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**Nineteenth century music for cello and piano in the British
Library Collection: An annotated catalogue**

Silver, Noreen, D.M.A.

University of Washington, 1994

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**Nineteenth Century Music for Cello and Piano
in the British Library Collection:
An Annotated Catalogue**

by

Noreen Silver

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Musical Arts

University of Washington

1994

Approved by

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Program Authorized to
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Abstract

***Nineteenth Century Music for Cello and Piano
in the British Library Collection:
An Annotated Catalogue***

by Noreen Silver

**Chairperson of the Supervisory Committee: Professor Abraham Kaplan
Department of Music**

This volume is an annotated catalogue of nineteenth century music for cello and piano in the British Library collection. There are over one thousand pieces that fall into this category, representing the work of six hundred and forty composers. Each composition is listed alphabetically by composer and is organized according to type, namely sonatas, incidental pieces and transcriptions. In the case of sonatas, individual movements are named, and the publisher and date and place of publication is provided. The date and place of publication also appears for most of the other works. In all cases the British Library catalogue listing appears. Where possible biographical information on each composer is included. This occurs for approximately two-thirds of the six hundred and forty composers.

There are three appendices, organized by type, that group the works according to their decade of composition. A final appendix contains detailed critiques of the Sonata in E major Opus 121 by Ignaz Moscheles, the Sonata in G minor Opus 125 by Ferdinand Ries, and the Sonata in D minor Opus 31 by Josef Wöfl.

This manual is intended as a reference guide for cellists who wish to increase the variety of nineteenth century works in their recital programs.

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INTRODUCTION

The music of the nineteenth century has always figured largely in my concert programs, as it is both close to my heart and generally accessible to audiences. Yet, after a number of years of performing, I became bothered by the apparent dearth of cello-piano music that made up the accepted standard repertoire of works from this century. This limited repertoire imposed a lack of variety in my programs, and I therefore resolved to seek out as much music as I could find from this period, either in print or out of print.

I began my search several years ago in the antiquarian music shops of different European cities. At the start, this involved long hours looking at every work for cello and piano on the shelves. Following this initial step, a subjective decision was made to select certain composers and examine their publications in greater detail, with the hope of finding a cello-piano piece of sufficient quality to justify a performance. These methods, although haphazard and laborious, were fruitful enough to encourage a more systematic approach, and for this I chose the British Library as my source. The British Library contains one of the finest collections of musical scores and manuscripts in Europe, and, as the following figures indicate, my research yielded a vast number of works. This volume contains listings of over one thousand(!) titles, many of which comprise multiple compositions, by more than six hundred composers. Of these, one hundred and twenty-eight are sonatas, the collective effort of ninety-eight different composers.

After compiling a list of the works in the Library, I then set about organizing them into sections according to type, that is sonatas, incidental pieces, and transcriptions. Within these headings, pieces are arranged alphabetically by composer, with the exact title, opus

number, key signature, movement tempi and date of publication. In the case of transcriptions, wherever possible the name of the arranger is provided. In all cases the British Library catalogue number is listed in bold typeface under each citation. Where the name of the composer is preceded by an asterisk a brief biographical sketch can be found in chapter four. A second means of organization is provided by three appendices, in which these large categories are further broken down according to their decade of composition. Mention must also be made of the rare occurrences where the Library only possesses a twentieth century copy of an important nineteenth century work. In these instances I have cited the modern publication, with the actual date of composition included in brackets alongside the title.

My next task was to track down information about the composers, and to write a biographical note on each one. This proved to be difficult, as approximately two hundred and fifty names were nowhere to be found. It is only the survival of their publications that has kept their names alive. However, there are almost four hundred short biographies located in chapter four, although in some cases only the dates of birth and death could be traced.

After examining the list of works, and the appendices, it became clear that the number of pieces composed for cello and piano steadily increased throughout the course of the century, indicating the growing popularity of the cello as a concert instrument. This must at least in part be due to the work of many of the great nineteenth century cellist-composers. Before the start of the nineteenth century, the violin was the unchallenged king of string instruments, its potential for virtuosic and expressive ability well exploited. As can be deduced from such works as the Beethoven Sonatas Opus 5 (1796), clearly

marked for Piano and Violoncello, and technically much more demanding for the piano, the cello was not yet considered an equal partner. However, by the end of the nineteenth century no concessions were made to the cello. Through the compositions, performances and teaching of cellists such as Davidoff, Duport, Goltermann, Klengel, Piatti, Popper, Romberg, Servais and others, the technical limitations of the instrument were stretched beyond their former boundaries. As well as being able to demonstrate the changing role of the cello in history, works by these composers provide excellent teaching material.

Finally, this volume is intended as a resource book for cellists. I wish to emphasize that, while I have not attempted in this context to examine the merits of every piece listed, some in particular are of sufficient quality as to justify being singled out for special mention. I would like to draw attention to the following works:

- *Sonata-Duo Opus 32* by Sir William Sterndale Bennett
- *Grand Duo in D minor Opus 7* by Franz Berwald
- *Sonata in E Major Opus 121* by Ignaz Moscheles
- *Sonata in A minor Opus 42* by Carl Reinecke
- *Sonata in G minor Opus 125* by Ferdinand Ries
- *Sonata in D minor Opus 31* by Josef Wölfl

It would not be misleading to assert that these pieces have been unjustly neglected.

In a fourth appendix I provide critiques of three of these works, the sonatas by Ignaz Moscheles, Ferdinand Ries, and Josef Wölfl. I have chosen these three pieces for a variety of reasons: the composers were all immensely influenced by Beethoven, and in different ways found their musical personalities shaped by the great master. Secondly, I have performed these works in public on numerous occasions, and on each occasion the

response from audience and critic alike has been wholly favorable. Within these critiques I have touched upon salient points of interest, naturally selecting elements that advance my arguments for a re-evaluation of these works. I would also suggest that in each of these three sonatas the writing hints at future musical developments, as well as representing the current tastes, and in this way these sonatas can be for the cellist a kind of two-way mirror on nineteenth century evolution.

As I wrote at the beginning, the principal reason behind this research was the desire to provide greater variety in concert programs. Each of the above mentioned sonatas would be a meritorious addition to any recital, as would many of the small-scale works. In fact, I would go so far as to say that they are as worthwhile as some that have survived the test of time. In conclusion let me state that, had such a manual as this been available to me several years ago, my search for new repertoire would have been greatly simplified. However it must be said that, in the process of researching and organizing this material into its present format, I have made many more discoveries than I could have imagined possible. If this book contributes in any way to the greater knowledge, appreciation, and expansion of the cello-piano repertoire, it will have achieved its principal goal.

CHAPTER ONE: SONATAS

***Alkan, Charles Henri Valentin (Morhange) [1813-1888]**

Sonate de concert, pour piano et Violoncelle Op. 47

1. Allegro molto
2. Allegretto
3. Adagio
4. Finale alla Saltarella: Prestissimo
S. Richault: Paris 1857
h. 1851. c. (11.)

***Andersen, Anton Jörgen [1845-1926]**

Sonat för piano och violoncell

1. Allegro maestoso
2. Adagio molto sostenuto
3. Finale: Allegro con spirito
Stockholm 1877 [Musikaliska Konstföreningen. Årg. 1876]
H. 700/20.

***Ashton, Algernon Bennet Langton [1859-1937]**

Sonate (F dur) für Pianoforte und Violoncell Op. 6

1. Allegro appassionato
2. Larghetto
3. Finale: Allegro frescamente
E. W. Fritsch: Leipzig 1883
h. 1850. i. (6.)

Sonate (No. 2, G dur) für Pianoforte und Violoncell Op. 75

1. Allegro moderato
2. Adagio, ma non troppo
3. Finale: Allegro animato
N. Simrock: Berlin 1893
h. 1850. b. (4.)

Sonate No. 3, A moll, für Pianoforte und Violoncell Op. 115

1. Allegro, ma molto moderato
2. Larghetto con calma
3. Finale: Allegro con moto
C. Hofbauer: Leipzig 1899
h. 3305. a. (1.)

Sonate No. 4, B dur, für Pianoforte und Violoncell Op. 128

1. Allegro placido
 2. Lento
 3. Finale: Allegro moderato
- C. Hofbauer: Leipzig 1899
h. 3305. (7.)

***Asioli, Bonifazio [1769-1832]**

Sonata per Clavicembalo e Violoncello obbligato

1. Allegro molto
 2. Adagio
 3. Allegro
 4. Finale: Allegro
- Milano 1825?
h. 1850. d. (1.)

***Balfe, Michael William [1808-1870]**

Sonata pour piano et violoncelle

1. Allegro
 2. Adagio
 3. Allegro vivace
- Stanley Lucas, Weber & Co. London 1880
h. 1851. n. (1.)

Barth, Rudolph

Sonate für Pianoforte und Violoncell Op. 7

1. Allegro non troppo
 2. Grazioso (non troppo lento); Adagio con espressione
 3. Allegro molto
- J. Rieter-Biedermann: Leipzig und Winterthur 1883
h. 1866. (1.)

***Beethoven, Ludwig van [1770-1827]**

*Grande sonate pour le forte-piano avec accompagnement de violoncello obligé
(tirée du grand trio pour le violon oeuvre 3me) ... No. 64*

1. Allegro con brio
 2. Andante
 3. Menuetto: Allegretto
 4. Adagio
 5. Menuetto: Moderato
 6. Finale: Allegro
- Chez Artaria et comp.: Vienne 1807
Hirsch iv. 304.

Grande sonate pour le fortepiano avec accompagnement de violoncello obligé ...
Op. 64

Chez Pleyel père et fils: Paris 1815?
h. 1850. d. (4.)

Grande sonate pour le fortepiano avec accompagnement de violoncello obligé ...
Op. 64

Chez Pleyel père et fils: Paris 1825?
R. M. 17. 3. 8. (2.)

Grande Sonate pour pianoforte et violoncelle ... Oeuvre 69

1. Allegro ma non tanto
2. Scherzo: Allegro molto
3. Adagio cantabile; Allegro vivace

Chez Breitkopf & Härtel: Leipsic 1809
Hirsch iv. 312.

Sonate. Op. 69. Pianoforte and Violoncello

No. 52 of "Monzani & Hill's Selection of Beethoven's Pianoforte Music"

Monzani & Hill: London 1810?
h. 383. c. (6.)

Sonata per il clavicembalo con violoncello ... Op: 59 (sic)

Presso Artaria e comp.: Vienne c.1830
e. 345. nn. (2.)

Deux sonates pour le pianoforte et violoncelle ... Op. 102. liv i [ii]

1. Andante; Allegro vivace
2. Adagio; Allegro vivace

1. Allegro con brio
2. Adagio con molto sentimento d'affetto
3. Allegro; Allegro fugato

Chez N. Simrock: Bonn et Cologne 1817
e. 277. a. (2.) & h. 1850. c. (2.)

Ire (2me) Sonate ... Op. 102

(Violoncello Part Only in Library)

Richault: Paris 1825?
h.383.c.(10.)

Deux sonates pour le piano-forte et violoncelle ou violon ... Oeuvre 102

Chez Artaria et comp.: Vienne c.1830
h.400.s.(10.)

Bennett, Sir William Sterndale [1816-1875]Sonata Duo for the Pianoforte and Violoncello ... Op. 32*

1. Adagio Sostenuto; Allegro Giusto e leggierissimo
2. Minuetto Caractéristique: Andante Grazioso
3. Rondo: Allegretto Piacevole

Leader & Cock; Addison & Hollier: London 1852

h. 632. (8.)

Sonata Duo for the Pianoforte and Violoncello ... Op. 32

Stanley Lucas, Weber & Co.: London 1865?

Hirsch M. 767. (6.)

Sonata Duo for the Pianoforte and Violoncello ... Op. 32

Stanley Lucas, Weber & Co.: 1873

h. 1241. (20.)

Minuetto caractéristique from the Sonata Duo for Pianoforte and Violoncello ... Op. 32

London 1880

h. 3212. q. (18.)

Berwaid, Franz [1796-1868]Duo für violoncell (eller violin) och piano Op. 7 [composed 1858]*

1. Allegro ma non troppo
2. Poco Adagio quasi Andante
3. Allegro agitato

Reviderad av Sven Kjellström

Edition Suecia: Stockholm 1946

h. 4019. b. (1.)

Bödecker, Louis [1845-1889]Phantasie - Sonate ... für Pianoforte und Violoncell*

1. Andante
2. Intermezzo: Allegretto grazioso
3. Andante sostenuto

J. Rieter-Biedermann: Leipzig u. Winterthur 1881

h. 1751. e. (5.)

Boëllmann, Léon [1862-1897]Sonate pour piano et violoncelle ... Op. 40*

1. Maestoso
2. Andante
3. Allegro molto

A. Durand & fils: Paris 1897

h. 1851. m. (13.)

Brahms, Johannes [1833-1897]Sonate für Pianoforte und Violoncell ... Op. 38.*

1. Allegro non troppo
2. Allegretto quasi Menuetto
3. Allegro

Bei N. Simrock: Bonn 1866
h. 2821. b. (3.)

Zweite Sonate - F dur - für Pianoforte und Violoncell Op. 99.

1. Allegro vivace
2. Adagio affettuoso
3. Allegro passionato
4. Allegro molto

N. Simrock: Berlin 1887
h. 2821. a. (1.)

Broustet, Édouard [1836-?]*Sonate pour Piano et Violon ou Violoncelle*

1. Allegro vivace
2. Adagio; Largo sostenuto
3. Scherzo: Allegro vivo
4. Final: Presto agitato

E. Minier: Paris 1881
h. 1728. a. (3.)

Burrowes, John Freckleton (the Elder) [1787-1852]A Sonata for the Pianoforte, with an accompaniment for the Violoncello. Op. 7.*

1. Vivace
2. Adagio molto
3. Rondo: Allegretto

Chappell & Co.: London 1825?
h. 1480. c. (3.)

Chopin, Frédéric François [1810-1849]Sonate pour piano et violoncelle ... Op. 65*

1. Allegro moderato
2. Scherzo: Allegro con brio
3. Largo
4. Finale: Allegro

Brandus et cie: Paris 1847
h. 471. aa. (4.)

Sonate pour piano et violoncelle ... Op. 65.

Chez Breitkopf & Härtel: Leipzig 1847
h. 471. q. (6.)

Danzi, Franz [1763-1826]Sonate für Violoncello oder Bassethorn und Klavier. Op. 62. [Composed 1823]*

1. Larghetto; Allegretto
2. Larghetto sostenuto
3. Allegretto

Friedrich Hofmeister: Leipzig 1961
g. 510. s. (9.)

Diabelli, Anton [1781-1858]Gran sonata per forte piano e violoncello obbligato ... Op. 92.*

1. Andante con moto
2. Allegro non tanto
3. Scherzoso: Allegro molto
4. Finale: Adagio; Allegro

Presso Gio. Ricordi: Milano c. 1820
e. 277. a. (3.) & h. 1850. c. (3.)

*Grande sonate pour le piano fort avec accompagnement de violoncelle obligé [ou violon] ... Op. 92.**(Imperfect: the pianoforte part only)*

Chez I. Pleyel & fils aîné: Paris c. 1820
g. 271. n. (7.)

Draeseke, Felix August Bernhard [1835-1913]Sonate für Violoncello und Pianoforte. Op. 51.*

1. Allegro moderato
2. Largo, molto espressivo
3. Allegro vivace, con fuoco

R. Forberg: Leipzig 1890?
h. 1866. b. (1.)

Ehrlich, Karl Heinrich Alfred [1822-1899]Sonate für Pianoforte und Violoncell.*

1. Allegro moderato
2. Scherzo
3. Langsam
4. Adagio serio; Allegro

J. Rieter-Biedermann: Leipzig und Winterthur 1882
h. 1866. (4.)

Eley, Christoph Friedrich [1756-?]Sonata for: Pianoforte & Violoncello obbligato. Op. 15.*

1. Allegro Moderato grazioso
2. Adagio
3. Rondo: Allegretto moderato

Goulding, D'Almaine, Potter & Co.: London 1820?
g. 514. d. (15.)

Fraatz, Ludwig*Sonate in G Dur. Op. 20.*

1. Lebhaft
2. Etwas Langsam: Ausdrucksvoil
3. Munter

J. Rieter-Biedermann: Leipzig und Winterthur 1882
h. 1866. (5.)

Franck, Eduard [1817-1893]Sonate für Pianoforte und Violoncell. Op. 42.*

1. Allegro
2. Scherzo: Allegro vivace
3. Adagio molto espressivo
4. Presto

T. Trautwein: Berlin 1882
h. 1866. (6.)

Fuchs, Robert [1847-1927]Sonate für Pianoforte und Violoncell. Op. 29.*

1. Molto moderato
2. scherzo: Allegro
3. Adagio
4. Allegro non troppo ma giocoso

Fr. Kistner: Leipzig 1881
h. 1849. j. (23.)

Genishta, Josif [1795-1853]Sonate für Pianoforte und Violoncello ... Op. 13.*

1. Allegro risoluto
2. Adagio ma non troppo
3. Allegro vivace

Bei Friedrich Hofmeister: Leipzig c. 1850
h. 1850. b. (3.)

Gernsheim, Friedrich [1839-1916]Sonate für Pianoforte und Violoncello. Op. 12.*

1. Andante con moto
2. Allegretto
3. Allegro con brio

Bei B. Schott's Söhnen: Mainz 1868
h. 1849. (11.)

Gilbert, Alfred [1828-?]Romanze from Sonata in F, for Violoncello and Pianoforte.*

S. Lucas, Weber & Co.: London 1886
h. 1847. (23.)

Godard, Benjamin Louis Paul [1849-1895]Sonate pour piano et violoncelle. Op. 104.*

1. Moderato
2. Adagio non troppo
3. Vivace ma non troppo

Durand et Schoenewerk: Paris 1887
h. 3500. b. (3.)

Godefroid, Dieudonné Joseph Guillaume Felix [1818-1897]Sonate pour Piano et Violoncelle ou Violin (ad libitum). Op. 115.*

1. Allegro moderato
2. Andante con variazioni: Andante grazioso
3. Allegretto

Gambogi Frères: Paris 1863
h. 1296. b. (19.)

Goldmark, Carl [1830-1915]Sonate für Pianoforte und Violoncell ... Op. 39.*

1. Moderato con mosso
2. Andante
3. Allegro non troppo

B. Schott's Söhne: Mainz 1893
h. 1851. n. (6.)

Goltermann, Georg Eduard [1824-1898]Grand duo pour Piano & Violoncelle ou Viola. Op. 15.*

1. Allegro ma non troppo
2. Romanze: Andante
3. Finale: Allegro moderato

Au Bureau de Musique de C. F. Peters: Leipzig 1853
h. 1850. (3.)

Grädener, Karl Georg Peter [1812-1883]Sonate in drei Sätzen [in C] für Pianoforte und Violoncell. Op. 59.*

1. Adagio molto; Allegro
2. Molto Adagio
3. Allegro finale con brio

Hugo Pohle: Hamburg 1874
h. 1866. a. (1.)

Grieg, Edvard Hagerup [1843-1907]Sonate für Pianoforte und Violoncell. Op. 36.*

1. Allegro agitato
2. Andante molto tranquillo
3. Allegro; Allegro molto e marcato

C. F. Peters: Leipzig 1883
g. 514. f. (12.)

Grund, Friedrich Wilhelm [1791-1874]Sonate pour le Pianoforte et Violoncelle ou Violon. Œuvre 11.*

1. Allegro
2. Andante
3. Rondo: Allegretto

Chez Craz: Hambourg 1830?
e. 277. a. (5.) & h. 1850. c. (5.)

Grande Sonate pour le Pianoforte avec Violoncelle obligé. Œuvre. 13.

1. Adagio Introduzione; Allegro moderato
2. Menuetto un poco vivace
3. Rondo: Allegretto vivace

Chez Breitkopf & Härtel: Leipsic 1825?
e. 284. a. (7.)

Hägg, Jacob Adolph [1850-1928]Sonate für Pianoforte und Violoncell. Op. 1.*

1. Allegro passionato
2. Andante sostenuto
3. Finale: Allegro con fuoco

Breitkopf & Härtel: Leipzig 1874
h. 1866. a. (2.)

Haslinger, Carl [1816-1868]Sonate pour piano et violoncelle ... Oeuvre 39.*

1. Allegro appassionato
2. Allegretto appassionato
3. Andante
4. Finale

Chez Veuve Haslinger et fils: Vienne 1845
g. 510. ff. (1.)

Haslinger, Tobias [1787-1842]Grande Sonate brillante pour Piano-Forte et Violoncelle ... Oeuvre 17.*

1. Allegro con brio
2. Andante
3. Scherzo: Allegro
4. Rondo Pastorale: Allegretto

T. Haslinger: Vienne 1820?
R. M. 17. e. 8. (29.)

Heise, Peter Arnold [1830-1879]Sonate pour violoncello et piano [1867]*

1. (Quasi Fantasia) Molto Andante
2. Intermezzo: Allegretto
3. Allegro animato

Wilhelm Hansen: Copenhagen, Leipzig 1902
h. 1851. aa. (1.)

Herzogenberg, Heinrich von [1843-1900]Sonate in A moll für Pianoforte und Violoncell. Op. 52.*

1. Allegro
2. Adagio
3. Allegro

J. Rieter-Biedermann: Leipzig 1866
h. 1866. a. (3.)

Dritte Sonate (Es-dur) für Klavier und Violoncell ... Op. 94. (1897)

1. Allegro
2. Andantino; Allegretto scherzando; Andantino
3. Allegretto moderato

C. F. Peters: Leipzig 1919
h. 1850. h. (8.)

Horsley, Charles Edward [1822-1876]Sonata for the Piano Forte and Violoncello. Op. 3.*

1. Allegro Moderato
2. Andante quasi Allegretto
3. Finale: Allegro vivace

Fr. Kistner: Leipzig 1843
h. 626. (2.)

Huber, Hans [1852-1921]Pastoral-Sonate für Pianoforte und Violoncell ... (Sonate No. 2.) Op. 84.*

1. Allegro ma non troppo
2. Adagio ma non troppo
3. Allegro moderato

D. Rahter: Leipzig, Hamburg c. 1905
h. 1851. n. (10.)

Sonate für Pianoforte und Violoncell. Op. 33.

1. Lebhaft und schwungvoll
2. Rasch und durchsichtig
3. Ruhig und mit freiem Vortrag
4. Feurig und schwungvoll

Bei B. Schott's Söhnen: Mainz 1878
h. 1847. a. (9.)

Sonate (No. 3. Cis moll) für Pianoforte und Violoncell ... Op. 114.

1. Adagio ma non troppo
2. Allegretto grazioso, ma tranquillo
3. Allegro appassionato, ma non troppo vivace

Fr. Kistner: Leipzig 1900
g. 512. r. (6.)

Hummel, Ferdinand [1855-1928]Dritte Sonate (in A dur) für Pianoforte und Violoncell. Op. 12.*

1. Mit grosser Energie
2. Scherzo: Sehr leicht
3. Andante mit empfindung
4. Finale: Lebhaft und heiter

J. Rieter-Biedermann: Leipzig und Winterthur 1879
h. 1847. a. (10.)

Hummel, Johann Nepomuk [1778-1837]A Grand sonata for the Piano Forte and Violoncello. Op. 104.*

1. Allegro amabile e grazioso
2. Romanza: Un poco Adagio e con espressione
3. Rondo: Allegro vivace un poco

T. Boosey & Co.: London 1826
h. 352. (3.)

Grande sonate pour pianoforte et violoncelle ... Oeuv. 104.

Au bureau de musique de C. F. Peters: Leipzig 1827
h. 352. g. (5.)

*Sonate für Violoncell und Pianoforte ... Herausgegeben und mit Bezeichnungen
versehen von Friedrich Grützmacher.*

C. F. Peters: Leipzig 1895
g. 403. o. (2.)

Jensen, Gustav [1843-1895]Sonate für Pianoforte und Violoncell. Op. 12.*

1. Allegro agitato
2. Andante cantabile
3. Allegro vivace

J. Rieter-Biedermann: Leipzig und Winterthur 1883
h. 1866. (7.)

Sonata No. 2. for Violoncell & Piano. Op. 26.

1. Allegro poco moderato
 2. Adagio
 3. Allegro ma non troppo
- Augener: London 1934
g. 510. k. (4.)

Káanu, Jindrich Z. [1852-1926]Sonate für Pianoforte und Violoncell. Op. 9.*

1. Sehr mässig
2. Scherzo: Lebhaft
3. Schnell, mit Feuer

H. Pohle: Hamburg 1890
h. 1866. b. (4.)

Kalkbrenner, Friedrich Wilhelm Michael [1785-1849]Grand Duett for the piano forte and violoncello.*

1. Adagio; Allegro agitato
2. Thema con variationi: Andante

Goulding, D'Almaine, Potter and Co.: London 1830?
g. 514. f. (13.) & R. M. 17. e. 8. (13.)

Kiel, Friedrich [1821-1885]Sonate für Pianoforte und Violoncell. Op. 52.*

1. Allegro moderato, ma con spirito
2. Intermezzo: Allegretto Tempo di Menuetto
3. Adagio con espressione
4. Rondo: Poco Allegretto e semplice

N. Simrock: Berlin 1868
h. 1866. (8.)

Krufft, Baron Nicolas von [1779-1818]Sonate pour le pianoforte avec accompagnement de cor ou violoncelle obligé.*

1. Allegro moderato
2. Andante espressivo
3. Rondo alla polacca: Moderato

Chez Breitkopf & Härtel: Leipsic 1814
e. 277. a. (6.) & h. 1850. c. (6.)

Lalo, Édouard Victor Antoine [1812-1892]Sonate pour piano & violoncelle.*

1. Andante non troppo, Allegro moderato
2. Andante
3. Allegro

Heugel & Cie: Paris c. 1880
h. 3959. d. (2.)

Sonate pour piano et violoncelle.

G. Hartmann: Paris 1885
h. 3959. a. (7.) & h. 3959. d. (1.)

Lang, Henry Albert [1854-1930]Sonate für Pianoforte und Violoncello oder Violine. Op. 12.*

1. Allegro moderato
2. Andante sostenuto
3. Allegro spiritoso

J. Rieter-Biedermann: Leipzig und Winterthur 1883
h. 1866. (9.)

Lauska, Franz Seraphinus [1764-1825]Sonate pour le Pianoforte avec accompagnement de Violoncelle obligé. Œuvre 28.*

1. Allegro
2. Adagio
3. Polonaise: Allegretto moderato

Chez A. M. Schlesinger: Berlin 1815?
e. 277. a. (7.) & h. 1850. c. (7.)

Lenormand, René [1846-1932]Sonate pour Piano et Violoncelle. Op. 6.*

1. Allegro moderato
2. Andante
3. Allegro

H. Pohle: Hamburg 1874

h. 1487. p. (48.)

Liste, Antoine [1774-1828]Grande sonate pour le piano forte avec accompagnement de basson ou violoncelle obligé ... Op. 3.*

1. Allegro con brio
2. Adagio
3. Allegro molto vivace

Chez Jean George Naiguéli et compe: Zurich c. 1805

h. 2010. b.

Marschner, Heinrich August [1795-1861]Grand duo pour piano et violon (ou violoncelle) ... Op. 193.*

1. Allegro risoluto
2. Andantino, quasi Allegretto
3. Scherzo-Finale: Vivace, ma non troppo

Frédéric Hofmeister: Leipzig c. 1860

h. 1851. n. (7.)

Mendelssohn Bartholdy, Jakob Ludwig Felix [1809-1847]Sonate für Pianoforte und Violoncello ... Op. 45.*

1. Allegro vivace
2. Andante
3. Allegro assai

Bei Fr. Kistner: Leipzig 1839

g. 635. dd. (2.)

Sonate in B flat, for the Piano Forte and Violoncello. (Op. 45.)

Imperfect: wanting the violoncello part.

J. Alfred Novello: London 1839

h. 570. (14.)

Sonata in B flat for Pianoforte & Violoncello ... Op. 45. (New Edition.)

Ewer & Co.: London 1855

h. 1445. h. (2.)

Sonate für Pianoforte und Violoncello ... Op. 45.

Fr. Kistner: Leipzig c. 1860

h. 1445. l. (2.)

Sonate für Pianoforte und Violoncello ... Op. 58.

1. Allegro assai vivace
2. Allegretto scherzando
3. Adagio
4. Molto Allegro e vivace

Bei Fr. Kistner: Leipzig 1843
g. 635. dd. (3.)

Duo for the Piano-Forte and Violoncello ... Op. 58.

J. J. Ewer & Co.: London 1843
h. 571. (3.)

Sonate für Pianoforte und Violoncello ... Op. 58.

Fr. Kistner: Leipzig c. 1860
h. 1445. l. (4.)

***Moscheles, Ignaz [1794-1870]**

Grand Duo concertant pour le Piano-Forte et Violoncelle ou Basson ... Oeuvre 34.

1. Allegro Moderato
2. Andante doloroso
3. Allegro molto

Imperfect: pianoforte part only.

Chez Artaria et Comp.: Vienne 1815?
g. 420. l. (2.)

Grand Sonate concertante pour Piano et Violoncelle ou Basson. Œuvre 34.

Chez Richault: Paris 1820?
h. 1866. (10.)

Sonate für Pianoforte und Violoncello eingerichtet für Pianoforte und Violine von Ferdinand David ... Op. 121.

1. Allegro espressivo e appassionato
2. Scherzo - Ballabile: Allegretto quasi Allegro
3. Ballade (In böhmischer Weise.) Andantino
4. Finale: Allegro vivace, ma non troppo

Score for Pianoforte and violoncello.

Bei Fr. Kistner: Leipzig 1851?
h. 483. s. (2.)

***Mozart, Franz Xaver Wolfgang [1791-1844]**

Grande sonate pour le piano forte, avec accompagnement d'un violon obligé, ou violoncelle ... Op. 19.

1. Allegro
2. Andantino espressivo
3. Allegro vivo

T. Boosey & Co.: London c. 1820

h. 322. (22.)

Grande Sonate pour le Piano Forte avec Accompagnement [sic] d'un Violin [sic] obligé ou Violoncelle ... Op. 19

T. Boosey: London 1830?

R. M. 17. e. 8. (6.)

***Nicodé, Jean Louis [1853-1919]**

Sonate (in H moll) für Violoncelle und Klavier ... Op. 23.

1. Energisch bewegt
2. Gemächlich
3. Sehr schnell

Breitkopf & Härtel: Leipzig, Brüssel 1890

h. 1850. i. (4.)

Sonate (G dur) für Clavier und Violoncelle. Op. 25.

1. Allegro amabile
2. Scherzo (à la Savoyarde)
3. Larghetto
4. Allegro animato

Breitkopf & Härtel: Leipzig 1882

h. 1866. (12.)

***Nicolai, Willem Frederik Gerard [1829-1896]**

Sonate in E für Violoncell und Pianoforte ... Op. 4.

1. Moderato [Ruhig und getragen]
2. Adagio [Sehr langsam und mit Ausdruck]
3. Allegro moderato

Breitkopf & Härtel: Leipzig 1859

h. 1866 b. (5.)

Sonate in E für Violoncell und Pianoforte ... Op. 4. Neue Ausgabe.

Breitkopf & Härtel: Leipzig & Brüssel 1887

h. 1866. a. (4.)

***Norman, Fredrik Vilhelm Ludvig [1831-1885]**

Sonate für Pianoforte und Violoncell. Op. 28.

1. Andantino con moto; Allegro con brio
2. Allegretto grazioso
3. Larghetto
4. Finale: Allegro con fuoco

Fr. Kistner: Leipzig: 1876
h. 1866. a. (5.)

***Onslow, Georges [1784-1853]**

Trois Sonates pour Piano & Violoncello. Œuvre 16. 3. Liv.

No. 1:

1. Allegro
2. Andante
3. Finale: Allegretto

No. 2.

1. Allegro espressivo
2. Minuetto: Allegro
3. Adagio cantabile
4. Finale: Allegretto

No. 3:

1. Allegro vivace
2. Adagio
3. Finale: Agitato e molto espressivo

Chez Ignace Pleyel et Fils ainé: Paris 1830?
g. 465. a.

***Osborne, George Alexander [1806-1893]**

Sonate pour Piano et Violoncelle.

1. Allegro moderato
2. Andante
3. Allegro

Stanley Lucas, Weber & Co.: London 1876
h. 644. a. (6.)

Sonate pour piano et violoncelle ou clarionet.

1. Allegro moderato
2. Andante
3. Allegro

Stanley Lucas, Weber & Co.: London 1892
h. 2189. f. (3.)

Parry, Sir Charles Hubert Hastings [1848-1918]Sonata for pianoforte & violoncello.*

1. Allegro
2. Andante Sostenuto
3. Maestoso; Allegro

Novello, Ewer & Co.: London 1883
h. 3150. (1.)

Pauer, Ernst [1826-1905]Sonate pour piano et violoncelle ... Op. 45.*

1. Allegro moderato
2. Notturmo: Andantino quasi Allegretto
3. Finale: Allegro energico

Schott & Co.: London; Mentz printed c. 1860
h. 1850. b. (1.)

Pfitzner, Hans [1869-1949]Sonate für Klavier und Violoncell. Op. 1.*

1. Sehr bewegt
2. Sehr langsam und breit
3. So schnell als möglich, beinahe durchweg pp
4. Nicht zu schnell, mit Humor

Breitkopf & Härtel: Leipzig 1892
h. 1866. b. (2.)

Pixis, Johann Peter [1788-1874]Grosse Sonate für Pianoforte und Violoncell. Oeuvre 30*

1. Allegro con brio
2. Scherzo: Allegro vivace
3. Andante poco Allegretto
4. Tempo di Polacca

Jos. Czerny: Wien 1835?
e. 755.

Pleyel, Camille [1788-1855]Sonate pour Piano Forte avec Accompagnement de Violoncelle obligé ... Op. 6.*

1. Intrada: Maestoso, Allegro con brio
2. Andante
3. Minuetto: Allegro
4. Rondo: Allegro

Chez Ignace Pleyel et Fils aîné: Paris 1821
R. M. 17. e. 8. (3.)

A second copy of the above wanting the violoncello part.
g. 420. m. (2.)

***Powell, Thomas [1776-?]**

Three grand Sonatas for the Pianoforte, with an accompaniment (obligato) for the Violoncello.

No. 1.

1. Molto Adagio; Allegro con brio
2. Andante con espressione
3. Rondo: Allegro ma non troppo

No. 2.

1. Allegro moderato
2. Larghetto
3. Rondo: Allegro

No. 3.

1. Allegro Maestoso
2. Adagio quasi Andante
3. Rondo: Allegro ma non molto
Phipps & Co.: London 1825?
h. 207.

***Raff, Joseph Joachim [1822-1882]**

Duo für Pianoforte und Violoncell oder Violine ... Op. 59. Neue Ausgabe revidirt und mit Fingersatz von Carl Schröder.

1. Andantino
2. Allegro appassionato
J. Schuberth & Co.: Leipzig 1879
h. 1851. n. (3.)

Sonate für Pianoforte und Violoncell. Op. 183.

1. Allegro
2. Vivace
3. Andante
4. Allegro
Siegel: Leipzig 1873
h. 1297. a. (20.)

Sonate pour piano et violoncelle ... Op. 183.

- J. Hamelle: Paris c. 1880
h. 4090. j. (8.)

Reger, Max [1873-1916]Sonate für Violoncell und Piano, in F moll. Op. 5.*

1. Allegro maestoso ma appassionato
 2. Adagio con gran affetto
 3. Finale: Allegro (un poco scherzando)
- Augener & Co.: London 1893
g. 1042. (4.)

Zweite Sonate in G moll, für Violoncell und Pianoforte. Op. 28.

1. Agitato
 2. Prestissimo assai
 3. Intermezzo: Poco sostenuto (Quasi Adagio)
 4. Allegretto con grazia (Quasi Allegro)
- J. Aibl: Leipzig 1899
g. 726. e. (2.)

Reinecke, Carl Heinrich Carsten [1824-1910]Sonate für Pianoforte & Violoncello. (Violine od. Viola) ... Op. 42.*

1. Allegro moderato
 2. Lento ma non troppo
 3. Intermezzo: Moderato
 4. Finale: Allegro molto ed appassionato
- Bei F. W. Arnold: Elberfeld 1855
g. 354. dd. (2.)

Sonate für Pianoforte & Violoncello, Violine od. Viola ... Op. 42.

Fürstner: Berlin 1883
h. 1866. (13.)

Sonate (No 2.) für Pianoforte und Violoncell ... Op. 89

1. Lento; Allegro molto moderato
 2. Andante (quasi fantasia)
 3. Moderato
- Breitkopf & Härtel: Leipzig 1866?
h. 1851. aa. (3.)

Sonate (No 2.) für Pianoforte und Violoncell ... Op. 89.

Breitkopf & Härtel: Leipzig c. 1875
h. 1850. i. (8.)

Reissiger, Karl Gottlieb [1798-1859]Grande sonate pour piano et violoncelle ... Oeuv. 147.*

1. Allegro con moto
2. Scherzo: Allegro molto
3. Andantino
4. Allegro non tanto

Chez Breitkopf & Härtel: Leipzig 1840?
h. 1851. n. (11.)

Rheinberger, Josef Gabriel [1839-1901]Sonate für Violoncell und Pianoforte. Op. 92.*

1. Non troppo allegro
2. Andantino
3. Vivo

Johann André: Offenbach am Main 1876
h. 1849. c. (24.)

Richter, Ernst Friedrich Eduard [1808-1879]Sonate für Pianoforte u.d Violoncelle.*

1. Andante sostenuto; Allegro moderato
2. Andante con moto
3. Finale: Allegro non troppo ma con fuoco

Bei Robert Seitz: Leipzig 1869
h. 1849. a. (16.)

Ries, Ferdinand [1784-1838]Grande Sonate pour le Piano Forte et Violoncelle obligé. Oeuvre 20.*

1. Allegro con brio
2. Adagio
3. Polonaise: Allegretto moderato

Chez N. Simrock: Bonn 1810?
e. 277. a. (8.) & h. 1850. c. (8.)

Grande Sonate pour le Pianoforte et Violoncelle obligé. Oeuvre 21.

1. Allegro
2. Andantino quasi Allegretto
3. Menuetto: Allegretto
4. Rondo: Allegro ma non troppo

Chez N. Simrock: Bonn 1810?
e. 277. a. (9.) & h. 1850. c. (9.)

Grande sonate pour le piano-forte, cor ou violoncelle...Oeuv. 34.

1. Larghetto; Allegro molto
2. Andante
3. Rondo: Allegro

Chez Jean Aug. Böhme: Hambourg 1811
e. 773. b.

The Twenty seventh Sonata for the Piano Forte and Violoncello obligato. Op. 34.

E. Lavenu: London 1820?
g. 420. l. (5.)

Grand Sonata in G Minor for Piano Forte and violoncelle obligato ... Op. 125.

1. Grave; Allegro
2. Larghetto: Larghetto con moto
3. Rondo: Allegretto

Boosey & Co.: London 1825
h. 296. (22.)

***Romberg, Bernhard Heinrich [1767-1841]**

Trois grandes sonates pour le forte-piano avec accompagnement de violoncelle ou violon... Oeuvre 6.

No. 1.

1. Adagio; Allegro
2. Andante
3. Rondo

No. 2.

1. Allegro vivace
2. Adagio
3. Rondo

No. 3.

1. Allegro
2. Andante
3. Polacca

Jean Auguste Böhme: Hambourg c. 1805
e. 5. jj.

***Röntgen, Julius [1855-1932]**

Sonate in B-dur für Pianoforte und Violoncell. Op. 3.

1. Allegro moderato
2. Romanze: Andante con moto
3. Allegro

Breitkopf & Härtel: Leipzig 1873
h. 2992. (3.)

Rosenhain, Jacob [1813-1894]Sonate pour piano et violoncelle ... Op. 98*

1. Allegro ma non troppo
2. Adagio
3. Finale: Allegro vivace

Breitkopf & Härtel: Leipzig et Bruxelles 1886

h. 1866. a. (7.)

Rousseau, Samuel Alexandre [1853-1904]Sonate pour violoncelle et piano.*

1. Larghetto; Allegro con fuoco
2. Andante et Scherzo: Andante; Vivace
3. Finale: Joyeusement

A. Durand & fils: Paris c. 1890

h. 1850. m. (2.)

Rubinstein, Anton Grigor'evich [1829-1894]Sonate pour piano et violoncelle ... Op. 18.*

1. Allegro moderato
2. Allegretto
3. Allegro molto

Chez Breitkopf & Härtel: Leipzig c. 1880

h. 1850. i. (2.)

Sonate pour piano et violoncelle. Op. 18. Nouvelle édition revue par l'auteur.

Chez Breitkopf & Härtel: Leipzig 1882

h. 1859. a. (1.)

Deuxième Sonate, pour piano et violoncelle. Op. 39.

1. Allegro
2. Allegretto
3. Andante
4. Allegro

Chez Breitkopf & Härtel: Leipzig 1857

h. 1859. (1.)

Deuxième Sonate pour piano et violoncelle. Op. 39. Nouvelle édition revue par l'auteur.

Chez Breitkopf & Härtel: Leipzig 1883

h. 1859. a. (2)

Saint-Saëns, Charles Camille [1835-1921]Sonate pour Piano & Violoncelle. Op. 32.*

1. Allegro
2. Andante tranquillo sostenuto
3. Allegro moderato

Durand, Schœnewerk et cie.: Paris 1873
h. 1866. a. (8.)

Scharwenka, Franz Xaver [1850-1924]Sonate in E moll für Pianoforte und Violoncell. Op. 46.*

1. Allegro ma non troppo
2. Andante
3. Vivace, ma non troppo

Augener & Co.: London 1879
g. 514. f. (19.)

Schmitt, Aloys [1788-1866]Sonate für Pianoforte und Violoncell. Op. 127.*

1. Allegro ma non troppo
2. Allegretto
3. Menuetto Allegro molto
4. Poco Allegro molto agitato

Johann André: Offenbach a. M., 1868
h. 1849. b. (3.)

Schubert, Franz Peter [1797-1828]Sonate für Arpeggione oder Violoncello und Pianoforte.**(Composed 1824-Nachgelassenes Werk.)*

1. Allegro moderato
2. Adagio
3. Allegretto

Bei J. P. Gotthard: Wien 1871
h. 3183. n. (4.)

*Adagio aus der nachgelassenen Sonate für Arpeggione für Violoncell ... mit Pianoforte
... bearbeitet con F. Böckmann.*

Friedrich Hofmeister: Leipzig 1883
h. 204. d. (14.)

Schweizer, Otto*Sonate for Pianoforte & Violoncello. Op. 28.*

1. Allegro non troppo
2. Largo
3. Molto Vivace

Novello, Ewer & Co.: London & New York 1886
h. 1867. (5.)

Speidel, Wilhelm [1826-1899]Sonate für Pianoforte und Violoncell. Op. 10.*

1. Allegro moderato

(Lacking any further movement information)

Imperfect: the pianoforte part wanting pp. 3-34 and the violoncello pp. 3-6.

Leipzig 1856

h. 1851. (10.)

Stanford, Sir Charles Villiers [1852-1924]Sonate A-dur, für Pianoforte und Violoncello. Op. 9.*

1. Andante con moto; Allegro moderato

2. Allegretto vivace

3. Molto Adagio; Allegro

E. Bote & G. Bock: Berlin & Posen c. 1885

h. 1847. b. (8.)

Zweite Sonate für Pianoforte und Violoncell (D moll) ... Op. 39.

1. Allegro con moto moderato

2. Andante con moto

3. Allegro giusto

N. Simrock: Berlin 1893

h. 1851. o. (4.)

Strauss, Richard Georg [1864-1949]Sonate in F dur für Violoncell und Pianoforte ... Op. 6.*

1. Allegro con brio

2. Andante ma non troppo

3. Finale: Allegro vivo

J. Aibl: München 1885?

h. 3918. a. (2.)

Tellefsen, Thomas Dyke Acland [1823-1874]Sonate pour piano et violoncelle. Œuvre 21.*

1. Allegro

2. Allegretto

3. Finale: Allegro

S. Richault: Paris 1860?

h. 3223. (18.)

Sonate pour piano et violon ou violoncelle. Op. 37.

1. Largo; Allegro

2. Interlude (Complainte): Andante

3. Thème varié: Andante

S. Richault: Paris 1865?

h. 3223. a. (12.)

Valle de Paz, Edgardo del [1861-1920]Sonate pour Violoncell et Piano. Op. 10.*

1. Allegro moderato
2. Scherzo: Presto
3. Cadenza e Finale (in stile libero); Allegro con fuoco

Augener & Co.: London 1891

g. 1260. a. (1.)

Vollweiler, Carl*Sonate pour Piano et Violoncelle. Op. 52.*

1. Allegro con fuoco
2. Scherzo: Allegro vivace
3. Andante con moto, espressivo
4. Finale: Allegro vivace

Chez Schlesinger (Lienau): Berlin 1874

h. 1866. a. (9.)

Weingaertner, Johannes*Sonate für Violoncell und Pianoforte.*

1. Allegro con spirito
2. Romance: Larghetto con moto
3. Allegro scherzando

Breitkopf & Härtel: Leipzig 1892

h. 1866. b. (3.)

Wieniawski, Józef [1837-1912]Sonate pour Piano & Violoncelle.*

1. Allegro maestoso
2. Andantino
3. Finale: Allegro brillante e molto grazioso

Durand, Schönewerk & Cie.: Paris 1879

h. 1847. b. (10.)

Williams, Joseph [pseud. Pascal, Florian] [1847-1923]Sonata for Violoncello and Piano.*

1. Maestoso
2. Adagietto
3. Scherzo: Allegro comodo
4. Finale: Alla Tarantella

J. Williams: London 1898

h. 3655. a. (7.)

Winkler, Carl Angelus von*Grosse Sonate für das Pianoforte mit Begleitung des Violoncello.*

1. Allegro maestoso
2. Larghetto
3. Allegro vivace

bey Pietro Mechetti: Wien 1825?
e. 277. a. (10.) & h. 1850. c. (10.)

Witte, Georg Heinrich (1843-1929)Sonate für Pianoforte und Violoncell. Op. 15.*

1. Allegro appassionato
2. Andante
3. Allegro con brio

J. Rieter-Biedermann: Leipzig und Winterthur 1882
h. 1866. (14.)

Witting, Karl (Carl) (1823-1907)Sonate für Pianoforte und Violoncell.*

1. Allegro maestoso
2. Langsam
3. Finale: Mit Leichtigkeit

Breitkopf & Härtel: Leipzig 1879
h. 1847. b. (11.)

Wölfl, Joseph [1773-1812][Grand Duo. Op. 31.] Sonata d-moll für Violoncello und Klavier. (1806)*

1. Largo; Allegro molto
2. Andante
3. Finale: Allegro

Bärenreiter-Verlag: Kassel, Basel 1953
g. 512. s. (5.)

Wolfrum, Philipp [1854-1919]Sonate in E moll für Pianoforte und Violoncello. Op. 7.*

1. Allegro moderato
2. Adagio
3. Vivace ma non tanto

J. Aibl: München 1883
h. 1866. (15.)

***Zimmermann, Agnes Marie Jacobina [1845-1925]**

Sonate für Pianoforte und Violoncello ... Op. 17.

1. Allegro moderato
2. Intermezzo: Allegretto scherzando
3. Menuetto: Allegretto cantabile
4. Finale: Allegro vivace

Bei B. Schott's Söhnen: Mainz 1872

h. 1851. u. (1.)

CHAPTER TWO: INCIDENTAL PIECES

Accolaÿ, J. B. [1845-1910]

Mélodie romantique pour violon ou violoncelle avec accompagnement de piano.

Edit pour violoncelle

Schott Frères: Bruxelles 1887

h. 1847. (1.)

Reflét du Passé. Romance pour violon ou violoncelle avec accompagnement de piano.

B. Schott's Söhne: Mayence 1891

h. 1608. v. (1.)

Alard, C.

Deux Morceaux pour le Violoncelle avec accompagnement de Piano.

Paris 1878

h. 1849. g. (1.)

***Alard, Jean Delphin [1815-1888]**

8 Fantaisies faciles pour Violon avec accompagnement de Piano Op. 39.

Edition pour Violoncelle

Mayence 1879

h. 1614. c. (3.)

Alder, Ernest

Mélodie pour le Violon ou Violoncelle avec accompagnement de Piano

Paris 1880

h. 1609. p. (1.)

Alenu, E.

Dix Morceaux pour Violoncelle et Piano Op. 11

M. P. Belaïeff: Leipzig 1898

h. 1851. j. (4.)

Alquen, Frank C. D'

Nocturne for Violoncelle or Violin with Pianoforte accompaniment.

Augener & Co.: London 1895

h. 1345. a. (8.)

La Speranza. Romanza per il violoncello o violino con accompagnamento di pianoforte.

C. Woolhouse: London 1895

h. 1851. c. (12.)

Alquen, Franz Maria D'

*Méditation sur "La Grace" [No. 5 of Six études mélodiques] de C. Mayer
pour violoncelle et piano*

London 1859

h. 205. (1.)

Alquen, Friedrich A. E. D'

*Deux Morceaux de Genre 1. Romance 2. Alla Tarantella pour violoncelle
ou violon avec accompagnement de piano*

Mayence 1883

h. 1847. c. (1.)

Deux Morceaux de Genre 2. Alla Tarantella for violoncello or violin and pianoforte

Weekes & Co.: London 1883

h. 1345. a. (3.)

2 Romances sans paroles pour le violoncelle ou violon avec accompagnement de piano

Mayence 1885

h. 204. c. (1.)

Scena cantante pour le Violoncelle ou Violon avec accompagnement de piano

London 1881

h. 3213. t. (23.)

Arnauld, I.

*Six Themes with Variations for the Violoncello...arranged with an accompaniment for
the Pianoforte by F. W. Crouch. 2 books*

London 1820?

h. 1850. d. (2.)

Ascham, Roger

Slumber and Rest. Berceuse for Piano and Violoncello or Violin Op. 9

Enoch & Sons: London 1896

h. 204 .e. (2.)

***Ashton, Algernon Bennet Langton [1859-1937]**

*Vier lebhaft Stücke. (Gigue, Rigaudon, Scherzo, Tarantella) Für Violoncell
mit Pianoforte Op. 84*

C. Hofbauer: Leipzig 1895

h. 3305 .b. (2.)

Aspa, Edwin

Romance pour Violoncelle ou Violon et Piano

London 1864

h. 3321. (3.)

***Auber, Daniel François Esprit** [see Paque, G.]

***Bache, Francis Edward [1833-1858]**

Romance pour piano forte et violoncelle (ou violon) Op. 21

London 1859

h. 1850. a. (2.)

Romance for Violoncello or Violin with Pianoforte accompaniment Op. 21

Augener & Co. London 1900

g. 514. e. (1.)

Bachmann, Georges

Chanson d'Ancêtre pour Violoncelle ou Violon avec accompagnement de Piano

Paris 1883

h. 1608. n. (4.)

***Banister, Henry John (Joshua) [1803-1847]**

The admired airs Ta vedrai la sventurata, Cara adorata imagine,

Languir per una bella, arranged for the Violoncello

with an accompaniment for the Pianoforte by H. J. Banister

London 1835?

g. 272. j. (4.)

The Blue Bells of Scotland [by D. Jordan] ... with variations for the Violoncello and accompaniment for the Pianoforte

London 1825?

g. 514. d. (16.)

***Batta, Alexandre [1816-1902]**

L'Abandonnée. Rêverie - Caprice pour violoncelle avec accompagnement de piano.

Paris 1886

h. 1847. f. (2.)

Airs Béarnais, Chants des Montagnes, Pour violoncelle avec accompagnement de piano

Mayence 1860?

g. 514. f. (1.)

Deux Études Caprices de concert pour Violoncelle avec accompagnement de piano

Paris 1863

h. 1880. (5.)

Fantaisie sur Robert le Diable, de Meyerbeer, pour Violoncelle avec accompagnement de piano

Paris 1864

h. 1880. (7.)

La Favorite et la Norma, fantaisie ... pour Violoncelle avec accompagnement de piano

Paris 1863

h. 1880. (3.)

Grand Fantaisie de concert sur le Freyschutz [by Weber] pour Violoncelle avec accompagnement de piano

Paris 1863

h. 1880. (6.)

Juliette, conte d'enfant pour Violoncelle avec accompagnement de Piano

Paris 1862

h. 1880. (1.)

Le Pré aux Cleres, fantaisie brillante [on Hérold's opera] pour Violoncelle avec accompagnement de Piano

Paris 1863

h. 1880. (4.)

La Romanesca, favorite air de danse of the 16th century, arranged for the Violoncello with an accompaniment for the Pianoforte

London 1840?

h. 3212. d. (8.)

Il Trovatore, opéra de Verdi, fantaisie pour Violoncelle avec accompagnement de Piano

Paris 1863

h. 1880. (2.)

Batta, Clémentine

Songe d'enfant. Rêverie ... pour violoncelle (ou violon) par A. Batta. [Pianoforte and Violoncello]

Londres 1858

h. 1850. a. (4.)

***Battanchon, Félix [1814-1893]**

Barcarolle pour violoncelle avec accompagnement de piano Op. 52

Durand & Schœnwerk: Paris 1886

h. 1847. (3.)

Berceuse et Chanson d'Enfant pour Violoncelle ou Violon avec accompagnement de piano Op. 46

Paris 1884

h. 1847. c. (2.)

La Gioventù. Trois pièces pour Violoncelle avec accompagnement de Piano Op. 50
Paris 1886
h. 1847. f. (3.)

Les Matinées du Printemps. Idylle pour violoncelle avec accompagnement de Piano
Paris 1879
h. 1849. g. (5.)

*Prière du Matin, pour violoncelle ou violon avec accompagnement de piano
ou d'orgue Op. 53*
Paris 1886
h. 1847. f. (4.)

Rêverie pour Violoncelle avec accompagnement de Piano
Paris 1879
h. 1849. g. (3.)

Souvenirs d'Enfance, composés pour Violoncelle avec accompagnement de Piano
Paris 1879
h. 1849. g. (4.)

***Baudiot, Charles Nicolas [1773-1849] & Pleyel, Camille [1788-1855]**
Thème varié pour le Piano et Violoncelle ou Violon
J. Frey: Paris 1820?
R. M. 17. e. 8. (24.)

***Becker, Hugo [1863-1941]**
Andante religioso für Violoncell mit Begleitung des Pianoforte oder Harmonium Op. 2
Mainz 1887
h. 1847. f. (5.)

***Beethoven, Ludwig van [1770-1827]**
*XII variations sur le thème (ein Mädchen oder Weibchen) de l'opéra die Zauberflöte
[by W. A. Mozart] pour le piano-forte avec un violoncelle obligé... No. 6.*
Chez Jean Traeg: Vienne 1800?
Hirsch iv. 306.

*Variations sur l'air des Mystères d'Isis par Mozart, La Vie est un voyage, pour le
piano-forté avec un violoncelle obligé*
Chez Imbault: Paris 1805
H. 3691. f. (5.)

XII variations sur le thème (:Ein Mädchen oder Weibchen:) pour le pianoforte avec un violoncelle (ou violon) obligé... No 6

Chez C. F. Peters: Leipzig c. 1820
e. 345. oo. (2.)

Variations pour le clavecin sur le thème, Bey Männer welche Liebe fühlen de l'opéra, die Zauberflöte, de Mr Mozart

Imperfect: Pianoforte part only

Chez T. Mollo et comp.: Vienne 1802
Hirsch iv. 427.

Variations pour le fortepiano avec violon (ou violoncelle) sur le theme (bei Männern welche Liebe f'hlen) de l'opera: die Zauberflöte: de Mozart

Au bureau de musique: Leipsic 1802
e. 345. nn. (1.)

A Favorite Air with Variations for the Piano Forte. No 1. [Score for violin and Pianoforte with violoncello part]

Rt Birchall: London 1806
h. 1850. d. (3.)

VIII Variations for the piano forte, on the celebrated air of The Manly Heart, with an accompaniment for a violin or violoncello

Printed by G. Walker: London c. 1815
h. 400. qq. (2.)

The Manly Heart. Composed by Mozart, arranged with variations for the pianoforte with flute or violoncello acct by L. V. Beethoven

C. Wheatstone: London 1817
g. 700. jj. (6.)

Variazioni per piano forte con violoncello obbligato sopra il tema Je vais revoir l'amant que j'aime, nell'opera de Misteri d'Iside di Mozart

Nella calcografia di musica di Giuseppe Lorenzi: Firenze c. 1830
e. 345. tt.

***Bellini, Vincenzo [1801-1835]**

see Franchomme, A. Fantasia ... Souvenir de Norma

1837
h.110 (21.)

see Paque, G. Capriccio sur des motifs de Norma ...

1883
h. 1858. a. (2.)

Benedict, Sir Julius [1804-1885] and *Piatti, Alfredo [1822-1901]Soirées champêtre pour Piano et Violoncelle. 3 Nos.*

London 1862

h. 3213. g. (17.)

Bennat, Franz*Trois morceaux pour violoncelle et piano. Op. 4, 5.**Adagietto Op. 4. No. 1. Valse Op. 4. No. 2 Allegro caratteristico Op. 5.*

Leipzig 1885

h. 1847. c. (3.)

Ben-Tayoux, L. Frédéric*Une Larme d'Amour. Reverie Nocturne pour violoncelle et piano. Op. 109*

Haynes Foucher & Co.: London 1892

h. 1851. c. (13.)

Berckel, H. J. van*Vier Characterstücke für Violine oder Violoncello und Pianoforte*

Leipzig 1880

h. 1609. p. (2.)

Berger, Francis*Cavatina in F, for Violoncello with Pianoforte accompaniment*

Novello, Ewer & Co.: London & New York 1887

h. 1847. (4.)

Berlioz, Louis Hector [1803-1869]See Nathan, E.****Berlyn, Anton (1817-1870)***Nocturne pour Alto ou Violoncelle, avec accompagnement de Piano*

Joh. André: Offenbach s. M. 1865

h. 1849. (2.)

Bernard, Jean Émile Auguste [1843-1902]Vénitienne pour violoncelle ou violon et piano Op. 35*

Paris 1887

h. 1847. f. (6.)

Bertini, Henri Jérôme [1798-1876] and Fontaine, Nicolas MarieLes Saisons. Duo brillant pour piano & violon ou violoncelle ... 2me oeuvre de duos*

I. Pleyel & fils ainé: Paris 1825?

g. 271. n. (3.)

***Betts, Arthur**

Air and Rondo composed by Sir J. R. Miller ... arranged with variations for the Violoncello with an accompaniment for the Pianoforte.

London 1830?
h. 1850. d. (8.)

Betts, Charles D.

Romance for Violoncello with accompaniment for Pianoforte

London 1860
h. 1851. b. (2.)

***Biene, Auguste van [c.1850-?]**

Rêverie pour le Violoncelle avec accompagnement de Piano

London 1868
h. 1851. b. (3.)

