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THREE HUNDRED AND TWO PORTRAITS OF THE MOST CELEBRATED EUROPEAN MUSICIANS WITH SHORT BIOGRAPHICAL NOTICES.

TRANSLATED FROM THE GERMAN BY H. S. F. M.

WITH AN APPENDIX,

CONTAINING THE PORTRAITS AND BIOGRAPHIES OF THE PRINCIPAL AMERICAN MUSICIANS.

EDITED BY

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New York:
EDWARD SCHUBERTH & CO.,
No. 28 UNION SQUARE.

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PREFACE.

It is the aim of this work to present a number of portraits of musicians arranged according to nationality, epochs and inner artistic relationship, in order to illustrate the development of music, the most popular of all arts.

The literary matter accompanying each portrait is short and concise, giving, besides the mere biographical facts, the titles of the principal works and their aesthetic estimate, pointing out at the same time those peculiar characteristic qualities, by means of which the artist was enabled to discover new paths, to enrich his art, and to bring it to a higher scale of development.

Thus, this work may serve the reader, even if he does not possess any special historical culture, as a short compendium of the history of music; at the same time, on account of its handy form, it will be a convenient book of reference and a welcome substitute for those voluminous dictionaries which treat of musical subjects at great length. The order in which the portraits follow each other, is not to be looked upon as of any categorical importance; in fact, headings, marking distinct paragraphs, have been intentionally omitted, for it is difficult to classify free artist-natures in music, the freest of all arts.

In accordance with the general plan of the work, the portraits of the Italian artists are followed by those of the Germans, the French, the Scandinavians, and the English; the violinists, the pianists, the composers of operettas and rhythmical dances, the violoncellists, and the great stars of dramatic and lyric singing are classed together. This collection does not claim any degree of completeness; good and reliable portraits of many old masters were not obtainable.

The portraits have been printed by means of the new photographic process, by the celebrated house of William Hoffmann, of Dresden. The literary part of the work is due to the able pen of Herr Alexander Flamant, of Loschwitz. Special thanks are offered to those artists and literateurs, as well as to the Directors of the German National Museum of Nuremberg, and the Trustees of the Royal Musical Library of Dresden, for many kind and valuable contributions and suggestions, and for their generous approval of the work as a means for instruction. The work will be issued in three different languages.

May it find a friendly acceptance in every house throughout the world, where noble music enjoys a warm and fostering care.

THE PUBLISHERS.

Dresden, November, 1880.
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- **Notes:** The table lists names with corresponding pages from various sources, indicating the presence of compositions or contributions by these individuals. The columns represent different categories or contexts, possibly musical or biographical entries. The page numbers suggest detailed entries or references, likely found in a comprehensive musical or historical index. The layout is structured to facilitate easy lookup and cross-referencing, typical of detailed musical indexes.
Giovanni Perluigi da Palestrina, born 1524 at Palestrina, entered the already celebrated musical school of Rome, became a member of the Papal choir under Julius III., and died 1594 as Maestro di Capella of St. Peter's at the Vatican. His compositions, which are distinguished by a sublime grandeur and severity of style, mark the highest point attained by Italian church-music, and became the models of later generations. Many of his numerous masses, offertories, litanies, and anthems, are still performed at Rome, more especially during Holy Week.

Giacomo Frescobaldi, born 1587 at Ferrara, received the appointment of organist of St. Peter's at Rome; died 1643. He considered the most remarkable performer of his century on the organ, trained numerous pupils, and composed madrigals, canzonas, motets, and sonatas for the organ and piano-forte.

Domenico Scarlatti, son of the great and productive composer Alessandro Scarlatti; born 1685 at Naples. He completed his musical studies under the direction of his father, and completed them under Gasparini. Having been appointed Maestro di Capella to the Vatican in 1715, he went in 1719 to London as pianist to the Italian Opera, and finally settled at Madrid, where he died in 1757. The greateast performer of his day on the piano, he brought the Italian school of independent pianoforte playing to its highest pitch of development, while he greatly increased the reputation of the opera. His numerous works (for which the pianoforte and organ alone amount to 349) give evidence of extraordinary powers of invention; and their grace of melody, and elegance of rhythm, construction, and effects of sound, must be regarded as acquisitions of no common order.

Benedetto Marcello, born 1686 at Venice. Having completed the necessary course of study, he became a judge, and finally chancellor and treasurer of Brescia. He received his musical education under Gasparini. To Marcello is due the splendour of the ancient and celebrated Venetian school of music. A sublime simplicity distinguishes his compositions, in which the principle of the indivisibility of music and poetry, of which he was an advocate, consistently carried out. Of world-wide fame are his 150 Psalms of David; also a mass, a Missa, a Salve Regina, an opera entitled Topache, and an oratorio, which he himself wrote the words.

Giacobtita Martini, born 1706 at Bologna, where he became Maestro di Capella of the Franciscan monastery in 1725, and founded a school of music. He was regarded, in his day, as the critical oracle of Europe, owing to his profound musical erudition. His chief work, which is however incomplete, is the Storia della musica.

Giovanni Battista Pergolesi, born 1710, near Ancona; entered the Conservatorio of Naples 1717. At Rome he composed several operas, finally devoting himself to church-music at Naples. Here he wrote his Di Justo and Laudate, 'Orfeo,' Salve Regina,' and his last composition, the still highly-prized Stabat Mater,' a few days after the completion of which he died, in 1730. Pergolesi introduced greater wealth of instrumentation, in the place of the dryness and stiffness then prevalent.

Niccolò Jomelli, born 1744 at Atelli; 1830 entered the Conservatorio of Naples. He wrote numerous operas, which were performed with great success at all the principle theatres of Italy and Germany. In 1754 he was appointed Ober-Capellmeister at Wurtemberg, but returned in 1768 to Italy, and died at Naples. His noble and attractive melodies are accompanied by fresh and animated instrumentation; he also gave increased importance and energy to the recitative obligato. Among his church compositions a Requiem' and a 'Miserere' deserve special mention.

Bonaventura Metastasio, born 1698 at Assisi. His father was a mechanic. At ten years of age he improved with facility; later he studied law, but gave up that pursuit in favour of poetry, and was the founder of the modern Italian opera, in which his 'Didone abbandonata' made him famous. Several of his operas having been successfully performed, he was appointed Court Poet, with an annual salary of 4000 florins, to Charles VI.; dying at Vienna, in 1782. His operas are distinguished by elegance of style, genuine lyrical character, and harmonious versification.

Niccolò Piccini, born 1728, studied music at Naples. Early in life, he composed psalms, motets, arias, and odes; after 1752, several operas (within the space of 15 years, the number of the latter amounted to 30). In 1723 he obtained, notwithstanding Gluck's rivalry, a complete triumph at Paris, with the opera 'Iphigénie en Tauris,' but was beaten in 1733. 'Iphigénie en Tauris,' being suspected of revolutionary sympathies, he led an unsettled life, now at Venice, now at Naples, Rome or Paris. His musical activity was however unceasing. He died in 1800. Piccini introduced a bold and more effective treatment of the vocal ensemble; he also developed the form of the aria, and heightened the melodic expression, thus extending the capabilities of the singer's art. He was the creator of the Italian 'Opera Buffa.'

Luigi Boccherini, born 1720 at Luca; began his musical studies under his father; continued them in Rome, and acquired great execution on the violoncello. His first compositions (trios for strings) were performed at Paris amid great applause. In 1768 he was appointed Virtuoso di Camera at Madrid, and, notwithstanding adverse circumstances, displayed untiring energy in his calling until his death, in 1805. His quartets, trios, duos for stringed instruments, pianoforte sonatas, solos, and concertos, exhibit a wealth of invention, originality and humour, which have only been surpassed by Haydn.

Giovanni Paesiello, born 1741 at Toreto; was destined to the study of law, but, instead of this, entered the Conservatorio of Naples. From 1776 onwards, he held the post of Maestro di Capella at St. Petersburg. He wrote a 'Te Deum,' an oratorio, and 12 symphonies; and, returning later to Italy, resumed the composition of operas. He died in 1816. Besides his 148 operas, some of which are yet performed, he composed a Hymn to Liberty,' a Funeral cantata, several masses, etc. His strong points are wealth of melody, tasteful handling of the hitherto neglected wind-instruments, dramatic comic power, and, in his operas, bewitching effects in the before unknown concert finale.

Antonio Salieri, born 1750 at Legnano; having acquired a solid foundation of musical knowledge, studied from his 15th year at Venice. In 1768 he worked as counterpoint to such good purpose that in 1770 his opera 'Le Donne Letterate' was performed with great applause. For Gluck he composed the opera 'Les Danaides,' which successfully went through 13 representations at the Court of Versailles, under Saliéri's direction, passing for Gluck's work; after which the latter made known its true authorship in the Paris papers. Laden with honours, Saliéri died at Vienna, in 1825. Besides more than 40 operas, he wrote chamber-music and church pieces, all of which are distinguished by flowing melody, smooth form, and practical construction. They are, however, wanting in depth of feeling.

Domenico Cimarosa, born 1755 at Naples; studied singing and counterpoint at the Conservatorio of that city, and dramatic style with Piccini. His immense productivity as a composer of operas earned for him a European reputation, and a post at the Court of Catherine II. at St. Petersburg. After a stay of only three years at the latter capital, he went, under highly advantageous pecuniary conditions, as Court-conductor to Vienna, and here brought out his chef d'œuvre, 'Ii Matrimonio Segreto,' which met with unbounded success. It is a perfect model of Opera Buffa, and overflows with life and animation. In 1793
he returned to Naples, and there wrote many operas and a number of masses, cantatas and litanies. His operas, in part influenced by Mozart, abound in fresh melody, sparkling humor, and animated situations. Technical thoroughness and skilful form are combined with masterly treatment of the human voice and of instrumentation, the latter, considering the limited powers of the orchestra of that day, showing a lively sense for beautiful effects of sound.

**Muzio Clementi**, born 1752 at Rome; in his 9th year, was able to accept a post as organist. When 14 years of age he went to London, where his brilliant execution on the harpsichord with composition excited general surprise. After various concert-tours, he returned to London, where he produced his symphonies, and in 1787, wrote the famous book of studies called 'Gradus ad Parnassum.' After several failures, he became successful at Leipzig in 1820-21, he died, crowned with honours, at his country-place near London, in 1832. Clementi was the first performer of his day on the pianoforte. His compositions were adopted in nearly all the countries of the world. He wrote numerous concertos, sonatas, sonatinas, etc. of the didactic character of most of his pieces. They comprise 166 sonatas, to which form he gave increased suppleness and development, clear, expressive, melodious, etc.

**Salvador Cherubini**, born 1760 at Florence; in his 13th year, appeared before the public with a success which was, shortly followed by psalms, motets, and cantatas. In 1777, he went to Paris to continue his studies under Sarti; wrote operas; and, in 1785, went to London and Paris, and received an appointment at Turin. In 1788, he conducted the performance of his celebrated opera, 'Iphigenia in Aulis.' In the same year, he settled definitely at Paris, where the favourable influence on his style exercised by the works of Mozart and Haydn, evinced itself decisively in 'Lodoviska.' Among numerous operas, 'Medea,' a magnificent and finely-rounded work of art, 'Les deux journées' (1802), and 'Anacreon' (1803) may be mentioned. 'La Cenerentola,' 'La Gazza Ladra,' and 'Semiramide.' At Paris he was raised to the post of General Director of the Royal Institution of Music, with a salary of 20,000 francs, and completed his career with the richest and most solid of his works, 'Guillaume Tell,' after which only his 'Salut Matre' appeared. He died in 1868. Essentially a follower of character, Rossini was all that the most versatile and the most thoroughly national representative of the modern school of Italian opera. Wanting in artistic idealism and in depth, well thought-out delineation of character, his works charm the hearer by their sparkling and inexhaustible freshness. Their grace of melody and peculiar sensuous fascination, are irresistible; and to these qualities are added a keen sense of what is pleasing in sound, and clear well-rounded form. In 'Guillaume Tell' his genius is exalted from the minuteness of his former operas, raises a carefully-detailed superstructure on a finely-planned foundation.

**Gaetano Donizetti**, born 1792 at Bergamo, where he likewise received his musical education. He at first wrote in the strict classical style, but, subsequently, practical considerations led him to operatic composition. After about 20 unsuccessful operas, the 'Earle di Roma,' which was followed by 'Anna Bissiera,' 'Lucrezia Borgia,' 'Don Pasquale,' 'Le vestale,' and 'La Fille du Regiment,' are distinguished by freshness and originality. Donizetti, following in the steps of Rossini, provides light and easy enjoyment by lively and pleasing melody, without troubling himself about a strict musical reproduction of the dramatic situation, for which he substitutes abundant tune, and dramatic life and effect.

**Vincenzo Bellini**, born 1801 in Catania, Sicily; obtained immediate and general attention which has met with throughout Italy by his first opera, 'Bianco e Fernando,' and 'Il Pirata.' These were quickly followed by 'La Straniera,' 'I Capuleti ed i Montecchi,' 'La Sonnambula,' and 'Norma,' in which the languishing melodies of the Sicilies composer delighted all Europe. Having completed the opera 'I Puritani,' he died at Paris, in 1835. His endeavours to widen the field of theatrical effect for the singer, often brought with it a sacrifice of dramatic truth; for this defect, however, he was compensated by simple unaffected expression and warm musical feeling.

**Saverio Mercadante**, born 1796 in Apulia; studied at Naples; before 1869 had composed 21 operas. In 1840 he was appointed Director of the Royal Theatre at Naples, and in 1879 he died, having been blind since 1861. Although in Italy he was reckoned the most learned composer of the day, few of his operas were successful, as they were wanting in originality, melodic charm, and dramatic fire and expression. His greatest talent for dramatic composition is often weakened by tasteless indulgence in mere outward effect. His requiem, dedicated to Manzoni, shows somewhat more artistic conscience, but the religious element is lost in mere decorative splendour. Verdi is the most famous and the most productive Italian composer of the present day. His rich and brilliant melodies are popular with the Italians, who, excepting in the privileged circles of Bologna and Milan, have little taste for 'musica cristiana.'

**Orlando di Lasso**, born 1532 at Mons, Hainault; went early to Italy, and in his 21st year became Maestro di Cappella at the Lateran, at Rome. With him concludes the reign of music in the Netherlands, which lasted for two centuries, and which he brought to its highest point of development. Lasso
was the greatest northern composer of the 16th century. In invention, fire and variety, he was alike grand; and unaffected pity shines through his full and powerful harmonies. His church compositions number about 1572; to these must be added 765 secular pieces. Antwerp and Munich were successively the scenes of his labours. Lasso laid the foundation-stone of the musical development of Germany. He died in 1594.

Heinrich Schütz, born 1585 at Küstz in Saxony; studied law at Marburg. He soon however devoted himself to the pursuit of music, and in 1614 was appointed Organist to the Elector of Saxony, at Dresden, where he died in 1672. He was called by his contemporaries, the 'Father of German music.' Besides several compositions of the 'Passion,' he wrote an opera entitled 'Daphne,' which passed for the first German work of song, as such was written by Lasso in 1572 at Torgau. It has, however, unfortunately since disappeared.

Johann Sebastian Bach, born 1685 at Eisenach. An orphan in his 11th year, he received his first instruction from his brother Johann Christian. In 1703 he entered the Ministry at Cöthen, and in 1708 became Church Organist in the town. In 1723, when 28, he was appointed Court Organist at Anhalt, Cöthen. Finally, in 1723, he was appointed Kantor at St. Thomas' Church, Leipzig. Here, living in great retirement, he devoted himself completely to his art, his office, and his family. He died blind, in 1750. Equally great as a composer and as a performer on the clavier and the organ, Bach established by the resources of his imagination and by the power of his organs, absolute precision and equality of touch. (Hence the derivation of the 'Wohltemperierte Clavier.') In wealth of imagination and depth and variety of feeling his compositions have remained unrivalled, not to say unsurpassed, up to the present day. In the Cantatas of his Cantatas, the most beautiful instrument of all, he has given expression to the most delicate and refined emotion of the soul. In the organ works, he has shown the greatest understanding of the instrument for which he composed, and in the 'Art of the Fugue,' he has shown the most profound understanding of the art of composition. (He has been called the 'father of the modern organ.') His works are esteemed as essential for the development of the art of music.

George Frederick Handel, born 1685 at Halle; at 7 years already performed with facility on the organ and clavier. In 1705, his first opera, 'Almira,' was successfully put upon the stage at Hamburg, where he had already obtained the post of Violinist and Conductor. In 1708 he went to Italy, and in 1712 settled permanently in England. In the course of the following 25 years he composed and put upon the stage, in all, 42 operas, which, written in the taste of the day, are now forgotten. His irritability and amorous courtship of the courtiers, to which he was destined to display the full scope of his powerful individuality and to achieve his greatest triumphs, is generally plagiarized for himself a position of unchallenged superiority in England, he conducted the performances of his oratorios with ever-increasing success. He died in 1759, having been for five years totally blind. Handel was one of the most original, productive, and intellectual composers that ever lived. Besides the five operas, he is known to have composed 21 oratorios, amongst which are: 'Messiah,' his chief oeuvre; 'Judas Maccabaeus,' splendid with the love of liberty; the patriotic 'Samos,' 'Saul,' 'Joshua,' and 'Israel in Egypt.' He further wrote: the intellectual conceived 'Alexander's Festival;' 'Te Deum;' 12 great psalms, and as many shorter ones; 12 concerts for the harpsichord; 12 concerts for the organ; and numerous duets, trios, suites, and fugues. All Handel's compositions are grand in design, and of powerful, bold, and majestic effect. His oratorios betray the religious energy and lofty enthusiasm of profound moral convictions.

Carl Heinrich Graun, born 1701 at Wahrenbrück in Saxony; 1725 went, as a tenor-singer, upon the stage; 1735 united as Kammer-sänger to the Court of Frederick II. at Rheinsberg, where he performed in about 50 cantatas of his own composition; 1740 appointed Capellmeister, which post he filled until his death 1759. His principal work, 'Te Deum,' which is still performed in Passion Week, appeared in 1760. Besides about 30 operas, he wrote many odes, duets, trios, and a 'Te Deum.' His works may be regarded as highly successful German reproductions of the great liturgical church style of composition: they lack, however, greatness and intensity of conception.

Johann Adolph Hasse, born 1699 at Bergedorf near Hamburg, where he sang tenor at the Opera. Having in 1724 made himself a name by several operas at Naples, he settled as Maestro di Capella at Venice, and there composed his celebrated 'Miscere.' From here he was called to Dresden, with his wife, the famous contralto Faustina Hasse. In 1753 he went to Venice and moved to Vienna. He died in 1783 at Venice. He produced over 100 operas, simple in melody and easy in rhythm, but bold and conventional in harmony. His well-known requiem is still performed every year at Dresden on the 2nd of September.

Georg Benda, born 1721 at Jungbunzlau; received the appointment of violinist in the Royal Orchestra at Berlin in 1740. His talent for composition unfolded itself without the aid of a teacher. After spending some time in Italy, he composed several operas at Naples, which were produced; and, as his Art of the Fugue, which was the creator, at least the leading representative of German melodrama. In 1781 he accepted a call to Paris, and ended his days in retirement at Köstz in 1795. Besides several melodramas and German national operas (of the latter he may be reckoned as one of the founders), he composed for the clavier, violin, etc.

Johann Adam Hiller, born 1728 in the Upper Lusatia; studied jurisprudence at Leipzig, where he also started the 'Musikalisches Zeitvertreth,' the first organ school in Germany, in 1726. He founded the School of Singing, from which the famous Mara went forth, and introduced opera. Among his operas, 'Die Jagd' was the most popular. In 1789 he became Cantor at the Thomasschule, and thenceforth devoted himself principally to church-music, dying in 1804. Of his numerous works may be mentioned, 'Ueber Metastasio und seine Werke,' biographies of famous musical men, etc.

Carl Ditters von Dittersdorf, born 1739 at Vienna; received a superior scientific and musical education, and in 1761 travelled successfully as a violinist in Italy. In 1760 he entered the service of the Prince-Bishop of Breslau, Count Schaffgotsch, at Vienna, and while with him wrote oratorios and comic operas, of which, in the latter genre, 'Doktor und Apotheker,' has survived to the present day. Dismissed from his post on the death of the Prince-Bishop, he died in poverty, in 1799. He composed 7 works for the church, 30 for the stage, and 40 symphonies; besides quartets for strings, concertos for the violin, songs, and sonatas. His comic operas are patterns of form and of life-like delineation of character. He was also an industrious musical author.

Christoph Willibald Ritter von Gluck, born 1714 in the Upper Palatinate; studied music in needy circumstances at Prague, particularly cultivating the violin. Having completed his studies at Vienna and at Milan, he brought out some eight operas, which were received with storms of applause. After a short stay in London, he received an appointment at Dresden, and later at Vienna; and here, departing from the stereotyped Italian
schedule, he entered upon the mission as reformer of the opera.

With growing success he produced his numerous works for the lyrical stage, recognizing with increasing conviction that the idea of the opera is that of a musical drama. ‘Orfeo ed Eurydice’ (1762), ‘Alcestes’ (1769), and ‘Paris ed Elena’ (1772) mark the transition to his last and greatest period. In the well-known dedication preceding ‘Alcestes,’ he declares his intention of opposing the abuses brought about by the vanity of singers and the weak indulgence of composers, by no longer sacrificing action and dramatic expression to mistimed and superfluous ornament; adding that musical expression must subordinate itself to the meaning and contents of the libretto. The simplicity and beauty of Gluck’s melodies, the acting Choruses which lend animation to his works, the progress in harmony and in the use of means towards the furtherance of these ends, have contributed to the spread of his reputation throughout Europe, and to the establishment of the opera, Gluck at length produced his master-work, ‘Iphigenie en Aulide.’ In this opera which had immense success with the public, between Piccinni and Gluck. In a victory over the opening of ‘Iphigenie en Tauride,’ which at once threw all Paris into a state of enthusiasm, and procured him a lasting triumph. Covered with glory, he returned in 1780 to Vienna, where he died in 1787. The music of Gluck is the most remarkable individualities presented by the history of music. His bold and independent mind, and keen sense for dramatic effect, were coupled with deep feeling for the truly great in art; while his works, which are simple in construction, are animated by a noble fire and dignity.

