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# THE WORLD'S BEST COMPOSERS

## FAMOUS COMPOSITIONS FOR THE PIANO

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VICTOR HERBERT

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FANNY MORRIS SMITH LOUIS R. DRESSLER


VOLUME IV.


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# TABLE OF CONTENTS

## VOLUME IV.


| | | |
|---|---|---|
| Beethoven, L. von | Andante, from Symphony | 945 |
| Blumenthal, Jacques | The Two Angels | 844 |
| Carmichael, Mrs. Henry | Remembrance, Serenade, Op. 2 | 1045 |
| Chopin, Fr. | Nocturne, Op. 27 | 904 |
| D'Albert, Charles | The Peri Waltzes | 1074 |
| Flotow, F. von | Duet from "Martha" | 1009 |
| Galuppi, Balthasar | Gigue | 870 |
| " " | Sonata | 873 |
| Ganne, Louis | La Tzigane. Mazurka | 1081 |
| Gantier, Léonard | Le Secret. Intermezzo Pizzicato | 926 |
| Ghys, Henry | Amaryllis. Air Du Roi Louis XIII. | 862 |
| Godard, Benjamin | Canzonetta, Duet | 1034 |
| Gottschalk, L. M. | The Last Hope | 1053 |
| Haydn, J. | Second Movement from Symphony No. 9. Duet | 1012 |
| " " | Menuetto from Symphony No. 9. Duet | 1020 |
| Herold | Prayer from Zampa | 1085 |
| Hoffman, Richard | La Manita. Cuban Dance No. 5, Op. 130 | 971 |
| Jadassohn, S. | A Song of Love, Op. 17, No. 2 | 1024 |
| Jaell, A. | The Fairy. Polka de Salon | 891 |
| Jensen, Adolf | Bridal Song (Duet) | 932 |
| " " | Serenade | 866 |
| Karganoff, G. | Serenade | 1061 |
| Kjerulf, H. | Cradle Song | 942 |
| Kullak, Theo. | Air Bohemien | 896 |
| Kunz, M. K. | A Little Canon | 1065 |
| Lack, Theodore | Cabaletta | 1077 |
| Lanciani, Pietro | Early Morn | 1069 |
| Lang, Margaret Ruthven | Springtime, Op. 30 | 967 |

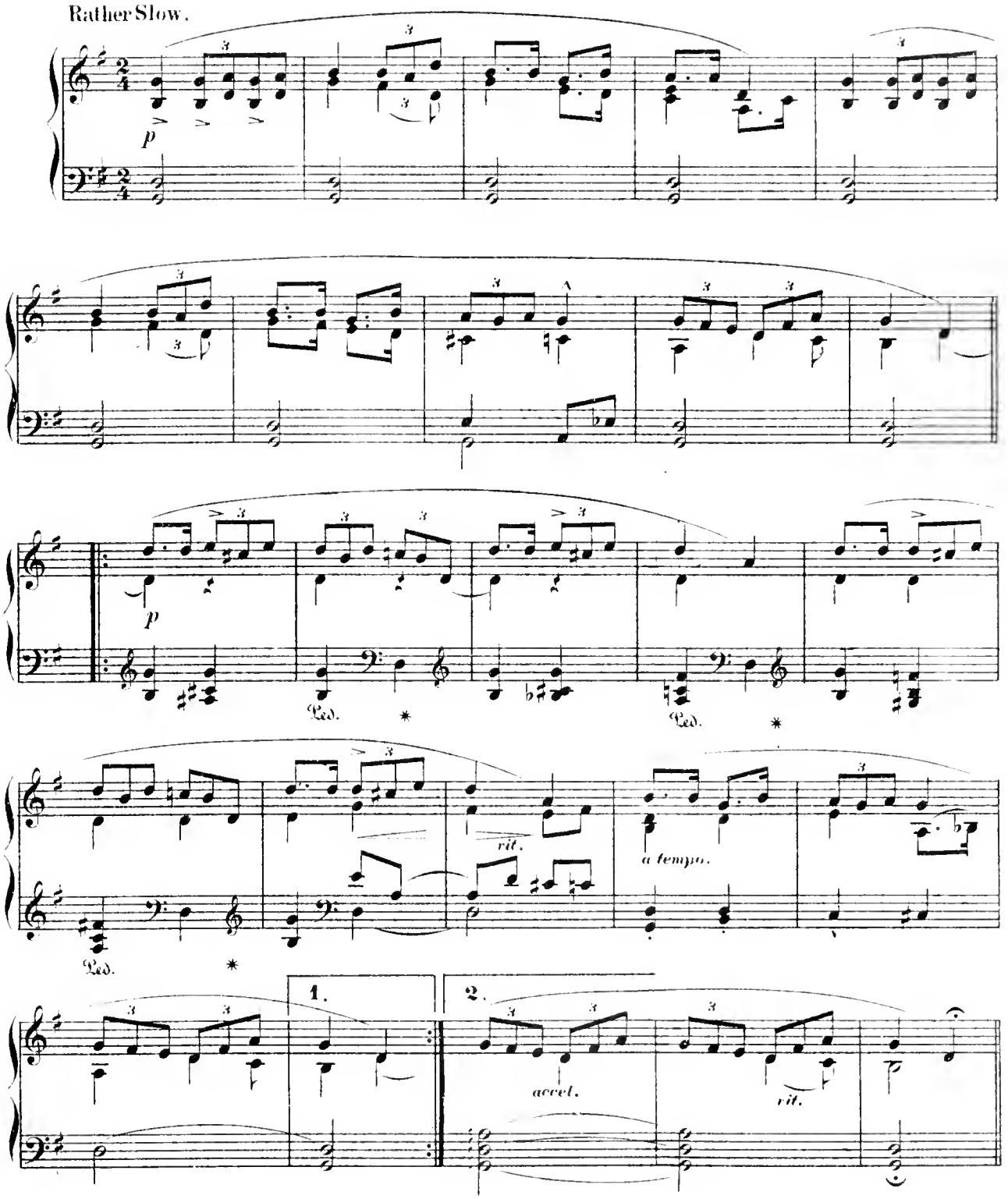

186640

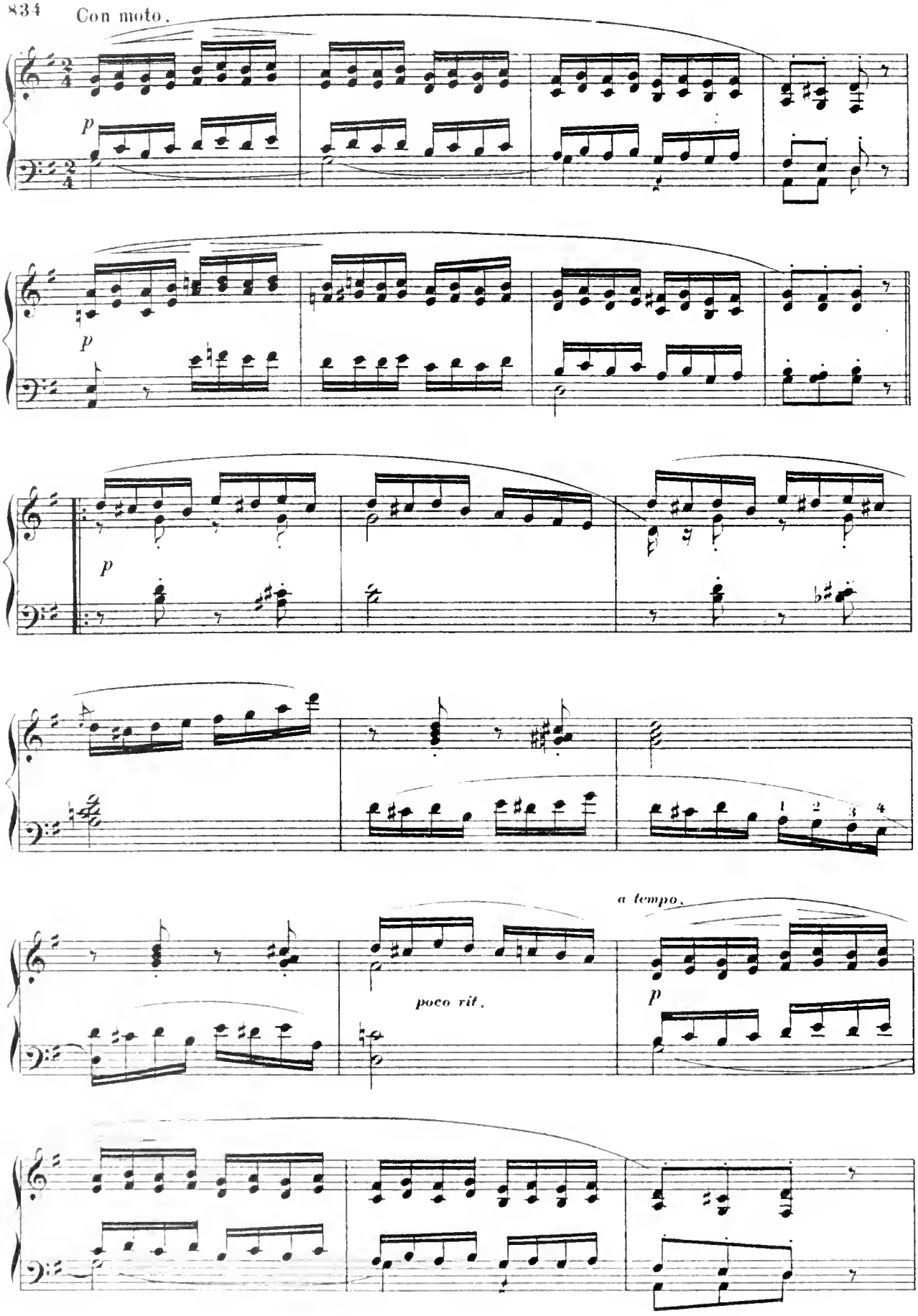
[illegible], Gustav . . . . . Habanera from "Carmen" . . . . . 986
[illegible] . . . . . Morning Star Waltz . . . . . 1064
. . . . . Evening Star Waltz . . . . . 1066
Lasser, Edward . . . . . Ballet Music from "Magic Love" . . . . . 918
Liszt, F. . . . . A Dream of Love (Liebestraum) . . . . . 980
Louis, L. . . . . Departed Days. Nocturne . . . . . 976
Martini, Padre Giovanni Battista . . Gavotte . . . . . 888
" " " " . . Balletto . . . . . 916
Meyerbeer, G. . . . . Cavatina from Crociato . . . . . 1088
Moszkowski, Moritz . . . . . Spanish Dance, Op. 12, No. 1. Duet . . . . . 992
" " . . . . . Gondoliera . . . . . 855
" " . . . . . Spanish Dance, Op. 12, No. 2. Duet . . . . . 996
Neustedt, Ch. . . . . Gavotte Favorite de Marie Antoinette . . . . . 1086
Oesten, Th. . . . . Sleep Well, Thou Sweet Angel. (F. Abt.) Op. 277, No. 2 . . 961
Paradisi, Pietro Domenico . . . . . Sonata . . . . . 880
Reinecke C. . . . . Ade, Auf Wiedersehn . . . . . 1063
Saint-Saëns, C. . . . . Twilight Reverie, from the "Suite Algérienne" . . . . . 1042
Salomé, Th. . . . . Cantilène . . . . . 1025
Scholtz, Herrmann . . . . . Variations on a Norwegian Air . . . . . 833
Schulhoff, Jules . . . . . Barcarolle, Op. 8 . . . . . 910
Schumann, Robert . . . . . The Knight of the Hobby Horse . . . . . 1071
" " . . . . . Gavotte . . . . . 1068
" " . . . . . Little Romance . . . . . 895
" " . . . . . Romanze . . . . . 1047
Strauss, Johann . . . . . Sans Souci Polka . . . . . 1072
Streabbog, L. . . . . Long, Weary Day . . . . . 940
Tours, Berthold . . . . . Gavotte Moderne, Op. 25 . . . . . 1050
Tschaikowsky, P. . . . . Andante Cantabile from the Quartette, Op. 11 . . . . . 1029
Verdi, G. . . . . Bolero, from "The Sicilian Vespers" . . . . . 930
Warren, George Wm. . . . . Tam O'Shanter. March. Op. 18 . . . . . 956
Weber, C. M. von . . . . . Romance, from "Der Freischütz" (Terzetto) . . . . . 991
" " . . . . . Duet, from "Der Freischütz" . . . . . 1004
Wollenhaupt, H. A. . . . . Valse Styrienne . . . . . 920

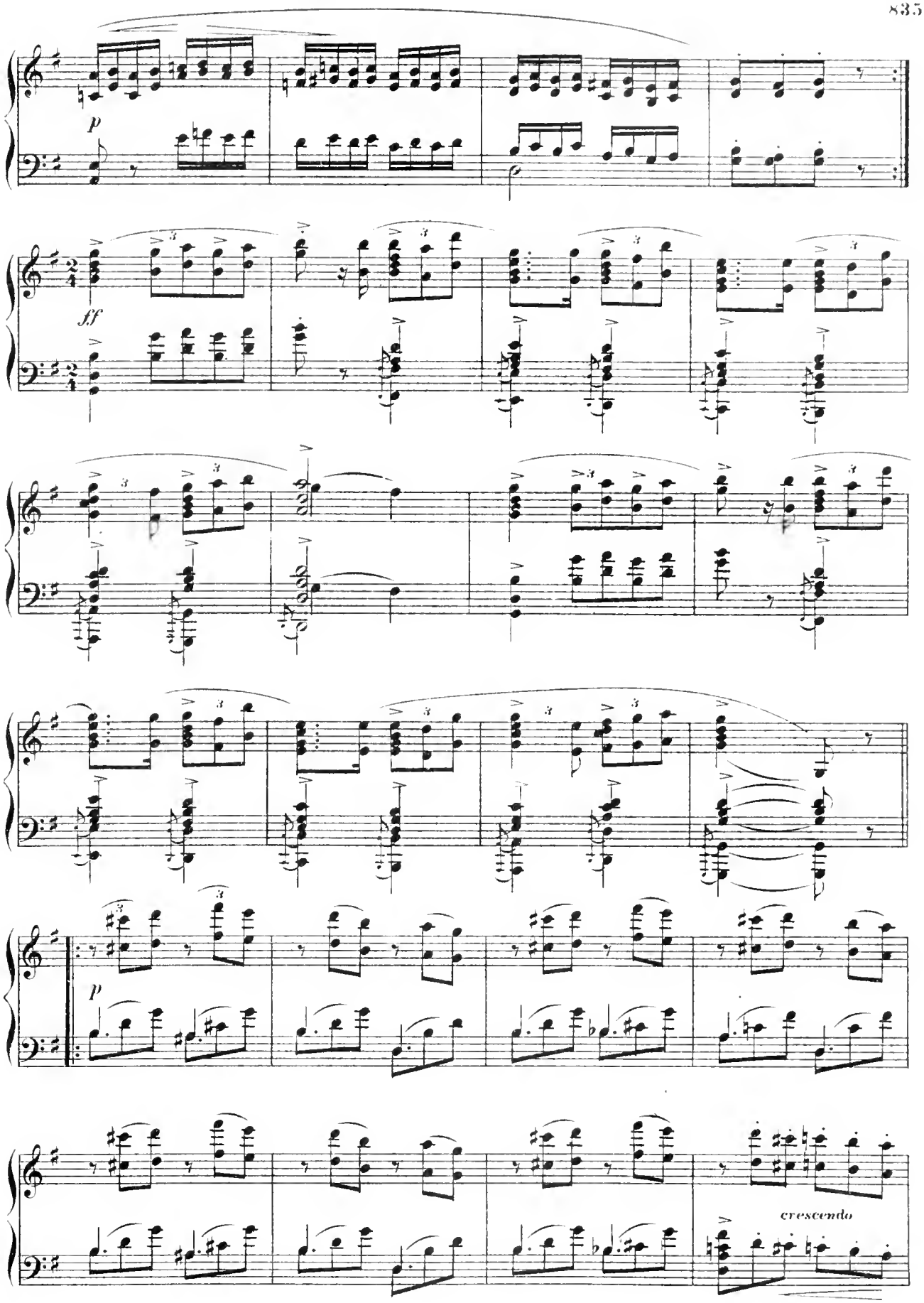
MUSIC.

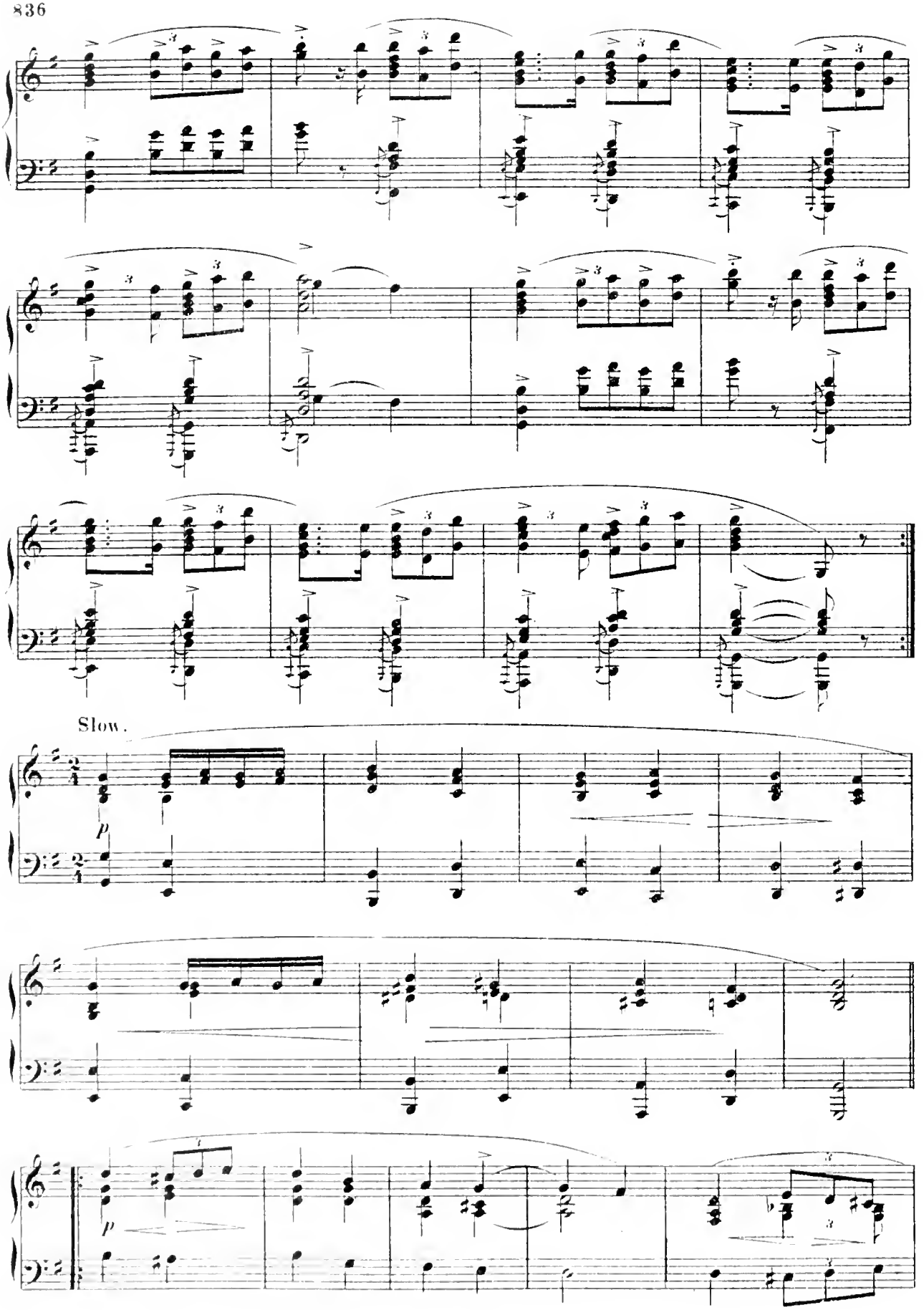
# Variations on a Norwegian Air.

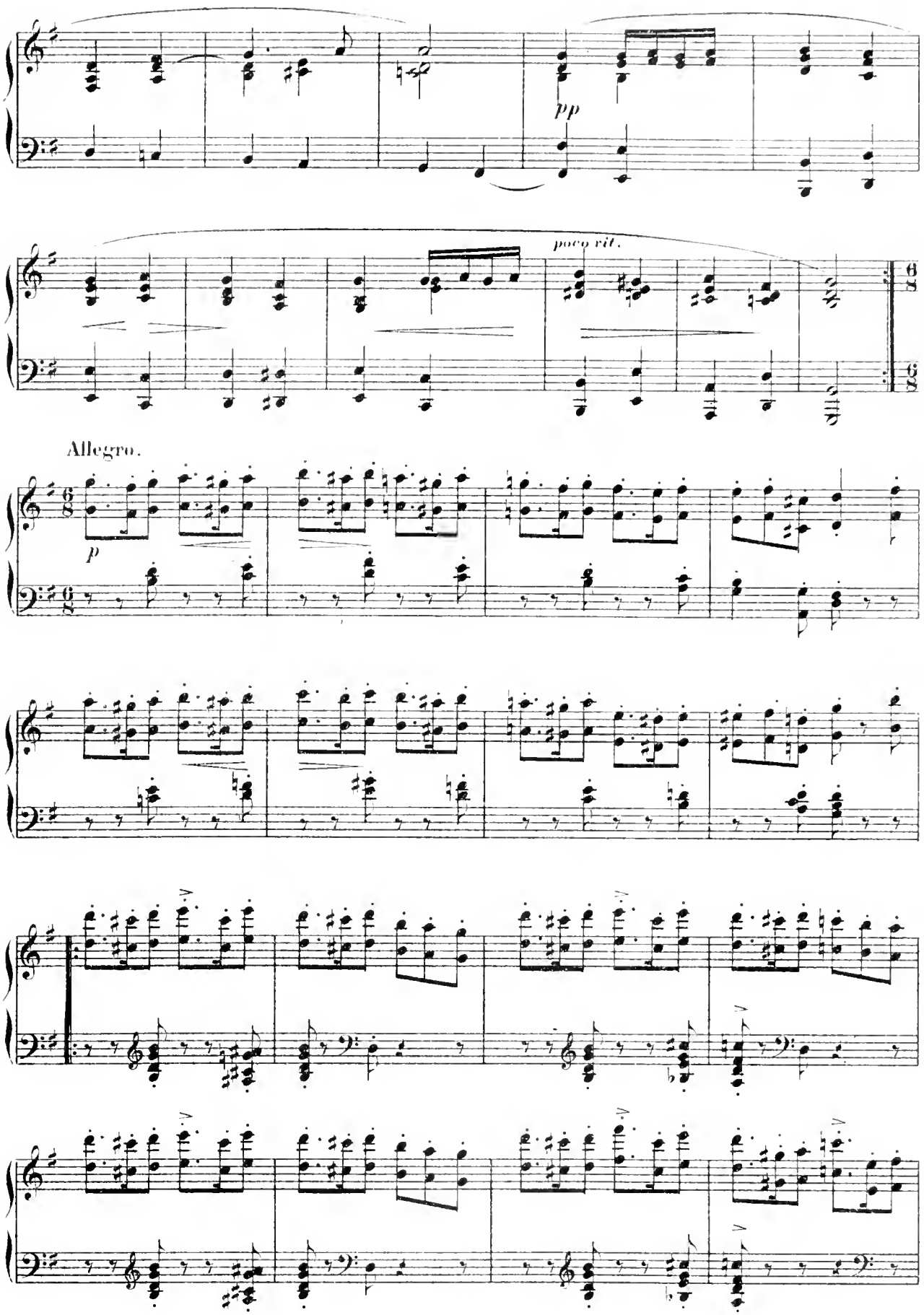
HERRMANN SCHOLTZ.

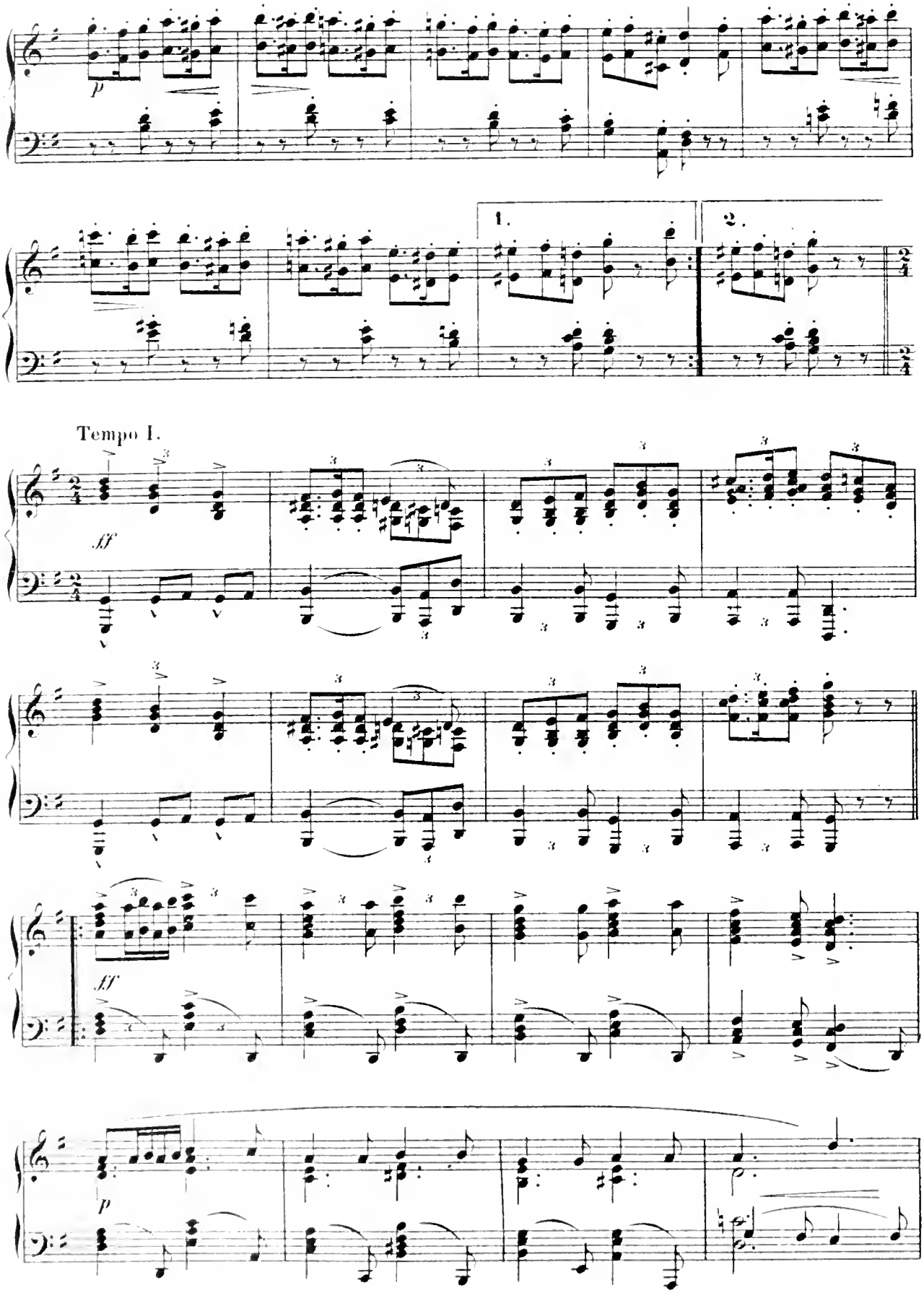


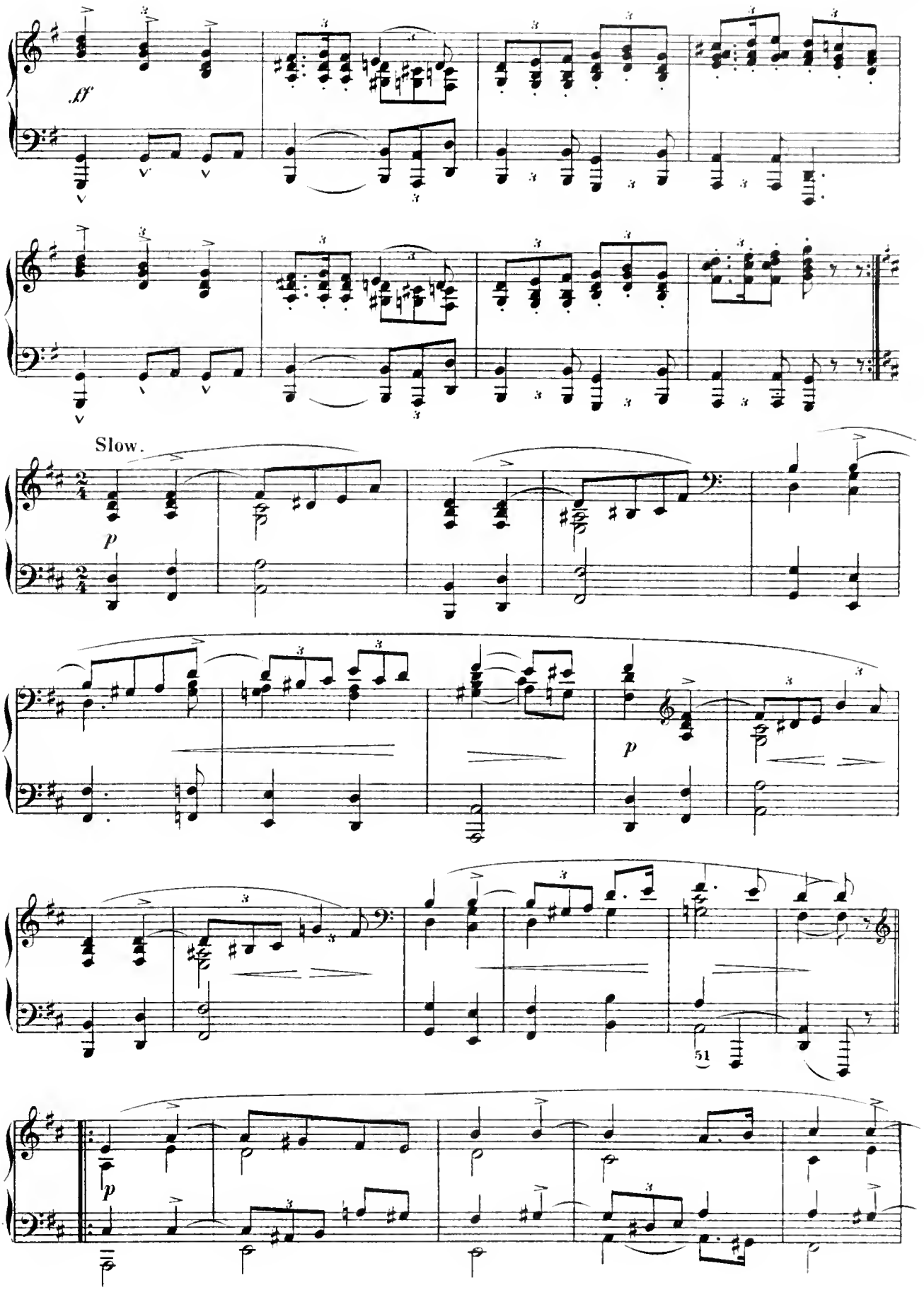

Con moto.
p
p
p
1 2 3 4
a tempo.
poco rit.
p

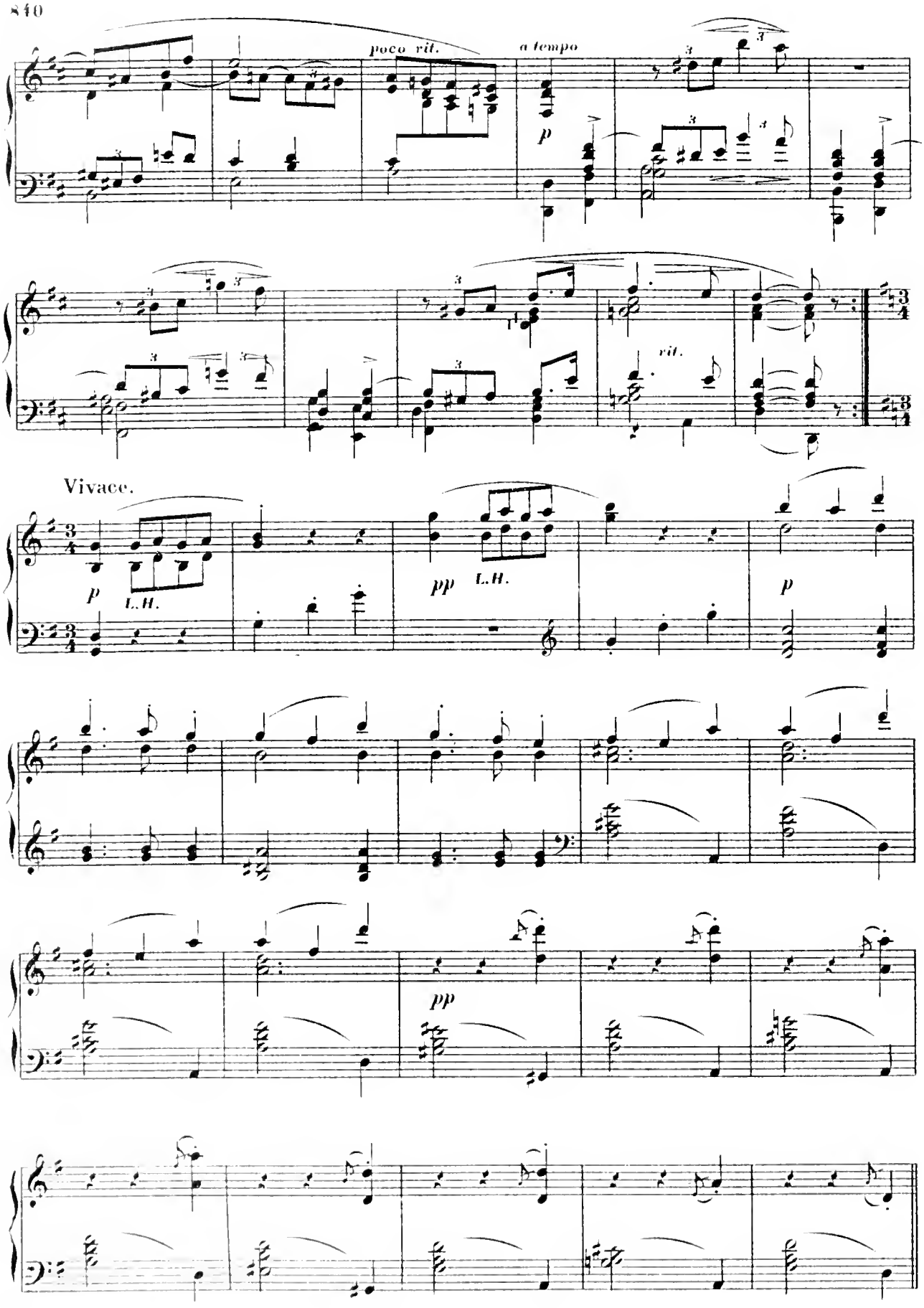

p
ff
p
crescendo

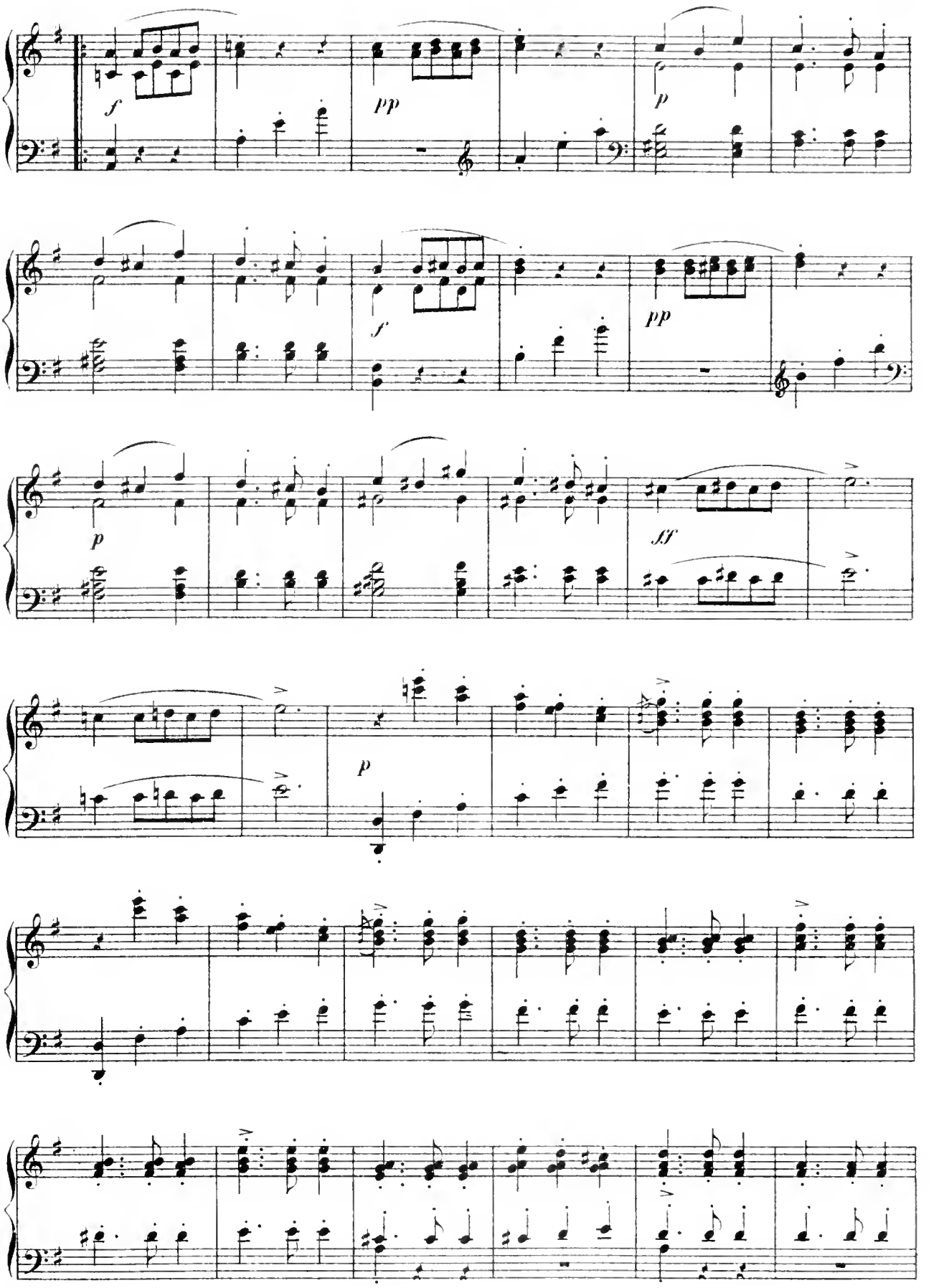

Slow.
p
p

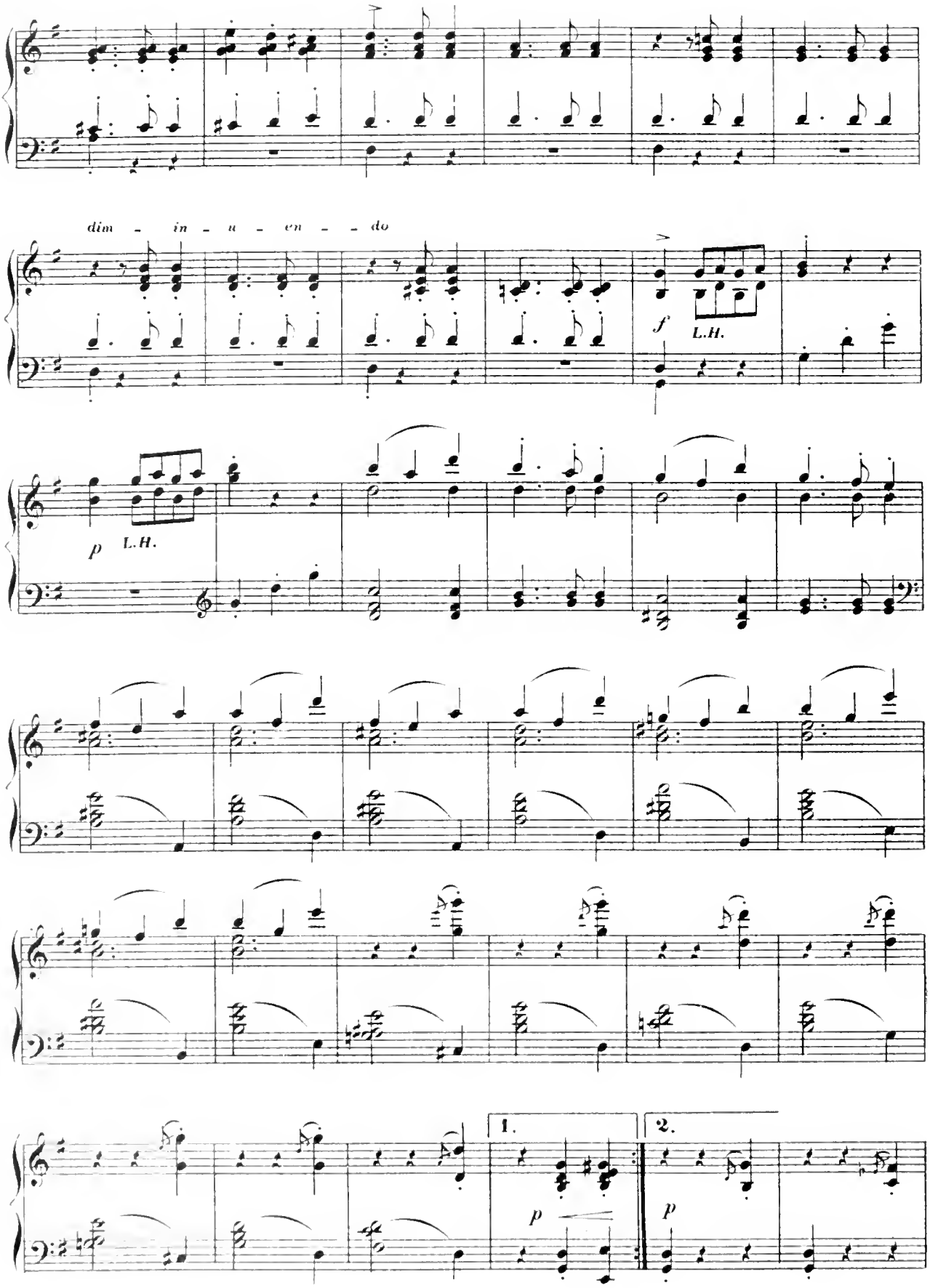

pp
poco rit.
Allegro.
p

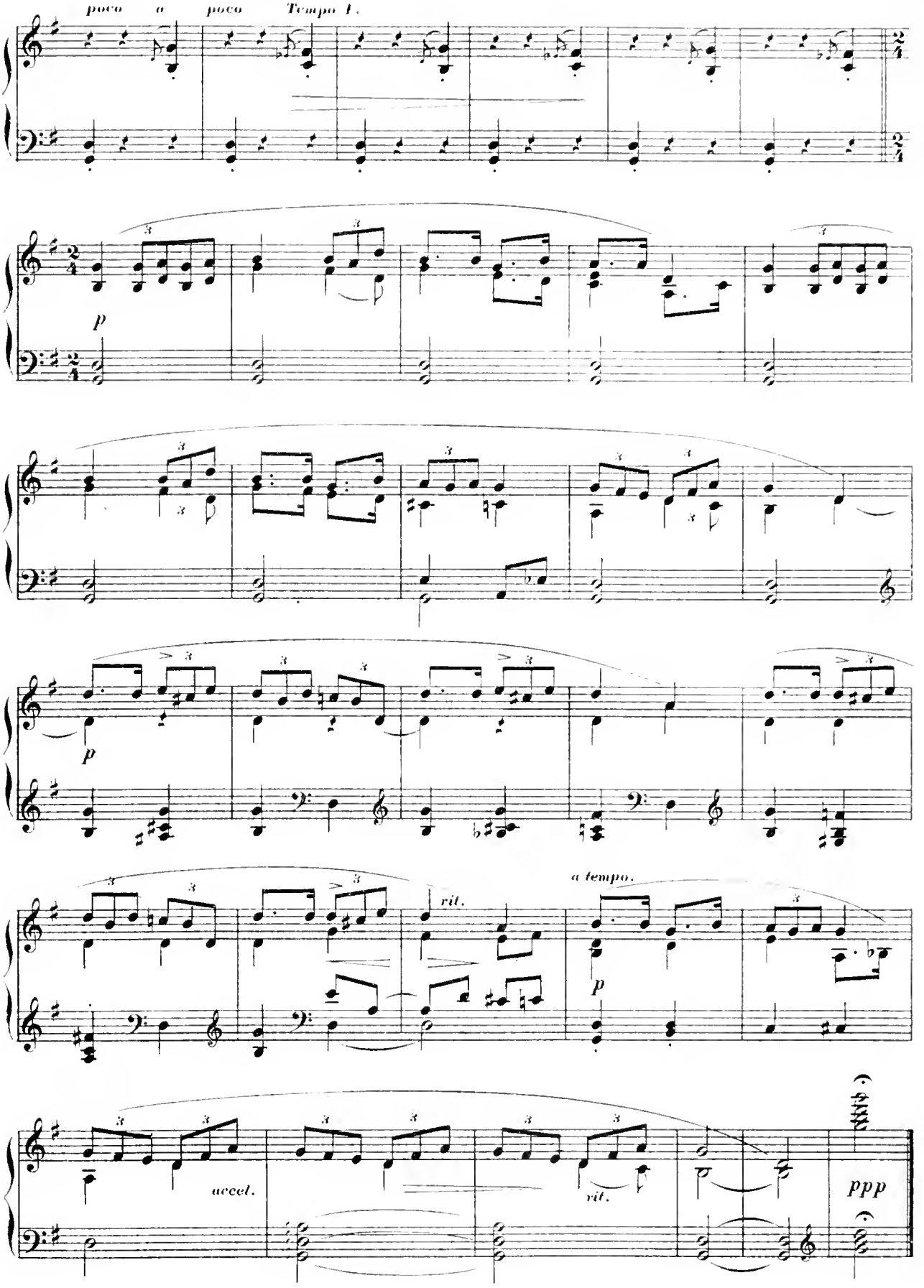

p
1.
2.
Tempo I.
ff
ff
p


ff
Slow.
p
p
51
p


poco rit.
a tempo
p
rit.
Vivace.
p
L.H.
pp
L.H.
p
pp

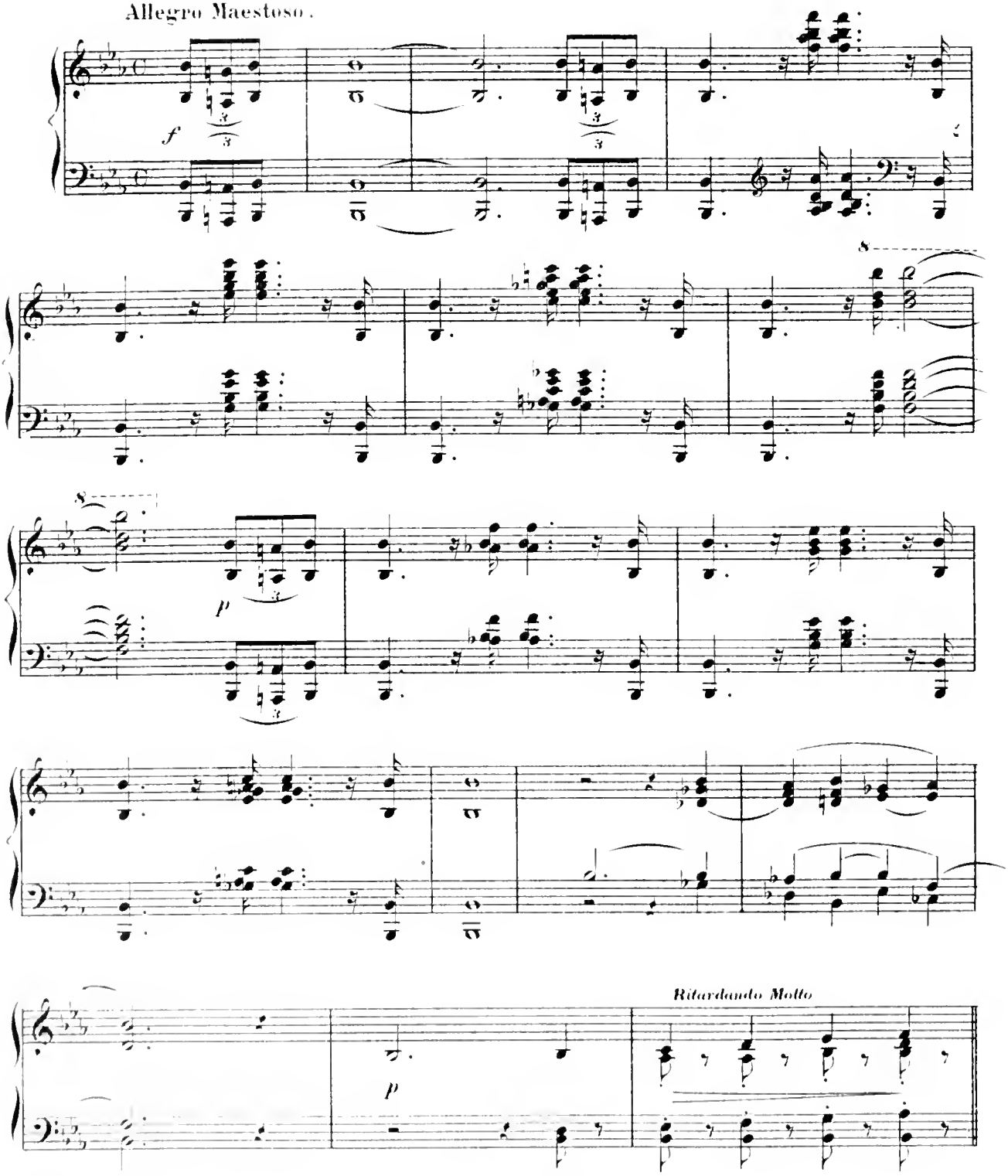

f
pp
p
f
pp
p
sf
p

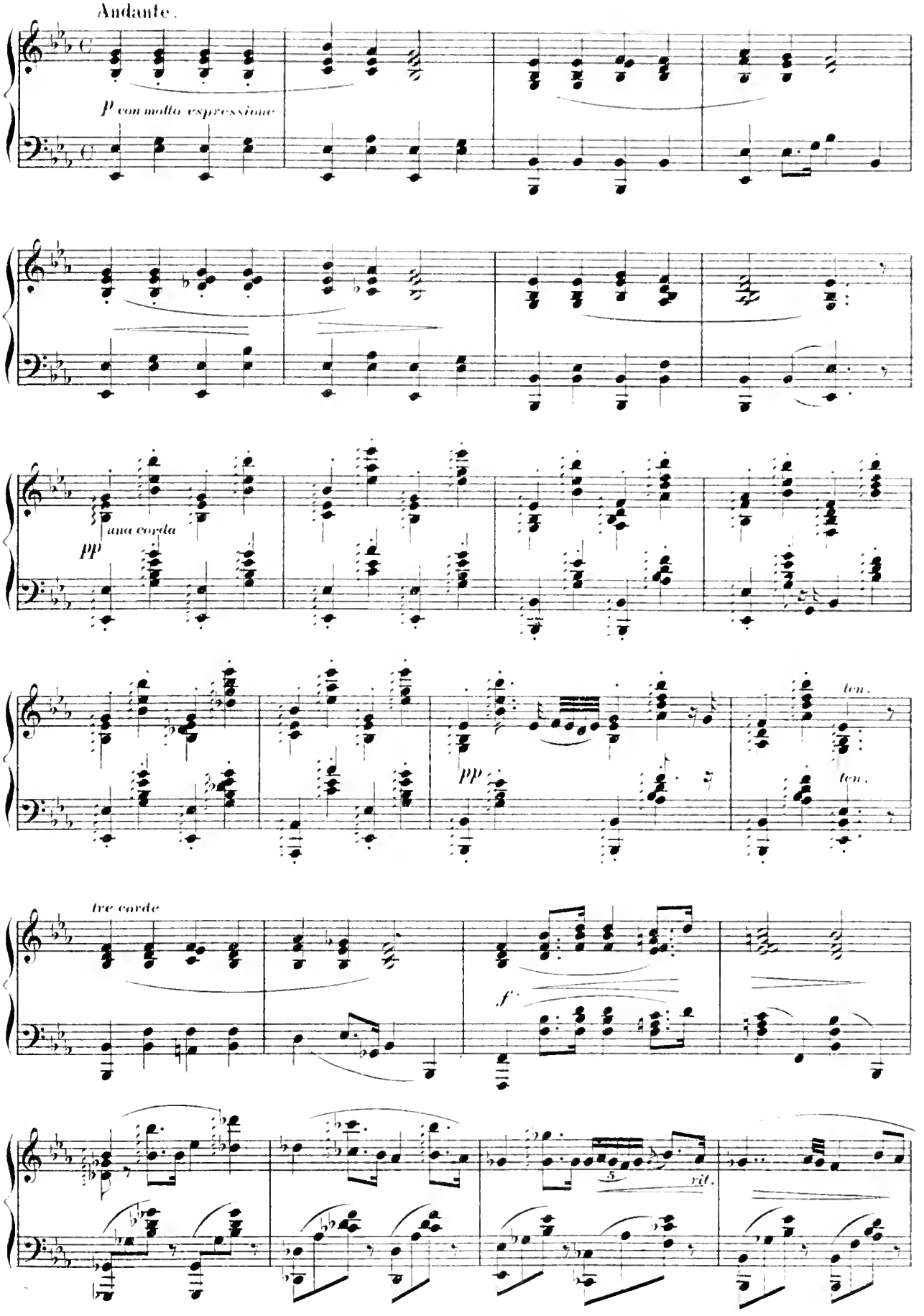

dim - in - u - en - do
f
L.H.
p
L.H.
1.
2.
p
p

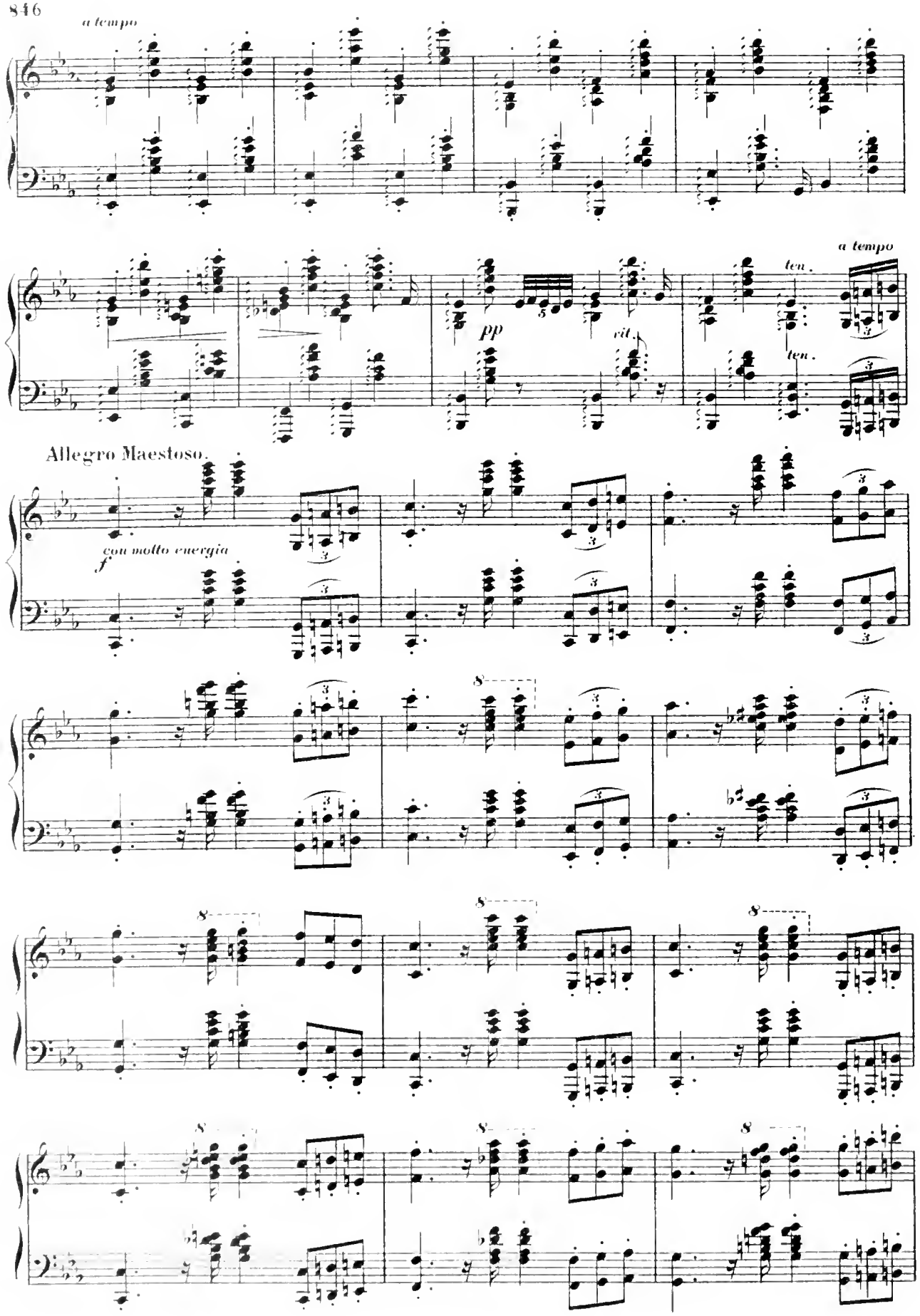

poco a poco
Tempo I.
p
p
rit.
a tempo.
p
accel.
rit.
ppp

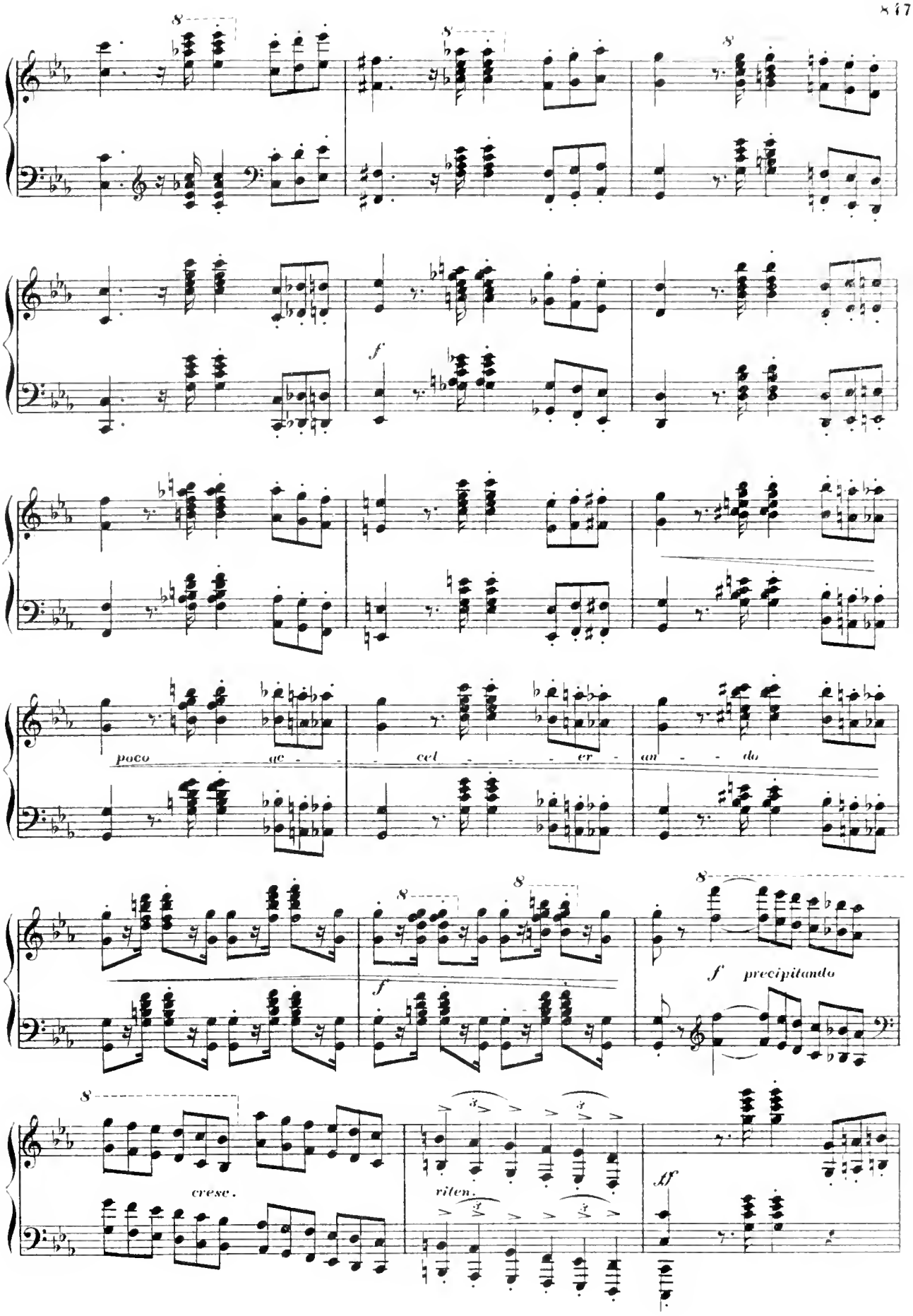
# The two Angels.

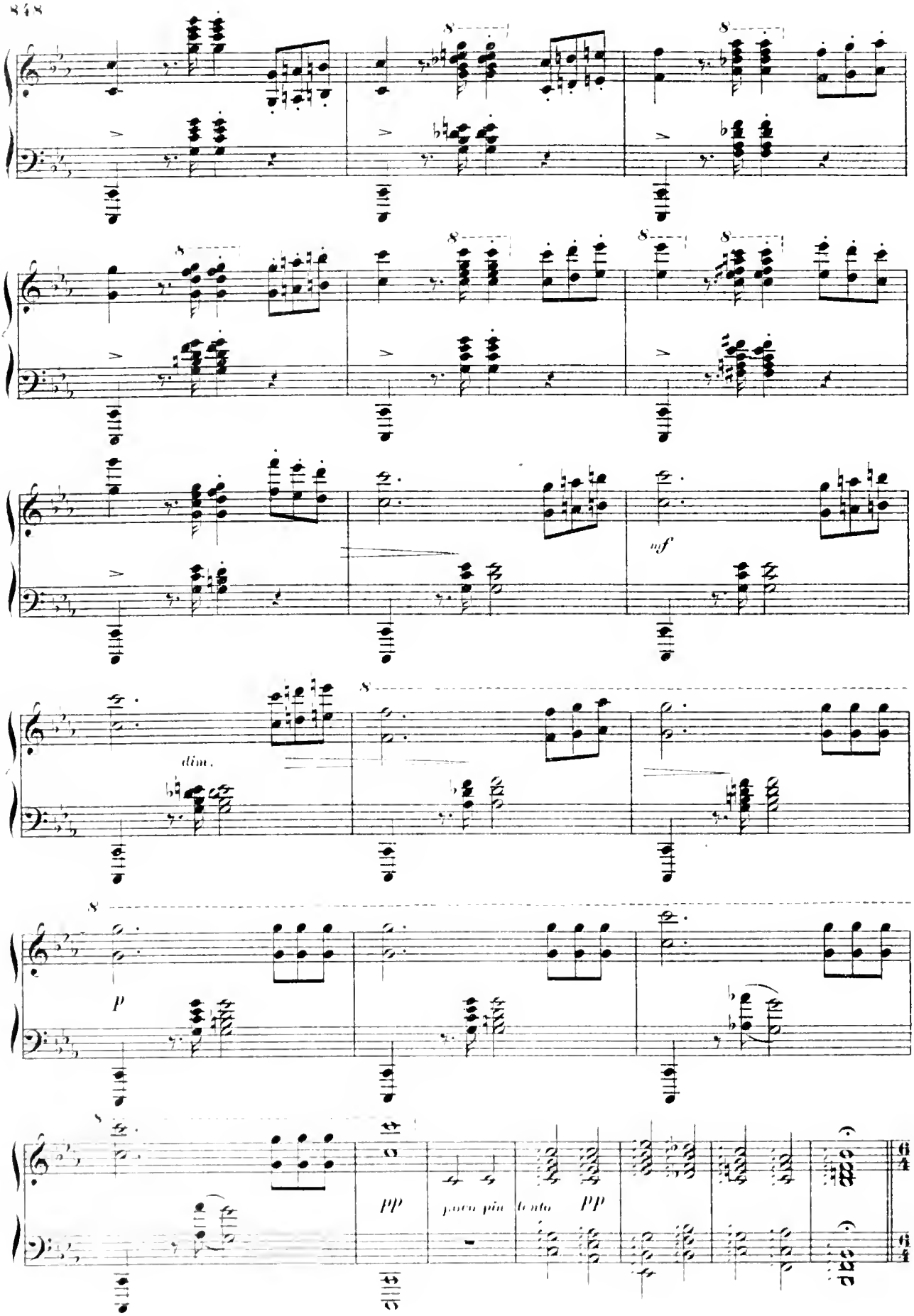
JACQUES BLUMENTHAL.




Andante.
p con molto espressione
una corda
pp
ten.
pp
ten.
tre corde
f
5
vil.


a tempo
pp
cit.
ten.
a tempo
ten.
Allegro Maestoso.
con molto energia
f


poco
ac - cel - er - an - do
f
precipitando
cresc.
riten.
ff


8
mf
dim.
p
pp
poco più lento
pp

L'istesso Tempo.

8

*p*

Allegretto Tranq'lo.

8

una corda

*ppp*

8

8

8

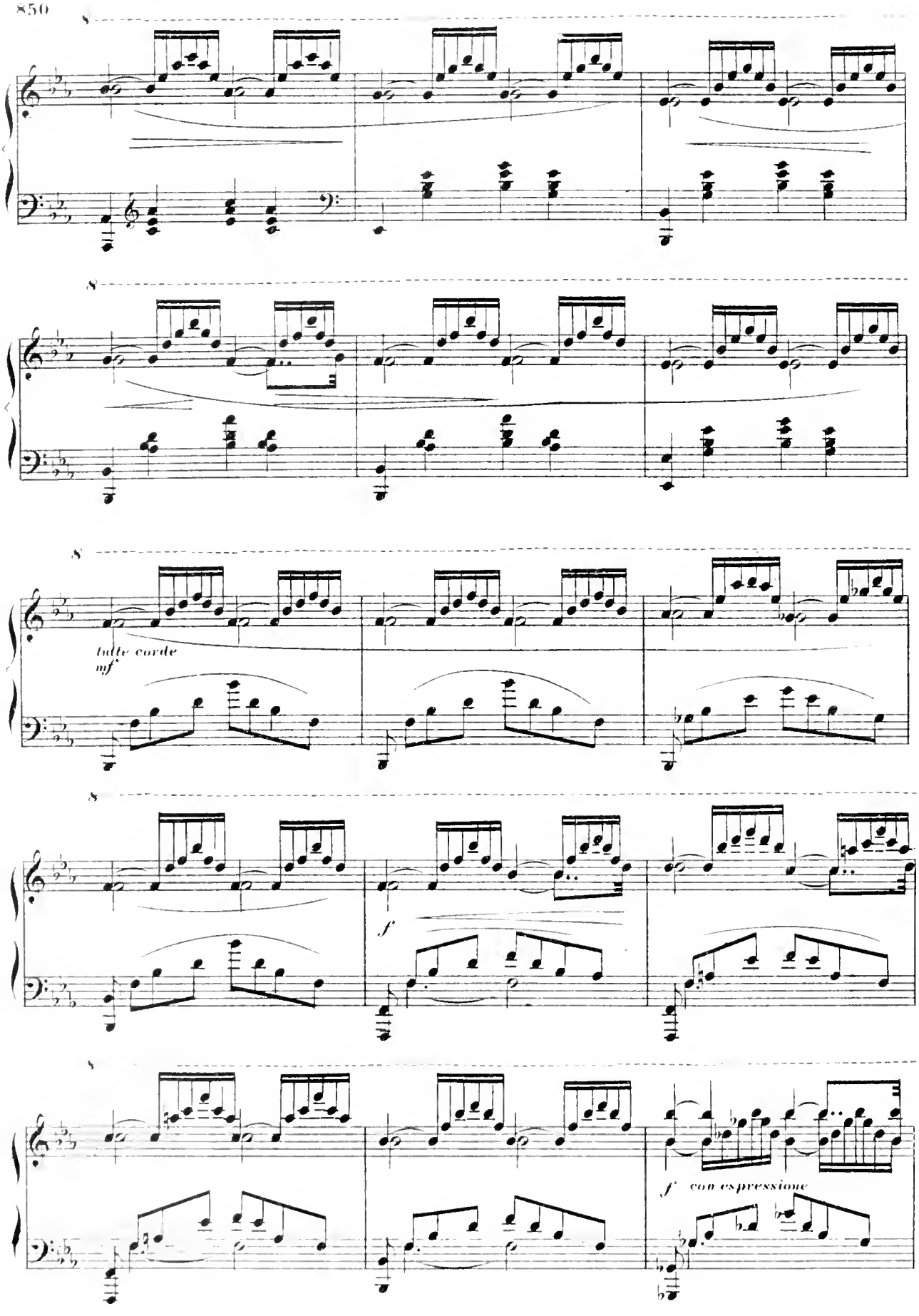
8

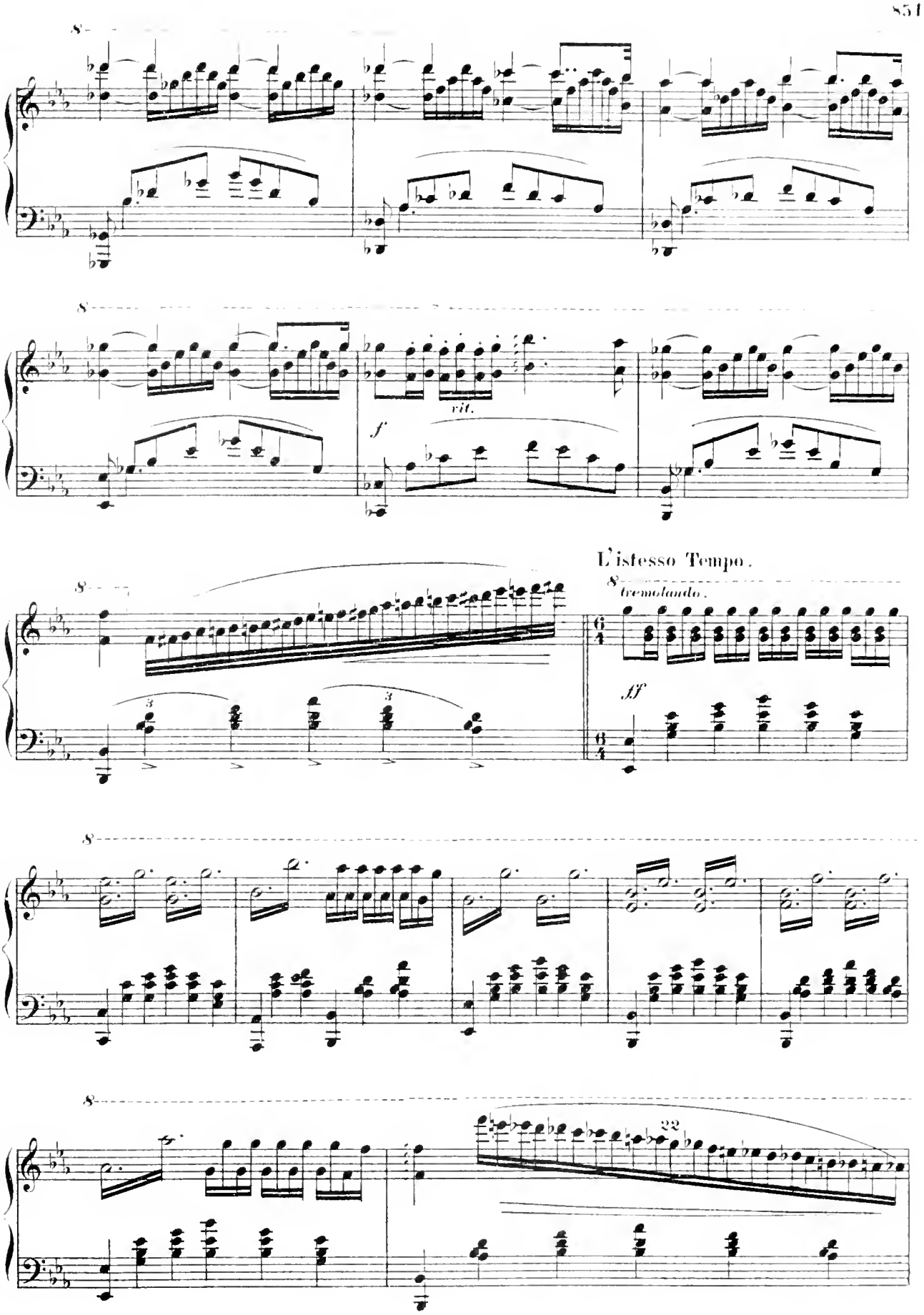
*ritard.*

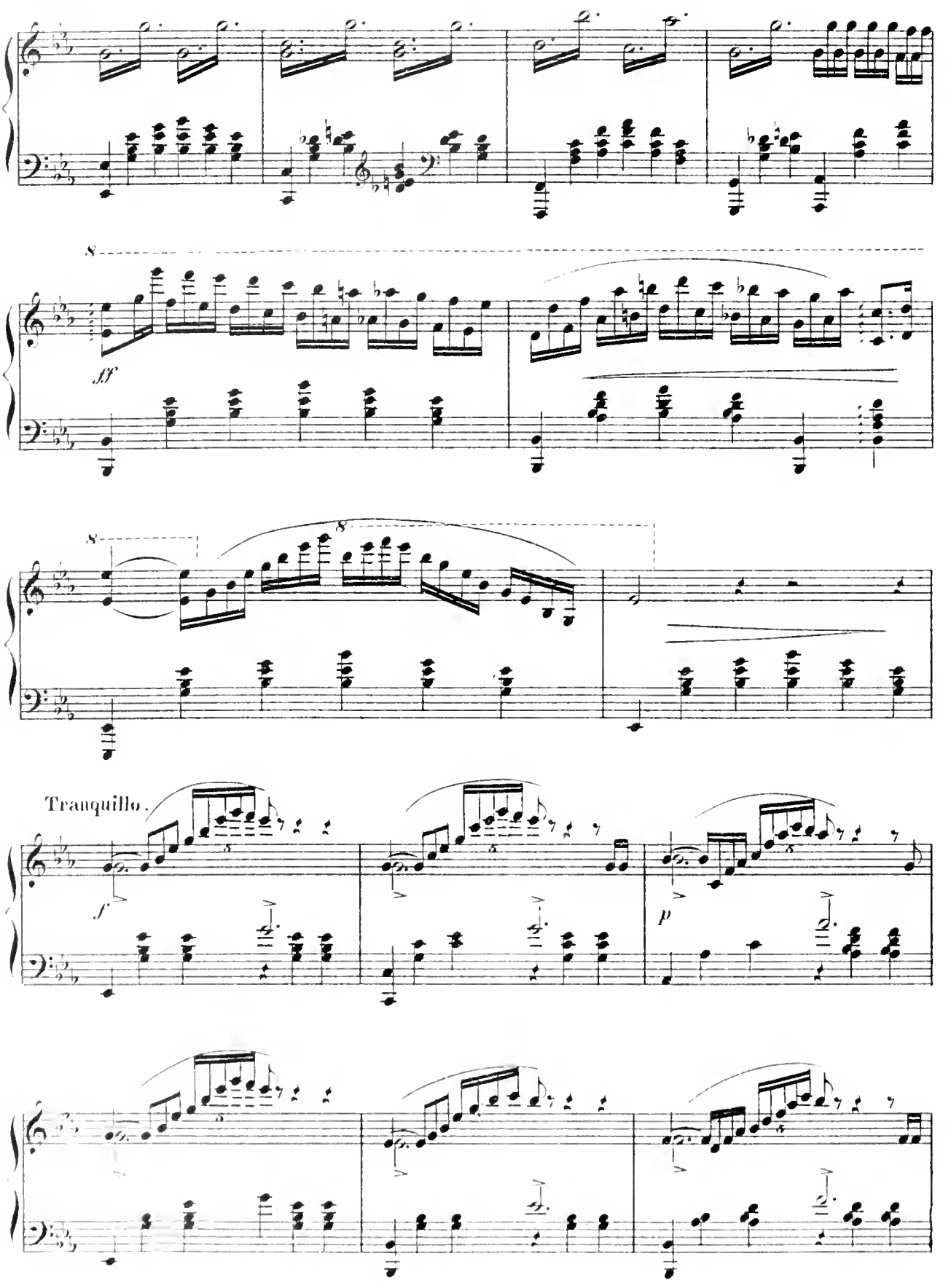
8

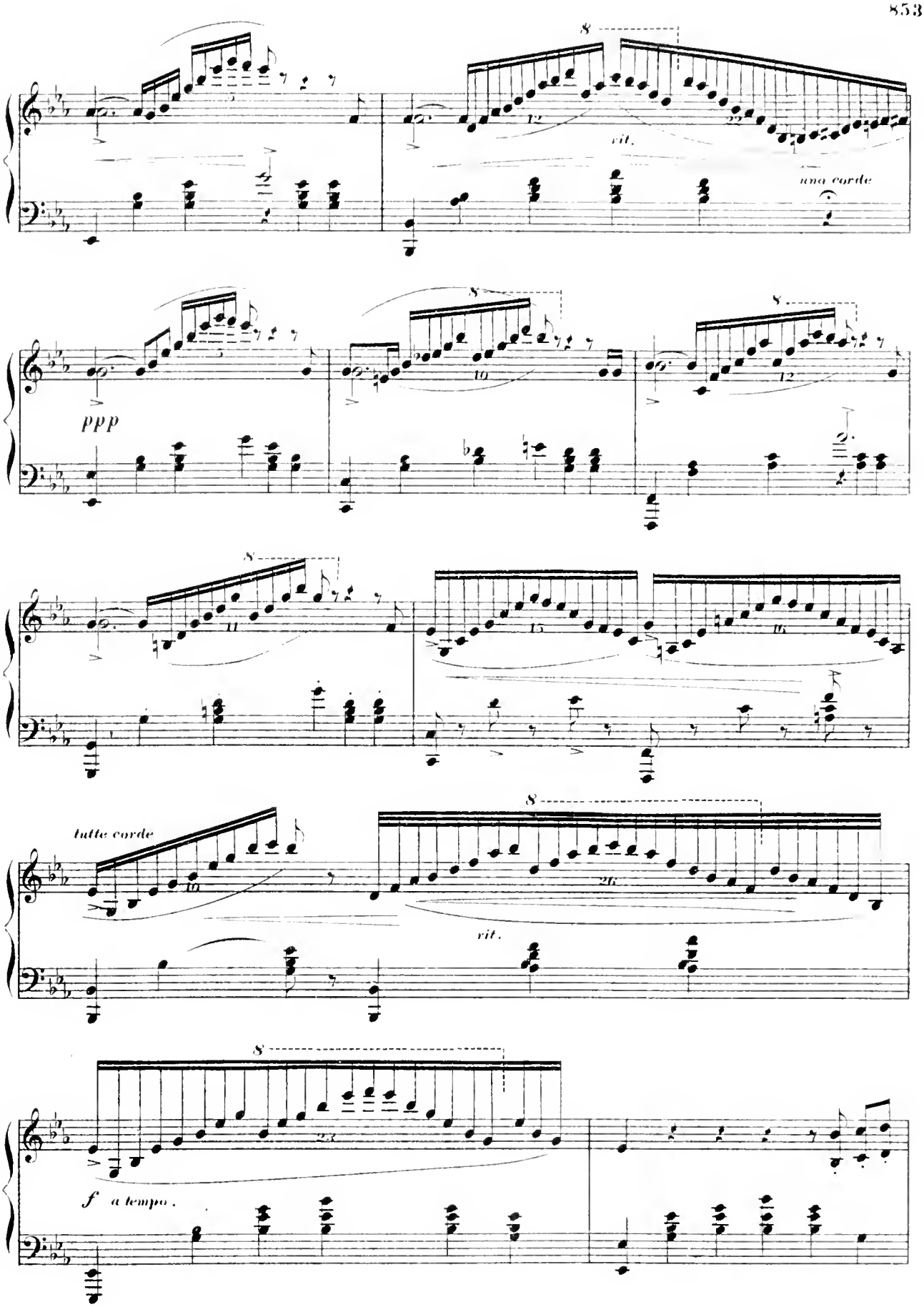
*a tempo.*

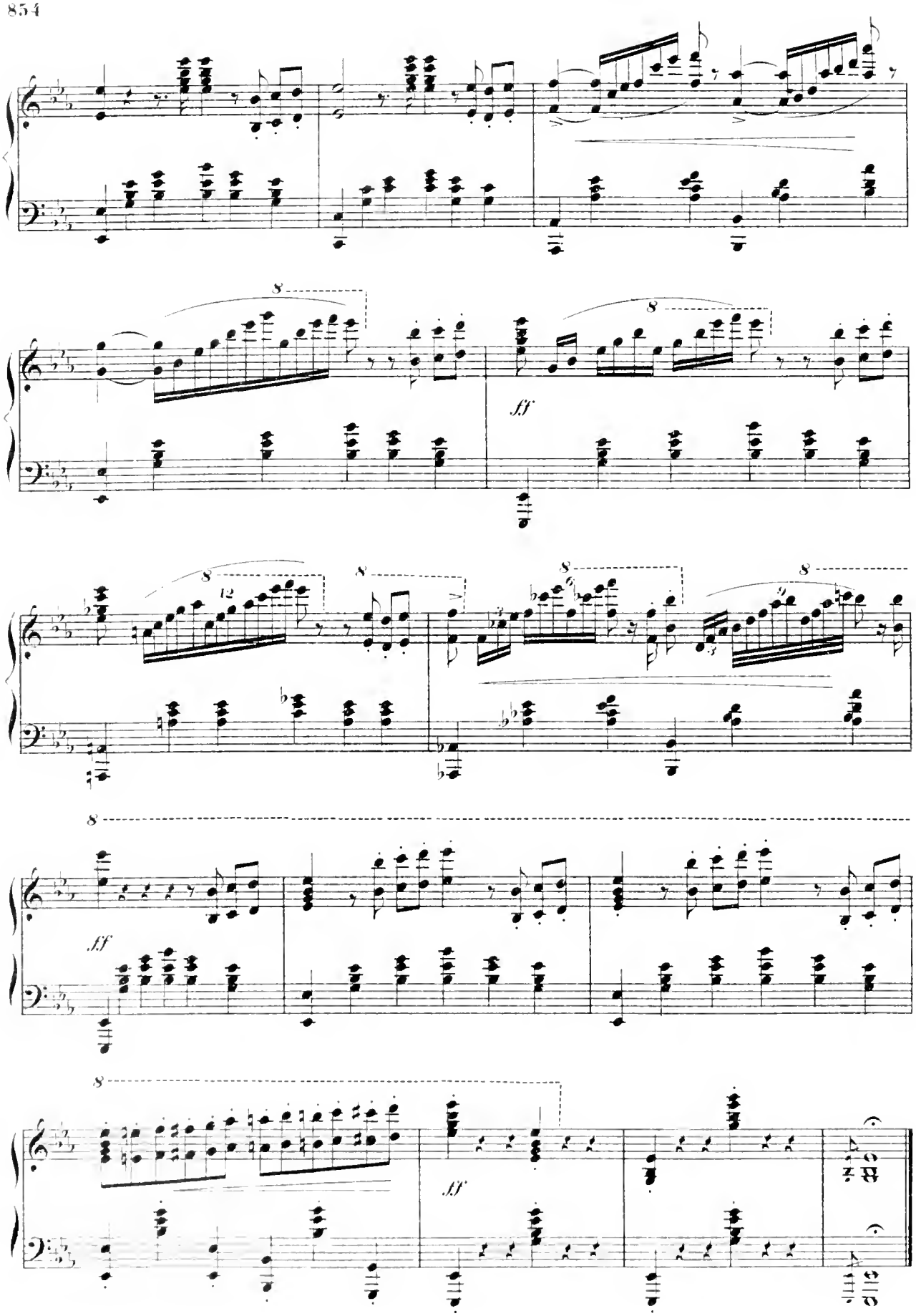
*pp*


8
8
8
tutte corde
mf
8
f
8
f con espressione


8
8
rit.
f
L'istesso Tempo.
8
tremolando.
ff
8
8
22

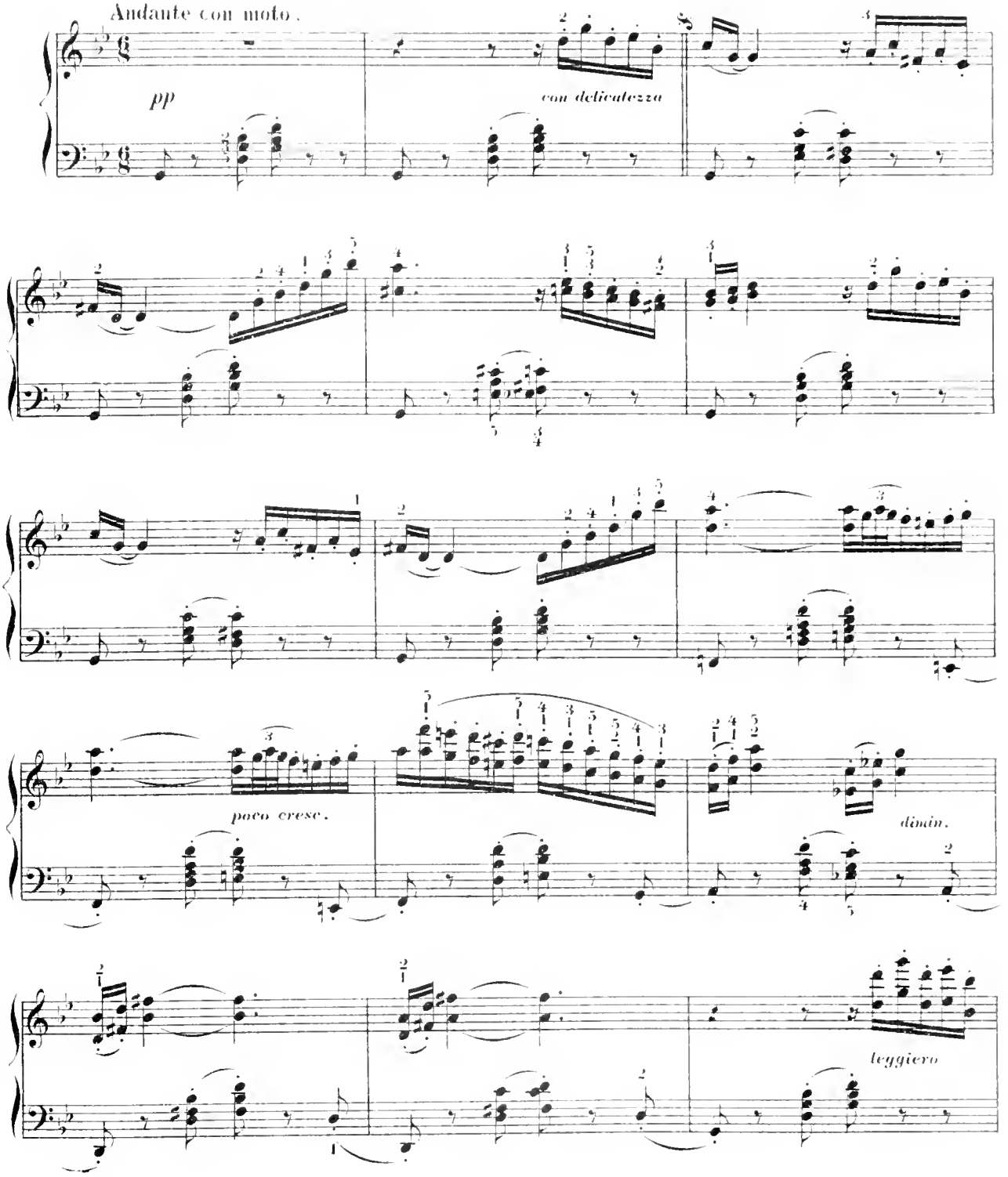

8
ff
8
8
Tranquillo.
f
p

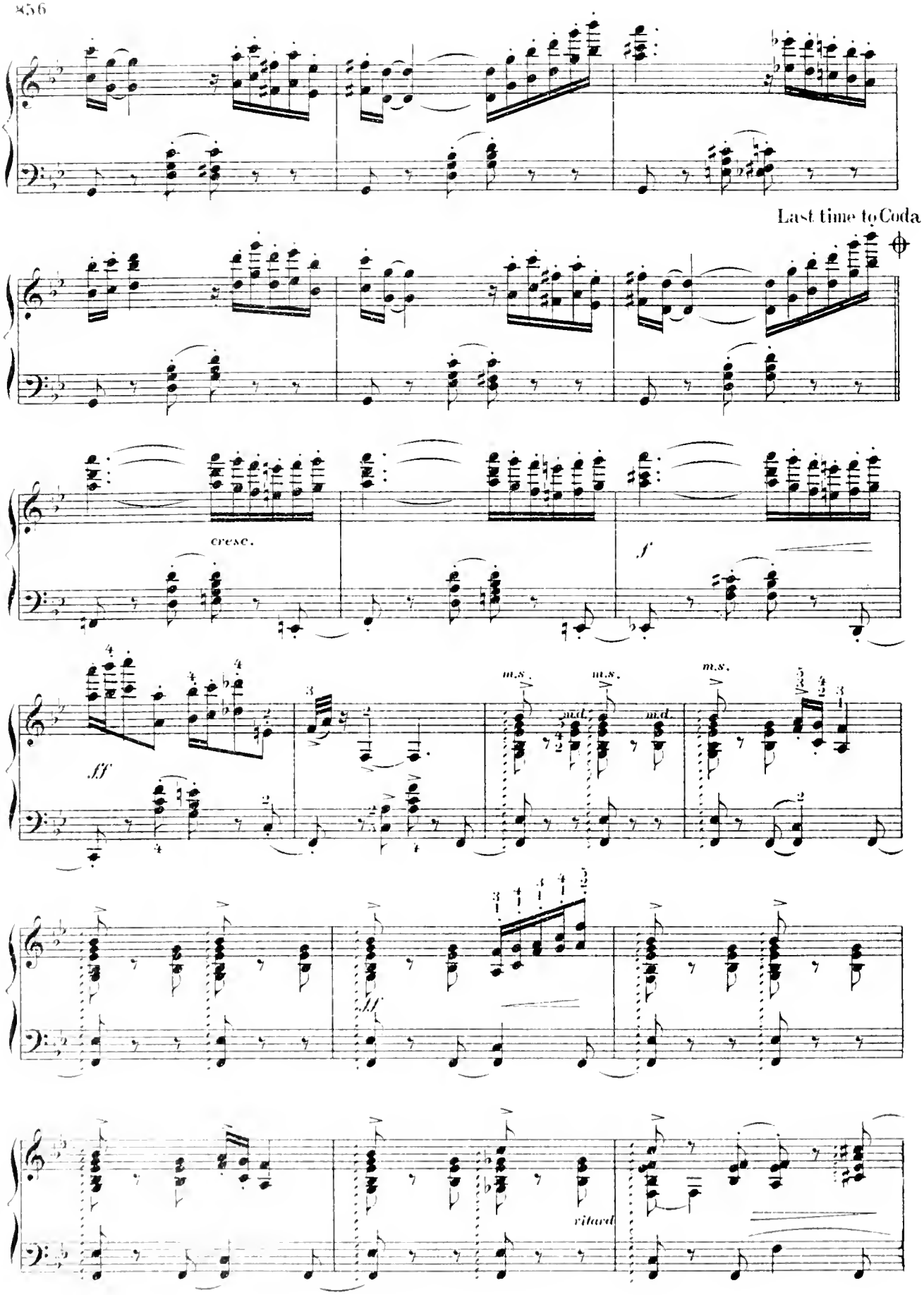

8
rit.
una corde
ppp
tutte corde
a tempo.

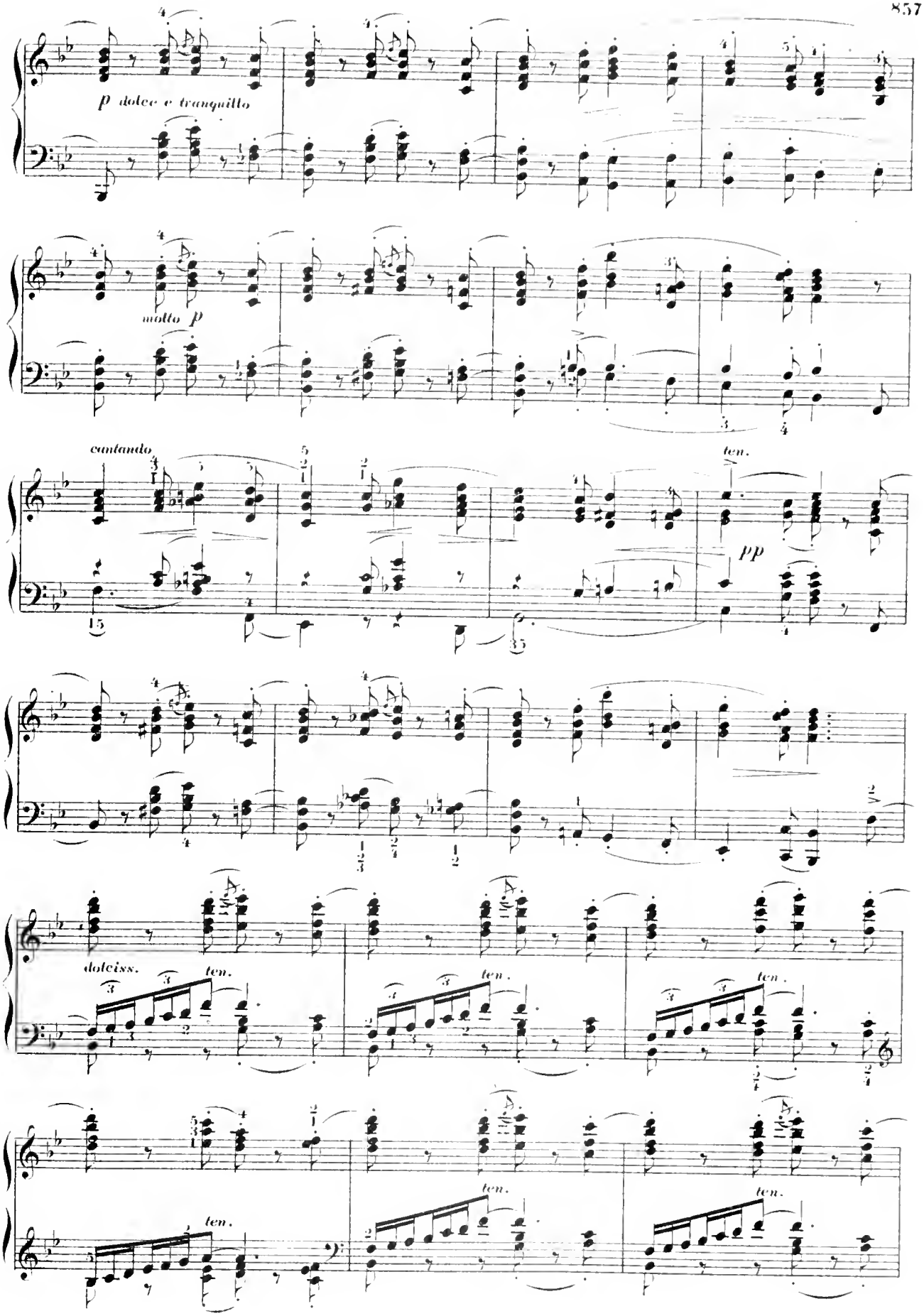

8
ff
8
8
8
8
8
ff
8
ff

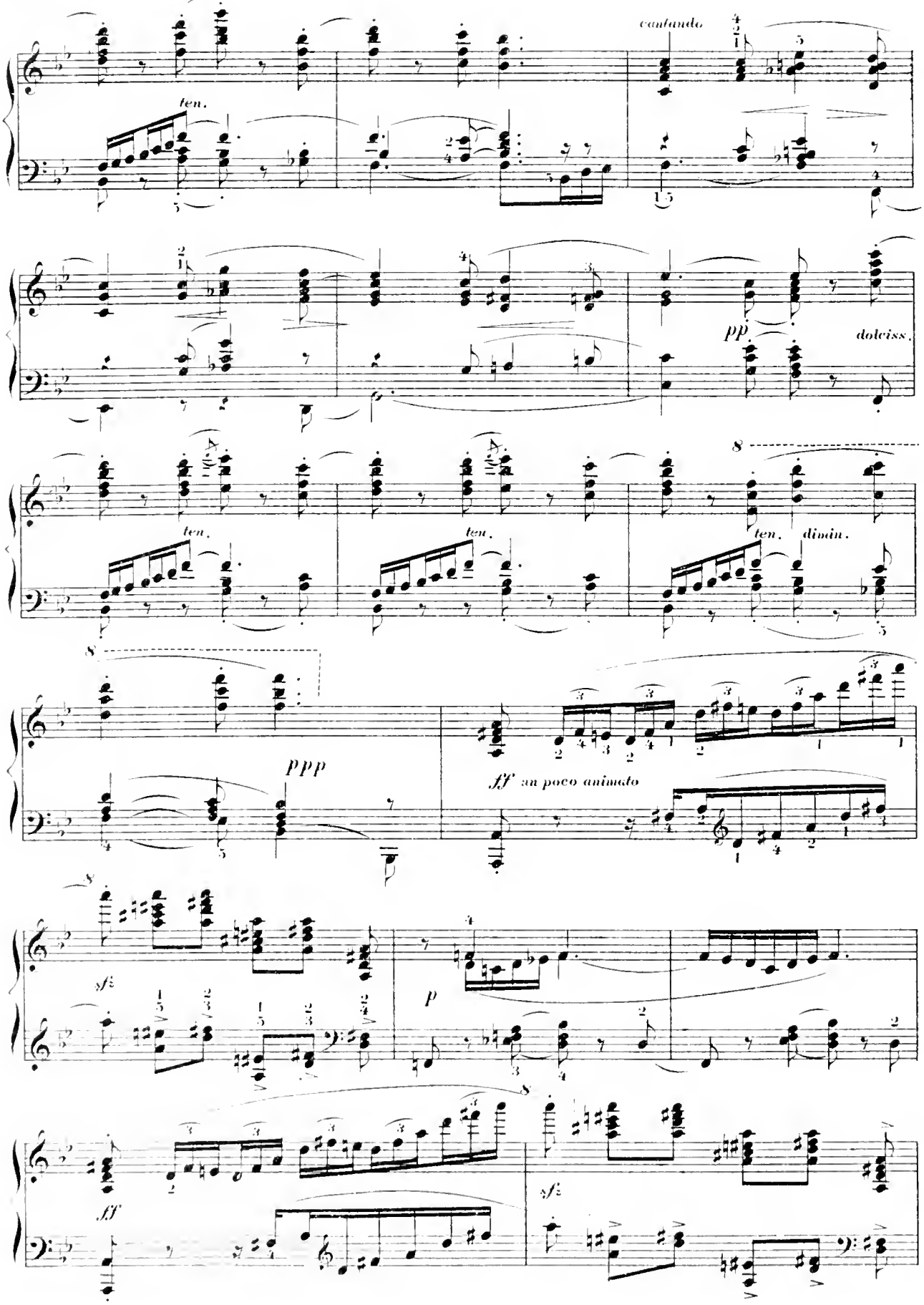
# Gondoliera.

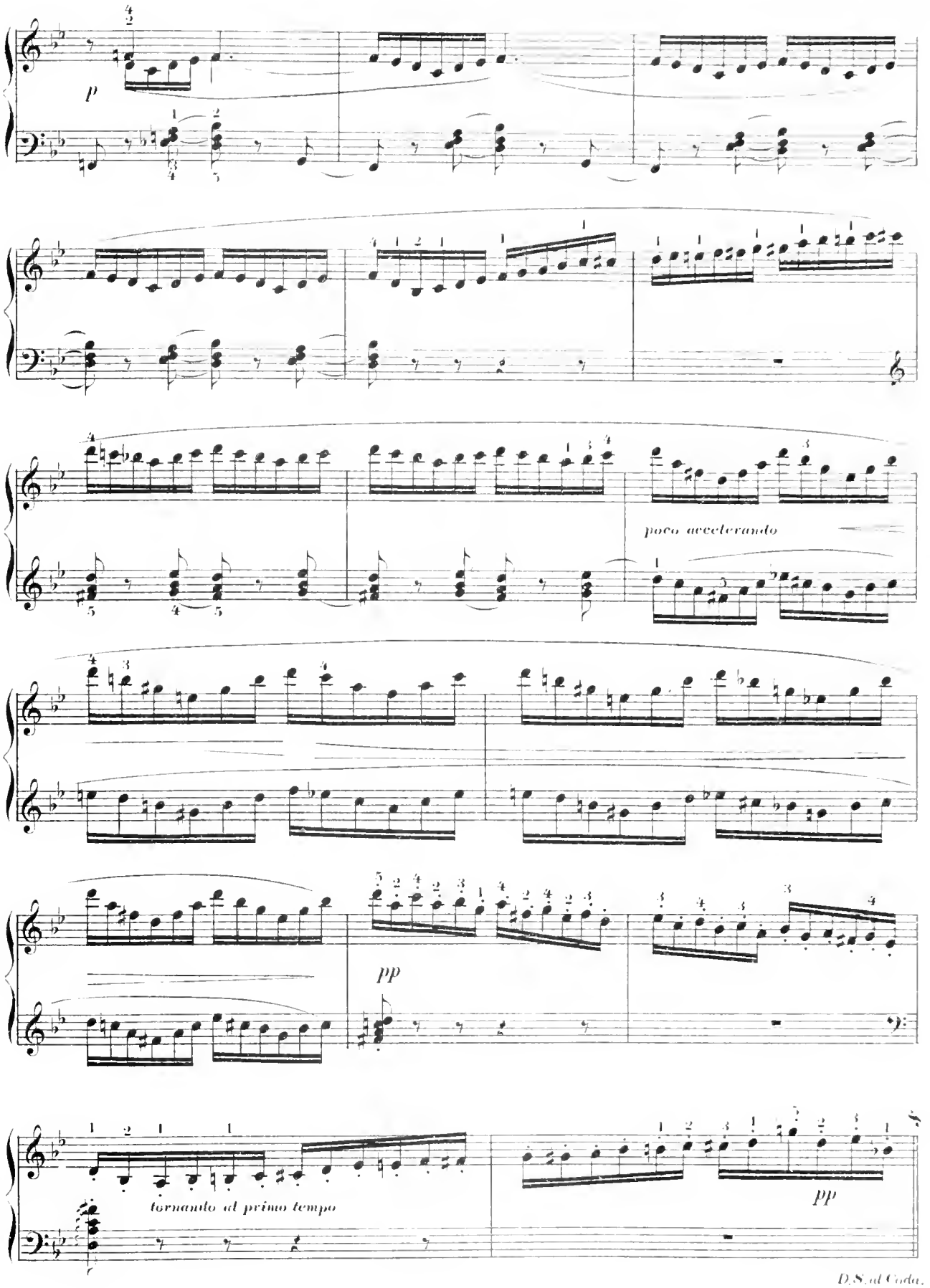
MAURICE MOSZKOWSKI.

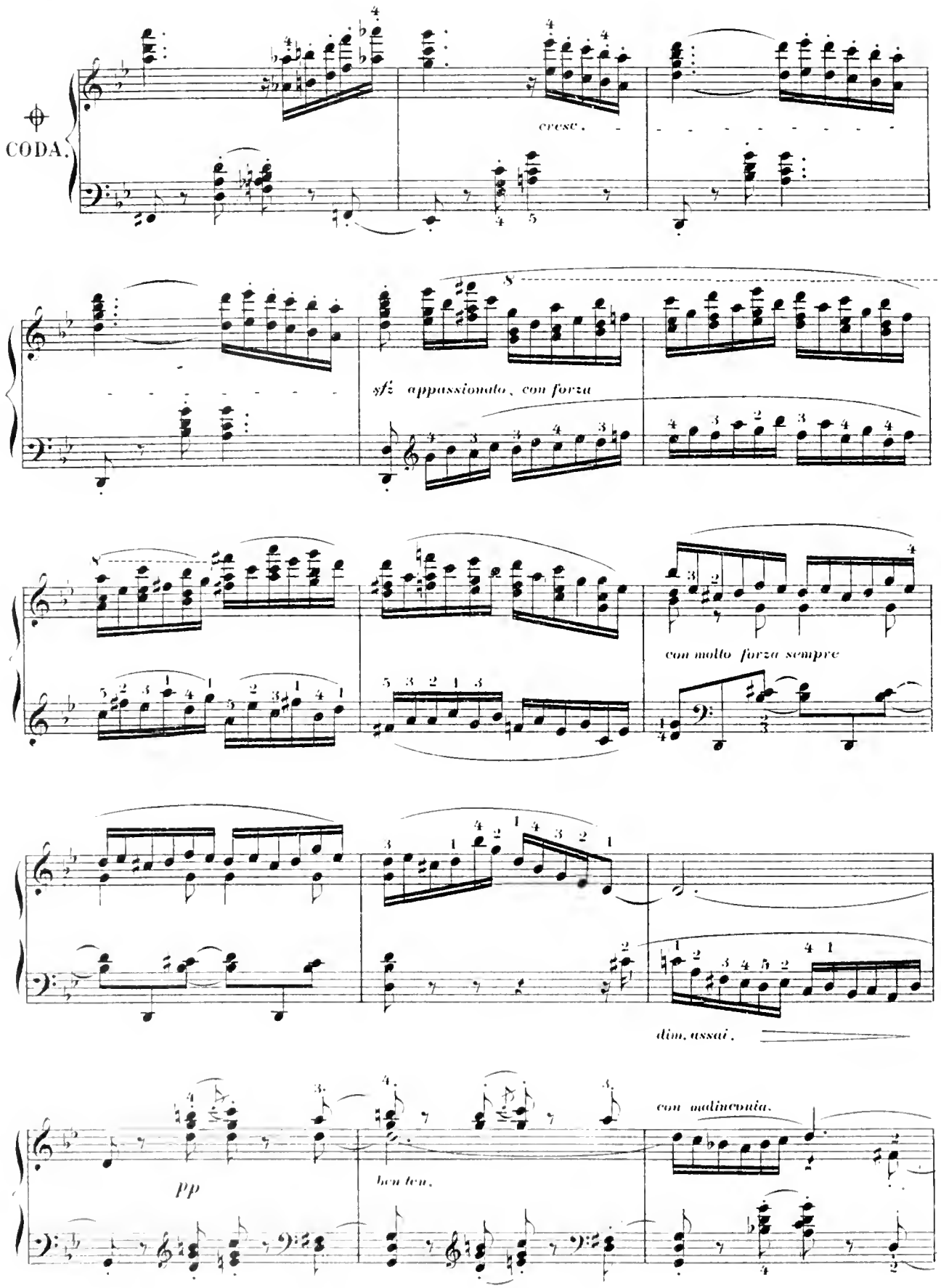


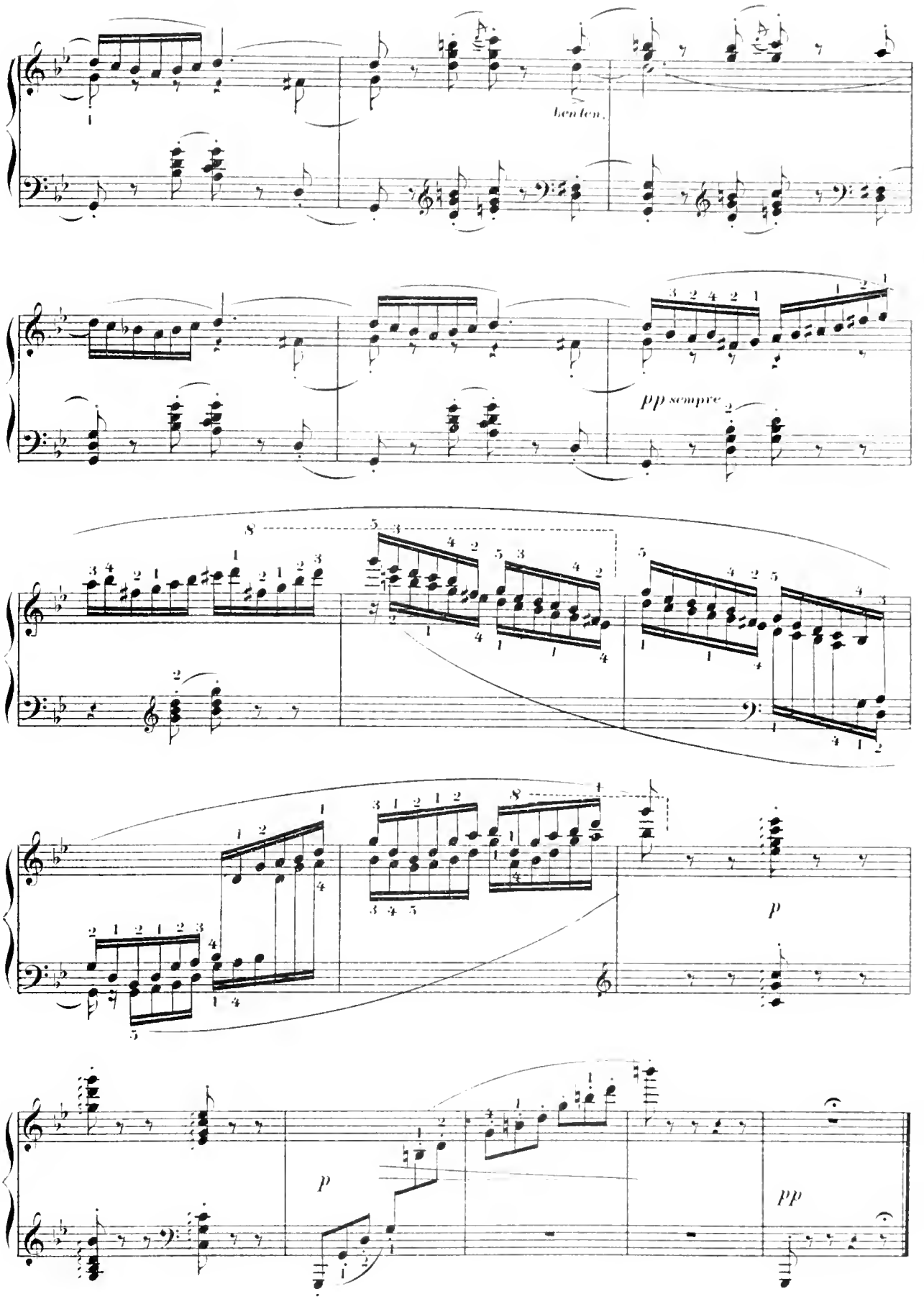

Last time to Coda
cresc.
f
ff
m.s.
m.d.
ff
vitard


p dolce e tranquillo
molto p
cantando
ten.
pp
dolciss.
ten.


cantando
ten.
pp
dolciss.
ten.
ten.
ten.
dimin.
ppp
fff un poco animato
sfz
p
fff
sfz


p
poco accelerando
pp
tornando al primo tempo
pp
D.S. al Coda.


CODA.
cresc.
sfz appassionato, con forza
con molto forza sempre
dim. assai.
pp
ben ten.
con malinconia.


Lento.
pp sempre
p
p
pp

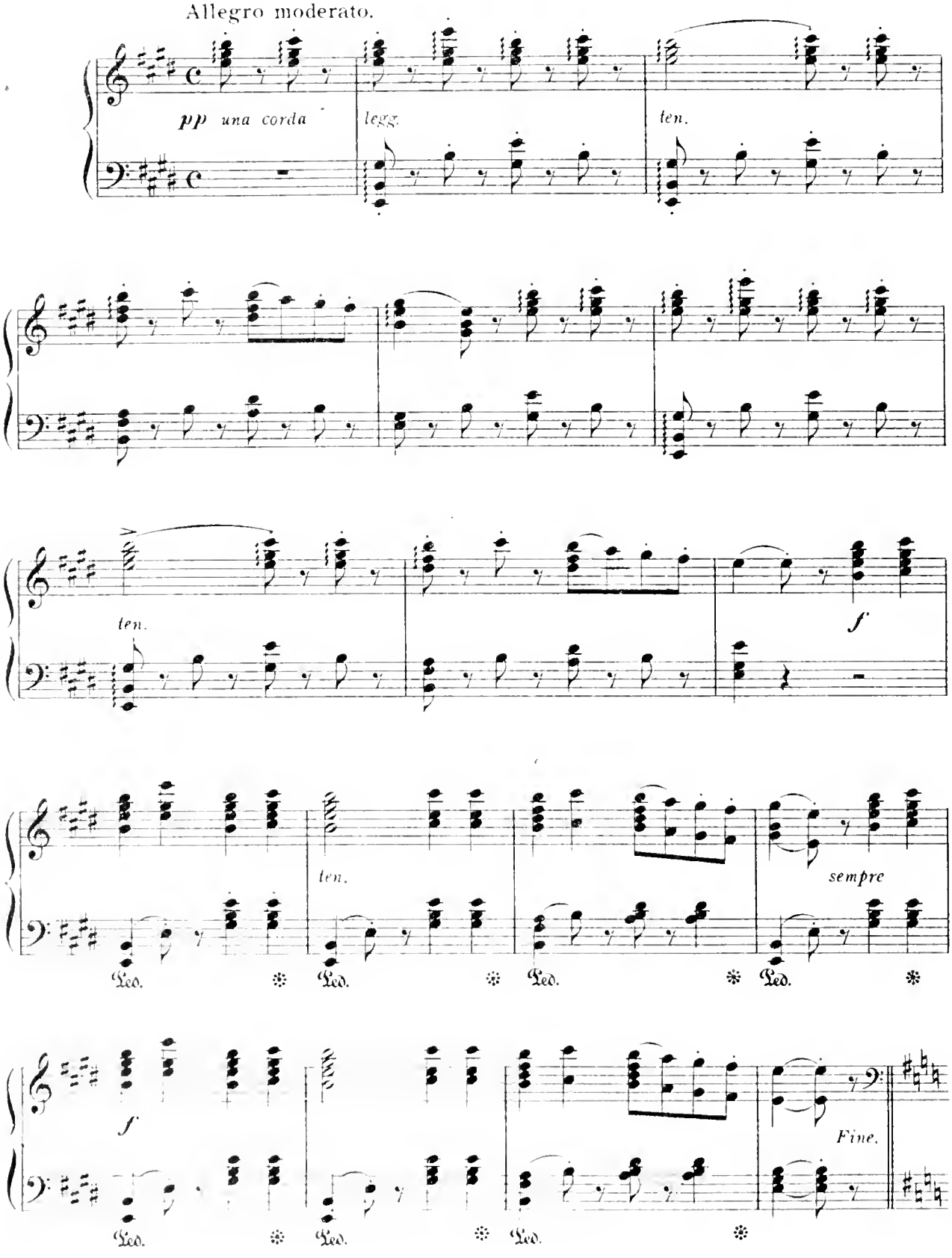
# Air Du Roi Louis XIII.

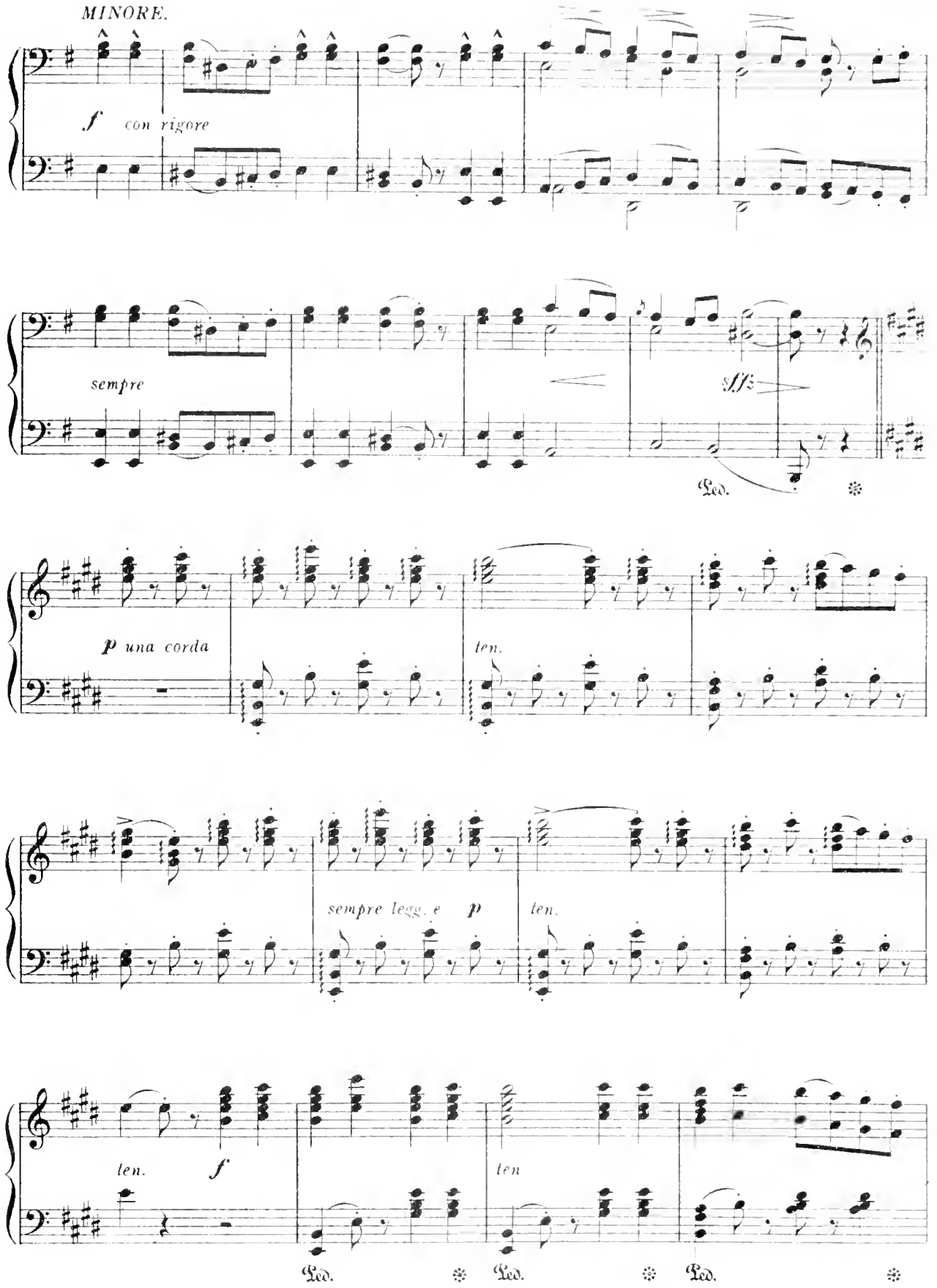
## AMARYLLIS.

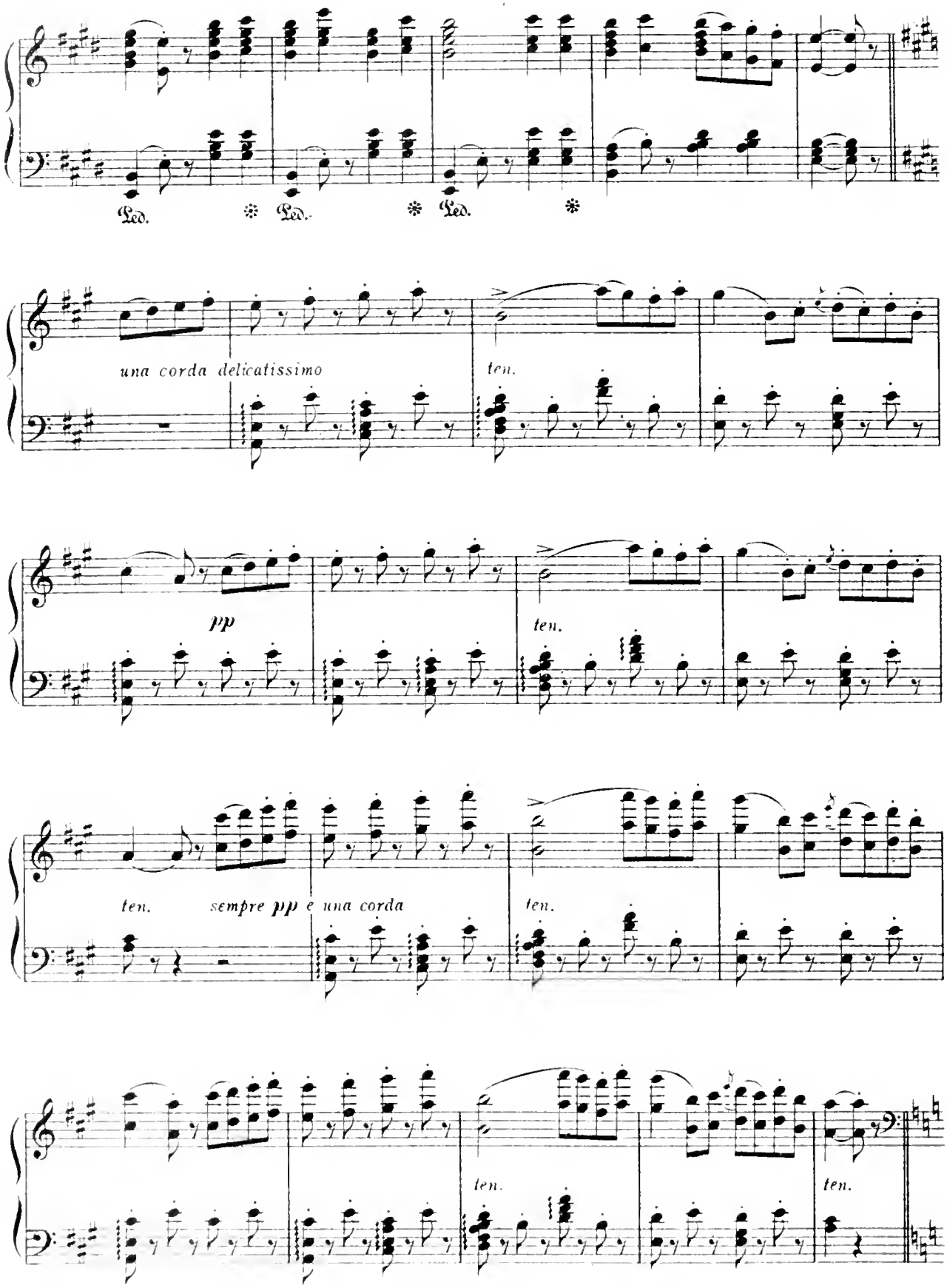
*Composed by King LOUIS XIII.*

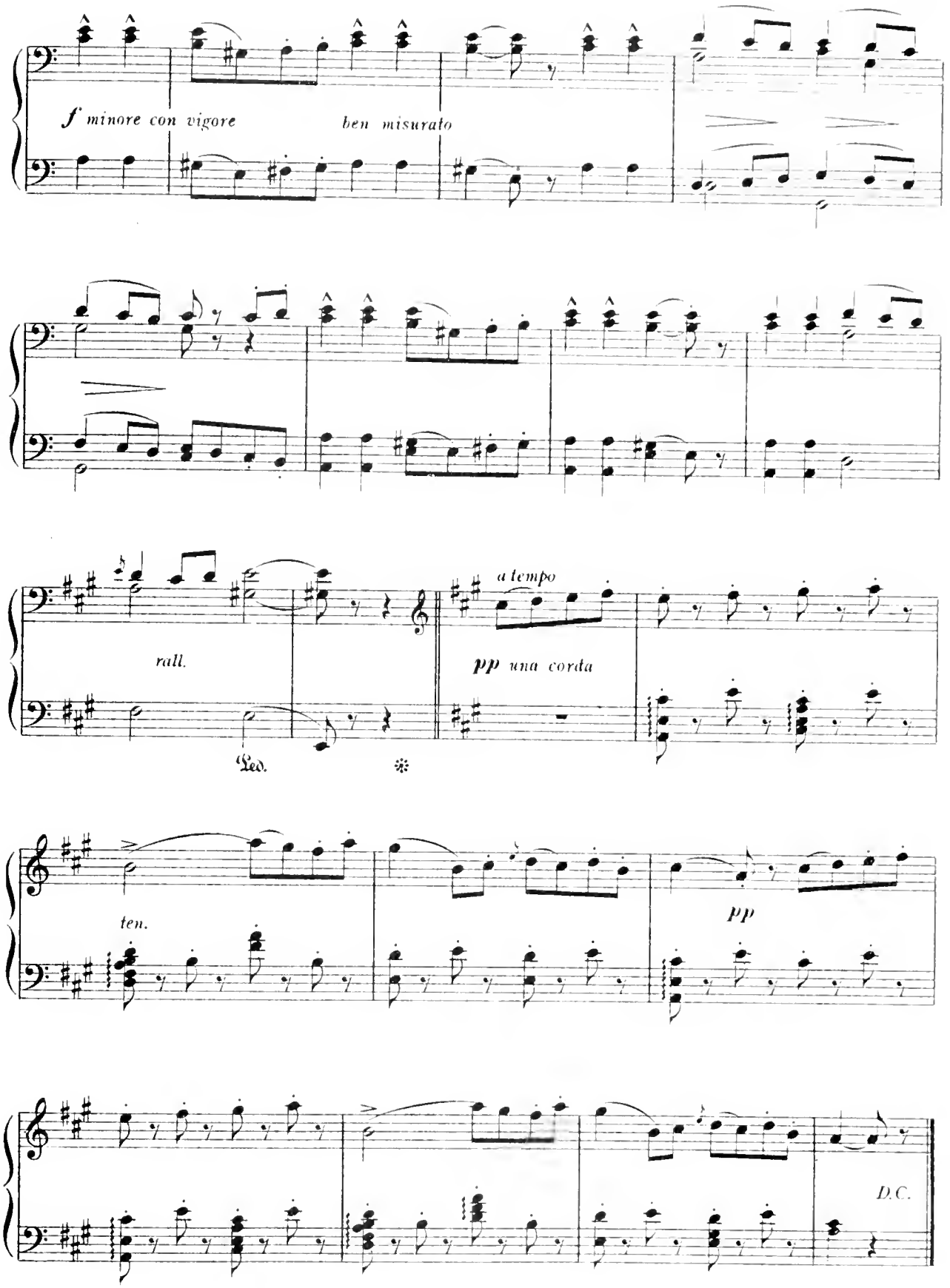
Trans. by HENRY GHYS.

Allegro moderato.



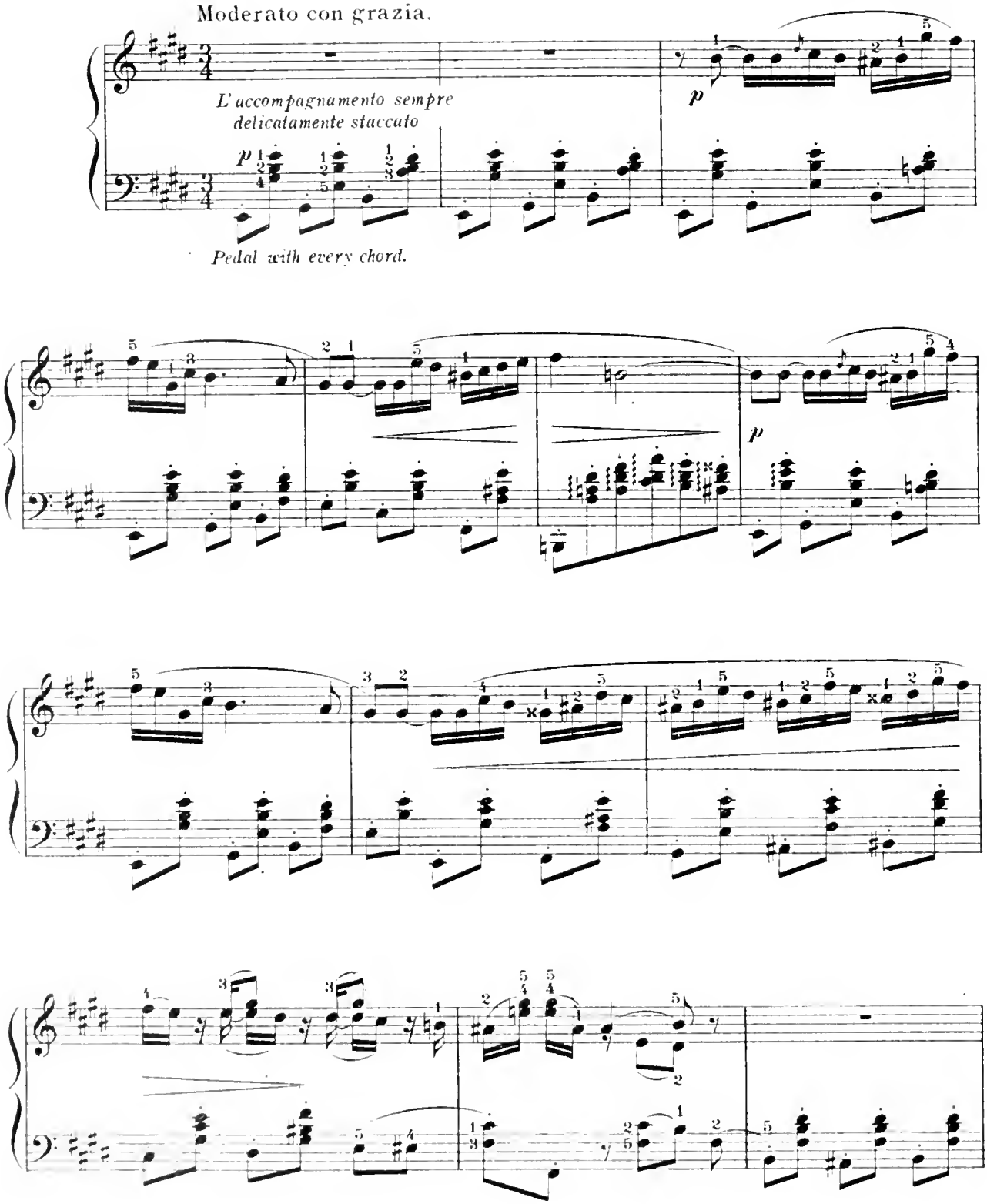

MINORE.
f con rigore
sempre
sffz
Ped.
p una corda
ten.
sempre legg. e p
ten.
ten. f
ten
Ped.
Ped.
Ped.

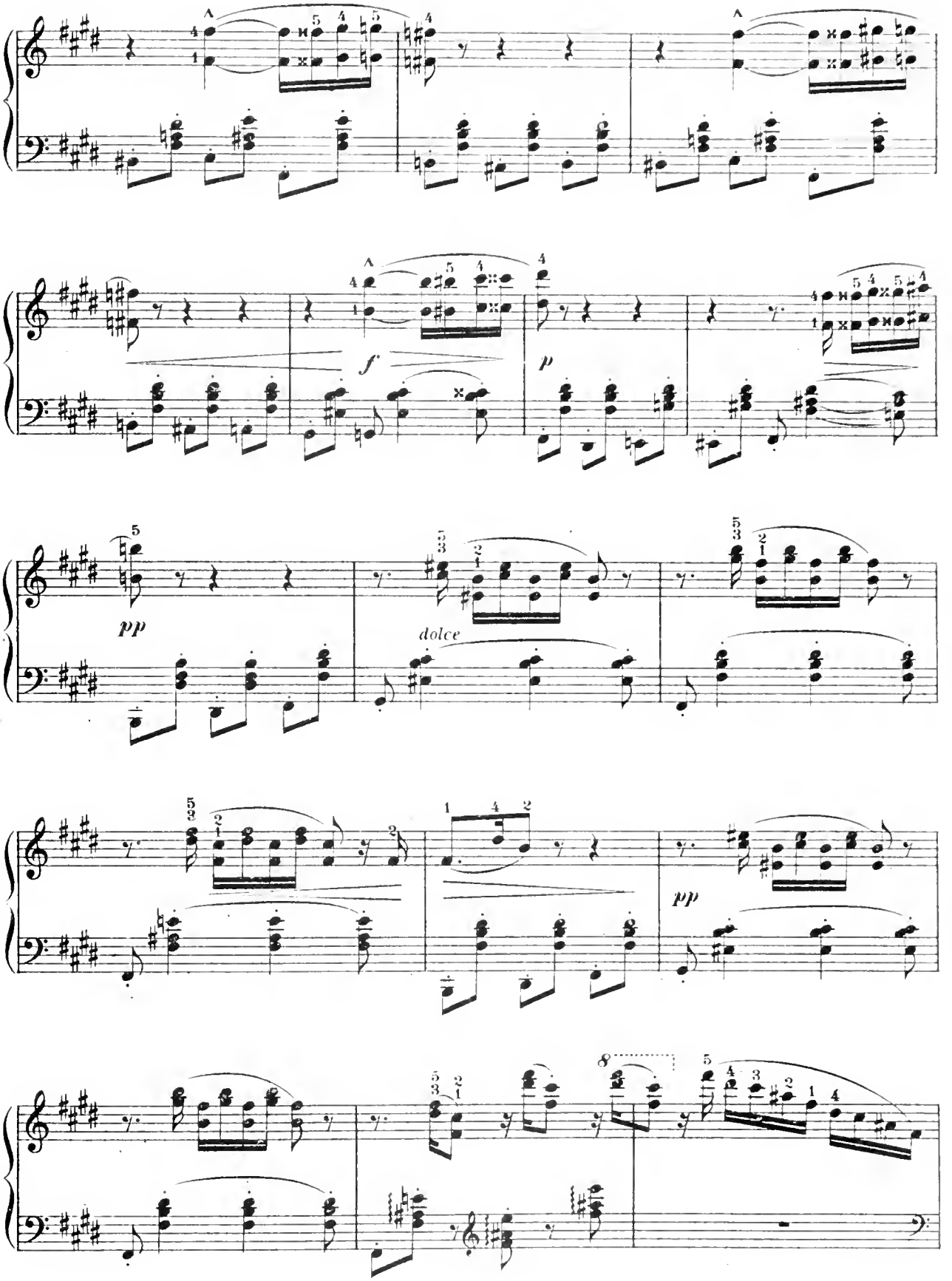

Ped.
Ped.
Ped.
una corda delicatissimo
ten.
pp
ten.
ten.
sempre pp e una corda
ten.
ten.
ten.

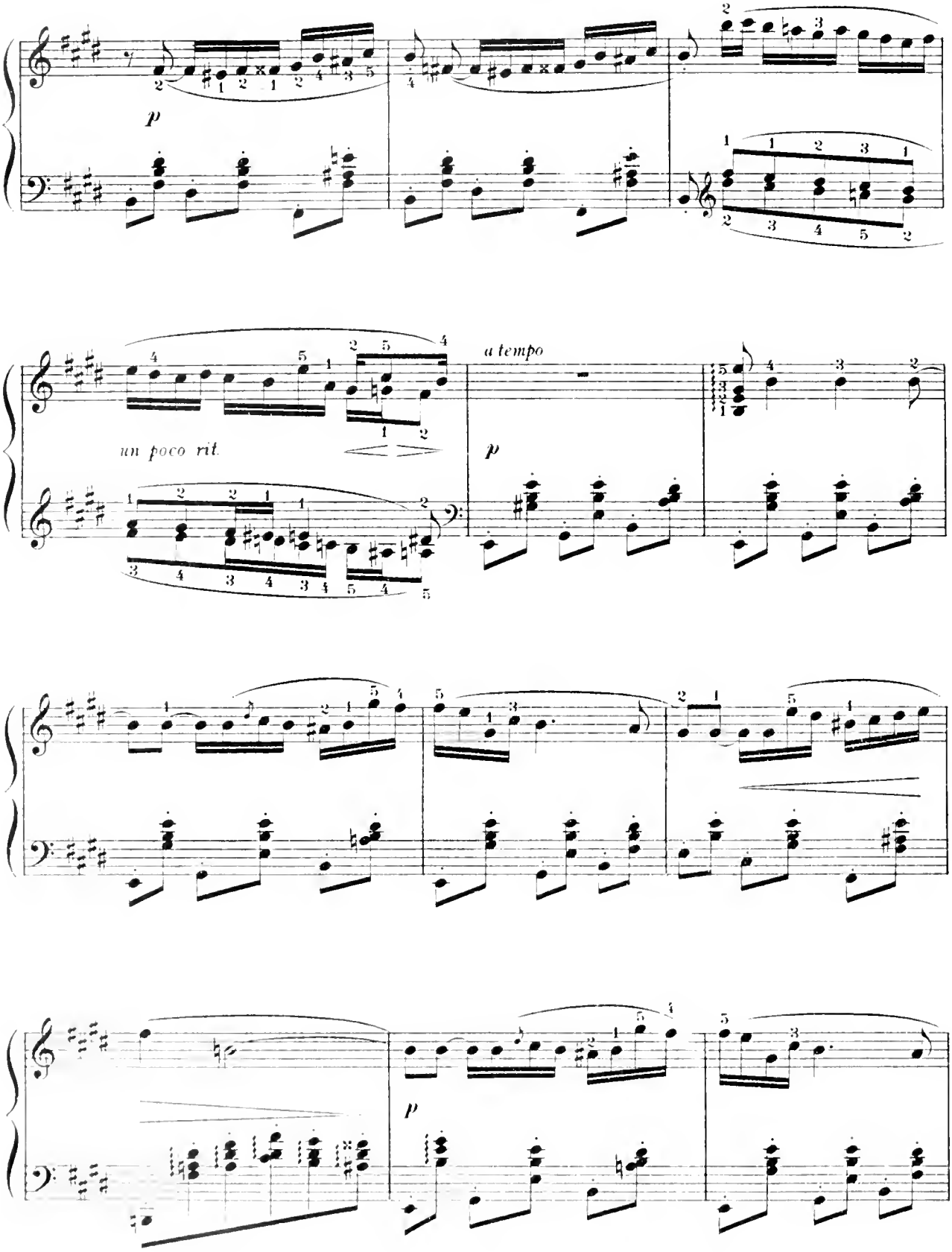

f minore con vigore
ben misurato
rall.
a tempo
pp una corda
Ped.
ten.
pp
D.C.