Billeter, A.

Capricietto für Violoncello oder Violine mit Begleitung des Pianoforte

Leipzig 1875
h. 1849. g. (6.)

***Bischoff, Kaspar Jakob [1823-1893]**

Concertstück in Form einer Gesangsscene für Violoncell mit Begleitung des ... Pianoforte Op. 40

Leipzig 1872
h. 1886. (1.)

Zweites großes Concert für Violoncell mit Begleitung des... Pianoforte Op. 43

Joh. André: Offenbach a. M. 1874
h. 1886. (4.)

***Bizet, Georges Alexandre César Léopold [1838-1875]**

See Hollman, J.

Blagrove, Stanley

Reverie for Violin or Violoncello, with Pianoforte accompaniment

Augener & Co.: London 1894
g. 505. o. (10.)

Blanchi, Victor

Mélodie - Nocturne pour violoncelle avec accompagnement de piano

F. W. Chanoit: London 1893
h. 1681. m. (8.)

Blomberg, Adolf*Zwei Romanzen für Violoncell oder Violine und Pianoforte*

Leipzig und Winterthur 1873

h. 1849. f. (1.)

Blumenfeld, Feliks Mikhailovich [1863-1931]Deux Morceaux pour violoncelle avec accompagnement de piano Op. 19**No. 1 Élégie No. 2 Capriccioso*

M. P. Belaieff: Leipzig 1894

h. 3379. (11.)

Blumenfeld, Sigismund M.*Deux Morceaux pour violoncelle avec accompagnement de piano Op. 23**No. 1 Sérénade No. 2 Romance*

M. P. Belaieff: Leipzig 1910

h. 1851. j. (5.)

Bochsa, Robert Nicolas Charles [1789-1856] &**Duport, Jean Louis [1749-1819]***Premier livre des trois nocturnes en duo pour piano & violoncelle ou violon.**Composées par L. Duport et N. C. Bochsa. Partie de violon arrangée par R. Kreutzer**... Oe: 68 No [ms 1. 2.]**Imperfect: Wanting No. 3*

Pacini: Paris c. 1820

h. 1124. b. (1.)

*Trois Nocturnes concertans pour Piano et Violoncelle ou Violon, composés sur les
Thèmes favoris des Opéras du Chevalier H. Berton ... Quatrième livre. Op. 261. 3 Nos.*

Chez Schonenberger: Paris 1826?

h. 1124. b. (3.)

*Trois Nocturnes concertans pour Piano et Violoncelle ou Violon ... Seconde édition ...
partie de violon arrangée par R. Kreutzer. Deuxième livre. 3 Nos.*

Chez Schonenberger: Paris 1816?

h. 1124. b. (2.)

Notturmo (No. 6 & 7) concertante for Pianoforte & Violoncello or Flute. 2 Nos.

London 1815?

h. 1850. d. (8.)

Bockmühl, Robert Emil [1820-1881]Album for the Violoncellist; containing Melodies ... for the Violoncello and Pianoforte.**Op. 45.*

London 1846

h. 204. (2.)

Le Troubadour. Collection de Morceaux de Salon pour Violoncelle, avec accompagnement de Piano. No. 1-6. Œuv. 56.

Leipzig 1847
h. 204. (3.)

***Bödecker, Louis (1845-1889)**

Capriccio für Violoncell und Pianoforte. Op. 23.

Leipzig 1884
h. 204. c. (3.)

Drei Fantasiestücke. Cantabile. Rhapsodie. Grazioso...Für Violoncell und Pianoforte. Op. 21.

Leipzig 1884
h. 1847. c. (4.)

Romanze für Violoncell und Pianoforte. Op. 24.

Leipzig 1884
h. 1847. c. (5.)

Variationen über ein Thema aus Haydn's Jahreszeitung für Violoncell und Pianoforte

Leipzig u. Winterthur 1872
h. 1849. f. (2.)

***Boëllmann, Léon [1862-1897]**

Suite pour Violoncelle et Piano. Op. 6.

J. Hamelle: Paris 1890?
h. 3328. (1.)

***Bohrer, Maximilian (1785-1867)**

L'Amabilité; duo concertante pour Piano et Violoncelle. Op. 14.

London 1830
h. 102. (12.)

Boissaux, Joachim

Airs populaires Wallons pour Violoncelle avec accompagnement de Piano

Mayence 1868
h. 1849. (3.)

Aux Dames de Luxembourg. Fantaisie pour Violoncelle avec accompagnement de Piano

Mayence 1873
h. 1849. f. (3.)

Élégie. Adagio religieux pour Violoncelle avec accompagnement de Piano

Mayence 1881
h. 1847. c. (7.)

Borders, William*Morceaux de Salon pour violon ou violoncelle et pianoforte. Op. 72.*

C. Woolhouse: London 1895

h. 1608. v. (30.)

Bosch, Jacques*Hymne pour violon ou violoncelle et piano*

L. Grus: Paris 1887

h. 1608. p. (15.)

Bossi, Marco Enrico [1861-1925]Romanze für Violoncell oder Viola mit Begleitung des Pianoforte. Op. 89.*

Breitkopf & Härtel: Leipzig 1894

g. 514. k. (1.)

Botting, Herbert William*Serenade for violoncello and pianoforte*

J. & W. Chester: Brighton 1894

g. 514. k. (2.)

Boubée, Albert [1850-?]Au bal. Morceau facile pour Violoncelle avec accompagnement de Piano*

The Standard English Edition: London c.1900

h. 1851. p. (7.)

Premier morceau de salon pour Violoncelle avec accompagnement de Piano

London 1881

h.3213. t. (21.)

Prière pour Violoncelle ou Violon avec accompagnement de Piano

London 1880

h. 3213. t. (20.)

Rêverie for the Violoncello (or Violin) with Pianoforte accompaniment Op. 11.

London 1881

h. 3213. t. (22.)

Romance pour Violoncelle avec accompagnement de Piano

London 1868

h. 1851. b. (1.)

Sur les bords de l'oïse Deux morceau faciles pour Violoncelle ou Violon avec accompagnement de Piano 1. Soupirs 2. Sourires

Purcell & Co.: London 1887

h. 1847. (2.)

Bouchinot, Eugène

Romance sans paroles. Andante religioso pour violon ou violoncelle, avec accompagnement de Piano, ou Orgue, ou Harmonium

Paris 1882

h. 1608. n. (9.)

***Bourgault-Ducoudray, Louis Albert [1840-1910]**

Sous les Saules, mélodie pour Violon, Violoncelle, ou Clarionette avec accompagnement de Piano

Paris 1881

h. 1609. p. (6.)

Bourgeois, Émile

Absence. Élegie pour Violoncelle avec accompagnement de piano

Leomoine & Fils: Paris, Bruxelles 1888

h. 1847. (7.)

Bourne, Mabel Hyde

Berceuse pour violoncelle - le doigté ... par E. Gillet - avec accompagnement de piano

F. W. Chanut: London 1890

h. 1681. h. (22.)

***Braga, Gaetano [1829-1907]**

Gavotta per Violoncello con accompagnamento di Pianoforte

Milano 1875

h. 3213. n. (5)

Marcia Funebre per Violoncello con accompagnamento di Pianoforte

Milano 1875

h. 3213. n. (2.)

Quattro meditazioni lugubri per Violoncello con accompagnamento di Pianoforte.

4 Nos.

Imperfect: Missing Nos. 1-3

Milano 1876

h. 3213. r. (5.)

Preludio. In Barchetta. Saltarella Abruzzese. Trois mélodies pour Violoncelle et Piano

Milano 1881

h. 1849. j. (5.)

La Romanesca, celebre aria di bal del xvi. secolo ... trascritta per Violoncello con accompagnamento di Pianoforte

Milano 1875

h. 3213. n. (4.)

Solo! Solo! Solo! Melodia per violoncello e pianoforte o per violono e pianoforte
(Riduzione di G. Rampazzini)

Milano 1884
h. 204. c. (4.)

Souvenir d'Amérique. Grand caprice pour Violoncelle avec accompagnement de Piano

Mayence 1875
h. 1489. g. (8.)

***Brandukov, Anatoly Andreyevich [1856-1930]**

Élégie pour Violoncelle et piano

Durand & Schönewerk: Paris 1887
h. 1847. (8.)

Pesnia. Chanson pour Violoncelle et piano

Durand & Schönewerk: Paris 1887
h. 1847. (9.)

Brink, Jules Ten

Deux Pièces pour violoncelle ... avec accompagnement de Piano. Op. 29.

No. 1. Sérénade mauresque No. 2. Chanson

Enoch Frères & Costallat: Paris 1886
h. 1847. (10.)

Brocca, D.

Canto del Ruscelletto. The Song of the Brook for Violin or Violoncello and Piano

London 1878
h. 1608. f. (6.)

***Bronsart, Ingeborg von [1840-1913]**

Élégie für Violoncell mit Begleitung des Pianoforte

Leipzig 1879
h. 1849. g. (10.)

Notturmo für Violoncell mit Begleitung des Pianoforte

Leipzig 1879
h. 1849. g. (9.)

Romanze für Violoncell mit Begleitung des Pianoforte

Leipzig 1879
h. 1849. g. (11.)

Brooks, James

Nocturne for the Pianoforte and Violoncello, Violin or Flute

London 1828
h. 102. (17.)

Bruch, Max Karl August [1838-1920]Ave Maria. Concertstück für Violoncell ... mit Begleitung des Pianoforte. Op. 61.*

N. Simrock: Berlin 1892

h. 3894. a. (11.)

Canzone für Violoncell ... mit Pianoforte-begleitung. Op. 55.

Breitkopf & Härtel: Leipzig 1891

h. 3894. a. (2.)

*Vier Stücke für Violoncell mit Begleitung des Claviers ... Op. 70.**1. Aria 2. Finnländische Melodie. 3. Schwedisch Tanz. 4. Schottisch Melodie.*

N. Simrock: Berlin 1896

h. 3894. a. (12.)

Brueckner, Oscar*Melodie & Capriccio für Violoncell mit Pianoforte Begleitung ... Op. 42.*

Augener & Co.: London 1898

h. 204. e. (5.)

Buechner, Emil*Romanze für Violoncell mit Begleitung des Pianoforte*

Leipzig 1879

h. 1849. g. (12.)

Burgmüller, Johann Friedrich Franz [1806-1874]Les Murmurs de la Rhône. 3 Nocturnes pour violoncelle et piano... Op. 66.**Imperfect: Missing Nos 2 & 3, and the violoncello part to No. 1.*

Wessel & Co: London c. 1840

h. 1871. a. (5.)

3 Nocturnes, revus et doigtés par F. Hermann. Pour violoncelle et piano.

Augener & Co.: London 1886

g. 514. f. (3.)

Trois Nocturnes pour violoncelle avec piano

E. Donajowski: London 1887

h. 1847. (11.)

Burnett, Prosper*Le Bal. [Violoncello and Pianoforte]*

Augener & Co.: London 1896

h. 204. e. (6.)

***Busoni, Ferruccio Michelangiolo Benvenuto [1866-1924]**

Kleine Suite ... für Pianoforte und Violoncell... Op. 23.

C. F. Kahnt Nachfolger: Leipzig 1887

h. 3927. e. (4.)

Serenata per violoncello e pianoforte. Op. 34.

Milano 1883

h. 204. c. (6.)

***Carafa de Colobrano, Michele [1787-1872]**

see Reinagle, A. R., Caraffa's air Fra tante angoscie ...

arranged with variations for the violoncello & piano

1825?

h. 1847. e. (7.)

Carman, Marius

Berceuse pour piano avec Violon ou Violoncelle.

L. Gregh: Paris 1885

h. 1608. p. (19.)

Carrighan, Terentius

Andante and variations on a German air for the violoncello

with accompaniment for Piano. Op. 3.

London 1847

h. 204. (6.)

Fantaisie for the Violoncello and Piano Forte.

London 1833

h. 105. (4.)

Second fantasia for the Violoncello, with accompaniment of Piano. Op. 5.

London 1847

h. 204. (8.)

Introduction, variations and finale on an original theme for the violoncello,

with accompaniment of Piano. Op. 4.

London 1847

h. 204. (7.)

***Carrodus, John Bernhard Molique [1836-1895]**

Romance in G for the Violin or Violoncello [with P. F. Accompaniment]. (Op. 8.)

Weekes & Co.: London 1898

h. 1612. a. (28.)

***Casella, Cesare A. [c.1849-?]**

Danse bohémienne pour violoncelle avec accompagnement de piano.

Richault et Cie.: Paris 1886

h. 1847. (12.)

Étude mélodique pour violoncelle avec accompagnement de piano. Op. 54.

[Collection Litolff, no. 1431]

Braunschweig 1883

g. 375.

Un moment de tristesse. Élégie pour violoncelle avec accompagnement de piano.

Op. 53.

[Collection Litolff, no. 1430]

Braunschweig 1883

g. 375.

Trois Morceaux de Salon pour violoncelle avec accompagnement de piano.

1. *Chanson Napolitaine* 2. *Carina. Romance sans paroles*

3. *Caprice-Mazurka*

Paris 1882

h. 1847. c. (9.)

La Promesse, sérénade ... pour violoncelle avec accompagnement de piano. Op. 55.

[Collection Litolff, no. 1432]

Braunschweig 1883

g. 375.

La Romanesca. Air de danse ... transcrit pour violoncelle avec accompagnement de piano. Op. 50.

[Collection Litolff, no. 1428.]

Braunschweig 1883

g. 375

Sous l'ombrage. Pensée musicale pour violoncelle ou violon avec accompagnement de piano.

Paris 1885

h. 1847. c. (8.)

Souviens-toi. Mélodie pour violoncelle avec accompagnement de piano.

Richault et Cie.: Paris 1887

h. 1847. (13.)

Valse pour violoncelle avec accompagnement de piano. Op. 52.

Braunschweig 1883

g. 375.

Valse lente pour violoncelle avec accompagnement de piano
 Richault et Cie.: Paris 1887
 h. 1847. (14.)

Catenhusen, E.
Drei Stücke für Violoncell mit Begleitung des Pianoforte.
 Hamburg 1875
 h. 1847. c. (11.)

Cave, William Reginald
2 Morceaux de Salon pour violoncelle avec accompagnement de piano.
 F. W. Chanot: London 1887
 h. 1681. d. (2.)

***Chausson, Ernest [1855-1899]**
Pièce pour violoncelle (ou alto) et piano. Op. 39. (1897)
 Rouart, Lerolle & Cie.: Paris 1917
 h. 4090. l. (4.)

Chitti, Ulpiano
Dors mon enfant. Berceuse pour violon avec accompagnement de piano.
Edition pour violoncelle par C. Piacuzzi.
 F. W. Chanot: London 1897
 h. 1681. o. (15.)

***Chopin, Frédéric François [1810-1849]**
Introduction et polonaise brillante pour le pianoforte et violoncelle ou violon...
Oeuvre 3.
 Chez Pietro Mechetti qm. Carlo: Vienne c. 1840
 h. 471. h. (2.)

Polonaise brillante précédée d'une introduction pour piano et violoncelle ...
Oeuvre: 3 ... La partie de violoncelle est arrangée par Mr Franchomme.
 S. Richault: Paris c. 1850
 h. 471. s. (7.)

Christensen, Alfred F.
Drei Stücke für Violine - oder Violoncelle - und Pianoforte. Op. 4.
I. Menuet II. Gondellied III. Valse Caprice
 Pohlmann & Son: Halifax 1885
 h. 210. c. (23.)

***Clarke, James Hamilton Siree [1840-1912]**
Romance in G for Violoncello & Pianoforte. Op. 363.
 Novello, Ewer & Co.: London & New York 1896
 h. 204. e. (7.)

Clément, Désiré*Bluette pour violoncelle avec accompagnement de piano.*

Paris 1885

h. 204. c. (9.)

Coenen, Johannes Meinardus [1825-1899]Danse Bohémienne [for Violoncello] mit Pianofortebegleitung. Op. 30.*

Hannover 1885

h. 1847. f. (7.)

Cole, James Parry*Romance for violoncello or violin with pianoforte accompaniment.*

London 1877

h. 3213. m. (27.)

Collard, William Avalon*Chanson plaintif. Solo for Violin or 'Cello, with accompaniment for Pianoforte.*

J. Williams: London 1898

h. 1612. b. (3.)m

Collmann, A.*L'Enfant au Berceau. Berceuse pour Violoncelle avec sourdine
(et accompagnement de Piano).*

Paris 1877

h. 1849. g. (14.)

Conti, Cesare*L'Eco sotto il Ponte di Rialto. Romanza per Fagotto o Violoncelle
con accompagnamento de Pianoforte.*

Milano 1882

h. 2010. a. (1.)m

Cooke, Percival*Prière pour le violoncello avec accompagnement de piano. Op. 2.*

C. Jefferys: London 1892

h. 1851. c. (16.)

Romance pour le violoncello avec accompagnement de piano. Op. 1.

C. Jefferys: London 1892

h. 1851. c. (15.)

Corbett, H. M. Brickdale*Mélodie pour violoncelle et piano. Op. 9.*

Mayence 1886

h. 1847. f. (8.)

Cossmann, Bernhard [1822-1910]Concert-stück für Violoncell mit Begleitung des Pianoforte.*

Leipzig 1872

h. 1849. f. (7.)

Euryanthe von C. M. von Weber. Fantasie Opus 7 für Violoncell mit Begleitung des Pianoforte.

Joh. André: Offenbach a. M. 1872

h. 1849. f. (8.)

Der Freischütz von C. M. von Weber. Fantasie Opus 5 für Violoncell mit Begleitung des Pianoforte.

Joh. André: Offenbach a. M. 1872

h. 1849. f. (4.)

Menuett für Violoncelle mit Pianofortebegleitung.

Mainz 1880

h. 1849. j. (9.)

Sechs Salon-stücke für Violoncell mit Begleitung des Pianoforte. 2 Hft.

Leipzig 1872

h. 1849. f. (5.)

Drei Stücke für Violoncell mit Begleitung des Pianoforte.

Leipzig 1875

h. 1849. f. (9.)

Traumgesicht. (Une vision.) Violoncellstück mit Pianofortebegleitung.

Mainz 1879

h. 1849. g. (15.)

Wilhelm Tell von G. Rossini. Fantasie Opus 6 für Violoncell mit Begleitung des Pianoforte.

Joh. André: Offenbach a. M. 1872

h. 1849. f. (6.)

Cotrufo, Joseph*Deux Morceaux pour Violon ou Violoncelle avec accompagnement de Piano. Op. 22.**No. 1. Romance No. 2. Mazurka*

Hutchings & Co.: London 1888

h. 210. c. (29.)

Courvoisier, Karl (Carl) [1846-1908]Romance for the violoncello with pianoforte accompaniment. Op. 45.*

Music Publishing Co-operative Society: Liverpool 1894

g. 514. k. (3.)

***Cramer, Henry (1818-1877)**

see [under Transcriptions] Fleurs, Les Fleurs des opéras.

Potpourris pour piano & violoncello, etc.

c. 1900

h. 4090.

Cross, Michael H.

Liebeslied für Violoncell mit Begleitung des Klaviers.

Breitkopf & Härtel: Leipzig 1893

h. 1851. c. (17.)

***Crouch, Frederick William [1783-1844]**

The airs Assisa a pie and Aurora ah! sorgerai from Rossini's operas of Otello and La Donna del Lago, arr. as a divertimento for the pianoforte and violoncello by F. W. Crouch.

London 1826

h. 200. (15.)

Divertimento for the pianoforte and violoncello

London 1826

h. 200. (16.)

Two Duets for the violoncello and pianoforte.

London 1825?

g. 514. d. (8.)

Six favorite melodies with variations for the violoncello with an accompaniment for the pianoforte or violoncello by F. W. Crouch.

London 1820

h. 200. (20.)

Notturmo for pianoforte and violoncello

London 1825?

h. 1480. c. (5.)

A Thema with 14 variations for the violoncello with an accompaniment.

London 1820?

h. 200. (21.)

Cumming, Robert

Rêverie for Violoncello with Piano accompaniment. Op. 2.

E. Donajowski: London 1887

h. 1847. (15.)

Dallier, Henri [1849-1934]Pensée du Soir. Romance pour Violoncelle ou Violon avec accompagnement de Piano.*Paris 1881
h. 1849. j. (11.)*Sous les Cieux, rêverie-nocturne pour Violoncelle ou Violon avec accompagnement de Piano.*Paris 1881
h. 1849. j. (10.)**Damaré, Eugène***Méditation pour Violoncelle et Piano.*Paris 1878
h. 1847. a. (2.)***Davenport, Francis William [1847-1925]***Six duets for Violoncello & Piano.*London 1879
h. 3213. q. (19.)***Davidoff, Karl Yul'yevich [1838-1889]***Allegro de Concert pour le Violoncelle avec accompagnement d'Orchestre ou de Piano.*Leipzig et Berlin: 1862
h. 1849. (5.)*Ballade pour Violoncelle avec accompagnement ... de Piano. Op. 25.*Leipzig 1876
h. 1849. g. (17.)*Romance sans paroles pour Violoncelle avec accompagnement de Piano. Op. 23.*Leipzig 1876
h. 1849. g. (16.)*Drei Salonstücke für Violoncell mit Begleitung des Pianoforte. Op. 30.*Leipzig 1879
h. 1849. g. (18.)*Zwei Salonstücke für Violoncell und Pianoforte.*Hamburg 1881
h. 1849. j. (13.)*Silhouetten. Vier Stücke für Violoncell mit Pianofortebegleitung. Op. 41.*C. F. Peters: Leipzig 1887
g. 514. h. (1.)

[*Vier Stücke. Op. 20. No. 2.*] *Am Springbrunnen ... für Violoncell und Pianoforte.*
Leipzig 1874
h. 1847. a. (4.)

Davies, W. Wilfred

Valse impromptu for Violin or Violoncello with Pianoforte accompaniment.
C. Woolhouse: Lndon 1899
h. 1612. b. (13.)

Delafosse, J.

Un Rêve ... Fantasia. Op. 76. Violoncello and Pianoforte.
Rivière & Hawkes: London 1887
g. 790. (17.)

***Delsart, Jules [1844-1900] & Guilhaud, Georges**

Sigurd. Opéra de E. Reyer. Duo pour violoncelle & piano
[*On themes from the opera.*]
G. Hartmann: Paris c. 1885
h. 4090. n. (1.)

see Guilhaud, G. and Delsart, J. Duo de concert pour Piano et Violoncelle
1877
h. 1847. a. (7.)

Desjardins, René

Adieu. Romance pour Violon ou Violoncello, avec Accompagnement de Piano. Op. 2.
Orpheus Music Publishing Co.: London 1896
h. 1612. b. (16.)

***Dessau, Bernhard [1861-1923]**

Vier Fantasiestücke für Violoncell mit Begleitung des Pianoforte. Op. 3.
1. Wiegenlied 2. Lied ohne Worte 3. Nocturne 4. Allegro Hongrois
Berlin 1886
h. 204. c. (13.)

***Diémer, Louis Joseph [1843-1919]**

Romance pour violoncelle et piano. Op. 34.
Paris 1884
h. 204. c. (14.)

***Dietrich, Albert Hermann [1829-1908]**

Einleitung und Romanze. Concertstück für Horn [oder Violoncell]
mit Begleitung des Pianoforte. Op. 27.
Hamburg 1874
h. 2314. (4.)

Dietz, Friedrich Wilhelm (1833-1897)Fünf Tonstücke für Pianoforte und Cello oder ... Violine. Op. 32.*

Bremen 1875

h. 1847. (16.)

Donizetti, Domenico Gaetano Maria [1797-1848]see Paque, G. Souvenir de l'Opéra Anna Bolena ... pour Violoncelle avec accompagnement de Piano.*

1883

h. 1858. a. (3.)

Largo für Violoncello und Klavier.

Mayr-Donizetti-Press: London, Davos 1975

g. 155. b. (2.)

see Grégoir, J. and Servais, A. F. 1r Duo brillant pour Piano et Violoncelle sur un Thème de Donizetti.

1854

h. 1850. (5.)

see Osborne, G. A. and Batta, F. Les Grâces ... Duos ... sur des Mélodies de Donizetti, pour Piano Forte & Violoncello.

1849

h. 446. (3.)

Dorn, Alexander Julius Paul [1833-1901]Romanze für des Violoncell mit Clavierbegleitung. Op. 126.*

Berlin, 1886

h. 1847. f. (10.)

Dotzauer, Justus Johann Friedrich [1783-1860]Capriccio pour le violoncelle principal avec accompagnement ... de piano forte ... Op. 74.*

Chez N. Simrock: Bonn, Cologne 1823?

g. 515. d. (1.)

Draeseke, Felix August Bernhard [1835-1913]Ballade. Duo für Pianoforte und Violoncell ... Op. 7.*

Rózsavölgyi & Co.: Budapest, Leipzig c. 1900

h. 725. q. (6.)

Dubois, François Clément Théodore [1837-1924]Pièces Concertantes. No. 3. Cavatine pour violoncelle avec accompagnement de piano.*

H. Heugel: Paris 1886

h. 1608. p. (28.)

Ducarne, Henry*Lamento pour le violoncelle avec accompagnement de piano.*

Paris 1883

h. 204. c. (15.)

Rhapsodie Persane pour violoncelle avec accompagnement de piano.

Paris 1883

h. 204. c. (16.)

Dumon, J. F.*Rigoletto [by F. G. F. Verdi], Verdi, F. G. F. fantaisie brillante pour Violoncelle avec accompagnement de Piano.*

Bruxelles 1869

h. 1849. (6.)

La Traviata [by F. G. F. Verdi], fantaisie brillante pour Violoncelle avec accompagnement de Piano.

Bruxelles 1869

h. 1849. (7.)

Dunkler, Émile*Rêverie pour Violoncelle avec accompagnement de Piano. Op. 20.*

Augener & Co.: London 1883

g. 514. f. (5.)

Ballade. Op. 12 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)

Augener: London 1910

h. 1869. (1.)

Berceuse. Op. 14 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)

Augener: London 1910

h. 1869. (3.)

Caprice Hongroise. Op. 18... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)

Augener: London 1910

h. 1869. (6.)

Chanson à boire. Op. 19 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)

Augener: London 1910

h. 1869. (7.)

Danse Hollandaise. Op. 13 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)

Augener: London 1910

h. 1869. (2.)

La Fileuse. Op. 15 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)
 Augener: London 1910
 h. 1869. (4.)

Une Larme. Op. 21 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)
 Augener: London 1910
 h. 1869. (9.)

Tarantelle. Op. 17 ... pour Violoncelle et Piano. (Revue et doigtée par L. Lebell.)
 Augener: London 1910
 h. 1869. (5.)

***Duport, Jean Louis [1749-1819]**

Duo concertant pour Piano et Violoncelle.
 Paris 1825?
 g. 514. d. (14.)

Romance pour le violoncelle avec accompagnement de piano forte.
 Chez Adolphe Martin Schlesinger: Berlin 1812
 g. 511. a. (7.)

Romance, pour le violoncelle avec accompagnement de piano forte.
 Clementi & Co.: London c. 1825
 g. 511. u. (4.)

***Dupuis, Sylvain [1856-1931]**

Jours heureux! Romance sans paroles. Violoncelle et Piano.
 Paris 1883
 h. 204. c. (17.)

***Durand, Jacques [1865-1928]**

Romance pour violoncelle avec accompagnement de piano. Op. 5.
 Paris 1886
 h. 204. c. (18.)

Dyke, Robert

St. Petersburg ... Fantasia ... for the Cello or Euphonium and Pianoforte.
 J. Guest: London 1896
 h. 2270. b. (3.)

***Ebert, Ludwig [1834-?]**

Allegro alla Mazurka für Violoncell mit Pianoforte-oder Orchester-Begleitung. Op. 8.
 Schott & Co.: London 1891
 h. 1851. c. (19.)

Edelmann, T. F.*Grand Pot Pourri sur quelques airs Écossais arrangée pour Pianoforte et Violoncello.*

Bath 1825?

g. 514. d. (10.)

Ehrhardt, A.*Romanze für Violoncello mit Begleitung des Pianoforte. Op. 31.*

Hamburg 1885

h. 204. c. (19.)

Eichberg, Richard Johann*Romanze - H moll - für Violoncello mit Begleitung des Pianoforte. Op. 2.*

Berlin 1885

h. 204. c. (20.)

Elgar, Sir Edward William [1857-1934]Chanson de Matin, pour Violoncelle et Piano. Op. 15. No. 2. (1897)*

Novello & Co.: London 1900

g. 514. e. (7.)

Chanson de Nuit, pour Violoncelle et Piano. Op. 15. No. 1.

Novello & Co.: London 1897

g. 514. e. (8.)

Salut d'Amour. Op. 12. Violoncello avec Piano.

Schott & Co.: London 1899

h. 3930. c. (1.)

Ellicott, Rosalind Frances [1857-1924]A Reverie for Violoncello & Pianoforte.*

Novello, Ewer & Co.: London & New York 1888

h. 1847. (18.)

Ergmann, Auguste*Introduction et allegro à capriccio pour Violoncelle et Piano. Op. 16.*

London 1861

h. 2939. (10.)

Erlanger, Gustav [1842-1908]Six Pensées musicales pour Violoncelle avec accompagnement de Piano.*

Paris 1874-76

h. 1849. g. (19.)

Ernest, Gustav

Six Pièces caractéristiques pour violoncelle et piano. Op. 20.

J. & J. Hopkinson: London 1892

h. 2943. (6.)

***Ewald, Viktor [1860-1935]**

Romance, pour violoncelle, ou pour alto, avec accompagnement de piano. Op. 2.

M. P. Belaieff: Leipzig 1894

h. 1851. j. (11.)

Fabian, Johannes

Die Loreley ... Romantische Scene für Violoncello und Pianoforte. Op. 13.

C. F. Kahnt: Leipzig 1887

h. 1847. (21.)

***Farmer, Emily Bardsley afterwards Lambert**

A Stray Thought. Violoncello and Pianoforte.

J. Williams: London 1896

h. 204. e. (9.)

***Farmer, Henry [1819-1891]**

Italian Air [Nel cor più (by G. Paisiello)] with Variations. Violoncello and Pianoforte.

J. Williams: London 1896

h. 211. k. (3.)

Six Solos for the Violoncello [with an accompaniment for the pianoforte.]

Imperfect: wanting the accompaniment to Nos. 3-6.

London 1852-61

h. 3213. q. (21.)

Sonatina for ... Violoncello and Piano-Forte or Harp.

J. Williams: London 1896

h. 211. k. (1.)

2nd Sonatina for ... Violoncello and Piano-Forte or Harp.

J. Williams: London 1896

h. 211. k. (2.)

Faucheux, Auguste

Romance sans paroles pour violon ou violoncelle avec accompagnement de piano.

Op. 34.

Mayence 1882

h. 1608. n. (24.)

Fauré, Gabriel Urbain [1845-1924]Élégie. Op. 24. (Pour Violon, ou Violoncelle, avec accompagnement de Piano.)*

J. Hamelle: Paris 1926

h. 3455. a. (2.)

Fielder, Sydney J.*Minuetto. Duet for cello & pianoforte.*

Ransford & Son: London 1892

h. 1851. c. (20.)

Fischer, Adolph [1850-?]Les Arpèges. Caprice pour violoncelle avec accompagnement de piano ou harpe ad libitum. Op. 15.*

Leipzig 1884

h. 1847. c. (12.)

Au Bord du Ruisseau. Rêverie pour Violoncelle avec accompagnement de Piano.

Leipzig 1878

h. 1849. g. (21.)

Barcarolle pour violoncelle ou violon avec accompagnement de piano. Op. 14.

Leipzig 1883

h. 1847. c. (11.)

Czardás, danse hongroise pour Violoncelle avec accompagnement de Piano.

Berlin & Posen 1880

h. 1849. g. (24.)

Fantaisie Espagnole pour Violoncelle avec accompagnement de Piano.

Berlin 1881

h. 1849. j. (14.)

Romance pour Violoncelle avec accompagnement de Piano.

Leipzig 1878

h. 1849. g. (20.)

Tarantelle pour Violoncelle avec accompagnement de Piano.

Berlin & Posen 1879

h. 1849. g. (22.)

Fitzenhagen, Karl Friedrich Wilhelm [1848-1890]Albumblatt. Melodie für das Violoncello-Solo mit Begleitung des Pianoforte.*

Leipzig 1880

h. 1849. j. (17.)

*Compositionen für das Violoncell-Solo mit Begleitung der Pianoforte. 6 Nos.
Capriccio. Op. 40. Ave Maria. Op. 41. Gavotte. Op. 42.
Impromptu. Op. 43. Notturmo. Op. 44. Menuetto. Op. 45.*

Berlin 1886
g. 514. f. (7.)

*Dämon - Fantasia über Motive aus Rubinstein's Oper Der Dämon für Violoncello Solo
mit Begleitung des Pianoforte. Op. 34.*

Leipzig 1883
h. 204. c. (21.)

Gavotte für Violoncello-Solo mit Begleitung des Pianoforte. Op. 36.

Leipzig 1883
h. 1847. c. (14.)

Drei kleine Stücke ... für das Violoncell mit Begleitung des Pianoforte.

Leipzig 1880
h. 1849. j. (20.)

*Drei kleine Stücke für das Violoncell mit Begleitung des Pianoforte. Op. 22.
No. 1. Das Einstimmen. No. 2. Russisches Lied ohne Worte. No. 3. Valse.*

Augener & Co.: London 1886
g. 514. f. (6.)

*Leichte Variationen ... über ein Original-Thema für das Violoncell
mit Begleitung des Pianoforte.*

Leipzig 1879.
h. 1849. g. (25.)

*Notturmo für das Violoncello mit Begleitung des Pianoforte und der Harfe
oder des Pianoforte allein. Op. 6.*

Leipzig 1872
h. 1849. f. (13.)

Perpetuum Mobile für das Violoncello-Solo mit Begleitung des Pianoforte.

Leipzig 1880
h. 1849. j. (16.)

Drei Salonstücke ... für das Violoncell mit Begleitung des Pianoforte.

Leipzig 1880
h. 1849. j. (18.)

Zwei Salonstücke ... für das Violoncello mit Begleitung des Pianoforte.

Berlin 1880
h. 1849. j. (15.)

Serenade für das Violoncello-Solo mit Begleitung des Pianoforte. Op. 35.

Leipzig 1883
h. 1847. c. (13.)

3 Short Pieces. Violoncello and Pianoforte.

Augener & Co.: London 1886
h. 1867. (1.)

Tarantelle für das Violoncell mit Begleitung des Pianoforte. Op. 5.

Leipzig 1872
h. 1849. f. (12.)

Fitzgerald, Lord Gerald

First nocturno for piano forte and violoncello.

London 1847
h. 204. (11.)

***Flotow, Count Friedrich Adolf Ferdinand von [1812-1883]**

Allessandro Stradella. see Kummer, F. A. Fantaisie de Salon pour piano et violoncelle ... Op. 88.

1850?
h. 1847. d. (12.)

Martha. see Paque, G. Fantaisie sur des motifs de l'opéra Martha ... pour violoncelle avec accompagnement de piano.

1859
h. 1858. (1.)

***Foerster (Förster), Alban [1849-1916]**

Albumblatt für Violoncell mit Begleitung des Pianoforte. Op. 34.

Leipzig 1876
h. 1849. f. (17.)

Zwei Stücke für Violoncell und Pianoforte.

Leipzig 1877
h. 1847. a. (5.)

Forberg, Friedrich

Pastorale für Violine oder Violoncell mit Begleitung des Pianoforte. Op. 21.

Leipzig 1872.
h. 1609. g. (27.)

Romanze für Violoncell oder Violine mit Begleitung des Pianoforte. Op. 22.

Leipzig 1872
h. 1849. f. (15.)

***Franchomme, Auguste [1808-1884]**

Auguste Franchomme's works, edited by J. Lidel ... Solos for the violoncello with an accompaniment for the Piano-Forte. No. 7-9, 11-14.

Imperfect: wanting all other numbers.

London 1845

h. 1895. (1.)

Œuvres posthumes pour violoncelle avec accompagnement de piano, publiées par les soins de H. Rabaud. 6 Nos.

No. 1. Méditation. Op. 41.

No. 2. Morceau de concert sur des motifs de F. Chopin. Op. 42.

No. 3. 15me Prélude de Chopin, traduit pour le violoncelle. Op. 43.

No. 4. Fantaisie sur Don Giovanni de Mozart. Op. 44

No. 5. Fantaisie sur Joconde de Nicolo. Op. 45.

No. 6. Caprice sur des airs écossias. Op. 46.

Paris 1885

h. 1895. (2.)

Adagio et bolero composé pour le violoncelle avec accompagnement d'orchestre ou de piano ... Op. 21.

Chez Joly, Mme Lemoine: Paris c. 1840

g. 512. r. (3.)

Air auvergnat varié pour violoncelle, avec accompagnement de grand orchestre ou piano ... Op. 26.

Chez Henry Lemoine: Paris c. 1840

h.1871. a. (12.)

Trois airs nationaux étrangers, variés pour violoncelle, avec accompagnement de piano. Op. 25.

No. 1. Air écossais. No. 2. Air tyrolien. No. 3. Air irlandais

Chez Henry Lemoine: Paris c. 1840

h. 1871. a. (11.)

Trois Airs Nationaux varié pour violoncelle avec accompagnement de Piano. Op. 25.

Leipzig 1855?

g. 514. f. (8.)

12 Études, Op. 35, pour le Violoncelle ... avec accompagnement de Piano. Revues par H. Becker.

Schott & Co.: London 1901

h. 1851. d. (2.)

Fantaisie sur La Flûte Enchantée, de Mozart, pour le Violoncelle avec accompagnement d'Orchestre ou de Piano.

Paris 1870
h. 1849. (9.)

Fantaisie pour Violoncelle avec accompagnement de Piano. (La Gazza Ladra, de Rossini.)

Paris 1866
h. 1849. (8.)

Fantasia for the violoncello with piano forte or harp accompaniment. (Souvenir de [Bellini's opera] Norma.)

Chappell: London 1837
h. 110. (21.)

Fantaisie sur une mélodie de Schubert pour le Violoncelle avec accompagnement de Piano ou de deux Violons, Alto et Basse.

Paris 1879
h. 1849. (10.)

10 Mélodies Italiennes arrangées pour le violoncelle, avec accompagnement de piano ... Op. 17.

Cotelle: Paris 1841?
g. 512. r. (4.)

3 Nocturnes pour le violoncelle, avec accompagnement de piano ... Opéra: 15.

Chez Ade Catelin & Cie.: Paris 1840?
h. 1871. a. (13.)

3 Recréations pour le Violoncelle avec accompagnement de Piano. Op. 8.

Leipzig 1830?
h. 204. b. (4.)

3 Thèmes Variés pour violoncelle, avec accompagnement de piano. Op. 22.

No. 1. Thème de Donizetti
No. 2. Thème de Beethoven
No. 3. Thème de Bellini

Chez Henry Lemoine: Paris c. 1840
h. 1871. a. (10.)

Variations pour le violoncelle, avec accompagnement de deux violons, alto et violoncelle, ou piano, sur deux thèmes russe et écossais. Op. 6.

Chez Bernard Latte: Paris c. 1840
g. 512. r. (1.)

Variations pour violoncelle, avec accompagnement de piano ou d'orchestre, sur la romance Un Soupir, de Montfort ... Op. 11.

Chez Bernard Latte: Paris c. 1840
g. 512. r. (2.)

***Franco-Mendes, Jacques [1812-?]**

Bolero pour Violoncelle avec accompagnement de Piano.

Paris 1879
h. 1849. g. (26.)

Franz, Oscar

Adagio für Waldhorn oder Violoncello mit Begleitung des Pianoforte. Op. 1.

Leipzig 1873
h. 2314. (5.)

Lied ohne Worte für Waldhorn oder Violoncello mit Begleitung des Pianoforte. Op. 2.

Leipzig 1875
h. 2314. (6.)

Furino, Ferdinando

*L'Amico Fritz. [Fantasia on themes from the opera by P. Mascagni.]
Trascrizione per violoncello e pianoforte.*

Edoardo Sonzogno: Milano c. 1895
h. 4090. q. (6.)

*L'Ebreu, opera de Halèvy, trascrizione per Violoncello
con accompagnamento de Pianoforte.*

Milano 1880
h. 1849. j. (24.)

Tarantelle für Violoncello mit Begleitung des Pianoforte.

Offenbach a. M. 1885
b. 1847. c. (15.)

Gabriel-Marie

Trois Pièces pour violoncelle avec accompagnement de piano.

No. 1. Romance. No. 2 Sèrénade badine. No. 3. Tzigane.

Richault et Cie: Paris 1886
h. 1847. (42.)

Deux pièces pour le violoncelle avec accompagnement de piano.

No. 1. Lamento. No. 2. La cinquantaine.

Richault et Cie: Paris 1884
h. 1847. d. (25.)

Gann, Cecil M.*Petite Mélodie for violin or violoncello and pianoforte.*

C. Woolhouse: London 1894

h. 1608. w. (27.)

Ganz, Moritz*Ten characteristic pieces for the violoncello, with an accompaniment of a second violoncello or the piano. Written for the Conservatory of Music at Berlin. Op. 31.*

2 bk.

London 1853

h. 1850. (1.)

Garcin, Jules Auguste [1830-1896]Concertino pour Alto ou Violoncelle avec accompagnement de Piano.*

Paris 1877

h. 1785. (3.)

Gauby, Josef*Zwei Stücke für Violoncello mit Begleitung des Pianoforte. Op. 29.*

Breslau 1885

h. 204. c. (22.)

Gelder, S. van*Serenade for Violoncello, Viola or Euphonium.**With accompaniment for Pianoforte or strings.*

J. R. Lafleur & Son: London 1884

h. 2915. c. (19.)

Gelli, Ettore*Appassionato pour Violoncelle et Piano.*

Paris 1881

h. 1849. j. (25.)

Genet, Constantin*Invocation pour violon ou violoncelle avec accompagnement de piano.*

Bathlot & Héraud: Paris 1888

h. 1608. p. (41.)

Gémin, B.*Fantaisies pour violoncelle et piano.**No. 1. Galathée. No. 2. Lucie de Lammermoor.**No. 3. Les Noces de Jeannette. No. 4. Rigoletto. No. 5. Zampa*

Léon Grus: Paris c. 1890

h. 4090. j. (1.)

3 Morceaux de Salon pour Violoncelle avec accompagnement de Piano.

Paris 1881
h. 1849. j. (27.)

*Deux morceaux de Salon pour Violoncelle avec accompagnement de Piano. Op. 57.
No. 1. Mazurka de fantaisie. No. 2. Rêverie scénique.*

Paris 1881
h. 1849. j. (26.)

Rêverie scénique. Op. 57. No. 2. from Deux morceaux Op. 57.

Mayence 1886
h. 204. c. (24.)

Sérénade pour le violoncelle avec accompagnement de piano. Op. 56.

Paris 1884
h. 1847. c. (17.)

***Gérardy, Jean [1877-1929]**

Rêverie pour violoncelle avec accompagnement de piano.

C. Woolhouse: London 1892
h. 1851. c. (21.)

***German, Sir Edward (Edward German Jones) [1862-1936]**

Three Sketches for Violin (Violoncello) & Pianoforte.

No. 1. Valsette. No. 2. Souvenir. No. 3. Bolero.

Metzler & Co.: London 1897
h. 2937. c. (6.)

***Gernsheim, Friedrich [1839-1916]**

Elshenu. Hebräischer Gesang für Violoncello mit Begleitung von ... Pianoforte.

Leipzig und Winterthur 1881
h. 1847. c. (18.)

***Gillet, Ernest [1856-1940]**

Canzonetta pour violoncelle et piano.

Augener & Co.: London 1890
g. 514. h. (2.)

Deux pièces pour violoncelle avec accompagnement de piano.

No. 1. Mélodie. No. 2. Allegro con fuoco.

Schott & Co.: Londres; B. Schott's Söhne: Mayence; Mainz 1891
h. 4090. m. (3.)

Douze Morceaux faciles.

*No. 1. Andante quasi Adagio. No. 2. Allegro agitato. No. 3. Andantino.
No. 4. Andante moderato. No. 5. Andante con moto. No. 6. Allegro assai.
No. 7. Badinage. No. 8. Tarantelle. No. 9. Gavotte.
No. 10. Valse. No. 11. Allegretto. No. 12. Aveu.
Violoncello and Pianoforte.*

F. W. Chanut: London 1892
h. 1681. k. (5.)

Romance sans Paroles, pour violoncelle et piano.

Augener & Co.: London 1890
g. 514. h. (3.)

***Glazunov, Aleksandr [1865-1936]**

Élégie pour violoncelle et piano. Op. 17.

M. P. Belaieff: Leipzig 1889
g. 724. d. (7.)

Gock, Emil

Abendgebet [for violoncello] mit Pianofortebegleitung. Op. 19.

Hannover 1884
h. 1847. f. (17.)

Adagio aus dem E-moll-Concert [for violoncello] mit Pianofortebegleitung. Op. 15.

Hannover 1885
h. 1847. f. (16.)

Czárdás [for violoncello] mit Pianofortebegleitung. Op. 13.

Hannover 1885
h. 1847. f. (15.)

Czárdás [for violoncello] mit Pianofortebegleitung. Op. 13.

Hannover 1886
h. 204. c. (26.)

Goens, Daniel van

Deux Pièces pour violoncelle avec piano. Rêverie et mazourka. Op. 1.

Vienne 1885
h. 1847. f. (18.)

***Goltermann, Georg Eduard [1824-1898]**

*Andante religioso. Pour violoncelle avec accompagnement d'harmonium
ou de piano ... Op. 56.*

Johann André: Offenbach s. M. c. 1915
h. 4090. u. (1.)

Vier Characterstücke für Violoncell mit Begleitung des Pianoforte. Op. 54.
No. 1. Notturmo G dur No. 2. Désir E moll No. 3. Rêverie A moll
No. 4. Etude-Caprice C dur

Joh. André: Offenbach. a. M. 1869
 h. 1899. (8.)

Danses Allemandes, 2me livre, pour le Violoncelle
avec accompagnement de Piano. Op. 47.

Mayence 1866
 h. 3213. b. (5.)

Elégie pour le Violoncelle avec accompagnement ... de Piano.

Offenbach s/M 1878
 h. 1849. g. (28.)

Ernst und Scherz. Sechs leichte Tonstücke für Violoncell oder Violine
mit Begleitung des Pianoforte. Op. 104. 2 Hft.

B. Schott's Söhne: Mainz 1888
 h. 1899. a. (8.)

Fantasia über Melodien von Mendelssohn-Bartholdy für Violoncello
mit Begleitung des Pianoforte. Op. 98.

Offenbach a. M. 1883
 h. 1899. a. (2.)

Fantasina über Motive aus Oberon von C. M. von Weber für Violoncell
mit Begleitung des Pianoforte.

Offenbach a. M., 1872
 h. 1899. (13.)

6 leichte Tonbilder für das Violoncell mit Begleitung des Pianoforte. Op. 118.

Augener & Co.: London 1894
 h. 1899. b. (1.)

6 leichte Tonbilder ... für das Violoncell mit Begleitung des Pianoforte ... Op. 129.

Augener & Co.: London 1897
 g. 970. (4.)

Modern Suite for Violoncello with pianoforte accompaniment. Op. 122.

Augener & Co.: London 1895
 h. 1899. b. (2.)

Modern Suite for Violoncello with pianoforte accompaniment. Op. 122.

Augener & Co.: London 1897
 g. 970. (3.)

*Trois Morceaux caractéristiques pour le Violoncelle,
avec accompagnement de Piano. Op. 41.*

Mayence 1864
h. 1899. (2.)

*Quatre Morceaux caractéristiques pour le Violoncelle,
avec accompagnement de Piano. Op. 43.*

*No. 1. Rêverie E moll No. 2. Inquiétude G dur
No. 3. Nocturne D moll No. 4. Humoreske D dur*

Joh. André: Offenbach a. M., 1864
h. 1899. (1.)

4 Morceaux caractéristiques pour Violoncelle, avec accompagnement de Piano. Op. 48.

Mayence 1867
h. 1899. (5.)

Six Morceaux caractéristiques pour le violoncelle avec accompagnement de piano.

Op. 113.

Augener & Co.: London 1891
g. 970. (1.)

Trois morceaux de salon pour le Violoncelle avec accompagnement de Piano. Op. 92.

No. 1. Nocturne E moll No. 2. Rêverie G moll No. 3. Romance F dur

Joh. André: Offenbach a. M., 1880
h. 1849. g. (30.)

Quatre Morceaux de salon pour le violoncelle avec accompagnement de piano.

Op. 102.

No. 1. Nocturne. No. 2. Etude. No. 3. Berceuse. No. 4. Gavotte.

Mayence 1884
h. 1899. a. (4.)

A Selection of Nocturnos for the violoncello with accompaniment of the piano. Vol 1.

Offenbach a. M., 1881
g. 514. f. (9.)

Nocturno pour le Violoncelle avec accompagnement d'Orchestre ou de Piano. Op. 108.

J. André: Offenbach a/Main 1886
h. 1899. a. (9.)

Nocturno et Saltarello pour le Violoncelle avec accompagnement de Piano. Op. 59

Joh. André: Offenbach a. M., 1870
h. 1899. (9.)

Deux pièces de salon pour violon ou violoncelle avec accompagnement de piano

... *Op. 13.*

C. F. Peters: Leipzig 1922?

h. 4090. h. (5.)

A Selection of Romanzas for the violoncello with accompaniment of the piano ... Vol 1.

Offenbach a. M., 1881

g. 514. f. (10.)

Romance pour le violoncelle avec accompagnement de piano. Op. 17.

Joh. André: Offenbach a. M., 1865?

H. 1899. a. (1.)

Romance pour Violoncelle, avec accompagnement de Piano. Op. 22.

Paris 1866

h. 1899. (3.)

Romance, morceau de concert pour Violoncelle avec accompagnement de Piano.

Mayence 1878

h. 1849. g. (27.)

Romance et Tarantelle pour le Violoncelle avec accompagnement de Piano. Op. 60.

Joh. André: Offenbach a. M., 1870

h. 1899. (10.)

3 Romances sans paroles pour le Violoncelle avec accompagnement de Piano.

Mayence 1880

h. 1849. j. (28.)

Trois Romances symboliques ... pour le Violoncelle avec accompagnement de Piano.

Op. 95.

No. 1. La Foi No. 2. La Charité No. 3. L'Espérance

Joh. André: Offenbach a. M., 1881

h. 1849. j. (30.)

4 Salonstücke für Violoncell mit Begleitung des Pianoforte. Op. 96.

C. F. Peters: Leipzig 1881

g. 514. f. (11.)

Quatre Solos pour le Violoncelle, avec accompagnement de Piano. Op. 49.

No. 1. Nocturne G dur No. 2. Sérénade E dur

No. 3. Novelletta G dur No. 4. Capriccio D dur

Joh. André: Offenbach a. M., 1866

h. 1899. (4.)

Erste Sonatine A dur ... Op. 36 für Violoncell & Piano.
 Johann André: Offenbach a/M., Leipzig 1896
 h. 4090. h. (6.)

Zweite Sonatine für Pianoforte und Violoncell. Op. 61.
 Offenbach a. M., 1871
 h. 1899. (11.)

Sonatine pour Pianoforte et Violoncelle. Op. 114.
 Augener & Co.: London 1890
 g. 970. (2.)

Tonbilder für Violoncello und Pianoforte. Op. 97.
 Joh. André: Offenbach a. M., 1881
 h. 1849. j. (31.)

Sechs Tonbilder für Violoncell und Pianoforte. Op. 99.
 Mainz 1881
 h. 1849. j. (32.)

*Sechs Tonbilder für Violoncell (oder Violine)
 mit Begleitung des Pianoforte. Op. 101. 2 Hft.*
 Mainz 1883
 h. 1899. a. (3.)

***Gounod, Charles François [1818-1893]**

see Grégoir, J. and Servais, A F. Faust ... Duo pour Piano et Violoncelle.
 1873
 h. 1902. (6.)

see Laserre, J. Fantaisie sur ... Faust ... pour Violoncelle.
 1871
 h. 1849. (18.)

see Nathan, E. Faust ... fantaisie pour Violoncelle.
 1869
 h. 1849. a. (8.)

***Grammann, Karl (Carl) [1844-1897]**

Notturmo für das Violoncell mit Begleitung des Piano.
 Berlin 1881
 h. 1849. k. (1.)

***Grandval, Viscountess Marie Félicie de [1830-1907]**

Chanson Suisse pour Violoncelle avec accompagnement de Piano.
 Paris 1882
 h. 1847. c. (21.)

Trois Pièces pour Violoncelle avec accompagnement de Piano.
No. 1. Andante con moto. No. 2. Sérénade. No. 3. Chant Serbe.
 Paris 1882
 h. 1847. c. (22.)

Grant, Sir Hope

Three Sketches for Violoncello & Pianoforte.
 London 1868
 h. 1851. b. (5.)

The Three Violoncello Makers. Three characteristic pieces for Violoncello & Piano.
 London 1853
 h. 1850. (4.)

***Grégoir, Joseph [1817-1876] and *Servais, Adrien François [1807-1866]**

Don Juan, de Mozart. Duo brillant pour Piano et Violoncelle.
 Mayence 1865
 h. 1902. (2.)

Duo pour Piano et Violoncelle sur des airs Espagnols.
 Mayence 1867
 h. 1902. (4.)

Premier Duo brillant pour Piano et Violoncelle sur un Thème de Donizetti.
 Schott & Co.: London 1854
 h. 1850. (5.)

Euryanthe (C. M. de Weber). Duo brillant pour Piano et Violoncelle.
 Mayence 1865
 h. 1902. (3.)

Faust, opera de C. Gounod. Duo pour Piano et Violoncelle
par J. Grégoir et A. Servais.
 Paris 1873
 h. 1902. (6.)

Lohengrin (de R. Wagner). Duo pour Piano et Violoncelle.
 Mayence 1863
 h. 1902. (1.)

La Muette de Portici, opéra d'Auber. Duo pour Piano et Violoncelle
par J. Grégoir et F. Servais. Op. 121.
 Joh. André: Offenbach s. M., 1877
 h. 1902. (7.)

Preciosa (C. M. de Weber). Duo pour Piano et Violoncelle.
Mayence 1867
h. 1902. (5.)

Grimm, Eugène

3 Idylles pour Violoncelle avec accompagnement de Piano.
Paris 1881
h. 1849. k. (5.)

***Grimm, Karl (Carl) [1819-1888]**

Zwei Salonstücke ... frei übertragen für Violoncell mit Begleitung des Pianoforte.
Joh. André: Offenbach a. M., 1877
h. 1849. g. (32.)

Grimson, Amy M.

Canzona for Violoncello and Pianoforte.
C. Woolhouse: London 1898
h. 204. e. (12.)

Nocturne for Violoncello and Pianoforte.
Augener & Co.: London 1892
h. 204. e. (11.)

Romance en Do pour Violoncello avec accompagnement de Piano. Op. 4.
Moore, Smith & Co.: London 1899
h. 204. e. (13.)

Grodzki, Boleslaw

Barcarolle, pour violoncelle avec accompagnement de piano. Op. 27.
M. P. Belaieff: Leipzig 1894
h. 1851. j. (14.)

Feuille d'Album, pour violoncelle avec accompagnement de piano. Op. 24.
M. P. Belaieff: Leipzig 1894
h. 1851. j. (15.)

Fragment, pour violoncelle avec accompagnement de piano. Op. 38.
M. P. Belaieff: Leipzig 1894
h. 1851. j. (16.)

Mélodie, pour violoncelle avec accompagnement de piano. Op. 20.
M. P. Belaieff: Leipzig 1893
h. 1851. j. (17.)

Sérénade, pour violoncelle avec accompagnement de piano. Op. 30.
M. P. Belaieff: Leipzig 1894
h. 1851. j. (18.)

Valse, pour violoncelle avec accompagnement de piano. Op. 25.
 M. P. Belaieff: Leipzig 1894
 h. 1851. j. (19.)

Gruenberger, Ludwig
Zwei kleine Stücke... für Violoncell und Pianoforte.
 Leipzig 1878
 h. 1849. g. (34.)

***Grützmacher, Friedrich Wilhelm Ludwig [1832-1903]**
Collection de Fantaisies des Opéras ... pour Violoncelle et Piano. Op. 16. No. 1-7.
 C. F. Peters: Leipzig 1855-1860
 h. 1901. (1.)

Concert-stück (Adagio and Allegro capriccioso) für Violoncello mit Begleitung ... des Pianoforte. Op. 37.
 Leipzig 1857
 h. 1901. (4.)

Fantaisie hongroise pour violoncelle avec accompagnement de piano. Oeuv. 7
 Brunswick 1854
 h. 1900. (3.)

Grande fantaisie pour le violoncelle avec accompagnement d'orchestre de quatuor ou de piano. Op. 3.
 Leipzig 1853
 h. 1900. (2.)

Seconde grande fantaisie pour le violoncelle avec accompagnement de piano. Op. 12.
 Leipzig 1855
 h. 1900. (4.)

Trois pièces pour violoncelle et piano. Op. 2.
 Leipzig 1854
 h. 1900. (1.)

Deux Pièces de Concert pour Violoncelle et piano. Op. 32.
No. 1. Notturmo. No. 2. Burlesque.
 Leipzig 1857
 h. 1901. (3.)

Variationen über ein original Thema für das Violoncell mit Begleitung ... des Piano-forte. Op. 31.
 Leipzig 1857
 h. 1901. (2.)

Grützmacher, Leopold [1835-1900]Errinerung an Russland. Drei Characterstücke ... für Violoncelle und Pianoforte.*

Leipzig 1873

h. 1849. f. (20.)

Guérout, Henri*Fantaisie sur la mélodie Bon Jour, bon Soir, de C. Gounod, pour Violoncelle avec accompagnement de Piano.*

Paris 1862

h. 1849. (16.)

Guilhaud, Georges*see Delsart, Jules and Guilhaud, Georges. Sigurd. Opéra de E. Reyer.**Duo pour violoncelle & piano [on themes from the opera.]*

c. 1885

h. 4090. n. (1.)

Guilhaud, Georges and Delsart, Jules*Duo de concert pour Piano et Violoncelle ou Violon sur le thème célèbre de la Marche funèbre et une Mazurka de Chopin.*

Paris 1877

h. 1847. a. (7.)

Guilmant, Félix Alexandre [1837-1911]Prière. Mélodie pour Violoncelle avec accompagnement de Piano.*

Paris 1873

h. 1849. f. (21.)

Deux Romances sans paroles pour violoncelle - ou violon - et piano. Op. 67.

Schott: Paris 1888

h. 2697. e. (13.)

Halevy, Jacques Francois Fromental Elie [1799-1862]see Furino, F. L'Ebreca ... trascrizione per Violonello ...*

1880

h. 1849. j. (24.)

see Lee, S. Fantaisie sur La Juive, pour violoncelle avec accompagnement de piano. Op. 128.

