn, life by Breakspeare.
Topics: Life of Mozart.
Child prodigies.
Mozart's sonatas and symphonies.
Mozart's early operas.
"Figaro," "Don Giovanni," and "The Magic Flute."
Illustrate by the following:
Song, "The Violet," W.B.M., Vol. VI., p. 194.
Song from "The Magic Flute," W.B.M., Vol. VI., p. 207.
"Voi che sapete," from "The Marriage of Figaro."
Minuet from "Don Giovanni," W.B.M., Vol. III., p. 566.
Rondo, W.B.M., Vol. III., p. 576.
Symphony in G minor, arr. for piano.

26. LUDWIG VAN BEETHOVEN

References: M.M.& M. (Encyc.), Vol. I., pp. 46 et seq. (Encyc.), Vol. I., pp. 186 et seq., life by Thayer, life by Schindler.
Topics: Biography of Beethoven.
Influence of women on composers, Woman's Work in Music, by Arthur Elson.
Beethoven's three periods.
Beethoven's sonatas.
Beethoven's symphonies.
Beethoven's other works.
Illustrate by the following:
Finale of first symphony, arr. for piano.
First and third movement of first sonata.
Faithfu' Johnnie, M.M.& M., Comp., Vol. III., p. 191.
Andante from the Kreutzer Sonata, W.B.M., Vol. I., p. 1.
Funeral March, from sonata Op. 26, M.M.& M., Comp., Vol. II., p. 355.
First two movements of seventh symphony, arr. for piano.

27. FRANZ PETER SCHUBERT

References: M.M.& M. (Encyc.), Vol. I., p. 203 et seq., life by Frost.
Topics: Life of Schubert.
Schubert's songs.
Song writers in general.
Schubert's symphonies.
Schubert's other works.
How the great musicians composed, "Composition, its Methods and Humors," in Musician for Dec., 1911.
Illustrate by the following:
Song, "Who is Sylvia," W.B.M., Vol. VIII., p. 724.
Song, "By the Sea," W.B.M., Vol. VI., p. 14.
Song, "The Wanderer," W.B.M., Vol. VII., p. 372.
Impromptu, W.B.M., Vol. I., p. 156.
Transcription by Liszt, "Hark, hark, the Lark," W.B.M., Vol. IV., p. 1098.
Selections from symphony in C major, arr. for piano.

28. FROM GLUCK TO VERDI

Gluck and his reforms, M.M.& M. (Encyc.), Vol. I., p. 169 et seq.; "Great Composers and Their Works," by Louis C. Elson.
Cherubini and Spontini in "Cherubini," by Crowest, and Grove's "Dictionary."
Rossini, M.M.& M. (Encyc.), Vol. I., p. 199.
Donizetti, M.M.& M. (Encyc.), Vol. I., p. 270.
Opera buffa in "A Critical History of Opera," by Arthur Elson.
Bellini, M.M.& M. (Encyc.), Vol. I., p. 272.
Verdi's early works, M.M.& M. (Encyc.), Vol. I., p. 244.
Illustrate by the following:
Song, "Ach, erbarmet euch mein," from Gluck's "Orfeo."
Song, "Che faro senza Euridice," from Gluck's "Orfeo."
Chorus from Gluck's "Iphigenie in Aulis," arr. for piano, W.B.M., Vol. II., p. 537.
Song, "Bel raggio," from Rossini's "Semiramide," M.M.& M., Comp., Vol. III., p. 36.
Song, "It is better to laugh," Donizetti, W.B.M., Vol. VII., p. 426.
Song, "Casta Diva," from Bellini's "Norma."
Duet, "Home to our mountains," from Verdi's "Trovatore," W.B.M., Vol. VIII., p. 750.
Song, "Il Balen," from Verdi's "Trovatore," W.B.M., Vol. VII., p. 421.
Transcription from "Trovatore," W.B.M., Vol. V., p. 1198.
Bolero from "The Sicilian Vespers," W.B.M., Vol. IV., p. 930.

29. WEBER AND THE ROMANTIC SCHOOL

Weber's life, M.M.& M. (Encyc.), Vol. I., p. 194 et seq.
Weber's operas, ibid.
Weber's other works, in Grove's "Dictionary."
Spohr's life, M.M.& M. (Encyc.), Vol. I., p. 208 et seq.
Spohr's works, ibid.
Meyerbeer's life, M.M.& M. (Encyc.), Vol. I., p. 215 et seq.
Meyerbeer's works, ibid.
Wagner's attacks on Meyerbeer, and composers' estimates of one another.
Illustrate by the following:
Prayer from Weber's "Der Freischütz," W.B.M., Vol. VI., p. 216.
"Perpetuum Mobile," by Weber, M.M.& M., Comp., Vol. I., p. 204.
Song, "Rose so enchanting," from Spohr's "Zemire and Azor."
"Rondoletto," Spohr, W.B.M., Vol. III., p. 746.
Page's song, from Meyerbeer's "Huguenots," W.B.M., Vol. I., p. 198.
Coronation March from Meyerbeer's "Prophète," W.B.M., Vol. II., p. 520.

30. FELIX MENDELSSOHN

References: M.M.& M. (Encyc.), Vol. I., p. 218 et seq.; life by Lampadius, Stratton's biography.
Topics: Life of Mendelssohn.
Ages of the great composers, and age at which they first wrote famous works.
Mendelssohn's songs and the songs without words.
Mendelssohn's oratorios, The Standard Oratorios, Upton.
Mendelssohn's fugues and contrapuntal works.

Mendelssohn's symphonies and orchestral works.
Illustrate by the following:
Song, "Auf Flügeln des Gesanges," W.B.M., Vol. VII., p. 320.
Song, "Jerusalem," from "St. Paul," W.B.M., Vol. VI., p. 108.
Song, "But the Lord," from "St. Paul," W.B.M., Vol. VII., p. 347.
Hunting Song, W.B.M., Vol. II., p. 424.
Nocturne from "Midsummer Night's Dream," W.B.M., Vol. III., p. 692.
Selections from the Scotch Symphony, arr. for piano.

31. ROBERT SCHUMANN

References: M.M.& M. (Encyc.), Vol. II., p. 223 et seq., life by Riemann, life by Wasiliawski.
Topics: Life of Schumann.
Professions for which composers were intended.
Schumann's songs.
Schumann's piano works.
Schumann's symphonies and other works.
Clara Schumann and women composers, Woman's Work in Music.
Illustrate by the following:
Song, "Widmung," W.B.M., Vol. II., p. 511.
Song, "Ich grolle nicht," W.B.M., Vol. II., p. 536.
Song, "The Two Grenadiers," M.M.& M., Comp., Vol. III., p. 182.
Träumerei and Romance, W.B.M., Vol. V., p. 1276.
Nocturne, M.M.& M., Comp., Vol. II., p. 542.
Eusebius and Florestan, from the "Carneval."
Selections from fourth symphony, arr. for piano.

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Raff and his music.
Franz and others, Songs and Song Writers, by Henry T. Finck.
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Chopin, Military Polonaise, M.M.& M., Comp., Vol. I., p. 24.
Grieg, "Morning," from Peer Gynt suite, W.B.M., Vol. II., p. 474.
Grieg, "Solveig's Song," M.M.& M., Vol. II., p. 153.
Brahms, "Sapphic Ode," W.B.M., Vol. VII., p. 369.
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SOLOISTS AND INSTRUMENTS

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Some famous violinists, see Famous Violinists by H. C. Lahee.
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Technique, tone-color, and use of the viola.
Technique, tone-color, and use of the violoncello.
Technique, tone-color, and use of the contrabass.
Examples of the use of these instruments.

43. OTHER STRINGED INSTRUMENTS

Technique, tone-color, and use of the harp.
The chromatic harp.
History of the harp.
The guitar and its use.
The mandolin and its use.
The banjo and its use.
Lutes and old lute music.

44. THE FLUTE FAMILY

Technique, tone-color, and use of the flute.
Woodwind instruments in Greece.
Woodwind instruments in Rome.
Woodwind instruments in the Middle Ages.
Bass flutes.

45. THE OBOE FAMILY

Technique, tone-color, and use of the oboe.
Technique, tone-color, and use of the English horn.
Oboes of Bach's time and earlier.
Technique, tone-color, and use of the bassoon.
Technique, tone-color, and use of the contrabassoon.

46. THE CLARINETS

Acoustics of tubes, appendix of Orchestral Instruments and Their Use.
Transposing instruments and their rise.
Technique, tone-color, and use of the clarinets.
Technique, tone-color, and use of the basset-horn.
Technique, tone-color, and use of the bass clarinet.

47. THE HIGHER BRASS INSTRUMENTS

Technique, tone-color, and use of the French horn.
Technique, tone-color, and use of the trumpet.
Technique, tone-color, and use of the cornet.
Technique, tone-color, and use of the saxophones.
History of horn and trumpet playing.

48. THE DEEPER BRASS INSTRUMENTS

Technique, tone-color, and use of the trombones.
Trombone playing in old times.
Technique, tone-color, and use of the tubas.
The Wagnerian brasses.
The ophicleide, serpent, and other instruments.

49. INSTRUMENTS OF PERCUSSION

Kettledrums.
Other drums.
Cymbals.
Bells.
The celesta.
Instruments of definite pitch.
Instruments of indefinite pitch.

50. THE ORCHESTRA AS A WHOLE

Review of tone-colors of instruments.
Growth of the orchestra.
Instruments of classical and modern orchestras.
Scores.
Orchestration, books by Berlioz (revised by Strauss) and Prout.
Conducting, articles by Cowen, this vol., and Seidl, M.M.& M., Vol. II.
"The Brass Band and Its Instruments," article by L. C. Elson, this volume.

It will be seen that in the course here outlined, enough articles and illustrations are at hand either in "The World's Best Music" or in its companion set, "Modern Music and Musicians." It will be found that the lessons on form, history, and piano or vocal schools can be carried through without other references. They are therefore practicable for quite small towns as well as large cities. The teachers, however, must either play or sing the illustrations themselves, or find some one else able and willing to do so.

In large cities, or wherever orchestral players are available, the work on each orchestral instrument should be illustrated by having a performer on it show the technical points, and play one or more pieces exhibiting the capabilities of the instrument. For organ, a church recital will serve.

Many women's clubs should find this course useful.

Those colleges that have no music department, as well as schools, will find this course of practical value. In both colleges and schools, examinations may be given, and the subject of music counted toward a degree or diploma, as it is at present in many universities.

Whether or not the subject is made to count, it will be of much practical benefit to the attentive student, and should give him a full grasp of the pleasure that comes from the real appreciation and understanding of music.

BANDS AND SMALL ORCHESTRAS

By LOUIS C. ELSON

MUCH has been said in this volume about orchestral scores and the great orchestral works. But it often happens that the musician is obliged to build his orchestra upon much smaller lines than are called for by the masterpieces. In such a case he is obliged to rescore some works and to use many makeshifts. A very small orchestra might be made up as follows: Two first violins, one second violin, one viola, one violoncello, one contrabass, one flute, one oboe (if obtainable), one or two clarinets, one bassoon (if obtainable), one or two horns, one or two cornets, one trombone, and (if at all possible) a pair of kettledrums.

Here are some of the substitutions that the leader will be obliged to make. If he has no kettledrums he can sometimes allow the contrabass to play *pizzicato* in place of them. Piano may take the place of harp in any score (when necessary), and the piano may sometimes have to fill out missing instruments in a very small orchestra. If there is no oboe obtainable, one of the clarinets must take its place. Sometimes it is well to have an extra contrabass or violoncello, if there is no bassoon, and allow it to take the part of the missing instrument. The French horn is sometimes difficult to obtain in a small town, and in this case its part must be divided between the cornet and the trombone. If one places a hat over the bell of a cornet, and plays softly, the result is somewhat like the horn quality. With such an orchestra some of the works of Schubert, Mozart, Haydn, and Bach are possible, and there is a large repertoire of lesser works obtainable wherewith to make interesting programmes.

Military and brass bands have some points of dissimilarity from orchestras. In the first place there is often no full score for the leader as there is for the director of an orchestra. Often the leader plays cornet, and cornet part is written to take the place of a full score; that is, it has its own melody and also the important entrances of each instrument "cued in," in small notes. Sometimes we find great orchestral scores transcribed for full military band. In such a case the clarinets take the place of the orchestral string parts, especially of the violins. In England a good effect has been attained, when a military band is playing in a concert-room, by adding a few contrabasses to the score. If such a score is written out we find the wood-wind instruments at the top of the page, the brasses lower, and the drums at the foot. Cornets and clarinets would be the chief melodic instruments, although, of course, the different tone-colors of the other instruments might often become temporarily prominent, and the saxhorns are of great importance in the body of the tone.

Here is the make-up of a full military band:

Flutes and piccolos (more about these below).
Two E-flat clarinets.
One solo B-flat clarinet.
Three or four additional B-flat or A clarinets.
One B-flat bass clarinet.
Two bassoons.
First and second E-flat cornets.
First and second B-flat cornets.
Four E-flat horns (saxhorns).
Three trombones (alto, tenor, and bass, but generally all B-flat trombones).
One B-flat alt-horn (saxhorn).
Four euphoniums and tubas (generally saxhorns).
Snare drums, bass drum, cymbals.

It will be noticed that there are more transposing instruments in a brass band than in an orchestra, both upward and downward. A German score would be about like the above, which is used in England, and often in America. The French score would have baritones and bombardons (see below), and would treat the trombones as transposing instruments, which is not the case in America. French and American military bands would also have saxophones, sometimes an entire quartette of them, which are capable of most beautiful, tender, and romantic effects.

The flutes in the above score are usually the regular instrument (the non-transposing flute), but sometimes a tierce flute, transposing up a minor third, is used in Europe. The piccolos are the regular instruments, transposing an octave up, but sometimes one may hear a still smaller and shriller piccolo which transposes up a ninth or a tenth. Sometimes more piercing instruments than even the piccolos are used in a full military band. The E-flat clarinets, for example, transpose up a minor third and are excessively penetrating, while an A-flat clarinet which can sometimes be found in a very large band, is the worst squealer ever heard in music; it transposes up a minor sixth and is suitable in only very loud effects.

The chief differences between orchestras and military or brass bands arise from the fact that they are heard under totally different circumstances and in different surroundings. An orchestra would be comparatively ineffective in the open air, where its most delicate effects would be lost, and would be totally impossible to use while marching.

The military band, as will be seen from the score

given above (which is, however, by no means the only possible one), has reed or wood-wind instruments as well as brass. A brass band would do without the wood-wind, although sometimes a clarinet or two might appear in a small brass band. To show the difference possible in military band scores, we append a list of instruments found in one of our largest organizations.

Two piccolos (one a ninth piccolo, transposing a ninth up).
One flute.
One A-flat clarinet.
Two E-flat clarinets.
Eight B-flat clarinets (one a solo or leading clarinet).
Two bassoons.
One bass clarinet.
Four horns, or saxophones.
Four cornets.
One alt-horn.
Two tenor saxhorns.
One Flügelhorn.
One baritone, or euphonium.
Four tenor trombones.
Two F helicons.
Two B-flat helicons.
Bass drum. Cymbals. Snare drums. Pavillon Chinois.

Most of these instruments will be recognized by the student who comprehends the orchestra. The ones less familiar may now be described.

The saxhorns are the core of the brass section, and are the chief element in the brass band, *i.e.*, the band without reed or wood-wind instruments. The saxhorns are so-called because they were the invention of Adolph Sax (born at Dinan, France, in 1814). Saxhorns are made in various sizes and pitches, the deeper ones being sometimes called baritone, euphonium, bass horn, and contrabass horn. The difference between baritone and euphonium is one of quality rather than pitch, the former having a narrower tube than the latter.

The bass and contrabass are sometimes called bombardon and contrabombardon. If these large brass instruments are made in a circular form they are called helicons. The helicon is of circular shape in order that the performer may carry it upon his left shoulder, the circle of brass winding around his body. This is of great convenience in marching, since the instrument has considerable weight.

As all these saxhorns are made in different sizes and pitches, they have become the chief characteristic of many brass bands and are of the utmost importance in full military bands as well. They form one of the chief points of difference between these and the orchestra.

The French horn can be used in brass bands and military bands, but it is difficult to play in marching and its place can be very well supplied by the saxophone, which was also the invention of Adolph Sax. The saxophone has a different keying from the saxhorns, the latter being keyed and played on the same principle as the cornets, French horns, and trombones. The saxophone, however, has a key system more like that of the clarinet. It also has a clarinet mouthpiece. Hence some careless writers speak of it as a brass clarinet, but its bore and shape are essentially different from the clarinet and the tone-color is not clarinet-like. Its tone quality approaches the mellow and romantic style of the open tones of the French horn, but it is easier to play, much more flexible, and slightly more veiled than that instrument.

Saxophones are also made in all pitches, some twelve sizes and pitches being obtainable. It is therefore quite easy to form a quartet of these instruments. The tenor saxophone is, however, the most beautiful of them all in tone quality. It is very strange that more use has not been made of this instrument in regular orchestral scores. Bizet obtained a delicious effect with this instrument in the first movement of his "Suite Arlésienne," where it pictures the simple-minded little lad whom they call "L'Innocent."

Of the clarinets in military bands we have already spoken. The B-flat clarinets are most useful to suggest the string tones of the orchestra. The E-flat clarinet, too cutting in tone to be very suitable in orchestral scores (although it has been used by Berlioz, Richard Strauss, and others) is very effective with a full band, where it is like the first violin of an orchestra. The tiny, but terrible, A-flat clarinet is never used except in the heaviest touches of a very large military band score; it fairly screams its tones.

Oboes sometimes appear in a military band, but only in very delicate and soft passages. The instrument is too gentle for good effect in the usual score of the full band, and is generally omitted altogether.

Cornets, of course, are very important. As the reader may be supposed to understand these, we need only add that sometimes a slightly larger instrument, with a broader bell, and therefore a heavier tone, is sometimes used in both brass and military bands. This is called the Flügelhorn.

In France a brass instrument called the sarussophone sometimes appears in the scores. Just as the saxophone resembles the clarinet, the sarussophone is like the bassoons. It has a double reed mouthpiece. It is made in various pitches, but its deepest pitch is the most useful, since in this size it replaces the contrabassoon, and forms an excellent addition to the bass of a military band. Massenet once told the writer of this article that he preferred the sarussophone, even in his orchestral scores, to the contrabassoon. In transcribing an orchestral work for military band the violoncello effects can be given to the baritone or euphonium (both small bass saxhorns), preferably to the former.

In England one sometimes finds an ophicleide in either orchestra or military band. As this instrument is about as extinct as the dodo in all other countries, it need not be spoken of in detail. It has rather a raucous quality, which caused Mendelssohn to employ it in his "Midsummer Night's Dream" overture (for orchestra), to picture the snoring of the

drunken weaver, Bottom, asleep among the fairies. Its keying is on the clarinet system.

Instruments of percussion play an important part in marching music, and sometimes in the stationary concerts of brass and military bands. The kettle-drums are absent, on account of the impossibility of using them when marching; yet there are some cavalry bands in Germany which use even these, placing the drums across the horse's neck, like a pair of saddle-bags slipped forward from their normal position. The bass-drum is much used. It not only gives a strongly rhythmic effect when wanted, but it adds a festive racket to many a jubilant work. Unfortunately, like charity, it often covers a multitude of sins, in the scores of military and brass bands.

The snare drum, or side drum, can be freely used for rhythmic effects. Bass drum and snare drum have no pitch in band scores, although a definite pitch has been attempted in the use of the bass drum in orchestra, by Berlioz, Verdi, and others. In Germany the bass and snare drums are sometimes used quite alone in a species of grand rhythmic fantasie. All the drum corps of the army are assembled, and, beginning with light taps, *ppp,* they work up to a crescendo of tremendous power, then give an equally well-graded diminuendo, until they again reach the *ppp* taps. This is called the *Zapfenstreich.* We may add here that in a fife and drum corps the fifes play melody only (with no trace of harmony) and the drums add the rhythm.

Cymbals are used in connection with bass drum, and it is permissible, in band score, to allow one player to play both, by having one cymbal tied to the bass drum, the player clashing his single cymbal against the tied one, with his left hand, while his right hand wields the single drum-stick. Although all these instruments have no definite pitch it is well to remember that a different quality of tone can be evolved from bass drums, and even from snare drums, by tightening or loosening the drum-head.

The Pavillon Chinois is an instrument meant merely to add a festal jingle to joyous music. It is a set of bells upon a frame-work, which is shaken occasionally and gives a sleigh-bell effect. Sometimes also the effect of the Glockenspiel of the orchestra is used in band scores, but usually the bars of steel are placed in a vertical, rather than a horizontal, framework, and are struck with a mallet in the orchestral manner.

Other percussive instruments have sometimes been brought into band scores for especial effects. In fact, the band score is much more elastic than that of the orchestra. The latter is much the same in all civilized countries, but there are many local and national customs in the treatment of bands. France treats several instruments as transposing which are regarded as non-transposing in other countries. The saxophone is ignored in some countries, and the bands are differently proportioned in various European nations.

The leader of a military band is not expected to have the finesse of the orchestral conductor. As already indicated, he seldom has a score to read; never when marching. A full military band score would be somewhat perplexing to even the advanced music student, since there are many more transpositions than would be found in the orchestral one.

One word may be added about these transpositions. It is very possible that they may vanish from music during the twentieth century. They were originally used to make matters easy for the players of certain instruments. The horn-player, when changing the pitch of his instrument, the oboist when changing from his instrument to the English horn, the clarinetist when changing his B-flat instrument for one in A or in C, found, by means of this transposition system, the same fingering and the same blowing as upon his more familiar one. But to-day these transpositions hinder rather than help the advanced artist. Often the clarinetist will play a work written for the A clarinet, upon the B-flat instrument, which he prefers, and do his own transposing; or a French horn player will stick to his horn in F and do difficult transposition, rather than alter the pitch of his instrument.

But the reader may ask "What of the drum major? Does he not direct the music even when marching?" To this the answer is emphatically, "No!" The drum major is a strange inheritance from times long gone by. In the Middle Ages, when the knights and yeomanry marched into battle, there often strutted before them a minstrel (sometimes himself a knight), who sang songs to excite their courage and inspire them with military ardor. His song would always be of some hero who had done wondrous deeds in battle. As he thus marched in the van he would throw his sword or spear high into the air and catch it as it fell, or he would twirl it in his hands in cadence with his vocal measures. Such a song was sung by Taillefer, just before the battle of Hastings. He marched before the Norman host, swinging his spear and singing the "Chanson de Roland." The drum major is the lineal descendant of such minstrel knights. He is not necessary to the musicians, his spear or sword has changed into a stick with a resplendent knob, but he marches in the van and twirls this stick in imitation of his predecessors in mediæval times.

Tracing this custom leads us to speak a final word about the origin of military bands. They are quite modern. The troops of olden days were generally led by bands of trumpets and drums only. As these were the instruments of the heralds of kings and princes, the art of drum and trumpet playing was held to be part of the education of gentlemen, and no person of mean estate was allowed to play either of these instruments. In Italy there is a clear survival of this style of music, since companies of soldiers are still led by two trumpeters, where we use the fife and drum corps. The latter, too, is derived from the ancient military music.

THE MANDOLIN, GUITAR AND BANJO

By GEORGE W. BEMIS

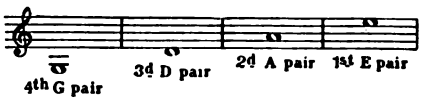
TEACHER OF GUITAR AND MANDOLIN AT THE NEW ENGLAND CONSERVATORY OF MUSIC

THE merits of these instruments have been so thoroughly discussed during the last few years that further consideration of the subject may perhaps seem superfluous, but favorable opinions have, as a rule, been expressed through the medium of publications devoted to their interests, and have not reached many who are interested in everything concerning the art of music. There are musicians who think that music of a high order cannot be played on these instruments, but this opinion is fast giving way to a substantial respect for them. One is easily convinced of this, on hearing a good performer, or reading the music that is written for these instruments; unless, perchance, the doubter is as firm in his disbelief as was the small girl who said, when defending her hero, "I would believe him innocent if I knew that he was guilty."

Calastro Parochia is credited with having made a mandolin at Padua in 1620. We cannot claim that this instrument, which had five pairs of strings, came to this country with the Pilgrims, who landed at Plymouth in that year, but the Spanish troops or students who captured Boston at a much later period were armed with a most fascinating little instrument, with four pairs of strings, and descended from that made by Giorgia Batista at Naples in 1712. It is quite evident that those who made mandolins at that early period understood the secrets of tone production and exterior decoration. Ample proof of this may be seen at the Kensington Art Museum. Notwithstanding the fact that the mandolin maker of to-day has brought his work to a high state of perfection, many attempts have been and are still being made to improve upon this work, sometimes by stringing the instrument in different ways or changing the model, and again by combinations with the guitar, banjo, and other instruments. As a result we have the guitar-mandolin, banjo-mandolin, and other varieties; but the original Neapolitan model still holds its place at the head of the list and is quite as unlikely to be improved by patents as is its accomplished relative, the King of instruments.

The legitimacy of the mandolin has been questioned, but its advocates have no reason to be alarmed. Berlioz gave it honorable mention, and Beethoven thought it worthy of his pen. Krumpholz, a friend of Beethoven, was a mandolin virtuoso, and to this perhaps may be attributed the fact that the composer wrote a piece entitled, "Sonatina per il Mandolino," and an Adagio in manuscript, preserved in the British Museum. Both are published by Breitkopf & Härtel, New York. It has been remarked that the phrase with which the trio (C) begins, is the same which Beethoven afterward used in the Allegretto of Op. 14, No. 1. The serenade in Mozart's Don Giovanni "Deh Vieni," as well as that in Verdi's "Otello," were written with the mandolin in mind, although it is stated that Don Juan would have played a bandurria. The company of Spanish Students engaged by Mr. Henry Abbey to tour the country in 1879, was received with an enthusiasm that is ever increasing. These students played bandurrias (instead of mandolins) with guitars, 'cello and violin. Several Italians in New York, who played the mandolin for pleasure only, noting the success of the students from Madrid, organized a company, and with a violinist to lead them, advertised as the original Spanish Students, and started on their first concert tour. Later on the companies met, and I need not comment on the results of this meeting. The original Spanish Student bids fair to become as numerous as was the famous body servant of him who was "First in War, First in Peace, and First in the Hearts of his Countrymen."

The mandolin has four pairs of strings that are tuned like the violin, in fifths, thus:

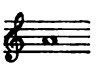


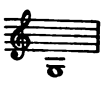
The metallic lines on the finger-board are called frets and are one-half step (generally called a semitone) apart. It is important to remember this so that the student may not depend upon the ear when fingering above the fifth fret. One may either sit or stand while playing the mandolin. If sitting, the instrument should rest on the right thigh and against the abdomen. If standing, rest it against the lower part of the chest. Sit or stand erect, the head slightly forward. The mandolin should be held in a natural, easy position, the neck between the left thumb and forefinger, the back of the neck against the ball of the thumb. Curve the fingers so that their tips may press the strings.

The right forearm rests on the edge of the instrument. The second, third and fourth fingers should be kept beneath the thumb and first finger, the fourth finger not to rest on the sounding-board. Curve the wrist, hold the plectrum between the thumb and first finger and do not move the arm while striking the strings. The movement should be made from the wrist.

The left-hand fingers, as before remarked, should

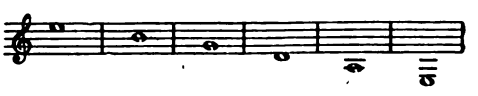
be curved much the same as in piano playing, pressing the strings with firmness and decision. It is important that the beginner should practise the right hand movement slowly and carefully, gradually increasing in velocity and keeping the stroke perfectly even, in order to secure that tremolo so essential to good mandolin playing. Remember that an even stroke is of more importance than rapidity. The earnest student will soon acquire both. Strike the strings (not too hard) near the sound hole. To play *forte* (loud) hold the plectrum firmly; to play softly (*piano*), strike above the sound hole while holding the plectrum lightly. Tune the second strings in unison with an A tuning-fork, pitchpipe or any instrument that has the correct pitch. Then tune the first strings to E, a fifth above the second strings, the third strings to D, a fifth below the second. Tune the fourth strings to G, a fifth below the third string. This method of tuning is, I think, the most satisfactory, but not always easy to the beginner. The strings of the mandolin may also be tuned by placing the finger at the seventh fret, beginning with the fourth strings, after tuning them to G. When tuning by this method, the open strings should be made a little flat of the note that is made by pressing the lower string at the seventh fret. Different strokes of the plectrum, study of the positions, and duo playing are hardly within the province of this article, as they call for study and practice rather than explanation. With the middle finger at C (4th string), the hand is in the second position; at D it is in the third position; at E♭, in the fourth; at F, in the fifth; at G, in the sixth, and at A, in the seventh position. Study and practice in these positions facilitates execution and adds to the student's knowledge of the finger-board. The compass of the mandolin is three octaves and three notes. Tremolo is a very important part of mandolin playing, but should not be overdone.[1] All notes are entitled to their proper value, neither more nor less, and rests should not be shortened. Standard overtures, such as "Zampa," "Poet and Peasant," "Stradella," "Nabucodonosor" and many others, together with a great variety of selections, both classical and popular, are well adapted to the mandolin. Valuable exercises are plentiful and the student has every reason to be industrious and happy.





The Guitar

This instrument, so well adapted to serenades, fandangoes, accompaniments and to nothing else, at least so say its critics and detractors, has, according to some authorities, reached a ripe old age, after overcoming many obstacles. It is related in the early history of the guitar that one who wished to discredit it and gain popularity for a rival,[1] purchased a number of cheap guitars and gave them to barefoot girls and boys clad in rags, with orders to thrum the strings, while walking the streets. I fear that this is not the only time that the guitar has met with ill-treatment, but it survived those troublous times, and still lives to tell its sweet story to all lovers of good music. In the Preface to his "Comprehensive Method for the Guitar" (published by Oliver Ditson Company), Mr. Justin Holland says, "The structure and management of the guitar did not at once attain to the present degree of perfection. About the year 1788 the guitar became a favorite at several courts in Europe, and for sixteen years, Jacob Augustus Otto, at Halle, had more orders from Weimar, Leipzig, Dresden and Berlin for guitars than he could execute. At that time it had but five strings, the fifth only being covered with wire. Herr Naumann, Maître de Chapelle at Dresden, gave Mr. Otto the first order for a guitar with the sixth or low E string. Mr. Otto added the sixth string and covered that and the fourth with wire, and thus the stringing of the instrument was perfected as we now have it"—three strings of gut and three of silk wound with wire. Beethoven's opinion of the guitar: "It is a miniature orchestra," is frequently quoted. Paganini, whose name heads the list of violin virtuosos, studied and played the guitar, thereby expressing his appreciation of its merits and possibilities. Ferdinand Sor, a Spaniard, and the greatest of guitar virtuosos, after exciting the admiration of the composers of his time (1780 to 1839), went to London, where his marvellous playing at the Philharmonic Concerts made a deep and lasting impression. After a time Sor had a rival in the person of Manro Giuliani, who composed a Concerto for guitar with orchestra accompaniment. These eminent composers and performers, together with Mertz, Ferranti, Agñada, Carruli, Carcassi, in Europe, and Frederick Buckley (Composer of the well known "Pensées Nocturnes"), De Janon, Coupa, Ferrer, Romero, Foden and others in America, bear ample testimony to the high standing of this beautiful instrument. The strings of the guitar are tuned one octave lower than written. The metallic lines on the finger-board, called frets, are half-steps, or semitones.



Students should keep this in mind in order to avoid playing by ear when fingering above the fifth fret. The position (way to hold the guitar) advocated by Carcassi, Carruli and other masters of the instrument, I think superior to all others, because it allows the performer to sit in an easy posture and leaves both hands free to manipulate the strings. Sit in a chair without arms, rest the left foot on a low stool and

[1] A rapid to-and-fro movement of the plectrum is usual, while a single stroke may be used for a quick or emphatic note. A soft effect may be obtained if the plectrum is held diagonally, and made to rub the strings rather than pluck them.—Ed.

[1] The Erard harp, a much more expensive instrument.—Ed.

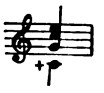
place the instrument, at its curve, across the left thigh. Elevate the neck of the guitar so that the lower edge may rest against the side of the right knee. Place the right forearm on the upper edge of the instrument, curve the wrist and fingers, the latter extending toward the bridge, and commanding the gut strings. The thumb should be separated somewhat from the fingers and placed in a position where it may easily strike the lower strings. If sitting in a low chair, the foot-rest may be dispensed with. When playing the scale, strike the lower strings (6th, 5th and 4th) with the thumb, and the gut strings with the first and second fingers alternately. When playing rapidly, the thumb and first finger may be used alternately on the lower strings. The fourth finger of this hand must not rest on the sounding board of the guitar. Avoid snapping the strings. For the left hand position, place the ball of the thumb against the back of the neck, between the nut and the first fret. Curve the wrist and be sure to keep the palm of the hand away from the neck of the instrument. Separate the fingers and hold them, curved, above the finger-board, ready to press the strings with firmness and decision. The thumb of the left hand should not be used to make notes on the sixth string, because it places the hand and arm in a very awkward position.

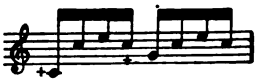
Tune the guitar in the following manner: First tune the fifth or A string to an A pitchpipe, or any instrument that is tuned to the proper pitch, then press this string at the fifth fret, strike it and tune the fourth —D—in unison. Press the fourth string at the fifth fret. Strike the string and tune the third—G—string in unison. Stop the third string at the fourth fret, strike it, and tune the second string—B—in unison. Press the second string at the fifth fret, strike the string, and tune the first string in unison. To tune the sixth string, stop it at the fifth fret. Strike the string and tune it in unison with the next open A string. Tuning by the open strings is very satisfactory, but not always easy for the beginner.

The following signs are used to indicate the fingers:

Right Hand		*Left Hand*	
Thumb	X	First finger	1
First finger	.	Second finger	2
Second finger	..	Third finger	3
Third finger	...	Fourth finger	4

Every fret is a position, but there are five principal positions, the first, fourth, fifth, seventh and ninth; and these should be carefully studied. The first finger of the left hand determines the position of that hand, on the finger-board. The word Barré means that two or more notes are to be made with the same finger. To make the Barré, keep the finger perfectly straight, rest its side on the strings and parallel with the fret. Harmonic sounds (overtones) are made at the 3rd, 4th, 5th, 7th, 9th and 12th frets, by laying the finger lightly across the string, directly over the fret, and raising it immediately after striking the string near the bridge. These sounds may be produced on all frets in the following manner: Place the ball of the thumb (right hand) on the string, at the required fret; strike the string with the first finger of the right hand; and immediately after, remove both thumb and finger. The left hand fingers are to be used in the ordinary manner, always placing the thumb twelve frets from the left hand finger for the octave harmonic. Chords composed of three notes should be struck with the thumb, first and second fingers, regardless of the strings on which they are made. Of four notes, with the thumb and three fingers. Of five or six notes, by sliding the thumb across the lower strings and striking the others with the fingers. Strike the first (lower) note of a chord or



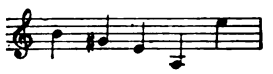


group of notes, with the thumb. To produce a good tone, the left hand fingers should press the strings with firmness, but not too hard. When striking the strings, move the thumb and fingers in same manner as when closing the hands. When the *arpeggio* sign ⌇ is placed before a chord, the notes of same should be struck in quick succession (beginning with the lowest), otherwise the notes should all be played at the same time. In order to play the guitar well, the pupil should first be sure that he holds it in the proper position. He should then study the finger-board, keeping in mind the fact that the frets are half steps, and practising the scales, chords and preludes in the keys of C, G, D, A, E and F major, and A, E, and D minor. The study of the 4th, 5th, 7th, 9th and 12th positions should then be taken up, always keeping in touch with the right hand finger exercises that are as indispensable to the guitar student as five finger exercises are to the student of the piano. More or less fear is expressed when the flat keys are mentioned in connection with the guitar, but this is surely without reason. If it may be said that music for this instrument is not as frequently written in these keys as in others, it is well to remember that scales, chords and preludes in the flat keys are to be found in all first-class methods,[1] and that faithful study of them will enable the conscientious pupil to play with ease the difficult chords and intricate passages that he is sure to meet as soloist or accompanist. Popular music may be played on the guitar in a very satisfactory manner. To those who wish for music of a different order, I would recommend the compositions of the eminent guitarists referred to in this article, and say that all who wish for really good music for mandolin, guitar and banjo, can procure it without difficulty. Very few general musicians are acquainted with the full capabilities of the guitar, deeming it merely an instrument for the accompaniment of voice or else for the production of the lightest music. It is hoped that this brief article may at least indicate some of the possibilities of the instrument and lead to its better appreciation.

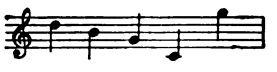
[1] Carcasso's method is a standard work.—Ed.

The Banjo

The banjo is unlike the guitar and mandolin in at least one respect. There is little or no reason to doubt that it is an American instrument. It has five strings called thus:

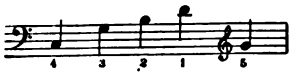


I say "called," for the average soloist on this instrument generally tunes *ad libitum* as regards pitch, when playing unaccompanied. It is perhaps, not easy to know when or by whom the first banjo method (?) was published. The first one that came to my notice was made up of two or three scales and several tunes. At this time larger strings were used than at present, and the fourth wire-wound string was tuned to A. Later on smaller strings were adopted, and tuned a third higher, thus:

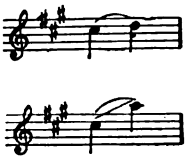


but the music is still written in the same keys as before. A change to the C notation is thought desirable by many, but is unlikely to be adopted. Elson's Music Dictionary, a book that is invaluable to the musician, describes the banjo "as a species of primitive guitar, with a parchment sounding-board." If those who play the fine instruments of the present day could see the banjo as it first appeared, they would surely think it primitive, and congratulate themselves on the fact that great strides have been taken in the art of banjo making since the days of smooth finger-boards and slipping pegs. Mr. James Buckley, the father of minstrels, predicted a great popularity for the banjo, and his words have been more than verified. Boston went banjo wild; the fever was contagious, and did not abate when it reached the Executive Mansion at Washington. I am informed that the President at that time was a very good banjo player. If so, how fortunate that he was not a candidate for re-election. The cartoonists would probably have pictured his banjo as frequently as they did the piano of the distinguished Senator from Missouri.

Tune the strings of the banjo up to the following notes on the piano:



or tune the fourth string to C. Place finger at fifth fret,[1] strike the string, and tune third string in unison, then tune the second string to note, made by pressing the third string at the fourth fret. Tune the first string to note made at third fret on the second string. Press the first string at fifth fret and tune fifth string in unison. To hold the banjo: rest the rim on the right thigh, the forearm on the upper side of the rim, pressing it against the body. Rest the neck against the ball of the thumb (left hand) and curve the fingers and press the strings with firmness and decision. It is customary to rest the fourth finger on the head of the banjo, but I know of no good reason for so doing. Avoid snapping the strings or striking with the nails. While playing passages in single notes, strike the fourth and third strings with first finger and thumb alternately, and the second and first strings with the first and second fingers alternately. The fifth string, always open, should be struck with the thumb. The fingers of the right hand are indicated by dots, the thumb by an X, and those of the left hand by figures. The Barré is the same as for guitar. Positions are indicated by the first finger of the left hand. The slur is made by striking the first note and bringing the finger down with decision on the second. The slide, by striking the first note and sliding the finger to the second. Harmonics are made by resting the (left-hand) finger, very lightly, directly over the twelfth fret, and striking the strings near the bridge, after which, the left hand finger should be removed from the string in order to produce a clear tone. To make right hand harmonics, place the thumb on the string at the required fret, strike the string with the first finger, immediately removing thumb and finger. The left-hand fingers are used as in ordinary playing; the ball of the thumb must be placed twelve frets from the left hand finger for the octave harmonic. Chords marked D. S. (drum slide) are to be struck with the thumb, then rolled, by first closing the hand, then opening it and, beginning with the little finger, striking the strings rapidly with the backs of the nails. The tremolo is made with an oscillatory movement of the first finger (right hand) and should be practised carefully before adding the accompanying notes that are to be played with the thumb. Stroke or thimble, sometimes called the banjo style of playing, was very popular in the early days of the instrument, but is now little used, and seems to have given place to the guitar style, playing with the thumb and fingers.



Many selections of classical music have been successfully played on the banjo and received with great enthusiasm; but original compositions, and music characteristic of the instrument, are evidently preferred by those who study it. The remarks regarding *practice* of the guitar apply with equal force to the banjo and mandolin. What, may I ask, is the true definition of this word so frequently made use of by the teacher who is anxious for the progress of his pupil? It surely does *not* mean that the exercise should be played through several times in succession, giving an equal amount of attention to every part, but rather that the first difficult passage should be met and conquered before the next one is attacked. If this rule is followed, success is sure.

[1] This gives the interval of a fourth between the two lowest strings; but a fifth is often called for. In the old tuning the strings gave A, E, G-sharp, B, and E. The A was sometimes raised to B, and from this the use of a fourth (five frets) for the lowest interval was called "Bass tuned to B."—Ed.

THE ART OF CONDUCTING

By SIR FREDERIC H. COWEN

THE Conductor's art, as we know it at the present day, is of comparatively modern growth. Conducting with a baton was a thing unknown, at least in England, until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously.[1] Up to this period the principal Violin was the Leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called Conductor's chief duties seem to have been to sit at a piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier masters must have been like under these circumstances, as compared with the performances to which we are now accustomed to listen. The development which music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic, of the players, have all gradually tended toward an equal development of the Conductor's art. It is no longer a more or less mechanical thing which can be easily acquired by any musician, but it requires resources and gifts of a high order, and as such, it now stands on the same artistic level as all the other executive branches of the art of music.

I do not mean to say that there are not still a good many mere beaters of time; musicians, so-called, who have adopted or have been forced into the position of Conductor, who are in a large measure unfit for, or ignorant of, their duties; men of whom innumerable amusing stories have been and still could be related, such as the Conductor who came to rehearsal with the leaves of the score uncut, or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he "knew nothing whatever about it!"

But these bear about the same relation to the true Conductor as the poor struggling pianist or violinist in a restaurant band does to a Paderewski or a Kubelik, and their number is, I am glad to say, fast diminishing and giving place, with the more extended opportunities now afforded, to others who have the requisite knowledge and capability, or are sufficiently talented to be able to gain these by experience.

The *real* Conductor, the musician who is thoroughly equipped in all respects for the position he occupies, is now generally recognized as an artist in the same sense and to the same extent as any other instrumentalist or vocalist of the front rank. Indeed, from having been, a comparatively short time ago, a mere figurehead in the eyes of the public, he has come to be regarded by them often as the most important personage, and sometimes even the chief attraction of a performance. And this is as it should be, for his art is the most subtle, the most difficult, and the one involving the greatest responsibilities of all.

As I have already hinted, it is probable that the Conductor of earlier days seldom or never aimed at much more than a correct reading of the notes and *pianos* and *fortes* in a score, and I should doubt very much whether the great masters, like Bach, Mozart, or Beethoven, ever heard really adequate performances of their immortal works, though they must certainly have imagined and conceived them with a prophetic knowledge of the great possibilities lying dormant within them and unattainable at that time. Something more is now expected and demanded of the Conductor than a mere perfunctory rendering of the works he is performing, and in proportion to the extent in which he succeeds, through the forces under his sway, in imparting to his hearers the composer's meaning, and impressing them with a sense of the beauty and form, the life and color of the composition, so will his powers be judged and criticised.

An orchestra or a larger body of voices may appear to the uninitiated to be a very unwieldy thing, but this is far from being the case. As a matter of fact, nothing is more pliable or more sensitive than is an orchestra to the least indication or movement of the *chef d'orchestre*. If he is inanimate or "wooden," they are the same; if he is enthusiastic, they cannot help being inspired by his enthusiasm. He plays upon them as surely and as easily as any other practiced virtuoso does upon *his* instrument, and impresses upon them the mark of his own individuality in a way that is bound to make itself apparent to his audience, and sometimes to a degree that is neither necessary nor desirable.

All this it is which goes to make the difference between a good Conductor and an inferior one. It is as impossible for the latter to obtain a really fine performance as it is for the former to obtain a poor one. It is true that, given an able body of players, thoroughly familiar with the music, they may (provided that their would-be chief knows enough to beat the right number of quarters or eighths in a bar)

[1] The baton was introduced in the first decade of the nineteenth century. Mosel used it in Vienna in 1807, and Weber adopted it at Dresden in 1817.—Ed.

lead *him* instead of being led *by* him, and thus bring him without serious mishap to the end. But even though they play their best, the vitality, the artistic interpretation, the innumerable points which go toward a really satisfactory performance are bound to be lacking. On the other hand, the really good Conductor, with poorer material at his command, can secure results that would be quite unattainable by any of his less gifted colleagues.

I have often thought what an interesting experiment it would be to have the same work performed several times in immediate succession under the direction of various Conductors, good, bad, and indifferent, thus enabling the audience to judge and understand, more clearly and intimately than the most musical of them are conscious of at present, the subtlety and power to make or mar a performance that lie in the little wand with which each controls (or does not control) his forces. Even a succession of first-rate Conductors only would show to their hearers the individual talents and characteristics of each; and though the renderings would be doubtless all excellent, they would probably all differ to a degree that would be as interesting as it would be instructive.

Composers seldom excel in the handling of the baton. Of course there are exceptions. Mendelssohn, for instance, must have been a conductor of considerable talent and experience; Wagner and Berlioz were both masters of the art, or at least understood it thoroughly, to judge from the fine and exhaustive treatises they have written on the subject. Richard Strauss and Weingartner, among the modern composers, both hold prominent positions as *chefs d'orchestre*. But, as a rule, the composer is too much of a dreamer, too much absorbed in his own imaginings and conceptions, to be a true interpreter of the ideas of others, and even in the case of his own works, though he may be able to direct them more or less satisfactorily, he is not always the best judge of the effect they are capable of producing. The best Conductor is undoubtedly he who, with the requisite gifts, is able to devote his entire time to the study and practice of the art. Richter [1] and Nikisch, to mention only two instances, have never, so far as I am aware, composed a note of music in their lives.

The saying, *poeta nascitur, non fit,* is as true of the art of Conducting as of all the other arts. In many respects it is even more applicable, for the Conductor *par excellence* must not only be a born musician (that goes without saying), but he must also possess a poetic and enthusiastic temperament, and, above all, that other innate gift which no amount of study can procure him, viz., the rare power of being able to command and control large forces. These, however, necessary as they are, are but a small portion of the qualities and attributes that go toward the making of success. I may say indeed that Conducting, besides requiring those gifts which are peculiar to itself, combines within it almost all the other qualities, inborn or acquired by study and experience, which appertain individually to the exponents of the other executive branches of the art. I will endeavor to enumerate the qualities necessary to a first-rate Conductor in the order in which they come to my mind.

(1) The Conductor should, first of all, possess or cultivate a distinct and intelligible beat, so that those under his guidance may be able to distinguish an up beat from a down beat, and may know at a glance in what part of a bar they are at that moment playing. The beat should also be firm and energetic, or gentle and pliable, as the occasion warrants. Instances have been known of a Conductor with a very indistinct beat obtaining good performances, but this can only be in the case of an orchestra which is accustomed to play frequently under his bâton.

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

(3) A thorough knowledge of all the instruments in the orchestra is absolutely essential. He need not actually be a performer on any instrument, although it is decidedly better if he is practically acquainted with one or two of them; but in any case he must understand their compass and capabilities, and all the peculiarities associated with each of them separately. To be a good pianist is also very useful to the Conductor, and even the possession of a decent singing voice will often stand him in good stead at rehearsals, and save him from the banter, harmless and good-natured though it be, which not infrequently attaches to the proverbial "Conductor's. voice."

(4) He must be able to read and master a score, however complex, without the aid of a piano, and judge to a large extent of the effect it is likely to produce.

(5) He must have the power to grasp the inner meaning, intellectual and ideal, of the composer whose work he is performing and to convey it to his audience.

(6) All such points as the true knowledge of light and shade, the bringing out of certain parts or instruments, the subduing of others, correct bowing, artistic phrasing, are all essential qualities without which no really good interpretation is possible. And, included in this, must also be reckoned the right feeling for *tempo*. This, I know, is greatly a matter of individual temperament. One Conductor may take a movement slower or faster than another, according to his own ideas or feelings, but the true Conductor of experience will seldom go far astray, for his musical instinct as well as the many subtle indications in the score will soon convince him of the composer's intentions, and even should he occasionally err in this respect, it may be forgiven him if the result is musicianly and does not savor of exaggeration or the desire to be eccentric or out of the common. I may add that the metronome marks to be found in most scores are of use to the Conductor up to a certain point, as conveying a

[1] Richter burned all his compositions when he decided to become a conductor.—Ed.

general indication of a fast or slow *tempo*, but they are often misleading, and are never intended by the composer to be slavishly followed: if they were, all the elasticity and vitality of a performance would be utterly wanting.

(7) The Conductor should have sympathy in accompanying the soloist, be it in a concerto or a vocal piece.

(8) He should be absolutely eclectic in his tastes, or at all events should never allow his preference for any particular style or school to be apparent in his renderings; he should put his heart and energy equally into whatever work he may be directing at the moment, and endeavor to obtain the same perfect result from, say, an Overture of Rossini as from a Beethoven Symphony.

(9) Other essentials to his art, only to be gained by experience, are the knowledge of how to guide his forces and convey to them what he wishes them to express; how to indicate to them the thousand and one little points of delicacy, phrasing, *rallentandos, crescendos, diminuendos,* etc., which occur in a work and which are the life and soul of its interpretation; in other words, how to *play* upon them, individually and collectively and make them into one responsive whole, ready to understand and follow the least sign or movement of his baton.

(10) Besides all this, there are many personal qualities necessary to the Conductor. He should possess tact and a great deal of patience; firmness, together with a kind, genial, and refined manner. He must be able to enforce punctuality, obedience, and discipline among those under his command, and, beyond all, deserve and obtain from them the respect due to his position and presumed superior acquirements.

Given all these equipments for his art, there yet remains one inborn gift which is perhaps more important to real success than all the others put together, and that is, the indefinable *magnetism* which, emanating from the Conductor, communicates itself to the orchestra, and is the controlling force in all really first-rate performances. It is a very subtle power, of brain and eye and gesture, but it undoubtedly makes itself felt by players and audience alike, elevating the rendering of a work to a height of *ensemble,* life, and warmth which cannot be really attained without it.

Having now enumerated the many necessary gifts and qualities of the Conductor and the requirements incidental to his position, I should like to add a few remarks on the things which he should *avoid*.

(1) He should never put himself into contortions, or perform gymnastics, or otherwise render himself absurdly conspicuous on the platform, but should endeavor to cultivate a quiet, forcible, and dignified demeanor. The secret of good Conducting does not lie in gesticulation, but in the power to control others intellectually and artistically.

(2) He should avoid undue exaggeration in his performances, and the making of effects unintended by the composer for the sole purpose of being original.

(3) He should never bully his orchestra, or weary them by overrehearsing a piece that already goes to his satisfaction.

(4) He should never go to a rehearsal without having thoroughly studied and mastered all the details of the scores he has to conduct.

(5) He should never lose his temper, nor be otherwise than gentlemanly toward the most subordinate of the musicians under him.

All I have said up to now with regard to the orchestral Conductor applies equally to the other departments of his art, though each of these necessitates certain separate qualities and a distinct training of its own. The management of the orchestra is, of course, a highly important factor in all of them, but the conducting of a choral work with its combined forces, or an opera, or even the accompanying of an instrumentalist or vocalist, is, each in itself, a separate education, and, as I have said, has its own special requirements. A Conductor may be all that is to be desired in one direction and yet quite inefficient in another. It is true that a varied experience such as this does not always come to him, but there is no doubt that the *greatest* of Conductors is the one who is versatile and who can excel, when occasion demands, equally in all departments of his art.

It will be asked, How is the art of Conducting to be learnt and studied? The question is not an easy one to answer. Unfortunately, the opportunities afforded the would-be student for acquiring his first practical knowledge of the art are very limited.[1]

When I was a boy at the Conservatoire in Berlin (if I may be excused for speaking about myself for a moment) the weekly orchestral class formed an important part of the regular studies. I had each week to take home a score, say, a movement of a Haydn or a Mozart Symphony, and be ready the following week to conduct it, with the aid of the very small orchestra at the students' disposal, consisting chiefly of strings and piano and an occasional wind instrument. Small beginning as this was, it at least made me acquainted with many of the works of the earlier masters, taught me the use of the baton, and gave me confidence.

I think it is a pity that some such plan is not adopted in advanced schools of music. I am aware that the young composer is sometimes allowed to conduct his own work, if he so wishes, at the orchestral rehearsals or concerts of the students, but the opportunities for the young, would-be Conductor to learn his art do not exist. Conducting should, I think, be taught in our schools, as far as it is possible to teach it, in the same way as all the other branches of music, so that any aptitude the student possesses may be fostered and developed, the technical side of his art made apparent to him, and he himself rendered more or less equipped, fundamentally, for the career he is desirous of following. As it is, the young Conductor, more often than

[1] Good American schools, such as the New England Conservatory, have orchestras made up wholly or partly of pupils, and are thus able to offer some training in conducting.

not, comes to his first duties, when called upon to fulfil them, strange and nervous, ignorant of rudimentary principles, and forced to gain his experience at the expense of his orchestra and his audience.

Still, unfortunate as these circumstances are, they need not deter or discourage the young aspirant in his desire to learn the art. Many Conductors have had little or no preparatory education of the sort which I have advocated, and yet, by their own exertions and with their natural gifts, have succeeded in gradually raising themselves to positions of importance and eminence.

To the would-be student I would suggest the following way of making a beginning and gaining that elementary knowledge which is the first necessary step toward his future success. Let him, first of all, study the scores of all the standard works, commencing with the simpler ones of the old school, and make himself master of their every detail. Let him procure a good book on orchestration, and endeavor to become thoroughly acquainted with the compass, possibilities, and peculiarities of all the instruments that form the modern orchestra. Let him also attend all the best performances he possibly can, and, with the score before him, watch every movement and indication of the Conductor, and notice carefully how everything sounds and the way in which each effect in a work is produced.

Let him learn to beat every sort of *tempo* clearly and intelligibly. This can be done at home without any great difficulty by placing the score in front of him, and, with the stick in his hand, conducting an imaginary performance. Better still, if he has a few instrumentalist friends who will meet and perform an arrangement of some orchestral work and allow him to lead them. Even some one at the piano only will be of considerable use to him in this manner. All this will help to give him the necessary mechanical knowledge, and remove that awkwardness and stiffness which are usually inseparable from a Conductor's first efforts.

Let him, besides this, study and digest all the remarks I have made relative to the many artistic and personal qualities requisite to the Conductor, and he will then be in a fair way at least of being prepared for the position that may come to him, and for that further experience and knowledge which can only be obtained by the practical exercise of his art. The rest is a matter of opportunity, but orchestras are on the increase all over the country, and the field is growing larger every day.

At the same time I cannot but think that the smaller the beginning the better for the beginner. An amateur orchestra is a good thing to commence upon, for the necessity of having to teach those who know little (instead of learning from those who know everything) rouses the faculties and helps to give the young Conductor that power of command, that masterfulness, which are essential to his success when he comes to deal with larger and more important forces.

In any case, let the novice avail himself of any and every step that may lead him on to the goal he has in view. If he is earnest, painstaking, and hard-working, much will be excused him in his early efforts. The sequel, as in art of every kind, will depend on himself and his fitness, natural and acquired, for the career he has chosen.

It will be seen, I think, from all I have written that I am right in looking upon Conducting as one of the highest forms of executive music, and in some respects, *the* highest. It is true that talent, ability, and technical study are requisite for success in all branches. But the real Conductor has to be something more than a matured artist, or rather I should say he has to combine within himself all the attributes appertaining to every genuine musical executant besides a number of others acquired by study and experience; and further than this, many personal qualities peculiar to his own art.

The mere fact that he is the guiding spirit of a large body of musicians, all of whom are often as proficient in their own line as he is in *his* (sometimes more so); that he is the means through which they give expression to the thoughts and ideas of the composer; that, in other words, he is himself as surely performing on a many-voiced instrument as the Pianist or Violinist on his single one, renders his position one of the greatest responsibility and places him on the highest possible plane among executive artists.

It is indeed a difficult art, an art requiring many exceptional gifts, much study, and an experience which can only be arrived at by actual practice. For this reason, the great Conductor is, and always will be, a much rarer individual than the great solo instrumentalist or vocalist.

But if the highest honors are hard to obtain, and reserved only for the few, they are well worth the seeking. I know of no branch of musical art (saving, of course, the art of composition) which gives to its exponent the same amount of pleasure and satisfaction. The sense of command, the knowledge that he is able to sway and control his forces at will, the power to inspire enthusiasm, the masses and gradations of sound, are all a source of intense gratification to the Conductor, and combine to produce within him a feeling of pride, a thrill and an excitement unknown to the ordinary executant, and beyond the power of words to express.

CHOIR TRAINING

By ARTHUR ELSON

CHOIRS are of many sorts, but those most usually met with are the large male or mixed choir and the quartet choir.

In the male choir, boys' voices are most usual, as part of the body of singers if not the whole. One of the first troubles of the precentor lies in the selection of his boys, not only with regard to voice, but in the matter of personal fitness and habits. One recalcitrant spirit, whether at service or practice, may cause a great deal of trouble. In our own country the churches sometimes make use of adventitious aids to arouse *esprit de corps* among their choir-boys. Some sort of gymnasium is provided for them, or they are encouraged to have a team representing them in various sports, or even a summer camp. Such procedure makes for good discipline.

The selection of voices is not always an easy matter. Very often the applicants are untrained, and the choir-leader has to guess at what their ultimate capabilities will be. Quality, however, is a good guide, if he can make the boy show his natural voice. Even a single thin, hard, or metallic voice will be noticeable in a fairly large choir, so the voices that give soft, full tones, and blend well, must be chosen.

The number of voices suitable for the different parts is given below. Such a list, however, must not be taken too strictly, as different individual voices have different volume. If one part is found weaker than the others, voices must naturally be added to it. Often, in antiphonal singing, the choir is divided into two halves, and care must be taken to keep the vocal balance correct in each half.

In the case of the male choir, it has been held a good rule to include as many boys' voices in the treble as there are voices in all the other three parts together. In a mixed choir, however, the number of voices in each part is the same, or very nearly so. The boys' trebles will have a fresh and penetrating quality, but a much smaller individual volume than the ordinary soprano. The following tables are given:

MALE CHOIR

Trebles	Altos	Tenors	Basses
6 to 8	2	2	2
14 to 18	4	4	6
20 to 24	6	6	8

MIXED CHOIR

Sopranos	Altos	Tenors	Basses
4 or 5	4	4	4 or 5

These proportions will serve as a guide for choirs of any size.

With boys, it is often necessary for the leader to have to begin with the most elementary musical training. Sometimes even the notes on the staff must be taught, which may be done by Solfeggio or some other method. After the symbols and notation of music have been mastered, the pupils will be ready to get the most benefit from rehearsals, but even in this case it will be found advisable to let the boys practise twice as often as the men.

The vocal training of the boys proceeds at first in a very simple manner, being devoted principally to the proper methods of tone-production. The leader will find it necessary to train each part by itself, as its peculiarities would be less noticeable with all parts sounding. The earlier exercises may be taken on the vowels, especially on "Ah" and the other broad sounds. These will allow the leader to train the voices in the use and blending of registers, as far as that is needed. The tendency of boys is to slur over the pronunciation, so especial efforts should be made to have them speak and sing all sounds clearly. The pronouncing exercises given in this volume, in the articles on Vowels and on the Singing of Words, by Arthur de Guichard, will be found very useful in such training.

The average boy in a choir will not be called upon to give passages of extreme vocal agility, such as are found in the operas of Rossini and his school. Such a boy must learn, however, to sing with some degree of fluency, and the leader will find it advisable to devote part of the rehearsal or practice time to work of a more rapid nature than will be needed in the usual service. At the same time there must be a good deal of work on slow, sustained tones, with some attention to the *messa di voce*. The latter may be started by counting six beats while the boys sing a single note to a breath, letting them swell the tone on the first three beats and diminish the power on the last three. It will be surprising to find how many different errors the boy-singers can put into such a simple exercise; but after some practice nearly all of these faults will be eradicated.

For breathing practice, it will not be necessary to give a thorough treatise on the anatomy of the lungs and larynx. Yet a few facts, mentioned casually here and there, will undoubtedly arouse interest. Clear directions for breathing must be given, with rules for taking breath in songs. These rules are often needed, in spite of the regular structure of most hymns; and

they may be found at the end of the article on "Songs and Their Execution," in this volume. With the subject of breathing should come that of attack, and the errors of too much aspiration and too sharp a stroke of the glottis should be explained and avoided.

For the pronunciation of words, the choir-leader has already been referred to the articles by De Guichard. The force of the vowel sound will be more apparent in choir-singing than in solo work, but the consonants must be clean-cut, and practice is necessary to get a choir to sing them together in one instant instead of stringing them out. Care should be taken to make each boy sing his best, and not rely on others to keep up the volume of tone while he drags along softly.

It is usual in regular work to take the hymns for the next service first, as they are the easiest part of the work, and put the boys in good voice. The anthems may then be taken up, with the Te Deum, Magnificat, and other service numbers. Some choir-leaders take the Psalter next, while others put it last. The anthems for the succeeding Sunday may follow, with any other unfamiliar work. Rehearsals are sometimes held in the church itself, but some prefer to have them in a room, with piano accompaniment, in which case the leader can keep his eye on the boys and move about among them quickly.

At rehearsals with boys alone some soft vocal exercises may be used at the beginning, to clear away any huskiness. The singing of the scales downward instead of upward, some work on chords, and some practice on pronunciation in singing may serve as exercises. At these rehearsals most of the new music should be taken up, as boys need a longer time in learning than men do, and it is wise to let the boys memorize the music completely before the service.

As a rule, boys do florid work more easily than adults can do it. If a solo forms part of a work to be given, the solo part need not be sung in the general rehearsal; time will be saved if the last few bars leading back to full choir are merely played on the piano, until the cue is learned. The study of the solo part may come at some other time.

Good tone quality and the proper management of power are the chief points to look after with boys. If they sing too softly, their voices may get a thin character, while if they try for too much strength, the result is too often a yell. If they can be taught to sing softly without losing fulness of tone, and to give loud passages without screaming, they are in the right path. Especial attention must be paid to accuracy of pitch and pronunciation in new works.

In Episcopal chanting, with a divided choir, the voices must be apportioned in such a way that both parts will attack cleanly and not drag. The Anglican chants may be given with many delicate shades of expression, and made remarkably beautiful. In the average church choir there is not always time for this, but the Gregorian chants may be more readily used, with due exactness and clear enunciation. These are now an important part of the Catholic music, though sometimes a mixed choir is retained for the performance of the more ambitious Masses. The Catholic service has an ample repertoire in the early works of Palestrina, Di Lasso, and their contemporaries, which should be used with more frequency than is usually the case at present.

If the choir leader is also the organist, his chance for actual beating of time is somewhat limited. He may, however, use one hand for direction, while playing with the other hand and the pedals. Bach led the St. Thomas choir, at Leipsic, from the harpsichord, and Spitta describes his work thus: "In conducting he was always exact; and in time, which he generally took fairly rapidly, he was very steady. The use of the harpsichord did not prevent an occasional beating of time; for the instrument was used merely to keep things moving, and to lead the wanderers quickly and gently back into the right path." The organist must therefore know his music so thoroughly that he can attend properly to the choir.

If the leader is wholly free to beat time, he will find certain rules for his guidance. With two beats to the measure, the first has a down stroke, the second an up stroke. In compound rhythms, like 6/4, 6/8, and so on, it is possible to use the same two strokes, one for each half of the measure; or six beats may be made. If six are used, the first is a long down stroke, the second and third short strokes upward to the left, the fourth a long stroke to the right, the fifth a short stroke farther in the same direction, and the sixth up to the left, returning to the position for starting the first beat in the next bar. Three beats to the measure are given down, right, and diagonally up strokes. Four are given as down, left, right, and diagonally up strokes. Compound triple rhythms, as 9/4 or 9/8, the measure may be divided into three equal parts with strokes as for 3/4, or given nine beats. In the latter case the first is a long down stroke, the next two short strokes to the right, the next three short diagonal strokes upward and to the right, and the last three fairly short horizontal strokes to the left. For 12/8, four strokes may be used, or twelve. With twelve, the first is a long down stroke, the second and third short strokes to the left, the next three short strokes nearly upward, the seventh a fairly long stroke to the right and down a little, the eighth and ninth short stroke continuing this direction, the tenth a medium stroke up to the left, and the eleventh and twelfth short strokes continuing this direction and bringing the hand (or baton) into position for the following measure.

The conductor should not hammer the time out as if he were a human metronome. Here and there a trifle of *rubato* is permissible, and adds greatly to the effect by avoiding a mechanical rendering. The sense of the words will have something to do with this, as well as the structure of the music. In deciding on the *tempo* some regard must be given to the piece as a whole. If the phrasing is overemphasized,

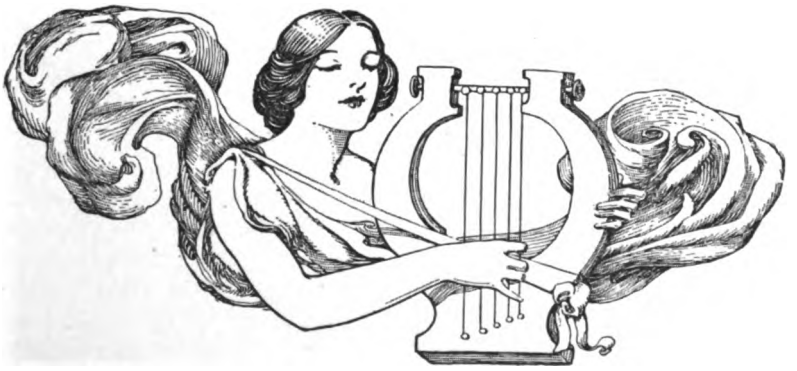
there is a danger that the piece will become merely a string of detached portions instead of a complete unit. *Crescendos* and *diminuendos* should be worked up gradually and evenly, and without any uncalled-for speed. On a single word the working-up must, of course, be quicker, but even here, as with an "Amen," the aim should be to take plenty of time.

With a leader who is not tied to an instrument, it becomes possible for the left hand to be used to give signals for power and expression. Here it is probable that each conductor will invent his own signals, and that much variety will result. The following suggestions, then, may be varied to suit individual cases; but as some system is necessary, one is given here. A nod of the head may be used to prepare certain of the singers for the entrance of their part. A raising of the left hand, with palm upward, may be used for an increase of power, either in a sudden motion for an accent or gradually for a *crescendo*. A lowering of the open left hand, palm outward, may be used for a *diminuendo*. Either signal may be used, where no change is demanded in the written work, to show that certain voices should be giving their part with more or less power than they are using; or more power may be demanded by a repeated beckoning, and less by a waving of the open palm at the singers. Some special signal, such as closing the fist, may be used for the greatest climaxes. If the singers are dropping from correct pitch, the hand may be held close to the chest with a finger pointing upward. The left hand may also give the cue for the entrance of a part by pointing at the singers.

In choir singing, as in playing, the difference between harmonic and polyphonic music should be marked. The former needs a clear melodic line, with due support from the other parts. The latter needs clearness in every part, with slight emphasis on a theme when it enters in one part after having appeared in another. This independence of parts, and their equal expressiveness, is shown by the old music of Palestrina and others.

In the quartet choir, with one soprano, alto, tenor, and bass, the voices must be chosen with regard to balance as well as individual excellence. A light soprano, however brilliant for solo work, would not suit with a robust tenor or heavy bass. Even with well-balanced tone quality, the obtaining of *ensemble* is usually a matter of patient practice. Habit will show the singers how best to blend their voices and support one another. Some freedom of individual expression is allowed in solo passages, but in singing together the expression must be that desired by the leader, and attack, change of pace, or change of power, must be made by the singers with precision and at the same instant of time. Where the music is known pretty well beforehand, and often repeated, as in the Jewish service, comparatively few rehearsals are needed; but if the quartet choir is to have any extensive repertoire, rehearsals are not to be omitted because the individual singers consider themselves proficient musicians. If the church is small enough to demand only a soloist, then individual achievement becomes everything; but even in such cases, the singer will do well to study the effect of the works chosen by indulging in church rehearsals if possible. The quartet choir should avoid arrangements of oratorio choruses, in which power is the chief requisite, adopting instead works that depend more on expression and solo effects.

In choosing the repertoire, the catalogues of the standard publishers will be found a useful aid. These may usually be obtained on application, and give full lists of new music; while any publisher will also send older lists of standard works if requested. There are many anthem collections, and many suitable works by the great composers as well as by modern writers. The task here will not lie in finding material, but in making the right choice for the effect desired.



MUSICAL TASTE IN CHILDREN

By ARTHUR ELSON

IT is only in recent days that the education of children in music, and their appreciation of the art, has been scientifically studied. Even Germany, the land of musical culture, did not study the child-mind or its development, in this field, until comparatively modern times. One can turn back with astonishment to the moral and sedate style of Johann A. Hiller, at the end of the eighteenth century, and note his strange attempts to write music and musical essays for the young. His choice of subjects was sometimes calculated to frighten off his juvenile students. Here is one of the gems of his book, which was expected to be sung by children—

TO DEATH.

"Old men have perished,
Whom no one cherished,
For whom no single being grieved.
When in death they were lying
Men said of their dying—
'Quite long enough, for sure, they've lived.'

"Be my endeavor
To act thus never.
If I die young let some be grieved.
Let not my friends forget me,
Let pious men regret me,
And say,—'Oh, had he longer lived!'"

We can scarcely imagine any normal child taking much delight in the above commendable but rather priggish and funereal sentiments.

In the same work the composer writes—

"Songs for children must be easy. They must be flowing and free from all artificiality. They ought to be of limited compass, so as not to tax the strength of the children. They ought also to be genial and attractive, that they may be easily caught up and retained in the mind."

In this connection we may state that only recently have investigators discovered that the compass of children's songs has been too restricted. The great majority of children's songs were kept below the two-lined E. But it has been discovered that almost every child can easily take F or G, so that the most modern juvenile songs will be found to range higher than those of a generation ago.

Every educator knows that normal children resent baby-talk or an exaggerated sweetness. Modern teachers will therefore be amused by J. F. Reichardt's preface to his collection of children's songs published in 1781. He begins as follows:

"My intention in publishing these songs, dear children, is to cheer you up, that you shall try to sing clearly and correctly. But before one gives one's self trouble or labor in any matter, one desires to know of what use it may be. Is it not so, my dears? See, then, I will explain it to you at once of how much use it is to sing sweetly and agreeably.

"Often in church you are disturbed by the false and bad-sounding screaming of children, and sometimes even of older people. You look around and sometimes you even laugh. Are you not worried by this, and is not your own singing disturbed by it, my loves?"

There is much more of the same kind of ridiculous twaddle, but fortunately the songs are better than the preface.

While dealing with the subject of juvenile vocal education in old times one may add that such education is as old as ancient Rome, where the children were trained to sing choruses at certain public festivals. Julian, the old Roman emperor who went back from Christianity to Paganism, endeavored at the end of the fourth century to establish children's music training schools at Alexandria, in Egypt, that the Roman youth might be educated to take a musical part in the sacrifices to the gods. He died before his aim was accomplished.

Guido of Arezzo delighted in the training of his choir-boys, about A.D. 1000, or a little later. He first taught sight-singing, by means of solfeggio, which he invented, and even exhibited his boys in Rome, before the Pope. Children were also trained in the Middle Ages to take part in the Mysteries and Moralities, the early religious musical plays which preceded the Oratorio.

Much ancient history is imbedded in children's songs. The juveniles of all nations have round-dances with song. "Little Sallie Waters" can be traced in various guises and through various countries, through the dance of the Israelites around the golden calf, through the dance of the Egyptians around the bull-god Apis, even to the sacrificial dances of the sun-worshippers. "Ride a cock-horse" introduces the hippo-griffus, the dragon of ancient days. "London Bridge is falling down" was sung centuries ago in another guise, as a satire against the great bridge which Peter of Colechurch was building. "Three Blind Mice" goes back as far as 1609. "Turn again Whittington" was sung by the London watermen on the Thames, in praise of Sir John Norman, in 1453.

We may learn something of the development of the child-mind in music by studying the youthful days of some of the great composers. The first recorded child-prodigy appears as a tiny organist at the court

of Charles the Bald, in the tenth century. Some of the great composers, but not all of them, have been prodigies. Weber wrote very respectable *fughettas* when he was eleven years old. Beethoven composed a good two-voiced fugue at ten years. Mozart composed an attractive Minuet when he was five years of age.

Liszt, at ten years of age, could play any of the fugues of the "Well-tempered Clavichord" and transpose them into any key. Robert Franz remembered music that he heard when he was two years old. Gounod could name any note that was struck on the piano, when he was four years old. In view of some of these facts the question becomes pertinent, "How early ought the musical education of a child to begin? And what form should it take?"

In the first place let us speak a word against prodigies. If one discovers a gifted musical nature in a child, let the growth go steadily on without being interrupted by public appearances. The craze for such appearances is working great harm. It is even being pushed to the point of absurdity. A child of five years is at present allowed to conduct great orchestral works, in Italy. Smaller and smaller grow the musical prodigies, and younger and younger. By and by we shall have the musical infant composing and directing its own orchestral cradle-songs.

Very few prodigies grow into great artists. Josef Hofmann is an exception, and even he has not quite fulfilled the hope that a second Mozart had arisen, —a hope freely expressed when he electrified the world with his performances in his childhood. Music often becomes mere routine to the child who has been overforced, as he grows to maturity. Schumann and Wagner would never have become the masters that they were had they studied young. They both entered their musical career rather late, but they had an enthusiasm at twenty that the prodigy has long outgrown.

Yet late study is not advisable. On the contrary, the musical education may begin even with the youngest child. But it must not be a task in the earliest years; the idea of displaying the child must be absolutely renounced; the growth must be normal and continuous; the enthusiasm must never be extinguished. At the very beginning the youngest child may be allowed to use the keyboard of the piano, but should be taught from the first to pick out chords or intervals that sound well. Mere idle drumming is not to be encouraged.

Most important, however, is the question of a musical atmosphere. We are not all born Mozarts, but if the growing child is kept in constant touch with good music, he will gradually learn to appreciate and understand it. Atmosphere means much, even with prodigies. Mozart might not have developed nearly so early if he had not been born into the musical home of the great teacher Leopold Mozart, who was his father. With those who are less gifted, a continual training is necessary; and good taste cannot be developed without a constant hearing of good music. If the parents care for nothing higher than rag-time, the child, unless exceptionally gifted, will never rise above that level—at least not as long as he is subjected to home influences. When children take lessons, their faculties are put in charge of a teacher, who gives them something of the right atmosphere; but this brief article is a plea for the proper training of listeners as well as others—the large class who will get their knowledge of music only by hearing it.

John Stuart Mill's advice, "First a healthy animal," cannot be too strongly insisted upon. There is no need for the musician or music-lover to grow up an anæmic sentimentalist. If a child shows itself too sensitive, its musical development may be postponed until it grows more vigorous. Some infants are very easily affected by music, and the art should not be used to produce too strong impressions upon them at first.

More common, however, is the reverse error. Just as some people think that children never outgrow baby-talk, so there are many who do not realize that a child's musical appreciation may grow. The London *Punch* recently printed an anecdote illustrating the first point. A child having been brought home from the country on a train, its uncle asked, "Did ums ride on the choo-choo?" Thereupon the sage youngster replied about as follows: "Yes, we came up on a train. The engine had two cylinders, an extra-weighted driving wheel, and a new link-motion valve-gear." Too many people act on this principle in music, and think that the child must be trained forever on too simple material.

The music that a child hears should include all grades, from the simplest to that which is too complex for him to understand. The latter is most important. If the child hears only such music as that which does not demand its full faculties of appreciation and a little more, its taste will not grow. In literature we take care that the children of grammar and preparatory schools should be trained to appreciate the great masterpieces, even if they do so only imperfectly. The same principle should be adopted in music. The "Illustrated Course," in this volume, covers the ground of musical history, form, etc., in a way suitable for high-school or college students, or mature clubs; but something of the same idea might well be carried out in the more elementary institutions. At present the school children sometimes expend their energy on collections of singing books of doubtful value and heterogeneous character. Our national music, too, is hardly of a high grade. For purposes of patriotism, the conventional "America," the overpompous "Hail Columbia," and the rather unsingable "Star-Spangled Banner" must form part of the curriculum; but the other songs might be chosen for their musical value as well as for their simplicity, in a greater degree than is the case at present. Also a part of the singing time might be well spent in having the pupils listen to a brief concert of good music. Short pieces by Schubert, the Mendelssohn "Songs Without Words," Handel's

Largo, Schumann's many piano pieces, and others of the sort might give much pleasure, while being at the same time an education in good taste. Sonatas and other ambitious works might be included to a judicious extent. It would even be possible, with some skill in choosing illustrations, to interest the children a little in contrapuntal works, and give them an idea of what polyphony means. Not all pupils would rise to these opportunities; but we do not lower the literary standards because not all the pupils can rise to the level of the written masterpieces.

So much for the school. Another chance for developing taste comes with the possibility of taking children to public concerts. Here, too, the parents should not worry if part of the programme is beyond the child's comprehension. If he enjoys only a little of a classical programme at first, he will appreciate a little more at his next concert, and gradually grow to understand. But he will never understand if he is not given the opportunity.

If the home is one in which the parents themselves are unmusical, and the child is taking no lessons of a regular teacher, then little development of taste can be expected. But in those homes where the parents are musical, the child will have the advantage of learning to appreciate constantly higher things by repeated hearing; and this opportunity should never be curtailed.

At first the average child will care mostly for rhythmical melody. Gradually the taste for harmony will become evident. Then more and more advanced homophonic works will be appreciated, and finally polyphony.

Few young children care at first for contrapuntal treatment and devices. The taste for this must come gradually. Yet there are exceptionally gifted musical children who can appreciate some of these touches very early. With such young artists, when one has reached the Bach Two-Part Inventions, care should be taken to explain the points of treatment, the idea of canon and of double counterpoint (see No. 2 of the set), without, however, giving too involved laws regarding the creation of these; the mere hearing and recognition will be quite sufficient at first.

As regards an induction into the works of Bach, it is a fact that many a child has been turned from the great master by the lack of judgment of the teacher. If the Two-part Inventions are not appreciated (and very few children love them) let the first taste of Bach come from the Suites. And do not give these in their entirety. Choose a few of the most melodious Sarabandes (either to be played or merely listened to) for a beginning.

Be careful to remember that the cultivation and preservation of enthusiasm is worth as much as the technical advance. Not all children are alike in ability. Some may not take fire easily; they may even be indifferent for a while, yet they may become splendid students later on. Remember that Sir Walter Scott was regarded as a very dull student at school. Much introspection is necessary for the teacher himself. It is painful to watch the old-fashioned music teacher, excited, nervous, without definite plan, not understanding his pupil's nature nor how to appeal to it.

In execution demand of the pupil only what he can properly give. The great Dr. Arnold, of Rugby, was once about to punish a pupil whose dulness had provoked him greatly. "Please, Dr. Arnold," said the young delinquent, "I am really doing the best that I can." Dr. Arnold put by the cane, and afterward stated that he never forgot the lesson that this honest dullard had given him.

There are some teachers who imagine that they are doing their duty by treating all pupils alike, which is the greatest mistake that they can make. They must come down to the pace of the snail, and rise to the speed of the greyhound, among their pupils. They are unjust to both the superiors and the inferiors by any other plan. The pouring of an exact quart into every bottle leaves the gallon ones unfilled and the pint ones losing half of the allowance.

There has as yet been no Pestalozzi, or Froebel, or Montessori, in musical education, but a good beginning is being made in this generation. Let the individual teacher remember that the Public Schools and the Conservatories are with him in this modern uplift, and let him always bear in mind that the earliest stages may often be the most important, for "Just as the twig is bent the tree is inclined."

MUNICIPAL MUSIC

By LOUIS C. ELSON

IN presenting this subject I trust that I may be allowed to speak in the first person singular, since I desire to give much of my own experience in this field, and I also desire to speak of Boston's work more especially; not only because I have been more directly connected with it than with any other, but because Boston has been more active in this field than any other American city, and has achieved some remarkable results. American choral music began in Boston; public school music had its inception in that city; the first important American orchestra was founded in Boston; and its present municipal music is well worth studying. Much is being done in the public schools there, as in other American cities, but here there is yet something to be suggested regarding a broader curriculum. Ten years ago, in the "Atlantic Monthly," I wrote some of these suggestions, and a few of them are pertinent enough to be summarized here.

Almost all of our public school training is devoted to making children read or sing music. Yet three-quarters of them do not use these acquirements in later life. It would be far better if the classes in these studies were made more select and the *Appreciation of Music* were taught to *all*. In all the universities the appreciation, history, and development of schools of Painting or of Literature are taught, but Music has not yet been put into the same class, although it is the most universal of the arts. The present volume can readily be used as a text-book in this comparatively virgin field.

The course suggested for public schools, in Appreciation of Music, would be as follows:

It should begin in the Primary and lower Grammar schools. A very simple course in acoustics (see the article "Acoustics for Musicians" in this volume) might awaken the child's interest in the formation of tone and of chord. The Chladni Plate might give an added interest here and show the symmetry of tone and the lack of symmetry of noise. A few simple experiments in the overtones, showing how Nature builds her chords, might follow, but the more abstruse points of acoustics should be reserved for a more advanced stage of study.

When the children sing our national songs these should be made an adjunct to the history lessons. The events connected with each song should be narrated before the singing.

The architecture of Music ought to be studied early. Schlegel once said that Architecture is frozen music (although Mme. De Staël is generally credited with the remark) and few non-professional musicians understand how thoroughly architectural music is. Just as wing balances against wing in architecture, so theme is poised against theme in good and symmetrical music. Here, again, many examples will be found analyzed in another part of this volume. In the public school work many a chorus will be found illustrating this fact and many more which show the custom of ending a musical work with its opening idea. In the school I would have part of the class sing and the others listen, interchanging, if practicable.

Scale-construction might be explained a little later. This is the actual musical language and it will surprise the student to be taken out of our conventional major and minor scales occasionally and form an acquaintance with the five-toned scale, the six-toned scale, and the other scales indicated elsewhere in this volume. When the class sing "Bonnie Doon," or "Auld Lang Syne," or "There is a Happy Land," they should have a comprehension of the five-toned scale upon which these are built, the oldest scale in use today.

The tone-color of each orchestral instrument ought now to be studied, and here it would be well to have the assistance of a harpist, a bassoonist, an oboeist, etc., as the instruments are passed in review. Every orchestral concert will take on a new meaning after these lessons.

Figure treatment should now be taught by audition, Beethoven and Bach furnishing excellent examples to work with. The meaning of the "guiding-motive," the figure which has a definite purpose and portrays an object or event, should now be studied in a few Wagnerian works. The difference between Harmony and Counterpoint could be demonstrated.

All these things could be made clear to the average student without using a technical term, without studying a note of music, without the student being obliged to play or to sing. The reader who desires more detail of such a course is referred to the "Atlantic Monthly" of August, 1903, and to the "Illustrated Course of Music," in this volume.

Thus much regarding what the school can do. But much of this can also be taught to the general public, if the city is willing to change its musical expenditure from its present channel of giving half-appreciated band-concerts and turn it into a more beneficial system of educating the masses in a new and great enjoyment.

I propose to speak now of what I have seen, heard, and partly inaugurated myself. Boston had for years

been giving free band concerts. It still continues them. Sometimes these give pleasure to many people, but there are usually several present who make the occasion one of riot and excess. Sometimes the musicians are obliged to dodge tomatoes, or eggs, or stones, which are brought to enliven the proceedings. A large police force is generally necessary to preserve order.

But a start was made in a better direction by adding lectures to some of the concerts with small orchestra, which were given in halls, and at these there was always order and a fair degree of attention. Matters stood thus in 1906. A little later Boston had, under the inspiration of its Mayor, John F. Fitzgerald, an "Old Home Week," with many diverse celebrations. Of course Music played its part in the festivities. I was asked to deliver a lecture in connection with a concert given in Steinert Hall by an orchestra of 25 musicians, under the leadership of Albert S. Kanrich.

I determined to put into practice the principles spoken of above, about which I had written only three years before. The "lecture" became a popular music-lesson. The instruments were explained whenever they had an important solo or obbligato, the form of the works was illustrated, figures were given upon a piano and memorized before being heard in the complete composition. It was a new kind of lesson. Not a technical word was used. Nothing was said about measure, clef, bar-line, sharp, or flat, but a practical setting forth of the meaning of each composition, and of its structure and its orchestration, was given. Since that time I have given over 250 of the same sort of lessons to the public, generally the wage-earners, of Boston.

One of the programmes was devoted to giving some idea of the development of musical form. It began with a demonstration, at the piano, of figure, phrase, single period, and a two-period form. Then came the following programme, led by Albert S. Kanrich:

Schubert. "Moment Musicale" (A three-division song-form).
Boccherini. "Minuet" (Song-form with trio).
Mendelssohn. "Wedding March" (Song-form with two trios).
Mozart. Overture, "Marriage of Figaro" (Small sonata form).
Schubert. Overture "Rosamunde" (Large sonatina form).

A brilliant violin solo and a couple of operatic arias were interspersed to lighten the lesson. William F. Dodge subsequently became director of the little orchestra, and in recent seasons it has been very ably conducted by William Howard, whose brilliant violin solos have added much to the musical value of the occasions.

The advance has been very gradual but continuous. I have never attempted to hurry matters. Gradually contrapuntal works and symphonic movements (such as could be given by a small orchestra) crept in. The size of the audiences (many being turned away through lack of room), the absolute attention (no police are now necessary), and the letters of gratitude received, are all convincing proofs that the experiment of giving popular music-lessons to the masses is a success.

Admission, of course, is free. But, in order to keep out those who take no real interest in the matter, or who would come merely from curiosity, tickets must be obtained at certain indicated places. A ticket does not admit a minor (since children have their music study in school) and is not good after the hall is filled.

It may be stated as a significant fact that these concerts, which were intended to be music-lessons to the wage-earners chiefly, have recently been attended by merchants, professional men, artists, etc., and one can often see a laborer and a banker side by side. The technique of each of the instruments is explained somewhat fully, the solo artist giving the points as I describe them, so that my auditors are quite at home in double-tongueing, harmonics, 'cello-thumbing, etc., etc.

After the unequivocal success of these orchestral concert-lessons, the City of Boston, through the co-operation of the Mayor, and Messrs. DeVoto, O'Shea, Brooks, and Finigan, of the music board, began to give classical chamber-concerts with a trio of instrumental artists and one vocalist. Excellent organ recitals are also given. Still more recently Mayor Fitzgerald has induced choruses of different nationalities to give national concerts upon the Common, where a magnificent open-air music-stand has been erected through the Parkman fund. Meanwhile the band concerts go on through the summer months, but they have become the least important factor in Boston's municipal music.

One could point out further possible advances in the field of municipal music. It might be feasible to unite the choruses of the public schools with the orchestral forces on many occasions, giving more interest in high class music to the young vocalists. It might be possible to have unusual instruments play occasional concertos with the orchestra; the harp, the French horn, the bassoon, and contra-bassoon, and other instruments might be brought into the foreground as public lessons in tone-color.

But above all, the city which undertakes such schemes (and two have already begun to copy the above plans) must have as its motto—"festina lente." Go slowly. Do not give the public more than they can easily digest. If the subject is presented simply, the craving for it will grow and an absolutely new pleasure will be given to many humble lives.

The *performance* of music is intended for a select class of natures which have especial gifts, but the *understanding*, the *appreciation* of the art was intended for ALL. Let the cities lend their aid in spreading this happiness, so that in the near future it will be impossible to find a single neglected one who says—"I'm fond of Music, but I don't understand anything about it!"

NATIONALITY IN MUSIC

By JAMES C. DIBDIN

FEW more useful lessons can be gathered from the teachings of recent discoveries in Science than this, that man is incapable of existence without leaving indisputable marks of his identity behind him. It matters not what he may lay himself out to occupy his time with during life's brief span—he may even fondly imagine that he is capable of doing absolutely nothing that will leave the slightest trace behind: but he miserably deceives himself; and although, of the vast majority among the billions of cases safely recorded on Nature's page, no direct evidence whatever can possibly be adduced, the fact remains that the individual man must take his share, infinitesimally minute though it be, in fashioning the destinies of the ages to come. And this entirely by the amount of individuality he may possess; for it must be distinctly understood that the above proposition does not at all refer merely to the part the human brain has played in the forward march of civilization. That is a thing entirely by itself, and in nowise connected with the part played by individual character, save it be the influence swayed by the latter over the former. At first sight such a statement may appear to be somewhat of a paradox, but we must bear in mind that hitherto undue value has mostly been given to the mere intellect or brain-power of man in estimating his work. Given two men with equal intellect but different amounts of individuality, it is not difficult to foretell which will achieve the more success. In fact, character or individuality may well be likened to the leaven that leavens the whole lump in man's actions and the results thereof.

If this be true of the individual, how much more so must it be in the case of nations. In the former the distinctive individual character of a man, save in extreme cases, seldom varies very much from that of his neighbor; but it is quite different with nations, where dissimilar sources of origin, variations of climate, soil and scenery, different conditions of life brought about by the other factors, and many other considerations, all tend to make and to keep the various races and nationalities of mankind separate and distinct, one from another, in every particular of national character or individuality.

In every occupation and enterprise, the peculiar bent of the national mind is more or less reflected. One nation is vindictive and cruel in warfare, another brave when driven to fight, but not hasty in quarrel; still another lazy and indolent to its own undoing, and so on through many other historical characteristics easily recalled to memory. But it is in art, applied art, the art that is part and parcel of the daily life of a nation, and not that spurious dilettante article so much in vogue just now among humbugs and fools; in a word, in real living art that the individualism of a nation is most vividly reflected. Turn to what country we like, of those at least of which there are any records, and we are sure to find the impress of national individuality stamped on its art; and in no department of art more surely than that of music.

From east to west and north to south we find it the same: whether we trace examples of it through the misty records of the past, or go afield to countries where the primitive life of the savage is still practised, or stay at home content with an examination into what our own country can bring forward in confirmation of the hypothesis, we find the same deductions have to be drawn, namely, that national temperament has invariably made its impression on the music of the country—left its stamp upon the very heart and soul of it.

In tracing back, so far as lies in our power, the chief characteristics of ancient or uncivilized nations, we at once find that a great deal is to be gleaned from a proper consideration of the favorite instruments of the people. We know that in old days those fond of sensuous and more especially sensual life, encouraged the use of the flute to an enormous extent. Cleopatra has claims to be appointed the patron saint of that instrument; while, on the other hand, Plato, who would have banished flutes from his republic, might well be termed their "John Knox." The Polynesians are ardent admirers of the flute and pipes, while in combination they use the drum with a remarkable degree of skill. The uses of the latter instrument are most varied under different national requirements. By the Polynesians it lends rhythmical beats to sensuous dancing, voluptuous feasting and idling. The North American Indians and the Esquimaux use drums to express their passions—joy, grief, love, hate, and lust for blood. Catlin speaks of the former people "touching their drums at times so lightly that the sound is almost imperceptible." In this we can easily trace the deep yearning nature, full of passion, kept under splendid self-restraint, that these people infuse into their strains, just as the Troubadours of the South of France carolled their lackadaisical loves, under the casements of their beloved, to the accompaniment of the insipid and soulless guitar.

As already mentioned, the Polynesians are slaves to the sensuous strains of the flute—they are by nature a soft and enervated people at best; but not so the Papuans, whose natures are decidedly of a spiritual complexion: with the latter tattooing is unknown, and only the rudest description of carving practised. They despise art for art's sake, and do not use it to make life more beautiful; or, on the other hand, "they are the only savages," says Pickering, "that can give a reason." They are eminently superstitious and imaginative, and they throw their whole spiritual nature into the chant. Rough and wild it may be, and of an uncouthness scarcely to be tolerated by cultivated ears, but nevertheless, it tells its story: it is the reflection of the inner thoughts, passions, and aspirations of the people, as distinguished from the merely sensuous enjoyment of rhythmical sounds. In the same way we can take the Chinese as compared to the Hebrews, the one living for color, beautiful form, and all that stimulates the indulgence of the senses, and the other whose whole history is one long protest against sensuality in every form. Here, however, we meet an apparent anomaly; for while we know, on excellent ground, that the music of the Hebrews was majestically severe and sombre, we cannot shut our eyes to the fact that, at any rate during one period, the Israelites were well acquainted with quite a number of musical instruments, and that the Temple service was instrumentally, as well as vocally, quite of an elaborate character. This, however, may well be accounted for by the regular commerce carried on between Israel and Egypt, where instrumental music was the fashion. In Egypt great orchestras of stringed and wind instruments were in daily attendance at the palaces of the nobility, and it is inconceivable that large quantities of Egyptian instruments would not be exported to Palestine.

We even have direct Biblical evidence of the Israelites having carried such with them out of captivity, but with the great majority of the sons and daughters of the favored people, their inartistic and superstitious nature prevented them from cultivating music apart from the offices of religion. Miriam among the women, and David and Solomon among the men, were evidently less straitlaced than their contemporaries; and the two latter chiefly were responsible for the lavish use of instrumental accompaniments to the antiphonal chanting of the service.

The Hebrews were a people who were able to think, and their minds were given up to problems of a deeply psychological nature. When they once gave vent to their feelings, their song came from the heart. It rushed out with uncontrollable force, and there was little chance of any time or attention being wasted on strains intended solely as sweet pabulum for the ear. The Egyptian might lie for hours dreamily listening to the long-drawn-out and luscious notes of his beloved flutes, or revel in the pageantry of large bands of musicians; the Assyrian might glory in the martial ring of the trumpet, and in imagination such warlike strains would carry his mind into the tented field, there to revel in war and all its paraphernalia; but to the Hebrew the sound of the flute could not convey ideas of love from his soul to the heart of his beloved, nor the trumpet's martial sound a sufficient defiance to his enemies. It was words only that could do these things; and splendidly did they employ their uncouth language in the one and the other. Like the old Hebrews the Scots also have unquestionably a dual nature. Remember that in this relation it is the Lowland Scot that is being spoken of. The sturdy psalm-tune could no more have been the product of French soil, or of the French people, than the vine-trees of the latter could grow in the Lothians or the Vale of the Clyde. There is almost a grim determination of bigotry and inartisticness pervading some of the "tunes" used in the Scottish kirks, that is not altogether redeemed by the majesty and grandeur of such strains as the "Old Hundred" and "French."

Unlike the Hebrews the Scots can scarcely be said to have ever imported instruments or instrumental music of any kind. At least such as were imported never became part and parcel of the beatings of the national pulse. They were purely exotic. The Reformation wave swept away almost all inborn love of art; sculpture, painting, music (save for the droning Kirk psalm), architecture, and everything artistic became practically a dead language in the nation; and yet, as we have seen, a glimmering of better things gradually prevailed, and out of the very grimness of the national character there arose, for instance, that splendid style of architecture, the Scottish Baronial. In the same way the feeling of national mourning for the disaster of Flodden was nobly crystallized in the "Flowers of the Forest." The full nobility of "Scots wha hae," or the depth of pathos in "Land o' the Leal," are splendid examples of the inability of the morose doctrines of the Reformation to stamp out the true national character.

The bagpipe music cannot be taken into account, as it is in origin distinctly Celtic,[1] and has only since Sir Walter Scott's time come to be regarded with anything like favor out of the Highlands. Nevertheless, it is in itself a splendid example of the influence of nationality in music. It is essentially a savage music which becomes the vehicle of the whole gamut of the more essential human passions.

One point that strongly illustrates the quantity, if it may be so called, of Nationality in Music is, that it requires a person to be of a particular country, or, at least, to have been very long and very intimately associated with people of that country, before he can properly appreciate the national music in its fullest meaning. Any typical Scotch song, the "Mar-

[1] The primitive bagpipe, although now used by comparatively few nations, ranks as one of the most cosmopolitan instruments known to the musical historian, and was formerly in almost world-wide use.

seillaise," "Die Wacht am Rhein," the "Rákóczy March," speaks each one its own special language, a language that is practically untranslatable in its real essence. It requires a Scot, a Frenchman, a German, and a Hungarian to grasp their full meaning and inner significance, although the people of all these four nations may, in addition to the mere enjoyment of the music as such, be able also to understand the more hidden meanings, in so far as they have national peculiarities in common. This is, of course, applicable much more to national or "Folk" music than to what may be termed cosmopolitan, although it is doubtful if the French people as a body, for instance, will ever properly appreciate and value Beethoven's or Brahm's symphonies or Wagner's operas. In the same way much of the French school of music is equally incomprehensible to the German family; its lightness and sparkle, as clear and brilliant as the country's champagne, its lack of even a tendency toward the ponderosity of deep thought, its occasional flippancy—all unite in taking it out of the sphere of comprehension of your heavy lager-beer-drinking German, who has no trouble in entertaining himself out of the resources of his own brain, where the Frenchman requires his amusements to be served up to him incessantly to save him from ennui. An Englishman does not experience the same difficulties; and in fact it is his happy lot to be able to appreciate the beauties of the music of both France and Germany; perhaps not so thoroughly as the natives of each do their own, but much more thoroughly than these do each other's. It is perhaps this fact that has unconsciously led many people who should know better, English as well as foreign, to assert that England is without any definite school of music of its own. Such statements of course are sheer nonsense, especially in retrospect. What is true, however, is that, although we have plenty of music full of English individuality composed in the past, it is more than questionable if as much can be said concerning our present-day music. Cosmopolitanism has done its work with a vengeance, and left us apparently high and dry with every indication that national characteristics will now be no longer found in our music; yet at the same time there is every sign of a modern English school with strong German tendencies uprising in our midst. One very curious feature of English national individuality must here be noted —the spontaneous manner in which the Oratorio was welcomed by the people and instantly took root, flourished, and is flourishing to this very day. And yet it is German in origin, and although not exactly "made in Germany" altogether, in the past, has been the outcome, in its highest reaches, of German brains. Perhaps in the same way as the Hungarian was too lazy to keep the performing of his music in his own hands, and allowed the Czigány to monopolize that branch of the art, so perhaps Englishmen were too lazy or too busy to create that great musical form for themselves, and allowed the industrious German within his gates to do it for him. The Oratorio is the Art-manifestation of the deepest and most deeply rooted religious sentiments and beliefs in the Englishman's breast; it speaks forth his holiest thoughts and aspirations; and yet he himself did not take the initiative in creating it, or even do very much since that day to keep up the supply. This is one of those anomalies that crop up in such an inquiry as the present that must give the student pause. The English, of course, are great otherwise in sacred music; and while much of it breathes forth a deeply religious tone, it must be confessed that it also shows clearly the influence of national prejudice and blind observance of the established order of things ecclesiastical.

While the English ballad is as different from the Scottish song as night is from day, it yet mostly expresses the same human passions, sympathies, and longings. Nor do we find it one jot the less in catholicity of subjects. All the passions and feelings common to mankind are portrayed with a fidelity and insight into the human heart, quite as true as in the case of its northern equivalent; and yet, notwithstanding all these similarities, there is as little resemblance between the one and the other as there is between the Scots fir and the English oak. That is precisely where the influence of Nationality in Music comes in. The English ballads suggest the expressions of a people not driven by adverse circumstances and continual warfare against climate and other foes into deeply heart-searching self-communings. They are rather the expressions of a people full of joyous self-reliance, full of natural affection for country, friends, and kindred, accustomed to plenty, and unacquainted with the horrors of war being brought to their doors. Eminently loyal and patriotic above all things, not a too deeply thinking people, fond of work, of play, and of mingling together in friendly talk, taking their religion on trust without much self-questioning—these were the people whose national characteristics were so truthfully proclaimed by Purcell, Arne, Dibdin, Shield, Bishop, Carey, and many others of the same type; and in almost every one of these we find characteristics which have no parallel in Scottish life. Hence the difference in the song productions of the two countries, and hence may be deduced the enormous influence nationality has on music.

Language as defining different races has a certain influence on national music. This is best illustrated, perhaps, by observing that as they loosen their Indo-Germanic ties and gravitate toward the East, unmistakable signs of national originality make their appearance. There are the Czechs among the Slavic races, who, bordering on Germany, may in their music be reckoned as a sort of transition between Western and Eastern national music, although, it seems, the former predominates in their strains. The southern Slavs, such as the Servians, Croatians, and the Roumanians, have, all of them, airs of pronounced

Eastern flavor, although there is also a tinge still of their Indo-Germanic relationship. Going back to the Romans, we find that great people singularly destitute in music of any kind. They imported it along with their slaves and their mistresses. Living, as a nation, in the first place, entirely for conquest, and afterward for sensual pleasure, it is scarcely to be wondered that they remained devoid of melodic outbursts. *La bella Italia,* however, could not remain forever without some music of its own; and so we find the Italians among the earliest in the field after the Renaissance spreading the gospel of melody to all the lands. The Italian folk-songs appear to vary in character as much as there are dialects spoken in the land. The Canzones and Gondolieras of the Venetian are entirely different from those of the Neapolitan; and each of course is in keeping with, and reflects the peculiarities of, the home of its birth. But Italian music, although certainly not the leading school in the great modern advance in the Sciences, has for ages been looked up to as the school *par excellence* of melody and a certain refinement of feeling. Nor could it well have been otherwise with a land where warm sunshine floods the landscape, where the choicest flowers are to be found growing wild, and birds tune their lays in the joyous consciousness of warmth and light. In Italy, from quite an early period, there can be traced, whether among churchmen or nobles, indication of a gracious, liberal, and sympathizing spirit as regards Art in all its branches. Italian art, so to speak, had grown early in the dawning of the new civilization, out of the Roman lack of the same. The Romans had no music, save such as they imported and paid for as a luxury. Their architecture was borrowed from Greece, and their literature, especially their drama, was much in the same category. Precisely as out of the old Roman nature there was evolved the new Italian (from the wreck of the luxurious and sensual living descendant of the determined warrior of the early days of Rome, the new, sanguine, quick-tempered, and eager Italian individuality had its rise), so out of the mass of wreck of imported art, scattered all over the land, there rose up a new form of creative art, which, whether in music, architecture, literature, or painting, at once gave breath to the new nationality. All classes took part in this renascence, and participation at once took the place of patronage, and music acquired a life, an aspect, and a position very different from what it had in countries where it was a mere exotic. While the ballad or folk-song of the people gave the note of the national feeling in its crudest state, the nobles and clergy, with the same genial and artistic temperament, refined and educated by the "modes" of Greece, and their sympathies and desires widened by a knowledge of the instruments of the East, were able at once to inspire, if not to establish a great school of cosmopolitan music, which, as already said, has served pretty well as a foundation for most European nations to build upon. In accomplishing this great work, their hereditary instinct of taking full advantage of all that came to their aid was not idle; and the examples of the Low Countries, as well as England, were not neglected in the matter of counterpoint. Still, even in its highest flights, the Italian school of counterpoint, for many years, was grim and almost ungracious to the ear—lacking, to an enormous extent, in the vitality necessary to make any save the antiquarian remember it in after-ages, except for its place in religious services.

Such a statement may at first seem little short of an exaggeration; but mature consideration of the works of all the early Italian masters must lead to a speedy acquiescence in its truth. Even the well-nigh perfect works of Palestrina, whether regarded as cosmopolitan or purely national music, cannot be pronounced as being still living, in the sense that Handel's oratorios or Tallis's responses live. So far as they, along with the works of other early Italian composers, are cosmopolitan, it is difficult not to imagine that either the amount of patronage and participation were not equal, or that the latter, on the part of the nobles and clergy, was on too high a platform for its perfect realization. In other words, that the learning of the nobles was of too exalted a nature to freely commingle and produce not only a national school of music, which none can dispute it did, but, in addition, a national music reflecting and typifying the aspirations and characteristics of the whole people. What, however, was not accomplished in this manner was eventually in another, although less artistic way.

It was quite in the early days of the kingdom that the opera—which had sprung from the still earlier mysteries and miracle plays—became so powerful an attraction among the people. The pity was that those responsible allowed, and in fact encouraged, meretricious panderings to the uneducated populace, in place of endeavoring to unite the higher school of music that the country had already produced, with the popular canzonet and similar forms. This brings us to another phase of the subject, namely, how did the nationality of the Italian people show itself in their music? It has already been pointed out that the things responsible for peculiarities in national character are very varied.[1] Climate, scenery, history (ancient as well as modern), religion, pursuits, soil, may be mentioned as among the chief. Now it is curious that wherever Southern influences have leavened the literature and art of any given country, there is always to be found some communicated torpor in regard to the picturesque; if so, then how

[1] A marvellous proof of this is that the music of mountain people, such as the Tyrolese, the Swiss, and the Norwegians, is all much the same. Your mountain pastorals or ditties, or by whatever local name they may be known, have all a character quite their own. Concerning their exquisite charm and beauty, especially when heard amid their native surroundings, it would be out of place to enlarge upon in a footnote; but the fact of such uniformity in character shows very clearly the tremendous influence of configuration of land or nationality.

much more should the feeling of indifference for scenery be in the land of the South itself. The Italians must have had eyes that either could not or would not see. Their indifference to the beauty of nature, as exhibited in that lovely land, is as great as their poverty in such descriptive faculty, which imparts so much racy variety to the forms taken by Northern national art. The Italians seem from the first to have become the slaves of two agents in life, namely sunshine and love. Their canzonets, whether of Venice or Padua, although differing in detail, are full of these two potent agents in life's economy. In Calabria and the Roman Campagna we find the same Pifferari tunes droned out from the pipes that may, with almost certainty, be regarded as the legitimate offspring of the primitive and mythological Pan's pipes. We know how this expression of the Italian nature has been congenially transplanted into many countries until its very name has become a musical term. Corelli employed it, "with a difference," in his "Nativity Concerto;" Handel did the same in his "Pastoral Symphony," and J. S. Bach in his Christmas Oratorio; so that, by a strange freak, what is really an Italian bagpipe tune, has become associated in the popular mind in England and Germany with Palestine, and what shepherds of that country were wont to play to beguile their time while tending their flocks by day.

What is true of the canzonet is also true of Italy's opera—dramatic instinct and interest has always been its weak point. The composers have pandered to the love of the people for melody; and that melody is either breathing full of passionate Southern love or of a sickly species of melodramatic writing. These remarks do not apply to quite recent years, which have seen the later Verdi, as well as a distinctly new and younger school, start up and take, as it were, the musical world by storm. Curiously, not thirty years since, a then eminent critic said, speaking of Verdi, "The waning of the coarse light of his star is pretty distinctly to be observed."

It is worth noting that men like Clementi, Cherubini, and Spontini have never been taken kindly to by their countrymen. The utterances in music of these masters to the Italians are, apparently, a dead letter, unless indeed, recent years have altered all that. But the most curious thing about them is how they, Italians born, so completely identified themselves with other schools. In the first named the wonder is perhaps not so great, as he was transplanted to England at quite an early age; but with Cherubini it is different. For thirty years he was Italian to the backbone, and only showed his new development in art when he composed "Lodoïska." True, his earlier efforts did have their day and fame, but, like most Italian compositions, had soon to resign in favor of newer favorites. The same of Spontini. It was only after he had quitted the land of his birth that this clever composer commenced writing those works by which he was to be remembered.

When we strike across the Alps and find ourselves in France, we immediately notice the difference of the national characteristics in music—as unlike those which we have just parted with as are the two peoples in manners, customs, and methods. The love-breathing canzonet, with its drone bagpipe accompaniment, and the love-scenes that go chiefly to make up the opera of the one people, are no more. Love-songs we have in plenty, and opera too; but forms are of little account, whereas as the spirit breathing through these forms is everything to the consideration of the present subject. The world of sentiment we shall see is left behind, and instead we find an enormous amount of intellectual vivacity, varied during later times almost everywhere by graftings or borrowings from other nations.

All French art is peculiarly French, and it takes a Frenchman rightly to understand it, or at least to appreciate it. Take their drama, for instance. Surely there is nothing so monotonous as the rules of French tragedy, nor yet anything so *piquant* as the working out of these rules by the performers. Take the grand *tirades* of Corneille and his successors. They are all rhymed—in a rhyme which may not be broken or bent; yet we know that the French actors and actresses not only did, but do "point such monotony," as one writer observes, "by a lacerating finesse of *accent*, sufficient to carry off the platitude of the verse, and its deficiency in idea, and to support the situation of the scene."

In music this phase of art, which is purely national, takes the form of a dry limited melody as applied to the setting of words, but, on the part of the executant, there is no doubt an intention to pay strict attention to time, tone, and accent for the real effect or, failing these methods, to catch the ear by disappointment or suspense. This general definition may fairly be said to apply to both serious and comic music; and it is this peculiar characteristic (love of effect, so thoroughly French) that seems unable of thorough appreciation by any one save a Frenchman. To him, on the other hand, it has a perfect fascination.

The French have always been a nation of song singers, but the charm of the performances, from the early romantic period of the Troubadours till long afterward, must have rested much more with the singer than the song. A certain charm or interest, of course, attached to the words; warlike feats, picaroon adventures, and romantic exploits, all had their share; but the real effect was left to the singer to infuse into the composition. Provided that the tune has a certain piquancy, let it be otherwise ever so commonplace, and if it has a burden to which men can stamp their feet, or march, or otherwise make a noise in keeping time—then it is sure to "catch on" in France, and afford intense delight to all who come beneath its influence. Added to these satisfying qualities an extra amount of pungency or accent that the singer can throw into his or her work, and the

intense delight of the audience becomes at once transformed into the wildest enthusiasm. An enormous number of such ditties, as was only natural, appeared at the time of the Revolution—"La Marseillaise" at once recurring to the mind; and it indeed is as good an example as could well be found.

Like "God save the King," there has always been a dispute as to its authorship. One side claims it as part of an ancient Mass at Meersburg, and the other as the composition of Rouget de Lisle, a gentleman of great talents although little fortune, who certainly wrote many stirring songs of the same kind. Indeed the very style of the "Marsellaise" had been anticipated by him in some of his former works. It is possible that De Lisle heard the Mass at Strasburg in 1792, but it is much more probable that he did not, in which case, of course, the coincidence of the same tune, or nearly the same, having been twice independently composed, remains. The Germans no doubt would like very much to have it proved that De Lisle did take the great French national hymn from the Meersburg Mass—just as the French would equally like to palm off their adopted musician Lulli as the composer of "God save the King," but although there is little chance of the Fatherland ever being credited with the origination of the "Marseillaise," it is a curious fact that there are several German student-songs containing a phrase which is virtually identical with the fourth line of the song.

The importance of the dance tunes in French national music is at once apparent. There may even yet be English people, living in remote country districts, who still think of their Gallic neighbors as a nation of dancing-masters; and, although they do not go to that nation now for dances, they certainly did at the time when such an idea as the above first became prevalent in the land. The Scots, as was only natural, early began to import the French dances, and it was to the strains of one of these, a *Braule,* or "Brawl," that Mary Stuart chose to dance on the evening her husband was blown up in the Kirk-o'-Field House. The *Bourrée* comes from Auvergne, where the songs, curiously enough, are inclined to be doleful, although the dance is brisk enough, and has become so popular among composers as to have established a *tempo* in music.

The *Pavane,* the *Passacaille,* and the *Ronde* and the *Gavotte,* are also characteristic measures, the two latter being particularly illustrative of the national temperament. And there is another dance, which, it has been said, it is almost impossible to attempt anywhere out of France, namely, the *Galop,* although it has been asserted that this had a German origin.

In speaking of the noble patronage that prevailed, along with participation in Italy during the early days of that country's musical existence, it was pointed out that the attendant success of the combination was pretty well one-sided. Perhaps it was too early in the history of the birth of the New Art World, or its partial success may have arisen from other causes. Be that as it may, in Germany there was patronage only—and that too, one must conclude from the majority of evidence, not by any means calculated to encourage or stimulate talent in anything save the meanest spirit; and yet this same patronage was the indirect means, there is little doubt, of greatly hastening and strengthening the growth of that greatest of all schools of music, which, not only will, but has now, practically dominated the civilized world. "This world," some one neatly remarks, "is chiefly made up of anomalies," and here is one of the many cases. In Italy we find precisely that state of things to have obtained which should have brought about in time the greatest results, but failed. In Germany we find diametrically opposite circumstances that do bring about such results. In the first-named country musicians were honored guests and friends of the nobility, and their art was not only admired and appreciated, but felt; for several of its distinguished composers were nobles themselves. So were some of the German patrons, it may be contended. There was Frederick the Great of Prussia, for instance, and a Saxon Empress who composed operas; but these, like most other royal and noble people throughout the world, ran entirely after foreign models and schools; and although there have been exceptions in such circles of society during recent years, they are but few and far between, it is to be feared.

While the German small kings and dukes patronized music by paying miserable stipends to men of colossal brains, they can scarcely be said to have encouraged native art; or else, how was Weber permitted to play his compositions as an accompaniment to the gastronomic orgies of those who considered themselves his betters? Why was Spohr, after he had startled the rest of Europe by his genius, allowed to go down on his knees in order to tear up a carpet, which had been placed there expressly that the sound of the music might be deadened, and so those who were playing cards might not be disturbed by undue noise? These are not solitary cases—they are typical. Think of Mozart's struggles to obtain, from the Prince Archbishop of Salzburg, a wage somewhat lower than many of that nobleman's lackeys would be making. Think of all Beethoven's trials and poverty—he certainly had friends, upon some of whom it seems to have dawned that they were entertaining, well, not an angel, but perhaps somebody who might become a little famous. Besides, any one who can read between the lines can see that all this tale of friendship to the great master has been wonderfully exaggerated. To name a single German musician who had to earn his own living, and at the same time had not to submit to degradation and insults in receiving starvation wages, is, to put it mildly, a difficult task. Think of poor Schubert, and consider afterward if there was any good in the German patronage; yes, one, but not direct. It was the great lesson of self-reliance and industry. Work the composers had to, or starve; believe in their own abilities, or

speedily lose all self-esteem and desire to succeed. In this way it threw the musicians' minds back upon themselves; and happily, their longings and desires being kept far removed from any contamination by the sensual and depraved Court life going on around them, they were fully able to enter with double intensity into the feelings and thoughts of their fellow-people—the great German nation. They went on as the Prophets of Israel had done before, sending forth their message to all the world. It was the message of musical sounds, linked together in harmony and melody, and one and all proclaiming the deep strivings after truth, love, and the ideal in life and eternity that filled the minds of that deep-thinking people. The grasp of conception that the German musicians must have possessed as a birthright is really almost beyond the sphere of contemplation. As in infinite space we cannot reckon up the height, or the length, or the breadth thereof; so, when we come to those colossal art creations of the Teutonic race, and think of the wonder of their conception, the depth of their meaning, the vastness of their design, and the catholicity of their form, we cannot but pause in silent admiration.

All the modern European nations had the same facilities to attain the post of master builder in the music structure of the earth. All of them had their peculiarities of nationality. England started early in the race, and was soon able to dictate the sovereignty of counterpoint over all other methods to all the nations. Italy followed close, and after working at the opera form, and twisting it this way and that way to suit passing whims—thinking of what is desired to be spoken, and not what has to be spoken—it, too, sank like England to being able only to express its national musical mind in mere songs and such trifles. Then France had its chance. It struggled hard to build up the opera form where it had been left off by its originators, and of what lasting result has it all come to now! A few operas of Auber, Halévy, Boieldieu, Bizet, Herold, and one or two more will occur to one's mind as pleasing enough in their way, and Gounod left a great masterpiece in "Faust." It might be said that France did build up a school of opera; but did it ever reach or include the highest possible attainment in this glorious branch of musical art? That is a question, we fear, must be answered by a monosyllable of only *two* letters. But France being a nation of born dancers could not have failed, even if it had tried, to bring to perfection that charming department of music; and so to them have we not the highest expression, in their captivating ballet suites, of the music that gives both motion to the limbs and charm to the heart?

In France there was an enormously lavish Court that encouraged or patronized music munificently. Gold was to be had by cart-loads, so to speak, if—there was an "if" attached—the composer could hit the vitiated and sickly taste of those who paid him. No wonder, then, that the nation did not get nearer the highest attainments. When the people, the real French nationality, at last got a chance, they were too much occupied for years with political murdering, as an amusement, to do more than express themselves musically in songs such as have been considered. Order came at last, but it was too late. Berlioz found that the great forms of musical expression had already been thought out, and, although even the apparently exhaustless limits of the symphony seemed to be all too small for his genius, yet to such musical forms as he found he had to confine himself. The great German introspective mind had already been over all the available ground, and left well-nigh unquestionable directions for the chief features of all buildings that were to follow.

It is an undeniable fact that in cosmopolitan music, it is only possible to show nationality of feeling or temperament by means of settled forms. No one could mistake Saint Saëns's music for anything but French; and so long as he is rushing us along with his wonderful suites, of course everything is French, even form. But not so anywhere else. In symphony, concerto, or overture he has so far at least to confine the bent of his own free genius, and remember the finger-posts.

These finger-posts are mostly written in German. The whole of the country thus finger-posted, however, was not originally discovered by Germans.

Englishmen did not at first discover America—there is a deal of English spoken there now, however; and most of the "finger-posts" are in that language. Columbus only saw scraps of the land he had risked so much for; and so it is in the other case.

Italy, England, and France had been allowed to see fractions of the complete symphony, concerto, etc.; but when the poor, underpaid, hard-working German master took the matter in hand, he at once produced it "with a difference"—a mighty difference it was too. The new forms rose up—created out of chaos—as if the rod of a musical Prospero had been in his hand. He left no holes, no slovenly workmanship, no weak points; what he undertook he finished; and then, looking at the beautiful image in music that he had made out of his own brain, he touched it anew, and breathing the breath of life into its form, made it living, an immortal witness to the highest attributes of the God-like that dwell in man.

The stability as well as the vitality of the present dominant Art-music forms—qualifications which can scarce be denied them—have, as a rule, been attributed by writers to the superior intellectual powers of the German nation. People have exercised themselves tremendously over scientific calculations regarding both the quantity and quality of the brains of famous musicians. The vast intellectual gifts of Beethoven, Weber, Schumann, Schubert, Wagner, and all the rest, have been a continual theme of argument, debate, and controversy. But the "mighty brain" and the "colossal intellect" have played bogey quite long enough, and it is about time that both critics and the

public generally were beginning to recognize the fact that intellect unwedded to individuality, like most other things in the state of single blessedness, may be very nice and pretty, and at times even startling, but can never attain the dignity of being life-giving. Nobody will deny the great German masters more than a full share of brain power; but equally are there any prepared to state, far more to prove, that the great English, French, Italian, Russian, and Hungarian musicians were blessed in a less degree? To say the least of it, it would be presumptuous to assert as much. It may have been well within the power of the mere intellect to conceive and build up the structure of the Art-music form; but, without the life-giving breath of individuality, would not these forms have been left on the desert of time musical pyramids, colossal undoubtedly, but useless, mere monuments of misdirected zeal and labor. So far back as 1600, Giacomo Peri wrote a little sinfonia for flute, which contains the germ of the full symphony, inasmuch as it has the important feature of repeating a little characteristic figure of the cadence of the first half to complete the whole. In this we at once see Italy commencing to build up the dry bones of this Art-music form; and between that early date and Haydn's magical transformation, to be followed by Mozart and Beethoven's practical completion of it, scores of interesting examples may be found; but of what value are they now in the living world of Art?

As every musical student is aware, the art of counterpoint is nearly as old as is the practice of writing music. To what state of perfection, too, it was carried by Byrd, Tallis, Palestrina, and other masters, is also matter of common knowledge. From a purely scientific point of view nothing more complete or perfect can possibly be conceived than many of the compositions of these masters; and yet, where now in the Art world are they to be found save carefully arranged on an upper shelf of the inner museum of musical curiosities. Was there any deficiency in the brain power that wielded all these notes into such complicated forms? He would be a bold man who would affirm as much. Does not this evidence compel us to draw the conclusion that where brains alone are brought to bear upon the creation of Art-produce, the result may be infinitely clever, startling in its complexity, and at first sight apparently the work of true genius; but the structure is built of bricks made without straw, and crumbles and crumbles until it becomes useless and unattractive. These same composers, mentioned immediately above, were, however, more than mere thinking machines for the production of wonderful essays in counterpoint and elaborate canons. Sometimes their individuality got the better of their science, and then there came forth something that lives. Take, for example, Tallis's responses, Byrd's "Non Nobis Domine," and the former composer's well-known hymn-tune canon.

Again, so long as the early masters worked away at the fugue from a purely scientific point of view, how very little did they accomplish. The moment Bach and Handel, not to mention Albrechtsberger, touched the familiar form, it sprang at once into life —one of the first of that glorious constellation of Art-music forms which the world owes to German individuality linked together with brains.

Had brains only been requisite for the formation of a universal school of music—as only the German is—England and Italy might have come very near the goal. England, in fact, may even be allowed to have left a great, if not a universal heritage to musical posterity. English individuality was at times too strong even for the mania that existed for strict scientific treatment of everything. Examples of this have already been quoted, and others could easily be found, while England really has the distinction of having given to the world the completed and perfect form of the Madrigal, the Part Song, the Anthem, and the Glee—all as characteristic of English individuality as is the music of all the finer specimens of these forms of composition. Through the early death of Purcell, his country missed giving to the world a distinct Art form of English opera; there was almost more than the promise of it.

In ballad work in an ordinary way, it cannot be said that England in any respect went a step in advance of other nations, although the nationality displayed in the majority of examples is most marked. This is particularly the case with Purcell and Dibdin. In the works of these composers we seem to feel every phase of English life, while the solitary examples of "God save the King," by Henry Carey, and "Rule Britannia," by Arne, are monuments of English national loyal feeling which have no parallels in any other nation under the sun. In the ballad line England can also justly claim to have given to the world the first essays of the Art song; but, alas! as in so many other cases, it was Germany that took up the crude idea, and gave to the world the exquisite creations of Schubert, Loewe, Schumann, Lassen, and others. Poor Henry Lawes thought, no doubt, that it was very little trouble to endeavor to give utterance in the music to the same ideas and feelings as were conveyed by the words he was setting. It seems a simple enough thing, but English ballad composers do not seem to have had the inclination—even when they were their own poets—to study to set "words with just note and accent."[1] There seems to have been too much independence of character among our ballad writers to trouble themselves with thinking twice what their words were about. They simply set them to an attractive tune—in every way reflecting the national or individual temperament, but not subjected to that intro-retrospection and deep craving for perfect poetical expression in music, which are the primary characteristics of the German composers.

The Scots invented no Art-music form; but al-

[1] This is how Milton spoke of Lawes' work.

though their songs are no nearer the Art-song standpoint than the English ballads, it must be allowed that in many cases the wedding of the feeling of the words to the music is better than in the latter. This, as well as the preservation of the tunes at all for that matter, is due to an accident—the glorious accident of Robert Burns rewriting the words to most of them.

As already pointed out, when we come to the Art-music forms which the nationality of other nations, besides the English and the German, has been responsible for, we are at once struck by the poorness of the record. In fact, apart from the great family of dance forms which have recently been brought to great Art perfection in several countries, although in none so notably or to such perfection as in France, there are very few Art-music forms of any importance. In Italy opera had its rise, to be transplanted in due course to France, but finally brought to perfection in Germany, where the mighty individuality—German national individuality—of Richard Wagner at once placed it upon a platform of perfection as an Art-form. What Gluck, Weber, and Meyerbeer had struggled with, a struggle compared to which the twelve labors of Hercules were as but nothing, Wagner only accomplished. Gluck and Meyerbeer failed because they allowed their individuality to be lost in pandering to please popular taste; when fashion was forgotten their genius at once rose to the surface. With Weber it was different. In some respects he did more; but his life was too short, too busy, and too grinding for him to reach the supreme goal. Wagner had a superabundance of individuality. Everything else was made subordinate to it; and so, step by step, he raised himself and his national art until he attained the summit, where his work is likely to remain by itself for many ages.

It is the same with nearly all the great German masters. In symphony Beethoven still reigns supreme; in overture Beethoven, Mendelssohn, and Weber are hard to touch; and through the works of all of them there is that wonderful feeling of the national characteristics, that deep individualism which was the direct result of nationality.

The subject of Nationality in Music is one that may be studied in many respects. It covers a large field, and is quite beyond exhaustive treatment within the limits of the present article—which has been penned more as a general introduction to this particular study, than with any intention of supplying a manual of its many ramifications. The subject has hitherto been little regarded; and anything like an exhaustive treatise has still to be written. Even writers of analytical programmes—literary scavengers, as a rule, to whose nets all that comes is fish—have seldom if ever touched upon the theme of Nationality in Music. It is a glorious chance for them, as the registered facts concerning the classical composers and their works have, by this time, become decidedly monotonous. The hint to vary the stereotyped facts and deductions in this manner is given in the pure spirit of charity; and, in the interests of long-suffering concert-goers, it is to be hoped it will be accepted in the same Christian manner. Whether it is or not, Nationality in Music is a factor that will have to be reckoned with in the future.

PROGRAMME MUSIC

By WILLIAM J. HENDERSON

DURING the peaceful summer of 1900, at the festival of the Society of Swiss Musicians held at Zurich, was produced the symphony in E minor, opus 115, of Hans Huber, a Swiss composer born in 1852. This formidable piece of music was planned at first as a melodic celebration of Arnold Böcklin, the painter, and the composer intended to name each movement after one of this artist's pictures. This purpose was afterward abandoned, and only in the finale, a series of variations, was the original idea of musically delineating paintings carried out. The other movements sought safety in the old and well established field of broad mood representation. Böcklin's temperamental and personal feelings, it seemed, might be expressed without binding the symphony to a programme so detailed as to be destructive of spontaneity of style.

But in the last movement the composer showed to what programme music in these days might aspire. No less than eight variations are found in this movement, and they represent the following pictures by Böcklin: The Silence of the Ocean (in the Berne Museum), Prometheus Chained (owned by Arnhold of Berlin), The Fluting Nymph (owned by Heyl of Darmstadt), The Night (owned by Henneberg of Zurich), Sport in the Waves (in the New Pinakothek, Munich), The Hermit Fiddling before the Statue of the Madonna (National Gallery, Berlin), The Dawn of Love (owned by Heyl of Darmstadt), and Baccanale (owned by Knorr of Munich).

Those who are familiar with the habits of composers will observe that all these pictures deal with subjects already introduced into the realm of musical representation. Silences and darknesses, either on sea or in mountains, have long found tonal embodiment in a more or less solemn *adagio molto,* major if peaceful, minor if troubled. Prometheus, both chained and unchained, has been done in music many times. Usually the composer seeks him in Æschylus, not in Böcklin. Fluting, guitaring, or harping nymphs, Greek, Roman, Alpine, and even Piccadilly, have been melodiously and harmoniously set forth in divers pieces. They are always *allegretto grazioso* and attended by triple rhythms. Night, with muted strings and distant horn calls, is an old orchestral friend, and is usually followed by morning, *crescendo,* with strings, wood, and all the brass unmuted. Love scenes, *andante molto expressivo e appassionata,* are always with us. Why not? Sidney Lanier, poet and musician, said, "Music is love in search of a word." As for bacchanales, we have had them in all styles, from *tempo di valse* to *allegro furioso,* according to the state of the bacchantes.

Huber is a fair example of the modern composer of programme music. He is not an extremist, like Strauss, nor a conservative, like Goldmark. In spite of his attempt to travel a roundabout way through painting, in itself a representative art, in order to utilize music as also representative, he has not undertaken to delineate in tones anything which has not been already delineated without the intervention of painting.

Upon his achievement, then, we may profitably hang a brief inquiry whether any of the modern writers of programme music are doing anything in itself new. We may ask ourselves whether it is not rather the manner than the matter that is novel, or at least whether the originality is not to be sought in incidents of detail rather than in the process itself.

To examine into this matter microscopically would be to make an essay at determining how far all music is representative or strictly absolute.[1] The loose dictum that music is the language of the emotions may after all mean a great deal, for music which represents nothing, but appeals to us wholly as tonal architecture, is so scarce that one hardly knows where to lay his hands upon it outside of the fugues of Jadassohn.

The early writers of sonatas formulated this scheme of movements: the first, an appeal to the intelligence through the exhibition of design; the second, a slow movement, seeking, by its passion or its tenderness, to move the feelings; and third, the finale, a lively movement to afford relief after the intensity of the second. Yet even in this plan, upon which the most extended compositions of absolute music have been built, we find that human feeling is always considered; for even in the display of design in the first movement, there is an endeavor to arouse that emotion which springs from a contemplation of the workings of Nature's first law, order.

The point which we must bear in mind is that the classic composers, who were the leading authors of absolute music, did not strive to blot out the emotional element from their works, but that they subordinated it to the demands of artistic form. When the romantic period arrived, composers had reached the decision that the representative powers of music were of greater importance than its formal beauties, and that thereafter forms must be occasional, not typical—that every composer must feel at liberty to modify old

[1] Musicians use "absolute" to indicate music without text or programme.

forms or devise new ones according to the demands of the thought to be expressed.

This seems to be the doctrine of the composers of the present period. No one seems to be willing to compose music in the broad and indefinite manner of the early sonata writers. Every one is burdened with a profound message, a message which he desires to frame in terms of tone. Yet it is rare indeed that the message is original in itself. We have come upon a period of literary music. We must go to the concert hall, not to listen to an "Eroica" symphony, a piece of programme music of which the programme was entirely original with Beethoven, but to hear a prelude to "Œdipus Colonnus," a symphonic prologue to "William Ratcliffe," a musical analysis of Nietzsche's "Also sprach Zarathustra," or a set of variations setting forth with manifold details the history of "Don Quixote."

We have heard so much of this species of music that when a composer entitles his composition simply "Symphonic Variations," we grope blindly for an explanation, and we heave a sigh of relief when we get from the programme book, inseparable companion of programme music, the information that each variation represents one of the composer's intimate friends. We do not know these friends ourselves, and in some cases even the programme-book writer does not know them; but still we are happy, for we have found that this music is not mere music, but that it represents something outside of itself.

The composers of to-day have a vast storehouse of musical materials from which to select their means of expression. In the first place they have all the conventional formulas which were invented by the fathers of the art, and which have been handed down from generation to generation, till there is nowhere a musical public to whom their significance is unknown. When we hear the oboe singing a solo in undulating triplets, with an accompaniment of soft strings, we know at once that we are in the presence of pastoral scenes. When the strings rush up and down the scale in alternate ascending and descending passages of considerable breadth and sonority, we know that we have embarked upon the multitudinous sea. It is unnecessary to recount the instrumental formulæ which have become parts of the common speech of music. It is necessary to do no more than remind the reader of the readily accepted meaning of the major and minor modes, of chromatic scale passages, of sustained and slow movements as contrasted with those of rapid and agitated character.

All these things belong to the oldest machinery of composition. But in addition to these the contemporaneous composer has the enormous sweep and variety of modern harmony and the gorgeous tonal palette of the modern orchestra. Haydn and Mozart managed to compose their symphonies within the range of half a dozen keys, none of them far away from that selected as the fundamental one. A composer of to-day chooses a key in order that he may at least finish in it, for the elasticity of the new harmony permits him to wander at will through all the major and minor keys in the course of a single movement.