PhiliPP Emanuel Bach, born 1714 at Weimar, was the third son of Johann Sebastian Bach, from whom he received his early training as a boy in law at Leipzig. He was appointed as Musical Director at Hamburg in 1757, and died there in 1788. His works, which combine the strictness of the old style with the ease and grace of a later day, may be described rather as elegant and pleasing than powerful or stirring, and mark the transition from the polyphonic manner of his father to the style of Haydn and Mozart. He wrote a number of operas and oratorios, and several works for the piano-forte, the latter being still performed.

Joseph Haydn, born 1732 near Bruck, in Upper Austria; son of a poor wheelwright and the eldest of twenty children; was chorister and pupil of the Capuchin at St. Stephens, Vienna, whence he was dismissed in his 16th year. In poverty, amounting to the bitterest want, he studied and composed with unremitting diligence, until, entering Porpora’s house as a servant, he was enabled to pursue his musical studies under his direction. While fulfilling the duties of his position. In 1760, he became Capellmeister to Prince Esterhazy, and here he remained for thirty years (until the death of that nobleman) in circumstances which if not brilliant, yet amply sufficed one of his joyous productive temperamant. Here he composed most of his symphonies, quartets and trios, besides 18 operas, an oratorio, 15 masses, numerous church-pieces and songs, the music to Goethe’s ‘Goetz,’ and ‘The Seven Last Words.’ without his knowledge, spread to foreign lands, he accepted, though unwillingly, an invitation to London, and now began the period of his great creations and of his great success. Here he wrote what is called ‘English’ symphonies, various quartets, etc., and was overwhelmed with marks of distinction and favour. After his return to Germany, he produced, in 1777, his chef d’oeuvre, the ‘Creation,’ his last oratorio, the ‘Four Seasons,’ being performed under his direction in 1801. Universally beloved, respected, and admired, he died an easy death in 1809. The creator of the modern symphony and quartet, Haydn paved the way for the great development of instrumental music in Germany. His exceedingly numerous works comprise 118 symphonies, 83 quartets, 24 trios, 19 operas, 5 oratorios, 182 compositions for the baryton, 24 concertos, 15 masses, 10 sacred pieces, 44 piano-forte-sonatas, 42 songs, 39 canons, 13 vocal pieces, 365 ancient Scotch melodies, etc. In these compositions, according to Marr, every note on the scale of feeling is sounded. Modulation and grace are invariable attributes of Haydn’s work; and with such care did he cultivate the smallest germs of inspiration, that they often developed into artistic fabrics of sublime proportions. His instrumentation is eminently clear, and remains transparently pure even in its moments of storm and gloom.

Wolfgang Amadeus Mozart, born 1756 at Salzburg; in his sixth year composed for the piano; in 1762 made his first concert tour in France and England; in 1763 was appointed to the post of pianoforte-virtuoso being received with unexpected enthusiasm both at Munich and on his further travels in France and England. In 1768, Joseph II commissioned him to write an opera, ‘La Fiorentina,’ for Vienna, and Rome, and, during his stay in the latter city, wrote down Allegri’s ‘Miserere’ from memory, at a single hearing. Laden with honours he returned from the scene of his Italian triumphs to Salzburg, in 1773. In 1778 he composed for pianoforte and violin, 11 trios, quartets, 18 pieces of chamber-music, 49 symphonies, 100 other pieces for orchestra, and 55 concertos; a degree of productivity which is still more remarkable when it is remembered that nearly the whole of his day was engaged by his duties as Kapellmeister of the Prince of Salzburg. Eminent in every department of musical composition, Mozart’s activity in the operatic field was epoch-making. Selecting his materials from all ages and countries, using passion as the main principle of dramatic action, introducing wit and humour, and filling his characters with the breath of life, his is the perfect type of romantic opera as opposed to the historic opera of Gluck. Mozart’s importance as a classicist begins with ‘Idomeneo.’ The ‘Emilius’ for great voices and fine orchestra, is a work of great exquisitio, pointed delineation of character, and the warmth of expression which lends a fuller and deeper ring to its lyrical tones; the sensational vein being happily balanced by the inimitable humour of the comic element. ‘Figaro’ is, dramatically speaking, perfect. In ‘Don Giovanni,’ where tragedy and comedy are interwoven with profound knowledge of human nature, the action proceeds simply and naturally, presenting a varied picture of opera and inward life. With the intense power of a great poet, Mozart raises the libretto of the ‘Zauberflöte,’ at first sight somewhat childish, to high artistic value by the noble music in which he clothes it. His seven classical operas cover the whole area of musical drama. Not was he less great when composing for the church and the concert-room. On his concertos he impressed a great symphonic character; and his sonatas, and other creations for the piano, are no less monuments of a splendid and enduring genius.

Ludwig van Beethoven, born 1770 at Bonn; received his earliest instruction from his father. In 1781, while on a concert-tour in Holland, his pianoforte playing and free improvisations
excited the greatest admiration; in 1792 he went to Vienna to complete his musical studies under Haydn and Albrechtsberger; and three years later he first appeared before the world in the full possession of his powers with the three trios (Op. 1), the three sonatas dedicated to Haydn (Op. 2), and his first concertos for the pianoforte. He made his last journey as a virtuoso in 1796, the infirmity of hearing which from that date made such an undertaking impossible, gradually increasing to total deafness. Owing to this severe visitation of fate, his labours as a composer gradually monopolized the field of his activity, to the exclusion of those of the instrumentalist. Embittered and cut off from all social intercourse by misfortunes brought upon him by his vehement and irritable temper, he created his mighty works in ever deepening solitude, until in 1827, with powers yet unimpaired, desolate, and a recluse, he would wander about the streets of Vienna alone and troubled existence. Starting from the ground occupied by his great predecessors, Haydn and Mozart, Beethoven developed their point of view to the highest degree of perfection, and by the introduction of a new system, a new and highly finished pianoforte, he created a new type of sonata, and ended the sonatas. He created a new system of sonatas, and opened out new paths in the domain of art. Bold and more complicated in his harmonies, he handles form with a freedom and independence hitherto unknown, treating it simply as a vehicle for his ideas, and displaying unerring energy in the thematic working out of details. He was a poet in the true sense of the term; lending sublime expression to every emotion of the human heart, and lifting joy and sorrow, mirth, passion, and indignation, for the piano. His compositions are remarkable for the way they flow, imagination, rising, and falling, freshening expression, and inexhaustible wealth of invention; both melody and harmony having stampéd with the originality of true genius. His larger creations, for instance the symphony in G, possess a power and energy that are truly magnificent. It was in the lyrical department, however, that Schubert produced his most individual and perfect work, and as a master of song, he has remained unsurpassed up to the present day.

Johann Gottlieb Naumann, born 1741 at Blasewitz near Dresden; was taken while a pupil of the 'Kreuzschule' of that town, by a Swedish virtuoso to Italy, where he studied for three years. Returning to Dresden, he was appointed, after renewal, head conductor to the Elector of Saxony, dying at Blasewitz, in 1801. Beginning as a composer of operas, he later turned his whole attention to church-music, in which province, besides 27 Grand masses and 10 oratorios, he produced a 'Pater Noster' which is widely known. Naumann is considered a worthy representative of the early classical period.

George Joseph Vogler, born 1749 at Wurzburg; studied music and theology simultaneously in Italy; 1775 he became Court Chaplain and second Capellmeister. He led an unsettled life, travelling much, and died at Darmstadt in 1814. Unimportant and soon forgotten as a composer, he made himself a name by his theoretical works, and by his improvements in the mechanism of the organ.

Johann Georg Albrechtsberger born 1736 at Klosterneuburg near Vienna; was for a considerable period Organist of the Abbey of Molk; was made Court Organist in 1772; Hof-Capellmeister at St. Stephen's, Vienna, in 1792; and died in that city in 1809. He was an excellent performer on the organ, composed much church-music, now nearly forgotten, and wrote several works of great learning on musical theory and counterpoint, amongst which are an 'Anweisung zur Composition' (Guide to Composition) and a 'Generalschule' (School of Thorougbs.-bass). He also trained many musicians who afterwards became famous.

Ignaz Pleyel, born 1757 at Ruppertsthal, near Vienna; 1787 was made Conductor of Strasburg Cathedral; later lived in London and, after 1796, at Paris, where he established a musical firm. He was a second-rate composer, but his works are pleasing and melodious and were formerly popular.

Joseph Weigl, born 1766 at Eisenstadt in Hungary; was Capellmeister at Vienna; died 1846. Of his numerous operas,
which are marked by sound workmanship and attractive melody; the 'Schweizerfamilie' has survived to the present time. He also wrote oratorios.

Johann Rudolph Zumsteeg, born 1760 at Sachsenflur in the Odenwald. He left the military school near Stuttgart to study music, and having produced various favourably received compositions, was in 1792 appointed Ducal Conductor. He died in 1802. He was the first German who composed ballads with a pianoforte accompaniment; amongst these were Bürger's 'Leonce' and 'Ritter Toggenburg' etc.

Friedrich Heinrich Himmel, born 1765 at Freudenrathen; studied theology at Halle and music at Dresden; received the appointment of Capellmeister at Berlin after the successful performance in that city of one of his oratorios, and died there in 1812. He produced more than eighty works, admired in their day for their pleasing melodious qualities. He introduced German feeling and simplicity into the popular form of the French vaudeville.

Peter v. Winter, born 1754 at Mannheim; was Capellmeister in this town in 1793 and produced eighteen operas, of which only 'Das Unterbrochene Opferfest' became generally known and survived any length of time.

Gottfried Weber, born 1779 in Rheinsberg; was a student of music simultaneously at Leipzig and Halle. He became a professor of church music and of the Conservatoire at Mannheim; became General-Procureur of Darmstadt in 1832; died at Kreuznach in 1839. Among his works, which are simple and declaratory in character, are three masses, 14 Te Deums, a Missa Funebris, and several vocal compositions. Of more importance are his theatrical works. He also invented a form of metronome.

Ferdinand Ries, born 1784 at Bonn; studied at Munich, under Beethoven at Vienna, and at Paris, from 1809 to 1812; travelled in the north of Europe, after 1813 being for some time in London; from 1834-36 was Town Conductor of Aix-la-Chapelle; 1837 Director of the 'Cicilien-Verein' at Frankfurt; and died in the latter town in 1838. He produced more than two hundred compositions of all sorts, amongst which were several operas and oratorios; his symphonies, quartets and quartets have, however, greater value. His pianoforte works betray the influence of Beethoven.

Albert Methfessel, born 1784 at Stuttgart in Thuringia; 1827 went to Leipsic to study theology; 1828 to Dresden to cultivate music; died 1885. His numerous songs, for one or more voices, are fresh, graceful and appropriate in invention; his other compositions also contain much that is estimable. He obtained great popularity by his famous 'Commonchurch.'

Friedrich Ernst Fesca, born 1789 at Magdeburg; in his 11th year appeared as a violinist before the public; 1815 became leader of the orchestra of Carlsruhe, where he died in 1826. His compositions, which bear an electric character, are remarkable for their symmetrical beauty. They comprise a 'Pater Noster' for chorus and orchestra, numer-ous psalms, operas, 20 quartets, 5 quintets, 3 symphonies, overtures, polonaises, and numerous songs, all of which are distinguished by depth and nobility of expression. These qualities also characterized his graceful violin-playing, his rendering of the Adagio being especially praised.

Friedrich Kuhlau, born 1786 at Uelzen, near Lauenburg; 1812, in order to escape the French conscription, fled from Hamburg to Copenhagen, where he became Kammermusicus, composed several successful operas, was made Professor and Composer to the Court, and died in 1832. Besides his operas and other vocal and instrumental compositions, he wrote many instruction works for the pianoforte; also sonatas, etc.

Johann Baptist Cramer, born 1771 at Mannheim; in early youth went to London, where his taste and execution on the pianoforte were greatly admired; he removed to Vienna; 1832 lived at Paris; 1845 returned to London; died at Kensington. He wrote sonatas, concertos, duets for the piano, and chamber-music; he owes his greatest fame, however, to his celebrated études, which form a solid basis of proficiency on the pianoforte, and are equally remarkable for their practical technical qualities and genuine musical worth.

Johann Ludwig Dussek, born 1761 at Tschaslau in Bohemia. At Amsterdam and the Hague he met with great favour, afterwards visiting Hamburg and Berlin on his way to Russia. He resided alternately at Paris, London, and Hamburg, where his concerts obtained great success. He died at St. Germain en Laye in 1812. His twelve concertos, symphony for two pianofortes, quintets, quartets, and numerous trios, sonatas, and fantasias, show talent and cultivation, but are enfeebled by prodigious indulgence in mere luxury of sound.

Johann Nepomuk Hummel, born 1775 at Pressburg; received his musical education at Vienna under Mozart and Albrechtsberger; made various successful concert-tours, during which his pianoforte playing and free improvisations excited great admiration; passed some time in the service of Prince Esterhazy; 1811 was occupied with tuition at Vienna, where he composed amongst other things, the well-known polonaise 'La bella capriciosa' and the 'Rondo in A', in which he first introduced that brilliancy of construction which for long remained the leading feature of pianoforte music. In 1816 he was appointed Capellmeister at Stuttgart, where he remained in 1820. In 1822 he conducted the German Opera in London, and in 1827 died at Weimar. His works, consisting of two Grand masses, cantatas, operas, etc., are less remarkable for intensity of feeling than for beauty of form and style.

Ignaz Moscheles, born 1794 at Prague; worked, from 1808, at Vienna under Albrechtsberger and Salieri and quickly ripened into a virtuoso on the piano. The fire of his playing, his free improvisation, his compositions, excited great admiration on his concert-tours in Holland, France and England. In 1825 he settled in London where he introduced the works of the classical masters to the English public. He died in 1870 at Leipsic, where he had been attached to the Conservatoire since 1844 as an excellent pianoforte teacher. His concertos, amongst which No. 3, in G minor, deserves special mention, sonatas, fantasias, rondo, etc., are of unequal value; his études contain his best work.

Friedrich Kalkbrenner, born 1784 at Berlin; studied at Paris; undertook frequent concert-tours in Germany and England; died 1849 at Enghien, near Paris. The well-thought-out and finely shaded character of his playing, ranging from the highest grace to the most passionate fire, is also reflected in his compositions; amongst which are the concerto in D major, the 'Effusion music,' and especially his pianoforte 'School' and études, are noteworthy.

Carl Czerny, born 1791 at Vienna. He soon became widely popular as a pianoforte teacher, and trained many of the masters of that instrument. In 1818 he turned his attention to composition, and produced some 900 works of all kinds, chiefly for the piano. He died in 1857. In his exercises, 'L'Ecole de la Vo-locité,' 'Schule der Fingerfertigkeit' and 'des Virtuosen' which are of lasting worth, he proved himself a master of form and style.

Joseph von Lindpaintner, born 1791 at Coblenz; became Director of Music at the 'Barthol' Theatre at Munich; was appointed Capellmeister at Stuttgart in 1819, and died, whilst travelling, in Nennborn on the Lake of Constance, in 1856. Of his gay and flowing operettas 'Der Vampyr' was the most successful, 'Der Lichtenstein' having also maintained itself some length of time in the public favour. Of his other compositions, which comprise overtures, symphonies, ballet-music, church-music, etc., the song 'Die Fahnenwacht' ('the Standard-bearer') is the most widely known.

Konrad Kirnberger, born 1782 at Mönkekirch in Baden; from 1810-12 travelled in Germany, France and Italy, 1812 be-coming the Court Kapellmeister at Stuttgart; in 1819 completed his highly success-ful operas, Director of the 'Josephstadt' Theatre at Vienna. He died at Riga in 1849. His compositions are wanting in depth and originality, but on the other hand are remarkable for their lyrical tenderness, naive warmth, and spirit of enjoyment. These qualities combined to make him a successful song-composer, in which department his 'Songs for Male Voices,' 'Uhrland's Frühlings-lieder' and 'Wanderlieder,' etc., may be mentioned. Of his many operas, only 'Das Nachtlager von Granada' has survived.
Ludwig Sphor, born 1784 at Brunswick; and at five years of age displayed musical talent. He acquired his remarkable knowledge of harmony and counterpoint almost entirely by oral instruction. So rapidly did his fame as a violinist spread on his concert-tours, that in 1805 he was given the post of first violin at Gotha. In 1813 he was made Conductor of the Theatre "An der Wien" (Vienna) and, after various concert-tour, was in 1817 appointed Capellmeister at Frankfurt, where he conducted the performance of his 'Faust' and of 'Zemire und Azor.' After renewed visits to Belgium, Paris, and London, he returned to Germany, laden with honor, and in 1822 was made Court Capellmeister at Cassel. Here, while labouring beneficially in many other directions, he composed his best work, 'Jesousda' (1821); was appointed General Director of Music; pensioned in 1837; and the present century, composed many songs, 9 symphonies, 43 quartets, 5 quintets, 5 double quartets, sonatas, trios, excellent duos for two violins, 15 violin concertos, most of which have become classical, and solos for the same instrument. Among his operas 'Faust' and 'Jesousda' occur, the first of which is the most remarkable of his productions. 'Die letzten Dinge,' 'Der Fall Babylon's,' and 'Des Heilands letzte Stunden'; and of his symphonies that in C minor and 'Die Weihe der Töne.' Of his concertos those in G minor, E minor, and A minor, are now in demand. From the French he has formed an indispensable part of the repertoire of every good violinist. In spite of perfect finish of form and great wealth and nobility of expression, a certain monotony is observable in his compositions. His style is essentially lyrical, and shows great softness and refinement in the colouring of the orchestra. In his double position of composer for the violin, and of teacher and founder of a school of playing, he holds the first place among the violinists of the present century.

Heinrich Marschner, born 1795 at Zittau; 1813 went to Leipzig to learn jurisprudence; studied, instead of this, as a pianist at Vienna; 1823 became Musical Director of the Court Opera of Dresden; 1827, Court Capellmeister and General Director of Music; pensioned in 1859; died 1861. His operas are essentially German in character, and related to Weber in their romantic qualities. They are equally successful in the reproduction of disturbed passion and of popular humour, and show a special leaning to the demoniacal element. 'Der Vampyr,' 'Der Templer und die Judin,' and the most finished and independent of his works, 'Hans Heiling,' are chef d'œuvres and obtained success of no common order. He further composed numerous songs, choral pieces, quartets, and works for the piano forte and for the orchestra.

Giacomo Meyerbeer, born 1791 at Berlin. The son of a rich banker, his precocious musical talent received the most careful training. Little success having attended his compositions in the serious style, he quickly abandoned it for the sensual and effective manner of Rossini; and, having, without making any great impression, visited Vienna, Paris, and Italy, he returned in 1824 to Paris, where his alliance with Scribe resulted in the creation of the modern French grand opera. His first work of this kind, 'Robert le Diable' (1831) excited unprecedented enthusiasm and was followed in 1836 by 'Les Huguenots.' In 1842 he was appointed by the king of Prussia to the post of General Director of Music, opening the Opera-house at Berlin with 'Das Feldlager in Schlesien.' This was followed by 'Der Sturmsee,' which contains his best orchestral music; in 1849 came 'La Prophète;' in 1854, 'L'Étoile du Nord' (an altered edition of 'Das Feldlager in Schlesien'); and, in 1859, his comic opera, 'Dimora.' He died at Paris, in 1864. Only in the following year, with extravagant splendor, was his fourth great opera, 'L'Africaine,' which had been monotonous and shadowed, presented for the last time. Meyerbeer possessed all the qualities requisite to a great dramatic composer: abundant melody, powerful expression of passion, talent for the delineation of character, intimate acquaintance with the stage, effective and masterly treatment of the human voice. But he was wanting in artistic idealism and singleheartedness, and sacrificed the earnest enthusiasm and high moral tendencies of true art to the demands of outward effect and the desire to win applause.

Alfred Loritzzg, born 1803 at Berlin; early in life entered the theatre as actor and singer; from 1819-22 was engaged at Düsseldorf and at Aix-la-Chapelle; 1833 at Leipzig. He obtained his greatest successes with the comic operas, 'Die beiden Schwestern,' and 'Czar und Zimmermann,' the romantic operas 'Undine' with less favour. While Director of a Viennese theatre, he further composed 'Der Waffenschmied,' 'Zum Grossadmiral,' 'Die Rollendsknappe,' etc. He died as Capellmeister at Berlin, in 1857. The works of Loritz reflect the innocent pleasures of life with genuine humour and charming simplicity. His operas, which are light and pleasing in character, are distinguished by attractive melody, and brilliant but never overladen instrumentation.

Friedrich von Flotow, born 1812 on the estate of Rentendorf in Mecklenburg. Destined for diplomacy, he at Paris devoted himself entirely to music. Of his operas, which are distinguished by their freshness, poetical feeling, and telling humor, are 'Alessandro Stradella' and 'Martha' take the leading position; his later productions were merely diluted editions of the two already mentioned, and did not achieve any great success. Appointed Court Intendant at Schwerin in 1885, he has lived since 1886 at Köpenick, where he studies at Berlin, and in his twenty-second year composed 'Die Deum' which was successfully performed. After a sojourn of some length at Rome, which he devoted to the study of the older Italian church-music, he received the appointment of Court Capellmeister at Vienna; and, moving later in the same capacity to Berlin, where he died in 1889, among his operas, the extremely popular 'Jastigen Weber von Windsorth' ('Merry Wives of Windsor') is remarkable for its unusual freshness, poetic beauty, and telling humor.