1885

h. 1875. b. (5.)

see Louis, N. and Mohr, D. Grand Duo sur ... l'Eclair ... pour Piano et Violonelle.

1870

h. 1849. (24.)

see Mohr, D. Odette. Fantaisie sur Charles VI pour violoncelle ... Op. 25.

1887

h. 1847. (44.)

***Hamerik (Hammerich), Asger [1843-1923]**

Concert-Romanze für Violoncell und ... Pianoforte. Op. 27.

Bei Joh. André: Offenbach a. M., 1879

h. 1849. h. (1.)

***Hänsel, Peter [1770-1831]**

Tema with variations for the Violoncello, with accompaniment for...Pianoforte. Op.12.

London 1825?

g. 514. d. (1.)

***Harraden, R. Ethel afterwards Glover**

Rêverie pour Piano et Violon ou Violoncelle, sur le 1er Prélude de S. Bach.

Enoch & Sons: London 1885

h. 210. d. (17.)

Tristesse. Romance sans paroles pour violoncelle et piano.

B. Schott's Söhne: Mayence 1886

h. 1847. (24.)

***Hartog, Eduard de [1829-1909]**

Impromptu-Mazurka für Violoncell und Pianoforte. Op. 55.

Leipzig 1883

h. 204. c. (27.)

Hause, Carl

Abendlied for Violin or Violoncello and Pianoforte.

London 1877

h. 1608. d. (19.)

Morgenlied for Violin or Violincello and Pianoforte.

London 1877

h. 1608. d. (18.)

Hausmann, Georg

Andante et Allegretto ... pour le violoncelle avec accompagnement de piano ... Op. 6.

Londres 1855?

h. 1847. c. (26.)

Andante und Rondo über Themata aus Hérolde's Zampa für Violoncelle mit Begleitung des ... Pianoforte ... Opus 2.

Joh. André: Offenbach a. M., 1850?

h. 1847. c. (25.)

Fantasia. Violoncello and Pianoforte. Op. 1.

C. F. Peters? : Leipzig 1842?

h. 1568. c. (8.)

*Fantaisie sur des airs Irlandais pour le violoncelle,
avec accompagnement ... de piano. Oeuvre 8.*

Brunswick 1854

h. 1850. (7.)

***Haydn, Franz Joseph [1732-1809]**

Adagio ... für Violoncello ... mit Pianofortebegleitung versehen von C. Grimm.

[Probably not by Haydn]

Leipzig 1872

h. 1849. f. (23.)

***Heberlein, Hermann [1858-?]**

Concertstück für Violoncello mit Begleitung des Orchesters oder Pianoforte ... Op. 8.

Johann André: Offenbach 1889

h. 1850. 1. (7.)

***Hegyesi (real name Spitzer), Louis [1853-1894]**

Csárdás für Violoncello mit Begleitung des Pianoforte. Op. 5.

Hamburg, 1883

h. 1847. c. (27.)

Polonaise für Violoncell mit Pianofortebegleitung.

Mainz 1877

h. 1849. h. (2.)

Romanze (Liebesschmerz) für Violoncelle mit Pianofortebegleitung.

Mayence 1877

h. 1849. h. (3.)

Heinke, Otto

Zwei Romanzen für Violoncello und Pianoforte. Op. 17.

Berlin 1885

h. 204. c. (28.)

Henniker, Henry Faulkner

Trois Danses pour Violoncelle avec accompagnement de Piano

No. 1. Danse pastorale. Shepherd's Dance.

No. 2. Danse des Fées. Fairies' Dance.

No. 3. Danse des Follets. Sprites' Dance.

Schott & Co.: London 1900

h. 204. g. (4.)

***Henselt, Adolph von [1814-1889]**

*Duo pour piano et violoncelle ou violon ou cor ... Nouvelle édition
revue et corrigée par l'auteur. Oeuvre 14.*

C. A. Spina: Vienne c. 1860
h. 205. c. (3.)

***Hérold, Louis Joseph Ferdinand [1791-1833]**

see Batta, A. Le Pré aux Clercs, fantaisie ... pour le Violoncelle.

1863
h. 1880. (4.)

*see Hausmann, G. Andante und Rondo über ... Hérold's Zampa
für Violoncell mit ... Pianoforte.*

1850?
h. 1847. c. (25.)

Herpin, V.

Élégie pour le violoncelle ou violon avec accompagnement de piano.

Paris 1884
h. 204. o. (29.)

Simple histoire pour violon ou violoncelle avec accompagnement de piano.

Paris 1886
h. 1609. y. (11.)

***Hervey, Arthur [1855-1922]**

Cantilène pour violoncelle avec accompagnement de piano.

Novello, Ewer & Co.: London & New York 1895
h. 204. e. (16.)

Légende espagnole pour violoncelle. Avec accompagnement de piano.

Novello, Ewer & Co.: London & New York 1895
h. 204. e. (17.)

Rêverie pour Violon ou Flûte ou Violoncelle avec accompagnement de Piano.

Londres 1882
h. 1608. i. (32.)

***Herz, Henri [1803-1888]**

*Introduction, variations et finale concertants pour le Pianoforte et Violoncelle
ou Violon. Op. 7.*

Paris 1820?
g. 505. a. (3.)

Herzogenberg, Heinrich von [1843-1900]Legenden für Pianoforte and Bratsche (oder Violoncello) ... Op. 62.*

C. F. Peters: Leipzig 1890

h. 1568. jj. (2.)

Higgs, Henry Marcellus [1808-1856]Original Compositions for Violoncello and Piano.*

Metzler & Co.: London 1889

g. 799. (4.)

Hill, Thomas Henry West*Slumber Song for Violoncello and Piano.*

J. Williams: London 1896

h. 1785. b. (18.)

Hillier, Louis Hirsche*Fantasia - Pierrette et Pierrot - pour Violon ou Violoncelle et Pianoforte.*

J. B. Cramer & Co.: London 1897

g. 505. p. (18.)

Hoeberechts, John Lewis*Bohemian air fanfare, with variations for the harp or Piano Forte with an accompaniment for the violoncello.*

London 1809

h. 113. (41.)

*New Bohemian Air, with variations & introduction for the piano forte or harp with an accompaniment for the violoncello ad libitum.**Imperfect: wanting the violoncello part.*

Chappell & Co.: London c. 1815

H. 3691. j. (8.)

Hoffmann, Heinrich Karl Johann [1842-1902]Serenade für Violoncell mit Begleitung des Pianoforte. Op. 63.*

Leipzig 1882

h. 1847. c. (29.)

Hoffmann, Ludwig*Romanze in F dur. Op. 20. [Violoncello and Pianoforte.]*

Berlin 1878

h. 1847. f. (19.)

***Hol, Richard [1825-1904]**

Der Gondolier, und Nocturne. Zwei Stücke für Violoncell mit Begleitung des Pianoforte. Op. 10.

Haag und Capstadt 1860?
h. 1847. c. (30.)

***Hollaender, Gustav [1855-1915]**

Notturmo für Violoncell (oder Violine) mit Begleitung des Pianoforte. Op. 13.

Mainz 1882
h. 1847. c. (35.)

***Hollaender, Victor [1866-1940]**

Humoreske für Violoncelle mit Begleitung des Pianoforte. Op. 6.

Berlin 1884
h. 1847. c. (36.)

Humoreske für Violoncelle mit Begleitung des Pianoforte. Op. 6.

C. Paez: Berlin 1899
h. 204. e. (20.)

***Hollman, Joseph [1852-1927]**

Elégie pour le Violoncelle avec accompagnement de piano.

S. Lucas, Weber & Co.: London 1884
h. 1847. (31.)

Fantaisie pour Violoncelle avec accompagnement de piano sur Carmen.

Paris 1885
h. 1847. c. (31.)

Deuxième Mazurka pour le violoncelle avec accompagnement de piano.

Novello, Ewer & Co.: London & New York 1894
g. 514. k. (4.)

Quatre Morceaux faciles pour violoncelle avec accompagnement de piano.

Schott Frères: Bruxelles 1887
h. 1847. (30.)

Six Morceaux pour le violoncelle avec accompagnement de piano.

Novello, Ewer & Co.: London & New York 1892
h. 514. k. (5.)

Nocturne pour violoncelle avec accompagnement de piano.

Schott Frères: Bruxelles 1887
h. 1847. (29.)

Pièces pour violoncelle et piano.

No. 1. Romance. No. 2. Mazurka. No. 3. Rêverie. No. 4. Gavotte.

Paris 1884

h. 1847. c. (32.)

Veille Chanson pour le violoncelle avec accompagnement de piano.

Novello, Ewer & Co.: London & New York 1894

g. 514. k. (6.)

Tristesse, pour Violoncelle avec accompagnement de Piano.

Novello & Co.: London 1902

g. 514. e. (10.)

***Howell, Edward [1846-1898]**

Fantasia on Benedict's Lily of Killarney for violoncello with pianoforte accomp.

F. Pitman: London 1889

h. 1851. c. (22.)

***Huber, Hans [1852-1921]**

Zwei Romanzen für Pianoforte und Violoncell.

Leipzig 1877

h. 1847. a. (8.)

*Suite. Praeludium, Menuett, Melodie, Intermezzo, Gavotte,
für Clavier und Violoncell. Op. 89.*

Leipzig 1886

h. 204. c. (31.)

Hüllweck, Carl

Arioso für Violoncello und Orgel oder Pianoforte. Op. 7.

Leipzig und Brüssel 1884

h. 1847. c. (37.)

Zwei Stücke für Violoncell mit Begleitung des Pianoforte. Op. 10.

No. 1. Barcarole. No. 2. Alla Polacca.

Dresden 1886

h. 1847. f. (22.)

Wiegenlied ... für Violoncell ... mit Begleitung des Pianoforte. Op. 8.

F. Hofmeister: Leipzig 1887

h. 1847. (32.)

***Hüllweck, Ferdinand [1824-1887]**

Zwei Stücke für das Violoncell mit Begleitung des Pianoforte.

Leipzig 1871

h. 1849. (17.)

Hummel, Ferdinand [1855-1928]3 Fantaisiestücke für Violoncell und Pianoforte. Op. 31.*

Berlin und Leipzig 1883

h. 204. c. (32.)

Hummel, Johann Nepomuk [1778-1837]Variations alla Monferina pour le Piano-Forte avec Violoncelle obligé. Œuv. 54.*

Janet et Cottle: Paris 1825?

R. M. 17. e. 8. (27.)

*Variations à la Monferine pour le pianoforte avec violoncelle obligé ... Oeuvre 54.**Seconde édition originale.*

Chez Artaria et compag.: Vienne c. 1869

f. 778. a. (3.)

Hüntten, Franz [1793-1878][Trois airs nationaux.] Three National Airs, with Variations for the Piano Forte & Violoncello ... Op. 45.**Violoncello part, no 1 and 2 only.*

R. Cocks & Co.: London 1830?

g. 270. r. (23.)

Ivimey, John William [1868-?]Rondo Pastorale for violoncello and piano.*

R. Cocks & Co.: London 1892

g. 514. k. (7.)

Jacobowsky, Hermann [1846-?]Fantasie für Violoncello und Pianoforte über Klughardt's Oper Gudrun.*

Berlin & Posen 1884

h. 1847. d. (1.)

Jacquard, Léon Jean [1826-1886]Six Morceaux de salon en forme d'Études pour Violoncelle avec accompagnement de Piano.*

Paris 1875

h. 1849. f. (27.)

Jiránek, Josef [1855-1940]Drei Stimmungsbilder für Violoncello und Pianoforte. Op. 5.**1. Allegro moderato. 2. Scherzando. 3. Allegro animato.*

Leipzig und Winterthur 1883

h. 1847. d. (3.)

Johnson, William Noel*Cantilena for Violoncello or Violin and Pianoforte.*

C. Woolhouse: London 1892

h. 3076. (2.)

Caprice for Violoncello and Pianoforte.

C. Woolhouse: London 1892

h. 3076. (3.)

A Love song for the Violoncello with Pianoforte accompaniment.

Houghton & Co.: London 1896

h. 204. e. (22.)

Nocturne for Violoncello and Pianoforte.

C. Woolhouse: London 1891

h. 3076. (5.)

Three Pieces... for the Violoncello and Pianoforte.

C. Woolhouse: London 1890

h. 3076. (6.)

Rêverie for Violoncello - or Violin - and Pianoforte.

C. Woolhouse: London 1895

h. 3076. (7.)

Serenade for Violoncello and Pianoforte.

C. Woolhouse: London 1891

h. 3076. (8.)

Jonas, Ernst*Schlummerlied, Impromptu, für Violoncello mit Begleitung des Pianoforte. Op. 34.*

Berlin & Posen 1879

h. 1849. h. (7.)

Jones, Harry Evan*Ballade pour viola, ou violon ou violoncelle, avec accompagnement de piano. Op. 10.*

Mayence 1885

h. 1785. a. (7.)

Jones, Henry Festing*Solos for the violin or the violoncello with accompaniment for the pianoforte. Op. 7.*

Weekes & Co.: London 1892

h. 1608. x. (21.)

Junod, Laurent*2nd. Air varié for Violoncello with Pianoforte accompaniment.*

London 1875

h. 2915. (36.)

Káanu, Jindrich Z. [1852-1926]Drei Stücke für Pianoforte und Violoncello. Op. 12.**1. Ständchen. 2. Adagio. 3. Caprice.*

Leipzig und Winterthur 1883

h. 1847. d. (4.)

Serenade pro violoncell spruvodem piana ... Op. 25.

Offenbach a/Main 1886

h. 1847. f. (25.)

Kalkbrenner, Friedrich Wilhelm Michael [1785-1849]Notturmo for the Pianoforte, with an accompaniment for the violoncello or French horn ad libitum. Op. 95.*

London 1828

h. 334. (5.)

Kalliwoda, Jan Vaclav [1801-1866]Rondeau concertant pour pianoforte et Violon ou Violoncelle sur un thème de l'opéra Le Barbier de Séville de Rossini. Oeuv. 24.*

Leipzig 1830?

g. 505. (7.)

Karasonski, Maurice*Elégie pour le violoncelle, avec accompagnement de piano. Op. 7.*

Leipzig 1854

h. 1850. (9.)

Rêverie du soir pour violonelle, avec accompagnement de piano. Op. 3.

Leipzig 1854

h. 1850. (8.)

Kearne, Lindsay*Canzonetta. [Violoncello and Pianoforte.]*

Augener & Co.: London 1894

g. 514. k. (8.)

Kelz, Johann Friedrich*Drei leichte Rondeaux für Violoncell und Pianoforte. Werk 103.*

Berlin 1840?

f. 133. k. (2.)

Kendall, George Frost*Cantilena for Violin (or Flute or Violoncello) and Pianoforte.*

London 1881

h. 1608. i. (35.)

Idyl ... for violin, flute or violoncello and pianoforte.

W. Czerny: London 1888

g. 505. d. (20.)

Petite Romance pour le Violon (ou Violoncelle) avec accompagnement de Piano.

London 1880

h. 1608. f. (11.)

Ketterer, Eugène [1831-1870] and Herman, AdolpheMorceau de Salon pour Piano et Violoncelle sur un motif célèbre (Oh! dites-lui)
de Mad.me la Princesse L. Kotschoubey.*

Paris 1863

h. 1275. i. (17.)

Ketteridge, Charles*Meditation for violin or violoncello with pianoforte accompaniment.*

Rossini & Co.: London 1895

h. 1608. x. (28.)

Kiel, Friedrich [1821-1885]3 Romanzen für Viola und Pianoforte, auch für Violine oder Violoncello
und Pianoforte. Op. 69.*

Berlin & Posen 1877

h. 1647. (5.)

Kirchner, Theodor [1823-1903]Acht Stücke für Violoncell und Clavier. Op. 79.*

Leipzig 1887

h. 1847. f. (26.)

Klengel, Julius [1859-1933]Capriccio für Violoncell mit Begleitung des Pianoforte.*

Leipzig 1881

H. 1849. k. (9.)

Concert-Étude für Violoncell mit Begleitung des Pianoforte. Op. 16.

Breitkopf & Härtel: Leipzig und Brüssel 1887

h. 1847. (34.)

- Concertino für Violoncell mit Begleitung des Pianoforte ... Op. 7.*
Leipzig und Brüssel 1885
h. 1847. d. (6.)
- Concertstück für Violoncell mit Begleitung des Pianoforte. Op. 10.*
Leipzig und Brüssel 1885
h. 1847. d. (9.)
- Gavotte für Violoncell mit Begleitung des Pianoforte. Op. 17.*
Leipzig und Brüssel 1886
h. 1847. f. (28.)
- Humoreske für Violoncell mit Begleitung des Pianoforte. Op. 17.*
Breitkopf & Härtel: Leipzig und Brüssel 1887
h. 1847. (35.)
- Intermezzo - A moll - und Mazurka - D moll - Zwei Stücke für Violoncell
mit Begleitung des Pianoforte. Op. 8.*
Leipzig und Brüssel 1885
h. 1847. d. (7.)
- Dritte Mazurka für Violoncell mit Begleitung des Pianoforte. Op. 14.*
Breitkopf & Härtel: Leipzig und Brüssel 1887
h. 1847. (33.)
- Notturmo für Violoncell mit Begleitung des Pianoforte. Op. 9.*
Leipzig und Brüssel 1885
h. 1847. d. (8.)
- Polonaise für Violoncell mit Begleitung des Pianoforte. Op. 12.*
Leipzig und Brüssel 1886
h. 1847. f. (27.)
- Scherzo für Violoncell mit Pianofortebegleitung. Op. 6.*
Leipzig und Brüssel 1884
h. 1847. c. (5.)
- Drei Stücke ... für das Violoncell mit Begleitung des Pianoforte.*
Leipzig 1881
h. 1849. k. (8.)
- Sechs Stücke. Lied ohne Worte, Barcarole, Albumblatt, Romanze, Arioso, Serenade,
für Violoncell mit Begleitung des Pianoforte. Op. 11.*
Leipzig und Brüssel 1885
h. 204. c. (33.)

Suite für Violoncell und Pianoforte.

Leipzig 1881
h. 1849. k. (7.)

Zweite Tarantelle für Violoncell mit Begleitung des Pianoforte. Op. 18.

Breitkopf & Härtel: Leipzig und Brüssel 1887
h. 1847. (36.)

***Kossmaly, Carl [1812-1893]**

Meditation über J. S. Bach's 12tes Praeludium aus dem 1 Theil des Wohltemperirten Claviers für Violoncell oder Violine order horn und Pianoforte.

Berlin 1882
h. 1847. d. (11.)

Kowal, Richard

Adagio für Violoncello oder Violine order Waldhorn in F mit Begleitung des Pianoforte oder Orgel

Berlin 1884
h. 1847. d. (10.)

***Kreuz, Emil [1867-1932]**

La Rêve. Morceau pour violon ou violoncelle et piano. Op. 45. No. 3.

Augener & Co.: London 1897
h. 1786. (6.)

***Krug, Diedrich [1821-1880]**

Drei leichte Duetten für Pianoforte und Violine oder Violoncell. Op. 31.

Hamburg 1860?
h. 210. b. (7.)

***Kücken, Friedrich Wilhelm [1810-1882]**

Divertissement für Pianoforte und Violoncell (oder Violone).

Leipzig 1876
h. 1847. (37.)

***Kullak, Theodor [1818-1882] and Ganz, Moritz**

Grand duo brillant sur des thèmes favoris de l'Opéra Le Camp de Silésie, Vielka, de Meyerbeer, pour Piano et Violoncelle. Op. 24.

Berlin 1848
h. 204. (12.)

***Kummer, Friedrich August [1797-1879]**

*Wessel & Co's Uniform Editions of the Works of F. A. Kummer entitled
Aux Amateurs, for violoncello and piano forte ... Edited by C. Rudolphus.
No. 1-5, 7, 8, 10-13, 17-26.*

Imperfect: wanting no. 6, 9, 14-16, and the violoncello parts to no. 1-5, 8, 10-13.

Wessel & Co: London 1840-58

h. 1910.

Capriccio on a theme of Marschner, for the Violoncello & Piano. Op. 100.

London 1851

h. 1850. (12.)

Duo pour Piano et Violoncelle sur motifs de L. van Beethoven. Op. 47.

Dresde 1840?

h. 1910. b. (1.)

*Fantaisie de Salon pour piano et violoncelle sur l'opéra Alessandro Stradella
de F. de Flotow. Op. 88*

Dresde & Zittau 1850?

h. 1847. d. (12.)

Fantasia on a theme of Louis Spohr, Rose softly blooming, Violoncello - Piano. Op. 99.

London 1852

h. 1850. (11.)

Fantasia on an air by Krebs for the Violoncello & Piano. Op. 101.

London 1851

h. 1850. (13.)

*Grande Fantaisie pour le violoncelle avec accompagnement ... de pianoforte, sur un
thème favori de Robert le Diable et un thème originale de Molière ... Œuvre 26.*

Leipzig 1840?

g. 514. f. (14.)

Mazurka für Dilettanten für Violoncell mit Pianoforte oder einem zweiten Violoncell.

Leipzig 1879

h. 1849. h. (8.)

*Pièce caractéristique de Salon. Romance et Marche de l'opéra: Les Musquetaires
de la Reine, de F. Halévy, pour le violoncelle avec piano. Œuvre 91.*

Dresde 1850?

h. 1847. d. (13.)

Pièce sérieuse sur des mélodies de Mozart pour... Violoncelle et Piano. Œuv. 66

Leipzig 1845?

h. 1910. b. (5.)

Romance for the violoncello & piano. Op. 102.

London 1851
h. 1850. (14.)

Sweedish [sic] air & dance for the violoncello & piano. Op. 98.

London 1851
h. 1850. (10.)

***Lachner, Ignaz [1807-1895]**

Drei Charakterstücke für Violoncell und Pianoforte. Op. 83.

1. A la Hongroise 2. Nocturne 3. A la Tarantella

Joh. André: Offenbach a. M., 1877
h. 1849. h. (9.)

***Lachner, Vincenz [1811-1893]**

Sechs deutsche Tanzweisen für Violoncell und Pianoforte. Op. 65.

Leipzig 1884
h. 1847. d. (16.)

***Lack, Théodore [1846-1921]**

Arisoso pour violon (violoncelle) avec accompagnement de piano. Op. 80.

Paris 1885
h. 3096. a. (12.)

Berceuse pour violon ou violoncelle avec accompagnement de piano. Op. 81.

Paris 1885
h. 3096. a. (13.)

***Lahee, Henry [1826-1912]**

Suite pour violoncelle ou violon et piano. 6 no.

1. Romance. 2. Menuet. 3. Mélodie. 4. Danse à l'Espagnole.

5. Prière pendant l'orage. 6. Gavotte.

Mayence 1885
h. 1847. d. (17.)

***Lalo, Édouard Victor Antoine [1812-1892]**

Allegro pour piano et violoncelle ... Op. 16.

J. Maho: Paris c. 1875
h. 3959. a. (1.)

Lambert, Victor

Le Rêve. Berceuse pour violon ou violoncelle avec accompagnement de piano.

Paris 1884
h. 1608. l. (8.)

Rêverie andante pour Violon ou Violoncelle avec accompagnement de Piano ou Orgue.

Paris 1879
h. 1609. m. (2.)

Lamoury, Philippe

Berceuse pour Violoncelle avec accompagnement de Piano.

Paris 1878
h. 198. (3.)

Le Rêve, première pensée musicale pour Violoncelle avec accompagnement de Piano.

Paris 1878
h. 198. (4.)

Rêverie pour Violoncelle avec accompagnement de Piano.

Paris 1879
h. 198. (7.)

Six Sonatines pour Piano & Violoncelle.

Paris 1877
h. 198. (1.)

Six Sonatines pour Piano & Violoncelle.

Mayence 1878
h. 198. (2.)

Sonatine pour Violoncelle et Piano. Op. 18.

Paris 1878
h. 198. (5.)

Langey, Otto

Gavotte. Op. 43. [Violoncello and Pianoforte.]

L. Oertel: Hannover 1884
h. 1847. (39.)

Lardelli, Guglielmo

Rêve d'Amour. Romance en soi. [Violoncelle et Piano.]

J. & W. Chester: Brighton 1897
g. 1181. (9.)

***Lassen, Eduard [1830-1904]**

*Zwei Phantasiestücke für ... Violoncell mit Orchester -
oder Pianofortebegleitung.*

Leipzig, Weimar 1873
h. 2270 (7.)

Lasserre, Jules [1838-?]Berceuse pour Violon ou Violoncelle, avec accompagnement de Piano.*

London 1871
h. 1609. c. (1.)

Caprice de Concert pour Violoncello avec accompagnement de Pianoforte.

London 1876
h. 1849. c. (2.)

Fantaisie sur le Faust, de C. Gounod, pour Violoncelle avec accompagnement de Piano.

London 1871
h. 1849. (18.)

Fantaisie sur Martha, de Flotow, pour Violoncelle avec accompagnement de Piano.

London 1871
h. 1849. (19.)

Fileuse pour Violon ou Violoncelle, avec accompagnement de Piano.

London 1872
h. 1608. e. (2.)

Rêverie pour Violon ou Violoncelle, avec accompagnement de Piano.

London 1872
h. 1609. m. (6.)

Romance sans paroles pour Violoncelle (ou Violon) et Piano.

London 1874
h. 1849. c. (1.)

Tarantelle pour Violoncelle avec accompagnement de Piano.

London 1876
h. 1849. c. (3.)

Le Beau, Luise AdolphaVier Stücke für Violoncell mit Clavierbegleitung. Op. 24.**1. Romanze. 2. Gavotte. 3. Wiegenlied. 4. Mazurka.*

Leipzig und Winterthur 1882
h. 1847. d. (18.)

Lecocq, Alexandre Charles [1832-1918]Allegretto pour violoncelle ou violon et piano.*

Paris 1885
h. 3106. a. (3.)

Lee, Lionel

Summer Serenade. [Vc and Pf] see Lee, S. Les perles du Jour ... No. 10.

1883

h. 1875. c. (1.)

***Lee, Louis [1819-1896]**

Trois pièces gracieuses, pour le violoncelle, avec accompagnement de piano. Op. 12.

Leipzig 1857

h. 1851. c. (1.)

***Lee, Maurice [1821-1895]**

Cantilena pour violon ou violoncelle ou flûte avec accompagnement de piano.

Augener & Co.: London 1894

g. 505. m. (10.)

Gavotte de Louis Quinze. [Violoncello and Pianoforte.]

see Lee, S. Les Perles du Jour ... No. 2.

1883

h. 1875. c. (1.)

Gavotte du Duc de Richelieu. [Violoncello and Pianoforte.]

see Lee, S. Les perles du Jour ... No. 11.

1883

h. 1875. c. (1.)

Sylvana. Menuet. [Violoncello and Pianoforte.]

see Lee, S. Les perles du Jour ... No. 7.

1883

h. 1875. c. (1.)

***Lee, Sebastian [1805-1887]**

Album pour Violoncelle et Piano, par Sebastian Lee. Vol. I-III.

Augener & Co.: London 1890 +

g. 514. i. (1.)

Six Airs Nationaux pour le violoncelle avec accompagnement de piano.

Op. 123. 2 Suites.

Augener & Co.: London 1884

g. 514. f. (16.)

Fantaisie sur La Juive, pour violoncelle avec accompagnement de piano. Op. 128.

Paris 1885

h. 1875. b. (5.)

Fantaisie sur des motifs d'Oberon, Euryanthe et de Preciosa de C. M. de Weber pour le violoncelle avec accompagnement de piano. Œuvre 51.

Leipzig 1860?
h. 1875. b. (3.)

Gavotte pour Violoncelle avec accompagnement de Piano.

Hambourg 1880
h. 1849. k. (14.)

Souvenir des anciens maîtres. Six morceaux pour violoncelle avec accompagnement de piano.

Hambourg 1885
h. 1875. b. (2.)

L'Union. Caprice pour violoncelle avec accompagnement de piano sur les mélodies Nella de Meyerbeer et Nizza de Rossini ... Op. 19.

Chez Chabal: Paris 1840?
h. 1871. a. (8.)

***Lefebvre, Charles Édouard [1843-1917]**

Trois Pièces pour Violoncelle et Piano.

Berlin & Posen 1880
h. 1849. k. (15.)

Le Froid De Méreaux, Jean Amédée

Hymne de la Nuit pour Violoncelle et Piano ou Orgue.

Paris 1877
h. 1849. h. (15.)

***Lehmann, Robert [1841-1912]**

Elegie in C moll. [Violoncello and Pianoforte.] Op. 29.

Berlin 1882
h. 1847. f. (30.)

Serenade für Violoncell oder Violine mit Pianoforte oder Harfe. Op. 28.

C. Simon: Berlin 1882
h. 1608. q. (40.)

Wiegenlied für Violine oder Violoncell mit Pianoforte. Op. 27.

C. Simon: Berlin 1882
h. 1608. q. (39.)

Leibner, Raymond

Agitato pour Piano et Violoncelle.

Paris 1877
h. 1847. a. (13.)

Le Jeune, Arthur*Second Liebeslied for violin or violoncello with pianoforte accompaniment.*

Beal & Co.: London 1892

h. 1608. x. (39.)

Lemoine, A. Henry the younger and Mohr, Desiré*Fantaisie sur des motifs de Mathilde de Sabran, de Rossini, pour Piano et Violoncelle.*

Paris 1870

h. 1849. (20.)

Le Thiere, Charles*Serenade. Op. 55. [Violoncello and Pianoforte.]*

Rivière & Hawkes: London 1887

g. 790. (15.)

Libotton, Gustav (1842-1891)Six Pieces for the Violoncello, with pianoforte accompaniment, composed and arranged by G. Libotton.*

Novello, Ewer & Co.: London & New York 1893

h. 1851. c. (24.)

Lidel, Blanche*Nocturne pour Violoncelle ou Violon avec accompagnement de Piano.*

London 1866

h. 1849. (21.)

Liebling, Max*Berceuse. [Violoncello & Pianoforte.]*

G. Schirmer: New York 1898

h. 204. e. (24.)

Lindley, Robert [1776-1855]Fantasia for the violoncello obligato to be performed on the first string only, with an accompaniment for the Piano Forte. Op. 18.*

London 1849

h. 1851. (1.)

Lindner, Roderich August [1820-1878]Caprice pour le violoncelle avec accompagnement de piano. Oeuvre 22.*

London 1852

h. 1851. (2.)

Fantasia on themes from [V. Bellini's opera] Norma, for violoncelle & piano forte. Op. 25.

London 1854

h. 1851. (3.)

Sechs Fantasiestücke für Pianoforte und Violoncell. Op. 38.
 1. Neues Leben, neues Leid 2. Traumlieb 3. Scheiden, Meiden
 4. In der Fremde 5. Canzonetta 6. Aus der Walpurgisnacht
 Joh. André: Offenbach a. M., 1872
 h. 1847. (41.)

*Morceaux de salon sur des thèmes favoris pour Violoncelle
 avec accompagnement de Piano. no. 8.*
Imperfect: wanting no. 1-7, 9.
 Offenbach s. M., 1877
 h. 3213. s. (2.)

Lindsay, Lady Caroline Blanche Elizabet
Boat Song, for Violin - or Violoncello - and Pianoforte.
 Chappell & Co.: London 1882
 h. 210. e. (28.)

***Liszt, Franz (Ferencz) [1811-1886]**
Élégie ... Violoncelle et piano.
 C F. Kahnt Nachfolger: Leipzig 1890
 h. 896. r. (4.)

La lugubre gondola. Für Violine (Violoncello) und Klavier. [1882]
 Editio Musica: Budapest 1974
 g. 547. s. (5.)

***Litloff, Henry Charles [1818-1891]**
Sérénade pour piano et violon ou violoncelle. Op. 91
 Brunswick 1857
 h. 1608. x. (44.)

Livius, Barham
Variations sur un air favori pour le Pianoforte ou Harpe et Cor ou Violoncelle.
 Paris 1835?
 h. 1480. k. (2.)

Loehr, Richard Harvey
Ballade in G. - Liebes Geständniss. - For Violoncello, with Pianoforte Accompaniment.
 S. Lucas, Weber & Co.: London 1883
 h. 210. e. (29.)

Duo Concertante für Pianoforte und Violoncell. Op. 13.
 Schlesinger: Berlin 1889
 h. 1851. c. (25.)

***Loewe, Johann Carl Gottfried [1796-1869]**

Schottische Bilder, componirt für Clarinette und Pianoforte, oder Violoncello und Piano... Op. 112.

Schlesinger: Berlin 1850

Hirsch M. 962. (7.)

***Longhurst, William Henry [1819-1904]**

Andante Pastorale, duet for Piano and Violin, Violoncello or Harmonium.

C. Boosey: London 1879

H. 2324.

Loret, Charles

Berceuse pour Violon ou Violoncelle, et Piano.

Paris 1868

h. 1609. c. (14.)

Dors mon enfant. Berceuse pour Piano et Violon ou Violoncelle.

Paris 1873

h. 1608. q. (44.)

Louis, Nicolas and Mohr, Desiré

Grand Duo sur des motifs de l'Éclair, de Halévy, pour Piano et Violoncelle concertants.

Paris 1870

h. 1849. (24.)

***Lübeck, Louis [1838-1904]**

Concert-Allegro für Violoncello mit Begleitung des Pianoforte.

Leipzig 1880

h. 1849. k. (18.)

***Lucantoni, Giovanni [1825-1902]**

Souvenir. Mélodie pour Violoncelle avec accompagnement de Piano.

Paris 1880

h. 1849. k. (19.)

Luedecke, Louis

Drei Lieder für Violoncell oder Violine mit Begleitung des Pianoforte.

Leipzig, Weimar 1872

h. 1849. a. (7.)

Nocturne pour Violoncelle (où Violon) avec accompagnement de Piano.

Leipzig 1874

h. 1849. c. (9.)

Romance pour le Violoncelle avec accompagnement de Piano.

Leipzig & Weimar 1871

h. 1849. (25.)

Souvenir d'un Bal, mazurka pour le Violoncelle avec accompagnement de Piano.

Leipzig & Weimar 1871

h. 1849. (26.)

Lütgen, Henri J.

Deux nocturnes pour le violoncello. [With accompaniment for piano.]

London 1853

h. 1851. (4.)

***Maccunn, Hamish [1868-1919]**

Three Romantic Pieces for violoncello & piano. Op. 27.

1. *L'Espérance.* 2. *Sérénade.* 3. *Rêve d'Amour.*

Mathias & Strickland: London 1894

h. 1851. c. (26.)

***Macfarren, Sir George Alexander [1813-1887]**

Three Rondos for the Violoncello & Piano forte.

London 1850?

h. 1847. d. (21.)

***Mackenzie, Sir Alexander Campbell [1847-1935]**

Larghetto and allegretto for the Violoncello with Pianoforte accompaniment. Op. 10.

Augener Ltd.: London 1878

h. 3213. q. (24.)

Magen, Charles

Fleur de Solitude. Chant sans paroles pour le Violoncelle ou Violon, avec accompagnement de Piano.

Leipzig et Berlin 1863

h. 1849. a. (1.)

Mählig, Ricardo pseud. [Gillham, Richard]

Andante cantabile pour violoncelle avec accompagnement de piano.

Breitkopf & Härtel: Leipzig 1892

g. 514. k. (9.)

Malo, Auguste

Andante Religieux pour Violoncelle ou Violon avec accompagnement de Piano.

Paris 1883

h. 1847. d. (22.)

Mander, Henry

Six Duos de Salon for piano and violin or violoncello.

1. Romance. 2. Barcarolle. 3. Nocturne. 4. Serenade. 5. Gavotte.

Ewald & Co.: London 1880

h. 1851. c. (27.)

***Manns, Ferdinand [1844-?]**

Concertstück für Violoncello mit Begleitung des Pianoforte.

Bremen 1876

h. 1849. c. (10.)

***Mansfield, Orlando Augustine [1863-1936]**

Bagatelle in E. Duet for violoncello & pianoforte.

St. Cecilia Music Publishing Co.: London 1893

h. 1851. c. (28.)

Romance in B flat for the Violin or Violoncello with Pianoforte Accompaniment.

Op. 28.

Rossini & Co.: London 1897

h. 1612. c. (50.)

Marescalchi, Francesco

Romanza per violoncello con accompagnamento di pianoforte.

Milano 1884

h. 1847. d. (24.)

Marlois, Édouard

Romance en Fa pour Violon (ou Violoncelle) avec accompagnement de Piano.

Londres 1878

h. 1608. f. (13.)

***Marschner, Heinrich August [1795-1861]**

3 Impromptus pour violon et piano (with an alternative part for violoncello) ...

Op. 159.

Chez Jean André: Offenbach s/M., 1853

h. 1612. tt. (5.)

see Kummer, F. A. Capriccio on a theme of Marschner's for the violoncello & piano.

1851

h. 1850. (12.)

***Marsick, Martin Pierre Joseph [1848-1924]**

Trois Pièces pour Violon ou Violoncelle avec accompagnement de Piano.

1. Romance. 2. Berceuse. 3. Capriccioso.

Paris 1882

h. 1608. l. (15.)

Marx, Alfred

Souvenir de l'Africaine, opéra de Meyerbeer, fantaisie pour Violoncelle avec accompagnement de Piano.

Paris 1866
h. 1849. a. (2.)

Marx-Markus, Charles

Fantaisie sur un thème de l'opéra Haydée d' Auber pour le Violoncelle avec accompagnement de Piano.

Mayence 1877
h. 1849. h. (13.)

Gavotte pour violoncelle avec accompagnement de piano. Op. 30.

D. Rahter: Hambourg 1887
h. 1847. (43.)

Mazurka (concertante). Pièce caractéristique pour le Violoncelle avec accompagnement de Pianoforte.

Leipzig 1873
h. 1849. c. (12.)

Morceaux de Salon pour le Violoncelle avec accompagnement de Pianoforte. 2 Hft.

Leipzig 1873
h. 1849. c. (11.)

***Massenet, Jules Émile Frédéric [1842-1912]**

Deux Pièces pour Violoncelle et Piano.

Paris 1877
h. 1847. a. (14.)

***Matthison-Hansen, Johan Gottfried [1832-1909]**

Novellette für Pianoforte und Violoncell.

Leipzig 1879
h. 1847. a. (15.)

Mattioli, Lino

Compositions for violoncello with piano accompaniment.

1. Elegie. Op. 17. 2. Bagpipe Serenade. Op. 18.

C. Fischer: New York 1915
h. 1851. i. (8.)

Consolation. Impromptu pour violoncelle avec accompagnement de piano. Op. 19.

Leipzig 1886
h. 1847. f. (32.)

Habenera. Morceau de salon pour violoncelle avec accompagnement de piano. Op. 18.

Leipzig 1886
h. 1847. f. (31.)

Deux Morceaux de salon pour violoncelle avec accompagnement de piano. Op. 23.

1. Danse montagnarde. 2. Étude de Concert.

Leipzig 1886
h.204. c. (37.)

Matys, Carl

Erinnerungen. Vier Stücke für Violoncell mit Begleitung des Pianoforte. 2 Hft.

Hannover 1880
h. 1849. k. (22.)

Fantasiestück über böhmische Lieder für Violoncello mit Begleitung des Pianoforte.

Hannover 1880
h. 1849. k. (20.)

Romanze für das Violoncello mit Begleitung des Pianoforte.

Hannover 1880
h. 1849. k. (21.)

Maurer, Alexandre

3 Nocturnes pour le violoncelle avec accompagnement de piano. Op. 1.

Leipzig 1859
h. 1851. c. (2.)

***Méhul, Étienne Nicolas [1763-1817]**

see Offenbach, Jacques. Caprice sur la romance de Joseph ... pour le violoncelle, avec accompagnement de piano ... Op. 27.

c. 1850
h. 1237. f. (1.)

Meinhard, Adolphe

Introduction et variations pour le violoncelle ... avec accompagnement de piano forte arrangé par I. Mollwo.

Wessel & Stodart: London [WM 1823.]
h. 2784. yy. (9.)

Intoduction et variations pour le violoncelle et piano.

London 1835?
h. 1847. d. (23.)

Konzertstück in B minor. in Fuchs C. Violoncello Works ... No. 3.

1911
g. 510. e. (4.)

Les Murmures. 4 nocturnos, pour violoncelle et piano. Op. 6.

1r nocturno. Les Murmures de la Newa.

2d nocturno. Les Murmures de la Seine.

3e nocturno. Les Murmures de l'Elbe.

4e nocturno. Les Murmures du Neckar.

Imperfect: wanting no. 1-3 and the violoncello part to no. 4.

London c. 1840

h. 1871. a. (4.)

***Mendelssohn Bartholdy, Jakob Ludwig Felix [1809-1847]**

Lied ohne Worte für Violoncello und Pianoforte. Op. 109.

Leipzig 1868

h. 1849. a. (4.)

Tema con variazioni. For the piano forte and violoncello.

J. B. Cramer, Addison and Beale: London 1830

h. 570. (12.)

Variations pour le pianoforte et violoncelle concertants ... Oeuvre 17.

Chez Pietro Mechetti: Vienne 1831

h. 1445. l. (9.)

Variations pour piano & violoncelle concertans [sic] ... Op. 17.

J. J. Ewer & Co.: London 1857

h. 1445. h. (1.)

see Goltermann, G. E. Fantasia über Melodien von Mendelssohn-Bartholdy für Violoncello mit ... Pianoforte. Op. 98

1883

h. 1899. a. (2.)

Mercadier, Auguste

Sonatine pour Piano et Violoncelle ou Violon.

Paris 1881

h. 1849. k. (23.)

***Merk, Joseph [1795-1852]**

Adagio et Polonaise pour le violoncello avec accompagnement ... de pianoforte ... œuvre 12.

Vienne 1830?

h. 1847. d. (26.)

Aux amateurs! Three solos, for the violoncello, with an accompaniment for the piano

1. *Salzburg, Thème original, in C, varied. Op.13.*

2. *La Ricordanza, Rode's air, in G ...*

3. *La Chérie, thème original ... varied. Op. 14.*

Imperfect: wanting no. 1 and the violoncello part to no. 2.

Wessel & Co.: London c. 1840, 51

h. 1871. a. (7.) & h. 205. (4.)

*Fantaisie et variations sur un thème favori pour violoncelle
avec accompagnement de piano ... œuvre 36.*

Vienne 1845?

h. 1847. d. (27.)

*Variations sur un Air Tyrolien pour violoncelle et piano, op. 18,
révues par O. Brückner.*

Augener & Co.: London 1896

g. 799. (5.)

*see Reissiger, C. G. Wessel & Co.'s Series of C. G. Reissiger's grand concertante Duets
for Piano-forte & Violoncello in conjunction with Dotzauer, Kummer & Merk.*

1837?

h. 1560. a.

***Merkel, Gustav Adolph [1827-1885]**

3 Characterstücke ... für Violoncell und Pianoforte.

Leipzig 1873

h. 1849. c. (13.)

***Meyerbeer, Giacomo [1791-1864]**

see Marx, Alfred. Souvenir de l'Africaine ... pour Violoncelle ...

1886

h. 1849. a. (2.)

see Seligmann, H. P. Reminiscences de l'Africaine ... pour le Violoncelle ...

1866

h. 1849. b. (8.)

*Il Crociato in Egitto. [L'Aspetto adorabile.] see Payer, H. Nocturne pour Piano
& Violoncelle ... sur la Cavatine ... de l'Opéra Il Crociato [sic] in Egitto ...*

1825?

h. 141. b. (5.)

see Servais, A. F. Fantaisie sur ... Les Huguenots pour Violoncelle ...

1876

h. 1849. d. (12.)

Robert le Diable. see Kummer, F. A. Grande Fantaisie pour le violoncelle avec accompagnement ... de pianoforte, sur un thème ... de Robert le Diable.

1840?

g. 514. f. (14.)

***Meyer-Olbersleben, Max [1850-1927]**

Lose Blätter. Drei Stücke für Clavier & Violoncello

1879

h. 1847. a. (16.)

Millet, Albert

Menuet pour violoncelle et piano.

Richault et Cie.: Paris 1887

h. 1847. (45.)

Moehring, Ferdinand

Drei Romanzen für Pianoforte & Violoncell. Op. 54.

Joh. André: Offenbach a. M., 1864

h. 1849. a. (6.)

***Moffat, Alfred Edward [1863-1950]**

Sechs leichte Stücke für Violine oder Violoncell ...

mit Begleitung des Pianoforte. Op. 32.

Breitkopf & Härtel: Leipzig 1894

h. 1684. e. (2.)

Mohr, Désiré

Odette. Fantaisie sur Charles VI [by Halévy] pour violoncelle avec accompagnement de piano. Op. 25.

Lemoine & Fils: Paris, Bruxelles 1887

h. 1847. (44.)

see Lemoine, A. H. and Mohr, D. Fantaisie sur ... Mathilde de Sabran ...

1870

h. 1849. (20.)

see Louis, Nicolas and Mohr, D. Grand Duo sur ... l'Eclair

1870

h. 1849. (24.)

Molique, Caroline

Melody, on an exercise by F. Sor for violoncello or violin or flute with pianoforte.

Novello, Ewer & Co.: London c. 1880

h. 1568. q. (3.)

Moran, F. H.*Lullaby for Violin or Violoncello and Pianoforte.*

Weekes & Co.: London 1899

h. 1612. d. (8.)

Morley, Felix Wilson*An Album Leaf and Bourée for Violoncello with accompaniment for pianoforte.*

Weekes & Co.: London 1884

h. 1851. c. (3.)

Moscheles, Ignaz (1794-1870)Introduction et rondeau écossais concertant pour piano forte et violon ou cor ou violoncelle ... Oeuvre 63*

J. B. Cramer, Addison & Beale: London 1825

h. 483. t. (10.)

Moszkowski, Moritz [1854-1925]Trois pièces pour le violoncelle avec accompagnement du piano. Op. 29.**1. Tarantelle. 2. Berceuse. 3. Air*

Augener & Co.: London c. 1890

g. 568. d. (2.)

Drei Stücke für Violoncello mit Begleitung des Pianoforte. Op. 29.

Breslau 1882

h. 1847. e. (2.)

Mozart, Wolfgang Amadeus [1756-1791]see Franchomme, A. Œuvres posthumes ... No. 4. Fantaisie sur Don Giovanni ... pour violoncelle ...*

1885

h. 1895. (2.)

see Grégoir, J. and Servais, A. F. Don Juan... Duo brillant pour Piano et Violoncelle.

1865

h. 1902. (2.)

see Paque, G. Reminiscences de l'opéra Don Juan de W. A. Mozart pour le Violoncelle

1878

h. 1489. i. (8.)

see Offenbach, Jacques. École du violoncelle. Deuxième partie. No. 4. Fantaisie facile sur Le Nozze de Figaro ... pour violoncelle, avec accompagnement de piano ... Op. 72.

c. 1850

h. 1237. f. (2.)

see Franchomme, A. Fantaisie sur La Flûte Enchantée ... pour le Violoncelle ...
1870
h. 1849. (9.)

*see Kummer, F. A. Pièce sérieuse sur des mélodies de Mozart
pour Violoncelle et Piano.*
1845?
h. 1910. b. (5.)

Mueller-Berghaus, Karl

3 Morceaux pour Violoncelle (ou Violon) avec accompagnement de Piano.
Mayence 1879
h. 1849. h. (18.)

Müller, C.

Zwei Lieder ohne Worte für Violoncell mit Begleitung des Pianoforte.
Hamburg 1875
h. 1849. c. (14.)

***Munck, Ernest de (1840-1915)**

Carlotta. Romance sans paroles pour violoncelle et piano. Op. 3.
Durand & Schœnewerk: Paris 1887
h. 1847. (46.)

Gavotte pour violoncelle et piano. Op. 4.
Durand & Schœnewerk: Paris 1887
h. 1847. (47.)

Matinée de Printemps pour Violoncelle et Piano.
Chappel & Co.: London 1899
h. 204. e. (28.)

***Müntzberger, Joseph [1769-1844]**

Air varié pour Piano et Violoncelle ... 3e Liv.
Sieber: Paris 1810?
R. M. 17. e. 8. (30.)

*Fantasia on Martini's air Guardami un poco ... for the Violoncello,
with accompaniment for ... Pianoforte.*
London 1825?
g. 514. d. (2.)

Trois Nocturnes en Duo pour Pianoforte et Violoncelle ou Flûte ... No. 3.
Chez Breitkopf & Härtel: Leipsic 1825?
g. 420. l. (4.)

O Pescator dell' Onda, barcarola Veneziana, with variations for the Violoncello and accompaniment for ... Pianoforte.

London 1825?
g. 514. d. (6.)

Polonaise for the Violoncello with accompaniment for ... Pianoforte.

London 1825?
g. 514. d. (3.)

Rondo Polonaise for the Violoncello with accompaniment for ... Pianoforte.

London 1825?
g. 514. d. (4.)

Mutel, Alfred

Dolce sogno. Romance pour violoncelle avec accompagnement de piano.

Paris 1883
h. 204. c. (38.)

***Nápravník, Eduard Francevic [1839-1916]**

Suite pour Violoncelle et Piano.

Leipzig 1879
h. 1847. b. (1.)

Nathan, Ernest

Aida, opéra de G. Verdi, fantaisie pour Violoncelle avec accompagnement de Piano.

Paris 1877
h. 1849. i. (3.)

Elegie pour Violoncelle avec accompagnement de Piano.

Paris 1870
h. 1849. a. (9.)

Fantaisie gracieuse sur La Damnation de Faust de H. Berlioz pour Violoncelle avec accompagnement de Piano.

Paris 1878
h. 1849. i. (4.)

Faust, opéra ... de C. Gounod, fantaisie pour Violoncelle avec accompagnement de Piano.

Paris 1869
h. 1849. a. (8.)

*Nouvelle collection pour Violoncelle et Piano. No. 16-18.
Imperfect: wanting no. 1-15.*

Paris 1875
h. 1874. a. (5.)

Polonaise pour violoncelle avec accompagnement de piano. Op. 100.

Paris 1882

h. 1874. a. (2.)

Les Soirées concertantes, fantaisies pour violoncelle & piano.

1. *Cinq-Mars* ... 2. *id ... id. Cantilène*. 3. *Don Pasquale*.

4. *La Favorite*. 5. *Le Pré aux clercs*. 6. *Lucie de Lammermoor*.

Imperfect: wanting no. 2-6.

Léon Grus: Paris 1878

h. 1874. a. (1.)

Les Soirées concertantes. Fantaisies pour violoncelle & piano.

No. 7. *Une Nuit de Cléopâtre. (Opéra de Victor Massé.)*

Léon Grus: Paris c. 1885

h. 4090. k. (5.)

*Souvenir de Tolède. Morceau de genre pour violoncelle
avec accompagnement de piano.*

Paris 1882

h. 1874. a. (3.)

***Neate, Charles [1784-1877]**

Fantasia for the Pianoforte and Violoncello obligato. Op. 9.

London 1825?

g. 514. d. (9.)

***Neruda, Franz [1843-1915]**

*Berceuse Slave, d'après un Chant Polonais, pour violon ou violoncelle,
avec accompagnement de piano. Op. 11.*

Chappell & Co.: London 1883

h. 1608. s. (30.)

Gavotte für Violoncell mit Begleitung des Pianoforte. Op. 54.

Hamburg 1885

h. 204. d. (3.)

Humoreske für Violoncell mit Begleitung des Pianoforte. Op. 52.

Hamburg 1885

h. 204. d. (1.)

Mazurck für Violoncell mit Pianobegleitung. Op. 50.

D. Rahter: Hamburg 1887

h. 1847. (49.)

Mazurka für Violoncell mit Begleitung des Pianoforte. Op. 53.

Hamburg 1885

h. 204. d. (2.)

Notturmo pour violon ou violoncelle, avec accompagnement de piano. Op. 45.

Chappell & Co.: London 1887

h. 1608. s. (34.)

Rêverie d'après un thème russe pour violoncelle avec accompagnement de piano. Op. 51.

Hambourg, St. Petersbourg 1886

h. 1847. f. (33.)

Rhapsodie Hongroise pour le violon ou violoncelle, avec accompagnement de piano. Op. 44.

Chappell & Co.: London 1887

h. 1608. s. (33.)

Romanze für Violoncell mit Begleitung des Pianoforte. Op. 47.

D. Rahter: Hamburg 1887

h. 1847. (48.)

Drei Stücke für Violoncell mit Begleitung des Pianoforte. Op. 39.

Leipzig 1881

h. 1849. k. (24.)

Drei Stücke für Violoncell und Pianoforte. Op. 41.

Leipzig 1880

h. 1849. k. (25.)

Neuland, Wilhelm

Introduction et Air varié pour le Violoncelle avec accompagnement de Piano.

Imperfect: wanting the Pianoforte part

R. Cocks & Co.: London 1830?

g. 270. s. (5.)

***Niedermeyer, Louis Abraham [1802-1861]**

[Marie Stuart.] see Paque, G. Fantaisie sur Maria Stuart ... pour violoncelle avec accompagnement de piano.

1883

h. 1858. a. (4.)

***Norblin, Émile (1821-1880)**

Carnaval Napolitain. Pièce caractéristique pour Violoncelle avec accomp. de Piano.

Paris 1881

h. 1849. k. (26.)

Sequidille, boutarde pour Violoncelle et Piano sur des chansons Napolitaines.

Paris 1870

h. 1849. a. (10.)

***Noskowski, Sigismund (Zygmunt von) [1846-1909]**

Melodie und Burlesca. Zwei Stücke für Pianoforte und Violoncell.

Leipzig und Winterthur 1879

h. 1847. b. (2.)

***Oberthür, Karl (Carl) [1819-1895]**

Cadeaux de noces, six nocturnes, pour violoncelle et piano. Op. 62-67.

London 1852

h. 1920. (1.)

Impromptu pour le violoncelle et piano ... Op. 73.

London 1855

h. 1920. (3.)

Mon séjour à Darmstadt, nocturne pour violoncelle et piano. Op. 90.

London 1856

h. 1920. (4.)

Souvenir de Schwalbach, Notturmo pour Violoncello et Piano. Op. 42.

London 1851

h. 186. (3.)

Oelklaus, Paul

Planite Op. 8. et Berceuse Op. 9 - pour violoncelle avec accompagnement de piano.

Offenbach a. Main 1887

h. 1847. f. (34.)

***Offenbach, Jacques [1819-1880]**

Caprice sur la romance de Joseph de Méhul, pour le violoncelle, avec accompagnement de piano ... Op. 27.

A. Cotelle: Paris c. 1850

h. 1237. f. (1.)

Chants du crépuscule composés pour le violoncelle, avec accompagnement de piano ... Op. 29.

Chabal: Paris 1861?

h. 1237. g. (1.)

Deux âmes au ciel. Élégie pour le violoncelle avec accompagnement de piano ... Op. 25.

Correspondance musical: La Haye c. 1850

h. 1237. c. (1.)

École du violoncelle. Deuxième partie. No. 2. Fantaisie facile sur Jean de Paris de Boieldieu, pour violoncelle avec accompagnement de piano ad lib ... Op. 70.

Chez les fils de B. Schott: Mayence 1853

h. 1850. b. (2.)

École du violoncelle. Deuxième partie. No. 4. Fantaisie facile sur Le Nozze di Figaro de Mozart, pour violoncelle, avec accompagnement de piano ... Op. 72.

A. Cotelle: Paris c. 1850

h. 1237. f. (2.)

École du violoncelle. Deuxième partie. No. 6. Fantaisie facile sur différent motifs, pour violoncelle, avec accompagnement de piano. Op. 74.

A. Cotelle: Paris c. 1855

h. 1237. e. (1.)

Musette. Air de ballet du 17e siècle pour violoncelle avec accompagnement de piano ... Op. 24.

A. M. Schlesinger: Berlin 1846

h. 1237. e. (2.)

Prière et bolero pour le violoncelle avec accompagnement de piano ... Op. 22.

A. Cotelle: Paris 1840?

Hirsch M. 1130.

***Osborne, George Alexander [1806-1893] and Batta, F.**

Les Grâces, Trois Duos nocturnes concertans sur des Mélodies de Donizetti pour Piano Forte et violoncello ...

1. Torquato Tasso. 2. Elisire d'Amore. 3. Roberto Devreux.

Wessel & Co.: London 1849

h. 446. (3.)

***Ould, Charles**

Solo for Violoncello on English airs. [Pianoforte.]

London 1878

h. 3213. q. (25.)

Ould, Edwin

Love Songs. Solos for the violoncello with pianoforte accompaniment.

F. Pittman: London 1889

h. 1851. c. (5.)

Pleasant Moments. Two Solos for violoncello with pianoforte accompaniment.

F. Pitman: London 1890

h. 1851. c. (4.)

Pangaert D'Opdorp, Léon*Adagio pour Violoncelle avec accompagnement de Piano.*

Bruxelles 1878

h. 1849. i. (6.)

Papini, Guido [1847-1912]Pensée fugitive. Romance pour violoncelle avec accompagnement de piano.**Op. 55. No. 1.*

F. W. Chanot: London 1887

h. 1681. b. (5.)

Le Premier Jour de Bonheur, romance sans paroles pour Violon ou Violoncelle avec Piano. Op. 18.

Joh. André: Offenbach a. M., 1873

h. 1609. h. (14.)

Souvenir de Grado. Barcarola pour violoncelle avec accompagnement de piano.

F. W. Chanot: London 1887

h. 1681. b. (11.)

Paque, Guillaume [1825-1876]Capriccio sur des motifs de Norma de Bellini pour violoncelle avec accompagnement de piano.*

Mayence 1883

h. 1858. a. (2.)

Fantaisie de l'opéra Guillaume Tell de G. Rossini pour le Violoncelle avec accompagnement de Piano.

Mayence 1878

h. 1849. i. (7.)

Fantaisie sur des motifs de l'opéra Martha de F. de Flotow, pour violoncelle, avec accompagnement de piano. Op. 13.

Londres 1859

h. 1858. (1.)

Fantaisie sur Maria Stuart de Niedermeyer, pour violoncelle avec accompagnement de piano.

Mayence 1883

h. 1858. a. (4.)

La Jota Aragonesa. Fantaisie brillante pour violoncelle avec accompagnement de piano.

Mayence 1883

h. 1858. a. (5.)

Reminiscences de l'opéra Don Juan de W. A. Mozart pour le Violoncelle avec accompagnement de Piano.

Mayence 1878
h. 1849. i. (8.)

Souvenir d'Irlande, fantaisie pour Violoncelle ... avec accompagnement ... de Piano.

Londres 1873
h. 1858. (9.)

Souvenir de l'opéra Anna Bolena de Donizetti, pour violoncelle avec accompagnement de piano. Op. 12.

Les Fils de B. Schott: Mayence 1883
h. 1858. a. (3.)

Payer, Hieronymus

Nocturne pour Piano & Violoncelle ou Violon, sur la Cavatine favorite de l'Opéra, Il Crociato [sic] in Egitto, de Meyerbeer ... Œuvre 114.