Haydn and Mozart found it possible to say all that they had to say with two flutes, two oboes, two bassoons, two horns, two trumpets, tympani, and the usual distribution of stringed instruments played with bows. In some of their later works they introduced clarinets. The symphonic composer of to-day equips himself with a piccolo, three flutes, two oboes, an English horn, four clarinets, a bass clarinet, a double-bass clarinet, three bassoons, a contra-bassoon, eight horns, three trumpets, a bass trumpet, three trombones, two tubas, kettle drums, bass drum, and cymbals, snare drum, triangle, bells, gong, six harps, and enough bowed instruments to bring out something approaching balance of tone. Sometimes even all these are not sufficient unto the day, and the composer introduces instruments not recognized in the honorable society of music at all. The far-darting Strauss, for example, has borrowed the wind machine of the theatre to realize a storm in his "Don Quixote."

With such means of expression at hand it is not at all astonishing that the composers of to-day produce results which would have amazed the fathers of programme music. Yet the elders were not afraid, even with their slender means, to attempt quite as much as their Titanic progeny in the way of detailed description. True, they were not so overwhelmed by a consciousness of their own superiority. They approached their delineative undertakings in a charming spirit of innocence. Not fearing to drown the stars with their splashings, they plunged into the sea of tone-painting as children into woodland streams. Your modern, on the other hand, makes a to-do like the Cyclops bombarding the ship of Ulysses.

It is not essential to the purpose of this article to enumerate all the early attempts to write programme music. The most interesting, because the most logical, was that of Johann Kuhnau (1660-1722) in his "Bible Sonatas." In these six compositions for the clavier, the piano of his time, he essayed to describe such incidents as the battle of David and Goliath, the dissipation of Saul's melancholy by the power of music, the marriage of Jacob, and other similar topics. He wrote an interesting preface to his music, explaining his aims and defending this style of composition. He tells us of a remarkable piece of programme music by one of his predecessors. This composition was entitled "La Medica," and it described the sufferings of a sick man, the attentions of the physician, and the progress of the illness. At the end came a gigue, with this significant programme note in the score: "The patient is progressing favorably, but has not quite recovered his health." And the failure to reach recovery was indicated by the persistent postponement of a carefully prepared modulation in harmony! Thereupon Kuhnau imitated the deceit of Jacob by a similar postponement.

Kuhnau's Bible sonatas invite a much more extensive

examination than is practicable here. Those who care to know more about them should read J. S. Shedlock's "The Pianoforte Sonata." It is sufficient for us to note that Kuhnau proceeded logically. He admitted that only the broad emotions could be published in music, and that textual explanation was necessary when anything else was attempted. In this he joins hands with a more modern author, Wilhelm Ambros, who wrote an admirable little volume to demonstrate how far music could go in representation without the aid of poetry.

Kuhnau at any rate took care to write, under the passage delineating the hurling of the stone at Goliath, what may be called the stage business. "Vien tirata la selce frombola nella fronte del gigante." The passage is principally a rapid ascending scale, precisely the same idiom as that used by Wagner to illustrate the hurling of the spear at the head of Parsifal. The close relation of these two composers on this single point is further shown by the fact that a slurred scale on the clavier in the early music foreshadows the *glissando* passage for harp in the complex score of the later master. The calm confidence with which Kuhnau embarked upon the task of depicting the conflict between David and Goliath is delightful. This stupendous struggle was to be set forth by one player on one instrument. Richard Strauss would need for the same purpose an orchestra of not less than one hundred and twenty-five men.

The great Bach also exercised his ingenious mind, though briefly, in the field of programme music, when he composed his "Capriccio on the departure of my dearly beloved brother." In this he depicts the persuasions of friends trying to induce him to give up the journey, makes a picture of the things which may happen to him, utters the lament of companions saying adieu, and winds up with a cheerful fugue on the post-horn call. Almost at the same time François Couperin composed a set of connected pieces called "The Pilgrims," and Rameau was painting his "Tender Girl" and "The Cyclops." Both of these masters wrote for the clavier, thus providing food for the imagination by the fireside of a winter night.

These old writers of programme music seem to have been troubled with no misgivings. They formulated no theories. They followed the impulses of their charming natures and left posterity to solve the riddles of the speech of melody. The musicians of to-day are burdened with theories; and much of their programme music is open to the suspicion of being designed as much to support their doctrines as to provide the world with æsthetic joy. Wagner was not the only propagandist in the world of tonal art. Yet there are substantial arguments on both sides.

For example, Felix Weingartner, one of the coolest, keenest, and most scholarly of contemporaneous conductors, a student of the history and the philosophy of music, a thinker and a doer, has written a pithy little book called "The Symphony since Beethoven." In it he awards a leading position among modern composers to Hector Berlioz, but finds himself unable to praise the final orchestral movement of his "Romeo and Juliet." This bears the inscription: "Romeo at the Tomb of the Capulets; Invocation, awakening of Juliet; frenzy of joy and first effects of the poison; anguish of death and parting of the lovers." A picture half amatory, half medical.

Weingartner admits that this is almost ridiculous. He declares that music is "debased and shorn of the subtle peculiarities of its being if he [the composer] attempts to bind it bar by bar or episode by episode to a programme. Music can interpret moods, it can represent a mental state that some event has caused in us, but it cannot picture the event itself."

On the opposite side, we find arrayed no less a champion than Ernest Newman, one of the two or three men in Great Britain who write pregnant criticism of musical art. He holds that Beethoven deceived even himself when he wrote a line over the score of his "Pastoral Symphony," requesting that it should be regarded rather as an expression of feeling than as a mere tone-painting. Mr. Newman holds that tone-painting was its chief merit, and furthermore that tone-painting has come to be a clearly defined art. Composers photograph externals now as their predecessors of two hundred years ago could not. "Who," asks Mr. Newman, "would believe that a windmill could be represented in music? Yet Strauss's windmill in 'Don Quixote' is really extraordinarily clever and satisfying."

This same "Don Quixote" of Strauss is the most complicated and ingenious piece of musical realism invented in these strange modern times. Yet it contains nothing that has not already been attempted by other composers. For example, in a pamphlet written by Arthur Hahn for the purpose of elucidating this score we are informed that some strange harmonies introduced under a simple melody in the introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions." What have we here but a new avatar of Kuhnau's deception of Jacob?

What of the eighth variation, the "Journey in the Enchanted Bark?" Don Quixote, seeing an empty boat, is sure that it has been sent by a mysterious power that he may embark in it to do some glorious deed. Once he and Sancho are afloat, the knight's theme is transformed into a barcarolle. The boat capsizes, but the two reach the shore, and give thanks for their safety. But Froberger, who died in 1667, wrote for the clavier a description of the Count von Thurn's passage of the Rhine, in which all the dangers encountered by him are, according to the testimony of Matheson, set before our eyes in twenty-six little pieces. And the Count's boat upset, too.

In his "Symphonia Domestica" Strauss went still further into the domain of musical realism. He told the story of a day in his family life, using three principal themes, representing papa, mamma, and the baby. In this remarkable composition one even hears the

baby spanked. But had not Kuhnau already composed the striking of Goliath's head by the stone from David's sling?

The truth is that Strauss, and the few who have chosen to bear him company, are, as Mr. Newman puts it, realists in music. In the programme music of to-day there are also idealists, and they are the men who are carrying out to their ultimate possibilities the ideas defined in the naïve compositions of Kuhnau. Mr. Newman argues that programme music of the most detailed and definite sort is good art, but only when accompanied by printed explanation of what it means. He has therefore little sympathy with that large number of modern composers who satisfy themselves and try to satisfy their hearers by giving a simple key, such as a quotation of verse, to the general purpose of a composition. This is what Liszt did with his finest symphonic poem, "Les Préludes," and Wagner with his splendid "Faust" overture. In the same way Schumann suggested the underlying thought of his great Piano Fantasia in C major. Others have contented themselves with mere titles, as Tschaikowsky did in the case of his "Symphonie Pathétique."

But taking all these moderns and their works into consideration, we find that one indisputable fact remains. They are doing in a larger way what their forerunners of more than two centuries ago did in a primitive fashion. In so far as its philosophy is considered, Kuhnau penetrated to the very heart of the matter, but he had neither the musical nor the instrumental materials for a more imposing embodiment of his thought. He recognized the fundamental truth that moods and feelings were the food of music. The greatest modern masters have adhered to this principle. Even Strauss, the arch realist, has succeeded best when he has done so.

Were this a discussion, instead of a mere presentment, one might be tempted to ask, what next? To answer would not be difficult. Almost from the birth of instrumental music, composers have tried to make the art in some measure representative. Theorists and critics point out the impossibility of defining in music the cause of the emotion which the music can so beautifully embody. But one writer like Mr. Newman, declaring that every composition should be accompanied by a printed explanation, and that realistic programme music is genuine high art, is likely to command more sympathy from contemporaneous composers. He at any rate supports them in their practice. They are all travelling in the same path, and absolute music is apparently approaching the end of its history.

NOTE.—Mr. Henderson differentiates clearly between the intellectual and emotional elements of music, the former arising from form, development, design, structure, etc., while the latter have to do with the melody and harmony of the actual musical material. Professor Niecks has written a large book, in which he tries to show that nearly all music is really programme music. But it seems fair to assume that if a composer does not give out the mental picture that he may have had while writing a piece, he does not wish us to judge it as programme music. Sometimes he permits us to make up our own programme, or story that the work may imply, when he gives us a title like Romance, Poëme, Ballade, or Novelette; yet even here the name may be taken as merely describing the style of the work.

The point to be noted is the fact that emotional music is not necessarily programme music, although we may easily imagine a definite story if the music shows much emotion and contrast. For a piece to be programme music, there must be a story or schedule made by the composer, or at the very least a definite title. Liszt's "Tasso, Lamento e Trionfo" gives us enough in those four words to follow the work with understanding. In general, programme music is strongest when it keeps to such broad lines as this; though there is no law against a composer's trying to depict objects or events.

Let no one be discouraged by the fact that music is now almost wholly devoted to the programme idea. Mr. Henderson shows that this idea has had a long existence. In fact, we find programme music in ancient Greece. An Athenian musician once gave a tone-picture of a tempest; whereupon the wit Dorian remarked, " I have heard a better tempest in a pot of boiling water." Incidentally, this gave rise to our phrase, "A tempest in a tea-pot;" and it will serve to show that absolute music has always had to struggle against adversity.

Many people can write programme music; but it takes a genius to write pure music that is worth while. Such geniuses are few and far between, and we need not despair if we do not happen to have one with us at present. Brahms was a case in point. While Franz was saying that there could be no real symphonies after Beethoven, and Liszt and Chopin were leading the public to enjoy emotion and fireworks, Brahms wrote symphonies that were the best kind of absolute music. Their emotion is contemplative rather than vehement; but their calm beauty is not obliterated by the programme school. Similarly, there may sometime arise a future genius who will have all the Strauss technique in orchestration, but will use it with less reference to the programme idea. Meanwhile, whichever school one prefers, he must admit that programme music is certainly flourishing at present.

The weakness of programme music (the fact that it means little without its story) may be shown readily. Let the pianist take as an example Rameau's little tone-picture "La Poule" (The Hen), and play it without telling his hearers the title. They do not know what the piece portrays, and if asked will make very strange guesses. But when they learn the real title, and hear the piece again, everything is clear, and the moral is brought home to them in most amusing fashion.—ED.

CONTEMPORARY MUSIC

By HORATIO PARKER

A FAMOUS orchestral conductor once told me that he was glad he would be dead in fifty years, so that he would not have to hear the music of that time. It is needless to say that he was conservative, but it should be stated that he was, and is, one of the best-known and most efficient conductors we have ever had in this country. Although his remark is typical of the critical attitude of many who have to do with new music, yet it does not in the least represent the attitude of the public, which is interested and pleased as never before with the music of our own time. There have always been people to declare that the particular art in which they were interested, at the particular time in which they lived, was going to the dogs, and there seem to be peculiar excuses for this belief in music-lovers just now. But there ought to be some way of reconciling the pessimism of the critics and the optimism of the public, which expresses itself eloquently in the buying of many tickets. By critics I do not mean merely the journalists. I mean rather essayists and those accustomed to give well-deliberated judgment on matters of permanent importance. The journalists have been so often, so rudely shocked that they not only fear to tread, but fail to rush in, and at a first hearing of new things are fain to give forth an uncertain sound, which, in the light of subsequent developments, may be taken for approval or censure.

The pursuit and enjoyment of music call for the exercise, on the part of its devotees, of three principal functions widely different. These are the functions of the composer, of the performer, and of the listener.

The composer is the source and motive power of all art-music, the producer who draws his inspiration from the recesses of his inner artistic consciousness, whose desire and aim are to realize as well as possible the ideals with which his brain is filled. He seeks to give expression to musical ideas which shall call forth sympathetic feeling in those to whom the utterance is addressed. Although in some cases it is apparently meant for an ideal audience which has no existence, nevertheless, if the utterance be true and skilfully made, it will in no case fail of audience or of effect, even though the time be delayed.

The second function necessary to the practice of music is that of the performer or reproducer. This activity is closely allied to the first, which is in truth dependent upon it. It is of high importance, and in ideal instances may be artistic activity of a kind hardly lower than that of the composer, though wholly different in character. This also is at root a manifestation of a desire for utterance, of the craving to awaken sympathetic feeling in others; but it is different in that it seeks and gives expression to ideas which are already in existence. The composer seeks those which do not yet exist. The performer gives utterance to the thought of another; the composer, to his own. But the work of the performer is for most people the only actual embodiment of the results of the first function, and he frequently clarifies and enhances the composer's work in a measure beyond expectation. It calls for self-control as well as for self-abandonment, for sympathy in the highest degree, and a twofold sympathy—with the composer and with the audience—and for personal, magnetic power to such an extent that it is wholly quite natural that people should frequently, even usually, lose all sight and sense of the composer or producer, who is remote from them, and admire the work of the reproducing artist, who is always near.

The third function is of equal importance with the other two, but differs from them more than they do from each other. It is the function of the audience or the listeners. This function is largely misunderstood and usually undervalued. It is the exact opposite of the other two essentials of music-making in that it calls for receptive activity, if one may so express it, for intelligent, passive sympathy. This sympathy of the audience is the mark at which both composer and performer are aiming. It has no public or open reward, though it well deserves one. Audiences certainly should receive credit for intelligent listening, though it is hard to know just how or when to give it. The quality of sympathy is elusive and difficult to appreciate. To most audiences it seems unimportant whether it be given or withheld; the only matter of consequence is the applause. Genuine appreciation is often hard to identify or recognize. It is quite impossible to know whether a smooth, impassive, self-restrained Anglo-Saxon face hides the warmest appreciation or the densest ignorance or indifference. Such emotions often resemble one another. Nor can one ever tell whether the heightened color and brightened eyes are caused by the long hair and hands of the performer or by beautiful music. A particularly good luncheon or dinner preceding the concert may have the same outward effect. So the successful listener is a mystery, but a pleasing and very necessary one. His work is as important as that of the composer or performer, and his rewards are none the less real because they are not counted out to him

in cash, because he pays and does not receive a tangible medium of exchange. They lie in the listening itself and in the consciousness of improvement which is the result of his effort.

In speaking of modern music, we can omit personalities concerning classical composers. Their works fall entirely to the exercises of the second and third functions mentioned; but since the bulk of contemporary music is by classical composers, it may be well to speak briefly of the attitude of performers and audiences toward music of this kind. In an ideal world the performer and the listener would have the same kind and degree of pleasure in music except in so far as it is more blessed to give than to receive. "We are all musicians when we listen well." It may be laid down as a general principle that performers of classical music have more enjoyment than listeners.

Palestrina is a pre-classical composer with distinct limitations, and it is quite reasonable that he should appeal under ordinary conditions to a small audience, and to that imperfectly. He is a religious composer, and most audiences prefer to keep their religious feelings for Sunday use. He is a composer of church music to be sung in church, so that his work must miss its effect in a modern concert-room. We have very few churches in our country fit for the performance of Palestrina's music. I know a jail or two where it would sound wonderfully effective, but there are obvious reasons for not going so far in the pursuit of art. It follows, therefore, that Palestrina in a concert-room is enjoyed by the average listener only by means of a lively exercise of the imagination, with frequent, perhaps unconscious, mental reference to what he has read or heard about it.

If there is enthusiasm, it is surely for the performance, because the music itself is so clear, so pure, so absolutely impersonal, that it is hardly reasonable to expect it to appeal to the listener of to-day. He is too remote from it, and should not think less of himself because he does not feel an immediate response. In proper circumstances, in a real church, he would surely respond at once. For this music is the summit of a great wave of musical development. Nothing exists of earlier or later date which may be compared with it. It is ideal church music, ideal religious music, the greatest and purest ever made; and it can never be surpassed, for we have gone by the point in the history of the art at which such effort as Palestrina's can bring forth such fruit.

The public attitude toward Bach is much more natural and unconstrained. He is nearer to us and is an instrumental composer. Although in somewhat archaic terms, his music is personal expression in a much higher degree than that of the absolutely impersonal Palestrina. The vigor, the life, and the animation which inform the whole texture of his work are so obvious that we cannot miss them. Again, in his greatest work the feeling of design is so clear, the upbuilding and the resulting massiveness are so faultless, that the devout and habitual lover of music has the reposeful and at the same time exciting conviction that he is hearing the inevitable. Enjoyment is easy even to the unlearned. In those works which are less massive than the greatest, the pleasure we have from Bach is more subtle, more refined, and perhaps less acute, but we always feel that we listen to a master. Bach gives, perhaps, the highest satisfaction in his chamber-music. Much of his work is so very intimate that we find the balance of expression and form most easily when we are near enough to hear every note. The church cantatas in church, the great organ works in a comparatively small place, or the orchestral music in a hall of moderate size, are among the keenest enjoyments for performers and audience. Applause, if it is given, must be for the performers or for their work. The compositions are above approval. To praise them is like speaking well of the Bible.

In the work of his contemporary Handel, whose texture is less purely polyphonic and instrumental, the enjoyment of performer and listener comes nearer to a point of coincidence. The audience can love it more nearly as a performer does. We feel that the vitality in Handel is of a more human kind; that it is nearer our level, less supernal: but it is convincing and satisfying even when most popular, and is not disappointing upon intimate acquaintance, even though it lack the nearly superhuman fluidity and the marvellous texture of Bach.

The music of Beethoven is so well known, so frequently heard, and so clearly understood that we may take it for granted, and go on to music which is modern in every sense, made in our own time, and addressed to our own personal feelings. Our present-day music is twofold in character, a direct result of the labors of Beethoven and his successors in pure music, and of Wagner and the romanticists in music which is not absolute. The symphony or sonata form is now archaic in the same sense that the fugue is archaic. Beautiful music may be, will be, made in both forms, but that is no longer the general problem.

It is probably true that since the four symphonies of Brahms, no symphonic works carry the conviction of the symphonic poems of Richard Strauss. Although these are cast in a modification of the symphonic form of Beethoven, they always have a psychological basis or an original impulse outside of music. They are intended to characterize in musical speech or language things which can only by vigorous effort be brought into any connection with music itself. The question naturally arises, Has the power of making absolute music entirely disappeared? I am loath to think so, but surely the practice has dwindled in importance.

We need not be concerned to examine these extra-musical bases. Granting them to be necessary, one is much the same as another. But that is just what many are reluctant to grant. Many are brazen enough to enjoy programme-music frequently in spite of, not on account of, the programme; and some people pre-

fer the advertisements, which are usually in larger print. Both save thinking. But the underlying programme is not what most critics object to. The commonest criticisms which we hear of strictly modern music charge it with a lack of economy, amounting to constant extravagance; a lack of reserve, amounting almost to shamelessness; and a degree of complexity entirely incomprehensible to the average listener, and, if we are to believe careful critics, out of all proportion to the results attained. Of course economy is a great and essential virtue in art, but it is not incompatible with large expenditures. It depends on the size of the fund which is drawn upon. Nor is explicit and forceful utterance incompatible with reserve. As for complexity, it may sometimes be beyond the power of any listener to appreciate. Perhaps only the composer and the conductor can see or hear all the subtleties in an orchestral score. But is such complexity a waste? Not necessarily, for good work is never wasted. Although beauties in a viola part or in the second bassoon may not be obvious to the casual listener, however hard he may listen, they are not necessarily futile. They may, perhaps, be noticed only by the composer, the conductor, and the individual performer, but they are there and they constitute a claim on the respect and affection of future musicians. If all the beauties were hidden, they would be useless, but as gratuitous additional graces they call for approbation. But one may not admire complexity for its own sake. It is far easier to achieve than forceful simplicity.

At a recent performance of a modern symphonic work which was very long and called for nearly all possible familiar musical resources, I recall wondering whether or not it is a bad sign that a composer gets respectful hearing for pretentious trivialities and vulgarities uttered at the top of the many times reinforced brazen lungs of an immense orchestra. There were, indeed, a few minutes of exquisite beauty, but after more than an hour of what seemed an arid waste of dust and dulness. Meanwhile, there were long *crescendos,* with new and cruel percussion instruments working industriously ever louder and faster, but leading up time after time to an absolute musical vacuum. One's hopes were raised to the highest point of expectation; but they were raised only to be frustrated.

It is such unsatisfying work as this which elicits pessimistic forebodings as to the future of music as an independent art. Serious critics and essayists have made vigorous attempts to oust the music of the future from existence as an independent art and to relegate it to the position of a sort of language which is to be used, when it is quite grown up, to express more or less pictorially human happenings or emotions. And there have not been wanting composers to support this hopeless view. The application of pure reason to such emotional phenomena as our pleasure in music results occasionally in something very like nonsense. The arts have different media of expression, but excepting the art of literature, the medium is no spoken or written language. Indeed, artists are apt to regard with some degree of suspicion one who expresses himself well in any other than his own peculiar medium. Amateur is a dread term often applied to such men; and they are very likely to be amateur artists or amateur writers, perhaps both. It is consoling to think that all the words written and spoken about art have never yet influenced creative artists to any discernible extent. Their inspiration or their stimulus must come from within, and, after the preliminary technical progress over the well-trod paths of their artistic forefathers, which progress no great artist has ever yet evaded or avoided, their further advancement is always by empirical and not by logical processes, not logical except in an artistic sense, for logic in art, although very real, is not reducible to words until after it has already become an accomplished fact through empirical or instinctive practice. The evolution of logic in art cannot be foreseen or foretold.

The opera is just now the largest figure on our musical horizon, and opera, always responsive to the latest fashion, has undergone very important typical changes of late years. "Salomé," by Richard Strauss, for instance, is more an extended symphonic poem than opera in the older sense. It is as if scenery, words, and action had been added to the musical resources of such a work as Strauss's "Zarathustra." It is only about twice as long as "Zarathustra." Strauss's "Salomé" and Debussy's "Pelléas and Mélisande" are typical modern musical achievements. In spite of the suavity and popularity of Italian operas of our time and of the operatic traditions of the Italians as a nation, they do not appear to have the importance of the German and French works just mentioned. The two men spoken of seem just now the most active forces in our musical life, and it may throw light upon the music of our own time to compare the two operas with each other, not with other classic or modern works of the same nature; for from such they differ too widely for a comparison to be useful. Old-fashioned people seek in opera a union of speech and song, and each of these two composers has renounced the latter definitely. No human voice gives forth any musically interesting phrase in "Pelléas and Mélisande." In "Salomé" the voices, when used melodically, which is seldom, are treated like instruments, and it is no exaggeration to say that song is relegated entirely to the orchestra. The voices declaim, the orchestra sings. Each opera is a natural continuation of its composer's previous work. Each is an independent growth. Neither composer has influenced the other to a discernible extent. Yet it seems impossible to find any other notable musical work of our own day which does not show the influence of one or the other of these two men.

"Salomé" is in one act and lasts an hour and a half; "Pelléas and Mélisandé" is in five acts and lasts about three hours. The difference in time is largely due

to the underlying play which determines the form and length of each opera. It may be granted that each of these two works reflects conscientiously the spirit of the text. The shadowy, wistful people of Maeterlinck's drama are faithfully portrayed in the uncertain, keyless music of Debussy, as are the outrageous people of Wilde's play in the extravagant, vociferous music of Strauss. "Pelléas and Mélisande" as a play is perhaps the extreme of mystic symbolism. When reduced to its simplest terms in every-day speech, it may mean anything, everything, or nothing. The motive of the play "Salomé" is frankly an attempt to shock Herod, as tough a sinner as ever was drawn. The object is attained, and it is small wonder that the audience is moved. There seems to be throughout Debussy's work, to speak pathologically, a preponderance of white blood-corpuscles. In our day and generation we want red blood and plenty of it, and we find it in "Salomé," a whole cistern spattered with it. At its first performance in New York so much got on the stage that ladies had to be led out and revived.

There is a great difference in the matter of pure noise. Throughout the whole of "Pelléas and Mélisande" one feels that the orchestra has its mouth stuffed with cotton wool lest it should really make a noise. Most people want a healthy bellow from time to time to show that the orchestra is alive. And in "Salomé" we have an orchestra with its lid entirely removed. The hazy, indeterminate, wistful vagueness which is so much admired in Maeterlinck's poem some people resent in the music. That is too much like an Æolian harp, too purely decorative, too truly subordinate. The orchestra never gets up and takes hold of the situation as it often so frankly does in Strauss's "Salomé." "Pelléas" is a new sensation, perhaps a new art; but it is a little like looking at the stage through colored glass. Undoubtedly the play is the thing.

The musical vocabulary of the two men differs immensely. Many admirers of the modern French school think Strauss's music vulgar because it really has tunes, and because one can almost always tell what key it is in. In the French music the continual evasion of everything we consider obvious becomes monotonous, and after an hour or two furiously unimportant. One longs in vain for a tonal point of departure, for some drawing; but there is only color. In passing it may be said that the play in its form and vocabulary is the exact opposite of the music. Points of departure are not lacking in its construction, and the language is marvellously simple, lucid, and direct.

The matter of tonality remains. The six-tone scale which Debussy loves and uses so much divides the octave into six equal parts. The augmented triad, which he uses with the same frequency, divides the octave into three equal parts. Both devices constitute a definite negation of tonality or the key sense; for we need the recurrence of semitones in any scale which is to be recognizable as having a beginning and an end. It may be that our grandchildren will not want tonality in our sense, and again it may well be that they will prize it more highly than we do. It is hard to imagine what can take its place; certainly there is no substitute for it in music, for the essence of musical form consists chiefly in a departure from and a return to a clearly expressed tonality. A substitute for tonality outside of music would seem a hopeless abandonment of nearly all that makes the music of Beethoven, Bach, and Wagner great to us. Compare Strauss and Debussy in this respect. Each composer has a rich, individual, personal, melodic, and harmonic vocabulary; each offers new and satisfying rhythmic discoveries; each shows us a wealth of new and beautiful color. The differences in melody lie in the greater directness of Strauss's work. His tunes are sometimes garish in their very baldness and simplicity. This is never true of Debussy, to whom a plain tune like the principal dance tune in "Salomé" would seem utterly common and hateful. Polyphony is regarded as the highest, the ultimate development of melody. There seems to be vastly more polyphonic and rhythmic vitality in Strauss's work than in Debussy's. "Salomé" is as alive as an ant-hill. "Pelléas" is more like an oyster-bed, with no actual lack of life, but not much activity.

Harmony has become an attribute of melody, and our harmonic sense, a recent growth, furnishes the only means we have of definitely localizing formal portions of musical structure. Total absence of form is inconceivable in music, and form implies inevitably some degree of formality. This element is always clearly present in Strauss and always purposely absent in Debussy, who steadfastly avoids the indicative mood and confines himself apparently to the subjunctive. At great climaxes Strauss ordinarily seeks a simple triad, Debussy some more than usually obscure and refined dissonance. The harmonic element in Strauss is, perhaps, less refined, but it is less subtle. In Debussy this element is less direct and perhaps less beautiful, but quite distinctly less obvious or common, even if less varied.

Fully aware of inviting the warmest kind of dissent, I venture to suggest that Strauss may be a positive and Debussy a negative force in music, the one greatest in what he does, the other in what he avoids. After all, we cannot get on without the common things of daily life, and, admitting his occasional lapses into the commonplace or something lower, Strauss is the most consummate master of musical expression the world has ever seen; not the greatest composer, but the one most fully able to realize in sound his mental musical conceptions. In the last analysis it is, of course, what a man has to say, not entirely how he says it, which furnishes the basis for a sound judgment of him. We should not be too much impressed by Strauss's skill in writing for great orchestral masses. In itself that signifies little more than ability to use the wealth of orchestral material

now available in Germany. Strauss's appetite for orchestra is a little like the Eastport man's appetite for fish. It is easily satisfied and not too extravagant. Much more convincing is the accuracy with which he finds rhythm, melody, harmony, and color to express just the shade of meaning he wishes to convey. To repeat, no musician was ever so well equipped to give to the world his musical creations, and yet since he was a very young man Strauss has produced no pure music, nothing without an extra-musical foundation; and although many of his friends and admirers hope still that he will, he admits frankly that he does not intend to.

Are we, therefore, to believe that music must be pinned down henceforth to its illustrative function? One prefers to think that our living composers are unconsciously intoxicated by the luxuriance and wealth of new and beautiful musical resources which have only recently been placed at their command. They confuse the means with the end. They have not yet learned to use their wealth. They are *nouveaux riches*. The more perfect performers, the more intelligent listeners, the new riches on every side tempt them to concrete rather than to abstract utterance. I believe that in the future the highest flights of composers will be, as they have been in the past, into those ideal, impersonal, ethereal regions where only imagination impels, informs, and creates. As for illustrative music, it must always have one foot firmly fixed on earth. How, then, can it rise to the heavens? Although not yet with us, the new vision will come in the fulness of time; and when it does, the whole world will know and follow it.

NOTE.—Professor Parker's well-balanced ideas and wise conclusions are of the utmost value. The suggestion that present composers are working in the new medium of modern orchestral color, and have not yet gone much beyond the mastering of the technique of composing in the new style, is most pertinent. The great masters of music amount to less than two dozen in number, so that we need not lose hope if we have had no commanding genius of the pioneer type since Wagner. Debussy and Strauss are preparing the way by experiments. In addition, it is harder to write pure music than to illustrate a programme in tones. One may mention again the case of Brahms, who wrote absolute music of the greatest value in his symphonies, in spite of the programme influence of the romantic school. What he did with the classical orchestra will very likely be done in the future with the fuller modern forces. Professor Parker's words, too, are not those of a speculative dreamer, but come from the pen of a great composer, well informed in the classics, and echoing an earlier school nobly in his own great oratorio, "Hora Novissima."—ED.

EDWARD MACDOWELL

MUSICIAN AND COMPOSER

By HENRY T. FINCK

IN the summer of 1895 I spent a few days with Edward MacDowell in a hotel on the shore of Lake Geneva, near Vevey. He was at work on his "Indian Suite," which caused him so much trouble and perplexity that, as he confessed to me afterward, he was sorely tempted to ask my advice about various details, but refrained for fear of breaking into my vacation. When this suite had its first performance in Boston, one of the critics, while praising it highly for its artistic workmanship, found fault with the composer for trying to make a silk purse out of a sow's ear. That was rather a rude way of putting it—rude to the Indians—for the aboriginal Iroquois and Iowan songs which form its main themes are in themselves by no means without charm; yet it is undoubtedly true that MacDowell's own creative imagination would have easily yielded melodies more beautiful in themselves and more readily adapting themselves to thematic elaboration and orchestral coloring.

It is significant that the experiment of blending red and white music was never repeated by him (except in a short piano piece, "From an Indian Lodge"—one of the "Woodland Sketches"—in which original and aboriginal strains are commingled). He never indorsed the view—of which Harvey Worthington Loomis and Arthur Farwell are at present two most eloquent exponents—that a great American Temple of Music might and will be built with Indian songs as the foundation-stones. Nor has he ever countenanced the widely prevalent opinion that negro melodies form the only other possible basis of a distinctively American school of music. Dr. Dvořák adopted this view when he first came to New York as Director of the National Conservatory; but subsequently he abandoned it. It is unquestionable that the negro has received credit for things that are not his. What is really unique in his music is an inheritance from Africa, wherefore it cannot be made the basis of an *American* school of music; while the rest of what is usually regarded as negro or plantation song is partly a crazy-quilt made up of patches of tune from the stores of European nations (for the negro is as imitative and quick as a mocking-bird), and partly the voice, or the echo, of the individual genius of Stephen C. Foster, a writer of true American folk-songs, the best of which are equal to any German, Italian, French, Irish, or Russian folk-music.

Foster's songs are unmistakably American—unlike any European folk-songs. If an unknown one from his pen should come to light, say, in a remote Turkish village, an expert would say to himself, "That's American, that's Foster." If, therefore, an American composer feels inclined to write a symphony or a suite based on melodies borrowed from Stephen C. Foster, he is of course at liberty to do so. But he will show himself a greater master by creating his own melodies; and his music will be none the less American, provided he is himself sufficiently *individual* to be able—as Foster was—to write melodies different from those of Europeans.

It is time to drop the ludicrous notion that a truly national art can be built up only on folk-songs. All that we need for the making of an American branch of music is *individuals* of real creative power. In the music of Wagner there is hardly a trace of German folk-song, yet it is great and it is German because he was a great German *individual*. Mendelssohn and Schumann are real Germans, too, in their music, though they differ radically from Wagner and from each other. Even the nationalists among the great masters—Haydn, Chopin, Grieg, Dvořák—owe their position in the musical world much less to what they imbibed from the folk-music of their countries than to their preëminent *individualities*.

In searching for such individualities in our own country we find at least two concerning whom there can be no dispute—Stephen C. Foster and Edward MacDowell, the latter representing our art music as Foster represents the folk-music. I would recognize a new piece of MacDowell's anywhere, as I would the face of a typical American girl in any part of Europe. It is unlike the music of any European master, and it has on every page the stamp of his individuality as unmistakably as every two-cent stamp has the face of Washington. To be sure, there are European influences perceptible in it—the influence, particularly, of Grieg, Liszt, and Wagner, representing Norwegian, Hungarian, and German art. But the foreign influence in his compositions is less pronounced than it is, for instance, in the works of Handel, Gluck, and Mozart, who nevertheless remain Germans. What constitutes nationality, musically speaking, is very difficult to say. There is an impression that melody is the Italian element in music, harmony the German. But the greatest melodists that ever lived were Schubert and Wagner, and the greatest harmonists, apart from Bach, Wagner, and Schubert, are the Polish Chopin, the Hungarian

Liszt, and the Norwegian Grieg. Music has many styles, some national, some personal.

Individuality is somewhat easier to describe, and when we examine the individuality of Edward MacDowell we find something that any American may feel proud to discover in a compatriot. To his friends his droll and truly American gift of humor has always seemed one of his most charming traits. In a letter to me he once recurred to his student days at the Paris Conservatoire. Life in Paris seemed to him "a huge but rather ghastly joke." His fellow-students "never seemed to miss the absence of the word 'home' in their language. Most of them looked as if they had been up ever since they were born. They seemed to live on cigarettes, odd carafons of wine, and an occasional shave."

That "occasional shave" is delightfully characteristic of MacDowell's wit. In his conversation he always kept the listener amused with such unexpected turns—as he does in his music. Scherzo is Italian for joke, and it is in his scherzo movements that we often hear him at his best. His famous teacher, the Venezuelan pianist, Teresa Carreño, hardly ever plays his second pianoforte concerto without being compelled to repeat the *presto giocoso*.

Another of his traits was revealed during his Conservatoire days. Though but fifteen years old, he soon discovered that it was not the right place for him. There was too much striving for effect for its own sake, and not sufficient reverence for the masters, to suit this American lad. Famous professors like Marmontel, Mathias, and Ambroise Thomas did not hesitate to mutilate a composition or to insert measures of their own to make it what they deemed effective. He packed his trunk and went to Stuttgart. Here there was no lack of reverence for genius, but there was what throughout his life he hated quite as much—pedantry; so, after six weeks, he moved on again, a real American, in quest of the best wherever it may be found, and bound to find it.

He found it at last at Frankfort, where there was a pianist, Carl Heymann, who "dared play the classics as if they had actually been written by men with blood in their veins." Under his fingers "a sonata was a poem." The eminent composer Raff was director of the Frankfort conservatory. By him MacDowell was confirmed in his tendency toward writing music with a pictorial or poetic background. The death of Raff revealed the emotional nature of the American youth. His first pupil, Miss Marian Nevins, who became his wife two years later, says regarding this tragic event:

"He came to me at the hour for my lesson, looking so white and ill that I was frightened. His voice broke as he said only the words, 'Raff is dead.' There was a sweet hero-worship of a shy boy for an almost equally shy man, and for months after Raff's death he was in a morbid condition. He gave me eighteen marks—all he had at the time—and said, 'as I knew more about flowers than he did, would I get some for him to send?' So I bought a mass of roses, and, what was unusual for Germany, had them sent not even bound together; and these were put about Raff, nearer than the grand beautiful floral things sent by the dozen."

Like all students of the pianoforte, MacDowell always adored the personality and the works of Liszt, to whom his first concerto is dedicated. Following the advice of Raff, he had visited Weimar, where he was greatly encouraged by the cordial praise Liszt bestowed both on his playing and his compositions, and by the invitation to play his first piano suite at the next convention of the Allgemeine Musik-Verein, over which Liszt presided. There was, to be sure, more honor than profit in this. A man cannot live on compliments and applause, and MacDowell, like most other musicians, found it extremely hard to make a living in Germany unless he used up all his vitality in teaching, leaving none for creative work. Luckily, his wife had a little money, so they took the daring risk of dropping everything but composition and settling down to a quiet life in and near Wiesbaden. It was here that MacDowell wrote the compositions from opus 23 to opus 35.

Those were idyllic days. "The one dark spot," Mrs. MacDowell writes, "was a long and severe illness of mine brought on by overanxiety and trying to do work which I was not well used to; but in spite of it all, we were very happy. The six 'Idylls,' op. 28, of which I am very fond, I associate with our little flat in the Jahnstrasse. I had been ill a long time, and felt Edward was neglecting his work in his care of me. So I made him promise he would write a daily sketch for a week, and these six were the result of this promise. I in bed, and he writing music in the next room! Of course he changed and 'fixed' them later on, but the actual music was written in these six days."

After nearly four years of Wiesbaden it became imperative to replenish the exchequer, and an attempt was made to secure a position as local examiner for the London Royal Academy of Music. MacDowell had been specially recommended for this position, and the matter really rested in the hands of Lady Macfarren. She was a nice old lady, and things seemed certain until she suddenly said: "I hope you have no leaning toward the school of that wild man Liszt." The American had to confess sorrowfully that he had; and when he got home he found a note saying the place was not suited for him! It was not the first time, and far from the last, that devotion to an ideal cost him a worldly advantage.

He now resolved to try his luck in America, and he chose Boston instead of New York (his native city), partly because in 1880 Boston was still reputed the musical centre of America, and partly because Paris had inspired him with an aversion to very large cities. He was soon in great demand as a teacher. His technical studies, in several volumes, which are not so well known as they will be by and by, reveal him as one of the most practical and successful pedagogues of all time. In the preface to Vol. I of his "Technical Ex-

ercises" he says: "In my opinion, physical development and music are two different things, and although musical talent is a *sine qua non* in pianoforte playing, it cannot reach its full expression without a thorough command of the muscles of the hand, wrist, and arm. I have found it advisable to keep the purely physical part of piano-playing entirely separate from its musical side, as this allows a concentration of the mind not otherwise practical. I therefore beg the student who may use these exercises to consider them from a purely 'athletic' standpoint."

When he accepted the professorship of music at Columbia University in 1896, little time was left for private instruction, and he could take only the most advanced students—pupils who were better suited with exercises like those in his "Twelve Virtuoso Studies," in which, as in his two concertos and in the "Études" of Chopin and Liszt, brilliant virtuosity is allied with poetic thoughts and moods. He had no use for pupils who had more money than talent; $12 a lesson would not tempt him to take such a one, while he would devote himself to others who could not adequately remunerate him. Once a week, indeed, for years, he gave a day to his free class; and when his mental collapse became imminent, he kept this class longest of all, despite the protests of friends and relatives. His pupils adored him for his kindly interest, his helpful hints, his illuminating remarks, his generosity and self-sacrifice.

On the whole, he probably enjoyed his teaching, as he did his composing, more than he did playing in public. His diverse other duties made it impossible for him to practice six or more hours a day, like the professional virtuosi, and this made him nervous in view of possible technical slips. He was always handicapped, too, by an excessive diffidence, a lack of faith in himself as pianist and as composer. When he came on the stage and sat at the piano, he looked like a school-boy who has been sent to the blackboard on exhibition day and doesn't feel quite sure of himself. But soon, especially if he found the audience sympathetic, he warmed to his task and played as only a composer can play. He has had his superiors in those things in which a piano-player excels all pianists—brilliancy of execution—but none in the higher sphere of art. As regards beauty and variety of tone color, artistic phrasing, poetic feeling, dramatic grandeur in a climax, he was the greatest pianist this country has produced—an American peer of Paderewski.

It was doubtless a mistake—in which, I am sorry to say, I encouraged him—to accept the Columbia professorship. Although he soon gathered large classes of devoted students about him, making music one of the most popular and prosperous of the university departments, few of the students were sufficiently advanced to need the instruction of a man of genius. In other words, most of his duties were such as a lesser man might have done, and they left him no time or energy for composing, except in summer, when, in view of his high-strung organization and tendency to headaches and insomnia, he should have rested absolutely. Had he but accepted Hamlin Garland's repeated and urgent invitations to spend a summer with him among the Indians in the Far West, he might have been saved. But the impulse to compose was irresistible, and the opportunity to rest was lost.

The time came when it was felt necessary for him to give up the arduous professorial duties or else sacrifice the higher mission of his life. After seven years of service he left, the more eagerly because the authorities hesitated to accept his plan of uniting literature and the fine arts in one faculty, or school, and possibly making some of the courses compulsory for every student in the college, in the hope of turning out fewer "barbarians" than the universities do at present. It was about the time that Professor Woodberry also left Columbia; there was some acrimonious discussion, which aggravated MacDowell's insomnia and hastened his breakdown. But the germs of his mental disease were busy long before that. More than a decade previously he would say and do strange things when in the throes of composition. I have elsewhere commented on the striking similarity of his case to Schumann's. But while Schumann hastened his collapse by intemperance (beer and cigars), MacDowell was intemperate in one thing only—his passion for work.

His career came to a close before he reached his forty-fourth year; yet he has written enough to place himself at the head of American composers. As a writer for orchestra the late Professor Paine may dispute the first place with him, and Paine also wrote a grand opera; but neither he nor any other American can for a moment contest his supremacy as a writer of songs and of pianoforte sonatas and short pieces. In these—particularly the songs—he ranks with the great masters of Europe—with Schubert, Franz, Grieg, Chopin, Schumann. Anton Seidl ranked him in point of originality above Brahms, while the eminent French composer Jules Massenet has exclaimed: "How I love the works of this young American composer, MacDowell! What a musician! He is sincere and individual—what a poet! What exquisite harmonies!"

MacDowell was not a juvenile prodigy. He was not like Schubert and Mendelssohn, who wrote some of their most mature things before they were out of their teens; but rather like Beethoven and Wagner, in so far as his genius matured slowly. Of his orchestral works only one belongs to the period when his genius had fully ripened—"The Indian Suite"—"one of the noblest compositions of modern times," as Philip Hale has aptly called it. Of the others, one, "Lamia," has never been printed or played; [1] the remaining ones —"Hamlet and Ophelia," "Lancelot and Elaine," "The Saracens and Lovely Alda," and the "First Suite"—are all distinguished by exquisite orchestral coloring and artistic workmanship, but thematically they are less individual than his later works. It is this evolu-

[1] "Lamia" has been played by the Boston Symphony Orchestra.—Ed.

tion of his real self, this gradual maturing of his genius, that made his early death the greater calamity.

In the early pianoforte list there is much that is dainty, brilliant, and fascinating (among others, the two concertos, "The Eagle," "Clair de Lune," "Dance of the Gnomes"). Most of these pieces, however, might have been written by other men; but with opus 45, the "Sonata Tragica," MacDowell's individuality begins to assert itself so strongly that thenceforth no expert could fail to recognize his seal on every page. Unlike most of his contemporaries, he always put melody in the first place, refusing to write unless he had a new melodic curve to guide his harmonies. In the German days he had many a dispute with his friend Templeton Strong as to the relative importance of harmony and melody. Yet his harmonies are no less original than his melodies; and for young composers he is a much better model than Richard Strauss and the other modern Germans who make dissonance an end instead of a means. MacDowell had a strong aversion to these cacophonists, who ladle out tabasco sauce with a soup-spoon. He used a much finer brand, and a few drops sufficed to give each of his pieces that agreeable but not too strong "bite" which the modern palate demands.

A trait which distinguishes MacDowell's pieces is the frequent alternation of exquisite feminine tenderness with outbursts of robust, overwhelming virility. "Tenderly" is the expression-mark that occurs perhaps most frequently on his pages; and, like, a true American, he writes his expression-marks in English, which means so much more to us than the worn old Italian stencils. Of his sturdy, manly spirit the four pianoforte sonatas afford the most numerous instances. Just to read the directions for the playing of one of his movements—say, the last of the "Keltic" sonata—"very swift and fierce;" "very emphatic;" "gradually increasing in violence and intensity;" "with tragic pathos"—makes one eager to witness this musical affray. To another frequent characteristic of his pianoforte music attention is called by the London *Times's* comments on the "Tragica:" "The difficulties of the sonata are prodigious, for the music is orchestral. The ideas are big, but they seem to call for an orchestra to make themselves fully felt. Yet with all this the tragic note resounds with ten times the force of Draeseke's 'Tragic Symphony.'"

Pianists who wish to become familiar with MacDowell's genius should begin with his "Woodland Sketches" and add to these the "Sea Pieces," "New England Idyls," and "Fireside Tales"—collections of short pieces with those poetic titles and superscriptions that are so characteristic of their composer. The verses are usually his own; they have the concise, pictorial suggestiveness of Japanese poems. A specimen: "From a Wandering Iceberg" has these lines prefixed:

> "An errant princess of the North,
> A virgin, snowy white,
> Sails adown the summer seas
> To realms of burning light."

In conversation with William Armstrong, Edward MacDowell once said: "A song, if at all dramatic, should have climax, form, and plot, as does a play. Words to me seem so paramount, and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind." It stands to reason that, in view of this, and of the fidelity of the music to the prefixed verses in the pianoforte pieces, his songs must be characterized by a thorough blending of the words and the music; and this is indeed, apart from their spontaneous and individual melody, their most striking trait; it is admirably illustrated in what are perhaps his best five songs: the romantic "The Sea," the melancholy "Menie," the lovely Scotch "My Jean," the exquisitely poetic "Idyl" (opus 33), and the ravishing "The Swan Bent Low to the Lily," which is almost his own swan song (opus 60). Those who would know the best that America has produced in art song should get his opus 33, opus 60, and, above all, the "Eight Songs," opus 47, every one of which is worth its weight in radium.

The best of MacDowell's songs and pianoforte pieces were composed in a log cabin buried in the woods near his hillcrest home at Peterboro, New Hampshire, facing Mount Monadnock. Here, before his illness, he was visited daily, in his dreams, by fairies, nymphs of the woods, and the other idyllic creatures of the romantic world about whom he tells us such strange stories in his compositions. He was taken up to Peterboro one May because he was so impatient to get there. All summer, however, he did not comprehend that he was there; and when I saw him, on October 4, he did not know it; yet he asked me if I had been in the log cabin! I never before realized so vividly what a mysterious, inexplicable organ the brain is—dead in some parts, alive in others. A framed photograph of myself was hanging on the wall, and Mrs. MacDowell told me that for a long time he had spoken daily with an air of distress of how uncomfortable it must be for me in that position. The day before we arrived he suddenly declared his conviction that it was, after all, not myself, but only my picture. When told of this, I said to him: "Don't worry, Edward, about my being stuck up on the wall, for you know I always was stuck up;" whereat he laughed in his hearty, boyish manner. He always enjoyed a pun, the worse the better, and was himself an inveterate punster. Later on he read to us the lines prefixed to the piece "From a Log Cabin," which sum up the whole tragedy of his life and the loss to American music:

> "A house of dreams untold,
> It looks out over the whispering tree-tops,
> And faces the setting sun."

It was almost prophetic. A few months afterward this sun of American music had set.

CONTEMPORARY SCHOOLS OF MUSIC

By ARTHUR ELSON

I. Introduction

AN apt saying tells us that music is now vertical, but was formerly horizontal. This refers to the fact that in counterpoint, the vocal or other part-writing that constituted music during the Middle Ages, the parts or "voices" were considered as melodies flowing along together, rather than as vertical chords. The works of Bach sum up this school for modern ears; but where the earlier composers often sacrificed sound to the mathematics of part-writing, Bach not only gave us the intricate musical tracery made possible by counterpoint, but put into his music also a deep intensity of expressive beauty.

Meanwhile the monodic, or monophonic, school had long been in existence. Arising in Italy, where the Florentine opera pioneers had tried to revive the Greek Drama, it gradually developed into the basis of nearly all modern music.

To-day, we think of a school of music as consisting of a number of composers, more or less great, working along the same line. At present the national boundaries often limit the schools, as each nation builds upon its own peculiar style of folk-music, or has its own special group of advanced experimentalists. It is possible, however, to make two general groups, one of conservatives and one of radicals. The contrast between these two will be duly noted as it appears in various lands, even though the schools are treated by their nationality instead of entirely by their styles. Meanwhile, a few general considerations will not be out of place.

At first the monodic school was limited to opera; but soon it showed itself in instrumental music, and travelled through many lands. Scarlatti, Lully, Purcell, and Keiser may be said to have formed a school of early opera. There was an Italian violin school, with Corelli, Tartini, and others as its members. England, often a leader in the Middle Ages, finished the Elizabethan period with a school of virginalists (the virginals being the small box-spinet then in vogue), who wrote music of the most remarkable breadth and interest. There was also a famous English madrigal school. All of these led the way to the glories of Bach and Handel.

Haydn, Mozart, and Gluck may be said to have formed another school. Their styles varied, as Gluck was a dramatic pioneer in opera where Mozart was fluent and Haydn wrote nothing worth while in the form. But in symphony Mozart and Haydn are classed together with certain lesser composers. These men gradually developed the so-called classical orchestra, which was so grandly exploited by Beethoven.

The classical times, shown also in the operas of Cherubini and Spontini, gave place to the romantic school of Germany and the popular school of Italian opera. With Rossini heading the latter, the singers made great successes, but Italian music lost its significance. In Germany Weber, Spohr, Marschner and others built up the romantic opera that led to Wagner, while Schumann and Mendelssohn, and even Schubert in a way, brought the romantic spirit into the orchestra.

Since their time the chief development has been known as modernism, or by some similar name. In reality, its keynote is complexity, both in the increased number of orchestral instruments and in the growing freedom of modulation. Liszt really stands as the pioneer of this school, though Berlioz did remarkable work in the programme symphony and Wagner reached undreamed-of heights in opera. The more important exponents of complex or individual styles now take their places in the present national schools.

In this connection, a theory recently announced by Jean Marnold, deserves mention. This theory is based on the idea that musical development proceeds and has proceeded along what is known as the "chord of nature." In the article on Acoustics, in this volume, it is shown that a vibrating string, air-column, or other substance not only vibrates as a whole, but subdivides into halves, thirds, quarters, and so on, each fractional part giving a faint high tone that blends with the fundamental note, and the smaller fractions giving the higher tones. The chord of nature is merely the note combined with this series of faint "overtones." For the note C, as an instance, the overtones, in ascending order, would be C, G, C, E, G, B-flat, C, D, E, F-sharp, and others still higher, growing fainter and fainter.

Marnold considers that music up to the classical times was based chiefly on the first five of these overtones. The first overtone is merely the octave above the fundamental note, and the other four form an inversion of the common chord, or tonic triad. Music of the old times was therefore largely diatonic in character.

He then states that the Romantic Schools went one overtone farther in the series, which would bring in the seventh chord as the special development of the period.

The modern effects of Strauss, Debussy, Schönberg,

Scriabine, Strawinsky, and others, according to Marnold, consist of a further progress along the chord of nature, and a free use of still higher overtones in harmonic combinations. In the upper part of the chord of nature we reach a place where there is a series of whole tones, which at once suggests the whole-tone scale employed by Debussy, and explains some of the unusual chords of Richard Strauss.

One cannot measure the works of genius by the yardstick of a single rule. It is true, however, that this theory sums up the general musical tendencies of past and present epochs in a strikingly accurate fashion. As the chord of nature gives major intervals, the theory may be extended to show why the major scale seems simple and direct when compared with the minor mode. It is true that Bach and the composers of the contrapuntal schools used the minor mode in advanced and complex fashion; but the theory fits the facts well in following the rise of the monodic, or harmonic, style of the last few centuries.

In closing this brief preamble, it is worth while to remind the reader that the greatest music is cosmopolitan, and not strictly national. The finely wrought fugues of Bach are as great in San Francisco as in St. Petersburg; while the grand symphonies of Tschaikowsky, who was actually accused by his countrymen of being too cosmopolitan, find a welcome on both sides of the Atlantic. If there are national schools, more clearly marked in some countries than in our own, they do not prevent any composer from making a broader appeal to humanity in general; but they do in many cases give a special flavor that is welcome to modern ears by way of variety as well as for actual musical worth.

II. Germany

In spite of the experiments of Arnold Schönberg, the accepted representative of German radicalism today is Richard Strauss. A mild and inoffensive looking man, with a somewhat philosophical cast of countenance, he produces the most intricate works with ease and apparent pleasure. There was a time when he belonged to the classical fold. It was in those days that he wrote the beautiful "Stimmungsbilder," op. 9, for piano, which include the really dreamy and mysterious "Träumerei." Then, too, he was a devotee of Brahms, and in imitation of that master he wrote his worthy, if somewhat phlegmatic, symphony in F minor.

But he soon met Alexander Ritter, who pointed out to him some of the possibilities of the programme school, as illustrated by Nicodé and others. As a result, he left the conservative sheep, and ranged himself among the radical goats—at least, according to certain reactionary critics. He began the radical part of his career by writing "Aus Italien," which was held very iconoclastic at first, but seems simple in comparison with the later works.

After that came the long series of tone-poems. These started with "Macbeth" and "Don Juan," after which he wrote the ever-beautiful "Death and Transfiguration," while still later came "Thus Spake Zarathustra," "Till Eulenspiegel," "A Hero's Life," "Don Quixote," and the "Domestic Symphony," that broad work on an unusual subject.

In opera, Strauss started in with the Wagnerian imitators, producing "Guntram" (with a knightly hero who has a haunting resemblance to Tannhäuser), and "Feuersnoth," a semi-humorous legendary subject treated in one act. The latter, like "A Hero's Life," has some autobiographical touches, but posterity will probably consider them more self-laudatory and less artistic than those which Wagner used in "Die Meistersinger." After the orchestral works, Strauss returned to opera with the one-act "Salomé," a work of much intensity. Similarly intense and complex, to the point of almost overpowering the singers' voices, was "Electra." "Der Rosenkavalier," with a comedy plot almost in the "Figaro" style, proved a rather odd mixture of intricacy and conventionality. "Ariadne auf Naxos," the last of the series at the time of this writing, has a small orchestra, but an intricate score that demands special efforts from each single performer. The work is a contrast between the humor of "Le Bourgeois Gentilhomme," on which comedy the first part is based, and the beauty of the "Ariadne" section, which forms the play that M. Jourdain offers as entertainment for the Marquise.

In any of these operas, as in all such works, programme music is eminently in place. It echoes the dramatic events, describes scenery, or may even expound the unspoken thoughts of the characters. But the glory of this school is Wagner's. Strauss exhibits even more complexity, and a more fiery intensity; but he lacks the inspiration of genius such as Wagner showed. He uses guiding motives, but his material is less striking than Wagner's, and he cannot make us forget this even when he builds it into the most impressive musical structures.

The same is true of most of his orchestral works. They are built on a grand scale, and developed to overpowering climaxes with the full resources of the modern orchestra; but their material is too often commonplace. It is possible that this comparatively unmelodic style of themes may be "the music of the future," and may come to be accepted some day as a proper standard; but the present writer is not of this opinion. He thinks rather that we are in a period of experimenting with new effects and new means of expression, and that the future will bring a composer, or a school, to sum up the results of the present with more force of genius than is found in contemporary music. At present we make orchestral impressionism an end rather than a means, and let ourselves be carried away too much by the details of a work instead of estimating its musical worth as a whole. Yet in his songs Strauss proved that he could write melody, and if they are more modulatory than the lyrics of Schubert or Schumann, they show

the variety and brilliance of finely cut and well polished gems.

Strauss is now wholly devoted to the programme idea. On an American tour he even stated to the present writer his contention that every composer has some programme or subject in mind when he composed, even though he might not have informed the public what this programme was. This opinion, however, seems frankly mistaken. It is undoubtedly true that many composers must have had subjects in mind which they pictured without giving the public any clue to their meaning; but it is also true that noble themes may suggest themselves apart from any definite subject or tone-picture. When Beethoven jotted down themes in his note-book, they were not usually intended to be descriptive. Schubert's melodious symphonies probably told no story for their composer. In later times, the symphonies and sonatas of Brahms pretty surely meant nothing but good music to that genius; and it is even fairly safe to accuse Strauss of having no ulterior pictorial motives when he wrote his youthful symphony. He must either give us his programme for that work, or revise his statement; and even a programme for that symphony would not prove that others always wrote tone-pictures.

Meanwhile, there are two main lines of programme music—the emotional and the pictorial. The former may be illustrated by Liszt's "Tasso, Lamento e Trionfo," or by Strauss's "Death and Transfiguration." The other style aims to be more specific, and picture definite scenes or events. It is legitimate enough, but the pictorial powers of the orchestra are limited, and this should not be the only aim of music. Strauss has gone to extremes in this field, and given us musical pictures ranging from the mystic philosophy of Zarathustra to the bleating sheep and upsetting boat of Don Quixote, or the resemblance of the baby to its parents in the Domestic Symphony. Such pictures seem radical at present, but even if they become usual they should not make us forget that pure music, unconnected with any definite subject, may still be composed.

Brahms and Bruckner illustrate the point. While Germany was learning to understand Wagner's marvellous tone-painting, Brahms proved that noble music could still be written in the classical vein, and Bruckner showed that modern complexity was not incompatible with pure music. These two men were forced by the critics to become unwilling rivals. Indeed, Hanslick's opposition to Bruckner was so malicious that when the latter met the Austrian Emperor, and was asked if he desired any imperial favor, he replied at once, "Won't you please make Mr. Hanslick stop writing about me!" Bruckner's music is somewhat austere in style, but he deserves full credit for his pioneer work in creating the modern symphony.

Gustav Mahler wrote symphonies of large proportions, but they are a trifle too dramatic in effect, and sometimes sound like very radical programme music with the programme left untold. But he handled the modern orchestra with surety and control, and produced strong works.

Felix Weingartner, deservedly world-famous as a conductor, has also written large orchestral works, including four symphonies and a number of other compositions.

Max Reger is also famous for his large works, especially the Variations and Fugue on a Hiller theme. But he, like the others who vie with Strauss, is unequal. His orchestral Concerto in Old Style shows the weakness of the whole modern school; the present composers are unable to achieve the greatness with simple means and style that was reached by the older masters. Yet the moderns are great in their own way, the Variations mentioned above being a glorious work—and incidentally, because of its straightforward theme, more nearly in old style than the concerto.

Siegmund von Hausegger, also known as a conductor, has composed large modern works. He does not aim at harmonic puzzles, but gives effects that are extremely fluent and rich, if somewhat long-drawn-out. His "Barbarossa" aroused great enthusiasm in America as well as Germany, but some critics vote his style monotonous. At the same time, Strauss would be greater if he showed more of Hausegger's harmonic warmth, in combination with his own breadth of structure.

Hans Huber, greatest of the Swiss composers, is another who handles the full orchestra with masterly effect. His symphony on Böcklin's pictures, his piano concertos, and more recently his opera "Simplicius," have placed him in the foremost rank. Some other Swiss composers are Jacques-Dalcroze, Gustav Doret, Rudolf Ganz, Otto Barblan, Volkmar Andreæ, Friedrich Klose, Josef Lauber, and Fritz Hegar.

In opera, Germany was hampered for some time by the inability of her composers to equal Wagner. Max Schillings tried it; Cyril Kistler did the same; Siegfried Wagner now struggles with legends and folk-lore subjects; while August Bungert even wrote a Hexalogy, with the six operas based on subjects from the Iliad and Odyssey. The librettos of this long set abound in dramatic events and beautiful scenes, but the composer's music is not as great as some enthusiasts would have us believe; at any rate, it has not become well known.

Karl Goldmark is the Nestor among German opera composers. His richly sensuous style was well suited to the stage, as his early "Queen of Sheba" proved. There is a story that in talking with a stranger Goldmark introduced himself as "the composer of the 'Queen of Sheba' "; whereupon he was asked, "Does the post pay well?" But the story seems improbable now, as the opera became vastly popular. "Merlin" was a work of almost Wagnerian gorgeousness of style, and its popularity may grow in the future. "The Cricket on the Hearth," based upon Dickens's novel, is a freshly melodious work along the musical lines of "Hänsel and Gretel." "Die Kriegsgefangene"

deals with Achilles and Briseis. Goldmark's latest opera is "The Winter's Tale." Except "The Cricket on the Hearth," his later works seem to hang fire; but the fault, if there is any, may be a lack of dramatic action. Certainly, Goldmark's music is worthy and attractive, his orchestral works showing this also.

Humperdinck's "Hänsel and Gretel," based on Grimm's fairy tale of the same name, won a deserved success by its union of bright melody and expressive power, as well as by its wholesome and appealing libretto. "Kings' Children," more allegorical in its subject, now bids fair to repeat its composer's earlier success. It is a question whether too readily comprehensible operatic scores will not grow stale by familiarity, but these works have not done so yet. The subject will be treated more fully later.

Of those composers who have achieved success by single works, Wilhelm Kienzl stands foremost with his "Evangelimann," a story of brotherly sacrifice to treachery. Eugen D'Albert has written many operas, of which "Tiefland" is by far the most popular. This work, dealing with the triumph of true love over the schemes of a wicked "lowland" Alcalde, receives about three hundred performances a year in Germany. Ludwig Thuille's "Lobetanz" has crossed the Atlantic, and the same is true of Leo Blech's bright "Versiegelt." Other works that deserve mention are Hans Pfitzner's "Der Arme Heinrich," Edmund Kretschmer's "Henry the Lion," Klose's "Ilsebill," and Heinrich Zoellner's "Sunken Bell."

Among the experimentalists in instrumental music, Reger has produced some rather queer harmonies, but Arnold Schönberg, of Vienna, is easily the most daring. He has written a text-book on modern harmony, so probably he knows what he is about. Yet his progressions are so strange and totally unexpected that audiences sometimes wonder if he wrote them as a joke at the expense of the public. If Strauss writes "music of the future," then Schönberg is probably aiming to be understood by about the year 3000.

If space served, a host of lesser composers could be mentioned. Georg Schumann treats romantic orchestral subjects with a rather heavy hand; Hugo Kaun composes works that are pleasing and attractive, if not startlingly new; while Friedrich Gernsheim's "Overture to a Drama" is a remarkably dignified and worthy example of modern music. But this account would be incomplete without the name of Max Bruch. Known by his violin concertos and other works, Bruch created a special field for himself by his epic cantatas. Such works as his "Frithjof" and "Odysseus" take rank with the very highest of their kind, and unite martial boldness with epic dignity of expression in most striking fashion.

Modern German music, then, is composite in style. The radicalism of Strauss, and to some extent the experiments of Schönberg, meet with approval, as well as the more restrained balance of a Bruckner or a Gernsheim. But Bruch, Brahms, and Goldmark take us back to an earlier generation, and show that the present has hardly reached the standard of the past in the Fatherland.

III. France

In France the contrast between the conservatives and radicals is very marked. On the one hand is Saint-Saëns, who assails modern tendencies with the remark "music is sick"; while on the other we find Debussy, who writes as he pleases and who indulges in iconoclastic remarks about the masters of the past. With Saint-Saëns stood also Massenet, until the latter's death, while a host of imitators have followed Debussy's modernism.

Charles-Camille Saint-Saëns was born in 1835. He belongs therefore to the early generation that saw the rise and fall of Meyerbeer and the advent of Gounod. A warm admirer of Bach, Beethoven, and other old masters, he was also an advocate of Wagner and Liszt when they needed such advocates. His style combines a mastery of the technique of composition with a facility of expression in almost any manner. He has been called "The Proteus of modern music," from his ability to assume so many diverse individualities.

His symphonic poems, once widely popular, seem now rather thinly scored in comparison with later works. His symphonies have still their meed of praise, and his concertos hold some popularity, especially that in G minor for piano. In opera his theory has been to give a little here and there of several different styles. While many of his operas are already forgotten, "Samson and Dalila" showed that he could write a work of lasting merit—a feat that very few opera composers since Wagner have accomplished. His songs, too, show many beauties.

Jules Massenet, born in 1842, lived out his allotted three-score-and-ten years as an exponent of opera. He chose romantic, or gorgeous, or sensuous subjects, ranging from the spectacular "Roi de Lahore" and "Esclarmonde" to the ancient story of "Thaïs" and to the modern account of the frail "Manon." His operas were so marked by the prominence of the eternal (or was it infernal?) feminine that an unknown well-wisher left with him the libretto of "Le Jongleur de Notre-Dame," an appealing mediæval story with all the characters men. Even so it came about that women could enter the monastery shown in this work; for Mary Garden persuaded the composer to remodel the hero's part for her.

His operatic music shows ability and good dramatic sense, even in the present day of strict standards. His orchestral suites display much descriptive power. His sacred works, almost too dramatic to be called oratorios, won him early recognition. Yet he was one of those whose ability seemed unknown during youth, and Bazin once excluded him from a class on the ground that he was destitute of talent.

In the school of these two was Ernest Reyer, whose "Sigurd" was an early treatment of the Siegfried

story; Edouard Lalo, whose violin works hold a high place; Benjamin Godard, known by his dainty short pieces; and Leo Délibes, whose delicate "Lakmè" showed that good operas could be written without involved theories.

In 1822 there was born at Liège a certain César Auguste Franck. He studied in Paris, and became a citizen there. In later life he divided his time between composing, teaching, and playing the organ at the Ste. Clotilde Church. "Le bon père Franck," as he was called, was a modest and retiring man, gifted with simple faith and deep earnestness. His pupil Ropartz said of him, "He stands out from his contemporaries as one of another age; they are scoffers, he was a believer; they vaunt themselves, he worked in silence; they seek glory, he let it seek him." He was, in all truth, a noble example of musical uprightness and sincerity.

His chief work is perhaps the "Beatitudes," a broad and noble oratorio based on the Sermon on the Mount. "Ruth," "Rebecca," and "The Redemption" were other sacred works. Of his symphonic poems, "Psyche" introduces solo voices and chorus. "Les Eolides" is based on a ballad of Leconte de Lisle. "Les Djinns" depicts the mischievous oriental spirits, while "Le Chasseur Maudit" shows the blasphemous huntsman who was driven by fiends to hunt eternally through the air. Franck's one complete opera, "Hulda," deals with a viking subject, while "Ghisella" is only a fragment. His symphony in B minor is another great work.

Franck was the teacher of those who have built up the modern French school of complexity and dissonance. Franck himself showed a rather modulatory style, complex enough, but full of musical beauty.

Vincent D'Indy, perhaps the greatest of Franck's pupils, has many works to his credit. In the orchestral field these extend from his "Piccolomini" overture (in the "Wallenstein" trilogy) to the "Istar" variations, and include two symphonies. In opera his early comedy, "Attendez-moi sous l'orme," was given frequently. "Fervaal," a later work, is based on a story of the Druids. "The Stranger" has a more symbolic plot, dealing with love and self-sacrifice, and it is so hazy in parts that some have suggested altering the title from "The Stranger" to "The Strangest."

D'Indy's style, especially in his symphonies, is earnest and sincere, but somewhat unattractive to the melody-seekers. Its austere harmonies change and dissolve into one another in rather unusual fashion.

But where D'Indy's style is normal in many ways, in spite of its involved character, that of Debussy is decidedly strange in comparison with the early standards. D'Indy's music calls for much cerebral effort if it is to be followed with any comprehension of the harmonic scheme; but Debussy lays harmonic progressions aside in many cases, and presents us with sets of more or less detached and unrelated chords. According to Marnold's theory, these chords are sufficiently well connected, but the connection comes through a harmonic system based on the upper overtones, and the general public is not at present on speaking terms with these. Some hearers enjoy Debussy by not seeking for such vague harmonic progressions, but by accepting his fugitive dissonances as wholly separate bits of mosaic, or "musical stippling."

Achille Claude Debussy took the *Prix de Rome* in 1884 with his opera-cantata, "L'Enfant Prodigue," written purposely on conservative lines. Then came the more advanced style in "La Demoiselle Elue" and "Chimene," two lyric works. The orchestral prelude to Mallarmé's "Après-midi d'un Faune" brought a full contrast with preceding works. Its curious tissue of chords and shifting keys seems meaningless to many, while others call it the very essence of musical expression. Thus the "Nocturnes," two pieces called "Nuages" and "Fêtes," are described by De Breville as showing the ethereal charm of a subtle perfume that pervades the air but defies analysis. Another orchestral work is "La Mer," where again the devotees call the music wonderful, while to the other side Debussy's sea is devoid of all beauty, and very desolate. In his "Printemps," and more especially in "Iberia," he adopts a much more rhythmic swing than in the "Faun," though the dissonances are still present in full force, and the Spaniards can hardly recognize their land in this tonal disguise.

The keynote of all these works is delicacy. The orchestration is almost always light, with brasses seldom used. Debussy has such a supersensitive ear that he can actually hear overtones in certain cases, and his refinement is reflected in his music. With him taste is a most desirable thing, and he is decidedly hard on some of the earlier masters, who lacked it—at least, according to his views.

In his first opera, "Pélleas and Mélisande," his fugitive dissonances are more in place. They permit a free echoing of the sense of the text, and are suitable enough for the shadowy symbolism of Maeterlinck. Debussy once thought of setting "Tristan," to show how it should be done, but he refrained. This was wise enough, for his faint delicacy could hardly stand against Wagner's superb strength. His "Martyrdom of St. Sebastian" is another dramatic work of much interest.

In his songs and piano pieces the suggestive delicacy of his blurred harmonic effects allows him to give many striking tone pictures. The "Garden in the Rain" shows this well among the piano works, and "Les Cloches dans les Feuilles" does the same. But the strange harmonies are not moving to certain hearers. They are descriptive rather than emotional, and the effect is often too ultra-refined or bitter.

Paul Dukas is rated with the modernists, but he gives more virile utterances. His opera, "Ariane et Barbe-Bleu," has crossed the Atlantic to America, while his orchestral "Apprenti Sorcier" is a clever and effective bit of musical humor, with interesting themes strongly given. More closely allied to Debussy is Gabriel Fauré, whose songs and shorter works show

much delicacy. His opera "Penelope" is a recent production.

Of other composers, not specially allied with any school or movement, Chabrier was perhaps the strongest. His "España," based on Spanish airs, is widely popular, but his most ambitious work was the forceful opera, "Gwendoline," dealing with a story of the Danes in England.

Charpentier is melodious and piquant enough. His "Impressions of Italy," for orchestra, make an attractive and well-varied suite, but his greatest work is the opera "Louise," a strong picture of the hard conditions that face working girls. His more recent "Julien" (a sequel to "Louise") is somewhat reflective and philosophic, and seems less successful.

Ernest Chausson, who met an accidental death while young, wrote with much emotional warmth and harmonic richness, his most important work being an opera, "Le Roi Arthus." Gabriel Pierné is known by his "Children's Crusade," a cantata. Duparc, Ropartz, Dubois, De Breville, Coquard, and others deserve mention, with Erlanger and Dupont in opera. Guilmant, Widor and others have placed modern French organ music on a high plane, the former's organ symphony showing the value of that instrument in combination with orchestra. Among the experimental types, Eric Satie's music is fantastic, while that of Ernest Fanelli gives many touches of originality.

IV. Italy

Verdi brought Italian opera to a higher level than it reached in the hands of Rossini. Ponchielli, too, showed an advance for his day in "La Gioconda," while Boïto's "Mefistofele," a setting of Goethe's "Faust" that included the second half of that poem, was dignified and effective, though scored somewhat thinly in spots. Boïto has for many years been threatening to produce another opera, "Nero," but in spite of many rumors it has not yet been given out for performance.

In 1890 Pietro Mascagni made a sensation and started a school with his prize-winning opera "Rustic Chivalry." He had led small opera troupes and indulged in other bread-winning actions, but this composition brought him instant fame. Strangely enough, he has not been able to produce a single success since that time; "Amico Fritz," "William Ratcliff," "Silvano," "Iris," "Le Maschere," "Isabeau," and other works by him have failed in constant succession. But "Rustic Chivalry" went all over the world, and still holds its place.

The school that it created, known as the "verismo," or realistic, school, deals with the tragic side of life, and treats it with quick action and fiery intensity. Just as the short story followed the novel, so also the short realistic opera proved a blessing after lengthy attempts to imitate Wagner. That composer had the genius needed to sustain long works; but for others, the briefer style was much easier to handle, and soon became popular.

Leoncavallo duplicated Mascagni's success with the two-act "I Pagliacci," a more musicianly work that seems to wear a little better. He, too, could not repeat his success, in spite of many trials that included even a commission from the German Emperor.

More ambitious in style, and now much more generally successful, is Giacomo Puccini. His early one-acter, "Le Villi," antedated "Rustic Chivalry" by six years, "Edgar," an Italian "Carmen," was ineffective. "Manon Lescaut" had some strong scenes, that keep it on the boards still; but Puccini's first great success was "La Bohème." Its appealingly human libretto is set to bright and sympathetic music, and the whole imbued with real dramatic effect. "Tosca," too, is known through the civilized world, its strongly tragic story being sufficient to carry almost any setting to success. "Madama Butterfly" has another appealing libretto, and is widely given, though not approved of at first in Italy. "The Girl of the Golden West" treats another good subject with effective music.

In the last two works Puccini's style has grown less direct than in "La Bohème." In "The Girl" he has even seemed willing to follow some of Debussy's methods once or twice. In general, progress along these lines is natural. Repeated hearing accustoms us to more and more abstruse effects. What seemed at first strange grows familiar, while what was once merely familiar grows tame. Meanwhile the composers, kept in constant touch with music, develop at a quicker rate than their public. Thus there is a constant cry that music is going to the dogs. In 1325 Jean de Muris regretted the passing of the good old days when the French composers followed the early English school of counterpoint. Four centuries later, Rameau thought all the changes had been rung, and said "music is dead"; but she proved a pretty lively corpse. Benjamin Franklin thought the Haydn-Mozart school of his old days too abstruse to move people like the good old pieces of his youth. Beethoven was attacked for being too advanced; and so, most emphatically, was Wagner. Now the works of these two are classics. This is not saying that every one who adopts an involved style is a genius; that depends upon matter as well as manner. But it is true that the good composers may be often a little in advance of their public. If not, they run the risk of growing tame very quickly. Puccini's later works are advanced enough to hold attention for some time, while "Rustic Chivalry" is already showing signs of coming decay.

More melodious in style is Ermanno Wolf-Ferrari. His "Cenerentola," given at Bremen in 1902, belonged to the German school of fairy operas. "Le Donne Curiose," which came next, is a bright comedy in which the women get into trouble by trying to find out what their male relatives do at their club. Another comedy, full of delicate humor, in both word and tone, is "Suzanne's Secret." A recent production

is his "Jewels of the Madonna," a story of "verismo" character that is treated in a score of strong dramatic effect. Wolf-Ferrari has been active in other forms, his setting of the "Vita Nuova" being a cantata of decided beauty.

The realistic school numbers in its ranks Tasca, Coronaro, Giordano, Cilea, and others. Far different in style is Baron Alberto Franchetti, whose "Germania" deals with Germany's revolt against Napoleon in broad and epic fashion. His early "Asrael" aroused much interest, while his more mature works include "Cristoforo Colombo," "La Figlia di Jorio," and others. An admirer of Wagner, his devotion to that master gained him the enmity of the reactionary party in Italy.

The lack of instrumental taste in Italy is shown by the fact that in 1850 the nation had practically no concert halls. Later on, when Pinelli organized a concert with sixty musicians, only fourteen francs were left in the box-office with which to pay them. Sgambati produced a Beethoven symphony in Rome, but had to pay for it himself. The growth of concerts was not only met by much indifference, but actually opposed by a large party who wished to fight German influence at any cost.

However, the faithful band of pioneers worked on. It was not to be expected that these conditions would bring forth a genius of the first rank, or even a very distinctive school. Italy's recent work has had the cosmopolitan character that comes from looking to outside models. Her living orchestral composers have either proceeded along fairly conventional lines, or have plunged into modernism, which does not require genius so much as an ability to work out strange effects.

Giovanni Sgambati, the pioneer in the orchestral renaissance, had his early works published through the recommendation of Wagner. His compositions include string quartets, overtures, concertos, and symphonies, as well as shorter pieces. If not remarkably spontaneous, they all show much learning and skill. Martucci and others followed in his lead, while Pirani made Germany his home and the country of his musical inspiration.

Marco Enrico Bossi has become known in many fields. He has tried his hand at opera, though without international success. An overture by him was given at the Crystal Palace, in London. He composed a symphonic poem, "Il Cieco," with voices. He wrote many masses, and the sacred oratorio-drama "Christus." His organ concerto was given at the Chicago World's Fair. Another effective work by him is the oratorio-cantata "Paradise Lost." He is a good pianist, the best organ player in Italy, and very modern in his musical tendencies.

In the sacred field, Don Lorenzo Perosi has made a name for himself. His oratorios and masses number over a dozen each, gaining appreciation by their merit, and not because of his position in the Catholic Church. His work in modernizing the Italian church music has been most timely, and if his compositions do not reach the greatest heights, they are as worthy in style as conditions admit. His brother, Marziano Perosi, has become known recently as an opera composer, but of these there are large numbers in Italy.

Modernism in Italy is represented also by Ferrucio Busoni. Known formerly in our country as pianist and teacher, he composed remarkably effective fugues and other works in his youth. Now, however, he has become as advanced as any one in style. His opera "Die Brautwahl" had a fair success in Germany, while his incidental music to "Turandot" has been called the most interesting example of modernism yet produced. Busoni, however, is half German by descent, and more than half German in his musical tendencies.

Greece has its composers, though hardly enough to form an important school. Spiro Samara won some success with his opera "Flora Mirabilis," while Theophilus Sakellarines wrote in the same field later on.

Spain has a national form of sparkling light opera known as the Zarzuela, and many of its native musicians have written in this form. At present, however, a number of Spanish composers are becoming known outside of their own country, especially in Paris. Felipe Pedrell, of Madrid, composed an ambitious national trilogy on the motto "Patria, Fides, Amor." Albeniz is known by the delightful comic opera "Pepita Ximenes," and other works. Granados has written piano pieces and chamber music that deserve very high praise. Other Spanish composers include Larrocha, Noguerra, and Vives, who have devoted most of their attention to opera. The attractive songs and dances of the people are mentioned in the article on "Folk-Music," in this volume.

Italy, however, is more advanced than either of the other peninsulas. She has developed a school after years of unpromising decadence. This is especially true in opera. The Italian opera composers of the present lead the world. Germany has done little in opera since Wagner, while France has not repeated works of the success won by "Faust" and "Carmen." Russia has a large school of opera, but it is little known outside her borders. In other branches of music, too, Italy is not far behind, and is progressing rapidly.

V. The Netherlands

The Low Countries, famous in the fifteenth and sixteenth centuries for their leadership in counterpoint, did very little during classical times except serve as a home for Beethoven's ancestors. In the nineteenth century, however, the Netherland composers became more noticeable.

In Belgium, Peter Benoit was for many years the leader. A pupil of the great teacher Fétis at Brussels, he failed at first in a prize competition, but won it later with a cantata, "Le Meurtre d'Abel." This was an indication of his future line of work. He wrote operas, a concerto, and many smaller works;

but his special field was the large cantata. A choral symphony, "The Reapers," is practically in this form. "Oorlog" (War) is perhaps the best of his cantatas, while others are "Lucifer," "De Schelde," "De Rhyn," the Rubens Cantata, and "Promethée." These are modern and dramatic in spirit, being great decorative pictures in tone. They show power and breadth of conception, sufficient inspiration, ripe technical knowledge, and skill in handling great masses of tone.

Paul Gilson is another Belgian who has succeeded in the larger forms. His works include several operas, of which "Prinses Zonnenschijn" is the most popular; and he has made some interesting trials of melodramas, or spoken dialogue with music. But he is best known by his purely orchestral works. These include a Dramatic Overture, a Festival Overture, Fantasies on Canadian and Irish themes, the "Bucolics," after Virgil, half a dozen suites, three Scherzi, a couple of marches, and the well-known symphonic sketches entitled "The Sea." The last work pictures sunrise, the lively music of the sailors, a love-scene with parting, and a storm.

Guillaume Lekeu, cut off at twenty-four by an untimely death, was a pupil of César Franck. His works include two Symphonic Studies, one a two-part affair typifying Faust and Hamlet; a Poeme for violin and orchestra; a Chant Lyrique, for chorus and orchestra; some good chamber music; and incidental music to several dramas, as well as many shorter pieces. His works show the delicacy and unusual harmonic effects that we would expect in the French school, and are marked by a noticeable melancholy and sadness.

Edgar Tinel is best known through his oratorio, "Franciscus." This is the story of St. Francis of Assisi, divided into three parts. The first part shows his early life and the gayety at his ruler's court. The second part presents him as a monk, and includes the Hymn to Poverty that is actually ascribed to him; while the third part gives his death and apotheosis. The music shows much variety, from austere contrapuntal effects to gorgeous modern orchestration. Another oratorio by Tinel is "Saint Godelive." His cantata, "Klokke Roland," deals with the great bell of Ghent, that sounded for war and peace and celebrated Flemish triumphs. He has written also orchestral works, masses, and many smaller pieces.

Jan Blockx won renown in opera, though not inactive in other forms, such as the cantata, "Ons Vaterland," or the Triptique Orchestrale. After the one-act "Iels Vergeten," the lively ballet "Milenka," and the four-act "Maitre Martin," he scored his first really national success with the "Herbergsprinses," the "Princess of the Inn." This is a story of love and jealousy, with music uniting contrapuntal skill and a most delightful freshness. "Thyl Uylenspiegel" treats that popular character as a heroic leader in the revolt against Spain. "La Fiancée de la Mer" is a later work.

Other well-known Belgian composers are Lenaerts, who wrote the cantata, "The Triumph of Light;" Keurvels, an Antwerp theatre director who succeeded in opera; Wambach, a violinist, who wrote two oratorios, a symphonic poem, and the drama, "Nathans Parabel;" Mortelmans, who composed symphonies, symphonic poems, and cantatas; Van den Eeden, whose recent opera, "Rhena," won much attention; Émile Mathieu, composer of much incidental music; Raway, whose operas and symphonic poems are highly praised; Dupuis, professor of counterpoint at Liège; Desiré Paque, a good orchestral writer; Juliet Folville among the women; Ysaye, the great violinist, who writes well for his instrument; and many others of scarcely less renown.

In Holland, Richard Hol was a leader for many years. He wrote symphonies, cantatas, and many other works, but was most widely known by his national hymn, "Comme je t'aime, o mon pays." Julius Roentgen was a pianist who wrote a concerto for his instrument, as well as a number of choral works. Cornelius Brandt-Buys and his three sons form a musical family that is responsible for many organ and choral compositions. Van t' Kruys has many symphonies and overtures to his credit, as well as an opera. Smulders wrote a symphonic poem and many smaller pieces. Hendriks composed for organ, while Averkamp's works are largely vocal, and Verhey's mostly for piano. Dutch opera composers include Van Milligen, Gottfried Mann, Julius Schey, Grellinger, and John Wagenaar. Bernard Stavenhagen has won fame by his concertos. Dirk Schaefer is another composer of piano concertos, while De Haans is a symphonist. Bernard Zweers and Alphonse Diepenbrock are good representatives of the younger generation. Willem Willeke, the famous 'cellist, has written piano pieces and other short works. Among the women, Catherine van Rennes and Hendrika van Tussenbroek have written excellent songs, while Cora Dopper produced an opera, and Cornelia van Oosterzee attempted other large forms.

In general, the music of the Netherland composers is not extremely distinctive. It may be, and often is, very good; but it does not show any especially national traits. There is a fair amount of Netherland folk-music, including the famous "Wilhelmus van Nassau;" but it has not the unusual flavor that makes for marked nationalism.

VI. England

England has a glorious past in music. She probably invented counterpoint, in the twelfth century; Dunstable led Europe in composition in the fourteenth; while in the sixteenth the Elizabethan composers were scarcely less famous than the poets, and in the seventeenth Purcell lived. Later on, Handel dominated English music, and after him a decadence began. In the time of Mendelssohn England was almost wholly devoted to weak sentimentalism, reflected in its ballad operas. Since then there has been

a constant improvement, due largely to the work of such men as Stanford, Parry, Mackenzie, Goring Thomas, and Cowen. Some of their music has been called academic, which implies learning and skill without deep inspiration; but their conscientious efforts led the way to the higher standard of to-day, and many of their compositions are well worth while.

Charles Villiers Stanford, born at Dublin in 1852, studied in Germany, and came back to England to pursue his musical activities in connection with Cambridge University. He has written several symphonies, some overtures, and a piano concerto, as well as an Irish Rhapsody. His compositions include also oratorios, cantatas, and some half dozen operas. Of the latter, "Shamus O'Brien" was well received because of its popular subject. "The Canterbury Pilgrims" was another interesting work, reviving an old-time atmosphere in something of the same way that "Die Meistersinger" did in Germany. It gives a rollicking picture of old English life, introducing the quaint customs and merry pranks of former days. Stanford has done much to preserve and popularize the folk-songs of Ireland.

Charles Hubert Hastings Parry worked chiefly at Oxford. He has produced symphonies and overtures, but his special field has been the oratorio and choral composition. Among his sacred works are "Judith," "De Profundis," "Job," and "King Saul," as well as a great Magnificat and Te Deum. In these and other vocal works he shows power and loftiness. According to one critic, his exalted style "brings all Heaven before our eyes." His incidental music to the "Frogs" and the "Birds" of Aristophanes also deserves high praise. He has also written important books on musical subjects.

Alexander Campbell Mackenzie was for many years connected with the University of his native Edinburgh, though identified with England rather than Scotland. His first great success was the opera "Colomba," which won a hearing in Germany as well as England. "The Troubadour" was less inspired, but the comic opera, "His Majesty," proved effective. Among his other works are two oratorios, several cantatas, two Scottish Rhapsodies, and some very dignified overtures. His entr'actes for "Manfred" and his striking "Coriolanus" music form a climax in his work.

Frederic Hymen Cowen is known as a conductor as well as a composer, which may be seen from his article in the present volume. His oratorios include "Ruth" and "The Deluge," while his operas consist of "Pauline," "Thorgrim," "Signa," and "Harold." Among his cantatas, "The Sleeping Beauty," "The Water Lily," and "St. John's Eve" are remarkably poetic, while "The Passions" shows real emotional power, and "The Veil" is a more recent success. He is perhaps still better known by his many symphonies, of which the "Scandinavian," the "Welsh," and the "Idyllic" take rank in the order named. The first of these is a standard work in the modern repertoire.

Arthur Goring Thomas excelled in a somewhat popular style of romantic music. His "Esmeralda" showed effective dramatic qualities on the stage, though his later "Nadeshda" met with less success. "The Golden Web" was a posthumous work. His cantatas, too, were much admired.

Sir J. Frederic Bridge, known from his organist's position at Westminster as "The Westminster Bridge," is a composer of much learning. He has written oratorios, the cantatas, "Boadicea" and "The Inchcape Rock," and many hymns and organ works. His brother, Dr. Joseph Cox Bridge, is also a composer.

Sir George Alexander Macfarren became known by his symphonies, oratorios, cantatas, and overtures. He too, had a musical brother, Walter Cecil. Others of this older generation are Sir Walter Parratt, John Francis Barnett, Charles Harford Lloyd and Frederick Corder. The work of some of these men is open to the reproach of being academic, and the celebrated critic, Ernest Newman, once said that composers like Bridge and Macfarren could no more hatch out a new school than a hen could hatch hard-boiled eggs. But they came at a time when their work helped to raise the national standard of musical cultivation.

In light opera the works of Sir Arthur Sullivan are well known. Edward German has worked very successfully along somewhat the same lines, preserving with real originality the dainty and graceful style of English folk-music. Frederic Clay, Alfred Cellier, and Edward Solomon deserve mention in this field, but German's music to "Henry VIII," "Nell Gwyn," and other plays marks him as the leader since Sullivan.

According to a current story, a small boy, going to a certain English school, was asked his name, and responded laconically "Edward Elgar." The master, wishing more politeness when addressed, exclaimed sternly, "Add the sir," whereupon the somewhat frightened youngster replied, "Sir Edward Elgar." Whether or not this is true, it is a fact that Elgar is now Sir Edward because of the worth of his compositions.

Elgar was almost entirely self-taught. When he could get hold of new scores, he took them off into the fields to study; and he wrote a symphony with that of Mozart in G minor as a model, using the same number of bars as Mozart did for each theme or section. Of books on harmony and orchestration he said, "I read them, and I still exist." The only one that he approved was Mozart's "Thorough-Bass School."

Elgar has a long list of compositions to his credit. "The Black Knight," "King Olaf," "The Light of Life," and "Caractacus" were early cantatas. The "Cockaigne," "Froissart," and "In the South" overtures are very attractive, and the "Pomp and Circumstance" a broad popular march. Many of his songs and shorter works are widely known, while the

"Sea Pictures," for voice and orchestra, are full of noble music. Other compositions by him are the music to "Diarmid and Grania," the cantatas, "Scenes from the Bavarian Highlands" and "The Banner of St. George," a Spanish Serenade, a Te Deum, and an Imperial March. Among his best and most widely known works, however, are the broadly planned orchestral variations, in which each section is marked with the initials or nickname of some one of his friends; "The Dream of Gerontius," a sacred choral work that received tremendous praise; "The Apostles," an oratorio planned as one work of a set; a difficult violin concerto; and two fairly interesting symphonies. In all his larger works he shows great originality and power, combined with an absolute mastery of the full orchestra. He has some of the modern spirit, and his second symphony grows abstruse at times; but some of its sections are very effective, and the man who could write the noble variations is more than a mere experimentalist.

Samuel Coleridge-Taylor is another figure of striking originality in English music. He was a mulatto, his mother having been English while his father was a full-blooded African; and he was the first of the negro race to become prominent as a composer. He began with a number of anthems, some chamber music, and a symphony. For violin, which he played well, he produced the passionate "Southern Love-Songs" and the "African Romances." His songs are very intense, especially the "Sorrow Songs." His other works include cantatas ("The Atonement," "The Blind Girl of Castel-Cuillé," "A Tale of Old Japan"), an orchestral Ballade, an Idyll, a Solemn Prelude, and music to "Herod." Most widely successful, however, was the cantata, "Hiawatha's Wedding-Feast." This has an emotional strength, a profusion of passion, and a warm richness of orchestral coloring that make it most thoroughly effective. Later works on the same subject, consisting of "The Death of Minnehaha," "Hiawatha's Departure," and the "Hiawatha" overture, were less successful.

Modernism in England is now represented by Bantock, Delius, Holbrooke, and a number of others. Granville Bantock started in romantically with his cantata, "The Fire-Worshippers," continuing with the one-act operas, "Caedmar" and "The Pearl of Iran." His overtures, a Russian suite, and many shorter works followed, and a setting of Southey's "Curse of Kehama" in twenty-four numbers. "The Time Spirit" is a later work, while "The Pierrot of the Minute" is a successful overture. Recently Bantock has done something of an experiment by setting four movements to words from Swinburne's "Atalanta in Calydon," using voices alone in a sort of vocal symphony. His later works have been extremely modern, and make the harmonist jump about mentally in lively fashion to keep pace with their constant changes and mosaic effects of modulation.

Frederick Delius works in much the same vein. His "Brigg Fair" is based on English themes, but his "Paris, a Night Piece," seems a chaos of impressions rather than actual themes. His "Mass of Life" has been well received in Germany.

Josef Holbrooke is an admirer of Edgar Allan Poe, having composed "Ulalume" and a Poe Symphony. He has also written "Dylan" and "The Children of Don," the latter having made a failure even in the hands of the enterprising manager, Hammerstein. Holbrooke's "Queen Mab" is another orchestral work of much interest. His compositions are changeable and tricksy in effect, but interesting enough for the most part.

Among other English composers are William Wallace, Erskine Allen, Reginald Steggall, Stanley Hawley, and Arthur Hinton, who form with Bantock a species of romantic school. Other composers among the many deserving mention are Clarence Lucas, Colin MacAlpin, York Bowen, Rutland Boughton, Edgar Bainton, Nicholas Gatty, Percy Grainger, Percy Pitt, Landon Ronald, and C. E. Pritchard. Most interesting among the new-comers, however, is Cyril Scott. He indulges in his own brand of modernism, giving in his works blended harmonies and suspensions more often than pure chords; but like Debussy he can give remarkably striking pictorial effects in his smaller works. He has taken a very high rank by his interesting piano pieces, and larger works from him should prove decidedly worth while. His example, like that of Bantock, shows that England is successful in modernism after scarcely any preparation for it. From Balfe to Holbrooke, for example, is a long step in style, though a short one in decades.

VII. Eastern Europe

Bohemia has a school of its own to-day, though of unassuming proportions in comparison with most other nations, or with its own past glories. Frantisek Skraup was the native pioneer, at the beginning of the nineteenth century. Smetana, Bohemia's first great composer, became a later leader, writing operas and symphonic poems that are only now receiving their proper admiration. His cycle of symphonic poems, entitled "Ma Vlast" (My Country), has become a favorite in many lands, while among the operas, "The Bartered Bride" is a sparkling comedy that has won wide recognition. Smetana was called the Beethoven of Bohemia, partly because he wrote good music, but also because he became deaf in later life. His string quartet, "Aus meinem Leben," gives a strong echo of varying life moods.

Antonin Dvořák is best known in America by his beautiful "New World" symphony, in which he showed how the varying styles of plantation and negro music could be used as the basis of an American school. Obliged to support himself in youth, Dvořák says of his early years that he spent his time in "Hard study, occasional composition, much revision, a good deal of thinking, and little eating." Dvořák was less distinctively national than Smetana,

but he was still noticeably influenced by the folk-music of his native land, as his "Als die alte Mutter," in "The World's Best Music," Vol. VII, p. 435, shows. He enriched the symphonic form with the elegiac "Dumka" and the wild "Furiant," both of which were characteristic of his native land. Similarly characteristic are the "Slavic Dances." His operas are little known outside of Bohemia, but are popular there. Dvořák became known in England by his "Stabat Mater," and wrote his well-known cantata, "The Spectre's Bride," for a Birmingham festival.

The English city festivals are also an excellent institution for the bringing out of native works. We have a few similar occasions in America, but not nearly enough to afford our own composers anything like a full hearing. Germany and other nations bring out native works at an annual "Tonkünstlerfest," which would also be a good idea for America to adopt more widely. At present, most of our large cities hear American works only when some foreign orchestral leader deigns to include them in his symphonic programmes.

Zdenko Fibich is scarcely less famous in Bohemia than Dvořák. Fibich showed the influence of Schumann and of Liszt, the latter's works perhaps serving as a model for the symphonic poems, "Othello," "Der Lenz," "Der Sturm," "Am Abend," and so on. Fibich wrote also two symphonies, some overtures, and many other compositions in large as well as small forms. His many operas are scarcely less popular in Bohemia than those of Smetana. Of even more interest, however, are his large melodramas, such as "Hakon Jarl," "Der Wassermann," and the trilogy, "Hippodamia," with orchestral accompaniment, as well as others with piano. The melodrama, or spoken words against musical accompaniment, was brought into prominence when Schumann wrote "Manfred" in this form. Other composers have worked in this field, the Strauss setting of "Enoch Arden" being very striking. But the field has not yet been thoroughly exploited, and Fibich's melodramas should prove welcome novelties in many lands.

Josef Suk, the son-in-law of Dvořák, has written a symphony, two overtures, the "Fairy Tale" suite, and much chamber music. Emil von Reznicek has become widely known by the bright style of his operas, such as "Donna Diana" and other comedies. He has written also orchestral and chamber works, as well as shorter pieces. Nedbal, Roskosny, von Albest, and Nesvera are other Bohemian composers; but the most advanced of them all at present is Mraczek, whose "Max and Moritz" set that well-known comic account of two bad boys with much musical humor and a very full modern orchestra.

The Hungarian school, represented by the many-sided genius of Liszt, began with a native opera by Ruzsicska, but Franz Erkel, who composed "Bank Ban" and "Hunyadi Laszlo," is considered the real Hungarian pioneer. His son Alexander Erkel, Mihalovitch, the Doppler brothers, and Count Geza Zichy have also written operas in the Hungarian school. The last-named lost his right arm in a hunting accident, but this did not prevent him from becoming a one-armed pianist, and a very good one. Incidentally, the repertoire for the left hand alone is fairly extensive. A more recent Hungarian composer, who writes music of real worth, is Jeno Hubay.

At present, Ernest von Dohnanyi is a leader. His early works, including a piano concerto and a symphony, proved earnest, but rather abstruse. More recently he has devoted himself to the stage, his pantomime, "The Veil of Pierrette," and his short opera, "Tante Simona," having won success and also shown pleasing variety of style.

Bela Bartok and Zoltan Kodaly are extreme modernists.

Poland, the land of Chopin, is at present not blessed with any world genius. Her foremost representative is Paderewski, who is well known by his works in the shorter forms. His opera, "Manru," based on Gypsy themes and a Gypsy subject, has not held the boards well, though it contains some excellent music. His symphony, of later date, is a long and rather too earnest work, and the same is true of his piano concerto. But his shorter pieces (Minuets, Melodies, and so on) have become very widely known by their tuneful style.

Miecislaw Soltys is a Polish symphonist, while Stalkowsky has become known in the operatic field.

Of the Balkan States, Roumania is the most musical. None of them can offer a composer to approach a Smetana, for example. But Roumania has a more generally musical atmosphere than its Southern neighbors, even its queen, the renowned Carmen Sylva, having been a composer and a patroness of music. Roumania is well represented in our own country by the justly celebrated violinist, Franz Kneisel, who has written a Moto Perpetuo and some very fluent studies for his instrument.

VIII. Northern Europe

The Scandinavian countries have been noted for the beauty and almost plaintive character of their folk-music. Native composers have not been slow in availing themselves of this rich store of material, so we find the schools of Norway, Sweden, and Finland based largely upon national musical styles.

Norwegian music found its best expression through Grieg, who has taken his place among the composers of the first rank, and so needs no lengthy mention here. His short "Lyric Pieces" show a decidedly national style, and even his larger works are full of a melodic character. With the folk-music flavor, however, Grieg united a remarkable amount of charming originality. (As this book has been written partly in connection with the well-known collection of songs and piano pieces, entitled "The World's Best Music," the student may be referred to that for some Grieg examples. He will find three movements of the re-

markable "Peer Gynt" suite, in piano arrangement, Vol. II, pp. 474, 478, 483; also the "Spring Song," Vol. III, p. 548, and "Solveig's Song," p. 549, among other Grieg works. All of these show not only the expressiveness of their gifted composer, but a certain vein of melody that appeals very strongly to the Norwegian people.)

Johann Severin Svendsen, though prominent in Denmark, was of Norwegian birth. But while Grieg was led by Rikard Nordraak to idealize the music of his native land, Svendsen remained a more cosmopolitan, and therefore more conventional, composer. Yet he won deserved renown. As a student, he showed Reinecke an octet, which was played with great success. Reinecke remarked, half in sarcasm, "I suppose your next work will be a symphony;" whereupon Svendsen went to work at once, and in less than a week showed his astonished teacher a symphony in D. His later compositions include another symphony, four Norwegian Rhapsodies, the orchestral legend, "Zorahayde," the "Carnival at Paris," and many other works, both long and short.

Most representative of Norway at present, however, is Christian Sinding. He belongs to a gifted family, his brother being a famous sculptor. His compositions include an interesting symphony, a pleasingly melodic piano concerto, two violin sonatas, some good chamber music, the orchestral "Épisodes Chevaleresques," and many attractive songs. But he is most widely known by his charming piano pieces. The "Rustle of Spring," Vol. V, p. 1348, of "The World's Best Music," is the most famous among these; but nearly all of them are very interesting.

Another Norwegian composer is Ole Olsen, known by the symphonic poem, "Asgardsreien," and other works. Gerhard Schelderup is the modern radical of Norway, handling his orchestral forces with all the intricacy and dissonance implied by that statement. Agathe Backer-Gröndahl leads the Norwegian women composers and pianists.

Sweden has its national school of opera, started by Ivar Hallström in the middle of the last century. Haeffner, Dupuy, and Randel seconded his efforts, while in recent years the Swedish composers have worked in many forms.

A leader to-day is Anders Hallén. His operas include "Harold," "Hexfallan," "Valdemar's Treasure," and others; his orchestral works contain symphonic poems and Swedish Rhapsodies; he has also written a number of effective cantatas; while his songs, both Swedish and German, are marked by rare beauty. His larger works show a strength of expression, which atones for an occasional lack of great originality. He uses the native style with rich orchestration if without great polyphonic grasp.

Emil Sjögren is an organist whose compositions make him equally famous with Hallén. His works show much harmonic richness, with a vigor and boldness of modulation that is very effective. Sometimes, however, the modulations are so frequent and radical that the effect becomes bizarre and unrestful. Many of his works display strong emotional effects and a vigor not unlike that of Mascagni. He shows some repetition of ideas, but he can build up great climaxes. Nearly all his works are influenced by the Swedish folk-music. His organ compositions are very expressive, while his piano cycles ("Erotikon," "Auf der Wanderschaft," "Novelette," "Stimmungen," and so on) are among his best productions. He is widely known also by his songs, such as "Der Vogt von Tenneberg," the Spanish Songs, and the "Tannhäuser Lieder."

Wilhelm Stenhammar is of a still younger generation. His operas show a too evident struggle for Wagnerian effects, and have not been successful. His sonata and other piano works are more interesting. His large cantatas, like "Snöfrid" and others, are quite effective, while his string quartettes and a recent piano concerto reach a high standard. His music shows a delightful enthusiasm and a warm richness of harmonic beauty—qualities which are the logical outcome of the appealing pathos of Scandinavian folk-music. In these, as in polyphonic skill, he surpasses Hallén, though the latter creates more striking melodic ideas.

Hugo Alfvén is a prominent Swedish composer who has written interesting symphonies, as well as orchestral songs. Petersen-Berger devotes himself to opera. Tor Aulin is a famous violinist who writes good concertos and shorter pieces for his instrument. Erik Akerberg has produced many choral works. Other Swedish composers are Gustav Hägg, Bror Beekman, Ruben Liliefors, Patrick Vletbad, J. Erikssohn, L. Lundberg, Andersen, and many of lesser prominence, while Elfrida Andrée leads the women, and is closely followed by Valborg Aulin and Alice Tégner.

In Denmark the leadership of Gade put other men into less prominent positions. Even J. P. E. Hartmann was too much overshadowed, and his son, Emil, was little known outside of his native land. Now, however, there is room for a newer generation to win fame.

August Enna is well known as an opera composer, both in and out of Denmark. He was very poor for a time, and it is said that he sacrificed the manuscript of his "Aglaia" by using it as much-needed fuel on a cold winter day. His first great success was "The Witch," a work showing much boldness and dramatic skill in the handling of the orchestra, as well as great vocal fluency. "Cleopatra" was coldly received at first, but altered into more effective shape. "Lamia" came later, and "Aucassin and Nicolette," but "The Little Match-Girl" won more renown, gaining even international favor. Enna's later operas include "Die Nachtigall" and "Heisse Liebe," among others.

Eduard Lassen, identified with Weimar during Liszt's leadership, wrote "Magic Love" and other large works, but is best known by his inimitably expressive songs. Victor Bendix has composed some in-

teresting symphonies, including the "Summer in Southern Russia." Emil Hornemann has produced overtures, while August Winding wrote a violin concerto. Otto Malling is much praised for his piano works, while Attrup is an organ composer and Joachim Andersen has written flute pieces. More prominent than these is Ludwig Schytte, whose works include piano pieces, a concerto, and several operatic ventures.

Finland, little known in music until recently, has a large native school. Its national epic is the Kalevala, an important legendary poem from which some accused Longfellow of borrowing incidents for his "Hiawatha." The shorter national lyrics are known as a collection called the Kanteletar. Both of these have been a great inspiration to the composers, as well as a source of pleasure for the people.

The earliest Finnish composer of any account was Bernhard Crusell, born in 1775. But the real native pioneer was Fredrik Pacius, whose national hymn, "Wärtland," as well as "Suomi's Song," brought him much fame. He was a violinist of the Spohr school, and a prolific composer whose operas brought him much success. His son-in-law, Karl Collan, wrote some very popular choral marches.

Filip von Schantz became known by his cantatas. Conrad Greve was famous in opera. A. G. Ingelius wrote songs of spirited character, while F. A. Ehrstrom chose a more popular style, and K. J. Möhring devoted himself to male choruses. Gabriel Linsén set popular poems, and occasionally enhanced their old Runic flavor with odd 5/4 rhythms.

Richard Faltin, who succeeded Pacius as a teacher, wrote cantatas and other vocal works. Martin Wegelius became known in the same field. Robert Kajanus, famous as a conductor, wrote symphonic poems on subjects from the Kalevala. Armas Järnefelt, a later leader, produced orchestral suites and other works that show rich instrumentation and much lyric beauty. Ernest Mielck, who died at the age of twenty-three, composed a symphony and other works of such expressive charm that he was called "the Finnish Schubert." Oskar Merikanti was an opera composer. Ilmari Krohn is known by instrumental pieces, as well as by his teaching and writing. Erik Melartin is a song composer, while Emil Genetz aroused much national enthusiasm with his "Heraa Suomi" ("Awake, Finland") and other male choruses. Selim Palmgren is another writer of short works for voice and piano.

By far the greatest of the Finnish composers, however, is Jan Sibelius. Like many composers, he was at first intended for the legal profession. But he took up the violin, and soon decided upon a musical career. He has written four symphonies, which are impressive enough in style, but marked with some reserve of expression. More spirited and inspired are his symphonic poems, such as "The Swan of Tuonela" and "Lemminkainen," on Kalevala subjects. "Kullervo" demands soloists and chorus, while "Islossningen," "Sandels" and "Snöfrid" also include voices. Among his other works are cantatas, vocal ballads, the suite "Carelia," some chamber music, and many songs and piano pieces. His suite "King Christian IV" is a striking work, with an Elegy thoroughly typical of the deep earnestness sometimes found in Finnish music. While not always popular in style, the works of Sibelius are significant and worthy.

IX. Russia

The Russian school of composers has been in existence for less than a century. But when it came into being, it was aided by a most remarkable school of folk-songs. Some countries have one marked style of folk-music. That of France shows grace and daintiness, for example, while that of Northern Europe is marked by plaintive melodic expression. But in Russia the folk-songs show an astonishing variety of style. There are epic chants of martial glory; songs of marriage and death; strangely beautiful cradle songs; the rustic lyrics of the peasantry; and even a trace of the old Pagan invocations. There is also a large amount of Russian church music, very impressive when sung by the deep basses of the Ukraine. Bortniansky is the representative sacred composer.

With all this variety, Russia was probably prevented by her political and national troubles from developing any early school of music. Italian opera flourished at the capital, and great composers, even including Cimarosa, were imported. The Venetian Cavos was to all intents transformed into a Russian, and Vertovsky wrote a number of native works, including the opera, "Askold's tomb." But the true national development did not start until Glinka began composing, in the first half of the nineteenth century.

Glinka's great work was the opera, "Life for the Czar," treating a native story in semi-popular folk-song style. Its readily comprehensible score was spoken of as "Musique des cochers," but the reproach is undeserved, for the music is skilful enough, even if based on popular themes. Glinka's "Russlan and Ludmilla," a second opera, was more artistic in style. It was based on a fairy-tale by the great poet Pushkin, and the setting contains many attractive numbers.

Dargomishky and Serov followed Glinka. Dargomishky composed several operas, of which the greatest was "The Marble Guest," a posthumous work that treated the same story used by Mozart in "Don Giovanni." Serov wrote "Judith," "Rogneda," and other operas, and was a great adherent of Wagner in later life.

Rubinstein and Tschaikowsky, the latter by all odds Russia's greatest composer, were cosmopolitan rather than distinctively Russian, and are treated among the world's famous composers. A more strictly national school was brought about by Balakirev and his associates.

Mili Balakirev began the work of building a definite

Russian school, in which he was aided by Cui, Moussorgsky, Borodin, and Rimsky-Korsakov. Balakirev wrote comparatively few works, but they show much beauty and finish. Among his orchestral productions are the "King Lear" entr'actes and the symphonic poems, "Russia" and "Tamara." His piano works include many characteristic pieces, such as the Tyrolienne, Dumka, Humoreske, three Nocturnes, the Reverie, and the very difficult oriental fantasie, called "Islamey." His songs, too, are very beautiful. Cui describes them as "distinguished by broad and limpid melody, elegance of accompaniment, and often also by passion and *abandon*."

César Cui was the son of a French soldier who settled in Russia after the defeat of Napoleon. Like many other Russians, he has held a post outside of music. He became a professor of fortification in a military school, with a final rank of general. Moussorgsky filled various government posts. Borodin became an authority on medicine and surgery, while Rimsky-Korsakov took the naval training, and rose to the rank of admiral. Cui wrote several operas, of which "Angelo" is the one he liked best. He was the historian and writer of the group.

Modest Moussorgsky was an erratic genius, leading a wildly Bohemian life and composing in rough style but with almost savage power. His early death was probably hastened by his privations and excesses. He lacked a strict musical training, and his music is sometimes formless, but it is always striking and original. He was a poet by nature, expressing great thoughts in forms that he had not fully mastered. Many of his works have had to be revised, but they lose some of their passionate strength in the process. His operas, "Boris Godunov" and "Khovantchina," are winning constantly wider success at present. For orchestra he wrote an Intermezzo and the "Nuit sur le Mont-Chauve." His piano works, especially the "Tableaux d'une Exposition," are full of interest, while his songs include settings of Goethe and Heine as well as of Russian poets.

Alexander Borodin was descended from the old princely house of Imeretia, which claimed King David as an ancestor. An early symphony made him known, while a second work in this form won similar success, and a third was completed after his death by Glazounov. His songs, such as "La Mer" or "La Princesse Endormie," are usually sombre in color, and Borodin often showed himself a master of dissonance. "Prince Igor," his opera, is based on an old war epic of Pushkin, and became very popular. His "Sketch of the Steppes," with its suggestions of vast solitude alternating with passing caravans, was one of the first of the new Russian works to become known in America.

Nicholas Rimsky-Korsakov was the greatest of the group, and for many years before his death was the leader of the Russian composers. He was very active in opera, and his stage works, with those of Moussorgsky and other Russians, are only now becoming properly recognized in other countries. He began with "The Maid of Pskov," a work filled with folk-themes. "May Night," on a popular tale by Gogol, won even more appreciation. "The Snow Maiden" went beyond either of these, and treated a fairy subject with captivating music. Then came "Mlada," "Christmas Night," "Vera Scheloga," "Sadko," and other works, the last-named serving as a subject for an orchestral symphony also. "Mozart and Salieri" treats of the supposed enmity between those composers. "Czar Sultan" is another Pushkin subject. "Servilia" deals with the early Christians in Rome, while "Katschey" treats another legend. Best known, however, is "The Czar's Betrothed," a story of intrigue and tragedy in the days of Ivan the Terrible. The programme symphonies of Rimsky-Korsakov include also "Antar" and "Scheherezade." Among his larger works are also two overtures (one on popular and one on sacred themes), a Serb Fantasie, a Spanish Caprice, a Fairy Legend, and a piano concerto. The well-known overture to "The Czar's Betrothed" is an excellent example of the dignified effects afforded by the Russian folk-tunes. They are largely in minor, and some of them, as shown in Tschaikowsky's fifth symphony, are very gloomy; but others in the minor mode, as in this overture, show much of the delicate grace and spirited motion that is found in so many of the greater works of Mendelssohn.

Rimsky-Korsakov's music is always charming, his skill in orchestration notable, and his rhythmic variety very refreshing. In the words of Jean Marnold, "His inspiration is exquisite, and the inexhaustible transformation of his themes is most interesting. Like other Russians, he sins through lack of cohesion and unity, and especially through a want of true polyphony. . . . But the dramatic intention is realized with unusual surety, and he shows a mastery and originality that are rarely found among Northern composers, and that no other of the great five ever possessed." Rimsky-Korsakov died in 1912.

Alexander Glazounov is the greatest of the generation that followed. The son of a rich bookseller, he was able to devote himself wholly to music, and in this case wealth did not lessen the creative impulse of genius. When eighteen years old he composed a symphony that won the praise of Liszt, and some years later he led a second one at the Paris Exposition. His early works show a tendency to romantic subjects. The beauty of the forest, the magical charm of the sea, the inspiration of spring, the gorgeousness of the Orient, and even the majesty of the historic Kremlin, are all echoed in his great orchestral poems and rhapsodies. His later symphonies (he has written at least seven) are works of the most satisfying melodic beauty. His eighty or more opus numbers include also overtures, ballads, marches, suites, rhapsodies, mazurkas, and other orchestral works. He wrote a Triumphal March for the Chicago World's Fair. He has done some effective work in the ballet form, in which the plot is given by stage

pantomime and dances while the music illustrates it continuously. The recent irruption of the Russian Ballet dancers into America resulted in our hearing Adam's "Giselle" and Délibes's "Coppelia;" but there are dozens of interesting Russian works in this form, which are making their way over all Europe. The ballet, like the melodrama, deserves more attention than it has received as yet. In Glazounov's ballets, as in his other large works, he handles the full modern orchestra with ease and surety.

Anton Arensky, like Glazounov, was a pupil of Rimsky-Korsakov. Arensky won early renown by a symphony and a piano concerto, and was called to teach at Moscow. His best works are the opera, "A Dream on the Volga," the one-act "Raphael," the ballet, "A Night in Egypt," and "Nal and Damajanti," on an East Indian subject. His works for orchestra and piano show real feeling, being somewhat influenced by Schumann.

Rachmaninoff is a leader at present. He won early renown by concertos, orchestral works, and striking short pieces like the Prelude in C-sharp minor. More recently he has entered the modern descriptive field with his "Isle of the Dead," a tone-picture inspired by Boecklin's famous painting of that name. This composition is one of the best of modern tone-pictures, being an effective expression of sombre sadness.

Of the other men, Taneieff was known by his classical "Oresteia," but did not join the nationalists. Napravnik, Bohemian by birth, wrote a number of operas. Ippolitov-Ivanov and his brother Michael worked in this field also. Liadov, Stcherbatchev, Antipov, and Grodsky have written well for the piano. Sokolov and Kopylov entered the instrumental field, while Alpheraky is known by his songs. Glière and Gretschaninov have composed some excellent chamber music, while Paul Juon is a more recent celebrity in this field. Liapounov and Rebikov have attempted orchestral works, while Wihtol is known by his researches in the music of the Letts. Among many others, Nicholas Medtner has been given high praise as a coming man. All these names show that the Russian national school is still flourishing.

Russia's modern radical is Alexander Scriabine. As Debussy made chords based on a whole-tone system, Scriabine also chose to employ new chord effects, and in his recent "Prometheus" he adopted a system of fourths. This work has caused a great deal of comment and received much ridicule in Europe. Without wishing to sneer at what is merely strange, it is still safe to assert that Scriabine's excursions into the realms of noise and novelty have not justified themselves as yet. More interesting, if still rather fantastic, are the ballets of Igor Stravinsky. Scriabine wrote also a "Poeme de l'Extase," in which he became ecstatic with loud brass chords but did not impart the same emotion to his audiences. His shorter works are interesting for their novelty of unexpected or suspended harmonies, as may be seen from his Prelude in "The World's Best Music," Vol. II, p. 342. But it seems rather a pity to see a Russian composer leaving the straightforward road of the nationalists for the tortuous path pursued by the modern hunters for novelty. Meanwhile the extent and beauty of the Russian repertoire is still more than half unknown on this side of the water.

X. America

In the article on "Early Epochs in American Music," the growth of our native taste is recorded in this collection. But composers of the Billings type did not leave music of any really lasting worth. Even the operas of Fry are now regarded merely as historical curiosities. The rise of native composers whose works have been great enough to last, dates back only two, or at most three, generations. American music, therefore, has few traditions, and is necessarily based chiefly on foreign models.

Our national music, as shown elsewhere, was largely a matter of foreign importation. The Civil War, however, brought forward such song composers as Dan Emmett, who wrote "Dixie" as a minstrel tune, George F. Root, who brought out "Tramp, tramp, tramp," and Henry Clay Work, who produced the famous "Marching through Georgia." At about this time, or very soon after, the pioneer work of Dr. William Mason exerted great influence. He was a great pianist, who had studied with Liszt, and even if his compositions were only short drawing-room pictures like "Silver Spring," M. M. and M. (Comp.), Vol. III, p. 482, or "Danse Rustique," his piano repertoire and the work of the Mason-Thomas quintet were of great value in raising the standard of musical taste. More wholly devoted to salon-music, in performance as well as composition, was Louis Moreau Gottschalk; but he, too, helped in refining away early crudeness in American music.

The American pioneer in large forms was John Knowles Paine, long identified with the music department of Harvard College. His Mass in D was given at Berlin in 1867, and followed by the oratorio, "St. Peter." A symphony in C minor was succeeded by a "Spring" symphony, the composer's favorite orchestral work. The "Tempest" fantasy was the first great native composition to appear in American symphony concerts. The incidental music to "Œdipus Tyrannus" was a lofty production, comparing well with Mendelssohn's works on classic subjects. He wrote also marches and other works, and the opera, "Azara." His music shows a high order of dignity and a real sense of beauty, as well as solid learning; but it is conservative rather than dramatic in spirit.

Edward A. MacDowell, whose comparatively early death was a great loss for American music, was another good pianist and protégé of Liszt. He became known by his "Indian Suite," an interesting orchestral work based on aboriginal themes. This suite shows the fallacy of holding the Indian songs to be real American folk-music; for their style is not well

known by the mass of people, and even musicians can hardly recognize them as Indian unless the themes are definitely so named. Other orchestral works by MacDowell are "Lancelot and Elaine," "Hamlet," and "Ophelia," while his two piano concertos have had a wide hearing. His admirable piano sonatas are in the modern form, expressive and dramatic without showing any very marked division into themes. His songs are strong and effective.

George W. Chadwick has done fully as much as MacDowell for the cause of native music. His overtures have proven especially dignified and effective. "Rip van Winkle" treated a native subject well, and incidentally Chadwick made use of the plantation style in symphony and chamber music before Dvořák adopted the idea. The later overtures, "Thalia," "Melpomene," and "Euterpe," give the true spirit of their titles in well-balanced and masterly fashion. Another great orchestral work is the symphonic poem "Aphrodite," describing, in skilful and sympathetic fashion, the varying scenes that might have been witnessed by a statue of that Goddess. The cantata, "Phœnix Expirans," and the sacred opera, "Judith," show him in another field, while the light musical comedy, "Tabasco," proved him gifted in a popular style also. His many songs show much effective originality.

Horatio W. Parker, head of the Yale College music department at the time of this writing, is another composer who has worked in many fields. His one masterpiece, however, sets a remarkably high standard, and is in many ways the greatest work yet produced in America. It is the oratorio-cantata, "Hora Novissima," a composition that introduces the dignified style of the old contrapuntal schools in most impressive fashion. Its overwhelming success in England led to the ordering of another composition from its composer, and he produced "A Wanderer's Psalm." "The Legend of St. Christopher" is still another striking work in this field. His other compositions include a symphony, some overtures, a concerto and shorter pieces for organ, chamber music, and many short works for piano and voice. His recent opera, "Mona," written to a very poetic libretto, contains much good music, but does not achieve the best dramatic effects. Opera is a special field, however, and many of the greatest geniuses, such as Schubert, Schumann, and Mendelssohn, did not succeed in it.

Arthur Foote forms a fifth member of the group of leaders because of the earnestness and expressive style of his orchestral works. He does not strive after startling effects of radicalism, but his compositions are full of real musical beauty and originality. His Suite in D minor is a clean-cut and well-balanced work that will stand comparison with any in that form. Similar productions for strings, and even for piano, are equally worthy. "The Wreck of the Hesperus" and other cantatas are skilful rather than dramatic, but his chamber music is remarkably attractive, and his many songs are often decidedly beautiful.

Henry K. Hadley, known as a conductor, is of a younger and more radical generation. His two symphonies, "Youth and Life" and "The Seasons," aroused much interest. Other works by him are three suites, a Festival March and a Heroic Overture, all very effective. His symphonic poem, "Salomé," is a striking work for full orchestra handled with Strauss-like skill, while the later "Culprit Fay" is another great tone-picture. A short opera by him proved fairly successful abroad.

Franz van der Stucken is another man who handles the full orchestra with ease. His symphonic prologues, "William Ratcliff" and "Pax Triumphans," are full of striking effects of orchestration. His music to Shakespeare's "Tempest" is an early work of much value.

Frederick S. Converse is another leader at present. His "Festival of Pan" and "Endymion's Narrative," which he calls "Romances for Orchestra," are full of interest, and marked by smooth scoring as well as original harmonies. These romances show a contemplative style that makes them justify their title in charming fashion. In his first opera, "The Pipe of Desire," this quiet style militates against success. But a second opera, "The Sacrifice," shows much more vigor, and is one of the most effective native works yet produced in this form. Converse's chamber music and smaller pieces are also interesting.

Among other American orchestral composers, Frederic Grant Gleason wrote the operas, "Otho Visconti" and "Montezuma," the cantata "The Culprit Fay," and the symphonic poems, "Edris" and "The Song of Life," all in attractive modern style. Charles C. Converse is responsible for a long list of symphonies, suites, and symphonic poems. Howard Brockway wrote the well-known "Sylvan Suite" and other interesting works. Ernest R. Kroeger has composed a symphony and the overtures "Sardanapalus" and "Hiawatha." In the latter he used Indian themes, while in his "Ten American Sketches" he portrays Negro and other native scenes also. Victor Herbert wrote a "Thanatopsis" overture and a cantata as well as many light operas containing very dainty music and occasional grand opera effects. His more serious "Natoma," on an Indian libretto, won considerable praise. Silas G. Pratt attempts large form in a somewhat colossal manner. Henry Schoenefeld used plantation themes in a suite, and won Dvořák's praise with his "Rural Symphony." Henry Holden Huss produced a Rhapsody and a piano concerto. Harry Rowe Shelley has written two symphonies, a piano and orchestral Fantasia, and some excellent organ works. Louis Adolph Coerne has composed the operas, "Zenobia" and "A Woman of Marblehead," as well as the symphonic poem "Hiawatha," given abroad. Johann H. Beck also has had a foreign hearing for large works. Among others deserving mention are Adolph M. Foerster, Rubin Goldmark

(nephew of the German Goldmark), Carl V. Lachmund, Arthur Whiting (known also by songs), Otis B. Boise, Arthur Bird, and Templeton Strong. The last two live abroad.

Of the foreigners in America, Charles Martin Loeffler, now a citizen, deserves first mention. He is of the modern school that uses blended harmonies, suspensions, and dissonances instead of a clean-cut melodic line. His "Death of Tintagiles" is a notable work, echoing Maeterlinck's tenuous suggestions with admirable success. His "Villanelle du Diable" is a work of infernal revelry, while the tender and expressive "Bonne Chanson" forms an excellent contrast with it. "A Pagan Poem" is a more recent production.

Gustav Strube is another of the same school who deserves high praise. His symphony and his two symphonic poems, "Die Lorelei" and "Narcissus and Echo," show a virile and expressive style. These works are in the French school of fugitive dissonances, but they show a stronger style than the ultra-refined Debussy, and one that wins more ready appreciation, even if the radicals might call it less advanced. The works of Strube are fully abreast of the best standards now obtaining in Europe, even if they are given with a lighter touch than that of Scriabine and a more steady flow than is found in the music of Holbrooke or Delius.

Of the other foreign visitors, whether for permanence or not, Louis Maas was cut off by death in a promising career. His concertos and his symphony "On the Prairies" have been given high praise. Asgar Hamerik has written five symphonies, some suggesting his native Denmark. Richard Burmeister is known by his piano concerto as well as by his performances. Otto Singer's Symphonic Fantasia and his cantata, "The Landing of the Pilgrim Fathers," won much success.

In the field of cantata, George E. Whiting deserves far more public appreciation than he has received as yet. Known as an organist, he has earned a much higher rank as composer. He has written several Masses, a great Te Deum, a symphony, an overture, and a piano concerto. Besides these and the manuscript opera "Lenore," his intensely strong and virile cantatas deserve especial praise. "The Tale of the Viking," "Henry of Navarre," and "The March of the Monks of Bangor" are all spirited and effective, and will stand comparison in part with Bruch's best work.

William W. Gilchrist has worked in a more gentle and suave style. Dudley Buck represents an earlier and equally simple style. J. C. D. Parker attracted some notice with his sacred cantatas. In light opera, De Koven has won international fame. Edgar Stillman-Kelley did some very dainty work in "Puritania," and is also known by his "Gulliver Symphony," an "Aladdin Suite," and the delicate Chinese song, "The Lady Picking Mulberries." Walter Damrosch has tried light opera, but his "Scarlet Letter" and "Cyrano" were in more serious vein. Bruno Oscar Klein composed the opera "Kenilworth," and many short pieces.

A number of our song composers have won renown in many ways, but are best known by their lyrics. Ethelbert Nevin confined himself almost wholly to the shorter song and piano forms, but in these he showed a poetic sentiment that deserves the highest praise. "Narcissus" and "The Rosary" have become national favorites, and many others among Nevin's works are known and loved almost as widely. As a painter of emotional *genre*-pictures in tone, Nevin was decidedly a master.

Other song composers who deserve mention are Clayton Johns, George L. Osgood, Jules Jordan, Fred Field Bullard, Harvey W. Loomis, James H. Rogers, and Homer N. Bartlett. Organ composers are well represented by Henry M. Dunham, Gerrit Smith, S. B. Whitney, and the late Benjamin J. Lang, besides George E. Whiting and others already mentioned. Among those who have composed chiefly or solely for piano may be mentioned Wm. H. Sherwood, Carl Baermann, Wilson G. Smith, Rafael Joseffy, Ernst Perabo, and Richard Hoffmann, while the women are well represented by Mrs. H. H. A. Beach, Mme. Helen Hopekirk, and Margaret Ruthven Lang.

These lists are not meant to be complete, for reasons of space; but all the names may be taken as fairly representative. They will suffice to show that if America has not yet produced a world-genius, a native Beethoven or Schumann or Brahms, it is not necessarily because that feat would be impossible, but because it is only recently that her composers have put her at all abreast of the older nations. At present our country is doing worthy work, and there is no reason why the future should not furnish from the western hemisphere a genius of the very highest rank.

HOW TO BUILD UP A CLASS

A SYMPOSIUM

MYRON A. BICKFORD

THE question of how to build up a class and especially how to attract new pupils is of such vital importance to the music teacher that I am very glad to give some of my own experiences in this line, and, incidentally, shall be just as glad to get the views and experiences of other teachers.

I have always held the view that a satisfied pupil is the best possible advertisement a teacher can have, and in the long run will attract more new and desirable pupils than any flashy methods that can be devised.

My own teaching experience has extended over what I might call three epochs: First, in a small country town and its surrounding territory; second, in an inland city of about 80,000; and, third, in New York City. Very naturally the "schemes" which a teacher must use to get new pupils vary considerably according to the location. The one element that never changes is the satisfied pupil, for he will talk just as much in one place as another.

In the small town the teacher must get into personal touch with prospective patrons and do considerable personal work, while in the small city I found that periodical pupils' recitals, with one big annual concert, at which I always had the assistance of one or two well-known artists, was the most effective way of keeping my name before the public.

In the very large city the teacher must combine the two methods to a certain extent, and depend very largely on the introductions of friends and pupils for his new business. I have very often found it a good plan to make a special inducement to those who enroll within a certain limit, and also to make a special rate for class study.

All this serves to bring one in touch with new material, and in the case of the class, it is perfectly feasible to divide an hour between two, three, four or five pupils, following the system used in many conservatories. After a time these pupils almost invariably desire private lessons.

Then, briefly, to attract new pupils, and to build up a class, I would say, enlarge your acquaintance in every possible way, such as attending social functions occasionally, playing in public, and advertising your business in general, and, more especially, by proving your worth to those who do study with you and letting them advertise you.

ERNEST H. COSBY

THE use of the local and society columns of the daily papers in connection with professional engagements or recitals will frequently serve to keep a name alive when used modestly; the public is prone to forget, and a gentle stimulant to the memory in the guise of a local news item will bring results when judiciously employed.

Except in unusual instances, or for a specific reason, I do not advocate the endeavor to attract new pupils by offering special inducements in any form. The evil of such a method frequently offsets the good derived therefrom, especially when publicly advertised. It is almost sure to be interpreted by the public as a plea for pupils at any price, and a teacher cheapens his reputation instead of enhancing it and adding to the dignity and importance of his standing in the community.

Every pupil is an advertisement of the work of the teacher. Having lived for many years in an extremely conservative Southern city, the truth of the foregoing assertion has been indelibly impressed upon my mind scores of times. Catch-penny advertising merely announces a charlatan's arrival, and the ethics of the teaching profession make it impossible to advertise as in the ordinary channels of commercial life; therefore one must advertise in this community purely and simply by what he has accomplished with local pupils. Degrees and diplomas, however valuable, are of little consequence; the community will judge a teacher by his own merits as an executant and instructor. Pupils are the strongest possible advertisement.

In order to build up a class and maintain a respectable waiting list of prospective pupils it has always been my policy to devote my efforts to each individual member of my class just as though that particular lesson were the only lesson that I had to occupy my time. The teacher who fails to remember this fact will soon find that pupils will drift away to more progressive instructors who have learned the secret of minute attention to every detail in their pupils' lessons. The tedium of such instruction is very exacting, not to say laborious, but experience teaches that

the more interest I take in the work of a pupil, the more interest that pupil invariably takes in his own work and mine. It is a reciprocal arrangement, one in which each is required to supply a liberal interest. Adherance to this policy has been the means of supplying by far the largest percentage of my clientéle.

PHILIP DAVIESON

IN discussing this subject, I must clearly present the environment in which my work as a teacher is performed.

I have worked in the same neighborhood for the last twenty years, although I am not yet an old man. In the big city of Chicago neighborhoods change with incredible rapidity. No vicinity remains the same for any long period of time. Population continually increases. My neighborhood becomes more congested every year. The demand for music and teachers steadily increases and the number of teachers increases also.

It naturally follows that competition is exceptionally keen. The methods of some of my competitors are not beyond reproach, but I have yet to see the teacher who finally profits by unfair methods.

Therefore, my first endeavor is to keep my ammunition as clean as possible; not only do I praise others but I abstain from all sensational methods of attracting my patrons. I make it a rule never to hold out great inducements in order to gain new pupils. The means used to sell shoes or fill a theatre are not suitable for a man who is not merely trying to attract pupils, but who wishes to convince them and bring them to a higher sphere of musical enjoyment.