Carl Maria von Weber, born 1786 at Eutin in Holstein. The son of an actor, he at first led an unsettled life and made little progress in music; his enthusiasm for that art being first awakened at Hildburghausen and later at Freiberg. In 1806, his first opera, 'Das stumme Waldmädchen' was performed at Chemnitz; 1804 he was called as Capellmeister to Breslau, where he began the composition of an opera called 'Ribezahl,' the overture to which is well-known as the 'Bebirnscher der Geister.' After a series of untoward events, he became Prime Secretary to Prince Louis of Wurttemberg, but shortly after was expelled from the country, and lived up and down between Northern and Southern Germany, until in 1815 he achieved at the New-Year's concert at Leipzig so decided a success, both as pianist and composer, that he was made Conductor of the new Opera-house at Prague. While here, he gained immense popularity by the composition of Kömer's 'Leier und Schwert.' In 1817, he was again engaged upon concert-tours, but at last took up his position at Dresden for the purpose of founding German Opera, which, notwithstanding the opposition of Morlacchi, he accomplished with brilliant success. Here, after his long wanderings, he at length entered upon domestic life, marrying Caroline Brandt, a soubrette at the Prague Opera. The period which ensued was his most fertile one in point of composition. In 1818 the 'Jubelvertheure' ('Jubilee Overture') was performed, followed by 'Precioso' and 'Der Freischütz,' which was put on the stage at Berlin; in 1823 came 'Euryanthe;' and in 1826 'Oberon' was performed in London. Although he had for many years suffered from a lung-complaint, Weber himself went to Lisbon on a voyage of health; however, his power of characterization is not to be suspected, but the brilliancy and variety exhibited in the whole colouring of his works, is astonishing. His chamber-music and piano-forte
resided at Pesth, giving his whole time to composition, every branch of which he has cultivated with equal success. His D Minor symphony, piano forte trios, and overtures ('Richard III'), breathe a classical spirit. Besides masses, masses for the violin solo, and compositions for the piano forte, all of which are distinguished by originality and essentially musical inspiration, three concertos for stringed orchestra may be mentioned as particularly pleasing. His latest work is the opera 'Salz.' David,' and his symphonies, overtures, quartets, trios, and sonatas, are marked, in spite of their clearness of form and effective instrumentation, by diffuseness of treatment and too apparent popular aims.

Carl Gottlieb Reissiger, born 1798 at Belzig; near Wittenberg, studied theology at Leipzig, 1816 was called to Dresden as Director of Music; 1827 became Capellmeister; died in 1849. Of his operas the best known are 'Die Felsenmühle,' Adèle de Foix,' the melodrama 'Yelva,' etc. His numerous Grand masses, hymns, motets, songs, etc., are distinguished by beauty of melody and warmth of feeling. On the other hand, his oratorio 'David,' and his symphonies, overtures, quartets, trios, and sonatas, are marked, in spite of their clearness of form and effective instrumentation, by diffuseness of treatment and too apparent popular aims. His compositions, which are mostly sacred, are written in a devout and thoroughly ecclesiastical style, and may be counted among the best samples of church-music. His works on the theory of music are also much esteemed.

Leipzig, where Carl Maria von Weber, born 1795 at Halle, where he studied theology and music simultaneously, and composed some of his best ballads (such as 'Der Erlkönig'). In 1822 he became Cantor, and later Musical Director, of the Church of St. Nicholas; 1837 Cantor of the Thomasschule at Leipzig. His compositions, which are mostly sacred, are written in a devout and thoroughly ecclesiastical style, and may be counted among the best samples of church-music. His works on the theory of music are also much esteemed.

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Friedrich Richter, born 1808 at Gross Schöna, near Zittau; 1837 became Organist at the Church of St. Peter and later at that of St. Nicholas; 1837 Cantor of the Thomasschule at Leipzig. His compositions, which are mostly sacred, are written in a devout and thoroughly ecclesiastical style, and may be counted among the best samples of church-music. His works on the theory of music are also much esteemed.

Carl Gottlieb Reissiger, born 1798 at Belzig; near Wittenberg, studied theology at Leipzig, 1816 was called to Dresden as Director of Music; 1827 became Capellmeister; died in 1849. Of his operas the best known are 'Die Felsenmühle,' Adèle de Foix,' the melodrama 'Yelva,' etc. His numerous Grand masses, hymns, motets, songs, etc., are distinguished by beauty of melody and warmth of feeling. On the other hand, his oratorio 'David,' and his symphonies, overtures, quartets, trios, and sonatas, are marked, in spite of their clearness of form and effective instrumentation, by diffuseness of treatment and too apparent popular aims. His compositions, which are mostly sacred, are written in a devout and thoroughly ecclesiastical style, and may be counted among the best samples of church-music. His works on the theory of music are also much esteemed.

Franz Liszt, born 1811 at Raiding, near Oedenburg, in Hungary; at nine years of age attracted attention by his skill on the piano; in 1839 he became a pupil of Carosi and Salieri at Vienna, and after 1823 at Paris; in which capital, as well as in France, in London, and in Switzerland, his playing produced the greatest sensation. He aimed at becoming the Paganini of the piano, and showed such genius in effect to his object that in 1839 saw him, as a virtuoso, in Vienna, where he realized the highest conceptions of art. On his return from Italy, he hastened in 1837 to Vienna, where for the benefit of the sufferers from the Pest drought, he gave those concerts which laid the foundation of his European successes. In 1848 he went to Weimar as Conductor of the Court Orchestra, which under his direction attained a high degree of efficiency. At the same time he composed industriously, and raised Weimar to a leading position in the sphere of musical life. In 1861 he settled at Rome, where he took the first steps of holy orders, visiting Pest and Weimar every summer, however. As a virtuoso he commands a degree of mechanical skill hitherto deemed unattainable, and indeed hardly imaginable. Yet in spite of his brilliant and almost instantaneous execution, in spite of the ease with which he overcomes difficulties that at first sight seem insurmountable, he is yet more remarkable for the deep artistic enthusiasm which causes everything he plays to appear as much the inspiration of the moment as though it were a spontaneous production of his own. The compositions of his first period, with their daring feats of bravura,
served exclusively to display his marvellous technical skill. They consist of arrangements for the piano forte (of Schubert's and Mendelssohn's songs), fantasias ('Don Giovanni,' 'Norma,' 'Robert le Diable,' 'Le Prophète,' etc.), paraphrases, illustrations, and transcriptions (Hungarian national melodies), amongst which are some of Beethoven's symphonies. In his second period, which commences with his residence at Weimar, he applied himself to pure instrumental music, adopting the style of Berlioz's 'programmatic music,' which aims at the musical reproduction of a given concrete subject described in an explanatory programme. To this period belong the twelve symphonic poems: 'Bergsymphonie,' 'Tasso,' 'Préludes,' 'Orpheus,' 'Prometheus,' 'Mazeppa,' 'Festklang,' 'Hunyadi,' 'Hamlet,' 'Hunnenhalschlächt,' 'Die Ideale,' as well as the 'Faust' symphony; the symphony to Dante's 'Divine Comedy,' the 'Graner Messe' in D, the 'Ungarische Krönungsmesse' in F, the oratorios 'Elizabeth von Ungarn’ and 'Christus,' the 'Humoreske' 'Gaudamus Ignum,' and several piano forte concertos. In the fifteen Hungarian Rhapsodies, in which he has lent artistic form to the national songs of his country, he shows himself an undoubtably original creator in his own line. He is also a skillful author, and besides various books, he has contributed essays on literary and artistic subjects to newspapers.

Anton Rubinstein, born 1829 at Wechowolnyez near Kazan; received his first instruction on the piano from his mother. After various successful concert-tours in Sweden, England, Holland and Germany, he became Conductor of the Opera, and Director of the Conservatoire at St. Petersburg. As a composer he has cultivated nearly all branches of music with success, while as a pianist he commands an immense répertoire, ranging from the works of the oldest masters to those of the present day, all of which he interprets with equal mental and mechanical skill. After Liszt, he undoubtedly occupies the first place in the ranks of contemporary pianists, and his influence appears in the musical reproduction of orchestral effects, while with him, as with Liszt, the highest technical mastery is but a means towards the ideal rendering of classical music. Foremost among his compositions must be mentioned the 'Ocean' symphony, 'Apparitions,' 'Die Kröte,' 'Deutsche Symphonie,' 'Ein Blauhimmel,' etc.; a Characterbild für orchestra entitled 'Don Quixote,' chamber music of all kinds; solos and concert pieces for the violin and piano forte; songs, etc. His two latest operas, 'Dämon' and 'Nero' have been lately produced for the first time on the German stage. His larger compositions show consecutive and unusual power, while others are marred by inequality of invention and of execution.

Johannes Brahms, born 1833 at Hamburg; as a boy excited great attention both by his compositions and piano forte-playing: after various successful concert-tours, settled in 1860 at Vienna, where he conducted the concerts of the 'Gesellschaft der Musikfreunde' ('Society of the Friends of Music) from 1874-75. In 1874 he was made a member of the Academy of Arts at Berlin. Excepting opera, Brahms has cultivated nearly every branch of musical composition. For the piano forte he has written three great sonatas, a scherzo, ballads, variations on themes by Schumann, Handel, Paganini, and on a Hungarian theme; Waltzes for four hands; 'Liederlieder' (waltzes with vocal parts); and Hungarian dances. For the piano forte with accompaniment of other instruments, he has composed sonatas, duos, trios, quartets, quintets, etc.; besides a large number of vocal works, songs, romances, duets, choruses for male voices, choruses for female voices, sacred songs, motets, a 'Schicksalslied' ('Song of Destiny,' words by Hölderlin), a 'Rhapsodie' ('words by Goethe); the great choral work 'Rinaldo,' a 'Deutsches Requiem' ('German Requiem'), and a 'Triumphlied' ('Song of Triumph'). Finally, he has arranged German popular songs for four voices; and latterly he has composed two great symphonies, No. 1 in C minor, and No. 2 in D. Powerful, original and versatile, Brahms, more than any other, sums up in his strongly-marked individuality the varying elements, classical as well as romantic, of contemporaneous culture. His imagination, to which he at first allowed too free a scope (about to Op. 10), he bridled by severe study and rigid self-criticism; and although reflection occasionally plays a large part in his compositions, he has produced abundance of music of a thoroughly spontaneous and inspired character. His melodies possess inexhaustible variety; ranging from naive simplicity and a dreamy poetical tenderness peculiar to himself, to stirring pathos, striking force, and glowing passion; always remaining passionate and original, is subordinated to the dictates of a high artistic idea, which permeates and controls the formal construction of his works, in which an admirably masterly contrapuntal art is often exhibited. His songs extend from the simplest specimens of popular melody to the richest and most complicated forms of art. The 'Requiem' and 'Triumphlied' display Handelian power in the polyphonic treatment of the choruses, combined with the wealth of feeling and variety of colouring which characterize modern art.

Joachim Raff, born 1822 at Lachen, on the Lake of Zurich; was for four years Upper Master at the school of Wiesentetten in Württemberg before turning his attention to music in 1842; displayed keen sympathy with the work of Liszt and Wagner at Leipzig. He wrote his first works in 1850; in 1857 he became Master of Music at the Conservatoire in 1877. One of the most fertile of contemporary musicians, he displays equal faculty of form in all departments of composition. Of his five symphonies, the most valuable are the 'Schlesische Symphonie' and 'Leonoren-Symphonie,' while his best operas are 'König Alfred,' 'Dame Göblöd,' and 'Sunson.' He has also written several overtures, numerous songs, piano forte and chamber music, etc.; and is a musical author. He died June 25, 1882.

Johanna Wenzel Bruch, born 1861 at Prag; Capellmeister to the Prince of Fürstenberg at Donauwischten from 1822-53; died at Carlsruhe 1866. Of his numerous works for the violin, symphonies (the best is that in F minor), concert overtures, and other compositions, a large number are of the utmost popular, especially his songs. His violin-playing was remarkable for its feeling.

Ludwig Siegfried Meinardus, born 1827 at Hoockskiel in the Grand duchy of Oldenburg; studied after 1846 at Leipzig, Weimar and Berlin; 1865 was appointed teacher at the Dresden Conservatoire; since 1874 has lived at Hamburg. He has devoted himself principally to church music, in which province his works show elevation and thoroughly artistic aims; amongst them are, the oratorios 'Simon Petrus,' 'Gideon' and 'König Salomo'; 'Deutsche Messgesänge,' 'Pasionlied,' 'Biblische Gesänge.' He has further composed 'Balladen,' and piano forte and chamber music. His last works are the oratorios 'Luther in Worms' and 'Die Nonne,' two symphonies, etc. He also writes upon musical subjects.

Carl Martin Reinthaler, born 1822 at Erfurt; having completed his theological studies, turned his attention to music; in 1850 went to Paris, to promote his studies of that art; 1851 to Rome and Naples; 1853 was appointed Teacher of Singing at the Conservatoire at Cologne, where he brought his name into esteem by the oratorio 'Jephtah;' since 1867 has lived at Berlin, as Organist and Director of Music at the Cathedral. Besides a number of songs and choruses for male voices and mixed voices, may be mentioned: 'In der Wüste' (for chorus and orchestra), 'Das Mädchen von Kásch,' the tragic opera 'Edda,' a symphony, and the 'Bismarckhymne,' which obtained a prize. Reinthaler also lectures on the science of music.

Max Bruch, born 1835 at Cologne; a scholar of the Frankfurt Mozart-Stiftung, he worked from 1853-57 under Ferdinand Hiller at Cracow; 1857 was made Court Kapellmeister at Düren; he then lived for some years without official capacity, occupied with composition, at Berlin; afterwards at Bonn; and has within late years accepted a call to Liverpool, where he now lives. Among his works of all sorts may be mentioned: compositions for piano forte solo, a piano forte trio, two quartets, a violin concerto, two symphonies, songs with piano accompaniment, etc.; and the following choruses for male voices and orchestra: 'Römischer Triumphgesang,' 'Die Flucht der heiligen Familie,' 'Salamis,' etc.
His name has also become widely known by the 'Scenen aus der Frühjahrsgärte' and the two great operas 'Lorelei' (1851) and 'Herman der毅er'. One of the most unique and versatile composers of the present day, Bruch follows the traditions of the classical masters, inspiring the old forms with new and original life. His fresh and pleasing melodies come to him without effort or forced intention, his expression combine greatness of style with popularity in the best sense of the word. Perfectly at home in the manipulation of form and of the mechanical means of art, he strikes the right and characteristic colouring for every task, he sets himself, gaining fresh ground with each composition. His latest work, 'Scenen aus der Odysse,' marks the climax of his achievements up to the present time, and places him in a highly honoured position in the ranks of contemporary composers.

Joseph Rheinberger, born 1839 a. Vaud in the principality of Lichtenstein; studied at Munich, where he became Professor and in 1877, Court Capellmeister. Among his works, which number about 100, are symphonic poems; the operas 'Die Sieben Raben,' 1871 became Court Capellmeister of the Royal Opera, choral works, church music, chamber music, and concert music, in which remarkable powers of invention are united with sound artistic aims.

August Haupt, born 1810 at Cunau in Silesia; attended the Gymnasium of Sorau from 1824-27; studied the organ at Berlin under A. W. Bach, Klein and Dehn; 1832 was appointed Organist at the Church of the French Monastery; 1835 at the Church of St. Elizabeth, 1849 at St. Nicholas, and the same year of the Parish Church of Berlin, which post he still fills with great distinction. His remarkable powers having further ripened and his fame risen on various concert-tours to that of the first connoisseur and performer on the organ, he was in 1852 employed to design the great organ of the Crystal Palace. In 1860 he was appointed Teacher, and 1870 Director and Professor, at the Royal Institution for Church Music at Berlin. He has printed a good collection of chorals, and various compositions. His compositions for the organ are still unpublished.

Friedrich Kiel, born 1821 at Paderborn on the Lahn; made a rapid name at Berlin; 1857 received the title of Professor from the Royal Academy of Arts; 1889 became a member of the Senate. An excellent contrapuntist, he endeavours to re-construct the old forms in the spirit of modern times. Among his very estimable works may be specially mentioned fifteen canons, a fine requiem, a 'Te Deum,' a 'Satan Mater' for female voices, motets for the same, and very remarkable pipe organ and chamber music.

Carl Eckert, born 1820 at Potsdam; studied under Mendelssohn at Leipzig from 1836-39; afterwards lived at Munich, Paris and Rome; 1849 was in London; 1852 accompanied Henriette Sonntag to America; 1853 was Court Capellmeister at Vienna; from 1861-68 filled the same post at Stuttgart, and later at Berlin, where he was highly prized as a conductor; died 1879. Among his compositions, his songs have had the most success.

Gustav Reichtard, born 1797 at Sehmarsow near Demmin; 1819 abandoned theology in favour of music; at present lives as Royal Director of Music and teacher of singing at Berlin. His name has become popular through his songs, amongst which 'Das Bild der Rose,' 'Was ist des Deutschen Vaterland,' are widely known.

Wilhelm Taubert, born 1811 at Berlin, where he entered the University at sixteen years of age, at the same time studying music; became Court Capellmeister of the Royal Opera. Among his works of all sorts, his songs and small characteristic pieces for the piano have found the most favour; his operas having been less successful. In 1842 he started the 'Symphonie-Soirées' of the Royal Berlin Orchestra.

Carl Krebs, born 1804 at Nuremberg, where his father, Michael, was engaged at the Town Theatre. Early an orphan, he was adopted by Krebs, the Stage Manager of the Opera, and in his fifth year appeared before the public as a musical prodigy. In 1825 he went to Vienna, and later to Hamburg, giving a fresh impulse to the decaying musical life of that town by his splendid talents as a conductor. From 1850-72 he was Court Capellmeister at Dresden. He died in 1880. His compositions comprise two operas, symphonies, masses, brilliant pieces for the piano forte, and numerous songs, some of which have become popular.

Waldemar Bargiel, born 1828 at Berlin; 1846 went to Leipzig; then to Berlin; 1859 to Cologne; 1865 to Rotterdam; and since 1874 has lived at Berlin as Professor at the Academy of Music. Most of his works are for the piano forte; he has, however, also composed a symphony and three overtures for orchestra. His productions are characterized by passionate force and stern severity, occasionally pushed to gloomy absorption in a romantic world of emotion. His melodies are noble and expressive, and his harmonies rich and varied.

Peter Cornelius, born 1824 at Mayence; nephew of the celebrated painter of the same name. Abandoning the stage in favour of music, he studied the latter art at Berlin, and from 1853-50 at Weimar. From Vienna he went in 1864 to Munich as Professor of Harmony at the Royal School of Music, dying at Mayence in 1874. His wide general education, with his poetical and musical talents, adds great depth to his works, which are marked by the highest artistic aims. His important sets of songs, 'Trauer und Trost' and 'Weihnachtslieder,' his 'Chorische' and 'Chorgesänge,' born 1794, Italian part-songs, found universal favour, which was shared by his operas. He also distinguished himself as a lyrical poet and as a translator.

Felix Dresdner, born 1835 at Coburg; studied at Leipzig and afterwards lived at Dresden and Lauenburg; from 1868 resided at Munich as teacher and musical author; since 1876 has again taken up his abode at Dresden. Besides articles in the 'Neue Zeitschrift für Musik,' he has published an 'Anleitung zum kunstvollen Modalismus.' His symphony in G (Op. 12), was performed with great success at Erfurt in 1868, and he has also composed excellent chamber music.

Moritz Hauptmann, born 1792 at Dresden; 1812 obtained the post of violinist in the Court Orchestra of that place; afterwards went to Prague and Vienna and subsequently spent some time in Russia, as tutor in the family of Prince Kepnin. In 1820 he returned to Dresden, 1822 became violinist in the Court Orchestra of Cassel, at the same time composing; 1824 was made Cantor and Musical Director of the Churches of St. Thomas and St. Nicholas, and teacher of counterpoint at the Conservatoire at Leipzig, where he died in 1868. His method of teaching the theory of music was remarkable for its clearness, simplicity and thoroughness. He considerably assisted the study of fugue by his 'letter analysis.' Of his compositions, a Grand mass, a 'Salve Regina,' six great sonatas for piano and violin, songs and other vocal pieces, etc., deserve special mention. His principal work is, 'Die Natur der Harmonik und Metrik.' He also wrote 'Die Lehre von der Harmonik,' 'Vernisschte Aufsätze,' etc.

Johann Christian Lobe, born 1797 at Vienna; acquired his knowledge of music by self-instruction; 1810 filled the post of violinist in the orchestra of Weimar; composed between 1824-45 five operas and various orchestral works, of rich but somewhat forced instrumentation. In 1846 he moved as Professor of Composition to Leipzig, where he worked with much success both in that capacity and as a musical author. Of his theoretical and critical works the following are especially noteworthy: 'Lehrbuch der musikalischen Composition,' 'Katechismus der Musik' (his principal work), 'Musikalische Briefe eines Wohlbekannten, 'Aus dem Leben eines Musikers,' Vereinigung Harmonielehrer, etc.

Francois Joseph Pétis, born 1747 at Louvain, where he undertook the duties of an organist from his tenth year. In 1800 he studied at Paris; 1803 travelled in Germany and Italy, and, after many changes, was given a post as Organist and a Professorship at Dossay. In 1828 he was summoned, as Professor of the Conservatoire, to Paris, where he opened a new era by his lectures and 'Historical Concerts' and, in 1827,
started the 'Revue Musicale' through which organ he quickly rose to the authority of a classic, contributing largely to the spread of better taste and of musical knowledge, and especially to the recognition of foreign compositions. Later he received an appointment at Brussels as Royal Conductor, and Director of the Conservatoire, which under his tenure attained a high degree of efficiency. He died in that city in 1871. His compositions, which comprise seven operas, motets, masses, etc., as well as sonatas, variations for piano, and other instrumental works, are little known. On the other hand, his great learning and numerous works on theory are far-spread, and his 'Biographie universel des musiciens et bibliographie générale de la musique' is the most valuable and complete work of its kind in existence.

Adolf Bernhard Marx, born 1799 at Halle; while studying jurisprudence early turned his attention to music. Having been sent to Berlin as a relative in 1830 he received a state appointment, entirely to music, becoming a contributor to all the leading musical papers. In 1830 he was appointed Professor and, shortly after, Musical Director at the University of Berlin, and conducted the newly established Conservatoire from 1850-59. He died at Berlin in 1866. His historic works are equally distinguished by sound matter and brilliant diction. 'The most remarkable of these are 'Die Lehre von der musikalischen Composition' and the 'Allgemeine Musikalische,' which have opened a new era in their special department. The biographies 'Beethoven, Leben und Schaffen,' and 'Gluck und die Oper,' have also met with deserved recognition. His compositions, amongst which the oratorio 'Moses' is the most important, had little success; on the other hand he rendered substantial service by his editions of Bach's 'Grosse Passion,' 'Hohe Messe,' and other works.