Chez Richault: Paris 1825?
h. 141. b. (5.)

***Pearson (Pierson), Henry Hugh (1815-1873)**

La Dame de vos pensées. Grand nocturne pour violoncelle et piano.

Frédéric Hofmeister: Leipzig 1870
h. 2785. gg. (2.)

***Pessard, Émile Louis Fortuné [1843-1917]**

Coquetterie. Pièce en La majeur pour le violoncelle avec accompagnement de piano.

A. Leduc: Paris 1886
h. 3170. (24.)

Petrowsky, Jean

Envoi ... Violoncello and Piano.

W. H. Broome: London 1898
h. 204. g. (10.)

Philips, Eugen

Cavatine for violoncello and pianoforte. Op. 25.

C. Woolhouse: London 1892
h. 1851. c. (29.)

Phillips, Emily

Two Sketches for Violoncello and Pianoforte.

Novello & Co.: London 1898
h. 204. f. (3.)

Piatti, Alfredo Carlo [1822-1901]Concertino für Violoncelle mit Pianofortebegleitung. Op. 18.*Offenbach a. M., 1863
h. 1849. a. (11.)*Fantasia romantica. Concertstück für das Violoncello ... mit Piano.*Berlin 1885
h. 204. d. (6.)*Nocturne pour Violoncelle avec accompagnement de Piano. Op. 20*Mayence 1863
h. 1849. a. (13.)*Siciliana pour Violoncelle avec accompagnement de Piano. Op. 19.*Mayence 1863
h. 1849. a. (12.)***Pierné, Henri Constant Gabriel [1863-1937]***Caprice pour violoncelle avec accompagnement de piano. Op. 16.*A. Leduc: Paris 1887
h. 1847. (53.)*Expansion. Romance sans paroles pour violoncelle avec accompagnement de piano. Op. 21.*A. Leduc: Paris 1887
h. 1847. (54.)*Sérénade, for Violoncello and Piano.*J. Williams: London 1892
h. 204. f. (4.)***Pinsuti, Ciro Ercole [1829-1888]***Serenata Spagnola per Violoncello o Violino con accompagnamento di Pianoforte.*London 1873
h. 2313. m. (29.)***Piot, Julien [1850-1923]***Berceuse pour violon ou violoncelle avec accompagnement de piano.*Paris 1884
h. 1609. v. (7.)***Pitt, Percy [1870-1932]***Three Romantic Pieces for violoncello with pianoforte accompaniment. Op. 18.*Augener & Co.: London 1896
g. 799. (7.)

Planchet, Dominique Charles [1857-1946]Pièces pour violoncelle avec accompagnement de piano. Op. 8.**1. Allegro appassionata. 2. Rêverie. 3. Capriccio.*

Richault et Cie.: Paris 1887

h. 1847. (55.)

Pleyel, Camille [1788-1855]see Baudiot, C. N. and Pleyel, C. Thème varié pour le Piano et Violoncelle ...*

1820?

R. M. 17. e. 8. (24.)

Pleyel, Camille and Baudiot, Charles Nicolas*Fantaisie et Variations sur le thème Gentil Housard ... pour Piano et Violoncelle concertans ...*

Ignace Pleyel Père et Fils aîné: Paris 1825?

R. M. 17. e. 8. (23.)

Nocturne pour Piano-Forte et Violoncelle obligé ... No. 7.

Ignace Pleyel Père et Fils aîné: Paris 1825?

R. M. 17. e. 8. (22.)

Pleyel, Camille and Raysant, L. de*Variations sur un Thème allemand, pour Piano-Forte avec un Violoncelle, ou un Violon obligé ...*

Ignace Pleyel et Fils aîné: Paris 1825?

R. M. 17. e. 8. (25.)

Polonaski, afterwards Landesen, Thérèse von*Une Idylle. Romance pour le violon ou violoncelle avec accompagnement du piano.*

S. Lucas, Weber & Co.: London 1889

h. 1608. t. (13.)

Poorten, Arved [1835-?]6 Morceaux caractéristiques pour Violoncelle avec accompagnement de Piano.*

Mayence 1866

h. 1926.

Popper, David [1843-1913]Barcarole für Violoncell mit Clavierbegleitung.*

Leipzig 1881

h. 1849. k. (34.)

Zwei Concert-Etuden für Violoncell mit Begleitung des Pianoforte. Op. 55.

Hamburg, St. Petersburg 1884-7

h. 1863. (11.)

Elfantanz für Violoncell mit Begleitung des ... Pianoforte.

Hamburg 1881
h. 1849. k. (35.)

*Fantaisie über Kleinrussische Lieder für Violoncell
mit Begleitung des ... Pianoforte. Op. 43.*

Leipzig 1882
h. 1863. (3.)

Feuillet d'Album pour violoncelle avec accompagnement de piano. Op. 52. No. 1.

Hamburg, St. Petersburg 1883
h. 1863. (8.)

Gavotte No. 2, D für Violoncell mit Clavierbegleitung.

Leipzig 1879
h. 1849. i. (11.)

*Quatrième Gavotte à l'ancienne mode pour violoncelle
avec accompagnement de piano. Op. 68.*

R. Cocks & Co.: Lond 1892
g. 514. k. (11.)

Im Walde. Suite für Orchester mit obligatem Solo-Violoncell. Op. 50.

Ausgabe für Pianoforte und Violoncell.

Hamburg, St. Petersburg 1883
h. 1863. (6.)

Largo à l'ancienne mode pour violoncelle avec accompagnement de piano. Op. 69.

R. Cocks & Co.: London 1892
g. 514. k. (12.)

Mazurka (No. 2, D moll) für Violoncell und Clavier.

Leipzig 1879
h. 1847. b. (4.)

Mazurka No. 4 (D dur) für Violoncell und Clavier.

Leipzig und Winterthur 1880
h. 1849. k. (33.)

Mazurka No. 6 für Violoncell und Piano. Op. 51.

Offenbach am Main 1884
h. 1863. (7.)

Mazurka fantastique pour violoncelle avec accompagnement de piano. Op. 52. No. 2.

Hambourg, St. Petersburg 1883
h. 1863. (9.)

- Menuetto in D für Violoncell mit Pianoforte-Begleitung. Op. 48.*
Offenbach a. M., 1883
h. 1863. (5.)
- 2 Morceaux caractéristiques pour violoncelle et piano.*
Augener & Co.: London 1886
g. 514. f. (17.)
- Nocturne für Violoncell mit Clavierbegleitung.*
Leipzig 1879
h. 1849. i. (10.)
- Nocturne, Mazurka für Violoncell mit Begleitung des Pianoforte.*
Hamburg 1880
h. 1849. k. (30.)
- 3ème Nocturne pour violoncelle avec accompagnement de piano. Op. 42.*
Berlin 1882
h. 1863. (2.)
- 3ème Nocturne pour violoncelle avec accompagnement de piano. Op. 42.*
F. W. Chanut: London 1887
h. 1681. h. (14.)
- 4tes Nocturne für Violoncell mit Begleitung des Pianoforte. Op. 47.*
D. Rahter: Hamburg; A. Büttner: St. Petersburg 1883
h. 1683. (4.)
- Polonaise de Concert pour Violoncelle avec accompagnement du Piano ... Op. 14.*
Bartholf Senff: Leipzig 1877
h. 1849. i. (9.)
- Concert-Polonaise No. 2. F dur für Violoncell und Clavier ... Op. 28*
Leipzig 1880
h. 1849. k. (28.)
- Romance. Violoncelle et piano.*
Augener & Co.: London 1887
g. 514. h. (7.)
- Sarabande und Gavotte für Violoncello und Pianoforte.*
Offenbach a. M., 1869
h. 1849. a. (14.)
- Sérénade Oriental pour Violoncelle et Piano.*
Leipzig 1878
h. 1847. b. (3.)

Spanische Tänze ... für Violoncell mit Begleitung des Pianoforte. Op. 54. 5 no.
Hamburg, St. Petersburg, 1883-7
h. 1863. (10.)

Drei Stücke für Violoncell und Pianoforte.
Leipzig 1875
h. 1849. c. (17.)

Tarantelle für Violoncell mit Begleitung des Pianoforte.
Hamburg 1880
h. 1849. k. (31.)

Zweite Tarantelle für Violoncell mit Begleitung des Pianoforte. Op. 57.
Hamburg, St. Petersburg 1885
h. 1863. (12.)

Trauermarsch für Violoncell mit Clavier.
Leipzig und Winterthur 1880
h. 1849. k. (32.)

Ungarische Rhapsodie für Violoncell und Klavier. Op. 68.
Friedrich Hofmeister: Leipzig 1935?
h. 1863. a. (3.)

***Popper, Wilhelm (1846-1905)**

Lebewohl. (L'Adieu.) Elegie für Violoncell mit Begleitung des Pianoforte.
St. Petersburg 1881
h. 1849. k. (37.)

Der Traum. (Le Rêve.) Romanze für Violoncell mit Begleitung des Pianoforte.
St. Petersburg 1881
h. 1849. k. (36.)

Potter, A. G.

Romance for Violin or Violoncello [and Pianoforte].
Beal & Co.: London 1896
h. 1612. d. (27.)

Poussard, Horace

Berceuse pour Piano et Violon ou Violoncelle.
Paris 1873
h. 1487. v. (32.)

Presting, Adolf

Romanze für das Violoncell mit Begleitung des Pianoforte.
Leipzig 1880
h. 1849. l. (2.)

Vier Stücke für Violoncell und Pianoforte.

Leipzig 1880
h. 1849. l. (1.)

***Rabaud, Hippolyte [1839-1900]**

Arioso pour Violoncelle avec accompagnement de Piano.

Paris 1875
h. 1849. c. (18.)

Rêverie. 1er Morceau de salon pour violoncelle avec accomp. de piano. Op. 13.

Paris 1886
h. 204. d. (8.)

2me Romance sans paroles pour Violoncelle avec accompagnement de Piano.

Paris 1879
h. 1849. i. (12.)

Sérénade. 2me morceau de salon pour violoncelle avec accomp. de piano. Op. 14.

Paris 1886
h. 204. d. (9.)

Radecki-Steinacker, Carl von

Kleine Liebesgeschichten. Fünf Stücke für Violoncell mit Pianoforte-Begleitung. Op. 2.

Offenbach a. Main 1855
h. 204. d. (10.)

***Radoux, Jean Théodore [1835-1911]**

Élégie pour violoncelle ou basson avec accompagnement de piano ou petit orchestre.

B. F. Wood Music Co.: Boston 1895
h. 1851. c. (31.)

Romance sans paroles pour violoncelle avec accompagnement de piano. Op. 73.

C. Woolhouse: London 1892
h. 1851. c. (30.)

***Raff, Joseph Joachim [1822-1882]**

Zwei Romanzen für Horn (oder Violoncello) und Pianoforte. Op. 182.

Leipzig 1873
h. 2314. (11.)

***Reber, Napoléon Henri [1807-1880]**

Six pièces pour piano et violon ou violoncelle divisées en trois suites ...

Le partie de violoncelle transcrite par S. Lee. Oeuvre 15.

Imperfect: Score without violoncello part.

Chez Pietro Mechetti: Vienne 1849
h. 1613. x. (1.)

*[Six pièces. Op. 15. No. 5.] Berceuse pour Violon (Violoncelle)
avec accompagnement de piano.*

F. W. Chanut: London 1887
h. 1681. a. (16.)

***Rebling, Gustav [1821-1902]**

Ballade, D moll. see Violoncello-Musik. Violoncello-Musik ... No. 29.

1879
h. 3213. s. (15.)

***Reinagle, Alexander Robert [1799-1877]**

Amusing Pieces for Violoncello with an accompaniment for the Pianoforte.

London 1860
h. 1850. a. (6.)

*Caraffa's ... air, Fra tante angoscie, arranged with variations for the
violoncello & piano.*

London 1825?
h. 1847. e. (7.)

*A Favorite Air with Variations, for the Violoncello, with an Accompaniment,
for the Piano Forte.*

London c. 1830
h. 1851. z. (4.)

***Reinhold, Hugo [1854-1935]**

Romanze für Violoncell mit Begleitung des Pianoforte.

Leipzig 1880
h. 1849. i. (14.)

***Reissiger, Karl Gottlieb [1798-1859]**

*Wessel & Co.'s Series of C. G. Reissiger's grand concertante Duets for Pianoforte
& Violoncello in conjunction with Dotzauer, Kummer & Merk ... no. 1.*

Wessel & Co.: London 1837?
h. 1560. a.

*Königstein. Introduction et variations sur un thème Saxon by C. G. Reissiger et
F. A. Kummer. Op. 151. (No. 9 of Wessel & Co.'s series of Grand Concertante Duets.)*

Wessel & Co.: London 1852
h. 90. (10.)

*La ricordanza: eighth grand duet, Op. 147. (No. 8 of Wessel & Co.'s series of C. G.
Reissiger's grand concertante duets for Pianoforte and Violoncello in conjunction
with ... Kummer.)*

Wessel & Co.: London 1846
h. 90. (9)

Reissiger, Karl Gottlieb and *Merk, Joseph [1795-1852]

La Marie: Variations brillantes, Favorite Thème, by Rovelli, Piano Forte & Violoncello ... by C. G. Reissiger and J. Merk. Op. 34.

(Wessel & Co.'s series of grand concertante duets for Pianoforte and Violoncello, no. 1.)

Wessel & Co.: London 1837?

h. 1560. a.

Renard, Félix

Berceuse pour ... Violoncello et Piano.

Stanley Lucas & Co.: London 1898

h. 204. f. (5.)

***Rensburg, Jacques [1846-?]**

Recitativ, Adagio und Allegro moderato ... Ausgabe für Violoncell und Pianoforte.

Leipzig 1875

h. 1849. c. (21.)

Reuchsel, J.

En traversant le village, villanelle pour Violoncelle et accompagnement de Piano.

Paris 1872

h. 1849. c. (22.)

Nocturne pour Violoncelle avec accompagnement de Piano.

Paris 1872

h. 1849. c. (23.)

***Ries, Ferdinand [1784-1838]**

Three Russian airs with variations for the Piano Forte, and violoncello, concertante (or violin) ... Op. 72.

Clementi & Co.: London 1818

h. 295. (7.)

Robillard, Victor

Elisire d'Amore [by Donizetti.] Fantasia for violoncello and Pianoforte.

London 1874

f. 406.

***Romberg, Bernhard Heinrich [1767-1841]**

Pièces célèbres pour violoncelle avec accompagnement de piano ... bezeichnet und eingerichtet von W. Fitzenhagen.

Henry Litolf's Verlag: Braunschweig 1885

g. 375

*Amusement des Amateurs, en forme de nocturne pour le Violoncelle
avec accompagnement de Piano Forte.*

Londres 1840
h. 204. (16.)

*La Cachucha. Danse favorite Espagnole avec Introduction, pour le Violoncelle
avec Accompagnement de Piano Forte.*

Chez T. Boosey & Co.: Londres 1840
h. 204. (17.)

Concertino. Pièce facile pour le violoncelle avec accompagnement de piano ... Op. 51.

Joh André: Offenbach a/M., 1880
h. 1851. n. (12.)

Concertino Suisse pour le Violoncelle avec accompagnement ... de Piano. Op. 78.

Joh. André: Offenbach s. M., 1871
h. 1849. a. (18.)

Divertimento for the Violoncello and Piano Forte, arranged by F. W. Crouch.

London 1826
h. 200. (17.)

*Introduction et Polonaise pour le Violoncelle avec accompagnement ...
de Piano. Op. 76.*

Joh. André: Offenbach s. M., 1871
h. 1849. a. (19.)

*Souvenir de St. Petersburg. Fantaisie pour le Violoncelle ... avec accompagnement
de ... Piano. Op. 77.*

Joh. André: Offenbach s. M., 1871
h. 1849. a. (20.)

Romberg, Bernhard Hildebrand

Nocturne pour le violoncelle, avec accompagnement de Pianoforte.

Londres 1856
h. 1850. a. (7.)

***Rosenhain, Jacob [1813-1894]**

Duo for Piano and Violoncello. Op. 38.

London 1847
h. 204. (18.)

Deux morceaux de Salon concertants pour Piano et Violon (ou Violoncelle.) Op. 47

London 1853
h. 1611. (11.)

Le Regret. Andante sentimental, pour le violoncelle, avec accompagnement de piano.

London 1850?

g. 514. f. (18.)

***Rossini, Gioacchino Antonio [1792-1868]**

see Franchomme, A. La Gazza Ladra ... Fantaisie pour Violoncello.

1866

h. 1849. (8.)

see Cossmann, B. Wilhelm Tell ... Fantaisie für Violoncell

1872

h. 1849. b. (6.)

*see Lemoine A. H. the Younger and Mohr, D. Fantaisie sur Mathilde de Sabran ...
pour Piano et Violoncelle.*

1870

h. 1849. (20.)

***Rousselot, Scipion**

Deux Pensées musicales pour violoncelle et piano.

1. Absence. 2. La Gondole.

London 1854

h. 1851. (6.)

Rubini, George Jervis

L'Adieu. Romance for Violin or Violoncello and Pianoforte.

C. Woolhouse: London 1888

h. 3675. (34.)

***Rubinstein, Anton Grigor'evich [1829-1894]**

3 Salon Pieces for Viola (Violoncello) and Pianoforte. Op. 11. Edited by F. Hermann

Augener & Co.: London 1902

g. 636. d. (3.)

3 Salon Pieces for Violoncello and Pianoforte. Op. 11. Edited by A. Nölck.

Augener & Co. London 1902

g. 636. d. (2.)

Trois Morceaux pour Piano et Violoncelle. Op. 11. No. 2.

Paris 1869

h. 1859. (2.)

Trois Morceaux pour Piano et Violoncelle. Op. 11. No. 2.

Paris 1870

h. 1849. l. (4.)

Rubio, Agustin

Quatre Morceaux pour le violoncell avec accompagnement de pianoforte.

1. Romanza. Op. 15. 2. Arlequin. Op. 21. 3. Gavota. Op. 22. 4. Papillon. Op. 23.

Stanley Lucas & Co.: London & Leipzig 1894

g. 514. k. (13.)

***Rüfer, Philippe Barthélemé [1844-1919]**

Drei Stücke für Violoncell mit Begleitung des Pianoforte.

Leipzig 1869

h. 1849. a. (21.)

Sachs, Julius

Albumblatt für Violoncell mit Pianoforte. Op. 57.

Joh. André: Offenbach a. M., 1882?

h. 1847. e. (8.)

***Saint-George, George [1841-1921]**

Chansonette et Barcarolle. Morceaux pour violon ou violoncelle et piano.

C. Woolhouse: London 1888

h. 3676. (6.)

Chant sans Paroles, pour violon ou violoncelle et piano.

Augener & Co.: London 1898

g. 223. c. (11.)

Romance Styrienne pour violoncelle ou violon avec accompagnement de piano.

C. Woolhouse: London 1888

h. 3676. (12.)

Tristesse, pour violon ou violoncelle et piano.

Augener & Co.: London 1898

g. 223. c. (13.)

***Sainton, Prosper [1813-1890]**

Berceuse pour Violon ou Violoncelle, avec accompagnement de Piano.

London 1880

h. 1608. g. (9.)

***Saint-Saëns, Charles Camille [1835-1921]**

Allegro appassionata pour Violoncelle avec accompagnement de Pianoforte. Op. 43.

London 1876

h. 1849. d. (2.)

Le Carnaval des Animaux. No. 12. Le Cygne ... Mélodie pour Violoncelle et Piano.

Durand & Schœnewerk: Paris 1887

h. 3181. c. (9.)

Le Cygne ... Mélodie pour Violoncelle et Piano.

Durand & Schœnewerk: Paris 1887

h. 3181. d. (17.)

Chant saphique pour violoncelle et piano ... Op. 91

A. Durand & fils: Paris 1892?

h. 3181. p. (7.)

Romance pour Cor (ou Violoncelle) avec accompagnement de Piano. Op. 48.

Paris 1875

h. 2314. (12.)

Romance pour Violoncelle avec accompagnement de Piano. Op. 51.

Paris 1877

h. 1849. i. (13.)

Suite pour violoncelle et piano ... Op. 16.

J. Hamelle: Paris c. 1890

h. 4090. u. (11.)

Salomon, Hector

Pastorale pour Violoncelle (ou Violon) avec accompagnement de Piano.

Paris 1869

h. 1849. b. (1.)

Romance sans paroles pour Violoncelle (ou Violon) avec accompagnement de Piano.

Paris 1869

h. 184. b. (2.)

***Sarasate, Pablo de [1844-1908]**

Les Adieux. Mélodie pour violon (ou violoncelle) avec accompagnement de piano ... Op. 9.

Janin frères: Lyon 1901

h. 1612. uu. (8.)

***Scharwenka, Ludwig Philipp [1847-1917]**

Arie für Violine oder Violoncell mit Begleitung des Pianoforte oder des Harmoniums. Op. 51.

Berlin 1883

h. 3201. a. (14.)

Cavatine für Violoncello mit Begleitung des Pianoforte.

Bremen 1876

h. 1849. d. (3.)

Scheel, Boris

À travers champs. Chant pour violoncelle et piano. Op. 130.

Leipzig 1883

h. 1847. e. (12.)

Au bord d'un ruisseau. Idylle pour violoncelle et piano. Op. 132

Leipzig 1883

h. 1847. e. (14.)

Barcarolle pour violoncelle et piano. Op. 129.

Leipzig 1883

h. 1847. e. (11.)

Nocturne pour Violoncelle et piano. Op. 134.

Leipzig 1883

h. 1847. e. (15.)

Pastorale pour violoncelle et piano. Op. 127.

Leipzig 1883

h. 1847. e. (10.)

Schlemueller, Hugo

Drei Salon-Stücke für Violoncello mit Begleitung des Pianoforte. Op. 2.

1. Romanze. 2. Wiegenlied. 3. Mazurka.

Imperfect: wanting no. 1,3.

Paul Zschocher: Leipzig 1893

h. 4090. s. (10.)

***Schlösser, Karl Wilhelm Adolph [1830-1913]**

Terpsichore, duo de salon pour violoncelle & piano. Op. 20.

London 1856

h. 1851. (7.)

Schmidt, Oscar

Cavatine pour violon ou violoncelle avec accompagnement de piano. Op. 41.

Bruxelles 1885

h. 2980. (27.)

Les Soirées Intimes. Trois morceaux pour violon or violoncelle et piano. Op. 42.

1. Simple mélodie. 2. Berceuse. 3. Gavotte.

Lemoine & Fils: Paris, Bruxelles 1886

h. 2980. (28.)

Schneider, F. Louis*Nocturne pour violon ou violoncelle avec accompagnement de piano. Op 28.*

Reynolds & Co.: London 1893

h. 1608. z. (13.)

Schröder, Carl (Karl) [1848-1935]La Clochette de la Vallée. Idylle pour Violoncelle avec accompagnement de Piano.*

Leipzig 1880

h. 1849. i. (20.)

Concert-Stück für Violoncell mit Begleitung des Pianoforte.

Leipzig 1879

h. 1849. i. (18.)

Zweites Concertstück für Violoncell mit Begleitung des Pianoforte.

Leipzig 1880

h. 1849. i. (19.)

Drittes Concertstück für Violoncell mit Begleitung des Pianoforte.

Leipzig 1880

h. 1849. l. (6.)

Concertstück für das Violoncell mit Begleitung des Pianoforte. Op. 68.

Augener & Co.: London 1894

g. 514. k. (14.)

Concertstück für das Violoncelle mit Begleitung des Pianoforte. Op. 68.

Augener & Co.: London 1896

g. 799. (8.)

Leichtes Concert für Violoncell (ohne Daumenaufsatz) und Pianoforte.

Leipzig 1880

h. 1849. l. (5.)

Nocturne für Violoncell mit Begleitung des Pianoforte.

Leipzig 1881

h. 1849. l. (8.)

Drei Stücke für Violoncell und Clavier.

Leipzig 1882

h. 1849. l. (10.)

Schubert, Franz Peter [1797-1828]3 Gedichte. Op. 111. No. 3. Die vier Weltalter.**see Franchomme, A. Fantaisie sur une mélodie de Schubert pour le Violoncelle ...*

1870

h. 1849. (10.)

Schuberth, Edward*Amourette [Violoncello and Pianoforte.]*

J. Williams: London 1896

h. 204. f. (6.)

Schumacher, Paul*Sechs Stücke zum Concertvortrag für Violoncell mit Begleitung des Pianoforte. Op. 30.*

Leipzig 1886

h. 1847. f. (35.)

Schumann, Robert Alexander [1810-1856]Adagio und Allegro für Pianoforte und Horn (ad libitum Violoncell oder Violine)*... *Op. 70.*

Bei Fr. Kistner: Leipzig 1849

h. 88. r. (11.)

*Adagio et allegro pour piano et cor chromatique à cylindre (ou pistons).**Violoncelle ou violon à défaut de cor ... Œuv. 70.*

Chez Richault: Paris c. 1850

g. 715. mm. (2.)

*Fantasiestücke für Pianoforte und Clarinette**(ad Libit. Violine od. Violoncelle). Op. 73.*

Cassel 1849

h. 2189. a. (8.)

Fünf Stücke im Volkston für Violoncell (ad libitum Violine) und Pianoforte ... Op. 102.

Berlag von C. Luckhardt: Cassel 1851

h. 758. a. (5.)

5 Pièces dans le style populaire pour violoncelle ou violon avec accompagnement de piano. Op. 102.

Paris 1865?

h. 1847. e. (16.)

5 Stücke im Volkston für Pianoforte und Violoncell (Violine - Viola). Op. 102.

Augener & Co.: London 1890

g. 715. c. (2.)

Fünf Stücke im Volkston ... Op. 102. Edited ... by H. Schradieck.
G. Schirmer: New York 1898
g. 223. e. (17.)

Schwab, François

Cantabile de concerto pour Violoncelle avec accompagnement de Piano.
Paris 1867
h. 1849. b. (4.)

Concertino pour Violoncelle avec accompagnement de Piano.
Paris 1870
h. 1849. b. (5.)

***Schwencke, Karl (Carl) (1797-1870)**

*Deuxième Fantaisie concertante pour Piano et Violoncelle ou Violon
sur des airs Russes. Op. 34.*
Paris 1840?
h. 204. b. (8.)

***Schytte, Ludvig Theodor [1848-1909]**

Drei Albumblätter für Violoncello mit Begleitung des Pianoforte. Op. 47.
1. Romance. 2. Wiegenlied. 3. Mazurka.
Breslau 1885
h. 204. d. (17.)

Seidel, Arthur

Ballade für Violoncell mit Begleitung des Pianoforte.
Leipzig 1875
h. 1849. d. (6.)

***Seiss, Isidor Wilhelm [1840-1905]**

Adagio für Violoncell mit Begleitung des ... Pianoforte.
Berlin 1874
h. 1849. d. (7.)

Seligmann, Henri

Trois nocturnes pour piano & violoncelle. Op. 1.
London 1854
h. 1851. (8.)

*Air du Sommeil de La Muette de Portici [by D. F. E. Auber.] Étude d'expression
pour Violoncelle avec accompagnement de Piano.*
Paris 1880
h. 1849. l. (12.)

Les Aveux, allegro appassionato pour Violoncelle avec accompagnement de Piano.

Paris 1881
h. 1849. l. (14.)

Ballade de Minuit. Rêverie ... Duo pour Piano et Violoncelle.

Paris 1863
h. 1849. b. (7.)

Capriccio sur l'air chanté par Duprez dans la Vendetta pour piano et violoncelle concertans. Op. 14.

London 1855?
h. 1847. e. (17.)

Chants d'Église avec le Venite adoremus pour Violoncelle avec accompagnement de Piano.

Paris 1876
h. 1849. d. (9.)

Chants d'Église avec le Venite adoremus pour Violoncelle ou Violon avec accompagnement de Piano ou Orgue.

Paris 1880
h. 1849. d. (13.)

Dans les Nuages. Composition pour le Violoncelle avec Piano.

Paris 1866
h. 1849. b. (9.)

Deux Nuits, pour Piano et Violoncelle.

Paris 1863
h. 1849. b. (6.)

Il pleut Bergère, pastorale pour Violoncelle avec accompagnement de Piano.

Paris 1876
h. 1849. d. (8.)

Reminiscences de L'Africaine, opéra de Meyerbeer. Morceau pour le Violoncelle avec accompagnement de Piano.

Paris 1866
h. 1849. b. (8.)

Le Secret, composition pour le Violoncelle avec Piano.

Paris 1866
h. 1849. b. (10.)

***Servais, Adrien François [1807-1866]**

Aida. Fantasia ... [On the opera by] G. Verdi. Für Cello und Klavier.

B. Schott's Söhne: Mainz c. 1920

h. 4090. s. (14.)

*Fantaisie et variations brillantes sur l'Hymne national Hollandais
pour Violoncelle avec accompagnement ... de Piano.*

Mayence 1876

h. 1849. d. (13.)

*Fantaisie sur des motifs de l'opéra Les Huguenots [by G. Meyerbeer]
pour Violoncelle avec accompagnement ... de Piano.*

Mayence 1876

h. 1849. d. (12.)

*Grande fantaisie sur deux célèbres mélodies de F. Halévy
pour Violoncelle avec accompagnement ... de Piano.*

Mayence 1876

h. 1849. d. (10.)

Quatre Morceaux de Salon. [Violoncello and Pianoforte.] Œuvres posthumes.

Schott Frères: Bruxelles 1887

h. 1847. (56.)

*Souvenir de Bade, grande fantaisie pour Violoncelle avec accompagnement
... de Piano.*

Paris 1863

h. 1849. b. (11.)

*Souvenir de Czernowitz, morceau de salon sur des airs Roumains
pour le Violoncelle avec accompagnement de Piano.*

Mayence 1864

h. 1849. b. (14.)

Traviata. Fantasia ... [On the opera by] G. Verdi. Für Cello und Klavier.

B. Schott's Söhne: Mainz 1920?

h. 4090. s. (15.)

See Grégoir, J. and Servais, A. F. Don Juan ... Duo ... pour Piano et Violoncelle.

1865

h. 1902. (2.)

See Grégoir, J. and Servais, A. F. Duo ... sur des airs Espagnols.

1867

h. 1902. (4.)

See Grégoir, J. and Servais, A. F. 1r. Duo brillant pour Piano et Violoncelle, sur un thème de Donizetti.

1854

h. 1850. (5.)

See Grégoir, J. and Servais, A. F. Euryanthe ... Duo ... pour Piano et Violoncelle.

1865

h. 1902. (3.)

See Grégoir, J. and Servais, A. F. Faust ... Duo pour Piano et Violoncelle.

1873

h. 1902. (6.)

See Grégoir, J. and Servais, A. F. Lohengrin ... Duo pour Piano et Violoncelle.

1863

h. 1902. (1.)

See Grégoir, J. and Servais, A. F. La Muette de Portici ... Duo ...

1877

h. 1902. (7.)

See Grégoir, J. and Servais, A. F. Preciosa... Duo pour Piano et Violoncelle.

1867

h. 1902. (5.)

Shute, Edwin

Romance for Violin (or Violoncello) with Pianoforte accompaniment.

London 1880

h. 1608. g. (15.)

Siedentopf, Chr.

3 morceaux pour le violoncelle avec accompagnement de piano ... Op. 1.

Chez les fils de B. Schott: Mayence 1857

h. 1850. l. (9.)

***Sitt, Hans [1850-1922]**

Romanze für Violoncell oder Violine mit Begleitung des Pianoforte oder der Orgel. Op. 17.

Leipzig 1884

h. 204. d. (20.)

***Sokolov, Nikolai Aleksandrovich [1859-1922]**

Élégie et Barcarolle pour violoncelle et piano. Op. 13.

M. P. Belaieff: Leipzig 1893

h. 3632. (1.)

Mélodie pour violoncelle avec accompagnement de piano. Op. 16.

M. P. Belaieff: Leipzig 1894
h. 3632. (2.)

Romance pour violoncelle avec accompagnement de piano. Op. 19.

M. P. Belaieff: Leipzig 1894
h. 3632. (5.)

Suite pour violoncelle et piano Op. 26.

M. P. Belaieff: Leipzig 1895
h. 3632. (9.)

***Spohr, Louis [1784-1859]**

*See Kummer, F. A. Fantasia on a theme of L. Spohr, Rose softly blooming
[from Zemire und Azor], for violoncelle and piano.*

1852
h. 1850. (11.)

***Squire, William Henry [1871-1941]**

L'Adieu. Romance for Violoncello and Pianoforte or Violin and Pianoforte.

Boosey & Co.: London and New York 1896
h. 1934. a. (1.)

*Album de morceaux caractéristiques pour le violoncelle avec accompagnement
de piano. Op. 20.*

1. *Chant d'Amour.* 2. *Gondoliera.* 3. *Souvenir.* 4. *Légende.*
5. *Danse rustique.* 6. *Berceuse.*

Augener & Co.: London 1895
h. 1934. (6.)

Chansonnette. Op. 22. [Violoncello and Pianoforte.]

Augener & Co.: London 1896
h. 1934. (8.)

Dreaming. Romance for Violoncello with pianoforte accompaniment. Op. 7.

Augener & Co.: London 1890
h. 1867. (6.)

Gavotte humoristique. Violoncelle et Piano.

Augener & Co.: London 1890
g. 514. h. (8.)

Mélodie pour le Violoncelle avec accompagnement du piano. Op. 14.

Augener & Co. London 1892
h. 1934. (2.)

Menuet pour le Violoncelle avec accompagnement du piano. Op. 9.

Augener & Co.: London 1890
h. 1867. (7.)

Morceaux de Salon pour le Violoncelle avec accompagnement du piano. Op. 19

1. *Nocturne.* 2. *Cavatina.* 3. *Minuet.* 4. *Mazurka.*

Augener & Co. : London 1893
h. 1934. (5.)

Pastorale pour le Violoncelle avec accompagnement du piano. Op. 13.

Augener & Co.: London 1892
h. 1934. (1.)

4 Petits Morceaux pour Violoncelle et piano

Augener & Co.: London 1890
h. 1867. (8.)

Petits Morceaux pour le violoncelle ... avec accompagnement du piano. Op. 16.

Augener & Co.: London 1892
h. 1934. (4.)

Scène de Bal pour le violoncelle avec accompagnement du piano.

Augener & Co.: London 1890
h. 1867. (9.)

Sérénade pour le Violoncelle avec accompagnement du Piano. Op. 15.

Augener & Co.: London 1892
h. 1934. (3.)

Tarantelle. Op. 23. [Violoncello and Pianoforte.]

Augener & Co.: London 1896
h. 1934. (9.)

Stahlschmidt, Arthur Edward

Drei Charakterstücke für Violoncell mit Begleitung des Pianoforte.

Berlin 1877
h. 1849. i. (22.)

Fantasie Caprice für Violoncell mit Begleitung von ... Pianoforte.

Berlin & Posen 1878
h. 1849. i. (23.)

La Sérénade Espagnole. Fantasie für Violoncell mit Begleitung des Pianoforte.

Berlin 1860
h. 1849. b. (16.)

Stanford, Sir Charles Villiers [1852-1924]Three Intermezzi for Pianoforte and Violin (or Clarinet, or Violoncello ad lib.)*

London 1880

h. 1751. e. (20.)

Stanley, Cecil*Rêve ... Melody for violoncello with pianoforte accompaniment,
also for violin and viola.*

Doremi & Co.: London 1894

h. 1851. c. (32.)

Stark, Ludwig [1831-1884]Vier kleine Vortragsstücke für Violoncello ... mit Begleitung des Pianoforte. Op. 59.*

Leipzig 1874

h. 1867. (10.)

Stern, Leo [1862-1904]Gavotte ancienne pour violoncelle et piano.*

R. Cocks & Co.: London 1891

g. 514. k. (15.)

Mazurka fantastique en La pour violoncelle et piano Op. 7.

R. Cocks & Co.: London 1891

g. 514. k. (16.)

Mélodie romantique pour violoncelle et piano. Op. 11

R. Cocks & Co.: London 1892

g. 514. k. (17.)

Monferrina. Danse Piedmontese pour violoncelle avec... piano. Op. 10

R. Cocks & Co.: London 1892

g. 514. k. (18.)

Sérénade pour Violon ou Violoncelle avec accompagnement pour le piano. Op. 8.

R. Cocks & Co.: London 1891

g. 505. n. (20.)

Stiastny, Johann [1774-?]Violoncell-Compositionen ... mit Pianofortebegleitung versehen von F. G. Jansen. 4 no.*

Hamburg 1881

h. 1849. l. (15.)

*Andante Cantabile. [Violoncello and Pianoforte.] [1895.]**See Schroeder, C. Classische Violoncell-Musik ... Heft 9.*

1894+

g. 800.

Stiegel, A.*Un doux Souvenir, for the Violoncello [and the Pianoforte.]*

E. Donajowski: London 1887

h. 1851. c. (8.)

Stockhausen, Franz, Sr. [1789-1868]Chant Grec ... varié pour la Harpe (ou Piano) et Violoncelle.*

Paris 1825?

h. 184. e. (19.)

Straeten, Edmund Sebastian Joseph van der [1855-1934]Abendempfindung ... für Violoncello mit Begleitung des Pianoforte. Op. 5.*

Stanley Lucas & Co.: London & Leipzig 1893

g. 514. k. (19.)

Chant du Troubadour ... pour violoncelle ou violon et piano.

Laudy & Co.: London 1891

g. 514. k. (20.)

Sullivan, Sir Arthur Seymour [1842-1900]Duo Concertante, for Violoncello & Pianoforte. Op. 2.*

Lamborn Cock, Addison & Co.: London 1868

h. 1851. b. (13.)

*An Idyll. For violoncello and pianoforte. In: Tree, Sir Herbert B.**Souvenir of the Charing Cross Hospital Bazaar ... pp. 181-185.*

1899

1870. a. 10.

Sulzer, Joseph [1850-?]Novellette für Violoncell und Pianoforte. Op. 5.*

Leipzig und Brüssel 1886

h. 204. d. (21.)

*Sarabande pour violoncelle (ou violon) avec accompagnement de piano
(ou d'orgue) ... Op. 8.*

D. Rahter: Leipzig 1888

h. 4090. s. (20.)

Surette, Thomas Whitney [1861-1941][Portraits.] Two Pieces for Violoncello and Pianoforte.*

Novello, Ewer & Co.: New York 1899

h. 204. f. (11.)

***Swert, Jules de [1843-1891]**

Album Lyrique, neuf morceaux caractéristiques pour le Violoncelle avec accompagnement de Piano.

Breslau 1871
h. 1849. b. (21.)

Deuxieme Ballade pour Violoncelle avec accompagnement de Piano.

Leipzig 1869
h. 1849. b. (19.)

Caprice Burlesque sur des Airs populaires pour violoncelle avec accompagnement de piano ... Op. 49.

Bruxelles 1886
h. 1847. f. (37.)

Caprice sur un motif Espagnol pour le Violoncelle avec accompagnement de Piano.

Leipzig 1869
h. 1849. b. (20.)

Concertstück für Violoncelle mit ... Pianofortebegleitung. Op. 40.

Mainz 1883
h. 204. d. (23.)

Le Désir. Morceau de Salon. Op. 45. [Violin or violoncello and pianoforte.]

J. Williams: London 1896
h. 204. f. (14.)

Fantaisie de Salon sur des airs Scandinaves pour le Violoncelle avec accompagnement de Piano.

Mayence 1873
h. 1849. d. (17.)

Gavotte allemande pour Violoncelle avec accompagnement de Piano. Op. 51.

Schott Frères: Bruxelles 1888
h. 1847. (58.)

Impromptu. Op. 44. [Violoncello and Pianoforte.]

J. Williams: London 1896
h. 204.f. (13.)

Mouvement perpétuel pour le Violoncelle avec accompagnement de Piano.

Bielefeld 1869
h. 1849. b. (18.)

Pensée élégiaque pour violoncelle et piano. Op. 47.

Schott Frères: Bruxelles 1886
h. 1847. (57.)

Reverie. Op. 46. [Violin or violoncello and pianoforte.]

J. Williams: London 1896

h. 204. f. (15.)

Sydenham, Edwin Augustus

Andante con moto for piano and ... violoncello.

Ewald & Co.: London 1880

h. 2574. (3.)

Széchényi, Count Imre

Berceuse ... für Violoncello und Pianoforte.

C. Paez: Berlin 1887

h. 1847. (59.)

***Szymanowska, Maria [1789-1831]**

Sérénade pour le pianoforte avec accompagnement de violoncelle ... 4ème livraison.

Chez Charles Lissner: St. Petersburg c. 1820

h. 1426. w. (5.)

***Täglichbeck, Thomas (1799-1867)**

Concertstück für Viola (Violoncell oder Violine) mit Klavier-Begleitung. Op. 49.

Joh. André: Offenbach a. M., 1867

h. 1609. d. (18.)

***Taubert, Ernst Eduard [1838-1934]**

Vier Charakterstücke für Violoncello und Pianoforte.

Leipzig 1874

h. 1849. d. (20.)

Taylor, William Frederick

The Royal Edinburgh duets for the Pianoforte & Violin or Violoncello.

London 1874

h. 1608. b. (12.)

***Tellefsen, Thomas Dyke Acland [1823-1874]**

Air de Ballet pour violoncelle avec accompagnement de piano. Œuvre 35.

S. Richault: Paris 1865?

h. 3223. a. (10.)

Berceuse pour piano et violon ou violoncelle. Op. 32. No. 1.

S. Richault: Paris 1860?

h. 3223. a. (6.)

Joyeux Refrain, pour piano et violon ou violoncelle. Op. 32. No. 2.

S. Richault: Paris 1860?

h. 3223. a. (7.)

Thern, Karl (Károly) (1817-1886)Romanze für die Violine (oder Violoncell) mit Begleitung des Pianoforte.*

Dresden 1878

h. 1609. n. (18.)

Thieriot, Ferdinand*Zwei Stücke für Violoncell mit Begleitung des Pianoforte.*

Leipzig 1874

h. 1849. d. (21.)

Thorne, Edward Henry [1834-1916]Romance for Pianoforte & Violoncello.*

London 1882

h. 3213. t. (25.)

Tibbe, Henry*Albumblatt für ... Cello mit Begleitung des Klaviers. Op. 7.*

Breitkopf & Härtel: Leipzig und Brüssel 1887

h. 1847. (62.)

*Deux Morceaux pour violoncelle avec accompagnement de piano.**1. Romance. 2. Mazurka-Caprice.*

Schott Frères: Bruxelles 1887

h. 1847. (61.)

Tolhurst, Henry, the younger*Moonlight. Romance for violin or violoncello and piano.*

Marshalls: London 1889

h. 1608. u. (15.)

Remembrance. [Violoncello and Pianoforte.]

J. Williams: London 1899

h. 1608. u. (16.)

Tollemache, Wilbraham John*Allegro agitato for violin or violoncello with accompaniment for the piano.*

R. Cocks & Co.: London 1893

h. 1608. z. (33.)

Songs with words ... for pianoforte and violin or violoncello.

Novello, Ewer & Co.: London & New York 1888

g. 505. h. (23.)

Tours, Berthold [1838-1897]Gavotte moderne en Ut. Pianoforte & Violoncello.*

London 1877

h. 3229. (43.)

Gigue moderne en Sol. Piano & Violoncello.

London 1877

h. 3213. q. (26.)

Intermezzo. [Violin or violoncello and pianoforte.]

J. Williams: London 1896

h. 204. f. (20.)

Romance [Violin or violoncello and pianoforte.]

J. Williams: London 1896

h. 204. f. (19.)

Urban, Heinrich [1837-1901]Barcarole für Violoncello mit Begleitung eines ... Pianoforte.*

Leipzig 1876

h. 1849. d. (24.)

Zwei Concertstücke für Violoncello mit Begleitung ... des Pianoforte.

Berlin 1879

h. 1849. i. (24.)

V....*Brimborion. Petite fantasia d'un nonagénaire, pour violoncello avec accompagnement de piano.*

Paris 1885

h. 204. d. (27.)

Valle de Paz, Edgardo del [1861-1920]2 Pezzi ... per Violoncello con accompagnamento di pianoforte. Op. 26.*

Augener & Co.: London 1888

g. 1260. a. (2.)

Vanzo, Vittorio Maria [1862-1945]Arie da Concerto per violoncello e pianoforte.*

Milano 1883

h. 1847. e. (21.)

Veerman, S.*Prélude et Romance pour violoncelle avec accompagnement de piano. Op. 1.*

F. W. Chantot: London 1887

h. 1681. a. (8.)

Verdi, Fortunino Giuseppe Francesco [1813-1901]Aida. See Nathan, E. ... fantaisie pour Violoncelle ...*

1877

h. 1849. i. (3.)

*Aida. See Servais, Adrien F. Fantaisie ... [On the opera by] G. Verdi.**(Für Cello und Klavier.)*

c. 1920

h. 4090. s. (14.)

See Dumon, J. F. La Traviata, fantaisie ... pour Violoncelle.

1869

h. 1849. (7.)

*See Servais, Adrien F. La Traviata. Fantaisie ... [On the opera by] G. Verdi.**(Für Cello und Klavier.)*

1920?

h. 4090. s. (15.)

See Batta, A. Il Trovatore ... fantaisie pour Violoncelle ...

1863

h. 1880. (2.)

Verhey, Theodor H. H.*Drei Phantasiestücke für Violoncell und Pianoforte.*

Leipzig 1876

h. 1849. d. (22.)

Vessella, A.*Romanza per Violoncello con accompagnamento di Pianoforte.*

Milano 1881

h. 3274. d. (40.)

Victor, Charles*Berceuse ... Pianoforte and Violoncello ... Op. 4.*

C. Woolhouse: London 1888

h. 1851. c. (9.)

Vierling, Georg [1820-1901]Drei Fantasiestücke für Violoncell und Pianoforte.*

Berlin 1878

h. 1847. b. (9.)

Vieuxtemps, Henri [1820-1881]Élégie pour Alto, ou violoncelle ... avec accompagnement de piano. Op. 30.*

London 1854

h. 1785. f. (3.)

Volkmann, Friedrich Robert [1815-1883]Chant de Troubadour. Morceau de salon pour violon ou violoncelle avec accompagnement de piano ... Op 10.*

Chez Fr. Kistner: Leipzig 1853

h. 1612. zz. (2.)

Romance pour le violoncelle, avec accompagnement de piano. Op. 7.

Leipzig 1854

h. 1851. (11.)

Romance. Op. 7. Revised by O. Brückner. [Violoncello and Pianoforte.]

Augener & Co.: London 1898

h. 3290. b. (4.)

Wagner, Oscar*Album for Violoncello and Piano.*

E. Donajowski: London 1890

g. 514. h. (11.)

Waud, J. Haydn*Reverie for the ... Violoncello ... with accompaniment for the Pianoforte.*

London 1878

h. 3213. q. (28.)

Weber, Carl Maria Friedrich Ernst von [1786-1826]Euryanthe. See Grégoir, J. and Servais, A. F. Euryanthe ...**Duo ... pour Piano et Violoncelle.*

1865

h. 1902. (3.)

Der Freischütz. See Batta, A. Grande Fantaisie ... sur le Freyschütz, pour Violoncelle.

1863

h. 1880. (6.)

See Cossmann, B. Der Freischütz ... Fantasie für Violoncell.

1872

h. 1849. f. (4.)

Variations pour le violoncello avec accompagnement de piano. Œuvre Posth. No. 9.

London 1853

h. 1850. a. (10.)

Weber, Friedrich*Six Duos faciles ... pour Alto ou Violoncelle et Piano. Op. 18.*

B. Schott's Söhne; Mayence 1891

H. 1785. b. (9.)

Weinsteotter, Albert*Berceuse pour Violoncelle avec accompagnement de Piano.*

Leipsic et Winterthour 1880

h. 1849. l. (19.)

Weippert, M. F.*Mélancolie, morceau de salon pour le Violoncelle avec accompagnement de Piano.*

Berlin 1877

h. 1493. y. (24.)

Weissenborn, Christian Julius [1837-1888]Romanza für Fagott oder Violoncello mit Begleitung des Pianoforte.*

Leipzig 1882

h. 1849. l. (20.)

Vortragsstücke für Fagott oder Violoncello mit Begleitung des Pianoforte. Op. 9.

R. Forberg: Leipzig 1888

h. 2010. a. (9.)

Werge, Tennyson*Romance in D for the Violoncello or Violin with Pianoforte accompaniment.*

C. Jefferys & Sons: London 1898

h. 204. f. (24.)

Werner, August*Sérénade pour Violoncelle avec accompagnement de piano. Op. 36.*

Paris 1885

h. 1847. e. (23.)

Werner, Josef [1837-1922]Adagio und Gavotte für Violoncell mit Begleitung des Pianoforte. Op. 8.*

Leipzig 1884

h. 1847. e. (26.)

*Lied ohne Worte (nach einem Wenglein'schen Stimmungsbilde)
und Impromptu für Violoncell mit Begleitung des Pianoforte. Op. 9.*

Leipzig 1884

h. 1847. e. (27.)

Romance und Csárdás für Violoncell mit Begleitung des Pianoforte. Op. 7.

Leipzig 1874

h. 1847. e. (25.)

Tristan und Isolde von R. Wagner. Duo für Violoncell und Pianoforte.

Leipzig 1877

h. 1849. d. (25.)

***Whitehouse, William Edward [1859-1935]**

*Introduction and Allegro Perpetuo for the violoncello
with pianoforte accompaniment. Op. 5.*

C. Woolhouse: London 1895

h. 1851. c. (35.)

Remembrance. Violoncello solo with pianoforte accompaniment.

C. Woolhouse: London 1892

h. 1851. c. (36.)

***Widor, Charles Marie [1844-1937]**

Trois pièces pour violoncelle avec accompagnement de piano ... Op. 21.

J. Hamelle: Paris c. 1885

h. 1859. m. (1.)

***Wihtol, Joseph [1863-1948]**

Esquisse pour violoncelle avec ... piano. Op. 12.

M. P. Belaieff: Leipzig 1894

h. 3695. (7.)

Récit pour alto ou violoncelle avec ... piano. Op. 14.

M. P. Belaieff: Leipzig 1894

h. 3695. (9.)

***Williams, Joseph (pseud Pascal, Florian) [1847-1923]**

Three Romances for Violoncello & Piano.

J. Williams: London 1896

h. 204. f. (2.)

Williams, Williams

Three Characteristic Pieces for Violoncello & Piano.

E. Ashdown: London 1882

h. 1867. (12.)

***Witte, Georg Heinrich [1843-1929]**

Drei Stücke für Pianoforte und Violoncell. Op. 14.

Leipzig und Winterthur 1882

h. 1847. e. (29.)

Wohlers, Heinrich*Le Dahlia. Romance pour violoncelle avec accompagnement de piano. Op. 1.*

Berlin 1855

h. 1847. e. (30.)

Wolff, Gustav*Scheherazade, für Violone oder Violoncello mit Pianoforte. Op. 25.*

Leipzig 1883

h. 1609. x. (8.)

Wolff, Leonhard*Novellette für Violoncell mit Begleitung des Pianoforte.*

Leipzig 1874

h. 1849. d. (28.)

Wyand, Hugh*Romance for Violoncello and Pianoforte.*

C. Woolhouse: London 1898

h. 204. f. (26.)

Young, H.*Impromptu Rondino pour piano et violoncelle ou violon.*

Mayence 1886

h. 204. d. (28.)

Zelenski, Wladislaw [1837-1921]Berceuse pour Violoncelle ou Violon avec accompagnement de Piano.*

Dresde 1882

h. 3272. s. (44.)

Romanze für Violoncell mit Begleitung ... des Pianoforte. Op. 40.

Leipzig 1885

h. 204. d. (29.)

Zoeller, Carl [1840-1889]Romanza for Violoncello ... with Piano ... accompaniment.*

London 1876

f. 400. l. (16.)

CHAPTER THREE: TRANSCRIPTIONS

Ascher, J. [*see Lidel, J.*]

***Auer, Leopold [1845-1930]**

Romance pour Violon... Pour Piano et Violoncelle [arr. von W. Mueller]

Berlin & Posen 1877

h. 1849. g. (2.)

***Beethoven, Ludwig van [1770-1827]**

Sonate pour le forte-piano avec un cor, où (sic) violoncelle ... Oeuvre 17

Chez T. Mollo et comp.: Vienne 1801

Hirsch iv. 254

Sonate pour piano-forté, avec un cor, ou flûte, ou violon, ou violoncelle Oeuv 17

Chez Jean André: Offenbach s /M 1805

e. 345. gg.

Sonate pour le forte piano avec violon ou violoncelle ... Oeuvre viii

Chés J. J. Hummel: Berlin, Amsterdam 1805?

Hirsch iii. 91

A Sonata for the Piano Forte with an Accompaniment for a German Flute or Violoncello

Monzani & Co.: London 1808?

h. 383. b. (3.)

A Sonata for the Piano Forte with an Accompaniment for a German Flute or Violoncello

Imperfect: PianoForte part only

Monzani & Co.: London 1810?

Hirsch M. 763. a. (9.)

A sonata for the Piano Forte, with an Accompaniment for a French Horn or Tenor or Violoncello ... Op. 17

Rt Birchall: London 1810?

h. 400. r. (14.)

Sonate pour pianoforte et violon or violoncelle ou flûte ... Oeuvre 17 Nouvelle édition

Imperfect: Pianoforte part only

Chez G. M. Meyer Jr : Bronsvic c. 1840

h. 721. mm. (4.)

Sonata. Pianoforte & Violoncello

Lonsdale: London 1867

[The Music Union. no. 10]

h. 2911.

16 Sonates concertantes pour Piano et Violon ou Violoncelle

Arranged by A. Franchomme

Édition Alard, Franchomme & Diemer: Paris 1867

h. 388. a.

Sonaten für Pianoforte und Violine ... Arrangement für Pianoforte und Violoncell

von F. Grützmacher

Leipzig 1874

h. 1885. b.

*Zwei Sonatinen für das Pianoforte ... für Pianoforte und Violone oder Violoncell
bearbeitet von R. Barth*

Leipsic und Winterthur 1870

h. 400. c. (10.)

Adelaide ... For violoncello and pianoforte... arranged by Thomas Powell

Wessel & Co.: London 1830

g. 250. dd. (4.)

Adelaide pour le Violoncelle avec accompagnement de piano ...

arranged by J. de Swert

1873

h. 1849. d. (18.)

*Largo aus der Sonate, Op. 2. No. 2. ... für Violoncell mit Pianoforte, Orgel,
order Harmonium ... bearbeitet von F. Böckman*

Dresden 1886

h. 400. i. (11.)

*Neun tonstücke von L. van Beethoven bearbeitet für Pianoforte und Violoncell ...
von H. M. Schletterer und Jos. Werner*

J. Rieter-Biedermann: Leipzig und Winterthur 1877

h. 400. g. (9.)

***Benedict, Sir Julius [1804-1885]**

*An Evening Thought [Song Without Words for Piano arranged for Violoncello and
Piano] See Lee, S., Les Perles du Jour No. 9*

London 1883

h. 1875. c. (1.)

***Bériot, Charles Auguste de [1802-1870]**

*5me Air Varié pour le violon avec accompagnement de piano ... transcrit pour
le violoncelle par R. E. Bockmühl*

Mayence 1850?

g. 514. f. (2.)

***Bishop, Sir Henry Rowley [1786-1855]**

The Bloom is on the Rye. See Trousselle, J. No. 4 in E. Donajowski's Collection, etc.

1893

h. 3221. (1.)

The Pilgram of Love from The Noble Outlaw.

See Trousselle, J. No. 11 in E Donajowski's Collection, etc.

h.3221. (1.)

***Boccherini, Luigi [1743-1805]**

Menuet (from Quintet Op. 13 No. 5). Transcription pour violoncelle et piano par R. Loÿs.

Durand & Schœnewerk: Paris 1887

h. 1847. (6.)

Larghetto et Rondo (from Quintet Op. 37. No. 7 & 8 ... pour Violoncelle avec accompagnement de Piano par G. Paque.

Mayence 1883

h. 1847. c. (6.)

Sei Sonate per Violoncello ... con accompagnamento di Pianoforte de A. Piatti

G. Ricordi: Milano 1874

h. 1888

Sonata en Sol ... pour Violoncelle avec accompagnement de Piano par G. Paque

Mayence 1883

h. 1866. (3.)

Also see Grützmacher, F. & Schröder, C.

***Bochsa, Robert Nicolas Charles [1789-1856]**

Prima Fantasia for piano & flute ... for Pianoforte & Violoncello

Monzani & Hill: London c. 1820

h. 1203. ii. (3.) & g. 934. mm. (2.)

***Böckmann, Ferdinand [1843-?]**

See Beethoven, L. van [Sonata. Op. 2. No. 2.]

Largo ... für Violoncell mit Pianoforte ... bearbeitet von F. Böckman

1886

h. 400. i. (11.)

See Schubert, F. P. [Sonate. B dur]

Andante Sostenuto... Für Violoncell ... mit Pianoforte bearbeitet von F. Böckman

1886

h. 204. d. (15.)

*See Schubert, F. P. [Sonate für Arpeggione]
Adagio ... für Violoncell ... mit Pianoforte ... bearbeitet von F. Böckman*
1883
h. 204. d. (14.)

Boehme, H.

*Album célèbre. 10 morceaux ... transcrits pour violon et piano -
violoncelle et piano ou flûte et piano par H. Böhme. Vol. IV.
Collection Litolf No. 1574-1576*
1886
g. 375.

***Boieldieu, François Adrien [1775-1834]**

*Thèmes de Boieldieu, arrangés pour Violoncelle, avec accompagnement de Piano,
par J. Müntzberger ... 3 nos.*
Boieldieu Jeune: Paris 1825?
R. M. 17. e. 8. (26.)

Thèmes de Boieldieu arrangés pour Violoncelle ... see Müntzberger, J.
1830?
h. 999. d. (1.)

*Three Airs from Boieldieu's Opera's. Arranged for violoncello, and piano forte,
by J. Müntzberger. See Müntzberger, J.*
c. 1830.
g. 934. n. (6.)

Booth, Carl Edmund Otto von

Album célèbre. 10 morceaux ... transcrits pour violoncelle et piano par O. Booth.
Vol. III.
[Format Litolf. Vol. 466.]
1883
g. 375

Brisson, Frédéric

*Pavane favorite de Louis xiv pour Piano. Arranged by C. Tourville for
Violoncello & Piano*
J. Williams: London 1896
h. 204. e. (4.)

Broustet, Édouard [1836-?]

Rêve après le Bal ... Transcrit pour violoncelle avec accompagnement de piano
A. Leduc: Paris 1886
h. 402. (19.)

Bürger, S.

See Schubert, F. P. [Sonata. Op. 78.]

Menuet ... für Violoncell und Pianoforte eingerichtet von S. Bürger.

1891

h. 402. (19.)

see Wolff, J. Mélodie ... transcrit pour ... violoncelle et piano par ... S. Bürger.