The advertisements of reliable music firms are among the best friends of any teacher. The music a teacher uses and the reputation he makes are his principal and most legitimate advertising capital.

The music should be the best. And let the teacher not be afraid to take the initiative with new works of all sorts wherever found. Reliable firms are only too anxious to render teachers the greatest assistance in such matters. Be ahead of your competitor if it be only one week. Let him imitate you wherever possible in such matters. Every imitation is a valuable advertisement.

I always make it a rule to promise a prospective pupil a great deal less than I think I can accomplish. Then, if the results are better than we expect, my reputation becomes more firmly established. Nothing hurts a teacher's standing more than to do less than he promises. The teacher who has lived and worked for more than a number of years in a community and cannot make good may be sure that there is something radically wrong with himself, his methods, or his locality. He should begin a rigid investigation to find out the defects in his fortifications, and study to remedy and overcome the difficulties. After that he will move on to victory.

FREDERIC EMERSON FARRAR

TEACH pupils to play, sing, or compose. Lay out for them systematic exercises and practice hours, and if you have the teaching ability, which, it is said, is born not made—though I do not pretend to know—you will be a success. Keep regular hours. Never disappoint a pupil or make one wait unnecessarily. See to it that no lesson passes by, whether the lesson is badly or well prepared, in which progress of some sort is not shown, or some new phase of music explained.

And another thing. While the teaching of music —especially vocal music—is a serious business and a great responsibility, do not forget that the present day demands that the subject be made interesting as well as instructive. For with many pupils the matter of whether they like their lessons or not depends on whether they like their teacher and are interested in the subject as it is presented to them.

Then again while it is necessary for the pupils to benefit by instruction, it is also necessary for them to recognize that benefit and be able to pass it on to others.

Above all, be true to yourself and hold only the highest ideals of the art of music.

C. W. FULLWOOD

THERE are various methods, theoretical and practical, by which to build up a class. At the outset the teacher must be a companionable, friendly sort of a person. If this is not natural it can and must be cultivated. He or she must take an interest in the social and vital interests of the town.

I am writing of the teacher in the suburban town or in the country. The city teacher has exceptional problems to meet.

If the teacher is of a religious turn of mind, so much the better; for the churches bring him into contact with the cultured, adaptable people in a musical sense, citizens of the community. This takes for granted he is a sincere churchgoer, and does not

assume the cloak of religion for personal gain—an indefensible proceeding.

The teacher should lend a hand and voice in the betterment of civic affairs, not from a mercenary motive, but because he intends to identify himself with the advancement of the interests of that town.

He should, if possible, be one of the leaders in providing good music for the people. The local newspapers will give him the means of writing on this subject. He desires his pupils to hear good music, in that they will be more teachable.

He should look to his own culture outside his profession. The musician of to-day must be a broad-minded man or woman to succeed. For his own sake he must be able to discuss the literature and live issues of the times.

To be a competent teacher of children and youth he should be sympathetic, cultured, and pure-minded.

In the business of building up a class: Advertise in the local press, let it be known that your studio is open for business and that you are fully qualified for it.

MRS. JOSEPH H. IRELAND

I HAVE always believed that education should be practical. Therefore I have always seen to it that my pupils not only know something but can do something, and do it under all circumstances.

I expect my high school girls to be ready any time, when called to the platform by the supervising principal, to play accompaniments for the school chorus. Of course, they can do the same thing when the Sunday-school pianist is unexpectedly absent. I see to it that there is no difficult point in elementary study that the teachers in my normal class cannot explain to their pupils. Also, from the tiny beginners up, I depend upon every pupil to have something thoroughly learned and kept in practice to play when called upon in any emergency, and I have tried to prove to them that the spirit of kindness and desire to be of use to others is the only cure for "nervousness." One can always try to do one's best, and the result is not apt to be disastrous. The knowledge that one is doing this is sustaining.

ARTHUR JUDSON

A FRIEND of mine, an elderly gentleman, was once talking to me about a mutual acquaintance, a musician. "George," said my friend, "was tried out in three or four different business ventures and failed in all of them; then his family made him a musician."

It is a well-known fact that musicians are, as a rule, poor business men. There are notable exceptions (the musician I just mentioned is making a fortune in spite of being made a musician because he was thought a failure!), but my experience has only served to convince me that, in general, no private businesses are more poorly conducted than the teacher's business, from the standpoint of actual results achieved for the effort expended.

To conduct his business the music teacher must absolutely divorce his music and his teaching from the purely routine matters of securing and holding trade and collecting his fees. The emotional must be confind to the class-room and must not be allowed to interfere with the executive side of the problem.

Leaving the getting of business for later discussion, the system of making terms and collecting bills is of the utmost importance. Beyond stating his price and making the arrangements for the pupil to begin his lessons, the teacher should not enter into the business side of the problem but leave the details to the care of a competent secretary, unless for obvious reasons this plan is inadvisable. This secretary will act as a buffer between the teacher and the one who pays the bills, and can relieve the teacher of all of the worrisome matters which, even more than actual teaching, wear him out mentally and physically.

Aside from the arrangement of the lesson hours, etc., the secretary's principal business is to collect bills and see that no pupil receives a lesson if more than *two lessons in arrears*. A firm stand in this matter is an important essential. The percentage of losses in the teaching business would be considered ruinous in any other enterprise. The grocer and the landlord insist on payment in advance; they conduct their businesses on a cash basis, and the musician cannot afford to do less. Why should not the children of the grocer and the landlord conform to the same rules that their parents find good, when dealing with the musician? A firm stand taken at the beginning and adhered to will save much worry and friction between pupil and teacher.

Many teachers accept payment by the lesson, while others insist on payment quarterly in advance. Both systems are open to dispute, in my opinion. If the pupil pays by the lesson it is easy for him to miss an hour, often for a trivial reason, and the teacher has no redress, even though *he* has spent the hour in waiting for the pupil. Quarterly payments in advance are apt to be fairly large, and there are many pupils who have not the money to make them; such a rule not only works hardship but drives pupils away.

I strongly advocate a system of monthly advance payments. While it does not insure so long an unin-

terrupted term as by the quarterly payment plan, it makes the income more regular, is the regular business standard, and works no hardships. The pupil who cannot pay for four or eight lessons in advance is to be shunned, for he is either a poor commercial risk, or else he feels that he may want to skip an occasional lesson —at the expense of the teacher. Bills should be mailed, on private bill-heads, promptly on the first of the month, and should be made payable not later than the tenth. It should be printed on the bill-head that pupils not paying by that time will not receive lessons.

Every teacher has pupils who say that they cannot pay the price. If, after investigation, this is found to be true and the pupil is worth while, give him a certain amount of his bill as a scholarship with the condition that he spend a portion of each week in acting as secretary, as custodian of the music, or in some other helpful work. Under no conditions make a reduction in the price of lessons without adequate return, or without seeing that the pupil understands that he is paying part in cash, part in labor; for a pupil who is getting his lessons under the usual rate is bound to boast of it and cause mischief. With this system each pupil pays the same price, either in cash or services, and the difficulties of the teacher with half a dozen prices need never enter into consideration. So much for actual business details, which are necessary in every teacher's career.

EDWIN MOORE

OF the many devices employed for gaining attention, the pupils' recital is doubtless the most popular at the present time, and, when properly planned and conducted, must operate to the mutual advantage of both teacher and pupil. Besides giving opportunity for cultivating that degree of composure and self-reliance necessary for a public performance, it stimulates the pupil's interest in his or her work, and furnishes an incentive for greater accomplishment. Who knows but in the breasts of some a slumbering spark of ambition may be fanned into a flame that will some day electrify the musical world by its brilliancy?

The temptation to resort to ill-advised and sensational schemes and procedures, however, is so strong as to induce some self-seeking teachers to direct their efforts mainly toward the preparation for the recital, to the exclusion of foundational work. Sacrificing fundamentals for glitter and show may, for a time, deceive the less observing, but the superficial character of such teaching must eventually be exposed, and discriminating patrons ultimately be driven to the alternative of securing the services of a more conscientious teacher, one who dignifies his office and profession by directing his best efforts toward the thorough equipment of his pupils in all the essentials that go to the making of well-grounded students.

While women are usually credited with possessing superior talent for managing social functions, nevertheless there are men in whom the social element is not altogether dormant. Teachers so favored will find that getting their classes together occasionally for mutual improvement and entertainment will prove highly advantageous. Meeting informally, an hour or so may be profitably spent in reading from standard musical works embracing history, biography, theory, etc., including selections from the leading musical magazines. The reading may be followed by discussions and an interchange of views on musical topics under the direction of the teacher, interspersed with vocal and instrumental music by some of the more advanced pupils, the affair winding up with light refreshments. In this way a unity of interest conducive to intelligent effort and more diligent application will reward the teacher for any expenditure of time and labor that may be incurred.

Then there are the concerts and artist recitals. Encourage your pupils to embrace every opportunity to attend these, especially orchestral concerts. For cultivating the taste as well as acquiring the power of discrimination as related to composition, form and interpretation, there is nothing that will so enlarge one's comprehension of the art, or so enable him fully to enjoy its beauties, as the frequent hearing of good music.

ORRILL V. STAPP

IN the building and retaining of a musical class by far the most important road to success lies through the teacher's own personality. And the more this is many-sided, the more will the teacher succeed in interesting those with whom he comes in contact. First among the qualities which go to the making of an interesting personality is knowledge, or equipment; next, enthusiasm; and added to these, thoroughness and sincerity.

Of course there are many ways in which the teacher may sustain the interest of pupils—ways which are bound to suggest themselves—given enthusiasm for the work of teaching. Pupils' meetings and recitals are always necessary. In these the teacher supplies elements which are often lacking in the work of the individual instructor, and which are powerful factors in conservatories, schools and colleges, and which, taken together, may be described by the term "class-feeling." Half of the world's work is done because of the pleasure of emulation.

Let us see to it that our own lives are rich, full, and optimistic; and in this manner we will succeed, not alone in building up a class, but also in retaining the respect and good-will of all our patrons.

METHODS OF ADVERTISING FOR PUPILS

By F. W. WODELL

GOOD work, long continued in one community, is bound to make itself felt. But in the meantime the teachers who are doing good work with the comparatively few pupils who hunt them up may come close to starving.

American teachers must advertise, in one way or another. The shrewdest of them do advertise, and "keep everlastingly at it." It is quite apparent to those who know where to look for evidence of advertising that certain gentlemen are past masters in one branch of the art. They join clubs and societies, and are much in evidence at meetings of committees and at society functions.

The location and furnishings of the studio should be determined upon with some regard to their advertising value. If a teacher is known to have a studio in a good neighborhood, among pleasant surroundings, and artistically furnished, it gives an impression that he is a cultivated person, and must have a good connection or he would not be able to undertake the rent of such a studio.

It sometimes pays the vocal teacher to play the organ, sing, or direct a church choir for a small salary, because of the enlargement of acquaintanceship which it brings, and the opportunity it affords of coming into touch with possible pupils. The chorus choir is for this purpose much to be preferred to the quartet choir. Likewise it is frequently profitable for the vocal teacher to organize a choral club, or to undertake the conductorship of one already organized for a small compensation. It is certain that some of the singers in the club will, if the teacher-director shows himself competent and agreeable, take private lessons with him.

A young vocal teacher desirous of working up business in a small town can often do so by getting together a class of children, meeting Saturday mornings, so as not to interfere with their school studies, and teaching them such simple exercises as will cause them to breathe deeply, and training them in suitable unison and two-part songs. A little later some "real solos" of a simple nature may be taught. By the use of such songs the interest of the larger children may be increased. When these young people have learned some exercises and songs, an entertainment given by them for some charitable object will draw and give much pleasure, for parents, relatives, and friends are always interested and gratified when the children are brought forward in a pleasant and artistic way. This work, if well done, will usually bring inquiries from adults for lessons. It can also be made the basis of an article or two of genuine news interest in the local paper, and thus of extra value to the teacher as an advertisement. The children themselves will talk of the teacher and the work with enthusiasm for a long time afterward. A successful children's entertainment, in which the singing is truly musical, makes it comparatively easy to interest young men and women in the same community in a concert, or cantata, and if this work is done with care, good temper, and a desire to make every one happy, there will surely come out of it business for the vocal teacher who directs it.

In like manner a young teacher of piano playing in a small town could increase his acquaintanceship and consequently his business by associating himself with church and Sunday-school. The various young people's societies in connection with the churches would often welcome the aid of a pianist as accompanist and soloist at services and entertainments. He may also find it profitable to organize children's entertainments, at which he may play himself, and his best pupil or pupils may appear. He can sometimes do this to advantage in combination with a local teacher of violin, or elocution. The invitation to a local pianist of standing to assist him in the preparation of some good music for four hands, of which there is an abundance now published, and the public performance of the same in recital or concert, will attract and bring an extension of acquaintanceship. It is sometimes helpful in this direction to train young players in ensemble work for recitals, as every performer has his friends who will attend to hear him, and some performers too nervous to appear alone do well in four- or eight-hand numbers. The organization of a Piano Players' Club, making all local players eligible, and giving programmes before friends and neighbors, offers another means of securing favorable publicity and extending acquaintanceship.

Whenever possible the teacher should be present when a pupil performs in public. If a singer the teacher should be the accompanist as often as may be. After the concert the instructor should mix with the people, and in a modest fashion show himself an agreeable gentleman with whom to converse.

It may be of value, at times, for the teacher to bring to his own town, under his own management, a widely known performer, and give a concert. The programmes should be tastefully planned and printed, and should show that the performance is given "Under the direction and management of" (naming the teacher), and it is important that he should be in evidence at the hall among the people both before

and after the concert. He may with good results prepare his students for the concert by playing for them, or having them study and play at least parts of the numbers to be given, commenting upon the music, and the lives and works of its composers. He will thus create a greater interest among the families of his pupils in the forthcoming concert, and add to his own reputation as a capable and well-informed instructor. The giving of such a concert may possibly bring a direct loss of money, though if well-managed it need not do so. But even so, such a deficit cannot be looked upon as a loss. It can properly be charged up to profitable publicity, as the result is certain to be added respect on the part of the community for the teacher's ability, a reputation for being up to date, and additions to his list of pupils.

The professional music teacher in the small town can help advertise his work by using the local papers. The ordinary professional card is usually left unchanged as to its matter from year to year. There is always the chance that some one will, on a certain day, see it for the first time; and also, if it does not appear, that the regular readers of the paper may decide that the teacher is dead or has withdrawn from the field.

The card has considerable indirect value in that it makes it possible, usually, to interest the editors or the reporters of the local papers in anything that the teacher may be engaged in. As a matter of value to the teacher, three lines of reading matter on the "local" page are worth more for advertising purposes than a dozen lines among the professional cards in the newspaper.

The country weekly will usually print about what the local music teacher may present, whether in advance of the recital or concert, or in the shape of a report of the affair after it has been given. It is useless, however, to write for the city papers a lot of matter in which there is a straight "puff" of the teacher's work, or that of his pupils. This will not "go" in the reading columns. The advertising in such items must be disguised. It is of no use, for instance, to write that:

"Miss Jones sang at the Firemen's Concert last evening and delighted her friends by the supreme artistry of her singing. She is a pupil of Professor Brown, the well-known master of the voice." The blue pencil will make havoc with the concluding sentence, even if the praise of Miss Jones goes unchallenged. But it is quite possible that the accommodating newspaper man will print without hesitation an item which says that:

"Miss Jones, who appeared at Professor Brown's annual pupils' concert with so much acceptance, performed last night at the Firemen's Benefit and was loudly applauded."

That is news, and the chances are that the editor will forgive the little reference to the past for the sake of the news value part of the item relating to the present, and more especially as he knows that, worded as it is, not one reader in a thousand will think of the item as being a "puff" for the Professor. Again, to write that:

"Miss Jones was accompanied by her teacher, Professor Brown," gives the wished-for advertisement, and yet the wording is so modest that the paragraph will be likely to escape revision at the hands of the editor, while an attempt to say that "Miss Jones was a great credit to her teacher, Professor Brown" may result in the excision of the Professor's name from the item. Anything in the way of advertising that can be worked into a paragraph so as to connect it naturally and reasonably with that part of the item which has genuine news interest, will almost always pass the editor.

Most newspapers in the smaller places make a feature of "personals," that is, items about the goings and comings and more or less important doings of persons in society, those who for any reason are somewhat known to the community in general, and the music-teacher comes into this category. The music-teacher should take advantage of this fact and let the reporter know, in good season, of his movements and doings which, from his semi-public relation or office, have more or less interest as material for tea-table conversation. It is perfectly legitimate for the people to be interested in everything connected with the personal welfare of their neighbors, and particularly their teachers and musicians. The music-teacher will find it pays him to satisfy that interest within reasonable limits.

As a rule there are not on the staffs of weekly newspapers and dailies in the smaller towns reporters competent to write discriminating and helpful notices of criticisms of local musical performances, to say nothing of the concerts given by visiting artists of renown, and if the music-teacher has any gift for writing, he will do well to offer his assistance in that line to the local press. Usually it will be accepted with thanks, and he will thus put himself on a friendly footing with the newspapermen, and open the way for an amount and quality of attention to his own recitals and concerts that he could not otherwise obtain. In certain cases he may obtain permission to prepare a weekly column of matter dealing with musical affairs, local and general, and while doing this work, secure the publication of much educational matter and incidentally strengthen his grip upon his community, increasing public respect for his knowledge and ability.

The individual teacher will find his most profitable medium for advertising (after his local daily or weekly) in the specifically musical publication. The dignified, well-established monthly musical periodicals offer to the music-teacher a medium for advertising which merits favorable consideration. This is particularly the case if he has some special line of work to present for public acceptance, or wishes to reach a much wider public than he can expect to secure through the daily and weekly press. The specifically musical journals of high grade are good advertising mediums for the school of music. Some of these are finding

it profitable to use to a limited extent the monthly magazines, non-musical, of wide circulation.

The music-teacher in the country may with profit follow most of the plans for increasing his acquaintanceship and business suggested as possible for the teacher in the smaller towns and cities. His problem is somewhat different, it is true, but only as regards certain details. The important thing to keep in mind is the necessity of getting known, favorably known, as a man among men, and as a capable instructor. Personal contact with the people in their homes, at church, Sunday-school, at the Lodge, Club, and other social functions is the most effective means of attracting attention to the music-teacher and his work. This should be accompanied or followed as much as possible by a demonstration to these acquaintances of the teacher's ability as a performer or, through a pupil or pupils, of his powers as an instructor. In the country "neighborhood calls" in person and by telephone may be used to develop acquaintanceship and thus lead to an increase of a class of pupils. To some this may seem objectionable, as savoring of "canvassing" for pupils. After all, it all depends upon how it is done. If tact, and wise recognition of circumstances are shown, there can be no reasonable objection to the plan. A personal invitation to the teacher's home to listen to some music is far more highly valued by country folk than the most brilliantly printed invitation.

It is the personal touch that counts. In the old days an Eastern piano teacher, who now occupies a high position as a teacher and musician in one of the larger cities, made his living and secured the money for advanced study by driving through a country district, stopping here and there at a farmhouse to give one or more of the girls of the family a "music lesson" for fifty cents a lesson. And in those days the lesson usually had to be given upon the reed organ, for pianos were then by no means as common in farmhouses as they are to-day. In like manner two gentlemen of the Southland, now quite prominent as musical educators in their own part of the country, used to drive about the country districts giving singing lessons, and holding singing-schools and "conventions" with a final "grand concert" as a special attraction. This experience taught them to be "good mixers," as the phrase goes, that is to say, to be able to meet strangers with sympathy and interest, and make friends of most of those with whom they came into contact. This quality is of the greatest value.

While upon this topic another point bearing upon advertising for the music-teacher may be noted. In a certain American city of the second class as to population lived a teacher of singing who believed, and rightly, that no man can build himself up in a community, as a professional, by pulling other people down. This gentleman used to make it his business to put in an appearance at every musical entertainment, to say nothing of more formal concerts, in his city, that he could possibly attend, and when the performance was ended, to make an opportunity to quietly say a good word to each singer taking part. It did not matter to him whether the singer was his pupil, or the pupil of some other instructor. He always managed to find something to say of what the singer had done, which was pleasant to hear; and he told no lies. How did this work? Even those who studied with other teachers always had a good word to say about this gentleman; not necessarily as to his teaching, or the singing of his pupils, but about himself as they knew him, and he became much talked about as an "awfully nice fellow." The natural consequence was that when singers thought of taking lessons, or of changing teachers, this gentleman was in mind, and he soon had a large business and one which he kept, year after year.

In sending out printed announcements of the teacher's name, business, and address, it is usually better to place letter postage upon them. So large an amount of circular matter is mailed throughout the country under one cent postage that many persons are now inclined to throw into the waste basket much that comes to them with only a one-cent stamp upon the envelope. The envelope bearing a two-cent stamp is pretty sure to be opened and the contents read. An announcement may contain, besides the name, studio address and special subject of instruction, with fees, any other information as to plan of carrying on the work of teaching that it may seem desirable for the prospective patron to have. Great pains should be taken not to use too much "language." The shorter and clearer the statement, the more likely is it to be read. For the same reason it is not wise to have the announcement printed in small type. State what is intended to be conveyed in as few words as is consistent with clearness, and print it in type that is easy to read.

In order to "circularize" by means of professional cards or announcements, it is necessary to secure a well-chosen list of names and addresses—those of persons in a community, or some particular neighborhood, who are known to be patrons of literature and art, interested in concerts, and musical affairs generally. When there is a family of children whose parents are financially able to afford them something more than the ordinary common school education, there is always a chance for the music-teacher.

The music-teacher should not be afraid to send at least a second circular or announcement to an unresponsive list within four to six months.

Most persons are interested by "pictures," and therefore it is often worth while to print a half-tone cut of the instructor or his studio upon his announcement. But if this is done, the work should be entrusted to a first-class house, and the judgment of the management taken into account, for nothing is more likely to create an unfavorable impression than a cut on a circular which looks "cheap" or "bold."

Copies of professional cards or announcements should be kept on file at the local music stores.

PRONOUNCING DICTIONARY OF MUSICAL TERMS

DIRECTIONS FOR PRONUNCIATION

All Italian, French, and German words are written out phonetically, on the following system:

A as in *far*, represented by *ah.*

The Continental *e* has the sound of *a* in *fare;* it is represented by *eh.*

The Continental *i* has the sound of *e* in *deer;* it is represented by *ee.*

The following vowel sounds have no equivalents in English: French *e*, when not accented, something like the vowel sound in *love.* German *ö* (*o* modified, or *Umlaut*) has nearly the same sound. German *ü* is about half-way between the sound of *o* in *love* and *e* in *deer.* *O* and *u* have the same sound as in English, the *u* sound being represented by *oo*, as in *cool.* Italian *ae* has the sound of long *i* in English. German *ä* is the equivalent of *a* in *air.* German *eu* is sounded like *oi*, as in *toil.*

The following consonantal sounds have no English equivalents: German hard guttural *ach* and soft guttural *ag.* The French sound of *j* is represented by *zh* as nearly as possible. The French nasals *an*, *en*, *in*, *on*, can be represented but very unsatisfactorily in English only by adding a final *g.*

Whenever *ch* is found it is to be sounded like *ch* in *chair.* *C* always has this sound in Italian when followed by *i* or *e.* The Italian *ch*, on the contrary, always has the sound of *k*, or *c* hard, and is thus represented. The Italian *zz* has the sound of *ts* or *ds*, and is thus represented.

With this explanation of the phonetic system adopted to represent the foreign sounds, it is believed that the reader will find no difficulty in acquiring their proper pronunciation.

A PRONOUNCING DICTIONARY OF MUSICAL TERMS

A

A. The 6th of the normal major scale; the 1st of the normal minor scale; the standard by which the orchestra is tuned, given by the oboe.

A, A (It. and Fr.) (*ah*). At, in, by, for, with.

Ab (Ger.). Off. This word is used in organ music to signify the discontinuance of certain stops.

Abacus harmonicus (Lat.). A table of notes; also the arrangement of the keys and pedals of an instrument.

A ballata (It.) (*ah bal-lah'-tah*). In the style of a ballad.

Abandon (Fr.) (*ah-ban'-dong*). Without restraint.

A battuta (It.) (*ah bat-too'-tah*). As beaten; strictly in time.

Abbandonatamente (It.) (*ahb-bahn-do-nah-tah-men'-teh*). Vehemently; violently.

Abbandono (It.) (*ahb-bahn-do'-no*). With passionate expression; with abandon.

Abbellimento (It.) (*ab-bel-lee-men'-to*). Embellishment.

Abbellitura (It.) (*ab-bellee-too'-ra*). **Embellishment. Both are derived from—**

Abbellire (*abbel-lee'-reh*). **To ornament.**

Abbreviamenti (It.). Abbreviations in musical notation.

Abbreviation. A system frequently employed in music, by which a portion of a technical term is made to stand for the whole. The following is a list of the abbreviations in most common use; the explanation of each term may be found on reference to the words themselves in their proper places:

Accel.	Accelerando
Accelo	
Acc.	Accompaniment
Accom.	
Accomp.	
Accres.	Accresciamento
Adgo or ado	Adagio
Ad l.	Ad libitum
Ad lib.	
Affetto	Affettuoso
Affretto	Affrettando
Ago	Agitato
Agito	
Allo	Allegro
Allgtto	Allegretto
All' ott.	All' ottava
All' 8va	
Al seg.	Al segno
Andno	Andantino
Andte	Andante
Animo	Animato
Arc.	Coll arco, or arcato
Ardo	Ardito
Arpo	Arpeggio
A t.	A tempo
A tem.	
A temp.	
Aug.	By Augmentation
B.	Bass (voice) / Bassoon / Contre bass
B. C.	Basso continuo
Brill.	Brillante
C. B.	Col basso
C. D.	Colla destra
C. S.	Colla sinistra
Cad.	Cadence
Cal.	Calando
Can.	Cantoris
Cant.	Canto
Cantab.	Cantabile
Cello	Violoncello
Cemb.	Cembalo
Ch.	Choir organ
Chal.	Chalameau
Clar.	Clarinet
Clartto	Clarinetto
Clar.	Clarino
Co. so.	Come sopra
Col C.	Col canto
Col otta	Coll' ottava
Col. vo.	Colla voce
Con esp.	Con espressione
Cor.	Cornet or horn
Cresc	Crescendo
Cresc.	
C. S.	Colla sinistra
C. 8va	Coll' ottava
Co 1mo	Canto primo
Co. 1mo	Come primo
Cto	Concerto
D.	Destra, droite
D. C.	Da capo
Dec.	Decani
Decres.	Decrescendo
Delic.	Delicamente
Dest.	Destra
Diap.	Diapasons
Dim.	By diminution
Dim.	Diminuendo
Div.	Divisi
Dol.	Dolce
Dolcis.	Dolcissimo
Dopp. ped.	Doppio pedale
D. S.	Dal segno
Energ.	Energicamente
Espr.	Espressivo
Espres.	
F. or for	Forte
Fag.	Fagotto
Falset.	Falsetto
Ff. or Fff.	Fortissimo
Fl.	Flauto

F. O. . . . . } Full Organ
F. Org. . . . . }
Forz. . . . . } Forzando
Fz. . . . . }

G. . . . . Gauche
G. O. . . . . } Great Organ
G. Org. . . . . }
Gt. . . . . }
Gr. . . . . Grand
Grando . . . . . Grandioso
Grazo . . . . . Grazioso

Hauptw. . . . . } Hauptwerk
Hptw. . . . . }
H. W. . . . . }
Haut. . . . . Hautboy
H. C. . . . . Haute contre

Intro. . . . . Introduction
Inv. . . . . Inversion

L. . . . . Left
Leg. . . . . Legato
Leggo . . . . . Leggiero
L. H. . . . . Left Hand
Lo. . . . . Loco
Luo. . . . . Luogo
Lusing. . . . . Lusingando

M. . . . . } Manual
Main . . . . . }
Mano . . . . . }
Maesto . . . . . Maestoso
Magg. . . . . Maggiore
Man. . . . . Manuals
Manc. . . . . } Mancando
Mando . . . . . }
Marc. . . . . Marcato
M. D. . . . . { Mano diritta / Main droite / Mano destrâ
M. G. . . . . Main gauche
M. M. . . . . Maelzel's Metronome
M. M. ♩ = 92 . . . { The beat of a quarter-note is equal to the pulse of the pendulum of the Metronome said to be Maelzel's, with the weight set at 92.
M. P. . . . . Mezzo piano
MS. . . . . Manuscript or Mano sinistra
Men. . . . . Meno
Mez. . . . . Mezzo
Mf. or Mff. . . . . Mezzo forte
Modto . . . . . Moderato
Mus. Bac. . . . . Bachelor of Music
Mus. Doc. . . . . Doctor of Music
M. V. . . . . Mezzo voce

Ob. . . . . Oboe, or Hautbois
Obb. . . . . Obbligato
Oberst. . . . . Oberstimme
Oberw. . . . . } Oberwerk
Obw. . . . . }
Oh. Ped. . . . . Ohne Pedal
Org. . . . . Organ
8va . . . . . } Ottava
8a . . . . . }
8va alta . . . . . Ottava alta
8va bas. . . . . Ottava bassa

P. . . . . Piano
Ped. . . . . Pedal
Perd. . . . . Perdendosi
P. F. . . . . Piu forte
Piang. . . . . Piangendo
Pianiss. . . . . Pianissimo
Pizz. . . . . Pizzicato
Pmo. . . . . } Pianissimo
PP. . . . . }
PPP. . . . . } Pianississimo
PPPP. . . . . }
1ma . . . . . Prima (volta)
1mo . . . . . Primo

4tte . . . . . Quartet
5tte . . . . . Quintet

Rall. . . . . Rallentando
Raddol. . . . . Raddolcendo
Recit. . . . . Recitative
Rf., rfz., or rinf. . . . Rinforzando
R. H. . . . . Right Hand
Ritar. . . . . Ritardando
Riten. . . . . Ritenuto

S. . . . . Senza
𝄋 . . . . . A sign
Scherz. . . . . Scherzando
2da . . . . . Seconda (volta)
2do . . . . . Secondo
Seg. . . . . Segue
Sem. . . . . } Sempre
Semp. . . . . }
7tt . . . . . Septet
6tt . . . . . Sestet
Sfz. . . . . Sforzando
Sinf. . . . . Sinfonia
Smorz. . . . . Smorzando
S. Int. . . . . Senza interruzione
S. S. . . . . } Sensa sordini
S. sord. . . . . }
Sos. . . . . } Sostenuto
Sost . . . . . }
Spir. . . . . Spiritoso
S. T. . . . . Senza tempo
Stacc. . . . . Staccato
St. Diap. . . . . Stopped Diapason
String. . . . . Stringendo
Sw. . . . . Swell Organ
Sym. . . . . Symphony

T. . . . . Tenor, tutti, tempo, tendre
T. C. . . . . Tre corde
Tem. . . . . Tempo
Tem. 1o . . . . . Tempo primo
Ten. . . . . Tenuto
Timb. . . . . Timballes
Timp. . . . . Timpani
Tr. . . . . Trillo
Trem. . . . . Tremolando
3o . . . . . Trio
Tromb. . . . . Trombi
Tromb. . . . . Tromboni
T. S. . . . . Tasto solo

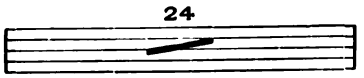
U. . . . . Una
U. C. . . . . Una corde
Unis. . . . . Unisoni

V. . . . . Voce
V. . . . . Volti
Va. . . . . Viola
Var. . . . . Variation

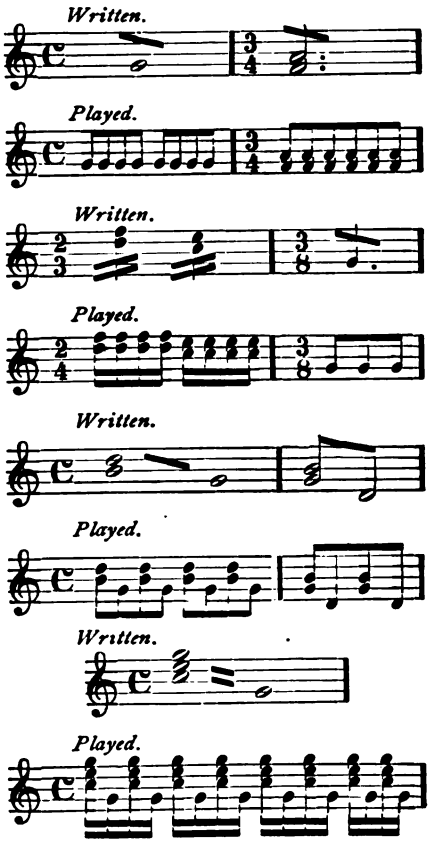
Vcllo	Violoncello
Viv.	Vivace
Vo.	Violino
Vno.	
Violo	
V. S.	Volti subito
Vni	Violini
VV.	

There are other abbreviations employed in manuscript or printed music, the chief of which are as follows:

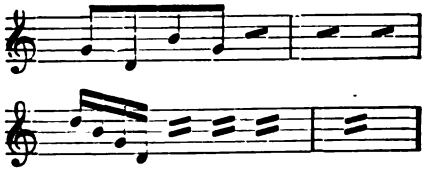
In time, a dash with a figure above signifies the length of the pause in bars, *e.g.:*



In notes, the trouble of writing a passage in full is saved by the use of abbreviations, *e.g.:*

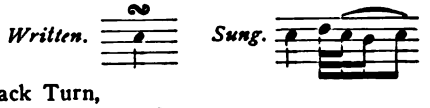


Repetition phrases are thus shortened:



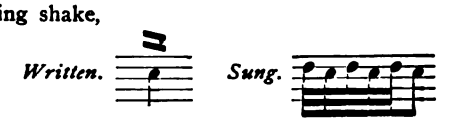
Abbreviations, by signs, of musical graces:

The Turn,

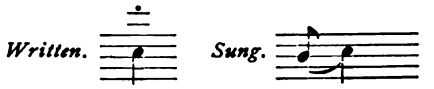


The back Turn,

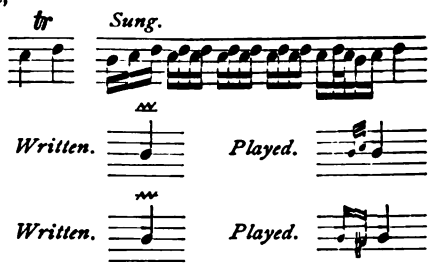
Passing shake,



Beat,



Shake,



Abgestossen (Ger.) (*ap-geh-stoss-en*) [from *abstossen,* to knock off]. Detached; staccato.

Absolute Music. Music independent of words, scenery, acting or "programme."

A capella (*cah-pel'-la*). In church style, *i. e.,* vocal music, unaccompanied.

A capriccio (*cah-pritch'-eo*). Capriciously; without regard to time in performance or to form in construction.

Accelerando (It.) (*at-chel-leh-ran-do*). Hastening the movement (tempo).

Accent. The stress which recurs at regular intervals of time. Its position is indicated by upright strokes called *bars.* The first note inside a bar is always accented. When the bars contain more than one group of notes, which happens in compound time, other accents of lesser force occur on the first note of each group; these are called *secondary* or *subordinate* accents, whilst that just inside the bar is termed the *primary* or *principal* accent. Other accents can be produced at any point by the use of the sign > or *sf.* The throwing of the accent on a normally unaccented portion of the bar is called *syncopation.* A proper grouping of accents will produce rhythm. It is considered a fault if an accented musical note falls on a short syllable.

Acciaccatura (It.) (*at-cheea-ca-too'-ra*). A short grace note, written thus: takes the place in the harmony of the note it precedes; is played rapidly. [From **Acciaccare** (*at-chee-ac-cá-reh*), to crush or jam together.]

Accidentals. All signs for raising or depressing letters that are not found in the signature.

Accolade (Fr.) (*ac-co-lahd*). A brace enclosing two or more staves. { [From Latin *ad,* to; *collum,* the neck.] To embrace.

Accompagnamento (It.) (*ac-com-pan-ya-men-to*), **Accompagnement** (Fr.) (*ac-com-pang-mongt*), **Accompaniment.** The separate part or parts that accompany a solo or chorus; generally instrumental, but a vocal solo with vocal accompaniment is frequently met with.

Accompaniment ad libitum (Lat.). An accompaniment that may be omitted without injury to the musical effect.

Accompanist or Accompanyist. One who plays or sings an accompaniment to a solo.

Accoppiato (It.) (*ac-cop-pee-ah'-to*). Coupled or joined together.

Accord (Fr.). A chord; agreement in pitch. Mode of tuning a string instrument.

Accordatura (It.) (*ac-cor-da-too'-ra*). The mode of tuning string instruments, as violin, guitar, etc.

Accordion. A small, portable instrument with free reeds.

Achtel (Ger.). Eighth-note.

Achtel Pause (*pow-ze*). Eighth-rest.

Acoustics (*a-koos-tics*) [from Greek *akuo*, to hear]. The science of sound; that which treats of the cause, nature, and phenomena of sound as a branch of physical science.

Action. The mechanism by means of which the hammers of the piano and the valves and stops of the organ are controlled by the performer.

Acuta (Lat.). Acute. A mixture-stop in the organ.

Acute. Pitched high; the opposite of grave.

Adagietto (It.) (*a-da-jee-et'-to*). Diminutive of Adagio; not so slow as Adagio.

Adagio (It.) (*a-da'-jee-o*). Slowly; also a name given to a movement written in that time.

Adagio assai (*as-sah-e*), **Adagio di molto** (*dee mol-to*). Very slowly.

Adagio cantabile (*can-tah'-bee-leh*). Very slow and sustained, as if being sung.

Adagio patetico (*pa-teh'-tee-co*). Slow and with pathos.

Adagio pesante (*peh-san'-teh*). Slow and weighty.

Adagio sostenuto (*sos-teh-noo-to*). Slow and sustained.

Adagissimo (It.). Superlative of Adagio. More than usually slow; very slow indeed.

Added Sixth. A name given to the subdominant chord with the 6th over its fundamental added, thus: F A C D. This explanation of this combination is not now generally accepted.

Addolorato (It.) (*ad-do-lo-rah'-to*). Sorrowful; dolorous.

A demi-jeu (*deh-mee-zheoo*). With half force or play. A direction to use half the power of the instrument, generally used of the organ.

A deux cordes (*doo-cord*). On two strings.

A deux mains (*doo-mang*). By or for two hands.

A deux temps (*doo-tahm*). In ¾ time.

Adirato (It.) (*ad-ee-rah'-to*). Angrily; irritated.

Adjunct Keys or Scales. Those a fifth above and fifth below the given key or scale. Related scales. The scales or keys of the dominant and subdominant.

Adjunct Notes. Short notes, not essential to the harmony, occurring on unaccented parts of a bar. [Cf. *Auxiliary Notes, Passing Notes.*]

Ad libitum (Lat.). At will. (1) In passages so marked, the time may be altered at the will of the performer. (2) Parts in a score that may be omitted.

A dur (Ger.) (*dure*). A major.

Æolian. The name of one of the Greek scales; also of one of the ecclesiastical scales. Identical with modern A minor without sharped seventh.

Æolian Harp. A shallow, oblong box with gut-strings set in motion by the wind, generally made to fit a window with the lower sash raised enough to admit it. The strings should be tuned in unison.

Äussere Stimmen (Ger.) (*ois-eh-reh stimmen*). The outer parts, as soprano and bass in a chorus, or violin and violoncello in a quartet.

Äusserst (Ger.). Very; extremely.

Äusserst rasch (*rash*). Very quick.

Affabile (It.) (*af-fah'-bee-leh*). Pleasing; affably; agreeably.

Affannato (It.) (*af-fah-nah'-to*) [from *affanno*, anxiety]. Distressfully.

Affannosamente (It.) (*af-fah-no-sah-men'-teh*). Restlessly.

Affannoso (It.) (*af-fah-no-so*). Mournfully.

Affettuosamente (It.) (*af-fet-too-o-sa-men-teh*), **Affettuoso** (It.) (*af-fet-too-o-so*). Affectionately.

Affinity. Connected by relation. Relative keys.

Afflitto (It.) (*af-flit'-to*). Sadly; afflictedly.

Affrettando (It.) (*af-fret-tan'-do*), **Affrettate** (It.) (*af-fret-tah'-teh*), **Affrettore** (It.) (*af-fret-to'-reh*). Hastening the time.

Agevole (It.) (*a-jeh'-vo-leh*), **Agevolezza** (It.) (*a-jeh-vo-letz'-ah*). With lightness or agility.

Agilmente (It.) (*a-jil-men'-teh*), **Agilmento** (It.). In a lively, cheerful manner.

Agitamento (It.) (*a-jee-tah-men'-to*). Restlessness.

Agitato (It.) (*a-jee-tah'-to*). Agitated. To sing or play in an agitated, hurried manner.

Air. A tune, song, melody.

Ais (Ger.) (*a-iss*). A sharp.

A la. In the manner of, as **a la chasse** (*shass*). Like a hunt; hunting song.

A la mesure (Fr.) (*meh-zoor*). In time. Same as *A tempo* and *A battuta*.

Alberti Bass. Broken chords arranged thus:

So called from the name of its reputed inventor, Domenico Alberti.

Al' loco. At the place. Used after the direction to play 8ve higher or lower.

Al piacere. See *A piacere.*

Al rigore di (or **del**) **tempo** (*ree-go-reh dee tempo*). In strict time.

Al scozzese (*scots-zeh-zeh*). In Scotch style.

Al segno (*sen-yo*). To the sign. A direction to return to the sign 𝄋. **D'al segno,** from the sign, is used with the same intention.

All' antico (*an'-tee-ko*). In ancient style.

All' ottava (*ot-tah-vah*). When *over* the notes, play octave higher than written; when *under*, an octave lower. In orchestral scores it means that one instrument is to play in octaves with another.

All' unisono. At unison.

Alla (It.). Written Al. or All. before words beginning with a vowel. Like; in the style of.

Alla breve (It.) (*al-lah breh'-veh*). This was originally ♩ rhythm, so called from the fact that one *breve*, or double whole-note, filled each measure. To-day the term is more generally applied to 𝅗𝅥 rhythm, marked 𝅜.

Alla caccia (It.) (*cat-chia*). In hunting style.

Alla camera (It.) (*ca'-meh-rah*). In chamber-music style.

Alla capella. In church style. Also *A capella.*

Alla deritta. By degrees.

Alla hanacca (*ha-nak-ka*). In the manner of a hanacca.

Alla marcia (*mar'-chee-a*). In march style.

Alla mente (*men-teh*). Extemporaneous.

Alla militare (*mee-lee-tah-reh*). In military style.

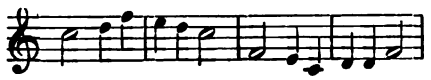
Alla moderno. In modern style.

Alla Palestrina. In the style of Palestrina, *i.e.*, strict C. P. without instrumental accompaniment.

Alla polacca. Like a polacca or polonaise.

Alla quinta. At the fifth.

Alla rovescio (*ro-veh'-shee-o*). By contrary motion or reverse motion, as when a phrase is imitated with the movement of the intervals inverted. Example:



Alla siciliana (*see-chee-lee-ah'-nah*). In the style of a Siciliana, *q. v.*

Alla stretta. Like a stretto, *q. v.*

Alla turca. In Turkish style.

Alla zingaro. In Gypsy style.

Alla zoppa. Lamely; halting.

Allegramente (It.) (*al-leh-grah-men'-teh*). Joyfully.

Allegretto (It.) (*al-leh-gret'-to*). Diminutive of *Allegro.* (1) Slower than Allegro. (2) A movement in this time.

Allegrettino (It.) (*al-leh-gret-tee'-no*). Diminutive of *Allegretto.* (1) Not so fast as Allegretto. (2) A short Allegretto movement.

Allegro (It.) (*al-leh-gro*). (Lit., joyful.) Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:

- Allegro agitato (It.). Quick and in an excited manner.
- Allegro assai (It.). Literally, fast enough. A quicker motion than simple allegro.
- Allegro commodo or comodo (It.). An easy, graceful allegro.
- Allegro con brio (It.). Quickly and with spirit.
- Allegro con fuoco (It.). Rapidly and with fire.
- Allegro con moto (It.). With sustained joyfulness.
- Allegro con spirito (It.). Joyfully and with spirit.
- Allegro di bravura (It.). A movement full of executive difficulties intended to exhibit the capacity of the singer or player.
- Allegro di molto (It.). Exceedingly quick.
- Allegro furioso (It.). Rapidly and with fury.
- Allegro giusto (It.). In quick but steady time.
- Allegro ma grazioso (It.). Lively and with graceful motion.
- Allegro ma non presto (It.). Rapidly, but not too fast.
- Allegro ma non tanto (It.). Quickly, but not too much so.
- Allegro ma non troppo (It.). Lively, but not too fast.
- Allegro moderato (It.). Moderately quick.
- Allegro molto (It.). Very quick.
- Allegro risoluto (It.). Lively and with firmness and decision.
- Allegro veloce (It.). Lively and with speed.
- Allegro vivace (It.). Lively and brisk.
- Allegro vivo (It.). Quick and lively.

Allemande (Fr.) (*almain, allemaigne*). A German dance (or some authorities say French), originally in duple time. Adopted as one of the movements in the Suite by Bach, Handel, and others, and written in $\frac{4}{4}$ time.

Allentamento (It.) (*al-len-tah-men-to*), **Allentato** (It.) (*al-len-tah-to*), **Allentando** (It.) (*al-len-tan-do*). Giving way; slackening the time.

Allmählig (Ger.) (*all-may-lig*). Gradually; by degrees.

Alpenhorn or **Alphorn.** A wooden horn slightly curved, 4 to 8 feet long, used by the Swiss herdsmen.

Alt (Ger.). The alto voice or part.

Alt-Clarinette. Alto clarionet. Its pitch is a 5th below the ordinary clarionet.

Alt-Geige. The viola.

Alt-Oboe. Oboe de caccia, *q. v.*

Alt-Posaune (*po-zow-neh*). Alto trombone.

Alterato (It.) (*al-teh-rah'-to*), **Altéré** (Fr.) (*al-teh-reh*). Changed; altered.

Altered. Said of intervals, the normal condition of which in a scale or chord is changed.

Alternativo (It.) (*al-ter-nah-tee'-vo*). An alternate. A part of a movement to be played alternately with others. This name is frequently given to the second trio of a Scherzo in chamber music when (as is unusual) a second trio is added.

Altissimo (It.). The highest.

Alto (It.). High, loud. Originally applied to high male voices, now generally to the lowest female voice. Also applied to the viola (or tenor violin).

Alto Clef. The C clef on the third line, used for the viola, alto trombone, and (in Europe) for the alto voice.

Altra, Altre, Altri, Altro (It.) (masculine and feminine forms in the singular and plural). Other, others.

Amabile (It.) (*ah-mah'-bee-leh*). Amiably, sweetly, tenderly.

Amarevole (It.) (*ah-mah-reh'-vo-leh*). Sad, bitter.

Amateur (Fr.) (*a-mah-toor*). A lover of art. Generally applied to one who does not follow it professionally.

Ambrosian Chant. The system of church music introduced by Ambrose of Milan in the fourth century.

Ambrosian Hymn. A name given to the Te Deum on account of the belief—now known to be erroneous—that it was written by Ambrose of Milan.

Âme (Fr.) (*am*). Soul. The French name for the sound-post of instruments of the violin family.

American Organ. The English name for American reed organs, in which the air is drawn through instead of being forced through the reeds, as in the usual European system.

A mezza voce (It.) (*met-sa vo-chee*). With half voice.

A moll (Ger.). A soft, *i. e.*, A minor.

Amorevole (It.) (*a-mor-eh'-vol-eh*), **Amorevolmente** (It.), **Amorosamente** (It.), **Amoroso** (It.). Lovingly; tenderly; amorously.

Amusement (Fr.) (*a-mooz-mong*). A light composition; a divertimento.

Anche (Fr.) (*onsh*). A reed of organ-pipe, or mouth-piece of oboe, clarionet, etc. **Jeu-d'anche,** reed-stop. **Ancia** (It.) (*an-chee-ah*). Italian form of the same word.

Anche (It.) (*an-keh*). Also; yet; still.

Anche piu moto. Still or yet faster.

Ancor (It.). Also; yet; still; used in the same way as Anche.

Ancora (It.). Again. Fr., *encore.*

Andächtig (Ger.) (*an-daych-tig*). Devoutly.

Andamento (It.) (*an-da-men'-to*). Movement; the coda to a long fugue theme frequently dropped in the "working out."

Andante (It.) [from *andare,* to walk or go slowly]. A slow movement; quiet, peaceful tempo.

Andante affettuoso. Slow, with tenderness.

Andante cantabile (*can-tah'-bee-leh*). Slow and singing.

Andante con moto. Slow, but with a little motion.

Andante grazioso. Slow and graceful.

Andante maestoso. Slow and majestic.

Andante non troppo or **ma non troppo.** Slow, but not too slow.

Andante pastorale. Slow, in pastoral style.

Andante sostenuto (It.) (*sos-teh-noo'-to*). Slow, with smoothness.

Andantemente (It.). Like an Andante.

Andantino (It.) (*an-dan-tee'-no*). A diminutive of *Andante.* A little faster than Andante (some say slower, but the Italian dictionaries say faster).

Anelantemente (It.) (*ah-neh-lan-teh-men'-teh*). Ardently; eagerly.

Anfang (Ger.). Beginning.

Anfangsgründe (Ger.). Rudiments.

Anfangs-Ritornel (Ger.). Introductory symphony.

Angenehm (Ger.) (*an'-geh-nehm*). Pleasing; agreeable.

Anglaise (Fr.) (*on-glehs*), **Anglico** (It.) (*an'-glee-ko*). The English country dance.

Angel'ica (Lat.). The vox angelica.

Angel'ique (Fr.) (*on-jeh-leek*). Voix angelique, angel voice, name of an organ-stop. Also called Voix Céleste (Fr.) (*vo-a seh-lest*). Celestial voice.

Angosciosamente (It.) (*an-go-shee-o-sa-men'-teh*), **Angoscioso** (It.) (*an-go-shee-o'-so*). Painfully; with anguish.

Anhang (Ger.) [*anhängen*, to hang to]. Coda.

Anima (It.) (*ah'-nee-mah*), **Animato** (It.) (*ah-nee-mah'-to*), **Animando** (It.). Soul; spirit; life; lively with animation.

Animosamente (It.) (*ah-nee-mo-sah-men'-teh*), **Animosissimo** (It.) or **Animosissamente.** Very energetic; boldly.

Animoso (It.). Spiritedly; energetically.

Anlage (Ger.) (*an-lah'-geh*). The plan of a composition.

Anleitung (Ger.) (*an-ley'-toong*). Direction; guidance; preface.

Anmuth (Ger.) (*an-moot*). Sweetness; grace; charm.

Anmuthig (Ger.). Sweetly; gracefully.

Ansatz (Ger.). (1) Attack. (2) Position of mouth in singing. (3) Position of lips in blowing a wind instrument. See *Embouchure.*

Anschlag (Ger.). Touch, as applied to piano and other keyed instruments.

Anschwellen (Ger.) (*an-shvel-len*). To increase in loudness; crescendo.

Antecedent [Lat. *ante, cado,* to fall before]. The subject or theme proposed for imitation; the subject of a fugue. The reply or imitation is called the consequent.

Anthem, *ănthĕme, *ăntĕm, *s.* [In A. S. *antefen,* a hymn sung in alternate parts, an anthem; O. Fr., *anthame, antene, antienne, antevene;* Prov., *antifene, antifona;* Sp. and It., *antifona;* Low Lat., *antiphona;* from Gr. ἀντίφωνον (*antiphōnon*), an antiphon, an anthem; ἀντίφωνος (*antiphōnos*), sounding contrary, . . . responsive to; ἀντί (*anti*), opposite to, contrary to; φωνή (*phōnē*), a sound, a tone.]

*(1) *Originally:* A hymn sung "against" another hymn; in other words, a hymn in alternate parts, the one sung by one side of the choir, the other by the other.

"*Anthem*, a divine song sung alternately by two opposite choirs and choruses.",—*Glossog. Nov.* 2d ed. (1719).

(2) *Now:* A portion of Scripture or of the Liturgy, set to music, and sung or chanted.

There are three kinds of anthems: (1) A verse anthem, which in general has only one voice to a part; (2) a full anthem with verse, the latter performed by single voice, the former by all the choir; (3) a full anthem, performed by all the choir.

Anthropoglossa [Gr. *anthropos,* man; *glossa,* the tongue]. Like the human voice; the vox humana stop in the organ.

Anticipation [Lat. *ante,* before; *capio,* to take]. To introduce a note belonging to the next chord before leaving the preceding chord.

Antiphon [Gr. *anti,* against; *phoneo,* to sing]. A short sentence or anthem sung before and after the psalter for the day.

Antiphony. The responsive singing of two choirs generally placed on opposite sides of the chancel, one called the Decani, on the Dean's side of the chancel. the other the Cantoris, on the precentor's or leader's side. The verses of the psalms are sung by the choirs alternately, but the Gloria by the united choirs.

Anwachsend (Ger.) (*an-vach-sent*). Swelling; crescendo.

Aperto (It.) (*ah-pehr-to*). Open. Direction to use the damper ("loud") pedal.

A piacere (*pee-ah-cheh'-reh*), or **Al piacer,** or **A piacimento** (*pee-ah-chee-men'-to*). At pleasure.

A poco a poco (It.). Little by little.

A poco piu lento (It.). A little slower.

A poco piu mosso (It.). A little faster.

Appassionata (It.) (*ap-pas-sion-ah'-tah*), **Appassionamento** (It.). With strong passion or emotion.

Appassionatamente (It.). Impassioned.

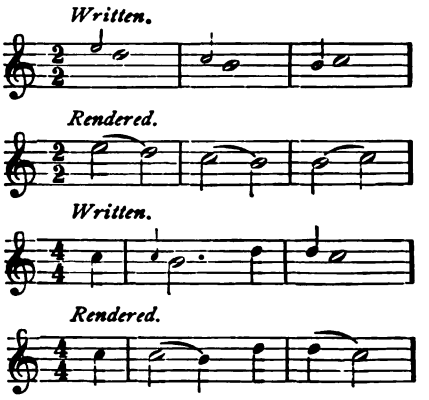
Appenato (It.) (*ap-peh-nah'-to*). Distressfully.

Applicatur (Ger.) (*ap-plee-ka-toor'*). The fingering of a musical instrument.

Appoggiando (It.) (*ap-pod-je-an'-do*). Leaning upon; suspended notes.

Appoggiato (It.). Retardations; syncopations.

Appoggiatura (It.) (*ap-pod-jea-too'-rah*). To lean against. An ornamental note foreign to the harmony, one degree above or below a member of the chord, always on an accent or on a beat. It takes half the value of the note it precedes, but if the note it precedes is dotted, it takes two-thirds of its value.



The modern practice is to write as rendered, thus avoiding any confusion between the appoggiatura and the acciaccatura.

A punto (It.). Accurate, strict time.

A punto d'arco (It.). With the point of the bow.

A quatre mains (Fr.) (*katr-mang*). For four hands.

A quattro mani (It.) (*kwat-tro mah-nee*). For four hands.

Arcato (It.) (*ar-kah'-to*). With the bow; a direction to resume the bow after pizzicato.

Arco (It.). The bow.

Ardente (It.) (*ar-den-teh*). Ardent; fiery.

Ardente (Fr.) (*ar-dongt*). Ardently.

Ardito (It.) (*ar-dee-to*). Ardently; boldly.

Aretinian Syllables. *Ut, re, mi, fa, sol, la,* given by Guido Aretinus to the hexachord. *Ut* was changed to *do,* as being a better vowel for solmization.

Aria (It.) (*ah'-ree-ah*). Air; song. In form the aria consists of three members: Part I, a more or less elaborate melody in the tonic key. Part II, another melody in a related key. Part III, a repetition of the first melody, to which a coda is generally added.

Aria buffa (It.) (*boof'-fah*). An aria with humorous words.

Aria concertante (It.) (*con-cher-tan'-teh*). An aria with obbligato accompaniment of instruments.

Aria di bravura (It.) (*dee-brah-voo'-rah*) or **d'abilita** (*d'ah-bee-lee-tah*). An aria with difficult, showy passages.

Aria fugato (It.) (*foo-gah'-to*). An aria with an accompaniment written in fugue style.

Aria parlante (It.) (*par-lan'-teh*). Literally a speaking aria, one in which the music is designed for declamatory effect. The aria parlante was the precursor of the recitative.

Arietta (It.) (*ah-ree-et'-ta*). A small aria, less elaborate than the aria.

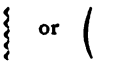
Arioso (It.) (*ah-ree-o'-so*). A short melody at the end of or in the course of a recitation.

Armonia (It.) (*ar-mo'-nee-ah*). Harmony.

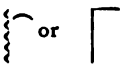
Armoniosamente (It.) (*ar-mo-nee-o-sa-men'-teh*), **Armonioso** (It.) (*ar-mo-nee-o'-so*). Harmonious; harmoniously.

Arpa (It.) (*ar'-pah*). Harp.

Arpège (Fr.) (*ar-pehzh'*), **Arpeggio** (It.) (*ar-ped-jeeo*). In harp style. In piano music a direction to play the notes of a chord in rapid succession from the lowest upward. Indicated by



A reversed arpeggio is indicated by



In old music the arpeggio is sometimes indicated thus:

Arpeggiando (It.) (*ar-ped'-jee-an-do*). In harp style.

Arpeggiato (It.) (*ar-ped-jee-a'-to*). Arpeggiated.

Arrangement (Fr.) (*ar-ranzh-mong*). A piece of music written for one or more instruments or voices adapted to other instruments or voices. Also called Transcription.

Ar'sis (Gk.). The unaccented or up beat; the reverse of Thesis, the accented or down beat.

Articolato (It.) (*ar-tik-ko-lah'-to*). Articulated distinctly.

Artig (Ger.) (*ahr-teech*). Neat, pretty, unaffected.

As (Ger.). A flat. **As dur** (*doohr*), A flat major. **As moll**, A flat minor.

Assai (It.) (*as-sah'-ee*). Very, extremely, as Allegro assai, very fast. Adagio assai, very slow.

Assez (Fr.) (*as-seh*). Rather, as **Assez vite** (*veet*), rather quick, or quick enough.

Assoluto (masc.), **Assoluta** (fem.) (It.) (*as-so-loo'-to*). Absolute. Applied to the leading singers of an opera troupe, as Prima donna assoluta, first lady absolute; Prima uomo assoluto, first man absolute.

A suo arbitrio (*soo-oh ar-bee'-tre-o*). At your will.

A tempo (*tem'-po*). In time. A direction to resume strict time after *Rall.* or *Rit., q. v.*

A tempo giusto (*joos'-to*). In strict time.

A tempo rubato (*roo-bah'-to*). In stolen time, *i. e.*, retarding and hurrying the time irregularly.

A tre corde (*tray*). On three strings.

Attacca (It.) (*at-tak'-ka*). Attack. Begin the next movement with slight or with no pause.

Attacca subito (It.) (*soo-bee-to*). Attack quickly, without pause.

Attacco (It.), **Attaque** (Fr.) (*at-tak'*). The motive or theme of an imitation or short fugal subject.

Attaquer (Fr.) (*at-tak-keh*). Same as *Attacca.*

Attack. The manner of beginning a phrase or piece; refers generally to the promptness or firmness of the performer or performers.

Attendant Keys. The keys of the 4th and 5th above, and the relative minors of the principal key and these two major relations, as C F G
Rel. minors A D E

Aubade (Fr.) (*o-bad'*). Morning music; the opposite of *Serenade,* evening music.

Audace (Fr.) (*o-dass*). Bold, audacious.

Aufführung (Ger.) (*owf-fee-roonk*). Performance; representation of an opera.

Aufgeregt (Ger.) (*geh-rehgt*). With agitation.

Aufgeweckt (Ger.) (*geh-vekt*). With animation.

Aufhalten (Ger.) (*hol-ten*). To suspend (of dissonances). Also, to hold back or retard (of time).

Aufhaltung (Ger.) (*hol-toonk*). Suspension.

Auflösen (Ger.) (*leh-zen*). To let loose; resolve a dissonance.

Auflösungszeichen (Ger.) (*leh-soonks-tzeich-en*). Releasing sign; the ♮.

Aufschlag (Ger.). Up beat.

Aufschwung (Ger.) (*owf-shvoonk*). Soaring, elevation.

Aufstrich (Ger.). Up bow.

Auftakt (Ger.). The unaccented part of the measure, or the fraction of a measure, at the beginning of a piece.

Augmentation. When the theme of a fugue or imitation is given in notes of double or quadruple the length of those in its original form.

Augmented. (1) Any interval greater than perfect or major. (2) A theme written in notes of greater value than in its original form.

Augmented Sixth Chord. Called also extreme sharp sixth; superfluous sixth; when formed thus, A♭ C F♯, the Italian sixth; thus, A♭ C D F♯, the French sixth; thus, A♭ C E♭ F♯, the German sixth.

Augmenter (Fr.) (*og-mong-teh*). To increase in force. Same as *Crescendo.*

Ausarbeitung (Ger.) (*ows'-ar-bye-toonk*). Development; the working out of a fugue or sonata, etc.

Ausdruck (Ger.) (*drook*). Expression.

Ausdrucksvoll (Ger.). With expression; literally, full of expression.

Ausführung (Ger.) (*fee-roonk*). Execution; manner of performance.

Ausweichung (Ger.) (*veich-oonk*). Literally, evasion; modulation; change of key.

Authentic. The Ambrosian scales. A melody that lies between the keynote and its octave is called authentic. One that lies between the fourth below and the fifth above the keynote is called plagal. These terms are only used in the ecclesiastical modes.

Authentic. The church scales beginning and ending on any given tonic (except B).

Authentic Cadence. Tonic preceded by dominant.

Autoharp. A modern instrument resembling a zither, of easy performance. The plectrum is drawn across all the strings at once, and those that it is not desired to sound are silenced by a series of dampers controlled by the left hand of the player.

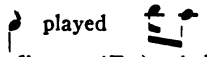
Auxiliary Note. Grace note; appoggiatura.

Auxiliary Scales. Related scales.

B

B. The seventh or leading tone of the natural major scale; in German, the note or key of B♭, B♮ being called H.

Baborak or **Baboracka.** A Bohemian dance.

Backfall. An ornament in harpsichord or lute music, written  played

Badinage (Fr.) (*bah-dee-naje*). Banter; raillery.

Bagatelle (Fr.) (*bah-gah-tell*). A trifle; a name frequently given to short pieces of music.

Bagpipe. An instrument consisting of a leather bag into which air is forced either from a bellows or by the mouth of the player; furnished with from two to four pipes, one pipe with double reed pierced with holes, upon which the melody is played, called in Scotland the chanter; the remaining pipes, with single reeds, called drones, sound continuously the first and fifth of the scale or first, fifth and octave.

Bajadere or **Bayadere** (*by-a-dehr*). East Indian dancing girl.

Bakkia (*bak-kee-ah*). A Kamchadale dance.

Balabile (It.) (*bah-lah-bee'-leh*). Any piece of music written for dancing purposes.

Ballad. A simple song, originally a song to accompany dancing; derived from the low Latin word *ballare,* to dance; in its French form, *ballade,* it is used by modern composers as a title for extended lyric compositions, as the ballades of Chopin.

Balladenmässig (Ger.) (*bal-la'-den-meh-sich*). In ballad style.

Ballad-opera. An opera made up of simple songs, and without recitative.

Balafo (*bah-lah-fo*). An African instrument resembling the xylophone; a South American variety is called the marimba.

Balalaika (Russ.) (*bah-lah-lye'-ka*). A Russian guitar with three or four strings, the body triangular.

Ballata (It). A ballad.

Ballerina (It.) (*bal-leh-ree'-nah*). A female ballet dancer.

Ballet (Eng.), called also *Fa-la.* An old form of part song in simple counterpoint.

Ballet (Fr.) (*bal-leh*). A combination of music and dancing, designed to tell a story in pantomime.

Balletto (It.) (*bal-let'-to*). A ballet. Used as a name for a movement by Bach.

Ballo (It.). A dance; a ball.

Ballo in maschera (*mas-keh-rah*). Masked ball.

Band. (1) A company of instrumentalists. (2) The term is used to distinguish the various groups of instruments in the orchestra; as, string band, wood band, brass band. (3) The commonest use of the word is as applied to a company of players on brass instruments. (4) A band composed of wood and brass instruments is called a harmony band.

Band (Ger.) (*bont*). A volume; a part.

Banda (It.) (*ban-dah*). A band.

Bandola (*ban-do'-lah*). A variety of mandolin.

Bandora (Fr.) (*ban-do'-rah*), **Bandore** (Eng.), **Pandoura** (Gk). An obsolete instrument of the guitar family.

Bandurria (Span.) (*ban-door-ree-ah*). A variety of guitar with wire strings.

Banger, Bania, Banja, Banjo. An instrument resembling a guitar, with a circular body, consisting of a broad hoop of wood covered with parchment, generally provided with five strings. The modern banjo is furnished with frets and with a screw mechanism to tighten the parchment.

Bar. A line drawn across the staff or staves to divide the music into portions of equal duration. The portion enclosed between two bars is called a measure. The almost universal custom of musicians, however, is to use *bar* in the sense of measure.

Barbaro (It.) (*bar'-bah-ro*). Savagely; ferocious.

Barbiton (Gk.). (1) A variety of lyre. (2) A string instrument resembling the violoncello (obsolete).

Barcarole, Barcarolle (Fr.) (*bar-ca-rol*), **Barcarola** (It.) (*bar-ca-ro-lah*), **Barcaruola** (It.) (*bar-ca-roo-o-la*). A boat-song; gondolier's song; vocal or instrumental compositions in the style of the Venetian gondoliers' songs.

Barem (Ger.) (*bah-rehm*). A soft organ-stop; closed pipes of eight- or sixteen-foot tone.

Bargaret (Fr.) (*bar-gah-reh*), **Barginet** (Fr.) (*bar-zhee-neh*), **Berginet** (Fr.) (*behr-zhee-neh*), **Bergiret** (Fr.) (*behr-zhee-reh*). A shepherd's song; pastoral song. From *berger* (Fr.), a shepherd.

Baribasso (It.). A deep bass voice.

Bariolage (Fr.) (*bah-ree-o-laje*). A medley; a series of cadenzas.

Baritenor. A low tenor.

Baritone. A brass instrument; a clarionet of low pitch; an obsolete variety of the viol family; the male voice ranging between bass and tenor (also written barytone); the F clef on the third line (not used now).

Barocco (It), **Barock** (Ger.), **Baroque** (Fr.) (*ba-rok*). Irregular; whimsical; unusual.

Barquade, Barquarde (Fr.) (*bar-kad, bar-kard*). Same as *Barcarole.*

Barré (Fr.) (*bar-reh'*). In guitar playing, pressing the first finger of the left hand across all the strings; the finger acts as a temporary "nut," raising the pitch of the strings.

Barre (Fr.) (*bar*). Bar.

Barre de répétition. A double bar with repeat marks.

Bas dessus (Fr.) (*bah-des-soo'*). The mezzo-soprano voice.

Base. Old way of writing bass.

Bass, Basso (It.), **Basse** (Fr.), **Bass** (Ger.). Low; deep.

Basse chantante (Fr.) (*shan-tont*). Baritone voice.

Basse chiffrée (Fr.) (*shif-freh*). Figured bass.

Basse continué (Fr.). Same as *Figured Bass.*

Basse de cremone (Fr.) (*creh-mone*). Bassoon.

Basse d'harmonie (Fr.) (*d'ar-mo-nee*). The ophicleide.

Basse de hautbois (Fr.). The English horn.

Basse de viole (Fr.). Violoncello.

Basse de violon. The double bass.

Basse taille (Fr.) (*tah-ee*). Baritone voice.

Bass-bar. A strip of wood glued to the belly of instruments of the violin family under the lowest string.

Bass Clef. The F clef on the fourth line.

Bass-Flöte (Ger.) (*fla-teh*). A low-pitch flute.

Bass-Geige (Ger.). The violoncello.

Bass-Pommer (Ger.). An obsolete ancestor of the bassoon.

Bass-Posaune (Ger.) (*po-zow-neh*). Bass trombone.

Bass-Schlüssel (Ger.) (*schlis-sel*). Bass clef.

Bass-Stimme (Ger.) (*stim-meh*). Bass voice or part.

Bass Tuba. A brass instrument of low pitch.

Bass Viol. The largest viol of a set or "chest" of viols.

Bass Voice. The lowest male voice.

Basset Horn. A variety of the clarionet, ranging from F below bass staff to C above treble staff; rich quality of tone; a favorite of Mozart, who used it in several of his operas and in his Requiem Mass.

Bassetto (It.). An eight- or sixteen-foot reed-stop in the organ; obsolete name for viola.

Basso (It.). The lowest part; a bass singer.

Basso buffo (It.). A comic bass singer.

Basso cantante (It.) (*can-tan'-teh*). A vocal or singing bass.

Basso concertante (It.) (*con-cher-tan'-teh*). The principal bass that accompanies solos and recitatives.

Basso continuo (It.). A figured bass.

Basso obbligato (It.) (*ob-blee-gah'-to*). An essential bass; one that may not be dispensed with.

Basso ostinato (It.) (*os-tee-nah'-to*). Literally, obstinate bass; a continuously repeated bass with constant variation of the upper parts; generally used as the foundation of that member of the suite called the Passacaglio.

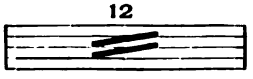
Basso profundo (It.). A very deep, heavy bass voice.

Basso ripieno (It.) (*ree-pee-eh'-no*). A "filling up" bass. See *Ripieno*.

Bassoon, Basson (Fr.), **Fagotto** (It.), **Fagott** (Ger.). A wood-wind instrument with double reed; the bass of the wind band; compass from B♭ below bass staff to B♭ in treble staff (two or three higher notes are possible).

Basson quinte (Fr.) (*kangt*). A bassoon a fifth higher than the preceding.

Bâton (Fr.). (1) The stick used by a conductor; also, figuratively, his method of conducting. (2) A pause of several measures, signified thus



in modern music, viz.: one or two heavy diagonal lines with figures over to indicate the number of bars rest.

Batterie (Fr.) (*bat-teh-ree*). (1) The roll on the drum. (2) Repeated or broken chords played staccato. (3) Striking instead of plucking the strings of the guitar.

Battuta (It.) (*bat-too'-tah*). A measure or bar.

Bauerpfeife (Ger.) (*bower-pfifeh*). An 8-foot organ-stop of small scale.

Baxoncillo (Sp.) (*bah-hon-theel'-yo*). Open diapason.

Bayadere. See *Bajadere*.

Bayles (Sp.) (*bahl-yehs*). Comic dancing songs.

Bearings or **Bearing Notes.** The notes first tuned by an organ- or piano-tuner as a guide to the rest.

Beat. (1) The motion of the hand or baton by which the time (rate of movement) of a piece is regulated. (2) The equal parts into which a measure is divided. (3) The throbbing heard when two sounds not exactly in unison are heard together. (Beats are also produced by other intervals.)

Bebung (Ger.) (*beh-boonk*). Trembling; an effect obtained on the obsolete clavichord by rapidly vibrating the finger up and down without raising it from the key; the tremolo-stop in an organ.

Becken (Ger.). Cymbals.

Begeisterung (Ger.) (*be-geis'-te-roonk*). Spirit; excitement.

Begleitung (Ger.) (*be-glei'-toonk*). Accompaniment.

Beklemmt (Ger.) (*beh-klemt'*). Anxious; oppressed.

Bell. (1) A cup-shaped metal instrument. (2) The cup-shaped end of brass and some wood instruments.

Bell Diapason, Bell Gamba. Organ-stops with bell-shaped mouth.

Bellezza (It.) (*bel-let'-za*). Beauty of expression.

Bellicosamente (It.) (*bel-le-co-sa-men'-teh*). In a warlike manner; martially.

Belly. The upper side of instruments of the violin and guitar families.

Bémol (Fr.) (*beh-mol*). The sign ♭.

Ben (It.) (*behn*). Well; as, **ben marcato,** well marked.

Bene placito (It.) (*beh-neh pla-chee'-to*). At pleasure.

Béquarre or **Bécarre** (Fr.) (*beh-kar*). The sign ♮.

Berceuse (Fr.) (*behr-soos*). A cradle-song; lullaby.

Bergomask or **Bergamask.** A lively dance in triple time.

Bes (Ger.) (*behs*). B double flat.

Bestimmt (Ger.). With energy; con energia.

Bewegt (Ger.) (*beh-vehgt'*). Moved; with emotion; con moto.

Bewegung (Ger.) (*beh-veh'-goonk*). Motion.

Bien-chanté (Fr.) (*be-ang-shong-teh*). Literally, well sung; smoothly; cantabile.

Bifara (Lat.). An organ-stop; same as *Vox angelica;* two pipes not in perfect unison.

Binary Form. A movement founded on two principal themes.

Binary Measure. A measure with two beats.

Bind. A tie. The same sign, when over two or more notes on different degrees, is called a slur.

Bis (Lat.). Twice. When placed over a short passage, inclosed thus, $\overset{\frown}{\text{Bis}}$ signifies that it is to be played twice.

Bit. A small piece of tube used to lengthen the trumpet or other brass instrument to alter the pitch.

Bizzarramente (It.) (*bid-zarra-mente*), **Bizzaria** (It.) (*bid-zarria*), **Bizzaro** (It.) (*bid-zarro*). Bizarre; fantastic; odd; droll.

Blanche (Fr.) (*blongsh*). A half-note; minim.

Blanche pointée (*poin-teh*). A dotted half-note.

Blase-Instrument (Ger.) (*blah-zeh*). Wind instrument.

Bob. A technical term in bell ringing.

Bocca (It.). The mouth. **Con bocca chiusa** (*kee-oo-sa*), with closed mouth; humming.

Bocca ridente (It.) (*ree-den'-teh*). Smiling mouth; the proper position of the mouth in singing.

Bocktriller (Ger.). A bad trill. (Literally, goat's bleat.)

Bois (Fr.) (*bo-a*). Wood. **Les bois,** the wood wind.

Bolero (Sp.) (*bo-leh-ro*). Spanish dance in $\frac{3}{4}$ time; also called **Cachuca** (*ka-choo-ka*).

Bombard, An 8 or 16-foot reed-stop in the organ.

Bombardon. A large, deep-toned brass instrument.

Bouché (masc.), **Bouchée** (fem.) (Fr.) (*boo-sheh*). Closed. Applied to organ-stops with closed mouth.

Bouffe (Fr.) (*boof*). Comic.

Bourdon. (1) A closed organ-stop of 16 or 32-foot tone. (2) In France also 4 and 8-foot stops, analogous to the stop diapason, are so called. (3) A drone bass. (4) The largest bell of a chime.

Bourrée (Fr.) (*boo-reh*). A rapid dance $\frac{4}{4}$ or $\frac{2}{4}$ time, frequently used as one of the movements in a suite.

Bow. (1) The implement of wood and horse-hair by means of which the strings of the violin family of instruments are set in vibration. (2) The rim of a bell.

Bowing. (1) The art of managing the bow. (2) The signs indicating the way in which the bow is to be used.

Brabançonne (Fr.) (*bra-ban-sonn*). The Belgian national air.

Brace. The sign { used to join two or more staves.

Bransle (Fr.) or **Branle** (*brongl*), **Brawl.** An ancient French dance in $\frac{4}{4}$ time.

Bratsche (Ger.) (*bratch-eh*). The viola. Corruption of the Italian **Braccia** (*brats-chia*), the arm-viol.

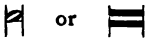
Bravo (masc.) (It.), **Brava** (fem.) (*bra-vah*), **Bravi** (plu.) (*bra-vee*). Literally, brave. Used to applaud performers, meaning "well done."

Bravura (It.) (*bra-voo'-rah*). Boldness; brilliancy. A composition designed to exhibit the powers of the performer.

Break. (1) The point at which the register of the voice changes. (2) The point at which the lower octave is resumed in compound organ-stops. (3) The point where the quality of the tone changes in wood instruments (of the clarionet family especially).

Breit (Ger.) (*bright*). Broad; stately.

Breve [from Lat. *brevis,* short]. Formerly the shortest note; now the longest, equal in value to two whole notes. Made



Bridge. A piece of wood resting on the sound-board or resonance box, upon which the strings of piano, violin, guitar, etc., rest.

Brillante (Fr.) (*bree-yant*), **Brillante** (It.) (*breel-lan-teh*). Brilliant.

Brindisi (It.) (*brin-dee'-zee*). Drinking song in $\frac{3}{4}$ or $\frac{6}{8}$ time, so written as to resemble the Tyrolese Jodl.

Brio (It.) (*bree-o*). Fire; spirit.

Brioso (It.). Cheerfully; briskly; joyfully.

Broken Cadence. An interrupted cadence.

Broken Chords. See *Arpeggio.*

Brumm-Stimmen (Ger.). Humming voices; con bocca chiusa.

Bruscamente (It.) (*broos-ka-men'-teh*). Roughly; strongly accented.

Brustwerk (Ger.) (*broost-vehrk*). The pipes in the organ belonging to the swell or choir organ.

Buca (It.), **Schall-Loch** (Ger.). The sound-hole of a guitar, mandolin, etc.

Buccolica (It.) (*buk-ko'-li-ka*), **Bucolique** (Fr.) (*boo-ko-leek*). In a rustic style.

Buffo (masc.), **Buffa** (fem.). A comic opera, or air, or singer.

Bugle. (1) A straight or curved hunting horn. (2) A keyed horn, generally made of copper. Chiefly used for military signals.

Burden. Old name for the refrain or chorus to a song.

Burletta (It.). A musical farce.

Busain. A 16-foot reed-organ stop.

C

C. The first note in the natural major scale. Middle C, the C lying between the fifth line of the bass staff and first line of the treble staff; the C clef or always signifies this C.

Cabaletta (It.). ("A little horse," so called from the rapid triplet accompaniment generally used with it.) A vocal rondo, the theme often repeated with elaborate variations.

Cabinet-d'orgue (Fr.) (*ca-bee-neh-d'org*). Organ case.

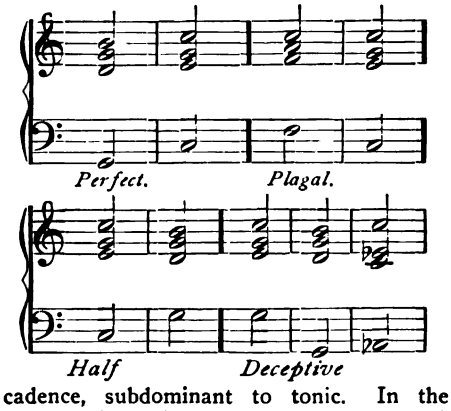
Cabinet Organ. A reed organ (American) in which the air is drawn instead of forced through the reeds.

Cabinet Piano. An old-style lofty upright piano.

Caccia (It.) (*cat'-chia*). Hunting chase.

Cachucha (Sp.) (*ca-choo'-cha*). The same as *Bolero.*

Cadence [from Lat. *cado,* to fall]. The end of a phrase, part, piece. The principal cadences are as follows: whole, or perfect, dominant to tonic; half, or imperfect, tonic to dominant; deceptive, dominant to subdominant or submediant.



Plagal cadence, subdominant to tonic. In the perfect cadence the dominant is generally preceded by the 6-4 of the tonic; in the half cadence the 6-4 of the tonic before the dominant which is the final; half and deceptive cadences are used in the course of a piece; perfect and plagal at the end. The Phrygian cadence consists of the following chords:

A long, brilliant, vocal or instrumental flourish introduced just before the close, or before the return of the principal theme, is also called a cadence (in Italian, cadenza).

Cadenz or **Kadenz** (Ger.). Cadence.

Cadenza (It.). A cadence. The Italian word is generally used when applied to the kind of passage described above.

Ça-ira (Fr.) (*sah-era*). That will do; lit., that will go. A revolutionary song in France.

Caisse (Fr.) (*case*). A drum.

Caisse claires (*clare*). Kettle drums. **Grosse Caisse,** large drum.

Caisse roulante. Side or snare drum.

Cal'amus (Lat.). A reed. From this are derived the words **Chalumeau** (Fr.) (*sha-loo-mo*), the first register of the clarionet, and **Shawm,** an obsolete reed instrument used in the Bible as the translation of a Hebrew instrument.

Calan'do (It.) [from *calare,* to go down or decrease]. Getting both slower and softer.

Calandrone (It.) [*calandra,* a lark]. A small reed instrument resembling the clarionet.

Cala'ta (It.). A lively dance in $\frac{3}{4}$ time.

Calcan'do (It.) [from *calcare,* to tread upon]. Hurrying the time.

Call. A military signal, given by drum or bugle.

Calma (It.). Calm, quiet.

Calma'to (It.). Calmed, quieted.

Calore (It.) (*kal'-o-reh*). Warmth, passion.

Caloro'so (It.). Warmly, passionately.

Cambiata (It.) (*camb-ya'-ta*) [from *cambiare,* to change]. **Nota cambiata,** changing note; a dissonant struck on the accent.

Camera (It.) (*ka'-meh-ra*). Chamber. **Musica di camera,** chamber music.

Camminan'do (It.) [from *camminare,* to travel or walk]. Walking, flowing. Same as *Andante.*

Campa'na (It.). A bell.

Campanello (It.) (*kam-pah-nel'-lo*). A small bell.

Campanet'ta (It.). Instrument consisting of a series of small bells tuned to the musical scale, played either with small hammers held in the hands, or by means of a keyboard.

Campanology. The art of making and using bells.

Canaries. A lively dance in $\frac{3}{4}$ time, of English origin.

Can'crizans [Lat. *cancer,* a crab]. A term applied to a canon in which the "follower" takes the theme backward.

Canon (Lat.). Law or rule. (1) The measurement of the ratios of intervals by means of the monochord. (2) A musical composition in which each voice imitates the theme given out by the leading voice; this imitation may be at any interval above or below, or may begin at any point of the theme. There are many varieties of the canon. The following are the most important, if any importance attaches to such dry productions: **Close Canon,** the entrance of the voices indicated by a sign; the parts not written out. **Open Canon,** the reverse of this; *i. e.,* written in full. **Finite Canon,** one with an ending. **Infinite Canon,** one without an ending.

There are also canons by augmentation, by diminution, by inversion, by retrogression (cancrizans), etc., etc.

Canonic Imitation. See *Canon.*

Cantabile (It.) (*can-tah'-bee-leh*) [from *cantare,* to sing]. In a singing style.

Cantan'do (It.). Singing.

Canta'ta. (1) A mixture of aria and recitative for one voice. (2) A short oratorio, or a secular work in oratorio form, sung without costume or action.

Cantatore (It.) (*can-ta-to'-reh*). A singer, male.

Cantatrice (It.) (*can-ta-tree'-cheh*). A singer, female.

Cantilina (Lat.). (1) A folk-song. (2) A solfeggio. (3) A smooth-flowing melody. (4) Anciently the Cantus firmus.

Canticle (Lat.). (1) A song of praise. **Cantico** (It.), **Cantique** (Fr.) (*kan-teek*), **Lobgesang** (Ger.) (*lope-ge-zang*). (2) The parts of Scripture—Te Deum and Benedicite Omina Opera—that form the chief part of the musical service of the Protestant Episcopal Church.

Cantino (It.). See *Chanterelle.*

Canto (It.). The air; the melody; upper part.

Canto a capella (It.). Sacred music.

Canto fermo (It.). Cantus firmus.

Canto figura'to (It.). Florid melody; melody with variations.

Canto primo (It.). First soprano.

Canto recitativo (It.). Declamatory singing.

Canto ripieno (It.) (*ree-pe-eh'-no*). Additional soprano chorus parts.

Canto seconda (It.). Second soprano.

Cantor (Lat.), **Kantor** (Ger.). A precentor.

Cantore (It.). A singer; chorister.

Cantoris (Lat.). The side of a cathedral choir (the north) where the cantor sits is called the cantoris; the opposite side is called the decani side, where the dean sits.

Cantus (Lat.). Song.

Cantus ambrosia'nus (Lat.). Plain song.

Cantus firmus. The plain song or chant.

Cantus mensura'bilis (Lat.). Measurable song; name given to music when first written with notes of definite length.

Canzona (It.) (*cant-so'-na*). (1) A part song in popular style. (2) An instrumental composition in the old sonata form. (3) An indication of lively, rapid movement.

Canzonette (Fr.) (*can-so-net*), **Canzonetta** (It.), **Canzonet** (It.). A short part song.

Capella (It.). Church. **Alla capella,** in church style.

Capellmeister (Ger.) (*ka-pel'-meis'-ter*). Master of the chapel; the head of the musical establishment of a noble or princely house.

Capellmeister-Musik (Ger.). Music made to order without inspiration is so called in Germany.

Capo (It.). Head; beginning. **Da capo,** from the beginning.

Capodastro (It.). Same as *Capo tasto.*

Capo tasto (It.). Head stop. A clamp which is screwed on the finger-board of the guitar, so as to "stop" all the strings, thus raising the pitch to any degree desired.

Capriccietto (It.) (*ca-pree-chee-et'-to*). A little caprice.

Caprice (Fr.) (*ca-prees'*), **Capriccio** (It.) (*capri'-chio*). A whim; freak; composition without form. In German, Grille.

Caricato (It.) (*ca-ree-ca'-to*). Overloaded with display.

Carillon (Fr.) (*car-ee-yong*). (1) A set of bells played by hand or by machinery. (2) A mixture-stop in the organ.

Carilloneur (Fr.) (*ca-ree-yo-nure*). One who plays the carillon.

Carmagnole (Fr.) (*car-man-yole*). A wild song and dance of the French Revolution.

Carol. A song of praise, usually sung at Christmas and at Easter.

Carola (It.). See *Carmagnole.*

Carrée (Fr.). A breve.

Carressant (Fr.) (*ca-res-sawnt*), **Carrezzando** (It.) (*car-retz-zan'-do*), **Carrezzevole** (It.) (*car-retz-zeh'-vo-leh*). In a caressing manner.

Cassa grande (It.). The large drum.

Cassatio (It.) (*cas-sa-shio*). A suite; cassation.

Castanets, from *castagna* (It. *castanya,* a chestnut), **Castagnette** (It.) (*cas-tan-yet-teh*), **Castanettes** (Fr.) (*cas-tan-yet*), **Castañuelas** (Sp.) (*cas-tan-yu-eh-las*). Small wooden clappers used to mark the rhythm.

Catch. A species of canon so contrived that the meaning of the words is distorted.

Catena di trilli (It.) (*cat-teh-na dee trillee*). A chain or succession of trills.

Catgut. The usual name for gut-strings, made in reality from sheeps' intestines.

Catlings. The smallest lute strings.

Cattivo tempo (It.) (*cat-tee-vo*). The weak beat; literally, bad beat.

Cauda (Lat.). The tail or stem of a note.

Cavalet'ta (It.). See *Cabaletta.*

Cavalet'to (It., little horse). (1) Small bridge. (2) The break in the voice.

Cavatina (It.) (*cah-vah-tee'-nah*). A short air; a song without a repetition of the first member.

C Clef. See *Clef.*

Cebell. A theme consisting of alternate passages of high and low notes, upon which "divisions" or variations were played on the lute or viol.

Celere (It.) (*cheh'-leh-reh*). Quick, rapid.

Celerita (It.) (*che-leh'-ree-tah*), **con.** With speed.

Celeste (Fr.). Celestial. The soft pedal of the piano.

Cello (It.) (*chel-lo*). Abbreviation of violoncello.

Cembalo (It.) (*chem'-ba-lo*). Harpsichord; piano.

Cembalist (It.) (*chem-ba-list*). A pianist.

Cembanella or **Cennamella** (It.). A flute or flageolet.

Cercar la nota (It.) (*cher-car la no-ta*). To slur or slide from one note to the next. Same as *Portamento*.

Ces (Ger.) (tsehs). C♭.

Chacona (Sp.) (*cha-co'-na*), **Ciaconna** (It.) (*chea-con'-na*), **Chaconne** (Fr.) (*sha-con*). A slow dance in $\frac{3}{4}$ time, written on a ground bass of eight measures, sometimes introduced in the suite.

Chair Organ. Choir organ.

Chalameau (*shah-lah-mo*) or **Chalumeau** (Fr.). See *Calamus*.

Chamber Music. Vocal or instrumental music suitable for performance in small rooms. Generally applied now to sonatas, trios, quartets, etc., for instruments.

Change of Voice. (1) Passing from one register to another. (2) The change from the child's to the adult's voice in boys. Generally occurs between fourteen and seventeen years of age.

Changes. The various melodies produced by the various ways in which a chime is rung.

Change Ringing. The art of ringing chimes.

Changing Chord. A chord struck with a bass that is not a member of the chord.

Changing Notes (nota cambiata, It.). Dissonant notes struck on the beat or accent; appoggiaturas.

Chanson (Fr.) (*shan-song*). A song, a part song; formerly a part song resembling a madrigal.

Chansonnette (Fr.) (*shan-son-net*). A little song.

Chant. A form of composition in which reciting notes alternate with phrases sung in time. There are two forms of chant, Anglican and Gregorian. The Anglican chant may be single, *i. e.*, with the reciting notes and two inflections (phrases in time), or double, that is, the length of two single chants. The Gregorian chant consists of: (1) The intonation. (2) The dominant or reciting note. (3) The mediation (analogous to the inflection, but not in strict time). (4) The dominant again. (5) Ending or cadence. The chant was undoubtedly first sung to metrical words, therefore was as rhythmic as a modern melody. This rhythmic character has been lost by adapting prose words to it.

Chant (Fr.) (*shawnt*). Song; melody; tune; vocal part.

Chantant (Fr.) (*shong-tawnt*). Singing. **Café chantant,** a café where singing is part of the entertainment.

Chanter. (1) A singing priest. (2) The melody pipe of the bagpipe.

Chanterelle (Fr.) (*shong-ta-rell*). The highest string of the violin, viola, and violoncello; also of the guitar and lute.

Chanteur (Fr.) (*shong-ture*). A singer (male).

Chanteuse (Fr.) (*shong-toose*). A singer (female).

Chant pastoral (Fr.). Shepherd's song.

Characters. The signs used in written music.

Characterstimme (Ger.). Lit., character voice; any solo-stop on the organ.

Characterstücke (Ger.) (*ka-rak'-ter-stee-ke*). Character pieces; descriptive music, as the pastoral symphony.

Chasse, à la (Fr.) (*a la shass*). In the hunting style.

Chef d'attaque (Fr.) (*shef d'at-tak*). The chorus leader, or leading instrument of any division of the orchestra.

Chef d'oeuvre (Fr.) (*shef d'oovr*). Master-work.

Chef d'orchestre (Fr.) (*shef d'or-kestr*). Conductor of the orchestra; leader.

Chest of Viols. A "chest" containing two trebles, two tenors, and two basses. Called also "consort of viols."

Chest Tone. The lowest register of the voice—male or female.

Chevalet (Fr.) (*she-va-leh*). Bridge of string instruments.

Chiara (It.) (*ke-ah-rah*). Clear, pure.

Chiaramente (It.) (*ke-ah-rah-men'-teh*). Clearly, distinctly.

Chiarezza (It.) (*ke-ah-ret'-za*), **con.** With clearness.

Chiarina (It.) (*ke-ah-ree'-na*). Clarion.

Chiave (It.) (*ke-ah'-veh*). Key or clef.

Chica (Sp.) (*chee-ka*). Old Spanish dance. The original of Giga, Jigue, and Jig.

Chiesa (It.) (*ke-eh'-sa*). Church. **Concerto da chiesa,** a church concert. **Sonata da chiesa,** a church sonata.

Chime. A set of bells, generally five to ten. To chime; to play a set of bells by striking them with hammers or by swinging their clappers. **Chime Ringing** is to swing the bells themselves.

Chirogymnast, Chiroplast. Obsolete machines for strengthening the fingers of pianists and keeping them in position.

Chitarra (It.) (*kit-tah'-rah*). Guitar.

Choeur (Fr.) (*koor*). Chorus, choir.

Choir. (1) A company of church singers. (2) The part of the church appropriated to the singers. In English churches (Anglican) the choir is divided into two parts, called the decani, or choir on the dean's side, and cantori, or choir on the cantor's side. When chanting, they usually sing antiphonally, joining in the "gloria." In anthems the words decani and cantoris are printed to indicate which side is to sing a given part.

Choir Organ. One of the divisions of the organ, the manual for which is generally the lowest. Was originally called chair organ; called in France *prestant*.

Chor (Ger.) (*kore*). Chorus, choir; a number of instruments of the same kind.

Choragus (Lat.). (1) Leader of a chorus. (2) A musical official at Oxford University, England.

Choral. (1) For a chorus. (2) An old form of psalm-tune.

Choral Service. A service of which singing is the most prominent part.

Chord, Akkord (Ger.), **Accord** (Fr.), **Accord** (It.). A combination of three or more sounds—common or perfect chord, or triad. Consists of any sound with its third and fifth; it is called major when the interval from one (or root) to three contains two whole tones; minor, when it contains a tone and a half; diminished, if there are three whole tones from one to five; augmented, if there are four whole tones from one to five. A chord is inverted when its root is not at the bass; chords with more than three letters are dissonant chords, called chords of the seventh if they contain four letters, chords of ninth if they contain five letters, etc., etc. Chords bear the name of the degree of the scale upon which they are written: First, tonic; second, supertonic; third, mediant; fourth, subdominant; fifth, dominant; sixth, submediant; seventh, leading note or diminished chord.

Chorister. A chorus- or choir-singer; a precentor.

Chorus. (1) A company of singers. (2) The refrain of a song. (3) A composition for a company of singers. (4) The mixture-stops in an organ.

Chromatic, Chromatisch (Ger.), **Chromatique** (Fr.). **Cromatico** (It.). (1) Sounds foreign to the key. (2) A scale, consisting of half-tones. Chromatic chord, one including foreign sounds. Foreign to the key; chromatic interval, one not found in the major scale; chromatic half-tone, changing the pitch without changing the letter, as C, C♯.

Church Modes. The scales derived from the Greek, in which Gregorian music or plain songs are written.

Cimbal. A dulcimer; harpsichord.

Cimbali (It.) (*chim-ba-lee*). Cymbals.

Cimbalo (It.) (*chim'-ba-lo*). See *Cembalo*. Also a tambourine.

Cimbel (Ger.) (*tsim-bel*). A mixture-stop in the organ.

Cink (Ger.) (*tsink*), **Cinq** (Fr.) (*sank*). A small reed-stop in the organ.

Cinque pace (Fr.) (*sank pace*). An old French dance. In old English, sink a pace.

Circular Canon. One which ends a half-tone higher than it begins, consequently will, if repeated often enough, go through all the keys.

Circulus (Lat.). A circle; the old sign for what was called perfect time, three beats in the measure; for imperfect time, two beats in the measure, the circle was broken in half, thus, C. It is from this the sign for common time is derived; it is not as is generally supposed the letter C.

Cis (Ger.) (*tsis*). C sharp.

Cithara (Lat.). An ancient lute.

Citoli. Old name for the dulcimer.

Civetteria (It.) (*chee-vet-tee'-rea*), **con.** With coquetry.

Clairon (Fr.). Clarion.

Clangtint. A term introduced by Tyndall to designate the quality of sounds (translation of Ger. *Klangfarbe*); means much the same thing as the French word *timbre*.

Claque bois (Fr.) (*clack boa*). The xylophone; in German, Strohfiedel; straw fiddle. Italian, Organo di legno. Graduated strips of hard wood laid on supports made of straw, played by striking with small hammers held in the hands.

Clarabella. An eight-foot soft organ-stop.

Clarabel Flute. The same stop when of four-foot tone.

Clarichord. An old variety of the harpsichord.

Clarinet or **Clarionet** (a little clarion). A wind instrument with a beating reed, invented in 1654 by Denner. The compass of the clarinet is from E third space bass to the second C above the treble (the highest octave is rarely used). Clarinets are made in several keys; those used in the orchestra are in C, B♭ and A; the B♭ clarinet sounds a whole tone lower than the written notes, the A clarinet a minor third lower; alto and bass clarinets are also used, the former in F and E♭, the latter an octave below the ordinary clarinet. The clarinet has four well-marked registers: the first, or chalumeau, extends from the lowest note to the octave above; second to B♭ in treble staff; third to C above treble staff; fourth the rest of the compass.

Clarinetto (It.), **Klarinette** (Ger.), **Clarinette** (Fr.). The clarinet.

Clarino (It.) (*clah-ree-no*). Clarion or trumpet; an organ-stop; four-foot reed.

Claviatur or **Klaviatur** (Ger.) (*kla-fee-a-toor'*). Keyboard.

Clavicembalo (It.) (*cla-vee-chem'-ba-lo*). Keyed dulcimer; the harpsichord.

Clavichord. An instrument resembling a square piano. The strings were vibrated by forcing wedge-shaped pieces of brass called tangents against them. By depressing the keys, the tangent acted both as a means of vibrating the string and as a bridge. When the finger was raised, the string was damped by a piece of woolen cloth wrapped round it, between the tangent and the pin-block. The chief interest in this obsolete instrument is the fact that it was the favorite of J. S. Bach.

Claviçon (Fr.) (*cla-vee-soong*) [from Lat. *clavis*, a key]. The harpsichord.

Clavicytherium. A variety of harpsichord.

Clavier or **Klavier** (Ger.) (*klah-feer'*). (1) Keyboard. (2) Used as a name for the pianoforte.

Clavier (Fr.) (*klah-vee-eh*). An organ manual.

Clavierauszug (Ger.) (*klah-feer-ows-tsoog*). A pianoforte score or edition.

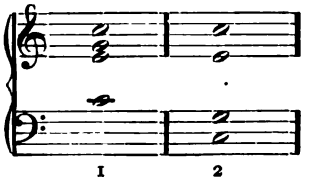
Clef [from Lat. *clavis*, a key]. A sign placed on the staff to indicate the names and pitch of the sounds. Three clefs are used in modern music: (1) The treble or G clef,  also called violin clef; this is now always placed on the second line. (2) The C clef:

this clef, when on first line, is called soprano clef; on second line, mezzo-soprano clef; on third line, alto clef, also viola or alto trombone clef; on fourth line, tenor clef; used also for upper notes of violoncello and bassoon. The C clef always signifies middle C; that is, C that lies between the fifth line bass staff and first line treble staff. Bass or F clef,  placed on the fourth line, occasionally on the third, when it is called the baritone clef; used for bass voices and all bass instruments.

Cloche (Fr.) (*closh*). A bell.

Clochette (Fr.) (*closhet'*). A small bell.

Close Harmony. When the sounds forming the chords are drawn together as much as possible.



No. 1, close harmony; No. 2, open harmony.

Coda (It.). "Tail." A passage added after the development of a fugue is finished, or after the "form" of a sonata, rondo, or any other composition has been completed, to produce a more satisfactory close.

Codetta (It.). A short coda.

Cogli stromenti (It.) (*col-yee stro-men'-tee*). With the instruments.

Coi (*coee*), **Col, Coll', Colla, Colle, Collo** (It.). With the.

Col arco. With the bow. Used after the direction "pizzicato."

Col basso. *With the bass.*

Col canto. With the melody.

Col legno (It.) (*col-lane-yo*). With the wood; a direction to strike the strings of the violin with the back of the bow.

Colla parte. With the principal part.

Colla voce. With the voice. In score writing, to save the labor of re-writing a part which is to be played by two or more instruments. It is usual to write the part for one instrument, for instance, the violin, and write the words *col violino* on the staff appropriated to the other instrument.

Colophony. Rosin.

Colorato (It.) (*co-lo-rah'-to*). Florid.

Coloratura (It.) (*co-lo-rah-too'-rah*). Florid passages in vocalization.

Come (It.) (*coh-meh*). As; like.

Come prima (It.) (*coh'-meh pree'-mah*). As at first.

Comes (Lat.) (*co-mes*). The answer to the subject, dux of a fugue. *Dux* means leader; *comes*, follower.

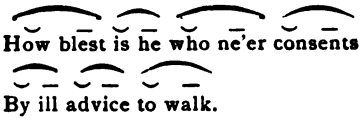
Comma. The difference between a major and a minor tone.

Commodamen'te, Commodet'ta (It.). Quietly; leisurely; without hurry.

Commodo (It.) (*com-mo'-do*). At a convenient rate of motion.

Common Chord. The combination of any sound (called the root) with its major or minor 3d and perfect 5th.

Common Meter, or Ballad Meter. A stanza, consisting of alternate lines of four and three iambuses; as,



Common Time. Two beats, or any multiple of two beats, in the measure. The signs $\frac{2}{4}$, C, ¢, $\frac{4}{4}$ ($\frac{8}{8}$, $\frac{16}{16}$, $\frac{4}{8}$ rare) indicate simple common time; $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$ indicate compound common time, $\frac{6}{4}$ being compounded from two measures of $\frac{3}{4}$; $\frac{6}{8}$ from two measures of $\frac{3}{8}$; and $\frac{12}{8}$ from four measures of $\frac{3}{8}$ time.

Compass. The complete series of sounds that may be produced by a voice or instrument.

Compiacevole (It.) (*com-pea-cheh'-vo-leh*). Agreeable; pleasing; charming.

Complement. The interval which, being added to another, will make an octave. A complementary interval is found by inverting any given interval that is less than an octave.

Composer, Componista (It.), **Componist or Komponist** (Ger.). One who composes music.

Composition. The sounds that make up the series of a mixture- or other compound organ-stop.

Composition Pedal or Knob. A mechanism worked by the foot or by pressing a button with the finger, which throws on or off certain combinations of stops in the organ.

Compound Intervals. Intervals greater than the octave.

Compound Times. Those formed by adding together several measures of simple time. $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$ are compound common, having an even number of beats; $\frac{9}{4}$, $\frac{9}{8}$ are compound triple, having an odd number of beats.

Con (It.). With.

Concert. Any musical performance other than dramatic.

Concertante (It.) (*con-cher-tan'-teh*). A composition in which two or more parts are of equal importance.

Concerted Music. Music for several voices or instruments, or for voices and instruments combined.

Concertina. A small free-reed instrument somewhat like the accordion, but far superior.

Concertmeister (Ger.). Concert master; the leader or conductor of the orchestra.

Concerto (It.) (*con-cher'-to*), **Conzert** (Ger.), **Concert** (Fr.) (*con-sehr*). A composition designed to display the capabilities of one instrument accompanied by others.

Concert spirituel (Fr.) (*con-sehr spiri-too-el*). An association in Paris for the performance of sacred music, vocal and instrumental, founded 1725.

Concertstück (Ger.) (*steek*). Concert piece; concerto.

Concitato (It.) (*con-chee-tah'-to*). Agitated.

Concord. Agreeing. Literally, chording with.

Concordant. (1) Agreeing with. (2, Fr.) The baritone voice.

Conductor. The director or leader of a chorus or orchestra.

Cone Gamba. An organ-stop with bell-shaped top.

Conjunct (Lat., *con-junctus*). Joined together. Adjacent sounds in the scale.

Conjunct Motion. Moving by steps.

Consecutive. Two or more of the same intervals in succession.

Consecutive Fifths. Two voices or parts moving together a fifth apart.

Consecutive Octaves. Two voices or parts moving together an octave apart. Consecutive fifths and octaves are forbidden by the laws of composition, but the prohibition is frequently disregarded by the best writers.

Consequent. The answer to a fugue subject; comes.

Consolante (It.) (*con-so-lan'-teh*). Soothing.

Consonance. Literally, sounding together. Those intervals that enter into the composition of the common chord and its inversions, viz., major and minor 3d and 6th, perfect 4th and 5th, and octave. The major and minor 3d and 6th are called imperfect consonances, being equally consonant, whether major or minor. The perfect 4th, 5th, and 8th are called perfect because any alteration of them produces a dissonance; *i.e.*, an interval that requires resolution. N. B.—This definition of consonance applies only to the modern tempered scale.

Con sordini (It.) (*sor-dee'-nee*). With the mute. (1) In piano music, with soft pedal. (2) Instruments of the violin family: a direction to fasten on the bridge a small implement of wood or metal which has the effect of deadening the tone. (3) Brass instruments: a direction to place a cone-shaped piece of wood covered with leather in the bell, which has the same effect.

Consort. A chest of viols.

Contra (It.). Against (it); in compound words, means an octave below, as contra-bass, contra-fagotto.

Contra danza (It.). Country dance.

Contralto (It.). The lowest female voice, usually called alto.

Contraposaune. A 16- or 32-foot reed-organ stop.

Contrapuntal. Belonging to counterpoint.

Contrapuntist. One skilled in counterpoint, or who writes on the subject of counterpoint.

Contratenor. The highest male voice.

Contra violone (It.) (*vee-o-lo'-neh*), **Contra basse** (Fr.). Double bass.

Countertenor. The developed falsetto. See *Alto.*

Convict of Music. An institution for musical instruction. [Lat., *convictus*, an associate, from *convivere*, to live together.]

Cor (Fr.). A horn.

Cor Anglais (*ong-lay*). English horn; a variety of the hautboy, sounding a fifth lower.

Corale (It.) (*co-rah'-leh*). A choral.

Coranto (It.), **Courante** (Fr.). An old dance in triple time, used as a movement in the suite.

Corda (It.). String. **Una corda, Due corde, Tre corde** or **Tutte corde,** one string, two strings, three strings, all the strings, are directions for the use of the pedal in Grand *p. f.* that shifts the action so as to strike one, two, or all of the strings allotted to each key.

Cornamusa (It.) (*corna-moo-sa*), **Cornemuse** (Fr.) (*corn-moos*). Bagpipe.

Cornet, Cornetto (It.), **Zinke** (Ger.). (1) Originally a coarse-toned instrument of the hautboy family. (2) A compound stop in the organ. (3) **Cornet-à-pistons,** a brass instrument of the trumpet family. (4) Echo cornet, a compound organ-stop with small scale pipes, usually in the swell.

Corno (It.). Horn; the French horn, or Waldhorn (Ger.). The horn of the orchestra.

Corno alto. High horn. **Corno basso,** low horn.

Corno di bassetto. Basset horn.

Corno di caccia. Hunting horn.

Corno Inglese. Cor Anglais.

Cornopean. Same as *Cornet* (brass); a reed-stop on the organ, 8-foot tone.

Coro (It.). Chorus.

Corona (It.). "Crown"; a pause.

Corrente (It.) (*cor-ren'-teh*). Coranto.

Cotillion (Fr., Cotillon, *co-tee-yon'*). A dance with numerous figures, originally rather lively, now much the same as the Quadrille.

Couched Harp. The spinet.

Count. The beats in the measure are called counts, from the practice of counting the time.

Counterpoint [from Latin *contra-punctus,* against the point]. Notes were originally called points, hence when another set of points were added above or below the points of the theme, they were called counterpoints. In modern use counterpoint may be defined as the art of making two or more parts move together with such freedom that they seem to be independent, each one with a design of its own.

Counter-subject. A theme employed in conjunction with the principal theme in a fugue.

Coup d'archet (Fr.) (*coo d'ar-shay*). A stroke of the bow.

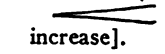
Coupler. A mechanism in the organ, by means of which the keys of two manuals are joined so that the depression of the keys of one causes the depression of the corresponding keys of the other. **Pedal Coupler** joins pedal keys to one of the manuals. **Octave Coupler** causes the octave above or below each key struck to sound either on the same or on another manual.

Couplet (Fr.) (*coo-play*). Stanza; ballad.

Couplet (Eng). A pair of rhyming lines. Two notes played in the time of three of the same denomination.

Cracovienne (Fr.). Polacca.

Cremona. (1) A town in Italy celebrated for its violin makers. (2) A violin made in Cremona. (3) A soft 8-ft. reed-organ stop (corrupted from *Krummhorn*).

Crescendo (It.) (*cray-shen-do*). Abbreviation, *cres.*, sign:  to increase in loudness [from It. *crescere,* to increase].

Crescendozug (Ger., hybrid of It. and Ger.). The swell box of the organ.

Croche (Fr.) (*crosh*). An eighth-note.

Crotchet. A quarter-note.

Crowd, Crouth, Crood, Crooth. An ancient string instrument played with a bow. Of celtic origin.

Crush Note. Appoggiatura.

Cue. The last note of one voice or instrument, written in the part of another as a guide to come in.

Cuivre (Fr.). Brass. **Faire cuivrer** (*fare koo-e-vreh*), a direction to produce a rattling, metallic note on the horn by inserting the hand part way in the bell.

Cuvette (Fr.) (*koo-vet'*). The pedal of a harp.

Cyclical Forms. Forms of composition in which one or more themes return in prescribed order, as sonata, rondo, etc.

Cymbals (*Becken,* Ger., *Piatti,* It.). (1) Discs of metal clashed together or struck with drumsticks, used in the orchestra and in military music. (2) A shrill compound stop in the organ.

Czakan (*cha-kan*). A cane flute.

Czardas (*char-dash*). A Hungarian dance with sudden alterations of tempo.

Czimbel (*chim-bel*). A dulcimer strung with wire strings; a national instrument in Hungary.

Czimken (*chim-ken*). A Polish dance.

D

D. Second letter in the natural scale; the third string of the violin; second string of viola or cello; abbreviation of Da or Dal; from D. C., da capo, D. S., dal segno.

Da (It.). From.

Da ballo (It.). In dance style.

Da camera (It.). Chamber music.

Da capella (It.). Church music.

Da capo (It.). From the beginning; abbreviated D. C.

Da capo al fine. From the beginning to the word **fine** (*fee-neh*), the end, or a double bar with 𝄐 over it.

Da capo al segno (It.) (*sehn-yo*). From beginning to the sign 𝄋

D. C. al 𝄋 e poi la coda. From the beginning to the sign, then the coda.

D. C. senza repetitione (*reh-peh-tee-shee-o-neh*) means the same as above.

D. C. senza replica (It.) (*sehntza reh'-plee-cah*). From the beginning without repeating the parts.

Daina or **Dainos.** A Lithuanian love-song.

Damper. A mechanism in the piano to stop the vibration of the strings when the finger is raised from the key.

Damper Pedal. The miscalled loud pedal, a mechanism controlled by the foot for raising all the dampers at once from the strings.

Danse. A piece of music meant to accompany rhythmical movements of the body.

Darabookka. An Arabian drum.

Dash. (1) A line drawn through a figure (♮) in figured bass signifies the note must be raised chromatically. (2) A short stroke over a note, signifying it is to be played staccato.

Daumen (Ger.) (*dow-men*). The thumb.

D dur (Ger.). D major.

Début (Fr.) (*deh-boo*). A first appearance.

Decani (Lat.). (1) The dean's side in a cathedral. (2) That part of a choir that occupies the dean's side.

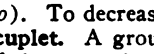
Deceptive Cadence. One in which the dominant chord is not followed by the tonic.

Decima (Lat.). An organ-stop pitched an octave above the tierce.

Deciso (It.) (*deh-chee'-so*). Decided; energetically.

Declamando (It.) (*deh-cla-man'-do*). In declamatory style.

Declamation. The correct enunciation of the words in singing, and their rhetorical accent.

Decres. Abbreviation of **Decrescendo** (It.) (*deh-creh-shen'-do*). To decrease in volume of sound. Sign: 

Decuplet. A group of ten notes played in the time of eight of the same denomination.

Defective. The diminished 5th is sometimes so called.

Degree. From one letter to the next, a degree may be a half-tone, minor second; whole tone, major second; tone and a half, augmented second.

Del, Della, Delli, Dello (It.). Of the.

Deliberatamente (It.). Deliberately.

Deliberato (It.) (*deh-lee-beh-rah'-to*), **con.** With deliberation.

Delicatamente (It.). Delicately; gently.

Delicatezza (It.) (*deh-lee-cah-tetza*), **con.** With delicacy.

Delicatissimo (It.). Exceedingly delicate.

Delicato (It.) (*deh-lee-cah-to*). Delicate.

Délie (Fr.) (*deh-lee-a*). The reverse of legato. Literally, not tied.

Delirio (It.) (*deh-lee-reeo*), **con.** With frenzy.

Demi-baton (Fr.) (*deh-mee-bah-tong*). A rest of two measures.

Demi-croche (Fr.) (*crosh*). A sixteenth-note.

Demi-jeu (Fr.) (*sheu*). Half play; a direction in organ-playing to use half the power of the instrument.

Demi-pause (Fr.). A half-rest.

Demi-semi-quaver. Thirty-second note.

Demi-soupir (Fr.) (*soo-peer*). Eighth-rest.

Derivative. Any chord of which the root is not at the bass, an inverted chord.

Des (Ger.). D flat.

Descant or **Discant.** (1) The earliest attempts at adding other parts to a cantus were called descant. (2) The highest part (soprano) in vocal music.

Des dur (Ger.) Db major.

Desiderio (It.) (*deh-see-dee'-rio*). Longing.

Des moll (Ger.). Db minor.

Dessus (Fr.) (*des-soo*). The soprano part in vocal music.

Destinto (It.) (*deh-stin-to*). Distinct.

Desto (It.). Sprightly; briskly.

Destra (It.). Right. **Mano destra,** the right hand. **Mano sinistra,** the left hand. **Colla destra,** with the right. A direction in piano music.

Détaché (Fr.) (*deh-tash-eh*). Detached; staccato.

Determinato (It.). Resolutely; with determination.

Detto (It.). The same. **Il detto voce,** the same voice.

Development. [In German, *Durchführung.*] (1) The technical name of that part of a sonata form which precedes the return of the principal theme. In the development both the themes are used in fragments mixed with new matter, the object being to present the musical thought in every possible aspect. (2) The working out of a fugue.

Devoto (It.). Devout.

Devozione (It.) (*deh-vot-see-o'-neh*), **con.** With devotion.

Di (It.) (*dee*). By, with, of, for. **Di bravura,** with bravura. Literally, with bravery.

Diana (It.), **Diane** (Fr.). A morning serenade; aubade.

Diapason (Gr.). (1) An octave. (2) An organ-stop of 8-foot pitch, open or closed (stopped). (3) The standard pitch, A = 435 vibrations per second, not yet universally adopted.

Diatonic. (1) The major and minor scales. Strictly speaking, the modern harmonic minor is not purely diatonic, owing to the presence of the augmented 2d between 6 and 7. (2) Diatonic chords, melody, progressive modulation, are those in which no note foreign to the scale in which they are written appears. [From Gr. *dia-teino,* to stretch; referring to the string of the canon or monochord.]

Di colto (It.). Suddenly.

Diecetto (It.) (*dee-chetto*). A composition for ten instruments.

Dièse (Fr.) (*dee-ehs*). A sharp.

Difficile (It.) (*dif-fee'-chee-leh*), **Difficile** (Fr.) (*dif-fi-seel*). Difficult.

Di gala (It.). Merrily.

Diluendo (It.) [*diluere,* to dilute]. Wasting away; decrescendo.

Diminished. (1) Intervals less than minor or perfect. (2) A chord with diminished 5th, as on the 7th of the scale or the 2d of the minor scale. (3) Diminished 7th chord, a chord composed of three superimposed minor thirds, as B D F Ab.

Diminuendo (It.). Same as *Decrescendo.*

Diminution. In canon and fugue, when the answer (comes) is given in notes of half (or less) the value of those in the subject (dux).

Di molto (It.). Very much. **Allegro di molto,** very fast.

Direct. (1) A sign ⩘ placed at the end of a staff to indicate what is the first note on the next page. (2) In MS. music it indicates that the measure is completed on the next line.

Direct Motion. Both (or all) parts ascending or descending together.

Dis (Ger.). D sharp.

Discant. See *Descant.*

Discord. Cacophony; noise. Used incorrectly for dissonance. Dissonance is musical, but discord never is.

Disinvolto (It.). Free; naturally; easily.

Disjunct Motion. Moving by skips.

Dis moll (Ger.). D♯ minor.

Disperato (It.), **Con disperazione** (*dis-peh-ratz-eo'-neh*). Despairingly; with desperation.

Dispersed Harmony. When the members of the chords are separated widely.

Disposition. (1) Of a chord, the order in which its members are arranged. (2) Of a score, the order in which the instruments are arranged on the page. (3) Of an orchestra, the positions assigned to the different instruments.

Dissonance. An interval, one or both of whose members must move in a certain way to satisfy the ear. All augmented and diminished intervals, seconds, sevenths, and ninths, are dissonances.

Ditty. A short, simple air, originally with words that contained a moral.

Divertimento (It.) (*dee-ver-tee-men'-to*), **Divertissement** (Fr.) (*dee-vehr-tiss-mong*). (1) A pleasing, light entertainment. (2) A composition or arrangement for the piano; this is the most usual meaning. (3) A suite or set with a number of movements for instruments, called also a serenata.

Divisi (It.). Divided; a direction that the string instruments must divide into two masses or more, as may be indicated by the composer.

Divisions. An old name for elaborate variations.

Divoto (It.). See *Devoto.*

D moll (Ger.). D minor.

Do. (1) The first note in the natural scale in Italy; this syllable was substituted for *ut,* the first of the Guidonian syllables; *ut* is still retained in France. (2) In the "movable do" system of singing, the keynote of every scale is called *do.*

Dodecuplet. A group of twelve notes played in the time of eight of the same denomination.

Doigter (Fr.) (*doy-teh*). See *Fingering.*

Dolcan, Dulciana. Soft eight-foot open organ-stop.

Dolce. A stop of same character as dulciana, but softer.

Dolce (It.) (*dol-cheh*). Sweet.

Dolcemente, con dolcezza (It.) (*dol-chet-zah*). With sweetness.

Dolciano, Dolcino (It.), **Dulcan** (Ger.). Dulciana stop.

Dolcissimo (It.) (*dole-chis-see-mo*). As sweet as possible.

Dolente (It.). Afflicted.

Dolentimente (It.). Mournfully; afflictedly.

Dolzflöte (Ger.) (*dolts-fla-teh*). (1) The old German flute with six holes and one key. (2) A soft eight-foot organ-stop.

Domchor (Ger.) (*dome-kor*). Cathedral choir.

Dominant. (1) The fifth note in the scale. (2) The reciting note in Gregorian chants.

Dominant Chord. The major triad on the fifth of the major or minor scale.

Dominant Key. The usual key in which the second theme of a sonata or rondo in major mode is written.

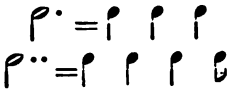
Dominant Seventh. The seventh over the root added to the dominant chord.

Dopo (It.). After.

Doppio (It.) (*dop'-pee-o*). Double, as *doppio movemento*, double movement, *i. e.*, twice as fast.

Dorian. A Greek or ecclesiastical mode, D to D.

Dot. (1) A dot after a note or rest increases its duration one-half; a second dot increases the duration one-half of the first dot



(2) A dot over a note signifies that it is to be played or sung staccato. (3) Dots combined with slur

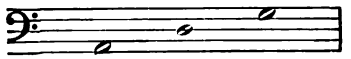
in music for bow instruments signify the notes are to be played with one motion of the bow with a slight stop after each note; in piano music, to raise the arm with stiff wrist after each note or chord and let it fall lightly from the elbow on the next. (4) Dots over a note thus  signify that the note is to be repeated by subdivision into as many notes as there are dots.

Double. (1) An old name for *variation*. (2) An octave below the standard pitch, as double bass, double diapason, double bassoon.

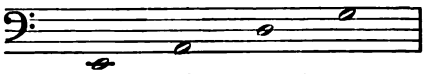
Double (Fr.) (*doobl*). A variation on a minuet; in Italian, *alternativo*.

Double Bar. Two single bars placed close together signifying: (1) The end of a part or piece. (2) A change of key or of time signature. (3) In hymn-tunes the end of a line.

Double Bass. The violone [It., *vee-o-lo-neh*, Fr., *contra-basse*]. The largest of the violin family. Two kinds are in use, one with three strings tuned:



one with four strings tuned:



The pitch is an octave below the written notes.

Double Bassoon. A bassoon of 16-foot pitch.

Double Bourdon. An organ-stop of 32-foot tone.

Double Chant. See *Chant*.

Double Counterpoint. A counterpoint so contrived that it may be placed either above or below the theme, without producing any forbidden intervals. A double counterpoint is said to be at the octave when, if written above the theme, it may be moved down an octave; at the 10th, if it may be moved down a tenth; at the 12th, if it may be moved down a twelfth. Double counterpoint may also be at the 9th and 11th, but the former are much more used.

Double Croche (Fr.) (*doobl crosh*). A sixteenth-note.

Double Diapason. An organ-stop of 16-foot tone.

Double Drum. A drum struck at both ends.

Double Flat, $\flat\flat$, depresses a letter a whole tone.

Double Main (*mang*). Octave-coupler in the organ.

Double Sharp, $\times$ raises a letter a whole tone.

Double Stop. In violin music, playing simultaneously on two strings.

Double Tonguing. Playing repeated staccato notes on the flute, cornet, etc., by a movement of the point of the tongue against the roof of the mouth.

Double Touche (*toosh*). A contrivance for regulating the depth of the descent of the keys of the harmonium.

Doublette (Fr.) (*doo-blet*). A two-foot organ-stop, the 15th, or a compound stop of two ranks.

Doucement (Fr.) (*doos-mong*). Sweetly, softly.

Doux (Fr.) (*doo*). Sweet, soft.

Down Beat. The first beat in the measure; the principal accent in the measure.

Down Bow. In instruments of the violin family, the motion of the bow from the nut to the point. The sign is ⊓ or ∧. In French the word *tirez* (*tee-reh*), draw.

Doxology [from Greek *doxa*, praise; *lego*, to proclaim]. A short ascription of praise to the Trinity, metrical or otherwise.

Drammatico (It.), **Drammaticamente** (It.). Dramatic; in dramatic style.

Drängend (Ger.) (*drayn'-gent*). Hurrying; accelerating.

Dritta (It.). The right hand.

Droit or **Droite** (Fr.) (*droa*). Right hand.

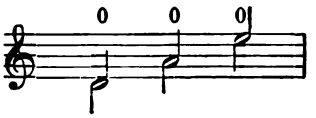
Drone. The pipe that sounds one note continuously in the bagpipe.

Drum. An instrument of percussion, the body hollow, made of wood or metal, one or both ends being covered with vellum or parchment drawn tight by braces. Three kinds of drum are used in modern music: (1) The kettle drum; this is the only one that may be tuned to definite pitch; a pair are generally used in the orchestra, tuned usually to the 1st and 5th of the key. (2) The snare drum or side drum, with parchment at both ends; that at one end is crossed by several thick gut-strings that rattle when the drum is struck on the other end by the pair of drumsticks. (3) The long drum, double drum, *grosse caisse*, used chiefly in military music; struck on both ends.

Drum Slade. A drummer.

Due (It.) (*doo-eh*). Two. **A due**, by two; that is, divide, when marked over a string part in the orchestra; but when over a wind instrument part it means that both of the pair are to play the notes.

Due corde (It.). Two strings. In violin music, means that the note is to be played on the open string and as a stopped note simultaneously. The only notes that may be so played on the violin are:



sometimes signified by writing them as above.

Duet, Duo (Fr.), **Duetto** (It.). A composition for two voices or instruments or for two performers on the piano or organ.

Duettino (It.) (*doo-et-tee'-no*). A little duet.

Dulciana. A soft, open, 8-foot organ-stop; flue pipes; in some foreign organs, a soft reed-stop.

Dulcimer. (1) An instrument consisting of an oblong or square box strung with wire strings, struck by small hammers held in the hands of the performer. (2) A small toy instrument, in which strips of glass or metal are used instead of wire strings, played in the same way.

Duolo (It.) (*doo-o'-lo*), **con doloroso** (It.), **con dolore** (It.) (*do-lo'-reh*). Plaintively; mournfully.

Duple. Double. **Duple Time,** two beats in the measure.

Dur (Ger.) (*duhr*). Literally, hard; major.

Dur (Fr.). Hard; coarse; rough.

Duramente (It.) (*doo-ra-men'-teh*). Roughly.

Durchführung (Ger.) (*doorch'-fee-roonk*). The working out; development of a sonata or fugue. See *Development.*

Durchkomponirt (Ger.) (*doorch'-kom-po-neert*). Composed through. Applied to a song that has a separate setting for each stanza.

Durezza (It.) (*doo-retz-a*), **con.** With sternness.

Dur-moll Tonart (Ger.). Major-minor scale or mode; a diatonic scale with major 3d and minor 6th.

Duro (It.), **Durante** (It.). Harshly.

Düster (Ger.) (*dees-tehr*). Gloomy; mournful; sad.

Dux (Lat.). Leader; the theme of a fugue.

E

E. (1) The third of the natural major scale, fifth of the natural minor. (2) The first or highest string (chanterelle) of the violin. (3) The fourth or lowest string of the double bass.

E. (It.) (*eh*). And; when the word that follows begins with a vowel, **ed** (ehd).

Ebollimento or **Ebollizione** (It.) (*eh-bol-litz-ee-o'-neh*). Boiling over; sudden expression of passion.

Ecclesiastical Modes. The scales called also Ambrosian and Gregorian, in which plain song and plain chant are written. They differ from the modern diatonic in the position of the half-tones; their position depends upon the initial note of the scale.

Échelle (Fr.) (*eh-shel*). A scale.

Echo Organ. A set of pipes in old organs enclosed in a box.

Éclat (Fr.) (*eh-claw*). Fire; spirit.

Éclogue or **Eglogue** (Fr.) [from Greek εκλεγο to select]. A pastoral; a poem in which shepherds and shepherdesses are the actors.

École (Fr.) (*eh-cole*). A school or style of music.

Écossais (Fr.) (*ek-cos-seh*) or **Écossaise** (*ek-cos-saze*) (1) In the Scotch style. (2) A lively dance.

Eguale (It.) (*eh-gwah-leh*). Equal; steady.

Egualmente. Equally; steadily.

Einfach (Ger.). Simple. **Einfachheit,** simplicity in construction.

Einfalt (Ger.). Simplicity in manner. **Mit Einfalt,** in a simple, natural manner.

Einleitung (Ger.) (*ein-lei-toonk*). Leading in; introductory.

Einschlafen (Ger.). Diminish in power and movement.

Eis (Ger.) (*eh-is*). E sharp.

Eisteddfod (Welsh) (*ice-steth'-fod*). In modern usage a musical contest for prizes.

Eleganza (It.) (*eh-lee-gantza*), **con.** With grace.

Elegy. A mournful poem commemorating the dead.

Elevato (It.) (*eh-leh-vah'-to*). Elevated; exalted.

Eligiac. In the style of an elegy.

Embellishment. The ornaments of melody, as trill, turn, mordent, etc.

Embouchure (Fr.) (*om-boo-shoor*). (1) The mouth-piece of a wind instrument. (2) The position and management of the mouth and lips of the player.

E moll (Ger.). E minor.

Empater les sons (Fr.) (*om-pahteh leh song*). Literally, to strike the sounds together; to sing extremely legato.

Empfindung (Ger.) (*emp-fin-doonk*). Emotion; passion.

Emporté (Fr.) (*om-por-teh*), **Empressé** (Fr.) (om-pres-*seh*). Hurried; eager; passionate.

Encore (Fr.) (*ong-core*), **Ancora** (It.). Again; a demand for the re-appearance of a performer; the piece sung or played on the re-appearance of the performer.

Energia (It.) (*eh-nur-jea*), **con.** With energy.

Energico, Energicamente, Energisch (Ger.). Energetic; forcibly.

Enfatico (It.) (*en-fa'-tee-ko*). Emphatic; decided.

Enfasi (It.) (*en-fah'-see*), **con.** With emphasis.

Engelstimme (Ger.). Angel voice; a soft organ-stop; vox angelica.

Enharmonic. In modern music, a change of the letter without changing the pitch, as, C♯, D♭.

Enharmonic Modulation. A modulation in which the above change takes place, as,

Ensemble (Fr.) (*ong-sombl*). Together. (1) The union of all the performers. (2) The effect produced by this union. (3) The manner in which a composition for many performers is "put together."

Entr'acte (Fr.) (*on-trakt*). Between the acts; music performed between the acts of a drama.

Entrata (It.), **Entrée** (Fr.). Entry; introduction, prelude; the first movement of a serenata.

Entschlossen (Ger.) (*ent-shlos-sen*). Resolute; resolutely.

Entusiasmo (It.) (*ehn-too'-see-as-mo*), **con.** With enthusiasm.

Eolian or **Æolian.** (1) One of the Greek and ecclesiastical scales. (2) A species of harp played on by the wind.

Epicède (Fr.), **Epecedio** (It.) (*ep-ee-cheh'-dee-o*). A funeral dirge.

Epinette (Fr.). A spinet.

Episode. The parts of a fugue that intervene between the repetitions of the main theme.

Epithalamium. A wedding song.

E poi (It.). And then; after.

Equabile (It.) (*eh-qua-bee-leh*). Equal; steady.

Equabilmente. Equally; steadily.

Equal Voices. A composition is said to be for equal voices when written for men's only or women's only. When male and female voices are combined the music is said to be for mixed voices.

Equisono (It.). Equal sounding; unison.

Equivocal Chords. Dissonant chords that are common to two or more keys, or that may be enharmonically substituted for each other, as the diminished 5th chord, diminished 7th chord, and augmented 6th chord.

Ergriffen (Ger.). Affected; moved.

Ergriffenheit. Emotion.

Erhaben (Ger.). Lofty; sublime.

Erhabenheit. Sublimity.

Ermattet (Ger.). Exhausted.

Ernst (Ger.). Earnest; serious.

Eroica (It.) (*eh-ro'-ee-ka*). Heroic.

Erotic. Amatory. [Gr. *Eros,* Cupid.]

Ersterbend (Ger.). Dying away; morendo.

Es (Ger.). E flat.

Es dur (Ger.). E flat major.

Es-es (Ger.). E double flat.

Es moll (Ger.). E flat minor.

Espagnuolo (It.) (*ehs-pan-yu-olo*). In Spanish style.

Espirando (It.). Dying away.

Espressione (It.) (*ehs-pres-see-o-neh*), **con.** With expression.

Espressivo (It.). Expressive.

Essential Dissonances. Those that are added to the dominant chord. Auxiliary notes of all kinds are non-essential dissonances.

Essential Harmony. The harmony independent of all melodic ornaments, etc.

Estinguendo (It.) (*es-tin-guen-do*). As soft as possible.

Estinto (It.). Dying away; extinguishing.

Estravaganza (It.) (*es-trah-vah-gantza*). A fanciful composition; a burlesque.

Étoffé (Fr.). Full; sonorous.

Étouffée (Fr.). Stifled; damped.

Étude (Fr.) (*eh-tood*). A study, lesson.

Etwas (Ger.) (*et-vos*). Somewhat; as, **etwas langsam,** somewhat slow.

Euphonium. A large brass instrument of the saxhorn family, used in military bands; a free reed-stop in the organ, sixteen-foot pitch.

Euphony [Gr., *eu,* good; *phone,* sound]. Well-sounding; agreeable.

Exercise. (1) A study designed to overcome some special difficulty or strengthen special muscles. (2) A lesson in harmony, counterpoint, or composition. (3) A composition written as a thesis for the obtaining of a degree.

Exposition. The giving out of the subject and answer by all the voices in turn at the opening of a fugue.

Expression. The performance of music in such a manner as to bring out all its emotional and intellectual content. Intelligent, appreciative performance.

Expression (Fr.). The name of a harmonium stop.

Extempore (Lat.) (*ex-tem'-po-reh*). The gift of playing music composed as it is played.

Extemporize. To play unpremeditated music.

