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A DICTIONARY OF MUSICAL INFORMATION.

CONTAINING ALSO A VOCABULARY OF MUSICAL TERMS,

AND A LIST OF MODERN MUSICAL WORKS PUBLISHED IN THE UNITED STATES FROM 1640 TO 1875.

BY JOHN W. MOORE.

BOSTON:
OLIVER DITSON & COMPANY.

NEW YORK: C. H. DITSON & COMPANY.
PHILADELPHIA: J. E. DITSON & CO. CHICAGO: LYON & HEALY.

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PREFACE.

In preparing this Dictionary of Musical Information, my desire has been to make it meet the popular demand for a book of reference concerning musical persons and subjects not mentioned in any other published work, and to furnish it at a price sufficiently small to place it in the hands of all persons in any way interested in musical affairs. To do this, it was necessary to abbreviate every article as much as possible, in order to crowd the largest amount of information into the smallest practicable space. I have done this in the belief that five lines read with interest is better than fifty lines read with indifference, and worth more to the careful reader than five hundred lines to the careless.

The labor of condensing articles, of sifting a great mass of material, and saving the very best of all, is a task requiring much patience and perseverance; and, when faithfully performed, the zealous worker is astonished to find his accumulation of rubbish, on the one side, so very large, and the amount of refined material so very small on the other; but, when he reflects that his stock of pure gold is worth infinitely more than the great mass of rejected matter from which he has selected it, he is the better satisfied, and is richly rewarded for his exertions.

The reader will find that I have compressed each one of the many thousand articles presented in this Dictionary into as few lines as would clearly express the important facts. My object has been not alone to spread the glory and enhance the fame of those who have attained to places of high honor in the world of musical art to-day, but to equally call attention to those who are destined to occupy these places in the future. The already honored do not need notice as do their struggling successors; but I have collected my notices in the interests of all.

I have omitted many names: some, because I have failed to receive solicited information in regard to them; a very considerable number because they are mentioned in the first volume of my "Complete Encyclopaedia of Music," or in the Appendix to that work, this year added, to which reference can be made. This Dictionary has been compiled from still later material, and is the only condensed biographical musical work that has appeared in this country. It contains the names of many thousand persons and things connected with the art of music; and a large proportion of the information has been written expressly for this publication, and is such as has never appeared in any other form. The lives of some of the eminent musicians of our time are made familiar in individual sketches and autobiographies, as well as in encyclopaedias and other works; but there is
not in existence any other small, cheap, popular modern dictionary of general musical information, nor is there any work that preoccupies this field.

In addition to the information contained in the regular alphabet of pages, and under the many different heads, this Dictionary furnishes a Vocabulary of Musical Terms, in which it will be seen that I have made the attempt of giving the pronunciation of words, as well as the definitions; and this novel feature will supply a want often felt, and give the work an extent of usefulness which no previous publication of the kind possesses. I have pronounced a large number of the commonly used terms; and for definitions not given, I refer the reader to my Encyclopædia. Another new feature presented in this work is A List of the Popular Modern Musical Works published in the United States: giving the familiar title of each publication, with the name of the author or compiler, when known, and the year in which many of the older works appeared; omitting minor works, and periodicals. This list will be found particularly valuable for reference in regard to titles of books and the names of authors in America. It is impossible for me to know whether my list is complete, or whether in all cases I have given the full titles; but I have given the names of all important works that have come to my notice, including publications from 1640 to 1875, the number being several thousand.

It would be something marvellous in the annals of book-making, if this Dictionary was free from errors. Every possible effort has been made to avoid them; but, in gathering information from so many different sources and contradictory authorities as I have been compelled to examine, it would be a matter of surprise, if all the statements should be perfect. The numerous fountains from which I have drawn my knowledge were not, perhaps, all pure; they could not reasonably be expected to be so; but I have depended upon those which are considered the best, and the least exposed to suspicion. I have spared neither time, labor, nor expense, in trying to obtain simple dates of the times and places of the birth and death of persons deceased, as well as the birthplaces and the dates which concern the living who are mentioned in this work; and this has proved a slow and very difficult undertaking. For various reasons, it is next to an impossibility to procure needed information of this character; and, for many of the dates which I have obtained, I found it necessary to wait for months, and, in some instances, years. There are persons who will not disclose their ages while living; and, for dates concerning persons deceased, I have many times applied to persons interested, and to friends or relatives, without success. Many of the omissions of dates which may be wanting have occurred in consequence. I regret this the more, because such records, in brief notices, are next in importance to the names of persons, and to what may be said concerning them. I have, in many instances, recorded the age of individuals, and thus the time of birth is disclosed.

I take this opportunity to acknowledge my obligations to a large number of musical friends in this country and Europe for valuable information and extended notices of musicians, as well as for the aid they have given me in making this work what its title indicates,—a "Dictionary of Musical Information."

MANCHESTER, N.H., January, 1876.

JOHN W. MOORE.
A. This letter has been used as a tone name since 340 B.C.; it has been known as La, the sixth in the ascending scale of C, since Guido Aretina (1022) invented his mode of notation.

AARON, of Cologne, born in Scotland; introduced the Gregorian night chant into Germany; died 1052.

AARON, son of Amram, was a leading Jewish singer; died 1451 B.C., aged 123.

ABBEY, A. J., author of several collections of music in New York since 1850.

ABBOT, ASAHEL, author of "The Waldenses" and other works, New York, 1850 to 1870.

ABBOTT, MARIE, oratorio singer; EMMA A. ABBOTT, opera singer at St. Petersburg, 1873; natives of New York.

ABBREVIATED CHORDS are sometimes marked "tremolo," and are reiterated rapidly.

ABBREVIATIONS in music: invented or first used by Handel, to save time and space in writing.

ABECEDARIAN HYMNS are arranged like the Hebrew acrostic poetry: verses alphabetical.

ABEILLE, J. C. L., born at Bayreuth Feb. 20, 1751; organist and composer; successor of Zumsteeg; died 1832, aged 81.

ABEL, C. F., born at Cothen, 1724; a famous composer and performer; died in London, Jan. 22, 1787.

ABEL, LOUISA [Louisa Scheibel], born at Stuttgart, 1837; married G. Abel, organist, Paris; gave concerts in this country, 1858.

ABELL, EDITH, appeared in opera at Geneva, 1871.

ABERCORN, EARL OF, wrote a "Treatise on Harmony," enlarged by Dr. Pfeuschen, 1731.

ABERDEEN CANTUS. The earliest singing book in Scotland; by T. Davidson, 1602, 4to., 50 leaves.

ABERT, born at Gastorf, Bohemia, 1832; famous opera composer at Stuttgart.

ABORIGINES.—The primitive inhabitants were very fond of music, and readily learned to sing; their music and instruments, though rude and simple, were peculiar.

ABUSURY OF FOREIGN WORDS. Henry Laws, an English composer, to show the absurdity of using foreign words, set an index of the popular Italian songs to music; it sold largely as a rare Italian song.

ABT, FRANZ, born Dec. 21, 1819, at Eilenburg, in the Prussian province of Saxony. His father was a musician, and clergyman of the Lutheran Church. Franz studied music at Leipzig, and became known as a song-writer in 1838. In September, 1841, he married, and was leader of the orchestra at the Zurich theatre; became a teacher in 1842, but was little known until his song, "When the Swallows Homeward fly," carried his name to all parts of the civilized world. In 1865 was concert-master at Brunswick, and conducted the great festival at Dresden. He came to this country 1872, and was present at the Peace Jubilee, Boston, where he directed the performance of some of his own music, arriving in New York May 2, where a testimonial concert was given for his benefit, at Steinway Hall, May 18. He was received at Philadelphia, Penn., by the German societies, with torch-light procession and cannonade, May 15, 1872.
Abuse of Minstrelsy. In the reign of Edward II., a law was passed to restrain the minstrels, as vagrants, from entering the houses of the wealthy, exacting meat, drink, clothes, or other gifts.

 Abyssinian Music. This race were advanced in music, and used six musical instruments,—the sistrum, lyre, tabor, flute, kettle-drum, and trumpet.

 Abyssinian Trumpet, made of a reed five feet and a half long.

 Abyssinian Flute is played like our clarinet.

 Abyssinian Lyre has from five to seven strings.

 Abyssinian Sistrum, made of metal plates, oval form.

 Abyssinian Tabor and Drum, used for warlike purposes.

 Academies of Music are ancient institutions, and have existed since 1324; numerous in Europe, but more in Italy than any other country.

 Academy, Musical. The earliest known, 1324; known at Vincenza, 1500; at Paris, 1603; in England, 1710; in America, 1833.

 Accoupl^t. Originally the vocal or instrumental performer who took the leading part.

 Accompanied Madrigals were those written for voices and instruments; and these were the immediate precursors of the opera.

 Accomplished Singer. Written by Cotton Mathew, Boston, Mass., 1721, to allay the excitement in regard to the lawful use of music in church.

 Accordeon, a well-known musical instrument now manufactured in this country as well as in France and Germany.

 Actions for Piano. Mechanism attached to the keys, causing the hammers to strike the strings.


 Actors. Musical actors are singers who represent human nature by action, speech, and musical intonation.

 Acts of Worship. Invocation, prayer, praise, and singing; singing may be accompanied by instruments of music.

 Adam, Adolph Charles, born at Paris, 1803; entered the conservatory, 1817; composed several operas; went to London 1832, but soon returned to Paris, where he died, May 2, 1856, aged 53. His remains were followed to the grave by three thousand persons; and at his death he left some music and his memoirs for publication. He was a very active composer; and among his operas are "Richard Cœur de Lion," "Le Postillon de Lonjumeaux," "La Chalet," and many other popular operas.

 Adams, Chas. R., tenor singer; born in Boston, Mass.; sang in opera at Berlin, and in several European theatres.

 Adams, F. W., violinist, born 1757; made at Montpellier, Vt., from the oldest obtainable woods, 140 "Ancient Cremonas Receiv'd"; died 1859.

 Adams, Miss Jane, born in Crawfordtsyke, West of Scotland, wrote "There is nac Luck about the House," and published it 1734. She died in the town hospital of Glasgow, April 3, 1765.


 Adams, Samuel, born Sept. 22, 1722; died Oct. 8, 1808, when governor of Massachusetts, sang with Billings, and assisted him in preparing his music-books.

 Adams, Sarah, author of the hymn "Nearer, my God, to Thee," 1848.

 Adams, Zabdiel, born in Braintree, Mass., Nov. 5, 1739; published a tract on music, 1771; preached 37 years, and died March 1, 1801, aged 62.

 Adrien, a monk of Canterbury, was the first who taught the Romish music for the service of the Church in England, 1703.

 Aeolus' Harp. An ancient instrument, much like the Eolian harp; introduced from the East into England during 1700.

 African Music. Though the people are barbarous in some parts of the country, they are musical, and use several instruments with skill; and M. Boudich heard in the interior the Alleluia of Handel performed with harp accompaniments.

 Afzelius, the venerable collector of Swedish folk-songs, died at Eukoping, 1873.

 Agathon, a Greek singer, lived 400 B.C.; his style of singing was proverbially excellent.

 Agraffe. The name given to a method of stringing instruments, where the wire passes through the agraffe, then over a bridge to the pin, dividing the severe tension.

 Agricola, John, of Erfurt, pub-
lished many motets, also canticles for the principal festival, 1601.

Ahner, Henry, born 1823 in Saxony; trumpeter, who came to America 1848; died at Chicago Feb. 3, 1858.

Ahrend, Thomas, born at Magdeburg, 1829; celebrated after coming to America, South and West, as a teacher, and settled in Baltimore, Md.

Aiblinger, Joseph K., born in Germany, 1765, composer and conductor at Munich; died May, 1867.

Aichspalt, Peter, celebrated as a street singer; became archbishop of Mentz; died June, 1380.

Aiken, Jesse B., Philadelphia, invented three new-shaped patent notes, 1846, and has published music-books from 1847 to 1875.

Aiken, John, born at Kibworth; famous for his "Essays on Song Writing;" died Dec. 7, 1822.

Aiken, John D., Spartansburg, Penn., invented, 1850, a monster viol, consisting of fifty smaller ones, strung like the violin, and played with keys like the piano-forte.

Ainsworth, Henry, born in England; known generally by his "Version of the Psalms," set to music at Amsterdam, 1550: this collection was brought to this country by the Puritans, and used until the printing of the Bay Psalm-Book; died at Amsterdam, 1622.

Aird, James, Glasgow, author of much instrumental music in Scotland, 1770 to 1784.

Akers, Paul, invented and perfected a mechanism for recording improvised music for the piano-forte, 1855.

Albani, Emma [Emma La Jeunesse], born at Plattsburg, N.Y., 1850. Her father, Joseph La Jeunesse, was a French music-teacher of Montreal, Can., where he married the daughter of a wealthy Scotchman, and afterwards settled in Plattsburg. Emma was the oldest of six children, and was trained in early life in the study of music by her father, and displayed remarkable talents for the divine art from the most tender years. Removing to Albany, where Emma was engaged to sing, her progress attracted attention, and she was sent to Europe. She made her first appearance in opera at Messina, Sicily, under the assumed name of Emma Albani, with success; she then had engagements at Malta, Florence, and at the principal opera-houses of Italy; later she sang in London and St. Petersburg, and has since ranked with the first artists in Europe. She returned to America, October, 1874.

Albani, Matthias, a renowned violin maker of the Tyrol, 1654.


Albert, Henry, born at Lodestain, 1604; a learned composer; his music is still used in Prussia; died 1668.

Albert, Prince, born Aug. 20, 1819; married Feb. 10, 1840; composer of songs and church music; died Dec. 14, 1861.

Albertazzi [Miss Howson], born in London 1812; famous as a singer from 1837; died 1847; her father was a musician in London.

Alberti, a violinist engaged by Francis I. of France, 1530.

Alberti, a guitarist at Paris, 1706.

Alberti, Dominico, a Venetian; astonished Farinelli in Spain by his talent in singing; he set some operas to music, and composed thirty-six sonatas; died at Rome.

Albertus, Magnus, author of two treatises on music; died 1260.

Albigenses. The people of Albi were the second to introduce metrical psalmody, 1210.

Albion and Albanus, by Dryden; first performed in London, 1685.

Albinoni, Thomas, composed 33 operas for Venice; a violinist, 1694 to 1730.

Alboni, Marietta, born at Cesena, 1826; achieved her musical reputation at an early age at Milan; travelled through Europe, and came to the United States, June, 1852; after her brilliant career in the large cities of America, she returned to Europe May 28, 1833.

Albrecht, of the Germania Musical Society, owned in 1857 the best musical library in America, 605 volumes, at Philadelphia.

Albrecht, J. L., director of the music in the principal church of Mulhausen, died about the year 1773; published many didactic works on music.

Albrechtsberger, John George, born at Klosterneuburg, Feb. 3, 1736; was in 1772 member of the Academy, Vienna, and became a most learned contrapuntist; composed much, and wrote many works concerning harmony and composition; died March 7, 1809, aged 73.

Alcman, of Sparta, invented choral dances, and excluded hexameters from
verses to be sung to the lyre; afterwards called lyric poetry.

Alcock, John, doctor of music, was born in London, April 11, 1715; he composed songs, church music, glees, anthems, instrumental music, chants, &c., and obtained the prize at the Catch Club; died at Lichfield, 1806, aged 91.

Aldovandri. This Italian musician composed seven operas for Bologna and Venice, between the years 1696 and 1711.

Aldrich, Henry, an English composer; born 1647; died 1710; his library is at Oxford College.

Alessandro, Romano, a singer in the Pope's chapel, 1560; a performer on the viol; composed motets accompanied by many instruments; also invented canzonets for four and five voices.

Alexander, a native of Asia Minor, was the founder of a sect of persons who thought it a religious duty to keep awake day and night to sing music, believing that constant singing would fit them for heaven; died 450.

Alexander, of Russia, established nineteen theatres for the performance of opera, 1858.

Alexandre, M., claimed, in Paris, 1853, the invention of a new musical instrument called the "Orgue d'Alexandre," with three finger-boxes, and the power of combining the effects of a full orchestra; exhibited at Bologna, 1856. See DeBain.

Alfieri, a musician and poet: the scenes of his "Timoleon" are very fine; composed when listening to soft music, or immediately after having heard it.


Algemeine Musikalische Zeitung, commenced at Leipzig, Germany, 1798.

Alix, of Aix, in Provence, about 1650, constructed an automaton figure having the shape of a human skeleton, which, by means of concealed mechanism, had the appearance of playing on the guitar. After its exhibition, a rumor arose that Alix was a sorcerer, and in league with the Devil; he was arrested, tried on the capital charge of magic, or witchcraft, condemned, and burned alive, together with his wonderful automaton, 1664.

Allan, Madame Caradori, born at Milan, 1800; went to England, and under the name of Caradori made her début at the King's Theatre, Jan. 12, 1822; became known there and at the concerts of the Philharmonic Society, and as the composer of some pleasing romances; married Mr. Allan, secretary of the theatre, 1823; sang in opera with Formes; sang in Vienna and other places with success; came to New York, September, 1837; appeared at the Park Theatre, and was pronounced a finished vocalist and fine actress; in 1840, made a concert tour through the United States; returned to New York; went again to England; sang at Naples and elsewhere; retired from the stage, and died 1865, aged 65. See Caradori.

Alleghanians, a New England concert company formed in 1848; have continued to give concerts in this and other countries with success to this time.

Allegranti, M., one of the most famous singers of her time, 1771; sang in Italy, Germany, England, and other countries, in oratorio and opera.

Allegrini, Giovanni Battista, organist and composer of motets, Venice, 1700.

Allegrini, Gregorio, born at Rome, 1590; became one of the most excellent composers of his age; his "Miserere" is still sung; died Feb. 18, 1652.


Alley, Joseph, known as a manufacturer of Eu Harmonic organs, Newburyport, Mass.; the instrument was invented, 1848, by Alley & Poole, and is the first successful attempt to solve the problem of perfect intonation.

Allison, Richard, of London, was one of the composers who adapted the Psalms to music, 1594; published a collection of music, 1606.

Alphabet of the musical scale; the seven first letters of the alphabet were used in music by Gregory, and applied by Guido. The Greeks used their alphabet of 1620 characters in music.

Alpine Horn, made of the bark of a cherry-tree, and like a speaking-trumpet used to convey sounds to a great distance; peculiar to Alpine hunters.

Alpine Melodies. The songs of the Tyrol have a wilderness peculiar to mountain music, and are unlike the music of any other people.
ALPIUS, born at Alexandria, Egypt, 360; wrote an account of the manner in which the ancients composed their music; the characters used numbered 1620.  
ALTIST, the person who sings or plays the alto primo part.  
ALTO FLUTE, used in some bands to play the tenor part.  
ALTO VIOLA, a small tenor viol upon which the alto is played.  
AMADIO, CAR., published some Italian dramas 1699.  
AMANU, WEINLICH, directress of the famous European Ladies' Orchestra, forty performers; first appeared in Berlin 1873.  
AMATI. Four persons of this name, celebrated makers of violins, lived at Cremona,—Andrew, and two sons, Jerome and Antony; also Nicholas, a son of Antony. Of these, Andrew and Jerome became celebrated, 1650.  
AMATI, ANDREW, made the celebrated twenty-four instruments for King Charles IX., consisting of six violins, six seconds, six tenors, and six violoncellos; and these made the factory famous. He was assisted in his work by Nicholas, the head of the family.  
AMATI, JEROME, eldest son of Andrew, became a famous violin-maker; his instruments differ in some respects from those of his father and grandfather.  
AMATI, ANTONY, brother of Jerome, followed the same business, and made similar instruments.  
AMATI, NICHOLAS, the younger, son of Antony, made some very choice violins. These four are generally the persons spoken of as makers of Amati violins. One other person of the name is sometimes mentioned.  
AMATI, HIERONIMO, who had a son named Nicolo, are of the same family; and both made violins after 1662.  
AMBROS, A. W., born in Manth, Bohemia, 1816; pianist and composer; known in this country by his published works.  
AMBROSE, ST., introduced what is called the "Cantus Ambrosianus" into his church at Milan, about the end of the fourth century; said by St. Augustine to have brought this manner of singing from Greece. St. Ambrose only used the four authentic modes: the four plagal were afterwards added by St. Gregory.  
AMBROSIAN CHANTS. These came from the East, 374, and were such as were used by the primitive Christian Church.  
AMEDEI, an Italian, composed, jointly with Orlandi, the opera of "Arsace."  
AMICIS, ANNA DE. An Italian singer, born at Naples, 1740; married a secretary of the king; held the first rank in opera, and retired in 1771.  
AMODIO, A., born at Naples, 1831; known in Europe and in this country as an opera singer; died near Havana, June, 1861. His brother Frederico is also famous as a singer.  
AMOYT, PÈRE, author of "The Music of the Chinese," mentions most of their musical instruments.  
AMPHION, a Theban, and the eldest of the Grecian musicians, married in Lydia, where he learned music, and brought the art to Greece.  
ANACREON, born at Teos in Ionia; lived 500 years before Jesus Christ; is said by Athenæus to have invented the instrument called Barbiton; died by being choked with a grape-stone.  
ANCIENT CHANTS exist, written as early as 900; but the notation resembles only figures, similar to short-hand characters, and cannot now be read correctly.  
ANCIENT CONCERT, established in London, 1774; in Dublin, 1834.  
ANCIENT INSTRUMENTS. A sackbut, one of the instruments often mentioned in the sacred writings, was found at Pompeii, in the ashes of Mount Vesuvius, from which it has been fashioned the modern trombone.  
ANCIENT TIME-BEATING was by the foot, which was lifted up and beat down to mark the time; the foot was furnished with wooden or iron shoes; later oyster-shells and bones were used to mark the time.  
ANCIENT TRAGEDY was accompanied by instruments of music to regulate the tones of the voice.  
ANCILLA, shields upon which the ancients beat the time to their music, as the moderns beat the drum.  
ANDERSON, JOHN, of Edinburgh, composer of songs and dance-music, 1700; living in 1830. Thomas, of Kelso, a Border piper. The song "John Anderson" was written 1578, and is in Queen Elizabeth's virginal-book.  
ANDRÉ, JOHN, born at Offenbach in 1741. His first work was an opera called "The Porter," which was played at
Frankfort. "Erwin and Elmira" followed, and later, at Berlin, composed many operas, sonatas for the pianoforte, violin, and violoncello, and other music; died 1799. He established the most famous music warehouse in Europe.

André, John Antony, born at Offenbach, 1775; pianist and violinist; became known as a composer 1793, when he made a musical tour in the Rhine cities; composed much music, and published a "General Treatise on Music," six volumes.

Androïdes, an automaton in the form of a human being, so contrived that it will perform upon musical instruments by means of machinery.

Anfossi, F., born at Rome, 1560; a voluminous composer; died 1630.

Anfossi, F., born 1736; a composer of operas at Rome, where he died 1795.

Angelus Hymn. So called because it begins with the song of the angels at Bethlehem; it has been sung in the Eastern churches since 139, and in England for 1,500 years.

Anglo-Saxon Instruments. Harp, viols, trumpets, horns, organs, pipes, bells, and others.

Angh, Elena, born on the island of Corfu, May 14, 1824; sang in London, 1849, 1850; came to this country 1856, and gave concerts with Thalberg.

Anschütz, Carl, born in Germany; came to the United States 1857; an accomplished musician; died in Boston, Jan. 23, 1870.

Apollonicon, built in London, Eng., 1849, intended to produce the effect of several united bands.

Appleton, Thomas, of Boston, Mass., was with W. M. Goodrich, organ-builder, 1807, and afterwards with Babock and two brothers named Hayt; commenced the business, and continued to make organs and piano-fortes until 1820, when he began to build on his own account.

Aptommas, M., born in South Wales, 1829; settled in New York as a teacher; is celebrated as a harpist.

Arab Instruments. Those in use on the Nile are, the drum, open at one end, carried under the arm, and beat with both hands; a reed-pipe; and pipes which resemble the sound of the bagpipe.

Arabian Music is mostly in the minor mode, rude and barbarous; they use various instruments. In 1873 a hymn and tune book was prepared in Arabic; the book is now used in the mission churches, and is the first music written to be read backward; it was prepared by Dr. Lewis, of the Syrian College.

Arbuthnot, Dr. John, wrote several anthems, printed in 1712; he wrote also several burlesque poems; died 1733.

Arich-Lute. A theorbo or large lute; formerly of great repute as a solo instrument; still used in Italy.

Aridi, Luigi, born at Crescentino, Piedmont, 1822; a composer and violinist; travelled through Europe, and came to this country, September, 1846; made a tour of the States, and returned to Europe, 1856.

Apollino, invented by A. Plimpton, Medway, Mass., 1820; it combined the organ, orchestra, band, harp, imitation of birds, drums, cymbals, and musical glasses.

Appy, Henri, born at the Hague, 1828; violinist; gave concerts in Germany, France, and in this country 1851.

Arcadians. A people who made music a branch of their education, and considered it infamous to be ignorant of the science.

Arians. A sect known to have used metrical psalmody previous to 1210.

Arion. A lyric poet and musician of Methymna, in the island of Lesbos, who flourished about six hundred years before the Christian era; he invented the dithyrambic measure, and composed many hymns.

Ariosti, Attilio, born about 1600, at Bologna; early known in Germany; arrived in England 1716, where he introduced the viola d'amour, a new instrument, and composed several operas; gave Handel lessons on the harpsichord at Berlin.

Armonica. The name given to an instrument constructed by Benjamin Franklin, afterward known as musical glasses.

Armstrong, Jennie, born in Wiscasset, Me.; became famous as a singer in Italy, 1873, under the name of Avigliane.

Armstrong, Richard, retained the full power of his voice at the age of sixty, and performed his own accompaniments on the piano-forte, in London, after that time.

Arne, Dr. Thomas Augustine, was born March 12, 1710, in London; be-
cane early celebrated as a composer, and established his reputation by setting Milton's "Comus" to music—light, airy, and original; he composed many songs, and nearly all his attempts were successful; died March 5, 1778, aged 68.

Arne, Michael, son of Dr. Arne, at the age of eleven years could perform music at sight; he composed several operas, and ranked high among English performers.

Arnold, J., author of an English collection of psalmody, 1773, which was used in this country.

Arnold, Dr. Samuel, an English musician and composer; born in London, Aug. 10, 1730; composed for the theatre, the church, and also oratorio music; succeeded Dr. Nares as organist; died at Westminster, Oct. 22, 1802.

Arnold, Samuel, Jr., a composer of musical dramas and operas, London, Eng., 1794 to 1824; died Aug. 16, 1852.

Arpa, a harp. Arpa doppia, double harp.

Artot, Joseph, a celebrated violinist; born at Brussels, Feb. 4, 1815; visited this country, and gave concerts, 1844; died at Paris, July 20, 1845.

Asaph, a musician of the tribe of Levi, in the age of David. Twelve Psalms bear his name, but it is not generally thought he composed them.

Ascher, Joseph, born 1830; produced many piano-forte compositions; was pianist to the French Empress, and decorated by the queen of Spain; died of brain disease, June, 1869, aged 39.

Ashe, Andrew, born at Lisburne, Ireland, 1759; famous as a pianist; director of the Bath concerts, and a composer; his wife was an oratorio singer, and his daughters excellent performers on the piano-forte and harp.

Ashley. Four brothers,—the General, a violinist, died near London, 1818; John James, composer and author, for seven years director of oratorios in London; Charles, violoncellist and one of the original members of the Philharmonic Society; Richard, the principal tenor at the York musical festival, 1823.

Ashley, John, of Bath, Eng., bassoonist and vocalist for nearly half a century; a composer of many songs and other music.

Aswell, T., a church composer in the time of Henry VIII. Many of his works are still preserved at Oxford, Eng.
the musical posthumous works of his ancestors, he was not able to find a piece composed previous to 1693.

AUSTIN, ADAM, born at Edinburgh, Nov. 28, 1726; a celebrated song-writer; died 1774.

AUSTIN, ST., established a school for instruction in ecclesiastical music at Canterbury, Eng., in the ninth century.

AUTOMATON CARILLON. A two-octave chime of bells, invented 1868 by E. Scherr, of Philadelphia, Penn.; it can perform any music within its compass.

AUTOMATON VOCALIST. A German artist constructed a speaking machine, which talks and sings with distinctness; it is a life-like figure; the machinery is operated by keys like those of a piano-forte; the inventor is M. Faber.

AUTOMATON CLARINET PLAYER. This figure plays upon the clarinet and cornet,—thirty-two tones on the clarinet, and sixteen on the cornet; invented by Mr. Van Oeckelen, an organ-builder in Holland.

B.

B. De Nevers, a French musician, first applied the tone name si to this letter.

Babbi C., violinist and composer, 1780; Gregorio was a tenor opera singer, Lisbon, 1775.


Babcock Samuel, one of the early teachers and composers of sacred music in this country, was of Watertown, Mass., and his compositions hold their place in the collections of common psalmody to this time; he published, 1795, "The Middlesex Harmony."

Bacchanalian Songs, were first sung at the Greek mysteries and festivals of Bacchus; they are now sung in Germany, France, England, and other countries. The Roman Senate abolished such songs 186 years B.C.

Bacchus, the conqueror, left music, dancing, and poetry at Thrace; wrote the first musical catechism; established a music school, and exempted from military duty all skilful musicians. There was a god of song by this name.

Bach Veit, the founder of the Bach family was a native of Presburg in Hungary, and was noted for his skill upon the guitar. There are many individuals of this name, whose lives spread over a period of two or more centuries; a brief notice of the most famous would occupy an extended space.

Bach, John Sebastian, born March 21, 1685, at Eisenach, was a very great musician; wrote an enormous list of works, in every form of sacred music, orchestral compositions, chamber music, &c.; died at Leipsic, July 30, 1750, in the sixty-sixth year of his age.

Bach, Carl Philipp Emmanuvel, born at Weimar, March 14, 1714; music-director at Hamburg, a prolific composer, great in all departments; as a writer of songs, odes, psalms, &c., he surpassed all his cotemporaries; died at Hamburg, of consumption, Sept. 14, 1788.

Bach, John Christian, born in Leipsic, 1735; organist and composer at Milan, Italy; appeared in London, Eng., 1739, as a virtuoso on keyed instruments; became a composer of operas, and died Jan. 1782.

Bach, Heinrich, born at Wechmar, 1615; became famous as an organist and musician; was settled at Arnstadt, 1643, and died 1692.
BACH, HANS, eldest son of Veit, city musician at Wechmar; died 1626.
BACH, ÆGIDIUS, born 1645; organist at Erfurt; died 1717.
BACHE, SARAH, daughter of Benjamin Franklin; born at Philadelphia, September, 1744; a famous harpist; in 1777, when the enemy approached the city, she took refuge in the country; she wrote her father "that the rapacious crew had stolen and carried off his harps, bells, viol da gamba, &c.; but the Armonica is safe."

BACHMANN, F. W., violinist and composer, Berlin, 1824.
BACKERS, A., a German, and early maker of piano-fortes; there is one in London bearing the inscription, American Backers, factor and inventor, 1776.
BACON, L. W., New Haven, Conn., author of a collection of church music and a book for social worship, 1854.
BACON, LORD, wrote upon "Dancing to Song, Acting in Song," and "Choirs;" also directions to singers.
BADER A., a tenor singer, associated with Spontini's Opera; died at Berlin, Ger., May 14, 1870, aged 81.
BADGER, THOMAS, Jun., commenced in Boston, April, 1820, the first musical paper in this country, "The Euterpeiad," edited by John R. Parker.
BADIALI, an opera singer of renown; died at Bologna, 1865, aged 66. His brother FREDERICO, also a popular opera-singer, died in New York, August, 1855.
BAGGIOLI A., born at Bologna, 1794; came to this country with the Montresser opera company, 1832; the first Italian troupe that came here; he settled and died in New York, Feb. 11, 1870, aged 76.
BAGPIPE, an instrument which has long been a favorite with the natives of Scotland; it has been much used in other countries; even the Greeks and Romans were acquainted with it. Bag-pipers flourished from 1700 to 1800 in Scotland.
BAIF, J. A. DE, established an academy of music and wrote several musical works; died at Paris, 1591.
BALLDON, a celebrated English glee composer, from 1700 to 1750.
BAILEY, THOMAS (sometimes printed Bayley), Newburyport, Mass., published, 1755, "A Complete Melody in Three Parts," which had a great sale; was afterwards connected with the production of several other books of music; was a composer of psalmody; published "Universal Harmony," 1774; and was at one time connected in business with Daniel Bailey.
BAILEY, DANIEL, Newburyport, Mass., a composer and publisher of music; produced his "New and Complete Introduction to the Grounds and Rules of Music," in Two Parts, 1761; published "The Essex Harmony, or Musical Miscellany," 1785; in this work he was assisted by his son, and mentions himself as "author of Select Harmony," a book of anthems in quarto, and a set of tunes to bind in psalm-books."
BAILOTT, P., violinist, born near Paris, 1771; published much music; died 1842.
BAINI, A. G., born at Rome, 1775; a famous musical historian, singer, and director; died 1844.
BAKER, J. C., born at Salisbury, N.H., August, 1822, well known as of the family of vocalists in concerts; CLARA L., wife of George E., famous vocalist, died at Waukegan, Ill., Aug. 11, 1858.
BAKER, JOHN, a London organist, came to Boston, 1850; built an organ there, and moved to Cleveland. O. BAKER, G. J., of the Society of British Musicians; died 1851. THOMAS, came to New York with Jullien's orchestra, 1850. T. M., of Charlestown, Mass., in 1822 issued "Musical Cabinet."
Baker, Thomas, an English violinist; author of "Modern Instructions for Piano-forte;" came to New York, 1850; composer and conductor; a relation of George IV.
BAKER, B. F., born at Wenham, Mass., July 10, 1811; held many conventions; was six years Vice-President of the Handel and Haydn Society, Boston; a teacher in the public schools; principal of the Boston Music School; a composer of much music, and editor of a large number of church music, school instruction, glee, and other music books.
BAULFE, M. W., born in Dublin, May 15, 1808; became principal violinist in the Drury Lane orchestra, London, 1823; in 1825 went on the stage as an opera singer; married a prima donna,
Lina Rezer, and became a composer of operas, of which his “Bohemian Girl” was the most successful. He sang in New York, 1844; in 1857, published “A New Singing Method;” died in Hertfordshire, Eng., Oct. 21, 1870, in his sixty-third year. He had made two visits to this country, and was intending to come here again in 1871.


Ballad, originally signified a dance, accompanied by a chant, and was pantomimic; also a history in verse, sung to the harp or viol.

Ballad Music. England is the great manufactury and mart of this kind of music, and the term is now applied to all sorts of modern songs. The word implies a brief, simple tale or history.

Ballalaika. A Slavonian instrument of two strings, common among the Russians, Tartars, Egyptians, and Arabs; it is of the guitar kind, and very ancient.

Ballet, introduced in the time of Isabel of Arragon, but first became fashionable in the time of Catherine de Medicci. Ballet dancers first appeared on the stage 1661.

Baltzar, Thomas, born at Lubec, 1638; died 1663; was master of the band of “four and twenty fiddlers, all in a row,” time of Charles II.

Bamerino, Francisco, an Italian, claimed as the first composer who set an opera to music; it was called the “Conversion of St. Paul,” and was performed at Rome, 1400.

Bancroft, Silas A., of Boston, Mass., a teacher and composer, published several collections of church music and a “Social Glee Book” with William Mason, 1845, in which some of his compositions appear.

Banfi, G., an Italian lute-player, taken prisoner by pirates, and sold as a slave; the Bey of Tunis was so enchanted with his playing that he purchased him and gave him liberty; he then took service with the king of Spain, composed much music, and died 1670.

Banister, John, was the first English violinist of note; succeeded Baltzar as band-master to King Charles; he was the first to establish lucrative concerts in London; died Oct. 3, 1679.

His son, John, was a violinist, and one of King William’s band; also a composer; died 1785.

Banjo. A rude imitation of the guitar united with tambourine, having five strings. The name is the corrupted and softened form of the bandore, a Greek instrument.

Banti, B. G., born at Georgi, 1759; a famous singer in England, France, Italy, and Germany; died at Bologna, 1806, leaving her larynx to the academy.

Barbers, anciently were musicians also, and instruments were kept in all well-ordered shops.

Barclay, John, born at Muthill, Scotland, 1734; author of many fine songs; died at Edinburgh, July 29, 1798.

Bargiel, Waldemar, born at Berlin, 1827; teacher and composer; published a large number of works for the piano-forte.

Barilli, Luigi, born at Modena, 1767; known from his connection with opera from 1805 to his death, May 26, 1824.

Barilli, F., a celebrated composer at Rome; died in Madrid; his widow married S. Patti, and was the mother of Adelina and Carlotta Patti. The mother was a celebrated singer and actress; she died 1849.

Barilli, A., son of Francisco, came to this country 1846. CLOTILDA, his sister, came with him, and married in New York; died in the West Indies. Antonio returned to Rome, his native city, 1874.

EttoRE, Nicola, and Alfredo, born in Florence, came to New York, 1855. The family were all more or less celebrated as musicians.

Barker, Nathan, violinist, composer, and director; known as manager of the Barker Family concerts.

Barlow, Joel, born at Reading, Conn., 1755; published his version of Psalms 1755; died Dec. 22, 1812, near Croacow on his way to Paris.

Barmann, H., clarinetist at the court chapel in Munich for more than forty years; died June 11, 1847, aged sixty-four.

Barnard, Anne, born Dec. 8, 1750; author of “Old Robin Gray,” 1771; died May 8, 1824.

Barnard, John, born in Boston, Nov. 6, 1851; in 1752 made a version of psalms with the music; settled at Marblehead; introduced new music there; died Jan. 24, 1770, aged eighty-nine.
Barnes, L. B., a member of the Handel and Haydn Society, Boston, for twenty years; secretary fifteen years; and president four years; compiler of "The Congregational Harp," and "The Chapel;" also a composer of songs. Resigned his office 1875.

Barnet, James G., a distinguished musician and composer, received the degree of Doctor of Music from Yale college, 1869, while a teacher in Hartford, Conn.

Barnett, John, born at Bedford, Eng., 1802; an opera singer and composer of popular music.

Barrel Organ, a contrivance to produce music by the turning of a barrel or cylinder, as in a music-box or hand-organ.

Bart, Herr, a noted singer in the Imperial chapel, is particularly celebrated as having saved to posterity Beethoven's song, "Adelaide." He chanced to call on the great composer at the moment the song was thrown to the fire; catching it, before it burned, Barth sang it. Beethoven listened attentively, and then observed, "My dear Barth, we will not burn it."

Bartkholmow, the librettist of Mendelssohn's oratorios, also prepared the books of "Eli," and "Naaman," for Costa, and the words of the "Ode to the Sultan;" died August 18, 1867.

Bartleman, J., the celebrated bass singer, was born in Westminster, Sept. 19, 1769; sang at Freemason's Hall, Ancient Concerts, and Hanover Square rooms; died April 15, 1820.

Barton, Sarah W., an American vocalist, appeared in opera at Warsaw, 1872.

Baryton, an instrument of the violin tribe, midway in size and compass between the viola and violoncello.

Bass, Thorough. The first treatises on Thorough Bass were written early in the seventeenth century, but it was not until the publication of later works by Rameau and others that the system acquired its modern significance.

Bass Clarinet, an instrument an octave below the clarinet in B♭, in the same form, but much larger.

Bassett Horn, like a large sized hautboy in shape, and formerly used instead of the clarinet.

Bassetto, a tenor viol, or small bass viol, — violoncello.

Bassini, Carlo, born at Cuneo, Italy, 1815; commenced his career as solo violinist in Europe; visited South America, 1837; came to the United States 1838, and in 1839 conducted opera in New York; finally settled there, and published "The Art of Singing," and some other musical works; died Nov. 25, 1870, aged fifty-five.

Bass Oboe, an instrument like the bassoon, invented in Ferrara, Italy, 1539.

Bassoon, a bass instrument used in orchestras and called fagot, or fagotto; it is blown with a reed, through a brass tube.

Bass Horn, an instrument formerly much used in bands; there is also a French horn called bass horn; the two are entirely different.

Bass Violin, an instrument formerly used, and having a distinct part written for it.

Bass Viol, properly violoncello; one of small size has been called bass violin.

Bastians, celebrated as the organist at Haarlem, Holland, and a composer.

Baton. First used in London, superseding the foot or fiddle bow, 1826, at Covent Garden, by Weber.

Battishill, Jonathan, born in London, 1738; composer of operas, sacred music and gleees; married Miss Davies, vocalist, who died 1775; Battishill after this composed many songs; died at Islington, Dec. 9, 1801.

Battista, Vincenzo, a well-known composer of operas for the Naples theatres, died 1873.

Baumgartner, August, organist and composer, died at Munich, Sept. 27, 1862.

Baxter, Lydia, born in Petersburg, Rensselaer County, N.Y., Sept. 2, 1809; author of many songs and Sunday-school hymns, some of which have had a wide circulation; wrote the song "The Gates Ajar," which has been sung in America, England, and Scotland; died in New York City, June 23, 1874.

Baxter, invented the method of lengthening a common metre hymn, by introducing words in German text or black letter, which could be sung, or omitted; and Cotton Mather arranged some psalms on this plan, to be sung as common, or long metre.

Bayadeers, of India; these singing and dancing girls use the guitar and tom-toms as accompaniments to the voice, and wear ankle-bells and foot-
chains, which they jingle in concert with the music.

Bayly, Thomas Haynes, born near Bath, Eng., 1707; was a most successful song-writer; published "Bayly's Melodies;" his songs are very popular to this day; died of jaundice, 1830.

Bay Psalm Book, a work compiled by several of the Puritan clergymen of the country, was the first book printed in the American colonies; it was published at Cambridge, Mass., 1640; was re-printed in London, Eng., 1737, and in Scotland, 1738. It was printed by Stephen Daye, from a clear, new type, imported for that work, and was also known by the name "New England Version;" in 1647 some "Spiritual Songs" were added to the American work; the music used for singing was mostly written upon leaves bound in with the psalms, and was mostly copied from Ravenscroft's Collection; tunes from Ainsworth and other English composers were also used.

Bazoche Clerks, a company of musicians organized in the time of Philip the Fair; their orchestra, 1442, consisted of drums, trumpets, hautboys, and basoons.

Becker, Prof. C. F., a distinguished organist of the Leipzig Conservatory; born 1814; in 1859 presented his library of thirty-six hundred works on music to the city on condition that it be called the "Becker Library."

Beeche, Vox, of Vienna, composed much vocal and instrumental music between 1780 and 1802; died 1803.

Beecher, Joseph, of New York, invented a new species of piano-forte, 1856; the movement is around a hollow cylinder, and it has two key-boards.

Beethoven, Louis Van, the greatest composer of the time in which he lived; excelled in every species of composition; born in Bonn, on the Rhine, Dec. 17, 1770; the deafness which withdrew him from the world made him awkward and retiring; he lived in his own art, and the body of this prince of musicians was accompanied to its rest by its own creations; he died March 26, 1827, aged fifty-six. A bronze statue of the great man was inaugurated in Boston Music Hall, March 1, 1856; his monument is at Bonn, and was repaired in 1853.

Belcher, Samuel (or Supply), of Farmington, Me., published, 1794, "The Harmony of Maine;" an original com-

position of psalm and hymn tunes; was a teacher of music. This man, or one of his name, published at Hallowell, Me., where he then resided, 1830, "Harmony of Music."

Belknap, Jeremy, born in Boston, Mass., June 4, 1744, issued in 1795 a "Collection of Psalms and Hymns," several of them being written by himself; died of paralysis, in Boston, June 20, 1798.

Bell, Rev. Dr., born in England, 1563; composer for the organ and virginal; also for the voice; died 1622.

Bell Harmonicon, an adaptation of musical bells to the piano-forte in such a manner as to be played with it.

Bellak, James, born at Prague, 1814; came to this country and settled in Philadelphia, Pa., as dealer in musical wares.

Bellini Vincent, a dramatic composer, born Nov. 3, 1802, at Catania, Sicily; early went to Naples and became known as a composer; his first opera was performed 1824; in 1828, "La Straniera" attracted the attention of all Italy; in 1838, he founded his fortune and his fame with "Norma," "La Sonnambula," and "Puritani;" died Sept. 23, 1835, aged thirty-three.

Bellows Organs, superseded hydraulic instruments, 514.

Bells have played an important part in civilization; they were known to the Hebrews, and have been used in every country and by all people more or less. Musical bells are used in Europe and in this country. Change ringing of bells is ascribed to one Anable, who invented the art and died in 1755. Bells are ranked by musicians among the most musical instruments of percussion; and the carillons, or music-bells, are played by means of keys, like those of the piano-forte.

Benel, Franz, born in Hungary 1835; settled in Berlin as a pianist, where he married, and became court musician; came to this country, and played at the Peace Jubilee, 1872.

Benedict, Jules, born at Stuttgart, Germany, of an Israelite family, Dec. 24, 1804; in the spring of 1825 he was maestro di capella at Naples (married a Neapolitan lady, 1835, and went to England, where he first stamped his reputation); became director at Drury Lane, London, and produced several operas, in 1838; came to the United...
States, 1850, with Jenny Lind (as conductor of her concerts); on returning to England he formed a vocal association, conducted opera, and was found worthy of knighthood, which honor was at the same time conferred upon W. S. Bennett.

Benjamin, Jonathan, of Northampton, Mass., published, 1799, a collection of music entitled "Harmonia Cœlestis," with some of the tunes figured for the harpsichord and organ, both which instruments were then beginning to attract attention in this country.

Benke, John, born 1555; one of the best English madrigalists (seems to have had a melody more phrased and chantante than most of his contemporaries). Besides his madrigals for four voices, published in 1599, he contributed largely to the compositions inserted in a work published by Thomas Ravenscroft, in 1614.

Bennett, W. S., born at Sheffield, England, April 13, 1816; went to Germany; returned to London in 1839, and obtained the highest reputation as a composer, pianist, and teacher; married Miss Wood, pianist, who died 1866, leaving three children; the honor of knighthood was bestowed on him and Jules Benedict at the same time; was made "Doctor of Music" June 30, 1856. Died in London, Feb. 1, 1875; buried in Westminster Abbey.

Berens, M., a native of Hamburg, residing at Stockholm since 1845; composer of much piano-forte music; in 1860 conductor of the theatre, where he produced three operas.

Berge, William, came to this country from Germany, 1846; organist and composer, New York; ranks as one of the most gifted performers.

Berger, Louis, a celebrated pianist and pupil of Clementi, born at Berlin in 1777. He published a valuable work, entitled "Douze Études pour le Piano-forte."

Bergmann, Carl, a well known German conductor of music and opera in New York, and a composer of merit; came to Boston, Mass., 1848, as conductor of the Germania Musical Society.

Berkeley, George, born at Thomastown, Ireland, 1684; came to America 1729; presented an organ to the town of Berkley, Mass., 1733; but the selectmen, considering it "an instrument of the devil for the entrapping of the souls of men," declined the gift, and it was later conferred on Trinity Church, Newport, R. I.

Berlioz, Hector, born at Côte St. André, France, December 11, 1803; was a remarkable musician, and filled a large space in the world's regard; went to Paris when a boy; began his career as a chorus singer (soon marked out his own course, and followed it without regard to the opinion of others); was a composer of many musical works, and became distinguished as a literary writer and musical critic; died at Paris, March 9, 1869. His wife was Miss Smithson, an English actress of great beauty, who died 1874.

Bernhard, of Germany, invented pedals for the organ, 1470.

Berthiaume, born at Paris, 1756; the violinist of his day; practised much alone, in the garret of his aunt's house; his only companion being a huge spider, which always let itself down from the roof upon the instrument to enjoy the music; this spider came as usual one day when the aunt was present, who, being alarmed, brushed the insect to the floor and killed it. The young man, horrified at the loss of his friend, sank to the floor in a fainting fit. Died 1892.

Bertini, Henry, born in London, October 28, 1798; chiefly known in this country for his celebrated "Method for the Piano-forte," and for some excellent exercises for students, formerly much used.

Berton, P. M., born in France; remarkable for musical talent from the age of four years; composer, organist, director, and opera singer from 1744 to 1780 in Paris; died 1789. His son, Henri-Rich, born in Paris, 1767, composed thirty operas, several oratorios, and much other music.

Best, W. T., pianist, organist, and teacher; known as the author of a "Modern School" for the organ, and by some compositions.

Bethune, Thomas Green (Blind Tom), born near Columbus, Geo., May 25, 1849; was blind from birth; from infancy had the power of imitating sounds; before he could talk could imitate any music he heard; became fami-
liar with the piano-forte at the age of five years; composed his "Rain Storm" after hearing, as he said, "what the rain, wind, and thunder said to him:" was a slave, and purchased by Perry H. Oliver, 1850, who brought him before the public as a pianist, 1858; has performed in the principal cities of America, and has gone to Europe, where he has attracted attention.

Bevin, Elway, an eminent English musician, flourished in the reigns of Queen Elizabeth and James I, published a "Briefe and Short Instruction of the Art of Musick," to teach how to make discant of all proportions that are in use, etc., 1631.

Bexfield, Dr. W. R., an accomplished composer and organist; author of the oratorio, "Israel Restored," a volume of church anthems, several glees, and other compositions; died Nov. 28, 1853, at his residence, Monmouth Road, Baywater, Eng., aged 28.

Beyer, a German, invented the glass-chord at Paris, 1785; a new instrument like the piano-forte, with glass instead of strings. Anthony, musician and composer, died at St. Stephen, N. B., May 15, 1857, aged 76.

Beyer, Fred, a well known composer and arranger of music, author of a celebrated "Method for Piano;" died in Germany, April, 1863.

Beza, Theodore, born at Vezelai, in the Nivernois, 1519; revised "Marot's Psalms," 1545, and made additions to them; also "admirably fitted them to the violin and other musical instruments;" died Oct. 13, 1605.

Bigot, Madame Marie, a German pianist, born at Colmar, March 3, 1786; was the first to introduce Beethoven's music into France; political causes compelled her husband to reside in Paris, where she opened a school for instruction in music, aided by Cherubini and Aubert; died Sept. 16, 1820.

Billings, William, born in Boston, Mass., Oct. 7, 1746; was the author of six books of church music, nearly all original: he composed much fugue music after the then English style, and exceeded his models; his books were very popular; he kept a music store in Boston, was a zealous patriot, and the words to which he set many tunes combined religion and patriotism, and were sung in the tent by the soldiers as well as in the church, and were powerful in exciting the spirit of liberty; died in Boston, Sept. 26, 1800.

Billington, Elizabeth, born in England, 1770; celebrated singer and pianist; several eminent composers wrote for her, and her fame was great in all Europe; died at St. Artien, near Venice, 1817. Thomas, her husband, a musician and composer, died at Naples, 1794.

Bird, Joseph, Watertown, Mass., published, in 1849, "Gleanings from the History of Music," from the earliest ages to the commencement of the eighteenth century. He was unable to prepare all that he designed to publish in season to present his work at the time it was promised, and gave notice that he would resume his work and prepare a second volume. This he did not do, however, for want of encouragement from publishers; but he published some other musical works of value, and one singing book.

Bird, William, organist of Lincoln Cathedral, born 1543, composed a vast quantity of vocal music between 1575 and 1611; died 1623, aged 80. His organ and virginal compositions are innumerable; nearly seventy of his compositions were in Queen Elizabeth's virginal book.

Birmingham Musical Festival, established as a public charity, to found a hospital, September, 1768; none but English vocalists were engaged as principals; orchestra 70, chorus 40. The Triennial Festival was organized 1778; its second meeting was held in 1784; and since that time it has been held triennially, except in 1793, when the theatre, in which the Festival was always held, was destroyed by fire.

Biscaccianti (Eliza Ostinelli), born in Boston, 1825, became celebrated as an opera singer; now resides in Rome, where she has one son living, who is a subaltern officer of volunteers in Italy, stationed near Rome. The immense sums of money she had earned, the jewels and ornaments given her, and even the golden crown bestowed upon her, perhaps prevented her return to her native city.

Bishop, Anna, wife of Sir Henry R. Bishop, born in London, was educated at the Royal Academy of Music, in London. Her first appearance in public was at a concert given by Boehsa, July 5, 1839; made a tour through Europe between 1839 and 1843; gave in that
time 260 concerts; from 1843 to 1846 remained in Italy; went to England 1847, and thence, 1855, to Australia; in 1858, after visiting North and South America, she returned to England; in 1859 came again to the United States and visited Canada, remaining until 1865; in 1868 was in California; from thence she visited China, Egypt, etc., and has since been in California, Australia, and England. Her visit and reception in the large cities of the United States will be remembered by the thousands who heard and admired her.

Bishop, Henry Rowley, born in London, 1782; in 1806 commenced the course of composition which distinguished him; in 1809 produced the music for an opera; in 1810 became composer and director of the music at Covent Garden, where he remained until 1823, producing many operas and much music; he composed more than seventy theatrical pieces, and a long catalogue of popular music of all kinds; was professor of harmony and composition at the Royal Academy; in 1839 Bachelor of Music and conductor of the concerts of ancient music; earned more money than any English composer, and died poor; no Englishman has composed so much music, and few better; was professor at the Universities of Edinburgh and Oxford, and was knighted by the Queen, 1842. In 1836 he married the well known Madame Anna Bishop, and they separated on account of her determination to sing in public; a son and daughter came of this marriage. Died May 1, 1855.

Bisell, T., born in England; known as a music-teacher, organist, and composer, Boston, Mass., published one or two collections of church music.

Black Letter Psalms were those of Cotton Mather, in blank verse, fitted unto the tunes commonly used; so that while each psalm looks exactly like prose, and may be read as such, it is in fact modulated so that it may be sung as lyric verse; the measure was lengthened by words in black letter; the chorister had only to say "sing with the black letter," or, "sing without it," and the choir could get along very well, using common or long metre.

Blacklock, Thomas, born at Annan, 1721; celebrated as a song-writer; died at Edinburgh, July, 1791.

Blake, Geo. E., born 1775; was, at the time of his death, the oldest music publisher in America; commenced the business in Philadelphia, 1802, and for many years engraved with his own hands all the plates of the music he published; died Feb. 24, 1871, aged 96.

Blake, Timothy, of Barnstead, N.H., fife and drum major for the five years' war of 1812, died Dec. 30, 1872, aged 82.

Blaze, F. H. J. C., born at Cavillon, December 1, 1784; celebrated as a critic and musical writer; adapted many Italian and German operas to the French stage; died 1853.

Blewitt, John, composer of pantomime music and popular comic songs; wrote for Drury Lane and for Vauxhall Gardens, also for the English glee clubs: was the composer of upwards of two thousand original pieces of music, and a pianist; died in London, September, 1853, aged 73.

Blind Tom. (See Thomas Green Bethune.)

Blow, John, doctor of music, born 1648, at North Collingham, England; was, in 1685, musician to James II., and master of the choristers of St. Paul's Church; was a composer of anthems, church music, songs and other music (his compositions and his scholars who arrived at eminence have rendered his name venerable among the musicians of England); died in London, Oct. 1, 1708.

Blumenthal, J., born at Hamburg, 1829; settled in London, where he became famous for orchestral compositions and other works.

Board of Music Trade. In 1856, the music business of the United States had become of such magnitude and importance that parties engaged in the music publishing department found it necessary to form a Board of Music Trade, and to adopt a uniform plan of transacting business. The Board seeks first to protect the interests of dealers and teachers.

Bochsa, R. N. Charles, born at Montmedy, France, 1789; a celebrated harpist and composer (among his compositions are several operas; went to England 1817, where he published much harp music; in 1822 was director of the oratorios, and a life governor of the Royal Academy of Music); came to the United States with Madame Anna Bishop; visited Mexico, South America,
California, and Australia; he died at Sydney, Jan. 7, 1857, aged 68.

Boehm, Theobald, inventor of the "Boehm flute," so called, the most celebrated of German flutists; was born in Bavaria in 1802, and belonged to the band of the king at Munich; composed all forms of music for the flute, some with orchestral accompaniment.

Bohemia. The music-loving Bohemians, in 1810, formed an association for the promotion of music, established a conservatory, which H. D. Weber directed 25 years, and introduced music in the lunatic asylum as a means of cure.

Boieldieu, F. A., the world-renowned musician, born at Rouen, Dec. 15, 1775; excelled as a pianist and composer; died at Jarcy, near Paris, Oct. 9, 1834. His second wife, a brilliant opera singer, died in Paris, January, 1834.

Bonawitz, J. H., born at Durkheim, Dec. 4, 1839; known as the composer of several operas; came to this country 1872; his "Bride of Messina" has been performed in Philadelphia.

Bond, Capel, of Coventry, England, leader of the Birmingham Festival, 1768; organist; died 1790.

Bond, H. F., invented a machine for ruling paper and recording music as performed upon the piano-forte, 1849.

Bonzini, a native of Bologna, produced Italian opera at Dresden, 1776; Mozart wrote "Don Juan" for him; died 1796. His daughter, Marie Anna, born at Dresden, Oct. 18, 1780, pianist and vocalist, married L. Barilli, and died 1813. Terese, his other daughter, was court singer at Dresden, 1782.

Bonnies Doon. Robert Burns says, "There is an air, 'The Caledonian Hunt's Delight,' to which I wrote a song, 'Ye Banks and Braes o' Bonnie Doon,' &c.;"" letter dated November, 1794. It has been stated that one Mr. Clark composed the air, and that it could be played only on the black keys.

Book of Psalms in metre, plain and easy for the tunes; by William Barton, London, 1644.

Books. One of the earliest books printed, known to have musical notation, was by Gafor of Lodi; printed 1487. (See Psalmody.)

Boot, F., of Boston, Mass., composed some quartets for stringed instruments, and other compositions of merit, at Florence, Italy, 1853; also composer of many songs.

Borgi, Adelaide, one of the most accomplished singers on the lyric stage, was indebted to Rossini for her musical education; became permanently located at Milan.

Borneo Island Music. In their scale the semitones fall between the 2d and 3d, and 4th and 5th; they use an instrument made of threereed pipes, and capable of producing harmony.

Bortniiansky, chapel master to the emperor, in Russia, from 1782 to 1826, employed contra-bass voices in his choral masses, to sing an octave below the other basses; was a composer; died 1826.

Bosio, Angiolina, an artist whose triumphs were brilliant, born at Turin, Aug. 20, 1829; visited this country 1850, and was one of the most accomplished singers who had appeared here; died at St. Peters burg, April 12, 1859.

Bottesini, born at Crema, Lombardy, 1823; known as a performer on the double bass, and as an orchestral conductor; has produced an opera, "Ali Baba," in London, 1873; his visit to this country in 1853, with M. Jullien, and subsequent visit with Madame Son- tag to Mexico, will be remembered.

Boucher, Alex., born in Paris, 1778; known as a violinist at the concerts of Catalani; director of music to Charles IV. of Spain, and well-known in Russia, Germany, and Poland; died in Paris, January, 1802.

Bourgeois, L., one of the first to set French psalms to music after Marot; published 83 psalms at Paris, 1561. France soon became flooded with psalmody as America has since been.

Bowdich, M., wrote an account of African music and instruments, in which he describes the mandoline of five strings, and a harp of eight strings, upon which he heard a portion of Handel's Hallelujah Chorus performed.

Bow-Harpsichord, invented by Garbrecht, of Konigsberg; it was performed upon by means of a bow under the strings.

Bow Instruments in use have mostly four strings, which are made to vibrate by passing a bow over them, producing tones from forte to piano; the strings are shortened by placing the fingers upon them and pressing them upon the finger-board, thus producing all required sounds possible with the compass of the strings.
A DICTIONARY OF MUSICAL INFORMATION.

BOWKER, DEXTER, a member of the Handel and Haydn Society since 1846; died in Boston, 1873.

BOYCE, DR. WILLIAM, ranks at the head of the English Cathedral composers of the last century. He was born in 1710. At the age of 24 he was elected organist at St. Michael's Church in London, and organist and composer of the King's Chapel. He died Feb. 17, 1779.

BRADBURY, WILLIAM B., born in York, Me., 1816, early became a teacher of music; in 1847 went to Leipzig and studied there; returned in 1849, and devoted his attention to teaching, composing, and to the publication of church music books, glee books, Sunday-school books, and other musical works, to the number of more than thirty volumes; in 1849 commenced manufacturing piano-fortes, and died at Montclair, N. J., Jan. 8, 1868, aged 52.

BRADY, NICHOLAS, born at Bandon, Ireland, Oct. 28, 1630; celebrated in connection with Nahum Tate as a versifier of the psalms, 1692; wrote an ode for the feast of St. Cecilia, performed in London, Nov. 22, 1652; died in Richmond, near London, May 20, 1726.

BRAHAM, JOHN, born of Jewish parents in London (Abraham), 1774; celebrated as a concert, opera, and oratorio singer and composer; held during life the first rank among English stage singers; came to the United States 1840, and, though then advanced in years, his power, compass of voice, and majesty of execution were astonishing; sang in opera, in oratorio, and in the concert room in Boston; his success as a vocalist was without precedent, and he was also renowned as a composer; he wrote many songs and operas; died in London, Feb. 17, 1855, aged 81.

BRAHAM, A., son of John, born in London, 1821, became known as a tenor singer at Edinburgh, and came to this country with Catharine Hayes.

BRAINARD, SILAS, born at Lempster, N. H., Feb. 14, 1814; an excellent flute player; in 1834 went to Cleveland, Ohio, and in 1836 founded the house of S. Brainard & Sons; he was author of a "Violin Instructor" and some other musical works; died April 8, 1871, aged 57.

BRATTLE, THOMAS, Esq., of Boston, Mass., in 1713 procured an organ from Europe, which he presented to the Queen's Chapel: but so great were the public prejudices then existing in Boston that this organ remained seven months in the porch of the church before it was unpacked.

BRAZILIAN MUSIC. Vocal and instrumental music are cultivated, and some composers are known. The Emperor has a fine band, and pianists and guitarists among this people excel; the national songs are of Portuguese origin.

BRIDGMAN, CHARLES, for eighty-one years organist at Hertford, Eng., a term unexampled in the annals of the musical world; three generations of the inhabitants of that town were indebted to him for the cultivation of their musical talents and tastes; died October, 1873, aged 95.

BRIGNOLI, a celebrated tenor singer, came to this country in 1855, and sang with success in New York and elsewhere.

BRISTOW, GEORGE F., a talented pianist, violinst and composer, born in Brooklyn, New York, 1825; his first symphony was performed by the Philharmonic Society; he composed some music for Jullien's orchestra; "Rip Van Winkle," for the Pyne and Harrison troupe; an oratorio, "Praise of God," 1860, and other music, performed in New York; has written and published many orchestral works since 1870.

BRITTON, THOMAS, born 1654; from 1678 to 1714 he entertained the intelligent world of London at his musical weekly soirees, always gratuitously; died Sept. 15, 1714.

BROADWOOD, JAMES, a celebrated piano-forte maker in London. His instruments were considered as excelling in workmanship and tone.

BROADWOOD, JOHN, in 1773 entered into partnership with the son of Shudi, whose sister he had married in 1769. This firm was afterwards known as John Broadwood & Sons, and later as James Broadwood.

BROMFIELD, EDWARD, JUN., born in Boston, Mass., 1723; at the age of 22 he built the first church organ made in this country; it "was accurate, had two rows of keys, and many hundred pipes; it excelled in workmanship any that had ever come here from Europe;" died in Boston, Aug. 18, 1746, aged 23.

BRONSON, OLIVER, (also written Brunson and Brownson), was a teacher of music in various parts of New England; a composer of some excellent music,
and publisher of "Select Tunes and Anthems," 1783; also, "Select Harmony."

BROUGH, W. F., born in Ireland, 1787; famous bass singer; came to this country with Mrs. Wood, 1847, and was instrumental in bringing many operatic celebrities here; died at Liverpool, England, 1857.

BROWN, BARThoLOMEW, born in Sterling, Mass., Sept. 8, 1772; with N. Mitchell, compiled the old "Bridge-water Collection;" died in Boston, April 14, 1854, aged 82.

BRUNNER, CHARLES T., born at Chemnitz, Saxony, Dec. 12, 1792, was celebrated as a musician, composer, and teacher.

BUCK, DUDLEY, an eminent composer, teacher, and conductor; became known by his compositions, and as an organist; removed to Boston, where he has produced many valuable works; was born in Hartford, Connecticut, educated in Germany, and ranks high as an organist and composer.

BUCKMINSTER, JOSEPH STEVENS, was born in Boston, Mass., May 26, 1784; published a collection of hymns in 1808, in which those of Watts and others were mutilated without notice; died June 9, 1810, aged 26.

BUEROW (or BÜLOW), HANS GUIDO, VOX, born in Dresden, Saxony, Jan. 8, 1830; made several musical tours in Europe; became professor of the pianoforte department at the Berlin Conservatory, 1854; married a daughter of Liszt, and was appointed court pianist; was divorced 1869, and went to Florence, where he received decorations and high honors.

BUGLE. The old instrument was limited to a few tones, but by the addition of keys its capabilities are equal to many other wind instruments. The notes upon the bugle were anciently called mots, and are distinguished, not by musical characters, but by written words, in the old treatises on hunting.

BUGLE WITH PISTONS. This has a lower compass; it is much better than the keyed bugle, and produces a good effect in playing certain melodies of slow movement.

BULL, Dr. JOHN, a celebrated musician; born in Somersetshire, Eng., 1563; was professor at Gresham College; afterwards settled at Lubeck; wrote more than two hundred vocal and instrumental compositions; died at Antwerp, 1628.

BULL, OLE BORNEmann, the celebrated violinist, born in Bergen, Norway, 1810; well known in all musical countries; the excitement he created in this country, 1844, has been kept fresh in the memory of our people by his occasional appearance since; has resided much in this country, and is esteemed not only as a great violinist, but as a man and citizen.

BURDETT, RILEY, vocalist and violinist; born in Putney, Vt., 1819; at present known by his reed organs.

BURGMUELLER, NORBERT, born at Dusseldorf, Ger., Feb. 8, 1810; was so highly esteemed as a musician, that, when he died, May 7, 1836, Mendelssohn wrote a funeral march for the occasion.

BURGMULLER, FERDINAND, born in Magdeburg, 1804; became celebrated as a musician; went to Hamburg and composed much music.

BURNETY, Dr. C., born at Shrewsbury, 1726; author of a history of music and other works; died 1814, aged 88.

BURROWES, JOHN FRECKLETON, pupil of William Horsley, Mus. Bac. Oxon., born in London on the 23d of April, 1787; first became known to the public by the production of an overture and several vocal pieces, with full orchestral accompaniments, at the Hanover Square concerts, and subsequently by an overture at the "Philharmonic," of which society he was one of the original associates.

BUSBY, THOMAS, doctor of music, was born in Westminster in 1755; his first essay in composition was an oratorio, called "The Prophecy," performed with some applause at the Haymarket Theatre in 1799; the other principal works of Dr. Busby consist of a collection of sacred music entitled, "The Divine Harmonist." Dr. Busby has also published a small musical dictionary and a grammar of music; a "General History of Music," being an abridgment of those of Burney and Hawkins; and in 1814, a "Musical Biography, or Memoirs of the Lives and Writings of the most eminent Musical Composers and Writers who have flourished in the different Countries of Europe during the last three Centuries."

BUTTERFIELD, J. A., born in Hertfordshire, Eng., May 18, 1837; became known as a vocalist and violinist; came to this country, and settled at Indian apolis, Ind., where he became a teacher, composer, and publisher; he has written
vocal and instrumental music, and one or two popular cantatas.

BUXTEHUDE, famous as an organist from 1635 to 1707; was a teacher in the Bach family. Died at Lubeck.

BUXTEHUDE, D., celebrated organist, at Lubeck, from 1696 to 1710; Bach visited him to hear him play, and to study his method.

C.

C, the letter to which Guido applied the tone-name ut, now called do; the first of the scale in C.

CADECASA, the original Zerlina in "Don Giovanni," and for seventy years a celebrated singer; died at Milan, November, 1869.

CAFFEPELLI, GAETANO MAJORANO, a celebrated Italian singer, born in 1703; went to England in the year 1735; amassed much money by his profession, and purchased the duchy of Santo Dorato, in the kingdom of Naples; died in 1783, aged 80.

CALAMUS, PASTORALIS, a simple reed; one of the first known musical instruments of antiquity.

CALKIN, G., inventor of an "Indicator," placed over the key-board, telling the names of the notes; those on the lines red, those on the spaces black.

CALLCOTT, JOHN WALL, born at Kensington, England, 1766; was self-educated, and became an organist 1783; took his doctor's degree, 1800; wrote his "Musical Grammar," 1805; wrote a musical dictionary and a work on musical biography, and numerous compositions, besides anthems, services, odes, &c.; died May 13, 1821, aged 55.

CALLIOPE, an invention by which steam-whistles are made to perform the office of organ-pipes; introduced by I. C. Stoddard of Worcester, Mass.; it was improved upon by A. L. Denay of New Orleans, 1857; and a "Steam Organ" was invented by James Burkett, of England, 1835.

CALVIN, JOHN, born at Noyon, in Picardy, July 10, 1509. Until recently, no one has had the hardihood to dispute the statement made by Hullah in his History, and repeated in almost every recent lecture on sacred music, that "Calvin, unlike Luther, seems never to have recognized music as a means of religious expression; scarcely, even, to have appreciated it as an aid to devotion; and the music of his followers has suffered accordingly." But the Euing Lecturer of the Andersonian University has recently written a letter to an English musical journal, in which he claims that Calvin labored harder even than Luther himself to introduce church music not only into France, but also into England. In 1538-40, Calvin, Miles Coverdale, and the Wedderburns met in exile in Saxony, and sat at the feet of Luther. The German singing of praise surprised and delighted them all; and Calvin immediately set to work to do for his own people what Luther had done for the German-speaking people. He first put into French metre the 25th and 46th Psalms, and got them set to music at Strasbourg; these he took to his congregation on his return to Geneva. They became so popular that he then engaged Clement Marot to render all the Psalms into French verse; but the poet died after having completed fifty-one. Calvin then applied to Beza, who finished the work. Luther had only rendered sixteen into German verse. Luther also set his Psalms to popular German ballad-tunes; but Calvin employed Guilleaume Franc, of Strasbourg, to compose music which he considered more appropriate for the words. The first English Psalter was printed at Geneva in 1556, and bears on the title-page Calvin's name and his express sanction. Died May 27, 1564.

CAMBERT, an organist and composer; born at Paris, 1628; the first French musician that set an opera to music, 1659; afterwards wrote several operas, but was rivalled by Lulli; died in London, 1677.

CAMERON, D., the celebrated piper of Edinburgh, from 1838 to 1868. Died at Inverness, March, 1868.

CAMPAGNOLI, B., violinist; born in Italy, Sept. 10, 1751; died 1827.

CAMPANINI, ITALIO, born in Parma 1846; made his début in Russia, where he remained three years; went to Milan, and achieved most signal success on the continent as a tenor singer; appeared at
Drury Lane, London, 1872; came to America 1873.

Campbell, S. C., born in Hartford, Conn., 1830, baritone of the Parepa opera troupe; died at Chicago, Nov. 28, 1874. He had gained fame at home and abroad.

Campenhout, Van, a Belgian musician, who composed the music to the "Brabancounge," or national hymn; was promoted to the office of chapel-master, and presented with a gold snuff-box by the king. The words were written by Jenneval, a French actor, who died 1830.

Camporese, a famous singer in France and England, 1817 to 1823.

Campra, A., born at Aix, in Provence, 1660; a composer for 30 years; died at Versailles, July 29, 1744.

Cannabich, C., violinist, was in 1778 one of the best solo players in Germany.

Cannon were used as a musical adjunct in Dresden, 1645; at St. Petersburg, 1778; at Boston, by Burditt, 1808; by Gilmore, 1872.

Cantus Ambrosianus, introduced at Milan in the 4th century.

Canzonets, for four and five voices, were first introduced, 1500, by Alessandro Romano; also the use of many instruments as accompaniments.

Capua, Rinaldo di, born at Naples, 1703; was the first who introduced instrumental symphonies in Italy; it has been claimed that he was the inventor of accompanied recitative, because he used it.

Caradori. See Allan, Madame. She married Mr. Allan, August, 1823.

Carafa, Michel, born at Naples, Nov. 17, 1785; wrote in his youth, for amateurs, an opera called "Il Fantasma," and composed, about 1802, two cantatas, "Il Natale di Giove," and "Achille e Deidamina;" in 1814 produced his first opera, called "Il Vescelle l'Occidente," at the theatre Del Fonde; and many successful works afterwards to 1833; his "Semiraminis" and "Mosanello" are among the best operas. A short time before the death of this old composer, his wife died; and July 27, 1872, one of the most prolific writers of the century died also.

Cary, G. S., son of Henry, born in England 1743; travelled forty years, singing his own compositions; died July 4, 1807.

Cary, H., musician; born 1663; composer of "Sally in our Alley," and many other songs and cantatas; died at Cold Bath Fields, England, 1743.

Carhart, Jeremiah, widely and extensively known as an instrument maker in this country, as early as 1836; while studying the construction of the accordeon, discovered that the tones were much better when the wind was drawn through the reeds than when it was expelled through them, and applied this knowledge in constructing the melodion; took out a patent for his improvements, 1846; died August, 1808.

Carillon, a small instrument furnished with bells; also a number of bells so arranged as to give forth musical sounds, and upon which music can be played by hammers striking the different bells. The name has been given to the tunes played, as well as to the set of bells.

Carlberg, Gotthold, born in Berlin, 1838; came to New York, 1859, and was engaged as a writer for the "Staats Zeitung;" in 1863 was conductor of concerts in Berlin; in 1869 wrote two works on the culture of the voice, at Vienna; became director of opera in Trieste; in 1870 conducted at Warsaw and St. Petersburg; in 1871 returned to New York, with the concert company of Prince Galitzin.

Carols. The custom of singing carols at Christmas dates from the time of Gilbert, 1521, or from the time when the common people ceased to understand Latin. Telesphorus, who died A. D. 138, ordered that an Angelic Hymn be sung in church the night before Christmas.

Carreno, Teresa, born in Caracas, Venezuela, Dec. 22, 1853, of Spanish parents; sang with correctness at the age of two years; at five, commenced playing the piano-forte; made her appearance at Music Hall, Boston, Mass., Dec. 22, 1862, aged nine years, having previously played a piece for four hands, with her teacher, in New York; she improvised with great facility, and her compositions are of remarkable beauty.

Carroy, Eustache du, was born at Beauvais, and was chapel-master under Henry III. and Henry IV.; he contributed powerfully to the conversion of the latter, and, during the king's objurgation at the church of St. Dennis, caused a magnificent Te Deum to be executed.
CARY, Annie Louise, born at Wayne, Me., 1842; could sing before she could talk plainly; went to Boston, 1859, and sang there and in other cities until 1866, when she went to Europe; sang at Milan, Copenhagen, Stockholm, Hamburg, Brussels, and other German cities, and later in Paris, everywhere with success; returning to this country with Mile. Nilsson, she appeared in New York, Sept. 19, 1871, sharing the honors of the fair Swede, whose soaring soprano was well supported by Miss Cary’s rich contralto.

CASTELLAN, born at Lyons, France, 1823; appeared in opera at the age of sixteen; was in Mexico, 1842; came to this country, 1843; sang in London, 1846, and returned here in 1855; since which she has remained in London and Paris. Meyerbeer wrote the part of Bertha, in “The Prophet,” for her.

CASTIL, G., composer and author; born at Montefiascon, 1721; resided at the court of Joseph II.; wrote several operas, the hero of one being Cicero, who sings a comic parody of his celebrated speech “Quosque tandem,” &c.; died in Paris, Feb. 7, 1808.

CASTELLO, Dario, a composer of instrumental music, published at Venice, in the years 1627 and 1629.

CATALANI, Angelica, born at Sintagglia, near Rome, 1788; appeared as a singer at Venice when fifteen years old; married Mons. Valebroque; sang in Spain, where the price of tickets to her concert was six ounces of gold; next sang in Paris; and then remained in England until 1815, when she returned to Paris at a fabulous salary; from this point she visited all parts of Europe, meeting with prodigious success; for twenty-two years she held a high rank among musicians, and, having amassed a fortune, she founded a free music-school for girls at Florence. on condition that they should add Catalani to their names; in 1849 went to Paris, and died in Paris July 12, 1849, aged 66, leaving $1,600,000 to her three children.


CECILIA, SAINT, a Roman lady of high descent, doomed to suffer martyrdom; the chosen patroness of musicians; from her skill in singing is especially regarded as the patroness of sacred music.

CELTIC MUSIC. Like birds, the Celts delighted in tuneful melodies; they did not practise part-singing, and used the Greek scales.

CERVELET. A small bassoon, blown through a reed like that of the hautboy.

CIA. A Chinese instrument having the chromatic scale.

CHANNEL, MARY, one of the singers that welcomed George Washington to Boston; died there June, 1855, aged 90; was born in England.


CHARACTERS, to indicate expression in singing, were introduced in this country 1812.

CHARITY MUSIC. The first instance of the introduction of music in aid of charity was in 1709, for the benefit of the sons of the clergy in England.

CHARLES I., a famous performer upon stringed instruments. Charles IX., a violinist and vocalist; he had a viol of such capacity as to contain several singers who sang inside while he played bass and sang tenor. Charles the Bold was, like his father and grandfather, a musician and composer. Charles V. was a musician and critic; his choir consisted of 15 good singers.

CHAUNCEY, Nathaniel, of Durham, Conn., published, 1727, an “Essay on singing the Songs of the Lord;” after preaching in that place for fifty years, died there at an advanced age.

CHENEY, Moses E., born Dec. 18, 1812; known as a teacher for many years; was one of the “Cheney Family,” who all acquired reputation as singers and musicians; was a composer and legislator; had a method of his own, and repudiated that of the books; was the founder of musical conventions in Vermont, and a lecturer on music.

CHENEY, Simeon P., musician and teacher; went to reside at Dorset, Vt.; well known as a musician in New England; there were also in the family, Joseph Y., Elizabeth E., and Nathaniel, all good singers.

CHERUBINI, Maria L. Z. Salvator, born at Florence Sept. 8, 1760; was a composer at the age of thirteen years; wrote constantly for the theatre and the church; went to London 1784, and settled in Paris 1788; wrote many operas for France and England; in 1822, be-
came director of the Conservatoire; was invested with the Grand Cross of the Legion of Honor, and died full of honors March 15, 1842.

Chevè’s System substitutes numerals for the letters; the same as that of Rousseau and by Souhaitty, but abandoned as useless.

ChicKing, Jonas, born at New Ipswich, N. H., April, 1797; spent much of his leisure in learning to sing, and to play such instruments as were in use; was very ingenious, and was employed to tune the first piano he ever saw, and succeeded; went to Boston, 1818, and was employed by Mr. Osborn, piano-forte manufacturer; played the clarinet and bass-drum, and sang in church; became a maker of piano-fortes, and founded the well-known house of Chickering & Sons; and was the friend and assistant of musical artists in Boston and elsewhere; in 1852 his establishment was destroyed by fire, but was soon rebuilt. He was a leading man in all musical improvements, and held offices in the societies of the city; died at Boston, Dec. 9, 1853, leaving four children; the sons continue the business.

Chimes, a collection of bells struck with hammers. When several bells are placed in the same tower, and are carefully tuned to each other, they are called a peal of bells. At Antwerp, Holland, the chime of bells on the great cathedral are played upon, there being a different tune for every hour of the day; and they play the entire music of an opera, giving a short strain at the quarter-hour, and a longer one at the half-hour. So the people hear music all day and all night.

Chinese Flute, made of bamboo, and bound with silk to prevent its cracking.

Chinese Music. It is claimed by this people that music has been a study among them for 2,200 years, and that the empire is full of tunes; but their system is so elaborate that other nations cannot understand their notation.

Chiroplast, guide for the hand in piano-forte playing.

Chladni, Ernst Florens Friedrich, born at Wittenburg, 1756; wrote a “Treatise on Acoustics;” invented the euphon, 1789, which consists of glass cylinders to be rubbed longitudinally with the fingers moistened, somewhat like the harmonica; the clair-cylindre, 1800, contains a finger-board and a cylinder of glass, turned by means of a pedal and a wheel; died 1827.

Choir Organ is the smaller or softer-toned organ.

Choir Singing was practised in the Jewish Temple, where also originated the antiphonal chant. In England 24 persons formed a choir, 1194.

Choir of David consisted of 4,000 singers under 250 leaders, with instrumental accompaniments.