1891

h. 1322. b. (9.)

Cabassol, V.

see Saint-Saëns, C. [Suite Algérienne] Rêverie du Soir ...

transcription pour piano et violoncelle

1884

h. 1847. e. (9.)

***Chaikovsky, Petr Il'ich [1840-1893]**

Chanson sans paroles. Op 2. No. 3. Transcribed by Popper.

See Popper, D. Perles Musicales ... No. 6.

1885

h. 1863. (1.)

Chant sans Paroles. Transcribed by Libotton. See Libotton, G. Six Pieces ... No. 5.

1893

h. 1851. c. (24.)

***Cherubini, Luigi [1760-1842]**

see Fémy, A. A Collection of Detached Pieces, selected from the Works of ...

Cherubini ... &c. Arranged as Solos for the Violoncello.

1810?

h. 219. e. (2.)

***Chopin, Frédéric François [1810-1849]**

*Œuvres de F. Chopin traduites pour le Violoncelle avec accompagnement de Piano
par A. Franchomme.*

Leipzig 1872

h. 475. (4.)

Compositions diverses ... transcrites pour violoncelle et piano par L. Grützmacher.

Braunschweig 1880

g. 375.

Préludes et études choisies ... transcrits pour violoncelle et piano par L. Grützmacher.

Braunschweig 1880

g. 375.

Valses ... transcrites pour Violoncelle et Piano par L. Grützmacher.
Braunschweig 1880
g. 375.

Échos de Concert. Morceaux célèbres de Fr. Chopin transcrits pour violoncelle et piano par B. Cossmann.
Offenbach a. M. 1883
h. 1847. c. (10.)

Étude - Fa-min [Op. 25. No. 2.] - transcrite pour violoncelle avec accompagnement de piano par B. Cossman.
Mayence 1885
h. 204. c. (7.)

Étude in C sharp minor [Op. 25. No. 7] ... transcrite pour Violoncelle avec accompagnement de Piano ... par L. Tarnowski.
Leipzig 1874
h. 1849. d. (19.)

Étude in C sharp minor ... Op. 25. No. 7. Transcription für Violoncell mit Begleitung des Pianoforte ... von L. Lübeck.
Berlin 1880
h. 1849. j. (8.)

Étude in C sharp minor ... Op. 25. No. 7. Transcrite pour Violoncelle avec accompagnement de Piano ... par J. de Swert.
Mayence 1881
h. 1847. e. (18.)m

Cantabile [from Fantaisie-Improptu. Op. 66.]
see Moffat, A. E. Klassische Stücke ... Op. 17. No. 5.
1891
h.. 1684. (1.)

Mazurkas von F. Chopin für Violoncell mit Pianofortebegleitung bearbeitet von K. Davidoff.
Leipzig 1874
h. 475. (1.)

Mazurkas von F. Chopin für Violoncell mit Pianofortebegleitung bearbeitet von K. Davidoff
Leipzig 1877
g. 553. a.

Mazurkas ... transcrites pour violoncelle et piano par L. Grützmacher.
Braunschweig 1880
g. 375.

see Servais, A. F. Deux mazurkas de Chopin, transcrites pour Violoncelle ...
1863
h. 1849. b. (13.)

Chopin's Nocturnes, for piano solo. Vol i. (ii). (Chopin's Nocturnes, arranged for violin (Flute) (Violoncello) and piano by E. M. Flavell.) 5 Nos.
R. Cocks & Co.: London 1893?
g. 1450

Nottornos von F. Chopin für Violoncelle mit Pianofortebegleitung bearbeitet von K. Davidoff. 13 Nos.
Leipzig 1874
h. 475. (2.)

Nocturnes ... transcrits pour Violoncelle et Piano par L. Grützmacher. 2 vol.
Braunschweig 1880
g. 375.

Deux nocturnes ... arrangés pour le violoncelle avec accompagnement de piano par A. Franchomme. Op. 55.
c. 1870
g. 553. gg. (1.)

Transcriptions de Concert: Oeuvres choisies de Chopin pour violoncelle avec accompagnement de piano par J. de Swert. Nos. 1-2. Nocturnes, Op. 15, Nos. 1-3. Nos. 4,5. Nocturnes, Op. 27. Nos. 1,2. No. 6. Nocturne, Op. 55. 6 Nos.
Mayence 1883
h. 1847. e. (19.)

Nocturne (Op. 9. No. 2.) transcrit pour violoncelle avec accompagnement de piano par F. Servais.
Mayence 1884
h. 1609. s. (27.)

Nocturne. Op. 9. No. 2. [Violoncello and P. F.]
See Popper, D. Perles Musicales ... No. 4.
1884
h. 1863. (1.)

Nocturne. Op. 27. No. 2. [Violoncello and PF] See Libotton, G. Six Pieces ... No. 4.
1893
h. 1851. c. (24.)

Nocturne, Op. 32, No. 1, bearbeitet von B. Cossmann.
[in Romances ... pour Violoncelle ... No. 10.]

1878

h. 3213. s. (12.)m

see Servais, A. F. Nocturne de F. Chopin, transcrit pour Violoncelle ...

1863

h. 1849. b. (13.)

Vier Praeludien ... für das Violoncell mit Clavierbegleitung übertragen
von Louis Lübeck.

Berlin 1885

h. 1847. d. (20.)

Prelude No. 15. see Franchomme, A. Oeuvres posthumes ... No. 3.

15me Prelude de Chopin, traduit pour violoncelle.

1885

h. 1895. (2.)

Marche funèbre de la 1re sonate. Op. 35. See Oberthür, C.

Trois marches funèbres, transcrits pour violoncelle et piano ... No. 2.

1854

h. 1920. (7.)

Walzer von F. Chopin für Violoncell mit Pianofortebegleitung bearbeitet
von K. Davidoff. 3 Nos.

Leipzig 1874

h. 475. (3.)

Valse (Mi min.) pour le Piano ... Transcription pour Violoncelle
avec accompagnement de Piano par J. de Swert.

Mayence 1876

h. 1849. g. (13.)

***Clark, Frederick Scotson [1840-1883]**

Marche aux Flambeaux [Violoncello and P. F.] See Lee, S. Les Perles du Jour ...
No. 4.

1883

h. 1875. c. (1.)

Le Reconnaissance. Nocturne. [Violoncello and P. F.]

See Lee, S. Les Perles du Jour ... No. 1.

1883

h. 1875. c. (1.)

***Crouch, Frederick William (1783-1844)**

Lullaby ... English air [by S. Storace] arranged as a duett for the pianoforte and violoncello or flute.

London 1820?
h. 1850. d. (13.)

Queen Mary's Lamentations, a favorite Scotch air arranged as a duett for the pianoforte & violoncello.

London 1820?
g. 514. d. (7.)

A Rose Tree in full bearing ... Irish air, arranged as a duett for the pianoforte & violoncello or flute.

London 1820?
h. 1850. d. (15.)

Select airs from the opera of Der Freischütz [by Weber] arranged for the pianoforte and violoncello by F. W. Crouch.

London 1825
h. 200. (18.)

Select Italian airs from the most popular operas ... arranged for the pianoforte and violoncello by F. W. Crouch. Bk. 1-3.

London 1825
h. 200. (3.)

Classical selections from the most eminent authors arranged as duetts for the violoncello and pianoforte. Book 1-3.

London 1833
h. 200. (19.)

Select movements from various authors for the pianoforte and violoncello, chiefly arranged, and some composed, by F. W. Crouch. No. 1-6.

London 1823
h. 200. (4.)

The Shepherd's Wife, a ... Scotch air, arranged as a duett for the pianoforte and violoncello or flute

London 1820?
h. 1850. d. (12.)

Ye Banks & Braes of bonnie Doon, a favorite Scotch air [by James Miller], arranged as a duett for the pianoforte & violoncello.

Printed by Wilinon & Compy: London c. 1810
h. 3290. gg. (6.)

[A reissue.] *Ye banks and braes of bonnie Doon ... Scotch air [by J. Miller], arranged as a duett for the pianoforte and violoncello*

Preston: London [wm1811]
g. 272. e. (3.)

The yellow hair'd Laddie ... Scotch air, arranged as a duett for the pianoforte and violoncello or flute.

London 1820?
h. 1850. d. (11.)

***Czibulka, Alphons W. [1842-1894]**

Stéphanie Gavotte for Piano & Violin or Violoncello or Flute.

London 1881
h. 3213 t. (3.)

***Dancla, Jean Baptiste Charles [1817-1907]**

see Gillet, E. Trent Transcriptions pour le violoncelle avec accompagnement de piano

1890
h. 1681. i. (13.)

Demarquette, F.

see Transcriptions. 20 Transcriptions classiques ... pour Piano et Violoncelle par E. Nathan and F. Demarquette.

1873-1886
h. 1752.

Dixon, Frederick

see Hummel, J. N. [Matilda.] Romance ... from Matilda, arranged for the Violoncello by F. Dixon.

1848
h. 204. (10.)

Dolmetsch, Victor

[Quinze pièces pour piano.] Cantilène ... Transcription pour violoncelle avec accompagnement de piano par A. Poorten.

Paris 1884
h. 1847. f. (9.)

***Donizetti, Domenico Gaetano Maria [1797-1848]**

Lucrezia Borgia. [Violoncello and Pianoforte.]

see Kummer, F. A. Short Operatic Arrangements. No. 4.

1886
h. 1867. (2.)

[Parisina.] Les Bluettes de Parisina. Trois Mélodies italiennes de l'opéra de Donizetti pour Violoncelle & Piano ... par A. Miné & J. Lidel.

Wessel & Co.: London 1850
h. 667. (5.)

***Durand, Marie Auguste [1830-1909]**

Gai Printemps. Idyll pour piano. Op. 76. Pour violoncelle et piano par A. Oudshoorn.

Durand, Schoenewerk & Cie.: Paris 1885
h. 1847. (17.)

***Ebert, Ludwig [1834-?]**

see Hollaender, G. Ständchen ... für Violoncello und Pianoforte bearbeitet von L. Ebert.

1884
h. 1847. c. (33.)

see Hollaender, G. Wiegenlied ... für Violoncello und Pianoforte bearbeitet von L. Ebert.

1884
h. 1847. c. (34.)

***Ernst, Heinrich Wilhelm [1814-1865]**

Elégie. Op. 10 ... transcrit pour Violoncelle ... par A. Batta.

London 1849
h. 1107. (11.)

Elégie ... pour Violoncelle, avec accompagnement de Piano ... Avec une introduction de L. Spohr. (La partie de Violoncelle transcrite par C. Schuberth.)

London 1861
h. 1851. b. (4.)

***Fauré, Gabriel Urbain (1845-1924)**

Pelléas et Mélisande. Op. 80. No. 3. Sicilienne pour Violoncelle ou Violon et Piano.

Metzler & Co.: London 1898
h. 204. e. (10.)

Fémy, Ambroise

A Collection of Detached Pieces, selected from the works of ... Cherubini, Paer, Méhul, Catel, Gossec... Arranged as Solos for the Violoncello, with a Thorough-Bass, for the Piano-Forte or Second Violoncello ... by A. Fémy. Book I. (II.)

London 1810?
h. 219. e. (2.)

***Fischer, Adolph [1850-?]**

Berceuse (Clos ta paupière) mélodie de C. Gounod, transcrite pour Violoncelle avec accompagnement de Piano.

Paris 1879

h. 1849. g. (23.)

Les Fleurs des Opéras

Potpourris pour piano & violoncello. (No. 1-10 par H. Cramer, H. No. 11 et les suivans par G. Wichtl. Les transcriptions pour violoncelle par A. Lindner et par d'autres compositeurs.

No. 2. Stradella No. 3. Czar & Zimmermann No. 11. Martha

No. 12. Lucrezia Borgia No. 17. Freischütz No. 20. Barbier de Seville

No. 23. Wilhelm Tell No. 24. Zampa No. 25. Rigoletto No. 31. La Juive No. 34.

Trovatore No. 36. Tannhäuser No. 45. Fidelio No. 48. Orphée (Offenbach) No. 50.

Faust No. 52. Othello No. 56. Lohengrin

No. 58. Faust (Spohr) No. 61. Trovatore No. 66. Egmont

No. 83. Flotte Bursche No. 91. Schöpfung

A made-up set of various issues. Imperfect: wanting the other numbers.

Chez Jean André: Offenbach s/M. c. 1900

h. 4090.

***Flotow, Count Friedrich Adolf Ferdinand von [1812-1883]**

Martha. How so fair ... Arranged for Violoncello and Pianoforte by O. Langey.

Rivière & Hawkes: London 1887

g. 790. (18.)

Forberg, Friedrich

Pro Peccatis, air ... de Rossini transcrit pour Violoncello et Piano.

Mayence 1873

H. 1849. f. (16.)

Forde, William

Three Italian Cavatinas ... Arranged for the Violoncello and Piano Forte by W. Forde.

Imperfect: Violoncello part only.

R. Cocks & Co.: London 1835?

g. 270. r. (17.)

***Franchomme, Auguste (1808-1884)**

see Beethoven, L. van, Sonatas for piano and violin. Sonates concertantes ...

Edition ... Franchomme.

1867

h. 388. a.

see Chopin, F. F. Œuvres ... traduites pour le Violoncelle ... par A. Franchomme.
1872
h. 475. (4.)

*see Chopin, F. F. Deux nocturnes ... arrangés pour le violoncelle
avec accompagnement de piano par A. Franchomme. Op. 55.*
c. 1870
g. 553. gg. (1.)

Furino, Ferdinando.

*L'Amico Fritz. [Fantasia on Themes from the opera.]
Trascrizione per violoncello e pianoforte.*
c. 1895
h. 4090. q. (6.)

***Gade, Niels Vilhelm [1817-1890]**

*Idyllen für das Pianoforte ... Op. 34. Für Pianoforte und Violoncell
bearbeitet von A. Weinstoetter.*
Leipzig und Winterthur 1881
h. 1751. e. (11.)

***Gallenberg, Count Wenzel Robert von [1783-1839]**

*Alfred le Grande. Ballet historique en trois actes. Act 2. Scene 8. Grand March ...
arranged for the violoncello & piano forte, by W. H. Hagart.*
Wessel & Stodart: London 1825?
h. 1850. k. (3.)

Gallrein, Alfred

*La Gracieuse. Gavotte for Pianoforte. Op. 15 ... for Violin or Violoncello
and Pianoforte.*
Paterson & Sons: London & Edinburgh 1899
h. 1612. b. (34.)

Gariboldi, Giuseppe

Danse Macabre de C. Saint-Saens, fantaisie-transcription, Violoncelle et Piano.
Paris 1879
h. 3054. (5.)

Geng, Charles

*Nôtre-Dame des Flots. Méditation pour orchestre ... Transcription ...
pour violoncello solo et piano.*
Paris 1885
h. 1847. c. (16.)

Ghys, Joseph [1801-1848]Third Divertimento for the violin and piano forte. Op. 21.**For Violoncello and Pianoforte.**Imperfect: Violoncello part only, no title page.*

R. Cocks and Co.: London 1835?

g. 270. r. (18.)

Gillet, Ernest (1856-1940)Trente Transcriptions faciles de Morceaux favoris. Violoncello and Pianoforte.*

F. W. Chanut: London 1890

h. 1681. i. (13.)

Giuliani, Mauro [1781-1829]Introduction & variations to an admired air of Cimarosa,
arranged for the Violoncello & Pianoforte by W. H. Haggart.*

London 1835?

h. 3212. d. (11.)

Glazunov, Aleksandr (1865-1936)2 Morceaux pour violoncelle avec accompagnement d'orchestre. Op. 20.**Réduction pour violoncelle et piano par l'Auteur.**No. 1. Mélodie. No. 2. Sérénade espagnole.*

M. P. Belaieff: Leipzig 1890

g. 724. d. (10.)

Goedbé, Samuel and Rudolphus, C.*Les Bijoux ... favorite pieces for violoncello principal and piano,
adapted and selected by Goedbé and Rudolphus. no. 6 & 13.**Imperfect: wanting nos. 1-5, 7-12, and all after 13.*

London 1850

h. 205. (3.)

Goltermann, Georg Eduard (1824-1898)Musikstücke aus verschiedenen Opern übertragen für das Violoncello
mit Begleitung des Pianoforte. No. 3, 7.**Imperfect: wanting all the other nos.*

Joh. André: Offenbach a. M., 1868, 1869

h. 3213. b. (4.)

La Romanesca, air célèbre, transcrit pour Violoncelle et Piano.

Mayence 1880

h. 1849. j. (29.)

*see Schubert, Franz P. Ausgewählte Lieder ... für Violoncell und Piano
bearbeitet von G. Goltermann*

1928?

h. 4090. g. (8.)

*see Schubert, Franz P. Drei Sonatinen ... Op. 137 ...
bearbeitet für Piano und Violoncell von G. Goltermann.*

1891

h. 4090. o. (7.)

*see Wagner, W. R. Albumblatt für das Pianoforte ... [E flat major.]
Für Violoncell und Pianoforte von G. Goltermann.*

1877

g. 379. y. (2.)

***Gounod, Charles François [1818-1893]**

*From Cinq Mars. Nuit resplendissante. Cantilène ...
transcrit pour Violoncelle et Piano ... par E. Nathan.*

Paris 1877

h. 1849. i. (2.)

see Paque, G. Faust. Valse ... for Violoncello.

1864

h. 1859. (6.)

*Mors et vita. A sacred trilogy. Ten Transcriptions from Mors et vita
for Violoncello and Pianoforte by B. Tours.*

[Novello, Ewer & Co.'s Albums for Violoncello and Pianoforte. No. 4.]

Novello and Co.: London 1887

f. 479

Nine Transcriptions from The Redemption for Violoncello and Pianoforte by B. Tours.

[Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 14.]

Novello and Co.: London 1887

f. 479.

Sérénade. Quand tu chantes. See Lee, S. Les Perles du Jour ... No. 12.

Violoncello and Pianoforte.

1883

h. 1875. c. (1.)

*Sérénade. Quand tu chantes. Arranged for Violoncello and Pianoforte by
S. V. Balfour.*

Rivière & Hawkes: London 1887

g. 790. (21.)

Le Vallon. Méditation poétique de A. de Lamartine. Transcrit pour Violoncelle.
par A. Mercadier

1870

h. 1849. a. (5.)

***Grimm, Karl (Carl) (1819-1888)**

*Erster Gesang Wolfram's ... aus R. Wagner's Tannhäuser für Violoncello
mit Pianoforte-Begleitung übertragen.*

Berlin & Dresden 1877

h. 1849. g. (33.)

*Gebet der Elisabeth aus R. Wagner's Tannhäuser transcribirt für Violoncell
mit Clavier - oder Harmoniumbegleitung.*

Berlin & Dresden 1873

h. 1849. f. (19.)

*Zwei kleine Scenen aus Lohengrin [by W. R. Wagner] für Violoncelle
mit Pianofortebegleitung.*

Leipzig 1872

h. 1849. f. (18.)

*Drei Perlen, aus dem Gebiete der Opernwelt, für Violoncell
mit Begleitung des Pianoforte. Op. 32.*

No. 1. Figaro No. 2. Trovatore No. 3. La Juive

Joh. André: Offenbach a. M., 1870

h. 1849. (14.)

*see Haydn, F. J. Adagio ... für Violoncello ... mit Pianofortebegleitung versehen von
C. Grimm. [under Incidental Pieces]*

1872

h. 1849. c. (4.)

*see Reinecke, C. H. C. [König Manfred.] Drei Stücke ...
für Violoncelle und Pianoforte arrangirt von C. Grimm.*

1869

h. 1849. (13.)

***Grünfeld, Heinrich [1865-1931]**

*Mélodie de Gluck, d'après l'arrangement pour piano de G. Sgambati,
transcrite pour le violoncelle avec accompagnement de piano.*

Mayence 1885

h. 204. c. (25.)

Romanze nach dem Lied: Es muss ein Wunderbares sein ... von M. Röder, arrangirt für Violoncello oder Violine mit Pianofortebegleitung.

Berlin 1887
h. 1487. f. (14.)

***Grützmacher, Friedrich Wilhelm Ludwig (1832-1903)**

Transcriptionen classischer Musikstücke für Violoncelle und Pianoforte. Op. 60. 9 no. Imperfect: nos. 7, 8 and 9 only.

Leipzig 1884-7
h. 1901. (5.)

see Beethoven, L van. Sonaten ... Arrangement für Pianoforte und Violoncell von F. Grützmacher.

1874
h. 1885. b.

see Chopin, F. F. Ausgewählte Kompositionen. bearbeitet für Violoncell und Pianoforte ... von F. Grützmacher.

1921?
h. 4090. h. (2.)

see Haydn, F. J. Sonaten ... übertragen von F. Grützmacher.

1875
h. 3213. r. (8.)

see Heller, S. and Ernst, H. W. Pensées fugitives ... arrangées ... par F. Grützmacher

1873
h. 1847. (26.)

see Hiller, F. Ständchen ... Arrangement von F. Grützmacher.

1874
h. 1849. f. (25.)

see Hüllweck, F. Drei Salonstücke ... bearbeitet von F. Grützmacher.

1877
h. 1849. h. (6.)

see Schubert, L. Vier lyrische Tonstücke ... Übertragung für Violoncell ... von F. Grützmacher.

1872
h. 1609. i. (26.)

see Schumann, R. A. Seibzehn berühmte Lieder ... für Violoncell und Pianoforte übertragen ... von F. Grützmacher.

1921?
h. 4090. g. (11.)

*see Schumann, R. A. [Kinderscenen.] Träumerei ... Bearbeitet für Violoncell ...
von F. Grützmacher.*

1874

h. 1849. d. (5.)

*see Schumann, R. A. Zweite grosse Sonate ... Op. 121. Arrangement für Violoncell ...
von F. Grützmacher.*

1874

h. 1609. j. (3.)

*see Spohr, L. Grand duo, pour piano et violoncelle, arrangé par F. Grützmacher
d'après le nocturne, oeuvre 34, composé par L. Spohr.*

1854

h. 1900. (6.)

***Grützmacher, Leopold (1835-1900)**

*see Chopin, F. F. Compositions diverses ... transcrits pour violoncelle et piano
par L. Grützmacher.*

Litolff 1880

g. 375.

*see Chopin, F. F. Préludes et études choisis ... transcrits pour violoncelle
par L. Grützmacher.*

Litolff 1880

g. 375.

see Chopin, F. F. Valses ... transcrits ... par L. Grützmacher.

Litolff 1880

g. 375.

see Chopin, F. F. Mazurkas ... transcrits ... par L. Grützmacher.

Litolff 1880

g. 375.

see Chopin, F. F. Nocturnes ... transcrits ... par L. Grützmacher.

Litolff 1880

g. 375.

see Henselt, A. Fünf Etuden ... übertragen par L. Grützmacher.

1875

h. 1849. f. (24.)

*see Mendelssohn-Bartholdy, J. L. F. 20 Lieder ohne Worte ...
arrangées pour piano et violoncelle par L. Grützmacher.*

Litolff 1878

g. 375

see Schubert, F. P. Moments Musicaux ... transcrits ... par L. Grützmacher.
Litolff 1879
g. 375.

*see Wagner, W. R. [Parsifal.] Drei Stücke ...
für Violoncelle und Pianoforte bearbeitet von L. Grützmacher.*
1883
h. 356. g. (17.)

*see Weber, C. M. F. E. von. 6 Stücke für Violine und Pianoforte
bearbeitet von L. Grützmacher.*
Mainz 1882
h. 1847. e. (24.)

Guérout, Henri

Album célèbre. 10 morceaux ... transcrits pour Violoncelle et Piano par H. Guérout.
Litolff 1879
g. 375.

see Raff, J. Raff-Album. 6 Morceaux, Op. 85 ... transcrits ... par H. Guérout.
Litolff 1879
g. 375.

*see Vogel, A. and Guérout, H. Le Concert au Salon. Transcriptions ...
pour Piano & Violoncelle par Vogel & H. Guérout.*
Litolff 1876
g. 375.

Hagart, W. H.

*Twelve favorite melodies ... arranged for the Violoncello
with an accompaniment for the Pianoforte.*
London 1825?
g. 514. d. (11.)

*R. Cock's & Co.'s collection of choice pieces for the Violoncello & Pianoforte ...
arranged ... by W. H. Hagart. Bk. 2.*
Imperfect: wanting all the other books.
London 1830?
g. 514. d. (12.)

*see Gallenberg, Count Wenzel R. von. [Alfred. Act 2. Scene 8.] Grand March ...
arranged for the violonello & piano forte, by W. H. Hagart.*
1825?
h. 1850. k. (3.)

Hanitzki, Thaddaeus von

*Ständchen für Violine mit Begleitung des Pianoforte. Op. 6.
Für Violoncello mit Pianoforte.*

Berlin 1885

h. 1847. c. (24.)

***Hauser, Miska [1822-1887]**

Ungarisch ... für Violoncell und Pianoforte arrangirt von Adolphe Fischer. Op. 11.

Aug. Cranz: Hamburg 1880?

h. 4090. m. (6.)

***Haydn, Franz Joseph [1732-1809]**

*Twelve movements selected from the works of Haydn, and arranged
for the Violoncello and Pianoforte by H. J. Banister.*

London c. 1830

h. 204. b. (2.)

*Sonaten für Pianoforte und Violine ... für Pianoforte und Violoncell übertragen
von F. Grützmacher. 8 no.*

Imperfect: wanting 3, 5-8

Leipzig 1875

h. 3213. r. (8.)

***Heller, Stephen [1813-1886]**

*[L'Art de phraser. Op. 16.] No. 15. Feuillet d'Album, mélodie extraite del' Op. 16 ...
arrangée pour le Violoncelle avec accompagnement de Piano part M. van Gelder.*

Paris 1877

h. 1849. h. (4.)

Heller, Stephen and *Ernst, Heinrich Wilhelm [1814-1865]

Les Gages d'amitié où Pensées fugitives.

13 original compositions for Piano and Violin. [For Piano and Violoncello.]

London 1848

h. 215.

Pensées fugitives ... arrangées pour Piano et Violoncelle par F. Grützmacher. 4 cah.

Leipzig 1873

h. 1847. (26.)

***Henkel, Heinrich [1822-1899]**

*6 Morceaux de Salon pour violon avec accompagnement de piano. Op. 62. [For
Violoncello and Pianoforte.] see Gillet, E. Trente Transcriptions. No. 15-20.*

1890

h. 1681. i. (13.)

Herfurth, Rudolph

Feuillets d'Album ... Transcription pour Violoncelle et Piano. 2 no.
 Richault et Cie.: Paris 1887
 h. 1847. (27.)

***Herz, Henri [1803-1888] and *Lafont, Charles Philippe [1781-1839]**

Fantaisie & variations pour piano et violon sur des thèmes russes ... Op. 19. For Violoncello and Pianoforte. [La partie du violon est arrangée pour le violoncelle par Baudiot.]
 R. Cocks & Co.: London 1834
 g. 514. d. (13.)

***Hiller, Ferdinand [1811-1885]**

Ständchen. Albumblatt für das Pianoforte. Arrangement für Violoncello und Pianoforte von F. Grützmacher.
 Leipzig 1874
 h. 1849. f. (25.)

Hitz, Franz

Le Secret d'une Fleur. See Nathan, E. Le Secret ... pour Violoncelle ...
 1877
 h. 1849. i. (1.)

***Hollaender, Gustav [1855-1915]**

Am Strande. Characterstück für Violine ... für Violoncello und Pianoforte bearbeitet von L. Lübeck.
 Leipzig 1880
 h. 1609. p. (30.)

Spinnerlied (Op. 3.) für Violine ... für Violoncell mit Pianoforte bearbeitet von L. Lübeck.
 Leipzig 1880
 H. 1609. P. (29.)

Wiegenlied (Op. 12.) für Violine ... für Violoncello und Pianoforte bearbeitet von L. Ebert.
 Leipzig 1884
 h. 1847. c. (34.)

***Hollman, Joseph [1852-1927]**

Chanson d'Amour ... Transcription pour Violoncelle et piano par l'auteur.
 Bruxelles 1886
 h. 1847. f. (20.)

Hüllweck, Ferdinand [1824-1887]Drei Salonstücke für Flöte ... für Violoncell ... PF bearbeitet von F. Grützmacher.*

Dresden 1877

h. 1849. h. (6.)

Hummel, Johann Nepomuk [1778-1837][Mathilde von Guise.] Romance, L'ombrosa notte vien, ... arranged for the violoncello, with an accompaniment for the Piano Forte, by F. Dixon.*

London 1848

h. 204. (10.)

Hüntten, Franz [1793-1878]Three Duets Concertante ... Arranged for the Violoncello & PF ... by J. Pickard. Violoncello part only.*

R. Cocks & Co.: London 1830?

g. 270. r. (22.)

A Favorite Notturmo ... arranged for the piano forte & violoncello by T. Powell.

London 1845?

h. 1847. e. (5.)

Hus-Desforges, Pierre Louis [1773-1838]Sonate nach dem Trio Op. 17... Für Violoncell und Pianoforte bearbeitet von F. G. Jansen.*

Hamburg 1878

h. 1847. a. (11.)

D'Indy, Vincent [1851-1931]Lied pour violoncelle (ou alto) et orchestre ... Op. 19. Pour violoncelle et piano (par l'auteur).*

J. Hamelle: Paris c. 1885

h. 3950. e. (5.)

Jacobowsky, Hermann [1846-?]Zur Erinnerung an Richard Wagner.*1. *Tannhäuser, Gebet der Elisabeth.*2. *Der Fliegende Holländer. II. Akt. Scene, Senta, Holländer... Violoncell ... Pianoforte*

Berlin 1883

h. 1847. d. (2.)

Jensen, Adolf [1843-1895]7 Gesänge. Op. 21. [No. 4. Murrelndes Lüftchen.] for Pianoforte and Violoncello.**see Popper, D. Perles musicales ... No. 7.*

1887

h. 1863. (1.)

***Joncières, Victorin de (real name Felix Rossignol) [1839-1903]**

*Sérénade Hongroise ... Transcription pour violoncelle (ou violon) et piano
par D. Mohr.*

Paris 1886

h. 1847. f. (24.)

***Kiel, Friedrich [1821-1885]**

[Kleine Suite für Violine mit Pianoforte. Op. 77.]

Andantino ... Violin (Violoncello) & Piano.

Patey & Willis: London 1890?

h. 204. e. (23.)

***Klengel, Julius [1859-1933]**

*Unsre Lieblinge. Die schönsten Melodien alter und neuer Zeit in leichter
Bearbeitung für Violoncell und Pianoforte, herausgegeben von J. Klengel.*

Leipzig 1880

f. 474. (4.)

***Kücken, Friedrich Wilhelm [1810-1882]**

*Kücken's air A ride I once was taking. see Goedbé, S. and Rudolphus, C. Les Bijoux ...
no. 6. for Violoncello and Pianoforte.*

1850

h. 205. 3.

***Kummer, Friedrich August [1797-1879]**

Fleurs de Salon. Six mélodies de F. Kücken transcrits pour violoncelle et piano.

Dresde 1845?

h. 1847. d. (14.)

Short Operatic Arrangements. [Violoncello and Pianoforte.] 6 no.

Augener & Co.: London 1886

h. 1867. (2.)

Transcriptionen für das Violoncello mit Begleitung des Pianoforte. Op. 155. no. 8.

Imperfect: wanting no. 1-7, 9-14.

A Fürstner: Berlin 1887

h. 1847. (38.)

***Lalo, Édouard Victor Antoine [1812-1892]**

*Le Roi d'Ys. see Oudshoorn, Antoine. Souvenir du Roi d'Ys ... Transcription
pour violoncelle avec accompagnement de piano par A. Oudshoorn.*

c. 1890

h. 4090. s. (7.)

Lamoury, Philippe

École d'Accompagnement. Transcriptions de morceaux classiques pour Piano & Violoncelle. 14 no.

Paris 1878

h. 198. (6.)

***Lasserre, Jules [1838-?]**

2 Transcriptions pour Violoncelle et Piano.

Mayence 1879

h. 1849. h. (10.)

Laub, Vasa

Berceuse pour violon et piano. Le même arrangé pour violoncelle et piano par Popper. Op. 2.

Hambourg 1884

h. 1609. u. (14.)

***Lee, Sebastian [1805-1887]**

Adagio für zwei Violoncello aus Op. 39. No. 1 ... Arrangement für Violoncelle mit Begleitung des Pianoforte von C. Grimm.

Leipzig 1875

h. 1849. c. (4.)

[Morceaux favoris pour Violoncelle et Piano. No. 1.] Prière du Soir. C. Reinecke. [Arranged by S. Lee.] See Transcriptions. Transcriptions of Standard Vocal Works ... No. 17.

1904

h. 1868.

[Morceaux favoris pour Violoncelle et Piano. No. 17.] Romance. L. Spohr. [Arranged by S. Lee.] See Transcriptions. Transcripts of Standard Vocal Works ... No. 24.

1904

h. 1868.

Les Perles du Jour, for Violoncello & Pianoforte. 12 no.

Augener & Co.: London 1883

h. 1875. c. (1.)

Wie bist du meine Königin. Lied. J. Brahms. Arranged by S. Lee. See Transcriptions. Transcriptions of Standard Vocal Works ... No. 3.

1904

h. 1868.

see Schubert, F. P. Les délices de Schubert ... German Songs composed by F. Schubert, arranged for violoncello and piano by S. Lee.

1845

h. 1932.

see Schumann, R. A. 4 Lieder ... für Violoncell und Pianoforte eingerichtet von S. Lee.

1888

h. 88. g. (12.)

see Schumann, R. A. [12 vierhändige Clavierstücke. Op. 85. No. 12.] Abendlied ... for cello and piano. [Arranged by S. Lee.]

1971

g. 112. m.

***Leibrock, Joseph Adolf [1808-1886]**

Transcriptionen classischer Lieder und Gesänge für Violoncello oder Violine mit Begleitung des Pianoforte von J. A. Leibrock. No. 1-12.

Braunschweig 1854 +

h. 1912.

***Lenepveu, Charles Ferdinand [1840-1910]**

[Dormeuse.] Romance sans paroles, transcription de la Dormeuse pour Violoncelle ou Violon et Piano.

Paris 1880

h. 1849. k. (16.)

***Libotton, Gustav [1842-1891]**

Album célèbre. 10 morceaux ... transcrits pour violoncelle et piano par G. libotton. Vol II.

Litolff 1880

g. 375.

Lidel, Joseph

À Leonora, nocturne de J. Ascher arrangé pour Violoncelle avec accompagnement de Piano par J. Lidel.

London 1870

h. 1851. b.

Air d'Église de Stradella transcrit pour Violoncelle avec accompagnement de Piano.

Londres 1873

h. 1849. c. (5.)

La Charité, chœur de G. Rossini, transcription pour Violoncello, ou Violon, ou Concertina, avec accompagnement de Piano.

Londre 1867

h. 1849. (22.)

*9 Mélodies favorites arrangées pour Violoncelle avec accompagnement de Piano.
No. 4-9.*

Imperfect: wanting No. 1-3.

Londres 1860

h. 3213. d. (1.)

*Two melodies of Henselt, transcribed for Violoncello
with Pianoforte accompaniment ... by J. Lidel.*

London 1861

h. 1851. b. (7.)

Six sacred pieces for violoncello & piano ... transcribed by J. Lidel.

London 1858

h. 1855. (3.)

Santa Lucia ... Neapolitan air ...arranged for Violoncello & Piano by J. Lidel.

London 1861

h. 1851. b. (8.)

*see Donizetti, D. G. M. [Parisina.] Les Bluettes de Parisina ... Melodies ... pour
Violoncello & Piano... par J. Lidel.*

1850

h. 667. (5.)

*see Verdi, F. G. F. [La Traviata.] six favorite pieces from Verdi's opera ...
transcribed for Violoncello & piano ... by J. Lidel.*

1857

h. 1855. (1.)

*see Verdi, F. G. G. [Il Trovatore.] eight favorite pieces from Verdi's opera ...
transcribed for Violoncello & Piano ... by J. Lidel.*

1858

h. 1855. (2.)

see Wallace, W. V. Premier nocturne, pour violoncelle & piano, arrangé par J. Lidel.

1857

h. 1850. a. (9.)

***Lindner, Roderich August [1820-1878]**

6 airs favoris, transcriptions ... pour Violoncelle avec accompagnement de Piano. Op. 16.

1. *Muette; Air de sommeil*
2. *Don Juan Air*
3. *Air écossais*
4. *Norma Cavatine*
5. *Elisir d'amore; Romance*
6. *Chant bohémien*

Joh. André: Offenbach a. M., 1864

h. 1849. (23.)

Alte Weisen für Violoncell und Pianoforte bearbeitet ... 2 Hft. Op. 39.

1. *Romance [Balbastre]*
2. *Tre giorni [Pergolese]*
3. *Gavotte [Martini]*
4. *Schottische Volksweise*
5. *Iphigenie in Tauris; Air*
6. *Iphigenie in Aulis; Gavotte*

Joh. André: Offenbach a. M., 1872

h. 1849. c. (6.)

[6 Morceaux de Salon. Op. 18. No. 1.] Serenade, by F. Schubert. [Arranged for Violoncello and Pianoforte by] A. Lindner. See Transcriptions. Transcriptions of Standard Vocal Works ... No. 23.

1904

h. 1868.

[6 Morceaux de Salon. Op. 18. No. 5.] Adelaide, by L. van Beethoven. [Arranged for violoncello and Pianoforte by] A. Lindner. See Transcriptions. Transcriptions of Standard Vocal Works ... No. 2.

1904

h. 1868

[6 Morceaux de Salon. Op. 18. No. 6.] Ave Maria from Flotow's Stradella ... [Arranged for violoncello and Pianoforte by] A. Lindner. See Transcriptions. Transcriptions of Standard Vocal Works ... No. 5.

1904

h. 1868.

Transcriptionen berühmter Musikstücke für Violoncell mit Pianoforte.

No. 6. La Romanesca

Imperfect: wanting no. 1-5, 7, 8.

Joh. André: Offenbach a. M., 1877

h. 3213. s. (3.)

see Fleurs. Les Fleurs des opéras. Potpourris pour piano & violoncello ... (Les transcriptions pour violoncelle par A. Lindner.)

c. 1880

h. 4090

Liszt, Franz (Ferencz) [1811-1886]Romance oubliée ... pour Violoncelle & Piano.*

Hanovre 1881

h. 1849. k. (17.)

Louis XIII, King of France*Air à la Gavotte, composed by Louis XIII. transcribed
for Violin or Violoncello and Piano by B. Tours.*

London 1872

h. 3229. (20.)

Air à la Gavotte, composed by Louis XIII. transcriptions by B. Tours.

F. W. Chanot: London 1890

h. 1681. e. (21.)

Air composé par le roi Louis XIII. (Arrangement par W. Müller.)

Berlin 1872

h. 1487. i. (18.)

Lübeck, Johann Heinrich [1799-1865]Andante von J. H. Lübeck für Cello mit Clavierbegleitung bearbeitet durch L. Lübeck.*

Berlin 1877

h. 1849. h. (11.)

Lübeck, Louis [1838-1904]see Chopin, F. F. [12 Etudes. Op. 25.] Etude ... Op. 25 No. 7. Transcription ...*

1880

h. 1849. j. (8.)

*see Chopin, F. F. [24 Preludes. Op. 28.] Vier Praeludien ...
für das Violoncell mit Clavierbegleitung übertragen ...*

1885

h. 1847. d. (20.)

see Hollaender, G. Am Strande ... bearbeitet von L. Lübeck.

1880

h. 1609. p. (30.)

see Hollaender, G. Spinnerlied ... bearbeitet von L. Lübeck.

1880

h. 1609. p. (29.)

*see Servais, A. F. Caprice ... avec accompagnement de 2d. Violoncelle ad lib.,
pourvu d'un accompagnement de piano par L. Lübeck.*

1883

h. 204. d. (18.)

Lütgen, Henri J.

*Mélodies célèbres transcrites pour Violoncelle avec accompagnement de Piano.
Troisième série. 6. no.*

Paris 1877
h. 1849. h. (12.)

Lyrische

Lyrische Stücke für Violoncell und Pianoforte.

Leipzig 1877
g. 514. c.

***Mackenzie, Sir Alexander Campbell [1847-1935]**

*From the North. Nine pieces for the violin with pianoforte accompaniment. Op. 53.
3 bk. Book 1. No. 2. (Book 2. No. 2.) Transcription for Cello by E. de Munck. 2 no.*

J. Williams: London 1896
h. 204. e. (25.)

*Six Pieces for Violin with pianoforte accompaniment. Op. 37. Arranged for the
Violoncello by J. B. Krall.*

Novello, Ewer & Co.: London & New York 1889
h. 658. b. (5.)

Marks, Charles Mawson

*Chant sans Paroles pour Piano. Op. 18 ... transcrit pour le violon ou violoncelle
avec accompagnement de piano par J. W. Slatter.*

Agate & Co.: London 1898
h. 1612. c. (51.)

***Mascagni, Pietro [1863-1945]**

*See Furino, Ferdinando. L'Amico Fritz. [Fantasia on Themes from the opera.]
Trascrizione per violoncello e pianoforte.*

c. 1895
h. 4090. q. (6.)

Cavalleria rusticana. Intermezzo. {Violoncello and Piano}.

E. Ascherberg & Co.: London 1892
h. 3602. (1.)

***Massenet, Jules Émile Frédéric [1842-1912]**

Cendrillon. Le Sommeil de Cendrillon. Pour violoncelle et piano.

Heugel & Cie: Paris 1899
h. 4090. q. (7.)

Cendrillon. Les Tendres fiancés. Pour violoncelle et piano.

Heugel & Cie: Paris 1899
h. 4060. q. (8.)

Sapho. La Solitude de Sapho. Prélude ... Pour violoncelle et piano.
 Heugel & Cie: Paris 1897
 h. 4090. k. (4.)

*Scènes Pittoresques. No. 2. Nuits d'Espagne. Air de Ballet
 réduit pour violoncelle et piano.*
 Paris 1883
 h. 204. c. (36.)

***Méhul, Étienne Nicolas [1763-1817]**
Sonata. Op. 1. No. 3. Menuet [Violin or violoncello and Pianoforte.]
see Ries, Franz. Album Blätter ... No. 16.
 1884
 h. 1609. v. (16.)

*see Fémy, A. A Collection of Detached Pieces, selected from the Works of ...
 Cherubini ... Méhul ... Arranged as Solos for the Violoncello ...*
 1810?
 h. 219. e. (2.)

***Mendelssohn-Bartholdy, Jakob Ludwig Felix [1809-1847]**
*Four Marches ... transcribed for Violoncello and Pianoforte by B. Tours. See Novello,
 Ewer & Co. Novello, Ewer & Co.'s Albums for Violoncello and Pianoforte. No. 1.*
 1887
 f. 479.

*Violin Concerto in E minor. Op. 64. - Andante. L'Ange qui chante, une mélodie celeste
 pour Violoncelle et Piano.*
 London 1881
 h. 3213. t. (24.)

*Elijah. Ten Transcriptions ... for Violoncello and Pianoforte by B. Tours. See Novello
 and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 3.*
 1887
 f. 479

Elijah. So ihr mich von ganzem Herzen suchet. [Violoncello and Pianoforte.]
See Moffat, A. E. Klassische Stücke ... No. 13.
 1891
 h. 1684. (1.)

Elijah. Weh ihnen, dass sie von mir weichen! [Violoncello and Pianoforte.]
See Moffat, A. E. Klassische Stücke ... Op. 17. No. 15.
 1891
 h. 1684. (1.)

6 Kinderstücke ... Op. 72. Arrangement für Pianoforte und Violine oder Violoncell von F. Hermann. 2 no.

Leipzig 1875
h. 575. i. (8.)

6 Lieder ohne Worte being the Op. 57 adapted for Violoncello and Piano by C. Oberthür.

London 1850
h. 573. (5.)

Lieder ohne Worte für Violoncell und Pianoforte bearbeitet von A. Piatti. 8 Hft.

Berlin 1875
h. 1925. a.

Lieder ohne Worte (Original Melodies). Arranged for pianoforte & violoncello. 7 bk.

Ewer & Co.: London 1854, 55
h. 1445. h. (3.)

20 Lieder ohne Worte ... arrangées pour piano et violoncelle par L. Grützmacher.

Litolff: Braunschweig 1878
g. 375.

Zwölf Lieder ohne Worte ... für Violoncell mit Begleitung des Pianoforte bearbeitet von G. Fitzenhagen. 2 Hft.

Leipzig 1879
h. 1849. h. (14.)

Lied ohne Worte. Op 19. No. 2. {Violoncello and Pianoforte.}

See Moffat, A. E. Klassische ... Stücke ... Op. 17. No. 8.

1891
h. 1684. (1.)

Lied ohne Worte. Op. 30. No. 6. Venetianisches Gondellied. [Violoncello and Pianoforte.] See Moffat, A. E. Klassische Stücke ... Op. 17. No. 2.

1891
h. 1684. (1.)

Lieder ohne Worte. Op. 38. No. 1. Book 3. [Violoncello and Pianoforte.]

See Trousselle, J. E. Donajowski's Collection ... No. 7.

1893
h. 3221. (1.)

Lieder ohne Worte. Op. 62. No. 4. Venezianisches Gondellied. [Violoncello and Pianoforte.] See Trousselle, J. E. Donajowski's Collection ... No. 6

1893
h. 3221. (1.)

St. Paul. Doch der Herr. Religioso ... [Violoncello and Pianoforte.]
see Moffat, A. E. Klassische Stücke ... Op. 17. No. 16.

1891

h. 1684. (1.)

Ein Sommernachtstraum. Wedding March and Scherzo ...
arranged for piano and violoncello by J. N. Rauch & O. Standke.

Litolff: Braunschweig 1879

g. 375.

***Mercadante, Saverio [1795-1870]**

Il Giuramento. see Paque, G. Romance de l'opéra Il Giuramento ... pour violoncelle.

1861

h. 1858. (5.)

***Moffat, Alfred Edward [1863-1950]**

Klassische Stücke für Violoncell (Violine oder Violoncell)

mit Begleitung des Pianoforte, bearbeitet von A. Moffat. Op. 17. 26 no.

Schott & Co.: London 1891

h. 1684. (1.)

Mohr, Désiré

see Joncières, F. L. Sérénade Hongroise ... Transcription pour violoncelle
(ou violon) et piano par D. Mohr.

1886

h. 1847. f. (24.)

***Molique, Wilhelm Bernhard [1802-1869]**

6 Geistliche Lieder. Op. 39. Six Melodies ... for Violoncello and Piano
transcribed by C. Oberthür.

London 1851

h. 191. (3.)

***Moniuszko, Stanislaw [1819-1872]**

Polonaise No. 1. for the Pianoforte ... arrangée pour Violoncello
avec accompagnement de Piano.

London 1873

h. 3213. m. (28.)

***Moszkowski, Moritz [1854-1925]**

5 Clavierstücke. Op. 18. No. 1. Mélodie ... Für Violoncell und Pianoforte.
Bearbeitung vom Componisten ...

Julius Hainauer: Breslau, Leipzig 1895

h. 484. j. (5.)

***Müller, Wilhelm**

Transcriptionen für Pianoforte und Violoncello. No. 2-4.

Imperfect: wanting no. 1.

Berlin 1872

h. 1458. i. (5.)

see Auer, L. Romance pour Violon ... (Arr. von W. Müller.)

1877

h. 1849. g. (2.)

see Louis XIII, King of France. Air ...

(Arrangement pour Piano et Violoncelle par W. Müller.)

1872

h. 1487. i. (18.)

see Rubinstein, A. G. Mélodie ... Op. 3 ... pour Piano et Violoncelle.

(Arr. von W. Müller.)

1877

h. 1667. (3.)

***Müntzberger, Joseph [1769-1844]**

Three Airs from Boieldieu's Opera's. Arranged for violoncello,

and piano forte, by J. Müntzberger. (No. 15.)

Imperfect: wanting the pianoforte part.

Monzani & Hill: London c. 1830

g. 934. n. (6.)

Rossini's cavatina Di tanti palpiti ... arranged for the Violoncello

with accompaniment for ... Pianoforte.

London 1825?

g. 514. d. (5.)

Thèmes de Boieldieu arrangés pour Violoncelle avec accompagnement de Piano. no. 1.

Paris 1830?

h. 999. a. (1.)

see Boieldieu, F. A. Thèmes ... arrangés ... par J. Müntzberger .

1825?

R. M. 17. e. 8. (26.)

Nathan, Ernest

Echos d'Autrefois. Transcriptions pour Violoncelle avec accompagnement

de Piano. 3 no.

Paris 1864

h. 1849. a. (7.)

Le Secret d'une Fleur, mélodie de F. Hitz, transcription pour Violoncelle avec accompagnement de Piano.

Paris 1877
h. 1849. i. (1.)

see Gounod, C. F. [Cinq Mars.] Cantilène ... transcrite ... par E. Nathan.

1877
h. 1849. i. (3.)

see Transcriptions. 20 Transcriptions classiques ... (20 Transcriptions ... pour Piano et Violoncelle par E. Nathan ...

1873-86
h. 1752.

***Nevin, Ethelbert Woodbridge [1862-1901]**

Water-Scenes. Op. 13. No. 4. Narcissus. ... For Violin (Violoncello) and Piano by G. Strube.

Boston Music Co.: Boston 1899
h. 3619. (12.)

Narcissus ... for ... Violoncello and Pianoforte [arranged] by E. Howell.

Schott & Co.: London 1898
h. 3619. (4.)

***Niedermeyer, Louis Abraham [1802-1861]**

Le Lac. Mélodie ... transcrite pour le violoncelle avec accompagnement de piano par G. Paque.

Londres 1865?
h. 1847. e. (6.)

Les adieux de Marie Stuart. Romance de l'opéra de Niedermeyer transcrite pour Violoncelle, ou Violon, avec accompagnement de Piano, par A. Batta.

Paris 1857
h. 1850. a. (3.)

Novello and Co

Novello, Ewer and Co.'s Album for Violoncello and Pianoforte.

No. 1-7, 9, 12-16 and 20.

No. 8, 10, 11, 17, 18 and 19, though announced, have not been published.

Novello, Ewer & Co.: London and New York 1887-94
f. 479.

***Oberthür, Karl (Carl) [1819-1895]**

Trois marches funèbres, transcrites pour violoncelle et piano par C. Oberthür.

London 1854
h. 1920. (7.)

See Mendelssohn-Bartholdy, J. L. F. [6 Lieder. Op. 57.] Six Lieder ... adapted for Violoncello and Piano.

1850

h. 573. (5.)

See Molique, W. B. Six melodies ... for Violoncello and Piano transcribed by C. Oberthür.

1851

h. 191. (3.)

Oudshoorn, Antoine

Souvenir du Roi d'Ys. Opéra de Ed. Lalo. Transcription pour violoncelle avec accompagnement de piano par Anton Oudshoorn.

G. Hartmann & Cie: Paris c. 1890

h. 4090. s. (7.)

see Durand, M. A. Gai Printemps ... Op. 76. Pour violoncelle et piano par A. Oudshoorn.

1885

h. 1847. (17.)

***Paganini, Nicoló [1782-1840]**

Deux grandes études de concert, Le Carnaval de Venise et Mouvement perpétuel ... transcrite pour Violoncelle avec accompagnement de Piano par R. E. Bockmühl.

Mayence 1878

h. 1849. i. (5.)

Non più mesta, Variationen über ein Thema von Rossini ...

Uebertragen für Violoncell mit Begleitung des Pianoforte von R. E. Bockmühl.

Litolff: Braunschweig 1879

g. 375

Der Hexentanz (Danse des Sorcières ... Le Streghe) ... übertragen für Violoncell mit Begleitung des Pianoforte von R. E. Bockmühl.

Litolff: Braunschweig 1879

g. 375

Le Charme de Padua. Divertimento ... pour violoncello et piano ... par T. Powell.

London 1840?

h. 1847. e. (4.)

***Papini, Guido [1847-1912]**

La Belle Napolitaine. Deuxième Tarantelle. Op. 108. [Violoncello and Pianoforte.] See Gillet, E. Trente Transcriptions ... No. 30.

1890

h. 1681. i. (13.)

Home, Sweet Home [by Sir. H. R. Bishop] pour violon. [Violoncello and Pianoforte.]
See Gillet, E. Trente Transcriptions ... No. 11.

1890

h. 1681. i. (13.)

Gavotte Mignonne. [Violoncello and Pianoforte.]
See Gillet, E. Trente Transcriptions ... No. 12.

1890

h. 1681. i. (13.)

Le Rouet. Op. 75. No. 3. [Violoncello and Pianoforte.]
See Gillet, E. Trente Transcriptions ... No. 29.

1890

h. 1681. i. (13.)

La Joie. Op. 58. No. 2. [Violoncello and Pianoforte.]
See Gillet, E. Trente Transcriptions ... No. 13.

1890

h. 1681. i. (13.)

Petite Sérénade mélancolique. [Violoncello and Pianoforte.]
See Gillet, E. Trente Transcriptions ... No. 3.

1890

h. 1681. i. (13.)

Toy March. Op. 75. No. 3. [Violoncello and Pianoforte.]
See Gillet, E. Trente Transcriptions ... No. 14.

1890

h. 1681. i. (13.)

See Spohr, L. [Zemir und Azor.] La Rose ... Transcription pour Violoncelle
(Alto-Viola) avec accompagnement de piano par G. Papini.

1890

h. 1681. g. (6.)

***Paque, Guillaume [1825-1876]**

Andante de l'ouverture de Guillaume Tell [by G. A. Rossini]
pour Violoncelle avec accompagnement de Piano.

Paris 1870

h. 1858. (8.)

Cavatine du Sommeil de l'opéra La Muette d'Auber,
pour violoncelle avec accompagnement de piano.

Mayence 1883

h. 1858. a. (1.)

El Jaleo de Jerez. Danse Espagnole, composée par Schodopol, transcrite ... pour violoncelle avec accompagnement de piano.

Mayence 1860
h. 1858. (2.)

Mélodie de l'opéra I Puritani de Bellini transcrite pour Violoncelle avec accompagnement de Piano.

Mayence 1861
h. 1858. (4.)

Mélodie de l'Opéra, La Favorite de Donizetti transcrite et arrangée pour Violoncelle avec Accompagnement de Piano par G. Paque.

Les Fils de B. Schott: Mayence 1860
h. 1858. (3.)

Romance de l'opéra Il Giuramento de Mercadante transcrite pour violoncelle.

Mayence 1861
h. 1858. (5.)

Valse from Gounod's opera Faust, for Violoncello & Pianoforte.

London 1864
h. 1858. (6.)

See Boccherini, L. [Quintet. Op. 57. No. 1.] Larghetto et Rondo ... pour Violoncelle avec accompagnement de Piano par G. Paque.

1883
h. 1847. c. (6.)

See Niedermeyer, L. A. Le Lac ... transcrite pour le violoncelle avec ... piano.

1865?
h. 1847. e. (6.)

***Pfeiffer, Georges Jean [1835-1908]**

Mélodie (Op. 105. No. 1.) ... transcrite pour violon ou violoncelle et piano par J. Wolff [and S. Bürger.]

R. Cocks & Co.: London 1891
h. 1322. h. (9.)

***Piatti, Alfredo Carlo [1822-1901]**

See Mendelssohn Bartholdy, J. L. F. Lieder ohne Worte ... bearbeitet von A. Piatti.

1875
h. 1925. a.

See Schubert, F. P. Three Melodies ... transcribed ... by A. Piatti.

1894
h. 3183. b. (24.)

***Pizzi, Emilio [1861-1940]**

[Gabriella.] Selection ... Arranged by A. E. Godfrey. (Violoncello and Piano.)

R. Cocks & Co.: London 1894
h. 3659. (9.)

[Gabriella.] Prelude. Transcription ... (Violoncello and Piano.)

R. Cocks & Co.: London 1893
h. 3659. (8.)

Pollizer, Adolphe

La Serenata ... légène Valaque de G. Braga, transcription pour Violoncelle et Piano.

Londres 1879
h. 1609. q. (27.)

***Poorten, Arved [1835-?]**

*[J. S. Bach. Das wohltemperirte Klavier.] Quatrième Prélude ...
Transcription pour piano et violoncelle concertants par A. Poorten.*

1884
h. 1847. f. (1.)

[V. Dolmetsch. Quinze pièces pour piano.] Cantilène ... pour violoncelle

Paris 1884
h. 1847. f. (9.)

***Popper, David [1843-1913]**

*Perles musicales. Pièces célèbres transcrites pour violoncelle et piano. 7 no.
Imperfect: wanting no. 5.*

Offenbach a. M., 1883-7
h. 1863. (1.)

See Laub, V. Berceuse ... Arrangé pour violoncelle et piano par Popper. Op. 2.

1884
h. 1609. u. (14.)

***Powell, Thomas [1776-1833]**

See Beethoven, L. van Adelaide ... For violoncello and piano forte ... by T. Powell.

c. 1830
g. 250. dd. (4.)

See Hünten, F. A favorite Notturmo ... arranged for the piano forte and violoncello.

1845?
h. 1847. e. (5.)

See Paganini, N. Le charme de Padua ... pour violoncello et piano.

1840?
h. 1847. e. (4.)

***Raff, Joseph Joachim [1822-1882]**

*Six Morceaux pour Violon et Piano ... Op. 85,
arrangés pour Violoncelle et Piano par F. Hermann.*

Leipzig 1873
h. 1609. h. (23.)

Raff-Album. 6 Morceaux, Op. 85 transcrits pour Violoncelle et Piano par H. Guérout.

Litolff: London 1879
g. 375.

*Six Morceaux de Salon. Op. 85. [Violoncello and Pianoforte.] See Novello and Co.
Novello, Ewer & Co.'s Albums for Violoncello and Pianoforte. No. 9.*

1887
f. 479.

Cavatina. Op. 85 No. 3 ... arranged by F. Weekes. [Violoncello and Pianoforte.]

Weekes & Co.: London 1884
h. 1297. d. (9.)

Cavatina ... (Transcription pour violoncelle par W. H. Pitt.)

S. Lucas, Weber & Co.: London 1883
h. 1297. d. (12.)

Cavatine ... transcrite pour violoncelle par E. Gillet.

F. W. Chanut: London 1887
h. 1681. (16.)

*[Sonatillen für Violine und Pianoforte. Op. 99.] No. 2. Larghetto ...
für Violoncell mit Begleitung des Pianoforte, eingerichtet von C. Schröder.*

J. Schuberth & Co.: Leipzig 1877
h. 1849. i. (13.)

***Reinecke, Carl Heinrich Carsten (1824-1910)**

*König Manfred. Drei Stücke aus der Oper ... für Violoncelle und Pianoforte
arrangiert von C. Grimm.*

Leipzig 1869
h. 1849. (13.)

***Ries, Franz (1846-1932)**

*Album Blätter. Sammlung von Melodien alter Meister für Violine
oder Violoncell mit Pianoforte-Begleitung. no. 2-8.*

Imperfect: wanting no. 1.

