

Cambridge University Press
 978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the
 Present Time, Volume 2
 John Sainsbury
 Excerpt
[More information](#)

A

BIOGRAPHICAL DICTIONARY

OF

MUSICIANS.

K A E

KAA, (FRANZ IGN.) chapel-master at the cathedral of Cologne, in 1783. He published at the Hague six operas of instrumental music.

KAEBERLE, a celebrated performer on the hautboy, at Beuthen on the Oder, about the year 1740. He composed some music for his instrument.

KAEMPFER, (JOSEPH) a celebrated performer on the double bass, resided in London for some years, after 1783. He was by birth a Hungarian, and originally an officer of the Austrian army. Being in garrison in Croatia, with little to do, the idea first struck him to render himself celebrated as a musician. With this intent, he chose the double bass, conceiving that on that instrument he would have fewer rivals than on any other. Without any master, his genius and taste were his only guides. After a certain time, conceiving that he had attained sufficient power to be heard in

K A E

public, he went to Vienna, where he was received shortly afterwards in the chapel of prince Esterhazy, then under the conduct of the immortal Haydn. By perseverance in practice, Kaempfer could at length execute on his double bass, (which he used to call his *Goliath*) not only the most difficult violin passages, but also used the upper tones of his instrument with such delicacy that they resembled those of the harmonica. In the year 1776, being desirous of travelling through Germany, and finding the size of his double bass very inconvenient, Kaempfer had one constructed, which, by means of twenty-six screws, he could take to pieces or put together with facility. He extended his travels on the continent as far as St. Petersburg, from whence he sailed for this country. He was considered here as a fine solo player, and was constantly engaged at the principal concerts.

KAESERMANN, (NICOL.) a professor

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K A I

of music at Bern, published at Augsburg, in 1797, "*Trois Sonat. pour le Clav. avec V.*" Op. 1. He afterwards published at Bern, in 1804, "*Gellert's geistl. Oden und Lieder, mit ganz neuen Melodien für 3 bis 4 Singstimmen, nebst einer Klavierparthie und Generalbasse.*"

KAESTNER, (ABRAHAM GOTTHELF) doctor of philosophy, was born at Leipsic in 1719. He translated from the English language a treatise on ancient and modern music, with their application to the cure of disease, written by Dr. Brocklesby. Kaestner died in the year 1800.

KAFFKA, properly KAROKA, (JOSEPH) a celebrated violinist, born in Bohemia, had been, in the year 1788, during forty-five years, in the service of the prince of Tour and Taxis, at Regensburg.

KAFFKA, (WILHELM) eldest son of the preceding, was an excellent violinist, in the service of the same prince as his father. He has also composed some masses, and music for his instrument.

KAFFKA, (JOHANN CHRISTOPHE) second son of Joseph Kaffka, was born at Regensburg in 1759, and studied music under the celebrated Riepel. He was first in the service of his prince, as violinist, and in 1778 made his *début* as a singer, at the theatre at Breslau, from whence he proceeded to St. Petersburg, and lastly performed, in 1802, at the court theatre at Dessau. He has composed much vocal and instrumental music, both sacred and profane.

KAHL (WILHELM G.) was, in 1796, a student of music at Halle, and published, at Leipsic, in that year, "*6 Kleine Sonaten fürs Klavier.*"

KAISER, (PATER JISTRID) a monk in Suabia, about the year 1750, was celebrated as a church composer.

KAISER, (P. L.) a musician at Winterthur, in Switzerland, was born at Frankfurt on the Maine, in 1736. In 1784, he made a second journey to Italy, having resided there previously, during several years. He was considered an excellent performer on the harpsichord, and his com-

K A L

positions are in the style of Gluck, who, it is said, he chose for his model. He published several collections of German songs, also some music for his instrument, between the years 1775 and 1790.

KAISERLY KRIKUHR, an Armenian singer, published at Constantinople, in 1794, a work on Armenian church music, also a second book of the same description, in 1803.

KALCHER, (JOHANN NEPOMUK) court-organist at Munich, is a celebrated performer and composer. Among his printed works are "*15 Lieder bey'm Klavier,*" Munich, 1800.

KALICK, a German musician, composed some flute music, at Vienna, previously to the year 1799.