Chopin, Frederic, born in Warsaw, March 1, 1810; became a very celebrated composer and pianist; his piano-forte compositions are various and numerous; many of them are nocturnos, ballads, impromptus, scherzos, polonaises, mazurkas, waltzes, and boleros; has also written concertos and sonatas; after a long and painful sickness, he died Oct. 17, 1849.

Chorley, Henry Fothergill, was born in 1808, and when young went to reside in London, having studied music previously; he became connected with “The Athenaeum,” and for thirty-five years conducted the musical department of that paper. Among his many published works, his “Modern German Music,” “Modern Operas,” and “Thirty Years’ Musical Recollections,” are well known. He wrote many librettos and songs (which latter show a certain culture and refinement remarkable; died of heart disease, February, 1852, aged 64.

Chrest Church Chime, Boston; a present from John Rowe, of England, 1744; it consists of eight bells, is over a century old, and perfect. Many tunes are performed upon this chime.

Chrest Church Chime, Philadelphia, welcomed George Washington; rang the royal birthdays; rang when independence was proclaimed; pealed joyfully when the Constitution was adopted; and has heralded more than 100 Christmas festivals.

Chromatic Musical Hand. Guido distinguished the sounds by the joints of the fingers; five fingers representing the staff of five lines with the four intermediate spaces; sharps are represented at the root of the fingers, and flats at the tips of the fingers.

Chromatic Tuning-fork, an instrument consisting of two forks so marked, and adjusted with a movable slide, as to produce all the tones of the chromatic scale.

Chute, Lionel, a music-master, came
to this country, 1630. Thomas, born 1699, taught music in Salem, Mass. Andrew, born Sept. 15, 1789, was a composer and teacher in Nova Scotia, 20 years; died in Canada West, Feb. 17, 1862. William E., born in Nova Scotia, 1822; a teacher and composer, also collector of ancient books on music; has taught in New England, West, and South, and in Canada, where he now resides.

Cimarosa, Dominico, born at Naples, 1754; became early celebrated as a dramatic composer, and wrote many operas between 1779 and 1792; was originally a baker, and had hardly finished his apprenticeship when he began to compose operas; died at Venice, Jan. 11, 1801.

Circassian Music. Having no written language, this people have treasured up their history in music: their songs recount the traditions of antiquity, which are thus handed down, by singing, from one generation to another.

Cithara, an ancient instrument, like the lyre, with three strings, which were in time increased to twenty-four.

Cithara Hispánica. Spanish guitar.

Clangor Tubarium, a Roman military trumpet: a sample of it was found at Pompeii.

Clarinet, a wind instrument of the reed kind, the scale of which includes every semitone; invented by J. C. Denner, Leipzig, 1695.

Claron, a bugle-horn formerly used in cavalry music and in some orchestras; a Moorish octave trumpet.

Clarke, William II., author of a "New Method for Reed Organs," is an organist and a church-organ builder at Indianapolis, Ind., 1874.

Clearch or Clar-seach, one of the several Irish harps.

Clavecín, Clavichord, Clavier, all names for an old keyed, stringed instrument, superseded by the piano-forte.

Clavichord, a name for the clavichord, a keyed instrument like the spinet.

Clementi & Co., manufacturers of wind instruments, London. Their instruments were considered as the best in their day. Their flutes were very popular in the day of Nicholson, after whose plan, and under whose immediate direction, they made great numbers.

Clementi, Muzio, a celebrated pianist and composer; born at Rome, 1752; early acquired a great reputation in all Europe; resided mostly in London, but some in Paris; composed much; became wealthy, retired, and died at Worcester, Eng., March 10, 1832, aged 80.

Colson, Pauline, for several years the reigning and admired prima donna of the French Italian opera in New York, New Orleans, and Boston, where she came in 1853 with the Strakosch company.

Comer, Thomas, born at Bath, England, 1790; went upon the stage 1818, and in 1821 appeared at the Covent Garden Theatre, where he played until 1827, when he came to this country, and made his appearance at the Bowery in New York; two years later he came to Boston as musical director at the Tremont Theatre, where he prepared the operas in which Mr. and Mrs. Wood appeared; was afterwards musical director at the Boston Theatre; many popular airs of his composition are still fresh in memory; was well known in Boston as "Honest Tom Comer"; was a member of the best orchestras and musical societies; composed much music, and remained in Boston thirty-five years; died July 28, 1862, aged 72.

Concert in Action. On the 13th day of July, 1645, a concert in action was given at Dresden, and all the artists of Germany, Switzerland, the Vaud, Poland, and Italy, were invited to unite with their pupils in the great festival; many thousands assembled, and a battery of artillery assisted. A double fugue, representing the Assyrians flying before the victorious Israelites, closed the performance.

Concert of Ancient Music, established in London, England, 1776, under the direction of a body of noblemen.

Concert-giving originated in the reign of Charles II. The first were in ale-houses, then in taverns, and eventually in public rooms and halls for the purpose of making money from entrance-fees. Italian singers were employed as early as 1676.

Concone, M., well known in the musical world as a teacher of vocal music, and by his writings; chapel-master of the king of Italy; died at Turin, July, 1861.

Conservatory of Paris, founded by Sarette, 1795.

Contra-Basso, the double bass; an
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<th>instrument in the form of the violoncello.</th>
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<tr>
<td><strong>Contra Bassoon</strong>, very large, but in the form of the <em>fagotto</em>; one is used in the Grand Opera, Paris.</td>
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<tr>
<td><strong>Contra-Fagotto</strong>, an octave below the fagotto, or small bassoon; made in the same form.</td>
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<tr>
<td><strong>Conventions</strong>, called musical, originated in New Hampshire, with the Central Musical Society; the first one was held at Concord, N.H., September, 1829; it was conducted by Henry Eaton Moore. Moses E. Cheney claims to have held the first in Vermont.</td>
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<td><strong>Cooke, Dr. Benjamin</strong>, a celebrated English musician, born 1734, and in 1750 was organist and master of the boys of Westminster Abbey. Dr. Cooke composed many beautiful vocal pieces; died 1793.</td>
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<td><strong>Corelli, A.</strong>, born at Bologna, 1653; founder of the Roman school of violinists; composed much for his instrument; died at Rome, Jan. 18, 1713.</td>
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<td><strong>Corn De Chasse</strong>, the French horn.</td>
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<td><strong>Cornellii, Adelaida</strong>, vocalist, widow of the celebrated tenor Rubini, died on the 30th of January, 1874, at Milan; left all of her large fortune to the town of Romano, in Lombardy, the birthplace of her husband, to be employed in founding, 1st, an orphan asylum for boys, with a school-farm; 2d, a college of eight classes; 3d, a home for musical arts.</td>
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<tr>
<td><strong>Cornetto</strong>, a small cornet or octave trumpet.</td>
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<tr>
<td><strong>Corno, or Corni.</strong> French horn or horns.</td>
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<tr>
<td><strong>Corno Inglese.</strong> English horn, a reed instrument like the hautboy.</td>
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<tr>
<td><strong>Cornmuse, or Coramusia</strong>, the old bagpipe.</td>
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<td><strong>Corri, D.</strong>, born at Rome, Oct. 4, 1746; famous composer; died at Hampstead, England, May 22, 1825; his wife was a celebrated vocalist. **Natale, born at Rome, 1763; famous teacher; died at Weisbaden, June 24, 1822. Montague, born at Edinburgh, 1785; celebrated composer of theatre and military music. **Hayden, composer and organist; died in Dublin, Feb. 18, 1800, aged 75. Dussek, an opera singer; died at Brompton, England, 1870.</td>
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<td><strong>Costa, Michele</strong>, born at La Cerra, near Naples, 1810; but a resident of London, England, since 1830, when he became conductor of the orchestra at her Majesty's Theatre, and director of the Philharmonic Society; wrote <em>Don Carlos</em>, &quot;Melek-Adel,&quot; &quot;Eli,&quot; and other works, and became very popular and wealthy; was director of Covent Garden Opera, 1847; since 1849, director of the Birmingham Festivals.</td>
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<td><strong>Counterpoint</strong> was first applied as the name of polyphonic music, by Demuris. Previously it was the custom for musicians to improvise parts to accompany the melody; and this practice became so offensive in church music that it was abolished by a papal decree.</td>
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<td><strong>Coverdale, Miles</strong>, born in Yorkshire, England, 1487; was the first to prepare Psalms in verse for the purpose of being sung; his &quot;Goostly Psalmes and Spirituall Songs&quot; were published in London, England, 1538; in this edition the first verse of each psalm is accompanied by musical notes; died 1508.</td>
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<td><strong>Cramer, John Baptist</strong>, son of William; born in Germany, but went to England when young; became a pianist, and travelled on the continent, and gave concerts in the capital towns; became known as a composer, 1791, and published some works at Paris; became celebrated as a teacher as well as composer; was unrivalled as a pianist; his works are very numerous and celebrated; died in London, April 16, 1858, aged 87.</td>
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<tr>
<td><strong>Cremonas</strong>, violins made at Cremona, in Italy.</td>
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<td><strong>Croft, William</strong>, born at Nether Eaton, Warwickshire, 1677; became early known as an organist and composer; in 1711, published his &quot;Divine Harmony;&quot; in 1715 was made doctor of music in the university of Oxford; published much choral music; died Aug. 27, 1727, aged 50.</td>
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<tr>
<td><strong>Croft, Dr. William</strong>, born at Norwich, England, July 5, 1775; was an extraordinary musical genius; at the age of twenty-two was a professor at Oxford where he received the degree of doctor of music; published much music, and was a profound theorist; published, among many valuable works, several treatises on harmony and composition; died at Taunton, England, Dec. 29, 1847, aged 72.</td>
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| **Crouch, F. Nicholls**, a popular English composer; author of the song "Kathleen Mavourneen;" born in England, July 31, 1808; was engaged as violincellist in the King's Theatre, Lon-
D.  

D is the second note in the scale of C, called Re.

DABABIE, M., of the Grand Opera, Paris; sang in the original caste of many works; died 1853, aged 55.

DAGOMIRSKY, A., composer of operas; born at St. Petersburg; died 1809.

DAIF AOUI, S., an operatic singer, known favorably in London some years; died there, April, 1870.

DALAYRAC, N., born at Muret, in Languedoc, June 13, 1753; composed several operas, one of which was performed at a festival in honor of Benjamin Franklin; died at Paris, Nov. 27, 1809.

DAMON, WILLIAM, set the whole book of psalms to music, 1579; one of the earliest collections of music in four parts.

DAMOREAU, LAURE CINTHIE MONTALANT, born in Paris, 1801; was a famous opera singer; visited this country 1844; died in Paris, March, 1863.

DANBY, J., English glee composer; born 1758; died while a concert was performing for his benefit.

DANCE, WM., born 1755, was one of the founders of the Philharmonic Society, London; composer and director; taught music for forty-eight years.

DANCING was practised by the early Christians in religious services; psalutines were danced in the time of Charles IX.

DANICAN, P. A., established the "Concert Spirituel" at Paris, 1725; the performers were from the Royal Academy.


DANNREUTHER, E., born in Strasbourg, 1844; came to this country 1853; famous as a pianist.

D'APONTE, L., born at Anoda (some say Creda), 1748; writer of librettos for Mozart; came to this country 1803; assisted in bringing the Garcia opera troupe to New York, 1825; died August, 1838, aged 90.

DAREIS, a bass singer, at Marseilles.
continued to sing until 102 years of age, 1875.

DARIUS, M., a tenor singer at the funeral of Louis XV.; died at Rouen, February, 1838, aged 93.

DARLEY, W. H. W., born in New York, Sept. 9, 1801; director, composer, and organist; editor of church music books; died July 31, 1872; was organist fifty years.

DARLEY, F. T. S., composer and director; born in Philadelphia, where his works have been performed.

DARLING, Geo. S., of Watertown, N. Y., invented, 1872, a new system of notation; the principle being to represent in the staff the key-board; the spaces indicate the white keys, and the lines the black ones.

DAUNEEY, W. B., at Aberdeen, 1800; author of "Ancient Scottish Melodies," 1838; died July 28, 1843.

DAVENANT (or D'AVENANT), of England, wrote twenty-five operas, the first produced after the Restoration, 1660; died in London, 1688.

DAVID, FELICIER, born at Cadenet, France, March 8, 1810; chiefly known by his great composition, "The Desert," 1844.

DAVID, FERDINAND, was born in Hamburg, Jan. 19, 1810, and ranked among the first of German violinists; was also a teacher and composer. At the age of thirteen he was studying under Spohr's guidance, and in 1825 became known as a performer. He played the first violin at the theatre in Berlin, Dorpat, and Leipsic; was the leader of the Gewandhaus band; helped Mendelssohn to found the Leipsic Conservatory, 1843, and worked there many years as a professor, sending forth many violinists who became celebrated, composing many effective pieces and works — a "Violin School," and one comic opera, "Hans Wacht," 1852. He suffered sickness for some time, and unexpectedly died, July 19, 1873, at Kloster, a small village in Switzerland, where he was staying for the benefit of his health.

DAVID, M., established opera in New Orleans before it was known in any other place in the United States.

DAVIES, Miss, born 1740; famous prima donna, and performer on the harmonica of Dr. Franklin; died 1772. CECILIA, her sister, born 1757, an opera singer, second only to Billington; died 1803.

DAWSON, C., of London, author of several works on music, 1844; constructed the "Autophon," 1849, capable of performing mechanically any number of musical compositions.

DEBAIN, A., born 1800; in 1846 invented the mechanical pianist, and other wonderful mechanism; obtained damages of M. Alexandre for using his invention.

DE BEGNIS, GIUSEPPE, born at Lugo, 1755; in 1813, sang in opera at Modena; became a favorite in Italy, France, and England; came to this country, and was successful here; died in New York, August, 1849, aged 54.

DE BEGNIS, MADAME, formerly Mile. Ronzi, was a celebrated singer, and after her marriage sang with De Begnis, everywhere with success; died in Italy July, 1853, aged 53.

DE BERIOT, M. CHARLES AUGUST, born at Louvain, Belgium, Feb. 20, 1802; at the age of nineteen went to Paris, and soon became known there and in London as a violinist; travelled with Malibran in Italy, and married her, March, 1836; after her death he settled at Brussels, where, in 1842, he was appointed professor at the conservatory; became partially paralyzed and wholly blind, but to the last his violin was his constant companion; was comparatively little known to the present generation, though one of the most talented violinists of the world; died April, 1870, aged 68.

DECAIJ SIDE, in the cathedral, is the left, where the dean is always seated; the opposite is the CANTORIS.


DEGENHARD, C. G., musician and composer, Buffalo, N. Y.; died, 1870.

DEHN, SIEGFRIED WILHELM, born at Altona, in Holstein, Feb. 23, 1800; became conservator of the musical division of the Royal Library of Berlin, March 24, 1842; travelled to collect books, &c.; played the violoncello many years at Leipsic and at Berlin; was director of the "Dom Chor," and had great knowledge of musical works; later was royal librarian, and editor of many valuable publications; died April, 1858, aged 58, leaving a wife, one son, and one daughter.

DELGARDO, one of the most popular violinists in Paris, 1868, was formerly
a Louisiana slave; he escaped into Mexico, became leader of an orchestra there, and later appeared in Paris.

Delille, O., a famous opera-singer; born in Paris, 1830; after singing in France, England, Italy, and other countries, came to America, November, 1851.

Dellamaria, Domenico, born at Marseilles of an Italian family, composed a grand opera at eighteen years of age, which was represented in that city; went to Italy, where he composed six comic operas and some other works, all given within the space of two years, and attesting the fecundity and superiority of his talent. He died suddenly, in his 36th year, at Paris, 1800.

Delphat, M., celebrated as the projector of the first "monstre concert" in France, 1791, as a part of the funeral honors paid to the officers who were killed at Nancy, when the overture to "Demophon," by Vogel, was executed by twelve hundred wind instruments; was the oldest instrumental musician in France at the time of his death, which took place at Lyons, 1855, when he was 90 years and 300 days old. A medal, in the shape of a flute, was decreed to him by the city of Nancy, which, on his death-bed, the old musician begged to have placed in his coffin.

Dempster, Wm. R., who achieved a world-wide reputation as a ballad singer and composer, visited this country 1840; published, 1842, a collection of his songs and ballads; gave concerts in all the principal cities and towns; died at his residence in London, March 7, 1871.

Demunck, E., born in Belgium; famous violoncellist; received the Habeneck medal at Paris, 1870.

De Muris, John, claimed as a native by Italy, France, and England; was a musical writer 1404; was the first to adopt the word "counterpoint," the first to use the minim, or half-note, and used the different marks of time. The invention of the time-table is given to him; but it was made in France, at Liège, 1083.

De Neve, A. L., of New Orleans, 1857, made an improved "Calliope," the steam pressure being reduced from 150 to 60 pounds; it has a keyboard similar to a piano-forte, and the performer can play any desired composition upon it; the sounds are thus made more agreeable; died in London, March, 1864.

Destruction of Music and Organs. Nearly all the music-books and organs in England were destroyed by Cromwell's army, during the grand rebellion. The cathedral service was abolished 1643; music-books burned, 1646.

Dettingen Te Deum, written by Handel to celebrate a victory of the British over the French, 1743. George II. commanded the army in person; and it was this English king who set the example of standing up during the performance of the Hallelujah Chorus, a custom yet observed in England.

Devil's Sonata, one of Tartini's best compositions; written in 1713, after dreaming that he heard it performed by his majesty.

Diabelli, Anton, a well-known musician, and publisher of music; was born at Matsee, 1781; his name is much associated with that of Beethoven; he composed the so-called Diabelli Waltz, which served Beethoven for a theme for thirty-three variations, which, together, form one of the most original, imaginative, and masterly of his piano-forte works. Diabelli composed much instrumental music at Vienna, in all forms. He is known in this country, amongst amateurs, on account of the many piano-forte pieces he has published, and for his studies for four hands. He died at Vienna, April, 1858, aged 77.

Diapason, heard when all the stops of an organ and all the registers are open, is what ancient writers mean when they use the word; it is also the octave; and modern instrument-makers use the word as the name of certain stops.

Diatonic Pitch-pipe. A wooden box regulated by a slide, and also a small brass pipe, which, when blown into, will produce the separate tones, D, F, A, and C, as desired.

Diatonic Flute. An improved instrument invented by A. Sicccum, of London, 1836; the tones being fingered by keys, and thus equalized and made perfect.

Dibdin, C., born at Southampton, England, March 13, 1745; wrote twelve hundred songs for his own concerts; died at Camden, near London, July 23, 1814. Thomas, born in London, 1771; wrote more than a thousand songs, and compiled those of his father for publication; died Sept. 16, 1841. Henry E., organist and composer, Edinburgh; compiled six hundred specimens of church mu-
sic from the English, Scotch, and Geneva psalters, for four voices.

Dickens, a celebrated English singer, born 1778; when six years old could play Handel's overtures; sang in opera in England, Scotland, and Ireland; died 1833.


DIDIEE, Mlle. NANTIER, born at St. Denis, in the Isle of Bourbon, 1822; was early a pupil of Duprez at the Conservatoire, Paris; made her début at the Académie; studied in Italy; appeared at Turin; returned to France with an Italian company, and sang in the principal cities; visited London, and sang there with Grisi. In 1855 was engaged as contralto at the New York Academy of Music; but, failing in this country to receive the encouragement expected, returned to Europe; and died at Madrid, in the fall of 1867, after a long and painful illness.

Dies IRE, said to have been composed by Francis, 1250; it is claimed was by Thomas di Celano, who died 1253; upon this composition Mozart founded his "Requiem."

DICTIOANUM, GERONIMO, born at Perugia, 1580; organist at Chioggia in a Venetian state; published, 1615, the first known instruction-book for the harpsichord; it contains a summary of the knowledge possessed by the artists of that period.

DISTIX, M., for several years principal trumpeter-player in the private band of George IV.; after the invention of saxhorns, by A. Sax, improved some of these instruments, and, having taught his four sons to play, travelled through Europe, giving concerts as the Distin Family; they came twice to this country, the last time, 1846, with increased fame; since which they have been in London.


Dodworth, Thomas and Allan, father and son, New York, well known as the managers of Dodworth's Band, organized 1825; later, led by Harvey B.Dodworth; all composers and performers.

DOEHLER, T., born at Naples, April 20, 1814; famous pianist and composer; died Feb. 21, 1853.

Donizetti, Gaetano, born at Bergamo, Sept. 27, 1799; early became a composer, and has been greatly admired for his operatic and other works; was a professor at the Naples Academy; became insane, and died at Bergamo, April 8, 1848.

Donizetti, Giuseppe, brother of the composer; was director of the military music of the sultan, and died in Constantinople, February, 1856.

D'Ortigue, M. Joseph, born at Ca- vaillon, 1802; composer, writer, critic, and editor of a journal of religious music from 1858 to 1860; died in Paris, January, 1867.

Dorius-Gras, Emilie, a French singer born in Valenciennes, 1813; made her début at Brussels, 1830; went to Paris, where she was the leading prima donna for twenty years; married M. Gras, an eminent violinist, 1833, and retired from the stage.

Douglass, Victor, composer of French operas; born 1784; was author of several musical works, and instructor of some of the first artists of France; died at Paris, February, 1864, aged 80.

Dowland, J., born 1562; the rarest musician and composer of his time; died 1626; was lutenist to the king of Denmark.

Down, Down, Derry Down, in the original is "Dun, dun, dearag'nan dun," and means, "To the hill, to the oaks, to the hill;" a call to worship.

Draghi, A., composer; born at Ferrara, 1642; wrote eighty-three operas; died 1707.

Draghi, G. B., born in Italy; a favorite court musician to Charles II. and to James; composer of operas; musician and teacher to Queen Anne.

Dragometti, Domenico, a celebrated performer on the double bass; born in Venice, 1771; became famous in his own country; went to London, where he remained without a rival during life; died April 10, 1846.

Dragometti, Pietro, a performer on the double bass; excelled in accompanying bands; was an excellent performer on a guitar with steel strings.

Drama and Music. A sacred drama was performed at Padua, 1243; the Passion of Christ, at Frialie, 1208; Mysteries in Germany, 1322; in England, 1378; in France, 1379; the first play performed in Boston, 1750, but a law was passed forbidding this "device of Satan to secure immortal souls;" though, in 1792,
an exhibition-room was opened, in which dancing and singing were permitted.

Drayton, Henry, born in Philadelphia, Penn., 1822; went to Paris at an early age, and was soon engaged as basso of the Italian opera at Antwerp; became well known in England, where he made his reputation; in 1850, having written some plays and operas, he married, and returned to this country, and gave here entertainments known as "parlor operas;" in 1869 he was with the Richings Opera Company, in New York, where he died of paralysis, July 30, 1872.

Drayton, Michael, born at Atherston, England, 1563; wrote a description of England in thirty songs; died, 1631.

Dreysschock, Raimond, the well-known violinist; born in Zuck, 1818; died in Leipzig, 1869. Alexander, his brother, a musician and composer, died 1570.

Drouet, Louis, born in Holland; flutist in London; chapel-master to the Duke of Saxe-Coburg, 1840 to 1855; author of "Partant pour la Syrie," commonly ascribed to Queen Hortense; died at Berne, Switzerland, October, 1873, aged 81.

Drum. The great drum built for the Peace Jubilee, 1872, was twelve feet in diameter, thirty-six in circumference, and weighed about six hundred pounds; it was too large for use, but a curiosity, and was built in Farmington, Me., by Woodman & Williams. The first drums heard in France were used at the entrance of Edward III. into Calais. First used in opera by Gluck; used by Spontini, 1808; later by Rossini.

Dubuisson, a celebrated French composer in the reign of Louis XIV.; died 1712.

Duifoprugear, G., a Tyrolean; the earliest violin-maker at Bologna, 1510.

Dulcimer, originally a pipe of reed; then two pipes connected by a leather sack or skin; now a triangular instrument, consisting of a chest with fifty wires over a bridge fixed at each end; the strings are struck with iron rods.

Dulon, F. L., flutist and musician to the Emperor of Russia, 1790.

Duni, E., born at Matera, Naples; famous composer at Rome and in Paris; died 1775, aged 60.

Dunstan, St., composed music in four parts, 940, though singing in parts was little known until some years after; said to have invented counterpoint; maker of the Æolian harp, and maker of several organs for English churches.

Duprez, G., one of the greatest tenor singers; born at Paris, 1805. Caroline, his daughter, born at Florence, 1832, is a celebrated vocalist in Paris.

Dupuis, T. S., celebrated organist; born in England, 1733; died 1796.

Durois, Guillaume, born at Puy-misson, 1290; was made a doctor of music at Paris; became a professor at Bologna; wrote the first book published upon metallic types, Feb. 6, 1496.

Dunant, W. F., a well-known bass singer; born at Fitchburg, Mass., 1820; died at St. Louis, Mo., March 8, 1860.

Durance, F., the pupil and subsequent rival of Scarlatti, was born at Grumo, 1693; died at Naples, 1755. He was not distinguished as a dramatic composer. His talent was exercised chiefly in church and chamber music, and he was more skilful as a contrapuntist than as a melodist.

Dussek, Adalbert, a distinguished performer upon the viola d'amore, at Prague; was a virtuoso upon that instrument, 1745; became a priest; died 1768.

Dussek, F. B., born at Czaslau, March 13, 1766; became organist at Laibach, Germany; has composed many concertos, sonatas, and solos.

Dussek, John Louis, teacher and music-seller, London; was born at Czaslau, Bohemia, Feb. 9, 1761; died at St. German-en-Laye, near Paris, March 20, 1812; was the composer of much piano-forte, harp, violin, and other music.

Dussek, Wenzel, born in Bohemia, 1750; became celebrated as an organist and bass singer; died in Moravia (where he became school rector), 1801.

Duvernoy, J. B., pianist and composer, Paris, France; M. C. of the opera comique; died 1872.

Dwight, John S., a graduate at Cambridge, Mass., 1832; a translator and publisher of German poetry, and well-known musical writer and critic; editor of "Dwight's Journal of Music," and of many musical publications; his life has been devoted, in a quiet way, to fostering and encouraging the highest forms of art.


Dyer, Oliver, a composer of music,
and publisher of some musical works; was in 1832, with R. S. Willis, connected with the "Musical Tunes," New York.

Dyer, Samuel, of Baltimore, Md., published, 1820, a valuable collection of "Sacred Music," containing 244 pieces; was a good musician and composer; "Dyer's Anthems" were celebrated and much used in the United States.

E.

E. In all respects exactly the same in itself, major or minor.

Eager, John, born at Norwich, England, 1782; famous patron of Logier's system, and composer.

Eames, J., the arranger of the great Westminster Abbey festival; died in London, Dec. 10, 1851, aged 68.

Ear. Sounds must succeed each other at an interval of a second and one-ninth in order to be distinguished or heard clearly.

Earl of Westmoreland, composer and patron of music, London; died October, 1859.

Earliest Mention of Music, Genesis iv. 21: Earliest Organ, that of Jubal; Earliest English Song, 1250, "Summer is a-coming in;" Earliest Psalms in America, "The Bay Psalm-Book." Earliest attempt to render the Psalms into English verse, for the purpose of singing, 1538; musical notes were appended to these psalms in 1539.

Early Fathers approved themselves to God by celebrating his praises with psalms, hymns, and other solemnities.


Eastern Music, though to us a combination of discordant sounds, is to the less refined but more acute ears of the natives pleasing and melodious. There are many proofs that music came from the East; and in some parts of Asia they use very curious instruments.

Eaton, E. K., born in Candia, N.H., Aug. 1, 1814; musician and composer; author of several works, such as orchestral and other instruction books.

Eben, Henrietta, born in Germany, 1837; famous vocalist; came to this country with Jullien; died April, 1859.

Eccard, a German composer, born at Muhlhausen; chapel-master at Berlin, 1605; sometimes credited as author of Luther's Judgment Hymn; he probably harmonized it, but it was composed before his time.

Eccelia, harmonious vases, used by the Greeks and Romans; tuned fourths, fifths, and eighths.

Eccles, J., born 1669, composer of the music for Congreve's odes, &c.; died 1735.

Eccles, Solomon, an English violinist and composer; turned Quaker, and destroyed his instruments and music; died 1673.

Ecclesiastical Modes, or the old Church tones, were borrowed from the Greek secular music; the twelve church tones are something like our diatonic scale.

Echoes. Repeated echoes happen when two obstructions are placed opposite to one another; as parallel walls, for example, which reflect the sound successively.

Edward IV. incorporated a band of minstrels: his musical establishment was the origin of the Chapel Royal and of the Queen's band; his musicians were educated as singers, and performers upon instruments, at the best schools and colleges.

Edward VI. established metrical psalmody in his reign, in the same manner as it was sung in the parochial churches, under the direction of Sternhold and Hopkins; constantly employed seventy-three musicians at his court, and was himself a performer on the lute; he also had forty-one gentlemen of the chapel, and had music before dinner and after dinner.

Edson, author of "Lenox," wrote many excellent church tunes; was a teacher and composer of Massachusetts, and assisted in compiling some of the early collections of music.

Effect. To produce a good effect should be the study of every composer and performer; to do this requires genius, science, and judgment.

Effendi, Hafis, composed a patriotic war-song in 1853, to stimulate the enthusiasm of the Ottomans against the Russians; it became very popular, and has become a national hymn.
EGYPTIAN Flute, simply a cow's horn with four or more finger-holes.

EGYPTIAN Harp, mentioned in the book of Genesis, with the timbrel, cistrum, tabor or tabret; many instruments were known in Egypt.

EGYPTIAN Music. The Egyptians first brought music to a degree of perfection; it was much cultivated, and many instruments of music were invented in that country; from Egypt music spread far and wide over the earth.

Eichberg, J., born at Dusseldorf, 1826; violinist and conductor; came to New York, 1837, and to Boston, 1858; has composed five operas, all produced in Boston.

Eisteddfod is a national congress of Cambrian bards, minstrels, historians, and artisans, which has annually assembled at the ancient royal castle of Carnarvon, the birthplace of Edward II., the first Prince of Wales. The eisteddfod was revived in 1819, being held in the month of August, and annually conducted by as many as three celebrated bards. In 1862 an essay on the history of the literature of Wales from the earliest periods to that time, with critical and comparative remarks on the poetry of the different periods, and short biographies of the chief bards, was read, and a prize awarded the author. There were fifteen thousand persons present on the occasion.

Electric Music has been produced from five piano-fortes by the use of the electric battery, in Pesth; and an electric organ was erected in London, 1868, for producing echoes, &c.

Electric Piano, an instrument invented by Thomas Davenport of Salisbury, Vt., 1851; its strings are vibrated by means of electro-magnetism.

Elevation of Pitch. It is notorious that the constantly increasing elevation of the diapason has created inconveniences from which composers, artists of every class, and manufacturers of instruments, suffer alike; the diapason has been raised, since 1780, at least one entire tone. Opera music was originally even lower in pitch than sacred music; at the request of eminent French composers and musicians, in 1850, it was decreed by the Government that the pitch should, in that country, be lowered and made uniform.

Eleven Bells, a chime in Cincin-
lished both vocal and instrumental music largely.

EMIDEA, a negro, born in Guinea; sold as a slave; went with his master to Lisbon, learned the violin, and became a member of the orchestra; afterwards impressed, and made to play on board ship for seven years, when he was released at Falmouth, England, and became celebrated as a composer.

EMPHASIS is distinguished from accent. Accent, for instance, on the piano-forte, requires pressure as the note is struck, and after: emphasis requires force at the very time of striking the note.

ENGELKE, formerly associated with Jullien in Europe, came to this country 1861, and gave concerts in Philadelphia; became known as a musician, and produced there the best orchestral scores of Jullien.

ENGLISH, BENSON A., born at Macon, Ga., February, 1849; at the age of two years could beat any tune upon the drum, whistling at the same time the air; was for several years exhibited as a wonder.

ENGLISH MUSIC, if we look for any of a distinctive character, is to be found in the glees and madrigals, which are the finest the world possesses.

ENGLISH OPERA. The earliest performance was in 1636, under the management of Davenant; it was solely musical, because the action of plays was prohibited. In 1703 an Englishman brought the English opera to America, and his company performed in Philadelphia and in Washington; in 1818 the Phillips company came over; in 1820 Davis established an opera company in New Orleans; in 1821 Mrs. Holman brought a company to New York; in 1832 came the Woods, and Dunn and Hudson company; the Seguins came in 1838; then the Pyne and Harrison troupe, Madame Bishop, and the Richings opera troupe. Since then many other companies have been formed, and it is now certain that the American people can produce and sustain opera.

ENGLISH ORGANISTS at Westminster Abbey: John Howe, 1549; John Taylor, 1562; Robert White, 1570; Henry Leeve, 1575; Edmund Hooper, 1588; John Parsons, 1621; Orlando Gibbons, 1623; Thomas Day, 1625; Richard Portman, 1633; Christopher Gibbons, 1660; Al-
became his heir, and took charge of the manufactory in Paris, where, in 1834, he exhibited several new models of pianos; has since lived alternately at London and Paris, directing the two great establishments which he has inherited; died Aug. 3, 1855.

EREN, PETER, a well known organist and organ-builder of New York, died May, 1861, aged 91. He played for many years the organ at Trinity Church.

ERK, ADAM LUDWIG, cathedral organist and music-teacher at Wetzlar; in 1812 removed to Worms, and settled at a small village called Dreieichenhain, near Darmstadt; was a superior organist, and gave organ concerts with success in many of the Catholic cities of the Rhine; died in 1820.

ERK, LUDWIG, born at Wetzlar, Jan. 6, 1807; studied with Rinck, and in 1826 was appointed music-teacher in a seminary at Meurs; whence, in 1835, he was called to Berlin, and appointed to the same office in the Royal Seminary. In 1836 he had charge of the Dusseldorf festival, where from 400 to 800 teachers would assemble for instruction. He is celebrated for having gathered together a large number of German popular songs, which he arranged and published.

ERNST, HEINRICH WILHELM, born 1814, and at an early age exhibited extraordinary talent; studied at Vienna, made a professional tour, and travelled without fixing his quarters anywhere. His most brilliant career began in 1840. He married Mlle. Siona Levy, a French lady, and became known as one of the most brilliant violin virtuosos of his time. He seemed an inspired artist; but his health failed him, his violin became dumb, and this severed the nerve of his life. He died at Nice, Oct. 8, 1863.

ERNST II., Augustus Charles John Leopold Alexander Edward, Duke of Saxe-Coburg Gotha, was born June 21, 1818, ascended the throne in 1844, and gave much attention to music; he composed four operas, "Zaire," represented 1846, at Berlin; "Tony," represented at Dresden; "Casilda," played in all the German theatres and at London; and "Santa Chiara," 1855. He was a brother of Prince Albert, the husband of Queen Victoria; and married the Princess Alexandrina Louisa Amelia Frederica, daughter of the Grand Duke of Baden.

ESSER, HEINRICH, born at Mannheim, 1818; was kapellmeister at the Court Opera Theatre, Vienna, 1847, where he was president of the Haydn Verein, 1860, when he removed to Salzburg; was a thorough musician and excellent director; wrote songs, operas, psalms, symphonies, and chamber-music; died at Salzburg, June 3, 1871, aged 51.

ESQUIMAUX MUSIC. Their tunes are few and extremely monotonous; they uncover the head when singing, and close the eyes as in prayer; they sing in good time, have accurate ears, good voices, and are delighted when they hear instruments.

ESSIPOFF, ANNETTE, pianist, a native of Russia; took the prize, 1869, at the St. Petersbourg conservatory, for execution and sight-reading; has appeared at Vienna, London, and other places, 1874, and plays from memory; is the second wife of M. Leschetizky, also a famed pianist.

EST, OR ESTE, THOMAS, known for his "Whole Book of Psalms," published 1594. It has this note: "Every Psalme or dittie in this booke hath his tune or note in 4 parts; composed by 10 Sundry Authors, whose names are set to those tunes vvhich they have made; beeing men of perfect knowledge in the Science of Musick." These men were I. Douland, E. Blaueks, E. Hooper, I. Farmer, R. Alison, G. Kirby, W. Cobbold, G. Farmaby, M. Cavendishe, and E. Johnson. The tunes are printed in the style of the time, with bars at the end of each line, arranged for cantus, tenor, altus, and bassus; the tenor being the melody. His son MICHAEL was the author of several musical works.

EUCLID, flourished 277 B.C.; his "Introduction to Harmonics" is much prized.

EUHARMONIC ORGAN, invented by Joseph Alley and H. W. Poole, at Newport, Mass., 1848; for which is claimed perfect intonation: it gives all the tones of the ancient enharmonic scale, dividing the octave into fifty-three parts; it is tuned according to the mathematical ratio of vibrations, and furnishes the precise intervals of every key.

EUGING, WILLIAM, of Glasgow, Scotland, born 1788, established glee and madrigal singing in that city; owned a musical library of 5,000 volumes, of which about 3,000 were musical works of reference, such as histories, biogra-
phies, treatises, dictionaries, and grammars; he founded a lectureship of musical science at Glasgow, in the Andersonian University; died May, 1874, aged 86.

EULENSTEIN, KARL, an eminent performer on the Jews-harp; born at Heilbronn, Wurtemberg, 1832; at the age of six years constructed a violin, but, being refused the liberty of performing on any instrument, for four years practised the Jews-harp, which he could conceal; finally tuned a series of harps so that he could play in any key, and in 1825 attracted large crowds to his concerts in London and elsewhere.

EXPRESSION pleases the ear, enforces the sentiments of the language, strikes the imagination, affects the mind, and commands the passions.

EYKEN, M. VAN, composer of an oratorio called "Lucifer," died 1869, at Elberfeld, where he had long been organist, aged 45.

F.

F, the fourth in the scale of C, named by Guido, Fa.

FA, LA, LA, anciently much used as a chorus to old English ballads, is written in Welsh, "fal, la," fal meaning a circle or sun, and la a day, and both words expressing the completion of a day; chanted at sunset.

FABBRI, AGNES, born in Vienna. Her maiden name was Agnes Schmidt; came to New York 1803, and sang in opera and at concerts; died in San Francisco, Calif., June 19, 1873.

FABBRI, RICHARD MULDER, professor at the Conservatory of Music, and member of the Philharmonic Society, Paris; removed to Geneva, and became, 1873, director of the conservatory there.

FABER, born at Freiburg; invented the speaking-machine and other wonderful automatons.

FAFPAN, ROBERT, an English composer, 1598; left a curious and valuable manuscript, which has been preserved, consisting of very ancient English songs, not to be found elsewhere. It is in the British Museum.

FAIRLAMB, J. REMINGTON, author of several Te Deums and much other church music; was for some years U. S. consul at Zurich, where he produced an opera, "The Interrupted Marriage," first conceived in Switzerland; received a gold medal from the king of Wurtemburg.

FALK, LOUIS, born in Germany; came to Chicago, Ill., 1869, and has fame as an organist and composer.

FAL, LERO, LERO, LOO, was "Fal, leer, luadh dh," in Welsh, and hailed the rising sun above the sea.

FALSETTO, or HEAD-NOTE. The Tyrolese produce this tone in perfection. The violinist divides a string by a peculiar touch to produce the harmonic; the falsetto singer shortens his vocal cords so as to pass instantly from one to his harmonic.

FAMILIES AND TROUPES, travelling and giving concerts in the United States. The number is large; in New England alone there are over fifty; and there are over thirty companies of minstrels in addition, comprising from four to five hundred white men, who black their faces and sing every evening except Sunday. It is estimated, that, with the bands and orchestras that travel with them, there are now over two thousand persons employed in giving concerts from town to town; add to these the travelling instrumental performers, street musicians, and hand-organ wanderers, and there is quite an army of music-makers on the road.

FARINELLI, called also CARLO BROSCHI, whose voice and abilities surpassed the limits of all anterior vocal excellence, was born at Naples Jan. 24, 1705; resided twenty years at the court of Spain; visited several countries, and was everywhere grieved with favor; settled at Bologna, 1761; died there, July 15, 1782, aged 77.

FAIRM, HENRY, known as a composer by his mass in B-flat.

FAHRINI, 1709, mounted the harpsichord with catgut strings, instead of wire, in order to produce a more mellow and sweet quality of tone. He was a manufacturer, and to this instrument gave the name Clavicicharium.

FAURE, considered the most perfect singer in Europe, 1858, remained at the opera in Paris.

FAVART, born 1710; a prolific writer.
of operas and ariettas; was employed to write and sing songs in the French army; died 1792. His best works were published 1800.

FAYLES, or PHYLLAS, born in Germany; became leader, composer, and arranger of music of the old John-street Theatre, New York; and in 1789 wrote for his orchestra, the "President's March." This tune was used by Fox in 1798, and afterwards known as "Hail Columbia."

FELSTED, SAMUEL, organist of St. Andrew's, Jamaica; in 1775 composed "Jonath," an oratorio, disposed for a voice and harpsichord; it was printed in London, and performed in Boston, Mass., 1789, in presence of George Washington.

FELTRE, COUNT ALPHONSE DE, composer of popular music; in 1830 produced two comic operas, both of them successful; died 1854, just after completing his third opera.

FELTRE, DUKE EDGARD DE, a composer and a patron of the arts, who died a few months after his brother above named, bequeathed his gallery of pictures to the town of Nantes; and his own, as well as his brother's musical productions, go to the library of the Paris Conservatory of Music.

FENTON, LAVINIA, born in London, 1708; made her debut, 1726; the "Beggars' Opera" established her reputation as a singer; quit the stage, and married Charles, the third Duke of Bolton, 1731, and died 1740, aged 32.

FERRARI, an Italian composer of operas; became suddenly famous by his "Pipélé," a comic opera, which, in 1588, made its way all over Italy.

FERRARI, CAROLINA, in 1837, at the age of eighteen, completed the words and music of an opera, which was, in the same year, produced at La Scala.

FERRARI, CARLO, a celebrated violoncellist and composer for his instrument; published six solos for the violoncello at Paris.

FERRARI, DOMINICO, brother to the preceding, was a violin pupil of Tartini, and published at London and Paris some violin music, which was much esteemed; died on a passage from Paris to London, in 1780.

FERRARI, GIACOMO GOTTIFREDO, born in the Italian Tyrol, 1759; became a singer, player upon instruments, and a celebrated composer; went through Italy, France, and England, writing for the church and theatre, and finally settled at Edinburgh as a composer and teacher.

FERRARI, MADAME VICTOIRE, was born in 1785. From the age of seven years she studied music, and acquired such proficiency on the piano, that at nine years old she was introduced to Haydn, and performed before him.

FERRONI, PIETRO, wrote a valuable work on the construction and use of the organ, 1807.

FESCA, FRIEDRICH ERNST, concert master, violin virtuoso, and composer in all styles; born in Magdeburg, Feb. 15, 1789; wrote much for the theatre and the church; visited Ems, 1825, for his health, and died there, May 24, 1826.

FESTA, LUIGI, a celebrated Italian violinist, and composer for his instrument; resided at Naples about the year 1805.

FESCENNINE VERSES. Nuptial songs of Rome, afterwards epitalamium.

FESTIVAL. There was a musical festival at Dresden, July 9, 1615, 576 instruments, 919 choristers; one in England, 1701; one in Vienna, Nov. 7, 1837, 1100 performers; one in Boston, Mass., 1857, 630 singers, 75 instruments; since which the Peace Jubilee has been the largest.

FEITS, FRANÇOIS JOSEPH, a learned musician theorist, critic, and journalist, also known as a composer; born at Mons, in Belgium, March 25, 1784; wrote many very valuable musical works; continued to compose music, to write books and treatises, and to give lectures upon music, during his life; died at Brussels, March 29, 1871, aged 87.

FILOMENO, JOSEFINA, violinist; born in Valparaiso, Chili, S.A., September, 1853; gave concerts in South American cities and in France at the age of six years; came to the United States, 1800, and has given concerts in all the principal cities. She has a reputation, also, as pianist.

FIRST ITALIAN OPERA in Paris, 1577; first French, 1646; first specimens of music printing from wooden blocks, 1487; from engraved plates, 1488; musical types were made 1500; first music type in this country, 1786; first organ used in Boston, 1713; first organ built in Boston, 1745; first singing school in Boston, 1720; first opera company, 1825;
first Italian opera, 1832; first music store in Boston, 1791.

Fischer, Joseph, basso at the Royal opera from 1810 to 1818; went to Italy; became manager at Palermo; returned to Mannheim, where he had made his reputation, 1810, and sang there at the age of 60; died, Oct. 1862, aged 82.

Fischer, Z., born at Wurzburg, 1730; made instruments that were considered preferable to the Italian violins; died 1812.

Fischioff, Joseph, born 1804; appointed professor in the Conservatorium at Vienna, and became famous as an instructor and collector of music; left many manuscripts and scores; had the largest musical library (private) in Europe, containing more than 6,000 numbers; died at Vienna, August, 1857, aged 55.

Fish, W., born at Norwich, England, 1775; celebrated as a composer for the theatre and as a practical musician.

Flagg, Josiah, celebrated as a composer, performer, and concert manager, in Boston, Mass.; published a collection of music, 116 tunes, 1704; was the founder and leader of a band of music in the town, Oct. 18, 1773, and gave several concerts in Faneuil Hall, at one of which there were over fifty performers.

Flemish Music was anciently only a tissue of chords, destitute of ideas; they made their music as they made their pictures—a great deal of labor, a great deal of patience, and nothing more; yet the Netherlands during two centuries produced a succession of great musicians, whose labors and discoveries contributed much to the art from 1500 to 1700.

Flexomonus, invented in Philadelphia, Penn., 1873, is a revival of the digitarium, or mute piano-forte, intended to aid the fingers in becoming flexible.

Flotow, Friedrich von, born in Mecklenburg, Germany, 1812; went to Paris when young, and became a popular composer of German operas; "Alessandro Stradella" first gave him celebrity; followed by "Martha," which gave him a position and a lasting reputation; it was introduced in this country by Madame Bishop, and the overtures to these two works are much played in this country.

Forkel, J. N., born 1749; his works are the highest authority among musicians; he wrote from 1774 to 1800.

Fornes, Theodore, a tenor singer, celebrated for his excellent voice, and for ability to sing English, German, French, and Italian words with fluency; became insane at Dusseldorf, 1873.

Fornes, Carl Jean, a German vocalist; born at Muhlheim, on the Rhine, Aug. 7, 1818; made his debut at Cologne, 1842; in 1844, became basso at the opera in Vienna; sang in London, 1849, in opera and oratorio; came to this country, and sang in New York, Dec. 2, 1857.

Forrest, Amos, of Hallowell, Me., invented the mechanism which enables the organist to face the congregation with the key-board, stops, &c., before him, 1849.

Forsten, S. C., born July 4, 1826, at Pittsburg, Penn.; the finder of many melodies which have borne his name all over the world; died Jan. 18, 1864.

Four and Twenty Fiddlers all in a Row. The common opinion of this band was, that it consisted of four and twenty treble violins, because it was thus ridiculously alluded to by De Urfey, in one of his songs; but it was composed of bass, tenor, contra-tenor, and treble instruments; though all were included under the general denomination of violins. A band of this kind was established by Louis XVI., and was at the time the most famous of any in Europe. Charles II. also had a band of this kind, John Bannister, leader.

Fournier the Younger, born in Paris, 1712; improved the art of printing music with movable types, wrote an important essay on the art of music-printing; died at Paris, Oct. 8, 1708.

Fowler, J. A., born at Lebanon, Conn., 1822; known as the author of much vocal and instrumental music.

Fra Diavolo was Michael Pozzo, a Neapolitan robber, and leader of the band who favored the Bourbons of Naples; in his last battle he threw open the prisons, and was joined by the lazaroni, but was taken prisoner, and was hanged. Many romantic tales are told of his chivalry. The opera is identified with the history of early mysteries, and is exhilarating, peculiar, and enlivening.

Franck, Johann Wolfgang was not an artist by profession, but a practising physician in Hamburg. Between the years 1679 and 1686, he brought fourteen operas upon the stage in the afore-
mentioned city; is said then to have re-

paired to Spain, where, at the court of
Charles II. as favorite of the king, he lost
his life through the intrigues of those
envying his position.

Franco, a monk of Cologne, was the
first who composed secular airs, called
roundelays, in the eleventh century.

Franklin, Mrs., a celebrated orato-
rio singer; made the tour of the United
States with Brahms, the English tenor;
died in Washington, 1873, aged 70.

Franklin, Benjamin, born in Bos-
tong, Jan. 17, 1703; inventor of the har-
monica, and a musical critic; died 1790.

Franz, Robert, born at Halle, June
28, 1815; known mostly by his songs;
director of the Sing-Akademie and the
university.

Frazer, the vocalist who came to
this country with the Seguin's, many
years ago, died in Philadelphia, June,
1863.

Frederick the Great was a musi-
cian and composer; dedicated four hours
a day to music; composed 100 flute solos,
and Quantz composed for him 300 con-
certos.

French Music. The French are the
only people who have sustained a na-
tional opera; Paris has been for the last
century the centre of the operatic
world. There are great names among
her composers; though most of them
have written for the comic opera, yet in
grand opera they have excelled. They
were distinguished as harpsichord play-
ers earlier than either the Italians or
Germans, and have done much for both
vocal and instrumental music. In
France there were minstrel kings as
early as the thirteenth century.

Frey, Desirée, celebrated at the age
of sixteen as a violinist, was en-
gaged at the conservatory, Paris, 1852.

Freyburg Organ. This famous
instrument, at Freyburg, Switzerland,
has 7,300 pipes, some of them 35 foot;
and 64 stops; said to be very powerful
and effective.

Fridburg Organ, in the cathedral
St. Nicholas, Switzerland, was built
by Mooser, 1834; it has 4 manuals, 2
pedals, 68 registers, and 4,165 pipes.

Proberger, J. Jacob, born at Halle,
Saxony, 1631; celebrated in Europe as
an organist, and for his works published
from 1695 to 1714, after his death.

Frost, Ebenezer, was born at Groton,
Mass., Dec. 7, 1825; his father was a
music-teacher, and quite noted among
musicians of his day. Ebene early re-
ceived musical instruction, and for
several years was a teacher, choir-leader,
and director in Boston; married Frances
Hurd, pianist and organist, born in
East Boston, October, 1826. For several
years before his death, Mr. Frost was
known as a compiler of psalmody, and
as a conductor of musical conventions.
Died at Fitchburg, Mass., Sept. 7, 1866.

Fry, William Henry, born in
Philadelphia, Penn., August, 1815; be-
came known as a composer, 1841; in
1849, went to Paris; on his return settled
in New York, where he wrote concert
overtures, violin quartets, the opera
'''Leonora'' performed in Philadelphia,
a ''Stabat Mater, and other composi-
tions; in 1853, he delivered a course of
lectures on music, employing Italian
vocalists, a chorus of 100 voices, an
orchestra, and a military band, to illus-
trate his topics; losing much money;
died at Santa Cruz, Dec. 21, 1864.

Fugue Music originated in England,
and was introduced in this country about
the time that choirs were generally
formed, 1770; it was written by Claude
Goudimel, 1565. Billings was the first
to introduce fugue psalmody into Ameri-
can choirs. He said, ''There is more
variety in one piece of fuguing music,
than in twenty pieces of plain song.''

Fumagalli, Adolphe, born in Italy,
1829; began to attract attention as a
pianist at Paris, 1833, when Berlioz
spoke of him as ''excelling upon his in-
sertment.' He possessed fine taste,
had the power of rapid execution, and
promised to become one of the marvels
of his time. He settled in Paris, but
died at Florence, May, 1856, while on a
musical tour in his native country, in
the midst of his artistic triumphs, aged
27 years.

Funeral Bells. It was an ancient
custom in Brittany, to send boys round
from door to door, with small bells, to
announce when a death had occurred,
and to give notice of the day and the
hour at which the funeral was to take
place. The boys were attired in black
cloaks, and attended the funeral proces-
sion, tinkling their bells as they passed
along, and asking the prayers of Chris-
tians for the soul of the deceased.

Funk, Joseph, author of several
music-books, and composer of psalmody,
well known in the South and West, died
at Singer's Glen, Va., Dec. 24, 1863, aged 86.

FURSTENAU, Caspar, flutist, born at Munster, 1772; died 1819. ANTON B., master of the flute, son of Caspar, born 1792. MORITZ, son of Anton, born at Dresden, 1824, famous as a flutist in all Europe.

FUX, J. J., a celebrated contrapuntist, born at Styria, 1660; his compositions were numerous. Charles VI. defrayed the expense of some of his works, and had him carried on a litter from Vienna to Prague, in 1723, to superintend an opera; died 1750.

G.

G, the name of the fifth note of the scale of C. The lowest tone of Guido's scale, which commenced on G.

gabler, M., born at Spalt, in Franconia; known by his treatise on the tone of instruments; died at Wembdingen, 1805.

GABBRIELI, A., organist; composed much from 1572 to 1590. CATHARINA, born at Rome, 1730; in 1775 considered the best female singer in the world. FRANCESCA, of Ferrara, second only to Mara in 1786.

gade, N. W., composer; born in Copenhagen, Denmark, Oct. 22, 1817; his productions have greatly occupied attention in Germany since 1849.

Gaelic Jacobite Songs have come down to our time; but they are now a sealed book to their countrymen; they are uniformly plaintive and melancholy.

Gaertner, Carl, violinist; came to Philadelphia, Penn., 1858; was the first to introduce parlor concerts, on the plan of the European Court.

GAFOR, or GAFURIUS, F., born at Lodi, 1451; author of several books on music, which were standard works in all Europe; died 1520.

Gaillard, J. E., born at Zell, 1687; famous composer; died 1749.

Gainsborough, Thomas, born at Sudbury, 1727; known in England as the purchaser of every instrument that he heard well played.

Galen, Pierre, of Bordeaux, France; taught music by the Meloplast method, using a board with ruled lines, without notes; upon the lines was a clef; pointing to a line or space, the pupils took the sound, as if an actual note was seen there.

Galitzin, George N., an eminent Russian composer, who visited New York with his orchestra, to perform Russian music, 1871, and gave a series of concerts there; died at St. Petersburg, Oct. 2, 1872.

Gallenberg, Hugo, celebrated as a musician; long a resident of Vienna; died, January, 1867. Beethoven dedicated his "Moonlight Sonata" to his mother, then Giulietta Guicciardi.

Gallenberg, father of the above, was a composer of ballet music, and for many years manager of the San Carlos Theatre, Naples.

Gallery Seats, known in this country as singers' seats, 1770.

Galli, F., a famous singer, born at Rome, 1807; went to Paris, 1821, and received from ten to thirty thousand dollars a year, yet died poor, 1853.

Gamble, John, chapel-master and composer to Charles II., after H. Lawes; author of several musical works, 1655 to 1659.

GAMUT Board, an invention of H. T. Merrill, of Galena, Ill., to facilitate the learning to read piano-forte music, 1839.

Garrett, Richard, of Boston, Mass., 1839, published Thomson's hymn of "The Seasons," to which he composed the music and orchestral parts; it was performed by the Boston Musical Institute.

Garcia, J. R., a well-known musician; born at Dunkirk, France, but resided in England; came to Boston, 1830, where he held a leading position as a musician for many years. He was a man of rare attainments and pleasing traits of character; died at the Highlands, Tuesday, April 9, 1872, leaving one son and five daughters, all well-known singers or musicians. Amelia, a native of the West Indies; born 1848; became known as a singer in New York; died at New Orleans, 1871.

Garcia, Manuel, celebrated tenor singer and teacher; born at Seville, Spain, Jan. 21, 1775; came to America,
1824, with an opera troupe; died at Paris, June 2, 1832. MANUEL, jun., born in Madrid, 1805; a professor at the conservatory, Paris. PAULINE V., born in Paris, July 18, 1821; accompanied her sister, Madame Malibran, to this country; a famous singer; died at Turin, May, 1871.


GASPERINI, an esteemed musical critic, scholar, poet, and musician; died at Paris, May, 1868. His writings were perused with eagerness by amateurs of music.

GASSIER, PEPITA, a gifted artist, who sang in opera, 1858, at New York; first made her appearance in London as Elvira, in "Ernani," 1845; was a singer and actress; died in Madrid, November, 1860.

GASSIER, SIGNOR, known as a superb barytone in opera; died, 1872.

GASTONI, Abbé, invented, at Milan, 1766, what he called the "Giant's Harp," consisting of seven strong iron wires, stretched from the top of a tower sixty feet high, to another building, tuned to the notes of the gavotte; its music, in a storm, was heard several miles.

GATHY, AUGUST, author of a valuable "Musical Lexicon," a well-known German musical critic in Paris, who wrote much for the French and German papers; died in Paris, April, 1858.

GAZAMBIDE, an eminent composer of comic operas; born at Navarre, 1822; was a performer on the double bass at the theatre when twelve years old; became leader of the orchestra, and then manager; wrote much, and some of his operas reached their hundredth performance; died at Madrid, 1868, aged forty-six.

GAZZANIGA, MARIETTA, was born at Voghera, in Lombardy, June 8, 1826; made her début at La Scala, Milan; in 1844 sang at Florence and Leghorn; in 1845 and 1846, at all the Italian theatres; in 1851, came to this country, appearing at Philadelphia, Boston, and New York; went to Havana, and sang there to crowded houses.

GAZZANIGA, born at Cremona, 1743; a voluminous composer; wrote a "Don Juan," performed in London, when D'Aponte was poet there; died 1817.

GEBHARD, F. A., violinist; born at Moscow, 1779; performed there more than thirty years; died 1859.

GEER, JOSEPH, born in Gosport, Eng., Aug. 30, 1708; went early to reside in London; came to New York, 1820, and was of the orchestra at Park Theatre; removed to Boston, 1824; was celebrated as a performer on the double bass; his solo, "The Harmonious Blacksmith," was performed often by request; he played at the different theatres, and at orchestral concerts for more than twenty years, and was well known as "Old Geer" by all theatre-goers; was crushed by a loaded team while crossing Milk street, Sept. 10, 1853, and died the same evening, aged eighty-five.

GELINER, G., a performer on the double bass at the Grand Opera at Paris, and composer of a collection of waltzes, &c., for the harp, published about the year 1798.

GELINER, HERMANN ANTON, called CERVETTI, was born in Bohemia in 1709; was a celebrated violinist, and spent much of his life in France and Italy; died at Milan in 1779.

GELINER, Abbé JOSEPH, a good pianist, and admired composer for his instrument, was born in Bohemia in 1760; published much piano-forte music, especially airs with variations.

GELLERT, M., a celebrated poet and musician; wrote some for Mozart; born at Halnichen, Saxony, 1715; died at Leipzig, 1760.

GEMINIANI, FRANCESCO, violinist; born at Lucca, 1660; went to London, published a number of valuable works upon music, some operas, canzonets, and concertos; died in Dublin, Sept. 17, 1762, aged ninety-six.

GEMERLI, a famous composer of comic operas; born at Rome, Oct. 4, 1783; died at Navarre, 1822.

GENSSEN HORN, made from the horn of a chamois, or wild goat; its tone was like the hautboy.

GENTLEMAN AND LADIES' MUSICAL COMPANION. Daniel Bayley, Newburyport, Mass.; "collected, corrected, and made plain" by John Stickney, 1774.

GENTLEMAN'S HARP. The king, the king's musicians, and all gentlemen owned and played the harp in Wales; a gentleman's harp could not be seized for debt, because the want of it would have
reduced him from his rank to that of a slave.

George II. set the example, never since departed from by English audiences, of standing up during the performance of the "Hallelujah Chorus." He was a man of deep musical sympathies.

George III., of England, was a lover and patron of music, member of a quintet club, and performer upon the violoncello; composed some fine songs, and was a supporter of the concert of ancient music, oratorio, and a performer on the harpsichord.

George IV., of England, sustained the best private band of music in Europe, consisting of forty-two members, all first-rate artists. It was directed by Christian Kramer, a composer of great ability.

George V., king of Hanover, born in Berlin, May 27, 1819, was a composer and writer on music. Many of his compositions were for piano-forte and for the voice.

Gerbert, Martin, author of a history of church music and other works; born in Austria, 1720; died 1783.

German Chime Bells, an instrument resembling the lyre in form, having, in the place of strings, steel bars tuned to various tones, which are struck with a hammer.

German-Flemish Festival, instituted in London, 1846.

German Music. The Germans, until recently, have been more of a speculative than a practical people; and in their efforts to thoroughly grasp the principles that underlie the dramatic art, and embody them in their works, they have generally failed to realize their aims. It cannot be said that German composers, as a class, have shown as much productivity in the opera as in other branches of music, notwithstanding that the greatest representatives of the musical drama have been Germans. It may be truly affirmed that the one opera of Beethoven is worth more to the life of music than a score of operas by Donizetti or Auber; and that the serious, thoughtful efforts of Gluck have been more fruitful of good results to the art than the prolific routine of Italian operatic composers. Yet it remains a curious fact, that no German master has founded a dramatic school in his own country that might be compared with the Neapolitan school, or the French comic opera. Both Gluck and Mozart had more numerous followers among the French and Italians than at home. Mozart was undoubtedly influenced by Gluck, and Beethoven by Mozart; yet neither followed in the other's footsteps so closely as to be identified as dependent. Beethoven's "Fidelio" marks a return of the opera in Germany from its universal height, accomplished by Mozart, to a national German character. Those who came directly after Beethoven in time did not follow this truly national and modern direction, but chose, instead, a more narrow and insignificant course, which led to the so-called "romantic opera."

Germania Musical Society came to Boston, Mass., in 1848, with Carl Bergmann as conductor, and William Schultz as leader. This band was considered the best that had yet visited that city; and they stimulated and fixed that love of music in its highest form which had just been implanted in the hearts of the people.

Gernshelm, Frederic, born in Paris, at the age of ten years was known as a remarkable pianist; but chiefly celebrated for his skill at improvisation, playing full harmony.

Gernsheim, Fritz, a rising Prussian composer; has already acquired reputation as a writer for orchestra.

Gervinus, one of the brightest literary ornaments of Germany, and a fine musician; wrote many valuable musical works; died November, 1871.

Gevold, a singer and teacher; in 1787 established a music school in the monastery of St. Wandrille, after the manner of St. Gregory.

Gestewitz, F. C., composer and director; born in Germany, 1753; died at Dresden, 1805.

Gestouts. Itinerant minstrels, who interlarded their songs with jokes and funny sayings.

Gesualdo, C., an extremely learned, ingenious, and popular composer of Venosa, kingdom of Naples, 1595 to 1625.

Gevaert, Vitus, of Paris, France, invented, 1872, an appliance, by the aid of which an organist touching but one key will produce a full chord; it is called the "Harmonista."

Gevaert, M., a young Belgian artist, self-taught in music and harmony, com-
menced writing in the sand upon the
ground, thus forming a musical lan-
guage which he could understand; fi-
ally studied books, became a composer in
1852, and in 1844 one of his operas
was performed in Paris; has written
other successful works; has since be-
come director of the Brussels Conserva-
tory.

GEWANDHAUS CONCERTS, established in
Leipsic, 1743; has maintained one of
the best orchestras in the world.

GHEUSES, the name of the party
which, in 1566, demolished the organs
and destroyed the music-books at Ant-
werp and elsewhere.

GIARDINI, Felice, violinist and com-
poser, born at Turin, 1716; went to
Rome, Naples, and England, where he
was orchestral leader; composed for the
theatres, and taught music; died at
Moscow, Dec. 17, 1796, aged 80.

GIBBONS, ORLANDO, one of the most
celebrated English musicians; born at
Cambridge, 1583, died 1628. EDWARD,
organist and composer, Bristol, 1592,
and Royal Chapel, 1604. ELLIS, com-
poser, London, 1600. WILLIAM, Nov.
19, 1567, was one of the "mages" of
Cambridge, with the fee of forty shil-
lings; was the father of Orlando.

GIBSON, C. C., violinist, born in Hen-
niker, N. H.; composer of songs and
orchestral music.

GILBERT, Davies, author of "Ancient
Christmas Carols," with the tunes,1522;
famous in England.

GILES, Nathaniel, born near Wor-
cester, England; organist to Charles I.;
died 1623.

GILLES, Jean, vocalist and composer;
born at Tarascon, in Provence, 1669;
died 1730.

GILLIERS, Jean Claude, born in
Paris, 1667; violinist and composer;
was the creator of that national French
form of the musical drama, the comic
opera; died in Paris, 1737, aged 70.

GILLOT, J., a collector of ancient
11, 1790; died at Birmingham, 1873.

GILMAN, John W., Exeter, N. H.;
was one of the pioneer engravers of
music, 1764, when the diamond-shaped
notes were used.

GILMORE, Joseph, a colored man,
born in Lancaster, Penn.; once a ser-
vant of General Washington, and a
pensioner; became celebrated as a mu-
sician; died September, 1858.

GILMORE, Patrick S., born near
Dublin, Ireland, 1829; came to Canada
with an English band; found his way
to Salem, Mass., and became leader of
a brass band there; went to Boston at
the age of twenty years, and became
known as a leader of bands in that city,
and in 1859 organized Gilmore's Band,
went to New Orleans, and in 1864 or-
organized a grand festival there, using voices,
instruments, and cannon; was the great
mover in the Peace Jubilee of Boston,
1839 and 1872, after which he settled
in New York; his compositions are
numerous and popular.

GILSON, C., born at Durham; com-
poser at Edinburgh, 1756 to 1759.

GIOVIO, Giam., wrote a work concern-
ing organs, 1808.

GIRAC, E., came to this country from
the Paris Conservatoire, and was a
teacher in a Western college; in 1853,
editor of the New York Musical World;
author of an "Appendix and Notes" to
the American edition of Marx's Musical
Composition; a choir-master, musician,
critic, and composer; died in Paris,
Dec. 25, 1839; was one of the faculty of
Notre Dame.

GIRARD, H., composer to the king of
Saxony; born 1846; came to this coun-
try with his band, fifty-six men, all
using metal instruments, 1872.

GIRARD, M. Narcisse, the successor
of Habeneck at the Grand Opera,
Paris, and director at the Societe de
Concerts; died at his post while con-
ducting the "Huguenots," Feb. 2,
1800.

GITTERT, an instrument of the harp
kind.

GIUGLINI, Antonio, a celebrated
Italian tenor singer at the Scala, in
Milan; became chamber-singer at Vienn-
a, 1830.

GLAESER, Franz, born 1792; chapel-
master at Vienna; in 1831 conducted
music in Berlin, and in 1849 was con-
ductor at Copenhagen; composed "The
Eagle's Eddy" ("Des Adler's Horst").

GLAGOL, a wind instrument for mil-
tary bands, invented by H. Rott, of
Prague, 1861.

GLASSES. Musical glasses are of dif-
f erent forms, tuned by filling more or
less with water.

GLATZ, Franz, became known as a
German tenor-singer 1874, and was se-


lected by Wagner as a solo-singer at Bayreuth.

Glee. The glee was introduced into England after the catch, and was derived from the ancient madrigal; it was perfected by Webbe.

Gleemen, a name applied to persons before the Norman conquest, afterwards known as minstrels; they were not only singers, but jugglers and merry-makers.

Glinka, Michael von, born near Smolensk, 1804; in 1833 went to Italy, and in Milan published some canzonets for piano and stringed instruments, and a variety of instrumental music; in 1835 returned to St. Petersburgh, and composed there several operas which made him famous; he then travelled in Spain until 1852, when the emperor of Russia bestowed on him the management of the opera and the chapel, and he composed sacred music; died in Berlin, Feb. 15, 1857, aged 53.

Glockenspiel, a box in which little bells are hung; invented in Germany, and used by Mozart in the "Magic Flute."

Gloria in Excelsis. This was called "The Morning Hymn" by the early Christians, and may be found in the original Alexandrine manuscript in the British Museum; it dates back to the middle of the fifth century. There is a copy in the city library of Zurich, written on purple-stained vellum, in uncial letters of silver, with the chief words and arabesques in gold, and probably belongs to the seventh century. Both these copies agree, word for word, and letter for letter, except that the last mentioned is defaced and illegible in spots, and the writing and vellum both stop at the middle of its line 17, or line 37 of the Alexandrine copy—the rest of the MS. being gone.

Glover, Catherine M., widely known among musicians; wife of C. W., the musical composer; died in London, Nov. 5, 1872.

Glover, Charles W., born in Ireland; a well-known composer of songs and duets; died in London, 1863.

Glover, Howard, composer of English operas and songs, 1865; was musical critic for the London Morning Post; wrote many musical essays of value; came to this country 1873; in 1874 brough out his "Tam O'Shanter" at Boston, Mass.

Glover, Miss, taught music to mul-

titudes in England, simply by representing seven letters upon a horizontal line, which letters stood for representations of sound; when semitones occurred they were marked red, and the octaves were also marked.

Glover, Stephen, born in Ireland, Dec. 7, 1814; celebrated as a song-writer; early went to reside in London; much of his music has been republished in this country.

Gluck, Christopher, born at Weidenwangen, July 2, 1714; was by nature gifted with great musical talents; became a skilful performer on instruments, and early celebrated as a composer; was the regenerator of the modern musical opera; an opera of his, written when he was seventy years old, was the crowning triumph of his system of writing; after a long life of usefulness, he died Nov. 25, 1787.

Gnugad, a name formerly applied to the organ.

Gobati, a composer of operas, born 1850, was unable to procure the means of bringing out his first opera; his father, however, believing the work had merit, sold his farm to enable the son to produce "I Guli" at Bologna, 1873; and thus made the fortune of his son and himself.

God Save the King, the English national anthem, is of French origin, and had been used for centuries as a vintage hymn in the South of France; it has been traced back to 1682 in Scotland, and to 1676 in England.

Goddard, Arabella, daughter of Thomas Goddard, of London, England, was born at St. Sevan, near Brittany, Jan. 12, 1836; appeared as pianist at the age of eight years, and in 1854 made a concert tour through England and Germany; she married W. J. Davison, musical critic of the "London Times," and since 1856 has been called "Queen of the Piano-forte;" she came to this country, and played at the Peace Jubilee, Boston, 1872; returning to London, she retired from the stage, 1873, with the intention of travelling round the world.

Godfrey, Daniel, jun., son of the celebrated band-master, has composed "Queen Mab" for the Haymarket Theatre, London, produced there 1874.

Godfrey, Daniel, enjoys a high reputation as a composer and band-master in England; came to this country, 1872, as leader of the English Grenadier
Guards' band, and attended the Boston Peace Jubilee. There are three bands attached to the Household Brigade in London, under the lead of three brothers,—the Coldstream, the Scots Fusilier, and the Grenadier Guards; the latter has fifty-eight members, and is of ancient origin.

Goldbeck, Robert, born at Potsdam, Prussia, 1831; after becoming known as a pianist went to Paris, Hungary, and England, giving concerts with success; came to this country as a teacher; was for some time employed by Dr. Tourjée at his conservatory; became known as a composer in New York by his orchestral and other works, 1863.

GolDoni, celebrated as a dramatic writer; born at Venice, 1707; wrote some musical tragedies and comic operas; died 1793, aged 86.

Goldschmidt, Otto, born in Hamburg, and enjoyed reputation as a musician in Germany before coming to this country as accompanist for Jenny Lind, whom he afterwards married; was an officer of the Royal Academy of Music, London, and known as a composer of music.

Goldsmith, Oliver, born in Ireland, Nov. 10, 1728; was fond of music, practised it, and during his Continental tour performed on the flute to pay for a meal and lodging; died in London, April 4, 1774.

Gollmick, Adolph, born at Frankfort-on-the-Main, 1824; famous as a musician and composer; settled in London, England.

Gollmick, H. C., born at Dessau, 1797; a celebrated writer on musical subjects; died at Frankfort, January, 1867, aged 70.

Gomersal, Mrs., born in England, Aug. 30, 1844; a daughter of William Ribben, composer; was the first representative of the Grand Duchess at Philadelphia; came to Boston, Mass., with her husband, William Gomersal, the comedian, and sang in opera at the Boston Theatre; died at Sheffield, England, May 9, 1871; was well known as an actress and vocalist.


Goodrich, A. J., born at Chilo, O., May 8, 1847; known in California as a pianist and composer; later editor of a musical paper in New York; author of a work on harmony and other subjects; composer of over eighty vocal and instrumental pieces.

Goodrich, Ebenzer, learned the business of building organs of his brother William, in Boston, and then commenced manufacturing on his own account.

Goodrich, William M., born in Templeton, Mass., 1777; went to Boston 1799, and commenced business as an organ-builder; was a self-taught mechanic and musician; became extensively known by his organs, and died 1833.

Goose, Mother, was born and resided in Boston, Mass.; her daughter married Thomas Fleet, a Boston printer; he, in her name, published, in 1719, "Songs for the Nursery; or, Mother Goose's Melodies for Children;" price, two coppers. Fleet was publisher of the "Weekly Rehearsal," and, later, of the "Boston Evening Post."

Gordigiani, one of the excellent composers of Italy; died at Florence, April, 1800.

Goria, Alex., born 1823, became early celebrated as a pianist and composer. His Nocturne and Etude in E-flat produced for the publishers thirty thousand francs; his other works found large sales, but he died in poverty, at Paris, June, 1860.

Gorr, Neil, a distinguished Scotch violinist and composer, died March 1, 1807.

Goshien (Ind.) Philharmonic Society, organized Sept. 16, 1853.


Gosses, Francis Joseph, born at Verny, in Halmaut, 1733; was self-educated; went to Paris, became leader of a band, and began to compose operas; was professor of harmony at the conservatory; continued there as a composer to the age of 78, when he was rewarded with a pension.

Gottschalk, Clara, a singer and pianist, 1873, gave piano-forte concerts in London, Paris, and New York, performing the compositions of her brother, the late L. M. Gottschalk.

Gottschalk, Louis Moreau, a Creole, born in New Orleans, 1829. Went to Paris and gave concerts, 1845; in
1853, he returned to the United States, and became celebrated as a composer and pianist. After giving concerts in all the principal cities he made a tour through South America, and settled at Brazil: died at Tijucka, Dec. 18, 1860; left several unpublished works and three operas; was a man of genius and brilliant pianist.

Gould, John, of Wilton, Me., one of the pioneer teachers of music in that State, learned and taught the Pestalozzian system in his old age.

Gould, Nathaniel D., born in Chelmsford, Mass., 1789, published, 1832, "National Church Harmony;" in 1840, "Sacred Minstrel;" in 1853, "Church Music in America," and several other works. Was many years a well-known teacher and composer. His name was Duren, and was changed to secure the estate of an uncle, in 1806.

Gounod, Charles Felix, born at Paris, June 17, 1818; gained prizes, 1837 and 1839, for composition; wrote sacred music until 1849, when he commenced the labor of opera writing. "Faust," produced in 1859, made him famous everywhere. In 1852 he was director of the Orpheon singing of Paris; married the daughter of Zimmermann, 1847, and was decorated with the Legion of Honor, Aug. 15, 1857.

Gourd Piano-forte, invented by a Indian boy of Virgin Bay; consists of gourds from three inches long, and increasing in length. Over the mouth of these are thin, flat pieces of wood, which, when struck by a drumstick, give forth tones from the hollow gourds beneath.

Gouvy, Theodore, a French composer of symphonies, &c., for orchestra, one of which was performed in Boston, January, 1856.

Gow, Donald, brother of Neil, was a celebrated performer on the violoncello, always played with his brother, and added much to his fame.

Gow, Nathaniel, son of the preceding; born at Inver, May 28, 1766; was the composer of much music, and the author of several collections containing music by the Gows; died Jan. 17, 1831.

Gow, Neil, born in Strathband, Perthshire, March 22, 1727; celebrated as a violinist, and composer of Scottish music. Died at Inver, near Dunkeld, March 1, 1807.

Gow, William, John, and Andrew, all sons of Neil, gave early indications of musical talent. John and Andrew settled in London, were composers and music-sellers, published there music for the violin and piano-forte. William published in connection with his father. William and Andrew became eminent violinists. John became the leader of the Caledonian Society band and orchestra.

Greven, a German amateur composer of music, excellent pianist, and composer for his instrument. He died young in 1770.

Graham, George Farquhar, published "An Essay on Musical Composition," Edinburgh, 1838; assisted in reducing the music of the Skene Manuscript to common notation; and wrote articles on music in the Ency. Brit., 1853.

Graham, George F., professor of music, Toronto, Canada West, was the founder of "The Canadian Musical Review."

Grahl, Andr. T., a German musician, born about the year 1745, published some vocal and instrumental music at Leipsic.

Gram, Hans, organist at Brattle-street Church, Boston, Mass., published a small collection of music in 1793, and "Sacred Lines for Thanksgiving Day." In 1795 he assisted in preparing "The Massachusetts Compiler." Was a good musician and composer.

Grandfond, Eugene, was born at Compiégne, 1780; composed many collections of romances, some of which have been published, two concertos for the violin, and the music of a comic opera in two acts, performed at the Théâtre Feydeau.

Grandi, Alessandro, a celebrated Italian church composer, was a Sicilian by birth. He was chapel-master at Bergamo. His compositions bear date from the year 1619 to 1640.

Grandini, Signor, an operatic composer at Modena; died 1872.

Grandval, a French musician. He published a work at Paris, in the year 1732, entitled "Essai sur le bon Goût en Musique." He likewise composed some cantatas.

Grange, Anna de la, born in France, 1813; appeared in opera, 1830; went from Paris to Milan, 1837, where a rival artist attempted to poison her;
appeared at Venice and other Italian cities; and in 1848 married Baron Stankovich, and appeared at Vienna in German opera; in 1853, sang in Paris; and came to this country in 1856, remaining until July, 1857, visiting many cities South and West, when she gave her farewell concert in New York, and received a beautiful crown from the hands of Col. Fuller of "The New York Mirror."

Granger, Frederick, sen., a musician of note in Boston, Mass., previous to 1820.

Grant, Donald, a composer for the piano-forte, violin, and violonecello; his music was published in Elgin, Edinburgh, and Aberdeen.

Grassa, Luigi, of Philadelphia, Penn., May 19, 1856, brought out his opera "Anne of Austria;" is a pianist and composer.

Grasset, M., chef-d'orchestre at the Italian opera of Paris during Madame Catalani's management, was born 1769; was one of the professors of the violin at the Paris Conservatory.

Grasini, Giuseppa, a celebrated contralto singer at Venice, 1797; went to Paris, was immensely popular, and received a present of twenty thousand livres from Napoleon, the emperor; sang at Florence, 1823; died at Milan, 1850.

Grau, an operatic manager and director, did much to establish opera in New York.

Graupner, Gottlieb, musician, teacher, and publisher, went from Germany to England 1791, and came to Boston, Mass., 1798; was in the business of music-printing twenty-seven years; was one of the founders of the Handel and Haydn Society, 1815; and played the double bass in the orchestra for many years.

Greatorex, Henry W., organist, and composer of music. Hartford, Conn.: born at Boston-on-Trent, 1816; was author of several books of church music, one of which was "The Greatorex Collection;" died at Charleston, S.C., 1858. Sc., 1857.

Greatorex, Thomas, born at Derbyshire, Oct. 5, 1758; went to London, and became organist at the Ancient Concert; was celebrated as a singer, teacher, conductor, and composer; published a collection of psalm tunes and much other music; died July 17, 1831.

Greek Music had a powerful influence on the passions and feelings; but we cannot form an estimate of it from the fragments which survive. It is supposed to have been rich in beautiful cadences, and an art cultivated for ages could not have remained in a barbarous state among a people so ingenious and refined.

Greenfield, Elizabeth T., born at Richmond, Va., 1824; a slave, daughter of Hope Butler; in 1849 became known in the concert-room; visited London 1853, and her voice then ranged through a compass of three octaves and a fourth; returned to the United States, 1854; gave concerts in Boston, and has since sung with success in most of the States.

Gregg, James, a composer of dance music, and teacher, continued in his profession until, by old age, he could scarcely see his pupils, or hear the tones of his own violin; died November, 1817.

Gregorian Chant, a chant invented by St. Gregory; it is confined to pure and simple melody, either sung by a simple voice, or by several voices in strict unison. Any addition to it of harmony, either in the instrument or voice, is an innovation which entirely alters and perverts its original structure, and deprives it of all individuality.

Gregorian Night Chant. This was introduced from Italy into Germany by Aaron, an abbot of St. Martin, at Cologne, 1052.

Gregory, St., called Gregory the Great, born at Rome, 550; established a singing school at Rome, which existed three hundred years after his death; wrote a book of anthems, and made many improvements in the manner of singing; died 604.

Gregory, William, a gentleman of the Chapel Royal in the reign of Charles II., was a composer of several anthems.

Greiner, Johann M., a good violinist, was born at Constance in 1724; filled the office of chapel-master in several German courts, up to the year 1784.