Bielefeld 1871
h. 1609. o. (4.)

*Album Blätter. Sammlung von Melodien alter Meister für Violine
oder Violoncell mit Pianoforte-Begleitung. 20 no.
Imperfect: wanting the violoncello part to no. 1-10.*

Leipzig 1884
h. 1609. v. (16.)

Ritter, Ernst Wilhelm

*Les Succès du Salon. Romance et morceaux favoris transcrits
pour ... violoncello ... avec accompagnement de piano par E. W. Ritter. 55 no.*

B. Schott's Söhne: Mayence 1891,92
h. 3665. a.

***Röder, Martin [1851-1895]**

*[Liebestraum.] Es muss ein Wunderbares sein. See Grünfeld, H. Romanze nach
dem Lied ... von M. Röder, arrangirt für Violoncello ... mit Pianofortebegleitung.*

Leipzig 1878
h. 1847. f. (14.)

Romances

*Romances et transcriptions sur des mélodies favorites pour Violoncelle
avec Piano. No. 10.*

Imperfect: wanting all other nos.

Berlin 1878
h. 3213. s. (12.)

***Romberg, Bernhard Heinrich [1767-1841]**

*B. Romberg's aria Bel piacer adapted as a solo for the violoncello
with Piano Forte accompaniment by W. H. Hagart.*

London 1822
h. 113. (2.)

***Rossini, Gioacchino Antonio (1792-1868)**

*Il Barbiere de Siviglia. [Violoncello and Pianoforte.]
See Kummer, F. A. Short operatic Arrangements. No. 6.*

1886
h. 1867. (2.)

3 chœurs religieux. No. 3. La charité ... transcription pour Violoncello ... See Lidel, J.

1867
h. 1849. (22.)

*Otello. Deh! calma, oh ciel. Larghetto [Violoncello and Pianoforte.]
See Moffat, A. E. Klassische Stücke ... Op. 17. No. 9.*

1891
h. 1684. (1.)

Les Soirées Musicales ... Arrangement pour violon ou violoncelle avec accompagnement de piano. [No. 1-8.]

Mayence 1884

h. 625. b.

Stabat mater. Cujus animam. [Violoncello and Pianoforte.]

See Lee, S. *Les Perles du Jour ... No. 5.*

1883

h. 1875. c. (1.)

Stabat mater. Pro peccatis ... pour Violoncelle ... See Forberg, F.

1873

h. 1849. b. (16.)

Tancredi. Di tanti palpiti. Rossini's cavatina ... for the Violoncello ...

See Müntzberger, J.

1825?

g. 514. d. (5.)

***Rubinstein, Anton Grigor'evich (1829-1894)**

Mélodie. Op. 3. No. 1 ... pour Piano et Violoncelle. (Arr. von E. Müller.)

E. Bote & G. Bock: Berlin & Posen 1877

h. 1667. (3.)

Mélodie. Op. 3. No. 1. [Violoncello and Pianoforte.]

See Popper, D. *Perles Musicales ... No. 3.*

1884

h. 1863. (1.)

Soirées à St. Petersburg. Op. 44. No. 1. Romance ... Transcrite pour violon ou violoncelle avec accompagnement de piano par J. Sachs.

Leipzig 1885

h. 1667. (9.)

Rudolphus, C.

Les fleurs ... C. Rudolphus's selection of favorite duets concertante, for piano-forte and violoncello. No. 1-4, 7, 8, 10-12, 16, 19-23, 25.

Imperfect: wanting no. 5, 6, 9, 13-15, 17, 18, 24 and all after 25.

London 1846+

h. 1929.

See Goëdbé, S. and Rudolphus, C. *Les Bijoux ... favorite pieces for violoncello and piano, adapted and selected by Goëdbé and Rudolphus.*

1850

h. 205. (3.)

See Kummer, F. A. Wessel & Co.'s uniform editions of the works of F. A. Kummer, entitled Aux Amateurs, for violoncello and pianoforte. Edited by C. Rudolphus.

1845+

h. 1910.

Saint-Saëns, Charles Camille (1835-1921)

Suite Algérienne. Op. 60. [No. 3.] Rêverie du Soir à Blidah ... Transcription pour piano et violoncelle par V. Cabassol.

Paris 1884

h. 1847. e. (9.)

Sandré, Gustave

Berceuse de Charles 1er. Mélodie anglaise transcrite pour Violon ou Violoncelle et Piano par G. Sandré.

Paris 1897

P. P. 4283. m. (3.)

***Schroeder, Carl (Karl) [1848-1935]**

Classische Violoncell-Musik ... berühmter Meister ... für Violoncell mit Begleitung des Pianoforte bearbeitet von C. Schroeder ... 31 Hft.

Augener & Co.: London 1894-1900

g. 800.

***Schubert, Franz Peter [1797-1828]**

Les délices de Schubert ... German songs composed by F. Schubert, arranged for violoncello & piano by S. Lee. No. 3-11.

Imperfect: wanting no. 1, 2, and all after no. 11.

London 1845+

h. 1932.

Three Melodies ... transcribed for violoncello with accompaniment of the pianoforte by A. Piatti.

1. *Ave Maria.* 2. *Serenade [Schwanengesang. No. 4.]*

3. *Am Meer. [Schwanengesang. No. 12.]*

J. & W. Chester: Brighton 1894

h. 3183. b. (24.)

Ausgewählte Lieder ... für Violoncell und Piano bearbeitet von Georg Goltermann.

C. F. Peters: Leipzig 1928?

h. 4090. g. (8.)

Du bist die Ruh'. [Violoncello and Pianoforte.]

See Popper, D. Perles musicales ... No. 1.

1883

h. 1863. (1.)

Du bist die Ruh'. [Violoncello and Pianoforte.] See Libotton, G. Six Pieces ... No. 6.

1893

h. 1851. c. (24.)

L'Éloge des Larmes. [Lob der Thränen. Op. 13. No. 2.] Transcribed for violin or violoncello and pianoforte.

Purcell & Co. London 1890

h. 3183. b. (12.)

Moments Musicaux. Op. 94 ... transcrits pour Violoncelle et Piano par L. Grützmacher.

Litolff: Braunschweig 1879

g. 375.

Schwanengesang. No. 4. Ständchen. [Violoncello and Pianoforte.]

See Moffat, A. E. Klassische Stücke ... Op. 17. No. 17.

1891

h. 1684. (1.)

Schwanengesang. No. 12. Am Meer ... bearbeitet von G. Goltermann.

See Transcriptionen. Transcriptionen ... für Violoncell ... No. 1.

1878

h. 3213. s. (14.)

Sonate für Pianoforte. Op. 78. D. 894. Menuet ... für Violoncell und Pianoforte eingerichtet von S. Bürger.

B. Schott's Söhne: Mainz 1891

h. 3183. b. (17.)

Sonate für Pianoforte. D. 960. Andante sostenuto aus der nachgelassenen Sonate B dur für Pianoforte, für Violoncell ... mit Pianoforte bearbeitet von F. Böckman.

Leipzig 1886

h. 204. d. (15.)

Drei Sonatinen für Pianoforte und Violine ... Op. 137. Für Pianoforte und Violoncell übertragen von Rud. Barth.

J. Rieter-Biedermann: Leipzig und Winterthur 1872

h. 3183. a. (5.)

Drei Sonatinen ... Op. 137. Zum Gebrauch beim Unterricht ... bearbeitet für Piano und Violoncell von Georg Goltermann. no. 2.

Imperfect: wanting no. 1, 3.

Johann André: Offenbach a/Main 1891

h. 4900. o. (7.)

*Wiegenlied. Op. 98. No. 2. Für Violoncell mit Begleitung des Pianoforte
bearbeitet von Leo Schulz.*

Gebrüder Hug & Co.: Leipzig, Zurich 1897
h. 4090. s. (12.)

***Schulhoff, Julius [1825-1898]**

Chant du Berger ... Transcription pour Piano et Violoncelle par G. Hepworth.

Mayence 1878
h. 1847. b. (6.)

*Marche funèbre. Elégie. Op. 2. See Oberthür, C. Trois marches funèbres
transcrites pour violoncelle et piano ... No. 3.*

1854
h. 1920. (7.)

***Schumann, Robert Alexander [1810-1856]**

*[43 Clavierstücke. Op. 68. No. 10 and Bilder aus Osten, Op. 66. No. 4.] Deux Melodies
... [Violoncello and Pianoforte.] See Lee, S. Les Perles du Jour ... No. 6.*

1883
h. 1875. c. (1.)

Frühlingsnacht. [Liederkreis. Op. 39. No. 12.] und Schlummerlied.

[Albumblätter. Op. 124. No. 16, for violoncello and pianoforte.]

See Kummer, F. A. Transcriptionen ... Op. 155. No. 8.

1887
h. 1847. (38.)

*4 Lieder. — No. 1. Er der Herrlichste ... No. 2. Du meiner Seele ...
No. 3. Ich grolle nicht ... No. 4. Abendlied ... für Violoncell und Pianoforte
ingerichtet von S. Lee.*

B. Schott's Söhne: Mayence 1888
h. 88. g. (12.)

*Albumblätter. Op. 124. No. 15. Schlummerlied ... transcribed for Violin
or Violoncello by B. Tours.*

London 1877
h. 1608. g. (14.)

Schlummerlied ... für Pianoforte und Violoncell bearbeitet von K. Davidoff.

Berlin 1878
h. 1847. b. (7.)

Schlummerlied ... arranged [for violoncello and pianoforte] by E. W. Ritter.

Rivière & Hawkes: London 1887
g. 790. (19.)

*Concerto. Violoncello Op. 129. Adagio. Arranged by J. de Swert.
[Violoncello and Pianoforte.]*

J. Williams: London 1896
h. 88. i. (11.)

*Warum? Phantasiestück ... aus Op. 12. No. 3 ... für Violoncell
mit Begleitung des Pianoforte bearbeitet ... von A. Fischer.*

Leipzig 1880
h. 1849. l. (11.)

*Kinderscenen. Op. 15. No. 7. Träumerei ... arranged for violin -
or violoncello - and pianoforte by C. E. Lowe.*

Weekes & Co.: London 1884
h. 88. g. (16.)

Träumerei ... Bearbeitung für Violoncell und Pianoforte von F. Grützmacher.

Leipzig 1874
h. 1849. d. (5.)

Dreaming ... Arranged by H. Farmer. [Violoncello and Pianoforte.]

Augener: London 1892
h. 88. i. (10.)

*2te grosse Sonate für Violine und Pianoforte ... Op. 121.
Arrangement für Violoncell ... von F. Grützmacher.*

Leipzig 1874
h. 1609. j. (3.)

*12 vierhändige Clavierstücke. Op. 85. No. 12. Abendlied. Evening Song ...
Transcribed for ... Violoncello and Pianoforte by C. Zoeller.*

C. Boosey & Co.: London 1879
H. 2324.

***Servais, Adrien François (1807-1866)**

*Deux mazurkas de Chopin, transcrites pour Violoncelle avec accompagnement de
Piano.*

Paris 1863
h. 1849. b. (12.)

Nocturne de F. Chopin, transcrit pour Violoncelle avec accompagnement de Piano.

Paris 1863
h. 1849. b. (13.)

*Nocturne [Op. 9. No. 2.] transcrit pour violoncelle avec accompagnement de piano.
See Chopin, F. F.*

1884
h. 1609. s. (27.)

***Spohr, Louis [1784-1859]**

*Grand duo, pour piano et violoncelle, arrangé par F. Grützmacher,
d'après de nocturne oeuvre 34, composé par L. Spohr.*

Leipzig 1854
h. 1900. (6.)

*6 Salonstücke. Op. 135. No. 1. Cavatine. Arranged by J. de Swert.
[Violoncello and Pianoforte.]*

J. Williams: London 1896
h. 204. f. (9.)

*Zemire und Azor. Rose, wie bist du reizend. La Rose - Rose softly blooming - Romance
... Transcription pour Violoncelle ... avec accompagnement de piano par G. Papini.*

F. W. Chantot: London 1890
h. 1681. g. (6.)

***Straeten, Edmund Sebastian Joseph van der [1855-1934]**

*Second Album of Music for Violoncello and Pianoforte. Selected,
arranged & composed by E. van der Straeten.*

Willcocks & Co.: London; Leipzig printed 1892?
h. 1850. h. (6.)

Stransky, Joseph

Gems of the Opera for Violoncello and Piano.

London 1850
h. 141. (10.)

*Transcriptionen beliebter Lieder, Gesänge und Romanzen für Violoncello und
Pianoforte. Op. 15. no. 9.*

Imperfect: wanting no. 1-8, 10-20.

Verlag von F. E. C. Leuckart: Leipzig c. 1890
h. 4090. s. (19.)

***Strelezki, Anton pseud. [Arthur Bransby Burnand] [1859-1907]**

Simple Aveu. Romance... arrangée pour Violon (Violoncello) et Piano par l'auteur.

Paterson & Sons: London 1895
h. 1414. b. (12.)

Zwei Skizzen ... arranged for Violoncello & Piano by L. Henniker.

Hutchings & Romer: London 1898

h. 1414. b. (11.)

***Sullivan, Sir Arthur Seymour [1842-1900]**

Nine Transcriptions from Sullivan's Golden Legend for Violoncello and Pianoforte, by B. Tours. 1891. See Novello and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 7.

1887-91

f. 479.

Sulzbach, Emil

Drei Albumblätter für die Violine mit Begleitung des Pianoforte. Op. 8. No. 1.

Für das Violoncell übertragen von B. Cossman.

Mainz 1881

h. 1847. f. (36.)

***Swert, Jules de [1843-1891]**

Adelaide de L. van Beethoven pour le Violoncelle avec accompagnement de Piano.

Mayence 1873

h. 1849. d. (18.)

Sérénade de l'opéra: Les Albigeois ... Transcription pour Violoncelle avec accompagnement de piano.

Bruxelles 1886

h. 204. d. (24.)

Collection de Morceaux choisis des maîtres classiques, pour violoncelle avec accompagnement de piano. Transcrits par J. de Swert.

B. Schott's Söhne: Mayence 1881

g. 523. a.

Unter der Linde, von R. Volkmann, übertragen für Violoncell mit Pianofortebegleitung.

Mainz 1873

h. 1849. d. (16.)

See Chopin, F. F. [12 Etudes. Op. 25. No. 7.] Étude ... transcrite ... par J. de Swert.

1881

h. 1847. e. (18.)

See Chopin, F. F. [Nocturnes] Transcriptions de Concert ... par J. de Swert.

1883

h. 1847. e. (19.)

See Chopin, F. F. Valse (Mi min.) ... Transcription pour Violoncelle ... par J. de Swert.
1876

h. 1849. g. (13.)

See Schumann, R. A. [Concerto for Violoncello. Op. 129.] Adagio.
Arranged by J. de Swert.

1896

h. 88. i. (11.)

See Spohr, L. [6 Salonstücke. Op. 135. No. 1. Barcarolle.] Cavatine.
Arranged by J. de Swert.

1896

h. 204. f. (9.)

***Thomas, Arthur Goring [1850-1892]**

A Summer Night. (Une nuit de Mai.) Romance for violoncello & piano on the ... song.
(Transcribed by H. M. Higgs.)

Metzler & Co.: London 1896

h. 1851. c. (33.)

***Thomé, François [1850-1909]**

Les Adieux. Valse transcrite pour violoncelle et piano ... Op. 36. No. 1bis.

Paris 1882

h. 1847. e. (20.)

Simple Aveu, romance sans paroles (Op. 25) ... pour Violoncelle et Piano
par L. Jacquard.

Paris 1881

h. 1849. l. (17.)

***Tours, Berthold [1838-1897]**

Barcarolle ... arranged for ... Violoncello and Pianoforte by W. Czerny.

London 1881

h. 3229. b. (16.)

Barcarolle ... arranged for ... Violoncello and Pianoforte by W. Czerny.

Patey & Willis: London 1885?

h. 204. f. (18.)

Chant du Soldat. Morceau caractéristique pour ... violoncello
avec accompagnement de piano (Arrangement par W. Czerny.)

W. Czerny: London 1883

h. 3229. b. (18.)

Chant du Soldat. Morceau caractéristique pour violon (violoncelle) avec accompagnement de piano.

F. W. Chanot: London 1890
h. 1681. e. (20.)

Four marches ... by F. Mendelssohn-Bartholdy ... transcribed for Violoncello and Pianoforte by B. Tours. See Novello and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 1.

1887
f. 479.

Thirty Melodies. [Violoncello and Pianoforte.] See Novello and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 2.

1887
f. 479.

Repose. Sketch ... for ... violin or violoncello and piano. (Arranged by W. Czerny.)

W. Czerny: London 1884
h. 3229. b. (26.)

Ten Transcriptions from Gounod's Mors et Vita for Violoncello and Pianoforte. See Novello and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 4.

1887+
f. 479.

Nine Transcriptions from Gounod's Redemption for Violoncello and Pianoforte. See Novello and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 14.

1887+
f. 479.

Ten Transcriptions from Mendelssohn's Elijah for Violoncello and Pianoforte. See Novello and Co. Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte.

No. 3.
1887+
f. 479.

Transcriptionen

Transcriptionen ausgewählter Stücke unserer grossen Meister für Violoncell mit Begleitung des Pianoforte.

Offenbach a. M., 1878
h. 3213. s. (14.)

Transcriptions

*20 Transcriptions classiques pour Piano et Violoncelle
par E. Nathan and F. Demarquette.*

F. Macker: Paris 1873-86
h. 1752.

Trousselle, Josef

*E. Donajowski's Collection of Popular and Classical Airs
arranged for violoncello & piano by J. Trousselle. 12 no.*

E. Donajowski: London 1893
h. 3221. (1.)

***Valle de Paz, Edgardo del [1861-1920]**

Serenatella for Pianoforte. Op. 66. No.3 ... Violoncello and Pianoforte.

Augener & Co. London 1898
h. 204. f. (22.)

***Verdi, Fortunino Giuseppe Francesco [1813-1901]**

*La Traviata, six favorite pieces from Verdi's opera ...
transcribed for violoncello & piano ... by J. Lidel.*

London 1857
h. 1855. (1.)

*Il Trovatore, eight favorite pieces from Verdi's opera ...
transcribed for Violoncello and piano ... by J. Lidel.*

London 1858
h. 1855. (2.)

***Vieuxtemps, Henri [1820-1881]**

*6 Morceaux de Salon. Op. 22. [No. 3.] Rêverie ... Transcription
pour Violoncelle avec accompagnement de Piano par E. de Munck.*

Schott & Co.: London 1900
h. 204. g. (16.)

***Vilbac, Renaud de (Alphonse Zoé Charles) [1829-1884]**

*Les Beautés dramatiques arrangées pour piano et violoncelle
par R. de Vilbac (A. Lavignac) et C. Lebouc d'après A. Blanc. 8. no.*

*Imperfect: no. 21, 24, 27-29, 31, 70, 71 only. No. 43-49, 51-54, 56, 58-66, 72-77
were announced but not published up to 1879.*

Paris 1873-9
h. 1228. h.

***Vogel, Adolphe [1808-1892] and Guérout, Henri**

Le Concert au Salon. Transcriptions de morceaux célèbres pour Piano & Violoncelle par Vogel & H. Guérout. 8 vol.

H. Litolf: Brunswick 1876+
g. 375.

***Volkman, Friedrich Robert [1815-1883]**

Magyar Zene Va'zlat. Op. 24. No. 7. A Hársak Alatt. Unter der Linde ... für Violoncell ... See Swert, J. de

1873
h. 1849. d. (16.)

Musikalisches Bilderbuch. Op. 11. Musical Picture Book. Arranged [for Violoncello and Pianoforte] by F. Hermann. 6 no.

Augener & Co.: London 1886
h. 1867. (11.)

Musikalisches Bilderbuch, — Images Musicales ... Op. 11. Arrangées pour violoncelle et piano par F. Hermann.

Augener & Co.: London 1886
g. 514. h. (10.)

Serenade for String Orchestra No. 2. Op. 63. Walzer ... für Violoncell und Pianoforte von P. Roth.

Mainz 1884
h. 1847. e. (22.)

***Wagner, Wilhelm Richard [1813-1883]**

Albumblatt. E flat major. Albumblatt für das Pianoforte ... Für Violoncell und Pianoforte von G. Goltermann.

Bei B. Schott's Söhnen: Mainz 1877
g. 379. y. (2.)

See Grimm, C. Zwei kleine Scenen aus Lohengrin für Violoncell.

1872
h. 1849. b. (18.)

Parsifal. Drei Stücke ... für Violoncell und Pianoforte bearbeitet von Leopold Grützmaker.

1. *In Klingsor's Zaubergarten.*

2. *Kundry's Erzählung.*

3. *Die Blumenau.*

Mainz 1883
h. 356. g. (17.)

Tannhäuser. Gebet der Elisabeth ... transcribirt für Violoncell ... See Grimm, C.
1873
h. 1849. b. (19.)

Tannhäuser. Erste Gesang Wolfram's ... für Violoncello ... See Grimm, C.
1877
h. 1849. g. (33.)

Tannhäuser. O! du mein holder Abendstern. Romance [Violoncello and Pianoforte.]
See Trousselle, J. E. Donajowski's Collection ... No. 2.
1893
h. 3221. (1.)

See Jacobowsky, H. Zur Erinnerung an Richard Wagner ...
[2 extracts] für Violoncello und Pianoforte übertragen.
1883
h. 1847. d. (2.)

***Wallace, William Vincent [1812-1865]**
Premier nocturne, pour violoncelle and piano, arrangé par J. Lidel.
London 1857
h. 1850. a. (9.)

***Weber, Carl Maria Friedrich Ernst von [1786-1826]**
6 Stücke für Violoncell und Pianoforte bearbeitet von L. Grützmacher.
Op. 3. No. 1, 2. Op. 10. No. 4, 5. Op. 60. No. 4, 5.
Mainz 1882
h. 1847. e. (24.)

Der Freischütz. Select airs from ... Der Freischütz ... for the pianoforte
and violoncello. See Crouch, F. W.
1825
h. 200. (18.)

Der Freischütz. [Und ob die Wolke.] Cavatina [Violoncello and Pianoforte.]
See Trousselle, J. E. Donajowski's Collection ... No. 8.
1893
h. 3221. (1.)

Preciosa. [Einsam bin ich nicht alleine.] Lonely ... Song ...
Arrangement for piano & violoncello. Edited by Dietrich Krug. Op. 54. No. 1.
Augener & Co.: London c. 1860
H. 2128.

Werner, Josef [1837-1922]See Beethoven, L. van. Neun Tonstücke ... bearbeitet ... von ... J. Werner.*

1877

h. 400. g. (9.)

Wieniawski, Henryk [1835-1880]Kujawiak. Danse nationale polonaise. 2de Mazourka ... transcrit pour violoncelle avec accompagnement de piano par H. Grünfeld.*

Berlin et Leipzig 1883

h. 1847. e. (28.)

*Légende pour le Violon avec accompagnement ... de Piano ...**Arrangement pour Violoncelle par A. Márkewitsch.*

Leipzig 1873

h. 1609. j. (25.)

Wolff, Johannes*Romance en Ré ... transcrite pour le Violoncelle avec accompagnement de piano par H. Bramsen.*

R. Cocks & Co.: London 1898

h. 204. f. (25.)

Wolff, Leonhard*[Vier Stücke für Violone und Pianoforte. Op. 7.] Notturmo (Op. 7. No. 3.) aus ... Op. 7 für Violoncell und Pianoforte.*

Leipzig 1874

h. 1849. d. (27.)

CHAPTER FOUR: BIOGRAPHIES

ALARD, JEAN DELPHIN (1815-1888)

French violinist and composer. He was the son of Vuillaume, the celebrated Luthier. He taught at the Paris Conservatoire, where he influenced a generation of violinists, among them Sarasate. His teaching method continued the Italian-French tradition of Vioti. Alard owned some of the most beautiful violins, including the 'Alard' Stradivarius and the 'Messiah.'

ALKAN, CHARLES HENRI VALENTINE [MORHANGE] (1813-1888)

French pianist and composer, whose real name was Morhange. Known as the Berlioz of the piano, he was one of the leading piano virtuosos of the nineteenth-century, renowned for his outstanding technique and imagination. Alkan was a child prodigy, publishing his Op. 1 at the age of fourteen. He became part of Chopin's circle, but in later years was something of a misanthropist, living a reclusive existence. His enigmatic character was reflected in his compositions, which were admired by Liszt and Busoni.

ANDERSEN, ANTON JÖRGEN (1845-1926)

Swedish cellist and composer of Norwegian birth. He was an orchestral cellist in Norway until the age of twenty-one, when he moved to Sweden. There he studied composition with Johan Lindegren, and taught cello at the Stockholm Conservatory. His compositions were mostly conceived in the Austro-German style. His works include a Cello Sonata (Stockholm 1876).

ASHTON, ALGERNON BENNET LANGTON (1859-1937)

English composer and teacher. After the death of his father he lived in Leipzig, where he studied under Franz Heinig and Iwan Knorr, and later at the Leipzig Conservatory. There he studied theory and composition with Jadassohn, Richter and Reinecke. He completed his composition studies with Raff, before returning to England, where he taught piano at the Royal College of Music in London. He is best known for his piano and chamber works, which are mostly written in the German Romantic style.

ASIOLI, BONIFAZIO (1769-1832)

Italian opera composer, theorist and pianist. He was largely self taught. At the age of fourteen he taught harpsichord, flute and cello in Correggio. He became the first director of the newly founded Milan Conservatory, where he taught composition. In 1814, when forced to leave the conservatory as a "foreigner" after the fall of the Kingdom of Italy, he founded a music school at his home in Correggio. He produced a series of theoretical teaching works, and his compositions include a Cello Sonata in the Classical style.

AUBER, DANIEL FRANÇOIS ESPRIT (1782-1871)

Renowned French opera composer. He studied with Cherubini, later becoming the foremost exponent of Opéra Comique in nineteenth-century France. Ironically, because of his diminutive size, Auber was unable to conduct his own music in public. His music received warm tributes from such diverse figures as Rossini and Wagner.

AUER, LEOPOLD VON (1845-1930)

Celebrated Hungarian violinist and teacher. He studied in Hanover with Joachim, and later became professor of violin (in succession to Wienawski) at the St. Petersburg Conservatory. He remained there from 1868-1917, influencing several generations of violinists, including Elman, Zimbalist, Heifetz, and Poliakin. Tchaikowsky offered to dedicate his Violin Concerto to Auer, but he declined the dedication, declaring the work to be technically awkward and too long. His legacy can still be seen in today's Russian School.

BACHE, FRANCIS EDWARD (1833-1858)

English composer and pianist. He studied in England with Sterndale Bennett, then in Leipzig with Moritz Hauptmann. Sadly, he contracted tuberculosis, and died at the age of twenty-four.

BALFE, MICHAEL WILLIAM (1808-1870)

Irish composer and singer. He was the most successful composer of English operas in the nineteenth-century, and the only one whose fame spread throughout Europe. He studied violin and singing in England, then in Rome and Milan. Cherubini provided an introduction to Rossini, who was then at the height of his success. Balfe sang in several productions with Maria Malibran, for whom he wrote *The Maid of Artois*. His operas, the *Bohemian Girl* in particular, met with great critical acclaim, and he achieved overnight success in London. In later life he turned his attention to chamber music, and wrote a Cello Sonata (1880). He is mostly remembered for the song, *Come into the garden, Maud*.

BANISTER, HENRY JOHN (JOSHUA) (1803-1847)

English cellist, born in London. He was a fine player, and the author of several books on cello technique. His compositions comprise a number of works of an inconsequential nature.

BATTA, ALEXANDRE (1816-1902)

Dutch cellist, born in Maastricht, and died in Versailles. He studied under Platel at the Brussels Conservatory, but settled in Paris in 1835. He became known through several successful European concert tours. Among his compositions are many melodious pieces and transcriptions for cello and piano.

BATTANCHON, FÉLIX (1814-1893)

French cellist and composer, born in Paris. He studied at the Paris Conservatoire under Vaslin and Norblin, and subsequently joined the Grand Opera Orchestra. In 1846 he invented a small type of cello called a baryton, which he tried to popularize, without success.

BAUDIOT, CHARLES NICOLAS (1773-1849)

French cellist, born in Nancy, and died in Paris. He studied at the Paris Conservatoire under the elder Janson, whom he succeeded as cello professor. For sixteen years he was principal cellist in the Royal Orchestra. For a time his cello method, which he wrote with Levasseur and Baillot, was used at the Conservatoire. In addition to composing two Cello Concertos, two Concertinos, and a great variety of chamber music, he also wrote a guide to composers for cello entitled *Instruction pour les compositeurs*.

BECKER, HUGO (1863-1941)

German cellist. He studied violin and piano with his father, Jean Becker, famous violinist and founder of the Florentine Quartet. Some years later he changed to the cello and received lessons from Kündinger in Mannheim. He became so proficient by the age of fifteen, that he was offered the position of second cellist in the orchestra of the Mannheim Court Theater, which he held for one year, after which he pursued further study with Grützmacher. In 1880 he joined his father, brother and sister on tour, and benefited greatly from meeting Piatti in London. He also studied with de Swert. From 1884-86 Becker was first cellist at the Frankfurt Opera. He later succeeded Hausmann as professor at the Berlin Hochschule für Musik. He appeared frequently with such performers as Flesch and Friedberg, Ysaÿe and Busoni, Marteau and Dohnanyi.

BEETHOVEN, LUDWIG VAN (1770-1827)

Ludwig van Beethoven, born in the German court city of Bonn, is one of the most influential composers in the history of Western music. He spent most of his adult life in Vienna, supporting himself by performances, teaching, and the sale of compositions. The deafness which began to afflict him before 1800 had a profound effect on his personal and artistic development.

His works are traditionally grouped into early, middle, and late periods. The early period, (up to about 1802), shows his mastery of the classical style of Haydn and Mozart, culminating in the highly dramatic compositions that mark the beginning of the middle period in 1803. This period is characterised by a heroic style, brought about in response to his increasing deafness. His late-period style began in 1815, his music becoming less dramatic and more introspective. He relied less on the classical forms, experimenting with the juxtaposition of movements of widely differing style and character.

Beethoven's influence cannot be underestimated. His music had a profound effect on the growth of Romanticism, and no composer after Beethoven could escape the effect of his genius.

BELLINI, VINCENZO (1801-1835)

Vincenzo Bellini was one of the greatest Italian composers of opera in the nineteenth-century style known as *bel canto*. He won international fame with *Il Cirata*, and thereafter enjoyed an enormously successful career. He was a master of melodic beauty, and challenged Rossini's style of vocal brilliance with a simplicity that became his hallmark. *Norma* (Milan, 1831), became Bellini's most admired work, its title role still one of the supreme tests for the dramatic soprano.

BENEDICT, Sir JULIUS (1804-1885)

English opera composer and conductor. He was born in Stuttgart, and studied with Weber in Dresden. In 1835 he went to London. For ten years (1838-48) he was musical director at Drury Lane. He was knighted in 1871. The influence of the Italian style formed the basis of his operatic and vocal composition. He also wrote a biography of Weber.

BENNETT, Sir WILLIAM STERNDALE (1816-1875)

The most distinguished English composer of the Romantic school. He was orphaned at the age of three, and went to live with his grandparents. He studied violin and piano at the Royal Academy of Music, and composition under Crotch and Cipriani Potter. His first piano concerto was written when he was sixteen and met with great success. It was heard by Mendelssohn, who became his close friend and invited him to Germany. He entered Mendelssohn's circle in Leipzig, which included Moscheles and Schumann. He subsequently had a long career as a teacher in England, and in 1866 became principal of the Royal Academy of Music. The period between 1833 and 1839 was an intensely creative one, but the pressures of supporting a family caused a reduction in his output after this point, although he enjoyed something of a revival of creativity in later life. Sterndale Bennett was knighted in 1871. Mozart was always his model, although he was also influenced by the German Romantic movement, and is sometimes referred to as the English Mendelssohn. The Sonata Duo for cello and piano dates from 1852.

BÉRIOT, CHARLES AUGUSTE DE (1802-1870)

Belgian violinist and composer. In 1829 he met the renowned singer Maria Malibran, whom he married in 1836, but she died six months later. He taught in the Brussels Conservatory from 1843-1852. In 1858 he became blind. He occupies an important place in the history of violin playing, as he was responsible for modernizing the classical French school.

BERLIOZ, HECTOR (1803-1869)

The French composer Louis Hector Berlioz was one of the most important musical figures of the Romantic era. His large-scale, brilliantly orchestrated compositions helped create the modern orchestra, and his innovations greatly influenced the development of nineteenth century music. His first major work, the *Symphonie Fantastique*, was enthusiastically received. The symphony, in five movements, is unified by the use of a short recurrent theme (*idée fixe*), which symbolizes the presence of the "loved one" and is heard throughout the composition. It is one of the most influential programmatic works of the nineteenth century.

Berlioz greatly increased the expressive capabilities of the orchestra by his colorful orchestration, and his unorthodox structures helped free composers from classical forms. Berlioz's grand compositions, requiring enormous choruses and orchestras, were grossly misunderstood in France during his lifetime.

BERLYN, ANTON (1817-1870)

Dutch composer with a prolific output. Among his compositions are a Quartet for strings and two Piano Trios.

BERNARD, JEAN EMILE AUGUSTE (1843-1902)

French organist and composer. He lived in Paris. Almost all his compositions reveal his serious and reflective disposition.

BERTINI, HENRI JERÔME (1798-1876)

French pianist and composer. He settled in Paris in 1821. He reputedly played with Clementi's clarity of technique, and phrasing similar to that of Hummel and Moscheles. He produced nearly two hundred opus numbers, and his studies were used for over a century.

BERWALD, FRANZ (1796-1868)

Swedish composer and violinist. He played violin and viola in orchestras, but later changed profession. In 1835 he opened an orthopaedic institute, and in 1850 became manager of a glass works in north Sweden. Three years later he opened a sawmill, which supported him through later life. As a young man he travelled in Germany, and his early works show the influence of such contemporaries as Spohr, Hummel and Beethoven, although he later developed a strong stylistic independence. Sadly, he received little appreciation in his lifetime, although he is now considered to be one of the most important Scandinavian composers of the nineteenth century. The 1840s were his most productive years, and his best works are the four Symphonies. The Grand Duo for Cello and Piano dates from 1858.

BETTS, ARTHUR

English violin maker and dealer. He was the son of John Betts, one of the most prestigious string instrument makers in eighteenth century England, and founder of a firm of instrument dealers. After his father's death in 1823, the firm was run by Arthur Betts.

BIENE, AUGUSTE VAN (C.1850-?)

Dutch cellist born in Rotterdam. He studied with Servais at the Brussels Conservatory, and came to London in 1867. He began his career as a British music-hall stage performer with a play, which he wrote and produced, entitled *The Broken Melody*, in which he acted the part of a Russian Cellist. The play was an instant success, and van Biene acquired substantial financial security as a result. He made a recording of the theme from *The Broken Melody* which contains an obligato accompaniment of sobs.

BISCHOFF, KASPAR JAKOB (1823-1893)

German composer and teacher, born in Ansbach and died in Munich. He studied in Munich under Franz Lachner, and later in Leipzig before settling in Frankfurt. There he taught singing, and founded an Evangelical Sacred Choral Society in 1850. His compositions include an opera, *Maske und Mantilla*, three Symphonies, an Overture to Hamlet, chamber music and church music. He also published a manual of harmony in 1890.

BISHOP, Sir HENRY ROWLEY (1786-1855)

English composer. He is now remembered only for the song *Home, Sweet Home*, although he enjoyed a fine reputation in his day as the principal exponent of the best traditions of English song. He trained as a jockey at New Market, but later studied music. He became musical director at Covent Garden in 1810, and three years later was a founding member of the Philharmonic Society. He succeeded Crotch as Oxford Professor in 1848. He received the appellation "The English Mozart," although he was guilty of some of the most tasteless corruptions of Mozart operas, into which he would insert some popular song of the day. He was later dismissed as "a quite negligible composer."

BIZET, GEORGES ALEXANDRE CÉSAR LÉOPOLD (1838-1875)

Distinguished French composer, best known for his opera *Carmen* which transformed the genre of opéra comique. He studied composition with Gounod and Halévy, whose daughter he married. Besides operas, Bizet wrote piano pieces, songs, orchestral and choral music. He also began many compositions which he either destroyed or left incomplete. *Carmen*, written in 1873-74 and produced in 1875, was poorly received in his lifetime. Bizet's style shows the melodic influence of Gounod, and the classical forms of Mozart and Beethoven.

BLUMENFELD, FELIKS MIKHAILOVICH (1863-1931)

Russian conductor, pianist, composer and teacher. He studied composition with Rimsky-Korsakov at the St. Petersburg Conservatory, and was appointed professor there in 1897. He worked closely with Anton Rubinstein, Rimsky-Korsakov, Glazunov, Rachmaninov and Chaliapin. Among his pupils were Horowitz and Barere. His music shows the influence of Chopin, but it did not outlive him.

BOCCHERINI, LUIGI (1743-1805)

Famous Italian composer and cellist, born at Lucca in 1743, died in Madrid in 1805. He grew up in a musical environment, and was engaged as cellist in the orchestras of the Court Theater in Vienna, and in his home town of Lucca. He later went to Paris, where he became exceedingly popular as a performer and composer. In 1769 he received an invitation to the Madrid Court, and became chamber composer to the Infante Luis. After the latter's death he served as court composer successively to King Charles III and IV of Spain, and Friedrich Wilhelm II of Prussia, to whom he dedicated many of his compositions. He returned to Madrid after the death of the King in 1797, but despite his successes at various European courts, Boccherini had lost his appeal to his patrons and to the public. He died in poverty in Madrid. He was one of the first of the Italian school to become a virtuoso cellist, and extended the range of possibilities on his instrument by his use of thumb position and double stops. Boccherini was an exceptionally prolific composer, with a profound admiration for Haydn. His compositions are almost exclusively chamber works, and include twenty chamber Symphonies, two Octets, sixteen Sextets, one hundred and twenty five String Quintets, twelve Piano Quintets, eighteen Quintets for Strings and Flute (or Oboe), one hundred and two String Quartets, sixty String Trios, twenty one Violin Sonatas, six Cello Sonatas, and four Cello Concertos.

BOCHSA, ROBERT NICHOLAS CHARLES (1789-1856)

Renowned French harpist and composer. He studied composition under Franz Beck. The harp became his principal instrument, but he was also a fine player of almost every known instrument. In 1813 he was appointed harpist to the emperor, and in 1816 to Louis XVIII. He developed an extremely lucrative business in forged documents, and in 1817 had to leave the country. He went to London, where he gained a prominent reputation, but suffered too many scandals (one being his elopement with the wife of Sir Henry Bishop), and again left the country. He died in Sydney, Australia.

BÖCKMANN, FERDINAND (1843-?)

Born in Hamburg, he was taught by Sebastian Lee and Magnus Klitz, who was then first Cellist at the Hamburg Stadt-Theatre. In the autumn of 1861 he was employed in the Dresden Court band, and studied for a time with Kummer. Böckmann was a gifted cellist, who became widely known through his editions of old cello music.

BOCKMÜHL, ROBERT EMIL (1820-1881)

German cellist, born in Frankfurt-am-Main. He published about seventy works, consisting of Fantasias, Variations, Divertissements, and Rondos on opera themes or national songs. He also wrote an extensive book of studies in five parts, under the title: *Études pour le développement du mécanisme du violoncelle; adoptées pour l'étude élémentaire de cet instrument au Conservatoire royal de musique de Bruxelles, et au Conservatoire de musique de Bavière à Munich* (Op. 17). In 1850 Bockmühl settled in Düsseldorf. At that time Robert Schumann was composing his Violoncello Concerto, for which he solicited advice from Bockmühl regarding the technical questions.

BÖDECKER, LOUIS (1845-1889)

German composer. His published works include a Trio-Phantasie for Piano and Strings, a Sonata and a Phantasie-Sonata for violin and piano, and a Serenade for horn and piano.

BOELLMANN, LÉON (1862-1897)

French organist and composer. He was a Church organist, and teacher of organ and improvisation. In his short professional life he achieved a fine reputation as teacher, composer, performer, and improviser. The Sonata Op. 40 dates from c. 1897.

BOHRER, MAXIMILIAN (1785-1867)

German cellist born in Mannheim. He took part in the first performances in Paris of the late Beethoven string quartets in 1827. His brother Anton, a violinist, collaborated with him in his compositions, but he was at best a mediocre composer.

BOIELDIEU, FRANÇOIS ADRIEN (1775-1834)

Celebrated French opera composer, born at Rouen, and died at Jarcy, near Grosbois. He received his musical instruction from Charles Broche, to whom he became apprenticed as assistant organist at the Church of St. André in Rouen. He wrote patriotic pieces which were in demand during the revolutionary period. His *Chant populaire pour la Fête de la Raison* for chorus and orchestra was presented at the Temple of Reason (the former cathedral) in Rouen in 1793. Most of his operas were produced in Paris. Particularly successful was *Le Calife de Bagdad* (Paris, Sept. 16, 1800), which appealed to the public because of its exotic subject and pseudo-oriental arias.

In 1802 Boieldieu was invited to Russia to write operas for the Imperial theaters in St. Petersburg. He returned to Paris, and was appointed professor of composition at the Conservatoire in 1817, but resigned nine years later. He achieved his greatest success with the Romantic opera *La Dame Blanche*, based on Walter Scott's novels *The Monastery* and *Guy Mannering*. The subject of the drama and effectiveness of the musical setting corresponded precisely to the popular tastes at the time. During the last years of his life he developed an interest in painting, and his pictures show a modest talent in landscape. He was also a successful teacher, including Fétis, Adam, and P. J. G. Zimmerman among his students.

Boieldieu composed about forty operas, of which several were written in collaboration with Méhul, Berton, Hérold, Cherubini, Catel, Isouard, Kreutzer, and Auber. He holds a significant place in the history of French opera.

BOSSI, MARCO ENRICO (1861-1925)

Italian composer, organist and pianist. Bossi won worldwide renown as one of the finest organists of the day, and is remembered for his organ pieces, instrumental and choral compositions. He died at sea while returning from New York.

BOUBÉE, ALBERT (1850-?)

Born in 1850, at Naples. Having failed to succeed as either a merchant or a teacher, he turned to the musical profession. He was inspired by his cello teacher, Gaetano Ciandelli, and by the playing of Servais and Piatti to make up for his late start. In 1867 Boubée settled in London, where he worked with various orchestras. Of his cello compositions, which consist of several solo pieces, the best known is *La Gymnastique du Violoncelliste*.

BOURGAULT-DUCOUDRAY, LOUIS ALBERT (1840-1910)

French scholar and composer. He studied for a career in Law. One of the founders of the Société Nationale de Musique, he developed an interest in national folk music, and did intensive research into the popular songs, both ancient and modern, of many countries. Some of his findings were published in harmonized versions. Bourgault-Ducoudray was a strong proponent of all forms of music, whether European or Oriental, and it is more than likely that Debussy, who studied with him for a time at the Paris Conservatoire, was influenced by him in this respect.

BRAGA, GAETANO (1829-1907)

Italian cellist and composer who studied cello with Gaetano Ciandelli and composition with Mercadante at the Naples Conservatory. After leaving the Conservatory he travelled in Europe performing as a soloist and chamber music player, eventually settling in Florence. Braga owned one of the few 'late period' cellos by Stradivari, dated 1731. He composed mainly for the stage, but also published a Cello Concerto, and smaller pieces for cello and piano. For many years he maintained great popularity with a salon piece entitled the *Leggenda Valacca*, also known as *La serenata*, or the *Angel's Serenade*, written for voice with cello obbligato.

BRAHMS, JOHANNES (1833-1897)

Johannes Brahms was one of the seminal musical figures of the nineteenth-century. Opera was the only major musical medium in which he did not write. He was born in Hamburg, but later lived in Vienna. As a young man he was befriended by Schumann, who arranged for the publication of his first songs and piano sonatas.

More than any other composer of the second half of the nineteenth century, Brahms was responsible for reviving "absolute" music, as opposed to program music. He employed established forms in new and refreshing ways, and made considerable use of German folk song. His compositions represent the pinnacle of achievement in German Romanticism.

BRANDUKOV, ANATOLY ANDREYEVICH (1856-1930)

Russian cellist. He studied at the Moscow Conservatory with Cossman and Fitzenhagen, then lived in Switzerland and France. His performances took him also to London, and were always favourably received. Brandukov performed the Saint-Saëns Cello Concerto under the composer's direction, and appeared yearly in Russia, with such artists as Anton Rubinstein, Tchaikovsky, Liszt and Rachmaninov. Tchaikovsky dedicated his *Pezzo Capriccioso* to him, and Rachmaninov his Cello Sonata (1901).

BRONSART, INGEBORG VON (1840-1913)

Swedish pianist and composer, wife of German composer, pianist and conductor Hans Bronsart von Schellendorf (1830-1913). She wrote operas to her husband's libretto. Liszt praised her playing and her gifted artistic temperament. In addition she was famous for her captivating beauty.

BRUCH, MAX KARL AUGUST (1838-1920)

German composer. He studied theory in Bonn with H. C. Breidenstein, and later with Ferdinand Hiller. His piano studies were directed by Reinecke and Ferdinand Breuning in Cologne. For two years Bruch succeeded Julius Benedict as conductor of the Liverpool Philharmonic Society, before returning to Germany and becoming a professor at the Berlin Academy. In contrast to the direction taken by the 'new German school' his style was influenced by the folk music of various countries.

BURGMÜLLER, JOHANN FRIEDRICH FRANZ (1806-1874)

Prominent German composer and pianist. He settled in Paris after 1832, and established himself as a fashionable writer of songs, descriptive piano studies (mostly intended for children) and stage works.

BURROWES, JOHN FRECKLETON the Elder (1787-1852)

English organist and composer. He was a pupil of William Horsley. For nearly forty years he held the post of organist at St. James's, Picadilly. Burrowes was one of the original members of the Philharmonic Society. His works include an Overture, songs, piano pieces, chamber music and operatic arrangements. He was author of the *Pianoforte Primer* (1818), and the *Thorough-bass Primer* (1819).

BUSONI, FERRUCCIO MICHELANGIOLO BENVENUTO (1866-1924)

Renowned German-Italian composer and pianist. He was a child prodigy who was regarded as a greater pianist than Liszt by those who heard both. His music was never composed with the purpose of achieving popularity, but sought to explore depths of seriousness. Busoni was a highly educated man who possessed great intellectual power. He was influential in directing the development of modern music. In his desire to counteract the programmatic trends of the nineteenth century, he advocated instead the intensive study of Bach and Mozart.

CARAFÀ DE COLOBRANO, MICHELE (1787-1872)

Italian composer who studied first in Naples, then in Paris with Cherubini and Kalkbrenner. In Naples he joined the army and took part in the Russian expedition of 1812. Carafa became one of the most prolific opera composers of his day. In 1834 he acquired French citizenship. According to Rossini himself, Carafa would have enjoyed a much wider success had he not had the misfortune of being Rossini's contemporary.

CARRODUS, JOHN BERNHARD MOLIQUÉ (1836-1895)

English violinist. He was born in Braithwaite, and took his first violin lessons from his father and J.B.Zerbini. He later became the protégé of Bernhard Molique. Spohr thought very highly of his playing, and in 1861 he joined the Covent Garden orchestra, becoming principal first violin there eight years later. He appeared both as soloist and orchestral musician in London and the provinces. He also undertook extensive foreign tours. Carrodus was a much sought after performer, whose high standards were responsible for raising the level of string playing in English orchestras during the later nineteenth century.

CASELLA, CESARE A. (C.1849-?)

Italian cellist born in Operto. He enjoyed a distinguished career as a performer, and was the father of the composer Alfredo Casella. He died sometime after 1886. Casella was a prolific but superficial composer.

CHAIKOVSKY, PETR IL'ICH (1840-1893)

The Russian composer Petr Il'ich Chaikovsky was born in a settlement in the Ural Mountains. He taught at the Moscow Conservatory when it opened in September 1866, and established close ties with the composers of the nationalist group known as "The Five," especially Mily Balakirev and Nikolai Rimsky-Korsakov. The critic Vladimir Stasov called him the "sixth member of their circle." Tchaikovsky's lyricism owes much to Russian folk song, which he frequently quotes or imitates, and to the nineteenth century Russian salon song. He is probably the most popular of the nineteenth century Russian masters, and the first to have had a formal music education.

CHAUSSON, ERNEST (1855-1899)

Eminent French composer whose works reflect the transition from late romanticism to impressionism. He studied with César Franck, who greatly influenced him. As the secretary of the Société Nationale de Musique, he encouraged the efforts of contemporary composers such as Claude Debussy. His compositions include the Symphony in B-flat Major, *Poème* for violin and orchestra, chamber music, choral works, operas, and songs. Soon after achieving public recognition and at the beginning of a promising career, Chausson was killed in a bicycle accident.

CHERUBINI, LUIGI (1760-1842)

Italian composer, theorist, teacher and administrator. He became a dominant figure in French musical life for half a century. He made a major contribution to French operatic history and had a lasting influence on music education, both in France and abroad. His lifetime saw great changes in musical fashions, and Cherubini was unable to adapt fully to the Romantic style. He was a leading conservative influence at this time of change, writing operas in both the Italian and French traditions. His later compositions consist of church music, orchestral and chamber music, and a few operas. Most of his more than four hundred compositions were forgotten until their rediscovery in the twentieth century. *Les Deux Journées* (The Water Carrier) is considered his finest opera, and influenced Beethoven's *Fidelio*.

CHOPIN, FRÉDÉRIC FRANÇOIS (1810-1849)

Chopin was one of the most illustrious composers of music for the piano. He was born near Warsaw, Poland, of a French father and Polish mother. In 1832 he settled in Paris, where he taught piano, composed, and performed his own music. Apart from some songs and chamber music, Chopin wrote almost exclusively for the piano, and his harmonic innovations influenced Liszt, Wagner and Scriabin. His music is highly expressive, and is filled with delicate passage work and subtle melodic ornamentation.

CLARK, FREDERICK SCOTSON (1840-1883)

English clergyman, organist, and composer, born in London in 1840, died there in 1883. He studied with Sergent in Paris and with E. J. Hopkins. He also studied at the Royal Academy of Music in London with Bennett, Goss, Engel, Pettit, and Pinsuti, while receiving a religious education at Cambridge and Oxford. He took further lessons in Leipzig and Stuttgart, returning in 1873 to London, where he founded the London Organ School. In 1878 he represented England as organist at the Paris Exposition. He composed many works for the organ, sacred vocal pieces, songs, and many piano works. He also played and composed for the harmonium.

CLARKE, JAMES HAMILTON SIREE (1840-1912)

English organist, composer and conductor. He was a prolific composer of church music, organ solos, operettas and orchestral works. He published a *Manual of Orchestration* (London, 1888) as well as some fiction and music criticism.

COENEN, JOHANNES MEINARDUS (1825-1899)

Dutch conductor, composer and bassoonist. His compositional style is reminiscent of Mendelssohn and Gade.

COSSMANN, BERNHARD (1822-1910)

German cellist. He studied cello under Theodore Müller and Kummer, and composition with Moritz Hauptmann. For one year he was a member of the orchestra of the Grand Opéra in Paris, then embarked upon a solo career. Cossmann also played chamber music with Ferdinand David, Joachim and Gade, and in 1866 was appointed professor of cello at the Moscow Conservatory. Later he taught at the newly-founded Conservatory at Hoch. Cossmann was known for his warm tone, technical accuracy, good taste, and conscientiousness. He wrote a variety of works for his instrument, and his studies are still widely used.

COURVOISIER, KARL (CARL) (1846-1908)

Swiss violinist, born in Basel and died in Liverpool. He studied at the Leipzig Conservatory with David and Röntgen, and in Berlin with Joachim. In 1885 he settled in Liverpool as a teacher. Courvoisier is best remembered for his publications *Die Violintechnik*, *Ecole de la vélocité* for violin, and *Méthode de violon*.

CRAMER, HENRY (1818-1877)

Born in Frankfurt, he became a highly successful pianist and prolific composer of piano music, principally salon music. Throughout his career he travelled to all the important capitals of Europe.

CROUCH, FREDERICK WILLIAM (1783-1844)

The son of William Crouch, organist of Old Street Church, London. Along with many arrangements and chamber pieces, Crouch wrote a *Complete Treatise on the Violoncello* (1826). His son Frederick Nicholls Crouch (1808-1896) was a cellist, singer and composer.

CZIBULKA, ALPHONS W. (1842-1894)

Hungarian bandmaster and composer. At age fifteen he appeared as a solo pianist in Russia. He later became a music teacher and conductor. Czibulka entered military service, becoming bandmaster of the 19th Austro-Hungarian Infantry Regiment. His compositions were mostly dance and salon music, and some operettas. The *Stephanie-Gavotte* remains his best-known composition.

DALLIER, HENRI (1849-1934)

French organist and composer. He was an organ pupil of Franck at the Paris Conservatoire. Dallier gained a reputation for his descriptive and imaginative improvisation on the organ and was Fauré's successor as organist at the church of La Madeleine. Dallier played at Fauré's funeral. He composed numerous organ pieces, some of which were highly praised.

DANCLA, JEAN BAPTISTE CHARLES (1817-1907)

French violinist, composer and teacher. He studied at the Paris Conservatoire with Paul Guérin and Baillot, then studied counterpoint and fugue with Halévy, and composition with Berton. In the 1830s he formed a chamber music group with the members of his family, and their concerts at Hesselbein's home became a regular feature of the Paris season. Dancla worked for the postal administration before being offered a position at the Conservatoire in 1855. A prolific composer, he won prizes for four of his fourteen String Quartets, and three of his works for male chorus. His music survives through his pedagogic works.

DANZI, FRANZ (1763-1826)

German composer who learned cello from his father, as well as piano and singing. Abt Vogler instructed him in composition. From the age of fifteen, he worked as a cellist in the Mannheim orchestra, and later took over his father's position in Munich. In 1790 he married the singer Margaretha Marchand, daughter of the Opera Director in Munich, but she died nine years later. In 1807 Danzi was appointed Kapellmeister in Stuttgart, where he met and became the friend of Carl Maria von Weber. He then took over the directorship of the opera at Karlsruhe. Music for the stage forms the greater part of his compositional output. The Sonata for Cello or Bass Horn and Piano, Op. 62, dates from 1823.

DAVENPORT, FRANCIS WILLIAM (1847-1925)

English composer and writer on music. He read Law at University College, Oxford, then studied music with Sir George Macfarren. Davenport was professor of harmony and counterpoint at Oxford from 1879, and his *Elements of Music*, and *Elements of Harmony and Counterpoint* have been widely used as basic handbooks.

DAVIDOFF, KARL YUL'YEVICH (1838-1889)

Russian cellist, composer and administrator. He began learning cello with Schmidt in Moscow and Schuberth in St. Petersburg. The son of a Jewish doctor, Davidov studied mathematics at Moscow University, then went to Leipzig to study composition with Moritz Hauptmann. Moscheles and Ferdinand David heard him play and invited him to appear as soloist in his own concerto with the Gewandhaus Orchestra. He succeeded Grützmacher as principal cellist of the orchestra and cello professor at the Conservatory, but later returned to St. Petersburg where he was appointed Imperial solo cellist, and teacher at the Imperial Conservatory. Acclaimed as one of the greatest players of his day, Davidov wrote several Concertos and numerous salon pieces for cello. He began an opera, *Poltava*, in 1875 but broke off the composition, and in 1881 sent the libretto to Tchaikovsky, who used it with modifications for his opera *Mazeppa*. In the year before his death Davidov wrote the first part of a *Violoncell-Schule*.

DELSART, JULES (1844-1900)

French cellist and viol player who studied with Franchomme at the Paris Conservatoire. Together with Howell and Popper he gave the first performance of Popper's *Requiem* for three cellos. After the death of Franchomme, he took over his position at the Conservatoire. A fine teacher, he had many distinguished pupils including Paul Bazelaire, Marcel Casadesus, Louis Feuillard, Louis Fournier and Georges Papin.

DESSAU, BERNHARD (1861-1923)

German violinist, born in Hamburg and died in Berlin. He studied with Joachim and Wieniawski, and in 1906 became professor at the Berlin Conservatory. Dessau held a number of positions as concertmaster in Germany and the Netherlands, and was a prolific composer. He was best known for his *Violin Concerto im alten Stil*.

DIABELLI, ANTON (1781-1858)

Austrian publisher and composer. Although he studied music, Diabelli entered a monastery in the year 1800. After the dissolution of the Bavarian monasteries (1803) he went to Vienna, where he became known for his compositions and arrangements. He opened a publishing company (Cappi & Diabelli) in 1818. A year later he sent his waltz theme to every composer in Austria that he considered to be important. About fifty responded with individual variations (including Liszt, who provided his first composition at the age of eleven). Beethoven's response was the massive work commonly known as the *Diabelli Variations*, Op. 120.

DIÉMER, LOUIS JOSEPH (1843-1919)

French pianist and composer of Alsatian origin. He attended the Paris Conservatoire where he enjoyed considerable success, acquiring a reputation as a virtuoso. After succeeding Marmontel at the Conservatoire Diémer exercised great influence on the next generation of French pianists, including Cortot, Rislér and Robert Casadesus. His compositions were primarily for the piano, but he also wrote songs, some of which met with success. He also edited piano music, transcribed symphonic movements and opera excerpts for the piano, and published a piano method.

DIETRICH, ALBERT HERMANN (1829-1908)

German conductor and composer. He studied piano and composition with Julius Otto. Later he studied at the Leipzig Conservatory with Moscheles, Julius Rietz and Moritz Hauptmann. In the 1850s Dietrich entered Schumann's circle in Düsseldorf, and became friendly with Brahms. In 1853 he wrote the opening Allegro of the *F - A - E Sonata* for Violin (the other movements were composed by Brahms and Schumann) as a greeting for Joachim. As a conductor he championed primarily the works of Bach, Schumann and Brahms, having little sympathy for the music of the new German School. He was a follower of Schumann, and his works enjoyed a considerable reputation in his lifetime. Towards the end of his life Dietrich wrote a collection of memoirs of Brahms which was translated into English the year after it first appeared.

DIETZ, FRIEDRICH WILHELM (1833-1897)

German violinist. He was a pupil of Louis Spohr. Among his compositions are a Sextet for strings, and a String Quartet.

DONIZETTI, DOMENICO GAETANO MARIA (1797-1848)

Italian composer. In the years between the death of Bellini (1835) and the emergence of Verdi with *Nabucco* (1842), Donizetti dominated Italian opera. He achieved international fame with his opera *Anna Bolena* (1830), and with *Lucia di Lammermoor* (1835) Donizetti produced a score that was to become the foundation stone of Italian Romanticism.