August Wilhelm Ambros, born 1816 at Mauth in Bohemia. Destined to a political career, he received a very careful education, where in 1835 he received a state appointment, entirely to music, studying music at the same time with great energy, unsuited. He was also an active contributor to Schumann's 'Neue Zeitschrift für Musik,' and in 1847 appeared before the world as a composer. He has written several highly successful works: a symphony, trios, and sacred music, in which a popular religious tone is combined with idyllic and pastoral tendencies. In 1850 he was made State Inspector and Member of the Governing Body of the Conservatoire of Prague; and in 1857 was appointed tutor at the Court of Vienna and Professor of Music, at the same time editing the 'Freiheit' of the Vienna Gazette. An able musical critic, he also wrote numerous separate works, amongst which his great undertaking, the splendidly planned 'Geschichte der Musik' promised to become the standard book of its department. Its completion was unfortunately arrested by the early death of his author, which took place in 1876.

Eduard Hanslick, born 1825 at Prague; after completing his legal studies at Vienna, 1849 adopted the career of politics; 1856 devoted himself entirely to music; subsequently became Lecturer on aesthetics and musical history, and later Professor at the University of Vienna. He is well known as an acute critic, more especially by the small work, 'Vom Musikalisichen-Schönem,' written in a highly philosophic tone. An adversary, on principle, of the modern school of music, he denies that it is the office of music to awaken definite concrete ideas; to prove that music, as an art, is only concerned with the beautiful for its, and that form and idea are one and indivisible. The remarkable ability, refinement and learning, displayed in his musical writings, have procured for him the first place as a critical authority in the music circle of Vienna.

Otto Jahn, born 1813 at Kiel; studied philosophy and archaeology successively at his birth-place, at Leipzig, at Berlin, and, having travelled in France and Italy; at Rome: 1842 went to Greifswald where 1845 he became professor; 1850, having taken part in the revolution of 1848, went to Leipzig; 1855 was called to Bonn; 1867 to Berlin; 1869 died at Göttingen. Besides numerous archaeological works, he wrote 'Ueber Mendelssohn's Paulus' and 'Die Biographie Mozarts.' The latter is a chef d'œuvre, and was epoch-making for musical history.

Simular work upon Beethoven remained unfinished in consequence of the death of the author.

Friedrich Chrysander, born 1826 at Lübben in Mecklenburg; took his degree as Docti Phil. at Kiel; travelled at various intervals; spent a considerable time in England; at present lives at Bergedorf near Hamburg. From 1868-71 editor of the 'Allgemeine Musikzeitung.' He resumed that office in 1875. His principal work is the 'Biographie Handel's.' As the greatest authority upon the works of that composer he took an active part in the publications of the German Handel Society.

Carl Herman Bitter, born 1813 at Schwedt-on-the-Oder; studied law at Berlin and later at Bonn; 1840 became State Counsellor at Frankfort, rising, after a stirring career, to the position of Under Secretary of State in the Ministry of the Interior (1877). In 1875 he started the great musical festivals of Schleswig-Holstein. His works on 'Johann Sebastian Bach,' 'Wilhelm Friedrich Bach und dessen Brüder,' etc., acquired for him the reputation of a musical author of sound views. He is at present Minister of Finance in Prussia.

Emil Neumann, born 1827 at Berlin: was a pupil of Mendelssohn's. Formerly Musical Director at the Court Church of Berlin, he now lives, as Royal Prussian Professor, and teacher of the history and theory of music, at Dresden. He has composed oratorios, operas, over thirty a capella psalms, and a Grand mass. He is the author of 'Ueber Einführung des Psalmusangangs in der evangelischen Kirche,' 'Die Tonkunst in die Culturgeschichte,' 'Zusammenfindung und die Musik der Zukunft etc.: in which, as a writer of ability and well-informed musician, he expresses his views clearly, logically, and decision. At the present time he is publishing, by installments, a comprehensive work, entitled 'Illustrierte Musikgeschichte.'

Joseph von Waselewski, born 1822 at Gross-Leesen near Dumburg; studied from 1842-45 at the Leipzig Conservatory; 1848-49 was Leader of the 'Juterey' orchestra; 1850 held the same post at Düsseldorf; from 1865 lived as musical author at Dresden: since 1869 has been Town Director of Music at Bonn, with whom he has rendered substantial service by his cultivation of classical music. As an author he is favourably known by his 'Biographie Robert Schumann's,' 'Die Violine und ihre Meister' (the most important work in this department), 'Die Violine im 16. Jahrhundert,' 'Die Anfänge des Instrumentenkultur.'

Franz Brendel, born 1811 at Stollberg, on the Harz mountains; studied music at Leipzig and Berlin: 1844 fixed his abode at Leipzig as editor of Schumann's 'Neue Zeitschrift für Musik,' (which became under him the leading organ of the Wagner party), at the same time teaching musical history and aesthetics at the Conservatoire; died 1868. His principal works are: 'Grundzüge der Geschichte der Musik,' 'Geschichte der Musik' in Deutschland, Italien und Frankreich,' 'Die Musik der Gegenwart,' etc. He was also joint editor with Pohl of the monthly review call'd 'Anregungen für Kunst, Leben und Wissenschaft.'

Wolfgang Tappert, born 1820 at Ober-Thomasmaklad, near Bonn, in Silesia: 1856-58 studied at Kullak's Academy in Berlin; at present resides in that city as editor of the 'Allgemeine Deutsche Musikzeitung.' A supporter of the new school, he is deeply versed in the theory of music, and has published admirable adaptations of ancient German songs with pianoforte accompaniment. Besides essays contributed to newspapers, he has written various theoretical works.

Alfred Heinrich Ehrlich, born 1824 at Vienna: passed through the Gymnasium, and travelled as pianist in Hungary and Roumania, also visiting Vienna; 1848 wrote for the 'Augsburger Allgemeine Zeitung': after 1852 was placed as Court Pianist at Hanover; later went to Paris and London. Since 1863 he has been engaged in literary pursuits at Berlin, where, besides his critical and miscellaneous writings, he has come before the public as a composer.
Johann Herbeck, born 1831 at Vienna; having studied law for three years, turned his entire attention to music; 1856 became Choirmaster of the Vienna Männergesangverein ('Choral Society for Male Voices'); 1866 first Capellmeister at the Court Opera; 1875 retired into private life. An able conductor, he rendered great services to the musical life of Vienna. He composed masses, symphonies, quartets, choral pieces for male voices, songs, and an opera. He died in 1877.

Heinrich Proch, born 1809 at Vienna, where he was Capellmeister from 1840-70. He made himself a highly popular name by his choral and instrumental works, such as ‘Wanderlied,’ ‘Reisen,’ etc. He also composed concert variations, overtures, quartets, masses, music to twenty Fairy Tales, an opera, etc., and was an excellent violinist. He died in 1871.

Heinrich Dorn, born 1804 at Königsberg; 1823 studied law; soon, however, adopted music as his profession, and 1826 composed the opera ‘Roland’s Knappen’ which was successfully put on the stage. While Musical Director at Königsberg, he conducted the performance of Beethoven’s ‘Fidelio’; in 1829, Conductor of the Theatre, where he produced the operas ‘Die Juden,’ ‘Die Juden,’ and ‘Die Juden,’ and in 1837, became General Director of the Theatre. He then moved to Cologne, where he founded, in connection with Hiller, the ‘Rheinische Musikschule’ (‘Rheinische School of Music’), and conducted the Rheinische Musik-Festivals till 1871. In 1841, he became Court Capellmeister at Berlin, and member of the Academy of Arts. Pensioned in 1869, as Royal Professor, he has since occupied himself as a teacher and critic. His compositions were everywhere repeated with success. In 1843 he was made Town Capellmeister at Cologne, where he founded, in connection with Hiller, the ‘Rheinische Musikschule’ (‘Rhenish School of Music’), and conducted the Rheinische Musik-Festivals till 1871. In 1849, he became Court Capellmeister at Berlin, and member of the Academy of Arts. Pensioned in 1869, as Royal Professor, he has since occupied himself as a teacher and critic. His compositions were everywhere repeated with success. He further composed: ‘Siegfriedklänge,’ instrumental works, songs and other vocal pieces, etc., which are indefinable musical talent and cultivation. He has also rendered important services as a pianist and in the theoretical department.

Julius Rietz, born 1812 at Berlin. His musical talents developed rapidly; and in 1834 he became Musical Director of the new Town Theatre of Düsseldorf. In 1847 he was appointed Capellmeister of the Town Theatre of Leipsic, teacher at the Conservatoire, and Conductor of the Gewandhaus Concerts. 1860 moved as Royal Capellmeister to Dresden, where he died in 1877. His compositions, in nearly every branch of music, show high artistic feeling and nobility of style, united with complete mastery over the mechanical means of art. He was, however, a yet greater conductor than composer. As member of the Bach and Mendelssohn Societies, and as editor of the works of Haydn and Mendelssohn, he proved himself a first-rate authority on the science of music.

Franz Wüllner, born 1812 at Münster in Westphalia; studied under Schindler; 1834 went to Munich, where he was pianoforte-teacher at the Royal Conservatoire till 1828, when he was called to Aix-la-Chapelle. Here he filled the post of Town Capellmeister till 1855, where he then went to Munich, where he was formerly music teacher. He then moved to Dresden as Court Capellmeister and Artistic Director of the Conservatoire. His compositions consist of pianoforte works, sonatas, songs, and various large choral works. Latterly he has much added to his reputation by his extremely clever additions to Weber’s ‘Oberon,’ by which he has connected the separate numbers of that work in a complete open.

Gustav Adolph Merkel, born 1827 at Oberoderwitz in the Lausitz. Forced by unfortunate circumstances to attend the Conservatory at Hauzen instead of exercising his remarkable talent for music, he afterwards filled the post of Schoolmaster at a Dresden common school. In 1853, however, he was able to devote himself wholly to music and subsequently received an organist’s post at Dresden. Besides his excellent organ-playing, his characteristic compositions for the piano, violoncello and organ (comprising preludes, fantasias, fugues, sonatas, etc.), have contributed much to his reputation.

Carl Banck, born 1811 at Magdeburg; 1827 resigned the learned profession in favour of music, continuing his studies under Zelter and Bernhard Klein. Whilst travelling in Italy, he composed the excellent ‘Liederkreis aus Italien;’ he afterwards lived alternately at Magdeburg, Berlin and Leipzig (where he was a leading contributor to Schumann’s ‘Neue Zeitschrift für Musik’); and, since 1840, has taken up his position at Dresden, where he has acquired a well-merited reputation as a musical critic, composer of some seventy works (amongst which are some highly finished songs, an overture in C major, many editions and adaptations of various important works of the older schools of music.

Louis Köhler, born 1826 at Brunswick; studied at Vienna; since 1840 has conducted the School of Music founded by himself at Brunswick. Since 1849 he has been a member of the ‘Allgemeine deutscher Musikverein,’ and in 1864 received the title of Professor from the Duke of Oldenburg. He has, further, edited ancient church-music.

Robert Franz, born 1815 at Halle-on-the-Saale. Only in his fifteenth year, having completed his school career, was he permitted to devote himself to the study of music. He trifled away the favour of his master, Schneider, at Dessau, by his lively opposition to the rules of the strict style; secretly composing in defiance of the laws of counterpoint. At Halle, however, he seriously studied the classical works of musical art, its history and its theory; when he rapidly developed a lyrical talent of which Schumann, in his ‘Neue Zeitschrift für Musik,’ was the first to recognize the depth and fecundity. Franz’s songs now became marked favourites with concert-singers. Later in life being afflicted by deafness, he occupied himself, while Academical Director of Music at Halle, in adapting with artistic skill the works of the older masters, such as Bach, Handel, Durante, etc., to the use of choral societies which have not an organ at their disposition.

Eduard Lassen, born 1830 at Copenhagen; received his musical training at Brussels; 1857 successfully produced the opera ‘König Edgars Brautkind’ at the theatre of Weimar; since which time he has resided at that place as Court Capellmeister. His compositions, amongst which are the opera ‘Frauenlob,’ a symphony, and ‘Charakterbilder’ to Hebbel’s ‘Nibelungen,’ choruses with orchestra to ‘König Orellius’ music to Goethe’s ‘Faust,’ several overtures and vocal pieces, etc., exhibit remarkable talent and thorough musical cultivation.

Adolph Jensen, born 1837 at Königslòeb; after 1856 lived alternately in Russia, at Berlin, Leipzig, Vienna, Dresden, Copen­hagen, and Königsberg; 1866 was employed at Tausig’s School for Virtuosi at Berlin; resided later at Dresden and at Baden; died 1879. He ranks among the best song-writers of the present day. Among his works with artistic skill the works of the older masters, and in 1850 he wrote the symphony in Fsharp (Op. 25), the ‘Hochzeitsmusik,’ etc. All his compositions show nobility of feeling, and a high conception of the aims of art.

Salomon Jadassohn, born 1831 at Breslau; 1848 entered the Conservatoire of Leipzig, where, having studied from 1849-52 at Weimar under Liszt, he permanently settled as pianist and teacher. In
1867 he undertook the direction of the `Euterpe' concerts; and since 1871 has given harmony, composition, and piano lessons, at the Conservatoire. Among his numerous works are symphonies, vocal compositions on a large scale, chamber-music, songs, sonatas, etc., in which he shows himself a master of technical form.

Carl Reinecke, born 1824 at Altona; on his first concert-tour visited Copenhagen, Stockholm, Leipzig, Cologne, etc.; 1860 was appointed Capellmeister of the Gewandhaus and teacher at the Conservatoire at Leipzig. Besides several operas, operettas, and dramatic choral works, he has written overtures, two symphonies, music to Schiller's 'Wilhelm Tell,' much chamber music, small compositions for piano, songs, and transcriptions of Beethoven's symphonies and of works by Schubert and Schumann. He has also edited the complete piano forte works of Bach and of Handel. His productions bear the sound musical stamp which marks an artist of high aims and refined taste.

Friedrich Wilhelm Kücken, born 1810 near Lüneburg; gave musical instruction at the court of Schwerin. At Berlin his songs and an opera found considerable favour; later he conducted the musical festivals of Switzerland, visiting Vienna on his way; 1843 was at Paris; 1856 became First Capellmeister at Stuttgart. Since his retirement in 1862 he has lived at Schwerin, where his songs have obtained extensive popularity by their freshness of melody and skillful treatment of the voice, without however possessing high artistic worth. Besides his numerous chorales for male voices and songs with piano accompaniment, five sonatas for piano and violin may be remarked. He died in 1882.

Ferdinand Gumbert, born 1818 at Berlin; from 1839 sang on various stages, settling 1842 at Berlin, as teacher of singing. He has composed numerous pleasing and melodious songs without any great depth, and several operettas.

Carl Wilhelm, born 1821 at Schmalkalden; 1865 was Director of the 'Liedertafel' (choral society) of Crefeld; died at Schmalkalden in 1873. He was the composer of the famous song 'Die Weiden am Rhein' ('Watch on the Rhine') which fired the enthusiasm of the German soldiers in the war of 1870; and, in consideration of this fact, was allowed a yearly pension of 3000 marks (about $700).

Julius Otto, born 1824 at Königin in Saxony; attended the Kreuzschule at Dresden and at the same time studied music. Several of his motets and cantatas having met with success, encouraged by Weber, he devoted himself entirely to music, studying at Leipzig from 1822–25; from 1835–75 he was Cantor at the Kreuzschule at Dresden; officiating also for many years as Musical Director of the other Protestant Churches of that town, and as Choir-master of the Dresden 'Liedertafel' (a choral society). He died at Dresden in 1877. Besides various cantatas, motets, songs, etc., the following may be mentioned of his larger works: 'Des Heiland's letzte Worte,' 'Die Feier der Erlösung am Grabe Jesu,' seven masses, and an opera called 'Der Schlosser von Augsburg.'

Carl Goldmark, born 1830 at Wesselthi in Hungary; 1844 went to Vienna, where he devoted himself chiefly to the pianoforte and to the theory of music; 1857 met with great success on performing his concerto for the pianoforte. This was succeeded by quartets for strings, palms, orchestral and pianoforte works etc. More important was the favourable reception obtained by the overture 'Sakuntala,' the symphony 'Ländliche Hochzeit,' and the opera 'Die Königin von Saba.' The rich and brilliant colouring of his instrumentation is often exceedingly fascinating in its minutely painted details; he is, however, apt to purchase splendour of outward effect at the expense of inward depth and artistic weight.

Heinrich Hofmann, born 1842 at Berlin, where he received his earliest instruction in music. His reputation as a composer gradually rose with the appearance of his 'Friedhofsphantasie,' genuine poetry and warmth of feeling, 'Die Zähmerung der Walzer,' ('Taming of the Shrew') and the symphony in F major with particular favour.

Friedrich von Holstein, born 1826 at Brunswick; having attended the Gymnasium and Cadet-school of that city. He was an officer in 1843, and was only after the performance of his opera 'Zwei Nächte in Venedig,' that he received special instruction on the pianoforte and in composition. Having taken part in the campaign of Silesia, his father, at last, consented to his devoting himself entirely to music, when he moved to Leipzig to complete his studies, remaining there with few exceptions until his death in 1878. His compositions are refined and possess character, dignity and full melodious flow; amongst them the operas 'Die Haideschlacht,' 'Der Erbe von Midy,' and 'Die Hochländer,' various orchestral works, chamber-music, and numerous songs, created a highly favourable impression.

Gustav Gräben-Hoffmann, born 1820 at Bein near Posen; trained himself for the profession of singer at Berlin, residing first at Potsdam and afterwards for a long while at Dresden; 1864...
He introduced several happy novelties in composition, especially in harmony. Appointed Director of the Grand Opera at Paris in 1671, he composed nineteen highly popular operas, which were only surpassed by the innovations of Gluck. He died in 1689 as Royal Secretary at Paris.

Jean Philippe Rameau, born 1683 at Dijon; obtained at Paris, and later at Clermont, the reputation of a first-rate organist, master of theory, and gifted opera composer. 1733 travelled for purposes of study in Italy; died 1764 at Paris.

Ernest Grétry, born 1771 at Liège; studied at Rome; brought out his first operas successfully at Paris; several of them maintaining themselves for some time on the répertoire. He died in 1831 at Roussau's Ermitage. The truth of expression and abundance of melody which characterize his works, raised the musical taste of his day.

Palmè, Henricus Mélul, 1785 at Givet; was Organist in that town in his eleventh year; in his sixteenth year went to Paris, where Gluck proved a faithful friend to him. His principal work, 'Joseph et Egypte,' laid the foundation of his future fame. Besides symphonies, he wrote, as a composer of the revolutionary period, the airs of the 'Chant du départ,' 'Chant de victoire,' 'Chant de retour,' etc. He died in 1817. Depth, thoroughness, truth of expression, and accuracy of character, were salient points of his genius.

François Adrien Boieldieu, born 1775 at Rouen. While he was a chorister at the Metropolitan Church; went to Paris, where he supported himself by giving lessons and tuning pianoforte. Some successful romances, which became favourites with the Parisian ladies; soon made him a reputation, which spread rapidly; he then composed various naive and graceful operas, amongst which was 'Zoraima et Zulfare.' His 'Calife de Baboul' excited universal enthusiasm. In consequence of unfortunate domestic events, he went in 1823 as Imperial Conductor to St. Petersburg, where he wrote one opera after the other. Returning 1810 to Paris, he established his position in public favour by the charming opera, 'Jean de Paris.' After traveling for his health to Italy, he composed 'Le Petit Chaperon Rouge,' which not only standing the Rosmini disguise then prevailing, made its way in France. Having lived in retirement on his country estate for some time, he at length produced his chef-d'œuvre, 'La Dame Blanche,' which spread his name over the whole civilized world. After ailing for some time, he died at Jarey, his property near Grosbois, in 1834. Weak in counterpoint and fugue, Boieldieu combined fresh and lively melody with graceful and brilliant instrumentation, exuberant fancy, truthful delineation of character, and effective light and shade.

Daniel François Esprit Aubert, born 1784 at Caen in Normandy; destined for trade, he meanwhile composed romances, concertos, trios and an opera. Family circumstances compelling him to adopt music as a profession, he studied industriously under Cherubini at Paris, and composed several operas, which had little success. Scribe's libretto first bringing his works into general favour. 'Le Maçon' founded his reputation in Germany, and his chef-d'œuvre 'La Muette de Portici' ('La Mammelone') rapidly spread his fame all over Europe. 'Fr Diavolo' also met with general success. Having now reached the climax of his powers, he fell into a stereotyped routine of mere outward effect; the better among his numerous operas of this description am. 'Le Bal Masqué,' 'La Fille des Feux,' 'Le Domino Noir,' and 'La Part du Diable.' He died at Paris in 1871. Both Aubert and Scribe excel rather in the elegant tone of fashionable society than in the simple expression of natural feeling. Light and gaiety in Aubert's music is, however, always pleasant to listen to; full of graceful coquetry and ingenious details, and rendered yet more 'finement' by a slight flavour of refined frivolity. 'La Muette de Portici' alone rises above the loose tone of Parisian life to the grand level of excited political passion, combining powerfully dramatic situations and deep and stirring music.

François Elie Halévy, born 1759 at Paris; obtained the first prize for composition, which enabled him to spend years in Italy. After many fiascos, the opera 'Clari' made him the fashionable composer of the day; his principal work 'La Juive,'
conferring his reputation. He died in 1862 at Nice. Although
a thoroughly grounded musician, he was wanting in depth and
originality, which he strove to replace by clever combinations and
calculated effects.

Félicien David, born 1810 at Cadente; became Choral Direc-
tor at Aix when barely nineteen years of age; 1830 went to Paris
and studied under Félix. On the suppression of the order of
St. Simon, of which he was an enthusiastic member, he went to
Constanțopol. Hence he was conveyed, with several of his com-
panions, to Smyrna, and travelled in Egypt and Syria, everywhere
delighting the natives with the tones of his piano. This was, how-
ever, finally smashed by supersitious Bedouins. Returning in 1835
to Paris, the symphonic ode, 'Le Départ,' in 1844 raised the
unknown composer, after many unsuccessful productions, to the
position of musical hero of the day.