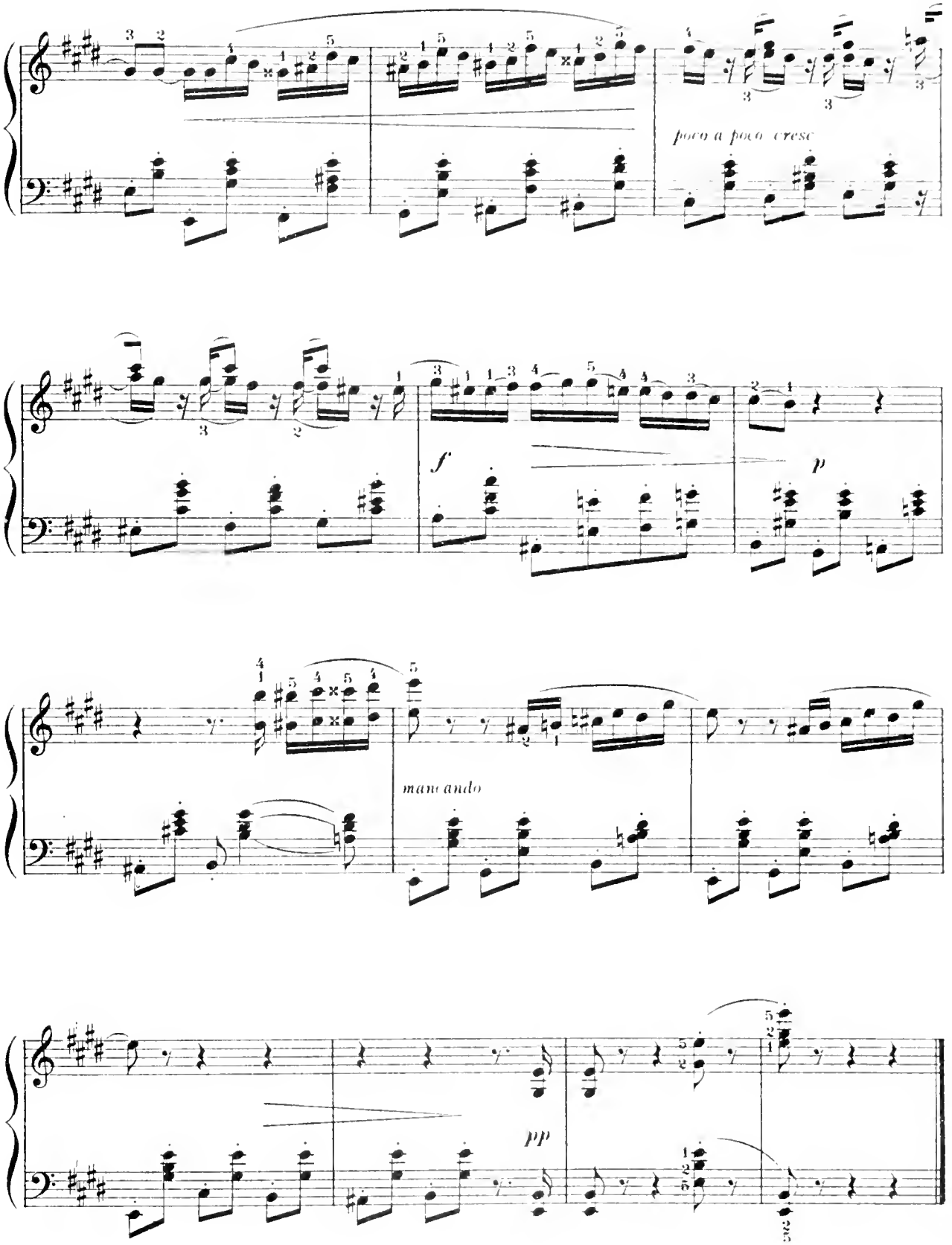
# Serenade.

ADOLF JENSEN




f
p
pp
dolce
pp
8

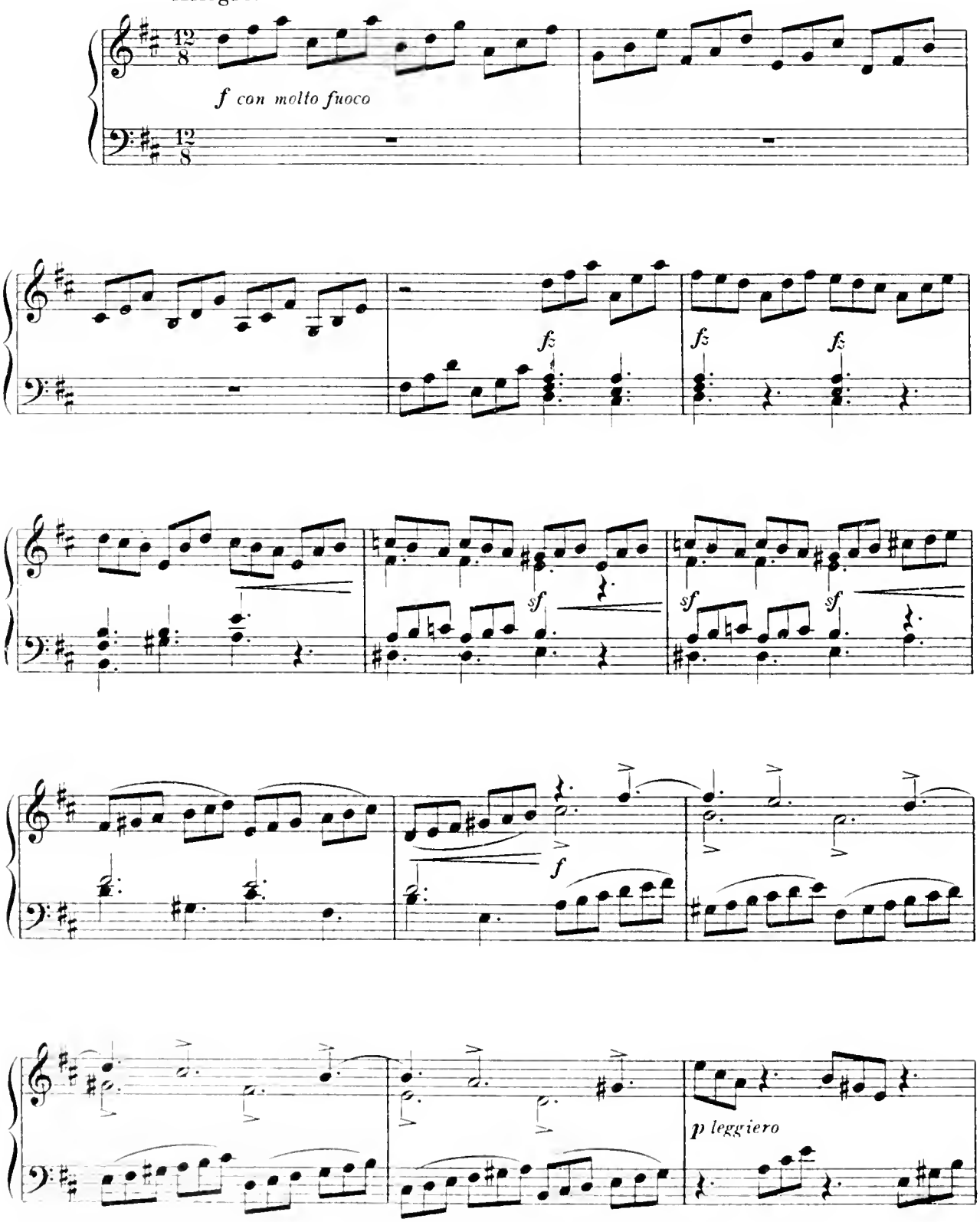

p
un poco rit.
a tempo
p
p

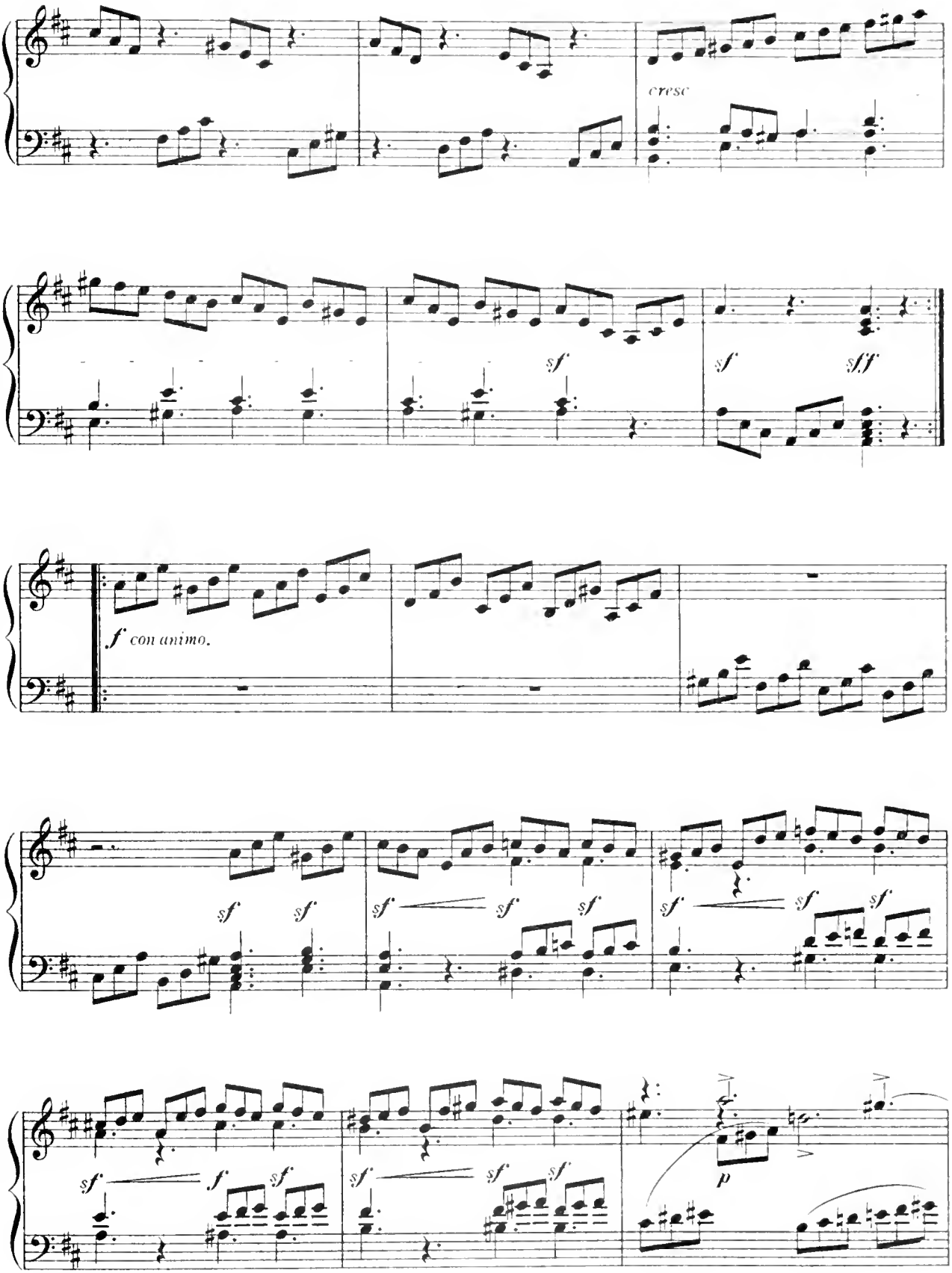

poco a poco cresc
f
p
mancando
pp

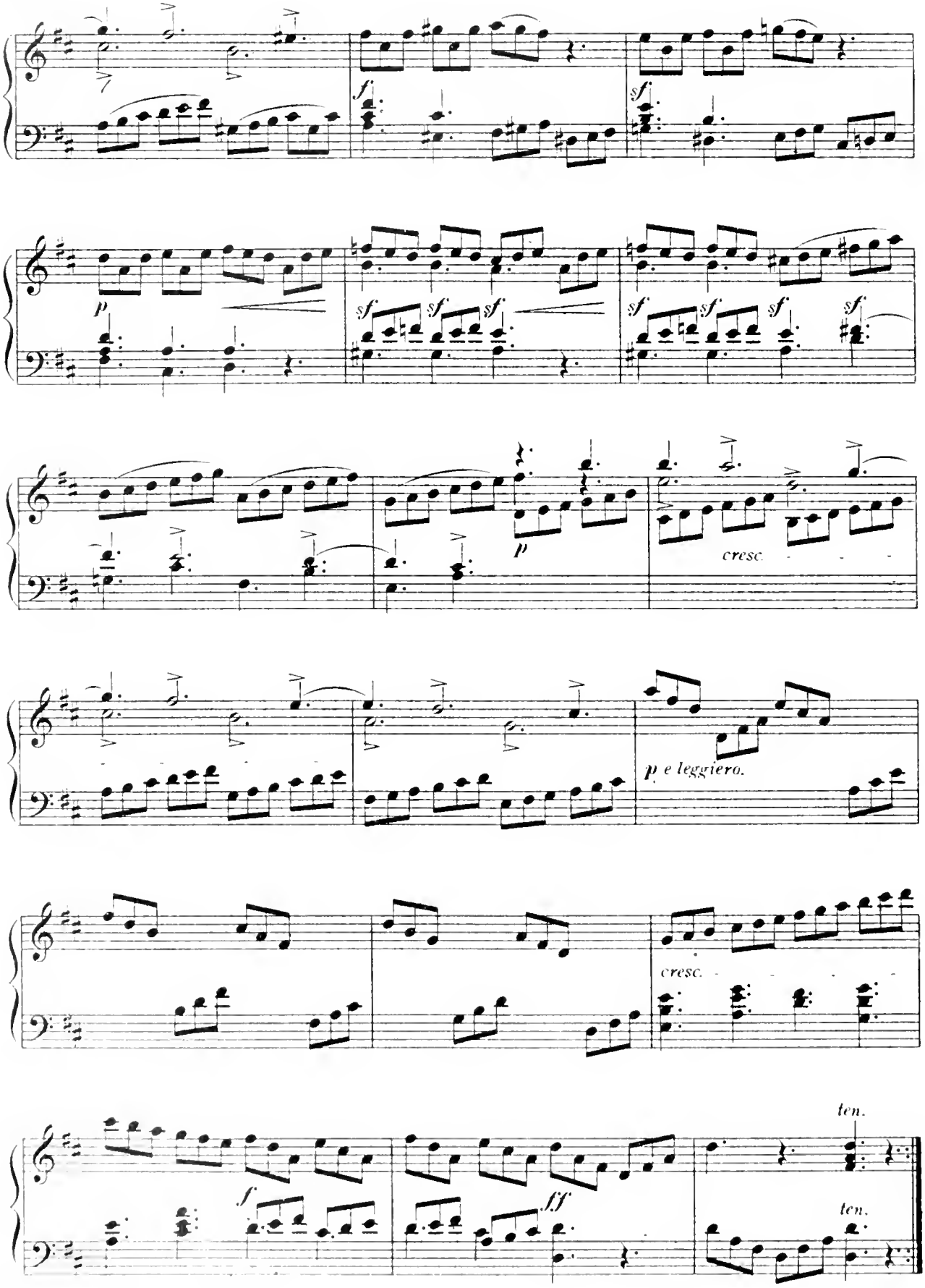
# Gigue.

BALTHASER GALUPPI
1706 - 1785

Allegro.



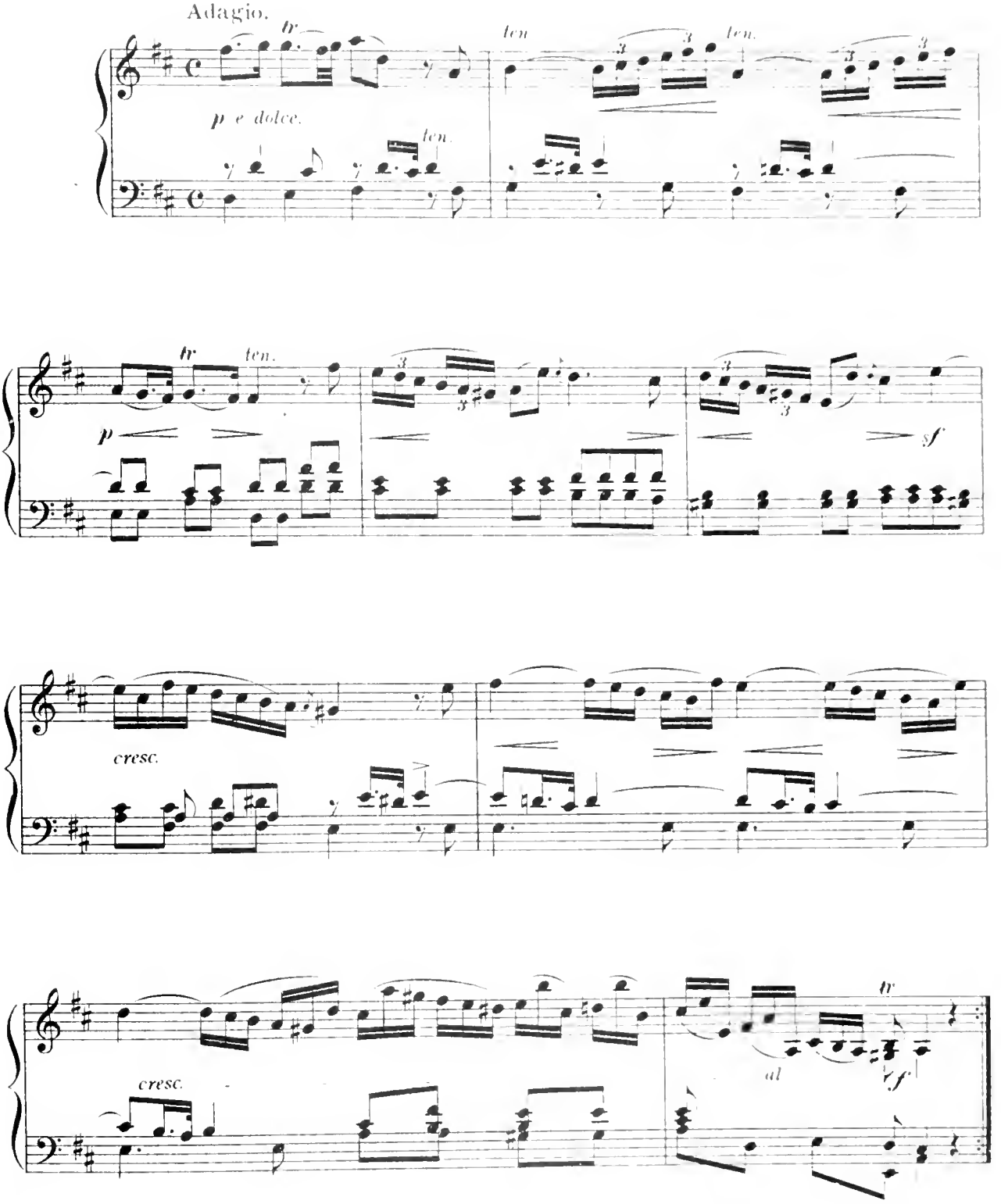

cresc
sf
sf
sfff
f con animo.
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p

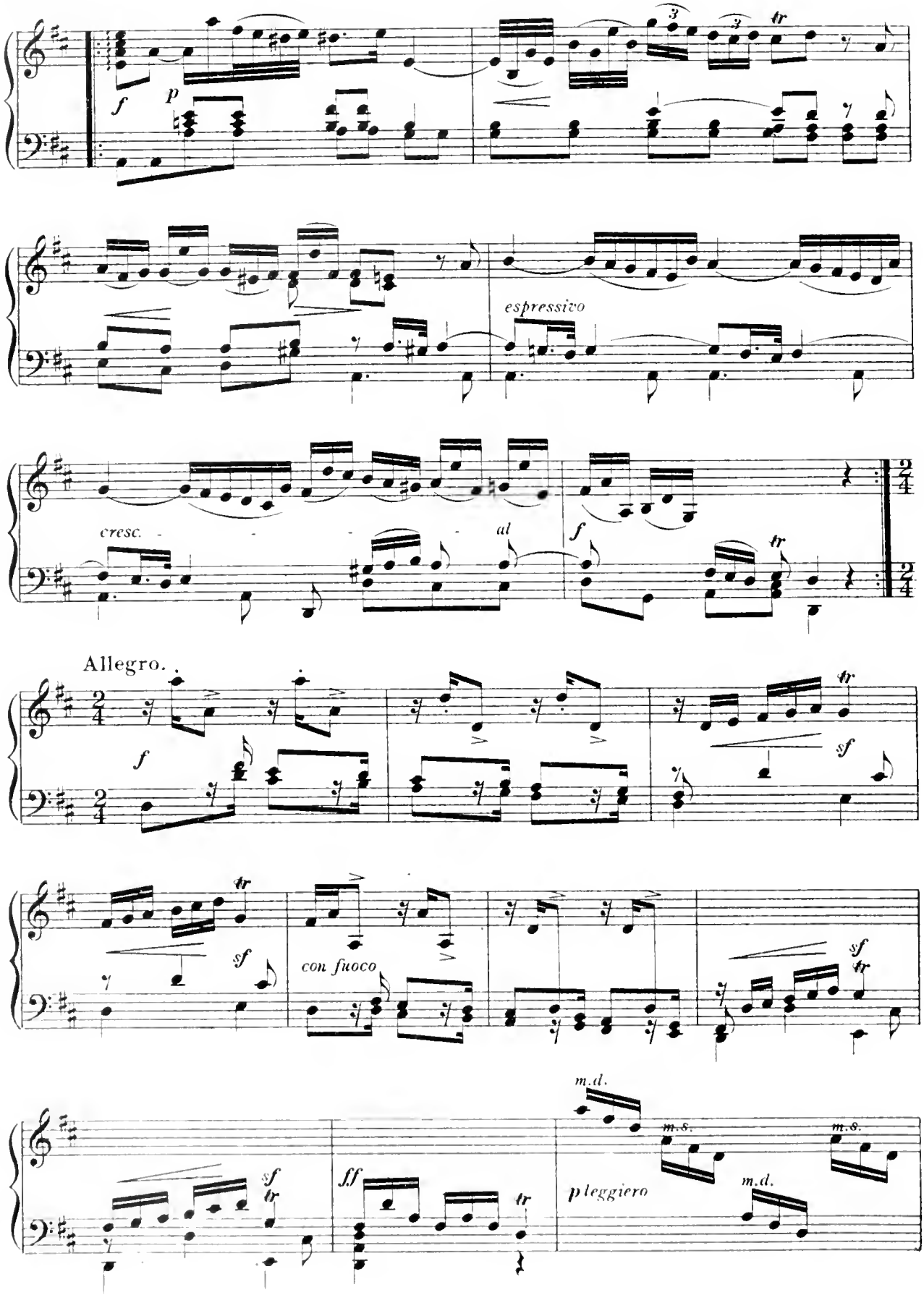

sf
sf
p
sf
sf
sf
sf
sf
sf
sf
sf
p
cresc.
p e leggiero.
cresc.
f
ff
ten.
ten.

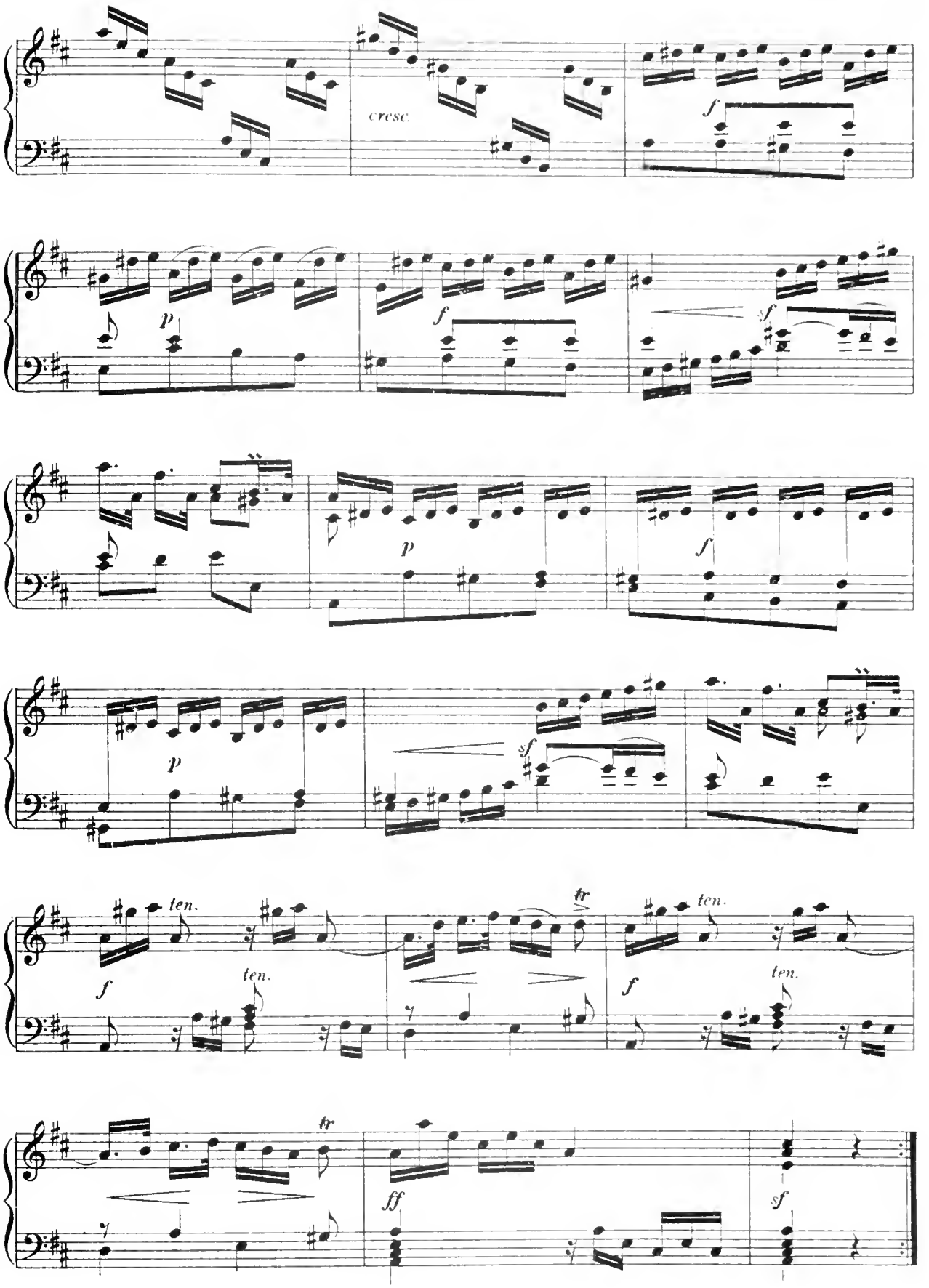
MUSING.

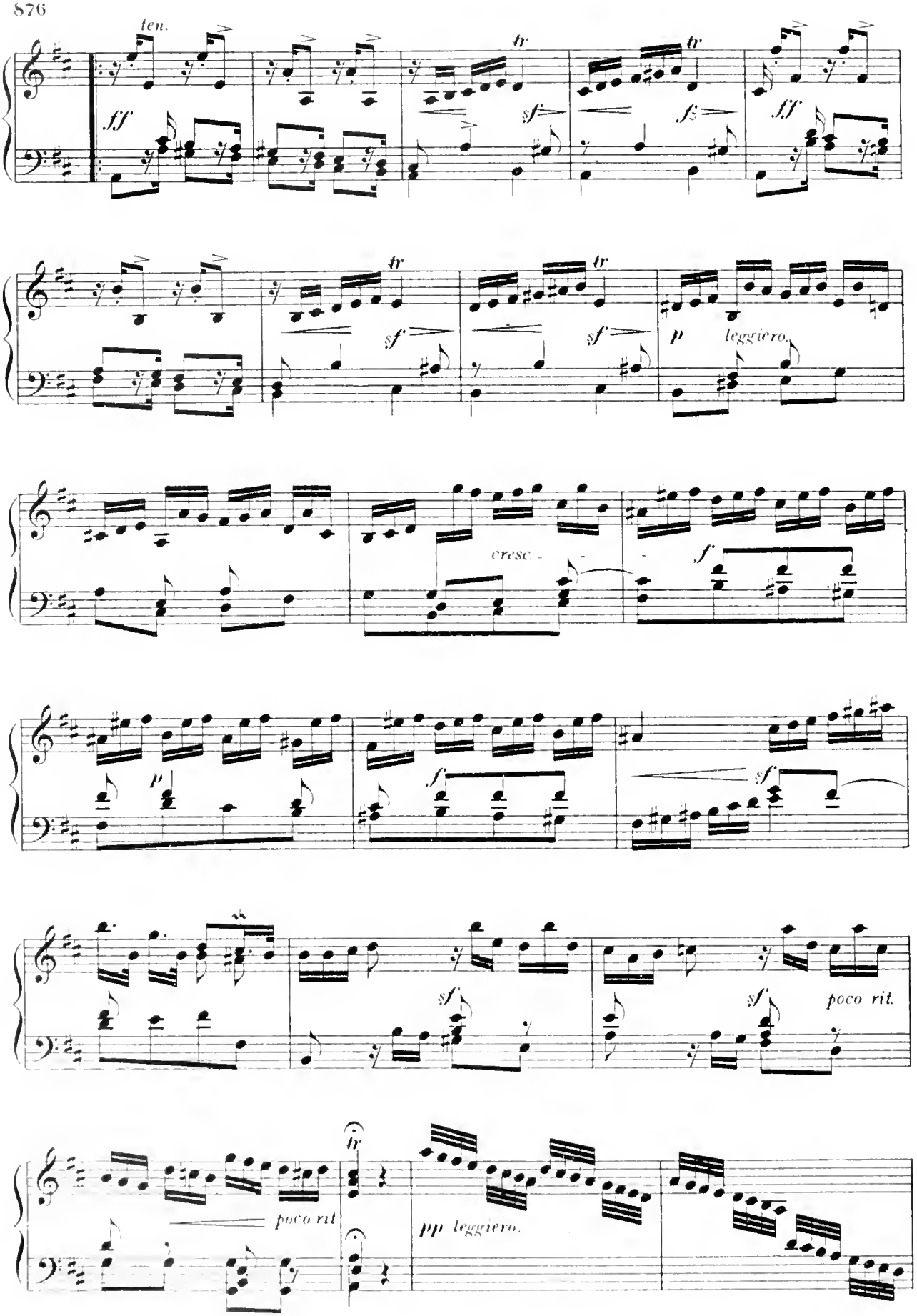
# Sonata.

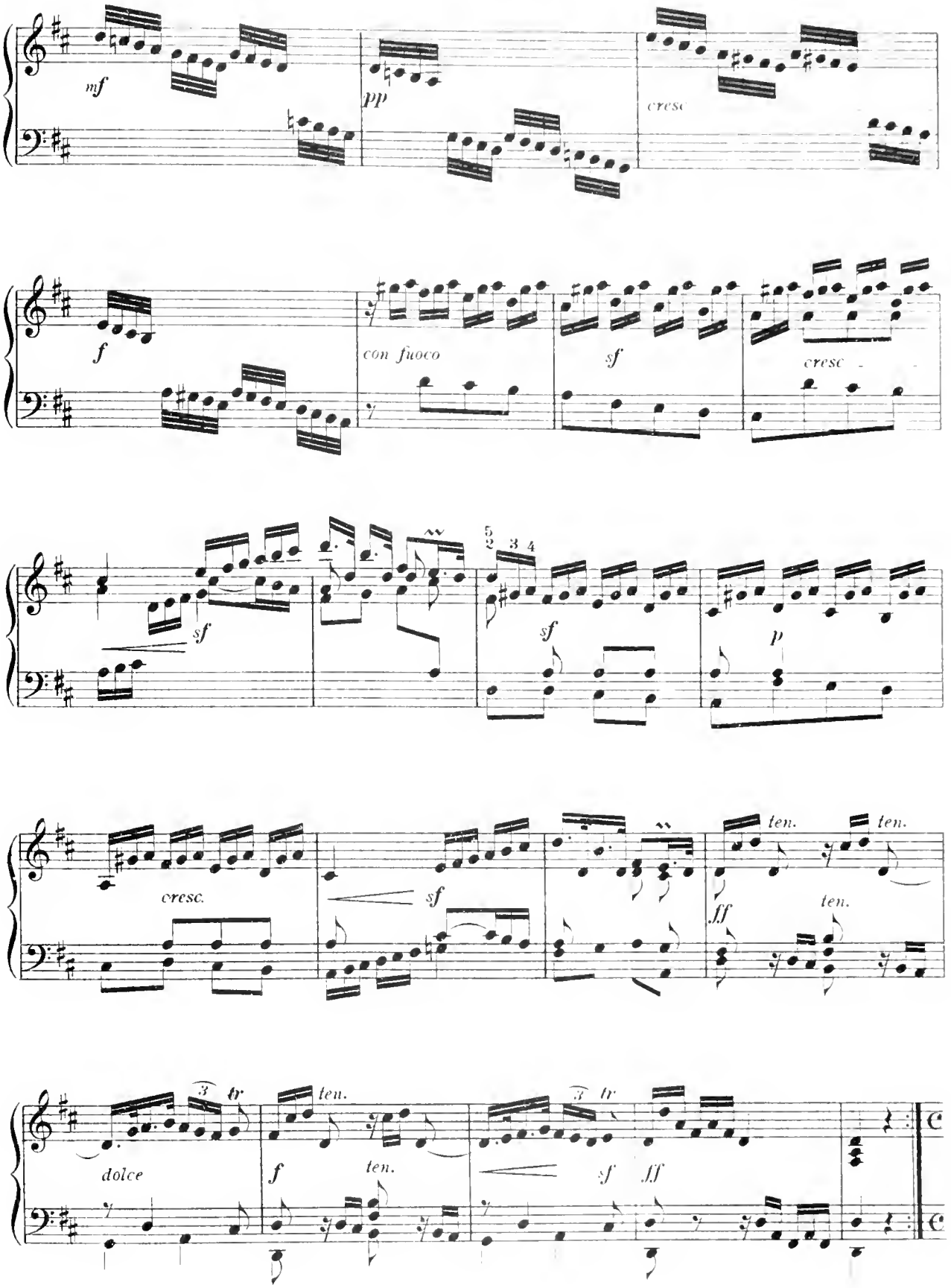
BALTHASAR GALUPPI
1706–1785



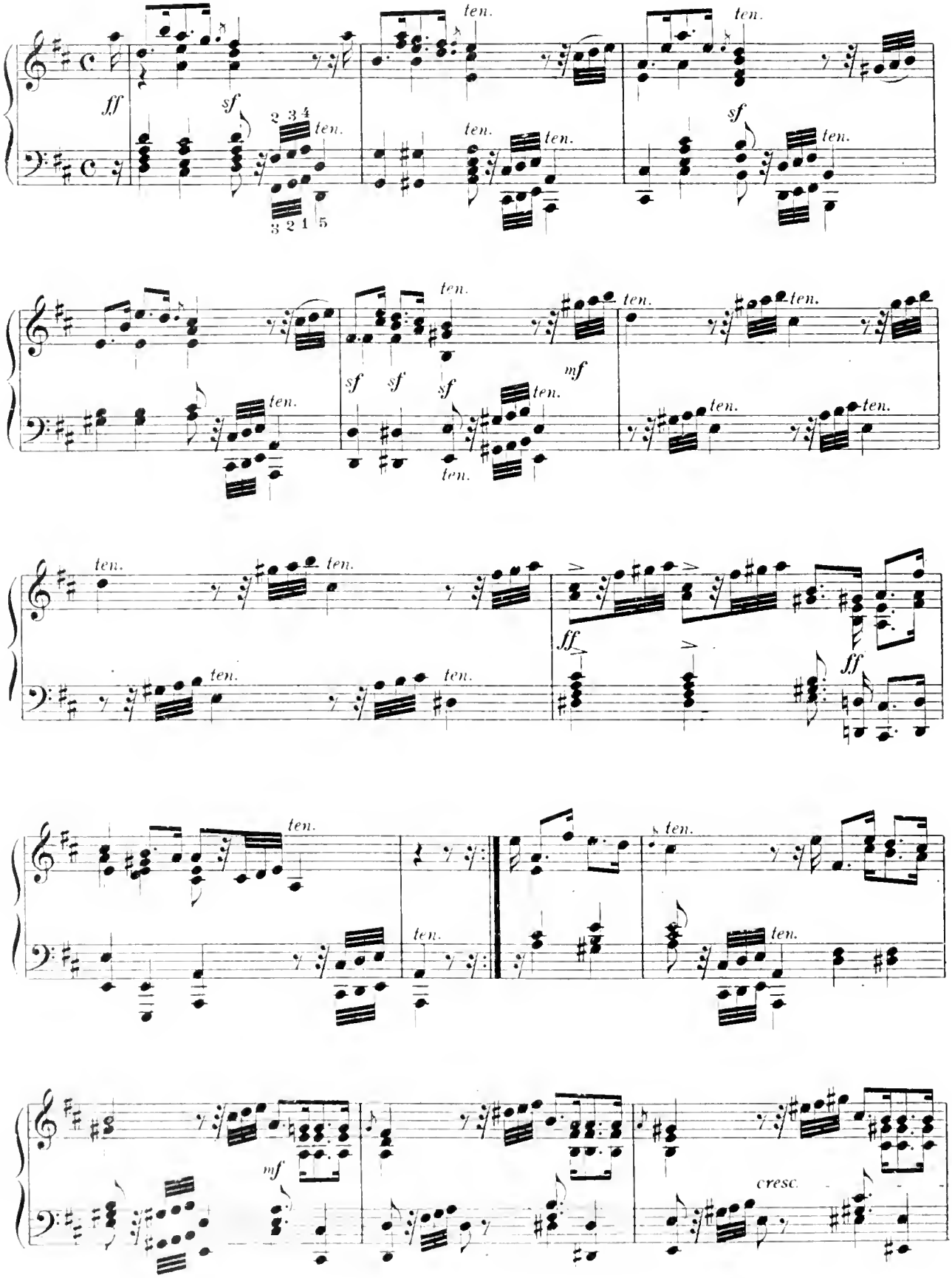

f
p
3
3
tr
espressivo
cresc.
al
f
tr
Allegro.
f
tr
sf
sf
con fuoco
sf
tr
sf
tr
ff
tr
m.d.
m.s.
m.s.
p leggiero
m.d.

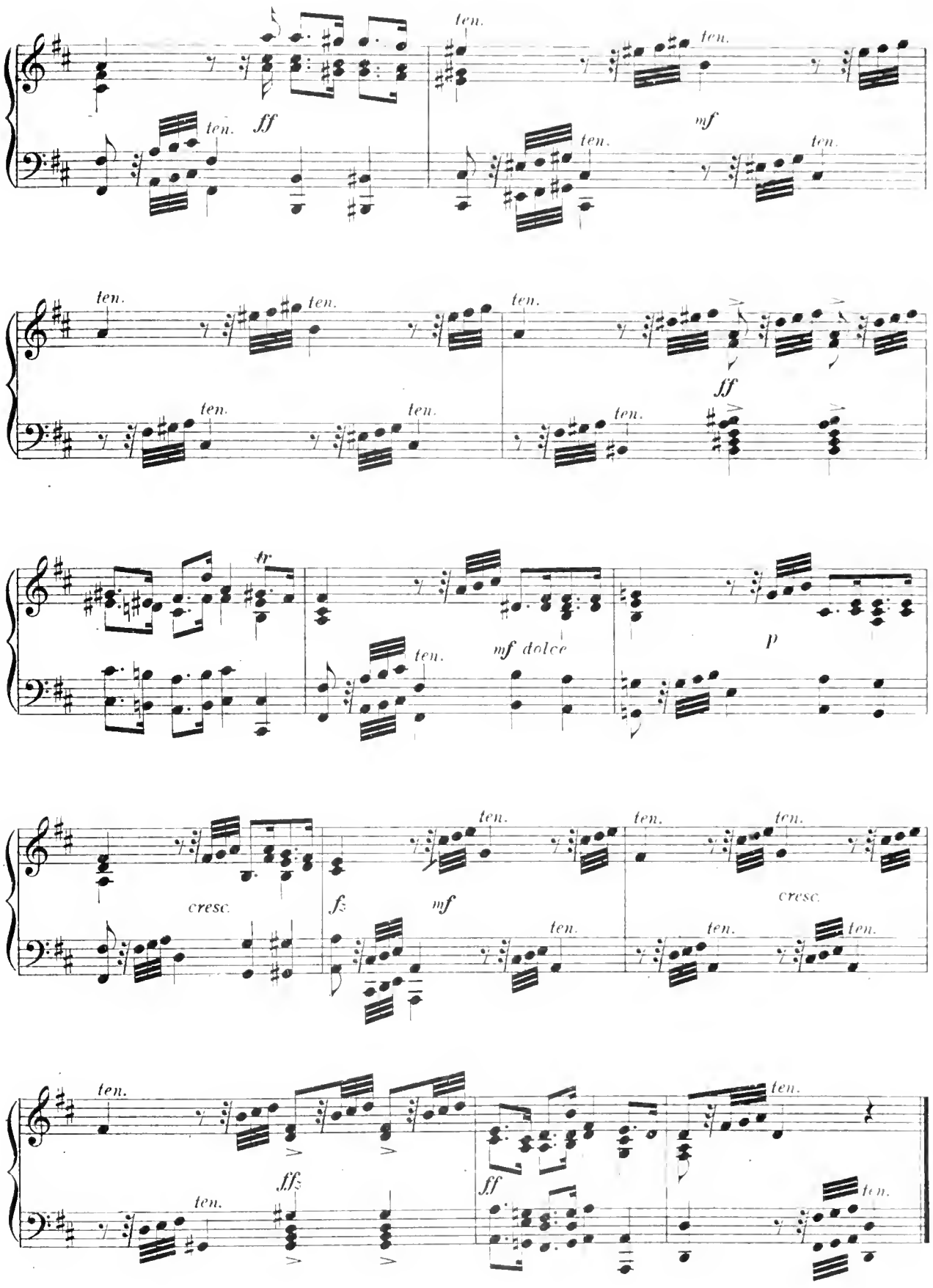

cresc.
f
p
f
sf
p
f
p
sf
ten.
f
ten.
tr
ten.
f
ten.
tr
ff
sf


ten.
ff
tr
sf
fz
ff
tr
sf
tr
sf
p
leggiero.
cresc.
f
p
f
sf
sf
sf
poco rit.
poco rit
fr
pp leggiero.


mf
pp
cresc
f
con fuoco
sf
cresc
sf
sf
p
cresc.
sf
ten.
ten.
fff
ten.
dolce
tr
f
ten.
ten.
tr
sf
fff

Spirituoso e staccato.

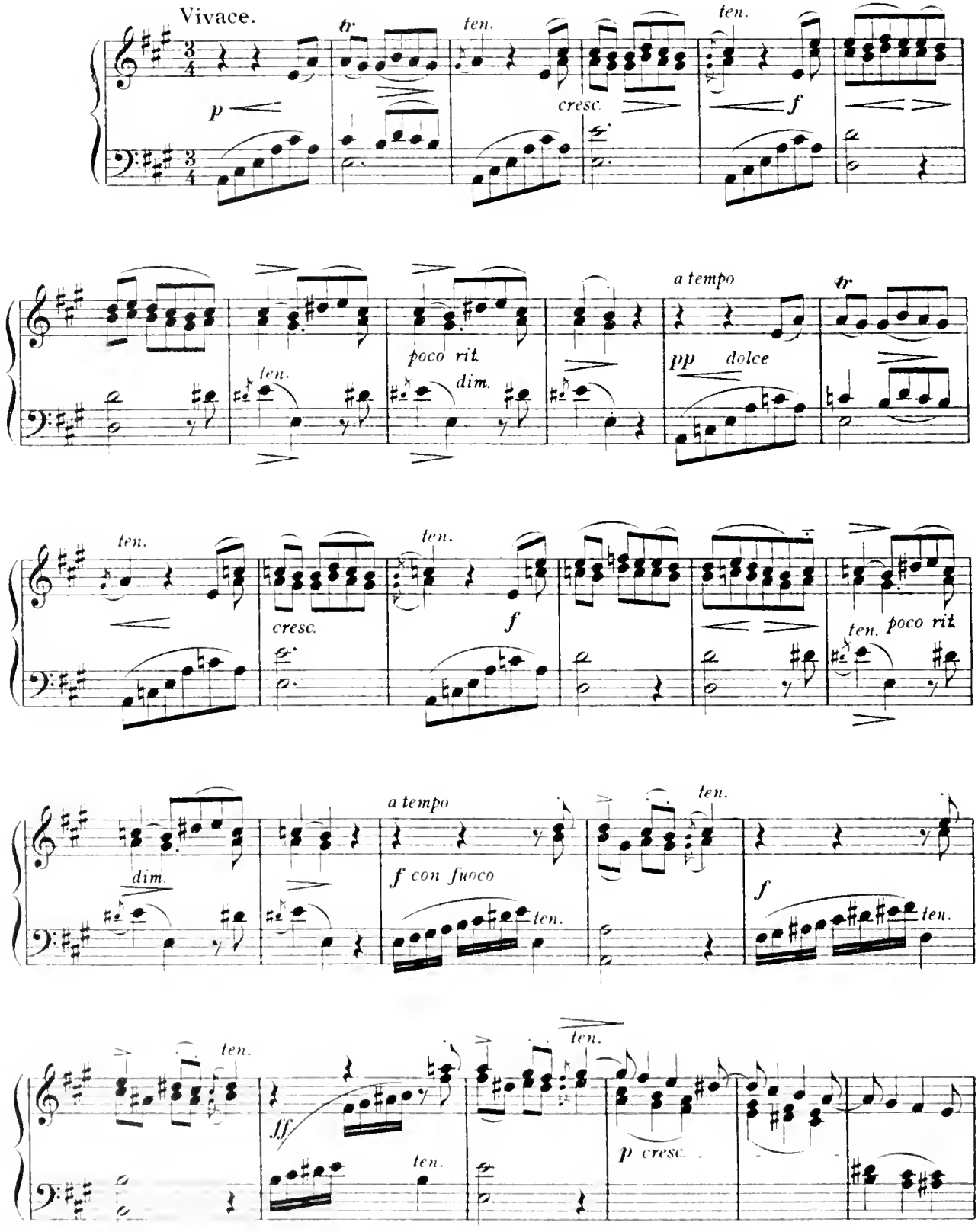


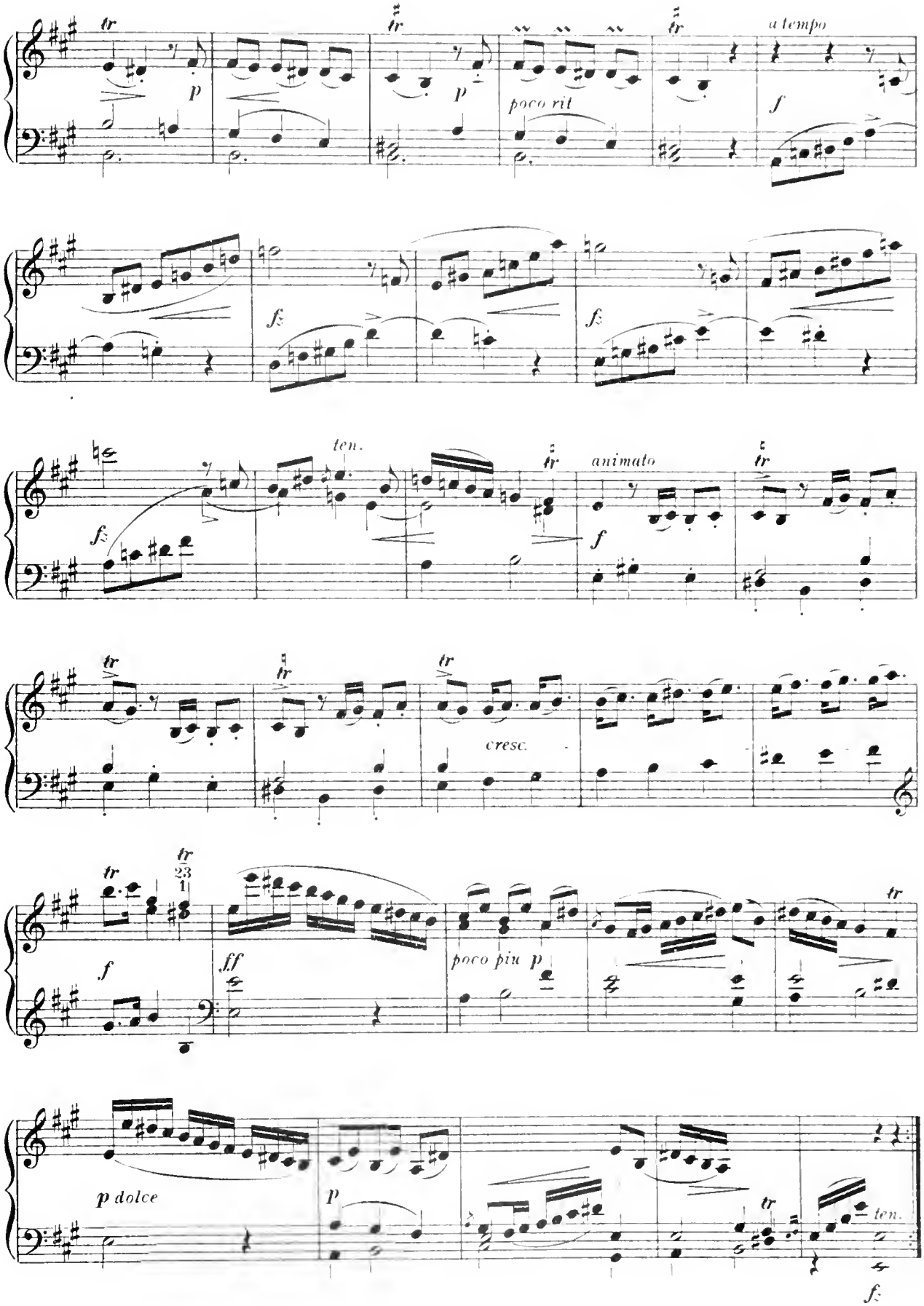

ten.
ff
mf
ff
tr
mf dolce
p
cresc.
fz
cresc.
fff
ff

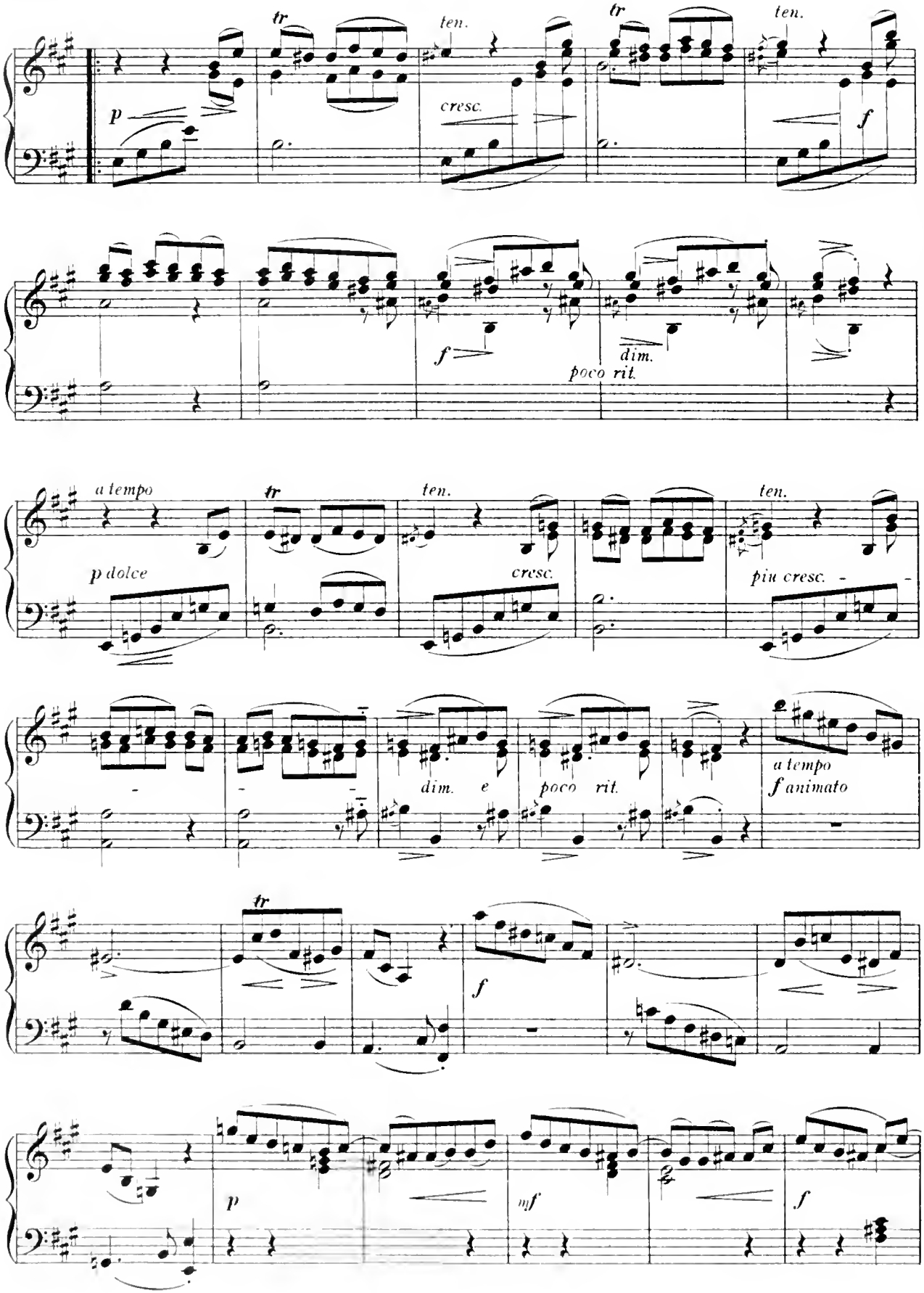
# Sonata.

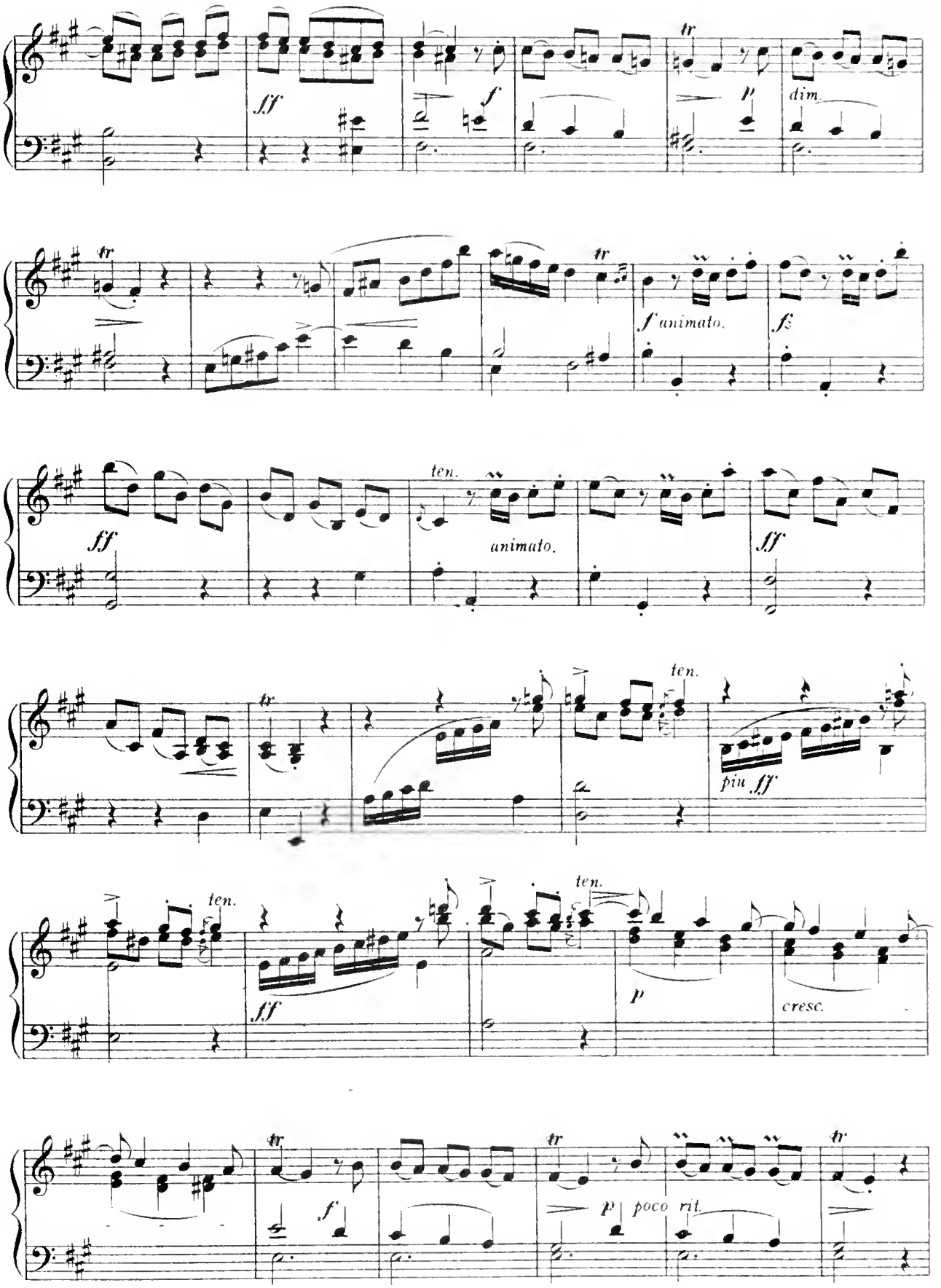
(1754)

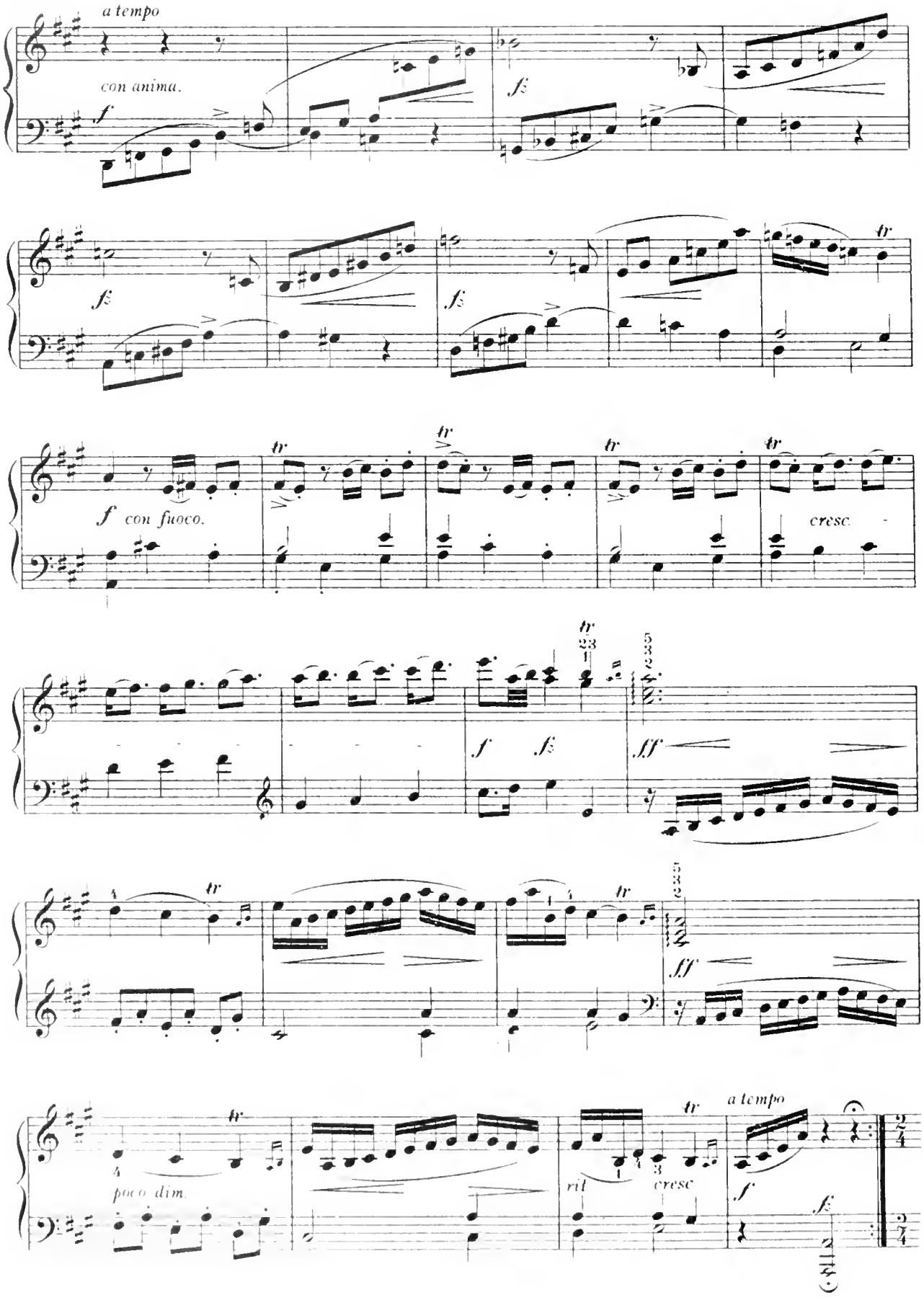
PIETRO DOMENICO PARADISI.
(1712-1795)

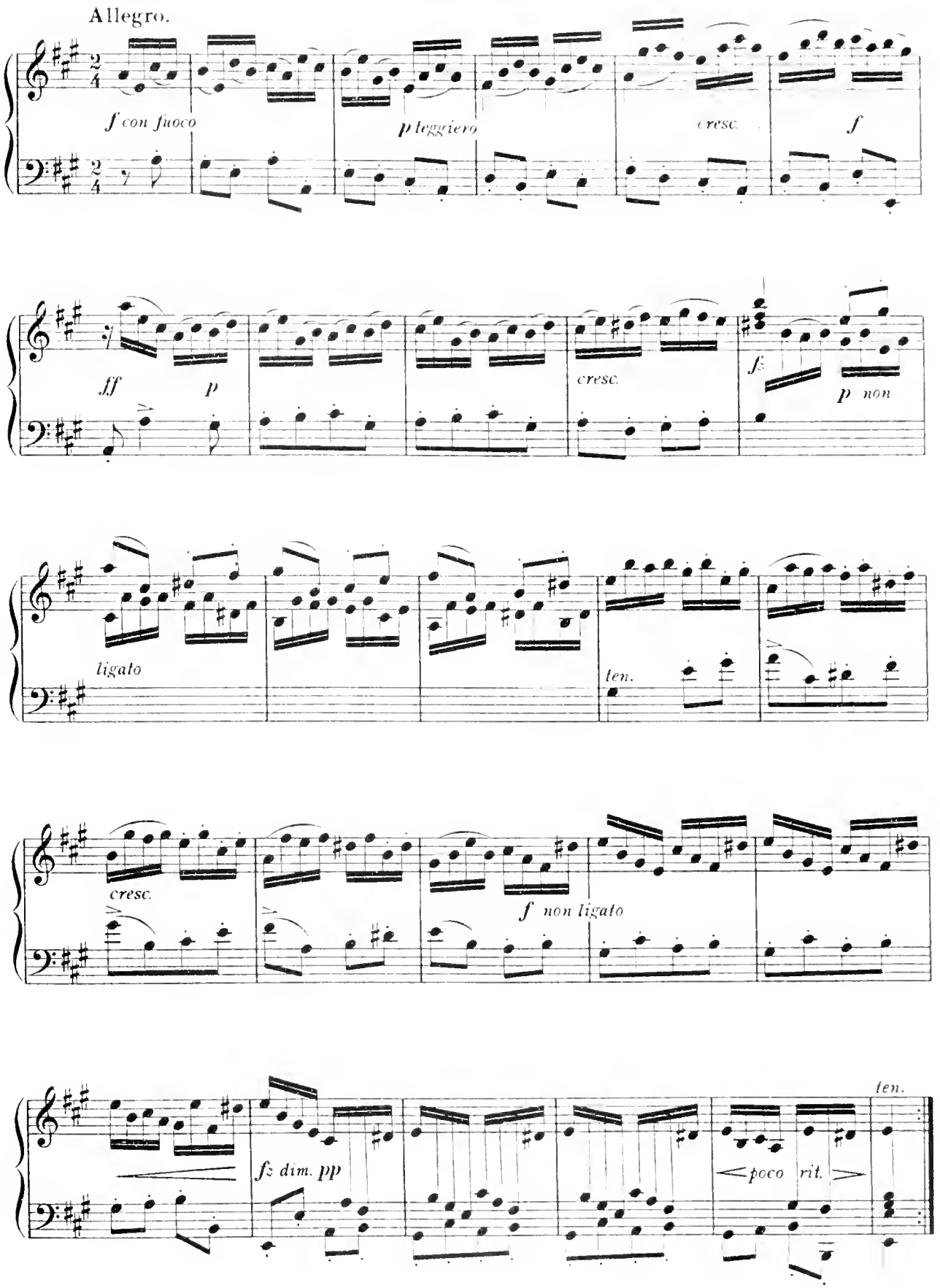


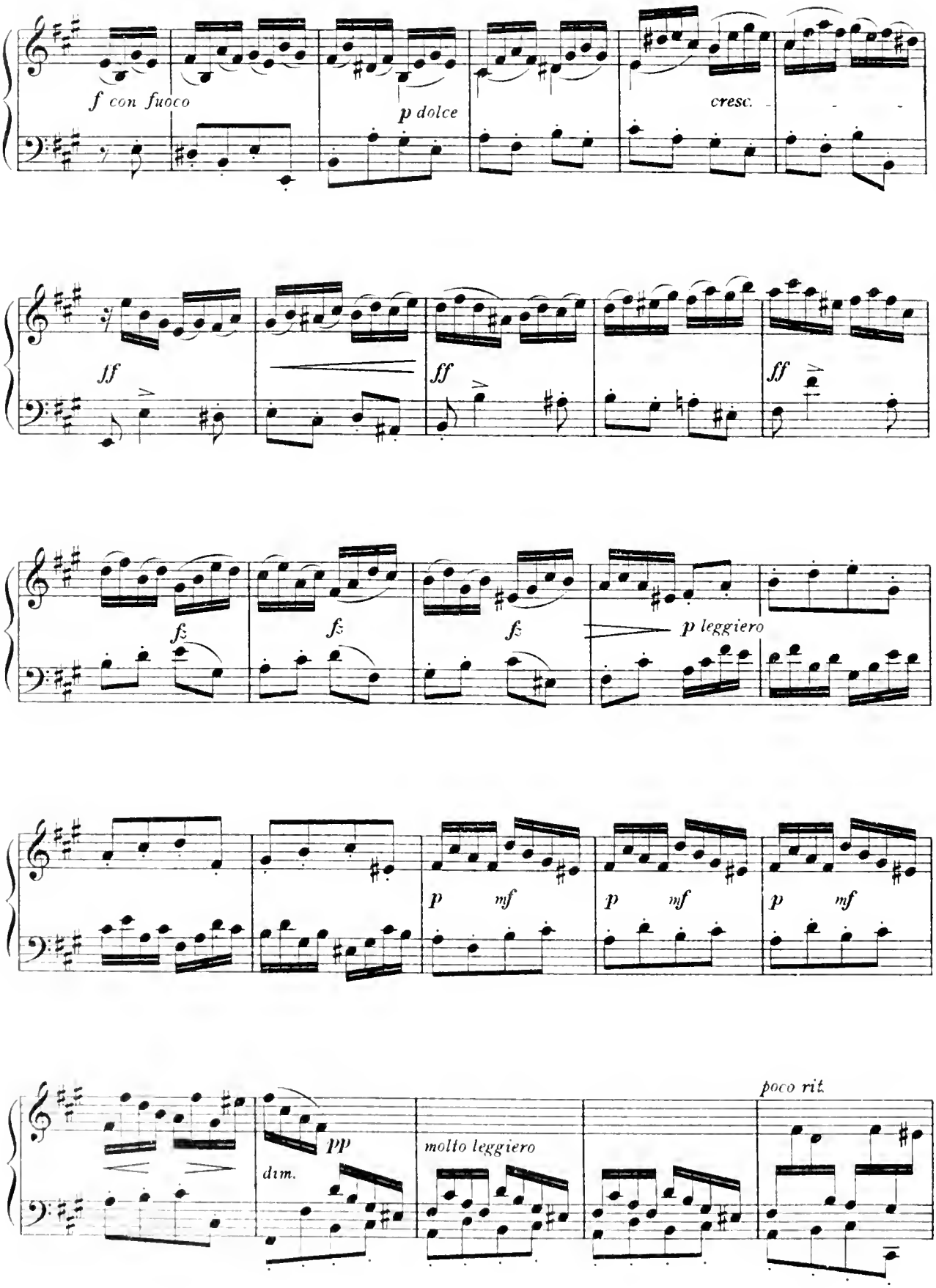

tr
p
poco rit
a tempo
f
fz
ten.
animato
cresc.
23
1
ff
poco piu p
p dolce

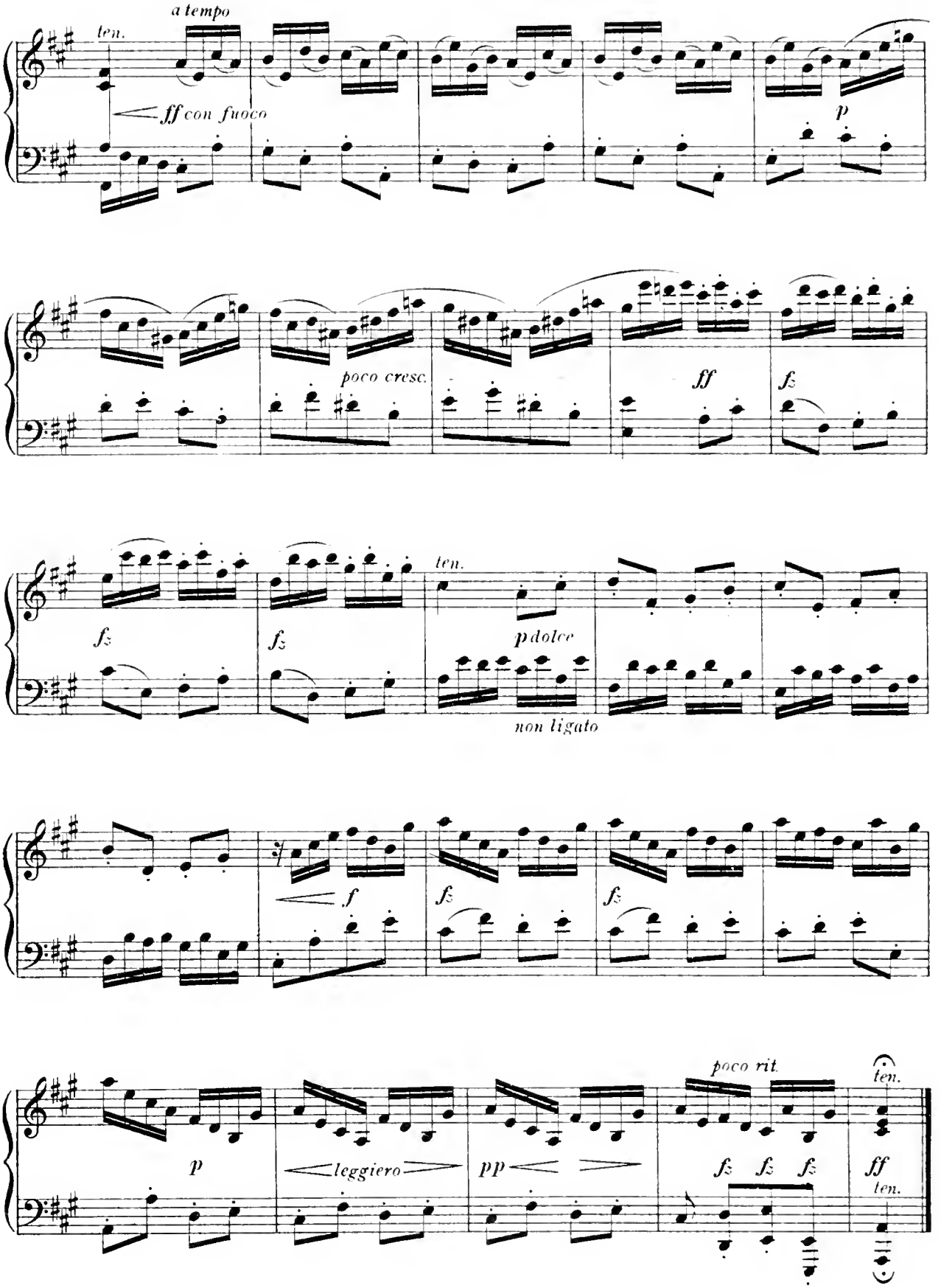

tr
ten.
tr
ten.
p
cresc.
f
f
dim.
poco rit.
a tempo
tr
ten.
ten.
p dolce
cresc.
più cresc.
dim. e
poco rit.
a tempo
f animato
tr
f
p
mf
f


ff
f
tr
p
dim.
f animato.
fz
ten.
animato.
piu ff
cresc.
poco rit.


a tempo
con anima.
f
fz
fz
fz
tr
f con fuoco.
cresc.
f
fz
ff
poco dim.
rit
cresc
a tempo
f
fz


Allegro.
f con fuoco
p leggiero
cresc.
f
ff
p
cresc.
fz
p non
ligato
ten.
cresc.
f non ligato
fz dim. pp
poco rit.
ten.

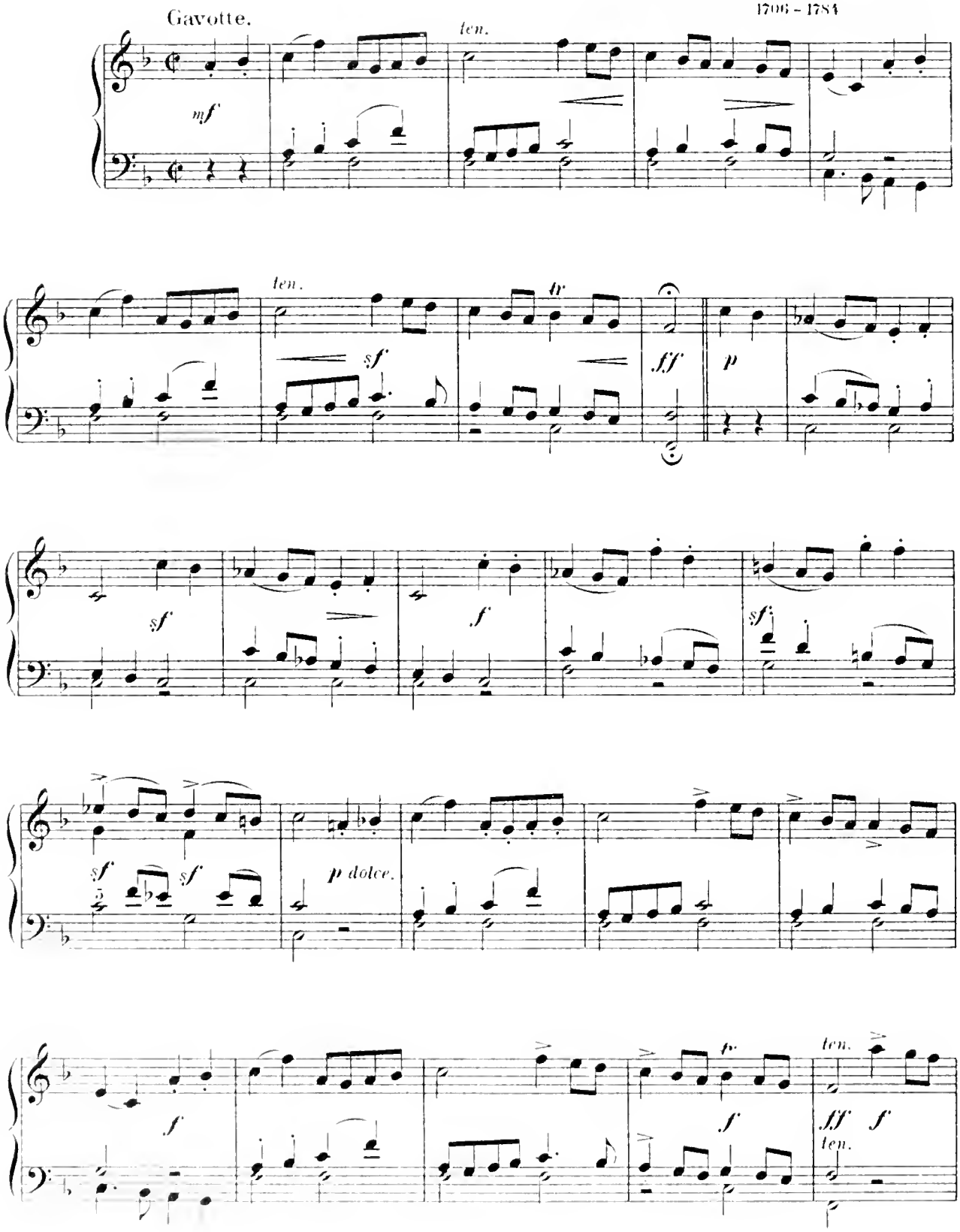

f con fuoco
p dolce
cresc.
ff
ff
ff
fz
fz
fz
p leggiero
p
mf
p
mf
p
mf
pp
dim.
molto leggiero
poco rit.

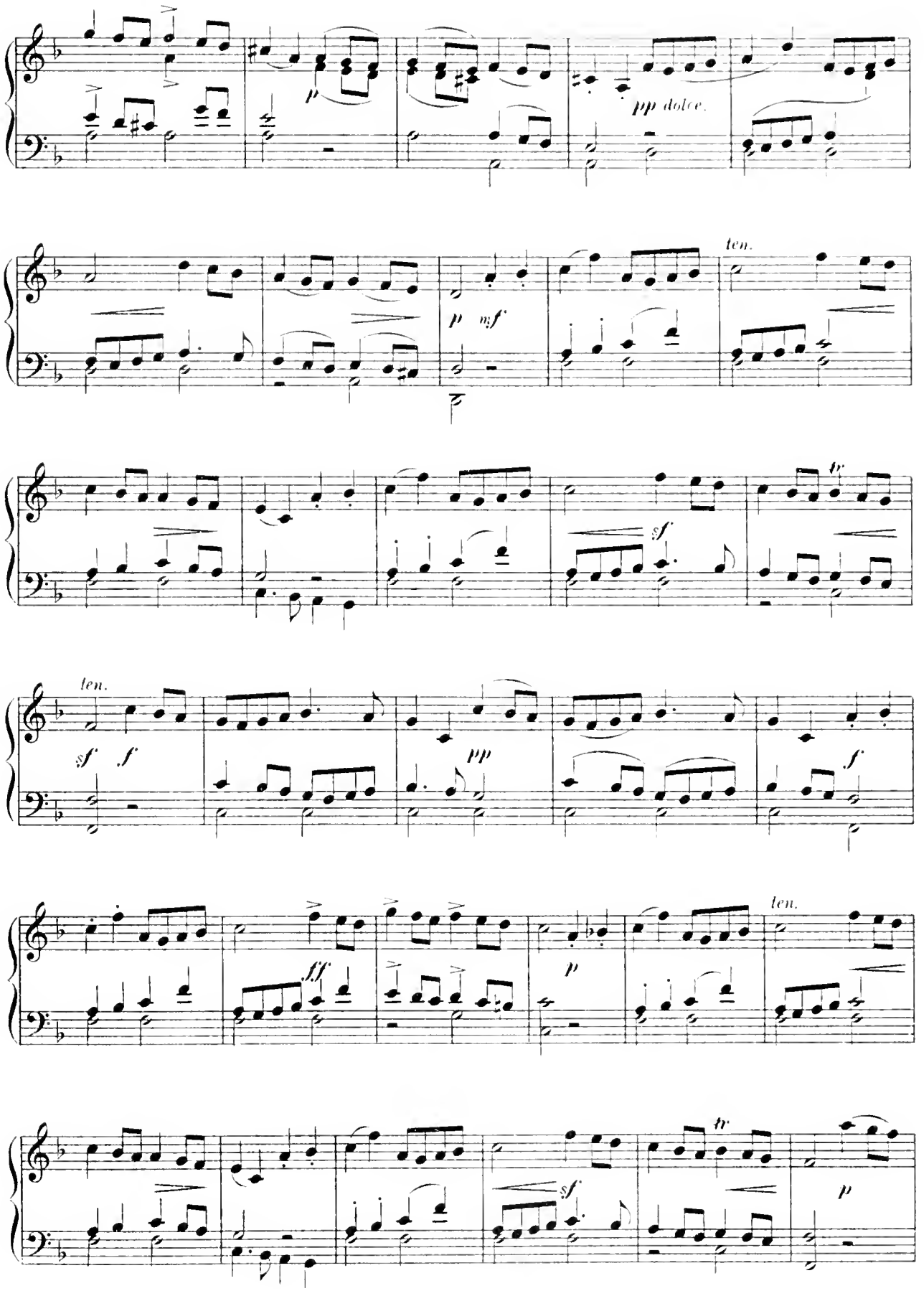

a tempo
ten.
ff con fuoco
p
poco cresc.
ff
fz
fz
fz
ten.
p dolce
non ligato
f
fz
fz
p
leggiero
pp
poco rit.
ten.
fz fz fz
ff
ten.

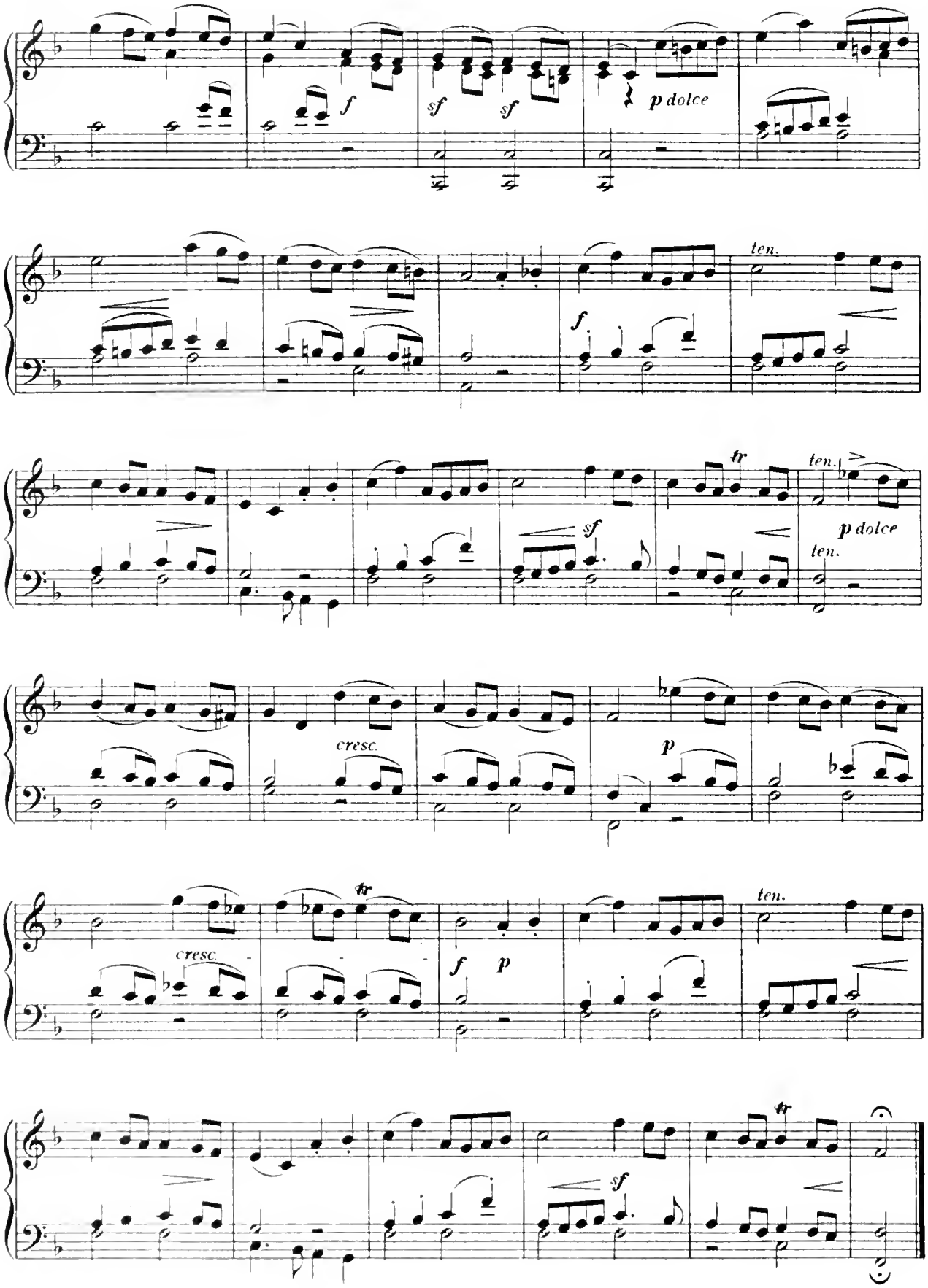
# Gavotte and Balletto.

PADRE GIOVANNI BATTISTA MARTINI.
1706 - 1784

Gavotte.



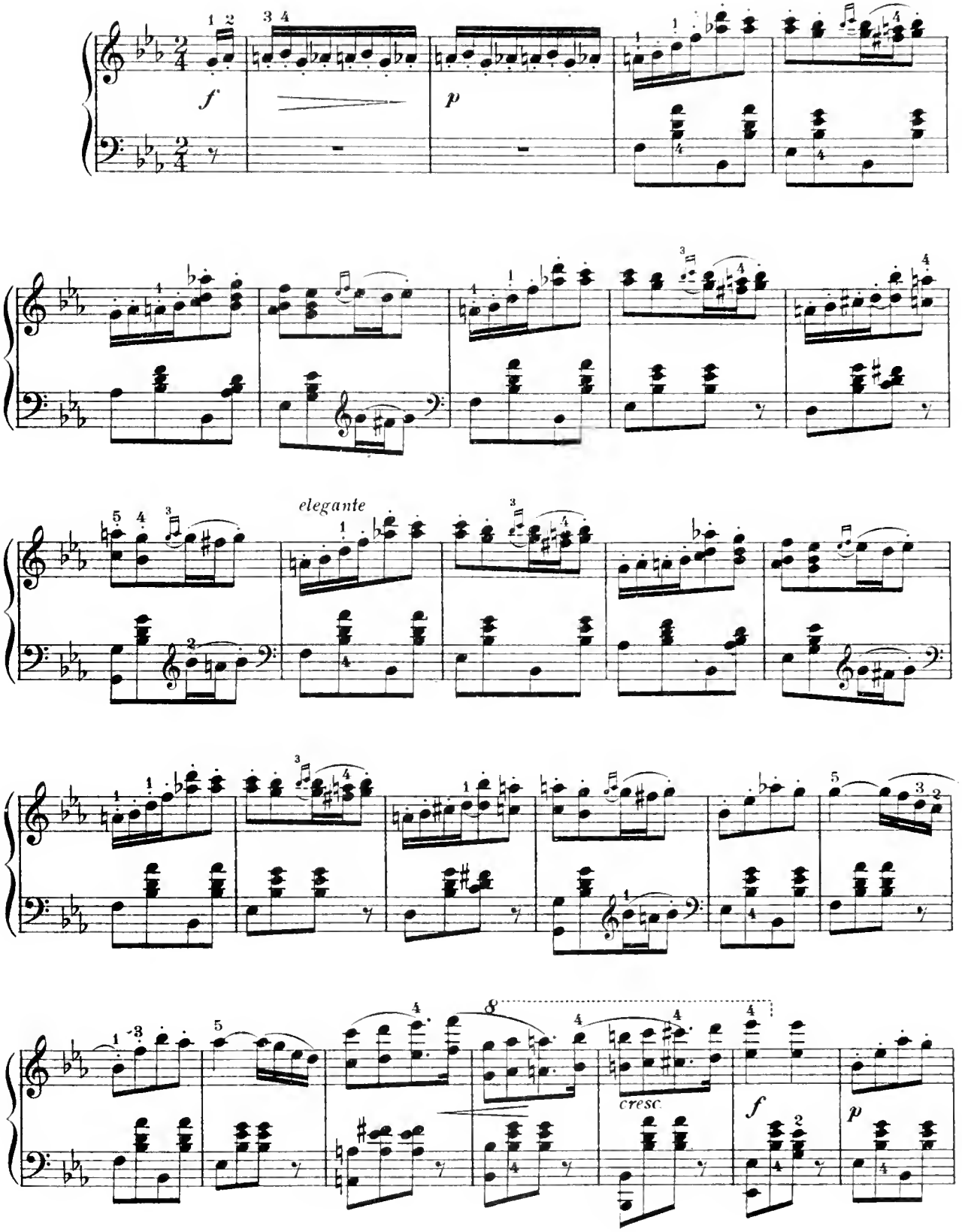

pp dolce.
ten.
p mf
sf
tr
ten.
sf f
pp
f
ten.
fff
p
tr
sf
p

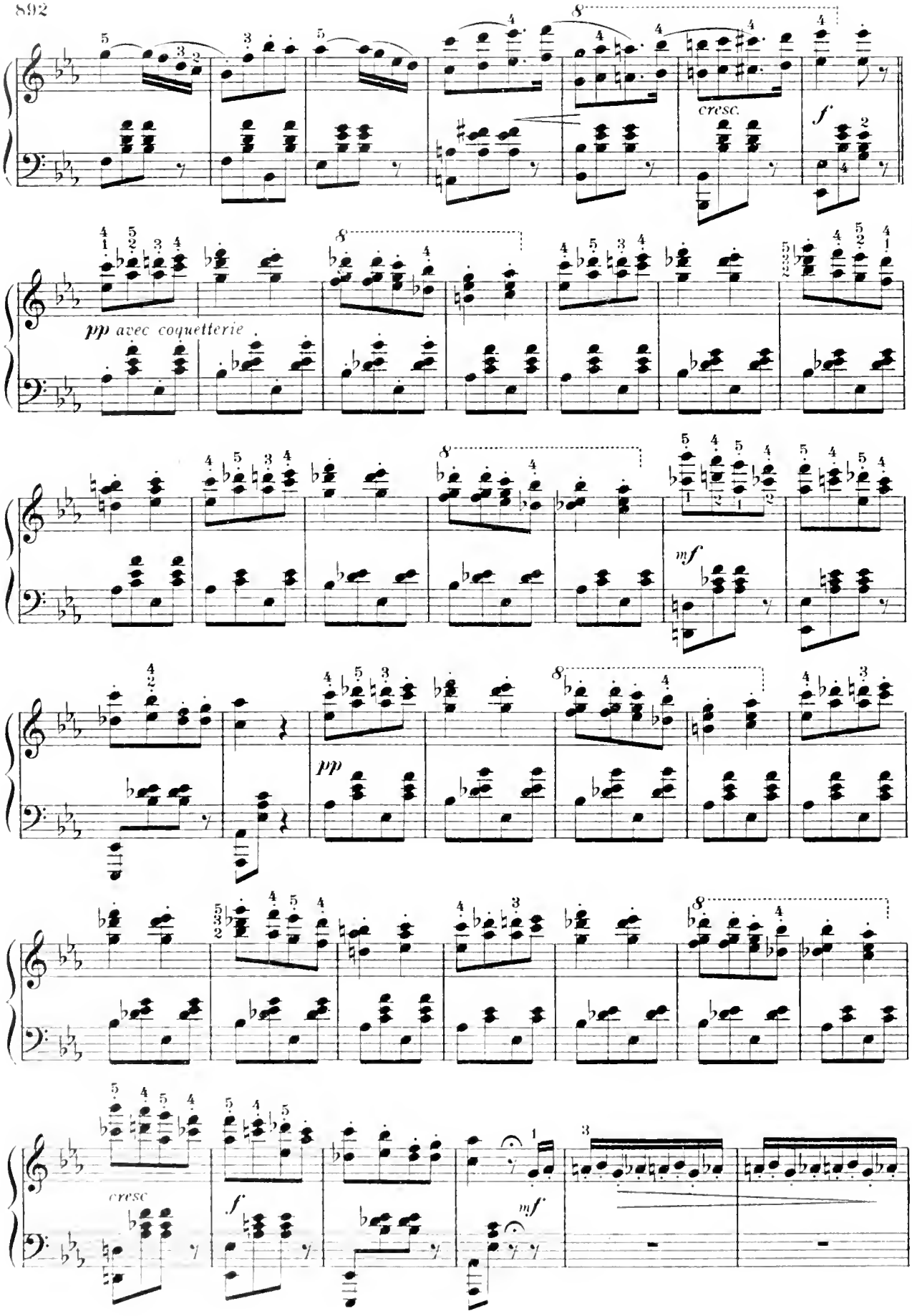

f
sf
sf
p dolce
ten.
f
tr
ten.
sf
p dolce
ten.
cresc.
p
tr
cresc.
f
p
ten.
tr
sf

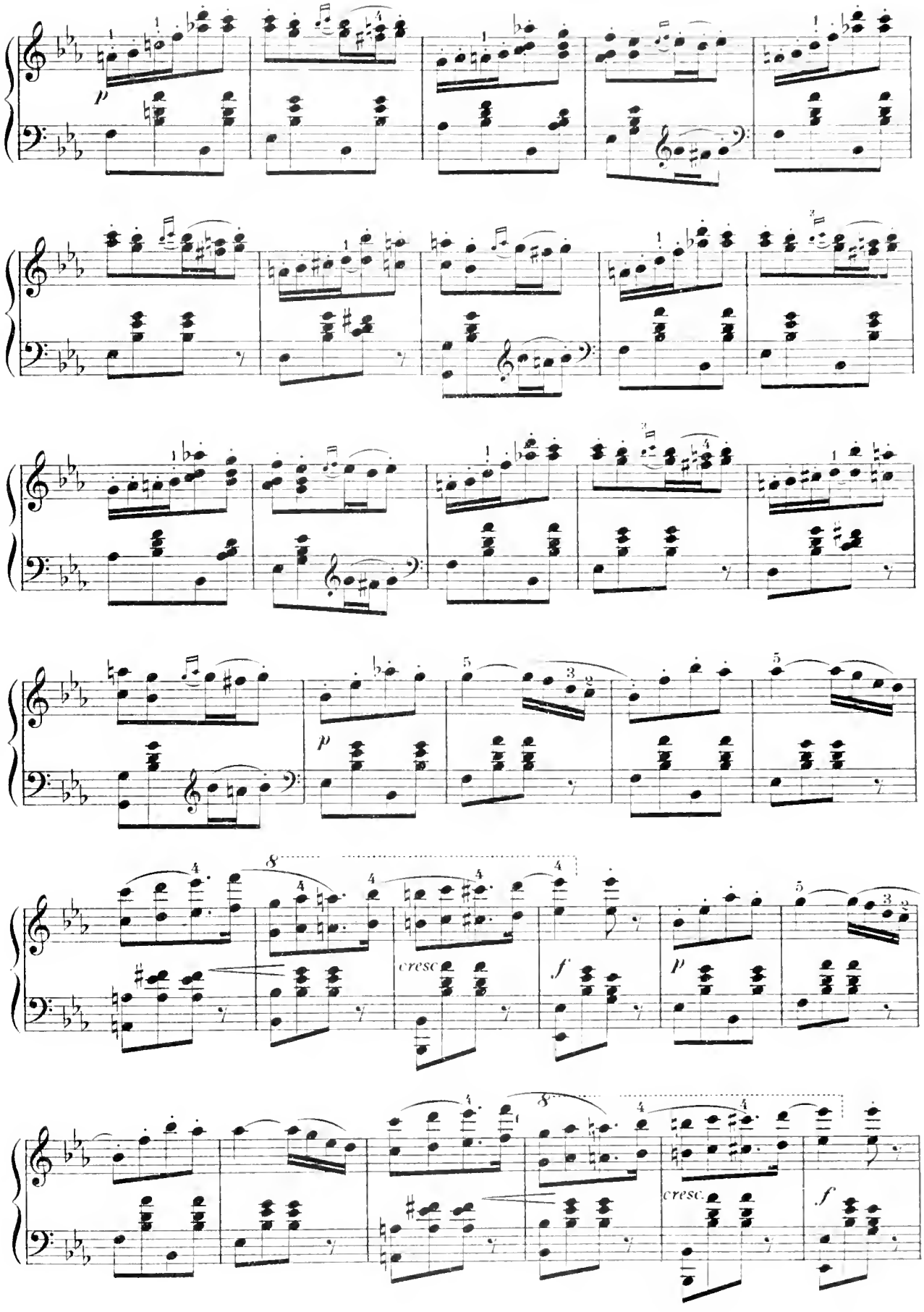
# The Fairy.

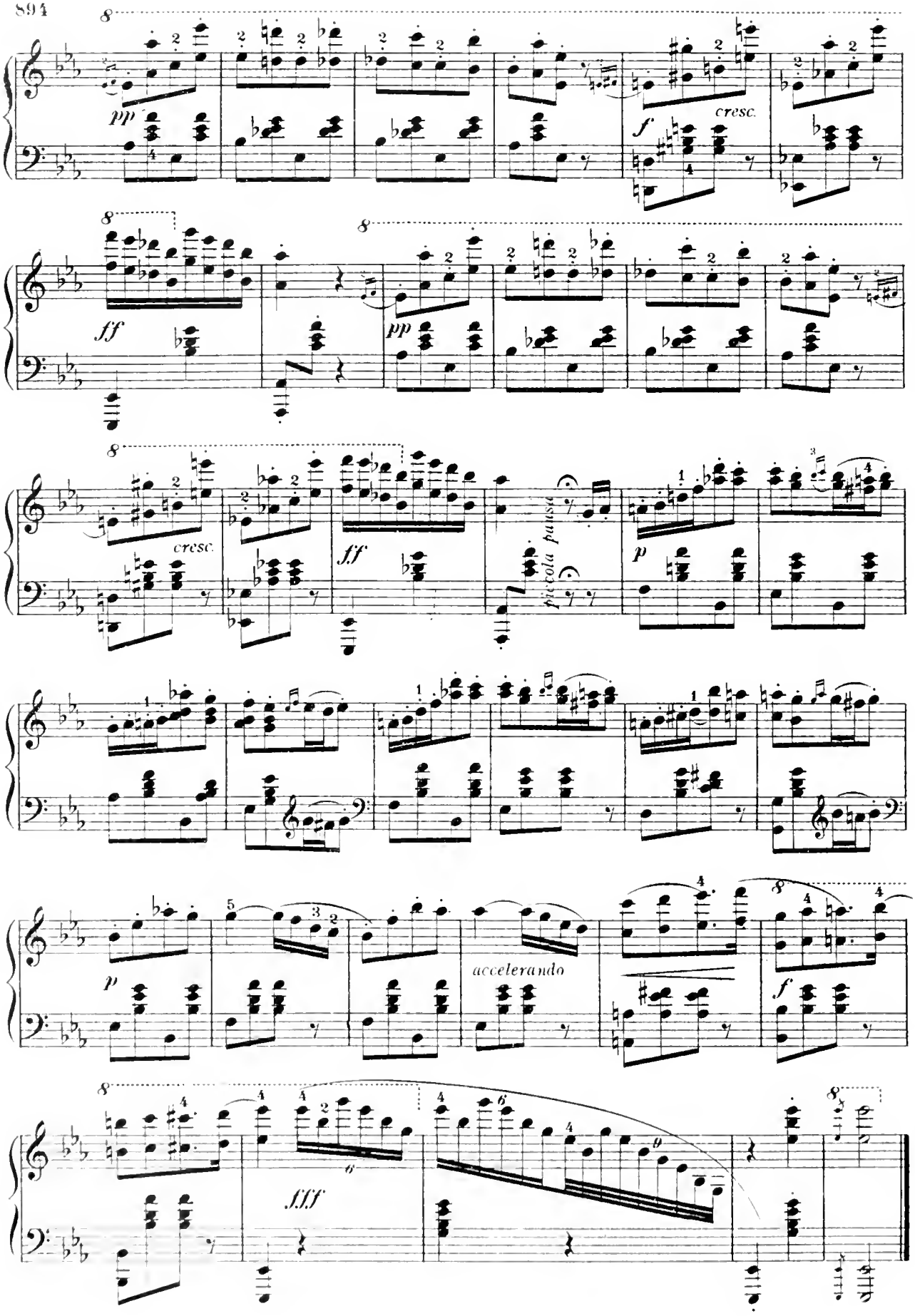
## POLKA DE SALON.

A. JAELL.



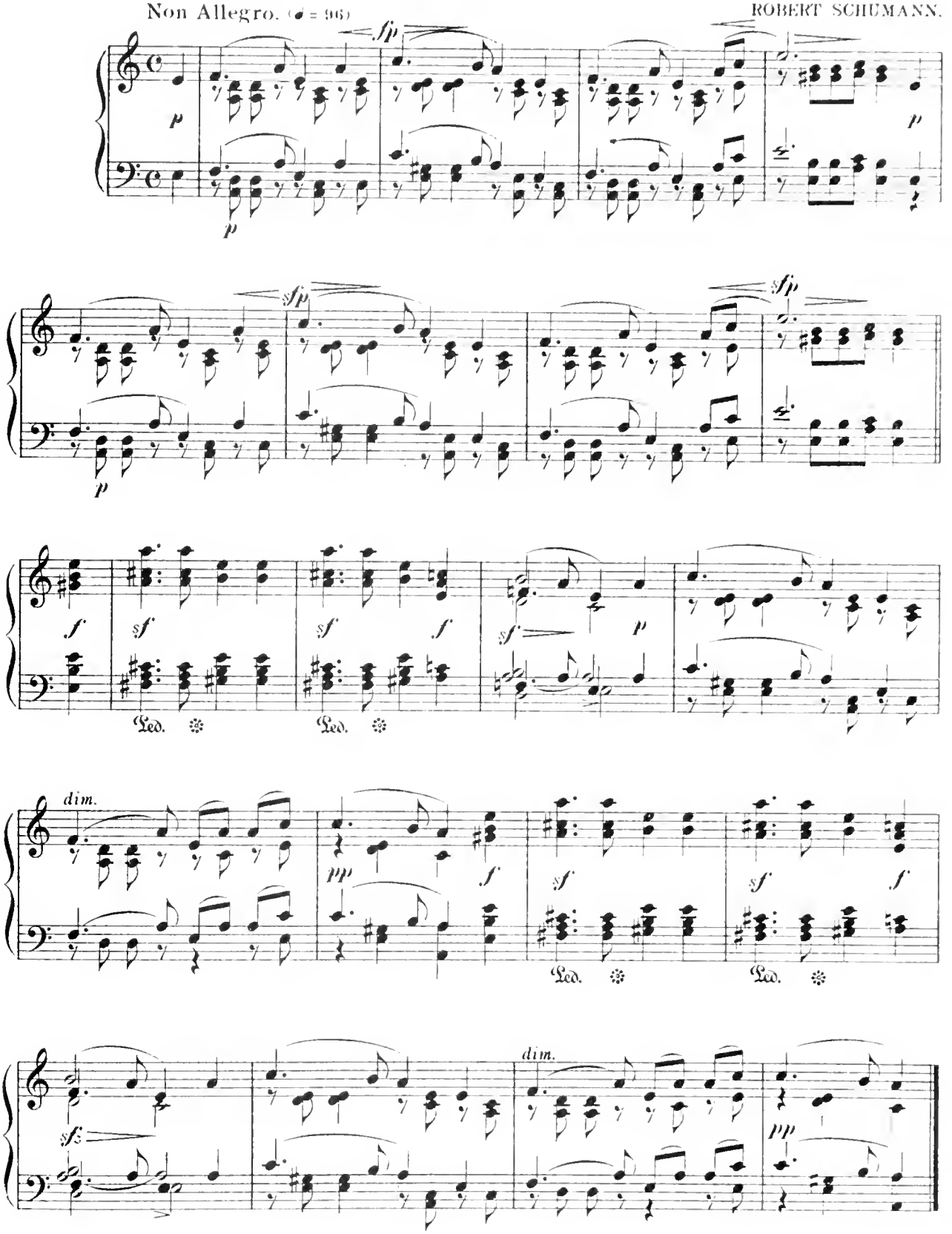

cresc.
f
pp avec coquetterie
mf
pp
cresc
f
mf


p
cresc.
f
p
cresc.
f


pp
cresc.
f
ff
pp
cresc.
ff
piccola pausa
p
p
accelerando
f
fff

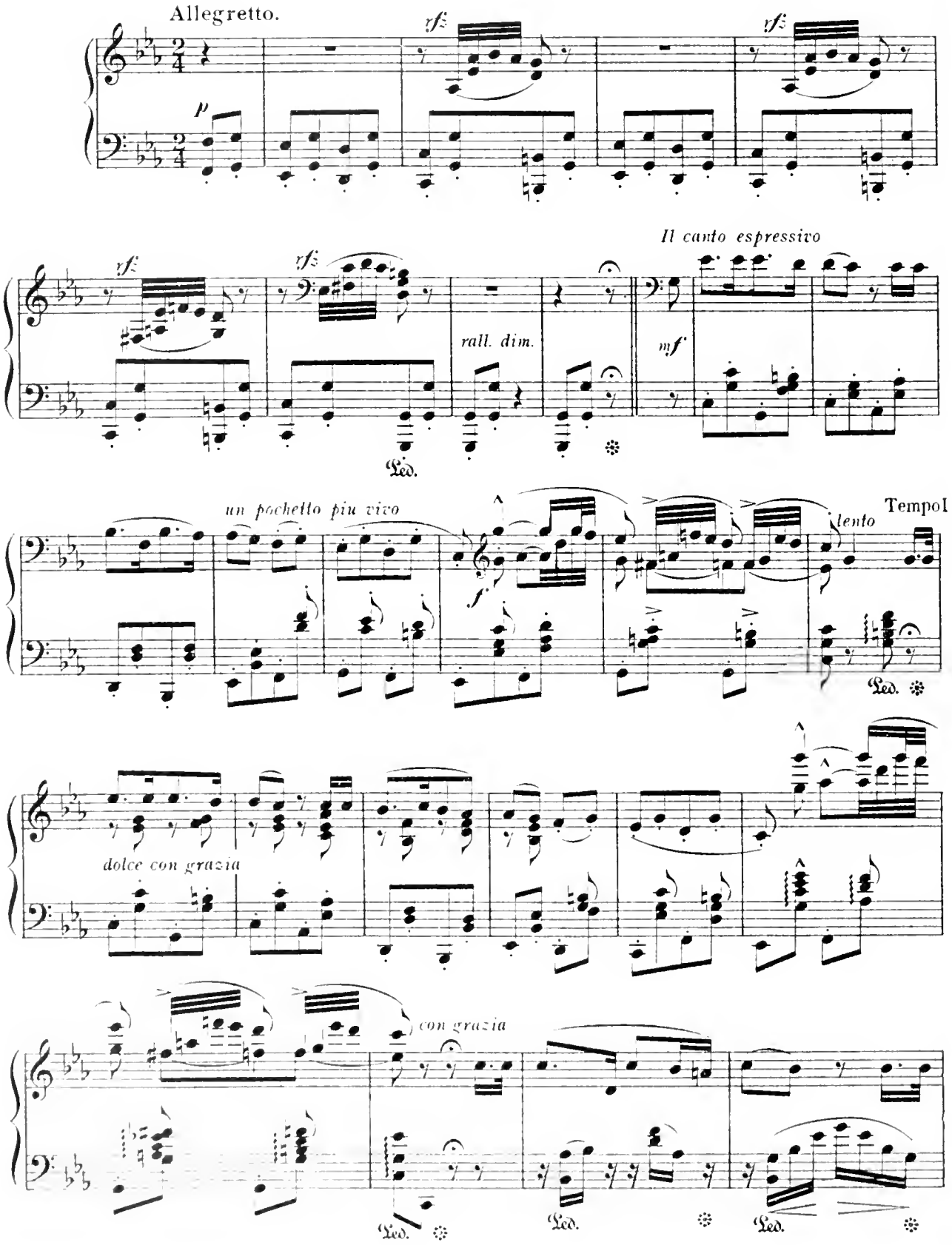
# Little Romance.

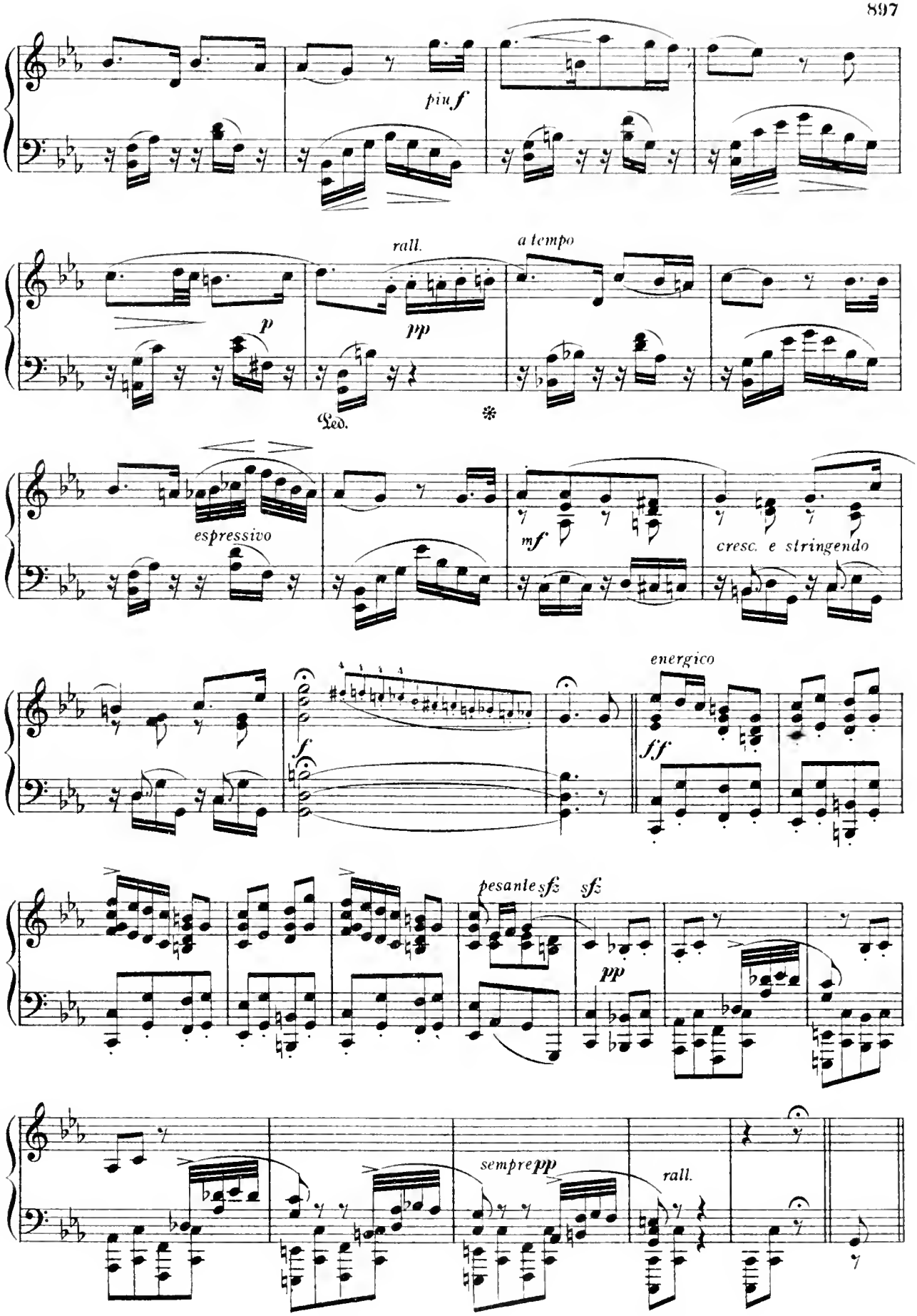
Non Allegro. (♩ = 96) ROBERT SCHUMANN.

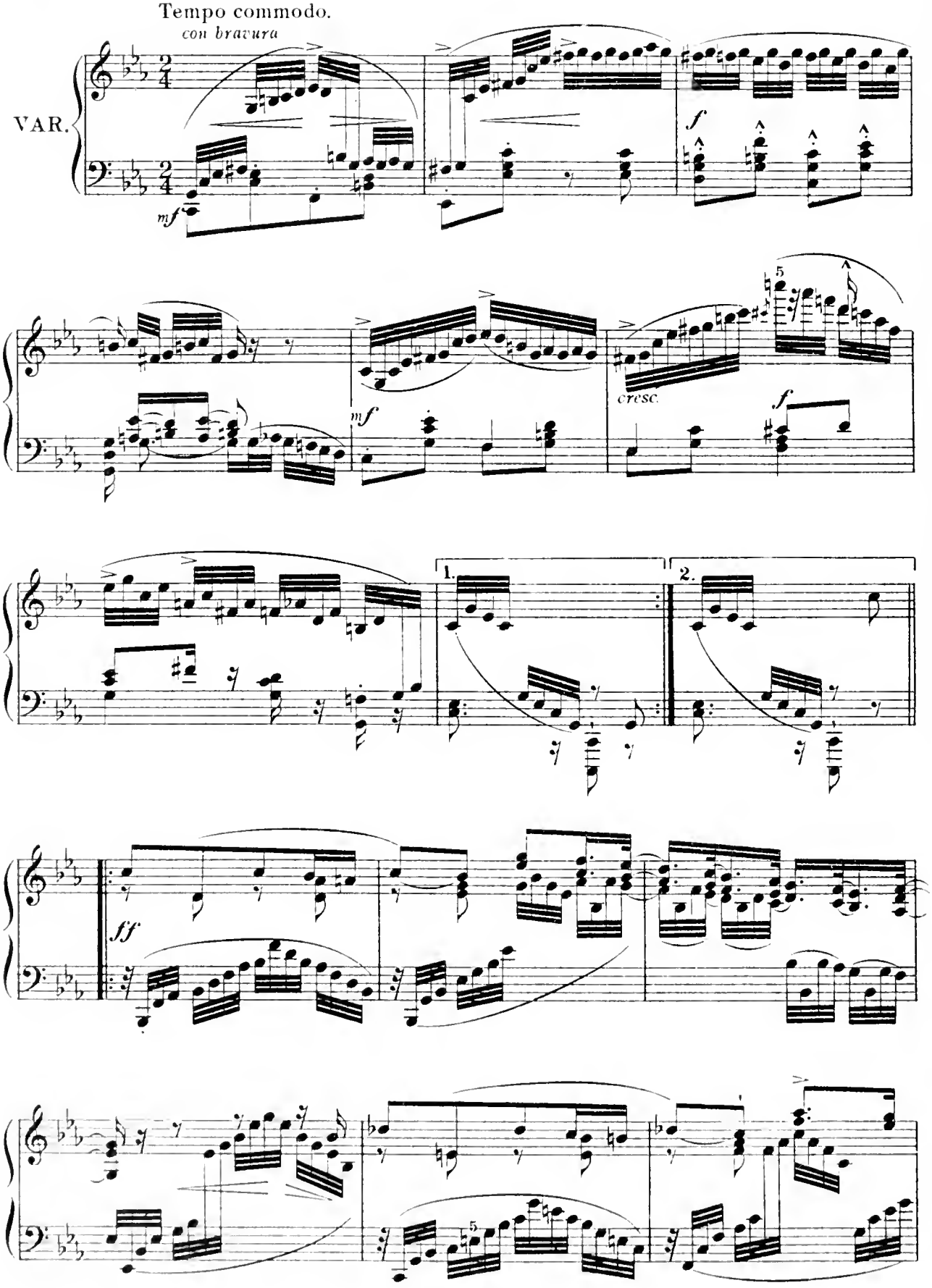


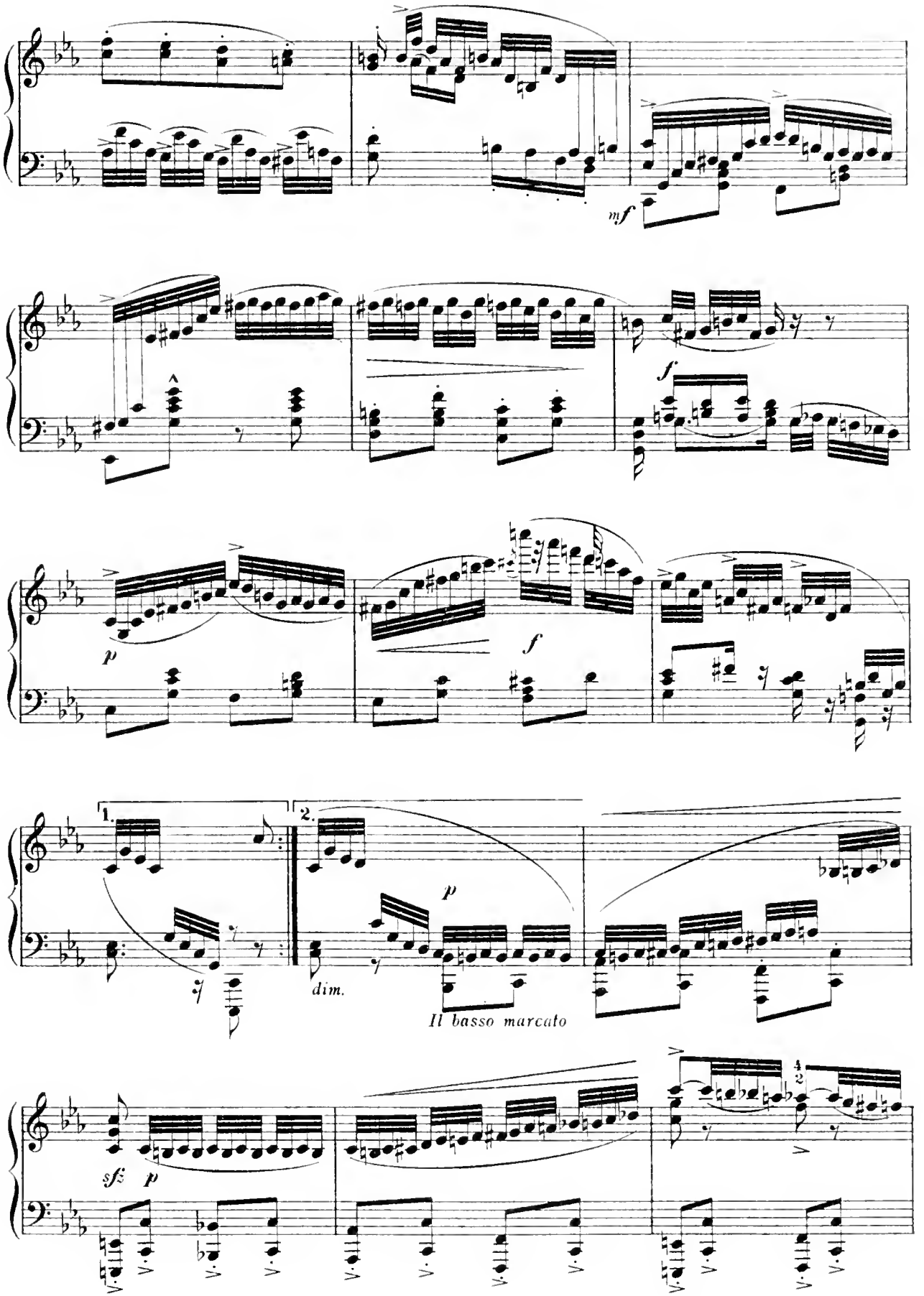
# Air Bohemien.

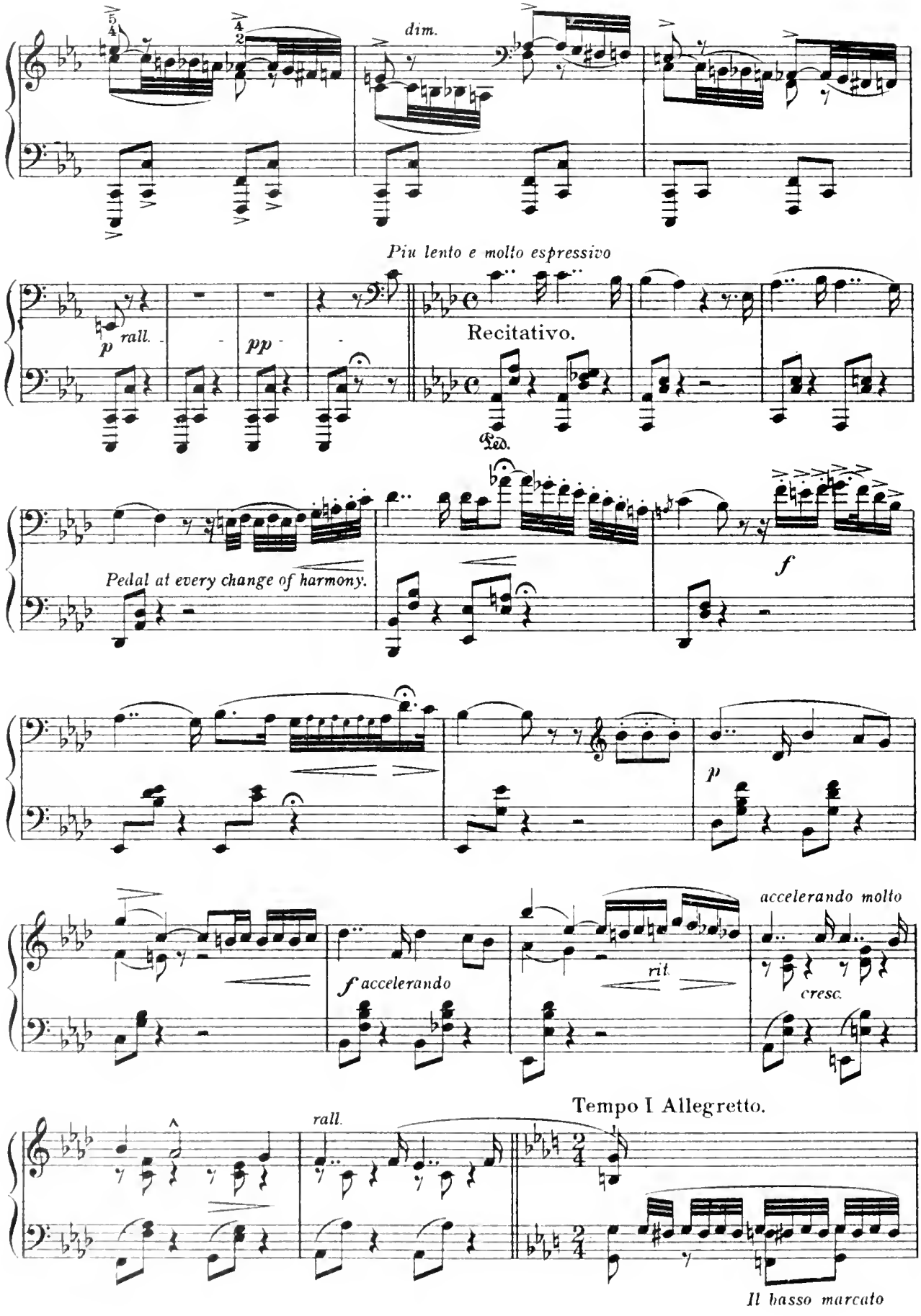
Trans. by TH. KULLAK.

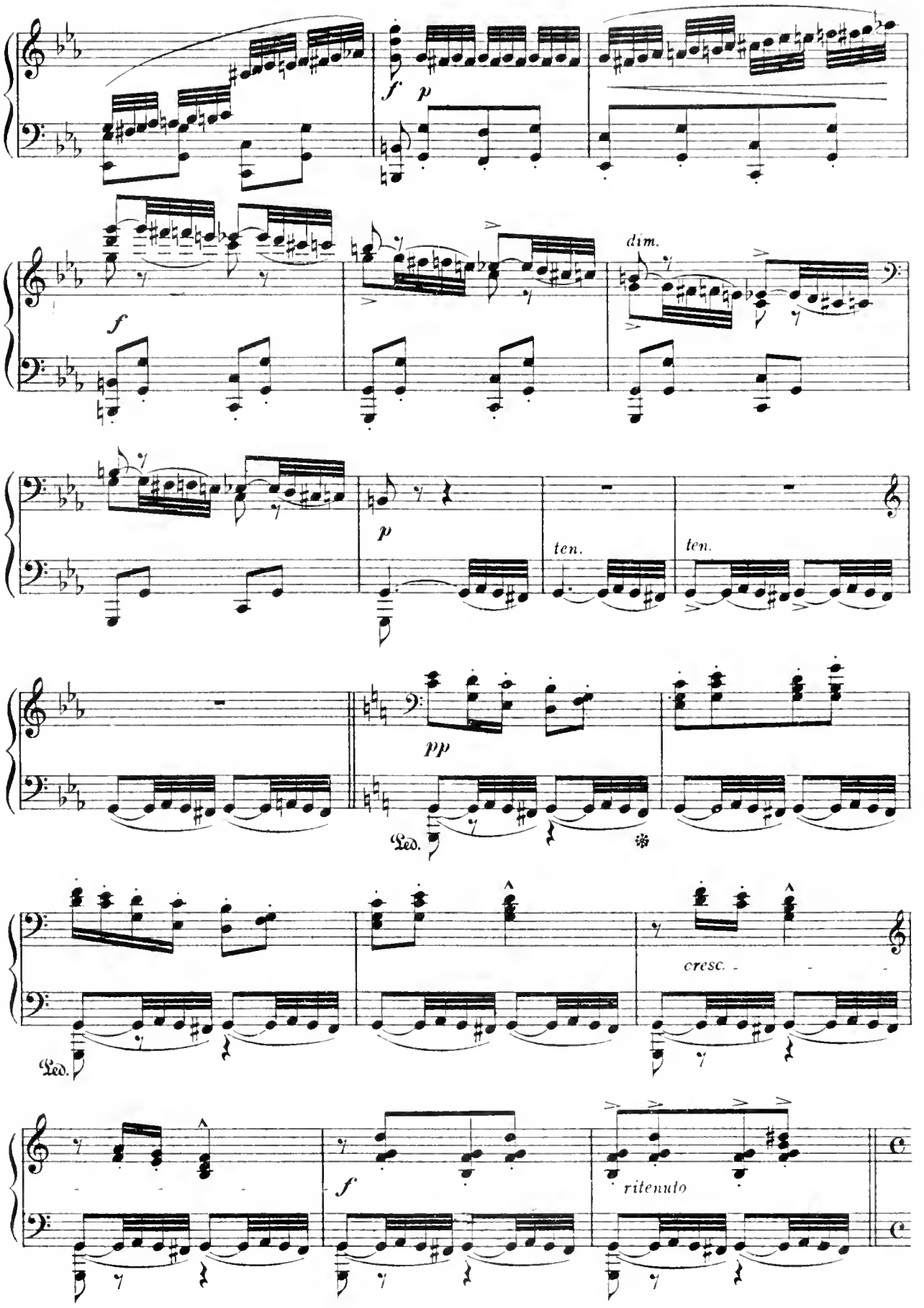



più f
rall.
a tempo
p
pp
Ped.
espressivo
mf
cresc. e stringendo
f
energico
ff
pesante sfz
sfz
pp
sempre pp
rall.

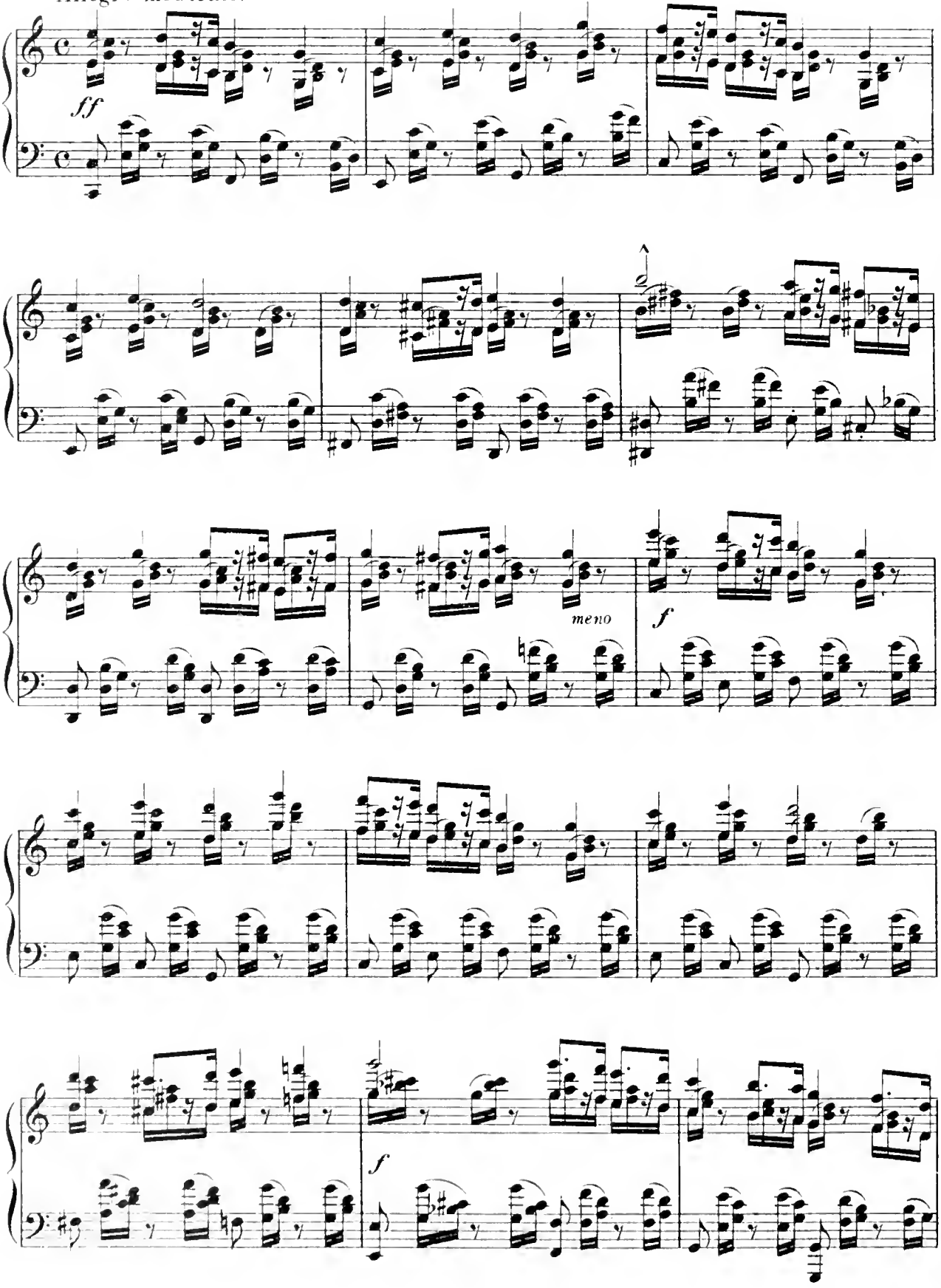

Tempo commodo.
con bravura
VAR.
mf
f
mf
cresc.
f
1.
2.
ff

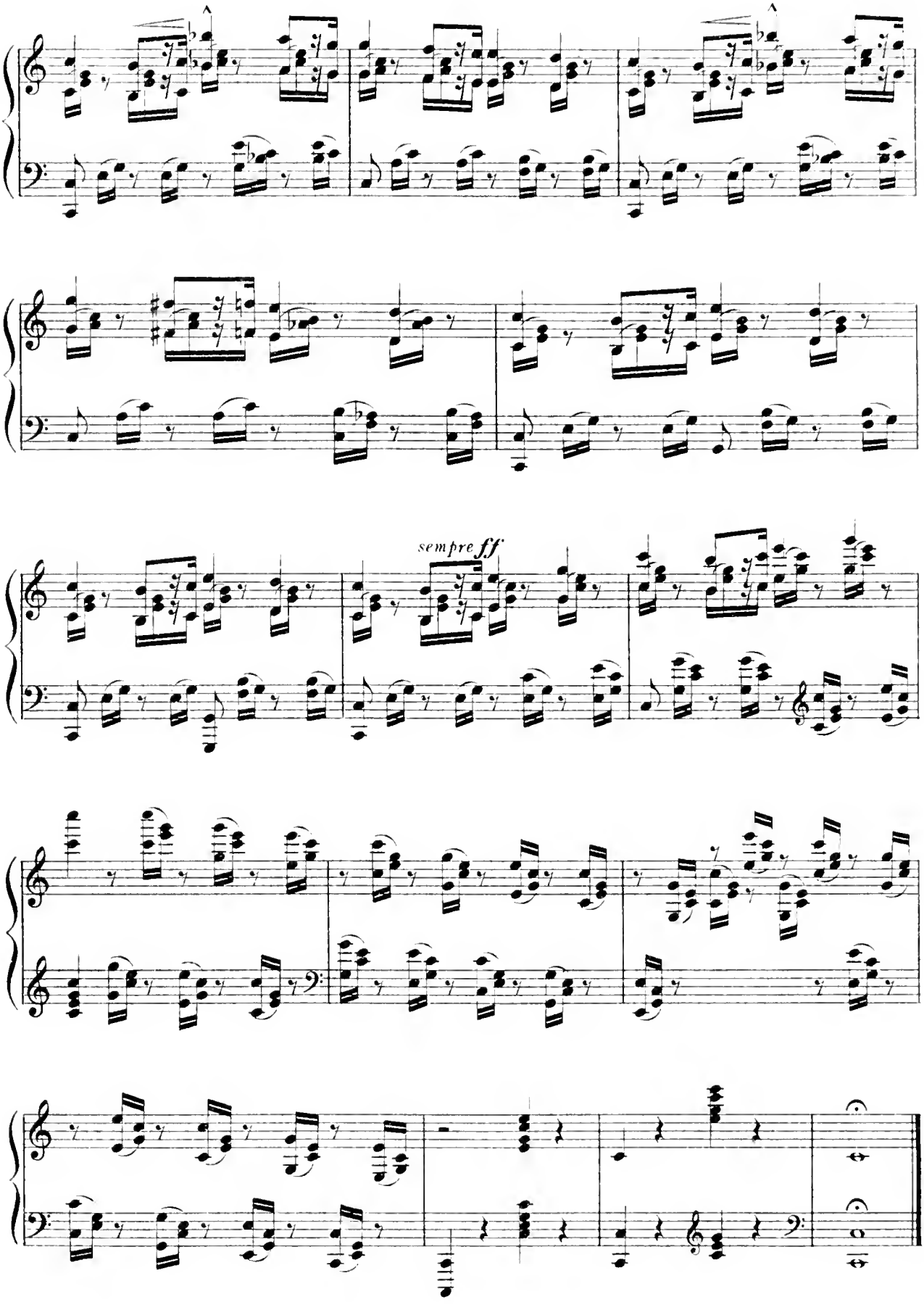

mf
f
p
f
1.
2.
p
dim.
Il basso marcato
sfz
p


dim.
Più lento e molto espressivo
p rall.
pp
Recitativo.
Ped.
Pedal at every change of harmony.
f
p
f accelerando
rit.
accelerando molto
cresc.
rall.
Tempo I Allegretto.
Il basso marcato


f
p
f
dim.
p
ten.
ten.
pp
Ped.
Ped.
cresc.
f
ritenuto

Allegro moderato.