DORN, ALEXANDER JULIUS PAUL (1833-1901)

Born in Riga and died in Berlin. He studied with his father Heinrich Dorn, and traveled as a pianist and choral conductor. After ten years in Egypt he settled in Berlin, where he taught piano at the Hochschule für Musik. Dorn was a prolific composer, his output comprising masses, operettas, and salon pieces for piano.

DOTZAUER, JUSTUS JOHANN FRIEDRICH (1783-1860)

German cellist, teacher and composer. Dotzauer learned the cello, violin and piano, eventually choosing the cello as his preferred instrument. He then went to Mannheim, where he studied with Kriegk. From 1805-1811 he was a member of the Leipzig Gewandhaus Orchestra, later becoming first cellist in the Dresden Orchestra. His teaching ability and publications resulted in the so-called 'Dresden School' of playing, which influenced such pupils as Kummer, Voigt, Drechsler, Schuberth, and his son Karl Ludwig, and through them Grützmacher, Cossmann, Goltermann and their pupils. Dotzauer wrote an opera, Overtures, Symphonies, a Mass, and several chamber pieces, which have largely been forgotten. He combined great musicianship with an advanced technique, and his work represented a milestone in the development of cello performance.

DRAESEKE, FELIX AUGUST BERNHARD (1835-1913)

German composer. Born into a clerical family, he was destined for the Church, but decided to devote himself to music and entered the Leipzig Conservatory. There he studied composition under Julius Rietz. The Conservatory disapproved of his progressive tendencies, and he moved to Switzerland in 1862. Three years later Draeseke suffered acute hearing loss, and returned to Germany, accepting a position at the Dresden Conservatory in 1884. He wrote his own operatic texts. In later life he discarded the radical, programmatic elements of his early compositions, in favour of Classical forms.

DUBOIS, FRANÇOIS CLÉMENT THÉODORE (1837-1924)

French composer, teacher and organist. He replaced Saint-Saëns as organist at the Madeleine in 1877, at the same time teaching harmony and counterpoint at the Paris Conservatoire (where he later became director). Dubois wrote Oratorios and other works for the stage, as well as numerous pieces in almost every genre. His theoretical works are still widely used in musical academies.

DUPORT, JEAN LOUIS (1749-1819)

Cellist and composer, brother of Jean-Pierre Duport. He began to study the cello as a pupil of his brother, and soon became his equal. His style of playing was often compared to that of the violinist Viotti. Due to the turmoil of the French Revolution, he went to Berlin, where he served with his brother as court cellist in Prussia. While there Duport wrote a treatise on playing the cello entitled *Essai sur le doigter du violoncelle et la conduite de l'archet, dédiée aux professeurs de violoncelle*. In this work he set out his theories of fingering, which had hitherto not been standardized. He taught cello at the Paris Conservatoire from 1813-1816, and later opened a piano factory. His compositions comprise concertos and sonatas for the cello, as well as light salon pieces, and a book of Exercises. His 1711 Stradivari cello, which he inherited from his father, was purchased by August Franchomme in 1843 (in 1974 it was acquired by Mstislav Rostropovich).

DUPUIS, SYLVAIN (1856-1931)

Belgian conductor and composer. He studied at the Liège Conservatory and won the Belgian Prix de Rome in 1881 with the cantata *Le Chant de la Création*. He was appointed professor of harmony in Liège. As a conductor he introduced into Belgium much new music, including works by Wagner and Debussy.

DURAND, JACQUES (1865-1928)

Son of the co-founder of the music publishers A. Durand & Fils, he succeeded his father, renaming the firm Durand & Cie in 1909. He studied at the Paris Conservatoire where he formed lasting friendships with Dukas and Debussy. Durand was a prolific composer, and edited and transcribed quantities of music by other composers. His company was the original publisher of almost all the music of Saint-Saëns, Debussy and Ravel. Jacques Durand produced the series of Concerts Durand from 1910-1913, which always supported French contemporary music.

DURAND, MARIE AUGUSTE (1830-1909)

Co-founder, with Schoenewerk, of the music publishing firm Durand, Schoenewerk & Cie (founded in 1869), later renamed A. Durand & Fils. He was a classmate of Franck and Saint-Saëns at the Paris Conservatoire, where he studied the organ under Benoît. Durand became a music critic and composer, his publications including sacred and secular vocal music, and many works for the piano and organ. He had a particular liking for the harmonium, for which he composed and arranged extensively. His son, Jacques Durand, became a partner in the publishing business after the withdrawal of Schoenewerk in 1891.

EBERT, LUDWIG (1834-?)

Born at Schloss Kladrau, in Bohemia, Ebert received his early musical training from his father, and went in 1846 to Prague to study at the Conservatory. Further study under Goltermann followed in Vienna. He joined the opera orchestra in Temesvar, and then became first cellist at the Oldenburg Hofkapelle, where he worked until 1874. Ebert was awarded the title of Concertmaster by the Grand Duke, and later joined the Gürzenich orchestra in Cologne, where he also taught at the Conservatory. After 1888 Ebert based himself in Wiesbaden. Among his published works are *Four pieces for Violoncello and Piano in the form of a Sonata* (Op. 3), and three *Charakterstücke* (Op. 7).

EHRlich, KARL HEINRICH ALFRED (1822-1899)

Austrian pianist, teacher, writer and critic of Hungarian descent. He studied piano under Thalberg, Henselt and Bocklet, and composition under Sechter. Subsequently working in Bucharest, Hanover, Wiesbaden, London, Frankfurt and Berlin, where he eventually settled in 1862. Ehrlich is best remembered for his pedagogical works. One of his unpublished works, *Konzertstück in ungarischen Weisen*, provided Liszt with a theme he used in his Hungarian Rhapsody No. 2.

ELEY, CHRISTOPH FRIEDRICH (1756-?)

German cellist. He lived in London for many years, where he held the position of principal cellist at Covent Garden for a time. Eley officially changed his name to the English version of Christopher Frederick in June, 1793. Among his compositions are numerous dances, marches, duets for violin and cello, a Cello Sonata and a cello method.

ELGAR, Sir EDWARD WILLIAM (1857-1934)

English composer. He claims a distinguished place among European Romantic composers, and the leading one in British music of his time. His inspiration came from the culture and landscape of his own country, and he created a popular national language. Elgar worked in all the major forms except opera, leaving a significant body of symphonic music, as well as the finest oratorios, *The Dream of Gerontius*, *The Apostles* and *The Kingdom*, written by an English composer.

ELLCOTT, ROSALIND FRANCES (1857-1924)

English composer, born in Cambridge and died in London. She studied at the Royal Academy of Music, and later with Thomas Wingham. Her most important works, the cantatas *Radiant Sister of the Dawn*, and *Elysium*, were the results of commissions to write works for the Gloucester and Cheltenham Festivals.

ERLANGER, GUSTAV (1842-1908)

German composer, who studied with Reinecke. His output includes a Sextet for strings and winds, a Piano Quintet, and a Sonata for violin and piano.

ERNST, HEINRICH WILHELM (1814-1865)

Moravian violinist and composer. He studied at the Vienna Conservatory, with Joseph Boehm (violin), and Seyfried (composition). After hearing Paganini perform in Vienna in 1828 Ernst began to follow the maestro on tour and to play some of his unpublished works. He was acclaimed as one of the outstanding violinists of his time. His greatest success came in London, where he settled in 1855. In 1859 he appeared as leader of the Beethoven Society string quartet with Joachim, Wienawski and Piatti. Ernst's compositions demand the utmost in technical ability, as well as showing imagination and ingenuity.

EWALD, VICTOR (1860-1935)

Russian composer, born in St. Petersburg in 1860, died in Leningrad in 1935. His main profession was engineering, which he taught for twenty years at the Institute of Civil Engineering. His involvement in ethnomusicology led him to join expeditions to northern Russia collecting folk songs. Ewald also played the cello and French horn, and composed a number of chamber works, of which his brass quintet has maintained popularity.

FARMER, EMILY BARDSLEY

Nineteenth-century English composer of chamber, vocal and operatic music.

FARMER, HENRY (1819-1891)

English violinist and composer, born in Nottingham. He taught himself to play both the violin and organ. His compositions include violin pieces, and several violin instruction works.

FAURÉ, GABRIEL URBAIN (1845-1924)

French composer, teacher, pianist and organist. He became the most advanced composer of his generation, developing a personal style that strongly influenced many early twentieth-century composers. His harmonic and melodic innovations also affected the teaching of harmony for later generations.

FISCHER, ADOLPHE (1850-?)

Born in Brussels, his name implies a German origin. His father was a conductor in Belgium, and founder of the first Belgian Society for male singers. Fischer attended the Brussels Conservatory, where he studied with Servais. At sixteen years of age he won the Premier Prix. After his studies were completed, Fischer moved to Paris, and soon established a fine reputation as a soloist in France and Germany.

FITZENHAGEN, KARL FRIEDRICH WILHELM (1848-1890)

German cellist. He learned piano, violin, cello and several wind instruments. In 1862 he became the pupil of Theodore Müller. He was released from all military service, and went to Dresden to study with Grützmacher. In 1870 he was appointed professor at the Imperial Conservatory in Moscow, and soon acquired a reputation as the greatest teacher in Russia. Later he became concertmaster of the Russian Imperial Musical Society, and director of the Moscow Musical and Orchestral Society. As a performer he was equally gifted in solo and chamber music playing. Thanks to his friendship with Tchaikovsky, he received the dedication of the *Variations on a Roccoco Theme* in 1876. Fitzenhagen was himself an industrious composer, writing principally for the cello. Among his works can be listed four Cello Concertos, a Suite for Cello and Orchestra, cello studies, and a String Quartet which won the first prize of the St. Petersburg Chamber Musical Union.

FLOTOW, Count FRIEDRICH ADOLF FERDINAND VON (1812-1883)

German composer who attended the Paris Conservatoire, studying the piano with J. P. Pixis and composition with A. Reicha. After collaborating with Albert Grisar he began to make a name for himself as a composer. His most popular opera, *Martha, oder Der Markt zu Richmond*, was presented at the Weimar court theatre, with Liszt conducting. He also published orchestral and chamber music, which possesses some of the same characteristics as his stage works, namely graceful melodic writing and clarity of texture.

FOERSTER (FÖRSTER), ALBAN (1849-1916)

German violinist, born in Reichenbach and died in Neustrelitz. He studied at the Dresden Conservatory, to which he returned as a teacher in 1881. Foerster spent some time as court musician at Neustrelitz, where he became Kapellmeister. His compositions include works for orchestra, chamber music, violin music, songs, piano pieces, and a ballet entitled *Träumerei in der Waldmühle*.

FRANCHOMME, AUGUSTE (1808-1884)

French cellist and composer. He studied at the Paris Conservatoire with J. H. Levasseur and Norblin. In 1828 he became a founder-member of the Société des Concerts du Conservatoire. He held several orchestral positions, and succeeded Norblin as cello professor at the Conservatoire in 1846, holding that post until his death. He was also a member of the Alard Quartet. Franchomme was acknowledged as the most distinguished French cellist of his day, renowned for his expressive, singing tone, and tasteful interpretations. He formed friendships with Mendelssohn and Chopin, and collaborated with the latter on a Grand Duo Concertante. Chopin dedicated his Sonata Op. 65 to Franchomme. His own compositions include a Cello Concerto and numerous cello solos with orchestral, chamber or piano accompaniment.

FRANCK, EDUARD (1817-1893)

German pianist, composer and teacher. He studied privately with Mendelssohn, whose compositional style he tried to emulate. He became a teacher and worked in Cologne, Berne and Berlin. His music was praised by his contemporaries, including Schumann.

FRANCO-MENDES, JACQUES (1812-?)

Dutch cellist of Portuguese origin.

FUCHS, ROBERT (1847-1927)

Austrian composer, teacher, organist and conductor. He studied flute, violin, piano, organ and thoroughbass at an early age. After moving to Vienna, he studied composition with Dessoff. Fuchs taught a generation of musicians that included Ernst Decsey, Mahler, Sibelius, Franz Schmidt, Schreker, Wolf and Zemlinsky. He was a friend of Brahms, who thought highly of his work, and praised the skill and charm of his music.

GADE, NIELS WILHELM (1817-1890)

Danish composer and founder of the modern Scandinavian school of composition, he was born and died in Copenhagen. He studied violin with a member of the Danish court band, and took composition lessons with A. P. Berggreen. At the age of twenty three, he wrote his overture *Nachklänge von Ossian*, for which he was awarded a prize by the Copenhagen Musical Society. This early overture became his most popular work, and remained part of the standard orchestral repertoire for many years. His next important work was the Symphony in C minor, which he sent to Mendelssohn in Leipzig. This initiated his meeting with Mendelssohn and their subsequent friendship. After Mendelssohn's death in 1847, Gade became principal conductor of the Leipzig Gewandhaus concerts, but on the outbreak of the Schleswig-Holstein war in 1848, he returned to Copenhagen. There he became chief conductor of the Copenhagen Musical Society, and in 1866 was a co-founder of the Copenhagen Conservatory. He was by then fully established in Germany and Denmark as a master composer. His music adopted the Romantic German style, but also incorporated elements of national Danish melodies, so leading the way to further development of Scandinavian music. His works include eight Symphonies, four Overtures, a Violin Concerto, eleven cantatas, chamber music, works for piano solo, and songs.

GALLENBERG, Count WENZEL ROBERT VON (1783-1839)

Austrian composer, born in Vienna and died in Rome. His principal studies were with Albrechtsberger. In 1803 he married Countess Giulietta Guicciardi, to whom Beethoven dedicated his Sonata Op. 27 No. 2. Gallenberg wrote many successful ballets in Naples for the impresario Barbaja, and joined him later in Vienna as his partner when Barbaja was director of the Opera. He attempted to manage the Kärnthnertor-Theater in 1829 but failed, and returned to Italy, where he rejoined Barbaja. He wrote about fifty ballets, and piano works. Beethoven wrote a set of variations on one of his themes.

GARCIN, JULES AUGUSTE (1830-1896)

French violinist and composer, born at Bourges and died in Paris. He studied under Clavel and Alard at the Paris Conservatoire, where he won the first prize in 1853. Later he became solo violinist, and associate conductor of the Paris Opera Orchestra. Most of his career was divided between conducting and acting as concertmaster of various orchestras. He was appointed conductor of the Société des Concerts. His compositions include a Violin Concerto and several solo violin works.

GENISHTA, JOSIF JOSIFOVICH (1795-1853)

Russian composer, conductor, pianist and cellist. He studied piano and composition with Johann Wilhelm Hässler. Genishta became known especially for his songs. His instrumental writing is classical in its construction. The first of his three Cello Sonatas was the subject of a review in the *Neue Zeitschrift für Musik*, and was highly praised therein by Schumann.

GÉRARDY, JEAN (1877-1929)

Belgian cellist, born in Spain. He studied with Massau at the Liège Conservatory, where his interest in chamber music was fostered by playing in a trio with Ysaÿe and Paderewski. Later he formed a trio with Ysaÿe and Godowski, with whom he toured the U.S. in 1913-1914. He owned a Stradivari cello made in 1710.

GERMAN, Sir EDWARD (EDWARD GERMAN JONES) (1862-1936)

English composer, born in Whitchurch and died in London. He studied organ, violin, theory, composition and orchestration at the Royal Academy of Music. On graduating he spent much of his time teaching and conducting, but with the success of his incidental music to a production of *King Richard III* at the Globe Theatre, he was able to devote himself entirely to composition. His honors included being elected a Fellow of the Royal Academy of Music in 1885, a knighthood in 1928, and the award of the gold medal of the Royal Philharmonic Society in 1934.

GERNSHEIM, FRIEDRICH (1839-1916)

German composer, conductor and pianist. He studied with Louis Liebe and Ernst Pauer, and at the Leipzig Conservatory with Moscheles, Hauptmann and Ferdinand David. Later he taught in Berlin. He was a conservative composer, deeply influenced by Brahms, and produced his best work for chamber ensemble.

GHYS, JOSEPH (1801-1848)

Belgian violinist, born at Ghent and died in St. Petersburg. He studied with Lafont at the Brussels Conservatory, and later taught in Amiens and Nantes. From 1832, he made concert tours in France, Belgium, Germany, Austria, and northern Europe. He wrote *Le Mouvement perpétuel* for Violin with string quartet, a Violin Concerto, and other music for the violin.

GILBERT, ALFRED (1828 - ?)

English pianist and composer, born in Salisbury. He became a student at the Royal Academy of Music in 1845. He held positions as organist at St. Thomas's church and Hanover Chapel. Gilbert was honored in 1884 by being elected to the Socio Onorario della Reale Accademia Santa Cecilia in Rome. He was a member of the Philharmonic Society, and in 1896 became its orchestral manager. His works include Cantatas, Operettas, chamber music, and a pianoforte school.

GILLET, ERNEST (1856-1940)

French composer and cellist, born in Paris. He studied at the Conservatoire, and played for many years in the orchestra of the Paris Opera. He published a large number of salon pieces, of which *Loin du Bal* for piano appeared in numerous arrangements, and achieved great popularity.

GIULIANI, MAURO (1781-1829)

Italian guitar virtuoso, born at Bisceglie, near Bari, and died in Naples. He was entirely self-taught, and at the age of nineteen undertook a highly successful tour in Europe. Giuliani settled in Vienna in 1806, where he came into contact with Hummel, Moscheles, and Diabelli. Beethoven developed an interest in him, and wrote some guitar music expressly for his performances. In 1823 he visited London, where he met with such outstanding success that a special publication, devoted to reports about his activities and named *The Giulianiad*, came into being, although only a few issues appeared. Giuliani published over two hundred works for guitar, and perfected a new instrument with a shorter fingerboard (*la ghitarra de terza*).

GLAZUNOV, ALEKSANDR (1865-1936)

Russian composer, born in St. Petersburg and died in Neuilly-sur-Seine. From the age of fifteen he received weekly lessons in harmony, counterpoint, and orchestration from Rimsky-Korsakov. A year later his First Symphony was performed by Balakirev in St. Petersburg. The work showed so much maturity that the music publisher Belaiev arranged to publish Glazunov's works, and took him to Weimar where he met Liszt. From that time until 1906 (after which time he wrote mainly for special occasions) Glazunov composed music for all genres except opera. He took up a position as instructor in composition and orchestration at the St. Petersburg Conservatory in 1899, but resigned temporarily during the revolutionary turmoil of 1905 in protest against the dismissal of Rimsky-Korsakov by the government authorities. He returned later that year after full autonomy was granted to the Conservatory, and was elected director. He left Russia in 1928, and in the remaining years of his life conducted in the U.S. Glazunov was one of the greatest masters of counterpoint among Russian composers, but he avoided extreme polyphonic complexity. His music is unmistakably nationalistic in spirit.

GODARD, BENJAMIN LOUIS PAUL (1849-1895)

French composer and violist. He left a large number of works, his chamber music dating mainly from among his early compositions. He was most successful when writing for strings.

GODEFROID, DIEUDONNÉ JOSEPH GUILLAUME FELIX (1818-1897)

Belgian harpist, pianist and composer. He published many solo pieces for harp, and a teaching method which is still used.

GOLDMARK, CARL (1830-1915)

Hungarian Jewish composer. He lived in Vienna, and was largely self-taught. He was an enthusiastic supporter of Wagner, and instigated the founding of the Vienna Wagner Verein. For a short time he was Sibelius's teacher. Goldmark's musical language was shaped by Hungarian folk culture, his memories of the synagogue, and various influences from the Romantics to the Impressionists. Among his compositions are the opera *The Queen of Sheba*, chamber works, the *Rustic Wedding Symphony*, and a Violin Concerto.

GOLTERMANN, GEORG EDUARD (1824-1898)

German cellist, conductor and composer. He first studied the cello with A. C. Prell, one of Romberg's last pupils and later studied in Munich, with Joseph Menter (cello) and Ignaz Lachner (composition). He took up a position as music director in Würzburg in 1852, but moved one year later to Frankfurt, where he became Kapellmeister of the Theatre. Goltermann is remembered chiefly for his solo cello works: eight Concertos, Sonatas, Suites, Duos and over fifty salon pieces, many of them opera transcriptions. In addition he composed a symphony, three Overtures, Lieder and organ preludes.

GOUNOD, CHARLES FRANÇOIS (1818-1893)

Famous French composer, born at St. Cloud and died in Paris. His early education was supervised by his mother, his father having died when Gounod was still a small child. In 1836 he entered the Paris Conservatoire, studying with Halévy, Lesueur, and Paër. One year later he won the 2nd Prix de Rome with his cantata *Marie Stuart et Rizzio*, and in 1839 took the Grand Prix with his cantata *Fernand*. He achieved only moderate recognition with his first opera *Sapho*, but was overwhelmingly successful in 1859 with his great masterpiece *Faust*, after Goethe. This proved to be the most successful French opera of the nineteenth-century, acclaimed all over the world. The opera *Roméo et Juliette* was also received with universal praise. Gounod wrote a number of religious works, two Symphonies, three String Quartets, piano pieces and songs. Among his literary works were *Ascanio de Saint-Saëns* (1889); *Le Don Juan de Mozart* (1890), and an autobiography, *Mémoires d'un artiste* (Published posthumously, Paris, 1896).

GRÄDENER, KARL GEORG PETER (1812-1883)

German cellist and composer, born in Rostock and died in Hamburg. He studied cello with Mattstedt. From 1838 he was music director at Kiel University, and in 1851 established an Academy for vocal music in Hamburg. He later went to Vienna, but returned to Hamburg and became a teacher at the Conservatory there. Grädener was also co-founder and president of the Hamburger Tonkünstlerverein. His compositions include two operas, orchestral works, chamber music and piano pieces. In addition he wrote a theoretical work, *System der Harmonielehre* (Hamburg, 1877), and his articles for music periodicals were collected and published as a *Gesammelte Aufsätze* (Hamburg, 1872).

GRAMMANN, KARL (CARL) (1844-1897)

German composer, born in Lübeck and died in Dresden. After studying at the Leipzig Conservatory, he settled in Dresden in 1885. He achieved some success with his operas *Melusine, Thusnelda und der Triumphzug des Germanicus, Das Andreasfest, Ingrid* and *Das Irrlicht*. He also composed several cantatas, Symphonies, String Quartets, Violin Sonatas, and other chamber music works.

GRANDVAL, Viscountess MARIE FÉLICIE DE (1830-1907)

French composer, born in Saint-Rémy-des-Monts (Sarthe) and died in Paris. She studied composition with Flotow and Saint-Saëns, and wrote her own compositions under various pen names. Among her works were songs, oratorios, operas and large-scale orchestral works.

GRÉGOIR, JOSEPH (1817-1876)

Belgian pianist and composer. After the Revolution of 1830 he went to Paris to study the piano with Henri Herz. He won enormous success as a concert pianist, and also as conductor of the Antwerp Theater orchestra. Grégoir became the music teacher at the English school in Bruges, and during this time made several European tours, performing in Germany with the cellist A. F. Servais. With Servais he collaborated in a number of compositions for cello and piano.

GRIEG, EDVARD HAGERUP (1843-1907)

The most important Norwegian composer of the Nationalist-Romantic period. Schumann's music was a starting point for him, but he later became interested in Norwegian folk music, and cherished the idea of developing a Norwegian musical style. Wagner also influenced him, but mostly Grieg distanced himself from his music. He was essentially a miniaturist, whose use of chromaticism was highly individual.

GRIMM, KARL (CARL) (1819-1888)

German cellist, born in Hildburghausen and died in Freiburg. For fifty years he was principal cellist at the Wiesbaden Opera. Grimm composed many cello pieces, some of which attained considerable popularity in his lifetime.

GRUND, FRIEDRICH WILHELM (1791-1874)

German conductor and composer, born in Hamburg. He studied cello, but chose to pursue a career as a conductor. In 1819, he founded in Hamburg the Gesellschaft der Freude des Religiösen Gesanges, which later became the Hamburg Singakademie. In 1828, he was engaged to work with the newly established Philharmonic Concerts, and remained in this post until 1862. In 1867 he organized (with Karl Grädener) the Hamburg Tonkünstlerverein. Grund wrote several operas, a cantata, some chamber music, and many piano pieces, which enjoyed considerable success and were praised by Schumann.

GRÜNFELD, HEINRICH (1865-1931)

Renowned cellist, born in Prague and died in Berlin. He studied with Hegenbarth at the Prague Conservatory, then went to Vienna where he was solo cellist at the comic opera. In 1876 he went to Berlin and taught cello at Kullak's Academy. Grünfeld undertook concert tours in Germany, Austria and Russia with his brother Alfred, and played chamber music with Xaver Scharwenka and Gustav Hollander. He was praised everywhere for his beauty of tone and tasteful interpretations. He published a book of memoirs, *In Dur und Moll*. (Berlin, 1924).

GRÜTZMACHER, FRIEDRICH WILHELM LUDWIG (1832-1903)

Renowned German cellist, born in Dessau and died in Dresden. At the age of sixteen he went to Leipzig, where he created such a fine impression that he became principal cellist of the Gewandhaus Orchestra. In 1860 he went to Dresden, where he remained for more than forty years. Grützmacher achieved fame as a chamber music player and teacher, and numbered many well-known cellists among his pupils. He made numerous arrangements for cello of works by classical composers, as well as editing cello works by Beethoven, Mendelssohn, Chopin, and Schumann. In addition he wrote a Cello Concerto, several books of cello studies, and a *Hohe Schule des Violoncellspiels*.

GRÜTZMACHER, LEOPOLD (1835-1900)

Born in Dessau and died in Weimar. A cellist and brother of Friedrich Grützmacher, he studied in Dessau, and later joined the Gewandhaus Orchestra in Leipzig. He held a variety of orchestral positions, and eventually settled in Weimar as a teacher at the court chapel. Grützmacher wrote two Cello Concertos and a number of salon pieces for his instrument.

GUILMANT, FÉLIX ALEXANDER (1837-1911)

Eminent French organist and composer, born in Boulogne and died in Meudon, near Paris. He studied organ with his father, Jean-Baptiste Guilmant, and took harmony lessons with Gustave Carulli in Boulogne. From the age of twenty he taught at the Boulogne Conservatoire and conducted choral concerts. Guilmant was appointed organist of Ste. Trinité, where he remained for thirty years. In 1894 he was one of the founders of the Schola Cantorum. He appeared as organ soloist all over Europe and in the U.S., as well as being professor at the Paris Conservatoire. He was a virtuoso of the first rank, and a master in the art of improvisation. Among his students were René Vierné, Nadia Boulanger, and Marcel Dupré. He was a prolific composer of works for organ, and a distinguished editor.

HÄGG, JACOB ADOLPH (1850-1928)

Swedish composer, born in Oestergarn and died in Hudiksvail. He was a remote relative of Gustav Wilhelm Hägg (an eminent organist and composer). He studied at the Stockholm Conservatory, then received a stipend to take courses in Denmark with Gade, who greatly influenced his style of composition. He also studied piano with Anton Door in Vienna, and music theory with Kiel in Berlin. Hägg suffered from mental instability and spent fifteen years in a sanatorium (1880-95). Upon his recovery he retired to the country, reducing his activity to a minimum. Despite his illness he left a considerable legacy of works, among them five Symphonies (of which the *Nordische Symphonie* was the best known), three Overtures, a Cello Sonata and other chamber music, piano pieces and songs.

HALÉVY, JACQUES FRANCOIS FROMENTAL ELIE (1799-1862)

The French composer Jacques Halévy is best known for his opera *La Juive* (The Jewess, 1835). He studied with Luigi Cherubini at the Paris Conservatoire, and later taught there (from 1827). Among his pupils were Charles Gounod and Georges Bizet, who became his son-in-law. Halévy composed more than thirty operas, mostly on a grand scale. His other works include ballets, choral music, and some piano pieces.

HAMERIK (HAMMERICH), ASGER (1843-1923)

Danish composer, born in Copenhagen and died in Frederiksborg. He studied with Gade in Copenhagen and with Hans von Bülow in Berlin. In 1866 he accompanied Berlioz to Vienna and studied orchestration with him, and was probably Berlioz's only pupil. Hamerik received a gold medal for his work *Hymne de la Paix*, at the contest for the Paris Exposition. He achieved some success with his operas, and was subsequently invited to become director of the newly organized Peabody Conservatory in Baltimore. He held the position in Baltimore for twenty six years, until 1898, when he returned to Copenhagen. While in Baltimore he wrote a number of symphonic works, which he conducted with the Conservatory orchestra.

HÄNSEL, PETER (1770-1831)

Born in northern Silesia and died of cholera in Vienna. He acquired his basic training in the violin from an uncle in Warsaw, and composition from Joseph Haydn in Vienna where he settled in 1791, the year of Mozart's death and Czerny's birth. There he came into contact with Princess Lubomirska, who employed him in 1803, and most probably played alongside him on her estates in Galicia. Many of Hänsel's string quartets — most of which were published in groups of three — contain polonaises, which was a rarity in the chamber music of the time. He was a prolific composer of chamber music, whose works include four String Quintets, fifty-five String Quartets, three Wind Quartets, six Trios, and pieces for keyboard. His compositional style was conservative, and his works were widely performed in Germany

HARRADEN, R. ETHEL

Her compositions include chamber music, vocal and operatic works, written in the late nineteenth and early twentieth centuries.

HARTOG, EDOUARD DE (1829-1909)

Dutch pianist and composer. He was born in Amsterdam, but spent the greater part of his life as a teacher and performer in Paris (1852-1900). In his compositions he developed an individual style, independent of Mendelssohn's influence, gaining the reputation of being one of the first Dutch composers to do so. Among his works are operas, Symphonic Poems, choral works, solo Piano Sonatas, chamber music and lieder. Hartog returned to The Hague in 1900, where he remained until his death.

HASLINGER, CARL (1816-1868)

Austrian publisher and composer. His firm was originally known as Tobias Haslingers Witwe und Sohn until 1948, when it became Carl Haslinger quondam Tobias. He studied composition with Czerny and Seyfried, but never published any music of note.

HASLINGER, TOBIAS (1787-1842)

Austrian publisher. The firm was founded in 1803 as the Chemische Druckerey by Alois Senefelder and then taken over by S. A. Steiner, with whom Tobias Haslinger went into partnership. He later acquired the sole rights, and took over the firm in his own name. He gave it a worldwide reputation, and was responsible, among other things, for the fine edition of Beethoven's collected works (62 volumes). Haslinger became known as a composer by publishing his own music.

HAUSER, MISKA (1822-1887)

Austrian violinist, born in Pressburg (Bratislava), and died in Vienna. He studied with Kreutzer in Vienna, and traveled as a child prodigy in Europe. During the years 1853-58 he made a grand tour of America and Australia. Hauser wrote an operetta, and numerous violin pieces, of which his *Rapsodie hongroise* and *Lieder ohne Worte* enjoyed popularity, as did the *American Rhapsody* for Violin and Piano (1855). During his American tour he maintained a correspondence with the Ostdeutsche Post, which was collected and published in two volumes, *Aus dem Wanderbuch eines österreichischen Virtuosen* (Leipzig, 1858-59). Some of these reports were translated into English and can be found in *History of Music in San Francisco* (San Francisco, 1939).

HAYDN, FRANZ JOSEF (1732-1809)

Franz Josef Haydn was born at Rohrau, Lower Austria, and was one of the great composers of the Classical period. Most renowned for reshaping the established forms of the symphony and string quartet into powerfully expressive forms, he also contributed to the development of the piano sonata. Haydn composed most of his works while employed as court composer at the estate of the Esterhazy family. His output was enormous, comprising twenty-five operas, one hundred and seven Symphonies, eighty-three String Quartets, and numerous other works. For a brief period Haydn taught Beethoven in Vienna, and Beethoven remained a great admirer of his works. Haydn's development of the sonata form in the symphonies and string quartets had a profound influence on Mozart and Beethoven.

HEBERLEIN, HERMANN (1858-?)

Born in Marckneukirchen, in the kingdom of Saxony, he was a pupil of Emil Hegar who had himself studied under Carl Schröder and Bernhard Cossmann. He studied at the Leipzig Conservatory between the years 1873-1877, and shortly afterwards was appointed to the position of solo cellist at the town theatre of Königsberg. In 1883 Heberlein became cello teacher at the music school there. He wrote several volumes of cello studies, as well as cello pieces and a *Violoncello School*.

HEGYESI (real name SPITZER), LOUIS; (1853-1894)

Noted Hungarian cellist, born in Arpad and died in Cologne. He studied with Demis in Vienna and with Franchomme in Paris. In 1888 he joined the faculty of the Cologne Conservatory. Hegyesi published several virtuosic cello pieces and a theoretical manual, *Neue rhythmische Tonleiter- und Akkordstudien*.

HEISE, PETER ARNOLD (1830-1879)

Danish composer. Apart from a brief period of study in Leipzig, he spent most of his life in Copenhagen. His chief importance is as a composer of songs.

HELLER, STEPHEN (1813-1886)

Celebrated Hungarian pianist and composer, he was born in Pest and died in Paris. He was of a Jewish family, but converted to Christianity as a youth. He studied piano with F. Brauer and showed such outstanding ability that he was sent to Vienna to continue his studies with Carl Czerny and Anton Halm. In 1838 he went to Paris, where he became friendly with Berlioz, Chopin, and Liszt. Heller succeeded there as both pianist and composer, acquiring a reputation on a par with Chopin's. His piano works were somewhat akin to Schumann's: brilliant salon dances, studies, and character pieces that became exceedingly popular. In 1849 he visited London, where he again met with immediate success. A nervous ailment forced him to curtail his appearances, but he returned in 1862 and played with Hallé at the Crystal Palace. He spent the remainder of his life in Paris, performing and composing. Heller wrote several hundred piano pieces, arranged in one hundred and fifty-eight opus numbers; of these, the most effective are *Traumbilder; Promenades d'un solitaire; Nuits blanches; Dans les bois; Voyage autour de ma chambre; Tablettes d'un solitaire; Tarentelles*.

HENKEL, HEINRICH (1822-1899)

German pianist, born at Fulda and died in Frankfurt. He was a pupil of his father, and studied further under Aloys Schmitt. In 1849 he settled in Frankfurt as a teacher. He published a piano method, *Vorschule des Klavierspiels*, piano pieces and songs.

HENSELT, ADOLPH VON (1814-1889)

Distinguished German pianist and composer, born in Schwabach and died in Warmbrunn. In 1831, an allowance from King Ludwig I enabled him to study piano with Hummel at Weimar, which he followed up with a course of theory under Sechter in Vienna. In 1838 he went to St. Petersburg, where he established himself as a piano teacher. Henselt was appointed chamber pianist to the Empress, and inspector of music in principal Russian cities. He remained in Russia for forty years, and was responsible for training a generation of Russian pianists. He was a fine virtuoso, with a highly individual style of playing. His piano compositions were praised by Schumann and Liszt, who became his personal friend. His principal works are a Piano Concerto, two sets of *Études*, and a number of piano pieces. He also published a paper entitled *Instructions for Teaching of Playing the Fortepiano* (in Russian; St. Petersburg, 1868).

HÉROLD, LOUIS JOSEPH FERDINAND (1791-1833)

French composer, pianist and opera chorus-master, whose music was immensely popular during his lifetime. Hérold studied at the Paris Conservatoire with Louis Adam, Rodolph Kreutzer and Etienne Méhul. In 1812 he was awarded the Prix de Rome. Hérold composed some of the finest examples of opéra comique, including *Zampa* (1831), and *Le Pré aux Clercs* (1832). Besides his many works for the stage, Hérold composed four Piano Concertos, two Symphonies, chamber works including three String Quartets, and many works for piano solo including ten Sonatas.

HERVEY, ARTHUR (1855-1922)

Composer and writer, born (of Irish parentage) in Paris and died in London. At first he entered the diplomatic service, but embraced a career in music in 1880. He was a critic for *Vanity Fair* (1889-92), and from 1892-1908 served on the staff of the *London Morning Post*.

HERZ, HENRI (1803-1888)

Brilliant Austrian pianist, born in Vienna and died in Paris. He was taught by his father, and by Hüntten at Coblenz, and later by Pradher, Reicha, and Dourlen at the Paris Conservatoire. He gained a reputation as a fashionable teacher and composer. He undertook concert tours in Germany and England, appearing with the violinist Lafont, and pianists Moscheles and Cramer. In 1842, he was appointed piano professor at the Paris Conservatoire. After suffering financial losses through partnership with a piano manufacturer, Klepfer, he went on a concert tour through the U.S., Mexico, and the West Indies (1845-51). On his return he established a successful piano factory, and resigned his professorship at the Conservatoire. Herz acknowledged that he courted the popular taste. His numerous compositions (over two hundred) include piano works and chamber music. He also published a vividly descriptive book, *Mes voyages en Amérique* (1866), a reprint of his letters to the *Moniteur Universel*.

HERZOGENBERG, HEINRICH VON (1843-1900)

Austrian composer, and a lifelong friend of Brahms, who influenced his music. He founded the Bach Society in Leipzig. Though his compositions possess little originality, they are well written and make excellent use of instrumental color. Among his works are sonatas, pieces for piano four-hands, and piano solo.

HIGGS, HENRY MARCELLUS (1808-1856)

Violist of exceptional ability, who specialized in the performance of chamber music. In 1848 he played the solo viola part in the first London performance of Berlioz's *Harold in Italy*.

HILLER, FERDINAND (1811-1885)

Distinguished German conductor and composer, born in Frankfurt and died in Cologne. He came from a wealthy Jewish family, and received a fine education. Hiller studied piano with Aloys Schmitt, and later went to Weimar to study with Hummel. From 1823-35 he lived in Paris and became a friend of Chopin, Liszt, Berlioz, and many other celebrated musicians. After his father's death in 1836, he returned to Frankfurt, where he conducted the concerts of the Cäcilien-Verein. He then went to Italy, where he wrote an oratorio, *Die Zerstörung Jerusalems*. This work aroused the interest of Mendelssohn, who invited Hiller to Leipzig. He subsequently conducted in Düsseldorf, Cologne and Dresden, where he staged his operas *Der Traum in der Christnacht* (1845) and *Konradin* (Oct. 13, 1847). Hiller founded the Cologne Conservatory, and was its first director until his death. He also conducted the Lower Rhine Festival, and received invitations to conduct in Paris, London, and St. Petersburg. His association with Mendelssohn and Spohr, combined with his classical training, influenced his musical development, which was in direct conflict with Wagner. He wrote three more operas, an Oratorio, Cantatas, three Symphonies, three Piano Concertos, five String Quartets, five Piano Quartets, five Piano Trios, choral works, Lieder and piano music. He was also a highly respected critic.

HOFFMAN, HEINRICH KARL JOHANN (1842-1902)

German-born composer, whose works include an Octet for strings and wind, and a String Sextet. His compositions enjoyed great popularity during his lifetime.

HOL, RICHARD (1825-1904)

Dutch composer, conductor, pianist, and organist, born in Amsterdam and died in Utrecht. He studied organ with Martens and theory with Bertelmann. For a time he taught music in Amsterdam, before becoming city music director in Utrecht. He also held the positions of cathedral organist, and director of the School of Music. Hol was a prolific composer, who wrote operas, Symphonies, choral works, chamber music and Lieder.

HOLLAENDER, GUSTAV (1855-1915)

German violinist, born in Leobschütz, Silesia, and died in Berlin. He studied at the Leipzig Conservatory with Ferdinand David, and in Berlin with Joachim. At the age of twenty he embarked on a concert career, appearing in concerts of chamber music with Scharwenka and Grünfeld in Berlin (1878-81). In 1881 he was appointed to teach at the Cologne Conservatory, and in 1894 became director of the Stern Conservatory in Berlin, where he remained until his death. Hollaender composed numerous pieces for violin, in virtuoso style.

HOLLAENDER, VICTOR (1866-1940)

German composer, brother of Gustav Hollaender, born in Leobschütz and died in Hollywood. He studied with Kullak, then worked as a theater conductor in Berlin and London for a number of years. In 1933 he went to America and settled in Los Angeles. His works include light opera, Lieder and piano pieces.

HOLLMAN, JOSEPH (1852-1927)

Dutch cellist, born in Maastricht and died in Paris. He studied with Servais at the Brussels Conservatory, and then at the Paris Conservatoire with Jacquard. Hollman appeared frequently in Europe and America, although he lived mostly in Paris. Saint-Saëns wrote his second Cello Concerto for him.

HORSLEY, CHARLES EDWARD (1822-1876)

English composer, the son of William Horsley. His early musical training came from his father and Ignaz Moscheles. In his youth he became an admirer of Mendelssohn, and the latter's influence is very pronounced in his compositions.

HOWELL, EDWARD (1846-1898)

British cellist, who studied with Piatti, and enjoyed a fine career as performer and teacher. He joined the Covent Garden Theatre Orchestra, and later became principal cellist of the Royal Italian Opera, a position he held for many years. He taught at all the major schools of music in London, and took part in the first British performance of Popper's *Requiem* for three Cellos, playing alongside the composer.

HUBER, HANS (1852-1921)

Swiss composer, pianist and teacher. His musical instruction came from Carl Munzinger. He settled in Basel and taught in the music school there. Huber was possibly the most important Swiss composer of the nineteenth-century. Many of his compositions are for the piano.

HÜLLWECK, FERDINAND (1824-1887)

German violinist and teacher, born at Dessau, and died at Blasewitz. He studied under Franz Schneider. The major part of his career was in Dresden where he was leader of the Dresden Orchestra and violin professor in the Dresden Conservatory, retiring in 1886. His compositions include a number of educational violin works.

HUMMEL, FERDINAND (1855-1928)

German composer, harpist and pianist. He was a child prodigy, and appeared in public as a harpist at the age of seven. His compositions amount to approximately one hundred and twenty opus numbers.

HUMMEL, JOHANN NEPOMUK (1778-1837)

Johann Nepomuk Hummel was born in Pressburg, now Bratislava. His contemporaries held him to be one of Europe's great composers, and perhaps its greatest pianist. At age seven he went to Vienna, where he made such an impression on Mozart that the latter accepted him as a student. He later studied with Haydn and Salieri. In 1804 he became Kapellmeister to Prince Esterhazy, and subsequently accepted posts as conductor in Stuttgart and Weimar. Hummel's writings include seven Piano Concertos and other works for the piano, nine operas, chamber music, and choral works. His compositions stand on the borderline between epochs, linking the styles of Clementi and Mozart with those of Schubert, Mendelssohn and Chopin.

HÜNTEN, FRANZ (1793-1878)

German pianist and composer, born in Coblenz. He studied with his father, who was an organist. Later he went to Paris and took courses at the Conservatoire with Pradher (piano) and Cherubini (composition). He composed salon music for piano, with which he achieved some success. In addition he published a *Méthode nouvelle pour le piano*, and other pedagogic works which became popular among teachers and students. Hüntén was much in demand as a piano teacher in Paris. He returned to Coblenz in 1848, where he remained until his death.

HUS-DESFORGES, PIERRE LOUIS (1773-1838)

French cellist, and composer, born at Toulon and died at Pont-le-Voy, near Blois. In his youth he played the trumpet in the 14th Regiment in order to join in the campaigns of the Revolutionary Army. He lost the fourth finger of his right hand in an accident, and thereafter took up the cello. He studied at the Paris Conservatoire, and subsequently led a varied life as a theatrical conductor, orchestral cellist, and teacher in France and Russia. In 1820 he founded a music school at Metz. He was the author of *Méthode de violoncelle à l'usage des commençants* (Paris, 1828), and wrote four Cello Concertos, a String Quartet, and a Sinfonia Concertante with Violin and Cello obbligato. He also published a historical novel, *Sapho à Leucade* (Paris, 1818).

D'INDY, VINCENT (1851-1931)

Eminent French composer, born in Paris. From 1862-65 he studied piano with Diémer, and later took harmony and theory lessons with Marmontel and Lavignac. During the Franco-Prussian War he served in the Garde Mobile, and wrote about his experiences. He then studied composition with César Franck (1872-80), joining his organ class in 1873. For a number of years he held various posts as organist, chorus-master and timpanist, before becoming president of the Société Nationale de Musique. In 1894 he founded, with Bordes and Guilmant, the famous Schola Cantorum, primarily as a school for plainchant and the Palestrina style, but gradually expanding to include all musical disciplines. D'Indy's fame as a composer began with the performance of *Le Chant de la cloche* at a Lamoureux concert in 1886, and from that point on he was recognized as one of the most important of modern French masters. In 1892 he was made a Chevalier of the Legion of Honor, and an Officer in 1912. Both as teacher and artist, d'Indy continued the traditions of César Franck. He wrote music for almost every genre, but had his greatest success with larger instrumental forms.

IVIMEY, JOHN WILLIAM (1868-?)

English organist. His works include a Piano Trio Op. 1.

JACOBOWSKY, HERMANN (1846-?)

Born at Neustrelitz, he learned piano from his father. At the age of sixteen he began to study the cello and went to Berlin in order to take lessons with Griebel. In 1864 he became solo cellist in the Liebig "Symphonie Kapelle." Six years later he was summoned to Jassy as teacher of cello at the music school, but at the outbreak of the Franco-German War he left to take part in the campaign. After the war he received a place as Chamber Musician in the Royal orchestra. Besides some Drawing-room Pieces for Violoncello, he published *Tonleiterübungen in fünf Stufen* and twenty-two *Elementary Exercises in the first position*.

JACQUARD, LEON JEAN (1826-1886)

Born in Paris, he took cello lessons with Hus-Desforges and Levacq, before entering the Conservatoire, where he studied with Norblin. Jacquard enjoyed the reputation of a virtuoso, as well as being much appreciated as an orchestral player and chamber musician. In 1877 he was appointed teacher in the Conservatoire as Chevillard's successor.

JENSEN, ADOLF (1837-1879)

German pianist and composer. He was born in the East Prussian city of Königsberg, and died in Baden-Baden at the age of forty-two. An admirer of Wagner and Schumann, his works were highly regarded during his lifetime, but are unjustly neglected today. Lieder comprises the bulk of his output, which also includes a substantial body of piano music, as well as an opera and cantatas. The lieder in particular were widely performed and appreciated. Jensen was primarily a miniaturist whose works merit revival.

JENSEN, GUSTAV (1843-1895)

German violinist and composer. He was the brother of Adolf Jensen. From 1872 he was a teacher at the Cologne Conservatory. In addition to his work as a composer and teacher, he also edited collections of old music.

JIRANEK, JOSEF (1855-1940)

Bohemian violinist and pedagogue, born in Ludec and died in Prague. He studied music with Smetana, who legally adopted him, then took violin lessons with A. Hrimaly and harp lessons with Stanek. He was also a proficient pianist. Between 1877 and 1891 he lived in Russia and held several teaching positions there. As well as a teaching guide in Russian entitled *Musical Grammar*, Jiranek published a number of useful piano manuals in German. Upon his return to Prague he taught piano at the Conservatory from 1891-1923. He composed mainly orchestral works and chamber music.

JONCIÈRES, VICTORIN DE (real name Felix Rossignol) (1839-1903)

French composer, born in Paris. He was originally a student of painting, but was devoted to music. At the age of twenty he produced a light opera for a student performance and, encouraged by its success with the critics, began to study music seriously. He studied first with Elwart, then with Leborne at the Paris Conservatoire. He was a great admirer of Wagner, and when Leborne expressed his opposition to Wagner, Joncières immediately left his class. His works include an opera, a Symphony, and a Violin Concerto.

KÀANU, JINDRICH Z. (1852-1926)

Czech teacher, administrator, pianist and composer of Galician origin. He became well known as a piano virtuoso, and taught at the Prague Conservatory. Kàanu helped to popularize Smetana and other Czech composers through his piano transcriptions.

KALKBRENNER, FRIEDRICH WILHELM MICHAEL (1785-1849)

Celebrated German pianist, born near Kassel and died in Deuil, Seine-et-Oise, he was taught by his father Christian Kalkbrenner. From 1799-1801 he was enrolled at the Paris Conservatoire, where he studied with Adam and Nicodami (piano) and Catel (harmony), taking the first prizes in 1801. From 1803 he studied counterpoint with Albrechtsberger in Vienna. Kalkbrenner appeared as a concert pianist throughout Germany and in Paris, with great success. As a teacher, too, he was highly regarded, so much so that Chopin considered studying with him. He spent the years 1814-23 in London, after which time he settled in Paris as a partner in the Pleyel piano factory. Kalkbrenner had considerable success with his method of teaching, which aimed at the independent development of the fingers and wrist. His method of octave playing became a standard of modern piano teaching. He also developed left-hand technique, and a proper management of the pedals. His own playing, however, lacked emotional power. His numerous études (among them several for left hand alone) are of considerable interest and value.

KALLIWODA, JAN VACLAV (1801-1866)

Famous Bohemian violinist and composer, born in Prague and died in Karlsruhe. He studied at the Prague Conservatory with Pixis (violin) and Dionys Weber (composition), and later played in the Prague Orchestra. In 1822 he became conductor of Prince Fürstenberg's orchestra in Donaueschingen, where he spent thirty years, eventually retiring to Karlsruhe. He was highly regarded by his contemporaries, and Schumann in particular praised some of his music.

KETTERER, EUGENE (1831-1870)

French pianist and composer, born in Rouen and died in Paris. He studied at the Paris Conservatoire. His publications include two hundred and ninety piano pieces in salon style, many of which became popular.

KIEL, FRIEDRICH (1821-1885)

German music pedagogue and composer, born in Puderbach, near Siegen and died in Berlin. He studied the rudiments of music with his father, a schoolmaster. One of his early compositions attracted the attention of Prince Karl von Wittgenstein, who gave him violin lessons, and took him into his orchestra. Kiel studied further with Kaspar Kummer at Coburg, becoming leader of the ducal orchestra there. He then moved to Berlin where he studied with Dehn. In 1865 he was elected to the Prussian Academy of Fine Arts, and became a teacher of composition at the Stern Conservatory in Berlin. He was a prolific composer, his works including several Oratorios, Piano Trios and Piano Sonatas, but it was as a pedagogue that he gained recognition.

KIRCHNER, THEODOR (1823-1903)

Distinguished German composer, born in Neukirchen, near Chemnitz, and died in Hamburg. On Mendelssohn's advice, he studied in Leipzig with K. F. Becker (theory) and J. Knorr (piano), and with Johann Schneider in Dresden. He was organist at Winterthur for twenty years, and then taught at the Zürich Music School. Before returning to Leipzig he held the post of director of the Würzburg Conservatory. Kirchner wrote about ninety piano works, in the style of Schumann, who encouraged and advised him in his youth. He also wrote chamber music, and made numerous transcriptions for piano solo and piano duet.

KLENGEL, JULIUS (1859-1933)

German cellist and composer. His reputation was that of a cellist with a fine technique and a pure tone. He was principal cellist of the Leipzig Gewandhaus Orchestra from 1881-1924, and Royal Professor at the Leipzig Conservatory. One of the great teachers of the period, his pupils included Suggia, Feuermann and Piatigorsky. He wrote extensively for the cello.

KOSSMALLY, CARL (1812-1893)

German composer and conductor, born in Breslau and died in Stettin. Kossmaly studied in Berlin with Berger, Zelter, and Klein, and then was chorus master at various German theaters. He settled in Stettin as a teacher and conductor. He published several books, and contributed articles to music periodicals. In addition he wrote orchestral, instrumental and vocal works.

KREUZ, EMIL (1867-1932)

German violinist, born at Elberfeld. He studied under Japha and Holmes, and took a special interest in playing the viola, on which he appeared as soloist in London in 1888. Later he became a member of the Gompertz Quartet and of the Covent Garden Opera Orchestra. His compositions include a Concerto for viola, and a Trio for piano, violin and viola.

KRUFFT, BARON NICOLAS VON (1779-1818)

He was a diplomat and amateur musician, who learned the piano at an early age with his mother, later studying harmony and composition with Albrechtsberger. He is described by Fétis as a distinguished amateur musician, and among his compositions are three String Quartets, Sonatas for piano solo and piano four-hands, a Cello Sonata, Preludes and Fugues for piano, and forty-eight Lieder.

KRUG, DIETRICH (1821-1880)

German music teacher, born in Hamburg. He wrote studies for the piano, and published a Method.

KÜCKEN, FRIEDRICH WILHELM (1810-1882)

German conductor and composer, born in Bleckede and died in Schwerin. He studied with his brother-in-law, Lührss, an organist, and with Aron at Schwerin. In 1832 he went to Berlin, where he studied counterpoint with Brinbach. Kücken worked as a choral conductor in Switzerland before becoming Kapellmeister in Stuttgart, a post which he held for ten years. He is most noted for his Lieder, but also wrote several operas and chamber music.

KULLAK, THEODOR (1818-1882)

Famous German pianist and pedagogue, born in Krotoschin and died in Berlin. In 1837 he went to Berlin to study medicine, but also studied music there with Dehn. Later he went to Vienna, where he took lessons with Czerny. Returning to Berlin in 1846, he became court pianist to the King of Prussia. In 1850 he founded a Conservatory in Berlin in partnership with Julius Stern and Bernhard Marx, however they disagreed, and Kullak established his own school, the Neue Akademie der Tonkunst. This Academy prospered and became famous. He published valuable pedagogic works and various character pieces for piano.

KUMMER, FRIEDRICH AUGUST (1797-1879)

German cellist and composer. He studied with Friedrich Dotzauer, and took over the latter's position as first cellist in the Dresden Orchestra. He maintained an active career as soloist, quartet and orchestral player, as well as teacher at the Dresden Conservatory. Along with Dotzauer and Friedrich Grützmacher he was responsible for the fine reputation of Dresden cellists in the nineteenth-century. About half his compositions involve the cello, either as solo instrument, or with a prominent role in chamber music. He also published a *Violoncello School*, and a compendium of orchestral excerpts. Kummer's reputation was that of a cellist of great integrity, without being a virtuoso. A distinguished teacher, Cossman and Goltermann were among his students.

LACHNER, IGNAZ (1807-1895)

German organist, conductor, and composer. He was a member of a distinguished musical family, his brothers Franz and Vincenz being also well-known composers. He studied music with his father, and in 1824 joined his brother Franz in Vienna, where he became an assistant conductor at the Kärnthner Theater. From there he went on to the Vienna Court Opera, and later to Stuttgart as court music director. After holding a number of conducting posts he eventually settled in Frankfurt as a music director. His compositions include operas, ballets, Symphonies, chamber and piano music.

LACHNER, VINCENZ (1811-1893)

German organist, conductor, and composer, born in Rain-am-Lech and died in Karlsruhe. He first studied with his father, and later in Vienna with his brothers Franz and Ignaz, succeeding Ignaz as organist and Franz as conductor at the Kärnthner Theater there. Lachner concentrated on operatic conducting, and in 1873 settled in Karlsruhe, where he joined the faculty of the Conservatory in 1884. His four-part male choruses are celebrated, and he also wrote orchestral and chamber music, and numerous Lieder.

LACK, THÉODORE (1846-1921)

French pianist and composer, born in Quimper, Finistère, and died in Paris. A precocious musician, Lack became organist of his village church when he was only ten years old. At fourteen he entered the Paris Conservatoire, where he studied piano with Marmontel, harmony with Bazin, and theory with Lefébure-Wély. Lack was appointed piano instructor there at the age of eighteen, and held this position for fifty-seven years (1864-1921) until his death. He wrote a great many salon pieces for piano.

LAFONT, CHARLES PHILIPPE (1781-1839)

French violinist and composer, born in Paris and died at Tarbes. He received his first violin instruction from his mother, then studied in Paris with Kreutzer and Rode. For several years he toured Europe, before becoming Rode's successor at the Russian court in St. Petersburg in 1808. Lafont returned to Paris in 1815 as solo violinist to Louis XVIII. The following year he engaged in a violin-playing debate with Paganini in Milan. While on an extended tour with the pianist Henri Herz which began in 1831, Lafont was killed in a carriage accident in southern France. Among his compositions are seven Violin Concertos, and many other works for violin with various instrumental groups. In addition he composed about two hundred romances for voice, and two comic operas.

LAHEE, HENRY (1826-1912)

English pianist and composer, born in Chelsea and died in London. Lahee studied with Sterndale Bennett, C. Potter (piano), and J. Goss (composition). He was organist at Holy Trinity Church, Brompton (1847-74), as well as being a concert pianist. Best known for his madrigals and glees, he was also a member of the Philharmonic Society.

LALO, ÉDOUARD VICTOIRE ANTOINE (1812-1892)

French composer whose music, written in the late-romantic idiom, foreshadows the impressionist style. Lalo studied violin and viola at the Lille and Paris Conservatories, and in 1855 became violist of the Armingaud-Jacquard string quartet. The revival of interest in chamber music in France in the 1850's owed much to Lalo's influence, and his piano trios are considered some of the finest French examples of this genre. He achieved his first major success with the *Symphonie Espagnole* for violin and orchestra, performed by Pablo de Sarasate in 1875. Lalo was a skillful orchestrator, and among his large-scale works are a Symphony, and Concerti for violin, cello and piano. His other works include a ballet, opera, chamber music, and songs.

LANG, HENRY ALBERT (1854-1930)

American pianist, teacher, and composer, born (of German parents) in New Orleans and died in Philadelphia. He studied at the Stuttgart Conservatory, and taught piano at the Karlsruhe Conservatory, then at Riga and Königsberg. In 1890 he settled in Philadelphia, and taught at several music schools. Lang wrote orchestral music, chamber music and songs.

LASSEN, EDUARD (1830-1904)

Eminent Danish conductor and composer, born in Copenhagen and died at Weimar. He entered the Brussels Conservatory, taking the Belgian Prix de Rome in 1851. Following a tour through Germany and Italy, he went to Weimar, where Liszt encouraged the presentation of his five-act opera *Landgraf Ludwigs Brautfahrt* (1857). Lassen became court music director in Weimar in 1858, then spent thirty-five years as conductor of the Weimar Opera, where he gave the world premiere of Saint-Saëns's opera *Samson et Dalila* (Weimar, Dec. 2, 1877). He composed two operas, a ballet, two Symphonies, Overtures, a Cantata, and works for chorus and orchestra.

LASSERRE, JULES (1838-?)

Born at Tarbes, he studied at the Paris Conservatoire, where he won the Premier Prix. After travelling in France and Spain he settled in London, where he became first cellist in the "Musical Union," and in Costa's Orchestra. He wrote several works for his instrument.

LAUSKA, FRANZ SERAPHINUS (1764-1825)

Bohemian pianist and composer, born at Brünn and died in Berlin. Lauska studied in Vienna with Albrechtsberger, and from 1794-98 taught in Copenhagen. In 1798 he settled in Berlin, where he became a teacher at the court. Meyerbeer numbered among his pupils. Lauska composed many Sonatas (including one for cello) and pieces for piano solo.

LE BEAU, LUISE ADOLPHA

German pianist, who was a pupil of Rheinberger. Among her published compositions are a Piano Quartet, a Piano Trio, a Sonata for violin and piano, and a Sonata for cello and piano.