KALKBRENNER, (CHRISTIAN) a Prussian Jew, born in 1755, at Munden, in Germany. He was a pupil of Emmanuel Bach, when he so distinguished himself as to be received at a very early age in the chapel of the elector of Hesse-Cassel. He soon afterwards quitted that town for Berlin, where, attached to the suit of prince Henry, brother of Frederick the Great, he composed for the prince's theatre the following operas: "*La Veuve de Malabar,*" "*Democritus,*" and "*La Femme et le Secret.*" In 1796, he travelled to various parts of Germany and Italy, and finally settled at Paris, where he was appointed singing-master to the academy of music. For this theatre he produced the opera of "*Olympie,*" but it was unsuccessful; and had written another opera, "*Oenone,*" which was just about to be performed, when he died, in 1806. Kalkbrenner published at Paris, in 1802, the first volume of a "*Histoire de la Musique.*" He had previously written several didactic works on music: he also published many pieces for the piano-forte. Kalkbrenner's history is considered high authority in what relates to Hebrew and the ancient Greek music.

KALKBRENNER, (FREDERICK) son of the preceding, was born at Cassel in 1784. He is considered as one of the best piano pupils of the celebrated Adam, and in

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K A M

composition was a pupil of Catel. In the year 1802, he gained two prizes at the conservatory at Paris, the one for composition, and the other for his performance on the piano, which prizes were presented to him by Chaptal, the minister of the interior. Kalkbrenner's style of playing is peculiar, but his command of the piano is prodigious. He has composed voluminously for his instrument, both in this country, (where he resided several years as a teacher) and in Paris and Vienna. Much of his music evinces a fine taste and rich fertility of invention. Among his more favourite piano-forte pieces, published in this country, are, "*Essais sur différents Caractères pour le Piano-forte.*" "*Taleo, ou la Chasse au Renard, Rondo.*" "*Sonata, for the left hand,*" (obligato.) "*Variations sur la Biondina in Gondoletta.*" "*Operatic-Airs, No. 1.*" "*La Solitude, Rondo.*" "*Pollacca Rondo.*" "*Grand dramatic Sonata.*" "*Duo for the Piano-forte and Violin,*" Op. 49. "*Pastoral Rondo.*" Op. 29. "*Eleventh Fantasia, with We're a' noddin.*" "*Grand Concerto.*" "*Military Rondo,*" Op. 62. "*Rondo, with Bishop's Duet of Maid Marian,*" Op. 65. "*Twelfth Fantasia, with Auld lang syne,*" Op. 62. "*Grand Waltz, with Flute Accompaniment,*" Op. 63. "*Rondo Villageois,*" Op. 67. "*Gage d'Amitié, Grand Rondo,*" Op. 66. Vocal pieces: "*Three Songs.*" "*Tre Canzonette Italiane,*" and "*Hail, George the Fourth.*" These are almost the only vocal compositions of their author. The Italian canzonets are said to be simply elegant. One of the English songs, "*The knell of the brave,*" has a good dramatic effect, but much the most original of the three is "*Woman.*"

KALLENBACH, (G. E. G.) an organist at Magdeburg, published many vocal pieces at the above town and Halle, between the years 1787 and 1800.

KAMBRA, (R.) a composer of vocal and instrumental music, resident in London, in the latter part of the last century. He published some original Chinese songs, with

K A P

an accompaniment for the piano-forte, also some sonatas and other music for the piano-forte. (Preston's Cat. 1798.)

KAMMEL, (ANTON) a violinist in the late king's band, was born in Bohemia. He was a pupil of Tartini. He performed for some time at Prague, where he was especially celebrated for his adagio playing. From thence he proceeded to London, where he married a woman of some fortune. He died about the year 1788. His compositions consisted chiefly of violin music, and some masses.

KANCKA, (J. VON) doctor of laws at Prague, is not only known, since the year 1796, as an excellent pianist, but has published some music for his instrument at Leipsic.

KANNE, (FRIEDRICH AUGUST) born in 1778, near Leipsic, was of the legal profession, but, since the year 1802, has made himself known as a composer. His works are chiefly vocal and dramatic. In 1807, he went to Vienna, where he produced two successful operas, "*Orpheus,*" and "*Fernando and Miranda.*" In 1809, he was so highly esteemed in the musical profession as to be appointed *chef-d'orchestre* to the opera in Presburg, with a salary of 1500 guldens.