Ambroise Thomas, born 1811 at Metz; studied 1828–32 at
the Paris Conservatoire, where he won several prizes. After com-
posing for some time with little success, the operas 'La Cat,'
'Mignon,' and 'Hamlet' at length made him a name. They are
distinguished by melodic piquancy, and yet more by theatrical
effects. They are also wanting in artistic idealism.

Charles Gounod, born 1818 at Paris, where he obtained the
first prize at the Conservatoire for composition; lived for some time
alternately in Rome, Vienna and in England. After several un-
important works, he wrote his best opera, 'Faust,' which was
performed with immense success. Correct perception of situation,
clever handling of the voice, attractive melody and harmony, and
exceedingly brilliant and highly-coloured instrumentation, have
enabled Gounod to gain, in this work, to effective obtain a
ensemble. His oratorios, canons, symphonies, and operas (Roméo
et Juliette, 'Mireille,' 'Polyeucte,' etc.) placed him in the front
rank of French composers of the present day.

Camille Saint Saëns, born 1835 at Paris; in his fourth year
showed musical proclivities; 1858 became an organist, and as such,
as well as on the piano, must be reckoned one of the first musicians
of the day. His compositions exceed fifty in number, and without
ignoring the aims of the new school, follow the forms of the classics.
Among them may be specially mentioned symphonies and sym-
phonic poems, such as 'Le rouet d'Omphale,' 'Phaëton,' the
'Danse Macabre,' and the 'Marche héroïque.' He has also written
a prize cantata, two opeas, a mass, various oratorios, chamber
music for piano and violin, organ compositions, etc., which are
more interesting from artistic elaboration of form than from depth
of feeling.

Édouard Lalo, born 1823 in France; studied at Jullé; 1858
went to Paris, as viola-player in the Armengaud quartet; has com-
posed a violin concerto and a 'Symphonie espagnole,' in which he
cracks in cleaver treatment of the orchestra and of the violin. His
operas, 'Fiesco,' obtained a third prize in 1867.

Hector Berlioz, born 1803 at Côte St. André in the depart-
ment of Isère; 1822 was sent to Paris for the purpose of studying
medicine; devoted himself, against the wish of his father, to
music, and was forced to gain a livelihood by singing in theatre-
choruses and giving lessons. Becoming reconciled with his father,
he was permitted the free continuation of his musical studies, after
which he made prolonged concert-tours throughout Europe, with
immense success. He died at Paris in 1869. In his nuptials, his
symphonies, ballads, cantatas, overtures, etc., (amongst which the
'Symphonie fantastique,' 'Le retour à la vie,' 'Harold,'
'Roméo et Juliette' with chorus, 'La damnation de Faust,' 'King
Lear,' the opera 'Benvenuto Cellini,' and 'Les Troyens,' the
trilogy 'L'enfance du Christ,' and various smaller vocal and
pianoforte pieces, did much to spread his fame), he endeavoured
to prove the capacity of instrumental music to represent thoughts,
objects, adding, in the best style of his day, explanatory preludes or
programmes. He is therefore regarded as the father of 'programme-
music.' Berlioz outstepped the limits of his art, and by excessive partiality for new and eccentric effects, placed himself in unfortunate position to the classical ideals.
He was interested in music, however, and his quickness in graspi-
ng novel and effective combinations, developed the art of instru-
mentation to a high degree of perfection. He also contributed
many articles, critical and otherwise, to the leading papers, which
contain a striking number of original and ingenious ideas.
Henry Purcell, born 1658 in London; was Organist to the King; died 1692. His achievements, both in ecclesiastical and operatic music, are very remarkable for the time in which he lived. His music was so well received and appreciated that he was invited to become the director of the Chapel Royal at Utrecht. He composed numerous works, including sacred music, operas, and chamber music, which are still performed today.

John Field, born 1782 at Dublin; on going to London, became the pupil of Clementi, with whom he travelled extensively. Separating from his master at St. Petersburg, where he met with great success as a pianist, Field finally established himself at Moscow, where he died in 1837. His playing was noted for its eminent execution, unaffected simplicity of expression, and an irresistible sympathetic touch. His compositions are restricted to the smaller musical forms, such as variations, exercises, etc. His graceful and still popular nocturnes served as the models of Chopin's productions in that class.

George Alexander MacFarren, born 1813 in London; became Professor of the Organ at Cambridge and Mus. Doc. The leading representative of English opera in the present day, his most widely known works of class are 'Robin Hood' and 'Hesperus.' He has also composed oratorios, of which the finest is 'St. John the Baptist' (1873), as well as symphonies, overtures and chamber music; and has made his name known as an author.

George Elvey, born 1816 in England; a church composer and eminent organ player. He is an Oxford Doctor of Music, and Organist of St. George's, Windsor; and in 1871 received the honour of knighthood from the Queen.

William Sterndale Bennett, born 1816 at Sheffield; was a chorister at King's College Chapel, Cambridge; studied at the Royal Academy of Music; and was the pupil, amongst others, of Cipriani Potter; 1836 went to Leipzig, where he worked under Mendelssohn, whose influence is discernible in his compositions. After a second visit to Leipzig, he returned in 1842 to London, where he frequently came before the public as a pianist, and also exerted himself as a teacher. In 1856 he was made Conductor of the Philharmonic Society, and Musical Professor at Cambridge, becoming the former position which his name brought to many fields, including musical scores, symphonies, trios, and duos. His interesting overture, 'Eine norische Heirath,' deserves special mention.

Emil Hartmann, born 1835 at Copenhagen; studied the violin in Copenhagen, and was well known as an instrumentalist among his contemporaries, among whom his name became known in general favour, for his operas, symphonies, and sonatas. His compositions were very highly spoken of, and his musical taste was discernible in the study of music in his leisure hours. After tedious wanderings, he joined a band of itinerant musicians in Hamburg, and went as violinist with them to Lubeck, in 1852. Thence he went to the Leipzig Conservatoire, where, however, his study of the violin for the study of music was great. Since 1872 he has lived at Copenhagen. He has written two quartets, a quintet, an octet, a concerto for violin, another for violoncello, a symphony, and a symphonic introduction to 'Sigurd Slombe,' and has also adapted for orchestra two of Liszt's 'Rhapsodies,' Schumann's 'Carneval,' and Bach's 'Chaconne.'

Emil Christian Hornemann, born 1841 at Copenhagen; studied at the Conservatoire, and was one of the most talented students among his vocal works and overtures (such as 'Aladdin,' 'Heldenleben,' etc.). Hornemann founded a musical Conservatoire at Copenhagen in 1879.

John Joseph Lumbye, born 1808 at Copenhagen; conducted the concert of that city from 1841; made frequent tours with his efficient orchestra in France and Germany, being everywhere received with favour. Having resigned the post of Conductor on account of madness, he died at Copenhagen in 1874. He composed over three hundred popular dances, marches, potpourris.
opera, 'The Castle of Aymon,' 'Satanella,' 'The Bohemian Girl,' 'The Siege of Rochelle,' and 'The Knight of the Leopard.' Balle met with great distinction both at home and abroad, as singer and composer. His music, though not free from common-places, charms by its exuberant freshness of melody. His style may be regarded as a fusion of the French and Italian schools.

Brinley Richards, born about 1835; lives in London; well-known by his pianoforte compositions, which consist mainly of drawing-room arrangements and popular airs. As a pianist he has obtained some degree of reputation.

Sidney Smith, born 1841; received a careful musical education, and writes in the modern drawing-room style.

Arthur Seymour Sullivan, born 1842 in London; was a pupil of Sterndale Bennett; studied from 1858-61 at the Leipzig Conservatory in Germany. He is known for his numerous performances of his important and highly successful orchestral work 'The Tempest,' as well as several operas, ('The Sapphire Necklace,' etc.), overtures, cantatas ('The Light of the World,' 1871), and a number of songs. Of late years he has produced various light comic operas, which have obtained wide popularity; they are apt, however, to degenerate into musical farce. Among them are 'H. M. S. Pinafore' and 'The Pirates of Penzance.'

Otto Goldschmidt, born 1829 at Hamburg; studied the piano and theory at the Conservatoire of Leipzig; 1851 travelled in America with Jenny Lind, whom he married in 1852; has since lived at Düsseldorf, Hamburg, and Paris. He has conducted several Rheinisch Music Festivals, and has composed an oratorio, pianoforte concertos, songs, etc. He is well known to the London public by his distinguished services as Conductor of the Bach Choir.

Julius Benedict, born 1824 at Stuttgart; at twelve years of age was a virtuoso on the piano; studied under Hummel at Weimar and Weber at Dresden. In 1842 he was appointed Musical Director of the 'Kärthnerthur' Theatre at Vienna; afterwards was for some length of time in France and Italy, and in 1845 took up his permanent abode in London, where his long and distinguished career as composer, conductor, pianist, and teacher, have obtained for him a universally respected position. In 1850 he went with Jenny Lind to America; later was successively conductor at Her Majesty's Theatre and at Drury Lane, and has officiated as accompanist, etc., alternately with Mr. ZerBini, at the Popular Concerts almost without interruption since their establishment. He has composed numerous operas, amongst which 'The Flower Morning,' 'The Times of Venice,' 'The Crusaders' and the 'Lily of Killarney' ('founded on the well-known 'Colleen Bawn') deserve special mention; the oratorios 'St. Cecilia' and 'St. Peter,' numerous cantatas, and pianoforte music. He received the honour of knighthood in 1871, and has also been decorated by numerous foreign Courts.

Michele Costa, born 1804 at Naples; studied at the Conservatorio of that city; 1828 became Conductor of the Italian Opera in London; started the Sacred Harmonic Society at Exeter Hall; formerly conducted the concerts of the Philharmonic Society, and has repeatedly performed at the great provincial musical festivals; was knighted in 1869, and occupies a position of high consideration both as conductor and concert. The opera 'Don Carlos' and the oratorios 'Elia' and 'Naaman,' are the most popular among his compositions.

Charles Hallé, born 1819 at Hagen in Westphalia; lived from 1847-78 at Paris, where he was much esteemed both as pianist and conductor; has conducted the 'Gentleman's Concerts' at Manchester since 1850, and the 'Grand Concerts,' called by his name, since 1857, in the same town. His thoroughly refined and noble style of playing, and his excellent qualities as teacher and conductor, have obtained general appreciation. He is a frequent performer at the Popular Concerts, gives well-attended pianoforte recitals, and makes extensive provincial tours with his highly efficient band. Quite lately he has reaped fresh laurels on the Continent as pianist.

Arcangelo Corelli, born 1653 at Fussignano in the territory of Bologna; 1672 went to Paris; later travelled in Germany; 1681 returned to Italy, finally settling at Rome. The father of modern violin-playing, his splendid tone and expressive style outweighed even his mechanical proficiency. He died in 1713. His numerous sonatas for his instrument, which show artistic worth, exceeded the demands of mere bravura, determined the form of that species of composition.

Giuseppe Tartini, born 1692 at Pisano in Istria; 1710 began to study jurisprudence at Padua, but was forced to flee on account of his love-intrigues; lived at Assisi, and later at Venice, Ancona, and Padua; devoting himself to violin-playing and to the theory of music. In 1728 he founded his famous Violin-School at Padua; and in 1770 he died. His numerous compositions for the violin are distinguished by artistic weight, nobility, and fire, and his principal theoretical works are, 'L'art de l'archet,' and 'Trattato di musica seconda la vera scienza dell'armonia.'

Giovanni Battista Viotti, born 1753 at Fontanetto in Piedmont, Italy; son of a musical family; in 1784 travelled all over Europe, everywhere exciting great enthusiasm by his violin-playing. Having lost his fortune in an unsuccessful theatrical enterprise at Paris, he co-operated with Haydn in his London appearances, dying there in 1824. Always from his earliest youth considered as a virtuoso, he was the composer of fifty duets and twenty-nine concertos for the violin. The latter, which are still popular and often performed, are noble in style and show much freshness and originality; and amongst his sonatas and other works of invention he is chief.

Rodolphe Kreutzer, born 1756 at Versailles. He further developed the style of his master Viotti; became a leading representative of the great Italian school of violin-playing; was made Professor at the Royal School of Music at Paris, and died in Geneva in 1831. Besides concertos, duets, etc., he composed several operas popular in their day.

Pierre Rode, born 1774 at Bordeaux; studied at Paris under Viotti; 1796 became Professor of the Violin at the Conservatoire; 1805 Leader in the Imperial Orchestra; 1815 returned to France; died at Bordeaux in 1830. His concertos form excellent studies for the violin and, as such, are still much used; some of them are also performed in public. Besides various sonatas, he wrote quartets for strings, six duets for two violins, twenty-four 'Études-caprices,' much esteemed as studies, and twelve (posthumous) studies. In conjunction with Kreutzer and Baillot, he edited the 'Methode de Violon' adopted by the Conservatoire.

Andreas Romberg, born 1767 at Vichy near Münster; studied at Bonn; travelled extensively as a violin virtuoso; 1805 went as Kapellmeister to Gotha, where he died in 1821. He composed numerous concertos, rondos, and capriccios for the violin; quartets for strings, symphonies, overtures, vocal works with orchestra (amongst which are Schiller’s ‘Glocke’ and ‘Macht des Gesanges’), operas, 'Te Deums' and other Church music, etc., which possess sound artistic worth.

Antoine François Berenger, born 1781 at Mésières; 1801 attended the Conservatoire at Paris, where 1816 he was appointed Solo Violinist in the Royal orchestra; 1821-24 was Director of the Grand Opera; subsequently was made Professor of the Violin at the Conservatoire, over which he also exercised general superintendence; died 1849. He rendered an important service to art by the performance of Beethoven’s music. He composed two concertos and other pieces for the violin.

Niccolo Paganini, born 1782 at Genoa; died at first without assistance; in his twelfth year went to Parma, and 1805, as First Violinist to Lucca, where he remained three years. After this he spent nineteen years in travelling about Italy, everywhere appearing and disappearing equally suddenly and unexpectedly, and everywhere eliciting storms of applause. In 1828 he made a concert-tour throughout Europe, exciting, wherever he went, the same extraordinary sensa- tion; 1839 his health broke down, and 1840 he died at Nice, leaving a fortune of two million francs. His favourite violin, an excellent Guarnerius, lies at Geneva, encased in glass. Everything about Paganini, his talent, face, figure,
movement, and manner of life, had something mysterious and
mysterious, in its character. His mechanical power on his
instrument was fabulous and has never since been attained, while
his strange and eccentric personality lent to his playing a romantic
tinge resembling magic. His compositions comprise twenty-four
concertos, twelve sonatas for violin and guitar, and six quartets
for violin, viola, guitar and violoncello. There were published
after his death two concertos, the 'Witches' Dance,' and several
sets of variations, amongst which were the 'Carnival of Venice,' God save the King.'

Gaetano Pugnani, born 1772 at Turin; 1792 became leader
in the king of Sardinia’s orchestra; made a concert-tour as violin-
virtuoso, in the course of which he visited Paris, London, etc.,
returning 1797 laden with fame to Turin, where he conducted the
Court orchestra, and founded a highly successful Violin School.
He died in 1803. His compositions were popular in their day;
amongst them are operas, ballets, nine violin concertos, sonatas,
trios, quartets, quintets, symphonies, etc.

Alexandre Jean Boucher, born 1770 at Paris; began by
playing in places of public amusement and at small theatres; 1777
was appointed Solo Violinist at the Court of Charles IV. of Spain;
1806 returned to Paris; travelled in Germany, France, and England;
died 1814 at Paris. He was fond of attracting attention by whimsical oddities and sensa-
tional tricks, both in his playing and in his life.

Pierre Marie François de Sales Baillot, born 1771 at
Passy near Paris; began to teach himself violin-playing; 1785
studied at Paris; 1795 passed into the Conservatoire. After various
concert-tours, he in 1814 started his famous quartet and quintet
series, remaining till his death, in 1842, the leading representative
of the French school of violin playing. In 1826 he received a
medal for his work as a virtuoso, teacher, and musical author. He had
the principal share in editing for the use of the Conservatoire the
famous 'Méthode de Violon,' in which he assisted his brother
de Rode and Kreutzer. His 'Quatuor' and 'Quintet Violon,' have acquired
world-wide celebrity. Besides numerous solo-compositions for
his own instrument, he wrote duets, trios, and quartets for strings.
His playing was remarkable for its full and masculine tone, and as
a quartet-player he was not to be surpassed.

Charles de Bériot, born 1802 at Louvain in Belgium; 1821
went to Paris, where for a short time he received instruction from
Baillot, afterwards meeting with great success. He then travelled
in England and the Netherlands, and 1826 married the famous
Malibran. In 1841 he returned to France, where he remained till 1854
and died in 1870. His playing was distinguished by lightness in the handling of the bow, precision, and faultless intona-
tion. In immensely difficult bravura passages, and in the finest
performing of light and shade, repose never forsake him. Among
his ninety compositions for the violin, his 'Concertino in D,' and the
'Romance in C,' met with especial favour. He also wrote a
'Explication du Violon,' which he gave to Vierges in Belgium.

Henry Vieuxtemps, born 1820 at Verviers in Belgium.
Bériot's best pupil, he made his first concert-tour in 1833; visiting
Germany, England, and Paris; from 1846–52 was at St. Petersburg
as Court Musician and Solo Violinist, settling in 1866, after
and renewed and prolonged travels, at Paris. His four concertos,
'Fantaisie caprice,' ballad, polonaise, etc., rank among the best
productions for violin of the present day. The depth of his works is
especially exhibited in the clever treatment and characteristic
working-out of the accompaniment. His sonatas, quartets for
strings, and overtures, also show much ingenuity.

Ernesto Camillo Sivori, born 1817 at Genoa; in his fifth
year moved to Paris; began his studies in 1837, and his astonishing progress.
He modelled his style on that of Paganini, who later became his
master. In 1837 he gave some concerts at Paris, which obtained
great success; 1839 made what may be termed a triumphal progress
throughout all Europe; 1846 visited North and South America, and
1850 returned to Genoa, having amassed a considerable
fortune. This unfortunately was soon swallowed up in unsuc-
cessful speculations, which obliged him again to undertake Euro-
pean concert-tours. He has composed a 'Fantaisie Caprice,' a
'Tarentelle Napolitaine,' and 'Variations for Violon and Piano,' two
'Duos concertants,' and three 'Romances' for violin and piano,
 fantasies and variations on operatic airs, and variations for
the fourth string on a theme from the 'Somnambula,' etc.

Heinrich Wilhelm Ernst, born 1819 at Brunn. He studied at the
Vienna Conservatoire; 1830 already travelled as a virtuoso;
later, having enjoyed Bériot's instruction, went all over Europe,
attaining a succession of triumphs. In London he was attacked by
a spinal complaint, to which he succumbed at Nice in 1865.
Tenderness and elegance combined with richness and splendour,
characterised the playing of this essentially French virtuoso, whose
technical power over the violin attained a stupendous height of
beauty. Among his tasteful compositions for his instrument, his
'Elégie' and 'Carnavalesque' are the most widely known.

Carl Joseph Lipinski, born 1790 at Râdzyn in Poland;
1810–14 was placed, first as Leader and afterwards as Conductor,
at Leipzigh. Having further developed his playing, he travelled
about Europe in 1817; was appointed Leader in the Dresden
orchestra in 1839, and died at his country-place, Orlow, near
Leipzigh, in 1861. His playing was remarkable for the ease with
which he overcame, as in his part, the greatest difficulties, for its
delicacy and fullness of tone; his harmonious playing and his
deep and warm poetry of expression. Of his compositions may be
named three violin concertos, fantasies, sonatas, etc.

Ole Bull, born 1810 at Bergen in Norway. Originally
destined to be a student of theology at Christiana, his extraordinary
power on the violin excited so much admiration that he devoted himself to it, and in
1833 made a concert-tour throughout Europe. In 1844 he went to
America, returning by Algiers and Paris to Bergen, where he
became a National Theatre at his own expense. In spite of his
extraordinary mastery of the violin, he played hardly anything but
his own compositions, in which, regardless of their trifling worth,
he found the richest field for the development of his musical
individuality, framed on that of Paganini. His most astonishing
feats lay in certain tours de force, especially in flageolet tones, long
jumps, thirds and sixths, arpeggios, staccato and polyphonic pass-
ages, and in the extraordinary clearness and rapidity of his scales
of chromatic octaves. The self-taught element in his playing
usually made itself felt, however, as well as a certain love for
whimsical effects.

Miska Hauser, born 1822 at Pressburg. A violinist of
exceptional calibre and ability, he travelled all over the world with
great success. Among his compositions, which, while adhering to
the style of the day, evince great originality, the small and charm-
ing pieces written in song-form, have become great favourites. He
has described his travelling experiences in the 'Wanderbuch eines
österreichischen Virtuosen.'

Ferdinand David, born 1810 at Hamburg; received instruction
from Spohr when a boy of thirteen, afterwards making various
concert-tours, 1836 was called to Leipzig, where he acquired much influence; died at Klosters, in Graubünden, in
1863. His violin-playing was distinguished by its fine round tone, light and
elegant bowing, facility of execution, and intellectual quality of
expression. His compositions for his instrument, which comprise
concertos, caprices, variations, études, etc., are among the most
tasteful productions of the present day. He also wrote for the
trumpone, clarinet, viola, and violoncello, and composed several
symphonies and a comic opera entitled 'Hans Wacht.' The
characteristic feature of his playing, especially in the
traveling happy single traits, is wanting at a
whole in dramatic effect.

Joseph Joachim, born 1831 at Kitsee, near Pressburg, in
Hungary; 1845, on leaving the Conservatoire of Vienna, went to
Leipzig and studied with Johann Georg Albrechtsberger; 1850 he
was appointed Professor and Director of the new 'Hochschule'
(High School) of Music at Berlin. The king of modern violinists,
his noble and intellectual playing, and especially his mastery
rendering of the works of Bach, Mozart, Beethoven, etc., have
obtained for him a commanding position among the musicians of
the present day. His brilliant mechanical powers are only sur-
passed by the depth, warmth, and transcendent feeling for beauty,
which merge astonishment at the virtuoso in admiration for the great artist. Of his compositions, the overtures to 'Hamlet' and the 'Hungarian Concerto' deserve special mention. He also exercises great influence in the instrumental department.