Greiner, Johann Theodor, published in 1774, at Amsterdam, two works, comprising symphonies, each containing six different pieces and six duets.

Greiner, John, born in Philadelphia, Penn., 1810; went to Ohio, and became editor of "The State Journal;"
was the king minstrel of Harrison log-cabin songs; travelled from State to State with campaign speakers, and between the speeches sang his songs; was afterwards Indian agent, and governor of New Mexico.

GRÉNET, a French dramatic composer, produced, in 1737, the opera, "Le Triomphe de l'Harmonie;" and in 1759, "Apolлон Berger d'Athinée."

GRÉNET, CLAUDE DE, born at Châteaudun, in Beauce, in 1711, was an officer in the French army; composed several concertos and sonatas; likewise some romances, published at Paris.

GRENTÉ, M., of France, 1810, introduced the free in the place of beating reeds, the former being adapted to the organ from instruments of the accordéon form.

GRENIER, a musician at Paris, published there, about the year 1756, some airs for the violin and violoncello.

GRENIER, GABRIEL, a harpist, and composer for his instrument, at Paris since the year 1792; has published some romances.

GRENER, or GRENER, JOHANN FRIEDRICH, professor of the hautboy to the King of Sweden about the year 1788, was born at Dresden; in 1779, he published at Berlin six trios for the flute, and other instrumental music.

GRESHAM, SIR THOMAS, was a musician, remembered by a musical commemoration to his honor, July 12, 1832.

GRESNICK, ANTON, born at Liège in 1753; composed the music for the opera of "Demetrios," and obtained the situation of chamber-musician to the Prince of Wales; he published much dramatic music at Paris; died 1800, aged 47.

GRETRY, ANDRE ERNEST MODESTE, born at Liège, Feb. 11, 1741; became early noted as a singer, composer, and performer upon instruments; went to Rome, where he wrote for the church; visited Geneva, where he wrote an opera; but established his fame in Paris by over sixty comic operas and other music; died at Montmorency, 1818. His three daughters were singers and composers.

GREVILLE, CHARLES VICTOIRE, a noted singer at the Vaudeville and also in the cafés chantants of Paris; became very wealthy; but dissipated his means in fast living, and died in great poverty at Plombières, in the South of France, Jan. 2, 1809.

GRIDER, RUFUS A., connected with the church and ancient choir at Bethlehem, Penn., for thirty years, as the leading tenor and performer on the flute in the orchestra. The bishops of the Moravians are musicians, and the ministers often play in the orchestra.

GRISAR, ALBERT, born at Antwerp, Dec. 26, 1808; went to Paris 1830, and in 1833 became known there as a composer; in 1836 wrote for the comic opera several successful works; died in Paris, 1899.

GRISART, CHARLES, has become known by his comic opera, "Memnon," which was performed at the Folies-Bergere.

GRISI, JULIA, the greatest Italian dramatic singer since Malibran, born at Milan, July 28, 1811; visited this country with Mario, 1854; died in Berlin, Nov. 20, 1869. JUDITH, her sister, born 1812, was also a famous singer; died 1840, in Italy.

GROBE, CHARLES, born at Saxe Weimar, Germany, 1817; came to this country 1839, and in 1841 was a professor of music in the college at Wilmington, Del.; in 1842 began to publish his productions, which have given him great reputation; his compositions are very many and mostly popular.

GROS, H. GUIDO, known in Europe and in this country as an orchestral leader, was drowned Feb. 21, 1873, in the West Indies.

GROSII, PETER L. AND GEORGE, brothers, of Petersburg, Penn., invented a musical instrument called the "Euphoniat;" it has thirty-six keys, with their semitones, and is played like the organ or piano-forte; it combines the tones of a variety of instruments.

GUADAGNI, GAETANO, born at Lodi, 1725; went to England 1748; sang in Handel's oratorios; went to Lisbon, where he excited great admiration; returned to London, and remained connected with the opera until 1771; died at Padua, very wealthy, 1797.

GUARNERIUS, ANDREA, born at Cremona, 1630; celebrated maker of violins from 1650 to 1695. PIETRO, born at Cremona, 1670; son of Andrea, and a violin-maker. GIUSEPPE, born at the same place, was a nephew of Pietro, and was the most celebrated maker of violins of that name. JOSEPH manufactured from 1690 to 1730. His instruments have a fine tone, and are much esteemed.
He was the oldest son of Andrea Pierre, second son of Andrea, made violins and basses from 1725 to 1740. Joseph Antoine, son of Jean-Baptiste Guarnerius, was born at Cremona, June 8, 1683. His father was the brother of Andrea Guarnerius. This violin-maker worked in Cremona from 1725 to 1745; and, from the fact that he signed his instruments, I.H.S., he was commonly called Giuseppe del Jesu. Joseph Antoine lived a very irregular life, and died in prison, 1745. While in prison the jailer’s daughter procured him wood, and tools to work it; and he there made instruments which the girl sold to procure luxuries for Joseph.

Guerrabella, known in this country as Miss Ward, married Count Guerrabel, a Russian, at Rome; was deserted, and consequently commenced a successful career as a singer; sang in Italy and in Russia, and returning sang in Boston, 1862; has since appeared in England and Ireland as an actress.

Guest, George, born in London, 1771; became celebrated as a singer and organist; was the author of a variety of musical works and music for a full military band, also a composer of glees, duets, and songs. Ralph, born at Basely, 1742, was an organist and composer; died in London.

Guichard, Louis Joseph, born at Versailles in 1752, was appointed chamber-musician to the King of France in 1776. In 1784 he became professor at the Royal School of Singing, and in 1792 singing master at the Academy of Music.

Guidi, Signor, an Italian tenor-singer, known in Boston, Springfield, New Haven, and Chicago, as a vocalist and teacher, settled in Cincinnati, O., 1857.

Guido. See Areitus.

Guidonian Hand. The figure of a hand with the musical syllables marked on the joints and the fingers and in the spaces between.

Guignon, Jean Pierre, born at Turin in 1702; was a celebrated violinist; gave gratuitous lessons to many young violinists, who requested them of him. Guignon’s compositions consist of some sonatas, duets, trios, and concertos for his instrument; died at Versailles in 1774.

Guillaume, Edme, of Auxerre, France, invented in 1500 the serpent, an instrument much used in military bands.

Guillemain, Gabriel, born at Paris in 1705, was celebrated as a violinist; composed some sonatas for the violin and harpsichord. Guillemain lost his senses late in life, and in 1770 destroyed himself, inflicting on his person no less than fourteen wounds.

Guillon, a French musician, published, about the year 1780, at Lyons, some quartets for the violin, also some instrumental music at Paris.

Guillou. First flutist at the grand opera at Paris, and professor at the conservatoire; died in Paris, 1853.

Guilmette, C. A., born in Paris, France, the seventh son of a seventh son; came to America, 1843, with a French opera company; in 1846, was with an opera company in South America; returned to New York, and sang in some other cities; a composer, and writer upon musical subjects, and teacher of vocal music.

Guitar, a well-known instrument of six strings, now made in this country.

Gumpenhuber, an amateur performer at the Pantalon, was engaged for three years at St. Petersburg, in 1753, as chamber-musician, where his capricios and concertos were much admired. He quitted that country in 1757.

Gung’l, Joseph, born at Zsambek, Hungary; a renowned composer and performer of dance-music; came to this country with a small orchestra, and gave concerts through the United States, 1847-8; in 1849 was employed at St. Petersburg; his compositions have been much admired.

Gunx, John, author of “Forty Scotch Airs,” for violin, flute, and violoncello; also a work on fingering the violoncello; the art of playing the flute; and a work on the harp, bringing its history down to 1734.

Gunter, E. W., born in Bremen, 1817; came to this country, and settled at Louisville, Ky.; had for many years been a prominent musician; founder of the Mozart and Musical Fund societies of that city; constantly engaged in music; died June 13, 1866, having been thrown from a carriage, breaking his neck.

Gunter, organist at Neustadt, was named, in 1789, to the church of St. Croix, at Dresden.

Gunter, Friedrich, a bass-singer.
at the theatres of Weimar and Gotha, between the years 1770 and 1789.

GUTHERIST, Theodore, musician, and dealer in musical merchandise, Brooklyn, N.Y., committed suicide, April 15, 1867.

GUTHMANN, Friedrich, second violinist at the Italian Theatre at Paris, published there, in 1786, six duets for the violin. He also published a method for the guitar, and other works, in Germany.

Guy D'Arezzo. See Guido.

Guy, J., a composer of songs, catches, and glee, 1799.

Guzikow, a Polish Jew, 1867; became celebrated as a performer upon the flute; invented and exhibited a rustic instrument, consisting of four round sticks of wood, bound together with straw, across which were numerous pieces of other wood, which, placed upon a table and struck with two ebony sticks, produced excellent music.

Gyles, Thomas, was commissioned by Queen Elizabeth to take children, such as he considered apt and fitted to become eminent, from any place in England and Wales, and to educate and train them for singers in the church.

Gyrowetz, Adalbert, was born in Bohemia in 1765; became an excellent pianist and violinist. In 1785 he went to Naples, from thence to England, and returned in 1793 to Vienna, where he remained, enjoying the place of imperial chapel-master; composed very numerous instrumental works, also some romances and other vocal pieces; died in Vienna, 1850, aged 85.

H.

H is used by the Germans for B-natural; the 7th in the diatonic, and 12th in the chromatic scale.

Habenneck, F. A., an infant musical prodigy, born at Mezier, Jan. 23, 1781; distinguished in Paris as a violinist and composer; died Feb. 8, 1840. Joseph, born 1785, and Corentin, born 1787, his brothers, were also celebrated as violinists.

Habington, Henry, the first graduate with the title of Bachelor of Music, Cambridge, Eng.; a celebrated composer and performer, 1463.

Hackbrett, an instrument now known as the dulcimer.

Haden, J. C., precentor of Westminster Abbey, and an excellent musician; died November, 1860.

Haempel, in 1795 one of the greatest violinists in Germany.

Hagen, Theodore, born in Hamburg, April 15, 1823; was a writer for German papers, 1841; musical editor at Hamburg, 1846; wrote "Musical Novels," 1848; went to London, Eng., and from there wrote for the "Signale," Leipzig; came to New York, 1854; was editor of the "New York Musical Review and Gazette;" married an English lady, 1857; in 1865, enlarged his paper, and made it a weekly; died in New York, Dec. 27, 1871, aged 48.

Hagen, von der, under the auspices of the King of Prussia, collected and published, 1838, the songs of more than a hundred and sixty bards of Germany.

Hague, Dr. Charles, born at Tadcaster, Yorkshire, 1769; was a celebrated violinist; in 1799 was made bachelor of music, a professor and doctor of music; composed freely, and performed on various instruments; died June 18, 1821.

Hahn, Charles, celebrated for his musical talents, but more famous for having built a theatre upon his farm in North Germany, where he expended a fortune in employing the best available talent for the amusement of himself and friends; died at Altona, Germany, June, 1857, aged 84.

Hahn, Herr, composer and pianist; an intimate friend of Beethoven, died 1872.

Hail Columbia, a song by Joseph Hopkinson, Philadelphia, 1788. It was written to the music of the "President's March," which was composed by one Phylas or Fayles, a German leader of orchestra in New York, 1789. The song was first sung by Mr. Fox, in Philadelphia, 1788.

Haley, J. F., one of the best dramatic composers of the French school; born at Paris, May 27, 1799; known by his operas; died at Nice, March, 1882.

Hall, Foley, an Englishman, wealthy in his own right; led a heedless life, lost his property, and became a composer for
of songs, one of which, "Ever of Thee," has been sung and admired in Europe and in this country; in an unguarded moment forged the name of his publisher; went to Newgate, and died there before his trial came on.

HALL, G. F., studied in Europe several years; on his return, 1867, possessed a barytone voice of noblest quality, excellently schooled.

HALL, JOSEPH, for the purpose of encouraging the practice of music in Concord, N.H., donated five hundred dollars to the Concord Musical Society, 1801, as a fund for its support; the society was formed June 15, 1799.

HALL, MAXIMILIAN, teacher of pianoforte, Boston, Mass., published, 1839, the "American Preceptor," containing also select melodies and duets.

HALL, GEN. WILLIAM, born in the village of Sparta, now Tarrytown, N.Y., May 13, 1796; was early apprenticed to the musical instrument manufacturing business in Albany: went to New York City, 1812; commenced business under the firm-name of Firth & Hall, 1821; was president of the Sacred Music Society, a member of the Institute, and senior member of the firm of William Hall & Son, music publishers; died May 3, 1874, aged 78.

HALLE, ADAM DE LA, a troubadour of the 13th century; born at Arras; died at Naples, 1280; composed songs, wrote dramas, and was one of the founders of the French drama.

HALLE, CHARLES, born at Hagen, near Barmen, Germany, 1820; went to London, Eng., and in 1848 became celebrated as a pianist; is now, 1874, one of the most thoroughly accomplished masters of that instrument.

HALLE, JOH. SAM., published a work upon the organ, 1779.

HALLELUJAH; or, "Britain's Second Remembrancer," composed by George Wither, in the interval between the war with Charles I. with the Scotch Covenanters, and that of the Parliamentarians against the king. His direction was, "Sing this to the Ten Commandments."

HALM, ANTON, an eminent teacher and excellent pianist, died in Vienna, May 6, 1873, aged 84.

HAMEL, M., first tried the experiment of producing music by electricity from five pianofortes, at Pesth. He played upon one, and connected the other four in such a manner that the keys of all moved in exact unison. He is a Hungarian.


HAMILTON, JOHN, was a music-seller in Edinburgh, Scotland, and was much employed as a teacher of music. He was the author of many favorite Scots songs, some of which were of considerable merit. He died Sept. 23, 1814, in the 53d year of his age.

HAMMER HARPSICHORDS were made in France, by Marius, 1716.

HAMMERMEISTER, H., a celebrated barytone in Germany, came to New York, 1840; died January, 1860.

HAMPSEN, D., harpist and bard of Macgilligan; died Jan. 8, 1808, aged 110.

HANDEL, properly HAENDEL, GEORGE FREDERIC, born at Halle, in the duchy of Magdeburg, and circle of Lower Saxony, Feb. 24, 1684; an illustrious master in music; his compositions, particularly his oratorios, have been everywhere performed with unrivalled glory; went to London, 1710; has always been the first and most continual object of English admiration; his works are numerous, and date to 1751: was blind after this date; died April 13, 1759, and was buried in Westminster Abbey.

HANDEL AND HAYDN SOCIETY, Boston, Mass.; organized March 30, 1815; a constitution was adopted in April, and the society was incorporated February, 1816. The first public performance took place at the Stone Chapel, Dec. 25, 1815.

HANG-GUIDE, an instrument invented by Kalkbrenner to insure a good position at the piano-forte; a similar invention, by W. O. Brewster, Buffalo, N.Y., 1873.

HAND-ORGANS are made upon the same principle as the chime-barrel, the hammers being lifted by metallic pins stuck into a barrel made to revolve by turning a crank by hand.

HARMONICA. A musical instrument constructed with glasses; there is also a small mouth-harmonica.
A DICTIONARY OF MUSICAL INFORMATION.

HARMONIC HAND, Guido's diagram, showing the five lines of the staff by the fingers, and representing spaces between the fingers.

HARMONIC CHORD, invented by Kaufmann, 1839.

HARMONIC MINSTRELSY, Walter James, Dedham, Mass., 1807; 104 pages.

HARMONIC TRUMPET, like the trumpet in form and tone, but longer, and is sometimes called sackbut.

HARMONISTA, an invention by the aid of which an organist touching one key will produce a full chord.

HARMONIUM, an instrument resembling an upright piano-forte, the strings of which are made to sound by the action of a cylinder.

HARMONOMETER, an instrument formed for measuring sounds.

HARP, an instrument that stands foremost among all those which have touched the ear and heart of mankind; it was used by the people of Israel, by David, by Miriam, by the Northern skald, by the Romans; and in all northern Europe the harp was the historian, eulogist, priest, and seer. Kings of old were harpers; in all nations the harp has had a home and welcome. The Hebrew, the Scandinavian, the Cimbrian, and the Celt have held it sacred; saints, pilgrims, and heroes have been solaced by it, and the angels of God strike celestial melodies from its strings. The merit of originally introducing the harp into Scotland is ascribed to Ireland; it was used by persons of rank, and was a favorite with the people; a harp is represented on coin used twenty-four years before Christ.

HARPSICHORD, a stringed instrument like the piano-forte; called also clavechord.

HARTUNG, Herr, condemned to death for poisoning in London, 1853; petitioned to have his execution postponed until he finished an opera he had commenced writing.

Harve, M. Lucombe du, the inventor of the Baryton, having four strings tuned octaves to the strings of the violin.

Harvey, William B., of Philadelphia, Penn., a composer and performer upon various instruments, author of the "Siren of Paris," and of the popular song "No One to Love;" died March, 1861.

Haslam, John, a famous comic singer of Salford, Eng., for 25 years; died May, 1873.

Hasinger, C., born in Vienna, 1816; has always resided there, and been distinguished as a composer, director, and teacher of music; also a music publisher; died Dec. 20, 1868.

Hasse, Giovanni Adelphi, called in Italy Il Sassone, chapel-master to the King of Poland; later at Venice became celebrated as a composer and singer; went to England, wrote some operas there; returned to Venice, and continued to compose until 1780; died there, 1788, aged 84.

Hasse, Faustina Bordoni, wife of the preceding, was born at Venice, 1700; celebrated for her method of singing; made her debut, 1716; visited England, Dresden, Vienna, and other places, but returned to Venice in 1775; died there, 1783, aged 90.

Hastings, Thomas, born in Washington, Litchfield Co., Conn., Oct. 15, 1784; commenced teaching music, 1807; in 1816, compiled "Musica Sacra," and the "Springfield Collection;" in 1822, published "A Dissertation on Musical Taste;" removed to New York, 1832; published the "Manhattan Collection," 1837; in 1836, the "Musical Magazine;" in 1840, the "Sacred Lyre;" in 1844, with W. B. Bradbury and others, a number of singing-books; he composed much good music, and was constantly employed until a few days before his death upon musical works; died May 15, 1872, aged 88.

Hatton, David, born at Thornton, North Britain, 1700; had great musical talent, and invented the Flatorium, something in the shape of the Irish bagpipe, upon which he played exceedingly well; was a very eccentric man, and exhibited his coffin years before his death; died Nov. 22, 1847, aged 78.

Hatton, John L., came to this country as pianist, and conductor of the Bateman concerts, with Parepa and Carl Rosa, 1867; well known as a composer and author of very many popular songs, among which may be mentioned the "Jolly little Fat Man."

Hatzfeld, Countess of, a celebrated singer in Italian operas at Vienna, 1769, at one of the private theatres.

Hauck, Minnie, born in New York, early became noted as a vocalist; made her debut at the Academy of Music after having sung some time in church and at concerts; and since has become celebrated as an opera-singer in Europe.
Haucke, Gustave, an eminent violinist of Minnesota; came to this country with Henrietta Sontag, with whom he remained until her death in Mexico, 1854, when he settled West; died July, 1873.

Hauptmann, Moritz, born in Dresden, Oct. 13, 1793; made several musical tours; became celebrated as a contrapun- list and harmonist; wrote many songs, and much church-music; settled as a teacher at Leipsie, where he died, Jan. 3, 1838, aged 74.

Hausmann, Geo., son of Valentine, organist and musician, wrote much music from 1510 to 1550.

Hautboy, called oboe, and haut bois, an instrument much used in orchestras.

Havergal, W. H., of Worcester, England; a composer of note, and a writer of some valuable essays upon church music; publisher of "Old Church Psalms," collected and arranged much old music, also Ravenscroft's Psalms; was the author of the history of the Old Hundredth psalm tune, 1852; died April 19, 1870.

Havings, Gerhardus, wrote a work concerning the construction of the organ, 1727.

Hawaiian Music has, within a few years, been so cultivated that choirs of natives, male and female, sing in a peculiarly sweet tone of voice.

Hawes, William, born in London, 1789; violinist at Covent Garden Theatre, and a teacher of music; became lutanist to his Majesty, and vicar-choral at Westminster Abbey; composed a large number of songs and other music.


Hawkins, Micah, born Jan. 1, 1777, was the author of an American opera, entitled "The Sue-Mill; or, A Yankee Trick." It was comic, in two acts, performed at the Chatham Garden, New York; died July 29, 1825; also the negro song "Back Side Albany; or, The Battle of Plattsburg," popular after 1814.

Hawkins, John, March 13, 1710; was a great lover of music and collector of music-books; wrote a valuable "History of Music," in five quarto volumes; died May 14, 1780, and was buried in Westminster Abbey.

Hawley, Horace H., born at Ley- den, N.Y., April 10, 1817; a composer of sacred music and songs; a popular teacher and choir-master.

Hayden, Amos Sutton, of Ohio, compiled and published at Cincinnati, 1848, the "Sacred Melodron," 334 pages, patent notes; in 1869, he published "The Hymnologist," and in 1870, a "Christian Tune-Book;" these last in round notes.

Hayden, George, was organist of the church of St. Mary Magdalen, Ber- mondsey. He composed and published, about the year 1723, three cantatas. There is also extant of Hayden's compositions a pretty song, in two parts, "Is I saw fair Clara walk alone," which is well known to the proficient in vocal harmony.

Haydn, Francis Joseph, born March 31, 1732, at Rohrau, Austria; went to England, 1791, having previously obtained a living by teaching and composing; published some works in London, and was made doctor of music; wrote his sublime work, "The Creation," in Germany, became famous, and died May 31, 1810, full of years and covered with glory. Michael, brother of Joseph, born at Rohrau, Sept. 10, 1737; famous composer; died in Salz- burg, Aug. 18, 1808.

Hayes, Catherine, born at Lim- erick, Ireland, 1819; became famous as a singer in Europe; came to this country, and sang in New York, Sept. 1851; made a tour of the United States and Canada, and then was successful in California and South America; married her business agent, in London, Sept. 1857, who was a Connecticut man and a vocalist; he died at Biarritz. July 3, 1858. Catherine died at Sydenham, England, Aug. 12, 1861.

Hayes, Dr. W., organist and composer; born 1707; died 1739. Dr. Philip, of London, born 1739; a composer and director; died March 19, 1797.

Haymarket Opera House, Lon- don, England, destroyed by fire, 1789; new one opened, 1791; burned Decem- ber, 1867.

Hayes, William Shakespear, born at Louisville, Ky., July 19, 1857; learned several instruments when a boy; commenced writing songs in 1856; became connected with the "Louisville Demo- crat;" married and settled in that city.
1865; generally composes his songs and the music at the same time.

Hayter, A. U., born in Gillingham, England, Dec. 16, 1799; came to New York, 1835; went to Boston, 1839, as organist of the Handel and Haydn Society; was a superior organist and composer; while connected with the Handel and Haydn Society, he brought out many new oratorios, and cleared that association from debt; died July 28, 1873, aged nearly 74 years. His father was an organist in England; and his son George F. Hayter, his successor in Boston, possessed much musical talent.

Heath, Lyman, born in Bow, N.H., Aug. 24, 1806; author of a number of popular songs, one of which is the "Grave of Bonaparte;" has been a teacher of singing since he was nineteen years of age, and is well known as a concert-singer through the States; died at Nashua, June 30, 1870, aged 64.

Heather, William Edward, born 1784; went to London, became a singer, performer, and composer; formed an orchestra at Devonshire, in the West of England, but finally settled in London.

Hebrew Music, vocal and instrumental, was much cultivated, was used in their religious services, and, from the great number engaged in it, was effective.

Hector, John R., a well-known and popular vocalist, born 1824; travelled as one of the famous Rainer Family for several years; died Nov. 6, 1854, aged 30.

Hedge, Leonard, of Warwick, Mass., 1772, was one of the first to preach the doctrine that reading the Psalms, line by line, as they were sung, was a violation of the rules of music, and must be given up. Hedge, Lemuel, of Windsor, Vt., the first organ-builder in that State.

Heeringen, Vox, born in Germany, came to New York, March, 1850, and patented a new system of musical notation; also published a number of works on that system; but, failing in his attempts to introduce his notation, committed suicide in Washington, D.C., Dec. 24, 1855.

Hehl, Louis, pianist, and member of the Germania Musical Society, was also a violinist, long a resident of Boston, Mass.; removed to Detroit, Mich., where he failed of success; went to New Orleans, La., and died there, April, 1857.

Heine, Miss Antonina, of New York, became known in this country by her operatic tour with Brignoli, and afterwards in Italy; returned to New York, 1873.

Heine, Joseph, born in England, 1843; blind from birth; has become celebrated as a violinist, and has given concerts in this country since 1873, accompanied by his wife, a pianist.

Heinefetter, Clara, celebrated for her fine vocal abilities, known as Madame Stoickel, gained much fame in Austria as a singer; died Feb. 23, 1857.

Heinefetter, Kathinka, became famous as a singer at Paris, France, 1840; was an opera-singer at Brussels, 1842; was the cause of a duel between two of her Parisian lovers, which ended fatally for one of them; retired from the stage; settled at Freiburg, Baden, and died there, Dec. 20, 1858.

Heinefetter, Sabine, a famous German singer, born at Mentz, 1805; became celebrated as an operatic performer in the principal cities of Europe.

Heinrich, A. P., a Bohemian, born in Schoenlinden, March 11, 1781; came early to this country, and was generally known as "Father Heinrich," the veteran Kentucky composer.

Heller, Stephen, one of the most graceful and original of the modern piano-forte composers, was born at Pesth, in Hungary, on the 15th of May, 1815; in 1827, gave concerts in Vienna; composed much for the piano, 1833; in 1838, went to Paris, where he composed over eighty works for the piano-forte.

Hellmesberger, George, professor in the conservatoire of Vienna; director in the court opera, and leader of a famous quartet, was, in 1861, decorated with the golden cross of merit; died September, 1873.

Hellmind, Julius, of Berlin, the inventor and manufacturer of the pedal piano-forte, having two separate actions, being a foot and hand piano, suitable for organ practice; the instruments are now made in Boston, Mass.

Hellmuth, Frederic, musician to the Elector of Mentz, was born in 1744. Three sonatas for the harpsichord, with accompaniments for violin and violoncello, of his composition, were published, 1774.

Hellmuth, Carl, younger brother of the preceding, was a musician at
Mentz, and husband to Josepha Helmuth, a celebrated singer in Germany.

Helmore, Thomas, of London, Eng., translated into English "A Treatise on Choir and Chorus Singing," 1854, from the French of F. J. Fétis; was secretary in musical matters to the Cambridge Camden Society.

Helmsmueller, Frederick B., agent of the Germania Society, and afterwards band-master and composer in New York; died there, 1865.

Helwig, L., a meritorious composer; died at Berlin, Nov. 28, 1858.

Hemberger, F., a German pianist and good composer, resident in France. He published, at Lyons and Paris, several operas of instrumental and vocal music, between the years 1787 and 1790.

Hendel, Georg. At Giebichenstein, in the church books, was found the following entry, made April 23, 1683, by Georg Taust, the pastor, "Georg Hendel, at the age of sixty-two, married Dolly Taust, April 23, 1683;" and Feb. 24, 1684, was born George Frederick Handel, the composer.

Hendrickson, George, of Mountain Valley, Va., compiled and published, 1840, the "Union Harmony," 200 pages, harmonized for three voices; many of the tunes are fugue and minor. He was the inventor of three new patent notes, different from those of Aiken.

Hensler, Elise, born in Springfield, Mass., 1835; went to Paris, 1852; received the second prize at the Conservatoire Imperial; returned in 1855; appeared in New York and some of the Southern cities, and afterwards in Italy.

Henzel, Fred., born at Darmstadt, 1833; an excellent musician; came to this country, and has been since a teacher at St. Louis, Mo.; is also a composer.

Herbert, George, born near Montgomery, Wales, April 3, 1593; composer of many hymns and anthems, which he set and sung to his lute and viol; was accustomed to play his part at music meetings; just before his death, he called for his instrument, and sang one of his own compositions; died April 30, 1632, aged thirty-nine.

Herling, Christoph Elisa, came to this country from Saxe Gotha, 1854, and settled in New York as a teacher of the piano-forte and organ; in 1859, he invented an improvement upon Franklin's musical glasses, consisting of a series of bells of glass, strung one within another upon a pivot, made to revolve by a pedal; the music is produced by friction of the hand upon the glass, intensified by the pressure of the fingers wet with water.

Hermann, Nikolaus, musician in the time of Luther, and cantor in Joachimsthal; celebrated for a collection of songs entitled "Hymns for all Sundays and Feast-days in the Year, set to Music," 1560. On his tombstone is this inscription: "Nikolaus Hermann, a good musician, who has made many good chorals and German songs, fell asleep in the Lord, A.D. 1561, on the third day of May."

Hermes, the Egyptian, or Mercury, surnamed Trismegistus, or Thrice Illustrious, and supposed by Sir Isaac Newton to have been secretary of Osiris, is celebrated as the inventor of the lyre. It is said, that, walking along the banks of the Nile, he struck his foot against a tortoise-shell, which emitted a sonorous sound. The idea of a lyre occurred to his imagination; and he constructed one in the form of a tortoise, and strung it with the sinews of dead animals.

Hertold, L. J. F., pianist and composer; born at Paris, 1791; famous for his operas; died at Thermes, Jan. 18, 1833.

Herz, Henri, pianist; born at Vienna, 1806; invented the ductylon, an instrument to form the hand for piano-forte playing.

Hess, Joachim, wrote, 1774, a work concerning the organ, of great value.

Hesse, a celebrated German organist; wrote much for his instrument; died at Breslau, 1863, aged fifty-nine.

Hesse, Adolph, born 1820; was organist at St. Bernhardin; in 1832 introduced grand evening performances in the church, opening with a cantata and strong orchestra; these concerts were repeated for several years.

Hesse, Johann Georg Christian, a celebrated performer on the bassoon, was born in Germany in 1760. He resided for some time in England.

Hesse, Johann Henrich, author of "Kurze Anweisung zum General Basse," published in Germany in 1776. He was previously known as the author of some sacred songs.

Hetsch, Ludwig, composer and director at Mannheim, died 1872.
Hetsch, Louis, born at Stuttgart, 1806; a brother of the above, and equally celebrated at Mannheim, where he resided many years.

Heuberer, Charles F., Boston, Mass., in 1854 published "Polyhymnia," consisting of music all original; also a new singing method; was a teacher and composer; in connection with Mr. Perabeau, published a collection of glees, entitled "The Euphonia."

Heudier, Antoine François, born at Paris in 1782, published some violin music, and composed the music of several melodramas.

Heugel, Johann, author of several pieces published in Salblinger's "Concentus 4, 5, 6, et 8 voce," Augsburg, 1545. He was chapel-master to the Marquis and Landgrave of Hesse-Cassel.

Heuschkel, Johann Peter, a chamber-musician to the Duke of Hildburghausen, was born in 1773. He was a celebrated performer, both on the hautboy and on the organ, and has published some instrumental music.

Hewins, James M., Boston, Mass., published, 1858, "Hints concerning Church Music, the Liturgy, and Kindred Subjects," a book full of truth and full of prejudices.

 Hewitt, D. C., is by birth a Scotchman, and went to London about the year 1819. He has written a work entitled "New Principles and Theory of Musical Harmony."

Hewitt, John Hill, musician, and composer of the oratorio "Jephthah's Daughter," wrote, among other popular music, "The Minstrel's Return from the War," was born July 11, 1800, and resided, 1874, in Baltimore, Md.

Hews, George, born 1806; composer of sacred and secular music; was permanently connected with the musical profession in Boston, Mass.; was a musical artist, a manufacturer of pianofortes, an organist; and for many years from 1830 an active member, and vice-president from 1854 to 1858, of the Handel and Haydn Society; died July 6, 1873, aged 67.

Hiller, F. A., composer and violinist; born at Leipzig, 1768. Adam, of Leipzig, distinguished musician, 1766. Johann A., musician and author; born at Leipzig, 1728; died 1804. Ferdinand, composer; born at Frankfort-on-the-Main, Oct. 24, 1812; famous, also, as a conductor from 1852 to 1872.

Himmel, Frederic Henry, born at Treuenbrietzen, Nov. 20, 1763, was chapel-master to the King of Prussia; famous as a pianist and composer; visited all the courts of Europe, and there wrote an immense number of compositions; settled at Berlin, and died there, 1814.

Himmel, Xavier, a wonderful violoncellist, Mecklenburg, 1812.

Hinchley, Isabella, born in Albany, N.Y., 1840; in 1857, went to Florence, where she appeared in concerts and in opera; after singing in the Italian cities, at Amsterdam, at Utrecht, at Rotterdam, Paris, and other places, she was engaged for the New York opera; returning to her native country, she married the opera-singer Susina, appeared in New York, and died there, after the birth of a child, July 5, 1802, aged 22.

Hindustan Music. The Hindu divides the scale into twenty-two parts, making a marked difference between their intervals and those of our scale; yet some of their melodies are pleasing, and have been used in this country.

History of Music. Blainville, 1756; Hawkins, 1779; Burney, 1776; Choron, 1810; Busby, 1814; Orloff, 1822; Hogarth, 1838; Hood, 1846; Dingley, 1850; Moore, 1852; Oulibichoff, 1858; Stafford, 1861; Tubbs, 1865; Ritter, 1872.

Hodges, Daniel F., born at Belfast, Me., Feb. 17, 1834; teacher in Wesleyan Seminary, and composer of some songs and church music; has published two or three collections of church music.

Hodges, Dr. Edward, born in Bristol, Eng., 1706; became distinguished as an organist and composer there; was made Doctor of Music at Cambridge, 1827; came to New York, 1838; planned the swell organ of Bristol, Eng., and Trinity Church, New York, where he was organist; wrote much music, and published one collection; returned to England, 1862; died at Bristol, Eng., Nov. 1, 1867, aged 72.

Hodges, Faustina H., a daughter of Dr. Edward Hodges, born in New York; an accomplished musician and composer; since his death, has published many of his excellent compositions.

Hodges, Jubal, son of Edward Hodges of Bristol, Eng., came to this country with his father; was gifted in an extraordinary way in music; excelled as an organist, and had an instinctive
knowledge of the laws of harmony; was generally known in the State of New York and Pennsylvania; in June, 1863, he returned to England with his father, and died in London, Dec. 15, 1870, aged 41.

Hodges, Dr. William M., of Boston, Mass., acquired great popularity abroad as a musician; died at Milan, Italy, April 11, 1872.

Hodson, George, an English composer and singer; died July, 1869; his father was also a composer.

Hoffman, Richard, born in Boston, Mass., 1828; pianist and composer; settled in New York.

Hoffman, Sophia, of England, born 1788; when nine months old showed great love for music; before reaching the age of two years could play several tunes correctly; attracted much notice from the scientific and the curious; her father was a musician.

Hofmeister, Adolphe, one of the most learned musical bibliographers in Germany; an authority on musical matters; died at Leipzig, 1872.

Hogarth, George, well known in connection with the London newspaper press, and as the author of "Memoirs of the Opera," "Musical Biography and Criticism," and a "History of Music;" died in London, Feb. 12, 1870, aged 86; was not only a composer and singer, but a performer upon instruments; was selected, 1836, by the Madrigal Society to sing in Tallis's song of forty parts, the only performance of that song within the memory of any living musician.

Hohnstock, Adelaide, born in Brunswick, Germany; with her brother Karl travelled in Europe, giving concerts with much success; they were induced to come to this country; settled in Philadelphia, Penn., where Adelaide was esteemed as a pianist and teacher; died of consumption, January, 1856.

Hohnstock, Karl, came to this country from Brunswick, Germany, with his sister Adelaide; gave concerts in Boston and other cities, and went to reside in Philadelphia, Penn.; a violinist and composer.

Holden, Oliver, a resident of Charlestown, Mass., published "The American Harmony," 1783; the "Union Harmony," and in 1795, associated with Hans Grimm and Samuel Holyoke, several other music-books; he composed many good psalm-tunes, some of which are popular at this day; died 1831. In 1797, Mr. Holden was engaged by Isaiah Thomas of Worcester, Mass., to edit and compile the "Worcester Collection;" he edited three editions of that work.

Holder, Joseph William, bachelor of music at Oxford, born in London, 1765; was an honorary member of the Royal Academy of Music and of other societies; his works are numerous, both vocal and for the piano-forte; he also wrote much music for the church.

Holman, Madame, pianist; well known as connected with the "Holman Opera Troupe," a company of boys and girls possessing both vocal and histrionic talent, who gave concerts in the States, 1863.

Holmes, Edward, musician, and writer upon the subject of music; published "Ramblings among the Musicians in Germany," the "Life of Mozart," "Cultivation of Domestic Music;" was a contributor to the "Atlas," to "Fraser's Magazine," and other publications; married a granddaughter of Samuel Webbe, the glee composer; died in London, England, Aug. 28, 1869.

Holmes, John; of Martha's Vineyard, 1848, made an improvement in violins by the combination of steel wires, brought to great tension, and fitted to the interior of the instrument. C. E. Clark of Dansville, N.Y., some fourteen years previous, applied the same improvement to violoncellos; the strings or wires were so constructed as to be tuned by a turn-key.

Holossy, Cornelia, born in Hungary; gained great reputation as an opera-singer at St. Petersburg and in Italy, 1852.

Holroyd, Israel, composed much music, and wrote an historical account of music, an introduction to music, an alphabetical dictionary of terms, and some other works published in London, England, 1753.

Holt, Benjamin, for many years a teacher of music in Boston, Mass., and president of the Handel and Haydn Society, whose compositions are in many of the American singing-books; removed to Lancaster, Mass., 1853, and died there, March 9, 1861, aged 87; was the oldest American composer known, and had been a musician all his life.

Holyoke, Samuel, born at Boxford,
Mass, 1771; published more vocal and instrumental music than any American of his time; his instrumental music was immensely popular; taught music all his life, and was a good composer; died at East Concord, N.H., 1816.

Holz, Carl, a member of the Schuppanzigh Quartet, during Beethoven's management, and who attended to the money matters of the great composer; died in Vienna, Nov. 9, 1858, aged 60.

Homer, Levi P., of Boston, Mass., composer and organist, was in 1855 appointed musical instructor to the University of Cambridge, the first appointment of the kind in that institution; died March, 1862.


Hood, Thomas, author of "The Song of a Shirt," had no ear for music, or capacity for voice modulation; he sang one solitary song, beginning "Up jumped the Mackerel," &c.

Hook, James, was born at Norwich, in the year 1746. His early attachment to the art, by which he rendered himself so popular in England, was not more remarkable than the immense number of his musical productions. These, which amount to more than a hundred and forty complete works, consist chiefly of musical entertainments for the theatres, concertos, sonatas, and duets for the piano-forte, and an excellent instruction-book for that instrument.

Hook, Theodore Edward, born in London, England, Sept. 22, 1788; composed a comic opera, 1805, words and music by himself; had the rare gift of improvisation, and was a performer upon the piano-forte; died at Fulham, Aug. 24, 1841, aged 53.

Hooper, Edward W., born at Goshen, Conn., Nov. 24, 1794; published several important tracts upon music, among which his "Plea for Sacred Music" will outlive its author.

Hooper, Edmund, organist of Westminster Abbey, and gentleman of the Chapel Royal (where he also acted as organist), was one of the composers of the psalms, in four parts, published in 1594, and some of the anthems in Barnard's collection; died in 1621.

Hopkins, Charles J., organist, New York; was instrumental in founding the American Musical Association, 1856; which, wanting support, was disbanded 1858.


Hopkins, John Henry, born in Dublin, Ireland, Jan. 30, 1792; came to the United States. 1800; became bishop of the diocese of Vermont, and presiding bishop of the P.E. Church in the United States; of his musical compositions, the best known are "Twelve Canzonets."

Hopkins, Jerome, musician, composer, and editor of the "Philharmonic Journal," New York; born at Burlington, Vt., April 4, 1836; became an organist at the age of twelve years: has written piano-forte pieces, songs, organ-concert fugues, church music, and orchestral and choral works; is well known for the establishment of "Orpheum Free Schools" for the poor, and as a pianist.

Hopkins, the person engaged with Sternhold in introducing metrical psalmody.

Hopkinson, Joseph, born at Philadelphia, Penn., Nov. 12, 1770; celebrated as the author of "Hail Columbia," written 1798; died June 15, 1842.


Horsley, Charles Edward, son of William, the distinguished English glee-writer; came to New York, and was made director of the Church Music Association, 1872; his "Comus" was performed for the first time in New York, April, 1874.

Horsley, William, born in London, 1774; was made organist of the orphan asylum, 1802; became celebrated as a composer, and wrote a great amount of vocal and instrumental music; died in London, June, 1858.

Hotteman, Sieur, of France, was
the inventor of the *theorbo*, an instrument with two necks and eight strings; the long neck sustains the four lowest strings.

**HOTTENTOT MUSIC**, as well as their instruments, seems rude and barbarous; it is generally connected with dancing. Their instruments are, a triangular board having strings; a hollow portion of a tree, one end covered with skin; and an instrument played with a bow.

**HOUGH, GEORGE**, publisher of the "*Concord Observer,*" was a choir leader and singer at Concord, N.H., for many years; published, 1808, "*Modern Harmony.*" The music was written upon a new plan: for characters, A represented a whole note; A, a half note; a, a quarter note; the Italian capital A, the eighth note; and a, the sixteenth. He used the wooden box *pitch-pipe* in his choir.

**HOUSE, WILLIAM**, of Spier's Turn-Out, Ga., published at Philadelphia, Penn., 1848, "*The Hesperian Harp,*" 576 pages, using the patent notes of Smith and Little; a composer and music-teacher of much reputation South. This is one of the largest books of church music published, and contains much of the popular music sung at the South.

**HOWARD, FRANK** (Delos Gardner Spalding, his real name), born at Athens, Penn., 1833; a self-taught performer upon several instruments; after wandering in the world twenty years, settled in Chicago, Ill., in 1878, and became known as a song-composer; wrote more than one hundred songs that were popular.

**HOWELL, THOMAS**, born at Bristol, England, 1783; was a celebrated flutist, and teacher of music; invented the Musical Game for teaching the degrees in the treble and bass clefs.

**Howson, Frank**, an English singer, who was a member of the concert company of Catherine Hayes and Anna Bishop, at Australia, 1842; died at San Francisco, Cal., March, 1870, aged 52.

**Howson, Frank, Sen.**, father of the above, *baritone* of the well-known Howson Family of operatic singers, who originated English opera in Australia; died at Omaha, Neb., 1860.

**HucBalD** was a monk at St. Armand, in Flanders, who lived at the end of the ninth and the beginning of the tenth centuries. His "*Musica Enchiridio*" is composed of nineteen chapters, most of which are specially devoted to harmony. He was the first author of the middle ages who treated of harmony with the necessary practical details. The ancient alphabets had been succeeded by a notation in points, signs upon the absolute value of which the learned are not agreed. These signs had at first but the appearance of apostrophes or accents; but, becoming too complicated, a horizontal line was introduced,—the first element of the staff,—giving something of geometrical regularity to the quantitative signs, which still were in the main arbitrary in form. The art of reading the point notation has been lost, and tradition gives no method of learning the manner of executing such music.

**HuetRa, who** enjoyed the reputation of being the best guitarist in Spain, at the age of seventeen, 1820, composed "*Riego's Hymn,*" which has become the Spanish Marseillaise, and is heard at every patriotic manifestation in Madrid; became a resident of Paris, 1860.

**Hughes, an Englishman**, blind himself. In 1847 invented a system of embossed music for the blind; it represents all the musical signs, including fingering and every variety of chords; the system makes use of raised dots which are read by the fingers; in 1855, associated with Denman, he exhibited a piano-forte with two rows of keys, bringing twice the number of notes under the same stretch of hand.

**HullA, John**, composer and music-teacher, born in Worcester, England, 1812; first became known by his comic opera, "*The Village Coquettes,*" 1828; produced two other operas, and then became famous for his popular singing schools in London; St. Martin's Hall was built for him; wrote many songs, exercises, and studies of great value.

**Hummel, Johann Nepomuk**, the great composer and pianist, born at Presburg, Nov. 14, 1778; played the violin at the age of four years; as pianist became noted in all Europe, and composed much dramatic, church, and instrumental music; died Oct. 17, 1837, at Weimar.

**Humphreys, Pelham**, a celebrated English composer of anthems, was admitted one of the gentlemen of Charles's chapel, 1666, and was a prolific composer; died in 1674, aged 27.

**Hungarian Music** is of Magyar origin; it has advanced from the time...
that people settled in Europe, and is now cultivated with care.


Hutchinson, Jesse, and Mary L., his wife, were both singers, living in Milford, N.H., 1777: their family consisted of sixteen sons and daughters, all singers and musicians. The father died 1850, aged 73; the mother died Sept. 20, 1870, aged 83. Of the sixteen children, Jesse, the first son, died aged nine years; David, a bass-singer, now living; Noah, a tenor-singer, died 1873; Mary, the first daughter, died aged four years; Andrew was a good vocalist, and died in Boston, Mass., aged 52; Zephaniah acquired a musical education, and died in Illinois, aged 40; Caleb, a gifted vocalist, died aged 42; Joshua, the eighth child, a twin brother of Caleb, is well known as a concert singer and the author of a Narrative of the family, resides at Milford. Jesse, the 2d, was educated a printer, and was also a musical director and writer for the newspapers; died near Cincinnati, O., May 15, 1853, aged 40, on a return concert trip from California. Judson wrote much music, and was a violinist and musician; died Jan. 11, 1854, at Lynn, Mass.; Rhoda, a contralto, was one of the home branch singers; John was a musician and composer of note, is living West; Asa had a voice of great compass and power; resides at Hutchinson, Minn.; Elizabeth died young; Abby is well known as one of the travelling company, consisting of Jesse, John, Asa, and Abby. The whole tribe were musical; and different members of the family have formed different companies, sometimes with relatives, thus keeping the number good; David, Joshua, John, Rhoda, Asa, and Abby are yet (1875) living; Joshua and his friend Walter Kittredge now represent the family, and give concerts annually in the States. The compositions of the different members of the tribe are many and well known. Of the sixteen children, ten have died. Two of the companies, one led by Judson, and one by Joshua, were famous; Judson's company travelled in Europe.

Huttenbrenner, Anselm, a composer who was a contemporary of Beethoven; died at Gratz, 1808.

Huttable, Anthony, was an eminent musician and violinist at the opera and principal concerts in London. When he retired from London, he settled near South Molton, in Devonshire, as a professor of the violin and piano. He led all the public concerts in the neighborhood; died in 1818.

Huttable, Christopher, began the piano-forte and violin under his father's tuition, and performed in public when very young. He was organist of Barnstable, in Devonshire, and professor of the piano-forte and violin.

Huttable, William, professor of the piano-forte and harp at Barnstable, shared the same musical education as his brother; was also one of the first violin performers at the public concerts in his neighborhood.

Hyagnis, a native of Celaenae, the capital of Phrygia, and contemporary with Erechtheus, who instituted the Panathenian games at Athens, 1506 years before Christ, was the inventor of the flute and Phrygian mode, as well as of the nomen, or airs that were sung to the mother of the gods, to Bacchus, to Pan, and to some other divinities and heroes of that country.

Hyde. A celebrated English performer on the trumpet.

Hydraulicon. A water organ, acted upon by water, which, on being pumped, impelled the air into the pipes.

Hydraulic Organs, used in Rome in the time of Plutarch; they ceased to be used after the fall of the Roman empire.

Hyber Sisters, Anna and Emma, colored; successful in the States as concert singers; went to Europe, 1874.

Hymn Writers. That man has not lived in vain who has written one hymn that lives in the hearts and on the tongues of the people. Just as music has touched chords that are common to all hearts, travels from land to land with its burden of harmony, so do different hymns find their home in different countries and languages.
I.

Iambics. In the ancient music there were two kinds of Iambic verses; one of which was recited to the sound of instruments, and the other sung.

Ignatius, St., first introduced antiphonal singing among Christians.

Igen, K. D., born in Thuringia 1768; a musical writer.

Imbault, J. J., violinist; born at Paris, 1753; author of valuable works.

Impressing Musicians. In 1554, it was so difficult to procure musicians, that Henry VI. gave orders to impress them; Henry VIII. gave power to impress good voices for the choirs; and in 1550, Edward VI., and later Queen Elizabeth, impressed good voices, and educated them for the Church of St. Paul.

Incledon, C., eminent vocalist; born in Cornwall, 1764; died at Worcester, England, Feb. 11, 1826.

India has a system of notation, and a scale like that of Europe; but the tones are divided into semi and quarter tones. Hindoo and Brahmin works on music are met with, also fine voices.

Indian Singing. The Psalms were translated into Indian verse, 1661, by John Eliot, and printed at Cambridge, Mass., by Mr. Green; in 1689 the Indians had learned to sing; and in 1705 Jonathan George, an Indian, could pitch the tune for a psalm, and whole congregations of Indians could join in singing.

Indian or Mohawk Version of the Psalms and Hymns was published in London, for the use of Christian Indian tribes, 1757; and a work with the same title appeared for the Six Nations of Indians, published at Toronto, Canada, 1839.

Indicator Apparatus for telling the names of the notes of music, invented by George Calkin.

Infantas, Ferdinand de Las, a composer of the sixteenth century. Several of his sacred compositions were published at Venice, between the years 1570 and 1588.

Influence of Music. Baron Cuvier asserted that the lion, savage and blood-thirsty as he is, could be entirely controlled by the notes of the flute or the guitar. Sir William Jones said music operates upon the lower animals by awakening uncontrollable instincts and sympathies. In Persia, a hutanist, playing, noticed that the nightingales in the trees vied with him until they fell to the ground in ecstasy, from which they were roused by a change in the music. Wilson says some officers confined in the Bastille with him, whenever they played upon their musical instruments, were surrounded by spiders and mice. An English naval officer, who, at the close of day, usually played more or less upon the violin, says a mouse came out of his hole regularly, to enjoy the music. In Eastern countries musicians are employed to charm snakes, and lead them away from houses and streets. A New England flute-player, while in the mountain region, observed a huge black-snake in front of him, erect, and darting forth his tongue, preparatory to an attack; seeing no chance of retreat, and having his flute with him, he placed it to his mouth, and commenced a soothing strain, when the fire left the eye of the snake, and it lay quietly on the ground, as if dead. The Indian and Hottentot have been known to weep under the influence of music. Some insane people have been restored to reason by music. A Grecian cured hypochondria by the melody of his flute; and removed sciatica, or rheumatism, by the notes of a trumpet.

Ingalls, Jeremiah, born in Andover, Mass., March 1, 1764; was a teacher, composer, and performer on the violoncello; taught music in Massachusetts, New Hampshire, and Vermont many years; published at Exeter, N. H., "The Christian Harmony," 1805; married and settled in Newbury, Vt.; in 1810, removed to Rochester, and finally to Hancock, Vt., where he died, April 6, 1838.

Ingegnieri, Marco Antonio, a celebrated composer of the sixteenth century, chapel-master of the cathedral at Cremona; published several works of sacred music and madrigals at Venice, previous to the year 1592.

Innocent XI., born at Como, 1611; after becoming pope, issued a bull, 1680,
forbidding all women learning to sing, or play upon any instrument; and ordered the nuns, who had for a century taken a part in the musical exercises of the church, to learn of no other than their sister nuns.

Instruction in Composition, D. V. Adam, Madrid, 1786.

Instrumental Concertos, introduced into the church at Rome, by A. Agazzari, 1510.

Instrumental Music is such as is composed for instruments, in which the voice has no part.

Instruments. The chronological history of music and musical instruments, coeval with man, is lost in the labyrinth of fable; but the oldest existing records mention instruments, as well as the voice, employed for the purpose of harmony. Ancient instruments are occasionally found among the ruins of antiquity, and we know when some of them were used. The first upright harpsichord was made by a person named Shudi, about 1770. The first (horizontal) grand piano-forte is attributed to a Mr. Baceckus, seven years later. In 1780 Robert Stoddart, England, "made the first upright grand piano-forte." Southwell, in 1790, produced the first cabinet piano-forte.

Interrupted Marriage, an opera composed by J. R. Fairlamb.

Intonation. All human passions, in all nations and in all states of society, are associated with certain intonations of voice; and the great actors and musicians are those who can imitate these tones with the greatest perfection. Such is the law of nature; and upon this law the laws of expressive melody are built.

Iperen, Josua van, a Dutch clergyman, who died at Batavia in 1780; published several musical works at Amsterdam, 1778.

Irish Harp. This had a greater number of strings than the lyre; yet for ages harpists only played melodies, as counterpoint was unknown.

Irish Music. The Irish are essentially a musical people; their songs are sung throughout the world, and are everywhere admired and applauded. The harp was early used, and music was early cultivated, in Ireland; the Italians derived the harp from this people; church music also flourished in Ireland previous to the seventh century, having been introduced from Gaul. Irish historians contend that their country is the celebrated Hyperborean Isle, and that music is the native production of the soil. Cambrenis, who did not admire the Irish, admitted their perfection in music. Handel declared that he would rather be the author of Carolan's "Aileen Aroon," than of all his own compositions.

Irish Pipes are different from the Scotch; they can sound a strain almost as loud as the trumpet, and can breathe forth very soft tones; but the instrument is now little known.

Irig, Sebastian, a German musician, published at Paris, in 1756, twelve sonatas for the harpsichord, in the style of Albertini.

Isaac, Heinrich, chapel-master to the Emperor Maximilian I.; born in the year 1440. In 1473 he held the situation of chapel-master at the church of San Giovanni at Florence.

Isabella, Queen, of Spain, was a performer upon the harp and piano-forte; and a singer at private concerts, at one of which her mother assisted.

Isaure, Clemence, founded the Academy of the Jeux Floraux, at Toulouse, 1324; one of the oldest musical institutions in existence.

Isham, John, was the deputy of Dr. Croft for several years. He died in 1726, having met with very little encouragement in his musical studies, though he wrote sundry valuable compositions for the use of the church.

Isidor, Rose, gained, 1874, great popularity as a singer in Spain; made her début at the Malta Opera House, and after repeated triumphs went to London, Eng.

Isinardi, Paolo, a celebrated poet and composer, born at Ferrara, flourished there in the second half of the sixteenth century; composed a great number of sonnets and madrigals, as also sacred music.

Ismenias, a celebrated musician of Thebes, who, according to Lucian, gave three talents, or £581 5s., for a flute, at Corinth.

Iso, a French musician, brought out at the Academy of Music, in 1759, the two following operas: "Phetuse," and "Zémide."

Isola, Gaetano, a Genoese composer, wrote in the year 1791, for the theatre at Turin, the serious opera, "La Conquista del Vello d'Oro."
Isouard, Nicolo, was born at Malta in 1775; after having composed for the different theatres of Italy and Malta, he established himself at Paris, where he wrote seventeen operas, both comic and serious. Nicolo played on the organ, harp, and several other instruments, with superior ability. He died in the midst of his career.

Israel Restored, an oratorio. Dr. Boxfield, Baywater, England, 1849.

Italian Music is characterized for its predominance of melody over harmony. As Italy's climate, so is also her music. Both, however, often enervate. Italian music can easily be understood, it requiring but little thought or study to appreciate it. It will please at the first hearing, but often loses its charms by repetition. Hence it is welcomed by a class of persons who would receive German music coldly, for the very contrary reasons. Italy's climate being favorable to the human voice and its culture, she educates many, and sends her singers, as she does her organ-grinders, to all capitals of Europe and to this country, taking with them their native operas. Were it not for this we should hear less of Italian music.

Italian Opera was performed 1624, and the Italian school is yet unequalled in improving voices.

Ives, E., of New York City, published, 1847, a series of music books for school use; also the "Mozart Collection," "Beethoven Collection," "Musical Wreath," and "American Psalmody," was a teacher and composer.

Ives, Simon. Many catches and rounds of Ives's are to be found in "Hilton's Collection," and in Playford's "Musical Companion;" as are also some songs, among the airs and dialogues published in his time. He died in the parish of Christchurch, London, in 1662.

Ivoff, General, composer of a Russian national hymn, very popular; an accomplished musician; died Dec. 28, 1870.

Izaak, Henry, author of a mass found in the library at Brussels, in 1842, entitled "De Assumptione Beatae Mariae Virginis." He was chief musician to the Emperor Maximilian I., about 1430.

J.

Jackson, G. K. A manuscript book, containing 310 pages of miscellaneous works for instruments and singing, books of harmony, and a system of tuning, &c., used in his school, for the instruction of his scholars, has come down to us. There seem to have been three musicians and composers in this family; the volume contains "A Pastoral Drama, 1753, set to Music by Joseph Jackson," and several compositions by George Jackson, 1755.

Jackson, John B., of Pumkintown, East Tenn., published 1838, "Knoxville Harmony," the tunes in which, it is stated, are original compositions.

Jackson, Samuel, organist at St. Bartholomew's Church, in New York, published a "Te Deum" in E♭ in 1851; and in 1848 a collection of music called "Sacred Harmony" was published in "Buckwheat" notes, which was compiled by one of this name; it may have been another Samuel Jackson; it was printed by the Methodist Book Concern.

Jackson, William, a native of Yorkshire, England, an eminent author and composer; chiefly known in this country, since 1852, by his "Deliverance of Israel."

Jackson, William, an eminent musical composer, and a man of letters, was born in 1730, at Exeter, where he settled for life as a teacher, performer, and composer of music. His talents in musical composition were first made known in 1775, and it is by his vocal compositions that he has acquired the greatest reputation; died 1803.

Jacob, Benjamin, born in London, 1778; became organist of Salem Chapel at the age of ten years, and later was very much celebrated as a performer at all the great festivals; he was also a teacher, and conductor of concerts; composed some glees and psalmody, and wrote a work on harmony; died 1829.

Jacob, G., a Benedictine monk, and famous composer.

Jacob, the violinist of Paris, died 1770.

Jacob, Conrad, a director of music at Dessau; died there in 1811.
JACOBI, MICHAEL, a singer at Lunenburg; he performed also on the violin, lute, and flute, from 1661 to 1663.

JACOBI, SAMUEL FRANZ, conductor and organist at the Palace Church in Wittenburg in 1730.


JACOPONUS, a monk in the fourteenth century, is the author of the text and first melody to the "Stabat Mater Dolorosa."

JADIN, LOUIS, eminent at Paris as a pianist and composer, 1796 to 1810.

JAEGE, JOHANN, a violoncellist to the Margrave of Anspach, was born in 1745.

JAEGE, JOHANN ZACHARIAS L., born at Anspach in 1777, was only eleven years of age when he was named chamber-musician and violoncellist in the chapel of the Margrave of Anspach.

JAELL, ALFRED, born at Trieste, March 5, 1830, was a violinist at the age of six years, but became celebrated as a pianist in 1843; gave concerts throughout Europe with great success; came to this country in 1853, and gave concerts in all the principal cities of the Union.

JAELL, M., father of the above, was a violinist and leader of an orchestra in Vienna; afterwards established a music school in Trieste; died at Brussels, Sept. 1, 1849.

JAIN, AUGUST WILHELM FRIEDRICH, born at Arnstadt in the year 1780, was considered an excellent pianist, and also a good performer on the violin, violoncello, flute, and hautboy.

JAIN, OTTO, published, 1850, in Germany, a new "Life of Mozart," made up from the Mozart letters preserved at Salzburg, and extending from 1777 to 1784.

JAMARD, of Rouen, 1769, extended the theory of Balliere, built on the principle of the harmony of the column of air, from the sound of the French horn, until he arrived at the scale of the music of birds.

JAMES I., king of Scotland, an accomplished musician, composed the "Jolly Beggar," and other works; died Dec. 11, 1542. Increased the pay of musicians, and gave them an act of incorporation.

JAMES, JOHN, an organist, and composer for his instrument, in London; died about the year 1745. The style of his compositions was dignified and scientific.

JAMES, MRS. C. VARIAN, born in Eastport, Me., after eight years in Italy sang at Rome; and returned to the United States, November, 1838, when she was engaged for the opera at Havana.

JAN, M. DAVID, a Dutch composer at the beginning of the seventeenth century; set the one hundred and fifty psalms of David to music for four, five, six, seven, and eight voices, which he published at Amsterdam in the year 1600.

JANES, WALTER, Dedham, Mass., published "Harmonic Minstrelsy," 104 pages, 1807, containing sacred music in three and four parts.

JANI, JOHANN, a composer and court-organist at Aurisch, in Germany, died in 1728.

JANIEVICS. See JYANIEWICZ.

JANNEQUIN, CLEMENT, composed, in the time of Francis I., the "Cries of Paris," a curious medley, treated with much art; also the "Chant de la Bataille de Marignan."


JAPANESE MUSIC is not very harmonious, and they have few instruments; the lute is a favorite, and is in general use. They use their voices with considerable taste and skill.

JARNOWICK, G., violinist; born at Palermo, 1745; died 1804.

JARVIS, CHARLES II., born in Philadelphia, Penn., 1837; published, 1845, a "Collection of Chants;" in 1856, with J. A. Getze, "Tip-Top Glee Book;" a composer of much music, and a noted teacher in that city.

JASPER, a composer of some sonatas for the piano-forte and violin, published at Mentz between the years 1794 and 1797.


JAST, F., a dramatic composer at Vienna, brought out several operettas and ballets in that city, about the year 1790.

JAY, DR. JOHN, a teacher, composer, and performer upon instruments; settled in London, 1800, as a teacher; was made bachelor of music, and member of
the Royal Academy; composed both vocal and instrumental music.

JAY, Miss, eldest daughter of Dr. Jay, was celebrated as a performer on the harp; received a medal from Prince Leopold; the second daughter was a fine pianist.

JEFF, JOHANN, a composer in the early part of the seventeenth century, was born in the Duchy of Brunswick. He published "Geistliche Psalmen und Kirchen Gesänge. D. M. Luthers und anderer frommen Christen, mit 4 Stimmen dem Choral nach componirt durch," &c., Nuremberg, 1607.

JEFFERSON, Thomas, the statesman, was a good violinist and tenor-singer; his wife was an excellent performer on the harpsichord; visitors were often entertained at his house by music of the harpsichord, voice, and violin.

JEUETELES, ALOYS, author of the "Cycle of Songs" by Beethoven, known under the name of "To the Distant Love," died May, 1858.

JEGLER, VICENTIUS, a contrapuntist of the seventeenth century, published at Strasburg, "Parnassia militia Concertuum 1, 2, 3, et 4 Vocum," 1623; "Arion Primus," 1628. This work contains twenty-one Latin motets for one, two, three, and four voices. And lastly, "Arion Secundus," 1628, containing psalms for vespers, arranged for four voices.

JELTTE, PIERRE, a celebrated counter-tenor singer, born at Béarn; composed ballet-music and many songs; died in a state of great poverty, subsequently to the year 1750.

JENKINS, GEORGE, of High Holborn, Bloomsbury, published, 1791, eighteen airs for violins and bass; also a collection of new Scotch music, and a medley, on a new plan, with bass for violoncello.

JENKINS, JOHN, a native of Maidstone, in Kent, born in the year 1592, was a celebrated composer of music for viols in the reigns of Charles I. and II. His compositions are chiefly fantasias, in five and six parts, several of which have been greatly admired. He died in the year 1678, at the great age of eighty-six years.

JENKS, STEPHEN, of New Canaan, Conn.; published "The Delights of Harmony," 1805; twenty-six of the tunes in this book were composed by him, and the work was published by subscription.

He removed to Thompson, O., and died there in 1856. "Mount Calvary" was composed by Jenks, 1798.

JENNINGS, MRS., daughter of Mr. Williams, British Consul at Seville, appeared in opera at Berlin, 1849, and sang in all the principal characters of the Italian stage; in 1850, sang at Dresden and Hamburg, and went to reside in London.

JENNISON, SAMUEL, jun., author of "Music in the past Half Century," and other productions, 1851.

JÉRÔME DE MORAIVIE, a musical writer, about the year 1260, wrote a treatise "De Musica."

JESTER, a native of Berlin, composed, about the year 1799, an operetta called "Der Wunderigel."

JEWIT, RANDOLPH, an English musician, organist in Dublin, which city he quitted for England in 1639, and died at Winchester.

JEWS-HARP. This simple instrument is the only one practised by the inhabitants of St. Kilda. It came into notice, 1828, at the Royal Institution, where it was performed upon by Prof. Eulenstin.

JOACHIM, JOSEPH, born in Hungary, 1831; became known as a violinist, at Paris, 1849; composed there four orchestral overtures, and in 1856 became director of the court concerts for the King of Hanover; became chapel-master at the court of Weimar.

JOANNELI BERGAMENSIS DEGARDINO, PETRUS, a contrapuntist of the sixteenth century, published at Venice, in 1568, "Thesaurus Musicus for four, five, six, and eight voices."

JOANNES, DAMASCENUS, a celebrated church composer in the first half of the eighth century; died in 760.

JOANNES, PADUANUS, published at Verona in 1578 a work entitled "Institutiones Musicae."

JOANNES, SALESBERIENSIS, a native of Salisbury, in England; died in 1182; wrote a work which treats "De Musica et Instrumentis, et Modis, et Fructibus eorum."

JOBAR, M., affirms that those who, on shaking the head, hear two la's (A's in perfect unison), are born musicians; they have the voice and ear perfectly correct; but those who hear the la only in one ear have an imperfect appreciation of sound; while those who perceive two different sounds, la and
another tone, not only do not love music, but detest and avoid it. By this novel method he proposes to discover and decide who may become good musicians. [See Latour, M. C., Nickles, J., and article L.]

Jocelyn, Simeon, of New Haven, Conn., published a collection entitled "Chorister's Companion," 1788; and in 1793 a supplement; was a teacher and composer of music; also published the "Federal Harmony," at Boston, Mass.

Joecher, Christian Gottlieb, professor of history in Leipsic, published a treatise "De Viribus Musices in Corpora Humano."

Johannot, Tony, became famous in London, England, from a single comic song, the "Beadle of the Parish;" also acted old men at the theatres; died 1845.

Johannsen, Mme., born in the duchy of Holstein, came to this country, 1857, and appeared in German opera at New York; afterwards travelled in Germany, and settled at Berlin.

John Brown Song originated with the Boston Light Infantry; the words were by different members of this company; the music, a very old hymn-tune, was adapted to the words by James E. Greenleaf, 1861.

Johnson, A. N., born in Middlebury, Vt., early went to Boston, Mass., and became an organist there at the age of eighteen years; became a teacher, composer, and author of a large number of books and works upon music; was editor of a musical paper, and a teacher in musical conventions; was for some time professor in the Allegany Academy of Music, Friendship, N.Y.; his works on harmony and thorough-bass were among the best of his publications.

Johnson, Frank, a celebrated colored musician, and performer on the Kent bugle; his reputation was not confined to this country; in 1894 he visited Europe with his band, and gave a series of concerts in London; he afterwards made the tour of the United States, performing in all the large cities; died in New York, April 5, 1844.

Johnson, George W., published a very interesting work, "The Songs of the Bayadères of Calcutta and of Delhi;" which he noted from hearing of them.

Johnson, Henry Philip, chapel-master and chamber-musician to the King of Sweden at Stockholm, composed for the theatre of that city the operas of "Egle," 1774, and "Neptun und Amphitrite," 1775; he wrote also a work on the organ, &c.

Johnson, Ichabod, born in Woburn, Mass.; a fifer in the army of the Revolution, and, for many years after the war, a teacher of vocal and instrumental music; used the violin in his schools; formed several bands in New England towns, and became a well-known bandmaster.

Johnson, James, a music-seller and engraver in Edinburgh, Scotland, published between 1787 and 1803 six volumes of "The Scot's Musical Museum;" he commenced the work of collecting and of setting to music such songs as had not been set to music previous to his time; was the first who attempted to strike music upon pewter plates; died at Edinburgh, Feb. 26, 1811.

Johnson, J. C., teacher and composer of music, Boston, Mass., editor of "Juvenile Oratorios," "Normal Song Book," "School Song Book," and other works; was associated for many years with A. N. Johnson, assisting in his publications.

Johnson, Robert, a learned musician, was one of the first of the English church composers who disposed their parts with intelligence and design.

Jolly, an English composer of glee. Two of his compositions were much admired at the British concerts.


Jomelli, Nicolo, born at Aversa, near Naples, 1714; became a composer of operas at the age of twenty-three years; was engaged at Rome, 1740; was celebrated in all Italy; returned to Naples, 1768, where he continued to compose during life; his works for the church and theatre are very numerous; died at Naples, Aug. 28, 1774.

Jonas, Carl, a celebrated composer and pianist, born at Berlin in 1770; was in the service of the King of Prussia, and a composer of merit.


Jones, Edward, published, about the year 1765, a work entitled "Musical and Poetical Relics of the Welsh Bards, preserved by Tradition and Authentic Manuscripts, never before published."

Jones, E. T., for many years the or
ganist of Canterbury Cathedral; died 1872.

Jones, John, an organist at St. Paul's, London, composed a chaut which was sung in unison by four thousand children in the presence of Haydn, who said it gave him the greatest pleasure of any music he had ever heard.

Jones, John Hilton, of Binghamton, N.Y., 1853, published a practical guide to "Thorough-bass," intended to teach harmony without the aid of a master.

Jones, Rev. W., a manufacturer of Æolian harps, in which the strings are fastened to a sounding-board within a case, to which the wind passes through an aperture.

Jones, Robert, a voluminous composer. Two of the works published by him are, "A Musical Dreame, or the Fourth Book of Ayres;" and "The Muses Gardin for Delights," 1600.


Jones, W., bell-ringer at Pendleton, England, invented an apparatus worked by the simple turning of a handle, by which a peal of eight bells can be easily rung by a boy; it is operated by levers and pulleys.

Jongleurs. The jongleurs held a subordinate position; and they were sometimes compelled to play as many as nine different instruments, and to be skilful in the arts of rope-dancing and tumbling, in imitating the songs of birds, as well as to be of ready wit, and able to joke and play the fool. Hence the name jongleur is derived from joculato, a jester. The troubadours never sang for money, but for honor or love, while the jongleur was a paid servant.

Jortin, Dr. John, vicar of Kensington, was born in London in 1698. He published "A Letter concerning the Music of the Ancients;" died in 1770.

Joseph, Georg, a musician in the service of the Bishop of Breslau in 1690, published some sacred compositions in that city.

Josephine, wife of Napoleon, was a superior singer, and played several instruments remarkably well, especially the harp, her favorite.

Josquin, Des Pres, or Depres, the father of modern harmony, and one of the greatest supporters of church-music; was chapel-master to Louis XII.; among musicians he was the giant of his age; composed much music; and his works were as well known in Europe as Handel's have since been.

Joubert, a violinist, and one of the best pupils of Lulli; flourished at Paris about the year 1600.

Joussé, J., a musician resident in London, born in France about 1700; published an introduction to the art of sol-fa-ing and singing, also published "Harmonic Cards," to teach the chords.

Jovanelli. See Giovanni.

Jozzi, Giuseppe, an Italian soprano, was in London in 1746, and performed in Gluck's opera "La Caduta dei Giganti;" settled as a singing-master at Amsterdam, where he published eight sonatas.

Jubal, a descendant of Cain, and a son of Lamech, played on musical instruments before the deluge, and taught others to play on the harp and organ. He is called the father of such as handle the harp (kinnor) and the organ.

Jubilee Singers. Eight colored people of Nashville, Tenn., who in 1869 commenced giving concerts to found a university; they were successful. The institution is Fisk University.

Jubilees. There have been two musical festivals at Boston, Mass., called Peace Jubilees: one in 1869, numbering 10,528 voices and an instrumental force of 1,094 performers; 200,000 people attended. At the Jubilee of 1872, the chorus numbered 18,000; the orchestra, 2,000; buildings were erected for each of these festivals, capable of seating at one time 100,000 people.

Judelius, Joannes, a German musician, published at Erfurt, in 1625, a work called "Encomium Gamico-Harmonicum."

Judic, Mme. (Anna Damiens), born 1849; appeared in opera at the age of sixteen; married, and in 1867 made a great reputation in Paris.

Jude, César de, a composer of madrigals and motets, published at Messina and Palermo between the years 1628 and 1666; was a native of Sicily.


Julianus Caesar possessed an organ which inspired the poet Graculus with the following lines:

"Tubes perceive I here, of another
species, formed in the brazen regions of earth, and of powerful sound. But their sound is not awakened by our breath. Out from within the hollow of a bellows of bull's hide, the wind penetrates, at their bases, the sounding tubes. Behold! a strong man, endowed with quickly-flying fingers, touches the row of keys; and now, simultaneously blending, or in playful alternation, they sound forth in charming song."


Julien, N., published at Paris in 1750, under the name of "Julien l'aîné," a collection of comic opera songs for two violoncellos.


Julien, George Louis, a Frenchman, born April 23, 1812, near Sisteron, among the French Alps; at the age of five years was a concert violinist; in 1839 went to England, where his concerts and festivals for fifteen years made him very popular; in 1850 he came to this country, and was immensely popular in New York, where he produced some of the compositions of Pry and Bristow, Americans; after his return to England, he proposed to collect a monster orchestra, and make a tour around the globe, but did not succeed; died March 16, 1860.

Julien, G. L., jun., called Julien II., son of George Louis, was a member of Julien's band, and inherited much of his father's energy and talent.

Julien, Paul, born at Crest, France, 1841; remarkable as a violinist; in 1850 gained the first prize against seventeen competitors, and thereafter became a concert-player; came to this country, and performed at the concerts of Madame Sontag.


Junge, Joachim, a doctor of philosophy at Hamburg, died in 1657; among his published works is one entitled "Harmonica Theoretica."

Junghautz, J. A., organist at Arnstadt, was born in 1745. He was known in Germany by some good compositions for the harpsichord.

Junius, Adrianus, born in Holland in 1512, published a work, one of the chapters of which treats of "Musica Instrumenta eoque spectantia."

Junker, Karl Ludwig, a celebrated amateur musician in the north of Germany, died in 1797. He published many works on music between the years 1776 and 1786.

Jusdorf, J. C., a flutist at Gottingen, has published several operas of music for his instrument, at Offenbach, since the year 1790.

Just, J. A., a musician at the Hague, born about the year 1750, was considered one of the best performers of his time on the harpsichord; published at Amsterdam, the Hague, and Berlin, much music for his instrument.

Justin Martyr died a martyr during the persecutions of Antoninus, in 163; works published at Paris in 1636 and 1742 with excellent remarks on the church music used in his time.

Justinian I., called "the Great," a Greek; was an excellent musician, and in the Greek Church they still sing a troparius, or hymn on the divinity of Jesus Christ, of his composition; died in 565.

Justinianus, Leonardus, a Venetian, lived about the year 1428; was celebrated as a musical composer; wrote a great number of anatory songs, which had much success.

K.

Kaa, F. L., a composer of instrumental works at Cologne, 1783.

Kämpfer, J., a celebrated Hungarian performer on the double bass, 1783.

Kaleidoscope, Musical, consists of sixty sheets of music, twenty blue, twenty red, twenty black, printed notes; any three sheets of one color furnish a piece of music, and any such piece changes character and form if you change one of the selected sheets.

Kalkbrenner, C., a Prussian Jew,
born at Munden, Germany, 1755, and famous as an historian and musical author; died at Paris, 1806. FRIEDRICH, son of C., born at Cassel, 1784; famous pianist and composer; died at Paris, 1849.

Kallenberg, G. E. G., organist and composer, Magdeburg, from 1787 to 1800.

Kalliwoda, J. W., born at Prague, 1800; a distinguished instrumental composer; wrote much orchestra music.

Kalozdy, one of a band of fifteen gypsies, and leader of the Hungarian orchestra formed in London, 1852; they know nothing of music, only as it is taught them by their leader.

Kastner, M. Georges, of Paris, France, published, 1806, several musical works, among which one of some curiosity is "The Cries of Paris," and a collection of musical proverbs.

Kastner, M. Frederick, invented, 1873, the "Pyrophone," an instrument sounded by the action of fire: a lighted jet of gas plays upon glass tubes, producing the tones as desired.

Karašek, or Karauschek, a Bohemian violinist, died in 1789; composed some instrumental music, among which are concertos for the bassoon and violoncello, and symphonies. On the latter-named instrument he was an excellent performer.

Karelin, Sila Dementiewitsch, by birth a Russian, was, in the year 1796, the director of the musique de chasse of some nobleman at St. Petersburg. He was considered the finest performer in Russia on the cor de chasse; and his instrument is said to have cost, at Moscow, eight hundred rubles.

Kair, Henri, an excellent pianist, resident at Paris, was born at Deux-Ponts, in 1784. He has published some music for his instrument.

Kaischen, a good tenor-singer at the opera at Stockholm, by birth a Swede. He was in London in the year 1792, and sang with much applause in various parties of the nobility.

KATOW, Helena, a Russian, born in Riga, of a Polish family, at an early age became known as a violoncellist; came to this country, and appeared in Boston and other cities, 1865.

Kauer, Ferdinand, a musician at Vienna, published there much dramatic and instrumental music, between the years 1794 and 1809. He is said to have been an excellent pianist; died in 1830, after losing a large number of manuscripts and his musical library by a freshet from which he escaped only to be exhausted by debility, aged 80.

Kaufmann, Carl, an organist at Berlin, born there in 1766; published some instrumental music about the year 1790; died at Berlin in 1808.

Kaufmann, Friedrich, the inventor of the harmonichord and other instruments, was born at Dresden, 1785; in 1818 was offered the position of harmonichord-player in the orchestra at Darmstadt; in 1839 completed the Symphonion, and with his son made a tour of Germany, Russia, Sweden, and Denmark; on their return voyage the instruments were lost at sea; but father and son constructed others and better ones, and established a permanent depot for the sale of their instruments, with which was combined a manufactory; died 1872, aged 87.

Kaufmann, Friedrich Theodor, son of the above-named, was born at Dresden, 1823; constructed a complete self-playing, orchestra-like instrument in 1851, after five years' unwearyed exertions; it was called the "Orchestron," and, when exhibited, created much excitement; died in Dresden, 1872, aged 49.

Kaufmann, Johann, a violoncellist at Stuttgart, born in 1760.

Kaufmann, Johann Gottfried, born near Chemnitz, 1752; was the founder of a family distinguished for mechanical and musical talent; died at Frankfort-on-the-Main, 1818.

Kaufmann, Madame, wife of the preceding, was a celebrated singer at Stuttgart, in the service of the court.

Kauth, Madame, an amateur composer of music for the piano-forte.

Kayser, Elizabeth, celebrated for her talents as a singer. At the age of fifteen she sang with great success at the opera in Dresden.

Keach, Benjamin, published, 1691, a tract proving singing to be a "holy ordinance of Jesus Christ."

Keatinge, J. J., of Cincinnati, O., published "Singing Class Manual," 1857; was a music-teacher.

Keerle, John, organist of St. George's, Hanover Square, from 1759 to 1787; published in 1784 a work entitled "The Theory of Harmonics."

Keen, the dirge chanted at the Irish
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wake; the women who chant place themselves at each side of the corpse, and the chant is led by some talented singer.

KEEPER, John, of Harthall, an English church-composer, published in 1754, "Select Psalms, in four Parts."

KEHL, Johann B., a singer and organist, was born at Coburg; published several sonatas for the harpsichord, &c., 1770, and left two oratorios in manuscript.

KEHR, Charles Henry, born in Eisenach, Aug. 29, 1820; came to America, 1833; became connected with the musical interests of Maryland, Pennsylvania, and Virginia; settled at Marion, Virginia, where he is a teacher and composer of reputation.

KEIFERERUS, Christianus, a monk and church-composer, published some sacred music at Augsburg and Ingolstadt, in the years 1612 and 1618.

KEIRLEBER was celebrated as a composer of canons; published one canon for five hundred and twelve voices and instruments.

KEISER, R., born at Leipsic, 1673; composed one hundred and eighteen operas and much other music: died 1739.

KEITH, R. W., born at Stepney, 1787; author of many theoretical works on music.

KELLER, Carl, a German composer of flute-music at Vienna, born Oct. 16, 1774; wrote much for his instrument.

KELLER, Godfrey, was a celebrated English master of the harpsichord, about the beginning of the eighteenth century. He published several sonatas in five parts, for flutes, hautboys, &c.; also a work entitled "A Complete Method for attaining to play a Thorough Bass upon either Organ, Harpsichord, or Theorbo Lute."

KELLER, H. M., a German organist; died in 1710; wrote some music for his instrument.

KELLY, Lord Thomas Alexander, born in Scotland, Sept. 1, 1732; a great musical genius; published at Edinburgh, 1774, a volume of minuets; died at Brussels, Oct. 9, 1781, aged 51.