KANNENGIESSER, (J. J.) chamber-musician to the court of Prussia. He published some vocal and instrumental music at Berlin, between the years 1788 and 1800. He was considered the best music-master of his time, in Berlin.

KANTER, (CHRISTOPHER) a musician at Königsberg, published there, in 1799, some music for the piano-forte.

KAPP, (J. CARL) a Prussian organist, published, at Brunswick, nine operas of piano-forte music, up to the year 1798. He was a pupil of Hässler and Weimar.

KÄPSBERGER, (JOHANN HIERONYMUS) a German of noble family, is well known, not only for the variety of his compositions, but also for his great skill and execution on almost all instruments, particularly on the theorbo lute, an instrument

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K A U

invented by a Neapolitan musician, whose name is not now known. Kapsberger rendered essential assistance to Kircher, in the compilation of his "*Musurgia*."

A mean jealousy of the reputation of Palestrina induced him, in conjunction with some others, to make several nefarious attempts to destroy the popularity of that great musician. The conspiracy failed, and the contrivers of it reaped for their trouble only odium and disgrace.

Many of the compositions of Kapsberger are for the lute. He wrote some masses, litanies, motets, and other pieces for the church, and a considerable portion of vocal music for the theatre, and for public solemnities. He published, at Rome, a work entitled "*Coro Musicale in Nuptiis D. D. Thaddei Barberini et Annæ Columæ*."

KARASEK or KARAUŠCHEK, a Bohemian violinist, died in 1789. He composed some instrumental music, among which are concertos for the bassoon and violoncello, and symphonies. On the latter-named instrument, he was an excellent performer.

KARELIN, (SILA DEMENTIEWITSCH) by birth a Russian, was, in the year 1796, the director of the *musique de chasse* of some nobleman at St. Petersburg. He was considered the finest performer in Russia on the *cor de chasse*, and his instrument is said to have cost, at Moscow, 800 rubles.

KARR, a German musician, residing at Paris, published there, in 1782, "*Deux Concertos pour le Violon*."

KARR, (HENRI) an excellent pianist, resident at Paris, was born at Deux-Ponts, in 1784. He has published some music for his instrument.

KARSTEN, a good tenor singer at the opera at Stockholm, is by birth a Swede. He was in London in the year 1792, and sang with much applause in various parties of the nobility.

KAUER, (FERDINAND) a musician at Vienna, published there much dramatic and instrumental music, between the years

K A Y

1794 and 1809. He is said to have been an excellent pianist.

KAUFMANN, (CARL) an organist at Berlin, born there in 1766, was a pupil of Fasch in composition, and of Kohn on the violin. He published some instrumental music about the year 1790. His compositions are chiefly for the piano and organ, on which instruments he was an excellent performer. He died at Berlin, in 1808.

KAUFMANN, (JOHANN) a violoncellist at Stuttgard, born in 1760.

KAUFMANN, (MADAME) wife of the preceding, was a celebrated singer at Stuttgard, in the service of the court.

KAUTH, (MADAME) an amateur composer of music for the piano-forte. A concerto of her composition was played by Hummel, at a concert in Berlin, in 1792.

KAYSER, (J. H.) a musician, and probably violinist, at St. Petersburg, published there, in 1796, "*Trois Airs Russes, avec Variations pour deux Violons*," Op. 1.

KAYSER, (ELIZABETH) not less celebrated for her beauty and fecundity, than for her talents as a singer. At the age of fifteen, she sang with great success at the opera, in Dresden. She afterwards was married to a tenor singer of the same theatre, and became the mother of twenty-three children, having, four times, twins. From Dresden she went to Stockholm, where her charms were still such as to captivate Frederick, King of Sweden, whose mistress she became, and by whom she had her twenty-fourth child. It was to Madame Kayser that the king owed the preservation of his life, in the fire at the Opera-house in Stockholm. Already was the machinery at the end of the stage in flames, without the audience knowing of it, when Madame Kayser, observing the fire to spread, had sufficient presence of mind to approach the royal box without interrupting her singing and action. At first she made signs to the king, who did not understand her; she then, seizing a favourable moment, said to him in a low voice, "Leave the theatre, sire, it is on fire." The king instantly quitted

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K E I

the house; when, after giving him time to escape the crowd, she vociferated *fire!* and gaining her box, threw herself and royal son, who was then about four years old, out of a window, which not being very high from the ground, she escaped without injury.