August Wilhelm, born 1845 at Usingen in Nassau; 1861, at Liszt's suggestion, went to Leipzig, where he studied during four years under Bruch; since that time has spent most of his life making concert-tours. One of the leading violinists of Germany, his playing is distinguished by perfect technical command of his instrument, unsurpassed lightness and smoothness, faultless intonation, and a with regard to his duty, in the rendering of which he can and cannot be employed as one of the great interpreters of musical art. This is especially the case with Chopin into Germany, where he has made his first concert-tour, accompanied by her father, when she visited Cassel, Weimar, and Frankfort-on-the-Main, and afterwards Paris. On her later concert-tours, she was the first to introduce the works of Chopin into Germany, where he has spent most of his life making concert-tours. One of the leading violinists of Germany, his playing is distinguished by perfect technical command of his instrument, unsurpassed lightness and smoothness, faultless intonation, and a with regard to his duty, in the rendering of which he can and cannot be employed as one of the great interpreters of musical art. This is especially the case with Chopin into Germany, where she has made his first concert-tour, accompanied by her father, when she visited Cassel, Weimar, and Frankfort-on-the-Main, and afterwards Paris. On her later concert-tours, she was the first to introduce the works of Chopin into Germany, where she has spent most of his life making concert-tours. One of the leading violinists of Germany, his playing is distinguished by perfect technical command of his instrument, unsurpassed lightness and smoothness, faultless intonation, and a with regard to his duty, in the rendering of which she stands unrivalled. Madame Schumann has taken up her permanent abode at Frankfort-on-the-Main.

Wilhelmine Saraday-Cluass, born 1834 at Prague; 1849 made her first appearance as a pianist in public; obtaining brilliant successes in Germany, France, and England, by the poetry, imagination, feminine grace, and masculine energy of her playing. Thoroughly artistic in her aims, she has devoted herself chiefly to the interpretation of the classics. She married, in 1855, the author F. Saraday, and lives at Paris; with his support she contributes actively to the popularization of the best music.

Mary Krebs, born 1851 at Dresden; in her ninth year appeared in public, and since then has made repeated concert-tours in various countries, obtaining the highest successes, both as pianist and as a composer. She is one of the most perfect executant pianists of our time, her playing is marked by great warmth and finish, and she has given special attention to the cultivation of artistic playing. She occupies a prominent position among the violinists of the present day.

Isidore Lotito, born 1840 at Warsaw; studied the violin and the theory of music in Paris; 1862 appointed Violinist to the Grand Duke of Weimar; 1872, Professor at the Strasburg Conservatoire. In technical proficiency he ranks with the first violinists of the day; his compositions are also remarkable.

Emile Sauret, born 1852 at Dusseldorf (Department of Cher), received his training partly at the Paris Conservatoire and partly at Brussels under Beriot. One of the first violin virtuosi of the present day, he has made concert-tours in France, England, Spain, and America; and in 1877 appeared in Germany as the rival of Sarasate. Sauret has met with great success.

Teresa Milanollo, born 1829 at Saviglianiga, near Turin; and as early as 1856 made concert-tours throughout Europe with her younger sister Maria, both of them exciting much attention as musical prodigies. Teresa married in 1857 Captain Parmentier of Toulouse.

Wilhelmine Neruda, born 1839 at Brunn; and already in 1859 appeared with her violinoist in the Courts of Austria; after 1865 repeatedly visited England and America; died 1871 at his villa near Naples. His playing was remarkable for the ease and precision with which he mastered the greatest difficulties. Among its numerous works, which belong to the drawing-room, his pianoforte studies are the most valuable.

Adolf Henselt, born 1814 at Schwabach, near Nuremberg.
studied the pianoforte and musical theory first at Munich, and afterwards under Hummel at Weimar and Sechter at Vienna; travelled extensively in 1836; finally settled at St. Petersburg, where he was appointed Virtuoso to the Grand Duke, to whom he gave instruction. Hesselt occupies a leading position among modern pianists. His playing is marked by eminent technical qualities, nobility of style, and warmth of tone. His fine compositions have also met with a high degree of success, especially the well-known étude, 'Si c'est bien joli' (Op. 2).

Charles Mayer, born 1802 at Königsberg; was a pupil of Field; travelled 1814 in Poland, Germany and France; between 1819-45 trained at St. Petersburg, where he made the hundreds of pupils as pianists. He died at Dresden in 1862. Among his numerous drawing-room pieces, which exceed three hundred in number, and are mostly of an ephemeral type, a few concertos and some good études deserve mention.

Christian Dreyfusock, born 1816 at Zwickau, in the thirteenth year; 1821 travelled in Hungary, Poland and Germany; since 1828 has lived at Paris, where he is highly respected both as composer and pianist. His sonatas, fantasies, drawing-room and character pieces, excellent études, polonaises, etc., are peculiarly charming both in melody and harmony, and show much grace and elegance of form.

Henry Litolff, born 1820 in London; attained a considerable reputation by his pianoforte-playing in Paris in 1840: was conducted at the Theatre du Vaudeville in 1841-44; travelled afterwards in Germany and Holland, where he was owner of a musical firm at Brussels, which Litolff carried on for some years; subsequently returned to Paris, where he now lives. He has composed four symphonic concertos for piano and orchestra (a species originated by him); a violin concerto; an opera ('Die Recht von Kynast'); an operetta; a trio; overtures; vocal works; and popular drawing-room pieces for the pianoforte.

Theodor Kullak, born 1816 at Krutschen; at first studied medicine at Berlin, afterwards turning entirely to music, under the direction of Tischberg. In Vienna he became the pupil of Czerny on the piano; being made Court Pianist at Berlin in 1846, where he founded the 'Neue Akademie der Tonkunst' and Professor in 1866. Among his pianoforte works, written in elegant drawing-room style, the études deserve special mention. He also acquired a certain reputation as a musical critic. He died in 1882.

Hans von Bülow, born 1830; went in 1848 to Leipzig to study law, afterwards determining to devote himself to music; went in 1851 to Wagner at Zurich, and 1852 completed his studies under Liszt at Weimar. After various triumphant concert tours, he went to Berlin, where he was appointed Court Pianist; 1864 he was called in the same capacity to Munich, where in 1867, he became Court Conductor and Director of a new School of Music, filling a large sphere of labour with energy and activity. In 1869 he went to Florence, whence he made various concert-tours, and in 1877 he became Court Conductor at Hanover. He now occupies a splendid position as a composer, and is considered one of the most finished and intellectual pianists of the present day, Bülow ranks with Liszt and Rubinstein as an interpreter of the great works of the classics, as such and as conductor admirable powers of memory. As a composer he follows in the footsteps of Liszt and Wagner. His works comprise pieces for the pianoforte, songs and orchestral works. Amongst the latter are: the music to Shakespeare's 'Julius Caesar,' and 'Othello's ballad,' 'Des Sängers Fluch,' and 'Nirwana, symphonishes Stockmühlisch.' He has also critically revised and annotated instructional editions of some of the pianoforte works of the great classical composers; has published transcriptions of the works of Berlioz, Liszt, and Wagner, and has displayed considerable literary activity.

Franz von Bronsart, born 1828 at Königsberg, was a pupil of Liszt at Weimar. He conducted the 'Euterpe' at Leipzig from 1846-62, and since 1866 has been Intendant of the Court Theatre at Hanover. As a pianist, he combines brilliant execution and refined feeling. Both as composer and author ("Musikalische Pflichten"), he sides with the new school.

Carl Tausig, born 1848 at Warsaw, Liszt's greatest pupil. After extensive concert-tours, he resided successively at Dresden and Vienna, 1866 moving as Court Pianist to Berlin, where until 1870 he was at the head of an academy. He displayed the highest technical power alike in his performance of classical and of modern music. The full development of his magnificent powers was unfortunately cut short by an early death, which took place in 1871 at Leipzig.

Franz Bendel, born 1833 at Schönlinde, near Rumburg, in Bohemia; studied first at Prague, and subsequently at Weimar under Liszt; taught at the 'Akademie der Tonkunst' in Berlin, where he died in 1874. He was pupil of his school, and one of the best pianists of his days, his playing being distinguished by eminent brilliancy. He composed four masses, symphonies, a pianoforte concerto, a trio, a sonata for piano and violin, songs, and numerous thoughtful but difficult pieces for the pianoforte.

Julius Schultoff, born 1825 at Prague, where he studied the piano under Telsko and theory under Tomaschek; 1841 he went to Paris, obtaining there, after several concert-tours, a leading position by his excellent playing and by his compositions, which belong to the better class of drawing-room pieces, and are widely popular. He is still living at Dresden.

Hermann Scholtz, born 1845 at Breslau; studied 1866 at Leipzig; went 1866 by Liszt's advice to Munich, where he was ordained as the professor of the pianoforte. He is still living at Munich, and his compositions show a musical feeling; and he has latterly added much to his reputation by his critical editions of the works of Chopin for the Peters's series of publications.

Louis Brassin, born 1840 at Brussels; completed his studies at Leipzig; 1865 he was engaged by Ullmann as pianist for the concerts of Madame Patti; 1866 he was appointed first pianist at the 'Stern Institution at Berlin;' he afterwards, with the exception of occasional concert-tours, divided his time between Brussels and the Rhine Provinces. He has met with much success. He is now at present professor of pianoforte-playing at the conservatoire of St. Petersburg.

Carl Gredener, born 1852 at Rostock; studied at the Universities of Halle and Göttingen; 1852 devoted himself wholly to music. Kiel, Hamburg and Venice (in the latter of which cities he in 1865 obtained a professorship), were successively the scene of his labours; he settled at Hamburg, and has written songs, duets, choruses, pianoforte pieces, etc., which incline to the classical school. He has also lectured, and contributed essays to newspapers on theoretical and critical subjects. In 1877 he published a 'System der Harmonielehre.'
in 1857 became Court Pianist at Hanover. A much esteemed virtuoso. He afterwards lived at Paris. He married the excellent pianist Marie Trautmann. His playing is brilliant and his compositions abound in effective passages; they are, however, wanting in artistic worth. He died in 1897.

Anton von Kontki, born 1817 at Cracow; has made many concert tours in Europe as a virtuoso on the piano; 1851 settled as pianoforte teacher at St. Petersburg, where he founded the Society for the Performance of Classical Music. Among his compositions, which are in the modern style, 'Le Reveil du Lion' (also arranged for orchestra and often performed) has done much to spread his name.

Nicolaus Rubenstein, born 1840 at Wochwonyetz, near Jassy; a remarkable pianist and musician; lived at Moscow as conductor of the Russian Musical Society and Director of the Conservatoire, and obtained universal esteem by his artistic attainments and excellent playing. His well deserved reputation spread little beyond the borders of Russia, owing to his dislike to concert tours. He died in 1881.

Raphael Joseffy, born 1852 at Pressburg; became under Tausig one of the first pianists of the present day. After several successful concert tours he settled at Vienna; lives since 1881 at New York. Besides his astonishing technical powers, his name has become known by various drawing-room pieces for the pianoforte. He organ, Wieniawsky; born 1843 at Lublin; at seventeen years of age cultivated the pianoforte so successfully that in 1867 he was admitted at the Paris Conservatoire, where in 1849 he won the first prize. Later, when returning from a concert tour in Russia and Germany, he became the pupil of Liszt at Weimar. Between 1846-47 he travelled all over Germany accompanied by his brother Henry (a violinist), meeting with enormous success; after which he studied composition under Marx until 1859, and then again performed at Brussels and at Paris. In 1866 he became pianoforte master and Professor at the Conservatoire of Moscow, in which city he also started an excellent school for pianoforte-playing. His numerous compositions, of which the greater part are for piano, or for piano and violin, bear witness of sound musical attainments and considerable powers of imagination.

Jacques Offenbach, born 1819 at Cologne; studied at the Conservatoire at Paris, subsequently becoming conductor of the Théâtre Français, and 1855 of the Bouffes Parisiennes. He afterwards travelled with his company in France, England and Germany. On returning to Paris, he retired into private life, and devoted himself to composition. His earlier operettas, such as 'Mariage aux lanternes,' 'Fille du Tambour major,' 'Chanson de Fortunio,' etc., contain genuine comic traits; while his later productions, for instance 'Orphée aux Enfants,' 'Genevieve,' 'Pont du Goupiere,' 'Les Geoprennes,' 'La Belle Hétène,' etc., degenerate into musical farce. The exceedingly clever instrumentation, peculiar effects of sound, and original though often trivial melodies, always testify, however, to his genuine musical gifts. His great activity as a composer was cut short by death 1880.

Franz von Suppé, born 1820 at Splalato in Dalmatia; studied political science at Vienna; devoted himself, however, to music, and became Musical Director of the Josephstadt Theatre, and afterwards of the Theater an der Wien. Among his compositions, which comprise quartets, overtures, symphonies, songs, etc., his operettas and ballad operas met with especial favor. Light and pleasing in character, they are delivered with attractive melody. Among them may be named, 'Flotte Bursche,' 'Die Schöne Galatea,' 'Zehn Mädchen und kein Mann,' 'Franz Schubert,' 'Fاخرات.'

August Conradi, born 1821 at Berlin, where he was for some time organist. In 1845, he was Conductor of the Theatre of Sestin; later, he held the same post at Cologne, at Düsseldorf, and 1856, at the 'Wallner' Theatre at Berlin, where he died in 1873. He composed various operas, and numerous farces and ballad-operas for the Berlin theatre; also pianoforte-music of a light but pleasing character; overtures; quartets for strings, etc.

Luigi Arditi, born 1822 at Crescentino; studied at Milan, where his excellent violin-playing at once excited attention; 1852-56 conducted the Italian opera at New York; subsequently went to Constantinople, and thence in 1850 to London, where he now resides. He has published a considerable amount of chamber-music, many arrangements, and several operas, amongst which 'Lo Spione,' written in an easy and brilliant though superficial style, is very popular. His melodious and highly vocal duet songs, amongst which is the well-known Waltz, 'Il bacio,' have obtained great favor with singers.

Joseph Lanner, born 1820 at Döbling, near Vienna; may be called the father of modern dance-music. His talent, especially for the violin, exhibited itself very early, and following the fashion of the day and the bent of his own inclinations, he devoted it to dance-music, for the execution of which his orchestra became famous. A universal favorite of Vienna, he confined his musical activity in his home city. During the time of the occupying army, which far exceed one hundred in number, consist principally of waltzes, though they also comprise marches, galops, contre-dances, overtures, ballets, etc. Abundant powers of invention combined with humor and a certain sentimentality, are their most salient features.

Johann Strauss, the elder, born 1804 at Vienna, played the violin in Lanner's orchestra; 1828 established an orchestra of his own, with which he made extensive tours, everywhere meeting with enthusiastic success. Later he was made Imperial Conductor of the Court-balls of Vienna, where he died in 1849. His works (249 in number, most of them being dances), gracefully reflect the vivacious spirit of enjoyment which characterizes Viennese music.

Johann Strauss, the younger, born of the preceding, born 1825 at Vienna; made his début with an orchestra of his own in 1844; conducting that of his father at his death. He has composed much fascinating dance-music, as well as small operas, such as the 'Piedermans,' 'Indigo,' 'Caglinostr,' 'Methusalem,' 'Carneval in Rom,' 'Blindekuh,' and 'Pinkentuch,' the melodious airs of which have obtained a lasting popularity. His works, at the present time, amount to five hundred in number.

Joseph Strauss, born 1827, and Eduard Strauss, 1835, the younger brothers of the foregoing, like him inherited the gift of composing and conducting dance-music in a manner that excites the enthusiasm of Europe. Joseph Strauss died in 1870. His brother Eduard everywhere achieves triumphs with his famous orchestra. He has been appointed Conductor of the Imperial Court-balls at Vienna, and Honorary Conductor to the Emperor of Brazil.

Joseph Gungl, born 1810 at Zsambeck in Hungary; entered the army as soldier; 1843 conducted an orchestra of his own at Vienna, with which he travelled in Germany and later in America; 1856 settled at Vienna, became conductor of a military band, visited Munich the same year, and since 1876 has lived at Frankfort-on-the-Main. Amongst his dance-music his waltzes have acquired especial popularity.

Bernhard Romberg, born 1787 at Dinklage in the Duchy of Oldenburg; 1778 excited attention with his violin concerto at Paris; 1790-93 was in the service of the Elector of Cologne; later, having visited Madrid and Lisbon, was made Professor at the Paris Conservatoire; 1844-47 was Conductor at Berlin, and, having made many concerts tours, died at Hamburg in 1841. The most remarkable violoncellist of his day, he left behind him model-compositions, especially for his own instrument. They comprise concertos, sonatas, quartets, trios, etc., which are still popular as studies for the violoncello.

Johann Friedrich Dotzauer, born 1783 near Hildburghausen; 1805 went to Leipzig; 1811 became first violoncellist in the Dresden orchestra, dying in that town in 1860. His playing was remarkable for refinement and nobility of style. He composed valuable works for his instrument, including concertos, études, fantasies, variations, duos, masses, symphonies, overtures, and an opera entitled 'Graziola.' He also wrote an excellent 'School for the Violoncello,' and taught many distinguished pupils.
Friedrich August Kummer, born 1797 at Meiningen; a pupil of Dotzauer. In 1814 he became oboist, and 1817 violoncellist, in the Court orchestra of Dresden; 1841 was pensioned; 1871 died at Brussels. He was not only a remarkable cellist, but also a popular composer for his instrument, and trained many pupils of reputation.

François Adrien Servais, born 1807 at Hal, near Brussels, where he studied. An excellent violoncellist; 1819 he obtained the attention in England, Germany and Russia; 1848 became teacher of the violoncello at the Brussels Conservatoire; 1866 died at Hal. His compositions are cleverly calculated for the instrument.

Frederick Grützmacher, born 1832 at Dessau; received his first instruction from his father; in his eighth year he appeared in public. He studied theory under Fr. Schneider. In 1848 he went to Leipzig, where he shortly afterwards became first violoncellist and soloist at the Gewandhaus, as well as teacher at the Conservatoire. Since 1870 he has occupied the same posts in Dresden, with the title of Royal Kammerzustand. His compositions are among the best that have been written for his instrument. His works are all important, both for his own class and for the general music of theVioloncello.

Étienne de Hauart, born 1843 at Louvain, in Belgium; in his tenth year travelled as a violoncellist; entered the Conservatoire of Brussels, which he left, after obtaining the first prize, in 1850; travelled in France, Sweden, Denmark and Germany; 1861 became first violoncellist at Düsseldorf; after he died, the same post was filled by Weimar, and finally at Berlin. His extensive repertoire comprises works of every epoch of music.

Alfredo Piatti, born 1823 in Bergamo; studied at Milan, where he began his travels; 1849, became solo violoncellist at the Opera in London. He has produced numerous compositions for his instrument, which show taste and refinement. His excellent services at the Popoleon concerts, both as soloist and quartet-player, have made him a universal favorite with London audiences.

David Popper, born 1845, at Prague, where he studied at the Conservatoire; 1866, became soloist and first violoncellist at the Court Opera of Vienna; since 1873, has been engaged principally in travelling, accompanied by his wife, the pianist, Sophie Menter. He has composed various popular pieces for his instrument.

Giovanni Bottesini, born 1823, at Crema, in Lombardy; studied at Milan, where he became a virtuoso on the contra-basso, acquiring theory under Varral; travelled in England and America; 1863, became conductor of the theatre at Baltimore. His purity of intonation, cantabile and execution on the contra-basso, are outstanding. He has composed operas, symphonies, concertos, quartets, vocal pieces, etc.

Anton Bernhard Förster, born 1792, at Münster: received instruction on the flute from his father; 1804, became a member of the Court orchestra of Oldenburg; was considered on his extensive European travels the first performer of his day on the flute. In 1817 he received a post in the orchestra of Frankfort-on-the-Main; 1818, returned to Oldenburg, and 1820, was called to the Court orchestra of Dresden, where he died in 1842.

Heinrich Joseph Baermann, born 1784 at Potsdam; was appointed first clarinet-player at Munich; made triumphal concert-tours almost throughout Europe; died 1847 at Munich. His compositions form an excellent basis for the study of the clarinet. For Baermann, Weber wrote his splendid clarinet concertos.

Elisabeth Gertrud Mars, née Schneihing, born 1749 at Cosel; at ten years of age visited London as a violin-player; 1786, while at Leipzig, devoted herself to singing, and was soon engaged at the Berlin opera with a salary of 3,000 thalers, afterward raised to 6,000. Her unfortunate marriage with the violoncellist, Mars, embittered her residence at Berlin, and led to her migration in 1785 to Vienna; in 1782 she sang at the Court Opera; her divorce in 1788, she spent most of her time on singing-tours in England and Russia, dying in 1833 at Reval, where she had occupied herself as a teacher. She was the first cantatrice of her day as well as an excellent actress and musician.

Giulietta Pasta, born 1798 at Como; made her début, without creating much sensation, on the smaller stages of Italy; developed, in 1822, at Verona, so suddenly that the following year she was already achieving great success; she died 1865, at the Lake of Como. The great compass and striking beauty of her voice were enhanced by thorough cultivation and melodious talent.

Angela Catalani, born 1782 at Siringiglia, in the States of the Church. When at school at the convent of Santa Lucia, near Rome, she first attracted attention by her voice. It was thoroughly cultivated, and she then made her début at Rome, at the Court Opera; her voice was of the singing male parts. At fifteen she had spread throughout Italy, where she sang in all the principal towns. From 1801-6 she sang at Lisbon; then accompanied by her husband, she went by Madrid and Paris to London, her journey resembling a triumphal progress. Having remained eight years in England, and amassed an immense fortune, she went to Paris where she, for a time, undertook the direction of the Italian Opera. In 1816 she visited the capitals of Northern Europe, and in 1818, Poland and Russia; being everywhere received with unprecedented enthusiasm. After her last European singing tour, in 1826, she ceased to appear in public, and lived partly at Florence, partly at Paris, where she died 1851. She executed the most difficult passages, shakes, chromatic scales, etc., with dazzling brilliancy, which was heightened by the power of her magnificent organ.

