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Edited by George Grove

Excerpt

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A

DICTIONARY

OF

MUSIC AND MUSICIANS.

A.

A. The name of the sixth degree of the natural scale of C. The reason of its being applied to the sixth instead of the first degree will be found explained in the article ALPHABET. It represents the same note in English or German, and in French and Italian is called *La*.

A is the note given (usually by the oboe, or by the organ if there be one) for the orchestra to tune to, and it is also the note to which French and German tuning-forks are set, the English being usually tuned to C.

In all stringed instruments one of the strings is tuned to A; in the violin it is the second string, in the viola and violoncello the first, and in the contrabasso generally the third. A is also the key in which one of the clarinets in the orchestra is set. In German the keys of A major and A minor are occasionally expressed by A♯ and Ab. [F. T.]

AARON (correctly ARON), PIETRO, born at Florence in the latter part of the 15th century. A monk of the order of Jerusalem, and devoted to the study of counterpoint. His various works on the history and science of music (for a list of which see Becker, 'Musik Literatur,' Leipsic, 1836) were printed at Venice and Milan. By Pope Leo X he was admitted into the Roman Chapel, and distinguished in various ways. In or about 1516 Aaron founded a school of music at Rome, which obtained much reputation. He became a canon of Rimini, and died in 1533. [C. F. P.]

ABACO, EVARISTO FELICE DALL', born at Verona, and renowned as performer and composer on the violin; in 1726 concert-meister in the band of the Kurfürst Max Emanuel of Bavaria. Died in 1740. Compositions of his for church and chamber were printed at Amsterdam. [C. F. P.]

A BATTUTA (Ital., 'with the beat'). An indication, mostly used in recitatives, where after the free declamation of the singer the strict time is resumed. It is thus equivalent to A TEMPO.

ABBATINI, ANTONIO MARIA, was born at Tiferno, or at Castello (Baini), in 1595 or 1605, and died in 1677. Was successively Maestro di Cappella at the Lateran, the Church of the Gesù, and San Lorenzo in Damaso, and three times held the like office at Maria Maggiore: was also, for a time, maestro at the church of Loreto. Was offered by Pope Urban VIII the task of rewriting the Hymnal; but refused to supersede the music of Palestrina by any of his own. His published works consist of four books of Psalms and three books of Masses, some Antifone for twenty-four voices (Mascardi, Rome, 1630-1638, and 1677), and five books of Mottetti (Grignani, Rome, 1635). He is named by ALLACCI as the composer of an opera 'Del male in bene.' The greater part of his productions remain unprinted. Some academical lectures by him, of much note in their time, mentioned by Padre Martini, do not seem to have been preserved. He assisted KIRCHER in his 'Musurgia.' [E. H. P.]

ABBÉ, PHILIPPE PIERRE DE ST. SEVIN and PIERRE DE ST. SEVIN, two brothers, violoncellists, were music-masters of the parish church of Agen early in the last century. It seems doubtful whether they were actually ordained priests, or merely in consequence of their office had to wear the ecclesiastical dress. From this circumstance however they received the name of Abbé l'ainé—or simply l'Abbé—and l'Abbé cadet, respectively. They gave up their connection with the church and went to Paris, where they obtained engagements at the Grand Opéra. They were both excellent players, but the younger brother seems

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to have been the more celebrated of the two, and to have been specially remarkable for his beautiful tone. It is said to have been owing in great measure to the impression produced by his playing that the viola di gamba more and more fell into disuse and the violoncello was more extensively introduced. (Batistin.) [T. P. H.]

ABBEY, JOHN, a distinguished organ-builder; was born at Whilton, a Northamptonshire village, Dec. 22, 1785. In his youth he was employed in the factory of Davis, and subsequently in that of Russell, both organ-builders of repute in their day. In 1826 Abbey went to Paris, on the invitation of Sebastian Erard, the celebrated harp and pianoforte maker, to work upon an organ which Erard had designed, and which he sent to the Exhibition of the Productions of National Industry in 1827, and also to build an organ for the Convent of the Legion of Honour, at St. Denis. He also built an organ from Erard's design for the chapel of the Tuileries, which, however, had only a short existence, being destroyed in the Revolution of 1830. Having established himself as an organ-builder in Paris, Abbey became extensively employed in the construction, renovation, and enlargement of organs in France and elsewhere. Amongst others he built choir organs for accompanying voices for the cathedrals of Rheims, Nantes, Versailles, and Evreux, and for the churches of St. Eustache, St. Nicholas des Champs, St. Elizabeth, St. Medard, St. Etienne du Mont, and St. Thomas Aquinas, in Paris; and large organs for the cathedrals of Rochelle, Rennes, Viviers, Tulle, Chalons-sur-Marne, Bayeux, and Amiens, and for churches, convents, and chapels at St. Denis, Orleans, Caen, Chalons, Picpus, and Versailles. He repaired and enlarged organs in the cathedrals of Mende, Moulins, Rheims, Evreux, and Nevers, and in the churches of St. Etienne du Mont, St. Philippe du Roule, The Assumption, and St. Louis de Antin in Paris. He also built many organs for Chili and South America. In 1831 Abbey was employed, at the instance of Meyerbeer (who had introduced the instrument into the score of his opera 'Robert le Diable,' then about to be produced), to build an organ for the Grand Opera at Paris, which instrument continued to be used there until it was destroyed, with the theatre, by fire in 1873. Abbey was the first who introduced into French organs the English mechanism and the bellows invented by Cummins. His example was speedily followed by the French builders, and from that period may be dated the improvements in organ building which have raised the French builders to their present eminence. His work was well finished, and generally satisfactory. He died at Versailles, Feb. 19, 1859. He left two sons, E. and J. Abbey, who now carry on the business of organ-builders in Versailles. [W. H. H.]