KEARNS, (W. H.) an English musician, and author of a singular cantata, lately published by Platts. It is considered by critics to have much merit as a composition, though it is affectedly cheerful.

KEEBLE, (JOHN) organist of St. George's, Hanover-square, subsequently to the year 1759, was a pupil of Dr. Pepusch. He published, in 1784, a work entitled "*The Theory of Harmonics.*" (See *Monthly Review*, 1785.)

KEEPER, (JOHN) of Harthall, an English church composer, published, in 1574, "*Select Psalms, in four parts.*"

KEHL, (JOHANN B.) a singer and organist, was born at Cobourg. He published several sonatas for the harpsichord, &c. at Nuremberg, about the year 1770.

KEIFERERUS, (CHRISTIANUS) a monk and church composer, published some sacred music at Augsburg and Ingolstadt, in the years 1612 and 1618.

KEISER (REINHARD) was born at Leipsic in 1673. His first master in counterpoint was his father, and early in life he was entered at the university of his native town, where he much distinguished himself in his general studies, whilst at the same time he greatly improved in the science of music, by a close attention to the best productions of Italy. His first attempt at composition was the pastoral of "*Ismène,*" which he wrote for the court at Wolfenbützel just after he quitted the university; it was received with the greatest approbation. His second opera, "*Basilius,*" proved not less successful. Shortly after this, he went to Hamburg, where the opera was in great perfection, the celebrated Hasse being a tenor singer on that stage at the time. Here he reproduced his "*Basilius*" and "*Ismène,*" both of which were received with enthusiasm. He also brought out the opera of "*Janus,*" which was equally suc-

K E I

cessful. Gifted with first-rate talents, Keiser now found himself obliged to oppose their whole force to misfortunes which threatened him. He had become director of the Opera-house at Hamburg, and the speculation was just on the point of failing, when he saved the concern from ruin, by writing and bringing out no less than eight operas in one year. Every one of them succeeded, and their receipts released the theatre from all pecuniary difficulties. Soon after this time, Keiser married a woman of property, and commenced, in conjunction with the learned Matheson, giving public concerts at Copenhagen, where he was honoured with the nomination of chapel-master to the king. On his return to Hamburg, he brought out "*Circè,*" the last and most beautiful of his operas. This was first performed in 1734, and was the one hundred and eighteenth which this indefatigable artist had produced. Keiser is considered the father of German melody. Exclusive of his dramatic works, he composed divertimenti, serenades, and cantatas. Fancy and originality were the characteristics of all his productions, as they have since been in most of the compositions of the immortal Haydn. In fact, the vigour of a fertile imagination, corrected by study and experience, is discernible in all the effusions of the inexhaustible Keiser. He died in 1735. It is to be regretted that hardly any of Keiser's works are now to be procured, though a new edition of some few of them was talked of in Hamburg, about the year 1810.

KEITH (ROBERT WILLIAM) was born, in 1787, at Stepney. He is the eldest son of Cornelius Keith, organist of St. Peter's church, Cornhill, and Danish chapel, Wellclose-square. R. W. Keith received the early part of his musical education from his grandfather, William Keith, organist of Westham church, Essex, after whose decease he was under several masters for the organ, piano-forte, and violin. His instructors on the latter instrument were Barthelmon and Diettenhoffer, under whom, to complete his musical education, he also

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K E L

studied harmony and composition. The theoretical works written by Keith are, instruction books for the violin, German flute, and piano-forte; also a work entitled a "*Musical Vade Mecum*," in two volumes, 8vo., written in a catechetical form, which commences with the first principles of music, and gradually passes on through the whole of the science, including composition, &c.

KELLER (GODFREY) was a celebrated English master of the harpsichord, about the beginning of the eighteenth century. He published several sonatas in five parts, for flutes, hautboys, &c.; also a work entitled "*A complete Method for attaining to play a Thorough-bass upon either Organ, Harpsichord, or Theorbo Lute.*"

KELLER, (C.) a German composer of flute music, now living, probably at Vienna. Among his works are "*Var. pour Flute, avec Acc. de Piano*," Vienna; "*Fantaisie, avec Acc. de Piano*," Op. 6, Vienna; "*Potpourri, avec Acc. de deux V., T., et B., &c.*" Op. 4; "*Gr. Polonoise en Re avec d'Orch.*" Op. 13.