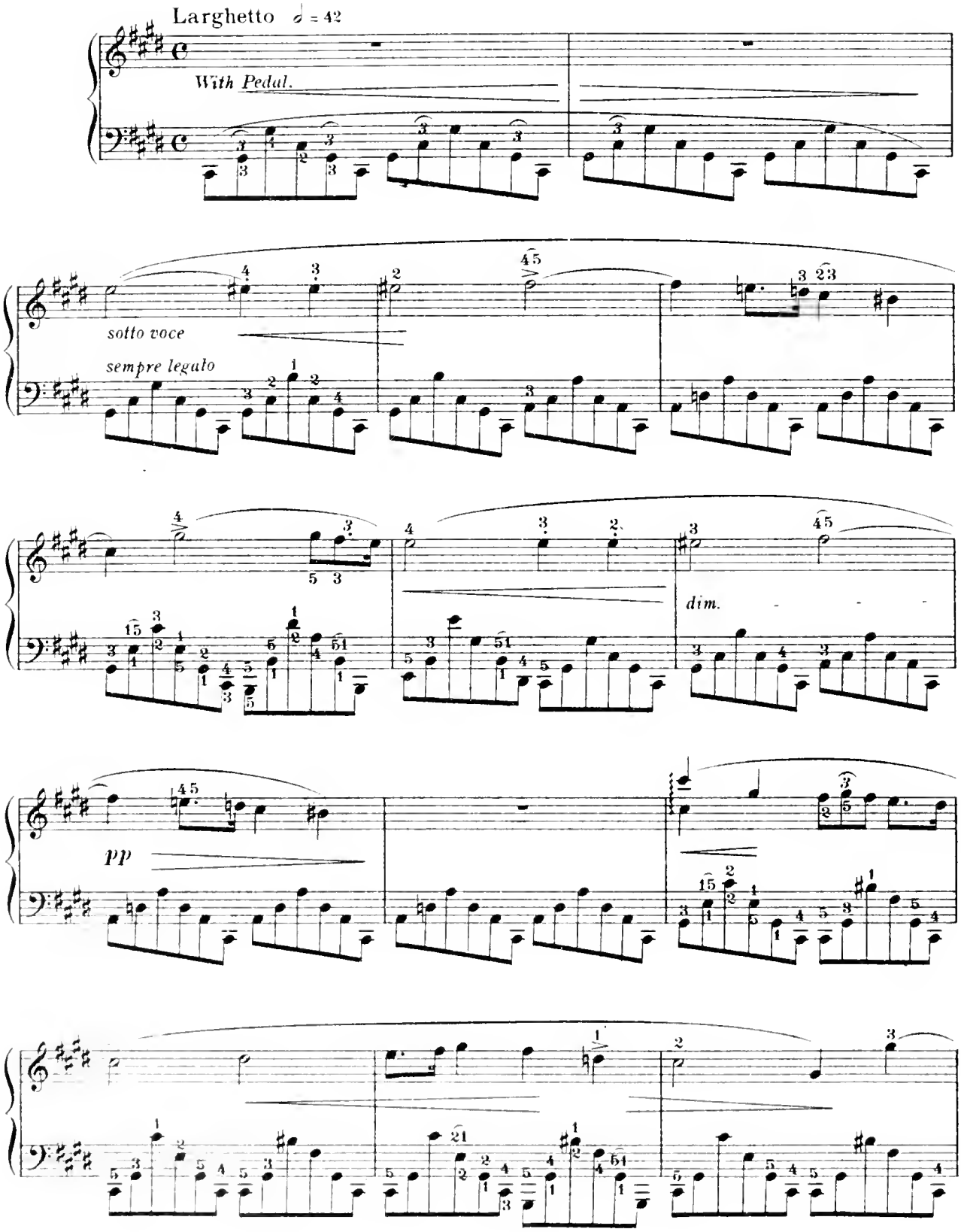


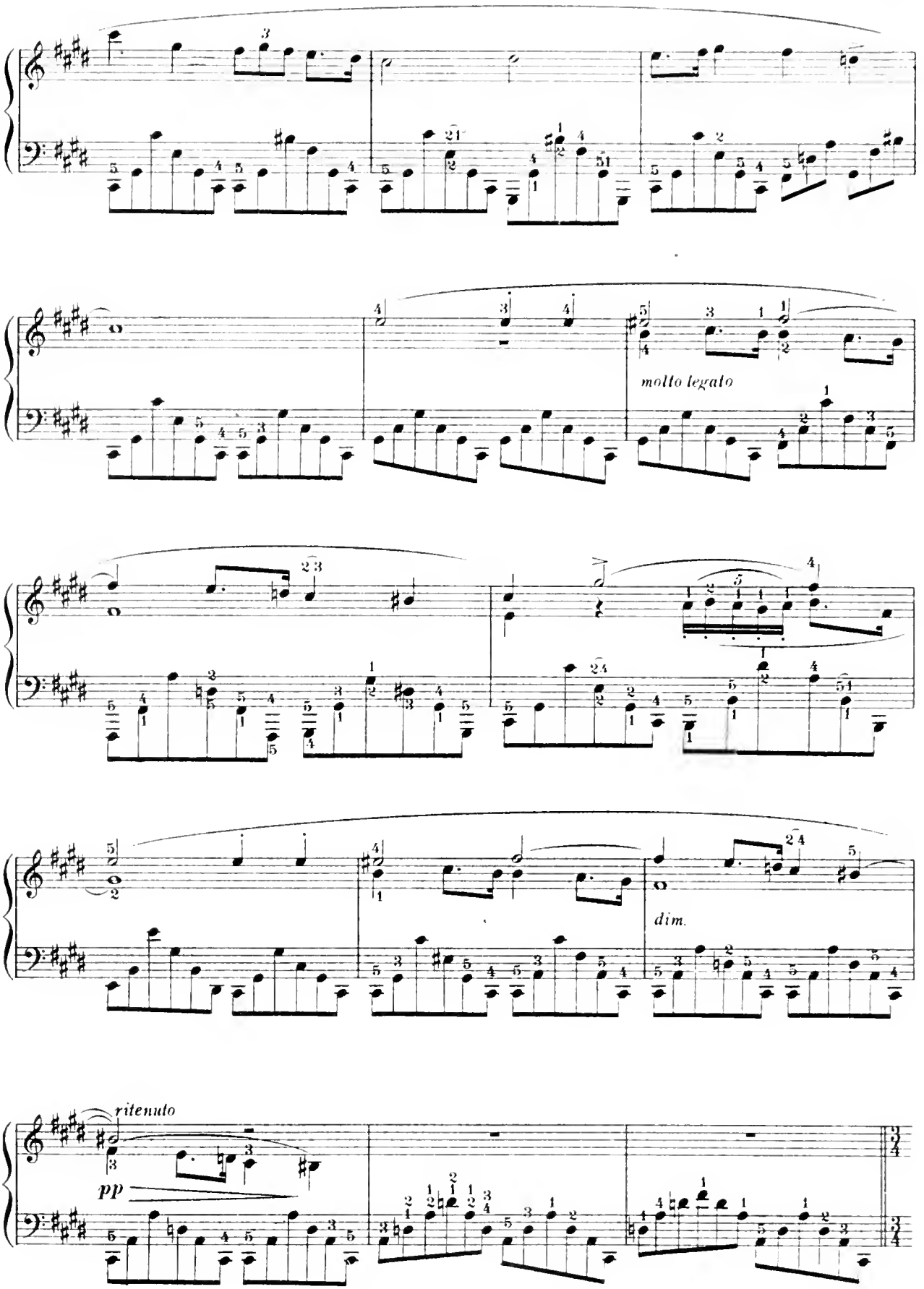

sempre ff

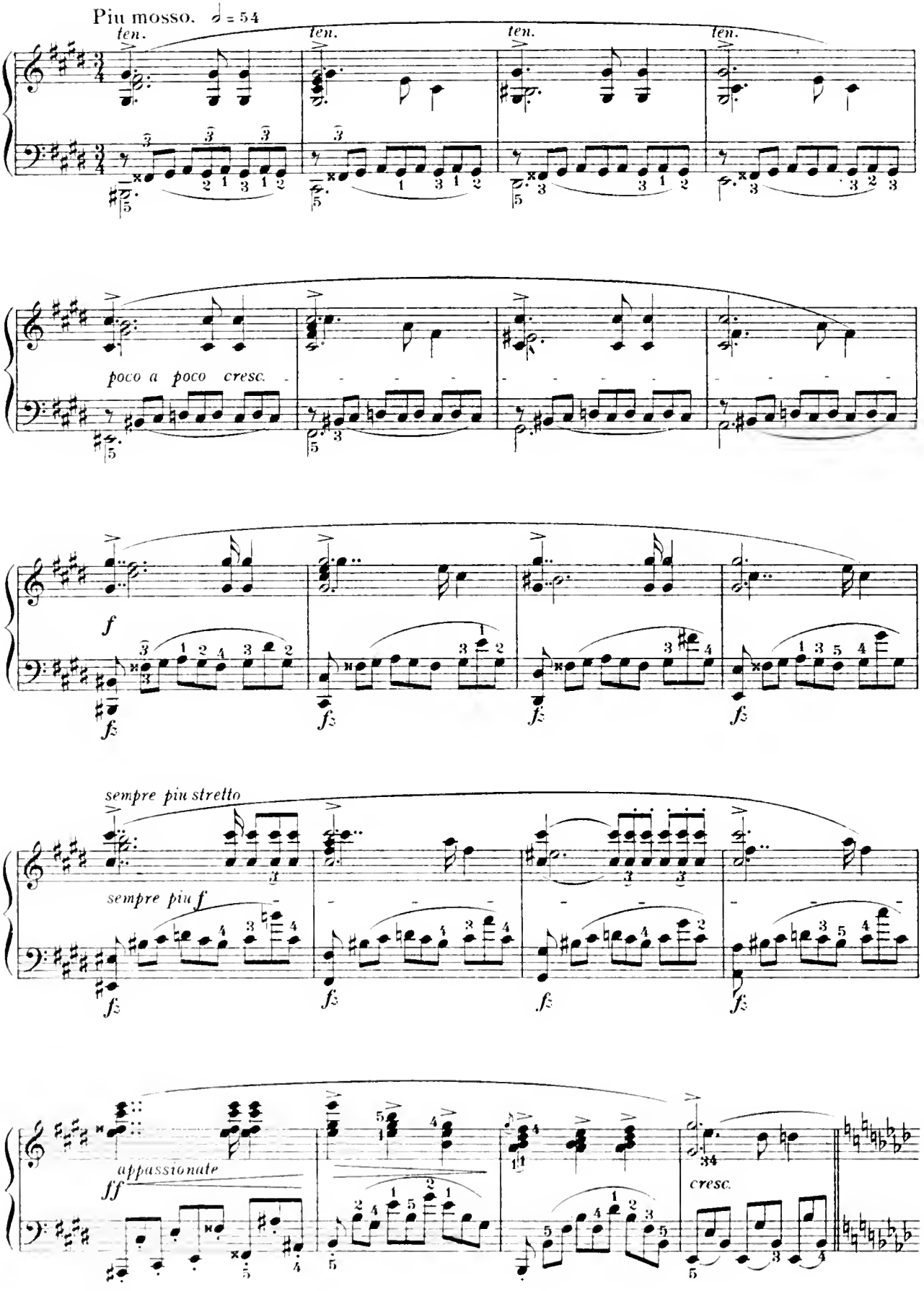
A Mme la Comtesse d'Appon[illegible].

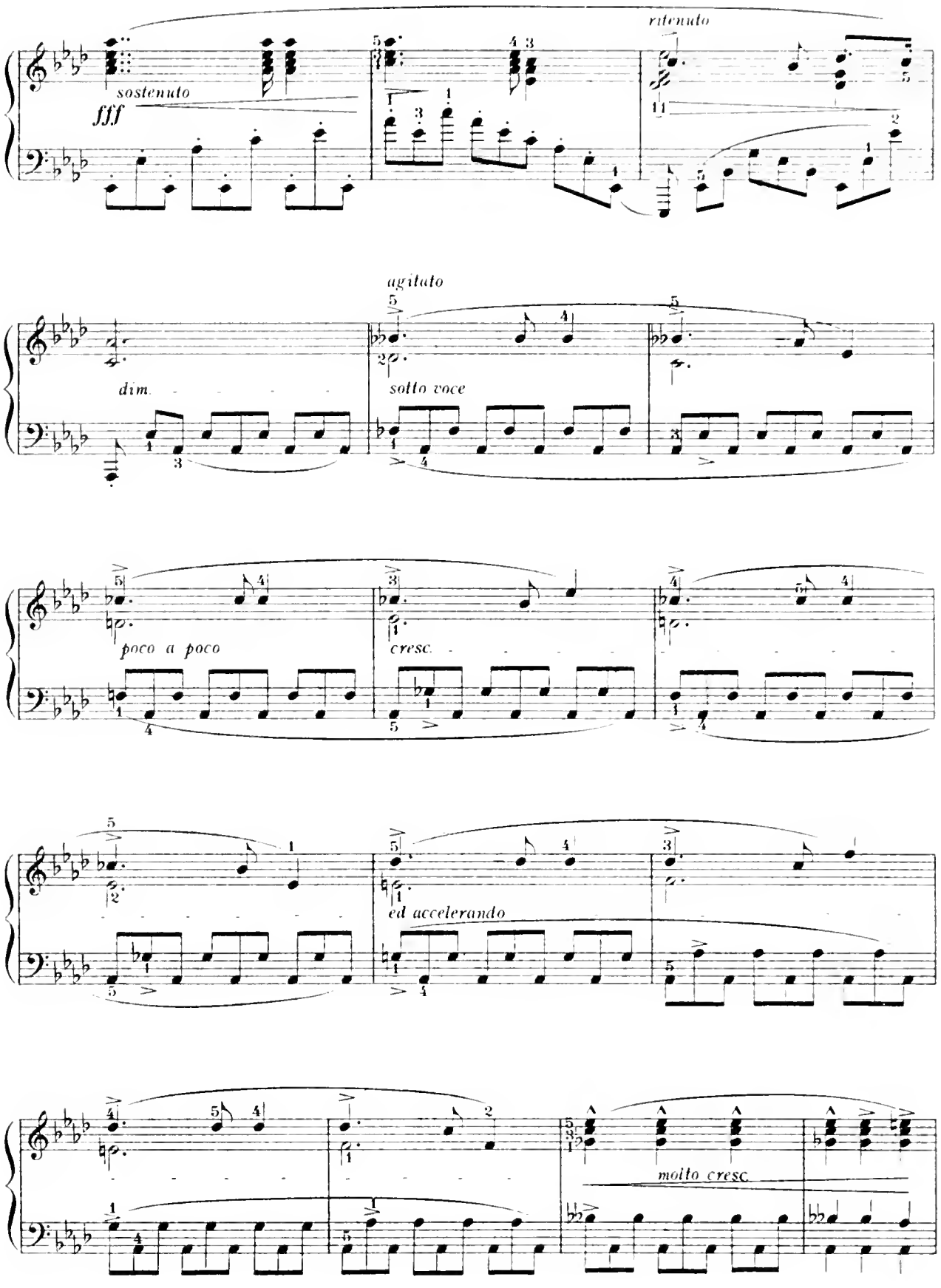
# Nocturne.

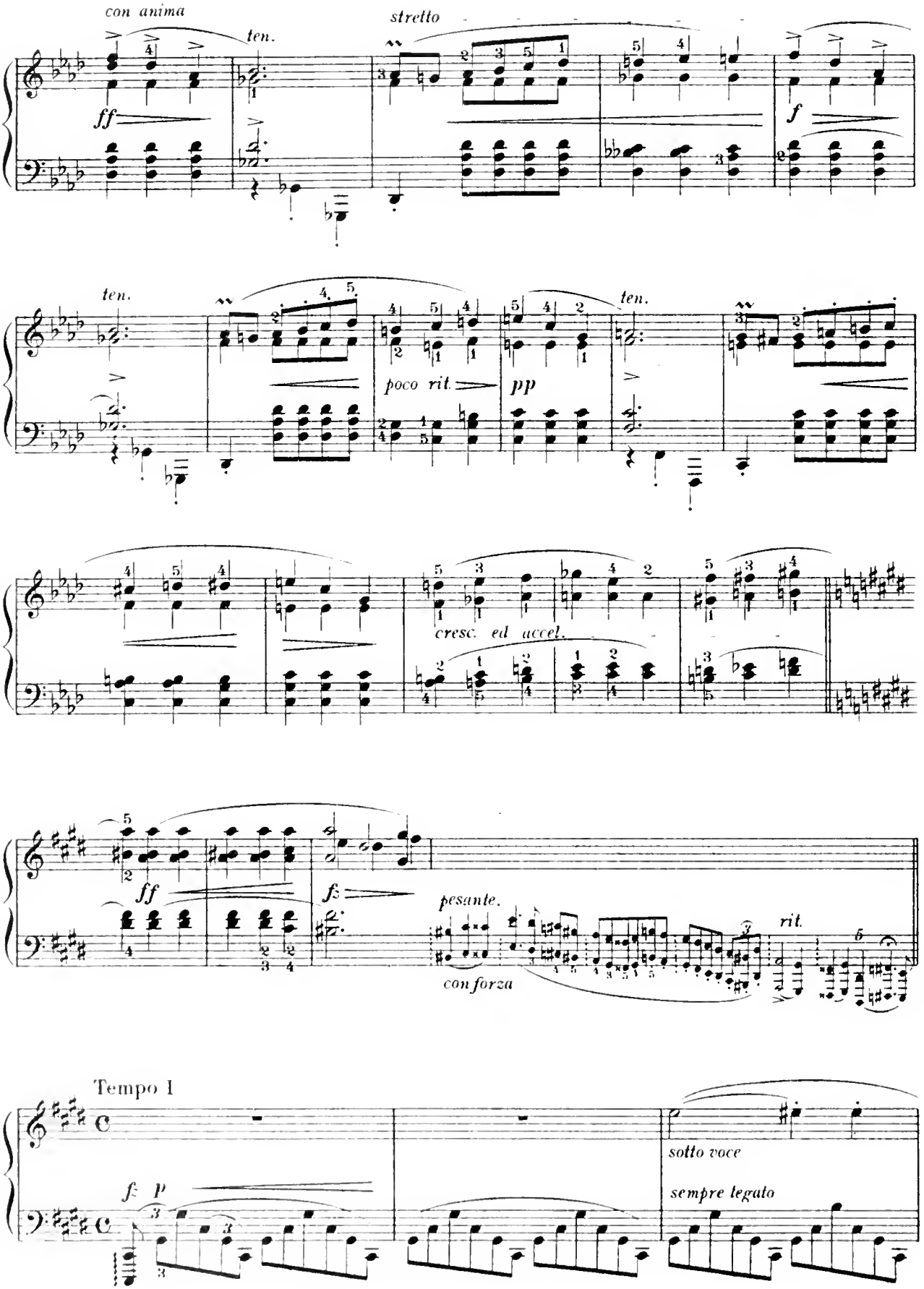
FR. CHOPIN. Op. 27.

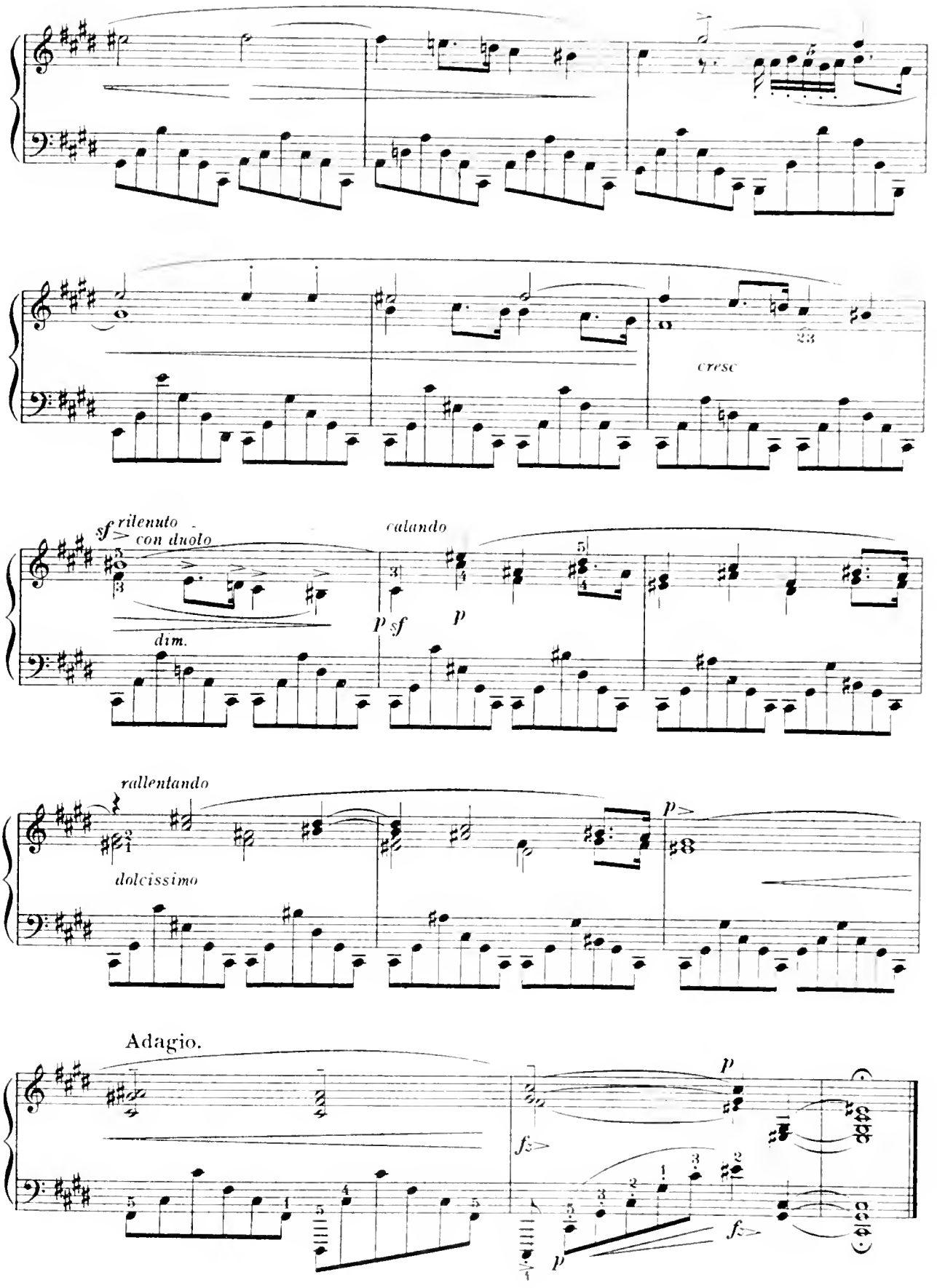



molto legato
dim.
ritenuto
pp


Piu mosso. ♩ = 54
ten.
ten.
ten.
ten.
poco a poco cresc.
f
sempre piu stretto
sempre piu f
ff appassionate
cresc.

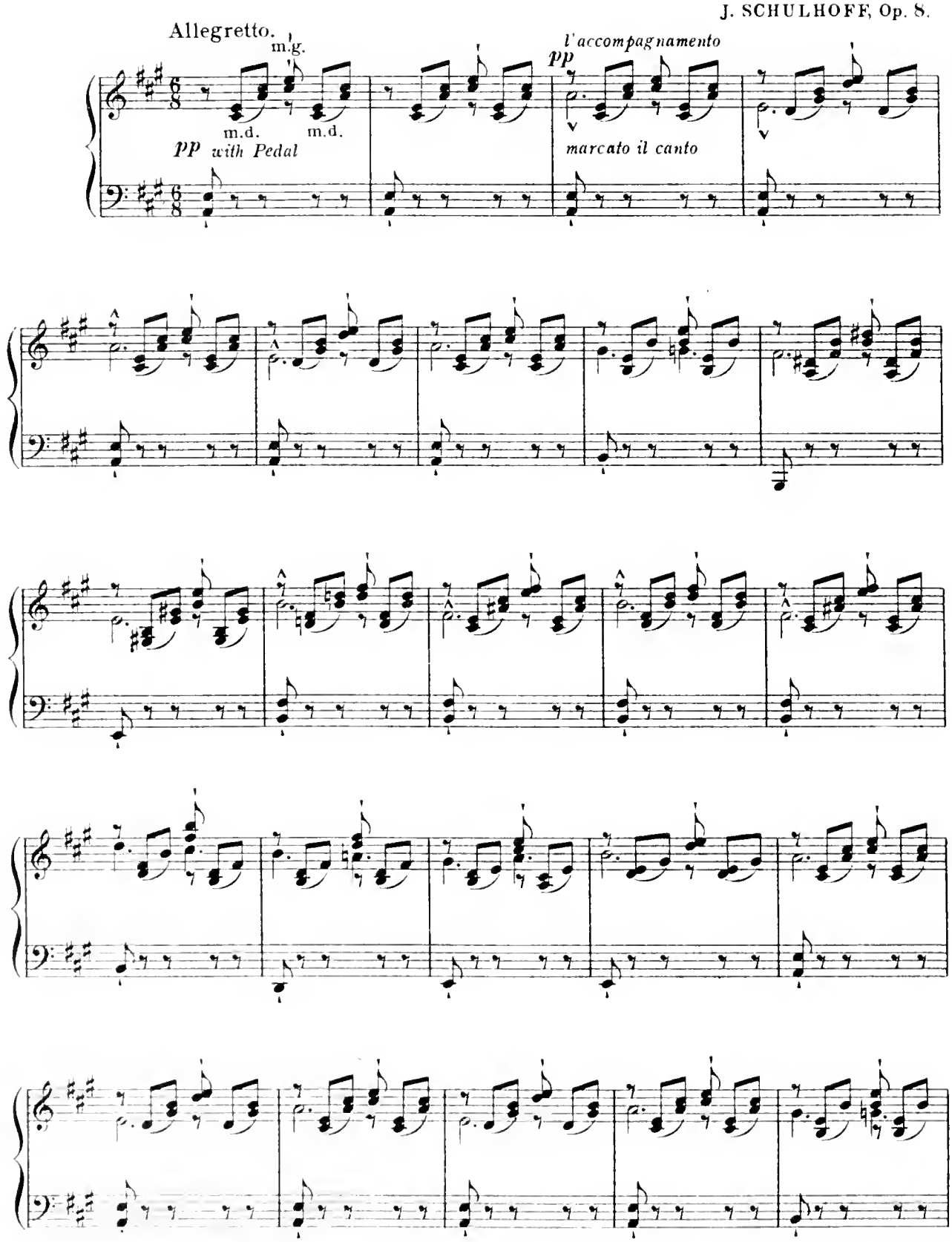

ritenuto
sostenuto
fff
agitato
dim.
sotto voce
poco a poco
cresc.
ed accelerando
molto cresc.

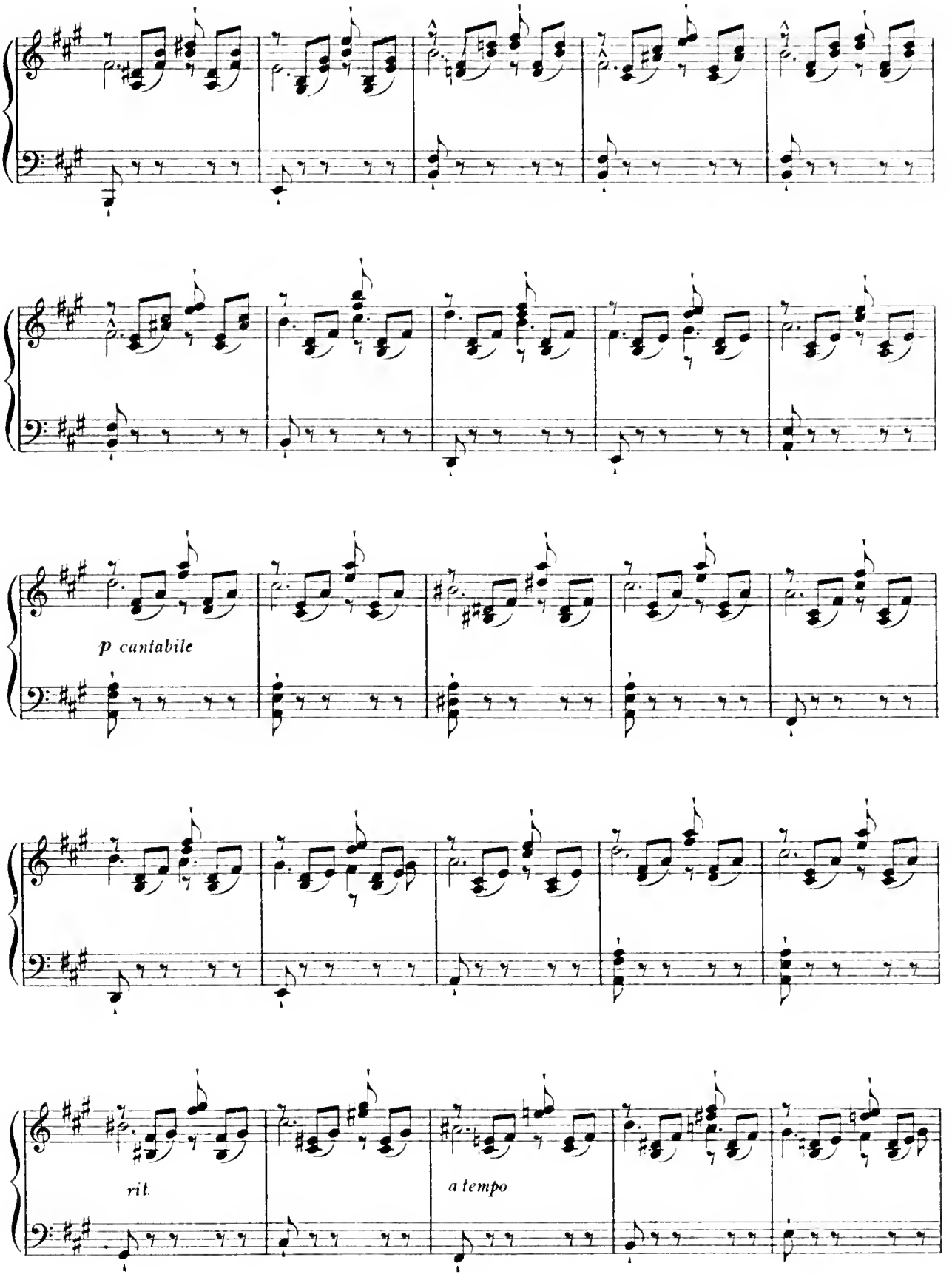

con anima
ten.
stretto
ff
f
ten.
poco rit.
pp
ten.
cresc. ed accel.
ff
fz
pesante.
rit.
con forza
Tempo I
fz p
sotto voce
sempre legato

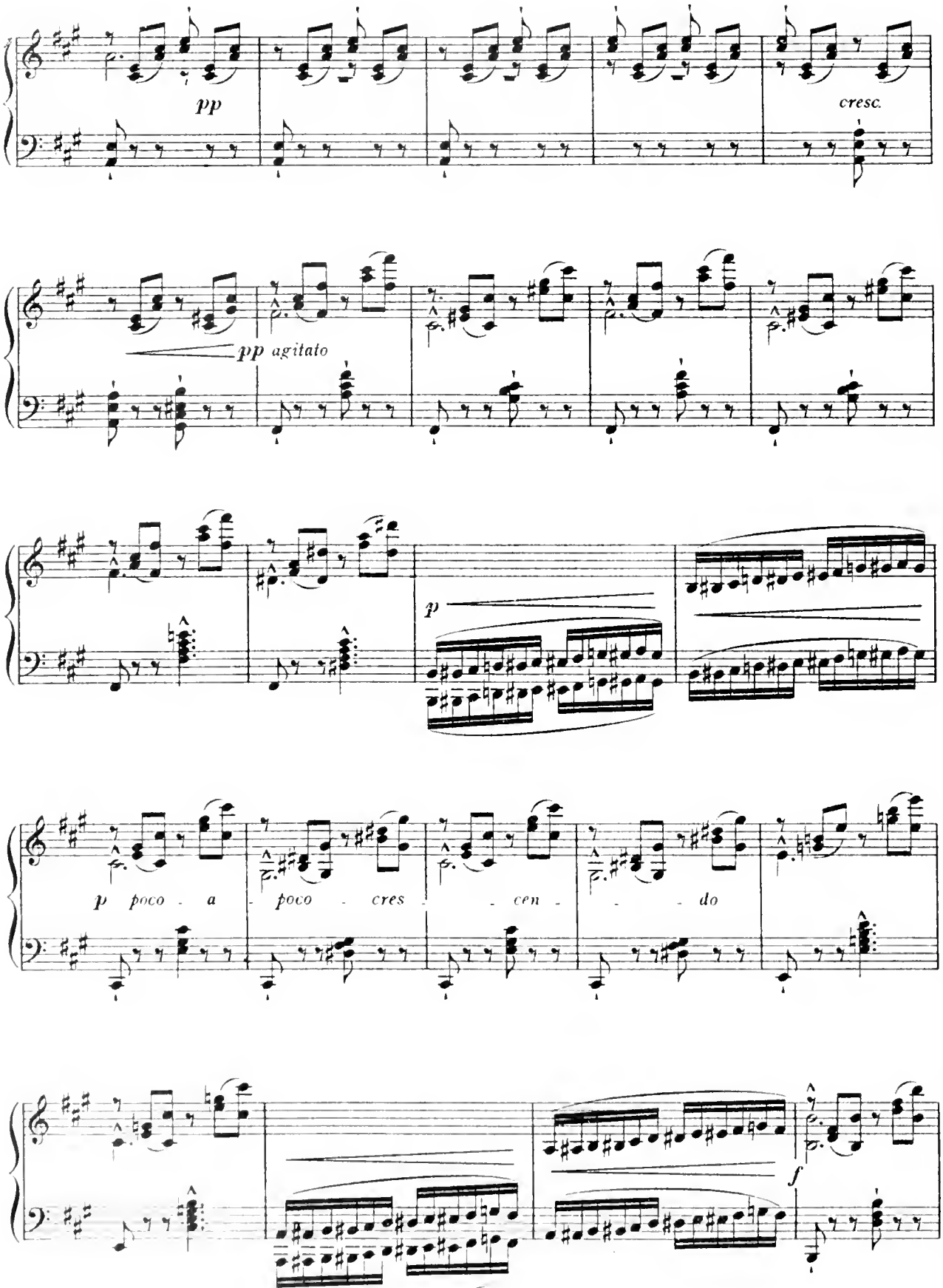

cresc
sf rilenuto
con duolo
dim.
calando
p sf
p
rallentando
dolcissimo
p
Adagio.
p
fz
fz
p

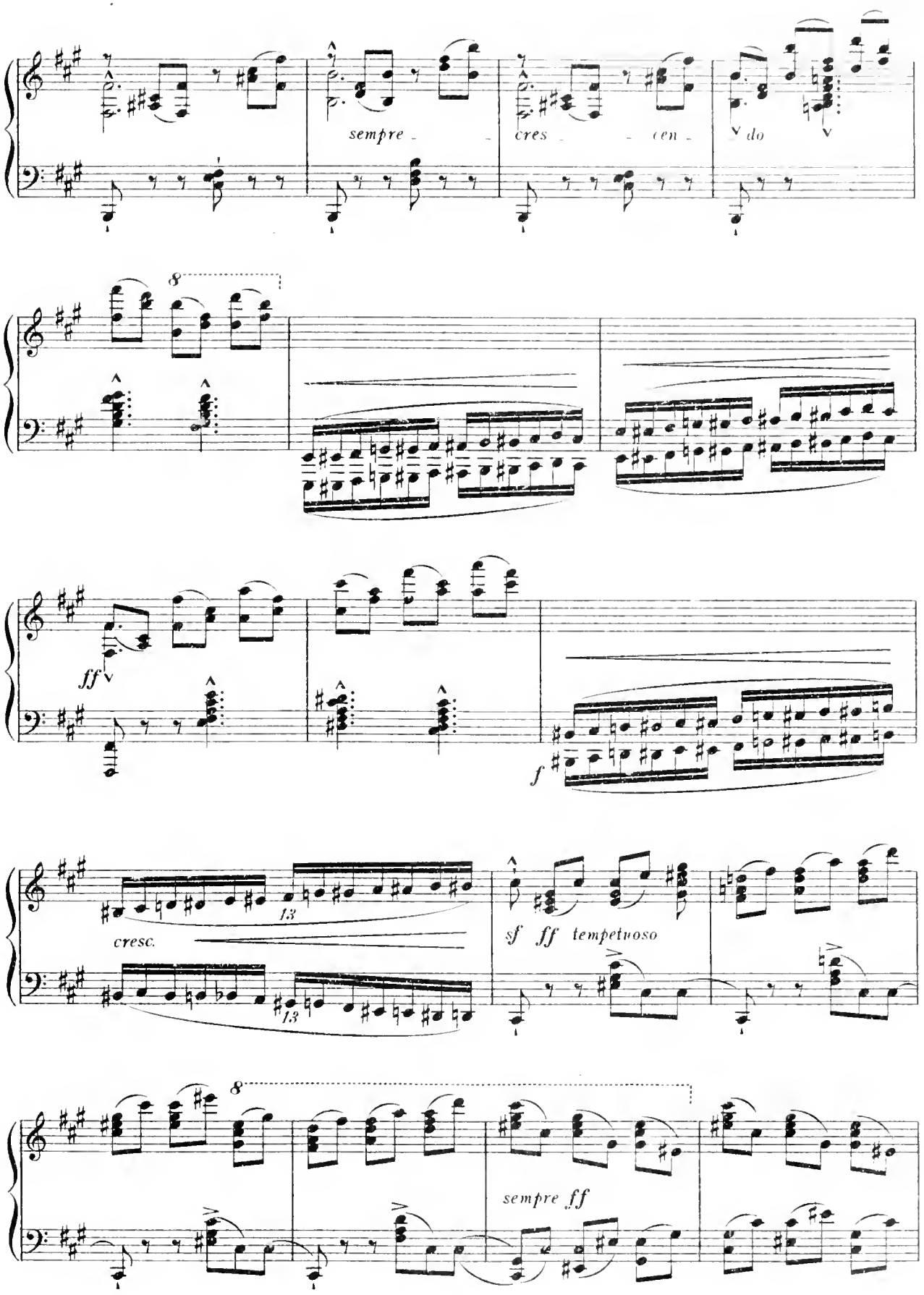
# Barcarolle.

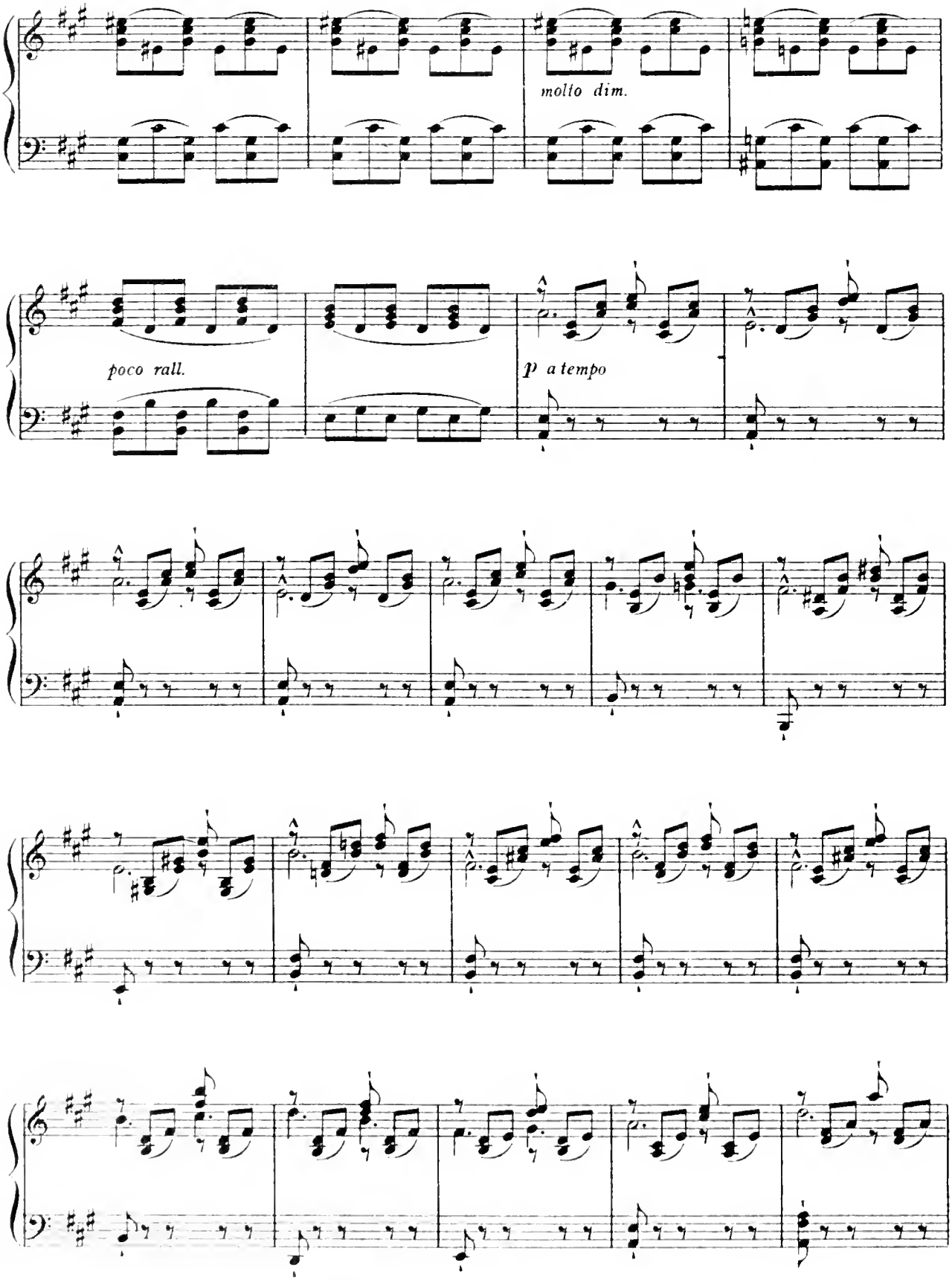
J. SCHULHOFF, Op. 8.

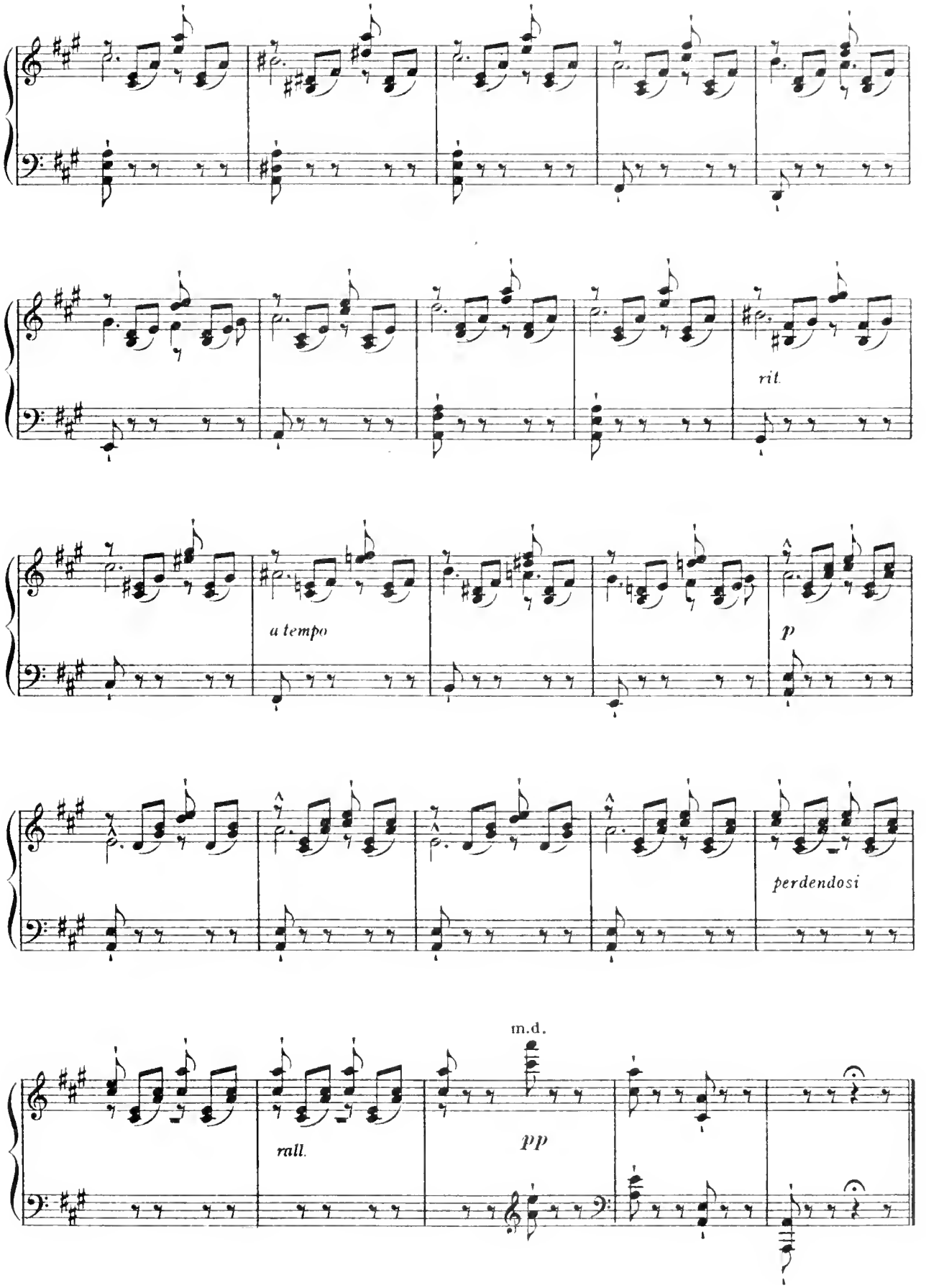



p cantabile
rit.
a tempo


pp
cresc.
pp agitato
p
p poco - a - poco - cres - - cen - - - do
f


sempre
cres
cen
do
8
ff
f
cresc.
f3
f3
sf ff tempetuoso
8
sempre ff

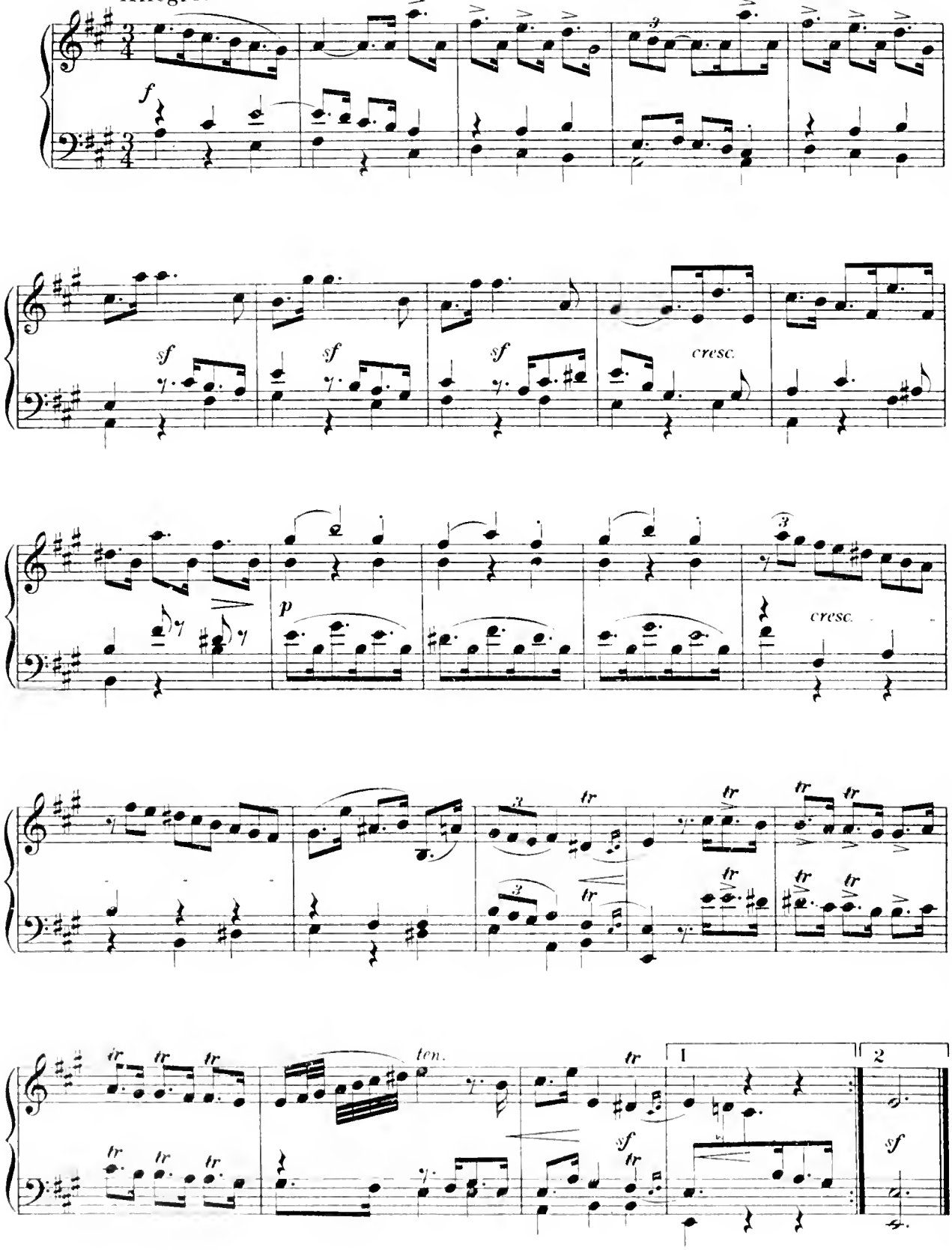

molto dim.
poco rall.
p a tempo

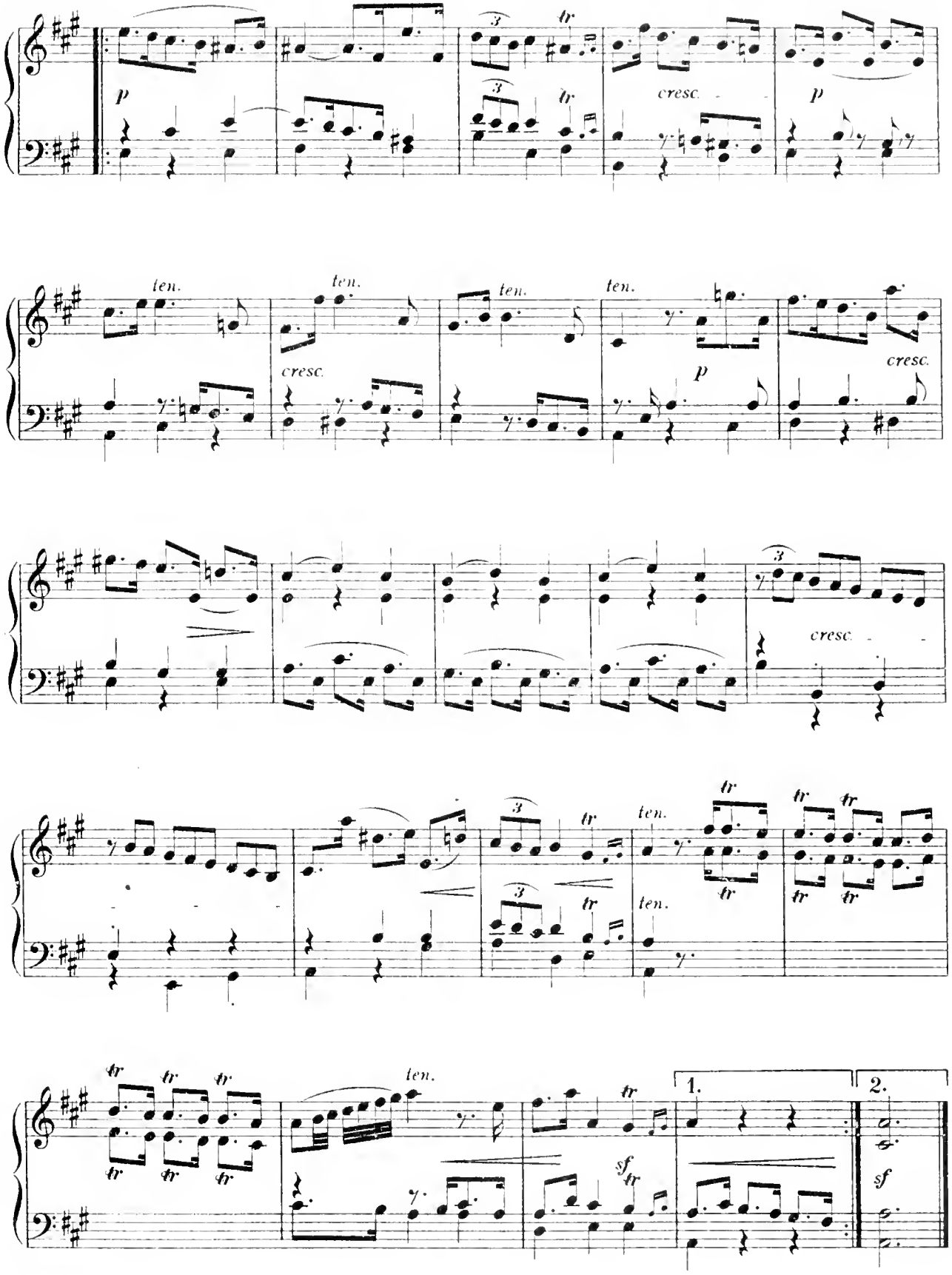

rit.
a tempo
p
perdendosi
m.d.
rall.
pp

## BALLETTO.

Allegro.

Padre Giovanni Battista Martini.
1706-1789.

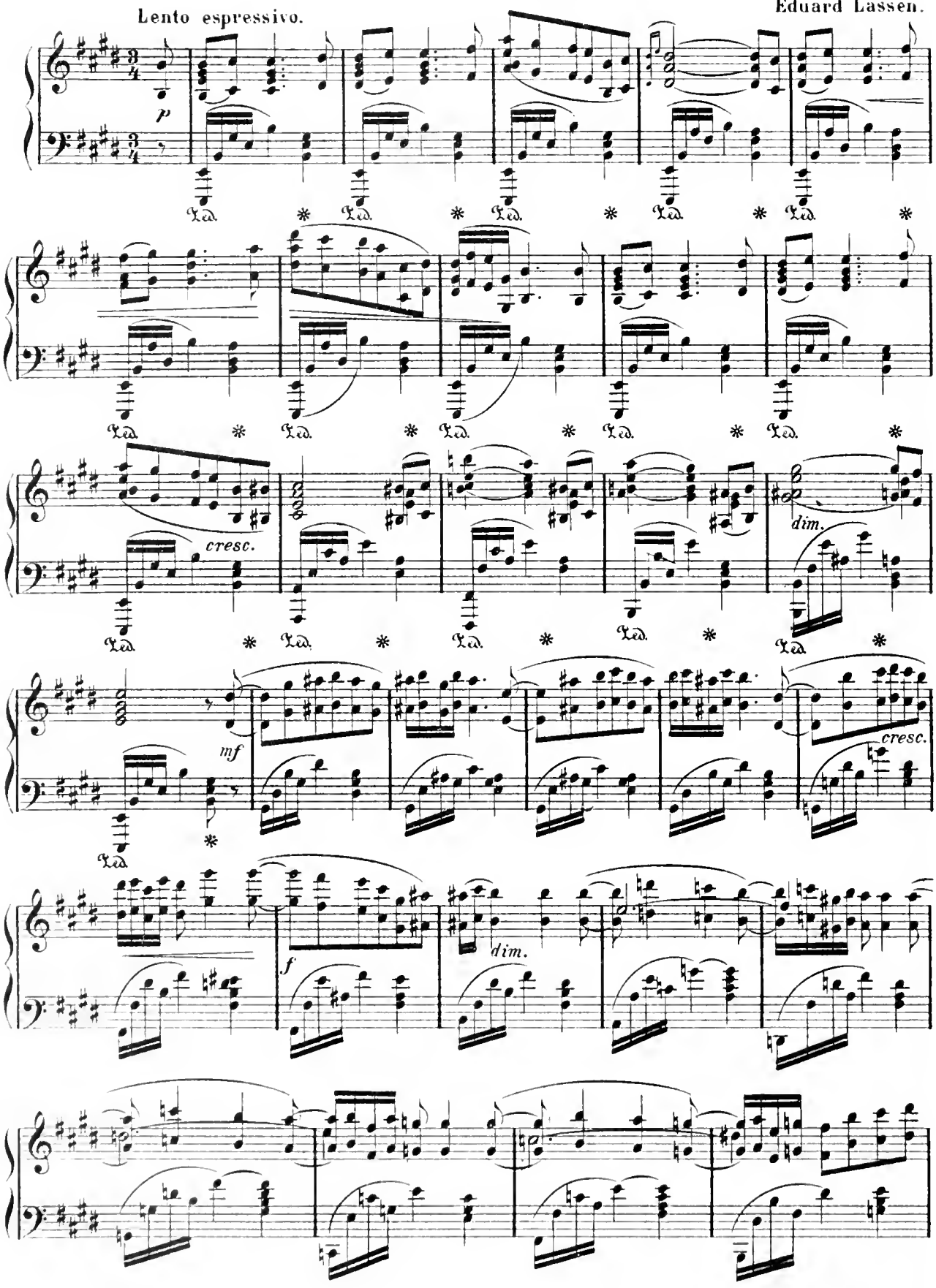


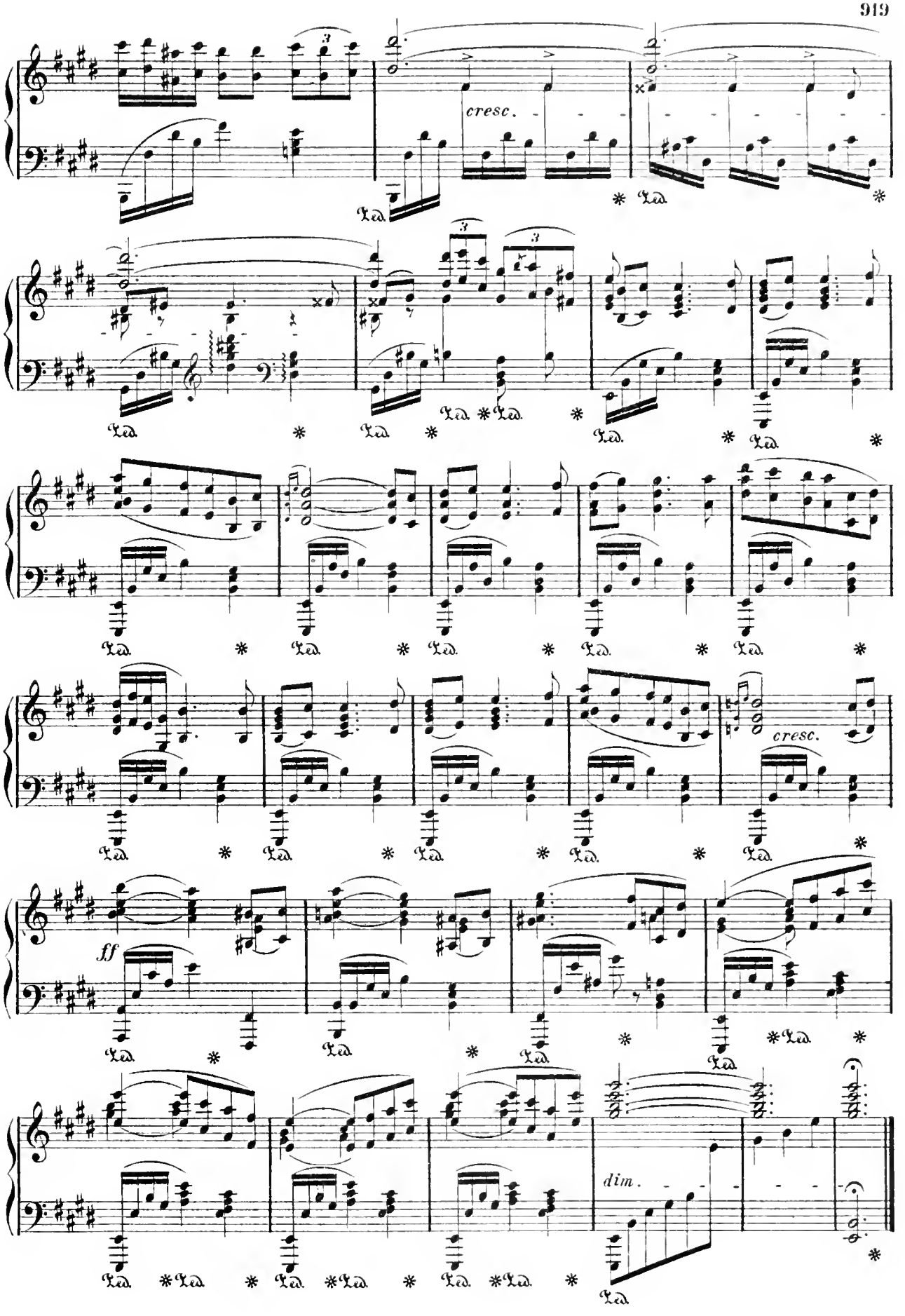

p
cresc.
p
ten.
cresc.
p
cresc.
tr
1.
2.
sf

# BALLET MUSIC

from "Magic Love."

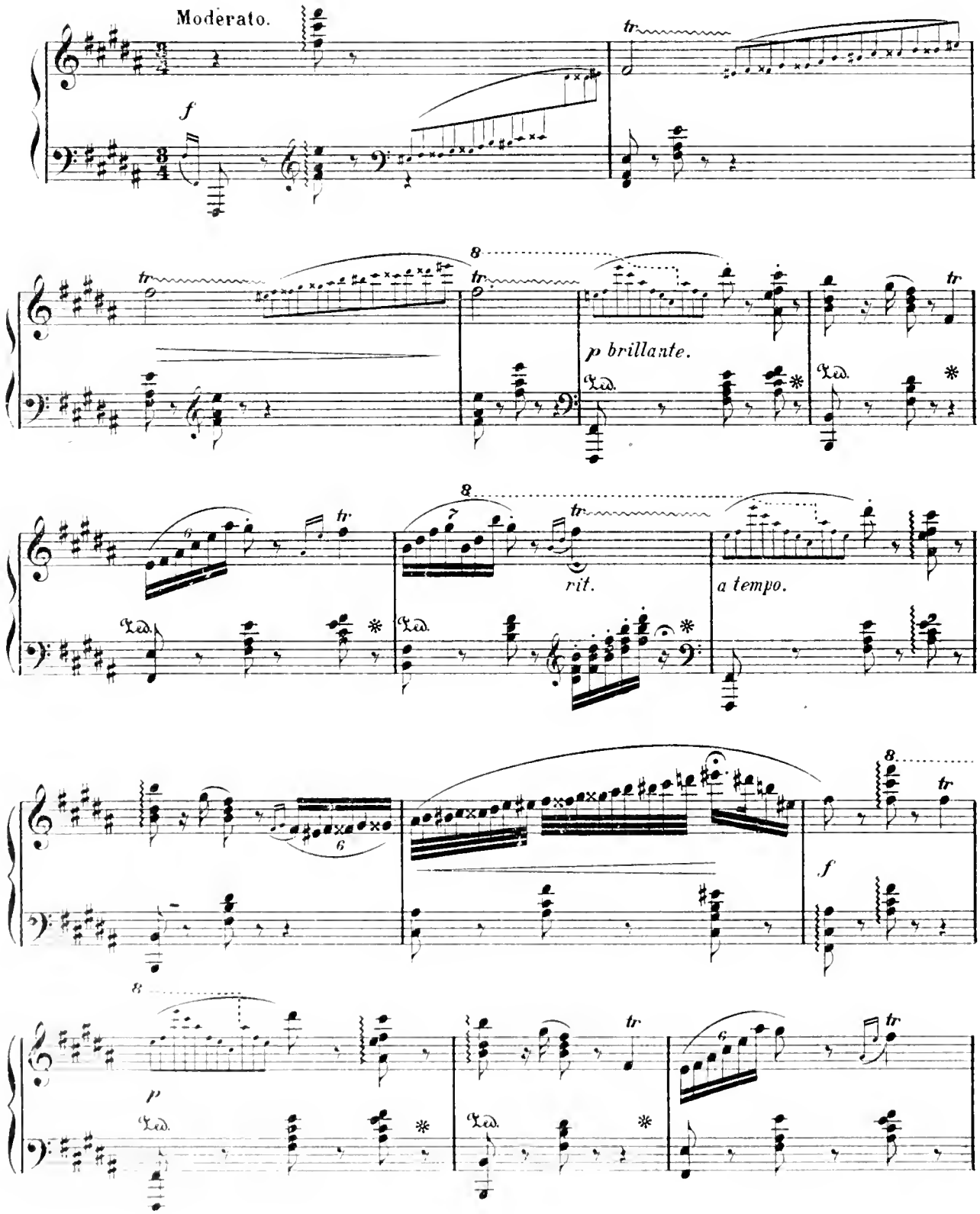
Eduard Lassen.

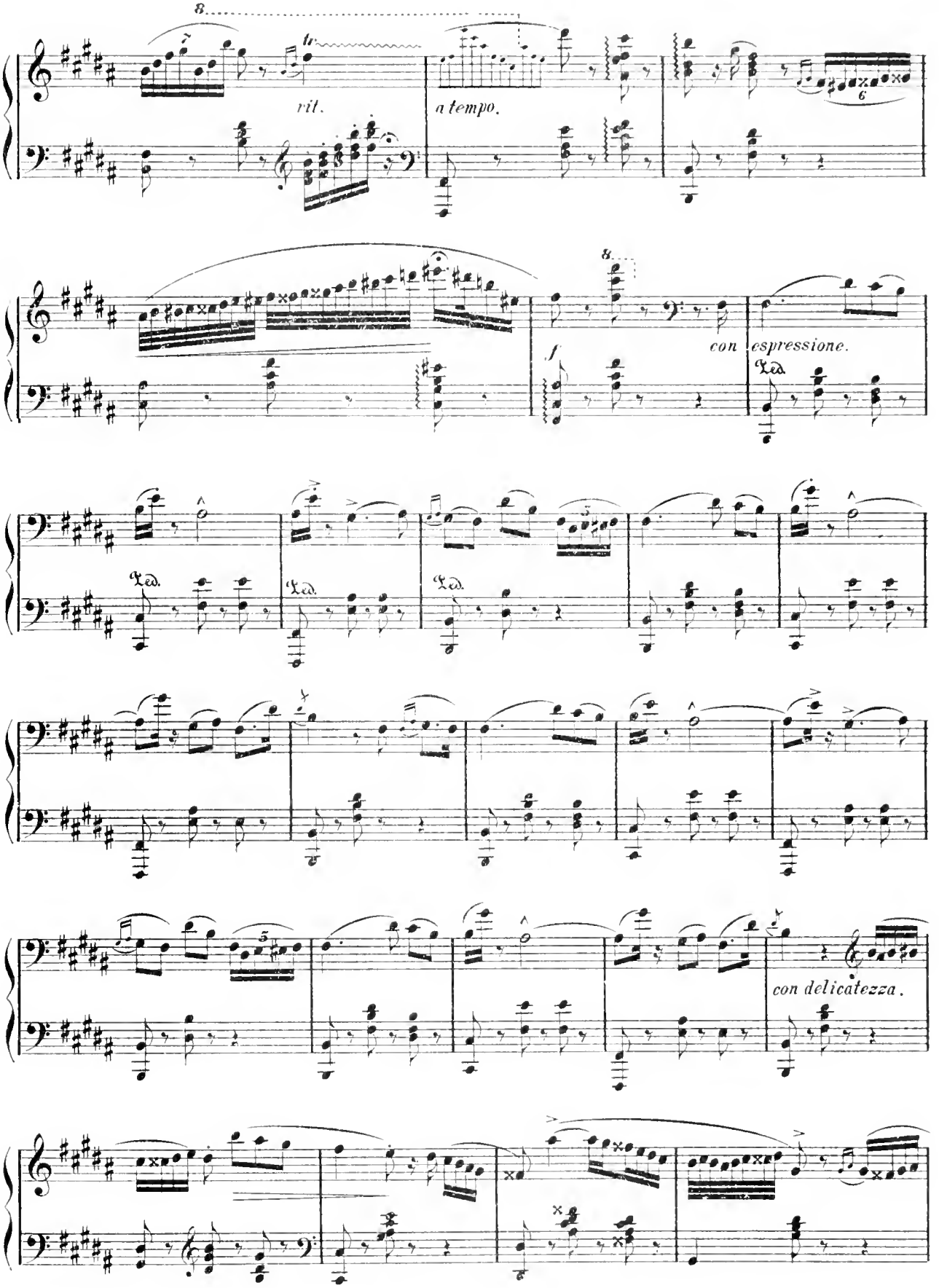


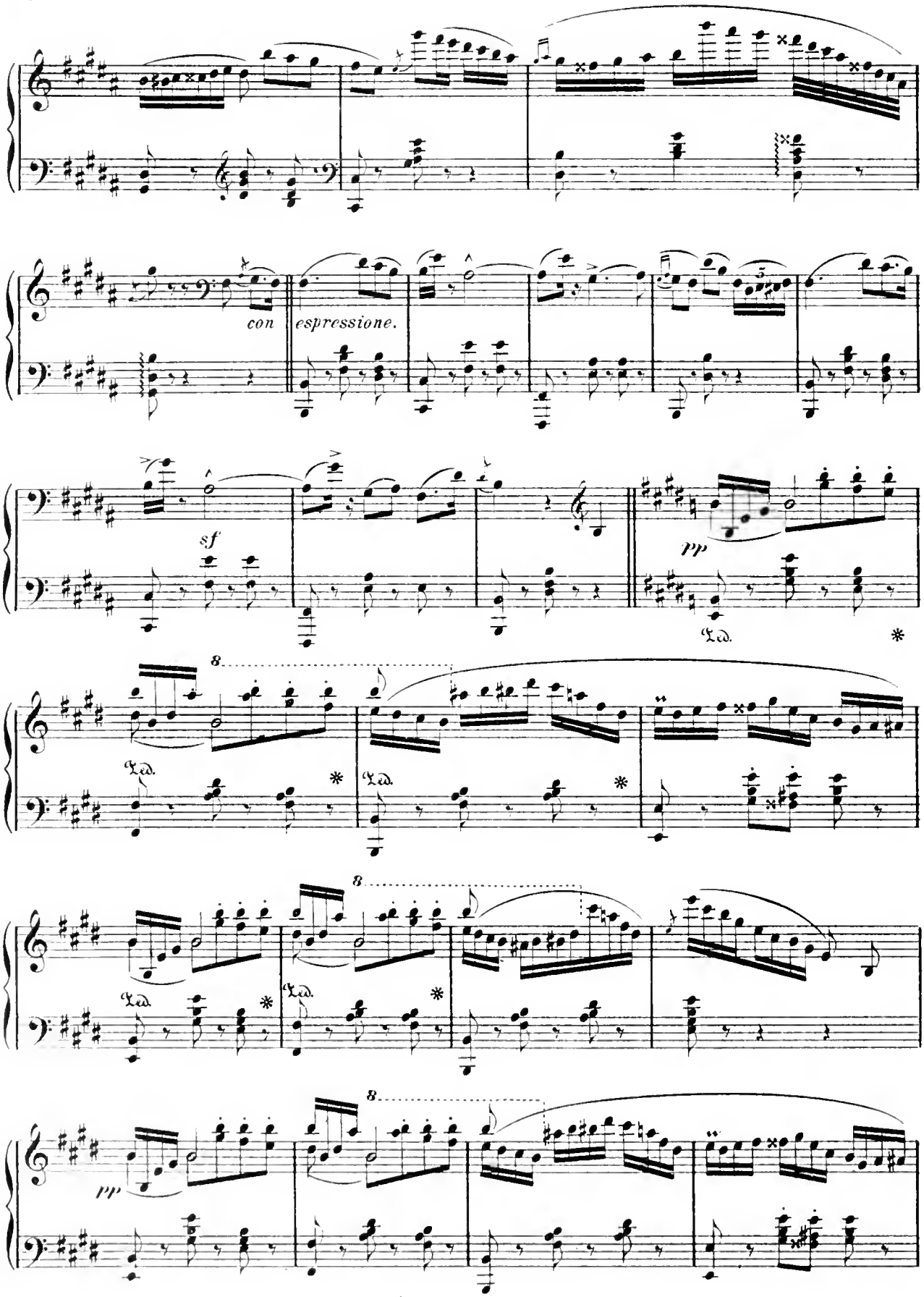

cresc.
cresc.
ff
dim.

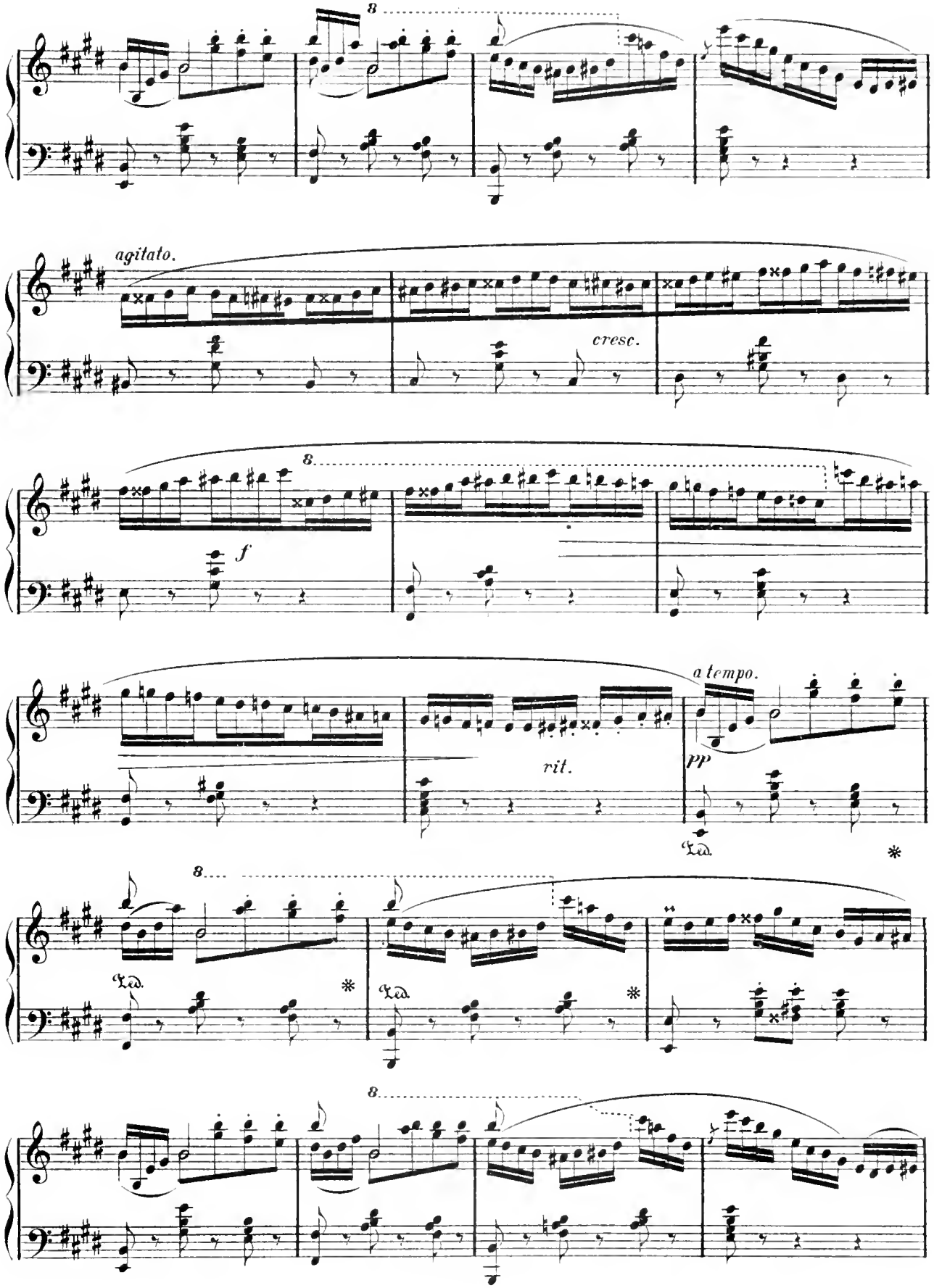
# VALSE STYRIENNE.

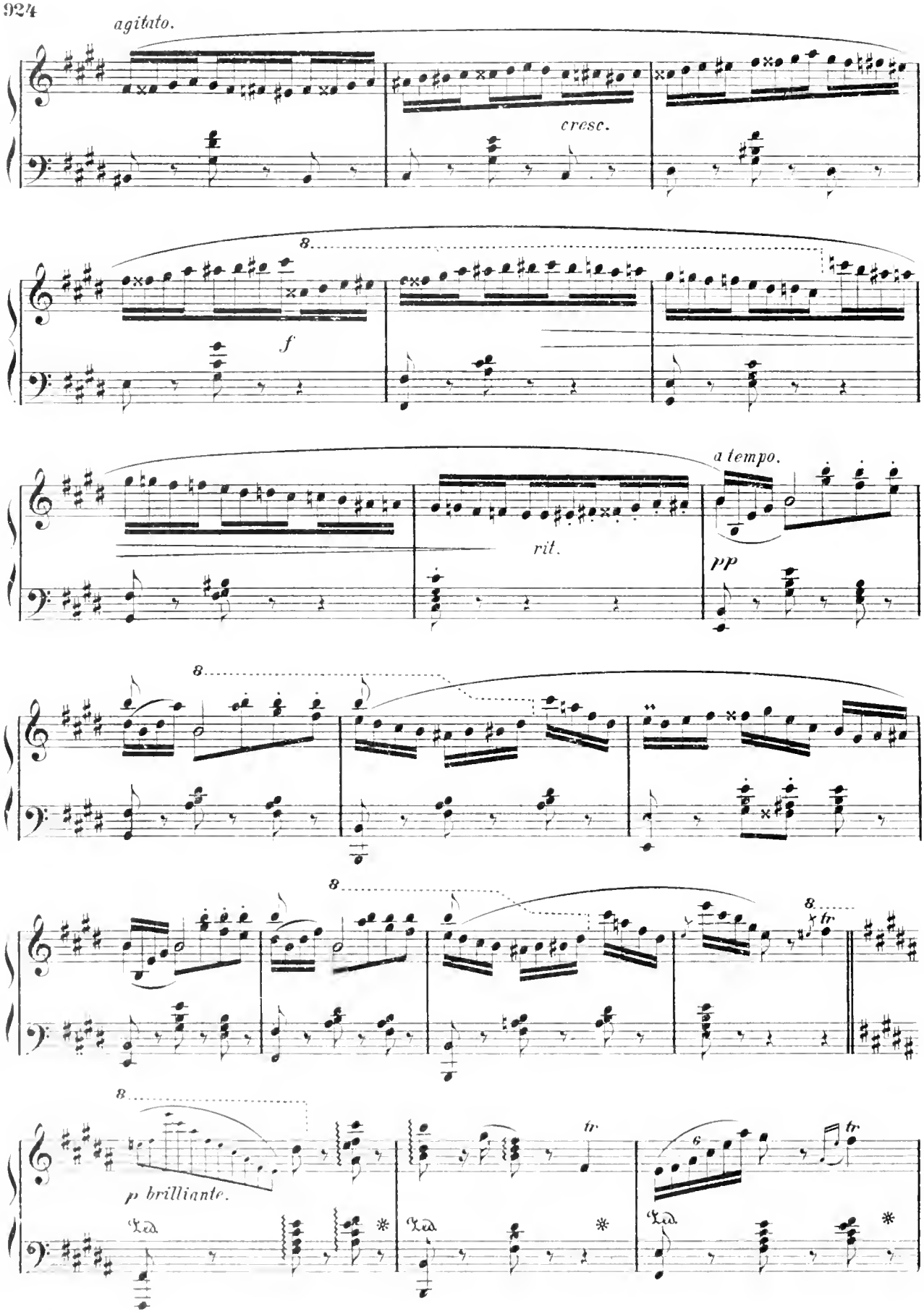
H. A. Wollenhaupt.

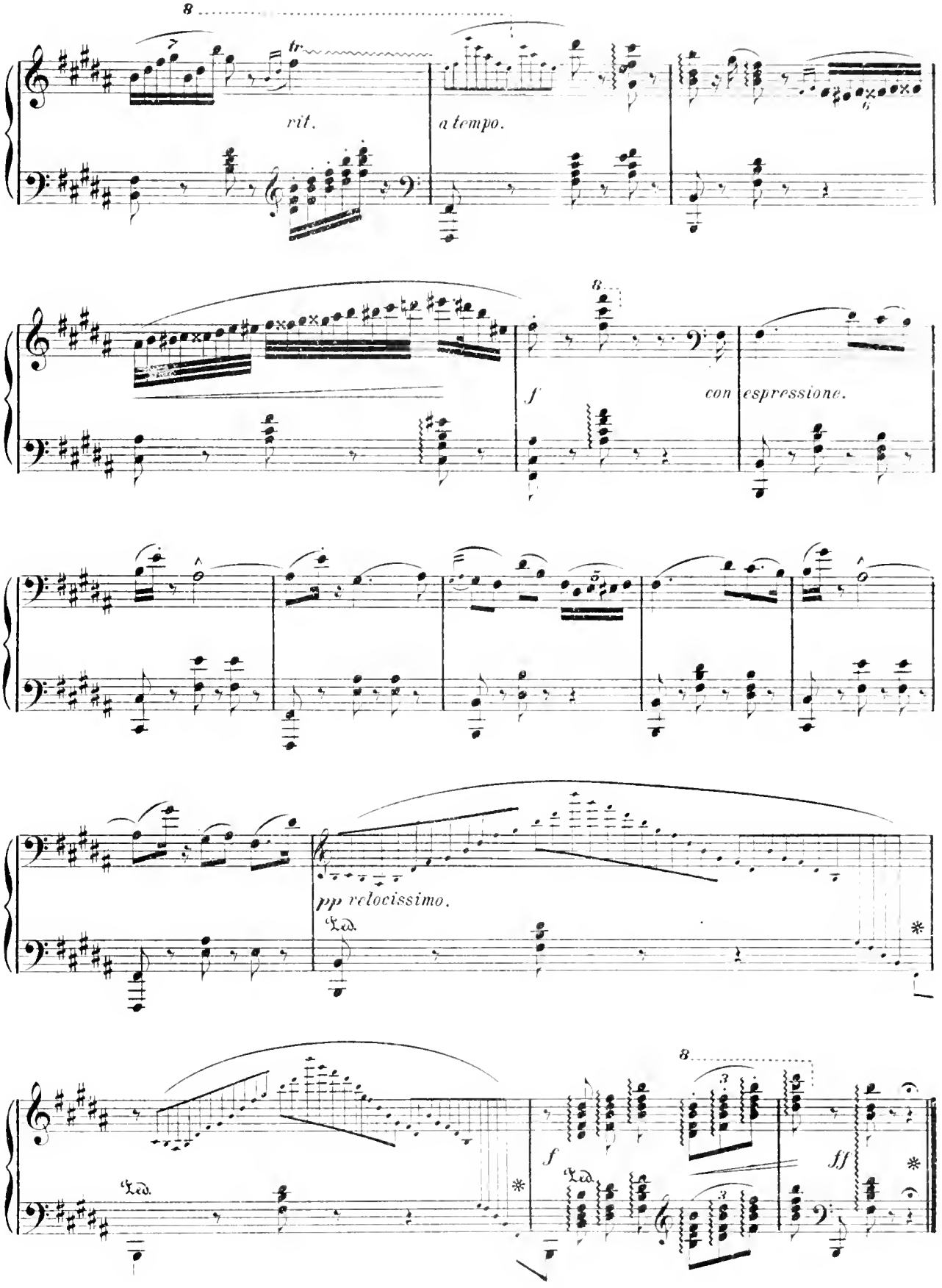



8
rit.
a tempo.
6
8
f
con espressione.
Ped.
Ped.
Ped.
Ped.
con delicatezza.


con espressione.
sf
pp
Ped.
8
pp


8
agitato.
cresc.
8
f
a tempo.
pp
rit.
Ped.
*
8
Ped.
*
Ped.
*
8

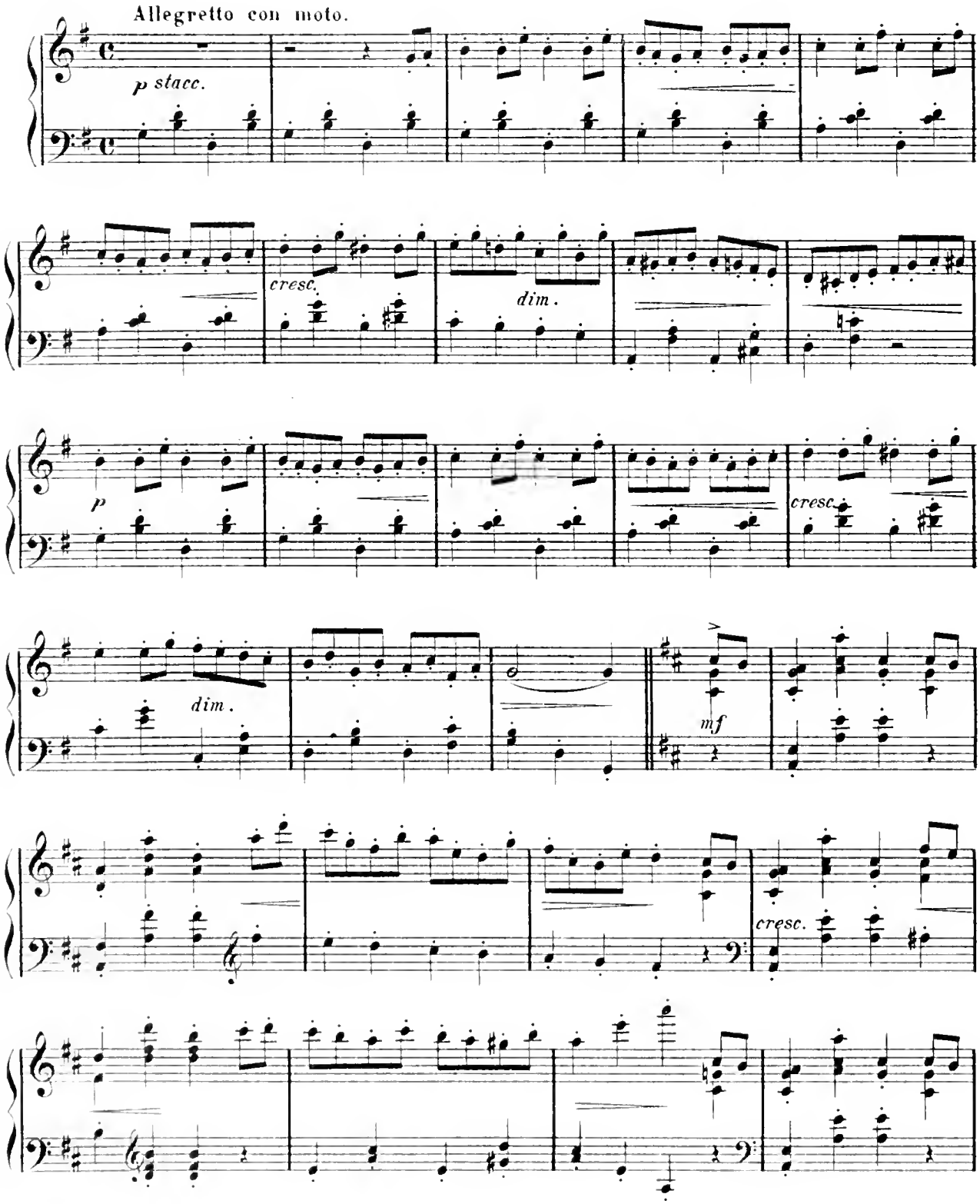

agitato.
cresc.
8
f
a tempo.
rit.
pp
8
8
8
tr
8
p brilliante.
tr
tr

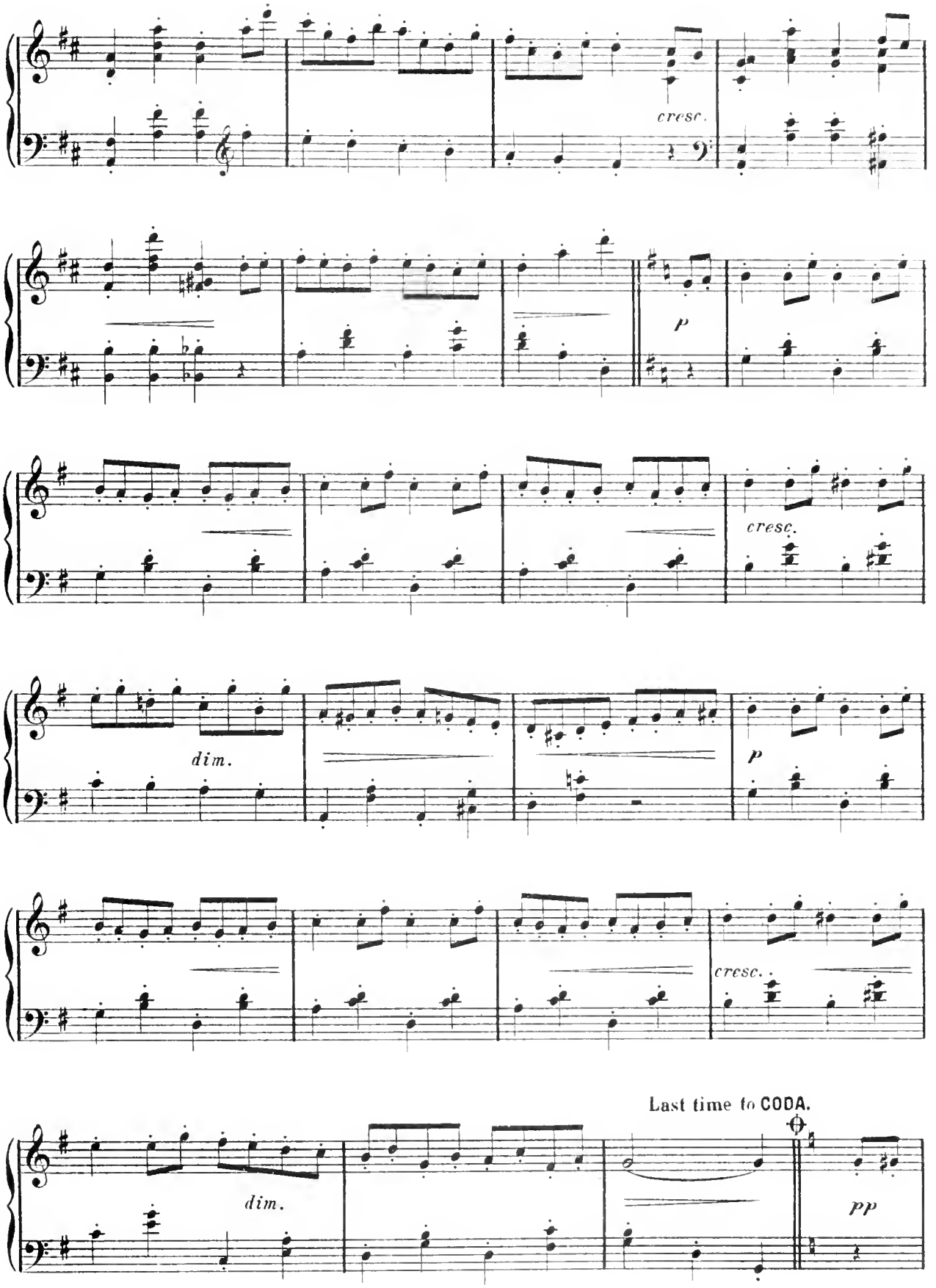

8
tr
rit.
a tempo.
8
f
con espressione.
pp velocissimo.
Ped.
Ped.
8
f
Ped.
ff

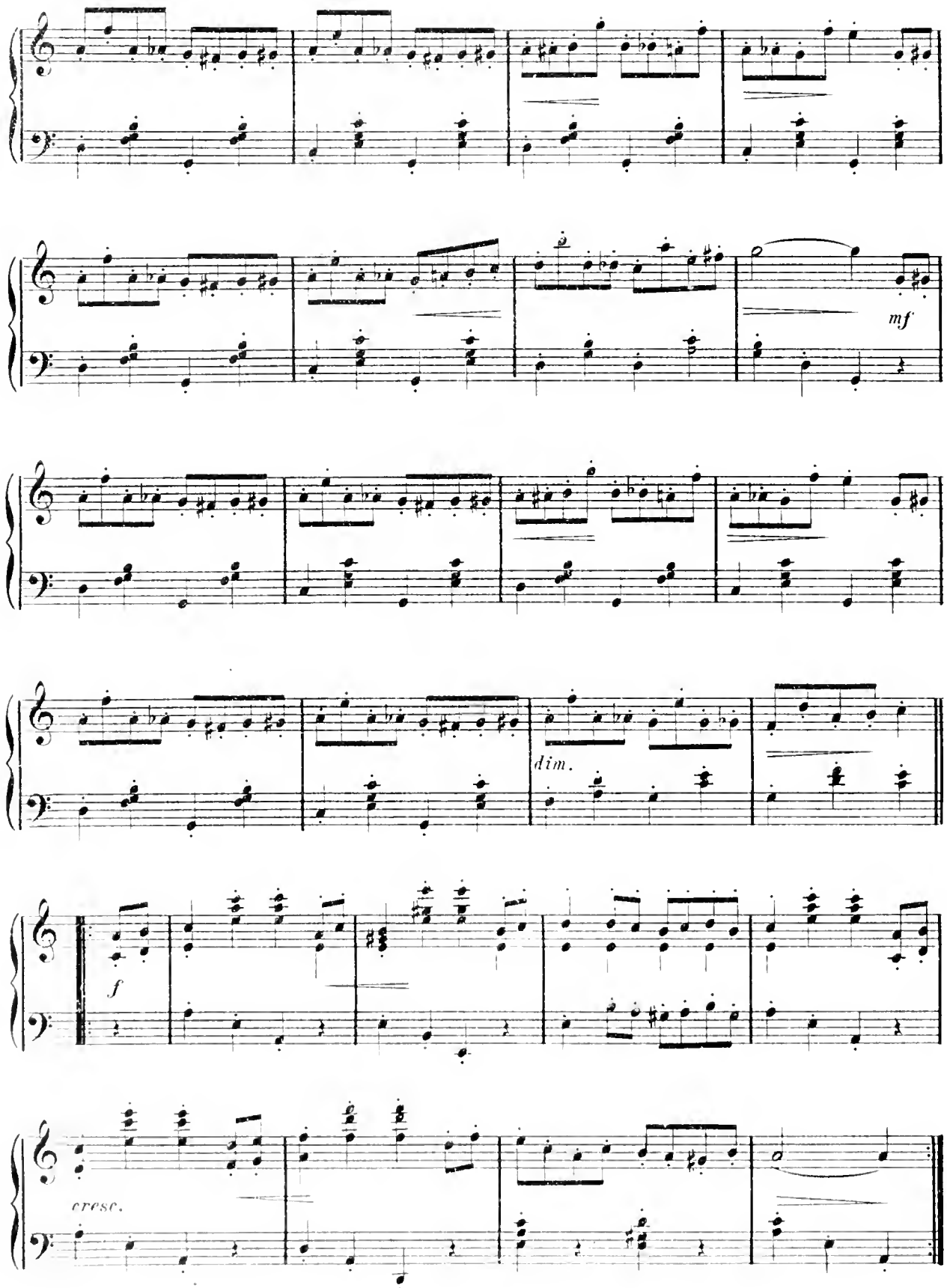
# LE SECRET.

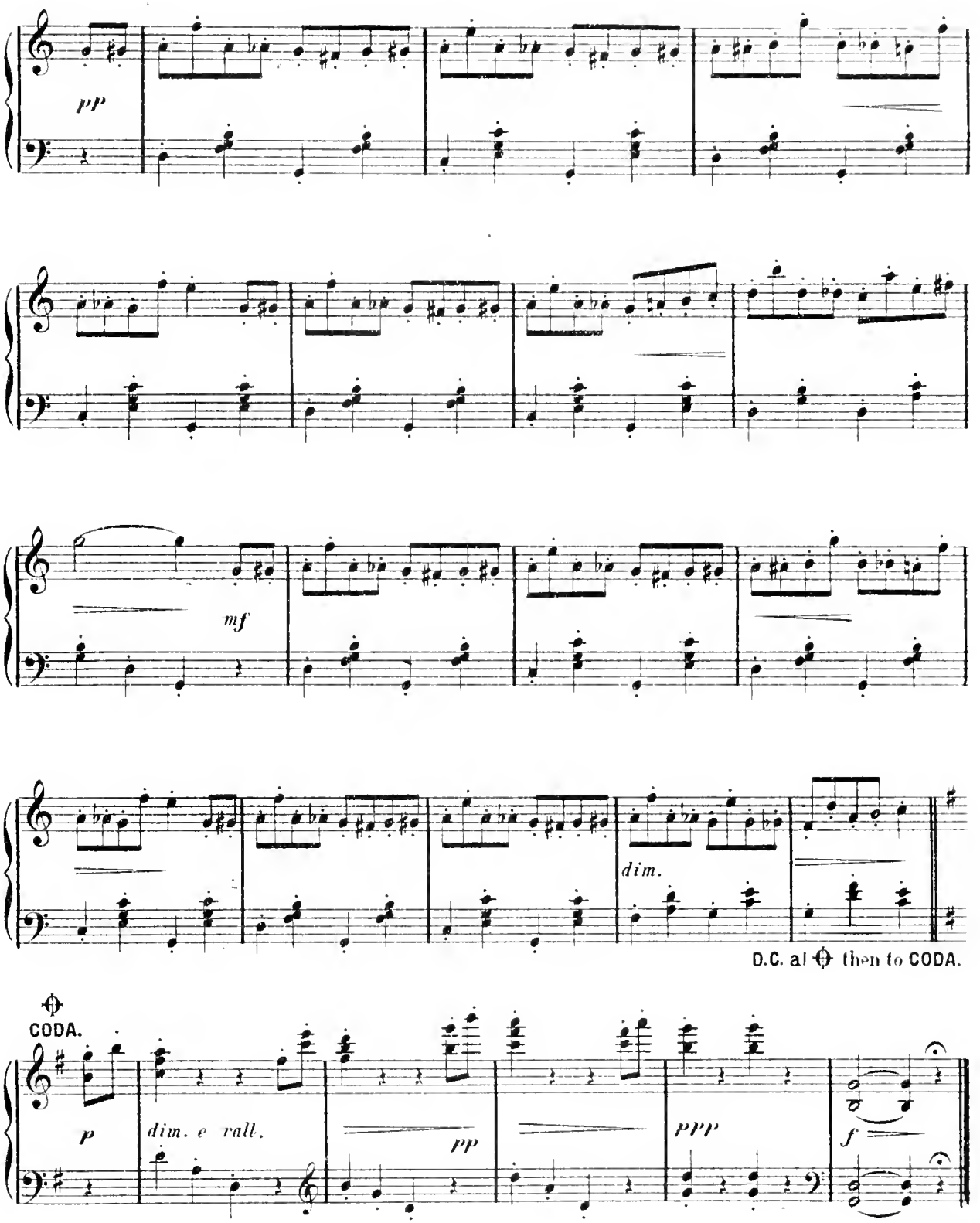
## Intermezzo Pizzicato.

Léonard Gautier.




cresc.
p
cresc.
dim.
p
cresc.
Last time to CODA.
dim.
pp

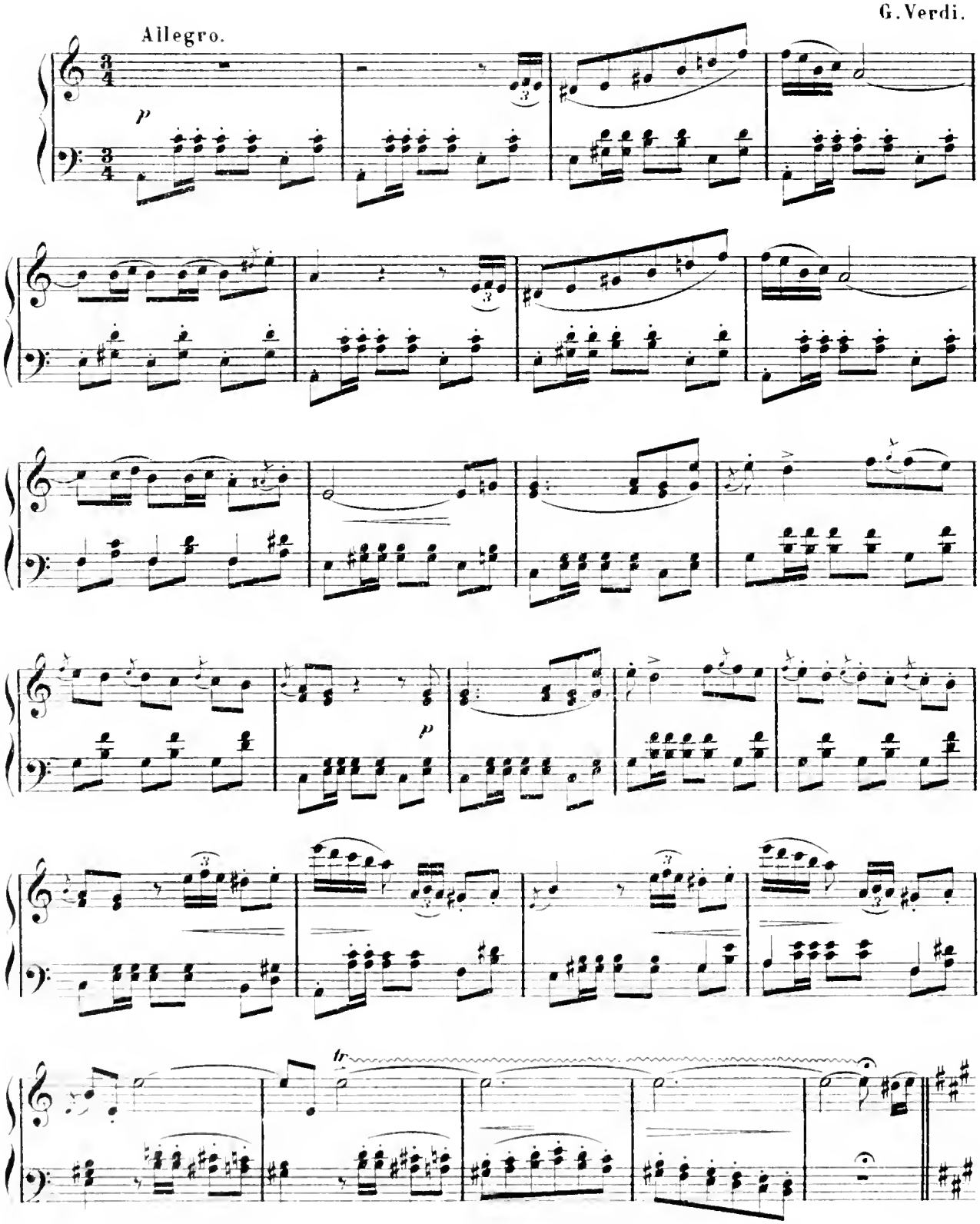

mf
dim.
f
cresc.

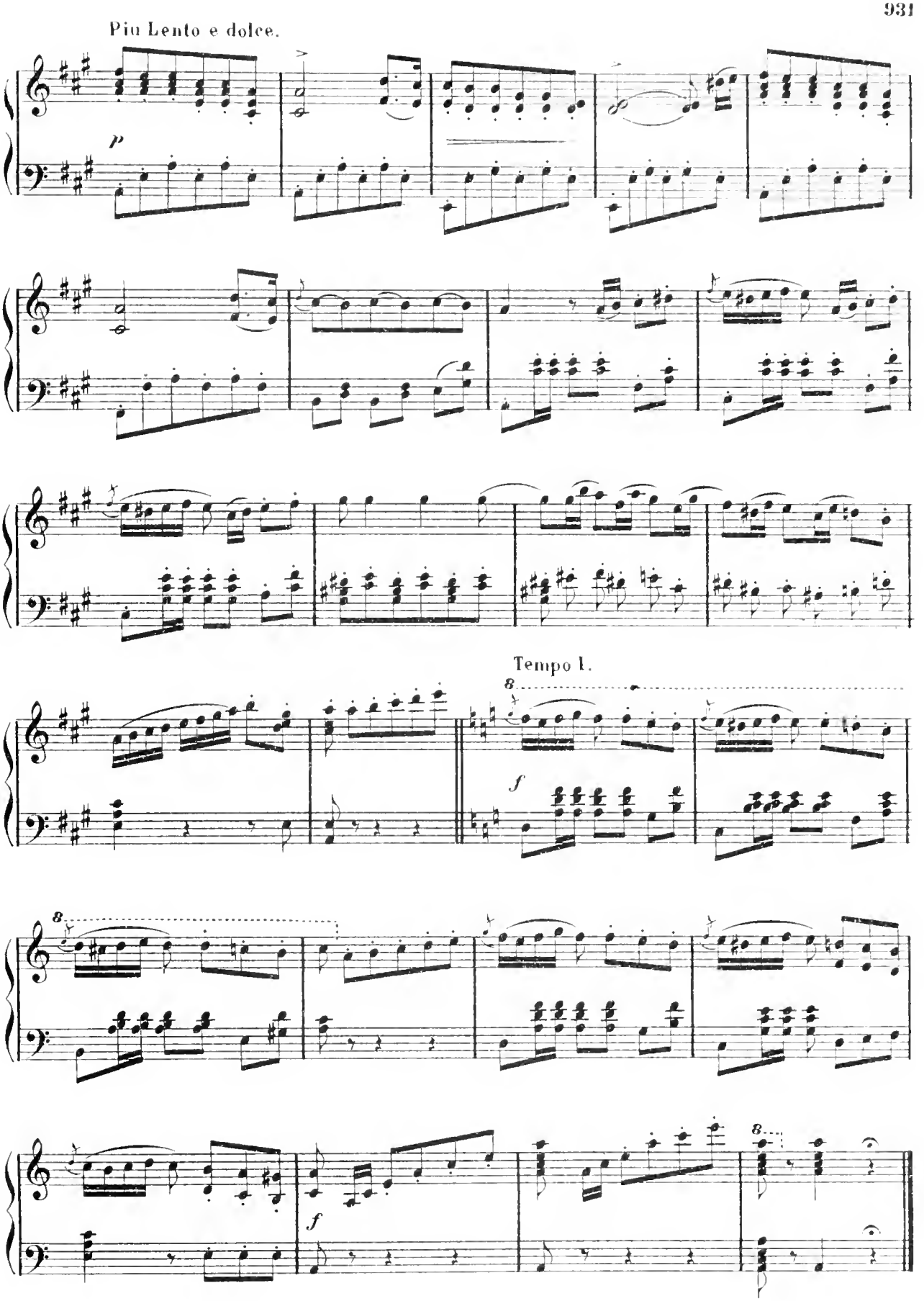

pp
mf
dim.
D.C. al 𝄋 then to CODA.
𝄋
CODA.
p
dim. e rall.
pp
ppp
f

# BOLERO

From "The Sicilian Vespers."

G. Verdi.

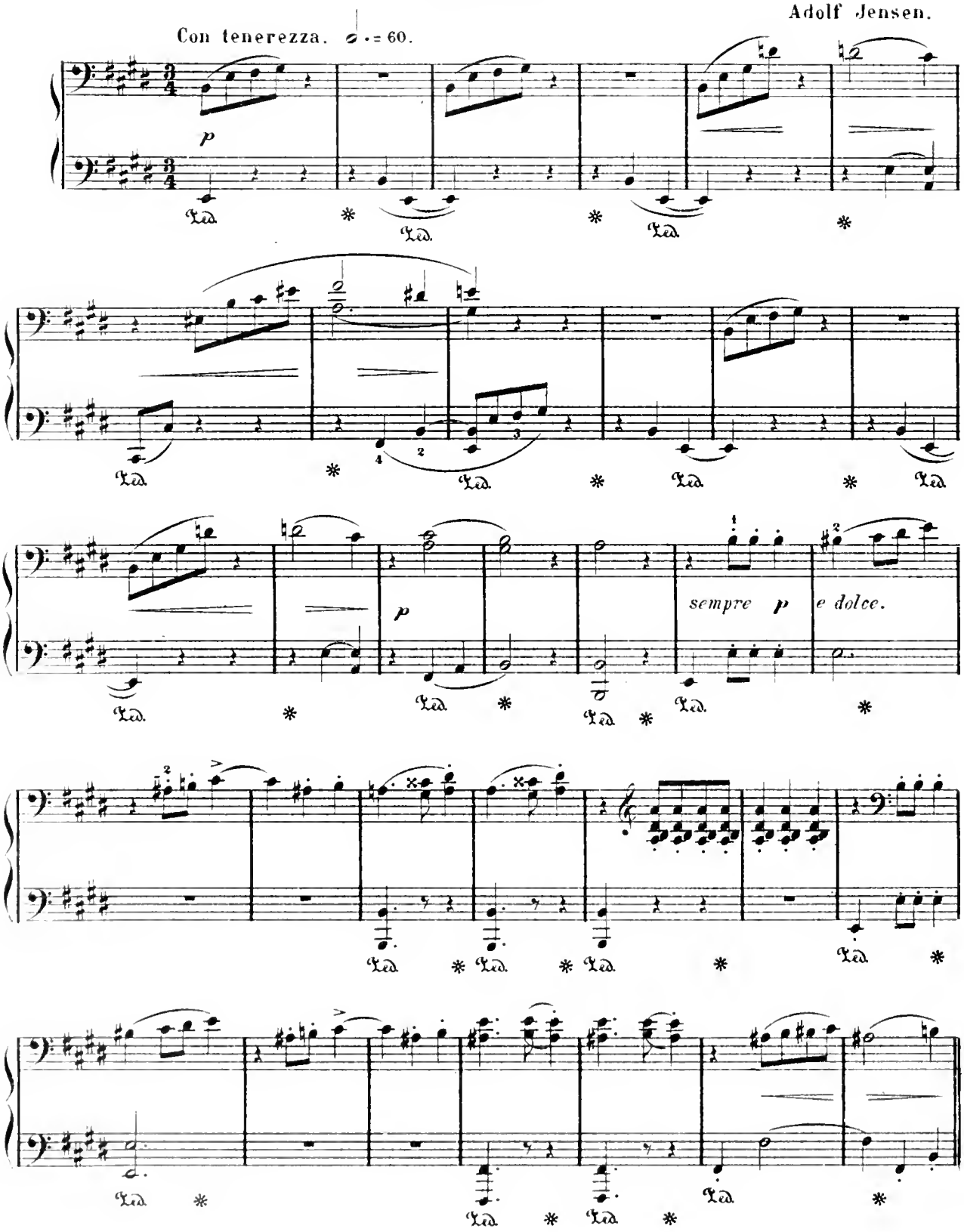



Più Lento e dolce.
p
Tempo I.
8
f
8
f
8

# BRIDAL SONG.

SECONDO.

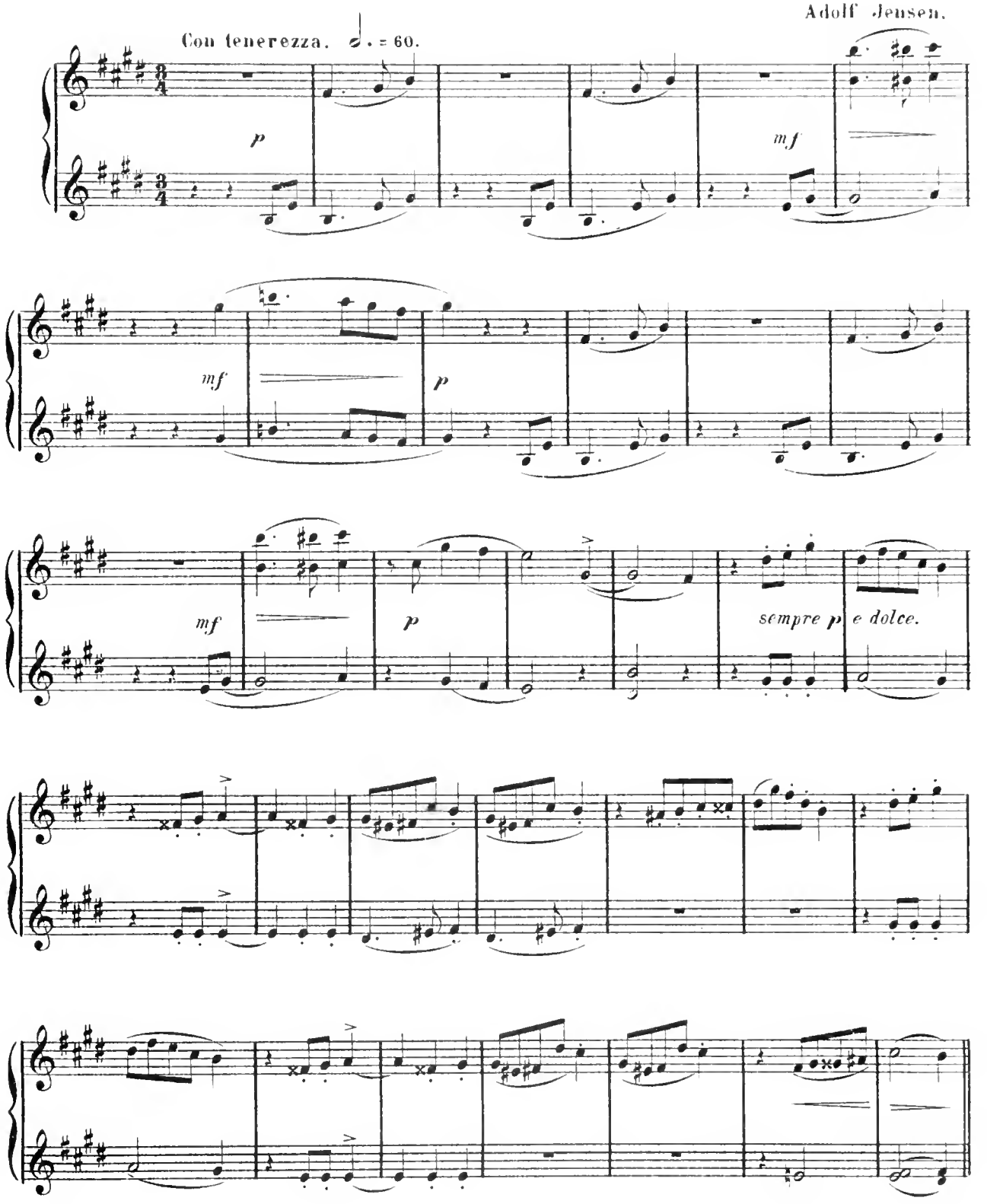
Adolf Jensen.



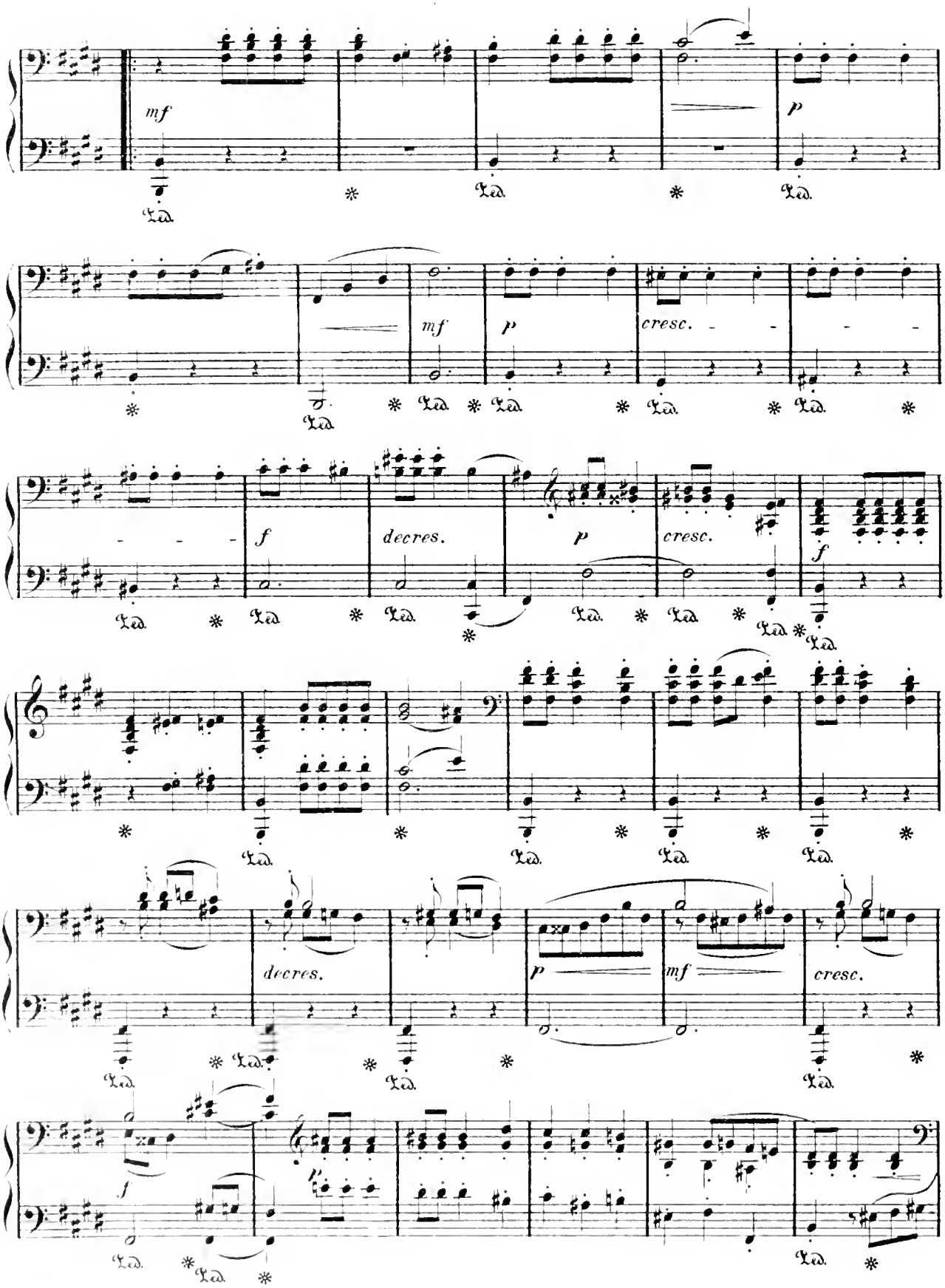
# BRIDAL SONG.

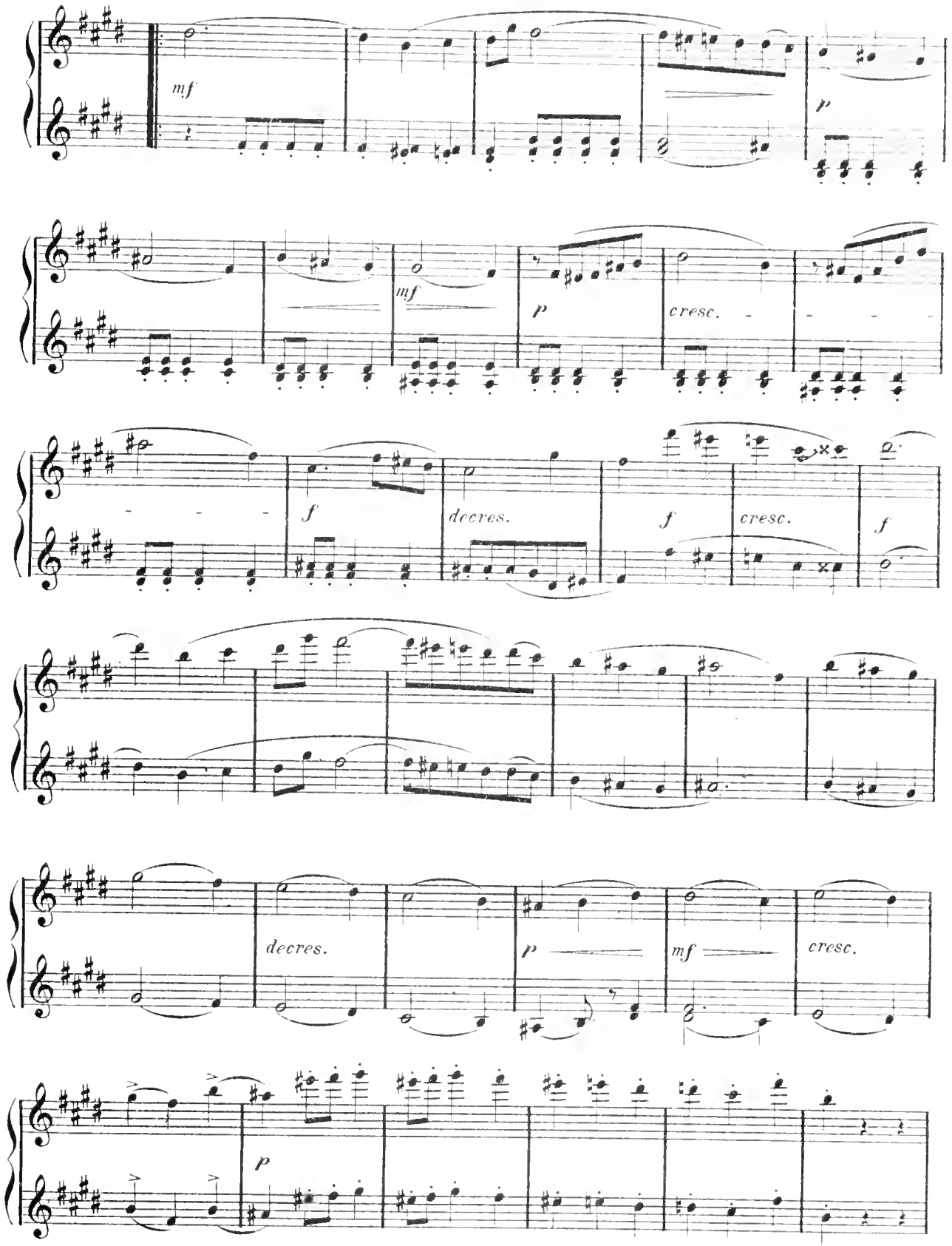
PRIMO.

Adolf Jensen.

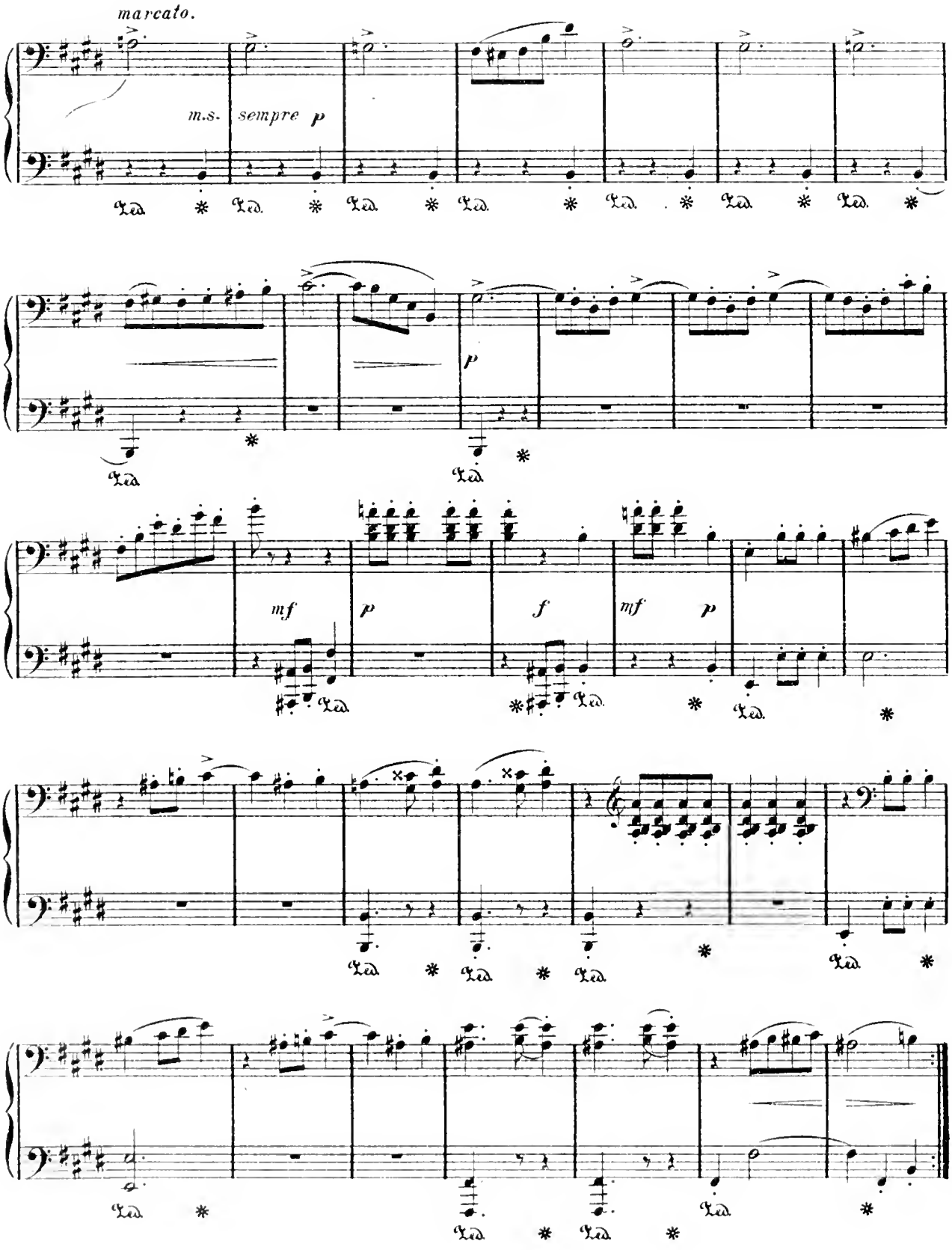


# SECONDO.

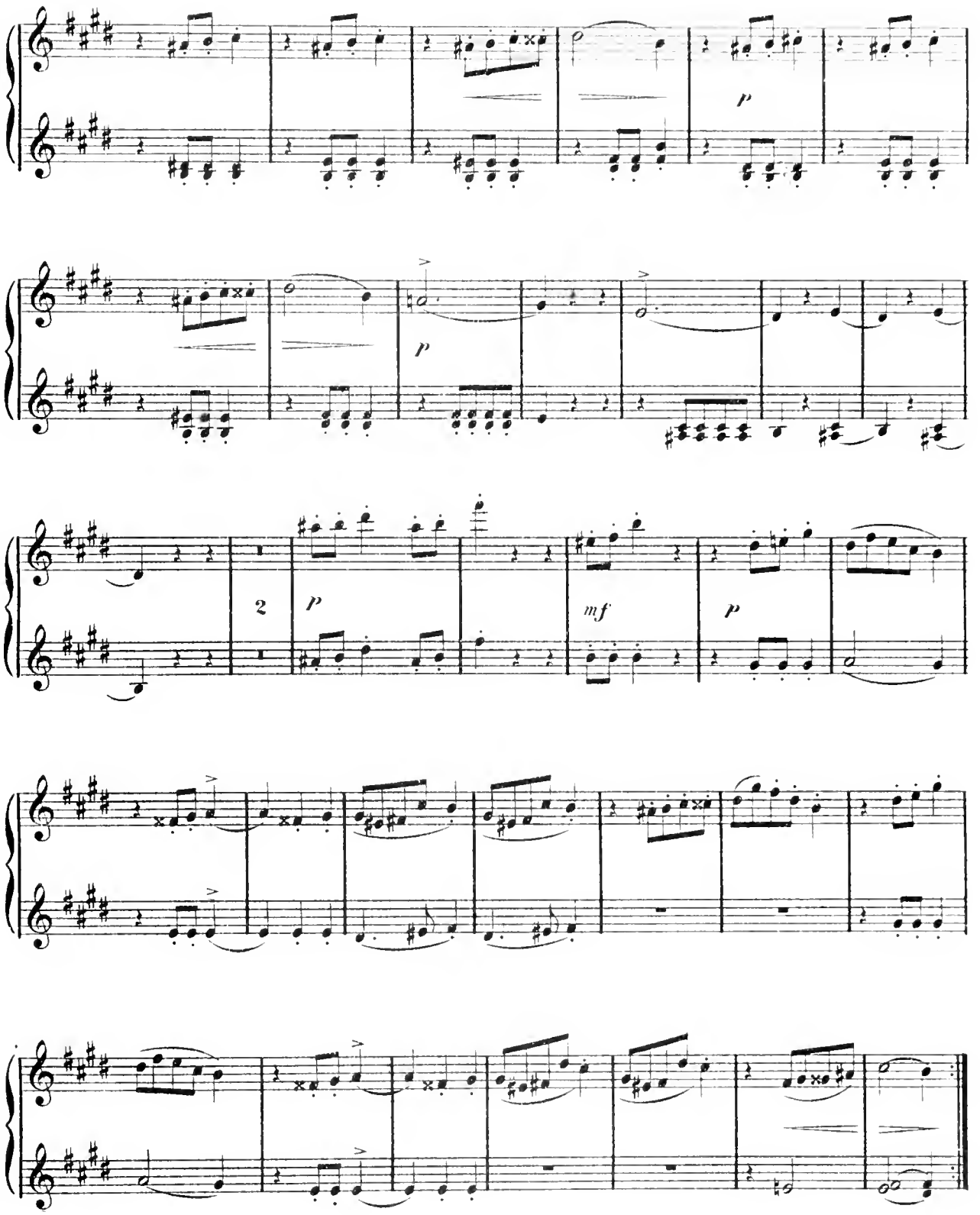


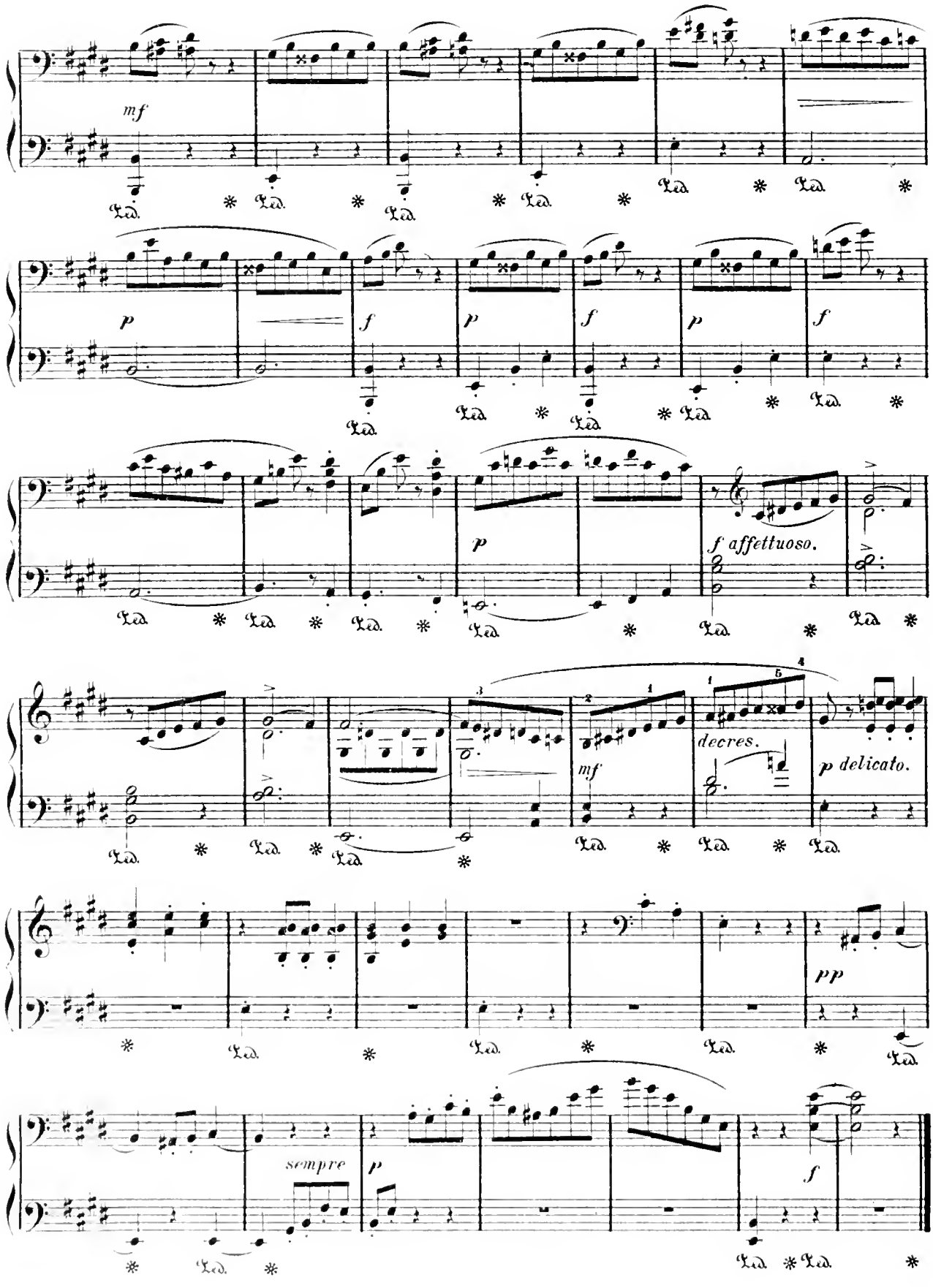

mf
p
mf
p
cresc.
f
decres.
f
cresc.
f
decres.
p
mf
cresc.
p

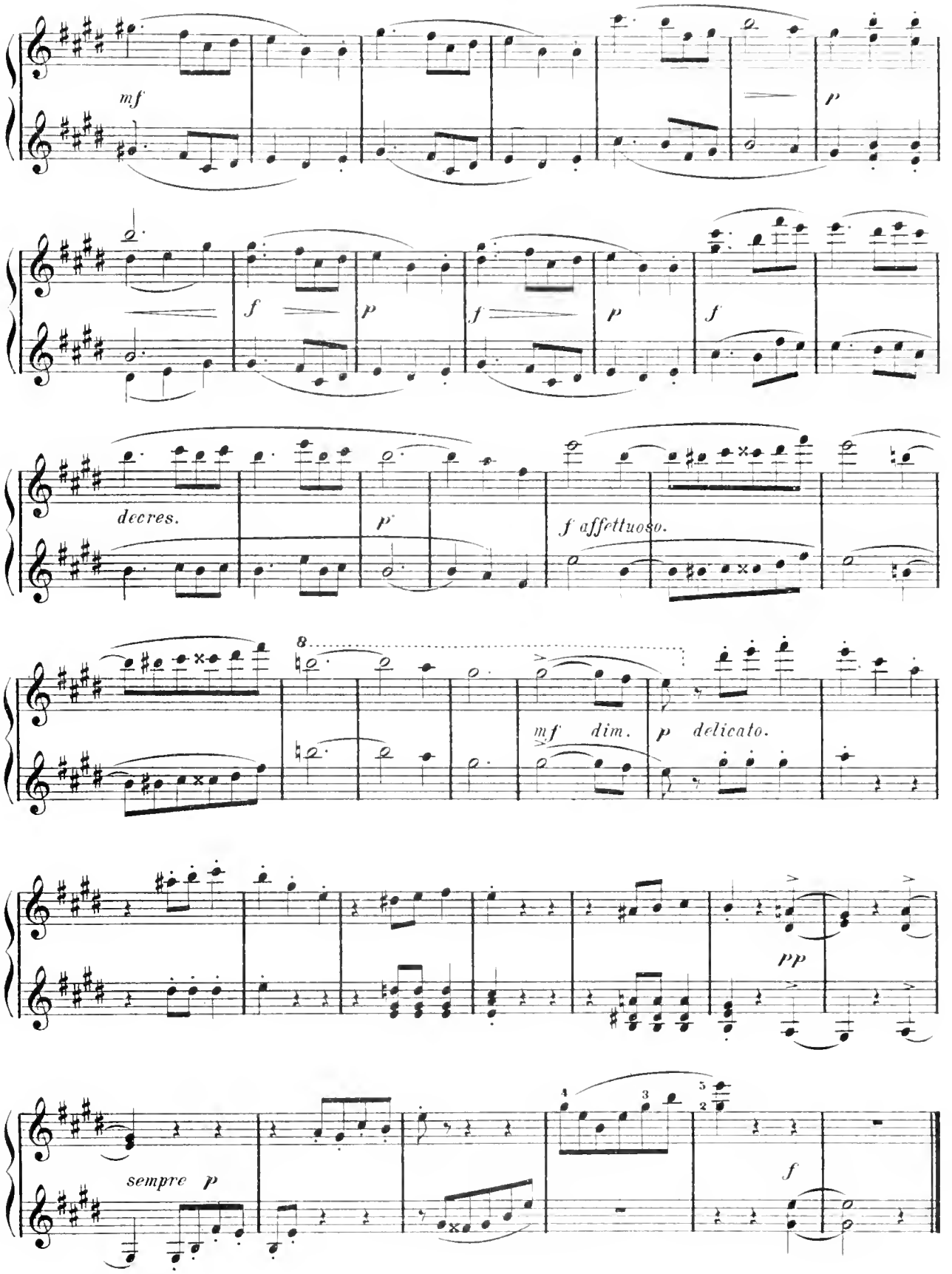
## SECONDO.



PRIMO.