ABBREVIATIONS. The abbreviations employed in music are of two kinds, namely, the abridgment of terms relating to musical expression, and the true musical abbreviations by

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the help of which certain passages, chords, etc., may be written in a curtailed form, to the greater convenience of both composer and performer.

Abbreviations of the first kind need receive no special consideration here; they consist for the most part of the initial letter or first syllable of the word employed—as for instance, *p.* for piano, *cresc.* for crescendo, *ob.* for oboe, *cello* for violoncello, *fag.* for bassoon (fagotto), *timp.* for drums (timpani); and their meaning is everywhere sufficiently obvious. Those of musical passages are indicated by signs, as follows.

The continued repetition of a note or chord is expressed by a stroke or strokes across the stem, or above or below the note if it be a semi-breve (Ex. 1), the number of strokes denoting the subdivision of the written note into quavers, semiquavers, etc., unless the word *tremolo* or *tremolando* is added, in which case the repetition is as rapid as possible, without regard to the exact number of notes played. On bowed instruments the rapid reiteration of a single note is easy, but in pianoforte music an octave or chord becomes necessary to produce a *tremolo*, the manner of writing and performing which is shown in Ex. 2.

1. Written.

2.

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In the abbreviation expressed by strokes, as above, the passage to be abbreviated can of course contain no note of greater length than a quaver, but it is possible also to divide a long note into crotchets, by means of dots placed over it, as in Ex. 3. This is however seldom done, as the saving of space is inconsiderable. When a long note has to be repeated in the form of triplets or groups of six, the figure 3 or 6 is usually placed over it in addition to the stroke across the stem, and the note is sometimes, though not necessarily, written dotted (Ex. 4).

3.

4.

The repetition of a group of two notes is abbreviated by two white notes (minims or semi-breves) connected by the number of strokes ordinarily used to express quavers, semiquavers, etc., according to the rate of movement intended (Ex. 5). The duration of the whole passage should be at least a minim, since if a crotchet were treated in this manner it would present the appearance of two quavers or semiquavers, and would be unintelligible. Nevertheless, a group of demisemiquavers amounting altogether to the value of a crotchet is sometimes found abbreviated as in Ex. 6, the figure 8 being placed above the notes to show that the value of the whole group is that of a crotchet, and not a quaver. Such abbreviations, though perhaps useful in certain cases, are generally to be avoided as ambiguous. It will be observed that a passage lasting for the value of one minim requires two minims to express it, on account of the group consisting of two notes.

5.

6.

A group of three, four, or more notes is abbrevi-

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3

ated by the repetition of the cross strokes without the notes as many times as the group has to be repeated (Ex. 7); or the notes forming the group are written as a chord, with the necessary number of strokes across the stem (Ex. 8). In this case the word *simili* or *segue* is added, to show that the order of notes in the first group (which must be written out in full) is to be repeated, and to prevent the possibility of mistaking the effect intended for that indicated in Ex. 1 and 2.

7.

8.

Another sign of abbreviation of a group consists of an oblique line with two dots, one on each side (Ex. 9); this serves to indicate the repetition of a group of any number of notes of any length, and even of a passage composed of several groups, provided such passage is not more than two bars in length (Ex. 10).

9.

10.

A more usual method of abbreviating the repetition of a passage of the length of the above is to write over it the word *bis* (twice), or in some cases *ter* (three times), or to enclose it between the dots of an ordinary repeat .

Passages intended to be played in octaves are often written as single notes with the words *con ottavi* or *con 8vi* placed above or below them,

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according as the upper or lower octave is to be added (Ex. 11). The word *Sva* (or sometimes *Sva alta* or *Sva bassa*) written above a passage does not add octaves, but merely transposes the passage an octave higher or lower: so also in clarinet music the word *chalumeau* is used to signify that the passage is to be played an octave lower than written (Ex. 12). All these alterations, which can scarcely be considered abbreviations except that they spare the use of ledger-lines, are counteracted, and the passage restored to its usual position, by the use of the word *loco*, or in clarinet music by *clarinette*.

11. *Con Svi.*12. *Sva.... loco**Chalumeau.....Clar.*

In orchestral music it often happens that certain of the instruments play in unison; when this is the case the parts are sometimes not all written in the score, but the lines belonging to one or more of the instruments are left blank, and the words *col violini* or *col basso*, etc., are added, to indicate that the instruments in question have to play in unison with the violins or basses, as the case may be, or when two instruments of the same kind, such as first and second violins, have to play in unison, the word *unisono* or *col primo* is placed instead of the notes in the line belonging to the second.—Where two parts are written on one staff in a score the sign 'a 2' denotes that both play the same notes; and 'a 1' that the second of the two is resting.—The indication 'a 3' 'a 4' at the head of fugues indicates the number of parts or voices in which the fugue is written.

An abbreviation which is often very troublesome to the conductor occurs in manuscript scores, when a considerable part of the composition is repeated without alteration, and the corresponding number of bars are left vacant, with the remark *come sopra* (as above). This is not met with in printed scores.