KELLER, (H. M.) a German organist, died in 1710. He wrote some music for his instrument.

KELLNER, (DAVID) a musician at Hamburg, published there, in 1732, "*Treulichen Unterrichts im Generalbasse*," which, in 1796, had arrived at its eighth edition. It is considered an excellent manual of thorough-bass.

KELLNER, (JOHANN CHRISTOPHE) son of the preceding, was an organist at Cassel, and born in 1736. He learned music of his father, and subsequently at Gotha, under the celebrated Benda. He had published, up to the year 1785, fifteen operas of harpsichord music, together with some pieces for the organ. He also wrote several passions and cantatas for the church, besides one opera, "*Die Schadenfreude*," which was printed in 1782. He also published, in 1788, a work on thorough-bass. In 1795, he was residing at Mannheim, as court-musician, from which time, till 1800, many more of his works were published there, both vocal and instrumental.

K E L

KELLNER (ERNEST AUGUSTUS) was born at Windsor, in 1792. His father was a native of Saxe-Weimar, and one of the private band of musicians in the service of her late majesty queen Charlotte. At about two years of age he began to teach the piano-forte to his son; who, at five years old, played one of Handel's concertos on the organ, before the royal family at Windsor. Soon after this, young Kellner began to study singing under sir W. Parsons, by command of his late majesty. At eight years of age, he sang in public; and from that period, until his voice changed, sang at the Ancient concerts, oratorios, &c. &c. with Mara, Banti, Billington, and Grassini, with great success. When his voice broke, he went into the navy, and served as a midshipman for about three years, when he returned to London, and again commenced diligently to prosecute his musical studies. In April, 1815, he married, and the same year went to Italy, where he applied himself with great zeal to the art of singing, under the celebrated masters, Porre, Nozari, and Crescentini. After leaving Italy, where he received distinguished marks of favour from the royal families of Naples and Tuscany, he visited Switzerland and Germany: here he also had the honour of receiving flattering marks of approbation and favour from many of the courts, particularly Bavaria, Saxe-Weimar, Baden, &c.

He returned to England in 1820. His compositions are chiefly manuscript, and consequently only known within the circle of his friends; he has, however, written some masses and offertories, which have been sung at the Bavarian chapel.

KELLY (MICHAEL) is a native of Dublin. His father, Michael Kelly, was an eminent wine merchant in that city, and for several years master of the ceremonies at the castle. At a very early period, Michael displayed a passion for music; and as his father was enabled to procure the best masters for him, before he had reached his eleventh year he could perform some of the most difficult sonatas then in fashion, on

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K E L

the piano-forte. Rauzzini, when engaged to sing at the Rotunda in Dublin, gave him some lessons in singing, and persuaded his father to send him to Naples, as the only place where his musical propensity would receive proper cultivation. At the age of sixteen, he was accordingly sent there, with strong recommendations, from several persons of consequence in Ireland, to sir William Hamilton, the then British minister at the court of Naples. Sir William took him under his fostering care, and he was placed in the conservatorio La Madonna della Loretto, where, for some time, he received instruction from the celebrated composer, Fineroli.

Sir William Hamilton also did Kelly the honour of introducing him to the king and queen of Naples, who particularly noticed the young Irishman.

Having had the good fortune to meet Aprili, the first singing-master of his day, that great artist being then under an engagement to go to Palermo, offered to take Kelly with him, and to give him gratuitous instruction while there. This proposal was of course gratefully accepted, and he received Aprili's valuable tuition until the end of his engagement at the theatre. Aprili's kindness, however, did not terminate there, for he sent Kelly to Leghorn, with the strong recommendation of being his favourite pupil. From Leghorn, young Michael was engaged at the *Teatro Nuovo* at Florence, as first tenor singer. He then visited Venice, and several of the principal theatres in Italy, in which he performed with distinguished success. He was next engaged at the court of Vienna, where he was much noticed by the emperor Joseph II. He had likewise the good fortune to be the most intimate friend of Mozart, and was one of the original performers in his "*Nozze di Figaro*."