KELLER, Matthias, born at Ulm, Wurttemburg, March 20, 1813; early became a band-master; came to this country 1846; became a violinist in Philadelphia, Penn., and a conductor of English opera in New York; removed to Boston, Mass., and became celebrated as a song-writer, but chiefly as the author of the "American Hymn," performed at the Peace Jubilee by a chorus of ten thousand five hundred voices and an orchestra of eleven hundred.

KELLERMAN, Christian, violinist to the King of Denmark, who was companion for Carlotti Patti, 1806; died at Copenhagen, January, 1867, aged 50.

KELLNER, David, a musician at Hamburg, published there in 1732, "Trewlicher Unterricht im Generalbass," which, in 1790, had arrived at its eighth edition.

KELLNER, Ernest Augustus, was born at Windsor, 1792; his compositions are chiefly manuscript, and consequently only known within the circle of his friends; he has, however, written some masses and oratorios, which have been sung at the Bavarian Chapel.

KELLNER, Johann Peter, cantor and organist at Gräfenrode in Thüringia, was born there in 1705; composed much, including fugues, preludes, suites, passions, and other forms of church-music.

KELLNER, Johann Christophe, son of the preceding, was an organist at Cassel, and born in 1735; had published, up to the year 1785, fifteen operas of harpsichord music, together with some pieces for the organ.

KELLOGG, Clara Louisa, born at Charleston, S.C., of New England parents, 1840; removed to Connecticut when quite young, and made her first appearance in opera, at New York, 1861; fully established her fame as a singer and actress in "Crispino," "Faust," and other operas, 1865; in 1867, appeared with success at her Majesty's Theatre in London, and has since acquired the fame of a great artist.

KELLY, Earl of, an eminent musical composer of vocal and instrumental music; his works, for the space of nineteen years, were published by Robert Bremner.

KELLY, Michael, born in Dublin, 1764; celebrated as a tenor-singer at Venice; in 1787 appeared at Drury Lane, London, and became musical director of that theatre; sang at the Ancient Concerts and at the principal music-meetings and theatres; became celebrated as a composer, 1797; after which he wrote sixty pieces for the different theatres; died in London, 1825.

KELZ, Matthias, a German musician in
the seventeenth century, published several sacred works, and wrote a treatise on composition, in the Latin language, between the years 1626 and 1669.

**KEMBLE, ADELAIDE**, youngest sister of Fauny Kemble, in early life, 1841, gained great celebrity as an operatic singer; but abandoned the stage after marrying Mr. Sartoris.


**KEMP, ANDREW**, master of the music school at Aberdeen, Scotland, 1570, and composer of some excellent airs.

**KEMP, DR.**, an English musician of much talent as a theorist; composed some very pleasing vocal music. Among his works are "Musical Illustrations of the Beauties of Shakespear."

**KEMP, JOSEPH**, born in London, 1778; a musical composer; wrote songs, glees, and in 1810, "Musical Illustrations of the Lady of the Lake;" died 1824.

**KEMPTON, JENNY**, known as a vocalist in New England, 1850; went to Florence, and became connected with an opera company there.

**KENDAL, JOHN**, an English organist, published, in 1780, some music for his instrument.

**KENDALL, EDWARD**, born in Vermont; early went to Boston, Mass., where he became celebrated as a performer upon the Kent bugle; was equally celebrated in England, where he was at one time connected with a London band, but spent most of his life with the bands and orchestras of Boston; died of consumption, Oct. 26, 1861, aged 53.

**KENDALL, JAMES**, brother of the above, was celebrated as a clarinettist; played with Edward in the Boston bands and theatre orchestras; died in San Francisco in 1874.

**KENN, a performer on the horn**, was engaged, in 1798, in the orchestra of the Grand Opera at Paris, where he also published some music for his instrument.

**KENNIS, WILLIAM GOMMAR**, director of the music at the Church of St. Peter, at Louvain, about the year 1708, was considered, in 1772, as the first of all violinists in the Austrian Netherlands; published nine works at Paris.

**KENT BUGLE**, a keyed instrument of such compass as to be used as a solo instrument or as an accompaniment.

**KENT, JAMES**, born at Winchester, March 13, 1700; was organist at Cambridge and Winchester, England, for many years; composed a large number of anthems and other church music; died 1776.

**KEPLER, JOHANN**, born at Wiel, in the Duchy of Wurttemburg, in the year 1571, and died in 1630; denies that the ancients had any idea of harmony; he compares their accompaniments to their melodies to the droning of a bagpipe.

**KERANA, a Persian wind-instrument of the trumpet kind, much used with other instruments.**

**KERANIM, a Hebrew sacerdotal trumpet.**

**KERAS, the hydraulic or water-organ of the ancients.**

**KEBEN, a horn; the first used were ram's horns.**

**KIRL, JOHANN CASPAR**, born in 1625, was a native of Saxony; settled in Bavaria, where he became chapel-master to the Elector Ferdinando Maria. Kerl's principal work is his "Modulatio Organica super magnificat, octo Tonis ecclesiasticis respondens," printed at Munich in 1686.

**KERLE, JACOB DE**, was born at Ypres, in Flanders; his compositions, which are chiefly for the church, were published in different parts of Europe, from 1562 to 1573.

**KERLIN, JEAN**, a native of Brittany, one of the oldest violin-makers, 1449.

**KERPEN, F. H. FREIHERR VON**, a canon of the cathedrals of Mentz and Wurtzburg, was an excellent amateur musician, and published much vocal and piano-forte music between the years 1780 and 1800.

**KERZEL, or KERZELLI, MICHAEL**, a musician at Vienna, where he published, up to the year 1783, much violin music. About the year 1787, he went to Moscow, where he wrote some Russian operas.

**KESSEL, JOHANN C. B.**, a singer at Eisleben, was born in 1706. In the year 1700, he published at Leipsie, "Unterricht im Generalbaue zum Gebrauche fur Lehrer und Lernende."

**KESSELER, JOHANN WILHELM**, an organist at Heilbronn, published at Stuttgart in 1784—5, "Württembergisches vierstimmiges Choralbuch," also at Darmstadt, in 1796, "Divertissements Sociaux, ou six Anglaises pour le Clavecin avec leur Chorégraphie."

**KETTE, ALBRECHT**, a celebrated or-
organist of the court and cathedral at Wurtzburg, was born in 1726; composed much church music, and music for the organ; died in the year 1767.

**Kettle-Drum**, a drum the vellum head of which is spread over a body of brass; very different from the military side-drum.

**Key, Francis Scott**, born in Maryland, Aug. 1, 1770; wrote "The Star Spangled Banner;" died at Washington, Jan. 11, 1843.

**Key Harp** is in appearance like the piano-forte; but tuning-forks are vibrated, instead of strings, by the stroke of the keys.

**Keyed Violin**, played like the parlor organ by means of a keyboard; it has forty strings sounded by bows mechanically moved; invented 1848.

**Kiesel, Giovanni Giacomo**, a contrapuntist of the 16th century, and probably a German, resident in Italy, published at Venice, in 1591, "Libro I. de Madrigali et Motetti à 4 e 5 voci."

**Kihysans**. This people, like other Orientals, have for centuries been celebrated for their music and song; from this place go forth the best singers, violin and guitar players, known at Constantinople and other cities.

**Kiyum, or Kyuh, Carl**, an instrumental composer; published much music at Augsburg and Vienna since the year 1798.

**Kiallmark, E.**, born at Lynn Regis, Norfolk, 1781; became a teacher of the piano-forte, harp, and violin; subsequently a composer; published a large number of pieces for the piano-forte and violin.

**Kieffer, Aldine S.**, of Singer's Glen, Va.; was at one time connected with Joseph Funk & Sons, in Rockingham County, Va., and published, 1868, "The Song-Crowned King," 144 pages; was also concerned in publishing "The Christian Harp," 112 pages; was in company with one Ruebush, and was teacher of music.

**Kielblock, Franz**, a native of Gustrow, Germany; a composer of fugitive music and one opera, "Miles Standish;" for seventeen years, after coming to this country, 1843, was a music-teacher in New Bedford, and one of the original members of the old Germania Band, Boston; died Aug. 13, 1867, aged 43.

**Kieser, J. J.**, an organist at Erfurt about the year 1750, composed much music for his instrument.

**Kiesewetter, Christoph Gottfried**, born at Anspach in 1777; was a very celebrated violinist, and spent much time in England since the winter of 1821, when he performed at the Philharmonic Concerts in London; died 1827.

**Kiesewetter, Johann Friedrich**, first violin at the Royal Chapel of Anspach, was born at Coburg. He obtained his public situation in the year 1754.

**Kilian, of Zurich**, was the inventor of cast violin-strings; the material from which they are manufactured becomes solid by being mixed with a varnish; claims that they rarely get out of tune, and never need rosin.

**Kimball, Jacob, jun.**, A.B., of Salem, Mass., published at Exeter, N.H., 1800, "The Essex Harmony;" was a composer and teacher of music, and at one time connected with Samuel Holyoke in his publications.

**Kimball, Jacob**, born at Topsfield, Mass., February, 1761; a famous teacher and composer of music, and a poet who wrote some of the psalms in Belknap's collection; taught music in Massachusetts, New Hampshire, and Maine; was chosen "to sit in the Elder's seat, and lead the Psalms," at Topsfield; published "The Rural Harmony," mostly original music 1798; died in Topsfield, July 24, 1826, aged 65.

**Kin**, a Chinese instrument having five silk strings, and played with a bow.


**Kindermann, Johann Erasmus**, a celebrated organist at Nuremberg, died in 1655. He composed many practical works, both vocal and instrumental, the latter being chiefly for the organ.

**Kindervater, Johann Heinrich**, died in 1726; wrote several works on music; among others one entitled "De Musica litteratis necessaria.")

**Kindschei, L.**, a singer at the court church at Dessau, published there, in 1792, a collection of twenty-four songs, and at Leipsic, in 1801, a similar collection.

**King**, a Chinese instrument with pendent stone, giving sixteen tones; the stones are struck with a hammer.

**King, Charles**, educated in the
choir of St. Paul's, under Dr. Blow, was at first a supernumerary singer in that cathedral for the small stipend of fourteen pounds a year. In the year 1704, he was admitted to the degree of bachelor in music in the University of Oxford. King composed some anthems and services.

**King, Eugene II., organist and teacher, Rochester, N.Y., died April 13, 1873, aged 21.**

**King, Dr. Henry, was the author of a new metrical translation of the Psalms, Oct. 30, 1651.** He was Bishop of Chichester, and son of Dr. John King, Bishop of London; died Oct. 1, 1699.

**King, M. P., born 1705;** an English composer, chiefly of vocal music, since the year 1730; also published "A General Treatise on Music, particularly on Harmony, or Thorough-Bass."

**King, Robert, bachelor in music of Cambridge, in 1696, was one of the band of William and Mary. He composed various airs, printed in "The Tripta Concordia," and set to music many songs, printed in the "Theatre of Music."**

**King, William A., a native of London, and son of M. P. King, was an organist of rare acquirements. He came to this country in 1835, and officiated as organist at several of the New York churches. He published "The Grace Church Collection" of music, and "King's Quartets;" died May 11, 1867.**

**King, William, organist of New College, Oxford, set to music Cowley's "Mistress," and published it with the following title: "Poems of Mr. Cowley and others, composed into Songs and Ayres, with a Thorough Bass for the Theorbo, Harpscor, or Base Violl," Oxford, 1688.**

**Kingsley, George, born in Northampton, Mass., July 7, 1811; published a number of excellent collections of music previous to 1853; was an organist and fine composer; his "Social Choir," three volumes, was very popular.**

**Kinkel, Charles, born in Germany, 1832; came to this country, 1849, as a teacher of music; married, and taught music at an academy in Shelbyville, Ky.; has composed a large number of salon-pieces, variations, and instructive piano-forte pieces for young players.**

**Kinkel, Johanna, author of "Eight Letters to a Friend on Instruction on the Piano-Forte."** These letters were popular in Germany, and were translated by William Grauert, A.M., and published in this country in 1869.

**KINNOR, the national instrument of the Hebrews; well known in Asia; an antediluvian invention like the harp.**

**Kirbye, George, an English musician and good madrigalist at the close of the sixteenth and beginning of the seventeenth century. In the year 1597, he and Thomas Weikes published their first books of English madrigals.**

**Kircher, Athanasius, born at Fulda, 1601; chiefly celebrated as the author of "Musurgia Universalis," in ten books; in 1673 he published a work explaining the nature, properties, and effects of sounds; died 1680.**

**Kirnberger, Johann Philip, a native of Berlin, born 1721. His knowledge of counterpoint and of all the laws and subtleties of canon and fugue was indisputable. He died in the year 1783. His principal works were theoretical and didactic.**

**Kistten, Friedrich, an organist at Dresden, published, between the years 1770 and 1797, several works of piano-forte music.**

**Kistten, Michael, organist at Breslau, died in 1742. He wrote some church music.**

**Kit, a small violin once used by dancing-masters.**

**Kitchiner, William, born in London, 1775; wrote some valuable treatises on music, and a collection of the "Loyal and National Songs of England;" died 1827.**

**Kittel, Christoph, court organist and composer at Dresden, published there, in 1657, twelve canticles for four voices.**

**Kittel, Johann Christian, organist at Erfurt, was born there in 1732. He was a pupil of the great Sebastian Bach, and in all respects worthy of his master. He published "6 Sons. fürs Klavier," 1757; died 1809.**

**Kittel, Johann Friedrich, born at Warlik, Bohemia, May 8, 1809; became celebrated as a composer; was chosen director of the Prague Conservatorium, 1843; after which he composed a number of successful operas.**

**Klackel, Stephan, or Paten, chapel-master at Prague, was born in 1753. He was an excellent violinist, and was heard in most of the capitals of Europe; died in 1788.
KLENGEL, A. A., a German composer residing in Austria; his works are numerous.

KLES, F., a German instrumental composer; published some violin concertos at Breslau, since the year 1786.

KLETZINSKI, JOHANN, an instrumental composer of some eminence; resided at Vienna in the latter part of the last century, and published there several operas of violin music.

KLINGEMANN, CAUL, musician and poet, furnished the words to many of Mendelssohn's songs; was the trustee of the scholarship fund, by which an English pupil is sustained at Leipsic; died in London, 1862; Mrs. Goldschmidt (Jenny Lind) was elected to fill his place.

KLINGENSTEIN, BERNHARD, director of the music at Augsburg in the year 1600; he published many sacred compositions for the church.


KLOEFFLER, JOHANN FRIEDRICH, an instrumental composer; published many works for the flute, violin, and piano-forte; died at Steinfurt about the year 1792.

KLOSE, F. J., a native of London, was an able instrumental performer, and a member of most of the orchestras in London, particularly of the King's Theatre and Concert of Ancient Music; as a composer, he was most esteemed for facile works; died 1830.

KLOTS, MATTHIAS, GEORGE, and SEBASTIAN, brothers, were apprentices of Jacob Steiner, at Absone, and afterwards, from his models, made instruments that were mistaken for those of the master.

KLUGLING, organist of the Church of St. Peter and St. Paul, at Dantzic, in 1782; he was considered among the best composers of his time on the organ and harpsichord, in the style of Schobert.

KNAFEL, JOSEPH LEOPOLD, a musician resident at Vienna, known by the following compositions: "Sept Variations pour le Clair, sur le Chœur des Papagenos," Vienna, 1790; "Six Variations pour la Harpe, sur le Trio 'Prich' to l'impegno,'" Vienna, 1799; and "Recueil pour la Harpe à Crochets, cat. 1," 1803.

KNAPP, FRANCIS, born at Chilton, England, 1672; was a composer of music, and came to America.

KNAPTON, PHILIP, was born at York in the year 1788; published "Three Sonatas for the Piano-Forte," and various other works for the voice, the piano-forte, and the harp.

KNECHT, JUSTIN HEINRICH, master of a Lutheran school, and director of the music at Biberach in Swabia, was born there in 1752; became celebrated as a teacher, performer upon instruments, and composer.

KNOEP, LUDER, an organist, and composer of light instrumental music, resided at Bremen in the middle of the seventeenth century.

KNOOP, GEORGE, whose abilities as a performer on the violoncello were highly esteemed in this country, died at Philadelphia, on the twenty-fifth day of December, 1849. The orchestras of the theatres performed a dirge at his burial in honor of him.

KNORR, JULIUS, was born in Leipsic, Germany, in 1799; he entered the University at the age of sixteen, and graduated with full honors. At the time he graduated he was a distinguished pianist, and was much employed by the noble and wealthy as an instructor and concert performer. He was for several years associated with Schumann as musical editor of the "Leipsic Signale," but frequently played at the Gewandhaus concerts. Excessive indulgence in the fashionable follies of the time ruined his health, and dissipated his earnings. He died at Leipsic, June 17, 1860, aged 61 years; known in this country by his piano-forte instructor.

KNOX published, 1565, the first book printed in Scotland containing musical notation. "The Liturgy and Psalms;" in this the Psalms are set to particular tunes, printed from music type.

KNOXVILLE HARMONY, John B. Jackson, Pumkinton, East Tenn., 1838.

KNUPFER, SEBASTIAN, a singer and director of the music at Leipsic, was born in 1633. Some of his compositions for the church were much celebrated in Germany; died in 1676.

KNYVETT, CHARLES, was appointed organist to the parish church of St. George, Hanover Square, in 1802. He afterwards engaged as a teacher of thorough-bass and the piano-forte, in Lon-
don, in which capacity he was very eminent.

Knyvett, William, was an eminent counter-tenor singer; first commenced orchestral singing at the Concert of Ancient Music about the year 1735; after which period he assisted in all the most important concerts and music meetings in London and the provincial towns. As a writer of glees, his productions are airy and elegant.

Kobelius, Johann Augustin, a German chapel-master at a town near Halle, was born in 1674; wrote several operas for the German theatres between 1716 and 1729; died at Weissenfels in 1731.

Kobricht, Johann Anton, organist at Landsberg, in Bavaria, between the years 1748 and 1767; published at Nuremberg and Augsburg thirteen works, consisting chiefly of harpsichord and organ music.

Koninck, Servaes De, a Dutch composer, died at Amsterdam about 1729; published several collections of songs and some motets.

Konizek, a celebrated violinist at Prague, flourished about the year 1722; was the master of the renowned A. F. Benda.

Kopp, Dr., overseer of the establishment for the reformation of youthful offenders at Berlin, where music is taught to expel obduracy.

Koppitz, Charles, born in Holstein, North Germany, 1830, a talented musician; came as director at the Boston Theatre, and was at the Globe from its opening to its destruction; as a writer of melodramatic music he was skilled and esteemed; died at St. John, N.B., June 22, 1873, aged 43.

Kopprasch, a German performer on the bassoon, and composer for his instrument, towards the latter end of the last century.

Korpomay, Gabriel De, a native of Poland, and a soldier; came to this country after his nation was conquered by Russia; settled in Philadelphia, Penn., and there introduced the music and the dance known as the polka.

Kosleck, Henren, leader of the Imperial Prussian Quartet, with Philipzs, Sens, and Diechen, all cornet players of eminence, came to this country in 1872, and performed at the Peace Jubilee, Boston. Kosleck is noted as the discoverer of the "Bishop Horns," one of which he found among the art treasures of Heidelberg.

Koschildy, Otto Carl Ermann Freyheir Von, was one of the most distinguished musical amateurs of Berlin. He published several vocal works for the church and theatre; also some instrumental music.

Koslowsky, J., chapel-master to the last King of Poland at Warsaw; was appointed inspector of the Imperial Chapel at St. Petersburgh; published some songs, and collections of polonaises.

Kottwara, Franz. This musician was born in Prague, and went to London about the year 1791; after which he published some songs and instrumental music.

Kotzschmar, Hermann, born in Finsterwald, Prussia, July 4, 1829; at the age of eight years made his appearance as a pianist and violinist, and at fourteen was member of the orchestra "Saxonians," which, after success in Germany, came to this country 1848. On the disbanding of this troupe, 1849, settled in Portland, Me., as organist and conductor of the Band and Orchestral Union; composed much popular music, and is conductor of the Haydn Society of Portland.

Kozeluch, Johann Anton, chapel-master at the Metropolitan Church at Prague, was born in Bohemia, in 1738. He is considered as having been one of the greatest masters of his time, both in his compositions for the church and theatre.

Kozeluch, Leopold, was born in Bohemia in 1753, and resided during the greater part of his life at Vienna. He wrote a great number of concertos, sonatas, and other pieces for the pianoforte; and his works first became celebrated in England in the year 1785.

Kracher, Joseph Matthias, an organist near Salzburg, in Germany, was born in 1752; composed some excellent sacred music.

Kramer, Christian, a Hanoverian musician, was leader of the famous band of George IV.; was a performer upon nearly every instrument then in use; the band played at the palace every day, and was made up of the best known performers.

Kranz, Johann Friedrich, chamber-musician and violinist in the service of the Duke of Saxe-Weimar, was born
in that town in 1754; composed some pleasing vocal music.

Kraus, Joseph, chapel-master to the King of Sweden, went to Mannheim in 1756. His compositions were numerous, consisting of dramatic and instrumental music; died at Stockholm in 1792.

Krause, Christian Gottfried, born in Silesia; composed some vocal and instrumental music; among the former are some sacred pieces highly esteemed; died in 1770.

Krauss, Benedict, a good German composer for the church and theatre, was chapel-master to the Duke Clemens of Bavaria, and chef-d'orchestre of the Court Theatre at Weimar, in 1785; wrote many works.


Krebs, Marie, a German pianist; gave concerts at the age of eleven years; went to England 1804; and in 1807 made a concert tour with Carlotta Patti, in France and Italy; afterwards came to this country.

Kreibich, Franz, a celebrated German violinist, flourished in Vienna about the year 1760, and composed some music for his instrument; died in 1797.

Kreissmann, Augustus, a composer and teacher of music, Boston, Mass.; published, 1851, "Anthemis and Hymns," being twenty-eight original compositions, well known and much esteemed.

Kreith, Carl, a flutist and composer for his instrument at Vienna, died previously to the year 1787.

Kress, George Friedrich, a virtuoso on the violin, and a native of Darmstadt, was, about the year 1750, in the chapel of the Duke of Mecklenberg, at Schwerin; composed some violin music; died about 1775.

Kreutzer, Conrad, was born at Moskirch in the Schwarzwald in 1782. From early youth he had judicious teachers at his side, who quickly carried him through the courses and degrees of musical study. He was a Swabian. He published many works, but not until the age of 52 did he succeed in producing a work of magnitude, "The Night Camp of Granada." This opera had a wonderful success. Kreutzer died in Russia, in December, 1849, aged 67. Two years after his death his posthumous work "Aurelia" was brought out upon the German stage.

Kreutzer, Rodolph, born at Versailles, Nov. 22, 1767; travelled in Germany, Holland, and Italy, where he was generally considered one of the first violinists in Europe; composed much violin music and some dramatic pieces; first violinist to Napoleon; died Feb. 6, 1831, aged 64.

Krommer, born at Kammenitz, 1759, was a Moravian; composed sixty-nine quartets for stringed instruments, and a vast quantity of church music; some of his quartets were performed in London, 1802.

Kuhnau, Johann Christoph, a singer and preceptor at the royal school of Berlin, may be reckoned among the most profound ecclesiastical contrapuntists of Germany, towards the close of the last century; died at Berlin in 1805.

Kuhnél, August, chapel-master at Leipzig in 1682, published several works for the viol da gamba, and other instruments.

Kuhnél, Johann Michael, a viol da gambist at Berlin, and afterwards at Dresden and Hamburg, in the beginning of the last century. He published at Amsterdam some works for his instrument.

Kullah, Theodore, born in Poland, Sept. 12, 1818; court pianist to the King of Prussia; was instrumental in founding several music schools; has composed much music for his instrument, and published a "School of Octave-Playing."

Kummel, Bernhard Christophe, a German clergyman, published some vocal and instrumental music at Leipzig, between the years 1788 and 1802.

Kummel, Johann Valentine, an instrumental composer at Hamburg in the early part of the last century.

Kummer, a performer on the bassoon at Dresden. In 1790 he was much ad-
mired at Leipsic, where he also published some music for his instrument.

Kummer, Caspar, one of the most celebrated flutists in Germany; died August, 1870.

Kummer, Friedrich August, a distinguished violoncellist and composer for his instrument, was born at Meiningen in 1707. He entered the chapel of the King of Saxony in 1822, where he became first violoncellist.

Kunz, G., a native of Germany, came to this country, and settled in Philadelphia as a music-teacher; perished on board "The Austria," burned at sea, September, 1858.

Kunz, Thomas Anton, was born in 1739 at Prague, where he has chiefly resided, and has been considered an excellent composer and pianist; published several collections of songs; is the inventor of a sort of organized piano-forte, called the "Orchestrian," which has twenty-one stops, imitating almost every description of instrument.

Kunze, C. H., a professor of music and instrumental composer at Heilbronn, published several pieces for the horn and flageolet, between the years 1793 and 1800.

Kunzen, Friedrich Ludwig Emil, chapel-master to the King of Denmark in the year 1813, was born at Lubec in 1763; was in early life remarkable for his ability as a pianist; composed many operas in the Danish language, also several oratorios, with other sacred music, besides many instrumental pieces.

Kunzen, Johann Paul, born in Saxony, 1806; was chorister in the church at the age of seven years, and organist at the age of nine; became director of the opera at Hamburg, and the composer of operas, oratorios, and other music; died at Lubec, 1781.

Kunzen, Karl Adolph, according to others Johann Adolph, son of the preceding, was born at Wittenberg in 1720. The extraordinary precocity of his talent in harpsichord-playing caused his father to carry him to England in 1729. He published in London a book of lessons; finally succeeded his father as organist at Lubec.

Kuhrander, M. Elie, one of the oldest pianists and musicians, born in Koenigsberg, Prussia, and passed most of his life there, a renowned teacher; died at Prague, 1852, aged 100 years.

Kurtzweil, an instrumental composer who probably resided at Vienna. He died before the year 1806.

Kurzinger, Ign. Franz Xav., a court musician at Mergentheim in Franconia, published at Augsburg, about the year 1758, a work of importance on music.

Kurzinger, Paul, son of the preceding, was, in 1807, resident as a musician at Vienna; published several collections of songs, and some light music for the piano-forte. Kurzinger was born at Wurtzburg in 1760.

Kuttnowsky, Johann Nepomuk, chapel-master and singer at Prague, died in 1781. Among his works are two masses and eight symphonies.

Kuzzi, Anton Joseph, a musician, resident at St. Petersburg in 1796, has published symphonies and concertos for almost all instruments; likewise several operas, among which we can name "Belmont und Konstanze," and many German and Italian songs.

Kyle, John Archibald, well known at one time as the most distinguished flutist in this country, was of Irish descent, his father too being a musician and band-master at the military academy, West Point. John accompanied Jenny Lind when she sung in this country; in 1856 received an appointment in the Custom House; died in New York, March, 1871.

Kytch, a celebrated German oboe-player, went to England, where his performance was held in high estimation; but he died very poor; and the subscription raised for the relief of his children led to the establishment of the Royal Society of Musicians in London, April, 1788.

L.

L is sometimes placed over notes to be struck by the left hand.

La, a monosyllable applied to the note A in sol-fa-ing.

Labarre, Theodore, born at Paris, 1808; a great harp virtuoso and popular composer; wrote several works for the Opera Comique; was professor of the
harp at the conservatoire, and inspector of music at the Chapelle Imperiale; died March 9, 1870, aged 62.

Labitzy, J., born in Bohemia, 1802; went to reside in Karlsbad, where he became famous as a composer and musician; his beautiful waltzes have made him known in this country.

Lablache, (Louis) Luigi, born at Naples, Dec. 6, 1794; early took, and to the day of his death held, rank in Europe as one of the greatest of Italian singers; he had no equal as a bass singer; high and low comedy were equally native to his genius; he was also an instrumental performer and composer; his only daughter married Thalberg, the pianist, and came with him to this country, 1856; died at Naples, Jan. 23, 1858, aged 64.

Laboide, Jean Benjamin, born at Paris, Sept. 5, 1734; became celebrated as a violinst and composer; was a favorite of Louis XV.; published several important works, and composed some operas and romances which were pleasing and popular; guillotined July 22, 1794.

Lachner, Franz, chapel-master to the king of Bavaria, was born at Krain, 1804; became organist at Vienna, and took the prize there for composition; his works are numerous, and were written at Vienna, at Munich, and at Mannheim; finally settled at Munich.

Lacy, M., instituted in London, England, at Drury Lane Theatre, 1750, the first matinées, or morning concerts; complaints were soon made that they attracted young merchants and shopkeepers at an unseasonable hour, and public opinion caused their speedy discontinuance.

Lacy, Rophino, born in Spain of British parents; was eminent as a violinist; after visiting several countries, he went to England, and was leader of the Liverpool concerts; in 1820, was leader at the London Opera House; published much piano-forte music, some orchestral compositions, and six popular songs.


Lagrua, E., a Sicilian, elected to take the place of Bosio at St. Petersburg, after the death of that singer.

Lamoussaye, Pierre, born at Paris, 1735; became celebrated as a violinist in Italy; returning to Paris, was chef d'orchestre at the Concert Spirituel, at the opera and theatre; died in Paris, after becoming a professor in the conservatory.

Lalolle, Franc de, composed the melodies of many songs in various languages, printed in the Netherlands, 1530 to 1540.

Lalande, Maria, born in Italy, 1798; sang with Malibran; died at Chantilly, October, 1807.

Lalorne, M., a composer and assistant of M. Carafa in writing "La Violette."

Lampe, J. F., of Saxony; famous composer and author; died in London, 1751.

Landsberg, the representative, protector, and propagator of German music at Rome, in Italy, gave every year his concert, and left a library of more than four hundred theoretical works of Italian masters, and a perfect collection of Italian church music of the fourteenth century; died May, 1858.

Lane, John, born in Sanbornton, N.H., 1788; played the violin in the church for nearly sixty years, and taught school twenty-one winters; died at Tilton, 1872, aged 84.

La Pietà conservatory of music was founded at Naples, 1760.

La Roche, Dr., of Philadelphia, owned a musical library of four hundred volumes; was an amateur and promoter of music.

La Scala, Milan; deemed, with respect to architecture, the most beautiful opera-house in Europe; and, except those of Parma and San Carlos at Naples, it is the most spacious.

Lasceux, Guillaume, an organist at Paris, was born at Poissy in 1740; published many works for the organ and harpsichord, between the years 1768 and 1806.

Laska, Francis, one of the best organists in Bohemia; born in 1750, and lived, in 1788, at Mokarzow; died Jan. 19, 1793, leaving in manuscript several organ compositions.

Lasser, John Baptist, court and private singer at Munich, was born at Steinkirchen, in Lower Austria; about the year 1790 he was tenor-singer and performer at the theatre of Gratz; a composer of operas and other works.

Lasser, son of the above, became celebrated as a musician, 1794, at Vienna.
LASSO, ORLANDO DI, OR LASSUS, a Flemish composer, born at Mons, in Hainault, 1520; was carried to Naples when a child, but settled at Rome as a teacher of music; became very celebrated as a composer, and wrote a large amount of music; was also an organist; died in Munich, June 15, 1593.

LATIN HYMNS were used by the ancient church, and her music was composed with especial reference to the rhythm and flow of Latin lines; the most ancient pieces of English poetry extant are versified psalms.

LATOUR, M. CAGNIARD, asserts that he hears the tone La (the A, according to the English, French, German, and American nomenclature) of the musical scale sounding in his head, when he agitates it from side to side. [See NICKLES, J., JOBARD, M., and article LA.]

LATOUR, T. This elegant writer for the piano-forte was born in Paris in 1766, and in the early part of the French Revolution went to London, where he earned a substantial reputation by the composition of very numerous works.

LATRE, JEAN DE, commonly called PETIT JEAN, a composer of the 16th century, published "Moletti à 5, 6, e 7 Voci," Dusseldorf, 1566.

LA TROBE, CHRISTIAN IGNATIUS, born at Fulne, near Leeds, in Yorkshire, England, 1758; composed both vocal and instrumental music; his selection of sacred music, 1806, extended to five volumes.


LAUB, FERDINAND, violinist; born in Prague, Jan. 19, 1832; gave concerts at the age of six years; settled at Vienna, 1850; married a famous singer, and with her gave concerts in London, 1851; in 1853, visited Weimar, and was appointed chamber-virtuoso to the court; in 1856, received a similar appointment at Berlin; and in 1858 went to Russia with Wehle.

LAUCHER, JOSEPH ANTONY, Musices Director Delinque ad Danubium gloriosissime Domino Austriacce, published many very important musical works about 1792, vocal and instrumental.

LAUDER, JAMES, of St. Giles, Edinburgh, in 1552 was licensed to travel in England and France for improvement in music and the playing of instruments; was a composer and teacher.

LAUDUNO, NICOLAS DE. In the Barberini Library is preserved a manuscript treatise on music by this author.

LAUDUS, VICTORIUS, chapel-master in the cathedral church at Messina, about the year 1567, was born at Alcar, in Sicily; published "Il Primo Libro de Madrigali à 5 Voci, con Dialogo à 8 Voci," Palermo, 1597.


LAVENU, L., born in London, 1817; at the age of seventeen years was conductor of music for Mori, and afterwards for Liszt; a composer and solo violincellist; composed his grand opera, "Loretta," 1846; was the conductor of the concerts of Catherine Hayes.

LAW, ANDREW, a native of Cheshire, Conn.; in early life celebrated as a teacher of vocal and instrumental music; taught schools in New England and South for more than forty years; published, 1782, "A Collection of Tunes and Anthems," "Christian Harmony," and, in 1792, "Sacred Hymns;" his "Musical Magazine" was the first musical periodical published in this country; was the inventor of the patent note system, and published many books in that notation; in 1820, resided at Newark, N.J., and died in New Haven, Conn., 1824; it has been stated by Allibone that he died at Cheshire, Conn., 1821.

LAWATZ published songs for the piano-forte, Altona, 1790.

LAWES, WILLIAM, born 1582; the son of Thomas Lawes, a vicar chorall of the church of Salisbury, and a native of that city; was a member of the choir of Chester, and was called from thence, in 1602, to the office of gentleman of the Chapel Royal; composed some vocal and instrumental music; died 1645.

LAWRENCE, ALBERTO, an Italian singer of reputation, came to this country to join the Parepa-Rosa opera company; as a barytone he made his debut La Scala; sang at Lodi; visited France, Spain, and England, and, returning, sang in most of the Italian theatres previous to coming here.

LAWRENCE, ALEXANDER H., of Washington, D.C., celebrated as a musician, and for his collection of quartet music of the old masters; a member of the quartet party with Carusi, Burke, and Kley, himself playing the violoncello.

LAWS, HENRY, born at Salisbury,
England, 1600; introduced Italian music into England; set Milton’s “Comus” to music; published the “Treasury of Music;” wrote many songs and much other music; wrote a coronation anthem for King Charles II., and died 1602.

Lavolle, ALEMAN, organist at Lyons, about the middle of the sixteenth century published “Chansons et Voix-de-cité à quatre Voix,” Lyons, 1561.

Lays, François, a singer of the opera at Paris, who had a brilliant reputation, was born in 1588; was professor of singing in the conservatoire from 1795 to 1799, and subsequently first singer in the chapel of Napoleon I. from 1801 to 1815. He died in 1834, aged 73.

Lazinsky, the bassoonist, died in 1852, at Vienna. He was a worthy but eccentric man, who read books of devotion in the intervals of his performance, and who boasted that he never saw the foot of a danseuse.


Leach, George, an English musician residing in New York, a brother of S. W. Leach, oratorio-singer, published, 1858, “The Church and Home,” assisted by H. C. Timm.

Leaders, or persons chosen to set the psalm in church, were long considered important persons, and were given seats with the elders and deacons in church.

Leaf Turner, which turns the leaves, and holds them in place upon the instrument; invented 1550.

Leal, Miguel, born at Lisbon; a good composer; among his works there is one particularly distinguished, namely, “Missa a Noce Coros.”

Leander, two brothers, performers on the French horn, resided many years in London, up to about 1805. They were excellent virtuosi on their instrument, and were engaged in the orchestra of the King’s Theatre, and at most of the public concerts.

Leavitt, Mary, an excellent alto singer, born in Amherst, N.H.; married 1777, and became the mother of the Hutchinson family of singers, sixteen children; died in Milford, 1870.

Lenton, John, one of the band of King William and Queen Mary, was a professor of the flute. He composed and published, in conjunction with Mr. Tolli, a work entitled “A Concert of Music, in three Paris.”

Lentz, H. G., a German composer and professor of the piano-forte, seems to have resided some time in London, between the years 1784 and 1794; then went to Hamburg, and played two new concertos for the piano-forte, and symphonies.

Lenzi, Carlo, formerly chef d’orchestre at Bergamo; obtained no small degree of fame as an artist in Italy; retired, probably on account of his old age, in 1802.

Leo, Leonardo, born at Naples, 1694; a composer of serious and comic operas; was the founder of a school of singing in Naples; was a busy writer, and late in life wrote many vocal works and much music for the church; died at Naples, 1745, aged 51.


Leopold, the emperor, wrote and set to music many canzonets and madrigals; some of them were excellent; he employed an Italian poet and musician to write operas at Vienna.

Lépin. Under this name was published in Paris, in 1794, “Concerto pour le Clave. avec deux V., A., et B.”

L’Épine, F. Margherita, the first Italian singer of note who appeared in England; came there with a German musician; sang in operas, concerts, and other musical entertainments from 1692 to 1718; was an excellent musician and performer on the harpsichord; her sister was also a singer.

Lépine, a musician not much known, who composed the music of “Acis et Galathee,” an operetta which was represented in 1787.

Léprince, a French violinist, died in 1781. On his voyage from Holland to St. Petersburg, the vessel he was in was taken by an English privateer, when he continued to play so cheerfully on his violin, that the English made him play to their dancing, and gave him back all his property.

Leroy, Adrien, an excellent lutist and composer, was the first establisher of musical printing in France, and published, in 1583, a treatise on music.

Leroy, Eugene, a composer of Paris, published there, previously to the year 1798, four works of sonatas for the piano-forte; he died in 1816.

Lesscot, singer at the Théâtre Italien
in Paris in 1788, was the composer of the printed operetta "La Négresse," 1789.

Lesgu, a French composer, lived in the year 1678.


Leslie, Benjamin, of Bradford, Mass., published, 1811, "The Concert Harmony, or Youth's Assistant," many of the tunes being original; composed much psalmody, and was a teacher in Massachusetts and New Hampshire.

L'espinasse, M., a professor of singing in the Paris Conservatoire; died March, 1807.

Leszel, V. F., a musician at Vienna, one of the three pupils of Haydn, published there "Ariette pour le Clav. avec Var.," 1797, and some other compositions.

Lesing, Gottold Ephraim, born at Pasewalk, in Pomerania, in 1729; by his genius and learning acquired deep insight into what is really beautiful, and became a good composer; died 1754.

Lesueur, Jean François, conductor of Napoleon's chamber-music; born 1766; was chapel-master of Notre Dame, Paris, for which he composed many oratorios, masses, and motets; for thirty years he was considered in the first rank of church composers in Europe; he wrote several operas.

Letendart, N., a pianist, born at Paris 1770, was considered in France as the best pupil of Balbâtre; composed some music for his instrument.


Leuthard, Johann Daniel, born at Kerlsberg, near Rudolstadt, in 1706, was taught the piano-forte, and in 1727 the violin. After this he entered, in 1739, as musician in the service of the Duke of Weimar. Here he composed several instrumental works for the court band.

Leutner, Madame Peschka, a native of Vienna, has sung in every European capital of note, and has a life engagement at the Leipsic opera; came to this country, 1872, and was heard at the Peace Jubilee; the arias with flute accompaniment, in which the player varies the air and is followed by the wonderful singer with nicety and accuracy, show what control she has of her voice, as well as its astonishing range.

Levasseur, Jean Henri, called Levasseur the Younger, was chamber-musician to Napoleon, and first violoncellist at the Grand Opera; composed much music for the violoncello and piano-forte; died in 1823.

Levasseur, M., a celebrated bass singer of the Grand Opera, after a professional career of 42 years, retired in 1853.

Levasseur, Nicholas Prosper, born at Picardy, 1790; made his debut in opera, 1813; sang in England and Italy, and after retiring, 1852, became a professor at the Paris Conservatory, and died 1871, aged 81.

Levasseur, Pierre François, called Levasseur the Elder, was born at Abbeville in 1753. He was a celebrated violoncellist in the orchestra of the Grand Opera at Paris, where he died in 1815.

Levassor, a well-known French comedian and singer, who had been a public performer forty years, died at Paris, January, 1870, aged 62.


Levet, an English composer, published the following works: "Introductory Lessons on Singing, particularly Psalmody, to which are annexed several Psalm-Tunes, in four Parts, proper for practice," "New Year's Anthem," "Hymn for Easter Day," "Hymn for Christmas Day," and "Hymn for Whit-sunday."


Levis, Antonio, an artist, placed among the composers of the first rank in the "Indice de Spettac.," 1791; produced "La Contadina in Corte," opera buffa, and "Isabella e Rodrigo," opera buffa, 1788.

Levy, Michel, a popular music-teacher; died in Paris, April, 1870, aged 51.

Levy, a celebrated cornetist, and member of the 9th Regiment Band, New
York, was engaged to play for the Emperor of Russia, 1872, at St. Petersburg.

Lewy, Richard, after becoming known in Vienna as a performer on the violin in the Karnhnerthor Orchestra, and composing some string-quartets and piano-forte pieces, was, in 1859, appointed a professor in the conservatorium.

LEYBORN, George, wrote the song "Champagne Charley," and other popular songs; this song was named because the sobriquet had been applied to Mr. Charles Wright, a wine-merchant under the Opera Colonnade, Haymarket, London.

Lichtenstein, Louis, Baron von, of Lahm and Heiligersdorf, obtained high rank in Germany as a composer and singer; was a performer on the violin, and wrote the words for many operas; in 1800 he was director of the Court Theatre at Vienna.

Liebe, Thérèse, born at Strasbourg, Germany, 1855; but soon a resident of London, where she had great success, as well as at Paris; on leaving Paris she appeared at most of the courts of Europe.

LIEBERT, chapel-master to the Prince of Thurn and Taxis, at Regensburg, in 1796; was a good composer.

LIEBESKIND, Georg GottWil, a celebrated flutist in the service of the Margrave of Anspach, was born in 1732.

LIEBESKIND, Johann Heinrich, a son of the above, lived, in 1807, at Bamberg; is equally familiar with musical literature, and with the nature and powers of the flute.

LIEBICH, Frank, at the age of eight years performed classical solos on the piano-forte and harmonium, at Brighton, England.

LIEBICH, Gottfried Siegmund, chapel-master to the Count of Reuss-Planischen, was born at Frankenberg, in Meissen, in 1672; proceeded to Dresden, where he devoted himself entirely to music, in which profession his beautiful tenor voice afforded him a great advantage; died 1727.

LIER, Miss Van, born at Amsterdam, 1857, made her début at five years of age, and has become celebrated as a pianist.

LIFONTI, M., manufacturer of stringed instruments, Constantinople, perfected, 1873, piano-forte mechanism claimed to assist the learner in the matter of touch and facility.

LIGE, Prinz Karl de, published at Vienna, of his own composition, "Recueil 1, 2, 3, de Six Airs Français pour le Clavecin," Vienna, 1791.

LIGOU, Pierre, an abbé, born at Avignon in 1749, was appointed organist at Alais in 1769. He composed several operettas, also some church music, which had much success.

LILIEN, Baroness Antoinette de, an amateur at Vienna, whose compositions are praised for their powerful style. She published several works at Vienna, 1799.

LILIEN, Baroness Josephine de, probably sister to the preceding, published "Dix Variations pour le Clavecin, sur une Romance," 1800, at Vienna.

LILLY, Edward, of Lancaster, O.; a natural contrapuntist; readily accompanies on the piano-forte any piece of music, sung or played; can make sudden transitions from one key to another, and has the power of extemporaneous composition; the slightest error in harmony he at once hears; has never been taught only as nature has educated him.

LINE, OR LINK, Wenzel, was born at Colditz in the year 1483; died in 1547. Among his numerous writings are some psalms, 1523.

LIND, Jenny (Madame Goldschmidt), born in Stockholm, Feb. 8, 1820; won her way to the head of soprano singers; became famous in Europe; came to this country, 1850; married Otto Goldschmidt of Hamburg, in Boston, Mass., February, 1852; made a tour of the United States, and returned to Europe, fixing their residence at Dresden; she was a great singer, and made a conscience of her art.

LINDLEY, Robert, born at Rotherham, in Yorkshire, in the year 1777. In 1794 he succeeded Sperati as first violoncello at the King's Theatre; was considered as second to no violoncellist in Europe. He composed several concertos and other works for his instrument; died June 13, 1855, aged 78.

LINDLEY, William, son of the preceding, was born in the year 1802; has regularly played at the Philharmonic, Ancient, and other concerts, and been engaged in the orchestra of the King's Theatre since the year 1819.

LINDNER, Adolf, a celebrated cornet-player and member of the orchestra of the Stadt Theatre; died at Leipzig, May, 1867.
LINDNER, FRIEDRICH, born in Silesia, was celebrated as a singer and composer at Nuremburg; published three volumes, "Musical Gems," and much other music, 1590.

LINDPAINTER, Peter Joseph, born at Coblenz on the Rhine, Dec. 8, 1791; was conductor of music in London, 1853; composed for the theatre, the church, and concert-room; was the most prolific and successful composer of his time, and a member of nearly all the musical societies of Germany; died Aug. 21, 1856, aged 65.

LINDPAINTER, Jacob, father of the above, was a celebrated opera-singer at Augsburg, where with his family he settled, 1795, and remained there during life.

LINDSAY, Lady Ann, born Dec. 8, 1750; celebrated as the author of "Auld Robin Gray," and other poems; died in London May 6, 1823, aged 75.

LING, W., a musician in London, about the year 1790, published "Three Sonatas for the Piano-Forte, with a Flute Obbligato to one and two, with a Violin Accompaniment."

LINGKE, GEORG FRIEDERICH, councillor of the mines to the King of Poland and Elector of Saxony, published at Leipzig, in 1779, "Kurze Musiklehre,\&c."

LINKE, JOHANN GEORG, a composer of vocal music, violinist, and excellent chef d'orchestre; became afterwards a member of the Chapel Royal and chamber-musician in Berlin; was a composer of a variety of popular music.

LINING OUT THE PSLAM had its origin with metrical psalmody. The custom came of necessity, and was not an American invention; though among the Puritans a lack of books, want of skill to read, and a lack of conveniences for printing, made it necessary for one to parcel out the psalm or hymn, for others to sing. It was only practised until books could be obtained.

LINLEY, MARIA, daughter of Thomas Linley of London, England; was in 1770 greatly admired and the most accomplished singer in the country; she married the celebrated Mr. Sheridan, 1773.

LINLEY, THOMAS, born at Wells 1725; became distinguished as a composer at Bath, where he conducted oratorios and concerts; was also a teacher of music; returning to London, he conducted the music at the Drury Lane Theatre, and composed many operas and other works; died in Southampton Street, London, 1795.

LINLEY, THOMAS, jun., son of the above, born at Bath 1756; performed upon the violin at Worcester Cathedral, Sept. 8, 1773; succeeded his father as leader of the concerts and oratorios at Bath; composed some music for the theatres; died 1787, aged 31.

LINLEY, WILLIAM, born 1767; early became known as a composer of music; produced two comic operas in England 1795; afterwards published glees, songs, and the dramatic songs of Shakspeare in two volumes; died 1835.

LISZT, FRANZ, was born at Raideng, Hungary, Oct. 22, 1811; in 1825 he produced, at the Royal Academy of Music, an opera; in 1826 he and his father made a tour through the French provinces; in 1830 he returned to Paris, and since then has become particularly celebrated as a pianist. He is the owner of the instrument played on by Beethoven; and in 1853 he purchased the old harpsichord formerly belonging to Beethoven, which was offered for sale at Weimar, where Liszt now resides.

LITHOGRAPHIC PRINTING aided but did not supersede printing from engraved or from pewter plates, and it is more uncertain than the rolling press.

LITHOPHONE, an instrument consisting of eighteen sonorous fossils, which, when struck with a piece of stone, give out tunes resembling those from musical glasses. An instrument called Lithophone, or natural piano, was invented by M. Bordas of France, 1861.

LITOLFF, HENRY, born in London, 1820; at the age of nineteen procured the situation as pianist at the Brussels Conservatoire; from 1843 to 1848 travelled, visiting Frankfort, Leipsic, Dresden, Berlin, and Vienna; produced two operas at Brunswick, and an overture; returned to Brussels after an absence of fourteen years, where his works were received with great applause, and has since ranked with the greatest composers and performers.

LITTLE, WILLIAM, of Philadelphia, Penn., published "The Easy Instructor," 1798; used the patent notation; was a composer, as was his brother, N. Little; the book was printed from engraved plates, and known as Little & Smith's Collection.
LIVERATI, GIOVANNI, born at Bologna, 1772; became famous as a performer upon various instruments, as a singer and composer; wrote many operas and much vocal and instrumental music; settled in London, Eng., 1814.

LIVERATI, MATTEO, a distinguished professor of music at the court of the King of Prussia, and director of the theatre at Potsdam, 1790.

LOCK, MATTHEW, the first in England to publish rules of thorough-bass; born at Exeter, 1619; composer and author; died 1677.

LODER, the celebrated leader, died in London, September, 1845, in his fifty-eighth year. He was an excellent tenor, as well as violin-player.

LODER, GEORGE, born at Bath, England, 1816; came to this country, and was conductor of the American Musical Institute, New York, 1846; business agent of Biscaccianti; went with her to California, 1852, and became conductor of the San Francisco Philharmonic Society. Died July 15, 1867.

LODER, JOHN, a celebrated English vocalist; died in London, April 14, 1853.

LODER, KATE, an English pianist of distinguished fame; retired from the profession, 1854.

LODI, DEMETRIO, a monk, born at Verona; flourished as a composer of church and instrumental music in the beginning of the seventeenth century.

LODI, GIOV. LUIGI, called STERKEL. Through one of his works he became known in Germany, in 1798, as an excellent and original composer for the piano-forte.

LOEBER, JOHANN ERNST, town organist at Weimar about the year 1730; published at Erfurt, "Hochzeit-Concert von 2 Stimmen und Generalbaß," Erfurt, 1732.

LOEHEIN, GEORG SIMON, was born at Dantzig in 1727; wrote several valuable instruction-books, some music for the theatre, twelve ballets, &c.; was chapel-master at Dantzig, and died there 1782.

LEOFGROEN, ANTON, a Swede, was the editor of an academical work, published under the title, "De Basso fundamentali," Upsal, 1728.

LOEINER, JOHANN, a favorite composer and organist at Nuremberg, was born there in 1645; published several collections of music between the years 1682 and 1700.

LOEILLET, JEAN BAPTISTE, of Ghent, a famous master of the flute, and the author of four operas of solos for that instrument; he was also a celebrated performer on the harpsichord; died 1778.

LOEWE, DR. CARL, produced, in 1855, a new oratorio, "Job;" he had previously written two oratorios, "John Huss" and the "Seven Sleepers," also "The Apostles at Philipp;" "The Brazen Serpent," and some other music. He also wrote a number of German ballads, of a wild, romantic character. Dr. Loewe is a German composer, possessing a rich imagination, and great energy; his song "Jephthah's Daughter first brought him into notice.

LOEWE, FRIEDRICH AUG. LEOPOLD, born at Schwedt, in 1777, was a celebrated performer on the tenor; he also composed an operetta, called "Die Insel der Vergührung," which was performed at Brunswick in 1797.

LOEWE, J. HEINRICH, an instrumental composer, and performer on the violin, tenor, and the piano-forte, resident in Bremen, was born at Berlin in 1766; had written, before the year 1794, "Die Pfarrers Tochter von Taubenheim," for the piano-forte; also several sonatas for the piano-forte, and concertos for the violin and bassoon, with several smaller operas of variations.

LOEWE, JOHANN KARL GOTTFRIED, born at Lobejun, near Halle, Nov. 30, 1796; in 1817 became known as the composer of several popular ballads; was an organist and sight-singer at an early age; in 1819 settled at Steittin, and organized there orchestral concerts; was one of the most prolific composers of recent times; in 1826 published a vocal method for schools; died April 20, 1870, aged 74.

LOEWE, SOPHIE, a distinguished singer of Germany, left the stage 1848, on her marriage, and died at Pesth, Nov. 28, 1866.

LOGAN, JOHN, born at Fala, Scotland, 1748; published a revision of the "Psalmody of Scotland," 1781; died 1788.

LOGIER, B., was a performer upon various instruments, as is customary in Germany; in 1796 became the first violin at the chapel of Hesse-Cassel; afterwards became concert-master at Göttingen, which place he retained during life; was also a composer.

LOGIER, JOHN BERNHARD, born at
Hesse-Cassel 1780, was a flute-player at the age of nine years; went to England, joined a band, and went to Ireland; became a composer of military band-music, and an organist at Westport, Ireland; invented the chiroplast to assist the position of the hand in playing the piano-forte, and this led to his famous system of teaching; was also author of many musical works, and the composer of much music; his chiroplast and method of teaching made his fortune; died in Dublin, 1846, aged 66.

LOLLI, A., violinist, born at Bergamo, 1728; died in Sicily, 1802.

LOBINI, VIRGINIA WHITING, a native of Boston, Mass., became celebrated as a singer in the Mario company, 1855; in 1857 appeared in Florence, and in 1859 in Paris; since which time she has been singing in Italy, enjoying a reputation seldom awarded to an American singer.


LOUIS, Ph., composed music at Vienna, 1799; some of which was published.

LOUIS THE PIOUS, successor of Charlemagne, inherited his father's love for music; he often joined his choristers in singing, and caused an organ to be constructed for his church at Aix-la-Chapelle.

LOULIE, FRANÇOIS, a French musician, was the author of an ingenious and useful book, published in 1698, by Estienne Roger, of Amsterdam, entitled "Eléemens ou Principes de Musique mis dans un Nouvel Ordre."

LOUVET, or LOUVE, ALEXANDRE, a composer and pianist at Paris, published there, about 1700, "Instructions théoriques et pratiques sur l'Accord du Piano-forte."

LOUYS, MAÎTRE JEAN, a French contrapuntist of the sixteenth century.

LOVER, SAMUEL, a famous song-writer and musical composer; gave entertainments in London; he wrote some popular novels and several successful dramatic works; came to this country in 1840.

LOW, EDWARD, originally a chorister in Salisbury Cathedral, was organist of Christ Church, Oxford, and professor of music in that university; died in 1852.


LOYSEAU, a French composer, flourished, about the year 1679, as organist of St. Martin's Church at Tours.

LOZEK, the elder, organist at Prague in the year 1800.

LOZENGE-FORM NOTE. This was adopted by the early engravers of music-plates in accordance with the mode of writing music, which had prevailed from the twelfth century.


LUCA, SEVERO DE, a Roman composer, flourished in the year 1700, in which year his oratorio, "Il Martirio di S. Erasmo," was performed in the church Della Pietà, at Rome.

LUCATELLO, GIOV. BATTISTA, belonged, according to Terret, to the celebrated composers of Italy at the end of the sixteenth century.

LUCCA, PAULINE, born at Vienna, April 25, 1840; became celebrated as a singer 1856; was soon engaged for opera at Olmutz; next appeared at Prague; and went to London for the Italian opera, 1863; in 1866 began her triumphant journeys between Berlin and Russia, which made her so famous both in this country and Europe.

LUCCHESI, ANDREA. His opera, "Ademira," was represented at Venice in 1775.

LUCCHESI, J.M., made himself known 1794 by many pieces of instrumental music.

LUCCHINI, ANTONIO MARIA, flourished in 1730, at Venice, as one of the first composers for the theatre there. A concert-master of this name was also celebrated at Milan about the year 1750.

LUCINDA, FRANCESCO, chapel-master to the King of Sicily, was born in that island. He composed, in 1692, the opera "Gelidaura," for the theatre at Venice.

LUCINI, FRANCESCO. Walther calls him a bass-singer, and mentions the following of his works: "Concerti diversi, &c., con Partitura," Milan, 1610; and the sequel to this work, Milan, 1617.

LUCOME, M., of Havre, France, invented an instrument of the violin tribe, called "Bariton;" its tones are between the viola and the violoncello.
LUDOVICI, THOMAS, a contrapuntist of the sixteenth century.

LUDWIG, JOH. ADAM JACOB, wrote several works concerning the structure and use of organs, 1764.

LUELLIN, GEORGE, was author of the additional matter to the second edition of Purcell’s Orpheus Brittanicus, 1702; died 1740.

LUDERS, A. a good violinist, was first in the service of Prince Ferdinand of Prussia, in Berlin. He then went, in 1785, to Moscow.

LUIGI, an Italian composer, of whose composition the opera buffa, “L’Albergatrice vieeace,” was represented at Dresden in 1782.


LUITGEERT, F. H., a musician in Hamburg, published many valuable works, 1768.

LUITTICH, JOHANN, a musician of the seventeenth century, born in Plauen, published “Venusglücklein, oder neue weltliche Gesänge,” Jena, 1610.

LUIZ, FRANCISCO, a Portuguese chapel-master in the cathedral-church at Lisbon, died there in 1693; was eminent both for his theoretical knowledge and practical talents in music.

LULLO, ANTONIO, a musician; flourished in 1550; wrote a treatise entitled “L’Arte intiera della Musica.”

LULLY, or LULLI, JEAN BAPTISTE, born at Florence, 1634; rose from the position of lady’s page to that of a celebrated musician and composer; wrote many operas, and works for the theatre; invented the overture, and became noted as a violinist; died in Paris, March 22, 1687.

LUMBYE, H. C., born at Copenhagen, 1808; composer of some very popular dance-music; wrote “The Dream of the Saxyard,” for grand orchestra, and much other music.

LUPOT, NICOLA, born at Stuttgart, 1758; went to Paris 1794, and was made instrument-maker to the conservatory in 1795; he wrote “The Complete Musical Instrument Maker,” published at Paris, 1806.

LUSCINIUS, properly NACHTIGALL. OTTOMARUS, born at Strasburg; studied music first in his native town, and then at Vienna, where he first became known as a teacher of music; wrote some valuable musical works, 1515 to 1542.

LUSITANO, VINCENTINO, a musician at Rome, about the middle of the sixteenth century. His principal work is entitled, “Introductio facilissima et novissima di Canto fermo e figurato Contrapunto semplice,” Rome, 1553; Venice, 1558 and 1561.

LUSTRIN, ABBATE, flourished in 1755, at Rome, as one of the first chapell-masters.

LUTE, a stringed instrument, formerly much used, containing many strings which are struck with the fingers.

LUTE SCHOOLS. Famous schools of this kind existed at Brescia, 1450; and later, at Venice, Bologna, and Mantua.

LUTHER, DR. MARTIN, born at Islen- ben, Saxony, Nov. 10, 1483; wrote an “Eulogium on Music,” and a number of choral melodies; also published several collections of psalms and hymns with music; would not suffer any one to take the office of schoolmaster who was not acquainted with music.

LUZZASCHI, or LUZZASCO. This musician was considered one of the greatest organists of his time in Italy.

LUZZO, FRANCESCO, an Italian composer for the church, published “Motetti Concertati à voci 2 e 3 voci,” Venice, 1650.

LWOFF, ALEXIS, a native of Revel, Estonia, composed the Russian national anthem; it dates from 1830, when the Emperor Nicholas ordered it performed at concerts and in representations on the stage.

LYCH, DOMINICK, a native of New York City, and a melodist of great powers; assisted D’Aponte (Da Ponte), in bringing to this country the first Italian opera troupe, of which Garcia, tenor, Angrisano, basso, and Miss Garcia, then the greatest singers known, were members; Lynch was manager and leader at the first performance in New York, 1825; died at New Brighton, Staten Island, 1844.

LYON, RICHARD, an Englishman, assisted in preparing the Bay Psalm Book (1722) for publication.

LYON, SAMUEL THOMAS, was born in the year 1776. In the year 1798, he was unanimously elected a member of the Royal Society of Musicians, and in 1819 elected as one of the court of assistants of perpetual governors of that institution.

LYONS, JAMES, A.M., published at Philadelphia, Penn., 1701, a new book of
M, a letter much used as an abbreviation, in connection with other letters; as, M. G., main gauche, left hand; M.D., main droit, right hand.

MacDonald, John, of Dundee, Scotland, published nine minuets for the harpsichord or piano-forte; many of his compositions were afterwards used by Charles Duff; his “Treatise on the Violoncello” was published 1811.

MacDonald, Rev. W., in 1856, published the “Wesleyan Sacred Harp,” at Boston, Mass., assisted by S. Hubbard.

Mace, Thomas, born in England 1613; distinguished among musicians by a work entitled “Music’s Monument,” published in 1676; was a performer upon the lute; his work contains much concerning instruments, making it very valuable; died 1679.

Macfarren, George Alexander, born in London, March 2, 1813, entered the Royal Academy 1829, and in September, 1830, composed his first symphony; was appointed a professor 1834; produced “The Devil’s Opera” 1838; in 1846 brought out “Don Quixote;” in 1849, “King Charles II.;” and since then a large variety of compositions in various branches of the art, among which his “Robin Hood” became most popular; besides his musical compositions has contributed extensively as essayist, critic, theoretist, and biographer.

MacGregor, John, author of “Eastern Music” and other works, 1851.

Machalath, a kind of lute or guitar used by the Hebrews.

Machul, a Hebrew musical instrument; there were two of this name, one having six strings, the other of metal and hung round with little bells.

Lyra Mendicorum, an instrument like the violin, with four strings.

Lyre, one of the most ancient of stringed instruments; it varied in size, and contained from three to eight or more strings.


Lysberg, Ct. B. von, for many years teacher of the piano-forte at the conservatory, died at Geneva, 1873.

Mackay, Dr. Charles, born in Perth, 1812; a poet and musician; came to this country, November, 1837, as a popular lecturer, and gave his first lecture in Boston, Mass. His songs have attained great popularity; the music of several of them was of his own composition.

Mackay, John, an organ-builder, Boston, Mass., from 1810 to 1812, with Thomas Appleton.

Maclean, Charles, composed and published, 1737, in England, two collections of instrumental music.

Macleod, H. P., was celebrated as a teacher of music at Edinburgh, Scotland, where he published several collections of duets, &c.

Macomber, Emma and Clara, born in Easton, Mass.; known by their concerts; are twin sisters, Emma violoncellist, and Clara violinist; travelled mostly in the South and West; were also good singers; were successful, and in three years redeemed their father's farm, and remained upon it.

MacRapie d'Aruchin, a Hebrew instrument consisting of several orders of pipes, supplied with wind by a bellows, and played with keys; it was a kind of organ.

Madagascar has its wandering bards, as the Irish and Scotch formerly had their harpers, whose presence is required on all festival occasions; and music and poetry is here a distinct profession.

Madin, Henri, of an Irish family, was born at Verdun, in France, in 1698; a composer who succeeded Campra as master of the choristers in the Chapel Royal at Versailles, in which town he died in 1748.
MADOVIS, Giovanni, an excellent violinist, born at Venice. In 1731 he was invited to St. Petersburg, and in 1744 was resident there. Several concertos and sonatas of his composition were published at Paris.

MADRE DE DEOS, Antonio Da, vicar of the choir of his convent in Lisbon, where he died in 1690; composed several psalms, motets, responsoria, and other church music.

MADRE DE DEOS, Fr. Filippo Da, a canon and composer, born in Lisbon, flourished about the year 1620; left, at his death, several musical works in manuscript, which are preserved in the royal library at Lisbon.

MADEGIAL, an elaborate vocal composition in four, five, six, and sometimes seven or eight parts, of a rich and sonorous character, comprising imitations, canons, and fugues; it is also defined as a choral glee, and as a pastoral love-song, sung by shepherds.

MADEIGIAL SINGING has been generally cultivated in Europe from the latter part of the fifteenth century.

MAELZEL, John, born at Regensburg 1772; went to Vienna 1800, and there constructed an instrument that imitated a band; he next invented the panharmonicon, and afterwards his automaton trumpeter; was also the inventor of the automaton chess-player and the metronome; was some time in Boston, Mass., where he exhibited his chess-player with the burning of Moscow; died in Philadelphia, Penn., 1838.

MAELZEL, Leonard, brother of John, born in Regensburg 1776, assisted his brother in building his automatons, and in exhibiting them; he also invented several automatons; died in Vienna, Sept. 7, 1855, aged 79.

MAGADIS, an ancient Greek instrument with double strings, tuned in octaves.

MAGAS. There were anciently two instruments of this name; one of the string kind, the other a kind of flute.

MAHONEY, Cornelius, teacher of music at the Institute for the Blind, New York, in 1858 invented a new system of notation; the name of the note is cut in the character, showing white in the black notes, and black in the white ones; he is also the inventor of embossed music for the blind, by which music can be read by the touch of the fingers.

MAILLARD, M. AIME, composed many operas, the most popular one being "Lara," which had a long run at the Opera Comique, Paris; his "Dragons de Villars" was also very successful; he went to reside at Moulines, where he died September, 1871.

MAILLOT, M., one of the editors of "La France Musicale," a writer of much ability and honesty; died at Paris, April 1807, aged 54.

MAIN, SYLVESTER, born in Weston, Conn., April 18, 1817; became a teacher of music at the age of fifteen; went to New York, 1833, and became associated with I. B. Woodbury in the work of compiling and publishing music books; he was also associated with W. B. Bradbury; published the New York Musical Gazette; was an instructor, leader, and composer; was one of the house of Biglow & Main; died at his home in Norwalk, Conn., Oct. 5, 1873. Assisted in compiling more than twenty collections of music, and was an excellent conductor.

MAINZER, Dr. Joseph, born at Treves, 1801; was a performer on several instruments; a director of music in London and Manchester; known by his popular work, "Singing for the Million," published a work on musical education, and a musical grammar; died in Manchester, England, November, 1851, aged 50.

MAIRAN, Jean Jaques DORTOU DE, born at Beziers, 1675; published, 1737, two important musical works; died at Paris, 1770.


MALANOTTE, Adelaide, became known as a concert singer at Venice, 1813; Rossini wrote for her the role of Tancred, which made her famous throughout Italy; after a few years of triumph, this marvellous cantatrice for whom was written the air "Di tanti palpiti," died forsaken and partially deranged, aged 47.


MALETTI, Jean De, a French composer, born at St. Maximin, in Provence; published some works at Paris, 1758.

MALIBRAN, Madame, eldest daught-
ter of Manuel Garcia, first known as Maria Felicia Garcia, and then as Malibran; afterwards married De Beriot, the violinist; was born in Paris, March 24, 1808; came to this country 1825, with the Garcia troupe, brought out by Dominick Lynch, and D’Aponte, of New York; Maria was then the leading genius of operatic song and a superior actress; she married Mr. Malibran, a merchant of New York, who failed soon after, and was imprisoned for debt; she generously resigned all her property to release him, and afterwards they were divorced; she then made her appearance in France, 1827; in 1829 she appeared in London as Madame De Beriot, continuing to sing there and at Paris until her death, at Manchester, England, Sept. 23, 1836.

MALIMBA, a Mexican instrument formed of slats of wood, bound upon bamboo canes; the tones run through three octaves.

MALVEZZI, Christoforo, chapel-master at the court of Medicis, in the middle of the sixteenth century.

MALZAT, Johann Michael, wrote (1700) many works for the English horn and for the hautboy.

MANCHICOURT, Pierre, a native of Bethune, and director of music; some of his compositions, written 1580, are still extant.

MANCINELLI, Dom., an Italian composer of flute music, 1775.

MANCINI, Francesco, born at Naples, 1691; composed several comic operas; excelled as a composer and teacher.

Mancini, Giov. Battista, published some valuable musical works, at Vienna, 1774; died 1800.

Mandola was the name of a small lute formerly used in Italy.

Mandoline, an Italian musical instrument, furnished sometimes with catgut strings and sometimes with metallic ones, and was played by means of a quill or piece of wood.

Manelli, Francesco, of Tivoli, composed the music of the first opera that was given at Venice, 1637; afterwards wrote many other operas.

Manetti, Giov. Pietro, ranked among the most eminent musicians, 1601.

Manfredi, Ludovico, a minorite, and composer of church music at Venice, 1638.

Manfredi, Mutio, an Italian composer; some of his works were published at Venice 1606.

Manfredini, Vincenzo, chapel-master at the court of Russia; born at Bologna; published harpsichord and violin music; also operas and motets.

Mangean, a French violinist at the Concert Spirituel at Paris, in 1750; published several works of solos, duos, and trios for his instrument.


Manichord, a stringed instrument resembling the spinet.

Maniere, Exupere de la, a professor of the harp and piano-forte at Paris, published there, in 1786, "Sixième Recueil des Airs var. pour la Harpe."

Manini, an Italian dramatic composer, wrote about 1733 in Rome, for the theatre there; died 1785.

Mankell, a German musician, has made himself known by instrumental music; composed and published at Hamburg, 1800.

Manley, B., published at New York, 1851, "The Baptist Psalmody."

Mann, Elias, born in Weymouth, Mass., 1750; was a singing master at Northampton, where he published Nov. 3, 1778, "The Northampton Collection" of church music; in 1805 he published some music books at Dedham, Mass.; in 1807 he compiled "The Massachusetts Collection;" he composed many church tunes; died at Northampton, May 12, 1825, aged 75.

Mann, Johann Christoph, a professor of the harpsichord at Vienna, about the year 1766; wrote much music for his instrument.

Manni, Dominicus Maria, a learned writer at Florence in the beginning of the eighteenth century; published "De Florentinis Iuventis Commentarius," Ferrara, 1731.

Manni, Genaro, a Neapolitan musician, and nephew of D. Sarro. In 1751 gave, at Venice, the opera "La Didone abbandonata," of Metastasio; and, in 1753, "Siroe," of the same poet; retired from public life about the year 1780.

MANT, Richard, born at Southampton, England, 1776; published a metrical version of the Psalms, 1824; died 1848.

MANWARING, Edward, author of a work on "Harmony and Numbers," 1737.

MANX Version. Twenty-eight of the Psalms in the Manx language; was published by Robert Radcliffe, and Matthias Curgey, of the Isle of Man, 1761.

MARA, Madame Gertrude E., born at Cassel, Germany, Feb. 23, 1749; her reputation as a singer was perhaps greater than that of any other during that century; when a child, studied the violin; after becoming celebrated as a vocalist she remained in England until 1802, when she went to reside in Russia, losing her property there at the conflagration of Moscow; in 1810 she returned to London; but her powers were diminished, and she did not sing much after that time; died in Livonia, Jan. 20, 1833, aged 84.

MARBECK, John, organist at Windsor, to whom church music is under great obligations; for writing a commentary on the Bible he came near being burned at the stake; composed a musical service for the church, a Te Deum, and some other music.

MARCELLO, Allessandro, of Venice, held a weekly musical meeting, at which his own compositions were almost exclusively performed; the meetings were open to distinguished strangers: published much music between 1715 and 1738.

MARCELLO, Benedetto, born at Venice, 1680; was a composer of cantatas, masses, and other music; in 1724 published "The Paraphrase of the Psalms," and set them to music; died at Brescia, 1739.

MARCHESSIO, Carlotta and Barbara, sisters, born at Turin, became celebrated while young as concert-singers; visited the chief cities of Italy and Spain; went to France, and became famous in opera. One of their brothers, Joseph, was a first-class pianist; another, Antonio, was a composer of note.

MARENZIO, Luca, born at Coccaglio, diocese of Brescia, 1540; published nine books of madrigals for five voices at Venice, between 1587 and 1601; a set for six voices, and another for three voices; was of the Pope's chapel, Rome; died there 1599.

MARGUERITE DE VALOIS, Queen of Navarre, composed mysteries and moralities; a collection of her works was published in 1547. A French writer says, "If it were still the custom to perform pieces of this kind, we could not do better than translate into modern French the mysteries of the queen of Navarre."

MARIMBA, a Brazilian instrument, with twenty keys of sheet-iron arranged like those of the piano-forte. The African marimba has fifteen wooden keys; it is used there and in Portugal for dance-music.

MARPURG, Friedrich Wilhelm, born at Seehausen, Prussia, Oct. 1, 1718; celebrated as a musician, and as the author of many theoretical and practical works upon music, and the composer of many songs and other music; died at Berlin, 1765.

MARQUARD, Dr. Paul, born at Dresden, 1836, became known through his learned labors towards a completion of a work on "The Greek Musical Writers," died at Catania, Sicily, Dec. 7, 1872.

MARSCHNER, Heinrich, born at Zittau, Aug. 16, 1795; became celebrated as a dramatic composer; resided at Prague, Dresden, and Berlin; besides dramas, he wrote quantities of songs, romances, and instrumental music; died at Hanover, Germany, Dec. 14, 1861.

MARSHELIAISE, a hymn composed by Rouget de l'Isle, 1792, when the French revolutionists arrayed themselves against royalty; the music has been claimed for others, and as of German origin.

MARSH, Alphonseus, was a gentleman of the chapel in the reign of Charles II. Various songs of his composition, as also of a son of his, having both his names, are extant in the "Treasury of Music," and other collections of that time.

MARSH, J., a celebrated amateur, born at Dorking, Surrey, 1752; in 1787 settled at Chichester, where he became concert-master, band-leader, organist, and composer of instrumental music, as well as of glees and church-music.

MARSH, Simeon Butler, born in Sherburne, Chenango County, N. Y., June 1, 1798; became known as a singer 1806, and commenced teaching music 1817; composed two cantatas, "The Saviour," and the "King of the Forest." Published at Schenectady three juvenile singing-books, containing mostly original compositions; setting the type, ad-
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justing the pages, and preparing the forms for the press, with his own hands.  
MARSH, WILMOT, author of metrical versions of some ecclesiastical hymns, London, 1845.  
MARSHALL, LEONARD, of Boston, Mass., a teacher and composer; published the "Antiquarian," the "Harpischord," and many other collections of church-music.  
MARSHALL, WILLIAM, a celebrated composer of Scottish airs and melodies, and no less eminent as a violinist; born at Fochabers, Dec. 27, 1748, O.S.; published a collection of "Air," 176 tunes, to which he added 74 others soon after; died at Newfield May 29, 1833, aged 85.  
MARTINI, GIOVANNI P. E., born at Freystatt, 1741; went to Paris, 1764, where he became celebrated as a composer; was one of the inspectors at the conservatory; wrote much instrumental and military music; and was the first who introduced a separate piano-forte accompaniment with dispersed chords, since limited throughout Europe.  
MARTINI, GIUSEPPE SAN, a native of Milan; went to England, 1723; was an admired composer, and performed on the hautboy in the opera, until appointed director of the chamber-music of the Prince of Wales; this place he held until 1749, when he died.  
MARTINI, PADRE GIAMBATTISTA, a skilful composer and erudite musician, born at Bologna, 1706; has written much church-music and several valuable treatises on music; his library contained seventeen thousand volumes, three hundred of which were in manuscript; died Aug. 3, 1784.  
MARK, ADOLPH BERNHARD, doctor and professor of music, born at Ittale, Nov. 27, 1709; removed to Berlin, and became editor of a musical paper there; was appointed music-director in the university; celebrated for his theoretical works on music and musical composition; also known as the composer of musical dramas, symphonies, oratorios, &c.; died at Berlin, May 17, 1806.  
MARY, QUEEN, a performer on the virginal and lute; the Catholic service was in her reign performed throughout England.  
MASON, DR. LOWELL, was born in Medfield, Mass., Jan. 8, 1792, and from childhood manifested great fondness for music. In 1821 the "Handel and Haydn Collection," his first church-music compilation, was published, and favorably received. Under his influence vocal music received an extraordinary impulse in Boston and throughout New England. Eminent teachers were introduced into the schools; the Boston Academy of Music was established; music was prescribed as a regular branch of instruction in the schools of Boston, and subsequently throughout the entire country. His published works, particularly "The Carmina Sacra," had, and still have, a very wide circulation. Dr. Mason died at his residence in South Orange, N.J., Aug. 11, 1872, aged 80 years.  
MASON, L. W., supervisor of music in the Boston, Mass., schools, and author of the "National Music Charts."  
MASON, T. B., a veteran teacher of music; published at Cincinnati, O., 1834, the "Sacred Harp."  
MASON, WILLIAM, was born in Boston, Jan. 24, 1829; and at the age of six years he played the organ in church, with the assistance of his father, Lowell Mason. He has published several popular compositions for his instrument, and "Mason & Hoadly's Method for the Piano-Forte."  
MASONI, SIGNOR, a violinist, became celebrated at Leipsic, 1855; was a Virginia, American slave, who left his master, Mr. Mason, 1840, being then known South as a plantation performer on the violin.  
MASSE, VICTOR, born at Lorient, Brittany; went to Italy, 1844, and there produced his first work for the Opera Comique; afterwards composed several successful operas.  
MASTER SINGERS, a class of minstrels who flourished in Germany from the 14th to the 17th century; they were formed into corporations; one at Ulm existed until 1830, being the last of these corporations; they were succeeded by singing societies.  
MATHEWS, W. S. B., born at London Centre, N.H., May 8, 1837; commenced teaching the piano-forte at the age of
13 years, and has continued in that business since; in 1858 was attracted to Chicago, Ill., where he soon became known as a composer; published, 1830, "The Doctrine of Chords," their construction, relation, and progression, newly stated.

Matinees, or morning concerts, were instituted at Drury Lane Theatre, 1750, by M. Lacy.

Mattei, Tito, a Neapolitan boy, at the age of twelve years appeared as a pianist in London, England, and was a rare musical prodigy.

Matteis, Nicola, the first who engraved music in England, was an excellent musician, and wonderful performer on the violin; composed much music; printed music for the violin, guitar, and a work on composition.

Matteis, Nicola, jun., played the violin from a child; went to London, and became celebrated; was also a teacher; died 1749.

Matthewson, Johann, born at Hamburg, 1681; wrote a number of musical works; became celebrated by having fought a duel with Handel, 1704, when his sword broke against a button of Handel's coat, saving the life of the great composer; died at Hamburg, 1764.


Mauduit, Jaques, an eminent musical composer, and player upon the lute; added the sixth string to the violin, and introduced that instrument into concerts; wrote masses and much other music.

Maupin, N. Aubigny, a celebrated singer at the Paris opera; died 1707.

Maurel, M., born at Marseilles; at the age of eighteen, won the first prize at the Conservatoire in that city; appeared at the Grand Opera in Paris, and then at Naples, Florence, Rome, Venice; in 1873, he sang in London, and came to this country 1874.


Mauriceau, Jean, published, 1853, "Some Account of the Mysterious Music of the Bay of West Pascaoula," which he found to proceed from cat-fish in that bay, instead of from the spirits of the Indians drowned there.

Maxim, Abraham, published at Hallowell, Me., 1816, the "Northern Harmony," 256 pages; he was a composer and teacher of music; was assisted in this work by J. C. Washburn.

Maxwell, John, of Edinburgh, Scotland, published, 1781, a work on "Time in Music."

May, Julianna, born in Washington, D. C.; went to Italy 1853; made her début at Verona, Feb. 17, 1855, in opera, and soon after became prima donna at the Queen's Theatre, London; returning, sang in New York and Boston 1857.

Mayer, Charles, born at Königsberg, 1799, and while yet a child went to Russia; became a pianist, and at the age of nine years played at public concerts; in 1814 made the tour of France, and afterwards devoted his life to teaching and to composing; died at Dresden, July 2, 1802.

Mayer-Marix, M., the inventor of the harmoniflute, died in Paris, 1873.

Ma zaleni, for many years a popular tenor-singer in New York, in 1869 appeared in opera at Naples, and at Florence, Italy.

Mazzanti, born 1816, was a fisherman; in 1824, at the carnival in Florence, he became known for the immense power of his voice; was educated, and soon made his appearance in opera with success.

Mazzinghi, Joseph, born in London; organist at the age of ten years; composer and director of the music at the King's Theatre; a composer of several operas and much other music; also celebrated as a pianist, and as music-master to Queen Caroline, when Princess of Wales.

McCurry, John G., of Philadelphia, Penn., published, 1855, the "Social Harp;" it was printed in the old style patent note system.

McFadyen, Joseph, of Glasgow, Scotland, published "The Repository of Scots and Irish Airs."

McGibbon, William, of Edinburgh, published, between 1746 and 1762, several excellent collections of music; also instruction books for all instruments; was assisted by Robert Bremner.

McLean, Donald, a famous piper, who could play tunes requiring a peculiar pinching of the back hole of the chanter with the thumb in order to produce the octave tones.