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There are also abbreviations relating to the theory of music, some of which are of great value. In figured bass, for instance, the various chords are expressed by figures, and the authors of several modern theoretical works have invented or availed themselves of various methods of shortly expressing the different chords and intervals. Thus we find major chords expressed by large Roman numerals, and minor chords by small ones, the particular number employed denoting the degree of the scale upon which the chord is based. Gottfried Weber represents an interval by a number with one or two dots before it to express minor or diminished, and one or two after it for major or augmented, and André makes use of a triangle, Δ , to express a common chord, and a square, \square , for a chord of the seventh, the inversions being indicated by one, two, or three small vertical lines across their base, and the classification into major, minor, diminished, or augmented by the numbers 1, 2, 3, or 4, placed in the centre. [F. T.]

ABELLE, JOH. CHR. LUDWIG, born at Bayreuth Feb. 20, 1761, composer, pianist, and organist. Studied at Stuttgart, and in 1782 became a member of the private band of the Duke of Württemberg. On Zumsteeg's death in 1802 he succeeded him as concert-meister, and was shortly afterwards made organist in the court chapel and director of the official music. In 1832, having completed a period of fifty years' faithful service, he received the royal gold medal and a pension, shortly after which he died, in his seventy-first year. Abeille's concertos and trios for the harpsichord were much esteemed, but his vocal compositions were his best works. Amongst them are several collections of songs (e.g. 'Eight Lieder,' Breitkopf and Härtel) which are remarkable for simple natural grace, and a touching vein of melody. Some of these still survive in music-schools. His Ash-Wednesday hymn for four voices, and his operettas of 'Amor und Psyche,' 'Peter und Annechen,' were well known in their day, and were published, in piano-forte score, by Breitkopf and Härtel. [C. F. P.]

ABEL, CLAMOR HENRICH, born in Westphalia about the middle of the 17th century, chamber-musician to the court of Hanover. His work 'Erstlinge Musikalischer Blumen' appeared first in three vols. (Frankfort, 1674, 1676, and 1677), afterwards united under the title 'Drei opera musica' (Brunswick, 1687). [M. C. C.]

ABEL, KARL FRIEDRICH, one of the most famous viol-da-gamba players, born at Cöthen in 1725. He was brought up at the Thomas-school at Leipsic under Sebastian Bach. In 1748 he obtained a post under Hasse in the court band at Dresden, where he remained ten years. In 1759 he visited London, and gave his first concert on April 5 at the 'great room in Dean-street, Soho,' when, in addition to the viol-da-gamba, he performed 'a concerto upon the harpsichord, and a piece composed on purpose for an instrument newly-invented in London, and called the pentachord,' the whole of the pieces in the programme

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being of his own composition. His facility was remarkable: he is reported to have performed more than once on the horn, as well as on 'new instruments never heard in public before.' From the year 1765 however he confined himself to the viol-da-gamba. He was appointed chamber-musician to Queen Charlotte, with a salary of £200 a-year. On the arrival of John Christian Bach, in the autumn of 1762, Abel joined him; they lived together, and jointly conducted Mrs. Cornelys' subscription concerts. The first of their series took place in Carlisle-house, Soho-square, on January 23, 1765, and they were maintained for many years. The Hanover-square Rooms were opened on Feb. 1, 1775, by one of these concerts. Haydn's Symphonies were first performed in England at them, and Wilhelm Cramer the violinist, father of J. B. Cramer, made his first appearance there. After Bach's death on Jan. 1, 1782, the concerts were continued by Abel, but with indifferent success. In 1783 he returned to Germany, taking Paris on the way back, where he appears to have begun that indulgence in drink which eventually caused his death. In 1785 we find him again in London, engaged in the newly established 'Professional Concerts,' and in the 'Subscription Concerts' of Mr. Salomon and Mme. Mara at the Pantheon. At this time his compositions were much performed, and he himself still played often in public. His last appearance was at Mrs. Billington's concert on May 21, 1787, shortly after which, on June 20, he died, after a lethargy or sleep of three days' duration. His death was much spoken of in the papers. Abel's symphonies, overtures, quartets, concertos, and sonatas were greatly esteemed, and many of them were published by Bremner of London and Hummel of Berlin. The most favourite were 'A fifth set of six overtures, op. 14' (Bremner), and 'Six sonatas, op. 18.' Abel's playing was most remarkable in slow movements. 'On the viol-da-gamba,' says the 'European Magazine,' 1784, p. 366, 'he is truly excellent, and no modern has been heard to play an Adagio with greater taste and feeling.' Burney's testimony is to the same effect, and he adds that 'his musical science and taste were so complete that he became the umpire in all musical controversy, and was consulted like an oracle.' He was accustomed to call his instrument 'the king of instruments,' and to say of himself that there was 'one God and one Abel.' Among his pupils both in singing and composition were J. B. Cramer, Graeff, and Brigida Giorgi (Signora Banti). His friend Gainsborough painted a three-quarter-length portrait of Abel playing on the viol-da-gamba, distinguished by its careful execution, beauty of colouring, and deep expression. It was bequeathed by Miss Gainsborough to Mr. Briggs, and was sold in London in 1866. Gainsborough also exhibited a whole-length of Abel at the Royal Academy in 1777, and a very powerful portrait of him by Robineau is to be found at Hampton Court. [C. F. P.]

ABEL, LEOPOLD AUGUST, born at Cöthen 1720, death unknown; elder brother of the pre-

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ceding, violinist, and pupil of Benda. He played in the orchestra of the theatre at Brunswick, and was successively conductor of the court band to the Prince of Schwarzburg-Sondershausen (1758), the Margrave of Schwedt (1766), and the Duke of Schwerin. He composed six violin concertos mentioned in Böhme's catalogue, but never rose to the reputation of his brother. [M. C. C.]