Extended Harmony. Reverse of close harmony, *q. v.*

Extension. (1) Violin playing, to reach with the fourth or first finger beyond the "position" in which the hand may be. (2) In piano music, spreading the hand beyond the "five-finger" position.

Extraneous Modulation. A modulation to a distant or non-related key.

Extreme. The outside parts, as bass and soprano.

Extreme. Used by many writers on harmony in the sense of augmented; as, extreme 2d or 5th or 6th.

F

F. The fourth or subdominant of the natural major or minor scale.

Fa. The fourth of the syllables adopted by Guido, called the Aretinian syllables. In "Movable Do" system the fourth of any scale.

Fa bemol (Fr.). F flat.

Fa burden, Falso bordone (It.), **Faux bourdon** (Fr.). (1) An ancient species of harmonization, consisting of thirds or sixths added to the cantus. (2) A drone bass like a bagpipe.

Facile (Fr.) (*fa-seel*), **Facile** (It.) (*fah-chee-leh*). Easy.

Facilment (Fr.) (*fa-seel-mong*), **Facilmente** (It.) (*fa-cheel-men-teh*). Easily; fluently.

Facilité (Fr.). Made easy; an easy version of a difficult passage.

Facture (Fr.) (*fak-toor*), **Fattura** (It.) (*fat-too-rah*). Literally, the making. The construction of a piece of music; the scale of organ-pipes.

Fa dièse (Fr.) (*dee-ehs*). F sharp.

Fagotto (It.), **Fagott** (Ger.). Bassoon (so called from its resemblance to a fagot or bundle of sticks). A double-reed instrument of great utility in the orchestra. Compass, three octaves (and over) from B♭ below the bass staff.

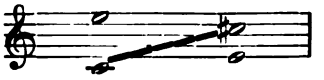
Fagottone (It.) (*fag-got-to'-neh*). Double bassoon.

Faible (Fr.) (*faybl*). Weak. **Temps faible,** weak beat.

False Cadence. A deceptive cadence.

False Fifth. A name for the diminished fifth.

False Relation. When a note sounded by one voice is given in the next chord, altered by ♯, ♭, or ♮, by another voice, thus:



Falsetto (It.). The highest register of the voice.

Fandango (Sp.). A rapid dance in triple time.

Fanfare (Fr.), **Fanfara** (It.). A brilliant trumpet call or flourish; a brass band.

Fantasia (It.), **Fantasie** (Ger.), **Fantaisie** (Fr.). A composition that is not in any of the regular forms; often used of pianoforte arrangements of themes from operas.

Fantasia, Free. The name sometimes given to that part of a sonata that comes after the double bar; the Durchführung or development.

Fantasiren (Ger.) (*fan-ta-see-ren*). To improvise.

Fantastico (It.), **Fantastique** (Fr.). Fantastic; grotesque.

Farandola (It.), **Farandole** or **Farandoule** (Fr.). A rapid dance in $\frac{6}{8}$ time, Southern France and Italy.

Fascia (It.) (*fashiah*). A tie. ⁀

F Clef. See *Clef.*

F dur (Ger.). F major.

Feierlich (Ger.). Festal; pompously; grandly; solemnly.

Feld (Ger.). Field; open air.

Feldmusik. Military music.

Feldton. The key of Eb, often used for military band music.

Fermata (It.) [from *fermare,* to stay]. A pause. 𝄐 A cessation of accompaniment and time, while a soloist executes a cadenza.

Fermato, Fermamente (It.). Firmly; decidedly.

Feroce (It.) (*feh-ro'-cheh*). Wild; fierce.

Ferocita (It.) (*feh-ro'-chee-tah*), **con.** With ferocity.

Fertig (Ger.). Quick; ready; nimble.

Fertigkeit. Dexterity; technical skill.

Fervente (It.) (*fer-ven'-teh*). Fervent; vehement.

Fes (Ger.). F flat.

Fest (Ger.). Festival.

Fest (Ger.). Fast; fixed.

Fester Gesang. Canto firmo.

Festgesang. Festival song.

Festivo (It.) (*fes-tee'-vo*). Festive; solemn.

Festivamen'te (It.). Festively; solemnly.

Festivita (It.) (*fes-tee'-vee-ta*), **con.** With joyfulness.

Festo'so (It.). Gay; joyful.

Feuer (Ger.) (*foy-ehr*). Fire.

Feuerig (Ger.). Fiery.

F-holes. The openings in the belly of instruments of the violin family; so called from their shape, *f*.

Fiacco (It.) (*fee-ak'-ko*). Weak; faint.

Fiasco (It.). A failure; breakdown. Literally, "a flask."

Fiato (It.). Breath.

Fiddle. This word and "violin" both come from the same root—the Low Latin word *vitula.*

Fidicen (Lat.). A harp or lute player. [From Lat. *fides,* a string, and *cano,* to sing.]

Fidicinal. A general term for string instruments.

Fiedel (Ger.). Fiddle.

Fieramente (It.). Proudly; fiercely.

Fiero (It.) (*fee-eh-ro*), **Fier** (Fr.) (*fee-eh*), proud; fierce.

Fife, Fifre (Fr.), **Piffero** (It.), **Querpfeife** (Ger.) (*kvehr-pfei-feh*). A small flute without keys, an octave higher than the flute, used in conjunction with drums for military purposes.

Fifteenth. An organ-stop of 2-foot pitch; open; metal.

Fifth. (1) An interval which includes five letters. (2) The dominant of the key.

Figure. (1) A form of accompaniment maintained without change. (2) A repeated melodic phrase. (3) Sequence.

Figured Bass, Basso figurato (It.), **Basse chiffre** (Fr.). A bass with figures over it (or under it) to indicate the chord each note is to bear. Invented as a species of musical shorthand it has been retained as a means of teaching harmony, although its warmest advocates admit its inadequacy to the indication of modern harmony.

Filar la voce (It.) (*feelar-la-vocheh*), **Filer la voix** (Fr.) (*fee-leh-la-voa*). To sustain a sound with even tone. Literally, to spin like a thread.

Fin (Fr.) (*fang*), **Fine** (It.) (*fee-neh*). End.

Finale (It.) (*fee-nah-leh*). Final. The last movement of a sonata or symphony or of the act of an opera.

Fingerboard. The upper side of the neck of string instruments, generally a thin strip of ebony against which the strings are pressed by the fingers of the left hand.

Fingering. The art of using the fingers systematically when playing an instrument; the marks or figures that indicate what fingers are to be used.

Fingersetzung (Ger.). Fingering.

Finto (It.). A feint; applied to a deceptive cadence.

Fioretto (It.) (*fee-o-ret-to*). An ornament.

Fiorito (It.) (*fee-o-ree-to*). Florid.

Fiorituri (It.) (*fee-o-ree-too-ree*). Embellishments; **florid** passages.

Fis (Ger.). F sharp. **Fisfis** or **Fisis,** F double sharp.

Fis dur. F sharp major.

Fis moll. F sharp minor.

Fixed Do. *Do* used as the name of C; movable *do* is *do* used as the keynote of any scale.

Flageolet. A small pipe blown at the end; an organ-stop of 2-foot pitch.

Flageolet Tones. The harmonic sounds produced by touching lightly the strings of violin, etc.

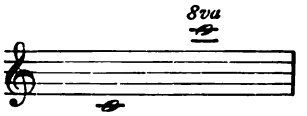
Flat. The sign of depression (♭) lowers the letter a half-tone.

Flautando, flautato (It.). Flute-like; in violin playing, a direction to produce flageolet tones.

Flautino (It.) (*flau-tee-no*). A small flute; a piccolo.

Flue Stops. Organ stops, the pipes of which are constructed on the same principle as the whistle or flageolet.

Flute, Flauto (It.) (*flau-to*), **Flöte** (Ger.) (*flateh*). (1) One of the most important of orchestral instruments; a cylindrical tube blown at a hole in the side called the embouchure. The modern flute, constructed on the Boehm system, is very much superior to the older instrument in both tone and tune. Its compass is from



(2) An organ-stop of 8 or 4-foot pitch; in French organs a general name for flue stops. There are many varieties of the flute, the major part of which are now either obsolete or used as names for organ-stops, as flauto traverso, transvere or German flute; flute d'amour, a soft-toned organ-stop; flute harmonique, an overblown flute, the pipe of which is twice the length necessary to produce the sound it is made to give.

F moll. F minor.

Foco (It.). Fire. **Con foco** or **fuoco,** with fire.

Focoso. Fiery; ardently.

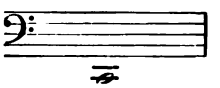
Foglietto (It.) (*fol-yet'-to*). The part used by the leader of the violins in the orchestra, containing cues, etc., of the other instruments, sometimes used by the conductor in place of a score.

Fois (Fr.) (*foa*). Time; as, **première fois,** first time.

Folia (Sp.), **Follia** (It.). A Spanish dance. Elaborate variations are called Follias de España, in French, Folies de'Espagne, meaning "follies of Spain" (a pun on the word folia), which has become a proverbial expression for trifles.

Fonds d'orgue (Fr.) (*fond-dorg*). The 8-foot flue-stops of the organ. The foundation stops.

Foot. (1) A poetic measure or meter. (2) A drone bass. (3) The unit used in determining the pitch of organ pipes, the standard being 8-foot C,



the lowest note on the manuals of the modern organ. An open pipe must be eight feet long to produce this sound, if closed it must be four feet long. Applied to other instruments it signifies that their pitch corresponds with that of the organ diapasons, that is, it is the same as the written note. All the violin family are of 8-foot pitch, except the double bass, which is of 16-foot pitch, that is, the notes sound an octave lower than written. The flute, hautboy, clarionet, and bassoon are also of 8-foot pitch. Of brass

instruments, the cornets, trumpets, and trombones are of 8-foot pitch. The high horn in C is 8-foot, but the low horn in C is 16-foot pitch.

Forlana (It.), **Fourlane** (Fr.) (*foor-lan*). A dance somewhat similar to the tarantella.

Form. The number, order, and key relation of the several themes that are combined to make an extended composition, such as the sonata, rondo, symphony, concerto, etc. The lyric or dance form is the germ from which all varieties of instrumental music have been developed. The simplest form of lyric melody may be thus divided: Motive, two measures; Section, two motives; Phrase, two sections; Sentence, two phrases; Period, two sentences, making sixteen measures in all. The lyric form may be extended indefinitely by the addition of new periods in related keys. One of the most usual is the addition of a new period in the key of the dominant, subdominant, or relative minor, followed by a repetition of the first period. This is called the Aria Form. It was formerly largely used in vocal music, and is now one of the most usual forms for the lighter class of piano music. The following outlines of sonata and rondo forms give their main characteristics. The sonata form is the form of the symphony, and of the trio, quartet, etc., for string instruments, or for piano with strings, or other instruments. The same is the case with the rondo; this form is frequently used for the final movement.

Outline of Sonata Form in Major Key

FIRST HALF.

1st Theme.	2d Theme.
Tonic key.	Dominant key.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic key.	Tonic key.

Sonata in Minor Key

FIRST HALF

1st Theme.	2d Theme.
Tonic.	Relative major.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic.	Parallel major.

Frequent deviations may be found from the foregoing schemes. The intervals between the themes are filled with transition passages or modulations so constructed as to heighten the effect of the theme that follows; codas are frequently added after both appearances of the second theme.

Modern Rondo Form, Major Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme.
Tonic.	Dominant.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom.	Tonic.	Tonic.	Made from 1st
Rel. minor.			theme or all
Parallel minor.			the themes.

For an example of this kind see Beethoven's No. 2 Sonata of the three dedicated to Haydn, last movement.

Same Form of Rondo in Minor Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme.
Tonic.	Relative major.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom. and relative major.	Tonic.	Tonic major.	Minor.

See last movement of Sonata Pathétique—Beethoven.

Forte (It.) (*for-teh*). Loud. **Fort** (Fr.), **Stark** (Ger.). **Meno forte,** less loud. **Mezzo forte** (M. F.), half loud. **Piu forte,** louder. **Poco forte,** a little loud; rather loud. **Sempre forte,** always loud. **Forte stop,** a mechanism worked by the feet or the knee, or a draw-stop, by means of which the whole power of the harmonium, organ, etc., may be put on at once.

Forte possibile (It.) (*pos-see'-bee-leh*), **Fortissimo** (It.). Loud as possible.

Fortemente (It.). Loudly; forcibly.

Forza (It.) (*fortza*), **con.** With force.

Forzando (It.) (*fortzando*). Forcing the sound; emphasizing a certain note, indicated by $<$, $\wedge$, *fz, sfz.*

Forzato (It.) (*fortzato*), **Sforzando, Sforzato.** All have the same meaning as *Forzando.*

Fourniture (Fr.). A mixture-stop in the organ.

Fourth. (1) An interval embracing four letters. (2) The subdominant of the scale.

Française (Fr.) (*frong-says*). A dance in triple time.

Francamente (It.) (*frank-a-men'-teh*). Frankly; boldly.

Franchezza (It.) (*fran-ket'-za*), **Franchise** (Fr.) (*frong-shees*). Freedom; confidence.

Freddamente (It.). Frigidly; coldly.

Fredezza (It.) (*freh-det'-za*), **con.** With coldness.

Free Fugue. One that does not conform to strict rules.

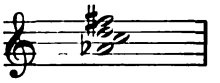
Free Parts. Parts added to a canon or fugue that take no part in its development.

Free Reed. See *Reed.*

Free Style. The reverse of strict contrapuntal style.

French Horn. See *Horn.*

French Sixth. The augmented 6th with augmented 4th and major 3d.



French Violin Clef. The G clef on the first line (obsolete).

Frets. Pieces of wood, metal, or ivory, set across the fingerboard of some string instruments, raised slightly above its surfaces, to regulate the pitch of the sounds; the finger is pressed on the string behind the fret, which then acts as a bridge.

Fretta (It.), **con.** With haste; hurry.

Frisch (Ger.). Fresh; lively.

Fröhlich (Ger.). Gay; cheerful.

Frottola (It.). A comic ballad.

Fuga, Fugue (It.), **Fuge** (Ger.) (*foo-geh*). [From Lat., *fuga,* flight]. The parts seeming to fly one after another; the highest development of counterpoint; a composition developed from one or two (sometimes three) short themes, according to the laws of imitation. The chief elements of a fugue are: (1) Subject, or theme. (2) Answer, imitation of theme at 5th above or below. (3) Counter-subject, an additional theme which accompanies the main theme. (4) Episodes; these connect the various repetitions of the theme together. (5) Organ point, generally used before the stretto. (6) Stretto, a drawing together of the subject and answer; the stretto is often written on an organ point. (7) Coda, the free ending after the development is completed. Although all these things enter into the fugue, it is not necessary that every fugue should include all of them. There are many varieties of fugue now happily relegated to the limbo of musical antiquities. The most important are the Real fugue, in which the subject and answer are identical, and the Tonal fugue, in which an alteration must be made in the theme to prevent its going out of the key. In the tonal fugue the subject moves from the tonic to the dominant, or the reverse. The answer must move from dominant to tonic, or the reverse.

Fugara. An open, metal pipe organ-stop, generally of 4-foot tone.

Fugato. In fugue style. **Aria fugato,** a song with fugue-like accompaniment.

Fughetto (It.). A slightly developed fugue.

Full Cadence. Perfect cadence. See *Cadence.*

Fundamental. The generator or root of a chord.

Fundamental Bass. The roots of the harmonics on which a piece is constructed.

Fundamental Position. A chord with its root at the bass.

Funèbre (Fr.) (*foo-nebr*), **Funerale** (It.) (*foo-neh-rah'-leh*). Funereal; dirge-like.

Fuoco (It.) (*foo-o'ko*). Fire. **Con fuoco,** with fire.

Furia (It.) (*foo'-re-ah*), **con.** With fury.

Furibundo (It.), **Furioso** (It.). Furiously; savagely.

Furlano (It.). See *Forlana.*

Furniture. A mixture-stop in the organ.

Furore (It.) (*foo-ro'-reh*), **con.** With fury; passion.

Fusée (Fr.) (*foo-seh'*). A slide from one sound to another.

G

G. (1) The fifth or dominant of the natural major scale. (2) The fourth or lowest string of the violin. (3) The third string of the viola and violoncello; the first string of the double bass. (4) The letter represented by the G or treble clef. (5) Abbreviation for Gauche (Fr.) (*gawsh*), left.

Gagliarda (It.) (*gal-yar-dah*), **Gailliarde** (Fr.) (*gah-yard*). A favorite dance in $\frac{3}{4}$ time resembling the minuet.

Gai (Fr.) (*gay*), **Gaja** (It.) (*gayah*), **Gaiment** (Fr.) (*gay-mong*), **Gajamente** (It.) (*gay-a-men-teh*). Gay; merry; gaily; merrily.

Gala (It.) (*gah-lah*), **di gala.** Finely; bravely. Literally, in fine array.

Galamment (Fr.) (*gal-lah-mong*), **Galantemente** (It.) (*galant-eh-men-teh*). Gracefully; freely; gallantly.

Galant (Ger.) (*gah-lant'*), **Galante** (Fr.) (*gah-longt*), **Galante** (It.) (*gah-lan-teh*). Free; gallant; graceful.

Galliard. See *Gagliarda.*

Galop (Fr.) (*gah-lo*), **Galopade** (Fr.) (*galo-pahd*), **Galopp** (Ger.). A rapid, lively dance in $\frac{2}{4}$ time.

Gamba (It.) [the leg]. (1) See *Viol di gamba.* (2) An organ-stop of eight-foot pitch; in German, **Gambenstimme.**

Gamma. The Greek letter g, Γ; in ancient music the letter G, first line bass staff; in the hexachord system this sound was called *gamma ut,* from whence comes gamut, a scale.

Gamme (Fr.) (*gahm*). A scale; gamut.

Gang (Ger.). Passage.

Ganz (Ger.) (*gants*). Whole. **Ganze Note,** whole note.

Garbo (It.). Gracefulness; refinement.

Gassenhauer (Ger.) (*gas-sen-how-er*). Lit., running the streets. An old dance in $\frac{2}{4}$ time.

Gauche (Fr.) (*gawsh*). Left. **Main gauche,** left hand.

Gavot (Fr.) (*gah-vo*), **Gavotte** (*gah-vot*), **Gavotta** (It.). An old dance in $\frac{4}{4}$ time; lively, yet dignified. Frequently introduced in the suite.

G Clef.  See *Clef.*

Gedeckt (Ger.) [from *decken,* to close]. Closed; the stopped diapason.

Gedehnt (Ger.). Slow; stately.

Gedicht (Ger.). Poem.

Gefallen (Ger.) (*geh-fal-len*). Pleasure. **Nach Gefallen,** at will. See **Bene placito** and **A piacere.**

Gefühl (Ger.) (*geh-feel*). Feeling. **Mit Gefühl,** with feeling.

Gegensatz (Ger.) (*geh-gen-sats*). The second theme in a sonata. Lit., the against or contrary theme; **Hauptsatz** being the chief or principal theme.

Gehalten (Ger.) (*geh-hal-ten*). Held; sustained; tenuto.

Gehend (Ger.) (*geh-end*). Going; andante. **Etwas gehend** (con moto), with motion.

Geige (Ger.). Fiddle; violin.

Geigenprincipal. An organ-stop of 8- or 4-foot pitch.

Geist (Ger.). Spirit; mind; genius.

Geistlich (Ger.). Sacred; spiritual.

Gelassen (Ger.). Tranquil; calm.

Gemächlich (Ger.) (*geh-mehch-lich*). Easy; convenient.

Gemächlich commodo. Not too fast.

Gemässigt (Ger.) (*geh-mehs-sicht*). Moderate. Lit., measured.

Gemshorn. An 8- or 4-foot organ-stop with horn-like tone.

Gemüth (Ger.) (*geh-meet'*). Heart; soul; feeling.

Gemüthlich (Ger.). Feelingly; heartily.

Generator. Root; fundamental of a chord.

Genere (It.) (*je'-neh-reh*), **Genre** (Fr.) (*zhongr*). Style; class; mode.

Generoso (It.) (*jeh-neh-ro'-so*). Freely; frankly.

Gentille (Fr.) (*zhong-til*), **Gentile** (It.) (*jen-tee-leh*). Graceful; delicate. **Con gentilezza** (It.) (*jen-tee-letza*), with grace; nobility.

German Flute. See *Flute.*

German Sixth. See *Augmented Sixth.*

Ges (Ger.). G flat.

Gesang (Ger.) (*geh-zong'*). Singing [from *singen,* to sing]; song; melody; air.

Gesangverein (Ger.). Singing society.

Geschmack (Ger.). Taste. **Mit Geschmack,** with taste. **Geschmackvoll,** tasteful.

Geschwind (Ger.) (*geh-shvint'*). Fast; presto.

Gesteigert (Ger.). Raised; exalted in volume; louder; crescendo.

Getragen (Ger.) (*geh-tra-gen*). Sustained. [*Tragen,* to bear up.] Sostenuto.

Gezogen (Ger.) (*geh-tso-gen*) [from *ziehen,* to drawl]. Prolonged; sustained.

Ghazel or **Gazel.** A short Persian poem, used by Hiller as a name for short pianoforte pieces, in which a simple theme constantly occurs.

Ghiribizzo (It.) (*gee-ree-bits'-o*). Whim; grotesque.

Giga (It.). Jig; a rapid dance in $\frac{3}{8}$ time, used as the final movement in the suite, where it is often developed in fugue form.

Giochevole (It.) (*jee-o-keh'-vo-leh*), **Giocondosa** (It.) (*jee-o-kon-do-sah*), **Giocoso** (It.) (*jee-o-co-so*), **Giocondezza** (It.) (*jee-o-con-detza*). Joyful; merry; sportive; happy; mirthful.

Gioja (It.) (*jeo-ya*), **con.** With joy.

Giojante (It.) (*jeo-yan-teh*), **Giojosamente** (It.) (*jeo-yos-a-men-teh*), **Giojoso** (It.) (*jeo-yo-so*). Joyous; mirthfully.

Gioviale (It.) (*jeo-ve-ah'-leh*). Jovial.

Giovialita (It.) (*jeo-vee-ah-lee-tah*), **con.** With joviality.

Gis (Ger.) (*ghiss*). G sharp.

Giubilio (It.) (*jew-bee-leo*). Jubilation.

Giubilioso (It.) (*jew-bee-lee-oso*). Jubilant.

Giustezza (It.) (*jews-tet'-za*), **con.** With exactness.

Giusto (It.) (*jewsto*). Strict; exact.

Glee. A composition for three or more voices without accompaniment. The glee differs from the madrigal, its predecessor, in being constructed more on the harmonic than the contrapuntal system; *i. e.*, admits dominant, dissonances, and second inversions. The glee is the most distinctive form of English music. The best glees belong to the eighteenth century and the first part of the nineteenth. They have been largely superseded by the part song.

Gli (It.) (*lee*). The.

Glide. (1) To connect two sounds by sliding. (2) A modern variety of the waltz.

Glissando, Glissato, Glissicato, Glissicando (It.). To play a scale on the pianoforte by drawing the finger along the keys. Only possible in the natural scale. In violin playing, to slide the finger rapidly from one "stop" to the next.

Glissé (Fr.) (*glis-seh*). See *Glissando.*

Glisser (Fr.) (*glis-seh*). To slide.

Glockenspiel (Ger.). Bell play; a small instrument consisting of bells tuned to the diatonic scale, played by small hammers or by means of a keyboard. Steel bars are sometimes used in place of bells.

Cong. A pulsatile instrument consisting of a disc of bronze, struck with drumstick with soft head.

Gorgheggi (It.) (*gor-ghed'-je*). Florid singing, with runs, trills, etc.

Grace Note. See *Appoggiatura.*

Graces. The ornamental notes first used in harpsichord playing; they are now nearly all obsolete, or if used are written in full by the composer.

Gracieux (Fr.) (*grah-see-oo*), **Gracieuse** (Fr.) (*grah-see-oos*), **Gracile** (It.) (*gra-chee-leh*). Graceful; delicate.

Gradevole (It.) (*grah-deh'-vo-leh*). Grateful.

Graduellement (It.) (*grah-doo-el-mong*). By degrees.

Gran cassa (It.). Great drum; long drum.

Gran gusto (It.), **con.** With grand expression.

Gran tamburo (It.). The big drum.

Grand barré (Fr.). See *Barré.*

Grand jeu (Fr.) (*sheu*), **Grand choeur** (*koor*). Full organ.

Grand Piano. Properly, the long, wing-shaped pianoforte with keyboard at the wide end; commonly applied to all varieties of piano with three strings to each key.

Grande orgue (Fr.) (*org*). Great organ.

Grandezza (It.) (*gran-det'-za*), **con.** With grandeur.

Grandioso (It.) (*gran-de-o'-so*). Grandly.

Grave [Fr., *grahv;* It., *grah-veh*]. Deep in pitch; slow; solemn.

Gravecembalum (Lat.), **Gravicembalo** (It.), (*gra-vee-chem-balo*). The harpsichord.

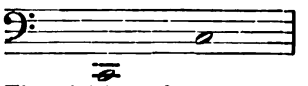
Gravement (Fr.) (*grahv-mong*), **Gravemente** (It.) (*grah-veh-men-teh*). Slowly; seriously.

Gravita (It.) (*gra-vee-tah*), **con.** With dignity.

Grazia (It.) (*grat-se-a*), **con.** With grace; elegance.

Grazioso (It.) (*grat-si-oso*), **Graziosamente** (*grat-si-osa-men-teh*). Gracefully; elegantly.

Great Octave. The sounds from



Great Organ. The division of an organ that contains the most powerful stops, generally operated by the middle keyboard or manual, the upper being the swell organ, the lower the choir organ.

Greater. Major; as, greater third, greater sixth. In old usage the major scale is called the scale with the greater third.

Greek Music. The Greek system of music is still a subject of controversy about which very little is known. The best attempts at its elucidation may be found in Chappel's "History of Music" and Munro's "Greek Music." Its interest is purely antiquarian.

Gregorian Chant. See *Plain Song.*

Groppo (It.), **Groppetto** (It.). A turn; a group.

Grosse (Ger.) (*gros-seh*). (1) Major, applies to intervals. (2) Great or grand, as, grosse Sonate. (3) An octave below standard pitch, as, grosse Nazard, an organ-stop an octave below the twelfth.

Grosse-caisse, Gros tambour. See *Drum.*

Grosso (It.). Great; large; as, grosso concerto.

Grottesco (It.) (*grot-tes'-ko*). Grotesque; comic.

Ground Bass. A bass of four or eight bars, constantly repeated, each time with varied melody and harmony. The ground bass was generally used as the basis of the chaconne and passacaglio.

Group. (1) A series of rapid notes grouped together. (2) One of the divisions of the orchestra, as string group, brass group, wood group.

Gruppo, Grupetto. See *Groppo, Groppetto.*

G-Schlüssel (Ger.) (*gay-shlues-sel*). G clef.

Guaracha (Sp.) (*gwah-rah'-chah*). A lively Spanish dance in triple time.

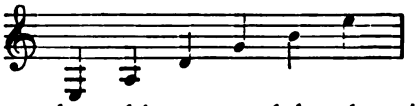
Guerriero (It.) (*gwer-reeh'-ro*). Martial; warlike.

Guida (It.) (*gwee-dah*). Guide; the subject of a canon or fugue.

Guidonian Hand. A diagram consisting of a hand, with the syllables written on the tips of the fingers and on the joints, intended to assist in memorizing the hexachord scales.

Guidonian Syllables. The syllables applied by Guido to the notes of the hexachord, *ut, re, mi, fa, sol, la.* When the octave scale was adopted *si* was added for the seventh note; *ut* was changed to *do* as a better syllable for vocalizing.

Guitar. A string instrument with fretted fingerboard, played by plucking the strings with the fingers of the right hand, one of the oldest and most widespread of instruments. It probably originated in Persia, where it is called *tar* or *si-tar,* passed from thence to Greece, and to the rest of Europe and North Africa. The guitar now in general use is called the Spanish guitar. It has six strings tuned thus:



but their actual sound is an octave below the written notes.

Gusto (It.), **con.** With taste.

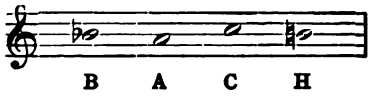
Gustoso. Tastefully.

Gut. The material (sheep's entrails) of which violin, guitar, and other strings are made, commonly called catgut.

Gut (Ger.) (*goot*). Good. **Guter Taktteil,** lit., good bar part; the accented part of the bar.

H

H. Abbreviation for Hand. **Hah** (Ger.), the note B♮, B♭ being called B (*bay*). It is this system of nomenclature that makes possible the fugues on the name of Bach, written by Bach, Schumann, and others:



Hackbrett (Ger.). Literally, chopping-board. The dulcimer.

Halb (Ger.) (*halp*). Half.

Halbe Cadenz (Ger.). Half cadence.

Halbe Note. Half-note.

Halber Ton. Half-tone.

Half-Note. 𝅗𝅥

Half-Rest. 𝄼

Half-Shift. On the violin, the position of the hand between the open position and the first shift.

Half-Step. Half-tone.

Half-Tone. The smallest interval in modern music.

Hallelujah (Heb.). The Greek form **Alleluia** is often used. "Praise ye Jehovah."

Halling. A Norwegian dance in triple time.

Hals (Ger.). Neck, as of violin, guitar, etc.

Hammerklavier (Ger.). A name for the P. F. (used by Beethoven in the great sonata, Op. 106).

Hanacca. A Moravian dance in $\frac{3}{4}$ time, somewhat like the polonaise.

Hardiment (Fr.) (*har-dee-mong*). Boldly.

Harmonic Flute. See *Flute.*

Harmonic Scale. The series of natural harmonics; the scale of all brass instruments without valves or pistons.

Harmonic Stops. Organ-stops with pipes of twice the standard length pierced with a small hole at the middle, causing them to sound the first overtone instead of the sound that the whole length would produce.

Harmonica. (1) An instrument invented by Benjamin Franklin, the sounds of which were produced from glass bowls. (2) An instrument consisting of plates of glass struck by hammers. (3) A mixture-stop in the organ.

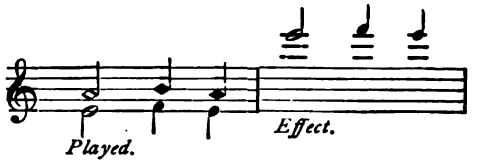
Harmonici (Lat.) (*har-mon'-i-see*). The followers of Aristoxenus, as opposed to the **Canonici** (*ka-non-i-see*), the followers of Pythagoras. The former taught that music was governed by its appeal to the ear, the latter that it was a matter for mathematical and arithmetical study only.

Harmonicon. A toy instrument with free reeds, blown by the mouth.

Harmonics, Overtones, Partial Tones. (1) The sounds produced by the division of a vibrating body into equal parts; it is upon the presence or absence and relative intensity of the overtones that the quality of the sound depends. Open pipes, strings, brass instruments, and instruments with double reed (bassoon and hautboy) give the following series:

	1	2	3	4	5	6	7	8	9	
C	C	G	C	E	G	B♭	C	D	E,	etc.
generator	1	1/2	1/3	1/4	1/5	1/7	1/8	1/9	1/10	

Closed pipes and beating reeds (clarionet) omit all the even numbers in this series. (2) The sounds produced on the violin by touching the string lightly at one of the points of division; those produced by thus touching the open string are called natural harmonics. Artificial harmonics are produced by stopping the string with the first finger and touching it lightly with the fourth, at the interval of a fourth above; the resulting harmonic is two octaves above the stopped note. In writing music this is indicated by writing thus:



The lozenge-shaped notes indicate the notes to be lightly touched. Natural harmonics are frequently used on the harp, guitar, and mandolin.

Harmonie-Musik (Ger.). Harmony music; music for wind instruments. A band composed of brass and wood instruments is called a harmony band.

Harmonist. One who is an expert in the art of harmony.

Harmonium. A keyboard instrument with free reeds. It differs from the reed organ in that the air is forced through instead of drawn through the reeds, giving a stronger, rougher quality of tone. In harmonium music, published in Europe, the stops are indicated by figures placed in a circle. Each stop is divided at the middle. The figure in circle, placed below the bass staff, refers to the lower half of the stop; above the treble staff, to the upper half. The cor anglais and flute form one stop, marked ⓘ below for cor anglais, ⓘ above for flute.

2 means bourdon, below; clarionet, above.
3 means clarion, below; piccolo, above.
4 means bassoon, below; hautboy, above.

Harmony [from Gr. *harmo,* to join]. The art of combining sounds. The study of harmony in its fullest extent is that which treats of the combination of sounds, consonant and dissonant, and their succession. The so-called laws of harmony have all been arrived at empirically, hence have been subject to change, each new composer of sufficient originality and genius modifying them to suit his purposes. Harmonic combinations may be either consonant or dissonant. The consonant combinations consist of the common (perfect) chord and its derivatives. The dissonant combinations all include some dissonant interval, viz., 7th or 2d, augmented 4th, diminished or augmented 5th, augmented 6th or diminished 3d, or 9th. The movement of consonant combinations is perfectly free; that of dissonant combinations is subject to the rules governing the resolution of the dissonant sounds they contain. Two classes of dissonances are recognized: (1) Those that belong to the overtone series, called essential; (2) those that result from the employment of suspensions, retardations, changing and passing notes.

Harp. A string instrument of very ancient origin, probably first suggested by the bow. The earliest forms of Egyptian harps resemble that weapon, the front bar or support being wanting. The modern harp, by means of contrivances for altering the tension of the strings, controlled by pedals, has the complete chromatic scale. The harp is extensively used in the modern orchestra; its clear, "glassy" tones form a striking and effective contrast to the rest of the orchestra. It is most effective when used to give "arpeggios," or broken chords, particularly in soft passages. Scales are ineffective on the harp, and the chromatic scale is impossible. The compass of the modern harp extends from the second C♭ below the bass staff to the second F♭ above the treble staff, six and one-half octaves. The natural harmonics, produced by touching the middle of the string lightly with one hand, are extremely effective in very soft passages.

Harpe (Fr.), **Harfe** (Ger.). The harp.

Harpsichord, Harpsicol, Clavicin (Fr.), **Cembalo** (It.), **Clavicembalo** (It.), **Flügel** (Ger.). A string instrument with keyboard, in shape like the modern grand piano. The sound was produced by pieces of quill, leather, or tortoise-shell, which scratched across the strings when the keys were struck. Harpsichords were often made with two rows of keys and with stops, by means of which the tone might be modified.

Haupt (Ger.) (*howpt*). Head; chief; principal.

Hauptmanuel. Great organ.

Hauptnote. Essential note in a turn, mordent, etc.

Hauptsatz. Principal theme in a sonata or rondo, etc.

Hauptwerk. Great organ.

Hautbois (Fr.) (*ho-boa*). See *Oboe.*

Hautbois d'amour. A small variety of the hautboy.

H dur (Ger.). B major.

H moll (Ger.) (*hah moll*). B minor.

Head. The membrane of a drum; the peg-box of violin, guitar, etc.

Head Voice. See *Voice.*

Heftig (Ger.). Impetuous. Literally, heavily.

Heimlich (Ger.). Mysteriously; secretly.

Heiss (Ger.). Ardent.

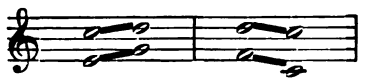
Heiter (Ger.). Clear; calm.

Heptachord [Gr., *hepta,* seven; *korde,* string]. A scale or lyre with seven diatonic sounds.

Herabstrich or **Herstrich** (Ger.). Down bow.

Heraufstrich or **Hinaufstrich** (Ger.). Up bow.

Hidden Fifths or **Octaves.** Called also concealed. These occur when two parts or voices take a 5th or 8th in parallel motion.



The rule forbidding hidden 5ths and 8ths is now very little regarded.

His (Ger.). B sharp.

Hoboe, Hoboy. See *Oboe.*

Hochzeitsmarsch (Ger.) (*hoch-tseits*). Literally, high time. A wedding march.

Hohlflöte (Ger.) (*hole-fla-teh*). Hollow flute; an organ-stop of 8-foot tone, soft, full quality; a stop of the same character a fifth above the diapason is called **Hohlquinte** (*kvin-teh*).

Holding Note. A sustained note; a pedal point.

Homoph'ony, Homophon'ic, Homoph'onous [Gr., *homo,* one or single; *phonos,* sound]. Music in which one part (melody) is the most important factor, the remaining parts being entirely subsidiary, that is, simply accompaniment.

Horn [It., *Corno;* Fr., *Cor;* Ger., *Horn* or *Waldhorn*]. A generic term for instruments of brass or other metal, wood, or animal horns sounded by means of a cup-shaped mouth-piece. In modern usage applied only to the orchestral horn, called also French horn. A brass instrument with a long, narrow tube bent into a number of circular curves, with a large bell. The modern horn is provided with pistons, which make it a chromatic instrument. The custom is now almost universal of using the horn in F, the part for which is written a fifth higher than the actual sounds. Before the application of pistons to the horn its part was always written in C, and the key was indicated by writing: Corni in B♭ or E♭, etc., as the case might be. Many composers retain this method of writing, but the horn-players generally transpose the part *a vista* to suit the F-horn.

Horn Band. In Russia, a band of performers, each one of whom plays but one sound on his horn.

Hornpipe. An old English dance of a lively, rapid character.

Horn-Sordin (Ger.). A contrivance placed in the mouth of the horn to deaden the tone.

Humoresque (Fr.) (*oo-mo-resk*), **Humoreske** (Ger.). A caprice; humorous, fantastic composition.

Hunting Horn [Fr., *Cor de Chasse;* It., *Corno di Caccia*]. The horn from which the orchestral horn was developed.

Hymn Tune. A musical setting of a religious lyric poem, generally in four parts.

I

Idée fixée (Fr.) (*e-deh fix-eh*). Fixed idea; a name given by Berlioz to a short theme used as the principal motive of an extended composition.

Idyl [Fr., *Idylle;* Gr., *Eidullion*]. A small image or form; a short, tender piece of music generally of a pastoral character.

Il piu (It.) (*eel peu*). The most. **Il piu forte possibile,** as loud as possible.

Imitando (It.). Imitating; as, **Imitando la voce,** imitating the voice; a direction to the instrumentalist to imitate the vocalist.

Imitation. A device in counterpoint; a musical phrase being given by one voice is immediately repeated by another voice. There are many varieties of imitation: (1) By augmentation, when the imitating part is in notes of twice or four times the value of those in the theme. (2) By diminution, when the value of the notes is reduced one-half or one-fourth. (3) By inversion, when the intervals are given by the imitating part in inverted order. Imitation is called Canonic when the order of letters and intervals is exactly repeated, thus:

C D E F G A B C

Strict, when the order of letters only is repeated, as:

C D E F A B C D

Free, when the theme is slightly altered, but not enough to destroy the resemblance. The theme is called the antecedent; the imitation, the consequent. There are other varieties of imitation, but they are now generally obsolete, being more curious than musical.

Immer (Ger.). Ever; continuously; always.

Impaziente (It.) (*im-pah-tse-en-teh*). Impatient; restless.

Impazientemente (It.). Vehemently; impatiently.

Imperfect Cadence. Same as *Half Cadence.*

Imperfect Consonance. Major and minor thirds and sixths.

Imperfect Fifth. The diminished fifth.

Imperioso (It.). Imperiously; with dignity.

Impeto (It.) (*im'-peh-to*), **con.** With impetuosity.

Impetuoso (It.), **Impetuosamente** (It.). Impetuously.

Implied Intervals. Those not expressed in the figuring.

Imponente (It.) (*im'-po-nen-teh*). Emphatic; pompous.

Impromptu. (1) An extemporaneous performance. (2) A piece of music having the character of an extemporaneous performance.

Improvisation. Unpremeditated music.

Improvise. To play unpremeditated music.

Improviser (Fr.) (*im-pro-vee-seh*), **Improvvisare** (It.). To extemporize.

Improvvisatore (It.). An improviser (male).

Improvvisatrice (It.) (*im-prov-vi-sa-tree-chch*). An improviser (female).

In alt (It.). The notes in the first octave above the treble staff.

In altissimo (It.). All notes above the octave *in alt.*

In nomine (Lat.). In the name; a sort of free fugue.

Incalzando (It.) (*in-cal-tsan-do*). To chase; pursue hotly, with constantly increasing vehemence.

Indeciso (It.) (*in-deh-chee-so*). With indecision; hesitating.

Infinite Canon. See *Canon.*

Inganno (It.). Deceptive. **Cadenza inganno,** deceptive cadence.

Inner Parts. The parts that are neither at the top nor the bottom, as the alto and tenor in a chorus.

Inner Pedal. A sustained note in an inner part.

Innig (Ger.). Heartfelt; fervent.

Innigkeit (Ger.), **mit.** With fervor; intense feeling.

Inniglich (Ger.). See *Innig.*

Inno (It.). Hymn.

Innocente (It.) (*in-no-chen'-teh*), **Innocentemente.** Innocent; natural.

Innocenza (*inno-chent'-sah*), **con.** With artlessness.

Inquieto (It.) (*in-quee-eh-to*). Unquiet; restless.

Insensibile (It.) (*in-sen-si-bee-leh*), **Insensibilmente** (It.). By imperceptible degrees; gradually.

Insistendo (It.), **Instante** (It.), **Inständig** (Ger.). Urgent; pressing.

Instrument. Any mechanical contrivance for the production of musical sounds. Instruments are classified as follows: String instruments, wind instruments, pulsatile instruments. String instruments are divided into bow instruments, violin class; instruments the strings of which are plucked by the fingers—harp, guitar, etc.; plectral, *i. e.*, the strings struck by a rod or thin strip of wood, metal, etc., as mandolin, zither; strings struck by hammers held in the hand—cymbal; strings struck by hammers operated by keyboard—pianoforte. Wind instruments are divided as follows: (1) Vibrating column of air—flutes and flue-stops of organ. (2) Single reed—clarionet, saxophone, basset horn, reed-stops in the organ. (3) Double reed—oboe, bassoon. (4) Free reed—harmonium, vocalion, cabinet organ. (5) Brass instruments in which the lip of the player acts as a reed—trumpet, horn, etc. Pulsatile instruments—drums, triangles, cymbals, bells, xylophone. The small or chamber orchestra includes the following instruments: String—first violins, second violins, violas, violoncellos, contrabassi. Wood-wind—pair of flutes (It., *flauti*), pair of hautboys (It., *oboi*), pair of clarionets (It., *clarionetti*), pair of bassoons (It., *fagotti*). Brass-wind—pair of trumpets (sometimes omitted (It., *clarini*), pair of horns (It., *corni*), pair of kettle-drums (It., *timpani*). The addition of three trombones changes this to the full or grand orchestra, which is often augmented by the addition of the following instruments: Wood-wind—piccolo or octave flute, English horn (It., *corno Inglese*), alto or bass clarionet, double bassoon (It., *contra fagotto*). In the brass quartet the horns are increased to four, and the alto, tenor, and bass trombones are added and the bass trombone reinforced by the bass tuba. Three or more kettle-drums are frequently employed, also the following pulsatile instruments: large drum, snare drum, triangle, and cymbals. The harp has almost become an essential in the modern orchestra, whether large or small.

Instrumentation. The art of using a number of instruments in combination; the manner of arranging music for the orchestra.

Instrumento or **Stromento** (It.). An instrument.

Instrumento or **Stromento di corda** (It.). String instrument.

Instrumento or **Stromento di fiato** (It.). Wind instrument.

Interlude, Intermède (Fr.) (*in-ter-made*), **Intermedio** (It.) (*in-ter-meh-deo*). A short piece of music between the acts of a drama or the verses of a hymn.

Intermezzo (It.) (*in-ter-medzo*). An interlude; a short movement connecting the larger movements of a symphony or sonata.

Interrupted Cadence. See *Cadence.*

Interval. The difference in pitch between two sounds. The name of an interval is determined by the number of letters it includes (counting the one it begins with and the one it ends with). Seconds may be minor (E, F), major (E, F♯), augmented (E♭, F♯). Thirds may be minor (E, G), major (E, G♯), diminished (E, G♭). Fourths may be perfect (E, A), augmented (E, A♯), diminished (E, A♭). The inversion of an interval produces one of the opposite kind except when it is perfect. Inversion of minor 2d produces major 7th, and since all intervals lie within the octave, and the octave contains twelve half-tones, it follows that an interval and its inversion must together make an octave or twelve half-tones. Intervals are further divided into consonant and dissonant, the consonant into perfect and imperfect. The perfect consonances are the 4th, 5th, and octave. They are called perfect because any alteration of them produces a dissonance. The imperfect consonances are the major and minor 3d and 6th, called imperfect because equally consonant whether major or minor. All other intervals are dissonant, that is, one or both the sounds forming them must move in a certain direction to satisfy the ear. If the dissonant is minor or diminished the sounds must approach each other (except minor 2d); if major or augmented they must separate (except major 7th, which may move either way). Intervals are augmented when greater than major or perfect. Intervals are diminished when less than major or perfect. The prime or unison is often called an interval and if altered, as C C♯, is called an augmented unison or prime; it is more properly a chromatic semitone. Natural intervals are those found in the major scale. Chromatic intervals are those found in the harmonic minor scale and in chords that include sounds foreign to the scale or key.

Intimo (It.) (*in'-tee-mo*). Heartfelt; with emotion.

Intonation. (1) The correctness or incorrectness of the pitch of sounds produced by the voice or by an instrument. (2) The notes which precede the reciting notes of the Gregorian chant.

Intoning. In the Anglican Church the singing of prayers, etc., in monotone.

Intrada (It.). An introduction or interlude.

Intrepido (It.) (*in-tre-pee-do*), **Intrepidezza, con** (It.) (*in-treh-pee-detza*), **Intrepidamente** (It.) (*in-treh-pee-da-men-teh*). Boldly; with daring; dashingly.

Introduction. A preparatory movement to a piece of music, symphony, oratorio, etc., sometimes very short, sometimes a long, elaborate movement in free style.

Introduzione (It.) (*in-tro-doo-tse-oneh*). Introduction.

Introit. A short anthem sung before the administration of the communion in the Protestant Episcopal Church; in the Roman Catholic Church before the celebration of the mass.

Invention. A name given by Bach to a set of thirty pieces in contrapuntal style.

Inversion. (1) Of intervals. See *Interval.* (2) Of chords, when any member of the chord but the root is used as a bass. (3) Of themes. See *Imitation.*

Ira (It.) (*e-rah*), **con.** With anger.

Irato (It.) (*e-rah'-to*). Angrily.

Irlandais (Fr.) (*ir-lan-day*). In the Irish style.

Ironico (It.) (*e-ron'-e-co*), **Ironicamente** (It.). Ironically; sardonically.

Irresoluto (It.) (*ir-reh-so-lu'-to*). Undecided; irresolute.

Islancio (It.) (*is-lan'-chee-o*). Same as *Slancio.*

Istesso (It.). Same. **L'istesso tempo,** the same time, *i. e.,* rate of movement.

Italian Sixth. See *Augmented Sixth.*

Italienne (Fr.) (*e-ta-lee-en*), **Italiano** (It.) (*e-tal-yah-no*). In Italian style.

J

Jack. The short, upright piece of wood at the end of the key of the harpsichord or spinet, to which the quill was attached which struck the strings.

Jagdhorn (Ger.) (*yagd-horn*). Hunting horn.

Jägerchor (Ger.) (*yay-ger-kore*). Hunting chorus.

Jaleo (Sp.) (*hah-leh-o*). A Spanish dance in triple time.

Janko Keyboard (yanko). The invention of Paul Janko, arranged like a series of steps, six in number. Each key may be struck in three places, some on the 1st, 3d and 5th steps, the rest on the 2d, 4th, and 6th, thus enabling the performer to select the most convenient for the passage to be executed. The chief advantages claimed for this keyboard are: that all scales may be fingered alike; that the thumb may be placed on any key, black or white; that the extended chords are brought within easy reach.

Janissary Music. Instruments of percussion, as small bells, triangles, drums, cymbals.

Jeu (Fr.) (*zhoo*). Literally, play. A stop on the organ.

Jeu d'anche (*d'ongsh*). Reed stop.

Jeu de flute. Flue stop.

Jeu demi (*deh-mee*). Half power; mezzo forte.

Jeu doux (*doo*). Soft stops.

Jeu forts (*fort*). Loud stops.

Jeu grand. Full organ.

Jeu plein (*plane*). Full power.

Jig [It., *Giga;* Fr. and Ger., *Gigue;* comes either from Geige, an obsolete variety of fiddle, or from Chica, a rapid Spanish national dance]. Now a rapid rustic dance of no fixed rhythm or figures. In the classic suite the jig is the last movement, written in $\frac{6}{8}$ time and often very elaborately treated in fugal form.

Jodeln (Ger.) (*yo-deln*). A manner of singing cultivated by the Swiss and Tyrolese; it consists of sudden changes from the natural to the falsetto voice.

Jota (Sp.) (*ho-ta*). A Spanish national dance in triple time.

Jour (Fr.) (*zhoor*). Day. An open string is called corde à jour.

Jubal (Ger.) (*yoo-bal*). An organ-stop of 2- or 4-foot pitch.

Jungfernregal (Ger.) (*yung-fern-reh-gal*). See *Vox angelica.*

Just Intonation. Singing or playing in tune.

K

Kalamaika (*ka-la-my-ka*). A Hungarian dance; rapid $\frac{4}{4}$ time.

Kammer (Ger.). Chamber.

Kammerconcert. Chamber concert.

Kammermusik. Chamber music.

Kammerstil. Chamber-music style.

Kammerton. Concert pitch.

Kanon, Kanonik (Ger.). See *Canon.*

Kanoon. A Turkish dulcimer, played like the psalterion by means of plectra attached to thimbles.

Kantate (Ger.). Cantata.

Kapellmeister (Ger.). The leader of a band or chorus attached to a royal or noble household.

Kapellmeister-Musik (Ger.). A contemptuous term for music that is dull and unoriginal, while it may be correct and pedantic.

Keckheit (Ger.). Boldness. **Mit Keckheit,** with boldness.

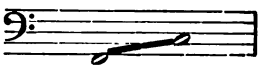
Kehrab or **Kehraus** (Ger.). Lit., turn out. The last dance at a ball.

Kent Bugle. A wind instrument generally made of copper, with cup-shaped mouthpiece, furnished with keys. It was named in honor of the Duke of Kent.

Keraulophon [from Gr., *keras,* horn; *aulos,* flute; and *phone,* sound]. A soft flue-stop of 8-foot pitch.

Keren. A Hebrew trumpet.

Kettle-drum. A half-sphere of copper, the head made of vellum, which may be tightened or loosened by means of screws or braces. The kettle-drum is the only drum from which sounds of definite pitch may be obtained. They are generally used in pairs in the orchestra, and are tuned to the tonic and dominant of the key, but modern writers adopt various other methods of tuning; it is also quite usual now to use three drums. The larger drum may be tuned to any note from



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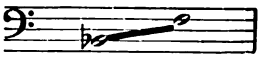


In old scores the drum part was always written in C and the sounds wished were indicated by writing Timpani in F, B♭, etc. The modern custom is to write the actual sounds.

Key. (1) A series of sounds forming a major or minor scale. See *Scale*. (2) A piece of mechanism by means of which the ventages of certain wind instruments, as flute and clarionet, are closed or opened. (3) A lever by which the valves of the organ are opened or the hammers of the pianoforte put in motion.

Klangfarbe (Ger.). Lit., sound-color. Quality of tone; timbre (Fr., *tambr*).

Klavier or **Klaviatur** (Ger.) (*kla-feer', klah-fee-a-toor'*). Keyboard.

Klavierauszug. Pianoforte arrangement.

TABLE OF SIGNATURES AND NAMES OF ALL THE MAJOR AND MINOR KEYS

Key-signature.	English.	German.	French.	Italian.	
	C-major A-minor	C dur A moll	Ut majeur La mineur	Do maggiore La minore	Natural key.
	G-major E-minor	G dur E moll	Sol majeur Mi mineur	Sol maggiore Mi minore	Keys with sharps.
	D-major B-minor	D dur H moll	Ré majeur Si mineur	Re maggiore Si minore	
	A-major F-sharp minor	A dur Fis moll	La majeur Fa dièse mineur	La maggiore Fa diesis minore	
	E-major C-sharp minor	E dur Cis moll	Mi majeur Ut dièse mineur	Mi maggiore Do diesis minore	
	B-major G-sharp minor	H dur Gis moll	Si majeur Sol dièse mineur	Si maggiore Sol diesis minore	
	F-sharp major D-sharp minor	Fis dur Dis moll	Fa dièse majeur Ré dièse mineur	Fa diesis maggiore Re diesis minore	
	G-flat major E-flat minor	Ges dur Es moll	Sol bémol majeur Mi bémol mineur	Sol bemolle maggiore Mi bemolle minore	Keys with flats.
	D-flat major B-flat minor	Des dur B moll	Ré bémol majeur Si bémol mineur	Re bemolle maggiore Si bemolle minore	
	A-flat major F-minor	As dur F moll	La bémol majeur Fa mineur	La bemolle maggiore Fa minore	
	E-flat major C-minor	Es dur C moll	Mi bémol majeur Ut mineur	Mi bemolle maggiore Do minore	
	B-flat major G-minor	B dur G moll	Si bémol majeur Sol mineur	Si bemolle maggiore Sol minore	
	F-major D-minor	F dur D moll	Fa majeur Ré mineur	Fa maggiore Re minore	

Keyboard, Klavier (Ger.) (*kla-feer*). The rows of keys of the organ or piano; those for the hands are called manuals, for the feet, pedals.

Keynote. The sound or letter with which any given scale begins; tonic. See *Scale*.

Kinderscenen (Ger.) (*kin-der-stsa-nen*). Child-pictures; a name given by Schumann to a collection of little pieces for the piano.

Kinderstück (Ger.). Child's piece.

Kirchenmusik (Ger.). Church music.

Kirchenstil. Church style.

Kirchenton. Ecclesiastical mode.

Kit, Pochette (Fr.), **Taschengeige** (Ger.). A small pocket-fiddle used by dancing-masters.

Klaviermässig. Suited to the piano.

Klaviersatz. In pianoforte style.

Klavierspieler. Pianist.

Klein (Ger.). Small; minor.

Klein gedeckt. Small stopped diapason.

Knee-stop. A lever controlled by the knees of the performer, used in the harmonium or cabinet organ either to operate the swell or to put on or off the full power of the instrument.

Koppel (Ger.). A coupler. **Koppel ab,** coupler off. **Koppel an,** coupler on.

Kosakisch (Ger.). Cossack dance in $\frac{2}{4}$ time.

Kraft (Ger.). Force; power.

Kräftig (Ger.). Vigorous; powerfully.

Krakowiak (*kra-ko-viak*). Cracovienne.

Kreuz (Ger.) (*kroyts*). A sharp.

Kriegerisch (Ger.). Martial.

Kriegerlied (Ger.). War-song.

Krummhorn (Ger.). Crooked horn; the cremona stop.

Kunst (Ger.). Art.

Kunstlied (Ger.). An artistic song; the reverse of a popular song or Volkslied.

Kurz (Ger.) (*koorts*). Short; staccato.

Kurz und bestimmt. Short and emphatic.

Kyrie [Gr., *Lord*]. The first word of the mass; used as a name for the first division.

L

L. H. Abbreviation for left hand; in German, *linke Hand.*

La. The sixth Aretinian syllable; the name in French and Italian of the sound A.

Labial [Lat., *labium, lip*]. A flue-stop.

Labialstimme (Ger.). A flue-stop.

Lacrimoso or **Lagrimoso** (It.) [from *la grima,* tear]. Tearfully; mournfully.

Lamentabile, Lamentabilmente, Lamentando, Lamentevolmente, Lamentevole, Lamentato [It., from *lamentare,* to lament]. Mournfully; complainingly.

Lancers. The name of a variety of the contra dance.

Ländler (Ger.) (*laynd-ler*). A slow waltz of South German origin.

Langsam (Ger.). Slow. **Etwas langsam,** rather slow (poco adagio). **Ziemlich** (*tseem-lich*) **langsam,** moderately slow (andante). **Sehr langsam,** very slow (adagio).

Language. The diaphragm of a flue-pipe.

Languendo (It.) (*lan-gwen'-do*), **Languente** (It.) (*lan-gwen'-teh*) [from *lan-guire,* to languish], **Languemente** (It.) (*lan-gweh-men'-teh*). In a languishing style.

Largamente (It.). Broadly; slowly; with dignity.

Largando (It.). Gradually slower and broader.

Largement (Fr.) (*larzh-mong*). Largamente.

Larghetto (It.) (*lar-get-to*). Rather slow.

Larghissimo (It.) (*lar-gis-sim-mo*). Slowest possible time.

Largo (It.). Lit., large; broad. Very slowy, stately movement is indicated by this term.

Largo assai. Slow enough.

Largo di molto. Very slow.

Largo ma non troppo. Slow, but not too much so.

Larigot (Fr.) (*larigo*). An organ-stop of 1⅓-foot pitch, that is, a twelfth-stop.

Lauftanz (Ger.). Running dance; the coranto.

Launig (Ger.) (*low-nig*). Gay; light; facile.

Lavolta (It.). An old Italian dance resembling the waltz.

Lay [Ger., *Lied;* Fr., *lai*]. A song.

Leader. Conductor; principal violinist in an orchestra; principal clarionet in a wind band; principal cornet in a brass band.

Leading Motive. In German, *Leitmotiv, q. v.*

Leading Note. The 7th note of a scale; in the major scale the 7th is naturally a half-tone below the keynote, in the minor scale it is naturally a whole tone below, and must be raised by an accidental (see *Minor Scale*); called also subtonic.

Leaning Note. See *Appoggiatura.*

Leap. To move from one tone to another more than one degree distant; the reverse of diatonic or chromatic.

Lebendig (Ger.) (*leh-ben'-dig*), **Lebhaft** (Ger.) (*lehb'-hahft*). Lively; with animation.

Ledger Line. See *Leger Line.*

Legato (It.) (*leh-gah'-to*), **Legando** (It.) (*leh-gan'-do*) [from *legare,* to tie or bind]. Passages thus marked are to be played with smoothness, without any break between the tones. *Legatissimo,* as smooth as possible, the notes slightly overlapping. Legato is indicated by this sign ⁀ called a slur. The proper observance of Legato is of the utmost importance in phrasing.

Legatura (It.) (*leh-gah-too'-ra*). A tie.

Legatura di voce (*de-vo-cheh*). A group of notes sung with one breath; a vocal phrase.

Legend, Légende (Fr.) (*leh-zhend*), **Legende** (Ger.) (*leh-ghen'-deh*). A name given to an extended lyric composition, somewhat in the manner of "program music." [*Cf.* Chopin's Légendes.]

Léger, Lègere (Fr.) (*leh'-zhehr*). Light.

Leger Line. Short lines used for notes which are above or below the staff.

Légèrment (*leh-zhehr-mong*). Lightly.

Leggeramente (*led-jehr-a-men'-teh*). Lightly.

Leggerezza (It.) (*led-jeh-ret'-za*). Lightness.

Leggero (*led-jeh-ro*), **Leggiero** (*led-jee-ro*). Light; rapid.

Leggiadramente (It.) (*led-jah-drah-men'-teh*), **Leggiaramente** (*led-jah-rah-men'-teh*), **Leggiermente** (*led-jeer-men'-teh*). All these terms (derived from the same root—*leggiere,* light, quick, nimble) indicate a light, rapid style of performance without marked accent.

Legno (It.) (*lehn-yo*). Wood. **Col legno,** with the wood. A direction in violin playing to strike the strings with the wooden part of the bow.

Leicht (Ger.). Light; easy.

Leichtbewegt (Ger.) (*beh-vehgt*). Light; with motion.

Leidenschaft (Ger.). Passion; fervency.

Leidenschaftlich (Ger.). Passionately.

Leierkasten. Barrel-organ.

Leiermann. Organ-grinder.

Leise (Ger.) (*lei'-seh*). Soft; piano.

Leiter (Ger.). Ladder. **Tonleiter,** tone-ladder; scale.

Leitmotiv (Ger.). Leading motive; a name given by Wagner to certain striking phrases used to indicate certain emotions, characters, or situations.

Leitton (Ger.). Leading note.

[NOTE.—*ei* in German is sounded like *eye* in English.]

Lenezza (It.) (*leh-net'-za*). Gentleness.

Leno (It.) (*leh'-no*). Faint; feeble.

Lentamente (*len-tah-men-teh*). Slowly.

Lentando. Growing slower; retarding.

Lentezza (*len-tet-za*). Slowness.

Lento (It.). Slow, between adagio and grave.

Lesser. Minor is sometimes so called, as key of C with lesser third; C minor.

Lesson. A name used in England for the suite, or the various members of it.

Lesto (It.) (*leh'-sto*). Lively; brisk.

Letter Name. The letter used to designate a degree of the scale, key of piano or organ, line or space of the staff.

Levé (Fr.) (*leh-veh*). Raised; up beat.

Leyer or **Leier** (Ger.). Lyre.

Liaison (Fr.) (*lee-eh-song*). A tie.

Libellion. A variety of music-box.

Liberamente (It.) (*lee-beh-ra-men'-teh*), **Librement** (Fr.) (*leebr-mong*). Freely.

Libretto (It.) (*lee-bret-to*). Little book; the book of an opera or oratorio, etc.

License, Freiheit (Ger.), **Licence** (Fr.), **Licenza** (It.) (*lee-chentza*). An intentional disregard of a rule of harmony or counterpoint.

Liceo (It.) (*lee-cheh'-o*). Lyceum; academy of music.

Lie (Fr.) (*lee-eh*). Tied; bound; legato.

Lieblich (Ger.). Sweet; lovely.

Lieblich gedacht. Stopped diapason.

Lied (Ger.) (*leed*). Song. **Durchkomponirtes Lied** (all through composed), a song with different melody, etc., to every stanza. **Strophenlied,** the same melody repeated with every stanza. **Kunstlied,** art song; high class of song. **Volkslied,** people's song; national song.

Lieder-Cyclus. Song-circle (as Schubert's Müllerin).

Liederkranz. A singing-society.

Liederkreis. Song circle; collection of songs.

Liederspiel. Song-play; operetta; vaudeville.

Liedertafel (song-table). A social singing-society.

Ligato. See *Legato.*

Ligature. A tie. See *Legatura.*

Ligne (Fr.) (*leen*), **Linea** (It.) (*lee'-neh-ah*), **Linie** (Ger.) (*lee-nee-eh*). Line.

Lingua (It.) (*ling-wah'*). Tongue; reed of organ-pipe.

Linke Hand (Ger.). Left hand.

Lip. The upper and lower edges of the mouth of an organ pipe. **To lip,** the act of blowing a wind instrument.

Lippenpfeife or **Labialpfeife** (Ger.). A flue pipe-organ.

Lira (It.) (*lee'-ra*). Lyre.

Lirico (It.) (*lee'-ree-co*). Lyric.

Liscio (It.) (*lee'-sho*). Smooth.

L'istesso (It.) (*lis-tes'-so*). See *Istesso.*

Litany [from Gr., *litaino,* to pray]. A form of prayer consisting of alternate petitions and responses by priest and people, frequently sung or chanted.

Livre (Fr.) (*leevr*). Book. **A libre ouvert,** "at open book"; to sing or play at sight.

Lobgesang (Ger.). Song of praise.

Loco (It.). Place; play as written. Used after *8va.*

Lontano (It.), **Da lontano.** As if from a distance.

Lösung or **Auflösung** (Ger.) (*lay-soonk*) [from Ger., *lösen,* to free]. Resolution.

Loud Pedal. A name for the damper-pedal.

Loure (Fr.) (*loor*). (1) A slow dance in $\frac{6}{4}$ or $\frac{3}{4}$ time. (2) An old name for a variety of bag-pipe.

Louré (Fr.) (*looreh*). Legato; slurred.

Low. (1) Soft. (2) Deep in pitch.

Lugubre [Fr., *loo-goobr;* It., *loo-goo-breh*]. Mournful.

Lullaby. Cradle song; berceuse.

Lunga (It.). Long. **Lunga pausa,** long pause.

Luogo (It.). See *Loco.*

Lusingando (It.) (*loos-in-gan'-do*), **Lusingante** (It.) (*loo-sin-gan'-teh*), **Lusinghevolmente** (It.) (*loo-sing-eh-vol-men'-teh*), **Lusinghiere** (It.) (*loo-sin-gee-eh-reh*). Coaxing; caressing; seductive. [From It., *lusingare,* to coax or flatter.]

Lustig (Ger.) (*loos-tig*). Merry; gay; lively.

Lute, Luth (Ger.) (*loot*). A string instrument of the guitar family of very ancient origin. It was brought into Europe by the Moors. In shape it resembled the mandolin, and was strung with from six to twelve or more strings of gut. The bass strings were wire-covered and did not pass over the fingerboard. For several centuries the lutes held the foremost place as fashionable instruments. They were made of several sizes. The larger varieties were called Theorbo, Arch Lute, or Chittarone. Music for the lute was written in a system of notation called tablature, *q. v.*

Luth (Ger.) (*loot*). Lute.

Luthier (Ger.) (*loot-eer*). A lute-maker; also given to makers of all string instruments of the guitar or violin families.

Luttosamente. Mournfully. [From It., *luttare,* to mourn; struggle.]

Luttoso (It.) (*loot-to-so*). Mournful.

Lyre. A Greek string instrument of the harp family.

Lyric. Song-like. In poetry, a short poem of a simple, emotional character. The term has been borrowed by music to designate musical works of like character.

Lyric Form. A composition the themes of which are not treated in the manner of the rondo or sonata, *q. v.*

Lyric Stage. The operatic stage. This term will hardly apply to the modern "music drama."

M

M. Abbreviation for Mano or Main, the hand.

M. D. Abbreviation for Main Droite or Mano Destra, the right hand.

M. F. Abbreviation for Mezzo Forte, half loud.

M. G. Abbreviation for Main Gauche, left hand.

M. M. Abbreviation for Maelzel's Metronome.

M. V. Abbreviation for Mezzo Voce.

Ma (It.). But.

Machine Head. The screw and wheel contrivance used instead of pegs in the guitar, etc.

Madre (It.) (*mah'-dreh*). Mother; the Virgin Mary.

Madrigal. A word of uncertain origin. A name given to contrapuntal compositions in any number of parts. They differ from the motet only in being written to secular words, generally amatory. This style of composition was cultivated with great success in England in Elizabeth's reign.

Maesta (It.) (*mah'-es-ta*), **con, Maestade** (*mah'-es-tah-deh*), **con, Maestevole** (*mah'-es-ta-vo-leh*), **Maestevolmente** (*vol-ment-e*), **Maestosamente** (*mah'-es-to-sah-men'-teh*). All mean the same thing: Dignified; with dignity.

Maestoso (It.) (*mah-es-to'-so*). Majestic; with dignity.

Maestrale (It.) (*mah-es-trah-leh*). "Masterful"; the stretto of a fugue when written in canon.

Maestro (It.) (*mah-es-tro*). Master.

Maestro al cembalo. Old term for conductor of orchestra, so called because he conducted seated at the cembalo, or harpsichord.

Maestro del coro. Master of the chorus or choir.

Maestro del putti (*del poot'-tee*). Master of the boys (choir boys).

Maestro di capella. Chapel-master; choir-master; name also given to the conductor of the music in the household of a great personage.

Magadis (Gr.). A string instrument tuned in octaves.

Magas (Gr.). A bridge.

Maggiolata (It.) (*madjo-lah'-tah*). A spring song (from Maggio—May).

Maggiore (It.) (*mad-jo'-reh*), **Majeur** (Fr.) (*mah-zhoor*), **Dur** (Ger.) (*duhr*). Major.

Maggot. Old English name for a short, slight composition of fanciful character.

Magnificat (Lat.). Doth magnify; opening word of the hymn of the Virgin Mary.

Main (Fr.) (*mang*). Hand. **M. D.** or **droite,** right hand; **M. G.** or **gauche,** left hand.

Maitre (Fr.) (*mehtr*). Master.

Maitrise (Fr.) (*meh-trees*). A cathedral music school.

Majestätisch (Ger.) (*mah-yes-tay'-tish*). Majestically.

Major (Lat.). Greater.

Major Chord or **Triad.** One in which the third over the root is major, *i. e.,* two whole tones above the root.

Major Scale. One in which the third of the scale is a major third above the keynote. **Major Key,** or **Mode,** or **Tonality,** has the same meaning.

Malinconia (It.) (*mah-lin-co-nee'-a*), **Malinconico, Malinconoso, Malinconioso, Malinconicamente.** Melancholy; in a sad, melancholy manner.

Mancando (It.) [from *mancare,* to want; fail]. Decreasing; dying away in loudness and speed.

Manche (Fr.) (*mansh*), **Manico** (It.) (*mah'-nee-ko*). Handle; neck of violin, etc.

Mandola (It.), **Mandora.** A large mandolin.

Mandolin, Mandolino (It.) (*man-do-lee-no*). A string instrument of the lute family, strung with eight wire strings tuned in pairs; the tuning same as the violin; played by means of a small plectrum; fingerboard fretted like the guitar.

Mandolinata (It.). Resembling the mandolin in effect.

Manichord [from Lat., *manus,* hand; *chorda,* string]. Supposed to be the earliest form of a string instrument, with keyboard, possibly the same as the clavichord.

Manier (Ger.) (*mah-neer'*). A harpsichord grace.

Maniera (It.) (*man-yeh'-ra*). Manner; style.

Männerchor (Gr.) (*man'-ner-kor*). A men's chorus.

Männergesangverein. Lit., men's song-union.

Mano (It.). Hand. **D.** or **destra,** right hand; **S.** or **sinistra,** left hand.

Manual [from Lat., *manus,* hand]. An organ keyboard.

Marcando, Marcato. Decided; marked; with emphasis.

Marcatissimo. As decided as possible.

March, Marche (Fr.) (*marsh*), **Marcia** (It.) (*mar-chee-a*), **Marsch** (Ger.) (*marsh*). A composition with strongly marked rhythm, designed to accompany the walking of a body of men. Marches vary in tempo from the slow, funeral march to the "charge." The following are the principal varieties: Parade March (Ger., *Paraden-Marsch;* Fr., *pas-ordinaire*); Quick-march or Quickstep (Ger., *Geschwind-Marsch;* Fr., *pas redoublé*); Charge (Ger., *Sturm-Marsch;* Fr., *pas-de-charge*). The funeral march and parade march are generally in $\frac{4}{4}$ time; the quick marches often in $\frac{6}{8}$ time.

Mark. A sign, *q. v.*

Markiert (Ger.) (*mar'-keert*), **Marqué** (Fr.) (*mar-kay*). See *Marcato.*

Marseillaise (Fr.) (*mar-sel-yase*). The French national song, composed by Rouget de Lisle.

Martelé (Fr.) (*mar-tel-leh'*), **Martellato** (It.) (*mar-tel-lah'-to*). Hammered. In piano music indicates a heavy blow with stiff wrist; in violin music, a sharp, firm stroke.

Marziale (It.) (*mart-se-a'-leh*). Martial.

Maschera (It.) (*mas-kay'-ra*). A mask.

Mascherata (It.) (*mas-kay'-ra-ta*). Masquerade.

Masque. Mask. A species of musical and dramatic entertainment founded on mythical or allegorical themes.

Mass, Missa (Lat.), **Messa** (It.), **Messe** (Fr. and Ger.). The communion service in the Roman Catholic Church. In music, that portion of the service consisting of the Kyrie, Gloria, Sanctus, and Agnus Dei, which are sung. The word mass is generally explained as being derived from the words *"Ite missa est,"* used to dismiss non-communicants before the service. High Mass is used on feasts and festivals. Low Mass on ordinary occasions, sometimes without music.

Mässig (Ger.) (*may'-sig*). Moderate; moderato.

Massima (It.). Whole note.

Master Chord. The dominant chord.

Master Fugue. One without episodes.

Master Note. The leading note.

Masure (*mah-soo-re*), **Masurek, Masurka, Mazurka.** A Polish dance in $\frac{3}{4}$ time.

Matelotte (Fr.). A sailors' hornpipe dance in $\frac{3}{4}$ time.

Matinée (Fr.) (*ma-tee-neh'*). A morning concert.

Mean. Old name for an inner part in music for voices; also for inner strings of viol, lute, etc. The C clef was also called the mean clef.

Measure. (1) Old name for any slow dance. (2) The portion of music enclosed between two bars. (3) Rhythm. (4) Tempo.

Mechanism, Mecanisme (Fr.), **Mechanik** (Ger.). (1) A mechanical appliance. (2) Technical skill.

Medesimo (It.) (*mee-deh'-see-mo*). The same as. **Medesimo tempo,** the same time.

Mediant. The third degree of the scale.

Mediation. That part of a chant (Anglican) between the reciting note and the close.

Meisterfuge (Ger.). See *Master-fugue.*

Meistersänger or **Meistersinger** (Ger.). Mastersinger. The Meistersängers were the successors of the minnesingers. Chief among them was Hans Sachs, the hero of Wagner's opera, "Die Meistersinger." The Meistersänger first appeared in the 14th century. They were for the most part workingmen, differing in this respect from the minnesingers, who numbered royal and noble singers in their ranks. The Meistersänger became extinct in 1839, when their last society in Ulm was dissolved.

Melancolia (It.), **Mélancholic** (Fr.). See *Malinconia.*

Mélange (Fr.) (*meh-lonzh*). A medley.

Melisma (Gr.). (1) A song; melody. (2) A run; roulade.

Melismatic. Florid vocalization. A melismatic song is one in which a number of notes are sung to one syllable, as in the florid passages in Handel's solos.

Melodeon. The precursor of the cabinet organ; an instrument with free reeds, operated by suction.

Melodia (It.). (1) Melody. (2) An organ-stop of 8- or 4-foot pitch; soft, flute-like quality.

Melodic. Pertaining to melody, as opposed to harmonic.

Melodico, Melodicoso (It.). Melodiously.

Mélodie (Fr.). Melody; air.

Melodrama. A play abounding in romantic and dramatic situations, with or without musical accompaniment. Melodramatic music is music used to accompany and "intensify" the action of a drama. The term is also applied to instrumental music abounding in startling changes of key or sudden changes of loud and soft.

Melody. An agreeable succession of single sounds, in conformity with the laws of rhythm and tonality. In music for voices the melody is generally in the soprano, or, if for male voices, in the first tenor, but there are many exceptions to this. In orchestral music it is even less necessary that the melody should be in the highest part, as the varying "tone color" of the instruments used is enough to give it the necessary prominence.

Melograph. A mechanical device for recording improvisation on the pianoforte. Many attempts have been made to produce such a machine, but with only partial success.

Melopiano. A pianoforte in which a continuous tone was produced by a series of small hammers which struck rapidly repeated blows on the strings. Invented by Caldara in 1870. It was re-invented in 1893 by Hlavàc of St. Petersburg, and exhibited at the Columbian Exposition, where it attracted great attention.

Melos (Gr.). Melody. Used by Wagner as a name for the recitative in his later works.

Même (Fr.) (*mame*). The same.

Men. (It.). Abbreviation for **Meno,** less; as, **Meno mosso,** slower, less motion.

Menestral (Fr.). Minstrel; Troubadour.

Ménétrier (Fr.) (*meh-neh'-tree-eh*). A fiddler.

Mente (It.) (*men-teh*). Mind. **Alla mente,** improvised.

Menuet (Fr.) (*me-noo-eh*), **Menuett** (Ger.), **Minuetto** (It.). Minuet; a slow, stately dance in $\frac{3}{4}$ time, retained as one of the members of the sonata, quartet, symphony, etc., until Beethoven changed it into the scherzo.

Mescolanza (It.) (*mes-co-lant'-sa*). A medley.

Messa di voce (It.) (*messa-dee-vo-cheh*). Swelling and diminishing on a sustained sound; literally, "massing of the voice."

Mestizia (It.) (*mes-tit'-sia*), **con.** With sadness.

Mesto (It.) (*mehs-to*). Gloomy; mournful.

Mestoso, Mestamente. Mournfully; sadly.

Mesure (Fr.) (*meh-soor*). Measure. **A la mesure,** in time.

Metal Pipes. Organ-pipes made of tin, zinc, etc.

Metallo (It.). Metal; a metallic quality of tone. **Bel metallo di voce,** fine, "ringing" quality of voice.

Meter or **Metre** [Gr., *metron,* a measure]. Properly belongs to poetry, from whence it is transferred to music. In poetry it has two meanings: (1) As applied to a group of syllables; (2) as applied to the number of these groups in a line. English prosody recognizes four groups of syllables, called feet: (1) The Iambus, consisting of a short or unaccented syllable followed by a long or accented syllable as, be-fore; (2) the Trochee, which is just the reverse, as mu-sic; (3) the Anapest, two short followed by a long, as, re-pro-duce; (4) the Dactyl, which is just the reverse, as, fear-ful-ly. As applied to lines (verses), **Long Meter** signifies four iambic feet in every line; **Common Meter** (also called **Ballad Meter**) an alternation of four and three iambic feet; **Short Meter,** two lines of three feet, one of four, and one of three in every stanza. Trochaic, Anapestic, and Dactyllic Meters are indicated by figures giving the number of syllables in each line, as 8, 6, 8, 6, etc. It is important to the musician to become thoroughly familiar with prosody, lest he fall into the too common error of setting short syllables to the accented beats of the measure, or the reverse.

Method, Méthode (Fr.) (*meh-tode*), **Metodo** (It.). (1) System of teaching. (2) Manner of using the voice, or of performing on an instrument.

Metronome [Gr., *metron,* measure; *nomos,* rule]. A mechanical device for determining the time-value of the beat. The one in ordinary use is attributed to Maelzel, whose name it bears. It consists of a pendulum with two bobs, one of which is movable, driven by clockwork; back of the movable bob is a graduated scale. It is used as follows: If the metronomic indication at the beginning of a piece of music in $\frac{4}{4}$ time is ♩ = 100 (¼-note equal to 100), the movable bob is slid along the rod until it is opposite the figures 100, the pendulum is set in motion, and one swing—indicated by a sharp click—is allowed to every beat.

Mettez (Fr.) (*met-teh*). Put; in organ music used in the sense of "draw" or "add" any stop or stops.

Mezzo or **Mezza** (It.) (*med-zo*). Half.

Mezzo Aria. A style of singing in which the distinctness of recitative is aimed at; also called **Aria parlante,** "speaking aria."

Mezzo Forte. Half loud.

Mezzo Piano. Half soft.

Mezzo Soprano. The female voice between the alto and soprano.

Mezzo Tenore. A tenor with range of baritone.

Mezzo Voce. Half voice.

Mi (It.) (*mee*). The name of E in French, Italian, and Spanish. **Mi contra fa** (mi against fa), the interval from F to B♮; the tritone; three whole tones.

Middle C. The C half way between the fifth line of the bass staff and first line of the treble staff; the C always indicated by the C clef: 

Militairemente (Fr.) (*mee-lee-tehr-mong*), **Militarmente** (It.) (*mee-lee-tar-men-teh*). Military style.

Military Band. Consists of (1) brass instruments only; (2) saxophones; (3) brass instruments and clarionets; (4) brass, wood, and saxophones.

Minaccivole (It.) (*min-nat-chee'-vo-leh*), **Minnacivolmente** (*min-nat-chee-vol-men'-teh*), **Minnacciando** (*min-nat-chee-an'-do*), **Minnacciosamente** (*min-nat-chee-o-sa-men'-teh*), **Minnaccioso** (*min-nat-chee-o'-so*). Menacing; threatening.

Mineur (Fr.) (*mee-noor*). Minor.

Minim. A half-note.

Minnesänger or **Minnesinger** (Ger.). German name for Troubadour; literally, love-singer.

Minor (Lat.). Lesser.

Minor Chord. The third above the root minor.

Minor Interval. One half-tone less than major.

Minor Scale. The third degree, a minor third above the keynote.

Minstrel. See *Troubadour.* Minstrel has been adopted as the name of the imitation Ethiopians who sing songs supposed to be illustrative of the manners and customs of the plantation negroes in the days of slavery.

Minuet. See *Menuet.*

Mise de voix (Fr.) (*meese de vo-a*). See *Messa di voce.*

Mise en scene (Fr.) (*meese ong scayne*). The "getting up"; putting on the stage of a play, opera, etc.

Misteriosamente. Mysteriously.

Misterioso (It.). Mysterious.

Misurato (It.) (*mee-soo-rah'-to*). Measured; in strict time.

Mit (Ger.). With.

Mit Begleitung (*be-gley'-toonk*). With accompaniment.

Mixed Cadence. A close, consisting of subdominant, dominant, and tonic chords, so called because it includes the characteristic chords of both the plagal and authentic cadences, viz.: subdominant and dominant.

Mixed Chorus, Mixed Voices. Male and female voices together.

Mixolydian. See *Mode.*

Mixture. An organ-stop with from three to six small pipes to each note, tuned to certain of the overtones of the fundamental (diapason) used in full organ only.

Mobile (It.) (*mo'-bee-leh*). With motion; mobile.

Mode [Lat., *modus,* manner, way]. (1) A scale in Greek and ecclesiastical music. (2) In modern music used only in conjunction with the terms major and minor, as Major Mode, Minor Mode. **Greek Modes;** the scale system of the Greeks is not yet quite satisfactorily made out. According to Chappel, who is considered the best authority, the succession of whole and half tones was the same in all the modes, their only difference being in pitch. He gives the following as the initial notes of the principal modes: Dorian (the standard mode) D, Phrygian E, Lydian F♯, Mixolydian G. Those modes the initial notes of which are below the Dorian were distinguished by the prefix *hypo,* beneath, as Hypolydian C♯, Hypophrygian B, Hypodorian A. The succession of sounds was like that of the natural scale of A minor. Church (or ecclesiastical), or Gregorian, or Ambrosian modes were derived from the Greek modes, but discarded the chromatic sounds. Thus the Dorian and Phrygian were the same, that is, had the same initial sounds, but the Lydian began on F instead of F♯. There are other differences between the Greek and the Church modes, viz.: The first four are called authentic; those the initial notes of which are below the Dorian are called plagal; each plagal mode is considered as the relative of the authentic mode, beginning a 4th above it. The final of a plagal is always made on the initial note of its related authentic mode. If the interpretation of the Greek modes is to be trusted, the Church modes seem to have arisen from a misunderstanding of the Greek modes.

Moderatamente (*mod-e-rah-tah-men'-teh*). Moderately.

Moderatissimo (*mod-e-rah-tis'-see-mo*). Very moderate.

Moderato (It.) (*mod-e-rah'-to*). Moderate.

Moderazione (It.) (*mo-deh-rat-se-o'-neh*), **con.** With moderation.

Modificazione (It.) (*mo-dee-fee-cat-se-o'-neh*). Modification; light and shade.

Modinha (Port) (*mo-deen'-ya*). Portuguese love-song.

Modo (It.). Mode; style.

Modulation. (1) Gradation of sound in intensity. (2) Change of key or tonality. Diatonic modulation moves from one key to another by means of chords from related keys; chromatic modulation, by means of chords from non-related keys; enharmonic modulation, by substituting ♯ for ♭, or the reverse. A passing or transient modulation is one followed by a quick return to the original key; the signature is not changed in a modulation of this kind. A final modulation is one in which the new key is retained for some time, or permanently; it is generally indicated by a change of signature following a double bar.

Modus (Lat.). Mode; scale.

Moll (Ger.) [Lat., *mollis,* soft]. Minor.

Moll-Akkord. Minor chord.

Moll-Tonart. Minor key or mode.

Moll-Tonleiter. Minor scale; literally, tone-ladder.

Molle (Lat.). Soft; mediæval name for B♭, B♮ being called B durum (hard). The German words for minor and major (*moll, dur*) are derived from these terms, also the French and Italian names for the flat sign, viz., French, *bémol;* Italian, *bemolle.*

Mollemente (It.) (*mol-leh-men-teh*). Softly; sweetly.

Molto (It.). Very much. **Di molto,** exceedingly; as Allegro di molto, exceedingly rapid.

Monferina (It.) (*mon-feh-ree'-nah*). Italian peasant dance in $\frac{6}{8}$ time.

Monochord [Gr., *monos,* one; *chorda,* string]. An instrument consisting of a single string stretched over a soundboard, on which is a graduated scale giving the proportionate divisions of the string required for the production of perfect intervals. A movable bridge is placed at the points indicated on the scale. The Monochord was formerly used as a means for training the ear. It is now used only for acoustic experiments.

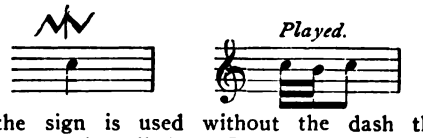
Monody. (1) A song for a single voice unaccompanied. (2) In modern usage it denotes a composition in which the melody is all-important, the remaining parts simply accompaniment; called also Homophony and Monophony—the antithesis of Polyphony.

Monotone. Recitative on a single sound.

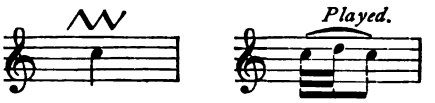
Montre (Fr.) (*mongtr*). Lit., displayed. The open diapason, so called because the pipes are generally placed in the front of the case and ornamented.

Morceau (Fr.) (*mor-so*). A "morsel"; a short piece; an extract.

Mordent, Mordente (It.), **Beisser** (Ger.). A sign indicating a single rapid stroke of the auxiliary note below the principal followed by a return to the principal. Thus:



When the sign is used without the dash through it, thus it is called an Inverted Mordent, or Pralltriller, and consists of the principal and the auxiliary note above. Thus:



The Mordent proper is not used in modern music, and the word Mordent is now by common usage applied to the inverted Mordent, or Pralltriller.

Morendo (It.) [from *morire, to die*]. Dying away; gradually growing softer and slower.

Morisca (It.). Morris dance.

Mormorando, Mormorevole, Mormorosa (It.). Murmuring.

Morris Dance. A rustic dance of Moorish origin.

Mosso (It.). Moved. **Piu mosso,** faster. **Meno mosso,** slower.

Mostra (It.). A direct , generally used in manuscript music to indicate an unfinished measure at the end of a brace.

Moteggiando (It.) (*mo-ted-jan'-do*). Bantering; jocose.

Motet, Motett, Motetto (It.). A vocal composition to sacred words in contrapuntal style. The madrigal differs only in being set to secular words. Many modern compositions to sacred words (not metric) are called motets, but would more properly be called anthems.

Motif (Fr.), **Motivo** (It.), **Motiv** (Ger.). Motive. (1) A short, marked musical phrase. (2) A theme for development. See *Leitmotiv.*

Motion, Moto (It.). **Conjunct Motion,** movement by degrees. **Disjunct Motion,** movement by skips. **Direct, Similar,** or **Parallel Motion,** when two parts ascend or descend together. **Contrary Motion,** when two parts move in opposite directions. **Oblique Motion,** when one part is stationary while the other moves.

Mouth. The opening in the front of an organ flue-pipe.

Mouth-organ. The harmonica; Pandean pipes.

Mouthpiece. In brass instruments the cup-shaped part applied to the lips in oboe, clarionet, etc., the part held between the lips. [Fr., *embouchure;* It., *imboccatura;* Ger., *Mundstück.*]

Movement, Mouvement (Fr.) (*move-mong*). (1) Tempo. (2) One of the members of a sonata, symphony, etc. (3) The motion of a part or parts.

Movimento (It.). Movement; tempo. **Doppio movimento,** double movement; when a change of time signature from 4/4 to 𝄵 occurs, and it is desired to preserve the same rate of movement, or tempo, *i. e.,* the quarter-note beat becomes the half-note beat.

Munter (Ger.). Lively; brisk; allegro.

Murky. An old name for a piece of harpsichord music with a bass of broken octaves.

Musars. Troubadour ballad singers.

Musette (Fr.). (1) A bagpipe. (2) An old dance. (3) In the suite the second part or "trio" of the gavotte, etc., is frequently so called, and is written in imitation of bagpipe music. (4) A soft reed-stop in the organ.

Music, Musica (Lat. and It.), **Musique** (Fr.), **Musik** (Ger.) [from Gr., *mousike,* from *mousa, muse*]. Originally any art over which the Muses presided, afterward restricted to the art that uses sound as its material.

Music Box. An instrument in which steel tongues are vibrated by means of pins set in a revolving cylinder.

Musical Glasses. An instrument consisting of a number of goblets, tuned to the notes of the scale, vibrated by passing a wetted finger around the edge.

Musician. (1) One who makes a livelihood by playing, singing, or teaching music. (2) A member of a regimental or naval band. (3) A composer of music. "Musician" is a very elastic term; it includes every grade from the drummer and fifer to Mozart.

Musikant (Ger.). A vagabond musician.

Musiker, Musikus (Ger.). A musician. (Generally used in a derogatory sense.)

Mutation Stop. Any organ-stop not tuned to the diapason or any of its octaves, as the tierce, quint, twelfth, larigot, etc. Stops of this kind (also mixtures, cornets, sesquialteras) are used for the purpose of "filling up" the volume of tone and giving it greater brilliancy.

Mute [It., *sordino;* Fr., *sourdine;* Ger., *Dämpfer*]. A small contrivance of wood or metal placed on the bridge of the violin, etc., to deaden the sound; a cone or cylinder of pasteboard, leather, or wood placed in the bell of a brass instrument for the same purpose.

Mutig (Ger.) (*moo-tig*). Bold; spirited; vivace.

N

Nacaire (Fr.) (*nah-kehr'*). A large drum.

Nacchera (It.) (*nak-keh'-rah*). Military drum.

Nach (Ger.). After; according to; resembling.

Nach Belieben. At pleasure; ad libitum.

Nach und nach. By degrees; poco a poco.

Nachahmung. Imitation.

Nachdruck. Emphasis.

Nachlassend. Retarding.

Nachsatz. Closing theme; coda.

Nachspiel. Postlude.

Nachthorn (Ger.). Night-horn. An organ-stop; large-scale closed pipes, generally 8-foot tone.

Naïf (Fr.), masc. (*nah-if*), fem. **Naïve** (*nah-eve*). Simple; natural; unaffected.

Naiv (Ger.) (*nah-if*). See *Naïf.*

Naïvement (Fr.) (*na-eve-mong*). Artless.

Naïveté (Fr.) (*na-eve-teh*). Simplicity.

Naker. A drum. (Obsolete.)

Narrante (It.) (*nar-ran-teh*). Narrating. A style of singing in which especial attention is given to distinctness of enunciation, rather than to musical effect.

Nasard, Nazard, or **Nassat.** An organ-stop tuned a twelfth above the diapason.

Nason Flute. A soft, closed stop, 4-foot pitch.

Natural. A sign ♮ which restores a letter to its place in the natural scale. In the ancient system of music the only changeable note in the scale was B. The sign for that sound was ♭, the old form of the letter; it signified the sound we call B flat and was called B rotundum, *i. e.,* round B. When it was to be raised a half tone a line was drawn downward at the right side, thus ♮, and it was called B quadratum, *i. e.,* square B. In our modern music these have been retained as the signs for flat and natural.

Natural Horn or **Trumpet.** Those without valves or slides. The sounds produced are called natural harmonics, and are the same as may be produced by touching lightly a vibrating string at any point that will cause it to divide into equal parts, as 2, 3, 4, etc.

Natural Major Scale. The scale of C major.

Natural Minor Scale. A-minor; also any minor scale with unchanged 6th and 7th.

Natural Pitch. The sounds produced by flute, clarionet, etc., without overblowing. The flute, oboe, and bassoon overblow at the octave above their fundamental. The clarionet at the 12th.

Naturale (It.) (*nah-too-rah'-leh*), **Naturel** (Fr.) (*nah-too-rel'*). Natural; unaffected.

Neapolitan Sixth. A name given to a chord consisting of the subdominant with minor 3d and minor 6th, as F, Ab, Db; used in both major and minor keys.

Neben (Ger.) (*neh'-ben*). Subordinate; accessory.

Neben-Dominant (Ger.). The dominant of the dominant.

Neben-Gedanken (Ger.). Accessory themes.

Nebensatz (Ger.). An auxiliary theme in sonata, etc.

Nebenwerk. The second manual of the organ.

Neck [Ger., *Hals;* Fr., *manche* (mongsh)]. The "handle" of violin, guitar, etc.; on its top is the fingerboard; at its end, the peg-box.

Negli (It.) (*nehl-yee'*), **Nei, Nel, Nell, Nella, Nelle, Nello.** In the manner of.

Negligente (It.) (*neg-lee-gen'-teh*). Careless.

Negligentimente (It.) (*neg-lee-gen-te-men-teh*). Carelessly.

Negligenza (*neg-lee-gent-sa*), **con.** With carelessness.

Nel battere (It.) (*bat-teh-reh*). At the beat.

Nel stilo antico. In the antique style.

Nenia or **Nænia** (Lat.). A funeral dirge.

Nettamente (It.) (*nett-a-men-teh*). Neatly; clearly.

Netto (It.). Neat; exact.

Neuma, Neumes. Signs used in mediæval notation.

Nineteenth. An organ-stop; two octaves and a fifth above the diapason.

Ninth. An interval one degree beyond the octave, being the second removed an octave; it may, like the second, be minor, major, or augmented. The minor and major ninths are essential dissonances, that is, sounds derived from the fundamental; with the augmented ninth the lower sound is really the ninth, thus, G, B, D, F, A or A♭, are overtones of G, but C, D♯ arise from B, D♯, F♯, A, C, chord of ninth. A chord consisting of root major 3, perfect 5, minor 7, and major or minor ninth may have either major or minor ninth in major keys, but only the minor ninth in minor keys.

Nobile (It.) (*no-bee-leh*). Noble; grand.

Nobilita (It.) (*no-bee'-lee-ta*), **con.** With nobility.

Nobilmente (It.) (*no-bil-men-teh*). Nobly.

Noch (Ger.). Still; yet; as, **noch schneller,** still faster.

Nocturne (Fr.) (*noc-toorn*), **Notturno** (It.), **Nachtstück** or **Nokturne** (Ger.) (*nok-toor'-neh*). Literally, night-piece; a quiet, sentimental composition, usually in Lyric form, but under the title Notturno important compositions for several instruments or full orchestra have been written containing several movements.

Nocturns. Night services in the R. C. Church, at which the psalms are chanted in portions, also called nocturns.

Node. A line or point of rest in a vibrating body. A node may be produced in a vibrating string by touching it lightly. (*Cf.* under Natural Horn.) The sounds thus produced, called harmonics, are often used on instruments of the violin family and on the harp.

Noël (Fr.) (*no-el*), **Nowell** (Eng.). "Good news"; "Gospel." Christmas eve songs or carols.

Noire (Fr.) (*no-ar*). Black; quarter note.

Nonet [It., *nonetto;* Ger., *Nonett*]. A composition for nine voices or instruments.

Nonuplet. A group of nine notes to be played in the time of six or eight of the same value.

Normal Pitch. The pitch of a sound, generally A or C, adopted as a standard. This standard for the sound A, second place, has varied from 404 vibrations per second in 1699 to 455 in 1859. By almost universal consent the modern French pitch is now adopted, viz., A = 435 vibrations per second.

Notation. The various signs used to represent music to the eye, as staff, clefs, notes, rests, etc. The earliest attempts at the representation of musical sounds of which we have any knowledge were made by the Greeks, who used the letters of their alphabet, modified in various ways to represent the series of sounds they employed. Their series of sounds is supposed to have begun on the note A, first space in the bass clef. From this system music has retained the name of A for this sound. The next development was the adoption of a series of signs called neumæ. These signs, although curiously complicated, were yet very defective in precision, being inferior to the letters as indications of pitch. The great want, both of the letter system and the neumæ, was that neither gave any indication of the duration of the sounds. The next step was the adoption of the staff. At first use was made only of the spaces between the lines, and, as notes had not yet been invented, the syllables were written in the spaces; this gave exactness to the relative pitch of the sounds but no indication of their duration. The next step was to use the lines only, indicating the sounds by small square notes called points. The letter names of the lines, of which eight was the number, were indicated by Greek letters placed at the beginning. This, though an improvement on the plan of dislocating the syllables, was still wanting in that no duration was indicated. This desideratum was secured by the invention of the notes, attributed to Franco of Cologne. Invention was now on the right track. The expression of pitch and relative duration were now determined with exactness. The system of notation now in use is substantially the same, modified and improved to meet the requirements of modern musical complexity.

Note. A sign which, by its form, indicates the relative duration of a sound, and by its position on the staff the pitch of a sound.

Notenfresser (Ger.). "Note devourer." A humorous title for a ready sight-reader; generally implies one whose playing is more notes than music.

Nourri (Fr.) (*nour-ree*). Nourished; *un son nourri,* a well-sustained sound. Generally applied to vocal sounds.

Novelette. A name invented by Schumann and given by him to a set of pieces without formal construction, with numerous constantly changing themes, giving expression to a very wide range of emotions.

Novemole (Ger.) (*no-veh-mo'-leh*). Nonuplet.

Nuance (Fr.) (*noo-ongs*). Shading; the variations in force, quality, and tempo, by means of which artistic expression is given to music.

Number. (1) A movement of a symphony or sonata. (2) A solo, chorus, or other separate part of an opera or oratorio, etc. (3) A given piece on a concert programme. (4) The "opus" or place in the list of an author's works as to order of composition.

Nunsfiddle [Ger., *Nonnen-Geige*]. Called also Tromba Marina. An instrument with a distant resemblace to a double bass, furnished with one string and a peculiarly constructed bridge. The harmonic sounds only are used. It gets its name from the fact that it was formerly used in Germany and France in the convents to accompany the singing of the nuns.

Nuovo (It.) (*noo-o'-vo*), **Di nuovo.** Over again; repeat.

Nut [Ger., *Sattel,* saddle; Fr., *sillet,* button; It., *capo tasto,* head-stop]. (1) The ridge at the end of the fingerboard next the peg-box; its purpose is to raise the strings slightly above the fingerboard of instruments of violin and guitar families. (2) [Ger., *Frosch,* frog; Fr.. *talon,* heel]. The piece at the lower end of violin bow, etc., in which the hair is inserted and tightened or slackened by means of a screw.

O

O (It.). Or; also written **od.**

Ob. Abbreviation of oboe and obbligato.

Obbligato (It.) (*ob-blee-gah'-to*). An essential instrumental part accompanying a vocal solo.

Ober (Ger.) (*o'-behr*). Over; upper.

Oberwerk. The uppermost manual of an organ.

Obligé (Fr.) (*o-blee-zheh*). Obbligato.

Oblique Motion. When one part is stationary while the other ascends or descends.

Oboe (It.) (*o-bo-eh*), plural, oboi (*o-bo-ee*); (Fr.) **Hautbois** (*ho-boa*); (Eng.) **Hautboy** or **Hoboy** [from the French word which means, literally, "high-wood"]. A wind instrument with double reed, formerly the leading instrument in the orchestra, filling the place now taken by the violins. A pair are generally employed in the modern orchestra. The oboe is one of the most ancient and widely disseminated of musical instruments. It is the general opinion of students of antiquity that many of the instruments called by the general name "flute" by the Greeks were oboi.

Oboe. A reed-stop in the organ, of 8-ft. pitch, voiced to resemble the oboe.

Oboe d'amore (It.) (*dah-mo'-reh*). Oboe "of love"; a small soft-toned oboe.

Oboe di caccia (It.) (*cat'-cheea*). Oboe of the chase; a large oboe, used formerly as a hunting signal.

Oboist, Oboista (It.). An oboe player.

Ocarine, Ocarina (It.). A small wind instrument of terra cotta, with flute-like quality of tone,—more of a toy than a musical instrument.

Octave, Ottava (It.), **Oktave** (Ger.). (1) The interval between a given letter and its repetition in an ascending or descending series. The diapason of the Greeks. (2) An organ-stop of 4-ft. pitch.

Octave Flute. The piccolo.

Ottava bassa. An octave lower than written; the sign: 8va Ba.....

Ottava alta (It.). At the octave above; indicates that the passage is to be played an octave higher than written, indicated by the sign: 8va..... A return to the natural position of the notes is signified by the word *loco* (place), or frequently by the cessation of the dotted line, thus: 8va .....

Octet, Octuor, Ottetto (It.), **Oktett** (Ger.), **Octette** (Fr.). A composition for eight solo voices or instruments.

Octo basse (Fr.). A large double bass going a third lower than the ordinary instrument, furnished with a mechanism of levers and pedals for stopping the strings—an important addition to the orchestra.

Octuplet. A group of eight notes played in the time of six of the same value.

Ode Symphonie (Fr.). Choral symphony.

Odeon (Gr.), **Odeum** (Lat.). A building in which public contests in music and poetry were held. In modern use as a name for a concert-hall or theater.

Oder (Ger.). Or.

Œuvre (Fr.) (*oovr*). Work; opus.

Offen (Ger.). Open.

Offertory, Offertorio (It.), **Offertoire** (Fr.) (*of-fer-twar*), **Offertorium** (Ger. and Lat.). (1) The collection of the alms of the congregation during the communion service. (2) The anthem or motet sung by the choir at this time. (3) A piece of organ music performed during this time.

Ohne (Ger.) (*o'-neh*). Without, as ohne Ped., without pedal.

Olio [Sp., *olio,* from Lat., *olla,* pot. A mixture of meat, vegetables, etc., stewed together]. Hence, a medley of various airs; a potpourri.

Olivettes (Fr.) (*o-lee-vet*). Dance after the olive harvest.

Omnes or **Omnia** (Lat.). All. Same as *Tutti.*

Omnitonic, Omnitonique (Fr.). All sounding, *i. e.,* chromatic; applied to brass instruments.

Ondeggiamento (It.) (*on-ded-ja-men'-to*), **Ondeggiante** (It.) (*on-ded-jan'-teh*), **Ondulation** (Fr.) (*on-doo-lah-siong*), **Ondulé** (Fr.) (*on-doo-leh*), **Ondulieren** (Ger.) (*on-doo-lee'-ren*). Waving, wavy; undulating; tremolo.

Ongarese (It.) (*on-gah-reh'-seh*). Hungarian.

Open Diapason. See *Diapason.*

Open Harmony. An equidistant arrangement of the notes of the chords.

Open Notes. (1) The sounds produced by the strings of a violin, etc., when not pressed by the finger. (2) The natural sounds of horn, trumpet, etc., *i. e.,* without valves.

Open Pipe. An organ-pipe without stopper.

Open Score. One in which each voice or instrument has a separate staff assigned to it.

Open Strings. See *Open Notes* (1).

Opera (It.) [from Lat., *opus, work*]. A combination of music and drama in which the music is not merely an incidental, but the predominant element. The opera originated in an attempt to revive what was supposed to be the manner in which the classic Greek drama was performed. The efforts of the group of musical enthusiasts who made this attempt culminated in the production of "Euridice," in 1600, the first Italian opera ever performed in public. The ground being broken, new cultivators soon appeared, and the new plant grew rapidly. Peri, the composer of "Euridice," was succeeded first by Gagliano, then by Monteverde—one of the great names in music. In his hands the opera developed with extraordinary rapidity. Before the close of the 17th century a host of opera writers appeared, led by Scarlatti. The next important development in the form of opera was made by Lulli, the court musician of Louis XIV. No very striking advance was now made until Handel appeared. He did little in the way of developing the form, but infused so much genius into the received form that it gave it a new life. In this respect Handel resembled Mozart, who, at a later stage of the development of the opera, was quite satisfied to take the then received form, which his genius sufficed to make immortal. The first decided departure from the traditional form was made by Gluck, whose theory of dramatic music is strongly akin to the modern theory of Wagner. The opera since Mozart has grown with so much luxuriance, in such a diversity of forms, that even a slight sketch of it would be impossible in our limits. Appended will be found the names of the principal varieties.

Opera Buffa. Comic opera. (Fr., *Opéra Bouffe.*)

Opéra Comique (Fr.). Comedy (not comic) opera.

Opera drammatica (It.). Romantic opera. In modern German usage the term "Musikdrama" has been adopted to distinguish the modern from the old form of opera.

Opera Seria. Grand opera; serious opera; tragic opera.

Operetta (It.). An opera with spoken dialogue.

Ophicleide, Oficleide (It.) [from Gr., *ophis,* snake, and *kleis,* key. Lit., "keyed snake," in allusion to its contorted shape]. A large brass instrument of the bugle family, *i. e.,* with keys, now little used. The best example of its use by a great composer will be found in Mendelssohn's "Midsummer Night's Dream" music.

Oppure (It.) (*op-poo'-reh*). See *Ossia.*

Opus (Lat.). Work; used by composers to indicate the order in which their works were written.

Oratorio (It.) [from Lat., *oratorius,* pertaining or belonging to prayer; a place for prayer]. A composition consisting of solos and concerted pieces for voices, the theme of which is taken from the Bible or from sacred history. The name arose from the fact that St. Philip Neri gave discourses intermingled with music in his oratory about the middle of the 16th century. The term Oratorio is also used for secular works written on the same plan, such as Haydn's "Seasons," and Bruch's "Odysseus," but is manifestly inappropriate. The oratorio is descended from those middle-age dramatic performances founded on biblical or moral themes, known as mysteries, moralities, or miracle plays. It took its rise about the same time as the opera, from which it differs chiefly in that it affords an opportunity for the highest developments of the contrapuntal art, whereas the opera is essentially monodic. The oratorio has not gone through the manifold changes and diversities that have marked the development of the opera, nor has it attracted anything like the number of composers that have devoted themselves to the opera. The first writer of any prominence in this field was Carissimi. He was followed by A. Scarlatti; then Handel appeared and stamped for all time the form of the oratorio. His great contemporary, Bach, equaled if he did not surpass him, but in a different style. Handel has had but two successors worthy to be named with him—Haydn and Mendelssohn, each of whom has stamped a new character on the oratorio without descending from the high plane on which this class of composition should stand. The taste for the oratorio seems to be on the wane, as no composer of any mark has of late years devoted his attention to it.

Orchestra, Orchestre (Fr.), **Orchester** (Ger.) [from Gr., *orchester,* a dancer]. Originally the place where the dancing took place in the Greek theater. (1) The place where the instrumentalists are placed. (2) The company of instrumentalists. (3) The collection of instruments used at any performance. See *Instrument.*

Orchestrate. To write music for the orchestra.

Orchestration. The art of writing for the orchestra.

Orchestrion. A mechanical organ designed to imitate, by means of various stops, the instruments of the orchestra.

Ordinario (It.) (*or-dee-nah'-ree-o*). Usual; ordinary; as tempo ordinario, the usual time, used in the sense of moderate.

Organ, Organo (It.), **Orgue** (Fr.), **Orgel** (Ger.) [from Gr., *organon,* tool, implement, instrument]. An instrument consisting of a large number of pipes grouped according to their pitch and quality of tone into "stops." A large bellows supplies the compressed air or "wind" to the various air-tight boxes called sound-boards, on which the pipes are placed. By means of a key mechanism the "wind" is allowed to enter the pipes corresponding to any given pitch at will. The set or sets of pipes it is desired to sound are controlled by means of "registers," which, when drawn, allow the "wind" to enter the pipes of the "stop," the name of which is marked on the knob of the register. Organs are built with from one to four, and even more, "manuals," or keyboards, placed one above the other. Three manuals is the usual number. The lowest is called the "choir organ," the middle the "great organ," the upper the "swell organ." When a fourth manual is added it is called the "solo manual," a fifth the "echo organ"; there is also a keyboard for the feet called the "pedal organ."

Organ Point, Point d'orgue (Fr.), **Orgelpunkt** (Ger.). A succession of harmonies belonging to the key, written over a prolonged holding of the dominant or tonic, or both; an organ point is generally at the bass.

Organetto (It.). Small organ; bird-organ.

Organum (Lat.), **Organon** (Gr.). An early attempt at part-writing in which the parts moved in fourths or fifths with each other.

Orguinette. A small mechanical reed-organ.

Orpharion. A lute with wire strings.

Osservanza (It.) (*os-ser-van'-tsa*), **con.** With care; with exactness.

Ossia (It.) (*os'-see-a*). Or else; otherwise; as ossia piu facile, or else more easily.

Ostinato (It.) (*os-tee-nah'-to*). Obstinate. **Basso ostinato** is a name given to a frequently repeated bass with a constantly varied counterpoint, called also ground bass; frequently used by the old composers as the foundation for the passacaglio.

Otez (Fr.) (*o-teh*). Take off; a direction in organ music to push in a given register.

Ottavino (It.) (*ot-ta-vee-no*). The piccolo.

Ottavo (It.). See *Octave.*

Ottetto (It.). See *Octet.*

Ou (Fr.) (*oo*). See *Ossia.*

Ouvert (Fr.) (*oo-vehr*). Open. See *Open Notes.* **A livre ouvert,** literally, "at open book"; at sight.

Overblow. To blow a wind instrument in such a manner as to make it sound any of its harmonics. In the organ a pipe is overblown when the air-pressure is too great, causing it to sound its octave or twelfth.

Overspun. Said of strings covered with a wrapping of thin wire.

Overstring. Arranging the stringing of a piano in such a way that one set crosses the rest diagonally.

Overtone. The sounds produced by the division of a vibrating body into equal parts.

Overture, Overtura (It.), **Ouverture** (Fr.), **Ouverture** (Ger.). A musical prelude to an opera or oratorio. Independent compositions are also written under the name of concert overtures, generally with some descriptive title. In its highest form the overture is developed in the sonata form without repeating the first part. Many overtures are nothing but a medley of airs in various tempos.

Ovvero. See *Ossia.*

P

P. Abbreviation for piano. Soft (positive degree).

PP. Abbreviation for piu piano. Softer (comparative degree).

PPP. Abbreviation for pianissimo. Softest (superlative degree).

P. F. Abbreviation for pianoforte (when capital letters are used). **p. f.** Abbreviation for poco forte, a little loud; or piu forte, louder. In French organ music **P.** signifies posatif, *i. e.,* choir-organ.

Padouana (It.) (*pah-doo-ah'-nah*), **Paduana, Padovana, Padovane** (Fr.) (*pah-do-van*). See *Pavan.*

Pæan (Gr.). A song of triumph, originally in praise of Apollo.

Paired Notes. A succession of thirds, sixths or eighths on the piano.

Palco (It.). The stage of a theater.

Pallet. The valve that controls the admission of "wind" to the pipes of the organ, harmonium, etc.

Pallettes (Fr.). The white keys of the piano, etc. The black keys are called *feintes* (faints).

Pandean Pipes or **Pan's Pipes.** The syrinx; a series of small pipes made from reeds, sounded by blowing across the open top. An instrument of unknown antiquity and universal use. The ancient Peruvians carved them out of stone. The Fijians and the South American Indians make them with a double set of pipes—one set open, the other closed at one end, thus producing octave successions.

Pantalon (Fr.). One of the numbers in a set of quadrilles. The old set of quadrilles consisted of five or six numbers called: (1) pantalon; (2) été; (3) poule; (4) pastourelle; (5) finale. If there were six, the other was called trénis.

Parallel Keys. The major and minor scales beginning on the same keynote.

Parallel Motion. When two parts or voices ascend or descend together.

Paraphrase. An elaborate arrangement of a piece of music for the piano, originally written for the voice, or for some other instrument. An orchestral paraphrase is a like arrangement of a vocal or pianoforte composition.

Parlando, Parlante (It.) (*par-lan'-do, par-lan'-teh*). Declaiming; singing in recitative style; playing in imitation of vocal recitative.

Part. (1) The series of sounds allotted to a single voice or instrument, or a group of voices or instruments of identical kind in a musical composition. (2) One of the counterpoints of a polyphonic composition for piano or organ, as a three- or four-part fugue. (3) One of the divisions of an extended form as indicated by double bars.

Part-Song. A composition for equal or mixed voices, unaccompanied, consisting of a melody to which the other parts are subordinated, in this respect differing from the glee and madrigal, which are contrapuntal, *i. e.*, all the parts are of equal importance.

Part-Writing. Counterpoint.

Partial Tones. See *Overtone.*

Partita (It.) (*par-tee'-tah*). See *Suite.*

Partition (Fr.) (*par-tee'-syong*), **Partitur** (Ger.) (*par-tee-toor'*), **Partitura** (It.) (*par-tee-too'-rah*), **Partizione** (It.) (*par-teetz-eo'-neh*). [From It., *partire,* to divide.] In allusion to the division by bars of the page; in English "scoring"; an orchestral or vocal score.

Paspy [from Fr., *passepied*], **Passamezzo** (It.) (*passa-med'-so*). A dance resembling the minuet, but more rapid in its movement.

Passacaglio (It.) (*pas-sa-cal'-yo*), **Passacaglia** (*pas-sa-cal'-ya*), **Passecaille** (Fr.) (*pass-ca-ee*), **Passe-rue** (Fr.) (*pass-roo*), **Passa-calle** (Sp.) (*pas-sa-cal'-leh*), **Gassenhauer** (Ger.) (*gas-sen-how-er*). Literally, "running the street." An old dance in triple time, generally written on a ground bass.

Passage. (1) A musical phrase. (2) The figure of a melodic sequence. (3) A brilliant run or arpeggio.

Passaggio (It.) (*pas-sad'-jeo*). Passage.

Passing Note. An ornamental melodic note foreign to the harmony; when these notes fall on the beat or the accent they are called changing notes.

Passione (It.). Passion-music; a musical setting of the closing scenes in the life of the Saviour in the form of an oratorio, originally with dramatic action. The Oberammergau passion-play is a survival of this custom.

Passione (It.) (*pas-se-o'-neh*), **Passionato** (It.) (*nah-to*), **Passionatamente** (It.), **Passioné** (Fr.) (*pas-si-o'-neh*), **con.** With passion; intensity; impassioned; with intense passion.

Pasticcio (It.) (*pas-tit'-che-o*), **Pastiche** (Fr.) (*pas-tish*). A "composition" made up of airs, etc., borrowed from different sources.

Pastoral, Pastorale (It.) (*pas-to-rah'-leh*). (1) A rustic melody in $\frac{6}{8}$ time. (2) Used to designate an extended composition intended to portray the scenes and emotions of rustic life, as pastoral symphony, pastoral sonata.

Pastorella (It.) (*pas-to-rel'-lah*), **Pastorelle** (Fr.) (*pas-to-rel*). A little pastoral.

Pastourelle. A figure in the quadrille. See *Pantalon.*

Pateticamente (It.) (*pa-teh-tee-cah-men'-teh*), **Patetico** (It.) (*pa-teh'-tee-co*), **Pathétiquement** (Fr.) (*pa-teh-teek-mong*), **Pathétique** (Fr.) (*pa-teh-teek*). Pathetic; pathetically.

Patimento (It.) (*pah-tee-men-to*). Suffering. **Con espressione di patimento,** with an expression of suffering.

Patouille (Fr.) (*pah-too-ee*). Claquebois; xylophone.

Pauke (Ger.) (*pow-keh*), pl., **Pauken.** Kettle-drum.

Pausa (It.) (*paw-sa*), **Pause** (Fr.) (*paws*). A rest or pause; a bar's rest.

Pavan. A stately dance in $\frac{4}{4}$ time. The name is derived either from *pavo,* a peacock, in allusion to its stately character, or from *pavana,* the abbreviated form of *Padovana,* the Latin name of Padua, where the dance is said to have originated.

Pavana (It.), **Pavane** (Fr.). Pavan.

Paventato (It.) (*pa-ven-tah'-to*), **Paventoso** (*pa-ven-to-so*) [from Lat., *pavidus,* fearing]. Timid; with fear; timidly.

Pavillon (Fr.) (*pa-vee-yong*). The bell of a horn, clarionet, etc.

Pavillon chinois (*shee-no-a*). A staff of small bells. **Flute à pavillon,** an organ-stop with "bell-mouthed" pipes.

Pedal, abbreviated **Ped.** [from Lat., *pes,* a foot]. (1) Any mechanism controlled by the foot; in the piano, the contrivance for raising the dampers; also that for shifting the action (una-corda). In square and upright pianos, the soft pedal, when depressed, interposes small strips of soft leather between the hammers and strings. The sostenuto pedal is a contrivance by means of which one or more sounds in the lower register of the piano may be prolonged at will. In the organ, the keyboard for the feet, the levers for opening and closing the swell (swell pedal) and for operating various groups of stops (combination pedals).

Pedal Check. A mechanism in the organ, controlled by a hand-knob, which prevents the movement of the pedals **Crescendo Pedal,** a mechanism in the organ by means of which the full power may be put on or off. **Balancing Swell Pedal** is one that remains in whatever position it may be when the foot leaves it.

Pedal Harp. The mechanical contrivances by means of which certain strings are tightened or slackened to change the key, as F♯-ped., B♭-ped., etc.

Pedal Pipes. The organ-pipes sounded by the pedal keyboard.

Pedal Point or **Organ Point.** See *Organ Point.*

Pédale (Fr.). Pedal.

Pedale doppio (It.) (*peh-dal'-leh dop'-yo*). Pedal in octaves; organ music.

Pedalflügel (Ger.). A grand piano with pedal keyboard.

Peg. The wooden or metal pins around which one end of the strings of the violin, etc., are wound, by turning which the pitch of the strings is raised or lowered; in the pianoforte they are generally called pins.

Pensieroso (It.) (*pen-see-eh-ro'-so*). Pensive; thoughtful.

Pentatone. An interval of five whole tones; augmented 6th.

Pentatonic Scale. See *Scale.*

Per (It.) (*pehr*). For, or by; as, **Per il violino,** for the violin.

Percussion Stop. A hammer which, striking the reed of a harmonium or organ-pipe, causes it to vibrate promptly when the key is depressed.

Percussive Instruments. Drums, cymbals, triangles, etc.

Perdendo (It.) (*pehr-den'-do*), **Perdendosi** (*pehr-den-do'-see*) [from *perdere,* to lose]. Gradually dying away, both in speed and power. (Abbr., Perd. or Perden.)

Perfect Cadence. See *Cadence.*

Perfect Concord. Root, minor or major 3d, and perfect 5th.

Perfect Consonances. See *Interval.*

Périgourdine (Fr.) (*peh-ree-goor-deen*), **Périjourdine** (*peh-ree-zhoor-deen*). An old French dancing-song in $\frac{3}{4}$ time.

Period, Période (Fr.) (*peh-ree-ode*), **Periodo** (It.) (*peh-ree-o-do*). A complete musical sentence, generally eight measures.

Perlé (Fr.) (*per-leh*), **Perlend** (Ger.), "Pearled," like a string of pearls. A metaphorical expression for a clear, delicate execution; also a direction that the passage is to be played in a "pearly" manner.

Pesante (It.) (*peh-san'-teh*). Heavy; weighty.

Petite (Fr.) (*peh-teet*). Small; little.

Petite Flute. The piccolo.

Petite mesure à deux temps. $\frac{2}{4}$ time.

Petite Pedale. Soft pedal in organ music.

Petites Notes. Grace notes.

Petto (It.). Chest.

Peu à peu (Fr.). (This sound cannot be reproduced in English; it resembles *oo,* but is not so broad.) Little by little; by degrees.

Pezzi (It.) (*pet-see*). Pieces.

Pezzi concertanti. (1) Concerted pieces. (2) A "number" of an opera, concert, etc.

Pezzi di bravura (*bra-voo-ra*). Showy, brilliant pieces.

Pezzo (It.) (*pet'-so*). A piece; phrase. Beethoven uses the following sentence as a direction in one of his pianoforte sonatas: "Questo pezzo si deve trattare con piu gran delicatezza"—Every phrase must be treated with the greatest delicacy.

Pfeife (Ger.) (*pfei-feh*). Pipe; fife.

Phantasie (Ger.). See *Fantasia.*

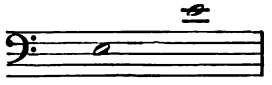
Phantasieren (Ger.) (*fan-ta-see'-ren*). To improvise.

Phantasiestück. A piece devoid of form.

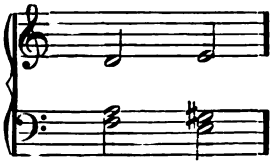
Phrase. Technically, an incomplete musical sentence.

Phrasing. The art of dividing a melody into groups of connected sounds so as to bring out its greatest musical effect, including also the placing of accent—cres. and decres., rall. and accel., rubato, etc.—and in pianoforte music, the varieties of touch. In vocal music, it refers chiefly to the breathing places; in violin music, to the bowing.

Phrygian Mode. One of the Greek scales, generally supposed to be E—E. In the ecclesiastical scales, the octave scale from



Phrygian Cadence.



Physharmonica. (1) The predecessor of the melodeon. (2) A free reed-stop in the organ.

Piacere, à (It.) (*pe-aht-cheh'-reh*). At pleasure, *i. e.,* the tempo at the will of the performer.

Piacevole (It.) (*pe-aht-cheh'-vo-leh*). Smoothly; quietly.

Piacevolezza (It.) (*pe-aht-cheh-vo-let'-za*), **con.** With smoothness.

Piacevolmente (It.) (*pe-aht-cheh-vol-men'-teh*). Smoothly.

Piacimento (It.) (*pe-aht-chee-men'-tō*). See Piacere.

Pianette (Fr.), **Pianino** (It.) (*pee-ah-nee-no*). A small piano; upright piano.

Piangendo (It.) (*pee-an-jen'-do*), **Piangevole** (*pee-an-jeh'-vo-leh*), **Piangevolmente** (*pee-an-jeh-vol-men'-teh*). "Weeping"; plaintively wailing.

Piano (It.) (*pee-ah'-no*). Soft. (Abbreviation, **P.**; pianissimo, **PP.**)

Pianoforte (It.) (*for'-teh*). In common usage, piano, without the forte. An instrument strung with steel wire (formerly brass wire was largely used), provided with a keyboard; the depression of the keys causes the hammers to strike the strings. The name pianoforte was given to it because the volume of sound was under the control of the performer. Three forms of pianoforte are made: The grand piano [in Fr., *piano à queue,* lit., "piano with a tail"; Ger., *flügel,* in allusion to its wing shape]; the square, and the upright. The pianoforte is descended from the dulcimer in the same sense that the harpsichord is descended from the psalterion. In form the dulcimer and psalterion were identical, differing only in that the former was played by means of hammers, the latter by means of "plectra." The adaptation of mechanism to control the hammers developed the piano out of the dulcimer, and the adaptation of mechanism to control the "plectra" developed the harpsichord out of the psalterion. The hammer action was first made practically effective by Cristofori of Padua, in 1711. About the same time an English monk, "Father Wood," made one in Rome. This instrument came into the possession of the celebrated Fulke Greville, and became well known as Mr. Greville's pianoforte. In 1717, a German youth of eighteen, named Schröter, invented the pianoforte independently; his invention was copied by Silberman of Strasburg, who submitted two of his instruments to Bach, who liked the mechanism but not the tone, preferring that of the clavichord. The growth of the pianoforte has been rapid since the beginning of the nineteenth century, and has reached a point beyond which it hardly seems possible to advance.

Piatti (It.) (*pe-at'-tee*). Cymbals.

Pibroch. A sort of fantasia for the bag-pipe of the Scotch Highlanders; supposed to represent the incidents of a fight.

Piccolo. A small flute an octave higher than the ordinary flute; a 2-foot organ-stop.

Piccolo-piano. A small upright pianoforte.

Picco-pipe. A small instrument resembling a flageolet; gets its name from an Italian peasant, Picco, who produced astonishing results from it.

Piece. A composition; a single instrument, as, "a band of twenty pieces."

Pièce (Fr.) (*pee-ace*). A member of a suite, *q. v.*

Pieno (It.) (*pe-eh'-no*). Full.

Pietoso (It.) (*pe-eh-to'-so*), **Pietosamente** (*pe-eh-to-sa-men'-teh*). Tender; pitiful; tenderly.

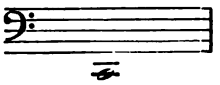
Pifferaro (It.) (*pif-feh-rah-ro*). A player on the piffero.

Piffero or **Piffaro** (It.). Old form of the hautboy, still used in Italy. The same form of instrument exists all through Asia—probably the *"aulos"* of the Greeks.

Pincé (Fr.) (*pang-seh'*). (1) Pinched. See *Pizzicato.* (2) A mordent.

Pipe. The tubes of wood or metal in the organ. They are classified as follows: Open pipes, open at the top; closed or stopped pipes, with a movable plug; flue pipes, those constructed on the principle of the whistle or flageolet; reed pipes, those in which a beating reed is combined with the pipe. Pipes are also classified by length, the open diapason

being the standard. An open pipe must be eight feet long to sound

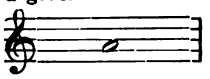


A closed pipe four feet long gives the same sound; both are said to have an 8-foot tone. If a pipe has a 4-foot tone, its sound is an octave higher than the diapason; if a 2-foot tone, it is two octaves above the diapason.

Piqué (Fr.) (*pee-keh'*). A manner of bowing the violin, indicated by combined slur and dots:

Piquieren (Ger.) (*pik-ee'-ren*). To play piqué.

Piston (Fr.), **Ventil** (Ger.). Valve; a device used in brass instruments to lengthen the tube, thus depressing the pitch.

Pitch. Relative pitch is the interval between a given sound and some other sound. Absolute pitch is the number of vibrations per second necessary to produce a given sound. Standard pitch is the number of vibrations per second adopted as the pitch of a given sound. The standard (now almost universal) is  = 435.

which is known as the French "diapason normal." Between 1699 and 1859 the standard rose from 404 to 455.

Pitch Pipe. A wooden pipe used to give the keynote. A small tube containing a free reed is now generally used.

Piu (It.). More; as, **Piu forte,** louder.

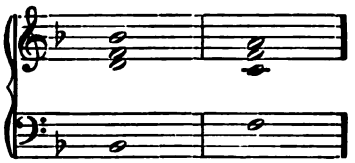
Piva (It.) (*pee-vah*). A bagpipe; also a piece of music in imitation of the bagpipe.

Pizzicato (It.) (*pits-e-cah'-to*), **Pincé** (Fr.), **Gekneipt** (Ger.). Lit., "pinched." A direction in music for bow instruments to pluck the strings with the finger, as in the guitar. (Abbr., **Pizz.**)

Placidamente (It.) (*plah-chee-dah-men'-teh*). Placidly; quietly.

Placido (It.) (*plah-chee'-do*). Placid; quiet.

Plagal Cadence. From subdominant to tonic:



Plagal Scales or **Modes.** In the ecclesiastical system, those scales beginning a fourth below the authentic scales, but ending on the keynotes of their related authentic scales. They are distinguished by the prefix *hypo* [Gr., ὑπο, below], as Dorian (authentic) D-D, ending on D; Hypodorian (plagal) A-A, ending on D.

Plain Chant. Plain song. **Cantus planus,** or **Cantus choralis** (Lat.), the early music of the church, written in the ecclesiastical modes (also called Ambrosian) and Gregorian scales. In the 12th century the unrhythmic melodies of the early forms of plain song were largely superseded by the rhythmic cantus mensurabilis, or measured song, which came into existence upon the invention of notes by Franco of Cologne. Before this invention the musical rhythm depended entirely on the rhythm of the words to which it was sung.

Plainté (Fr.). Elegy; lament.

Plaisanterié (Fr.) (*play-zong-te-ree*). A lively fantasia in which various dance-tunes are introduced.

Planxties. Laments; music of Irish harpers to celebrate the departed.

Plectrum [Gr., *plectron*]. A small rod of metal, bone, ivory, etc., or a flat strip of wood or tortoise shell, or a ring with a projecting piece, used to strike the strings of the lyre, Japanese guitar, mandolin, zither, etc.

Plein jeu (Fr.) (*plane zhoo*). Full power; full organ.

Pneuma (Gr.). Breath. See *Neumæ.*

Pneumatic Action. A contrivance in large pipe-organs by means of which a small bellows, called pneumatic bellows, is made to do the work of opening the palettes in place of the fingers.

Pochettino (It.) (*po-ket-tee-no*). Very little.

Pochetto (It.) (*po-ket'-to*). A little; (not so much as *Poco*).

Pochissimo (It.) (*po-kis-see-mo*). The "least little bit"; as **Cres. pochissimo,** the least degree louder.

Poco (It.). A little; rather; as, **Poco lento,** rather slow.

Poco a poco. By degrees; as, *Rall. poco a poco.*

Poggiato (It.) (*pod-je-ah'-to*). Dwelt upon; lit., leaned upon.

Poi (It.) (*po'ee*). Then; afterward. **P. poi f.,** soft, then loud.

Point (Fr.) (*po-ang*). A dot (Eng.). A phrase for imitation.

Point d'orgue (Fr.). Pedal point.

Pointé (Fr.) (*po-ang-teh*). Dotted.

Poitrine (Fr.) (*po-a-treen*). Chest. **Voix de poitrine,** chest voice.

Polacca. A Polish dance in $\frac{3}{4}$ time; polonaise.

Polka. A dance in time, originated among the peasants of Bohemia.

Polka Mazurka. A mazurka danced with the polka-step.

Polonaise. See *Polacca.*

Polska. Swedish dance in triple time.

Polyphonic [from Gr., *polus,* many; and *phone,* a voice]. Music written contrapuntally, as opposed to music written harmonically with a single melody.

Polyphony. "Many voices." Counterpoint in several parts.

Pommer. A large instrument of the hautboy family; bombard.

Pomposamente (It.) (*pom-po-sah-men'-teh*). Dignified; majestic.

Pomposo (It.). Pompous.

Ponderoso (It.). Ponderous; strongly marked.

Ponticello (It.) (*pon-tee-chel-lo*). The bridge of the violin, etc.

Portamento (It.) (*por'tah-men'-to*). Sliding or "carrying" the voice from one sound to another; also on bow instruments, sliding the finger along the string from one place to another.

Portando la voce. Same as *Portamento.*

Porte de voix (Fr.). (1) Portando la voce. (2) An obsolete grace in harpsichord music.

Portunal Flute. Organ-stop with wooden pipes which "flare," *i. e.,* get wider from the mouth to the top.

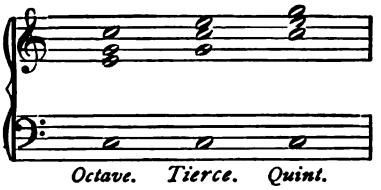
Portunen (Ger.) (*por-too'-nen*). The bourdon stop.

Posatif (Fr.) (*po-sa-teef*). The choir organ.

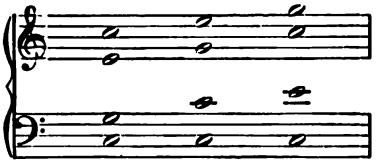
Posato (It.) (*po-sah'-to*), **Posément** (Fr.) (*po-seh-mong*). Quiet; sedate; grave.

Posaune (Ger.) (*po-sown-eh*). The trombone; a powerful reed-stop in the organ, of 8-, 16-, or 32-foot pitch.

Position. (1) Of chords. The common chord may be written in three positions, called the octave, tierce, and quint.



As given in this example it is called the close position of the chord; the following example is called the open position:



(2) On instruments of the violin and guitar family, "Position" refers to the part of the fingerboard on which the left hand is placed.

Possibile (It.) (*pos-see'-bee-leh*). Possible; as, **Il piu forte possibile**, as loud as possible.

Postlude, Postludium (Lat.), **Nachspiel** (Ger.), **Clôture** (Fr.). The concluding voluntary on the organ; lit., after-play.

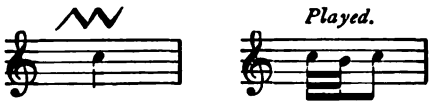
Potpourri (Fr.) (*po-poor-ee*). A number of tunes strung together.

Poule, la. See *Quadrille.*

Poussé (Fr.) (*poos-seh*). "Push." Up bow.

Prächtig (Ger.) (*praych-tig*). Grand; majestic.

