

**BALTZELL'S DICTIONARY OF
MUSICIANS: CONTAINING CONCISE
BIOGRAPHICAL SKETCHES
OF MUSICIANS OF THE PAST AND
PRESENT WITH THE PRONUNCIATION OF
FOREIGN NAMES**

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Baltzell's Dictionary of Musicians: Containing Concise Biographical Sketches of Musicians of the past and Present with the Pronunciation of Foreign Names by W. J. Baltzell

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CONTAINING CONCISE BIOGRAPHICAL SKETCHES
OF MUSICIANS OF THE PAST AND PRESENT
WITH THE PRONUNCIATION OF FOREIGN NAMES

BY
W. J. BALTZELL
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EDITOR'S NOTE

THE present work has been prepared in response to many inquiries and a frequently expressed need for a concise dictionary in one volume, compact in size and moderate in price, that shall include biographical sketches of eminent musicians and persons connected with musical work, past and present, with special attention to Americans.

No attempt has been made to present lengthy sketches of the great masters, as there is abundant material in the larger dictionaries and the many biographies now on the market. The aim has been rather to gather data about musicians, especially contemporaries, who are not mentioned in the books previously published. This material has been taken from magazine and newspaper articles, clippings from various sources and from available works of reference. When possible, data have been secured direct from the subjects of the sketches. These latter have been made as concise as possible, yet sufficiently comprehensive to show the main facts in a musician's career, those which contributed toward musical development, such as early environment, education (both literary and musical), various fields of professional activity, compositions, literary works, etc.

The Editor and the Publisher are greatly indebted to Miss Marguerite Barton, of Boston, who rendered valuable assistance in gathering the material upon which the sketches were based and in preparing the first draft of the manuscript.

Care has been exercised to include only authenticated dates. When the available material did not agree the Editor has chosen the date most inherently probable. In the case of Russian composers, when possible, dates have been made to conform with the calendar as used by Western Europe, instead of the "old style" followed in Russia.

It will be esteemed a favor if readers will call our attention to positive errors. With the best intentions in preparing the original manuscript, and the utmost care in proof-reading, errors may have been made.

THE EDITOR.

BOSTON, MASS., November, 1910.

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NOTES ON PRONUNCIATION OF NAMES OF FRENCH COMPOSERS

RULES FOR PRONUNCIATION

VOWELS

a as in fat.
 â as in fate.
 â as in father.
 â as in fair.
 e as in met.
 ê as in mete.
 é as in err.
 i as in in.

l as in pine.
 o as in not.
 ô as in note.
 ô as in move.
 ô as in or.
 *ô
 û like u in quip, almost whistled;
 German u.

* ô has a rounder sound than the ô in or, and is followed by the French nasal n.

CONSONANTS

g as in gap.
 ñ like first n in onion.
 s as in see.

z as in zoo.
 r is usually trilled in French, except at the end of some words.

An accent (d') after a consonant in French names indicates that this is to be sounded.

The preceding phonetic table gives the approximate sounds of the French letters as nearly as the English language will permit. It is impossible to reproduce the exact shades and differences of vowel sounds, or of the nasal sounds, of the French language. They can be learned only from a competent, native instructor; and, even so, great care must be exercised in the choice of a teacher, —that he be not a provincial, but one who is a native of Tours or of Paris.

The chief peculiarity of French pronunciation, as opposed to English, is the *absolute absence of any stress or emphasis upon any syllable of a word*. The less emphasis (or accent, as it is termed in French) used, and the more evenly the syllables are pronounced (all of even length, and weight, and pitch) the purer the pronunciation. It is for this reason that the purest French is that spoken in the towns of Tours, Chinon, Loches, Amboise, and a few others, in the old province of la Touraine, now known as the department of Indre-et-Loire. There the language is spoken by everyone without the least syllabic emphasis and without any drawing.

While in other respects the language as spoken in Paris by the educated classes is excellent, yet the Parisians have a tendency to draw their words somewhat. However, since Paris society

sets the style in speech, as in all other things French, so Parisian French is considered to be super-excellent.