ABELL, JOHN, a celebrated alto-singer and performer on the lute, was born about 1660, and probably educated in the choir of the Chapel Royal, of which establishment he was sworn a 'gentleman extraordinary' in 1679. He was greatly patronised by royalty, and between the years 1679 and 1688 received 'bounty money' amounting to no less than £740. (See 'Moneys received and paid for secret services of Charles II and James II'—Camd. Soc.). Charles II sent him to Italy to study, and after his return Evelyn thus describes meeting him: 'Jan. 24, 1682-3. After supper came in the famous treble, Mr. Abel, newly returned from Italy. I never heard a more excellent voice, and would have sworn it had been a woman's, it was so high and so well and skilfully managed, being accompanied by Signor Francisco on the harpsichord.' He remained in the service of the chapel until the Revolution of 1688, when he was dismissed for his supposed leaning to the Romish religion. After this he travelled abroad, visiting France, Germany, Holland, and Poland, leading a vagrant sort of life, and depending for his support upon his voice and lute. About the latter end of the reign of Queen Anne, Abell returned to England, and occupied a prominent position on the stage. Congreve, in a letter dated 'Lond. Decem. 10, 1700,' says 'Abell is here: has a cold at present, and is always whimsical, so that when he will sing or not upon the stage are things very disputable, but he certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.' (*Literary Relics*, 1792, p. 322).

In 1701 Abell published two works, 'A Collection of Songs in Several Languages,' which he dedicated to William III, and 'A collection of Songs in English.' The latter contains a very curious poem of some length, addressed to 'All lovers of Musick,' in which he describes some of his doings on the continent. His death is not recorded, but it was after 1716, when he gave a concert at Stationers' Hall. (Hawkins, *Hist. ; Cheque-Book Chap. Roy.*, etc.) [E. F. R.]

ABOS, GERONIMO, born at Malta in the beginning of the 18th century, died at Naples about 1786, a composer of the Neapolitan school, and pupil of Leo and Durante. He was a teacher in the Conservatorio of 'La Pietà' at Naples, and trained many eminent singers, of whom Aprile was the most famous. He visited Rome, Venice, Turin, and, in 1756, London, where he held the post of maestro al cembalo at the opera. His operas are 'La Pupilla e'l Tutore,' 'La Serva Padrona,' and 'L'Ifigenia in Aulide' (Naples),

'L'Artaserse' (Venice, 1746), 'L'Adriano' (Rome, 1750), 'Tito Manlio,' and 'Creso' (London, 1756 and 1758). His church music includes seven Masses, two Kyries, and several Litanies to the Virgin, preserved in manuscript in Naples, Rome, Vienna, and the Conservatoire in Paris. The style of his composition somewhat resembles that of Jomelli. [M. C. C.]

ABRAMS, The Misses HENRIETTA, THEODOSIA, and ELIZA, were three sisters, vocalists. Henrietta, the eldest, was a pupil of Dr. Arne, and first appeared in public at Drury Lane theatre, in her master's musical piece, 'May Day,' on Oct. 28, 1775. She and her sister Theodosia sang at the opening of the Concert of Ancient Music in 1776. Henrietta possessed a soprano, and Theodosia a contralto voice of excellent quality. The youngest sister, Eliza, was accustomed to join with her sisters in the pieces which were sung at the Ladies' Catch and Glee Concerts. The elder two sang at the Commemoration of Handel, in Westminster Abbey, in 1784, and at the principal London concerts for several years afterwards, when they retired into private life. They both attained to an advanced age; Theodosia (then Mrs. Garrow) was living in 1834. Henrietta Abrams composed several pleasing songs, two of which, 'The Orphan's Prayer' and 'Crazy Jane,' aided by the expressive singing of her sister, Theodosia, became very popular. She published, in 1787, 'A Collection of Songs,' and 'A Collection of Scotch Songs harmonized for three voices,' besides other pieces at later dates. [W. H. H.]

ABT, FRANZ, born at Eilenburg in Prussian Saxony, Dec. 22, 1819. His father was a clergyman, and Franz, though destined to the same profession, received a sound musical education, and was allowed to pursue both objects at the Thomas-School and University of Leipsic. On his father's death he relinquished the church as a profession and adopted music entirely. His first residence was at Zürich (1841), where he acted as capellmeister, occupying himself more especially with men's voices, both as composer and conductor of several societies. In 1852 he entered the staff of the Hof-theater at Brunswick, where since 1855 he has filled the post of leading capellmeister.

Abt is well known by his numerous songs for one or more voices, which betray an easy fluency of invention, couched in pleasing popular forms, but without pretence to depth or individuality. Many of his songs, as for instance 'When the swallows,' were at one time universally sung, and have obtained a more or less permanent place in the popular repertory. Abt is a member of a group of composers, embracing his contemporaries Truhn, Kücken, Gumbert, and others, who stand aloof from the main course taken by the German Lied as it left the hands of Schubert, Schumann, and Franz, — which aims at the true and living expression of inward emotion. In reference to this the composers in question are somewhat in the background; but it

cannot be denied that in many dilettante circles Abt is a prime favourite for his elegance and easy intelligibility. His greatest successes in Germany and Switzerland have been obtained in part-songs for men's voices, an overgrown branch of composition unfortunately devoted to the pursuit of the mere superficial enjoyment of sweet sounds, and to a great extent identified with his name.