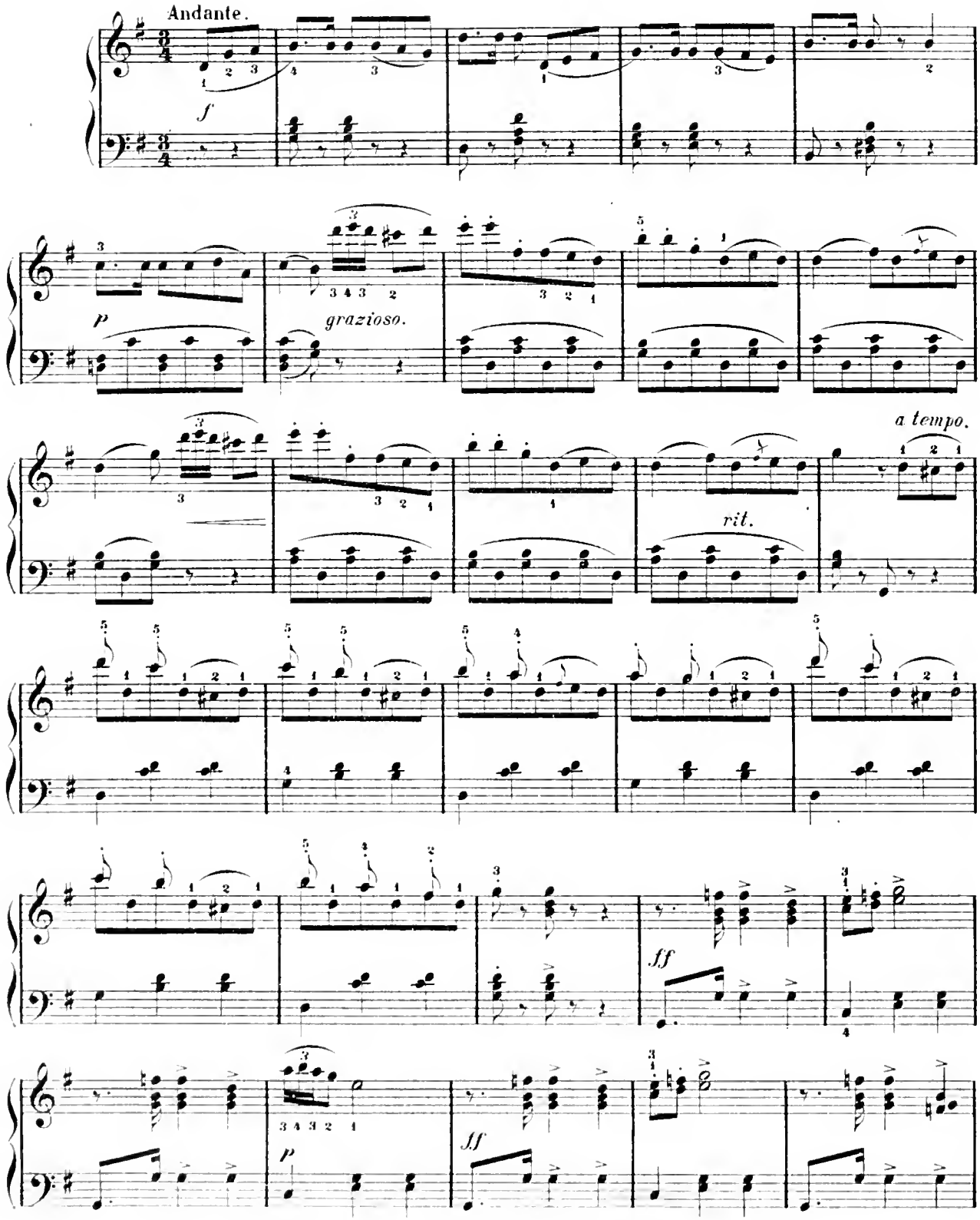


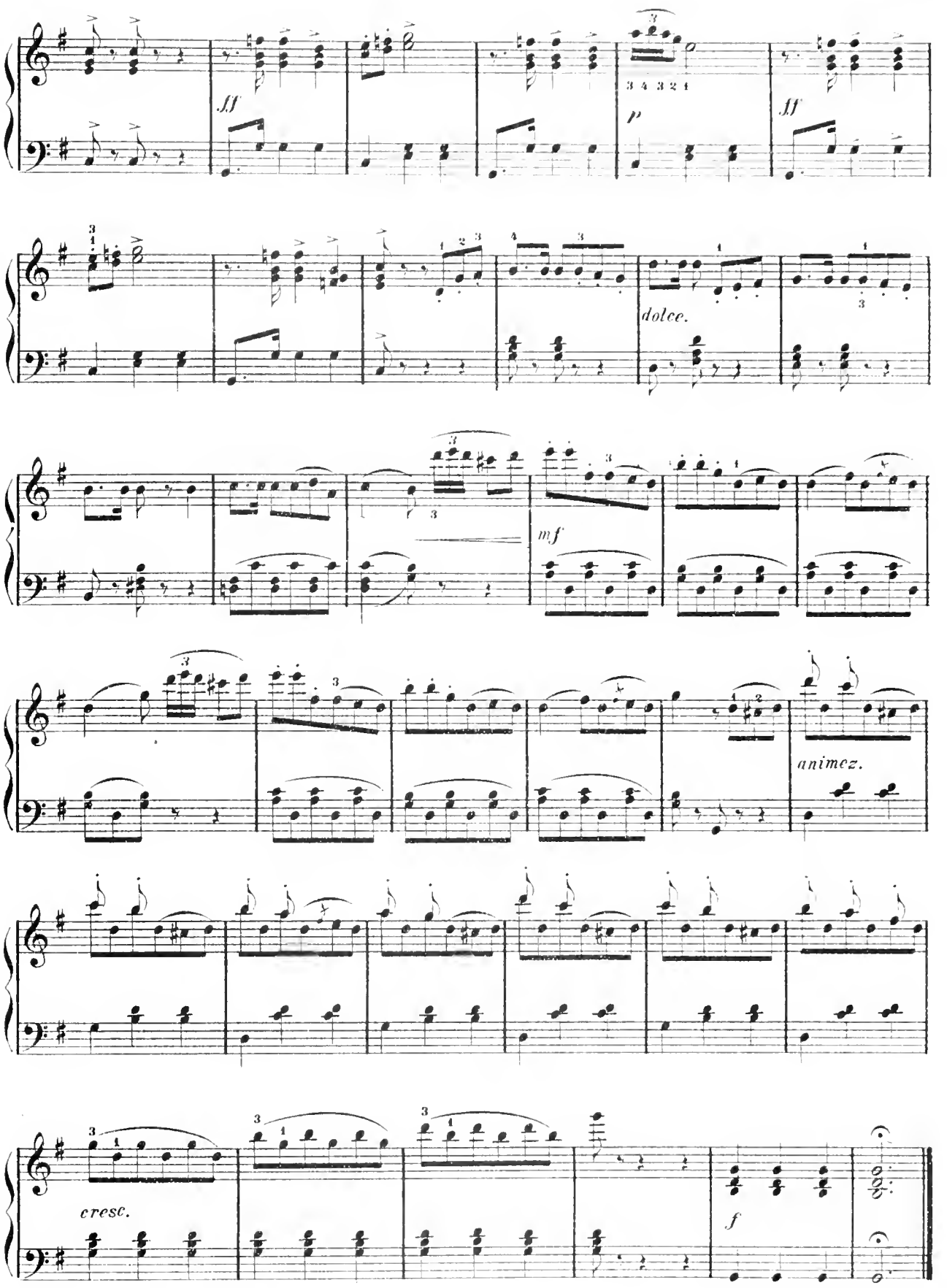

mf
p
f
p
f
p
f
p
f affettuoso.
decres.
mf
p delicato.
pp
sempre
p
f


mf
p
f
p
f
p
f
decres.
p
f affettuoso.
8
mf dim.
p delicato.
pp
sempre p
4
3
5
2
f

# LONG, WEARY DAY.

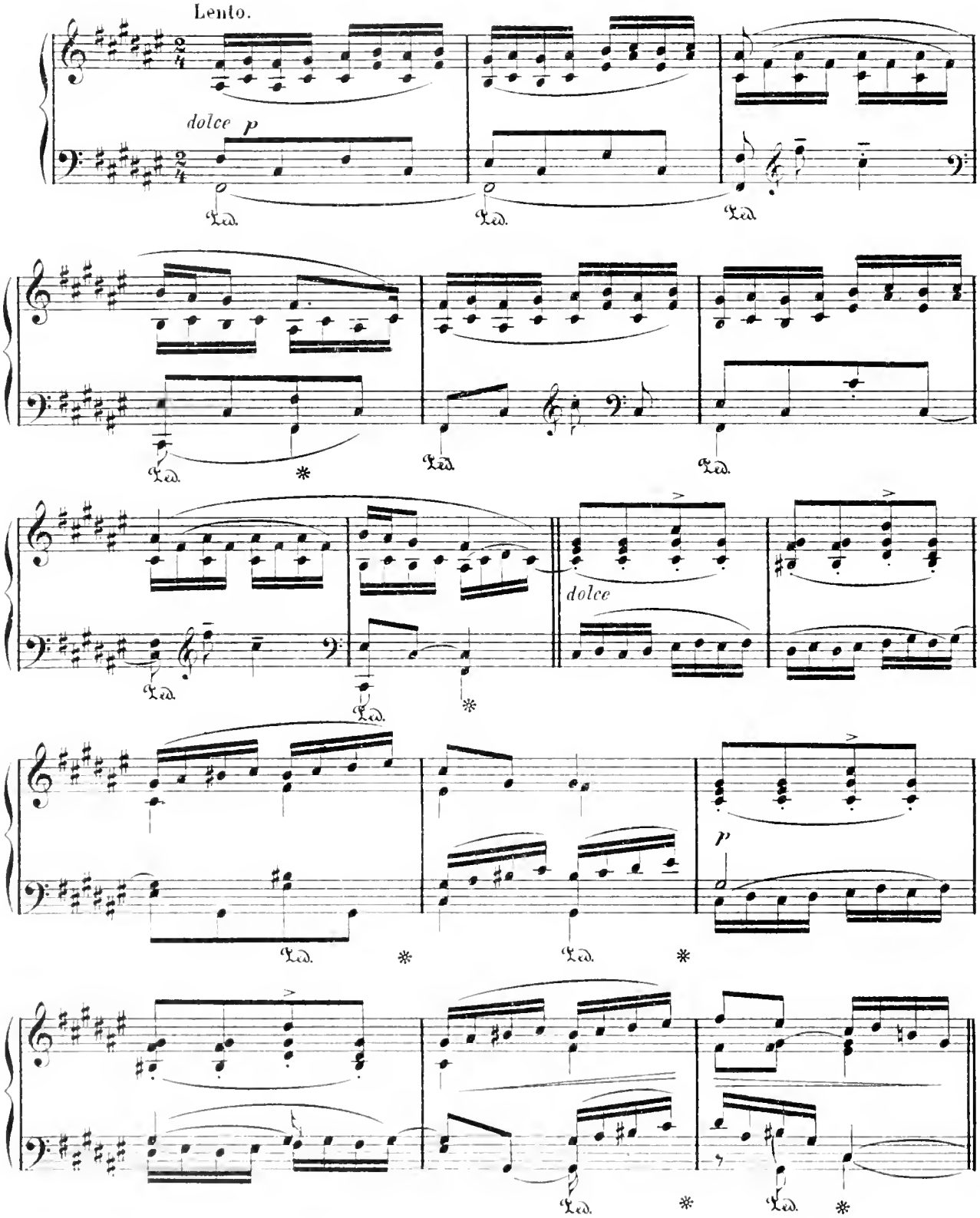
L. Streabbog.

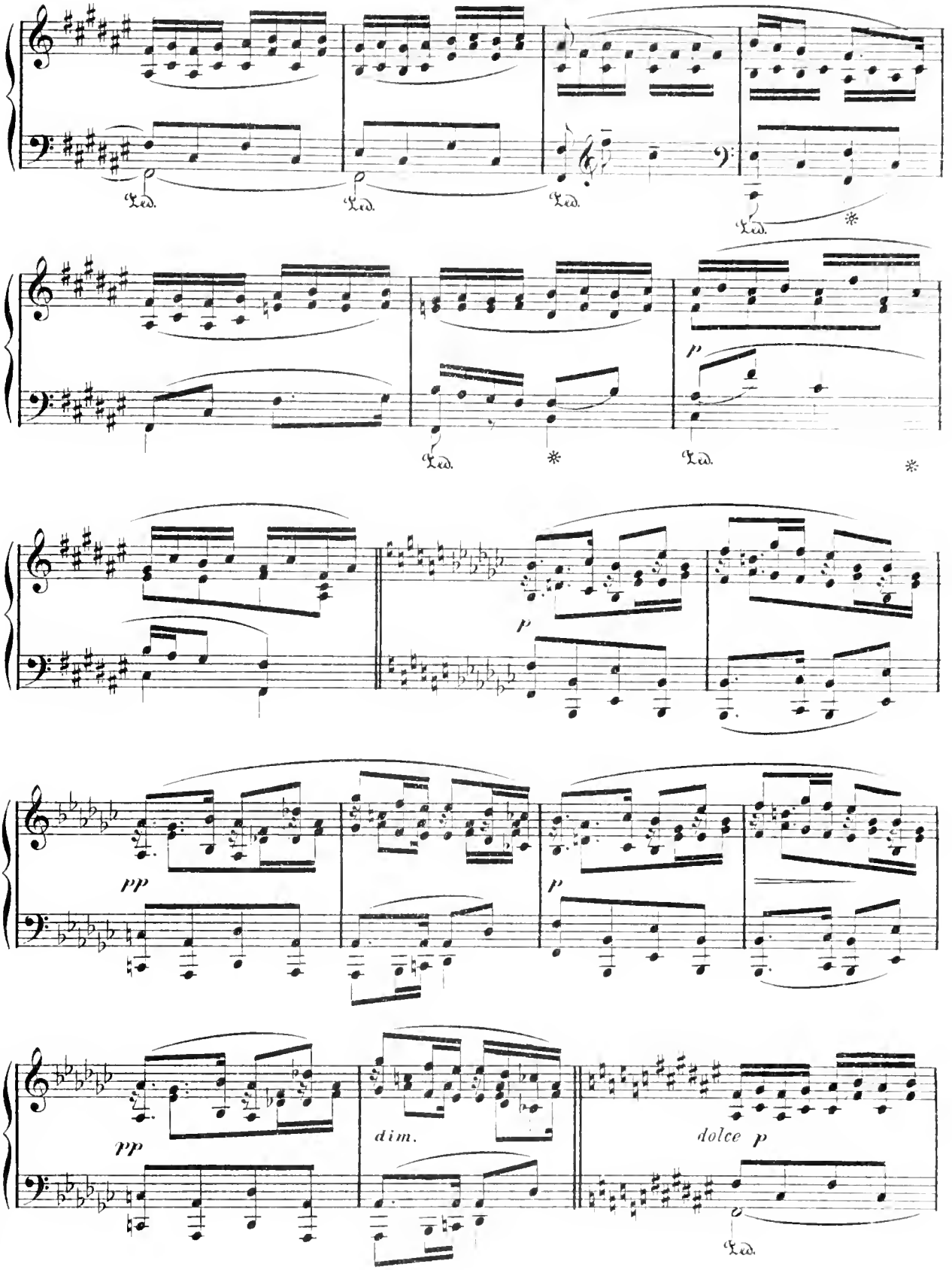


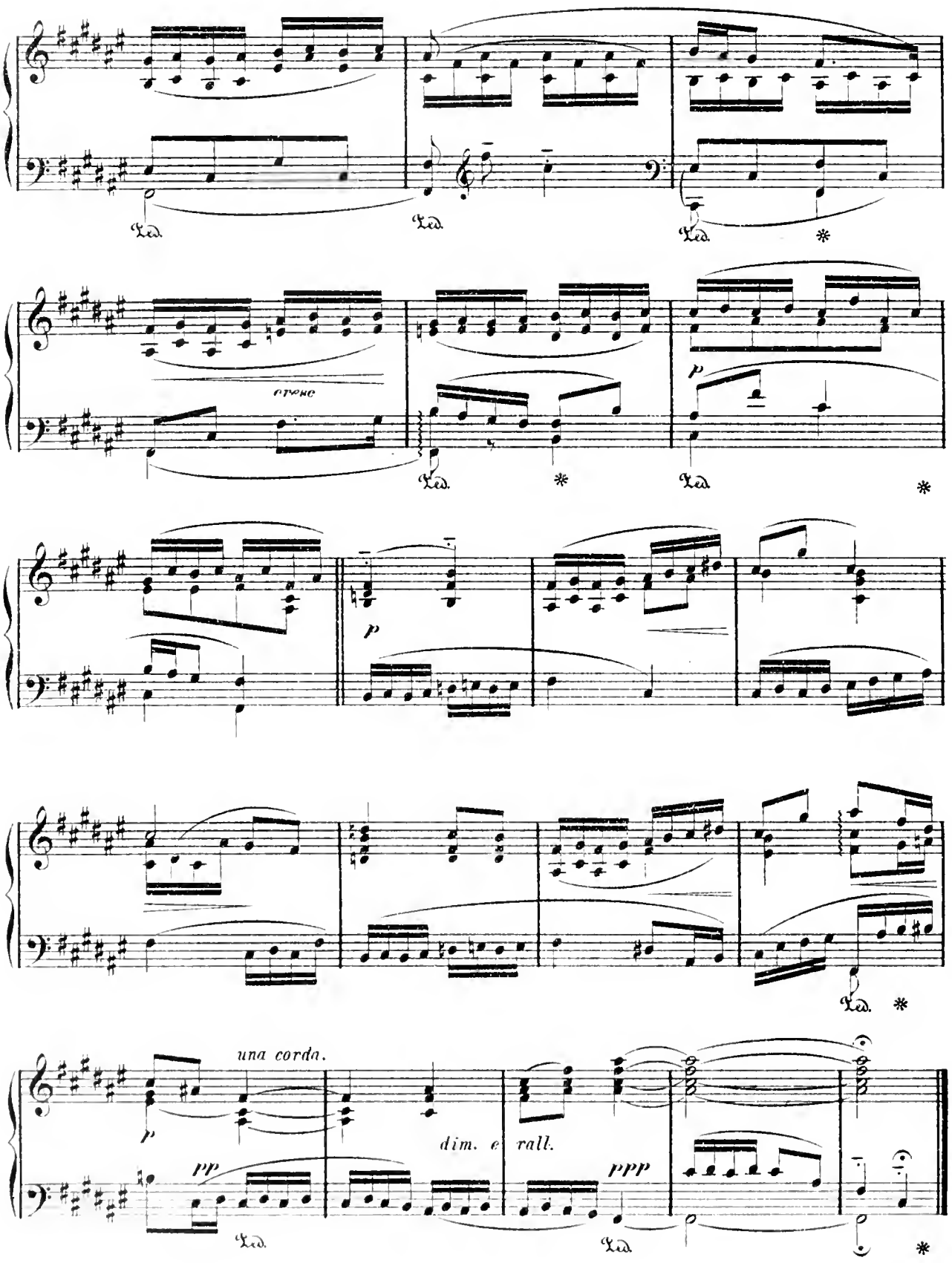

ff
p
ff
dolce.
mf
animez.
cresc.
f

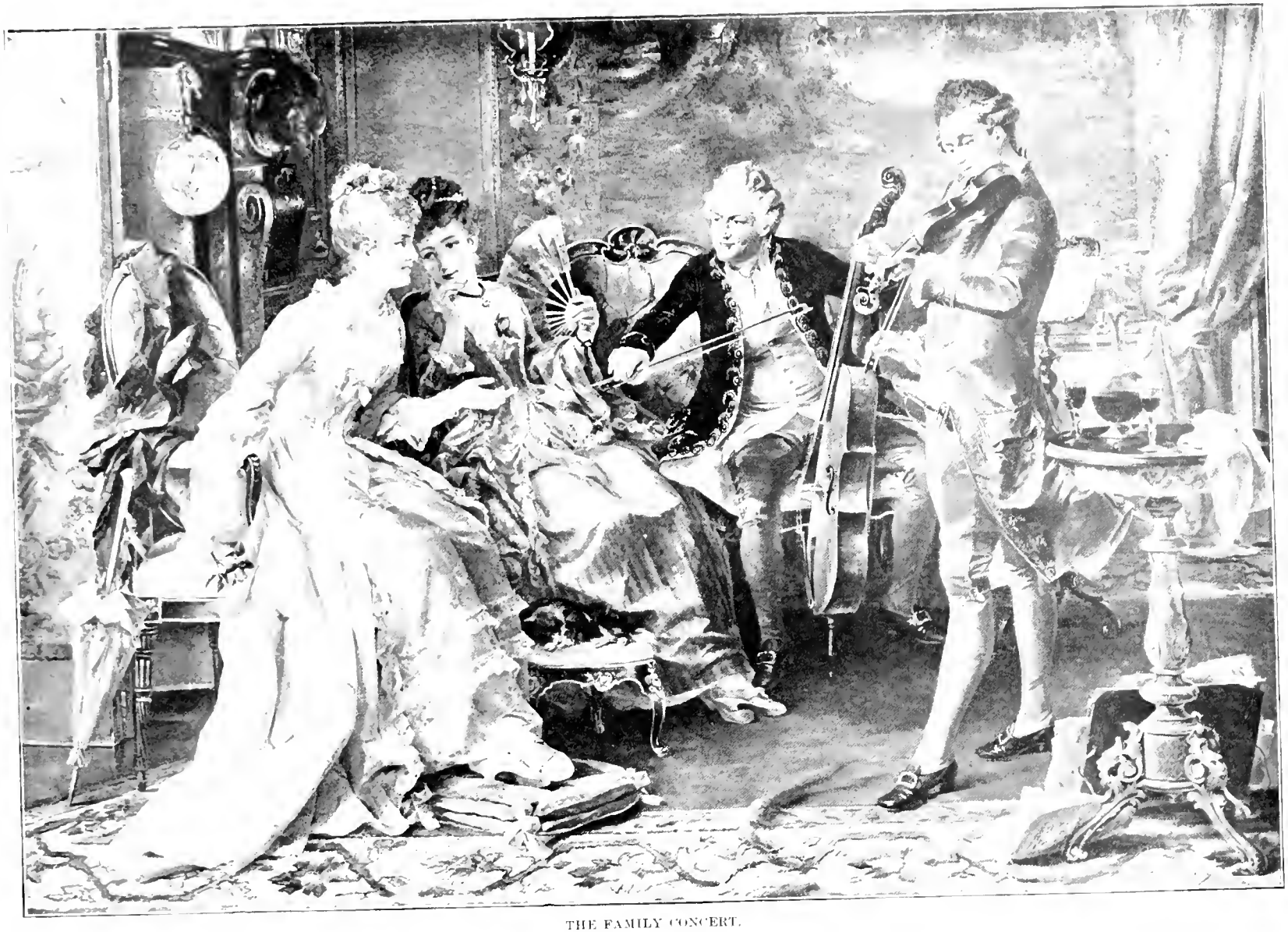
# CRADLE SONG.

H. Kjerulf.




Ped.
Ped.
Ped.
Ped.
*
p
Ped.
*
Ped.
*
p
pp
p
pp
dim.
dolce p
Ped.


Ped.
Ped.
Ped.
*
cresc
p
Ped.
*
Ped.
*
p
p
Ped.
*
una corda.
p
pp
dim. e rall.
ppp
Ped.
Ped.
*



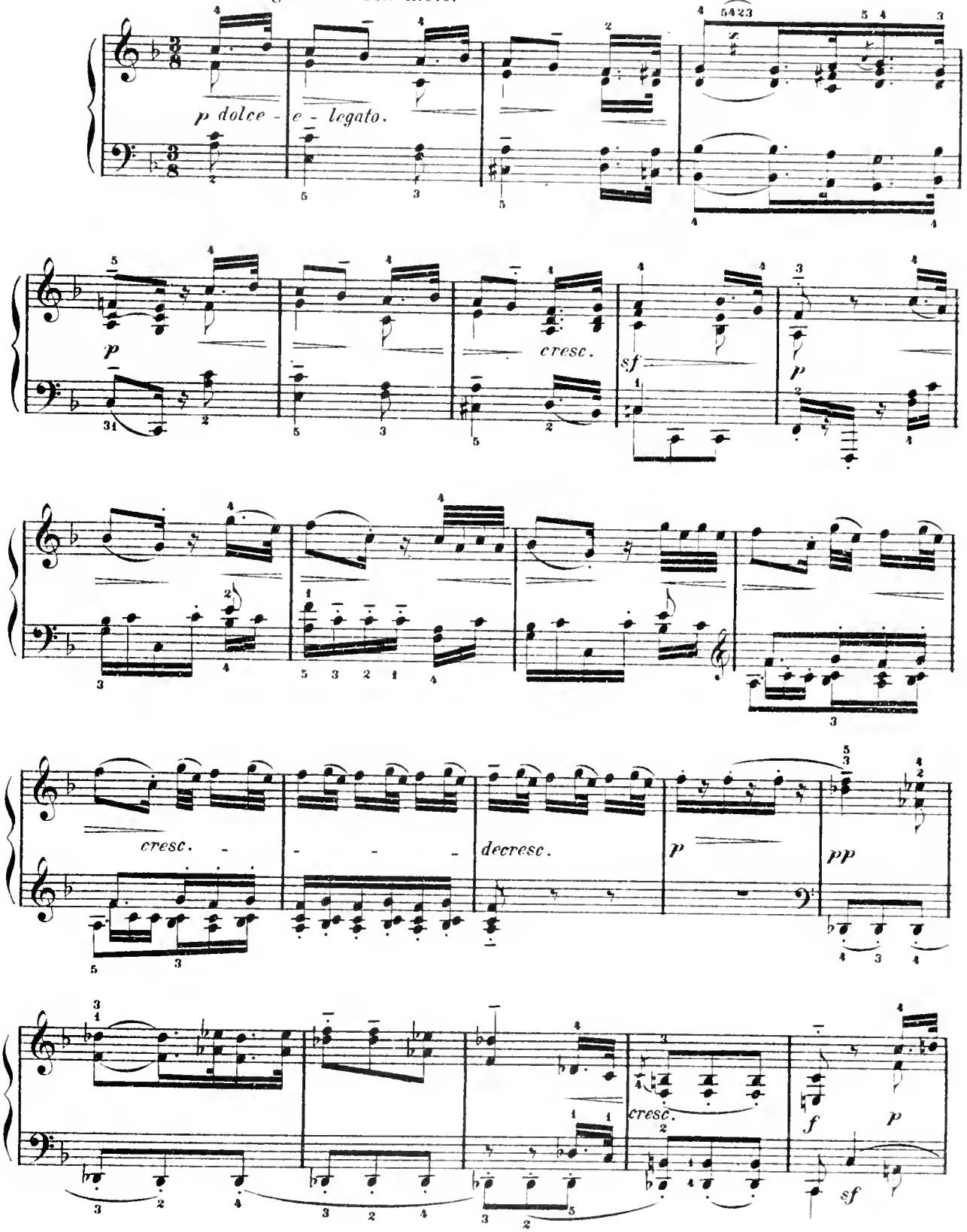
THE FAMILY CONCERT.

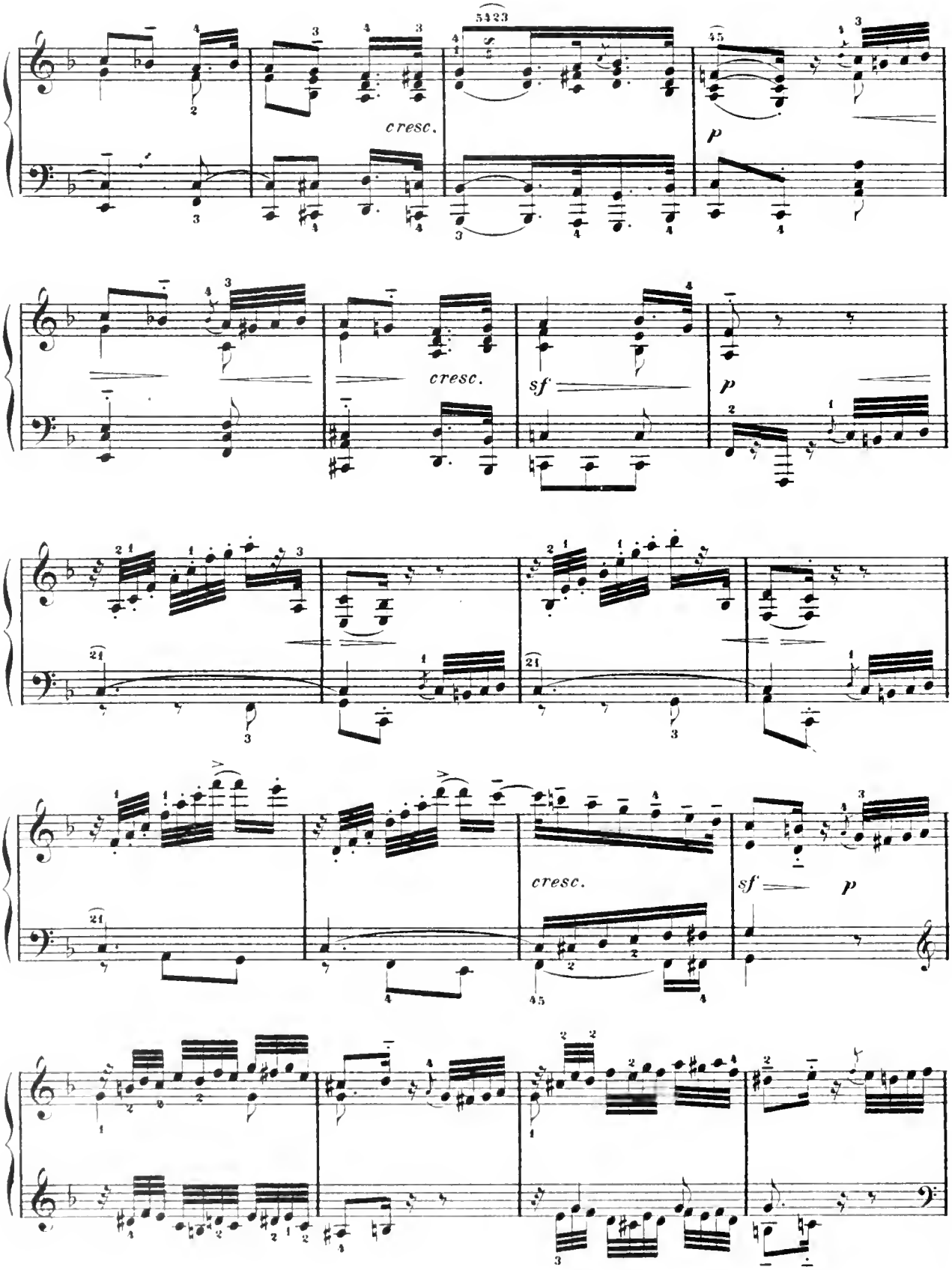
# ANDANTE.

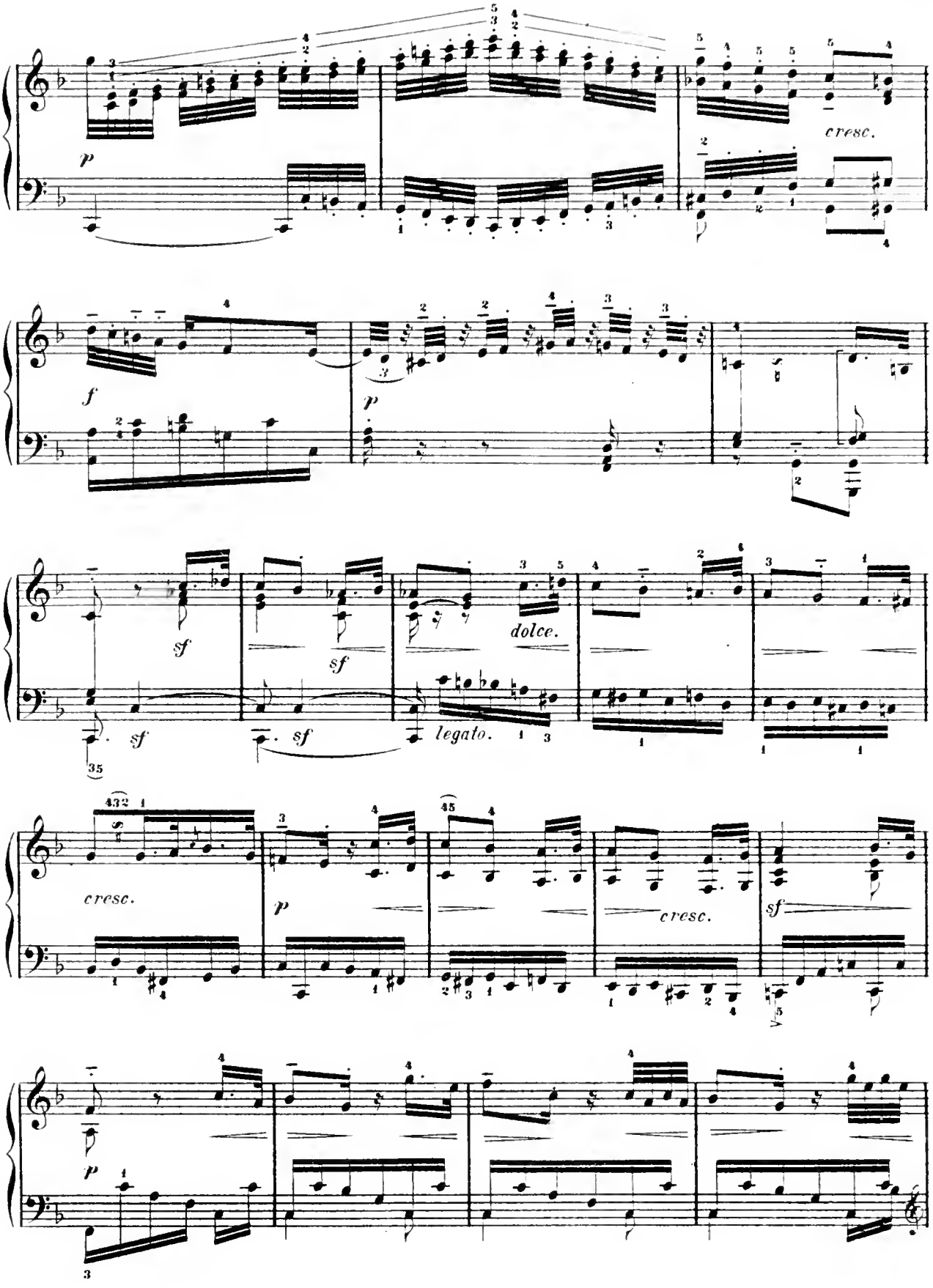
(From Symphony.)

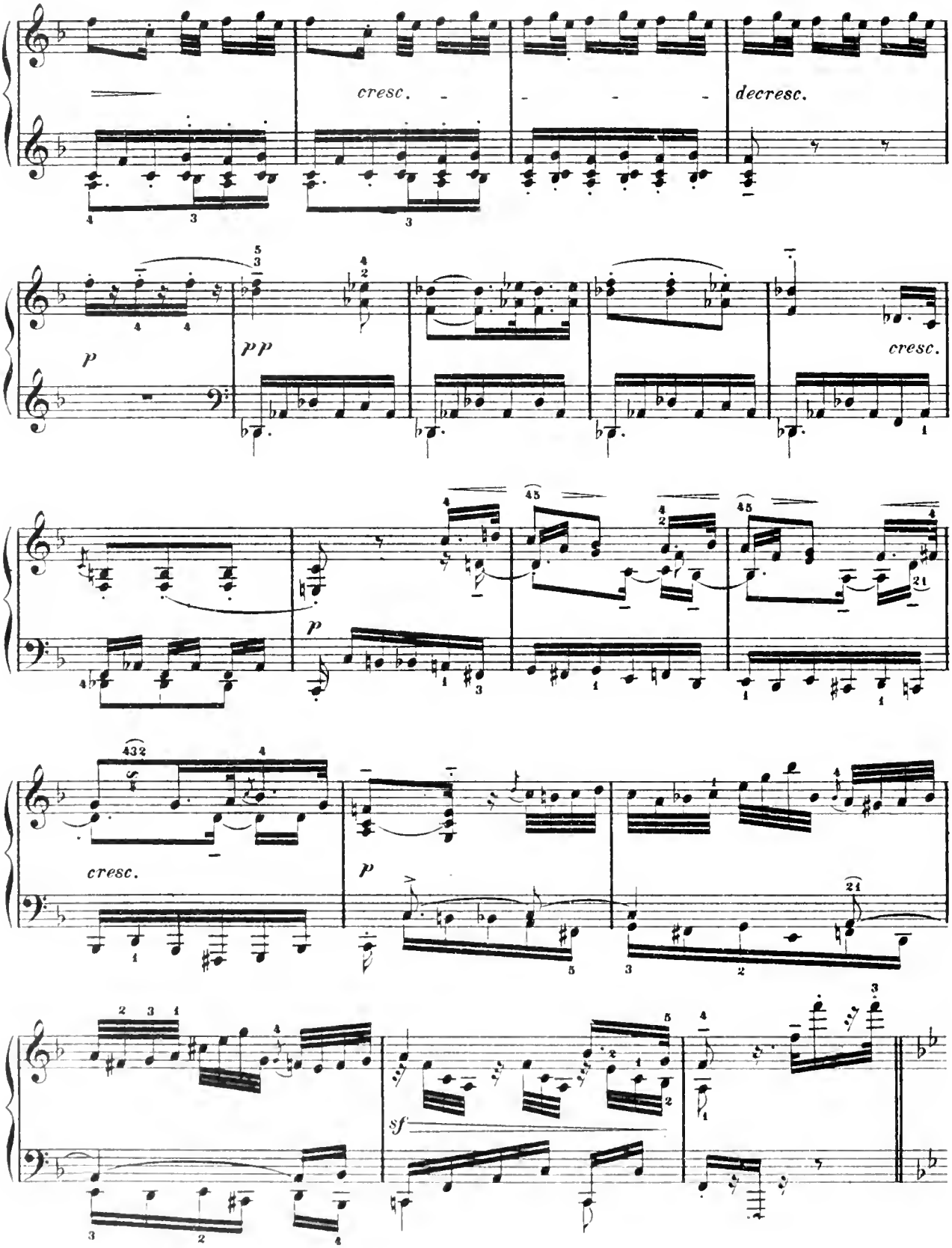
L. von Beethoven, 1770 – 1827.

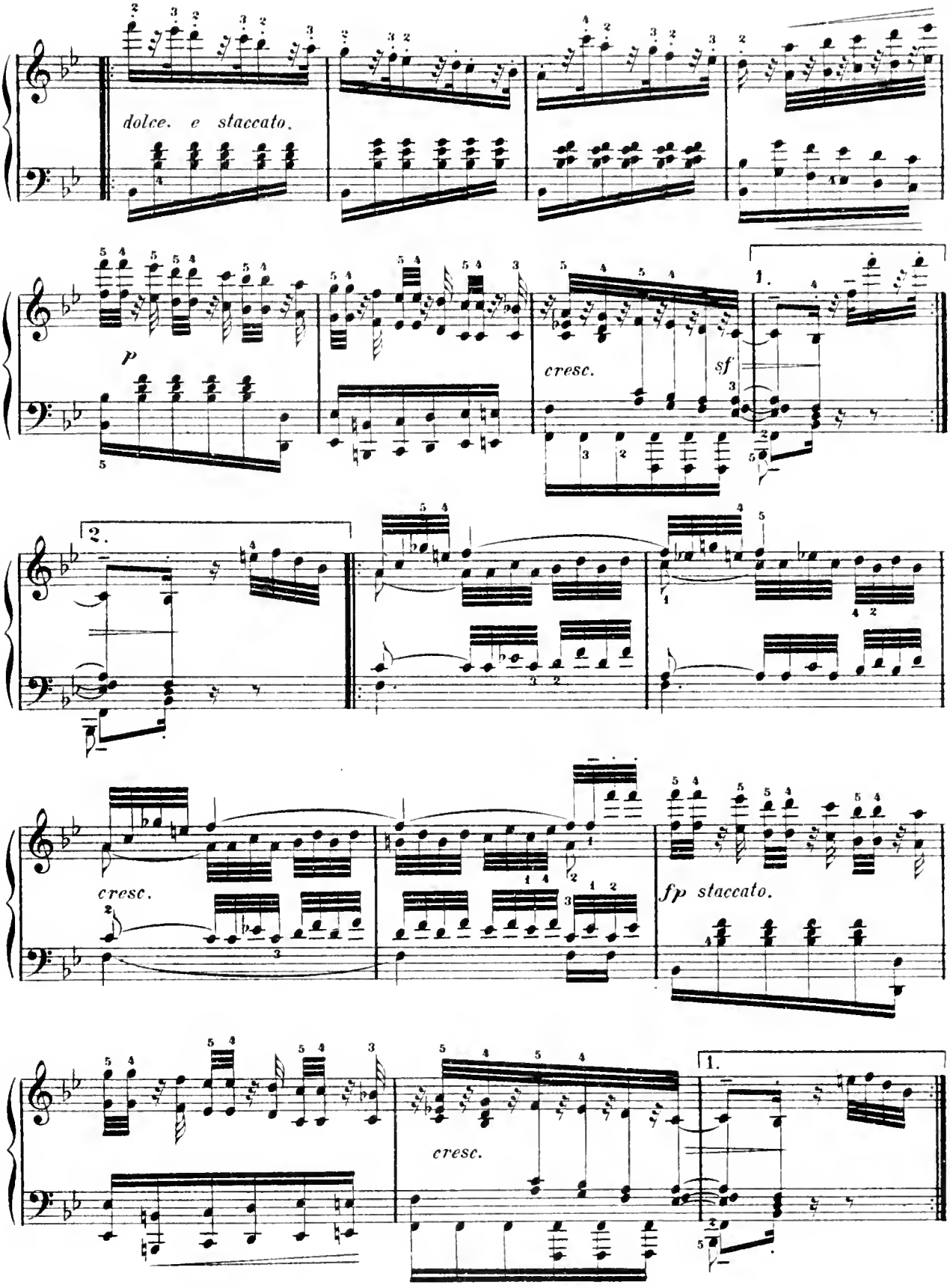
Andante grazioso con moto.

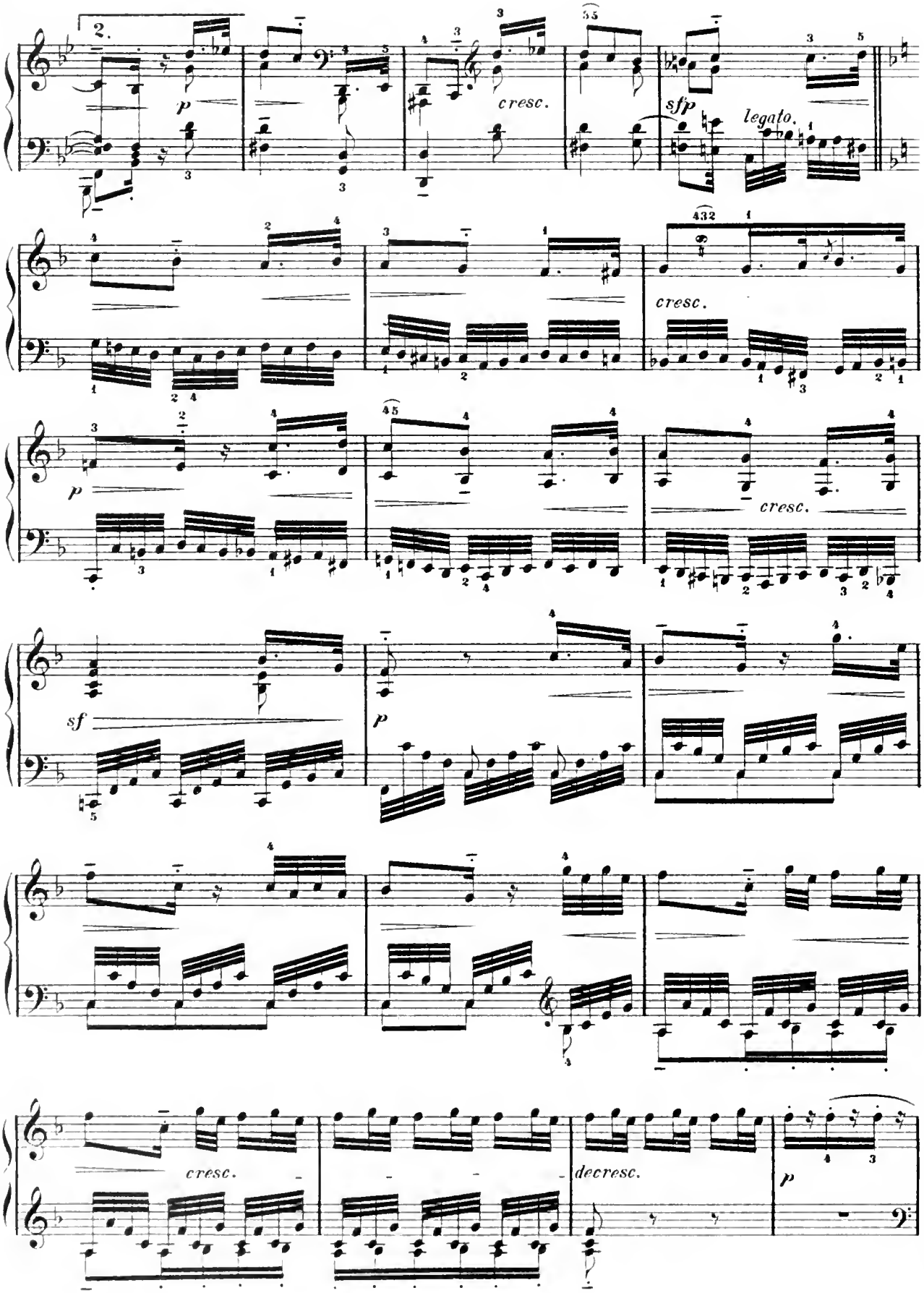


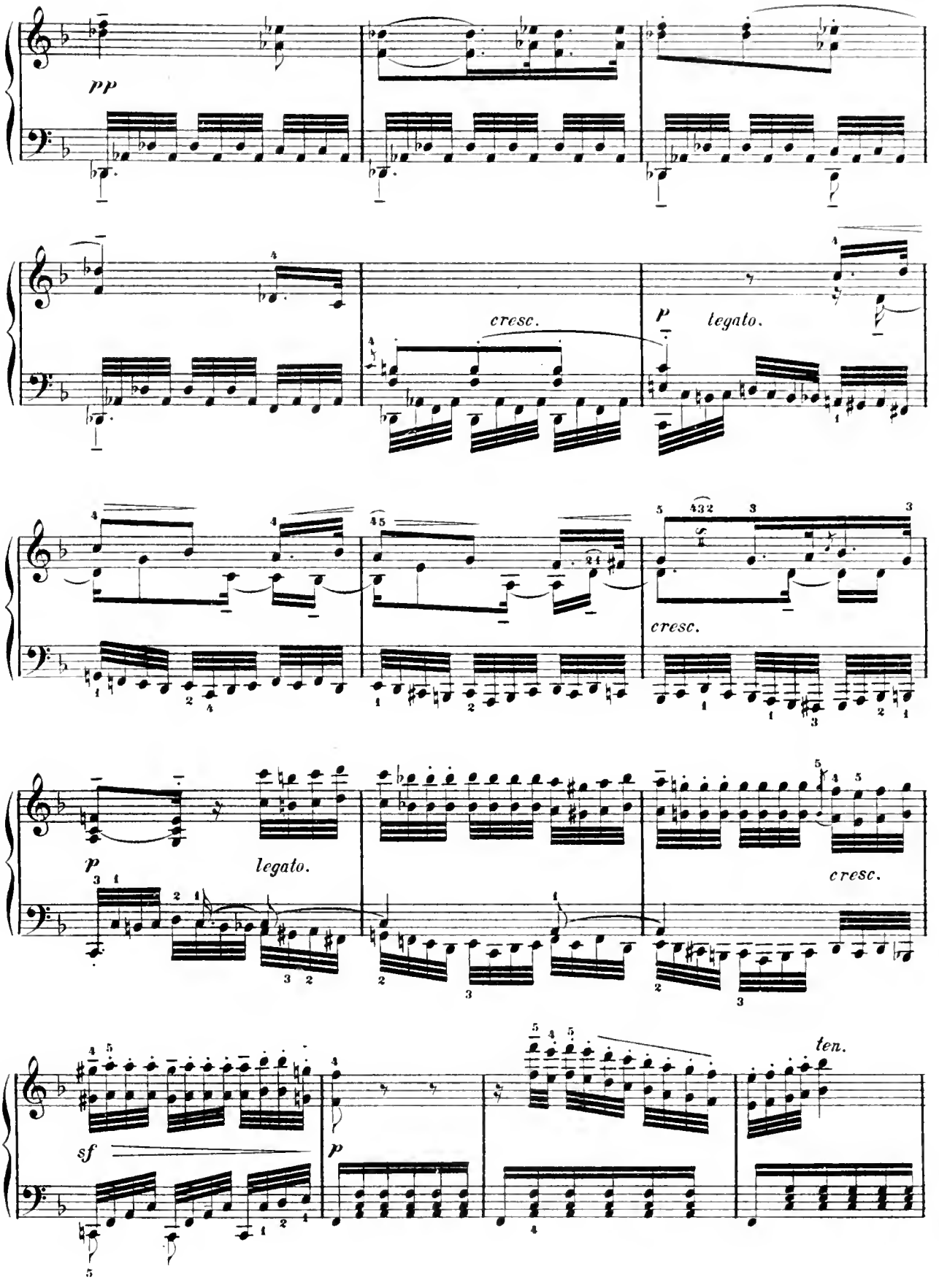

cresc.
p
cresc.
sf
p
cresc.
sf
p

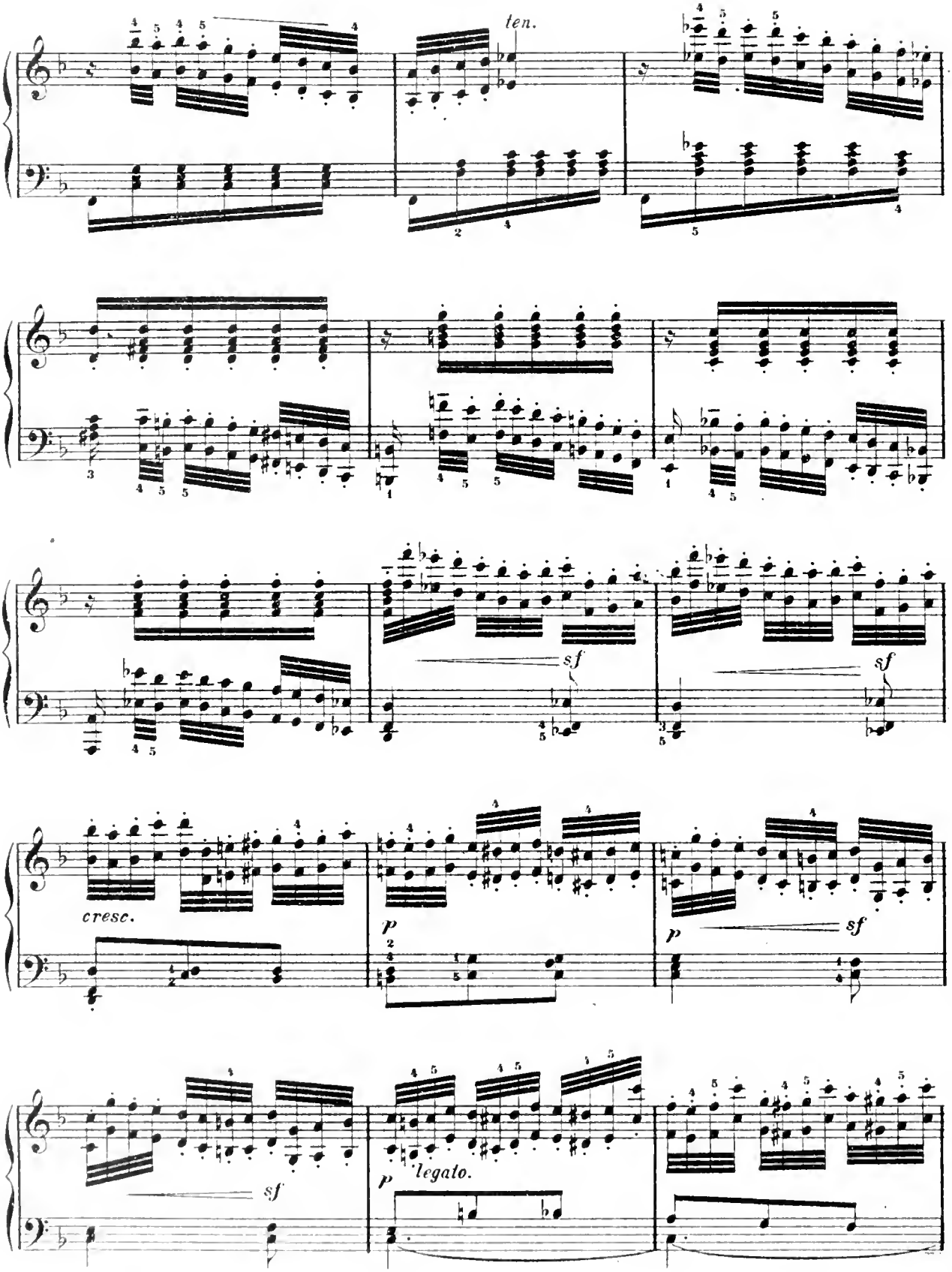

p
cresc.
f
p
sf
sf
dolce.
sf
sf
legato.
cresc.
p
cresc.
sf
p

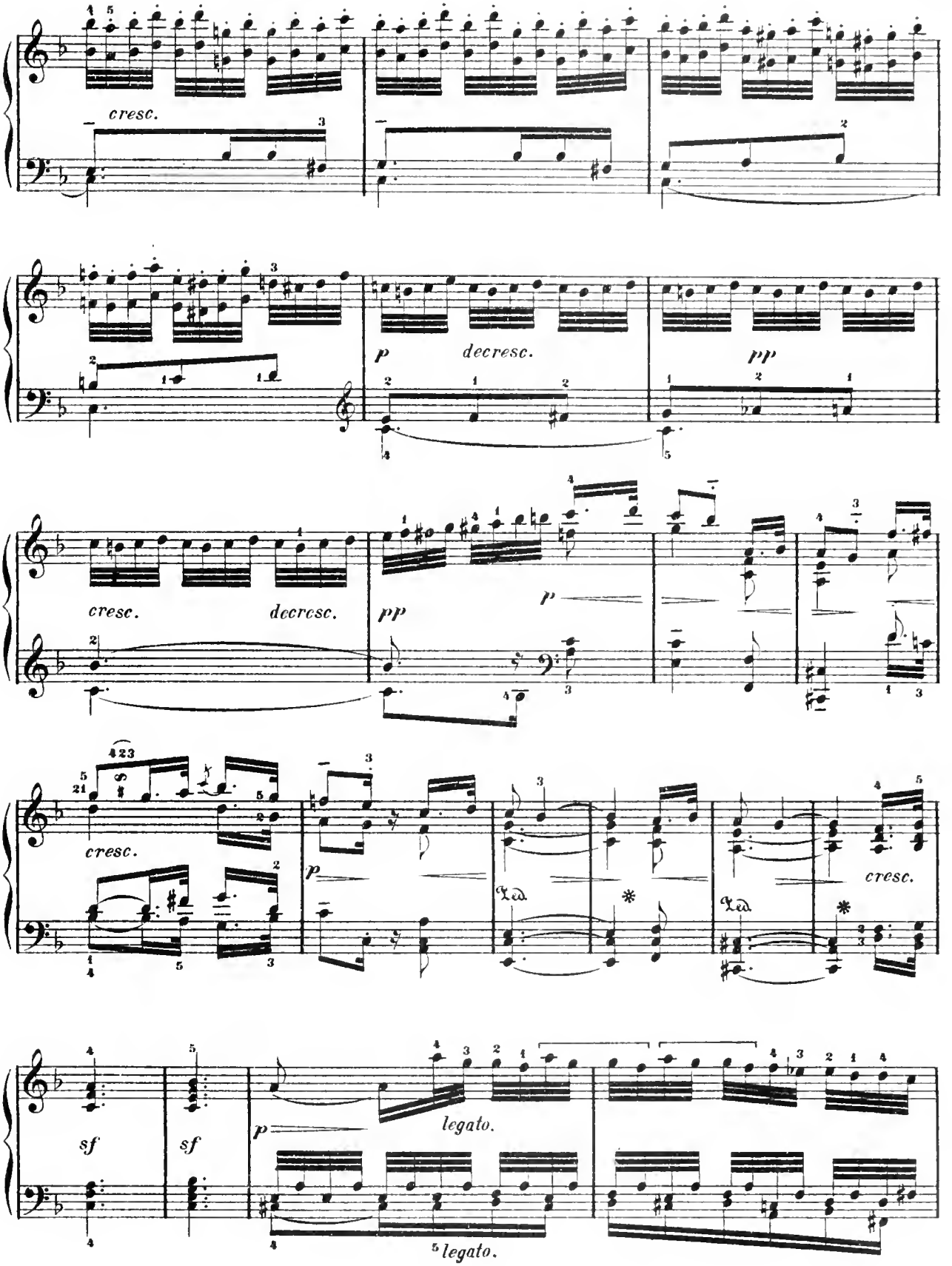

cresc.
decresc.
p
pp
cresc.
p
cresc.
p
sf

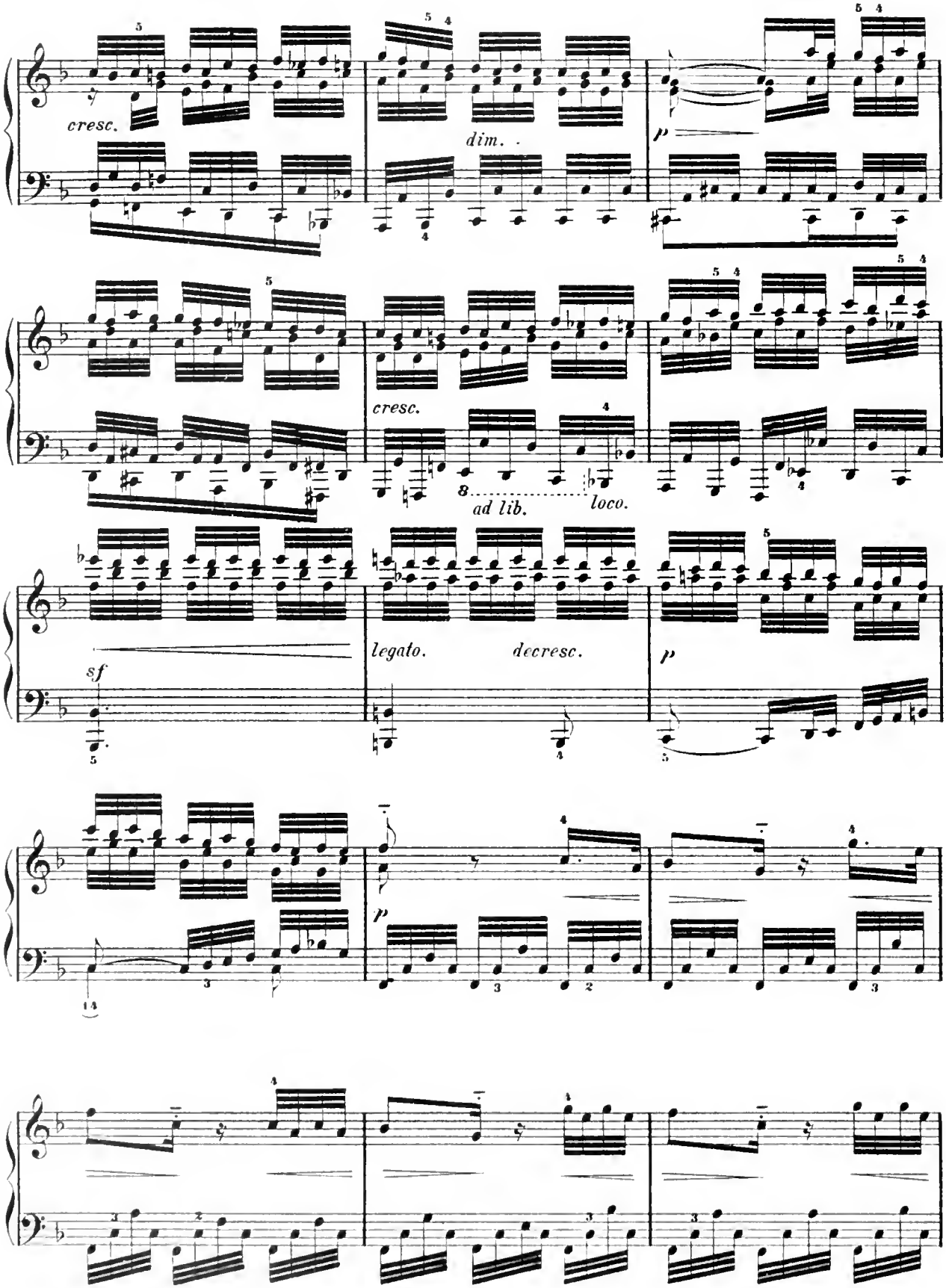

dolce. e staccato.
p
cresc.
sf
1.
2.
cresc.
fp staccato.
cresc.
1.

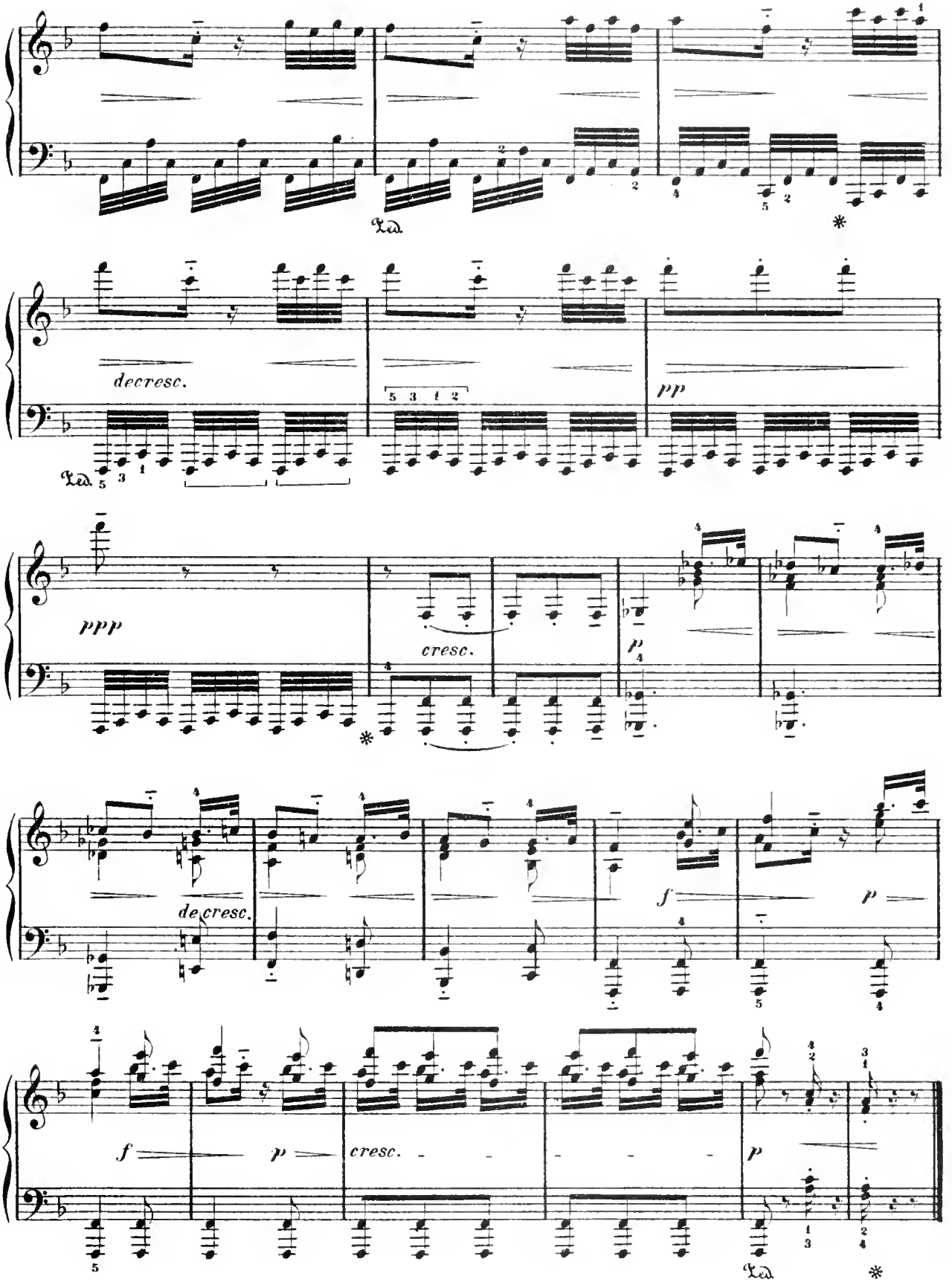

2.
p
cresc.
sfp
legato.
cresc.
p
cresc.
sf
p
cresc.
decresc.
p


pp
cresc.
p
legato.
cresc.
p
legato.
cresc.
sf
p
ten.


ten.
sf
sf
cresc.
p
p
sf
sf
p
legato.


cresc.
p
decresc.
pp
cresc.
decresc.
pp
p
cresc.
p
cresc.
sf
sf
p
legato.
legato.

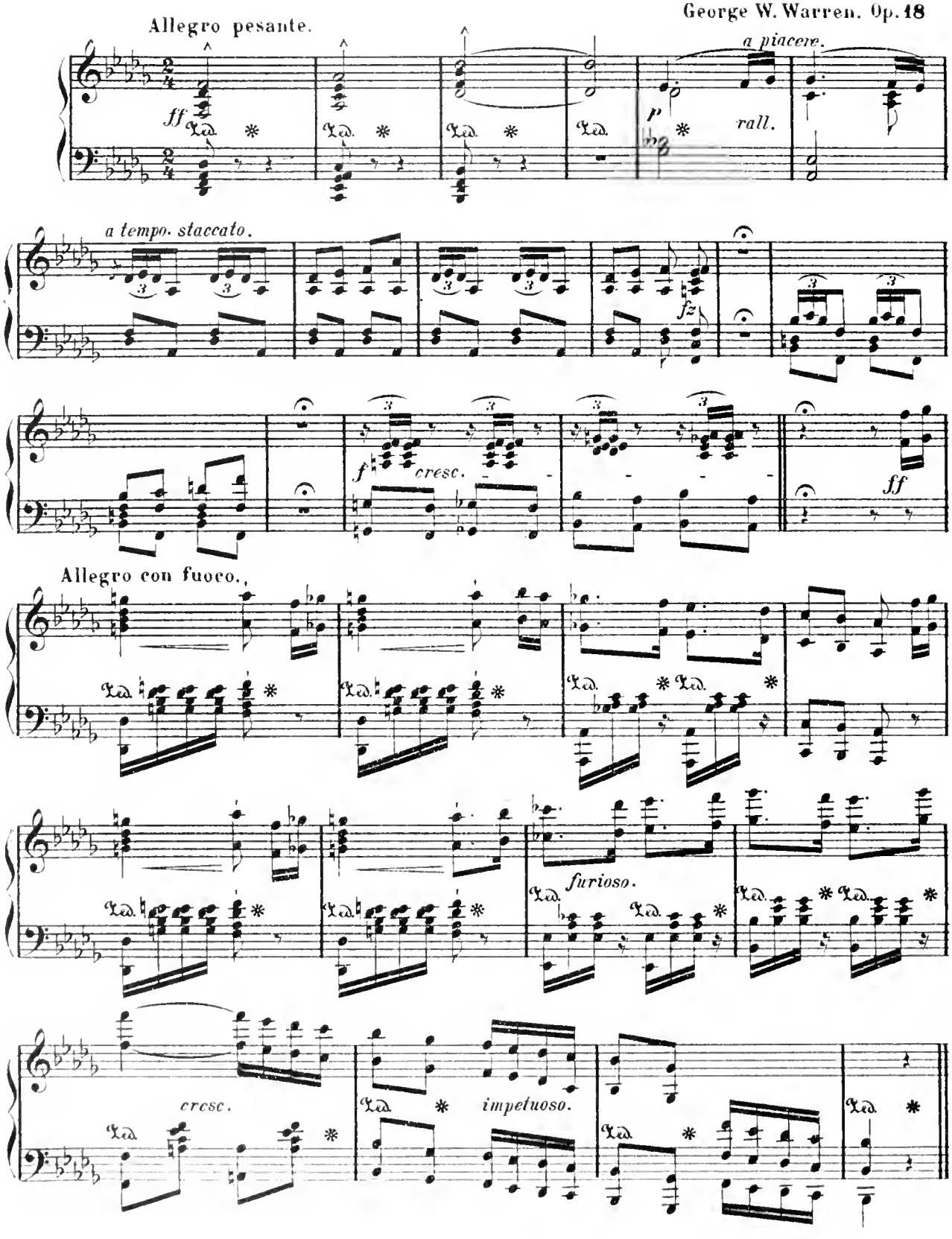

cresc.
dim.
p
cresc.
8
ad lib.
loco.
sf
legato.
decresc.
p
p

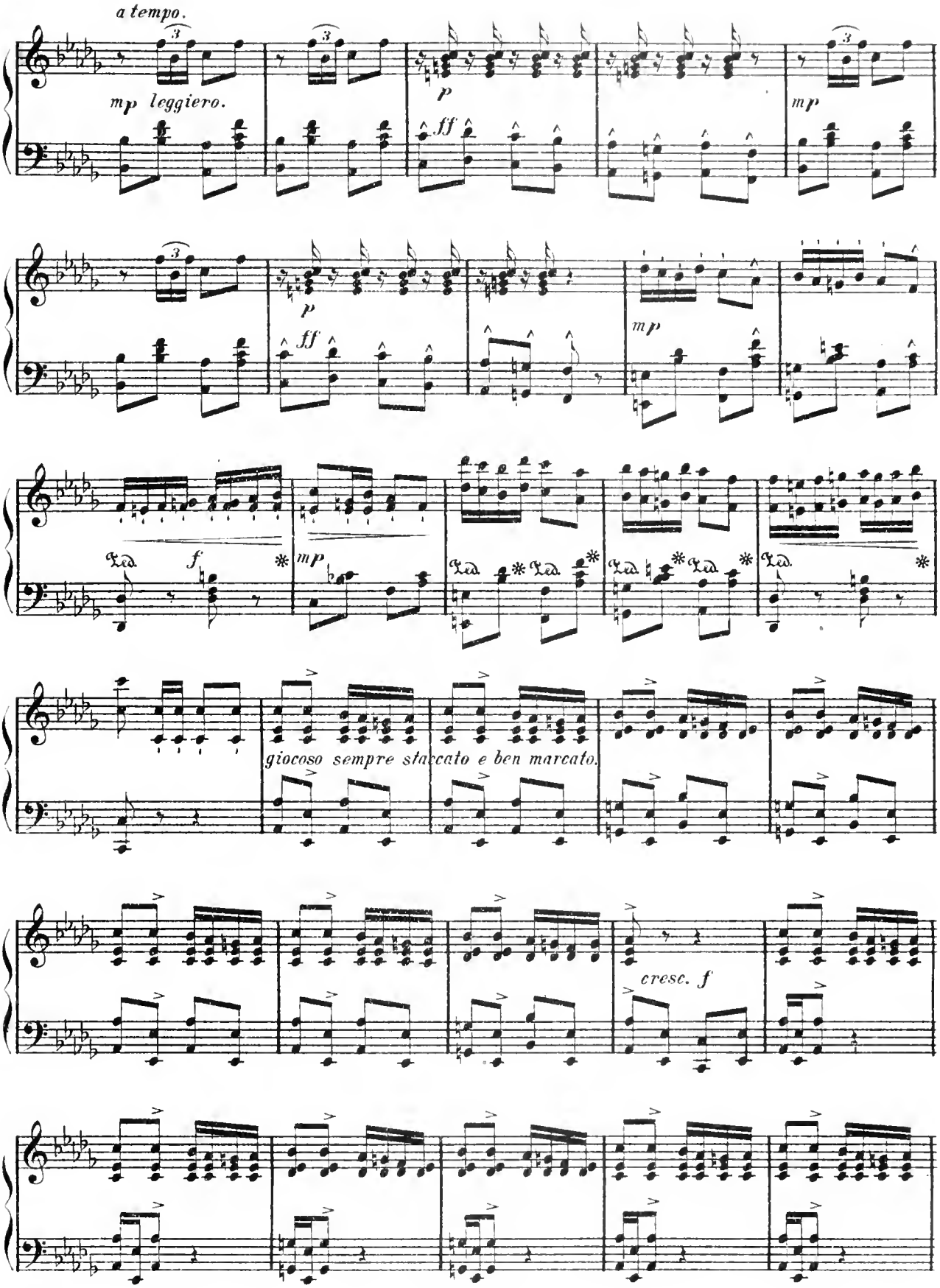

Ped.
*
decresc.
Ped.
pp
ppp
cresc.
*
decresc.
f
p
f
p
cresc.
p
Ped.
*

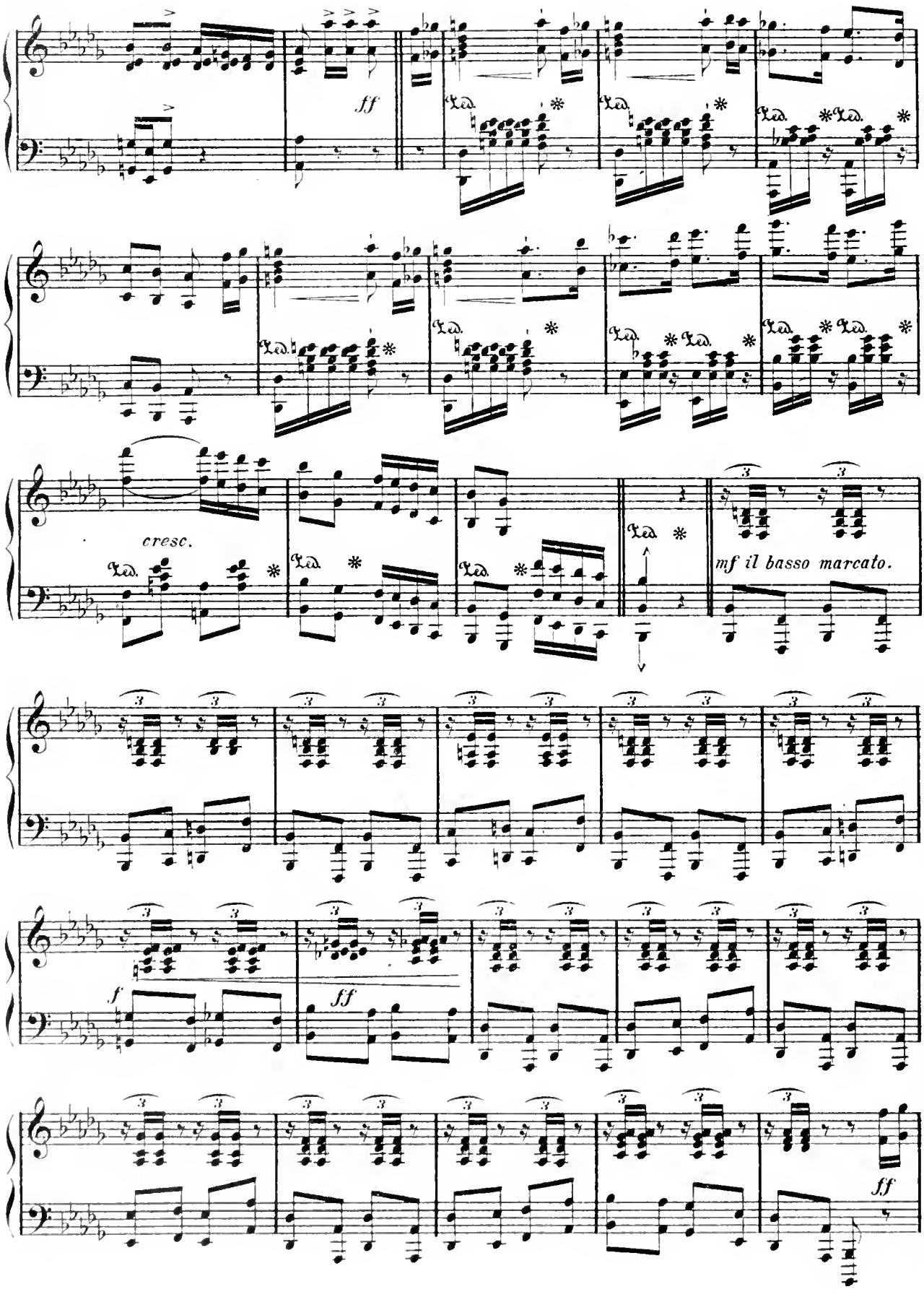
# TAM O'SHANTER.

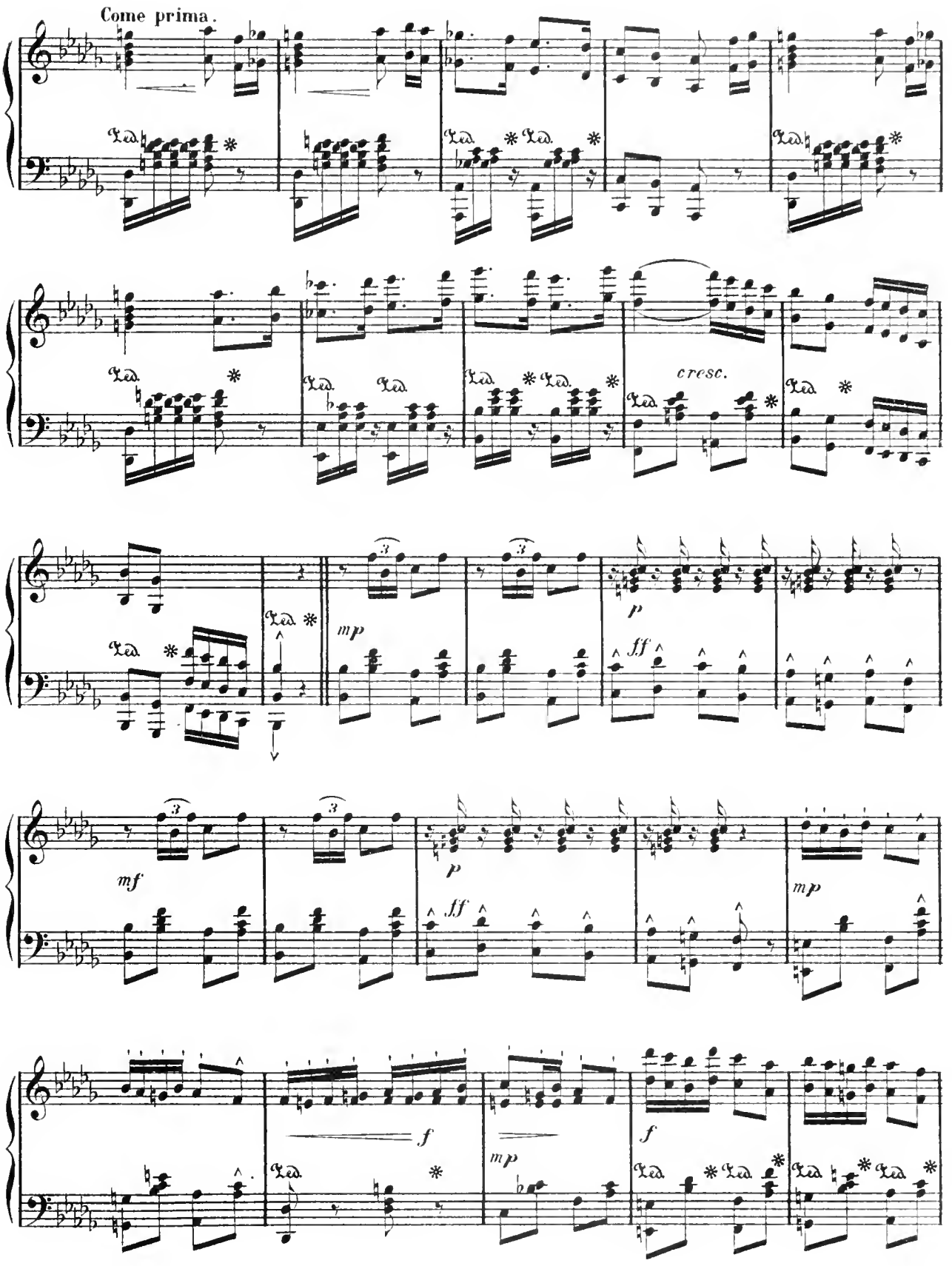
## MARCH.

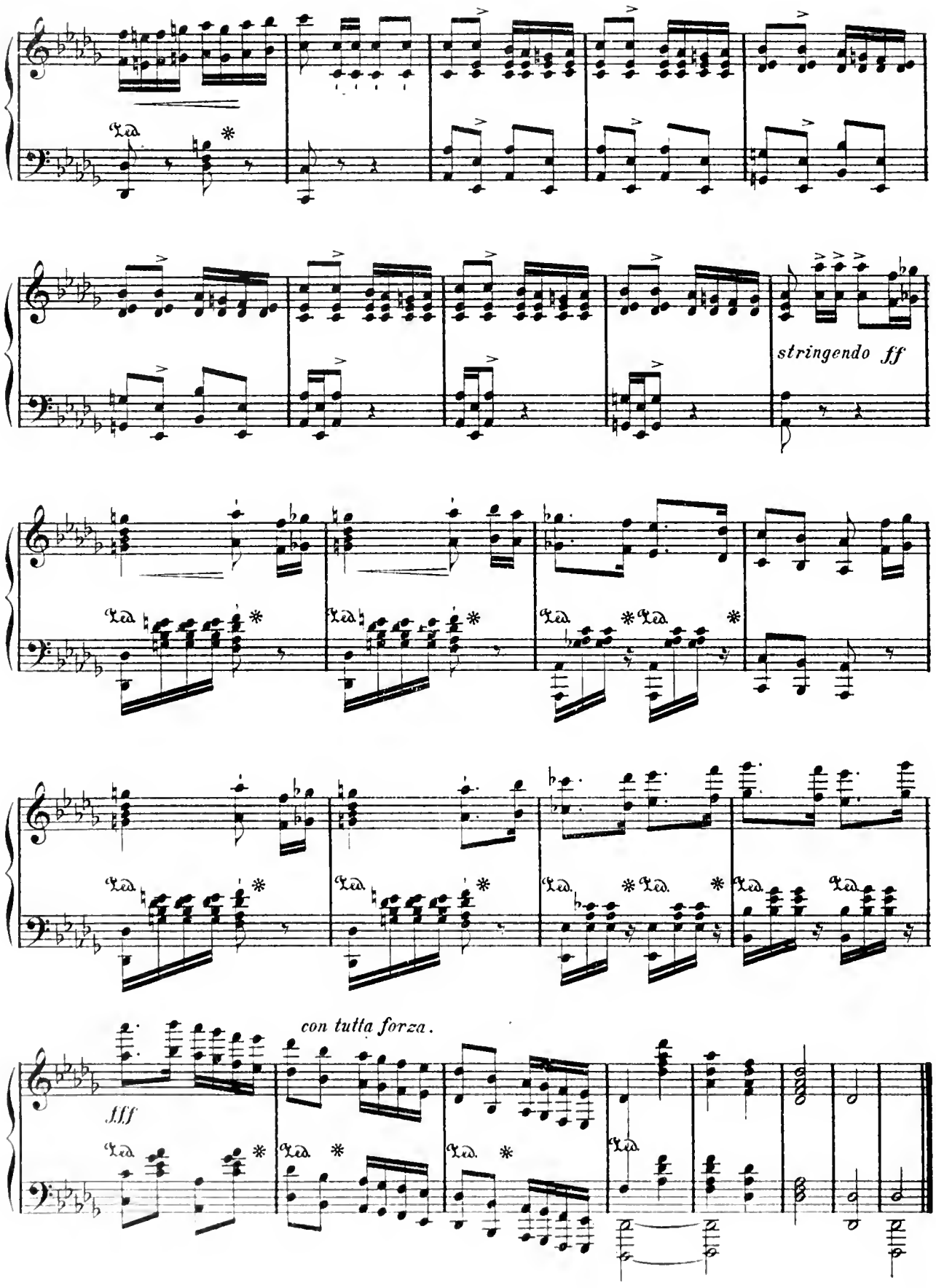
George W. Warren. Op. 18




a tempo.
mp leggiero.
p
ff
mp
p
ff
mp
Ped. f *
mp
Ped. * Ped. *
Ped. * Ped. *
Ped. *
giocoso sempre staccato e ben marcato.
cresc. f


ff
cresc.
mf il basso marcato.
f
ff
ff

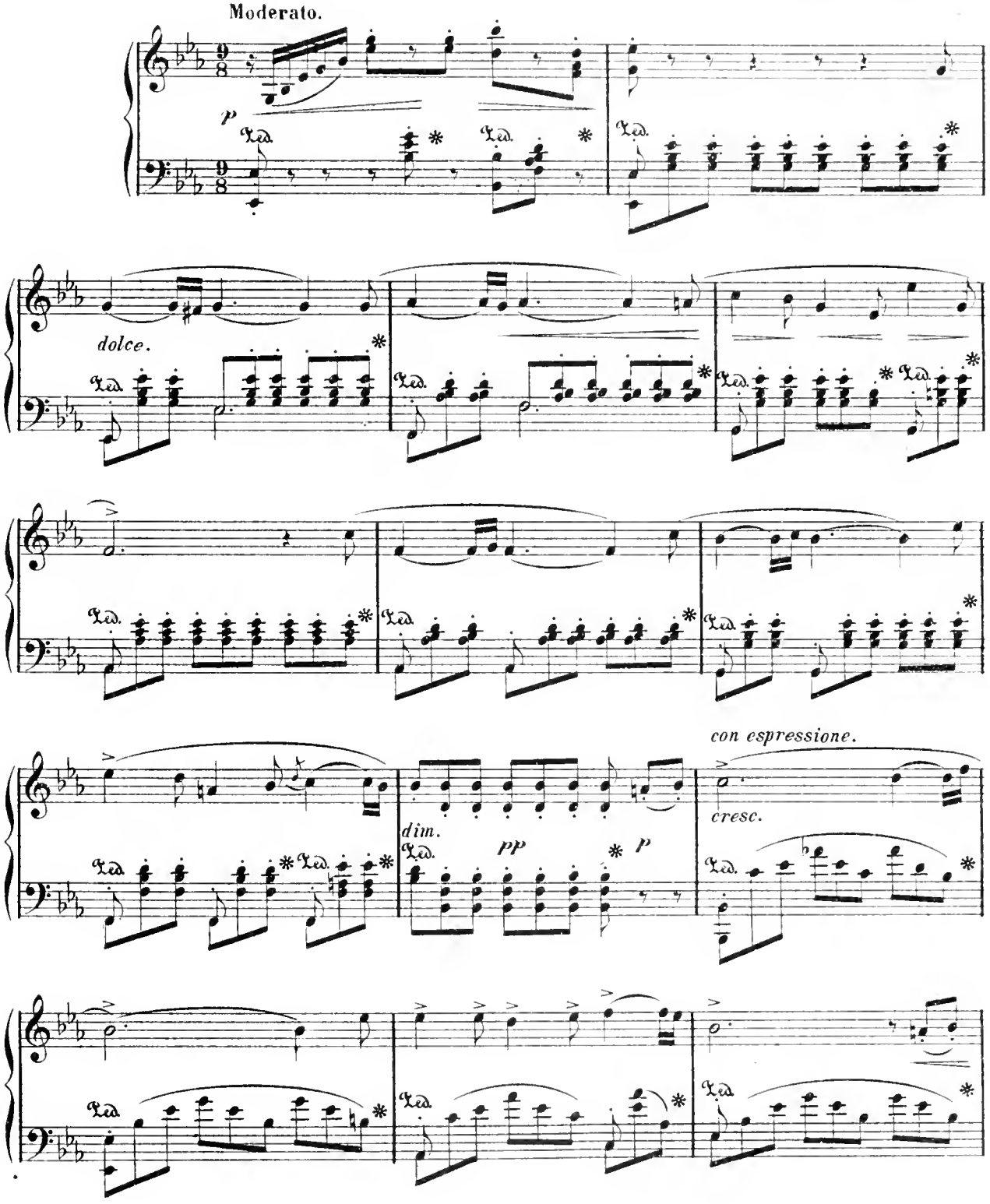

Come prima.
Ped. * Ped. *
cresc.
mp
p
ff
mf
f

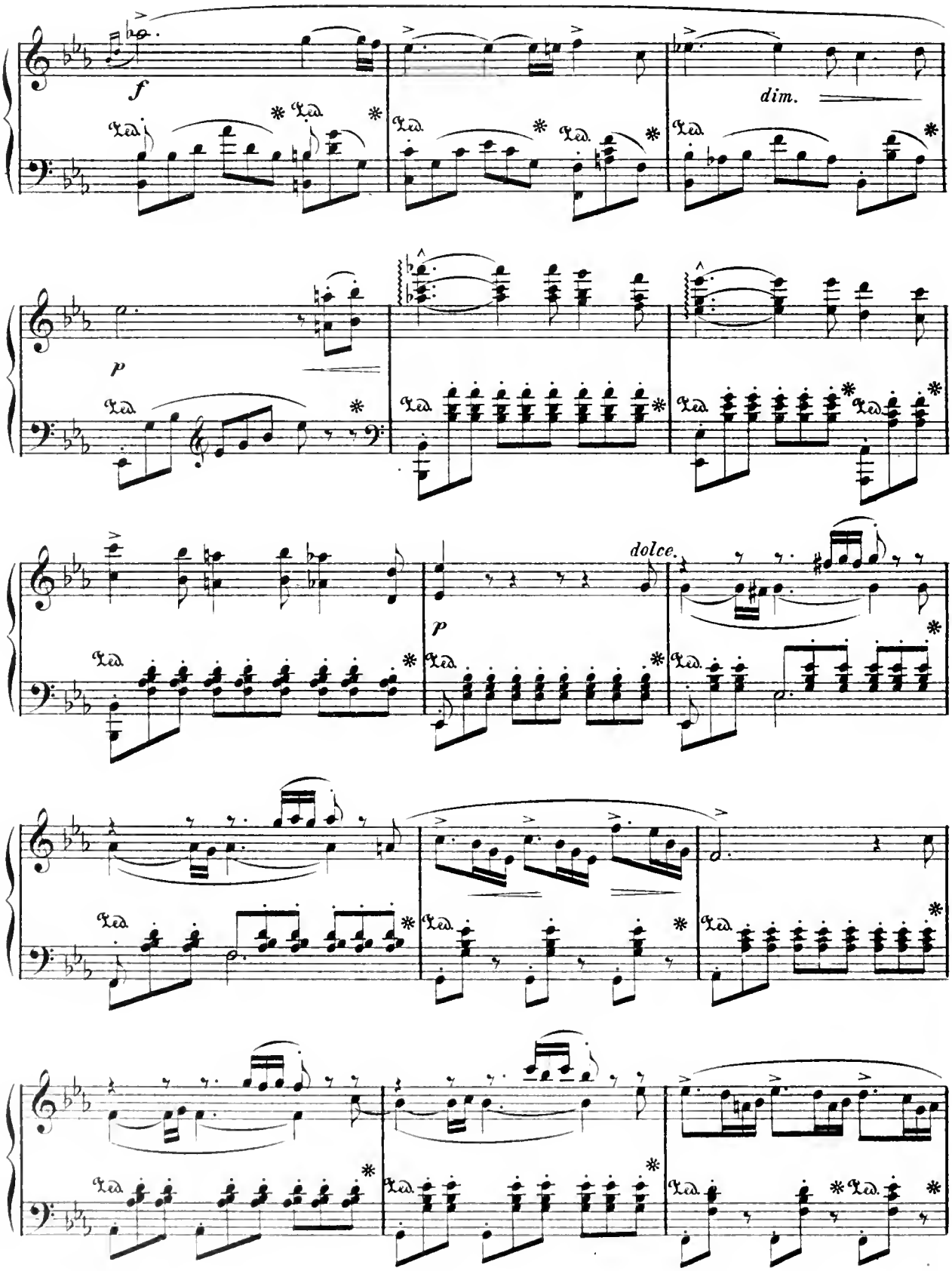

stringendo ff
con tutta forza.
fff

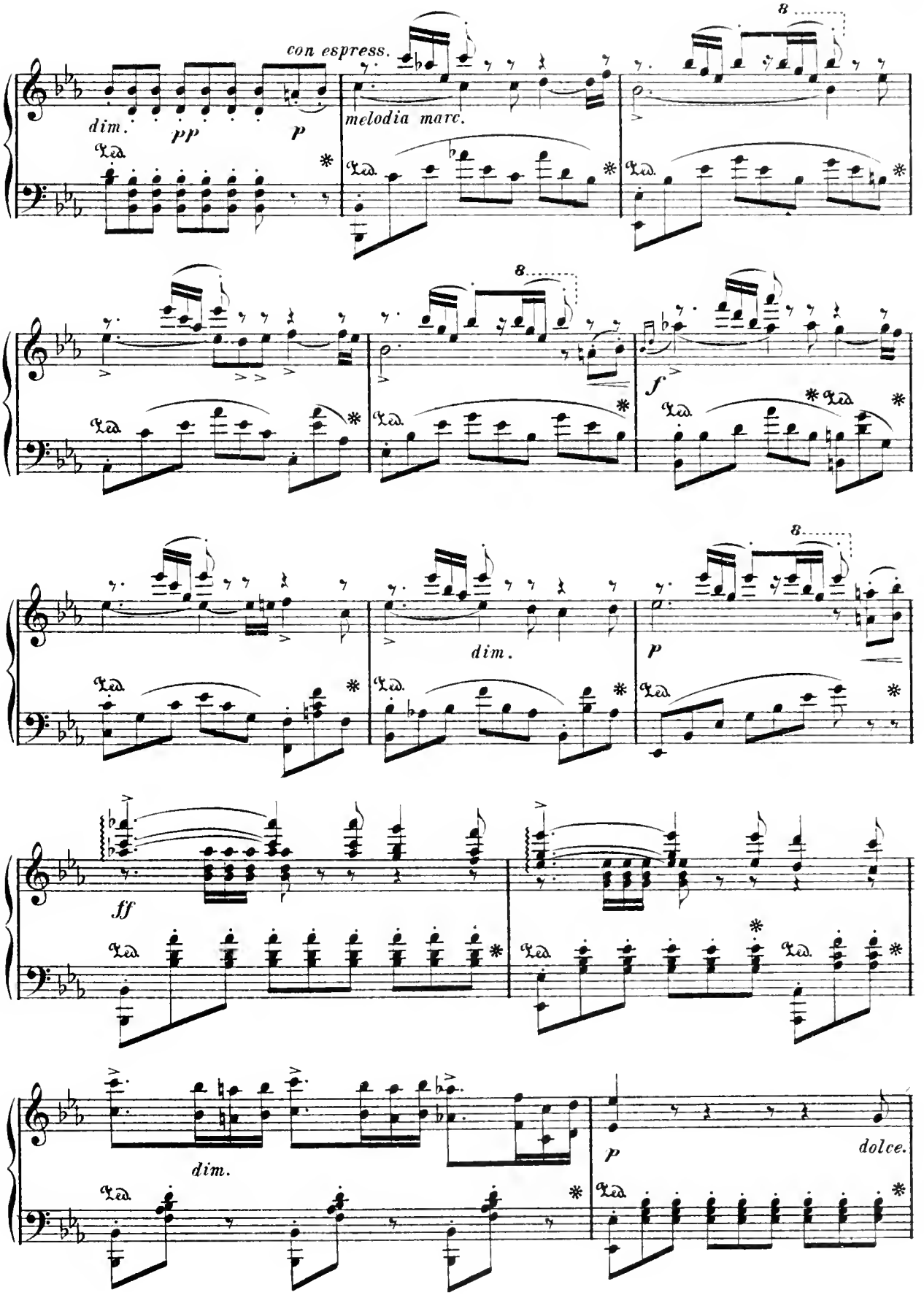
# SLEEP WELL, THOU SWEET ANGEL.

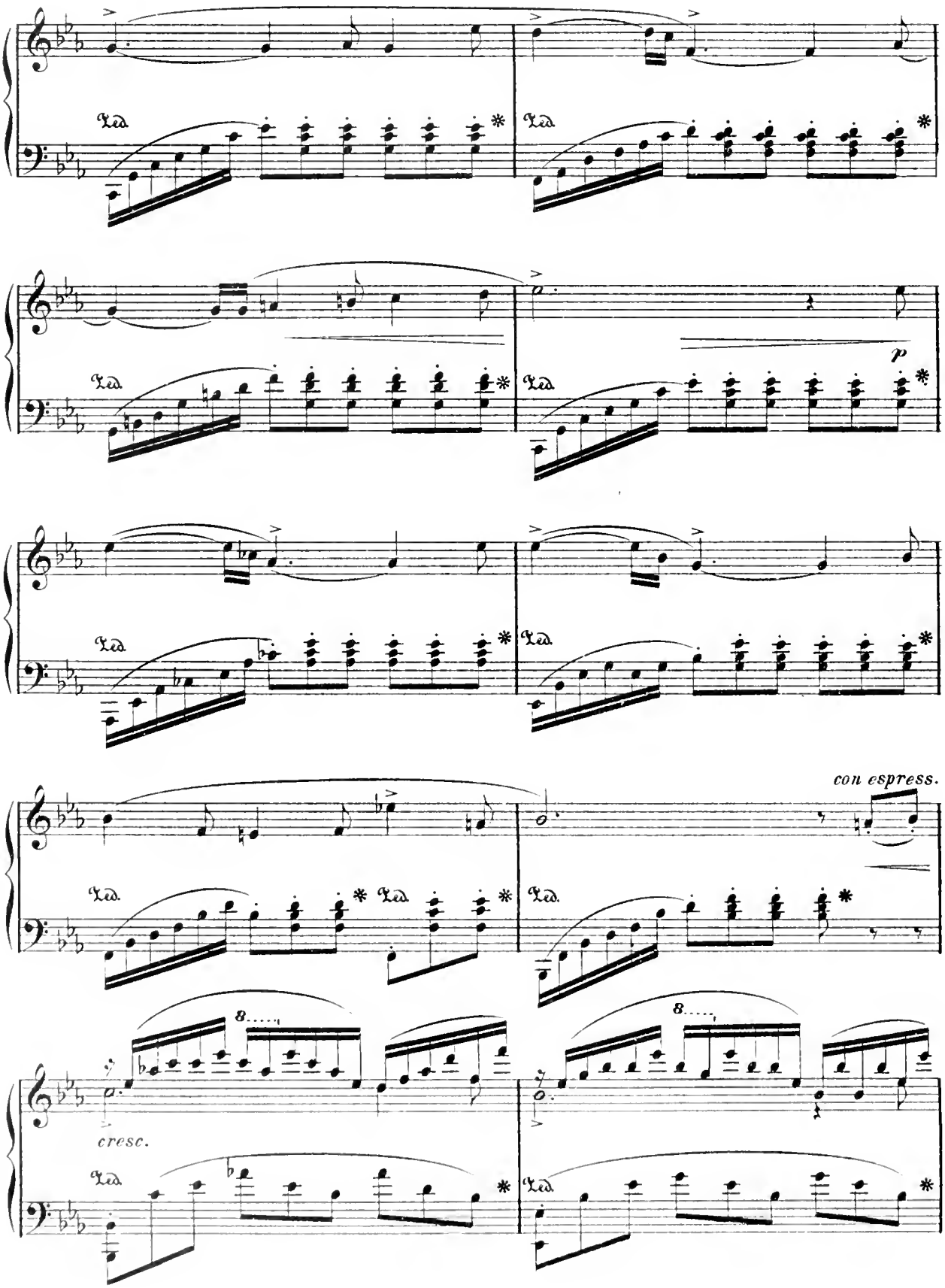
( F. Abt.)

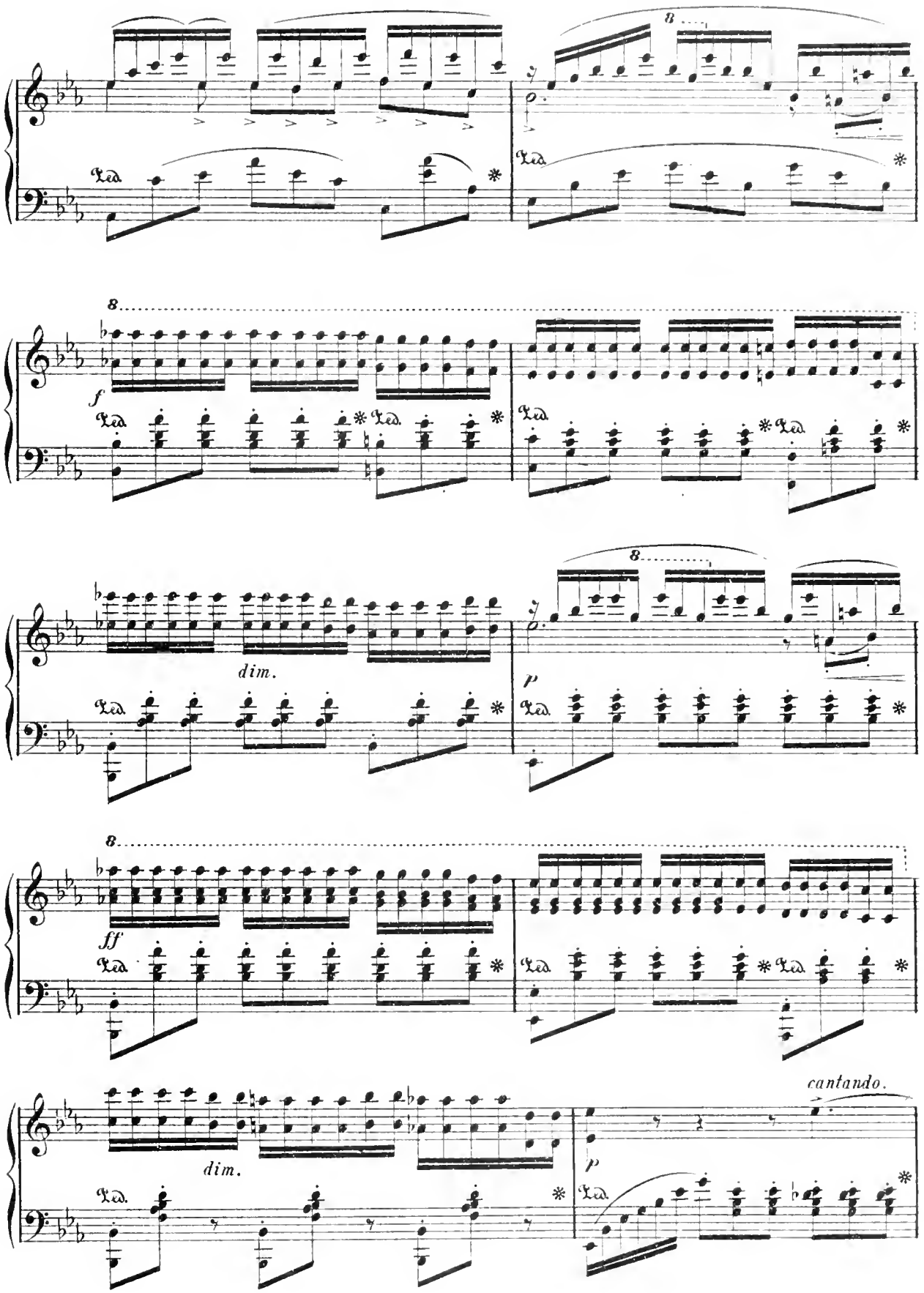
Th. Oesten, Op. 277, No. 2.

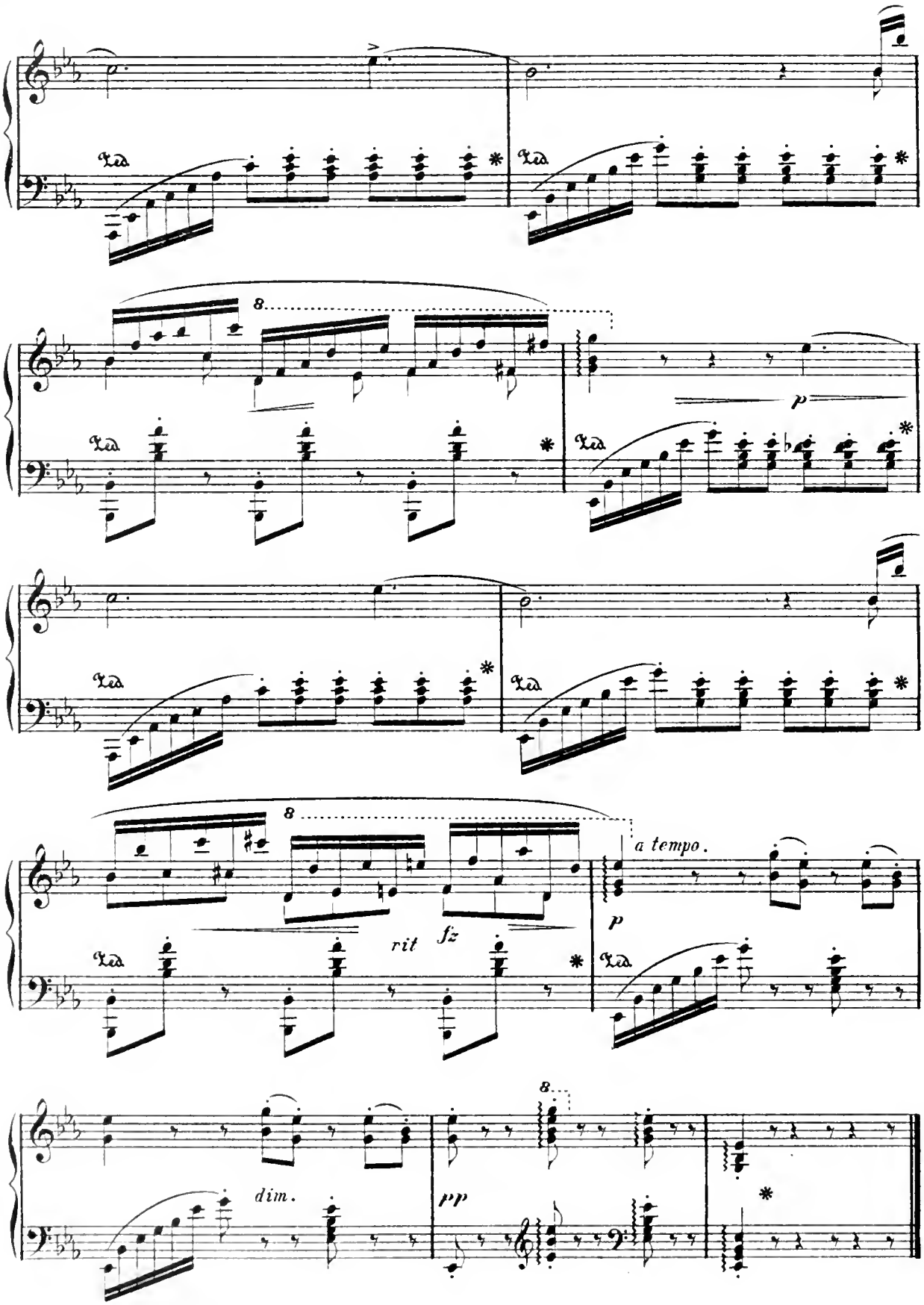



f
dim.
p
dolce.
p


con espress.
dim.
pp
p
melodia marc.
8
8
f
8
dim.
p
ff
dim.
p
dolce.


Ped.
p
con espress.
cresc.
8

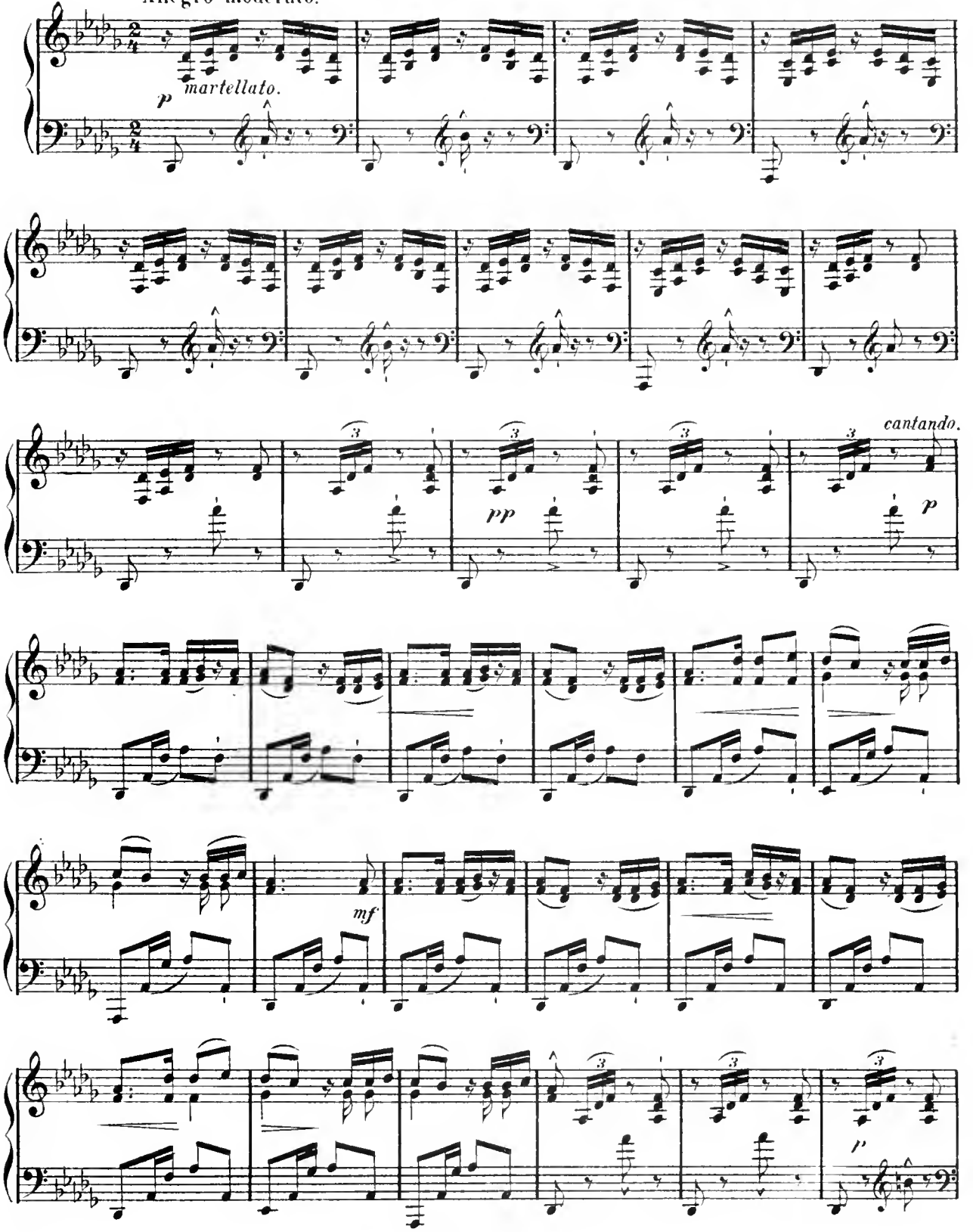

8
f
dim.
p
ff
dim.
cantando.
p


Ped.
8
p
rit
fz
a tempo.
dim.
pp

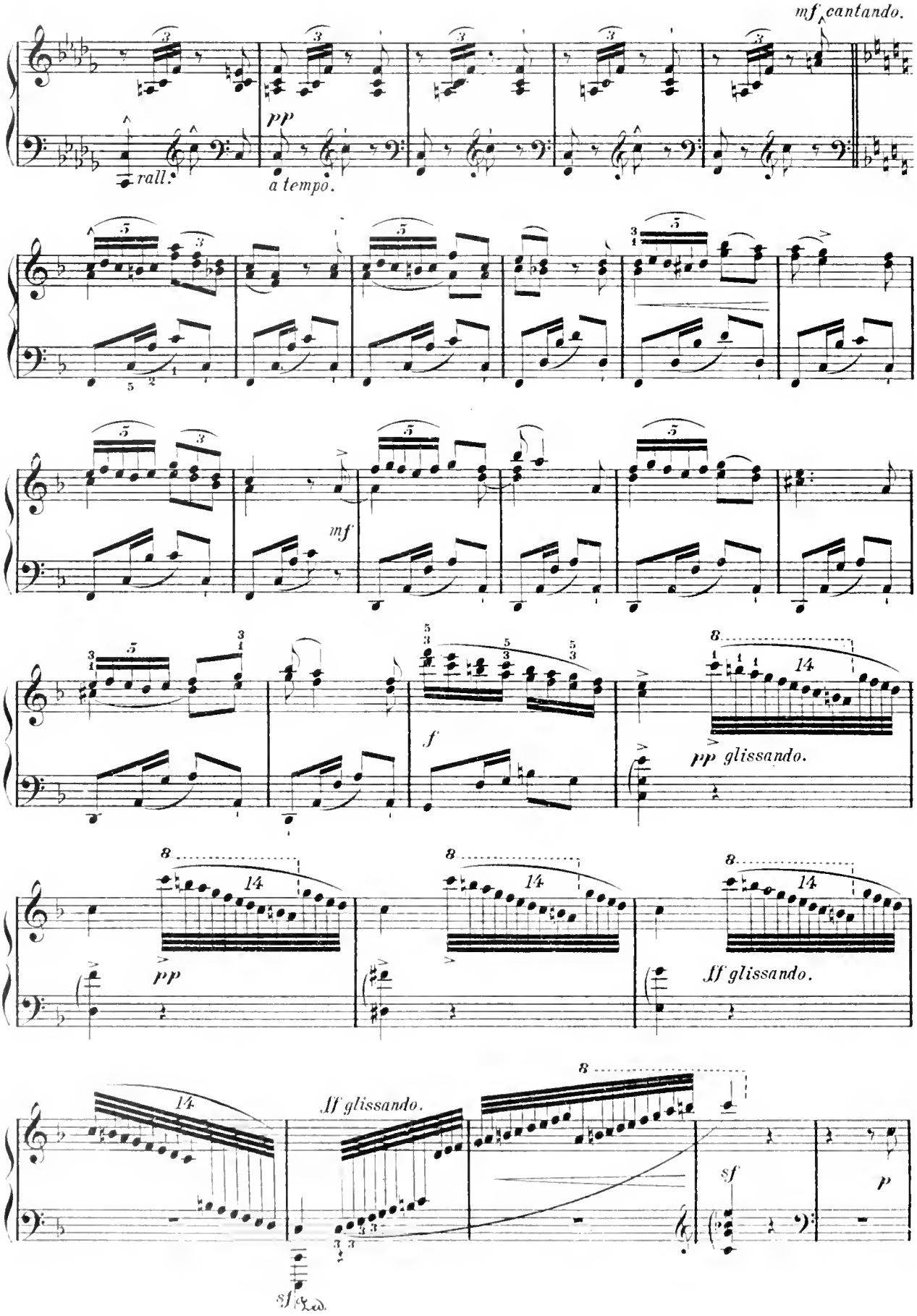
# LA MANITA.

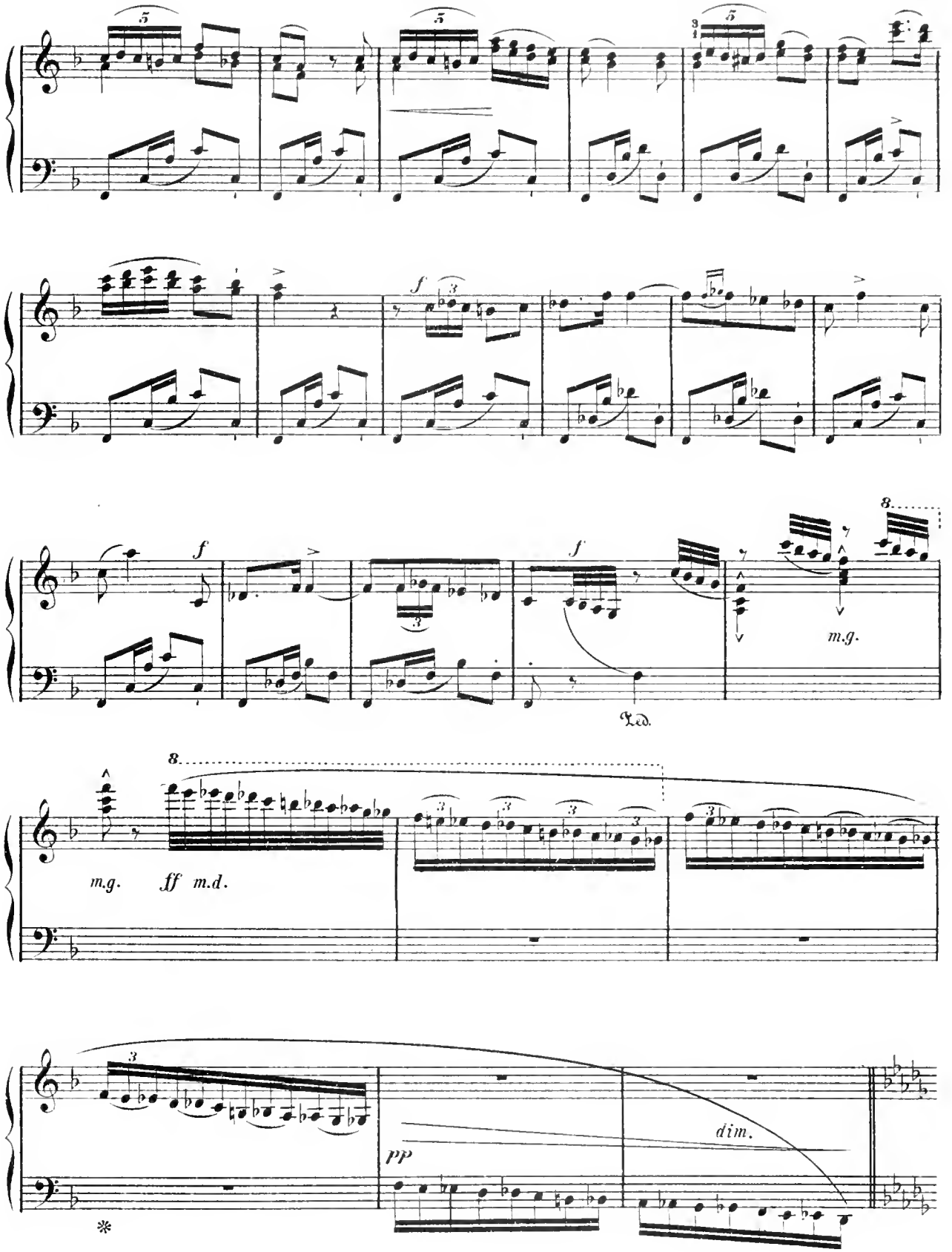
## Cuban Dance, No. 5.

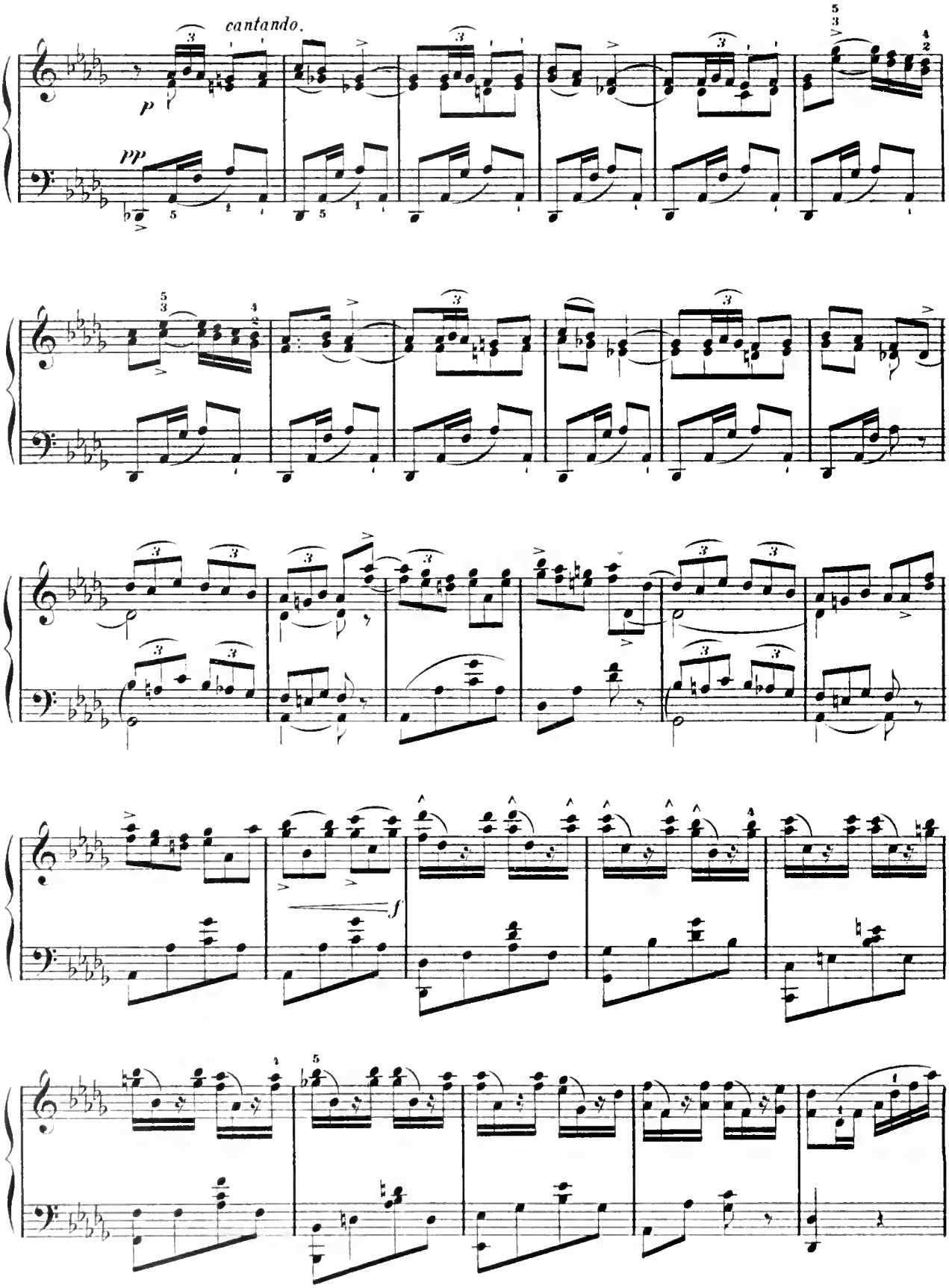
Richard Hoffman, Op. 130.

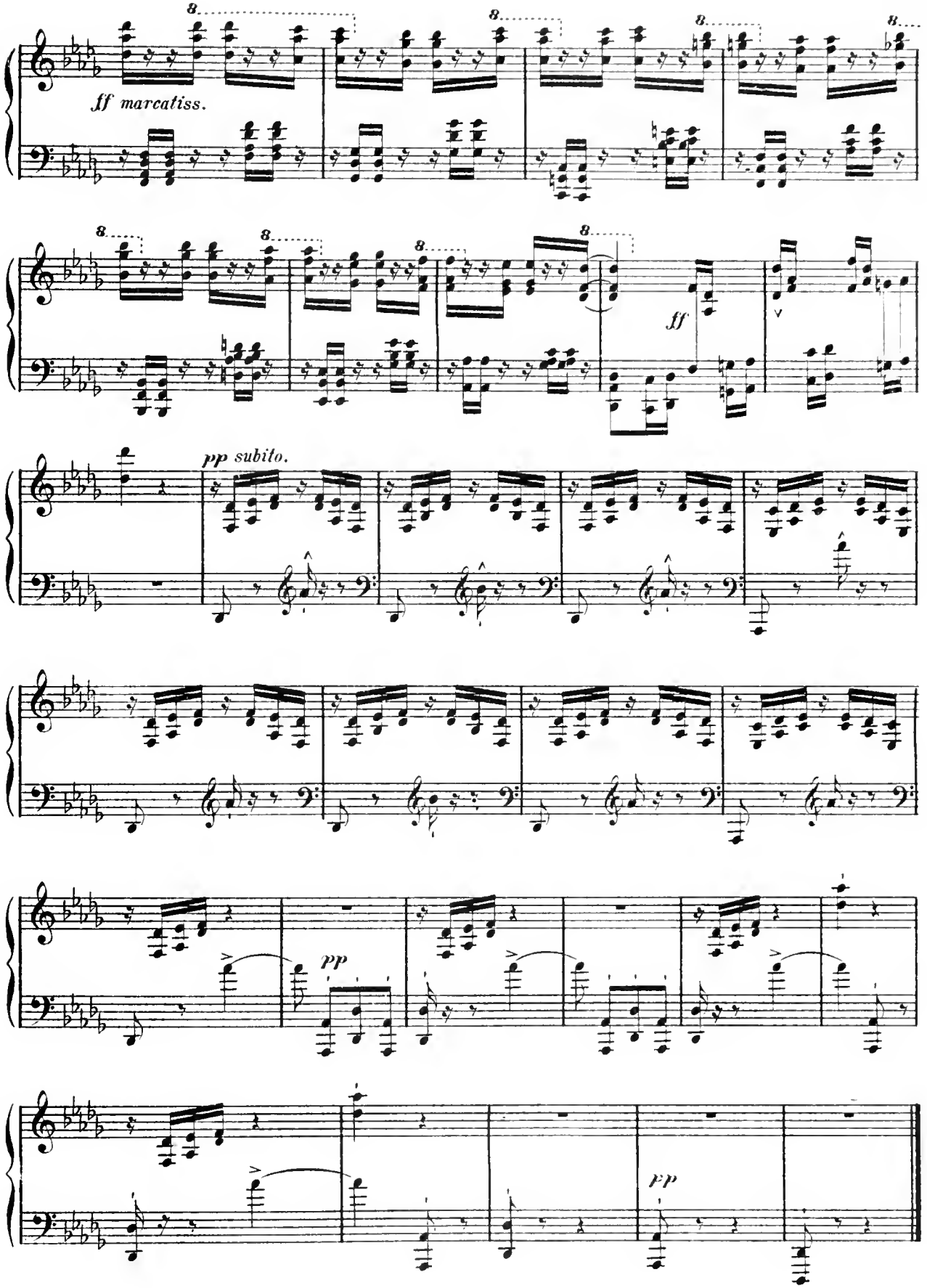



Copyright 1899 by G. J. Bryan.


mf cantando.
pp
rall.
a tempo.
mf
f
pp glissando.
pp
ff glissando.
ff glissando.
sf
p
sf


f
m.g.
Ped.
m.g.
ff m.d.
pp
dim.

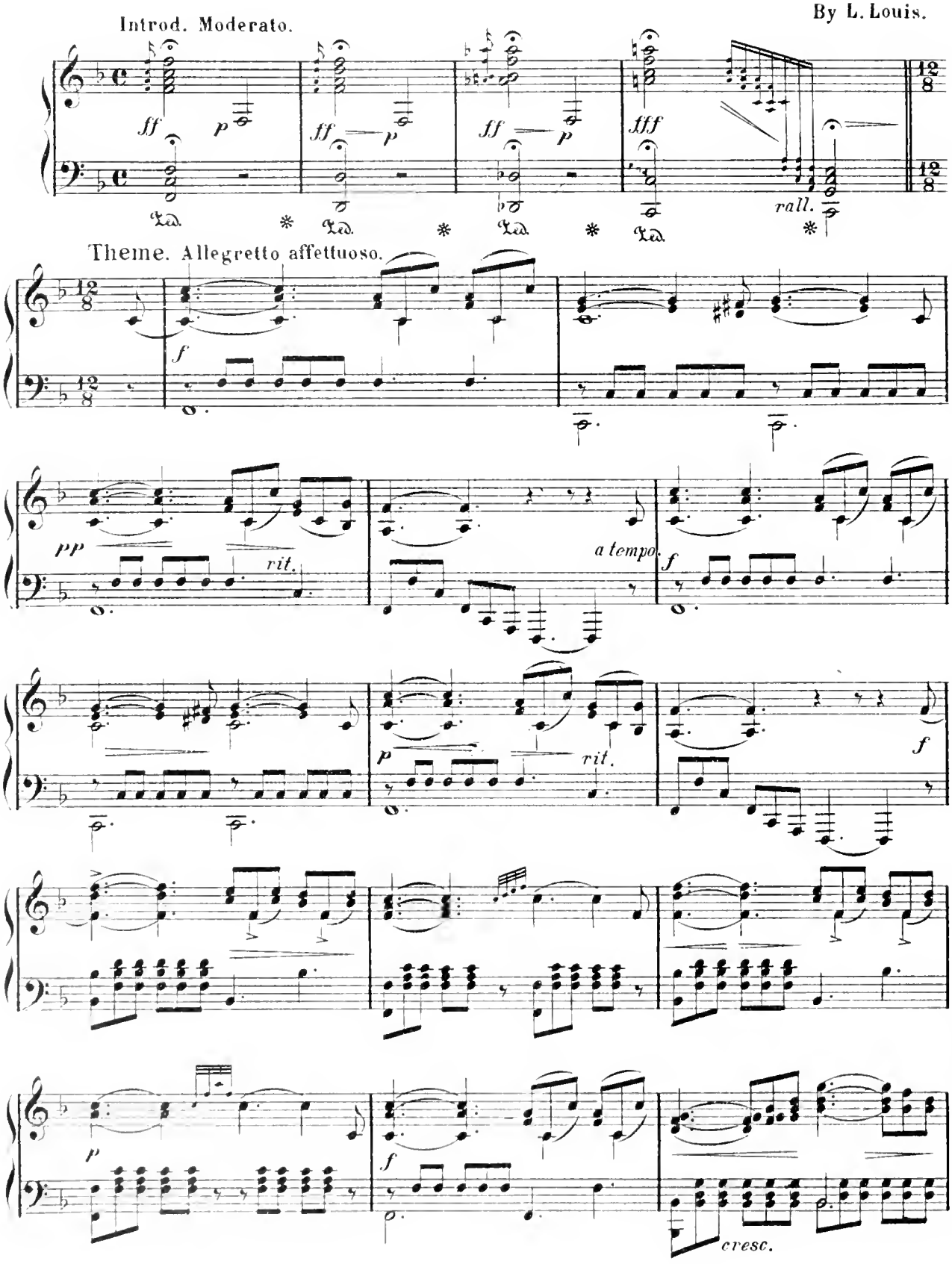

cantando.
p
pp
f

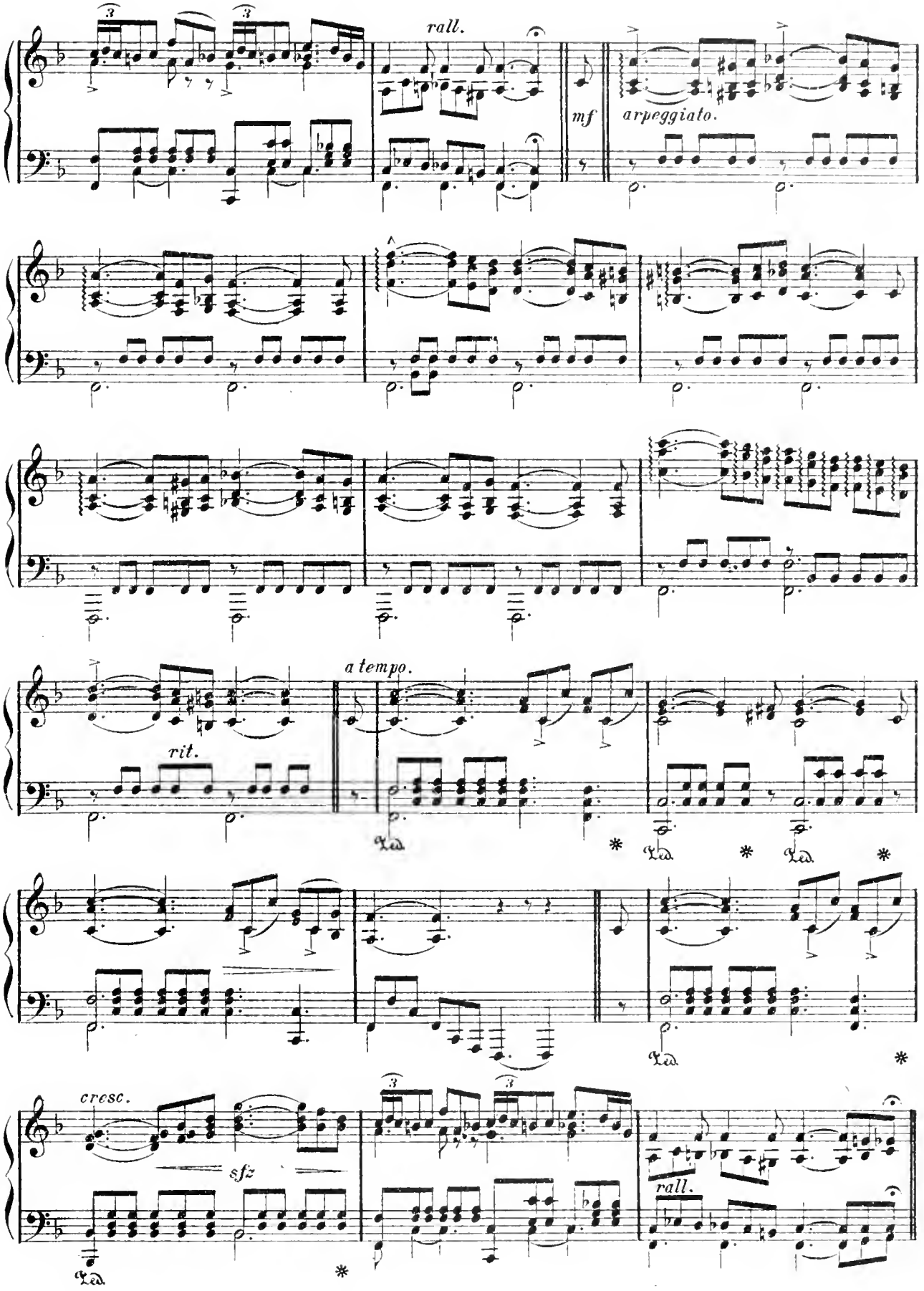

ff marcatiss.
ff
pp subito.
pp
pp

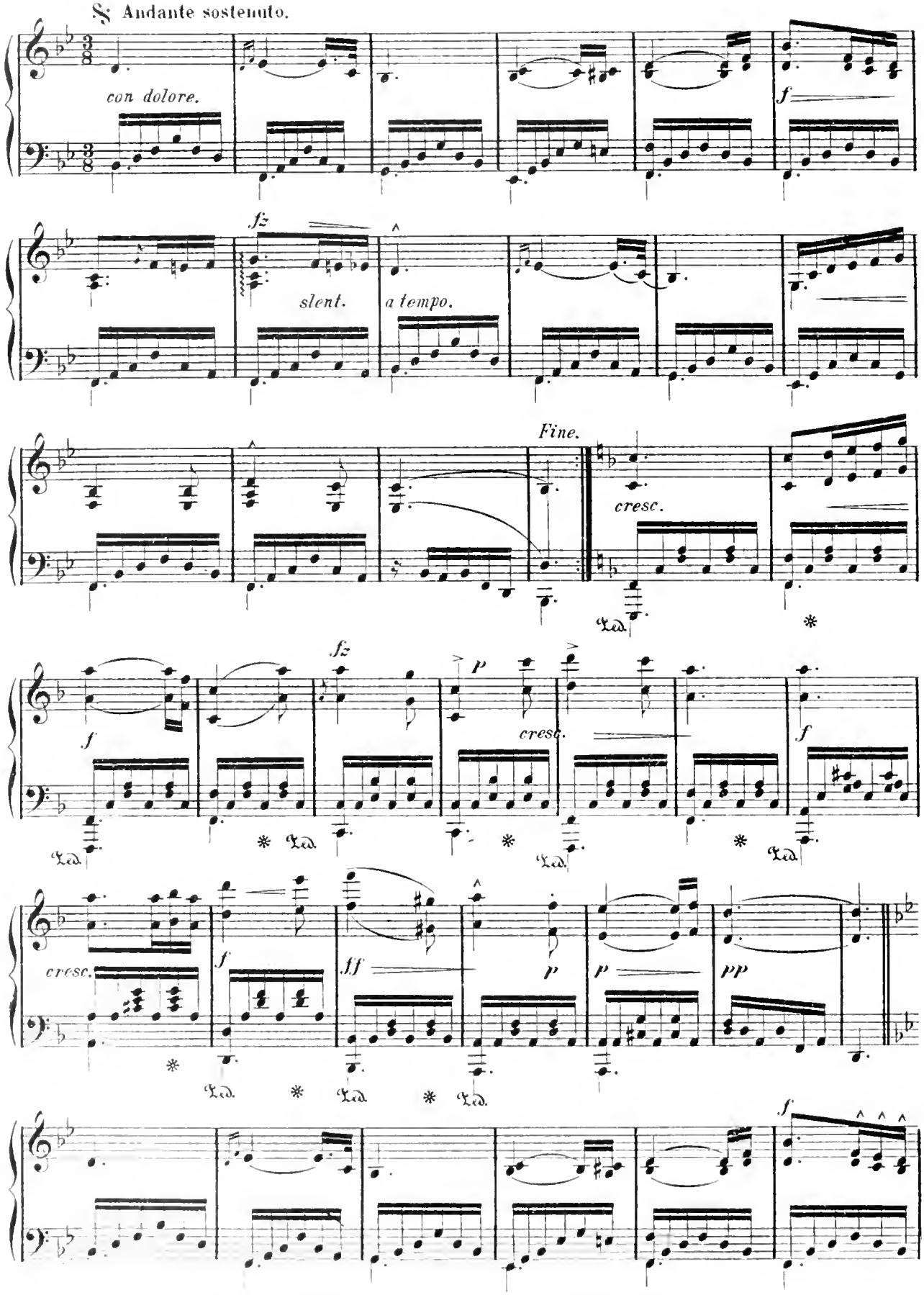
# DEPARTED DAYS.

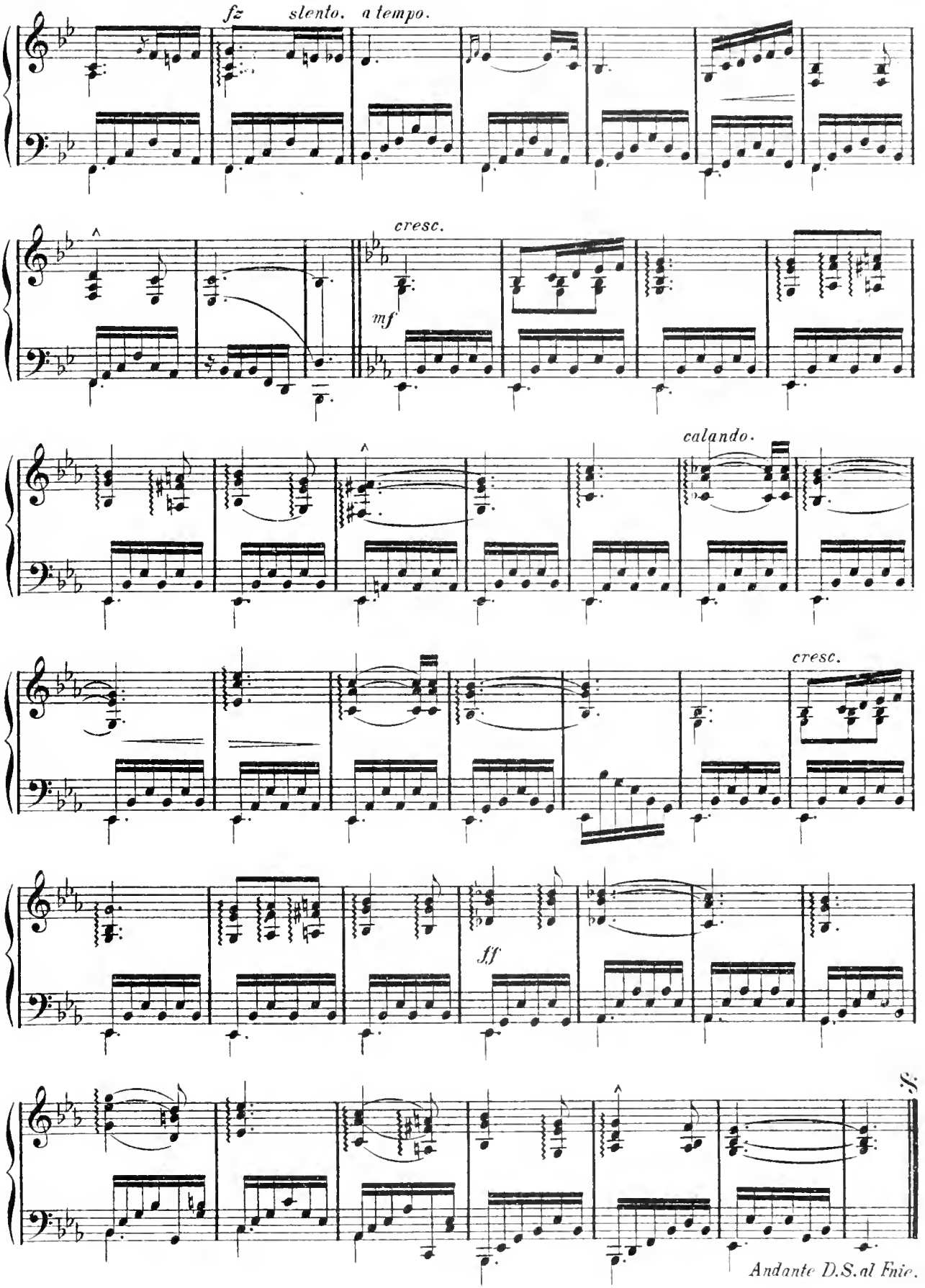
## Nocturne.

By L. Louis.




rall.
mf
arpeggiato.
a tempo.
rit.
cresc.
sfz
rall.