Maria Felicita Malibrán, born 1808 at Paris, was trained by her father, the famous tenor, Mariotto, and was also educated by her singing, at the age of eleven, she sang at her father's concerts; she went to New York, where she married the French merchant Malibrán. Her husband, having become bankrupt, she returned alone to Europe, and in 1828 sang the part of Semiramide, at Paris, exciting great attention both there and in Italy. In 1836, she married Beriot, at Paris, and went to England, where, passionately fond of riding, she died in the same year from a fall from her horse. At Manchester. Malibrán was the most gifted and accomplished singer of modern times. Equally successful in high tragedy and in parts requiring simplicity, grace and coquetry, possessing great personal charms, she was yet more perfect as a concert-singer than on the stage. The immense compass of her voice qualified her equally for alto and for high soprano parts.

Giulia Grisi, born 1811 at Milan, where her voice was trained at the Conservatoire; 1832 was engaged at the Italian Opera at Paris, where the ringing clearness, ease and power of her voice, combined with her truly antique type of beauty, obtained magnificent success. For fifteen years she sang as prima donna alternately at Paris and in London, marrying in the latter capital (having been divorced from her first husband, the Marquis de Melcy) Mario, with whom she went to America in 1834. Afterwards she again sang for a few years at Paris with waning voice, and then retired from the stage. She died at Berlin, while on her way to St. Petersburg, in 1869. Her sister, whose head is to the right of the portrait given, was also a great singer, and after her song at the Birmingham Festival, after which she married Count Gigliucci.
Johanna Sophie Löwe, born 1811 at Oldenburg; having completed her studies, was engaged at the Kärnthnerthor Theatre at Vienna, in consequence of her brilliant début. While on a singing-tour in North Germany in 1837, she was engaged to the Royal Opera at Berlin; and having repeatedly travelled in England, France and Italy, married Prince Friedrich von Liechtenstein. She died in 1866 at Pesth. Her brilliant powers of singing, equally cultivated in the German, French and Italian styles, her rich and voluminous voice, and clever, appropriate acting, combined to form an artistic whole of great excellence.

Henriette Sonntag, born 1860 at Coblenz; received her musical training at Prague; 1824 was engaged at the Königstadt Theatre at Berlin; 1826 went to Paris, where she excited considerable enthusiasm; 1828 was privately married to Count Rossi, after which, she sang only at concerts in Moscow, St. Petersburg, Hamburg and in the Netherlands, where her marriage was proclaimed invalid. She made her début in opera, on account of pecuniary misfortunes; 1852 went to America, where she met with immense success; and in 1854 died of the choler, in Mexico. The extreme purity and suppleness of voice, combined with its lively and sweet beauty, by which she won the hearts of all who heard her. Her répertoire was very extensive.

Wilhelmine Schroder-Devrient, born 1808 at Hamburg; from her fifth year took part in the performances of the corpo de ballet of the court in the spoken drama; and in her fifteenth year made her first appearance as a singer. Her voice having been further trained for this vocation, her famous rendering of the part of Leonore in Fidelio quickly earned her for the reputation of one of the best dramatic singers the world has known. In 1832 she married Carl Devrient; later this marriage was dissolved, and, abandoning Dresden, she undertook extensive singing tours, in the course of which she visited Berlin, Paris (1835), London (1831 and 1837), and Russia (1835), where she became the wife of Baron von Boek, being everywhere received with extraordinary enthusiasm. After 1835 she lived alternately at Berlin and at Dresden, dying at Coburg in 1860. The volume, compass and power of her beautiful voice, her wonderful dramatic talent, personal grace, exemplary sedate and irreproachable life, and her great musical and interpretative gifts of Leonore to become typical for that part. She was also admirable at Donna Anna, La Vedova, Desdemona, Romeo, Le Sperambulato, Va Bene and Faustina.

Jenny Lind, born 1822 at Stockholm, where she received her training at the school attached to the theatre, making her début in her sixteenth year as Agathe. In 1841 she studied under Garcia in Paris, after which she was enthusiastically welcomed at Stockholm, which was followed by a triumphal tour in Germany and England; visiting North America in 1850 accompanied by Beethoven. Returning to Europe in 1852 with her husband, the pianist, Otto Goldschmidt (well-known to London audiences of the present day as the conductor of the Bach Choir), she lived successively at Dresden and at Hamburg, finally settling in London. A thorough artist by nature and cultivation, she combines poetical feeling and nobility of style with technical mastery, reaching to the smallest details of expression, and a warm perception of the beautiful and graceful. In the lyrical department she obtained her greatest triumphs as Vilia, the Sonnambula, Fidella, and Desdemona, and in the simple people's song. Her voice is sweet and beautiful, and her expressive and imposing appearance suggested the reproduction of Gluck's operas. In 1850, she was married to Hauptmann, a jeweller; 1812, making a starring tour with great success. From 1815-37 she was the ornament of the Berlin stage, where she died in 1838. The full and beautiful tone of her voice has never been surpassed; and her tall and dignified person fitted her admirably for the parts of the two Iphigenias, Alcestis, and Armida in Gluck's operas, and of Leonore in Fidelio. She was also an eminent oratorio singer.

Sabine Heinefetter, born 1809, at Mayence; began life as a wandering harpist; having been subsequently educated as a singer, made her début at Frankfurt-on-the-Main, in 1825; studied further under Caselli at Cassel, and afterwards went to Paris, excelling on her singing-tours the greatest admiration, especially at Berlin, which she visited for the second time after travelling in Italy in 1833. In 1842 she retired to Baden; and died in 1872 in the house of a friend in Neuenburg. Her principal parts were Romeo, Anna Bolena, Norma, La Donna, etc.

Johanna Wagner, born 1828, near Hanover; made her first appearance at Ballenstedt; 1844, was engaged by her uncle, Richard Wagner, for the Dresden Theatre. The latter being obliged to leave, she made a brilliant début as Lucienna in her singing-tours the greatest admiration, especially at Berlin, where she remained ten years. In 1859 she married the counselor Jachmann, retiring from the stage; was re-engaged two years later and returned to the Royal Theatre at Brussels. Her noble and finished acting qualified her especially for the great heroic parts in the classical works of Gluck, and in the operas of Meyerbeer ("Fidèl") and of Wagner ("Elizabeth"). Amalie Joachim, whose début at a singing as a singer in Vienna; made her début at the Kärnthnerthor Theatre, and developed during her subsequent engagement at the Court Theatre of Hanover into an artist of the first rank. Since then she has had the greatest success with Joachim, the great violinist, who has only taken part in concerts and oratorios, in which departments she occupies the highest position.

Theresa Tietjens, born 1821 at Hamburg, where she was educated and trained. Her début at a singing as a singer in Vienna; went by Frankfurt-on-the-Main to Vienna, where her singing of Valentine caused her engagement at the Imperial Opera. She shortly after accepted a highly advantageous offer from London, where she sang at the Opera until her death in 1877. Her powerful and well-disciplined voice enabled her to render the great tragic parts of Fidello, Valentine, Norma, Donna Anna, etc., with heroic force and passion; she was also highly successful as an oratorio singer, especially in Handel.

Désirée Artôt, born 1830, at Brussels; received her musical training under Pauline Viardot-Garcia; in 1857 sang with much success in London and at Paris; 1860 visited Berlin with Lorié's company, where she immediately became the favorite of the public. She afterwards sang at Brussels, Amsterdam, St. Petersburg, London and Vienna. In the course of the last few years she has made numerous singing-tours with her husband, the Italian opera singer Padilla. Her most successful parts are Rossini; Le Contes de Feé, Adalgisa, La Traviata, La Fidella del Regimento, Marguerite, etc.

Pauline Viardot-Garcia, born 1821 at Paris, where she studied the piano under Liszt; 1837 devoted herself to singing, meeting with immediate success at the Italian Opera in London, as the Countess and as Desdemona. In 1840 she married Viardot, the French writer, with whom she travelled in Italy, Spain, Germany and Russia, being everywhere received with immense favor. In 1866 she retired from the stage, and for a time was occupied with tuition at Baden-Baden; since 1870, she has resided at Paris. Her voice, a remarkable mezzo-soprano, was distinguished by large compass and softness of tone, with which she combined the highest expression and splendid dramatic talents. In Gluck's operas her most brilliant part was Orphée.

Adelina Patti, born 1843 at Madrid; went early with her parents to America, and made her début at a grand opera in the part of Lucia, which was confirmed by her singing in the other principal towns of America. In Europe she everywhere met with the same success, which has increased steadily up to the present day; her Russian triumphs in 1890 being especially remarkable. In 1860 she married the Marquis de Caux, from whom she obtained a judicial separation in 1877. She has won her greatest successes in 'La Sonnambula,' 'La Traviata,' 'Lucia di Lammermoor,' 'Crispinio e Comare,' 'L'Elixir d'Amore,' 'Rigoletto,' 'Linda di Chamounix,' 'Dinorah,' and 'Aida.'
Zelia Trebelli, born 1838 at Paris, of German parents named Gilbert; 1849 went upon the stage at Madrid, taking the name of Trebelli. She made her world-wide reputation while a member of Merelli's Italian Opera Company. Her marriage with Bettini was subsequently dissolved. She travelled for a considerable period with Ulmann, distinguishing herself as a concert singer. Her round and velvety contralto voice is unriviled in the execution of fortefortis. Her best parts are Rossina, Azucena.

Pauline Luca, born 1842 at Vienna, where she sang in the chorus at the Court Opera; 1860 went to Prague; 1861 accepted brilliant engagement at the Court Opera of Berlin. Here she received instruction from Meyerbeer, and quickly became a favorite with the public. She has travelled repeatedly in Germany, and visited London and St. Petersburg, having been received in the latter city with a warmth amounting to adoration. Ultimately she became so spoiled that she was unwilling to share the honor given to the Berlin Opera, after the campaign of 1866. Since then on line, and therefore she went to America (1873-74). After her return she again sang at various German towns. Though imperfect as a singer, her animated acting and excessive personal grace are of no little importance.

Christine Nilsson, born 1843 at Wederslöf, near Wexio; played the violin and the flute on public market-places; 1857 was sent by her benefactor, a gentleman named Thorpe, to be educated; thence went to Stockholm, and later to Paris, where she completed her studies. In 1864 she made her first appearance, at the Theatre Lyrique, as Violetta in Verdi's 'Traviata,' with great success. At the expiration of her three years' engagement at that theatre, she went to London, where (as well as on her tours in America, Russia, etc.) she became a great favorite. In 1872 she married M. Roucaud, a banker. Her unusually high and clear soprano voice is supported by considerable dramatic talent.

Aglaia Orgéni, born 1844 in Galicia, of German descent. Her musical talents developed early. She studied under Mme. Viardot-Garcia, at Baden-Baden, and later under Lamperti, at Milan. Her brilliant début at the Berlin Court Opera, the Somnambula, was due to her immediate engagement. This contract was, however, dissolved in the following year, on her refusal (as the daughter of an Austrian general) to sing the part of Visca, in the festival representation given at the Theatre Waghner, to the profit of her good actress and coloratura singer, more particularly in the parts of Valentina, Senta, Agatha, Lucia, Amina, Rossina, Selika and Zerlina.

Giovanni Battista Rubini, born 1795 at Romano, near Bergamo, by good fortune while a tailor's apprentice by his beautiful voice; became a chorus-singer; and subsequently, having started with great success, further increased his reputation by travelling in France, England, Germany and Russia. He was one of the most famous singers of his day. He died at his birthplace in 1854.

Luigi Lablache, born 1794 at Naples; was engaged as basso buffo, first at the theatre of San Carlo, in that city, then at Messina, and subsequently, as basso at Palermo: sans at Milan, Turin, Rome and Vienna, until in 1830 he accepted an engagement at the Grand Opera at Paris. He died in 1858 at Naples. He was equally successful as singer and actor, whether in French or Italian.
of his voice, combined with his imposing, personal beauty and exceedingly noble style of acting, qualified him equally for lyrical and dramatic parts. His singing of Tristan, at Munich, procured for him lasting fame.

Albert Niemann, born 1831, at Erxleben, near Magdeburg; was at first employed at a manufactory of machinery; 1849 went as chorus-singer to Dessau, where he studied under Fr. Schneider. After visiting various towns with brilliant success he accepted a post at the Court Theatre of Hanover; since 1866 he has been engaged at the Court Opera of Berlin. He particularly shines in Wagner’s operas, for the heroes of which his

fine figure and clear and masculine tenor voice eminently qualify him.

Theodore Wachtel, born 1844, at Hamburg; son of a hackney-coachman; by the advice of connoisseurs was educated as a singer; was engaged first at the Court Theatre of Schwerin, and subsequently at that of Dresden. He then went, pleading insufficient occupation, to Wurzburg, Darmstadt, Hanover and Cassell, singing with growing success, and finally obtaining a world-wide reputation. His principal parts are Arnold, Edgar, Raul, the Prophète, Eleazar, Almaviva, Nemorino, Stradella, and the Fortuné de Lenormand.
APPENDIX.

CONTAINING THE

PORTRAITS AND BIOGRAPHIES OF THE PRINCIPAL
AMERICAN MUSICIANS.
PREFACE TO APPENDIX.

MESSRS. EDWARD SCHUBERTH & CO., feeling convinced that an English edition of “Das Reich der Töne” ("The Realm of Tones") will meet with a ready welcome among all those American amateurs who are interested in the life and progress of Musical Art, have made arrangements with the German publishers of the work to issue such a translation as will render it accessible to the English reader. But in order to enhance the historical importance of this unique publication, they have concluded to add to it an appendix giving, as far as the limited space would allow, a number of portraits and biographical sketches of some of the most meritorious musicians, both native and naturalized, who have done most to cultivate in America a taste for the best class of music. The publishers were especially induced to make this addition, as a simple act of justice, since little, and, in many cases, nothing, reliable is ever to be found in European musical publications concerning many of those American musicians who have so faithfully toiled in the interest of a more serious musical culture among our people.

The publishers congratulate themselves, as well as their readers, on having been able to induce Dr. F. L. Ritter to write the Appendix, and to edit the English edition. Dr. Ritter's broad musical culture, unimpeachable impartiality, and sound judgment in regard to what is great, as well as his symathy with all that promises good results to our musical future, are too well known to need further allusion here.

Limited space has prevented the Publishers from giving a larger number of portraits and biographies. In their proposed future publication, the “Musical Dictionary,” which will also be edited by Dr. Ritter, space will be found to insert records of many more whose labors entitle them to an honorable mention.

THE PUBLISHERS.

NEW YORK, November, 1882.
John S. Dwight, the distinguished editor of 'Dwight’s Journal of Music' (Boston), has been for many years one of the most earnest promoters of real musical culture in America. He was born at Boston May 13th, 1813. Destined to the ministry, he pursued his studies at Harvard College; after the completion of his college course he became pastor at Northampton, which position he resigned in 1841 to join the Brook Farmers. In 1852 he founded his journal, devoting all his time to musical affairs. He brought to the task of editor of a musical paper, fine, broad aesthetic culture, deep love and appreciation of all that is beautiful in art, great impartiality regarding personal or social station—he became partial only when, according to his ideal views, the highest interests of music were at stake. His services to musical art and artists were given with the greatest disinterestedness and unselfishness; he never used the influence of the editorial chair with a view of to interested ends; he found a noble mission to fill, and to the best of his ability and understanding he unflinchingly sought the best means in order to fulfill this arduous task. Though of a most amiable, kind, cheerful disposition, his unbiased adherence to art principles created him many enemies among those whose selfish misuse of musical art this genial editor would and could not sanction. In 1881 Dwight's Journal of Music ceased to appear. In his large concern in the cultivation of music was now so universal and popular, there were not musicians and amateurs earnest and serious enough to uphold the musical organ, which more than any other had helped to build up the solid foundation upon which our present American musical culture rests. Mr. Dwight, to speak in the sense of that noble, simple phrase, ‘a mérite de l'art,’ and may point with satisfaction and pride to the pages of his old Journal. It was through Dwight's efforts that the Harvard Association Symphony Concerts were established in Boston. It was principally he who selected the programme, engaged solo artists, etc., etc.

Carl Anschütz, born at Coblenz 1815, received his musical education under Fr. Schneider. In 1847 he came to New York as conductor of the opera under the management of Ullmann. In 1846 he gave a season of German opera at the old Wallack theatre on Broadway and Broome Street, bringing out, among other works, Beethoven's 'Fidelio,' Mozart's 'Belmont and Constanz,' Auber's 'Le Maçon,' Weber's 'Freischütz,' all given with care and excellent ensemble. He was also at one time conductor of the Arion and other New York German Singing Societies. He was an energetic and careful conductor, and has done some excellent work in the interest of New York's musical culture. Some of the younger musicians, such as Thomas and Neusendorf, received good advice from this experienced master, who died in New York in December, 1876.

Max Maretzek, born Brunn, Moravia, June 28, 1821, and came to the United States in 1848. He was for some time the most successful and active manager and conductor of Italian opera in New York. In 1849 he became connected with operatic affairs at the Astor Place Opera, and later on, when the Academy of Music was built, he, alternately with other managers, presided over the checked career of Italian opera in the New World. He was the means of introducing to the New York public some of the greatest lyrical artists, and has brought out in the United States a number of operas for the first time. But having finally lost his hold upon public favor, he has retired almost entirely from his former position, devoting his time to teaching, and doing some descriptive conducting.

Carl Bergmann, born at Ebersbach, Saxony, in 1821; came to the United States in 1850, where he became a member of the famous orchestral society the 'Germania,' an organization that did most valuable service in the cause of musical education in the United States. The members of this society, becoming aware of Bergmann's great qualities as a musician, elected him as their conductor, a position he occupied until the disbandment of the 'Germania.' Bergmann afterwards settled in New York and joined the Philharmonic Society. In 1845 he was elected to conduct the society's concerts alternately with Th. Eisfeld. From 1843 until his death he acted as solo conductor of the Philharmonic concerts. He also for some years conducted the German singing society, the New York 'Arion.' No musical conductor in the United States received greater distinction and more unqualified respect from musicians and musical amateurs than Bergmann when at the height of his career and in the full possession of his powers; and none was more conspicuous in laying a solid foundation for higher musical culture and in fostering a taste for the best works of the great German instrumental composers. Had he understood and cultivated the art of advertising as well as that of conducting, American musical amateurs would probably not have so soon forgotten his great merits, and his exceptional natural gifts as a conductor. Bergmann was a great musical instructor and inspirer, at a time when the immortal symphonic works of Haydn, Mozart, Beethoven, Schubert, were scarcely known, when the mention of the name of Schumann, Berlioz, Wagner, Liszt, called up an expression of curious astonishment and mistrust on the face of the American musical amateur. To Bergmann belongs the great merit of having first broken ground for the appreciation of composers' works. It was he, who, in spite of the greatest opposition on the part of the press, and even on that of orchestral musicians, had the courage to commence playing the then so much feared 'Music of the Future.' Bergmann composed several pieces for orchestra, and was an efficient performer on most of the orchestral instrumenta; the violoncello, however, was his favorite. He read a score with astonishing facility, and his conception was sympathetic and poetically expressive. He died in New York August 10th, 1876.

Hans Balatka, born 1827 in Austria, studied music under Proch and Sechter at Vienna. In 1849 he came to the United States and settled in Milwaukee, where he established the still flourishing 'Milwaukee Musikverein,' which he conducted until 1860, when he removed to Chicago, having been appointed conductor of the Philharmonic Society of that city. After the great fire of Chicago he returned to Milwaukee, from there he removed to St. Louis, but finally settled at Chicago. Balatka, as conductor of musical societies and musical festivals, as organized by the different German male choruses of the West, has won great and lasting honor in regard to musical development in that section of the Union. None has done more there for sound musical culture.

Carl Zerrahn, born July 28th, 1826, in Mecklenburg-Schwerin; studied music, especially the flute, at Rostock and Berlin. In 1848 he came to America as first flutist of the Germania orchestra. In 1855, on the disbandment of that celebrated orchestra, he settled in Boston, where he was appointed conductor of the Handel and Haydn Society, a position he still holds with distinction; on the establishment of the 'Harvard Musical Association' he became its conductor; he is also conductor of several choral organizations in the neighborhood of Boston; has conducted a number of important musical festivals in Boston and other New England cities. Zerrahn has done great service to musical culture in the United States; a number of great oratorios such as 'Israel in Egypt,' Bach's 'Passion Music,' have been first produced here under his baton.

Theodore Thomas, born in Oostriesland, Hanover, in 1835, and came to America in 1845. His father, an orchestral musician, taught him violin-playing. Thomas, when yet a mere lad, played in theatrical orchestras, minstrel troupes, travelling opera companies, and in the development and advancement of music in the United States; a number of great oratorios such as 'Israel in Egypt,' Bach's 'Passion Music,' have been first produced here under his baton.
chamber music, an institution which first brought Thomas in an
advantageous position before the New York musical public. All
the best works of chamber music were brought out at these soirées;
he also appeared occasionally as solo-violinist in different concerts.
In 1884, after having done some desultory conducting, especi-
ally under the management of L. F. Harrison, at Irving Hall, Thomas
started his symphony concerts, which, with the exception of an
interval of two seasons, he successfully carried on until 1879.
In order to secure a permanent orchestra under his sole control, he,
in 1856, started the 'Summer Night Concerts' which for a couple of
years reached their greatest success at Central Park Garden.
During the winter seasons, Thomas, in order to keep his orchestra
together, travelled through the states; but the expenses of the
venture were so great that after a few seasons it had to be abandoned.
This orchestra under Thomas' baton was a very fine and efficient
organization of New York Philharmonic; he has also repeatedly conducted the Cin-
cinnati musical festivals, and in 1882 organized a Monster May
Festival in New York City. Thomas is one of those musicians
who have done most towards raising musical taste in this country.
His greatest merits as a conductor, however, must be looked for
in his orchestral programmes. Every style, old and new, serious
and light, has found a place there, and he has, to a certain degree,
made orchestral music popular in New York. His rendering it at
least partially understood in the other states of the Union.
Thomas has not appeared before the public as a composer up
to present date. It is, however, very much to his credit that he,
an almost self-taught man, has worked himself up to the honorable
position he now holds.