The list of Abt's compositions is enormous, and contains more than 400 works, consisting chiefly of 'Lieder' of the most various kinds for one, two, or three solo voices, as well as for chorus, both female and mixed, and, as already mentioned, especially for men's voices. Of the solo 'Lieder,' a collection of the less-known ones has been published by Peters under the title of 'Abt-Album.' The part-songs are to be found in many collections. In the early part of his life Abt composed much for the pianoforte, chiefly pieces of light *salon* character. These have never had the same popularity with his vocal works, and are now virtually forgotten. [A. M.]

ABYNGDON, HENRY. An English ecclesiastic and musician. He succeeded John Bernard as subcentor of Wells on Nov. 24, 1447, and held that post till his death on Sept. 1, 1497, when he was succeeded by Robert Wydewe. (Beckinton's and Oliver King's registers at Wells.) In addition to the succession at Wells Abyngdon held the office of 'Master of the Song' of the Chapel Royal in London, to which he was appointed in May 1465 at an annual salary of forty marks, confirmed to him by a subsequent Act of Parliament in 1473-4. (Rimbault, 'Cheque-book of Chapel Royal,' p. 4.) He was also made Master of St. Catherine's Hospital, Bristol, in 1478. (Collinson, ii. 283.) Two Latin epitaphs on Abyngdon by Sir Thomas More have been preserved (Cayley's 'Life of More,' i. 317), of which the English epitaph quoted by Rimbault from Stonyhurst is an adaptation. In these he himself is styled 'nobilis,' and his office in London 'cantor,' and he is said to have been pre-eminent both as a singer and an organist:—

'Millibus in mille cantor fuit optimus ille,

Praeter et haec ista fuit optimus orgaquenista.'

More's friendship is evidence of Abyngdon's ability and goodness, but the acquaintance can only have been slight, as More was but seventeen when Abyngdon died. None of his works are known. [G.]

ACADEMIE DE MUSIQUE. This institution, which, following the frequently changed political conditions of France since 1791, has been called in turn *Royale, Nationale, and Impériale*, has already entered its third century. In 1669 royal letters patent were granted by Louis XIV to the Abbé Perrin, Robert Cambert, and the Marquis de Sourdeac, for the establishment of an Académie wherein to present in public 'operas and dramas with music, and in French verse,' after the manner of those of Italy, for the space of twelve years. Nearly a century prior

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to this, in 1570, similar privileges had been accorded by Charles IX to a Venetian, C. A. de Baif, in respect to an academy 'de poesie et de musique,' but its scheme does not appear to have included dramatic representation. In any case it failed utterly. The establishment of the existing institution was however also preceded, and therefore facilitated, by a series of performances in Italian by Italian artists, beginning in 1584 and continued with little interruption till 1652, and by rarer though not less important ones by French artists, beginning from 1625, when 'Akébar, roi du Mogol,' was produced in the palace of the bishop of Carpentras. This has frequently been spoken of as the earliest veritable French opera; but that title is more justly due to the 'Pastorale en musique' of CAMBERT—the subject of which was given to the Abbé Perrin by the Cardinal Legate of Innocent X—first performed at Issy in 1659. Two years after, Cambert followed this opera by 'Ariane,' and in the following year by 'Adonis.' The Académie was opened in 1671 with an opera by the same master, 'Pomone,' which attained an enormous success; having been repeated, apparently to the exclusion of every other work, for eight months successively. The 'strength' of the company engaged in its performance presents an interesting contrast with that of the existing grand opera, and even of similar establishments of far less pretension. The troupe consisted of five male and four female principal performers, fifteen chorus-singers, and an orchestra numbering thirteen! The career of the Académie under these its first entrepreneurs was brought to an end by the jealousy of an Italian musician then rising in court favour, J. BAPTISTE LULLY, who, through his influence with Mme. de Montespan, succeeded in obtaining for himself the privileges which had been accorded to Perrin and Cambert. The latter, the master-spirit of the enterprise thus wrecked, notwithstanding his hospitable reception by our Charles II, died in London shortly afterwards, at the age of forty-nine, of disappointment and home-sickness. By this disreputable proceeding Lully made himself master of the situation, remaining to the time of his death, in 1687, the autocrat of the French lyric drama. In the course of these fourteen years he produced, in concert with the poet QUINAULT, no fewer than twenty grand operas, besides other works. The number, success, and, more than all, the merit, of these entitle Lully to be regarded as the founder of the school of which Meyerbeer may claim to have proved the most distinguished alumnus; though, as we have seen, its foundation had been facilitated for him by the labours of others. In the course of his autocracy, Lully developed considerably musical form in its application to dramatic effect, and added considerably to the resources of the orchestra; though, in comparison with those of more recent times, he left them still very meagre. He is said to have first obtained permission, though in spite of great opposition, for the appearance of women on the stage; but