Having obtained a year's leave of absence from the emperor, for the purpose of visiting his father, (at the end of which time he was to go back to Vienna, where he was in such favour that he might have ended his days happily) he returned to England by

K E L

the same opportunity as signora Storace. In April, 1787, Kelly made his first appearance in Drury-lane theatre, in the character of *Lionel*, in the opera of *Lionel and Clarissa*. Here he remained as first singer until he retired from the stage. He was also for several years musical director of that theatre. Kelly sang at the king's Ancient concerts at Westminster abbey, and at all the principal music meetings and theatres in Great Britain. He was, besides, for several years, principal tenor singer at the Italian opera in the Haymarket, where he was stage manager, a situation which he retains at this moment, and musical director at the little theatre on the opposite side of the way.

The death of his dear and lamented friend, Stephen Storace, in the year 1797, first induced Kelly to become a composer, since which time he has written and selected the following sixty pieces, for the different theatres, by which it will appear that no English composer has ever contributed more largely to the public stock of amusement. It may be necessary to add that, in addition to the following list, Kelly has composed a great number of Italian and English songs, duets, trios, &c. &c., which to the present time retain their popularity: "*A Friend in Need*," 1797; "*Chimney Corner*," 1797; "*Castle Spectre*," 1797; "*Last of the Family*," 1797; "*Blue Beard*," 1798; "*Captive of Spilsberg*," the comic music, the serious being by Dussek, 1798; "*Aurelio and Mirando*," 1798; "*Feudal Times*," 1799; "*Pizarro*," 1799; "*Of Age to-morrow*," 1800; "*De Montford*," 1800; "*Remorse*," 1801; "*Gypsy Prince*," 1801; "*Adelmorn*," 1801; "*Algomah*," 1802; "*House to be sold*," 1802; "*Urania*," 1802; "*Hero of the North*," 1803; "*Marriage Promise*," 1803; "*Love laughs at Locksmiths*," 1804; "*Cinderella*," 1804; "*Counterfeits*," 1804; "*Deaf and Dumb*," 1804; "*Hunter of the Alps*," 1804; "*Land we live in*," 1804; "*Honey Moon*," 1805; "*Youth, Love, and Folly*," 1805; "*Prior Claim*," 1805; "*Forty Thieves*," 1806; "*We fly by*

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K E N

Night," 1806; "*Royal Oak*," 1806; "*Adrian and Orilla*," 1806; "*Adelgitha*," 1807; "*Town and Country*," 1807; "*Time's a tell tale*," 1807; "*Young Hussar*," 1807; "*Wood Demon*," 1807; "*Something to do*," 1808; "*Jew of Mogador*," 1808; "*Africans*," 1808; "*Venoni*," 1808; "*Foundling of the Forest*," 1809; "*Fall of the Taranto*," 1809; "*Britain's Jubilee*," 1809; "*Gustavus Vasa*," 1810; "*Humpo*," 1812; "*Absent Apothecary*," 1813; "*Polly*," 1813; "*Russian*," 1813; "*Nourjahad*," 1813; "*Peasant Boy*," 1814; "*Unknown Guest*," 1815; "*Bride of Abydos*," 1818; "*Abudah*," 1819; "*Grand Ballet*," 1819.

KELWAY, (JOSEPH) successor to Weldon, as organist of St. Martin's in the Fields, about the year 1744. He was a pupil of Geminiani. His playing on the organ was so excellent, that Handel is said often to have gone to the church when he performed. Some harpsichord sonatas of his composition were published.

KELZ, (MATTH.) a German musician in the seventeenth century, published several sacred works, and wrote a treatise on composition, in the Latin language, between the years 1626 and 1669.

KEMP, (DR.) an English musician, of much talent as a theorist. He has also composed some very pleasing vocal music. Among his works are "*Musical Illustrations of the Beauties of Shakspeare*." Songs: "*A lover's eyes will gaze*," "*Doubt thou the stars are fire*," "*Fair ladies masked*," "*Lady, by yonder blessed moon*," "*Love, love*," "*Lover's eyes*," "*Oh! for my beads*," "*When I beheld thy blue eye*." (Clementi's Cat.)

KEMPIS, (FIORENZO A) an instrumental composer at the beginning of the eighteenth century, published in London, in 1714, "*Douce Sonates à V. et Viola da gamba*."

KENDAL, an English organist, published, in 1780, some music for his instrument.

KENN, a performer on the horn, was engaged, in 1798, in the orchestra of the grand opera at Paris, where he also published some music for his instrument,

K E N

KENNIS, (WILLIAM GOMMAR) director of the music at the church of St. Peter, at Louvain, about the year 1768, was considered, in 1772, as the first of all violinists in the Austrian Netherlands, principally in the execution of difficulties. About that time he published nine works, at Paris and elsewhere, of which only the fourth and ninth are known in Germany: they are both duets.