Pralltriller (Ger.).



now commonly called the Mordent. The sign for the mordent proper is . It always means that the auxiliary note is to be below the principal. When the line that crosses the sign was omitted it was called the Inverted Mordent or Pralltriller. The original form of the mordent is never used by modern writers.

Precentor. In the English Church, the clerical head of the choir; his side of the chancel is called the cantoris side. In the Scotch Presbyterian Church, the singer who stands in front of the pulpit and "gives out" the psalm tunes.

Precipitoso (It.), **Precipitato** (It.), **Precipitazione, con** (It.), **Precipitamente** (It.), **Precipité** (Fr.). A rapid, precipitate, hurried style of execution.

Prelude, Preludium (Lat.), **Vorspiel** (Ger.). An introduction; an opening voluntary; a composition which may or may not be in some regular form.

Premier (Fr.) (*preh-mee-eh*). First. **Première fois,** first time.

Preparation. The prolongation, in the same voice, of a sound from one chord in which it is a member into a chord in which it is not a member.

Prepared Trill. One preceded by a grace-note or turn.

Pressante (It.) (*pres-san'-teh*), **Pressieren** (Ger.) (*pres-see'-ren*), **Pressez** (Fr.) (*pres-seh*). Pressing on; hurrying.

Prestant (Ger. and Fr.). 4-foot metal open stop. Same as *Principal.*

Prestezza (It.) (*pres-tet'-sa*), **con.** With rapidity.

Prestissimo (It.) (*pres-tis'-see-mo*), **Prestissimamente** (It.) (*pres-tis-se-ma-men'-teh*). As fast as possible.

Presto (It.). Fast.

Prick-song. Old name for written music. The first notes used were small, square marks without stems, called pricks, or points.

Primary Accent. The first member of the measure. When there are two or more accents in the measure, the first is the primary, the rest are called secondary.

Prima donna. First lady; the leading soprano.

Prima vista. At first sight.

Prima volta. First time; lit., first turn.

Prime. The first note of a scale; keynote; the generator of an overtone series; unison.

Primo (masc.), **Prima** (fem.) (It.) (*pree-mo, pree-ma*). First.

Primo tenore. First tenor.

Principal (Eng.). 4-foot open metal stop.

Principale (It.) (*prin-chee-pah-leh*), **Principal** (Fr.), **Prinzipal** (Ger.). The open diapason.

Probe (Ger.) (*pro-beh*). Rehearsal.

Program or **Programme.** A list of compositions to be performed at a musical entertainment.

Program-music. Music designed to "tell a story," or illustrate some action or event.

Progression. (1) Melodic—from note to note. (2) Harmonic—from chord to chord.

Progressive Stop. An organ-stop in which the number of pipes to each key increases as the pitch rises; a variety of mixture-stop.

Prontamente (It.) (*prom-tah-men'-teh*), **Promptement** (Fr.) (*prompt-mong*). Promptly; exactly; strictly.

Pronto (It.). Prompt; strict.

Pronunziato (It.) (*pro-nuntz-ee-ah'-to*), **Prononcé** (Fr.) (*pro-nong-seh*). Pronounced; emphatic. **Ben pronunziato** (It.), **Bien prononcé** (Fr.), well marked; strongly accented.

Prova (It.). Rehearsal.

Psaltery, Psalterium (Lat.), **Salterio** (It.), **Psalterion** (Fr.), **Psalter** (Ger.) [from Gr., *psaltein,* to harp]. Ancient instrument, consisting of a square, oblong, or triangular flat box, with wire strings stretched across it, played by the fingers, each of which is armed with a ring with a short projecting plectrum. The same instrument is called a dulcimer when played by two small hammers, held one in each hand.

Pulsatile. Instruments played by drumsticks or by clashing them together; as drums, cymbals, etc. [From Lat., *pulsare,* to beat.]

Pulse. A beat.

Punkt (Ger.) (*poonkt*). Dot; point.

Punta (It.) (*poon'-tah*). The point. **Colla punta d'arco,** with the point of the bow.

Puntato (It.) (*poon-tah'-to*). Pointed; staccato.

Purfling. The thin strips of wood (a white strip between two black) around the border of the back and belly of the violin, etc.

Pyramidon. An organ-stop with pipes shaped like an inverted pyramid, closed at top. From its peculiar shape a pipe not three feet long will produce 16-foot C.

Pyrophone [from Gr., *pur,* fire, *phone,* sound]. An instrument the sounds of which are produced by gas jets burning just inside of the lower end of glass tubes open at both ends. Invented by Kastner.

Q

Quadrate, B quadratum, *i. e.*, B squared. Old name for B♮—retained as the sign for a ♮.

Quadratum (Lat.). A breve □.

Quadrible or **Quatrible.** An ancient species of counterpoint, consisting of a succession of 4ths over a cantus.

Quadrille. A "square dance." See *Pantalon.*

Quadruple Counterpoint. A four-part counterpoint so constructed that the parts may change places without involving any false progressions.

Quadruple croche (Fr.) (*crosh*). A 64th-note.

Quadruplet. A group of four notes played in the same time of three or six of the same value.

Quality of Tone [Ger., *Klangfarbe* or *Tonfarbe;* Fr., *Timbre;* It., *Timbro*]. That which enables us to distinguish between different instruments. The character of a tone quality depends largely upon the presence or absence and relative intensity of its overtones; thus, the tone of a clarionet differs entirely from that of a violin, although all violins and all clarionets do not sound alike. The differences in tone quality that are found among violins, for example, depend on other factors, as the construction, material, weight of strings, individuality of the performer, and many more. The tone qualities of the voice are dependent largely on the accurate contact of the vocal cords, the size and shape of the cavity of the mouth and nostrils, and the management of the breath.

Quart. Interval of 4th. [It. and Lat., *Quarta.*]

Quart (Fr.) (*kart*). Quarter.

Quart de soupir (*soo-peer*). A 16th-rest.

Quart de mesure (Fr.) (*meh-zoor*). A 4th-rest.

Quartfagott (Ger.). A bassoon a 4th lower than the ordinary instrument.

Quartflöte (Ger.). A flute a 4th higher than the ordinary instrument.

Quarte du ton (Fr.) (*kart doo tong*). A 4th of the scale; subdominant.

Quarter Note ♩

Quartet. A composition for four solo performers. **String Quartet** is composed of first and second violins, viola, and violoncello. **Piano Quartet** is composed of violin, viola, violoncello, and piano. **Vocal Quartet** may be either for male or female or mixed voices.

Quartett (Ger.) (*kvar-tet'*), **Quatuor** (Fr.) (*qua-too-or*), **Quartetto** (It.) (*quar-tet'-to*). Quartet in English, sometimes spelled quartette.

Quartole (Ger.) (*kvar-to'-le*). Quadruplet.

Quasi (It.) (*quah'-see*). As if; in the manner of; like; as, *Quasi allegro,* like allegro; *Quasi sonata,* resembling a sonata.

Quatre mains (Fr.) (*katr mang*). For four hands.

Quatrible. See *Quadrible.*

Quattro mani (It.) (*quat-tro man-nee*). Four hands.

Quatuor. See *Quartet.*

Quaver. An eighth-note.

Querflöte, (Ger.) (*kvehr-fla'-teh*), **Flauto traverso** (It.). "Cross-flute." The flute played by blowing across it, as distinguished from the old flute, blown at the end.

Queue (Fr.) (*koo*). Tail-piece of violin; stem of a note.

Quickstep. A rapid march, generally in $\frac{6}{8}$ time.

Quinable. An old species of counterpoint, consisting of a succession of fifths above the cantus.

Quint. (1) A 5th. (2) An organ-stop a 5th above the diapason.

Quint Viola. An organ-stop of the Gamba species a 5th or 12th above the diapason.

Quintaton. An organ-stop so voiced that it gives two sounds —the fundamental and the 12th. The pipes are of metal, slender and closed.

Quinte (Ger.) (*kvin-teh*). (1) The interval of a 5th. (2) The E-string of the violin.

Quintet. A composition for five solo performers. The string quintet generally consists of first and second violins, first and second violas, and violoncello; occasionally two violoncellos are used, in which case it is called a Violoncello Quintet to distinguish it from the former. The Piano Quintet consists of a string quartet and the piano.

Quintole (Ger.) (*kvin-to'-leh*). A group of five notes to be played in the time of four of the same value.

Quintuor (Fr.) (*kang-too-or*), **Quintetto** (It.), **Quintett** (Ger.) (*kvin-tet*). Quintet, or quintette.

Quintuplet. Quintole.

Quire and Quirester. Old English for choir and chorister.

Quodlibet (Lat.) (*quod-lee'-bet*). "What you will." A performance in which every participant sings or plays a different tune; an impromptu fantasia; a musical jest.

R

R. Abbreviation for Right. In French organ music, for Recit. (swell manual).

Rabbia (It.) (*rab'-be-a*), **con.** With fury.

Rackett or **Rankett.** An obsolete instrument resembling the double bassoon; a 16- or 18-foot stop in old organs.

Raddolcendo (It.) (*rad-dol-chen'-do*), **Raddolcente** (*rad-dol-chen'-teh*), **Raddolcito** (*rad-dol-chee'-to*). Growing gradually softer and sweeter.

Radiating Pedals. A fan-shaped arrangement of the pedal keys of the organ; the narrow end of the fan farthest from the organ. Radiating pedals are generally "concave" at the same time, that is, the pedals at the sides are higher than those in the middle.

Radical Bass. The root of a chord.

Rallentamento (It.) (*ral-len-ta-men'-to*). Slower. Same as *Piu lento,* or *Meno mosso.*

Rallentando (It.) (*ral-len-tan'-do*), **Rallentato** (*ral-len-tah'-to*), **Rallentare** (*ral-len-tah'-reh*). Gradually slower. Abbreviation for the above, **Rall.**

NOTE. — Rallentando and Ritenuto, although both mean to "get slower," differ somewhat in the manner of using them: Rallentando being used at the end of a piece (movement); Ritenuto in the course of a piece, followed by "A Tempo," when the original pace is to be resumed. Ritardando is used in the same way as Ritenuto. Abbreviation for both is *Rit.*

Rank. A row of organ-pipes belonging to one stop. Mixture-stops are of 2, 3, 4, 5, or 6 ranks, according to the number of pipes that "speak" for each key.

Rant. An old dance. In scotland many dance-tunes are called rants.

Ranz des vaches (Fr.) (*rongs deh vash*). Lit., "row of cows." Tunes played or sung by the Swiss as cattle calls. (In Ger., *Kuhreihen.*) As the Alpine horn is a simple tube, the melodies played on it are formed from the natural harmonic notes. When the *ranz des vaches* are sung, the melodies are varied by adding the characteristic Jodel. Many of these melodies are of great antiquity and exceeding beauty.

Rapidamente (It.) (*rah-pid-a-men'-teh*). Rapidly.

Rapidita (It.) (*rah-pid'-ee-tah*), **con.** With rapidity.

Rapido (It.) (*rah'-pee-do*). Rapid.

Rasgado (Sp.). In guitar-playing, a direction to sweep the strings with the thumb.

Rattenuto (It.) (*rat-tch-noo'-to*), **Rattenendo** (It.) (*rat-teh-nen-do*). Holding back the movement.

Rauschquinte (Ger.) (*rowsh'-kvin-teh*). A two-rank mixture-stop.

Rauscher (Ger.) (*row-sher*) [from *rauschen*, to rustle]. A repeated note on the piano.

Ravvivando il tempo (It.) (*rav-vee-van'-do*). Lit., "reviving the time." Resuming the original tempo after a rall. or rit.

Re. The second Aretinian syllable; the note D in French, Italian, and Spanish. In tonic sol-fa spelled **Ray.**

Real Fugue. One in which the subject and answer are identical, as opposed to *Tonal Fugue, q. v.*

Rebab, Rebec, Rebeck, Rebibe, Rebible. One of the precursors of the violin in the middle ages.

Recheat. A hunting signal sounded on the horn to recall the hounds.

Recht (Ger.). Right.

Recitando (It.) (*reh-chee-tan'-do*), **Recitante** (*reh-chee-tan'-teh*). In the style of a recitative.

Recitative (*res-i-ta-teev'*), **Recitatif** (Fr.) (*reh-see-ta-teef'*), **Recitativo** (It.) (*reh-chee-ta-tee'-vo*), **Recitativ** (Ger.) (*reh-see-ta-tiv'*). Declamatory singing, resembling chanting somewhat, and supposed, when invented in 1600, to be a revival of Greek art. Abbreviation **Recit.**

Recitative Accompaniment. The string band is generally used to accompany Recitative. If the accompaniment is at all elaborate the freedom of the singer is greatly curtailed. Modern writers frequently use the whole resources of the orchestra to accompany Recitative.

Recitativo secco. Dry Recitative was accompanied very sparingly with chords. It was customary at one time, during the pauses of the voice, for the violoncello to execute impromptu flourishes.

Reciting Note. In Gregorian chant, the dominant, being the note on which the greater part of the reciting is done.

Recorder. An obsolete instrument of the flageolet family; also an old name for the flute.

Redita (It.) (*reh-dee'-ta*). A repeat.

Redowa, Redowak, Redowazka. A Bohemian dance in $\frac{3}{4}$ time.

Redundant. Same as *Augmented.*

Reed, Zunge (Ger.) (*tsoon'-geh*), **Anche** (Fr.) (*onsh*), **Ancia** (It.) (*an'-che-a*). The technical name for the small thin strip of metal, cane, or wood, the vibration of which causes the sound of a variety of instruments. There are three kinds of reeds: (1) The single beating reed of instruments of the clarionet family; also of the reed-stops of the organ. (2) The double reed of the hautboy and bassoon family, also of the bagpipe; these two varieties are never used except in conjunction with a tube or pipe. (3) The free reed of the cabinet-organ, vocalion, etc. This reed may be used with or without a tube. The effect of the tube when combined with the free reed is analogous to that of a resonator, *i. e.*, the vibration of the contained air is sympathetic, whereas in the other cases the vibration of the reed is controlled by the column of air.

Reed Instruments. Those in which the sound is produced by the vibration of a reed in the mouthpiece.

Reel. A lively dance, nationalized in Ireland and Scotland; supposed to be of Danish origin, as the same kind of dance is found under the Danish name of Hreol.

Refrain. Burthen. (1) The chorus at the end of every stanza of some ballads. (2) The drone of a bagpipe. (3) The tune sung as an accompaniment to dancing.

Régales de bois (Fr.) (*reh-gal de bo-a*). See *Xylophone.*

Regals, Rigals, Rigoles. Small, portable organs with one or two sets of pipes, carried by a strap round the neck of the player, who worked the bellows with his left hand and manipulated the keyboard with the right.

Register. (1) Same as stop, or rank of pipes. (2) The projecting knobs on which the names of the stops are marked. (3) The compass of a voice. (4) One of the divisions of the voice; as, chest register, head register.

Registration. The combinations and successions of stops used by an organist in the performance of a piece.

Règle de l'octave (Fr.) (*regl de loc-tav*). See *Rule of the Octave.*

Relative Chord. A chord whose members are found in the scale.

Relative Key. One whose tonic chord is one of the common chords found in the scale.

Religioso (It.) (*reh-lee-jo'-so*), **Religiosamente** (*reh-lee-jo-sa-men'-teh*). In a devotional manner.

Relish. An obsolete harpsichord grace.

Remote Key. A non-related key.

Remplissage (Fr.) (*rom-plis-sazh*). **Filling up.** (1) The inner parts. (2) Sometimes used in the same sense as "development" (*durchführung*) in the sonata or rondo. (3) Non-essential (ripieno) parts. (4) Used in a contemptuous sense of a clumsy, overloaded composition.

Rendering. A modern term which is supposed to mean more than saying one "played" or "sang."

Repeat. A double bar with dots, thus  signifies that the part before the double bar is to be repeated. If the dots are on both sides  it signifies that the parts before and after the double bar are to be repeated.

Repercussion. The re-entry of subject and answer in a fugue, after an episode.

Repetition. (1) The reiteration of a note or chord. (2) A pianoforte action invented by Erard, which admits of the re-striking of a note before the key has risen to its normal position. (3) The re-entry of one of the principal themes or a sonata or rondo.

Répétition (Fr.) (*reh-peh-tis-yong*). A rehearsal.

Repetizione (It.) (*reh-peh-titz-e-oh'-neh*). Repetition.

Replicate. The recurrence of the same letter in an ascending or descending series; the octave repetitions of a given letter.

Reply, Répons (Fr.) (*reh-pong*), **Réponse** (Fr.) (*reh-pongs*), **Report.** The "answer" to a fugue subject or theme for imitation.

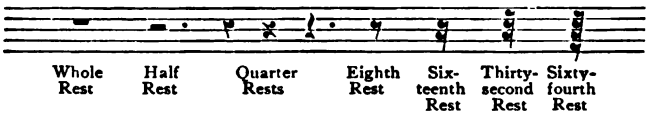
Reprise (Fr.) (*reh-prees*). (1) A repeat. (2) The re-entry of the principal theme in the second part of a sonata; also called **Rentrée** (*rong-treh*).

Requiem (Lat.). "Rest." The first word in the mass for the dead, hence called requiem mass.

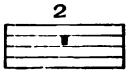
Resin or Rosin. The clarified gum of the pitch pine.

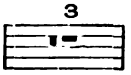
Resolution. The movement of a dissonant to a consonant sound.

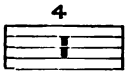
Rests. Signs indicating silence of the same duration as the notes for which they stand. In all varieties of time the whole rest is used to indicate a silence of one measure.

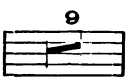


Three forms of quarter-rest are found. No. 1 is generally found in music printed from type, Nos. 2 and 3 in engraved music. No. 2 is the most convenient form in MS. In orchestral parts a rest of two measures is indicated thus:



three 

four 

Any number of measure rests may be expressed by combining these three signs, but when the number exceeds six it is generally expressed thus: 

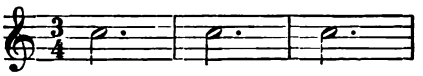
a heavy diagonal line with numeral above it.

Retardation. The prolonging of a sound which is a member of one chord into a chord in which it is not a member, thus producing a dissonance. See *Resolution.*

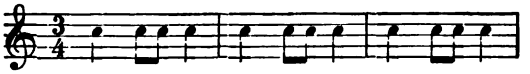
Reverie. A sentimental name used by some modern writers for composition of like character, generally in lyric form.

Rhapsodie or **Rhapsody** [from Gr., *rhabdos,* a staff]. The Rhapsodists were wandering reciters who carried a long staff. The term is now applied to an irregular, formless composition which "wanders" from one theme, or key, or tempo to another at the will of the composer.

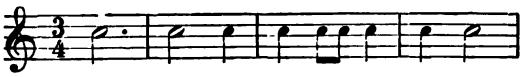
Rhythm. (1) The recurrence of accents at equal intervals of time. (2) The repetition of a group of sounds (not necessarily melodic) at equal intervals of time. This is an illustration of the first meaning:



This, of the second:



The first may be called the essential rhythm; it is never destroyed, no matter how much it may be divided by the second or ideal rhythm, thus the essential rhythm of the following passage is 1′ 2 3; the ideal rhythm varies with each measure:



Rhythm is the first essential of melody; without it we have only an aimless rising and falling of sounds. The essential rhythm is a fixed quantity which will bear very little tampering with. Witness the generally unsatisfactory effect of those compositions in which alternate measures of two and three units are used. Its pace may be changed by acceleration or retardation provided the rhythmical unit is maintained. The ideal rhythm, or rhythm of the melody, is, on the other hand, completely under the composer's control, provided that its melodic motives, phrases, etc., may be "measured" by the rhythmical units adopted as the "time signature."

Ricercata (It.) (*ree-cher-cah′-ta*). A species of fugue very highly elaborated.

Rigadoon. A rapid dance of French origin, generally in $\frac{4}{4}$ time.

Rigore (It.) (*ree-go′-reh*), **con, Rigoroso** (*ree-go-ro′-so*). With rigor; exactly; in strict time.

Rilasciando (It.) (*ree-lah-she-an′-do*), **Rilasciante** (*ree-lah-she-an′-te*). Relaxing the time; retarding.

Rimettendo (It.) (*ree-met-ten′-do*). Holding back; retarding.

Rinforzando (It.) (*rin-for-tsan′-do*), **Rinforzare** (*rin-for-tsah′-reh*), **Rinforzato** (*rin-for-tsah′-to*). Lit., re-enforcing. Placing a strong accent on a note or passage.

Ripieno (It.) (*ree-pee-eh′-no*). "Filling up." A part that is not essential to the score, added to increase the volume of a tutti.

Ripigliare (It.) (*ree-peel-yah′-reh*), **Riprendere** (*ree-pren′-deh-reh*). To resume.

Ripresa (It.) (*ree-preh′-sah*), **Riprese** (It.). A repeat; the sign 𝄋

Risentito (It.) (*ree-sen-tee′-to*). With energetic expression.

Risolutamente (It.) (*ree-so-lu-ta-men′-te*). Resolutely.

Risoluto (It.) (*ree-so-lu′-to*). Resolute.

Risoluzione (It.) (*ree-so-loot-se-o-neh*), **con.** With resolution.

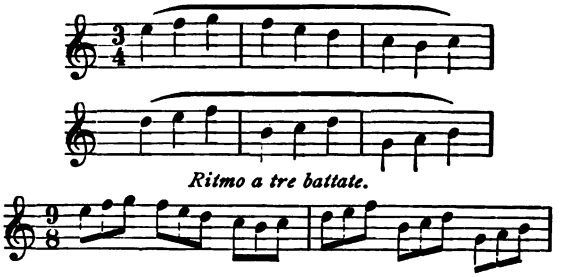
Risvegliato (It.) (*ris-vehl-ya-to*). Animated; lively.

Ritardando (It.) (*ree-tar-dan′-do*), **Ritardato** (*ree-tar-dah′-to*), **Ritenuto** (*ree-ten-oo′-to*), **Ritenente** (*ree-ten-en′-teh*). Holding back; retarding. Abbreviation **Rit.**

Ritmo (It.). See *Rhythm.*

Ritmo a due battate. Of two measures.

Ritmo a tre battate. Of three measures. The following passage, which, being written in $\frac{3}{4}$ (scherzo) time, looks like a six-bar phrase, is in reality a two-bar phrase, founded on the triple unit:



written in $\frac{9}{8}$ time; or it may be written in $\frac{3}{4}$ time with triplets.

This example is analogous to the oft-quoted one in the scherzo of Beethoven's ninth symphony.

Ritornella (It.) (*ree-tor-nel′-la*). Interlude; chorus; burden; tutti in the old concertos.

Robusto (It.) (*ro-bus′-to*). Robust; bold.

Roger de Coverley. Old English country dance in $\frac{4}{4}$ time.

Röhrflöte (Ger.) (*rare′-fla-teh*). Reed-flute; a flute-stop in the organ.

Rôle (Fr.) (*roll*). The part in an opera or play assigned to any performer.

Roll, Wirbel (Ger), **Rollo** (It.), **Roulement** (Fr.). The tremolo produced on the drum by the rapid alternation of blows with the drumsticks. On the kettle-drum the roll is produced by single alternating blows; on the side drum, by double alternating blows.

Romance. (1) A ballad. (2) An instrumental piece in lyric form, of romantic character; often used as the slow movement of a sonata, etc.

Romanesca (It.) (*ro-ma-nes′-ca*), **Romanesque** (Fr.) (*ro-man-esk*). Same as *Galliard.*

Romantic. A vague term for that form of art in which the emotional content is considered as of more importance than the form. The term "romantic" is often used as opposed to classic; but the application of "classic" is as vague as is that of "romantic." The element of time seems to be an essential of classicism, the work of a living author never being considered classic. The term romantic may be defined as roughly dividing the music written on harmonic principles from that written before the principles of harmonic combination and succession were discovered; but already the romantic school has been sub-divided into what may be called the classic-romantic and the new-romantic; but since every "new" thing must in time become "old," this last school must, when its day is past, give place to a newer romanticism.

Rondo, Rondeau (Fr.). One of the forms of composition characterized by the return of the first theme after the presentation of each new theme. The modern rondo partakes of the character of the sonata form, in that its second theme is repeated in the tonic key, having been first given in the dominant key. The following schemes exhibit at a glance the usual forms of the rondo:

MAJOR KEY.—I Th. II Th. I Th. || III Th. I Th. II Th. I Th.
Tonic. Dom. Tonic Subdom. Rel. min. Par. min. Tonic. Tonic. Tonic

MINOR KEY.—I Th. II Th. I Th. || III Th. I Th. II Th. I Th.
Tonic. Rel. major. Tonic Subdom. of rel. major. Tonic. Tonic major. Tonic

Example of Rondo in Major Key—last movement of Op. 2, No. 2 (Beethoven).

Example of Rondo in Minor Key—last movement of Sonata Pathétique.

Root. The fundamental or generating note of a chord.

Rosalia (It.) (*ros-al-ya*). The repetition of a melodic phrase several times, each time one degree higher or lower than the last. It gets its name from an Italian folk-song, "Rosalia Mia Cara," the melody of which is constructed in this way. Although not considered good writing, many examples may be found in the works of the greatest composers. Three such repetitions are generally considered allowable. In Germany the Rosalia has the ludicrous name of *Schusterfleck* (cobbler's patch), also *Vetter Michel* (Cousin Michel), from its occurrence in a well-known Volkslied, "Gestern Abend war Vetter Michel da."

Rose. The sound-hole in the belly of the guitar, mandolin, etc.

Rosin. See *Resin.*

Rota (Lat.). A round.

Rote. Hurdy-gurdy; vielle.

Roulade (Fr.) (*roo-lad*). A brilliant run; an ornamental flourish.

Round. A variety of canon, the imitation being always at the 8*va* or unison.

Roundel, Round, Roundelay. A dance in which a ring with joined hands was formed. Roundelay also means a poem with a constantly reiterated refrain or burden.

Rubato (It.) (*roo-bah'-to*). Robbed; stolen. The direction Rubato, or Tempo Rubato, indicates a style of performance in which the rhythmic flow is interrupted by dwelling slightly on certain melodic notes and slightly hurrying others. This style of performance is used with great effect in the modern intensely emotional school of music.

Ruhig (Ger.) (*roo'-ig*). Calm; quiet; tranquilly.

Rule of the Octave. An old formula for putting chords to the diatonic scale, major or minor.

Run. A passage founded on the scale, generally used in vocal music. The run is generally sung to one syllable.

Rusticano (It.) (*rus-tee-cah'-no*). Rustically.

Rustico (It.) (*rus'-tee-co*). Rustic; pastoral.

Rutscher (Ger.) (*root'-sher*). "Slider." Old name for the galopade.

Ruvido (It.) (*roo'-vee-do*). Rough; harsh.

Rythme (Fr.) (*reethm*), **Bien rythmé** (Fr.), **Ben ritmato** (It.). Well marked; exact.

S. Abbreviation of **Segno** (sign); **Senza** (without); **Sinistra** (left); **Solo**; **Subito** (quickly).

𝄋 A sign used to point out the place from which a repeat is to be made. **Al** 𝄋, to the sign; **Dal** 𝄋, from the sign.

Sabot (Fr.). A "shoe." Part of the mechanism of the double-action harp, consisting of a revolving disk of brass with two projecting studs; when the pedal is depressed the string is caught between the studs and drawn tighter, thus raising its pitch.

Saccade (Fr.) (*sac-cad*). A strong pressure of the violin bow on the strings, causing two or three to sound together.

Sackbut. An old name for a species of the trombone. Sometimes written Sagbut.

Sackpfeife (Ger.). Bagpipe.

Saite (Ger.) (*sy-teh*). A string.

Salicional, Salicet, Salcional [from Lat., *salix*, willow]. A soft, open metal organ-stop.

Salonflügel (Ger.). Parlor grand pianoforte.

Salonstück (Ger.). Parlor piece; salon music.

Saltarello (It.) (*sal-tah-rel'-lo*) [from *saltare*, to leap]. An Italian dance in triple time.

Saltato (It.). "Springing bow" in violin playing.

Salto (It.). A skip. A counterpoint that moved by skips was called C. P. di salto; in Lat., *C. P. per saltem.*

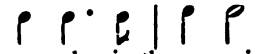
Sambuca. Generally supposed to be an ancient variety of the harp. The Sabeca, mentioned in the Bible (Daniel iii: 5, 7, 10, 15), translated "sackbut" in the English version, is supposed to be the same instrument. The derivation of the word is not known.

Sampogna or **Zampogna** (It.) (*sam-pone'-ya*). Bagpipe.

Sanft (Ger.). Soft.

Sans (Fr.). Without.

Saraband, Sarabanda (It.), **Zarabanda** (Sp.), **Sarabande** (Fr.). A slow, stately dance in $\frac{3}{4}$ time, used as the "slow movement" in the suite. The Saraband is founded on the following rhythm:



One of the finest examples is the song in "Rinaldo," by Handel, *"Lascia ch'io pianga,"* which is said to have been written first as a Saraband, and afterward adapted to the words.

Sarrusophone. A brass wind instrument with a double reed like hautboy.

Satz (Ger.). (1) A theme. **Hauptsatz,** principal theme; **Seitensatz,** secondary theme; **Nebensatz,** auxiliary theme; **Schluss-Satz,** closing theme, or coda. (2) A piece; composition.

Saxhorn. A brass instrument with from three to five cylinders or pistons; invented by A. Sax. Saxhorns are made in seven different keys. A saxhorn band consists of "high horn" (or cornet), soprano, alto, tenor, baritone, bass (or tuba), double bass (or bombardon). The "high horn," alto, and bass are in Eb, the others in Bb.

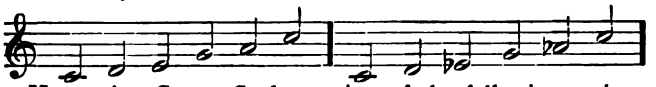
Saxophone. Brass instrument with clarionet mouthpiece, invented by A. Sax. Made in seven sizes, corresponding to the saxhorns, except that there are two of each kind, differing by a whole tone in pitch; thus: Sopranino (high saxophone) in F and Eb, soprano in C and Bb, alto in F and Eb, tenor in C and Bb, baritone in F and Eb, bass in C and Bb. The saxophone is extensively used in France in military bands, but has not as yet found its way into the orchestra, as its tone quality is not of a character to mix well with the rest of the orchestra.

Saxtromba. Brass instrument resembling the saxhorn, but differing in tone quality from having a narrower tube.

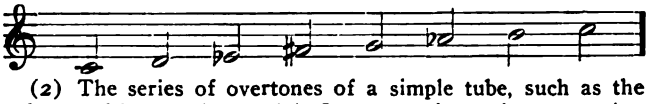
Saxtuba. The bass saxhorn.

Sbalzato (It.) (*sbalt-zah'-to*). Impetuously; dashing.

Scale. (1) A succession of ascending or descending sounds. **Major Scale,** a series of sounds with a half-tone between 3-4 and 7-8, reckoning upward. **Minor Scale,** a series of sounds with a half-tone between 2-3 and 5-6 in the natural minor, in the Melodic Minor, 7-8, ascending. The Melodic Minor descends, like the Natural Minor; in the Harmonic Minor there are half-tones between 2-3, 5-6, and 7-8, and a tone and a half between 6 and 7. The Minor Scale sometimes descends with raised 6 and 7. Many examples may be found in Bach's music. **Chromatic Scale,** one formed wholly of half-tones. **Pentatonic Scale** [Gr., *penta,* five, *tonos,* sound], one that omits the 4 and 7. The Pentatonic Scale may be major or minor, thus:



Hungarian Gypsy Scale consists of the following curious succession:



(2) The series of overtones of a simple tube, such as the horn without valves. (3) In organ-pipes, the proportion between the length and the diameter. (4) In the piano, the proportion between the length, weight, and tension of the string and the pitch of the sound it is meant to give. Piano builders include many other points in the term "scale;" those given are the most important.

Scemando (It.) (*shay-man'-do*). See *Diminuendo.*

Scena (It.) (*shay-nah*). (1) A scene. (2) A solo for voice in which various dramatic emotions are expressed.

Scenario (It.) (*shay-nahr'-yo*). (1) The plot of a drama. (2) The book of stage directions.

Scene. (1) See *Scena.* (2) A division of a dramatic performance. (3) A stage-setting.

Schablonenmusik (Ger.). "Pattern" or "stencil" music, *i. e.,* correct, but uninspired.

Schäferlied (Ger.) (*shay'-fer-leet*). Shepherd song; pastoral.

Schäferspiel (Ger.) (*shay'-fer-speel*). Pastoral play.

Schallbecken (Ger.). "Sound bowls"; cymbals. Frequently called **Becken.**

Schalmay, Schalmei (Ger.). A shawm.

Scharf (Ger.). Sharp. A mixture-stop.

Schaurig (Ger.). Weird; dread-inspiring.

Scherz (Ger.) (*sherts*). Droll; playful.

Scherzando (It.) (*sker-tzan'-do*), **Scherzante** (*sker-tzan'-teh*), **Scherzevole** (*sker-tzeh'-vo-leh*), **Scherzoso** (*sker-tzo'-so*). All derived from *scherzo,* and signifying a light, playful style of performance or composition.

Scherzhaft (Ger.). Funny; amusing.

Scherzo (It.) (*skert'-zo*). A "jest." (1) A piece of music of a sportive, playful character. (2) A symphony or sonata movement of this character, taking the place of the minuet. Haydn first changed the character of the minuet, while still retaining its name, by giving it a light, playful character and more rapid tempo. Beethoven discarded the name and adopted that of *Scherzo,* and still further increased the rapidity of the movement; all that he retained of the minuet was the $\frac{3}{4}$ time. Many composers since Beethoven have made still further departure, Scherzi being now written in $\frac{2}{4}$ and $\frac{4}{4}$ time.

Schiettamente (It.) (*ske-et-ta-men'-teh*). Without ornament.

Schietto (It.) (*ske-et'-to*). Simple; neat.

Schleppend (Ger.). Dragging; retarding.

Schluss (Ger.). End; close.

Schlüssel (Ger.). Key; clef.

Schlussfall (Ger.). Cadence.

Schlussnote (Ger.). Last note.

Schluss-Satz (Ger.). Last movement; last theme; coda.

Schmeichelnd (Ger.). Coaxing; *lusingando.*

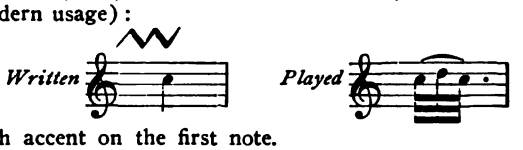
Schmelzend (Ger.) (*schmel'-tzend*). Lit., melting; *morendo.*

Schmerz (Ger.) (*schmerts*). Pain; sorrow.

Schmerzlich (Ger.). Painful; sorrowful.

Schnell (Ger.). Quick.

Schneller (Ger.). An inverted mordent (called mordent in modern usage):



with accent on the first note.

Schottische. A dance in $\frac{2}{4}$ time resembling the polka.

Schusterfleck (Ger.). See *Rosalia.*

Schwach (Ger.). Weak; soft.

Schwärmer (Ger.). See *Rauscher.*

Schwebung (Ger.) (*shveh'-boonk*). A beat. (Acoustic,) *i. e.,* produced by the simultaneous vibration of two sounds, especially prominent in unisons and octaves when not in tune.

Schweigezeichen (Ger.) (*schvei-geh-tseich-en*). Lit., "silence sign." A rest.

Schwellen or **Anschwellen** (Ger.). To swell the tone.

Schweller (Ger.). The swell organ.

Schwellton (Ger.). See *Messa di voce.*

Schwellwerk (Ger.). See *Schweller.*

Schwer (Ger.). Heavy; difficult.

Schwermütig (Ger.) (*schvehr'-mee-tig*). Sad; pensive.

Schwindend (Ger.). See *Morendo.*

Schwungvoll (Ger.) (*schvoong'-foll*). With elevated passion.

Scintillante (It.) (*shin-til-lan'-teh*), **Scintillante** (Fr.) (*sin-tee-yong*). Scintillating; brilliant; sparkling.

Sciolto (It.) (*shol'-to*), **Scioltezza** (*shol-tet'-za*), **con, Scioltamente** (*shol-tah-men'-teh*). Freedom; fluency; with freedom; freely.

Score. See *Partition.*

Scoring. See *Instrumentation.*

Scorrendo (It.) (*skor-ren'-do*), **Scorrevole** (*skor-reh'-vo-leh*). Gliding; glissando.

Scotch Snap. A short note followed by a longer one; thus  borrowed from Hungarian gypsy music.

Scozzese (It.) (*skotz-zeh'-seh*), **alla.** In Scotch style.

Scroll. The head of the violin, etc.

Sdegno (It.) (*sdehn'-yo*). Scorn; disdain.

Sdegnosamente (It.) (*sdehn'-yo-sa-men'-teh*). Scornfully.

Sdegnoso (It.) (*sdehn-yo'-so*). Scornful.

Sdrucciolando (It.) (*sdroot-sho-lan'-do*). See *Glissando.*

Se (It.) (*seh*). As if.

Sec (Fr.), **Secco** (It.). Dry. See *Recitativo secco.*

Second. (1) An interval embracing adjacent letters. (2) The lower of two equal voices or instruments. (3) The alto in a vocal quartet or chorus.

Seconda Donna. Second lady; the next in rank after the prima donna.

Secondo (It.) (*seh-con'-do*). Second; the lower part in a duet for two voices or instruments; the lower part in a four-hand pianoforte composition.

Seele (Ger.) (*seh'-leh*), **Âme** (Fr.). Soul. The sound-post of the violin.

Seg (It.). Abbreviation of **Segue,** *q. v.,* and of **Segno.**

Segno (It.). See *Signs.*

Segue (It.) (*sehg'-weh*). Follows. **Segue il coro,** the chorus follows.

Seguendo (It.) (*sehg-wen'-do*), **Seguente** (*sehg-wen'-teh*). Following. **Attacca il seguente,** attack what follows.

Seguidilla (Sp.) (*seh-gwee-deel'-ya*). A dance in $\frac{3}{4}$ time.

Sehnsucht (Ger.). Longing.

Sehnsüchtig (Ger.). Longingly.

Sehr (Ger.). Very.

Semi-breve. A whole note. 𝅝

Semi-chorus. Half the chorus; a small chorus.

Semi-grand. A small (half) grand pianoforte.

Semi-quaver. A sixteenth note. 

Semi-tone. A half tone. A chromatic semi-tone changes the pitch without changing the letter; as, C—C♯; a diatonic semi-tone changes both, as, C—D♭.

Semplice (It.) (*sem-plee'-cheh*). Simple.

Semplicimente (It.) (*sem-plee-chee-men'-teh*). Simply; unaffectedly.

Semplicita (It.) (*sem-plee'-chee-tah*), **con.** With simplicity.

Sempre (It.) (*sem'-preh*). Always.

Sensibile (It.) (*sen-see'-bee-leh*), **Sensible** (Fr.) (*song-seebl*). **Nota sensibile,** the leading note. **Note sensible,** "sensitive" note.

Sensibilita (It.) (*sen-see-bee'-lee-tah*), **con.** With feeling.

Sentito (It.) (*sen-tee'-to*), **Sentimento** (*sen-tee-men'-to*), **con.** With feeling; with sentiment.

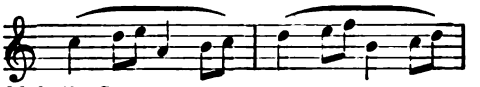
Senza (It.) (*sen-tsa*). Without.

Septet, Septuor. A composition for seven solo voices or instruments.

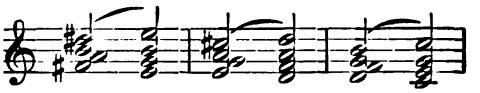
Septole (Ger.). Septuplet; a group of seven.

Se piace (It.) (*seh pe-ah'-cheh*). "Please yourself." *Ad libitum.*

Sequence, Melodic. The repetition of a melodic phrase at regular intervals. **Harmonic Sequence,** the repetition of a harmonic progression at regular intervals. **Contrapuntal Sequence,** a succession of common chords with roots moving in a regular "pattern."



Melodic Sequence.



Harmonic Sequence.

Contrapuntal Sequence.

Seraphine. A free-reed instrument that preceded the harmonium.

Serenade, Sérénade (Fr.), **Serenata** (It.), **Ständchen** (Ger.). Lit., an evening song. The Italian form, Serenata, is also applied to an instrumental symphonic composition, and by Handel to his cantata "Acis and Galatea."

Sereno (It.) (*seh-reh'-no*). Serene; tranquil.

Serio (It.) (*seh-re-o*). Serious.

Serioso (It.). Gravely; seriously.

Serpent. A nearly obsolete instrument made of wood covered with leather, cup-shaped mouthpiece, finger-holes, and keys.

Service. A musical setting of the canticles, etc., of the Episcopal Church.

Sesqui-altera. A mixture-stop in the organ. In ancient musical nomenclature the following compounds with Sesqui were used:
Sesqui-nona, *i. e.,* the ratio of 9 to 10; minor whole tone.
Sesqui-octava, 8 to 9; major whole tone.
Sesqui-quinta, 5 to 6; minor third.
Sesqui-quarta, 4 to 5; major third.
Sesqui-tertia, 3 to 4; perfect fourth.
Sesqui-tone, a minor third.

Sestet. See *Sextet.*

Sestetto (It.). See *Sextet.*

Sestole. See *Sextuplet.*

Seule (Fr.) (*sool*). Alone.

Seventeenth. An organ-stop sounding the octave of the major 3d above the diapason; called also the tierce.

Seventh. An interval including seven letters. **Seventh Major,** seven letters and eleven half-tones, as C—B. **Seventh Minor,** seven letters and ten half-tones, as C—B♭. **Diminished Seventh,** seven letters and nine half-tones, as C♯—B♭.

Severamente (It.) (*seh-veh-rah-men'-teh*). Severely; strictly.

Severita (It.) (*seh-ver'-ee-ta*), **con.** With severity; exactness.

Sextet, Sestet, Sestetto (It.), **Sextuor** (Fr.). A composition for six solo voices or instruments.

Sextuplet. A group of six notes occupying the time of four.

Sfogato (It.) (*sfo-gah'-to*) [from *sfogare,* to evaporate]. A soprano voice of thin, light quality and unusually high range is called a soprano sfogato.

Sforzando (It.) (*sfortz-an'-do*) or **Sforzato,** abbreviated **Sf.** or **Sfz.** "Forced." A strong accent immediately followed by piano.

Shake. See *Trill.*

Sharp. The sign, ♯, which raises the pitch of a letter a half tone. Sharp is sometimes used in the sense of augmented, as sharp 6th for augmented 6th; popular name for the black keys of pianoforte and organ.

Sharp Mixture. A mixture with shrill-voiced pipes.

Shawm. See *Calamus.*

Shift. A change in the position of the left hand on the fingerboard of the violin; each shift is a fourth higher than the preceding one.

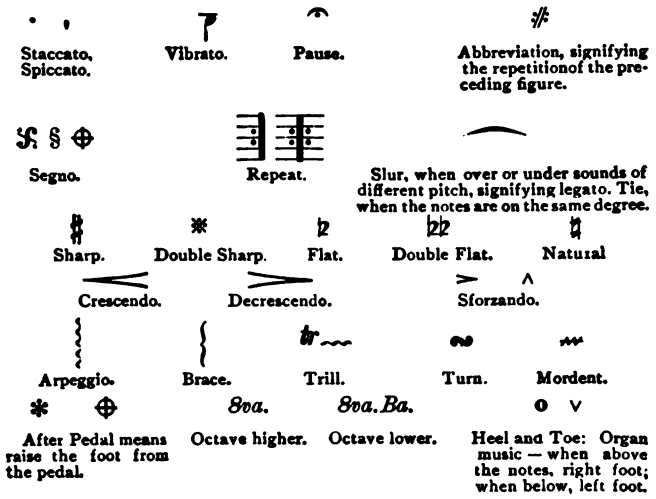
Si. (1) The note B in French, Italian, and Spanish. (2) The Italian impersonal pronoun, "one," or "they," as, *si piace*, "one" pleases, *i. e.*, as you please.

Siciliana (It.) (*see-cheel-ya'-nah*), **Sicilienne** (Fr.) (*see-see-lee-en*). A pastoral dance in slow $\frac{6}{8}$ time; slow movements, vocal or instrumental, are frequently called Sicilianas.

Side Drum. See *Drum.*

Siegeslied (Ger.) (*see'-ges-leed*). Song of victory.

Signs. (Only the most important are here given. Complete information may be obtained by consulting the "Embellishments of Music," by Russell.)



Signature, Signatur (Ger.), **Time.** The signs $\mathbb{C}$ $\mathbb{C}$ etc. **Key Signature,** the sharps or flats marked at the beginning of a part or piece.

Simile (It.) (*see-mee-leh*). The same; in the same way.

Sinfonia (It.), **Sinfonie** (Ger.), **Symphony** [from Gr., *sumphonia,* a sounding together]. Originally had the same meaning that we attach to interval, *i. e.*, two simultaneous sounds. (1) By the early writers of Italian opera it was used in the modern sense of overture. (2) The introduction to a song is still called the symphony. (3) The adaptation of the large forms of composition (sonata and rondo) to the orchestra.

Singend or **Singbar** (Ger.). Singing; cantabile.

Singhiozzando (It.) (*sin-ghee-ots-an'-do*). Sobbingly.

Singspiel (Ger.) (*sing-speel*). "Sing-play." Operetta; an opera without recitatives, the dialogue being spoken. "Der Freischütz," when first produced, was of this character, which may be considered as one of Germany's contributions to the development of the opera, the Italian operas from the beginning being largely composed of recitative. The "Singspiel" form has found its most congenial home and its best exponents in France.

Sinistra (It.). Left.

Sino, Abbr., **Sin.** (It.) (*see'-no*). As far as; used after D. C., or al 𝄋 ; as **al 𝄋, Sin' al fine,** go to the sign, then as far as "fine." **D. C. sin' al 𝄋,** from the beginning as far as the sign.

Sixteenth Note. 𝅘𝅥𝅯

Sixth. An interval including six letters.

Sixth Major. Six letters, nine half-tones.

Sixth Minor. Six letters, eight half-tones. **Augmented Sixth,** six letters, ten half-tones. **Diminished Sixth,** six letters, seven half-tones.

Sixty-fourth Note. 𝅘𝅥𝅱

Slancio (It.) (*slan'-che-o*), **con.** With impetuosity.

Slargando (It.) (*slar-gan'-do*). Widening; growing slower.

Slargandosi (It.) (*slar-gan-do'-see*). Slower.

Slentando (It.) (*slen-tan'-do*). Gradually slower.

Slide. (1) The movable tube of the trombone. (2) See *Portamento.*

Slur. ⁀ Legato sign. In vocal music signifies that all the notes it includes are to be sung to one syllable.

Smanioso (It.) (*sma-ne-o'-so*). Frantic; raging.

Smaniante (It.) (*sma-ne-an'-teh*). Frantically.

Sminuendo (It.) (*smin-oo-en'-do*), **Sminuito** (*smin-oo-ee'-to*), **Smorendo** (*smo-ren'-do*). Same as *Diminuendo.*

Smorzando (It.) (*smor-tsan'-do*). Lit., "smothering"; morendo.

Snare Drum. See *Drum.*

Soave (It.) (*so-a'-veh*). Sweet.

Soavemente (It.) (*so-a-veh-men'-teh*). Sweetly.

Sogetto (It.). Subject; theme of a fugue.

Sognando (It.) (*sone-yan'-do*). Dreaming; dreamily.

Sol. The note G in Italian, French, and Spanish; fifth Aretinian syllable.

Solenne (It.) (*so-len'-neh*). Solemn.

Solennemente (It.) (*so-len-neh-men'-teh*). Solemnly.

Solennita (It.) (*so-len'-nee-ta*), **con.** With solemnity.

Sol-fa (verb). To sing with the syllables.

Solfeggio (It.) (*solfed-jo*). (1) A vocal exercise. (2) Used by Bach as a name for certain short instrumental pieces.

Solmization. A method of learning to sing by the application of syllables to the scale. The earliest invention of this method of fixing the succession of sounds forming the scale in the memory is attributed to Guido of Arezzo (*ah-rets-o*), who used for this purpose the syllables ut, re, mi, fa, sol, la, having chanced to observe that these syllables—the first in the successive lines of a Latin hymn—were sung to six successive notes which formed a hexachord scale: C, D, E, F, G, A. There were seven hexachord scales, as follows: First began on G, 1st line bass staff; this was called the hexachordum durum (hard hexachord). Second began on C, a 4th higher. Third began on F, another 4th higher; in this scale B was flat; it was called the hexachordum molle (soft hexachord). Fourth, fifth, and sixth were respectively an octave higher than the first, second, and third, and the seventh was two octaves higher than the first. The first note of every scale was called *ut* (afterward changed to *do*), therefore from its inception "do" was "movable." Various modifications of these syllables have at different times been used for solmization. One extensively used at one time was the practice of using only four of them, viz., mi, fa, sol, la. These were so arranged that *mi* always fell upon the third note in the tetrachord, for example, the scale of C was sol-faed thus:

Tetrachord.				Tetrachord.			
C	D	E	F	G	A	B	C
sol	*la*	*mi*	*fa*	*sol*	*la*	*mi*	*fa*

It was owing to the difficulty and, to ancient ears, harshness of the skip from the *fa* of the lower tetrachord to the *mi* of the upper that the expression, "mi contra fa," came to have a proverbial meaning. This interval, called the tritone (three tones), was by the ancient theorists stigmatized as "tritonus diabolus est." New syllables have at different times been proposed; one scheme of which the syllables were bo, ce, di, ga, lo, ma, ni, was called bocedization; another with da, me, ni, po, hi, la, be, was called damenization. The only modifications and additions to the

syllables that have been permanently adopted are those used by the "Tonic Sol-faists." See *Tonic Sol-fa.*

Solo (It.) (plural, **Soli**). Alone; a composition in which the principal part is taken by one voice or instrument. **Solo Parts** are those sung or played by single performers as distinguished from chorus or tutti passages.

Somma (It.). Utmost; as **Con somma espressione,** with the utmost expression.

Sonabile (It.) (*so-nah'-bee-leh*), **Sonante** (*so-nan'-teh*). Resonant; sounding; sonorous.

Sonare (It.) (*so-nah'-reh*). To sound; to play upon.

Sonata (It.) (*so-nah'-tah*). "Sound piece." (1) The highest development of musical form. (2) In modern use, an extended composition with several movements for pianoforte, or pianoforte in conjunction with one other instrument. A composition of this class for more than two instruments is called trio, quartet, etc.; for full orchestra, a symphony. The "form" of the sonata (see *Form*) has undergone many modifications since it was first adopted, about the beginning of the 17th century. At first it was applied indifferently to any instrumental piece, such, for example, as were commonly called "airs." Those written for the harpsichord or for viols were called "sonata da camera." Those for the organ (or frequently those for harpsichord or viols, if written in grave style), "sonata da chiesa" (church sonata). The distinguishing characteristic of the modern sonata form is the possession of two themes in different keys (see Scheme in article *Form*). The gradual growth of this binary development may be traced in the works of Kuhnau, Scarlatti, Alberti, Durante, and others. The binary form was first definitely fixed by K. P. E. Bach. The only changes made since have been the immense development given to the form by Beethoven, and the adoption of other keys for the second theme.

Sonata di chiesa (It.) (*key-eh'-sa*). A church sonata; organ sonata.

Sonatilla (It.) (*so-na-til'-la*), **Sonatina** (It.) (*so-na-tee'-na*), **Sonatine** (Fr.) (*so-na-teen*). A short, easy, undeveloped sonata.

Song, Gesang, Lied (Ger.), **Chant** (Fr.), **Canto** (It.). (1) Originally a poem. (2) A musical setting of a poem, especially for one voice. (3) Folk-song (Ger., *Volkslied*). A simple air containing but one member, the words lyrical or narrative (if the poem is a lengthy narrative it is generally called a ballad). (4) Art songs contain several members, and in many cases, as in the songs of Schubert, Franz, Schumann, and others, rise to the highest plane of art expression. The Germans have a word, *durchkomponirt,* which is applied to songs every stanza of which has a separate musical setting, so designed as to exalt and emphasize the expression of the words.

Songs without words, Lieder ohne Worte (Ger.), **Chants sans paroles** (Fr.). A title invented by Mendelssohn and given by him to a set of pianoforte compositions. Songs for several voices are called part-songs. See *Part-Song.*

Sonoramente (It.). Sonorously.

Sonore (It.), **Sonoro** [from Lat., *sonus,* sound]. Sonorous; sounding.

Sonorita (It.) (*so-no'-ree-ta*), **con.** With resonance.

Sopra (It.). On; above; upon.

Soprano (It.), **Sopran** (Ger.), **Dessus** (Fr.) (*des-soo*). The female or boy's voice of the highest range.

Soprano Clef. C clef on the 1st line.

Soprano Sfogato (*sfo-gah'-to*). An unusually high light soprano.

Sordamente (It.). Veiled, dampened, muffled tone.

Sordino (It.) (*sor-dee'-no*). A mute; small instruments of metal, wood, etc., put on the bridge of the violin, etc., to deaden the tone. Pear- or cylinder-shaped mutes of wood, cardboard, or leather are put in the bell of the horn or trumpet with the same object. The use of sordino is indicated by **Con S.,** their removal by **Senza S.**

Sordo (It.). Mute; muffled. **Clarinetto sordo,** muted clarionet.

Sortita (It.) (*sor-tee'-ta*). "Going out." Concluding voluntary; first appearance of any character in an operatic performance.

Sospirando (It.) (*sos-pee-ran'-do*), **Sospiroso** (*sos-pee-ro'-so*), **Sospirante** (*sos-pee-ran'-teh*), **Sospirevole** (*sos-pee-reh'-vo-leh*) [from *sospiro,* a sigh]. Sighing; sobbing; mournful.

Sostenuto (It.) (*sos-teh-noo'-to*), **Sostenendo** (*sos-teh-nen'-do*). Sustained; without haste.

Sotto (It.). Below. **Sotto voce,** in an undertone.

Soubasse (Fr.) (*soo-bass*). A 32-foot organ pedal-stop.

Soubrette (Fr.) (*soo-bret*). A waiting maid; a minor female rôle in comic or comedy opera.

Sound-board. A thin sheet of spruce-pine, or fir, upon which the bridge that supports the strings of the pianoforte rests. The function of the sound-board is to increase the volume of the tone, which it does by taking up the vibration of the string. There are many unsolved problems in the relation which subsists between the string and the sound-board, as to the manner in which this amplification of the sound takes place. It is impossible to form a conception of the complications in the mode of vibration of the sound-board that must take place when, for example, a full chord is struck. Yet all these complications are not only simultaneous, but they obey the changing conditions of the most rapid execution with such swiftness and certainty that not a note is lost or a tone quality obscured.

Sound-box. The body of the violin, guitar, etc. The problems as to the function of the sound-box are even more complicated than those connected with the sound-board, as a sound-box is a combination of a sound-board and an enclosed mass of air, the vibrations of which have an important bearing on the quality and intensity of the tone.

Sound-hole. The orifice or orifices in the upper part, called technically the "belly," of the violin, guitar, etc. In the violin family they are called F-holes, from their resemblance to the letter *f*

Sound-post. A slender, cylindrical, wooden prop between the belly and the back in instruments of the violin family, placed under the foot of the bridge on the side of the highest string.

Sourdine (Fr.) (*soor-deen*). See *Sordino.*

Spaces. The intervals between the lines of the staff or between the leger lines.

Spalla (It.). The shoulder. Used in the sentence, **Viola da spalla,** one of the viols in a "chest."

Spanischer Reiter (Ger). See *Spanisches Kreuz.*

Spanisches Kreuz (Ger.) (*spah-nish-es kroits*). Spanish cross; German name for double sharp ※.

Sparta (It.) (*spar-ta*), **Spartita** (*spar'-ti-ta*). A score. See *Partition.*

Spasshaft (Ger.). Jocose; merry; scherzando.

Spezzato (It.) (*spets-sa'-to*) [from *spezzare,* to break in pieces]. Divided; broken.

Spianato (It.) (*spe-a-nah'-to*). Leveled; tranquillo.

Spianto (It.) (*spe-an-to*). Level; smooth.

Spiccato (It.) (*spik-kah'-to*). Detached; pointed.

Spiel (Ger.) (*speel*). Play.

Spielart. Style; touch.

Spielbar. Playable; well adapted to the instrument.

Spieloper. Operetta; comic opera.

Spieltenor. Light tenor; comic opera tenor.

Spinet. The predecessor of the harpsichord, called also couched harp.

Spirito (It.) (*spee-ree-to*), **con, Spiritoso** (*spee-ree-to'-so*), **Spiritosamente** (*spee-ree-to-sa-men'-teh*). With spirit; spirited; lively; animated.

Spitzflöte, Spindelflöte (Ger.). An organ-stop of reed-like quality, 8-, 4-, or 2-foot pitch.

Squilla (It.) (*squil'-la*). Little bell.

Squillante (It.) (*squil-lan'-teh*). Bell-like; ringing.

Stabile (It.) (*stah-bee'-leh*). Firm; steady.

Stac. Abbreviation of Staccato.

Staccatissimo (It.) (*stac-cah-tis'-see-mo*). As detached as possible. The sign for staccatissimo is a pointed dot over the note.

Staccato (It.) (*stac-cah'-to*). Detached; cut off; separated.

Staff or **Stave.** The five lines with their enclosed spaces. Gregorian music is written on a staff of four lines.

Standard Pitch. See *Pitch.*

Ständchen (Ger.). See *Serenade.*

Stark (Ger.). Loud; strong.

Stave. See *Staff.*

Stem, Hals (Ger.), **Queue** (Fr.), **Gambo** (It.). The part of a note consisting of a vertical line; also called tail.

Stentato (It.) (*sten-tah'-to*), **Stentando** (*sten-tan'-do*) [from *stentare,* to labor]. A heavy emphasis combined with a dragging of the time.

Step. From one letter to the next; a degree. **Whole Step,** a whole tone; **Half Step,** half tone; **Chromatic Step,** chromatic half tone.

Sterbend (Ger.) (*stair-bent*). Dying; morendo.

Steso (It.) (*stay-so*). Extended. **Steso moto,** slow movement.

Stesso (It.) (*stes-so*). The same.

Sticcado (It.). Xylophone.

Stil (Ger.) (*steel*), **Stilo** (It.). Style; manner.

Stillgedacht (Ger.). Soft organ-stop with closed pipes; stopped diapason.

Stimmbildung. Voice formation; voice training.

Stimme (Ger.) (*stim'-meh*). (1) Voice. (2) Part. (3) Sound-post. (4) Organ-stop.

Stimmen (verb). To tune.

Stimmung. Pitch, tuning.

Stimmungsbild. "Voicing picture," *i. e.,* a short composition designed to "voice" or express some given mood or emotion, *e. g.,* "Warum," by Schumann.

Stinguendo (It.) (*stin-gwen'-do*) [from *stinguere,* to extinguish]. Fading away; becoming extinguished.

Stirato (It.) (*stee-rah'-to*), **Stiracchiato** (*stee-rak-ke-ah'-to*) [from *stirare,* to stretch]. Retarding the time.

Stop. (1) To press the finger on the string of violin, guitar, etc. **Double Stop,** pressing two strings at once. (2) (noun) A rank or set of organ-pipes. **Draw Stop,** the arrangement of levers by means of which the "wind" is admitted to the various ranks of pipes at will, called also register. **Foundation Stop,** one of 8-foot pitch. **Mutation Stop,** one sounding the major third or perfect fifth, or both, over the fundamental. **Solo Stop,** one with a tone quality suited to the rendition of melody.

Stracino (It.) (*strah-chee'-no*), **Stracicato** (*strah-chee-cah'-to*), **Stracicando** (*strah-chee-can'-do*), **Stracinando** (*strah-chee-nan'-do*). A drag, or slur; sliding from one note to another and at the same time slightly slackening the time.

Strain. Song, air, tune, or a part of one.

Strathspey. A Scotch dance in $\frac{4}{4}$ time.

Stravagante (It.) (*strah-vah-gan'-te*). Extravagant; fantastic.

Stravaganza (It.) (*strah-vah-gant'-sah*). A fantastic composition.

Streng (Ger.). Rigid; severe.

Strepito (It.) (*streh'-pee-to*), **con.** With noise; fury.

Strepitosamente (It.) (*streh-pee-to-sah-men'-teh*). Furiously.

Strepitoso (It.) (*streh-pee-to'-so*). Furious.

Stretta, Stretto (It.). "A throng." (1) Hurrying the time at the close. (2) In fugue, causing the voices to follow one another at less distance, so that the subject and answer are brought closer together.

Stridente (It.) (*stree-den'-teh*). Strident; noisy; impetuous.

String. Abbreviation for Stringendo.

String. Cords made of wire, catgut, or silk, used for musical instruments.

String Band. The violins, violas, violoncellos, and double bass, also spoken of collectively as the "strings" or the string quartet.

String Instruments. Those in which the tone is reproduced by the vibration of strings. They are classified as follows: 1st, strings plucked by the fingers—harp, guitar, etc.; 2d, strings struck by plectra—mandolin, zither, etc.; 3d, strings vibrated by means of a bow—violin, etc.; 4th, strings struck with hammers—pianoforte, dulcimer, etc.

String Quartet. A composition for two violins, viola, and violoncello.

String Quintet, Sextet, Septet, Octet are formed by combining the string instruments in various proportions.

Stringendo (It.) (*strin-jen'-do*). Hurrying the time.

Strisciando (It.) (*strish-e-an'-do*). Creeping; gliding.

Stromentato (It.). Instrumented; scored; orchestrated.

Stromento (It.) (*stro-men'-to*). Instrument.

Stromento di corda. String instrument.

Stromento di fiato or **di vento.** Wind instrument.

Stück (Ger.) (*stick*). A piece. **Concertstück,** concert piece. **Salonstück,** parlor piece.

Study, Étude (Fr.), **Studio** (It.). (1) A composition designed to facilitate the mastering of some special difficulty. (2) A name often given by modern writers to pieces analogous to the old toccata, *q. v.*

Stufe (Ger.) (*stoo'-feh*). A step; degree of the scale.

Stürmisch (Ger.). Stormy; furioso.

Suave (It.) (*soo-a'-veh*). Sweet.

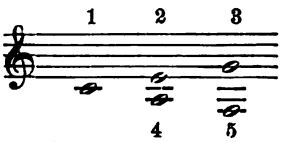
Suavemente (It.) (*soo-a-veh-men'-teh*). Sweetly.

Suavita (It.) (*soo-ah'-vee-ta*), **con.** With sweetness.

Sub-bass. An organ pedal-stop of 16- or 32-foot tone.

Sub-dominant. The 4th degree of the scale; not called sub-dominant because it is below the dominant, but because it is the same distance below the tonic that the dominant is above.

Sub-mediant. The 6th of the scale.



1. Tonic. 2. Mediant, *i. e.,* half-way to dominant. 3. Dominant. 4. Sub-mediant, *i. e.,* half-way to sub-dominant. 5. Sub-dominant.

Sub-octave. A coupler on the organ that pulls down the keys an octave below those struck.

Sub-principal. Open organ-stop, 32- and 16-foot pitch.

Sub-tonic. The leading note, 7th of the scale.

Subito (It.) (*soo-bee'-to*), **Subitamente.** Quickly. **Volti subito,** abbreviated **V. S.,** turn over quickly.

Subject. The theme of a fugue; any one of the themes of a sonata, rondo, etc.

Subordinate Chords. Those on the 2d, 3d, and 6th of the scale.

Suite (Fr.) (*sweet*). A set or series of movements. The suite originally consisted solely of dance tunes to which "airs" or movements, designated by the tempo terms, allegro, etc., were added. The classical suite contained: 1st, allemand; 2d, coranto; 3d, saraband; 4th, gigue, preceded by a prelude. Occasionally the gavotte, pavan, loure, minuet, etc., may be found with or in place of some of the above dances. According to the rule of the suite, all the movements had to be in the same key.

Suivez (Fr.) (*swee-vey*). Follow; a direction for the accompanist to follow the soloist.

Sujet (Fr.) (*soo-zhay*). Subject.

Sul, Sull, Sulla (It.). Upon; on; by; in violin music a passage to be played on a certain string is marked Sul E, or A, or D, or G, as the case may be.

Sul ponticello (It.). By the bridge; in violin playing, a direction to play with the bow close to the bridge.

Suonata. See *Sonata.*

Superfluous. Same as *Augmented.*

Super-octave. (1) An organ-stop of 2-foot pitch, same as fifteenth. (2) A coupler in the organ that pulls down the keys one octave above those struck.

Super-tonic. The 2d degree of the scale.

Super-dominant. The 6th degree of the scale.

Supplichevole (It.) (*sup-plee-kay'-vo-leh*), **Supplichevolmente** (*sup-plee-kay-vol-men'-teh*). Pleading; supplicating.

Suspension. Tying or prolonging a note from one chord into the following. See *Retardation.*

Süss (Ger.) (*sees*). Sweet.

Sussurando (It.) (*soos-soo-ran'-do*). Murmuring.

Sussurante (It.) (*soos-soo-ran'-teh*). Whisperingly.

Svegliato (It.) (*svehl-ya'-to*). Brisk; lively.

Svelto (It.) (*svel'-to*). Swift; quick; easy.

Swell Organ. A part of the organ enclosed within a box provided with shutters, which are opened and closed by a lever, called the swell-pedal, worked by the foot.

Symphony. See *Sinfonia.*

Symphonic. In the manner of a symphony.

Symphonic Ode. A combination of symphony and chorus, as Beethoven's Ninth Symphony, or Mendelssohn's Lobgesang.

Symphonic Poem. A modern name for an orchestral composition supposed to illustrate a poem or story.

Syncopation. A shifting of the accent, caused by tying a weak beat to a strong beat.

Syrinx. (1) Pandean Pipes, *q. v.* (2) Part of a hymn to Apollo sung in the Pythian games.

T

T. Abbreviation of Tasto, Tenor, Tempo, Tutti, Toe (in organ music).

Taballo (It.). Kettle-drum.

Tablature (Fr.) (*tab-lah-toor*), **Intavolatura** (It.), **Tablatur** (Ger.). An obsolete system of notation used for the lute principally; another form was used for the organ, harpsichord, etc.

Table (Fr.) (*tahbl*). The belly or sound-board.

Table Music. (1) Music intended to be sung by several people sitting around a table. (2) Music appropriate for entertainment during the pauses in the "serious" work of eating and drinking.

Tabor, Taboret, Tabret. A small drum, like a tambourine without the "jingles." It hung in front of the performer, who beat it with one hand and played a "pipe" or flageolet with the other.

Tacet (Lat.), **Tace** (It.) (*tah'-cheh*). Is silent, or be silent"; signifies that the instrument thus marked is silent during the phrase or movement; as **Tromboni tacent,** the trombones are silent.

Tafelclavier (Ger.). Square pianoforte.

Tafelmusik. Table music.

Tail. (1) Stem of a note. (2) The piece of wood to which the strings of the violin, etc. are attached at the base of the instrument.

Taille (Fr.) (*tah-ee*). The tenor voice or part.

Takt (Ger.). Time, as **Im Takt,** a tempo; measure, as **Ein Takt,** one measure (or bar); beat, as **Auftakt,** up beat.

Taktmässig. In time.

Taktstrich. A bar (line, not measure).

Talon (Fr.). The "frog" or heel of the bow.

Tambour (Fr.). (1) A drum. (2) A drummer.

Tambour de basque. Tambourine.

Tamboura, Tambura (also **Pandora**). An Eastern species of the lute.

Tambourin (Fr.) (*tam-boo-rang*). (1) A tabor. (2) A French rustic dance.

Tambourine. A small variety of drum consisting of a hoop of wood or metal about two inches in depth, with a head of parchment. Small circular plates of metal called jingles are inserted in pairs in holes in the hoop, strung loosely on wires. The tambourine is held in the left hand and struck with the fingers or palm of the right hand; used to accompany dancing in Spain, Italy, and Southern France; occasionally used in the orchestra in ballet music. The "roll" is indicated thus  The "jingle" 

Tamburo (It.). Drum; side drum.

Tamburone (It.) (*tam-boo-ro'-neh*). The great drum.

Tam-tam. Gong.

Tändelnd (Ger.) (*tehn-delnd*). Playful.

Tangent. The brass pin in the action of the clavichord that was forced against the string when the key was struck.

Tantino (*tan-tee-no*), very little.

Tanto (It.). So much; as much. **Allegro non tanto,** not so fast; lit., "fast, not too much."

Tanz (Ger.) (*tants*). Dance.

Tanzlieder. Songs to accompany dancing. See *Ballad.*

Tanzstücke. Dancing pieces.

Tanzweisen. Dancing tunes.

Tarantella (It.), **Tarantelle** (Fr.). A rapid dance in $\frac{6}{8}$ time; the name is derived from *tarantula* (the poisonous spider). The dance is popularly believed to be a remedy for the bite of this insect.

Tardamente (It.) (*tar-dah-men'-teh*). Slowly.

Tardando (It.) (*tar-dan'-do*). Slowing; retarding.

Tardato (It.) (*tar-dah'-to*). Made slower.

Tardo (It.) (*tar'-do*). Slow; dragging.

Tartini Tone. An undertone produced by the simultaneous vibration of two strings, etc., first observed by Tartini, the violinist. Called also a differential tone.

Tastatur (Ger.) (*tas-tah-toor*). **Tastatura** (It.) (*tas-tah-too'-ra*). Keyboard.

Taste (Ger.) (*tas'-teh*). A pianoforte or organ key; pedal key.

Tastenbrett (Ger.), **Tastenleiter.** Keyboard.

Tastiera (It.) (*tas-tee-eh'-ra*). Fingerboard of violin, guitar, etc. **Sulla Tastiera,** a direction in violin music to play with the bow near the fingerboard—the opposite of *Sul ponticello, q. v.*

Tasto (It.). A "touch." (1) A key. (2) A fret. (3) Touch. (4) Fingerboard. The preceding words from *Tastatur* are all derived from *Tasto.*

Tasto Solo. Literally, "key alone," *i. e.,* one key or note at a time. A direction in figured bass that the notes are to be played without chords, *i. e.,* unison or octaves.

Tattoo or **Taptoo.** The drumbeat ordering soldiers to retire for the night.

Technic, Technik (Ger.), **Technique** (Fr.). The purely mechanical part of playing or singing.

Technicon. A mechanism for strengthening the fingers and increasing their flexibility.

Techniphone. See *Virgil Clavier.*

Tedesco or **Tedesca, alla** (It.). In German style.

Tema (It.) (*teh'-mah*). Theme; subject; melody.

Temperament. The division of the octave. **Equal Temperament.** The modern system of tuning divides the octave into twelve equal parts, called semitones. **Unequal Temperament** (which was formerly used for all keyed instruments, and retained until quite recently for the organ) tuned the natural notes true, and distributed the superfluous interval among the "black" keys. The discovery of the art of equally tempering the scale lies at the foundation of modern music. Without it, the sudden excursions into remote keys would be impossible. Although we have lost something in purity of intonation, the loss is more than made up in the gain of twelve keys, all equally well in tune. Some enthusiasts, generally acousticians, express great dissatisfaction with our modern scale. A sufficient reply is, that the scale that satisfied the ears of, and made possible the music of the great writers from Bach to Beethoven, must of necessity be the best musical scale.

Tempestosamente (It.) (*tem-pes-to'-sa-men'-teh*). Impetuously.

Tempestoso (It.) (*tem-pes-to'-so*). Tempestuous.

Tempête (Fr.) (*tam-peht*). Tempest. A French dance—formerly fashionable—resembling a quadrille.

Tempo (It.). Time. "Tempo" is universally used to signify "rate of movement."

Tempo Indications—

Slow	Largo, Grave, Lento, Adagio.	Moderate	Andante. Moderato, Commodo.
		Fast	Allegro, Presto.

Words used to modify the above: *Poco,* a little. Before a word meaning *slow,* signifies an *increase* of speed, as *poco lento,* a little slow; before a word meaning *fast,* it signifies a *decrease* of speed, as *poco allegro,* a little fast. *Piu,* more. Before a word meaning *slow,* signifies a *decrease* of speed, as *piu lento,* slower; before a word meaning *fast,* it signifies an *increase* of speed, as *piu allegro,* faster. *Assai,* very. After a word meaning *slow,* decreases the speed, as *adagio assai,* very slow; after a word meaning *fast,* increases the speed, as *allegro assai. Molto,* much; has the same meaning as *assai.*

THE DIMINUTIVE *Etto*

Slow	Larghetto, a little faster than Largo.
	Adagietta, a little faster than Adagio.
Fast,	Allegretto, a little slower than Allegro.

THE SUPERLATIVE *Issimo*

Slow	Larghissimo, Lentissimo, Adagissimo,	As slow as possible.
Fast	Allegrissimo, Prestissimo,	Fast as possible.

THE DIMINUTIVE *Ino*

slow, Andantino, faster than Andante.

Andante means "going" [from *andare,* to go], therefore Andantino means "going a little." A large number of words are used in conjunction with the tempo indications that refer more to the manner or style of the performance than to the speed, as Appassionata, with passion; Vivace, with life.

The majority of these words are preceded by con, with; as

Con brio . . .	with vigor,	After words meaning fast.
Con calore . .	with warmth,	
Con fuoco . .	with fire,	
Con moto, etc. .	with motion,	
Con espressione .	with expression	After words meaning slow.
Con dolcezza .	with sweetness,	
Con dolore . .	with sadness,	
Con tristezza .	with sorrow,	

Tempo commodo. Convenient; easy movement.

Tempo di ballo. Dance time.

Tempo giusto. Strict; exact time.

Tempo marcia. March time.

Tempo ordinario. Ordinary; usual.

Tempo primo. First time, used after a ritard. or accel. to indicate a return to the original time.

Tempo rubato. See *Rubato.*

Tempo wie vorher (Ger.). Same as *Tempo primo.*

Temps (Fr.) (*tam*). (1) Time. (2) Beat.

Temps faible or **levé.** Weak beat; up beat.

Temps fort or frappé. Strong beat; down beat.

Tendrement (Fr.) (*tondr-mong*). Tenderly.

Tenendo il canto (It.). Sustaining the melody.

Teneramente (It.) (*teh-neh-ra-men'-teh*). Tenderly; delicately.

Tenerezza (It.) (*teh-neh-ret'-za*), **con.** With tenderness, delicacy.

Tenero (It.) (*teh'-neh-ro*). Tender; delicate.

Tenor, Tenore (It.), **Taille** or **Ténor** (Fr.). (1) The highest natural male voice. (2) In the old system of music, the cantus or plain song. (3) A common name for the viola. The word tenor is supposed to be derived from Lat., *teneo,* to hold, as it *held* the melody.

Tenor Clef. C clef on 4th line.

Tenor Violin. Viola.

Tenore buffo. A comic tenor singer.

Tenore di grazia. A "smooth-singing" tenor singer.

Tenore leggiero. A light tenor singer.

Tenore robusto. A vigorous, strong tenor singer.

Tenorino (It.) (*ten-o-ree'-no*). "Little tenor." Falsetto tenor.

Tenorist. A tenor singer; also viola player.

Tenoroon. (1) See *Oboe di caccia.* (2) Any organ-stop of 8-foot tone that does not go below middle C.

Tenuto (It.) (*teh-noo'-to*). Abbreviated **Ten.** Hold; a direction to sustain the notes for their full value. Sign

Tepidita (It.) (*teh-pee'-dee-ta*), **con.** With indifference.

Tepiditamente (It.) (*teh-pee-dee-ta-men'-teh*). Coldly; lukewarmly.

Tercet (Fr.) (*tehr-say*). A triplet.

Ternary Form. Rondo with three themes.

Ternary Measure. Simple triple time.

Tertian. A two-rank stop, sounding the major 3d and 5th in the third octave above the fundamental.

Terz (Ger.) (*terts*), (It.) **Terza.** Third.

Terzetto (It.) (*tert-set'-to*). A vocal trio.

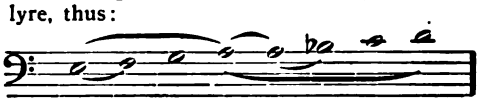
Terzflöte (Ger.). (1) A flute sounding a 3d above the written notes. (2) An organ-stop sounding the major 3d in third octave.

Tessitura (It.) (*tes-see-tu'-rah*). Texture. The general range of the voice included in a given song, etc.

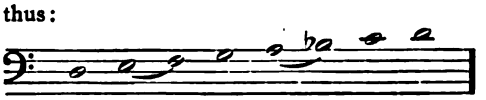
Testo (It.) (*tehs'-to*). Text. (1) The "words" of any vocal composition. (2) The theme or subject.

Tetrachord [from Gr., *tetra, chordon*]. Four strings; hence, a succession of four sounds. The tetrachord always consists of two whole tones and one half-tone These intervals may be arranged in three ways. The oldest arrangement, called the Pythagorean tetrachord, began with the half-tone, thus:

It is generally supposed that the original four-string lyre (called the tetrachordon) was tuned to these sounds. The addition of another tetrachord, beginning with the highest note of this one, gives the scale of the heptachord, or seven-string lyre, thus:



This is called the scale of conjunct tetrachords, the A being the note common to both. The addition of a note *below* this scale, thus:



gives the original octave scale of the lyre. This scale is the normal Greek scale, called the Dorian. It is doubtless the origin of the modern minor scale. The tetrachord known as Hucbald's had the half-tone in the middle, thus: D E F G.

The *Hexachord scales* (*q. v.*) were formed from the tetrachord by adding one letter above and one below, thus:

C D E F G A.

In the modern major scale the half-tone lies between the third and fourth letters of the tetrachord, thus: C D E F, and the scale consists of two of these tetrachords separated by a whole tone.

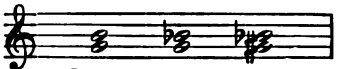
Tetrachordal System. The original name of the *Tonic Sol-fa, q. v.*

Theil or **Teil** (Ger.). A part (portion, not "voice").

Theme, Thème (Fr.) (*tehm*), **Thema** (Ger.) (*teh-ma*). The subject of a fugue; one of the subjects of a sonata or rondo. The subject of a set of variations. The "cantus" to which counterpoint is added.

Theorbo, Théorbe (Fr.). A large variety of lute.

Third. An interval including three letters, and, if major, two whole tones; if minor, three half-tones; if diminished, two half-tones:



Thirty-second Note

Thorough Bass, Figured Bass, Continued Bass. A system of musical short-hand originally; now used as a means of teaching harmony.

Threnody [Gr. *threnos*]. A song of mourning; **dirge.**

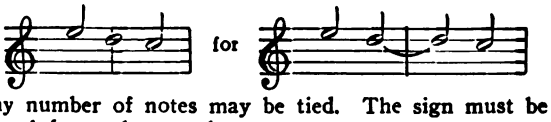
Thumb Position. Violoncello music; sign 0, the thumb is laid across the strings, making a temporary bridge.

Tibia (Lat.). The "shinbone." Latin name for the flute, which was originally made from the bone, the name of which it bears.

Tibia Utricularis. Bagpipe.

Tibicen (Lat.). A flute player.

Tie, Fascia (It.), **Bindebogen** (Ger.), **Liaison** (Fr.). A curved line joining two notes on the same degree. The first note is sounded, the second is "held." In old editions, in place of the tie, it was customary to write a single note on the bar-line, equal in value to the two notes that in modern practice are tied. Thus:



Any number of notes may be tied. The sign must be repeated for each one, thus:

The first note is struck, but the sound is prolonged until the time value of all has expired.

Tief (Ger.). Deep; low.

Tierce. (1) A third. (2) An organ-stop. See *Terz.*

Tierce de picardie (Fr.). The major 3d in place of the minor in the final chord of a piece in the minor key. At one time this manner of ending was the rule.

Tierce Position. A common chord with root in bass and third at top.

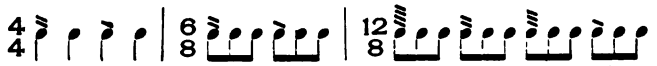
Timbale (Fr.), **Timballo** (It.). Kettle-drum.

Timbre (Fr.) (*tambr*). Quality of tone. In German *Klangfarbe*, for which *Clangtint* has been proposed as an English equivalent.

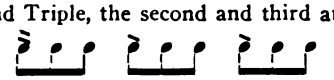
Timbrel. Tambourine.

Time. (1) The division of music into portions marked by the regular return of an accent. All varieties of time are founded on two units—the Binary = 1 2, and Ternary = 1 2 3. Time signatures for the most part are formed from figures written like fractions, the upper figure giving the rhythmic units and the number of times, the value of the note indicated by the lower figure occurs in the measure. Time is Simple Binary when the upper figure is 2; Simple Ternary, when the upper figure is 3. Compound times are formed by adding together two or more of the time units. When the number of accents resulting from this combination are *even*, it is called Compound Common time; when they are odd, Compound Triple time. Simple Duple time is indicated by this sign ¢. As now used, it always means the value of a whole note in the measure, and is called Alla Capella time. Like all duple times, it must have but one accent in the measure, no matter how the time value of the measure may be divided. The first compound of Duple time, viz., 4/4 time, is often marked C and is called Common time, under the impression that the sign is the letter C, whereas it is the old sign for Imperfect time, viz., a broken

circle, and originally meant two beats in the measure. Three beats was called Perfect time; the sign was ○. With the exception of the times with 4 for the upper figure, all the compound times are multiples of the ternary unit, as $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$, etc., Compound Common; $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, Compound Triple. The accents in compound times are determined by the number of units in the measure. The first is the strongest, third next, the second is weak, the fourth weaker.



In Compound Triple, the second and third are both weak.



Timidezza (It.) (*tee-mee-det'-za*), **con.** With timidity.

Timorosamente (It.) (*tee-mo-ro-sa-men'-teh*). Timorously.

Timoroso (It.) (*tee-mo-ro'-so*). Timorous; hesitating.

Timpani (It.) (*tim'-pa-nee*). Kettle-drums. Abbreviated **Timp.**

Timpanista (It.). Player on the kettle-drums.

Tirade (Fr.) (*tee-rad*). A rapid run or scale passage.

Tirasse (Fr.) (*tee-rass*). A pedal keyboard that "draws down" the manual keys.

Tirata (It.) (*tee-rah'-tah*). See *Tirade.*

Tirato (It.), **Tiré** (Fr.) (*tee-reh*). "Drawn" bow, *i. e.,* down bow.

Toccata (It.) (*tok-kah'-tah*) [touched, from *toccare,* to touch]. (1) A prelude or overture. (2) A brilliant composition resembling somewhat the modern "Étude" for piano or organ.

Toccatina (It.) (*tok-kah-tee'-nah*). A little toccata.

Toccato (It.). A bass trumpet part.

Todtenmarsch (Ger.) (*tote'-ten marsh*). Funeral march.

Ton (Ger.), **Ton** (Fr.). Tone; sound; pitch; scale.

Tonal Fugue. A fugue in which the answer is slightly changed to avoid modulation.

Tonality. Character or quality of tone; key.

Tonart (Ger.). Key.

Tonbildung. Tone production.

Tondichter. Tone poet.

Tondichtung. Tone poem.

Tone. (1) Sound. (2) Quality of sound. (3) Interval of major second. (4) A Gregorian chant.

Tongue. (1) See *Reed.* (2) (verb) To interrupt the sound of a wind instrument by raising and lowering the tip of the tongue, as in the act of pronouncing the letter T. **Double-tonguing** is produced by a like action of the tip and the middle of the tongue; **Triple-tonguing,** by the tip, the middle, and the tip.

Tonkunst. Tone art; music.

Tonkünstler. Composer; artist in tone.

Tonic. The keynote of a scale, whether major or minor.

Tonic Chord. The common chord of which the tonic is the root.

Tonic Secion. That part of the sonata or rondo that is the principal key; the first theme.

Tonic Sol-fa. A system of musical notation in which the syllables doh, ray, me, fah, soh, lah, te, with certain modifications, are used in place of notes, staff, clefs, and all the ordinary characters of musical notation. The Tonic Sol-fa is based on the assumption, amply proved by experience, that the mental association between a succession of sounds and a succession of syllables helps materially to fix the former succession in the memory. The principle of the Tonic Sol-fa system is as old as the time of Guido; the modern development of it originated with Miss Sarah Ann Glover, of Norwich, England, in 1812, and was perfected by the Rev. John Curwen about thirty years later.

Tonleiter. Tone ladder; scale.

Tonsetzer. Composer; tone setter.

Tonstück. Tone piece; composition.

Tonstufe. Tone step; a degree in the scale.

Tostamente (It.) (*tos-tah-men'-teh*). Quickly.

Tostissimo (It.) (*tos-tis'-see-mo*), **Tostissamente** (*tos-tis-sah-mah-men'-teh*). Fast as possible.

Tosto (It.). Quick. **Piu tosto,** faster.

Touch. (1) The resistance of the keys of the pianoforte or organ. (2) The manner in which a player strikes the keys.

Touche (Fr.) (*toosh*). Digital; key; fret; fingerboard.

Toucher (Fr.) (*too-shay*). To "touch"; play the pianoforte.

Toujours (Fr.) (*too-zhoor*). Always; as, Toujours piano, always soft.

Tradotto (It.) (*trah-dot'-to*). Transcribed; arranged.

Tragen der Stimme (Ger.). Carrying of the voice. See *Portamento.*

Trainé (Fr.) (*tray-nay*). Slurred; legato.

Trait (Fr.) (*tray*). A run; passage; sequence.

Tranquillamente (It.). Quietly; composedly.

Tranquillita, con (It.). With tranquillity.

Tranquillo (It.). Tranquil; quiet.

Transcription. The arrangement of a vocal composition for an instrument, or of a composition for some instrument for another.

Transient Modulation. A short excursion into a non-related key.

Transition. (1) An abrupt modulation. (2) The connecting passages between the themes of a rondo or sonata.

Transpose. To change the key of a composition to one higher or lower.

Transposing Instruments. Instruments whose sounds do not correspond with the written notes; as horns, clarionets, trumpets, etc.

Transverse Flute. See *Flute.*

Trascinando (It.) (*trah-shee-nan'-do*). Dragging; retarding.

Trattenuto (It.) (*trat-teh-noo'-to*). Held back; retarded.

Trauermarsch (Ger.). Funeral march.

Traurig (Ger.) (*trou'-rig*). Mournful; sad.

Traversflöte (Ger.). See *Flute.*

Tre (It.) (tray). Three.

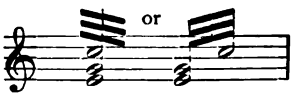
Tre corde. Three strings, used in pianoforte music to signify a release of the una-corda pedal.

Treble. (1) The highest part in vocal music for mixed or female voices. (2) The G clef on second line. (3) The first violin in quartet, and the flute, oboe, and clarinet in the orchestra generally.

Treibend (Ger.). Hastening; accelerando.

Tremando (It.) (*treh-man'-do*), **Tremolando** (It.) (*treh-mo-lan'-do*), **Tremolo** (It.) (*treh'-mo-lo*). Abbreviation **Trem.** The rapid reiteration of a note or chord. In music for string instruments written thus:

In pianoforte music:



Tremoloso (It.) (*treh-mo-lo'-so*). Tremulously.

Tremulant, Tremolante (It.), **Tremblant** (Fr.) (*trom-blont*). A mechanism in the organ that causes the sound to waver.

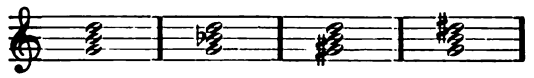
Tremulieren (Ger.). To trill or to sing. See *Vibrato.*

Trenchmore. An old English dance in $\frac{6}{8}$ time.

Trenise (Fr.). A figure in the quadrille.

Très (Fr.) (*tray*). Very; as, **Très vite,** very fast.

Triad. A chord of three sounds; a common chord, consisting of root, 3d major or minor, and 5th. If the 5th is diminished, it is called a diminished triad; if augmented, an augmented triad.

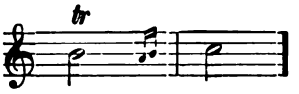


Maj. *Min.* *Dim.* *Aug.*

Triangle. A pulsatile instrument, consisting of a steel rod bent into an equilateral triangle. Struck with a small steel rod, it gives a very clear penetrating sound.

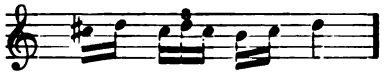
Trill, Trillo (It,). **Trille** (Fr.), **Triller** (Ger.). The trill, or shake, is the rapid iteration of the written note and the note above, indicated by the sign, *tr*_____. The trill continues to the end of the waved line. The oldest form or trillo was a mere repetition of a tone. The oldest form of the modern shake was held to be derived from appoggiaturas and their resolutions. Until the time of Beethoven, the trill beginning with upper auxiliary note was most generally used. However, the present method of beginning with the principal tone was gradually gaining the attention of writers.

The trill is generally finished with a turn. The after-turn is usually written out at the close of the trill, but whether or not this be so, the trill is not complete without this closing beat:



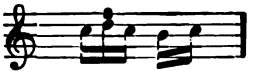
To make the trill symmetrical with an after-turn, an additional tone is inserted, just before the close, otherwise there will be a break between the last and the next to the last beats; thus:

This gap beween D and B is filled by the insertion of an additional principal tone, which will make the next to the last beat contain three tones (a triplet); thus:



This makes a satisfactory close to a trill, the two beats (five notes) making a complete turn of quintuplet form.

Many writers call this (quintuplet) the turn of the trill, but properly speaking the after-turn of the trill is only the last beat, the triplet preceding being a real part of the trill. From this it will be seen that the beats of a trill may be either twofold or threefold, and the smallest complete trill, according with the modern acceptation of the correct form of the embellishment, would be with two beats, five notes; thus:



The rapidity of a trill is reckoned by the number of beats, not by the number of tones, sounded within a given note's time. The trill upon a long note has no positive number of beats, this being decided, in case there is no particular accompanying figure, by the character of the composition and also measurably by the ability of the interpreter. The after-turn, however, should always be played in the same time as the trill, regardless of the size of note used for its representation in the notation.

Trinklied (Ger.). Drinking song.

Trio (It.) (*tree-o*). (1) A composition for three voices or instruments. (2) One of the parts of a minuet or march, etc. The origin of its application is very uncertain.

Triole (Ger.), **Triolet** (Fr.). A triplet.

Triomphale (*tree-om-fal*), **Triomphant** (Fr.) (*tri-om-font*), **Trionfale** (*tree-on-fah'-leh*), **Trionfante** (It.) (*tree-on-fan'-teh*). Triumphant; triumphal.

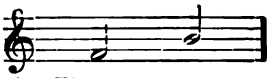
Triple Counterpoint. One so contrived that the three parts may change places, each one serving as bass, middle, or upper part.

Triplet, Triole (Ger.), **Triolet** (Fr.), **Tripla** (It.), or **Tripola.** Three notes played in the time of two of the same value.

Triple Time. See *Time.*

Tristezza (It.) (*tris-tet'-sa*), **con.** With sadness; sadly.

Tritone [Lat., *tritonus,* three tones], **Triton** (Fr.), **Tritono** (It.). The interval of the augmented 4th, as:



Trois (Fr.) (*tro-a*). Three.

Trois temps. Triple time.

Troll [from Ger., *trollen,* to roll about]. (1) (verb) To sing a catch or round. (2) (noun) A catch or round.

Tromba (It.). Trumpet; a brass instrument of piercing, brilliant tone quality.

Tromba marina (It.). Marine trumpet.

Trombetta (It.). A small trumpet.

Trombone, Posaune (Ger.). (1) A brass instrument with a sliding tube, by means of which the pitch may be varied. Three trombones are used in the modern orchestra, viz., alto, tenor, and bass. A smaller trombone formerly used was called the Descant Trombone. (2) A reed stop of 8-, 16-, or 32-foot pitch in the organ.

Trommel (Ger.). Drum.

Trompe (Fr.). Hunting horn.

Trompe de bearn. Jew's-harp.

Trompette (Fr.). Trumpet.

Troppo (It.). Too much. **Allegro non troppo,** "Allegro," not too much.

Troubadour, Trouvère (Fr.), **Trovatore** (It.). The poet musicians of the eleventh century, in southern France, Italy, and Spain. The troubadours originated in Provence. From thence their "gentle art," or "gay science," as it was called, spread over Europe.

Trübe (Ger.) (*tree'-beh*). Gloomy; dismal.

Trumpet. See *Tromba.*

Tuba (Lat.). (1) Trumpet. (2) A bass instrument of the saxhorn family, frequently used with, or in place of, the bass trombone.

Tuba mirabiles (Lat.). Tuba "wonderful." A reed-stop in the organ with heavy wind pressure, 8- or 16-foot tone.

Tumultuoso (It.) (*too-mul-too-o'-so*). Agitated; tumultuous.

Tune. (1) Air; melody. (2) Just intonation.

Tuner. One who adjusts the sounds of an instrument to the standard and relative pitch.

Tuono (It.). (1) Sound. (2) Mode.

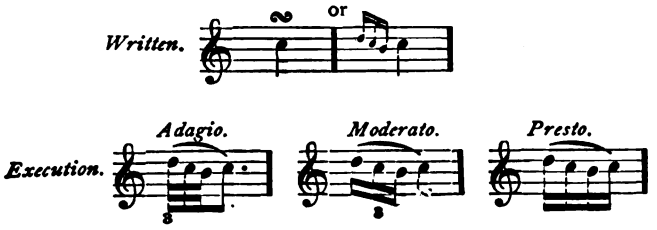
Turca, alla (It.). In the Turkish manner.

Turkish Music or **Janissary Music.** Drums, cymbals, gongs, etc., to produce noise.

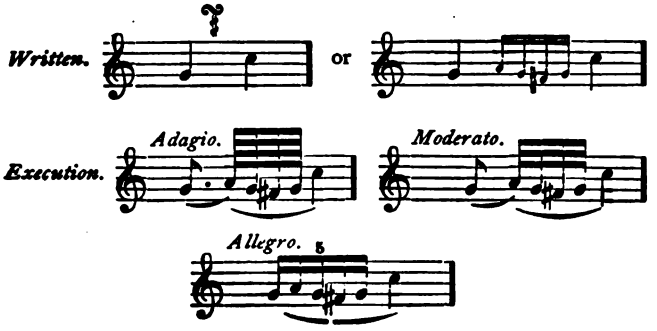
Turn. (Abridged from Russell's "Embellishments of Music.") The Turn partakes in its delivery somewhat of the char-

acter of the composition in which it appears, and should be played (or sung), according to Louis Köhler, broad in slow tempo, light and flowing in brighter movements, and always legato. It may be broadly divided into four classes:

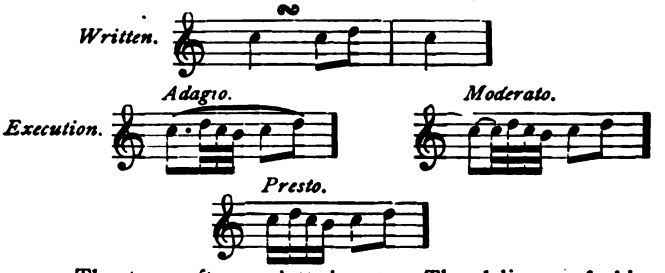
1. The symbol ∾ placed over the note ( ), or the note preceded by the embellishment written in full.



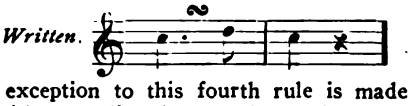
2. A turn between two notes on different degrees (or four small notes between).



3. A turn between two notes of similar pitch.



4. The turn after a dotted note. The delivery of this turn is the same as the third class in its effect, since the dot is simply another way of writing a second similar note.



An exception to this fourth rule is made if the dotted note with turn directly precedes a close (possibly forming part of the cadence) and is followed by two notes of equal value leading up or down to the closing notes of the phrase.

Tutta (It.). **All. Con tutta forza.** With full power.

Tutti (It.) (*too-tee*). In scores, a notification to all the performers and singers to take part.

Tuyau (Fr.). Pipe.

Tuyau d'orgue. Organ pipe.

Tuyau à anche. Reed pipe.

Tuyau à bouche. Flue pipe.

Twelfth. An organ stop sounding the 12th above the diapason.

Tympani. See *Timpani.*

Tyrolienne (Fr.) (*tee-rol-yen*). (1) A Tyrolese song for dancing. (2) Tyrolese song with yodel.

U

U. C. Abbreviation of Una corda, one string.

Übergang (Ger.) (*e'-ber-gangk*). Passage; transition; modulation.

Übung (Ger.) (*e'-boonk*). Exercise; study; practice.

Uguale (It.) (*oo-gwah'-leh*). Equal.

Ugualmente (It.) (*oo-gwahl-men'-teh*). Equally; evenly.

Umfang (Ger.) (*oom-fangk*). Compass.

Umore (It.) (*oo-mo'-reh*), **con.** With humor.

Umstimmung (Ger.) (*oom-stim-moonk*). The change of the pitch of a brass instrument by the addition or change of "crooks"; the change of the pitch of kettle-drums.

Un (It.) (*oon*), **Una** (*oo'-nah*), **Uno** (*oo'-no*). One; as, **Una voce,** one voice.

Un or **Une** (Fr.) (*ong, oon*). One.

Unda maris (Lat.). "Wave of the sea." The vox celestis, an organ-stop, 8-foot pitch, with a tremulous tone.

Unessential Dissonances. Those that occur by suspension, the essential dissonances being the 7th and 9th, and, according to some authorities, the 11th and 13th over the dominant.

Unessential Notes. Passing and changing notes.

Ungarisch (Ger.). Hungarian.

Ungeduldig (Ger.). Impatiently.

Ungestüm (Ger.). Impetuous; con impeto.

Unison. Sounds consisting of the same number of vibrations per second. The term "unison passage" is applied to vocal or instrumental parts in the octave also.

Unisono (It.) (*oo-nee-so-no*). Unison.

Unisson (Fr.) (*oo-nis-song*). Unison.

Un poco (It.). A little.

Un pochino (It.) (*po-kee'-no*), **Un pochettino** (*po-ket-tee'-no*). A very little.

Unruhig (Ger.) (*oon-roo'-ig*). Restless.

Unschuldig (Ger.) (*oon-shool-dig*). Innocent.

Up bow. In violin playing, the motion of the bow from the point to the nut. The sign is ∨ ; the down bow ⊓.

Ut (Fr.) (*oot*). The note C; the first of the Aretinian syllables, changed in Italy to *do,* a better vowel sound for solfeggio.

Ut (Lat.). As; like. **Ut supra,** as before.

V

V. Abbreviation of Violino, Voce, Volta.

V-cello. Abbreviation of Violoncello.

Vla. Abbreviation of Viola.

Va (It.). Go; as, **Va crescendo,** go on getting louder.

Vacillando (It.) (*vat-chil-lan'-do*). "Vacillating." A direction to play without strict regard to time.

Vago (It.). Vague; dreamy.

Valse (Fr.) (*vals*), **Valce** (It.) (*val-cheh*). Waltz; a dance of German origin in ¾ time.

Valse à deux temps (Fr.) (*doo tomp*). A species of waltz with two steps to each measure.

Value. The value of a note or rest is its relative duration, the standard being the whole note or rest, which may be divided into half, quarter, eighth, sixteenth, thirty-second

notes, etc. The value of a note is increased one-half by placing a dot after it; a second dot adds to its value an amount equal to half that of the first. The absolute value of a note depends upon the tempo, *i. e.*, rate of movement of the piece in which it occurs.

Valve. See *Piston.*

Variante (Fr.) (*vah-ree-ongt*). A variant; other reading.

Variations, Variationen (Ger.) (*fah-ree-a-tse-o'-nen*), **Variazioni** (It.) (*va-ree-at-zee-o'-nee*). Melodic, rhythmic, and harmonic modifications of a simple theme, each one more elaborate than the last.

Varie (Fr.) (*vah-ree*), **Variato** (It.) (*var-ya'-to*). Varied; with variations.

Varsovienne (Fr.) (*var-so-vee-en*), **Varsovianna** (It.) (*var-so-vee-an'-na*). A dance in $\frac{4}{4}$ time resembling the mazurka, invented in France.

Vaudeville (Fr.) (*vode-veel*). A light operetta consisting of dialogue interspersed with songs; the name is said to come from Vaux de Vire in Normandy.

Veemente (It.) (*veh-eh-men'-teh*). Vehement; forceful.

Veemenza (It.) (*veh-eh-men'-tza*), **con.** With vehemence.

Velato (It.) (*veh-lah'-to*), **Voce velato,** a veiled voice, *i. e.*, lacking in clearness and resonance.

Vellutata (It.) (*vel-loo-tah'-tah*). Velvety; smooth.

Veloce (It.) (*veh-lo'-cheh*). Rapid; swift.

Velocissimamente (It.) (*veh-lo-chis-see-ma-men'-teh*). Very swiftly.

Velocissimente (It.) (*veh-lo-chis-see-men'-teh*). Swiftly.

Velocita (It.) (*veh-lo'-chee-tah*), **con.** With rapidity.

Ventage. The holes in the tubes of wind instruments, the opening or closing of which by the finger-tip or by valves worked by keys alters the pitch by varying the sounding length of the tube.

Ventil. (1) Valve; piston. (2) In the organ a contrivance for cutting off the wind from a part of the organ.

Venusto (It.) (*veh-noos'-to*). Graceful; fine.

Veränderungen (Ger.) (*fer-an'-de-roong-en*). Variations.

Vergnügt (Ger.) (*fehr-gneegt'*). Pleasant; cheerful.

Verhallend (Ger.). See *Morendo.*

Verlöschend (Ger.) (*fehr-lesh'-end*). See *Morendo.*

Vermittelungsatz (Ger.) (*fehr-mit'-tel-oonk-sotz*). A subsidiary part; episode in sonata, etc.

Verschiebung (Ger.) (*fehr-shee'-boonk*), **mit.** Use "soft pedal."

Verschwindend (Ger.) (*fehr-shwin'-dend*). Dying away.

Versetzung (Ger.) (*fehr-set'-soonk*). Transposition.

Verspätung (Ger.) (*fehr-spay'-toonk*), **Verweilend** (*fehr-wei'-lent*), **Verzögernd** (*fehr-tseh'-gernt*). Delaying; retarding.

Verve (Fr.) (*vehrv*). Spirit. **Avec verve,** with spirit.

Verzweiflungsvoll (Ger.) (*fehr-tsvy'-floonks-foll*). Lit., full of desperation. Despairingly.

Vezzoso (It.) (*vets-so'-so*), **Vezzosamente** (*vets-so-sa-men'-teh*). Beautiful; graceful; gracefully.

Vibration. The rapid motion to and fro that produces the phenomena of sound by setting up a wave-motion in the air.

Vibrato (It.) (*vee-brah'-to*), **Vibrante** (*vee-bran'-teh*). "Vibrating" with strong, "intense" tone; vocal music, heavy accent in piano playing.

Viel (Ger.) (*feel*). Much; many.

Vielle (Fr.) (*vee-el'*). Rote; hurdy-gurdy.

Vier (Ger.) (*feer*). Four.

Vierstimmig. Four-voiced. **Vierfach,** fourfold.

Vif (Fr.). Lively.

Vigorosamente (It.) (*vee-go-ro-sa-men'-teh*). Vigorously; boldly.

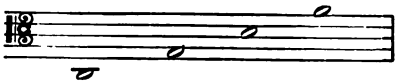
Vigoroso (It.) (*vee-go-ro'-so*). Vigor; force.

Villancico (Sp.) (*veel-lan'-thee-co*). Originally a species of song or madrigal, later a motet sung in church at certain services.

Villanella (It.). An ancient Italian folk-song.

Viol. The precursor of the violin. Viols were made in sets of six called a "chest of viols"; the smallest was about the size of the modern viola, and all were provided with frets.

Viola. The alto violin, generally called the tenor. The viola is slightly larger than the violin, and has four strings tuned as follows;



Music for it is written with the C clef on the third line.

Viola da braccia (arm viola), **Viola da gamba** (leg viola), **Viola da spalla** (shoulder viola), **Viola pomposa.** Obsolete varieties of the viola family. The last was the invention of J. S. Bach.

Viole (Fr.). Viola.

Viole d'amor (Fr.) (*d'ah-moor*), **Viola d'amore** (It.) (*d'ah-mo-reh*). A variety of the viola with wire sympathetic strings in addition to the usual gut strings.

Violin, Violon (Fr.), **Violino** (It.), **Fiddle, Geige** (Ger.). The words "violin" and "fiddle" both come from the Latin *vitula* or *fitula,* a mediæval form of string instrument played with a bow. The violin has four strings, tuned as follows:

The strings are of gut, the lowest, or G string, covered with thin wire.

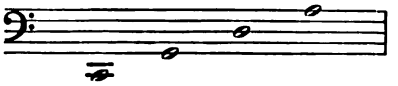
Violin Clef. The G clef 𝄞 on the second line.

Violina. A 4-foot organ-stop with string-like tone.

Violino principale (It.) (*prin-chee-pah'-leh*). The solo violin, or leader of the violins.

Violino ripieno. A violin part only used to fill up the tutti.

Violoncello (It.). The "little violone." The violoncello has four strings of gut, tuned an octave below the viola:



The C and G strings are covered with wire.

Violonar (Fr.). Double bass.

Violonaro (Fr.). See *Octo Bass.*

Violone (It.). The double bass, *q. v.*

Virgil Clavier. A soundless keyboard for practice.

Virginal. A small instrument of the harpsichord family.

Virtuoso (masc.) (It.) (*vir-too-o'-so*), **Virtuosa** (fem.) (*vir-too-o'-sah*). An eminent skilled singer or player. The word was formerly used in the same sense as "amateur."

Virtuos (Ger.), **Virtuosin** (fem.) (Ger.), **Virtuose** (Fr.). Virtuoso.

Vista (It.). Sight. **A prima vista,** at first sight.

Vistamente (It.) (*vis-tah-men'-teh*), **Vitamente** (It.) (*vee-tah-men'-teh*), **Vive** (Fr.) (*veev*), **Vivente** (It.) (*vee-ven'-teh*), **Vivido** (It.) (*vee'-vee-do*), **Vivezza** (*vee-vet-za*), **con.** Lively; briskly; with animation; vividly.

Vivace (It.) (*vee-vah'-cheh*), **Vivacemente** (*vee-vah-cheh-men'-teh*), **Vivacita** (*vee-vah'-chee-tah*), **con, Vivacezza** (*vee-vah-chet'-zah*). Lively; rapid; with animation; with vivacity.

Vivacissimo (*vee-vah-chis'-see-mo*). Very lively and fast.

Vivo (It.) (*vee-vo*). Alive; brisk.

Vocal. Belonging to the voice; music meant to be sung or well designed for singing.

Vocalion. A variety of reed organ in which the quality and power of the tone is much modified by resonators.

Vocalise (Fr.) (*vo-cal-ees*), **Vocalizzi** (It.) (*vo-cah-lit'-see*). Vocal exercises.

Vocalization. (1) The manner of singing. (2) The singing of studies—solfeggio—to one or more vowel sounds.

Voce (It.) (*vo-cheh*). The voice.

Voice. (1) The sound produced by the human organs of speech. (2) A part in a polyphonic composition. There are three well-marked varieties of the male and female voice. Male voices are divided into bass, baritone, and tenor; the analogues in the female voice are alto, mezzo soprano, and soprano.

Voicing. Regulating the quality and power of the tone of organ-pipes.

Voix (Fr.) (*vo-a*). Voice.

Voix celeste (Fr.). Vox angelica.

Volante (It.) (*vo-lan'-teh*). "Flying." The rapid, light execution of a series of notes.

Volkslied (Ger.) (*folks-leed*). Popular song.

Voll (Ger.) (*foll*). Full.

Volonté (Fr.) (*vo-lon-teh*), **A volonté.** At will; a piacere.

Volta (It.). Turn. **Una volta,** first turn or first time.

Volti (It.) (*vol'tee*) (verb). Turn. **Volti subito,** abbreviated V. S., turn over (the page) rapidly.

Voluntary. An organ solo before, during, or after church service, frequently extemporary.

Vordersatz (Ger.) (*for'-der-sots*). Principal theme; sonata.

Vorspiel (Ger.) (*for-speel*). Prelude; overture; introduction.

Vox (Lat). Voice.

Vox celestis, Vox angelica. See *Unda maris.*

Vox humana. An organ-stop imitating the human voice. (Fr. *Voix humane*).

Vuide (Fr.) (*voo-eed*), **Vuoto** (It.) (*voo-o-to*). Open. **Corde vuide, Corda vuide,** open string, *i.e.,* a string of instruments of violin family sounded without being touched by the finger.

W

Waits, Waytes, Waightes. Watchmen who "piped the hours" at night on a species of hautboy called a wait, or shawm. In modern times "Christmas waits" are parties of singers who go from house to house collecting pennies on Christmas Eve.

Waldflöte (Ger.) (*volt-flay-teh*). Forest flute; a 4-foot open organ-stop. **Waldquinte** is a 12th with the same tone quality.

Waldhorn (Ger.). Forest horn; hunting horn; the French horn without valves.

Waltz. See *Valse.*

Walze (Ger.) (*vol'-tseh*). A run, alternately ascending and descending; a "roller."

Wankend (Ger.). Hesitating.

Wärme (Ger.) (*vehr'-meh*). Ardor; warmth.

Wehmut (Ger.) (*veh'-moot*). Sadness.

Wehmütig (Ger.). Sad; melancholy.

Weich (Ger.). Weak; soft; minor.

Weinend (Ger.). Weeping; lamenting.

Well-tempered (Wohltemperirtes) Clavier (Ger.). A title given by Bach to a set of preludes and fugues in all the keys. See *Temperament.*

Wenig (Ger.). Little; un poco.

Whistle. A small flue-pipe or flageolet; the first step in advance of the pandean pipe, *i. e.,* a tube blown across the top.

Whole Note. 𝅝

Whole Step. A whole tone.

Wie (Ger.). As; the same. **Wie vorher,** as before.

Wiederholung (Ger.) (*wee-dehr-ho'-loonk*). Repetition.

Wiegenlied (Ger.) (*wee'-gen-leed*). Cradle song; berceuse.

Wind Band. (1) The wind instruments in the orchestra. (2) A band composed of wind instruments only, called also a harmony band.

Wolf. (1) The dissonant effect of certain chords on the organ or pianoforte tuned in unequal temperament. See *Temperament.* (2) Certain notes on the violin or other bow instruments that do not produce a steady, pure tone.

Wood-stops. Organ-stops with wooden pipes.

Wood-wind. The flute, oboe, clarionet, and fagotto in the orchestra.

Wuchtig (Ger.). Weighty; emphatic.

Würde (Ger.). Dignity. **Mit Einfalt und Würde,** with simplicity and dignity.

Wütend (Ger.). Raging; furioso.

X Y Z

Xylophone, Strohfiedel (Ger.), **Claquebois** (Fr.), **Gigelira** (It.). An instrument consisting of strips of wood graduated to produce the diatonic scale. They are supported on ropes of straw, etc., and are struck by hammers held one in each hand. An ingenious form of the xylophone is found in Africa, called the marimba. From Africa it was brought to South America, where it has been greatly enlarged by the Negroes of Guatemala.

Yodel, Jodel, Jodeln. See *Jodeln.*

Zampogna (It.) (*zam-pone'-ya*). A bagpipe; also a harsh-toned species of hautboy.

Zapateado (Sp.) (*tha-pah-te-a'-do*). "Stamping." A Spanish dance in which the rhythm is marked by stamping.

Zarabanda (Sp.) (*tha-ra-ban'-da*). See *Saraband.*

Zart, Zärtlich (Ger.). Tender; tenderly; suave.

Zartflöte (Ger.). A soft-toned flute in the organ.

Zeitmass (Ger.). Tempo.

Zelo (It.) (*zeh'-lo*). Zeal; earnestness.

Zelosamente (It.) (*zeh-lo-sah-men'-teh*). Earnestly.

Zeloso (It.) (*zeh-lo'-so*) . Zealous; energetic.

Ziemlich (Ger.) (*tseem'-lich*). Moderately. **Ziemlich langsam,** moderately slow.

Ziganka. A Russian peasant dance in $\frac{3}{4}$ time.

Zimbalon, Cymbal, Czimbal. The Hungarian dulcimer.

Zingaresca (It.) (*zin-gah-res'-ca*), **Zigeunerartig** (Ger.) (*tsee-goy'-ner-ar-tig*). In Gypsy style.

Zinke (Ger.). Cornet; an obsolete variety of hautboy.

Zither (Ger.) (*tsit'-ter*). A string instrument consisting of a shallow box over which pass two sets of strings—one set of gut for the accompaniment, the other, of steel and brass, pass over a fretted fingerboard; on these the melody is played. The notes are stopped by the left hand, and the melody strings are struck by a plectrum attached to a ring on the thumb of the right hand; the accompaniment is played by the first, second, and third fingers of the right hand.

Zitternd (Ger.). Trembling.

Zögernd (Ger.). Hesitating; retarding.

Zoppo (It.). Lame. **Alla zoppo,** halting; limping; syncopated.

Zukunftsmusik (Ger.). Music of the future. The music of Wagner and his disciples is thus called by both friend and enemy, but with different meanings.

Zunehmend (Ger.). Crescendo.

Zurückhaltend (Ger.) (*tsoo-reek'-hal-tend*). Retarding.

Zwischensatz (Ger.). An episode.

Zwischenspiel (Ger.). "Between play"; interlude.

BIOGRAPHICAL DICTIONARY OF MUSICIANS

WITH PRONOUNCING TABLES

REVISED AND ENLARGED BY ARTHUR ELSON

A GUIDE TO THE PRONUNCIATION OF FOURTEEN LANGUAGES

(Note.—Letters not included are to be pronounced as in English. In general, and in most languages, accented vowels are long.)

1. GERMAN.

a—like a in far.
ä (æ)—like a in fate.
ai—like i in fine.
au—like ow in cow.
äu (aeu) and eu—like oy in boy.
e long—like a in fate.
e short—like e in met.
ei—like i in fine.
i long—like ee in meet.
i short—like i in pin.
o—like o in note.
ö (oe)—between a in fate and e in err.
u long—like oo in mood.
u short—like oo in foot.
ü (ue)—like ee in meet, pronounced with lips bunched as in whistling.
c—like ts before e, i, or ä; otherwise like k.
ch is a hissing k (the Greek Chi), derived from c, just as th comes from t. The hissing ch sound is represented by kh in the dictionary.
d or dt final—like t in pet.
j—like y in yet.
qu—like qv.
r—strongly rolled, as in most foreign languages.
s before a vowel is like z.
st and **sp** are like sht and shp.
sch—like sh in shop.
v—life f in fate.
w—like v in vat.
y—like ee in meet.
z—like ts.

2. FRENCH.

a long—like a in far.
a short—somewhat like a in fat.
ai—like a in fate.
aï—pronounced ah-ee.
au and eau—like o in note.
é—like a in fate.
è—like a in fare.
ê—like e in met.
e—like e in err.
e or es final—is usually silent.
ent final—in verbs is silent.
ei—is like e in met.
eu—is like the German ö, or the a in fate pronounced with the lips bunched as if for whistling.
i long—is like ee in meet.
i short—is like i in pin.
o long and ô—like o in note.
o short—much like o in not, with a trace of the u in but.
oi—much like wa in swat.
oei—like the e in err, followed by the ee in meet.
oeu—much like the e in err.
ou—like oo in mood.
u—like ee in meet, pronounced with the lips bunched as if for whistling.
y—like ee in meet.

At the end of a word, or of a syllable, if the next syllable begins with a consonant, French vowels followed by m or n are made nasal:

an—is between ahng and ohng, with the ng sound not exactly made, but the nasal quality of the vowel kept throughout.
in, ein, ain—like the ang in fang, made nasal throughout without the ng.
en—like ong in song, with wholly nasal vowel and no actual ng sound.
on—like the aw sound in long, nasal throughout and without ng.
un—like the u of urn, made nasal throughout.
ç, or c before e, i, or y—like s; otherwise like k.
g before e, i, or y—like zh, as of s in measure; otherwise like g in get.
h—always silent.
j—like zh, as of s in measure.
ll—between two vowels is often like y.
m final—after a vowel, or at ends of syllables, treated as if it were n final, and made to disappear in the nasal quality of the vowel.
qu—like k.
sc—like s.
x final—is silent.

3. ITALIAN.

a long—as in father.
a short—as in tufa.
e long—as a in fate.
e short—as e in met.
i long—as ee in meet.
i short—as i in pin.
o long—as o in note.

ó—between o in note and oo in took.
u long—like u in rule.
u short—like u in pull.
c or **cc** before **e** or **i**—like ch in chat; otherwise like **k**.
ch—like k.
g or **gg** before **e** or **i**—like g in gem; otherwise like g in get.
gli—like lee.
gn—like ni in pinion.
gh—like g in get.
j—like y, or if used as a vowel, like ee in meet.
z—like ts.
zz—like ds.

In general, double consonants are given more time than single ones.

4. SPANISH.

a long or **á**—like a in far.
a short—like a in hat.
e long—like a in fate.
e short—like e in met.
i long—like ee in meet.
i short—like i in pin.
o long—like o in note.
o short—like o in not.
u long—like u in rule.
u short—like u in full.
ue—like wa in wade.
y—like ee in meet.

Every vowel pronounced separately.

b—somewhat like v in very.
c before **e, i,** or **y**—like th in thank; otherwise like **k**.
ch—like ch in chat.
d—somewhat like th in then.
e before **e, i,** or **y**—like the German ch; otherwise like g in get.
j—like ye in yet.
ll—like lli in thrillium.
ñ—like ni in pinion.
qu—like k.
initial **x**—in some names like h; otherwise like **x** in fix.
z—like th in thank.

5. PORTUGUESE.

Some of the vowels are like the Spanish vowels, but **ä, ö** and **ü** are made very strongly nasal.

c before **e, i,** or **y**—like s; otherwise like k.
cc before **e, i,** or **y**—like ks; otherwise like k.
g before **e, i,** or **y**—like g in gem; otherwise like g in get.
h—is silent.
j—like j in jog.
lh—like lli in trillium.
m and **n** at the end of syllables often made nasal, as in French.
ph—like f in far.
qu before **e** or **i**—like k; otherwise like qu in quit.
s between vowels—like z.
x after **e**—like x in fox; otherwise like sh in shop.
z—at the end of syllables like s.

6. RUSSIAN.

a accented—like a in far.
a unaccented—like a in fat.
a initial—has a slight y sound before it, as in yard.
e—like e in met.
e initial, if accented—like yo in yodel.
e initial, if unaccented—like ye in yes.
i after labials (b, f, m, p, or v)—like i in pin; otherwise like ee in meet.
o—like o in not.
u—like ew in few, or like oo in loon.
y—like ee in meet.

Diphthongs as in German.

b—like a hard v.
c—like s or z.
ch final—like the German ch; otherwise like ch in chat.
g—usually like g in get; but a g final, and sometimes initial, like the German ch.
j—like y in yes.
qu before **e** or **i**—like k; otherwise like qu in quote.
s between vowels—like z.
tsch—like sh in shop, followed by ch in chat.
v—like f.
w—like f.
z—like ts, or sometimes like ch.

Russian names are usually spelled phonetically in English, the K of Konstantin, for instance, being replaced by our C.

7. NORWEGIAN.

a—like a in far.
aa—somewhat like o in north.
au—like o in note.
e final—like e in err; otherwise like a in fate.
i—like ee in meet.
o long—like o in note.
o short—like o in not, or like u in pull.
oe—like a in fate.
ö—like the French eu.
u—like u in rule.
y—like the French u.
g—always like g in get; except that g before **j** or **y** is like y in yet.
j—like y in yet.
k—before i or y is made somewhat like h.
kv—like qu in quit.
qu—like qu in quit.
z—like ts.

8. SWEDISH.

a long—like a in far.
a short—like a in tufa.
å long—like o in note.
å short—like a in what.
ä—like a in fare.
e long—like i in film.
e short—like e in met.
er—like air in fair.
i—like ee in meet.

o long—like o in move.
o short—like o in not.
ö—like the German ö.
u long—like u in rule.
u short—like u in pull.
c before **e, i,** or **y**—like s; otherwise like k.
ch—like the German ch.
d—is silent before j or t.
f—at the end of a syllable is like v.
g before **ä, e, i, o,** or **y,** or after **l** or **r**—is like y in yet.
j—like y in yet.
qv—like k.
sk, sj, or **stj**—somewhat like sh in shop.
th—like t.
tj—like ch in chat.
w—like v.
z—like s.

9. DANISH.

a—like a in far.
aa—like a in fall.
e—like a in fate, or like ai in fair.
ej—like i in mite.
i—like ee in meet.
o long—like o in move.
o short—like o in not.
o—like the German ö.
ö—like e in err.
u long—like u in rule.
u short—like u in full.
y—like y in myrrh.
ae—like ai in sail, or like ai in said.
ai—like i in mite.
au—like ow in cow.
c before **e, i,** or **y**—like s; otherwise like k.
ch—like k.
d final—like th in this.
ds—like ss in miss.
g after **e** or **ö**—like y in yet; otherwise like g in get.
j—like y in yet.
qv—like qu in quit.
x—like z.

10. DUTCH.

a long (aa)—like a in far.
a short—like a in mat. .
aai—like the vowel sound of why.
e long (ee)—like a in fate.
e short—like e in met.
i long—somewhat like ee in meet.
i short—like i in pin.
ei (ij)—like e in met, followed by i in pin.
o long (oo)—like o in note.
o short—like o in not.
ooi—like o in note, followed by i in pin.
u long (uu)—like u in rule.
u short—like u in nut.
y—like i in slide.
ae—often replaces aa, with the same sound.
au—like a in fat, followed by oo, as in loon.
eu—like the German ö.
eeu (ieu)—like the a in fate, followed by a faint v.
ie—like ee in meet.
oe—like oo in loon.
ou—like the o in not, followed by the u in rule.
ui—almost like the sound of why.
b final—like p.
d final—like t.
g—like g in get.
j—like y.
kw—like qu in quit.
l—before a consonant is followed by a slight e sound; i.e., our word eld would be pronounced "el-ed."
ph—like f.
sj—like sh in shop.
ch—like the German ch, but much exaggerated.
sch initial—like stch (s before the ch of chat).
v final—like f.
w—like w in wet.

11. POLISH.

a—like a in far.
ą—like a in fall.
e—like e in met.
ę—like the French nasal in see.
é—like a in fate.
i—like ee in meet.
o—like o in note.
ó—between the o in note and the o in move.
u—like u in rule.
yj—like ee in meet.
oe—like a in fate.
c—like ts.
ch—like the German ch.
cz—like ch in chat.
dż—like dge in ledge.
j—like y in yes.
sz—like sh in shop.
w—like v.
z—like z in zone.
ż—like zh, as the s in measure.

12. BOHEMIAN.

a—like u in fun.
á—like a in far.
e—like e in met.
é—like ai in fair.
ě—like ya in yam.
i long—like ee in meet.
i short—like i in pin.
o—like o in note.
ó—like o in wrong.
u—like u in pull.
ú—like u in rule.
y—like i in pin.
ý—like ee in meet.
All vowels pronounced separately.
c—like ts or ds.

j—like y in yes.
ñ—like ni in pinion.
q—like qu in quit.
ř—like rzh or rsh.
š—like sh in shop.
ž—like zh, as the s in measure.

13. HUNGARIAN.

a—like a in what.
á—like a in far.
e—like e in met.
é—like a in fate.
i—like i in pin.
í—like ee in meet.
o—like o in note, sounded briefly.
ó—like o in note, prolonged.
ö—like the German ö.
u—like u in pull.
ú—like u in rule.
ü—like the French u.
cs—like ch in chat.
cz—like ts.
dj—like gy in orgy.
djs—like j in joy.
gy—like dy.
ggy—with a little extra vowel sound, as gygy.
j—like y in yes.
jj—like y prolonged.
ll or ly—like y prolonged.
nny—with an extra vowel sound, as nyny.
s or sz—like sh in shop.
tty—with an extra vowel sound, as tyty.

14. WELSH.

a—like a in mat.
â—like ai in air.
e—like e in met.
ê—like ee in meet.
i—like ee in meet.
o—like o in gone.
ô—like o in note.
u—somewhat like i in pin.
û—like ee in meet.
w (here a vowel)—like oo in loon.
y final—like y in pity; otherwise like **y in myrrh.**
c—always like k.
ch—like the German ch.
dd—like th in then.
f—like v.
ff—like f.
g—always like g in get.
ll—like l, with a suggestion of **th.**
ph—like f.
th—like th in thin.

BIOGRAPHICAL DICTIONARY OF MUSICIANS

A

Abbott, Emma (1849-1891). American soprano.

Abeil'le (*Ah-bay'-yeh*), **Johann** (1761-1838). Wrote "Singspiele," piano works, and songs; some of the latter still sung in school. Born at Bayreuth; died at Stuttgart.

A'bel (*Ah'-bel*), **Karl Friedrich** (1725-1787). Pupil of Bach; wrote symphonies, concertos, etc. His brother, Leopold August, a famous violinist, and his father, Christian Ferdinand, a viol player. Born at Köthen; died at London.

A'bert (*Ah'-bert*), **Johann** (1832 —). Composed operas, symphonies, overtures, etc. His son Herman a musical historian. Born at Kochowitz, Bohemia.

Ab'ott, Bessie. American operatic soprano.

Abran'yi (*Ah-bran'-yee*), **Kornel** (1822-1903). Writer, promoter of national music. His son Emil wrote operas ("The Cloud King," "Monna Vanna"). Born at Szent; died at Pesth.

Abt (*Ahpt*), **Franz** (1819-1885). Originally a theological student. Wrote a great number of songs which are widely popular. Born at Eilenburg, Germany.

Ack'té, Aino (*Ahk'-te, I'-no*) (1876 —). Celebrated opera soprano. Born at Helsingfors, Finland.

Adam' (*A-dahm'*), **Adolph Charles** (1803-1856). French operatic composer. Best known through his opera, "Le Postillon de Longjumeau." Born at Paris.

Ad'am de la Hale (*Hahl*) (about 1240-1287). Wrote musical comedies, such as the famous "Jeu de Robin et Marion," really a comic opera. Born at Arras; died at Naples.

Ad'am of Fulda (about 1440-1500). German contrapuntal composer.

Adamow'ski (*Ah-dahm-off'-skee*) (1), **Timothee** (1858 —). Well-known violinist. Boston. Born at Warsaw. (2) **Josef** (1862 —). Brother of above. Well-known 'cellist. Born at Warsaw. (3) **Antoinette Szumowska** (*Shoomoff'-skah*), wife of preceding (1868 —). Famous pianist. Born at Lublin, Poland.

Ad'ams, Charles R. (1848-1900). Operatic tenor. Born at Charlestown; died at West Harwich.

Ad'ams, Stephen. See **Maybrick, Michael.**

Ad'elburg (*Ah-del-berg*), **August, Ritter von** (1830-1873). Composed violin pieces and three operas. Born at Constantinople; died at Vienna.

Ad'ler (*Ah'-dler*) (1), **Guido** (1855 —). Musical writer and editor. Born at Moravia. (2) **Vincent** (1826-1871). Pianist, piano composer. Born at Raab; died at Geneva.

Aegid'ius (1), **Johannes.** Spanish monk in thirteenth century. Wrote "Ars Musica." (2) **Ae. de Murino.** Wrote on mensural music in the fifteenth century.

Aerts (*Airts*) (1), **Egide** (1822-1853). Flute player and composer. Born at Boom; died at Brussels. (2) **Felix** (1827-1888). Violinist and conductor. Born at St. Trond; died at Nivelles.

Afanas'siev, Nicolai (1821-1895). Wrote much chamber music; larger works in MS. Born at Tobolsk; died at St. Petersburg.

Affer'ni (*Ahf-fair'-nee*), **Ugo** (1871—). Pianist, conductor; wrote the opera "Potemkin." Born at Florence.

Affilard' (*Ahf-fee-yar'*), **Michel l'.** Singer under Louis XIV; writer on sight-singing.

Afra'nio (*A-frah'-nee-o*). Canon at Ferrara in the fifteenth century. Invented the bassoon.

Afzel'ius (*Ahf-zay'-lee-oos*), **Arvid** (1785-1871). Swedish folk-song writer and collector.

Agnel'li (*Ah-nyel'-lee*), **Salvatore** (1817 —?). Wrote operas at Naples and Marseilles. Born at Palermo.

Agramon'te (*Ah-gra-mon'-teh*), **Emilio** (1844 —). Singing teacher, song-writer. Born at Puerto Principe.

Agri'cola (*Ah-grik'-o-la*), **Martin** (1486-1556). Important theorist. Born at Sorau; died at Magdeburg.

Aguilar', Emmanuel (1824-1904). Composed symphonies, overtures, cantatas, ballad operas, etc. Born and died at London.

Aguja'ri (*Ah-goo-yah'-ree*), **Lucrezia** (1743-1783). Famous opera soprano, admired by Mozart; could reach C *in altissimo*, three octaves above middle C. Born at Ferrara; died at Parma.

Ahl'ström (*Ahl'-straym*) (1), **Olaf** (1762-after 1827). Composer, collected folk-music. Born at Stockholm. (2) **Johann Niklas** (1805-1857). Composed operas, etc. Born at Wisby; died at Stockholm.

Aimon' (*Ay-mong'*), **Pamphile** (1779-1866). Composed chamber music and operas; "La Fée Urgele" very successful at Paris in 1821. Born at L'Isle; died at Paris.

Akimen'ko (*Ah-kee-men'-ko*), **Theodor** (1876 —). Has written orchestral and chamber music, and smaller pieces, of fair value. Born at Kharkov.

Ala'bieff (*Ah-lah'-bee-eff*), **Alexander** (1787-1851). Wrote operas, once widely popular; still known by songs, such as "The Nightingale." Born and died at Moscow.

Alard', Delphin (*Ah-lar', Del-feen*) (1815-1888). French violinist.

Ala'ry, Guilio Eugenio Abramo (*Ah-lah'-ree, Ju'-lio Eujeh'-ne-o Ah-bra'-mo*) (1814-1891). Italian composer.

Albane'si (*Al-bah-nay'-see*), **Carlo** (1856—). Pianist, teacher, composer. Born at Naples.

Alba'ni (*Al-bah'-nee*), stage name of **Marie Louise Cecilia Emma Lajeunesse** (1851 —). One of the greatest and most popular sopranos of recent times. Later removed with her parents to Albany, N. Y., whence her pseudonym, "Albani." Studied in Paris and Milan. Equally fine in oratorio and opera. In 1878 married Ernest Gye. Born at Chambly, near Montreal.

Al'beniz (*Al'-ben-ith*) (1), **Don Pedro** (1755-1821). Composed masses, motets, Vilhancicos, etc. Born at Biscaya; died at San Sebastian. (2) **Pedro** (1795-1855). Piano composer. Born at Miola; died at Madrid. (3) **Don Isaac** (1860 —). A leading Spanish composer and pianist. Has written piano pieces, also operas, such as "The Magic Opal," "Enrico Clifford," "King Arthur," and "Pepita Ximenes." Born at Camprodon.

Al'bert (*D'ahl'-behr*) (1), **Charles L. N. d'** (1809-1886). Writer of band music. Born in Germany; died at London. (2) **Eugen Francis Charles d'** (1864 —). Son of the above. At first a famous pianist, later a prolific opera composer. Works include two piano concertos, one for 'cello, two overtures, a symphony, chamber music, and operas, such as "The Ruby," "Ghismonda," "Gernot," "The Departure," "Kain," "Der Improvisator," "Tiefland" (the best), and several others. Born at Glasgow.