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as the troupe of his predecessor Cambert included four, his claim to their first introduction there needs qualification. Probably he got prohibition which had ceased to be operative exchanged for avowed sanction. The status of the theatrical performer at this epoch would seem to have been higher than it has ever been since; seeing that, by a special court order, even nobles were allowed, without prejudice to their rank, to appear as singers and dancers before audiences who paid for admission to their performances. What it was somewhat later may be gathered from the fact that, not to mention innumerable less distinguished instances, Christian burial was refused (1673) to Molière and (1730) to Adrienne Le Couvreur. Lully's scale of payment to authors, having regard to the value of money in his time, was liberal. The composer of a new opera received for each of the first ten representations 100 livres (about £4 sterling), and for each of the following twenty representations, 50 livres. After this the work became the property of the Académie. The theatre was opened for operatic performance three times a week throughout the year. On great festivals concerts of sacred music were given. The composers contemporary with Lully (many of them his pupils) could only obtain access to the Académie by conforming to his style and working on his principles. Some few of these however, whose impatience of the Lullian despotism deprived them of all chance of a hearing within its walls, turned their talents to account in the service of the vagrant troupes of the Foire Saint-Germain; and with such success as to alarm Lully both for his authority and his receipts. He obtained an order (*more suo*) for the suppression of this already dangerous rivalry, which however proved itself far too supple for legislative manipulation. The 'vagrants' met each new ordonnance with a new evasion, and that of which they were the first practitioners, and the frequenters of the Foire the first patrons, subsequently grew into the most delightful, because the most truly natural, of all French art products, the Opéra Comique. The school of composition established by Lully did not die with its founder; nor for many years was any serious violation of his canons permitted by his adopted countrymen. Charpentier (1634-1702), a composer formed in the school of Carissimi, was unsuccessful in finding favour for the style of his master: Campra (1660-1744) was somewhat less so; while Marais, Desmarests, Lacoste, and Monteclair were gradually enabled to give more force, variety and character to orchestration. The last of these (1666-1737) first introduced the three-stringed double-bass, on which he himself was a performer, into the orchestra. But a condition of an art on the whole so stagnant as this was sure eventually to become insupportable, if not to the public, to the few who at all times, consciously or unconsciously, direct or confirm its inclinations. Their impatience found expression in the Abbé Ragueneau's 'Parallèle des Italiens et des Français,

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en ce qui regarde la musique et les opera' (1704), one of a considerable number of essays which assisted in preparing the way for a new style, should a composer present himself of sufficient genius, culture and courage, to introduce it. Such an one at length did present himself in JEAN PHILIPPE RAMEAU, whose arrival in Paris in 1721, at the somewhat mature age of forty-two, forms an epoch in the history not merely of French opera but of European music. In the face of much opposition this sturdy Burgundian succeeded first in obtaining a hearing from and eventually in winning the favour—though never to the same extent as Lully the affections—of the French people. Between 1737 and 1760, irrespective of other work, he set to music no less than twenty-four dramas, the majority of them grand operas. The production of these at the Académie he personally superintended; and some idea of his activity and influence as a director may be gathered from the fact that in 1750, fourteen years before the close of his career, the number of performers engaged at the Académie had risen to 149; a number doubtless to some extent rendered necessary by the increased craving of the public ear for intensity, but more by the varieties of musical effect of which he himself had been the inventor. In 1763 the theatre of the Palais Royal, built by Lemerrier, so long resonant with the strains of Lully and Rameau, was destroyed by fire. The ten years which connected the death of Rameau with the arrival in Paris of GLUCK were marked by the production of no work of more than secondary rank. On April 19, 1774, the 'Iphigénie en Aulide' of this master was heard for the first time. The production of this work was followed by that of a series of others from the same hand, one and all characterised by a direct application of musical form and colour to dramatic expression before unknown to the French or any other theatre. The arrival in Paris shortly after of the admirable PICCINI brought Gluck into relation with a master who, while not unworthy to cope with him as a musician, was undoubtedly his inferior as a diplomatist. Between these two great composers the parts of the typical 'rusé Italian' and the 'simple-minded German' were interchanged. The latter left no means untried to mar the success of the former, for whose genius he openly professed, and probably felt, high admiration; and in the famous war of the Gluckists and Piccinnists—whose musical knowledge for the most part was in inverse ratio to their literary skill—the victory which fell eventually to the former was the result no less of every species of chicanery on the part of Gluck than of genius especially adapted to captivate a people always more competent to appreciate dramatic than musical genius. In 1781 the second Palais Royal theatre, like its predecessor, was burnt to the ground. The Académie, for many weeks without a home, at length took temporary refuge in the Salles des Menus-Plaisirs. Meanwhile the architect Lenoir completed the Salle de la Porte Saint-Martin in the short space of three

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months. The result of this extravagant speed was that, after the first performance, said to have been attended (*gratis*) by 10,000 persons, the walls were found to have 'settled' two inches to the right and fifteen lignes to the left. In 1784 an Ecole Royale de Chant et de Declamation, afterwards developed into the Conservatoire, was grafted on to the Académie. In 1787 the Académie troupe is said to have consisted of 250 persons—an increase of 100 on that of Rameau. The unfortunate Louis XVI took great interest in the Académie, and even gave much personal attention to its regulation. He reduced the working expenses by nearly one-half; not at the cost of the working members, but by the abolition of sinecures and other incumbrances on its income. In 1784 he established prizes for libretti, and in 1787 issued several well-considered ordonnances for the regulation of the establishment. But from 1789 the thoughts of the ill-starred king were exclusively occupied by more weighty and more difficult subjects. On April 20, 1791, the royal family attended the Académie for the last time. The opera was the 'Castor et Pollux' of Rameau. Shortly after this the 'protection,' or exclusive right of performance of grand opera, was withdrawn from the Académie and the *liberté des théâtres* proclaimed. Hitherto the names of the artists concerned in the Académie performances had never been published. This rule was violated for the first time in the *affiche* announcing 'L'Offrande à la Liberté,' an opera-ballet by Gardel and Gossec. The history of the Académie during the next few years is a part of the history of the French Revolution, and could only be made intelligible by details out of all proportion with our space. The *sociétaires*, as public officers, were largely occupied in lending the charms of their voices and instruments—the only charms of which they were receptive—to 'Fêtes de la Raison,' 'Sans-Culottides,' and more lately 'Hymnes à l'Être Suprême,' alike unmeaning, indecent, or blasphemous. In many of these the talents of the illustrious Cherubini, who had taken up his residence in Paris in 1788, were employed. The chronological 'Notice' of his compositions, which he himself drew up (Paris, 1845), contains the titles of a large number of productions of this class—'Hymne à la Fraternité,' 'Chant pour le Dix Août,' 'Le Salpêtre Républicain,' and the like. In 1794 the Académie was transferred to the Rue de Richelieu, a locality (the site of the Hôtel Louvois) chosen it was said by Henriot, convinced of 'the inutilité of books,' in the hope that an establishment so liable to conflagration as a theatre might lead to the destruction of the Bibliothèque Nationale contiguous to it! In its new abode the Académie took a new name—Théâtre des Arts. Here for the first time the pit was provided with seats. In the four or five years following this removal, the habitués of the Académie became weary of a repertoire having constant ultimate reference to *liberté, fraternité, or égalité*. The old operas, subjected always to