KENT (JAMES) was a native of the city of Winchester, and born in 1700. At an early age he was admitted into the choir of that cathedral, under the superintendance and tuition of Mr. Vaughan Richardson, the organist. After having been some time in this situation, he became one of the children of the chapel royal. Here, under the care of Dr. Croft, he laid the foundation of his future excellence. He studiously observed the style, and happily caught the manner, of that justly celebrated composer.

The first public situation which Kent obtained in his profession, was that of organist of the chapel of Trinity college, Cambridge; and, lastly, in 1737, of the cathedral church of the chapel of the college at Winchester, in which city he continued to reside until the day of his death. Whilst he was the organist of Trinity chapel, he conducted himself so much to the satisfaction, and was, in other respects, in such high esteem with the members of that college, that, when he was promoted to his situation at Winchester, they presented him with an elegant piece of plate, in token of their great esteem and regard.

As a composer of sacred music, Kent followed closely to the style of Dr. Croft; and few persons have succeeded better than he in that due intermixture of harmony and melody which renders this species of music interesting both to learned and unlearned auditors. In his compositions, the full sense and meaning are generally given to the words: and, although we sometimes observe in them what may be thought to border on conceit, yet their merit is for the most part so conspicuous, that we readily overlook their defects. By any one con-

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K E N

versant in church music, it will easily be discovered that Kent was a pupil of Dr. Croft. Indeed he often, without hesitation or scruple, followed the ideas of this great master in his compositions. He once said to that excellent singer, J. Norris, who was attending the rehearsal of a new anthem, "I know your thoughts; there is the same passage in Dr. Croft: but could I have possibly done better than copy him in this place?" His talents were too great, and his disposition too ingenuous, to allow him to dissemble that he occasionally availed himself of the excellencies of his favourite master. Of his own originality he has left us ample proof. The subject of St. John's chapter is not much calculated for musical expression; yet, induced chiefly by his sincerely Christian principles, he set it to music, and few composers could have executed the task so well as he has done. His anthems, "*Hearken unto this, O man,*" and "*When the Son of man,*" are truly sublime compositions in the solemn style. "*Give the Lord the honour due unto his name,*" is equalled by few anthems in force and dignity. The fourth verse in "*The Lord is my shepherd,*" as a bass solo, and the sixth verse, in which the two voices unite, produce a striking and most pleasing effect, the one by its majestic simplicity, and the other by its pastoral, yet elegant harmony. Few anthems have obtained more celebrity than "*O Lord, our Governor,*" "*My song shall be of mercy,*" and "*Hear my prayer.*"

So modest and unassuming was this excellent man, that it was not until towards the decline of his life that he could be prevailed with to give his works to the public; and he then printed and published a second volume, containing a morning and evening service and eight anthems. Some of these have since been printed separately, and a few of them have been admitted into Page's *Harmonia Sacra*. Kent was remarkably mild in his disposition, amiable in his manners, and exemplary in his conduct; and, as an organist, was conscientiously diligent in performing all the duties

K E R

of his situation. His performance on the organ was solemn and expressive; and he was reputed by some competent judges to have been one of the best players of Dr. Croft's music in the kingdom.

Kent died at Winchester, deeply regretted by all who had the happiness of his acquaintance, in the year 1776, having resided in that city, in the character of organist and composer, for nearly forty years.

KEPLER, (JOHANN) a great astronomer and mathematician, was born at Wiel, in the duchy of Wurtemberg, in the year 1751.

We shall pass unnoticed all Kepler's mathematical and astronomical works, and speak only of that entitled "*Harmonica Mundi.*" The third book of this work treats of the subject of musical harmony; several of the first chapters are confined entirely to discussions relative to the music of the ancients. In the seventh chapter he treats of the proportions throughout all the eight usual sounds of diapason. He also speaks of the modern method of notation by lines and letters of the alphabet, and gives his opinion respecting the origin of the clefs.

It may, however, with truth be observed, that if Kepler had made no greater discoveries in mathematics than he did in music, it is probable that his conceits might have remained, but his discoveries would all long since have been forgotten.