Andante sostenuto.
con dolore.
f
fz
slent.
a tempo.
Fine.
cresc.
fz
p
cresc.
f
cresc.
f
ff
p
p
pp
f

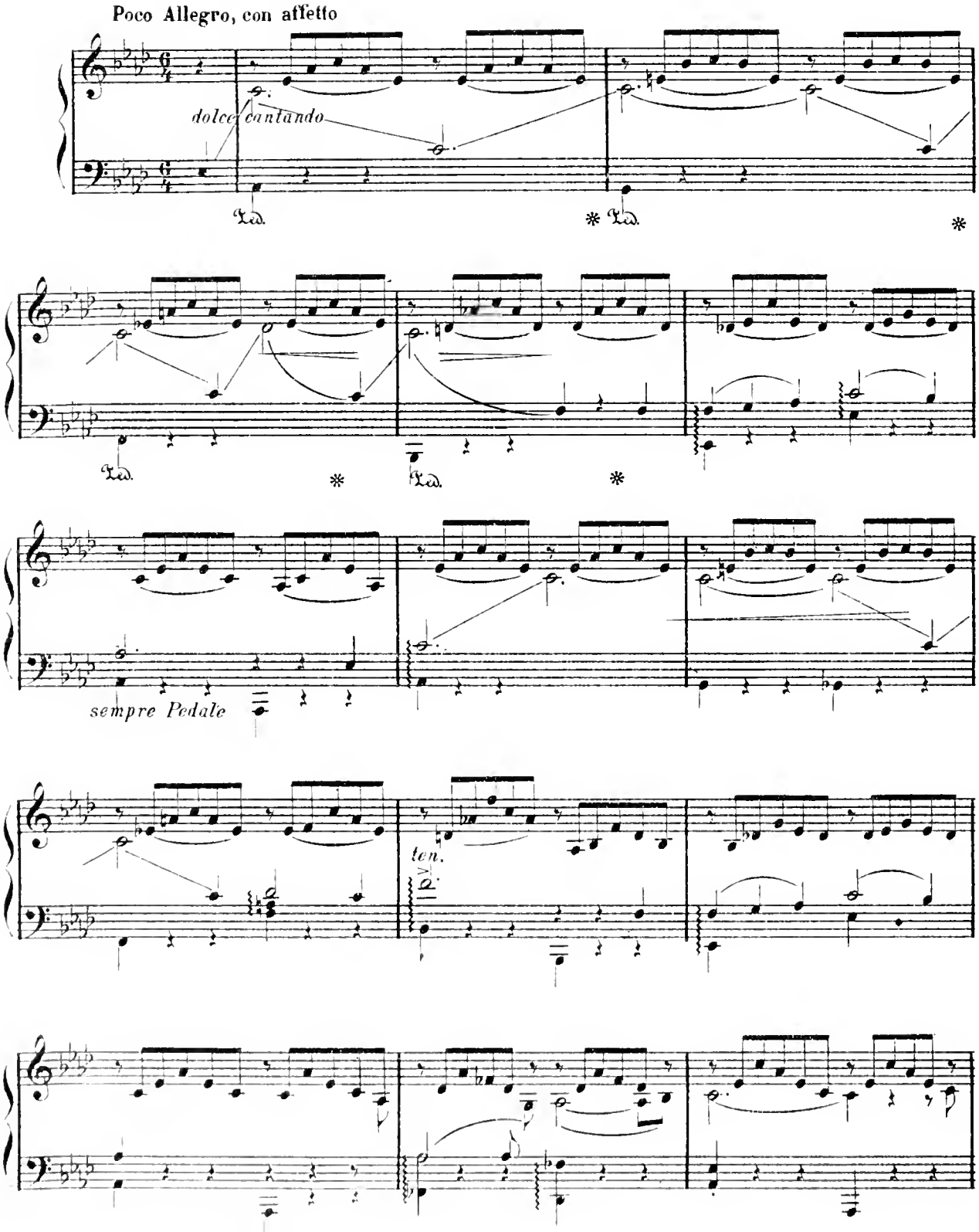

fz
slento.
a tempo.
cresc.
mf
calando.
cresc.
ff
Andante D.S.al Fnie.

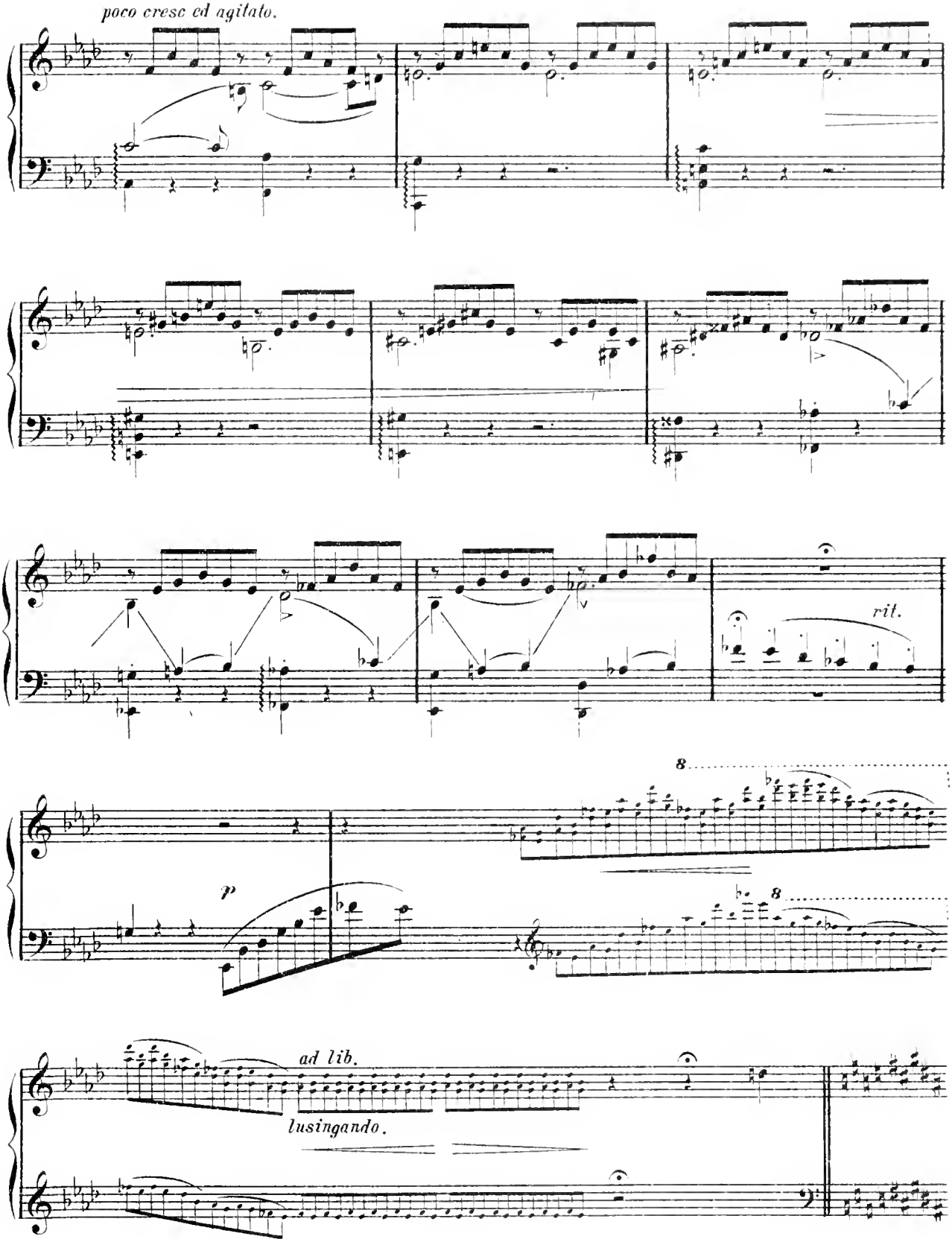
# A DREAM OF LOVE.

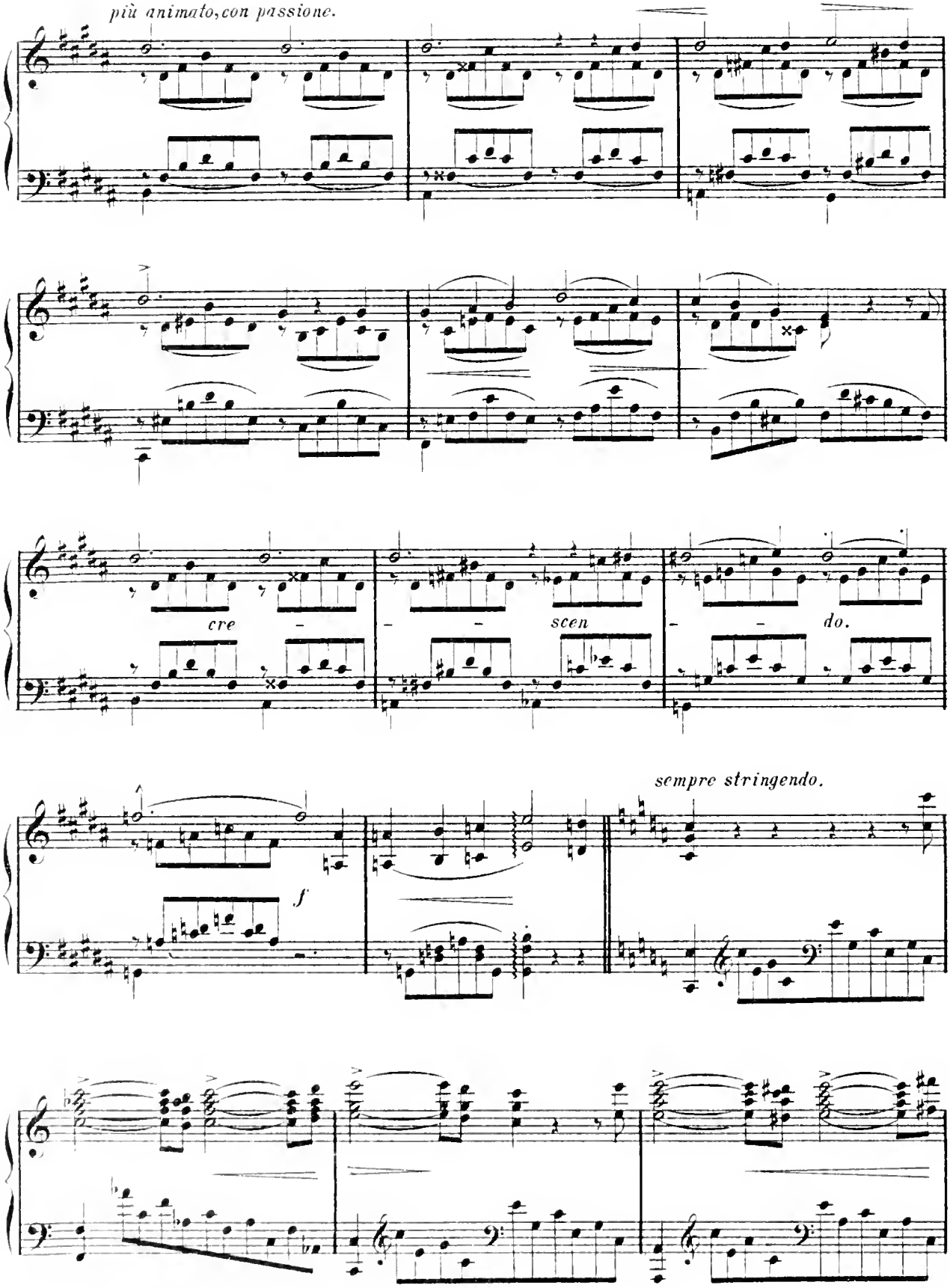
(Liebestraum.)

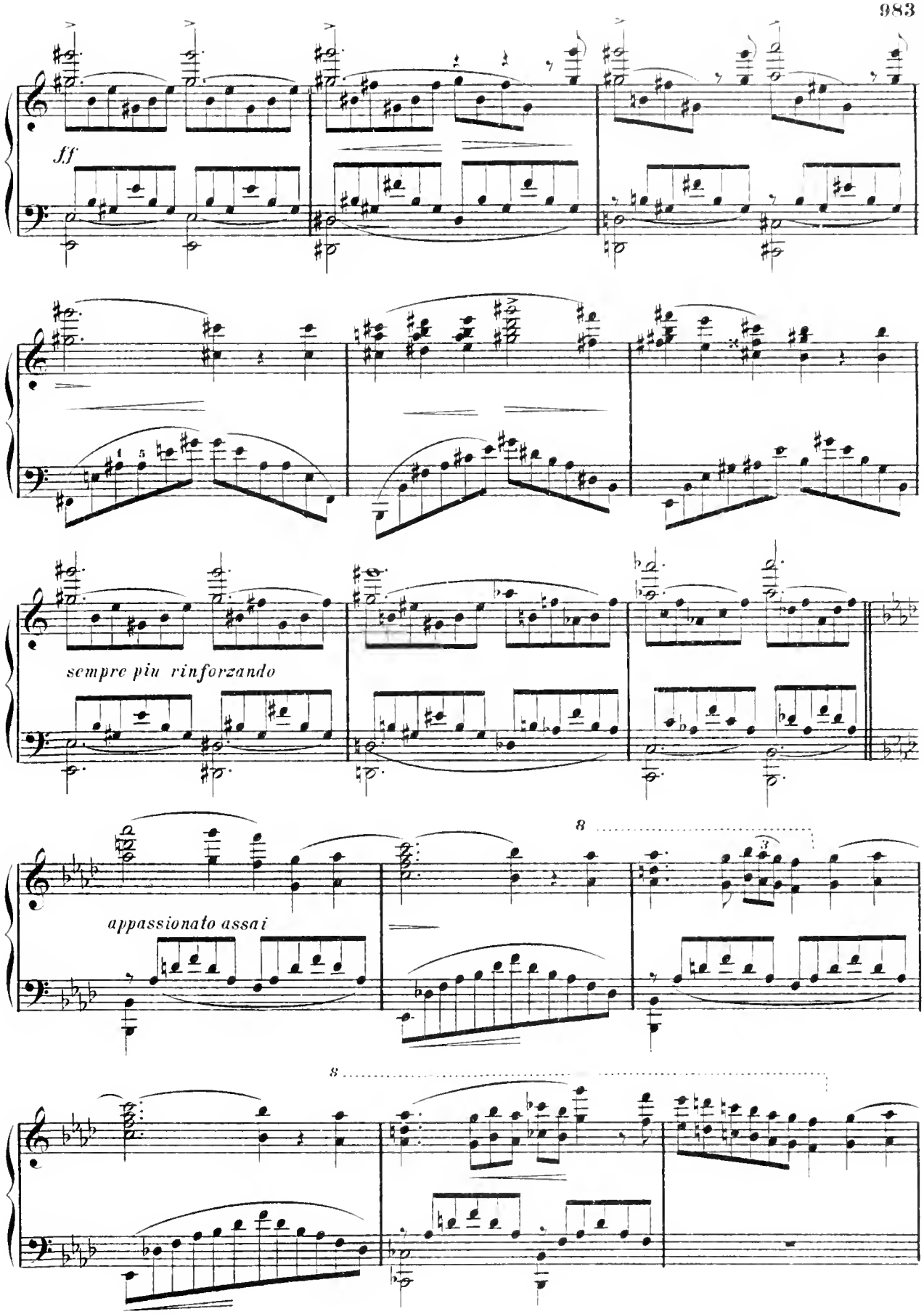
NOCTURNE.

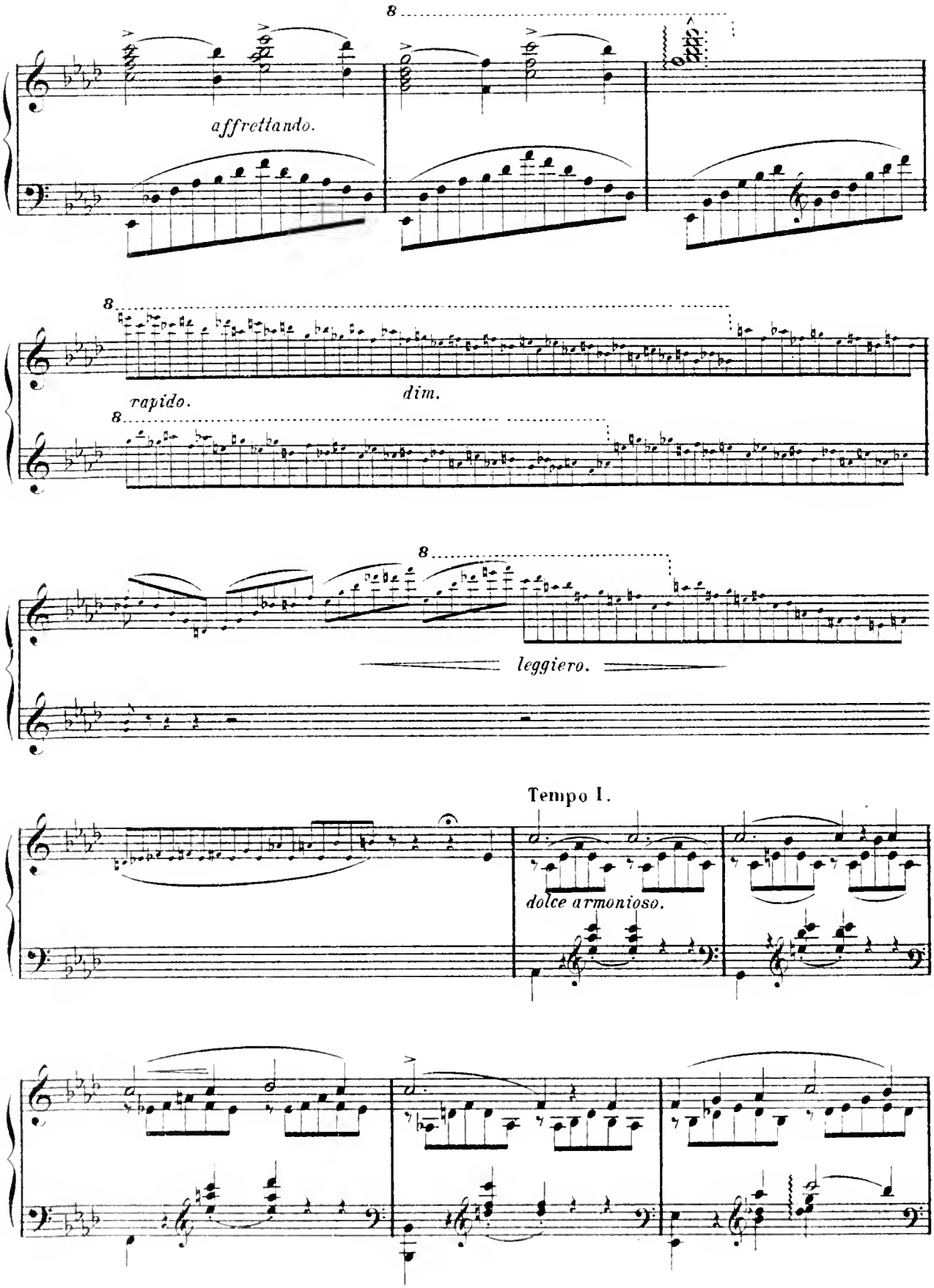
Franz Liszt.

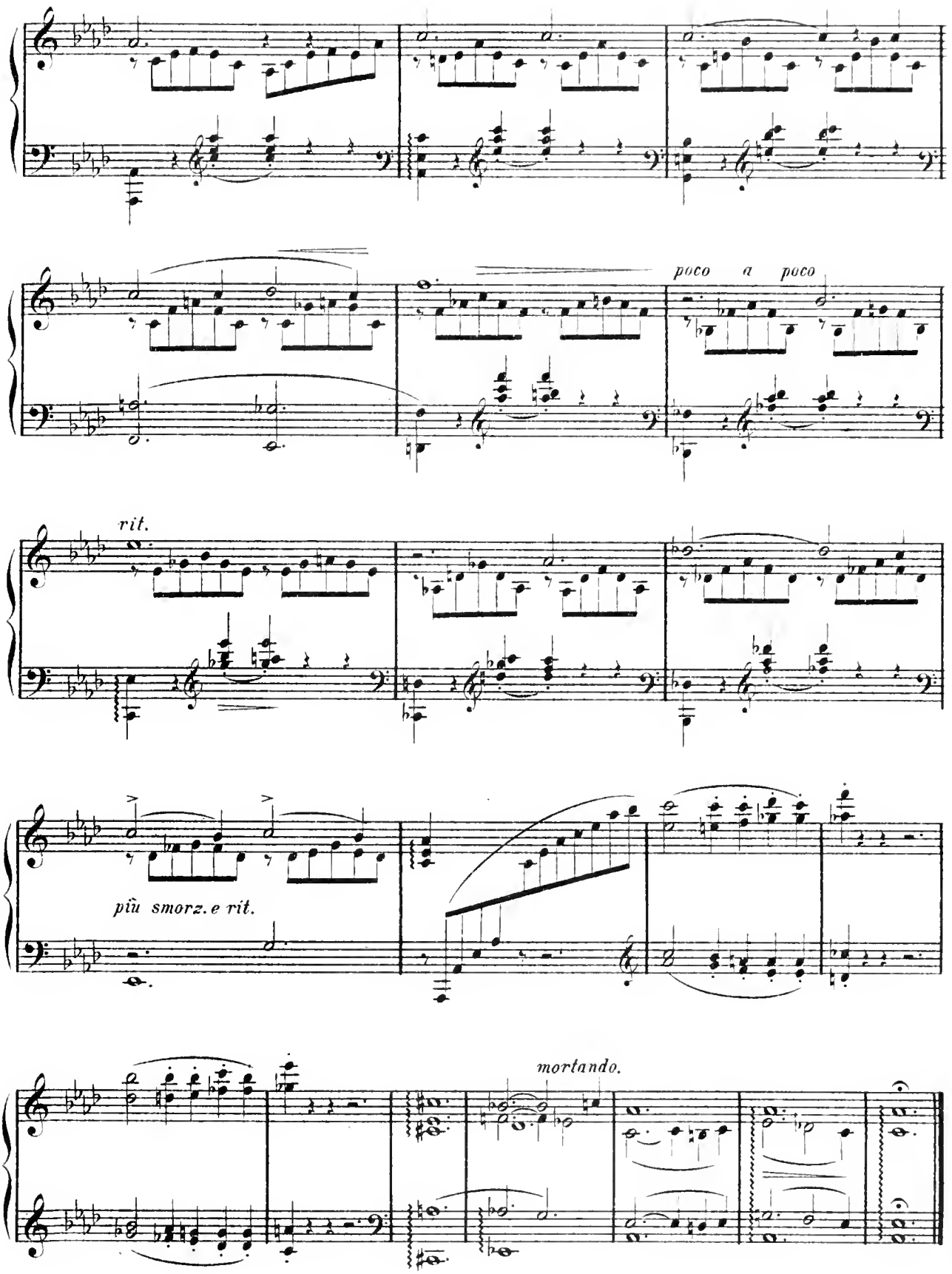



poco cresc ed agitato.
rit.
8
p
8
ad lib.
lusingando.


più animato, con passione.
cre – – – scen – – do.
sempre stringendo.
f


ff
sempre più rinforzando
appassionato assai
8
3
8


8
affrettando.
8
rapido.
dim.
8
8
leggiero.
Tempo I.
dolce armonioso.

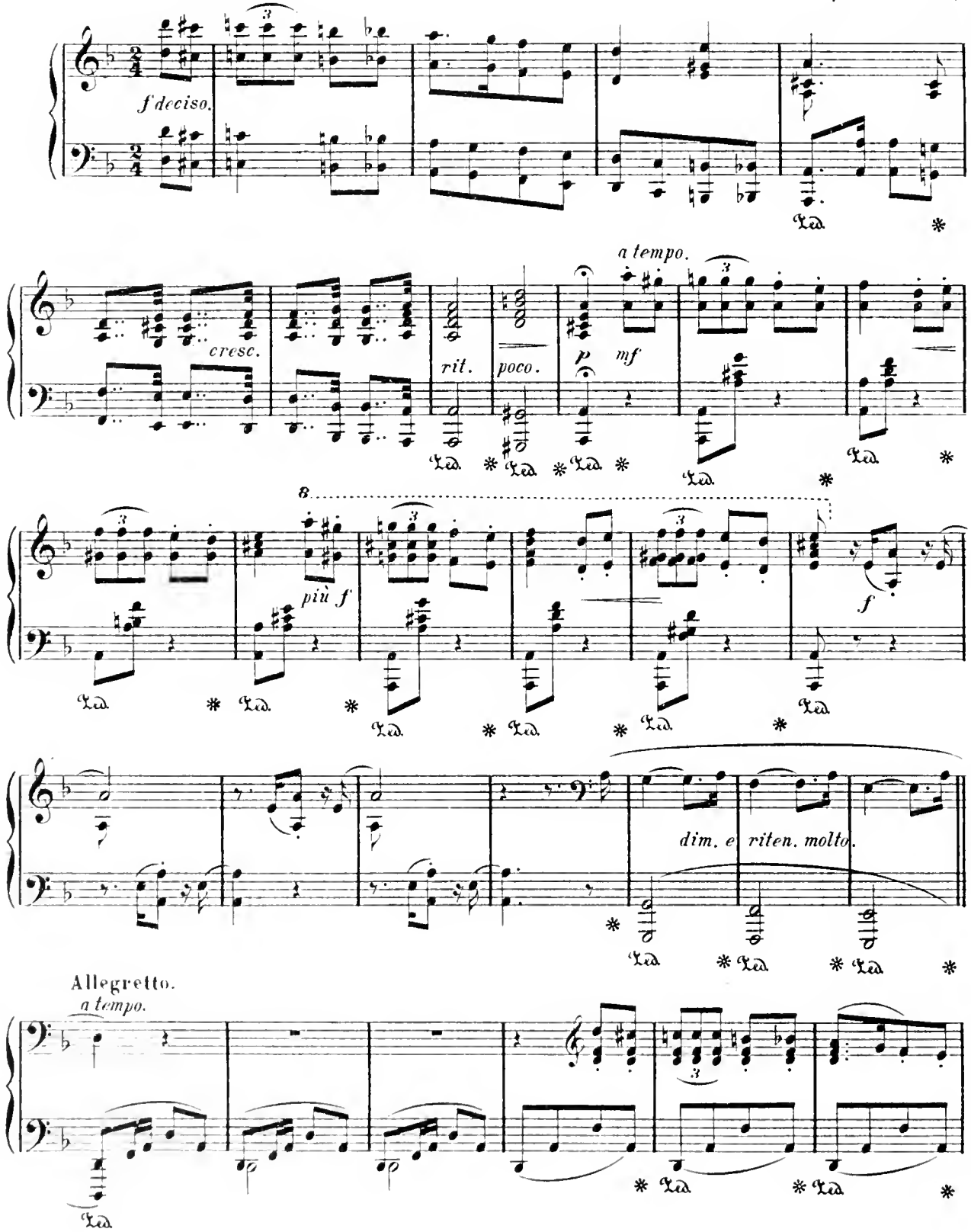

poco a poco
rit.
più smorz. e rit.
mortando.

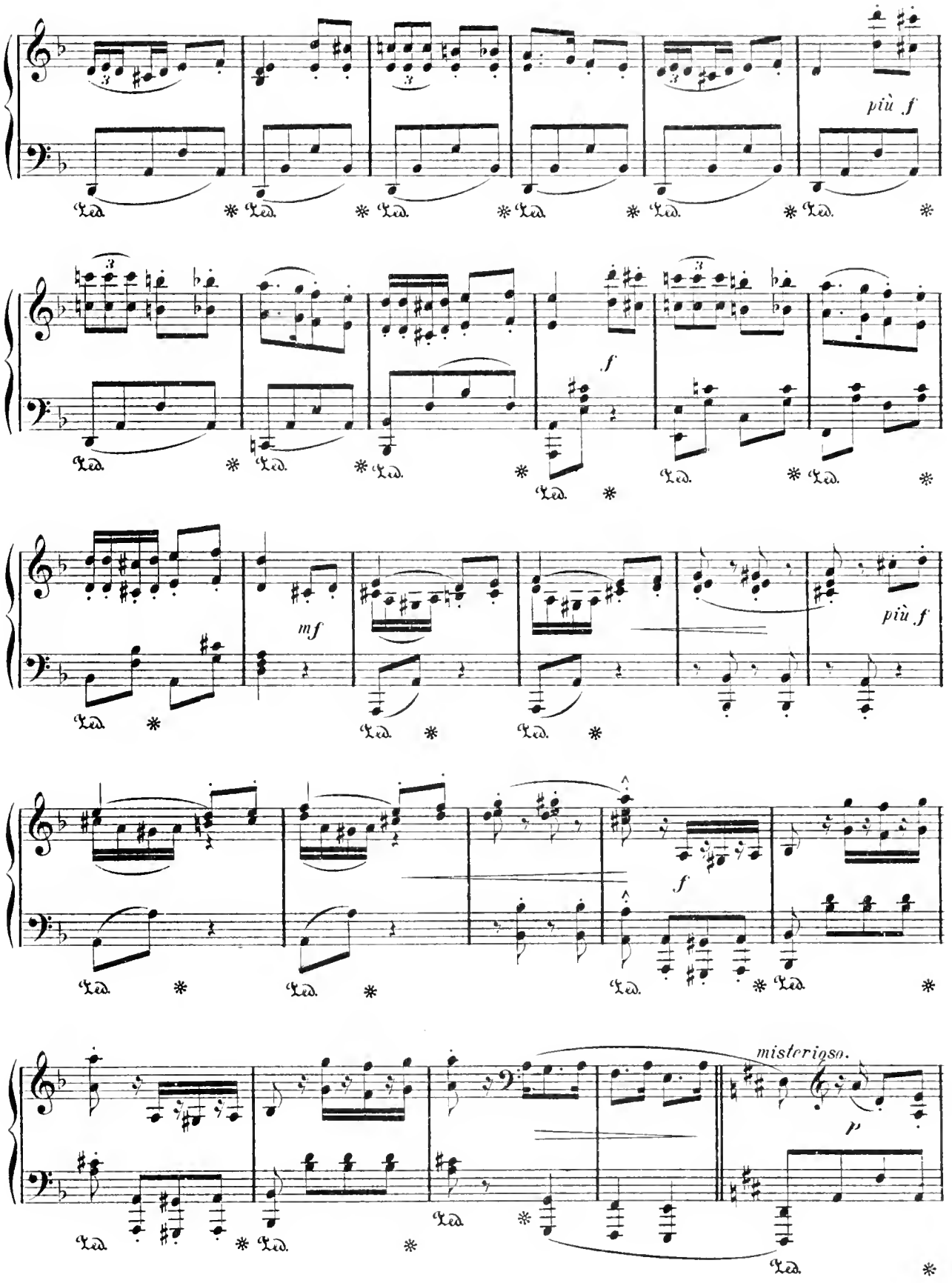
# HABANERA

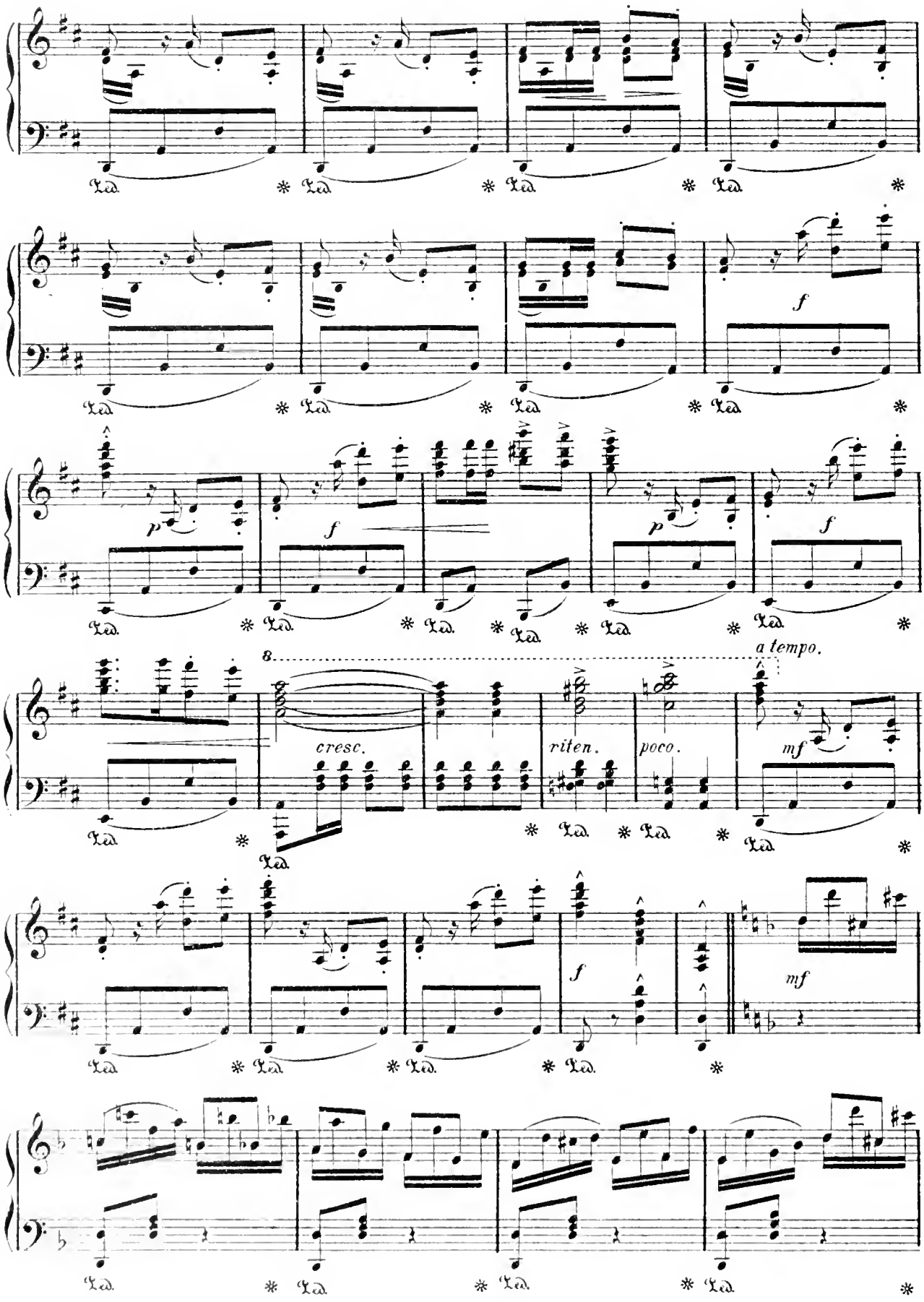
from "Carmen."

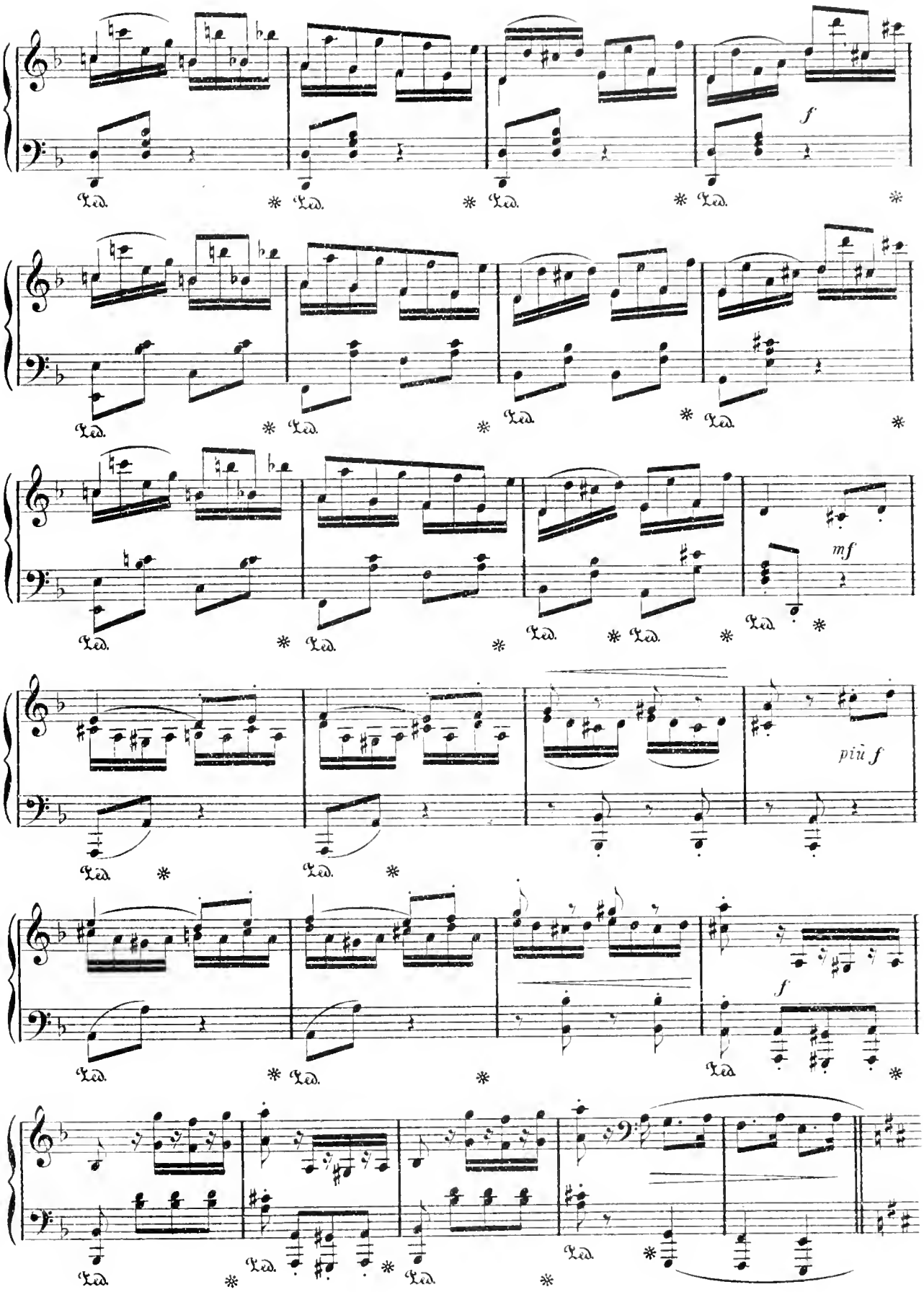
Introd. Allegretto.

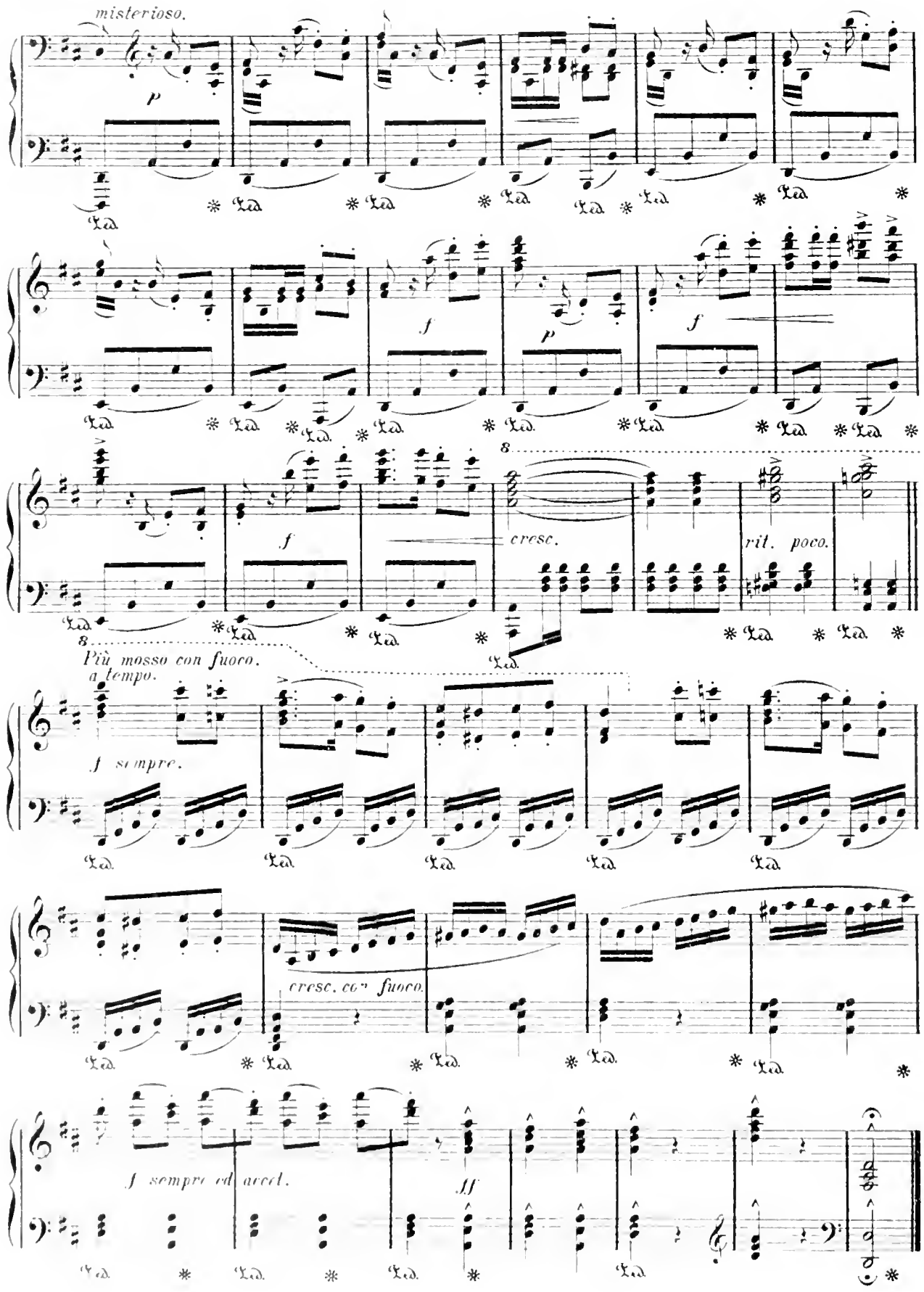
Trans. by Gustav Lange.




più f
f
mf
più f
f
misterioso.
p


Ped. * Ped. * Ped. * Ped. *
f
p f p f
8
cresc.
riten.
poco.
a tempo.
mf
f
mf


f
mf
più f
f


misterioso.
p
Led.
f
p
f
cresc.
rit. poco.
8
Più mosso con fuoco.
a tempo.
f sempre.
cresc. con fuoco.
f sempre ed accel.
ff

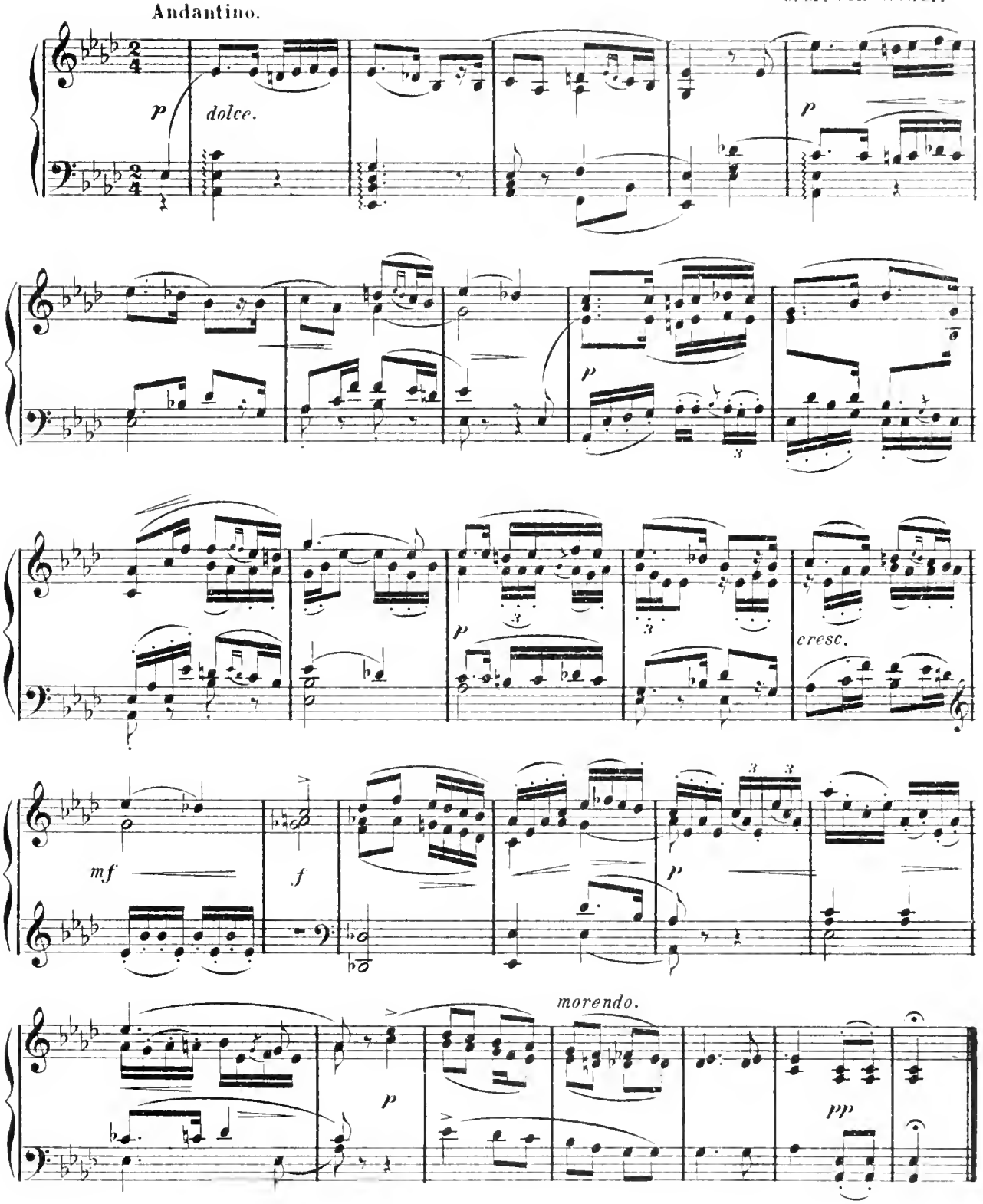
SONG.

# ROMANCE

from "Der Freischütz."

(Terzetto.)

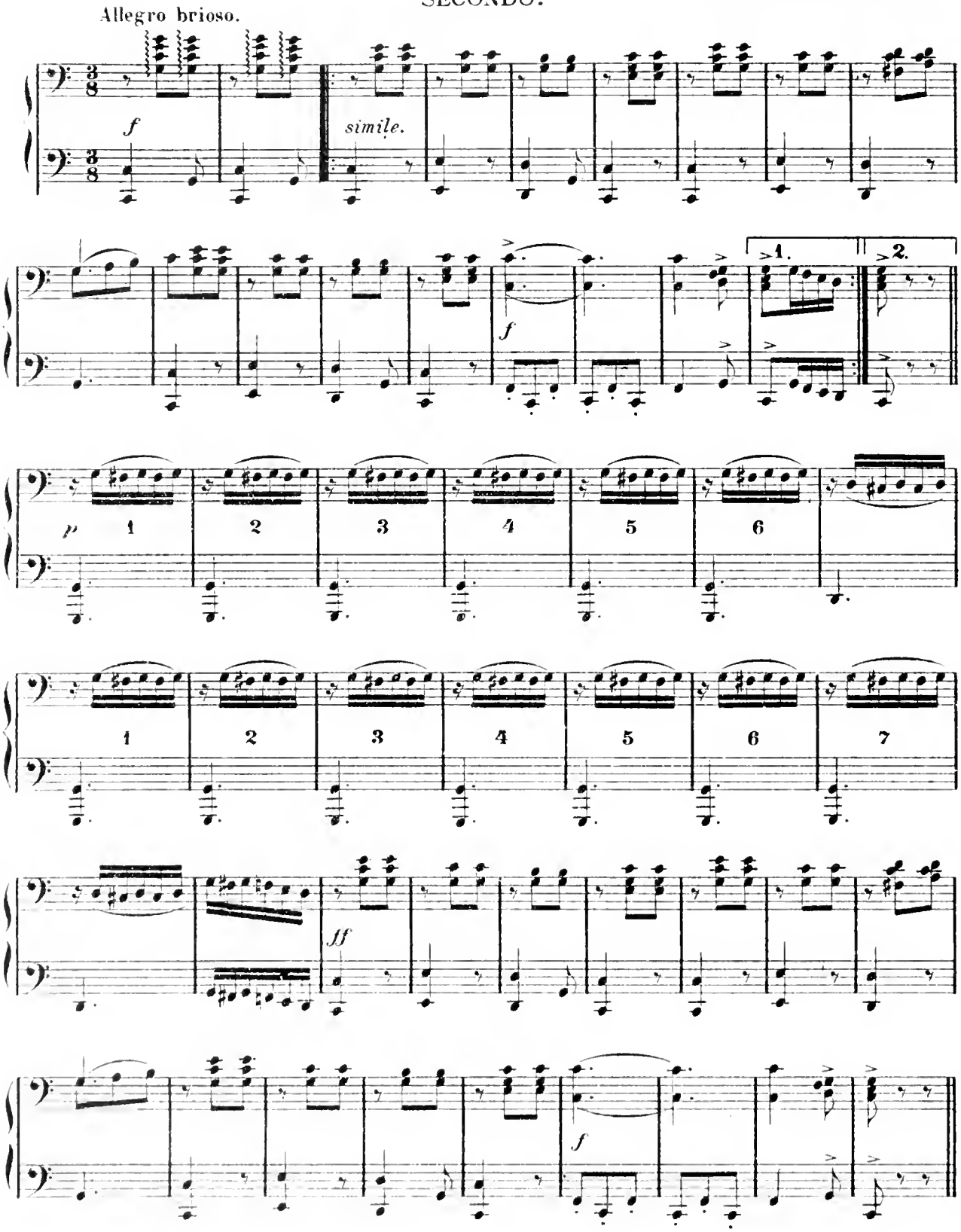
C. M. Von Weber.



# SPANISH DANCE.

SECONDO.

Moritz Moszkowski, Op. 12, №1.

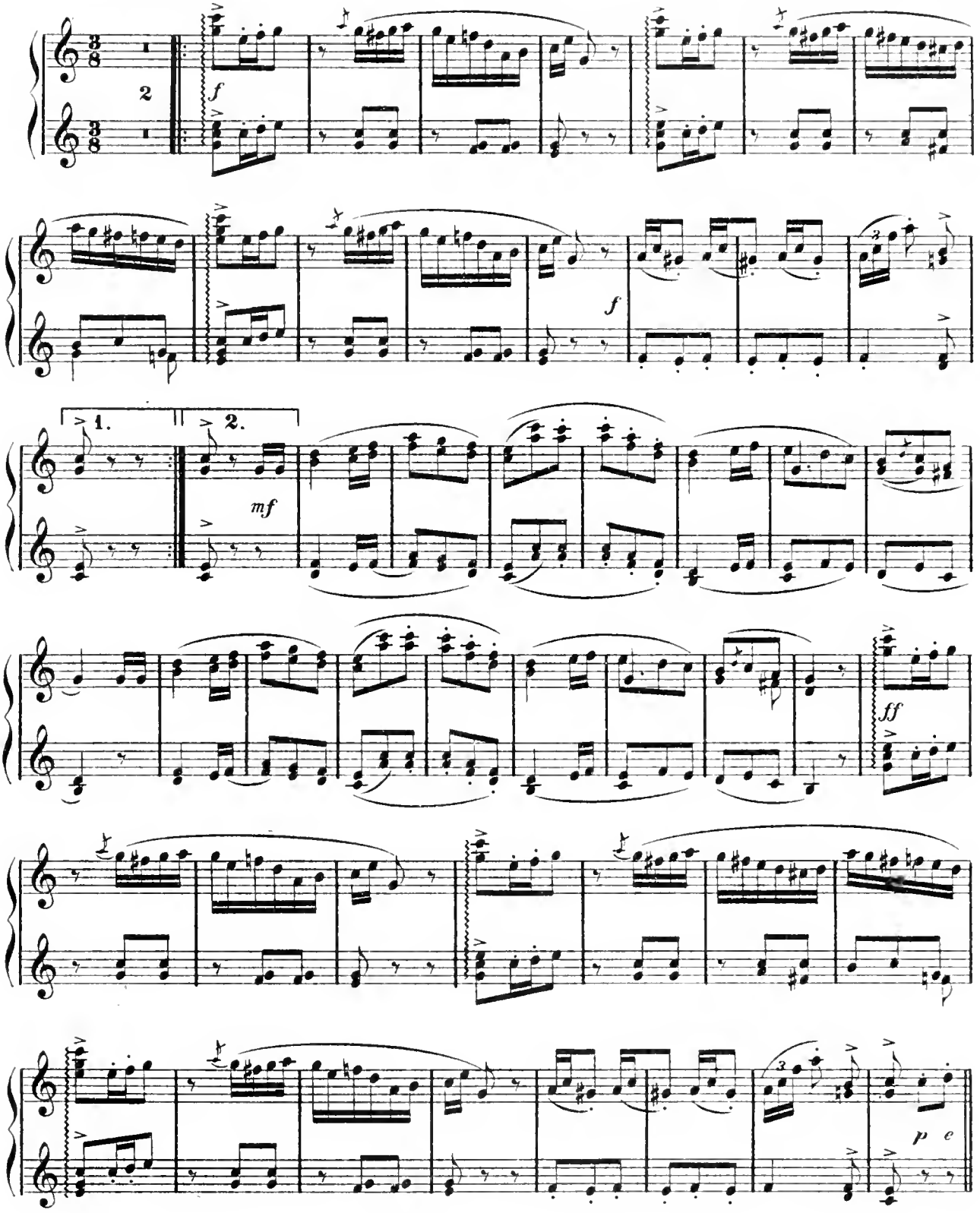


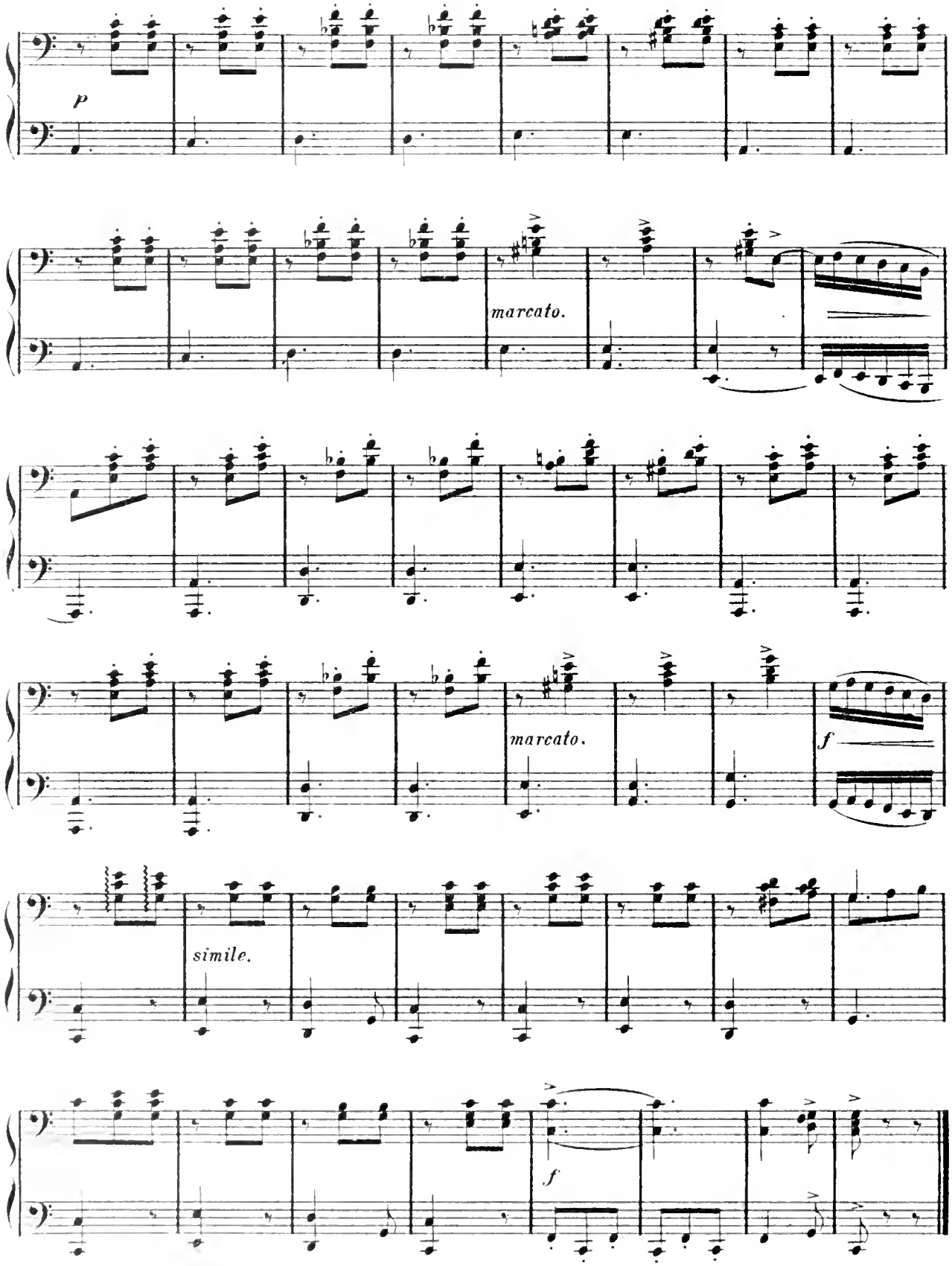
# SPANISH DANCE.

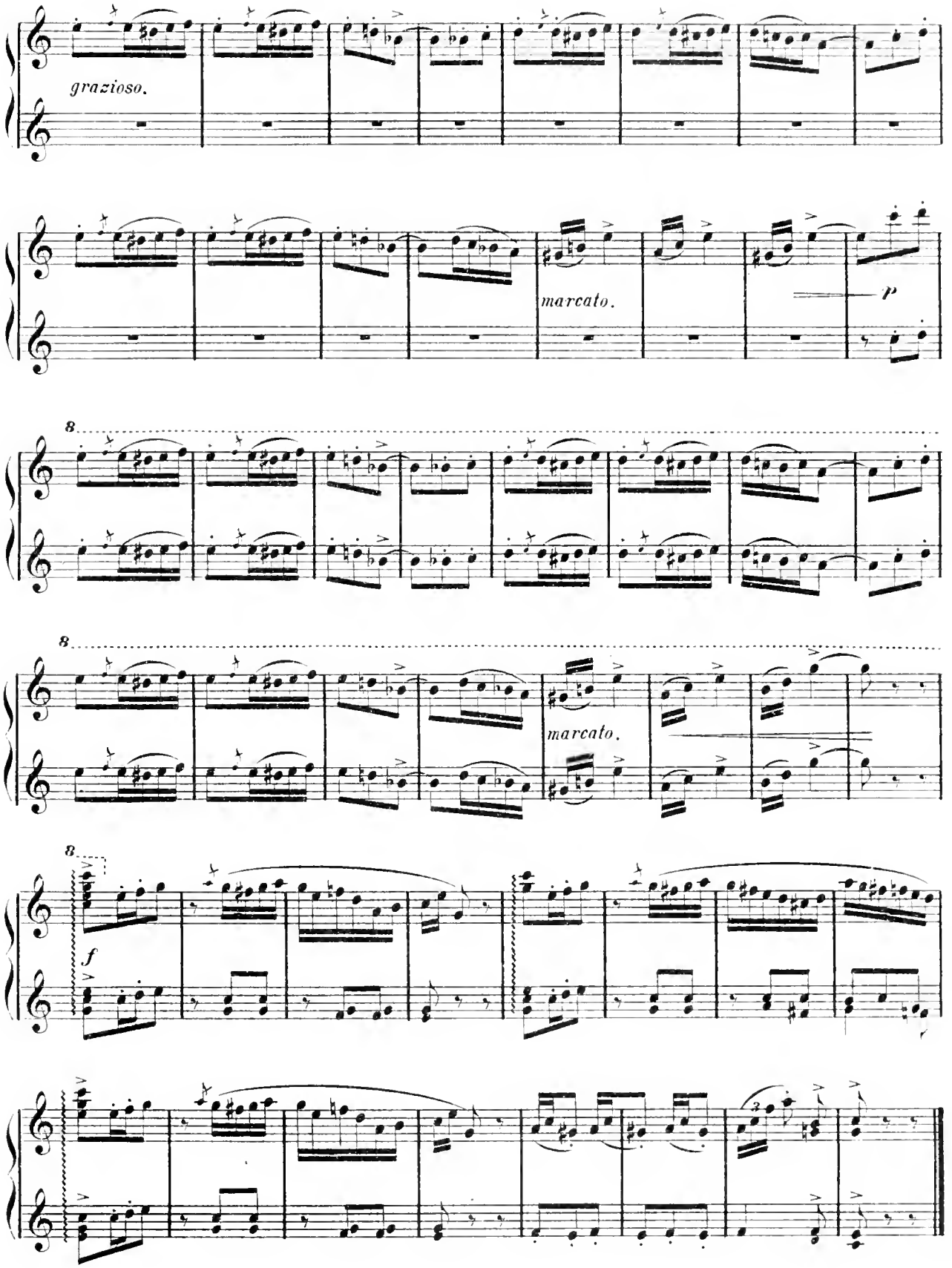
PRIMO.

Moritz Moszkowski, Op. 12, No 1.

Allegro brioso.



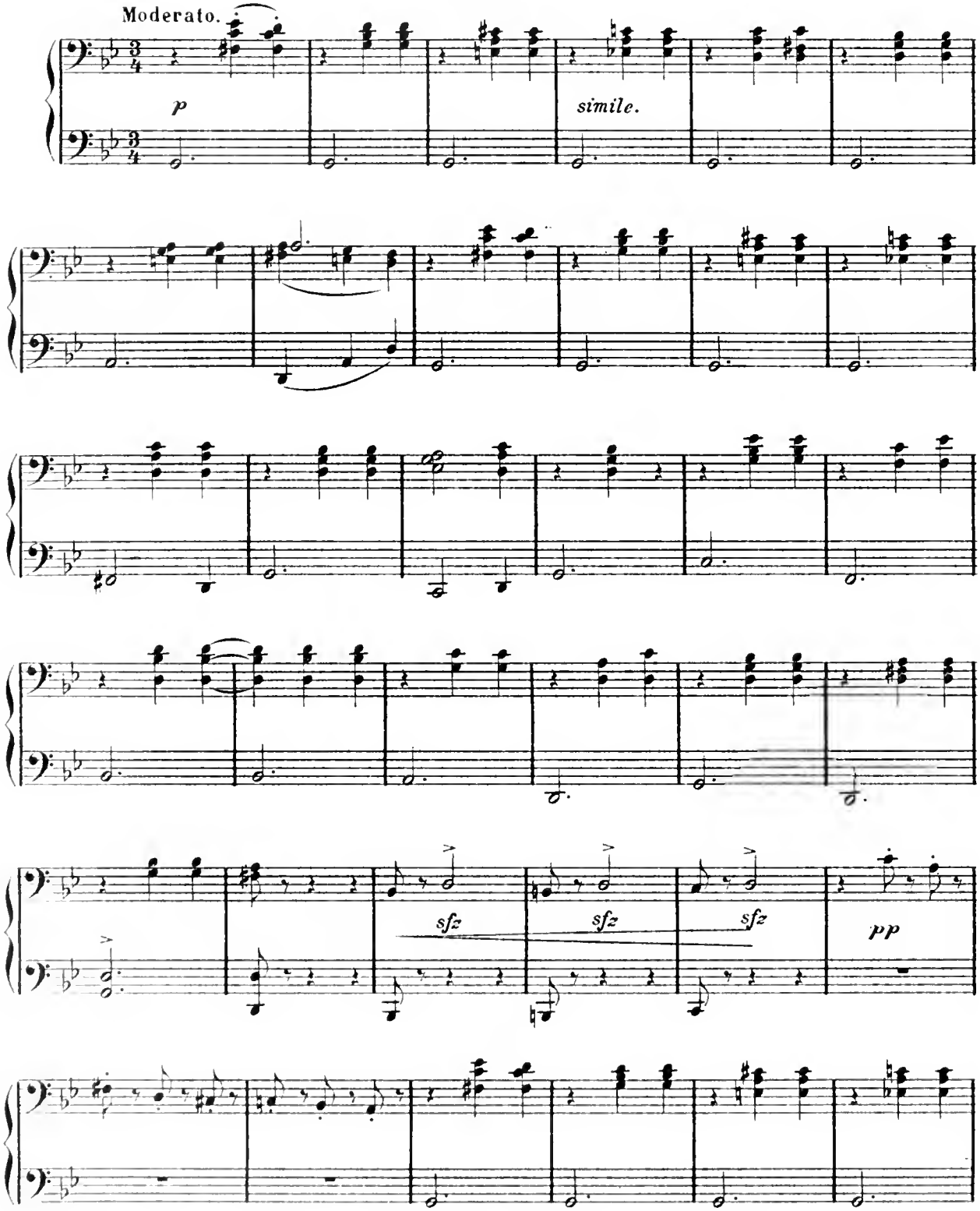

p
marcato.
marcato.
f
simile.
f


grazioso.
marcato.
p
8
8
marcato.
8
f

# SPANISH DANCE.

Moritz Moszkowski, Op. 12, No. 2.

SECONDO.



# SPANISH DANCE.

Moritz Moszkowski, Op. 12, No. 2.

PRIMO.

Moderato.

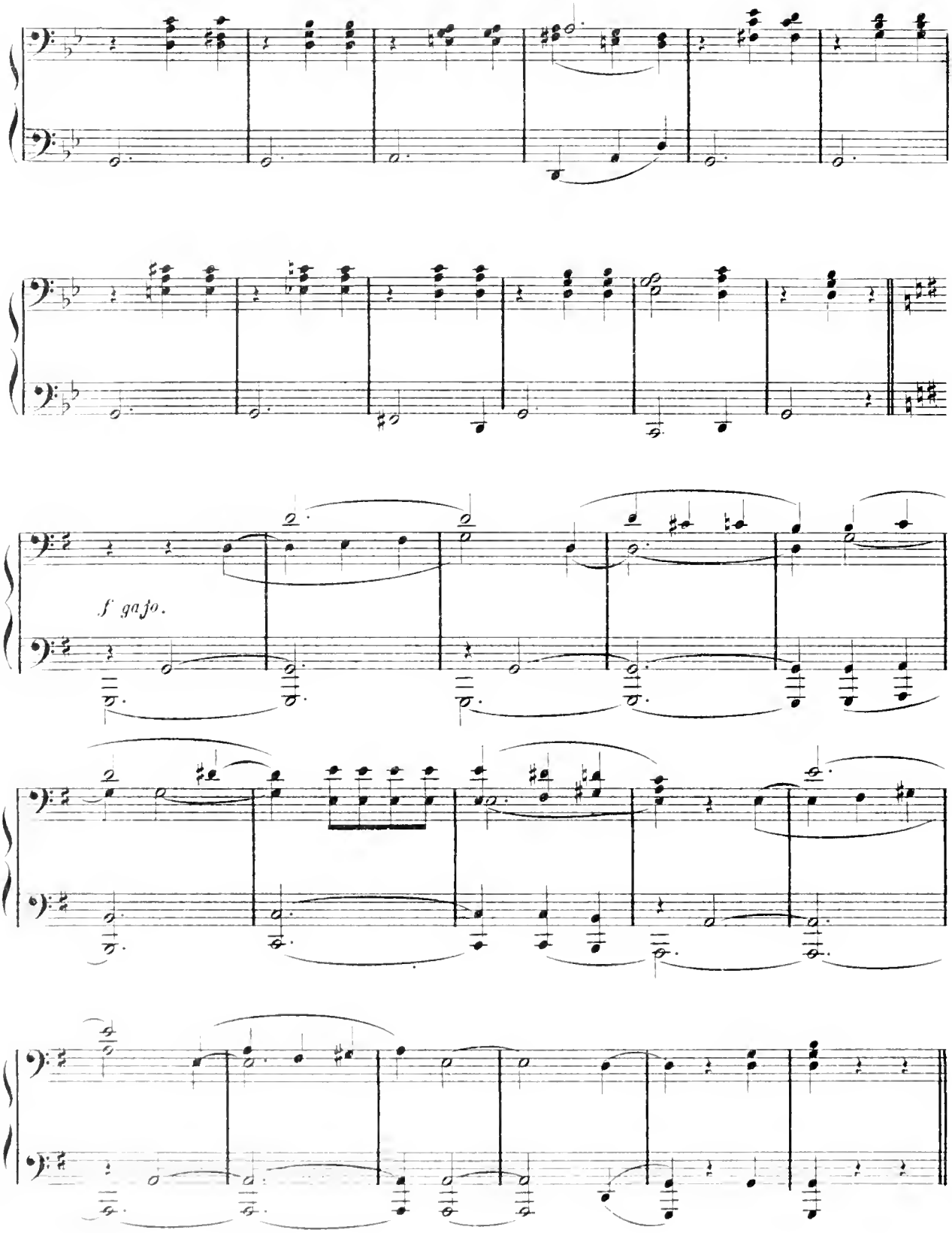
*p con sentimento.*

*marcato un poco.*

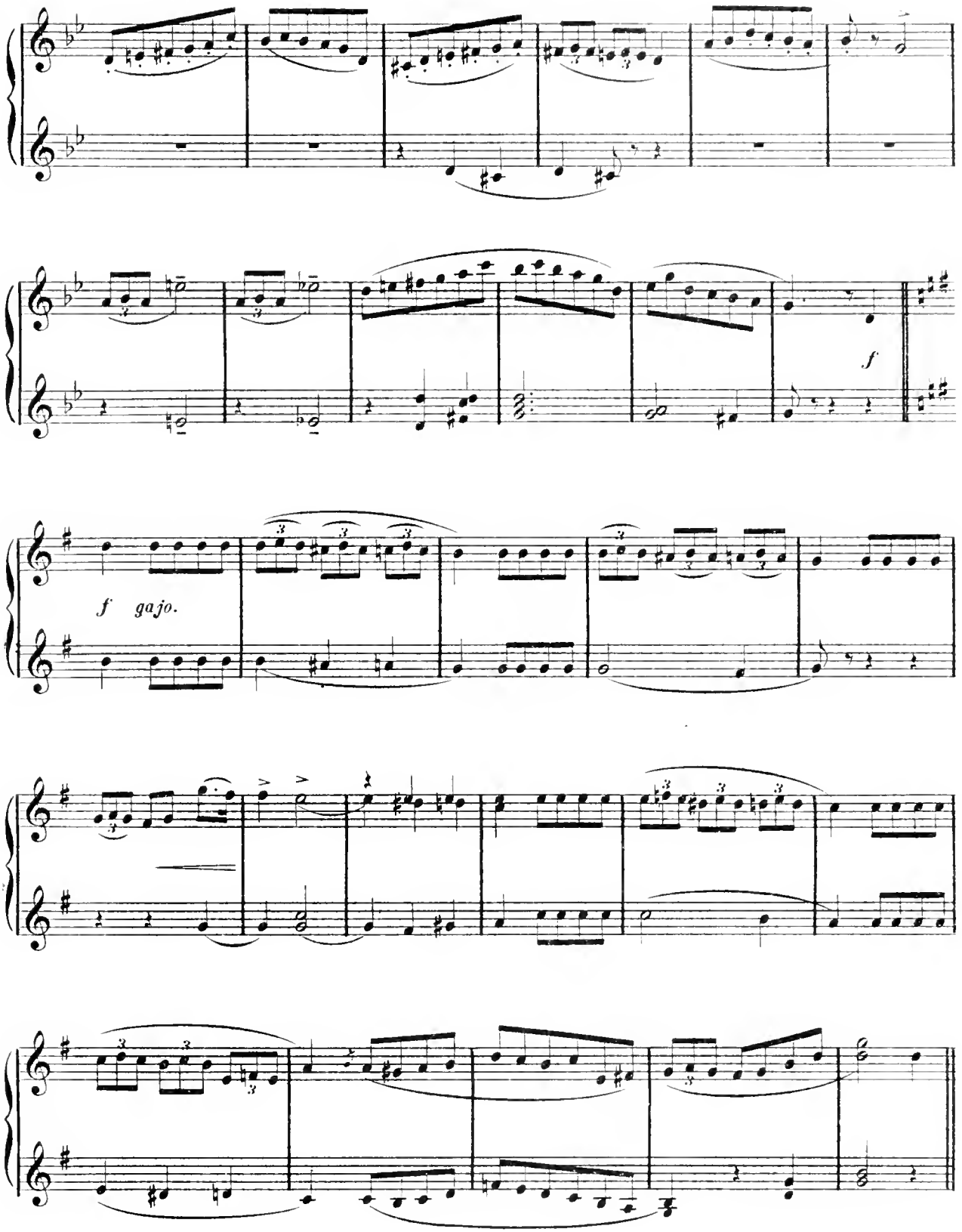
*fz* *fz* *fz* *fz*

*p con sentimento.*

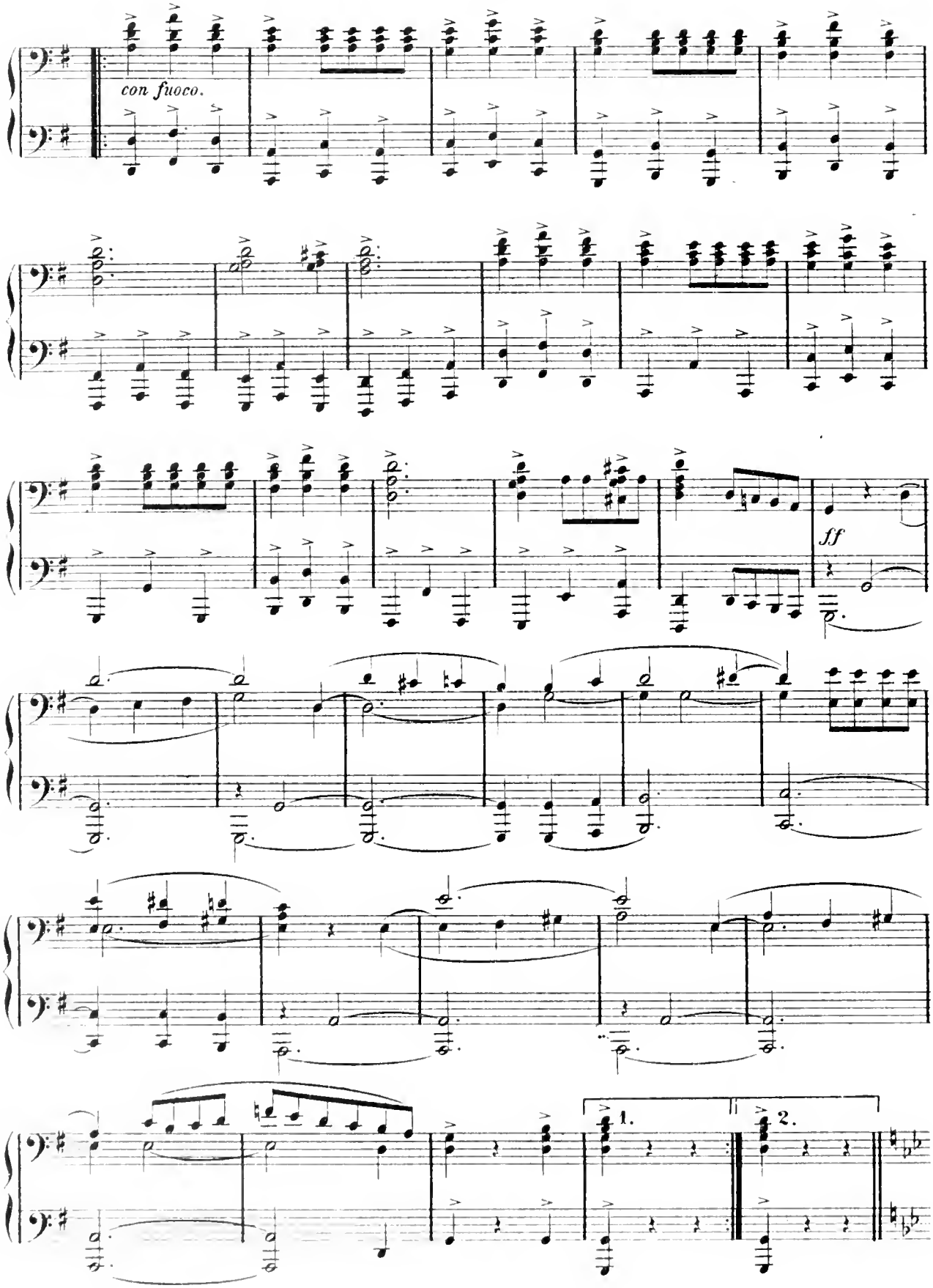
SECONDO.

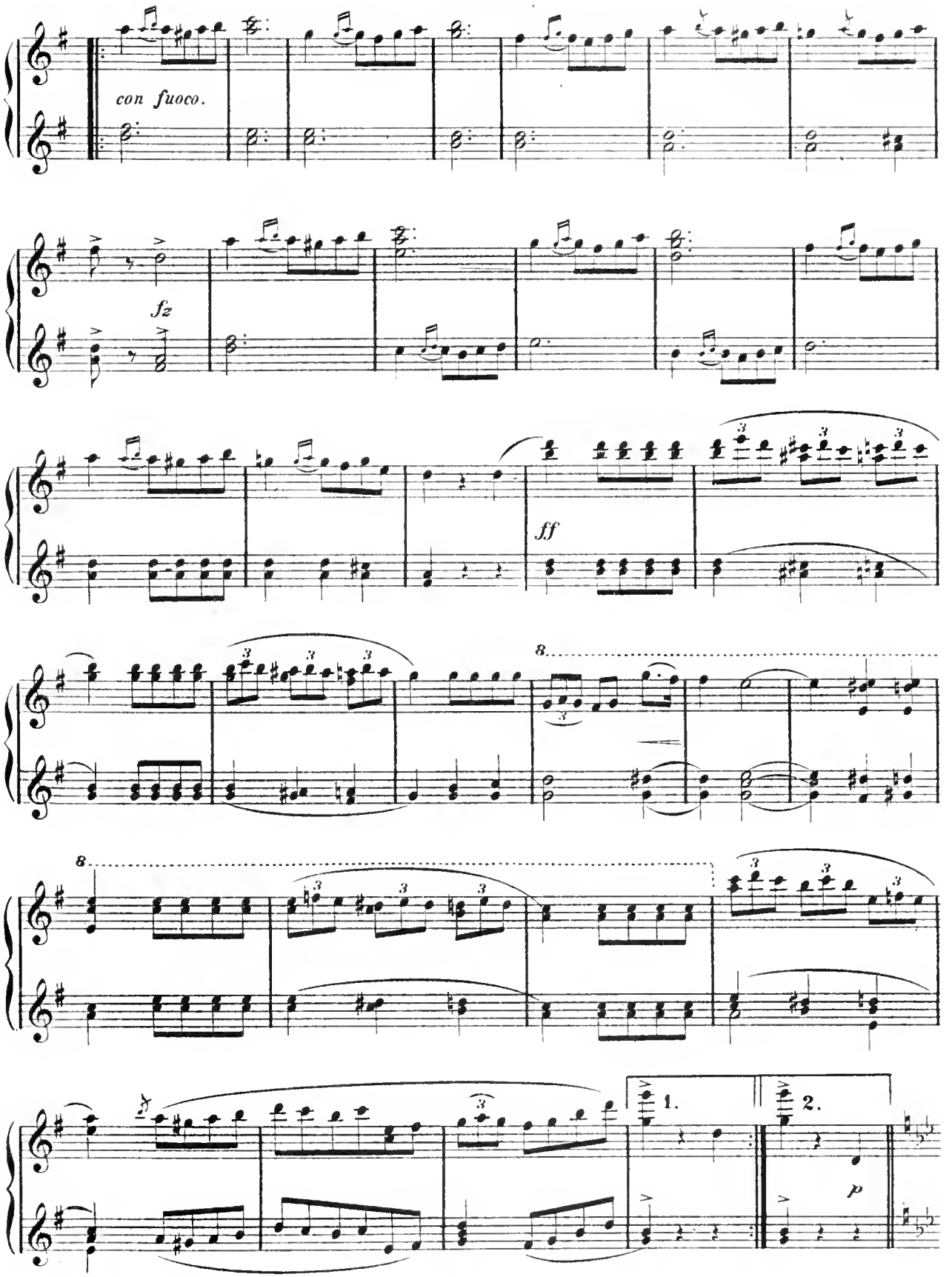


PRIMO.

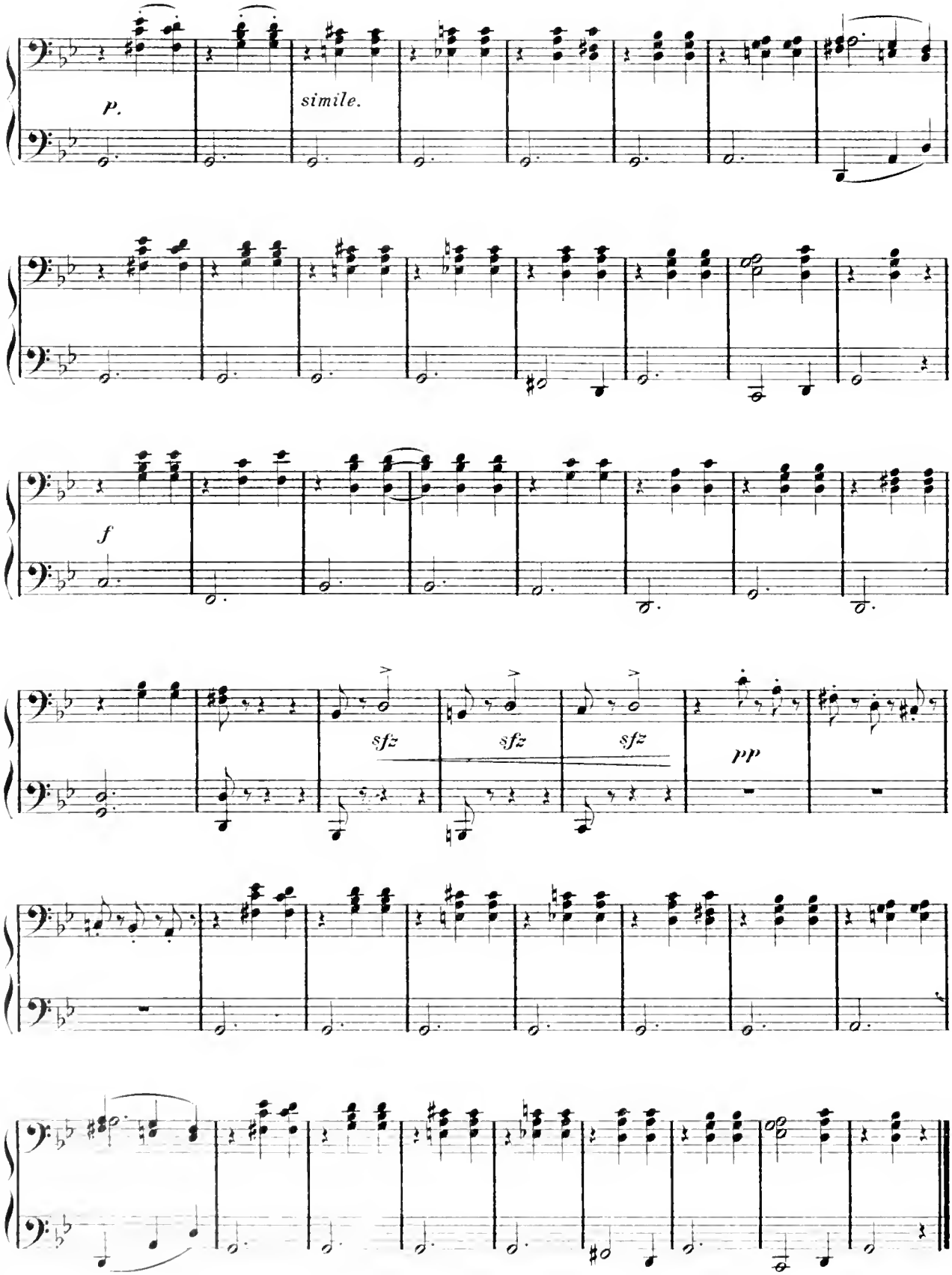


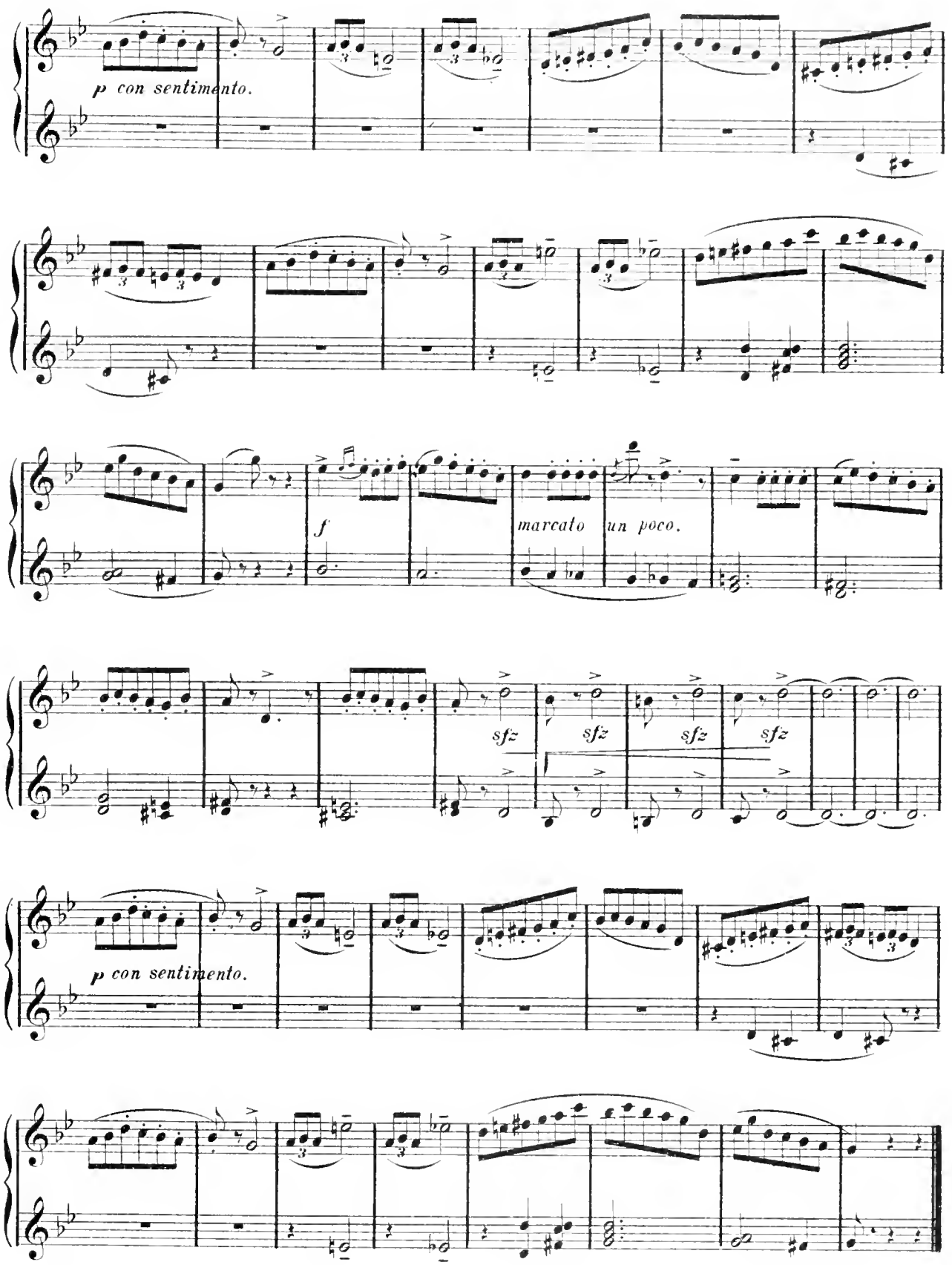
## SECONDO.




con fuoco.
fz
ff
8
8
1.
2.
p

## SECONDO.

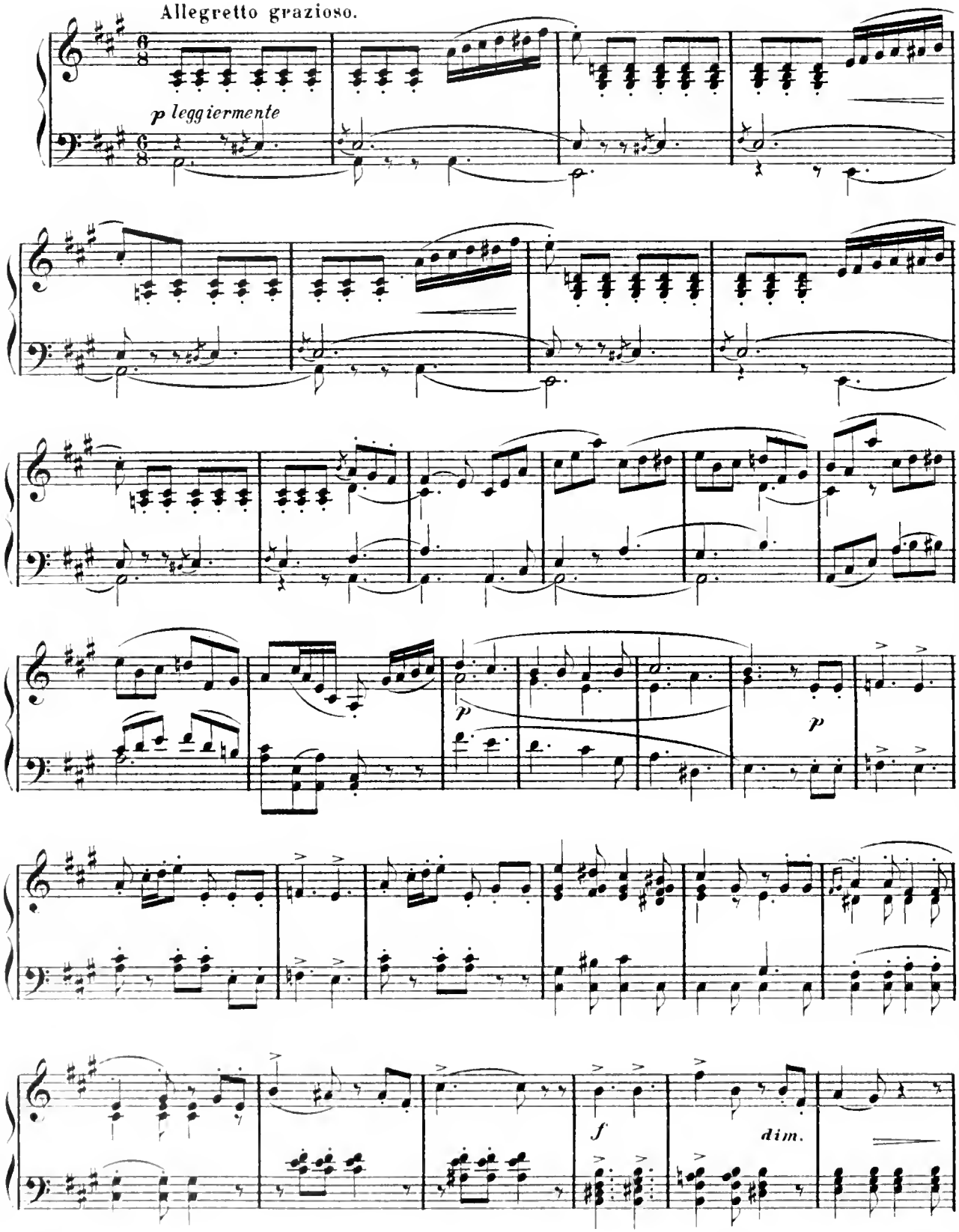


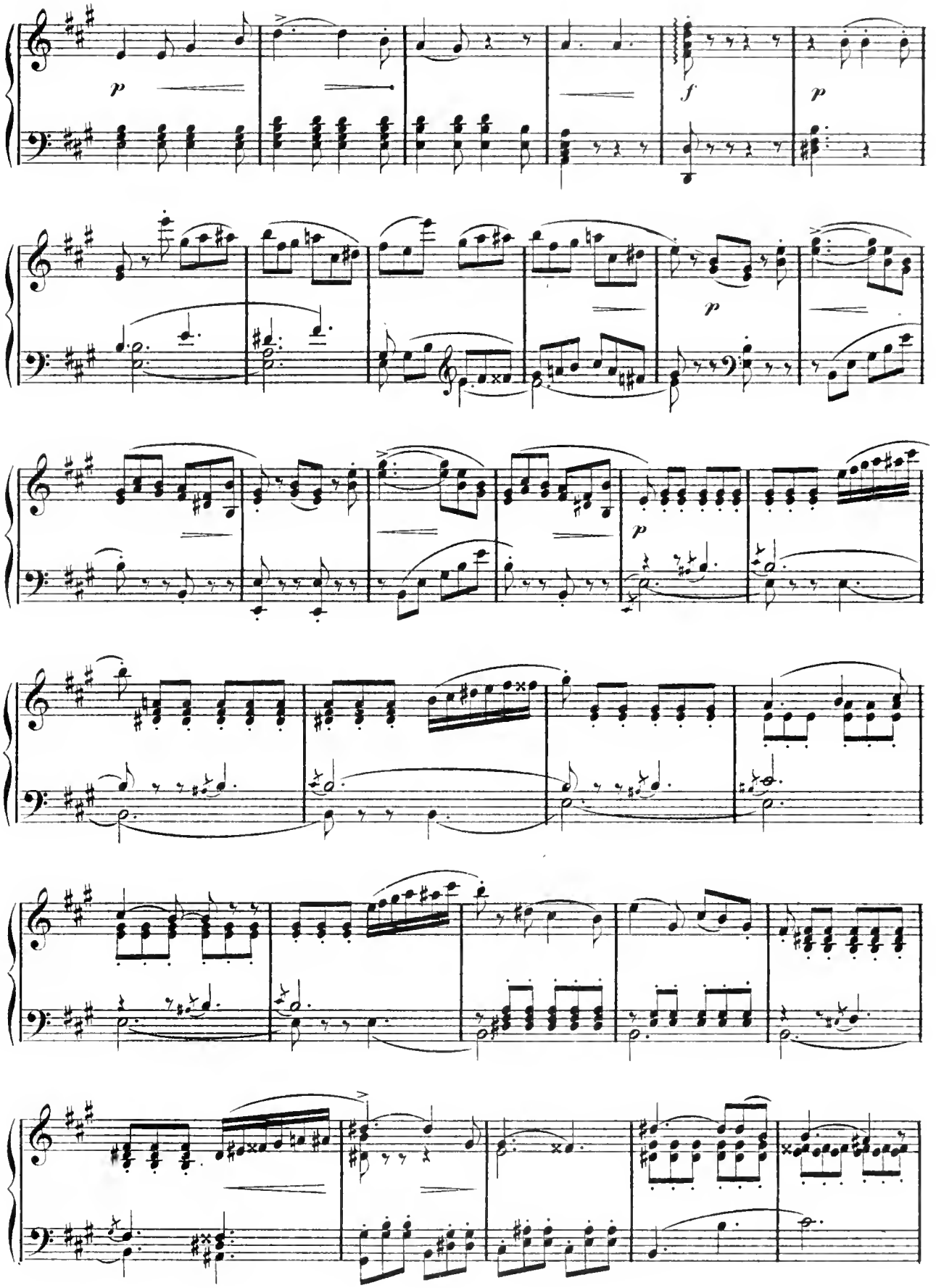

p con sentimento.
f
marcato un poco.
sfz
sfz
sfz
sfz
p con sentimento.

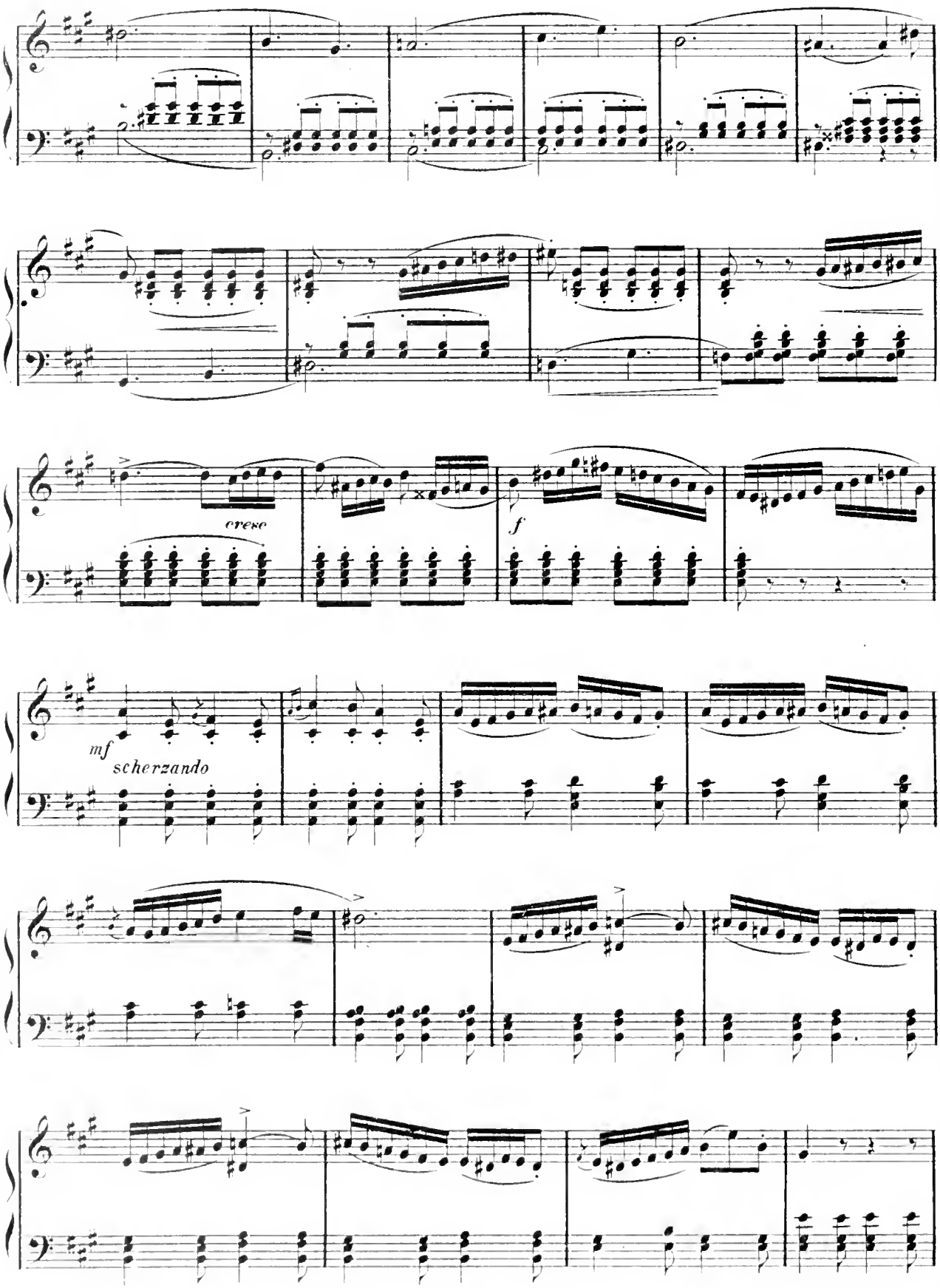
# DUETT

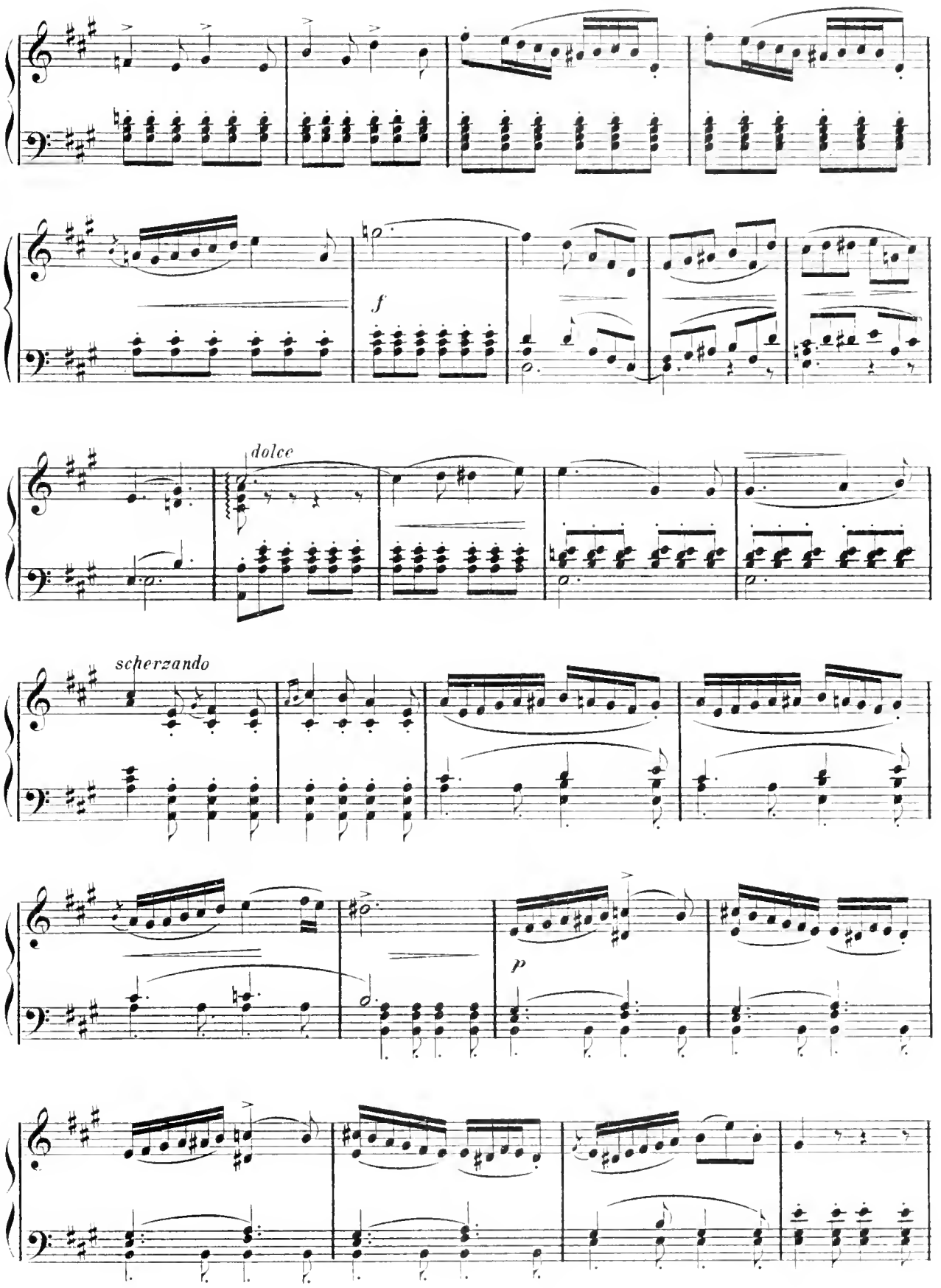
from "Der Freischütz."

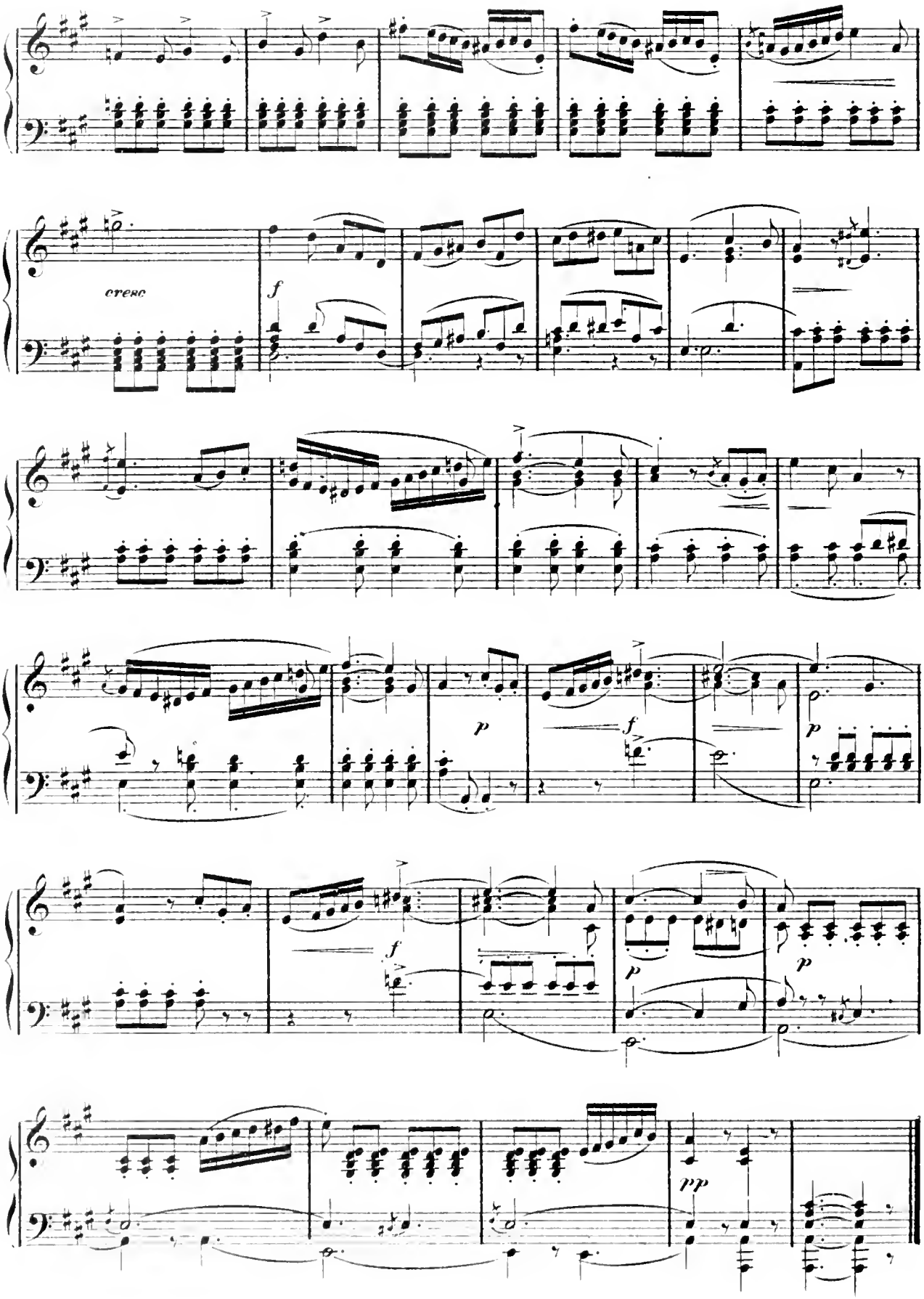
C. M. Von Weber.




p
f
p
p
p

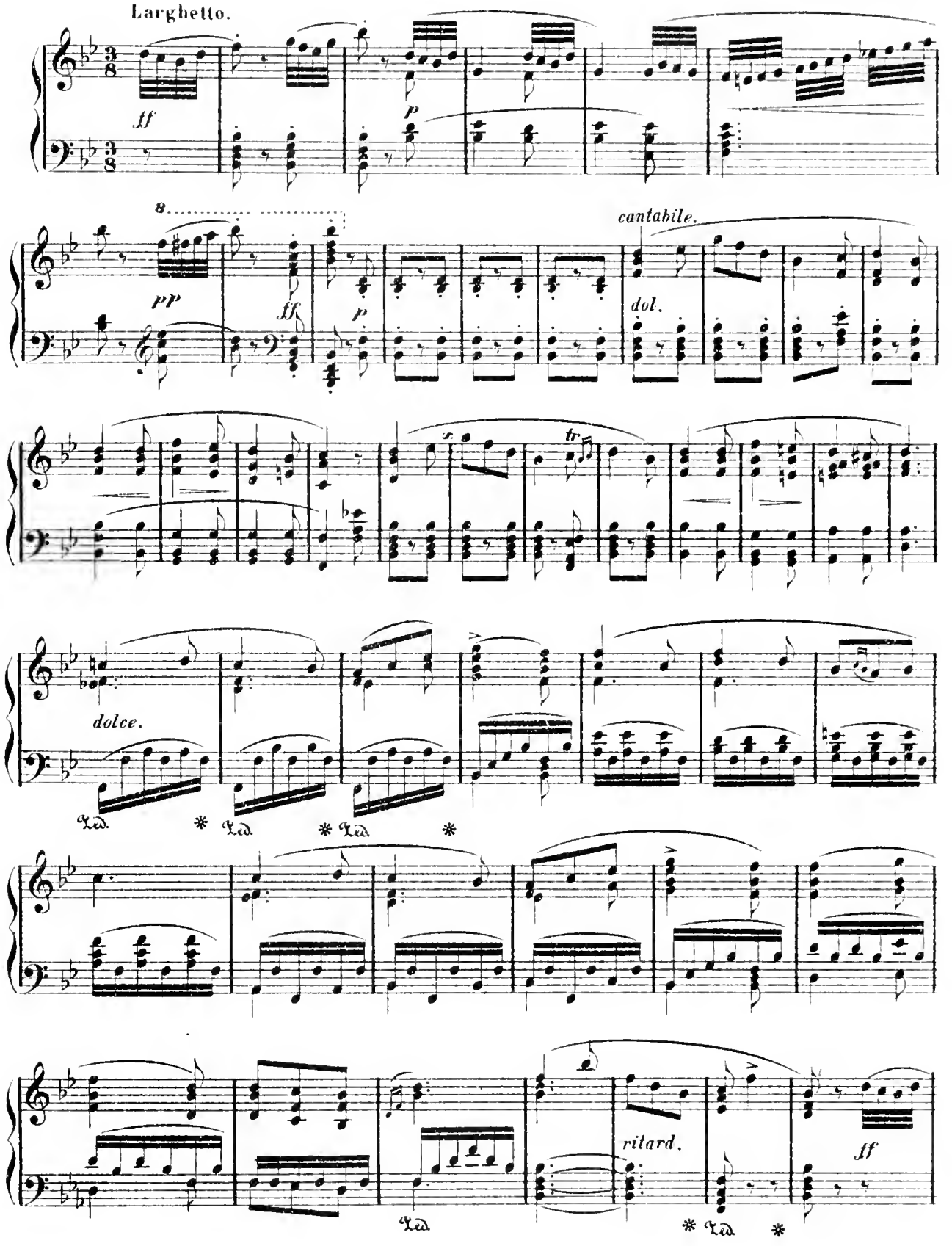

cresc
f
mf
scherzando

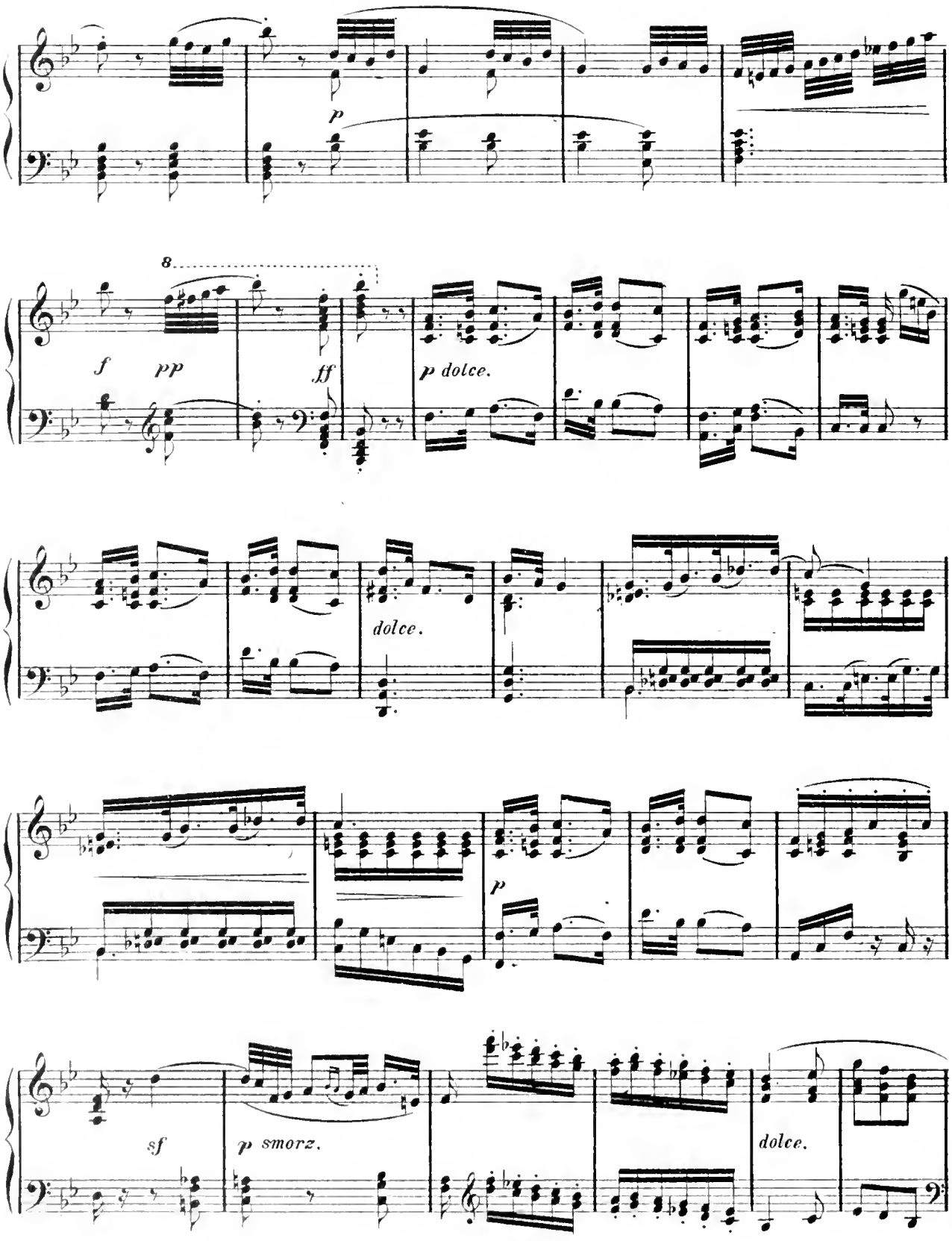

f
dolce
scherzando
p

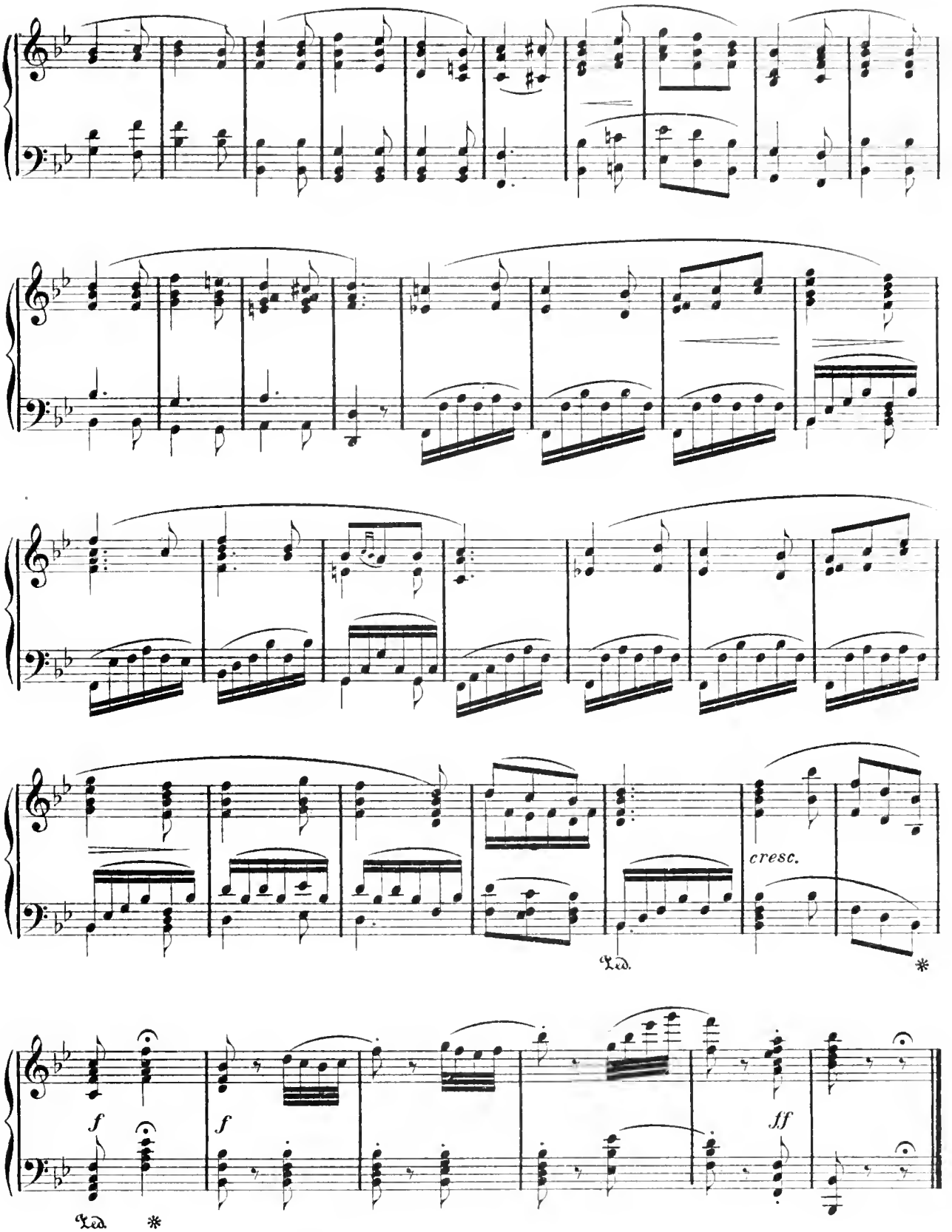

cresc
f
f
p
f
p
f
p
p
pp

# DUET FROM MARTHA.

F. von Flotow.




p
8
f
pp
ff
p dolce.
dolce.
p
sf
p smorz.
dolce.


cresc.
Ped.
*
f
f
ff
Ped
*

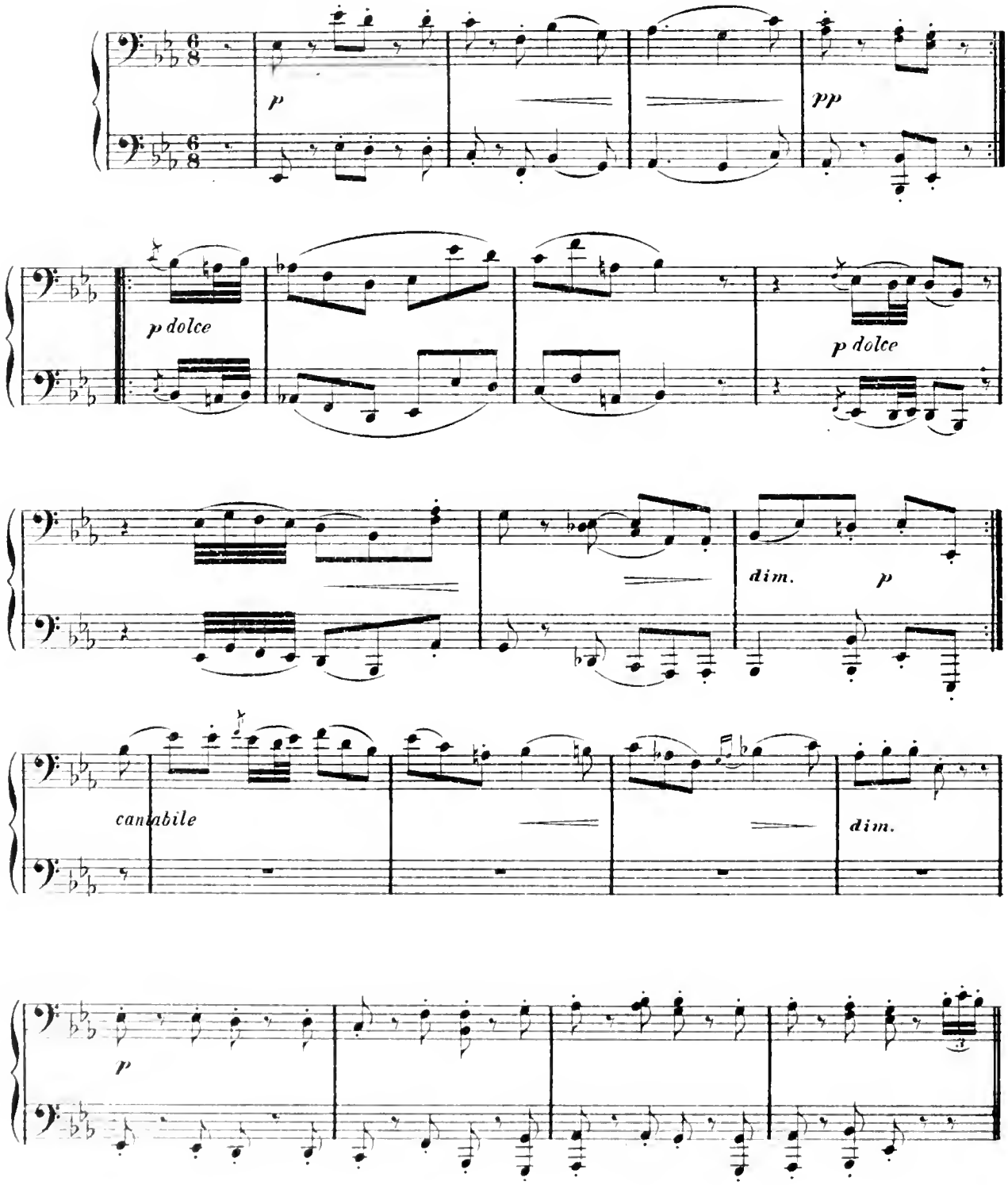
# SECOND MOVEMENT

from Symphony, No. 9.

SECONDO.

J. Haydn.

Andante cantabile.



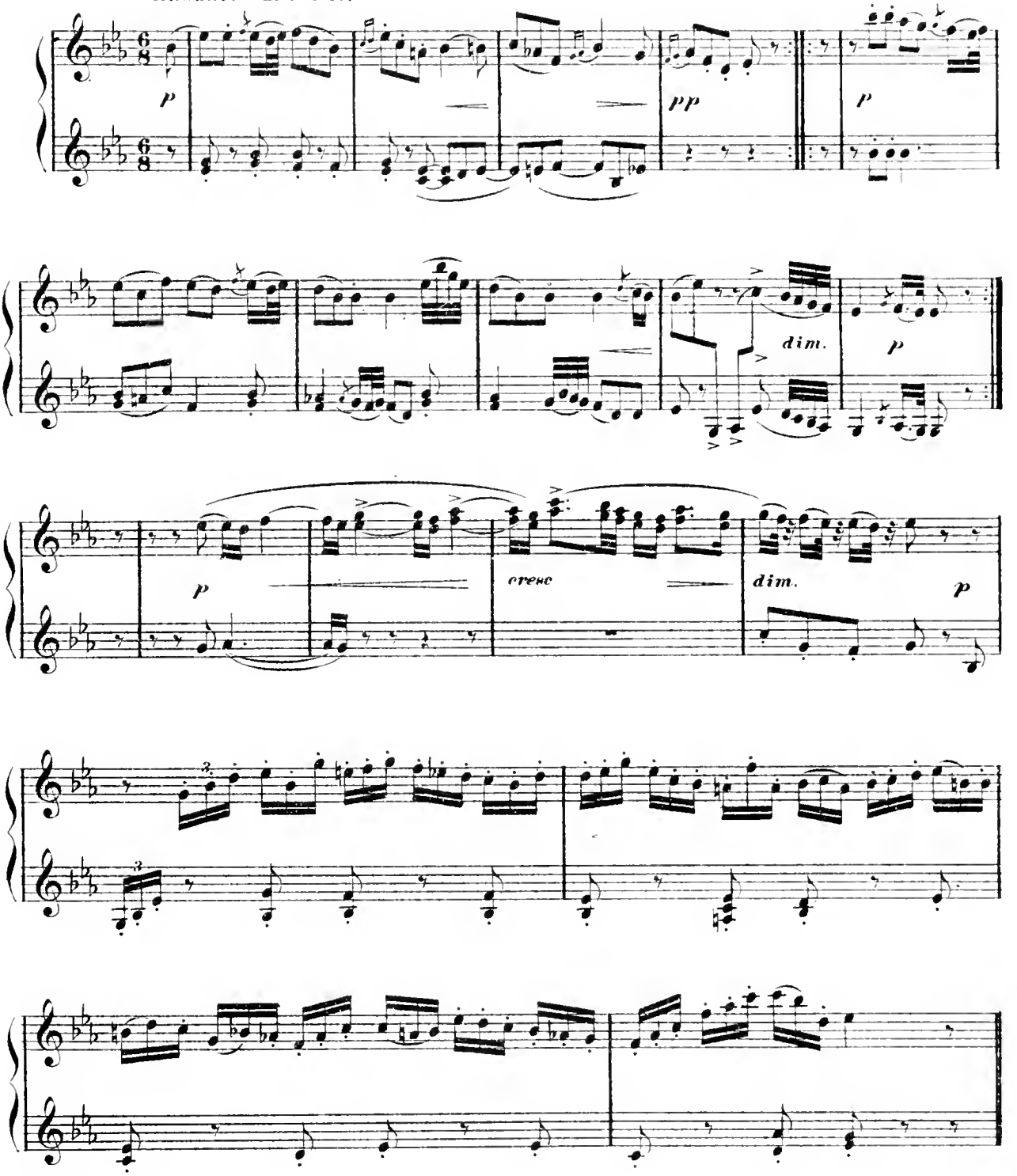
# SECOND MOVEMENT

from Symphony, No. 9.

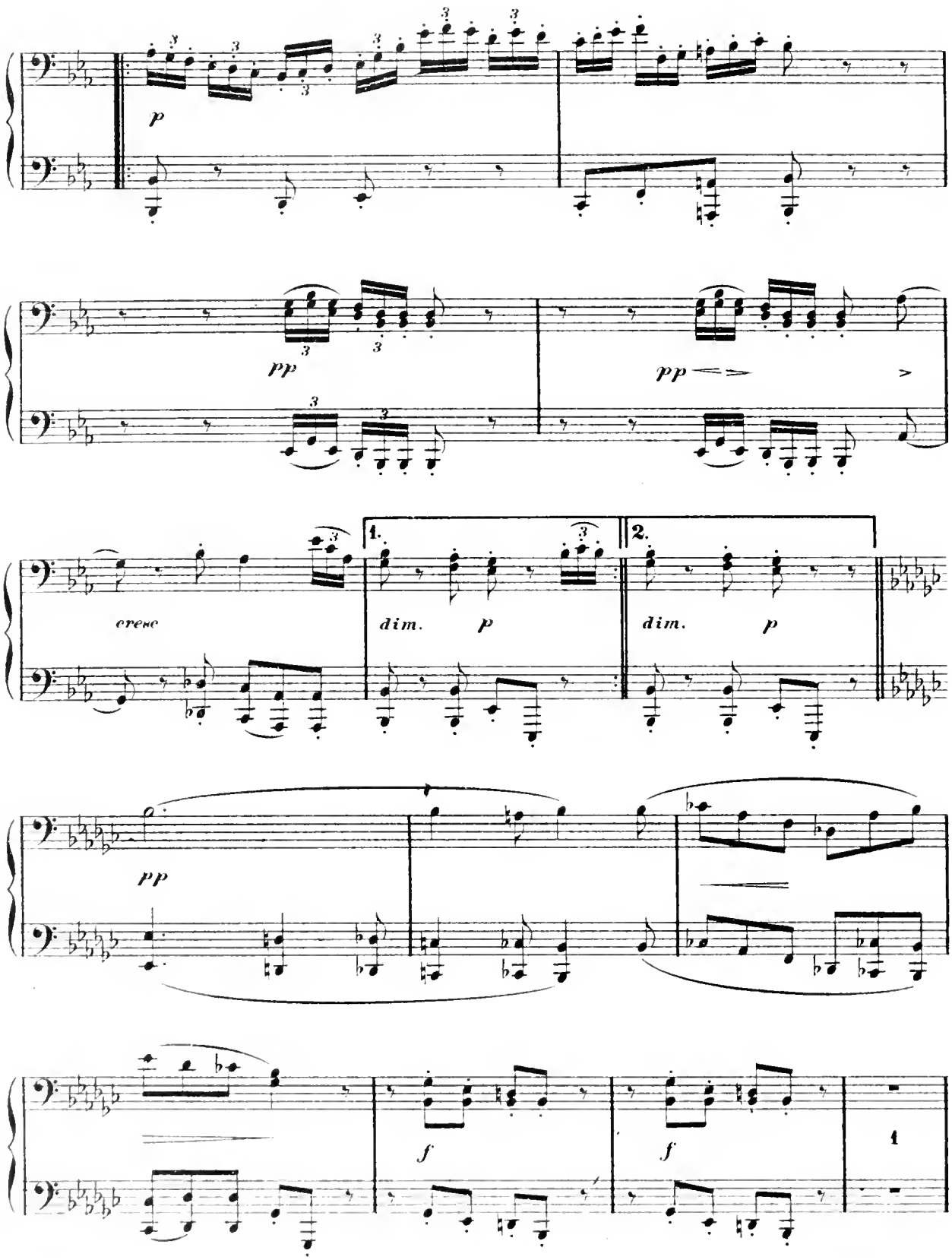
PRIMO.

J. Haydn.

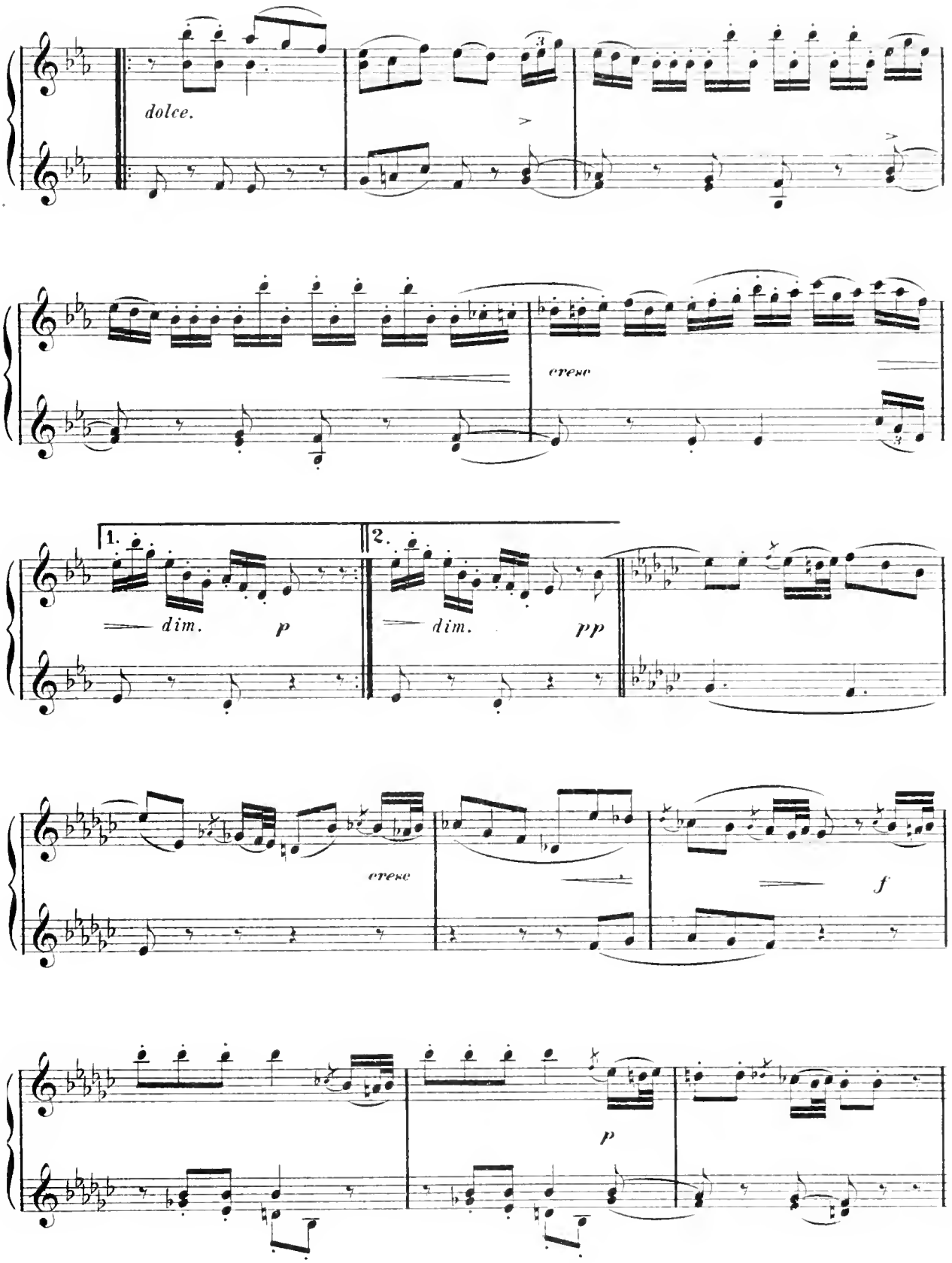
Andante cantabile.



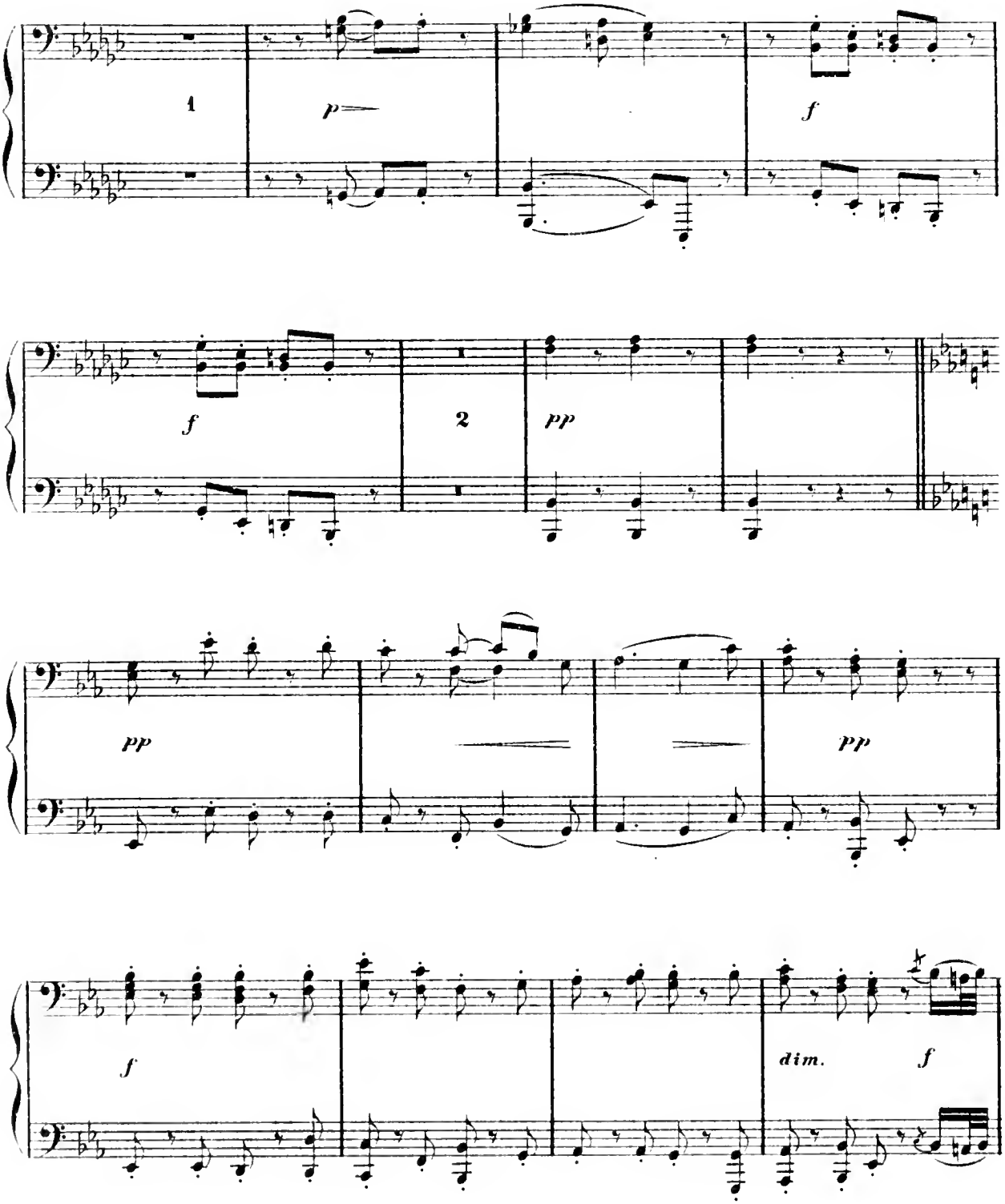
SECONDO.