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democratic purification, were again heard. In 1799 Gluck's 'Armide' was revived. During the consulate no new works of importance were brought forward at the Théâtre des Arts, eventually the scene of two conspiracies against the First Consul, which, had they been successful, would have altered seriously the subsequent history of Europe. On the occasion of the first of these the 'Horaces' of Porta, and on that of the second the 'Creation' of Haydn were performed, the latter for the first time in Paris. During the ten years which follow 1804 French opera was much developed through the labours both of foreign and of native composers; among the former, Spontini, Rodolphe Kreutzer, and Cherubini; among the latter Lesueur and Catel. Among the most important of their works were 'Les Bardes' of Lesueur and 'La Vestale' of Spontini—the latter an enormous success won despite bitter and long-continued opposition. To Spontini, on account of it, was awarded the prize of 10,000 francs, decreed at Aix-la-Chapelle by Napoleon for the best opera produced at the Académie (now) Imperiale. In 1814 the allies occupied Paris, and the Emperor of Russia and the King of Prussia assisted at a performance of 'La Vestale' on April 1. On May 17 following ('Edipe à Colone' and a Ballet de Circonstance were played before Louis XVIII. On April 18, 1815, Napoleon witnessed another performance of 'La Vestale,' and on July 9 of the same year the same opera was again performed before Louis XVIII, the Emperor of Austria, and the King of Prussia. The assassination of the Duc de Berri on the evening of Feb. 13, 1820, interrupted for several months the performances of the Académie. The act and its consequences were attended by every conceivable circumstance that could add to their ghastliness. The dying victim, who could not be removed from the theatre, lay, surrounded by his weeping family, separated only by a thin partition from an audience, unconscious of course of the tragedy in progress behind the scenes, convulsed with laughter at the antics of Polichinelle! The last sacraments of the church were administered to the duke on condition—exactd, it may be presumed, by the clergy in attendance—that the building in which these horrors were being enacted should be forthwith demolished. On May 3, 1821, the Académie troupe resumed its performances in the Salle Favart, with an Opéra de Circonstance, the combined work of Berton, Boieldieu, Kreutzer, Cherubini, and Paer, in honour of the infant Duc de Bourdeaux. In the next year the Académie was again transferred—this time to the Rue Le Peletier, the salle of which was destined to be for many succeeding years its home, and the scene of even greater glories than any it had yet known. About this time a change of taste in music, mainly attributable to a well-known critic, Castil-Blaze, showed itself among the opera habitués of Paris. French adaptations of the German and Italian operas of Mozart, Rossini, Meyerbeer, and even Weber, were produced

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in rapid succession and received with great favour. The 'Freischütz' of the last great master was performed at the Odéon 387 times in succession. The inevitable result soon followed. The foreign composers who had so effectually served the Académie indirectly, were called upon to serve it directly. The career of Mozart, alas! had many years before come to an untimely end, and that of Weber was about to prove scarcely more extended. But Rossini and Meyerbeer, though already renowned and experienced, had not yet reached the age when it is impossible or even very difficult to enter on a new career. They became and remained French composers. Meanwhile HÉROLD, AUBER, and other native musicians, had made themselves known by works of more than promise; and the services of a body of operatic composers, foreign and French, unprecedented in number and ability, were made to contribute at the same time to the pleasure of a single city and the prosperity of a single institution. By a fortunate coincidence too, there flourished during this period a playwright, Augustin Eugène Scribe, who, despite his *style impossible*, must be regarded as the greatest master the theatre has known of that most difficult and thankless of literary products, the libretto. The two years immediately preceding and the eighteen following the revolution of July form the period during which the Académie attained its highest excellence and success. Not to speak of a large number of works which in other times might have deserved special mention, this period includes the composition and production of the 'Comte Ory' and the 'Guillaume Tell' of Rossini, the 'Muette' of Auber, the 'Robert le Diable' and 'Huguenots' of Meyerbeer, the 'Juive' and 'Charles VI' of Halévy, the 'Favorite' of Donizetti, and the 'Benvenuto Cellini' of Berlioz. These works were performed almost exclusively by native artists, whose excellence has especial claims on our admiration from the fact that, fifty years before, singing as an art can scarcely be said to have existed in France. Writing from Paris in 1778, Mozart says—'And then the singers!—but they do not deserve the name; for they do not sing, but scream and bawl with all their might through their noses and their throats.' With the times, like many other things, French singing had certainly changed in 1830. Transitory as is the reputation of the average vocalist, the names of Cinti-Damoureau, Falcon, Nourrit, Levasseur, and the later Duprez, are as little likely to be forgotten as those of the admirable masters of whose works they were the first interpreters. Since 1848 the lyric dramas produced at the Académie hold no place besides those of earlier date. Few of them—this is the best of tests—have been performed with any success, or even at all, out of France. The 'Prophète' of Meyerbeer and the 'Vêpres Siciliennes' of Verdi present all but the only exceptions; and the composition of the former of these belongs to an earlier epoch. In 1861, when the second empire was, or seemed to be,