McNaughton, J. H., a native of
Scotland, born 1830, has published fifty-three songs, music and poetry, sixteen instrumental pieces, and been a public bass-singer; was connected with a Western newspaper 1852, and has since been a contributor to English periodicals; is a performer upon the piano-forte and cornet; settled at Babble Brook, N.Y., where he wrote a work entitled "Bands and Band Music."

McDonald, Joseph, born in Strathnaver, Scotland, became known as a composer, 1790; compiled a collection of Highland vocal airs, but died before it was published; his brother Patrick added some to this work, and published it 1781. Patrick died at Kilmore, Sept. 25, 1824, aged 68.

McDonald, Malcolm, of Dundalk, Scotland, published four different collections of music and songs.

Mechanical Flute-Player. This automaton was full size, and blew into the flute with its lips, increased or diminished the tone, and fingered the instrument well. Made by J. de Vaucanson.

Mechanical Organist, invented 1846, by Alexandre Debain, of Paris, France.

Mechanical Pianist, invented 1853, by Alexandre Debain, of Paris, France.

Medbury, Susie, born at Baltic, Conn., at three years of age sang in concerts, and at four was a public performer upon the piano-forte.

Megnin, Dr. Leopold, a distinguished musician; author of an oratorio called "The Deluge;" served with Napoleon's army on the expedition to Moscow, and was at the battle of Waterloo; died in Philadelphia, Penn., June 4, 1873, aged 80.

Meihig, Anna, born at Stuttgart, 1849; at the age of sixteen commenced her concert career at Leipzig, and made the tour of the German cities; then was in London during four summers; came to this country, and won much admiration here as a pianist.

Meilh, Etienne Henri, born at Givet, June 24, 1763, became known as an organist when a boy; went to Paris, and became professor of composition at the conservatory, and also director, 1810; composed for the Academy, the comic opera, and the theatre; and wrote much national and instrumental music; died Oct. 18, 1817, aged 53.

Medomius, Marcus, born at Tonningen, in Holstein, settled at Stockholm, Sweden; wrote valuable works concerning the Greek music; went to Amsterdam, completed some works upon music in that place, and died there 1710.

Meigos, Henry, born at Catskill, N.Y.; a resident of Williamsburg, and went to San Francisco; built there the old Music Hall, and expended much money in producing the best music, and employing celebrated singers; left that city in 1844, having accumulated $400,000.

Meissner. There were two musicians of this name in the eighteenth century; Meissner of Salzburg, singer, who had an extraordinary voice; Meissner of Francoia, one of the founders of the school for the clarinet in Germany; one of these was in Rome, May, 1770, and assisted Mozart at a concert there, at the German college.

Melhon, Alfred, a celebrated English orchestral conductor, and director of the Musical Society of the London and Liverpool Association, died March 27, 1867, aged 46; composed several successful overtures and other music; in 1868 his friends intended to erect for him a monument.

Melone, Annibal, a learned contrapuntist at Bologna, about the year 1550; published a work very useful as respects the musical history of his time.

Meloplast, an instrument intended to assist in teaching music; invented by Pierre Galen, 1810.

Melvio, Francesco Maria, chef d'orchestre at Castello, in Italy, about 1648. He published "Galatea," Venice, 1648, and "Cantiones Sacre, 2-5 voc.;" Venice, 1650.

Mendelssohn-Bartoldy, Felix, born at Hamburg, Feb. 3, 1809, was esteemed a prodigy at the age of eight years; appeared as a composer 1824; wrote his "Midsummer Night's Dream" and had it performed 1827; won his great success in England; travelled much, composed much; completed "Elijah" 1846; went to reside in Leipzig; and died there, Nov. 6, 1847, in the period of full promise, in the spring-time of his genius, a great and accomplished man.

Mendelssohn-Bartoldy, Paul, born at Hamburg, 1812, brother of Felix, a fine violoncellist and musician; died at Berlin, June 21, 1874, aged 62; his quartet parties were renowned in Berlin;
and he edited two volumes of letters concerning the music of his brother.

MENDELSSOHN, NATHAN, musician, and uncle of Felix, died at Frankfurt, 1832.

Mendelssohn Quintette Club, formed in Boston, Mass., 1848. The five original members were August Fries, Francis Rziha, Edward Lehmann, Thomas Ryan, and Wulf Fries.

MENGIS, JOSEPH, born in Switzerland 1818, became known as a vocalist in 1842, at the Helvetic Musical Festival; appeared in Paris the same year in opera, and remained there until 1847, when he went to England, and in 1848 went with Catherine Hayes, singing in the French, German, Italian, and English languages; came to this country 1851.

MERCADANTE, S., ranks as a composer with Rossini; born at Naples, 1798; wrote much instrumental music, and several operas; died December, 1870, almost totally blind.

MERCANTINI, LUIGI, celebrated as the composer of the "Garibaldi Hymn," died at Palermo, January, 1873; a splendid monument is erected there to his memory.

MERCURY invented the lyre, to which he gave three strings; wrote several books on music; his books were regarded as sacred, and were carried about in processions with much pomp and ceremony.

MEREDDIN, one of the three great bards of Wales, flourished as a singer and poet, 560.

MEREDITH, a bass-singer of Liverpool, England, 1853; celebrated for the singular power and depth of his voice; was the envy and glory of England until a bass singer of Dublin, Patrick O'Reilly, who sang two full tones lower, made his appearance.

MERLI, RIGHETTA, of Lucca, a blind girl, six years old, gave concerts at Rome; has wonderful musical talent; learns and plays classical music by hearing it; is also a composer.

MERRILL, SOLOMON F., born in Sheln- burne, April 12, 1820; was leader of a band there seventeen years; taught music in many of the States; became celebrated, not only as a teacher and band-master, but as a composer of vocal and instrumental music; published some music books, and wrote much for other publications.

MERRILL, THADDEUS, born in Shelburne, Mass., Sept. 25, 1777, was a fifer with Hitchcock, afterwards president of Amherst College; was leader of the Shelburne choir for twenty years; died Aug. 2, 1855.

MERSENNE, PIERE, published, 1636, a valuable work on music, which has been much quoted by later writers; he repeated mit for the seventh sound of the scale; was a violinist.

MERZ, KARL, born in Bensheim, Germany, Sept. 10, 1834; came to this country September, 1854; has composed and published a large number of pieces for the piano-forte, and some vocal music; became editor of the Western Musical World, 1870.

METALLIC BARS, like those of the music-box, were applied to a piano-forte by C. B. Clapp, of Gardiner, Me., 1848; he also invented an instrument with strings on both sides and a sounding-board in the middle.


METALLO, a church composer, 1650; wrote some books of motets.

METASTASIO, born at Rome, Jan. 3, 1698; celebrated as an improvisatore and as a composer; became connected with the opera at Vienna, where he remained as poet, and died April 12, 1782, known by all the eminent musicians, aged 84.


METHEFSEL, FRIEDRICH, composer of vocal music, born at Stadtilm, 1771; lived like a minstrel, travelling from one town to another through Germany; wrote many songs, and published a collection of them, 1798.

METRICAL PSALMODY, or the Psalms of David written in metre, or rendered into poetic and musical measure, for the purpose of being sung, it has been supposed, originated with the Reformation; and many have considered it the offspring of Martin Luther's noble and devoted heart; but he did not apply poetic words to music, nor did he have music adapted to the Psalms for the purpose of use in public religious service, until about the year 1517.

METRICAL ROMANCES, or romantic fiction, appear to have been cultivated from the eleventh century downwards,
both by the troubadours of Provence and by the Norman poets; and also by a class of persons named jongleurs, or minstrels, whose business it was to wander about from one mansion to another, reciting either their own compositions or those of other persons, with the accompaniment of the harp. The early histories and chronicles partook largely of the character of these romantic tales, and were hawked about in the same manner. The basis of many of these metrical romances is supposed to have been certain collections of stories and histories compiled by the monks of the middle ages. Metrical psalmody may have originated from metrical romances.

METRONOME, an invention of John Maelzel, intended to indicate the tone-time of a musical composition. There are now several kinds in use. Upon Maelzel's there is an ivory scale, with degrees figured from 50 to 200; if the slide on the pendulum is fixed at 50, it will swing 50 times in a minute, and so on; and 50 whole, half, quarter, or eighth notes will be performed in one minute, &c.

METRONOME, ELECTRIC, capable of producing at any distance the same movement of the baton which is given by the conductor, in another place.

METRONOME, PORTABLE, manufactured in Sheffield, England; it is the size of a small watch; a tape is drawn from it which will vibrate as many times in a minute as are marked upon it.

MEY, AUGUSTE, the famous leader of the orchestra at the theatre and at societies; died in Paris, 1873.

MEYER, LEOPOLD DE, born at Vienna, Dec. 20, 1816; became early known as a pianist in his native city, and, being encouraged by the aristocracy, gained the favor of the Emperor of Austria, which laid the foundation for his brilliant career; gave concerts throughout Europe, and came to America in 1846, where he met with equal success.

MEYER, PHIL., Sen., born at Strasbourg, in Alsatia, 1737; went to Paris, made improvements in the harp, and published a new method for that instrument; composed some music; became a teacher; and died 1819, aged 82.

MEYERBEER, GIACOMO, the celebrated composer, was born at Berlin, Sept. 5, 1794; early became known as a pianist and writer of operas; wrote his best works for the French stage after he went to Paris; became not only famous, but immensely rich; died at Paris, May 2, 1864, aged 70; his original name was Jakob Meyer Beer.

MEYERBEER, JACQUEZ, was one of the most effective composers of his day, and was remarkable for his musical talents and fine taste.

MIEZKE, CARL, leader of the celebrated orchestra at the court of Mecklenburg, Germany; though upward of sixty years old, came to this country to attend the Peace Jubilee, Boston, 1869, playing the violin in the orchestra; was an eminent musician among the Germans; died at Neustraliz, Germany, Oct. 19, 1871.

MILL, JOHN STUART, one of the clearest thinkers and most luminous writers of his time, added music to his other acquirements; was a critic, and celebrated for improvisation; died June, 1873.

MILLARD, HARRISON, born in Boston, Mass., 1828; went to Italy; returned 1844, and appeared in opera, acquiring considerable reputation as a tenor; went to London, 1856, and was engaged to sing at Drury Lane Theatre; a well-known writer of ballads; conducted the performance of one of his own compositions at the Jubilee, 1872.


MILLER, ABRAHAM, compiler of the "Psalm-Singers' Companion," a work containing much of Ravenscroft's music.

MILLER, EDWARD, a teacher of music at Edinburgh; editor of the Psalms in four parts, 1683; was made musician at the Chapel Royal for life.

MILLS, S. B., born in Cirencester, Gloucestershire, England, March 13, 1838; made his début as pianist, London, 1845; afterwards gave a series of concerts in England and in Germany; came to this country, 1859; settled in New York City, where he has acquired reputation as a composer, teacher, and pianist.

MILTON, JOHN, father of the poet; born at Milton, England, acquired considerable reputation as a composer; wrote many psalm-tunes, 1633; also wrote madrigals and songs; composed a fugue in forty parts; died in London, 1647.

MILTON, JOHN, born in London, Dec.
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9, 1608; a celebrated epic poet; was a musician and performer on the organ and flute; when a boy, sang soprano in his father's choir; died Nov. 8, 1674.

Minerva was the inventor of the flute; being a performer on the pipe of Pan (Pandean pipes), found that she could produce the same variety of tones from a single pipe, by means of holes; it was made of box-wood first, afterwards of bone.

Mingotti, Catrina, a celebrated singer, born at Naples, 1726; sang in several countries, and was famous in Italy, Germany, Spain, and England; in 1763, established herself at Munich; continued a favorite wherever she appeared until old age; died 1807, aged 81.

Minnesingers, of Germany, were knights as well as minstrels; and were wanderers, living by the libery that rewarded their songs.

Minstrel. The name minstrel, or minstrelsy, was a title given by Pepin, father of Charlemagne, to his chapelmaster; and subsequently all through the middle ages the name was applied to travelling players and singers, a numerous class in Germany, France, England, and Italy, from the eighth to the eighteenth centuries, a period of a thousand years. The few relics of secular song now at hand, of a period earlier than the eleventh century, are only in verse.

Mitchell, Nahum, born at Bridgewater, Mass., 1709; became a composer and musician at an early age; many of the popular tunes of 1800 were composed by him; he published several collections of church-music, among which the "Bridgewater Collection" was very popular; he wrote a grammar of music, a treatise on harmony, and a history of music; contributed to the newspapers of his day; and died September, 1853, aged 84 years.

Mitzler, von Kolof, Lorenz Christoph, born at Vettelsheim, 1711; singer, violinist, and composer; published a large number of theoretical and practical works on music; assisted in founding a society for improvement in the theory of music; resided mostly at Leipsic.

Moat, Mr., of London, 1852, invented a new violin-bow; it has a metallic head, and a shoulder for the first finger and thumb to rest upon.

Mohammedan Music. It is con-considered beneath the dignity of a believer to have any thing to do with music; servants and slaves are usually the only performers of music, such as is heard; they have tambourines, cymbals, and flutes, which are used to accompany the voice in the galleries of mosques, and on festive occasions.

Molder, or Mulder, Richard, an eminent pianist in Germany; came to this country, 1860; conducted the orchestra in New York, for the concerts of Agnes Fabbrì.

Monique, Bernhard, violinist, born at Nuremberg, Oct. 7, 1803; was music-director at Stuttgart, 1826; visited Paris, Vienna, London, and St. Petersburg; obtained a great European reputation; became distinguished as a composer for his instrument; died June, 1869.

Mollenhauer, Eduard, 1859, invented an apparatus for violinists, called "Arm-Guide;" a metallic belt fastens around the waist, and ligatures extend from the belt to the arms.

Mollenhauer, Friedrich, Heinrich, and Eduard, brothers, distinguished virtuosos who have given concerts in Germany, were born in Erfurt, the first in 1818, the second in 1828, and the third in 1830. Friedrich and Eduard are violinists, and played in New York in 1853, in Jullien's concerts. The other brother is a violoncellist, and arrived in New York, June, 1856, when he appeared at Dodworth's Academy.

Monigny, Jerome Joseph, de, a Belgian by parentage, born at Phillipville, 1776; composed at Lyons some twenty works; went to Paris, and wrote there some works and much music, and a new theory of music.

Moncouteau, M., born blind in Paris, 1800; celebrated for his improvements on the organ; wrote a treatise on harmony, a manual of musical transposition, &c.

Mongin, Signor, gifted with one of the finest tenor voices of his time, and well known in Europe, especially in England; died 1874.

Moniuszko, M., a composer of great reputation in his own country; died at Warsaw, 1872.


Monnier, Alfred Henri, a composer of vaudevilles, extravaganzas, and the like; also a writer for the
French journals; died at Paris, July, 1869, aged 52.

Monsigny, Pierre Alexandre, the French Sacchini, was born at Artois, 1720; went in youth to Paris; became celebrated as a composer of operas, and director of the conservatory; in 1802, was pensioned as the composer of the Feydeau.

Montague in 1580 travelled through Germany, and wrote upon the music of that country; he first heard interludes in Germany, and observed the custom of using violins and tabors at marriage ceremonies; he heard here the bells of Bavaria.

Montgomery, James, born at Irvine, Scotland, Nov. 4, 1771; wrote "Songs of Zion," in imitation of the Psalms, and "Christian Psalmist:" died April 30, 1854.

Moore, Edward B., editor of "The Brooklyn (N.Y.) Union," composed an opera, "Mootla:" the scene is laid in Salem, Mass., during the days of witchcraft.

Moore, Henry E., born at Andover, N.H., July 21, 1803; composer, teacher, and performer upon instruments; published several collections of vocal and instrumental music; and composed psalmody, songs, and orchestral band-music; was celebrated as a teacher all his life; died Oct. 23, 1841.

Moore, Hugh, born at Amherst, N.H., Nov. 19, 1808; a poet and musician, and connected with several newspapers in New England; his early compositions were all addressed to John W. Moore; died at Amherst, Feb. 13, 1837, aged 29.

Moore, Jacob Bailey, M.D., born at Georgetown, Me., Sept. 5, 1772; a poet and musician; composed much vocal and instrumental music, published in Holyoke's and other collections; also a performer upon several instruments; died at Andover, N.H., Jan. 10, 1813.

Moore, Thomas, a celebrated poet and musical amateur; born in Dublin, Ireland, May 28, 1779; wrote "Irish Melodies" and "Sacred Songs;" there lived a poet that was more charged with musical sentiment; died at Sloperton Cottage, Wiltshire, 1852; in 1857, a bronze statue was erected to his memory in one of the squares of Dublin.

Mooser, Aloyse, a celebrated organ-builder, born at Fribourg, Germany, 1769; completed the new Fribourg or-gan, 1834, an instrument more widely known, except the Haarlem, than any other in Europe; died 1838.

Moravian Music. The Moravians of Nazareth, Penn., were among the earliest pioneers of music in America; they used the old Moravian and Lutheran chants and hymns, as early as 1745; and now this people have regular musical organizations to play and sing the best procurable music. Bethlehem, Penn., is the chief settlement, and here the church-music is very perfect.

Moreno, Benita, who, with her sister, first introduced Italian opera into Spain, was a celebrated Italian prima donna; died 1872, at Estremadura, aged 80.

Morgan, George Washburne, born at Gloucester, England, April 9, 1822; became known as an organist, 1847; came to this country, 1853, and settled in Brooklyn, N.Y.; was a soldier, and wounded at the battle of Bull Run; excelled as an organist, and had no superior as a pedal performer.

Morgan, author of several psalm-tunes that have been popular, was a composer and music-teacher; but is better known on account of his excellent breed of Morgan horses than for his music; was a resident of Randolph, Vt.

Mori, Frank, son of the violinist, a well-known accompanist for the concert-room, in town and country, and composer of popular songs, died in London, 1873, at the age of 52.

Morlacchi, Francesco, born in Perugia, 1784; became known as an instrumental performer and composer of music when a youth; became a member of the Philharmonic Academy at Bologna; wrote for all the great theatres of Italy; produced operas, masses, and every variety of church-music; also songs and instrumental compositions.

Morley, Thomas, born 1563; bachelor of music, and one of the gentlemen of Queen Elizabeth's chapel; celebrated for his "Plaine and Easie Introduction to Practical Musicke," and as a musician of merit; wrote much from 1593 to 1601; among his compositions are some madrigals; died 1604, aged 41.

Mornable, Antoine De, a French contrapuntist of the sixteenth century, whose works there are still extant, in the Munich library, "Motetae Musicales," Paris.
MORNINGTON, the first earl of, was born in Ireland 1720, and composed many psalm-tunes and gles, some of which are yet used; died 1781; he was father to the Duke of Wellington.

MORRISON, WILLIAM, of Inverness, was a noted musician, and a composer of marches, waltzes, and slow airs with variations; published mostly at Inverness, Scotland.

MOSCHELES, Ignaz, pianist and composer; born at Prague, May 30, 1794; appeared in public at Vienna at the age of fifteen; then went to Holland, Paris, and London; here he became famous; became a professor in the Royal Academy of Music, and a concert director; his works are very numerous, and many of them celebrated; died at Leipzig, March 10, 1870.

MOSSERTHAL, Joseph, born at Cassel, Germany, December 1834; musician and composer; performer on the violin, viola, organ, and piano-forte; a resident of New York; his compositions are graceful and learned.

MOSER, August, son of the chapel-master Carl Moser, a native of Berlin, became celebrated as a violinist in Belgium, Paris, Algiers, and elsewhere, before appearing in Berlin.

MOSER, Hein, a voluminous composer for the violin, and a successful concert-master and teacher; died at Berlin, 1851, aged 77.

MOSEVIUS, Johann Theodor, one of the best musicians of Germany, celebrated for his profound knowledge of the science; died at Breslau, 1858, aged 70.

MOSKOWA, Prince, born 1803; became known as a musician and composer at the age of thirteen; owned one of the best existing libraries of old sacred music; with Adam, founded the Sacred Concert Society; composed several comic operas, and much other music; died in Paris, July 25, 1857.


MOTHERWELL, William, born at Glasgow, Oct. 13, 1797; published "Minstrelsy, Ancient and Modern," 1827; was editor of "The Courier" newspaper; died Nov. 1, 1835.

MOTTE, Gabrielle de la, a teacher in Italy and France, came to this country in 1854, and, after a concert tour, settled in Boston, Mass., as a teacher of the piano-forte.

Mouret, a native of Avignon; superintendent of the music of the Duchess of Maine, 1707; produced many operas and ballets; became insane, and died at Charenton, Dec. 22, 1738.

MOVABLE MUSIC TYPES, of wood, were used at Venice, 1503.

Moxley, for thirty years organist of the parish church of St. Paul's, Covent Garden, England, and a thoroughly educated musician, and performer of first-rate ability, died at his residence in London, December, 1852.

Moyes, Henry, born blind, at Kirkaldy, Scotland, 1750; celebrated as a musician; died 1807.

Mozart, John George Leopold, born at Augsburg, Nov. 14, 1719; settled at Salzburg; was an organist, violinist, composer, and teacher; became court composer, and leader of the orchestra, 1762; wrote for the church, the theatre, and for solo instruments; his "Violin School" was popular; died May 28, 1787.

Mozart, J. C. W. G., the great composer, was born at Salzburg, Jan. 27, 1756. So extraordinary was the child's progress in every thing appertaining to music, that, so early even as the age of six years, his father made professional tours with Mozart and his sister, five years older, to Munich, Vienna, Paris, and London; and wherever they went the "infant prodigies" were enthusiastically praised. It is said of him, that no musician ever embraced the art so extensively. He excelled in all styles, from the symphony to the dance, from operas to the most simple ballads. As a virtuoso, Mozart was one of the first pianists in Europe. But his most brilliant and solid glory is founded upon his talents as a composer, in which the fertility of his ideas, and the clear and happy designs, are most striking; died Dec. 5, 1792, aged 36.

Mozart, Karl, son of the above, was a musician and composer; he attended the centennial celebration of his father's birth at Salzburg, 1856; and died at Milan, Oct. 31, 1858, aged 80, leaving the bulk of his property to a religious society.

Mozart, Maria Anna, W.I., daughter of Leopold, was born in Salzburg, 1751; appeared as pianist in the musical tours of the family from 1762 to 1767;
married, and became a famous teacher; died 1829.

Muench, Joseph, of Gambia, O., musician and composer, published, 1840, "The Church Choir," 452 pages; William Muench, his brother, assisted in its preparation.

Muhlenberg, Rev. Dr. W. A., St. Paul's College, Flushing, Long Island; organist and composer of great merit; published 1852, in New York, besides many hymns, a book of "Church Music," generally used; also the "People's Psalter."

Mulling, Aug., born in 1780 at Ragulme, distinguished himself as an excellent soprano-singer, as also afterwards by his talents in composition both for the voice and orchestra; was an able pianist and violinist.

Mulder, Richard, pianist and composer; came to this country, March, 1800, with his wife, Signora Fabbri of Maretshek's opera troupe, and settled in New York.

Muller, Andreas, city musician at Frankfort-on-the-Main, in 1600, was born in Hammelburg.

Muller, A. E., published "A Method for the Piano-Forte;" it was revised by Julius Knorr.

Muller, August Eberhard, chapel-master, composer, organist, pianist, and flutist, at Leipzig; born at Northeim, in Hanover, 1767; composed very many works from 1797 to 1810, at which time he was immensely popular at Leipzig.

Muller, Christian Gottlieb, born in 1800; was conductor at Attenburg, Germany; composed five symphonies, which were performed at Leipzig; died June, 1863.

Muller, Robert M., a well-known pianist to his Majesty the King of Saxony; in 1853 he translated "Kiesewetter's History of Music."

Muller, Theodor, born in Leipzig, 1798; his father was the composer and organist, August Eberhard Muller; and his mother was an excellent pianist and organist; the son composed many violin-pieces, overtures, &c.; died at Weimar, 1846.

Muller, Will. Adolph, published, 1830, a work concerning organs and their manufacture.

Mullinger, John, celebrated in 1677 for his work on "Petrus and Music."

Musical Academy. The first of which we find a written account was established at Vincenza, 1500; the first in England was in 1710, in London; one was established in Paris, 1669; one in this country, at Boston, 1820, by Mr. Bailey; the Boston Academy of Music was organized 1833.

Musical Characters, such as notes, rests, &c., were derived from the points used by Guido.

Musical Chronometer, an instrument for measuring and keeping time, invented by Joseph Sauveur, 1700.

Musical Conventions were held in New Hampshire, 1829. Moses E. Cheney claims to have held the first in Vermont.

Musical Notes. Specimens exist of notes similar to those now in use, printed in 1300; books with musical notes were printed in 1453; notes were represented in the Bay Psalm-Book, by letters.

Musical Short-Hand, devised 1874, by an Englishman; it is merely phonography applied to music, and is based on Isaac Pitman's system of phonography. The signs used to represent the notes are twelve in number, corresponding to the black and white keys of the piano-forte; and, owing to the ease with which a knowledge of them can be acquired, great speed may be attained by the learner, it being a very simple matter to take down any ordinary tune while it is being sung or played.

Musical Sounds arise from equal vibrations of the air set in motion by whatever cause. These vibrations are palpable in the strings of the piano-forte, and the tremblings of the organ-loft when the deep tones are sounded.

Musical Sticks, sixteen pine sticks about one inch wide, and from one to three feet long, laid upon ropes of straw, and struck with wood hammers to produce sound; introduced in this country by Mr. Nelson, 1846.

Music-Bells, carillons, were used by King David; prefixed to an ancient copy of the Psalms, he is represented as playing, with a hammer in each hand, upon five bells.

Music Printing was commenced in this country about 1690, when under each note it was necessary to place the initial of the syllable to be applied in singing by note; specimens exist, printed in 1698, badly done, with many errors, and with only bars to divide the lines of the poetry. Music was printed in Europe 1503.
Music, Sacred. Previous to the reformation, 1720, church music tunes were supposed to be holy; and the people put off their hats, and put on a great show of devotion and gravity, whenever psalm-tunes were sung.

Muncey Version. A small number of the Psalms were in 1847 prepared to be sung by the Munceys, a North American tribe, followed by sixty-eight hymns; translated by Richard Flood.

Munro, Alexander, 1732, published in France a collection of Scotch music for the flute, with variations; was a native of Scotland, residing at Paris.

Munroe, James, of Cardel, Scotland, published "A New Gaelic Song-Book;" at Glasgow.

Muson, R. D., of Williston, Vt., constructed a wonderful musical calendar clock, after spending many months labor; it is an eight-day clock, which besides marking the hours, &c., has a cylinder attachment, which will play seven tunes.

Muska, Ilma de, born in Hungary, 1843; won brilliant triumphs in all the cities of Europe, where she sang; came to this country, and sang at Boston, Mass., October, 1873; in addition to her vocal greatness, she is an actress of marked dramatic power.

Musard, Philippe, the originator of the promenades concerts, and the popularizer of the bal masque, loved his profession, and was the idol of Paris society; one of his sons came to New York, April, 1848, and while there composed several popular quadrilles and other dance-music; Philippe died at Auteuil, France, March 31, 1859, aged 68. There were several of this family name distinguished for dance-music.

N.

Nacaire, a kind of brazen drum, formerly much used by the Italians and French.

Nenia, the goddess of funeral songs.

Nagel, Hans Georg, a composer and music publisher; by birth a Swiss; wrote many songs with harp, harpsichord, or piano-forte accompaniments, also choruses; among his songs may be mentioned "Life let us cherish;" also wrote several vocal schools, and a work on singing on the Pestalozzian system, much used in Europe and in America; died at Zurich, Dec. 29, 1836.

Nairn, Caroline, born in Perth, Scotland, 1766; wrote seventy songs, which were arranged with symphonies and accompaniments for the piano-forte by Finlay Dun, of London, and published in "Modern Scottish Minstrelsy."

Naker, a species of kettle-drum.

Nakokus, a musical instrument; two brass plates suspended by strings and struck together to beat time; used in Mahometan processions, and by the Egyptians.

Naldi, S., born 1770, a celebrated Italian singer at the King's Theatre, London; died Dec. 16, 1820.

Nannetti, Signor, barytone singer, made his début in Italian opera, and was engaged at Covent Garden, London, 1872.

Naper, William, distinguished for his musical skill, and for his collection of "Scotch Ballads," 1792; was for many years a member of his majesty's band, and a concert performer; died at Somerton, Scotland, aged 72.

Napoleon, Arthur, born in Oporto, Portugal, Sept. 6, 1844; at the age of six years could play the piano-forte at concerts; in 1852 visited Paris; 1854 was in London; made a tour of thirty-four towns with Clara Novello and other artists; travelled through Germany and Italy; in 1857 gave concerts in Brazil and throughout South America; came to New York 1858, and after successful concerts in the States returned to Portugal.

Nardini, Pietro, first violinist to the Duke of Tuscany at Florence; born at Leghorn, 1725; among his works are six concertos, twelve solos, six quartets, six duets, and six solos for the flute; died at Florence, 1796.

Nares, James, doctor of music; born in England, 1715; organist and composer; died Feb. 10, 1783.

Nasard, a wind instrument of thick, reedy, nasal tone.

Nash, F. H., teacher of singing and the cultivation of the voice, after several years, opened a school in New York for teaching music and elocution; author of "School Vocalist,"
Nason, Edward, of Newburyport, Mass., a composer and teacher of music; in connection with his brother, Elias S. Nason of Natick, published 1847, "Nason's Vocal Class - Book," also "Songs for the Schoolroom."

Natali, Agnes and Fanny, sisters, of Irish parentage, born in Philadelphia, Penn., commenced their career as singers, with Morelli and La Grange, as the "Heron Family;" they visited the principal cities of South America, and returned to Philadelphia 1859, where they sang in opera. Fanny married Enrico Testa, the tenor; Agnes became a great favorite at Havana.

Nathan, I., author of a work on music, 1823, also "Hebrew Melodies."

Nathan, Isaac, born at Canterbury, England, 1792; became a composer, performer, and teacher of music; his compositions exhibit versatility of talent, and his songs were popular; he was also successful in his orchestral arrangements; wrote an "Essay on the Theory of Music," and some other works.

National Melodies are rather a growth than a creation,— the work, not of one maker, but of many; they are in most instances anonymous, and, though originating in one mind, by the time they become accepted as national they receive additions, and are different from the original.

National Music. The Russians, Danes, Scotch, Irish, Welsh, French, Germans, Italians, and some other peoples, are rich in the possession of national music, because it has been collected and preserved. The music of England and America will show a national character as distinct, when gathered and examined.

National Songs appeal to the heart, stir noble emotions, and feed the fires of nationality; they have immortality, though the names of the authors or composers cannot be discovered.

Nativity, a mystery. A. Bartholomew, 1550.

Nau, Dolores, born in New York, became celebrated as a pianist, harpist, and vocalist; went to Paris, received the first prize for singing, and was engaged at the Royal Academy of Music.

Naumann, Johan Gottlieb, one of the first composers in Germany; born at Blasewitz, near Dresden, 1741; went early to Italy, where he composed his first successful operas; was for a time chapel-master to the king of Prussia, but preferred to reside as much as possible in his own country; late in life he composed much sacred music; his works are very numerous; died at his native village, Oct. 21, 1801, aged 60.

Neate, Charles, born in London, March 28, 1784; a distinguished pianist and violoncellist; one of the first members of the Philharmonic Society, of which he became director; has been known for his compositions, published since 1822; in 1835 wrote a work on fingering.

Nebel, the ancient Jewish ten-stringed harp; its form resembled a bottle or flagon; the strings are struck with a little iron rod.

Necellini, Dom. Marco, chapel-master to the Duke of Parma about the year 1670, was in high repute as a composer.

Necken, the spirit of the water; represented as an old man, who plays his harp or violin in the roaring cataracts; his music is said to consist of eleven chords, which are the very essence of all music; and all music appeals to the human heart in the same degree as it partakes of the inherent qualities of old Necken's chords. There is a Norwegian legend that mortals have attempted to learn these chords, and have succeeded; some having learned two, others three, but few more than six. He who is taught to strike the eleventh chord, the legend says, must give his own soul in exchange; at the ninth chord, lifeless objects begin to dance; and, when the tenth is struck, the player is seized with such a rapture that he can never sleep, but plays on forever.

Needham, Elias P., a native of New York, born Sept. 29, 1812; was, in 1835, first interested in the manufacture of melodeons, with Mr. Carhart; is the inventor of a pneumatic machine for conveying packages and passengers through tubes from which the air has been exhausted; he and his son succeeded Carhart as melodeon-makers.

Neefe, Christian Gottlob, chapel-master and court organist at Bonn; born in Saxony, 1748; became conductor of the orchestra, and later a teacher of music; removed to Dessau as leader of a band there, and as orchestral chief, where he died 1798.

Neginoth, a general term for all
such stringed instruments as were played with the hand or the plectrum.

Negri, Dom. Francesco, an ecclesiastic and pupil of Antonio Lotti at Venice, about the year 1740. Was eminent in his time as a performer on the harpsichord and violin.

Negri, Giuseppe, musician in ordinary to the Elector of Cologne at the beginning of the seventeenth century, was born at Verona. He published "Madrigali e Arie," Venice, 1622.

Negri, Luigi, for twenty years master at the Royal Academy of Music, died in London, June, 1855, aged 42.

Negri, Marco Antonio, a composer, born at Verona, also flourished about the beginning of the seventeenth century, and published "Salmi à 7 voci," Venice, 1613.

Negri, Maria Catarina, an Italian singer, born at Bologna. She sang at the opera in London, under the direction of Handel.

Negro Minstrelsy was known in this country as early as 1814; and soon after the battle of Plattsburg a song was written intended as a negro's description of that affair, called at the time "Gubernor Probosce's Tea-Party."

Neglholth, a general term for perforated wind instruments of all kinds.

Neirlich, Johann Peter Theodor, born at Erfurt, 1770; a singer, and professor of the harpsichord; became music-master in a gentleman’s family at Dorpat, in Estonia, where he wrote some variations and songs; removed to Moscow, where he devoted himself to teaching and to composition; wrote many preludes, odes, hymns, and piano-forte pieces.

Neidhardt, Augustus, born Aug. 10, 1794, the founder and director of the Dom. Chor., 1823, at Berlin; an excellent composer and musician; died April 18, 1861, aged 63; besides his national song many others were very popular.

Neilson, Laurence Cornelius, born in London, went early to the West Indies, where his musical career began 1785; after the death of his father he returned to England, and became organist at Nottingham and Derby; composed a great variety of vocal and instrumental music, and a book of psalms and hymns.

Nelson, a famous performer upon the dulcimer, the rock harmonicon, and musical sticks; gave concerts in this country, 1846, with Mr. Harrison, a fine singer of comic songs.


Nelson, Richard J., was the discoverer of what are now known in some American orchestras as "musical stones;” he found them in the limestone region of Kendal, England.

Neruda, Franz, a young musician and composer, at present attracting much attention in Germany; is accredited violoncellist to the king of Denmark.

Neruda, Wilma, born at Brunn, Moravia; a talented violinist of a family consisting of two brothers (pianist and violoncellist), and two sisters (pianist and violinist), who made several excursions through Germany, and elsewhere; married Herr L. Normann, 1864.

Nero, in 63, sang upon the stage at Naples; was a singer and player; extorted prizes at musical contests; took great pains to preserve his voice; was a tyrant, and probably insane in regard to his musical accomplishments; was detested, except by himself.

Neubauer, Franz Christian, a Bohemian, became chapel-master at Minden, in Prussia, and was a conductor there afterwards; wrote a number of excellent works for various instruments, and died 1795.

Neubauer, Johann. Of this composer, residing at Vienna, many works are known.

Neuberg, Von, for amusement, manufactured four violoncellos, five trombones, and twenty violins, in imitation of those by the old masters; all of them excellent, and all given to friends in Germany, from 1800 to 1846; was a resident of Karlsbad.

Neukomm, Sigismund, born at Salzburg, July 10, 1778; composed his principal works in England, though he spent the latter part of his life in Paris; his "Mount Sinai" and "David" are known to the present generation; but his psalms, sacred music, and organ-pieces are not so much met with; he wrote a great many English songs, some of which are yet popular; died at Paris, April 3, 1858.

New Orleans, La., Opera, established by Davis, 1820. This city is the
only one in America which has constantly maintained a regular lyric theatre; the regular season of opera is for six months in every year; and in this opera-house nearly all the popular French operas have been produced; many well-educated musicians reside here, and opera has been performed for the last fifty years.

_New Version of the Psalms_ introduced Dec. 3, 1696, by order of King William III., when the old version fell into disuse; the _new_ was by Tate and Brady.

_Ney, Jenny_, born in Pressburg, Hungary, was engaged at the Imperial Opera, Vienna, 1851; was greeted throughout Germany, and wherever she sang, as the first singer on the stage; sang in London, 1855, and became chamber-singer of the court of Saxony.

_Nicholo, O. M._, invented, 1823, a small wooden pipe, which produces sub-bass tones to CCC; it has been applied by him to church organs with success.

_Nichelmann, Christoff_, chamber musician and professor of the harpsichord to the King of Prussia; born at Trenebrizen, 1717; resided much at Berlin, and there produced most of his compositions; died 1761.

_Nicholson, father of Charles_, was celebrated as a flutist, and much improved that instrument; died 1737, after having taught his son all that seemed necessary for a performer to know.

_Nicholson, Henry D._, of Cambridge, England, came to this country, and, in 1866, wrote a brief work on the _History and Construction of the Organ._

_Nicholson, Richard_, organist; was the first professor of music at Oxford, England, 1595, and was the composer of many madrigals. He died 1639.

_Nickels, Clara_, of Boston, Mass., a popular vocalist, soprano, known at concerts and conventions; a pianist and teacher of music.

_Nickles, J._, treating of several novel and interesting topics concerning the "natural diapason," in a paper published in Paris, Feb. 28, 1858, re-affirms the statements which had been previously made concerning the hearing of La when agitating the head from side to side, and says: "M. Jobard became convinced, by experiment, of the fact; and that any one can verify it if he will disencumber his neck of the cravat and collar, and place himself apart from all noise."

_Nicolai, Carl Otto E._, born June 9, 1810; was a son of Prussia, and began his career in Berlin as street musician; and, after wandering in many lands, became celebrated as a pianist, music-teacher, and composer of vocal and instrumental music; died May 10, 1864.

_Nicolai, C. E. D._, music-master at Königsberg, Prussia, composer and author of a piano-forte school and other works; died at Berlin, 1857.

_Nicolai, C. S. T._, son of David, was assistant organist to his father, 1795; so that the third generation of this family served at the same organ in the same place.

_Nicolai, Friedrich_, born at Berlin, 1733; celebrated not only as a musician, but for his account of music at Vienna, and his observations made during an extended tour; died at Berlin, 1811, aged 78.

_Nicolai, Otto_, the composer of several operas, was chapel-master and musician many years; in 1840 produced his "Lustigen Weiber von Windsor," and, in two months after conducting this work, died.

_Niedermeyer, M. Louis_, director of the school of sacred music, established at Paris, 1861; born April 27, 1802, at Noyon, Switzerland; at the age of 19 produced an opera; settled at Paris at the age of 21; has published a large number of melodies, and written much for the Italian theatres; eight or ten of his operas were produced at Paris; in 1856 he established "La Moitrise," which he continued during his life; died at Paris, April 14, 1861, aged 59.

_Nieitt, Friedrich Eriardt_, a musical theorist and composer; born in Thuringia; became a composer for the court of Copenhagen; wrote many theoretical works, and died 1717.

_Nilssoen, Kristine_, known as the Swedish vocalist, was born near Vexio, Sweden; became known as a singer at the age of ten years; first appeared in opera in 1800; since then has attained an immense reputation.

_Nolrega_, a Jesuit, introduced music in his schools in order to make friends of the Brazilians; he set the catechism, creed, and ordinary prayers to music, and thus taught the gospel in song to the natives.

_Nordwall, Andreas O._, a Swed-
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ish writer on acoustics, wrote "Dissertatio de Sono Simplici Directo," Upsal, 1779.

NORMAN, JOHN, an English contrapuntist, of whose composition some masses were in the music-school at Oxford; flourished about 1490.

NORMANN, L., born in Stockholm, 1831, a well-known artist and composer; teacher at the Royal Academy of Music in his native city, 1857; and kapellmeister there, 1861.

NORMAN MINSTRELS, after the conquest, went to England from France, where they abounded; and the kingdom swarmed with itinerant musicians and singers.

NOIRIS, CHARLES, born at Salisbury, England, 1740; at the great Commemoration of Handel, in 1784, he was one of the principal tenor-singers, and Burney speaks in high terms of his pathetic delivery; his last efforts in public were at the Commemoration of 1790, and at the Birmingham Festival of the same year; he died ten days after his last appearance in public, at Imley Hall, the seat of Lord Dudley and Ward. Norris was a good musician; he left some fine anthems, glee's, and songs, and also some examples of instrumental music.

NORTH, FRANCIS, son of Lord North, born 1640; wrote an "Essay on Music," 1677, of considerable merit; died 1685.

NORTH, ROGER, a practical musician, both in singing and on the organ; born at Rougham, England, 1650; was author of a work entitled "Memoirs of Music," with accounts of the celebrated English composers from 1650 to 1680: he lived to the age of ninety years; died 1740.

NORTON, JOHN T., an English musician of celebrity; came to this country 1830, and was noted as a trumpeter; continued to perform on that instrument until incapacitated by age; died in Philadelphia, Penn., Feb. 1, 1868, aged 83 years.

NORTON, THOMAS, an English writer who assisted Sternhold and Hopkins in their noted version of the Psalms, 27 of which he turned into English metre; died 1600.

NOSE FLUTE. The Tahitians have an instrument of the flute kind, made of bamboo-cane, and blown from the nostrils: one nostril is used for blowing, the other being stopped.

NOTGER, or NOTKER, BALBULUS, a musician, composed a collection of hymns, 850, the melodies to some of which consisted of fourths and fifths; died 912.

NOUGARET, PIERRE J. B., a Frenchman of letters, born in Rochelle in 1742; published a "Histoire Philosophique de la Musique, et des Observations sur les differens Genres regis au Theatre." There is also a dissertation on the opera seria.

NOVACK, JOHANN, chapel-master at Prague in 1750; was celebrated for his sacred compositions.

NOVELLO, CLARA ANASTASIA, born in London, June 15, 1818; at the age of nine years commenced singing and playing the piano-forte; went to Paris, and sang there until 1830; returning to London, she sang at the Philharmonic concerts and festivals; in 1841, she sang in Italy and Germany, but is best known as an oratorio-singer in England; married Count Gigliucci, of Ferno, in the Roman states, 1848, and in 1860 retired from the stage.

NOVELLO, SABILLA, known in London as a vocalist of great merit, has translated many theoretical works upon music.

NOVELLO, VINCENT, born in England, Sept. 6, 1781; by descent an Italian; the larger part of his life and his professional career were passed in London, where his sound musical knowledge, and his command over the organ, enabled him to do valuable service to his art. The masses of Mozart, Haydn, Hummel, and many writers less known, owe the largest share of their introduction in a complete form to Mr. Novello's editorship; died at Nice, Aug. 9, 1861, aged 80 years.

NUGENT, THOMAS, a native of Ireland, wrote, 1748, a work on music, which was noticed by Dr. Burney.

NUMA, 715 B.C., maintained a company of twelve young men whose duty it was to dance and sing hymns in praise of the god of war.

NUMERAL NOTATION, claimed as the invention of R. F. Beal and H. W. Day, Boston, Mass., 1846; also by Harrison; was introduced by Rousseau, at Paris, France, 1742. Various systems of numeral notation have been invented; but they have gone into disuse, never having received the sanction of the mass of musicians. The round-note system is easy and simple, and is adapted to the expression of music of all kinds.
O.

O. This capital letter was used by the ancients as the sign of triple time; it is also used by the Italians for or; as, flauto o violino, flute or violin.

OBOE, a popular instrument in our orchestras; it was the classical tibia mentioned by Horace, known as hautboy.

OCTACHORD, an instrument of ten strings upon a hollow frame, about two feet long, intended to be used as an aid in teaching the scale and the intervals.

OCTAVE FLUTE, an instrument which ranges an octave above the flute.

OCTAVINO, an old stringed instrument resembling the spinet.

OCTO-BASS, an instrument that descends a third lower than the four-stringed double bass.

ODINGTON, WALTER, of Worcestershire, England, wrote much upon music in the reign of Henry III.; mentions major and minor semitones and the comma; gives rules for the proportions of organ-pipes and for casting bells; uses the terms longs and breves, and gives rules for organizing chants. One of this name, of Evesham, England, was noted for his skill in music, and wrote some valuable works there.

Odo, a monk of Burgundy, was a celebrated musician, and in 920 wrote music in parts; was living at the same period with Hucbald.

O'DONNELL, of Fermoy, Ireland, was perhaps the last Irish piper who confined himself to the real Irish melodies; he was an exquisite performer on the Irish pipes, and died in 1840.

OECELEN, VAN, organ-builder, of Holland, constructed an automaton figure that could play upon the clarinet and cornet, after coming to this country; died in Maine.

OECELEN, CHARLES, born in Holland, 1847, son of the above, a composer and teacher of music, Rockland, Me.; died there 1869, aged 41.

OEZERREICH, GEORG, born at Magdeburg, 1664; a celebrated tenor singer at Hamburg; went to Wolfenbuttel, and became chapel-master and also famous as a musician; died 1735.

OFFENBACH, F., a celebrated singer in the synagogue at Cologne; published, 1838, a collection of Jewish chants and poems commemorative of the departure of the Israelites from Egypt.

OFFENBACH, JACQUES, born at Cologne, June 24, 1819; is of Jewish extraction; settled in Paris 1842; was a performer on the violin and violoncello; became leader of the orchestra at the Theatre Français, 1847, and there became known as a composer; in 1855 was appointed director of the Bouffes Parisiens; he soon, with the troupe of this theatre, visited his native country and England, and became celebrated as an opera-composer; his compositions are numerous and popular.


O'KELLY, CORMAC, of Ballynascreen, county of Derry, a district celebrated for the manufacture of harps and the preservation of Irish melodies, made the harp of Hempsen the harper, 1700; it is still preserved at Doonhill.

OLD HUNDRED may have been of French origin; it was printed in France, 1550; in England, 1562; harmonized in France, 1565; in England, 1579; it has been claimed as the production of many different persons, and has held its place in the books of psalmody from ancient times.

OLD MASTERS. The works of the older masters, Haydn, Mozart, and particularly Sebastian Bach, whose compositions have become thoroughly known even to musicians only during the last forty years, have had a full share in forming the musical life of the present age. But Beethoven is the presiding genius of the century, and the grand forms he perfected remain the ideal types; inasmuch as the free, thematic structure of the sonata and symphony was made the vehicle of his conceptions. He elevated the forms to match his grand personality, and no successor has yet appeared to carry the dimensions of the art beyond the limits he set. Schubert, Mendelssohn, Schumann, and others have developed music in single, separate points; but no one of them has enlarged the collective form as represented by
Beethoven's symphonies or Handel's oratorios.

**Oldest Notation.** The oldest legible notation of Christendom is in three or four parallel lines, the notes being square or angular, and variously colored; the melodies are not divided into measures by bars, though the notes are of different lengths.

**Old Oaken Bucket.** This celebrated old song was written, and adapted to an ancient Scottish melody, by S. Woodworth.

**Old Versions of Psalms.** The early versions were made by men whose piety was better than their poetry, who had drank more of Jordan than of Helicon; but the rhythmic form of the psalms is grateful to the ear, and facilitated the retention of words in the memory. Experience shows that many persons draw their consolation in sickness and approaching death more largely from hymns than from any other species of meditation. Old versions are in existence dating from 1500 to 1636.

**Olimpus.** There were two musicians of this name; one invented the enharmonic genus, was a composer of songs and elegies which were sung to the sound of the flute; the other was also a composer and flute-player.


**Oliver, Edward B.**, born in Boston, July 19, 1822; for many years a teacher of music at Farmington, Conn.; established a musical institute at Pittsfield, Mass., 1856, and since a music school in Boston; has published a "Practical Text-Book" for the piano-forte, "A Manual of Thorough-Bass," and many other compositions.

**Oliver, F. E.**, with **Horatio Southgate**, published the "Psalter, with Chants," at Boston, Mass., 1838.

**Oliver, Henry Kemble**, born at Beverly, Mass., Nov. 24, 1800; an amateur; first began to compose music in 1832; "Federal Street," a widely known hymn-tune, was his earliest production; has written much music, and published the "National Lyre" with Dr. Tuckerman, and in 1860, "Oliver's Coll. of Church Music," and in 1873, "Oliver's Original Sacred Music." "Federal Street" was performed under his lead at the Peace Jubilee of 1872 by 20,000 singers, the audience of 40,000 joining.

**Omerti**, a bowed instrument made of the cocoanut-shell; the sounding-board is of skin or satin-wood, and the handle resembles the head of the violin.

**Onslow, George**, a celebrated musical amateur and composer, born at Clermont, in the Pay de Dôme, France, July 27, 1794, of an English family; commenced his career as a composer for the piano-forte; afterwards became known as a composer for stringed instruments and for orchestra; resided at Rouen after marriage, and died there Oct. 3, 1853, aged 69.

**Opera.** A play resembling an opera was performed in London, England, 1409; French opera was performed 1645; and Italian opera in France, 1577; Italian opera in England, 1656; in America, 1825. The following list mentions the number of operas composed by some of the gifted writers: Auber, 40 operas; Adam, 30; Balfe, 16; Bellini, 10; Bishop, 75; Boieldieu, 31; Carafa, 31; Cherubini, 31; Cimarosa, 76; Donizetti, 63; Fioravanti, 25; Galuppi, 52; Gluck, 50; Gretty, 60; Guglielmi, 80; Halevy, 31; Handel, 42; Haydn, 25; Harald, 26; Isouard, 39; Jomelli, 40; Kreutzer, 30; Leo, 28; Lindpaintner, 26; Lulli, 45; Marschner, 20; Mehul, 49; Mercadante, 47; Meyerbeer, 18; Mozart, 18; Pacini, 60; Paer, 60; Paisiello, 150; Piccini, 175; Porpora, 24; Ricci (brothers), 26; Rossini, 50; Scarlatti, 260; Spohr, 12; Spontini, 25; Verdi, 20; Wagner, 8; Weber, 11; Weigl, 46; Winter, 54.

**Opera Buffe** was invented by P. Guglielmi; he was born in Italy, 1729, and died 1804.

**Opharion**, an instrument very much resembling the bass-viol.

**Ophicleide**, an instrument which offers great resources for maintaining the low part of masses of harmony; it is used as an alto and bass.

**Opitz, Martin**, whom the Germans call the father of their drama, wrote some operas, and translated "Daphne" from the Italian, 1827.

**Oratorio.** Performances of sacred music were called Oratorios because they commenced with the fathers of the oratory, when, to draw youths to church, they had hymns and sacred stories written in dialogue, and set to music. After the first part came the sermon, which the people were induced to stay and hear in order to be present at the performance of the second part. The subjects, in early times, were the "Good
Samaritan," "Prodigal Son," "Tobit's Story," &c.; and by the excellence of the composition, the band of instruments, and the performance, the oratory came into great repute; and this species of musical drama obtained the general appellation of oratorio.

**Orchestral Piano**, an instrument constructed for Liszt, 1853; it has the *orgue melodium* attached to the body of the grand piano-forte in such a manner as to be used at pleasure.

**Orchestra**, an instrument intended to possess the combined power and variety of a full orchestra; invented by F. T. Kaufmann, 1851.

**Organ.** An instrument well known as the most complicated, most harmonious, and most capable of producing an almost endless variety of combinations and effects, very properly called the king of instruments. The organ was first introduced into France in 1757, the first one ever seen in that country being sent to Pepin, the founder of the Carolvingian race, by the emperor Constantine Copronymus; and soon afterwards they were introduced into all the churches of the western empire.

**Organized Lyre**, an instrument of fifteen strings, embracing four octaves; it has keys like those of the piano-forte, and two necks, each with six strings, to be played with the fingers.

**Organized Piano-forte**, an instrument consisting of an organ and piano-forte.

**Organolyricon**, an extremely complex instrument of French invention, much on the principle of the organ, but combining a variety of instruments in imitation of a full band or orchestra.

**Organophonic Band**, a Hungarian company, who without instruments, with the voice alone, imitate the wind and stringed instruments of a regular orchestra; came to this country, 1848.

**Orloff, Gregorio,** published "A History of Music," 1822; was a Russian count, and a writer of ability.

**Orpheus** was the inventor of the religious mysteries of the Greeks; was a Thracian concerning whom numberless fables have been written.

**Oscar,** King of Sweden, composed several hymns, and some marches which were very popular; was in 1859 engaged upon an opera at the time of his death.


**Osten, Theodore,** born at Berlin, 1812, a pianist and composer of some note; died at Berlin, April, 1870, aged 56. His piano-forte music is well known in London.

**Oswald, James,** a Scottish composer and editor of national music, was music-master at Dunfermline, 1736; taught in Edinburgh; went to London 1741, and in 1761 was chamber-composer to his majesty the king of England.

**Ottoman Instruments.** Nineteen different instruments of music were early used, the most agreeable of which was the *tambour*, strung with eight cords, seven of steel and one of brass, with a long handle on which is a division for fingering the notes; and with this instrument they can play any overture. They compose and execute music from memory; are rich in their semitones, of which they have twenty-four in number. Music is reckoned essential in their education, and it resembles that of Persia.

**Oulibicheff, M.,** a celebrated Russian amateur; author of "The Life and Works of Mozart," and "The History of Music before Mozart," as also a work on Beethoven; died Feb. 3, 1858, at Nijni-Novgorod, where he had long resided.

**Ouseley, Sir F. A. Gore,** born 1827, a self-taught musician; at the age of eight years composed an operetta; in 1853 composed an oratorio; in 1855 was chosen musical professor in the University of Oxford; is the precentor of Hereford Cathedral, and an acknowledged musician and composer.

**Overstrung Bass** strings, running diagonally in respect to the other strings of the instrument, were noticed in a Russian piano-forte brought to New York, 1849.

**Owen, Morgan,** an eminent Welsh bard and antiquarian, born 1788; died 1868, aged 80.

**Oxenford, John,** born at Cambrewell, England, 1812; published an illustrated book of "French Songs," also poems and songs set to music.

**Ozi, Francois,** born at Montpellier about the year 1750, was a celebrated performer on the bassoon.

**Ozi, Etienne,** probably a son of the preceding, was born at Nîmes, in Lan-
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P. This letter is used as an abbreviation of piano; pp. means più piano, or more soft; and ppp., as soft as possible.

PACHA, OMER, wife of a Turkish general, a Transylvanian by birth; came to America 1859; has composed several marches and some other music; became a teacher in New York, after a short concert-tour, 1860.

PACINI, GIOVANNI, born at Syracuse, 1790; went to Rome, and began his career as a composer of church-music; at the age of thirteen composed for the theatre; afterwards wrote operas for all the Italian theatres; his "Saffo" is known in this country; he wrote masses and other religious and secular works later in life; died at Florence, Italy, December, 1867, aged 71.

PACKARD, J. B., of Boston, Mass. published the "One Key Singer," every tune being written in the key of C; some of the music is composed by the publisher; also "Musical Gems," New York, 1849.

PACKERIDGE, M., an Irishman, was first to use the "Armonica" in his country; it was improved by E. Deleval, a member of the Royal Society, and further by Dr. Franklin, who perfected it and made of it an entirely different instrument.

PADDON, JOHN, for many years one of the most successful teachers of music in the city of Boston, Mass.; died in Cambridge, April 27, 1846, aged 70.

PADILLA, ARTOT, wife of Padilla, a Spanish barytone at the Italian opera, Paris, has become celebrated as prima donna at Berlin.

PADUANA, SIGNORA, a singer at Venice. In 1788 she was considered to possess the finest voice of any female in Italy.

PAER, FERDINANDO, born at Parma, 1771; became known at Venice as a dramatic composer; chapel-master at Dresden, 1801; was engaged by Napoleon for the court of France; composed thirty operas and much other music; died at Paris, 1839.

PAGANINI, NICOLÒ, born in Genoa, Feb. 18, 1784; his life presented nothing remarkable until 1813, when he commenced giving concerts at Milan, and became known as the most wonderful violinist living; from that time until his death he had a world-wide fame; he composed much for his instrument; it was thought that he possessed some secret knowledge of the violin that no other person had. He died at Nizza in Italy, May 27, 1840.


PAGET, LORD, born in London, 1839; published waltzes for the piano-forte, with cornet accompaniments, 1857.

PAINE, DAVID, born at Portland, Me., where his father was a musician and organ-builder; at the age of ten years he walked six miles every Sunday to play the organ at Limington, Me.; and in 1829 became organist and teacher of music at Eastport, these two organs being the only ones in the State at that time, except the organs in Portland; went to Boston, Mass., in 1840, where he was organist at different churches for twenty-three years; and in 1873 was organist at the Cambridge-street Church. Published the "Portland Collection," 1839; "Social Minstrel," and "Jenny Lind Glee Book," Boston, 1851.

PAINE, JOHN K., a composer and organist of European as well as American reputation; born in Portland, Me., 1839; made a professor in the Boston, Mass., University; instructor of music at Harvard College; his organ compositions, sonatas, string-quartets, and songs take high rank; has composed one successful oratorio, "St. Peter."

PAINE, THOMAS, born at Taunton, Mass., Dec. 9, 1773; had his name changed to Robert Treat Paine, jun., 1801; wrote "Adams and Liberty," one of the most popular songs of the Revolution; the music was English, but has since been known as the "Star-Spangled Banner;" died in Boston, Nov. 13, 1814.

PASIEGHI, GIOVANNI, born at Ta-
rento, May 9, 1741; became known as a singer, 1754; and was an opera composer, 1763; went to Russia, 1776; was now famous as a composer; went to Warsaw and to Naples; wrote everywhere for the courts, kings, emperors, theatres, and church; was celebrated in England, France, Italy, and Russia alike; was a member of many learned societies; and died at Naples, June 5, 1810, aged 75.

Paley, Giovanni Pietro Aloisio da, a celebrated Italian composer, born in Palestrina, near Rome, 1524; became known as a writer of madrigals, 1559; was a chapel-master, 1562; and, having brought choral harmony to a degree of perfection that has never been exceeded, died in Rome, Feb. 2, 1594, aged 70; his works were numerous and of great value.


Palmealdicon, an improvement upon Franklin's musical glasses.

Palmer, William, a well-known musician of Washington, known South by his concerts; died June 30, 1853; gained much reputation under the name of Prof. Heller.

Palmo, Ferdinando, erected a theatre in Chambers Street, New York, in 1843, where he made musical performances a conspicuous part of the entertainment; spent a fortune in the vain endeavor to make a permanent house for Italian opera in that city. His opera-house was sold to W. E. Burton in 1848, and was afterwards occupied by the United States Government. Born in Naples, 1785; came to New York, 1810; died there Sept. 5, 1869.

Pandean pipes, one of the oldest instruments, made of reeds of different lengths, and producing as many tones as there were reeds.

Pandora, a stringed instrument resembling a lute, with brass strings.

Panharmicon, an ancient wind-instrument, consisting of pipes and in some degree resembling a small organ.

Panna, Csinka, a Hungarian gypsy-woman; a singer and celebrated violinist, 1772; possessed much musical intelligence, and was long leader of an orchestra of celebrity in Hungary.

Panormo, Ferdinand Charles, son of Francis, was an eminent pianist; at the age of six years played in public; and at the age of fifteen became known as a composer and performer in London, Scotland, and Ireland.

Panormo, Francis, born in Rome, began his musical career in Paris, where he acquired celebrity as a composer of songs and music for the violin and flute; went to London, and taught music there and in Dublin; wrote some works upon music of high repute.

Panseron, M., a much-esteemed French composer of vocal and other music; in early life, chapel-master to a French prince, and author of some useful works on the science of music; died August, 1859.

Papanti, Lorenzo, celebrated as a performer on the French horn, and a violinist; known in the orchestra of Ostinelli, in Boston; at one time a teacher of music and dancing at West Point, and later in Boston; was born in Florence, Italy, 1799; came to Boston, 1824; was a musician on board "The Constitution;" died May 7, 1872, aged 73.

Paradies, Domenico, went to London in 1742; was a composer, and performer upon instruments; set an Italian opera to music, 1743.

Pardee, M., of Albany, N.Y., 1835, constructed an automaton-trumpeter, which performed several very difficult pieces of trumpet-music finely; it was considered a rival of Macll's.

Parepa, Euphrosyne, was born in Edinburgh, Scotland, May 7, 1833; after becoming known as a singer she married Capt. Carvil of the English army, and made her appearance in opera at Malta, 1855; sang in Spain, Italy, and England until 1865, when her husband died; came to the United States in 1866, appeared in concerts, and married Carl Rosa, violinist, at New York, Feb. 25, 1867, and made her appearance in opera the same month at Springfield, Mass.; sang at the first Peace Jubilee, Boston, in 1869; with her husband formed the Parepa-Rosa English Opera company, which became famous; after a series of triumphs in this country, she went to England, and to Egypt; returning to London, she died, Jan. 27, 1874, aged 38.

Parke, John, born 1745; was a performer on the hautboy at the oratorios, 1776, and the successor of Fischer at Vauxhall Gardens; became attached to the Carlton House band, and was en-
gaged at all the music meetings of the country, and continued to play until near seventy years of age; composed a large number of concertos; died at London, 1829.

Parke, Miss, afterwards Mrs. Beardmore, was born in 1775; among the first orchestral singers and most celebrated pianists; died at an early age in the year 1822, her husband surviving her only four months; published several sets of sonatas, besides detached pieces and some songs.

Parke, William Thomas, a celebrated performer on the hautboy; born 1762; performed at the London theatres in 1776; acquired considerable reputation as a composer; wrote many songs, glee, and instrumental pieces; was made a member of the Royal Society of Musicians, and enjoyed the favor of George IV.; died Aug. 2, 1829, aged 67.

Park, Caleb, a well-known melodeon manufacturer of Concord, N.H.; firm of Parker & Secomb, born in New Hampton, Sept. 10, 1810; died at a curative establishment in Providence, R. I., where he had hoped to gain in health, Jan. 10, 1874, aged 64.


Parker, John R., music-dealer, Boston, Mass.; in 1820, edited "The Entertainer, or Musical Intelligencer," published every Saturday by Thomas Badger, jun.; it was the first of its kind in New England.

Parker, Luther, of Charlestown, Mass.; a composer of church-music, and a singing-master for many years.

Parker, Matthew, born at Norwich, 1504; composed the music to Queen Elizabeth's Liturgy; also translated the Psalms; died in 1575.

Parker, W. T., of London, England, principal oboist to the Royal Theatre, Covent Garden, was born 1784; wrote "Musical Memoirs" and other works; was oboist forty years; died 1838.


Parma, Nicolo, a contrapuntist of the sixteenth century, born at Mantua; published "Cantiones Sacrae, 5, 6-10, Vocum," Venice, 1580.

Parmentier, Jean, born at Dieppe, 1494; composed loyal songs, ballads, rondos, "good and exceeding moralities," among which was one for ten actors, published 1531, at Paris.

Parodi, Teresa, a native of Genoa, born Aug. 27, 1827; first appeared in opera at Bergamo, 1845, and at once became famous; sang in Italy, France, and England, everywhere with success; came to this country in 1850, and remained in the United States, singing in all the principal cities, until 1854, when she was engaged at the Grand Opera, Paris; retured here in 1855, and gave concerts in the principal cities.

Parkman, Antoine, died at Bourges, 1650; published at Paris in 1636 and 1646, a work entitled "Traité de Musique, contenant les Préceptes de la Composition."

Parr, John, London, England, author of a "Manual of Musical Terms," wrote much on the subject of music, 1863; was celebrated as a comic singer and pianist.

Parr, John, born at Denbigh, North Wales, 1776; when a boy, made himself a fife, and learned to play such music as he heard; joined a military band, became leader, and could play upon three flageolets at the same time; in 1807, went to reside in London, where he composed and published upwards of three hundred compositions, also books of instruction for several instruments, and many volumes of instrumental music for bands and orchestras; retired 1853.


Passion Plays. In the passion plays there was nothing spoken. The story and the dialogues were intoned, and the words of the people sung by a chorus. It was a common custom to give the words of the several characters in part harmony.

Pasta, Giuditta, born at Serrano, near Milan, 1799; made her début, 1817; appeared in Paris, 1822, and in London, 1824; was much admired as an opera-singer and actress; sang mostly in Italy and France; retired 1853; was of a Jewish family named Negri; had one child, a daughter, born in 1825; died in 1865, aged 66.
PATRICK, WILLIAM O., born at Mobile, Ala., February 1850; became celebrated, South, as a pianist; went to England, and received the appointment of pianist to the Prince of Wales; composed many pieces for piano.

PATENT NOTES, invented by Andrew Law of Cheshire, Conn., 1792; three, new-shaped, were invented by J. B. Aiken, Philadelphia, Penn., 1846; and three others by G. Hendrickson of Virginia, 1849.

PATTERSON, J. T., born at Augusta, Me., March 25, 1837; blind, but became noted as a pianist, violinist, organist, and composer; a teacher for many years.

PATTERSON, JOHN, of Albany, N.Y., author of "Preceptors" for the fife, flute, and other instruments; a well-known musician.

PATTI, ADELINA, born at Madrid, Spain, April 9, 1843; came to America, 1844; could sing before she could speak; first appeared at the age of nine years, when she made the tour of the provinces with Strakosch and Ole Bull, clearing as her share of the profits $20,000; went to the West Indies with Gottschalk; visited Europe, where she was the leading prima donna several years; married in London, and has since sung in Hamburg, London, and Paris.

PATTI, AMELIA, was famous as a singer, and married Maurice Strakosch, the distinguished pianist and composer of New York.

PATTI, CARLOS, was known in this country principally as a violinist, and leader of an orchestra at New Orleans, La.; was born in the greenroom of the theatre, Madrid, 1842; was for a season director of Grand Opera in New York; went to St. Louis, 1873, and died there, March 17, 1873.

PATTI, CARLOTTA, was born in Italy, but came here when a child; appeared in New York, 1861, and soon after, at Covent Garden, London; sang in France, Belgium, Holland, Brussels, Lîége, Antwerp, and Amsterdam; went to nearly all the cities of Germany and Italy; her success was immense, and in Paris she gave over one hundred concerts; she visited Russia, Constantino- ple, Moldavia, Wallachia, and then returned to the United States.

PATTI, SALVATOR, married Madame Barilli, a celebrated prima donna and tragic actress; he was an excellent tenor opera-singer of Milan, and came from Italy to this country in 1844, bringing all his family with him; they were all artists, and have since appeared in remote quarters of the globe. Died at Paris, Aug. 30, 1859. See Barilli.

PATTISON, J. N., born at Niagara Falls, N.Y., 1840; first became known as pianist for a travelling concert troupe; went to Europe, gave concerts in some of the Italian cities; returning, appeared in New York, 1862; since which, except when on protracted concert-tours, he has remained in that city, where he is well known as a pianist, teacher, and composer.

PAULUS, M., and M. MAURY, composers and musicians; first and second leaders of the French Band, "Garde Républicaine," since 1854; visited London 1871, and gave concerts with great success; came to this country 1872, and performed at the Boston Peace Jubilee; the band consists of men who have served at least two years in one of the French regiments, and who enlist for twenty-five years; numbers fifty-five men.

PAYNE, JOHN HOWARD, born in New York, June 9, 1792; known in this country and in Europe as an actor, and for his connection with several newspapers and periodicals; celebrated as the author of "Home, Sweet Home;" was appointed consul at Tunis, 1841; died there April 1, 1852; his monument says he was born in Boston, Mass.; he did live there when a boy, and there made his first appearance at the old Boston Theatre.

PEACHAM, HENRY, published, 1624, a work upon music and musical men, very useful to persons fond of musical history.

PEACOCK, FRANCIS, born at Aberdeen, Scotland, 1723; was a composer and instrumental performer; published a collection of "Scottish Music," and was a member of the Aberdeen Musical Society; played the violin and violoncello in the public concerts for many years; died June 28, 1807, aged 84.

PEAK, Mr. and Mrs., with four children, commenced giving concerts 1841; in 1854 the family, increased to eight, introduced bells, after the fashion of the Swiss bell-ringers, also the harp, violin, guitar, and other instruments. William II. became famous in another
company, 1858; Lisetta was famous as a singer; Alfred Fays was the principal violinist.

**Pearce, James, Mus. Bac., Oxford**, England, New College, came to this country, and was organist at Philadelphia, and settled at Quebec, Canada; published "Chants and Responses," 1867, and has since written many church tunes and songs.

**Pearce, J.,** author of a work on violins and violin-players, Sheffield, England, 1866.


**Pearsall, R. L.,** known in London as an amateur composer of madrigals, died at his residence in Switzerland, September, 1856; was the author of many essays on music, and a composer of songs.


**Pease, E.,** of Cincinnati, O., author of "Youth's Musical Lamp," and the "American School Song Book."


**Pease, M. H.,** published, 1852, at Pittsburg, Penn., the "Musical Instructor;" was assisted in the work by E. Pease and J. McMillen.

**Peasley, Aaron Merrill,** in 1818 invented and patented "a new and useful improvement in organs," and claimed reed instruments as an American invention. He reaped little benefit from his invention, for it was not until after the expiration of his patent that it became popular. In 1873 it was estimated that forty thousand organs, in which the tones are produced by vibrators or reeds, are sold annually in the United States alone, and that ten times as many are annually exported as the whole amount of foreign instruments brought into this country.

**Peblis, David,** one of the principal musicians of Scotland in his time; set some of the Psalms in four and five parts, 1530.

**Peck, Daniel L.,** of Philadelphia, Penn., published, 1810, a valuable collection of sacred music, some of which was original; 104 pages.


**Pedalier,** a new French instrument, making an addition of the keyboard for the feet, commanding deeply-toned bass strings to the piano-forte.


**Peerson, Martin,** a composer of madrigals, motets, and chamber-music, in London, from 1620 to 1630.

**Pellegrini,** a singer attached to the London theatres for nearly fifty years; went there with Monck Mason to introduce German opera; died at Munich, his native place, 1856.

**Peloubet, C.,** became generally known, 1800, as a manufacturer of organs and melodeons at Bloomfield, N.J.; the firm name is C. Peloubet and Son, and their instruments have largely sold West.

**Pena, John,** of Paris, France, first published the "Introduction to Harmonics" by Euclid, 1557; it went through several editions.

**Pentachord,** made of leather, having five strings, struck with a plectrum made of goat's horn.

**Pentatonic Scale,** C, D, E, G, A; it may be represented by sharps from F# and the black keys of the piano-forte; it was known early to the Chinese, and has been used in Ireland and Scotland.

**Pepin the Short,** one of the kings of France, 750, organized a regular musical establishment at his court; placed an organ, a present from Constantine, in his church, and obtained, for use in his choir, music from Rome, and a teacher who opened a singing-school at Rouen; at this school the pupils sent into the provinces to teach were first called "Masters of Music."

**Pepusch, John Christopher,** a great theoretical musician, born at Berlin, 1607; at the age of fourteen was a teacher of the harpsichord; went to England 1700, and assisted in adapting operas to the stage; became celebrated as a teacher and composer; was elected a fellow of the Royal Society; and died in London, England, 1752.

**Perelli, Natale,** born at Milan, Italy, 1816; early became known as a composer of operas; came to this
country, 1847, with the Marti troupe; appeared in the principal cities and in Boston on the first production of "Ermanni"; returned to Philadelphia, Penn., where he was urged to remain; was employed there in teaching, singing, and composing until his death, February, 1867.

Perez, David, of Spanish extraction, born at Naples 1711; composed his first opera 1741, and gained great reputation in Sicily, where he resided; afterwards wrote his best works in Naples; visited Rome, Portugal, and other places by invitation; was blind during the latter years of his life; was a fine singer; composed much for the theatre and the church; died 1778, in the service of King Joseph, after living many years in Portugal, aged 67.

Pergolesi, or Pergolesi, Giovanni Battista, born at Jesi, Jan. 3, 1710; became a composer of operas early, but did not gain much reputation at first, though a man of great abilities; his popularity increased after his death; and his compositions, which were numerous, rank among the best of his time; his "Salve Regina," printed in England, was his last work; died 1736.

Pericles was a musician, and built the Odeon, or music-room, at Athens, in which poets and musicians practised daily; invited Antigone to come there as a teacher, and procured for him many scholars.

Perignon, H. J., in 1800 was appointed first violinist in the Royal Academy of Music at Paris, and composed much music for his instrument.

Perkins, C. C., a native of Boston, in 1853 presented a statue in bronze, of Beethoven, to the Boston Music Hall Association; was a composer of orchestral music; and a cantata, "The Pilgrims," composed by him, was performed in Boston, Feb. 17, 1855.

Perkins, Julius Edson, born at Stockbridge, Vt., became somewhat celebrated as a bass-singer; went to Europe 1867; appeared in opera there, and since in London, as primo basso, with success; died in London, England, Feb. 25, 1875.

Perkins, Henry S., born in Stockbridge, Vt., March 20, 1833; early became a singer, and performer on instruments; became member of a concert company 1855, after which he made teaching music a business for several years; and since 1862 has been known as a conductor of conventions West, and as a publisher of singing-books, and composer of music.

Perkins, William O., born at Stockbridge, Vt., May 23, 1831; in 1849 became a choir-leader, performer upon instruments, and music-teacher; in 1848 commenced publishing church music books, and became celebrated as a conductor of musical conventions; has held conventions in every State east of the Mississippi, and has become known as a composer of church-music, glee, and songs.


Perronet, Edward, born at Shoreham, England, wrote, among others, the inspiring and triumphant hymn, "All Hail the Power of Jesus' Name;" died January, 1772.

Persian Music, though not advanced as in many other countries, has, within a few years, made wonderful progress.

Persiani, Madame, born 1800, one of the most celebrated operatic singers of this century, is the daughter of the famous tenor Tacchinardi; in the winter of 1852 she was engaged in the opera at St. Petersburg; retired from the stage 1859; and died in Paris, May 27, 1867.

Persiani, Signor, in 1846, after the dismissal of his wife from her Majesty's theatre, was instrumental in opening the Royal Italian Opera-House, 1847; he composed several operas, performed at Naples, Paris, Madrid, and Venice; died in Paris, 1869, aged 65.

Perthaler, Caroline, born at Gries, in the Austrian Tyrol, 1805; celebrated as a pianist; died there December, 1873, aged 68.

Pezuzzi, Madame, daughter of the Russian consul at New York, became celebrated as a pianist, and was educated in this country.

Pezuzzini, Giovanni, editor of "L'Italia Musicale," died at Venice, 1869; was the author of various libretti.

Pestalozzi, John Henry, born in Zurich, Switzerland, Jan. 12, 1743; known throughout the world for his system of teaching; his principles of teaching have been applied in music schools with success; died at Brugg, Feb. 27, 1827, at the age of 82.
Pestalozzian System in music; a system written by H. G. Nageli of Zurich, 1812; it was used by Lowell Mason in this country, as were many compositions by this Swiss writer.

Peter the Great regularly attended the concerts of the German chamber-musicians at St. Petersburg, and took lessons on the violoncello from one of the performers, who pleased him, and whom he presented with a snuff-box mounted with brilliants.

Peters, Absalom, born at Wentworth, N.H., Sept. 19, 1793, was a composer and writer on music, and a teacher.

Peters, W. C., of Baltimore, Md., published the "Catholic Harmonist," 1852.

Petrella, the composer of "Tone," was born in Italy, 1813; composed five or six successful operas; has a large reputation in his own country; but only one of his works is yet known in America.

Petrides, Joseph and Peter, brothers; Joseph was born 1755, and Peter 1706, at Prague; both celebrated performers on the French horn; travelled through Germany, giving concerts, then through Italy, Sicily, France, Spain, and Portugal; after fifteen years' wandering, they settled in London, and became famous as composers and performers.

Petrie, Robert, of Kirkmichael, Perthshire, Scotland, was a music-teacher, performer upon instruments, and a composer; no less than four books by this author were published in London.


Pfeiffer, Charlotte Birch, author of several musical dramas, and a well-known actress; died at Berlin, Aug. 25, 1809.

Pfeiffer, Michael T., born in Suedfelden, near Wurzburg, Nov. 10, 1771; celebrated as a violinist; in 1804 founded a school, and introduced the Pestalozzian method of teaching music, at Aargau, and became a teacher of eminence.

Pfeiffer, Oscar, born in Vienna, Oct. 27, 1830; in 1844 gave piano-forte concerts, and in 1845 made the tour of Europe; was in Paris 1846, and in 1848 in Russia; in 1849 went through Germany, and in 1850 came to this country; afterwards went to Spain, Portugal, and other countries, and came again to the United States, and settled in New York; his wife is a dramatic singer.

Pheimus, a poet and musician; was employed to sing at weddings and feasts; he was not only a singer, but a performer on the lyre.

Phildor, Francois Andre Dancian, born at Dreux 1726, became known as a composer in 1737; settled in Paris as a teacher and copyist; travelled through Holland, England, Germany, and other countries, and in 1759 became famous as a dramatic composer; wrote for all the theatres, and for the Academy of Music; died in London, 1793.

Philis, Jean Baptiste, a celebrated professor of the guitar, at Paris, France; one of his daughters was the wife of Boieldieu the composer; another, Jacanna, became a most brilliant singer at the Opera Comique.

Phillipi, II., teacher of piano-forte, Troy, N.Y., 1850, invented the "Chromatic Keyboard," which he claimed as opening a new field for brilliant effects which require a lifetime of practice on the ordinary keyboard.

Phillips, Adelaide, born in Bristol, England; came to America by way of Canada, and was early engaged at the Boston Museum; went to Europe 1852; sang at some of the small towns in Italy, and returned to Boston 1855, at which time her mother died. Since, Miss Phillips has continued an uninterrupted career of success; has made frequent tours through the States, visited Europe, been successful in London and in Paris, and constantly gained in reputation at home. Her father, Alfred Phillips, died at Marshfield, Mass., Oct. 16, 1870.


Phillips, Austin, born in Bristol, England, Sept. 4, 1811, became celebrated as an organist and composer; came to New York 1839, and was employed there as an organist; died in 1849; his brother William was a musician at the Opera House, London; his sister Josephine was a vocalist of reputation.
PHILLIPS, CHARLES E., born at Woburn, Mass., 1706; celebrated as a musician and teacher; author of several popular songs; died at Nantucket, 1836, aged 40.

PHILLIPS, PHILIP, was born in Jamestown, Chautauqua County, New York, Aug. 13, 1834; gave his time to music-teaching from the age of nineteen years; settled in Cincinnati, 0; became known as a composer and maker of singing-books; removed to New York 1866, and since, as the "Singing Pilgrim," has given concerts in most of the States, in England, and has also visited France and Italy.

PHIPPS, S. B., born in Otisfield, Me., April 30, 1828; commenced teaching music 1849; went to Boston 1851, and taught in Massachusetts until 1859, when he composed some church tunes and songs, but has made teaching his business; was author of the "Musical Mirror."

PHONOMINE, invented in Vienna, 1834; it resembles an organ, and imitates a chorus of male voices.

PIANAUTOMATON, an electric automaton piano-forte player invented in New York; it will perform any music supplied to it on paper.

PIANO-FORTE ANDROIDES, invented by M. Maillardet of Switzerland, in the form of a lady pianist, which performed eighteen tunes.

PIANO-FORTE, a well-known stringed and keyed instrument of German origin, now largely manufactured in this country.

PIANO-FORTE TRANSPOSER, an invention perfected 1870, whereby transposition on the piano-forte has been obtained by moving the keyboard.

PIATTI, a Turkish musical instrument, which does not produce pure musical sounds, but is very loud.

PICCINI, NICOLA, born at Bari, in the kingdom of Naples, 1728, was one of the most fertile and original composers of the Neapolitan school; went to Rome, and was there considered the best composer of his age; in 1776 resided in Paris, where he became principal of the singing-school, and established an annual concert; was eventually pensioned by Bonaparte, and made inspector of the conservatory of music; died in Passy, near Paris, May 7, 1801, aged 72.

PICCO, JOSEPH, a Sardinian minstrel, born blind, and brought up among the Apennines, where his father was a shepherd; became celebrated at the age of twenty-five years as a performer upon the tibia pastoral, or small flute; has appeared upon the stage in Italy, France, England, and other countries; his instrument is very short, and has only three holes.