KERL, (JACOB DE) canon of the cathedral church of Cambray, was born at Ipres, in Flanders. His compositions, which are chiefly for the church, were published in different parts of Europe, from 1562 to 1573. His masses were printed at Venice in 1562. Their style is dry and uninteresting; the harmony, however, is good, and his answers to the fugues are warrantable.

KERL (JOHANN CASPAR) was a native of Saxony. Having, during his youth, shown a great taste for music, he was sent to Vienna, and, at the expense of the archduke Leopold, placed under the tuition of Giovanni Valentine, chapel-master at the imperial court. His patron afterwards

Cambridge University Press

978-1-108-00404-6 - A Dictionary of Musicians, from the Earliest Ages to the Present Time, Volume 2

John Sainsbury

Excerpt

[More information](#)

K E S

ordered him to be sent to Rome, in order to complete his musical studies under Carissimi. At his return he had an highly advantageous offer from the elector palatine, but he refused it, and settled in Bavaria, where he became chapel-master to the elector Ferdinando Maria.

Kerl's principal work is his "*Modulatio organica super magnificat octo tonis ecclesiasticis respondens*," printed at Munich in 1686. He is justly esteemed one of the most celebrated organists that the world ever produced. In a competition that he had with some Italian musicians, at the court of the elector of Bavaria, he composed a piece for the organ so difficult, that none but himself could execute it.

KERNER, (L.) a musician at Hamburgh, about the year 1690, was the master of Matheson.

KERNTL (P. F.) published in Holland, about the year 1782, two operas of duos for the flute, and one opera of duos for the violin.

KERPEN, (F. H. FREYER VON) a canon of the cathedrals of Mentz and Wurtzburg, was an excellent amateur musician, and published much vocal and piano-forte music, between the years 1780 and 1800.

KERSTEIN published in London, previously to the year 1797, "*Six Duets, five for two Flutes, and one for a Flute and Clarionet*."

KERUTH (C. F.) published in 1799, at Vienna, "*6 Terzetti à 2 V. e Vc.*"

KERZEL or KERZELLI, (MICHAEL) a musician at Vienna, where he published, up to the year 1783, much violin music. About the year 1787, he went to Moscow, where he probably still continues.

KERZINGER, a musician at Presburg, wrote there, before the year 1796, the music of an operetta, entitled "*Die Illumination*."

KESSEL, (JOHANN C. B.) a singer at Eisleben, was born in 1766. In the year 1790, he published at Leipsic, "*Unterricht im Generalbasse zum Gebrauche für Lehrer und Lernende*," an improved edition of which appeared in 1792.

K I A

KETSLE, (JOHANN WILHELM) an organist at Heilbronn, published at Stuttgart, in 1793-1794, "*Württembergisches vierstimmiges Choralbuch*," also at Darmstadt, in 1796, "*Divertissemens Sociaux, ou six Angloises pour le Clavécin avec leur Chorégraphie*."

KETTE, (ALBRECHT) a celebrated organist of the court and cathedral at Wurtzburg, was born in 1726, and learnt the elements of music from his father. He afterwards became a pupil of the renowned organist, Bayer, at whose death, in 1749, he succeeded to his public situations. He composed much church music and music for the organ, and died in the year 1767.

KHISEL, (GIOVANNI GIACOMO) a contrapuntist of the sixteenth century, and probably a German, resident in Italy, published at Venice, in 1591, "*Libro I. de Madrigali et Motetti à 4 e 5 voci*."

KHYM or KYHN, (CARL) an instrumental composer, has published much music at Augsburg and Vienna, since the year 1798.

KIALLMARK (E.) was born at Lynn Regis, in Norfolk, in the year 1781. His father was a native of Sweden, and an officer in the service of that state: his mother was a descendant from Mr. Banks, of Yorkshire, a cousin of the late sir Joseph Banks. His parents dying when he was very young, left E. Kiallmark, their only child, without provision, when he was kindly adopted by his maternal grandfather, who spared no expense in his education, and finding that he had a strong passion for music, consented eventually to bring him up to that profession. His grandfather first placed him, at the age of fifteen, (giving a considerable premium) with a German musician of great pretension; after two years' residence with whom (the only two disagreeable years of his life) he was removed, and from that period has depended on his own exertions for a livelihood. Having by the end of his apprenticeship gained a tolerable practical knowledge of the piano-forte, harp, and violin, he commenced professionally by teaching those instruments at