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at its zenith, the foundations were laid in Paris of a new Académie, designed on a scale, as respects magnitude and luxury, unprecedented in any age or country. Its progress, from the first slow, was altogether stopped by the Franco-German war and the political changes accompanying it. The theatre in the Rue Le Peletier having meanwhile, after the manner of theatres, been burnt to the ground, and the works of the new one resumed, the Académie, installed in its latest home, once more opened its doors to the public on Jan. 5, 1875. In some respects the new theatre is probably the most commodious yet erected, but the *salle* is said to be deficient in sonority.

Since the foundation of the Académie in 1669, its relations with the Government, though frequently changed, have never been altogether interrupted. The interference of the state with the entrepreneur has been less frequent or authoritative at one time than at another; but he has always been responsible to a 'department.' Before and up to the Revolution the ultimate operatic authority was the King's Chamberlain; under the Empire the Steward of the Imperial Household; under the Restoration the King's Chamberlain again; under Louis Philippe the Minister of Fine Art; and under Napoleon III (after the manner of his uncle) the Steward of the Imperial Household again. The arbitrary rule of one of these officers, Marshal Vaillant, brought the working of the Académie to a complete standstill, and the Emperor was compelled to restore its supervision to the Minister of Fine Art. From the foundation of the Académie to the present time its actual management has changed hands, in the course of two centuries, nearly fifty times, though many managers have held office more than once; giving an average of only four years to each term of management. In the present year (1875) the entrepreneur, subject to the Minister of Fine Art, is M. Halanzier, who receives from the state a yearly allowance (*subvention*) of £32,000, the principal conditions of the enjoyment of which are that he shall maintain an efficient staff, open his theatre four times a week, and give favourable consideration to new works by native composers.

The facts in this article are drawn from the following works, amongst others:—'Histoire de la Musique dramatique en France,' Gustave Chouquet, 1873; 'Histoire de la Musique en France,' Ch. Poisot, 1860; 'Notice des Manuscrits autographes de la Musique composée par Cherubini,' 1845; Koch's 'Musikalisches Lexicon,' edited by von Dommer; 'Critique et littérature musicales,' Scudo, 1859; 'Mémoires pour servir à l'histoire de la Revolution opérée dans la Musique par M. le Chevalier Gluck,' 1781. [J. H.]

ACADEMY OF ANCIENT MUSIC. This association was formed about the year 1710 at the Crown and Anchor Tavern in the Strand, by a body of distinguished instrumentalists, professional and amateur, including the Earl of

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Abercorn, Mr. Henry Needler, Mr. Mulso, and other gentlemen, for the study and practice of vocal and instrumental works, and an important feature in the scheme was the formation of a library of printed and MS. music. The Academy met with the utmost success under the direction of Dr. Pepusch, the gentlemen and boys of St. Paul's Cathedral and the Chapel Royal taking part in the performances. In 1828 Dr. Maurice Greene left the Academy and established a rival institution at the Devil Tavern, Temple Bar, but this only existed for a few years, and the old Academy continued its work, with Mr. Needler as leader of the orchestra, among the members of which was the Earl of Abercorn. In the season of 1731-2 the Academy performed Handel's 'Esther,' the members appearing dressed in character, and its success is said to have led Handel to consider the desirability of establishing oratorio performances at Covent Garden. In 1734 there was a second secession from the Academy, Mr. Gates retiring and taking with him the children of the Chapel Royal. After passing through one season without any treble voices the Academy issued invitations to parents to place their children under the instruction of Dr. Pepusch, one of the conditions being that they should sing at the concerts. A subscription list was also opened to provide the necessary funds, and among those who supported the Academy were Handel and Geminiani, the latter of whom frequently played at its concerts. The death of Dr. Pepusch in 1752 was a serious loss to the institution, but the doctor bequeathed to it the most valuable portion of his library. The Academy closed its career in 1792 under the conduct of Dr. Arnold, who had been appointed its director in the year 1789. [C. M.]

ACADEMY OF MUSIC, NEW YORK. This is not an academy in the European sense of the word, but is the name of a large building employed for the performance of operas and concerts, opened in 1854, burnt down in 1866, re-opened in Feb. 1867. The chief public institution in New York for teaching music is the NEW YORK CONSERVATORY OF MUSIC.

A CAPELLA, or ALLA CAPELLA (Ital., 'in the church style'), is used in three senses, (1) as showing that the piece is for voices without accompaniment; or (2) where instruments are employed, that these accompany the voices only in unisons or octaves and have no independent parts; or (3) as a time indication, in which case it is equivalent to ALLA BREVE.

A CAPRICCIO (Ital.). 'At the caprice' or pleasure of the performer, both as regards time and expression.

ACCADEMIA, an institution which flourished all over Italy in the 16th and 17th centuries, and, speaking generally, was founded for promoting the progress of science, literature, and art. Il Quadrio ('Storia e Ragione,' i. 48-112) gives an account of all the Italian academies from the earliest times, and the mere alphabetical list would fill several pages. Even from his volumi-