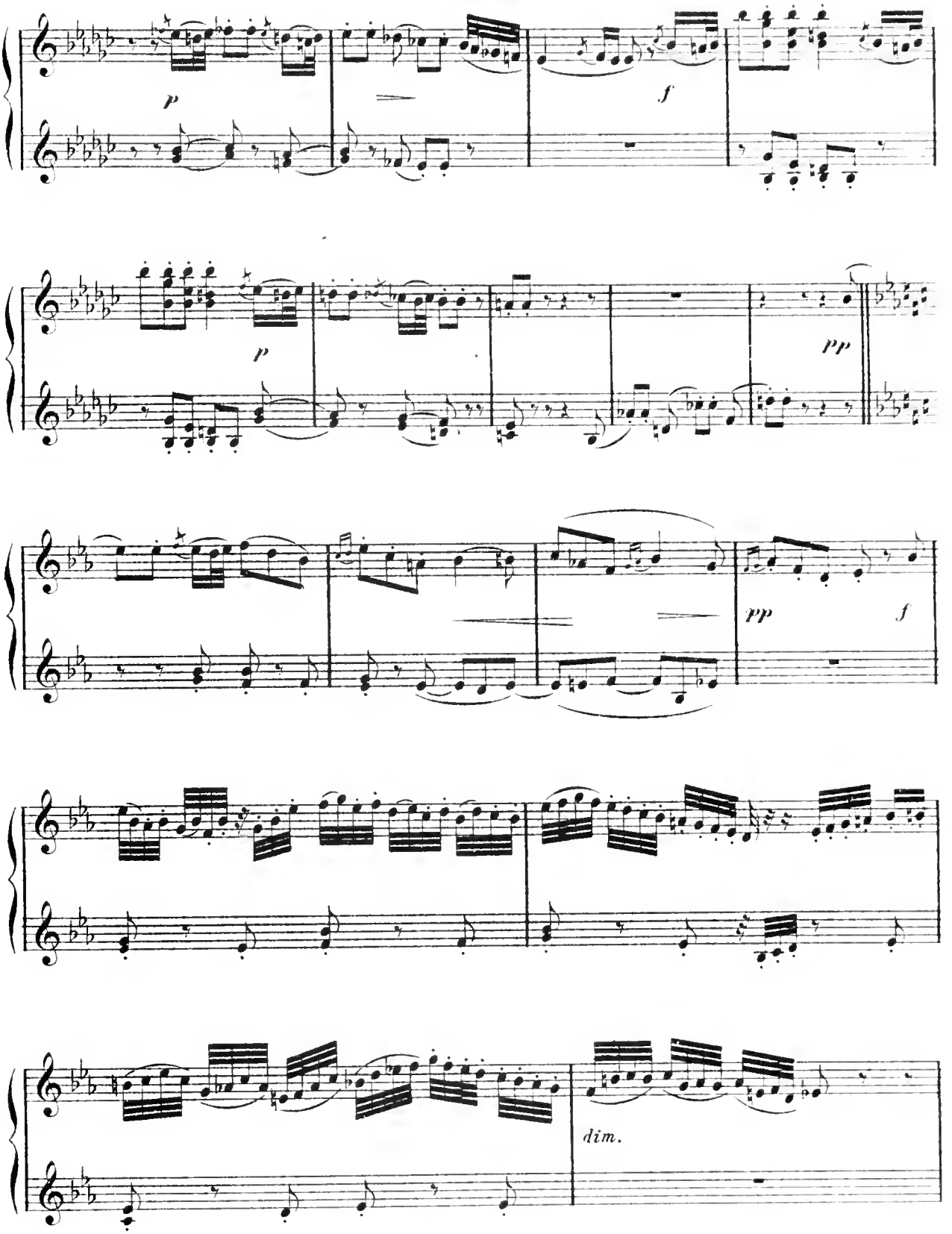
PRIMO.



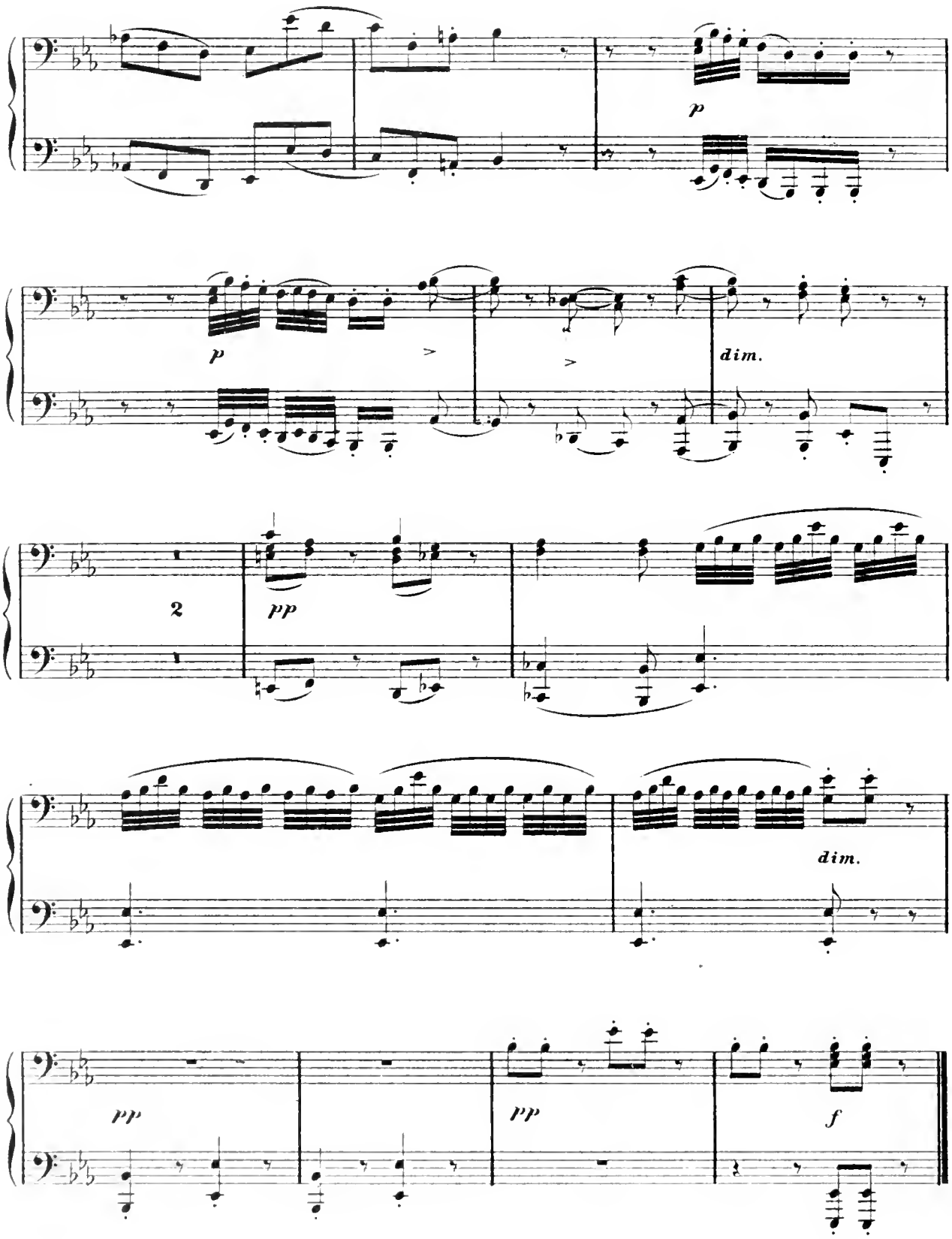
SECONDO.

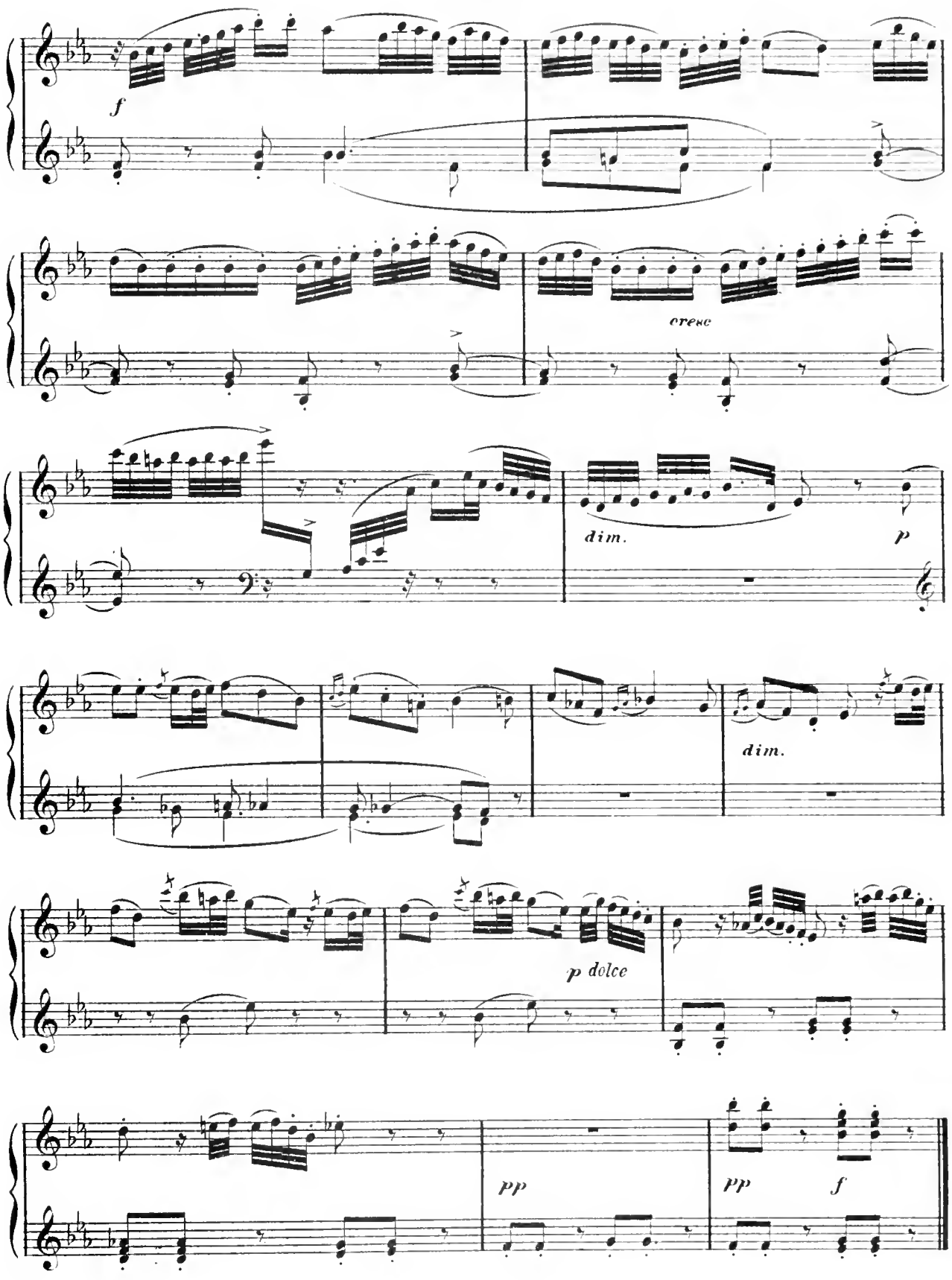


PRIMO.



## SECONDO.




f
cresc
dim.
p
dim.
p dolce
pp
pp
f

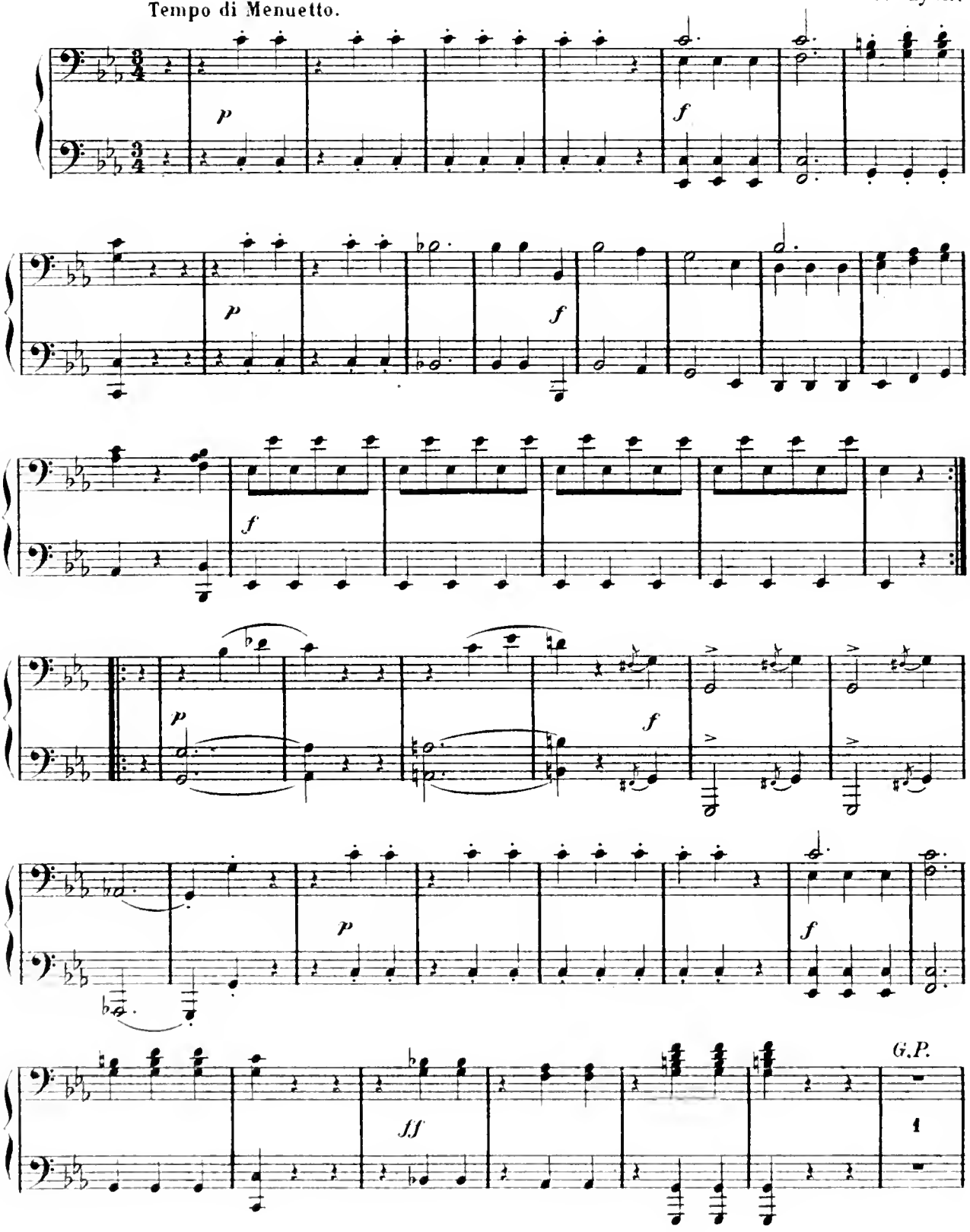
# MENUETTO

from Symphony, No.9.

SECONDO.

J.Haydn.

Tempo di Menuetto.



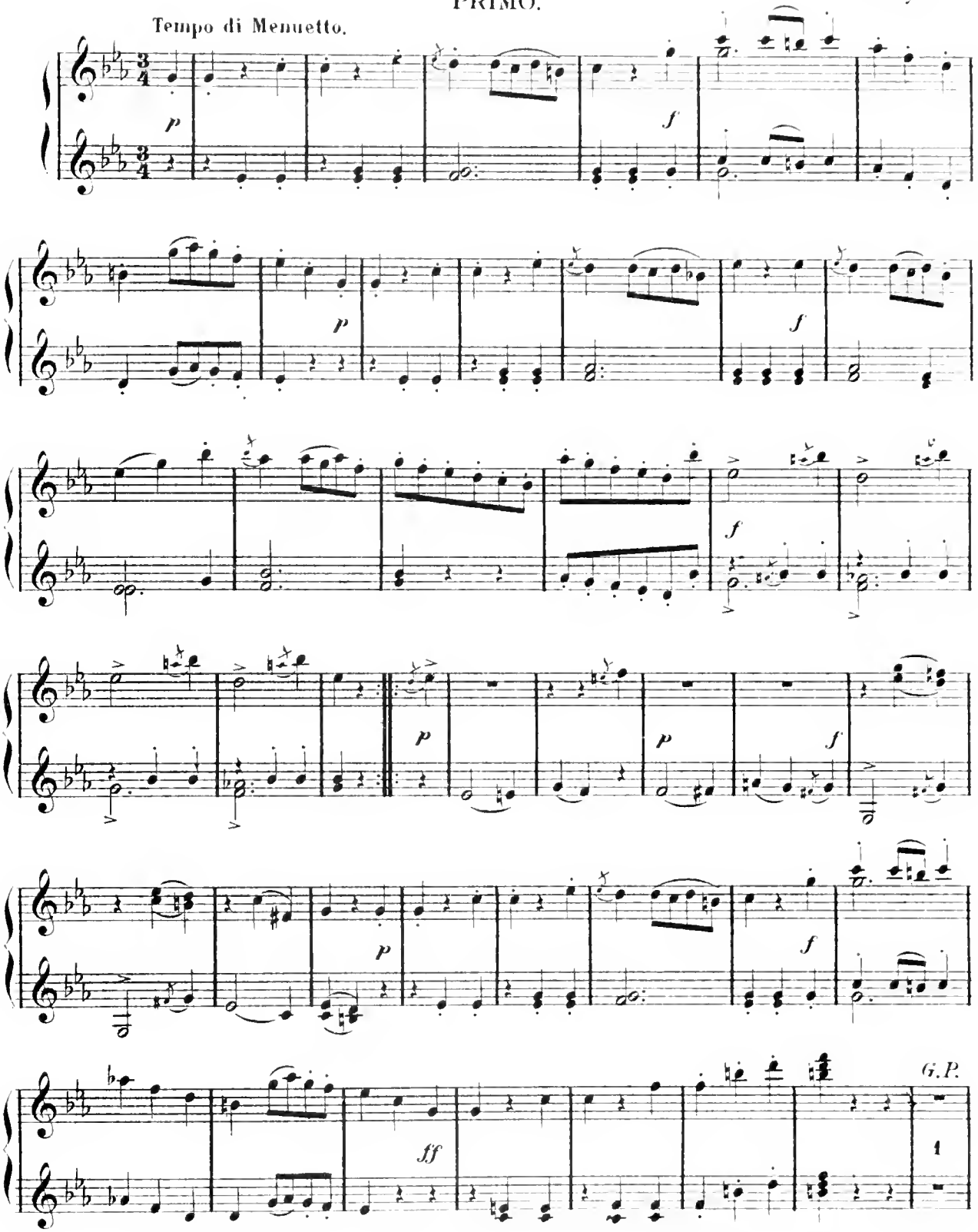
# MENUETTO

from Symphony, No. 9.

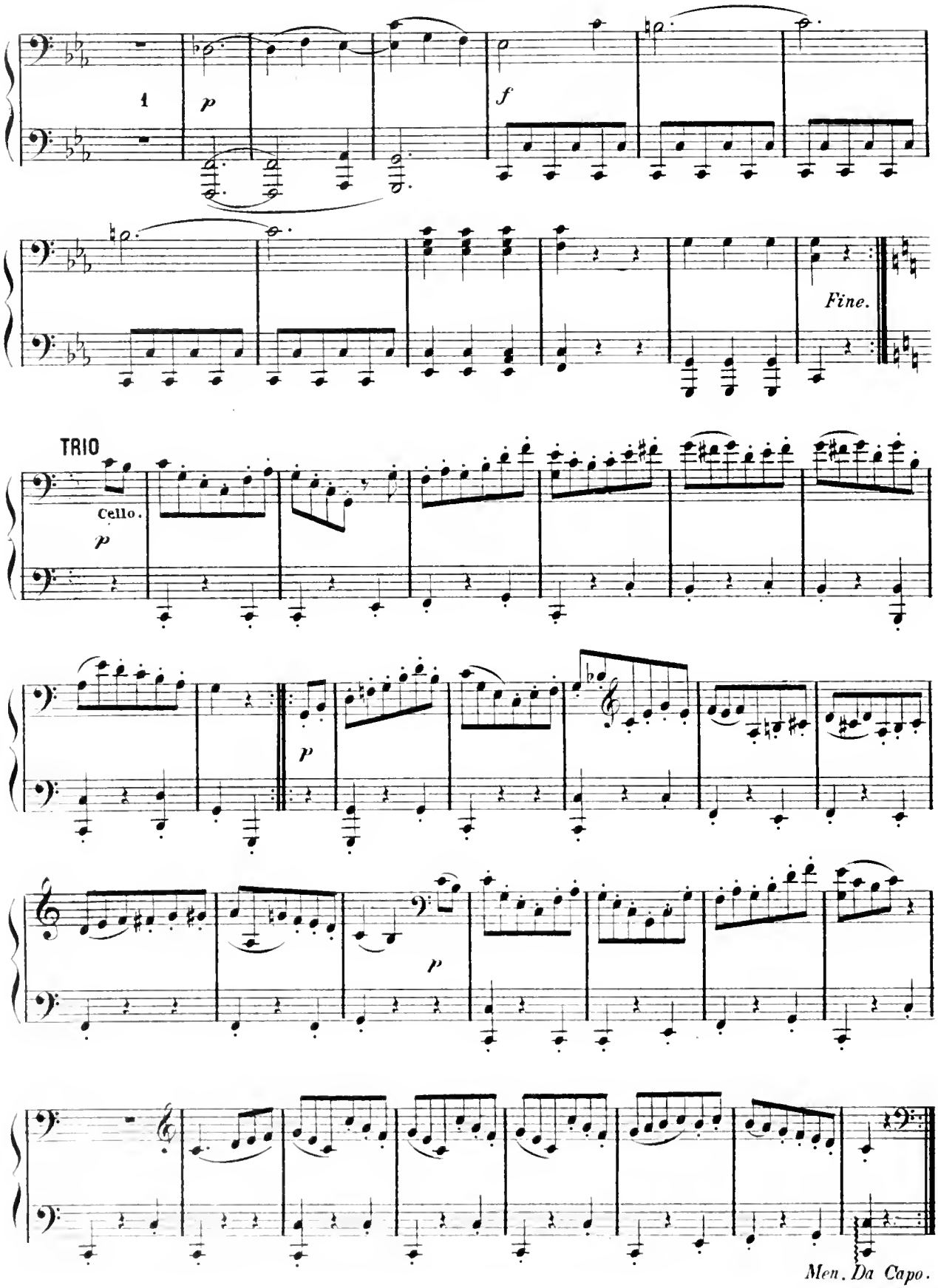
PRIMO.

J. Haydn.

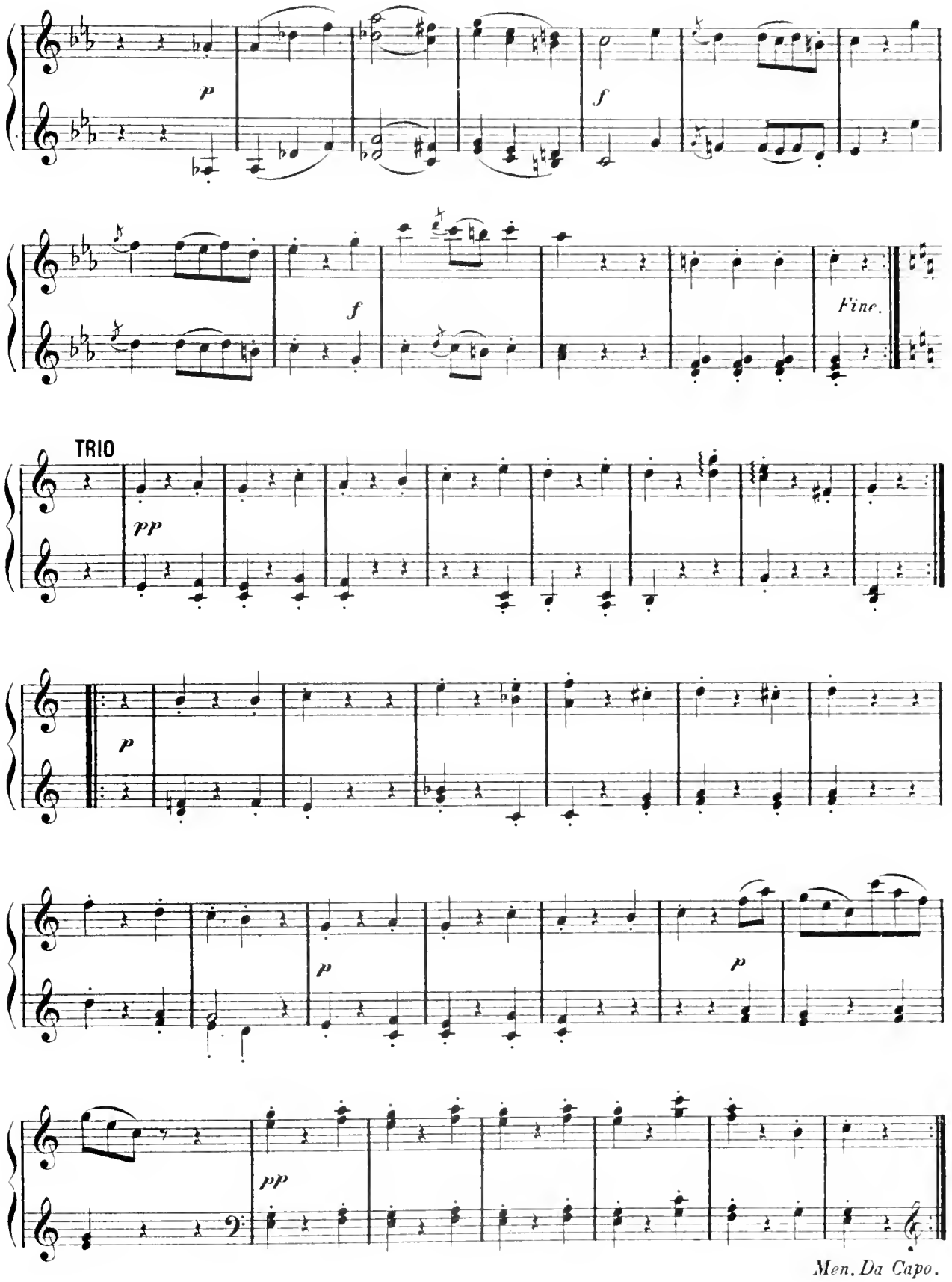
Tempo di Menuetto.



## SECONDO.



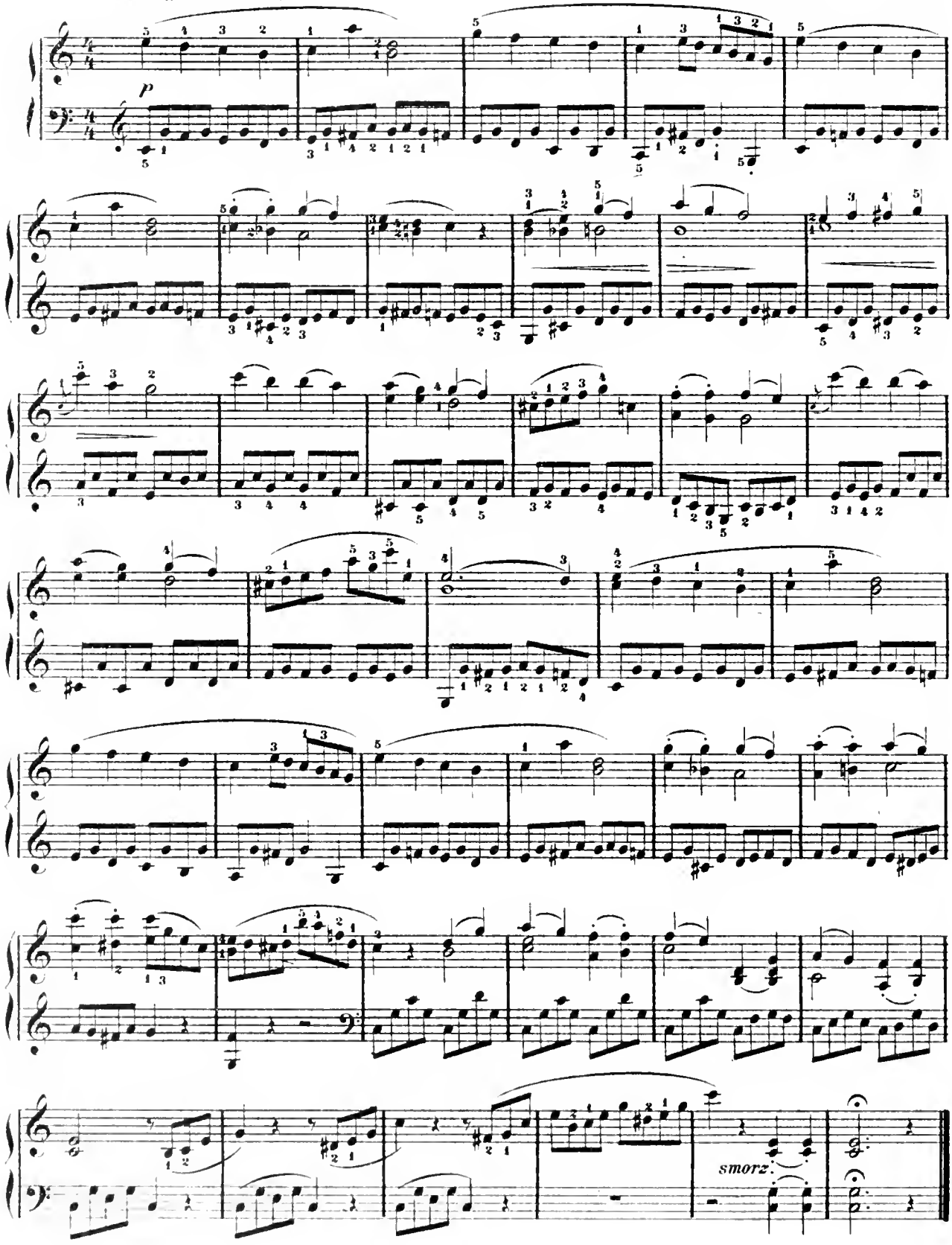
PRIMO.



# A SONG OF LOVE.

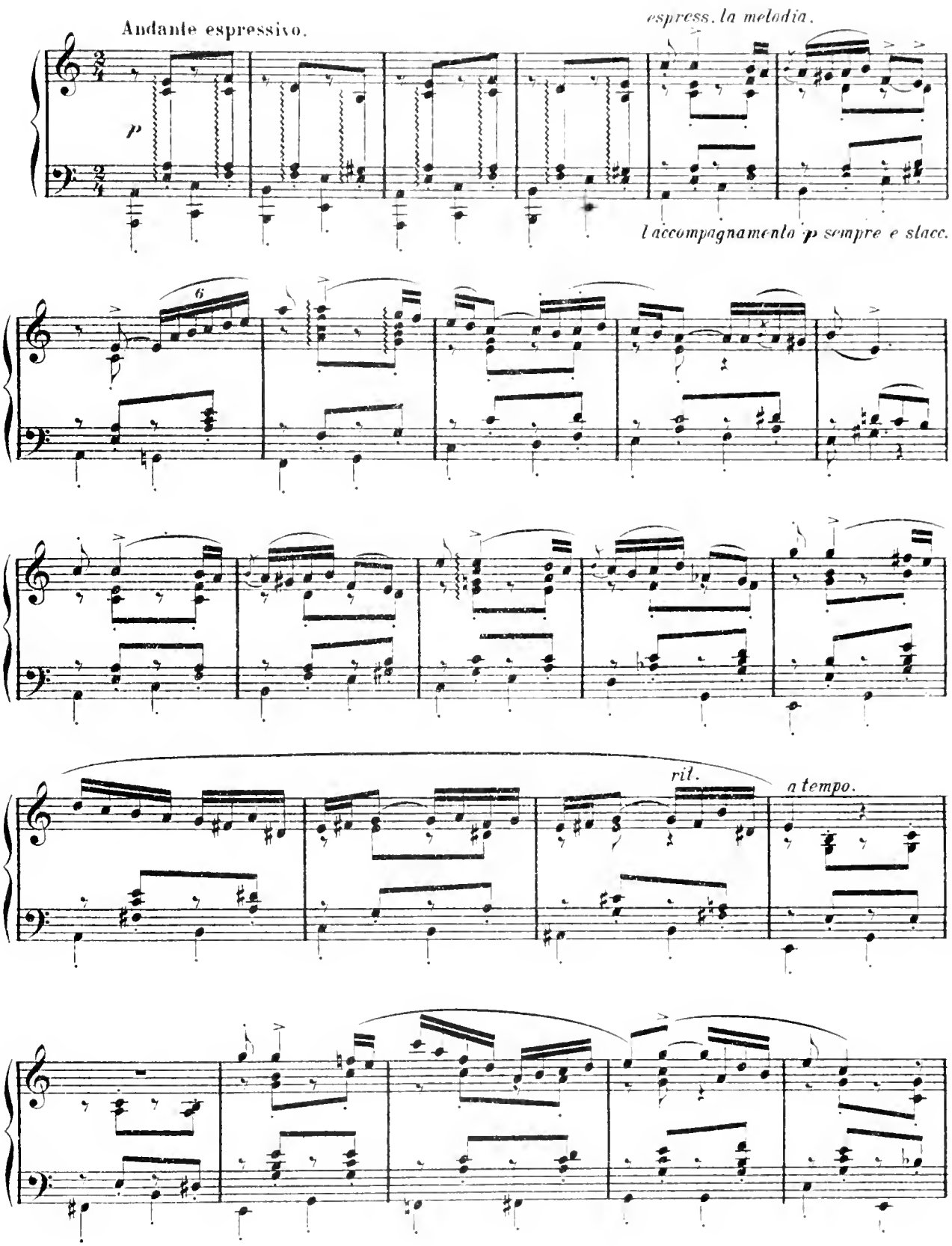
Andante con moto.

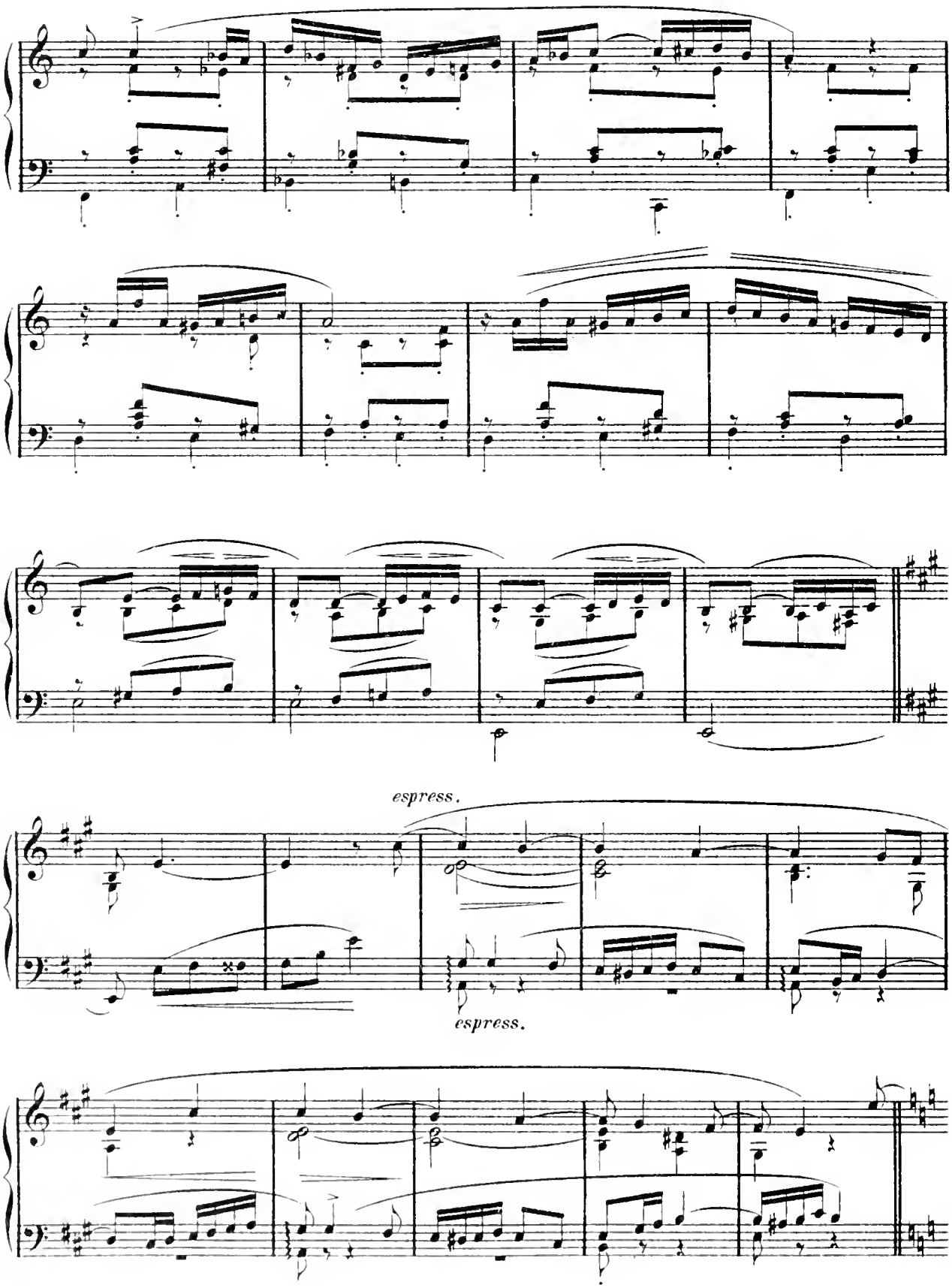
S. Jadassohn, Op. 17, No. 2.

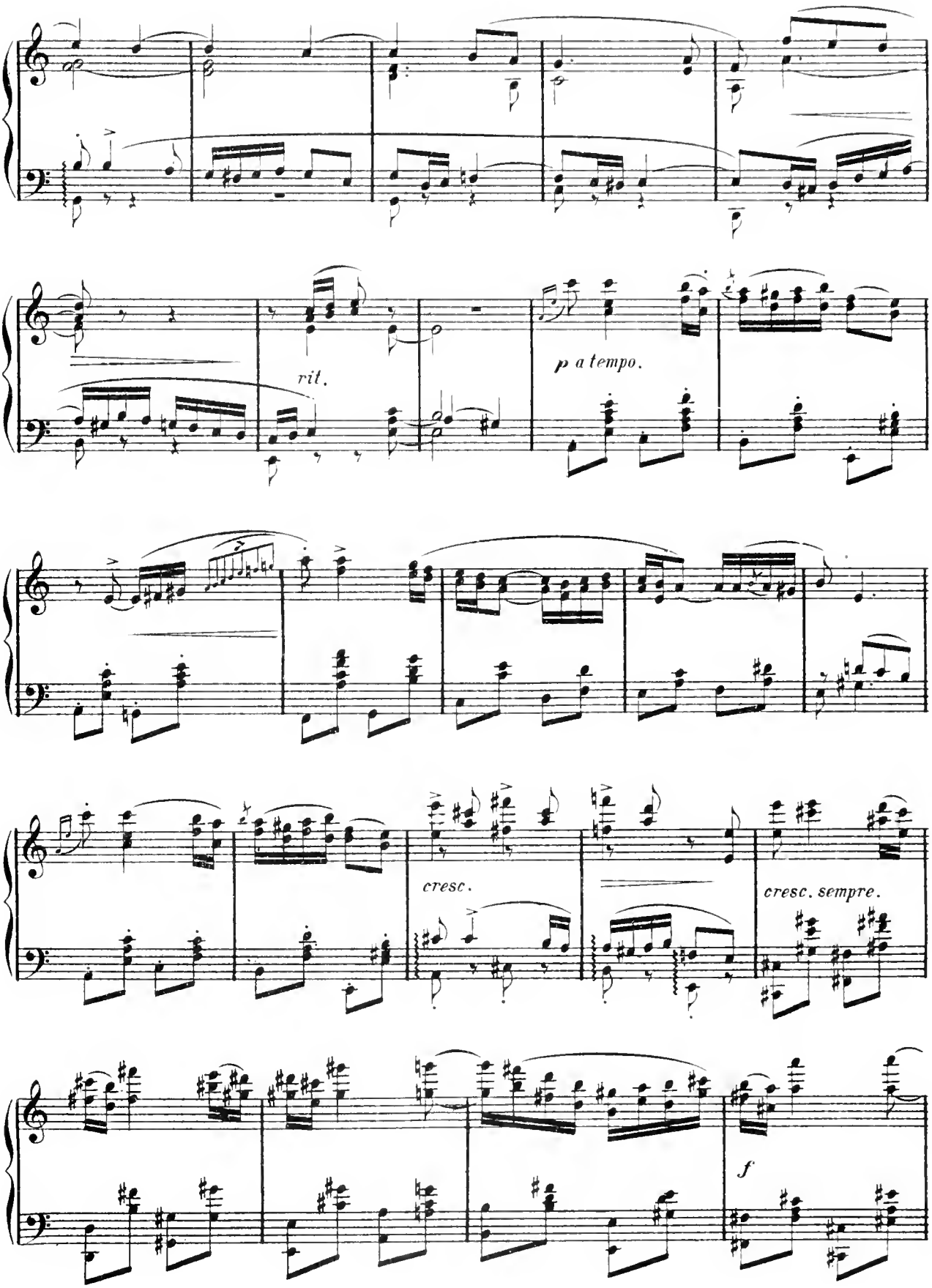


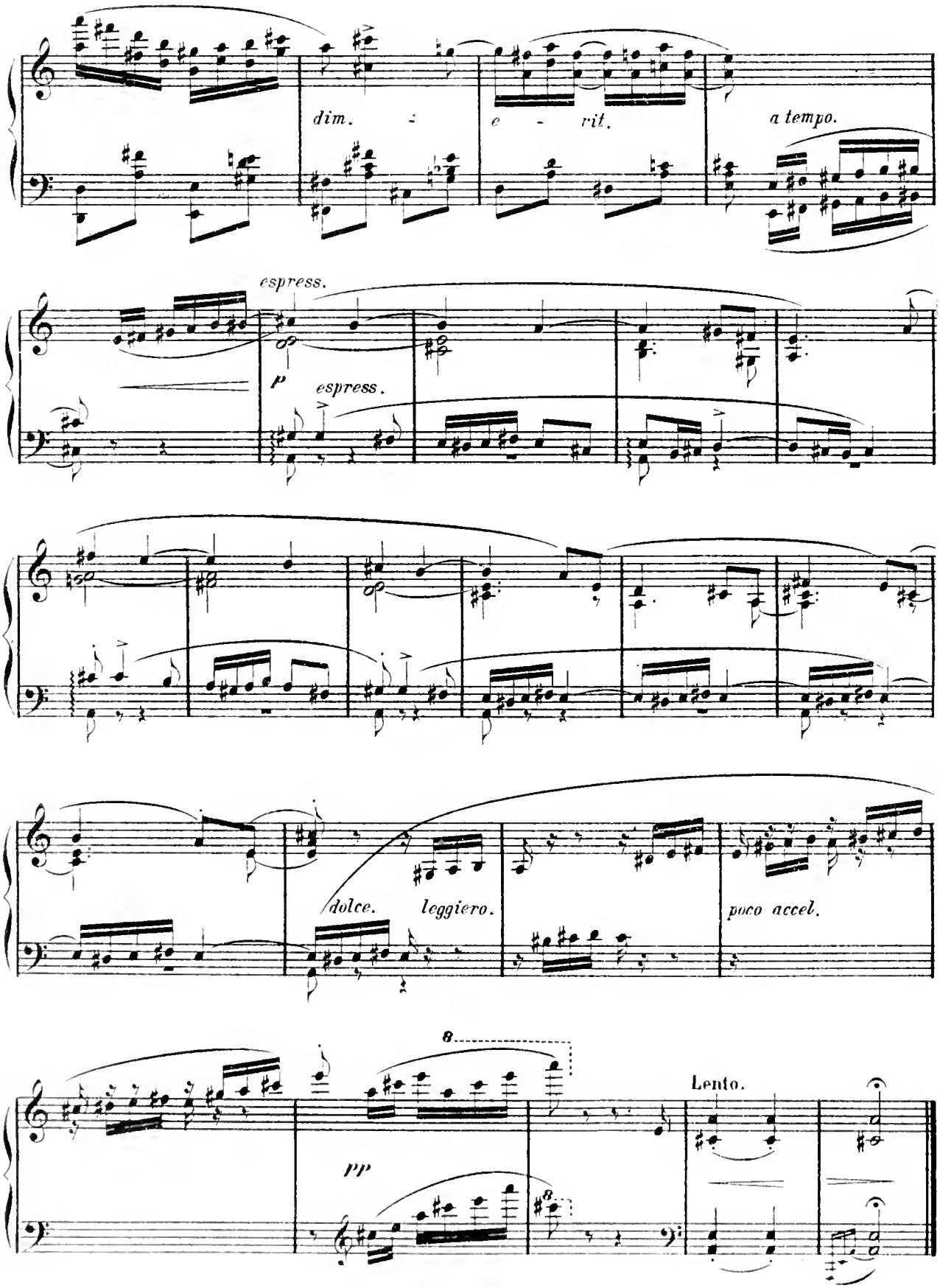
# CANTILÈNE.

Th. Salomé.




espress.
espress.

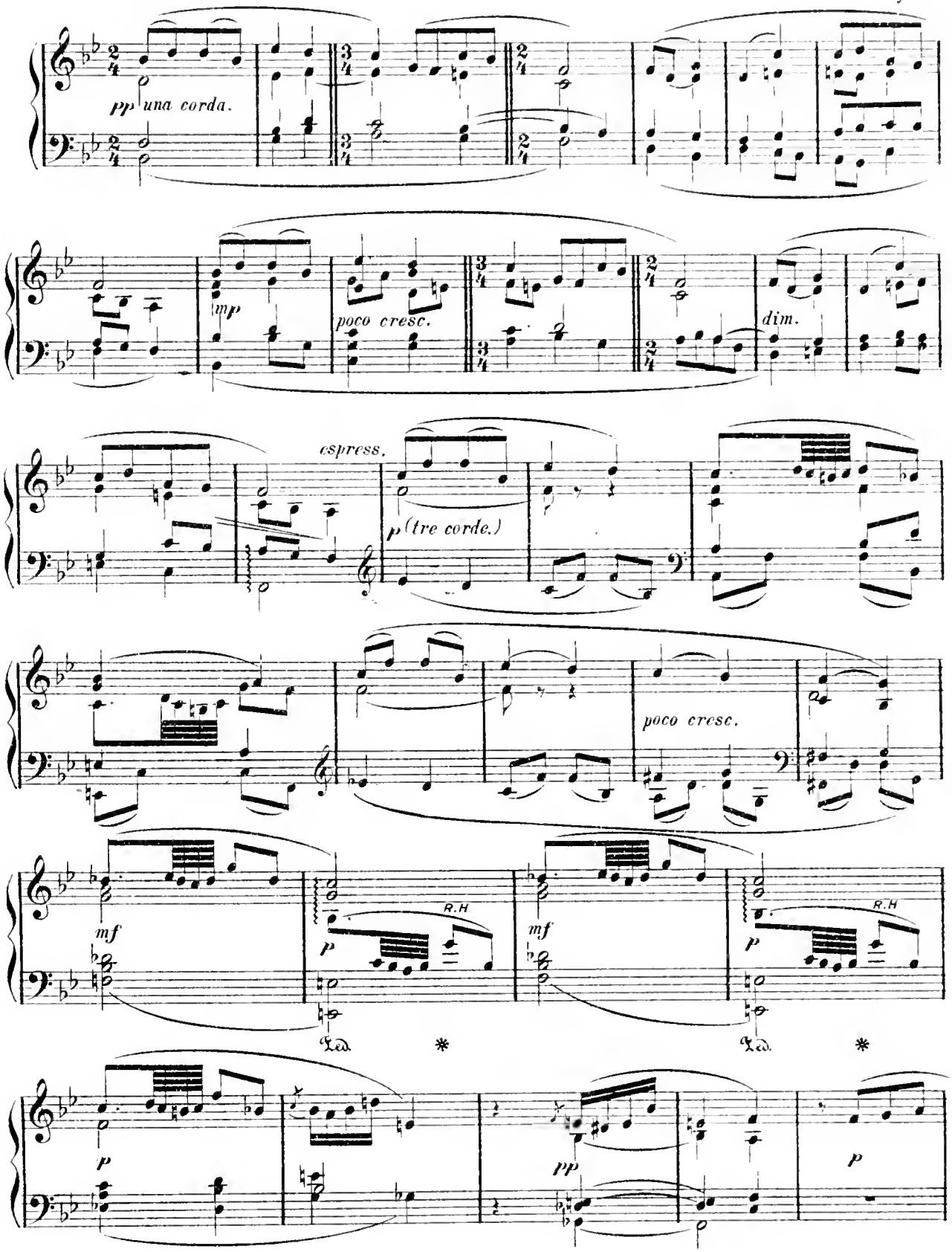

rit.
p a tempo.
cresc.
cresc. sempre.
f

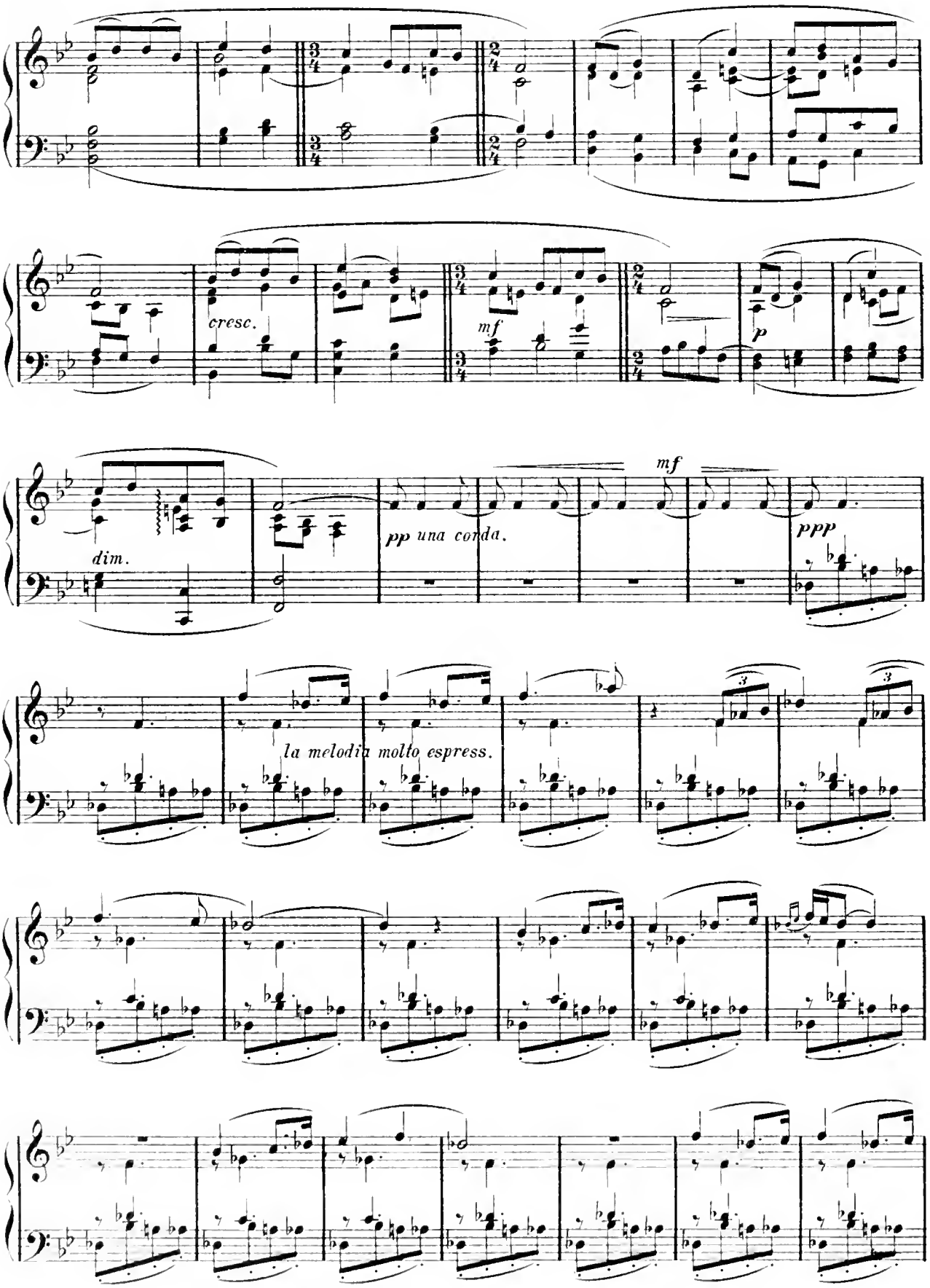

dim.
e - rit.
a tempo.
espress.
p
espress.
dolce.
leggiero.
poco accel.
8
pp
8
Lento.

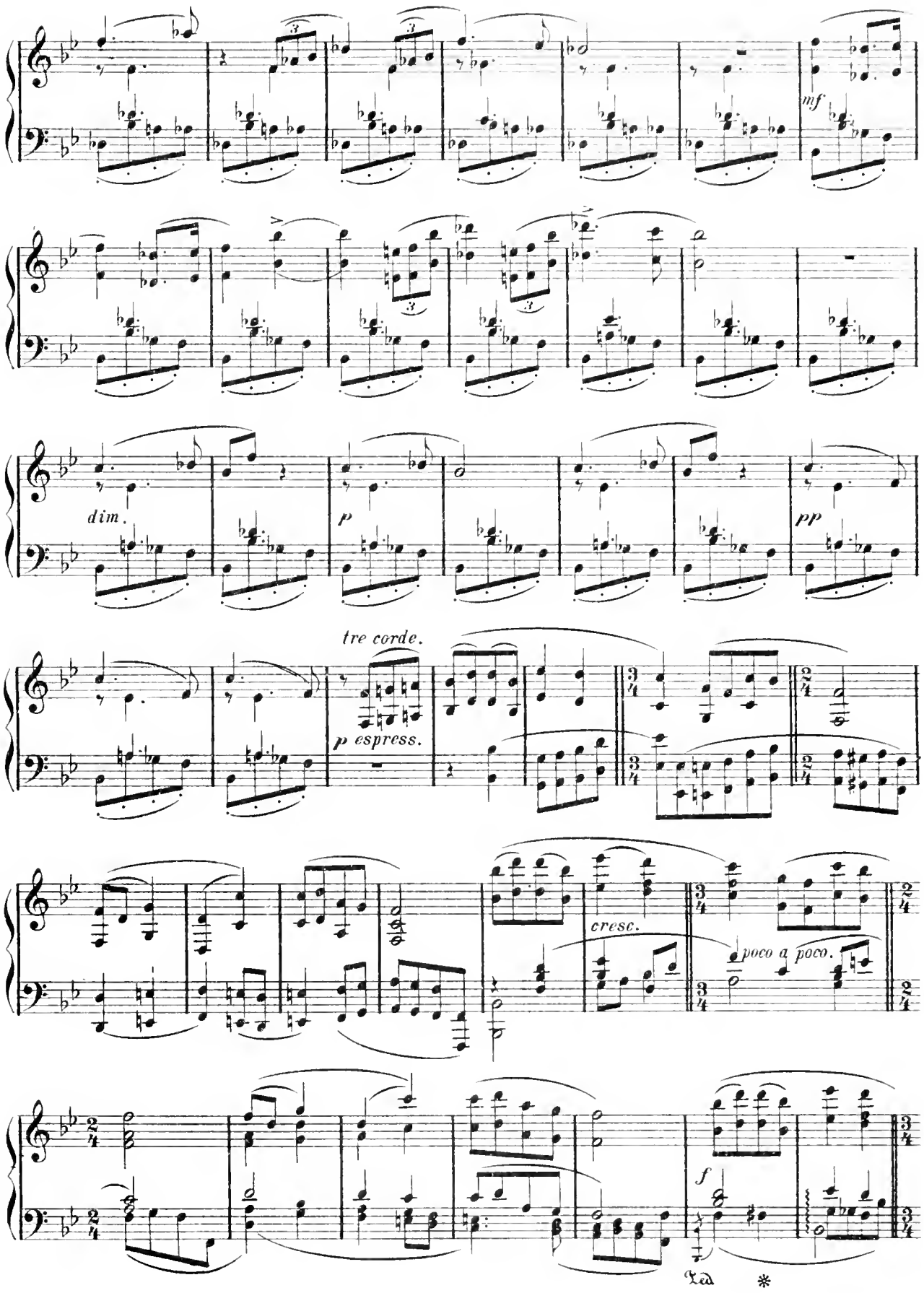
# ANDANTE CANTABILE

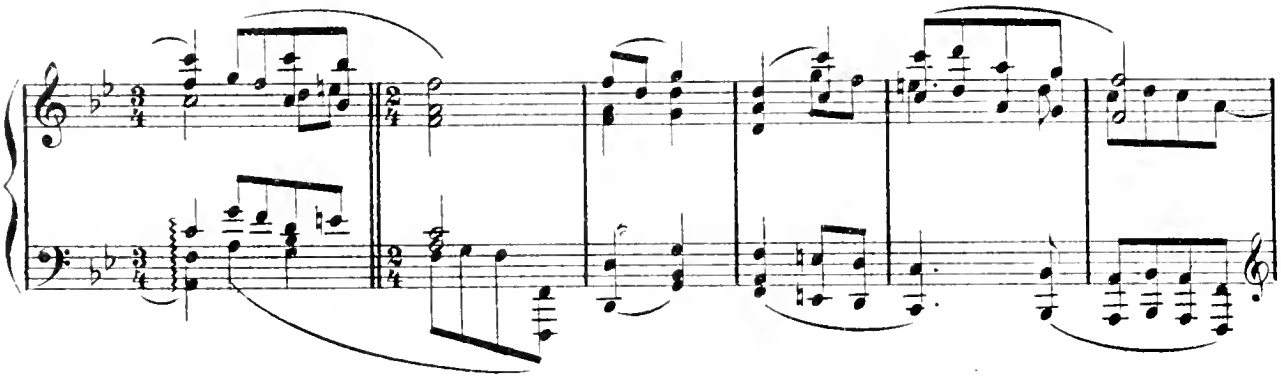
from the Quartet, Op. 11.

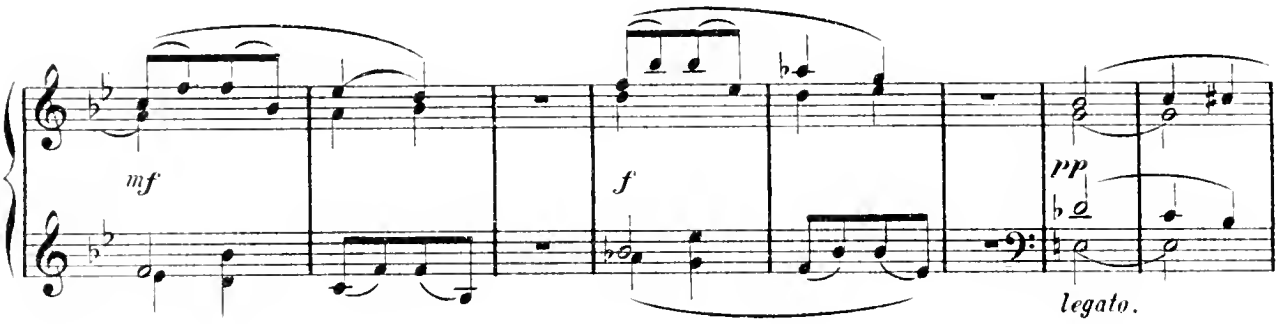
Andante cantabile. P. Tschaikowsky.

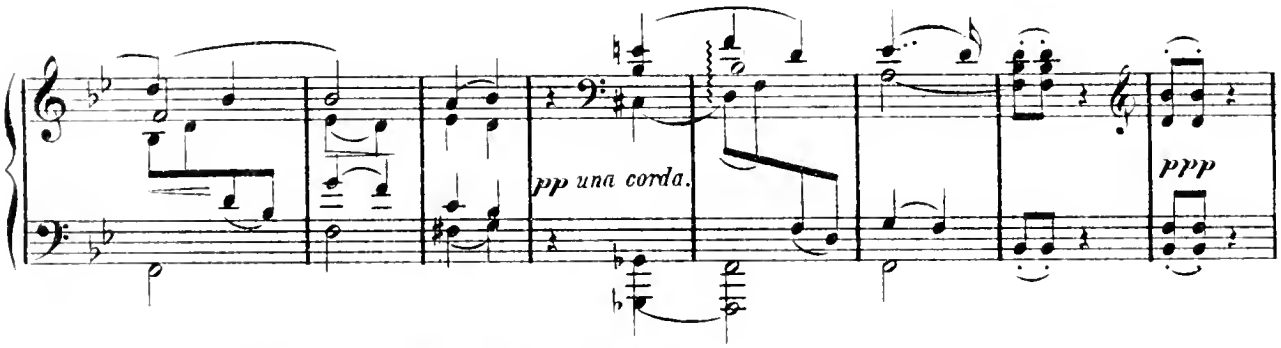



cresc.
mf
p
dim.
pp una corda.
mf
ppp
la melodia molto espress.

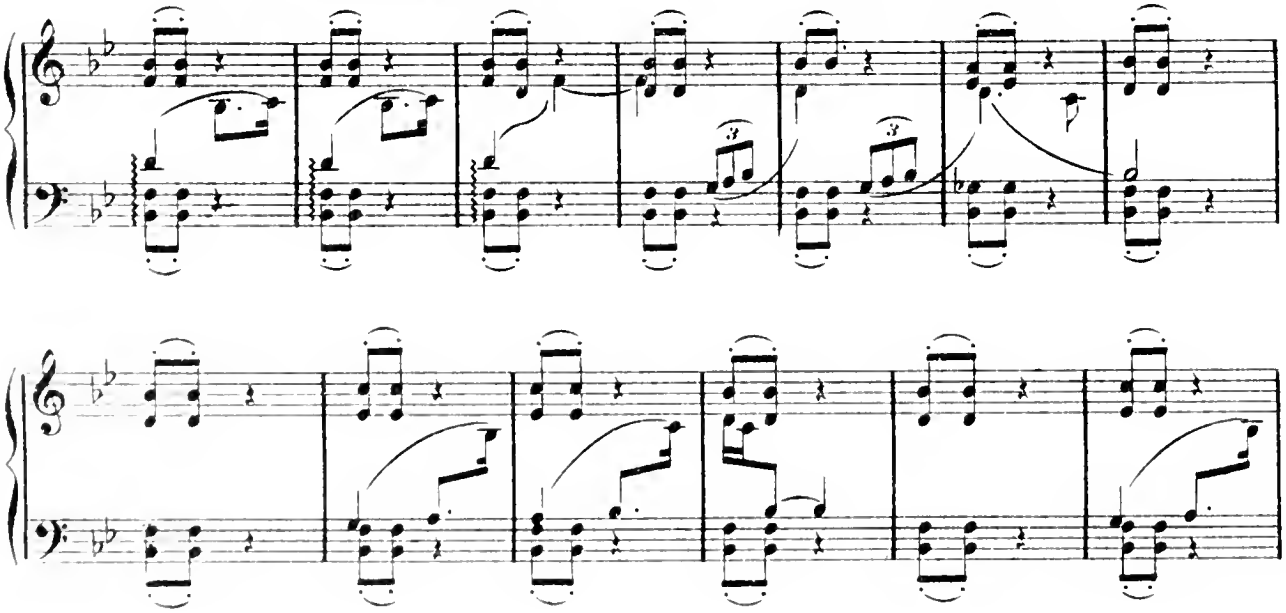

mf
dim.
p
pp
tre corde.
p espress.
cresc.
poco a poco.
f
Ped.
*

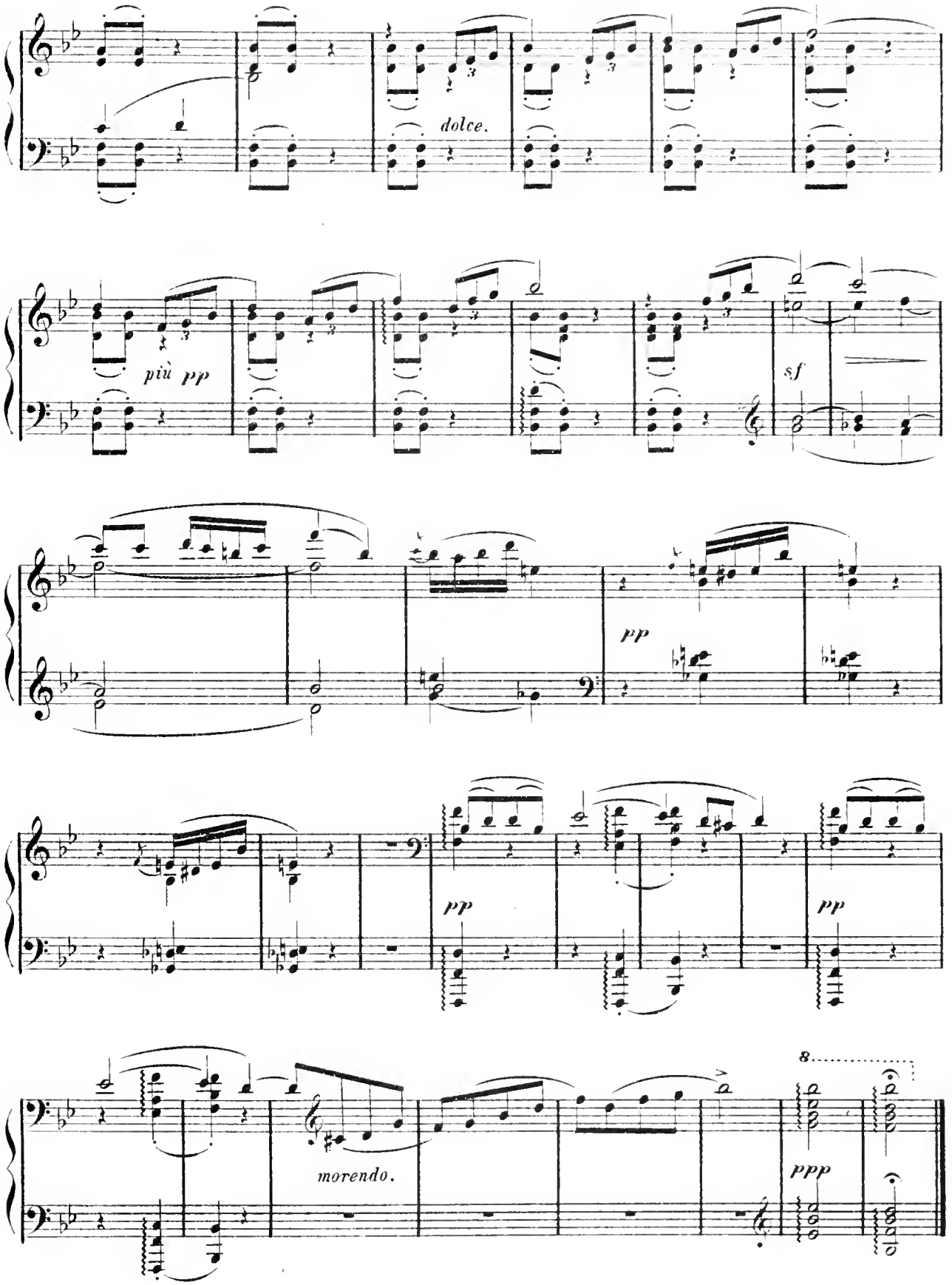





*La melodia molto espressivo ed un poco marcato, l'accompagnamento sempre* ***ppp***

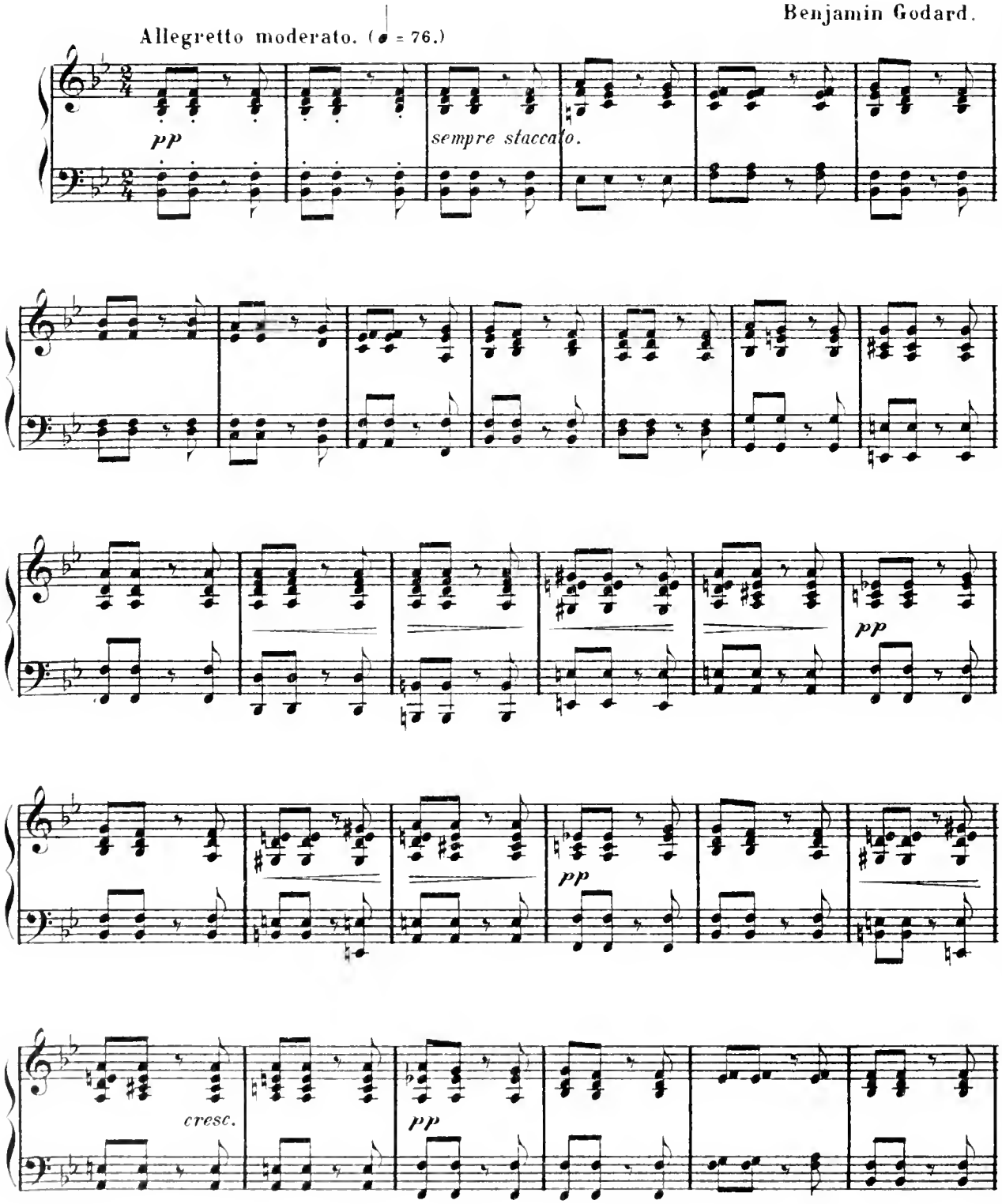



dolce.
più pp
sf
pp
pp
pp
morendo.
8
ppp

# CANZONETTA.

SECONDO.

Benjamin Godard.

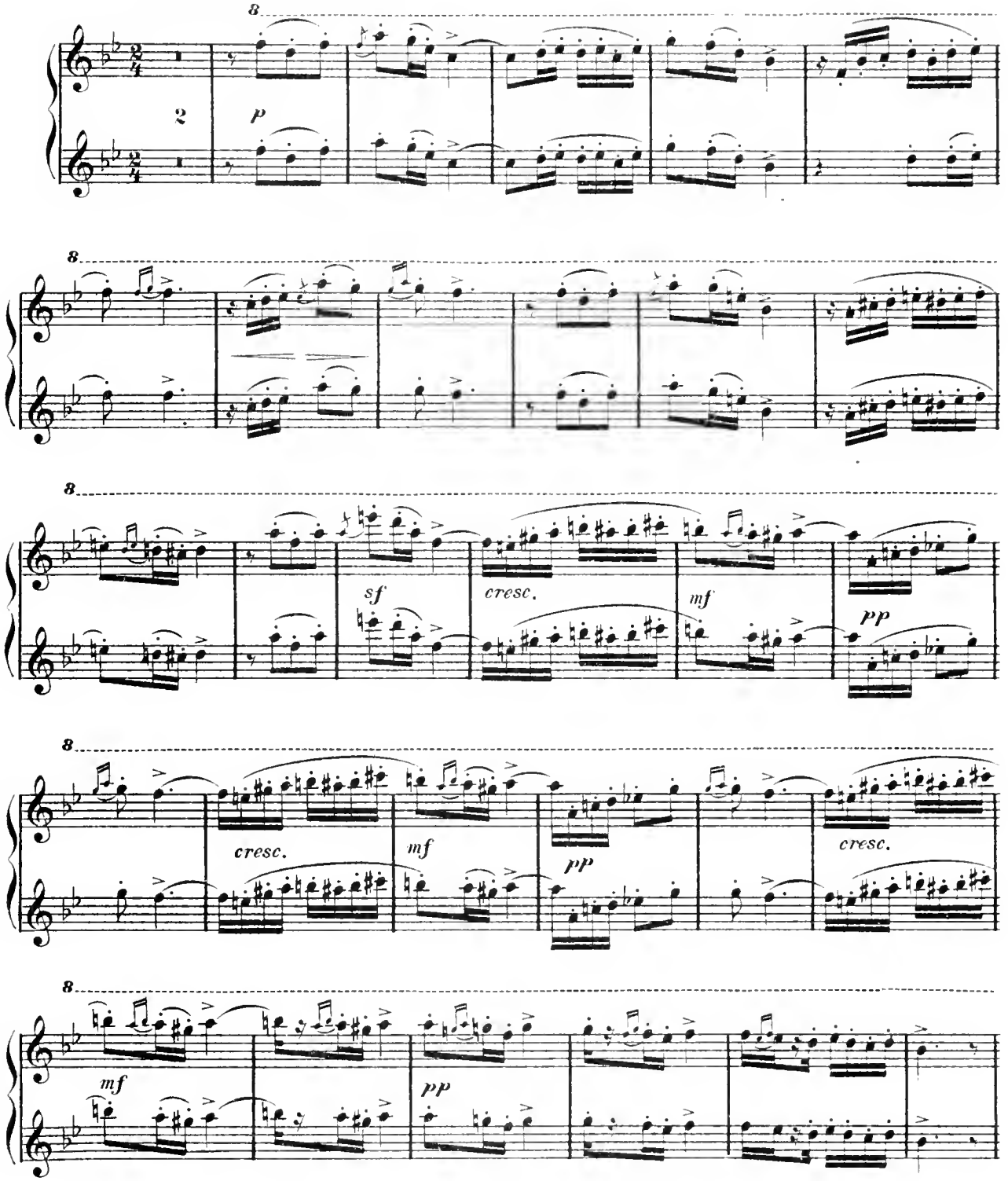


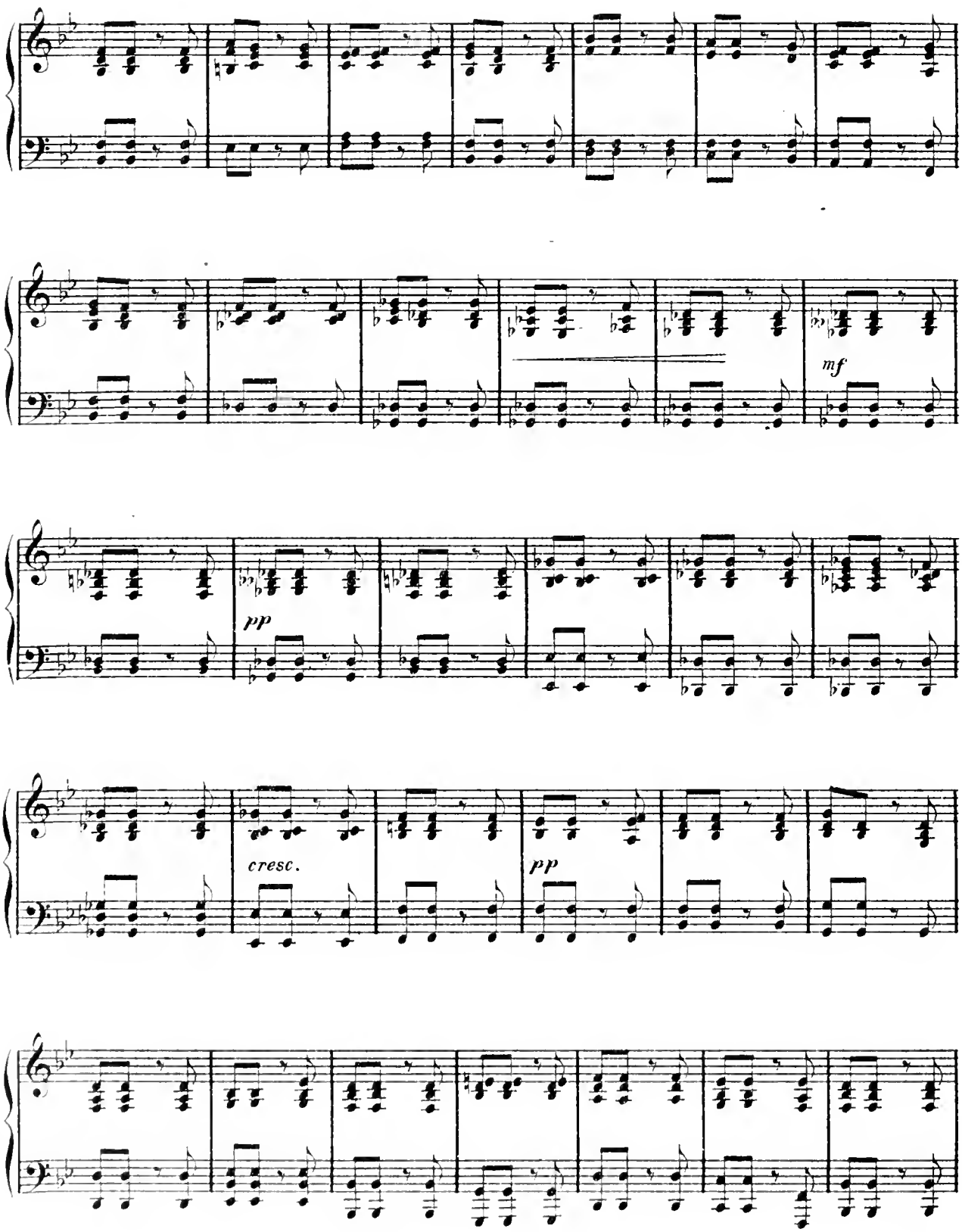
# CANZONETTA.

PRIMO.

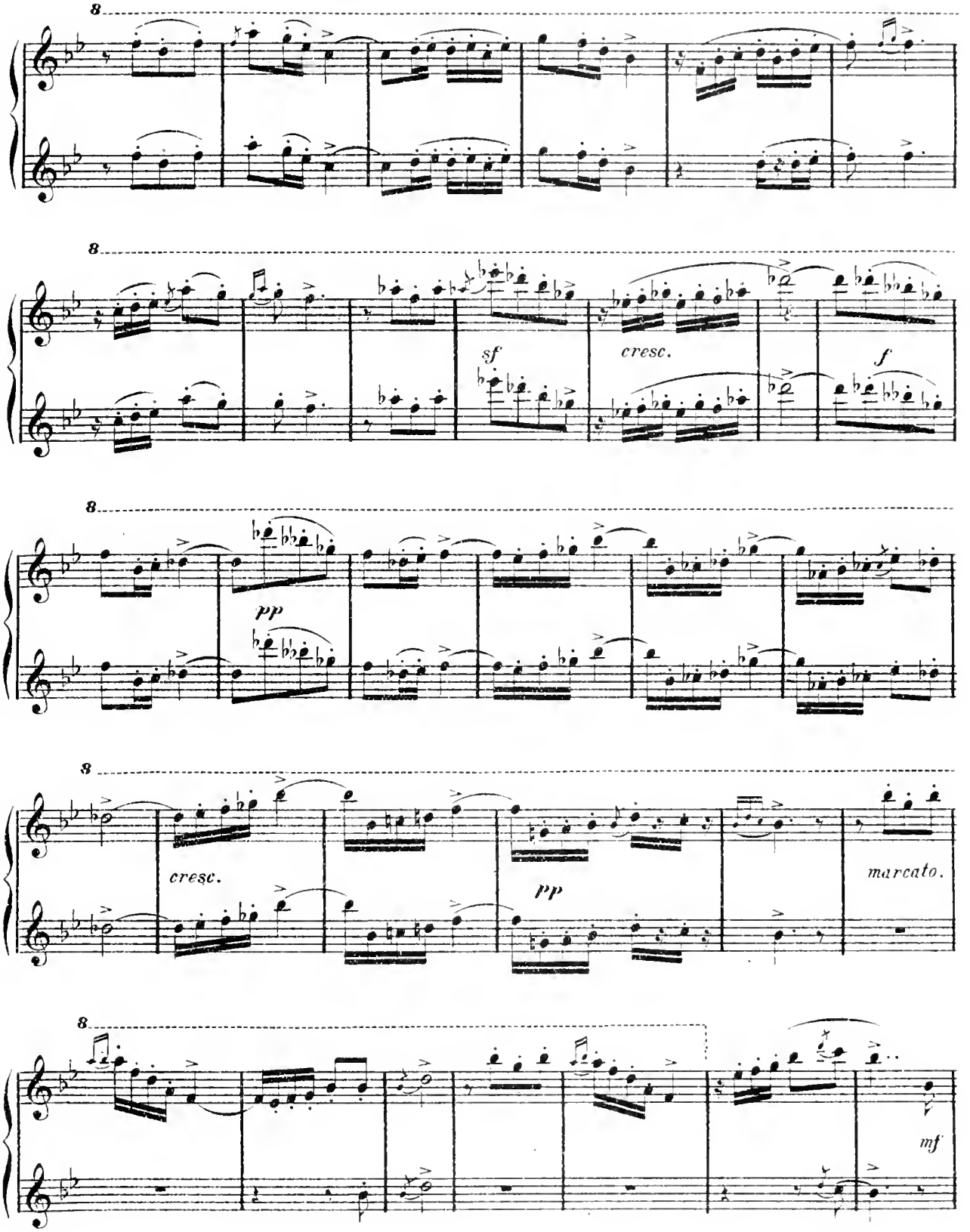
Benjamin Godard.

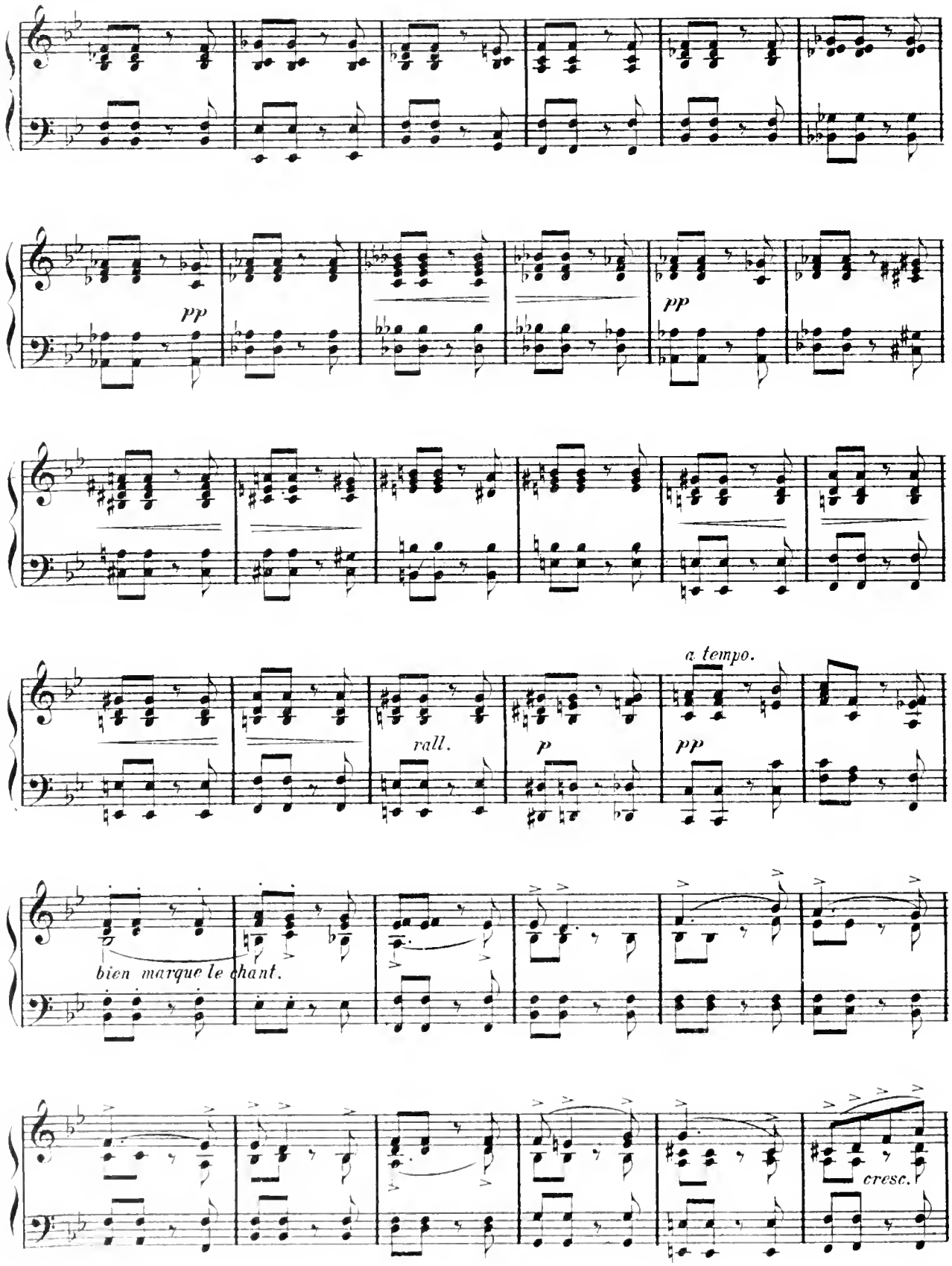
Allegretto moderato (♩ = 76.)



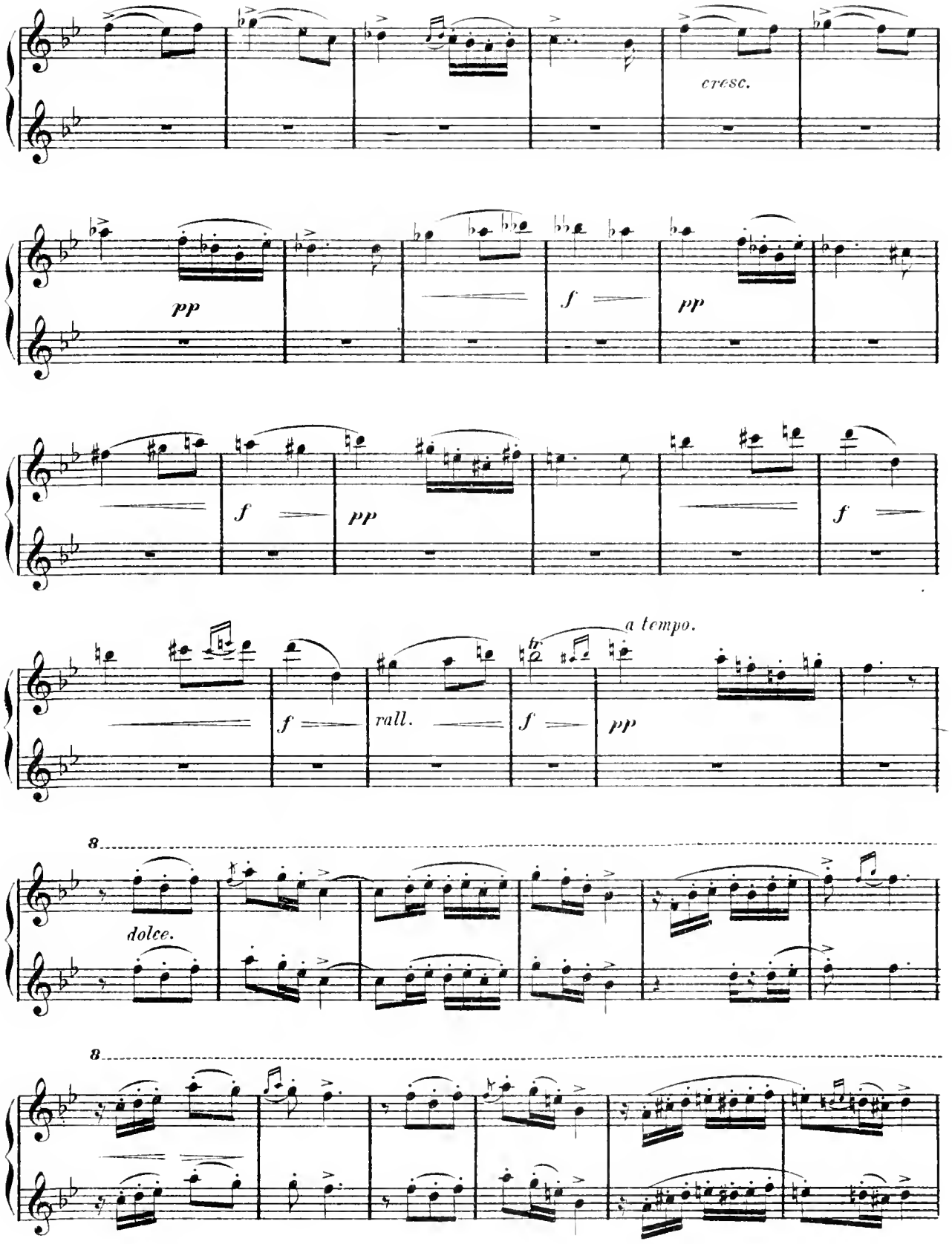

mf
pp
cresc.
pp

PRIMO.

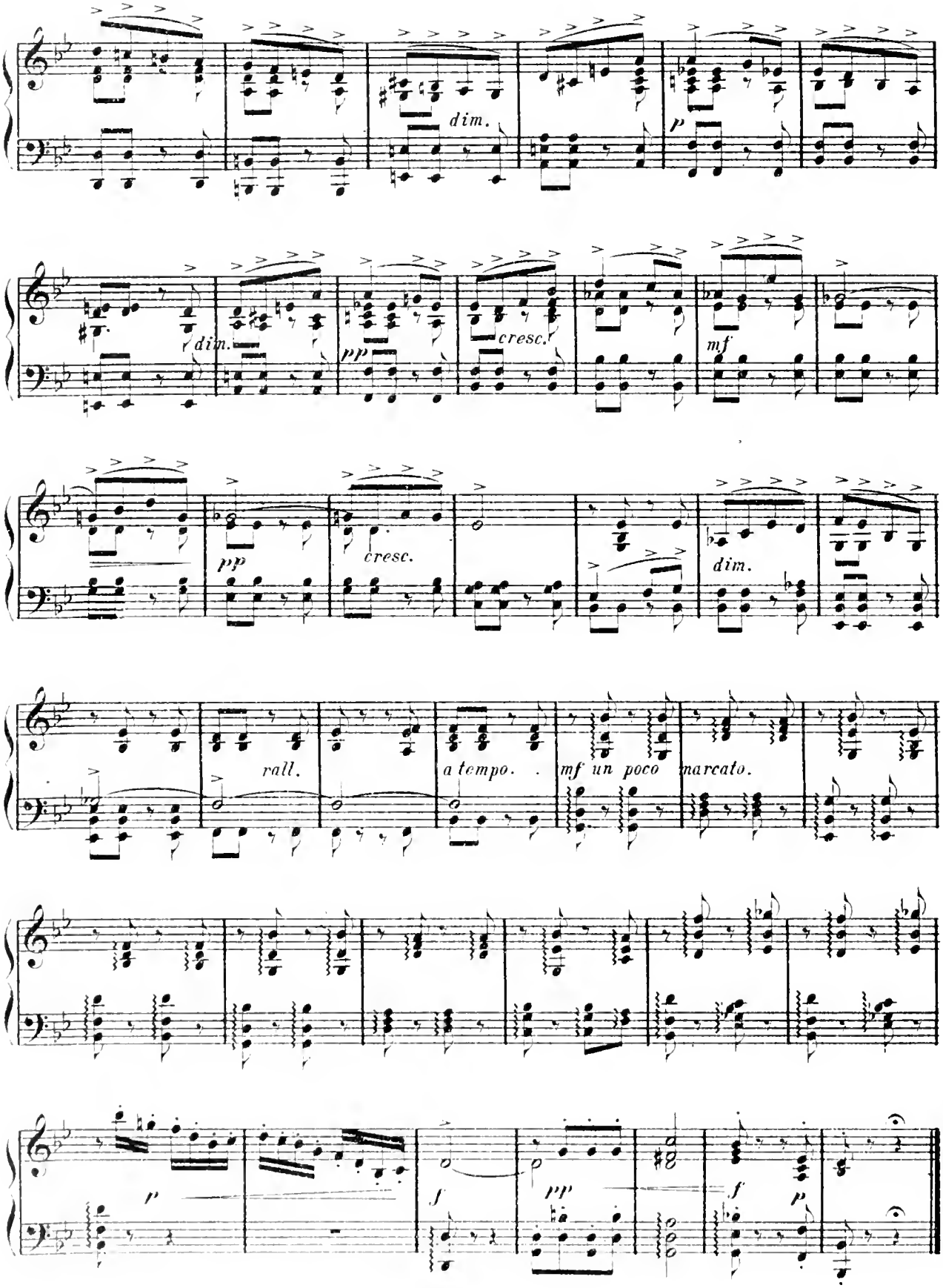



pp
pp
a tempo.
rall.
p
pp
bien marque le chant.
cresc.

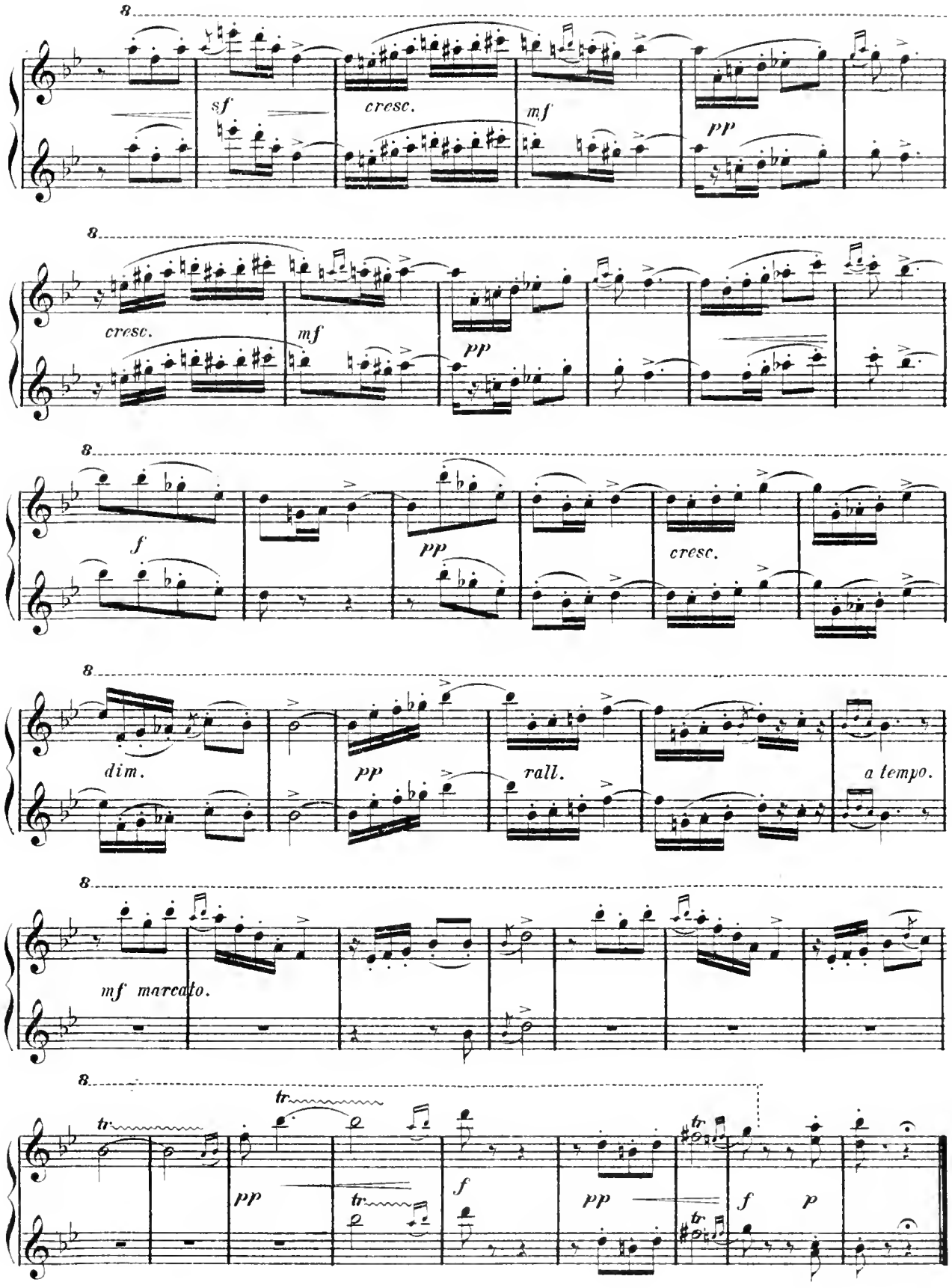
PRIMO.



## SECONDO.


dim.
p
dim.
pp
cresc.
mf
pp
cresc.
dim.
rall.
a tempo.
mf un poco marcato.
p
f
pp
f
p

PRIMO.

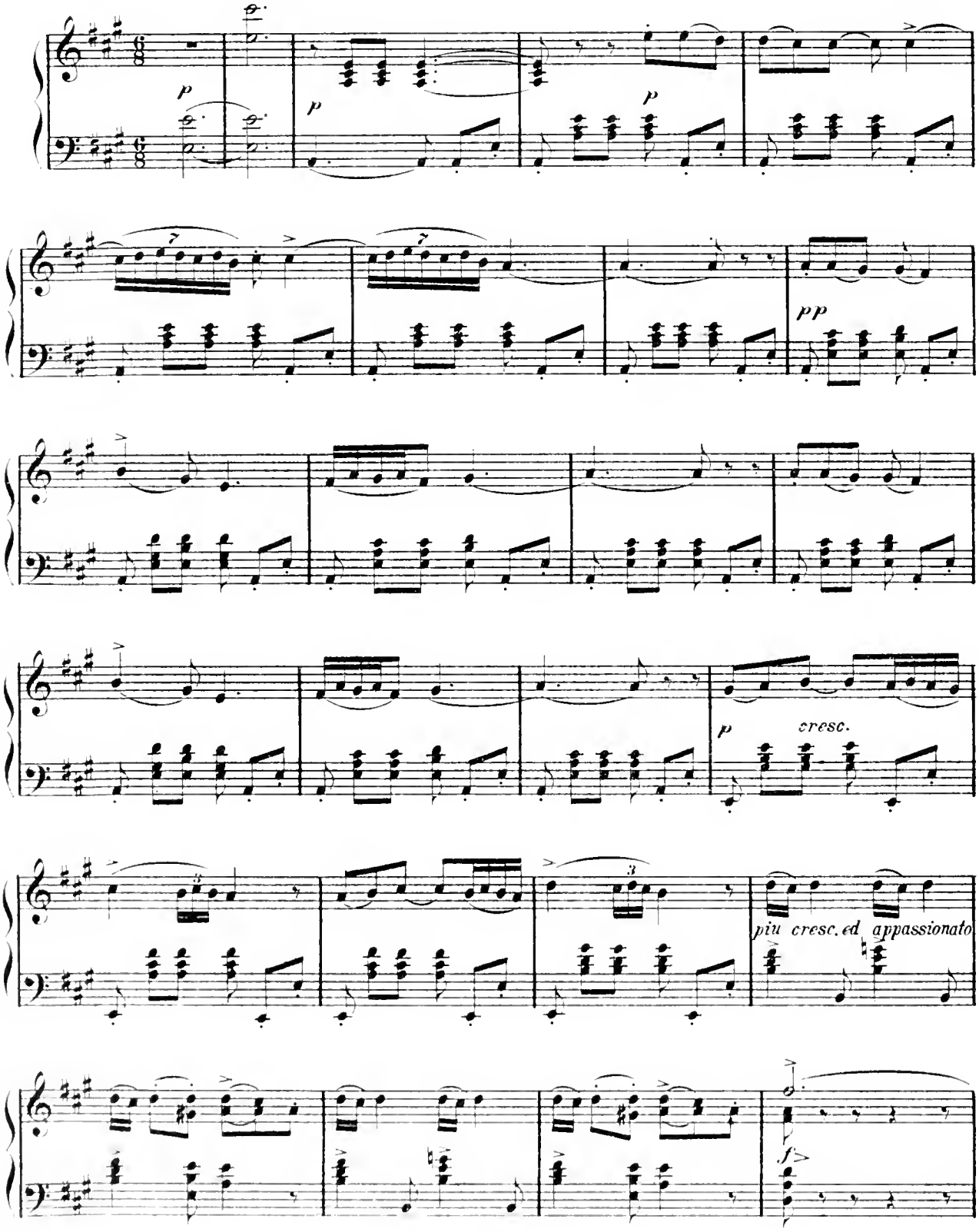

8
sf
cresc.
mf
pp
8
cresc.
mf
pp
8
f
pp
cresc.
8
dim.
pp
rall.
a tempo.
8
mf marcato.
8
tr
tr
pp
tr
f
pp
tr
f
p

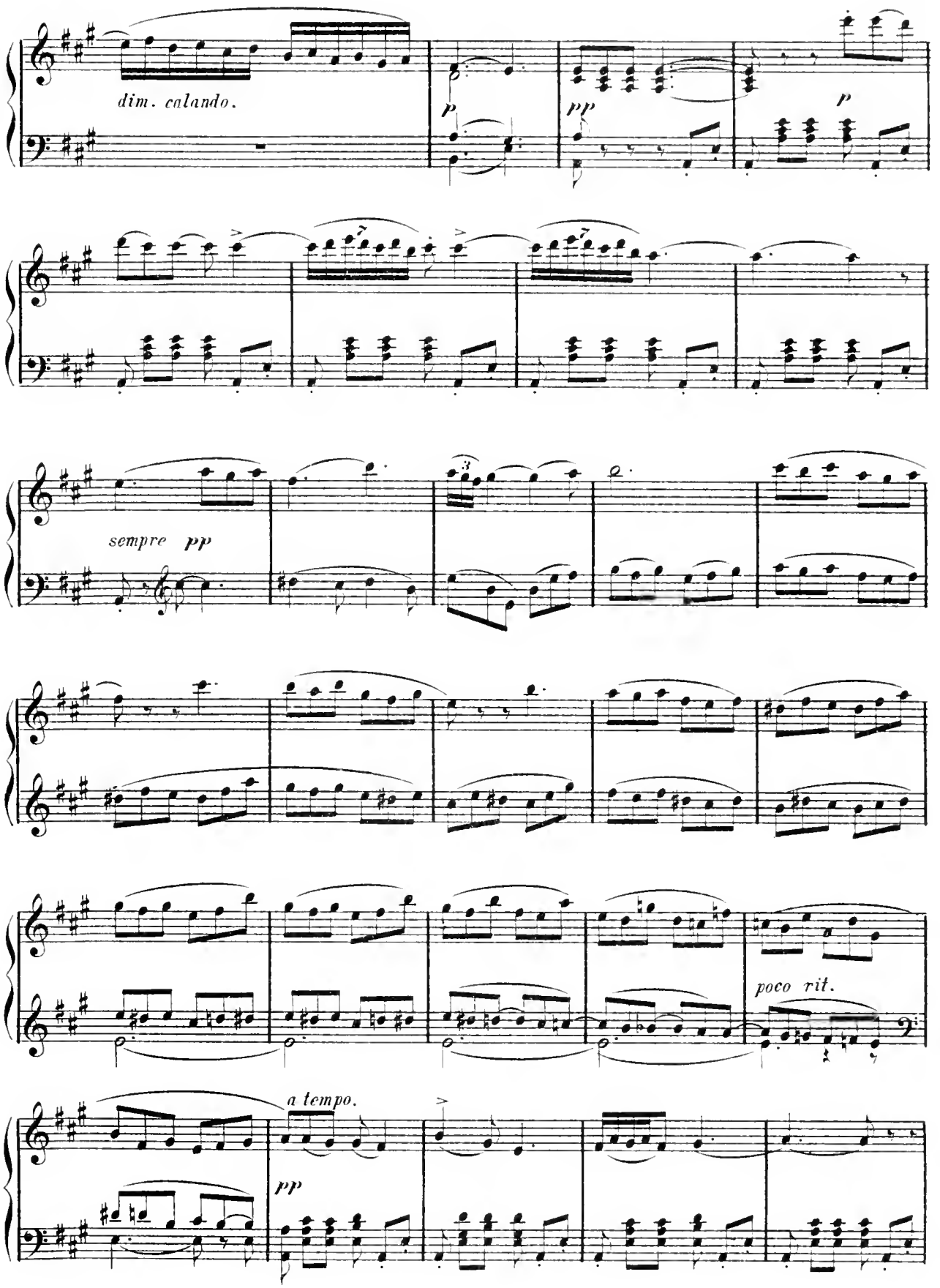
# TWILIGHT REVERIE.

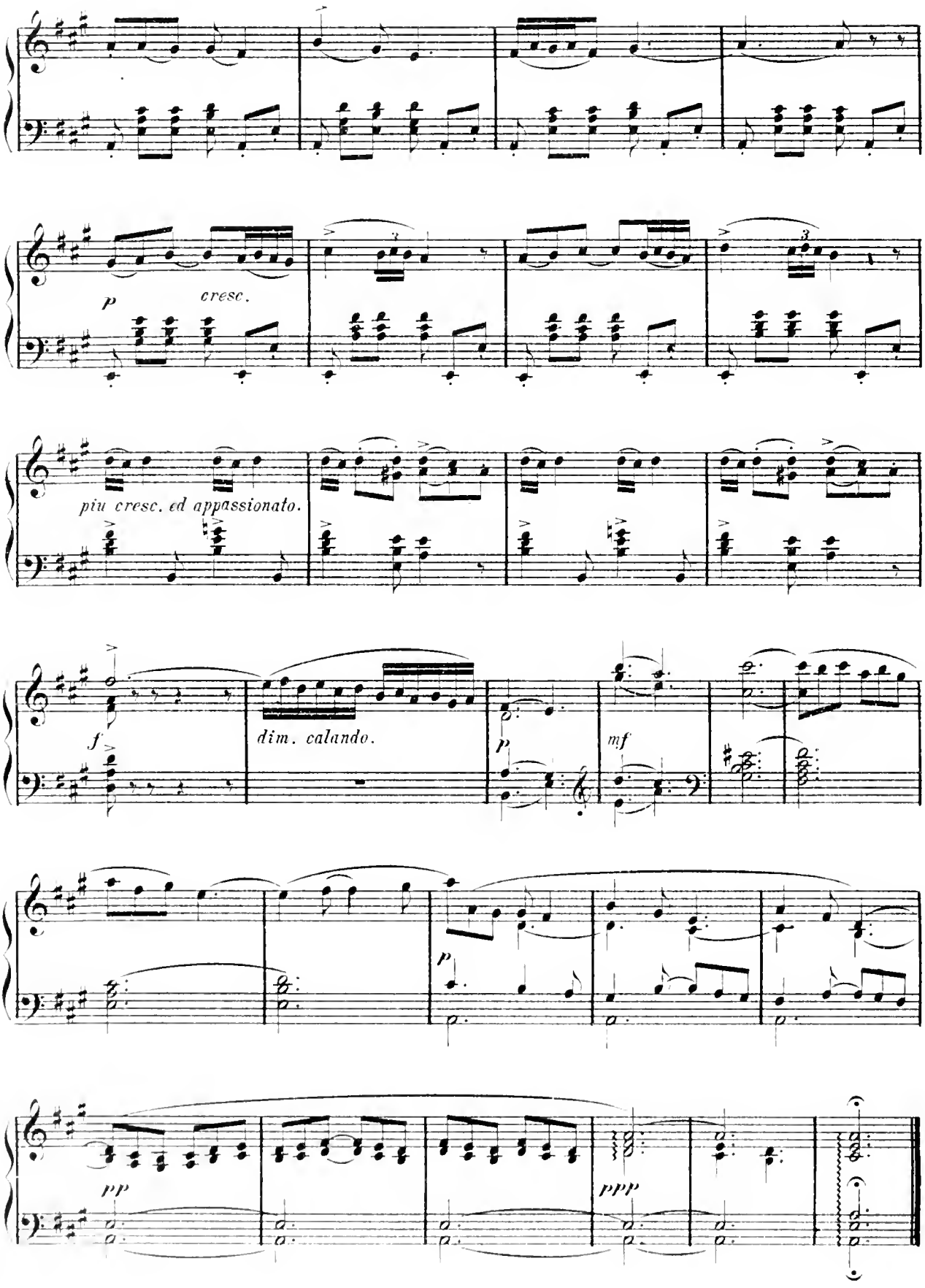
From the "Suite Algérienne."

Allegretto, quasi Andantino. (♩. = 60.)

C. Saint-Saëns.



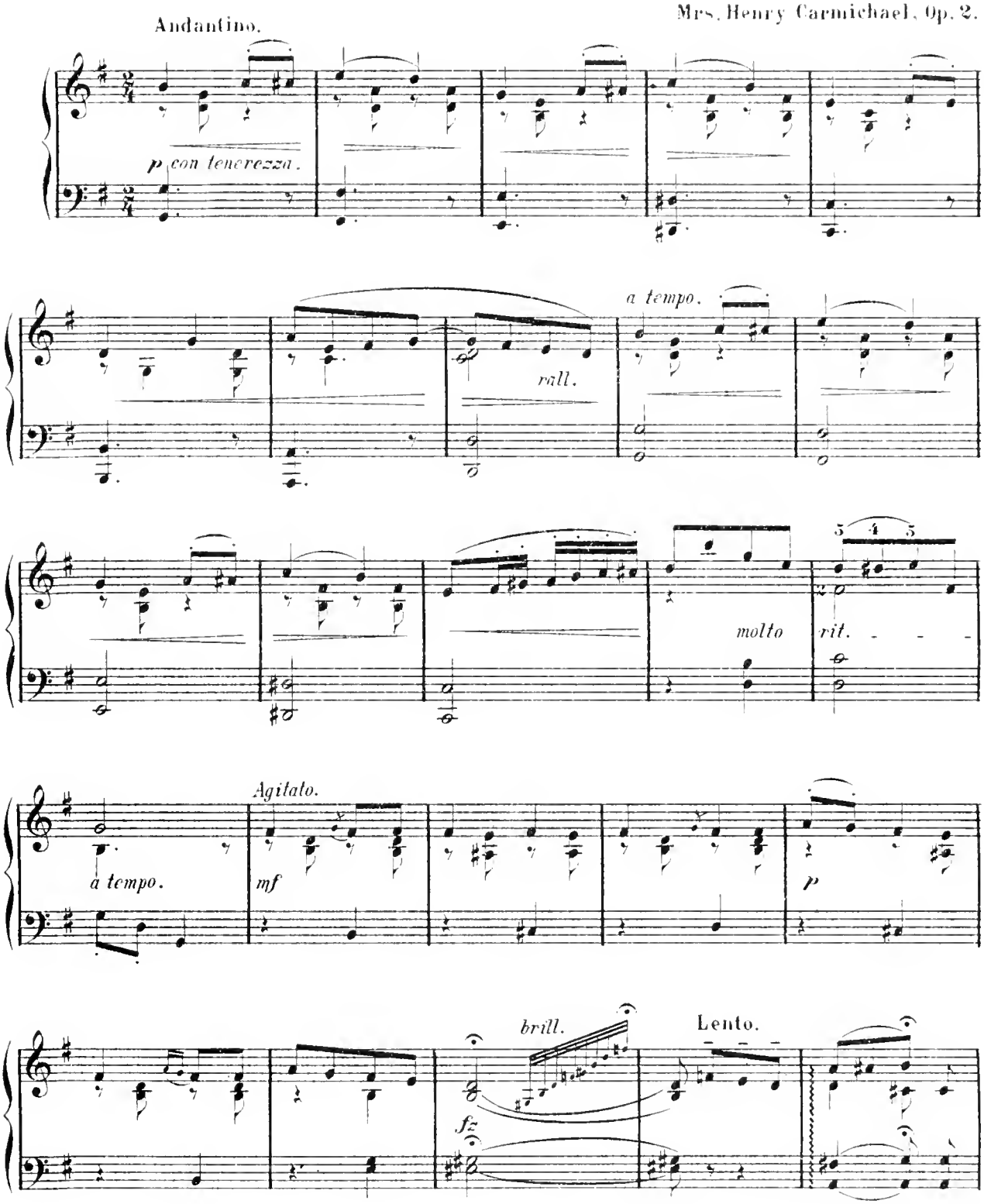

dim. calando.
p
pp
p
sempre pp
poco rit.
a tempo.
pp


p
cresc.
piu cresc. ed appassionato.
f
dim. calando.
p
mf
p
pp
ppp

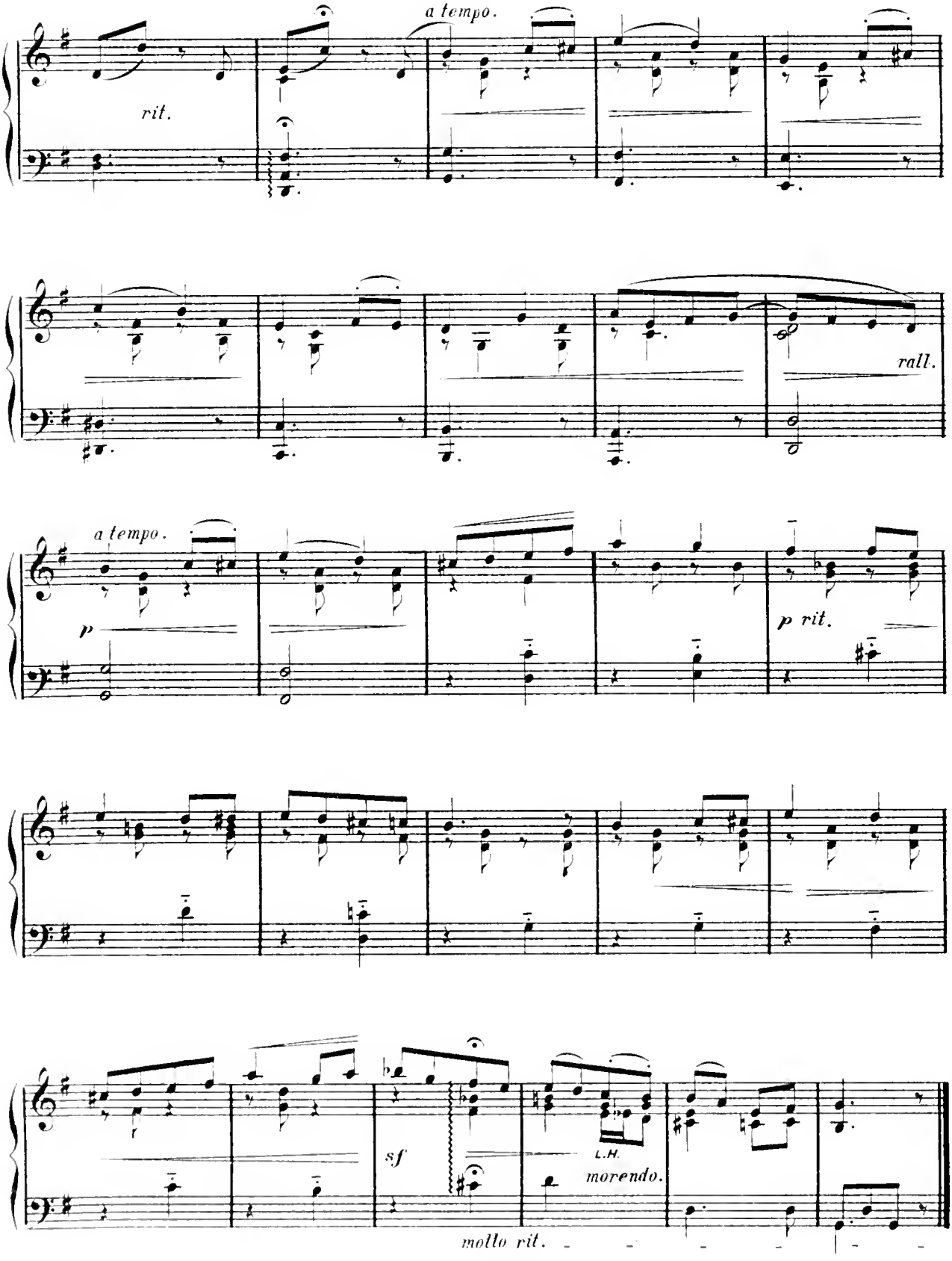
# REMEMBRANCE.

## Serenade.

Mrs. Henry Carmichael, Op. 2.

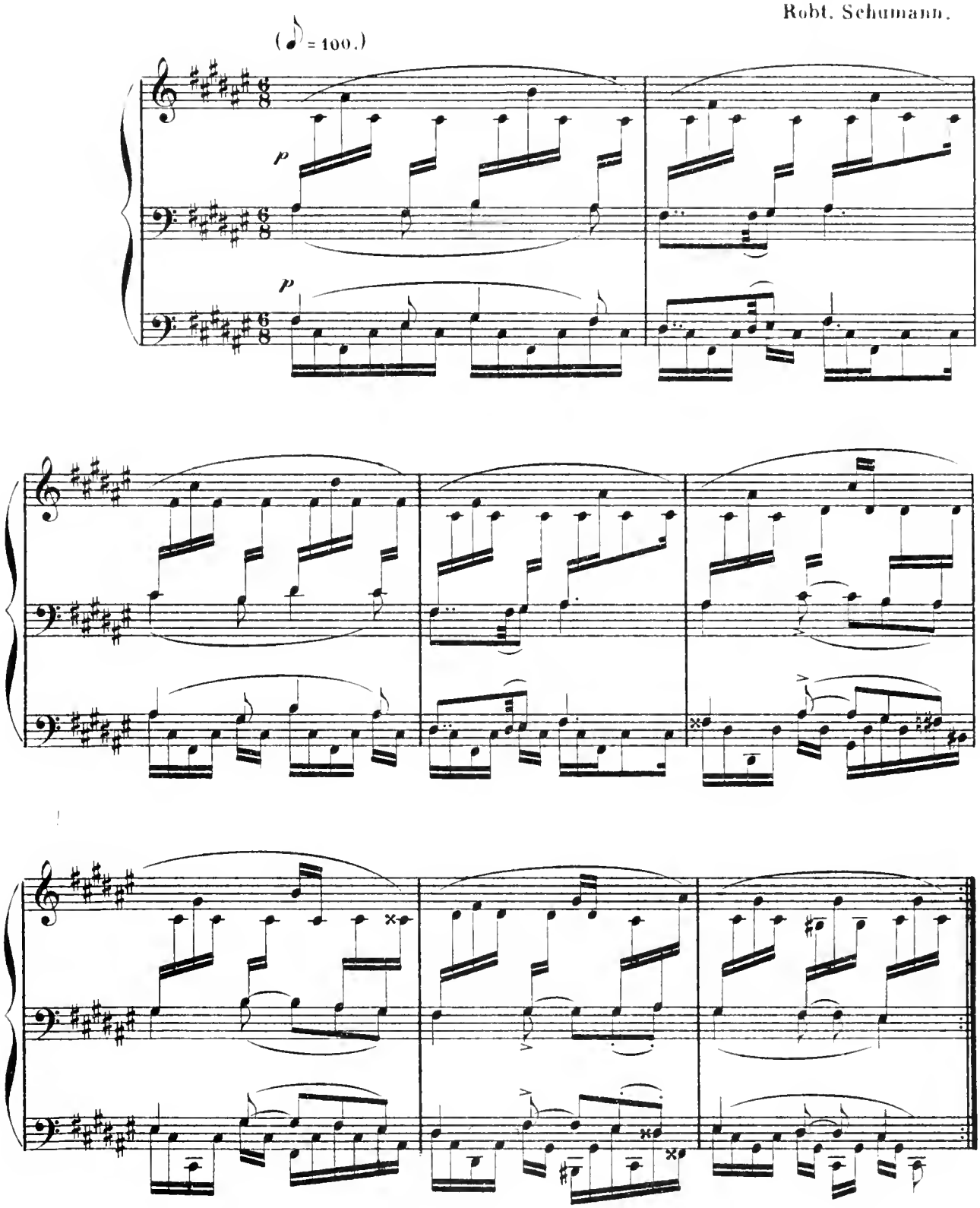


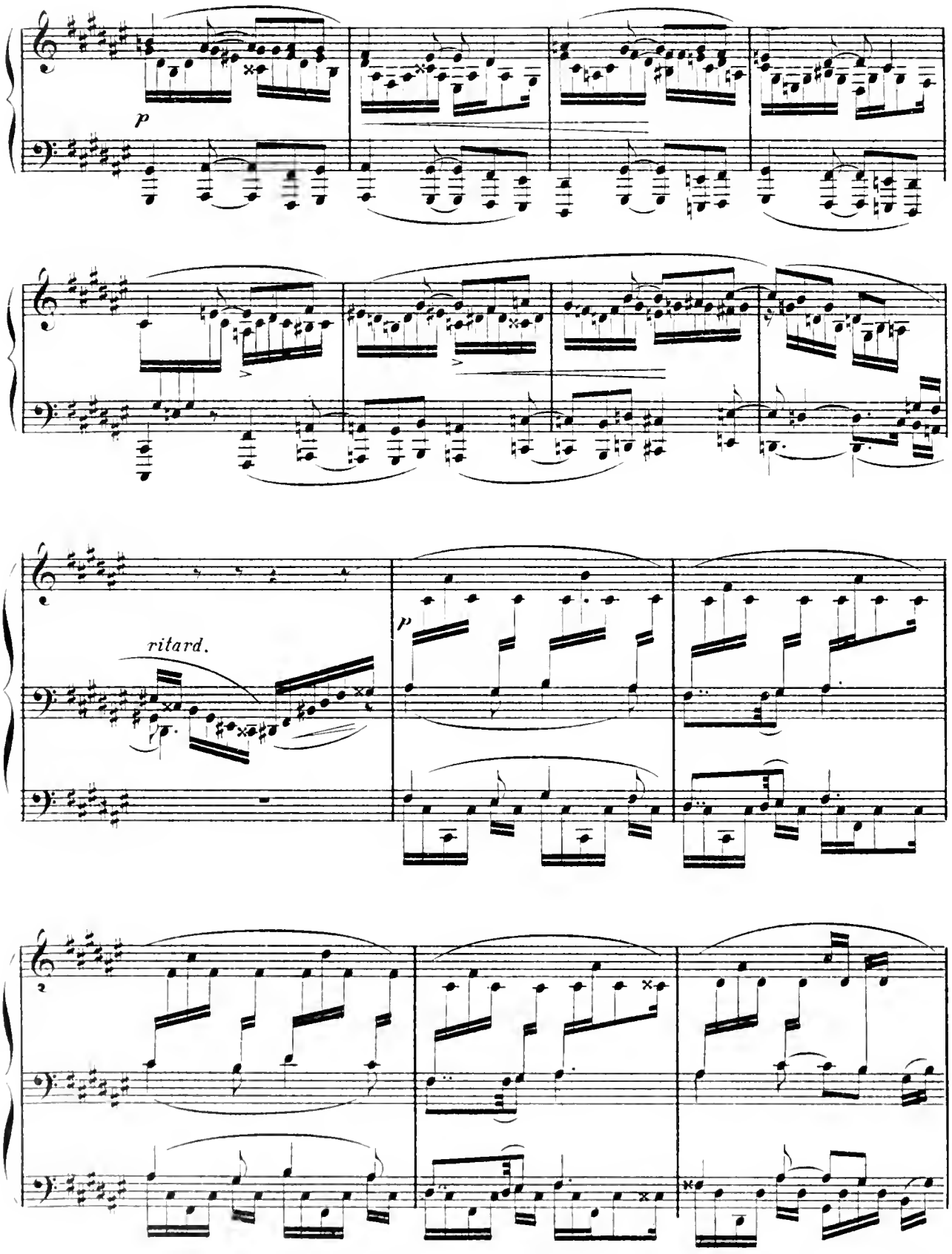

By Permission of Oliver Ditson Co.

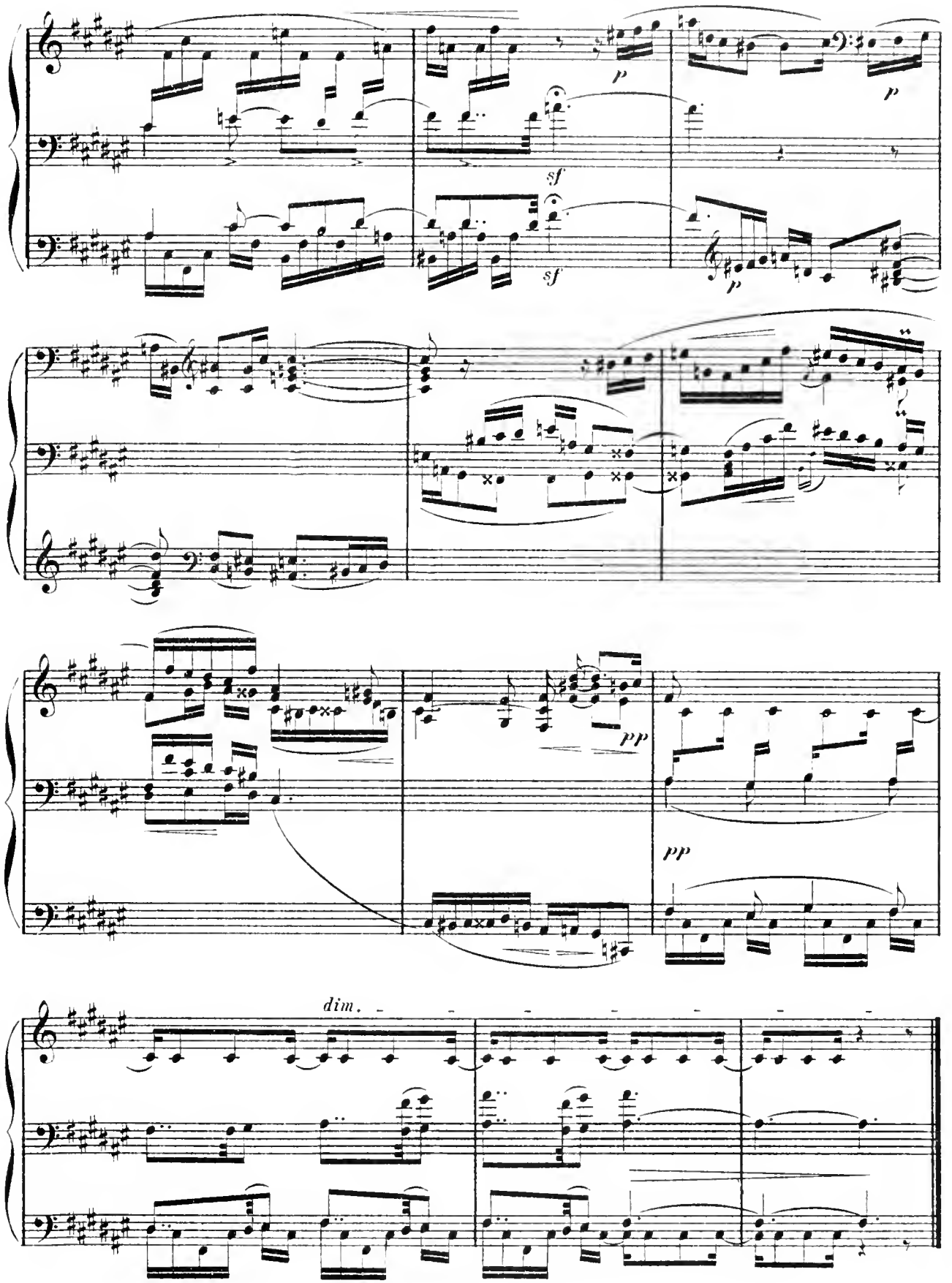

a tempo.
rit.
rall.
a tempo.
p
p rit.
sf
L.H.
morendo.
molto rit.

# ROMANZE.

Robt. Schumann.

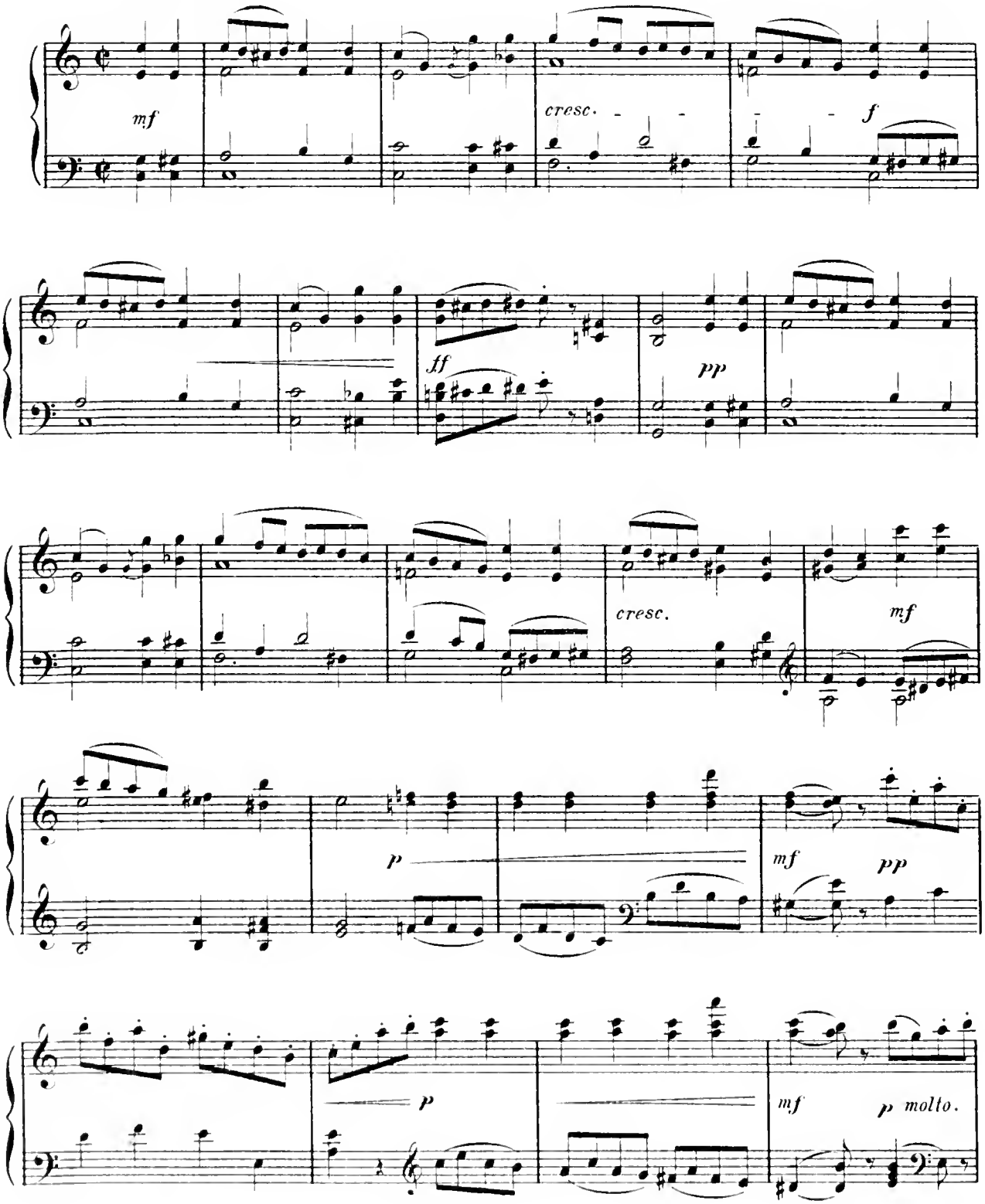


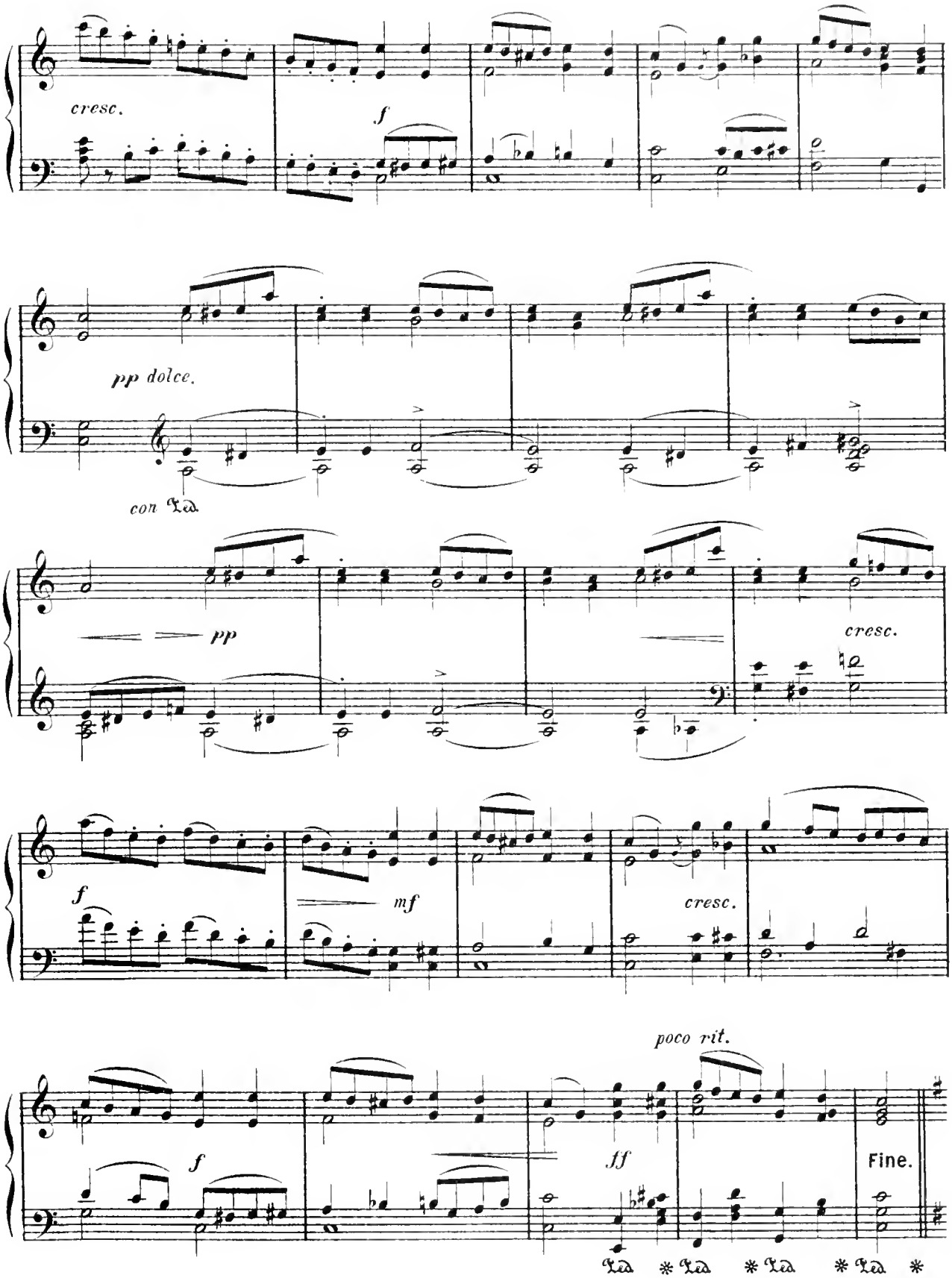

p
ritard.
p

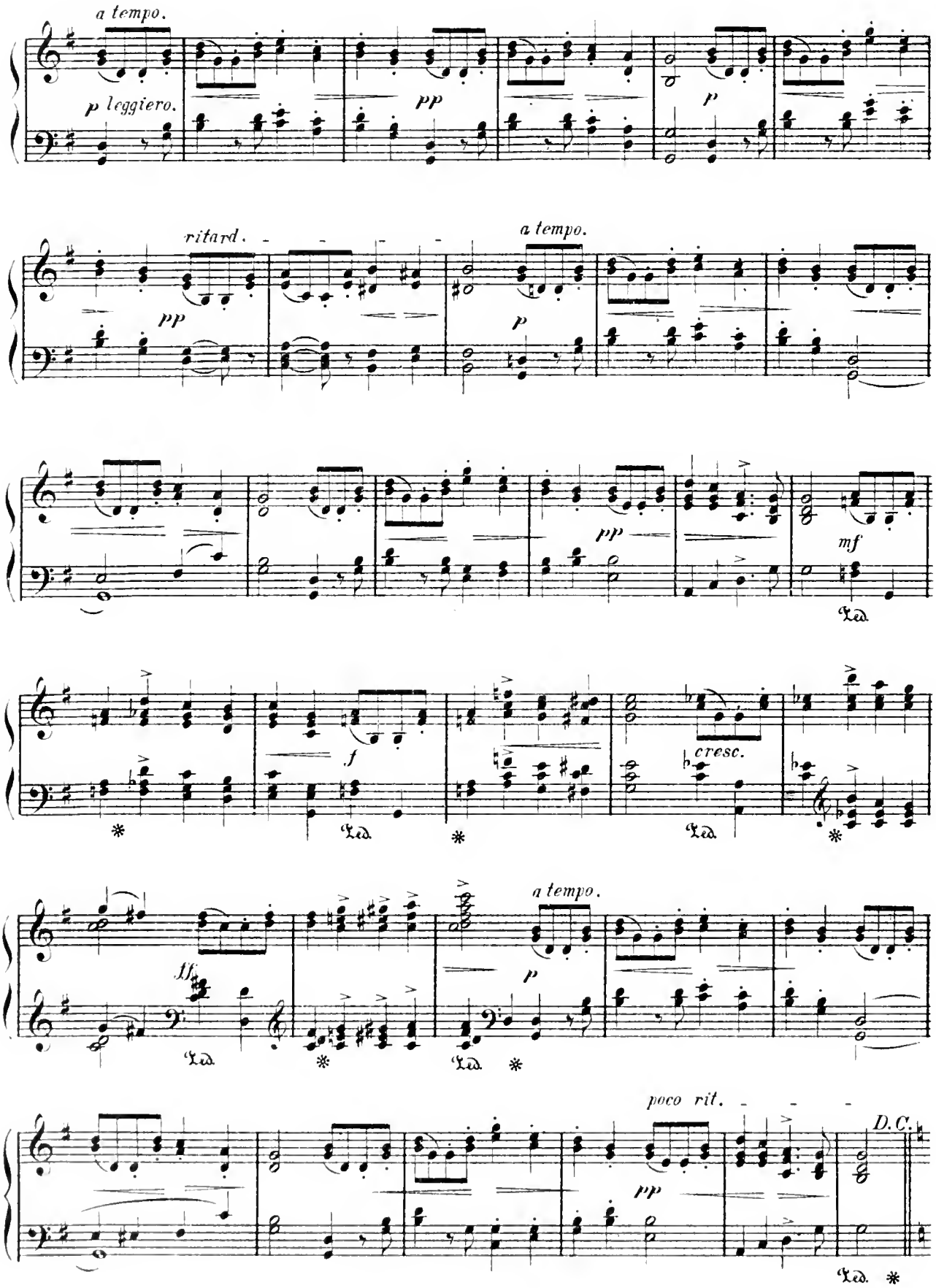

p
sf
p
sf
p
pp
pp
dim.