Albo'ni, Marietta (*Al-bo'-nee, Mar-yet'-ta*) (1823-1894). Italian contralto.

Al'brecht (*Al'-brekht*), **Karl** (1807-1863). Violinist, conductor; composed a mass, a ballet, string quartets, etc. Of his sons, Constantin Karl was a composer, Eugen Maria a musical historian. Born at Posen; died at Gatschina.

Al'brechtsberger (*Al'-brekhts-bairg-er*), **Johann Georg** (1736-1809). Organist, composer, and theorist. His "Guide to Composition," and "School of Thoroughbass," have outlived his compositions. Born at Klosterneuberg, near Vienna.

Al'den, John Carver (1852 —). Teacher; composed a piano concerto. Born at Boston.

Al'der (*Ahl'-der*), **Richard Ernst** (1853-1904). Conductor, orchestral and piano composer. Born in Switzerland; died at Paris.

Ald'rich, Richard (1863 —). Writer, critic of New York *Times;* books, "A Guide to Parsifal," "Guide to the Nibelungen Ring," etc. Born at Providence.

Alfara'bi. Arabian musical theorist in the tenth century.

Alfvén', Hugo (1872 —). Violinist; composer of three symphonies, the symphonic poem "En Skargardssagen," a Swedish Rhapsody, marches, violin works, piano pieces, and songs. Born at Stockholm.

Alkan' (*Ahl-kahn'*) (pseudonym of Charles Henri Valentin Morhange) (1813-1888). Composed concertos, sonatas, brilliant études, etc. Born and died at Paris.

Alle'gri (*Al-lay'-gree*), **Gregorio** (1560-1652). A Roman composer; disciple of Palestrina. Wrote the celebrated "Miserere," for two choirs of nine voices, which was sung in the Sistine Chapel, and which the youthful Mozart wrote out from memory, it being forbidden to furnish strangers with a copy of this work.

Al'len (1), **George Benjamin** (1822-1897). Composed operas, cantatas, etc. Born at London; died at Brisbane. (2) **Charles N.** (1837-1903). Violinist. Born at York; died at Boston. (3) **Nathan H.** (1848 —). Organist at Hartford, composed church music, also organ, piano, and violin pieces. Born at Marion, Mass. (4) **Paul.** American composer of operas in Italy.

Al'litsen, Frances. Composed many charming songs. Born at London, England; died 1912.

Alma'gro (*Ahl-mah'-gro*), **Antonio Lopez** (1839 —). Spanish composer and pianist. Born at Murcia.

Al'ois, Ladislaus (1860 —). 'Cellist; wrote 'cello concertos, etc. Born at Prague.

Alphéra'ky (*Ahl-fer-ah'-kee*), **Achilles** (1846 —). Wrote piano pieces and songs. Born at Kharkov.

Alshala'bi, Mohammed. Spanish-Arabian writer of the fifteenth century. His treatise on instruments is in the Escurial.

Alsle'ben (*Ahls-lay'-ben*), **Julius** (1832-1894). Composed overtures, etc. Born and died at Berlin.

Al'tes (*Ahl'-tes*) (1), **Joseph Henri** (1826-1895). Flute player and composer. Born at Rouen; died at Paris. (2) **Ernest Eugene,** his brother. Violinist and conductor.

Alt'schuler (*Ahlt'-shoo-ler*), **Modest.** Rusian conductor in New York, etc.

Alva'rez (*Ahl-vah'-rez*) (pseudonym of Albert Raymond Gourron). Opera tenor. Born at Bordeaux.

Alva'ry (*Ahl-vah'-ree*), **Max** (pseudonym of M. A. Aschenbach). Opera tenor, Wagnerian rôles.

Aly'pios. Greek musical writer, fourth century. Authority on Greek modes.

Amade'i (*Ah-mah-day'-ee*), **Roberto** (1840 —). Organist, sacred and operatic composer. Born at Loreto.

Ama'ni (*Ah-mahn'-ee*), **Nicolai.** Contemporary Russian piano composer.

Ama'ti (*A-mah'-tee*) (1), **Andrea** (1520-1577). First of a famous family of violin-makers at Cremona, Italy. (2) **Antonio.** Son of Andrea (1550 —). (3) **Geronimo** (*Je-ro'-nee-mo*) (— 1635). Son of Andrea. (4) **Nicolo** (*Nee'-co-lo*) (1596-1684). Son of Geronimo.

Am'bros (*Ahm'-bros*), **August Wilhelm** (1816-1876). Composer and littérateur. Most widely known in latter capacity. Held a number of official appointments in connection with music, first at Prague, and afterward in Vienna. An active contributor to Schumann's "Neue Zeitschrift für Musik." His unfinished "Musical History" is a very valuable work. Born at Mauth, Bohemia.

Am'brose, Bishop of Milan (333-397). Systematized church singing, basing it on his idea of the Greek modes. Born at Treves; died at Milan.

Am'iot (*Ah'-mee-o*), **Father** (1718-1794). Missionary to China, authority on Chinese music.

An'dersen, Karl Joachim (1847 —). Flutist, flute composer. Born at Copenhagen.

An'dersen-Bo'ker, Orleana (1835 —). Pianist, made excellent 8-hand arrangements of symphonies. Born at New York.

An'derton, Thomas (1836-1903). Composed cantatas. Born at Birmingham; died at Edgbaston.

André' (*An-dray'*) (1), **Johann** (1741-1799). German pianist, composer and publisher. (2) **Johann Anton** (1775-1842). Son of preceding. Pianist, publisher, and theorist. (3) **Johann Baptist** (1823-1882). Son of preceding. Pianist and composer.

Ané'rio (*Ah-nay'-ree-o*) (1), **Felice** (about 1560-1630). Wrote sacred contrapuntal works, so good that some were claimed as Palestrina's. Born at Rome. (2) **Giovanni Francesco,** his younger brother. Contrapuntal composer.

An'geli (*Ahn'-jay-lee*), **Andrea d'** (1868 —). Wrote sacred works and an opera. Born at Padua.

Ang'er, Joseph Humphrey (1862 —). Organist and teacher at Toronto; composed sacred works. Born at Ashbury, England.

Animuc'cia (*Ah-nee-moot'-chee-ah*) (1), **Giovanni** (about 1500-1571). Contrapuntal composer; wrote masses, etc., in fluent style, and Laudi Spirituali for St. Philip Neri's lectures in his Oratory, thus leading the way to oratorio. Born at Florence. (2) **Paolo** (— 1563). Organist, contrapuntal composer. Died at Rome.

Ansor'ge *(Ahn-sohr'-geh)* (1), **Konrad** (1862 —). Pianist, song and piano composer. Born in Germany. (2) **Max** (1862 —). Organist, vocal composer. Born at Striegau.

An'tipov *(Anh'-tee-poff)*, **Constantin** (1859 —). Composed piano and orchestral works. Born in Russia.

Ap'thorp, William Foster (1848-1912). Musical critic on *Boston Transcript*, lecturer, editor of Boston Symphony programme books, wrote "Hector Berlioz," "Musicians and Music Lovers," "A History of Opera," etc. Born at Boston; died in Europe.

Aptom'mas (1), **John** (1826 —). Born at Bridgend. (2) **Thomas** (1829 —). Born at Bridgend. Both famous harp players, teachers, and composers.

Ar'bos *(Ahr'-bos)*, **G. Fernan'dez** (1863 —). Violinist, composer. Born at Madrid.

Ar'cadelt *(Ahr'-kah-delt)*, **Jacob** (1514-about 1572). Contrapuntal composer (masses, motets, madrigals, etc.). Born in Netherlands; died at Paris.

Ar'cher, Frederick (1838-1901). English organist.

Ardi'ti *(Ar-dee'-tee)*, **Luigi.** Conductor and composer. Conducted Italian opera in New York, Constantinople, and in England. Composed three operas and instrumental works, but is best known by his dance songs, such as "Il Bacio" (The Kiss). Born in 1822, at Crescentino, Italy.

A'rens *(Ah'-renz)*, **Franz Xaver** (1856 —). Conductor, teacher, New York. Born in Prussia.

Aren'sky *(ah-ren'-skee)*, **Anton** (1862-1906). Pianist, teacher, conductor, at Moscow; composed the operas "A Dream on the Volga," "Raphael," "Nal and Damajanti," the ballet "Nuit d'Egypte," two symphonies, and many lesser works. Born at Novgorod; died in Finland.

A'ria *(Ah'-ree-ah)*, **Cesare** (1820-1894). Composed good church music. Born and died at Bologna.

Arien'zo, Nicola d' (1842 —). Wrote several realistic operas. Born at Naples.

Arm'bruster *(Arm'-broos-ter)*, **Karl** (1846 —). Pianist, Wagnerian conductor. Born at Andernach.

Ar'mes, Philip (1836 —). English oratorio composer. Born at Norwich.

Arms'heimer *(Arms'-high-mer)*, **Ivan** (1860 —). Composed operas, orchestral works, cantatas, etc. Born at St. Petersburg.

Arm'strong, William Dawson (1868 —). Organist, composed the opera "The Spectre Bridegroom" and other large works. Born at Alton, Ill.

Arne, Thomas Augustine (1710-1778). Son of a furniture dealer in London. Educated at Eton, and intended for the law, but adopted music as a profession. Wrote about thirty operas, two oratorios, and many glees, catches, and songs. Composer of "Rule Britannia."

Arnei'ro, Jose, Viscount d' (1838-1903). Portuguese composer of operas, ballets, and a Te Deum. Born at Macao, China; died at San Remo.

Ar'nold (1), **Karl** (1794-1873). Organist, conductor, composed chamber music, piano works, and the opera "Irene." Born at Mergentheim; died at Christiana. (2) **Youri von** (1811-1898). Wrote the cantata "Swatlana," the opera "The Last Days of Pompeii," etc. Born at St. Petersburg; died in the Crimea.

Arn'oldson, Sigrid (1864 —). Famous operatic soprano. Born at Stockholm.

Arrie'ta *(Ar-ree-ay'-tah)*, **Don Juan Emilio** (1823-1894). Composed zarzuelas (light Spanish operas). Born at Puenta la Reina; died at Madrid.

Ar'rigo Tedes'co. Italian name for Heinrich Isaak.

Ars, Nicolai (1857 —). Orchestral composer. Born at Moscow.

Artchibout'chev *(Ar-chee-boot'-cheff)*, **Nicolai** (1858 —). Lawyer, pianist; composed songs and piano pieces. Born at Tsarskoe-Selo.

Ar'thur, Alfred (1844 —). Singer, teacher at Cleveland; composed church music, songs, and operas in MS. Born at Pittsburgh.

Artôt *(Ar-to')*, **(1), Alex. I.** (1815-1845). Belgian violinist. (2) **Désirée** (1835-1907). Famous operatic mezzo-soprano. Born at Paris; died at Vienna.

Asantchev'ski *(Ah-sahnt-sheff'-skee)*, **Michael** (1838-1881). Composed overtures, chamber music, and piano pieces. Born and died at Moscow.

Asch'er *(Ash'-er)*, **Joseph** (1829-1869). Salon composer, pianist. Born at Groningen; died at London.

Ash'ton, Algernon (1859 —). Piano teacher; composed chamber music, manuscript symphonies, concertos, etc. Born at Durham, England.

Astor'ga *(Ahs-tor'-gah)*, **Emmanuele Baron d'** (1681-1736). Sicilian composer.

Ath'erton, Percy Lee (1871 —). Composed orchestral works, violin pieces, piano works, songs, etc. Born at Roxbury, Mass.

At-tenhofer, Karl (1837 —). Swiss vocal composer. Born at Wettingen.

At'trup *(At'-troop)*, **Karl** (1848-1892). Organist, composer. Born and died at Copenhagen.

Att'wood, Thomas (1765-1838). Son of a London coal merchant. A chorister of the Chapel Royal. Sent by the Prince of Wales (afterward George IV.) to study in Italy. Afterward went to Vienna, where he worked under Mozart. In 1795 appointed organist of St. Paul's Cathedral, and of the Chapel Royal in 1836. Compositions include church music, songs, glees, etc. A friend of Mendelssohn.

Auber' *(O-behr')*, **Daniel François Esprit** (1784-1871). Studied under Cherubini. Wrote a great number of operas—"Masaniello," "Le Maçon," "Fra Diavolo," "Zanetta," etc. His music is always bright and interesting, and underlying his affectation of superficial sentiment and frivolity there is concealed a technique wonderfully perfect of its kind. Born at Caen, Normandy.

Aubert' *(O-behr')*, **Louis.** Composed the opera "La Forêt Bleue," etc., modern French school.

Au'bery du Boulley' *(O'-bay-ree du Boo-lay')*, **Louis** (1796-1870). Guitar composer. Born and died at Verneuil.

Audran' *(O-drong')*, **Edmond** (1842-1901). French composer.

Au'er *(Our)*, **Leopold** (1845 —). Hungarian violinist.

Au'lin *(Oh'-lin)*, **Tor** (1866 —). Violiist; composed violin concertos, etc. Born at Stockholm.

Aus der O'he *(Ous-der-Oh'-eh)*, **Adèle.** Famous living pianist; wrote piano suites, etc.

Aute'ri-Manzoc'chi *(O-tay'-ree-Man-zok'-kee)*, **Salvatore** (1845 —). Opera composer. Born at Palermo.

Av'erkamp *(Ah'-vair-cahmp)*, **Anton** (1861 —). Dutch orchestral composer. Born at Langerak.

A'vison, Charles (1710-1770). English composer.

Ayres, Frederic (1876 —). Song and piano composer. Born at Binghamton, N. Y.

B

Bach *(Bakh)* **family.** Most famous of musical families; traced to Hans Bach, born in 1561, and containing over a score of well-known musicians. The great J. S. Bach himself had nineteen children, seven becoming professional musicians; his grandson, Wilhelm Friedrich Ernst, living until 1845.

Bach *(Bakh)* (1), **Johann Sebastian** (1685-1750). The father of modern music. Equally great as composer, organist, and player on the harpsichord. His works—organ sonatas, preludes and fugues, compositions for harpsichord and orchestra, passion music, sacred cantatas, of which latter no fewer than 226 are still extant, masses, etc.—constitute the fountain-head of modern music. It is a notable fact that Bach and Händel were born in the same year. Born at Eisenach. (2) **Johann Christoph Friedrich** (1732-1795). German organist. Son of J. S. Bach. (3) **Karl Philipp Emanuel** (1714-1788). Third son of Johann Sebastian Bach. Musical Director at Hamburg, 1767. His compositions mark the transition from his father's style to that of Haydn and Mozart. Born at Weimar. (4) **Wilhelm Friedemann** (1710-1784). German organist and composer. Son of J. S. Bach.

Bache *(Baych)*, **Walter** (1842-1888). Pianist. Pupil of Liszt. From 1865 lived in London. Born at Birmingham.

Bach'mann *(Bakh'-mahn)*, **Georges** (1848-1894). Prolific piano composer. Died at Paris.

Bach'rich *(Bakh'-rikh)*, **Sigismund** (1841 —). Violinist, dramatic composer. Born in Hungary.

Back'er-Grön'dahl *(Bakh'-er-Gren'-dahl)*, **Agathe** (1847 —). Norwegian pianist; has composed attractive songs and piano pieces. Born at Holmestrand.

Badarcew'ska *(Bad-ar-chef'-skah)*, **Thekla** (1838-1862). Composed "The Maiden's Prayer." Born at Warsaw.

Baermann. See **Bärmann.**

Bag'ge *(Bahg'-geh)*, **Selmar** (1823-1896). Journalist, teacher, composer. Born at Coburg; died at Basel.

Bai'ley, Marie Louise (1876 —). Concert pianist. Born at Nashville.

Bail'lot *(Bi'-yo)*, **Pierre Marie** (1771-1842). A French violin virtuoso. Studied in the Paris Conservatoire. The principal French violinist of his day. His études and "L'art du violon" belong to the classics of violin playing. Born at Passy.

Bai'ni *(Bah-ee'-nee)*, **Giuseppe** (1775-1844). Composed sacred works; wrote a monograph on Palestrina. Born at Rome; died at Sale.

Bain'ton, Edgar. Contemporary English composer of "Pompilia," "Celtic Sketches," etc., for orchestra.

Baje'ti *(Bah-yay'-tee)*, **Giovanni** (1815-1876). Opera composer. Born at Brescia; died at Milan.

Bak'er (1), **Benjamin Franklin** (1811-1889). Succeeded Lowell Mason as public school music teacher in Boston. Officer and soloist in Handel and Haydn Society. Writer. Composed three cantatas ("The Storm King," etc.), and other vocal music. Born at Wenham; died at Boston. (2) **Theodore** (1851). Authority on Indian music; writer of musical dictionaries. Born at New York.

Balaki'reff *(Bah-lah-kee'-reff)*, **Mily Alexeievitch** (1837-1910). At twenty became the centre of a group of Russian nationalists, the others being Cui, Borodin, Moussorgsky, and Rimsky-Korsakoff. This school followed Schumann, Liszt, and Berlioz, but used also effects of the very striking Russian and Oriental folk-music, and considered Tschaikowsky too cosmopolitan. Balakireff wrote the symphonic poems "Tamara" and "Russia," music to "King Lear," a symphony, some finely wrought songs and brilliant piano pieces, such as the oriental "Islamey." Born at Nijni Novgorod; died at St. Petersburg.

Balart' *(Bah-lahr')*, **Gabriel** (1824-1893). Conductor; wrote zarzuelas. Born and died at Barcelona.

Balat'ka, Hans (1827-1899). German pianist and conductor.

Balfe, Michael William (1808-1870). Composed a polacca at the age of seven. A year later appeared in public as a violinist. Opera by which he is best remembered is "The Bohemian Girl" (1843), which had a tremendous success. Born at Dublin.

Balthasar', Henry Mathias (1844 —). Wrote operas, symphonies, cantatas, concertos, etc. Born at Arlon, Belgium.

Ban'ister, Henry Charles (1831-1897). Wrote symphonies, cantatas, overtures, chamber music, etc. Born at London; died at Streatham.

Ban'tock, Granville (1868 —). Composer of modern school. Chief works: cantata "The Fire-worshippers," operas "Caedmar" and "The Pearl of Iran," overtures "Saul" and "The Pierrot of the Minute," symphonic poem "The Curse of Kehama." His recent "Atalanta in Calydon" is for voices alone, in symphonic style. Born at London.

Barbel'la, Emanuele (d. 1773). Violinist, violin composer. Born and died at Naples.

Barbie'ri *(Bahr-bee-ay'-ree)* (1), **Carlo Emmanuel** (1822-1867). Opera composer. Born at Genoa; died at Pesth. (2) **Francisco Asenjo** (1823-1894). Composed very popular zarzuelas, also orchestral works. Born and died at Madrid.

Bar'blan *(Bar'-blahn)*, **Otto** (1860 —). Swiss composer, organ and piano works, cantata, etc. Born at Scanfs, Engadine.

Bar'di *(Bar'-dee)*, **Giovanni, Conte del Vernio** (1534-1612). A wealthy Florentine, at whose house Peri and others invented opera.

Bar'giel *(Bar'-geel)*, **Woldemar** (1828-1897). A composer of the modern German school. Wrote a symphony, three concert overtures, and a quantity of pianoforte music. From 1874 he was a professor at the Berlin Academy of Music. Born at Berlin.

Bär'man *(Bare'-man)* (1) **Heinrich** (1784-1847). Distinguished clarinet player. Born at Potsdam. (2) **Karl** (1839-1913). Pianist and composer in Germany and the United States.

Barnard', Mrs. Charlotte Alington (1830-1869). An English ballad composer. Wrote under the pen-name "Claribel."

Barn'by, Sir Joseph (1838-1896). Organist, composer, and conductor. Born at York.

Bar'nekow *(Bahr'-neh-koff)*, **Christian** (1837 —). Danish composer of chamber music, piano pieces, and songs. Born at St. Sauveur.

Barnett' (1), **John** (1802-1890). Wrote several operas, chief among them being "The Mountain Sylph," produced at the Lyceum, London, in 1834. He also wrote a number of other compositions of various kinds, including nearly 4,000 songs. Born at Bedford. (2) **John Francis** (1837 —). Composer and pianist. A nephew of John Barnett. His works include a number of excellent cantatas. Born in London.

Bar'rett, William Alexander (1836-1891). For a number of years editor of the "Musical Times." Born and died in London.

Bar'tay *(Bahr'-tye)*, **Andreas** (1798-1856). Hungarian opera composer. Born at Szeplak; died at Mainz.

Barthol'omey, Mrs. Ann (1811-1891). English organist and composer.

Bart'lett (1), **Homer Newton** (1845 —). Pianist and organist. Composed a cantata, "The Last Chieftain," a sextet for strings and flute, many vocal and piano pieces. In MS., an opera and an oratorio. Born at Olive, N. Y. (2) **James Carroll** (1850 —). Tenor, song writer. Born at Harmony, Me.

Bar'tok *(Bahr'-tok)*, **Bela.** Contemporary Hungarian composer.

Bas'il the Great (329-379). Introduced congregational singing. Born and died at Cæsarea.

Bass'ford, William Kipp (1839-1902). Organist, composer. Born and died at New York.

Bas'tiaans, J. G. (1812-1875). Organist, song composer. Born at Wilp; died at Haarlem.

Bat'chelder, John C. (1852 —). Pianist and organist. Born at Topsham, Vt.

Batiste' *(Bah-teest')*, **Antoine-Edouard** (1820-1876). Famous organist, organ composer. Born and died at Paris.

Bat'ta, Joseph (1824 —). 'Cellist; composed symphonies, overtures, cantatas, etc. Born at Maestricht.

Bau'er (*Bower*), **Harold** (1873 —). Famous concert pianist. Born at London.

Baum'bach *(Bowm'-bakh)*, **Adolf** (1830-1880). Piano teacher and composer. Born in Germany; died at Chicago.

Baum'felder *(Bowm'-feld-er)*, **Friedrich** (1836 —). Pianist, salon composer. Born at Dresden.

Baus'snern *(Bowss'-nern)*, **Waldemar von** (1866 —). Conductor, composer. Chief works: operas "Durer in Venedig," "Herbort und Hilde," "Der Bundschuh," songs with orchestra, chamber music, etc. Born at Berlin.

Bax, Arnold. Contemporary English composer.

Bay'er *(By'-er)*, **Josef** (1852 —). Ballet and operetta composer. Born at Vienna.

Ba'zelt (*Bah'-zelt*), **Fritz** (1863 —). Composed songs, choruses, operettas. Born at Oels, Silesia.

Bazin' (*Bah-zang'*), **François-Emanuel-Joseph** (1816-1878). Teacher of composition, etc., at Paris Conservatoire. Born at Marseilles; died at Paris.

Bazzi'ni *(Bat-zeen'-ee)*, **Antonio** (1818-1897). Violinist composer. Wrote an opera, cantatas, orchestral works, and excellent chamber music. Born at Brescia; died at Milan.

Beach (1), **Mrs. H. H. A.** (1867 —). Composer, pianist; was a child prodigy. Chief works, Gaelic symphony, cantatas such as "The Rose of Avontown," a mass with orchestra, and many beautiful songs. Born at Henniker, N. H. (2) **John,** American song and piano composer.

Beaz'ley, James Charles. English composer of cantatas, violin works, etc.

Beck, Johann H. (1856 —). Composer, violinist. Works (mostly MS.), overtures "Lara" and "Romeo and Juliet," music-drama "Salammbo," cantata "Deucalion," chamber music, etc. Born at Cleveland.

Beck'er (1), **Albert Ernst Anton** (1834-1899). Composed a symphony, a mass, an oratorio, violin concertos, etc. Born at Quedlinburg; died at Berlin. (2) **Hugo** (1864 —). Famous 'cellist. Born at Strassburg.

Bed'ford, Mrs. Herbert. See **Lehmann, Liza.**

Bee'thoven (*Bay'-toh-ven*), **Ludwig van** (1770-1827). Distinguished himself first as a pianist. Made various concert tours (1781-1796). Although a number of his youthful compositions had already been published it was not until his twenty-fifth year (1795) that Beethoven produced anything to which he appears to have thought it worth while to attach an opus number. To this year belong the three pianoforte trios known as Op. 1, and also the three pianoforte sonatas (Op. 2), dedicated to Haydn. From 1795 dates the first beginning of Beethoven's influence on musical art, an influence the extent of which it is impossible to set down in words. Of works bearing a separate opus number, Beethoven has left 138, including 9 great symphonies, 7 concertos, 1 septet, 2 sextets, 3 quintets, 16 quartets, 36 pianoforte sonatas, 16 other sonatas, 8 pianoforte trios, 1 opera, 2 masses, etc. Born at Bonn.

Behm *(Baym)*, **Eduard** (1862 —). Opera and orchestral composer. Born at Stettin.

Behr (*Bear*), **Franz** (1837-1898). Wrote salon music and light pieces suitable for beginners. Born at Mecklenburg; died at Dresden.

Be'liczay (*Bay'-li-tchay*), **Julius von** (1835-1893). Hungarian composer; wrote a well-known mass, a symphony, and smaller works. Born at Komorn; died at Pesth.

Belle'ville-Ou'ry (*Oo'-ry*), **Emilie** (1808-1880). Pianist, piano composer. Born and died at Munich.

Bellincio'ni *(Bel-lin-chee-oh'-nee)*, **Gemma** (1866 —). Famous coloratur soprano. Born at Como.

Belli'ni (*Bel-lee-'nee)*, **Vincenzo** (1802-1835). One of the lights of Italian opera. His wealth of melody is evinced in his operas "Il Pirata," "La Sonnambula," "Norma," "I Puritani," and others. Born at Catania.

Bem'berg (*Bem'-bairg*), **Herman** (1861 —). Son of Argentine Consul. Composed the opera "Elaine," a comic opera, and some famous songs (Chant Indoue, etc.). Born at Paris.

Ben'da, Georg (1721-1795). Bohemian composer of Singspiele, melodramas, etc.

Ben'del, Franz (1833-1874). Bohemian pianist and composer.

Ben'dix (1), **Victor E.** (1851 —). Pupil of Gade, piano teacher and conductor. Has composed three symphonies, piano works, etc. Born at Copenhagen. (2) **Max** (1866 —). Violinist, teacher, New York and Chicago. Born at Detroit. (3) **Otto** (1850-1904). Pianist, teacher. Born at Copenhagen; died in America.

Bendl, Karl (1838-1897). Bohemian organist and composer. Wrote operas (still in repertoire), masses, cantatas, orchestral works, songs, choruses, and piano music. Born and died at Prague.

Ben'edict (1) **Sir Julius** (1804-1885). A pupil of Hummel and Weber. From 1835 lived in London. Held various posts as conductor. Of his numerous compositions of all kinds, the opera "The Lily of Killarney" and the oratorio "St. Peter" are best known. Born at Stuttgart. (2) **Milo Ellsworth** (1866 —). Pianist, piano teacher. Born at Cornwall, Vt.

Ben'nett (1), **Joseph** (1831 —). Musical critic. Born at Berkeley. *(2)* **Sir William Sterndale** (1816-1875). At the age of sixteen he performed a pianoforte concerto of his own, and was commended by Mendelssohn. Professor of music at Cambridge, and conductor of the Philharmonic, London; and in 1866 principal of the Royal Academy. Born at Sheffield. (3) **Geo. John** (1863 —). Organist, teacher, composer. Born at Andover, England.

Ben'oist, François (1794-1878). Organ and opera composer. Born at Nantes; died at Paris.

Ben'oit *(Ben'-oy)*, **Pierre-Leonard-Leopold** (1834-1901). Teacher, composer, a leader in Belgium. Wrote large cantatas (War, Rubens Cantata, The Rhine, etc.), operas, marches, a choral symphony, etc. Born at Habbeke; died at Antwerp.

Ber'ber *(Buir'-ber)*, **Felix** (1871 —). Concert violinist. Born at Jena.

Beresow'ski *(Be-re-soff'-skee)*, **Maxim** (1745-1777). Russian sacred composer.

Bèrg *(Bairg)*, **Konrad M.** (1785-1852). Alsatian pianist.

Ber'ger *(Bair'-gher)*, **Francesco** (1835 —). Pianist and composer. Born in London. (2) **Wilhelm** (1861 —). German composer, at Meiningen, etc. Has written choral works, chamber music, songs, etc. Born at Boston.

Berg'gren *(Bairg'-gren)*, **Andreas Peter** (1801-1880.) Writer, composer. Born and died at Copenhagen.

Berg'mann *(Bairg'-mahn)*, **Karl** (1821-1876). Leader of Germania orchestra, New York Philharmonic, etc., pioneer in developing taste, teacher of Theodore Thomas. Born at Ebersbach; died at New York.

Be'ringer *(Bay'-ring-er)*, **Oscar** (1844 —). Pianist and composer. Since 1872 has lived in London. Born at Furtwangen, Baden.

Bé'riot *(Bay'-ree-o)* (1), **Charles Auguste de** (1802-1870). One of the great violinists of the last century. His compositions hold an important place in the repertoire of every violinist. Born at Louvain. (2) **Ch. Vilfride de** (1833 —). Son of the great violinist; composed orchestral and chamber music. Born at Paris.

Ber'lioz *(Bair'-lee-ots)*, **Hector** (1803-1869). Intended by his father, a doctor, for the medical profession. Arrived in Paris, however, Berlioz preferred to follow out his own inclinations, which lay in the direction of music. As a consequence of this determination, his family left him for some time to support himself as best he could. Becoming reconciled to his father, he was afterward given full permission to continue those musical studies which hitherto he had pursued in the face of all parental injunctions. Later, Berlioz made a number of very successful concert tours, of which he gives lively descriptions in his "Autobiography." As a composer, Berlioz belongs to the advanced Romantic school. Among his numerous compositions are the symphonies "Symphonie fantastique," "Harold," "Roméo et Juliette," the great dramatic legend "Faust," the operas "Benvenuto Cellini" and "Les Troyens"; the immense "Requiem," and a number of lesser compositions of all kinds. Born at La Côte-Sainte-André, in the department of Isère, France.

Bernac'chi *(Bear-nack'-kee)*, **Antonio** (1690-1756). Famous singing teacher. Born and died at Bologna.

Bernard' *(Bear-nahr')*, **Emile** (1843-1902). Organist; Composed concertos, suites, cantatas, chamber music, etc. Born at Marseilles; died at Paris.

Ber'neker *(Bair'-nay-ker)*, **Constanz** (1844 —). Cantata and oratorio composer. Born in Prussia.

Bertini *(Bair-tee'-nee)*, **Henri Jerome** (1798-1876). Pianist and composer. Some of his compositions are in very general use in connection with the earlier stages of pianoforte study. Born in London; died at Meylan.

Ber'wald *(Bair'-valt)* (1), **Franz** (1796-1868). Swedish opera composer. Born and died at Stockholm. (2) **Wm. Henry** (1864 —). Teacher in the United States since 1892. Born at Schwerin.

Bes'son *(Bes'-song)*, **Gustave August** (1820-1875). Improved wind instruments. Born and died at Paris.

Best, William Thomas (1826-1897). Composer and organist. One of the foremost English organists of his day. Born at Carlisle.

Be'van, Frederick Charles (1856 —). Concert singer, song composer. Born at London.

Bevigna'ni *(Beh-vi-nyah'-nee)*, **Enrico, Cav.** (1841 —). Opera conductor. Born at Naples.

Bey'er *(By'-er)*, **Ferdinand** (1785-1852). German pianist.

Bian'chi *(Bee-ang'-key)*, **Bianca** (1858 —). Opera soprano, teacher. Born at Heidelberg.

Biber *(Bee'-ber)*, **Heinrich Johann Franz von** (1638-1698). Composer and violinist. Wrote some fine violin sonatas. Born at Wartenberg; died at Salzburg.

Bie'dermann *(Bee'-der-man)*, **Edward Julius** (1849 —). Organist. Sacred composer (two masses, etc.). Born at Milwaukee.

Biehl *(Beel)*, **Albert** (1833 —). German pianist and piano composer. Born at Rudolstadt.

Bigna'mi *(Been-yah'-mee)*, **Carlo** (1808-1848). Violin composer; called by Paganini "the first violinist of Italy." Born at Cremona; died at Voghera.

Bil'lings, William (1746-1800). American composer.

Bil'lington, Elizabeth (1768-1818). A celebrated English soprano. Born in London; died at Venice.

Bin'chois *(Ban'-sho-ee)*, **Egidius** (or Gilles de Binche) (1400-1460). Sacred and secular composer in Flemish contrapuntal school. Born at Binche; died at Mons.

Bird, Arthur (1856 —). Composed a symphony, three orchestral suites, the comic opera "Daphne," the ballet Rübezahl," and much piano music. Born at Cambridge, Mass.

Bisch'off *(Bish'-off)* (1), **J. W.** (1850-1909). Organist, composer, singing teacher; blind from infancy. Born at Chicago; died at Washington. (2) **Herman** (1868). Composed modern symphonies, the orchestral Idyl "Pan," etc. Born at Duisburg.

Bishop (1), **Sir Henry Rowley** (1786-1855. Gave early indication of musical talent. Produced his "Circassian Bride" in 1809. In consequence of its great success he was made conductor at Covent Garden in the following year. A long succession of highly successful dramatic compositions, overtures, and songs gradually brought him to the front as one of the most deservedly popular composers of his day. He received the freedom of the city of Dublin in 1820; was elected Reid Professor of Music in Edinburgh University in 1841; was knighted in 1842; and became professor of music at Oxford in 1848. Although he wrote much excellent music of various kinds, Bishop is now chiefly remembered for his glees and part songs. Born at London. (2) **Anna** (1814-1884). English soprano singer. (3) **John** (1817-1890). Organist. He translated a number of foreign musical works into English, among others, Spohr's "Violin School" and Czerny's "School of Composition." Born at Cheltenham.

Bisp'ham, David (1857 —). Opera and concert baritone. Born at Philadelphia.

Bitt'ner, Julius. German opera composer ("Der Musikant," 1910, etc.).

Bizet' *(Bee-zay')*, **Georges** (1838-1875). A pupil of Halévy. Wrote a number of operas—"Le docteur miracle," "Les pêcheurs des perles," "La jolie fille de Perth," "Numa," "Djamileh," the immensely popular "Carmen," and music to L'Arlésienne. Born and died at Paris.

Bla'grove, Henry Gamble (1811-1872). English violinist and conductor. Born at Nottingham; died at London.

Blahet'ka *(Blah-et'-ka)*, **Léopoldine** (1811-1887). Austrian pianist and composer.

Blangi'ni (*Blan-jee'-nee*), **Guiseppe Marc. Mari Felice** (1781-1814). Italian tenor, composer and teacher.

Blar'amberg (*Blahr'-ahm-bairg*), **Paul** (1841 —). Has composed operas, etc. Born at Orenburg, Russia.

Blaser'na (*Blah-zair'-nah*), **Pietro** (1836 —). Famous acoustician. Born at Aquileia.

Blau'velt, Lillian (1873 —). American soprano.

Blaze (*Blahz*) (Castil-Blaze). **François-Henri-Joseph** (1784-1857). A pioneer among French critical writers. Treated opera, the dance, etc. Born at Vaucluse; died at Paris.

Blech (*Blekh*), **Leo** (1871 —). Has composed the operas "Das war ich," "Aschenbrödel," and the bright "Versiegelt," also three symphonic poems. Born at Aix.

Bleich'mann (*Blykh'-mahn*), **Julius** (1868 —). Conductor, orchestral and opera composer. Born at St. Petersburg.

Bley'le (*Bly'-le*), **Carl** (1880—). Orchestral and vocal composer (a symphony, "Learnt Lachen" for voices and orchestra, "Flagellantenzug," etc.). Born at Feldkirch, Germany.

Blind Tom (Thomas Greene Bethune) (1849-1908). A child of slaves of James Bethune. Played and improvised remarkably. Born in Georgia; died at Hoboken.

Bliss, Philip Paul (1838-1876). Teacher, hymn composer ("Pull for the shore," etc.). Born in Clearfield Co., Pa.; died at Ashtabula.

Bloch (1), **Georg** (1847 —). Opera leader, vocal composer. Born at Breslau. (2) **Josef** (1862—). Violinist, teacher, wrote a Hungarian Overture, Hungarian Rhapsody, suites violin works, etc. Born at Pesth.

Blockx (*Block*), **Jan** (1851-1912). Pupil of Benoit, famous opera composer ("The Princess of the Inn," "Thyl Uylenspiegel," "The Bride of the Sea," the ballet "Milenka"; also great cantatas). Born and died at Antwerp.

Bloom'field-Zeis'ler, Fanny (1865 —). Austrian pianist and composer.

Blow, John (1648-1708). Composer and organist. One of the many distinguished musicians bred in the Chapel Royal, time of Charles II. Born and died at Westminster.

Blum'enfeld, Felix (1863 —). Piano and orchestral composer. Born at Kovalewska.

Blu'menthal (*Bloo'-men-tal*), **Jacob** (1829 —). Composer and pianist. A most prolific song-writer. Born at Hamburg.

Bobin'ski, Heinrich (1861 —). Composed an overture, piano concerto, etc. Born in Poland.

Boccheri'ni (*Bok-ke-ree'-nee*), **Luigi** (1743-1805). Composer and violoncellist. Wrote a great deal of very excellent and original chamber music. Born at Lucca; died at Madrid.

Boe'he (*Bay'-e*), **Ernest** (1880 —). Orchestral composer (symphonic poems "Odysseus' Journey," "Circe's Island," "Nausicaa's Lament," "Odysseus' Return," "Taormina," a Tragic Overture, etc.). Born at Munich.

Boehm (*Baym*), **Theobald** (1794-1881). Improved the flute. Born in Bavaria.

Boek'elman (*Bek'-el-man*), **Bernardus** (1838 —). Pianist, piano composer, since 1866 in United States; was musical director at Farmington school. Born at Utrecht.

Boëll'mann (*Bo-ell'-man*), **Leon** (1862-1897). Organist, composer (a symphony, variations, fantasie, etc., with organ). Born at Ensisheim; died at Paris.

Boers (*Boors*), **Joseph Karel** (1812-1896). Composer, historian. Born at Nymwegen; died at Delft.

Boë'tus (Boëthius), Anicius (about 475-524). Philosopher, writer; his "De Musica" the chief authority on Greek music. Was executed for alleged treason by Theodoric, whose counsellor he had been. Born and died at Rome.

Bohm, Karl (1844 —). Pianist, salon composer. Born at Berlin.

Boieldieu (*Bwa-eld-yay'*), **François Adrien** (1775-1834). Wrote a number of successful operas—"Zoraime et Zulnare," "Le Calife de Bagdad," "Jean de Paris," "La dame blanche," and others. Boildieu's operas are distinguished by much charming melody, and a certain naïve freshness of sentiment. Born at Rouen.

Boisdef'fre (*Bwa-defr'*), **Ch.-Henri-René de** (1838 —). French composer (a symphony, oratorio "The Song of Songs," orchestral "Scenes Champêtres," chamber music, etc.). Born at Besoul.

Boise, Otis Bardwell (1845-1912). Composer, writer (a symphony, two overtures, a piano concerto, etc.) Born at Oberlin, O.

Boi'to (*Bo-ee'-to*), **Arrigo** (1842 —). Distinguished both as poet and opera composer. His best-known opera is "Mefistofele." Born at Padua.

Bolck, Oscar (1839-1888). German pianist.

Bon'ewitz (*Bohn'-ay-vitz*), **J. H.** (1839 —). Bavarian composer and pianist.

Bononcini or **Buononcini, Giovanni Battista** (*Bo-non-chee'-nee* or *Bu-o-non-chee'-nee*) (1662-1750). Opera composer, Händel's rival; Italy.

Bon'vin (*Bong'-vang*), **Ludwig.** Orchestral and vocal composer, in United States since 1887. Born at Siders, Switzerland.

Boott, Francis (1813-1904). Wrote sacred works, a mass, etc. Born at Boston; died at Cambridge.

Borch (*Borkh*), **Gaston** (1871 —). Composer, in U. S. (three operas, a symphony, a piano concerto, etc.; best known by songs). Born at Guines.

Bordo'gni (*Bor-dohn'-yee*), **Marco** (1788-1856). Singer and teacher. Born in Italy.

Bor'odin (*Bor'-o-din*), **Alexander Porphyrievitch** (1834-1887). Composer, national Russian School. Famous also in medicine. Composed two symphonies, a "Sketch of the Steppes," the opera "Prince Igor," chamber music, and solo works. Born and died at St. Petersburg.

Borow'ski (*Bor-off'-skee*), **Felix** (1872 —). Teacher and composer, Chicago since 1897. Born at Burton, England.

Bortnian'ski (*Bohrt-nee-ahn'-skee*), **Dimitri** (1751-1825). Famous composer of Russian church music. Born at Goluchow; died at St. Petersburg.

Bos (*Bohss*), **Coenrad V.** (1875 —). Pianist, accompanist. Born at Leyden.

Bos'si, Marco Enrico (1861 —). A leading Italian composer, also organist. Works include organ concertos, the cantata "Paradise Lost," operas "Paquita," "The Wanderer," and "The Angel," chamber music, and many shorter pieces. His son **Renzo,** born in 1883, also a composer ("Poema Eroico" and "Poema Umano" for orchestra, a violin concerto, etc.). Born at Brescia.

Bott, Jean Joseph (1826-1895). Violinist, violin composer. Born at Cassel; died at New York.

Bottesi'ni (*Bot-te-see'-nee*), **Giovanni** (1822-1889). Studied at Milan. Made many concert tours as a virtuoso on the double bass. His command over the resources of his instrument, his clearness of intonation, expression, and execution were very wonderful. Bottesini was also a composer of merit, having written operas, symphonies, concertos, quartets, etc. Born at Crema, Lombardy.

Boulanger' (*Boo-long-zhay'*), **Lili.** Composed the cantata, "Faust et Helena." Born in France.

Bourgault'-Ducou'dray (*Boor-goh'-Du-cooh'-dray*), **Louis Albert** (1840-1910). Composer, operas and orchestral works; investigator of folk-music. Born at Nantes; died at Vernouillet.

Bo'vy, Ch.-Samuel (pseudonym Lysberg) (1821-1873). Pianist, salon composer. Born at Lysberg; died at Geneva.

Bow'man, E. M. (1848-1913). Organist, theorist; U. S. A.

Boyce, William (1710-1779). Editor of "Cathedral Music," and composer of "Hearts of Oak." Born at London.

Brack'ett, Frank H. (1859 —). Piano and song composer. Born at Fall River.

Brad'bury, Wm. B. (1816-1868). Teacher, writer, composed two cantatas. Born at York, Me.; died at Montclair, N. J.

Brad'sky, Wenzel (1833-1881). Singing teacher, composer of operas and very popular songs. Born and died at Hakovnik, Bohemia.

Bra'ga (*Brah'-ga*), **Gaetano.** Composer and violoncellist. Born at Giulianova, in 1829.

Bra'ham, John (1774-1856). Tenor singer. Equally great in opera and oratorio. Born and died at London.

Brahms, Johannes (1833-1897). Attracted a good deal of attention as a boy by his compositions and piano-playing. Settled in Vienna in 1869. His compositions cover a wide range, and with the exception of opera there is scarcely a department of musical art in which he has not made his influence felt. Powerful, original, and versatile, Brahms ranges from the slightest to the grandest in his choice of form, and in sentiment he is just as catholic, passing from the austere grandeur of the "Requiem" or the "Song of Destiny" to the delicate charm of many of his lesser compositions, songs, etc. Brahms's predominant characteristics are great, and even daring intensity, coupled, in the works of his maturity, with a rigid artistic reserve. Brahms is best known by his four symphonies, which are classical in form and spirit. Modern composers use a larger orchestra and struggle for dramatic effects, but he proved that great music could still be written for the classical forces. His example shows that inspiration and genius can stand without the need of hunting for new effects in orchestration or harmony. Born at Hamburg.

Bram'bach (*Brahm'-bakh*), **Kaspar Joseph** (1833-1902). Cantata composer. Born and died at Bonn.

Bran'deis (*Brahn'-dice*), **Frederick** (1832-1899). Pianist, composer. Born at Vienna; died at New York.

Brandt (*Brahndt*), **Marianne** (really Bischoff) (1842 —). Wagnerian contralto. Born at Vienna.

Brans'combe, Gena. Gifted American song composer.

Brassin' (*Bras-sang'*), **Louis** (1840-1884). Pianist, teacher; wrote études, a piano method, salon pieces, etc. His brother Leopold was court pianist and composer at Coburg, and another brother, Gerhard, was a violinist and a violin composer. Born at Aix; died at St. Petersburg.

Brau'er (*Brow'-er*), **Max** (1855 —). Vocal director; composer; wrote a suite for strings, two operas, violin pieces, etc. Born at Mannheim.

Braun'fels (*Brown'-fels*), **Walter.** Contemporary German orchestral composer.

Brech'er *(Brekh'-er)*, **Gustav** (1879 —). Conductor; composed a symphony "Aus unserer Zeit," the symphonic poem "Rosmersholm," etc. Born at Eichwald.

Bree (*Bray*), **Johann Bernard van** (1801-1857). Composer. Born and died at Amsterdam.

Bre'ma (*Bray'-ma*), **Marie** (really Minnie Fehrmann) (1856 —). Of German parentage. Famous operatic mezzo-soprano. Born at Liverpool.

Breton y Hernan'dez (*Her-nan'-deth*), **Tomas** (1850 —). Spanish opera composer; produced also Polonaise, Scherzo, Funeral March, and "Andalusian Pictures" for orchestra. Born at Salamanca.

Bréval' (*Bray-vahl'*), **Lucienne** (really Bertha Schilling) (1869 —). Operatic soprano. Born at Berlin.

Bréville' *(Bray-veel')*, **Pierre de** (1861 —). Composer, pupil of Franck. Bréville's works include masses, the oratorio "St. Rose de Lima," the orchestral "Nuit de Décembre," overture "Princess Maleine," music to Maeterlinck's "Sept Princesses," and Kalidasa's "Sakuntala," also songs, piano works, etc. Born at Bar-le-duc.

Brew'er (1), **Alfred Herbert** (1865 —). Sacred composer, organist. Born at Gloucester, England. (2) **John Hyatt** (1856). Organist, has composed church and organ music, songs, choral works, etc. Born at Brooklyn.

Bridge (1), **Sir Frederick** (1844 —). Organist and composer. Organist of Westminster Abbey. Born at Oldbury. (2) **Joseph Cox** (1853 —). A younger brother of the preceding, and like him, also a distinguished English musician. Organist of Chester Cathedral. Born at Rochester.

Bridge'tower, George Augustus Polgreen (1780-1814). A distinguished violinist, son of an African father and a European mother. Bridgetower was the first to play the "Kreutzer" sonata in public. Born at Biala; died at London.

Bright, Dora Estella (1863 —). Composer and pianist. Born at Sheffield.

Brink, Jules ten (1838-1889). Orchestral composer. Born at Amsterdam; died at Paris.

Brin'kerhoff, Clara M. (1830 —). Soprano.

Bris'tow (1), **Frank L.** (1844 —). Composer, U. S. A. (2) **George F.** (1825-1898). Composed the opera "Rip van Winkle." Born at New York.

Brit'ton, Thomas (1651-1714). A remarkable musical enthusiast, who, from the nature of his calling, was commonly known as the "Musical Small-coal Man." Born at Higham Ferrers; died at London.

Broad'wood, John (1742-1812). Piano-maker; England.

Brock'way, Howard A. (1870 —). Pianist, teacher, composer. His works include Sylvan Suite for orchestra, a manuscript symphony, cantata, orchestral Ballade, and Scherzo, a Cavatina and a Romance for violin and orchestra (published for violin and piano), and many short works for violin, piano pieces, songs, etc. Born at Brooklyn.

Brod'sky, Adolf (1851 —). Famous violinist, teacher. Born at Taganrog, Russia.

Broek'hoven (*Breck'-ho-ven*), **John A.** (1852 —). Harmony teacher, Cincinnati College of Music; composed Suite Creole, Columbia overture, etc. Born at Beek, Holland.

Bronsart (1), **Hans von** (1830 —). Pianist, composer; Germany. (2) **Ingeborg von** (1840 —). Wife of above. Pianist, composed operas, concertos, sonatas, fugues, etc. Born at St. Petersburg.

Bruch *(Brookh)*, **Max** (1838 —). Great in his violin concertos (especially No. 2, in G minor) and in martial cantatas, such as "Odysseus," "Frithjof," etc.; all these being inspired works of genius. Born at Cologne.

Bruck'ner (*Brook'ner*), **Anton** (1824-1896). Composer of famous symphonies, nine in all. These works, especially the last three, handle the full orchestra with the utmost breadth and skill, placing Bruckner in the first rank of composers. The last one is unfinished, and dedicated to God. Born in Austria.

Brüll (*Bril*), **Ignaz** (1846-1907). Wrote "The Golden Cross" and other operas, etc. Born at Prossnitz.

Bruneau' (*Bree-noh'*), **Alfred** (1857 —). Composer. Has written an "Ouverture héroique," symphonic poems—"La belle au bois dormant," "Léda," and "Penthésilée"—the operas "Kerim," "Le rêve," and "L'attaque du moulin," etc. Born at Paris.

Bru'ni (*Broo'-nee*), **Antoine Barthelemy** (1759-1823). Composer and violinist. Wrote some important educational works in connection with the violin and also the viola. Born at Coni; died at Paris.

Bucalos'si, Ernest. English dance and song composer.

Büch'ner (*Bich'ner*), **Emile** (1826-1908). Opera and symphony composer. Born at Osterfeld; died at Erfurt.

Buck, Dudley (1839-1909). Composer, organist, and pianist. His works include the opera "Deseret," orchestral music, organ, church and pianoforte music, cantatas—"King Olaf's Christmas," "Voyage of Columbus," "Hymn to Music," "The Light of Asia," "The Christian Year" (a cycle of 5 cantatas)—and other compositions. Born at Hartford; died at West Orange, N. J.

Buh'lig (*Boo'-lig*), **Richard** (1880 —). Of German parents. Concert pianist. Born at Chicago.

Bull (1), **John** (1562-1628). One of the great English musicians of the Elizabethan period. Born in Somersetshire; died at Antwerp. (2) **Ole Bornemann** (1810-1880). Famous violinist, composed violin works which he played in his concerts. Born and died at Bergen, Norway.

Bullard, Fred. F. (1864-1904). American composer.

Bülow (*Bee'-low*), **Hans Guido von** (1830-1894). Very great pianist, conductor, and editor of compositions. Made piano arrangements, such as "Tristan and Isolde." His orchestra at Meiningen so well disciplined that once, when he was late, it played a piece without any leadership. Born at Dresden; died at Cairo.

Bung'ert (*Boong'-ert*), **August** (1846 —). Composed a comic opera, a symphonic poem, the "Tasso" overture, etc., also a cycle of six Homeric operas,—"Achilles," "Clytemnestra," "Circe," "Nausicaa," "Odysseus' Return," and "Odysseus' Death." Born at Mulheim.

Bun'ning, Herbert (1863 —). Has composed symphonic poems, a rhapsody, two overtures, operas, a "Village Suite," scenas, songs, etc. Born at London.

Buonami'ci (*Bwoh-nah-mee'-chee*), **Giuseppe** (1846 —). Choral conductor. His son **Carlo,** born in 1875, came to Boston as pianist and teacher. Born at Florence.

Buongior'no (*Bwon-geeor'-noh*). Italian opera and operetta composer.

Burch'ard (*Boorkh'-art*), **Carl** (1820-1896). German pianist.

Burdett', Geo. Albert (1856 —). Organist, church composer. Born at Boston.

Burg'müller (1) (*Boork'-miller*), **Johann Friedrich** (1806-1874). Composer. Born at Ratisbon; died at Beaulieu. (2) **Norbert** (1808-1836). Composer. There is every reason to believe that if his life had been spared Burgmüller would have reached a high place in his art. Schumann begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller. Born at Düsseldorf.

Burg'staller (*Boorkh'-stahl-er*), **Alois** (1871 —). Tenor, Wagnerian opera, etc. Born at Holzkirchen.

Bur'meister (*Boor'-my-ster*), **Richard** (1860 —). Pianist; Germany.

Bur'mester (*Boor'-mes-ter*), **Willy** (1869). German violinist.

Bur'ney, Charles (1726-1814). Historian, organist, and composer. Studied music under Arne. Was for nine years organist of Lynn Regis, in Norfolk. Afterward made several extensive tours on the Continent in search of materials for his "History of Music," the first volume of which appeared in 1776. Born at Shrewsbury.

Bur'rian, Karl (1870 —). Operatic tenor. Born at Prague.

Bur'ton, Frederick Russell (1861-1909). Choral leader, critic; wrote cantata "Hiawatha" on Indian themes. Born at Jonesville, Mich.; died at Hopatcong, N. J.

Bus'by, Thomas (1755-1838). Composer and organist. He wrote several works dealing with musical subjects, the most important of them being a "History of Music," based upon the larger works of Burney and Hawkins. Born and died at Westminster.

Busch, Carl (1862 —). Came to Kansas City, 1889. Composed a symphony, a symphonic rhapsody, violin music, cantatas, etc., Born at Bjerre, Denmark.

Bu'si (*Boo'-si*), **Alessandro** (1833-1895). Wrote masses with orchestra, cantatas, songs, violin works, etc. Born and died at Bologna.

Bus'nois, Antoine. Famous early contrapuntist. Born at Picardy; died at Bruges in 1492.

Buso'ni (*Boo-soh'-nee*), **Ferrucio** (1866 —). Pianist. Has composed much in extreme modern style—opera "Die Brautwahl," incidental music to "Turandot," etc. Born in Italy.

Büs'ser (*Bis'ser*), **Henri-Paul** (1872 —). Organist, composed the pastorale "Daphnis and Chloe," the cantata "Amadis," an orchestral suite, etc. Born at Toulouse.

Buths (*Boots*), **Julius** (1851 —). Pianist, conductor. Born at Wiesbaden.

Butt, Clara (1873 —). Contralto; Elgar's "Sea Pictures" written for her. Born at Southwick, England.

But'terfield, James Austin (1837-1891). Violinist, teacher; composed songs, the cantata "Belshazzar," etc. Born at Hertford, England; died at Chicago.

But'tikay (*Boot'-tee-kye*), **Akos von.** Contemporary Hungarian orchestral composer.

Bux'tehude (*Boox'-te-hoo-deh*), **Dietrich** (1637-1707). Organist and composer. Born at Helsingör (Elsinor), Denmark; died at Lübeck.

Buz'zola (*Boot'-soh-la*), **Antonio** (1815-1871). Operatic and sacred composer. Born at Adria; died at Venice.

Byrd, William (1542-1623). Composer and organist. The "Father of Musicke." Celebrated for his church music and madrigals. Born at London.

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Caballe'ro (*Kah-bahl-lyair'-oh*), **Fernandez** (1835-1906). Composed zarzuelas. Born at Murcia; died at Madrid.

Ca'bezon *(Cah'-be-thon)*, **Antonio de.** Sixteenth century. Called "The Spanish Bach."

Cacci'ni *(Cat-chee'-nee)*, **Giulio** (1558-1640). Originated opera with Peri at Florence. His daughter **Francesca** was a gifted contrapuntal composer.

Cad'man, Charles Wakefield (1881 —). Composed song-cycles with orchestra ("Sayonara," "Three Moods," etc.), choral works, etc.; best known by his settings of Indian melodies, which are very beautiful; but these are chiefly the composer's work, as the Indians have no harmony, singing in unison. Cadman has written an opera on Indian melodies. Born at Johnstown, Pa.

Ca'dy, Calvin B. (1851 —). Teacher, writer, lecturer. Born at Barry, Ill.

Caffarel'li, Gaetano Majorano (*Ca-fa-rel'-lee, Gah-eh-ta'-no Mah-yo-rah'-no)*, (1703-1783). Male soprano; Italy.

Cagno'ni (*Can-yo'-ni*), **Antonio** (1828-1896). Opera composer. Born at Godiasco; died at Bergamo.

Ca'hen (*Kaa'-en*), **Albert** (1846-1903). Opera composer. Born at Paris; died at Cap d'Ail.

Cal'dicott, Alfred James (1842-1897). Composed cantatas and operettas. Born at Worcester, England; died at Gloucester, England.

Calkin (1), **James** (1786-1862). Composer. (2) **J. Baptiste** (1827 —). Composer, organist and pianist. Born at London.

Callaerts' *(Cal-lahrts')*, **Joseph** (1838-1891). Composed an opera, a prize symphony, cantatas, etc. Born and died at Antwerp.

Call'cott (1), **John Wall** (1766-1821). Composer and organist. The son of a bricklayer. A great glee writer. Born at Kensington; died at Bristol. (2) **William Hutchins,** (1807-1882), son of preceding. Composer.

Calvé (*Cahl'-veh*), **Emma** (1864 —). Soprano; France.

Cambert (*Kang'-bair*), **Robert** (1628-1677). Composer and organist. The first writer of French opera. Born at Paris; died at London.

Camp, John Spencer (1858 —). Organist and conductor at Hartford; has composed orchestral works, cantatas, organ pieces, etc. Born at Middletown, Conn.

Campagno'li (*Kam-pa-nyo'-lee*), **Bartolomeo** (1751-1827). Composer and violinist. Wrote a "Violin School," "Studies" for viola, etc. Born at Bologna; died at Neustrelitz.

Campana'ri *(Kahm-pah-nah'-ree)* (1), **Leandro** (1857 —). Violinist, teacher, conductor. Born at Rovigo. (2) **Giuseppe** (1859 —). Leandro's brother. Famous operatic baritone. Born at Veneto.

Campani'ni *(Kahm-pah-nee'-nee)*, **Italo** (1846-1896). Operatic tenor. Born at Parma; died at Vigatto. (2) **Cleofonte,** opera conductor.

Camp'bell-Tipton, Louis. Contemporary American piano and violin composer.

Cam'po, Conrado del. Spanish opera composer.

Campore'se *(Cam-po-reh'-seh)*, **Violante** (1785 —). Soprano; Italy.

Cam'pra, (*Cahmp'-rah*), **André** (1660-1744). Early French opera composer. Born at Aix; died at Versailles.

Camus'si (*Cah-moos'-see*), **Ezio.** Contemporary Italian opera composer.

Capoc'ci *(Ca-pot'-tchi)*, **Filippo** (1840 —). Great organist; composed organ works and the oratorio "S. Atanasio." Born at Rome.

Capuz'zi *(Ca-poot'-zi)*, **Giuseppe Antonio** (1753-1818). Composed operas, ballets, and chamber music. Born at Brescia; died at Bergamo.

Carado'ri-Allan (*Ca-ra-do'-ree*), **Maria C. R.** (1800-1865). Soprano; Italy.

Cara'fa (*Ka-rah'-fa*), **Michele Enrico** (1787-1872). Opera composer. Born at Naples; died at Paris.

Ca'rey, Henry (1692-1743). Composer and vocalist. The first to sing "God Save the King," and reputed composer of it. Born and died at London.

Caris'simi *(Ka-ris'-see-mee)*, **Giacomo** (1604-1674). Composer. One of the earliest writers of oratorio. Born and died in Rome.

Carl, William Crane (1865 —). Organist and teacher. Born at Bloomfield, N. J.

Car'michael, Mary Grant. Contemporary British pianist and song writer.

Ca'ro (*Cah'-ro*), **Paul** (1859 —). Has composed four symphonies, the operas "Hero and Leander" and "Ulfosti's Wedding," overtures, symphonic poems, thirty string quartets, etc. Born at Breslau.

Caron', Rose (1857 —). Famous French operatic soprano. Born at Monerville.

Car'penter, John Alden. Composed a violin sonata, etc. Born at Chicago.

Carreño' (*Cahr-ray'-nyo*), **Teresa** (1853 —). Famous pianist; plays MacDowell's works often. Born at Caracas.

Carro'dus (*Kar-ro'-dus*), **John Tiplady** (1836-1895). Violinist and composer. Born at Keighley, Yorkshire; died at London.

Caru'so *(Cahr-oo'-zoh)*, **Enrico** (1873 —). Italian tenor.

Carval'ho *(Cahr-vahl'-o)*, **Caroline Miolan** (1827-1895). Opera soprano. Born at Marseilles; died at Puys.

Cary, Annie Louise (1842 —). Contralto; U. S. A.

Casade'sus (*Cah-sah-day'-soos*). Spanish opera composer ("Cachaprès," etc.).

Casals', Pablo (1876 —). 'Cellist and composer. Born at Veudrell, Spain.

Casimi'ro (*Cah-see-mee'-ro*), **(da Silva), Joaquim** (1808-1862). Wrote church music, operettas, etc. Born and died at Lisbon.

Catala'ni (*Kat-a-lah'-nee*), **Angelica** (1779-1849). One of the most brilliant sopranos known to history. Born at Sinigaglia; died at Paris. (2) **Alfredo** (1854-1893). Composed sacred music, the operas "La Wally" and "Dejanire," etc. Born at Lucca; died at Milan.

Catel' (*Cah-tel'*), **Charles Simon** (1773-1830). Harmony teacher at the Conservatoire; composed operas, etc. Born at Orne; died at Paris.

Cavalie'ri (1) *(Kah-val-yeh'-ree)*, **Emilio del** (1550-1598). The composer of the first oratorio. Born at Rome; died at Florence. (2) **Lina** (1874 —). Operatic soprano; Italy.

Caval'li, Francesco (really Caletti-Bruni) (1600-1676). Opera composer; pupil of Monteverde, whose works he surpassed. Cavalli's best operas were "Giasone," "Serse," and "Ercole Amante." Born at Crema; died at Venice.

Ca'vos *(Cah'-vos)*, **Catterino** (1775-1840). Wrote operas in Russian, especially "Ivan Sussanina," the subject used later by Glinka in founding the native Russian school. Born at Venice; died at St. Petersburg.

Cel'lier (*Sel'-yer*), **Alfred** (1844-1891.) Composer and organist. Wrote several very successful light operas. Born at Hackney; died at London.

Ces'ti (*Chest'-y*), **Marco Antonio** (1620-1669). Early opera composer. Born at Arezzo; died at Venice.

Chab'rier *(Shab'-ree-ay)* (1841-1894). Composed operettas, the operas "Gwendoline," "Le Roi Malgre Lui," the unfinished "Briseis," the lyric scene "La Sulamite," the orchestral "España," etc. Died at Paris.

Chad'wick, George Whitfield (1854 —). Composer. Studied under Eugene Thayer in Boston, and under Jadassohn, Reinecke, and Rheinberger in Europe. Became teacher in the New England Conservatory of Music, also its director. His works include the comic opera "Tabasco," "The Viking's Last Voyage," the lyric drama "Judith," symphonies, overtures, chamber music, choral ballads, and songs. He won recent successes with his Symphonic Suite and the symphonic poem "Aphrodite." Born at Lowell.

Chambonnièr'es (*Sham-bon-ee-air'*), **Jacques.** Composer for clavichord, etc., in the seventeenth century.

Chaminade' *(Shah-meen-ahd')* (1861 —). Has composed the ballet-symphony "Calirrhoe," the lyric symphony "Les Amazones," suites, a concerto, etc., but is best known by her graceful and dainty songs and piano pieces. Born at Paris.

Chap'man, Wm. Rogers (1855 —). Organist, teacher, conductor. Born at Hanover, Mass.

Chappell', William (1809-1888). Wrote a "History of Music" extending from the earliest records to the fall of the Roman Empire; also "History of the Popular Music of the Olden Times." Born and died at London.

Chapuis' *(Shah-pwee')*, **Auguste Paul** (1858 —). Parisian organist, harmony teacher; his operas not very successful. Born at Dampierre.

Charpentier' *(Shar-pon-tyay')*, **Gustave** (1860 —). Best known by opera "Louise," a protest against the hard life of working-girls; a sequel, "Julien," not very great. Wrote the suite "Impressions d'Italie," the cantata "La Vie du Poete," and smaller works. Born in Lorraine.

Chausson' (*Show-song'*), **Ernest** (1855-1899). Composed the operas "Hélène" and "Le Roi Arthus," the symphonic poems "Viviane" and "Les Caprices de Marianne," a symphony, chamber music, incidental music to "The Tempest," etc. His music charmingly attractive. Born at Paris; died at Limay.

Cherubi'ni (*Kay-roo-bee'-nee*), **Maria Luigi** (1760-1842). After receiving lessons from his father, was placed under the care of the celebrated Guiseppe Sarti, whose pupil he remained for four years. When only thirteen Cherubini wrote a successful mass. His first opera, "Quinto Fabio," was produced in 1780. In 1788 he settled in Paris, where he acquired a great reputation as a composer of operas and church music. Principal among his operas, which are real works of art, are "Ifigenia in Aulide," "Lodoiska," "Médée," "Les deux journées," and "Anacreon." He also wrote four masses, a requiem, string quartets, many lesser compositions, and a masterly work on counterpoint. From 1821 to 1841 he was head of the Paris Conservatoire. Born at Florence; died at Paris.

Che'lius, Herman P., Boston. Composed songs and piano works (a great fugue, etc.).

Chevé' *(Sheh-vay')*, **Emile J. M.** (1804-1864). Inventor of simplified system of music; France.

Chevillard' (*Che-vee-yar'*), **Camille** (1859 —). Conductor of Lamoureux concerts. Has composed a ballade, a symphony, a symphonic poem, and smaller works. Born at Paris.

Chick'ering, Jonas (1798-1853). Piano-maker; U. S. A.

Chipp, Edmund Thomas (1823-1886). Organist and composer. Born at London; died at Nice.

Chlad'ni (*Khlat'-nee*), **Ernst Florens Friedrich** (1756-1827). Made very profound researches into the subject of acoustics. Born at Wittenberg; died at Breslau.

Chopin' (*Sho-pang'*), **Frédéric François** (1809-1849). A student in Warsaw Conservatoire. Made his first important public appearance in Vienna in 1829, where the delicate charm and expression of his playing excited great public attention. From 1831 until his death Chopin lived in Paris. Chopin is the king of pianoforte composers. Of French and Polish parentage, he shows in his works the combined influences of the Slavonic and the French spirit. There is about them the wild, dreamy nature of the Slav, and a dainty caprice, coupled with an exquisite perfection of form and manner, thoroughly French. Some give 1810 as the date of birth. Born near Warsaw.

Chor'ley, Henry F. (1808-1872). English musical critic.

Chrysan'der (*Kree-zant'-er*), **Friedrich** (1826-1902). A distinguished writer on musical subjects. His most important work is his monumental biography of Händel. On all subjects connected with Händel or his compositions, Chrysander takes unquestioned rank as the greatest authority. Born at Lübtheen, Mecklenburg.

Chwa'tal *(Shvah'-tal)*, **Franz X.** (1808-1879). Bohemian composer.

Cimaro'sa *(Chee-ma-ro'-sa)*, **Domenico** (1749-1801). A pupil of Piccinni. Wrote an immense number of highly successful operas, which rapidly gained for him a European reputation. For three years he held a position at the court of Catharine II of Russia. He afterward went to Vienna as court conductor. In Vienna he produced his greatest work, the opera "Il Matrimonio Segreto." Born near Naples; died at Venice.

Claas'sen, Arthur (1859 —). Active in Brooklyn as conductor and composer. Born in Prussia.

Clapisson' (*Clah-pee-song'*), **Antonie L.** (1808-1866). Composer and pianist; Italy.

Claribel. See **Barnard.**

Clark, Frederick Scotson (1840-1883). Composer and organist. Born and died at London.

Clarke (1), **Hugh A.** (1839 —). Theorist and composer; Canada. (2) **William Horatio** (1840 —). Organist; U. S. A.

Clay, Frederick Emes (1838-1889). Wrote a number of light operas, "Princess Toto," etc., also many songs. Born at Paris; died at Great Marlow.

Clément' (*Clay-mahng'*), **Edmond.** Operatic tenor in New York, etc. Born in France.

Clemen'ti *(Klay-men'-tee)*, **Muzio** (1752-1832). In his ninth year accepted a post as organist. At fourteen visited London, where his pianoforte playing excited general admiration. In 1817 produced his celebrated book of studies for the pianoforte, "Gradus ad Parnassum." His compositions display great lucidity of construction and elegant precision, but they show very few traces of originality. They are, however, very valuable as educational works, and it is only in this capacity that Clementi's works can be said to survive. Born at Rome.

Cliffe, Frederick (1857 —). Composed symphonies, etc. Born at Bradford.

Clough-Leigh'ter *(Cluf-Li'-ter)*, **H.** (1874 —). Composed many cantatas and smoothly effective songs. Born at Washington, D. C.

Clut'sam, Geo. H. Contemporary composer (opera "The Angelus," etc.) Born in Australia.

Cobb, Gerard Francis (1838 —). Composer Born at Nettlestead.

Coe'nen *(Co'-nen)* (1), **Johannes Meinardus** (1824-1899). Conductor, orchestral and opera composer. Born at The Hague; died at Amsterdam. (2) **Franz** (1826-1904). Violinist, composer. (3) **Cornelius** (1838 —). Violinist, overture composer. Born at The Hague.

Coerne *(Cairn)*, **Louis Adolphe** (1870 —). Composed the operas "Zenobia" and "The Woman of Marblehead," the symphonic poem "Hiawatha," and smaller works, his organ pieces being rated very good. Born at Newark, N. J.

Cole (1), **Rossetter Gleason** (1866 —). Teacher; has composed orchestral works, melodramas, piano pieces, and songs. Born at Clyde, Mich. (2) **Samuel Winkley** (1848). Teacher, choral conductor. Born at Meriden, N. H.

Col'eridge-Tay'lor, Samuel (1875-1912). Negro composer, son of a West African physician and an English mother. Works very passionate in style. Composed the cantata "Hiawatha" (several parts), an oratorio "The Atonement," cantatas "Endymion's Dream," "A Tale of Old Japan," etc.; ballads, a rhapsody, and a Solemn Prelude for orchestra, incidental music, and very effective songs, piano works, and violin pieces. Born and died at London.

Col'lan, Karl (1828-1871). Finnish song composer. Translated the national epic, the "Kalevala." Died at Helsingfors.

Colonne' *(Ko-lon')*, **Jules Jude,** called **Edouard** (1838 —). Composer, violinist and distinguished conductor. Born at Bordeaux.

Conco'ne *(Kon-ko'-ne)*, **Giuseppe** (1810-1861). Composer and organist. Remembered principally for his educational works, in connection with singing. Born and died at Turin.

Con'inck (1), **Jaques-Felix de** (1791-1866). Pianist, piano composer. Born at Antwerp; died at Schaarbeck. (2) **Josef Bernard de** (1827 —). Opera composer in Paris; teacher, critic. Born at Ostend.

Conra'di *(Con-rah'-dee)* (1), **Johann Georg.** Opera composer of the Hamburg school, end of the seventeenth century. (2) **August** (1821-1873). Opera and symphonic composer. Born and died at Berlin. (3) **Jules** (1834 —). Church composer. Born at Liège.

Con'ried, Heinrich (1855-1909). German impresario.

Con'verse (1), **Chas. Crozat** (1832 —). Composer; chief works an American overture, and some famous hymns. Born at Warren, Mass. (2) **Frederick Shepard** (1871 —). A leading American composer; his works include a symphony, "The Festival of Pan," "Endymion's Narrative," "The Mystic Trumpeter," and "La Belle Dame" (ballad) for orchestra, the oratorio "Job," and two operas, "The Pipe of Desire" and "The Sacrifice." Born at Newton, Mass.

Cooke (1), **Benjamin** (1734-1793). Composer and organist. A celebrated glee writer. Born and died at London. (2) **Henry.** Composer and vocalist. "Master of the Children" in the Chapel Royal, time of Charles II. Obtained a captain's commission in the Royalist forces in 1642. Born at Westminster (year uncertain), where he died in 1672.

Coombs, Charles Whitney (1859 —). Organist; composed the cantata "The Vision of St. John," and some popular songs. Born at Bucksport, Me.

Coote, Charles (1809-1880). Composer of an immense amount of popular dance music ("Coote and Tinney"). Born and died at London.

Coquard' *(Co-car')*, **Arthur** (1846 —). Critic, teacher, composer; works include the operas "L'Epée du Roi," "Le Mari d'un Jour," "L'Oiseau Bleu," part of "La Jacquerie," and "Jahel," also large choral works, songs, an orchestral suite, etc. Born at Paris.

Cor'der, Frederick (1852 —). A distinguished English composer. Born at London.

Corel'li *(Ko-rel'-lee)*, **Arcangelo** (1653-1713). The father of modern violin playing. About 1672 visited Paris, but returned shortly afterward to Rome. 1680-1685, travelled in Germany, where his musical acquirements gained for him the favor of many princes and nobles, in particular that of the Elector of Bavaria, in whose service he remained for some time. Corelli wrote a quantity of chamber music, his works for the violin being of great excellence. Born at Fusignano.

Co'rey, Newton J. (1861 —). Organist, teacher. Born at Hillsdale, Mich.

Corne'lius *(Kor-nay'-lee-oos)*, **Peter** (1824-1874). Composer and writer; his opera, "The Barber of Bagdad," gave Wagner ideas for "Die Meistersinger." Born and died at Mainz.

Cornell', John Henry (1828-1894). Organist, theorist. Born and died at New York.

Corona'ro *(Cor-o-nah'-ro)* (1), **Gaetano** (born 1853); (2) **Antonio** (born 1855); (3) **Benvenuto** (born 1863); and (4) **Arrigo** (born 1880), all of Vicenza. Italian opera composers.

Cor'ri *(Kor'-ree)*, **Domenico** (1746-1825). Composer and vocalist . Born at Rome; died at Hampstead.

Cos'ta, Sir Michael (1810-1884). Composer and conductor. Of his compositions, the oratorios, "Naaman" and "Eli," are the most familiar to the present generation. Born at Naples.

Cou'perin *(Koo'-pe-rang)* (1), **Armand Louis** (1600-1665). Organist. (2) **François** (1668-1733). Composer, organist and clavecinist. As a composer of exquisitely constructed little pieces for the clavecin, or harpsichord, he may be reckoned one of the early fathers of modern pianoforte music. Born and died at Paris.

Courvoisier' *(Koor-vwah-see-ay')* (1), **Karl** (1846 —). Violinist, writer on violin playing; composed a symphony, overtures, etc. Born at Basel. (2) **Walter** (1875 —). Teacher, conductor; composed songs and choral works with orchestra, etc. Born near Basel.

Coussemaker' *(Koos-ma-kaire')*, **Charles Edmond Henri de** (1805-1876). A French magistrate, writer and composer. An authority on the music and musicians of the Middle Ages. Born at Bailleul; died at Lille.

Cow'ard, Henry (1849 —). Good chorus conductor; wrote cantatas. Born at Liverpool.

Cow'en, Frederic Hymen (1852 —). Composer and pianist. An infant prodigy; composed a waltz at six years of age, and when eight wrote an operetta, entitled "Garibaldi." Has written operas; two oratorios, "The Deluge" and "Ruth"; cantatas, "The Rose Maiden," "The Sleeping Beauty," "The Corsair," etc.; symphonies, chamber music, and songs. Born at Kingston, Jamaica.

Cra'mer *(Krah'-mer)*, **Johann Baptist** (1771-1858). Composer and pianist. A brilliant pianist, and a composer of much excellent music. Famous for his well-known pianoforte études. Born at Mannheim; died at London.

Crescenti'ni *(Cresh-en-tee'-nee)*, **Girolamo** (1766-1846). Male soprano and composer; Italy.

Cre'ser *(Cray'-zer)*, **William** (1844 —). Composer and organist. Born at York.

Cristofo'ri (*Cris-to-fo'-ree*), **Bartolomeo di F.** (1651-1731). Inventor of the piano; Italy.

Crivel'li (*Cree-vel'-lee*), **Domenico** (1794-1856). Teacher of singing; Italy.

Croft, William (1678-1727). Was the organist of Westminster Abbey and of the Chapel Royal. Wrote anthems, sonatas, songs, hymn-tunes, etc. Born at Nether Eatington, Warwickshire; died at Bath.

Cross, Michael H. (1833-1897). Composer, organist; U. S. A.

Crotch, William (1775-1847). Principal of the Royal Academy of Music. He wrote several oratorios—"Palestine," "The Captivity of Judah," etc.—anthems, glees, organ and pianoforte pieces. Born at Norwich; died at Taunton.

Crouch, Frederick William Nicholls (1808-1896). Composer and 'cellist. Served in the Confederate Army, and afterward taught music. He wrote popular songs, the best-known of which is "Kathleen Mavourneen." Came to the United States in 1849. Born at London; died at Portland, Me.

Crusell', Bernhard Henrik (1775-1838). Clarinettist, early song composer of the Finnish school. Born at Nystad, Finland.

Cui (*Kwee*), **César Antonovitch** (1835 —). Composer and writer. A prominent composer of the Slavonic school (opera "Angelo," etc.) Born at Vilna, Russia.

Cum'mings, William Hayman (1835 —). Composer, organist, tenor vocalist, and writer. Has written a cantata, church music, etc.; is an author. Born at Sidbury, Devonshire.

Cur'ry, Arthur M. Contemporary American composer of the symphony "Atala," songs, piano works, etc.

Cursch'mann (*Koorsh'-man*), **Karl F.** (1805-1841). Composer; Germany.

Cur'wen, John (1816-1880). Using the system introduced by Sarah Ann Glover as a basis, he gradually evolved the method of notation known as the tonic sol-fa. Born at Heckmondwike, Yorkshire; died at Manchester.

Cus'ins, Sir William George (1833-1893). Organist of the Queen's Private Chapel; master of the music to the Queen; conductor of the Philharmonic, etc. Wrote an oratorio, "Gideon"; a pianoforte concerto, overtures, and other works. He was an excellent pianist. Born at London.

Cut'ter, Benjamin (1857-1910). Teacher of harmony and violin; composed a cantata, a mass, etc. Born at Woburn, Mass.; died at Boston.

Cuzzo'ni (*Coot-zo'-nee*), **Francesca** (1700-1770). Soprano; Italy.

Czer'ny (*Chair'-nee*), **Karl** (1791-1857). Composer and pianist; Austria.

Czibul'ka (*Tchee-bull'-kah*), **Alphonse** (1842-1894). Wrote operettas, dances, salon music, etc. Born in Hungary; died at Vienna.

D

Daff'ner, Hugo (1882 —). Composed a symphony, chamber music, etc. Born at Munich.

Dalayrac' (*Dah-leh-rak'*), **Nicholas** (1753-1809). France.

D'Albert. See **Albert.**

Dalcroze' (*Dahl-crows'*), **Emile Jacques-** (1865 —). Of Swiss parentage. Composed two operas, cantatas, a bold violin concerto, a string quartet, children's songs, etc. Founded a school at Hellerau to teach rhythmic dancing for children. Born at Vienna.

Damoreau' (*Dah-mo-ro'*), **Laure Cinthie,** known as **Cinti-Damoureau** (*Chin'-tee*) (1801-1863). Singer.

Dam'rosch (1), **Frank** (1859 —). Son of Leopold Damrosch. Conductor and organizer of various musical societies in New York, where he has also rendered good service as Supervisor of Music in the public schools. Born at Breslau. (2) **Leopold** (1832-1885). Composer and violinist. Founded the Oratorio and Symphony societies. Wrote a violin concerto; a festival overture; "Ruth and Naomi, a Sacred Idyl"; songs, etc. Born at Posen; died at New York. (3) **Walter Johannes** (1862 —). Son of Leopold Damrosch. Composer, conductor, and musical organizer in New York. He has produced an opera, "The Scarlet Letter," "Manila Te Deum," and other works. Has recently produced the opera "Cyrano," and a musical comedy. Born at Breslau.

Da'na (1), **Charles Henshaw** (1840 —). Organist, church composer. Born at Newton, Mass. (2) **William Henry** (1846 —). Organist, church and song composer. Born at Warren, Ohio.

Dan'be, Jules (1840-1905). Violinist, violin composer. Born at Caen; died at Vichy.

Dan'cla (*Dahnk'-lah*), **Jean Baptiste Charles** (1818 —). Composer and violinist. Born at Bagnères-de-Bigorre.

Daneau' (*Dah-noh'*), **Nicholas.** Contemporary Belgian composer (opera "Sinario," etc.).

Danks, Hart Pease (1834-1903). Composed very popular songs and hymns. Born at New Haven; died at Philadelphia.

Dann'reuther (*Dan'-roi-ter*), **Edward** (1844-1905). Writer and pianist. A distinguished advocate of the advanced school of musical art, being in a special degree a champion of Wagner. Born at Strasburg; died at London.

Daquin' (*Dak-kan'*), **Louis Claude** (1694-1772). Harpsichord composer. Born and died at Paris.

Dargomisz'ki (*Dar-go-mish'-ky*), **Alexander Sergevitch** (1813-1869). Composed operas "Esmeralda" and "Roussalka," songs, etc. His opera "The Stone Guest," on the same subject as "Don Giovanni," embodied Balakireff's principles so well that he called it "The Gospel." Born at Toula; died at St. Petersburg.

David' (*Dah-veed'*) (1), **Félicien César** (1810-1876). Composer. Traveled extensively in the East. His principal work is the remarkable symphonic ode, "Le désert." Born at Cadenet; died at St.-Germain-en-Laye. (2) **Ferdinand** (*Dah'-vid*), (1810-1873). Composer and violinist. Wrote concertos, caprices, études, variations, etc., for the violin. Born at Hamburg; died at Klosters.

Da'vidoff (*Dah'-vee-dof*), **Karl** (1838-1889). Composer and 'cellist. At St. Petersburg, he became solo 'cellist in the imperial orchestra, and teacher in, and eventually director of the Conservatory. Wrote a large number of violoncello solos and concertos, and also some fine chamber music. Born at Goldingen, Russia; died in Moscow.

Da'vies (1), **Benjamin Grey** (1858 —). Tenor. Born at Swansea, Wales. (2) **Ffrangcon** (1860 —). Baritone. Born at Bethesda, Carnarvon. (3) **Walford.** Contemporary English composer (a symphony, cantatas, etc.). (3) **Fanny** (1861 —). Pianist. Born in Guernsey.

Da'vison, James William (1813-1885). Composer and writer. Born at London; died at Margate.

Day, Alfred (1810-1849). Theorist; England.

Day'as (*Di'-as*), **W. Humphries** (1864 —). Organist; U. S. A.

DeBoeck' (*De-beck'*), **Auguste** (1865 —). Composer, teacher at Brussels. Born at Merchtem.

Debus'sy (*Deh-bis'-see*), **Achille Claude** (1862 —). Writes in a very advanced harmonic style, in a set of detached chords and fugitive dissonances that has aptly been called "musical stippling." He won the Prix de Rome with a cantata, "The Prodigal Son," a successful work in the more conservative vein. "The Blessed Damosel" was more modern in style. His orchestral works include "L'Après-Midi d'un Faune," "La Mer," "Nocturnes," "Iberia," "Printemps," etc., all delicately scored, but dissonant to the conservatives. Debussy wrote also the opera "Pelleas and Mélisande," where his shadowy style is suitable, and the stage scenes, "St. Sébastien." In his piano works and songs, Debussy, even if using unexpected chords, paints inimitably successful tone-pictures—"Garden in the Rain," "Goldfish," "Moonlight," etc. Debussy is a pioneer in what is now called modernism, which is a style of writing in tortuous harmonies. Some say that in this school chords should be enjoyed separately, without the idea of progression or relation. Born at Paris.

DeHaan, Willem (1849 —). Wrote orchestral cantatas and operas. Born at Rotterdam.

De Ko'ven (Henry Louis) Reginald (1859 —). Composer. His light operas, "Robin Hood," "The Highwayman," "The Three Dragoons," etc., display much skill in melody, harmony and instrumental coloring. His other works include the grand opera "Trilby," numerous songs, and incidental pieces, and musical criticism. Since 1900 has composed songs, piano pieces, and the light operas "Maid Marian" (an excellent work), "Red Feather," "Happyland," "The Student King," "The Snow Man," "The Golden Butterfly," "The Beauty Spot," "The Yankee Mandarin," and "The Wedding Trip." Born at Middletown, Conn.

De Lang'e, Samuel (1840 —). Wrote organ and chamber music. Born at Rotterdam.

Deldevez' (*Del-de-vay'*), **Edouard** (1817-1897). Composed operas, ballets, symphonies, and church music. Born and died at Paris.

De Le'va (*Lay'-vah*), **Enrico** (1867 —). Song composer. Born at Naples.

Délibes' (*Day-leeb'*), **Clément Philibert Léo** (1836-1891). Entered the Paris Conservatoire in 1848. A pupil of Adam. Wrote some exquisite ballet music—"Coppélia," "Sylvia," etc.—and also several operas, notably "Lakmé." Born at St. Germain-du-Val; died at Paris.

De'lius, Frederick (1863 —). Composed the operas "Koanga" and "A Village Romeo and Juliet," the orchestral works "Appalachia," "Brigg Fair," "Norwegian Suite," "Dance of Life," "A Mass of Life," "Sea Drift," "The Song of the High Hills," etc., some with voices. Is modern in style, with unusual and fragmentary harmonies. Born at Bradford, England.

Dell' Orefi'ce (*Oh-re-fee'-che*), **Giuseppe** (1848 —). Italian opera composer. Born at Fara.

Delune' (*Deh-leen'*), **Louis** (1876 —). Cantata and song composer. Born at Charleroi.

Del Val'le de Paz, Edgardo (1861 —). Teacher, critic, and composer at Florence. Born at Alexandria.

Demol' (1), **Pierre** (1825-1899). Composed cantatas, an oratorio, and string quartets. Born at Brussels; died at Alost. (2) **François Marie,** nephew of Pierre (1844-1883). Conductor, organist; wrote small works. Born at Brussels; died at Ostend.

De'munck, Ernst (1840 —). 'Cellist and composer. Lived at London, Paris, and Weimar. Married Carlotta Patti. Born at Brussels.

Dennée' (*Den-nay'*), **Charles Frederick** (1863 —). Teacher of piano, composer of light operas, such as "The Defender." Born at Oswego, N. Y.

Den'za (*Den'-tsah*), **Luigi** (1846 —). Wrote many Neapolitan songs, including the famous "Funicoli-funicola." Born at Castellamare.

Dep'pe (*Dep'-peh*), **Ludwig** (1828-1890). Pianist. Celebrated as a teacher. Born at Hamburg; died at Pyrmont.

De Res'zke (*Resh'-keh*) (1), **Edouard** (1856 —). Basso. Pupil of his brother and other teachers. He ranked among great dramatic bassos, excelling equally as singer and actor. Born at Warsaw. (2) **Jean** (1853 —). Tenor singer. In Europe and America, won reputation as the greatest dramatic tenor of his time. Born at Warsaw.

Desprès' (*Day-pray'*), **Josquin** (about 1450-1521). Contrapuntal composer; the first to bring real musical beauty into counterpoint. Luther said of him, "Josquin rules the notes, others are ruled by them." Born at Hainault; died at Conde.

Destinn', Emmy (really **Kittl**) (1878 —). Famous operatic soprano. Born at Prague.

Destouches' (*Day-toosh'*) (1), **André Cardinal** (1672-1749). Opera composer. Born and died at Paris. (2) **Franz Seraph** (1772-1844). Composed an opera and much incidental music. Born and died at Munich.

Deswert' (*Deh-vair'*), **Jules** (1843-1891). 'Cellist; composed operas, etc. Born at Louvain; died at Ostend.

Dev'rient (*Deh-vree-ong*), **Ed. P.** (1801-1877). Basso; Germany.

Dew'ar, James (1793-1846). Composer, organist, and violinist. Born and died at Edinburgh.

Dezède' (or **Dezaides**) (1740-1792). Prolific opera composer, his "Blaise et Babet" making an enormous success. Born at Lyons; died at Paris.

Diabel'li (*Dee-a-bel'-lee*), **Anton** (1781-1858). Composer; Germany.

Dib'din, Charles (1745-1814). Composer, vocalist, dramatist, and song-writer. Produced a number of very popular plays interspersed with music, such as "The Padlock," "The Waterman," "The Quaker," etc. In 1789 Dibdin commenced his celebrated, and at that time novel "entertainments." His fame, however, rests upon his sea-songs, lyrics which gained for him the title of the "Tyrtæus of the British Navy." As a recognition of the national importance of these songs, many of which were first heard in connection with his different plays and entertainments, the government, in 1802, bestowed upon him a pension of £200 a year. Born at Southampton.

Dick'inson, Edward (1853 —). Teacher at Oberlin College, writer on musical history. Born at Springfield, Mass.

Dick'son, Ellen (1819-1878). Song composer, pseudonym "Dolores." Born in England.

Diehl (*Deal*), **Louis** (1838 —). Song and operetta composer. Born at Mannheim.

Dié'mer (*Dee-ay'-mair*), **Louise** (1843 —). Pianist, teacher; composed concertos, etc. Born at Paris.

Diep'enbrock (*Deep'-en-brock*), **Alphonse** (1862 —). Composed orchestral music, etc. Born at Amsterdam.

Diet (*Deet*), **Edmond Marie** (1854 —). Composed operas, ballets, etc. Born at Paris.

Dip'pel, Andreas (1866 —). Tenor, impresario; Germany.

Dit'ters (Ditters von Dittersdorf), Karl (1739-1799). Composer and violinist. Wrote comic operas, the best of them being "Doktor und Apotheker." Also composed church music, symphonies, quartets, sonatas, songs, etc., and left an autobiography. Born in Vienna; died near Neuhaus, Bohemia.

Doeb'ber *(Deb'-ber)*, **Johannes** (1866 —). Composed light operas, etc. Born at Berlin.

Dohnan'yi *(Doh-nahn'-yee)*, **Ernst von** (1877 —). Composed a symphony, the pantomime "Pierrette's Veil," orchestral variations, and smaller works. Born at Pressburg.

Dona'ti *(Doh-nah'-tee)*, **Baldassaro** (about 1530-1603). Composed madrigals, motets, etc. Born and died at Venice.

Donizet'ti *(Don-ee-tset'-tee)*, **Gaetano** (1797-1848). One of the bright stars of the Rossinian school of Italian opera. Wrote about twenty operas before he met with anything like real success. "Anna Bolena," "Lucia di Lammermoor," and "Belisario," brought him into the front rank of composers, and thereafter he turned out successful operas with marvellous ease and rapidity. His operas are distinguished by a wealth of fascinating melody and a ready appreciation of the picturesque. Of the seventy operas which he wrote "Don Pasquale," "L'Elisir d'Amore," "La fille du régiment," and "Lucrezia Borgia," may be instanced as freshest and most original in conception and execution. Born at Bergamo.

Donzel'li *(Dond-sel'-lee)*, **Domenico** (1790-1873). Tenor; Italy.

Dop'pler (1), **Albert Franz** (1821-1883). Flutist, opera composer. Born at Lemberg; died at Baden. (2) **Karl** (brother of Albert) (1825-1900). Flutist, opera composer. Born at Lemberg; died at Stuttgart. (3) **Arpad** (son of Karl) (1857 —). Composed the opera "Much Ado About Nothing," suites, songs, etc. Born at Pesth.

Doret' *(Doh-ray')*, **Gustave.** Swiss composer (opera "La Tisseuse d'Orties," etc.).

Dorn, Heinrich (1804-1892). Composer, conductor, teacher, and critic. Born at Königsberg; died at Berlin.

Dör'ner *(Dair'-ner)*, **Armin W.** (1851 —). Pianist; for many years teacher at the Cincinnati College of Music. Born at Marietta, Ohio.

Dow'land, John (1562-1626). Composer and lute-player. A celebrated madrigal writer. Born and died at Westminster.

Drae'seke *(Dray'-zeck-eh)*, **Felix August Bernhard** (1835 —). His three symphonies, overtures ("Das Leben ein Traum") and chamber music were successful. Born at Coburg.

Dragonet'ti *(Drah-go-net'-tee)*, **Domenico** (1763-1846). A distinguished virtuoso on the double bass. Born at Venice; died at London.

Drechs'ler *(Drekhs'-ler)*, **Karl** (1800-1873). 'Cellist. Born at Kamenz; died at Dessau.

Dre'sel *(Dreh'-zel)*, **Otto** (1826-1890). German pianist.

Dress'ler, Louis Raphael (1861 —). Organist, choral conductor; composed songs and anthems. His father, William, also a composer. Born at New York.

Drey'schock *(Dry'-shock)*, **Alex.** (1818-1869). Pianist; Germany.

Dubois' *(Du-bwah')*, **Clément François Theodore** (1837 —). Till recently director of the Paris Conservatoire. Composed oratorios ("Paradise Lost," etc.), operas ("Aben Hamet," "Xavière"), orchestral works ("Frithjof" overture), and many songs, piano works, and organ pieces. His music is rather too conservative in style. Born at Rosnay.

Ducasse' *(Du-kass')*, **Roger.** Modern French composer of ballets, etc.

Dufay', Guillaume (about 1400-1474). A leader among the early French contrapuntists. Said to have introduced white (outlined) notes. Born at Hainault; died at Cambrai.

Dukas' *(Du-kah')*, **Paul** (1865 —). A leading French composer. His "Apprenti Sorcier," a successful symphonic poem, and his "Ariane et Barbe-Bleue," a much-praised opera in modern style. Born at Paris.

Dul'cken *(Dool'-ken)* (1), **Ferdinand Q.** (1837-1902). Composer, pianist; Germany. (2) **Marie Louise** (1811-1850). Pianist; Germany.

Dunham (1), **Henry Morton** (1853 —). Organist, organ teacher and composer. Born at Brockton, Mass. (2) **William.** Singing teacher.

Dun'stable, John. Famous English composer, fourteenth and early fifteenth century.

Duparc', Henri (1847 —). Composed in large forms, but best known by his songs. Born at Paris.

Dupont', Gabriel. Modern opera composer ("La Cabrera," "La Farce du Cuvier," etc.).

Dupuis' *(Du-pwee')* (1), **Sylvain** (1856 —). Composed the operas "Moina," "Cour d'Ognon," etc.; also cantatas and orchestral works. Born at Lüttich. (2) **Albert** (1875 —). Composed operas ("L'Idylle," "Bilitis," etc.). Born at Verviers.

Duran'te *(Doo-ran'-teh)*, **Francesco** (1684-1755). Neapolitan opera composer.

D'Ur'fey, Thomas (1649-1723). Writer and vocalist. Wrote some thirty plays, but principally famous as a writer of convivial songs, notably the collection entitled "Pills to Purge Melancholy." Born at Exeter; died at Westminster.

Dus'sek *(Doo'-shek)* (1), **Franz** (1736-1799). Composer; Hungary. (2) **Johann Ladislaus** (1761-1812). Pianist and composer. Held in high estimation as a pianist both in Paris and in London. Wrote twelve concertos, quintets, quartets, trios, sonatas, etc. Born at Czaslau, Bohemia; died at St.-Germain-en-Laye. (3) **Sophia** (1775-18—). Wife of last. Pianist, singer, harpist; Scotland.

Duvernoy' *(Du-vairn-wah')*, **Jean B.** (1802-1880). Pianist, teacher; France.

Dvořák *(Dvor'-zahk)*, **Antonin** (1841-1904). Educated in the organ school at Prague. One of the most gifted composers of the modern German school. Has written symphonies, cantatas, some sacred compositions, chamber music, etc., all of a strongly marked national character. His "Spectre's Bride," the remarkable "New World" symphony, and the pianoforte quintet (Op. 81), are exceptionally fine works, and illustrate only a few phases of a musical individuality, every manifestation of which is excellent. Born at Mülhausen, Bohemia; died at Prague.

Dwight, J. S. (1813-1893). American musical critic.

Dykes, John Bacchus (1823-1876). A celebrated writer of hymn-tunes. Born at Hull; died at St. Leonards.

[For pronunciation of "Du" in French see tables of languages, in this volume. French u is like long e, pronounced with the lips nearly closed.]

E

Eames, Emma (1867 —). American parents. Operatic soprano. Voice not dramatic, but very smooth and sweet. Born at Shanghai.

Ea'ton, Louis H. (1861 —). Organist, pupil of Guilmant. Born at Taunton, Mass.

E'berl (*Ay'-berl*), **Anton** (1766-1817). Composer and pianist; Austria.

E'bert (*Ay'-bert*), **Ludwig** (1834 —). 'Cellist, 'cello composer. Born in Bohemia.

Ecca'rius-Sie'ber (*Ec-cah'-ree-oos-See'-ber*), **Arthur** (1864 —). Periodical writer, teacher; published piano and violin methods, sonatas, etc. Born at Gotha.

Eck'ert, Karl Anton Florian (1820-1879). Conductor, composer; best known by his songs. Born at Potsdam; died at Berlin.

Ed'dy, Hiram Clarence (1851 —). Organist; U. S. A.

Ed'wards, Julian (1855-1910). Composer; England.

Ee'den (*Ay'-den*), **Jean Baptiste van den** (1842 —). Teacher, composer; works include cantatas and oratorios ("Jacqueline de Bavière," "Brutus," "Jacob van Artevelde," "Judith," "The Last Judgment," "De Wind"), the opera "Rhena," orchestral works, etc. Born at Ghent.

Eh'lert (*Ay'-lert*), **Louis** (1825-1884). Writer, composer. Born at Konigsberg; died at Wiesbaden.

Ehr'lich (*Air'-likh*), **Alfred Heinrich** (1822-1899). Pianist, teacher, writer; piano composer, best known by his editing of Tausig's studies. Born at Vienna; died at Berlin.

Eich'berg (*Ikh'-berg*), **Julius** (1824-1893). Violinist, teacher, composer of operettas, violin pieces, and some pleasing songs. Born at Dusseldorf; died at Boston.

Eich'born (*Ikh'-born*), **Hermann Ludwig** (1847 —). Composed songs, comic operas, and orchestral pieces. Writer on instruments. Born at Breslau.

Eich'heim (*Ikh'-hime*), **Henry.** Contemporary American composer.

Eij'ken (*Eye'-ken*) (1), **Jan Albert van** (1822-1868). Organist, good organ composer. Born at Amersfoort, Holland; died at Elberfeld. (2) **Gerhard Isaac,** brother of above (1832 —). Organist. (3) **Heinrich** (son of Jan) (1861-1908). Composed songs with orchestra, etc. Born at Elberfeld; died at Berlin.

Eis'feld (*Ize'-feld*), **Theodore** (1816-1882). Conductor, once with New York Philharmonic Orchestra. Born at Wolfenbuttel; died at Wiesbaden.

Eit'ner (*Ite'-ner*), **Robert** (1832-1905). Famous musical writer, and careful editor of old music. Born at Breslau; died at Templin.

El'gar, Edward William (1857 —). The leader of the new school in England. Largely self-taught. Works include oratorios "The Dream of Gerontius," "The Apostles," and "The Kingdom"; cantatas "King Olaf," "The Black Knight," "Caractacus," etc.; overtures "Froissart," "Cockaigne," and "In the South"; beautiful orchestral variations; the symphonic poem "Falstaff"; two symphonies and a difficult violin concerto; songs ("Sea Pictures") and violin pieces with orchestra; and many lesser works. Elgar shows real inspiration, though some of his later works (parts of the symphonies) are a trifle fragmentary. Born at Broadheath, England.

El'la, John (1802-1888). Violinist and writer. Prepared "analytical programmes." Born at Thirsk; died at London.

El'licott, Rosalind Frances (1857 —). Composer. Has written some excellent compositions for orchestra. Born at Cambridge.

El'man, Mischa (born about 1894). Very great concert violinist.

El'senheimer, Nicholas J. (1866 —). Teacher at Cincinnati College of Music; later in New York. Composed cantatas, part-songs, etc. Born at Wiesbaden.

El'son, Louis C. (1848 —). Critic and historian. In addition, teacher of Theory at New England Conservatory. His son **Arthur** a writer of books on music, etc. Born at Boston.

El'terlein (really **Gottschald), Ernst** (1826—?). Writer, analyst of Beethoven's sonatas. Born at Elterlein.

El'vey (1), **Sir George Job** (1816-1894). A choir-boy in the cathedral there. In 1835 appointed organist of St. George's, Windsor. Knighted in 1871. Retired from St. George's in 1882. Wrote principally church music. Born at Canterbury. (2) **Stephen** (1805-1860). Brother of preceding. Organist; England.

Em'erson, Luther Orlando (1830 —). Sacred composer, pioneer in musical work for the masses. Born at Parsonfield, Mass.

Em'ery, Stephen A. (1841-1891). Theorist; U. S. A.

Em'merich, Robert (1836 —). Composed symphonies, a cantata, operas, etc.; choral conductor. Born at Hanau.

Enes'co, Georges (1882 —). Studied in Paris. Composed chamber works, a Roumanian rhapsody, a Roumanian poem, etc. Born in Roumania.

En'gel, Carl. Contemporary American composer.

Eng'el, Karl (1818-1882). Eminent writer on music and musical instruments. Born at Hanover; died at London.

En'na, August (1860 —). Violinist, self-taught composer of operas, "A Village Tale," "Areta," "Aglaia," "The Witch" (a great success), "Cleopatra," "Lamia," "Aucassin and Nicolette," "Ib and Christina," and other subjects from Hans Christian Andersen. Born at Nakskow, Denmark.

Ep'stein, Abraham (1855 —); **Marcus** (1857 —). Brothers. Four-hand pianists; U. S. A.

Erard', Sebastian (1752-1831). Piano-maker; Paris.

Erb (*Airb*), **Maria Josef** (1860 —). Composed piano and orchestral suites, operas, a tone-poem, the ballet "Der Heimweg," etc. Born at Strassburg.

Erb'en (*Air'-ben*), **Robert** (1862 —). Composed the opera "Enoch Arden," the fairy play "Die Heinzelmannchen," etc. Born at Troppau.

Erd'mannsdörfer (*Aird'-mans-dair-fer*), **Max von** (1848-1905). Conductor, composer; works include the cantatas "Prinzessin Ilse," "Seelinde," etc. Born at Nuremberg; died at Munich.

Er'kel (*Air'-kel*) (1), **Franz (Ferencz)** (1810-1893). Founder of Hungarian national opera. Of his nine works, "Hunyadi Laszlo" and "Bank Ban" were great successes. He wrote also patriotic songs. Born at Gyula, Hungary; died at Pesth. (2) **Alexander,** son of above (1846-1900). Composed the opera "Tempefoi" and three other operas. Born at Pesth; died at Czabra.

Erlanger' *(Air-lan-zhair')* (1), **Camille** (1863 —). Composed the dramatic legend "St. Julien," the operas "Kermaria," "The Polish Jew," "The Son of the Star," "Aphrodite," and "Hannele," a Requiem, a symphonic poem, etc. Born at Paris. (2) **Julius** (1830 —). Operetta and piano composer. Born at Weissenburg. (3) **Gustav** (1842-1908). Orchestral and choral composer. Born at Halle; died at Frankfurt. (4) **Friedrich, Freiherr von** (1868 —). Composed chamber works, etc.; pseudonym F. Regnal. Born at Paris. (5) **Ludwig.** Composed ballets and the opera "Ritter Olaf." (6) **Victor.** Operetta composer.

Ernst *(Airnst)*, **Heinrich Wilhelm** (1814-1865). Violinist and composer. Studied at the Vienna Conservatory; afterward a pupil of De Beriot. Travelled all over Europe, achieving great success wherever he appeared. As a composer is most widely known by the celebrated "Elégie." Born at Brünn; died at Nice.

Er'tel *(Air'-tel)*, **Jean Paul** (1865 —). Critic, composer of the symphony "Harald," the symphonic poems "Maria Stuart," "Belshazzar," "Pompeii," etc. Born at Posen.

Esla'va *(Es-lah'-vah)*, **Don Miguel Hilarion** (1807-1878). Church and opera composer. Born at Burlada; died at Madrid

Esposi'to, Michael. Teacher, opera and symphony composer, at Dublin.

Es'ser, Heinrich (1818-1872). Composed operas, orchestral and chamber works, and very popular quartets and songs. Born at Mannheim; died at Salzburg.

Es'sipoff, Annette (1851 —). Pianist. A virtuoso of immense technical resources. In 1876 she toured America with great success. Born at St. Petersburg.

Es'terhazy *(Es'-tair-hah-tsee)*, a family of nobles and princes who have been prominent patrons of music, from Haydn's and Beethoven's time onward.

Eulam'bio, Michele. Opera composer ("Ninon de Lenclos," etc.). Born at Trieste.

Eymieu' *(Eye-myay')*, **Henri** (1860 —). Composed an oratorio, piano pieces, etc. Born in France.

F

Fac'cio *(Fat'-chio)*. **Franco** (1841-1891). Conductor; composed the successful opera "I Prufughi Fiamminghi," and "Amleto." Born at Verona; died at Monza.

Fael'ten *(Fel'-ten)*. **Carl** (1846 —). Pianist; Germany. Has taught in Boston for many years.

Fahr'bach *(Far'-bakh)* (1), **Joseph** (1804-1883). Flutist, flute composer. Born and died at Vienna. (2) **Philipp** (1815-1885). Conductor, dance composer. Born and died at Vienna. (3) **Philipp, Jr.** (1843-1894). Bandmaster, dance and march composer. Born and died at Vienna. (4) **Wilhelm** (1838-1866). Dance composer. Born and died at Vienna.

Fair'lamb, James Remington (1837-1908). Organist, composed sacred music and two operas. Born at Philadelphia; died at New York.

Faisst *(Fighst)*, **Immanuel Gottlob Friedrich** (1823-1894). Organist, editor, composed cantatas, motets, organ music, etc. Born at Esslingen; died at Stuttgart.

Fal'chi *(Fahl'-kee)*, **Stanislaus** (1855 —). Composed the operas "Lorhelia," "Giuditta," and "The Devil's Trill." Born at Terni.

Fal'cke *(Fahl'-keh)*, **Henri-Oscar** (1866 —). Pianist, teacher. Born at Paris.

Fall *(Fahl)*, **Leo.** Modern German light opera composer.

Fal'ler *(Fahl'-ler)*, **Nikola von.** Modern Croatian conductor and composer.

Fal'tin *(Fahl'-tin)*, **Richard Frederick** (1835 —). Identified with the Finnish school as conductor at Helsingfors; composed songs, organ works, etc. Born at Dantzig.

Fal'tis *(Fahl'-tis)*, **Emanuel** (1847-1900). Composed masses, etc. Born in Bohemia; died at Breslau.

Famin'tzin, Alexander (1841-1896). Writer, critic; composed the operas "Sardanapal" and "Uriel Acosta," a tone-poem, etc. Born at Kaluga, Russia; died at Ligovo.

Fanel'li, Ernesto. Composed the tone-poem "Thebes," etc. Paris.

Fan'ing, Joseph Eaton (1850 —). Organist, teacher, composed a symphony, the "Holiday" overture, songs, etc. Born at Helston, Cornwall, England.

Farinel'li *(Fah-ree-nel'-lee)*, **Carlo B.** (1705-1782). Male soprano; Italy.

Far'kas, Edward (1852 —). Teacher, writer, conductor; composed orchestral works ("Daybreak," "Evening," a symphony, etc.), string quartets, and many national Hungarian operas. Born in Hungary.

Far'mer (1), **John.** English madrigal composer, late sixteenth century. (2) **Henry** (1819-1891). Violinist, organist; composed a mass, violin concertos, etc. Born and died at Nottingham, England. (3) **John,** nephew of above (1836-1901). Organist; composed an oratorio, the fairy opera "Cinderella," chamber music, a comic cantata, etc. Born at Nottingham; died at Oxford, England.

Far'naby, Giles. English virginal composer, early seventeenth century.

Far'rant, Richard. English composer, end of sixteenth century.

Far'rar, Geraldine (1882 —). Operatic soprano, with Metropolitan Opera Company. Famous for intelligent acting. Born at Melrose, Mass.

Far'well, Arthur (1872 —). Writer, publisher (founded the Wa-Wan Press); composed music on Indian themes, etc. Born at St. Paul, Minn.

Faulkes, William (1863 —). Organist and teacher; composed a piano and a violin concerto, chamber music, etc. Born at Liverpool, England.

Fauré' *(Fo-ray')*, **Gabriel Urbain** (1845 —). Organist and composer. Professor at the Paris Conservatoire. Excels especially in vocal and chamber music, but has composed well in all forms. His opera "Penelope" a recent success. Born at Pamiers.

Faure *(Fore)*, **Jean Baptiste** (1830 —). Baritone and composer. After a brilliant success in opera he became professor at the Paris Conservatoire. He composed many sacred songs, including "Palm Branches." Born at Moulins.

Favarger' *(Fah-vahr-zhair')*, **René** (1815-1868). Composer and pianist. Born and died at Etretat.

Fay, Amy (1844 —). Pianist, teacher; author of the interesting book "Music Study in Germany." Born at Bayou Goula, Miss.

Fayr'fax, Robert (1460-1529). Composer and organist. Born at Bayford; died at St. Albans.

Fe'derlein (*Fay'-dair-line*), **Gottlieb** (1835 —). Singing teacher, song composer; lived in New York. Born near Nuremberg.

Fein'hals (*Fine'-hahls*), **Fritz** (1869 —). Operatic baritone. Born at Cologne.

Fe'lix (*Fay'-leeks*), **Hugo** (1766 —). Operetta composer. Born at Vienna.

Fenaro'li, Fedele (1730-1818). Composition teacher; among his pupils were Mercadante and Cimarosa. Born at Lanciano; died at Naples.

Fe'o (*Fay'-o*), **Francesco** (1685-1740). Opera composer ("Zenobia," etc.). Died at Naples.

Fernan'dez (*Fair-nan'-deth*), **Caballero** (1835-1906). Composed zarzuelas, etc. Born at Murcia; died at Madrid.

Ferrabos'co (name of an Italian family of contrapuntal composers, sixteenth century), **Alfonso F.** Composed "Ayres" in London, published 1609.

Ferra'ri (*Fer-rah'-ree*) (1), **Benedetto.** Seventeenth century opera composer and theorbo player. (2) **Domenico.** Eighteenth century violinist and violin composer. (3) **Carlo,** brother of Domenico, 'cellist. (4) **Giacomo** (1759-1842). Opera composer, accompanist to Marie Antoinette. Born at Tyrol; died at London. (5) **Serafino** (1824-1885). Organist, opera composer. Born and died at Genoa. (6) **Carlotta** (1837-1907). Opera composer ("Ugo," etc.), song-writer, etc. Born at Lodi; died at Bologna. (7) **Emilio.** Contemporary Italian opera-composer. (8) **Gabrielle.** Contemporary pianist; composed an opera, orchestral works, etc. Born at Paris.

Ferre'ro (*Fer-rair'-o*), **Willy** (1906 —). Orchestral conductor when only seven years old, knowing many scores by heart. Born at Turi, Russia.

Ferret'to, Andrea. Contemporary Italian opera composer.

Fer'ron, Adolphe (1855 —). Operetta composer. Born at Vienna.

Ferro'ni, Vincenzo (1858 —). Italian opera composer. Born at Tramutola.

Fes'ca, Alexander Ernst (1820-1849). Composer and violinist. Born at Carlsruhe; died at Brunswick.

Fétis' (*Fay-tees'*), **François Joseph** (1784-1871). Composer, organist and writer. Studied at Paris. In 1818 appointed professor at the Conservatoire. In 1827 started the "Revue musicale." Wrote many theoretical works, and also the great "Biographie universelle des musiciens et bibliographie générale de la musique." Born at Mons, Belgium. He died at Brussels, where for years he had been royal conductor and director of the Conservatoire.

Fet'terode, Adrian van (1858 —). Piano composer. Born at Amsterdam.

Fev'rier (*Fev'-ree-ay*) (1), **Henri Louis.** Eighteenth century clavecin composer. (2) **Henri.** Contemporary French composer of the opera "Monna Vanna," etc.

Fib'ich (*Fib'-ikh*), **Zdenko** (1850-1900). Composed the operas "Bukovin," "Blanik," "The Bride of Messina," "The Tempest," "Haidee," and the very successful "Sarka"; also symphonic poems ("Othello," etc.), two symphonies, chamber music, piano music, songs, choruses, etc. Was much devoted to melodrama, or music against spoken words, setting in this manner the dramatic trilogy "Hippodamia." Born in Bohemia; died at Prague.

Fie'bach (*Fee'-bakh*), **Otto** (1851 —). Opera composer ("Die Lorelei," etc.). Born in Silesia.

Fied'ler (*Feed'-ler*), **August Max** (1859 —). Conductor (Boston Symphony Orchestra, etc.). Composer of chamber music, a symphony, an overture, etc. Born at Zittau.

Field, John (1782-1837). Composer and pianist. A pupil of Clementi. Spent the greater part of his life in Russia, where he enjoyed a great reputation as performer and teacher. In his compositions, particularly in his dreamy and graceful nocturnes, Field may be considered the forerunner of Chopin. Born at Dublin.

Fie'litz (*Feel'-its*), **Alex. von** (1860 —). Composer; Germany.

Fil'by, William C. (1836 —). Organist, composer. Born at Hammersmith, England.

Fil'ke (*Fil'-keh*), **Max** (1855 —). Teacher, composer of Masses, at Breslau. Born in Silesia.

Fill'more, J. C. (1843-1898). Pianist and essayist; U. S. A. Investigated Omaha Indian music.

Filtz, Anton (1730-1760). Composed symphonies, chamber music, etc. Born in Bohemia; died at Mannheim.

Finck, Henry T. (1854 —). Critic and essayist. Graduated at Harvard in 1876. Studied music with J. K. Paine. Attended the first Bayreuth Festival, in 1876, and became an earnest advocate of Wagner. In 1881 he was made musical editor of the New York "Evening Post." His writings include "Wagner and His Works," "Paderewski and His Art," "Edvard Grieg," etc. Born at Bethel, Me.

Find'eisen (*Finnd'-eye-sen*), **Otto** (1862 —). Operetta composer. Born at Brünn.

Fioravan'ti (*Fee-oh-rah-vahn'-tee*) (1), **Valentino** (1764-1837). Composed about 50 operas ("La Cantatrice Villane," "I Virtuosi Ambulanti," etc.). Born at Rome; died at Capua. (2) **Vincenzo,** his son (1799-1877). Opera composer. Born at Rome; died at Naples.

Fiorillo (*Fee-o-ril'-lo*), **Federigo** (probably 1753 —). Composer and violinist. Wrote some very fine études for the violin. Born at Brunswick.

Fiqué (*Fee-kay'*), **Karl** (1861 —). Pianist and composer, Brooklyn. Born at Bremen.

Fisch'er (1), **Johann Christian** (1733-1800). Oboist, oboe composer. (2) **Christian Wilhelm** (1789-1859). Bass singer, buffo rôles. (3) **Ludwig** (1745-1825). Bass singer in Mozart's works, etc. (4) **Michael Gotthard** (1773-1829). Organist at Erfurt, sacred composer. (5) **Gottfried Emil** (1791-1841). Singing teacher, vocal composer. (6) **Karl Ludwig** (1816-1877). Violinist, composed male choruses, etc. (7) **Adolf** (1827-1893). Organist, composed symphonies, etc. (8) **Karl August** (1828-1892). Organist, composed organ concerto and symphonies, orchestral suites, the opera "Lorelei," etc. (9) **Paul** (1834-1894). Conductor, song collector and editor. (10) **Emil** (born 1838). Bass singer, formerly with Metropolitan Opera Company. (11) **Adolf** (1844-1891). 'Cellist at Brussels.

Fisch'hof, Robert (1856 —). Pianist; composed the opera "Der Bergkönig." Born at Vienna.

Fish'er, William Arms (1861 —). Musical editor, song composer. Born at San Francisco.

Fissot' (*Fees-so'*), **Alexis Henri** (1843 —). Pianist, good piano composer. Born at Somme.

Fit'elberg (*Feet'-el-bairg*), **George** (1879 —). Composed symphonies, symphonic poems, chamber music, etc. Born at Livonia.

Fitzwil'liam, Count Richard. Bequeathed to Cambridge University a valuable collection of early English virginal music.

Flag'ler, Isaac van Vleck (1854-1909). Organist and composer; U. S. A.

Fleisch'er *(Fly'-sher)* (1), **Friedrich Gottlob** (1722-1806). Song composer; a leader in his time. Born at Köthen; died at Brunswick. (2) **Oscar** (1856 —). Writer, historical investigator. Born in Saxony. (3) **Reinhold** (1842-1904). Organist, composed organ works, songs, the cantata "Holda," etc. Born in Silesia; died at Görlitz.

Flemming, Friedrich Ferdinand (1778-1813). Physician, composed "Integer Vitæ" and other popular choruses. Born in Saxony; died at Berlin.

Flesch, Karl (1873 —). Famous violinist; editor of violin works. Born in Hungary.

Flo'din, Karl (1858 —). Writer on Finnish music; composed the scena "Helena," incidental music to Hauptmann's "Hannele," etc. Born in Finland.

Floers'heim *(Flairs'-hime)*, **Otto** (1853 —). Musical journalist (New York, etc.); composed piano pieces and small orchestral works. Born at Aix.

Flon'dor, Theodor Johann (— 1908). Roumanian opera composer ("Mosul Ciocarlan," etc.). Born in Roumania; died at Berlin.

Flori'dia, Pietro (1860 —). Composed operas, a symphony, etc. Born at Modena; now in America.

Flor'io, Caryl (pseudonym of William James Robjohn) (1843 —). Singer, writer and teacher in New York, also organist. Composed operettas, cantatas. Born at Devon, England.

Flo'tow, Friederich von (1812-1883). Composer of operas. Wrote "Alessandro Stradella" and "Martha," the latter opera being that by which he is most widely known. Born at Teutendorf, Mecklenburg; died at Darmstadt.

Foer'ster *(Fair-ster)* (1), **Alban** (1849—). Composed operas, chamber works, etc. Born at Reichenbach. (2) **Joseph B.** Composed a Shakespeare Suite, etc. Born in Germany. (3) **Adolph Martin** (1853 —). Composer. Composed a "Faust" overture, suites, a symphonic ode, the symphonic poem "Thusnelda," and smaller works. Born at Pittsburg.

Fo'ley ("Signor Foli"), Allan James (1842-1899). Bass vocalist. Born at Cahir, Tipperary; died at Southport.

Fol'ville, Juliette (1870—). Violinist, pianist, teacher; composed the opera "Atala," cantatas, a violin concerto, suites, etc. Born at Liège, Belgium.

Foote, Arthur (1853 —.) American composer. Works include symphonic poem "Francesca di Rimini," cantatas, etc.; but he is best known by his orchestral and piano suites, which are very beautiful.

Ford, Thomas (1580-1648). Song and madrigal composer. Born and died in England.

For'kel, Johann N. (1749-1818). German organist.

For'mes, Karl Joseph (1816-1889.) Bass vocalist. Born at Mülheim-on-the-Rhine; died at San Francisco.

Fos'ter (1), **Myles Birket** (1851 —). Organist, cantata composer. Born at London. (2) **Muriel** (1877 —). Contralto. Born in England. (3) **Stephen Collins** (1826-1864). Composer. Wrote words and music of many popular songs, among which may be mentioned "Old Uncle Ned," "My Old Kentucky Home," "Old Folks at Home," and "Massa's in the Cold, Cold Ground." Born at Lawrenceville, Pa.; died at New York.

Fourdrain' *(Foor-drang')*, **Felix.** Composed the opera "Vercingetorix," Paris.

Fox (1), **George** (1854 —). Opera and cantata composer, baritone. Born in England. (2) **Felix** (1876—). Pianist, Boston, Mass. Born at Breslau.

Fragerolle' *(Fra-zher-ol')*, **Georges** (1855 —). Composed patriotic songs, operas, etc. Born at Paris.

Franchet'ti *(Frang-ket'-tee)*, **Baron Alberto** (1860—). Studied at Munich and Dresden; composed chamber music and orchestral works, also the operas "Asrael," "Cristofore Colombo," "Fior d'Alpe," "Germania," "La Figlia di Jorio," etc. Works strongly effective. Born at Turin.

Franchomme' *(Fran'-shom)*, **Auguste** (1808-1884). Cellist and teacher. Born at Lille; died at Paris.

Franck *(Frahnk)*, **César Auguste** (1822-1890). Composer, organist, and pianist. Wrote a number of excellent sacred compositions—"Ruth," "Rédemption," "Les béatitudes," etc. Born at Liège; died at Paris.

Fran'co (1), of Paris, chapel-master and composer, about 1100. (2) of Cologne, invented measured notes, about 1190.

Frank *(Frahnk)*, **Ernst** (1847-1889). Opera composer ("Hero," etc.). Born at Munich; died at Vienna.

Frank'e-Har'ling, W. American composer of an opera, songs, etc.

Frank'enberger *(Frahnk'-en-bair-gher)*, **Heinrich** (1824-1885). Violinist, opera composer ("Vineta," etc.). Born at Wumbach; died at Sondershausen.

Franz *(Frahntz)*, **Robert** (1815-1892). Composer and organist. A song-writer of great genius. Born and died at Halle.

Frau'enlob *(Frow'-en-lobe)*, (Praise of Women), name given to Henry of Meissen (—1318) for his Minnesongs (lyrics) in praise of womanhood. Born at Mainz.

Frederick the Great, of Prussia (1712-1786). Flutist, patron of music, composer (opera "Il Re Pastore," an overture, etc.). Born at Berlin; died at Potsdam.

Frem'stad, Olive. Operatic soprano. Born at Stockholm.

Frescobal'di *(Fres-ko-bal'-dee)*, **Girolamo** (1583-1644). Composer and organist. Organist of St. Peter's at Rome. Born at Ferrara; died at Rome.

Freud'enberg *(Froy'-den-bairg)*, **Wilhelm** (1838 —). Composed operas, an overture, etc. Born at Neuwied.

Fried *(Freed)*, **Oskar** (1871 —). Conductor, composed choruses "Erntelied," "Das Trunkene Lied," fugue for string orchestra, cantata "Verklaerte Nacht," women's choruses, etc. Born at Berlin.

Fried'enthal *(Freed'-en-tahl)*, **Albert** (1862—). Pianist. Born at Bromberg.

Fried'heim *(Freed'-hime)*, **Arthur** (1859—). Pianist, composed a piano concerto, the opera "The Dancer," etc. Born at St. Petersburg.

Fried'länder *(Freed'-lend-er)*, **Max** (1852 —). Singer, writer. Born at Brieg.

Fried'man *(Freed'-man)*, **Ignaz** (1882 —). Pianist, composed songs and piano works. Born at Cracow.

Fries *(Frees)*, **Wulf** (1825-1892). 'Cellist. Born at Holstein; died at Boston.

Frisch'en, Josef (1863 —). Choral and orchestral composer. Born at Garzweiler.

Frit'ze *(Frit-seh)*, **Wilhelm** (1842-1881). Pianist, composed oratorios, a symphony, music to "Faust," concertos, etc. Born at Bremen; died at Stuttgart.

Fro'berger *(Fro'-behr-gehr)*, **J. J.** (1615-1667). German organist.

Fronti'ni *(Fron-tee'-nee)*, **F. Paolo** (1860 —). Opera composer. Born at Catania.

Frugat'ta, Giuseppe (1860 —). Pianist, piano composer. Born at Bergamo.

Fry, William H. (1815-1854). American composer.

Fuchs (*Fooks*), (1) **Johann Nepomuk** (1842-1899). Opera composer and arranger. Born at Frauenthal; died at Vienna (2) **Robert,** brother of above (1847 —). Composed two symphonies, a mass, a Sea-Overture, choruses, two operas, etc. Born at Frauenthal. (3) **Albert** (1858 —). Composed a violin concerto, a Hungarian Suite, choruses, etc. Born at Basel.

Führ'er (*Fear'-er*), **Robert** (1807-1861). Organist, composed masses, etc. Born at Prague; died at Vienna.

Ful'ler-Mait'land, John Alexander (1856 —). Writer, historian. Born at London.

Fumagal'li (*Foo-mah-gal'-lee*), **Adolfo** (1828-1856). Italian pianist and composer.

Fu'mi (*Foo'-mee*), **Vinceslao** (1823-1880). Composed an opera, a symphony, and other orchestral works. Born at Tuscany; died at Florence.

Fursch-Ma'di (*Foorsh-Mah'-dee*), **Emmy** (1847-1894). Dramatic soprano. Born at Bayonne; died in New Jersey.

Fux (*Fooks*), **J. J.** (1660-1741). Theorist.

G

Ga'briel (*Gah'-bree-el*), **Richard** (1874 —) Organist, conductor; composed male choruses, a Spring Overture, the Cantata "Nach Walhall," etc. Born in Pomerania.

Ga'briel-Marie'. Composer. Born and died in France.

Gabrie'li (*Gah-bree-eh'-lee*) (1), **Andrea** (1510-1586). Composer and organist. Born and died in Venice. (2) **Giovanni** (1557-1612). Composer and organist; nephew of Andrea. Born and died at Venice.

Gabrilo'witch (*Gab-ri-low'-vitch*), **Ossip** (1878 —). Pianist, piano composer. Married the singer Clara Clemens, daughter of Mark Twain. Born at St. Petersburg.

Ga'de (*Gah'de*), **Niels Wilhelm** (1817-1890). Composer. Wrote symphonies, overtures, an opera, choral works, chamber music, etc. His compositions lean toward the style of Mendelssohn. His music displays a strongly marked Scandinavian character and he was a notable master of instrumentation. Born and died at Copenhagen.

Gad'sby, H. R. (1842 —). English composer.

Gad'ski (*Gahd'skee*), **Johanna** (1871 —) German soprano.

Gaglia'no (*Gal-li-ah'-no*), **Marco da** (1575-1642). Early opera composer. Born at Gagliano; died at Florence.

Gail (*Ghile*), **Edmée Sophia** (1775-1819). Composed operas, songs, etc.

Galile'i, Vincenzo (*Gah-lee-leh'-ee, Vin-chent'-zo*) (1535 —). Italian essayist and composer.

Galin' (*Gah-lang*), **Pierre** (1786-1821). French inventor of numerical notation.

Galit'zin, George (1823-1872). Composed masses, orchestral fantasies, choral works, etc. Born and died at St. Petersburg.

Gal'li, Amintore (1845 —). Writer, composed operas, oratorios, etc. Born at Rimini.

Gal'li-Marié' (*Gal'-lee Mah-ree-ay'*), **Celestine** (1840-1905). Opera singer (Carmen, etc.). Born at Paris; died at Nice.

Gal'lico (*Gahl'-lee-ko*), **Paolo** (1868 —). Pianist, teacher in New York, composer. Born at Trieste.

Galup'pi (*Gah-loop'-pee*), **Baldassaro** (1706-1785). Italian composer.

Gandol'fi, Riccaroo (1839 —). Opera and orchestral composer. Born at Voghera.

Ganne (*Gahnn*), **Louis Gaston** (1862 —). Composed light operas, popular piano music, songs, etc. Born at Allier.

Gäns'bacher (*Gehns'-bakh-er*), **J. B.** (1778-1844). German composer.

Gant'voort, Arnold J. (1857 —). Teacher in the United States. Born at Amsterdam.

Ganz (*Gahntz*) (1), **Rudolph** (1877 —). Pianist, taught in Chicago; composed songs, etc. Born at Zurich. (2) **Wilhelm** (1833 —). Composer, pianist, conductor, and professor. Born at Mayence.

Garci'a (*Gar-thee'-a*) (1), **Manuel** (1805-1906). Vocalist and teacher. For many years resided at London as a teacher of singing. He invented the laryngoscope. Born at Madrid. (2) **Manuel del Popolo Vincente** (1775-1832). Famous tenor, composer, and teacher of singing. Born at Seville; died at Paris. (*See* **Viardot** and **Heritte**).

Garcin' (*Gar-sang*), **Jules Auguste** (1830-1896). Violin composer. Born at Bourges; died at Paris.

Gar'den, Mary (1877 —). Brought up in the United States. Famous opera singer. Born at Aberdeen.

Gar'diner, H. Balfour (1877 —). Composed a symphony, a fantasie, an overture, chamber music, etc. Born at London.

Gar'rett, George Mursell (1834-1897). English composer of oratorios, cantatas, and church music. Born at Winchester; died at Cambridge.

Gast (*Gahst*), **Peter** (1854—). Composed operas, a symphony, etc. Born in Saxony.

Gastal'don, Stanislas (1861 —). Composed piano pieces, songs, etc. Born at Turin.

Gas'tinel, Leon (1823-1906). Composed oratorios, overtures, symphonies, comic operas, etc. Born at Côte-d'Or; died at Paris.

Gat'ty (1), **Sir Alfred Scott** (1837 —). Operetta composer. Born at Norwich, England. (2) **Nicholas Comyn** (1874 —). Organist, critic; composed variations, short operas, a piano concerto, etc. Born at Bradfield.

Gaubert' (*Go-bair'*). Composed the French opera "Philotis."

Gaul, Alfred Robert (1837 —). Composer and organist. Well known as the writer of "The Holy City." Born at Norwich.

Gavin'iés (*Ga-veen'-yes*), **Pierre** (1726-1800). Composer and violinist. Self-taught. Wrote a number of compositions for the violin, of great technical difficulty, but extremely valuable to advanced students. Born at Bordexau; died at Paris.

Gavron'ski (*Gah-vron'-skee*), **Woitech** (1868 —). Conductor, composed a symphony, two operas, string quartets, piano pieces and songs. Born near Vilna.

Gay'nor, Mrs. Jessie L. (1863 —). Composed many excellent children's songs, an operetta, etc. Born at St. Louis.

Gaztambi'de (*Gath-tam-bee'-deh*), **Joaquin** (1822-1870). Composed forty very successful zarzuelas. Born at Tuleda; died at Madrid.

Gear, George Fredrick (1857 —). Pianist, composed chamber music, operettas, etc. Born at London.

Geb'hard, Heinrich (1878 —). Pianist, composed sonatas, etc. Born at Bingen.

Gédalge' *(Zhay-dalzh')*, **André** (1856 —). Composed symphonies, operas, an orchestral suite, chamber music, etc., also "Traité de la Fugue." Born at Paris.

Gei'bel *(Gy'-bel)*, **Adam** (1855 —). Organist, although blind. Composed songs, choruses, a cantata, etc. In the United States since 1862. Born at Neuheim.

Gei'jer *(Gy'yer)*, **Erik Gustav** (1783-1847). Folk-song collector. Born at Wermland; died at Stockholm.

Geis'ler, Paul (1856 —). Composed many operas, a number of symphonic poems, etc. Born in Pomerania.

Gel'inek *(Geh'-lee-nek)*, **Joseph** (1758-1825). Austrian composer.

Geminia'ni *(Jem'-ee-nee-ah'-nee)*, **Francesco** (1680-1762). Composer and violinist. One of the great Italian violin virtuosi of the eighteenth century. Lived at London for many years. Born at Lucca; died at Dublin.

Genée' *(Zheh-neh')*, **R.** (1824-1896). Composer; Dantzig.

Genetz', Emil. Contemporary Swiss composer.

Genss, Hermann (1856 —). Composed orchestral, choral, and chamber music. Born at Tilsit.

Georges *(Zhorzh)*, **Alexandre** (1850 —). Composed operas, incidental music, etc. Born at Arras.

Gérar'dy *(Zhay-rar'-dee)*, **Jean** (1878 —). A remarkable 'cellist. Has made many concert tours, everywhere exciting great admiration by his wonderful tone and execution. Born at Lüttich.

Ger'icke *(Geh'-ri-ke)*, **Wilhelm** (1845 —). Orchestral conductor and composer. For years he led the Boston Symphony Orchestra, which under him reached the front rank among such organizations. Born at Gratz.

Ger'ke *(Gair'-keh)*, **Anton** (1814-1870). German music teacher.