Dr. Leopold Damrosch, born at Bosen in 1832, studied violin
under Concertmeister Ries at Berlin, and composition under
Dehn. In 1855, on the invitation of Liszt, he joined the band of
the St. Petersburg Imperial University Orchestra, where he
became conductor of the orchestra, and also established an orches-
tical society. In 1871 he came to the United States, having been engaged as con-
ductor of the male chorus, the 'C ICCLeia Society of the New York
Oratorio Society. During the season 1876-77 he conducted the Phi-
larmonic Society. In the Fall of 1878 he established the
Symphony Society. In 1880 he organized the first New York May
Festival. He has composed and published 'Ruth and Naomi,' a
biblical idyl, a Fest-Ouverture, a violin concerto, male choruses,
musy songs, and a collection of Church music. 'St. Cecilia,'
Dr. Damrosch's labors have been highly beneficial to the advance-
mnt of musical taste in New York. His programmes, invari-
ably composed of the best and most interesting of classical and modern
compositions, are intelligently arranged.

George F. Bristow, born in New York in 1823, studied
music under his father; in piano forte and violin, became an early
member of the Philadelphia Philharmonic Society, was, at some
time, conductor of the Harmonic Society, and is at present teacher of
vocal music in the public schools of New York. He has com-
posed Church music, songs, piano forte pieces, two symphonies, one
brought out by Jullien and the other by the New York Philharmonic
Society, several overtures, the oratorios 'Praise of God' and
'St. John,' and the opera 'Rip van Winkle' first brought out by
the Fyne and Hamilton Company. Bristow is one of the most meri-
torious of native American musicians.

Julius Eichberg, born at Düsseldorf in 1824, received his first
musical education, especially in violin playing, from his father,
and studied harmony under J. Rietsch. At the age of seventeen
he entered the Brussels conservatoire, where Ftis became his master
in composition and Meerts in violin playing. After having finished
his studies at the conservatoire he became second leader of the
theatrical orchestra at Frankfurt. In 1848 he was appointed teacher of
violin playing and composition at the conservatoire of Geneva.
In 1857 he came to America, passed two years in New York, and
in 1859 settled permanently in Boston, where he subsequently
established a music school. Eichberg has composed instrumental
works, songs and several light operas of which 'The Doctor of
Albania' has proved popular; he has composed:

Robert Goldbeck, born in 1835 at Potsdam, Prussia, a pupil of
Henry Litoff, came in 1857 to the United States and settled in
New York as piano teacher; during his sojourn in this city he com-
posed much piano forte music, songs, male choruses, a symphony
'Victoria,' and several charming pieces for pianoforte and orches-
tra, entitled, Elégie, Idylle, Scène de chasse, Le Songe, brought
out by the Philharmonic Society. In 1863 he removed to Boston
to establish a music school. 'The New England Conservatory
of Music.' a year later we find him in Chicago at the head of a similar
institution. After eight years' residence in Chicago he removed to St.
Louis, establishing another musical Conservatoire which is still
in full operation. His direct pupil was Adolf, who has composed
more piano pieces, trios for piano, violin and violoncello, a piano quinette,
a concerto for piano, etc.; he also began the publication of a paper,
'The Musical Instructor.' Goldbeck is a talented composer and a
good pianist.

Frédéric Louis Ritter, [we quote a part of the article in
Grove's Dictionary of Music], born at Strasbourg in 1832. He is a pupil of
H. M. Schletterer. At the age of 18 he was appointed Pro-
Fessor of Music in the Conservatorio at Vienna, his degree of Doctor of
Music in 1878. Ritter's literary labors have included articles on
musical topics, printed in French, German and English periodicals.
His most important work is 'A History of Music in the form of
Lectures,' vol. 1, 1870; vol. 2, 1874, Boston. A second, much
enlarged edition has appeared in London. As a composer,
Ritter may be classed with the modern Franco-German school.
He has composed three symphonies, 'Stella,' 'Poème Sym-
phonique d'après Victor Hugo,' overtures, 'Othello,' Concerto
for violoncello and orchestra; all these works were produced by
the New York and Brooklyn Philharmonic Societies, and at musical
fests. He also composed a concerto for piano forte and or-
chestra, fantasies, duet for clarinet and orchestra, serenade for
flute, horn and string quintette, a string quartet, pieces for the piano, among them a suite recently
published, several books of songs, a set of male choruses, the 4th
symphony, the 4th symphony, the 4th symphony, the 4th symphony,
concerto, the 4th symphony, the 4th symphony, the 4th symphony,
concerto, the 4th symphony, the 4th symphony, the 4th symphony,
concerto, the 4th symphony, the 4th symphony, the 4th symphony,
concerto, the 4th symphony, the 4th symphony, the 4th symphony,
most serious and best equipped among native American com-
poses.

Daniele Buck, born at Hartford in 1839, went to Europe to study com-
position under Rietz, and organ playing under Schnei-
der. After his return to America he settled in Chicago; after the
great fire there he went to Boston, where he became organist at the
Music Hall; in 1875 he removed to Brooklyn, where he still
resides, occupying the position of organist at St. Ann’s Church,
and conducting the Apollo Club. Buck has composed and pub-
lished much, principally church and organ music. Among his
several compositions we find songs, mass, choruses, overtures,
several cantatas, the 46th psalm for solo, chorus and orchestra, the
scarcely mentioned ‘Golden Legend’ for which the Cin-
cinnati prize was awarded him. A year or two ago he produced a
concerto for the organ, ‘Illustrations in Choir Accompani-
ment.’

Asger Hamerik, born at Copenhagen, Denmark, April 8th,
1832. Studied music under such men as Gade and Haberberth.
In 1863 he spent some time in Berlin, where he received some
instruction from Dr. von Bülow. In 1868 he went to Paris, where
he received artistic advice from Berlioz. In 1872 he came to
the United States and was appointed director of the musical
section of the Peabody Institute at Baltimore. He has composed
cantata (not yet given on the stage), songs and much instrumental
music, principally for orchestra, among which his ‘Nordische
Suite’ is most popular.

Otto Singer, born at Sora, Saxony, July 26th, 1833, a pupil of
the Leipzig Conservatoire, where Richter, Hauptmann and Mos-
cheles were his masters. In 1867 he came to America, and
settled in New York as a piano teacher. In the Spring of 1873,
at the instance of Th. Thomas, he went to England to sing in the
chorus for the first Cincinnati Musical Festival, and it was
dreaded how efficient teaching that the success of that festival was secured. At the establish-
ment of the College of Music in that city, Singer was appointed
as one of the chief professors, a position he still holds. Among
his published compositions we find variations for two pianofortes,
op. 1; fantasie for piano, op. 2; duo for violin and piano, op. 3;
the cantata, ‘The Landmark of the Pilgrim Fathers,’ a festival can-
tata, written for the inauguration of the Cincinnati Music Hall, a
rhapsodie for piano and orchestra; he has also composed several
symphonies.

Frederick Brandels, born at Vienna, in 1835; studied
piano-forte playing, under Fischhof and Czerny, and composition,
under Rumpf. In 1848 he came to the United States
and settled in New York, where he holds an honorable position
as composer and teacher of the piano-forte. He has published
a number of pieces for this instrument, as well as many songs.
Among his larger compositions we find an andante for small
orchestra; ‘The Ring’ ballade for solo, chorus and piano-forte;
and a sonata for the piano.

O. B. Boise, born in the State of Ohio, Aug. 13th, 1844; studied
principally at the Leipzig Conservatoire, where Wenzel, Richter,
and Hauptmann were his masters, and also in Berlin with Kullak.
In 1868 he settled in New York, devoting his time to teaching
and composing; has composed overtures, symphonies, songs
and church music. Boise is one of the rising American com-
posers.

W. G. Gilchrist, born in Jersey City, N. J., Jan. 18th, 1846; received
some musical instruction, under H. A. Clark, of Phila-
delphia, where he now lives, as conductor of several singing
societies, and is organist at Christ Church. Gilchrist has com-
posed much, but published little, so far. In 1882, for the setting
of the 46th Psalm, he received the prize offered for composition
by the Cincinnati Music Festival Organization, similar distinc-
tion having been awarded to him before by a singing society of
New York, and by one of Philadelphia.

Henry C. Timm is one of those artists who have been most
intimately connected with musical life in its development at New
York. During nearly half a century he has devoted his labors to
the best interests of musical art. Of an amiable, kind disposition,
he was ever ready to assist where the promotion of good music was
the accomplishment, whether as pianist, organist, leader, choral-
player, composer or teacher. In the midst of all these harassing
musical duties he has kept his mind fresh and his judgment unbiased
by jealousy or envy; he cheerfully recognizes the good whenever
it comes under his observation; he always expresses his opinion
with modesty, but his are the opinions of an experienced, thought-
ful artist. Timm was born in Hamburg, Germany, July 11, 1811;
was a pupil of Methyls and Jacob Schmitt. He came to the
United States in 1835 and made his first appearance as pianist in
the old Park Theatre; he then played Hummel’s Rondo Brilliant,
in A. He accepted the position of second hornist in the orches-
tra of the Park Theatre, and occasionally played piano solos be-
fore the acts. He afterwards became a good work for the organ, ‘Illustrations in Choir Accompani-
ment.’

Karl Klauser, born 1824 in St. Petersburg (Russia) of
Swiss parents. Came to New York in 1840, and in 1845
became teacher of music at Miss Porter’s young ladies’ school
in Farmington, Conn., where he has done much good work in the
interest of the better class of music. He may be rightly
considered as one of the earliest of musical pioneers settled in the
United States. He has revised and edited several collections of
piano pieces by different composers for use in instruction.

Hermann A. Wollenhaupt, born in Saxony in 1827.
He studied piano-forte playing with Julius H Hummel.
In 1845 he came to the United States and settled in New York;
he appeared as pianist at the Philharmonic and other concerts,
but has devoted his time chiefly to teaching and composing pieces
for his instrument. Many of his published compositions, written
with taste, have proved useful for instructive purposes.

Louis Moreau Gottschalk, pianist, born at New
Orleans, May 8, 1829, a pupil of Stasny, of Paris, France.
Made his successful debut in Paris, in 1845, and afterwards went on a pro-
fessional tour through France, Switzerland and Spain. In 1853
he returned to America and landed at New York, where he gave
his first concert in the ball-room attached to Niblo’s Theatre. He
afterwards visited Cuba, and all the principal cities of the United
States, everywhere meeting with great success. In 1865 he went
to San Francisco and from there to South America; in 1869 he
played in Rio Janeiro, where he fell sick and died Dec. 18th, the
same year. Gottschalk, at his public appearances, played almost
exclusively his own pieces, which may be characterized as refined
salon compositions; here and there an exquisite sentimentality
under the luxuriant overgrowth of mere technical decorations.
His best and most original pieces, which still possess interest for
the pianist, are his ‘Bamboula,’ ‘Banjo,’ ‘Le Bananier,’ and
some of his compositions of a Spanish character. His style as a
pianist and composer was a restricted one, but he evinced the
qualities of a master within this restricted sphere.

William Mason, born in Boston in 1829; commenced
the study of music at an early age. In 1849 he went to Germany
where Moscheles, Dreyfuschock and Liszt became successively his
masters in piano playing, and Hauptmann and Richter in com-
position. He successfully appeared in public in Leipzig, Prague,
Weimar and London. In 1854 he returned to his native country
and made a tour through the States, giving piano-forte recitals in
all the principal cities. In 1858 he, in connection with Berg-
mann and Thomas, established in New York the soirees of clas-
ical chamber music. For some years past he has retired from
public life, devoting his time to teaching. He has composed and published many solo pieces for the piano forte, some of which have become quite popular. His compositions, though somewhat monotonous, are always written with taste and knowledge of the resources of the piano forte.

Richard Hoffman, born May 24, 1851, in Manchester, England, came to the United States in 1847, made his first appearance in New York, as a pianist, at a concert given at the Tabernacle, playing Thalberg's 'Sommambula Fantaisie.' He afterwards appeared frequently at the concerts of the New York and Brooklyn Philharmonic Societies. He has composed and published a number of solo pieces and transcriptions for the piano forte. Hoffman has rendered good service to the cause of music in New York, having formed many fine amateur players. He played in all the principal houses in New York, and was a frequent soloist in concerts, and played, in 1869, Beethoven's Concerto in G at a New York Philharmonic Society's concert.

B. L. Lang, born at Salem in 1840; at first studied music with his father; has also had piano lessons from Frank Hill, Jaell and Lizst. Is organist of the Boston Handel and Haydn Society, a post he has occupied for the last twenty-five years. Is conductor of the Boston Cecilia Society; has brought out a number of important works of modern composers. He has appeared frequently in public as a pianist. His musical labors are important ones in relation to Boston's musical culture.

Sebastian Bach Mills, pianist, born at Cirencester, England, March 3, 1858, received his first musical instruction from his father. At the age of eighteen he went to the Leipzig Conservatoire, where Piaiay and Moscheles were his masters. In 1859, he came to New York and made his debut in the City Assembly Room, at a concert directed by Carl Bergmann, when he played Schumann's concerto and Lizst's 'Midsummer Night's Dream,' with great success. He was at once accepted as a first-class pianist. Since that time he has resided permanently in New York City, devoting his time to teaching, playing in public and giving concerts, and playing brilliant and popular piano pieces. Mills' playing is distinguished by great brilliancy and a full, round tone.

William H. Sherwood, pianist, born at Lyons, N.Y., in 1855; entered the University of Berlin; in 1863 he became a pupil of Kullak, and composition under Weitzmann. After having made a successful debut in Berlin, visiting Leipzig, Weimar, and Hamburg, he returned to America (in May, 1870,) and settled in Boston, from whose city he made concert tours to the different cities of the Union. Sherwood is a painstaking artist, and possesses a brilliant technique.

Max Pinner, pianist, born in New York, April 14, 1851; at 18, entered the Leipzig Conservatoire; in 1868 he became a pupil of Tausig, at Berlin, and studied harmony under Weitzmann. In 1873 he studied under Liszt. He afterwards appeared as a successful pianist at Berlin, Leipzig, Vienna, and other German cities. In 1878 he returned to his native city, and taught. Of late, on account of ill-health, this talented pianist has appeared but seldom as a public performer.

Samuel P. Warren, born at Montreal, Canada, Febr., 1841. In 1861 he went to Berlin to become a pupil of Haupt. In 1864 he returned to his native city. In 1865 he settled in New York, where he now holds the position of organist at Grace Church. Warren is an earnest musician and a fine organist. By means of the organ he has composed some of the most remarkable organ compositions by ancient and modern masters, he has done much to awaken a taste for true organ music in America. He has composed and published good songs and church music.

H. Clarence Eddy, born June 30, 1851, at Greenfield, Mass., studied organ playing under Dudley Buck. In 1871 he went to Germany and became a pupil of Haupt at Berlin. On his return home he received a call to become organist at the First Congregational Church, Chicago. In 1876 he became director of the Hensley School of Music. Eddy is an organist of great technical powers. He gives every year interesting series of organ recitals at Chicago. He has also issued a translation of Haupt's work on counterpoint.

George C. Whiting, born at Holliston in 1840, received his earliest musical education from his elder brothers; later he received instruction on the organ from G. W. Morgan, of New York, and studied a year with Best at Liverpool; he also spent some time at Berlin to study orchestration with Radeke. In his native country he has successively occupied the position of organist at different churches at Boston, Hartford, and Albany, and is at present professor of organ playing at the Cincinnati College of Music. Whiting has composed pieces for the organ, music for church choirs, part songs for male chorus, a Te Deum, cantatas such as 'The Viking's Story' and 'Leonora,' in 1878 he was appointed Professor of Violin at the Cincinnati College of Music.

Frederic Bergener, distinguished violoncellist, born at Donaueschingen, Baden, in 1827; studied under C. L. Böhm and Kalliwoda; came to America in 1849 and settled permanently in New York, where he has attracted attention. He was for several years violoncellist of the Eisfeld Quartette, and afterward occupied the same position in the Mason-Thomas Quartette Soirees. He is a member and one of the directors of the New Y. Philharmonic Society. His qualities, as a player are full and pure tone of exquisite singing quality and rich expression; possesses a fine technique.

George Matzka, born in 1825, at Coburg, Germany, where he received his musical education. At the age of 17 he became a member of the court orchestra in his native city. In 1852 he came to America and settled in New York, where he soon afterward joined the Philharmonic Society. For a number of years he has been one of the directors of that society. He played the viola in the Mason-Thomas Quartette Soirees. He has composed several overtures (that entitled 'Galileo-Galilei,' was produced by the N. Y. Philharmonic Society, under Carl Bergmann), two string-quartettes, a sonata for piano and violin, many choruses and lieder; brilliant technique.

Wilhelm H. Schultze, born at Bonn in 1838, received his first musical instruction from his father; in 1844 he went to Braunschweig to study violin playing under Carl Müller; he afterwards went to Berlin, where Böhm taught him theory, and Louis Thiele pianoforte playing. In 1848 he came to the United States as leading violinist of the celebrated Germania orchestra. After the disbandment of that society (1853), he settled in Boston and became first violin of the Mendelssohn Quintette Club, a position he held with distinction for nineteen years. In 1870 he was appointed director of the musical department of the University of Syracuse, which institution conferred on him the degree of Doctor of Music.

S. E. Jacobsohn, violinist, born at Miutau, Prussia, in 1839; a pupil of the Leipzig Conservatoire; lived for some time at Bremen as concertmeister and teacher of the violin. He successfully appeared in concerts at Berlin, Leipzig, Frankfort, Cassel, etc. In 1872 he came to America as leader of the Thomas orchestra. After the disbandment of this, he went to Boston and became for a short time first violin of the Mendelssohn Quintette Club. In 1877 he founded a music school in Philadelphia, and two years later he formed a quartette, which was the nucleus of the Philadelphia Quartette Club.

Hermann Brandt, born at Hamburg, in 1824; in 1864 became a violin pupil of Ferd. David; he appeared with distinction at the Leipzig Gewandhaus Concerts, and in other
German cities. In 1868 he became concertmeister at the German Theatre at Prague. In 1873 he came to the United States as leading violinist of the Thomas orchestra. After the disbandment of that organization he settled in New York, and is at present concertmeister of the Philharmonic Society and first violin of the Standard Quartette.

Richard Arnold, violinist, born Jan. 10, 1845, at Eltenberg, Prussia; a pupil of Ferdinand David, came to America in 1844. Was a member of the Thomas orchestra. Is one of the leading violinists of the N.Y. Philharmonic Society, and first violin of the N.Y. Philharmonic Club, an organization for the cultivation of chamber music in its divers forms.

Camilla Urso was born at Nantes (France) in 1842. In 1850 she entered the Paris Conservatoire, where she became a pupil of Massart. In 1852 she came to the United States, and has since performed with great success in all the important cities. She possesses a fine technique, and the power of a refined and expressively musical voice.

Minnie Hank, born at New York, Nov. 16, 1854; studied under Signor Errani; made her début in Italian opera, in 1868, at the New York Academy of Music, as Amina in 'La Sonnambula.' In the same year she went to London and sang at Covent Garden. In 1869 she was engaged to sing at the Grand Opera in Vienna. She afterwards appeared in the principal German cities, at Paris, St. Petersburg, Moscow, Brussels, and in 1873 she reappeared, under Mapleson's management, in London and the United States, in a large range of parts. Her most successful part so far has been that of Carmen in Bizet's opera, and Katherine in Goetz's opera, 'The Taming of the Shrew.' She has a well-trained mezzo-soprano voice of good quality.

Clara Louise Kellogg was born at Sumterville, South Carolina, in July, 1842. She received her musical education at New York under the tuition of the best resident Italian singing teachers. In 1861 she made her début at the Academy of Music as Gilda, in 'Rigoletto.' In 1867 she appeared at Her Majesty's Theatre, London, as Margherita. In 1868 she returned to America, singing in the principal cities of the Union. In 1872 she sang again in London, and on her return to the United States organized a troupe to sing opera in English. She has appeared in a variety of parts. Her voice is a high soprano, clear, brilliant, and of great flexibility.

Achille Errani, born in Faenza, Italy, in 1824. Studied singing at the Conservatoire of Milan, where Vaccaj was his master. He afterwards appeared successfully in opera as tenor in the principal cities of Europe. In 1850 he came to America and sang under Maretzek's management, first at Havana and afterwards in New York. In 1866 he settled in New York as a 'Maestro di bel canto,' and became one of the most successful singing teachers there. Among his best pupils we may cite Minnie Hank and Emma Thurby.

August Kreismann, born 1823 at Frankenhausen, Saxony, studied singing at Dresden, Vienna, Milan, came to America about 1849 and settled in Boston, where he taught singing, led church choirs, and was for many years conductor of the famous German Singing Society, the 'Orpheus.' In 1876 he returned to his fatherland in the hope of restoring his health, but died there in Gera, March 12, 1879. Kreismann was a genial, kind-hearted artist, and devoted his talent as a singer almost exclusively to the German lied, as created by Schubert, Mendelssohn, Schumann and Franz. He possessed a tenor voice of sympathetic quality, sufficiently strong and of great compass. His singing was distinguished by poetical expression and intelligent conception.

George Simpson, born in 1839 at Edinburgh, Scotland, and came to America at the age of 16. He studied singing from J. G. Maeder, and in 1857 made his public appearance in Boston as principal tenor at the Festival of the Handel and Haydn Society. He has since sung at numerous oratorio performances in the principal cities of the States. For the last twenty-four years he has occupied the position of tenor at Grace Church, New York. His style as an oratorio singer is pure, dignified and expressive, and his rendering of the recitative is distinguished by clearness and correct understanding.

Franz Remmertz, born at Dusseldorf, July 1st, 1834. Studied singing at the conservatoire at Munich, and also under Del-sarte at Paris. He was afterwards engaged at the Hof Theater in Stuttgart. In 1869 he came to the United States and settled in New York as oratorio and concert singer. He is the possessor of a fine bass voice of great compass, much power and expression.