# GAVOTTE MODERNE.

Allegro molto. Berthold Tours, Op. 25.

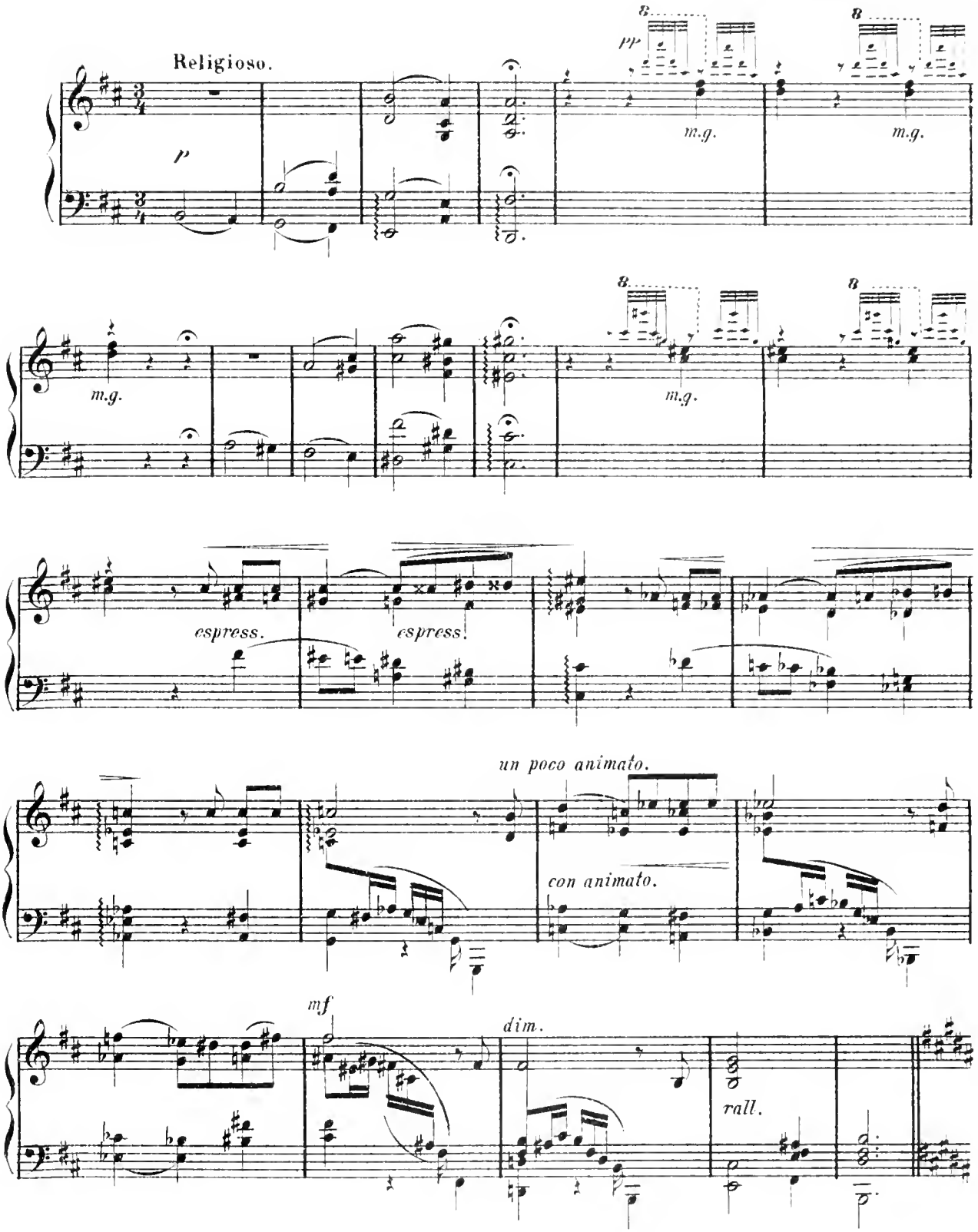


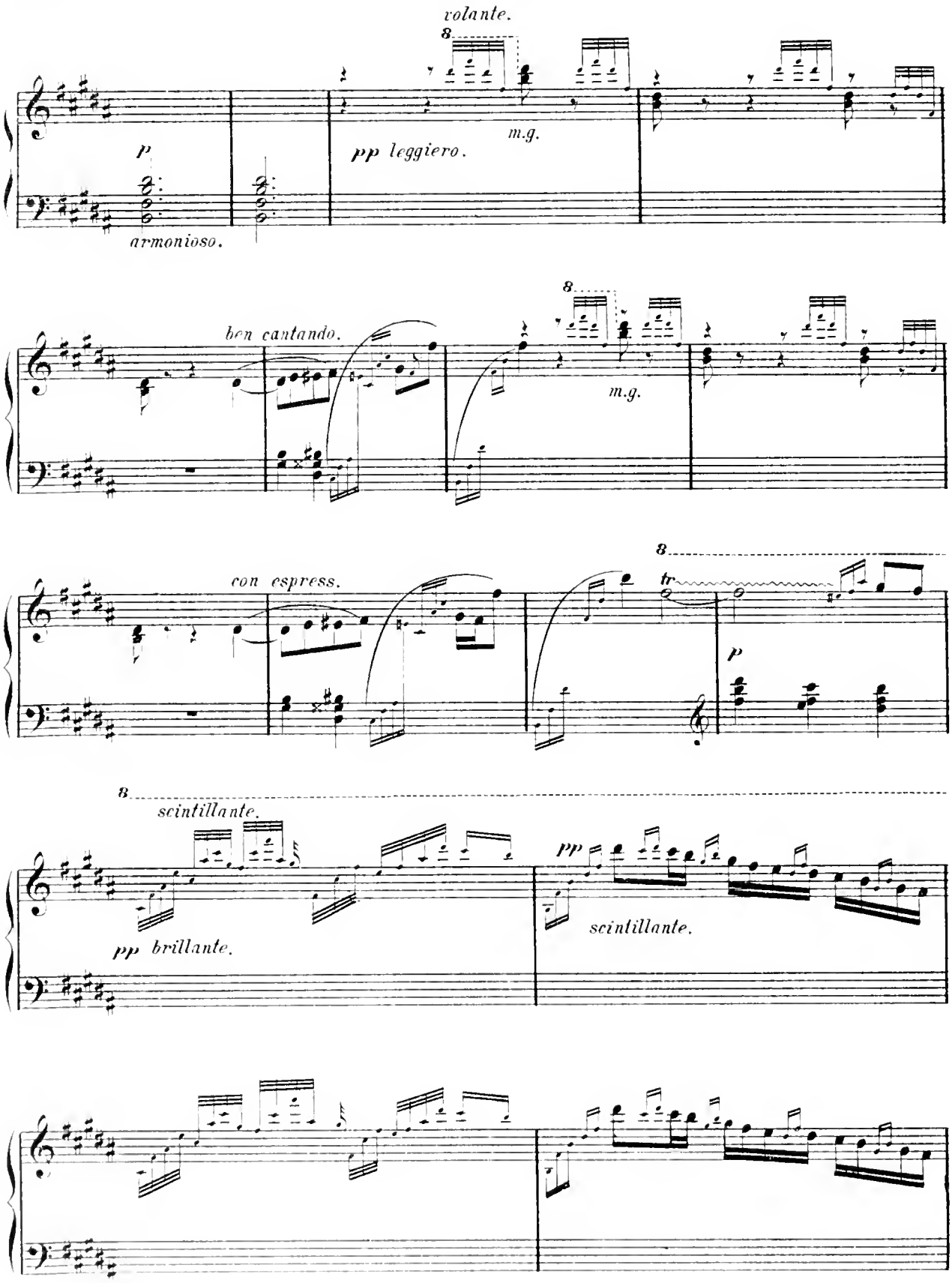

cresc.
f
pp dolce.
con Ped.
pp
cresc.
f
mf
cresc.
poco rit.
f
ff
Fine.
Ped. * Ped. * Ped. * Ped. *

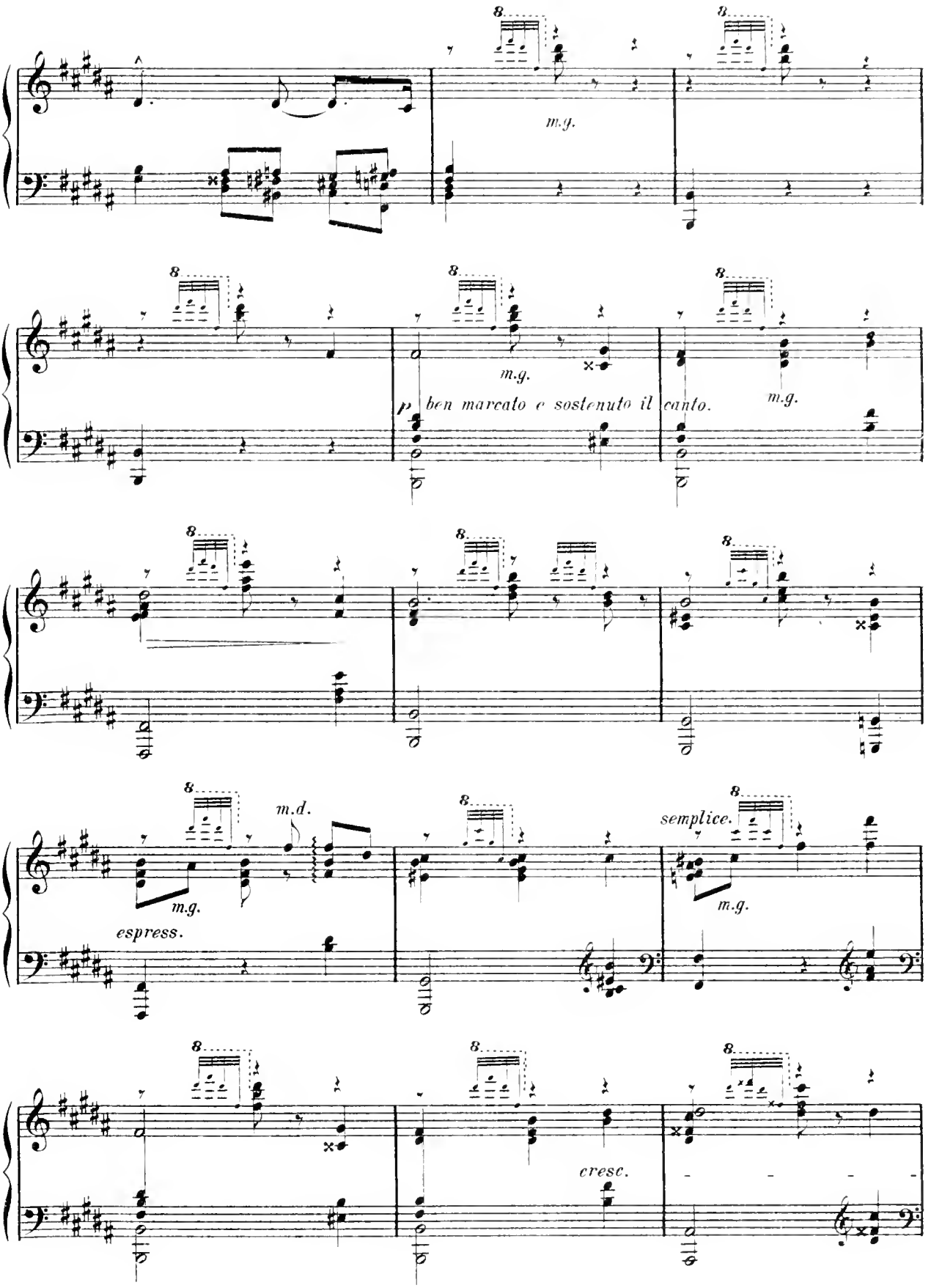

a tempo.
p leggiero.
pp
p
ritard.
pp
a tempo.
p
pp
mf
f
cresc.
ff
a tempo.
p
poco rit.
pp
D.C.

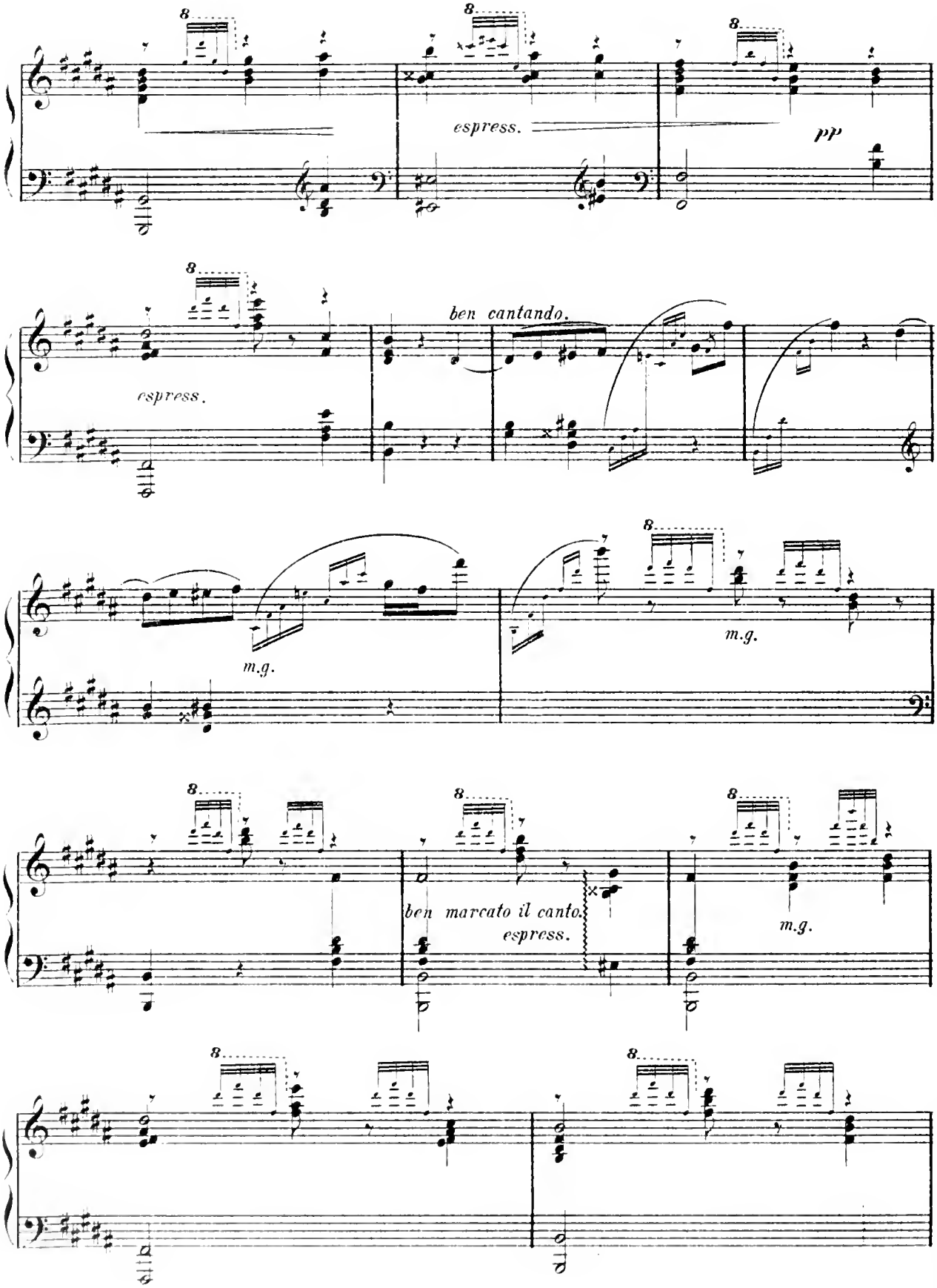
# THE LAST HOPE.

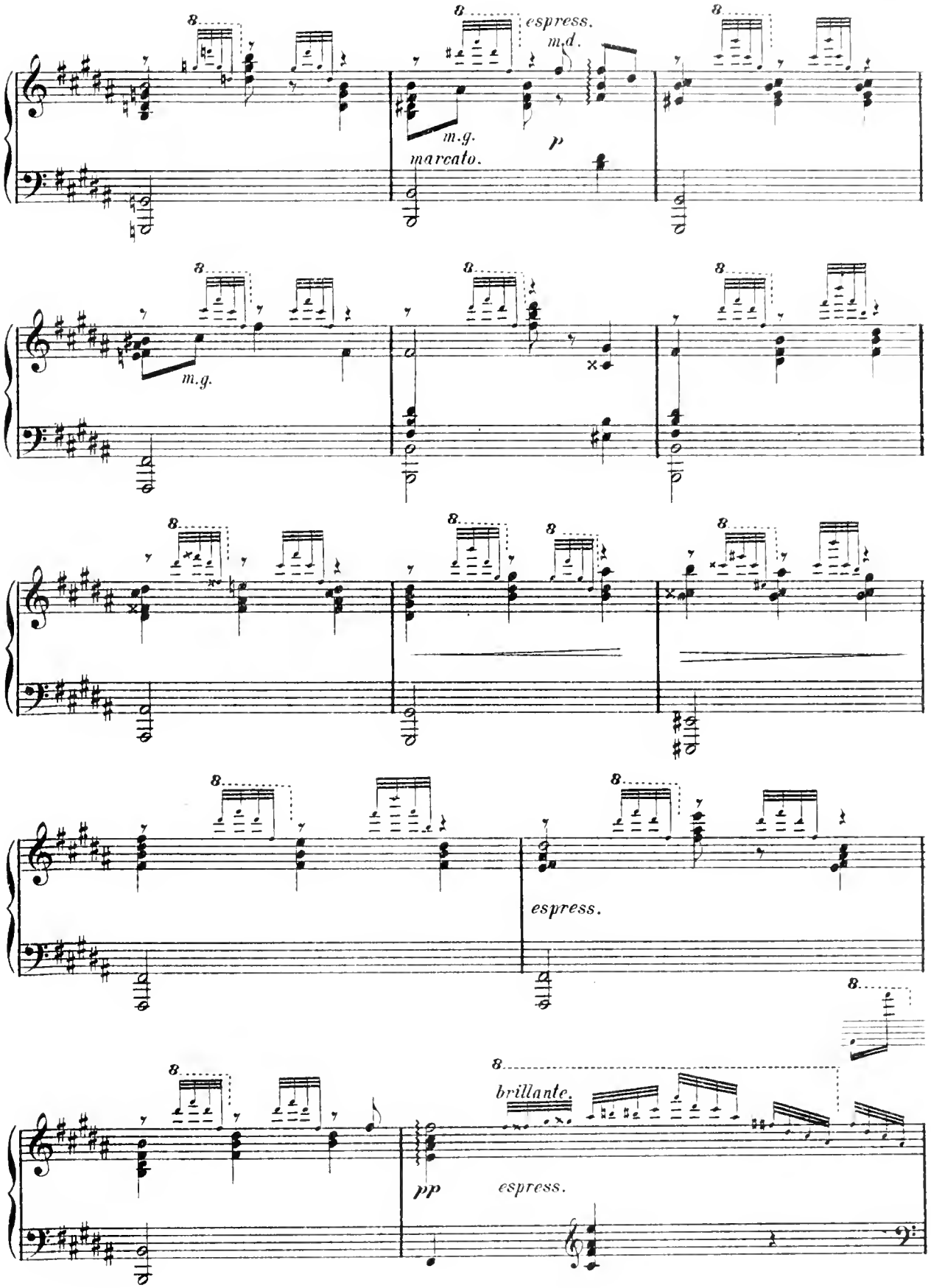
L. M. Gottschalk.

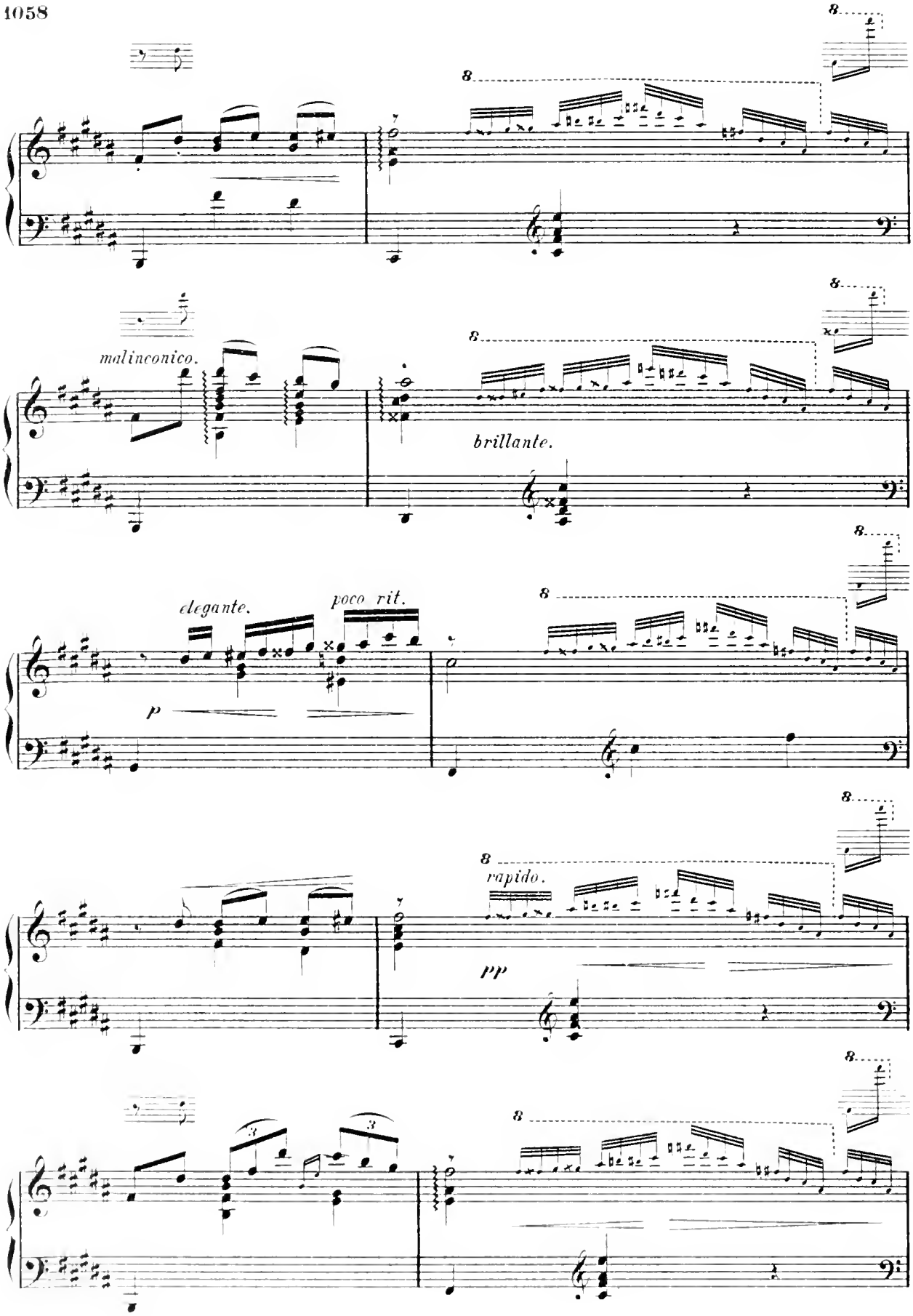


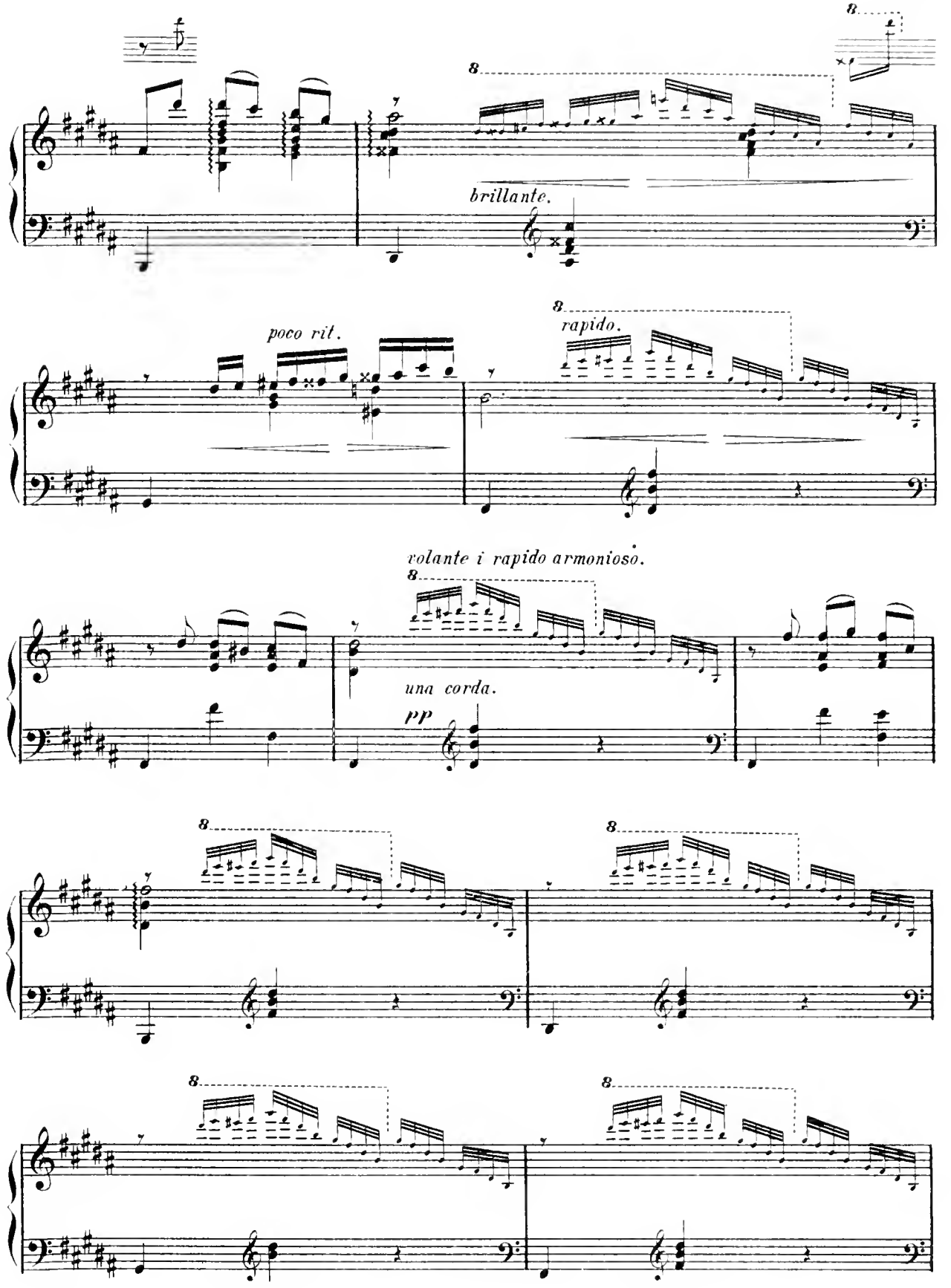

volante.
8
m.g.
p
pp leggiero.
armonioso.
ben cantando.
8
m.g.
con espress.
8
tr
p
8
scintillante.
pp brillante.
pp
scintillante.

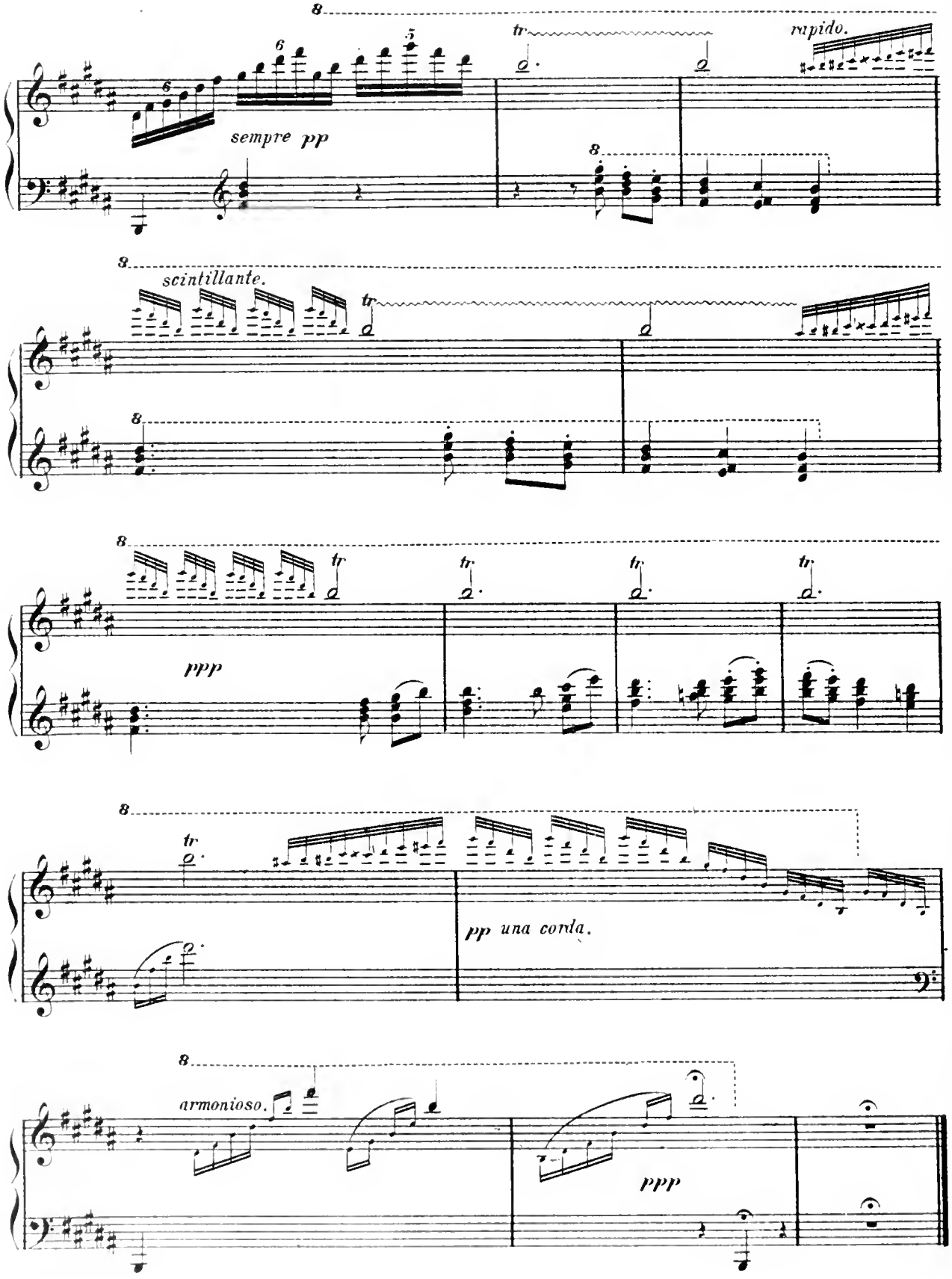

8
m.g.
p ben marcato e sostenuto il canto.
m.d.
espress.
semplice.
cresc.


espress.
pp
ben cantando.
espress.
m.g.
m.g.
ben marcato il canto.
espress.
m.g.


espress.
m.d.
m.g.
marcato.
p
m.g.
espress.
brillante.
pp
espress.

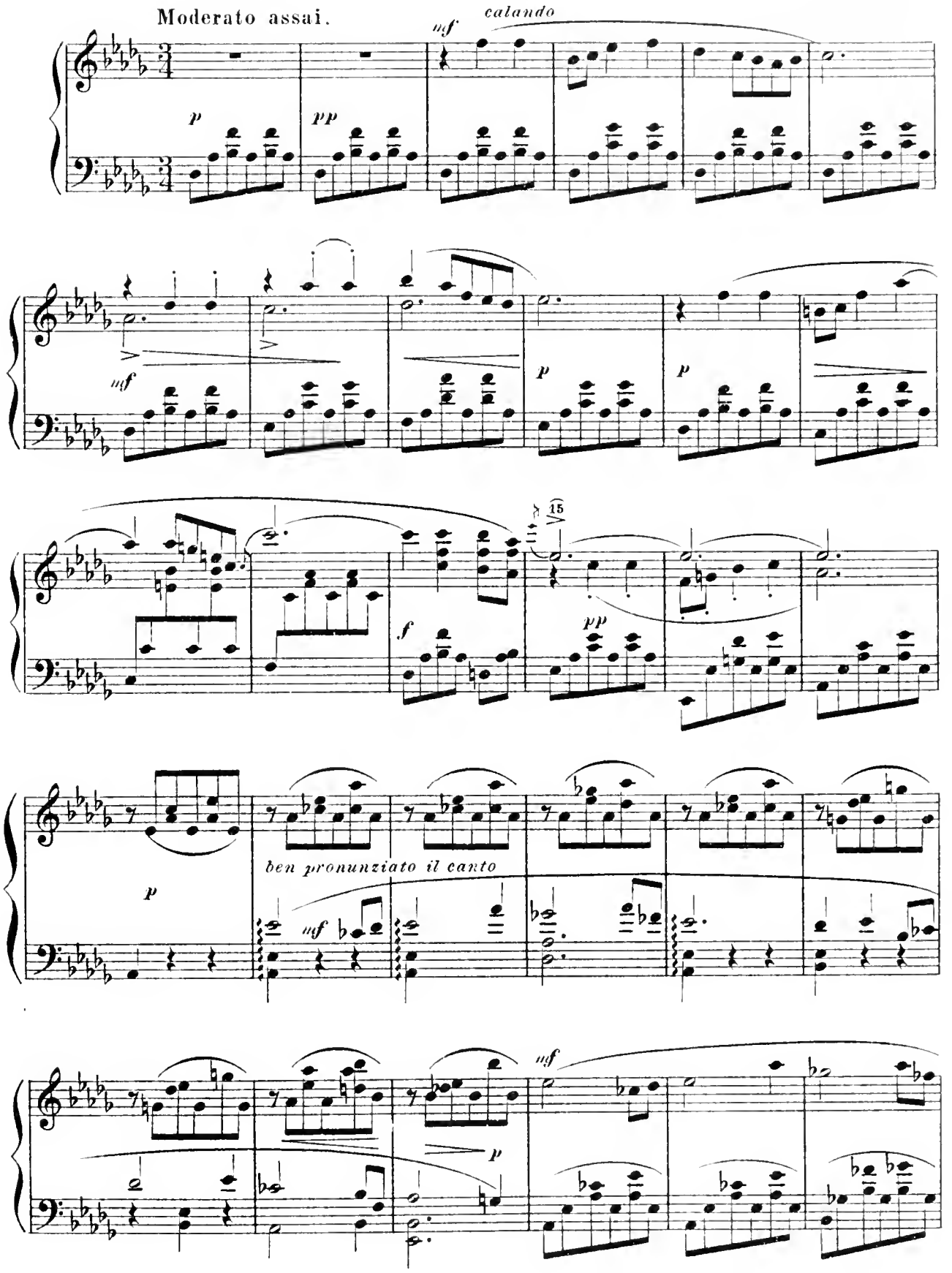

malinconico.
brillante.
elegante.
poco rit.
p
rapido.
pp

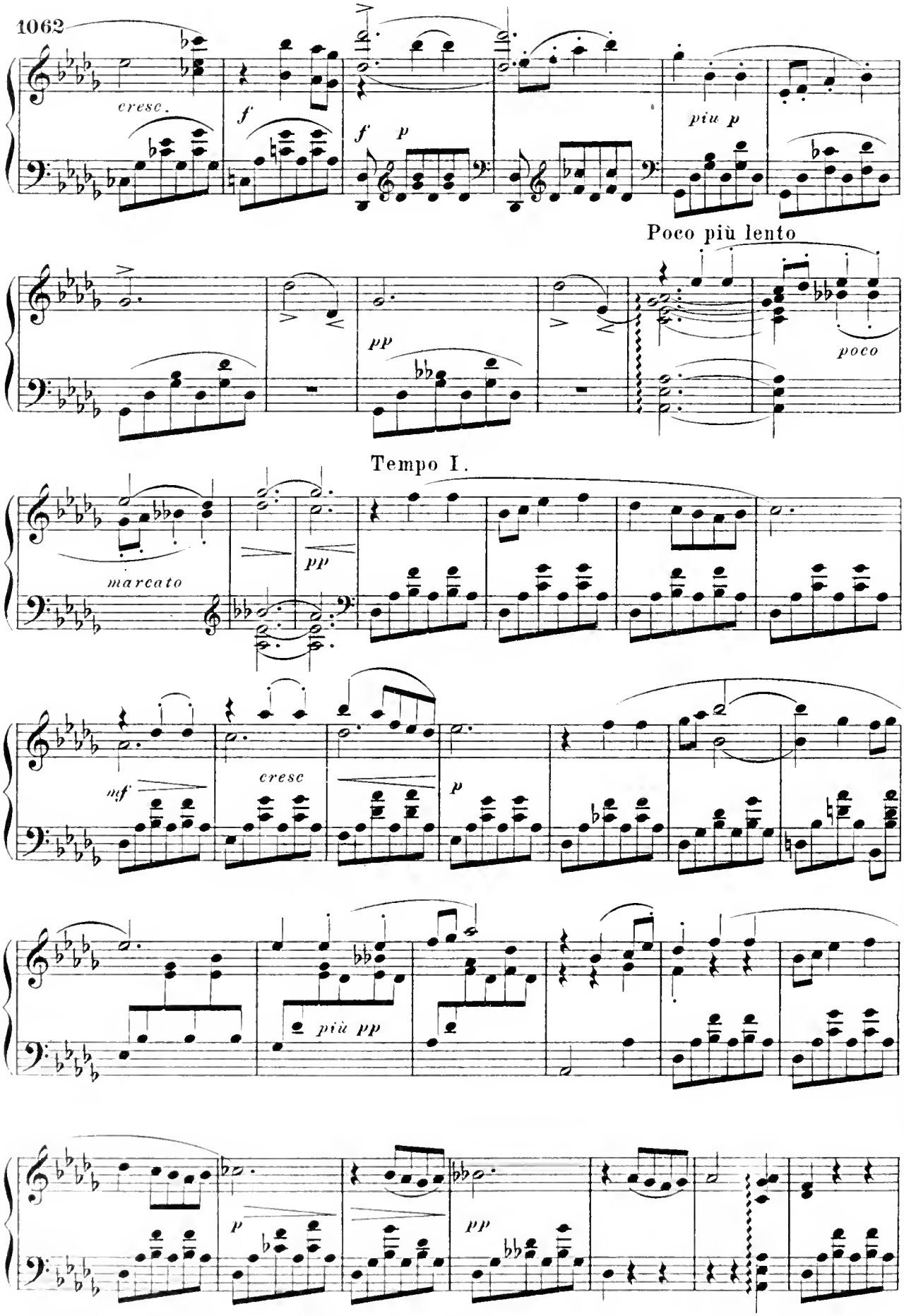

brillante.
poco rit.
rapido.
volante i rapido armonioso.
una corda.
pp

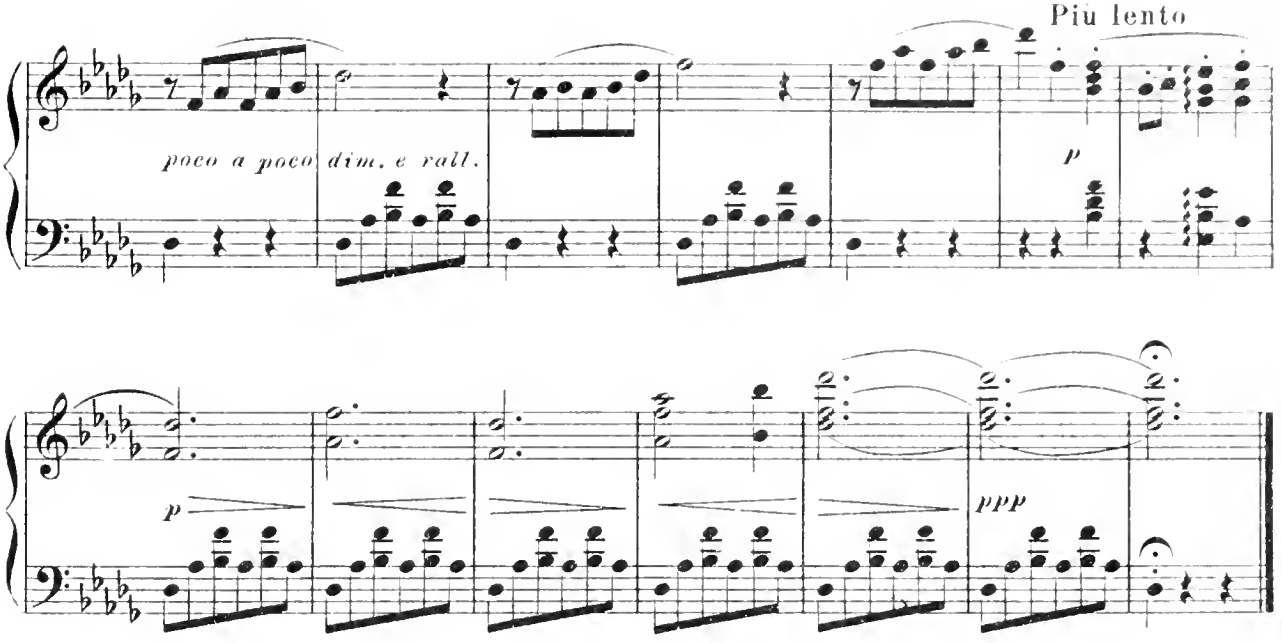

8
6
5
6
sempre pp
tr
rapido.
8
8
scintillante.
tr
8
8
tr
tr
tr
tr
ppp
8
tr
pp una corda.
8
armonioso.
ppp

# Serenade.

G. KARGANOFF.



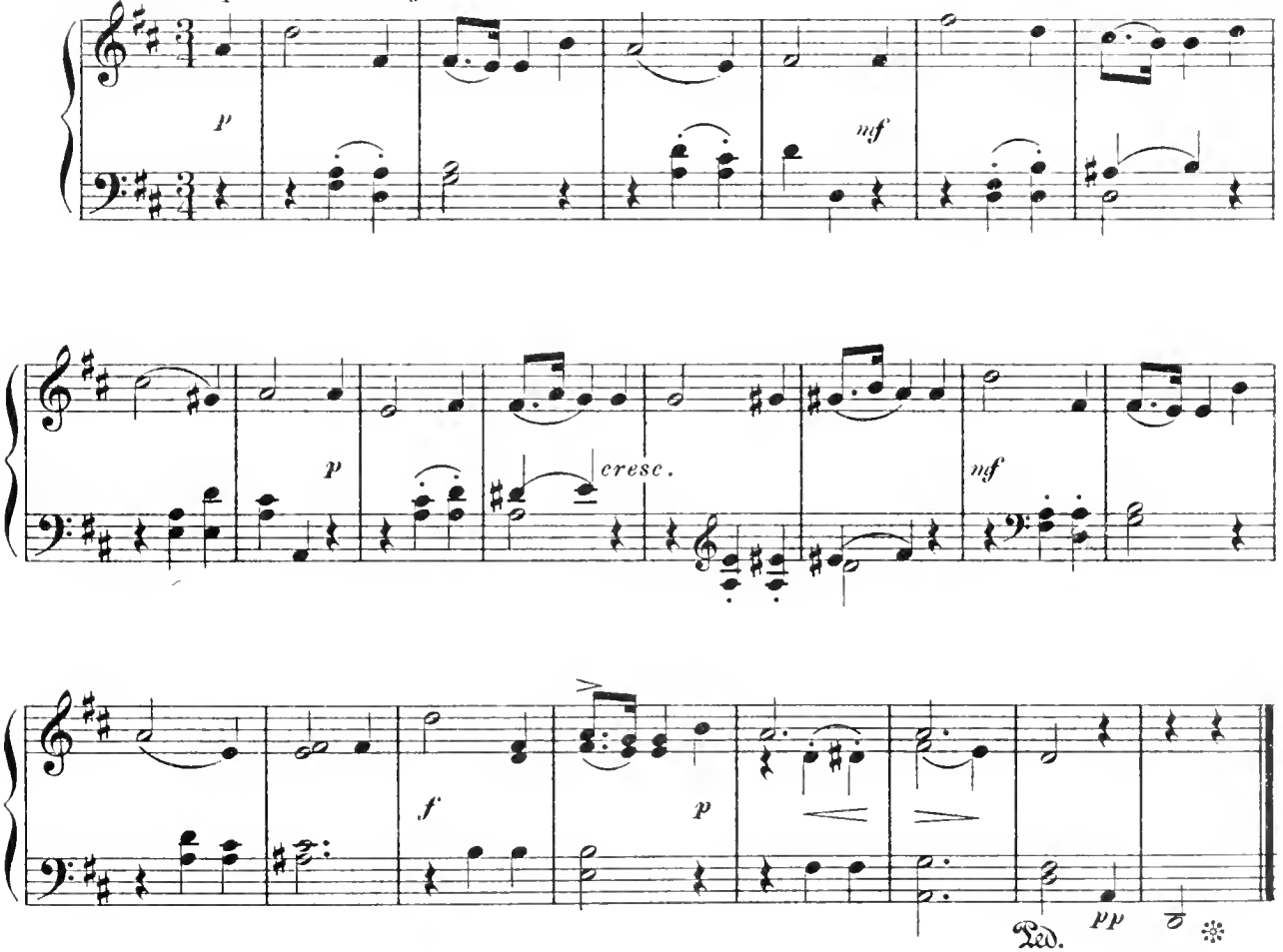

cresc.
f
f
p
più p
Poco più lento
pp
poco
Tempo I.
marcato
pp
mf
cresc
p
più pp
p
pp




# Ade, Auf Wiedersehn.

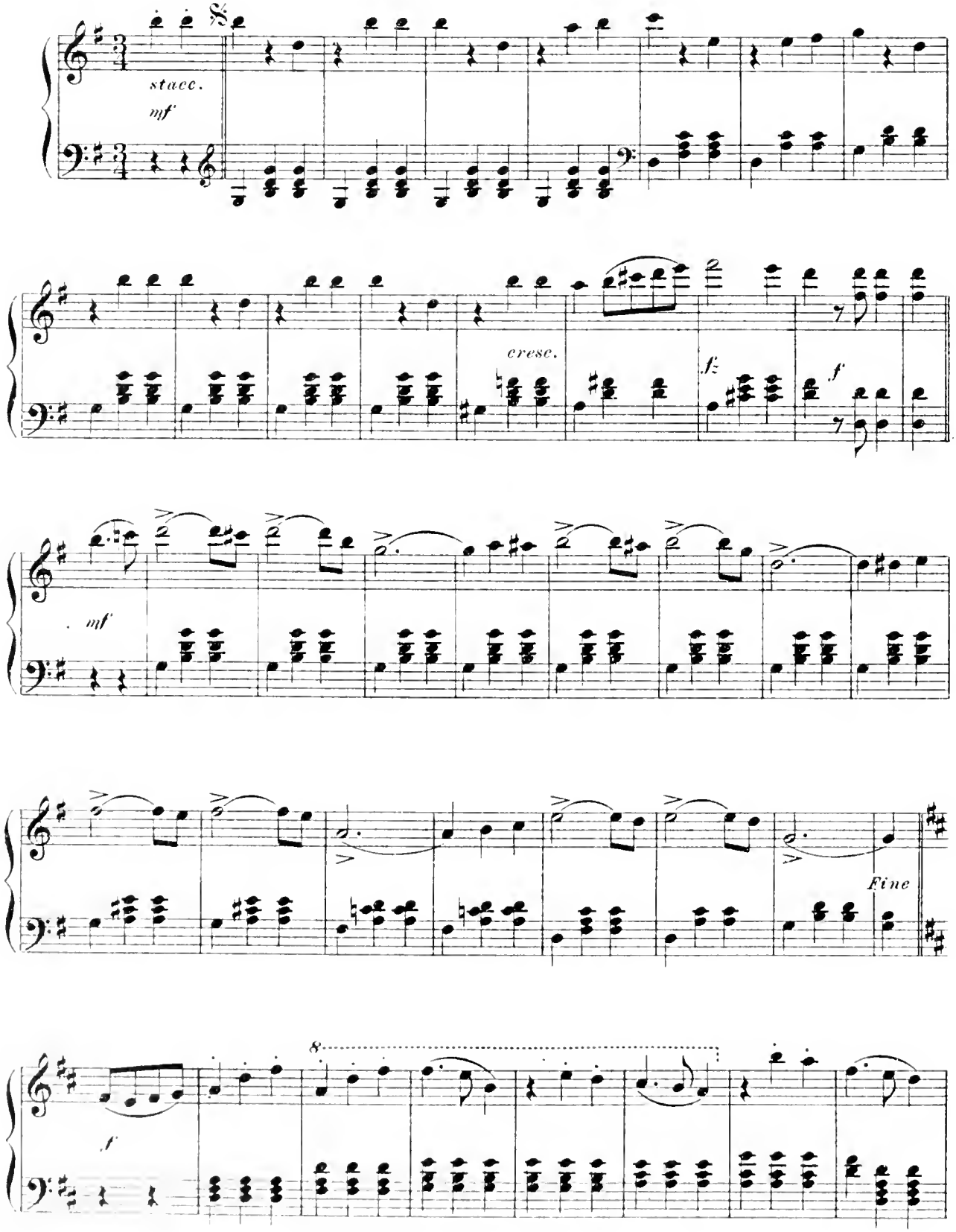
Andante.
*Simple and Kindly.*

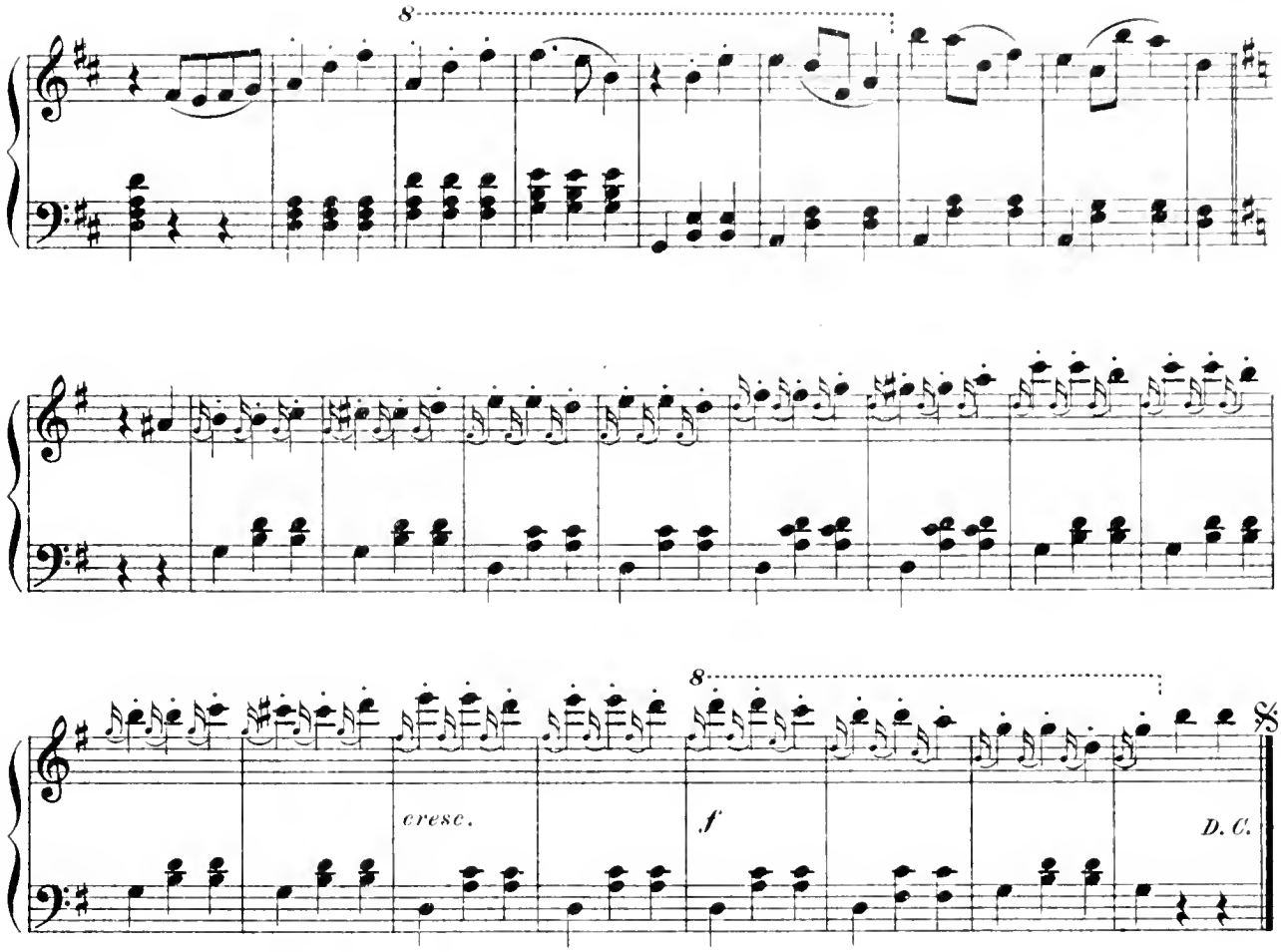
REINECKE.



# Morning Star Waltz.

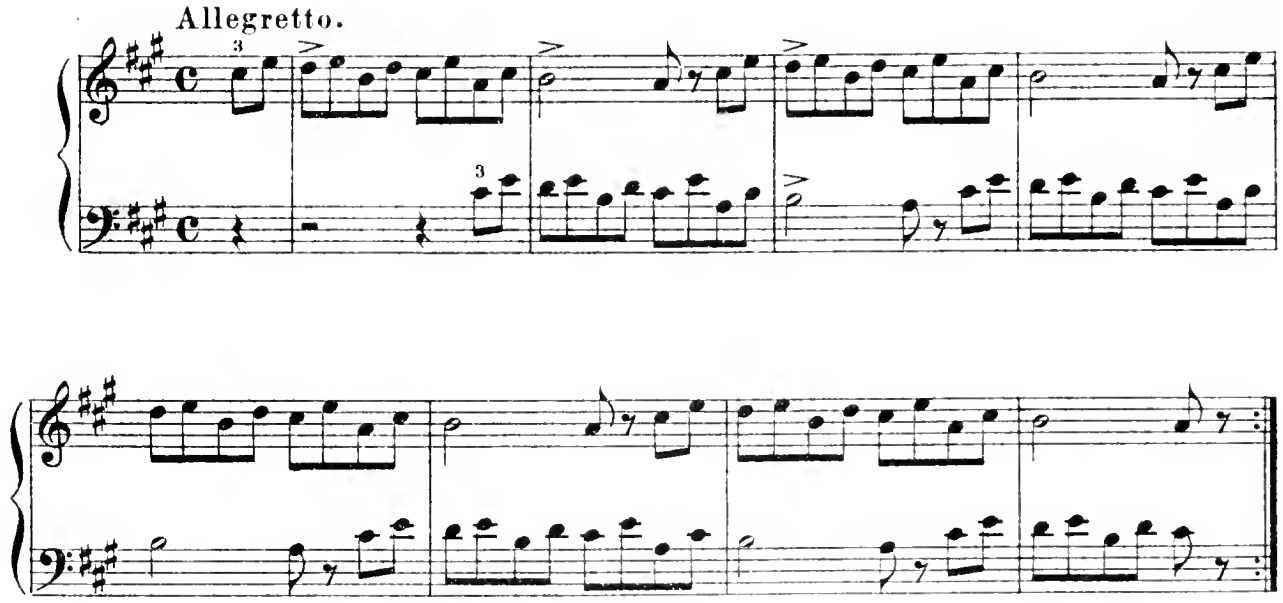
LANNER.





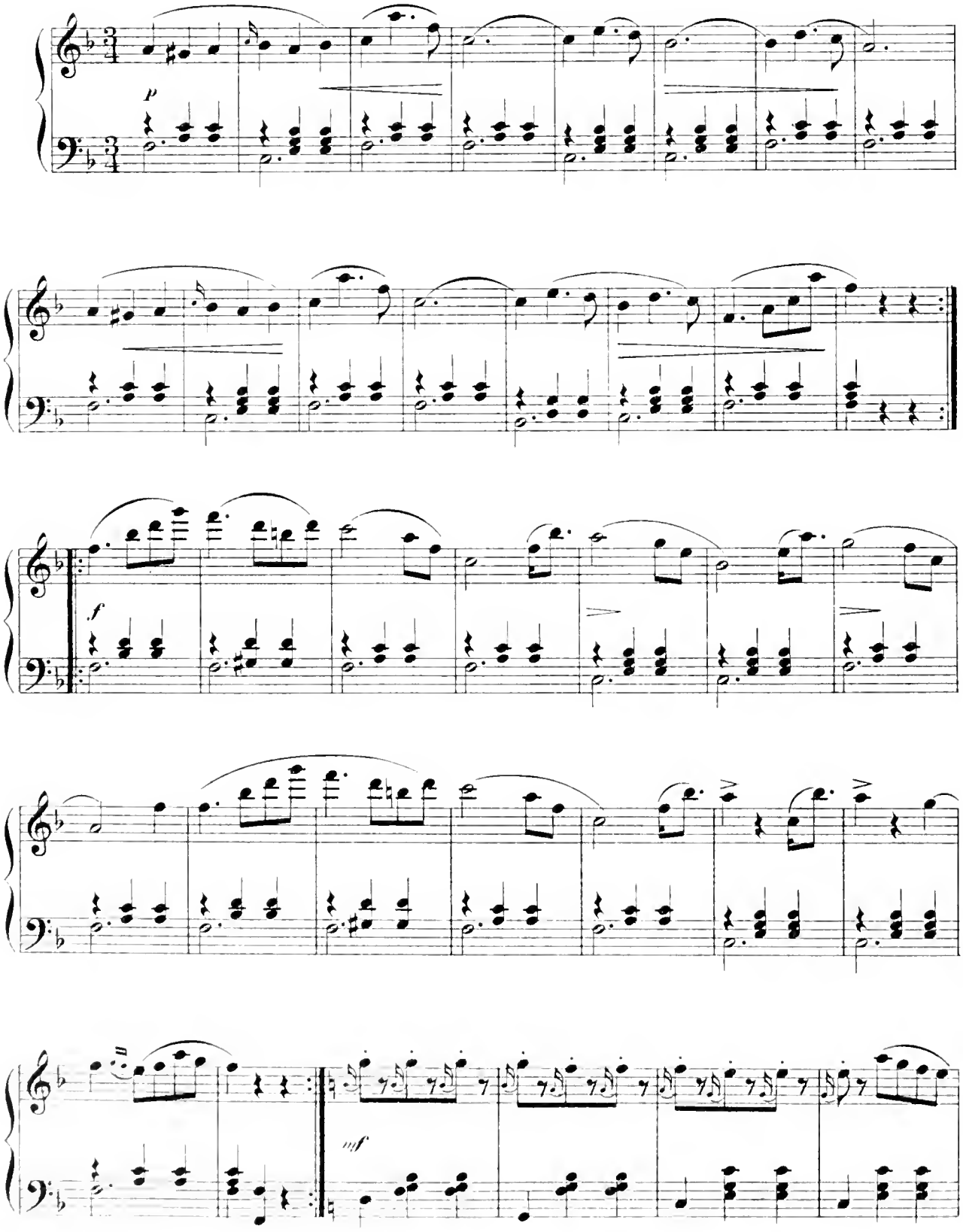

# A Little Canon.

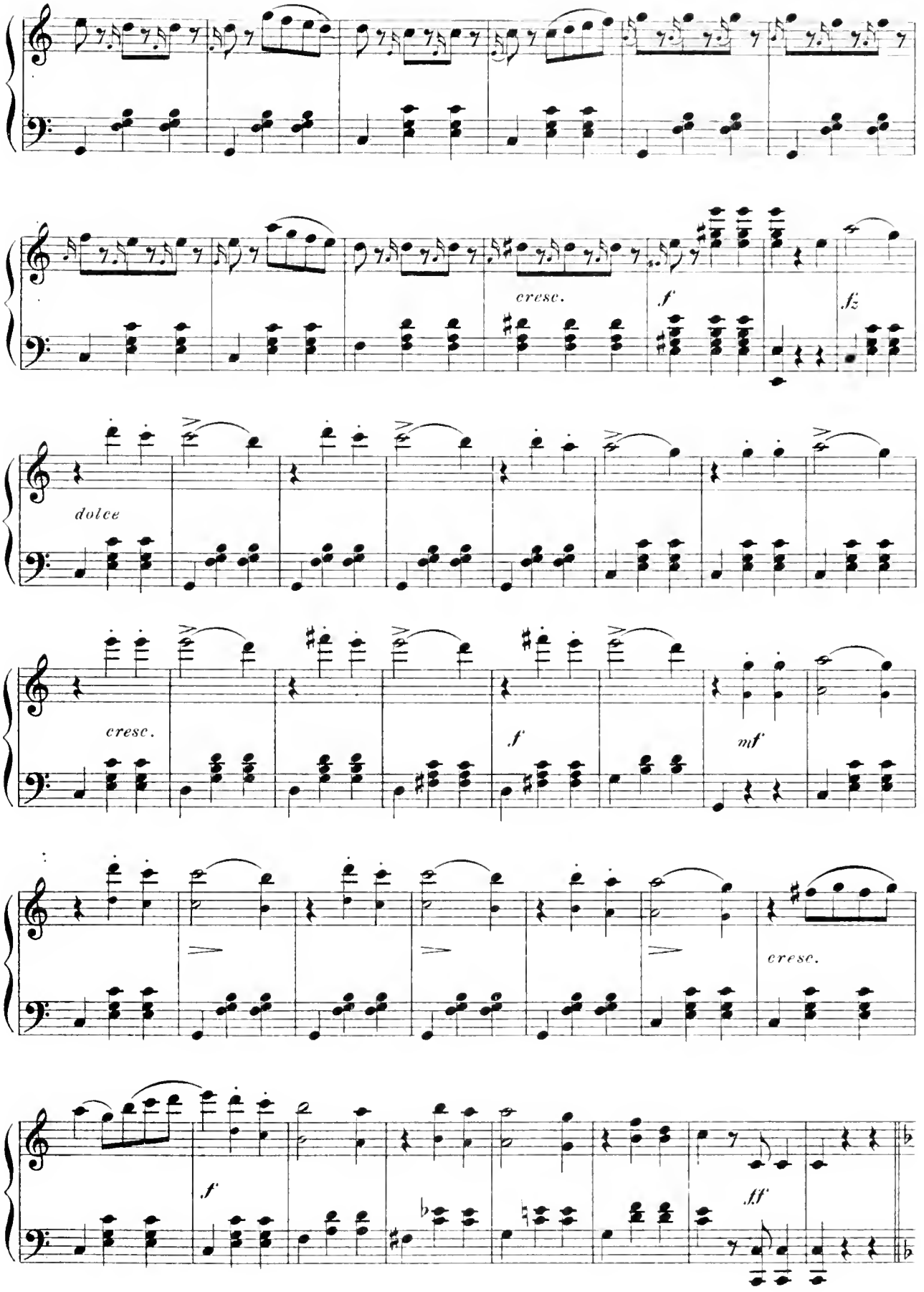
M. K. KUNZ.

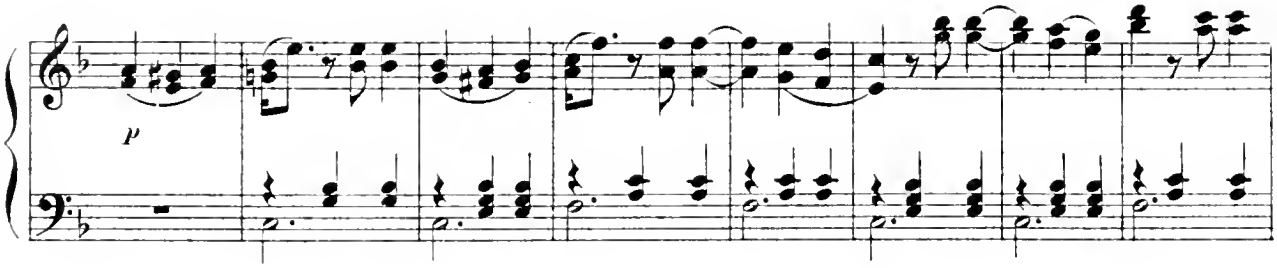


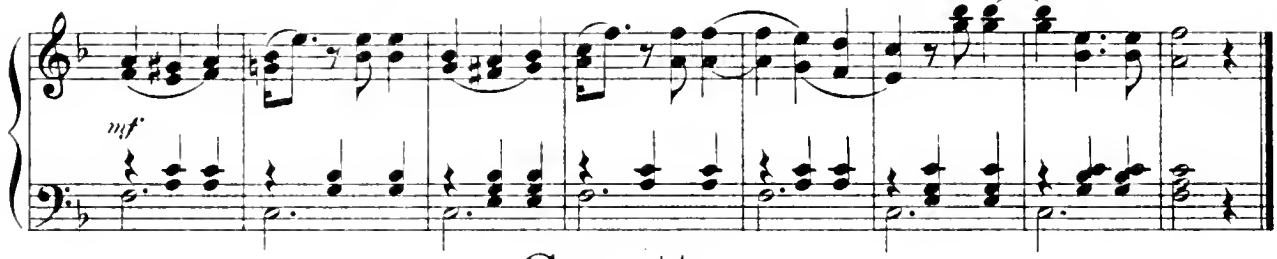
# Evening Star Waltz.

LANNER




cresc.
f
fz
dolce
cresc.
f
mf
cresc.
f
ff

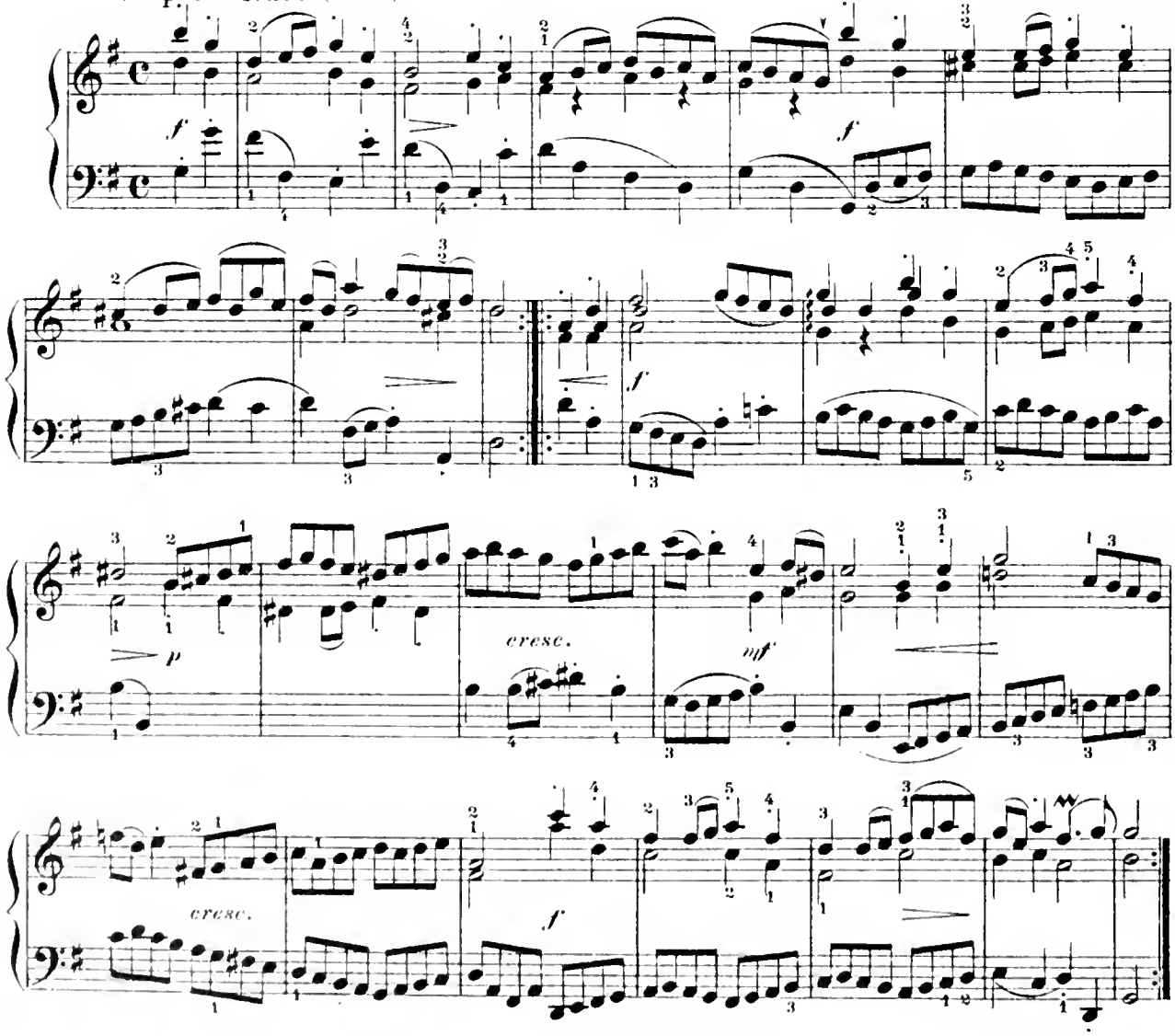



# Gavotte.

Un poco vivace. (♩ = 88.)

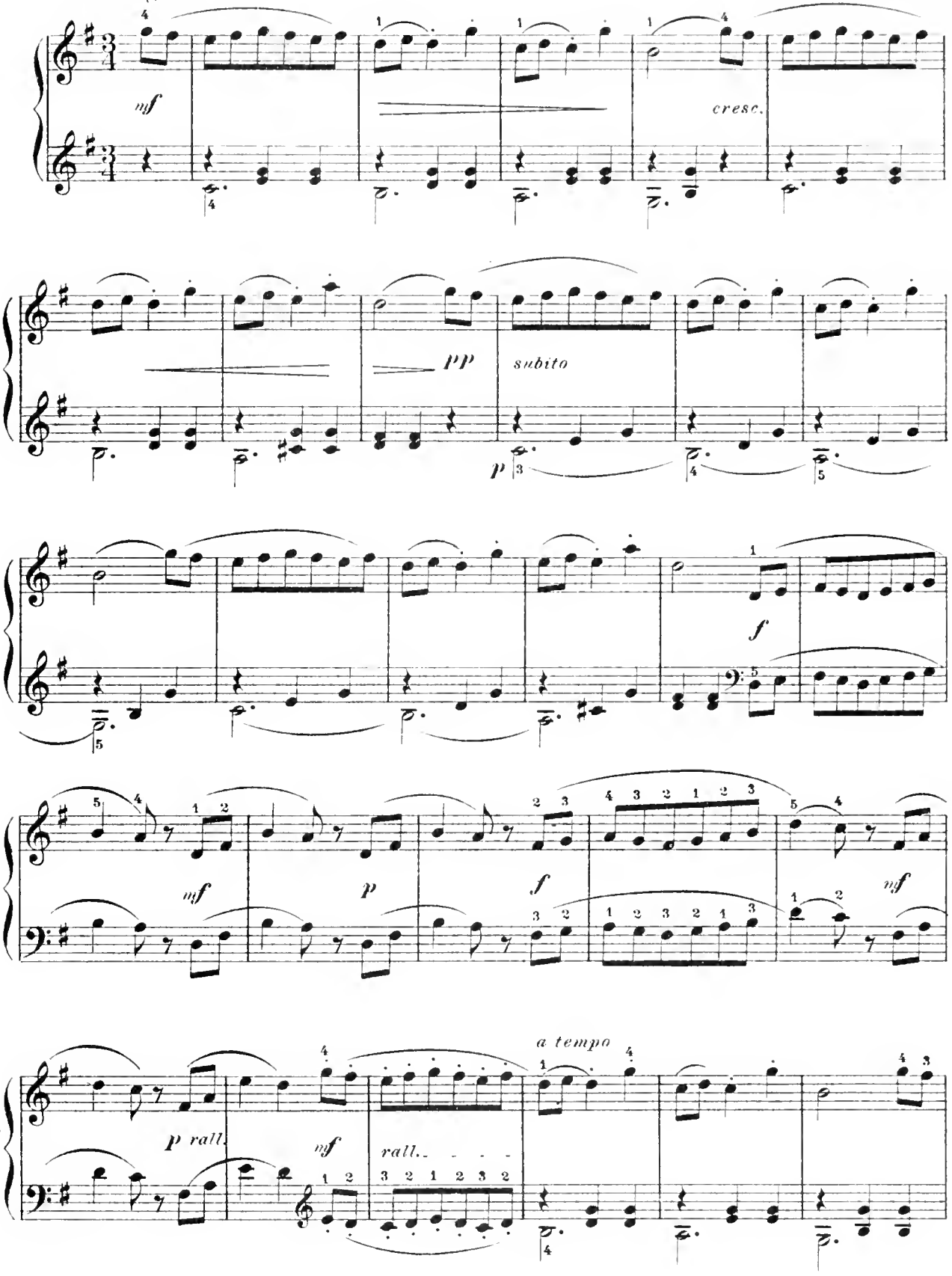
J. S. BACH.

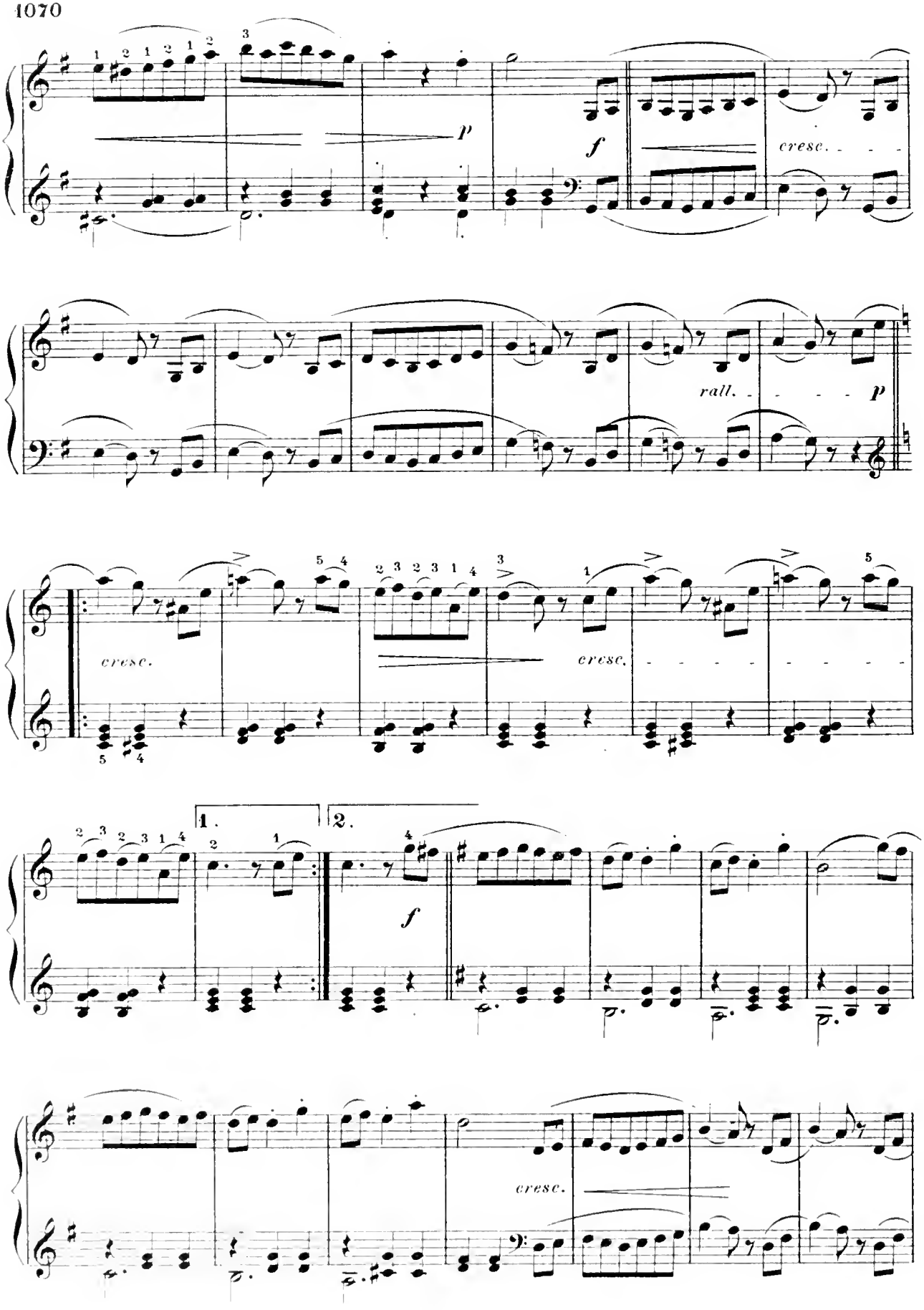


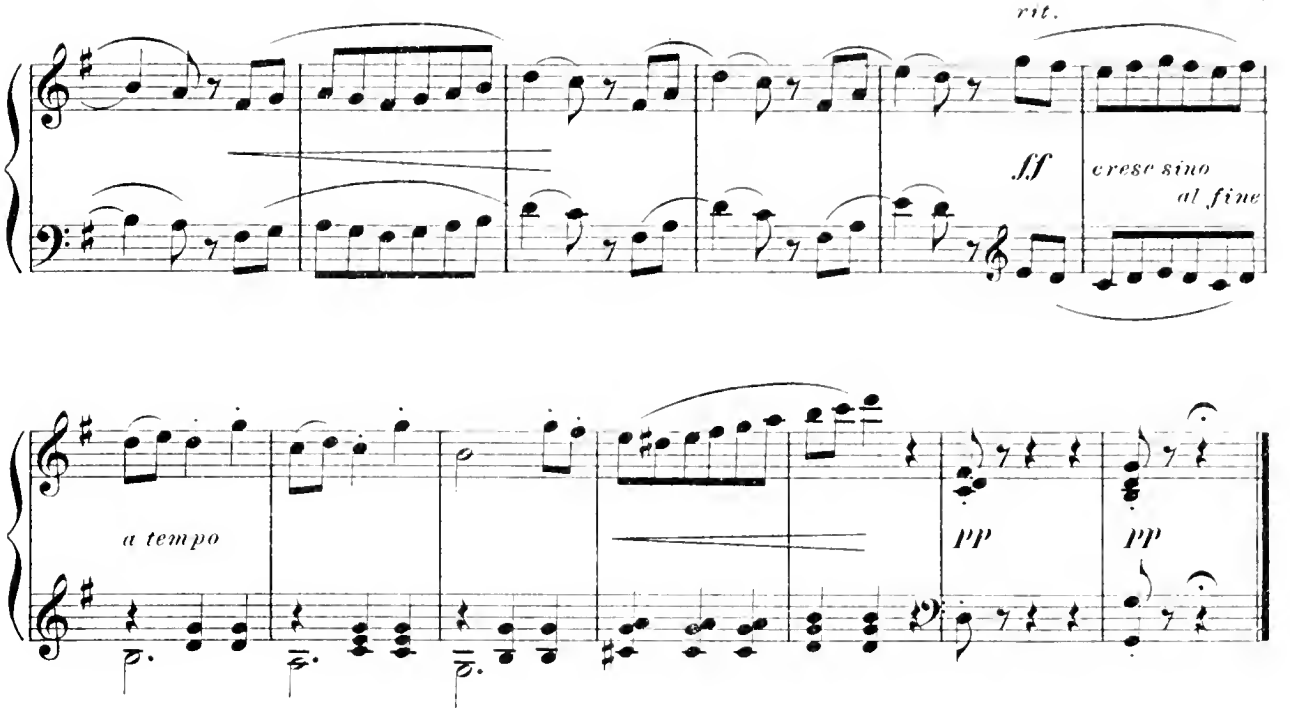
# Early Morn.

PIETRO LANCIANI.

Allegro moderato.



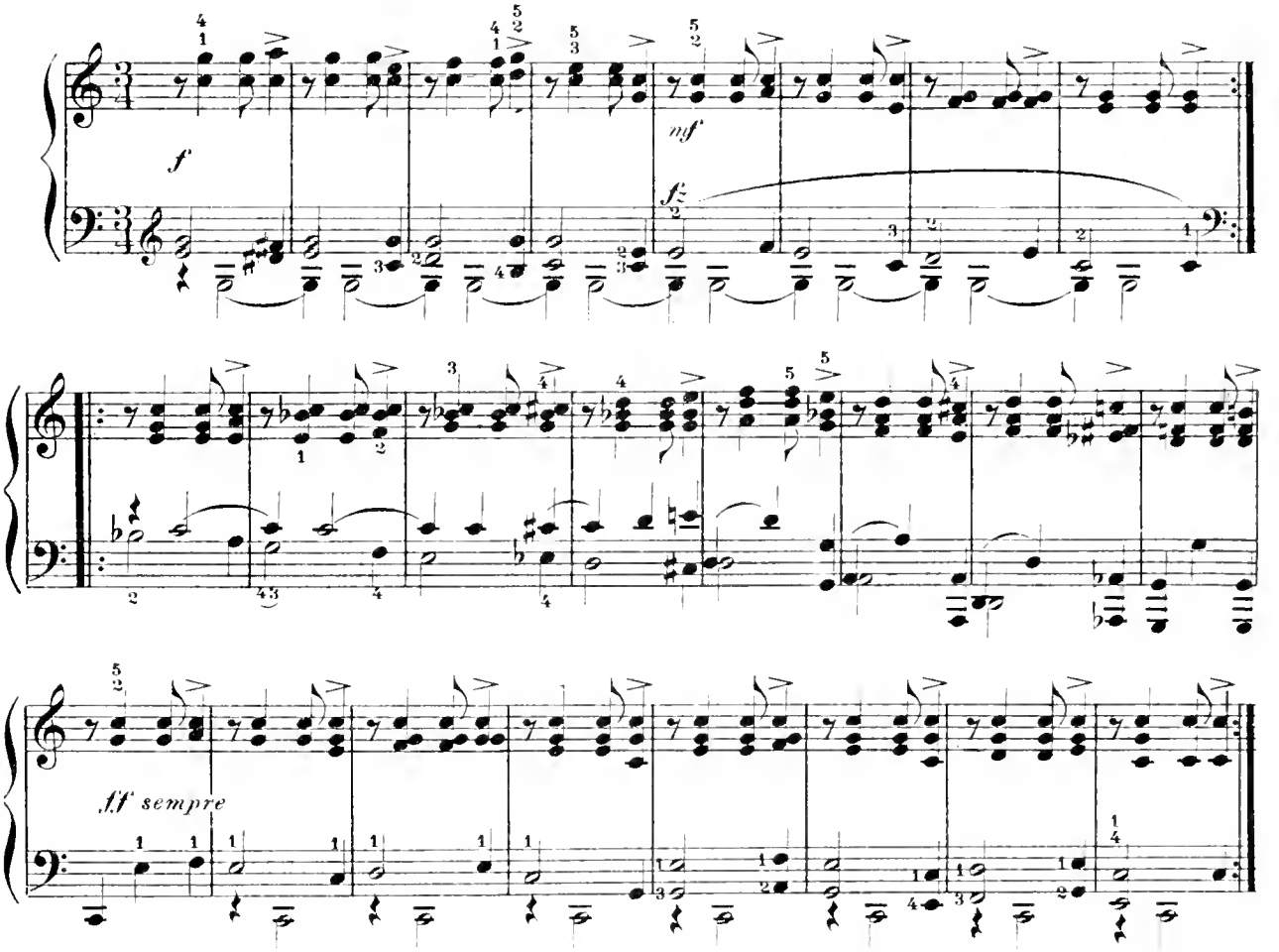

p
f
cresc.
rall.
p
cresc.
cresc.
1.
2.
f
cresc.




# The Knight of the Hobby-horse.

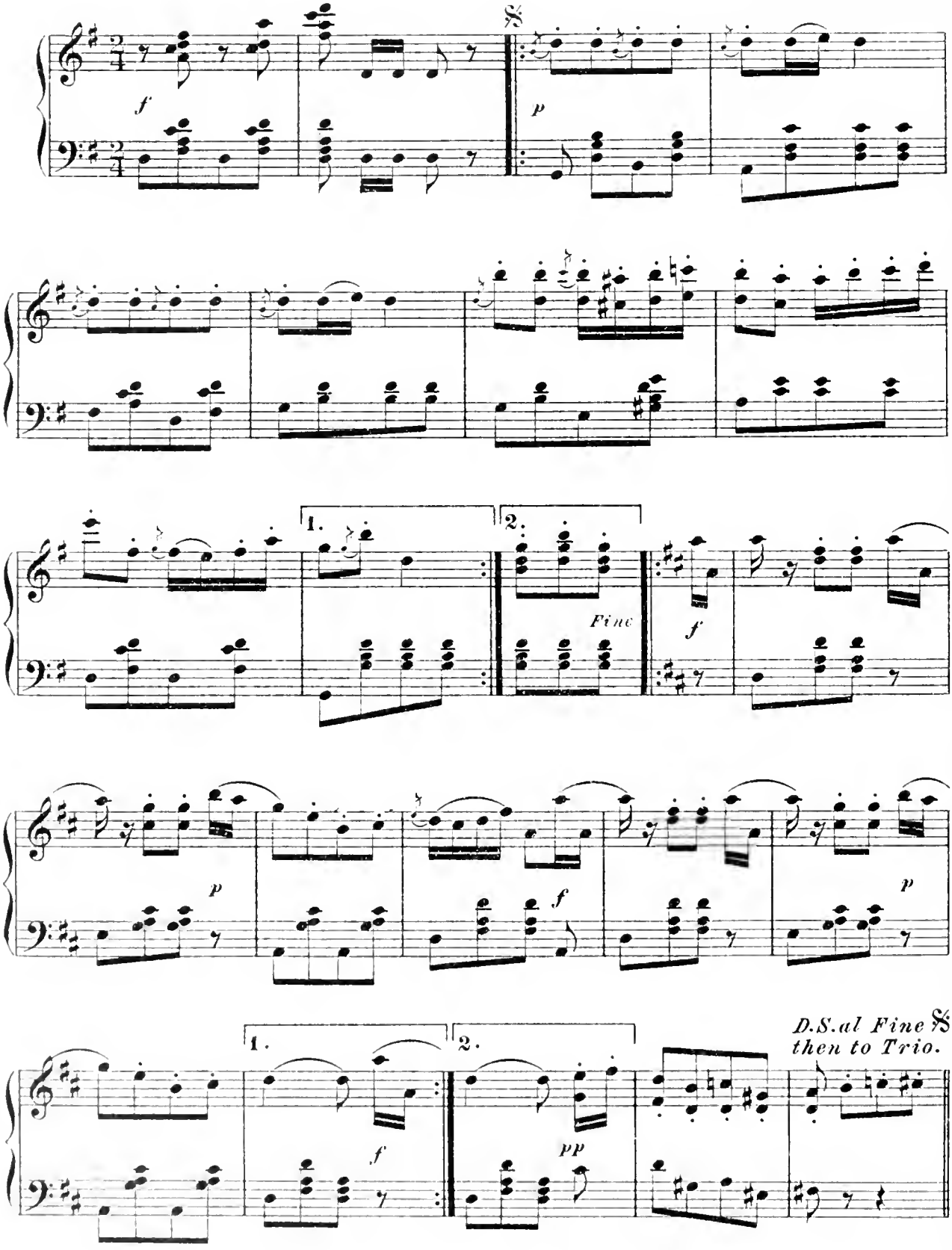
Allegro con brio. (♩ = 88)

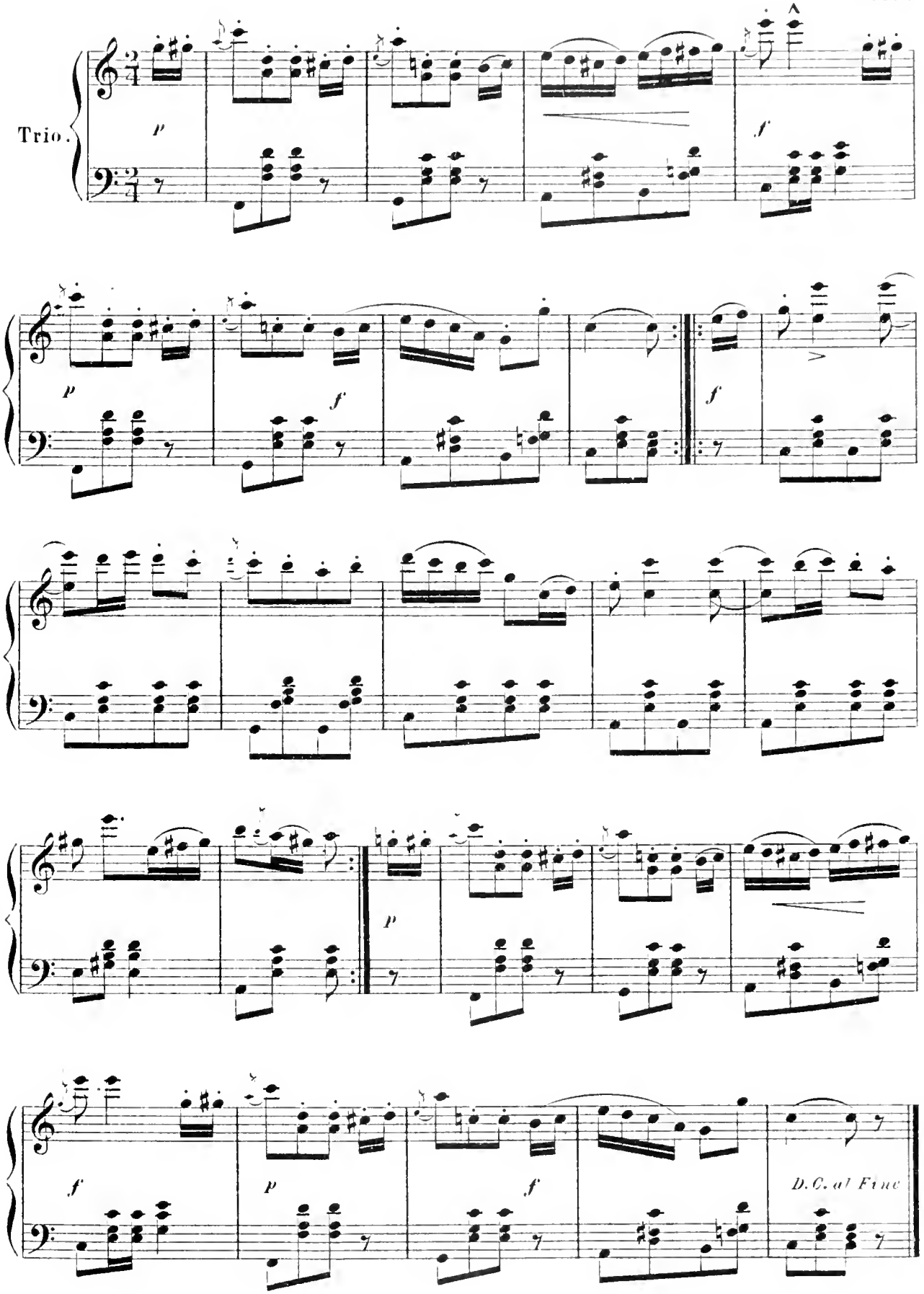
ROBT. SCHUMANN.



# Sans Souci Polka.

JOHANN STRAUSS.

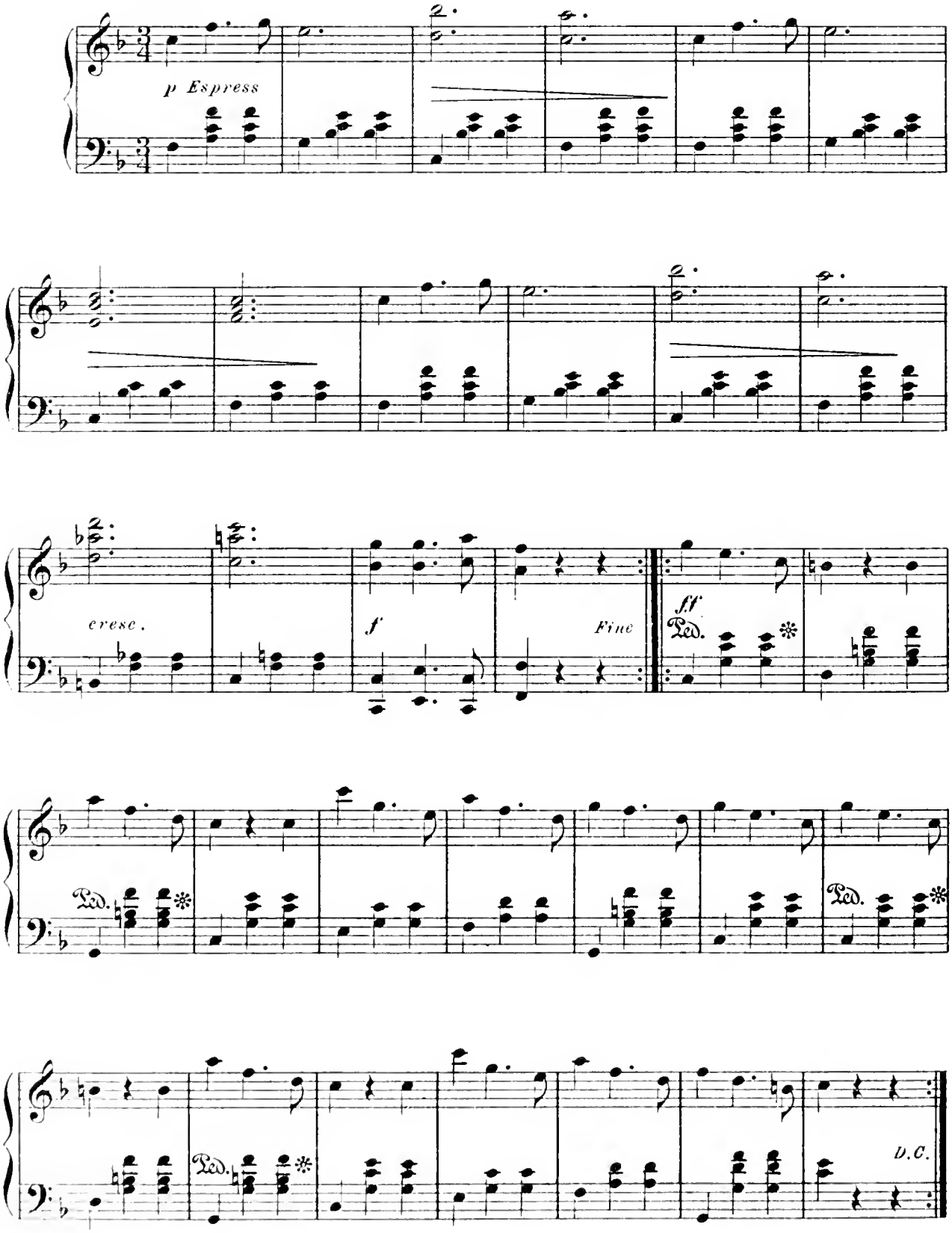


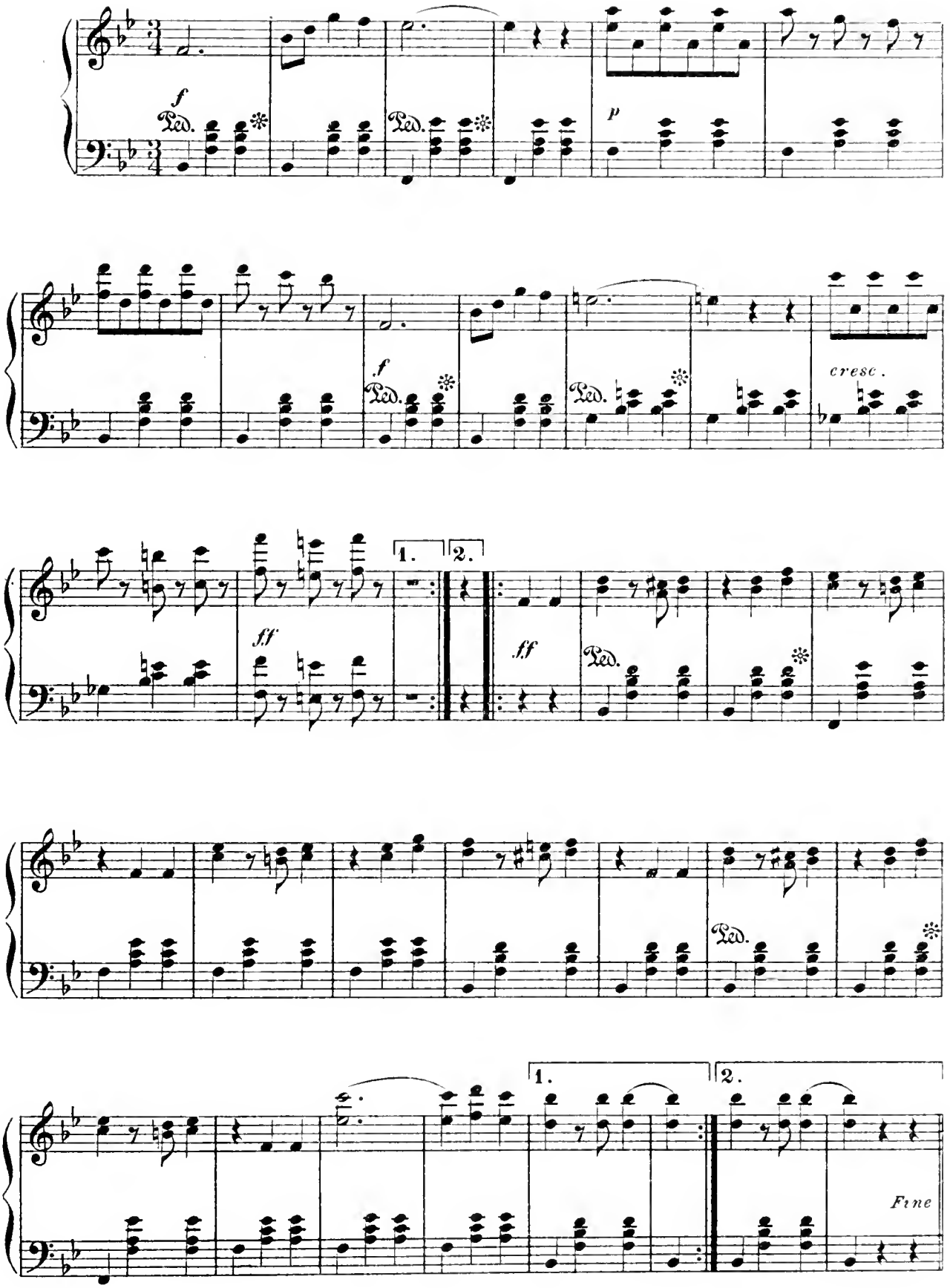

Trio.
p
f
p
f
f
p
f
p
f
D.C. al Fine

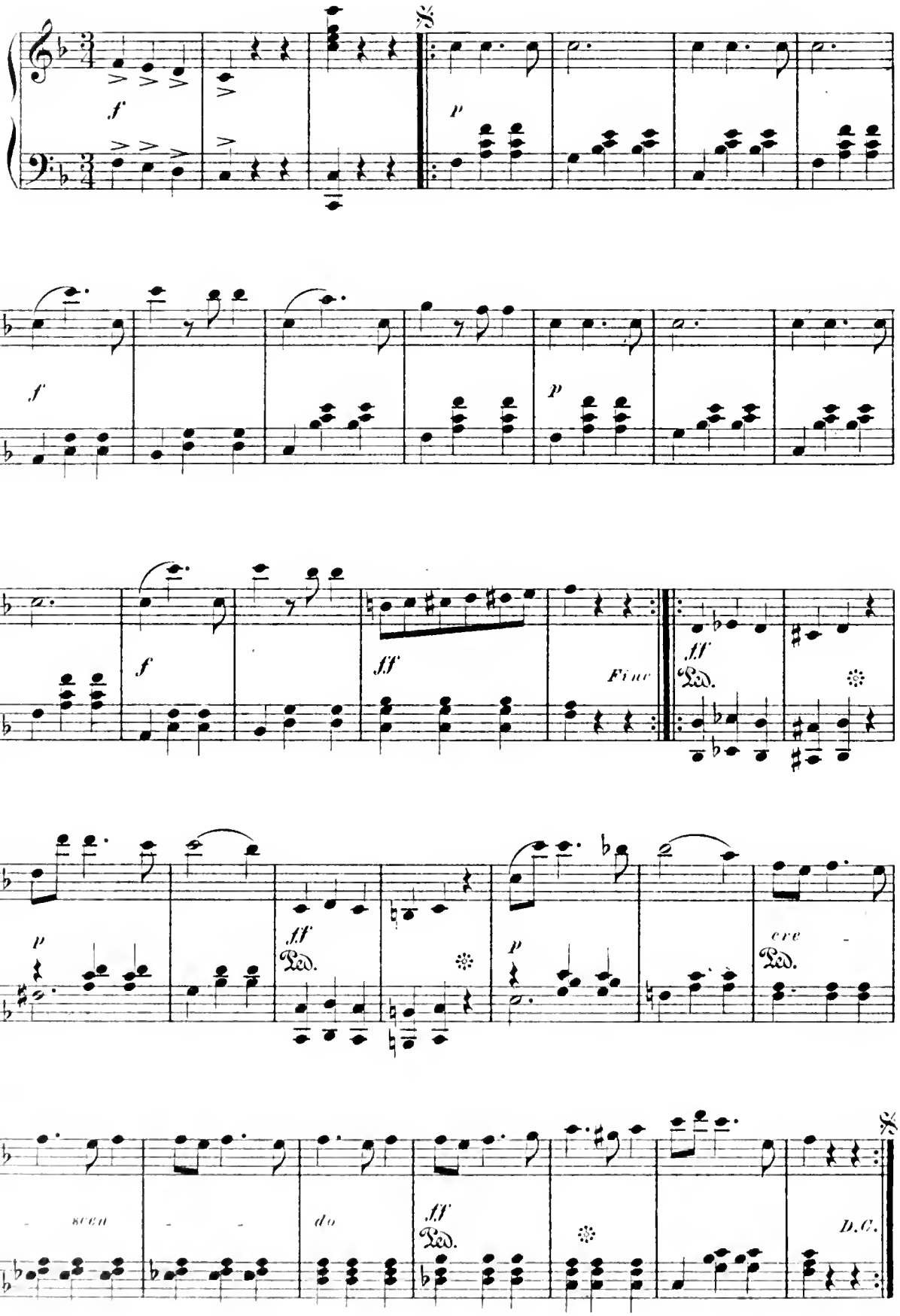
# The Peri Waltzes.

CHARLES D'ALBERT.

Waltz.



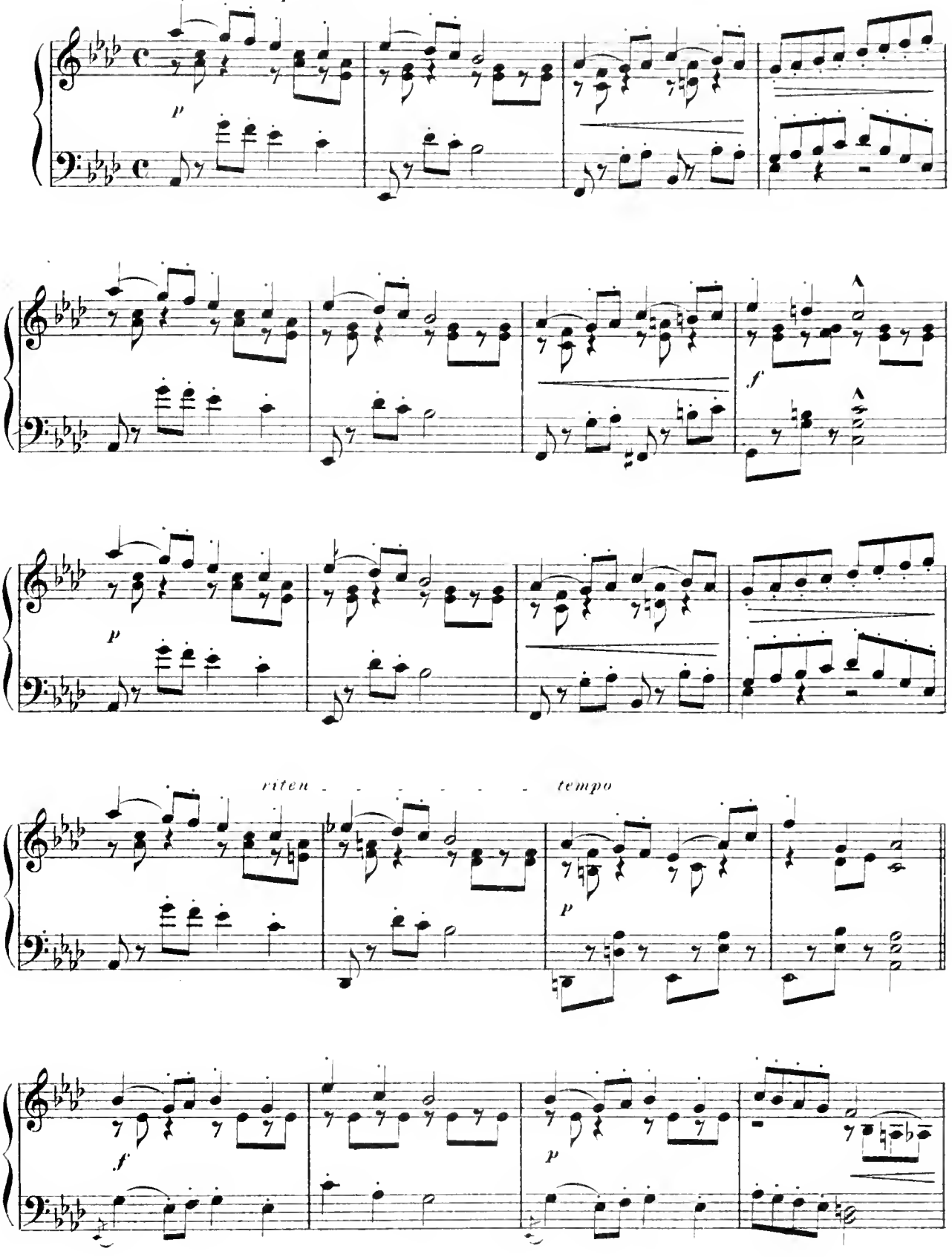

f
Ped.
Ped.
p
f
Ped.
Ped.
cresc.
1.
2.
ff
ff
Ped.
Ped.
1.
2.
Fine

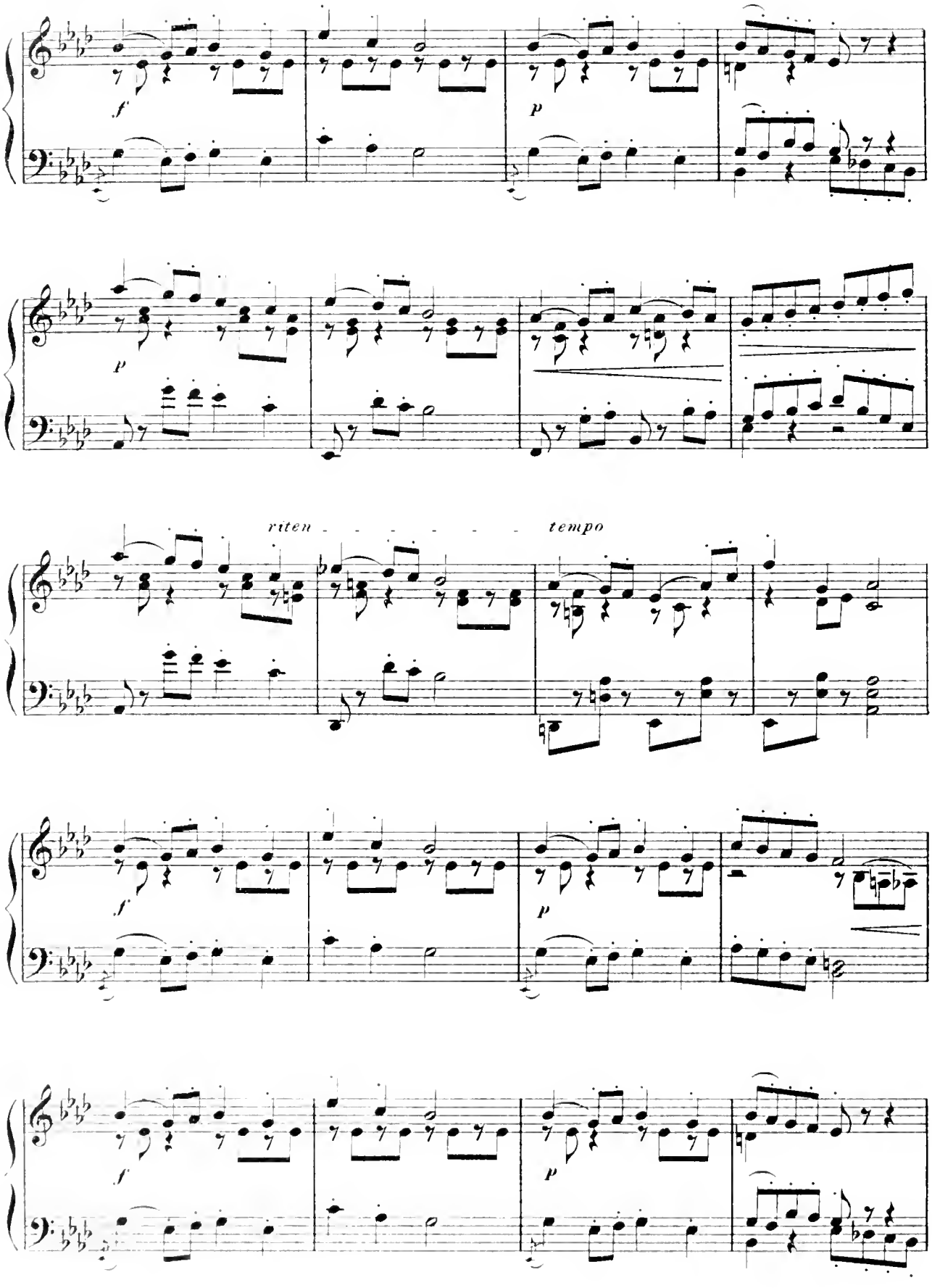

f
p
f
p
f
ff
Fine
ff
Ped.
p
ff
Ped.
p
cre
Ped.
scen
do
ff
Ped.
D.C.

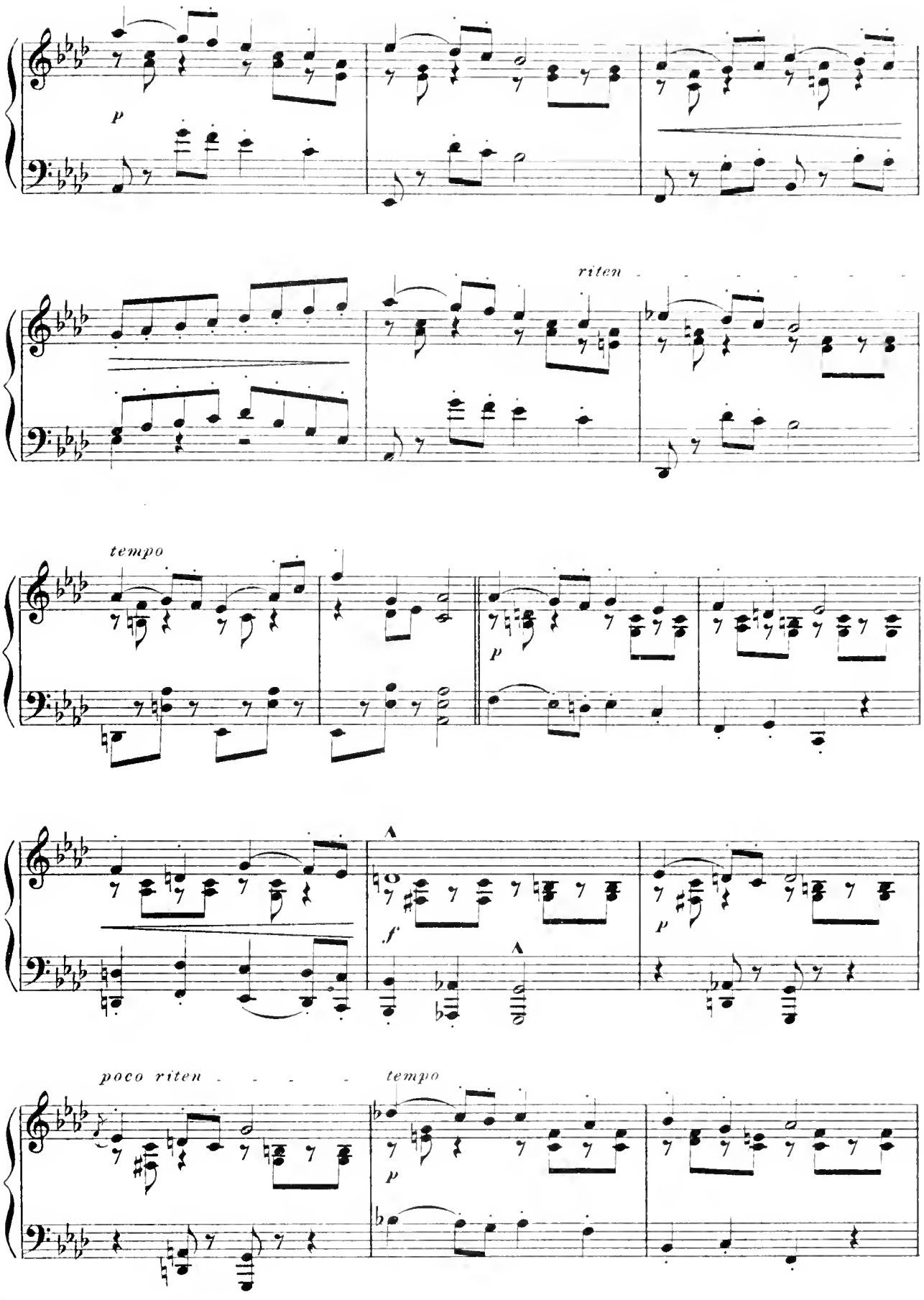
# Cabaletta.

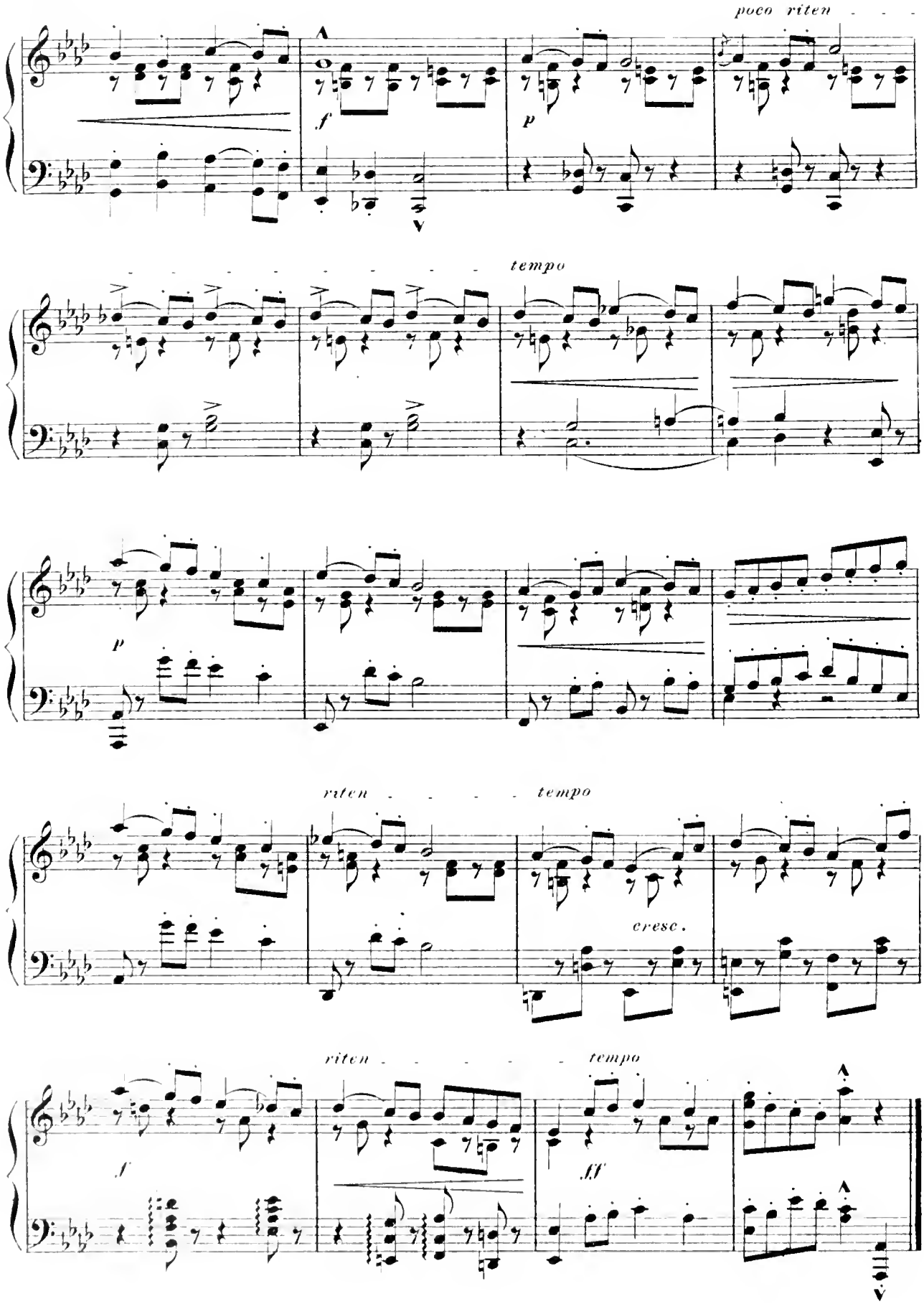
THEODORE LACK.

Allegro con spirito.




f
p
p
riten
tempo
f
p
f
p


p
riten
tempo
p
f
p
poco riten
tempo
p

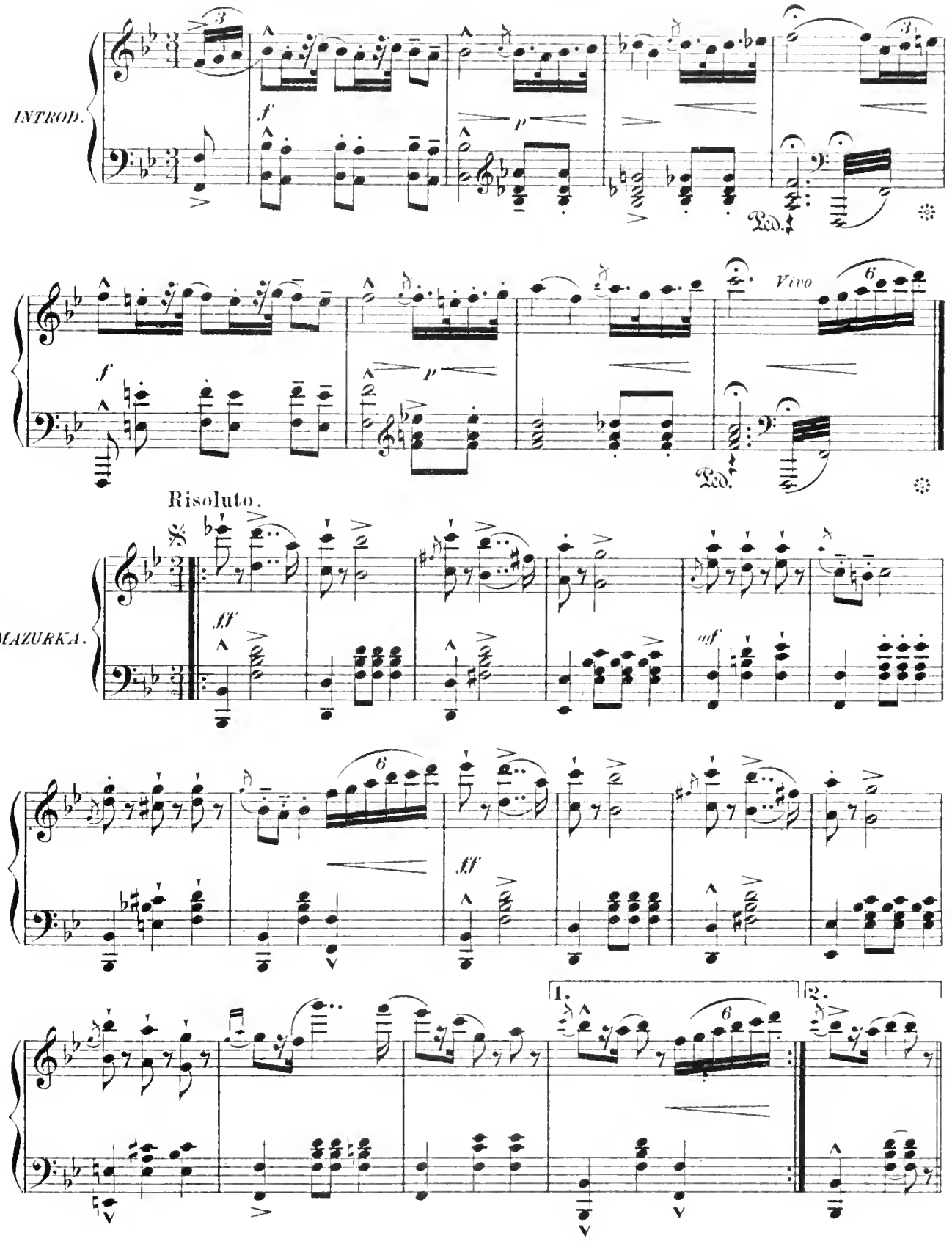

poco riten
f
p
tempo
p
riten
tempo
cresc.
riten
tempo
f
ff

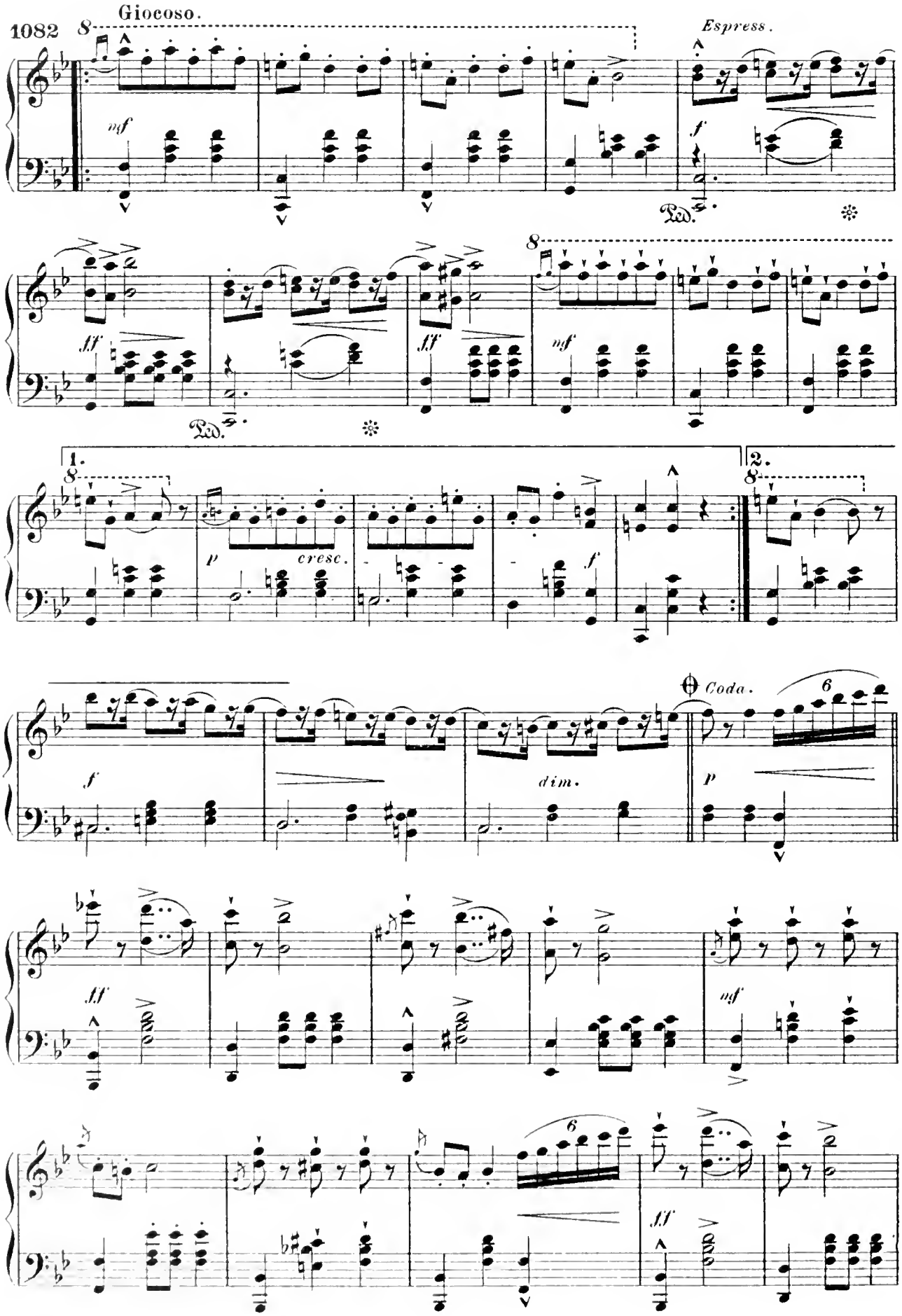
# La Tzigane.

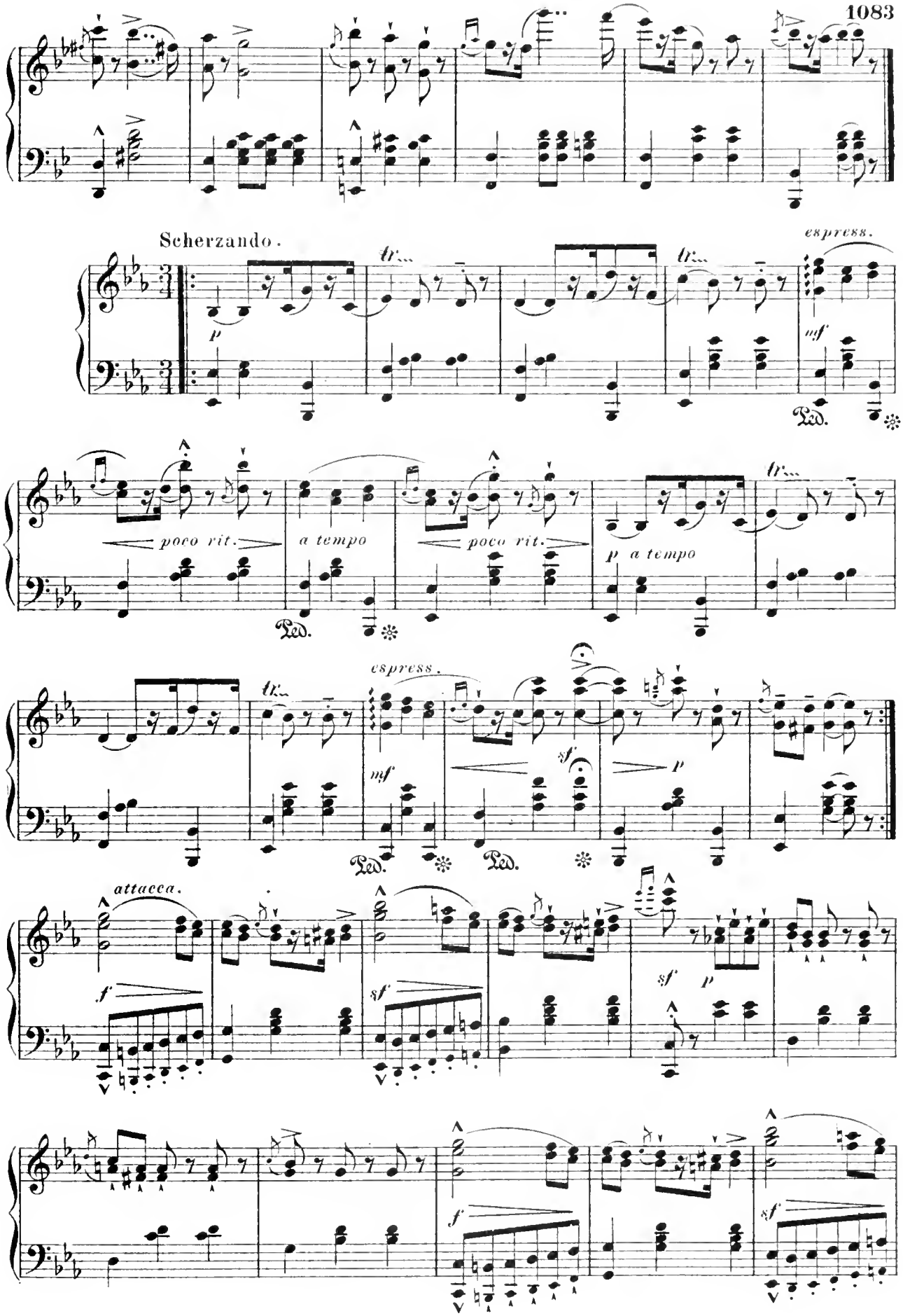
## Mazurka.

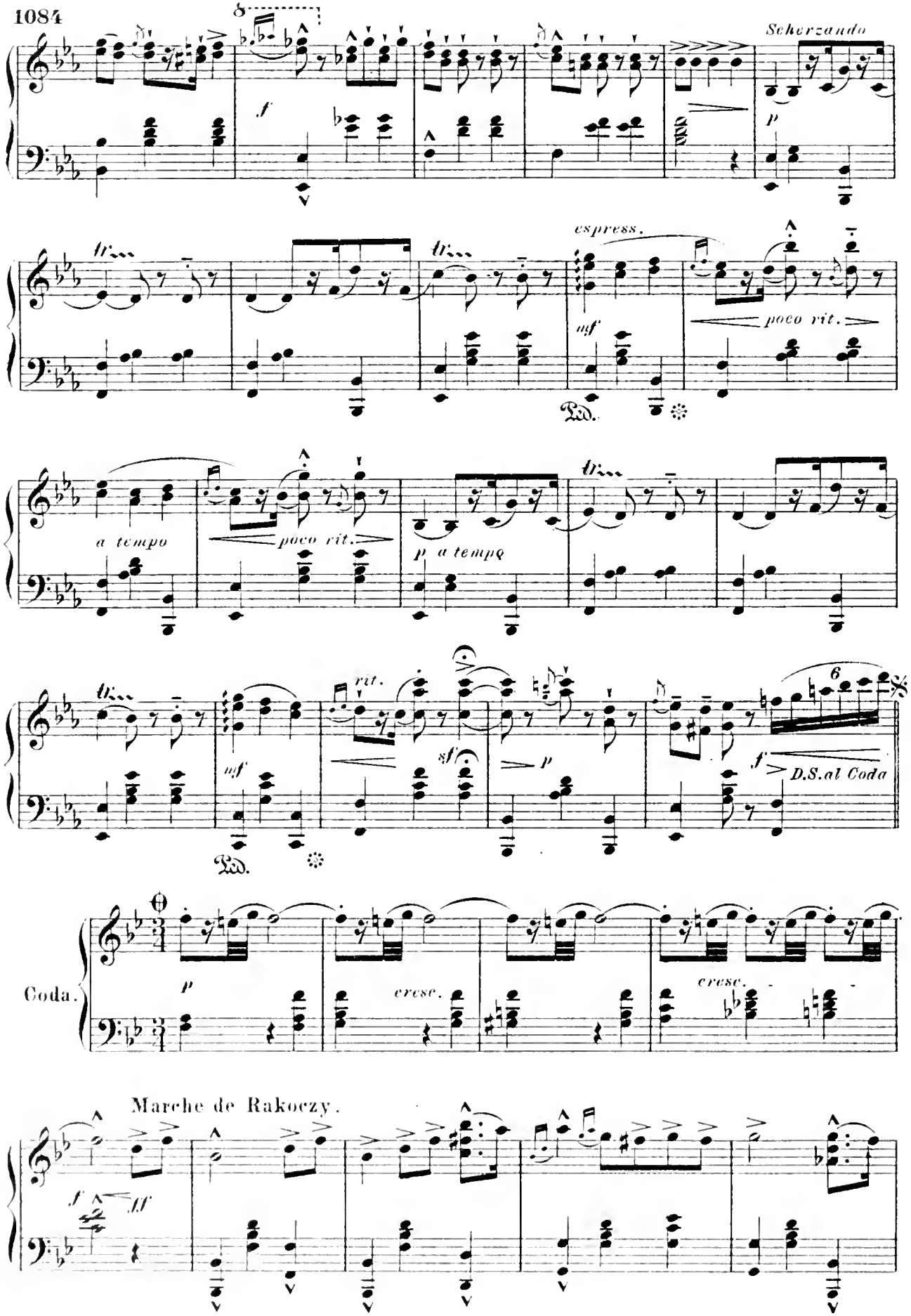
LOUIS GANNE.

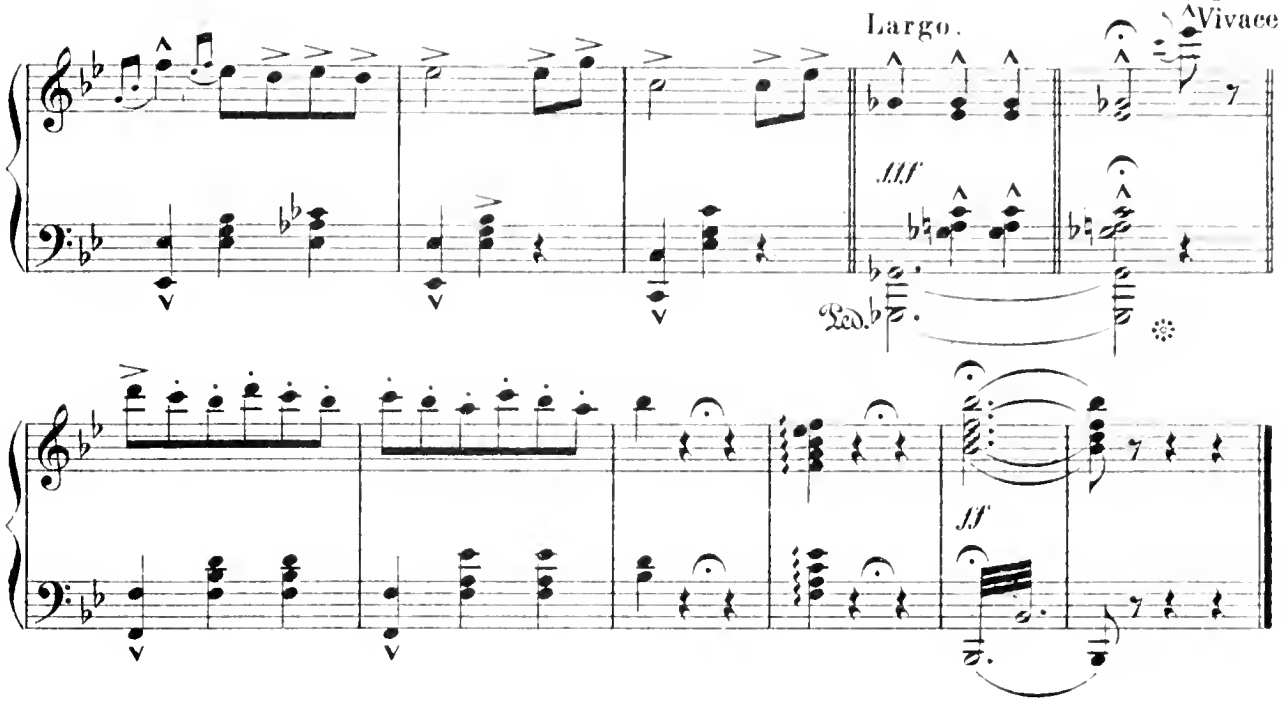
Moderato e energico. ♩=92.




Giocoso.
Espress.
mf
f
Ped.
ff
mf
1.
2.
p
cresc.
f
Coda.
6
dim.
p
ff
mf
6
ff

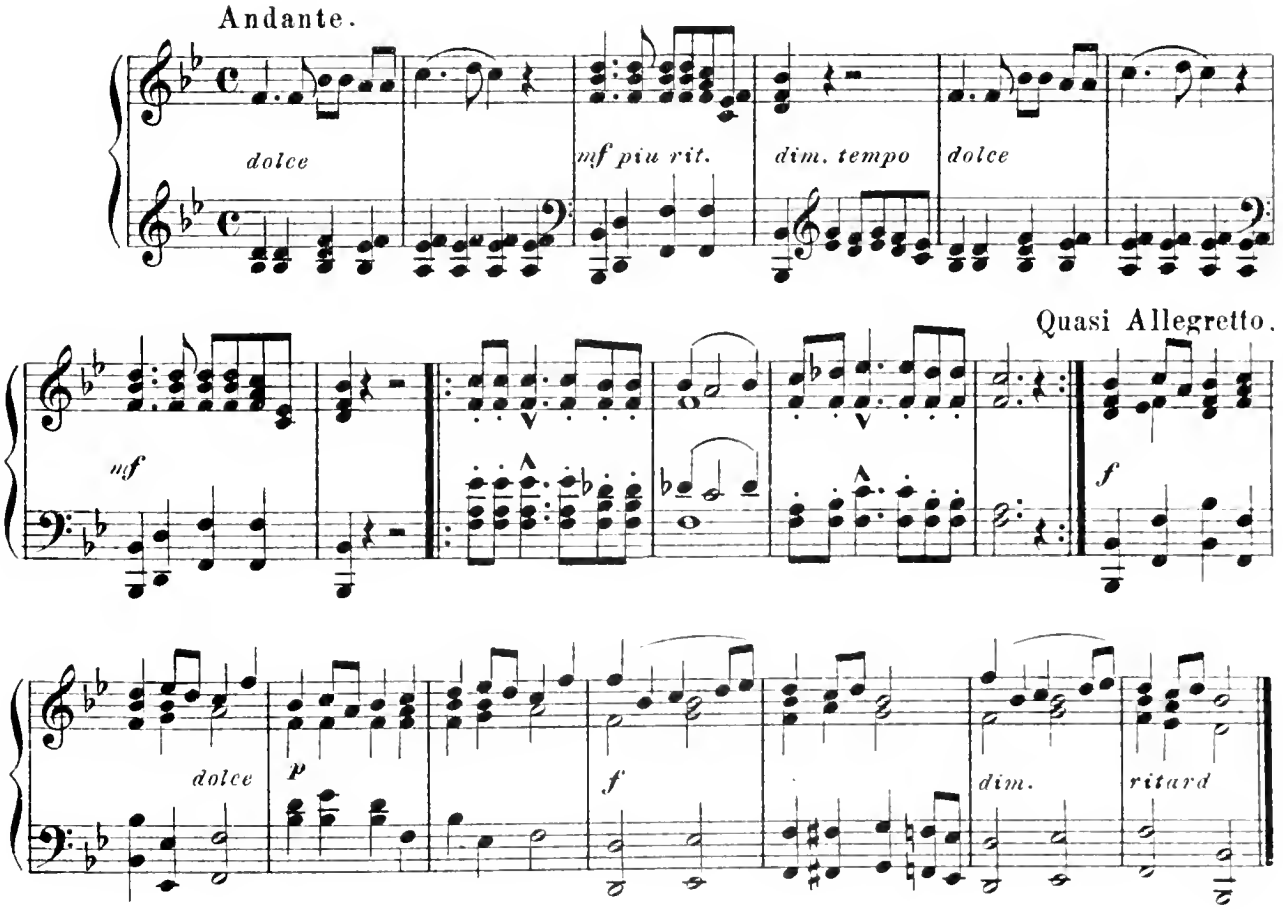

Scherzando.
espress.
poco rit.
a tempo
poco rit.
p a tempo
espress.
attacca.
Ped.