Ger'lach *(Gair'-lakh)*, **Theodor** (1861 —) Composed an "Epic Symphony," the opera "Matteo Falcone," and many lesser works. Born at Dresden.

Ger'man, J. Edward (1862 —). Composer. Has written a number of extremely effective orchestral and choral compositions. Born at Whitechurch.

Ger'mer *(Gair'-mer)*, **Heinrich** (1837 —). Famous piano teacher. Born at Sommersdorf.

Gerns'heim *(Gairns'-hime)*, **Friedrich** (1839 —). Composer and pianist. Long director of the Rotterdam Conservatory, and later of the Stern Conservatory in Berlin. Has written a pianoforte concerto, several quartets, the cantata "Salamis," etc. Composed also four symphonies and an excellent "Prologue to a Tragedy." Born at Worms.

Ger'ster *(Gair'-ster)*, **Etelka** (1855 —). Hungarian soprano.

Gerville'-Réaché' *(Ghair-veel'-Ray-ahsh')*, **Jeanne.** Famous operatic contralto.

Gesel'schap, Marie (1874 —). Concert pianist. Born at Batavia, Java.

Gevaërt' *(Geh-vehrt')*, **François A.** (1828-1908). Organ writer; Netherlands.

Ghys, Joseph (1801-1848). Violinist, violin composer. Born at Ghent; died at St. Petersburg.

Gialdi'ni *(Gee-al-dee'-nee)*, **Gialdino** (1843 —). Composed buffo operas; conductor. Born at Pescia.

Giardi'ni *(Gee-ahr-dee'-nee)*, **Felice de'** (1716-1796). Harpsichord player, conductor, composed operas, violin concertos, and many shorter works. Born at Turin; died at Moscow.

Gib'bons (1), **Christopher** (1615-1676). Organist. (2) **Orlando** (1583-1625). Composer and organist. In 1604 appointed organist of the Chapel Royal, and in 1623 organist of Westminster Abbey. A notable madrigal writer, but even more celebrated as a composer of church music. Born at Cambridge; died at Canterbury.

Gibert' *(Zhee-bair')*, **Francisco Xavier** (1848 —). Sacred composer. Born at Granadella; died at Madrid.

Gigout' *(Zhee-goo')*, **Eugene** (1844 —). Organist, teacher, organ composer. Born at Nancy.

Gil *(Zhil)*, **Francisco Assis** (1829 —). Opera composer, Madrid. Born at Cadiz.

Gil y Llagoste'ra *(Zhil-ee-Lah-gos-tair'-ah)*, (1807 —?). Flutist; composed symphonies, masses, a requiem, orchestral dances, and much flute music. Born at Cayton, Barcelona.

Gil'bert, Henry F. Composed a Comedy Overture on Negro themes, other orchestral works, songs, etc. Born in the United States.

Gilberté' (really **Gilbert), Hallett.** Composer of successful songs. Born in the United States.

Gil'christ, William Wallace (1846 —). Composer. Pupil of Hugh A. Clarke at the University of Pennsylvania. Organist, choirmaster, teacher, and conductor of large experience. In 1882 he won the Cincinnati Festival prize with his "Psalm XLVI." Among his other compositions are the "Song of Thanksgiving," for chorus and orchestra, a cantata, "The Rose," "Ode to the Sun," etc. Born at Jersey City.

Gil'man, Lawrence (1878 —). Writer on music, editor. Born at Flushing.

Gil'more, P. F. (1829-1890). Conductor; Ireland.

Gilson' *(Zheel-song')*, **Paul** (1865 —). A leading Belgian composer. Works include the operas "Alvar," "Les Gens de Mer," "Princess Sunshine," incidental music, symphonic sketches, "The Sea," Norwegian Suite, Scottish Rhapsody, cantatas, and many smaller works. Born at Brussels.

Giorda'ni *(Gee-or-dah'-nee)*, **Tomaso** (1744-18—). Italian composer and singing-teacher.

Giorda'no *(Gee-or-dah'-no)*, **Umberto** (1867 —). Composed the operas "Mala Vita," "Regina Diaz," "Andre Chenier," "Fedora," "Siberia," and "Marcella," mostly in the crudely realistic Verisimo school. Born at Foggia.

Gior'za *(Gee-or'-tsa)*, **Paolo** (1838 —). Wrote dances, marches, and many ballets. Born at Milan.

Giugli'ni *(Gee-ul-ee'-nee)*, **A.** (1826-1865). Italian tenor.

Gladstone, F. E. (1845-1892). English organist and composer.

Glarea'nus *(Glah-reh-ah'-noos)*, **H.** (1488-1563). German theorist.

Gla'zounow *(Glah'-tsoo-nof)*, **Alexander** (1865 —). Russian composer. His works include eight symphonies of much value, a number of symphonic poems, the ballet "Raymonda," chamber music, and many other worthy works.

Glea'son, Frederick Grant (1848-1903). Works include operas "Otho Visconti" and "Montezuma," the cantata "The Culprit Fay," the symphonic poems "Edris" and "The Song of Life," and many shorter pieces. Died at Middletown, Conn.

Glière' *(Glee-air')*, **Reinhold** (1875 —). Composed good chamber music and symphonies. Born at Kieff.

Glimes *(Gleem)*, **J. B. J. de** (1814-1881). Pianist; Brussels.

Glin'ka, Mikhail Ivanovitch (1804-1857). Composer and pianist. He is *par excellence* Russia's most national composer. His most successful work was the opera "La vie pour le Czar," produced in 1836. Outside of Russia, Glinka is perhaps best known by his two concert compositions, "La Jota Aragonese," and "Kamarinskaja." Born at Novospaskoi, near Smolensk.

Glov'er (1), **C. W.** (1806-1863). English composer of songs. (2) **Sarah Ann** (1785-1867). Founder of the tonic sol-fa system. Born at Norwich, England; died at Malvern. (3) **Stephen** (1812-1870). English composer of songs. (4) **William H.** (1819-1875). English violinist, composer, and musical critic.

Gluck *(Glook)* (1), **Christoph Willibald** (1714-1787). Composer. Studied music in Prague, Vienna and Milan. Wrote some very successful operas in the conventional Italian style of the period. With the composition of "Orfeo ed Eurydice" (1762) entered upon his career as a reformer of opera, which constitutes an important chapter in the history of musical development. Gluck triumphed in a memorable combat with Piccinni. Born at Weidenwang, near Neumarkt, in the Upper Palatinate; died at Vienna. (2) **Alma** (pseudonym of Reba Fierson) (1866 —). Opera soprano. Born at Bucharest.

Gobbaerts', Jean Louis (1835-1886). Wrote much light piano music under the names of "Streabbog," "Ludovic," and "Lévi." Born at Antwerp; died at Brussels.

Godard' *(Go-dar')*, **Benjamin** (1849-1895). Composer and violinist. Wrote operas—"Pedro de Zalaméa," "Jocelyn," and "Dante"—"Concerto Romantique," for violin; "Symphonie legendaire," chamber music, songs, etc. Born at Paris; died at Cannes.

God'dard, Arabella (1836 —). Pianist. Born at Saint-Servan.

Gode'froid *(Gode'-frwah)*, **Félix** (1818-1897). French composer and harpist.

God'frey (1), **Adolphus Frederick** (1837-1882). Composer and bandmaster. Born and died at Westminster. (2) **Charles** (1790-1863). Composer and bandmaster. Born at Kingston; died at London. (3) **Charles** (1839 —). Composer and bandmaster. Born at London. (4) **Daniel** (1831 —). Composer and bandmaster. Born at London.

Godow'sky *(Go-dof'-shkee)*, **Leopold** (1870 —). Pianist and composer.

Goepp *(Gepp)*, **Philip H.** (1864 —). Writer about symphonies; editor. Born at New York.

Goet'schius *(Get'-shee-us)*, **Percy** (1853 —). Writer, teacher of counterpoint, etc., composer of church music. Born at Paterson.

Goetz *(Gets)*, **Hermann** (1840-1876). Composer. Wrote an opera on the subject of "The Taming of the Shrew," a symphony, etc. Born at Königsburg; died near Zurich.

Gold'beck, Robert (1835-1908). German composer and pianist.

Gold'mark (1), **Karl** (1832 —). German composer. Composed operas, including "The Queen of Sheba," "Merlin," "The Cricket on the Hearth," "Briseis," and "The Winter's Tale"; also the "Rustic Wedding" symphony, and other great orchestral works. (2) **Rubin** (1872 —). Nephew of Karl Goldmark. Composed Theme and Variations for orchestra, the overture "Hiawatha," the Symphonic poem "Samson and Delilah," a cantata, chamber music, etc. Born at New York.

Gold'schmidt, Otto (1829 —). Conductor and composer; husband of Jenny Lind; Germany.

Goll'mick, Adolf (1825-1883). German composer and pianist.

Gol'termann, G. E. (1824-1898). German violoncellist.

Gom'ez *(Go'-meth)*, **Antonio Carlos** (1839-1896). Composed operas of various sorts, the best being "Il Guarany." Born at Campinas, Brazil; died at Para.

Good'rich (1), **Alfred John** (1847 —). Harmonist and Theorist. Born at Shiloh, O. (2) **Wallace** (1871 —). Organist, teacher, conductor. Born at Newton, Mass.

Good'son, Katharine (1872 —). Married Arthur Hinton. A leader among women pianists of the twentieth century. Born at Manchester, England.

Good'win, Amina Beatrice (1867 —). Pianist, piano composer. Born at Manchester, England.

Goo'vaerts *(Goo'-vehrts)*, **A. I. M. A.** (1847 —). Composer; Netherlands.

Go'ria *(Go'-ree-ah)*, **A. E.** (1823-1860). French pianist.

Gor'no, Albino. Pianist, teacher at Cincinnati, etc., composed piano works, some with orchestra. Born at Cremona.

Gor'ter, Albert (1862 —). Composed operas, orchestral works, etc. Born at Nuremberg.

Goss, Sir John (1800-1880). Composer and organist. Educated in Chapel Royal. In 1838 appointed organist at St. Paul's Cathedral. Knighted in 1872. A prominent composer of church music. Wrote a valuable "Introduction to Harmony." Born at Fareham, Hampshire; died at London.

Gos'sec, François Joseph (1733-1829). Composer. Wrote many operas, symphonies, and lesser compositions, of repute in their day. During the Directory, Gossec received the official title, "First Composer of France." Born at Vergnies, in Hainaut; died at Passy.

Gott'schalk *(Gott'-schahlk)*, **L. M.** (1829-1869). American pianist. As composer, Gottschalk produced music of a unique style; pieces like "La Savane," "Banjo," or "Le Bananier," echoed Southern life with rare charm and individuality.

Göt'ze *(Get-se)*, **Karl** (1836-1887). Composed a symphonic poem, operas ("Die Korsen," "Gustav Wasa," etc.), and smaller works. Born at Weimar; died at Magdeburg.

Gou'dimel *(Goo'-dee-mel)*, **Claude** (1510-1572). French composer.

Gounod' *(Goo-no')*, **Charles François** (1818-1893). Composer and organist. Studied at the Paris Conservatoire, where he obtained the first prize for composition. Spent some time in Rome, Vienna, and in England. Up to 1859 had composed many excellent works—"Sapho," "Ulysse," "La nonne sanglante," "Messe de Ste. Cecile," "Le médecin malgré lui," etc. In 1859 "Faust" was performed for the first time, and met with a tremendous success. "Faust" established Gounod's reputation, and was followed by "La Colombe," "La Reine de Saba," "Mireille," "Roméo et Juliette," "Cinq Mars," "Polyeucte," "Le Tribut de Zamora"; the sacred compositions, "La rédemption," and "Mors et Vita"; besides many lesser works, songs, etc. "Faust," however, overshadows them all, although, from a musician's point of view, "Roméo et Juliette" is almost finer than that popular masterpiece. Born and died at Paris.

Gou'vy *(Goo'-vee)*, **Theo.** (1819-1898). French composer.

Gow (1), **Niel** (1727-1807). Composer and violinist. Born at Strathband; died at Inver. (2) **George Coleman** (1860 —). Professor of music at Vassar. Born at Ayer Junction, Mass.

Grab'en-Hoff'mann *(Grah'-ben-Hof'-man)*, **Gustav** (1820-1900). Song composer. Born at Posen; died at Potsdam.

Grae'dener *(Gray'-den-er)* (1), **Karl** (1812-1883). Composed symphonies, an oratorio, a concerto, and many smaller works. (2) **Hermann,** son of above (1844 —). Composed an overture, a symphonietta, chamber music, etc. Born at Kiel.

Gra'ham, George Farquhar (1789-1867). Composer and writer. An authority on everything relating to Scotch music. Born and died at Edinburgh.

Grain'ger, Percy (1882—). Pianist, composer, in England. Born in Australia.

Gram'mann, Karl (1842—). Composed symphonies, a cantata, a violin concerto, and the operas "Melusine," "Thusnelda," "Ingrid," etc. Born at Lübeck.

Grana'dos y Campi'na *(Grah-nah'-dos ee Camp-ee'-nah)*, **Enrique** (1867—). Composed the operas "Maria del Carmen" and "Folletto," a symphonic poem, chamber works, and excellent piano pieces, including the Spanish Dances. Born at Catalonia.

Grand'val, Maria de Reiset (1830—). Composed operas, orchestral works, etc.

Gran'inger *(Grahn'-ing-er)*, **Charles Albert** (1861—). Pianist, teacher. Born at Cincinnati.

Grasse, Edwin (1884—). Violin teacher, violinist himself although blind; composed a symphony, a suite, and many violin works. Born at New York.

Grau *(Grow* as in *growl)*, **Maurice** (1849-1906). Austrian impresario.

Graun *(Grown* like *ground)* (1), **J. G.** (1698-1771). German composer. (2) **Karl Heinrich** (1701-1759). Composer. Wrote over fifty cantatas, and about thirty operas. His principal work is his Passion music "Der Tod Jesu," which is still sometimes performed. Born at Wahrenbrüch, Saxony.

Grazzi'ni *(Grat-zee'-nee)*, **Reginaldo** (1848-1906). Composed cantatas, masses, symphonies, an opera, and lesser works. Born at Florence; died at Venice.

Great'orex, Th. (1758-1831). English organist and composer.

Greene, Maurice (1695-1755). Composer and organist. Wrote church music. Projected the great "Cathedral Music" afterward completed by Boyce. Born and died at London.

Gregh, Louis. A Paris publisher; has composed operettas, etc.

Gre'goir *(Gre'-gwahr)*, **Jacques** (1817-1876). Composed an opera, etc. Born at Antwerp; died at Brussels.

Gregoro'vitch *(Gre-gor-oh'-vitch)*, **Charles** (1867—). Violinist. Born at St. Petersburg.

Grel'linger. Dutch opera composer.

Grétry' *(Gray-tree')*, **André Ernest Modeste** (1741-1813). Composer. A prolific and once celebrated writer of French operas and other works. Born at Liège; died at Montmorency.

Gretschan'inoff, Alexander (1864—). Composed an opera, incidental music, chamber works, piano pieces, and songs.

Greve *(Grayv)*, **Conrad.** Wrote incidental music, etc. Born in Finland.

Grey, Alan. Contemporary English composer.

Grieg *(Greeg)*, **Edvard Hagerup** (1843-1907). Composer and pianist. Studied at Leipzic Conservatory. In Copenhagen came under the influence of Gade. Wrote a pianoforte concerto, orchestral works, songs, chamber-music, etc., all with a pronounced Norwegian character. His "Peer Gynt" suites are perhaps the most widely known of his larger works. Born and died at Bergen.

Grie'penkerl *(Gree'-pen-kerl)*, **F. C.** (1782-1849). German theorist.

Grisar' *(Gree-zahr')*, **Albert** (1808-1869). Composed many operas. Born at Antwerp; died at Asnières.

Gri'si *(Gree'-zee)*, **Giulia** (1812-1869). Soprano vocalist. Attained a remarkable success in opera, through her magnificent voice and great beauty. Was for fifteen years prima donna at Paris and London. Born at Milan; died at Berlin.

Grod'sky, Borislav (1865—). Composed piano works, etc. Born at St. Petersburg.

Gron'ingen, S. van (1851—). Pianist, composed piano music, etc. Born at Deventer.

Grove, Sir George (1820-1900). Writer. Originally a civil engineer. For many years connected with the Crystal Palace, and in connection with the concerts there wrote a long series of analytical programmes. In 1883 he was appointed first principal of the Royal College of Music, and upon its inauguration received the honor of knighthood. As editor of the "Dictionary of Music and Musicians" he rendered a lasting service to the cause of musical art. Born at Clapham; died at London.

Grovlez' *(Grov-letz')*, **Gabriel.** Contemporary French piano composer.

Gruen'berg *(Green'-bairg)*, **Eugene** (1854—). Violinist, teacher, composer. Born at Lemberg.

Gruen'berger *(Green'-bairg-er)*, **Ludwig** (1839-1896). Composed incidental music, a Northern Suite, a one-act opera "Heimkehr," etc. Born and died at Prague.

Gruen'feld *(Green'-felt)* (1), **Alfred** (1862—). Pianist, piano composer. Born at Prague. (2) **Heinrich** (1855—). 'Cellist; brother of above. Born at Prague.

Grütz'macher *(Greetz'-macher)*, **F.** (1832—). German 'cellist.

Guarne'rius *(Gwar-neh'-ree-oos)*, **A.** (1683-1745). Italian violin-maker.

Gud'ehus *(Goo'-de-hoos)*, **Heinrich** (1845—). Operatic tenor. Born at Altenhagen.

Gugliel'mi *(Gool-yel'-mee)*, **P.** (1727-1804). Italian composer.

Guido, d'Arezzo *(Goo-ee'-do Dar-ret'-so)* (995 (?)-1050 (?)). Italian theorist.

Guilmant' *(Geel-mong')*, **Félix Alexandre** (1837—). Composer and organist. Born at Boulogne.

Guiraud' *(Gwee-ro')*, **Ernest** (1837-1892). French composer.

Gum'bert *(Goom'-bairt)*, **Ferdinand** (1818-1896). Composed songs and operettas. Born and died at Berlin.

Gungl *(Goongl)* (1), **Joseph** (1810-1889). Dance and march composer. Born at Zsambek; died at Weimar. (2) **Johann,** nephew of above (1828-1883). Dance composer. Born at Zsambek; died at Pecs.

Gunsbourg' *(Gins-boorg')*, **Raoul.** French opera composer ("Ivan le Terrible," "Le Vieil Aigle," etc.).

Gu'ra *(Goo'-rah)*, **Eugene** (1842—). Operatic baritone; his son Hermann also a baritone. Born in Bohemia.

Gur'litt *(Goor'-lit)*, **Cornelius** (1820-1901). Composer. Wrote in many forms, his best works being piano and instructive pieces. Born at Altona; died at Berlin.

Gut'mann *(Goot'-mahn)*, **A.** (1818-1882). German composer.

Gy'rowetz *(Gee'-ro-vetz)*, **A.** (1763-1850). Bohemian composer.

H

Habeneck' *(Ab-nek')*, **François Antoine** (1781-1849). Composer and violinist. Born at Mézières; died at Paris.

Ha'berbier *(Hah'-behr-beer)*, **Ernst** (1813-1869). German pianist and composer.

Ha'bert *(Hah'-behrt)*, **Johannes Evangelista** (1833-1896). Editor, composer of masses, organ works, etc. Born at Oberplan; died at Gmunden.

Hackh *(Hahkh)*, **Otto** (1852 —). Salon composer, teacher in New York. Born at Stuttgart.

Had'ley, Henry Kimball (1871 —). A leader among American composers. Works include three symphonies (1st, "Youth and Life," 2d, "The Four Seasons"), three overtures, three ballet suites, the cantata "In Music's Praise," a Symphonic Fantasia, the tone-poems "Salome" and "The Culprit Fay," the lyric drama "Merlin and Vivien,' the opera "Safie," chamber works, and many smaller pieces and songs. Born at Somerville, Mass.

Hae'ser *(Hay'-zer)*, **Georg.** Contemporary Swiss composer.

Hägg *(Hegg)* (1), **Jacob Adolf** (1850 —). Composed a Northern Symphony, piano and organ works, songs, etc. Born at Gothland. (2) **Gustav** (1868 —). Organist; composed orchestral and chamber works, etc. Born in Sweden.

Ha'gel *(Hah'-gel)* (1), **Karl** (1847 —). Violinist; composed orchestral and chamber works, etc. Born in Thuringia. (2) **Richard,** son of above (1872 —). Conductor.

Ha'gemann *(Hah'-geh-mahn)* (1), **François Willem** (1827 —). Organist, organ and piano composer. Born at Zutphen. (2) **Maurits Leonard,** brother of above (1829 —). Composed an oratorio, a cantata, vocal-orchestral works, etc. Born at Zutphen.

Ha'gen *(Hah'-gen)* (1), **Adolf** (1851 —). Operetta composer. Born at Bremen. (2) **Theodor** (1823-1871). Editor; composed songs and piano works. Born at Hamburg; died at New York.

Ha'ger *(Hah'-gehr)*, **Johannes** (really **Hasslinger)** (1822-1898). Composed the operas "Marfa" and "Iolanthe," an oratorio, etc. Born and died at Vienna.

Hahn (1), **Jacob H.** (1847-1902). Organist, teacher; composed piano works and songs. Born and died at Philadelphia. (2) **Reynaldo** (1874 —). Lives in Paris. Composed incidental music, a symphonic poem, attractive piano works, the opera "Nausicaa," a ballet, etc. Born at Caracas.

Hale, Adam de la. See **Adam de la Hale.**

Hale, Philip (1854 —). Critic, editor; wrote (with L. C. Elson) "Famous Composers, New Series." Born at Norwich, Vt.

Halévy' *(Ah-leh-vee')*, **Jacques François** (1799-1862). Composer. Opera writer of the French school. Principal work, "La Juive." Born at Paris; died at Nice.

Ha'lir *(Hah'-leer)*, **Karl** (1859 —). Violinist, teacher. Born in Bohemia.

Hall (1), **Charles King** (1845-1895). Composed church music and operettas. Born and died at London. (2) **Marie** (1884 —). Violinist. Born at Newcastle-on Tyne.

Hal'lé *(Hal'-leh)* (1), **Sir Charles** (1819-1895). Pianist and conductor. During his career of forty-seven years he rendered great services to musical art as a teacher, by his recitals, and by the concerts of his famous Manchester orchestra. Born at Hazen, Westphalia; died at Manchester. (2) **Lady.** *See* **Neruda.**

Hallén', Anders (1846 —). Leader of new Swedish school. Composed the operas "Harold," "Hexfallan," "Waldemar's Treasure," "Walborgsmessa," two Swedish rhapsodies, many cantatas, symphonic poems, a romance for violin and orchestra, and many songs. Born at Gothenburg.

Hal'ler, Michael (1840 —). Sacred composer, counterpoint teacher. Born at Neusaat.

Hall'ström *(Hahl'-straym)*, **Ivor** (1826-1901). Composed operas ("Viking's Trip," "Nyaga," "Granada's Daughter," etc.), cantatas, operettas, etc. Born and died at Stockholm.

Hall'wachs *(Hall'-vakhs)*, **Karl** (1870 —). Conductor; composed songs, an opera. Born at Darmstadt.

Halm *(Hahlm)*, **Anton** (1789-1872). A friend of Beethoven; composed piano études, chamber music, etc. Born at Wies; died at Vienna.

Ham'bourg *(Ham'-boorg)*, **Mark** (1879 —). Famous concert pianist. Born in South Russia.

Ham'erik, Asgar (1843 —). Conductor; was conservatory director in Baltimore; composed six symphonies, a Poème Tragique, operas, etc. Born at Copenhagen.

Ham'ilton, Clarence Grant (1865 —). Teacher (Wellesley), author. Born at Providence.

Han'chett, Henry G. (1853 —). Pianist, teacher, writer. Born at New York.

Hand *(Hahnt)*, **Ferdinand Gottfried** (1786-1851). Writer. Born at Plauen; died at Jena.

Han'del, George Frederick (1685-1759). Composer. Played both the organ and clavier when only seven years old. First opera, "Almira," performed at Hamburg, in 1705. In 1708 went to Italy, and four years later settled in England. In or about 1737 turned his attention to the oratorio, after having written some forty-two operas in accordance with the taste of the period. The approval which his first oratorios—"Esther," "Deborah," "Athalia"—had met with encouraged him to new efforts; and he produced in succession "Saul," "Israel in Egypt," "L'Allegro and Il Penseroso," and "The Messiah" (his chief work, 1741). "The Messiah" was not much appreciated at the first representation, but increased in reputation every year. In 1742 the "Samson" appeared, in 1746 the "Judas Maccabæus," in 1748 the "Solomon," and in 1752 the "Jephthah." In 1752 he became blind, but did not lose his spirits, continuing to perform in public, and even to compose. He was buried in Westminster Abbey. Born at Halle; died at London.

Hanon' *(Hah-nong')*, **Charles Louis** (1820 —). Piano teacher; wrote études. Born at Remsur.

Han'scom, E. W. (1848 —). Composed songs, choruses, etc. Born at Durham, Me.

Han'sen *(Hahn'-sen)*, **Robert Emil** (1860 —). Chamber and orchestral composer. Born at Copenhagen.

Hann'sens *(Hahn-sens)* (1), **Charles Louis,** the elder (1777-1852). Composed operas, masses, etc. Born at Ghent; died at Brussels. (2) The younger, son of above (1802-1881). Composed operas, ballets, symphonies, overtures, etc. Born at Ghent; died at Brussels.

Han'slick *(Hahns'-lick)*, **Ed.** (1825-1904). Bohemian critic.

Har'court, Eugene d' (1855 —). Composed the opera "Tasso," a mass, symphonies, etc. Born at Paris.

Har'degen, J. von (Jules Egghard) (1834-1867). Austrian composer and pianist.

Har'delot *(Ar'-de-low)*, **Guy d'** (Mrs. W. T. Rhodes). Song composer. Born near Boulogne.

Har'per, Thomas (1787-1853). Trumpet virtuoso. Born at Worcester; died at London.

Har'ris (1), **Clement** (1871-1897). Composed the symphonic poem "Paradise Lost." Born at Wimbledon; died at the battle of Pentepigadia, Greece. (2) **William Victor** (1869). Singing teacher, song composer. Born at New York.

Har'riss, Charles Albert (1862 —). Organist at Montreal; composed an opera, a cantata, and much church music. Born at London.

Hart'mann (1), **Johann Peter Emil** (1805-1900). Composed Danish operas, symphonies, overtures, cantatas, etc. Rather overshadowed by his son-in-law, Gade. Born and died at Copenhagen. (2) **Emil**, son of above (1836-1898). Composed operas ("The Nixie," "The Corsicans," etc.), a ballet, a cantata, symphonies, overtures, concertos, etc. Born and died at Copenhagen. (3) **Arthur** (1881 —). Violinist, orchestral and violin composer. Born in Hungary.

Hart'nock *(Hahrt'-nok)*, **Carl E.** (1775-1834). Pianist.

Har'tog, Edward (1828—). Dutch pianist and composer.

Hart'vigson (1), **Anton** (1845 —). Swedish pianist, composer. (2) **Fritz** (1851 —). Swedish pianist, composer.

Hart'vigson, Frits (1841—). Pianist, teacher. Born in Jutland.

Har'ty, Hamilton (1879 —). Composed an Irish symphony, a Comedy Overture, the tone-poem "With the Wild Geese," the cantata "The Mystic Trumpeter," etc. Born at Hillsboro, Ireland.

Har'wood, Basil (1859 —). Composed sacred works, an organ concerto, etc. Born at Woodhouse, England.

Hä'sche *(Heh'-sheh)*, **William Edward** (1867 —). Conductor; composed a symphony, symphonic poems ("Waldidylle," "Frithjof"), a cantata, etc. Born at New Haven.

Has'linger, Tobias (1787-1842). Austrian composer, publisher.

Has'se *(Hahs'-seh)*, **Johann Adolph** (1699-1783). Opera composer. His wife, née **Faustina Bordoni**, a famous soprano, rival of Cuzzoni. Born at Hamburg; died at Venice.

Hass'ler *(Hahss'-ler)*, **Hans Leo** (1564-1612). Famous organist, contrapuntal and choral composer. Born at Nuremberg; died at Frankfort.

Has'tings (1), **Thomas** (1787-1872). Writer. Born at Washington, Conn.; died at New York. (2) **Frank** Seymour (1853 —). Song composer. Born at Mendham, N. Y.

Hast'reiter *(Hahst'-rye-ter)*, **Helen** (1858 —). Operatic contralto. Born at Louisville.

Hat'ton, John Liptrot (1809-1886). Composer and pianist. In 1844 produced in Vienna his opera "Pascal Bruno." Afterward Hatton brought out a successful collection of songs Wrote incidental music to many of Shakespeare's plays. Among his compositions are also an oratorio, "Hezekiah," various small operas, church music, etc. Born at Liverpool; died at Margate.

Hatt'staedt *(Haht'-stet)*, **John J.** (1851 —). Conservatory director, Chicago. Born at Monroe, Mich.

Hauck *(Howk)*, **Minnie** (1852 —). American soprano.

Haupt *(Howpt)*, **Karl** (1810-1891). German theorist and organist.

Haupt'mann *(Howpt'-man)*, **Moritz** (1792-1868). German theorist and teacher.

Haus'egger *(House'-eg-ger)*, **Siegmund von** (1872 —). Conductor; composed for orchestra the Dionysiac Fantasie, "Barbarossa," and "Wieland the Smith." Works richly melodious. Born at Graz.

Hau'ser *(How'-zer)*, **Miska** (1822-1887). Violinist, violin composer. Born in Hungary; died at Vienna.

Hav'ens, Charles Arthur (1842 —). Organist, church composer. Born at Essex, N. Y.

Haw'eis *(Hois)*, **H. R.** (1838-1901). English essayist.

Haw'kins, Sir John (1719-1789). Historian. By profession an attorney. He was an original member of the Madrigal Society, also a member of the Academy of Antient Music, and of Dr. Johnson's club, which met on Thursday evenings in Ivy Lane. Hawkins's "General History of the Science and Practice of Music" is a monument of patient research, and a great storehouse of out-of-the-way information. Born at London; died at Twickenham.

Haw'ley (1), **Charles Beach** (1858 —). Song composer. Born at Brookfield, Conn. (2) **Stanley.** Contemporary English composer of melodrama, etc.

Hay'dn *(Hi'-d'n)* (1), **Johann Michael** (1737-1806). A brother of Joseph Haydn. Wrote church music. Born at Rohrau; died at Salzburg. (2) **Joseph** (1732-1809). Composer. The son of a wheelwright who was organist of the village church and a tenor singer. Haydn was a chorister and pupil in the choir-school of the Church of St. Stephen, at Vienna, until his eighteenth year, when he was dismissed for some trifling fault. For some time he struggled on, working industriously, but always on the verge of the most utter destitution, until, entering the service of the then renowned Italian composer Porpora, he was enabled, under his direction, to prosecute his studies amid more favorable surroundings. When twenty-eight years of age he was appointed kapellmeister to Prince Esterhazy, at Eisenstadt, Hungary, in whose service, and that of his successor, he remained for thirty years; living, for the greater part of the year, at the country-seat of the Esterhazys, discharging the various duties of his position, and writing an immense quantity of music, including most of his symphonies, quartets, trios, fifteen masses, an oratorio, eighteen operas, and a great body of music of a miscellaneous character. While Haydn remained thus, leading a life of tranquil industry, his reputation spread far and wide, and his visits to England, albeit undertaken somewhat unwillingly, were veritable triumphs. Seemingly inspired by Handel's example, Haydn, after his return to Vienna, produced the oratorios "The Creation" (1797), and "The Seasons" (1801). Haydn was an amazingly prolific composer. Among his works are 148 symphonies, 83 quartets, 24 trios, 19 operas, 5 oratorios, 24 concertos, 15 masses, 44 pianoforte sonatas, and many others. He created the modern symphony and quartet, and may be said to be the father of the instrumental music of the present. Born at Rohrau, in Lower Austria; died at Vienna.

Hayes, Catherine (1825-1861). Soprano. Created a tremendous furore by her exquisite singing of Irish airs. Born at Limerick; died at Sydenham.

Heap, Charles Swinnerton (1847-1900). Composer and pianist. A Mendelssohn scholar. Wrote cantatas, an oratorio, "The Captivity," and various instrumental and vocal compositions. Born and died at Birmingham.

Heer'mann *(Hair'-mahn)*, **Hugo** (1844 —). Violinist, teacher, in Chicago. Born at Heilbronn.

He'gar *(Hay'-gahr)*, **Friedrich** (1841 —). Composed oratorios ("Manasse," "Ahasuerus," etc.), a violin concerto and vocal works. Born at Basel.

Heg'ner *(Haig-ner)* (1), **Anton** (1861 —). 'Cellist in New York; composed concertos, etc. Born at Copenhagen. (2) **Otto** (1876 —). Composer and pianist. Achieved a considerable reputation after his early début (1888). Born at Basel.

Heid'ingsfeld *(Hi'-dings-felt)*, **Ludwig** (1854—). Composer, conservatory director. Born at Jauer.

Hein'rich *(Hine'-rikh)*, **Max** (1853 —). Baritone singer in New York, song composer. Born at Chemnitz.

Hei'se *(Hi'-zeh)*, **Peter Arnold** (1830-1879). Opera composer. Born and died at Copenhagen.

Hek'king, Anton (1856 —). 'Cellist. Born at The Hague.

Hel'ler, Stephen (1815-1888). Composer and pianist. Wrote many charming fantasias, études, polonaises, and drawing-room pieces generally, for the pianoforte. Born at Pesth; died at Paris.

Hell'mesberger *(Hel'-mes-bairg-er)*, **Joseph** (1855-1907). One of a family of violinists; composed operas, ballets, etc. Born and died at Vienna.

Helm'holtz, Hermann Ludwig (1821-1894). One of the greatest *savants* of modern times. Rendered a valuable service to musical art in the writing of his great work on sound and acoustics—"Lehre von den Tonempfindungen." Born at Potsdam; died at Charlottenburg.

Hel'sted (1), **Hermann** (1821-1894). Violinist; composed ballets, etc. Born at Potsdam; died at Berlin. (2) **Karl Adolph**, his brother (1818 —). Composed symphonies, chamber music, cantatas, etc. Born at Copenhagen. (3) **Gustav** (1857 —). Composed a symphony, a suite, songs, piano works, etc. Born at Copenhagen.

Hem'pel, Frieda (1884 —). Famous operatic soprano. Born at Leipsic.

Hen'derson, William J. (1855 —). A leading critic; wrote valuable books ("Modern Musical Drift," "Forerunners of Italian Opera," etc.). Born at Newark.

Hen'driks, Francis. Contemporary American piano composer.

Hen'kel, H. (1822-1899). Pianist, teacher and composer.

Hen'nen (1), **Arnold** (1820 —). Pianist, piano composer. Born at Heerlen. (2) **Frederik** (1830 —). Violinist, violin composer. Born at Heerlen. (3) **Mathias** (1828 —). Pianist; composed church and piano music. Born at Heerlen.

Hen'nes, Aloys (1827 —). German teacher and pianist.

Henri'ques *(Hen-ree'-kes)*, **Fini** (1867 —). Violinist; composed incidental music, piano works, etc. Born at Copenhagen.

Hen'schel *(Hen'-shel)*, **Georg** (1850 —). Composer, baritone vocalist, pianist, and conductor. In 1881-1884 conducted the Boston Symphony Orchestra. Has written operas, an oratorio, a requiem, a "Stabat Mater," some instrumental music, and a number of clever songs, in which last department of composition he shows to most advantage. Henschel has lived long in London, where he has made a great reputation as a teacher. His wife **Lilian**, née Bailey (1860-1901), an American soprano, shared his fame through the recitals, etc., in which they appeared together. Born at Breslau.

Hen'sel (1), **Octavia** (really Mrs. G. A. Fonda) (1837-1897). Musical writer. (2) **Fanny Cäcilia** (1805-1847). Composer and pianist. A sister of Mendelssohn. Born at Hamburg; died at Berlin.

Hen'selt, Adolph von (1814-1889). Composer and eminent pianist. Born at Schwalbach; died at Warmbrunn.

Hent'schel, Theodor (1830-1892). Composed operas ("The King's Page," "Lancelot," etc.), overtures, marches, etc. Born at Lusatia; died at Hamburg.

Her'beck *(Hair'-beck)*, **Johann** (1831-1877). Conductor; composed symphonies, chamber works, songs, etc. Born and died at Vienna.

Her'bert, Victor (1859 —). Composer. Studied in Germany. 'Cellist and bandmaster. Played in Metropolitan, Thomas's, and Seidl's orchestras. In 1898 became conductor of the Pittsburgh Orchestra. His works include an oratorio, "The Captive," comic operas, a 'cello concerto, songs, etc. Besides light operas like "Babes in Toyland," "Mlle. Modiste," etc., he has composed two 'cello concertos, a Suite Romantique, symphonic poems, and the Indian opera "Natoma." Born at Dublin, Ireland.

He'ring *(Hay'-ring)*, **Carl G.** (1765-1853). German teacher and pianist.

Heritte'-Vi'ardot *(Ay-rit'-Vee'-ar-doe)*, **Louise** (1841 —). Singer, teacher, composer. Born at Paris.

Her'man *(Hair'-mahn)*, **Reinhold Ludwig** (1849—). Violinist; composed chamber music, cantatas, etc. Born at Prentzlau.

Her'mann *(Hair'-mahn)* (1), **Friedrich** (1828-1907). Violinist; composed orchestral and chamber music. Born at Frankfort; died at Leipsic. (2) **Robert** (1869 —). Composed a symphony, an overture, a quintet, and smaller works. Born at Berne.

Hernan'dez *(Her-nan'-deth)*, **Pablo** (1834 —). Organist; composed organ works, a symphony, an overture and zarzuelas. Born at Saragossa.

Hernan'do, Rafael (1822 —). Composed zarzuelas, masses, etc. Born at Madrid.

Hérold' *(Eh-rold')*, **Louis Joseph Ferdinand** (1791-1833). Composer. Wrote "Zampa," "Le Pré aux Clercs," and other operas. Born and died at Paris.

Hervé' *(Air-vay')*, (really Florimond Ronger) (1825-1892). Operetta composer. Born at Arras; died at Paris.

Her'vey, Arthur (1855 —). Writer; composed (in England) an overture, a one-act opera, orchestral variations, songs, etc. Born at Paris.

Herz *(Hairtz)*, **Henri** (1806-1888). Austrian pianist.

Herzo'genberg *(Hair-tso'-gen-bairg)*, **Baron Heinrich von** (1843-1900). Composed symphonies, chamber music, large vocal works, etc. Married the pianist Elizabeth Stockhausen. Both friends of Brahms. Born at Graz; died at Wiesbaden.

Hess (1), **Willy** (1859 —). Famous concert violinist. Born at Mannheim. (2) **Ludwig** (1877 —). Singer, conductor; composed a symphony, the epic "Ariadne," vocal works, etc. Born at Marburg.

Hes'se *(Hes'-seh)*, **Ad. F.** (1809-1863). German organist.

Heu'berger *(Hoy'-bair-gher)*, **Richard** (1850 —). Critic, editor, choral conductor; composed operas, cantatas, ballets, orchestral works, etc. Born at Graz.

Heub'ner *(Hoyb'-ner)*, **Konrad** (1860-1905). Orchestral composer. Born at Dresden; died at Coblenz.

Heu'mann *(Hoy'-man)*, **Hans** (1870 —). Composed songs, violin works, etc. Born at Leipsic.

Heusch'kel *(Hoysh'-kel)*, **J. P.** (1773-1853). German pianist and teacher.

Hew'itt, John H. (1801—?). Composed the oratorio "Jephthah." Born at New York.

Hey *(High)*, **Julius** (1832 —). Singing teacher. Born at Franconia.

Hey'mann *(High'-man)* (1), **Karl August** (1852 —). Piano and song composer. Born at Rheineck. (2) **Karl** (1854 —). Pianist, good piano composer. Born at Posen.

Hignard' *(Heen-yar')*, **Jean** (1822-1898). Composed operas, piano works, etc. Born at Nantes; died at Vernon.

Hil'dach *(Hil'-dakh)*, **Eugen** (1849 —). Baritone, song composer. Born at Wittenberg.

Hill (1), **Edward Burlingame.** Contemporary American song and piano composer. (2) **Junius Welch** (1840 —). Teacher, organist. Born at Hingham, Mass. (3) **Thomas Henry Weist** (1828-1891). Composer and violinist. Born at Islington; died at London.

Hil'le *(Hil'-le)*, **Gustav** (1851 —). Violinist, violin composer. Born near the Elbe.

Hill'emacher *(Hil'-leh-makh-er)* (1), **Paul** (1852 —), and (2) **Lucien** (1860 —). Two brothers working together; composed several operas, etc. Both born at Paris.

Hil'ler (1), **Ferdinand** (1811-1885). Composer and pianist. Founded the Conservatory at Cologne. Wrote symphonies, oratorios—"Destruction of Jerusalem," and "Saul" —six operas, overtures, sonatas, songs, etc. Born at Frankfort; died at Cologne. (2) **Johann A.** (1728-1804). Conductor and composer. Born at Görlitz.

Him'mel, F. H. (1765-1814). German composer.

Hinck'ley, Allen (1877 —). Operatic basso. Born at Boston.

Hin'ton, Arthur (1869 —). Composed for orchestra a symphony, a violin and a piano concerto, and "Cæsar's Triumph"; also the opera "Tamara," and chamber works. Born at Beckenham, Kent.

Ho'brecht (Obrecht), (about 1430-1506). Famous contrapuntal composer of masses, motets, etc. Born at Utrecht; died at Antwerp.

Hod'ges (1), **Edward** (1796-1867). Organist in England, Toronto, and New York. Born at Bristol; died at Clifton. (2) **Faustina Hasse,** his daughter (— 1896). Organist and song composer. Died at New York.

Hoff'man (1), **Richard** (1831-1909). Pianist and teacher. Since 1847 has lived in New York. He is well known as a pianist and a composer of pianoforte pieces, anthems, songs, etc. Born at Manchester, England. (2) **H.** (1842-1902). German composer and pianist. (3) **Josef** (1877 —). Pianist and composer. Like his contemporary, Otto Hegner, he was a prominent figure in the musical world as a "child pianist." After his first appearances as a "prodigy," he retired for study, and reappeared as a virtuoso of remarkable powers. Born at Cracow.

Hoff'mann, E. T. A. (1776-1822). Celebrated as author. Composed operas, a ballet, a mass, a symphony, chamber works, etc. Born at Königsberg; died at Berlin.

Ho'garth, George (1783-1870). 'Cellist and composer. Wrote a number of interesting books on musical subjects. His eldest daughter married Charles Dickens. Born at Lauderdale; died at London.

Hol, Richard (1825-1885). Dutch composer and pianist.

Hol'brooke, Josef Charles (1878 —). Composed for orchestra "The Raven," "The Skeleton in Armor," "Ulalume," a Poe Symphony, "Queen Mab," and other symphonic poems; also the opera "The Children of Don." Born at Croydon.

Hol'den, Oliver (1765-1834). Hymn composer. Born at Shirley, Mass.; died at Charlestown, Mass.

Hol'länder *(Hol'-len-der)* (1), **Alexis** (1840 —). Pianist chamber and piano composer. Born in Silesia. (2) **Gustav** (1855 —). Violinist, teacher, composer. Born in Silesia. (3) **Victor,** brother of Gustav (1866 —). Composed operas, etc.

Hol'lins, Alfred (1865 —). Blind. Organist, church composer. Born at Hull, England.

Holl'mann, Joseph (1852 —). 'Cellist, 'cello composer. Born at Maestricht.

Holmès *(Holl-mes')* (properly **Holmes**), **Augusta Mary Anne** (1847-1903). Composer. In childhood a brilliant pianist. Her compositions include symphonies and other orchestral works, two operas, and a great number of songs. Born at Paris, of English-Irish parents.

Holst, Gustav von (1874 —). Composed operas, cantatas, etc. Born in England.

Hol'yoke, Samuel (1771-1816). Hymn composer. Born at Boxford, Mass.; died at Concord, N. H.

Homer (1), **Louise** (1874 —). American contralto. (2) **Sidney** (1864 —). Composed remarkable songs. Born at Boston.

Hood, Helen (1863 —). Song and violin composer. Born at Chelsea, Mass.

Hope'kirk, Helen (1856 —). Pianist and teacher, Brookline, Mass. Composed a concerto and other orchestral works, piano pieces, etc. Born at Edinburgh.

Hop'kins, Edward John (1818-1901). Organist, writer. Born and died at London.

Hop'kinson, Francis (1737-1791). Lived in Philadelphia. Considered the first American composer; wrote songs, etc.

Hopp'fer, Ludwig (1840-1877). Composed operas, symphonies, etc. Born at Berlin; died at Rüdesheim.

Hor'nemann, Johann Ole Emil (1809-1870). Song composer. Born and died at Copenhagen.

Hors'ley (1), **Charles E.,** son of William (1821-1876). English composer. (2) **William** (1774-1858). English composer.

Hor'vath, Geza (1868 —). Piano composer. Born at Komaron, Hungary.

How'ard, George H. (1843 —). Teacher, lecturer. Born at Newton, Mass.

How'ell, Edward (1846 —). 'Cellist. Professor of the violoncello at the Royal College of Music. Born at London.

Hrima'ly *(Ri-mahl'-ee)*, **Adalbert** (1842 —). Violinist, composer (opera "Die verzauberte Prinz," violin works). Born in Bohemia.

Hubay' *(Hoo-bye')*, **Jeno** (1858 —). Violinist; composed an opera, violin work. Born at Budapest.

Hu'ber *(Hoo'-ber)*, **Hans** (1852 —). Taught at Basel. A great composer. Works include symphonies, cantatas, concertos, sonatas, many smaller works, also the operas "Kudrun" and "Der Simplicius," and a successful oratorio. Born at Schönewerd, Switzerland.

Hu'bermann *(Hoo'-ber-man)*, **Bronislaw** (1882 —). Famous violinist. Born near Warsaw.

Huber'ti *(Hoo-bair'-tee)*, **Gustave Leon** (1843 —). Composed oratorios, a symphony, etc. Born at Brussels.

Huc'bald *(Hook'-bahld)*. Theorist; Flanders. Tenth century.

Hue *(Hee)*, **Georges Adolphe** (1858 —). Orchestral and opera composer. Born at Versailles.

Hueff'er *(Hif'-fer)*, **Francis** (1843-1889). Composer and writer. Was musical critic of the "Times" from 1878. Wrote several books—"Richard Wagner and the Music of the Future," "The Troubadours," "Musical Studies," etc. Born at Münster; died at London.

Hughes, Rupert (1872 —). Author, editor, composer, musical writer. Born at Lancaster, Mo.

Huhn *(Hoon)*, **Bruno** (1871 —). Pianist, piano and song composer. Born at London.

Hull, Alexander. American composer of interesting songs and orchestral works.

Hul'lah, John Pyke (1812-1884). Composer and organist. Studied at the Royal Academy of Music. Wrote operas, songs, etc., but is better known as a zealous advocate of the Wilhelm method of musical instruction, and of music for the people. Born at Worcester, England; died at Westminster.

Hüll'mandel *(Heel'-man-del)*, **N.** (1751-1823). Alsatian pianist and composer.

Hul'steyn *(Hool'-stein)*, **Jean C. van** (1869 —). Violinist, teacher, Baltimore. Born at Amsterdam.

Hum'frey, Pelham, famous English composer, time of Charles II.

Hum'mel *(Hoom'-mel)*, (1), **Johann Nepomuk** (1778-1837). Composer and pianist. A pupil of Mozart and Albrechtsberger. A celebrated virtuoso in his day. Wrote masses, cantatas, operas, chamber music, and other forms of composition. Born at Pressburg; died at Weimar. (2) **Ferdinand** (1855 —). Composed operas, chamber works, etc. Born at Berlin.

Hum'perdinck *(Hoom'-per-dink)*, **Engelbert** (1854 —). Composer. Has written a "Humoresque" for orchestra, a choral ballad—"Wallfahrt nach Kevelaar"—and the remarkable opera, "Hänsel und Gretel," which has made him one of the most conspicuous composers of the day, besides other notable works. His "King's Children" is a recent operatic success. Born at Siegburg, near Bonn.

Hun'eker *(Hoon'-ek-er)*, **James Gibbons** (1860 —). Brilliant writer on modern music. Born at Philadelphia.

Hün'ten *(Hin'-ten)*, **Franz** (1793-1878). Composer and pianist. Was for some years professor at the Paris Conservatoire. At one time a fashionable virtuoso and composer. Born and died at Coblenz.

Huss, Henry Holden (1862 —). Composed songs with orchestra, a violin and a piano concerto, chamber works, etc. Born at Newark.

Hut'cheson, Ernest (1871 —). Pianist, teacher at Baltimore; composed the tone poem "Merlin and Vivien," a piano concerto, etc. Born at Melbourne.

Hütt'enbrenner *(Hit'-ten-bren-ner)*, **Anselm** (1794-1868). Composed symphonies, overtures, masses, operas, chamber works, fugues, etc. Born and died at Graz.

Hy'att, Nathaniel Irving (1865 —). Teacher in Troy. Composed the overture "Enoch Arden," chamber works, etc. Born at Lansingburgh, N. Y.

Hyl'lested, August (1858 —). Taught a while in Chicago. Composed piano works, songs, orchestral works, etc. Born at Stockholm, of Danish parents.

I

Igum'nov *(I-goom'-noff)*, **Konstantin** (1873 —). Teacher at Moscow. Born in Russia.

Iliffe', Frederick (1847 —). Composed an oratorio, a symphony, choruses with orchestra, chamber works, etc. Born at Leicester.

Ilyin'ski, Alexander (1859 —). Composed orchestral suites, a symphony, cantatas, incidental music, an opera, and smaller works. Born at Tsarkoe-Selo.

Im'bert *(Am-bair)*, **Hugues** (1842 —). Well-known Parisian writer on music. Born at Nièvre.

In'cledon *(In'-k'l-don)*, **Charles Benjamin** (1763-1826). Tenor vocalist. Famous for his ballad-singing. In 1817 he visited America. Born at St. Keverne, Cornwall; died at Worcester.

In'dy *(D'Andy)*, **P. M. T. Vincent d'** (1851 —). French composer and pianist. Works include the symphonic poems "La Forêt Enchantée," "Saugefleurie," "Istar," etc., the Wallenstein Triptich, two important symphonies and the earlier "Jean Hunyadi" symphony, cantatas, the operas "Fervaal" (Druidic), "L'Etranger" (symbolic), and the lighter "Attendez-Moi sous l'Orme."

Inge'lius *(In-gay'-lee-oos)*, **A. G.** Finnish song composer.

Inzen'ga, José (1828-1891). Composed zarzuelas, songs, etc. Born and died at Madrid.

Iparraguir're, José (1820-1881). Popular Spanish singer; composed folk-songs.

Ippol'itov-I'vanov *(Ip-pol'-ee-toff-Ee'-van-off)*, **Michael** (1859 —). Composed operas ("Ruth," "Asia," etc.), orchestral works, choruses, etc. Born at Gatschina.

Ir'gang *(Ear'-gahng)*, **Friedrich Wilhelm** (1836 —). Organist, piano composer. Born in Silesia.

I'saac *(Ee'-sahk)*, **Heinrich (Arrigo Tedesco)** (about 1450-1517). German contrapuntal composer.

Isouard' *(Ee-soo-ar')*, **Nicolo** (1775-1818). Composer; Malta.

Is'tel, Edgar (1880). Composer, but best known as musical writer. Born at Mainz.

Iv'anoff *(Ee'-van-off)*, **Michael** (1849 —). Composed four operas, orchestral works, a ballet, songs, piano pieces, etc. Born at Moscow.

Iv'ry *(Eev'-ree)*, **Richard, Marquis d'** (1826-1903). Opera composer. Born at Beaume; died at Hyères.

J

Jack'son, William (1730-1803). English organist and composer.

Ja'cobsohn *(Yah'-cob-sone)*, **S. E.** (1839 —). German violinist.

Jaco'by *(Yah-co'-bee)*, **Georges** (1840-1906). Composed operas, ballets, etc. Born at Berlin; died at London.

Ja'dassohn *(Yah'-das-zon)*, **Salomon** (1830-1902). Composer and pianist. He wrote symphonies, vocal compositions, chamber music, etc.; also valuable works on harmony and other subjects. His text-books are in world-wide use. Born at Breslau.

Jaell *(Yale)*. **Alfred** (1832-1882). Austrian pianist.

Jaf'fe *(Yahf'-feh)*, **Moritz** (1835 —). Violinist, opera composer. Born at Posen.

Jahn *(Yahn)*, **Otto** (1813-1869). Philologist and archæologist, composer, and writer on music. His celebrated "Life of Mozart" is his chief contribution to musical literature. Born at Kiel; died at Göttingen.

Ja'niewicz *(Yah'-nee-vitch)*, **Felix** (1762-1848). Polish violinist.

Jan'ko *(Yang'-ko)*, **Paul von** (1856 —). Inventor of a new keyboard bringing the notes in a smaller span than on the present keyboard. Born in Hungary.

Jan'nequin *(Yan'-neh-can)*, **Clement** (sixteenth century). French contrapuntal composer.

Jano'tha *(Yah-no'-ta)*, **Nathalie.** Pianist. Born at Warsaw.

Jan'sa *(Yan'-sa)*, **Leopold** (1794-1875). Composer and violinist. Born at Wildenschwert; died at Vienna.

Jan'ssens *(Yan'-sens)*, **Jean François** (1801-1835). Composed operas, symphonies, masses, etc. Born and died at Antwerp.

Jaques-Dalcroze. See **Dalcroze.**

Jareck'i *(Yar-eck'-ee)*, **Henry** (1846 —). Composed operas, orchestral works, etc. Born at Warsaw.

Jär'nefelt *(Yair'-neh-felt)*, **Armas** (1869 —). Composed overtures, suites, symphonic poems, etc., and smaller works. Born at Wiborg, Finland.

Jar'no *(Yar'-no)*, **George** (1868 —). Opera composer. Born at Pesth.

Jar'vis, Charles H. (1837-1895). Pianist, conductor. Born and died at Philadelphia.

Jas'par, Maurice (1870 —). Pianist, piano composer. Born and died at Philadelphia.

Jehin' *(Yay'-ang)* (1), **François** (1839 —). Violinist, teacher in Montreal, composer. Born at Spa. (2) **Leon** (1853 —). Conductor, orchestral composer. Born at Spa.

Jen'kins, David (1849 —). Composed oratorios, cantatas, etc. Born in Wales.

Jen'sen *(Yen'-sen)*, **Adolph** (1837-1879). Composer and teacher. Notable as a song-writer as well as a composer of great originality in many other forms. Born at Königsberg; died at Baden.

Jentsch *(Yentsh)*, **Max** (1855 —). Pianist; composed orchestral works. Born in Saxony.

Jimen'ez *(Yi-may'-neth)*, **Jeronimo** (1854 —). Zarzuela and orchestral composer. Born at Seville.

Ji'ranek *(Yee'-rah-nek)*, (1), **Josef** (1855 —). Pianist, technical composer. Born in Bohemia. (2) **Aloys,** brother of above (1858 —). Composed an opera, orchestral works, chamber music, etc.

Jo'achim *(Yo'-a-kheem)*, **Joseph** (1831-1907). Violinist and composer. In 1843 went from the Vienna Conservatory to that of Leipsic. In 1850 became orchestral leader at Weimar, and in 1854 occupied the same position at Hanover. The prince of modern violinists. Born at Kittsee, near Pressburg, in Hungary; died at Berlin.

Johns, Clayton (1857 —). Composed a berceuse and scherzino for strings, choruses, about one hundred piano pieces, but is best known by his charming songs. Born at Newcastle, Del.

John'son (1), **Herbert** (1861-1904). Church singer; composed sacred songs. Born at Middletown; died at Boston. (2) **William Spencer.** Contemporary American song composer.

Jomel'li *(Yo-mel'-ee)*, **Jeanne.** Opera and concert soprano; New York.

Jommel'li *(Yo-mel'-lee)*, **Niccolo** (1714-1774). Italian composer.

Jon'as *(Yo'-nas)*, **Alberto** (1868 —). Pianist, composer, teacher; University of Michigan. Born at Madrid.

Joncières' *(Zhon-see-ehr')*, **Victorin de** (1839 —). French composer.

Jones (1), **Arthur Barclay** (1869—). Composed a symphony, etc. Born at London. (2) **Robert** (end of sixteenth century). English lutenist and composer.

Jor'dan, Jules (1850—). Singer, teacher in Providence; has composed an opera, a cantata, etc., but is best known by his songs. Born at Willimantic.

Joseff'y *(Yo-sef'-fee)*, **Rafael** (1853 —). Pianist, composer, and teacher. For many years he was a member of the faculty of the National Conservatory of Music in New York. His pianoforte compositions showed much skill and his playing excelled in taste and execution. He was a fine interpreter of Chopin. Retired from concert stage at present. Born at Miskolcz, Hungary.

Jos'ephson *(Yo'-sef-son)*, **Jacob Axel** (1818-1880). Organist, composer. Born at Stockholm; died at Upsala.

Jos'quin Despres. *See* **Despres.**

Jou-ret' *(Zhoo-ray')*, **Leon** (1828-1905). Composed operas, cantatas, etc. Born at Ath; died at Brussels.

Journet' *(Zhoor-nay)*, **Marcel** (1869 —). Bass singer, New York, etc. Born at Grasse, France.

Juch *(Yookh)*, **Emma** (1861 —). Operatic soprano, New York, Chicago, etc. Born at Vienna.

Jullien' *(Zhool-leang')* (1), **Adolphe** (1845 —). Writer. an eminent Parisian musical critic. Born at Paris. (2) **Louis Antoine** (1812-1860). Composer. Gained a great reputation as a conductor and composer of dance music, etc. He was noted for practical musicianship, and with his magnificent orchestra he secured excellent performances of classical music. Born at Sisteron.

Junck *(Yoongk)*, **Benedetto** (1852 —). Composed chamber music, songs, etc. Born at Turin.

Jung'mann *(Yoong'-man)*, **A.** (1814-1892). Composer and pianist; Germany.

Ju'on *(Zhoo'-on)*, **Paul** (1872 —). Composed for orchestra a symphony, a suite, a fantasie, and a serenade; also piano works and good chamber music. Born at Moscow.

Jütt'ner *(Yitt'-ner)*, **Paul** (1868 —). Organist; composed sacred works. Born in Silesia.

Ju'ul *(Yoo'-ool)*, **Asgar** (1874 —). Composed piano works and national songs. Born at Copenhagen.

K

Kaan-Al'best, Heinrich von (1854 —). Pianist; composed orchestral works, operas, a ballet, and smaller works. Born at Tarnopol.

Kad'letz, Andreas (1859 —). Violinist; composed ballets, an opera, etc. Born in Bohemia.

Kaf'ka (1), **J. C.** (1747-1800). Austrian violinist. (2) **J. N.** (1819 —). Bohemian composer and pianist.

Kahn, Robert (1865—). Composed chamber music, songs, etc. Born at Mannheim.

Kai'ser *(Kye'-zer)* (1), **Emil** (1850 —). Composer of operas. Born at Coburg. (2) **Henri Alfred** (1872 —). Composed ballets, the opera "Stella Maris," etc. Born at Brussels.

Kaja'nus *(Kah-yah'-noos)*, **Robert** (1856 —). Conductor; composed symphonic poems, Finnish rhapsodies, an orchestral suite, cantatas, etc. Born at Helsingfors, Finland.

Kalafa'ti *(Kah-lah-fah'-tee)*, **B.** (1869 —). Composed songs, piano sonatas, etc. Born in the Crimea.

Kalin'nikov *(Kahl-lin'-nee-koff)*, **Vassili** (1866-1901). Composed symphonies, symphonic poems ("The Nymphs," etc.), cantatas, and smaller works. Born at Voina; died in the Crimea.

Kal'isch *(Kahl'-ish)*, **Paul** (1855 —). Tenor; married Lilli Lehmann. Born at Berlin.

Kalk'brenner *(Kalk'-bren-ner)*, **Friedrich Wilhelm Michael** (1788-1849). Composer and pianist. Wrote an excellent "School" for his instrument, and also some fine études. Died at Enghien, near Paris.

Kalliwo'da *(Kal-li-vo'-da)*, **Johann Wenzel** (1801-1866). Composer and violinist. Wrote a great deal of music for the violin, also symphonies, concert overtures, etc. Born at Prague; died at Carlsruhe.

Kamien'ski *(Kah-mee-en'-skee)*, **Matthias** (1734-1821). Polish opera pioneer. Born at Odenburg; died at Warsaw.

Kämpf *(Kempf)*, **Karl** (1874 —). Composed suites, a symphonic poem, etc. Born at Berlin.

Kämp'fert *(Kemp'-fert)*, **Max** (1871 —). Composed an opera, orchestral rhapsodies, etc. Born at Berlin.

Karasow'ski *(Kah-rah-soff'-skee)*, **Moritz** (1823-1892). Polish musical historian. Born at Warsaw; died at Dresden.

Karg-Eh'lert *(Kahrg-Ay'-lairt)*, **Sigfrid** (1878 —). Composed orchestral and chamber works, but best known by his organ pieces. Born at Oberndorf.

Kar'ganov *(Kahr'-gahn-off)*, **Gennari** (1858-1890). Composed piano works. Born at Kvarelia; died at Rostow.

Kar'lowicz *(Kahr'-lo-vitsch)*, **Miecyslav** (1876 —). Composed a good symphony, several symphonic poems, a string serenade, incidental music, and much else. Born in Poland.

Kasan'li, Nicolai (1869 —). Conductor, orchestral composer. Born at Tiraspol, Russia.

Kasatchen'ko, Nicolai (1858 —). Composed operas, an overture, a symphony, oriental suites, a cantata, etc. Born in Russia.

Kasch'in, Daniel (1773-1844). Early opera composer. Born and died at Moscow.

Kaschin'ski, Victor (1812-1870). Opera composer. Born at Vilna; died at Warsaw.

Kasch'kin, Nicolai (born 1839). Russian musical writer and historian.

Kasch'perov *(Kash'-pair-off)*, **Vladimir** (1827-1894). Opera composer. Born at Simbirsk; died at Romanzevo.

Kas'kel, Karl, Freiherr von (1866 —). Opera composer. Born at Dresden.

Kastal'ski, Alexander (1856 —). Composed sacred and piano works. Born at Moscow.

Kast'ner, J. G. (1810-1867). Alsatian composer.

Ka'te *(Kah'-teh)*, **André ten** (1796-1858). Opera composer. Born at Amsterdam; died at Haarlem.

Kauff'mann *(Kowf'-man)*, **Fritz** (1855 —). Composed orchestral and chamber works. Born at Berlin.

Kaun *(Kown)*, **Hugo** (1863 —). Lived partly in Milwaukee. Composed symphonic poems ("Minnehaha," "Maria Magdalene," etc.), an opera ("Der Pietist"), a "Fatherland" symphony, choral works ("Normannen-Abschied"), etc. Born at Berlin.

Kazyn'ski, Victor (1812 —). Conductor, opera composer. Born at Vilna.

Kei'ser *(Ki'-zer)*, **Reinhard** (1674-1739). Composer. Wrote an immense number of operas (singspiels) for the Hamburg Opera, of which he was director. Born at Teuchern, near Weissenfels; died at Hamburg.

Ké'ler-Bé'la *(Keh'-ler-Beh'-la)* **(Albert von Kéler)** (1820-1882). Violinist, conductor, and composer. Born at Bartfield; died at Wiesbaden.

Kel'ler, Matthias (1818-1875). Bandmaster, violinist; composed the American hymn set with Holmes' words, "Angel of Peace." Born at Würtemburg; died at Boston.

Kel'ley, Edgar Stillman (1857 —). Composed chamber music, songs ("The Lady Picking Mulberries," etc.), the light opera "Puritania," incidental music to "Macbeth," "Ben Hur," etc., and recently a New England Symphony.

Kel'lie, Lawrence (1862 —). Tenor, song composer. Born at London.

Kel'logg, Clara Louise (1842—). American soprano.

Kemp'ter (1), **Karl** (1819-1871). Oratorio composer. Born at Limbach; died at Augsburg. (2) **Lothar** (1844 —). Conductor, Zurich; composed operas, choruses with orchestra, songs, violin works, etc. Born in Bavaria.

Ken'nerly-Rum'ford, R. H. (1870 —). Baritone; married Clara Butt. Born at London.

Kerl, *(Kairl)*, **J. C.** (1628-1690). Bavarian composer and organist.

Kern *(Kairn)*, **Carl Wilhelm** (1874). Teacher and editor, Chicago and St. Louis; composed songs and piano works. Born at Schlitz.

Kes, Willem (1856 —). Conductor; composed overtures, etc. Born at Dordrecht.

Ket'ten, Henri (1848-1883). Pianist, salon composer. Born in Hungary; died at Paris.

Kette'nus *(Ket-teh'-noos)*, **Aloys** (1823-1896). Violinist and composer. Born at Verviers; died at London.

Ket'terer, Eugene (1831-1870). Pianist, salon composer. Born at Rouen; died at Paris.

Keur'vels *(Koor'-vels)*, **Edward** (1853 —). Conductor composed operas, cantatas, etc. Born at Antwerp.

Keuss'ler *(Koyss'-ler)*, **Gerhard von** (1874 —). Conductor; composed symphonic poems. Born at Livonia.

Kid'son, Frank (1855 —). Well-known writer on music. Born at Leeds.

Kiel *(Keel)*, **Fredk.** (1821-1885). German composer.

Kienzl *(Keenzl)*, **Wilhelm** (1857 —). Composed several operas, of which "Der Evangelimann" is best known, and "Die Kuhreigen" next. Born at Waizenkirchen, Austria.

Kie'sewetter *(Kee'-ze-vet-ter)*, **Raphael Georg** (1773-1850). Writer. Born at Holleschau; died at Baden.

Kim'ball, Josiah (1761-1826). Hymn composer. Born and died at Topsfield.

King, Oliver A. (1855 —). Pianist; composed a symphony, two overtures, cantatas, etc., but best known by his song "Israfel." Born at London.

King', Julie Rivé- (1856 —). American pianist.

Kir'cher *(Keer'-kher)*, **A.** (1602-1680). German historian.

Kirch'ner *(Keerkh'-ner)*, **Theodor** (1823-1903). Prolific piano composer. Born at Chemnitz; died at Hamburg.

Kirn'berger *(Keern'-berkh-er)*, **Johann Philipp** (1721-1783). Composer and writer. Born at Saalfeld; died at Berlin.

Kist'ler, Cyril (1848 —). Composed operas in a rather heavy Wagnerian style ("Kunihild," "Baldur's Death," etc.). Born at Augsburg.

Kittl, Johann Friedrich (1806-1868). Opera composer. Born in Bohemia; died at Lissa.

Kitz'ler, Otto (1834 —). Piano and orchestral composer. Born at Dresden.

Kjer'ulf *(Khyair'-oolf)*, **Halfdan** (1815-1868). Composer. Originally a theological student; afterward worked at Leipsic Conservatory. Wrote songs, pianoforte pieces, etc. His best work is in his songs. Born and died at Christiania.

Klau'ser *(Klow'-zer)* (1), **Karl** (1823 —?). Editor, teacher at Farmington. Born at St. Petersburg. (2) **Julius** 1854 —). Teacher and writer, Milwaukee. Born at New York.

Klau'well *(Klow'-well)*, **Otto Adolf** (1851 —). Writer; composed overtures, etc. Born at Langensalza.

Klee'berg *(Klay'-bairg)*, **Clotilde** (1866 —). Pianist. Made successful tours. Born at Paris.

Klee'feld *(Klay'-felt)*, **Wilhelm** (1868 —). Writer, piano and song composer. Born at Mainz.

Klef'fel, Arno (1840 —). Teacher, critic, orchestral composer. Born in Thuringia.

Klein *(Kline)*, **Bruno Oscar** (1858-1911). German pianist.

Klein'michel *(Kline'-mikh-el)* (1), **Nicolai** (1857 —). Composed ballets, cantatas, etc. Born at Odessa. (2) **Richard** (1846-1901). Pianist; composed operas, symphonies, and smaller works. Born at Posen; died at Charlottenburg.

Kle'nau *(Klay'now)*, **Paul von.** German composer of the opera "Sulamith," etc.

Klen'gel (1), **Paul K.** (1854 —). Violinist, pianist, song composer. Born at Leipsic. (2) **Julius** (1859 —). 'Cellist, teacher, chamber composer. Born at Leipsic.

Klick'a, Joseph (1855 —). Organist, organ and orchestral composer. Born in Bohemia.

Klind'worth, Karl (1830 —). Musical editor, song and piano composer. Born at Hanover.

Klo'se, Friedrich (1862 —). Composed a mass, an orchestral "Festzug," the symphonic poem "Das Leben ein Traum," organ works, the opera "Ilsebill," etc. Born at Karlsruhe.

Klug'hardt *(Kloog'-hart)*, **August** (1847-1902). Composed overtures, five symphonies, suites, operas, and many smaller works. Born at Köthen; died at Dessau.

Kneisel *(Knigh'-zl)*, **Franz** (1865 —). Roumanian violinist; founder of the famous Kneisel quartet. Composed cadenzas, études, etc.

Knie'se *(Knee'-zeh)*, **Julius** (1848-1895). Composed songs, a tone-poem, etc. Born at Roda; died at Dresden.

Knight, Joseph Philip (1812-1887). Composed songs ("Rocked in the Cradle of the Deep," etc.). Born at Bradford-on-Avon; died at Great Yarmouth.

Knorr, Ivan (1853 —). Composed chamber music, an opera, etc. Born in West Prussia.

Kobbé' *(Kob-bay')*, **Gustav** (1857 —). Writer on Wagner and various subjects. Born at New York.

Kob'ler, Hugo (— 1907). Opera composer. Died at Vienna.

Koch *(Kokh)*, **Friedrich E.** (1862 —). Composed two symphonies, other orchestral works, an oratorio, two operas, etc. Born at Berlin.

Koch'etov *(Kokh'-eh-toff)*, **Nicolai** (1864 —). Composed an opera, a symphony, etc. Born at Oranienbaum.

Ko'cian, Jaroslav (1884 —). Violinist. Born in Bohemia.

Koczal'ski *(Kot-chall'-skee)*, **Raoul** (1885 —). Composed operas, etc. Born at Warsaw.

Koeh'ler *(Kay'-ler)* (1), **Moritz** (1855 —). Composed orchestral and chamber works. (2) **Wilhelm** (1858 —). Composed masses, motets, etc. Born at Thuringia. (3) **Louis** (1820-1886). German pianist and composer.

Koel'ling *(Kel'-ling)*, **Carl W. P.** (1831 —). Composed an opera, piano pieces, etc.; taught in Hamburg, then in Chicago. Born at Hamburg.

Koem'menich, Louis (1866 —). Conductor, vocal composer, Brooklyn. Born at Elberfeld.

Koen'en *(Kay'-nen)*, **Friedrich** (1829-1887). Church composer. Born at Rheinbach; died at Cologne.

Koen'nemann, Arthur (1861 —). Opera and orchestral composer. Born at Baden.

Koess'ler, Hans (1853 —). Composed symphonic and other orchestral works, chamber music, choral works, etc. Born at Waldeck.

Kolatchev'ski *(Koh-laht-cheff'-skee)*, **Michael** (1851 —). Russian orchestral composer.

Kon'ius *(Koh'-nee-oos)*, **George** (1862 —). Orchestral and ballet composer. Born at Moscow.

Kont'ski *(Kont'-skee)* (1), **Antoine de** (1817 —?). Polish composer and pianist. (2) **Apollinaire de** (1825-1879). Polish violinist.

Kopeck'y, Ottokar (1850 —). Famous violinist. Born in Bohemia.

Kop'tiaiev *(Kop'-tya-yeff)*, **Alexander** (1868 —). Writer, orchestral composer. Born at St. Petersburg.

Kop'ylov *(Kop'-ee-loff)*, **Alexander** (1854 —). Russian orchestral and chamber composer.

Korbay' *(Kor-by')*, **Francis** (1846 —). Tenor, song and orchestral composer. Born at Pesth.

Kord, Gustav. German composer of the Hellas Symphony, a symphonic poem, etc.

Korestchen'ko, Arseni (1870 —). Opera and orchestral composer. Born at Moscow.

Korn'gold, Erich Wolfgang (1897 —). Boy prodigy as composer; works include a piano trio, piano solos, the pantomime "The Snowman," two piano sonatas, and a Symphonietta. His style mature and modern. Born at Moscow.

Kos'chat *(Kosh'-at)*, **Thomas** (1845 —). Composed Carinthian folk-songs. Born at Viktring.

Koss, Henning von (1855 —). Song composer. Born in Pomerania.

Ko'tek, Joseph (1855 —). Violinist, violin composer. Born near Moscow.

Kotzsch'mar *(Kotsh'-mar)*, **Hermann** (1829 —). German organist and conductor.

Kotzwa'ra *(Kots-vah'-rah)*, **F.** (1750-1791). Bohemian violinist.

Kovařo'vic *(Ko-var-zho'-vic)*, **Karl** (1862 —). Successful opera composer. Born at Prague.

Koz'eluch *(Kohz'-e-lookh)* (1), **J. A.** (1738-1814). Bohemian composer. (2) **L. K.** (1748-1814). Bohemian composer.

Kramm, George (1856 —). Opera and orchestral composer. Born at Cassel.

Krebs (1), **J. L.** (1713-1780). German composer and organist. (2) **Marie** (1851-1900). Pianist. Made concert tours in England, Germany and America. Born and died at Dresden. (3) **R. A.** (1804-1880). German composer.

Kreh'biel *(Kray'-beel)*, **Henry Edward** (1854 —). Critic, writer, in New York. Published "How to Listen to Music," etc. Has finished Thayer's "Beethoven." Born at Ann Arbor.

Krehl *(Krayl)*, **Stephan** (1864 —). Writer; composed chamber works. Born at Leipsic.

Krei'der *(Krigh'-der)*, **Noble.** A rising American piano composer.

Kreis'ler *(Krise'-ler)*, **Fritz** (1875 —). Famous violinist, violin composer. Born at Vienna.

Kretsch'mer, Edmund (1830 —). Composed orchestral and vocal works, but best known by his operas ("Die Folkunger," "Henry the Lion," etc.). Born in Saxony.

Kreut'zer *(Kroy'-tser)* (1), **A. Auguste** (1781-1832). French violinist. (2) **Konradin** (1780-1849). Composer and pianist. Wrote many operas, songs, etc. His opera, "Das Nachtlager von Granada," still survives in Germany. Born at Messkirch, Baden; died at Riga. (3) **Leon,** son of Rodolphe (1817-1868). French violinist. (4) **Rodolphe** (1766-1831). Composer and violinist. Professor at the Paris Conservatoire. Court violinist to Napoleon and to Louis XVIII. Beethoven dedicated the "Kreutzer" sonata to him. He wrote operas, violin concertos, duets, and other works. His "Forty-two Etudes or Caprices" are, or ought to be, the familiar companion of every violinist. Born at Versailles; died at Geneva.

Kroe'ger *(Kray'-gher)*, **Ernest Richard** (1862 —). Composed a symphony, the symphonic poem "Sardanapalus," the Hiawatha Overture (Indian themes), the Thanatopsis Overture, chamber music, Ten American Sketches, etc. Born at St. Louis.

Krog'mann, C. W. Composed songs and piano teaching pieces. Born at Danvers, Mass.

Krohn, Ilmari (1867 —). Finnish writer; composed songs, etc. Born at Helsingfors.

Kro'yer *(Kro'-yer)*, **Theodor** (1873 —). Writer; composed orchestral works, etc. Born at Munich.

Krug *(Kroog)*, **Arnold** (1849-1904). Composed symphonies, etc. Born and died at Hamburg.

Krü'ger *(Kree'-ger)*, **Wm.** (1820-1883). German pianist.

Krug-Wald'see *(Kroog-Valt'-say)*, **Josef** (1858 —). Composed a symphony, a suite, operas, choral works, etc. Born at Waldsee, Suabia.

Kru'is *(Kroo'-is)*, **M. H. van t'** (1861 —). Composed overtures, symphonies, and the Dutch opera "De Bloem van Island." Born at Oudewater.

Krump'holz *(Kroomp'-holts)* (1), **J. B.** (1745-1790). Bohemian harpist. (2) **W.,** brother of J. B. (1750-1817). Bohemian violinist.

Ku'belik *(Koo'-be-lik)*, **Johann** (1880 —). Bohemian violinist.

Kück'en *(Kick'-en)*, **Friedrich Wilhelm** (1810-1882). Composer. Wrote operas and many popular songs. Born at Bleckede, near Hanover; died at Schwerin.

Kuczyn'ski *(Koot-chin'-skee)*, **Paul** (1846-1897). Composed songs with orchestra, etc., often writing his own poems. Born and died at Berlin.

Kuff'erath *(Koof'-e-raht)*, **H. F.** (1808-1882). German pianist and composer.

Küff'ner *(Kif'-ner)*, **J.** (1776-1856). German pianist.

Ku'he *(Koo'-eh)*, **Wilhelm** (1823 —). Piano composer and arranger. Born at Prague.

Kuh'lau *(Koo'-low)*, **Friedrich** (1786-1832). Composer and flautist. Survives as a writer of educational music for the pianoforte. Born at Ulzen, Hanover; died at Copenhagen.

Kuh'nau *(Koo'-now)*, **J.** (1667-1722). German composer and organist.

Küh'ner *(Kee'-ner)* (1), **Vassili** (1840 —). Composed symphonies, chamber music, the opera "Taras Bulba," etc. Born at Stuttgart. (2) **Conrad** (1851 —). Composed piano works, etc., but best known as editor of music. Born at Meiningen.

Kul'enkampf *(Koo'-len-kamph)*, **Gustav** (1849 —). Opera composer ("Der Page," etc.) Born at Bremen.

Kul'lak *(Kool'-lak)* (1), **Adolf** (1823-1862). German composer and essayist. (2) **Theodor** (1818-1882). Composer, pianist, writer, and eminent teacher. He was intended for the legal profession, but devoted himself to music. Was instrumental in founding two conservatories in Berlin. In 1861 he received the title of royal professor. Wrote many pianoforte compositions of an elegant, drawing-room kind. Born at Krotoschin, Posen; died at Berlin.

Kum'mer *(Koom'-mer)*, **F. A.** (1797-1879). German 'cellist.

Kurth *(Koort)*, **Otto** (1846 —). Composed operas, cantatas, symphonies, etc. Born at Brandenburg.

Kussewit'zki *(Koos-seh-vit'-skee)*, **Sergei** (1874 —). Contrabass player, conductor. Born in Russia.

L

[See French table in this volume for pronunciation of "Le." It sounds like "Luh" with a very short "*u*," as in "fur."]

Labarre' *(Lah-bar')*, **Theodor** (1805-1870). Harp player and composer. Born and died at Paris.

Labit'zky *(La-bit'-shki)*, **Josef** (1802-1881). Composer and violinist. Wrote a great deal of highly artistic dance music, somewhat in the fashion of Strauss and Lanner. Born at Schönfeld; died at Carlsbad.

Lablache' *(La-blash')*, **Luigi** (1794-1858). Bass vocalist. Achieved a world-wide reputation as an operatic artist, both for his acting and singing, in serious and buffo parts. Born and died at Naples.

Lach'ner *(Lakh'-ner)* (1), **Franz** (1803-1890). Composer. Wrote largely in all styles of musical composition. Best in his orchestral suites, showing great contrapuntal skill, and in his songs. Born at Rain, Bavaria; died at Munich. (2) **Ignaz** (1807-1895). Bavarian composer and conductor. (3) **Theodor** (1798-1877). Bavarian organist and director. (4) **Vincenz** (1811-1893). Bavarian organist and conductor.

Lack *(Lahk)*, **Theodore** (1846 —). Pianist, graceful piano composer. Born at Quimper.

Lacombe' *(Lah-com')* (1), **Louis** (1818-1884). Composed symphonies, chamber works, operas, etc. Born at Bourges; died at St. Vaast. (2) **Paul** (1837 —). Composed orchestral and chamber works. Born at Carcassonne.

Ladmirault' *(Lad-mee-raw')*, **Paul** (1877 —). Well-known orchestral composer. Born at Nantes.

LaForge', Frank (1877 —). Pianist, accompanist, composer. Born at Rockford, Ill.

La Grange *(Lah Gronzh)*, **Anna** (1825 —). Soprano; Paris.

Lahee' (1), **Henry** (1826 —). Composed cantatas, etc. Born at Chelsea, England. (2) **Henry C.** Musical writer in Boston.

Lalo' *(Lah-lo')*, **Edouard Victor Antoine** (1823-1892). Composer and violinist. Wrote operas—"Namouna," "Fiesque," "Le roi d'Ys"—suites, and two concertos, one of them the remarkable "Symphonie espagnole." Born at Lille; died at Paris.

La'loy *(Lah'-lwah)*, **Louis** (1874 —). Well-known writer. Born in France.

Lam'bert *(Lahm-bair')* (1), **Lucien** (1861 —). Opera composer. Born at Paris. (2) **Marius.** Contemporary opera composer in France. (3) **Alexander** *(Lam'-bert)* (1862 —). Pianist, teacher in New York. Born at Warsaw.

Lam'beth, Henry Albert (1822-1895). Composer and organist. Well known as director of the celebrated "Lambeth's Choir." Born at Gosport.

Lambillote' *(Lam-bee-yote')*, **Louis** (1797-1855). French composer.

Lam'brino *(Lam-bree'-no)*, **Télémaque** (1878 —). Of Greek parents. Pianist. Born at Odessa.

Lamond', Frederic A. (1868 —). Concert pianist. Born at Glasgow.

Lamoureux' *(Lah-moo-ray')*, **Ch.** (1834-1899). French violinist and conductor.

Lam'pe *(Lahm'-peh)*, **Walther** (1872 —). Orchestral and chamber composer. Born at Leipsic.

Lamper'ti *(Lam-pehr'-tee)*, **F.** (1813-1892). Italian singer.

Landow'ska *(Lan-doff'-skah)*, **Wanda** (1877 —). Pianist, harpsichord player, writer. Born at Warsaw.

Lang (1), **Benj. J.** (1840-1910). American composer, pianist and conductor. (2) **Margaret Ruthven** (1867 —). Composed overtures, arias with orchestra, and successful songs and piano works. Born at Boston.

Lang'e *(Lang-eh)*, **Gustav** (1830-1889). Composer and pianist; Germany.

Lang'e-Mül'ler *(Lang'-eh-Mil'-ler)* (1850 —). Composed operas, a symphony, etc. Born in Denmark.

Lang'ert *(Lahng'-airt)*, **Johann** (1836 —). Opera composer ("Dornröschen," etc.). Born at Coburg.

Lang'hans, Wilhelm (1832-1892). Famous writer. Born at Hamburg; died at Berlin.

Lan'ner *(Lan'-ner)*, **Jos. F. K.** (1801-1843). Austrian composer.

Lapar'ra, Raoul. French opera composer ("La Habanera," etc.).

Laport' *(Lah-por')*, **Ch. P.** (1781-1839). Composer; Paris.

La'ra, Isidore de (1862 —). Composed operas ("Messalina," etc.). Born in Ireland.

Larroch'a *(Lahr-roh'-cha)*. Contemporary Spanish opera composer ("Marcel Durand," etc.).

Las'ka, Gustav (1847 —). Composed symphonies, overtures, a concerto, an opera, masses, and many smaller works. Born at Prague.

Lassalle' *(Lah-sal')*, **Jean Louis** (1847 —). Operatic bass. Born at Lyons.

Las'sen *(Lahs'-sen)*, **Eduard** (1830-1904). Danish composer.

Las'so, Orlando di (Orlandus Lassus) (1520-1594). Composer; Netherlands. A contrapuntal leader; the best of the Netherland composers.

La Tombelle' *(Lah Tom-bel')*, **Fernand** (1854 —). Composed orchestral suites, etc. Born at Paris.

Lau'ber *(Low'-ber)*, **Joseph** (1864 —). Composed symphonies, symphonic poems, cantatas, and smaller vocal works. Born at Lucerne.

Laval'lée *(Lah'-vah-leh)*, **Calixa** (1842-1888). Canadian composer and pianist.

La'vignac *(Lah'-veen-yak)*, **Albert** (1846 —). French theorist.

Lavigne' *(Lah-veen')*, **Antoine Joseph** (1816-1886). Oboist. An oboe virtuoso of unusual powers. Born at Besançon; died at Manchester.

Laz'arus, Henry (1815-1895). Clarinettist. Like Lavigne, the oboe player, Lazarus was truly a great artist on his instrument. Born and died at London.

Laz'zari *(Lat'-zahr-ree)*, **Silvio** (1858 —). Composed symphonic poems, operas, etc. Born at Bozen.

Le'bert *(Lay'-bairt)*, **Siegmund** (1822-1884). Famous piano teacher. Born at Ludwigsburg; died at Stuttgart.

Leborne' *(Luh-born')*, **Fernand** (1862 —). Opera and orchestral composer ("Les Girondins," etc.). Born at Belgium.

Lebrun' *(Luh-breen')*, **Paul** (1861 —). Composed an opera, a prize symphony, etc. Born at Ghent.

Le Carpentier' *(Le Car-pong-tee-eh')*, **Adolphe C.** (1809-1869). Composer and pianist; Paris.

Léclair' *(Leh-klair')*, **Jean Marie** (1687-1764). Composer and violinist. Sometimes called the "French Tartini." Born at Lyons; died (assassinated) at Paris.

Lecocq' *(Le-kok')*, **Alex. Ch.** (1832 —?). Composer; Paris.

Lecoup'pey *(Le-coop'-pay)*, **Félix** (1814-1887). Composer and pianist; Paris.

Le Duc, Alphonse (1804-1868). French composer and pianist.

Lefébure'-Wély *(Le-feh-byoor'-Veh-lee')*, **Louis James Alfred** (1817-1869). Composer and organist. Famous for his improvisation on the organ. Born and died at Paris.

Lefeb'vre *(Luh-fay'-vr)*, **Charles Edouard** (1843 —). Composed cantatas, operas, etc. Born at Paris.

Leh'mann *(Lay'-man)* (1), **George** (1865 —). Violinist, writer on the violin, etc. Born at New York. (2) **Lilli** (1848 —). Soprano. Made her début in Berlin in 1870. She became famous in Europe and America as one of the greatest of Wagnerian singers. Born at Würzburg. (3) **Liza** (1862 —). English composer of songs.

Leicht'entritt, Hugo (1874 —). Well-known writer and editor. Born at Posen.

Lekeu' *(Luh-kay')*, **Guillaume** (1870-1894). Composed orchestral studies, the lyric poem "Andromeda," Angevin Fantasies, a violin sonata, etc., in the Frank school. Born at Heusy; died at Angers.

Lemairé, Jean Eugene Gaston (1854 —). Orchestral and ballet composer. Born in France.

Lemare' *(Le-mahr')*, **Edwin Henry** (1865 —). Organist, organ composer. Born at Ventnor.

Lem'mens, Nicholas J. (1823-1881). Dutch organist.

Lemoine', Henri (1786-1854). Composer and pianist; Paris.

Lenaerts' *(Le-narts')*, **Constant** (1852 —). Composed cantatas, etc. Born at Antwerp.

Lend'vai *(Lend'-vye)*, **Erwin** (1882 —). Composed a symphony, a festival march, etc. Born at Pesth.

Lenepveu' *(Le-nep-vay')*, **Charles Ferdinand** (1840 —). Teacher; composed operas ("Velleda," etc.). Born at Rouen.

Le'o *(Lay'-o)*, **Leonardo** (1694-1744). Composed operas, masses, etc. Born at San Vito; died at Naples.

Leoncaval'lo *(Lay-on-ka-val'-lo)*, **Ruggiero** (1858 —). Composer. His first opera, "Tommaso Chatterton," after failing, was revived with great success. He produced a great trilogy, "Crepusculum," a historic play dealing with the Italian Renaissance. In this task he was encouraged by Wagner, of whom he was a devoted admirer. His widest reputation rests on the two-act opera, "I Pagliacci," produced in 1892. His other works include "La Bohème," "La Tosca," "Trilby," "Zaza," etc. Born at Naples.

Ler'ner *(Lair'-ner)*, **Tina.** Famous concert pianist.

Leroux' *(Le-roo')*, **Xavier** (1863 —). Composed for Paris orchestral works (overture "Harald," etc.), but best known by his operas, such as "La Reine Fiammette," "Le Chemineau," etc. Born at Velletri.

Lesch'en *(Les'-shen)*, **Christoph** (1816-1899). Composed an opera and orchestral works. Born and died at Vienna.

Leschetiz'ky *(Leh-she-tit'-ski)*, **Theodor** (1831 —). Composer and pianist. Perhaps the most celebrated pianoforte teacher of his time. Born at Lemberg.

Les'lie, Henry D. (1822-1896). Composer and conductor; London.

Lesueur' *(Le-swear')*, **Jean François** (1760-1837). Taught at the Conservatoire, composed operas, masses, oratorios, etc. Born at Abbeville; died at Paris.

Le'va *(Lay'-vah)*, **Enrico di** (1867 —). Song and opera composer. Born at Naples.

Le'vi *(Lay'-vee)*, **Hermann** (1839-1900). Composer and conductor. Born at Giessen; died at Munich.

Le'vy *(Lay'-vee)*, **Alexandre** (1864-1892). Composed effective piano works, chamber music, and a prize-winning symphony. Born and died at São Paulo, Brazil.

Ley'bach *(Li'-bakh)*, **Ignace** (1817-1891). Alsatian composer and pianist.

Lhevinne' *(Lay-vin')*, **Josef** (1874 —). Russian concert pianist. Born at Moscow.

Lia'dov *(Lee-ah'-doff)*, **Anatole** (1855 —). Composed excellent piano and orchestral works. Born at St. Petersburg.

Lia'pounov *(Lee-ah'-poo-noff)*, **Sergei** (1859 —). Orchestral and piano composer. Born at Jaroslav.

Lich'ey *(Likh'-eye)*, **Rheinold** (1879 —). Organist, organ composer. Born at Neumarkt.

Lich'tenberg *(Likh'-ten-bairg)*, **Leopold** (1861 —). Violinist, teacher. Born at San Francisco.

Lickl, J. G. (1769-1841). German composer and organist.

Lie *(Lee)*, **Sigurd** (1871-1904). Orchestral composer. Born in Norway; died at Christiania.

Lieb'ling *(Leeb'-ling)* (1), **Georg** (1865 —). Orchestral composer, pianist. Born at Berlin. (2) **Leonard.** Writer and piano composer, New York. (3) **Emil** (1851-1913). Silesian pianist.

Lille *(Leel)*, **Gaston de** (1825 —). French composer.

Lil'iefors *(Lil-yeh-fors)*, **Ruben.** Piano composer. Born in Sweden.

Lim'bert, Frank L. (1866 —). Composed (in Germany) orchestral and chamber works, etc. Born at New York.

Lind, Jenny (1820-1887). Soprano vocalist. Made many tours, everywhere exciting enthusiasm by her operatic impersonations, and still more by her rendering of the simplest national melodies. In 1852 she married Otto Goldschmidt in Boston. Born at Stockholm; died at Malvern.

Lind'blad, Adolf (1801-1878). Composed orchestral and vocal works; called "The Swedish Schubert." Born and died in Sweden.

Lind'egren, Johann (1842-1908). Composed chamber music. Born at Ullared; died at Stockholm.

Lin'den, Karl van der (1839 —). Composed overtures, cantatas. Born at Dordrecht.

Lin'der, Gottfried (1842 —). Composed operas and chamber music. Born at Ehingen.

Lind'ley (1), **Robert** (1776-1855). English 'cellist. (2) **William,** son of Robert (1802-1869). English 'cellist.

Lind'ner, Eugen (1858 —). Composed operas and songs. Born at Leipsic.

Lind'paintner *(Lint'-pint-ner)*, **Peter Joseph von** (1791-1856). Composer and eminent conductor. Wrote operas, symphonies, church music, etc. His most widely known composition is the celebrated song, "The Standard Bearer." Born at Coblenz; died at Nonnenhorn, on the Lake of Constance.

Lin'ley (1), **George** (1798-1865). English composer. (2) **Thomas** (1732-1795). English composer. (3) **William** (1767-1835). English composer.

Linsen', Gabriel. Early Finnish song composer.

Lipin'ski *(Lip-in'-skee)*, **Karl J.** (1790-1861). Polish violinist.

Lisch'in *(Lish'-in)*, **Gregory** (1888 —). Composed the opera "Don Cesar di Bazan," etc. Died at St. Petersburg.

Lissen'ko, Nicolai (1842 —). Composed songs, cantatas, etc. Born in Little Russia.

Lis'temann *(Lis'-teh-man)*, **B. F.** (1841 —). German violinist.

Liszt *(List)*, **Franz** (1811-1886). Composer and pianist. At nine years of age possessed considerable skill as a pianist. Studied under Czerny and Salieri in Vienna, and afterward in Paris. In 1848 he went to Weimar as conductor of the court orchestra, and by his exertions and the rare fascination of his artistic personality quickly made Weimar one of the vital musical centres of the Continent. Marvellous as a pianist, Liszt also distinguished himself greatly as a composer, and a considerable body of music in all styles bears his name. He was also an author of much merit, and made important contributions to the literature of music. As a composer he belonged to the ultra-modern school, although a man of most catholic sympathies in art; and his music, while unequal, contains many flashes of inspiration, and happy uses of a wonderfully complete technique. Altogether, Liszt is one of the most remarkable figures in musical history. Born at Raiding, near Oedenburg, Hungary; died at Bayreuth.

Lit'olff *(Lee'-tolf)*, **Henry Charles** (1818-1891). Composer and pianist. Born at London; died at Paris.

Lit'tle, Arthur. American composer for piano.

Lloyd (1), **Charles Harford** (1849 —). Composed cantatas and songs. Born in England. (2) **Edward** (1845 —). Tenor vocalist. Born at London.

Lo'be *(Lo'-beh)*, **Johann Christian** (1797-1881). Composer, flutist, viola-player, and writer. Author of some excellent theoretical treatises. Born at Weimar; died at Leipsic.

Lo'bo, Duarte. Famous Portuguese composer, seventeenth century.

Locatel'li, Pietro (1693-1764). Composer and violinist. He possessed remarkable powers of execution. Born at Bergamo; died at Amsterdam.

Loef'fler *(Lef'-ler)*, **Charles Martin** (1861 —). Composed (in Boston) suite for violin and orchestra, Divertimento for the same, a 'cello concerto, chamber music, and the orchestral works "La Mort de Tintagiles," "La Bonne Chanson," "Villanelle du Diable," and "A Pagan Poem." His music is advanced in style, with unusual harmonies, but very effective. Born at Mülhausen.

Loeil'let *(Loy'-ay)*, **Jean Baptiste** (— 1728). Flutist; composed chamber and harpsichord works. Born at Ghent; died at London.

Loew *(Lave)*, **Joseph** (1834-1896). Composed melodious but small piano works. Born and died at Prague.

Lo'gier *(Lo'-jeer)*, **J. B.** (1780-1846). German composer.

Logrosci'no *(Log-ro-shee'-no)*, **Nicolo** (1700-1763). A pioneer composer in opera buffa. Born and died at Naples.

Löhr *(Lehr)*, **Frederick** (1844-1888). Composer. Born at Norwich; died at Plymouth.

Lol'li, Antonio (1730-1802). Violinist, violin composer. Born at Bergamo; died in Sicily.

Lom'bard, Louis. American violinist and critic, now in France.

Loo'mis, Harvey Worthington (1865 —). Composed musical pantomimes, incidental music, songs, a children's cantata, etc. Born at Brooklyn.

Lor'enz, Karl Adolf (1837 —). Oratorio and opera composer. Born at Köslin.

Lort'zing, Gustav Albert (1803-1851). Composer and tenor vocalist. Wrote a number of operas, including "Die beiden Schützen" and "Czar und Zimmermann," all very melodious. Born and died at Berlin.

Lösch'horn *(Lesh'-horn)*, **Albert** (1819-1905). German pianist and composer.

Lot'ti, Antonio (1667-1740). Famous composer of songs and operas; a leader in his time. Born and died at Venice.

Loud, John A. Contemporary American song composer.

Lou'is *(Loo'-ee)* **(Prince Ludwig F. C., of Prussia)** (1772-1806). Composer.

Lov'er, Samuel (1797-1868). Artist, author, and composer. Wrote many well-known songs. Born at Dublin; died at Jersey.

Lö'we *(Lay'-veh)*, **Johann Karl Gottfried** (1796-1869). Composer, organist, and pianist. Wrote oratorios, operas, part-songs, chamber music, and, more important than all, great ballads which have made his name famous. Born at Löbejün, near Halle; died at Kiel.

Lu'cas, Clarence (1866 —). Oratorio composer, etc., London. Born at Niagara, Canada.

Luc'ca *(Look'-kah)*, **Pauline** (1841-1908). Soprano vocalist. Made a great reputation in opera. Born at Vienna; died at Paris.

Lu'gert *(Loo'-gairt)*, **Josef** (1841 —). Composed a symphony, chamber works, etc. Born in Bohemia.

Lul'li *(Lool'-lee)*, **Jean Baptiste** (1633-1687). Composer and violinist. Brought to France as a boy. From being a scullion, rose to be chief musician of Louis XIV. In 1671 appointed director of the Grand Opera at Paris. He is regarded as the founder of the French opera. Born at Florence; died at Paris.

Lum'bye *(Loom-bee)*, **Hans C.** (1808-1874). Danish composer.

Lund'berg *(Loond'-bairg)*, **L.** Swedish piano composer.

Lunn, Louisa Kirkby (1873 —). Operatic mezzo soprano. Born at Manchester, England.

Lus'san *(Lis'-sang)*, **Zelie de** (1863 —). Operatic soprano. Born at New York.

Lu'ther, Martin (1483-1546). Chorale composer. Born and died at Eisleben.

Lutz *(Loots)*, **Wilhelm Meyer** (1829 —). Composer. Well known as a composer of comic opera. Born at Männerstadt.

Lux *(Looks)*, **Friedrich** (1820-1895). Organist, opera composer. Born in Thuringia; died at Mainz.

Luz'zi *(Loot'-si)* (1828-1876). Composed operas, a symphony, etc. Born and died at Luigi, Italy.

Lvoff, Alexis (1799-1871). Composed operas and violin works, but best known as composer of the Russian national hymn. Born at Reval; died at Kovno.

Lyne, Felice. Remarkable coloratur soprano. Born at Kansas City.

Lynes, Frank (1858 —). Organist, composer. Born at Cambridge, Mass.

Lyon, James. Early American hymn composer, publishing "Urania," etc., from 1761 on.

Lys'berg (really **Bovy**), **Charles Samuel** (1821-1873). Composed popular piano pieces. Born at Lysberg; died at Geneva.

M

Maas *(Mahs)* (1), **Joseph** (1847-1886). Tenor vocalist. Born at Dartford; died at London. (2) **Louis Philipp Otto** (1852-1889). Composed overtures, suites, a concerto, a symphony "On the Prairies," etc. Born at Wiesbaden; died at Boston.

Mabelli'ni *(Mah-bel-lee'-nee)*, **Teodulo** (1817-1897). Opera composer. Born at Pistoia; died at Florence.

Macbeth', Allan (1856 —). Composed cantatas, chamber works, etc. Born at Greenock.

MacCunn, Hamish (1868 —). Composer. Has written several choral works—"Kilmeny," "Lord Ullin's Daughter," etc.—two interesting concert overtures, operas, cantatas, and many songs and instrumental pieces. Born at Greenock.

Macdou'gall, Hamilton C. (1858 —). Vocal composer, teacher. Born at Warwick, R. I.

MacDow'ell, Edward Alexander (1861-1908). Composer. Studied in Paris and Germany. In 1881-1882 was head teacher of the piano department of the Darmstadt Conservatory. From 1896 to 1904 he was professor of music in Columbia University. He achieved a world-wide reputation as one of the most original and vigorous composers of his time. His works include symphonic poems, orchestral suites, choruses, piano concertos, suites, sonatas and études, and several fine songs. Born and died at New York.

Macfar'lane, William C. (1870 —). Composed cantatas, etc., New York. Born at London.

Macfar'ren (1), **Sir George Alexander** (1813-1887). Composer. Produced a great quantity of music—operas, oratorios, cantatas, church music, overtures, symphonies, chamber music, songs, etc. Born and died at London. (2) **Walter C.** (1826 —). English composer and pianist.

M'Guck'in, Barton (1853 —). Tenor vocalist. Born at Dublin.

Macha'do *(Mah-chah'-do)*, **Augusto.** Contemporary Portuguese opera composer.

Mac'intyre, Margaret. Soprano vocalist. Born in India.

Macken'zie, Sir Alexander Campbell (1847 —). Composer. His compositions—the cantatas, "Jason," "Sayid," etc.; the oratorio "The Rose of Sharon," perhaps his best work; the poetic "Dream of Jubal"; his operas "Colomba" and "The Troubadour," together with a great deal of orchestral and other music, have placed him in the front rank of English musicians. Born at Edinburgh.

Maclean', Alick (1872 —). Composed the opera "Quentin Durward," etc. Born at Eton.

Macpher'son (1), **Charles Stuart** (1865 —). Composed a symphony, overtures, etc. Born at Liverpool. (2) **Charles** (1870 —). Orchestral and chamber music composer. Born at Edinburg.

Ma'cy, James Cartwright (1845 —). Composed cantatas, etc. Born at New York.

Maggi'ni *(Mad-jee'-nee)*, **G. P.** (1581-1632). Italian violin maker.

Magnard' *(Man-yar')*, **Lucien Alberic** (1865 —). Composed symphonies, a suite, etc. Born at Paris.

Mah'ler, Gustav (1860-1911). Bohemian conductor, known by his nine large symphonies, some of them with solo voices and chorus.

Maillart' *(My-yar')*, **Louis** (1817-1871). Opera composer. Born at Montpelier; died at Moulins.

Mail'ly *(My'-yee)*, **Alphonse** (1833 —). Organ and orchestral composer. Born at Brussels.

Mait'land, J. A. Fuller (1856 —). Musical writer and historian. Born at London.

Ma'jor *(Mah'-yor)*, **Julius J.** (1859 —). Composed orchestral and chamber works. Born in Hungary.

Malasch'kin, Leonid (1842-1902). Song and opera composer. Born and died at Moscow.

Malat' *(Mah-laht')*, **Jan.** Contemporary Czech opera composer.

Mal'colm, Alexander (1687-17—). Writer. Author of "A Treatise of Musick," published at Edinburgh, in 1721. Born at Edinburgh.

Malherbe' *(Mahl-airb')*, **Edmond.** Paris opera composer ("L'Emeute," "Cleanthis," etc.).

Mal'ibran *(Mahl'-ee-brahn)*, **Maria Felicita** (1808-1836). Mezzo-soprano vocalist. A daughter of the famous tenor Garcia, by whom she was trained. One of the most gifted singers of modern times. Achieved a phenomenal success in opera. Born at Paris; died at Manchester.

Mal'ling (1), **Jörgen** (1836-1907). Composed songs, piano works, and operas. Born and died at Copenhagen. (2) **Otto Waldemar, his brother** (1848 —). Composed orchestral and chamber works, etc. Born at Copenhagen.

Mäl'zel *(Mayl'-tsel)*, **Johann Nepomuk** (1772-1838). Inventor. Invented the metronome now in common use. Born at Ratisbon; died at sea.

Mancinel'li *(Man-chin-el'-lee)*, **Luigi** (1848 —). Opera composer and conductor. Born at Orvieto.

Mandl, Richard. German orchestral composer (overtures, etc.).

Manén', Joan de (1883 —). Violinist; composed operas, a symphony, a violin concerto, etc. Born at Barcelona.

Mann, Gottfried (1858-1904). Composed orchestral works, the opera "Melaenis," etc. Born at The Hague; died at Coudewater.

Man'ney, Charles Fonteyn (1872—). Composed cantatas, songs, etc. Born at Brooklyn.

Manns, Sir August (1825 —). Conductor. Directed at the Crystal Palace, a post which for more than a half a century he held with benefit to the cause of musical art. Born at Stolzenberg, near Stettin.

Maquarre' *(Mah-kar')*, **André** (1875 —). Flutist with Boston Symphony Orchestra. Composed the opera "Dolores," an Indian suite, the Fantasie "On the Sea Cliffs," etc. Born in Belgium.

Marcel'lo *(Mahr-chel'-loh)*, **Benedetto** (1686-1739). Composer. His principal work as a composer was the musical setting of the Psalms. Born at Venice; died at Brescia.

Mar'chant, Arthur W. (1850 —). Composed church music, etc. Born at London.

Marche'si *(Mahr-kay'-zee)*, **Mathilde de C.** (1826-1913). German soprano and famous singing teacher.

Marchet'ti *(Mahr-ket'-tee)*, **Filippo** (1831-1902). Opera composer. Born at Camerino; died at Rome.

Mar'échal *(Mahr'-ay-shal)*, **Henri** (1842 —). Composed operas, sacred works, etc. Born at Paris.

Maren'zio *(Mah-ren'-tsee-oh)*, **Luca.** Famous madrigalist of the sixteenth century.

Maret'zek, Max (1821-1897). Composer and conductor; Brunn.

Ma'rio *(Mah'-ree-o)*, **Guiseppe** (1812-1883). Tenor vocalist. Enjoyed a triumphant career as an operatic artist. He left the stage in 1867. Born at Genoa; died at Rome.

Marmontel', Antoine (1816-1898). Piano teacher and composer. Born at Clermond-Ferrand; died at Paris.

Mar'purg *(Mahr'-poorkh)*, **F. W.** (1718-1795). German composer.

Mar'ques *(Mahr'-kes)*, **Miguel.** Composer of zarzuelas, at Madrid.

Mar'schal-Loep'ke (really **Marshall**), **Grace.** Composed a cantata, songs, and piano works.

Mar'schalk *(Mahr'-schahlk)*, **Max** (1863 —). Opera composer ("Sœur Beatrice," etc.). Born at Berlin.

Marsch'ner *(Marsh'-ner)*, **Heinrich** (1795-1861). Composer. Studied music in Vienna. Wrote several operas, chief of them being "The Vampire" and "Hans Heiling." Also wrote orchestral, choral, and pianoforte works of a high order. Born at Zittau; died at Hanover.

Mar'sick, Martin Pierre (1848 —). Violin virtuoso. Born at Lüttich.

Mars'ton, George W. (1840-1901). Song composer. Born and died at Sandwich, Mass.

Marteau' *(Mar-toh')*, **Henri** (1874 —). French violinist.

Marti'ni *(Mar-tee'-nee)*, **Giambattista** (called **Padre Martini**) (1706-1784). Composer and writer. In his day regarded as the greatest living authority on all musical matters. Born and died at Bologna.

Martuc'ci *(Mar-toot'-chee)*, **Giuseppe** (1856 —). Orchestral composer. Born at Capua.

Mar'ty, Georges Eugene (1860-1908). Composed operas ("Daria," etc.), and several orchestral works. Born and died at Paris.

Marx, Adolf Bernhard (1798-1866). Originally a lawyer, but afterward devoted himself to music. As a composer was not successful, but wrote many very valuable theoretical and critical works. Born at Halle; died at Berlin.

Mar'zials, Theophile (1850 —). Composed beautiful English songs. Born at Brussels.

Mar'zo *(Mahr'-tsoh)*, **Eduardo** (1852 —). Singing teacher, song composer. Born at Naples.

Mascag'ni *(Mas-kahn'-yee)*, **Pietro** (1863 —). Composer. Son of a baker, and intended by his father for the legal profession. His chief success, the opera "Cavalleria Rusticana." One day he saw an announcement of prizes offered by Sonzogno, the Italian music-publisher, for one-act operas. He won in the competition, completing "Cavalleria Rusticana" in the nick of time. Has since then produced other operas and smaller compositions. In 1902 he toured America. Born at Leghorn.

Ma'son (1), **Lowell** (1792-1872). Composer and teacher. A pioneer in American musical development. Founded the Boston Academy of Music in 1832. His works include many collections of church music containing well-known hymn-tunes, collections of songs, etc. Born at Boston; died at Orange, N. J. (2) **Luther Whiting** (1821-1896). Musical educator. Inventor of "The National Music Course." Settled in Boston in 1865, and till 1880 was musical instructor in the public schools of that city. He worked in Japan, 1880-1883, and did much for the advancement of school music there. Born at Turner, Maine; died at Buckfield, Maine. (3) **William** (1829-1908). Pianist and teacher, son of Lowell Mason. Studied at Leipzig, and afterward under Liszt at Weimar. After concert tours he settled in New York in 1855. Among his works are many compositions, but he is best represented by his excellent textbooks. Born at Boston; died at New York. (4) **Daniel Gregory** (1873 —). Writer, song and piano composer. Born at Brookline.

Massé' *(Mahs-say')*, **Victor (Félix Marie)** (1822-1884). Composer. Wrote "Le fils du brigadier," "Les noces de Jeannette," "Gallatée," "Paul et Virginie," and other operas. Born at Lorient; died at Paris.

Massenet' *(Mas-nay')*, **Jules Émile Frédéric** (1842-1913). Composer. Gained the Grand Prix de Rome in 1863 with his cantata "David Rizzio." His principal works include the operas "Don César de Bazan," "Le roi de Lahore," "Hérodiade," "Manon," "Le Cid," "Werther," "Thaïs," "Le Jongleur de Notre-Dame," "Roma," "Don Quixote," etc. Born at Montaud, near St.-Etienne; died at Paris.

Maszyn'-ski *(Mahs-chin'-skee)*, **Peter** (1855 —). Chamber and orchestral composer. Born at Warsaw.

Mater'na *(Mah-tair'-nah)*, **Amalie** (1847 —). Soprano vocalist. Celebrated Wagnerian operatic singer. Born at St. Georgen.

Math'ews, W. S. B. (1837-1911). American pianist and writer.

Mathieu' *(Ma-thee-ay')*, **Emile** (1844 —). Composed operas, orchestral works, etc. Born at Lille.

Matte'i *(Mat-tay'-ee)*, **Tito** (1841 —). Composer and pianist. Has written several operas, instrumental music, and many songs. Born at Campobasso.

Mat'thay, Tobias Augustus (1858 —). Composed orchestral and chamber works; famous as piano teacher and writer. Born at Clapham.

Matth'eson, Johann (1681-1764). Composed operas, oratorios, masses, cantatas, etc.; famous also as writer. Born and died at Hamburg.

Mau'ke *(Mow'-keh)*, **Wilhelm** (1867 —). Opera and song composer, writer. Born at Hamburg.

Maurel' *(Mo-rel')*, **Victor** (1848 —). Baritone vocalist. Acquired great fame in Europe and America. Created Iago in Verdi's "Otello" and set the standard of other leading rôles. Born at Marseilles.

Maurice' *(Mo-reece')* (1), **Alphonse** (1862-1905). Chorus composer. Born at Hamburg; died at Dresden. (2) **Pierre** (1868 —). Composed an orchestral suite, piano works, and several operas ("Mise Brun," etc.). Born at Geneva.

May'brick, Michael (1844 —). Song composer, pseudonym Stephen Adams; also baritone singer. Born at Liverpool.

May'er *(My'-er)* (1), **Charles** (1799-1862). Pianist, piano composer. Born at Königsberg; died at Dresden. (2) **Wilhelm** (pseudonym M. Rémy) (1831-1898). Composed symphonies, etc. Born at Prague; died at Graz. (3) **Joseph Anton** (1855 —). Composed operas, an oratorio, etc. Born at Baden.

May'erhoff *(My'-er-hofe)*, **Franz** (1864 —). Composed a symphony, orchestral works, cantatas, songs, etc. Born at Chemnitz.

May'seder *(My'-say-der)*, **Joseph** (1789-1863). Composer and violinist. Born and died at Vienna.

Mazas' *(Mah-zah')*, **Jacques Féréol** (1782-1849). Composer and violinist. Born at Béziers; died at Cambrai.

Mazel'lier *(Mah-zel'-ee-air)*, **Jules.** French opera composer ("Graziella," etc.).

Mazzin'ghi *(Mat-zin'-ghee)*, **J.** (1765-1844). English composer.

McAl'pin, Colin. Composed the operas "Crescent and Cross" and "King Arthur," also cantatas, etc. Born in England.

McMil'lan, Malcolm Dean. American song composer.

Medt'ner, Nicholas. Orchestral composer, Moscow.

Mead, Olive (1874 —). Violinist. Born at Cambridge, Mass.

Mees, Arthur (1850 —). Teacher, conductor. Born at Columbus.

Meh'lig *(May'-likh)*, **Anna** (1846 —). Pianist. Born at Stuttgart.

Méhul *(May'-ill)*, **Etienne Nicholas** (1763-1817). Composer. At eleven years of age was organist of his native place. His principal work is his "Joseph." He also wrote, among other operas, "Le Jeune Henri," the clever overture of which still figures in concert programmes. Born at Givet, in the Ardennes; died at Paris.

Meinar'dus *(My-nar'-doos)*, **Ludwig** (1827-1896). Oratorio composer. Born at Oldenburg; died at Bielefeld.

Melar'tin, Erik. Finnish composer of songs, etc.

Mel'ba (really **Mitchell**; name derived from Melbourne, her birthplace), **Nellie** (1865 —). Australian operatic soprano.

Mel'cer, Henryk (1869 —). Pianist; composed piano concertos, chamber works, the operas "Maria" and "Laodamia," etc. Born in Poland.

Mel'lon, Alfred (1820-1867). Composer and violinist. An excellent conductor. Born and died at London.

Mel'tzer, Charles Henry (1853 —). Critic, writer; New York. Born at London.

Men'delssohn-Barthol'dy *(Men'-d'l-son Bar-tol'-dee)*, **Felix** 1809-1847). Composer, pianist, and organist. Son of a banker and grandson of the Jewish philosopher, Moses Mendelssohn. Early showed a great talent for music, which was carefully cultivated from the outset. In 1833, already possessed of a European reputation, was appointed musical director at Düsseldorf. Two years later went to Leipzig as conductor of the Gewandhaus concerts. Between 1835 and 1841 he produced his pianoforte concerto in D minor, the 42d and 114th psalms, string quartet in E minor, overture to "Ruy Blas," trio in D minor, and the "Hymn of Praise." Between 1841 and 1847 he wrote "St. Paul," "Walpurgis Night," "Elijah," "Christus," C minor trio, and many other

works. Great as are his oratorios, "St. Paul" and "Elijah," the characteristic genius of Mendelssohn finds perhaps its most perfect expression in the "Midsummer Night's Dream" music, the concert overture "The Hebrides," and the Scotch Symphony. Born at Hamburg; died at Leipzig.

Men'delssohn, Arnold, grand-nephew of Felix M. (1855 —). Composed the operas "Elsi," "Der Bärenhäuter," and "Die Minneburg," also many cantatas ("Pandora," etc.). Born at Ratibor.

Meng'elberg *(Meng'-el-bairg),* **Josef Willem** (1871 —). Conductor, pianist, composer. Born at Utrecht.

Meng'ewein *(Meng'-eh-vine),* **Karl** (1852 —). Composed singspiele, cantatas, etc. Born in Thuringia.

Men'ter, Sophie (1848 —). Pianist. Born at Munich.

Mercadan'te *(Mair-kah-dahn'-teh),* **Francesco Saverio** (1795-1870). Composed operas in the Rossinian style; also composed much church music, several symphonies, etc. In 1840 he succeeded Zingarelli as director of the royal conservatory at Naples. In 1862 he became totally blind. Born at Altamura; died at Naples.

Merikan'to, Oskar (1868 —). Finnish organist; composed the opera "The Maid of Pohja," etc.

Mer'kel *(Mair'-kel),* **Gustav** (1827-1885). German organist and composer.

Mer'tens *(Mair'-tens),* **Joseph** (1834-1901). Violinist, composer. Born at Antwerp; died at Brussels.

Mer'ulo *(Mer'-oo-loh),* **Claudio.** Famous Italian organist and composer; sixteenth century.

Merz *(Mairts),* **Karl** (1834-1893). Composer and writer. Born in Germany, but lived in America many years.

Messager' *(Mes-sah-zhair'),* **André** (1885 —). French composer.

Mest'dagh, Karel (1850 —). Composed orchestral works. Born at Bruges.

Metz'dorff, Richard (1844 —). Composed symphonies, operas, etc. Born at Dantzic.

Mey *(My),* **Kurt Johannes** (1864 —). Writer on the Meistersingers, etc., Born at Dresden.

Mey'er *(My'-er),* **Leopold von** (1814-1883). Austrian pianist

Mey'erbeer *(Mi'-er-behr),* **Giacomo** (1791-1864). Composer. Displayed musical talent at a very early age, particularly as a pianist. His ruling ambition, however, was to become a composer. A pupil of the Abbé Vogler, he wrote a number of works which, excellent in their way, were marred by their extreme pedantry. Coming under the influence of Rossini, Meyerbeer forsook the methods of Vogler for the more attractive style of the Italians, and wrote several very successful operas in the Italian style. In later years he again changed his style of writing, and with Scribe as his librettist, produced the series of grand operas, "Robert le Diable," "Les Huguenots," "Le Prophéte," "L'Etoile du Nord," "Dinorah," and "L'Africaine," upon which his fame as a composer mainly depends. Born at Berlin; died at Paris.

Mey'er-Hel'mund *(My'-er-Hel'-moont),* **Erik** (1861 —). Composed operas, songs, etc. Born at St. Petersburg.

Mey'er-Ol'bersleben *(My'-er Ohl'-ber-sl.h-ben),* **Max** (1850 —). German composer and teacher.

Mielck *(Meelk),* **Ernest** (1877-1899). Composed overtures, a Finnish symphony, a Finnish suite, a violin concerto, etc. Born at Wiborg; died at Lucarno.

Mignard *(Meen-yar')* **Alexander** (1852 —). Opera and orchestral composer. Born at Warsaw.

Mikorey' *(Mee-ko-rye'),* **Franz** (1873 —). Composed the opera "King of Samarcand," a concerto, etc. Born at Munich.

Millard', Harrison (1830-1895). Composed church music, etc. Born and died at Boston.

Mil'let, Luis (1867 —). Orchestral composer. Born at Barcelona.

Mil'ligen, Simon van (1849 —). Opera composer ("Brinio," etc.). Born at Rotterdam.

Mills, S. B. (1839-1898). English composer and pianist.

Min'cus *(Min'-coos),* **Ludwig** (1827 —?). Ballet composer, partly with Délibes. Born at Vienna.

Min'heimer *(Min'-hye-mer),* **Adam** (1831-1904). Composed operas, overtures, etc. Born and died at Warsaw.

Mis'sa, Edmond Jean Louis (1861 —). Opera composer, Born at Rheims.

Mlynar'ski *(Mlee-nahr'-skee),* **Emil** (1870 —). Conductor; composed violin works. Born in Russia.

Mohr (1), **Hermann** (1830-1896). Teacher in Philadelphia; composed male choruses, chamber works, etc. Born at Nieustedt; died at Philadelphia. (2) **Adolf** (1841 —). Opera composer ("Die Lorelei," etc.). Born at Munich.

Möhr'ing *(Mair'-ing),* **K. J.** Finnish choral composer, early nineteenth century.

Molique' *(Mo-leek'),* **Wilhelm Bernhard** (1802-1869). Violinist and composer. Wrote violin concertos, string quartets, a symphony, two masses, and an oratorio, "Abraham." Born at Nuremberg; died at Cannstatt, near Stuttgart.

Mol'lenhauer *(Mol'-len-how-er),* **Emil** (1855 —). Conductor, Boston. Born at Brooklyn.

Molloy', James Lyman (1837-1910). Composer. A popular song-writer. Born at Cornolore, Ireland.

Moniusz'ko *(Mon-ee-oos'-ko),* **Stanislaus** (1819-1872). Prolific composer of operas, cantatas, etc. Born at Ubil; died at Warsaw.

Monleo'ne, Domenico. Composed an opera, "Rustic Chivalry," Amsterdam, 1903.

Monsigny *(Mong-seen'-yee),* **Pierre Alexandre** (1729-1817). Composer. Wrote operas and ballets. Born near St.-Omer; died at Paris.

Montemez'zi *(Mon-teh-med'-zee),* **Italo.** Composed the operas "Gallurese," "Hellera," "The Love of Three Kings," and "La Princesse Lointaine." Born near Verona.

Montever'de *(Mon-teh-vair'-deh),* **Claudio** (1568-1643). Composer. Inventor of the "free style" of composition and pioneer in the path that led to modern opera. He was the first to use unprepared dissonances. His improvement of the orchestra gained for him the title of "the father of the art of instrumentation." His innovations were successfully employed in his operas "Arianna" and "Orfeo" and in later works. He wrote much sacred music, the greater part of which is lost. His influence on other composers was marked in his own day and the results of his work have been lasting. Born at Cremona; died at Venice.

Moore, Thomas (1779-1852). Poet and composer. Wrote some of the airs in his "Irish Melodies," the "Canadian Boat Song," the pretty little three-part glee "The Watchman," etc. Born at Dublin; died at Devizes.

Mora'les *(Mo-rah'-less),* **Olallo** (1874 —). Composed orchestral works, etc. Born at Almeria.

Mor'gan (1), **G. W.** (1823-1895). English organist. (2) **John Paul** (1841-1879). Composed sacred works. Born at Oberlin; died at Oakland. (3) **Maud,** daughter of John. A famous harpist.

Morlac'chi *(More-lah'-kee)*, **Francesco** (1784-1841). Composed operas, oratorios, etc., of unusual interest. Born at Perugia; died at Innsbruck.

Mor'ley, Thomas (1557-1604). Composer and writer. Did much for the development of vocal music. Born and died at London.

Mor'nington, Garret Wellesley, Lord (1735-1781). Composer. Wrote church music, glees, madrigals, etc. Father of the Duke of Wellington. Born at Dangan; died at Kensington.

Morse, Charles Henry (1853 —). Organist, teacher. Born at Bradford, Mass.

Mor'telmans, Lodewik (1868 —). Composed a "Germania" symphony, etc. Born at Antwerp.

Mosch'eles *(Mosh'-e-les)*, **Ignaz** (1794-1870). Composer and pianist. A pupil of Albrechtberger and Salieri. Made successful tours on the Continent, and from 1821 to 1846 lived in London, where he won his greatest fame. His numerous compositions include a variety of instrumental works, among which are many valuable studies. Born at Prague; died at Leipzig.

Mos'enthal *(Mo'-zen-tahl)*, **Joseph** (1834-1896). Organist, conductor, New York. Born at Cassel; died at New York.

Moszkow'ski *(Mosh-kof'-ski)*, **Moritz** (1854 —). Composer and pianist. Among his works are a symphonic poem, "Jeanne d'Arc," an opera, "Boabdil," pianoforte compositions, songs, etc. Born at Breslau.

Mottl, Felix (1856-1911). Austrian conductor.

Mou'ton *(Moo'-tong,)* **Jean.** Famous contrapuntal composer, early sixteenth century.

Mo'zart *(Mo'-tsart)* (1), **Leopold** (1719-1787). Composer and violinist. The father of Wolfgang Amadeus Mozart. Wrote church music, oratorios, and operas. He also wrote a "Violin School," which went through many editions in various languages. Born at Augsburg; died at Salzburg. (2) **Maria Anna** (1751-1829). Pianist. A daughter of Leopold Mozart. With her brother Wolfgang she was taken on tour through Europe as a musical prodigy. Born and died at Salzburg. (3) **Wolfgang Amadeus** (1756-1791). Composer and pianist in Germany, France, Italy, and England. In 1768 was commissioned by the Emperor Joseph II to write a comic opera ("La Finta Semplice"). Wrote "Idomeneo" in 1781, "Die Entführung aus dem Serail" in 1782, and in 1786 "Figaro," the intervening years witnessing the production of many pianoforte-concertos, sonatas, quartets, etc. During the five years between 1786 and his death Mozart poured out a marvellous flood of masterpieces—"Don Giovanni," "Zauberflöte," "Cosi fan tutte," "Clemenza di Tito"; the three great symphonies in E flat major, G minor, and C major ("Jupiter"); the "Requiem," and a great body of music of all kinds. During his life of thirty-six years Mozart is known to have written at least 626 works, among which are 20 masses, 17 organ sonatas, 40 offertories, 10 cantatas, 23 operas, 22 sonatas for the pianoforte, 45 sonatas for piano and violin, 49 symphonies, and 55 concertos, besides quartets, trios, songs, etc. All this was accomplished by a busy teacher and virtuoso. (4) **Wolfgang Amadeus** (1791-1844). Composer and pianist. Younger son of the great Mozart. His elder brother, Karl, entered the Austrian civil service. Born in Vienna; died at Carlsbad.

Mrac'zek *(Mrat'-chek)*, **Joseph Gustav** (1878 —). Composed the opera "The Dream," the symphonic poem "Max and Moritz," etc. Born at Brünn.

Muck *(Mook)*, **Karl** (1859 —). Conductor, Boston Symphony Orchestra, etc. Born at Darmstadt.

Mugelli'ni *(Moo-jel-lee'-nee)*, **Bruno** (1871 —). Orchestral and chamber composer. Born at Piacenza.

Müller *(Miller)* (1), **Karl** (1831 —). Teacher, composer, New York. Born at Meiningen. (2) **Karl Wilhelm Ernst** (1866 —). Organist, orchestral composer. Born at Leipsic.

Mu'ris, Jean de. Parisian writer ("Speculum Musicæ") in early fourteenth century.

Mur'ska *(Moor'-shka)*, **Ilma de** (1835-1889). Soprano vocalist. Born at Croatia; died at Munich.

Mussorg'sky (Moussorgsky), Modest (1835-1881). Composed orchestral works, piano pieces, songs, the operas "Boris Godunov" and "Khovantschina," etc., all marked by crude strength. With Balakirev, Borodin, Cui, and Rimsky-Korsakov, he helped to create a national Russian school. Born at Karev; died at St. Petersburg.

Mys'liweczek *(Mis'-leh-veh-chek)*, **J.** (1737-1781). Bohemian composer.

N

Na'chez, Tivadar (1859 —). Violinist, violin composer. Born at Pesth.

Nä'geli *(Nay'-ge-lee)*, **J. G.** (1768-1836). Swiss composer and writer.

Nani'ni *(Na-nee'-nee)*, **Giovanni** (1545-1607). Contrapuntal composer. Born at Tivoli; died at Rome.

Naprav'nik *(Nah-prahv'-nik)*, **Eduard** (1839 —). Composed operas, overtures, chamber works, etc., in St. Petersburg. Born at Beist.

Nardi'ni *(Nar-dee'-nee)*, **Pietro** (1722-1793). Composer and violinist. Born at Fibiana; died at Florence.

Nau'mann *(Now'-man)*, **Emil** (1827-1888). Composer, organist, and writer. Born at Berlin; died at Dresden.

Nav'ratil *(Nav'-rah-teel)*, **Karl** (1867 —). Composed a symphony, piano and violin concertos, symphonic poems, the opera "Salammbo," etc. Born at Prague.

Ne'belong *(Nay'-be-long)*, **Johann Hendrik** (1847 —). Piano and song composer. Born at Copenhagen.

Ned'bal, Oskar (1874 —). Conductor; composed orchestral works, etc. Born in Bohemia.

Nee'fe *(Nay'-feh)*, **Ch. G.** (1748-1798). Organist and composer; Saxony.

Neff, Fritz (1873-1904). Composed orchestral songs, etc. Born at Durlach; died at Munich.

Neid'linger *(Nide'-ling-er)*, **William H.** (1863 —). Song and opera composer. Born at Brooklyn.

Neit'zel *(Nite'-zel)*, **Otto** (1852 —). Opera composer, writer. Born at Falkenberg.

Ne'ri *(Nay'-ree)*, **Filippo** (1515-1595). A priest, in whose oratory the sacred music developed into oratorio. Born at Florence; died at Rome.

Neru'da *(Neh-roo'-da)* (1), **J. B. G.** (1707-1780). Bohemian composer, violinist. (2) **(Normann-Neruda), Wilma Maria Francisca** (1839-1911). Violinist. In 1864 married Ludwig Normann. In 1888 married Sir Charles Hallé. Made many concert tours throughout Europe, and visited Australia and the United States (1899). Born at Brünn.

Ness'ler, Victor (1841-1890). Composer. Among his operas are "Der Rattenfänger von Hameln" and "Der Trompeter von Säkkingen," the latter a universal favorite. Born at Baldenheim; died at Strasburg.

Nest'ler, Julius (1851 —). Composed sacred works, etc. Born at Grumbach.

Nes'vera, Joseph (1842 —). Composed symphonies, suites, and many smaller works. Born in Bohemia.

Neu'endorff *(Noy'-en-dorf)*, **Adolf** (1843-1897). Conductor. Born at Hamburg; died at New York.

Neu'komm *(Noy'-kom)*, **Sigismund** (1778-1858). Composer and conductor. A pupil of Haydn. His compositions number several hundred and include the oratorios "Mount Sinai" and "David." Born at Salzburg; died at Paris.

Neu'pert *(Noy'-pert)*, **Edmund** (1842-1888). Teacher, piano composer. Born at Christiania; died at New York.

Neu'ville *(Nay'-vil)*, **Valentin** (1863 —). Composed symphonies, chamber music, and several operas. Born at Flanders.

Neva'da (really **Wixom**), **Emma** (1862 —). Operatic soprano. Born at Alpha, Calgary.

Neve *(Nave)*, **Paul de** (1881 —). Composed the operas "Harald" and "Inge." Born at Steglitz.

Nev'in (1), **Althur Finley** (1871 —). American composer. Produced the Indian opera "Poia," suites, etc. (2) **Ethelbert** (1862-1901). Studied in this country and in Europe, and taught and composed on both sides of the Atlantic. His piano pieces and songs show much originality and fine artistic taste. Born at Edgeworth, Pa.; died at New Haven. (3) **George Balch** (1859 —). Composed cantatas. Born at Shippensburg, Pa.

New'man, Ernest (1869 —). Famous critic and writer. Born at Liverpool.

Nich'oll, Horace Wadham (1848 —). Organist, New York; composed symphonies, a suite, symphonic poems and fantasies, etc. Born in England.

Nich'ols, Marie (1879 —). Concert violinist. Born at Chicago.

Nicodé' *(Nee-ko-day')*, **Jean Louis** (1853 —). Known by his symphonic poems, often with voices. Born in Polish Silesia.

Nicola'i *(Nee-ko-la'i)*, **Otto** (1810-1849). Composer and organist. Wrote church music and operas. Survives as the composer of "The Merry Wives of Windsor." Born at Königsberg; died at Berlin.

Nicolau' *(Nee-co-low')*, **Antonio** (1858 —). Opera and orchestral composer. Born at Barcelona.

Nicole' *(Nee-cole')*, **Louis** (1863 —). Composed a symphonic poem, etc. Born at Geneva.

Nicoli'ni *(Nik-o-lee'-nee)*, **E.** (1834 —). French tenor.

Niecks *(Neeks)*, **Frederick** (1845 —). Musician and writer. Dean of the faculty of music in Edinburgh University. His works include a "Dictionary of Musical Terms," "History of Programme Music," and "Chopin as Man and Musician." Born at Düsseldorf.

Nie'dermayer *(Nee'-der-my-er)*, **L.** (1802-1861). French composer.