PICCOLOINI, celebrated as a whistler; he made whistling a profession, 1865; gave concerts in Italy and elsewhere; performed such music as the cavatina "Casta Diva," to full accompaniment of piano-forte, and can make double notes with distinctness, and most excellent shakes.

PICCOLOMINI, MARIA, born at Siena, 1855; was of an ancient Tuscan family; made her debut at Florence, 1852; became renowned in Italy, France, England, and elsewhere; came to this country in 1858; made her first appearance in New York, where she was much esteemed as a singer and actress.


Pierson, H. H., born at Oxford, England, 1816; professor of music in the University of Edinburgh; author of the opera "Leila," performed at Hamburg, and an oratorio, "Jerusalem," 1856; received a medal from King Leopold, the first Englishman so honored.

PiKe, S. N., known as the proprietor and manager of an opera-house, Cincinnati, 0.; died in New York, Dec. 10, 1872.

Pillsbury, Dr. Amos, of Charleston, S.C., published, 1798, "The United States Sacred Harmony," a compilation of the most popular tunes of the day.

Pindar, born at Thebes, in Boeotia, B.C. 520; received musical instructions from his father, a flute-player; became celebrated as a musician and poet; sang much at the temple of Apollo and at Delphos; died at the age of 86.

Pipe, a wind instrument, of which there have been many varieties; it is distinguished from the flute by being blown through one end, instead of the side.

Pipe and Tabor Playing Androides, invented by Jacques de Vaucanson, 1738.
Pitch. The pitch A has risen a full tone since 1799, and the French authorities have ordered it lowered; the old tuning-fork, or A at 870 vibrations and C at 522 per second, is the standard.

Pitch-Pipe, an instrument used to ascertain the pitch or key in which to sing; the one first used in New England was a little box six inches long, four wide, and one thick, furnished with a mouthpiece and slide, on which the letters of the octave were registered.

Pittman, Josiah, of London, England, a writer on music; published a collection of vocal music for the church, 1858.

Pischek, a celebrated bass-singer at the Frankfort Opera, sung in London, 1840, at ninety musical entertainments in one season.

Pixis, Theodore, a professor in the Rhenish music-school, a violin virtuoso of the first rank; died Aug. 1, 1856.

Plaidy, born in Germany; teacher of the piano-forte at the Leipzig Conservatory, 1843; author of "Technical Studies."

Plain Song, or the old ecclesiastical chant, justly claims the admiration of all people as fitted alike for all ages. But modern harmony has made of these old songs something better; and it would be as absurd to refuse to use the modern improvements as it would be to refuse to use the telegraph, gas, or railway, because they were not used by our fathers.

Planteade, Charles M., a celebrated composer and performer; one of the founders of the conservatoire concerts, and of the society of authors, composers, and editors of music in France; died in May, 1870, aged 84.

Playford, Henry, published, 1700, an original book of Scotch tunes; was the second son of John, and a composer of merit.

Playford, John, born 1613; was a music-seller in London; was the publisher of a great number of musical works between 1605 and 1685; was the first printer of music in London; he and his son, for fifty years, supplied all the nation with music books, instruments, &c.; his "Introduction to the Skill of Music," and his "Whole Book of Psalms," had great sales; died 1693.


Plays. During the age of troubadours in the 18th century, a kind of drama of secular origin was the fashion. It was a simple, unpretending play, something like the modern vaudeville, a mixture of dialogue and songs. Adam de la Halle was the author of several of these little plays, one of which was "Robin and Marion."

Pleyel, Ignaz, born near Vienna, 1757; was appointed chapel-master, 1777; became a composer, visited Italy, and in 1783 was chapel-master at Strasbourg, where he composed much church-music, and his best violin and piano-forte music; in 1791 commenced his concerts in London; removed to Paris 1795, established a music-store and piano-forte manufactury; he published a multitude of works, and died Nov. 14, 1831, aged 74.

Plimpton, inventor of the "Apollino," was a native of Massachusetts, and first exhibited his musical machine 1820; it combines the organ, orchestra, and military band.

Plimptonia and Plimptonichord, names given to instruments made by Mr. Plimpton, similar to his Apollino.

Pneumatic-Electric Organ, an organ to which electricity has been applied to form a connection between the keys and the valves, permitting the air to pass to the pipes.

Poheman, David, of Lafayette, Ind., remarkable as a pianist; executes very difficult music, though he cannot read a bar of simple music.

Poliphant, an instrument similar to a violin, used by Queen Elizabeth.

Polka, a Bohemian dance, first known in England 1830, and in Vienna 1839. It means half-step, and in this country is similar to the schottisch.

Polyplectrum, an instrument for striking the lyre; also an ancient spinet.

Pommers, the family of oboes, of which there has been a variety.

Pomplitz, August, a well-known organ-builder of Baltimore, Md., died Feb. 3, 1874; was of high degree in the Ancient Scottish Rite.

Poniatowski, Prince Joseph, was born in Rome in 1816, and was the son of Stanislas Poniatowski. The father, who resided at Rome, and afterwards at Florence, was a great patron of the fine arts. The young Joseph Poniatowski was naturalized in Tuscany, and in 1848 was made a prince of Monte-Rotondo by
the Grand Duke Leopold II. He was twice elected a member of the Chamber of Deputies of Florence, and subsequently made minister plenipotentiary at Paris, London, and Brussels. He fixed his permanent residence at Paris in August, 1854. In the same year by
an imperial decree he became a naturalized Frenchman, and shortly after was

elevated to the dignity of senator. Among the numerous operas which he composed, are the following: "Jean de Procédo," "Ray Blas," "La Fiancée d'Abydos," "Esmeralda," "Don Desiderio," "La Contessina," and "Pierre de Medicis." He died in Paris, July, 1873.

Ponte, Adam de. A composer of the sixteenth century; his motets and
other works were published at Venice, 1586.

Ponio, Pietro, composer and prac
tical musician; published a musical
work, giving rules for learning to read
music and to teach harmony, also giving
directions for composing.

Pool, David, in connection with
Josiah Holbrook, Abington, Mass., pub-
lished, 1813, at Providence, R.I., "The
American and European Harmony," a
work much used, and known as "The
Abington Collection." Mr. Holbrook
was a native of Abington, and a teacher
of music there, where he died; and
Mr. Pool was a resident of the same
town.

Pool, Jabez, in 1854 published at
Leeds, "The Psalter, with Chants."

Poole, Henry Ward, born at Salem,
Mass., 1825; published, 1850, an "Essay
on Perfect Intonation," connected with
an account of the "Enharmonic Organ,"
invented by Alley and Poole 1848.

Pope John XXII. inveighed strong-
ly against the musical innovations in-
troduced in his time (the 14th century),
and prohibited the use of counterpart,
or music in parts, except on high festi-
vals of the church; and even then he
directed that the same syllables should
be uttered at the same time by all the
ingers of the different parts.

Popular Airs, of different countries,
were harmonized and introduced into
the compositions of the old writers about
1650; and after that time the progress of
music was rapid.

Porpora, Nicola, born at Naples,
1657; gave his first opera at Vienna,
1717; in 1773 he was engaged in London
to direct the opera, but soon went to
Venice; was the composer of fifty operas
and much sacred music; was distin-
guished as a singing master; retired late
in life to Naples, where he died in
poverty, 1767, aged 80.

Porter, William S., of Boston,
Mass., in 1834, published "The Musical
Cyclopedia," or the principles of music
considered as a science and an art; it
was the first work of that kind printed
in this country.

Porteus, James, of Scotland, was a
composer of instrumental music; pub-
lished one collection at Edinburgh.

Portman, Richard, born in Eng-
lond; early went to France; on his
return was organist at the Chapel Royal,
and in 1633 of Westminster Abbey.

Portuguese Hymn, known as
"Oporto" and as "Adeste Fideles," was
written by John Reading of London; it
was sung at the Portuguese Embassy
chapels in England, 1785, and was called
Portuguese Hymn; it has since come
to be one of the regular Christmas
Hymns of the Catholic churches.

Potter, Cipriani, born in London,
1792; became celebrated as a composer
at the age of fourteen years; wrote
violin quartets, symphonies, and piano-
forte sonatas; was for many years prin-
cipal of the Royal Academy of Music;
was an eminent teacher; retired from
office 1859; and died October, 1871,
leaving many works for his own partic-
ular instrument, the piano-forte.

Potter, John, an Englishman, was
the author of "Music and Musicians,"
published in London, 1763; also wrote
a serenade, 1765, and "The Choice of
Apollo."

Poulton, George R., born in Lan-
singburg, N.Y., 1828; a composer,
vocalist, and performer upon the organ,
piano-forte, and violin; became cele-
brated as a teacher at Fort Edward In-
stitute, 1857, and was well known by
giving concerts with his sister Mary
Anna Poulton.

Powell, Thomas, born in London,
1776; early became a member of the
Royal Society of Musicians; was a com-
poser, violoncellist, and performer on
the piano-forte, harp, and violin; went
to Dublin, married, and became a music-
teacher there, and composed much
music; afterwards resided in Edinburgh,
where he met with great success, and
composed largely every variety of popular music.

Power, Thomas, of Boston, Mass.,
musical editor of "The Boston Atlas;"
author of several Masonic odes; died at Framingham, Sept. 9, 1808, aged 82.

Pradier, Louis B., born in Paris, 1751; professor of the piano-forte at the conservatory; he formed many excellent pupils, and published a considerable number of musical works; such as thirteen collections of romances, many piano-forte works, and vocal rondos.

Prangley, of London, was the inventor of "The Trilto-Dactylo-Gymnast;"
an instrument designed to render the third finger equal in power and pliancy to the others in learning the piano-forte.

Pratt, Henry, of Winchester, N.H.,
during his life built fifty organs, doing most of the work with his own hands; he was self-taught; a good mechanic and musician; died August, 1841, aged 70.

Pratt, Marshall, organist, musician,
and builder of organs, New Orleans, La., son of Henry, was born in Winchester, N.H.; died at New Orleans, August, 1829.

Pratt, S. G., of Chicago, Ill., has composed several symphonies, and other orchestral works produced 1874.

Prescott, Abraham, born in Deerfield, N.H., July, 1790; in 1810 commenced to make violoncellos, and succeeded; was for many years celebrated for his instruments, and as a maker of double-basses; moved to Concord, N.H., and there founded the house of Prescott Brothers, known as manufacturers of melodeons and organs; died May 1, 1838, aged 68.

Prevost, Eugene, leader of the orchestra at Niblo's Garden, New York, 1842; was a composer of merit; published a "Musical Album," "Cossino," and some sacred music; received from the Queen of Spain the cross of the Order of Charles III.; afterwards became known as the author of some French operas; died 1872.

Prevost, H., of London, invented
musical stenography, 1849.

Prieds, Mme. Julia, a famous
Spanish singer, widow of the tenor Caponi; died at Paris, 1872, aged 52.

Prince, George A., of Buffalo, N.Y.,
made some important improvements in melodeons, for which he took a patent, 1846; employed at that time one hun-
dred and fifty men, and finished seventy-five instruments a week.

Pringle, John, of Edinburgh, Scotland,
was a composer of dance and other music; one of his collections is dedicated to Hon. Miss Elliott.

Printing. This invention hastened the downfall of minstrelsy, not merely because of the greater diffusion of knowledge, and the more scientific cultivation of music, but because of the printing of the songs and ballads, which were sold for a penny.

Printz, Wolfgang Caspar, born at Waldthurn, 1641; travelled through Silesia, Moravia, and Austria; settled at Sorau, Upper Saxony, as choir-master; was a violinist, organist, and composer; wrote numerous works, musical and historical; died at Sorau, 1717.

Professor of Music was originally applied to learned musicians who held high positions in the universities; latterly has little significance.

Prouty, E. K., born in Charlestown, N.H., 1801; was one of the pioneers in sacred music in Northern New Hampshire and Vermont; some of his compositions were published, 1830; died at Newbury, Vt., Sept. 26, 1860.

ProvençAL Music. The central object of Provençal poetry and music was devotion to women. The oldest known Provençal melodies are by Chatelain de Coucy, a troubadour of the twelfth century; Thibaut, King of Navarre (1201-54); Gaucelm Faidit, and Adam de la Halle.

Prudent, Emile, born at Angouleme, Feb. 3, 1817; took the second prize at the Paris Conservatory as pianist, and in harmony, 1833; settled at Nantes as a composer and teacher; gave concerts in France, Germany, Italy, Spain, Portugal, and England; died in Paris, April, 1863.

Psalm-Book Music. Previous to 1600, much of it was written with a pen, and bound in with the Psalms for the purpose of singing; and in some of the old music-books leaves ruled for the purpose were bound in the books, for the new music that appeared from time to time.

Psalmody. See list of books at end of volume.

Psalm-Singing by Christians dates
from the last supper of Christ and his disciples. Psalmody was used by Martin Luther, in public service, 1517,
and was made a college study by the Puritans.

Psalm-Tune Dancing. In the time of Charles IX., in dancing, the feet were seldom lifted from the ground, and psalm-tunes were danced; the king’s favorite dance was the melody of the 120th Psalm.

Psaltery, a stringed instrument much used by the Hebrews.

Psalterion, like the psaltery, and having thirteen wire strings.

Puente, Giuseppe del, barytone, who has obtained reputation; born at Naples, 1843, of Spanish parents; first appeared in Russia; came to this country, 1844.

Puñana, Gaetano, violinist; born at Turin, 1727; in 1754 went to Paris and other capitals of Europe, and in England produced some of his best violin-music; he became celebrated as a composer, and director of orchestras; published a great variety of music, and died at Turin, 1798.

Pugni, Cesar, composer of ballet music at the Imperial Theatre, St. Petersburg; died November, 1871.


Punching Characters upon pewter plates caused a considerable advance in the production of musical works.

Purcell, Henry, born in London, 1658; at the age of eighteen was appointed organist of Westminster Abbey; in 1682 he became organist of the Chapel Royal, and was famous as a composer for the stage, the chamber, and the church; comparatively few of his compositions were published until after his death; few musicians wrote more, and few as well; died Nov. 21, 1695, aged 37.


Purday, Charles II., published a collection of hymns, entitled “Sacred Musical Offering;” much of the music was arranged from Beethoven.

Purnik, John, born in London, 1781; was blind from birth; at three years of age he could sing, and at nine was an organist; could play anything that he heard once; at twelve years of age he commenced to compose, and had learned the use of several instruments; at the age of thirty years his sight was partially restored, and he went to London, and gave concerts there; settled in London, he became the performer upon the Apollonicon in that city.

Pushée, Abraham, of Lebanon, N. H., a celebrated violinist, and teacher of dancing; was not a composer, but arranged much music for quadrille and other bands; no man in the State was more extensively known; died March 19, 1868, aged 76.

Putini, Bartolomeo, an excellent singer about the year 1755, performed, during several years, at the opera at Dresden, and afterwards at St. Petersburg.

Puzzi, a celebrated performer on the French horn, resided in England in the early part of this century.

Pyne, Louisa, born in England, 1834; with a younger sister commenced singing in London, where they obtained considerable reputation before joining the “Pyne and Harrison Troupe;” in 1847 appeared in Paris; after this at the Princess’s, Haymarket, Drury Lane, and at the Royal Italian Opera, London; came to America 1854; returned 1857, and again appeared on the London stage; and later, with Mr. Harrison, managed the Lyceum Theatre; while in this country she gave free concerts to many of our schools, and at the asylums of New York.

Pyne, Susan, came to this country with the Pyne and Harrison English Opera Troupe, October, 1854, and continued to sing in that company until 1857.

Pyrene, a famous singer, B. C. 709; was the daughter of Teiresias, and was considered superior to any vocalist that had ever appeared in public.

Pyrophone, an instrument consisting of glass tubes, which are made to sound by the action of a jet of gas; it was invented by M. F. Kastner, 1873.

Pythocritus, a flute-player; won the prize six times as a solo-player at Delphos; was one of the first composers of love-songs; was engaged to sing at Lacedæmon.
Q.

Q. sometimes used as an abbreviation of "quick;" as, Q. T., quick time.

QUADRI, F. X., an Italian Jesuit, author of a valuable work on music, 1756.

QUAGLIATI, P., a celebrated contrapuntist of Rome, 1695.

QUAKERS. This community has been opposed to the introduction of music into its families; and in 1855 the yearly meeting in New York decided to exclude piano-fortes, and those using them, from the society; but since then B. B. Davis of Concord, N.H., has introduced vocal music among the Friends at Canterbury.

QUANTZ, or QUANZ, JOHANN JOACHIM, born near Hanover, 1697; celebrated as a flute player, and composer for that instrument; went from Germany to Rome, 1724, and thence to Prussia, and remained in service at that court until his death; died at Potsdam, 1773, leaving a great variety of unpublished compositions; composed three hundred concertos for Frederick the Great, one of which was performed every night.

QUEEN CHARLOTTE of England supported a famous band of music, of which C. F. Abel was leader, 1761.

QUEEN ELIZABETH founded a school of counterpoint when she ascended the throne; was musically educated; was a singer and lutanist.

QUEEN MARY, in 1549, caused English words to be used in singing and chanting, instead of the Latin; was a performer on the virginal and the lute.

QUEEN OF NAVARRE, the celebrated Marguerite de Valois, composed mysteries and moralities, which were represented by the ladies of her court; published 1547.

QUERCY, or VAN DER EYCKEN, SYMONA, born at Brussels, flourished in the beginning of the sixteenth century, as a singer, at Milan; author of "Opusculum Musices," 1508.

QUESNA, or QUESNA, FRANCESCO, an Italian composer towards the close of the seventeenth century. In 1692 he brought out, at Venice, the opera of "La Gelidaura."

QUESNEL, JOSEPH, born in France, 1750; came to Canada 1788; wrote musical operettas and popular French musical compositions at Quebec and Montreal, at which place he died, 1809.

QUIDOR, GEORGE W., published, in New York, 1847, "The American Musical Monthly;" it was a valuable publication, designed to encourage native musical talent.

QUIGJ, JAMES, became known as a minstrel, under the name of Hughes; died in New York, Nov. 11, 1871.

QUINNAULT, PHILIP, born at Paris, 1636; he was associated with Lulli in the composition of operas, for many years. Quinault was celebrated for his beautiful lyric poetry, and the gentleness with which he opposed the unjust satires of Boileau. It was long believed that Quinault entirely owed his success to Lulli; but time appreciates all things, and it is now known that his poetry was greatly superior to the music of Lulli; he died Nov. 29, 1858.

QUIRSFELD, JOHANN, was born at Dresden, in 1642; published at Perna, in 1675, "Breviarium Musicon;" also wrote some other works on music.

QUITSCHREIBER, GEORG, a musical author and composer, was born at Cranichfeld in 1569; died in 1638. He published several musical works.

QUOINTE, an ecclesiastic and esteemed church composer, flourished about the year 1720, and published many sacred musical works at Amsterdam.

R.

R., or R. H., the right hand in piano-forte music.

RABUP, a peculiar kind of fiddle used in Batavia, by the Bayaderes.

RACHEL, Mlle., born of Hebrew Jewish parents, at the Swiss village of Munf, March 24, 1820; attained a reputation as an actress rarely gained upon the modern stage; with her sister Sarah, in 1833, was a singer at the cafés on the
boulevards, Paris; came to this country, 1855; died at Canuet, near Toulon, January, 1858, aged 38.

RACKETT, an instrument related to the bassoon; Praetorius says had hardly any more tone than "one can get in playing on a comb."

RADAMA, King of Madagascar, was a musical amateur, and, to secure a good band of music for his own kingdom, sent twelve boys to France, and had them educated under a band-master there.

RADECHE, ROBERT, born in Silesia, 1838; was, in 1852, leader of the orchestra at the Leipzig Theatre, and afterwards, at Berlin, became an orchestral performer, and a composer.

RADEKER, HEINRICH, organist at Haarlem, published some harpsichord music at Amsterdam.

RAFF, ANTON, a celebrated German singer, born near Bonn, 1714; did not sing in public until 1738, when he was engaged as tenor at the principal theatres in Italy, and later in Spain; finally settled at Munich, where he opened a school in 1779; died there, 1797.

RAFF, JOACHIM, born at Lachen, 1822; in 1843 published a great variety of piano-forte music; has resided at various towns on the Rhine, teaching, and writing for the musical journals; when at Weimar, wrote "King Alfred," an opera; published many works at Wiesbaden, for orchestra, voices, and chamber; in 1866 went to Vienna.

RAIMONDI, PIETRO, born at Rome, 1757; became chapel-master at the Vatican; devoted most of his life and energy to grave and intricate tasks; was the composer of many operas; his triple oratorio, executed at Rome, Aug. 1852, was among his best works; died Oct. 30, 1853, aged 66.

RAISIN, JEAN BAPTISTE, a native of Troyes, and an organist, invented a curious spinet, went to Paris with his family, and exhibited his wonder, so contrived as to conceal inside a son of Baptiste, who there played unseen upon a set of keys connected with those in sight, and giving the appearance of a spinet, performing of its own accord any piece it was commanded to play.

RAILSTON, SAMUEL, born in Donegal County, Ireland, 1756; came to this country in 1794, and settled in Pennsylvania; among other works, wrote a

"Defence of Evangelical Psalmody," 1844; died 1851.

RAMEAU, JEAN PHILIPPE, born at Dijon, Sept. 25, 1683; became celebrated as a composer, and as the author of many theoretical works on music; died at Paris, 1764, aged 81.

RASKAY, EDWARD B., born at Balmain, Scotland, 1793; wrote lectures on the character of Handel, and proposals for providing a "peal of bells" for Edinburgh, 1863.

RANGONI, J. B., published at Leghorn, 1790, an "Essay on Musical Taste."


RAUSCHER, one of the best tenorsingers of Germany, died at Stuttgart, Dec. 16, 1866, aged 66.

RAUZZINI, VENANZIO, born at Rome, 1747; was an opera-singer in Vienna; went to London 1774, and was then the best pianist known; settled at Bath as a conductor of concerts; was the composer of several operas and much other music; died 1810, aged 62.

RAVANASTION, invented by Ravana, King of Ceylon, B. C., and claimed as the first bow-instrument; it is also claimed that India made bowed instruments known in Asia and in Europe.

RAVENScroft, THOMAS, born 1592; a chorister, and became bachelor of music at Cambridge, England, and in 1609 edited a collection of rounds, catches, &c.; in 1611 wrote "Melismata," and some songs; chiefly known in this country by his "Whole Booke of Psalms," 1621; composed much music, and the popular glee, "We be Three Poor Mariners."

READ, DANIEL, of New Haven, Conn., composer and teacher of music; 1806, published the "Litchfield Collection" of church music, 112 pages; it contained a large number of Read's compositions, with the dates when written; had previously, 1793, published "Columbian Harmony;" some of his tunes have continued in use to the present time.

REBE, an instrument with two strings, played on with a bow.

REBECCA, a fiddle with three strings, formerly used in Italy.

REBER, M., established his fame as a composer, by his symphonies, and became a member of the French Academy 1855.
Recorder, an old wind-instrument resembling the flute.

Recitative and Air. The honor of inventing the modern recitative belongs to Jacopo Peri, a Florentine, who composed the text to a drama entitled "Dafne," performed 1594.

Reed, Ephraim, a native and resident of Taunton, Mass., prepared for publication "North American Collection of Church Music," a book of 200 pages, 1811. The manuscript of this work is in the possession of Moses E. Cheney, Barnard, Vt., 1874; in it are quite a number of compositions by the author; he published "Musical Monitor," Ithaca, N.Y., 1827, 256 pages.

Reeds, for instruments, were patented in 1818, by A. M. Peaslee; reeds were improved by Carhart, who employed an exhaust bellows; E. Hamlin improved the reed in shape and in voicing; they are now made by machinery, and afterwards finished by hand.

Reeve, Cotton, born at Norwich, England, became celebrated as a violinist and leader of orchestra in London; was also a composer.

Reeve, John, was for fifty years celebrated in England as a musician and composer of simple and plaintive melodies.

Reeve, William, born in London, 1757; organist and composer; his pieces for the theatre are very numerous; but his chief forte was in the composition of comic songs.


Reeves, J. Sims, born in Woolwich, England, 1821; was a performer upon a variety of instruments, but became famous as an oratorio and ballad singer; created, in his own country, the greatest sensation of any tenor since Braham; made his first appearance at the Newcastle Theatre, 1838; is yet without a rival in England.

Reeves, W. II., who came to this country, 1848, with the Madame Bishop Troupe, and sang in New York and Boston, was a brother of J. S. Reeves; died in New York, April 17, 1857.

Regal, a kind of portable organ, but different from the barrel-organ.


Reich, M., member of the Grand Ducal Chapel of Weimar, was particularly celebrated as a music-master; Weber was one of his pupils; died 1835, aged 70.

Reicha, Anton, born at Prague, 1770; became celebrated as a composer, 1799; resided much at Vienna, but went to Paris 1808; his compositions were for instruments mostly, and were the admiration of the world; died May 28, 1836.

Reichardt, J. F., chapel-master to three kings of Prussia; was manager of theatres and conductor of orchestras also; travelled through Europe as a violinist; became celebrated as a composer of operas, and works on music; was connected with many learned societies; and died 1814, leaving a great list of musical compositions.

Reichel, J., attached to the opera at Darmstadt, was one of the first bass-singers of Italy and Germany; was a Hungarian; died June 30, 1856, aged 55.

Reichmeister, J. C., published, 1828, some very excellent papers concerning the organ.

Reid, James, author of many popular songs; died in Scotland, 1872, aged 73.

Reinagle, Joseph, born at Portsmouth, England, 1762; was a composer, and performer on the French horn and trumpet, but became more celebrated as a violoncellist, but finally became a violinist; resided two years in Dublin, and then settled as violoncellist in London.

Reid, Gen. John, born in Perthshire, Feb. 13, 1721; removed to London, became a general, composed some music; endowed a professorship of music in the Edinburgh University, and directed in his will, that, on the 13th of February annually, there should be "a concert by a full military band, which shall perform some pieces of my music;" died in London, Feb. 6, 1807, aged 87.

Reinecke, Carl, born in Altona, June 23, 1824; an excellent musician; gave concerts at the age of eleven years; visited the chief towns of Germany, and held various appointments at Cologne and Breslau; was director of the conservatory at Leipzig, where he settled 1870; his works are numerous in every branch of the art,—secular, sacred, instrumental, and vocal.

Reissiger, Carl Gottlieb, born at
Betzig, Jan. 31, 1708; went to Vienna 1821, and became a composer; settled in Berlin 1823, and there wrote his best compositions; died at Dresden, Nov. 7, 1859, aged 61.

Reiter, Ernst, a German musician and composer; in 1846 became leader of a small orchestra and society at Basle, which soon became the best in Switzerland; has composed much vocal and instrumental music.


Relfe, John, born 1763; was early known as a composer; professor at the "Sing-Akademie"; the organizer of a conservatory at the Hague, and later director of music at Dresden; became chapel master 1827, and composed much dramatic and religious music.

Rellstab, H. F. L., born at Berlin, April 13, 1759; was a musician, poet, and musical critic, connected with Paris papers; died Nov. 28, 1800.

Rellstab, J. C. F., printer, and proprietor of a music warehouse, Berlin; born in that city 1759; wrote a large number of valuable musical works, and composed a large amount of vocal and instrumental music; died 1813.

Remack, Edmund, born at Posen, 1832; came to this country 1856, and became known as a writer for the public journals; settled in New York 1858, and became editor of the "Abend Zeitung;" as a linguist he had few superiors; was a cultivated musician and able writer; died Sept. 18, 1868.

Remack, Edward, musician, and known as a writer for most of the leading German newspapers of America; died in New York, Nov. 5, 1888, aged 36.

Remenyi, a Hungarian violinist, who performed for the benefit of the soldiers of Gen. Gorgey, until the army surrendered to the Russians; became a wanderer, but appeared again in Paris, 1852.

Restoration of Music. With the restoration of monarchy, in 1806, came also that of the church and its choral music; and with Charles II. a new style and a nobler school arose.

Revaill, Alphonse, entered the conservatory of music, Paris, 1810; in 1834 was tenor-singer at the Opera Comique; in 1849, professor of singing; and in 1860 was decorated with the cross of the Legion of Honor; died 1871.

Rey, Jean Baptist, born at Lausanne, France, 1764; was self-instructed; became a member of an orchestra attached to the Toulouse Opera, and famous as a composer; conducted the opera orchestra in Paris thirty-five years; died 1810.

Rey, brother of the above, was violoncellist at the Royal Academy of Music, and assisted in the composition of an opera; died of delirium, 1811.

Reynault, Charles, of New York; author of a new theory of music which expresses musical intervals by numerals; upper octaves by dots above the figures, and the reverse by dots below; sharps and flats, by lines through the figures.

Rhineck, Christoph, composer, tenor-singer, and pianist; born at Memmingen, 1748; produced his first opera at Lyons; became disgusted with his profession at Paris; returned to his native town, and settled as an innkeeper there; had composed much music; died 1796.

Rhensh Men Song Union. A German company of male part-singers of great excellence, visited this country 1853; gave concerts in the large cities.

Rhinehart, W. H., of Cincinnati, O., published, 1848, the "American Church Harp," containing both hymns and tunes; long 12mo, 132 pages.

Ribible, a small viol having three strings like the rebec.

Ricci, or Rizzio, David, a celebrated lutist and singer, born at Turin, 1540; was the favorite of Mary Queen of Scots; was the composer of some Scottish songs; and was killed by being stabbed by the side of the queen, March 9, 1560; received fifty-six wounds.

Rice, Phil., the celebrated American banjoist, was a remarkable performer; Thalberg took lessons of him; he published some music and a "Banjo Instructor;" died at Grand Lake, Ark., Dec. 4, 1847.

Rice, T. D., the originator of negro musical and terpsichorean delineations in this country; he won great fame as "Jim Crow Rice," and died in New York, 1859, aged 52.

Richard, a Parisian manufacturer of harpsichords, 1621, conceived the idea of substituting small slips of cloth in place of the quill, for producing sound, and was successful.

Richards, Brinley, born in South Wales, 1821; went to reside in London,
and has become celebrated in this country and in Europe for his many compositions for the piano-forte.

Richardson, Nathan, born at South Reading, Mass., 1823, has become famous as the author of "Richardson's New Method" for the piano-forte; failing health caused him to reside in Paris, France, where he died Nov. 19, 1855, aged 32.

Richings, Caroline, the adopted daughter of Peter Richings of Pennsylvania; celebrated as a prima donna, and for organizing an English opera company, 1867, which took high rank in this country.


Riddell, Henry Scott, one of the native song-writers of Scotland, published 1881, "Songs of the Ark;" assiduously cultivated the Muse all his life; died 1870, aged 72.

Riddell, John, of Ayr, composed much music for violin, violoncello, and harpsichord; was a music-teacher, and had a small salary, 1776, from some gentlemen of musical note.

Riegler, F. Xavier, professor of music at Presburg; published three practical works for the harpsichord, at Vienna, 1779; was one of the best pianists of his time, and a composer of sonatas.

Riego, Amalia, born in Stockholm, was a street-singer; attracting the attention of the Princess Eugenie, was educated, and 1870 became celebrated as a singer at Stockholm.

Riel, J. F. H., born at Potsdam, 1775; famous as a music-teacher at Königsberg; a pupil of Fasch.

Riem, W. F., composer and organist at Leipsic; published a large number of important works, quartets, quintets, &c.

Riepel, Joseph, director, violinist, and composer; was the first German writer who explained the subject of rhythm, and rendered it intelligible; much of his music was published; died at Ratisbon, 1782.

Ries, Ferdinand, born at Bonn in Germany, Nov. 29, 1784; composed music at the age of nine years; travelled through Sweden, Russia, and, after being successful, went to England, where he became famous; spent some time in Paris, but wrote most of his works in London; died Jan. 13, 1833, aged 54.

Ries, Franz, first violinist of the Electoral Chapel, father of Ferdinand Ries, was a music-teacher at Bonn; became noted for assisting the Beethoven family in their time of need; was concert-master at Cologne, and, at the age of ninety years, received the Prussian order of the Red Eagle; died in his native city, Bonn, 1845.

Rietz, Maria Thérèse, a famous singer, and wife of the chapel-master; died at Dresden, Nov. 13, 1861.

Righini, Vincenzo, chapel-master at Berlin; born at Bologna, 1756; became connected with the theatre at Prague, and a composer of vocal music and operas; died Aug. 19, 1812.

Rigoli, of Florence, invented the vertical harpsichord, 1930, which has since been imitated in a variety of the piano-forte.

Rigoll, an instrument consisting of several sticks separated by beads, and struck with a ball upon the end of a stick.

Riggs, Thomas Jefferson, born at Meredith, N.Y., Oct. 19, 1826; early became a performer upon instruments, and for many years has been a successful teacher and conductor; has composed songs and sacred music.

Riley, E., of New York, published "Vocal Melodies," 1820; it was a collection of foreign airs which he adapted to American words.


Rimbault, Edward F., a well-known writer and composer in London, England; has published some thirty distinct musical works, and has composed much sacred and secular music; was editor of "Chappell's Musical Magazine," and a contributor to the musical works of other publishers.

Rink, Christian Heinrich, organist and composer, born Feb. 18, 1770; was a learned and accomplished musician, known in America on account of his organ-compositions; died Aug. 7, 1846, at Darmstadt, Germany; his father was a teacher of music, and pianist.


Rinks, C., published in London, 1840,
"Selections of Psalm and Hymn Tunes."

RINUCCINI, OCTAVIA, an Italian composer, born at Florence, who went to France on the marriage of Henry IV., first introduced Italian music into that country; an Italian company appeared in Paris, 1577. Died 1621.

RIP VAN WINKLE, composed by Geo. F. Bristow, Brooklyn, N. Y., for the Pyne and Harrison troupe.

Ristori, Adelaide, born a gypsy; was a singer in a wandering company, in which both her father and mother were actors; her father was an instrumental performer.

Ritchie, DR., and DR. PORTEUS, became somewhat noted in London, 1856, by their controversy about the organ as a church-instrument.


Ritter, F. L., born in Germany; came to this country, and settled at Cincinnati, O.; is a well-known musician and composer; has published a "History of Music," and other valuable works.

Roach, THOMAS, a pauper child, 1854, was educated as a pianoforte-tuner by the Perkins Institution for the Blind; died 1874, leaving $3,500 to that establishment.

Roast BEEF OF OLD ENGLAND. This celebrated old national song was composed by Richard Leveridge, 1720; he was the author of many songs.


Robert the Pious, King of France, 996, was fond of composing hymns and of singing; he would frequently assume a monastic garb, and preside over the choir of St. Denis.

Roberts, E., published "The Tone-Art," a collection of music, at New York, 1869, in the compilation of which he was assisted by J. P. Morgan.

Roberts, Henry, for many years choir-master in Cornwall, England; died there January, 1870.

Robertson, Alexander, a song-composer, and for many years ringer of the music-bells, St. Giles' Church, Edinburgh; died Sept. 22, 1819.

Robertson, Daniel, published at Edinburgh a collection of reels, &c., original, dedicated to Georgiana Scott of Seabank; this was for harpsichord with violoncello bass.

Robertson, Lord, an amateur vocalist of Edinburgh; could sing Italian songs so well that none could distinguish that he was a Scotchman, who did not know him; died Jan. 10, 1855.

Robertson, Thomas, of Dalmeny, Scotland, published, 1783, "The History and Theory of Ancient and Modern Music."


Robinson, Dr. F., musician and composer; vicar-choral of St. Patrick's, Dublin; died 1872.

Robinson, Edward B., of Portland, Me., in 1853 published some music, with the upper and lower lines of the staff made double thickness,—also the added lines, the fourth above and below,—on the supposition that this would assist in determining the letters, and render the reading of notes less difficult.

Robinson, John, one of the choristers of the Chapel Royal; an excellent performer on the organ; an assistant of Dr. Croft's at the abbey, and in 1727 organist there; died 1762, aged 89; was buried in the same grave with Croft.

Robinson, John, celebrated as a music-teacher, died at York, England, July, 1855; he left a large library, and some instruments, &c., of such value as to be sold at auction in London.

Robyn, William and Henry, brothers, born at Emmerick: William, 1813; Henry, 1824; came to this country, and both settled as music-teachers in St. Louis, Mo.

Rocco, L. T., a well-known harpist, and member of Thomas's orchestra; afterwards connected with an opera company in New York; committed suicide there 1873. He was considered the best harpist in this country.

Rocfe, Thomas, a blind musician, extensively known at Lynn, Mass.; died
Aug. 17, 1873, aged 35; could detect the slightest error in any music he had once heard.

Rock Harmonicon, an instrument consisting of wooden bars across a frame, upon which certain sorts of rocks are placed, and made to give forth sounds when struck with wooden hammers.

Rode, Pierre, a French violinst, born at Bordeaux, Feb. 26, 1774; went to Paris at the age of thirteen years; spent five years in Russia, and settled at Berlin 1814; later in life returned to his native town; published much music for his instrument; died Nov. 25, 1830.

Rodolphe, or Rudolphe, Jean Joseph, born at Strasburg, 1730; was a performer on the French horn, violinst, and a leader of orchestras in France; became a composer of ballet-music, and in 1784 was professor of composition at the academy; wrote many important works, and some for the horn and violin.

Rodwell, George H., of London, England, musical director of the Adelphi Theatre, and composer, was the author of several operas and ballads, some of which were published in New York, 1849; died February, 1852.

Roe, a singer of note, and author of songs, some of which were written for John Parry; died in London, April, 1843.

Rogers, Benjamin, born at Windsor; was made bachelor of music, 1658; became organist in Magdalen College, Oxford, England, and was removed by James II.; published "Court Ayres," hymns, anthems, and other musical compositions; went to Dublin as organist; composed much for instruments; died 1685.


Roger, Gustave Hippolyte, born in Paris, Aug. 27, 1815, famous as a tenor-singer from 1837 to 1849; also celebrated in Germany since that time.

Roger, M., the well-known tenor of the Grand Opera, Paris, one of the finest musicians of his time, and one of the best actors on the French stage, until the loss of his voice, 1839, was greatly celebrated; after this, the artist lost the use of one arm, which was amputated; and the government gave him the office of professor of singing in the conservatory.

Rogers, Robert, born at South Anston, England, 1787; was a self-educated musician, who devoted seven hours a day to the practice of the pianoforte and violin; joined a theatre orchestra; became a teacher and organist; published "Selections of Sacred Music."

Rohner, G. W., of London, England, author of several highly-commended works on music, 1849; also "Art of Singing," 1856.

Roih, J. H., professor of music, Philadelphia, Penn., and author of "First Lessons in Music."

Roland, Alfred, a good musician and composer of France, being cured of disease by the waters and baths of the Pyrenees at Bagneres de Bigone, established there an asylum or hospital for the poor, in connection with a conservatory of music; for twenty years he was the leader of his band of musicians through Europe, France, Germany, and Russia, giving concerts for the support of the institution; his band numbered eighty singers; he at length became too aged to travel, but his band continued to do so under the name of "Les Montagnards," six of them coming to America, 1858, and, going through the States, sang in Boston, Mass., April, 1859.

Roller, Jean, the inventor of the Pianino; died in Paris, France, where he was exhibiting his new instrument, January, 1867.

Rolt, Richard, born at Shrewsbury, England, 1724; early settled in London, where he composed operas and other music; wrote more than three hundred songs and cantatas for the theatre.

Romaika. This famous Grecian dance requires a leader who gives as much liveliness and intricacy to the figure as possible, while the dancers must follow all the movements without breaking the chain, or losing the time of the music.

Roman Decreee, A.D. 670, "That no priest be a common rhymer, nor play on any musical instrument by himself or with any other men, but be wise and reverent as becomes his order."

Romberg, Bernhard, violoncellist, born 1770; member of the orchestra at Hamburg, and chapel-master there; composed largely for his instrument,
and also much pleasing vocal music; died 1841.

Romberg, Dr. Andreas, violinist, born 1767; began to compose music 1799; received the degree of doctor of arts, 1809; published thirty-three valuable musical works; died at Gotha, Nov. 10, 1821.

Romberg, Heinrich, born at Paris, 1802; a violin virtuoso of celebrity; was first violin at St. Petersburg, 1827; became a composer, and settled at Hamburg 1848; died there, May 2, 1859.

Romieu, of Montpellier, published, 1743, "A New Discovery of the Grave Harmonics," the third sound resulting from the coincident vibrations of two acute simultaneous sounds. Tartini made the same discovery, 1714.

Root, George F., born in Sheffield, Mass., 1820; removed to Boston 1838, and to New York 1844, and to Chicago 1860; has given his time to composition, and the publication of his own productions; was made doctor of music by the Chicago University, 1872.


Roqueplan, M. N., whose name is intimately associated with the history of the opera in Paris, France, was a journalist and musical director; died April, 1870.

Rore, Cyprian, born at Mechlin, 1516; a celebrated composer and singer at Venice and at Parma; composed for and had charge of the music at these places for many years; died at Parma, 1565.

Rosa, Carl, born in Hamburg, March 22, 1842; made his first appearance as a violinist 1850; went through Scotland 1854; thence through Italy, Germany, France, and England; in 1869 played in concert with Mme. Parepa in London, and with her came to America, where they became so well known; married Parepa in New York, Feb. 26, 1867; after a concert-tour through the States, they returned to Europe, and organized an English opera company in London.

Rosa, Salvator, born at Renessa, near Naples, 1616; painter, poet, and musician; eight cantatas and numerous songs of his composition were preserved; he was a performer on the lute, and his songs in point of melody were superior; died at Rome, 1673.

Rozscavolgy, a Jew, born 1787, was a composer of music in Hungary; wrote the celebrated Ragoozy March; died 1848.


Rose, J. H. V., born at Quedlinburg, 1743; famous organist; published a collection of Psalms with new melodies, for four voices, 1792.

Roseburgh, Ida, made her début in New York, 1873, as Rosina in the "Barber of Seville," and in the lesson scene sang the variations on the Carnival of Venice. She is a highly cultivated American soprano, who has been studying in Italy.

Roseingrave, Thomas, went to Rome 1710; in 1720 went to London as organist and teacher; published a collection of "Lessons for the Harpsichord," some songs, one opera, and some instrumental music; became insane, and died 1750.

Rosetti, Antonio, born at Milan, 1744; was chapel-master and violinist; generally played the double-bass; but his principal merits were as a composer, and leader of an orchestra; his publications are supposed to be numerous; but as there were several composers of the same name, about the same period, it is uncertain to which some of the compositions belong.

Rosewig, A. H., music-master in Philadelphia, Penn., published, 1874, "Canzus Divinus," containing new masses, requiems, vespers, offertories, hymns, and canticles, for all festivals and seasons.

Ross, John, born at Newcastle, Northumberland, Oct. 12, 1763; went to Aberdeen, Scotland, 1783; was organist there for 53 years; was eminent as a composer and performer of music; wrote much music at Aberdeen; died July 28, 1837, aged 74.

Rossi, Laure, who was eight years in America as chef d'orchestre of an operatic troupe, had previously been director at Milan, Italy, and since at Naples, and died there September, 1871.

Rossini, Gioacchino, born at Pesaro, on the Gulf of Venice, February, 1792;
became director of an orchestra 1806, and was known as a composer 1808; his works include thirty-eight operas, an oratorio, two masses, nine cantatas, one "Stabat Mater," and many less important works; he was the great composer of his time; died Nov. 14, 1869, at Paris, where he had long resided, aged 77.

Rote, the same as the English hurdy-gurdy, producing tones by the friction of a wheel.

Rott, H., a musical instrument maker of Prague, in 1861 invented a new wind instrument for military bands, called the "glajot."

Rouget de l'Isle, Claude Joseph, born at Lons le Saulnier, 1760; first produced his "Marseillaise Hymn" at Strasbourg, 1792; he was a poet and musician; became a soldier, was wounded in service, went to reside in Paris, where he lived many years; in 1830 he was granted a pension by Louis Philippe, and died at Choisy-le-Roi, 1836, the possessor of the cross of the Legion of Honor, but without other property to defray the expenses of his funeral.

Roundheads, a class of people whose characteristics were not unlike those of Calvin, were very inimical to music, and, while they were in power, church-music and the surplice were both under the ban; but, when the Stuarts returned to fame, church-music resumed its sway. Except during this brief interregnum, when the Roundheads frowned on church-music, it has always flourished in England, having been improved by ecclesiastics, who visited Rome to gain musical information. The Venerable Bede was an able musician; and a treatise entitled "De Musica Theoretica Practica et Mensurata," has been ascribed to him.

Rouse, Francis, published a version of the Psalms in England, 1648, which is still used in Scotland to some extent, and has been used in this country, South; was employed by the Westminster Assembly, which insisted upon the duty of regular singing as a part of public worship.

Rousseau, Jean Jacques, celebrated as an author and musician; born at Geneva, 1712; wrote many works on music, and published nearly one hundred songs; published a "Musical Dictionary," 1768.

Rowe, John, of England, 1744, presented Christ Church, Boston, Mass., with a chime of eight bells; they were cast by Abel Rudhall, of Gloucester, England, and the bells are still perfect in every respect.

Rowell, John, born in Hopkinton, N.H., was a musician of the old school, made drums, fifes, violins, and other instruments, and finally a piano-forte, all without instructions.

Royal Academy of Music, London, England, established 1823 by the efforts of Lord Burgharst, its object being to benefit English students.

Royal Society of Musicians, established April 19, 1768, in London, England, for the relief of indigent musicians and their widows and orphans.

Rubinelli, Giovanni, a celebrated contralto, born at Brescia, 1752; in 1774 was a principal singer in Italy; went to London 1786; sang there with Mara.

Rubini, Giovanni Battista, the most celebrated tenor of his time, born at Romano, April 7, 1795; was a violinist at the age of eight years; sang mostly in Paris and London for many years, but later throughout Europe; died at Romano, in the province of Bergamo, March 2, 1854, aged 59, leaving an estate worth five million dollars.

Rubinstein, Anton Gregory, born at Wiedmittomnetz, Russia, Nov. 18, 1829; was early admitted into the Conservatoire, and at the age of twelve years began to compose music; became known as a pianist at Moscow, where he gave his first concert; commenced to travel in 1839; in 1852 he founded the Conservatoire of St. Petersburg, where he wrote his best compositions; visited this country in 1873, and was enthusiastically received.

Rubinstein, Nicholas, elder brother of Anton, was musically educated, and devoted himself to teaching music; became director of the conservatorium at Moscow.

Ruckers, John and Andrew, renowned makers of the clavecin (harpsichord), or epinette (spinet), at Antwerp, 1569 to 1620; a son of Andrew, born at Antwerp, made great improvements in these instruments; died 1670. Handel had one of Rucker's harpsichords.

Rucitzka, a Bohemian musician, wrote the first Hungarian opera, "Bela-futasa."

Rudersdorff, Erminia, born at Ivanowsky, Russia, Dec. 12, 1822; after
appearing in England and Germany as a concert-singer, made her début in opera 1811; married Dr. Kuchemeister 1844; removed to London 1854, and was there an opera and oratorio singer; came to this country, and sang at the May Festival, Boston, 1871, where she has since resided.

**RUDEMONDS OF MUSIC, Andrew Law, Newark, N.J., 1783;** his first book, "Tunes and Anthems," was published 1782.

** Rudolfsen was well known as an admirable horn-player in the old Germania Society, and in the Boston orchestras; was a concert-singer under the names of Signor Rudolfo and Herr Rudolphr; in all places he won good opinions.

** Rufenatscha, Johann, born in Vienna; was a teacher of the piano-forte and harmony; has produced overtures, symphonies, and orchestral works since 1848, which are popular in Germany.**

**Rumsey, H. S., celebrated as a minstrel; died at Newburgh, N.Y., Sept. 9, 1872.**

** Russell, William, was born in London, 1777; became known as an organist, 1789; was organist till 1800, when he was appointed composer and piano-forte-player at Sadler’s Wells; his compositions are numerous for the theatre; he also wrote two oratorios, and some other music; died 1813, aged 36.**

**Russian Music.** The Russian music and religion came from Greece; they are a musical people, possessing many native songs; among them German and Italian opera flourishes, and the common people cultivate music and dancing. Their national hymn was composed by A. Swoff. Most of the great musical artists of the world visit Russia; and some excellent composers and pianists of Russia have lately been known in Europe and in this country.

**Rzika, F. Von, came to Boston, Mass., 1847, as violinist, and leader of “The Steyermarkische Musical Company,” of nineteen performers, constituting an orchestra of considerable power and variety.**

S. This letter is used as an abbreviation of solo; as, org. s., organ solo.

**Sacchini, A. M. G., born at Puzzuoli, May 11, 1734, became principal composer for the theatre at Rome; in 1769 he was director of the Venice conservatory; went to England 1772, where he acquired additional fame; went to Paris 1781, where he was pensioned by the queen and by the theatre; died at Paris, Oct. 7, 1786.**

**Sacellus, Leo., chapel-master of the Duomo Church at Vicenza in 1600. Amongst his works were published at Antwerp “Flores 2, 3, et 4, vocum,” 1619.**

**Sachs, Hans, a Nuremburg cobbler, with Michael Behaim, Hadlaub, and Muscatluth, were the most famous of the “Master-Singers,” a class of minstrels combining the qualities of poets and singers, in the sixteenth century; their compositions were chiefly devotional.**

**Sackbut, an ancient instrument identical with the trombone; the modern trombone was modelled from one excavated at Pompeii.**

**Sacred Musical Drama was performed in Italy, at Padua, 1243; the Passion of Christ, at Friaile, 1298.**

**Sage, W. H., for many years organist in New York, one of the originators of the Philharmonic Society, and a first violinist in the orchestras of that city, died in Orange, N. J., 1868.**

**Saint-Amans, Louis Joseph, born at Marseilles 1740; in 1760 went to Paris, and became known as a composer; afterwards wrote operas and ballets for the theatre, and later became director of orchestra; was celebrated mostly for his operas.**

**Sala, Madame, long known as a lyric artist, made her appearance at Covent Garden, London, Dec. 14, 1827, in opera, and continued there until her death, July, 1839.**

**Sale, J. B., born at Windsor, England, 1779; was teacher of the piano-forte, singing, and the organ; also a composer of songs, glees, duets, and church music; published a collection of psalmody, 1837, with alterations in melody and harmony; died 1856.**

**Sale, John, born in London, 1758, was chorister at Windsor; was a principal bass at London, Liverpool, and the**
large towns, in oratorio, &c.; died 1828.

Salieri, Antonio, born at Legnano, Aug. 19, 1750; chapel-master to the Emperor of Austria; in 1784, after composing an opera, went to Paris, where it was performed before the royal family, the queen singing in it at every performance; he now composed for the theatres, and, on his return to Venice, produced many operas there, and other works; was made leader at the Imperial Chapel; and died in Vienna, 1825.

Salinas, Francisco, born blind at Burgos, Spain, 1513; wrote "De Musica;" died 1590; was a fine singer and organist; was a professor of music at Salamanca.

Salò, Gasparo di, supposed to have been the first maker of Italian violins, 1450, was a native of Brescia, where lutes and viols were manufactured; he worked at his business in that town for fifty years, and died there.

Salomon, Johann Peter, born at Bonn, 1745, became celebrated in Germany and France as a violinist, and for general knowledge of music; went to England 1781; was one of the promoters of the Philharmonic Society; the great Haydn wrote twelve symphonies for the concerts of Salomon; died in London, 1824.

Salthoun, Lord, an accomplished and energetic supporter of music, and a violinist, died in London, August, 1853.

Salviani became celebrated in New York, 1855, as a tenor; went to Florence, and became an opera-singer there.

Sambuco, an ancient stringed instrument used by the Greeks.

Sambucus, a flute made of elderwood.

Samponia, a Hebrew instrument resembling the bagpipe, made of sheepskin, and round; it had two pipes, one to fill the belly with wind, the other to emit the sound; the lower pipe to be fingered.

Sampson, Richard, published a collection of psalmody, 1800; was well known at Westminster as organist.

Samuels, Edward A., a native of Boston, known musically by his course of lectures on music before the Lowell Institute, 1866.

Sances, Giovanni Felice, chapel-master to the Emperor Leopold I., at Vienna, in the first half of the seventeenth century; he composed many motets, and other vocal music.

Sancho, Ignatius, born of African parents, on board a slave-ship, 1729; became servant in England; published an essay on music, and gained reputation as a composer; died 1750.

Sander, F. S., a Bohemian musician resident at Breslaus in Silesia; a good vocal and instrumental composer from the year 1783 to 1797.

Sanders, Charles W., born in Herkimer County, N.Y., 1805; wrote and published the "Young Choir," "School Singer," "Young Vocalist," and, with B. F. Russell, the "Robin Redbreast,"

Sanderson, Harry, born in Philadelphia, 1838, an esteemed musical artist and brilliant pianist; brother of Col. Sanderson, who died in London, November, 1871; became celebrated as a performer and teacher in New York, where he died, Sept. 27, 1871, aged 33.

Sanderson, James, a dramatic composer, born at Workington, 1760, was a violunist at the theatre and in concerts; became a teacher of the violin and piano-forte; became celebrated for his compositions and dramatic music, also published much music for the violin; his theatrical works number 154; was self-instructed.

Sandys, Edwin, born in Worcester, England, 1561; wrote fifty psalms and hymns, set to be sung in five parts by Robert Tailour, 1615; died 1629.

Sandys, George, born at Bishopthorpe, near York, England, 1577; made a translation of the Psalms, which Bishop King said "was too elegant to be sung or for vulgar use;" came to America 1615, and settled in Virginia; returned to England; and died in Kent, 1644.

Sandys, William, of England, wrote "Christmas Carols," with music, "Festivities and Carols," with their music, 1856; a history of the violin, assisted by Simon A. Foster, 1863; and other works.

Sanger, Zeekiah, of Dedham, Mass., published, 1808, the "Meridian Harmony," 112 pages; was a music-teacher, and was assisted by some of the old American composers in preparing this work.

Sangerbunde Societies, originated in Germany, by G. F. Bischoff.

Santley, the English barytone, was born in Liverpool, and became early known as a singer in the societies there and in London; in 1866 appeared in Italian opera.
SARO, HEINRICH, band-master and composer; the possessor of eight first-class decorations from rulers in Europe, one of which is the "Iron Cross," bestowed on all the members of Kaiser Franz Garde-Grenadier Prussian Band, by Von Moltke, for bravery at the battle of Gravelotte; the band has been led by Saro for twelve years; numbers sixty men, nearly all solo-players; they came to this country 1872, and performed at the Peace Jubilee, Boston.

SARONI, ADOLPH, organist and teacher of music, New York, composed orchestral music and an overture which were performed in that city 1849.

SARONI, H. S., was, in 1855, leader of the Philharmonic Society, Columbus, Ga.; commenced in New York, 1850, the "Musical Times," published "Marx Theory," and the "Vade Mecum," 1852.

SARRETTE, BERNARD, born at Bordeaux, France, Nov. 27, 1705, though not known as a musician, was celebrated for the great service he rendered the musical art; was the founder and earliest director of the Conservatory at Paris; died March, 1858, aged 92.

SARRUS, M., Inventor, 1849, a wind instrument, intended to take the place of the oboe and bassoon in orchestra, called the Sarrusophone; he was a musician of the 13th English Regiment.

SARTI, GIUSEPPE, imperial chapel-master at St. Petersburg, born at Facus, 1730; became celebrated by his "Te Deum," in which he introduced real firing of cannon; remained in Russia eighteen years, when he went to Milan in 1801; his compositions are numerous; died at Milan, 1802.

SATTER, GUSTAV, pianist and composer, born at Vienna, February, 1831; became known as a composer 1851; commenced travelling and giving concerts 1852; came to this country in 1854; gave concerts in Boston and New York 1855; published here quite a number of compositions, and in 1858 completed his third opera.

SAUNDERS, GEORGE, teacher of music and dancing, wrote a "Violin School," Boston, Mass., 1857, and some original music.

SAUNDERS, DR. NICHOLAS, presented a singular instance of delicacy of ear; could readily distinguish the fifth part of a tone; was celebrated as a flutist.

SAUST, CHARLES, born in Saxony, 1773; went to England 1800, and became celebrated as a teacher and performer on the flute there and in Germany; published much music for his instrument.

SAX HORNs, invented by A. SAX, and improved by M. Distin of London.

SAXON ILLUSTRATIONS prove their fondness for music,—existing illuminations used as frontispieces to copies of the Psalms, in which David is depicted seated upon his throne playing on a harp, surrounded by Saxon "gleemen" performing on various instruments.

SAXONIANS, a musical company, came to this country with Kotzschmar, 1848.

SAXONY not only had different musical instruments, but the people of that country delighted in the harp; and "gleemen," or the professed poets and musicians, were venerated and courted by all ranks and conditions.

SAXOPHONE, an instrument combining the qualities of the alt-horn, clarinet, and flute; it has a mouthpiece like the clarinet; the body is a cone of brass, and keyed.

SCALESE, MALANIA P., a contralto of much talent, and an excellent buffo-singer, died at Paris, May, 1867.

SCALETTA, ORAZIO, chapel-master of St. Anthony's Church at Padua, was born at Bergamo. He died of the plague, at Padua, in 1630; wrote much music.

SCANDELLI, ANTONIO, chapel-master to the Elector of Saxony, died at Dresden in 1589; published several collections of songs at Nuremberg.

SCARLATTI, ALLESSANDRO, born at Trapani, Sicily, 1659, was the greatest harp-player of his day; became a celebrated composer; improved the overture, reformed the opera, perfected the obligato or accompanied recitative, and composed many cantatas; retained his faculties as harpist to advanced age; died 1725.

SCARLATTI, DOMENICO, son of the preceding, born in Naples, 1683, inherited the talents of his father; became master of the Royal Chapel, teacher to the queen, and composer for the church, opera, and theatre; died 1751, aged 68.

SCHAUENSÉE, F. J. L. M. DE, born at Lucerne, Switzerland, 1720; singer, composer, and organist; after composing much music, some operas, and
other works, became a priest of the Roman Catholic Church.

Schebek, Edmund, one of the Austrian commissioners to the Paris Exhibition in 1855, published a work upon "Orchestral Instruments," also a history of the violin.

Schechner, Madame, in her time a very celebrated singer; died at Munich, Germany, April, 1880, aged 56.

Scheibe, J. A., chapel-master to the King of Denmark; born at Leipsic, 1708; published a periodical, "The Critical Musician;" was a voluminous composer, and wrote, in addition to his many works, 150 pieces of psalmody, 150 flute concertos, 30 violin concertos, 70 symphonies, and quantities of other music; died at Copenhagen, 1776.

Scheibel, Louise, a famous singer. See Louisa Abel.

Schenck, brother of Johann, born at Wien-Neustadt, in Lower Austria, 1761; assisted Beethoven in his early lessons; died at Vienna, Dec. 29, 1836, aged 75; was author of "The Village Barber."

Scherr, Emilius, of Philadelphia, Penn., invented, 1808, a two-octave chime of bells, capable of performing tunes and overtures, called the "Automatic Carillon."

Schilling, Dr. Gustavus, born at Schwiegerhausen, Hanover, Germany, Nov. 3, 1805; a celebrated composer, musician, and writer upon music; author of a "Musical Dictionary," a "Biographical Lexicon" of musicians, and other works; came to New York, 1857, with the expectation of publishing in this country some of his works, and of founding a music-school there or in Boston, but did not succeed.

Schindler wrote a life of Beethoven which was translated into English 1840, and went through three editions.

Schleinitz, Herr, director of the "Conservatorium," Leipsic, was an excellent musician, but gave his time to composition and teaching after 1855.

Schlimbach, G. C. F., author of some works concerning organ-building, 1825.

Schmidt, Anton, trustee of the Court Library in Vienna, and author of the Biography of Gluck, and other works, died there July 4, 1837, aged 71; he wrote the life of Hoffhaimer, who was born 1459.

Schmidt, Alois, born at Erlenbach, on the Main, 1789, settled at Frankfurt; was court organist at Hanover; returned to Frankfort 1829; was an artist of good reputation as composer and pianist; wrote many compositions, several operas, and two oratorios; his studies and five-finger exercises are much used; died July 26, 1866, aged 77.

Schmidt, Bernard, went from Germany to London with two nephews, and commenced building organs there; became famous for the excellence of his instruments.

Schmidt, George A., early became known as a sound musician; born at Frankfort; and appointed chapel-master at Schwerin 1856.

Schneckenburger, Max, an iron-founder at Burgsdorf, near Bern, produced, February, 1840, a poem, "Die Wacht am Rhein;" it was set to music by G. Mendel, 1852, but did not then attract attention; in 1854 it was again set to music by Carl Wilhelm of Thuringia; it became a favorite with the German soldiers, 1863, and was made a national song during the war with France. The author of the poem died Aug. 26, 1849, unknown; the Queen of Prussia conferred the dignity of poet-laureate on the author by having a medal struck to present him when found; this after his death. See Wilhelm.

Schneider, J. C. F., a celebrated composer, and writer upon music, born at Waltersdorf, near Zittau, Jan. 3, 1786; at the age of twelve was a distinguished pianist, organist, and a performer upon other instruments; his great compositions date after 1813, and he owes his fame chiefly to his oratorios; died at Dessau, Nov. 23, 1853, aged 67.

Schoelcher, M. V., presented to the Conservatoire of Paris a curious collection of musical instruments, consisting of forty-nine in number, few of which are known in Europe; they are from Arabia, Egypt, Smyrna, Hayti, Mexico, Greece, and other parts of the world.

Schreitzhoeffer, kettle-drummer of the opera at Paris, celebrated as the best performer on that instrument ever known, died 1852.

Schroeter, C. G., organist; born at Hohenstein, Bohemia, Aug. 10, 1690; early travelled through Germany, Holland, and England; became organist at Nordhausen; built there a piano-forte.
the first known in that country; wrote many musical works; and died 1782. His instrument, with keys, strings, movements and hammers, 1717, was such that he could play piano and forte at pleasure; and this suggested the name "piano-forte."

Schubert, Anna, mother of the composer Franz Schubert, and a lady of musical talent, died at Vienna, February, 1869, aged 77.

Schubert, Ferdinand, brother of Franz Schubert, and the composer of some church-music; died at Vienna, 1859, aged 63.

Schubert, Franz, born at Vienna, Jan. 31, 1797; was a singing boy at the age of eleven years; became master of the piano-forte and other instruments; early became a composer; wrote much and well, was at home in every variety of music; died Nov. 19, 1828, aged 31; was the great song-writer of Germany.

Schuetz, Henry, born in Saxony, Oct. 8, 1591; was termed the father of German music; composed the first German opera, "Daphne," 1628; died 1672.

Schuler, Karl, pianist, teacher, and composer, came to New York from Germany, 1873, Author of "Woodland Sketches," in three books, 1874.

Schultze, Johann Ludwig, for more than half a century orchestra-musician at the Kassel Theatre, North Germany, was in 1784 publicly decorated with the order of the crown, of the fourth degree, in the name of Kaiser Wilhelm.

Schulz, J. P. C., born at Langenwalza, in Thuringia, 1773; a composer, and conductor of orchestra, at Leipzig; died 1827.

Schulz, Johann A. P., born in Luneburg, Prussia; was a composer and writer of some eminence, and chapelmaster to the Prince of Prussia; died at Schwedt, 1800.

Schumann, Clara, born in Leipzig, Sept. 13, 1819, wife of the composer; formerly celebrated as a pianist, by her maiden name of Clara Wieck; reached a high place as an artist in the sphere of instrumental music; became a teacher at Leipzig after her husband died.

Schunke, Ludwig, pianist and composer; was associated with Schumann in the "Neue Zeitschrift fur Musik;" one of the cleverest musicians in Leipzig; died Dec. 7, 1834, aged 24.

Schuppanzigh, Ignaz, a celebrated violinist; born 1778; was one of the musicians at the house of Prince Lichnowsky; died 1830.

Schutz, Heinrich, born at Kostritz, in Voigtland, 1585; went to Venice, and remained until 1612, where he published a collection of motets; in 1642 was music-director to the King of Denmark, and died there 1672, aged 88; composed and published many noble works.

Scotch Bagpipe, a national instrument, very popular in the Highland districts, and different from the Irish bagpipe; It is extremely imperfect in all its different kinds, of which there are four.

Scotch Scale of five tones, the pentatonic scale of Carl Engel, though different, resembles that in use among the ancients, as also in Mexico and Peru at the time of their discovery.

Scotch Tunes. Some give David Rizzo the credit of being the inventor of this species of music; others say it was brought from Rome by John the Archchanter.

Scott, John James, of London, England, pointed the Psalter for chanting, 1841.

Scott, M. Leon, of France, in 1859 discovered that musical sounds, like the light from visual objects, can be collected by means of scientific apparatus, and printed off.

Scott, T. J., an American missionary, residing at Bareily, India, in 1869 published an account of the "Music of Hindustan."

Scott, Thomas, a celebrated Border bagpiper from 1733 to 1816; lived at Monklaw; Sir Walter Scott says, "he was a famous musician; on his deathbed, Jan. 27, 1823, in the nineteenth year of his life, he desired his son James to play one of his favorite tunes, that he might be sure the son knew it; afterwards he hummed it over himself, correcting his son in several parts of it."

Scottish Harp, an instrument much used by the Scotch; it was introduced from Ireland; and many of the Highland harpers became celebrated performers.

Scottish Harpers were generally composers; and they acquired great proficiency in the use of the harp, and, as performers, were little if at all inferior to the Irish and Welsh.
Scottish Music. The Scotch scale, being different from that of other nations, gives a peculiarity to their music. This people were celebrated for their compositions, and as performers upon the harp and the bagpipe; they omit the chromatic degrees. The Scots have been, from the beginning of their history, celebrated for musical genius; the Scottish minstrels were much superior to the English; their music is peculiar, and has commanded high esteem; there is much beauty and simplicity in their melodies; and their scale resembles the enharmonic of the Greeks, used by the Egyptians and other Eastern nations, but is not the same.

Scrib, Eugène, born at Paris, 1791; a most prolific and successful dramatic writer; was associated with Auber, Donizetti, Halevy, Meyerbeer, and Verdi; was author of 300 vaudevilles, 100 comedies, and 100 operas; also of comic operas, ballets, dramas, and novels; died in Paris, 1861, aged 70.

Schoff, a composer and critic, somewhat noted in Russia for his writings, composed two or three operas; died 1871; his works are of a national character.

Scull, Benjamin F., author of several musical compositions, sacred and secular; died at Little Rock, Ark., 1869.

Sea Shells. An instrument made from sea-shells was invented by Mr. Freberhuysen, of Albany, N.Y., 1840; it is so contrived with keys and valves as to be capable of being used in concerts.

Sebastiani, Claudio, organist at Metz, published in 1553 a singular work, entitled "Bellum musicale, inter plani et mensuratis cantus reges, de principatu in musica provincie obtinendo contendentes."


Secular Music in parts, 1185, is earlier found among the English annals than in any other records existing; that country was renowned for music before German genius suspected its own riches.

Sechter, Simon, one of the learned contrapuntists of this century, enjoyed much reputation as a teacher and composer; his works number eighty; was court-organist and professor at the Vienna Conservatory; died October, 1867, aged 79.

Seguin, Arthur Edward Sheldon, born in London, 1808; having gained the honors of the Academy, appeared, 1831, at the Queen's Theatre; became a popular favorite at the Opera House; came to this country 1838, and appeared in New York; subsequently visited the principal cities of the United States; died at New York, Dec. 11, 1852, aged 44.

Seguin, Elizabeth, Baroness Boyeska, born in London, 1815; became famous as a singer before appearing in opera; married Baron Boyeska, 1838, from whose estate came the name Parepa; her husband dying, she began her public career as a singer, 1841, appearing in Italy, Spain, and other countries; was the mother of Parepa-Rosa; died in London, 1870, aged 55.

Seguin, Mrs., a London, England, singer, known as Miss Childe, came with her husband to this country, 1828; was thoroughly educated, and made decided improvement in the States; left the stage 1832, and has since been a music-teacher in New York.

Seguin, Zelda, contralto; known as an opera-singer throughout the States.

Seidenburg, Madame, who gave concerts with Ole Bull, in Europe, in 1852, came to New York for the Sontag opera there.

Seiler, Emma, born in Germany; came to this country, and settled in Philadelphia, Penn., as a teacher of music; published there, in 1809, "The Voice in Singing."

Selby, organist and composer, Boston, Mass., 1780; performed at King's Chapel, April 23, 1782; at the oratorio concert when George Washington visited Boston, Oct. 27, 1789; composed an original anthem for this occasion; at a benefit-concert, 1772, had performed a portion of an opera, and an anthem in 22 parts; was assisted, at his concerts, by the band of his Majesty's 64th Regiment.

Seling, Hans, born at Prague, 1829; possessing remarkable talent as a pianist and composer, became celebrated at Paris, France, 1861; died at Prague, May, 1862, aged 33.

Semicon, an ancient musical instrument of the harp family, having thirty-five strings.

Sennefelder, a chorister of Munich,
who copied music for a living; in order to lighten the labor he was forced to undergo, finally invented *lithography*; twenty years after the invention, he published an account of the process; and his method is still used to some extent in Germany.

Seringhi, a Hindoo instrument of the violin genus, with three wire strings, played with a bow.

Sermiento, Salvator, director of the Neapolitan Chapel Royal, and an operatic composer of note, died July, 1869, aged 50.

Seroff, born in Russia, wrote much national music; he cultivated music as a recreation; was a critical writer, and published many articles in the "Journal de St. Petersburg;" died 1871.

Serpent, a wind-instrument deriving its name from its form, and formerly much used in military bands.

Servais, Adrien F., born at Hal, near Brussels, June 7, 1807; was one of the most notable violoncellists of his time; in 1835 went to London, where he also became celebrated as a composer; in 1836 went to Paris; gave concerts through Germany, and went to St. Petersburg 1839; in 1843 made an extended concert-tour; and in 1848 was appointed professor at the Brussels Conservatory; died at Hal Nov. 26, 1866, aged 59, the possessor of many decorations.

Severin, John, a Scandinavian composer, whose symphonic works have been introduced in this country by Theodore Thomas, has acquired fame in Germany as a writer of symphonies.


Seward, Louis, music-teacher, San Francisco, Cal., 1873, invented "The Objective Musical Instructor," involving the use of movable notes; it consists of a long white board, painted with black lines to represent the musical staff, and arranged for the use of movable notes. On an easel affixed to the wall, or suspended from the ceiling, is any required length of this objective staff. Sunk into it are numerous longitudinal grooves, imperceptible at a distance. A box filled with notes of all kinds and value, the various clefs, an assortment of sharps and flats, rests, bars, dots, &c., is at hand. Each note is cast of rubber, metal, or is of wood painted black, some two or three inches in length, and fitted with a staple which slides into the longitudinal groove before mentioned; and a note, any note, any dot, any rest, any character of music, is hung anywhere on the board in a twinkling. Leger-lines are provided, and fit in their respective grooves, either below or above the staff.

Seward, Theodore F., born in Florida, Orange Co., N.Y., Jan. 25, 1837; teacher and composer; has published several collections of music since 1860, assisted by Lowell Mason and William B. Bradbury, New York.

Shalishim, a Syrian instrument like the triangle; the rods charged with rings.

Sharland, J. B., a well-known teacher of music, Boston, Mass., has published a "School Chorus Book," and some other works, and written some clever compositions.


Sharpe, Charles K., an accomplished musical amateur of Edinburgh, published, 1839, the musical works of Lord Kelly with a portrait and notes; died October, 1851, aged 71.

Shaw, O. J., son of Oliver, in 1851 became very popular as a teacher and composer at Utica, N.Y.; published several hundreds of his compositions; died July, 1861.

Shaw, Oliver, born in Middleborough, Mass., 1779; became blind, but continued to practise and compose music during life; was one of the first members of the Handel and Haydn Society, Boston; taught music, formed a society in Providence, R.I., of which he was president twenty-five years; wrote many beautiful songs, and much music for the church; died at Providence, Dec. 31, 1848, aged 69.

Shawm, a Hebrew instrument similar to the horn.

Sheale, Richard, an English minstrel, was the preserver of the heroic ballad of "Chery Chaser;" he was robbed of his money on Dunsmore Heath, but escaped to sing for the last time this favorite ballad to a printer.

Shell. The first ancient instrument known; second, the ram's horn; third, an oaten straw, *avena*.

Shelton, C.T., of New Haven, Conn., in 1873 had constructed an "Electro-Music Reporter," which applies electric-
city to musical instruments, for the purpose of recording the inspirations of genius in musical composition. The recording apparatus is similar to that used in Morse's telegraph.

Shepard, Anne, born in Cowes, Isle of Wight; wrote "Around the Throne of God in Heaven;" died 1857.

Shepard, Thomas, was an English clergyman, born at Towcaster, near Northampton, 1605; became a Nonconformist, and was consequently obliged to emigrate to New England, 1634; was settled at Cambridge, Mass., where he died Aug. 25, 1649, aged 44 years.

Shepherd, William, musician, of Bristo, Scotland, in 1796, with Nathaniel Gow, carried on music-selling in Edinburgh, and published two collections of dance-music of his own composition; died Jan. 19, 1812.

Sherman, Rollin H., born in Wethersfield, Vt., March 10, 1832; teacher of music; published a "Musical Catechism," and "Mechanical Exercises" for the piano-forte, 1859.

Sherwin, William Fisk, born in Ashfield, Franklin Co., Mass., March 14, 1826; a well-known teacher and composer; also a popular conductor of conventions.

Sherwood, E. H., solo-pianist, and author of many popular musical compositions, became principal of the Tawanda, Penn., Musical Institute, 1873.

Shield, William, born at Smalwell, 1754; became very celebrated as a composer; was a viola-player at Covent Garden, London, eighteen years; he then visited Italy and France, returning in 1792, and became master of musicians; his works are very numerous; died in London, Jan. 25, 1829. Late as he appeared, he struck out for himself a style of writing, pure, chaste, and original. His "Introduction to Harmony," a volume of glees, and a work on thorough-bass, are yet popular.

Shophar, a silver trumpet made by the order of Moses; also made of a bent horn.

Shore, Miss, an English singer of note; daughter of the king's trumpeter; a favorite pupil of Purcell.

Short Hand, or abbreviated notation, was first used by the immortal Handel, as his rapid imagination could not stop to write out its fluent fancies by the ordinary method; the idea has been useful to composer and copyist.

Shindler, Mary S. B., born at Beaufort, S. C.; author of "Southern Harp," "Northern Harp," and many songs for piano-forte and guitar; her works, some of them, were written in the name of Mary S. B. Dana.

Shultze, William, came to Boston, Mass., with the Germania Musical Society as leader, 1848; it was the best band that had ever visited that city, and was directed by Carl Bergmann; since connected with the Mendelssohn Quintette Club.

Shumway, Nehemiah, of Philadelphia, Penn., published, 1801, "The American Harmony," a book of two hundred and twenty pages, with a concise singers' manual; some of the tunes and anthems were of his composition.

Shuster, Joseph, a German composer, born at Dresden, 1748; was director at the chapel and opera; published a large number of compositions, and died 1812.

Shute, George, a well-known violinst and composer, died at Chicago, Ill., May, 1856; was at the time with the Campbell troupe.

Siamese Music. The Siamese have several rude instruments; the leading one resembling the hautboy, one the piano-forte, and several that are intended to represent other of the modern instruments.

Siccuma, Abel, B. A., of London, 1836, invented the "Diatonic Flute," in which E and G are fingered with a key instead of from a hole: thus the tones are equalized throughout the instrument.

Sieber, Madame, widow of the celebrated publisher, and mother of the composer, died in Paris, 1852, aged 101.

Side Drum, a common military drum.

Siedler, Caroline, a celebrated vocalist, who sang in the first performance of "Der Freischütz," died 1872.

Siegert, born at Ernsdorf, May, 1789; became a singer at the Breslaw Theatre, in opera; began to compose music in 1816; in 1847, became royal music-director; his compositions were few, but were excellent.

Sichler, F., a well-known composer of songs, some of which enjoy immense popularity in Germany, died September, 1860.

Silk Strings for bow-instruments.
were used by the Hindoos, Chinese, Arabs, and other nations, before they were introduced in Europe.

SIMS, D., compiled the "Edinburgh Musical Miscellany," a collection of songs, and some other musical works, 1792.

SIMMS (brothers), Bishop, James, Edward, Ashburn, Oakover, Samuel, and Henry, all musicians, for some time travelled with their father, mother, and two sisters, giving concerts. Their compositions, sacred and secular, are numerous.

SIMMS, JOHN, a native of Straffordshire, England, was a self-taught manufacturer of instruments, a performer on the organ and violin, and a tuner and repairer. Married a wife who was a good musician, and had a family of eight sons and two daughters, all musical.

SIMPSON, LEONARD FITZ, was the first stipendiary organist mentioned in England; was organist of Trinity College, Oxford, 1580, at a salary of 20s. a year.

SIMPSON, JULES, a writer on music, connected with "L'Orphéon," died in Paris, 1809; is not to be confounded with the political economist.

SIMPLE MADRIGALS long antedated the opera, and were for voices only.

SIMPSON, C. FLORENCE, born in Milwaukee, Wis., 1809; could play melodies which she had heard, upon the piano-forte, at the age of three years; will play a correct bass to any of the melodies she hears.

SIMPSON, CHRISTOPHER, an eminent English musician, born 1610; was a performer on instruments, but chiefly celebrated for his many works upon the subject of music; in his "Compendium of Practical Music," he first applies the term "degrees" to the lines and spaces, 1667.

SIMPSON, DANIEL, drummer for the Ancient and Honorable Artillery Company of Boston, Mass., played for sixty-three years without missing a parade; the fifer, Sf. Smith, played with Simpson fifty-eight years; the latter died in 1875.

SIMROCK, a music-publisher of Bonn, whose name has been remarked on so much foreign music, died Dec. 13, 1808, aged 76.

SINA, a member of the Schuppanzigh Quartet at Vienna during the lifetime of Beethoven; received from Paganini the present of a violin and gold snuff-box, on which was a portrait of the great violinist; died at Boulogne, France, 1859.

SINCLAIR, JOHN, born near Edinburgh, 1790, became a singer at the London theatres, 1816; went to Paris 1819, and to Italy 1821; had an opera written for him by Rossini; after singing in all the principal countries of Europe, came to this country 1830, and for some time gave concerts here; died in London, Sept. 22, 1857. His daughter married Edwin Forrest the tragedian, and appeared soon after in London.

SING AND FIDDLE. When the bass-viol, or "big fiddle," as it was called, was introduced into church, the holy men and the clergy opposed it, on the ground that the human voice was the divinest of all instruments; but the singers introduced the viol, and the minister rose and said, "The brethren will, if they please, sing and fiddle the Thirty-ninth Psalm."

SINGER, OTTO, born in Dresden, Germany, 1835; became conductor of opera there; came to this country 1868, and settled in New York as a music-teacher; was drill-master for the chorus at the Cincinnati Festival, May, 1873, and is known as a composer.

SINGING in the churches of Scotland occupies an important place; generally there is no organ or instrumental music, except in some of the city churches, and the singing is performed by the whole congregation seated; the music is such as was used in 1650 to 1781; and these tunes have been sung from age to age in public and in family worship.

SINGING AT SIGHT. Affiland, 1700. Paris, France.

SINGING BY NOTE, when first introduced, was met by the following objections: It was a new way, an unknown tongue, not so melodious as the old way; it caused good men to be disorderly; was popular; would cause the use of instruments; was blasphemous; was only a contrivance to get money; and kept young people from the proper influence of the family.

SINGING FROM NOTES. This art was known in 1523, as Pietro Aaron, of Florence, gives a list of such extraordi-

SINGING IN PUBLIC WORSHIP was
partially discontinued during the times of persecution, and consequently was so badly performed when attempted, that people of culture formed a distaste for it; and hence arose the controversy whether singing was a Christian duty to be observed.

**Singing-Master’s Assistant; or,** Key to Practical Music; engraved by Benjamin Pierpont, June, 1778, 104 pages; published in Boston, Mass., by Draper & Folsom.

**Singing Societies** were formed in this country as early as 1720.

**Sirens.** Sea-nymphs who enchanted the listeners to their songs; but Orpheus surpassed them in singing, and they became rocks: they had also been beaten in a musical contest with the Muses.

**Sirmen, Ludovico,** chapel-master at Bergamo: six violin trios of his composition were published at Paris in 1769.

**Sirmen, Maddalena Lombardini,** a celebrated female singer, violinist, and composer; in 1782 she was principal singer at the court of Dresden; visited England and Paris, where her performances were highly applauded. She composed much violin music, a great part of which was published at Amsterdam.