Apart from their other peculiarities of accent, Americans and English are readily recognized by their sing-song, inordinate drawing way of speaking. This is well exemplified by the word "Trocadéro," pronounced (English) Trocade'ro, while in French it is Tro-ca-dê-rô—all the syllables of even pitch and equal length, without any emphasis.

The syllables, therefore, of all these names should flow rapidly from one to the other, without any syllabic stress whatever, and without dwelling upon any final syllables.

In the case of the phonetics (ô-â) for *ois, oit*, they must be pronounced smoothly like one composite vowel (wah).

As a general rule final consonants are never pronounced (except the letters *c, f, l*) save in some names of foreign origin. When a final *s* is preceded by an *è* it is sounded, as well as the final *s* in names from the Catalan, Basque, and Spanish. "Gil Blas," for example, the Parisian newspaper, is pronounced zhi'blas'—both the *l* and the *s* being sounded, because of Spanish origin.

Formerly *ll* was pronounced as in William. This is no longer the custom, and the sound of *y* is given to *ll*; *lh* (Paladilhe) takes the same sound.

J, ge, and gi, have the sound of *zh*. *Cn* is like *n* in onion. *S*, between two vowels, is pronounced like *z*. *Ch* has always the sound of *sh*, save in some words of foreign origin.

Difficult sounds to acquire are the so-called nasal combinations of *an, am, en, em, in, im, ain, aim, on, om, un*. From following printed phonetics many have treated these as guttural sounds and pronounced them as *ang, ong, etc.*, while others have gone to another extreme and placed them *in* the nose. As a matter of fact they are semi-nasals; that is, the letter *n* is not plainly pronounced, but it is sketched, as it were, by projecting it towards the upper pharynx, or *towards* the nasal cavities (but not *in* them), in the same way that the covered or head tones are correctly produced in singing. In like combinations the letter *m* is treated in the same way and has the same sound as the letter *n*.

Finally, too much attention cannot be given to the practice of speaking on the lips, with the lips, and *with a forward formation for all the syllables*. It is only by observing this recommendation that a fluent, pretty, and accurate accent can be obtained. It is the only way to acquire the letter *u*, that most difficult vowel for English speakers—by the forward, whistling position of the lips.

ARTHUR DE GUICHARD.

NOTES ON PRONUNCIATION OF NAMES OF RUSSIAN COMPOSERS

(Including other Slavonic Nationalities)

As a rule the emphasis lies upon the penult; for example, David'off. Exception is made when the first syllable (or syllables) has a definite meaning as in Glazounoff, where glaz means "the eye."

Another exception is when the final syllable "off" does not indicate the genitive, like the French "de," but is part and parcel of the name itself; for example Rachman'inoff, from rachmannyi, meaning "heavy, awkward"; or Reb'ikoff, from rebyonok, "a child."

In many names ending in "eff" or "ev" the pronunciation is not that of the English short "e," but about that of "off"; for example: Alabieff is pronounced A-la-byoff, three syllables; Soloviev is Sol-o-vyoff; but Taneiev is Tan-e-yeff.

The ending "vitch," "witsch," means "the son of," if it occurs, as it always does, in a man's forename or Christian name; it is then *not* emphasized. In a family name, however, the emphasis changes from the antepenult to the penult; for example, Gabrilov'ich, Gregorov'ich.

The *i* in a diphthong (*ia, ie*), has the force of *y*; for example, Liadov is pronounced Lya'doff; Liapounoff becomes Lya'pounoff; Taneiev, Tane'yeff; Scriabine, Skrya'bin.

CONSTANTIN VON STERNBERG.