Niel'sen *(Neel'-sen)* (1), **Carl** (1865 —). Notable composer of symphonies, etc. Born in Denmark. (2) **Ludolf** (1876 —). Composed the opera "Mascarade." Born in Zeeland.

Niet'zsche *(Neet'-she)*, **Friedrich** (1844-1900). German philosopher and writer on music.

Nik'isch, Arthur (1855 —). Hungarian conductor.

Nil'sson, Christine (1843 —). Soprano vocalist. Played the violin and the flute at fairs and markets. Made her first appearance in opera as Violetta in Verdi's "Traviata" in 1864. Her career was highly successful. Born near Wexiö.

Nod'ermann, Presben (1867 —). Composed the opera "King Magnus," etc. Born in Denmark.

Noguer'as *(No-gwair'-as)*, **Costa.** Contemporary Spanish opera composer.

Noguer'ra *(No-gwair'-a)*, **Antonio.** Spanish composer (opera "Sesta," symphonic poem "Ivernenca," etc.).

Nohl, Karl F. L. (1831-1885). German author.

Nor'dica, Lillian (1859-1914). Soprano vocalist. Studied at the New England Conservatory, Boston. For many years she ranked among the leading artists of the world, being especially distinguished in Wagnerian rôles. Born (Lillian Norton) at Farmington, Maine; died at Batavia.

Nord'qvist, Johann Conrad (1840 —). Orchestral composer. Born in Sweden.

Nor'draak, Richard (1842-1866). Influenced Grieg toward nationalism; composed songs, incidental music, etc. Born at Christiania; died at Berlin.

No'ren, Heinrich Gottlieb (1861 —). Orchestral composer. Born at Graz.

Nor'ris, Homer A. (1860 —). American composer.

Noskow'ski *(Nos-koff'-skee)*, **Sigismund** (1846 —). Composed operas, symphonies, symphonic poems, chamber music, etc. Born at Warsaw.

Not'tebohm *(Not'-teh-bome)*, **M. G.** (1817-1882). German composer, writer.

Nou'guès *(Noo'-ghes)*, **Jean** (1874 —). Composed operas ("Thamyris," "Yannha," "Quo Vadis," etc.). Born in France.

Nourrit' *(Noor-ree')* (1), **Adolphe** (1802-1839). French tenor. (2) **Louis** (1780-1831). French tenor.

Nova'cek *(No-vah'-chek)*, **Ottokar** (1866-1900). Composed chamber music, orchestral works, etc. Born in Hungary; died at New York.

No'vak, Viteslav (1870 —). Orchestral composer. Born in Bohemia.

Novel'lo (1), **Clara A.** (daughter of Vincent) (1818 —). English soprano. (2) **Mary S.** (daughter of Vincent) (1809-1898). English soprano. (3) **Jos. A.** (son of Vincent) (1810-1896). English bass. (4) **Vincent** (1781-1861). Composer, organist and pianist. One of the founders of the London Philharmonic Society and of the music publishing house of Novello & Co. (1811). Born at London; died at Nice.

Novoviej'ski *(No-vo-vyay'-skee)*, **Felix** (1870 —). Composed symphonies, etc. Born at Wartenburg.

Nunn, John H. (1827-1905). English composer and organist.

Nu'no *(Noo'-no)*, **Jaime** (— 1908). Teacher, Buffalo. Died at Bayside, L. I.

O

Oak'eley, Sir Herbert Stanley (1830-1903). Composer, pianist, and organist. He was composer (in Scotland) to Queen Victoria, who knighted him in 1876. Oakeley wrote a cathedral service, anthems, the cantata "Jubilee Lyric," songs, pianoforte compositions, an organ sonata, orchestral music, etc. Born at Ealing.

O'berleithner *(O'-behr-lite-ner)*, **Max von,** Germany. Composed the operas "Released," "Gitana," "Aphrodite," etc.

O'berthür *(O'-behr-teer)*, **Ch.** (1819-1895). Bavarian harpist and composer.

O'Car'olan, Turloch (1670-1738). One of the last and greatest of the Irish bards. Composed songs, etc. Born at Newtown; died at Roscommon.

Ochs *(Ox)* (1), **Traugott** (1854 —). Teacher, choral composer. Born at Altenfeld. (2) **Siegfried** (1858 —). Orchestral composer, conductor. Born at Frankfurt.

O'dington, Walter (died after 1330). Inventor of measured notes, England.

O'do of Cluny. Musical theorist, tenth century.

Oels'ner *(Els'-ner)*, **Bruno** (1861 —). Composed operas, a cantata, etc. Born in Saxony.

Oes'ten *(Ay'-sten)*, **Theodor** (1813-1870). German composer and pianist.

Off'enbach *(Of'-fen-bakh)*, **Jacques** (1819-1880). Composer. Wrote a number of exceedingly clever comic operas—"La fille du tambour-major," "Orphée aux enfers," "La belle Hélène," etc., and one fine opera of serious type—"Les Contes d'Hoffmann." Born at Cologne; died at Paris.

Oh'nesorg, Karl. German opera composer ("Die Gauklerin," etc.).

Ok'eghem, Jean de. Contrapuntal composer, fifteenth century.

Old'berg, Arne (1874 —). A rising American composer of symphonies, overtures, and shorter works. Born at Youngstown, Ohio.

O'Lear'y, Arthur (1834 —). Composer and pianist. Born at Killarney.

Olitz'ka, Rosa (1873 —). Operatic contralto. Born at Berlin.

Ol'iver, Henry Kemble (1800-1885). Hymn composer. Born at Beverly; died at Boston.

Ollo'ne, Max d' (1875 —). Composed operas, chamber music, etc. Born at Besançon.

Ol'sen, Ole (1850 —). Composed a symphony, symphonic poems ("Asgardsreien"), the opera "Stig Hvide," an oratorio, etc. Born at Hammerfest.

On'dricek *(On'-dree-chek)*, **Franz** (1859 —). Violinist. Born at Prague.

O'Neill, Norman (1875 —). Orchestral composer. Born at Kensington, England.

On'slow, George (1784-1853). Composer. Wrote operas, symphonies, chamber music, etc. His best work is in his chamber music. Born and died at Clermont-Ferrand.

Opien'ski, Heinrich (1870 —). Composed the opera "Maria," etc. Born at Cracow.

Orefi'ce, Giacomo. See **Dell' Orefice.**

Ornstein, Leo (1895 —). Pianist; composed orchestral, chamber and piano works in advanced modern style. Born in Russia.

Orth (1), **John** (1850 —). Bavarian pianist. Lives in America. (2) **L. E.,** Boston. Composed many teaching pieces, songs, operettas, etc.

Os-born-Han'nah, Jane. Operatic soprano, Chicago.

Os'borne, George Alexander (1806-1893). Composer and pianist. Born at Limerick; died at London.

Os'good (1), **Emma A.** (1849 —). American soprano. (2) **George L.** (1844 —). American vocal teacher, song composer.

Os'terzee, Cornelia van (1863 —). Dutch orchestral composer. Born at Batavia.

Ost'rcil *(Ostr'-chil)*, **Ottokar** (1879 —). Czech opera composer.

Ot'terstroem *(Ot'-ter-straym)*, **Thorvald** (1868 —). Composed chamber works, etc., Chicago. Born at Copenhagen.

Ot'to (1), **Ernst J.** (1804-1877). German composer. (2) **Otto** (brother of E.) (1806-1842). German basso and composer.

Oudrid' *(Oo-dreed')*, **Christobal** (1829-1877). Composed zarzuelas. Born at Bajados; died at Madrid.

Ous'eley, Sir Frederick Arthur Gore (1825-1889). Composer and organist. Wrote a large amount of church music, two oratorios, "Hagar" and "St. Polycarp"; also treatises on "Harmony," "Counterpoint" and other subjects. Born at London; died at Hereford.

P

Pa'che *(Pah'-khe)* (1), **Johannes** (1857-1897). Composed male choruses, etc. (2) **Joseph** (1861 —). Conductor, New York and Baltimore. Born in Silesia.

Pach'mann, Vladimir de (1848 —). Pianist. Toured Europe and America with great success. Born at Odessa.

Pachul'ski *(Pah-chool'-skee)*, **Henry** (1859 —). Orchestral and piano composer. Born at Lasa, Russia.

Paci'ni *(Pah-chee'-nee)*, **G.** (1796-1867). Italian composer.

Pa'cius *(Pah'-chee-oos)*, **Fredrik** (1809-1891). Opera composer. Born at Hamburg; died at Helsingfors.

Paderew'ski *(Pad-e-ref'-skee)*, **Ignace Jan** (1860 —). Pianist and composer. One of the greatest pianists that the world has seen. His compositions are chiefly for the piano, except his opera "Manru," and a concerto. Born at Podolia.

Pa'ër *(Pah'-air)*, **Ferdinando** (1771-1839). Composer. Composed forty-three operas. Was court conductor and composer to Napoleon (1807), and director of the Italian opera in Paris (1812-1827). Born at Parma, Italy; died at Paris.

Pagani'ni *(Pah-gah-nee'-nee)*, **Nicolo** (1784-1840). Violinist and composer. In 1828 he made a concert tour through Europe, everywhere creating an unparalleled impression. His immense command of the resources of his instrument, combined with a very remarkable appearance and manner and an inherent love of secrecy and mystery, caused many to regard him as a species of goblin or demon, and books might be filled with the uncanny traditions which have gathered round the memory of this wonderful man. He left behind him a number of compositions for the violin, full of tremendous technical difficulties. Born at Genoa; died at Nice.

Page, Nathaniel Clifford (1866 —). Composed incidental music, songs, etc. Born at San Francisco.

Paine, John Knowles (1839-1906). Composer. Distinguished American musician. Studied in Berlin, gave organ concerts there and in American cities, and was organist of the West Church, Boston. In 1862 he became teacher of music at Harvard and organist of Appleton Chapel there. Among his works are the oratorios "St. Peter," cantatas, a mass, two symphonies, two symphonic poems, overtures, music to "Œdipus," chamber music, organ and piano pieces, and songs. Born at Portland, Maine; died at Cambridge.

Paisiel'lo *(Pah-e-se-el'-lo)*, **G.** (1741-1816). Italian composer. Composed operas for Naples and St. Petersburg.

Pala'dilhe *(Pah-lah'-deel)*, **Émile** (1844 —). French composer.

Palestri'na *(Pah-les-tree'-na)*, **Giovanni Pierluigi da** (1515-1594). Composer. Was a singer in the Pontifical Chapel in the time of Julius III, and afterward became composer to the chapel. From 1571 till his death he was maestro di capella of St. Peter's. He is held in reverence as one of the greatest masters in the old contrapuntal style. He has been called "Prince of Music." Many of his severely grand church compositions are still performed in Rome. Born at Palestrina; died at Rome. Date of birth much doubted.

Pal'icot *(Pahl'-ee-co)*, **Georges.** French opera composer ("La Vendetta," "La Balafre," etc.).

Pal'mer, H. R. (1834-1907). American composer.

Palm'gren, Selim. Contemporary piano and song composer, Finland.

Pals, Leopold van der. Orchestral composer, Holland.

Paniz'za *(Pahn-it'-tsah)*, **Ettore** (1875 —). Opera composer ("Aurora," 1908). Born at Buenos Ayres.

Panof'ka, H. (1807-1887). Composer and violinist; Breslau.

Pan'seron *(Pan'-seh-rong)*, **A.** (1796-1859). French composer and vocalist.

Panz'ner, Karl (1866 —). Conductor, Düsseldorf and Hamburg. Born in Bohemia.

Papi'ni *(Pa-pee'-nee)*, **Guido** (1847 —). Composer and violinist. Born at Camagiore.

Pap'peritz, Benjamin Robert (1826-1903). Organ composer. Born in Saxony; died at Leipsic.

Pâque *(Pack)*, **Desiré** (1867 —). Composed symphonies, overtures, chamber works, the opera "Vaima," etc. Born at Lüttich.

Par'adis *(Par'-a-dees)*, **Maria Teresa von** (1759-1824). Pianist and opera composer, although blind from her fifth year. Born and died at Vienna.

Paradi'si *(Pa-ra-dee'-sec)*, **Pietro Domenico** (1710-1792). Composer. Born at Naples; died at Venice.

Pare'pa-Ro'sa, Euphrosyne (1836-1874). Soprano vocalist. Her voice was remarkable for strength and sympathetic quality. Its compass was two and one-half octaves. She married Carl Rosa. Born at Edinburgh; died at London.

Par'ish-Al'vars, Elias (1808-1849). Composer and harpist. Born at Teignmouth; died at Vienna.

Park, John (1804-1865). Composer. A song-writer of considerable, although uncultivated, ability. Born at Greenock; died at St. Andrews.

Par'ker (1), **Horatio William** (1863 —). Composer and teacher. Studied at Boston, under Chadwick and others, and afterward at Munich. In 1894 he became professor of music at Yale University. His works include the fine oratorio "Hora Novissima," cantatas, choruses, orchestral music, anthems, songs, etc. His opera "Mona," on a poetic subject of early Britain, has good music, though rather involved. Born at Auburndale, Mass. (2) **J. C. D.** (1828 —). American organist and composer.

Par'low, Kathleen. Concert violinist. Born at Calgary, Canada.

Par'ma, Victor. Croatian opera composer ("Xenia," "The Amazons," etc.).

Par'ratt, Sir Walter (1841 —). Composer and organist. Chief professor of the organ at the Royal College of Music, London. Born at Huddersfield.

Par'ry (1), **Sir Charles Hubert Hastings** (1848 —). Composer. His works include an overture, "Guillem de Cabestanh"; a pianoforte concerto, the choral works "Judith," "Scenes from 'Prometheus Unbound,'" "Blest Pair of Sirens," etc.; also symphonies, chamber music, songs, and pianoforte compositions. He has also made several important contributions to musical literature. Became director of the Royal College of Music in 1894, and was knighted in 1898. Born at Bournemouth. (2) **Joseph** (1841 —). Composer. Son of a laborer. Won a distinguished place among musicians by his compositions—operas, cantatas, overtures, etc. Born at Merthyr-Tydvil.

Par'sons (1), **A. R.** (1847 —). American composer and pianist. (2) **E. A.** Organist, New York; composed a piano concerto, etc.

Pasch, Oskar (1844 —). Organist; composed a symphony, etc. Born at Frankfurt.

Pasch'alov, Victor (1841-1885). Composed popular songs. Born at Saratov; died at Kazan.

Pascuc'ci *(Pas-coot'-chi)*, **Giovanni** (1841 —). Operetta composer. Born at Rome.

Pasdeloup' *(Pah-de-loo')*, **J. E.** (1819-1887). French conductor.

Pas'more, Henry Bickford (1857 —). Organist in San Francisco; composed a march, an overture, masses, songs, etc. Born at Jackson, Wis.

Pas'ta *(Pahs'-tah)*, **Giuditta** (1798-1865). Italian soprano.

Pa'tey *(Pay'-tee)*, **Janet Whytock** (1842-1894). Contralto vocalist. Born in London; died at Sheffield.

Pa'ton *(Pay'-t'n)*, **Mary Anne** (1802-1864). Soprano vocalist. Appeared in the first productions of Weber's "Freischütz" and "Oberon." Married Lord William Pitt Lennox, and afterward Joseph Wood, the tenor singer. Born at Edinburgh; died at Chapelthorpe.

Pat'ti *(Paht'-tee*, often mispronounced *Pat'-tee)* (1), **Adelina** (1843 —). Soprano vocalist. Daughter of Salvatore Patti, an Italian tenor singer. When very young, came to America with her parents. Appeared in New York in "Lucia di Lammermoor," with immense success, and from that time went on for many years steadily increasing her reputation. Born at Madrid. (2) **Carlotta** (1840-1889). Soprano vocalist. Sister of Adelina Patti. Born at Florence; died at Paris.

Pat'tison, John Nelson (1845 —). Pianist, composed Niagara Symphony for orchestra and band, and many piano pieces. Born at Niagara, N. Y.

Pau'er *(Pow'-er)* (1), **Ernst** (1826-1905). Composer and pianist. A pupil of Theodor Dirzka and W. A. Mozart, Jr., for piano, and of Franz Lachner for composition. From 1852 resided at London. Edited the works of classical composers, wrote books on musical subjects, and composed operas, pianoforte pieces, etc. Born at Vienna. (2) **Max** (1866 —). Pianist, piano composer. Born at London.

Paul'li *(Powl'-lee)*, **Simon Holger** (1810-1891). Orchestral composer. Born and died at Copenhagen.

Paum'gartner *(Powm'-gart-ner)*, **Bernhard.** Contemporary German orchestral composer.

Paur *(Power)*, **Emil** (1855 —). Conductor, composed a symphony. Born at Czernowitz.

Peace, Albert Lister (1844 —). Composer and organist. Born at Huddersfield.

Pearce, Charles William (1856 —). Church composer, teacher. Born at Salisbury.

Pear'sall, Robert Lucas de (1795-1856). Composer. Wrote a number of well-known madrigals and part-songs. Born at Clifton; died at Wartensee.

Pease, Alfred H. (1842-1882). American composer and pianist.

Pedrell', Felipe (1841 —). Spanish opera and orchestral composer. Born at Tortosa.

Pedrot'ti, Carlo (1817-1893). Opera composer. Born and died at Verona.

Pem'baur *(Pem'-bowr)* (1), **Joseph** (1848 —). Song and orchestral composer. Born at Innsbruck. (2) **Joseph, Jr.** (1875 —). Pianist. Born at Innsbruck. (3) **Karl** (1876 —). Organist, composed a mass, etc. Born at Innsbruck.

Pen'field, Smith Newell (1837 —). Organist, composed a string quintet, piano pieces, songs, etc. Born at Oberlin, O.

Pep'percorn, Gertrude (1878 —). Concert pianist. Born in Surrey.

Pe'pusch *(Peh'-poosh)*, **Johann Christoph** (1667-1752). Composer and organist. Born at Berlin; died at London.

Per'abo *(Peh'-ra-bo)*, **Ernst** (1845 —). German pianist and composer. Lives at Boston.

Perei'ra *(Peh-rair'-rah)*. Name of several prominent Portuguese composers, eighteenth century.

Per'fall *(Pair'-fahl)*, **Karl, Freiherr von** (1824-1897). Opera composer. Born and died at Munich.

Per'ger *(Pair-'gher)*, **Richard von** (1854 —). Composed operas and chamber music. Born at Vienna.

Pergole'si *(Per-go-lay'-see)*, **Giovanni Battista** (1710-1736). Composer. A student of Naples Conservatorio. Wrote operas, and latterly church music. His best work is the "Stabat Mater," completed a few days before his death. Born at Jesi, near Ancona; died at Pozzuoli.

Pe'ri *(Pay'-ree)*, **Jacopo** (c. 1560-c. 1630). Composer, vocalist, and lutist. Of noble birth. Composed "Dafne," the first real opera written, and "Euridice," thereby furnishing models for a new style of stage composition. Born and died at Florence.

Per'kins (1), **Charles C.** (1823-1886). Author, etc.; first president of Boston Handel and Haydn Society, America. (2) **J. E. B.** (1845-1875). American vocalist. (3) **Henry Southwick** (1833 —). Teacher, song composer. Born at Stockbridge, Vt.

Pero'si (1), **Lorenzo** (1872 —). Composed many oratorios, and the opera "Romeo and Juliet." Born at Tortona. (2) **Marziano,** his brother, composed the opera "The Last Days of Pompeii," etc.

Per'ry, Edward Baxter (1855 —). American blind pianist.

Pesch'ka-Leut'ner *(Pesh'-ka Loit'-ner)*, **Minna** (1839-1890). Austrian soprano.

Pessard' *(Pes-sar')*, **Emile Louis** (1843 —). Composed operas, chamber works, etc. Born at Paris.

Pet'ers *(Pay'-ters)*, **Guido** (1866 —). Pianist, piano composer. Born at Graz.

Petersil'ea *(Pay-ter-sil'-yah)*. **Carlyle** (1848-1903). American pianist.

Pet'erson-Berger *(Pay'-ter-son-Bair-gher)*, **Wilhelm** (1867-—). Composed operas ("Ran," etc.). Born in Sweden.

Petruc'ci *(Pet-roo'-chee)* **of Fossombrome.** Invented music printing from types, about 1500.

Petsch'nikov *(Petsh'-nee-koff)*, **Alexander** (1873 —). Concert violinist. Born in Russia.

Pfeif'fer *(Pfy'-fer)* (1), **Georges Jean** (1835 —). Pianist. Composed symphonies, chamber works, etc. Born at Versailles. (2) **Theodor** (1853 —). Pianist, piano composer. Born at Heidelberg.

Pfitz'ner, Hans (1869 —). German opera composer ("Der Arme Heinrich," "Die Rose vom Liebesgarten," etc.). Born at Moscow.

Pfohl, Ferdinand (1863 —). Composed symphonic poems, etc. Born in Bohemia.

Pfundt *(Pfoondt)*, **Ernst Gotthold** (1806-1871). Kettledrum virtuoso. Born at Torgau; died at Leipzig.

Phelps, Ellsworth C. (1827 —). Organist, composed a Hiawatha Symphony, the sacred opera "David," etc. Born at Middletown, Conn.

Phil'idor (really **Danican**), **François** (1726-1795). Kettle-expert, composed many operas. Born at Dreux; died at London.

Philipp', Isidor E. (1863 —). Hungarian pianist.

Phil'lips, Adelaide (1833-1882). Operatic contralto. Born at Stratford-on-Avon; died at Carlsbad.

Piat'ti *(Pee-at'-tee)*, **Alfredo** (1822-1901). Violoncellist and composer. Born at Bergamo; died at London.

Piccin'ni *(Pit-chee'-nee)* (1), **Niccolo** (1728-1800). Composer. Gluck's rival in Paris. A composer of recognized talent, but less important on account of his operas, of which he wrote a great number, than by reason of the controversies in which he figured—especially that in which he was defeated by Gluck, whose methods triumphed over those of his Italian rival. Born at Bari; died at Passy. (2) **L.** (son of Niccolo) (1766-1827). Italian composer.

Pierné' *(Pyair-nay')*, **Henri Constant Gabriel** (1863 —). Has composed the oratorio "St. Francis of Assisi," "The Children's Crusade," etc.). Born in France.

Pier'son, Henry Hugo (1815-1873). Composer. Settled in Germany. His principal work is the oratorio "Jerusalem," produced at the Norwich Festival of 1852. Born at Oxford; died at Leipzig.

Pinel'li, Ettore (1843 —). Violinist, conductor and composer. Born at Rome.

Pinsu'ti, Ci'ro *(Pin-soo'-tee, Chee'-ro)* (1829-1888). Italian composer.

Pira'ni *(Pee-rah'-nee)*, **Eugenio di** (1852 —). Composed orchestral suites, an opera, chamber music, etc., showing German influence. Born at Bologna.

Pitt, Percy (1870 —). Composed symphonic poems, incidental music, an Oriental Rhapsody, etc. Born at London.

Pitt'rich *(Pitt'-rikh)*, **George Washington** (1870 —). Conductor, composer. Born at Dresden.

Piut'ti *(Pee-oot'-tee)*, **Karl** (1846 —). Composed good organ works. Born in Thuringia.

Piz'zi *(Pit'-zi)*, **Emilio** (1862 —). Opera composer ("Gabriella," etc.). Born at Verona.

Plai'dy *(Pli'-dee)*, **Louis** (1810-1874). Pianist. Born at Wermsdorf; died at Grimma.

Planquette' *(Plang-ket')*, **Robert** (1850 —). Composer. Has written a number of comic operas. Born at Paris.

Plata'nia *(Plah-tah'-nee-ah)*, **Pietro** (1828-1907). Composed symphonies, etc. Born at Catania; died at Naples.

Pley'el *(Ply'-el)* (1), **Ignaz Josef** (1757-1831). Composer. Born at Ruppertsthal, near Vienna; died at Paris. (2) **Marie F. D.** (1811-1875). French pianist.

Podbert'sky *(Pod-bairt'-skee)*, **Theodor** (1846 —). Composed male choruses, etc. Born at Munich.

Poe'nitz *(Pay'-nitz)*, **Franz** (1850 —). Composed an opera, etc. Born in West Prussia.

Pog'ojeff. Contemporary Russian piano composer.

Poh'lig, Karl (1864 —). Conductor, composer, Philadelphia. Born at Teplitz.

Poise' *(Po-ees')*, **Jean Ferdinand** (1828-1892). Opera composer. Born at Nimes; died at Paris.

Polac'co, Giorgio (1878 —). Opera composer ("Rahab," etc.). Born at Venice.

Poldi'ni *(Pol-dee'-nee)*, **Eduard** (1869 —). Composed fairy plays, the opera "Vagabond and Princess," and many bright piano pieces. Born at Pesth.

Pole, William (1814-1900). English theorist and writer.

Poliziano, Angelo. Produced the "Favola di Orfeo," practically an opera, at Mantua in 1472.

Pol'ko, Élise (1826-1899). German soprano.

Polle'ri *(Pol-lay'-ree)*, **Giovanni** (1855 —). Composed masses, piano pieces, etc. Born at Genoa.

Pol'litzer *(Pol'-lits-er)*, **Adolphe** (1832 —). Violinist and composer. Born at Pesth.

Pomasan'ski, Ivan (1848 —). Composed an overture, songs, etc. Born at Kiev.

Ponchiel'li *(Pon-kee-el'-lee)*, **A.** (1834-1886). Italian composer. Operas "La Gioconda," etc.

Poniatow'ski *(Pone-ya-tof'-skee)*, **Prince J. M. F. X. J.** (1816-1873). Italian composer and tenor.

Ponto'glio *(Pon-to'-lyo)*, **Cipriano** (1831-1892). Opera composer. Born at Grumello; died at Milan.

Pop'off, Ivan (1859 —). Composed a symphony, symphonic poems, etc. Born in Russia.

Pop'per, David (1845 —). Composer and violoncellist. In 1868 became solo violoncellist at the Court Opera in Vienna. After 1873 made many extensive concert tours. Born at Prague.

Por'pora *(Por'-po-rah)*, **Niccolo Antonio** (1686-1767). Composer. Eminent as teacher and conductor. Composed many operas. Born and died at Naples.

Por'ter, Frank Addison (1859 —). Teacher, composer. Born at Dixmont, Me.

Pot'ter, Philip Cipriani (1792-1871). Composer and pianist. Was made principal of the Royal Academy of Music in 1832. Born and died at London.

Pott'giesser *(Pot'-gee-ser)*, **Karl** (1761 —). Opera and oratorio composer. Born at Dortmund.

Pougin' *(Poo-zhan')*, **Arthur** (1834 —). Violinist and writer. Born at Châteauroux.

Pow'ell (1), **John.** Composed a violin concerto; Richmond, Va. (2) **Maud** (1868 —). Concert violinist. Born at Peru, Ill.

Præto'rius *(Pree-to'-ree-oos)*, **Michael** (1571-1621). Wrote the Syntagma Musicum. Born in Thuringia.

Prä'ger *(Pray'-gher)*, **Ferdinand** (1815-1891). Composer and writer. Born at Leipzig; died at London.

Pratt (1), **Silas Gamaliel** (1846 —). Composed large symphonies, cantatas, suites, etc., and the opera "Zenobia." Born at Addison, Vt. (2) **Waldo Selden.** Important American musical historian.

Prelleur *(Prel'-loor)*, **Peter** (17—?-1758). English composer and organist.

Pres'cott, Oliveria Louisa (1842 —). Orchestral composer. Born at London.

Pri'bik, Joseph (1853 —). Conductor, composed suites, etc. Born in Bohemia.

Prit'chard, C. E. Contemporary English composer (opera "Kunacepa," etc.).

Proch *(Prokh)*, **Heinrich** (1809-1878). German composer and violinist.

Prochaz'ka *(Pro-khaz'-kah)*, **Rudolf, Freiherr von** (1864—). Composed operas, songs, chamber music, etc. Born at Prague.

Prokop', Ladislaw. Composed the Czech opera "Waldestraum," 1907.

Proksch *(Proksh)*, **J.** (1794-1864). Bohemian teacher.

Prout, Ebenezer (1845 —). Composed much chamber music, an organ concerto, dramatic cantatas, etc., but best known by his books on orchestration, etc. Born in Northamptonshire.

Prudent' *(Proo-dong')*, **E. B.** (1817-1863). French composer and pianist.

Prume *(Preem)*, **F. H.** (1816-1849). French violinist and composer.

Pucci'ni *(Poot-chee'-nee)*, **Giacomo** (1858 —). Has made many successes in Italian opera. His operas to date are "Le Villi," "Edgar," "Manon Lescaut," "La Bohême," "Tosca," "Madama Butterfly," and "The Girl of the Golden West." Born at Lucca, Italy.

Puchal'ski *(Pu-khal'-ski)*, **Vladimir** (1848 —). Orchestral composer. Born at Minsk.

Puch'at *(Pookh'-at)*, **Max** (1859 —). Composed symphonic poems, etc. Born at Breslau.

Puget' *(Poo-zhay')*, **Loisa** (1810-1890). Composer. Died at Paris.

Pugna'ni *(Poon-yah'-nee)*, **Gaetano** (1731-1798). Famous violinist, composer. Born and died at Turin.

Pu'gni *(Poo'-nyee)*, **Cesare** (1805-1870). Ballet composer. Born at Genoa; died at St. Petersburg.

Pugno *(Poo'-nyo)*, **Raoul** (1852 —). French pianist.

Purcell, Henry (1658-1695). Composer and organist. One of a family of musicians. Educated in the Chapel Royal. Afterward copyist and organist of Westminster Abbey, and later organist of the Chapel Royal. Wrote anthems, etc., while still a choir-boy. Wrote the opera "Dido and Æneas," the music of Dryden's 'King Arthur," the operas "Dioclesian," "The Fairy Queen," etc.; incidental music to a number of plays; songs, sonatas, odes and church music. Born and died at Westminster.

Pyne (1), **J. Kendrick** (1785-1857). English tenor. (2) **J. Kendrick 2d** (son of 1st) (1810-1893). English composer and organist. (3) **J. Kendrick 3d** (son of 2d) 1852 —). English composer and organist. (4) **Louisa F.** (1832 —). English soprano.

Q

Quad'flieg *(Kvad'-fleeg)*, **Gerhard** (1854 —). Composed masses, motets, etc. Born near Aix.

Quantz *(Kvants)*, **J. J.** (1697-1773). German composer and flutist.

Quidant' *(Kee-dong')*, **Joseph** (1815-1893). French pianist and composer.

Quil'ter, Roger (1877 —). Composed an orchestral serenade and many poetic songs. Born at Brighton, England.

R

Rabaud' *(Rah-bo')*, **Henri.** Contemporary French opera composer.

Rachman'inoff *(Rakh-mahn'-een-off)*, **Sergei** (1873 —). A Russian pianist. As composer he has produced some impressive piano preludes, etc., also piano concertos and the very striking symphonic poem "The Isle of the Dead."

Radeck'e, Albert Martin (1830 —). Composed symphonies, chamber music, etc. Born in Germany.

Rade'glia *(Rah-del'-yah)*, **Vittorio** (1863 —). Italian opera composer. Born at Constantinople.

Radoux' *(Rah-doo')* (1), **Jean Theodore** (1835 —). Composed operas, etc. Born at Lüttich. (2) **Charles.** Composed the opera "Oudette," etc. Born in Belgium.

Raff *(Rahff)*, **Joseph Joachim** (1822-1882). Composer. Was for some years a schoolmaster before devoting himself to music. Wrote five symphonies—chief among them the "Im Walde" and "Lenore" symphonies—operas, overtures, chamber music, songs, etc. His works often show great melodic beauty and harmonic richness. Born at Lachen, on the Lake of Zurich; died at Frankfort-on-the-Main.

Raif *(Rife)*, **Oscar** (1847 —). Composed a piano concerto, etc. Born in Holland.

Rameau *(Rah-mo')*, **Jean Philippe** (1683-1764). Composer, organist, and writer. An eminent theorist who did much for the science of modern harmony. He composed many operas and ballets. Born at Dijon, died at Paris.

Ran'degger, A. (1832 —). Austrian composer.

Ran'dolph, Harold (1861 —). Pianist, teacher, Baltimore. born at Richmond.

Rappoldi' *(Rap-pol'-dee)* (1), **E.** (1839 —). Austrian composer and violinist. (2) **Laura K.** (wife of E.) (1853 —). Austrian pianist.

Rasse, François (1873 —). Composed the opera "Deidamia," etc. Born at Brussels.

Ratez', Emile (1851-1905). Composed operas, concertos, etc. Born at Besançon; died at Lille.

Rath, Felix von (1866-1905). Composed a concerto, etc. Born at Cologne; died at Munich.

Rauch'enecker *(Row'-khe-neck-er)*, **Georg Wilhelm** (1844-1906). Composed operas ("Don Quixote," etc.), cantatas, symphonies, etc. Born at Munich; died at Elberfeld.

Ravel', Maurice (1875 —). Composed Scheherezade overture, the suite "La Mère l'Oye," etc., in rather radical modern style. Born at Ciboure.

Ravenscroft, Thomas (1582-1635). English composer.

Ravi'na *(Rah-vee'-nah)*, **Jean Henri** (1818-1906). Pianist, piano composer. Born at Bordeaux; died at Paris.

Ra'way, Erasme (1850 —). Composed operas, symphonic poems, etc. Born at Lüttich.

Read, Daniel (1757-1836). Hymn composer. Born at Rehoboth; died at New Haven.

Re'ber *(Ray'-bair)*, **Napo'léon Henri** (1807-1880). Composed symphonies, operas, chamber works, etc. Born at Alsace; died at Paris.

Reb'icek *(Reb'-ee-chek)*, **Josef** (1844-1904). Violinist, composer. Born at Prague; died at Berlin.

Reb'ikoff, Vladimir (1866 —). Composed melodramas, etc. Born in Siberia.

Reed, W. H., England. Composed Suite Venetienne, etc.

Reeves, John Sims (1822-1900). Tenor vocalist. Established himself as a leading English vocalist, whether in opera, oratorio, or ballad. In 1896 he successfully toured South Africa. Born at Shooter's Hill, Kent; died at London.

Re'ger *(Ray'-gher)*, **Max** (1873 —). Composed many organ and orchestral works, the best being his orchestral Variations and Fugue. Thoroughly modern and somewhat complex and ascetic in style. Born at Brand, Bavaria.

Reh'berg *(Ray'-bairg)*, **Willi** (1862 —). Pianist, conductor, composer. Born in Switzerland.

Rei'cha *(Rye'-kha)*, **Anton Joseph** (1770-1836). Composer and writer. Born at Prague; died at Paris.

Rei'chardt *(Rye'-khart)* (1), **Alex.** (1825-1885). German composer and writer. (2) **Johann F.** (1752-1814). German composer and writer. (3) **Louise** (daughter of J.) (1778-1826). German composer.

Reich'wein *(Ryekh'-vine)*, **Leopold** (1878 —). Composed operas and "Faustmusik." Born at Breslau.

Reid, John (1721-1807). Military officer and musical amateur. Founded the Reid Chair of Music in Edinburgh University. Born at Straloch; died at London.

Rei'necke *(Rye'-nek-e)*, **Karl** (1824-1910). Composer, pianist, and conductor. In 1860 was appointed conductor at the Gewandhaus, and teacher at the Conservatory, Leipzig. Born at Altona.

Rein'hold *(Rine'-holt)*, **Hugo** (1854 —). Austrian composer.

Rein'ken *(Rine'-ken)*, **Jan** (1623-1722). Organist, composer. Born at Alsace; died at Hamburg.

Rein'thaler *(Rine'-tahl-er)*, **C. M.** (1822-1896). Composer and organist; Saxony.

Rei'senauer *(Rye'-zen-ow-er)*, **Alfred** (1863-1912). Concert pianist. Born at Königsberg; died in Germany.

Rei'ssiger *(Rye'-si-gher)*, **Karl Gottlieb** (1798-1859). Composer, conductor and teacher. Born at Belzig, near Wittenberg; died at Dresden.

Rei'ter *(Rye'-ter)*, **Josef** (1862 —). Composed symphonies, overtures, etc. Born in the Tyrol.

Reiss'mann *(Rice'-man)*, **August** (1825-1903). Writer, orchestral composer. Born in Silesia; died at Berlin.

Rekay' *(Ray-kye')*, **Ferdinand.** Contemporary Hungarian opera composer.

Rell'stab (1), **H. F. L.** (1799-1860). German composer and writer. (2) **J. C. F.** (father of H.) (1759-1813). German composer and writer.

Remen'yi *(Re-mehn'-yee)*, **Eduard** (1830-1898). Violinist. One of the most noted artists of his time. Born at Heves, Hungary; died at San Francisco.

Renaud' *(Ruh-no')* (1), **Albert** (1855 —). Orchestral and opera composer. Born at Paris. (2) **Maurice** (1862 —). Operatic baritone. Born at Bordeaux.

Renda'no *(Ren-dah'-no)*, **Alfonso** (1853 —). Pianist, opera composer. Born at Carolei.

Reuss *(Royss)* (1), **Eduard** (1851 —). Conservatory teacher, Dresden. Born at New York. (2) **August** (1871 —). Composed songs, chamber works, an opera, and orchestral works ("Judith," "Der Tor und Der Tod," etc.). Born at Liliendorf.

Reu'ter *(Roy'-ter)*, **Florizel von.** Contemporary European composer and violinist (opera "Hypatia," etc.).

Rey'er *(Ry'-air)*, **Louis Étienne Ernest** (1823-1909). Composer and writer. His works include the operas "Sigurd," "Salammbô," etc. Born at Marseilles.

Rez'nicek *(Rez'-nee-chek)*, **Emil Nikolaus von** (1861 —). Composed operas ("Donna Diana," "Till Eulenspiegel," etc.), overtures, symphonies, suites, and the radical symphonic poem "Schlemihl," also chamber music, etc. Born at Vienna.

Rhein'berger *(Rine'-ber-ger)*, **J.** (1839-1901). German composer and organist. Eminent teacher and had many famous American pupils.

Ric'ci (1), *(Rit'-chi)*, **Luigi** (1805-1859). Born at Naples; died at Prague. (2) **Federico** (1809-1877). Born at Naples; died at Conegliano. Two brothers who composed operas, separately and together; their best success was "Crispino e la Comare."

Richards, Brinley (1817-1885). English composer and pianist.

Richardson, A. Madeley (1868 —). English organist.

Rich'ter *(Rikh'-ter)* (1), **Ernst Friedrich Eduard** (1808-1879). Composer and writer. After holding various other appointments, was made cantor of the Thomasschule at Leipzig. Is most widely known as a theorist. Born at Gross-Schönau, Saxony; died at Leipzig. (2) **Hans** (1843 —). Conductor. Conducted the famous Richter concerts in London, the Bayreuth Festivals, etc. Born at Raab.

Ri'der-Kel'sey, Corinne (1880 —). Well-known soprano. Born at Leroy, N. Y.

Rie'del *(Ree'-del)*, **Fürchtegott Ernst August** (1855 —). Cantata composer. Born at Chemnitz.

Rie'go *(Ree-ay'-go)*, **Teresa del** (18—? —). English composer.

Rie'mann *(Ree'-man)*, **Hugo** (1849 —). German theorist.

Rie'menschneider *(Ree'-men-shnye-der)*, **Georg** (1848 —). Orchestral composer. Born at Stralsund.

Ries *(Reez)*, **Ferdinand** (1784-1838). Pianist, composer; pupil of Beethoven. Born at Bonn; died at Frankfurt.

Ri'ga *(Ree'-gah)*, **François** (1831-1892). Composed male choruses, etc. Born at Luttich; died at Brussels.

Righi'ni *(Ree-ghee'-nee)*, **V.** (1756-1812). Italian composer.

Rillé' *(Ree-yay')*, **Laurent de** (1828 —). Chorus and operetta composer. Born at Orléans.

Rim'bault *(Rim'-bolt)* (1), **Edward Francis** (1816-1876). Composer, organist and writer. Born at Westminster; died at London. (2) **Stephen F.** (1773-1837). English composer and organist.

Rim'ski-Kor'sakov, Nicolai Andreievitch (1844-1908). Leading recent Russian composer. Famous for his operas "The Czar's Betrothed," "The Snow Maiden," "May Night," etc.), and for his suite-symphonies "Antar," "Scheherebade," etc. Born at Novgorod, Russia.

Rinal'di, Giovanni (1840-1905). Piano composer. Born at Reggiolo; died at Genoa.

Rink, J. C. H. (1770-1846). German composer.

Rise'ley, George (1845 —). Organist of Bristol Cathedral. Conductor of orchestral concerts, and advocate of local orchestras. Born at Bristol.

Ris'ler, Eduard (1873 —). Concert pianist. Born at Baden.

Rit'ter (1), **Alexander** (1833-1896). Composed operas and symphonic poems; influenced Richard Strauss toward modernism. Born at Narva; died at Munich. (2) **Frederic Louis** (1834-1891). Composer, best known as writer on music in America. Born at Strassburg; died at Antwerp. (3) **Théodore** (1841-1886). French composer and pianist.

Ri'vé-King, Julie. See **King.**

Ro'byn, Alfred G. (1860 —). Organist, light opera composer. Born at St. Louis.

Roch'litz, F. J. (1769-1842). German composer and critic.

Röck'el (1), **Ed.** (son of J. A.) (1816-1876). French composer and pianist. (2) **J. A.** (1783-1870). German tenor. (3) **J. L.** (son of J. A.) (1838 —). Composer and pianist.

Rock'stro, William Smyth (1823-1895). Composer and writer. Taught piano and singing and gave lectures. Historian; as authority on ecclesiastical music had few superiors. Born at North Cheam, Surrey; died at London.

Rode, J. P. J. (1774-1830). French composer, violinist.

Roe'der *(Ray'-der)*, **Martin** (1851-1895). Singing teacher; composed operas ("Vera," etc.), symphonic poems, and smaller works. Born at Berlin; died at Cambridge, Mass.

Roehr *(Rair)*, **Hugo** (1866 —). Conductor; composed an oratorio, etc. Born at Dresden.

Roent'gen *(Rent'-ghen)*, **Julius** (1845 —). Composed a symphony, concertos, etc. Born at Leipzig.

Roe'sel *(Ray'-sel)*, **Rudolf** (1859 —). Composed various concertos. Born in Germany.

Rog'ers (1), **James Hotchkiss** (1857 —). Organist, composed cantatas, songs, piano works, etc. Born at Fairhaven. (2) **Clara Kathleen** (1844 —). Operatic soprano, writer on singing, Boston. Born at Cheltenham.

Romaniel'lo, Luigi (1860 —). Pianist, orchestral composer. Born at Naples.

Rom'berg (1), **Andreas** (1767-1821). Composer and violinist. Wrote operas, symphonies, etc., and won fame by his choral and solo works with orchestra. Born at Vechte; died at Gotha. (2) **Bernhard** (1767-1841). Composer and 'cellist. Leader among German 'cellists. Born at Dinklage; died at Hamburg.

Ronco'ni *(Ron-ko'-nee)*, **Sebastian** (1814 —). Italian baritone.

Root, Geo. F. (1820-1895). American composer and writer.

Ropartz', J. Guy (1864 —). Composed chamber and orchestral works. Born at Guingamp.

Ro're *(Roar'-eh)*, **Cipriano de** (1516-1565). Contrapuntal composer. Born at Antwerp; died at Parma.

Ro'sa, Carl *(1842-1889)*. Violinist. Appeared in public as a violinist when eight years old. In 1867 married Euphrosyne Parepa, and organized the Carl Rosa Opera Company, which presented English versions of foreign operas. Born at Hamburg; died at Paris.

Rosel'len *(Ro-sel'-len)*, **Henri** (1811-1876). French pianist.

Ro'senfeld, Leopold (1850 —). Composed choral-orchestral works. Born at Copenhagen.

Ro'senhain *(Ro'-sen-hine)*, **Jacob** (1813-1894). German composer and pianist.

Ro'senthal *(Ro'-sen-tahl)*, **Moritz** (1862 —). German pianist.

Ros'si. Name of many Italian musicians, the recent ones being (1) **Carlo** (1839 —). Composed a symphony, etc., at Venice. Born at Lemberg. (2) **Cesare** (1864 —). Composed operas ("Nadeva," etc.). Born at Mantua.

Rossi'ni *(Ros-see'-nee)*, **Gioachino Antonio** (1792-1868). Wrote a great number of more or less successful operas. The production of "Tancredi" in 1813 marks the beginning of Rossini's European reputation. Between 1813 and 1829 he wrote a succession of brilliantly successful operas, finishing his career as an operatic composer in the latter year with "Guillaume Tell," his best work. After 1829 the only composition he produced was his "Stabat Mater." Born at Pesaro; died at Paris.

Ro'toli, Augusto (1847-1904). Singing teacher, composed songs, a mass, etc. Born at Rome; died at Boston.

Rouget' de Lisle *(Roo-zhay' dŭ Leel)*, **Claude Joseph** (1760-1836). An officer of Engineers and composer of songs. Famous as the author of the "Marseillaise." Born at Montaigu, Lons-le-Saulnier, France; died at Choisy-le-Roi.

Rousseau' *(Roos-so')* (1), **Jean Jacques** (1712-1778). Composer and writer. Born at Geneva; died at Ermenonville, near Paris. (2) **Samuel Alexander** (1853-1904). Teacher; composed operas, masses, psalms, etc. Born at Aisne; died at Paris.

Roussel' *(Roos-sel')*, **Albert** (1869 —). Composed a symphony, etc. Born at Tourcoing, France.

Row'botham, John Frederick (1859 —). Musical writer. Author of musical histories and biographies. Born at Bradford, England.

Roze, Marie (1848 —). Soprano vocalist. Made successful tours in Europe and America. Settled in England. In 1874 she married Julius Parkins, and in 1877 Henry Mapleson. Born at Paris.

Rozkos'ny, Joseph Richard (1833 —). Pianist, opera composer. Born at Prague.

Roz'yck, Ludomir von (1883 —). Composed operas, symphonic poems, etc. Born at Warsaw.

Rubi'ni *(Roo-bee'-nee)*, **G. B.** (1795-1854). Italian tenor.

Ru'binstein *(Roo'-bin-stine)* (1), **Anton** (1830-1894). Composer and pianist. Made a number of highly successful concert tours, visiting the United States in 1872. Became director of the St. Petersburg Conservatorium, which he founded in 1862. As a pianist, can be considered as second only to Liszt. He wrote symphonies —the "Ocean" and "Dramatic Symphony"—operas, chamber music, songs, etc. Born near Jassy, Roumania; died at St. Petersburg. (2) **Nikolai** (1835-1881). Composer and pianist, brother of Anton. Director of the Moscow Conservatory. An excellent musician, but owing to his dislike to concert tours, little known outside of Russia. Born at Moscow; died at Paris.

Ru'dersdorff *(Roo'-ders-dorf)*, **H.** (1822-1882). Russian soprano.

Rud'nick, Wilhelm (1850 —). Organist, organ composer. Born in Pomerania.

Ru'dorff *(Roo'-dorf)*, **Ernst F.** (1840 —). German composer and pianist.

Rueb'ner *(Reeb'-ner)*, **Cornelius** (1853 —). Composed chamber music, an overture, a symphonic poem, etc.; teacher at Columbia College. Born at Copenhagen.

Rueck'auf *(Rick'-owf)*, **Anton** (1855-1903). Composed an opera, chamber works. Born at Prague.

Rue'fer *(Ree'-fer)*, **Philipp** (1844 —). Pianist, orchestral composer. Born at Lüttich.

Rueg'ger *(Rig'-ger)*, **Elsa** (1881 —). Concert, 'cellist, teacher. Born at Lucerne.

Rue'ter *(Ree'-ter)*, **Hugo** (1859 —). Orchestral composer. Born at Hamburg.

Ruf'fo *(Roof'-fo)*, **Titta.** Phenomenally strong baritone. Born in Tuscany.

Ruggie'ri *(Rood-jee-eh'-ree)*, **F.** (16—?-17—?). Italian violin-maker.

Rum'mel *(Room'-mel)* (1), **Franz** (1853-1901). Pianist and teacher. Toured America three times. Born and died at London. (2) **Walter Morse.** American song composer.

Run'ciman, John. Contemporary English critic and writer.

Rung *(Roong)*, **Frederik** (1854 —). Opera and orchestral composer. Born at Copenhagen.

Rus'sell (1), **Ella** (1862 —). American soprano. (2) **Walter.** American song composer. (3) **Henry** (1813-1900). Composer and baritone vocalist. He composed "A Life on the Ocean Wave," "Woodman, Spare that Tree," etc. Born at Sheerness; died at London. (4) **Louis Arthur** (1854 —). Teacher, writer. Born at Newark.

Rust, Friedrich Wilhelm (1739-1796). Composer. Born at Wörlitz; died at Dessau.

Ry'an, Thomas (1827-1903). Viola player, writer. Born in Ireland; died at New Bedford.

Ry'der (1), **Thomas P.** (1836-1887). Organist. Born at Cohasset; died at Somerville. (2) **Arthur H.** Rising American composer of songs, etc.

Rye'landt, Joseph (1870 —). Composed orchestral and chamber music. Born at Bruges.

S

Saar *(Sahr)*, **Louis Victor S.** (1868 —). Writer, piano and song composer, New York. Born at Rotterdam.

Sacchi'ni *(Sak-kee'-nee)*, **A. M. L.** (1734-1786). Italian composer.

Sachs *(Sakhs)*, **Hans** (1494-1576). Poet and composer. Most famous of the meistersingers. Born and died at Nuremberg.

Sach'senhauser *(Sak'-sen-how-zer)*, **Theodor** (1866-1904). Orchestral composer. Died at Munich.

Saf'onoff, Wassili (1852 —). Russian conductor.

Sah'la, Richard (1855 —). Violinist; composed violin concertos, etc. Born at Graz.

Sahl'ender, Emil (1864 —). Opera and orchestral composer. Born at Ibenhain.

Sain'ton *(San'-tong)*, **Prosper Philippe** (1813-1890). Violinist and composer. Settled in England, and in 1845 was made professor of the violin at the Royal Academy of Music. Born at Toulouse; died at London.

Sain'ton-Dol'by, Charlotte Helen (1821-1885). Contralto vocalist and composer. Born and died at London.

Saint-Sa'ëns *(Sangt-Sah'-ong)*, **Charles Camille** (1835 —). Composer, organist, and pianist. Evinced promise of great musical talent at an early age, and rapidly acquired a reputation as a clever pianist and organist. Among his operas are "Samson et Delila," "Étienne Marcel," "Henry VIII," "Ascanio," etc. His other works include symphonies, orchestral suites, symphonic poems, concertos, chamber music, etc. Since the death of Gounod, Saint-Saëns ranks as the foremost of recent French musicians in the more conservative school. Born at Paris.

Sakellari'nes *(Sah-kel-ah-ree'-nes)*, **Theophilus.** Contemporary Greek opera composer.

Sal'aman, Ch. K. (1814-1901). English composer and pianist.

Saldo'ni, Don Baltazar (1807-1890). Composed operas, masses, a symphony, organ works, etc. Born and died at Barcelona.

Sale'za *(Sah-lay'-zah)*, **Luc Albert** (1867 —). Operatic tenor. Born at Bruges.

Salie'ri *(Sal-yeh'-ree)*, **Antonio** (1750-1825). Composer. Wrote operas, church music, chamber music, etc. Born at Legnano; died at Vienna.

Sal'mon, Alvah Glover (1868 —). Pianist, lecturer. Born at Southold, N. Y.

Sa'lo *(Sah'-lo)*, **Gasparo da** (1542-1609). Italian violin-maker.

Sal'omon, Johann Peter (1745-1815). Composer and violinist. It was Salomon who induced Haydn to visit England. Born at Bonn; died at London.

Sal'ter (1), **Sumner** (1856 —). Organist, church composer. Born at Burlington. (2) **Mary Turner** (1856 —). Composed many beautiful songs. Born at Peoria, Ill.

Salvayre' *(Sal-vair')*, **Gervais Bernard** (1847 —). Opera composer. Born at Toulouse.

Sama'ra *(Sa-mah'-rah)*, **Spiro** (1861 —). Greek opera composer ("Flora Mirabilis," "La Martyre," "Mlle. de Belle Isle," etc.). Born at Corfu.

Sama'roff *(Sa-mah'-roff)*, **Olga** (1881 —). Concert pianist; married Stokowski. Born at San Antonio.

Samazeuilh *(Sah-mah-zerl')*, **Gustave** (1877 —). Composer, Paris. Born at Bordeaux.

Sammar'co *(Sam-mahr'-co)*, **Mario** (1873 —). Famous operatic baritone. Born at Palermo.

Sam'uel, Adolphe Abraham (1824-1898) Composed operas, symphonies, a choral symphony, overtures, and smaller works. Born at Liège; died at Ghent.

Sanc'tis, Cesare de (1830 —). Composed masses, fugues, etc. Born at Albano.

San'derson, Sibyl (1865-1903). Operatic soprano. Born at Sarmiento, Cal.; died at Paris.

San'dré *(San'-dray)*, **Gustave.** Contemporary French chamber music composer.

San'key, Ira David (1840-1908). Composer and singer. Evangelist, long associated with Dwight L. Moody. Born at Edinburgh, Pa.; died at Brooklyn.

Sant'ley, Charles (1834 —). Composer and baritone vocalist. Born at Liverpool.

Sapell'nikoff *(Sa-pel'-nee-kof)*, **Wassily** (1867 —). Pianist. Born at Odessa.

Sarasa'te *(Sah-rah-sah'-teh)*, **Pablo de** (1844-1908). Violinist and composer. Born at Pamplona.

Sar'ti *(Sar'-tee)*, **Giuseppe** (1729-1802). Composer and organist. Wrote 30 operas and much church music. Born at Faenza; died at Berlin.

Sat'ter, Gustav (1832 —). Composed an opera, overtures, symphonies and the tone-picture "Washington." Born at Vienna.

Sau'er *(Sour)*, **Emil** (1862 —). Concert pianist. Born at Hamburg.

Sauret' *(So-ray')*, **Émile** (1852 —). Composer and violinist. Studied at the Paris Conservatoire, also at Brussels, under Bériot. One of the principal contemporary violin virtuosi. Born at Dun-le-Roi.

Savart' *(Sah-var')*, **Felix** (1791-1841). Famous acoustician. Born at Mézières; died at Paris.

Sax (1), **Antoine J.** (1814-1894). With his father, inventor of saxhorns, saxaphones, etc.; France. (2) **Charles J.** (father of A. J.) (1791-1865). With his son, inventor of saxhorns, saxaphones, etc.; France.

Sbrig'lia *(Sbril'-yah)*, **Giovanni** (1840 —). Italian tenor singer and teacher.

Scal'chi *(Skahl'-kee)*, **Sofia** (1850 —). Italian contralto.

Sca'ria *(Scah'-ree-ah)*, **Emil** (1838-1886). Operatic basso. Wagner's works. Born at Graz; died at Dresden.

Scarlat'ti *(Skar-lat'-tee)* (1), **Alessandro** (1659-1725). Composer. A pioneer in Italian opera. Born at Trapani; died at Naples. (2) **Domenico** (1683-1757). Composer and harpsichordist. Developed principles of piano technique. Born at Naples; died at Madrid. (3) **Giuseppi,** son of Domenico (1712-1777). Italian composer.

Schad *(Shahd)*, **Jos.** (1812-1879). German composer and pianist.

Schae'fer *(Shay'-fer)* (1), **Alexander** (1866 —). Composed operas, symphonies, suites, chamber music, etc. Born at St. Petersburg. (2) **Dirk.** Contemporary Dutch orchestral composer.

Schaliapin' *(Shah-lee-ah-peen')*, **Feodor** (1873 —). Famous operatic bass. Born at Kazan.

Schantz, Filip von (— 1865). Composed cantatas, songs, etc. Died in Finland.

Schar'fenburg *(Shahr'-fen-boorg)*, **Wilhelm** (1819-1895). Pianist, New York. Born at Cassel; died at New York.

Schar'rer *(Shahr'-rer)*, **August.** Contemporary German composer (symphony "Per Aspera ad Astra," etc.).

Scharwen'ka *(Shar-ven'-ka)* (1), **Philipp** (1847 —). Composer and pianist. Founder, with his brother Xaver, of the Scharwenka Conservatory in Berlin. Born at Samter, Posen. (2) **Xaver** (1850 —). Composer and pianist, brother of Philipp. Beginning in 1874, he toured Europe and America. In 1891, ten years after the establishment of his conservatory in Berlin, he came to New York and founded a conservatory there. He returned to Germany in 1898. Born at Samter.

Schaub (*Showb*, the "ow" as in growl), **Hans** (1880 —). Orchestral composer. Born at Frankfurt.

Schau'roth *(Show'-rote)*, **Adolphine von** (1814—?). German pianist.

Scheel *(Shayl)* (1), **Fritz** (1852-1907). Conductor. Born at Lubeck; died at Philadelphia. (2) **Boris** (Baron Vietinghoff). Russian opera composer.

Scheidt *(Shydt)* (1), **Samuel** (1587-1654). Famous organist, composer. Born and died at Halle. (2) **Gottfried** (his brother) (1593-1661). Organist.

Schein'pflug *(Shine'-pfloog)*, **Paul** (1875 —). Orchestral composer (Spring Symphony, Overture to a Drama, etc.). Born at Loschwitz.

Schel'ling, Ernest Henry (1876 —). Pianist; composed orchestral, chamber, and smaller works. Born at Belvidere, N. J.

Schenk, Peter (1870 —). Composed operas ("Actea," etc.), symphonies, symphonic poems, chamber works, etc. Born at St. Petersburg.

Schey *(Shy)*, **Julius**. Dutch opera composer ("The Eagle's Nest," etc.).

Schikane'der *(Shee-ka-nay'-der)*, **J. E.** (1751-1812). German basso, friend of Mozart.

Schil'ling *(Shil'-ling)*, **Gustav** (1805-1880). German writer.

Schil'lings, Max (1868 —). Composed operas ("Ingwelde," "Der Pfeifertag," "Moloch"), orchestral works, incidental music, songs with orchestra, and smaller pieces. Born at Dueren.

Schind'ler, Anton (1796-1864). Violinist and conductor. Biographer of Beethoven. Born at Modl; died at Bockenheim.

Schjel'derup *(Skhyel'-der-oop)*, **Gerhard** (1859 —). Composed musical dramas, orchestral works, etc., in radical modern style. Born in Norway.

Schlae'ger *(Shlay'-gher)*, **Hans** (1820-1885). Opera and orchestral composer. Born at Felskirchen; died at Salzburg.

Schle'singer *(Schlay'-zing-er)*, **Sebastian B.** ((1837 —). Composed songs and piano pieces in Boston. Born at Hamburg.

Schloes'ser *(Shles'-ser)*, **Adolph** (1830 —). Pianist, composer. Born at Darmstadt.

Schmid, Joseph (1868 —). Organist; composed masses, etc. Born at Munich.

Schmidt (1), **Gustav** (1816-1882). Opera composer. Born at Weimar; died at Darmstadt. (2) **Friedrich** (1840 —). Composed masses, motets, etc. Born at Hartefeld. (3) **Karl** (1869 —). Composer, writer on singing. Born at Friedberg. (4) **Aloys** (1789-1866). German composer and pianist.

Schmitt, Florent. Radical French orchestral composer ("Salome," etc.).

Schneck'er, Peter August (1850-1903). Organist, composed cantatas, organ works, songs, and violin pieces. Born at Hesse; died at New York.

Schnei'der (1), **Edward Faber** (1872 —). Composed a music drama, an Autumn Symphony, etc. Born in Omaha. (2) **Fr. J. C.** (1786-1853). German composer and organist; writer. (3) **J. G.** (1789-1864). German composer and organist. (4) **Wilhelm** (1783-1843). German composer and organist.

Schny'der von War'tensee *(Shnee'-der fon Var'-ten-zeh)*, (1786-1868). Swiss composer and writer.

Scho'berlechner *(Sho'-ber-lekh-ner)* (1797-1843). Austrian composer and pianist.

Scholz, Bernhard E. (1835 —). Pianist, writer; composed operas and orchestral works. Born at Mainz.

Schoeck *(Sheck)*, **Othmar.** Contemporary Swiss composer (violin concerto, etc.).

Schoen'berg *(Shain'-bairg)*, **Arnold** (1874 —). Perhaps the most radical of modern composers. His Gurrelieder, with orchestra and voices, a large work, but conservative. His piano pieces, however, and the Five Orchestral Pieces, most advanced and unusual in style. Born at Vienna.

Schoen'efeld *(Shay'-neh-felt)*, **Henry** (1857 —). Composed a Rural Symphony; another, "In the Sunny South,' with negro tunes, etc. Born at Milwaukee.

Schoen'feld *(Shayn'-felt)*, **Hermann** (1829 —). Orchestral and sacred composer. Born at Breslau.

Schoepf *(Shepf)*, **Franz** (1836 —). Opera composer. Born in the Tyrol.

Schra'dieck *(Shrah'-deek)*, **Henry** (1846 —). German violinist.

Schreck, Gustav (1849 —). Composed an oratorio, orchestral cantatas, and many vocal-instrumental works. Born at Zeulenroda.

Schrek'er, Franz. Contemporary opera composer ("Der Ferne Klang," etc.).

Schroe'der *(Shray'-der)* (1), **Alwyn** (1855 —). Concert 'cellist, teacher. Born near Magdeburg. (2) **Karl** (1848 —). 'Cellist. Born in Germany.

Schrö'der-Devrient' *(Shray'-der-Dev-ree-ong')*, **Wilhelmine** (1804-1860). German soprano.

Schu'bert *(Shoo'-bairt)*, **Franz** (1797-1828). Composer. When eleven years old entered the Imperial convict (free school) at Vienna as a choir-boy, and also played the violin in the school orchestra. In 1813 he left the school and devoted himself to the study of music at home. Later he was for two years singing and pianoforte master in the house of Count Esterhazy, and thereafter spent the remainder of his life principally in Vienna. One of the greatest and most fertile of musical composers. Wrote some 15 operas and operettas, 5 masses and other church music, 9 symphonies, 15 string quartets, besides other chamber and pianoforte music, and 600 songs. Perhaps the most lyrical of all composers, he lived almost wholly unappreciated, and died almost in want. Born and died at Vienna.

Schu'berth *(Shoo'-bairth)*, **Carl** (1811-1863). German composer and 'cellist.

Schuch *(Shookh)*, **Ernst von** (1847 —). Conductor (Strauss premières, etc.). Born at Graz.

Schuch'ardt *(Shookh'-art)*, **Friedrich.** Contemporary opera composer ("Der Bergmannsbraut").

Schu'ëcker *(Shoo'-eck-er)*, **Edmund** (1860-1912). Famous harpist. Born at Vienna; died at Boston.

Schuett *(Sheet)*, **Eduard** (1856 —). Composed orchestral works, a piano concerto, chamber music, and very melodious piano pieces. Born at St. Petersburg.

Schuetz *(Sheets)*, **Heinrich** (1585-1672). Organist, pioneer composer of oratorios, passion music, and opera. Born near Gera; died at Dresden.

Schul'hoff *(Shool'-hof)*, **Julius** (1825-1898). Bohemian composer and pianist.

Schulz *(Shoolts)* (1), **Johann Abraham Peter** (1747-1880). Song and piano composer; developed the German Lied. Born at Lüneburg; died at Schwedt. (2) **Heinrich** 1838 —). Composed symphonies, overtures, an opera, etc. Born at Beuthen. (3) **Karl** (1845 —). Pianist; composed orchestral and sacred works. Born at Schwerin.

Schu'mann *(Shoo'-man)* (1), **Robert Alexander** (1810-1856). Composer and pianist. Originally a law student, but interested himself solely in music, and soon adopted it as his profession. An injury to one of his fingers, the result of a mechanical device, obliged him to abandon the pianoforte for composition, upon which he concentrated all his energy with magnificent results. Instituted the "Neue Zeitschrift für Musik" in 1834. In 1844 went to Dresden as conductor of the Choral Union, and in 1850 removed to Düsseldorf. Here, however, a long-standing affection of the brain became rapidly worse, and in 1854 Schumann had to be placed in an asylum, where he died. Schumann wrote choral works —"Paradise and the Peri," "Pilgrimage of the Rose," "Faust"—the opera "Genoveva," symphonies, chamber music, pianoforte compositions, and a large number of vocal works, all marked by great depth and sincerity of design and a wonderful grasp of a wide range of expression and sentiment. Born at Zwickau; died at Endenich, near Bonn. (2) **Clara** (1819-1896). Composer and pianist. A pupil of her father, Friedrich Wieck. Made a tour as a pianoforte virtuosa in her eleventh year. Later, was the first to introduce Chopin's music to the German public. In 1840 married Robert Schumann. Born at Leipsic; died at Frankfort-on-the-Main. (3) **Georg Alfred** (1866 —). Composed the oratorio "Ruth" and similar works, a symphony, a suite, overtures, etc., all earnest but sometimes heavy in style. Born at Königstein.

Schu'mann-Heink, Ernestine (1861 —). German operatic contralto.

Schup'panzigh *(Shup'-pan-tzigh)*, **Ignaz** (1776-1830). Austrian violinist.

Schu'rig *(Shoo'-righ)*, **Volkmar** (1822-1899). Composed organ works, songs, children's songs, etc. Born at Aue; died at Dresden.

Schu'ster *(Shoo'-ster)*, **Bernard** (1870 —). Composed a symphony, choral works, an opera, songs, etc.; publishes and edits "Die Musik." Born at Berlin.

Schwalm *(Shvahlm)*, **Robert** (1845 —). Composed male choruses, an opera, an oratorio, chamber music, etc. Born at Erfurt.

Schyt'te *(Skhee-tay')*, **Ludwig T.** (1850-1909). Pianist and composer; Denmark.

Scontri'no *(Scon-tree'-no)*, **Antonio** (1850 —). Orchestral and opera composer. Born at Trapani.

Scott, Cyril Meir (1879 —). Composed a symphony, three overtures, chamber works, songs, piano pieces, etc. His style of blended and blurred harmonies is very interesting, his works being among the very best of the modern school. Born at Oxton, England.

Scot'ti, Antonio (1867 —). Italian baritone.

Scria'bin *(Scree-ah'-bean)*, **Alexander** (1872 —). Composed symphonies, the orchestral "Poème de l'Extase," "Prométheus," etc., piano concertos, and many piano works. His style is novel, and the harmonies of his "Prométheus" very radical. Born at Moscow.

Se'bor *(Say'-bor)*, **Karl** (1843 —). Bohemian opera and chamber music composer.

Sech'ter *(Sekh'-ter)*, **Simon** (1788-1867). German composer and organist.

See'boeck *(Say'-beck)*, **William C.** (1860-1906). Pianist, opera and song composer. Born at Vienna; died at Chicago.

See'ling *(Say'-ling)*, **Hans** (1828-1862). Bohemian pianist and composer.

Seg'uin *(Seg'-win)* (1), **A. E. S.** (1809-1852). English basso. (2) **Ann Childe** (wife of A. E. S.) (18—?-1888). English soprano. (3) **W. H.** (brother of A. E. S.) (1814-1850). English basso.

Seidl *(Sigh'-dl)*, **Anton** (1850-1898). Hungarian conductor.

Seiss *(Sighss)*, **Isidor** (1840-1905). Orchestral and piano composer. Born at Dresden; died at Cologne.

Sek'les, Bernhard (1872 —). Composed the symphonic poem "The Gardens of Semiramis," and many smaller works. Born at Frankfurt.

Sel'mer, Johann (1844 —). Orchestral and choral composer. Born at Christiania.

Sem'brich, Marcella (1858 —). German soprano.

Semet' *(Seh-may')*, **Theophile** (1824-1888). Opera composer. Born at Lille; died at Corbeil.

Senk'rah (really Harkness), **Alma Loretta** (1864-1900). Concert violinist. Born at Williamson, N. Y.; died at Weimar.

Sep'pili, Armando. Contemporary Italian opera composer.

Ser'ov *(Sair'-off)* (1), **Alexander** (1820-1871). Composed the operas "Judith," "Rogneda," "The Enemy's Power," and youthful works. Born and died at St. Petersburg. (2) **Valentina** (his wife) (1846 —). Composed operas ("Uriel Acosta," "Ilga Muromez," etc.). Born at Moscow.

Serra'o *(Ser-rah'-o)* (1), **Paolo** (1830 —). Composed Italian operas. Born at Filadelfia. (2) **Emilio** (1850 —). Pianist, Spanish opera composer. Born at Vittoria.

Servais' *(Ser-vay')* (1), **Adrien François** (1807-1866). Composer and violoncellist. Travelled as a virtuoso, and in 1848 became teacher of his instrument in the Brussels Conservatoire. Born and died at Hal, near Brussels. (2) **Joseph** (1850-1885). French composer and 'cellist.

Sev'cik *(Sev'-chik)*, **Ottokar** (1852 —). Violinist, teacher; composed studies. Born in Bohemia.

Sévérac', Déodat de (1874 —). Composed the music drama "Le Cœur du Moulin," the symphonic poem "Nymphs at Twilight," etc. Born at Haute Gâronne.

Sev'ern, Thomas Henry (1801-1881). Composer and organist. Born at London; died at Wandsworth.

Seyf'fardt *(Sigh'-fard)*, **Ernst Hermann** (1859 —). Composed a symphony, chamber works, choral works, songs, etc. Born at Crefeld.

Sey'del *(Sigh'-del)*, **Irma** (1896 —). Concert violinist. Born at Boston.

Sey'fried *(Sigh'-freet)*, **J. X. Ritter von** (1776-1841). Austrian composer.

Sgamba'ti *(Sgam-bah'-tee)*, **Giovanni** (1843 —). Composer and pianist. His works include chamber and pianoforte music, symphonies, etc. Born at Rome.

Shake'speare, William (1849 —). Composer and tenor vocalist. A singing-teacher of high repute. His compositions include overtures, a pianoforte concerto, symphony, etc. Born at Croydon.

Shel'ley, Harry Rowe (1858 —). Composed cantatas, an opera, songs, organ music, etc. Born at New Haven.

Shep'ard (1), **Thomas Griffin** (1848-1905). Organist, composed cantatas, anthems, etc. Born at Madison, Ct.; died at Brooklyn. (2) **Frank Hartson** (1863 —). Organist, teacher, writer. Born at Bethel, Ct.

Shep'herd, Arthur (1880 —). Composed an Overture Joyeuse, a cantata, songs, an admirable piano sonata, etc. Born at Paris, Idaho.

Sher'rington, H. Lemmens (1834 —). English soprano.

Sher'wood, Wm. H. (1854-1911). American pianist.

Shield, William (1748-1829). Composer and violinist. Composed the music of a number of ballad operas once highly popular. Born at Swalwell; died at London.

Sibe'lius *(See-bay'-lee-oos)*, **Jean** (1865 —). Composer; Finland. His best works are his four symphonies, the orchestral legends on Kalevala subjects, the suite "Carelia," and "King Christian IV," another suite.

Sibo'ni, Ernst Anton (1828--1892). Orchestral composer, Born and died at Copenhagen.

Sicard' *(See-car')*, **Michel** (1868 —). Violinist, teacher, composer. Born at Odessa.

Sick, Theodor Bernhard (1827 —). Chamber music composer. Born at Copenhagen.

Sie'ber *(See'-ber)*, **Ferdinand** (1822-1895). Singing teacher, writer. Born at Vienna; died at Berlin.

Sie'veking *(See'-veh-king)*, **Martinus** (1867 —). Concert pianist. Born at Amsterdam.

Si'las *(See'-lah)*, **Eduard** (1827-1909). Composed orchestral works, a piano concerto, an oratorio, and many piano pieces. Born at Amsterdam; died at London.

Sil'bermann *(Seel'-ber-man)*, **Gottfried** (1683-1753). German pianoforte-maker.

Sil'cher *(Sil'-kher)*, **Friedrich** (1789-1860). German composer and writer.

Silo'ti *(See-lo'-tee)*, **Alexander** (1863 —). Russian pianist.

Sil'ver *(Seel'-vair)*, **Charles** (1868 —). Opera composer ("Le Clos," etc.). Born at Paris.

Si'mon *(See'-mon)*, **Anton** (1861 —). Composed operas, ballets, orchestral and chamber works. Born in France.

Simonet'ti *(See-mon-et'-tee)*, **Achille** (1859 —). Violinist, violin composer. Born at Turin.

Sind'ing, Christian (1856 —). Composed orchestral works ("Episodes Chevaleresques," etc.), an opera ("The Holy Mountain"), and many attractive piano pieces. Born at Kongberg, Norway.

Singelée' *(Sangzh-lay')*, **Jean Baptiste** (1812-1875). Composer and violinist. Born at Brussels; died at Ostend.

Sing'er, Otto (1863 —). Conductor, composer, partly in the United States. Born at Dresden.

Siniga'glia *(See-nee-gahl'-yah)*, **Leone** (1868 —). Composed chamber music and orchestral works (violin romance, overture "Le Baruffe Chiozzotte," etc.) Born at Turin.

Sitt *(Zit)*, **Hans** (1850 —). Composer and violinist. Born at Prague.

Sivo'ri *(See-vo'-ree)*, **Ernesto Camillo** (1815-1894). Composer and violinist. A pupil of Paganini. Born and died at Genoa.

Sjö'gren *(Syay'-gren)*, **Johann Gustav Emil** (1853 —). Composed a cantata, orchestral ballads, chamber works, songs ("Der Vogt von Tenneberg," etc.), and piano pieces (Erotikon, Novelette, Auf der Wanderschaft, etc.). Born at Stockholm.

Skraup *(Skrowp)*, **Frantisek** (1801-1862). Bohemian, pioneer in composing national operas. Born at Wositz; died at Rotterdam.

Skuher'sky *(Skoo-hair'-skee)*, **Franz Zdenko** (1830-1892). Opera composer. Born in Bohemia; died at Budweis.

Slivin'ski, Joseph von (1865 —). Concert pianist. Born at Warsaw.

Slo'per, Lindsay (1826-1887). Composer and pianist. Born and died at London.

Smare'glia *(Smah-rel'-yah)*, **Antonio** (1854 —). Opera composer, Italy and Germany. Born at Pola.

Smart (1), **Sir George Thomas** (1776-1867). Composer and organist. Born and died at London. (2) **Henry** (1813-1879). Composer and organist. Wrote excellent part-songs. Born and died at London.

Sme'tana *(Sme'-tah-nah)*, **Friedrich** (1824-1884). Composer. Wrote a number of orchestral works, strongly reflecting the national spirit of the Bohemians; also operas—"Die Brandenburger in Böhmen," "Dalibor," "Der Kuss," and "Die Verkaufte Braut." Born at Leitomischl, Bohemia; died at Prague. Name often wrongly accented on the second syllable.

Smith (1), **Alice Mary** (Mrs. Meadows-White) (1839-1884). Composed a symphony, overtures, chamber music, vocal works, etc. Born and died at London. (2) **Edward Sydney** (1839-1889). Piano composer. Born at Dorchester; died at London. (3) **Gerrit** (1859-1912). Organist, composed the cantata "David," also songs and piano pieces. Born at Hagerstown; died at New York. (4) **Wilson George** (1855 —). Piano composer (Hommage à Grieg, etc.). Born at Elyria. (5) **David Stanley** (1877 —). Composed a symphony, the symphonic poem "Darkness and Light," an overture, an orchestral cantata, etc. Born at Toledo.

Smul'ders *(Smool'-ders)*, **Karl Anton** (1863 —). Composed a piano concerto, etc. Born at Maestricht.

Smyth, Ethel (1858 —). Composed a mass, an overture, chamber music, and the operas "Fantasio," "The Forest," and "The Wreckers." Born at London.

Sö'dermann *(Say'-der-man)*, **J. A.** (1832-1876). Swedish composer.

Sokal'ski (1), **Peter** (1832-1887). Composed operas ("Mazeppa," etc.), wrote on Russian folk-music. Born at Kharkov; died at Odessa. (2) **Vladimir,** his nephew, (1863 —). Orchestral composer. Born at Heidelberg.

Sok'olov *(Sock'-o-loff)*, **Nikolai** (1859 —). Composed good chamber works, a ballet, music to "The Winter's Tale," etc. Born at St. Petersburg.

Sol'omon, Edward (1855-1895). Light opera composer. Died at London.

Solo'viev *(So-lo'-vee-eff)*, **Nicolai** (1846 —). Opera and orchestral composer. Born at Petrosadowik.

Sol'tys, Miecyslav (1863 —). Composed Polish operas, etc. Born at Lemberg.

Som'born, Theodor Karl (1851 —). Composed operas. Born at Barmen.

Som'ervell, Arthur (1863 —). Composed orchestral works, effective cantatas, songs, etc. Born at Windermere.

Som'mer, Hans (1837 —). Composed operas ("Lorelei," "St. Foix," "Der Meermann," "Der Waldschratt," etc.), and songs. Born at Brunswick.

Son'neck, Oscar George (1873 —). Authoritative writer on early American music and other subjects. Born at Jersey City.

Sonn'leithner *(Son'-light-ner)*, **Ch.** (1734-1786). Austrian composer.

Son'tag, Henrietta G. W. (1806-1854). German soprano.

Sor'mann, Alfred (1861 —). Pianist, composed chamber works, etc. Born at Dantzic.

Sou'sa *(Soo'-sa)*, **John Philip** (1854 —). American bandmaster and composer.

Spagnolet'ti *(Span-yo-let'-tee)*, **P.** (1768-1834). Italian 'cellist.

Spal'ding (1), **Albert** (1888 —). Concert violinist. Born at Chicago. (2) **Walter Raymond** (1865 —). Teacher, in charge of music department in Harvard College. Born at Northampton, Mass.

Spang'enberg *(Spahng'-en-bairg)*, **Heinrich** (1861 —). Organ and opera composer. Born at Darmstadt.

Span'uth *(Spahn'-ooth)*, **August** (1857 —). Teacher, formerly in Chicago and New York; composed songs and piano works; edits the "Signale." Born at Hanover.

Spei'del *(Spye'-del)*, **William** (1826-1899). German composer and pianist.

Speng'el, Julius Heinrich (1853 —). Composed a symphony, etc. Born at Hamburg.

Spen'ser, Willard (1856 —). American composer.

Spick'er, Max (1858 —). Conductor, teacher, vocal composer. Born at Königsberg.

Spier'ing *(Speer'-ing)*, **Theodore** (1871 —). Violinist, teacher, composer. Born at St. Louis.

Spind'ler *(Shpint'-ler)*, **Fritz** (1817-1906). German composer and pianist.

Spinel'li, Nicolo (1865 —). Composed operas ("A Basso Porto," etc.). Born at Turin.

Spit'ta *(Shpit'-ta)*, **Julius August Philipp** (1841-1894). Writer. Author of a standard life of Johann Sebastian Bach. Born at Wechold; died at Berlin.

Spoff'orth, R. (1768-1827). English composer.

Spohr *(Shpor)*, **Louis** (1784-1859). Composer, violinist, and conductor. Made many concert tours, and soon became recognized as the first of living violinists. After holding various other appointments, was made court kapellmeister at Cassel in 1822. Here he wrote his best works, the opera "Jessonda" and the oratorio "Die letzten Dinge" (The Last Judgment). Spohr wrote 8 operas, 5 oratorios, 9 symphonies, 43 quartets, 5 quintets, 5 double quartets, also the famous duets for two violins, violin concertos, many songs, etc. As a composer his work is lyrical, refined, and delicate. Musical art is most deeply indebted to him, however, as the virtual founder of the modern school of violin-playing. Born at Brunswick; died at Cassel.

Sponti'ni *(Spon-tee'-nee)*, **Gasparo Luigi Pacifico** (1774-1851). Composer. Studied at Naples. Wrote operas of a grandly spectacular kind, modeled somewhat on those of Gluck. His best works are "La Vestale" and "Ferdinand Cortez." Was for some time general director of music at Berlin. Born and died at Majolati, Ancona.

Sporck, Georges (1870 —). Composed several symphonic poems, etc. Born at Paris.

Stahl'berg *(Stahl'-bairg)*, **Fritz.** Violinist, New York. Composed a Symphonic Scherzo, etc.

Stai'ner, Sir John (1840-1901). Composer and organist. In 1888 he was knighted, and in the following year became professor of music at Oxford. He wrote the sacred cantatas, "The Daughter of Jairus" and "St. Mary Magdalen," anthems, etc., and numerous theoretical treatises and text-books. Born at London; died at Verona.

Stama'ty *(Sta-mah'-tee)*, **Camille Marie** (1811-1870). Pianist, composer, famous piano teacher. Born at Rome; died at Paris.

Stam'itz, Johann Wenzel Anton (1717-1757). Composed symphonies and chamber works; a pioneer in reforming the old instrumental style and using what became the classical orchestra. Born in Bohemia; died at Mannheim.

Stamm, Thomas Oswald (1868 —). Orchestral composer. Born at Uthleben.

Stan'ford, Sir Charles Villiers (1852 —). Composer and organist. Studied music under Sir Robert Stewart, and Michael Quarry at Dublin, under Reinecke at Leipzig, and Kiel at Berlin. Was appointed organist of Trinity College, Cambridge, and conductor of Cambridge University Musical Society, in 1872. In 1883 was appointed professor of composition, and conductor of the orchestral class at the Royal College of Music. Among his works are two operas—"The Veiled Prophet," and "Savonarola"—symphonies, cantatas—"Battle of the Baltic" and "The Revenge"—chamber music, songs, etc. Born at Dublin.

Stan'ley, Albert Augustus (1851 —). Orchestral composer (symphony "The Soul's Awakening," symphonic poem "Atis," etc.). Now at University of Michigan, Ann Arbor. Born at Manville, R. I.

Stark, Robert (1847 —). Clarinet player and composer. Born in Saxony.

Stas'ny *(Stahs'-nee)* (1), **Ludwig** (1823-1883). Opera composer. Born at Prague; died at Frankfurt. (2) **Carl Richard** (1855 —). Pianist, teacher, New England Conservatory. Born at Mainz.

Statkov'ski *(Stat-koff'-skee)*, **Roman** (1860 —). Composed orchestral and chamber music. Born at Kalisch.

Stau'digl *(Stow'-digl)* (1), **Jos.** (1807-1861). German basso. (2) **Jos. Jr.** (son of Jos.) (1850 —). Baritone.

Sta'venhagen *(Stah'-ven-hah'-ghen)*, **Bernhard** (1862 —). Pianist, composed concertos, etc. Born at Greiz.

Stcher'batchey *(Schair'-baht-cheff)*, **Nicolai** (1853 —). Orchestral and piano composer. Born in Russia.

Steffa'ni *(Stef-fah'-nee)*, **A.** (1655-1730). Italian composer.

Steg'gall (1), **Charles** (1826-1905). Composed sacred works. Born and died at London. (2) **Reginald,** his son (1867 —). Composed scenes, etc. Born at London.

Steh'le *(Stay'-leh)*, **Gustav Eduard** (1839 —). Composed sacred and secular cantatas with orchestra. Born at Steinhausen.

Stei'belt *(Stye'-belt)*, **Dan** (1764-1823). German composer and pianist.

Stein'bach *(Stine'-bakh)* (1), **Emil** (1849 —). Composed orchestral and chamber works. Born at Baden. (2) **Fritz,** his brother (1855 —). Conductor and composer. Born at Baden.

Sten'hammar, Wilhelm (1871 —). Composed symphonies, orchestral ballads, cantatas, and many smaller works. Born at Stockholm.

Steph'an *(Stef'-ahn)*, **Rudi.** Contemporary German orchestral composer, dislikes the programme idea, and calls his works simply "music for orchestra," etc.

Steph'ens, Catherine (1791-1882). Soprano vocalist. Known as "Kitty Stephens." Made an enormous success as Polly in "The Beggar's Opera." Afterward Countess of Essex. Born and died at London.

Ster'kel *(Stair'-kel)*, **J. F. X.** (1750-1817). German composer.

Ster'ling, Antoinette (1850-1904). Contralto vocalist. Popular in oratorio and as a ballad-singer, leading composers writing for her songs that have become famous. Born at Sterlingville, N. Y.

Stern'berg *(Stairn'-bairg)*, **Constantin** (1852 —). Piano composer, teacher. Born at St. Petersburg.

Stewart (1), **Sir Robert Prescott** (1825-1894). Composer and organist. Professor of music in Trinity College, Dublin. Born and died at Dublin. (2) **Humphrey John** (1856 —). Composed comic operas, an orchestral suite (California Scenes), etc., in San Francisco. Born at London.

Stiehl *(Steel)*, **Heinrich** (1829 —). Orchestral and chamber composer. Born at Lübeck.

Stigel'li *(Stee-jel'-lee)*, **G.** (1819-1868). German composer and tenor.

Stier'lin *(Steer'-lin)*, **Adolf** (1859 —). Singer, opera composer. Born at Adenau.

Stir'ling, Elizabeth (1819-1895). Organist, composed organ works and songs. Born at Greenwich; died at London.

Stock, Frederick (1872 —). Orchestral composer, conductor, Chicago. Born in Germany.

Stock'hausen *(Stock'-how-zen)*, **M.** (1803-1877). German soprano.

Stoehr *(Stair)*, **Richard.** Contemporary German orchestral composer.

Stoepel *(Stay'-pel)*, **Robert August** (1821-1887). Opera composer. Born at Berlin; died at New York.

Stojow'ski *(Sto-yoff'-skee)*, **Sigismund** (1870 —). Pianist and composer, New York. Born at Strlezy.

Stokow'ski *(Sto-koff'-skee)*, **Leopold.** Conductor, Philadelphia Orchestra. Born at London.

Stor'ace, Stephen (1763-1796). Composer. Produced many works for the stage. Born and died at London.

Stradel'la, A. (1645-1681). Italian composer.

Stradiva'ri *(Strah-dee-vah'-ree)* or **Stradivarius** (1), **Antonio** (1644-1737). Italian violin-maker. (2) **F.** (1670-1743). Italian violin-maker. (3) **O.** (1679-1742). Italian violin-maker.

Straes'ser *(Stray'-ser)*, **Ewald.** Contemporary German symphony composer.

Stra'kosch *(Strah'-kosh)* (1), **Max** (1835-1892). Impresario, brother of Moritz Strakosch. Died in New York. (2) **Moritz** (1825-1887). Composer and pianist. A well-known impresario. Teacher of Adelina Patti and husband of her sister Amalia. He introduced many famous musicians to the American public. Born at Lemberg; died at Paris.

Stran'sky, Josef (1873 —). Conductor, New York Philharmonic Orchestra. Born in Bohemia.

Strat'ton, Stephen S. (1840 —). Music writer. Born at London.

Strauss *(Strowss)* (1), **Eduard** (1835 —). Austrian composer. (2) **Johann** (1804-1849). Composer. The head of the celebrated Strauss family, whose matchless dance music has charmed the world. Born and died in Vienna. (3) **Johann** (1825-1899). Austrian composer. (4) **Joseph** (1827-1870). Austrian composer. (5) **Ludwig** (1835 —). Austrian violinist. (6) **Oskar** (1870 —) Composed an overture, light operas, etc. Born at Vienna. (7) **Richard** (1864 —). Composer. Was conductor at Munich (1886-1889; 1895-1898), Weimar (1889-1895), and Berlin (1898 —). His later works have aroused much musical discussion by their innovations. His operas to date are "Guntram," "Feuersnoth," "Salome" (intense), "Elektra" (tragic), "Der Rosenkavalier" (comic), "Josef's Legende," a ballet, and "Ariadne auf Naxos," a mixture of burlesque and ideal beauty. His symphonic poems, like "Death and Transfiguration," "Till Eulenspiegel," "Ein Heldenleben," etc., remain his best works. Born in Munich.

Stravin'sky *(Strah-vin'-skee)*, **Igor.** Composed radical ballets ("The Bird of Fire," "Le Sacre du Printemps," etc.), and orchestral works, etc. Born in Russia.

Streabbog. *See* **Gobbaerts.**

Strelez'ki *(Stre-let'-shkee)*, **Anton** (pseudonym of an English writer) (1859 —). Pianist and composer.

Strick'land, Lily. Song composer. Born at Anderson, S. C.

Strong, George Templeton (1855 —). Composed symphonic poems, symphonies (No. 2, Sintram, well received), cantata "The Haunted Mill," etc. Lives in Switzerland. Born at New York.

Stru'be *(Stroo'-beh)*, **Gustav** (1867 —). Violinist, conductor, Boston and Baltimore. Composed modern and interesting overtures, symphonies, symphonic poems ("Lorelei," "Echo et Narcisse," etc.). Born at Ballenstedt.

Strungk *(Stroonk)*, **Nikolaus Adam** (1640-1700). Famous violinist; early opera composer. Born at Brunswick; died at Dresden.

Sudds, William F. (1843 —). Piano and song composer, Gouverneur, N. Y. Born at London.

Suk *(Sook)*, **Josef** (1874 —). Violinist, composed overtures, chamber works, the Fairy Tale Suite, etc. Born in Bohemia.

Sul'livan, Sir Arthur Seymour (1842-1900). Composer. A choir-boy at the Chapel Royal. When fourteen won the Mendelssohn Scholarship. Studied under Bennett and Goss, and afterward spent three years at Leipzig. Attracted great attention, shortly after his return from Leipzig, by his music to "The Tempest." Achieved a world-wide success with his comic operas. Also wrote the cantata "Kenilworth," the oratorios "The Prodigal Son," "The Martyr of Antioch," and "The Golden Legend"; a festival "Te Deum"; overtures, a symphony, songs, etc. Born and died at London.

Suppé' *(Soo-pay')*, **Franz von** (1820-1895). Composer. Born at Spalatro.

Surette', Thomas W. (1862 —). Lecturer, operetta composer. Born at Concord.

Suss'mayer *(Zus'-mi-er)*, **F. X.** (1766-1803). Austrian composer.

Su'ter *(Soo'ter)*, **Hermann.** Swiss composer of cantatas, etc.

Svend'sen *(Svent'-sen)* (1), **Johann Severin** (1840-1911). Composer. Served for six years in the Norwegian Army, meanwhile studying music during his leisure time. Joined a band of itinerant musicians, as a violinist. Afterward entered Leipzig Conservatory, where he studied composition. His works include a symphony, some clever chamber music, etc. Born at Christiania. (2) **Oluf** (1832 —). Swedish flutist.

Swee'linck *(Sveh'-link)* (1562-1621). Dutch composer and organist.

Szaba'dos *(Sah-bah'-doss)*, **Bela.** Contemporary operetta composer, Pesth.

Sze'kely *(Sheh'-keh-lee)*, **Imre** (1823-1887). Pianist, orchestral composer. Born in Hungary.

Sztojano'vics *(Sto-yah-no'-vitch)* (1), **Eugen.** Composed the opera "Ninon" (1898) and operettas for Pesth. (2) **Peter.** Composed the opera "Tigris" for Pesth, 1905.

Szumow'ska *(Shoo-mof'-shka)*, **Antoinette** (1868 —). Polish pianist. Wife of Josef Adamowski, 'cellist.

T

Tadoli'ni *(Tah-do-lee'-nee)*, **G.** (1793-1872). Italian composer.

Ta'lexy *(Tah'-lex-ee)*, **A.** (1820-1881). French composer and pianist.

Tal'lis, Thomas (—?-1585). Celebrated Elizabethan composer.

Tama'gno *(Tah-mahn'-yo)*, **Francesco** (1851-1903). Strong-voiced operatic tenor. Born and died at Turin.

Tam'berlik, Enrico (1820-1889). Italian tenor.

Tamburi'ni *(Tam-boo-ree'-nee)*, **A.** (1800-1876). Italian baritone.

Tan'ciev *(Tan'-eye-eff)* (1), **Alexander** (1850 —). Orchestral composer. Born at St. Petersburg. (2) **Sergei** (1856 —). Composed four symphonies, overtures, etc.; best known by his dignified music to the trilogy "Oresteia." Born at Vladimir.

Tan'sur, Will (1706-1783). English composer and organist.

Tap'per, Thomas (1864 —). Teacher and writer. Born at Canton, Mass.

Tarti'ni *(Tar-tee'-nee)*, **Giuseppe** (1692-1770). Composer and violinist. In 1728 founded his famous violin school at Padua. He published various treatises as well as numerous compositions. Born at Pirano, Istria; died at Padua.

Tas'ca, Baron Pier Antonio (1863 —). Opera composer. Born at Noto, Sicily.

Taubert *(Tow'-bairt)*, **Karl Gottfried Wilhelm** (1811-1891). Composer and pianist. Born and died at Berlin.

Taub'mann *(Towb'-man)*, **Otto** (1859 —). Orchestral and choral composer. Born at Hamburg.

Tau'sig *(Tow'-sigh)*, **Karl** (1841-1871). Composer and pianist. Liszt's greatest pupil. Born at Warsaw; died at Leipzig.

Tay'lor, Franklin (1843 —). Pianist and writer. Studied at Leipzig. Edited English translations of E. F. Richter's theoretical works. Born at Birmingham.

Tel'emann *(Teh'-leh-man)*, **G. P.** (1681-1767). German composer and organist.

Tel'lefsen, Thomas Dyke (1823-1874). Norwegian chamber composer. Born at Auckland.

Tem'ple, Hope (Mme. André Messager). English composer of very popular songs.

Tem'pleton, John (1802-1886). Tenor vocalist. Born at Riccarton; died at New Hampton.

Terni'na *(Tair-nee'-nah)*, **Milka** (1864 —). Famous dramatic soprano, now teacher. Born in Croatia.

Ter'schak *(Tair'-shak)*, **Ad.** (1832-1901). Bohemian composer and flutist.

Tes'sarin, Francesco (1820 —). Opera composer, friend of Wagner. Born at Venice.

Tetrazzi'ni *(Tet-tra-tsee'-nee)*, **Luisa.** Famous coloratur soprano. Born at Florence.

Thal'berg *(Tal'-berkh)*, **Sigismund** (1812-1871), Composer and pianist. A pupil of Hummel. Famous for his mastery of the singing tone and legato effects on the piano. Born at Geneva; died at Naples.

Thal'lon, Robert (1852 —). Organist and teacher, Brooklyn. Born at Liverpool.

Thay'er (1), **Alexander Wheelock** (1817-1897). Writer; published a famous biography of Beethoven. Born at South Natick; died at Trieste. (2) **Arthur Wilder** (1857 —). Teacher in schools, etc., song composer. Born at Dedham, Mass. (3) **Whitney Eugene** (1838-1889). Organist, writer. Born at Mendon; died at Burlington.

Thei'le *(Tye'-leh)*, **Johann** (1646-1724). Great contrapuntal composer. Born and died at Naumburg.

Thern *(Tairn)*, **Karl** (1817-1886). Composed operas, songs, etc. Born in Hungary; died at Vienna.

Thibaud' *(Tee-bo')*, **Jacques** (1880 —). With Ysaye and Kreisler, a leader of the world's violinists. Born at Bordeaux.

Thie'baut *(Tee-ay'-bo)*, **Henri** (1865 —). Orchestral composer and writer. Born near Brussels.

Thier'felder *(Teer'-fel-der)*, **Albert** (1846 —). Opera and symphony composer. Born in Thuringia.

Thier'iot *(Tee-air'-ee-o)*, **Ferdinand** (1838 —). Orchestral and chamber composer. Born at Hamburg.

Tho'ma *(To'-mah)*, **Rudolf** (1829-1908). Oratorio and opera composer. Born at Steinau; died at Breslau.

Thomas' *(To-mah')*, **Charles Ambroise** (1811-1896). Composer. Studied at the Paris Conservatoire. Wrote operas—"Mignon," "Hamlet," etc., church music, chamber music, pianoforte pieces, and other works. Born at Metz; died at Paris.

Thom'as (1), **Arthur Goring** (1851-1892). Composed operas, cantatas, etc. Born in Surrey; died at London. (2) **Theodore** (1835-1905). Famous conductor. Born at East Friesland; died at Chicago. (3) **David Welsh.** Composer (cantata "The Bard," etc.)

Thomé' *(To-may')* (1), **François Luc Joseph** (1850-1909). Composer. Born at Mauritius.

Thom'son, César (1857 —). Famous concert violinist. Born at Lüttich.

Thorn'dike, Herbert Elliot (1851 —). Baritone vocalist. Born at Liverpool.

Thuil'le *(Too-il'-leh)*, **Ludwig** (1861-1907). Composed chamber music, orchestral works (Romantic Overture, etc.), and the operas "Theuerdank," "Gugeline," and "Lobetanz." Born in the Tyrol; died at Munich.

Thun'der, Henry (1832-1881). Irish organist and composer.

Thurs'by, Emma (1857 —). American soprano.

Tich'atschek *(Tikh'-ah-chek)*, **Joseph Aloys** (1807-1886). Operatic tenor. Born in Bohemia; died at Dresden.

Tier'sot *(Tyair-so)*, **J. B. E. Julien** (1857 —). Well-known French writer and composer (symphonic poem "Sire Halewyn," choral-orchestral works). Born at Bourg.

Tiet'jens *(Teet'-yens)*, **Teresa** (1831-1877). Soprano vocalist. Born at Hamburg; died at London.

Til'man, Alfred (1848-1895). Composed cantatas, etc. Born at Brussels; died at Schaerbeck.

Tinctor'is, Johannes (1446-1511). Famous writer. Born at Poperinghe; died at Nivelles.

Tinel', Edgar (1854 —). Composed vocal-orchestral works. Best known by his oratorios "Franciscus," etc. Born at Sinay, East Flanders.

Tirindel'li, Pietro Adolfo (1858 —). Opera and song composer, teacher at Cincinnati College of Music. Born at Conegliano.

Tofft, Alfred (1832-1897). Opera composer. Born and died at Copenhagen.

Tom'aschek *(Tom'-ah-shek)*, **W.** (1774-1850). Bohemian composer and pianist.

Tonas'si, Pietro (1801-1877). Symphony and oratorio composer. Born and died at Venice.

Tor'chi *(Tor'-kee)*, **Luigi** (1858 —). Composed an overture, a symphony, operas ("La Tempestaria," etc.), cantatas, etc.; known as a writer. Born at Mordano.

Tor'rance, George William (1835 —). Oratorio composer. Born at Rathmines.

Toscani'ni *(Tos-cah-nee'-nee)*, **Arturo.** Conductor, Metropolitan Opera, New York. Born in Italy.

Tos'ti *(Tos'tee)*, **Francesco Paolo** (1846 —). Composer. Born at Ortona.

Tourjée' *(Toor-zhay')*, **Eben** (1834-1890). American teacher. Founder of New England Conservatory.

Tournemire' *(Toor-neh-meer')*, **Charles** (1870 —). Symphony and chamber composer. Born at Bordeaux.

Tours *(Toors)*, **Berthold** (1838-1897). Composer and violinist. Born at Rotterdam; died at London.

Tourte *(Toort)*, **F.** (1747-1835). French violin-bow maker.

To'vey, Donald Francis (1875 —). Composed a piano concerto, etc. Born at Eton.

Trebel'li, Zelia (1838-1892). Contralto vocalist. Born at Paris; died at Étretat.

Tré'ville *(Tray-veel)*, **Yvonne de** (1881 —). Operatic soprano. Born at Galveston.

Trne'ček *(Trne'-chek)*, **Hans** (1858 —). Orchestral and opera composer. Born at Prague.

Truette', Everett E. (1861 —). Organist, and organ composer. Born at Rockland, Mass.

Tschaikov'sky *(Chy-kof'-skee)*, **Peter Ilyitch** (1840-1893). Composer. Studied at the St. Petersburg Conservatory, and also in Germany. Was for twelve years professor of the theory of music at the Moscow Conservatory. Wrote famous symphonies, operas, orchestral music, songs, etc. Born at Votinsk; died at St. Petersburg.

Tscher'epnin *(Cher'-ep-neen)*, **Nicolai** (1873 —). Orchestral and choral composer. Born in Russia.

Tu'a *(Too'-ah)*, **Teresina** (1867 —). Concert violinist. Born at Turin.

Tuck'erman, Samuel Parkman (1819-1890). Organist, composer. Born at Boston; died at Newport.

Tul'ly, James Howard (1815-1868). Composer. Born and died at London.

Turi'ni *(Too-ree'-nee)*, **Fr.** (1590-1656). Bohemian composer.

Tur'ner, Alfred Dudley (1854-1888). Pianist, composer. Born and died at St. Albans.

Tur'pin, Edmund Hart (1835 —). Composer and organist. Born at Nottingham.

Tutkov'ski *(Toot-koff'-skee)*, **Nicolai** (1857 —). Orchestral composer (symphony, etc.). Born at Kiev.

Tye, Christopher (1508-1572). Organist, sacred composer. Born at Westminster.

Tyn'dall, John (1820-1893). Famous acoustician. Born in England.

U

Ud'bye, Martin Andreas (1820—?). Composed cantatas, chamber music, an operetta, and small works. Born at Drontheim.

Ue'berlee *(Ee'-bair-lay)*, **Adalbert** (1837-1897). Opera and oratorio composer. Born and died at Berlin.

Ugal'de *(Oo-gahl'-deh)*, **Delphine** (1829 —). Opera singer; composed an opera. Born in France.

Uhl *(Ool)*, **Edmund** (1853 —). Orchestral, chamber, and opera composer. Born at Prague.

Uli'bishev *(Oo-lee'-bi-shef)*, **Alex. von** (1795-1856). Russian writer.

Ul'rich *(Ool'-rikh)*, **Hugo** (1827-1872). Silesian composer.

Ung'er *(Oong'-er)*, **Caroline** (1805-1877). Contralto vocalist. Born at Stuhlweissenburg; died at Florence.

Up'ton, George Putnam (1834-1913). Well-known writer. Born at Boston; died at Chicaco.

U'rack *(Oo'-rahk)*, **Otto.** 'Cellist, Boston; composed a symphony, etc. Born in Germany.

Ur'ban *(Oor'-bahn)*, **Heinrich** (1837-1901). Violinist, orchestral composer. Born and died at Berlin.

Ur'so *(Oor'-so)*, **Camilla** (1842-1902). Concert violinist. Born at Nantes; died at New York.

Ur'spruch *(Oor'-sprookh)*, **Anton** (1850 —). Pianist and composer.

V

[In all German names beginning with V, the letter takes the sound of F.]

Vacca'i *(Vak-kah'-ee)*, **N.** (1790-1848). Italian composer.

Val'le de Paz, Edgar del (1861 —). Italian orchestral composer. Born at Alexandria.

Valle'ria, Alwina Lohmann (1848 —.) Soprano vocalist. Born at Baltimore.

Valver'de *(Val-vair'-deh)* (1), **Juan.** Opera composer, Madrid. (2) **Quirino,** son of above. Zarzuela composer.

Van Cleve, John Smith (1851 —). Pianist and teacher. Born at Maysville, Ky.

Van der Meu'len *(Van-dehr-Moy'len)*, **Joseph.** Opera composer ("Liva," "Dolmen," etc.). Born at Ghent.

Van der Stuck'en *(Van-dehr-Stook'-en)*, **Frank** (1858 —). American composer for large orchestra, etc.

Van Duy'se, Florimond (1843 —). Opera and cantata composer. Born at Ghent.

Van Dyck, Ernst Hubert (1861 —). Operatic tenor. Born at Antwerp.

Van Rooy, Anton (1870 —). Operatic baritone. Born at Rotterdam.

Van t' Kru'ys. *See* **Kruis.**

Vas'quez y Go'mez *(Vas'-keth e Go'-meth)*, **Marino** (1831-1894). Church composer. Born at Granada; died at Madrid.

Vav'rinecz *(Vav'-ree-netch)*, **Mauritius** (1858 —). Composed masses, an overture, a symphony, other orchestral works, and two operas. Born in Hungary.

Vec'sey *(Vesh'-shey)*, **Franz von** (1893 —). Concert violinist. Born at Pesth.

Veraci'ni *(Veh-rah-chee'-nee)*, **Francesco** (1685-1750). Composer and violinist. Born at Florence; died at Pisa.

Ver'di *(Vehr'-dee)*, **Giuseppe** (1813-1901). Composer. Studied at Milan. Gained a great reputation by his operas "Ernani," "Rigoletto," "Trovatore," "Traviata," "Aida," "Otello," "Falstaff," etc., which have enjoyed an immense vogue all over the world. Verdi ranks as the greatest modern Italian composer, and one of the most prominent musicians of the last century. His latest success is the opera "Falstaff," 1893. Born at Roncole, in the duchy of Parma; died at Milan.

Verhey' *(Vehr-hye')*, **F. H.** (1848 —). Composed operas, chamber music, etc. Born at Rotterdam.

Veron' *(Veh-rong')*, **Louis Désiré** (1798-1867). Writer. Born and died at Paris.

Verstov'sky *(Vair-stoff'-skee)*. Early Russian opera composer.

Vesque *(Vesk')*, **Johann** (1803-1883). Organ composer. Born in Poland; died at Vienna.

Ves'tris L. E. (1797-1856). English contralto.

Viada'na *(Vee-ah-dah'-nah)*, **L.** (1565-1645). Italian composer.

Viane'si *(Vee-a-nay'-zee)*, **Auguste Charles** (1837 —). Conductor. Born at Leghorn.

Viardot'-Garci'a *(Vyar-do'-Gar-thee'-a)*, **Pauline** (1831-1910). Composer and mezzo soprano vocalist. Studied the piano under Liszt, but afterward devoted herself to singing. Achieved a brilliant success at the Italian opera at London and Paris, made many tours, retired in 1863, and lived at Paris as a teacher. Born and died at Paris.

Vidal' *(Vee-dahl')*, **Paul Antoine** (1863 —). Opera and ballet composer. Born at Toulouse.

Vier'ling *(Veer'-ling)*, **Georg** (1820-1901). Orchestral and vocal composer. Born at Frankenthal; died at Wiesbaden.

Vieuxtemps' *(V'yay-tahng')*, **Henri** (1820-1881). Composer and violinist. A pupil of Bériot. Made extensive concert tours. From 1846 to 1852 lived at St. Petersburg as court violinist. Made successful tours in Europe and America. Wrote four violin concertos, also a number of lesser compositions of a brilliant and highly effective kind. Born at Verviers, Belgium; died in Algeria.

Vilano'va, Ramon (1801-1870). Composed requiems, etc. Born and died at Barcelona.

Vil'bac, A. C. R. (1829-1884). French composer and pianist.

Villa'ni *(Vil-lah'-nee)*, **Luisa.** Contemporary Italian operatic soprano.

Villaume' *(Vee-yome')* (1), **J. B.** (1798-1875). French violin-maker. (2) **N.** (nephew of J. B.), (1800-1871). French violin-maker. (3) **N. F.** (nephew of J. B.). (1812-1876). French violin-maker. (4) **S.** (nephew of J. B.) (1835-1875) French violin-maker.

Villebois' *(Veel-bwah')*, **Constantin** (1817-1882). Song and opera composer. Born at St. Petersburg; died at Warsaw.

Vill'oing, Vassili (1850 —). Composer and writer. Born at Moscow.

Vinée' *(Vee-nay')*, **Anselme.** Composed orchestral and chamber works. Born at Vienne.

Viot'ta *(Vee-ot'-tah)*, **Henri** (1848 —). Orchestral composer, writer. Born at Amsterdam.

Viot'ti *(Vee-ot'-tee)*, **Giovanni Battista** (1753-1824). Composer and violinist. The son of a blacksmith. Studied at Turin. Made many concert tours. Wrote twenty-nine concertos, also duets, quartets, sonatas, etc. Spent the latter part of his life at London. Born at Fontanetto, in Piedmont; died at London.

Vita'li *(Vee-tah'-lee)* (1), **Filippo,** early seventeenth century. Composed operas, airs, etc.; a pioneer in the monodic style. (2) **Giovanni** (1644 —). Composed sonatas and other instrumental works. Born at Cremona. (3) **Tommaso,** son of **Giovanni.** Composed chamber music. Born at Bologna.

Vival'di *(Vee-val'-dee)*, **Antonio** (1670-1743). Composer and violinist. Born and died at Venice.

Vi'ves *(Vee'-ves)*, **Amedeo.** Contemporary Spanish opera composer.

Vi'vier *(Vee'-vee-air)*, **E. L.** (1821—?). Corsican horn-player.

Vlees'houwer *(Vlees'-hoo-ver)*, **Albert** (1863 —). Opera and orchestral composer. Born at Antwerp.

Vock'ner *(Fock'-ner)*, **Josef** (1842-1906). Oratorio and mass composer. Born at Ebensee; died at Vienna.

Vo'gel *(Foh'-gel)* (1), **Friedrich Wilhelm** (1807—?). Organist, organ and orchestral composer (Canonic Suite, etc.). Born at Havelberg; died at Bergen. (2) **Charles Louis Adolphe** (1808-1892). Opera composer. Born at Lille; died at Paris.

Vogl, Heinrich (1845 —). Bavarian tenor.

Vog'ler *(Foh'-gler)*, **Abbé G. J.** (1749-1814). German composer and organist.

Vo'grich, Max (1850 —). Opera composer ("Buddha," etc.). Born at Hermanstadt.

Vogt, Jean (1823-1888). Teacher, oratorio composer. Born at Liegnitz; died at Eberswalde.

Vol'bach, Fritz (1861 —). Composed choral-orchestral works, a symphony, operas ("The Art of Love,' etc.), and lesser works. Born at Wipperfürth.

Vol'borth, Eugen von. Contemporary German opera composer.

Volck'mar *(Folk'-mar)*, **Wil.** (1812-1887). German composer and organist.

Volk'mann *(Folk'-man)*, **F. R.** (1815-1883). Bohemian orchestral composer.

Vol'pe *(Vol'-peh)*, **Arnold.** Conductor, New York.

Vos (1), **Eduard de** (1833 —). Vocal composer and conductor. Born at Ghent. (2) **Isidore** (1851-1876). Composed a cantata, etc. Born and died at Ghent.

Voss, Carl (1815-1882). Polish pianist.

Vreuls, Victor (1876 —). Orchestral composer (symphonies, etc.). Born at Verviers.

Vuillaume, see **Villaume.**

W

[Whenever W begins a German name, it takes the sound of V.]

Wach'tel *(Vahkh'-tel)*, **Theodor** (1823-1895). German tenor.

Wael'put *(Vahl'-poot)*, **Hendrik** (1845-1885). Composed symphonies, cantatas, etc. Born and died at Ghent.

Wagenaer' *(Vah-ghen-ahr')*, **Johann** (1862 —). Composed cantatas, chamber music, etc. Born at Utrecht.

Wag'halter *(Vahg'-hahl-ter)*, **Ignaz.** Contemporary German composer (opera "Mandragola," etc.)

Wag'enseil *(Vah'-gen-sile)*, **G. C.** (1715-1777). Austrian composer and pianist.

Wag'ner *(Vahg'-ner)* (1), **Richard** (1813-1883). Composer and writer. While studying at the University of Leipzig also worked at music. After producing an overture and a symphony, which were successfully performed at the Gewandhaus, he wrote an opera, "Die Feen." In 1836 he conducted a performance of his next opera, "Das Liebesverbot," at Magdeburg, where he was musical director of the theatre. After a short time spent at Königsburg and Riga, Wagner went to Paris, in the hope that he might get an opera produced there. In Paris he completed "Rienzi" and "The Flying Dutchman." Although unsuccessful in Paris, he met with good fortune in Dresden, where a performance of "Rienzi," in 1842, resulted in his appointment as Kapellmeister. In 1845 he produced "Tannhauser," and also wrote "Lohengrin." Becoming involved in the revolution at Dresden in 1849, he was obliged to take refuge in Weimar, and afterward in Paris, whence he went to Zurich. At Zurich he projected the great "Nibelungen" cycle of operas, and also "Tristan und Isolde." Amnestied, and after an extensive musical tour, Wagner went to Munich, where "Tristan und Isolde" and "Die Meistersinger" were produced, in 1868. The crowning point in Wagner's life, however, was the performance of the "Nibelungen" cycle at Bayreuth, in 1876. "Parsifal" appeared in 1882. No musical genius has ever achieved greater fame, and none, perhaps, has exerted a greater influence upon the development of music than Wagner. Born at Leipzig; died at Venice. (2) **Siegfried** (son of Richard) (1869 —). Opera composer.

Wald'stein *(Vahlt'-stine)*, **Wilhelm von.** Contemporary German opera composer.

Wald'teufel *(Vahlt'-toy-fel)*, **Emil** (1837 —). Waltz composer. Born at Strassburg.

Wal'ker (1), **Ernest** (1870 —). Writer; composed songs, etc. Born at Bombay. (2) **Edyth** (1870 —). Operatic contralto. Born at Hopewell, N. Y.

Wal'lace (1), **William Vincent** (1814-1865). Composer, pianist and violinist. Travelled all over the world, giving concerts. In 1845 returned to England, and produced his famous opera "Maritana," following it up with "Lurline," "The Amber Witch," "The Desert Flower," etc. Born at Waterford, Ireland; died at the Château de Bages, France. (2) **William** (1860 —). Composed a Creation Symphony, a choral symphony, six symphonic poems, overtures, suites, the opera "Brassolis," etc. Born at Greenock.

Wal'laschek *(Val'-la-shek)*, **Richard** (1860 —). Famous writer of musical books. Born at Brünn.

Wall'noefer *(Val'-nay-fer)*, **Adolf** (1854 —). Composed songs, choral works, etc. Born at Vienna.

Wal'tershausen *(Vahl'-ters-how-zen)*, **H. W. von.** Composed the opera "Oberst Chabert," etc.

Wam'bach, Emile Xaver (1854 —). Belgian composer of orchestral fantasias, choral-orchestral works, an opera, two oratorios, etc. Born at Arlon.

Wan'delt *(Vahn'-delt)*, **Amadeus.** Contemporary German composer (overture "Sunken Bell").

Ware (1), **Marie.** English concert violinist. (2) **Harriet.** Composed the cantata "Sir Olaf," songs, etc. Born at Waupum, Wis.

War'lamov *(Vahr'-lam-off)*, **Alexander** (1801-1848). Composed piano works and songs, including the very popular "Red Sarafan." Born in Russia.

Warn'ke *(Vahrn'-keh)*, **Heinrich** (1871 —). 'Cellist. Born in Germany.

War'nots *(Var'-no)*, **Elly** (1862 —). Soprano vocalist. Born at Liège.

War'ren (1), **Richard Henry** (1859 —). Conductor, organist; composed operettas, a cantata, orchestral works, a string quartet, etc. Born at Albany. (2) **Samuel Prowse** (1841 —). Organist, Orange, N. J.; composed songs, anthems, organ music, etc. Born at Montreal.

Wassilen'ko *(Vas-see-leng'-ko)*, **Sergei** (1872 —). Orchestral and cantata composer. Born at Moscow.

Watson, William Michael (1840-1889). Composer. Born at Newcastle-on-Tyne; died at East Dulwich.

Webbe (1), **Samuel** (1740-1810). Composer and organist; Minorca. (2) **Samuel** (son of preceding) (1770-1843). English composer and organist.

Web'er *(Vay'-ber)* (1), **Karl Maria von** (1786-1826). Composer. In 1800 his first opera, "Das Waldmädchen," was performed at Chemnitz. In 1804 he went to Breslau, where he commenced an opera, entitled "Rübezahl," the overture to which figures in programmes as "Ruler of the Spirits." After a very unsettled life, he at length achieved a decided success at Leipzig as pianist and composer, and was made conductor of the opera at Prague. Later he settled in Dresden. In Dresden he wrote the operas "Preciosa," "Freischütz" (1821), "Euryanthe," and "Oberon," which have made him famous. He also wrote church and chamber music. To London, where he died, he had gone to superintend the production of "Oberon." Born at Eutin, Oldenburg; died at London. (2) **Aloysia** (1750-1839). German soprano. (3) **Gottfried** (1779-1839). Writer. Born near Mannheim; died at Kreuznach.

Weck'erlin *(Vay'-kair-lang)*, **Jean Baptiste Theodore** (1821-18—). Composed small operas, choral-orchestral works, etc.; authority on folk-music. Born at Alsace.

Wege'lius *(Veh-gay'-lee-oos)*, **Martin** (1846-1906). Orchestral composer. Born and died at Helsingfors, Finland.

Weh'le *(Veh'-leh)*, **Carl** (1825-1887). Bohemian pianist.

Wei'dig *(Vi'-digh)*, **Adolf** (1867 —). Orchestral composer, teacher, Chicago. Born at Hamburg.

Weidt *(Vight)*, **Heinrich** (1828-1901). Opera and operetta composer. Born at Coburg; died at Graz.

Weigl *(Vikh'-'l)* (1), **Joseph** (1766-1846). Austrian composer. (2) **Thad** (brother of J.) (1777-1820). German composer.

Weitz'mann *(Vites'-man)*, **C. F.** (1808-1880). German theorist.

Weil *(Vile)*, **Oscar** (1839 —). Composer and teacher, San Francisco. Born in New York State.

Wein'gartner *(Vine'-gart-ner)*, **Paul Felix** (1863 —). A leading conductor; composed symphonies, symphonic poems (King Lear, etc.), the operas "Sakuntala," "Malawika," and "Genesius," and many smaller works. Born at Dalmatia.

Weis *(Vise)*, **Karl** (1862 —). Czech opera composer.

Weiss'heimer *(Vise-hime-er)*, **Wendelin** (1838 —). Orchestral and opera composer. Born at Osthofen.

Wend'land *(Vend'-lant)*, **Waldemar.** Composed (1912) the opera "The Tailor of Malta."

Wennerberg *(Ven'-ner-bairg)*, **Gunnar** (1817-1901). Oratorio and orchestral composer. Born in Sweden.

Wer'mann *(Vair'-man)*, **Friedrich Oskar** (1840-1906). Composed cantatas with orchestra, etc. Born in Saxony; died at Dresden.

Wes'ley, S. S. (1810-1876). English composer and organist.

West'meyer *(Vest'-my-er)*, **Wilhelm** (1832-1880). Symphony and opera composer. Born at Iburg; died at Bonn.

Wetz *(Vetz)*, **Richard** (1875 —). Orchestral, opera, and song composer. Born in Silesia.

Wetz'ler *(Vetz'-ler)*, **Hermann Hans** (1870 —). Orchestral and song composer. Born at Frankfurt.

Whelp'ley, Benjamin Lincoln (1864 —). Composed songs, piano pieces, and violin works. Born at Eastport.

White (1), **Carolina** (1883 —). Operatic soprano. Born at Dorchester, Mass. (2) **Maude Valérie** (1855 —). song composer. Born at Dieppe.

Whit'ing (1), **Arthur Battelle** (1861 —). Composed an overture, chamber music, song cycles ("Floriana"), etc. (2) **George Elbridge** (1842 —). Known by his cantatas, such as "Henry of Navarre," "The March of the Monks of Bangor," etc., which are very strong. Born at Holliston, Mass.

Whit'ney (1), **Myron William** (1836-1910). Famous bass. Born at Ashby, Mass.; died at Sandwich. (2) **Samuel Brenton** (1842 —). Organist, organ composer. Born at Woodstock, Vt.

Wicke'de *(Vee-kay'-deh)*, **Friedrich von** (1834-1904). Orchestral, opera, and piano composer. Born at Doemitz; died at Schwerin.

Wick'enhausser *(Vick'-en-house-er)*, **Richard** (1867 —). Composed vocal and chamber works. Born at Brunn.

Widor' *(Vee-dor)*, **Ch. M.** (1844 —). French composer and organist.

Wieck *(Veek)*, **Friedrich** (1785-1875). German pianist and writer.

Wie'dermann *(Vee'-der-man)*, **Karl Friedrich** (1856—). Composed an overture, chamber works, songs, etc. Born in Silesia.

Wie'mann *(Vee'-man)*, **Robert** (1870 —). Composed orchestral, choral, and chamber works. Born at Frankenhausen.

Wieniaw'ski *(Vee-nee-of'-skee)*, **Henri** (1835-1880). Composer and violinist. Studied at the Paris Conservatoire. Made frequent concert tours in Europe and America. Born at Lublin, Poland; died at Moscow.

Wih'tol *(Vee'-tol)*, **Joseph** (1863 —). Composed orchestral works, etc. Born at Volmar, Livonia.

Wild, Harrison M. (1861 —). Organist, conductor, Chicago. Born at Hoboken.

Wil'har *(Vil'-har)*, **Franz S.** (1852 —). Croatian opera composer. Born in Bohemia.

Wilhel'mj *(Veel-hel'-mi)*, **August** (1845-1908). Composer and violinist. Studied at Leipzig under Ferdinand David. His work in the development of orchestral music and the management of concerts entitles him to much credit. His tours brought him success. Born at Usingen, Nassau.

Wil'ke *(Vil'-keh)*, 1861 —). Orchestral composer. Born in Pomerania.

Willaert' *(Vil'-airt)*, **Adrian** (1490-1562). Belgium composer.

Willeke, Willem. Violoncellist. Born in Holland.

Wil'lis, Richard Storrs (1819-1900). Song composer. Born at Boston; died at Detroit.

Will'mers *(Vil'-mers)*, **H. Rudolf** (1821-1878). German composer and pianist.

Wilm *(Vilm)*, **Nicolai von** (1834 —). Composed chamber and piano works. Born at Riga.

Wil'son (1), **Grenville Dean** (1833-1897). Song composer. Born at Plymouth, Conn.; died at Nyack. (2) **Mortimer.** American orchestral composer, Atlanta.

Wilt'berger *(Vilt'-bair-gher)*, **August** (1850 —). Composed oratorios, etc. Born at Sobernheim.

Win'derstein *(Vin'-der-stine)*, **Hans** (1856 —). Conductor, Leipzig. Born at Lüneberg.

Wind'ing *(Vind'-ing)*, **August Hendrik** (1835-1899). Composed orchestral and chamber works, etc. Born at Taars; died at Copenhagen.

Wing'ham, Thomas (1846-1893). Composer. Born and died at London.

Wink'ler *(Vink'-ler)*, **Alexander** (1865 —). Composed chamber music. Born at Kharkov.

Win'ter *(Vin'-ter)*, **Peter von** (1754-1825). Composer. Born at Mannheim; died at Munich.

Win'ter-Hjelm *(Vin'-ter-Hyelm')*, **Otto** (1837 —). Composed symphonies, piano works, songs, etc. Born at Christiania.

Wirtz *(Veerts)*, **Charles Louis** (1841 —). Composed a Te Deum, etc. Born at The Hague.

Wiske, Mortimer (1843 —). Organist, organ and choral composer. Born at Troy, N. Y.

Wit'ek *(Vee'-tek)*, **Anton.** Concert violinist, in Boston in 1914.

With'erspoon, Herbert (1873 —). Operatic bass. Born at Buffalo.

Witkow'sky *(Vit-koff'-skee)*, **G. M.** A French officer. Composed symphonies, etc.

Woelfl *(Velfl)*, **Jos.** (1772-1814). Austrian pianist and composer.

Woi'kow'sky-Bie'dau *(Voi'-koff'-sky-Bee'-dow)*, **Victor von** (1866 —). Opera and song composer. Born in Germany.

Wolf *(Volf)*, **Hugo** (1860-1903). Composed an opera, "Der Corregidor," the incomplete "Manuel Venegas," chamber works, the symphonic poem "Penthesilea," etc., but is best known by his many and remarkably artistic songs. Born at Windischgräz; died at Vienna.

Wolf-Ferra'ri *(Volf-Fer-rah'-ree)*, **Ermanno** (1876 —). Composed the orchestral cantata "Vita Nuova," and the operas "La Sulamite," "Cenerentola," "Le Donne Curiose," "Die vier Grobiane," "The Secret of Suzanne," "The Jewels of the Madonna," and "L'Amore Medico." "The Jewels of the Madonna" is a strong tragedy; most of the rest are dainty light operas. Born at Venice.

Wol'le *(Vol'-leh)*, **John Frederick** (1862 —). Conductor and teacher. Born at Bethlehem, Pa.

Wol'lenhaupt *(Vol'-len-howpt)*, **H. A.** (1827-1863). German composer and pianist.

Wood (1), **Henry Joseph** (1870 —). Vocal composer, conductor. Born at London. (2) **Mary Knight** (1857 —). Composed attractive songs, a piano trio, etc. Born at Easthampton, Mass.

Wood'man, Raymond Huntington (1861 —). Organist, teacher; composed piano, organ, and vocal works. Born at Brooklyn.

Work, Henry Clay (1832-1884). Composed popular and Civil War songs ("Marching through Georgia," etc.). Born at Middletown, Conn.; died at Hartford.

Worm'ser *(Vohrm'-zer)*, **André Alphonse** (1851 —). Composed overtures, pantomimes ("L'Enfant Prodigue), etc. Born at Paris.

Wor'rell, Lola Carrier. Song composer, Denver.

Wot'ton, William Bale (1832 —). Bassoon-player. Born at Torquay.

Wou'ters *(Voo'-ters)*, **François Adolphe** (1849 —). Composed sacred works, an overture, etc. Born at Brussels.

Woyrsch, Felix (1860 —). Composed a symphony, operas, cantatas, piano works, etc. Born at Troppau.

Wranic'zky *(Rah-nit'-skee)*, **Paul** (1756-1808). Composer; Moravia.

Wüll'ner *(Vil'-ner)* (1), **Franz** (1832-1902). Teacher, conductor; composed choral-orchestral works, masses, chamber works, etc. Born at Westphalia; died at Braunfels. (2) **Ludwig,** his son (1858 —). Famous Lied singer.

Wurm, Marie (1860 —). Pianist; composed a concerto, etc. Born at Southampton.

Wylde, Henry (1822-1890). Composer and writer. Born in Hertfordshire; died at London.

Wy'man, Addison P. (1832-1872). Composed popular piano pieces, of salon style. Born at Cornish, N. H.; died at Washington, Pa.

Y

Yaw, Ellen Beach. American soprano with very high voice.

Yra'dier *(Ee-rah'-dee-air)*, **Sebastian** (1865 —). Composed songs ("La Paloma," etc.). Died at Vittoria.

Yriar'te *(E-ree-ar'-teh)*, **S.** (1750-1791). Writer; Teneriffe.

Ysa'ye *(Is-eye')*, **Eugène** (1858 —). Composer and violinist. His tours in Europe and America established his rank among the foremost violinists. Born at Liège.

Z

[In many foreign languages Z takes the sound of "TS." In German and Italian especially.]

Zach *(Zakh)*, **Max.** Violinist, conductor, St. Louis.

Zach'au *(Zakh'-ow)*, **F. W.** (1663-1717). German composer and organist.

Zahn, Johannes (1817-1895). Writer, editor of music, etc. Born in Franconia, Germany; died in Germany.

Za'jicek *(Zah'-yee-chek)*, **Julius** (1877 —). Opera composer. Born at Vienna.

Zandona'i *(Zan-don-ah'-ee)*, **Riccardo** (1883 —). Composed the operas "Conchita," "Francesca," and "Melaenis," a symphonic poem with voices, etc. Born at Sacco.

Zandt, Marie van (1861 —). American soprano.

Zanel'la, Amilcare (1873 —). Composed a symphony, piano works with orchestra, chamber music, two manuscript operas, etc. Born at Piacenza.

Zarem'ba *(Tsah-rem'-bah)* (1), **Nicolai** (1821-1879). Teacher, oratorio composer. Born at Witebsk; died at St. Petersburg. (2) **Vladislav** (1833 —). Song and piano composer. Born at Podolia. (3) **Sigismund** (1861 —). Composed an orchestral suite and polonaise, a string quartet, songs, and piano pieces. Born at Schitomir.

Zaremb'ski *(Tsah-remb'-skee)*, **Jules de** (1854-1885). Pianist, composer. Born and died at Schitomir.

Zarli'no *(Tsar-lee'-no)*, **G.** (1517-1590). Italian composer and theorist.

Zarzyck'i *(Tsar-tsick'-ee)*, **Alexander** (1834-1895). Piano composer. Born at Lemberg; died at Warsaw.

Zaytz, Giovanni von (1837 —). Opera and operetta composer. Born at Fiume.

Zelen'ski *(Tse-len'-skee)*, **Ladislaus** (1837 —). Composed operas, chamber music, masses, cantatas, etc. Born in Poland.

Zell'ner *(Tsel'-ner)*, **Julius** (1832-1900). Composed symphonies, cantatas, chamber works, etc. Born at Vienna; died at Steiermark.

Zel'ter *(Tsel'-ter)*, **Karl Friedrich** (1758-1832). Composer and writer. Mendelssohn's teacher. Born and died at Berlin.

Zemlin'sky *(Tsem-lin'-skee)*, **Alexander von** (1872 —). Composed a suite, the opera "Zarema," etc. Born at Vienna.

Zenatel'lo, Giovanni. Operatic tenor. Born at Verona.

Zeng'er *(Tseng'-er)*, **Max** (1837 —). Composed symphonies, chamber works, an oratorio, and many operas. Born at Munich.

Zerrahn' *(Tser-rahn')*, **Carl** (1826-1910). Conductor; Germany and Boston.

Zeu'ner *(Tsoy'-ner)*, **Ch.** (1797-1857). German organist.

Zi'chy *(Tsi'-khee)*, **Count Geza** (1849 —). Composed several operas (including the Rakoczy Trilogy), and other works, but best known as a one-armed pianist, having lost his right arm in a hunting accident. Born at Sztara.

Ziehn *(Tseen)*, **Bernhard.** Music teacher, technical composer, Chicago.

Zielin'ski *(Tsee-lin'-skee)*, **Jaroslav de** (1847 —). Pianist, orchestral and piano composer, writer. Born in Poland.

Zientar'ski *(Tseen-tar'-skee)* (1), **Romuald** (1831-1874). Prolific orchestral and oratorio composer. Born at Plozk; died at Warsaw. (2) **Victor,** his son (1854 —), composed piano works and songs. Born at Warsaw.

Zil'cher *(Tsil'kher)*, **Hermann** (1881 —). Composed violin concertos, etc. Born at Frankfurt.

Zim'balist *(Tsim'-bahl-ist)*, **Efrem** (1889 —). Violinist, violin composer. Born at Rostov, Russia.

Zim'mermann *(Tsim'-mer-man)*, **Agnes** (1847 —). Composer and pianist. Went to England when four years old. Composer of chamber music, pianoforte pieces, songs, etc. Born at Cologne.

Zingarel'li *(Tsing-gah-rel'-lee)*, **Niccolo Antonio** (1752-1837). Composer. Wrote many operas, church music, etc., and was famous as a teacher. Born and died at Naples.

Zing'el *(Tsing'-el)*, **Rudolf Ewald** (1876 —). Composed three operas. Born at Liegnitz.

Zoell'ner *(Tsell'-ner)*, **Heinrich** (1854 —). Composed several operas ("Frithjof," "Der Ueberfall," "Die Versunkene Glocke," etc.), choral-orchestral works ("Hunnenschlacht," "Columbus," and many others), several symphonies, and many smaller works. Born at Leipzig.

Zo'is *(Tso'-is)*, **Hans** (1861 —). Opera and operetta composer. Born at Graz.

Zolotar'ev *(Zol-o-tar'-eff)*. Contemporary Russian composer.

Zum'pe *(Tsoom'-peh)*, **Herman** (1850-1903). Composed operas, operettas, a Wallenstein Overture, etc. Born at Taubenheim; died at Munich.

Zum'steeg *(Tsoom'-stayg)*, **J. R.** (1760-1802). German composer and 'cellist.

Zun'del *(Tsoon'-del)*, **Johann** (1815-1882). German composer and organist.

Zu'schneid *(Tsoo'-shnide)*, **Karl** (1856 —). Composed choruses with orchestra, etc. Born in Silesia.

Zweers *(Tsvairs)*, **Bernard** (1854 —). Composed symphonies, masses, cantatas, songs, etc. Born at Amsterdam.

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