**Sistra,** a class of brass instruments made in various forms, with rings upon bars, held upright and shaken.

**Sistrum,** a brass or silver hoop fixed to the top of a long metal rod; across the hoop were stretched three metal rods, passing through holes, on which hung many rings; and a slight shake produced a musical jingle of all.

**Sivori, Camillo,** born in Genoa, June 6, 1817; became celebrated as a violinist, and made the tour of France and England when ten years old; received the present of a violin from Paganini; came to America in 1840, and performed with Herz the pianist in many large cities, and then went to London.

**Skeffington, T. C.,** author of the “Handy Book of Musical Art,” London, England, 1858; wrote also some psalmody.

**Skeleton Automaton.** A figure having the shape of a human skeleton was constructed in the 17th century, by one Alix, which, by means of concealed mechanism, played upon the guitar, moving its wooden fingers as if executing the music.

**Skeleton Guitarist, automaton,** invented by Alix, in Provence, 1650.

**Skene, John,** of Hallyards, was the original proprietor or compiler of the famous “Skene Manuscript,” 105 tunes, 1620; died 1644.

**Skene, Robert,** author of “The Cordelia,” a collection of sacred music, with choice and original tunes, Louisville, Ky., 1861; 415 pp.

**Slatyer, William,** in the sixteenth century published a collection of “Christmas Carols.”

**Slavic Music of Russia.** The oldest records of the Slaves refer to their love of music, and to the plaintive melodies with which they lulled themselves to sleep in their camps of war. “Whenever a Slavic woman is,” says a Russian writer, “there is also song.” Their ballads tell of lovers and of heroes; and the same story and music may have charmed their ancestors for generations, yet the words and airs have never been committed to writing.

**Sloman, Jane,** published in New York, 1850, “The Melodist,” for the use of female seminaries; the work contains a number of the compositions of this lady.

**Smart, Sir George,** born in London, Eng., May 10, 1776; was present at the Handelian Commemorations of 1784, 1785, 1786, and 1791; he directed the music at the coronation of William IV. and Queen Victoria; in 1811 he was knighted; he was one of the founders of the London Philharmonic Society in 1813; the renowned composer, Von Weber, died in his house in 1826; in 1827 he was chairman of the banquet to the celebrated pianist and composer, Clementi, the teacher of Meyerbeer; in 1836 he conducted the Manchester Festival, during the progress of which Malibran died; he gave lessons both upon the piano-forte and in singing, but had the greatest repute in the latter; among his pupils were Sontag and Jenny Lind; he continued giving instructions till he was 80; and in 1867, at the age of 91, full of well-earned honors, passed away from the scene of his labors.

**Smidt, A. L. C.,** born in Brunswick, Germany, 1770; was a celebrated violin-maker; down to the time of his death, for more than thirty years, he constructed, on the average, one a week,
with his own hands; his instruments were prized by German orchestras for evenness of tone; died March 26, 1835, aged 65.

SMITH, BENJAMIN, born in Needham, Mass., 1764, entered the army as a fifer at the age of 16, and played that instrument until the close of the war, when he settled at Grafton.

SMITH, CHARLES, born in London, 1786; was remarkable as a child on account of his ability to sing and play; performed much in public; became a concert-singer, and travelled more or less for some years, and became famous as a composer; wrote much for the London theatres; sang in oratorios; married in 1815, and accepted a lucrative situation in Liverpool.

SMITH, DEXTER, born in Peabody, Mass., Nov. 14, 1839; poet, musician, and composer; has written many popular songs, both words and music, but is more known as a poet, and editor of musical publications; is now the editor and proprietor of "Dexter Smith's Paper," Boston, Mass.

SMITH, DR. WILLIAM, born in Scotland, 1754; came to this country 1785; published a "Book of Chants," called the Churchman's Choral Companion, 1809; introduced chanting and singing of anthems in America at New York, 1813; built several small organs, which had wooden pipes made of cedar, ranging about four octaves; died in New York, April 6, 1821, aged 69.

SMITH, GEO. D., born at Wayne, Maine, Dec. 20, 1834; has been a teacher of the piano-forte and harmony, at Rockland, since 1850; author of some church music.


SMITH, HENRY, published, 1841, at Chambersburg, Penn., "The Church Harmony," 304 pages, also a "Musical Primer."

SMITH, HENRY, a singer, in London, England, 1846, became famous as an imitator of Henry Russell, drawing full houses by singing the songs of that celebrated ballad-writer; so great was the desire to patronize this poor but talented artist, that Russell found it necessary to procure an injunction of restraint.

SMITH, J. WESLEY, born in Durham, Conn.; connected with music from childhood; became well known as a counter-tenor singer and excellent flutist, while with the "Smith Family,"—father, mother, four sons, and three daughters,—afterwards known as "Eolian Minstrels" and "American Vocalists;" Mr. Smith was the originator of the continental companies in the costume of the patriots of 1776.

SMITH, JEROME, a well known band-master of Salem, Mass., died Nov. 7, 1854.


SMITH, JOSIAH, of Lexington, Mass., commenced playing the fife in public at the age of eleven years, and was still a fifer at the age of 68; has always been connected with some band; died 1875.

SMITH, MRS. H. M., a well-known Boston vocalist, was born in Wethersfield, Vt., and became known as a singer when Miss Greenwood; since her marriage has resided in Boston.

SMITH, MRS. M. E. H., published some music at New York, 1867; also the "Sparkling Stream," and "Temperance Melodies."

SMITH, ROBERT ARCHIBALD, born at Reading, Nov. 18, 1780; in 1812 went to Edinburgh, as teacher of music; published the "Scottish Minstrel," 1821, and various other works; wrote many melodies and songs; died at Edinburgh, Jan. 3, 1829, aged 49.

SMITH, THOMAS F., of London, published "The Devout Chorister" and other musical works, 1849.

SMITH, WILLIAM, of Philadelphia, Penn., 1798, assisted William Little in publishing "The Easy Instructor;" was a teacher of music.

SNEGASUS, CYRIACUS, published at Oxford, in 1590, a tract upon harmonics, or the use of the monochord, an instrument for measuring and ascertaining the proportions of sounds by a single string.

SNYDER, WILLIAM B., and W. L. CHAPPELL, of Cincinnati, O., published, 1831, "The Western Lyre," 184 pages, to which was added a supplement, in 1855, of 40 pages.

SOBOLEWSKI, EDWARD, born in Königsberg, Prussia, Oct. 1, 1804; conductor of music at Königsberg, Prussia, and at Bremen; came to this country 1850, and settled in Milwaukee, Wis., where he produced a musical drama.
“Mohega;” died at St. Louis, July, 1872.

Sobolewski, Miss, a concert-singer, daughter of Edward, came to America with a European reputation as an artist, and appeared in opera, 1860.

Société des Concerts, founded at Paris, France, Feb. 15, 1828; gives ten or more concerts annually.

Society of British Musicians, formed 1834, and consisted of three hundred professional members.

Sodi, a Parisian harpist and dramatic composer, brought out several operettas at the Théâtre Italienne, between the years 1753 and 1769.

Soeck Pipe; same as the bagpipe.

Soerensen, Johann, was born at Holstein in 1707; published much admired vocal music, in the North of Germany, since the year 1796.

Sola, Charles M. A., born at Turin, 1786; was flutist at the theatre; volunteered as musician in the army for four years; wrote an opera 1816; went to London, and became known by his compositions, vocal and instrumental.

Solemn Feasts, called Adonia, were celebrated with musical lamentations, and date back to the days of Moses, and the slaughter of the first-born.

Solo Singing was unknown, even up to the sixteenth century. All the speeches of single characters were sung in the form of madrigals by persons behind the scenes. There was a curious play of this period, wherein a servant accidentally pulls the spigot out of a wine-cask, and lets the liquor out. The master and servant grope on the floor, berating each other in five-part harmony, until the unlucky spigot is found. It was toward the middle of the sixteenth century that a composer conceived the idea of giving the highest part of a madrigal to be sung by a single voice, and the other parts to be performed on instruments. But this was not like the aria system of the present day. The melody had no beauty of its own disjoined from the accompaniment.

Somerset, Lord, invented, 1649, a violin with eight strings, which in the hands of a master produced grand effects.

Sontag, Henrietta, born at Coblenz, May 13, 1805; made her début at Darmstadt, in opera, at the age of six years; became famous in Europe; married, and retired from the stage for nearly twenty years, when she returned, and, after a brilliant success in Paris, London, &c., came to the United States, 1852; after giving concerts in the principal cities, she went to Mexico, and died in that city June 18, 1854.

Sound. A locomotive whistle can be heard 3,300 yards, or nearly two miles; the noise of the railway train, 2,800 yards; the bark of a dog, or the report of a musket, 1,000 yards; the roll of a drum, 1,000 yards; the human voice 1,000 yards. If interrupted by obstacles of sufficient extent and regularity, sound is reflected, and produces an echo.

Southard, L. H., of Boston, Mass., became known 1846, as an organist, pianist, and director of music; soon after, as a composer, and publisher of music-books; produced two or three operas, and in 1855 “A New Course of Harmony,” and other works; has received the degree of doctor of music.

South Sea Islanders. They use bamboo flutes having only two holes, giving four tones; they blow them from the nostrils. Dancers keep time by snapping the fingers.

Southwell, William, of Dublin, in 1800 increased the dimensions of the piano-forte “sounding-board,” and invented the damper since in general use.

Spagnoletti, Pietro, born at Cremona, 1768; after visiting all Italy went to London, a violinist; one of the founders of the Philharmonic Society, 1813, and was leader of the orchestra at the King’s Theatre; died Sept. 14, 1834.

Spanish Music. This people delight in romance; their music is pleasing, especially their serenades and dance-music. The guitar is generally used to accompany the voice.

Speaight, James G., was born in London, England, 1866; was bright, vivacious, and possessed of such wonderful powers as a musician that he had been exhibited as a child violinist; came to this country with his father 1872; was then able to play solos with precision and skill, and had conducted an orchestra many times; died in Boston, Mass., Jan. 10, 1874.

Speaking-Machine, invented by M. Faber of Freiburg; capable of singing.

Spectacle, or Eye-Glass Notes, are those called brillen-bassen, struck in rapidly reiterated quarter-notes.

works of value, on composition, playing the piano-forte, and the theory of music, from 1840 to 1850.

Spezia, Maria, a prima donna at La Scala, made her appearance in London, 1857.

Spinet, a stringed instrument formerly much in use, somewhat like the harpsichord.

Spiritual Madrigals were originally adapted to sacred words, and the music resembled that written for the church; they were written for voices only.

Spofforth, Reginald, born at Southwell, England, 1769; in 1793 received the prize from the Catch Club, London; in 1797 wrote for Covent Garden; in 1797 directed the Bowman's Lodge Society, and commenced teaching music; wrote a large number of glee; died September, 1827, aged 57.

Spontini, Gaspard, born at Jesi, in the Roman states, Nov. 14, 1778; began to compose at the age of seventeen years; wrote some fifteen successful operas for the Italian theatres, and went to Paris 1804, where he continued to compose for the academy many years; died in Majolati, near Jesi, Feb. 24, 1851.

Spoehr, Ludwig Louis, concert-master, violinist, and composer; born at Brunswick, April 5, 1784; at the age of thirteen years was a musician in Chapel Royal at Brunswick; became celebrated in Saxony and Prussia; went to England 1820; was not only a great violinist, but a composer of religious, dramatic, vocal, and instrumental music; celebrated for his operas and his "Violin School;" died at Brunswick, Oct. 22, 1859.

Sporle, celebrated in London, England, as a dinner-singer, and as a composer of ballad-music; died March, 1853.

Stade, Franz, first violin, 1790, in the chapel of the Landgrave of Hesse-Cassel; much of his violin-music was published at Paris, 1780.


Staggins, Nicholas, became composer to Charles II.; admitted to the degree of doctor in music, 1644; composed some music.

Stainer, or Steiner, Jacob, born at Absom, 1620; a violin-maker whose instruments, after his death, were highly valued; most of his violins were dated from 1650 to 1667. See Amati and Stradivarius.

Stamaty, M. Camille, celebrated in France as a pianist, composer, and teacher; was the son of the French consul; died at Paris, April, 1870.

Stammers, Joseph, seventy years of age, an Englishman, composed the stirring hymn, "Breath the wave, Christian."

Standbridge, John C. B., a native of Birmingham, England, came to this country in childhood; became an organist and composer, and finally an organ-builder, taking rank with the best in the country; he made Philadelphia, Penn., his home, and died there Dec. 14, 1871, aged 70.


Standing up to sing is of ancient origin; the Bible informs us that the singers and musicians stood when they performed in the temple service, and so did the people; the Puritans performed their singing standing; it was their highest devotional act.

Stanley, John, born 1713; became blind at the age of two years; became organist at St. Andrews, 1726, and was remarkable for his voluntaries; was master of the king's band, superintended the oratorio performances, and composed several works; died May 20, 1786, aged 73.

Starbird, Anna, in 1873 organized a concert company, and travelled through the States, British Provinces, and Canada.

Star-spangled Banner, written by F. S. Key, 1814; the words were adapted to English music by F. Durang, of Baltimore, Md.; the song was first printed by B. Ides of Baltimore, and first sung by F. Durang, at Baltimore, in a house near the Holiday Theatre.

States, Agatha, born in Dublin, Ireland, 1841; came to San Francisco, Cal., with her parents when young; became known as principal vocalist of the Alleghenians; married Sig. Orlandini; sang in most of the Italian cities, and in opera at New York 1868; made several starring tours in the United States, Mexico, South America, and Australia; returned to California 1873;
and died at New York, Sept. 4, 1874, aged 33, leaving one son and one daughter.

Staudigl, Joseph, born at Wöllendorf, in Lower Austria, April 14, 1807; early became celebrated as a German basso; his voice was powerful and extensive; excelled as an oratorio-singer more than in opera; became hopelessly insane, and died March 28, 1861.

Steam Organ invented by James Burkett, Ovingham, England, 1835. See Burkett, also Stoddard.

Steffani, Agostino, born at Castello-Franco, in the territory of Venice, 1655; became celebrated as a musician, singer, and composer; was president of the Academy of Ancient Music, London, 1724; died at Frankfort, 1730.

Steffy, Hans, published at Winchester, Va., 1839, "The Valley Harmonist," 168 pages; an appendix was added, 1840, of 50 pages.

Steibelt, Daniel, born at Berlin, 1755; became celebrated as a manufacturer of piano-forges; resided in London and in Paris; was a good performer and composer; in 1790 became chapel-master; and died at St. Petersburg, in 1823, where he had produced some operas.

Steinway, Henry, born in the Duchy of Brunswick, Germany, Feb. 15, 1797; in early boyhood made musical instruments for his own use, and when young learned the organ factory business; in 1849 sent his son Charles to this country to investigate the prospect of piano-making; in 1850 the family came and settled in New York, where he and four sons, in 1853, became known as piano-forte manufacturers, under the firm name of Steinway & Sons. Henry, jun., died March 11, 1865; Charles died in Brunswick, March 31, 1865, of typhoid fever; and Theodore, who had remained in the German house, came to the firm in this country soon after; Henry, head of the house, died in New York, Feb. 7, 1871, aged 74.

Stenhouse, W., brought out an extensive and very valuable work at Edinburgh, Scotland, "Illustrations of Lyric Poetry and Music of Scotland," royal octavo.

Step and Half-Step. Terms introduced by professors of psalmody, in place of "tone" and "semitone," on the supposition that the scale is a ladder, or collection of steps.

Sternhold, Thomas, an officer of Edward VI., born in Hampshire, England, 1480; is chiefly known as connected with J. Hopkins in collecting "The Whole Book of Psalms" into English metre, under the title of Sternhold & Hopkins, which, with the music "to sing them withal," has been more used than any other version ever published; died 1549.

Sterry, John A., born at Norwich, Conn., 1834; organist and composer; was editor of "The Continental Glee-Book," author of several quartets, songs, and pieces of sacred music.

Stevens, a famous organ-builder of East Cambridge, yet in the business; firm name Stevens & Jewett, Boston, Mass.


Stevens, I. Augustus, born in Charlestown, Mass., 1833, an amateur musician of high attainments, and flutist; died July 19, 1874, aged 41.

Stevens, Tinody, published a collection of Hungarian music at Klausenberg, 1754; the work is a rare one; Beethoven and Weber both used music from Hungarian composers.

Stevens, William S., born in Westminster, England, 1778; made his first instrument, a fife, from a piece of cane, upon which he performed in public at the age of eight years; became pianist and master of the choristers at the Haymarket Theatre; published songs, glee, and other music; wrote much upon every part of musical science.

Stevenson, Sir John, born in Ireland, 1772, cultivated secular and sacred music, but composed for the stage some successful operas; was made doctor of music, and received a silver cup from the Catch Club; wrote a great number of popular glee and songs; died Sept. 14, 1833.

Stewart, N., author of catches, canons, glee, duets, and other music, instituted a "Catch Club," at Edinburgh, 1771.

Stewart, Charles, musician to Mr. Strange, was a composer of instrumental music, and published two collections of dances at Edinburgh.

Steyermark Band, known in this country as the Steyermarkische Musical Company, consisted of nineteen German musicians; came to this country,
with F. Rziha as conductor, 1846; gave concerts in the large cities, and at the
time considered the best orchestra which
had visited here.

STICK, JOHN WENZEL, a celebrated
horn-player, born 1775; made his reputa-
tion under the name of Giovanni
Punto; gave Beethoven his knowledge of
that instrument.

STICKNEY, JOHN, born in Stoughton,
Mass., 1742; became a teacher, com-
poser, and publisher of music; pub-
lished, 1774, “The Gentleman and Lady’s
Musical Companion.” This was “print-
ed by Daniel Bayley in Newbury-Port.”
His wife was also a teacher, and travelled
with him from place to place; John died
1820.

STIGELLI, the German tenor, con-
ected for some time, in this country,
with Mareetz’s opera troupe; after
returning to his native land, died at
Como, near the lake, July, 1869; was an
excellent actor, singer, and com-
poser.

STODDARD, I. C., of Worcester, Mass.,
invented and exhibited, 1855, a simple
but ingenious machine known as “The
Calliope;” it is a combination of steam
whistles, played by striking keys similar
to those of an organ.

STODDARD, SOLOMON, born in Boston,
1643; settled at Northampton, Mass.,
and in 1722 wrote his celebrated essay, “Cases of Conscience;” died
1729, aged 86.

STOEPPEL, ROBERT, born in Germany,
leader of orchestra at the Princess’
Theatre, London; came to this country
with his brother-in-law, William V.
Wallace, and became leader of an or-
chestra in New York, 1855; produced a
cantata in Boston, Mass., 1859; married
Matilda Heron.

STONE, JOSEPH, with Abraham Wood,
in 1793, published “The Columbian Har-
mony,” which, though bearing the same
name as a collection by Daniel Reed, was
not the same work.

STORACE, ANNA CELINA, born 1765;
quitted Vienna after the carnival of
1787, when she went to London, and in
a short time ranked amongst the favor-
ite comic performers and singers of the
stage. She died near London about the
year 1814.

STORACE, STEFANO, an eminent com-
poser of theatrical music; born in Eng-
land, 1763; was a performer on the
violin at the age of eleven years; was

appointed composer at Drury Lane
Theatre; died March 19, 1796, aged 33.

STORKMEYER, CHRISTIANO, of Rio
de Janeiro, is a celebrated composer of
Brazilian music, vocal and instrumen-
tal.

STORY, FLORENCE L., born at Essex,
Mass., Sept. 7, 1863; at the age of three
years could play and sing one hundred
and fifty different tunes upon the piano-
forte, some of which were her own com-
positions. After hearing a piece once
or twice, could perform and sing it,
learning the words as easily as the
music.

STOUGHTON MUSICAL SOCIETY. This
is one of the oldest societies in America;
it was formed November, 1786, and has
held its meetings regularly to the pres-
tent time.

STRADELLA, ALESSANDRO, born at
Naples, 1645; a celebrated composer
and violinist; was also an excellent
singer; his compositions are nearly all
vocal; eloped with a noble lady, whom he
afterwards married; but they were both
assassinated at Turin, 1679.

STRAKOSCH, MAX, born in Austria,
1834; has gained a practical experience
in every branch of his profession; speaks
English, French, German, and Italian
fluently; has been a successful opera-
manager in this country for many years.

STRAUSS, JOHN, a celebrated com-
poser of waltzes and dance-music; born
at Vienna, March 14, 1804; at the age
of nineteen was a member of Lanner’s
orchestra; subsequently organized a
band of his own, and shared the laurels
of the public; the Strauss waltzes found
their way over the wide world, and their
author was much honored; died at
Vienna, Sept. 15, 1849.

STRAUSS, JOHN, jun., eldest of the
three sons of John; born in Vienna,
1825; became director of the orchestra
after the death of his father; and under
his care the orchestra became the ad-
miration of the world; was a prolific
composer, and in Austria his talents
received royal recognition; the emperor
of Russia, in 1853, engaged him to con-
duct summer concerts at St. Petersburg;
made the singer Jetty Treffz; went to
Paris with his orchestra, 1867, and gave
concerts there; also in London; came
to this country, and led the orchestra in
the performance of some of his most
famous compositions at the Peace Ju-
bilee, Boston, 1872.
Strauss, Edward, third son of John, on the death of Joseph succeeded to the leadership of the Vienna orchestra in the absence of John, jun.; he excelled as a violinist, and was also a composer; an orchestra has always remained at Vienna, even when John, jun., was with a portion of it at St. Petersburg, or at other places.

Strauss, Joseph, second son of John, was also a waltz composer, born 1827; was the author of more than 200 orchestral arrangements of operas, and 300 other works; died at Vienna, July 22, 1870; when buried, his violin was laid with broken strings in the coffin with him.

Street-Organ, the same as the hand-organ, producing music in parts. It originated in Germany.

Strungk, N. Adam, a celebrated violinist, born at Zell, 1640, chapel-master to the Elector of Saxony; became organist at Brunswick, but the violin was his favorite; was chosen composer and director of music at the Hamburg Theatre; settled finally at Leipzig; composed much music for stringed instruments, and died 1700.

Strutt, Joseph, in his account of bell-ringing, says he saw a man in London ring twelve bells at a time; two on his head, two in each hand, one on each knee, and two upon each foot, playing a variety of tunes.

Stuart, the celebrated painter, when a young man, cultivated music, and became an organist; went to London, and, not succeeding at first as a painter, became an organist at a salary which supported him until he became known as an American artist.

Stuart, Alexander, set the songs in "The Tea-Table Miscellany" to music, 1726; was a composer of merit at Edinburgh.

Stuart, James, a minstrel, born at Charleston, S.C., Dec. 25, 1728; was in the army at the battle of Quebec; afterwards wandered through the world, and accompanied his songs upon the violin; died April 18, 1844, aged 116.

Stuart, James, son of Robert III., became a celebrated poet and musician; a revival of songs and song-singing can be traced back to his confinement in the Tower, London. James I. also composed sacred and secular songs in prison.

Stumpf, Johann Christian, an excellent performer on the bassoon, and composer for wind-instruments, at Frankfort, where he died in 1801.

Stunz, Herr, who long held office as chapel-master at Munich, died there, July, 1859, at an advanced age.

Style. That cast or manner of composition or performance on which the effect depends.

Styles, or Stiles, F. H. E., published, 1760, a dissertation entitled "An Explanation of the Modes or Tones in the ancient Grecian Music."

Suckow, Christian, of Norway, celebrated throughout Northern Europe as the Hardanger violinist, came to this country, 1872, and gave concerts in the large cities; his violin has twelve strings, the usual four being supplemented by eight wire ones underneath; he also plays in imitation of various instruments.

Sudre, Francois, born at Toulouse in 1791. He visited many of the large cities in Europe for the purpose of bringing before the public an ingenious system of conveying intelligence by means of seven primitive musical sounds. In his system these sounds are employed to represent the twenty-four letters of the alphabet, and are to be combined in words of all kinds.

Suffern, J. William, born at Sufferns, N.Y., Nov. 1, 1829; commenced teaching music at the age of twenty, having then become an organist and violinist; five years later commenced holding conventions throughout the West, and settled at Chicago; since which he has published some musical works.


Sullivan, Mariah Dix, published at Boston, Mass., 1856, a collection of well-harmonized "Bible Songs;" the melodies suitable for children to sing.

Sumner, Albert I., organist at Oswego, N.Y., and afterwards at Dresden, Germany; was the author of several favorite compositions; and on his return to this country to assume the duties of organist at Bridgeport, Conn., perished with the steamer "Atlantic."

Surenne, J. T., a popular composer and collector of the songs and dance-music of Scotland and Ireland; has published several volumes since 1852.
Surrusophone, a wind instrument consisting of six different forms, intended to supersede the oboe and bassoon in orchestra.

Sussmayer, Franz Xavier, music director and composer to the National Theatre at Vienna since the year 1735; published various operas and operettas for Vienna and other towns in Germany, which bear date from the year 1792 to 1801; died at Vienna in 1803.

Sutton, Emeline Fantoni, born at New Orleans, La., March 15, 1819; made her debut in Paris, and soon after sung in Italy, where she created a great sensation in opera; returning to Paris, she sang at the court of Louis Philippe and through France; returning to this country, she appeared in New York, and then at Havana.

Svensden, a celebrated Norwegian composer, of Christiana, Norway, in 1874 received from government a life-pension; his orchestral compositions are known in this country; married a Miss Jewett of New York City.

Swan, Timothy, was of Scottish descent; born in Worcester, Mass., July 23, 1758; he began to teach music at the age of 17 years; in 1801 he published "The New England Harmony;" was the author of "China," "Rownal," and "Poland," tunes yet holding their place in the books of psalmody; died July 23, 1842.

Swan, W. H. and M. L., published at Knoxville, Tenn., 1851, and at Philadelphia, 1848, "The Harp of Columbia," 224 pages, patent notes; this work was without the use of signatures, or flats and sharps; the clefs were retained; some of the music was original.

Swedish Vocal Quartet became famous in Russia, Germany, Belgium, Holland, and in 1873 in Paris. This quartet went out from the Stockholm Conservatory.

Sweetser, Benjamin, Jun., of Portland, Me., published, 1839, "The Cumberland Collection" of sacred music, 304 pages; and, in 1848, "The Ancient Sacred Lyre," the same book, with a new name.

Swelinck, Jan Peter, organist, born at Deventer, Holland, 1540; became very celebrated as a performer and composer; died 1622.

Swell Mute, a piano-forte attachment, invented by A. G. Corliss, Portland, Me., 1854.

Swieten, Gottfried, Freiherr van, a distinguished amateur of music, died March 29, 1803.

Swiss Bell-Ringers, a company which visited this country, giving concerts, 1844; there were seven persons, using twenty-six bells, or at times forty-two bells, as the music required.

Sylva, Tristao da, chapel-master to King Alphonso V. of Portugal, in the fifteenth century.

Sylveira, Fr. Placido da, a Portuguese church-composer, died in 1736.

Syme, George, the best piper of his time; had the art of producing the octave tones. In Kay's Portraits, there is one of this piper, with this inscription:

"This represents old Gurdy Syme,  
A famous piper of his time."

Symmers, James, of Glasgow, Scotland, introduced the sol-fa method of singing at sight from the common notation, 1858.

Symmes, Thomas, born at Bradford, Mass., Feb. 1, 1678; wrote three musical tracts upon music, intended to allay the great excitement of 1720 in regard to the use of new music by rule or by note; it being in this country considered sinful to practise by rule; died Oct. 6, 1725, aged 48.

Symonds, Henry, one of the king's band of musicians in England; a celebrated master of the harpsichord in his time; published six sets of lessons for his instrument; died 1730.

Symphonium, invented by Kaufmann, 1839.

Symphony derives its origin from pieces of instrumental music performed upon strings in Italy. The Germans introduced oboes and horns into symphonies; and Gossec added clarinets, bassoons, and other wind-instruments.

Syringa, the pipes of Pan; also called syrinx; a rustic instrument constructed of seven, eight, or sometimes more pieces of reed cut of various lengths in regular gradation, and fastened together, generally with wax; it has been regarded as the origin of the organ.
T. This letter is used as an abbreviation of \textit{tutti}, all.

TA. One of the four syllables used by the Greeks in \textit{sol-fa-ing}.

TABEL, a Fleming, who was with Ruckers and his successors at Antwerp, went to England, 1650, and made the first harpsichords in London.

TABOR, a small drum used by the Hebrews; they also used drums called \textit{taboret} and \textit{tabor}.

TACCHINARDI, NICHOLAS, a famous tenor-singer, born at Florence, Italy, 1776; was only four feet three inches in height; was a violinist and public singer at the age of seventeen years; became the great tenor of Europe, and sang in all the principal theatres; in 1831, left the stage, and became a teacher; composed many voice-exercises and some music; died at Florence, March 14, 1859, aged 83.

TADDI, SIGNORA, of Naples, 1824, could not only adopt as subjects, stories or incidents suggested by her auditors, but would declare her ideas in \textit{any metre} prescribed, applying a \textit{melody}, the time or measure of which should be dictated at the moment.

TAGLIONI, MARIA (\textit{Countess de Voisens}), born in Stockholm, 1804; was a daughter of Philippo Taglioni, ballet-master; was the recipient of more public favors than any performer had ever known; in 1832, married Count de Voisens; the story of her triumphs was repeated in every city in Europe; composed many ballets herself, celebrated in this country; died 1873.

TAGLIONI, SALVATORE, born at Naples; a brother of the above, was the composer of more than two hundred ballets; died at Naples, 1869.

TAGLISCHBECK, Herr, born 1790; was chapel-master to the Prince of Hohenzollern-Heckingen; a violinist and composer; died October, 1867.

TAILLEFER, a celebrated minstrel; went to England with William the Norman; sang at the head of the army at the battle of Hastings, where he lost his life.

TALEMANN, a great German musician; born at Magdeburg, 1681; played every kind of instrument when a boy; went to Leipsic; composed psalms, and established a college of music; was afterwards director of opera, and organist.

TALHAJARN, a Welsh bard of the sixth century; became so celebrated as to be reverenced as a saint.

TALIESIN, a celebrated Welsh bard of the sixth century, some of whose music is still preserved in his native country.

TALLIS, THOMAS, one of the greatest musicians of Europe during the sixteenth century, was born in England 1520; celebrated for his song in forty parts, and for other compositions; died Nov. 23, 1585.

TALKING-MACHINE, an invention of M. Faber, exhibited in Boston, Mass., 1872; it produces fourteen sounds, and others are made by combinations of these; it also produces a laughing sound, a lisping, and a trilling sound.

TALON, a musician in the chapel of the King of France, published, 1767, \textit{"Six Symphonies"}, which made him famous.

TAMBERLIK, SIGNOR HENRICO, born in Rome, 1820, of a Polish family; was placed in the army; on discovering that he had a splendid tenor-voice, he left the army, and entered the San Carlo Theatre, 1841, as a singer, and made himself famous by thundering C-sharp, or \textit{ut de poitrine}, in clear, bell-tongued tones again and again; afterwards his fortune was made, when he took Paris by surprise with the same tone, as Duprez did before him; sang in this country 1873, but thirty-two years' wear has somewhat injured the voice of the great artist, though he is still great.

TAMBONI, for whom Rossini wrote the part of Figaro, and who was celebrated as a singer, died Feb. 28, 1837.

TAMBOUR DE BASQUE, or TAMBOURINE, a drum in the shape of a sieve, with bells or other loose metallic substances in the side, that jingle when shaken, or when the parchment covering is struck.

TAMBURA, instruments of the guitar kind.

TAMBURNA, the great or bass drum.

TAMONTI, MADAME, an eminent singer, who made her début in opera, in
the time of Frederick the Great, died at Potsdam, at the age of 100 years.

Tannahill, Robert, a noted musician, born at Paisley, Scotland, June 3, 1774; died May 17, 1810, aged 36.

Tavazzin, Angioli, an Italian composer and professor of singing, resident at Paris, born at Naples, 1760; in 1781 began to compose dramatic works, and soon became celebrated for his operas, which were so popular that he was troubled to supply the demand at the different theatres of Italy and France; also composed masses, oratorios, and other music.

Tartini, Giuseppe, born at Pirano, Italy, April 12, 1692; went to Venice, became a violinist, and celebrated throughout Europe; but became more known by his dream, and the "Devil's Sonata;" his compositions are numerous; died Feb. 26, 1780, aged 86.

Tassistro, Pietro, the band-master in Bonaparte's army, died at Milan, 1867, aged 84; followed music all his life.

Tate, Nahum, born in Dublin, Ireland, 1652; was made famous by the versification of the Psalms, known as Tate and Brady's, published in London, 1695; was poet-laureate to William III.; died in Southwark, England, Aug. 12, 1715; his version was published in this country, 1741.


Tausch, Franz, clarinetist and instrumental composer; born at Heidelberg, 1762; became member of the chapel at Mannheim, and also violinist; performed at Berlin for a season, then at Paris and Hamburg, and in 1790 gave weekly concerts at his own house; his works are mostly concertos.

Tausig, Carl, born near Warsaw, Nov. 4, 1841; went to reside at Dresden, and became celebrated as a pianist; went to Berlin 1855, and became court-musician; he composed largely; and died July 17, 1871, aged 30.

Taz, L., a German musician, was celebrated as a pianist; composed two operas of sonatas for the harpsichord and violin, at Mannheim, 1780; died 1790.

Taxis, Count Torre, of Venice, was a performer on the harpsichord, and a composer of masses, motets, and orato-rios. Dr. Burney says, "He owned an instrument, made in Berlin, which has several changes of stops, and is occasionally a harp, a harpsichord, a lute, or piano-forte; by drawing out the keys, the hammers are transferred to different strings, by which means a composition may be transposed half a note, a whole note, or a flat third, lower, at pleasure, without the embarrassment of different notes or clefs, real or imaginary."

Taylor, Alfred, born in Philadelphia, 1831, published several hymn and tune books which sold largely, among them the "Prayer-Meeting Hymn Book," 1850.

Taylor, Edward, Gresham professor of music, London; became known by his lectures on music, 1838.

Taylor, George C., celebrated as a teacher and composer; was appointed professor of music at Madison Female College, Georgia, and settled there.

Taylor, James, a comic singer of London, England, in 1866, sold his services for four months, to the highest bidder, at public auction, engaging to sing twice on every lawful evening, wherever employed; was bid off at £325 by the proprietor of the White-Bait Concert Room.

Taylor, John, master of the choristers and organist at Westminster Abbey, 1502.

Taylor, Mary, was a popular singer and actress; born 1836; her singing was much admired; retired from the stage 1852; died Nov. 3, 1860, aged 30.

Taylor, Richard, born in Chester, England, 1758, and became celebrated as a composer of English songs, some of which had immense sales.

Taylor, Samuel Priestly, organist; born in London, England, 1779; played the organ when seven years old; came to America 1806; settled in Brooklyn, N. Y.; played an organ in New York; gave instruction on the organ, piano-forte, violin, violoncello, and clarinet, all of which he played well; enlisted as a musician in a New York band for the war of 1812; was president of the old Philharmonic Society; removed to Boston, Mass., 1819, where he compiled a popular organ instruction book; returned to Brooklyn, N. Y., 1826; continued to teach and give concerts until 1864; played the organ until the age of 92 years, and gave instructions until 1870; he first introduced
chanting into New York; is now (1874) aged 55.

**Taylor, Sedley**, wrote a "Treatise on the Physical Construction of Musical Sounds and Harmony."

**Taylor, Mrs. Thomas**, formerly **Laura W. Barker** of London, composed piano-forte music, and wrote original melodies for the "Ballads and Songs of Brittany."

**Taylor, Thomas B.**, of Sheffield, England, was the composer of the hymn "I'm but a Traveller here;" died 1855.

**Taylor, Virgil Coryden**, born at Barkhamstead, Conn., 1817; removed to Hartford, Conn.; became known as a composer and publisher of music, 1850; published several excellent works, most of the tunes, anthems, and chants being of his own production, and very popular; in 1854, removed to Brooklyn, N.Y., and became organist and conductor of music in that city.

**Telle, Friedrich Wilhelm**, born at Berlin, Sept. 9, 1708; became celebrated as a pianist 1816; known as a composer 1820; became music-director at several theatres; wrote operas and other works, and visited all the large cities until 1845, when he returned to Berlin, and died there May 10, 1862.

**Telemann, George Philip**, born at Magdeburg, 1681; became a composer at the age of twelve years; in 1701 was director of the operas at Leipsic; acted as chapel-master at several courts, and finally settled as music-director at Leipsic; was a very voluminous composer, and considered the greatest church-musician in Germany; died 1767.

**Telephone**, an instrument by which certain sounds are telegraphed to any distance, was invented by Dr. Van der Weyde, 1869. Mr. Elisha Gray of Chicago, Ill., a well-known maker of telegraphic appliances, has invented a method of transmitting musical sounds by an instrument in the same manner, or in some manner, which he calls the **Telephone**; and has succeeded, 1874, in transmitting tones through an unbroken circuit of 2,400 miles, reproducing them on a violin at the receiving end.

**Telesphorus**, a pope in the reign of Antonius Pius, first ordered the singing of hymns the night before Christmas, from which arose the custom of singing carols; and tambours, organs, and various stringed instruments were used to accompany the voices. Died A.D. 138.

**Temple, Charles W. H.**, born in Claremont, N. H., 1801; commenced teaching music 1817; went to Cincinnati, O., and thence to Oxford as a teacher; was associated with the musical societies and interests in South-western Ohio, where he taught for 55 years, and composed some music.

**Templeton**, a distinguished tenor-singer of London, England, came to this country 1846, and gave concerts of story and song in the chief cities.

**Tenor-Violin, or Viola**, having its lowest tone on C, and playing the tenor part in concert.

**Terpander**, lived B.C. 671, and was much honored as a musician; was teacher and performer upon the flute and the lute; added three strings to the lute, making seven; was noted as a writer of music, which had before been performed by memory; set many songs to music.

**Terpodian**, an instrument invented, 1833, by Buschmann of London, which in tone is a medium between the organ and musical glasses; it resembles the melodeon.

**Terpsichore**, the Muse of music, &c., presided over choral song, and dancing.

**Tesca**, an excellent Italian bass-singer, who made his fame while a resident of England, sang at the commemoration of Handel in Westminster Abbey.

**Testa, Natali**, contralto of the famed Natali Sisters, was a prominent singer before marriage, and has since appeared in opera.

**Thalates**, of Crete, a poet and musician, wrote and sang odes encouraging obedience and concord; invented many new measures in verse; his songs were very popular; was the first to compose military dance-songs to flute accompaniments.

**Thalberg, Sigismond**, born at Geneva, Jan. 7, 1812; became known as a composer and pianist when sixteen years old; made the tour of Germany 1830; became famous at Paris 1835; afterwards made frequent tours in France, England, Germany, and Russia; came to this country 1856; remained here giving concerts in all the large cities until 1858; returned to Europe, and died April 29, 1871, aged 59. His compositions are numerous and greatly admired.

**Thamyris** was celebrated as a per-
former on the cithara; was born in Thrace; was the sweetest singer of his time.

THAYER, ALEXANDER W., of Boston, Mass., author of the "Life of Beethoven," written by him while in Europe, is well known at home and abroad as a musical critic and correspondent of American journals.

THEATRE. The first theatre in America was opened at Williamsburg, Va., Sept. 5, 1732; one was opened in New York, 1753; at Albany, 1769; at Baltimore, 1773; at Boston, Mass., 1792.

THEATRE LYRIQUE, built in Paris, 1846, by A. Dumas. French operas are here produced, and it is a training-school for artists.

THEATRICAL ENTERTAINMENTS commenced in Rome 365 years B.C. The modern theatre originated with the pilgrims to the Holy Land.

THEODORE, a stringed instrument of the lute tone and form, having eight strings; it was invented in France, by Hotteman.

THIBAUTL, BLANCHE and GABRIELLE, sisters; the former received, 1869, the prize for singing for opera and for opera comic; the latter the prize for piano-forte playing at the Paris Conservatoire: they are good musicians, and daughters of the chief of the band of the National Guard.

THIELE, LOUIS, born in Germany, 1816; became known as a pianist at the age of seven years; at the age of fourteen was master of the organ, and shortly after known as a composer; died of cholera, 1848, aged 32.

THOMAS of Bayeux was celebrated as a poet and musician while archbishop of York.

THOMAS, AMBROISE, of Paris, produced his first opera, "Hamlet," 1868.

THOMAS, ISAAC, of Worcester, Mass., procured from Europe the first music type used in this country, 1786, and in that year published the first edition of the "Worcester Collection of Sacred Harmony." In August, 1788, he published another edition, with the prefix "Laws Deo!" This was in three parts, printed typographically, and dedicated "to the several musical societies in the "New England States." Mr. Reed, probably Daniel the composer, is mentioned in this work as author of what is said about moods of time.

THOMAS, J. R., of New York, author of a collection of church music 1863, a collection of sacred choruses in 1875, and a well-known writer of popular songs.

THOMAS, THEODORE, born in the kingdom of Hanover, 1825; could play the violin at the age of six years; came to this country, and settled in New York 1845; appeared directly in concerts, and visited the most prominent places of the Union; was first violin to Sontag, Jenny Lind, Grisi, Mario, and others; conducted German and Italian opera, and travelled through the States with different troupes; established symphony concerts in New York; and finally organized his orchestra, which has made him famous in this country and in Europe; is a self-educated musician.

THOMSON, GEORGE, born 1757; published 1793, a "Collection of Scottish Airs for the Voice," the accompaniments by Pleyel; Burns assisted in preparing the work; died at Leith Links, Feb. 18, 1851, aged 94.

THOMSON, JAMES, published at Edinburgh, 1778, "Rudiments of Music," with a collection of tunes and hymns.

THOMSON, WILLIAM, appeared in concerts at Edinburgh when a boy, 1695; was celebrated for the quality of his voice; went to London, and sang there when the opera and Handel's compositions were all the rage; was the first to edit Scots tunes in England; published "Orpheus Caledonius."

THOMPSON, JEMIMA, born in the suburbs of London, 1813; while journeying in a stage-coach, 1841, composed that famous hymn, "I Think, when I Read that Sweet Story of Old."

THOMPSON, THOMAS, organist, born at Sunderland, England, 1777; played the violin and French horn at the theatres when twelve years of age; performed as organist at London in concerts and churches; became a teacher, and composed some songs and duets.


THORBECKE, HERMANN, a native of Hanover; came to this country 1838, and settled at Philadelphia, Penn., where he became celebrated as a composer and music-teacher; on his return from Germany, where he had been on a visit, he perished at sea, September, 1838, aged 45.

THORNE, E. H., an English organist and composer; published "Sacred Music

Thornton, B., born in London, 1724; wrote an "Ode on St. Cecilia's Day," adapted to the ancient British instruments,—the salt-box, jews-harp, marrow-bones, cleavers, and hurdy-gurdy,—with a history of those instruments.

Thoth, in the very earliest ages of the world, introduced the sistrum, lyre, and tambourine into Abyssinia from Egypt.

Thrope, or Troup, author of "Christian Song," was a Vermont singing-master, and died at Chelsea in that State.

Tiberini, a Roman musician, came to this country with the Strakosch concert company, and sang at Boston, 1826.

Tibia Parea, a double flute; one played with the right, and the other with the left hand; the flutes are united in the form of the letter A.

Tilleard, John, wrote several school music-books; London, England, 1853.


Tillman, Samuel D., of the American Institute, New York, in 1860 published a "Musical Treatise," on sound, accompanied by a new invention called "Tonometer," which accurately measures to the eye all musical intervals, however minute; has written a new method of musical notation, made some change in the solfeggio, and patented a "Music Medal," showing the notes and common chords in the major and minor key of any given tonic.

Timbale, a kettle-drum.

Timbrel, an ancient drum, in form like the tambourine.

Timm, C. H., born at Hamburg, 1811; came to this country, and settled in New York, where he soon became connected with all the musical interests of the city.

Tiresias, a musician mentioned by Homer; practised music many years, and was a compiler of music-books.

Titiens, or Tietiens, Teresa, born at Hamburg, 1834; appeared on the Hamburg stage at the age of fifteen; became famous at Frankfort; went to Vienna, and thence to London, in 1838, where she found grace with the English critics, and became very popular in opera; came to the United States in 1873.

Toe Pedals. George Tolhurst, of Maidstone, England in 1870, arranged a set of pedals to an organ, to be played with the toes; he calls this machine "Pedaliera," and has demonstrated that the organ can be played by using the toes as well as the fingers.

Tofts, Katherine, became known as an English vocalist 1703; became an opera-singer 1705; was made insane by her success, but, recovering, married the British consul at Venice, and died 1735; Mr. Smith, her husband. Died 1771.

Tomashcek, Johann Wenzel, born at Skutsch, Bohemia, April 17, 1774; lived chiefly at Prague; was a member of the great societies, and composed many important and valuable musical works; died 1849.


Tomlinson, J. W., celebrated as a song-writer.


Tonograph, an instrument for printing music while in the act of improvising or composing on a keyed instrument an invention (1850) of Levi Wilder, teacher of music at Baltimore, Md. It was compact enough to be placed under the lid of a piano-forte, and capable of transferring all expressions; it was never made a public manufacture as the principle was found to infringe on a French patent.

Toohholos, wandering minstrels of Tartary, who go from place to place with a violin and a flute suspended from their girdles, and perform music in the first families; they are poets and singers; are common in China, and popular in Thibet.

Toplady, Augustus, author of "Rock of Ages cleat for Me," died, 1778, aged 33; Rowland Hill pronounced the funeral oration.

Topp, Alide, is a German from Stralsund, Prussia; became a successful pianist; performed much in Europe, and after coming to this country sustained her reputation in New York and other cities.

Torriani, Ostava, daughter of the Swedish consul, born at Hamburg, Germany, 1850; first appeared in public as a pianist; made her début as a vocalist at Milan; after singing in Italy, Paris,
and London, with success, came to America; her real name is Torquinst; afterwards sang in the principal cities of Europe, and came again to America 1873, with the Strakosch troupe, making her appearance at New York, in "Lucia."

Toulon, for many years principal flutist at the Grand Opera, Paris; a composer of much music for his instrument; died at Nantes, France, September, 1865.

Tourjée, Dr. Eben, born at Warwick, R.I., June 1, 1834; became an organist at the age of thirteen years; at the age of seventeen was editor of "The Key-Note," and a conductor of conventions; established a conservatory at Providence, R.I.; in 1869 established the New England Conservatory, Boston, Mass.; and in 1860 assisted in the first Peace Jubilee, as he did in that of 1872.

Tourte, born at Paris 1747, was celebrated as a maker of violin-bows; died 1835.

Traetta, or Trajetta, Tomaso, born at Naples, 1738; composer at the San Carlo Theatre, where he wrote many operas; went to St. Petersburg, and there composed seven operas and many cantatas; went to England for a season, and died after returning to his own country, 1779.

Trajetta, Filippo, born at Venice, January, 1776; was the son of Tomaso, and became celebrated as a musician and composer; joined the army, and composed many patriotic hymns for the soldiers; was taken prisoner, and, escaping, came to America 1799; settled in Boston, Mass.; wrote some music there; went to New York, and finally to Philadelphia, Penn., where he produced several works, and died 1854, aged 78.

Trastour, Eugene, a native of New Orleans, La.; October, 1807, invented in New York, an electric automaton piano player, and two other similar instruments capable of performing any music written upon paper; is a pianist, and author of a work on the "Rudiments of Music."

Travelling Companies, small troupes of musicians, vocal and instrumental, of which the Hermans, the Rayners, and others, were the pioneers in this country; have, since 1840, been many in number, and have perhaps, on the whole, been instrumental in increasing a love for music, and promoting its development, throughout the United States.

Trebelli, Zelia, born in Paris; made her début in Madrid 1859, with an Italian opera troupe; was a great favorite at Berlin 1860; is not only a great singer, but a splendid actress.

Treffz, Henrietta (Jette), a Viennese; born June 28, 1826; became famous in England 1850, at the Jullien concerts; went with him through England, Ireland, Scotland, &c.; accepted an engagement in Paris, and married John Strauss, jun., the great waltz-king of Vienna.

Tremolophon, or Girardeon, an instrument something like a piano-forte, in which is machinery operated by a wheel, producing a trembling vibration and swelling tone; it was invented 1840, by M. Girard, who died in Paris, 1846.

Trentin, A. G., of Venice, 1823, invented the violacembalo, an improvement upon the bow piano-forte.

Treu, Daniel Gottlieb, born at Stuttgart, 1665; at the age of twelve years published three overtures for the violin and three other instruments; became celebrated at Venice, where he produced many operas; was called to Prague, where he had the direction of chapel-music.

Triangular Harp, an instrument of great antiquity, invented in Ireland.

Trichorden, an instrument formerly used to accompany vocal music.

Trigon, an ancient instrument, played on by women, and used at feasts.

Triton, a famous trumpeter employed by Neptune.

Trombone, a brass wind-instrument, patterned after the sackbut; it is capable of splendid effects when used in the orchestra or in military bands; there are three kinds, alto, tenor, and bass.

Tromp de Béarn, the same as the jews-harp; a toy for children.

Troubadours. Prior to the age of the Troubadours we are unable to judge of secular music by examples. Provençal poetry and song held universal sway in the eleventh and twelfth centuries; kings and princes rivalled each other in the profession of troubadours. The word " troubadour " comes from trobartrouver, to find or invent. Besides these royal inventors, there was another class of
troubadours, who were held in the service of royalty as court poets. The troubadours, unlike their contemporaries the German minnesingers, frequently were unable to sing their own songs; and for this purpose they held in their employ minstrels, or jongleurs, who were persons skilled in singing and playing.

TROWBRIDGE, ASA K., published at Boston, Mass., a collection of music all original, entitled "Temperance Melodies."

TRUMPET, a musical wind-instrument of metal, which has been known in some form in all ages, and among all civilized people; it is played through a mouthpiece, and within a few years has been supplied with keys.

TSCHUDI, BURKHARDT, harpsichord-maker to the court of George II., was a Swiss, became famous, married in London. One of his instruments, with two manuals, made for the King of Prussia, 1765, was in the palace at Potsdam, 1862; died in London, 1773.

TUBBS, MRS. F. C., published in London, 1865, a translation of Joseph Schluster's "General History of Music," which is highly commended.

TUCKERMAN, S. PARKMAN, born in Boston, Mass., 1819; organist and composer; was made doctor of music in England; in 1852 was created master of sacred music at Rome; many of his compositions were published in England, where he collected a valuable library of music; after his return to this country resided a few years in Greenfield, Mass.; in 1855 went to reside in New York; published several collections of music in this country, and a book of chants.

TUFTS, REV. JOHN, of Newbury, Mass., was a teacher of music; published the first singing-book printed in America, 1710; previous to which time all music was learned by rote. This book was opposed on the ground, that, if people "learned to sing by note, the next thing would be to pray by rule; and then would come Popery."

TULLEY, J. H., a well-known English composer, and director of music at Drury Lane Theatre, died Jan. 28, 1868.

TULON, JEAN LOUIS, a celebrated flutist; born at Paris, Sept. 12, 1786; in 1804 entered the orchestra of the Italian opera; in 1826 was made professor at the conservatory; in 1843 he established a flute manufactory; his compositions were very much sought for.

TUNING-FORK HARMONIUM; an instrument resembling the piano-forte, which has, in the place of strings, tuning-forks; which, when struck by theammers, produce the tones.

TURKISH MUSIC. Music was first introduced into Turkey in the year 1047, under the reign of Amurath, by one Schahucull, who carried it to Constanti-

TURLE, JAMES, of London, England, has published, by himself, and with E. Taylor, as many as six different collections of music since 1846; is organist at Westminster Abbey.

TURNER, JOHN, author of a "Guide to Vocal Music," with an historical introduction and a dictionary of musical terms; published in London, Eng., under the direction of the Committee for Promoting Christian knowledge; republished in this country 1836.

TYE, DR. CHRISTOPHER, musically celebrated for having set fourteen chapters of the Acts of the Apostles to elaborate music, consisting of fugues, canons, and other complicated artificial forms; he also wrote an excellent anthem for four voices.

TYMPANUM, anciently comprised the tambour, tabour, kettle-drums, nacara, and some timbrels.

TYPOGRAPHICAL MUSIC PRINTING was introduced into the Roman States by Montona, a printer, 1508.

TYPOPHONE, a new instrument, played like the piano-forte, but in effect resembling the harp; introduced in Paris, 1869; invented by the maker of the Mustel organs.

TYRTŒUS, an Athenian general and musician, is celebrated by all antiquity for the composition of military songs and airs, as well as the performance of them.

TYTLER, JAMES, born 1747, at Edin-

bury; son of a clergyman; was the
author of many Scottish songs; came to America, and established a newspaper in Salem, Mass., which he continued until his death, 1805, aged 58.


**U.**

**Uhlig, Theodore**, musical editor, Berlin, wrote eighty-four compositions, and was a violinist of great talent; died Jan. 30, 1853, aged 31.

**Ulrich, Hugo**, born Nov. 26, 1827, at Oppeln, wrote two symphonies, which won the prize at Brussels, 1853; composed trios, quartets, overtures, piano-forte works, and songs; died May 23, 1872, at Berlin.

**Unger, Caroline**, called in Italy Unger, one of the best singers of recent times, was born at Vienna in 1800; in 1825 she sang at Naples, Milan, Turin, and Rome with great success; in 1840 she retired from the stage, having married happily, and settled in Dresden.

**Unger, Johann Friedrich**, counsellor of justice at Brunswick, was born there in 1716; he invented a machine to be attached to a harpsichord, which should write down every successive note performed on the instrument; died at Brunswick in 1781. See Hohlfeld.

**Upham, Dr. J. B.**, originated the plan for procuring the Boston Music Hall organ, and in 1857 visited the principal factories of Europe, and gave the contract to Walcker of Ludwigsburg; published, 1855, a work on "Acoustic Architecture," was President of Handel and Haydn Society of Boston many years, and chairman of committee on music in the public schools of Boston.

**Urban, Christian**, first alto violin at the Royal Academy, an esteemed musician; devoted his talents to sacred music, but, to live, was forced to become a theatrical musician. While accompanying the dance, he would not view the spectacle; and, though many years a member of the opera orchestra, never saw the performance, and did not know the vocalists whom he assisted.

**Urbani, Peter**, an Italian composer, born at Milan, 1749; resided for many years in Scotland and Ireland from about the year 1784. Amongst his works were "Il Furnace," op. ser., performed at Dublin, and "Il Trionfo di Clizia," op. ser., also performed at Dublin, in which city he died in the year 1816, aged 67.

**Urena, Pietro D'**, a Spanish monk, flourished in the sixteenth century in the Milanese; was born blind; was the first who added a seventh syllable to the Guidonian scale.

**Urfey, Thomas D'**, a celebrated convivial songster in the reign of Charles II. He lived chiefly in the ale and wine houses of London, where he sang his own compositions with much humor. In 1719 there was published in London a collection of his songs, entitled "Wit and Mirth, or Pills to purge Melancholy."


**Ursillo, Fabio**, published at Amsterdam, about the year 1748, three sets of violin trios; he was a chapel-master at Rome.

**Ursini, Giacomo**, an Italian composer, born at Pantiromoli; published, amongst other works, "Madrigali à 4 Voci," Venice; and "Ein anderes Werk," Venice, 1550.

**Urso, Camilla**, born in Nantes, France, 1842; celebrated violinist; when a child, expressed the wish to learn the violin; her success was wonderful; she soon appeared in concerts, and everywhere with triumph; came to this country 1852, and performed in all the principal cities; in 1854 was connected with the concert troupe of Mine. Sontag; in 1874 was giving concerts in Boston, assisted by Gilmore's New York Band.

**Urso, Salvatore**, born at Palermo, 1810; was organist at the Church of the Holy Cross, at Nantes; an excellent musician, and the father of the celebrated violinist Camilla Urso; moved to Paris, in order to give his daughter a musical education in that city.
V.

V is used for the word "violin." V. V., both first and second violin; also V. S., 'olti subito, turn over quick.

Vallo, Signor, a resident of Philadelphia, Penn., known as a violinist, and celebrated for his staccato and harmonic passages; has composed for his instrument some very excellent lessons.

Valvis, Mlle. de, daughter of Philip of Orleans, who married the Duke of Modena 1719, introduced chorus into the Italian lyric drama; she brought a body of choristers from Paris, who appeared at the opera in Modena, being the first effective chorus heard in Italy.

Van Alstyne, Frances Jane Crosby, born in South-east, Putnam County, N.Y., March 24, 1827; wrote a collection of Sunday-school hymns and some music.

Vanderbergh, Charles Henry, invented, 1820, a new instrument called "Edophone," played by keys like the piano-forte. Into a block extending across the back of the instrument are inserted metallic bars, which are acted upon by a spring connected with the key; and the tone thus produced is like that of a bell.

Van Liek, born at Amsterdam, 1857; made her début at Paris, as a pianist, when three years old, and has since become celebrated there.

Van Zandt, Jennie, daughter of Signor Blitz; a vocalist somewhat known in opera; a careful, pains-taking artist, possessing good dramatic ability; sang in London, in Italian opera, and made a tour through the provinces with Tattiens and Sautley; returning, was engaged at Philadelphia, Penn., 1874.

Varian, Mrs., an American lady, known in this country as a vocalist, and for her great versatility of talent; after going to Italy was, in 1855, engaged to sing at Naples.

Varley, Nelson, came to this country from England, 1872; his reputation as a tenor, oratorio, and opera singer had been fully established previously.

Vaucanson, Jacques de, an inventor, exhibited, 1738, in France, a machine capable of playing several airs on the German flute; in 1741 he completed a pipe and tabor player, operated in the same manner as his flute automaton, also musical androides; born in Grenoble, Feb. 24, 1709; died in Paris, Nov. 21, 1782.

Vauxhall Gardens, though something similar had existed in London since 1660, were opened June 7, 1732; and this popular place of amusement was closed July 25, 1859.

Veldeke, Heinrich von, a German minnesinger, and originator of heroic minstrel song; was a Westphalian by birth, and a composer.

Velluti, or Velutti, one of the most successful interpreters of Rossini's music, was born at Rome in 1781, and died Feb. 20, 1861, at his villa in the environs of Padua, where he had long resided. It was for him that Meyerbeer composed his "Il Crociato," and Rossini his "Aureliano in Palmira." Velluti was formerly one of the singers in the Sistine Chapel at Rome.

Vento, Matthias, went from Italy into England, 1763; was a composer and teacher; was insured the expense of printing his works, though his music was trivial and uninteresting. He died in London, 1777.

Venna, one of the oldest members of the Royal Society of Musicians; leader of the ballets at Her Majesty's Theatre, London; composed a large number of ballets; was a leading musician, and violinist at Reading, and retired, 1858, to Exeter, wealthy.

Vera, a celebrated prima donna, who performed before the first Napoleon and Charles XII.; died in Paris, 1807.

Veracini, Francesco Maria, born at Florence, 1685; celebrated as a violinist; though a great artist, was very arrogant; his style was peculiar to himself, and he was noted for his shake and arpeggios; produced several successful operas in London.

Veracordion, invented at Vienna, 1857, by Randhartinger, consisting of glass bells attached to a conic iron roller, played with damp fingers.

Verbrugel, M., a Belgian, invented, 1854, the electric metronome, used for conducting choruses behind the scenes.
and in other dispersed situations, rendering it possible for three or four separate choirs and orchestras to move together with mathematical precision.

Verdelot, Philippus, a Flemish contrapuntist; one of the best masters; his works are all written either in Latin or Italian, and bear date previously to the year 1550.

Verdi, Giuseppe, the reigning star of the Italian opera since Rossini; born at Busseto, a village of Lombardy, Oct. 9, 1814; became the composer of many operas which have been presented in this country, as well as in Europe, by the Italian troupes which have visited New York and Boston; received the cross of the Legion of Honor from Louis Napoleon, 1855; was little known previous to 1839, when he produced his first opera; has written about thirty successful operas; was a member of the Italian Parliament, 1861; in 1871 went officially to Milan, to re-organize the Italian Musical Institute; has received numerous honors and decorations, both Italian and foreign.

Verstovsky, director of the Moscow opera; the composer of a multitude of songs and some operas, since 1850; in his compositions has laid the old Russian airs under contribution to some extent, and thus made his music popular as national music.

Vespa, Geronimo, a celebrated Italian composer towards the close of the sixteenth century. Amongst his works are, "Madrigali a 5 voci," Venice, 1570; and "Madrigali a 5 voci," Venice, 1575.

Vespers, a public religious service, originally consisting of five Psalms of David, a hymn, the Magnificat, or canticle of the Virgin Mary, and several prayers, anthems, &c., sung as an evening service; introduced into the Unitarian churches in America, by Samuel Longfellow of Brooklyn, N.Y., Dec. 19, 1838.

Vestris, Madame, born 1797; this delightful theatrical singer married Charles Mathews; managed the Olympic Theatre, 1828; afterwards was manager of the Covent Garden and Lyceum Theatres; was a popular favorite to within a short time of her death; died Aug. 8, 1856, aged 59.

Vestvali, Felicita, came to this country with a reputation gained in Europe; sang in New York and other cities; went to Mexico 1855, where she became manager of the National Theatre, 1856.

Vieuxtemps, Henry, born at Verrières, Belgium, Feb. 20, 1820; at the age of twelve years played the violin at the conservatory, Paris; travelled and gave concerts throughout the Old World; came to America 1843; came here again 1857, and gave concerts through the States, after which he became solo violinist at St. Petersburg; was also known as a composer.

Vieuxtemps, Madame, wife of the celebrated violinist; born at Vienna; acquired, at an early age, a reputation as a pianist; went with her husband on all his voyages, accompanying him on the piano-forte when he did not need an orchestra; died at St. Cloud, 1868, aged 53.

Vinci, Leonardo da, born at n Naples, 1690; a composer of rare ability; wrote for all the great theatres of Italy; improved recitative, adapted music to the expression of words, made important improvements in dramatic representations, composed many operas for Rome and Italy; and was poisoned in 1732.

Viner, William Letton, born at Bath, England, May 14, 1799; early became an organist and composer; wrote overtures, harp music, and songs; came to this country, and settled in Massachusetts; his library of 600 works was sold at auction in Boston, March, 1860.

Vining, Mary, a famous singer at the theatres and concerts in London; died there, Jan. 20, 1868, aged 71.

Vinning, John, father of Louisa; a violinist, singer, and pianist; two of his brothers are musicians; the father of these sons was a flutist, but played entirely by ear, and any thing after hearing.

Vinning, Louisa, born at Kingsbridge, Devonshire, 1835; sang before she could speak; frequently sang in her sleep; sang before the queen and court at Buckingham Palace, 1840; her talent is natural, and up to that time she had not received instruction; could repeat any air after hearing it a few times.

Viocca, Pietro, an Italian composer, lived about 1720. From his works the following may be named: "Tre Marie a Pie della Croce," oratorio; "Partenza Amorosa," opera.
VIOL, an ancient instrument like the violin, having six or more strings.

VIOLA, a large kind of violin, and sometimes called tenor-viol; it occupies a place between the violin and violoncello.

VIOLA, ALFONS DELLA, chapel-master to the Duke of Este, at Ferrara, about the year 1541, was born in that city. It is a common opinion that he was the first who united singing with declamation on the boards of a theatre.

VIOLICEMBALO, an instrument like a piano-forte, and played by a bow.

VIOLIN, a well-known instrument of the viol species, now used in all orchestras.

VIOLIN-MAKERS. See Adams, Alban, the Amati family, Arey, Bergonzì, Kerlin, Klotz, Stradivarius, Steiner, Supot, Guarnerius, Fischer, White.

VIOLIN-STRINGS. The manufacture of strings has been carried on in various towns in Italy for centuries; and this branch of industry was introduced into France 1706.

VIOLONCELLO, an instrument intermediate between the viola and double-bass.

VIOLONE, a name for the double-bass.

VION, a celebrated professor of the harpsichord, at Paris, France, 1780, and member of the Royal Academy of Music.

VIOMETTO, born in Paris, France; published, 1780, three sonatas for the clavichord and violin; also other works.

VIOTTI, GIOVANNI B., born at Piedmont, 1753; left Italy 1778, and appeared in Paris 1782; remained in France until 1799, as composer and violinist; afterwards travelled much, but wrote most of his works in London and Paris, where he became famous; died in London, March 3, 1824, aged 71.

VIRGINAL, a keyed and stringed instrument, in shape resembling the piano-forte.

VIRGINAL BOOK of Queen Elizabeth contains music so difficult that few in Europe could play the pieces without previous practice.

VITALIAN, pope, introduced the wind organ in Rome, in the year 757.

VIVIER, the celebrated horn-player, the admiration of Turkish, Russian, English, French, German, Italian, and American artists, was born in Corsica; could produce double and treble notes on his instrument; after taking residence in Paris, he became known as the king of horn-players, and was celebrated also as a composer, violinist, pianist, vocalist, and mimic. His three sisters were also excellent musicians.

VOCAL CONCERTS had their first rise in Flanders, 1650.

VOCAL ORGAN in man is placed at the top of the windpipe, and, when perfect, renders the voice the most acceptable and correct of musical instruments.

VOCAL SOCIETY, London, England; founded 1832; an association of the eminent vocal performers of that metropolis.

VOGLER, ABBÉ GEORG JOSEPH, born at Wurzburg, 1749; travelled for many years to gain a knowledge of all the systems of music, and then formed one of his own; was a great composer, and the inventor of some instruments; his "orchestrion" attracted much attention; while he exhibited it, he also lectured on music; wrote a great amount of music, and published many important works; died 1814.

VOICE-MAKER, one whose business it is to cultivate and form the voice for opera or oratorio singing.

VOLUMIR, born in France; a composer and violinist; in 1713, became leader of the concerts in Dresden.

VRIES, ROSA DE, made her début at Castle Garden, New York, 1851; sang at the Academy, 1855, and in 1866 at the Royal Italian Opera, Paris.

VUILAUME, M., a musical instrument maker of Paris, France, invented a stringed instrument, the octo-bass; it descends lower, by a third, than the four-stringed double-bass; it is operated by keys and levers, and by foot-pedals; its compass is one octave and a fifth.
W.

WAAGEN, CARL, a famous German musician, died Dec. 26, 1873, aged 73.

WAGNER, JOHANNA, born at Hanover, 1831, a celebrated vocalist; made her first appearance at the age of fifteen years; appeared in London 1856, in opera, having previously sung through Italy and in Germany; finally settled at Berlin, and sang at the opera-house there.

WAGNER, RICHARD, born at Leipsic, May 10, 1813; early became music director at the Magdeburg Theatre; was known as a composer 1836; since 1853 has excited no little attention as a remarkable innovator in dramatic music; is famous for his colossal opera-house at Baireuth; it was to be finished May 1, 1875; "Tannhauser" was to be the first opera represented, and with an orchestra of three hundred performers.


WAINEWRIGHT, HARRIET, of England, wrote a collection of "Songs and Choruses," of which Dr. Burney says, "I know of no female contrapuntist in Europe who could surpass, if equal, the merit of the composition."

WAINEWRIGHT, JONATHAN MAYHEW, A.M., author of chants adapted to the hymns of the Church, a collection called "Music of the Church," and other works; born in Liverpool, England, Feb. 24, 1792; came to this country when a boy, and while in college officiated as organist at Christ Church, Boston, Mass.; became a bishop, and died in New York Sept. 21, 1854.


WALKER, E. FRIEDRICH, a distinguished organ-builder; born at Carnstadt, near Stuttgart, Germany; commenced business 1820; made many improvements in organs; in 1863 erected the great organ in Boston Music Hall; died 1863, at Ludwigsburg, Bavaria, where his factory is situated.

WALDENSES, an oratorio, Asahel Abbott, New York, 1850.

WALES. By the laws of Wales, a harp was one of the three things that were necessary to constitute a gentleman or a freeman; slaves could not own or play upon that instrument.

WALDER, J. J., a musician of Zurich, in Switzerland, 1790, published in that town, in 1788, a method for singing; also, about the same time, several collections of songs.

WALKER, ADAM, of London, England, invented the Celestina Stop, an instrument like the Violincembalo, which appeared sixty years later.

WALKER, ARCHIBALD, of Edinburgh, was the author of a collection of "Church Tunes" used in Scotland, and also a composer of catches and songs.

WALKER, HENRY STEPHEN, born in London 1863, was entered at the Royal Academy of Music, London, at the age of seven years; gained both the bronze and silver medals; is a musician now, at the age of eleven years (1874), and has made his appearance in Boston, Mass., with Mrs. Scott-Sidens, who brought the young pianist to this country; and he is a wonderful child artist.

WALDHOORN. The same form as the French horn. Literally, woodhorn; and formerly much used.

WALKER, JAMES, of Dysart, Scotland, published two different collections of dance-music.


WALLACE, LADY M., published in London, Letters of Mendelssohn, and his Life; also Letters of Beethoven and Mozart, with many letters of other distinguished musicians, 1868.
WALLACE, William Vincent, born in Waterford, Ireland, March 11, 1815; was master of a band, and an excellent practical musician, playing nearly every instrument in the orchestra; was for many years music-director in Dublin; travelled extensively, giving concerts with great success; came to this country 1850; has published an immense amount of music, and some operas. In 1857 he went to Europe with the intention of bringing out two operas, one for the German, and one for the English stage; in London he became almost blind, and was obliged to abandon composition; retired to France; and died at his hotel in the Pyrenees, Oct. 12, 1865.

Wallenhaupt, Hermann A., born at Schkenitz, Prussia, Sept. 27, 1827; came to this country 1845, when a young man of seventeen years; was a pianist and also a composer; settled in New York, where his piano-forte compositions became famous; many of them were republished in Europe; his songs were celebrated as most beautiful; died in New York.

Wallin, Johan Olof, born in Dalecarlia, Sweden, Oct. 15, 1779; published a Swedish psalm and hymn book, 1811, in which appeared some of his own compositions; died June 30, 1839.


Walsyngham, Thomas de, flourished about A.D. 1400, and says five musical characters were used in his day; "the large, the long, the breve, the semibreve, and the minim. A new character, the crotchet, has lately been introduced; but beyond the minim no subdivision ought to be made."

Walter, Thomas, of Roxbury, Mass., born 1696; in 1721 published "The Grounds and Rules of Music Explained;" this was the fourth singing-book published in this country, and contained twenty-four tunes in three parts. Was a composer and teacher; died 1728.


Ward, Thomas, of Franklin Grove, Ill., invented, 1857, a machine for turning the leaves of sheet-music for the performer.

Ware, F., born 1775; tenor-player at Covent Garden, and leader at the Music Hall, Liverpool, England; also known as performer at other places.

War Music. From the earliest days down to the present, no band of soldiers of any extent has undertaken a march without the enlivening influence of music. At the present day the Austrian, Prussian, French, English, Irish, and American military music is only equalled by the orchestral bands of the same countries.

Warner, Anna B., author of many popular works, wrote "Jesus loves me, this I know," and several other popular hymns.


War-Songs. The soldier has always desired something more than military music, some vocal demonstration in which he can himself take part; and this feeling is manifested in the savage war-whoop, as well as in the world-renowned Marseillaise; every country, every people, has had and continues to cherish its war-songs.

Warren, Alfred E., a well-known pianist and composer, had one of his compositions performed at three different concerts at the Peace Jubilee, 1872.


Warren, E. T., an English musician who published a monthly collection of ancient music, and annual collections of glee and madrigals.

Warren, George William, born in Albany, N.Y., Aug. 17, 1828; became known as a teacher and composer in 1849; was an organist and director of music in the churches for many years.

Warren, H., a celebrated organist at Montreal, Canada, died, as was supposed, from grief on account of the loss of the fine organ by fire; after the loss he became ill, and died December, 1856.


Warren, J. S., of Columbus, O.,


Warren, Samuel W., of Montreal, Canada, completed his large organ for the Parish Church, 1858; made important improvements in the construction of pedal-keys, which are concave at the centre.

Wasielewski, Herr von, of Bonn, an able musician and violinist; published "A History of the Violin," which gained for him a reward from Fine Arts Department of Prussia; has also written "A Life of Schumann."

Water-Organ is the same as the hydraulic organ.

Watkins, Thomas Philip, born in London, 1799, at the age of fifteen years was a performer in the orchestra at Covent Garden Theatre; became a performer at the king's concert of ancient music; and in 1819 was engaged by Bishop for the Philharmonic Band, and was elected a member of the Royal Society of Musicians.

Watlen, John, musician, teacher, and composer, of London, England, had such reputation that he was also employed in Scotland; was also a music-seller.


Watson, J. Jay, known as the American Paganini, was born in Gloucester, Mass., Sept. 23, 1830; became early celebrated as a violinist and composer; in 1858 visited Europe; on his return opened a music-school in New York, where he has since remained; is known by his many concerts and his conservatory of music, as well as by his compositions and newspaper writings.

Watson, James, born in Dundee, Scotland, became blind when a boy; a performer on the violin and violoncello; finally succeeded, 1821, in playing both instruments at the same time; constructed machinery by which he could bow the violoncello and finger it with his leg; could perform music in four parts.

Watt, James, the engineer and inventor, was born at Greenock, on the Clyde, Jan. 10, 1736; invented an improved dulcimer and an improved jews-harp; died Aug. 19, 1819, in his eighty-third year.

Watts, Isaac, born at Southampton, England, July 17, 1674; known wherever psalms and hymns have been sung; his hymns were published in this country by Benjamin Franklin, at Philadelphia, 1741; his Psalms at Boston, Mass.; they were sent in manuscript to Dr. Cotton Mather, of Boston, who encouraged the work, and advised its publication. Watts died Nov. 25, 1748, aged 75.


Webb, George James, composer and teacher of music; has published a number of music-books at Boston, and later in New York; was associated with Lowell Mason in many of his publications.

Webb, T. S., of Boston, Mass., was the first president of the Handel and Haydn Society.

Webb, Thomas S., of Rhode Island; author of some Masonic music, and a "Most Excellent Master's Song" in general use; died 1819.

Webbe, Samuel, born 1740; particularly celebrated for his glees and partsongs; his compositions are known in all countries, and are many in number; died 1817, aged 77.

Webber, Isaiiah, born at Hopkinton, N. H., 1793, was a teacher of music, leader of a choir, a performer upon several instruments; and a composer of music. His manuscript compositions form a volume of 150 pages. Mr. Webber had in his choir three viols, three clarinets, a Kent bugle, and sometimes other instruments, to support the voices.

Webber, Albert, came to this country from Bavaria, and settled in New York, 1845; was a journeyman piano-forte maker; worked at his trade by day, and gave music-lessons at night; was organist at one of the churches for some time; became wealthy, and is now at the head of an extensive manufactory of pianofortes in the city of his adoption.

Webber, Carl Maria von, born at Eutin, Holstein, Dec. 18, 1786; became a composer when a boy; composed operas 1810, and his celebrated "Freischultz" at Dresden, 1816; this made his fame and his fortune; other operas followed, and in 1824 he wrote for the London theatres;
was immensely popular in England, as he was everywhere; wrote a great amount of music; and died in London, June 5, 1826, aged 40. Madame Weber died at Dresden, February, 1843.

Weber, Edmund von, director of the music at the Court Theatre in Salzburg in 1797; was elder brother of the celebrated C. M. von Weber. Some of his instrumental works have been published. He has also composed some dramatic pieces.


Weber, Gottfried, a composer and writer about music; born at Freinsheim, Bavaria, March 1, 1779; composed a large amount of music, and perfomed on several instruments, but was chiefly celebrated for his theoretical works; such as, "Musical Composition," "Dictionary of Music," and "Thorough-Bass Instructor;" died Sept. 12, 1839.

Weber, Heinrich Dionys, born at Welchau, Bohemia, 1771; wrote much dance-music, and introduced orchestral music in the ball-room; composed three operettas, songs, and instrumental music, as well as church music; made improvements in keyed instruments, adding valves to horns, and invented a method of tuning the kettle-drum to any desired key; resided at Prague.


Webster, J. P., became known in New England as director of a quartet company called "Euterpeans;" afterwards as a popular song-writer at New Albany, Ind.; was born at Manchester, N.H.; published "The Signet Ring," for Sabbath schools, Chicago, 1868.


Wehle, Karl, born March 17, 1825; has travelled in France, Spain, England, and Germany, giving concerts, and has written many piano-forte compositions; went to reside in Paris, 1858.

Wehli, James M., a celebrated pianist and composer; in 1866 gave concerts through the States with Madame Hoff-
tentious compositions; was celebrated as a composer of organ-music, much as yet unpublished; died at Paris, December, 1869, aged 52. M. Widor succeeded him as organist at the Church of Saint Sulpice.

Weninger, Francis Xavier, born in Austria, 1805; came to this country in 1830; wrote hymns and musical accompaniments, a Te Deum, and other music, 1838.

Werner, Anthony, for many years a well-known organist and teacher of music, Boston, Mass., died there Dec. 21, 1866, aged 50 years; was teacher at the N. E. Institution for the Blind nine years, and a member of the orchestra at the old Academy; was author of "The Memorare," a collection of Catholic music, 1857.

Wesley, Charles, son of Charles the hymn-writer, and nephew of John; born at Bristol, England, 1757; played the harpsichord when a child, and at the age of thirteen years few could excel him; went to London, where he became at once known as a performer and composer; in 1779 he commenced giving concerts; in 1784 published a collection of songs, and has since published much other music.

Wesley, Charles, known as the hymn-writer, son of Samuel rector of Epworth, born 1708; came to this country with his brother John as a missionary of the English Church; returned to England 1736; was a musical amateur, and composed some psalmody; died 1788.

Wesley, Samuel S., was a composer of sacred music, and wrote chants for the daily service, London, 1846.

West, whose name is connected with many of the old psalm-tunes, was a teacher, and resident of Woodstock, Vt.


Westlake, Frederick, a member of the Royal Academy, London, England, was a composer of sacred music, and published one collection of part-songs, 1863.

Westropp, E. J., a composer of music, published in London, 1857, five different collections of music, among which were "Carmina Sacra" and the "Normal Singer."

Westropp, T., published, from 1861 to 1863, 123 anthems, a violin-tutor, many sacred songs, and a complete organ-tutor.

Westphal, Johann Christoph, of Hamburg, was appointed, in 1803, organist of St. Nicholas's Church in that town. He was celebrated as a performer on that instrument, also as a pianist and violoncellist. He has also composed some good instrumental music.

Wetmore, Dr. Truman S., born Aug. 12, 1774, in Winchester, Conn., was one of the old pioneers of music in New England; a contemporary of Jeurks, and a composer of music popular in his time; died in Winchester July 21, 1861. His "Florida" and "America" are still popular tunes.

Weyde, Van Der, the inventor of the Telephone, discovered that a magnetic current sent through wires produced a lengthening and shortening of them, and that the vibrations were musical, and could be made audible by a sounding-board; this led to the invention.

Weyse, C. E. F., an excellent pianist, resided at Copenhagen in 1798. He has published much instrumental music, of which four allegri di bravura for the piano-forte were republished at Berlin, in 1796, by the chapel-masters Schulz and Reichardt. He also produced a symphony, some sonatas, and several operas.

Wheat, Dr. Nathaniel, born at Canaan, N. H., 1773; settled in Candia, N. H., and removed to Manchester; was well known as a singer and violinist, though an eminent physician; published some music, taught many free schools; and died Jan. 25, 1857, aged 74 years.

Wheatstone, M., 1829, invented an instrument of the accordion family, in England, called "Concertina;" it was first introduced into America by Mr. Sedgwick, 1852; the tones are produced as upon the accordion.

Wheeler, Miss, a singer at Covent Garden Theatre, London, procured for Mrs. Billington her first engagement of three years.

Whicello, Abriell, organist in London, and celebrated as a teacher;
composed many popular songs; and died 1745.

**White, A. Warren**, born at Barre, Mass., August, 1826; has been engaged in the manufacture and sale of violins, in Boston, Mass., twenty-five years; and has gained a reputation for skill which has created a great demand for his instruments in this country.


**White, Edward L.**, born in Newburyport, Mass., acquired large celebrity as a teacher and composer of music; settled in Boston, where he published much music, vocal and instrumental, some books, and some instruction-books; died 1851.

**White, George L.**, teacher in the school for colored people of Nashville, Tenn., established 1866, encouraged the scholars to practise the melodies of their race, and with a select number commenced giving concerts; in 1871, a company of eight was formed, called "Jubilee Singers," who came North, giving concerts, and realizing in one tour the sum of $20,000; with which and later earnings was founded the school known as Fisk University of Tennessee.