LIST OF ABBREVIATIONS

Accomp.	Accompaniment	op.	Opera
b.	Born	orch.	Orchestra
bar.	Baritone	org.	Organ
Cath.	Cathedral	orgt.	Organist
capellm	Capellmeister	pf.	Pianoforte
ch.	Church	Philh.	Philharmonic
Coll.	Collage	pt.	Pianist
comp.	Composed	qt.	Quartet
compr	Composer	Roy.	Royal
condr.	Conductor	sch.	School
Cons.	Conservatory	Soc.	Society
d.	Died	sop.	Soprano
dir.	Director	symp.	Symphony, Symphonic
dram	Dramatic	th.	Theatre
instr.	Instrument	Univ.	University
harm.	Harmony	vla.	Viola
mus.	Music	vin.	Violin
Mus. B.	Bachelor of Music	vit.	Violinist
Mus. Doc.	Doctor of Music		
Op.	Opus		

BALTZELL'S DICTIONARY OF MUSICIANS

A

ABBEY

Abbey, John, org. builder. b. Whitton, Eng., Dec. 22, 1788; d. Versailles, Feb. 19, 1859. Trained under Davis and Russell; went to France at invitation of Séb. Erard; improved French organs by English mechanism; among many orgs. built first in Paris Opéra. Left sons E. and J. in same business.

Abbott, Emma, dram. sop. b. Chicago, Dec. 9, 1850; d. Salt Lake City, Jan. 5, 1891. After early struggles as concert singer and guitar player, was assisted by Clara Louise Kellogg; studied under Erani in N. Y., San Giovanni and Deile Sedie in Europe; début, London, May, 1876; American début, N. Y., Feb., 1877; won great success in Europe and America.

Abeille (âb-â-yé), Johann Christian Ludwig, pat., orgt., condr., compr. b. Bayreuth, Ger., Feb. 20, 1761; d. Stuttgart, Mar. 2, 1838. Composed 2 operas, harpsichord and chamber music, and school songs.

Abel (â-bel), Karl Friedrich, last viola da gamba player, compr. b. Cöthen, Ger., 1725; d. London, June 20, 1787. Trained by father, Christian Ferdinand (at court of Cöthen, 1720-1737) and at the Thomasschule, Leipzig, by J. S. Bach; lived in London after 1759; gave concerts there with J. C. Bach; composed concertos, sonatas, etc., and works (many unpublished) for viola da gamba. J. B. Cramer a pupil.

Abel, Ludwig, vlt., compr., condr. b. Eckartsberge, Thuringia, Jan. 14, 1835; d. Neu-Pasing, near Munich, Aug. 13, 1895. Pupil of Ferd. David; leader of Munich orch.; teacher at Royal School of Music; composed violin method, studies, etc.

ACKTE

Abert (â-bert), Johann Joseph, compr. b. Kochowitz, Bohemia, Sept. 21, 1832. Educated as chorister at Gastdorf, at Leipa monastery, pupil at Prague Cons. under Kittl and Tomaszek; member of Stuttgart court band, 1852-1888; composed symph., symph. poem *Columbus*, 4 operas, songs, etc. Son Hermann *mus. historian*.

Ábrányi (â-brân'-yé), Kornel, compr., writer. b. Szent Györgz Ábrányi, Hungary, Oct. 15, 1822; d. Budapest, Dec. 20, 1903. Pupil of Chopin and Kalkbrenner; founded first Hungarian music journal 1860; prof. at Nat. Mus. Acad., Pesth; promoter of national music; composed songs, choruses, etc., in national vein. Son Emil (b. 1880), *composer*.

Abt (âbt), Franz, compr. b. Eilenburg, Ger., Dec. 22, 1819; d. Wiesbaden, Mar. 31, 1885. Son of a clergyman, studied music instead of theology, at the Thomasschule, Leipzig, and at Leip. Univ.; capellmeister at Bernburg, Zürich, and Brunswick, 1841-1882; visited America, conducted choral society concerts, 1872; retired 1882. Composed over 500 works, forgotten pf. pieces, 7 secular cantatas, innumerable songs and part-songs, distinguished for melodic facility rather than depth. Some songs, as *Wenn die Schwalben heimwärts ziehn*, are so popular that they have become veritable folk-songs. Son Alfred (1855-1888) *conductor*.

Aakte (âk-tâ'), Aino, dram. sop. b. Helsinki, Finland, Apr. 23, 1876. Mother, Emmy Strömer, popular opera singer, and father, condr. and teacher, first trained her; she studied under Duvernoy, Paris Cons., 1894-1897, winning 3 prizes; début Oct.