Scherzando
f
p
espress.
mf
poco rit.
a tempo
poco rit.
p a tempo
rit.
mf
sf
p
D.S.al Coda
Coda.
p
cresc.
cresc.
Marche de Rakoczy.
f
ff




# Prayer From Zampa.

HEROLD.



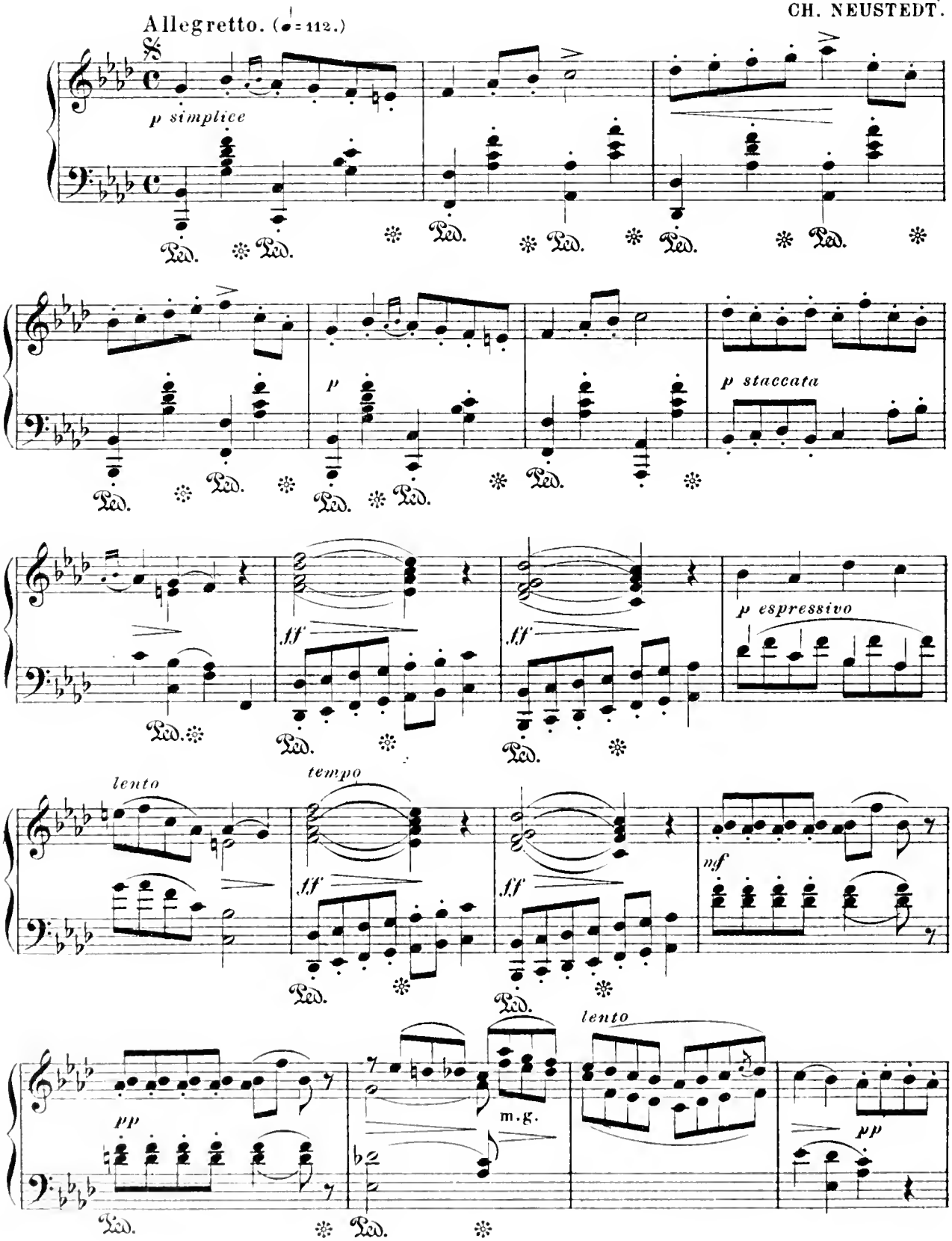
# Gavotte Favorite.

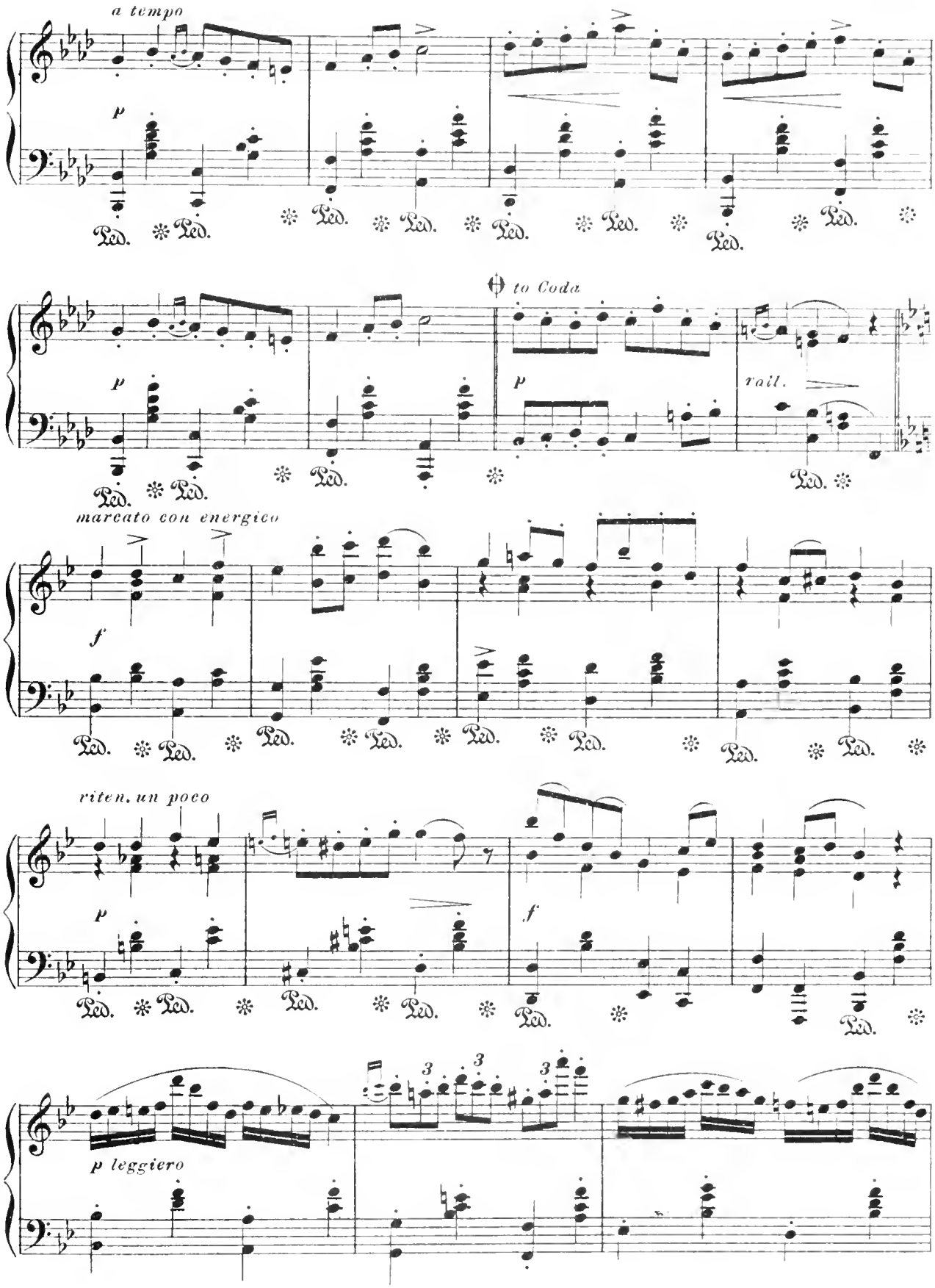
## de

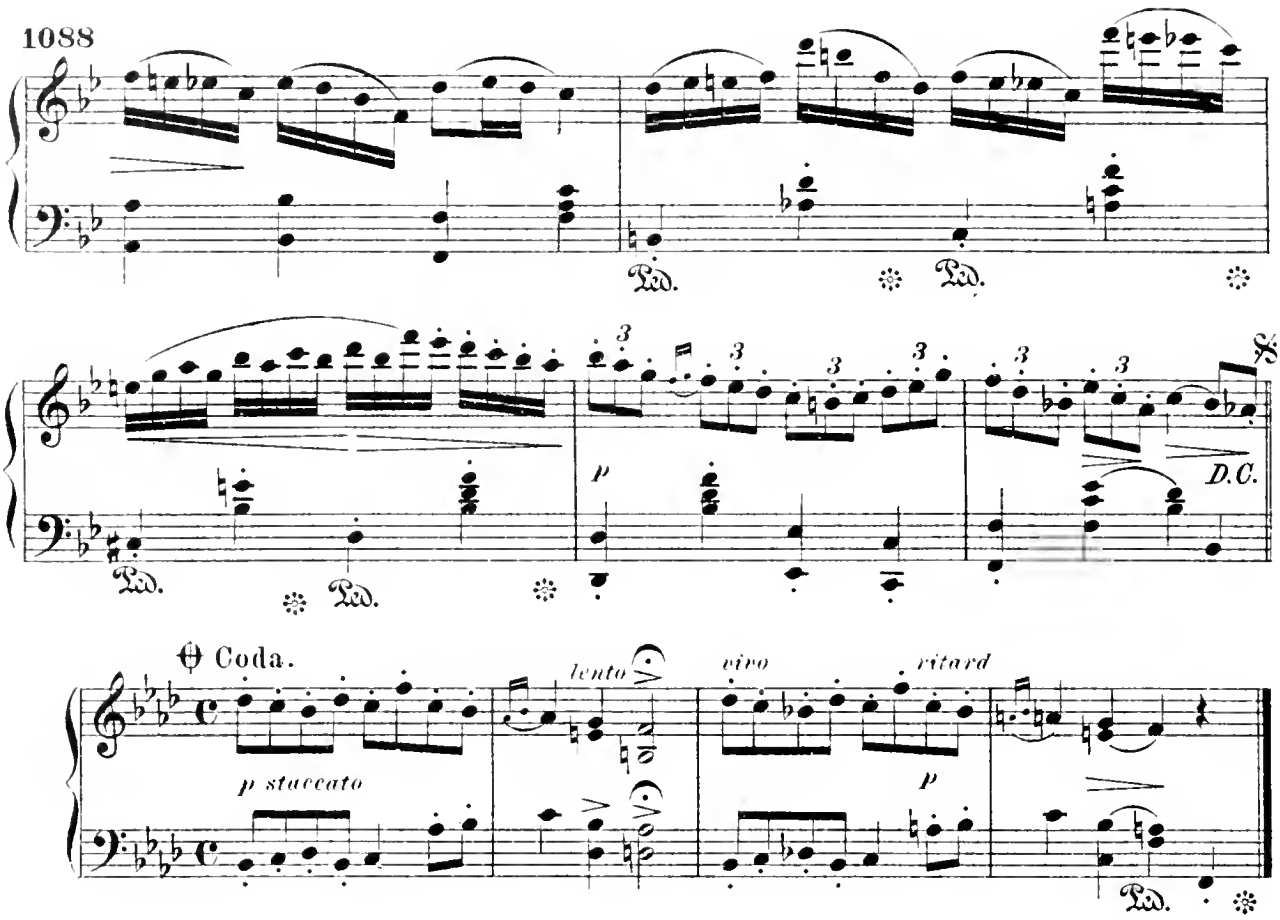
## Marie Antoinette.

### 1774.

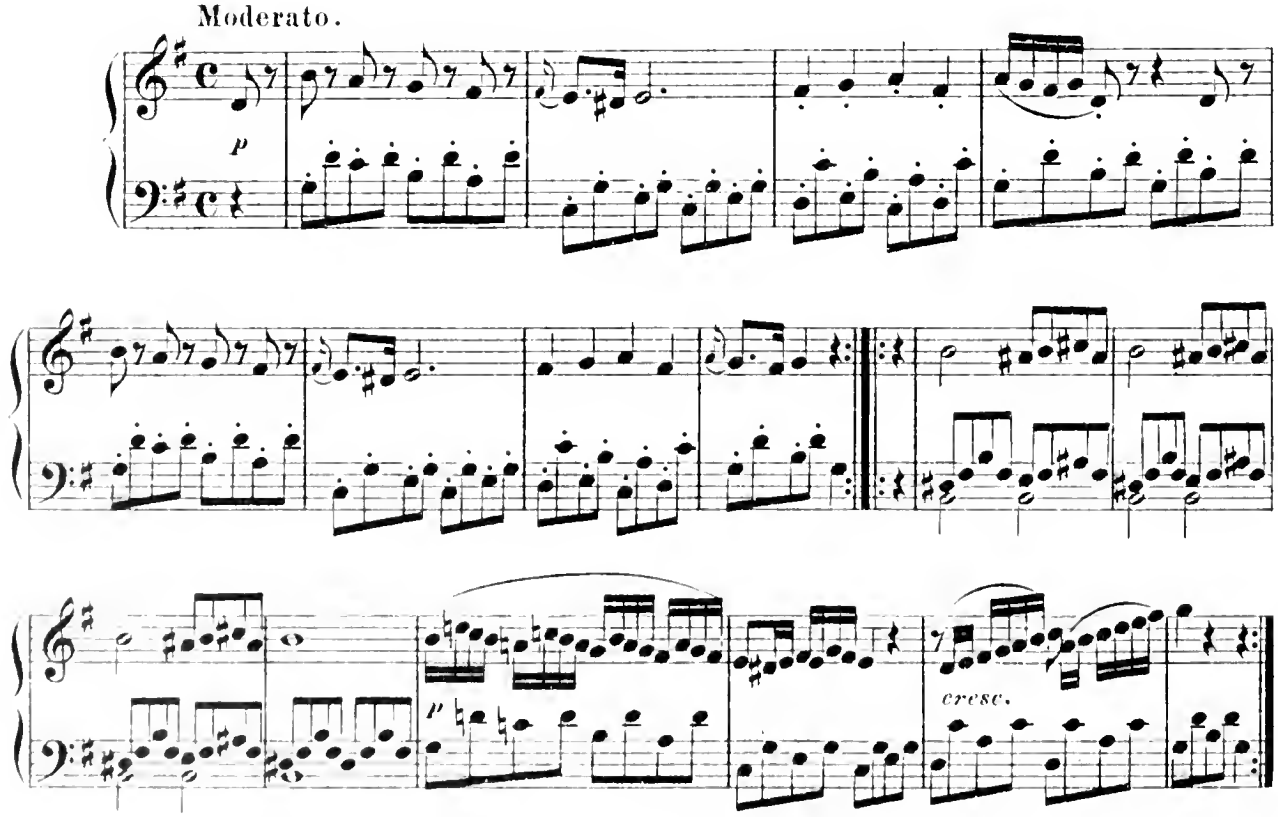
CH. NEUSTEDT.




a tempo
p
Ped.
to Coda
rall.
marcato con energico
f
riten. un poco
p leggiero
3




# Cavatina From Crociato.



# BIOGRAPHICAL SKETCHES OF COMPOSERS.

**ABT, FRANZ,** a German composer, born at Eilenburg, Saxony, December 22, 1819. He passed his early life in theological study, but later devoted himself to music and became director at Zurich. After eleven years there, he was appointed second musical director at the Brunswick court theatre, and was promoted to be first by the Grand Duke in 1855. He has composed for orchestra, piano and voice, but it is mainly for his vocal compositions that he is known. As a composer of two and four-part songs he has been very successful. He visited the United States in 1872. He died March 31st, 1885, in Wiesbaden.

**ANGUERA:** a Spanish composer who has written a number of popular piano and guitar selections. Very little is known about his life or place of residence. He is principally known to the musical world for such pianoforte pieces as "The Spanish Retreat," and as a guitar soloist.

**ARTCIBOUCHEFF, N.:** a modern Russian composer who has within the last few years gained considerable distinction by his pianoforte music. He is one of the numerous composers who are bringing Russia prominently before musical circles. The best known of his compositions are his mazurkas.

**ASCHER, JOSEPH,** a fashionable pianist and composer of drawing-room pieces, was born in London, 1831. He was taught by Moscheles at the conservatorium at Leipsic.

His compositions, numbering about a hundred *salon* pieces, include galops, mazurkas, nocturnes, études and transcriptions. They are of moderate difficulty, and contain elements of grace and finish. 'La perle du Nord' and 'Doyia,' both mazurkas, and 'Les gouttes d'eau,' an ètude, are among the best. He died in London, in 1869.

**BACH, JOHANN SEBASTIAN:** to whom music owes almost as great a debt as a religion owes its founder, was born at Eisenach, March 21st, 1685. His father taught him the violin assisted by an elder brother, the famous Johann Christoph. The latter master assumed the boy's guardianship upon the death of his parents. Bach becoming expert soon aspired to advanced music which his brother, however, refused him. On one occasion the boy, determined to obtain a book of masters, stole it from the cupboard where it was kept and copied the entire volume by moonlight, taking six months to complete the task.

At fifteen Bach entered the Michael's School at Lineburg, where he made a study of instrumental music, chiefly organ and pianoforte playing. After remaining three years he became 'Hofmusikus' at Weimar and in 1703 was made organist at Arnstadt in the new church. There his talents excited comment and he received applications from several quarters. In 1808 he was appointed court organist at Weimer, where his fame as the first organist of his time reached its height. As 'Hof-concertmeister' in 1714 his sphere of activity was considerably enlarged. Later, in 1717, Bach was appointed Kaoppellmeister at Cathen, by Prince Leopold.

The easy duties of this position allowed him much time for study, so that this period of his life was extremely fertile in the production of instrumental music. In 1723 Bach was made cantor at the Thomas-Schule in Leipsic, a position that he retained for life. While there he wrote his Passions and Cantatas, and his High Mass in B minor, which exhibited the great power of his unique genius.

Throughout his life Bach wrote unceasingly in every form and branch of musical composition. A few of his works he engraved himself, but many were not published until after his death.

Bach was twice married. By his first wife he had seven children, of whom three only survived him. Anna Magdalena Wülkens, his second wife, had a voice of rare excellence and encouraged a fine artistic and musical feeling in his house. Two children of the second marriage survived the father.

In old age Bach [illegible], owing to excessive use, and he became blind. He died July 28th, 1750.

**BACH, JOHANN CHRISTIAN:** the eleventh son of the famous Johann Sebastian Bach, was born at Leipsic, 1735, and died in London in 1782.

His early musical training was conducted by his father almost entirely, to whom he owed both the finish and the quality of his work.

While by no means so great a musician as his father, he is well known for several operas and sacred works. He has always been called the 'English Bach,' to distinguish him from his brothers, who were also musicians.

**BACHMAN, GOTTLOB:** was born at Bornitz, Saxony, March 28th, 1763, and died at Zeitz, April 10th, 1840. He was an organist and composer widely known and admired. He studied under Frech at Zeitz, paying especial attention to pianoforte music and harmony. Later, in 1785, he studied counterpoint in Leipsic, and in 1790 removed to Dresden, where he placed himself under Naumann, in composition. In 1791 he was appointed organist at Zeitz. His compositions, of which there are a large number, include the operas Phaedon and Naida, given in Dresden, Don Silvio de Rosalva, given in Brunswick, and Orpheus and Euryclice. There are also many songs and instrumental pieces, among the latter being quintets for the pianoforte, flute, violin, viola and violoncello; trios, quartets and orchestral music.

**BAER, MORRIS:** was born in New York City in 1868. He studied composition in Leipsic under S. Jaddissohn and pianoforte under Carl Reinecke. On the completion of his studies he made a concert tour of France, Austria, Germany and Italy. Later he returned to New York, where he has since remained. He has made for himself a reputation as a teacher and composer. His 'Colonial Gavotte' is his best known instrumental selection; it was published in 1897.

**BAUMANN, FREDERICK C.:** pianist and teacher, was born in Germany. He early removed to New York. His piano studies were pursued under Boekelmann and S. B. Mills. Later, he studied in Stuttgart under Leybert and Kruger. Returning to America, he took up teaching in Newark, N. J and New York.

Baumann has done much public playing for which he has received high commendation. He is the author of many instrumental selections for the piano of a high order of merit.

**BEAUMONT, PAUL:** a modern German composer and piauist, whose writings have become very popular His melody "Con Amore" has been published both in this country and abroad

**BEETHOVEN, LUDWIG VON,** was born at Bonn in Germany, the 16th of December, 1770. His early life was an unhappy one, due chiefly to the roughness of his father whose first desire was to reap the earliest advantage from the musical abilities of his son. Able teachers were secured for the young genius who soon showed great ability in the mastery of the organ and pianoforte, and even in composition. A long period of apprenticeship at Bonn was broken by a single visit to Mozart, who predicted a brilliant future for his pupil. Haydn, another of Beethoven's instructors was not very successful with him as the fiery Rhenish youth acquired almost a contempt for his mild-mannered teacher.

Some minor triumphs in drawing-room music were followed by Beethoven's first public appearance as a composer in 1795. From thence on his fame steadily grew. A number of pianoforte compositions were followed in 1800 by an opera, *Fidelio*, and several symphonies. This was probably the height of the composer's career. His later life was marked by the production of poetic music, such as that unequalled masterpiece of symphonic art, the *Choral Symphony;* and the *Missa Solemnis.* A number of sonatas for piano-forte and some marvellous quartets for strings were also among his later productions. His compositions, 138 in number, comprise every form of vocal and instrumental music.

Beethoven's life was a sad and quiet one. He seldom left Vienna for any length of time, and often passed long hours in seclusion and loneliness. Of his host of friends, many were but worldly ones. An incurable deafness which progressed slowly but surely, marred a great part of his life. He never married, and the dissipation of his nephew, the only person he ever loved came as a sad climax to a lonely life. He died March 26th, 1827.

**BLUMENTHAL, JACQUES,** renowned equally as composer and pianist, was born in Hamburg, Germany, in 1829. His musical education was conducted in the Paris Conservatory of Music but in 1848 he turned to London where he settled as pianist and teacher. The Melody and grace of both his songs and instrnmental compositions have won high praise though many of them are so exacting in technique that they are beyond the reach of amateurs. Others of which "The Two Angels" is an example are quite simple, yet are none the less graceful and agreeable.

**BOHLMAN, H:** a German composer of the modern school principally known for his instrumental music. "L'Enfer Quadrilles" has been much played, on account of its brilliant qualities; it is doubtful, however, whether much of Bohlman's work is of weighty enough nature to retain its hold upon the musical world.

**BOHM, CARL:** a German composer born at Berlin, September 11th, 1844; studied under both Loeschhorn and Reissmann. He wrote violin music, pianoforte music and numerous songs. His trios and songs are the best known of his writings.

**BRAGA, GAETANO:** An Italian composer born at Guilianuova, June 29th, 1829. He wrote operas, symphonies, 'cello and violin works and numerous songs. The "Angel Serenade" is the most popular of his compositions.

**BRAHMS, JOHANNES,** one of the greatest German composers, was born at Hamburg, May 7th, 1833. His musical education was begun at an early age, and was carried on later under Marxsen of Altona. Several years which he spent in retirement and study at Hamburg proved fruitful in the production of works which made his reputation. He established himself at Vienna in 1861, where save for occasional tours, he has remained ever since.

Save for Richard Wagner, Brahms holds a preeminent position in modern music He is opposed to the school of the future, of Wagner's adherents, and depends his principles on the ground of absolute music.

**BRASSIN, LOUIS,** a noted pianist, was born at Aix-la-Chapelle, June 24th, 1840, and died in St. Petersburg, May 17th, 1884. His musical education was conducted at the conservatorium at Leipsic, under Moscheles. In company with his brothers, Léopold and Gerhard, he made several concert tours in which he rarely failed to draw large and enthusiastic audiences. In 1866, he was appointed instructor at Stern's Conservatorium in Berlin, but he resigned this position in 1868 to take a similar one at the Brussels Conservatoire. Later, he again removed, going this time to the Conservatorium at St. Petersburg Among his best known compositions are: "Der Thronfolger," an operatta, twelve études de concert and a considerable number of galops and valses.

**BROWNE, F. H.:** a modern American composer, who is as yet little known in the musical world. The only one of his pieces which has attained prominence is the one entitled "Love Not Quickstep."

**CADMUS, HOWARD:** organist and composer, was born in Newark, N. J., May 10th, 1847. When fifteen he was appointed organist of the Green Avenne Universalist Church. Since then he has played continuously upon the organ giving nearly all his time to it.

Mr. Cadmus has also written many compositions, mostly for the pianoforte. Several of these have proved extremely popular. Among them may be mentioned: "Ours," "Unique Galop," and the "Queen Bess Gavotte."

**CHAMINADE, CÈCILE,** a contempory French pianist and composer, was born in Paris in 1861. She was a pupil of several of her illustrious countrymen, Savard, Le Couppey, Godard and others. She is sister-in-law of the famous composer, Moszkowsky from whom she obtained much help and encouragement. Her Ballet Airs, in which she excels, and her songs are well known. The *Scarf Dance* and *Pierette* are examples of the former.

**CARMICHAEL, Mrs. HENRY,** author of "Gondolied" "Love in Song" "Remembrance" and Impromptu "Sympathy," was born in Maine. She is of Hugenot descent; her family has been distingnished for art, music and belles-lettres.

Mrs. Carmichael was a piano pupil of S. D. Mills, New York.

Her writings include all kinds of instrumental music.

The best-known of her pieces is "Remembrance" which was chosen for "American Composers' Night" and played in 1897.

**CHOPIN, FRANCOIS FREDERIC,** was born March 1st, 1809, at Zela Zowa Wola, a little village in Poland. His genius

showed itself early, his first public performance being given when he was but nine. His first compositions were dances, mazurkas and valses.

At nineteen, a finished virtuoso, Chopin started with his two concertos and some minor pieces in his pocket for Paris, where he settled and remained the greater part of his life. His compositions are marked by great originality.

In his early life he was vivacious, ready for fun or frolic, but his later years were saddened by an unfortunate episode. In 1838, he fell in love with Madame George Sand, who for a time reciprocated his affections. After caring for him for a number of years, however, she left him. In the last ten years of his life he was a victim to consumption from which he finally died, October, 17th, 1849.

His works, though only seventy-four in number, represent an immense amount of care and labor. They are wonderfully perfect, and have rare musical value and originality.

**CZIBULKA, ALPHONS,** an Hungarian pianist and composer, was born at Szepes-Vairallya, May 14th, 1842. He studied under noted masters both at Pressburg and at Vienna, and acquired from them in an astonishingly small time an almost perfect mastery of the pianoforte. In 1865, being then only 23 years of age, he was appointed Kapellmeister at the Carl Theatre in Vienna. A year later, upon his own application, he was appointed to the same post in the 17th infantry regiment, and went with his regiment through the Italian campaign. He was afterwards transferred to the 25th regiment at Prague, and still later was appointed Armee-Kapellmeister in Vienna. Although Czibulka wrote an operetta and several other ambitious compositions, it is by his Dance Music, such as "Love's Dream after the Ball" that he is so well and widely known.

**D'ALBERT, CHAS. LOUIS NAPOLEON** was born at Menstetten, February 25th, 1809. His father, a captain in the French Cavalry, died when his son was hardly eight years old. His mother then took him to England and it was from her that Charles received his first musical training. His first position was that of Ballet-Master at the King's Theatre, London. Later, he devoted himself to teaching, dancing and composing dance-music, in both of which he achieved great success. He finally settled at Newcastle on-Tyne, where he was married in 1863. Many years later, he returned to London where he died May 26th, 1886. Some of his well-known pieces are the "Bridal Polka," "Sweetheart Waltz," "Sultan's Polka" and "Edinburgh Quadrille."

**DELIBES, CLEMENT PHILIBERT LÉO** was born at St. Germain du Val, on February 21st, 1836 He studied in Paris under Le Couppey, Benoist, Bazin, and Adolphe Adam. From an early period he devoted himself almost exclusively to dramatic compositions, and it is for these that he is best known. In 1863, Delibes obtained an appointment at the opera, which opened out for him a new field. Having been asked in 1866 to aid the Russian musician Minkous in writing a ballet, he exhibited such peculiar ability for the work that he whom he was to have aided, became, in his turn, the one to ask counsel. This led to his being commissioned to set an entire ballet on the foundation of the comedy "Coppelia." He wrought even better upon this ballet than on the previous one. Indeed it is considered the most fascinating of all his productions, and by it his reputation was fully established. In 1872, Delibes leaving for the time ballet-music, published a series of charming melodies. Later, he turned to more serious work and wrote a grand scena 'La Mort d' Orphée' and two dramatic works. In these, however, his success was only partial. Delibes has always been at his best in lighter vein, where his genial personality seemed to have greater opportunity to expand. In 1881, he succeeded Reber as performer of advanced music at the Paris Conservatoire. He died in 1891.

**DOLMETSCH, V.:** a French composer, and pianist, born at Nancy, France, in 1852; he is the author of many valses, mazukas, polkas, etc., which have proved extremely popular. Dolmetsch has resided for many years in Paris, where most of his compositions are published.

**DURAND, AUGUSTE FREDERIC,** violin-player, was born at Warsaw, 1770. Until 1787 he remained at home receiving instruction from his father, but was then sent to Paris where he studied under Viotti. In 1794 and '95 he travelled largely and met everywhere with great success. After a very unsettled life he finally established at Strassburg where he remained a leader of the band until his death, the exact date of which is unknown.

**FARRAR, F. E.** was born at Haverhill, Mass., 1864, Began to study at the age of eighteen. His teachers in Boston were: Carl Baerman, Stephen Emery, and George W. Chadwick. At twenty-one he studied in the Munich Royal Conservatory under Joseph Gierhl, Max Zanger, and Joseph Rheinberger. He also studied opera and oratorio in Munich under Adolph Deppel. Later he studied in Milan, Italy, Italian Opera under Leon Giraldoni. He is at present head of the vocal department of the Conservatory in Nashville

**FARWELL, ARTHUR,** was born in St. Paul, Minn., April 23d, 1872. In the Spring of 1897 he went to Europe, and studied under Engelbert Humperdinck, and subsequently under Hans Pfitzner. He Also studied counterpoint for a time in Paris under Alexandre Guilmant.

**FIELD, JOHN:** an Irish composer nicknamed the "Russian Field" was born at Dublin, July 16th, 1782 and died at Moscow, January 11th, 1837.

He was a favorite pupil of Clementi under whom he studied for a long time. He is known not alone for his various compositions but also for his brilliant qualities as a performer on the pianoforte.

His nocturnes have always been great favorites. The fifth nocturne is the one by which he is best known; the best edition of it is the one recently revised and fingered by Fannie Morris Smith.

**FIELITZ, ALEXANDER VON:** a German composer, was born at Leipsic, December 28th, 1860. He is known as the writer of the song "Eliland" and of the opera "Vendetta." He has also written much pleasing music for the pianoforte.

**FLEMMING, ELSA:** was born in Brooklyn, N. Y., 1880. As a child she exhibited strong musical taste and an ability to remember and reprodnce exactly, long and difficult compositions. To her father, for many years bass-soloist in Trinity Church, is largely due her early proficiency.

She has composed several graceful ballets and nocturnes. Her best known pieces are, "La Jeune Debutante," and "La Feté des Fleurs," published by Oliver Ditson & Co.

**FLIEGE, HERRMANN,** a well-known composer of the present day. His writings are almost entirely for the pianoforte, and many of them are of unusual beauty and attractiveness. The most widely known and appreciated of Fliege's compositions is the "Chinese Serenade," for the piano.

**FLOTOW, FRIEDERICH VON,** a noted dramatic composer was born at Rentindorf, Mecklenburg, April 27th, 1812, and died at Darmstadt, January, 24th, 1883. His musical education was conducted under Reicha, at the Conservatoire, in Paris; whence he returned to Mecklenburg when the revolution broke out. Later, he went again to Paris and succeeded in having his earlier dramatic efforts produced in some of the minor theatres. It was not, however, till 1839, when "Le Naufrage de la Méduse" was brought out, that he achieved permanent success. This though a very popular opera is not considered to have such fine musical qualities as "Alessandro Stradella" and "Martha" possess. The revolution of 1848 obliged Flotow to again leave Paris, whither he did not return till 1863. In 1868 he settled near Vienna, often going from there in the winter time to Paris and Italy. Among his compositions are overtures, chamber music and songs. His operas, which are Italian in character, are distinguished for graceful and pleasing instrumentation, and for their lively, versatile invention.

**GABRIEL-MARIE:** a French composer, best known by two piano pieces "La Cinquantaine" and "Serenade Badine" both of which are immensely popular. He collaborated with Saint-Säens in his edition of old French classics.

**GALUPPI, BALDASSARE:** born at Venice, October 17th, 1706, died October 3d, 1785; the author of many operas popular in his time, as well as several sacred works, which are still given in cathedrals.

**GANNE, LOUIS,** a French instrumental composer, who has written many widely known pieces for the pianoforte. "La Czarine," Mazurka Russe, and "La Tzigane," Muzurka, are the most popular of Ganne's compositions.

**GAUTIER, LÉONARD:** a composer of the French school, well known for many charming pianoforte selections. Gautier has also written several operettas which have been favorably received, also a large amount of choral music.

**GHYS, HENRI:** a contemporary instrumental composer, was the son of Joseph Ghys, violinist and instrumental composer. He is well known both for his instrumental pieces and for his numerous popular songs.

**GILLETT, ERNEST:** a popular French composer, was born at Paris, September 13th, 1856; he studied composition and pianoforte at the Paris Conservatoire. He is the author of many well-known orchestral trifles, of which "Loin du Bal" is the best-known. He has also composed chamber music and numerous pianoforte pieces.

**GLÜCK, CHRISTOPH WILLEBALD RITTER, VON:** a famous German composer, born at Weidenwang, July 2d, 1714. Died at Vienna, November 5th, 1787.

He was one of the most remarkable dramatic composers of his generation. He was the head of the so-called "Glückist" faction against which the "Picinist" faction waged a long and furious opposition. The cause of the strife lay originally in Gluck's opera "Iphigenie en Aulide" which was produced in Paris April 19th, 1774. The war between the old and new schools ended in the complete success of Gluck. Besides this opera he composed "Alceste," "Orpheus et Eurydice," "Iphigenie en Tauride," etc.

**GODARD, BENJAMIN PAUL LOUIS,** was one of the leading French song composers at the latter end of the nineteenth century. His music possessed all the quaint and naïve qualities characteristic of his school, and a certain delicate grace that appears only in the French songs of his period. He was born in Paris in 1849, and was educated at the Paris Conservatory of Music. He died in 1895 at Brussels. He was known as a composer and organist. Reber and Vieuxtemps were his instructors. He wrote several orchestral works, the dramatic symphony "La Tasse," among them; several operas, including "Pedro de Zalemea" and "Jocelyn;" and many beautiful songs and orchestral pieces.

**GOTTSCHALK, LOUIS MOREAU,** was born at New Orleans May 2d, 1829. As a child he gave so much musical promise that when only twelve years old he was permitted by his parents to go to Paris for the purpose of study. While in Europe his family who had hitherto been in easy circumstances, met with grave reverses. Gottschalk immediately began to turn his musical ability into mercantile channels. Starting with drawing-room concerts he quickly widened his plans and was soon touring with phenomenal success, in Savoy, Switzerland and Spain. Later, he returned to America where he met with even greater applause. Gottschalk's triumphs were from that time on, uninterrupted until his untimely death at Rio de Janeiro, December 18th, 1869.

Gottschalk was an exceptionally gifted virtuoso, whose compositions had an originality and charm that was derived largely from the present personality of the man. Since his death, many of his pieces have seemed to diminish in value—though a few like "The Last Hope," and "Ricordati," still hold their place.

**GOUNOD, CHARLES FRANCOIS,** was born in Paris, June 17th, 1818. After receiving an early musical education from his mother, a distinguished pianist, he entered the Conservatoire in 1836. He later spent a number of years in Italy studying the old masters, especially Palestrina. His first important compositions were produced in the years 1841–43. church music claimed his attention, but later the theatre occupied him for many years, and it is largely for this form of music that he is famous.

Gounod at one time intended to become a priest and it was while studying for this office that he obtained the large knowledge of books and men which made his personality so interesting. The years 1845–50 he spent entirely in studying Schumann and Berlioz. He went to England in 1859, after experiencing several failures in Paris, and produced "Faust" at the Theatre Lyrique, which immediately placed him in the first rank of living composers.

After his success in England, the doors of the Académie were again opened to Gounod, but the "Reine de Saba" did not equal the expectations made for it.

Following this Gounod produced several well received pieces which are marked, however, more by their lyric than dramaric qualities. "Mireille" and "Romeo et Juliet" are among this number.

In 1866, on the death of Clapisson, Gounod was elected to the "Institut de France." He returned to Paris and resumed the position to which his genius entitled him. "Aug Mars" and "Polyencte" are two of his latest operas.

Gounod was a great musician and a thorough master of orchestra. In his compositions he seemed to hover between the sacred or dramatic and the lyric. The latter predominates in his work, sometimes at the expense of variety and truth. He died in St. Cloud, October 18th, 1893.

**GREGH, LOUIS:** a well-known composer, of French descent, was born at Philippeville, Algeria, March 15th, 1843. He is the author of the opera "Les Presentif," the operetta "La Lycee des Jeunes Filles," a ballet entitled "Arlette," numerous popular songs and over one hundred and fifty pianoforte pieces for two, four, or six hands

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

**GRETRY, ANDRE EARNEST MODESTE,** a French operatic composer, was born at Liege, Belgium, February 8th, 1741, died at Montmorency near Paris, September 24th, 1813.

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

**HABERBIER, E.:** a distinguished pianist, born October, 1813, at Koenigsberg, died March, 1869, at Bergen, Norway, during a concert-tour. In 1832 he went to St. Petersburg where he taught and performed upon the piano. In 1850 he undertook a concert-tour in which he made a distinguished success largely on account of his mastery over technical difficulties. In 1852 he returned to Russia where he lived both at St Petersburg and Moscow. His compositions are collected under the title of "Études Poetiques."

**HANDEL, GEORGE FREDERICK,** one of the greatest of musicians, was intimately connected with English life. He was born at Halle in Saxony, February 3d, 1685, the same year which gave birth to Johann Sebastian Bach. Handel's father was a simple-minded man, valet-de-chambre to the Elector of Saxony, and detested art in every form. Young Frederick was thus prevented from studying music, until one day he was overheard by the Duke playing upon the forbidden organ. His talent was obvious, and his father was forced to accord with the plan of a musical education.

It was not, however, until the death of his father in 1697 that young Handel found complete liberty to pursue his study. Until 1705 Handel occupied several minor positions at different places, but after the success of his first opera, *Almira*, he went to Italy, at that time the great school of music. During the three years that he passed there, his name became widely known for the production of two operas and two oratorios, one of which was *The Triumph of Time and Truth*. Before his English tour in 1710 Handel was appointed capellmeister to the Elector of Hanover. Handel's successes in England were followed by his appointment to the court under his old master, George I. For twenty years the great musician led a very active life, conducting and composing both in England and on the continent. Enemies and rival companies kept his purse at low ebb, but his fame was increased by the struggle.

In 1704 he started in that new line of composition, the oratorio, for which he is best known. *Israel in Egypt* was followed by the *Messiah*, the embodiment of the deep religious feeling of the English people.

The oratorios of Handel raised him to a higher pinnacle than he could ever have attained by other forms of music. He was the artist of the people in the highest and widest sense. Handel worked till the last. He died after a short illness, April 14th, 1759, and was buried in Westminster Abbey.

**HAUSER, MISKA,** an Hungarian violinist, was born in 1822 in Pressburg. His musical education was conducted in Vienna under Böhm and Mayseder. His talent was so precocious that at twelve years of age he made a successful tour around the world. In 1840 he gave concerts in Germany, Sweden, Norway and Russia. In 1850 he visited London. From 1853 to 1858 he toured California, South America and Australia. King Victor Emmanuel of Italy, and the Sultan of Turkey entertained him in 1860. About 1875 Hauser returned into private life and died at Vienna, December 9th, 1887, practically forgotten by those whom he had formerly charmed.

**HAYDN, FRANZ JOSEPH,** the famous German composer, born at Rohrau in Austria, March 31, 1732, and died in Vienna, May 31, 1809.

He was the most distinguished of the so-called "classical" composers, as well as the creator of the modern symphony. His works consist of oratorios, such as the "Creation," and "The Seasons," symphonies, of which Nos. 1, 2, 6, 9, 11 and 12 are the most famous; 83 string quartettes, masses and other church music, concertos for many instruments, cantatas, sonatas, and a great mass of other pianoforte compositions. He has also written songs, part songs, etc. A complete biography of him is published in all large musical series.

**HELLER, STEPHEN,** was born in Pesth, Hungary, May 15th, 1814. At the age of nine he played in public, and soon after went to Vienna to receive lessons from Czerny and Hahn. In 1827 and the following years he gave concerts throughout Hungary and Germany. In 1858 he took up his residence at Paris. His compositions for the piano-forte are distinguished by originality of thought and treatment, elevation of style and poetic refinement.

Heller's published works number about 150, including many admirable arrangements for the piano of the songs of Schubert, Mendelssohn and other composers.

**HENSELT, ADOLF VON:** a noted pianist and pianoforte composer, was born in Schwabach, Bavaria, May 12th, 1814. He was a pupil first of Lasser, and then of Leihter in Vienna.

Later, through the generosity of King Ludwig I., he was enabled to study in Weimer under Hummel. In 1838 he went to St. Petersburg where he was appointed chamber pianist to the Empress

of Russia and also to the Prince von Oldenburg.

Later, he was the official inspector of musical instruction in all the governmental educational institutions for girls He rarely played in public, on account of his extreme nervousness and shyness Indeed, Henselt is perhaps the only pianist of the first rank who has never toured extensively.

His written works include valuable transcriptions of Beethoven and Weber, a pianoforte trio, a concerto and numerous beautiful pianoforte pieces.

**HEROLD, LOUIS JOSEPH FERDINAND:** a remarkable operatic composer, born in Paris, January 28th, 1791, and died there January 19th, 1833.

His work includes symphonies, chamber music, songs, etc He is best known by his operas "Zampa" "Marie" and "Pre aux Clercs."

**HILLER, DR. FERDINAND:** a celebrated German composer, was born at Frankfort on the Maine, October 24th, 1811, and died at Cologne, May 10th, 1885. He was a conductor, pianist and musical critic.

He studied extensively in his youth being a pupil of Hummel and also of A. Schmitt. He composed the oratorio "Zerstörung Jerusalems," his most famous work.

**HOFFMANN, RICHARD:** pianist, was born in Manchester, England, May 24th, 1831. He had many musical teachers: his father, Leopold de Meyer, Pleyel Moscheles, Rubinstein, Döhler, Thalberg, and Liszt

Coming to New York when sixteen years of age, he made in 1848 a tour of the United States He is well remembered as being pianist to Jenny Lind in her first series of American concerts. For many years he has lived in New York, as a successful pianoforte teacher. His compositions include instrumental pieces for the piano, songs, part songs, and anthems.

**HOLLAENDER, V.:** a talented German composer, resident in Berlin, born in 1840. He has written a number of pieces for violin and piano.

**HUMMEL, JOHANN NEPOMUK,** pianist, was born in Presburg, November 14th, 1778, and died in Weimar, October 17th, 1837. His musical education was conducted by his father, and he was also for two years under Mozart.

In 1788 the child was taken by his father on a tour through Germany, England and Holland. In 1804 Hummel was appointed Kepellmeister to Prince Esterhazy. In 1816 he accepted the same position at Stüttgart Four years later he transferred to Weimar, where he remained as Kapellmeister until his death.

Some of his professional tours were: to St. Petersburg, in 1822; Paris, in 1825; Belgium and Holland, in 1826; Vienna, in 1827; Warsaw, in 1828; England, in 1830 and 1833 In all places he appeared with triumphant success His compositions which are very beautiful, in a formalistic way, and highly ornamented, comprise: dramatic music, church music, and instrumental music.

**ILYNSKI, ALEX.,** a contemporary Russian composer belonging to the Moscow art movement Most of his writings are for the pianoforte. "Berceuse," a lullaby, is among the best known.

**JADASSOHN, SOLOMON,** was born at Breslau, September 15th, 1831. He spent a number of years at home under Hesse, Lüstner and Brosig, and later studied at the Leipsic Conservatorium under Hauptmann, and at Weimar under Liszt. Since 1853 he has resided at Leipsic teaching harmony, counterpoint, composition and the pianoforte. His compositions are varied and numerous containing symphonies, serenades for orchestras and pieces for chorus and ballet music. As a teacher Jadassohn is highly esteemed.

**JAELL, ALFRED,** a noted pianist, was born at Trieste, March 5th, 1832, and died in Paris, February 27th, 1882. He was a son of Edward Jaell, well known at that time as a violinist. Alfred Jaell made his debut in Venice in 1843, as a pianist. His career was throughout a very successful one. He married Marie Trautmann a pianist of exceptional ability. His compositions, of which there are a great number, are almost entirely for the piano.

**JENSEN, ADOLPH,** was born at Konigsberg, January 12th, 1837. His musical education was gained from Ehlert and Marpurg. In 1857, he was Capellmeister at Posen for a short time, when he paid a two years' visit to Copenhagen where he became intimate with Gade. From 1860 to 1866 he resided in his native place, and wrote the major part of his works. He was a follower or Schumann and was for some time in close correspondence with him Jensen's compositions for the piano rank high, but his particular genius is displayed as a song writer. Jensen died after some years of ill health at Baden Baden, January 24th, 1879.

**JUNGMANN, ALBERT,** pianist, was born at Lagensalza, November 14th, 1824. He was associated for a number of years with G. W. Korner, Erfurt, and G. A. Spina, music publishers in Vienna.

His compositions, of which there are a large number, are mainly salon pieces for the piano. They have proved extremely popular.

**KARGANOFF, GENARI,** born April 30th, 1858; died February 23d, 1890 He was a well-known Russian composer, who studied under Reinecke and Brassin. He is the author of many piano pieces of considerable merit, and of unusual interest

**KEISER, ROBERT A.,** an American composer, was born and bred in New York. He is now (1899) only 36 years of age, yet he has for several years been prominent in a leading music publishing house in the city. Many of his songs and instrumental pieces have been very popular "Uncertainity," the first song he composed, was written as a musical inspiration, and words were afterwards fitted to it. Among his songs are "Love, When I Gaze," the words of which are from the German of Heinrich Heine The "America's Fair Women" waltzes, composed in 1893, and the "Sorosis" waltzes written more recently, have had a large measure of success. "Fashion's Caprice" is perhaps the most noted of his instrumental pieces.

**KELLEY.** The original and scholarly productions of Edgar Stillman Kelley are admired by all critics familiar with the work of the most advanced American composers. Mr. Kelley was born in Wisconsin in 1857, and began the study of music with his mother. In 1876 he moved to Stuttgart, Germany, and studied under the masters for four years. In 1880 he returned to America, settling in San Francisco, where he speedily became identified with the highest musical development in that city. Here he wrote the melodramatic music for "Macbeth," the originality and genius of which gave him at once high rank among creative musicians. Always quick to discern the musical possibilities in subjects near at hand, Mr. Kelley wrote much music in the Chinese tone, some even in the limited Chinese scale. His Chinese suite, "Aladdin," has been a popular number in the concerts of Anton Seidl, and of the Manuscript Society. Mr. Kelley's most notable works are instrumental, but he has written also many songs of much grace and power. He is known further as a critic of rare discernment and literary power.

**KETTERER, EUGÈNE,** was born at Rouen in 1831, and died during the siege of Paris, December 18th, 1870. He was in early youth a student at the Paris Conservatoire, where he received the second prize for *Solfège* in 1847, and a premier accessit in 1852. From his graduation until his death—only 18 years—he played continually at concerts, and with constant success. He was during his life widely known for his fantasies and drawing-room pieces, of which he wrote a large number. Their popularity was, with certain exceptions, as ephemeral as violent. Only a few are now well known.

**KJERULF, HOLFDAN,** a Norwegian composer, was born at Christiana in 1815. Kjerulf is chiefly known by his Northern ballads and lyrics, all of which conform to the high artistic standard to which Kjerulf was always true. Many of them are quaintly fascinating; there is a resigned, but never morbid melancholy about them, which is the very stamp of Kjerulf's temperament. Among the better known are the "Cradle Song," "Night on the Fjord," and "Synnöve's Song" He died in August, 1868.

**KIRCHNER, THEODOR:** a distinguished pianoforte composer, was born in 1824 at Neukirchen, in Saxony. His musical training was conducted at the Conservatoire of Leipsic, and upon his graduation he received the appointment of organist at Winterthur, in Switzerland.

He held this post until 1862, when he removed to Zürich to act as conductor and teacher. In 1875, he was made director of the Musik-Schule, at Würzburg.

Kirchner was a disciple of Schumann's. His pieces, many of which are extremely popular, are fanciful, clever and brilliant. Occasionally their merit is diminished by too much sentimentality. Their workmanship is always accurate and finished. Among his earlier publications, "Albumblätter" is the most popular. Among his later, "Nachtstücke" is the most deserving of attention.

**KRUG, DIETRICH:** pianist, was born in Hamburg, 1821, where he died April 7th, 1880. He studied music with Jacob Schmitt. His compositions are almost exclusively for the pianoforte and number about three hundred and fifty.

His most important work, and that by which he is best known is a method in four sections containing practical studies.

**KUHE, WILHELM,** was born December 10th, 1823, at Prague. He was taught music by Tonaschek, Jules Schulhoff being a fellow student. In 1844-45, he played in Munich, Stuttgart and other cities with pronounced success. In 1845, he went to play in England and ended by living there permanently. He has attained popularity as a teacher, performer, and promoter of concerts. In the last capacity, Mr. Kuhe showed great enterprise in the annual festivals held from 1870–72, wherein he encouraged native talent and had many compositions of merit produced. He was appointed Professor in the Royal Academy, in 1866. His compositions include drawing-room pieces, fantasias and studies, viz: "Lieder ohne Worte," "Chanson d'Amour," "Étude de Concert," "Cujus Animam," etc.

**KULLAK, THEODOR,** was born September 12th 1818, at Krotoschin, in the province of Posen, where his father held the post of Landgerichts-sekretär. Theodor was instructed by Hauck and Czerny, and in 1846 was made Hofpianist to the King of Russia. In conjunction with Stern and Marx he founded a conservatory at Berlin, and in 1885 after some disagreement, he started a new institution in the same city, called "Neue Akademie der Tonkunst." He has devoted himself principally to the drawing-room style of composition, and has published many popular transcriptions and arrangements.

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

**LACK, THEODORE,** born at Quimper, France, September 3d, 1846. A well-known French composer, who was pupil and laureate at the Paris Conservatoire. His published compositions include a large number of piano pieces and exercises; they are especially melodious and pleasing.

**LANCIANI, PIETRO,** an Italian composer and pianist, who is well known for his set of twenty pieces for the piano. Among his instrumental selections the composition entitled "Early Morn" is the best known.

**LANG, MARGARET RUTHVEN,** a well-known composer of the present day, is the daughter of the composer and conductor, B. J Lang, of Boston, Mass. The songs and piano compositions written by Miss Lang have been eagerly sought for by publishers both here and abroad. One of the most attractive features of a concert given by the Manuscript Society during the season of 1894-5 was a group of her songs written especially for the Society.

**LANGE, GUSTAVE,** the composer of "Heather Rose," "The Flower Song," and many other well-known pieces, was born at Schuverstedt, near Erfurt, August 13th, 1830. He was remarkable for the great number of his productions, most of which were light, popular piano pieces. He died July 20th, 1889.

**LANGEY, OTTO,** composer and performer, was born October 20th, 1851, in Leichholz. At the age of 15 he was sent to the music school of Specht. In 1868 he joined the band of the 86th regiment in Halle. In 1872 he engaged in the famous King's Grenadier Band, and for three years studied harmony, counterpoint and composition with Wilhelm Fritze.

In England he played six seasons with Charles Halle's famous orchestra in Manchester; and four seasons with Hans Richter in London. In 1882 he was appointed Musical Director of the Novelty Theatre, London, to produce and conduct the Indian opera "Melita," by Ponte. In September, 1883 he accepted a position as chorus master at the Alhambra Theatre. In the spring of 1885 Otto Langey in conjunction with his friend J. Rivière conducted the promenade concerts at Her Majesty's Theatre, London.

In the summer of 1889 he was offered the post of general musical director over all the bands of the Rajah of Hyderabad, India. Simultaneously came an offer to start as cello soloist with Mr. Bochert's Boston Symphony Club. He accepted the latter being afraid of the Indian climate. After a successful trip through the States, Langey settled in New York City where he now resides.

**LANNER, JOSEPH (FRANZ KARL),** was born in Vienna, April 12th, 1801, and died at Oberdöbling, April 14th, 1853. He was a well-known composer of dance-music, overtures, galops, quadrilles, marches, polkas, and waltzes. His compositions number in all over two hundred, among them being a symphony. He

taught himself both in composition and on the violin, and played first in a little amateur quartet, where Strauss took the viola. This quartet gradually expanded into a full orchestra and was in great demand at every entertainment. Lanner then alternated with Strauss in conducting the court balls. Later, he was made kapellmeister of the second Bürger regiment. To Lanner is due the credit of creating the modern Vienna waltz.

**LASSEN, EDOUARD,** was one of the leading composers of his time. While his permanent fame rests largely on his delightful setting of lyric poems, a number of his operas and other choral and orchestral works have met with substantial success. He was Danish by nationality, being born at Copenhagen, April 13th, 1830, but he was German by education and association, as well as in his musical style. He was taken in his infancy to Brussels where his musical training began. At the age of fourteen he took a series of prizes, which were the first tokens of his exceptional proficiency. These culminated in the Belgium government prize of 1857. For many years preceding his death, which occured in 1895, he held the honorable and responsible position of Kapellmeister at Weimar, where he was in close touch with the progressive study of modern German music. Many of the poems of Heinrich Heine and Göethe were to set music by Lassen, and by this means they became popular with many who otherwise would not have known them.

**LAVALLÉE, CALIXA,** pianist, was born at Verchères, Can., December 28th, 1842. He studied in Paris under Marmontel, Bazin, and Boieldieu He made his first public appearance when ten years old. In 1881 he was solo pianist to Mme. Gerster, when she made her American tour.

In 1886-1887 he was elected president of the Music Teachers' National Convention, and was sent (1888) to England as a delegate to the Society of Professional Musicians. His works include a symphony, operas, études for piano-forte, string quartettes, sonata for piano-forte and violin, etc.

**LESCHETITZKY, THEODOR,** a distinguished pianist, was born of Polish parents at Lemberg, Galicia, in 1831. When he was barely 14 years of age, people in Vienna, where he was then playing, commented upon his remarkable talent and technique. He was several years after that appointed professor at the Conservatory in St. Petersburg, but resigned this post to settle in Vienna in 1878. His works include an opera "Die Erste Falte," songs and pianoforte music. Of the last named, "The Two Larks" is probably the most widely admired. Many of the best living virtuosos have been pupils of his.

**LEYBACH, IGNACE,** born at Gambsheim, Alsatia, July 17th, 1817, died at Toulouse, May 23d, 1891. He composed numerous piano-forte pieces of a popular character, also organ music, church music, etc.

**LIADOW, ANATOLE,** Russian composer, born May 12th, 1855. His writings include music for the piano-forte, songs, part songs, etc. He is also the author of the "Scene Finale," de "La Fiancée de Messina," for chorus and orchestra.

**LISZT, FRANZ,** was born October 22d, 1811, at Raiding, Hungary. His father instructed him in the rudiments of pianoforte playing until he was nine, when he made his first public appearance with such success that several noblemen guaranteed the expenses of his education. He immediately went to Vienna and was there instructed by Czerny, Salieri, Randtorlunger and Schubert. Virtuosity on the pianoforte won him considerable fame in several towns through Switzerland and England. From 1839-47 Liszt traveled continually and was everywhere received with enthusiasm. Much of the wealth which he acquired he devoted to charitable purposes, which increased his popularity.

In 1849 Liszt settled at Weimar and accepted the conductorship of the Court Theatre. He established himself as the advocate of the rising generations by staging modern works of real value. "Lohengrin," and "Tannhauser" were among those he brought out. Weimar soon became a great musical centre, young and enthusiastic men coming from all sides to hear the small company of singers inspired by the genius of their leader.

Liszt's residence at Weimar was also notable for his best known compositions. They include "Faust," and the "Divina Comedia," grand symphonies; the oratorio "St. Elizabeth," the "Gran Mass," the oratorio "Christus," and numerous other sacred compositions.

Liszt took the orders of the Catholic priesthood in 1865, and soon after received the title of Abbé. He later published a "Life of Chopin," and in 1874 several essays on Wagner's opera.

As a conductor Liszt won well-earned fame and many friends. His interpretation of Wagner exceeded the fondest hopes of the composer. His influence upon the rising generation was unbounded. He died in Bayreuth, October 31st, 1886.

**LOUIS, FERDINAND FRIEDRICH: (CHRISTIAN LUDWIG :** was born at Berlin, November 18th, 1772. He was an amateur pianist and composer of great talent. His nocturnes, especially the one entitled "Departed Days" are known by many musicians. He was killed at Saalfeld, October 13th, 1806.

**LYSBERG: (CHARLES SAMUEL BOVY),** pianist and composer, was born in Geneva, March 1st, 1821. He studied in Paris under Chopin and Delaire. When he returned to Geneva he was appointed professor of pianoforte at the Geneva Conservatoire. He died at Geneva, February 15th, 1873.

The name, Lysberg, under which he published his compositions, is that of a village in Switzerland, which Bovy used that he might hide his failure if his compositions did not prove popular. His writings, which are mainly pianoforte pieces, number more than three hundred and fifty.

**MACBETH, ALLAN,** was born in Greenock, March 13th, 1856. His musical instruction was for the most part received in Germany. In 1880, he was appointed conductor to the Glasgow Choral Union, but resigned the position in 1887. He is at present organist of St. George's-in-the-Fields established church. Mr. Macbeth has found time amid his numerous teaching engagements to write original and decidedly pleasing compositions. Among these are a number of pianoforte pieces and several orchestral compositions, lately transcribed for the piano. Mr. Macbeth has further succeeded as a writer of songs and has arranged for voices many Scotch melodies.

**MacDOWELL, EDWARD ALEXANDER :** pianist, was born in New York, December 18th, 1861. He studied in his native city under J. Buitrago, P. Desvernine, and Mme. Teresa Carreño. When sixteen he went to Europe where he was a pupil, at the Paris Conservatoire, of Savard and Marmontel, and at Frankfort of Joachim Raff and Carl Heymann.

He was appointed professor in the Darmstadt Conservatorium in 1881.

In 1882 he played at the Zürich Musical Festival, his own "First Moderne Suite." His works include symphonies, concertos, pianoforte music, and songs.

**MARTINI, PADRE GIOVANNI BATTISTA,** a noted scientific musician, was born at Bologna, April 25th, 1706, and died October 3d, 1784. His father, also a musician, instructed his son upon the violin and piano-forte. In 1721 he joined the order of Franciscan Friars, and was appointed maestro di cappella 1725. In order to become acquainted with the theory and history of Martini he began collecting books and manuscripts dealing with every phase and aspect of the subject. He gathered in this way the richest private library of its kind in the world. Noted musicians came to him as a final authority on all unsettled or controverted questions. On his death a part of his library went to the Imperial Library of Vienna, but the major portion was made over to the Liceo Filarmonico at Bologna. Martini published collections of ancient and mediæval music, and of examples from the Italian and Spanish schools. He left a considerable number of controversial writings, masses, requiems, and a "Balletto" or two.

**MASCAGNI, PIETRO,** author of the opera "Cavalleria Rusticana," was born at Livorno in 1864. He studied under Ponchielli and Saladino. His experience in technique, which led to the phenomenal success of his operas, was obtained by practical stage work as leader of the orchestra at several small Italian theatres. The publisher Sonzogno awarded him the prize offered for the most successful opera.

Among Mascagni's well-known operas are "L'Amico Fritz," "I Rantzau," etc. He has also published some orchestral works and songs.

**MASSENET, JULES EMILE FREDERIC,** born at Montand, near St. Etienne, May 12th, 1842, was educated at the Paris Conservatoire where he won a number of prizes for piano-forte, and in 1863 the Prix de Rome for his cantata "David Rizzio." His "La Grand Tante" was produced at the Opéra Comique in 1867. Several minor works were also presented, but it was not until after the Franco-Prussian war that Massenet rose to the first rank of French composers by the production of "Don Cæsar de Bazan," opéra comique. His best known operas are, "Nanon Lesount," "Esolarmonde," "Le Cid," and "Werther." He has also written many suites, overtures, etc., for orchestra, pieces for piano, and songs.

**MENDELSSOHN, JAKOB LUDWIG FELIX,** was born at Hamburg, Friday, February 3, 1809 His father was a convert to Christianity, and young Felix was brought up in the Lutheran faith The prosperous circumstances of his parents permitted them to give a most careful and liberal education to their son, whose genius early showed itself.

Felix first played the piano-forte in public in 1818. Following that he commenced to compose with extraordinary rapidity. In 1821 he visited Göethe at Weimar, where he also met Felter.

In 1825 Abraham Mendelssohn took Felix to Paris where he met most of the first composers of the time. Closely following his return to his home Mendelssohn produced the work which first revealed his genius to the world, the overture to Shakespeare's "Midsummer Night's Dream." He was then not eighteen years old. He soon went a second time to Paris, his father on the advice of Cherubini, having consented that he should devote himself exclusively to music.

Mendelssohn gave concerts in Paris and Berlin and soon after started on extended tours, during which he travelled for three years in England, Scotland, France and Italy. In 1835 he became director of the Leipsic concerts. Here he was in the centre of the musical world and was stimulated to his best efforts. Yet it was in England that he first met with a reception proportionate to his genius. His oratorio of "St Paul" was produced under his own direction at Birmingham, in 1837, and created a great sensation in musical circles. This and his other oratorio, "Elijah" are considered to be his best works.

A few years later, Mendelssohn was recalled to Berlin by the King of Prussia with the title of Kapellmeister. There he produced several operas, and occasionally made short trips to England. In 1845, wearied by constant effort, he returned to Leipsic and resumed his old duties in the conservatoire. The death of his mother and sister undoubtedly hastened his end. He died in Leipsic, after a short illness, November 4, 1847.

**MERKEL, GUSTAVE,** was born in 1827 at Oberoderwitz, in Saxony. He studied music under Julius Otto and Dr. Johann Schneider. He was also a favorite pupil of Reissiger and Schumann.

In 1858, he was appointed organist of the Waisenkirche, Dresden. In 1860, he transferred to the Kreuzkirche, and in 1864, he became court organist. He was director of the Dresden Singakademie, from 1867–1873.

Merkel, both as organist and composer of organ music, ranks very high among musicians. His compositions include preludes, fugues, fantasias, sonatas, etc.

Besides organ music, Merkel has published pieces for the violin and piano-forte, and a few songs, of which the "Songs of Spring" are the best known.

**MEYER-HELMUND, ERIK:** a well-known composer, of the modern school was born at St Petersburg, April 13th, 1861. He received his early instruction from his father, and was later a pupil of Kiel and Stockhausen.

His best known works are his operas "Die Beiden," "Klingsberg," and "Der Liebes Kampf." He has also written concerted music, numerous piano-forte pieces and songs, which have proved very popular.

**MEYERBEER, GIACOMO,** was born at Berlin, September 5th, 1791. He studied the pianoforte under Lauska, and at nine he was pronounced the best pianist in Berlin. His early life was spent under the most brilliant masters, who instructed him in composition and organ-playing. In 1812, he was appointed composer of the court, though his early works were unsuccessful Seven Italian operas, which he was led to write after a visit to Venice were received with some enthusiasm, but it was not until several years later that he produced a work that proclaimed his genius. This was his French opera "Robert le Diable," staged at the Grand Opera, in 1831. Its popularity exceeded all expectations, yet Meyerbeer did not again appear before the public for five years. He then produced "Les Huguenots" which was perhaps an even greater success.

Still another period of retirement was followed by two of Meyerbeer's greatest works, "L'Africaine" and "Le Prophete." Shortly after this he was appointed Kapellmeister to the King of Prussia. The succeeding years that he passed in Berlin were not productive of any great work. He died suddenly May 2, 1863.

**MICHAELIS, THEODORE:** born at Altona, 1831, died at Hamburg, December 1887. He wrote both upon the history and theory of music, and of compositions. He is also known for his own contributions to piano-forte music. One of his best known pieces is the "Turkish Patrol March"

**MOSZKOWSKY, MORITZ:** a distinguished pianist and composer, was born at Berlin, August 23, 1854. He studied music at Dresden and completed his mu-

[illegible] education at Berlin. His pianoforte solos and duets have proved extremely popular with the musical world. He has also written concert pieces for the violin and piano, a piano-forte concerto, two symphonies, the opera "Boabdil" and many works for the orchestra.

**MOZART, WOLFGANG AMADEUS,** one of the greatest musicians of the world, was born at Salzburg, January 27, 1756. His genius developed very early under the instruction of his father, a violinist of high repute. When five years old Wolfgang gave his first public performance, and from that time on was constantly before the public. The entire family was musical, and in 1762 and 1763 made two extended tours, with Wolfgang and his young sister as the chief attractions. The two played in all the courts of Europe with great success, and in 1764 they evoked the same enthusiasm before the royal family in England.

Mozart now nearly fourteen years old was an accomplished musician. Tours through Italy and France followed, which were simply tours of triumph. The young musician played upon the organ and the violin, and composed with remarkable success. The triumph of his serenata, "Ascanio in Alba," written for the marriage of the Archduke Ferdinand, called forth the prophecy of Hasse—"This boy will cause us all to be forgotten."

For a number of years following the family was in actual want. Such positions as they held were purely honorary. In this strait another tour was made, but with little success. Wolfgang's mother died in Paris and the trip terminated disastrously.

Mozart's position as an artist was finally assured in 1781, when his opera, "Idomeneo, Re di Creta" was produced in Munich with triumphant success. "Die Entführung aus dem Serail" was equally well received in the following year. Minor operas came from Mozart's pen in a constant stream; he was ever busy composing.

The latter years of Mozart's life were extremely fruitful. He fulfilled many commissions, adding materially to his fame but nothing to his pocket.

"Le Nozze de Figaro" and "Die Zauberflöte" are among the most successful of his later works. Sacred music [illegible] his attention.

His "Requiem" was the work of the [illegible] of Mozart's life. It was completed by Sunmayer from directions that Mozart gave him on his deathbed, December [illegible] 1791.

**NEUSTEDT, CHARLES:** was born at Saumur, in 1838. He was a brilliant performer upon the piano as well as a composer. His "Gavotte Favorite de Marie Antoinette" is among the best known of his compositions.

**OESTEN, THEODOR,** was born at Berlin, December 31, 1813, and died March 16, 1870. When he had finished his studies he became very popular as a teacher.

In 1843, his rondo entitled "Les premières violettes," had a prodigious success. He followed it by a great many other pieces of a similar nature, whose attractive titles and easy technique set the fashion for many years.

**OFFENBACH, JACQUES,** a French composer, was born of German-Jewish parents in Cologne, June 21, 1819. After some years spent at the Paris Conservatory, he began his musical career as a player upon the violoncello. Several compositions followed his début, and in 1847 he became leader of the orchestra at the Theatre Français. In 1855 he opened a summer theatre, and has since met with considerable success in like ventures. Many of his operas have been produced throughout Europe and America. Though not ranking high as a composer, he was the first to bring to the treatment of burlesque the ingenuity and elaboration which other composers had given to more serious works. He failed in several attempts at higher class productions, and returned to the opera bouffe.

**PADEREWSKI, IGNACE JAN,** was born November 6, 1860, in Padolia, a Province of Russian Poland. His father who was an ardent patriot, falling under suspicion, was banished to Siberia when his son was but three years old. The misfortunes of his father and the death of his mother threw Ignace on his own resources for his livelihood. From stray musicians who visited the remote farms he quickly learned the rudiments of music. At twelve he was sent to the conservatory at Warsaw, and in this centre of intellectual and artistic Poland laid the foundation for his knowledge of music. At sixteen, he made his first tour as a pianist through Russian Provinces, playing his own compositions as well as those of others. Four years later Paderewski went to Berlin where he so improved his natural abilities that at twenty-three he was appointed Professor at the Strasburg Conservatory of Music. Then followed a period of several years given up to teaching, in which, however, he continued original work. It was during this time he met his great countrywoman, Madame Helen Modjeski. Owing to her influence he resigned his Strasburg professorship and went to Vienna where he placed himself under the instruction of Leschetitzky. From this master he acquired in seven months the finish, security and virtuosity which alone were lacking in his professional equipment. Thus prepared, he made his début in Vienna in 1887 with satisfactory success. His appearance in Paris a few years later was the opening to still greater fame. From Paris he went to London and from thence to America. In both cases the result was the same.

Paderewski's compositions have been chiefly for the piano.

**PAGANINI, NICOLO,** was born in Genoa, October 27, 1782. At a very early age he was subjected to severe musical training. At six he could play the violin and at nine made his first public appearance.

In 1797, in company with his father, he made a very successful tour through Italy, but the discipline of his parents was so irksome to him that he soon after ran away, and commenced to tour by himself. A period of illness was followed by his return to the profession he loved. In 1806 he was made director of the orchestra in the service of the Princess Eliza of Lucca, sister of Napoleon. At this period, he performed his remarkable feat of playing the military sonata "Napoleon" upon a single string.

The following twenty years of Paganini's life were spent in the chief cities of Europe, where he evoked a perfect storm of enthusiasm. Poems were composed in his praise, medals struck in his honor, articles of dress were named after him, and in Italy, the Emperor appointed him violinist of his private band. In Germany, France and England, Paganini produced a sensation almost without parallel.

Paganini retired in his late years to Parma. As an artist his name has become a synonym for all that is excellent in violin playing. His compositions are full of invention and beauty. He died in Nice, May 27, 1840, leaving a fortune of two million francs to his only son, and his favorite violin (a Guarnerius) to his native city, Genoa.

**PARADIES, PIETRO DOMENICO:** an Italian composer and teacher, was born at Naples in 1710 and died at Venice in 1792. He was an eccentric man of great talent, who was in immense vogue at London for a long time.

In 1747 he produced "Phaeton" at the King's Theatre. Six airs from this were later published by Walsh and were frequently sung by Signora Galli. When Mme Mara (then Miss Schmähling) first studied the violin in London, Paradies was engaged as her singing master.

Another famous pupil of his was Miss Cassandra Frederick. Thomas Lindley also took lessons from him in harmony and thorough bass.

Later, Paradies returned to Italy, but at just what time is not known. He seems to have retired and was little heard of in the latter years of his life. A sonata in D is printed by Pauer in his "Altemeister," and another in A in his "Alte Klavier Music." Some MSS music written in Paradies' own hand is in the Fitzwilliam Collection at Cambridge.

**PAUER, ERNST:** pianist and composer was born in Vienna December 21, 1826. He studied under Theodore Dirzka, W. A. Mozart, the younger, Sehter, and Franz Lachner. In 1847 he was made director of the musical societies in Mainz. He played in London in 1851, and a year or two later made his home there. In 1861 he began giving recitals showing the history and development of pianoforte music.

In 1876 he was appointed professor at the National Training School for Music at Kensington Gore; in 1878 he was appointed a member of the musical board of Cambridge University, and examiner a year later. His work includes operas, symphonies, quartets, quintets, pianoforte music and songs.

He has also edited valuable editions of classical composers.

**PETERS, W. C.:** an American contemporary, didactic writer and composer. His writings are critical and historical, and his original compositions are largely instrumental selections for the piano.

**PHELPS, ELLSWORTH S.:** was born in 1857, in Syracuse, N. Y. He travelled as a virtuoso for several years, and then went to Germany where he completed his musical education. Since his return he has devoted his time to musical compositions. His work is mostly popular music. It is essentially graceful and of delicate sentiment and feeling

His first composition was written in 1882, since which time he has published over two hundred and fifty pieces. Among the best known are: "Sylvan Dreams," "Love's Caprice," "Follett Caprice," "Gavotte Impromptu Op. 145," "Mazurka Brillante," for the violin and "Daffodil Melody."

Mr. Phelps has also gained favor by his ballads and songs.

**PIERNÉ, GABRIEL:** a French composer, born at Metz, August 16th, 1863. His instructors in music included Marmontel, Massenet and Franeke In 1882, he was awarded the grand prix de Rome. He is the author of orchestral works, many instrumental and vocal compositions, and a piano concerto. He is becoming widely known among musical circles in this country.

**POPPER, DAVID:** an eminent performer upon the violincello, was born at Prague, June 18th, 1846 His musical education was conducted at the Prague Conservatorium, where he gave evidence of possessing remarkable talent. In 1863 he made a successful tour through Germany. It was at this time that Von Bülow met him, and induced Prince Hohenzollern to appoint Popper his "Kammervirtuoso." Later Popper toured Holland, Switzerland and England. In 1864, at the great musical festival at Carlsruhe, conducted by Liszt, he was admitted by all to be the leading solo-player. In 1867 he played at Vienna, and received the appointment of first solo-player at the Hof-oper. Some years after, however, he resigned in order that his concert tours might have a wider range. Popper's compositions were written with special reference to the 'cello, and are extremely well fitted to it. The most popular are "Gavotte," "Sarabande," "Drei Stücke," and a "Concért Polonaise."

**RACHMANINOFF SERGI WASSILIE WITSCH:** born at Novgorod in 1873. His musical education was conducted at the Moscow Conservatoire where Arenski and Seloti were among his instructors. He has written much instrumental music of a high quality, also vocal music.

Among his writings are piano-forte concertos, trios, music for two piano-fortes, etc.

**RAFF, JOSEPH JOACHIM:** composer and orchestral conductor, was born at Lachen, on the Lake of Zürich, May 27, 1822, and died at Berlin June 26, 1882. He was educated by the Jesuit Fathers, receiving scarcely any instruction in music, save what he gave himself. In 1843 he sent some MSS to Mendelssohn, who saw so much genius therein that he recommended publishers to accept Raff's work. After Mendelssohn's death in 1847, Raff entered at Stüttgart upon a course of severe and self-imposed study. Here he began the composition of "König Alfred," an opera that was produced at Weimar under Liszt's direction, with entire success In 1856 Raff removed to Wiesbaden where he gained high reputation as a teacher. He remained here till 1877 when he was made director of the Hoch Conservatorium at Frankfurt. This office he held until his death. Raff's published compositions number over 200, including ten symphonies, quartets, concertos, sonatas and songs. His work displays great fertility of invention and remarkable technical skill.

**RAVINA, JOHN HENRI:** was born May 20, 1818, at Bordeaux, France. In 1831 he was entered at the Conservatoire of Paris where his talent rapidly developed He took prizes in 1831, 1832, 1834 and 1835. In 1837 he left the Conservatoire in order to teach and compose in Paris. In this city he remained nearly all his life, his only departures of note being a journey to Russia in 1853, and to Spain in 1861. His compositions consist almost exclusively of salon pieces. They are in general very graceful and entertaining, but lack permanent qualities.

**REINCKE, KARL:** was born June 23, 1827, at Altona, Germany. His father who was also a musician, trained his son so early that at eleven years of age, Karl was able to perform satisfactorily in public. When eighteen he made a concert tour through Sweden and Denmark. In 1843 he studied in Leipsic and there met Mendelssohn and Schumann, association with whom was of inestimable benefit to him In 1844 he made a tour to Riga. In 1846 he played in Copenhagen before Christian VIII, and was appointed court pianist. In 1851 he gave concerts in Italy and France In 1854 he was appointed conductor of the Concert Gesellschaft at Barmen, and in 1859 music director of the University of Breslau. In 1860 he became conductor at the Gewandhaus in Leipsic and professor of composition at the Conservatorium.

Reincke's compositions are very numerous, including piano-forte pieces, quintets, quartets, concertos for violin and 'cello, cantatas, overtures, masses, songs and operas.

**RESCH, JOHANN:** a popular German composer born at Vienna, February 11, 1830, died at St. Petersburg January 23, 1891; he is the author of numerous dances and compositions, which on account of their light and fascinating qualities have achieved much success.

ROECKEL, JOSEPH LEOPOLD, was born in London in 1838. He was of German parentage, his father, Joseph Augustus Roeckel, being a distinguished German musician, who had abandoned the church for diplomacy, and diplomacy for music. It was he who had introduced the German opera into Paris, and later into England. His three sons followed him successfully in musical careers. Joseph the third son studied in Wurzburg and Weimar, and later settled in England. There he taught and composed much. His cantatas are well known and also such compositions as "Birds of a Feather," "Air Du Dauphin" and "Ancient Court Dance."

RUBINSTEIN, ANTON, a Russian pianist and composer, was born at Weschwotynez, Roumania, November 30, 1830. His teachers were his mother, who instructed him when he was seven years old, and Villoing in Moscow.

He performed in Paris in 1840, and immediately after went on a tour through England, Holland and Germany. From 1844-46 he studied in Berlin. Then he returned to Russia and was appointed pianist to the Grand Duchess Helena, and concert director for the Russian Musical Society.

In 1868 he achieved a brilliant success, both in Paris and in London.

In 1872 he made a tour through the United States. From then until 1887 he devoted himself to composition, when he accepted the directorship of the St. Petersburg Conservatory; in 1889 on the celebration of his fiftieth year of musical activity, he was awarded a pension by the Russian Emperor and an honorary degree by the University of St. Petersburg.

His works include chamber and piano-forte music; orchestral and vocal music and operas. Among the latter are "Dimitri Donskoi" "Feramors" and "Nero." His most widely-known works are the "Ocean Symphony," the piano-forte concertos in G major and D minor, and the piano-forte trio in B flat.

SAINT SAENS, CHARLES CAMILLE: was born in Paris, October 9, 1835. He began the study of music at seven years of age with Stematy and continued it under Maleden. In 1847 he entered the Conservatoire where he obtained the second organ prize in 1849, and the first in 1851. He began composing at sixteen years of age, when he produced his first symphony. In 1853 he was appointed organist of the Church of St. Merri, and was shortly after made piano-forte professor at Niedermeyer's École Religieuse. During this time he composed symphonies, chamber music, and vocal and instrumental pieces. In 1858 he became organist of the Madeline. Saint Saëns early showed preference for dramatic work. "La Princesse Juane" was performed in 1872 and "La Timbre D'Argent" in 1877; both, however, failed to especially please the Parisian public. Although Saint Saëns has given concerts in Russia, Spain, Portugal, Germany, Austria and England, it is upon his instrumental music that his fame principally rests. Saint Saëns is also known as a musical critic, and has contributed articles to all the best musical periodicals.

SALOME, THEODORE CESAR: composer and organist, was born at Paris, January 20, 1834. He is well known, not only for his brilliant organ playing, but also for his chamber music, piano-forte pieces, songs and church music.

SANDERSON, HARRY: pianist, was born in Philadelphia, January 29, 1838, and died in New York City, September 27, 1871. He was noted for his wonderful octave playing. He also composed a number of operatic transcriptions containing passages impracticable to any pianist but himself. He played duets with Gottschalk, who took a great interest in his welfare, and the effects produced by these great artists have rarely been excelled. In 1866 Mr. Sanderson went to London and appeared at Mellon's concerts with great success. He also gave a concert in that city under the patronage of the Prince of Wales.

SARASATE, PABLO de: violinist and composer, was born at Pampeluna, Spain, March 10, 1844. He studied under Alard and Reber at the Paris Conservatoire, where he won first prizes in solfége and violin in 1857, and a premier accessit in 1859. Later he started upon his career as a performer in Paris and Spain. Then he visited North and South America, where he made a pronounced success. He appeared in London in 1874, 1877 and 1885. In 1889 he made another trip to America with Eugene D'Albert.

Sarasate's compositions display great technical skill, and many of them are extremely popular.

SCHARWENKA, PHILIPP: was born February 25, 1847, at Samter Posen, East Prussia. Although his aptitude for music showed itself very early, various reasons combined to make it impossible for him to seriously cultivate it until 1865 when his family removed to Berlin. Here he entered Kullak's new Academy. At the completion of his course he accepted a position in the Academy as professor of composition. Scharwenka's works are chiefly pieces for the piano, but he has also written songs, concert pieces for the violin and 'cello. Besides these he has composed two symphonies and other orchestral works.

SCHNECKER, PETER A., an all-around musician, is a German by birth but an American by adoption and association. When he came to America in 1865, then only a boy, he showed so much musical talent and culture that he attracted the attention of the Rev. Dr. William A. Muhlenburg, the chaplain of St. Luke's Hospital. He took the lad to his own home and helped him to obtain a musical education, directing his attention especially to church music. In 1874, Mr. Schnecker returned to Germany and placed himself under the instruction of Richter, Paul, and other masters at the Leipsic Conservatory. Previous to this, in 1872, he had become organist and musical director at the West Presbyterian Church. Here he found full scope for the production of the very best sacred music and for many attractive compositions upon other lines, including instrumental works for piano and orchestra and numerous songs. Many pupils were drawn to him who by their subsequent success reflected credit upon his methods and ability.

SCHOLTZ, HERRMANN: pianist and composer, was born at Breslau, June 9, 1845. His musical education was conducted at the Royal School of Music, in Munich, where he was instructed by Brosig, von Bülow and Rheinberger.

He made his home at Dresden where in 1880 he was appointed royal chamber virtuoso. His works include concerto for piano-forte, trio for concerto and strings and piano-forte pieces.

SCHUBERT, FRANZ PETER, was born at Vienna, January 31, 1797. For his general education he was indebted to his father, a schoolmaster, but his early musical training was obtained from the imperial choir, into which he had been received on account of his splendid voice. Later he studied with Beethoven.

In 1818 Count Johann Esterhazy secured Schubert's services as music teacher to his daughters, for one of whom it is said the young musician had a romantic attachment. The position kept Schubert

from starvation, though it did not allow him to acquire riches. He composed with unusual rapidity, seven or eight of his songs having the same date. Though they were of great merit, the author seemed to derive little material benefit from them.

Of Schubert's ten symphonies, not one was produced during his lifetime, though they are all works of genius. His ideas came so quickly that the knowledge he possessed did not enable him to arrange them in the perfect order of the symphonies of Mozart and Beethoven.

Under his heavy trials, Schubert's health failed and he died the 19th of November, 1828, leaving behind him a few clothes and other possessions, officially valued at sixty-three florins.

**SCHULHOF, JULIUS,** was born at Prague, August 2, 1825. He began the study of music very early, taking lessons on the piano from Kisch and examining the rudiments of counterpoint with Thomaschek. Before he was fourteen he played in public with marked success. Unsatisfied with his reputation at Prague, however, he went to Paris in 1842. There he met Chopin, who undertook to gain him an opportunity to appear before the Parisian public. During 1845 he played frequently in Paris and was favorably received. About this time he published his first two works, one of which he very naturally dedicated to Chopin. After having remained at Paris several years he made an extended tour through France, Austria, England, Spain, Southern Russia, and the Crimea. Schulhof is best known for his brilliant dance music.

**SCHULTZ, WEIDA J:** a contemporary German composer, best known in America for his beautiful melodic fugitive pieces for the piano.

**SCHUMANN, ROBERT,** was born in Zwicka, Germany, in 1810. He gave evidence of his talents at an early age, but it was not until he went to the University of Leipsic in 1828 that he received systematic instruction. In 1830, Heinrich Dorn became his master and imparted to him that thorough knowledge of the bass which had been lacking in his early efforts at composition. In experimenting with a machine of his own invention, which he supposed would hasten the development of his finger muscles, he injured the sinews of his right hand in such a way that he could never afterward play the piano.

Schumann's life from 1837–40 was rendered unhappy by the resistance of Frederick Wieck to Schumann's marriage with his daughter Clara, an eminent pianist. As a last resort an appeal to the courts was taken, which resulted in a favorable verdict.

At this time, Schumann, who had previously devoted himself to piano-forte composition turned his attention to vocal music. A large number of songs, many of which which were very successful were followed by those great works, upon which his fame rests. "Paradise and the Paria," and "The Pilgrimage of the Rose" are among the number.

Schumann's later years were darkened by a malady from which he never recovered. He died at Endinich, near Bonn, July 29th, 1856.

**SCHÜTT, EDUARD:** was born October 22, 1856, at St. Petersburg. His family had mapped out for him a business career, but his marked talent for music induced them to relinquish this. He worked at the fundamentals of composition and piano-forte under Petersen and Stein. In 1876 he passed examinations at the St. Petersburg Conservatoire; but instead of entering as a student there, he chose the Conservatory at Leipsic where he graduated in 1878. He then went to Vienna and was elected conductor of the Akademische Wagner-Verein. Here he met Leschetitsky, who became one of his most intimate friends. In January, 1882, he played before the Russian Musical Society at St. Petersburg. Later in the same year a concerto which he had played before this body was performed at the Crystal Palace Sydenham. Schütt's published works include a serenade for strings, variations for the piano, songs, etc.

**SCHYTTE, LUDWIG,** a Danish composer, was born at Aarhus, Jutland, April 28, 1848.

He was a pupil of Nenpert in composition; his compositions consist of a piano concerto, several orchestral works, piano-forte and 'cello pieces, songs, and a number of piano-forte pieces of unusual merit; among the latter his "Berceuse" is the most widely known.

**SCRIABINE, ALEXANDRE:** a Russian composer, of the younger school, was born January 6, 1872. He has written piano-forte music, songs, part songs, etc. He is especially known for his sonatas.

**SÖDERMAN, AUGUST JOHANN,** a noted Swedish composer, was born at Stockholm, July 17, 1832, and died there, February 10, 1876. He studied under Richter and Hauptmann. His works include masses, part songs, songs, and compositions for the piano-forte. The "Bröllops-March" is his best known work.

**SMITH, SIDNEY:** was born at Dorchester, England, July 14, 1839. His first instructors in music were his parents, both of whom were musicians. When sixteen he went to Leipsic where he studied the piano-forte under Moscheles and Plaidy; harmony and counterpoint under Hauptmann, Richter and Papperitz; composition under Rietz, and the violincello under Grutzmacher. In 1858 he returned to England and entered upon the profession of teaching at London. His compositions which consist exclusively of instrumental pieces for the piano, are extremely popular. They combine great brilliancy with a minimum of difficult technique. The best known are: "La Harpe Eolienne," "La Jet d'Eau" and "The Spinning-wheel."

**SPINDLER, FRITZ:** was born November 24, 1817, at Wersbach, Lobenstein. He was a scholar of Schneider of Dessau. His compositions which are more than 330 in number are for the most part brilliant drawing-room pieces. But he has also written teaching-music, as well as works of a more serious nature, and trios, symphonies, concertos for the piano-forte and orchestra. The pieces by which he is most widely and favorably known are: "Wellenspiel" and "Silberquell."

**SPOHR, LOUIS:** violinist and composer, was born at Brunswick, April 5, 1784, and died at Cassel, November 22, 1859. He began his musical studies at Brunswick under Maucourt, and when only twelve years old played a concerto of his own before the Duke of Brunswick and his court.

In 1802 through the aid and patronage of the Duke, he was enabled to proceed with Franz Eck, the most distinguished violinist of Germany, to Russia. In 1804 he toured Saxony and Prussia, and attained an immense vogue. A second tour in 1807 gave him a European reputation. In 1817 he played in Italy, and two years later found him giving concerts with even more pronounced success in London and Paris. He secured the appointment of Kapellmeister at Cassel, in 1822, and made this place his home for the remainder of his life.

His opera "Faust" was given in London in 1852. His works may be classified as follows: violin compositions; operas; church music; orchestral music; chamber music; songs and part songs, oratorios and cantatas.

**STRAKOSCH, MORITZ:** the brother-in-law and instructor of Adelina Patti, was born at Lemberg, Galicia, in 1830, and died in Paris, October 9, 1887. When a boy, he toured Italy, Spain, France and England with great success. In 1845 he crossed to America, where he remained for fifteen years, teaching and giving concerts. His works consist of the opera "Giovanni di Napoli," presented in New York, the opera "Sardanapal," and a large number of pianoforte pieces.

**STRAUSS, JOHANN:** was born in Vienna, October 25, 1825. He was for many years, by appointment of the Emperor, director of the court balls. After the death of his father, who was himself a celebrated musician, Strauss made a tour of the principal capitals of Europe with his orchestra—organized by his father—evoking the greatest enthusiasm. In 1872 Strauss visited the United States and conducted an orchestra of a thousand pieces at the world's peace jubilee in Boston, and also give several concerts in New York. Besides nearly four hundred compositions of dance music, he has written a number of charming operettas which have met with enormous success.

**STREABBOG (GOBBAERTS): JEAN LOUIS:** a composer who is better known by the reversed letters of his name, was born at Antwerp, September 28, 1835, and died at Saint Giles, April 28, 1886. Streabbog wrote a great number of charming and easy pianoforte pieces, the most widely admired of which is the "Long, Weary Day."

**THALBERG, SIGISMUND:** one of the most celebrated virtuosi of this century, was born January 7, 1812, at Geneva. His musical education was carried on and completed under the surveillance of his father, Count Dietrichstein, at Vienna. His first appearance as a pianist was at Prince Metternich's, in 1826. Not until 1830, however, did he really come before the public. In 1838 he went to England and obtained immense audiences, largely through his variations on "God Save the Queen," whose novel effects astonished everyone. His piano compositions, of which there are more than ninety in number, earned for him money and glory, and stamped him a specialist for this instrument, combining novel effects in form and arrangement. He also wrote two operas. Both were failures.

In 1855 Thalberg played in London for the last time, after which he retired to his villa near Naples, where he died April 27, 1871.

**TOURS, BERTHOLD:** was born at Rotterdam in 1838. He studied music at Brussels and Leipsic. He has written many very popular songs, besides numerous pieces for the piano.

**TSCHAIKOWSKY, PETERILTITSCH:** one of the most remarkable Russian composers, was born December 25, 1840, at Wotskinsk, in the Ural District, and died November 6, 1893. He entered the Technological Institute at St. Petersburg, and having completed the prescribed course in jurisprudence, in 1859 was appointed to a post in the Ministry of Justice. In 1862, however, he left the service of the state and entered as a student the Conservatoire of Music just founded by A. Rubinstein at St. Petersburg. Remaining there three years, he next accepted a professorship in the new Conservatoire of Moscow. After twelve years he resigned his position, and has since devoted himself exclusively to original work. All of M. Tschaikowsky's compositions bear the imprint of the Slavonic temperament—fiery exaltation on a basis of languid melancholy. He likes huge and fantastic outlines, strongly marked rhythms, subtle melodic turns, and exuberant figuration. The songs and dances of the Russian folk are made frequent use of by Tschaikowsky. Everywhere his music makes the impression of genuine spontaneous originality.

**VALENTINE, THOMAS:** an English composer, was born in 1790, and died near Birmingham, January 11, 1878. He was for many years a successful teacher and instrumental composer. "Aria Alla Scozzese" is the best known of his pianoforte pieces.

**VERDI, GUISEPPE:** was born on October 9, 1813. His greatest success was in the writing of operas, notably those entitled "Hernani," "Rigoletto," "La Traviata," "Un Ballo in Moschera." "Aida," "Othello," "Il Trovatore" and "Falstaff." The latter, composed when Verdi was eighty years of age, and had seemingly exhausted the field of the grand opera, is already one of the most noted operas in the world. The former opera, "Il Trovatore," was first sung in the Apollo Theatre in Rome, on January 19, 1853. Men and women stood in line for hours waiting for tickets for the performance. Its popularity became so great that the Roman youths were soon whistling the airs, and the Roman maidens singing and playing the catching melodies. In this country, "The Anvil Chorus" from that opera has always been a great favorite. At the famous Boston Jubilee, thirty years ago, it was sung by a chorus of thousands, with an accompaniment of brass bands, anvils and cannon.

**VOSS, KARL:** teacher, pianist and composer, was born at Schmarsow, Pomerania, September 20, 1815, and died at Verona, August 28, 1882. His musical studies were carried on at Berlin, until 1840, when he removed to Paris. Here he made a reputation as an instructor and performer. His compositions are in greater part salon pieces. In addition to these Voss wrote a few works of more enduring merit, concertos, études, etc.

**WAGNER, RICHARD:** the great German composer, was born in Leipsic, May 22, 1813. His father died when Richard was but a few months old. Richard received but an incomplete scholastic education, though he was always considered an apt pupil. His thoughts were early fixed upon literature, and at twelve he wrote several plays. It was not until he was fifteen that he chose music for his profession, and began his first systematic studies under Theodor Weinlig. His "Pastoral Symphony" was never performed, but in 1833 a symphony written by him was presented at a concert in Leipsic; and in the same year he wrote a romantic opera entitled "Die Feen" (The Fairies). In the following years Wagner held several different places as conductor, with varying success. In 1838 he wrote the beginning of an elaborate opera entitled "Rienzi," and the succeeding year went to Paris, where he wished to produce it. Lack of means and influence interrupted all his plans, and it was only by the aid of Meyerbeer and Maurice Schlesinger, a music publisher, that he was later afforded the opportunity of putting forth his claims to artistic recognition. Schlesinger procured for him a commission to write an overture for the *Société des Concerts*, for which he prepared his "Faust." It was rehearsed but once, however, and was then discarded as being too eccentric. Wagner met with but scant success until the production of his "Rienzi" in 1842, when he was awarded the Prussian Order of the Red Eagle, and was appointed chapelmaster at the Dresden opera house. The "Flying Dutchman," "Tannhauser," and "Lohengrin" followed each other in quick succession, but none obtained immediate recognition as masterpieces. At this time Wagner was forced to take refuge in Zurich on account of his share in the revolutionary outbreak in Saxony. After an absence of ten years he returned and found an ear-

nest adherent and powerful patron in King Louis of Bavaria, through whose aid "Tristan und Isolde" and several other operas were produced.

In 1870 Wagner married a second wife, Casima von Bülow, a daughter of Liszt, who had been divorced from Hans von Bülow in 1869. His musical career in Germany was then at its height. In Paris he met with so much prejudice and ill-will that he finally desisted from visiting there. In 1875 Wagner commenced a series of concerts from his own operas in Bavaria, which proved very successful.

Wagner's theories of operatic composition have occasioned wide discussion. They are extended, subtle and metaphysical, and cannot readily be summarized. In brief, he considers that the drama itself should be the centre of interest; it should be founded upon some poetical and legendary subject, identified with the history of the people for whom the opera is written. The interest should not be merely a musical one.

Wagner's last work was "Parsifal," based upon the legend of the holy grail. It was completed in 1882, just before the composer's health began to fail. He died in the following year, February 13, and was buried at Wahnfried.

**WALDTEUFEL, EMIL:** a noted composer of piano music, has since 1878 composed more than 200 waltzes, polkas, and other dance tunes. One of his finest waltzes is that entitled "Mon Rêve." Other favorites are "La Source," "La Manola," "Je T'aime," "Au Revoir." Mazurkas: "Dans Les Bois." Marches: "March de Trôve," Galop; "Prestissimo."

**WARLAMOFF, ALEXANDER EGOROVITCH:** born at Moscow, 1810, and died there in his thirty-ninth year. He wrote a number of popular songs such as the "Red Sarafan," also numerous piano-forte pieces; "Romanze," paraphrased by Thomas Kullak is perhaps the most acceptable.

**WARREN, GEORGE WILLIAM:** has been for many years organist and musical director of St. Thomas' Church, New York. He is identified with the progress of church and sacred music in that city. His best known compositions are: "Come, Holy Spirit" (quartet), "Song of the Robin" and "Tam O'Shanter."

His son, Richard Henry Warren, is organist of St. Bartholomew's Church and a musician of unusual ability.

**WEBER, CARL MARIA FRIEDRICH ERNST von:** creator of the "romantic opera," was born at Eutin, near Lübeck, December 18, 1786, and died in London, June 5, 1826. His family had for several generations been musicians of note, and at an early age Carl Maria was placed under the instruction of his brother Fritz. Later he studied with Heuschkel, Michael Haydn, and J. N. Kalcher. At fourteen years of age, he wrote an opera "Die Macht der Liebe," and a year later another "Peter Schmoll und seine Nachbarn." The latter was produced at Augsburg, in 1803. In 1804 he was appointed Kapellmeister at the Breslau Stadt Theatre. In 1810 he brought out his first symphony at Mannheim, with great success. In 1816 the King appointed him to organize and conduct the new German opera at Dresden. Here, in 1821, he brought out his opera "Der Freischütz," which placed him on the pinnacle of popularity.

His irregular life and the high tension to which his work forced him, had by this time seriously impaired Weber's constitution, never very robust. For some time he rested quietly, but in 1825 he began work on "Oberon." In 1826 it was produced in London with great success, but its production cost Weber his life. He was not even able to return to Dresden to see his family. He was buried in Moorfields Chapel, June 21, 1826. In 1844 his remains were taken to Dresden. Weber's works include operas, cantatas, church music, songs, etc.

**WELY, LEFEBURE:** an eminent French organist and composer, was born in Paris, November 13, 1817, and died there December 31, 1869. Wely was chiefly known during his lifetime for his improvisations on the organ, which were considered marvelous by many eminent performers of his time.

**WIENIAWSKI, HENRI:** was born at Lublin, in Poland, July 10, 1835. His great musical talent showed itself so early that he was entered at the Conservatoire of Paris when only eight years old. Before his twelfth birthday he made a tour through Poland and Russia, but returned to Paris to continue his studies. In 1850 he went with great success through the Netherlands, France, England and Germany. Ten years later he became solo-violinist to the Emperor of Russia, and for the succeeding twelve years resided principally at St. Petersburg. Then he made a lengthened tour of the United States with Anton Rubinstein. For some years after he was professor of the violin at the Conservatoire of Brussels, but soon quitted it again to take up his wandering life. Then, as a fatal disease took hold of him, he started home, but broke down at Odessa. He was conveyed to Moscow where he died March 31st, 1880.

Wieniawski was one of the most eminent violin players of the age. He not only possessed a striking and unique personality, but he had an absolute mastery over technical difficulties, while the purity and subtle sympathy of his tone affected everyone. He was one of the rare few, who from a combination of ability and magnetism, conquer both the public and the critic. His compositions include concertos, a number of fantasias, pieces de salon, etc., etc.

**WILSON, GRENVILLE D.,** an American composer, well known as the author of "The Shepherd Boy," "The Wayside Chapel," and other instrumental pieces. Professor Wilson passed his early youth in the Berkshire Hills, where his father was actively interested in the promotion of sacred music. He first studied music under his mother and later in Boston and New York. In 1872 he settled permanently on the banks of the Hudson. He instituted the Choral Society of Nyack, and has been prominent as an organizer of musical enterprises.

**WOLLENHAUPT, HERMAN ADOLF:** a distinguished composer and pianist, was born at Schkenditz, Prussian Saxony, September 17, 1827, and died in New York, September 18, 1863. He studied under Julius Knorr in piano-forte, and Moritz Hauptmann in composition. In 1845 he made a tour in America, where he appeared successfully as a pianist, and also gained considerable reputation as a teacher. His compositions include nearly a hundred piano-forte pieces, waltzes, polkas, marches and nocturnes.

**ZAPFF, OTTO:** a German composer of the modern school. Very little is known in this country of his personal life or of his future possibilities as an artist. He has composed a number of interesting piano-forte selections among, the best known of which is "Berceuse."

# CORRECT PRONUNCIATION

...OF...

# NAMES OF COMPOSERS

| | Pronounced |
|---|---|
| ABT | Like Apt. |
| ANGUERA | An-*ger*-ra. |
| ARTCIBOUCHEFF | Art-chi-bou-*cheff*. |
| ASCHER | Ash-er. |
| BACH | Bahk. |
| BACHMAN | Bahk-man. |
| BAER | Bair. |
| BAUMANN | Bow-mann. |
| BEAUMONT | Bo-mont. |
| BEETHOVEN | *Bait*-hoven. |
| BLUMENTHAL | *Bloom*-en-tall. |
| BOHLMAN | *Bole*-man. |
| BOHM | Bome. |
| BRAGA | *Brar*-ge |
| BRAHMS | Rhymes with Calms |
| BRASSIN | Bras-san. |
| CHAMINADE | *Sham*-i-nard. |
| CHOPIN | Show pan. |
| CZIBULKA | Zi-*bool*-ka. |
| D'ALBERT | Dal-*bair*. |
| DELIBES | Day-*leebes*. |
| DOLMETSCH | Dole *metch*. |
| DURAND | Doo-*ron*. |
| FIELITZ | *Fee*-litz. |
| FLIÈGE | Fleege. |
| FLOTOW | Float-o. |
| GALUPPI | Ga *lup*-pi. |
| GANNE | Gan-ney. |
| GAUTIER | *Go*-ti air. |
| GHYS | Geese |
| GILLETT | Gil-*lay* |
| GLÜCK | Almost "Glik." |
| GODARD | Go-*dar* |
| GOTTSCHALK | *Gotts* chalk. |
| GOUNOD | *Goo*-no. |
| GREGH | Gregg. |
| GRIEG | *Greeg* |
| GRETRY | *Gra*-try. |
| GUILMANT | *Gil*-mont. |
| HABERBIER | Ha *ber* by-air. |
| HANDEL | Handle. |

| | Pronounced |
|---|---|
| HAUSER | How-ser. |
| HAYDN | *High*-dn. |
| HENSELT | *Hen*-selt. |
| HEROLD | Herald. |
| HOLLAENDER | Hollender. |
| HUMMEL | Hoom-mel. |
| ILYNSKI | Il-in-ski. |
| JADASSOHN | *Ya*-das-sone. |
| JAELL | Yale. |
| JENSEN | *Yen*-sen. |
| JUNGMANN | *Yung*-man. |
| KARGANOFF | *Kar*-ga-nof. |
| KJERULF | *Ker*-ulf. |
| KIRCHNER | *Kirsch*-ner. |
| KRUG | Kroog. |
| KUHE | *Koo* y. |
| KULLAK | Cool-lach. |
| LANCIANI | Lan-ci-*a*-ni. |
| LANGE | *Lang*-ay. |
| LASSEN | Las-sen. |
| LAVALLÉE | Laval-*ay*. |
| LESCHETITZKY | Lesh-e-*tits*-ky. |
| LEYBACH | *Lie*--bahk. |
| LIADOW | Li ar-*dow*. |
| LISZT | List. |
| LYSBERG | *Lees*-burg. |
| MARTINI | Mar-*tee*-ni. |
| MASCAGNI | Mas-*can*-yi. |
| MASSENET | *Mass*-e-*nay*. |
| MENDELSSOHN | *Mend*-el-son. |
| MERKEL | *Mur*-kell. |
| MEYER HELMUND | Myer-Hel-mund. |
| MEYERBEER | *Myer*-beer. |
| MICHAELIS | Mi-*ka*-liss. |
| MOSZKOWSKY | Mos-*kow*-sky. |
| MOZART | *Mo*-tsart. |
| NEUSTEDT | *New*-stet. |
| OESTEN | *Ose*-ten. |
| OFFENBACH | Of-fen-bahk. |
| PADEREWSKI | Pader *efs*-ky. |
| PAGANINI | Pag-a *nee*-ne. |

| | Pronounced |
|---|---|
| PARADIES | Par-a-*dees*. |
| PAUER | Power. |
| PIERNE | Peer-*nay*. |
| RACHMANINOFF | Rak-man-enough. |
| RAFF | Rahf. |
| RAVINA | Ra-*veen*-er. |
| REINECKE | *Rine*-ek-ker. |
| RESCH | Rhymes with "fresh" |
| ROECKEL | *Ro*-kel. |
| RUBINSTEIN | *Roo*-bin-stine. |
| SAINT-SAENS | Sen-*Sahns*. |
| SALOME | Sa-*lo*-my. |
| SARASATE | Sar-ra-*sa*-te. |
| SCHARWENKA | Char-*venk*-a. |
| SCHNECKER | *Shneck*-er. |
| SCHOLTZ | Sholts. |
| SCHUBERT | *Shu* bert. |
| SCHULHOF | *Shu*-loff. |
| SCHULTZ | Shooltz. |
| SCHUMANN | *Shu*-mon. |
| SCHÜTT | *Shoot*. |
| SCHYTTE | Shite-ter. |
| SCRIABINE | Scri-a-been. |
| SÖDERMAN | *Ser*-der-man. |
| SPINDLER | *Spind*-ler |
| SPOHR | Spore. |
| STRAKOSCH | *Strack*-osch. |
| STRAUSS | Strouss. |
| STREABBOG | *Stree*-bog. |
| THALBERG | *Tall* berg. |
| TSCHAIKOWSKY | Chi-*kows*-ky. |
| VERDI | *Vair*-dee. |
| WAGNER | *Vahg*-ner. |
| WALDTEUFEL | Vall-*ti*-fel. |
| WARLAMOFF | *Var* lam-off |
| WEBER | *Vay*-ber. |
| WELY | *Way*-lee. |
| WIENIAWSKI | Vin-ne-*ows*-ki. |
| WOLLENHAUPT | *Wal*-len-hop'd. |
| ZAPFF | Zaf. |

# GENERAL INDEX.

This index is arranged alphabetically, both by authors and selections. Composers in any letter are followed by subjects in that letter.

Volume I. contains pages 1–272; Volumes II., pages 273–544; Volume III., pages 545–832; Volume IV., pages 833–1088.


COMPOSERS.—A

**Anguera**—Spanish Retreat ..... 814
**Anonymous**—Silver Lake Waltz ..... 691
" —Spanish Dance ..... 818
**Artcibouchcff, N.**—Mazurka ..... 562
**Ascher, Joseph**—The Fifers of the Guard; Second Polka Militaire.. 317
" " —Mazurka des Traineaux ..... 147

COMPOSITIONS.—A.

**Ade, Auf Wiedersehn**—Reinecke ..... 1063
**A Dream of Love, Liebestraum**—Liszt, F ..... 980
**Adieu, Trans. by Stephen Heller**—Schubert, F ..... 409
**A Flower of Spring, Op. 53, No. 3**—Haberbier, E ..... 772
**Air Bohemian**—Kullak, Theo ..... 806
**Air du Dauphin. Ancient Court Dance**—Roeckel, Joseph, L ..... 782
**Air du Roi Louis XIII., Amaryllis**—Ghys, Henry ..... 862
**Album Leaf**—Kirchner, Th ..... 564
**Album Leaf, Happy New Year**—Kelley, Edgar Stillman ..... 330
**A Little Canon**—Kunz, M. K ..... 1065
**Andante**—Bach, Joh. Chr ..... 296
**Andante Cantabile from the quartette, op. 11**—Tschaikowsky, P ..... 1020
**Andante from the Kreutzer Sonata**—Beethoven, L. Von ..... 1
**Andante from Symphony**—Beethoven, L. Von ..... 945
**Anitra's Dance, from the Peer Gynt Suite**—Grieg, Edvard ..... 483
**Arabesque**—Ravina, H ..... 276
**Aragonaise, from Ballet du Cid**—Massenet, J ..... 364
**Aria, Alla Scozzese**—Valentine, T ..... 359
**A Song of Love, op. 17, No. 2**—Jadassohn, S ..... 1024
**Ase's Death, from the Peer Gynt Suite**—Grieg Edvard ..... 478
**At the Lake of Wallenstadt, from the Années de Pelerinage**—Liszt, F ..... 8
**Ave Maria**—Gounod-Bach ..... 427

COMPOSERS.—B.

**Bach, Joh. Chr.**—Andante ..... 296
**Bachmann, G.**—Les Sylphes, Impromptu Valse ..... 91
**Baer, Morris**—Colonial Gavotte ..... 430
**Baumann, F. C.**—Serenata, op. 6 ..... 728
**Beaumont, Paul**—Con Amore, Melodie ..... 819
**Beethoven, L. Von**—Spirit Waltz ..... 696
" " —Andante, from the Kreutzer Sonata ..... 1
" " —Andante, from Symphony ..... 945
**Blumenthal, Jacques**—The Two Angels ..... 844
" " —Song of the Swan, Melodie Plaintive ..... 724
**Bohlman, H.**—L'Eufer Quadrilles ..... 654
**Rohm, Carl**—La Grâce, Quasi Gavotte ..... 377
" " —Harlequin Polka, op. 331, No. 6 ..... 714
**Braga, G.**—The Angels Serenade, Trans. by Sydney Smith ..... 132
**Brahms, Joh.**—Hungarian Dances ..... 495
" " —Intermezzo ..... 524
**Browne, F. H.**—Love Not Quickstep ..... 742
**Brassin, Louis**—Nocturne ..... 126

COMPOSITIONS.—B.

**Ballet Music, from Magic Love**—Lassen Eduard ..... 918
**Balletto**—Martini, Padre Giovanni Battista ..... 916
**Barcarolle, Op. 8**—Schulhoff, Jules ..... 910
**Barcarolle, Op. 88**—Smith, Sydney ..... 69
**Berceuse**—Schytte, Ludwig ..... 346
**Berceuse**—Zapff, O ..... 535
**Berceuse, Op. 24, No. 2**—Liadow Anatole ..... 434
**Berceuse**—Farrar Frederic Emerson ..... 388
**Berceuse**—Fielitz, Alexandre de ..... 722
**Bercense, Lullaby, Op. 13, No. 7**—Ilynsky, Alex ..... 593
**Bolero, from the Sicilian Vespers**—Verdi, G ..... 930
**Bolero, Spanish Dance, Op. 12, No. 5**—Moszkowski, M ..... 35
**Bridal Song, Duet**—Jensen, Adolf ..... 932

COMPOSERS.—C.

**Cadmus, Howard**—Ours, Danse Orientale, Op. 101 ..... 201
**Carmichael, Mrs. Henry**—Remembrance, Serenade, Op. 2 ..... 1045
**Chaminade, C.**—The Flutterer, Le Lisseuse ..... 109
" " Pierette, Air de Ballet ..... 200
**Chopin, F.**—Nocturne, Op. 37 ..... 241
" " " Op. 27 ..... 901
" " " Op. 55 ..... 322
" " " Op. 15, No. 3 ..... 300
**Czibulka, Alphonse**—Loves' Dream After the Ball, Intermezzo ..... 205

COMPOSITIONS.—C.

**Cabaletta**—Lack, Theodore ..... 1077
**Cachoucha Caprice**—Ball, Joachim ..... 454
**Cantilène Saloné, Th** ..... 1025
**Canzonetta, Duet**—Godard, Benjamin ..... 1034
**Canzonetta, Hollaender, V** ..... 744
**Caprice, Op. 49**—Hummel, J. N ..... 793
**Cavatina from Crociato**—Meyerbeer, G ..... 1088
**Chant du Bivouac, Trans. Militaire**—Ketterer, Eugene ..... 269
**Chinese Serenade**—Fliege, H ..... 138
**Choral**—Schumann, Robt ..... 688
**Chorus from Dinorah, O Lowly Maiden**—Meyerbeer, G ..... 451
**Chorus from Iphigenie in Aulis**—Gluck ..... 537
**Colonial Gavotte**—Baer Morris ..... 430
**Con Amore, Melodie**—Beaumont, Paul ..... 819
**Coronation March, from the Prophet**—Meyerbeer, G ..... 529
**Cradle Song**—Hauser M ..... 760
**Cradle Song**—Kjerulf, H ..... 942
**Cujus Animam, "Stabat Mater"**—Kuhe, W ..... 391

COMPOSERS.—D.

**D'Albert, Chas.**—The Peri Waltzes ..... 1074
**Delibes, Leo**—Intermezzo from Naïla, Ballet ..... 167
" " —Intermezzo et Valse Lente, from Sylvia ..... 416
**Dolmetsch, V.**—Valse Lente, Op. 23 ..... 608
**Durand, Aug.**—Pomponette, Air à Danser, Style, Louis XV., Op. 80 ..... 596
" " —Waltz, Op. 83 ..... 557

COMPOSITIONS.—D.

**Dance**—Meyer-Helmund Erik ..... 775
**Death Song**—Mendelssohn, Felix ..... 121
**Departed Days, Nocturne**—Louis, L ..... 976
**Duet from Martha**—Flotow, F. Von ..... 1009
**Duet from Der Freischütz**—Weber, C. M. Von ..... 1004
**Duet from Mozart's Opera, The Magic Flute**—Thalberg, S ..... 256

COMPOSITIONS.—E.

**Early Morn**—Lanciani, Pietro ..... 1069
**Elsa's Wedding Procession, from Lohengrin**—Liszt, F ..... 571
**Erotik, Poeme Erotique**—Grieg, Edvard ..... 6
**Etude**—Ravina, H ..... 526
**Étude de Concert**—Kuhe, W ..... 700
**Étude II, Op. 23**—Rubinstein, A ..... 353
**Evening Star Waltz**—Lanner ..... 1066

COMPOSERS.—F.

**Farrar, Frederic Emerson**—Berceuse ..... 388
**Farwell, Arthur**—Northern Song ..... 689
**Field, John**—Nocturne V ..... 225
" " —Nocturne, Revised by Fanny Morris Smith ..... 444
**Fielitz, Alexandre de**—Berceuse ..... 722
**Flemming Elsa**—La Fête des Fleurs, Valse Elegante ..... 283
**Fliege, H.**—Chinese Serenade ..... 138
**Flotow F. Von**—Duet from Martha ..... 1009

COMPOSITIONS.—F.

"Fashions," Caprice—Keiser, Robert A..... 412
Fifth Nocturne—Leybach, J..... 648
Flower Song—Lange, Gustav..... 552
Forest Roses—Oesten, Theodor..... 823
Forget Me Not, Intermezzo—Macbeth, Allan..... 343
Funeral March in Memory of Richard Nordraak—Grieg Edvard.... 490
Funeral March of a Marionette—Gounod Ch..... 265

COMPOSERS.—G.

Gabriel, Marie—Serenade Badine..... 643
" " —La Cinquantaine, Air in Ancient Style..... 116
Galuppi, Balthasar—Gigue..... 870
" " —Sonata..... 873
Ganne, Louis—La Czarine, Mazurka Russe..... 185
" " —La Tzigane..... 1081
Gautier, Léonard—Le Secret, Intermezzo Pizzicato..... 926
Ghys, Henry—Air Du Roi Louis XIII. Amaryllis..... 862
Gillet, Ernest—In the Mill..... 827
Glück—Chorus from Iphigenie in Aulis..... 537
Godard, Benjamin—Novellozza..... 626
" " —Canzonetta, Duet..... 1034
Gottschalk, L. M.—Ricordati, Nocturne..... 104
" " —The Last Hope..... 1053
Gounod-Bach—Ave Maria..... 427
Gounod Ch.—Funeral March of a Marionette..... 265
Gregh, Louis—Quietude, Romance Without Words..... 706
Gretry—Serenade of the Jealous Lover. Trans. by S. Thalberg..... 163
Grieg, Edvard—Erotik, Poème Erotique..... 6
" " —Solvejgs Song, Op. 52..... 549
" " —Spring Dance..... 548
" " —The Old Mother..... 545
" " —Love..... 619
" " —Norwegian Bridal Procession..... 516
" " —Morning, from the Peer Gynt Suite..... 474
" " —Anitra's Dance, from the Peer Gynt Suite..... 483
" " —Ase's Death, from the Peer Gynt Suite..... 478
" " —Funeral March in Memory of Richard Nordraak..... 490
Guilmant, Alex.—Tarantelle, Op. 48..... 313

COMPOSITIONS.—G.

Galop from Orpheus—Offenbach..... 49
Gavotte—Popper, David..... 273
Gavotte—Schumann, Robt..... 1068
Gavotte—Martini, Padre Giovanni Battista..... 888
Gavotte Favorite de Marie Antoinette—Neustedt, Ch..... 1086
Gavotte Moderne, Op. 25—Tours, Berthold..... 1050
Gigue—Galuppi, Balthaser..... 870
Gondolied—Oesten, Theodor..... 614
Gondoliera—Moszkowski, Moritz..... 855

COMPOSERS.—H.

Haberbier, E.—A Flower of Spring, Op. 53, No. 3..... 772
Händel, G. F.—Harmonious Blacksmith, Air Varié..... 175
Hauser, M.—Cradle Song..... 760
Haydn, Jos.—Menuetto from Symphony No. 9..... 1020
" " Second Movement from Symphony No. 9..... 1012
Henselt, A.—Spring Song..... 361
" " If I Were a Bird (Si Oiseau J'etais)..... 630
Herold, Prayer from Zampa..... 1085
Hiller, F.—Reveries..... 111
Hoffman, Richard—Souvenir de Trovatore..... 17
" " La Manita, Cuban Dance No. 5, Op. 130..... 971
Hollaender, V.—Canzonetta..... 744
Hummel, J. N.—Caprice, Op. 49..... 793

COMPOSITIONS.—H.

Habanera, from Carmen—Lange, Gustav..... 986
Harlequin, Polka, Op. 351, No. 6—Bohm, Carl..... 714
Harmonious Blacksmith, Air Varie—Händel, G. F..... 175
Hungarian Dances—Brahms, Joh..... 495
Hunting Song, (Songs without Words)—Mendelssohn B..... 424

COMPOSERS.—I.

Ilynsky, Alex.—Berceuse, Lullaby, Op. 13, No. 7..... 893

COMPOSITIONS.—I.

If I Were a Bird (Si Oiseau J'etais)—Henselt, A..... 630
Impromptu—Schubert, F..... 156
Intermezzo—Brahms, Joh..... 521
Intermezzo et Valse Lente from Sylvia—Delibes, Leo..... 416
Intermezzo from Naïla, Ballet—Delibes, Leo..... 167
Intermezzo Sinfonico from Cavalleria Rusticana—Mascagni, P..... 290
In the Mill—Gillet, Ernest..... 827

COMPOSERS.—J.

Jadassohn, S.—A Song of Love, Op. 17, No. 2..... 1021
Jaell, A.—The Fairy, Polka de Salon..... 891
Jensen, Adolf—Bridal Song, Duet..... 932
" " —Serenade..... 866
Jungmann, A.—Will-o'-the-Wisp, Op. 217, No. 3..... 3

COMPOSERS.—K.

Karganoff, G.—Serenade..... 1061
Keiser, Robert A.—"Fashions," Caprice..... 412
Kelley, Edgar Stillman—Album Leaf, Happy New Year..... 330
Ketterer, Eugene—Chant du Bivouac, Trans. Militaire..... 269
" " —Valse des Fleurs..... 538
Kirchner, Th.—Album Leaf..... 564
Kjerulf, H.—Cradle Song..... 942
Krug, D.—Prayer, from the Opera Der Freischütz..... 52
Kuhe, W.—Cujus Animam, Stabat Mater..... 391
" " —Etude de Concert..... 700
Kullak, Th.—Mein Innigster, from Song by Warlamoff..... 228
" " —Russian Melody..... 381
" " Air Bohemian..... 896
Kunz, M. K.—A Little Canou..... 1065

COMPOSITIONS.—K.

Kamennoi-Ostrow—Rubinstein, A..... 398

COMPOSERS.—L.

Lack, Theodore—Cabaletta..... 1077
Lanciani, Pietro—Early Morn..... 1069
Laug, Margaret Ruthven—Springtime, Op. 30..... 967
Lange, Gustav—Flower Song..... 552
" " —Habanera from Carmen..... 986
Langey, Otto—Mandolina, Mexican Serenade..... 238
Lanner—Morning Star Waltz..... 1064
" —Evening Star Waltz..... 1066
Lassen, Eduard—Ballet Music from Magic Love..... 918
Lavallée, Calixa—The Butterfly, Le Papillon, Étude de Concert, Op. 18..... 587
Leschetizky, Th.—Two Larks..... 141
Leybach, J.—Fifth Nocturne..... 648
" " —La Fille de Madame Angot, Op. 169, Fantaisie Brillante 59
Liadow, Anatole—Berceuse, Op. 24, No. 2..... 434
Liszt, F.—A Dream of Love, Liebestraum, Nocturne..... 980
" —Rakoczy March..... 194
" —At the Lake of Wallendstadt, from the Années de Pelerinage 8
" —Elsa's Wedding Procession, from Lohengrin..... 571
" —La Romanesca..... 670
Louis, L.—Departed Days..... 976
Lysberg, Ch. B.—La Baladine..... 634
" " —La Fontaine..... 180

COMPOSITIONS.—L.

La Baladine—Lysberg, Ch. B..... 634
La Cascade, Op. 37—Pauer E..... 731
La Cinquantaine, Air In Ancient Style—Gabriel-Marie..... 116
La Czarine, Mazurka Russe—Ganne, Louis..... 185
La Fête des Fleurs, Valse Elegante—Flemming, Elsa..... 283
La Fileuse—Raff, Joachim..... 332
La Fille de Madame Angot, Fantaisie Brillante, Op. 169—Leybach, J. 59
La Fontaine—Lysberg, Ch. B..... 180
La Grâce, Quasi Gavotte—Bohm, Chas..... 377
La Manita, Cuban Dance No. 5, Op. 130—Hoffman Richard..... 971
La Romanesca—Lizst, F..... 670
Last Waltz—Weber, C. M. Von..... 727
La Tzigane—Ganne, Louis..... 1081
L'Enfer Quadrilles—Bohlman, H..... 654

COMPOSITIONS—L.—Continued.

Les Cloches du Monastére, Monastery Bells Noc. Op. 54—Wely, L.. 710
Le Secret, Intermezzo Pizzicato—Gautier, Léonard ..... 926
Les Sylphes, Impromptu Valse—Bachmann, G..... 91
Little Romance—Schumann, Robert..... 895
Longing, Op. 216—Schulz-Weida, Jos..... 719
Long Weary Day—Streabbog, L..... 910
Love—Grieg, Edvard..... 619
Love Not Quickstep—Browne, F. H..... 742
Love's Dream After the Ball, Intermezzo—Czibulka Alphonse..... 205
Love Song, Op. 216—Schulz-Weida, Jos ..... 816

COMPOSERS.—M.

Macbeth, Allan—Forget-Me-Not, Intermezzo..... 343
MacDowell, E. A.—Witches' Dance, Op. 17, No. 2. ..... 660
Martini, Padre Giovanni Battista—Balletto..... 916
" " " " —Gavotte..... 888
Mascagni, P.—Intermezzo Sinfonico, from Cavalleria Rusticana.... 290
Massenet, J.—Aragonaise, from Ballet Du Cid. Revised and fingered by Fannie Morris Smith..... 364
Mendelssohn, Felix—Variations for the Pianoforte, Op. 82..... 39
" " —Death Song..... 121
" " —The Spinning Wheel, Songs Without Words... 684
" " —Spring Song..... 486
" " —Priests' March from Athalia..... 530
" " —Hunting Song, Songs Without Words..... 424
" " —The Wedding March ..... 279
" " —Midsummer Night's Dream ..... 692
Merkel, Gustax—Song of Spring ..... 604
Meyerbeer, G.—Page's Song, from the Huguenots..... 198
" " —Chorus from Dinorah, O Lowly Maiden..... 451
" " —Coronation March from The Prophet..... 520
" " —Cavafina from Crociato..... 1088
Meyer-Helmund, Erik—Dance ..... 775
" " —Mazurka..... 152
Michaelis, Th—Turkish Patrol, March ..... 420
Moszkowski, Moritz—Spanish Dance, Duet, Op. 12, No. 1..... 992
" " —Spanish Dance, Duet, Op. 12, No. 2..... 996
" " —Gondoliera..... 855
" " —Bolero, Spanish Dance, Op. 12, No. 5..... 35
" " —Romanze..... 784
Mozart, W. A.—Romance, from the Second Concerto..... 118
" " —Rondo..... 576
" " —Minuet, from Don Juan..... 566
" " —Turkish March, from Sonata in A major..... 512

COMPOSITIONS.—M.

Making Wreaths—Reinecke, C..... 415
Mandolina, Mexican Serenade—Langey, Otto..... 238
Mardi Gras, Shrove Tuesday Quadrilles—Schubert, F..... 80
May Song, Maienliebe—Schulz-Weida, Jos..... 97
Mazurka—Meyer-Helmund, Erik..... 152
Mazurka—Artcibouchcff, N..... 562
Mazurka des Traineaux—Ascher, Joseph ..... 147
Mein Innigster, from song by Warlamoff—Kullak, Th..... 228
Meledie, Op. 8, No. 3—Paderewski, I. J ..... 697
Menuetto—Schubert, F..... 160
Menuetto from Symphony No. 9—Haydn, J..... 1020
Midsummer Night's Dream, Nocturne—Mendelssohn, F..... 692
Minuet, from Don Juan—Mozart, W. A..... 566
Mon Rêve, Waltz—Waldteufel, Emile..... 304
Morning, from the Peer Gynt Suite—Grieg, Edvard..... 474
Morning Star Waltz—Lanner..... 1064

COMPOSERS.—N.

Neustedt, Ch.—Gavotte Favorite de Marie Antoinette..... 1086

COMPOSITIONS.—N.

Neapolitan Song, Op 70—Thalberg, S..... 508
Nocturne—Brassin, Louis ..... 126
Nocturne, Op. 15, No. 3—Chopin, Fr..... 300
Nocturne, Op. 27—Chopin, Fr..... 904
Nocturne, Op. 37—Chopin, Fr..... 241
Nocturne, Op. 55—Chopin, Fr..... 322
Nocturne, V.—Field, John..... 225
Nocturne, Revised by Fanny Morris Smith—Field, John..... 444
Nocturne, Op. 21—Thalberg, S..... 567
Northern Song—Farwell, Arthur..... 649
Norwegian Bridal Procession—Grieg, Edvard..... 516
Novellozza—Godard, Benjamin..... 636

COMPOSERS.—O.

Oesten, Th.—Sleep Well Thou Sweet Angel, Op 277, No. 2..... 961
" " —Forest Roses..... 823
" " —Gondolied..... 614
Offenbach, J.—Galop, from Orpheus..... 49

COMPOSITIONS.—O.

Old Rosin the Bow, with variations—Peters, W. C..... 85
One Heart, One Mind, Polka-Mazurka, Op. 223—Strauss, Johann .... 622
Original Theme and Variations, Abridged—Tschaikowsky, P..... 207
Ours, Danse Capriccioso, Op 104—Cadmus, Howard..... 201

COMPOSERS.—P.

Paderewski, I. J.—Melodie, Op 8, No 3..... 697
Paganini—The celebrated Witches' Dance, Trans. by W. V. Wallace 213
Paradisi, Pietro Domenico—Sonata..... 880
Pauer, E.—La Cascade, Op. 37..... 731
Peters, W. C.—Old Rosin the Bow, with variations.. ..... 85
Phelps, E. S.—Sylvan Dreams..... 190
Pierné, G.—Serenade..... 349
Popper, David—Gavotte ..... 273

COMPOSITIONS.—P.

Page's Song, from the Huguenots—Meyerbeer, G..... 198
Peace at Even—Reinecke, C..... 709
Pierette, Air de Ballet Chaminade, C..... 200
Polish Mazurka, Op. 23, No. 1—Scharwenka, Philip..... 599
Polish National Dance Kuyawiak—Wieniawski, Henri..... 234
Pomponette, Air à Danser, Style Louis XV., Op. 80—Durand, Aug... 595
Praise of Tears, Eloge des Larmes, Trans. by Stephen Heller—Schubert, F..... 100
Prayer—Reinecke, C..... 193
Prayer from Rossini's Otello Strakosch, M..... 640
Prayer from the Opera Der Freischütz—Krug, D..... 53
Prayer from Zampa—Herold..... 1085
Prelude—Rachmaninoff, S..... 439
Prelude—Scriàbine..... 342
Priest's March, from Athalia—Mendelssohn..... 530

COMPOSITIONS.—Q.

Quartette from Rigoletto, Op. 267, No. 4..... 808
Quietude, Romance without words—Gregh, Louis..... 706

COMPOSERS.—R.

Rachmaninoff, S.—Prelude..... 439
Raff, Joachim—La Fileuse..... 332
" " —Cachoucha Caprice..... 454
Ravina, H.—Étude..... 526
" " —Arabesque..... 276
Reinecke, Carl—Ade, Auf Wiedersehn..... 1063
" " —Prayer..... 193
" " —Sleep, Dolly Sleep..... 408
" " —Making Wreaths..... 415
" " —Peace at Even..... 709
Resch, Johann—Secret Love, Gavotte..... 405
Roeckel, Joseph L.—Air du Dauphin, Ancient Court Dance..... 782
Rubenstein, Anton—The Arsa, Trans. by F. Liszt..... 123
" " —Kammenoi-Ostrow..... 398
" " —Etude II., Op. 23..... 353

COMPOSITIONS.—R.

Rakoczy March—Liszt, F..... 194
Remembrance, Serenade, Op. 2—Carmichael, Mrs. Henry..... 1045
Reverie, Op. 34, No. 5—Schütt, Ed..... 680
Reveries—Hiller, F..... 111
Recordati, Nocturne—Gottschalk, L. M..... 104
Romanze—Moszkowski, Moritz ..... 784
Romanze—Schumann, Robt..... 1047
Romanze, paraphrase by Th. Kullak—Warlamoff..... 26
Romance from Der Freischütz, Terzetto—Weber, C. M. von..... 991
Romance from the Second Concerto—Mozart, W. A..... 118
Rondo—Mozart, W. A..... 576
Rondoletto, Op. 149—Spohr, L..... 746
Russian Melody—Kullak, Th..... 381

COMPOSERS.—S.


Saint-Saëns, Camille—Twilight Reverie, from the Suite Algérienne 1042
Salomé, Th.—Cantilène 1025
Sanderson, Harry—Vale 480
Sarasate, Pablo de—Zigeuner-Weisen, Gypsy Style, Op. 20 247
Scharwenka, Philip—Polish Mazurka, Op. 33, No. 1 509
Schnecker, P. A.—Un Petit Ballad 94
Scholtz, Herrman—Variations on a Norwegian Air 833
Schubert, F.—Adieu, Trans. by Stephen Heller 409
" " —Mardi Gras, Shrove Tuesday Quadrilles 80
" " —The Miller and the Torrent. Trans. by S. Thalberg 209
" " —Praise of Tears, Eloge des Larmes. Trans. by S. Heller 100
" " Impromptu 156
" " Menuetto 160
Schulhoff, Jules—Barcarolle, Op. 8 910
" " —Valse Brillante 751
Schultz-Weida, Jos.—Love Song, Op. 216 816
" " " —Longing, Op. 216 719
" " " —May Song, Maidenliebe 96
Schumann, Robt.—Choral 688
" " —The Knight of the Hobby Horse 1071
" " —Gavotte 1068
" " —Little Romance 895
" " —Romance 1047
Schütt, Ed.—Reverie, Op. 34, No. 5 680
Schytte, Ludwig—Berceuse 346
Scriabine, A.—Prelude 342
Smith, Sydney—Barcarolle, Op. 88 69
" " —Nocturne, Midsummer Night's Dream, Mendelssohn 602
Söderman, Aug.—Swedish Wedding March 293
Spindler, Fritz—Quartette from Rigoletto, Op. 267, No. 4 808
Spohr, L.—Rondoletto, Op. 149 746
Strakosch, M.—Prayer from Rossini's Otello 640
Strauss, Johann—One Heart, One Mind, Polka-Mazurka, Op. 233 622
" " —Thousand and One Nights Waltzes, Op. 346 763
" " —Sans Souci Polka 1072
Streabbog, L.—Long Weary Day 940


COMPOSITIONS.—S.


Sans Souci Polka—Strauss, Johann 1072
Second Movement from Symphony No. 9—Haydn, J 1012
Secret Love, Gavotte—Resch, Johann 405
Serenade—Jensen, Adolf 866
Serenade—Karganoff, G. 1061
Serenade—Pierné, G. 349
Serenade Badine—Gabriel-Marie 643
Serenade of the Jealous Lover. Trans. by S. Thalberg—Gretry 163
Serenata, Op. 6—Baumann F. C. 728
Silver Lake Waltz—Anonymous 691
Sleep, Dolly, Sleep—Reinecke 408
Sleep Well, Thou Sweet Angel, Op. 277, No 2—Oesten, Th. 961
Solvejg's Song, Op. 52—Grieg, Edvard 549
Sonata—Galuppi, Balthaser 873
Sonata—Paradisi, Pietro Domenico 880
Song of Spring—Merkel, Gustav 604
Song of the Swan, Melodie Plaintive—Blumenthal, Jacques 724
Souvenir de Trovatore—Hoffman, Richard 17
Spanish Danse—Anonymous 818
Spanish Dance, Op. 12, No. 1, Duet—Moszkowski, Moritz 992
Spanish Dance, Op. 12, No. 2, Duet—Moszkowski, Moritz 996
Spanish Retreat—Anguera 814
Spirit Waltz—Beethoven 696
Spring Dance—Grieg, Edvard 548
Spring Song—Henselt, A 361
Spring Song—Mendelssohn, F 486
Springtime, Op. 30—Lang, Margaret Ruthven 967
Swedish Wedding March—Söderman, Aug 293
Sylvan Dreams—Phelps, E. S. 190


COMPOSERS.—T.


Thalberg, S.—Duet from Mozart's Opera, The Magic Flute 256
" " —Nocturne, Op. 21 567
" " —Neapolitan Song, Op. 70 608
Tours, Berthold—Gavotte Moderne, Op. 25 1050
Tschaikowsky, P.—Andante Cantabile from the Quartette, Op. 11 1029
" " —Original Theme and Variations, abridged 367


COMPOSITIONS.—T.


Tam O'Shanter, March, Op. 18—Warren, Geo. W 956
Tannhauser March—Wagner, Richard 468
Tarantelle, Op. 48—Guilmant, Alex 313
The Angel's Serenade. Trans. by Sydney Smith—Braga, G 132
The Asra. Trans. by F. Liszt—Rubinstein, A 123
The Butterfly, Le Papillon, Étude de Concert, Op. 18—Lavallée, Calixa 587
The Celebrated Witches' Dance. Trans. by W. V. Wallace—Paganini 213
The Fairy, Polka de Salon—Jaell, A 891
The Fifers of the Guard, Second Polka-Mazurka—Ascher, J 317
The Flatterer, La Lisonjera—Chaminade, C 109
The Knight of the Hobby Horse—Schumann, Robt 1071
The Last Hope—Gottschalk, L. M 1053
The Miller and the Torrent. Trans. by S. Thalberg—Schubert, F 209
The Old Mother—Grieg, Edvard 545
The Peri Waltzes—D'Albert Charles 1074
The Song of the Robin—Warren, Geo. William 13
The Spinning Wheel, Songs without words—Mendelssohn 684
The Two Angels—Blumenthal, Jacques 844
The Wayside Chapel—Wilson, G. D. 327
The Wedding March—Mendelssohn, F 279
Thousand and One Nights Waltzes, Op. 346—Strauss Johann 762
Turkish March from Sonata in A Major—Mozart, W. A 512
Turkish Patrol March—Michaelis, Th 420
Twilight Reverie, from the Suite Algérienne—Saint Saëns, C 1042
Two Larks—Leschetisky, Th 141


COMPOSITIONS.—U.


Un Petit Ballet—Schnecker, P. A 94


COMPOSERS.—V.


Valentine, T.—Aria, Alla Scozzese 339
Verdi, G.—Bolero from Sicilian Vespers 930
Voss, Charles—Waltz, from Opera Romeo and Juliette, Op. 304 786


COMPOSITIONS.—V.


Vale—Sanderson, Harry 480
Valse Brillante—Schulhoff, Jules 751
Valse des Fleurs—Ketterer, E 538
Valse Lente, Op. 23—Dolmetsch, V 608
Valse Styrienne—Wollenhaupt, H. A 920
Variations for the Pianoforte, Op. 82—Mendelssohn, Felix 39
Variations on a Norwegian Air—Scholtz, Herrman 833


COMPOSERS.—W.


Wagner, Richard—Tannhauser March 468
Waldteufel, Emile—Mon Rêve, Waltz 304
Warlamoff—Romanze. Paraphrase by Th. Kullak 26
Warren, George William—The Song of the Robin 13
" " " —Tam O'Shanter, March, Op. 18 956
Weber, C. M. von—Last Waltz 727
" " " —Romance from Der Freischütz 991
" " " —Duet from Der Freischütz 1004
Wely, Lefébure—Les Cloches du Monastère, The Monastery Bells, Nocturne, Op. 54 710
Wieniawski, Henri—Polish National Dance, Kuvawiak 234
Wilson, G. D.—The Wayside Chapel 327
Wollenhaupt, H. A.—Valse Styrienne 920


COMPOSITIONS.—W.


Waltz, Op. 83—Durand, Aug 557
Waltz, from Opera Romeo and Juliette, Op. 304—Voss, Chas 786
Will o' the Wisp, Op. 207, No. 3—Jungmann, A 3
Witches' Dance, Op. 17, No. 2—MacDowell, E. A 660


COMPOSERS.—Z.


Zapff, O.—Berceuse 535


COMPOSITIONS.—Z.


Zigeuner Weisen, Gipsy Style, Op. 20—Sarasate, Pablo de 247

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