**White, John**, violin-maker, Boston, Mass., made one instrument which became famous from the fact that the top was made from a part of an organ presented to the town of Cambridge 1761; the back and hoops from an old communion-table of the old church at Lexington.

**White, Robert**, was an excellent composer of church services; he died in 1581. The works of White do not appear to have been ever printed.

**Whitefield, the celebrated preacher**, was the first person who adapted devotional poetry to the old popular songs of the Scotch and English. His reason was, as he said, "because it was not right that the Devil should have all the good music." He was such a lover of old tunes, that, were he now living, he would probably be willing, rather than give up the best music, that some one should take the modern school of "professors."

**Whiting, George E.**, a well-known organist and teacher at the New Eng-land Conservatory of Music, Boston, Mass.; his method of instruction is much esteemed.

**Whiting, S. K.**, born at East Winthrop, Me., 1831; organist, teacher, and composer, at Rockland; has contributed to several collections of music, and published one or two books of sacred music.


**Whitney, Myron W.**, born in Ashley, Mass., Sept. 5, 1836; in early life went to Boston, Mass., and became known as a bass-singer, and teacher of music; a solo-singer in the concerts and oratorios of that city; went to Europe, was heard in London and elsewhere, when he became famous; returning, he has been considered the leading bass-singer in this country.

**Whittlesey, Oramel**, born in Saybrook, Conn., Nov. 7, 1801; in 1836, he opened a seminary for instruction in music, called "Musik Vale Seminary," at Salem, Conn.; ladies only are admitted to this school; as a composer of songs and other music he has become well known; is a bass-singer, and a performer upon several instruments.

**Wiedé, Edward**, born at Altona, Holstein, Nov. 17, 1816; early became a solo-singer in the school of "Tonhalle;" became a music-publisher and writer for the public journals; came to America 1851, as a teacher of vocal and instrumental music; invented the "Scale Building Key Indicator," the "Music Recorder," and other useful things; has been an organist, teacher, director, and composer at Brooklyn, N.Y., since his arrival in this country.

**Wieck, Frederick**, born 1784, was educated for the ministry; became a performer upon the harp, piano-forte, violin, horn, and double-bass, without instruction; settled at Leipsic as a teacher of music; became famous as the instructor of Chopin and Schumann; was known as a great worker in the cause of music; in 1840 went to reside in Dresden; and died at Loschwitz, Oct. 6, 1873, aged 89. He was the father of Clara Wieck, now the widow of Robert Schumann.

**Wiedemann**, a German musician, and celebrated as a flutist, went to Eng-
land 1726; his quartets, trios, and duets were generally known in Europe, where he was long principal solo-performer.

Wieniawski, Heinrich, born at Lublin, Poland, June 10, 1835. There were two artists of this name, Heinrich the violinist, and Joseph the pianist; Joseph was born 1838; they performed at Munich, 1853; Heinrich took the first prize at the Paris Conservatory, and at the age of sixteen gave concerts at Berlin; in 1858 was with Jullien in London, and in 1859 was solo-violinist to the Emperor of Russia; in 1860 was a professor in the conservatory at St. Petersburg; came to this country 1872.

Wieprecht, Wilhelm, born at Aschersleben, Aug. 10, 1802; in 1824 entered the royal Kapelle at Berlin as violinist, but gave his attention mostly to military music, composing much, and making improvements in wind-instruments; invented the chromatic bass-tuba and an instrument of wood, called batyphon; in 1838 became regimental band-director of all the military bands of Prussia; died Aug. 4, 1871, at Berlin.

Wightman, Valentine, of Groton, Mass., published an "Essay" concerning the singing of psalms, hymns, and spiritual songs; undertaking to prove that singing was a duty.

Wilder, Levi, born June 17, 1807, at Lancaster, Mass., commenced leading choirs, and teaching, at the age of twenty-two years; went to Baltimore, Md., 1840, where he was a successful teacher in the public schools for seven years; removed to Brooklyn, N.Y., and taught music in the schools there twenty-two years. (See "Tonograph.") Died at Brooklyn, July 28, 1874, and was buried at Paterson, N. J.

Wilder, Philip Van, was authorized by Edward VI. to take, in any place in England, 1550, as many singing children as he thought best, and teach them how to sing in the choirs of the cathedrals.

Wilder, Solon, born in Princeton, Mass., 1831, was a composer and compiler of musical works, a teacher in the Boston Academy of Music, and a well-known conductor of musical conventions; died at Princeton, April 6, 1874; acquired his reputation as a teacher in Bangor, Me.

Wilhelm, Carl, born at Schmallkaden, in Thuringia, Sept. 3, 1815; was a teacher and director of singing societies; composed much piano-forte music and some songs; set to music, 1854, "The Watch on the Rhine;" and the music of this one song made him suddenly famous in 1865, when it became a favorite with the German troops; and, during the war with France, it became a national song. See Schneckenburger.

Willorst, Cora De, born in New York, became known as a public singer after her marriage; made her debut at the Academy, 1857; gave concerts in the large cities, and went to Europe as an opera-singer.

Willard, Rev. Samuel, published at Greenfield, Mass., 1814, "The Deerfield Collection of Sacred Music;" it contained the music popular at that time; 144 pages.

William of Malmsbury, 1143, mentions an organ, in playing which, "a wind forced out by the violence of water, passing through brass pipes, sends forth musical tones." This may have been something like the steam-organ, or calliope, which see.

William II., King of Holland, was by instinct a musician and composer; composed when he rode about the country on horseback; when he returned sang his melodies to his precentor, who added the accompaniments.

William IX., Count of Poitou, was one of the earliest troubadours, who "sang new songs, and whose songs are not like the songs of any other." He was born in 1071, and died 1122.

Williams, A., of London, England, a successful composer of psalmody, wrote the first fugue-music introduced into this country. T. Williams, probably a brother, was also a composer. His name became familiar in this country as associated with William Tansur; they published "Williams' and Tansur's Collection" of popular psalmody. A collection of music by these composers was published at Newburyport, Mass., by Daniel Bailey, 1769.

Williams, George Ebenezer, choirster at St. Paul's, and in 1815 organist at Westminster Abbey; died 1819, and was buried in the cloisters.

Williams, W., of Boston, Mass., published, 1855, "Gloria in Excelsis," a collection of church-music entirely new; also some other works.

Willis, Richard Storrs, born in
Boston, Mass., Feb. 10, 1819; after graduating at Yale College, where he was president of the Beethoven Club, and where he organized the "Student's Concert," went to Germany; returned 1849; lectured in the States on church music; settled in New York, and became connected with the newspaper press; published the "Musical World:" became known as a composer, and published some books of sacred music and piano-forte compositions.


WILSON, HENRY, of Greenfield, Mass., in 1855 became organist and director at Hartford, Conn., where he composed much of the music used by his choir.

WILSON, JAMES, known as the author of "The London Musical Cyclopaedia."

WILSON, JOHN, renowned as a singer of Scotch ballads; born in the canon-gate of Edinburgh, Dec. 25, 1800; was for many years a teacher, and giver of concerts, but in 1830 appeared in opera, and became a great favorite in Scotland, England, and Germany; came to this country 1838; after making a tour of the States, went to Canada; died at Quebec, July, 1849; buried at Quebec, where a monument marks his grave, erected in 1853.

WILSON, WILLIAM, published in London a collection of "Scotch Songs," original, for voice and harpsichord, with violin or flute accompaniments; one of these songs is "Roy's Wife of Aldivalloch."

WINCH, A. B., teacher of music at Taunton, Mass., in 1850 produced a cantata entitled "Demetrius."

WINKWORTH, CATHERINE, authoress of a number of musical works; published the "Choral Book," "Christian Singers," and other collections of music, in London, England; also some music in New York, 1858.

WINNER, SEPTIMUS, born in Philadelphia, Penn., known as a music-dealer, publisher, composer, and author of several instruction-books; published in Boston and New York, 1874.

WINTER, PETER VON, the eminent composer and violinist, born in Mannheim, 1754; was conductor of the orchestra of the theatre at Munich, 1770, and vice chapel-master; celebrated for his many compositions for the theatres of his own country, and for the Italian stage; died 1825, in Munich.

WINTERSTEIN, CARL, editor of the "Deutsche Musik-Zeitung," Philadelphia, Penn.; successor of Philip Rohr, who was the editor after P. M. Wolfsieper the founder, 1836.

WITHERS, GEORGE, published "Songs and Hymns of the Church," 1624; but Sternhold and Hopkins' version was used, though the Bishop of Canterbury approved Withers' book, with the alteration of only one word.

WITT, THEODORE DE, born at Niederwesel, in the Netherlands, went to Berlin, where he became a pianist and composer; in 1850 went to Rome, and thence to Italy, where he was successful as a composer; and, after publishing some important works at Mannheim, died Dec. 1, 1855.

WOCHING, CARL, a fine musician, member of the New York Philharmonic Society, died in New York, 1848; about seventy of his fellow-musicians formed themselves into a military band, and performed funeral marches at his grave.

WOLFF, M. AUGUSTE, of Paris, France, in 1838 invented an instrument named "Pedalier;" it is independent in itself, having its own strings and hammers, as well as mechanism; the pedals are for the feet, and the performer uses them while his hands are upon the keyboard of the piano-forte,—combining the two instruments.

WOLFSIEPER, P. M., editor of the "Deutsche Musik-Zeitung," Philadelphia, Penn.; founder of the German singing societies of that city; director of musical festivals, and known as a composer of merit; commenced his paper 1856.

WOLFSOHN, CARL, a Hungarian, and superior pianist, gave concerts in the States, 1836; had resided mostly in Philadelphia, where he composed much music for his instrument.

WOMEN-SINGERS. Among the American scruples of conscience, the second was, "whether women may sing as well as men; because woman may not speak in church, how, then, shall she sing?" It was decided that all must pray, and therefore all, including woman, may sing. Women were forbidden to sing by the pope, 1086.

WOOD, ABRAHAM, of Northborough, Mass., published a collection of original
psalmody, called "Divine Songs," 1789; and a second edition in 1790.

Wood, D. S., of Virginia, 1852, invented an attachment of a violin to the piano-forte; it is played with four bows, producing soft and sweet tones when the piano-forte is used.

Wood, David B., born blind, 1836, learned music, and became a teacher at the Institution for the Blind in Pennsylvania, where he produced a number of compositions of rare merit, and a "Dictionary of Musical Terms," in raised letters for the blind.

Wood, Mrs. Mary, formerly Miss Paton, born at Edinburgh, Scotland, 1802; was first known as a singer when Miss Paton; composed several songs, which were published, when five years of age; gave concerts 1810, at which she performed upon the harp and piano-forte; appeared at the Haymarket Theatre, as a theatrical singer, 1822; became famous as an opera-singer; married Joseph Wood; came with him to this country 1833; both were popular singers here; in 1856 they were living at Wakefield, but afterwards settled at Manchester, England, where she died, 1863.

Wood, Thomas, author of the oldest manuscripts in Scotland containing secular music; he wrote four books, which consumed four years' time; they were completed in 1566; each book contained a distinct part of the music used after the Reformation.

Woodbridge, William C., the eminent geographer, was the first to advocate the expediency and practicability of introducing vocal music as a branch of common-school education, in a lecture at Boston, Mass., before a convention of teachers representing eleven States of the Union.

Woodbury, Isaac B., born at Beverly, Mass., 1819, first became known in 1849, in connection with the "Boy State Glee Club;" in 1851 visited Europe, and after his return became known by the publication of a number of music-books and some popular songs; his church music books, sabbath-school books, glee-books, and instruction-books, were popular; was connected with several musical papers as editor, and as contributor in New York; held many musical conventions; composed largely; and died at Columbia, S. C., Oct. 20, 1858, aged 39.


Woods, George, head of the firm of George Woods & Co., Cambridgeport, Mass., manufacturers of the Woods organs, is an inventor of many improvements in reed-instruments.

Woodworth, Samuel, author of "The Old Oaken Bucket," was born in Scituate, Mass., Jan. 13, 1785; was connected with several newspapers in Boston, New Haven, and New York; died Dec. 9, 1842; his song will ever hold its place among the best of American compositions; was the author of an opera, "The Forest Rose."

Woollett, John, of Chicago, a solo tenor-singer, an enthusiastic musician, excellent conductor and voice-teacher, 1873.

Worcester Collection. After five editions of this work had been published, 1786 to 1797, Oliver Holden altered, corrected, revised, and added to the sixth edition, which was printed at Boston, Mass., by Thomas & Andrews; Holden became interested in the work, and edited the three later editions.

Worcester Musical Association has held meetings since 1852; was organized as a society 1863, and has held annual meetings regularly.

Worde, Wynkyn de, published, 1521, a set of "Christmas Carols;" festal chansons for enlivening the merriments of Christmas.

Worgan, Thomas D., author of some musical works, London, 1807; but chiefly known by his "Games," constructed on the principles of music.

Wragg, J., of London, England, a flutist and composer; author of an excellent "Flute Preceptor," which has gone through forty editions in London, and has been also published in this country.

Wright, Charles, was very popular among the singers and dancers of the Haymarket Theatre, London, and was called "Champagne Charley." Late in life he labored under the monomania that one of his legs belonged to Mme. Vestris, and refused to stand up or walk on that account; from him originated the name of the song, "Champagne Charley."

Wright, Melvin, born at Londonderry, Vt., Feb. 22, 1824; became well known as a singer, teacher, and com-
poser of songs and other music, after he settled at Proctorsville.

Wright, Thomas, born at Stockton, England, 1763, resided at Croft; author of a concerto, 1795, and a "Primer of Music;" was the first to introduce a method of marking time by the oscillations of the pendulum; his father was the organist at Stockton.

Wunderlich, Johann Georg, born at Bayreuth, 1755; was, in 1800, flutist in the orchestra of the Grand Opera at Paris; published various works for the flute; died 1819.

Wunderlich, C. F., born at Culmbach, 1722; a composer, and a performer upon the hautboy and clarinet from 1738 to 1770.


Wyat, Sir Thomas, of England, was the first of his countrymen who versified any part of the book of Psalms for the purpose of being set to music.

Wyeth, John, of Harrisburg, Penn., published at Philadelphia, 1826, "Wyell's Repository," 144 pages; there were as many as five different collections of music by this author. He was born at Cambridge, Mass., 1792; died 1858.

Wylde, H., born 1795; chorister at the Chapel Royal, 1805; organist at Watford, 1809; published many songs and glee.

Wyman, Addison P., born in Cornish, N.H., June 23, 1832; early became a violinist; taught vocal and instrumental music; in 1859 was employed as a teacher at Wheeling, Va.; in 1867 opened a music-school at Claremont, N.H., and became extensively known as a composer of piano-forte music; died at Washington, Penn., April 15, 1872; the body was buried at Cornish. His wife, Anne E., died in Boston, Sept. 24, 1871, aged 36; a good soprano-singer.

Wyman, Chancy Milton, born at Rockingham, Vt., Dec. 20, 1835, became known as a teacher, and composer of church-music and songs, 1859; settled at Keene, N.H.

Wyman, Charles S., a native of New York; wrote articles upon music and musical composition.

Wynne, Miss Edith, a distinguished London vocalist, sang in Boston, Mass., 1874, at the Handel and Haydn Society festival; returned to London, May, 1874.

Wythorne, Thomas, wrote "Songs for Five Voices," with musical notes; published by John Daye, 1571. A descendant of this Daye afterwards came to America, and was the first printer who practised the art of printing in this country, printing here the "Bay Psalm Book;"
Y.

YANIEWICZ, Felicia, became distinguished as an admirable pianist and singer; her public performances when quite young were creditable.

YANIEWICZ, Felix, was long well known in the musical world as a very eminent performer on the violin. His style seems to have been more the result of his own peculiar mode of feeling and expression than any scholastic imitation or predilection; his concertos, trios, duets, and other compositions, gave proof of a fine and cultivated taste. Born at Wilna.

YANIEWICZ, Pauline, was also a vocalist of great reputation, and was chiefly educated by her father.


YOST, Michael. Under this name several pieces of instrumental music were published at Paris about the year 1790.

YOUNG, Andrew, of Scotland, while residing at Edinburgh, composed the famous Sunday-school hymn, "There is a Happy Land."

YOUNG, Dr., discovered that a lyre, from which he had removed all the strings but one, would, on being placed in a current of air, produce many notes and some chords.

YOUNG, Matthew, published at Dublin, in 1784, a treatise entitled "An Inquiry into the principal Phenomena of Sounds and Musical Strings;" he died at Whithworth, in Lancashire, in the year 1800.

YOUNG, Walter, wrote a dissertation on the influence of poetry and music on the Highlanders; was profoundly skilled in the theory of music; died at Erskine, Scotland, Aug. 6, 1814.

YRIARTE, Don Tomas de, a Spanish author, published at Madrid, in 1779, a poem in five cantos, entitled "La Musica."


ZABERN, Jacob, published at Munich, in 1500, a work entitled "Ars bene cantandi Choralem Cantum."

ZACCARII, or ZACHRIIS, Caesar de, born at Cremona, was musician to the Bavarian court, and flourished towards the end of the sixteenth century.

ZACH, Johann, was born in Bohemia; was chapel-master to the Elector of Mentz; and his instrumental compositions were much admired; he died in poverty in 1773.

ZACCHARELLI, an Italian dramatic composer in the latter part of the last century.

ZACHARIA, Justin Friedrich Wilhelm, an eminent German poet and composer, was professor of belles lettres at the Gymnasium in Brunswick, where he died in 1777; his compositions were chiefly vocal.

ZACHARLE, of Switzerland, 1872, invented "The Art Pedal" for the pianoforte; by it he claims that many fine and novel effects can be produced.

ZACHAU, Friedrich Wilhelm, the son of a musician of Leipsic, was born in that town in 1663; became a deeply-skilled proficient in the science of music, and likewise attained some excellence as a performer on the organ and other instruments; was organist of the Church of the Virgin Mary at Halle, in Saxony, where he continued until his death, in the year 1721; composed several pieces for the church, and some lessons for the harpsichord.

ZACCHINI, Giulio, an organist at
Venice, published in 1572 a work entitled “Motetti à 4 voci.”

ZACCHIUS, court musician and organist to the Emperor Rudolph II., was born at Treviso, 1570; flourished at Prague at the commencement of the seventeenth century, and published there, amongst other works, “5 Vesper-Psalmen von 8 und 12 Stimmen,” 1603.

ZANOTTI, ANTONIO, a Venetian, was chapel-master to the Duke of Modena; he brought out at Venice six operas from 1675 to 1706.

ZANOTTI, FRANCESCO, chapel-master at Perugia, was born at Volterra about the year 1740; in 1790 he resided in England, where he published several compositions for the violin.

ZANOTTI, FRANC. M., an Italian author, published at Milan, between 1770 and 1782, his famous musical letters.

ZANOTTI, GIOVANNI CALISTO, was in 1770 chapel-master at Bologna; in 1791 he is named as a dramatic composer in the Milan theatrical calendar.

ZAPF, JOHANN NEPOMUK, pianist at Grazt, published, chiefly at Vienna, many works for his instrument since the year 1800.

ZAPP, FRANCESCO, a good violoncellist and composer for his instrument, published some of his music at Paris about the year 1770.

ZARLINO, GIUSEPPE, a celebrated chapel-master of St. Mark's Church at Venice, was born at Chioggia, near Venice, 1520; his theoretical works raised him to the rank of one of the first classical authors of the sixteenth century; also celebrated as a composer; died 1590.

ZELLER, G. B. L., chapel-master to the Duke of Mecklenburg-Strelitz, and composer of some dramatic and violin music, died at Strelitz in the year 1803.

ZELLINGER, a celebrated pianist of Vienna, published there, 1800, a number of works for his instrument, and died at an advanced age.

ZELTER, CARL FRIEDRICH, born at Berlin, Dec. 11, 1758; was so fond of music that he would spend whole nights writing music, and playing the pianoforte and violin; became celebrated as a performer, composer, and director of music; was a professor at the Berlin Academy, and connected with the vocal societies; died May 15, 1832, aged 74; his songs, especially the comic songs, are more celebrated than his church music.

ZENARO, DA SALO GIULIO, a musician of the sixteenth century, published at Venice in 1590, “Madrigali spirituali à 3 voci.”

ZENO, APOSTOLO, born at Venice, 1609; composed several musical dramas, 46 operas, and 17 oratorios; died 1750, aged 81.

ZELLER, ANNA, came to this country with Jullien, 1853; had become famous as a singer at Vienna, previously; returned after a short season.

ZERRAIN, CARL, the well-known orchestral conductor in this country, was born in Malchon, in the Grand Duchy of Mecklenburg-Schwerin, July 28, 1826; came to America with the Germania Musical Society during the German revolution; settled in Boston, but for six years played the flute and other instruments with the Germanians, travelling through the United States and Canada; became conductor of the Handel and Haydn Society, 1857, and of the Harvard Musical Association; also directed the Orchestral Union and the Philharmonic concerts; has also had charge of other societies, and was a teacher in the high and normal schools of Boston from 1858 until 1867; is now a teacher in the New England Conservatory of Music, and conductor in town and country.

ZETUS, a son of Jupiter and Antiope, very expert in music.

ZEUNER, CHARLES, born at Eiselen, Saxony, Sept. 20, 1705; came to Boston, Mass., 1824, where he was celebrated as an organist and composer; published several excellent musical works; his oratorio, “Feast of Tabernacles,” was performed in Boston several times; was organist at the Handel and Haydn Society; assisted Lowell Mason in his publications, for which he wrote much music; removed to Philadelphia, Penn.,

Ziani, Don Pietro Andrea, by birth a Venetian, was in early age chapel-master of St. Mark's at Venice, and subsequently entered the service of the court at Vienna. He was one of the best theorists of his time, and the number of his practical works attests the fecundity of his talent.

Ziani, Marco Antonio, was a relation of the preceding, and his successor in the place of chapel-master at Vienna. Some of his sonatas were published at Amsterdam, and likewise his operas and oratorios.


Ziegler, Franz, published at Nuremberg, in 1740, a work entitled "S4 Interludia, sive breviores versculi ad Musicam Choralem ubique necessaril." Some time afterwards he published a second collection of eighty easy fugues.

Ziegler, Joseph, a good violinist at Vienna about the year 1750. He was one of the masters of Von Dittersdorf.

Ziegler, Christian Gottlieb, an excellent organist and learned musician at Quedlinburg in the first half of the last century.

Zielche, Hans Heinrich, chamber-musician and flutist to the King of Denmark, also court-organist at Copenhagen, published there and at Berlin much music for the flute between the years 1775 and 1790.

Zimmermann, Anton, organist of the Cathedral Church at Presburg; died in 1781. He left much instrumental music of his composition, chiefly in manuscript.

Zimmermann, Madame, was an excellent singer; her husband dying, she lost her property, and was compelled to teach music; became so celebrated as to be able to establish an extensive musical institute, which flourished during her life.

Zimmermann, Matthias, a German church-composer towards the close of the seventeenth century.

Zimmermann, Pierre Joseph Guillaume, was born at Paris, March 17, 1755; at fourteen years of age he obtained the prize for performance on the piano-forte, and for composition. His compositions consist of piano-forte mu-
sic and a great variety of romances; died at Paris, November, 1853.

Zingarelli, Nicolo, chapel-master of St. Peter's at Rome, was born at Naples, April 4, 1752, or, according to Gerber, at Milan in 1760; wrote for almost all the theatres in Italy; and after having visited Paris in the year 1789, where he produced his "Antigone," he returned to Italy, being chosen chapel-master to the Cathedral of Milan. This situation he subsequently relinquished, being elected, on the death of the celebrated Guglielmi in 1804, to his place in the chapel of the Vatican. From this epoch, church music was the only species of composition to which he applied himself. Zingarelli died, May 5, 1837.

Zink, Benedict Friedrich, organist of the cathedral at Schleswick in 1783, published some admired instrumental music; died at Ludwigs lust in 1801.

Zink, Hartnack Otto Conrad, master of the choristers at the Chapel-Royal of Copenhagen; a good performer on the flute and piano-forte, and published several compositions for those instruments.

Zither, the guitar or cithern.

Zitherm, an instrument composed of the harp and guitar; introduced into this country by the Hauser family, 1849.

Zoellner, Carl, a celebrated musician, was so devoted to his art that he failed to accumulate property; died November, 1860; and the German singing societies contributed to support his family.

Zoni, M., born at Brussels; became famous from his power of imitating, with his mouth, a whole orchestra of instruments; is not only a musician of merit, but a musical ventriloquist; has composed several pieces and an overture for his special use.

Zonka, or Zonca, or Zonga, Johann Baptiste, a good bass-singer, and performer on the harmonica, belonging to the Elector's Chapel at Munich till 1786, when he returned to Italy, his native country. He published several bass-songs, with instrumental accompaniments.

Zopff, Dr. Herrman, born in Glagon, Silesia; founder of the Berlin Opera Academy, and author of the opera "Mahomet." was celebrated as a composer and musician.
ZOPPIS, FRANCESCO, chapel-master to the Emperor of Russia at St. Petersburg in 1756; his serious and comic operas were very successful.

ZUCCARI, CARLO, an Italian violinist and composer, flourished about the year 1770; was for some time in England, and published in London “The Art of Adagio,” consisting of solos for the violin and bass; and “Three Trios for Two Violins and Bass.”

ZUCCARI, GIOVANNI, an Italian dramatic composer, resided at Venice about the year 1726, and produced there the opera of “Seleuco.”

ZUCHELLI, CHARLES. This bass-singer is said to be an Englishman by birth, and to have passed the first eight or nine years of his childhood in England; sang at the Ancient Concert in 1822; also performed at the King’s Theatre.

ZUCCHI. A celebrated Milanese violinist at the commencement of the last century.

ZUCHINO, GREGORIO, a monk, born at Brescia, flourished in the first years of the seventeenth century. Amongst his published works are “Harmonia Sacra, 8, 9, 10–16 voc., seu Motetti,” Venice, 1603; and “Missa à 8–16 voc.,” Venice, 1603.

ZUFFI, GIOVANNI AMBROSIO, organist at Milan in the beginning of the seventeenth century, published in that city, “Concerti Eccles. a 1, 2, 3, e 4 voc., Parte 1ma. e 2da.,” Milan, 1621; and “Concerti e Magnificat à 4 voc,” Milan, 1624.

ZULEHNER, a German musician, and composer of a mass and other works at Mentz; published in the latter part of the last century a very extensive collection of the best Italian, French, and German operas and oratorios, arranged for the piano-forte.

ZUMPE, JOHN, 1768, made the first square piano-forte used in England at his place in Germany; he called it “forte-piano;” in it the twang of the plectrum was replaced by hammers, enabling the performer to play loud and soft at pleasure.

ZUMSTEEG, JOHANN RUDOLPH, born at Gauingen, 1760; was a celebrated violoncellist, and composer of vocal music; concert-master and director of opera at Stuttgart; composed largely from 1796 to 1800, and died in 1802.

ZUDEL, JOHN, born near Stuttgart, South Germany, 1815; made the violin his principal instrument, but was persuaded to lay aside that, and take up the organ; early went to Russia, where for seven years he was organist and leader of the band of the emperor; came to America 1847; had previously published many musical works in Europe, and published several other works in this country, among which are his “Melo-deon Instructor,” “Organ Preludes and Interludes,” and a collection of psalmody original tunes; was later organist of Plymouth Church, at Brooklyn, N.Y.

ZUPHELIUS, MATTHIAS, a contrapuntist of the sixteenth century. Several motets of his composition may be found in “Petr. Joanelli Nov. Thes. Music.,” Venice, 1568.

ZURMSTEEN, EMILIE, gained the reputation of being one of the best instructors on the piano-forte in Germany; died 1857, aged 61.

ZWINGLE, ULRICH, born at Wildhaus, Switzerland, 1484; was a musician, and performer upon the lute, violin, and other instruments; died 1531.

ZYGMAZOWSCH, NICOLAS, a celebrated performer on the violoncello; born in 1769; played on the tenor at a public concert when only four years of age, and on the violoncello at seven; died before he had attained his eleventh year.

ZYKA, JOSEPH, chamber-musician and violoncellist at the Chapel Royal at Berlin, was born in Bohemia. He flourished about the middle of the last century, when much of his music was known in manuscript.

ZYKA, JOSEPH, Jun., youngest son of the preceding, was chamber-musician and performer on the tenor to the King of Prussia at Berlin. He composed various operettas, also some piano-forte music and cantatas.
VOCABULARY OF MUSICAL TERMS.

I have made the attempt, in this work, to give the pronunciations, as well as the definitions, of some of the most common musical terms. I do not know that any similar effort has been made in this country.

This novel feature will, it is to be hoped, supply a want often felt, and give to this Dictionary an extent of usefulness which no previous publication of the kind possesses. The pronunciation of foreign words is sought to be conveyed by an arrangement of syllables, which, when pronounced according to the ordinary powers of English letters, will give the nearest approximation to the proper sounds. It is not pretended that absolute identity of sound with the foreign words will thus in every case be attained. In certain words this is quite unattainable. Some sounds, especially in French words, have no equivalents in English, and therefore cannot be presented to the mind by the eye; the exact knowledge of them is communicable solely through the ear. Yet it is believed, that in all cases, by due attention to the instructions here given, a degree of accuracy may be obtained, abundantly sufficient for all ordinary acquirements. It may be necessary to add, that in the syllables which mark the pronunciation, certain letters must be pronounced with the following powers:—

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<td>ah,</td>
<td>as heard in the word father.</td>
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<td>ay,</td>
<td>&quot; &quot; &quot; may.</td>
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<tr>
<td>oo,</td>
<td>&quot; &quot; &quot; moon.</td>
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For terms not here explained, see "Moore's Complete Encyclopaedia of Music."

A. Ah. A preposition signifying at, by, for, with, &c. Thus A 2 signifies by or for two voices; A 3, three voices, &c.; A Capo., at one's will or fancy. Also the nominal of the natural minor mode, and the sixth note of the ascending scale of C.

A. Ah. For.

A Cinque. Ah Chin-quay. For five voices or instruments.

A Quattro. Ah Quah-tro. For four voices or instruments.

A Tré. Ah Tra. For three voices or instruments.

A Ballata. Ah Ballah-tah. In the ballad style.


A. B. Plac., A Bene Placito. Ah Bay-na Plah che-to. At pleasure.


Academic. Ah-kad-a-me. (Nationale. Nah se-on-ahl.) A place of instruction. The Académie Nationale, in Paris, is an institute for instruction in the fine arts, particularly music and dancing.

A Capo., A Capriccio. Ah Kah-preech-e-o. At one's fancy or caprice.


Accel., Accelerato. Ah-chel-a-rah-to. With increased quickness.


Accidentals. Ak-se-dents. A term applied to flats, sharps, or naturals, which do not belong to the key in which the music is written.

Accompaniment. Ak-kum-pa-ment. The instrumental added in harmony to a composition, vocal or instrumental.

Accompaniment. Ahk-kor-dah-too-rah. The scale or tuning of open strings. The notes G, D, A, and E are the Accompaniments of the violin.


Acute. A-kute. A term applied to sound that is high compared to another sound.

Ado., Adagio. Ah-toh-jeh-o. A slow movement, the second degree between slow and quick.
A DICTIONARY OF MUSICAL INFORMATION.

Adagio Cantabile / e Sostenuto. Ah-dah-je-o / Can-tah-bee-lay a So-stay-noo-to. Implies that the movement is to be performed with a graceful and sustained expression.

Ad Lib., Ad Libitum. Ad Lib-ee-tum. At liberty; implying that the performer is to take liberties as to the time, introduction of embellishments, &c.

A Due. Ah Doo-ay. For two voices or instruments, &c.

A Deux Temps. Ah Deu-tong. An expression as to time, signifying two crotchets, or beats, in a bar.


Air. A Tune with or without words.

A la Grece. Ah la Grek. At the beginning of a chorus, implies that it is to be played in the style of those introduced in the ancient Greek tragedies.

A la Polacea. Ah la Po-lah-kah. In the Polish style. See Polacea.

Al. Alla. Ahl-ah. In the style of.


Al' Ing., All' Inglese. In-glay-zay. In the English style.

Al' Italia., All' Italiana. E-tah-le-ah-nah. In the Italian style.


Al. Segno. Say-noo. To the mark; referring to this figure, and indicating that all the bars after it are to be repeated till stopped by a double bar.


Al. Turna., Alla Turca. Toor-kah. In the Turkish style.

Allegretto. Ah-lay-gret-to. Somewhat quicker than Andante, but not as quick as Allegro.


Allo. c. Svy., Allegro con Spirito. Spe-re-to. Quick, with spirit.


Allemund. Ah-ah-mahn-de. A slow air in common time of four crotchets in a bar.

Al' Improvisa. Ahl' Im-proh-veez-tah. An expression applied to any extemporaneous strain.

Altissimo. Ahl-teh-seh-mo. The highest; applied especially to those notes in the treble staff which are more than an octave above F on the fifth line.

Alt. Alto., Ahl-toh. Hig: That part of the scale above the middle line of the treble clef and F in altissimo; the space between the mezzo-soprano and tenor. The word is often used as a comparative; E to alt. signifying an octave higher.

Alto Clef. Ahl-toh Clef. The name given to the C clef when placed on the third line of the staff; thus, Anabe., Amabile. Ah-nah-be-lay. Amiably, soothingly.


Ammonic. An-ak-reh-on-tik. Denotes a gay and jocund style, and a free and easy style of performance.


And. Largo., Lahr-go. Slowly and distinctly.


Andante, non Trop., Andante non Troppo. Troppo. Not too slowly.


Ani., Animato., An-e-mah-toh. Animaledly, Con Animato, signifying that a passage is to be played spiritedly.

Animato. An-them-o. A vocal composition set to words, generally selected from the Psalms, and adapted to the psalmody service.

Anticipation. An-tis-e-paj-shun. A term used in harmony, implying that a note or chord is introduced before its expected appearance.


A Poco, a Poco. Po-ko. By little and little; as, A Poco piu Mosso, quicker by degrees.

Appoggiatura. Ap-pod-gah-eh-toh-rah. Literally, leaning. A short note or chain of notes, which, having to be played within the time of the other notes in the bar, are written in smaller characters.
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Aria. Ah-re-o. An air.
Aria Parlante. Par-lahm-tay. An air partaking of the song and recitative.
Arfetta. Ah-re-et-tah. A short air or melody.
Assai. Ahss-hah-e. An augmentive adverb, used to increase the force of an adjective; as, Adagio Assai, slower than Adagio; Allegro Assai, quicker than Allegro.
A Tempo. Tem-po. Words directing a return to the regular time a piece of music is written in, after it has been deviated from in pursuance of some other direction.
Alto. Al-to. The Italian for "act;" applied particularly to the divisions of an opera.
Augmentation. Aww-men-tay-shun. When the subject of a fugue is taken up in notes of double the original value.
Augmented. Aww-men-ted. Intervals that are more than major, or perfect.
Authentic Cadence. A final cadence in any key.
Auxiliary Notes. Aww-zil-ye-re. Notes standing on the next degree of the staff, above or below a principal note.
Auxiliary Scales. Scales of the relative keys belonging to a principal key.
B. The seventh note of the natural major scale.
Bachelor of Music. A degree in music taken at one of the universities. The phrase is generally abbreviated into Mus. Bac.
Bar. An upright line placed across the staff, to divide the music into equal proportions.
Barcarole. Bar-ka-role. A kind of song which originated with the Venetian gondoliers.
Bard. A name originally given by the Cambo-Britons to their poets or minstrels, and, by allusion, since applied to poetical authors of all ages.
Barytone, or Baritone. Bar-re-tone. A male voice between the tenor and bass.
Barytone, or Baritone Clef. The F or bass clef placed on the third line of the stave; thus: —

\[ \text{\textcopyright} \]

Bass, or Base. The lowest or deepest parts in music or in the human voice.
Bass Clef. The clef which has C on the second space, made thus: —

\[ \text{\textcopyright} \]

Beat. A transient grace note, struck immediately before the note it is intended to illustrate; it lies a half-tone below the principal note.
Beating Time. Marking, by hand or foot, the measure of a musical movement.

Benedictus. Ben-edikt-us. That part of a service in which the benediction is pronounced.
Blas. Twi-le; implying that the bar or bars over which the word is written are to be twice played or sung before proceeding with the following bars.
Bravura. Brav-vooh-rar. A florid kind of song, requiring, and adapted to display, great powers of vocalization.
Breve. Bree. The longest note in music, now nearly obsolete; of the value of two semi-breves.
Brio. Bre-o. With briskness.
Buffo. Boof-fah. A comic singer or actor.
Buffa. Boof-fah. Comic; as, Opera Buffa, a comic opera.

C. The nominal of the natural major scale.
Cadence. Kay-dens. A reprise; a pause at the end of an air, to afford the performer an opportunity of introducing a turn, shake, or extempore grace. The embellishment thus introduced is also itself often spoken of as a cadence.
Cadence Interrompue. An-ter-rom-pu. An irregular or broken cadence.
Cadence Parfait. Par-fay. A perfect or regular cadence.
Cadence Rompa. Rom-pu. A broken or irregular cadence.
Cal., Calando. Kah-lahn-do. Diminishing the sounds gradually, and slackening the time.
Camera. Kah-mah-rah. A chamber; as, Musica di Camera, chamber music; that adapted for private parties; Voce di Camera, a chamber voice, signifies a weak voice.
Canon. Kan-on. A vocal composition in two or more parts, so constructed as to form a continuous fugue.
Canticle. Kahn-te-klie. The ancient term for a hymn or sacred song.
Canto. Kahn-to. The treble part of a chorus.
Canzonet. Kan-zo-net. A short song in one, two, or three parts. In England canzonets are generally in two parts.
Cap., Capriccio. Kah-pritch-e-o. An irregular or fanciful composition, conducted according to the caprice of the performer.
Cecil. Kah-ih. The name given to the old ballads sung by itinerant musicians at Christmas.
Catch. Katch. A humorous vocal composition, of English invention, written for three or four voices, and so constructed that the singers catch up other's sentences or phrases.
C. B. Brio, or Con Brio. Bre-o. With spirit or vivacity.

Chant. Techant. A style of singing between air and recitative, used in cathedral services.

Chantant. Shaun-tawng. In a singing style.


Chas. Ka-tah-vay. A clef or key.


Choir. Koird. The part of a cathedral between the chancel and the nave. In modern times the singers are often spoken of as the choir, from their occupying that position.

Choral. Ko-ral. Singing, the term being used chiefly in reference to chorus-singing.

Chord. Kord. The harmonic union of sounds of various instruments or voices.

Common Chord. The third, fifth, or eighth of any note struck immediately with it: the root of all concords.

Chord of the Seventh. The root of all discords.

Chorister. Kor-ister. The name given to a person who assists in a choir.

Chorus. Ko-rus. Originally implied indiscriminately a company of singers, dancers; a mixture of both, or an indiscriminate crowd acting in any ways in concert. It present the term "chorus" comprehends only the composition or performance of music sung by a plurality of voices.

Chromatic. Kro-mat-ik. Musical phrases formed by successive semitonic intervals, or any series of dissonant and extraneous chords.

Clf. Klef. The marks placed at the beginning of staves to indicate the scale of the composition. The practice of misspelling this word, by using a double instead of a single f, is so general, that it is worth while to call the student's particular attention to the error, in order to insisted his avoiding it.


Coi. Ko-e. With the; as, Coi Bassi, with the basses.

Col., Colla. Kol-lah. With; as, Col Areo, with the bow.

Colla Voce. Colla Vo-chay. With the voice.

Come. Ko-ma. As; as, Come Supra, as above.

Come Sta. Ko-ma Stah. As it stands.

Common Time. Measures containing two, four, six, or eight parts in a bar; as,

\[ \frac{2}{4} \]

\[ \frac{6}{8} \]

Compound. In music, the opposite of simple; the combination of two or more simpler musical attributes.

Compound Intervals. All intervals that exceed an octave.

Compound Times. Those times which have two or more principal accents; as,

\[ \frac{6}{6} \]

\[ \frac{9}{12} \]

\[ \frac{4}{8} \]

\[ \frac{8}{8} \]

Con. Kon. With.

Con An., Con Anima. Ah-ne-mah. With expression.


Con Bre-o. Bre-o. With spirit.

Con Celerita. Chat-lay-re-tah. With quickness.


Con Delicatezza. Day-le-kah-talt-zah. With delicacy.

Con Dolce., Con Dolcezza. Dol-chait-zah. With sweetness.

Con Dole., Con Dolore. Do-lo-re. With pathos, mournfully.


Con Gradazione. Grab-dah-tse-o-nay. With gradual augmentation or diminution.


Con Gius., Con Gusto. Goos-to. With taste.

Con Impeto. Im-pay-to. With great force.

Con Mo., Con Moto. Mo-to. With spirit, agitatedly.

Con Molto Passione. Con Mohl-to Pas-se-o-nay. With great feeling.

Con Molto Sentimento. Mohl-to Sen-te-men-to. With great feeling or sentiment.

Con Precisione. Pray-che-ze-o-nay. With great precision of time.

Con Sordini. Sohr-de-ne. With dampers or mutes.

Con Spirito. Spe-re-to. Spiritually.

Con Tena., Con Tenerezza. Tay-nay-ret-zah. With tenderness.

Con Vari., Con Variazioni. Vah-re-ah-tse-o-ne. With variations.

Con Velo., Con Velocita. Vay-lo-che-tah. With velocity.

Con Vio., Con Violini. Ve-o-le-ne. With violins.

Con Viva., Con Vivacita. Ve-vah-che-tah. With vivacity.

Con Zelo. Zay-lo. With great zeal, or energy.

Concor., Concerto. Kon-chair-tor. A piece for several instruments, with solos for a single instrument.

Concer., Concertante. Kon-chair-tahn-te. A piece for two or more instruments, with accompaniments.

Concord. Kon-kord. The harmony of musical sounds.

Conductor. Kon-duk-tor. One who fixes and guides the time in an orchestra.

Connoisseur. Kon-nay-soor. One competent to criticize and appreciate music.

Consonance. Kon-so-nance. Two or more pleasing sounds heard together.

Contra Basso. Kon-tra Bas-so. The lower bass, usually called the double-bass.

Contre-Danse. Kon-tr Danz. The dance so called because the parties are placed in pairs opposite to each other. The English country dance being of French origin, there is little doubt that the English term is a corruption of the French one.

Contralto. Kon-trahl-to. The counter-tenor voice, a quality of male voice approximating to the treble, being higher than the tenor.


Contrapunto. Kon-trah-poon-to. Counterpoint, the art of combining and modulating consonant sounds.

Contrary Motion. When one part ascends, and another descends.

Corda. Ko-dah. A string; as, Una Corda, one string.

Coriphée. Kor-e-fay. The person appointed to lead off the dances in a ballet.

Corona. Kor-o-mah. A pause, thus marked: •


Counterpoint. Kon-ter-point. The art of combining and modulating consonant sounds.

Counter-Tenor. Kon-ter-Ten-or. The highest natural male voice, called contralto in Italian. The counter-tenor clef is the C on the third line of the staff.


Decrescendo. Day-kray-shayn-do. A gradual decrease of sound, commonly marked thus: ——.

Degree. De-gre. An academical title conferred by a university on a qualified professor of music; also the difference of position or elevation between any two notes. Degrees are conjunct and disjunct. When two notes are so situated as to form an interval of a second, the degree is said to be conjunct; when they form a third or greater interval, the degree is called disjunct.


Demi. Dem-e. Half: as, Demi-tone, an interval of half a tone; Demi-cadence, half a cadence.

Demisemiquaver. Dem-e-sem-e-qua-ver. The sixth degree of sound or interval, reckoning from the semibreve.

Derivatives. De-riv-a-tivs. Inverted chords, or chords that are not fundamental.


Dessin. Day-seu. The upper part of a composition, either instrumental or vocal.

Destrà. Day-strah. With the right hand.


Deux. Deu. The French for two.

Diap., Diapason. Di-a-pa-zon. A kind of rule or scale by which makers determine the measurement of the various parts of instruments. There is a fixed diapason for trumpets, &c., as also for bells. The term is also applied to certain stops on the organ; as, open diapason, stop diapason.

Diaprice. Di-a-tion-ik. One of the musical scales, consisting of tones and semitones.

Di Grado. De Grah-do. A passage of notes which succeed each other by conjunct degrees.


Diminished. Di-min-isht. Applied to chords or intervals which are less than perfect or minor.

Diminution. Dim-e-nu-shn. The imitation of, or reply to, any given subject, in notes of half the length or value of those of the subject itself.

Di Molto. De Mohl-to. An augmentative expression: as, Allegro di Molto, very quick; Largo di Molto, very slow.

Direct. Di-rek-tor. The person who undertakes the management of a performance, unconnected with the science, such as selecting the pieces and performers, &c.

Dirge. Derje. A solemn composition performed at funerals.

Discord. Dis-kord. A dissonant or inharmonious combination of sounds, so called in contrapuntal composition of texture, to give greater effect to which, the discord is occasionally used by composers.

Dissonance. Dis-so-nan-se. The same as discord.

Distance. Dis-tan-se. The distance between any two notes.

Dito. Desto. The finger.


Division. De-vo-to. In a devout manner.

Do. A substitute for the syllable Ut, applied by Guido to the first note of the natural major scale, answering to the English denomination C.

Doctor. Deok-tor. In music, a composer or musician upon whom some university has conferred the degree.


Dolce con Gusto. Goo-sto. With sweetness and delicacy.


Dolce ma Marcato. Mah Mar-cah-to. Sweetly, but well marked in accent.

Dolce Maniera. Mahn-e-a-ra. In a sweet and pleasing manner.

Dolcezza. Dohl-chait-zah. Sweetness of tone or expression.

Dolcis., Dolcissimo. Dohl-che-see-mo. Extremely sweet and delicate.


Dominant. Dom-e-nant. That sound which makes a fifth to the tonic.


Doppio Tempo. Tem-po. In a doubly quick time.

Dot. When placed after a note, implies that that note is to be lengthened one-half in its time.

Double Bar. Two thick lines drawn across a staff, to divide the music into sections.

Dritta. Dreh-tah. Right; as, Mano dritta, the right hand.

Due. Doo-ay. Two; as, A due, for two.

Due Corde. Kor-day. For two strings.

Due Cori. Ko-re. For two choirs.

Due Volte. Vohl-tay. Twice.


Duetto. Doo-et-to. A composition for two voices or instruments.

Duo. Doo-o. A composition for two voices or instruments.

E. And; as, Vio e Flauto, Violino e Flauto, Violin and flute. The third note of the natural major scale.


Emphasis. Em-fa-sis. A strong accent applied to some particular note.


Enharmonic. En-har-mon-ik. Changing the name of a note to another denomination: thus, C ♭ D ♯ is an enharmonic change.

Entr' Acte. Awn-tra-hkht. Music played between the acts of an opera or play.

Et Esso. As ō̄lhān harp, a stringed instrument, acted upon and sounded by the agency of a current of air.


Equal. The same: as, a duet for equal voices made for voices of the same species, two trebles, two tenors, &c.

Erotic. E-rot-ik. In an amatory style.


Essential. Es-sen-shal. A term applied to those notes of a chord which constitute its essential components, in contradistinction to its accidental or ornamental notes.


Evolutio. E-voo-loo-she-o. Inversion.

Exercis. E-ger-se-se. Exercises, vocal or instrumental.

Extempore. Ex-tem-po-re. Without previous thought or meditation.

Extended. Ex-ten-ded. Applied to harmony, designates those parts in which the notes are separated by wide intervals.

Extraneous. Ex-tra-ne-us. A term applied to those sharps or flats, and those chords and modulations, which, forsaking the natural course of the diatonic intervals, digress into abstruse and chromatic evolutions of melody and harmony.


F. The fourth degree in the natural major scale, answering to the English denomination of F.

Falsetto. Faw-set-to. The notes in a man's voice, above the natural compass, which may be attained by art.


Fantasia. Fan-tah-zah. A composition or performance in which the artist is allowed free range for his imagination, either in the construction of his melodies, or in dealing with those of others.


Figured Bass, or Base. Figures used over or under the bass notes, to denote the harmony formed by the upper or superior parts of a composition, in order to facilitate the performance of chords.


Fine. Fe-nay. The end of a piece.

Fin qui. Fin-kwo. To this place.

Floritura. Fe-o-re-too-rah. Graces added to the notes of a melody by the vocalist.


Focoso. Fo-ko-so. In a spirited style.

Fortement. Fourt-mong. With vigor and force.

Forz., Forzando. For-tzahn-do. A stress on a note, also marked —.

Fretta. Fra-tah. Increasing the velocity.

Fugue (pronounced in one syllable, as written). A composition in which one section of the performers leads off a succession of notes, called the subject, which, after being taken up, at regular intervals, by another section of the performers, is carried through the movement, and is ultimately repeated by all parts of the orchestra.

Full Score. A complete score of all the parts of a composition, either instrumental, vocal, or both combined.

Fundamental Bass. The roots of the various chords which constitute a proper harmonic progression, useful in proving the correctness of the harmony.

Furco. Foe-co. Spirit. Con Fuo., Con Fuoco, signifying that the note or passage is to be sounded strongly, and held on with spirit.


G. The fifth note of the natural major scale.

Gaiement. Gay-mong. In a lively style.


Gamut. Gam-ut. The name given to the scale or table of musical notes. Originally the gamut, as invented by Guido, comprised but six notes, to which he added a seventh, adopting for its sign the Greek Gamma, whence the word "gamut." Subsequently the gamut was extended. At present the term is understood to comprehend the whole existing scale; and to learn the names and situations of the different notes is learning the gamut.


Gavotte. Gal-vot. The lively dance that concludes a minuet.


Glee. A vocal composition in three or more parts, either tender, merry, or grave, although the term would seem to indicate that the glee was originally restricted to lively subjects.

Glis., Glisando. Gle-sahm-do. In a gliding manner.

Gorghegi. Gor-gedg-e. Exercises for the voice, more particularly for acquiring rapid passages.

Gorlitza. Gor-lit-zah. A dance combining the peculiarities of the mazurka and polka.

Graces. Gra-ses. The embellishments which a performer occasionally introduces, to heighten the effect of a composition.

Grandiose. Grahn-de-o-so. In a pompous style.

Grandioso. Grahn-de-o-so. In a pompous style.
Grave, Gravement. Grav-y-mong. Slowly and solemnly. In time, slower than Largo, but not so slow as Adagio.


Group. The name given to a composition in which the bass, consisting of a few bars of independent notes, is perpetually repeated to a continually varying melody; as, in Purcell's Ground, Pepusch's Ground, &c.

Group. Applies to a certain kind of diminution of long notes, by breaking or dividing them into notes of less value, for the purpose of embellishment.

Gustavo. A lively Spanish dance.

Gustoso. A more lively and energetic tone.

Harm., Harmonics. Those concomitant accessory sounds which accompany the preto tone of any chord or string.

Harmony. Har-mo-ne. The combination of two or more sounds, according to musical rules; a succession of combined sounds composed of consonant intervals, and moving according to the established laws of modulation.


Holding-note. A note that is sustained during the performance of others.

Hornpipe. Horn-pipe. A lively and ancient English dance, generally in common time.

Impresario. Im-pray-sah-re-o. The Italian term for a conductor.


Improvisation. Im-pro-vay-sah-ray. To extemporize.

In. The Italian for In: thus, In tempo, means in time; In Alt., in the highest, applied to the notes above F on the upper line of the treble staff.

Indeciso. In-day-che-oz. Undecided; indicating that the performer may vary the time, according to his taste and judgment.


Instrumental Score. An orchestral arrangement of instruments placed in their proper bars under each other, and used by the conductor. See Cadence.

Intermezze. In-tair-mets-ay. The Italian term for interlude.

Interrupted. A term expressing those cadences in which the bass, instead of falling or rising from the fifth to the key-note, passes to some other, and thus interrupts the usual close, or final cadence. See Cadence.

Interval. In-ter-val. The difference in point of gravity or acuteness between any two sounds, as regulated by the established system of musical science.

Intonation. In-to-na-shun. A word relating both to the consonance and to the strength and weakness of sounds. Intonation not only includes the act of tuning, but the giving to the tones of the voice or instrument that occasional impulse, swell, or decrease, on which, in a great measure, all expression depends. A good intonation is one of the first qualifications in the higher walks of execution.


Inversion. In-ver-shun. A changed position either of a subject or of a chord.

Istes., Istesso. The same; as, Istesso tempo, the same time.

Jaeger. Ya-gur. The German for huntsman.

Jig. A quick dance in six-eight or twelve-eight time.

Kapellmeister. Kah-pel-My-ster. In Germany, the chapel-master, or conductor of the musical part of a service.

Key, or Key-note. The fundamental note or tone to which the whole of a movement has some relation or bearing, to which all its modulations are referred, and in which it ends as well as begins.

Key-board. The frame containing the entire set of keys of a pianoforte, organ, or other keyed instrument.

Kyrie. Ky-re. The vocative of a Greek word meaning Lord; whence masses and services beginning with this word are sometimes so designated.

La. Lah. The sixth note of the natural major scale, answering to the English note A.

La Finale. Lah Fe-nah-le. The last figure of a quadrille.


La Poule. Lah Pool. The second figure in a quadrille.

Largo., Larghetto. Lar-gait-to. Not quite so slow as Largo.

Largo. Lar-go. The movement one degree quicker than Grave.

La Trenise. Lah Tray-nee. The fourth figure in a quadrille, also called Pastorale.

Lay-Clerk. A vocalist who takes part in the services and anthems of a cathedral, but is not one of the priesthood.

Leader. Lead-er. One who leads a band, chorus, &c.

Leading-Note. The half-tone below the key-note.

Légères. Leg-e-ay-ro. The lines added above or below the regular staff, for the placing of such notes as are above or below the range of the staff; the word "legere" being the Latin for to read; it follows that legere lines are to facilitate the reading of the notes.

Leggiero. Leg-e-ay-ro. In a light, gay manner.

Legno., Legato. Lay-gah-to. To be played smoothly and connectedly.

Lento., Lentissimo. Lay-tahn-do. Implying that the notes over which it is written are to be performed from first to last with increasing slowness.

Lento. Len-to. Slow and expressive.

Le Pantalon. Le Pan-tah-long. The first figure in a quadrille.

L'Étoile. Lay-tay. The third figure in a quadrille.

Libretto. Le-bret-to. The words of an opera or oratorio.

Lie. Lead. The German for a song or air.

Ligature. Lig-a-ture. The line or band by which the tails of notes in music are connected.

L'Istesso. Le-stay-so. The same; as, L'Istesso tempo, in the same time.
A DICTIONARY OF MUSICAL INFORMATION.

Loco. Lo-ko. A word used in contradiction to 8va., and signifying that the notes over which it is placed are not to be played an octave higher, but just as written.
Lusiningando. Loo-sen-gahn-do. In a playful manner.
Lusiningato. Loo-sen-gah-to. In a playful manner.
Lyric. Lyr-ik. The term by which is distinguished the kind of poetry adapted or intended to be sung.
Ma. Mah. But; as, Vivace, ma non troppo; Lively, but not too much so.
Madrigal. Mad-ridg-al. An elaborate vocal composition much in vogue in England in the sixteenth and seventeenth centuries. The madrigal is seldom in less than five or six parts, has its fugues, and is altogether complex and scientific in its construction.
Maesos, Maestoso. Mah-es-to-so. In a majestic style.
Maestro. Mah-es-tro. The master, applied generally to one having the management of a performance.
Membro del Coro. Del Ko-ro. The master of a choir.
Major, Ma-jor. The Latin for greater, the opposite of minor.
Major Mode. That in which the third is four semitones above the tonic or key-note.
Mano., Mah-no. The hand; as, Mano destra, or dritta, the right; Mano sinistra, the left.
Marcato. Mar-kah-to. Marked; as, Ben Marcatato, well marked.
Marsch. The German for a march.
Measure. Mezh-ure. That division of time by which the air and movement of music are regulated.
Mediant. Me-de-ant. The appellation given to the third above the key-note, because it divides the interval between the tonic and the dominant into two thirds.
Melody. Mel-o-de. A succession of simple sounds, so regulated as to produce a pleasing effect upon the ear; distinguished from harmony by not including a combination of parts.
Mf. Men. Forte, less loud; Meno Mosso, slower.
M., Mezzo. Met-so. Half; somewhat; rather.
M. F. Mezzo Forte. Rather loud.
M. P. Mezzo Piano. Rather soft.
M. V. Mezzo Voce. With half the usual voice.
Mi. Me. The third degree of the natural major, answering to the English note E.
Minim. Min-im. One of the musical notes, 2½ length being one half of a semibreve.
Meno., Minuetto. Min-o-o-et-to. The minuet time, three crotchets or three quavers in a bar.
Minor. Mi-nor. The Latin for less, the opposite of major.
Minor Mode. That in which the third is three semitones above the tonic or key-note.
Mode. The designation of any systematic series of musical sounds.
Modulation. Mod-u-lay-shun. The art of conducting harmony through those keys and modes which have a due relation to the fundamental or original key.
Molto., Mol-ho. Much, or very well; as, Allo. Mol-Allegro Molto, very briskly; Molto Sostenuto, well sustained.
Morceaux. Mor-se. The French term for a short musical piece.
Moreaux, the plural of above word, also pronounced Nor-so.
Moresco. Mo-ren-do. Letting the sounds die away.
Motet. Mo-tet. The name of certain elaborate compositions, in parts, chiefly sacred.
Motivo. Mo-te-vo. The subject or theme of a musical composition, particularly used in reference to fugues.
Moto. Mo-to. Emphasis, feeling; as, Con Motu, with emphasis.
Movement. Mov-ment. Any single strain or phrase of a composition.
Mus. Bac. The abbreviation of Bachelor of Music.
Mute. A small instrument made generally of brass, but sometimes of ivory or boxwood, to be fixed on the bridge of a violin, for the purpose of deadening the sound.
Natural. Nat-u-ral. The character which restores a note to its original state, after it has been flattened or sharpened by previous direction.
Non. Not.
Non Tan., Non Tanto. Not too much.
Non Tropp., Non Troppo. Not too much.
Nota. No-tah. A note; as,—
Nota Caratteristica. Kah-rah-tay-re-stah-kah. A characteristic or leading note.
Notation. No-ta-shun. The manner of expressing, or representing by characters, all the different sounds used in music.
Notes. The characters which, by their various forms and positions, indicate the gravity or acuteness, and duration, of the various musical sounds.
O. Or, as.
Oblique Motion. That movement of the parts of a composition in which one voice or instrument holds on or repeats the same note, while another ascends or descends.
Ob., Obligato. Ob-le-gah-to. A part that cannot be omitted.
8va., Ottava. Ot-tah-vah. Ottava Alta signifies that the passage is to be played an octave higher than written. When 8va. is placed under the bass, the passage is to be played in octaves.

Octave. Ok-tah-vah. An interval containing seven degrees, or twelve semitones, and which is the first of the consonances in the order of generation.

Open Harmony is when the parts composing the harmony lie distant from each other.

Opera. Op-a-ra. A musical drama, consisting of recitatives, airs, duets, trios, choruses, &c., accompanied by scenery, costumes, machinery, &c.


Oratorio. O-ra-to-ree-o. A sacred drama, performed generally without the aid of scenery or dramatic action.

Orchestra. Or-kah-trah. A term, in modern times, understood to mean either the instrumentalists in a musical performance, or the section of the building occupied by them.

Ordo., Ordinario. Or-de-nah-re-o. Ordinary; as, Piu. Tempo, in the ordinary time.

Organo. Or-gah-no. The organ.

Organist. Or-gah-nist. The term "organist" may, in strictness of speech, be applied to any masterly performer on the organ, but in its common acceptation signifies a professor of music who holds the office of organist in some cathedral, parochial church, or chapel, or is the deputy of a person so appointed.

Overture. O-ver-ture. The instrumental introduction to an oratorio, opera, &c.

p. This letter, by itself, stands for Piano, soft.

Pantomime. Pan-to-mime. Derived from two Greek words, signifying "imitating many things." Pantomimes are dramas of action, without dialogue, and may be either serious or comic. They are in England almost wholly the latter, enlivened by music, scenery, dancing, &c.

Parlando. Par-lah-no. In a declamatory style.

Parlando. Par-lah-nay. In a declamatory style.

Part. The name of each section of a harmonized composition.

Passage. In music, any phrase or short portion of an air.

Passing Notes. Notes introduced between two others, for the purpose of softening a dissonance, or melodizing a passage; and which notes are not calculated in the harmony.

Passionate. Pah-se-o-nah-to. Impassioned.

Pasticcio. Pahs-te-che-o. An opera, the music of which is not the uniform production of one master, but selected from a variety of composers. In this species of writing, instead of the melodies being composed to the words, the words are written to the melodies.

Pastorale. Pahs-to-rah-lay. A soft rural movement, generally written in six or twelve quavers in a bar, and moving by alternate crotchets, but occasionally beyond the regular time. The fourth figure in a quadrille, also called La Trenise.


Pause. A mark or character, consisting of a curve drawn over a dot, and signifying that the note or rest over which it is placed is to be prolonged.

Ped., Pedal. The wooden rest for the foot under a pianoforte, by the use of which the dampers are raised from the strings, thus allowing them their full vibration. The direction for using the pedal is given by the word Ped., or this mark: ♯.

Pedal-Note. A holding-note, effecting by aid of the foot on the pedal of the instrument, during which the harmony formed by the other parts of the composition is allowed to proceed.

Perden., Perdendosi. Pair-den-doh-se. A direction to diminish the sounds gradually till all but lost to the ear.

Perfect. Per-fekkt. Complete and satisfactory.

Perfect Cadence. Ka-den-see. A close, perfect both in harmony and melody.

Pesante. Pay-zahn-tay. With weight and importance, impressively.

Phrase. Fraze. Any regular course of notes conveying an idea; synonymous with "passage."

Pie, Piccere. Pe-ah-cha-ray. At pleasure in regard to time.


Planissimo, Pe-ah-ne-se-mo. As soft as possible.

Piano, Pe-ah-no. Soft.

Pietoso. Pe-ay-to-so. In a calm religious style.

Piu. Pew. More; it increases the signification of the word to which it is added: as, Piu Piano, softer; Piu Forte, louder.

Pizz.: Pizzicato. Piss-see-kah-to. Chiefly applicable to the violin, signifying that the passage over which the word appears is to be played with the fingers instead of the bow.

Poco. Po-ko. A little; as, Poco Lento, a little slow.

Poi. Po-e. Then: as, Poi Segue, then follow.

Polacca. Po-la-kah. A Polish movement of three crotchets in a bar, chiefly characterized by its emphasis or accent being laid upon the first unaccented part of the bar.


Polonaise. Po-lo-nay. As a dance, synonymous with the polacca; but, the dance being obsolete, the music of a polonaise is generally played by the band as a prelude or invitation to the ball.


Portée. Port-ay. The five lines on which the notes are written; the staff.

Posato. Po-sah-to. In a serious and steady manner.

Pot Pourri. Po-poo-re. The arrangement of various melodies in one piece, in the style of a capriccio.

Preceptor. Pre-sen-tor. The ancient title for a master of a choir.


Preludio. Pray-loo-de-o. A short introductory composition or performance.

Presto. Pre-tso. Quick.

Primo, Prestissimo. Pre-tsee-mo. Very quick.

Prima. Pre-mah. The feminine of Primo, the first.

Prima Donna. Don-nah. The principal female singer in Italian serious opera.

Prima Vista. Veec-stah. At first sight.

Prima Volta. Vol-tah. The first time.

Primo. Pre-mo. First: as, Imo. Vol., Primo Volta,—the first time; Primo Violino, first violin; Primo Tempo, in the original time; Primo Bufto, the principal male comic singer.


Psalm. Beel. The art of composing or performing psalms and hymns.

Primo. Prima Quintetto. A composition for five voices.

Puntato. Poontah-to. In a staccato and pointed manner.

Quadrille. Ka-drill. A dance consisting of movements divided into five figures, and designated Le Pantalon, La Poule, L'Éc, La Tronise or Pastorale, and La Finale.


Quadruple Counterpoint. Counterpoint for four voices or instruments.

Quantity, in music, does not signify so much the number of notes as their relative duration.

Quant. Kwar-det. A composition for four voices or instruments.

Quartetto. Kwartet-to. A composition for four voices or instruments.

Quasi. Kwah-se. In the manner of; as, Quasi Andante, in the Andante style.

Quaver. A musical note, in length one-half of a crotchet.

Quintetto. Kwin-tet-to. A vocal or instrumental composition for five performers.

Quintetto. Kwin-tet-to. A vocal or instrumental composition for five performers.

R. or R. H. The passage to be played by the right hand.

Raddo, Raddoleenod. Rahd-doll-chen-do. To be played in a soft, assuaging style.

Rall., Rallentando. Ital-len-tahn-do. To slacken time by degrees.

Ran des Vaches. Rahns-da-Varsh. Airs of husbandmen, chiefly Swiss, and said to be played on pipes with the object of collecting the cattle.

Re. Ray. The second degree of the natural major scale, answering to the English note D.


Reel. A lively Scotch dance, the music of which is in common time.

Refrain. Re-frain. The burden of a song repeated at its ending.

Register. Re-jin-tur. A term applied to and signifying the compass, or graduated notes of a voice.

Rehearsal. Re-her-sal. The private execution of a composition previous to its public performance.

Relative. Rel-a-tiv. An epithet applied to those chords, or those modes or keys, which, by reason of the affinity and identity of some of their component sounds, admit of an easy and natural transition from one to the other.

Repeat. Re-peat. A character denoting that the passage last performed is to be repeated, preceded by dots at the side of the bar line, thus:

Repercussion. Re-per-kush-on. Frequent repetition of the same sound.


Requiem. Re-que-em. A funeral service composed for the repose of the souls of the departed.

Resolution. Res-o-lu-shun. That modulation or change of harmony, by which the unaccordant note of any discord falls to one of the corresponding notes of the succeeding harmony.

Rest. A mark or character of silence, introduced and counted into the time of a composition.

Rhythm. Rithm. That property or quality in melody by which the cadences of every movement are regulated.

Ridotto. Re-dot-to. An Italian entertainment combining singing and dancing.

Rinf., Rinfrazzando. Re-en-for-zahn-do. Implies that a note or passage is to be struck strongly, and held on.

Ripieno. Re-pe-ay-no. Indicates a part not a principal one.


Ritornella. Re-tor-nel-lah. A short measure preceding or following the air.


Rivolto. Re-vohl-to. The Italian for inversion. Romans, it is used in the Italian style.

Rondo. Ron-do. A composition, vocal or instrumental, consisting generally of three strains, the first ending in the original key, while the others are so constructed as to get back, in a natural manner, to the first strain.

Root. A term applied to the fundamental note of any chord.


Round. A species of fugue, somewhat in the style of a catch, except that the performers follow each other though the various parts, whence the name.

Roundelay. Roun-de-lay. A lay or song in which continual returns are made to the burden, or original couplet.

Rubato. Ru-bah-to. Irregular; as, Tempo Rubato implies that the time is to be alternately quickened and retarded.


Sanctus. Sank-tus. A portion of the mass in the Roman Catholic Church.

Saraband. Sar-ra-ban-dah. A dance said to be originally derived from the Saracens. According to some authors, it had its appellation from a comedian, named Sarabaud, who first introduced it into France. The tune of the saraband is written in three-two or three-four time, and its character is both expressive and majestic.

Scales. The entire diatonic sounds of our musical system.


Sch., Scherzando. Skair-zahn-do. In a playful manner.


Score. An entire draught of all the parts of a composition, ranged one above another, in their exact relative positions as to time, so that the eye takes the entire harmonies at a glance.
Secondo. Sek-on-do. The second part, either vocal or instrumental.
Sen. Sayn-yo. A sign or mark; as, Al Seno, go back to the sign.
Segue. Segu-gy. It follows. understood in connection with some other term; as, Segue Coro, the choral bow.
Semiquaver. Sem-e-qua-ver. A musical note; as length being one-half of a quaver.
Semibreve. Sem-ple-che. With simplicity and chasteness.
Septet. Sep-tet. A piece of music arranged for seven voices or instruments.
Septetto. Sep-tet-to. A piece of music arranged for seven voices or instruments.
Septetno. Sep-tu-or. A piece of music arranged for seven voices or instruments.
Sequence. Se-quene. A regular alternate succession of similar chords.
Serenade. Ser-re-made. A concert performed in the open air, and under the windows of the property it is intended to entertain.
Serenata. Sa-ra-nah-tah. A composition on an amorous subject, consisting of solos, duets, choruses, &c.; as, Handel’s Acis and Galatea.
Seria. Say-re-ah. Serious; as, Opera Seria, a serious or tragic opera.
Sereso. Say-re-o-so. In a serious style.
Service. Ser-vise. A composition of the morning or evening prayers in solos, duets, choruses, &c., for the use of churches.
Sextet. Ses-tet. A piece of music arranged for six voices or instruments.
Sextetto. Ses-te-to. A piece of music arranged for six voices or instruments.
 Sextor. Sex-tu-or. A piece of music arranged for six voices or instruments.
St. Sforzaudo. Sfor-zahn-do. A mark indicating that a passage is to be begun energetically, but continued more softly.
St. Sa. The seventh note of the natural major scale, answering to the English note B.
Stelianio. See-chil-ly ah-no. A pastoral movement in six-eight or nine-eight time.
Signature. Sig-na-ture. A name given to the number of flats or sharps indispensable to each key, and placed at the beginning of each stave.
Signe. S-e. The sign: Al Signe meaning that a piece is to be played or repeated up to a sign, or direction, generally marked thus; :.
Similar. Sim-e. Two or more parts move in the same progression.
Sinestra. Se-nes-tra. The left; as, Mano senestra, the left hand.
Si Replica. Se Ray-ple-kah. Implies that the movement, to which the words are applied is to be repeated.
Slen, Slentando. Slen-tahn-do. A direction to slacken the time.
Slur. A curvilinear line drawn under or over notes as a direction to glide them one into the other.
Sol. Soh. The fifth note of the natural major scale, answers to the English note G.
Solf'ing. Soh-tah-ing. The art of sounding notes, articulating at the same time the corresponding syllables of the gamut.
Solfegg. Soh-fedge-e. Exercises for the voice in the practice of sol-fa-ing.
Solo. So-lo. A composition for a single voice or instrument.
Sonata. So-nah-tah. An instrumental composition, consisting of several movements, written for, and intended to display the powers of, a single instrument to each part.
Song. A short lyric poem set to music, or adapted for music.
Sopra. So-prah. Above, or upper; as, Nella Sopra Parte di Sopra, in the higher or upper part.
Sopran. So-pran-no. The lower quality in a treble voice.
Spin. Sostenuto. Schs-tay-noo-to. A direction to sustain the notes to their entire length.
Sotto. So-to. Below, under; as, S.V.; Sotto Voce, So-to Vo-chay. In an undertone.
Spaces. The voids or intervals between the lines of the staff.
Spi. Spiritoso. Spe-re-to-so. With spirit.
Stac. Staceato. Stahk-kah-to. A direction to play notes crisply and distinctly.
Staff. The five lines on which the notes are placed.
Staves. The plural of staff.
Stem. The short vertical line projecting from the head of a note.
Stracciatino. Stratch-eh-nah-to. Slackening the time.
Strain. Those successive portions of a composition which constitute musical phrases or periods, the first ending at the first double bar; the second lying between that and the second double bar; the third following; and so on.
Stretto. Stray-pe-to. Impetuously, boisterously.
Stretipso. Stray-pe-to-so. Impetuously, boisterously.
Stretipo. Strait-to. Shortened in time; implying that the movement is to be considerably quickened.
Stringo. Stringendo. Strin-jen-do. To quicken the time.
Studio. Sun-de-o. A study or exercise.
Sub. From, under, below.
Sub-Dominant. The fourth degree from the key-note.
Sub-Semitone. The note which is a semitone below the tonic, or key-note.
Sub-Dominant. Above the dominant.
Sub-Tonic. The note below the tonic.
Super. Soo-per. Above.
Super-Dominant. Above the dominant.
Super-Tonic. The note above the tonic.
Suspension. Sus-pen-shun. The retaining in any chord, some note or notes of the preceding chord.
Symphony. Sim-fo-ne. The introduction and concluding instrumental parts of a vocal
composition. Also a composition for a full orchestra, comprising various movements.

Syncopation. Sin-ko-pa-shun. The process by which the last note of a bar is so blended with the first note of the following bar, as to form one continuous sound.

T., Tacet. Ta-set. To be silent.
Tan., Tanto. Tahn-to. So much.
Tarantella. Tar-an-tel-la. A dance deriving its name from the superstition said to have existed that its dancers could thereby cure the effect of a bite from the tarantella. Tardo. Ta-h-do. In a dragging manner.

T., Tasto Solo. Tahs-to Solo. Written over or under bass notes as a direction not to accompany them with chords.


Tema. Tay-mah. A theme or subject.


Tem., Di Ballo. Tempo di Ballo. Ballo. In the time of a dance.

Tem. Primo. Pre-mo. In the original time.


Tempestoso. Tem-pes-to-zo. In a violent or tempestuous manner.

Temps. Tong. The French for time.


Tenor. Ten-or. The second male voice, reckoning from the bass; as also the third of the four parts in harmonical composition, reckoning from the upper part. The Tenor is the prevailing voice in man.

Tenor Clef. The clef which has C on the fourth line, made thus:

Ten., Tenuto. Tay-noo-to. A direction to hold a note to its full length; synonymous with Sostenuto.

Terzetto. Tert-et-to. A composition for three performers.

Tetrachord. Tet-ra-kord. The interval of a fourth.

Theme. A musical subject.

Theory. The-ory. The principles of a science independent of its practical exemplification; as, a person may be a good theoretical musician without performing or singing well.

Thorough Bass. The art of playing from figures placed over or under any bass note.

Ties. Those thick lines which unite the tails of notes, and distinguish quavers, semiquavers, &c., from crotchets; also as the curves, or slur-marks, drawn over or under the heads of notes to be performed as one sound.

Time. The measure of sounds, so as to regulate their duration.

Time-Table. A representation of the several notes and their relative lengths or durations.

Tim., Timoroso. Te-mo-ro-so. Expressive of timidity and awe.


Tone has various musical significations: 1. The distance or interval between two sounds; 2. The property of sound constituting grave and acute; 3. The particular quality of a voice or instrument, as we speak of a rich tone, a poor tone, a full-toned violin, &c.

Tonic. Ton-ik. The key-note of a composition.

Tost., Tos-to. Rather; as, Piu Tosto Largo, rather slow.

Touch. The term by which the quality of a keyed instrument is defined, or the fingering of an instrumental performer is described.

When the keys of an organ or piano-forte are moved with difficulty, it is said to have a heavy touch; if the reverse, a light touch.

Trachea. Tra-ke-a. The windpipe.


Transient. Trans-zent. Passing: a transient modulation consisting in quiting a key almost as soon as it has been entered upon.

Transition. Trans-zish-un. The softening of a disjunction, as well by the introduction of intermediate sounds.

Transposition. Trans-po-zish-un. The shifting of a composition from the key in which it is written to one higher or lower, to suit the compass of a particular voice or instrument; in doing which correctly, all the intervals of the original must be preserved, by introducing the flats, sharps, &c., of the adopted key.

Treble. Treb-el. The highest vocal part.

Treble Clef. The clef which has C on the third space, made thus:

\[ \text{Treble Clef} \]

Trem., Tremendo. Tra-mahn-do. With a tremulous motion.

Triad. Tri-ad. A chord consisting of three notes.

Trill. A shake, commonly written tr.

Trillando. Tril-lahn-do. Shaking, or with shakes.

Trio. Tre-o. A composition in three parts.

Triple. Trip-el. Three-part.

Triple Time. A movement of three beats in a bar.

Triplet. Trip-lat. Three notes sung or played in the time of two.

Troppo. Tro-po. Too much: the negative, non, is usually before it; as, Allegro non Troppo, not too quick.

Troubadour. Troo-bah-door. The appellation given to the early poet-musicians, or bards, of Provence and Normandy.


Tune. An air, or succession of measured sounds, at once agreeable to the ear, and in accordance with musical rule.

Tutti. Too-tah; Tutte, Toot-tah; Tutto, Toot-to. Have the same meanings: being the various inflections, singular and plural, of the same adjective.


Un., Oon. The Italian for the English article A; as, Un Po, Un Poco, A little.

Unison. Un-ison. Two or more sounds, so directly similar that the ear perceives no difference, are called in unison. The octave of a note is also its unison, for the same reason.
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Unisi., Unisoni. Oo-ne-so-ne. A direction to play the parts in octaves, or unison.

Valse a Deux Temps. Ah-deu-Tong. A waltz in two-four time.
Variat., Variazioni. Var-e-ah-tze-o-ne. Variations on a theme or air.
Vauderville. Vo-de-vele. A short drama interspersed with songs.
Vibration. Vi-bra-shun. That tremulous motion of any sonorous body by which sound is produced with corresponding tremulousness.
Vig., Vigoroso. Vig-o-ro-so. With strength.
Vivacissimo. Ve-vah-che-se-mo. With extreme vivacity.
Vocal. Vo-kal. A term applied to those musical sounds which proceed from the human musical organs; also to music composed for the voice, and performances consisting of singing.
Vocalize. Vo-kal-ize. To practise singing on the vowels.
Vocalizzi. Vo-kah-let-ze. Exercises in singing upon vowels.
Vocal Score. A vocal arrangement of all the separate voice parts, placed in their proper bars under each other, and used by the vocal conductor.
Voce. Vo-chay. The Italian for voice.
Voce di Petto. Pet-to. The natural, or chest voice.
Voce sola. So-lah. A direction that the passage over which it is written is to be sung without accompaniments.
Voce di Testa. Tes-tah. The Italian term for a falsetto, or head voice.
Voice. The sound produced by the vocal organs.
Vol., Volante. Vo-lahn-tay. Lightly and rapidly.
Vol., Volta. Vohl-tah. The first time.
V. S., Volti Subito. Soo-be-to. Turn over quickly.
Voluntary. Vol-un-ta-re. An extempore performance upon, or a composition written for, the organ, generally performed during pauses in the church services.
Zoppo. Zop-po. Leaping: an Italian term chiefly used in counterpoint, indicating that the theme, by the aid of syncopation, is made to advance by leaps or starts.
A LIST OF
MODERN MUSICAL WORKS
PUBLISHED IN THE UNITED STATES.

(Giving the Popular Title of each publication, with the name of the author or compiler where known, and the year in which many of the older works appeared, but not including periodicals.)
FROM 1640 TO 1875.

Abington Collection; or, American and European Harmony. 1813. D. Pool and J. Holbrook.
Academy Vocalist. 1832. George F. Root.
Amateur's School for the Piano-forte. - A. N. Johnson.
Alexander's Flute Instructor. - W. H. Johnson.
  " Choir, Church Music. 1868. - A. N. Johnson.
  " Collection, Instrumental. 1856 - John W. Moore.
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  " Harmony, or Royal Melody, 1774 - William Taunton.
  " Harmony, or Universal Psalmist. 1774 - A. Williams.
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  " Violinist. - J. F. Hanks.
  " Tune Book. - Lowell Mason.
  " Harp. - Charles Zeuner.
  " Repertory, Band Music. - E. A. Samuels.
  " Singing Book. 1771 - Daniel Reed.
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Preceptor, for Piano-forte. 1839 - Maximilian Hall.
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School Melodist. 1855 - Josiah Osgood.
Repository of Sacred Music. 1830 - Samuel Wakefield.
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Anthems and Hymns. - Augustus Kreissmann.
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Apollo Harmony. 1807. - Jonathan Huntington.
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Art of Singing, Tenor Voice. - M. Arbcckle.
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Ascher's Modern Pianist. - Carl Alberti.
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Amateur Album, for Piano-forte                      Charles Grove.
Athalie. série centrale de Chant    F. Mendelssohn.
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American Vocalist. Church Music                        A. N. Johnson.
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Art Life and Theories                                              T. H. Woodbury.
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Aida. Libretto of an Opera                                     G. Meyerbeer.
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Anna Bolena. Libretto of an Opera                                Selections.
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Czerny's One Hundred Progressive Piano Lessons
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Cherubini's Counterpoint and Fugue
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Carpentier's Elementary School for Piano-forte
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- N. H. Allen.
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Henry Stone, jun.

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Elia Howe

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National Hymn and Tune Book. For Schools, &c - L. B. P. Mendelssohn.
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William B. Bradbury.

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William Williams.

L. O. Emerson.

Jesse B. Aiken.

B. F. White and E. J. King.

Alexander Davidson.

Samuel Jackson.

John W. Moore.

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Oliver Brownson.

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B. F. Baker.

Stoughton Musical Society.

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