LECOCQ, ALEXANDRE CHARLES (1832-1918)

French composer of light opera, born in Paris. He studied at the Paris Conservatoire under Bazin, Halévy, and Benoist. In 1857 he shared with Bizet a prize awarded by Offenbach for the best *opéra buffa*, with *Le Docteur Miracle*. From that time on, he composed industriously for the stage. Lécocq achieved fame in the 1870s with his operetta *La Fille de Mme. Angot*, which was performed continuously in Paris for over a year. Altogether, he produced some forty operettas and comic operas, not inferior to the productions of Offenbach and Hervé. He also published character pieces for piano, melodies and chansons for voice with piano, and sacred songs for women's voices.

LEE, LOUIS (1819-1896)

German cellist and composer, brother of Maurice and Sebastian Lee, born in Hamburg and died in Lübeck. He studied cello with J. N. Prell, appearing as a soloist by the age of twelve. He organized chamber music soirées in Hamburg, and taught at the Hamburg Conservatory until 1884, as well as being first cellist of the Philharmonic Society. Lee published chamber music, including works for cello and piano, some piano pieces, and incidental music to Schiller's *Jungfrau von Orleans* and *William Tell*.

LEE, MAURICE (1821-1895)

German piano teacher, born in Hamburg and died in London. He was the brother of cellists Sebastian and Louis Lee. He spent the latter part of his life in London, where he gained a reputation as a piano teacher and composer of popular salon music.

LEE, SEBASTIAN (1805-1887)

German cellist and composer, born in Hamburg. He studied with J. N. Prell, and for over thirty years was solo cellist at the Opéra in Paris. Returning to Hamburg in 1868, he remained there until his death. Regarded as one of the finest cellists of the nineteenth-century, Lee published many compositions for his instrument, including works with orchestra, String Quartet, and piano. In addition he wrote cello duos and a fine cello teaching method.

LEFEBVRE, CHARLES ÉDOUARD (1843-1917)

French composer, born in Paris and died in Aix-les-Bains. Lefebvre studied at the Paris Conservatoire, and won the Premier Grand Prix de Rome in 1870 for his cantata *Le Jugement de Dieu*. In 1895 he joined the faculty of the Conservatoire. His compositions include operas, symphonies and chamber music.

LEHMANN, ROBERT (1841-1912)

German cellist, born in Silesia and died in Stettin. He studied organ and cello, and worked as a church organist and conductor. His publications include a series of waltzes for orchestra under the title *Briefe aus Wien*. In addition he wrote cello music, church music, and an autobiography, *Erinnerungen eines Künstlers*, published in 1895.

LEIBROCK, JOSEPH ADOLF (1808-1886)

German cellist and harpist, born at Braunschweig and died in Berlin. He studied in Berlin, and received his Ph. D. He played cello and harp in the court orchestra at Braunschweig. His compositions include music to Schiller's *Räuber*, part-songs, arrangements for piano and cello, and a theoretical work, *Musikalische Akkordenlehre*.

LENEPVEU, CHARLES FERDINAND (1840-1910)

French composer and pedagogue, born at Rouen and died in Paris. While a law student, he took cello lessons from Servais. He won first prize at Caen in 1861 for a cantata, and entered Ambroise Thomas's composition class at the Paris Conservatoire in 1863. Two years later he took the Grand Prix de Rome with the cantata *Renaud dans les jardins d'Armide*. His comic opera *Le Florentin* also won a prize and was performed at the Opéra-Comique in 1874. The grand opera *Velléda* was produced at Covent Garden in London (July 4, 1882), with Adelina Patti in the title role. In 1891 Lenepveu succeeded Guiraud as professor of harmony at the Conservatoire, becoming professor of composition two years later. In 1896 he was elected to Ambroise Thomas's chair in the Académie des Beaux-Arts. Lenepveu became a Chevalier of the Legion of Honor, and an Officer of Public Instruction.

LENORMAND, RENÉ (1846-1932)

French composer, born in Elbeuf and died in Paris. He received his musical training from his mother, who was an excellent pianist. In 1868 he went to Paris, where he studied with Damcke. There he organized a society which he called Le Lied en Tous Pays. Besides his songs, Lenormand composed an opera, a Piano Concerto, and other orchestral works. He also published a valuable manual on harmony, *Etude sur l'harmonie moderne* (Paris 1912, English translation as *A Study of Modern Harmony*, London, 1915.)

LIBOTTON, GUSTAV (1842-1891)

Belgian cellist, who studied with Servais at the Brussels Conservatory. His first performance in St. Petersburg in 1864 caused a sensation. For a time he was professor of cello at the Brussels Conservatory, and in 1880 was appointed to the corresponding position at the Guildhall School of Music in London. Libotton appeared frequently as soloist in orchestral and chamber music concerts, but preferred the life of a teacher to that of performer. He died of tuberculosis at the age of forty-nine.

LINDLEY, ROBERT (1776-1855)

English cellist, born in Rotherham and died in London. He studied cello with Cervetto, and for almost sixty years (1794-1851) was first cellist at the Royal Opera in London. In 1822 he became professor of cello at the Royal Academy of Music. Lindley composed a number of pieces for his instrument.

LINDNER, RODERICH AUGUST (1820-1878)

German cellist, born in Dessau and died in Hannover. He studied with Drechsler, and in 1837 became first cellist in the court orchestra at Hannover. Lindner composed a Cello Concerto and numerous vocal pieces.

LISTE, ANTOINE (1774 -?)

German composer, born in Hildesheim. He went to Austria and studied with Mozart and Albrechtsberger. Among his compositions are solo Sonatas for piano, for cello, a Concerto for piano, and a series of lieder.

LISZT, FRANZ (FERENCZ) (1811-1886)

Franz Liszt, born in Raiding, Hungary, was the most celebrated pianist of the nineteenth-century. He was a child prodigy, whose compositions were extremely innovative. Liszt also created a new form, the Symphonic Poem, an orchestral work consisting of a single movement, based upon a literary program. The works of Liszt's late years were misunderstood by his contemporaries, and contain many formal and harmonic innovations. These anticipate devices associated with Debussy, Ravel, Bartok, and the Austrian Expressionists. He was also a distinguished piano teacher, with students from all over Europe and the United States.

LITOLFF, HENRY CHARLES (1818-1891)

Pianist, composer, and publisher, born in London and died near Paris. He studied with Moscheles, and made his professional debut in London at fourteen. After his marriage (at the age of seventeen) he moved to Paris, where he attracted attention by his brilliant performances. Litolff travelled widely in Europe, but became implicated in the Revolution of 1848, so that he was compelled to flee Vienna. He acquired a music publishing business when he married the widow of the music publisher Meyer, and pioneered the publication of cheap editions of classical music (Collections Litolff). He later married for a third time (the Comtesse de Laroche-Foucauld), and after her death in 1870 he remarried to a girl of fifteen.

Litolff was a prolific composer, with over one hundred publications. Of these, the most famous are the Scherzo from the fourth Concerto Sinfonique, and the overture *Robespierre*, which contains a vivid description of Robespierre's execution. He also wrote several operas, Oratorios and other large-scale orchestral works, chamber music, and piano pieces.

LOEWE, JOHANN CARL GOTTFRIED (1796-1869)

Outstanding German composer of lieder, born in Löbejün, near Halle and died in Kiel. He was regarded by many musicians to be the greatest lieder composer between Schubert and Brahms. At the age of twelve he was sent to the Francke Institute in Halle, where he attracted the attention of Jerome Bonaparte. There he was taught by Türk, the head of the Institute. Loewe developed a highly dramatic and lyrical style of German ballade, a genre which he perfected. He was personally acquainted with Goethe, and his setting of Goethe's poem *Erlkönig* (1818), is one of Loewe's finest compositions. In 1820 he became a schoolmaster and organist in Stettin. He travelled frequently until 1866, when he settled in Kiel. Loewe was also was a fine singer, and he performed his works throughout Europe.

LONGHURST, WILLIAM HENRY (1819-1904)

English organist and composer, born in London and died in Canterbury. He was a chorister at Canterbury Cathedral, later becoming assistant organist, then first organist. He retired in 1898 after seventy years of uninterrupted service in the Cathedral. In 1875 he received the degree of Mus.Doc., and became a music lecturer at St. Augustine's College, Canterbury. His best known work is an oratorio, *David and Absalom*.

LÜBECK, JOHANN HEINRICH (1799-1865)

Dutch violinist and composer, born at Alphen and died at The Hague. A Prussian regimental musician from 1813-15, he later studied in Potsdam, and then played in theater orchestras in Riga and Stettin. In 1823 Lübeck settled in the Netherlands, giving violin concerts. From 1827 until his death he was director of the Conservatory of The Hague, and conductor of the "Diligentia" concerts there.

LÜBECK, LOUIS (1838-1904)

Dutch cellist, born in The Hague and died in Berlin. He studied with Jacquard in Paris. For several years he taught cello at the Leipzig Conservatory, and made frequent tours in Europe and the U.S., appearing in concerts with Clara Schumann and Julius Stockhausen. In 1881 he settled in Berlin as a cellist in the court orchestra. He composed 2 Concertos for cello, and solo pieces for his instrument.

LUCANTONI, GIOVANNI (1825-1902)

Italian composer and singing teacher, born in Rieti and died in Paris. Lucantoni studied with Giovanni Pacini in Lucca and Nicola Vaccaj in Milan. In 1857 he settled in Paris as a singing teacher. His vocal compositions were very popular for a time, particularly the duet *Una notte a Venezia*. He also composed an opera, *Elisa*, orchestral and piano works.

MACCUNN, HAMISH (1868-1916)

Scottish composer and conductor, born in Greenock and died in London. MacCunn studied at the Royal College of Music (1883-86) with Parry, then taught at the Royal Academy of Music (1888-94). In 1898 he was appointed conductor of the Carl Rosa Opera Company, and later conducted at the Savoy Theatre.

MACFARREN, Sir GEORGE ALEXANDER (1813-1887)

Eminent English composer and pedagogue, born in London. MacFarren studied at the Royal Academy of Music. After graduation, he joined its faculty as a tutor in 1834. Forty years later he was appointed professor of music at Cambridge University, as successor to Sterndale Bennett. He received a knighthood in 1883. Macfarren tried, without success, to create an English national operatic style. His nine Symphonies enjoyed some success in his lifetime, but have not retained their popularity.

MACKENZIE, Sir ALEXANDER CAMPBELL (1847-1935)

Distinguished British composer and educator, born in Edinburgh and died in London. As a child he was sent to Germany, where he studied violin with K. W. Ulrich and theory with Eduard Stein, at the Sondershausen Conservatory (1857-62). After returning to England he studied at the Royal Academy of Music in London. In 1888 he was elected principal of that institution, a post which he held until 1924. His reputation as an educator and composer was very high among musicians, and he was knighted in 1895. As a composer, MacKenzie was a firm believer in programmatic music, and he introduced national Scottish elements in many of his works. Paderewski gave the first performance of his *Scottish Concerto* for Piano and Orch. (1897).

MANNS, FERDINAND (1844-?)

German violinist. His publications include two Serenades for string quartet, a String Trio for two violins and viola, and a Sonata for violin and piano.

MANSFIELD, ORLANDO AUGUSTINE (1863-1936)

English organist and composer, born in Warminster and died in Cheltenham. He studied with E. H. Turpin in London and later at Trinity University in Toronto. Mansfield held various positions as organist in England. His publications include about six hundred works for piano and organ, and some one hundred arrangements of choral and other works. His original compositions were published under the pen names Oscar Liemann and Sofie N. Adlam. He also contributed numerous articles to English and American journals.

MARSCHNER, HEINRICH AUGUST (1795-1861)

German composer. Marschner was the most important composer of German opera in the generation between Weber and Wagner, and as such one of the central figures of the Romantic era. He won fame with his opera *Der Vampyr* (1827), and *Der Templer und die Jüdin* (1829). His reputation was maintained by his songs, choruses, chamber works and ensuing operas up to *Kaiser Adolph von Nassau*. He advocated a German operatic style free of foreign influence. From 1840 the rise of Meyerbeer and Wagner began to undermine his achievement. He was held in high esteem by Mendelssohn and Schumann, and later by Bülow, Hanslick, Spitta and Pfitzner.

MARSICK, MARTIN PIERRE JOSEPH (1848-1924)

Distinguished violinist, born in Jupille, near Liège and died in Paris. Marsick studied at the Liège Conservatory and played the organ at the Cathedral there. He then studied violin with Léonard in Brussels, and with Massert at the Paris Conservatoire, where he took the Premier Prix. In 1870 he became a pupil of Joachim in Berlin. Marsick made long solo concert tours in Europe and the U.S., and in 1892 was appointed professor of violin at the Paris Conservatoire. Among his pupils were Carl Flesch and Jacques Thibaud. He wrote three Violin Concertos and numerous solo pieces for the violin.

MASCAGNI, PIETRO (1863-1945)

Pietro Mascagni was one of the most important composers of Italian opera in the generation after Verdi's. His one-act *Cavalleria Rusticana* (1889), is a landmark in Verismo, a school of Italian naturalism. It was his first opera, written for a competition sponsored by the publishing house of Sonzogno. It both won the prize and became a worldwide success. Mascagni wrote a further seventeen operas and operettas, but none were to equal the dramatic power of his earliest work. In 1929 he became the musical director of La Scala, succeeding Arturo Toscanini. Mascagni was an active supporter of fascism, and at its defeat in 1945 his fortunes changed, and he died in poverty and isolation.

MASSENET, JULES ÉMILE FRÉDÉRIC (1842-1912)

Esteemed French composer, born in Montaud and died in Paris. At the age of nine he was admitted to the Paris Conservatoire, where he studied with Laurent (piano), Reber (harmony), Savard and Ambroise Thomas (composition). In 1878 he was appointed professor of composition at the Conservatoire, and at the same time was elected a member of the Académie des Beaux-Arts. As a pedagogue, Massenet exercised a profound influence on French opera. Among his students were Alfred Bruneau, Gabriel Pierné, and Gustave Charpentier. His best operas, *Manon*, *Werther*, and *Thaïs*, still enjoy tremendous popularity.

MATTHISON-HANSEN, JOHAN GOTTFRED (1832-1909)

Danish organist and composer, born in Roskilde and died in Copenhagen. He took lessons in piano and theory with W. H. Barth, then enrolled at the University of Copenhagen as a law student. Although mainly self-taught, he held several positions as church organist in Copenhagen, and made tours in Denmark and Germany. From the mid-1860s he taught piano and organ at the Copenhagen Conservatory. Matthison-Hansen composed a number of works for organ solo.

MÉHUL, ÉTIENNE NICOLAS (1763-1817)

Famous French composer, born in Givet, Ardennes and died in Paris. Méhul studied with the German organist Wilhelm Hansen, before going to Paris in 1778 to continue his musical studies with the composer Jean-Frédéric Edelmann. Several of his operas were performed in Paris in the 1790s, and in 1793 Méhul became a member of the Institut National de Musique, which had been organized under the revolutionary régime. He composed a number of patriotic works during these turbulent years, including the popular *Chant du départ* (first performed July 4, 1794). He also continued to compose for the theater, selecting subjects for his operas allegorically suited to the times. He became a member of the Légion d'Honneur in 1804. Between 1795 and 1807 Méhul composed eighteen operas, some of which were written in collaboration with other composers. His greatest work from this period is *Joseph* (Opéra-Comique, Feb. 17, 1807), with which he achieved success throughout Europe and America. Apart from operas, he composed several symphonies and, in spite of poor health, taught classes at the Paris Conservatoire. Among his students was the opera composer Hérold. Although Méhul's operas have practically disappeared from the active repertoire, his contribution to the operatic art remains of considerable historical importance.

MENDELSSOHN BARTHOLDY, JAKOB LUDWIG FELIX (1809-1847)

German composer, and one of the central figures of the nineteenth-century. The most precocious musical wunderkind of all time, he wrote some of his finest music while still a boy. His grandfather was Moses Mendelssohn, philosopher of the Enlightenment, and Felix grew up surrounded by influences from the Romantic movement. However, the works of Bach, Handel and Mozart, rather than those of his contemporaries, remained his musical ideals. Mendelssohn's relationship with Goethe was of fundamental importance in his work relating to the Classical period of German literature. Mendelssohn founded the Leipzig Conservatory in the early 1840s, and is credited with the revival of interest in the music of J. S. Bach in the nineteenth century.

MERCADANTE, SAVERIO (1795-1870)

Important Italian opera composer and teacher, born at Altamura, near Bari, and died at Naples. He was born out of wedlock and taken to Naples when he was about eleven. In 1808 he entered the Collegio di San Sebastiano, where he studied solfeggio, violin, and flute, and took classes in figured bass and harmony with Furno, and counterpoint with Tritto. He subsequently studied composition with the Collegio's director, Zingarelli. In 1818 he composed three ballets, and it was the success of the third of these, *Il flauto incantato*, that encouraged him to compose an opera. His first attempt, *L'apoteosi d'Ercole*, had a successful premiere at Naples in January, 1819. He wrote five more operas before *Elisa e Claudio*, produced at La Scala, Milan in October 1821, established his reputation. Mercadante composed about sixty operas for different European opera houses. *Il giuramento* (Milan, March 1837) is considered his masterpiece. From 1833 to 1840 he was maestro di cappella at the Cathedral of Novara, but lost the sight in one eye, and eventually became totally blind. In 1840 he was appointed director of the Naples Conservatory, in succession to his teacher Zingarelli.

MERK, JOSEPH (1795-1852)

Austrian cellist, born in Vienna and died at Ober-Döbling. He was originally to have been a violinist, but after being bitten by a dog (!) he took up the cello. Merk studied in Vienna, and in 1818 became first cellist at the Vienna Opera. Three years later he entered the Imperial Kapelle, and was offered the position of Professor of Cello at the Vienna Conservatory. He wrote two Cello Concertos, and many cello pieces. His études are still of value to students.

MERKEL, GUSTAV ADOLF (1827-1885)

German organist and composer, born in Oberoderwitz and died in Dresden. Merkel studied organ with J. Schneider and theory with J. Otto. He was organist in several churches in Dresden. Most of his compositions are for organ, but he also wrote motets and songs.

MEYERBEER, GIACOMO (1791-1864)

Famous German opera composer, born in Vogelsdorf, near Berlin and died in Paris. His real name was Jakob Liebmann Beer. He studied piano with Lauska and Clementi, and began his studies in music theory with Zelter, continuing later with Anselm Weber, and Abbé Vogler at Darmstadt, where Carl Maria von Weber was one of his fellow pupils. Early in his career Meyerbeer received advice from Salieri to relieve the Germanic heaviness of his compositional style with Italian lyricism. This advice was to prove fundamental to Meyerbeer's future development. After a series of operas which were produced with varying degrees of success, Meyerbeer wrote *Il Crociato in Egitto*, in which he displayed his great talent for dramatic action and melodic invention. In 1827 he began his long and fruitful association with the famous French writer and librettist Eugène Scribe, with whom he wrote his opera to the French text *Robert le Diable*, produced at the Paris Opéra in 1831 with extraordinary success. He received the order of Chevalier of the Légion d'Honneur, and in 1834 was elected a member of the French Institut. From then on Meyerbeer took permanent residence in Paris. In 1832 he began work on his greatest opera, *Les Huguenots*, to a libretto mainly by Scribe; it was staged with enormous

success at the Paris Opéra in 1836, and eventually entered the repertoire of all major European opera houses. By 1837, after collaborating with Scribe on two new operas, *Le Prophète*, and *L'Africaine*, Meyerbeer had established his importance as an opera composer of great influence. It is said that Rossini, disgusted by the Meyerbeer cult in Paris, decided not to write anymore for the Paris Opéra. After the production of *Les Huguenots* in Berlin in 1842, Meyerbeer was asked by King Friedrich Wilhelm IV to accept the position of Generalmusikdirektor in the German capital. A curious chapter in Meyerbeer's life was his association with Wagner, whom Meyerbeer, many years his senior, helped financially. Meyerbeer also conducted Wagner's opera *Rienzi* in Berlin. Wagner repaid him with ingratitude, attacking his operas as a harmful artistic influence and denigrating him as a Jew. Meyerbeer died on May 2, 1864. His body was taken to Berlin, and his funeral was attended by the Prussian court and prominent dignitaries in the arts.

MEYER-OLBERSLEBEN, MAX (1850-1927)

German pianist and composer, born in Olbersleben, near Weimar and died in Würzburg. He first studied with his father, then with Liszt at Weimar. On Liszt's recommendation, he received an allowance from the government for further study, and took lessons in Munich with Cornelius and Rheinberger. In 1876 he became a teacher of piano and theory at Wüllner-Hartnung's school in Weimar. One year later he joined the staff of the Würzburg Conservatory, of which he became director in 1907. Meyer-Olbersleben was a composer of talent and ability. His chamber music in particular is effectively written. He also published Lieder, piano pieces and operas.

MOFFAT, ALFRED EDWARD (1863-1950)

Scottish music editor and arranger, born in Edinburgh and died in London. He studied with L. Bussler in Berlin (1882-1888), then went to London, where he became active as an editor of violin music by old English composers. He published the series of *Old English Violin Music* (London), and *Meisterschule der Alten Zeit* (Berlin). He also published numerous arrangements, and various other editions of string and vocal music.

MOLIQUE, WILHELM BERNHARD (1802-1869)

German violinist and composer, born at Nuremberg and died at Cannstadt, near Stuttgart. Early studies were with his father, but he was sent to Munich in 1816 by King Maximilian I, who had heard of his extraordinary talent, to study with Rovelli. In 1820 he succeeded Rovelli as concertmaster of the Munich Court Orchestra. He later became Musikdirektor of the Stuttgart orchestra. Molique toured extensively in the Netherlands, Russia, England, and France, becoming a renowned performer. After the political crisis of 1849, he settled in London, where he remained until 1866, at which time he returned to Germany. His works include a Concerto for violin, a Concerto for cello, eight String Quartets, pieces for violin and piano, and solo violin.

MONIUSZKO, STANISLAW (1819-1872)

Famous Polish composer, born at Ubiel, province of Minsk, Russia, and died in Warsaw. He studied with August Freyer in Warsaw, and with Rungenhagen in Berlin. Moniuszko was employed as a church organist in Vilna from 1840-58, and it was there that he produced a number of his operas. In 1858 he settled in Warsaw, where he was appointed professor at the Conservatory. He wrote about twenty operas and operettas. His masterpiece was *Halka*, the first genuinely Polish opera, which achieved lasting success in Poland, Russia, and Germany.

MOSCHELES, IGNAZ (1794-1870)

German, pianist, conductor and composer of Czech birth. He received a firm grounding in the works of Bach, Mozart and Clementi, and studied voraciously the music of Beethoven. He was a virtuoso pianist, one of the most popular in Vienna. In 1814 he was commissioned by the publisher Artaria to prepare a piano reduction of Beethoven's *Fidelio*. He settled in London in 1825, taught piano at the Royal Academy of Music and became a conductor to the Philharmonic Society. He met Mendelssohn when the latter was fifteen, giving him some piano lessons and forming the basis of a lifelong friendship. Moscheles became professor of piano at the Leipzig Conservatory in 1846, and remained there the rest of his life. Schumann considered Moscheles one of the best sonata composers of his generation, and Hanslick assessed him as one of the last great representatives of the classical school, as well as the initiator of a new epoch. Most of Moscheles' compositions were for piano, and include eight Concertos.

MOSZKOWSKI, MORITZ (1854-1925)

Famous pianist, teacher, and composer, born in Breslau and died in Paris. Moszkowski studied at the Dresden Conservatory, then at the Stern Conservatory and the Kullak Academy in Berlin, where he later became a teacher. In 1897 he settled in Paris, where he had established a fine reputation as a pianist. As a composer, he is most widely known by his pieces in the Spanish style, particularly the two books of *Spanish Dances* for Piano Solo or Piano Duo. Also popular were his études, concert waltzes, and other piano works. In larger forms he attempted an opera, *Boabdil der Maurenkönig* (Berlin, 1892), which contained a ballet number that became popular. He also wrote a piano concerto, a ballet, a symphonic poem, *Jeanne d'Arc*, and other orchestral works. His works are the finest representatives of the salon style and their melodic and harmonic inventiveness gained them a justly deserved popularity.

MOZART, FRANZ XAVER WOLFGANG (1791-1844)

Austrian composer and pianist, the sixth child and younger surviving son of Wolfgang Amadeus and Constanze Mozart. He studied under Sigismund Neukomm, Andreas Streicher, J. N. Hummel, Antonio Salieri, G. J. Vogler, and Georg Albrechtsberger. The brilliant piano writing in his music reveals in particular the influence of Hummel. In 1807 Salieri stated that he possessed a rare talent, and predicted that his career would equal that of his father.

MOZART, WOLFGANG AMADEUS (1756-1791)

Perhaps the greatest musical genius who ever lived, Mozart excelled in every form in which he composed, although his contemporaries found some of his music difficult to understand. Along with Joseph Haydn, he perfected the forms of Symphony, Opera, String Quartet, and Concerto that marked the Classical period. His music formed the basis for the next generation of composers, most notably Beethoven.

MÜLLER, WILHELM

German cellist. Müller succeeded Jules de Swert as cello teacher at the Royal High School in Berlin, and held this position from 1873-1876.

MUNCK, ERNEST DE (1840-1915)

Belgian cellist. De Munck made his first public performance at the age of eight, and two years later appeared in London. A student of Servais at the Brussels Conservatory, he went on to enjoy a lengthy concert career. De Munck was the cellist in the Maurin String Quartet, and, in 1872, was appointed solo cellist of the Grand Ducal Chapel in Weimar. While there he became a close friend of Liszt. For a number of years he lived in America, before eventually settling in England. There he became Professor of Cello at the Guildhall School of Music in London, a position he held until his death in 1915.

MÜNTZBERGER, JOSEPH (1769-1844)

Born in Brussels, of German extraction, and died in Paris. At the age of fourteen Müntzberger went to Paris, where in 1790 he accepted a place in the orchestra of the "Théâtre Lyrique et Comique," but after a time gave it up and entered the orchestra of the "Théâtre Feydeau," becoming first cellist after Cardon's resignation. During this time he took part in the concerts of the "Rue de Cléry," which, at the beginning of the nineteenth century, were extremely popular with the Parisians. Müntzberger composed a great many works for cello, including five Concertos, two books of Sonatas, with bass, and a *Nouvelle Méthode pour le Violoncelle*. The latter work most probably appeared before 1800, as it uses clefs which do not occur in French books of instruction after this date.

NAPRAVNIK, EDUARD FRANCEVIC (1839-1916)

Celebrated Russian conductor of Czech origin, born in Byst, near Hradec Kralove, Bohemia and died in St. Petersburg. He studied music in Prague, and took lessons with J. B. Kittl. In 1861 he was engaged by the Russian nobleman Yussupov to lead his private orchestra in St. Petersburg. Two years later he joined the Imperial Opera, becoming chief conductor in 1869. He held this post for forty-seven years, and became renowned as a fine musician, possessing an exceptional sense of pitch and rhythm, and a firm disciplinarian. In one of his novels, Dostoyevsky uses Napravnik's name as a synonym for a guiding spirit. Napravnik conducted the premiere of *Boris Godunov* and of many other Russian operas, his interpretations of the Russian repertoire establishing a standard emulated by other Russian conductors. He himself composed several operas in the Russian style. One of them, *Dubrovsky* (St. Petersburg, 1895), has become part of the active repertoire in Russia. He composed operas, symphonies, chamber music, etc.

NEATE, CHARLES (1784-1877)

English pianist and cellist, born in London and died in Brighton. He studied music with James Windsor and took piano lessons with John Field. His cello studies were under the guidance of W. Sharp, and composition under Joseph Wölfl. Neate started his career as a concert pianist in London, and in 1813 became one of the founders of the London Philharmonic Society, with which he appeared as performer and conductor. In 1815 he went to Vienna, where he established a friendly relationship with Beethoven. Neate composed Piano Sonatas, chamber music, and published *An Essay on Fingering* (1855).

NERUDA, FRANZ (1843-1915)

Bohemian cellist, born in Brünn and died in Copenhagen. He appeared in concerts at an early age with his father and sister. From 1864-76 he was a member of the Royal Orchestra in Copenhagen, where in 1868 he founded the Society for Chamber Music. Neruda succeeded Gade in 1892 as conductor of a similar organization in Stockholm. He composed five Cello Concertos, orchestral works, chamber music, piano pieces and Lieder.

NEVIN, ETHELBERT WOODBRIDGE (1862-1901)

Popular American composer, born at Edgeworth, Pennsylvania, and died at New Haven, Connecticut. After preliminary musical training in America, he went to Germany, where he studied piano and singing with Franz Böhme. Back in the U. S., he pursued further study in Boston with Benjamin J. Lang (piano), and Stephen A. Emery (harmony). In 1884 Nevin returned to Europe and lived in Berlin, Paris, and Florence, before finally settling in New Haven. He achieved great popularity with his songs and piano pieces, written in a semi-Classical style. His pantomime *Lady Floriane's Dream* was produced in New York in 1898.

NICODÉ, JEAN LOUIS (1853-1919)

German pianist, conductor and composer, possibly of French descent. Nicodé studied piano with Kullak, harmony with Wüerst and composition with Kiel. He taught in Berlin and established the Nicodé Concerts, but later moved to Dresden. Nicodé was a brilliant pianist, with a reputation both for power and expressiveness, and a conductor of great insight. His most important composition is *Das Meer*, a kind of symphonic opera in six movements scored for large orchestra and voices, and making some use of leitmotif. His large scale works possess genuine imaginative power, and his cello sonatas are orchestral in grandeur.

NICOLAI, WILLEM FREDERIK GERARD (1829-1896)

Dutch conductor, organist, teacher and composer. Nicolai attended the Leiden music school which opened an organ department specially for him in 1844. He continued his studies at the Leipzig Conservatory with Moscheles, Rietz, and C. F. Becker, and with Johann Schneider in Dresden. From 1871 until his death he was editor of the monthly *Caecilia*, and he published a series of articles on Wagner which stimulated Dutch interest in the composer. His own music is conventional, and includes Cantatas, Lieder and an Oratorio.

NIEDERMEYER, LOUIS ABRAHAM (1802-1861)

Swiss composer, born in Lyon and died in Paris. He was a pupil in Vienna of Moscheles (piano) and Förster (composition), and later of Fioravanti in Rome and Zingarelli in Naples. Niedermeyer settled in Paris in 1823 where he brought out four operas, none of which was successful. He then turned to sacred composition, and started the Ecole Niedermeyer, which eventually became a flourishing institution. With d'Ortigue he founded a journal for church music, *La Maîtrise*, and published *Méthode d'accompagnement du plain-chant* (1856). Niedermeyer's masses, motets, and hymns were well received. His romances *Le Lac; Le Soir; La Mer; L'Automne*; etc. were widely known. In addition he published organ preludes, and piano pieces.

NORBLIN, ÉMILE (1821-1880)

French cellist and teacher. He was born in Paris, the son of cellist Louis Pierre Martin Norblin, who was also his teacher. Norblin had a successful career as a performer, but chose to devote his energies to teaching.

NORMAN, FREDRIK VILHELM LUDVIG (1831-1885)

Swedish composer and conductor. His first publication (1843) was a book of songs composed at the age of eleven. After his father's death, which left him impoverished, he continued his musical education at the Leipzig Conservatory under Hauptmann, Moscheles and Rietz. Thanks to Schumann's interest in him, two of his piano pieces were published in 1851. He married the violinist Wilma Neruda and accompanied her during the 1860s. As a composer Norman adhered to the Leipzig Classical-Romantic tradition. His works also reflect the influence of Berwald, whose cause he supported. He wrote three Symphonies and a variety of chamber works.

NOSKOWSKI, SIGISMUND (ZYGMUNT VON) (1846-1909)

Significant Polish conductor and composer, born in Warsaw. He studied at the Warsaw Music Institute, then became an instructor in a school for the blind, during which time he devised a music notation for the blind. He subsequently went to Germany, where he studied composition with Kiel in Berlin. After a brief period of professional activities in Western Europe, Noskowski returned to Warsaw and was director of the Music Society there (1881-92). In 1888 he was appointed a professor at the Warsaw Conservatory, and later conducted at the Warsaw Opera and Philharmonic Society. He composed several operas, chamber music, songs, three Symphonies, and several Symphonic Poems, of which *Step* (1897) became quite popular in Poland. In addition he published two collections of folk melodies and was co-author with M. Zawirski of a book on harmony and counterpoint (Warsaw, 1909).

OBERTHÜR, KARL [CARL] (1819-1895)

German harp player and composer, born in Munich and died in London. He studied with Elise Brauchle and G. V. Röder in Munich. After playing at various theaters in Switzerland and Germany, Oberthür went to London in 1844, where he established himself as a teacher. He composed two operas, several Cantatas, a symphonic legend, *Lorelei*, for Harp and Orchestra, and many solo works for harp.

OFFENBACH, JACQUES (1819-1880)

The creator of French burlesque opera, born in Cologne and died in Paris. He was the son of a Jewish cantor, whose original surname was Eberst. Offenbach was the town where his father lived. He went to Paris in 1833 and studied cello with Vaslin at the Conservatoire. He then joined the orchestra of the Opéra-Comique, and began to compose for his instrument. In 1850 he was engaged as conductor at the Théâtre Français. While in this position he composed *Chanson de Fortunio* for a production of Alfred de Musset's play *Chandelier* (1850). Encouraged by the song's popularity, Offenbach turned his attention to the composition of operettas, a genre in which he became a consummate master.

ONSLow, GEORGES (1784-1853)

French composer of English descent. His father was a Member of Parliament, who, as a result of a sexual scandal, was compelled to leave England in 1781. He travelled to France, where he married and raised a family. Georges Onslow received an aristocratic upbringing and education, which included the study of music, travel, horsemanship and hunting. His friendship with a group of amateur musicians aroused his interest in chamber music, and encouraged him to study the cello, and to start composing. He began studies in theory and composition with Reicha in Paris in 1808. In 1830 he was elected the second honorary member of the Philharmonic Society of London (Mendelssohn was the first in 1829). His chamber music is the largest and most successful part of his output. In one of his string quintets a recurring, high-pitched note, which he heard constantly after a hunting accident when he was shot in the ear, attempts to portray his affliction.

OSBORNE, GEORGE ALEXANDER (1806-1893)

Irish pianist and composer. Osborne studied theology, with the intention of joining the clergy, but later taught himself to play the piano. He went to Paris in 1826 and studied with J. P. Pixis and Fétis. Later he studied piano with Friedrich Kalkbrenner, becoming one of the finest exponents of Kalkbrenner's style of playing in France. He became a fashionable pianist and a well-known teacher in Paris and London. Chopin, de Bériot and Berlioz were included among his friends. Osborne's music was popular in his day, and Berlioz described his songs and trios as being well designed and stylish.

OULD, CHARLES

Born at Romford, in Essex, he came as a child to London. Until the age of sixteen he studied flute and singing, but eventually preferred the cello. Ould received his first instruction from a member of the orchestra of the Italian Opera in London. A few years later the Belgian cellist, Guillaume Paque, became his teacher. Ould was first cellist at the Richter Concerts, as well as Musician to Her Majesty.

PAGANINI, NICCOLO (1782-1840)

Niccolo Paganini, born in Genoa, was an Italian violinist and composer considered by many to have been the greatest violinist of the nineteenth century. Paganini's performances had an electrifying effect upon his listeners, inspiring Liszt and Schumann to expand the possible limits of pianistic virtuosity. Virtually all of Paganini's works were composed for the violin, with the intention of displaying his extraordinary technique. The music was so difficult, it was commonly thought that so astonishing an ability could only be obtained by entering into a pact with the Devil. A phenomenal egoist, he refused to perform the solo viola part in Berlioz's *Harold in Italy* due to its lack of overt virtuosity. His compositions include concertos, capriccios, and chamber music, much of it never published.

PAPINI, GUIDO (1847-1912)

Italian violinist and composer, born in Florence and died in London. He studied under Giorgetti and was appointed court violinist to the Queen of Italy. Papini later concertized extensively, appearing in Paris, Lisbon and London, achieving success everywhere by performing equally well music from the Baroque and modern eras. After moving to England, he taught violin at the Royal Academies of Music in Dublin and London. His compositions include two Concertos for violin, many smaller pieces and a *Violin School*.

PAQUE, GUILLAUME (1825-1876)

Belgian cellist. Born in Brussels and died in London, he studied at the Brussels Conservatoire, and then entered the orchestra of the Royal Theatre there. Paque later joined the orchestra of the Italian Opera at Barcelona as solo cellist, where he also became professor at the Music School. In 1849 he played before the Queen of Spain in Madrid. In the following year Paque moved to London, where he quickly gained a fine reputation for his orchestral and chamber music playing. He took up a position as solo cellist at the Royal Italian Opera, and taught at the Royal Academy of Music in London. Amongst his compositions he published several Fantasias, Variations and Drawing-room pieces for his instrument.

PARRY, Sir CHARLES HUBERT HASTINGS (1848-1918)

English composer, scholar and teacher, who revitalised English musical life at a time when standards of composition, performance, criticism and education were low. Parry achieved recognition when his Piano Concerto in F sharp was played by Dannreuther at the Crystal Palace in London, and his cantata *Scenes from Prometheus Unbound* was performed at the Gloucester Festival. In 1893 Parry published *The Art of Music*, in which he applied to musical history the Darwinian concept of evolution. He was responsible for the third volume of the *Oxford History of Music, The Music of the Seventeenth Century* (1902), and in 1909 he published a critical biography of Johann Sebastian Bach.

PAUER, ERNST (1826-1905)

Austrian pianist, born in Vienna and died in Jugenheim, near Darmstadt. Pauer studied piano with Mozart's son Franz Xaver Mozart, and composition with Sechter. In 1851 he went to London, where he taught at the Royal Academy of Music. Ten years later he began a series of historical performances of harpsichord and piano music performed in chronological order. After appearing in Germany and Austria he was appointed pianist to the Austrian court, where he remained until 1896. He published in English a number of educational works of some value, among them *The Elements of the Beautiful in Music* (1877), and *A Dictionary of Pianists and Composers for the Pianoforte* (1895). He also published collections for piano students: *The New Gradus ad Parnassum*, and *Cultures of the Left Hand*. In addition he made excellent arrangements of symphonies by Beethoven and Schumann, and arranged Mendelssohn's orchestral works for piano four-hands and eight-hands. These arrangements were widely used in the nineteenth-century by young pianists.

PEARSON (PIERSON), HENRY HUGH (1815-1873)

English-born German composer. He was born in Oxford, and, although destined for a career in medicine, began to study music against his father's wishes. Pearson entered Trinity College, Cambridge in 1836, and three years later went to Germany where he studied with Rinck and Reissiger, and with Tomasek in Prague. In June 1844 he was appointed to the Reid Professorship of Music at Edinburgh University, but resigned eight months later and returned to Germany. It was there that he felt most at ease with the prevailing *zeitgeist*. Pearson enjoyed a respectable career as composer in Germany but never managed to gain acceptance in the land of his birth, where critics found his works difficult to understand and too unpredictable. His compositions include many sets of Lieder, choral compositions, operas, and orchestral overtures. He died in Leipzig.

PESSARD, EMILE LOUIS FORTUNÉ (1843-1917)

French composer, born in Paris. He studied at the Paris Conservatoire with Bazin (harmony), Laurent (piano), Benoist (organ), and Carafa (composition), winning the first harmony prize in 1862, and the Grand Prix de Rome in 1866 with the cantata *Delila*. In 1881 he was appointed professor of harmony at the Paris Conservatoire. Pessard enjoyed considerable respect as a composer of songs. As a student, Debussy copied Pessard's song *Chanson d'un fou*, and the manuscript in Debussy's handwriting was published erroneously as Debussy's own.

PFEIFFER, GEORGES JEAN (1835-1908)

French composer, born at Versailles and died in Paris. He began his career as a pianist, and later became a music critic in Paris. He worked for the Paris firm Pleyel, Wolff et Cie., piano makers. His compositions include operas and operettas, a Fantasy for Piano and Orchestra, many chamber works, and piano music.

PFITZNER, HANS (1869-1949)

Hans Erich Pfitzner, a Russian-born German composer, attempted to preserve the traditions of nineteenth century romanticism. He became prominent as a conductor, pianist, teacher, and critic of twentieth century musical innovations. Pfitzner achieved immediate recognition in the 1890s with the first public performance of his works. His most important composition is the musical legend *Palestrina*, written between 1912 and 1915 to his own libretto. This is a Wagnerian-styled music drama portraying the sixteenth century composer as the savior of church music at the Council of Trent. His output includes major contributions to virtually all musical genres, as well as extensive work as a poet and essayist. Following World War II, Pfitzner was accused of propagandizing for the Nazi government, but was exonerated after a trial. Pfitzner was involved in a famous literary dispute with Ferruccio Busoni over musical trends and philosophical tendencies.

PIATTI, ALFREDO CARLO (1822-1901)

Italian cellist and composer, born in Borgo Canale, near Bergamo and died in Crocetto di Mozzo. He received primary musical education from his father, the violinist Antonio Piatti, then studied cello at the Milan Conservatory. He began his concert career in 1838, and in 1843 played with Liszt in Munich. Piatti achieved great success in England, where he gave annual concerts. For almost forty years (1859-1898) he was a regular performer in the Saturday Popular Concerts of chamber music in London. He combined excellent technical skill with profound musicianship, establishing a reputation as a cellist on a level comparable with that of Joachim among violinists. He composed two Cello Concertos, six Sonatas, and a number of solo pieces for cello. He also edited string sonatas by Boccherini and Locatelli, and brought out editions of cello methods by Kummer and others. Sterndale Bennett composed his Sonata Duo for Piatti.

PIERNÉ, HENRI CONSTANT GABRIEL (1863-1937)

French composer, conductor, and organist, born in Metz and died in Ploujean, near Morlaix. He studied at the Paris Conservatoire (1871-82), where his teachers were Marmontel (piano), César Franck (organ), and Massenet (composition). He won the first prizes for piano (1879), counterpoint and fugue (1881), and organ (1882), and was awarded the Grand Prix de Rome (1882) with the cantata *Edith*. He succeeded César Franck as organist at Ste.-Clotilde (1890), where he remained until 1898. In 1903 he was appointed assistant conductor to Colonne, and later became his successor. He was elected in 1925 to the Académie des Beaux-Arts. Pierné was a prolific composer, composing for virtually every musical medium, but of his many works only the oratorio *La Croisade des Enfants*, and the piano piece *Marche des petits soldats de plomb*, became popular.

PINSUTI, CIRO ERCOLE (1829-1888)

Celebrated Italian singing teacher and composer, born at Sinalunga, and died in Florence. At the age of eleven he was elected an honorary member of the Accademia Filarmonica of Rome. He was taken to England soon after by Henry Drummond, where he studied piano under Cipriani Potter, and violin under Blagrove. Pinsuti spent the following years in both England and Italy. In Italy he studied privately with Rossini, and taught piano in Bologna, while in 1856 he was appointed professor of singing at the Royal Academy of Music in London. He produced several operas, and wrote some two hundred songs to English and Italian texts.

PIOT, JULIEN (1850-1923)

Belgian violinist and teacher, born at Louvain and died in Paris. Piot was a celebrated virtuoso and world-famous teacher. He was also the author of a highly regarded violin method.

PITT, PERCY (1870-1932)

English conductor and composer, born in London. Pitt spent a number of years in Germany, studying with Jadassohn and Reinecke at the Leipzig Conservatory, and with Rheinberger at the Akademie der Tonkunst in Munich. Returning to England in 1893, he devoted his energies to conducting, holding positions at the Beecham Opera Company (1915-18), and the British National Opera Company (1920-24). From 1922-30 he was music director of the British Broadcasting Corporation. Pitt wrote instrumental music, and his *Ballade* for Violin and Orchestra (1900) was performed by Ysaÿe.

PIXIS, JOHANN PETER (1788-1874)

German pianist and composer, younger son of Friedrich Wilhelm Pixis, who became famous as a pianist at a very early age. He also played the violin, and accompanied his brother on the cello. The family moved to Vienna in 1806 where Pixis studied with Albrechtsberger, and came into contact with Beethoven, Meyerbeer and Schubert. Later he moved to Paris and became a successful piano virtuoso and teacher. The majority of his compositions are for piano, although he also wrote chamber music, operas and a symphony. Along with Liszt, Thalberg, Henri Herz, Czerny and Chopin, he contributed one variation to the *Hexameron*, a set of variations on a theme from Bellini's opera *I Puritani*.

PIZZI, EMILIO (1861-1940)

Italian composer, born at Verona and died in Milan. He studied at the Istituto Musicale at Bergamo, and at the Conservatory of Milan with Ponchielli and Bazzini. In 1885 Pizzi was awarded first prize for his opera *Lina*. Two years later he was appointed director of the Istituto Musicale at Bergamo. Pizzi is known to have lived for some time in London after the year 1900. He composed operas, a *Messa solenne*, a *Requiem*, violin pieces, piano pieces and songs.

PLANCHET, DOMINQUE CHARLES (1857-1946)

French composer and pedagogue, born in Toulouse and died at Versailles. He studied at the Ecole Niedermeyer in Paris, then was for many years organist at the Cathedral in Versailles. In 1898 Planchet was appointed organist at the Ste.-Trinité in Paris, and taught at the Ecole Niedermeyer. He was active as general secretary of the Société des Compositeurs. In 1905 he won the Prix Chartier for chamber music. Planchet composed an opera, two Cello Concertos, much sacred music, organ pieces, songs and chamber music.

PLEYEL, CAMILLE (1788-1855)

Austro-French composer, pianist and business associate of his father Ignace Pleyel. He studied with his parents and with Desormery, Dussek and Steibelt. In 1815 he became a partner in the firm 'Ignace Pleyel et fils aîné,' but lived in London in order to avoid conscription during Napoleon's brief return to power. After returning to Paris he took over the running of the firm, taking personal responsibility for the piano-building side of its activities. In 1830 the firm opened the Salle Pleyel, where Chopin gave his Paris début in 1832. Pleyel published a number of his own compositions before devoting himself entirely to commercial activities.

POORTEN, ARVED (1835-?)

Born at Riga, he was Kummer's pupil in Dresden, and later attended the Brussels Conservatory. Poorten became a member of the Russian Imperial band, and teacher at the St. Petersburg Conservatory. He published cello music, including six *Morceaux caractéristiques*.

POPPER, DAVID (1843-1913)

Austrian cellist and composer, son of a Jewish cantor. He studied the cello with Julius Goltermann at the Prague Conservatory. His first public performances were in 1863, and he subsequently toured throughout Europe and Russia, accompanied by his wife, the pianist Sophie Menter. Hans von Bülow was so impressed by his virtuosity that he also accompanied him in concerts and arranged for his appointment as Kammervirtuos to Prince Hohenzollern. Popper became principal cellist of the Vienna Hofoper in 1868, and later joined the Hellmesberger Quartet. He settled in Budapest in 1896, becoming a professor at the Royal Conservatory. He wrote extensively for the cello, including two Concertos, two Suites, and a considerable number of salon pieces. He also wrote a series of studies known as the *High School of Violoncello Playing*, and a *Requiem* Op. 66 for three cellos and orchestra, a work which became extremely popular. Popper had a polished technique, a warm tone and a refined style, and was acknowledged as one of the great virtuosos and teachers of his day.

POPPER, WILHELM (1846-1905)

Cellist, brother of famed David Popper. The son of a Jewish Cantor, he had a distinguished career as an orchestral player in London, New York, and Vienna. From 1880-1905 he was a member of the Vienna Philharmonic Orchestra. He produced numerous works for cello, which were well regarded by his contemporaries.

POWELL, THOMAS (1776-1833)

Born in London, Powell studied cello, piano and harp. In 1805 he appeared in his home town as solo cellist, in a Concerto which he had composed. From 1810 he established himself in Dublin as a teacher of music. His contemporaries considered him equal to Romberg, although Powell's name was scarcely known out of England. After several years' residence in Dublin, Powell settled in Edinburgh. He was a member of the Royal Society of Musicians. His published compositions include fifteen Violin Concertos, duets for violin and cello, and for two cellos, a Capriccio for cello, and orchestral overtures.

RABAUD, HIPPOLYTE (1839-1900)

Rabaud was Professor of Cello at the Paris Conservatoire.

RADOUX, JEAN THÉODORE (1835-1911)

Belgian composer and pedagogue, born in Liège. He studied bassoon with Daussoigne-Méhul at the Conservatory of Liège, where he became a teacher in 1856. He won the Belgian Prix de Rome with the cantata *Le Juif errant* (1859), then went to Paris for additional study with Halévy. In 1872 he was appointed director of the Conservatory of Liège.

RAFF, JOSEPH JOACHIM (1822-1882)

German composer and teacher. On the recommendation of Mendelssohn his piano pieces Op. 2-6 were published in Leipzig in 1844. He later worked for Liszt, copying parts, and assisting him in instrumentation. He was appointed director of the Hoch Conservatory in Frankfurt, a post he held until his death. Raff had grandiose notions of himself as a composer with a historical calling, and tried to combine some of the great musical achievements of past and present. During his lifetime he enjoyed great fame within Germany and abroad, and was hailed, along with Wagner and Brahms, as one of the masters of modern music. His enormous reputation and popularity did not long survive his death. Among his vast output are symphonies, concertos, chamber works, sonatas, and many works for solo piano.

REBER, NAPOLÉON HENRI (1807-1880)

French composer, born in Mulhouse, Alsace and died in Paris. He studied with Reicha and Le Sueur at the Paris Conservatoire, where he became professor of harmony in 1851. In 1862 he succeeded Halévy as professor of composition (being succeeded in turn by Saint-Saëns in 1880). Reber's compositions include four comic operas, a ballet, four symphonies, chamber music, piano pieces for two and four hands, and a *Traité d'Harmonie* (1862).

REBLING, GUSTAV (1821-1902)

German organist, born at Barby and died at Magdeburg. He was a pupil of F. Schneider at Dessau (1836-39), and in 1847 became organist of the French church in Magdeburg. Rebling composed pieces for organ and piano, choruses and songs, two Cello Sonatas, and other chamber music.

REGER, MAX (1873-1916)

German composer, and the most important composer in Germany of organ music since J.S.Bach. Reger grew up under the influence of Wagner and Brahms, but his own highly contrapuntal music has both Baroque and Romantic characteristics. He constantly tried to renew the old traditions, earning for himself the nickname 'the second Bach,' a label which persisted for many years after his death. Reger was a prolific composer in all genres except opera, and his music, with its impression of inner disunity, has had a lasting influence.

REINAGLE, ALEXANDER ROBERT (1799-1877)

English organist, born at Brighton and died at Kidlington, near Oxford. He studied music with his father, Joseph Reinagle, at Oxford. Later he became organist of the church of St. Peter in the East, as well as establishing himself as a teacher in Oxford. Reinagle composed a number of sacred pieces, including the psalm tune *St. Peter*, and at least one Piano Sonata (London, 1825). In addition he wrote and compiled many teaching manuals for the violin and cello.

REINECKE, CARL HEINRICH CARSTEN (1824-1910)

German composer, teacher, administrator, pianist and conductor. In 1846 he was appointed court pianist in Copenhagen, where he met and accompanied the violinist H. W. Ernst, as well as performing solo recitals. By 1860 his reputation had grown throughout Europe, and he was invited to teach at the Leipzig Conservatory, where he became director in 1879. Reinecke transformed the Conservatory into one of the most renowned in Europe. He was also the conductor of the Gewandhaus Orchestra until 1895. As a composer he was best known for his numerous piano compositions, in practically every known musical form. He was gifted in many fields, and produced fine work also in painting and poetry.

REINHOLD, HUGO (1854-1935)

Austrian composer, born in Vienna. He studied piano with Julius Epstein and composition with Bruckner at the Vienna Conservatory, graduating in 1874. He then was engaged as a piano teacher at the Akademie der Tonkunst in Vienna. He composed a number of attractive piano pieces, a Violin Sonata, and songs.

REISSIGER, KARL GOTTLIED (1798-1859)

German composer, conductor and teacher. In 1821 he went to Vienna where he took theory lessons from Salieri, and one year later moved to Munich to study composition and singing with Winter. The King of Prussia employed him to study the methods of music education in France and Italy, and to advise him on these matters in Berlin. In 1826 he was appointed successor to von Weber as director of the Court Opera in Dresden, and two years later he became Hofkapellmeister, a post he held until his death. Reissiger embodied the dying tradition of the Kapellmeister-composer, mainly producing works for use in Dresden, or writing in the fashionable forms of his day.

RENSBURG, JACQUES (1846-?)

Born at Rotterdam, he studied cello under Giese, Daniel de Lange, and Emil Hegar. In 1867 he went to Cologne in order to study with Schmitt, whom he assisted as teacher at the Rhenish School of Music, receiving the position on Schmitt's death. Rensburg performed throughout Germany, but was afflicted with a nervous illness which forced him to retire into private life. In 1880 he moved to Bonn, where he became a partner in a commercial business. His compositions include: *Recitative, Adagio, and Allegro, in the form of a Concerto*.

RHEINBERGER, JOSEPH GABRIEL (1839-1901)

German composer, organist, conductor and teacher. He made astonishing progress at the organ, and was employed as an organist by the age of fourteen. In 1867 he became a professor at the Munich Conservatory, where he remained until his death. He was always much sought-after and highly respected as a teacher. In 1877 he was appointed Hofkapellmeister, thereby exercising considerable influence on the cultivation of sacred music. His music attempts to preserve tradition starting with Bach, and proceeding through the Classical and early Romantic periods.

RICHTER, ERNST FRIEDRICH EDUARD (1808-1879)

German theorist, teacher and composer. In 1831 he went to Leipzig University to study theology, and at the same time received musical instruction from Weinlig, who was then Kantor. He conducted the Leipzig Singakademie and became a professor of harmony and counterpoint at the newly founded Conservatory. Richter's manuals, especially the *Lehrbuch der Harmonie*, translated into at least six languages, became standard textbooks for several generations of students in Europe and the United States.

RIES, FERDINAND (1784-1838)

German pianist, composer and copyist, the most celebrated member of the Ries family. He was taught the piano and violin by his father and the cello by Romberg from the age of five. In 1801 he went to Vienna and studied with Beethoven, often assisting him in copying and secretarial work. Beethoven taught him piano, but sent him to Albrechtsberger for composition. After years of constant travel, Ries ended up in London, where he was highly respected as a pianist and composer. He stayed in London for eleven years, and after amassing a small fortune returned to his native Rhineland in 1824 to compose and conduct. Ries's larger works show a fine level of invention often spoiled by a lax approach to self criticism. He collaborated with F. G. Wegeler in *Biographische Notizen über Ludwig van Beethoven*, one of the most important early biographical accounts of Beethoven.

RIES, FRANZ (1846-1932)

German publisher, born in Berlin and died at Naumberg. He studied violin with his father and later with Massart at the Paris Conservatory. Ries had a short-lived career as a concert violinist, and in 1875 entered the music publishing business. From 1881 to 1924 he was director of the firm Ries & Erler in Berlin.

RÖDER, MARTIN (1851-1895)

German composer and singing teacher, born in Berlin and died in Boston. He studied music in Berlin, then went to Milan, where he organized the Società del Quartetto Corale (1875), a group performing vocal quartets. He then held various posts as singing teacher in Berlin (1881-87), Dublin (1887-92), and finally at the New England Conservatory in Boston (1892). He wrote three operas, of which only one, *Vera*, was performed (Hamburg, 1881), two Symphonic Poems, an Overture, and chamber music.

ROMBERG, BERNHARD HEINRICH (1767-1841)

German cellist and composer, son of Bernhard Anton Romberg. He learned the cello from his father, a bassoonist whom he accompanied on concert tours. Along with his cousin, violinist Andreas Romberg, he performed all over Europe with great success while still in his teens. He soon acquired a reputation for the beauty of his tone, and the warmth and expressiveness of his interpretations. Romberg took a teaching post at the Paris Conservatoire in 1801, but moved the next year to Berlin, where he joined the Royal Court Orchestra in 1805. For some time he spent the greater part of his life on tour, performing with his cousin Andreas and Ferdinand Ries. He became Hofkapellmeister in Berlin in 1816, but resigned his post and moved to Hamburg a few years later. Romberg raised the level of cello playing in his day both by his fine performances and his compositions, many of which comprise national airs collected on his travels. He also wrote two Concertos, three Concertinos, a Fantasia with orchestra, and many Duets and Sonatas. He has been dubbed the founder of the German school of violoncello playing.

RÖNTGEN, JULIUS (1855-1932)

Important German-Dutch composer, born in Leipzig and died in Bilthoven, near Utrecht. He studied music with his father, Engelbert Röntgen, and later with Plaidy and Reinecke in Leipzig and Franz Lachner in Munich. From 1877-1925 he taught in Amsterdam. Röntgen was conductor of the Society for the Promotion of Music, and a co-founder (1884) of the Amsterdam Conservatory, which he directed from 1914-1924. He was a friend of Brahms and Grieg, and his publications include a biography of Grieg (1930), and an edition of letters written by Brahms to T. Engelmann (1918). Röntgen wrote an enormous amount of music in every genre, as well as editing old Dutch keyboard compositions and songs by Adrianus Valerius. His correspondence was published by his widow in 1934.

ROSENHAIN, JACOB (1813-1894)

German pianist and composer. He studied with Jakob Schmitt, Kalliwoda and Schnyder von Wartensee. Rosenhain lived in Frankfurt am Main, where his one-act opera *Der Besuch im Irrenhause* was performed in 1834. Later he moved to Paris, where he promoted chamber music evenings with Alard, Ernst and other eminent players. These events were frequented by Cherubini, Rossini, Berlioz and others. In 1843 he founded a piano school in collaboration with Johann Baptist Cramer. In 1870 Rosenhain settled in Baden-Baden where he again became the centre of a distinguished artistic circle.

ROSSINI, GIOACCHINO ANTONIO (1792-1868)

Gioacchino Rossini was one of the most significant and influential composers of opera in the 19th century. In 1815, he became musical director of the Teatro San Carlo and Teatro del Fondo in Naples. The following year he composed his best-known opera, *Il Barbiere di Siviglia* (The Barber of Seville). His last stage work, the grand opera *Guillaume Tell* (William Tell, 1829), became a landmark in the history of romantic opera. Rossini also produced two significant religious works, the *Stabat Mater* (1842) and the *Petite Messe solennelle* (Short Solemn Mass, 1864), as well as numerous piano pieces and songs grouped under the title *Peches de vieillesse* (Sins of Old Age).

ROUSSEAU, SAMUEL ALEXANDRE (1853-1904)

French composer, born in Neuve-Maison, Aisne, and died in Paris. He studied at the Paris Conservatoire with César Franck (organ) and Bazin (composition), winning the Grand Prix de Rome with the cantata *Le Fille de Jephthé* (1878), and the Prix Cressent with the one-act comic opera *Dianora* (Opéra-Comique, Dec. 22, 1879). In 1892 he was appointed conductor at the Théâtre-Lyrique, and was for ten years chorus master at the Société des Concerts du Conservatoire. His operas and music dramas were performed with considerable success.

ROUSSELOT, SCIPION

Born at the beginning of the nineteenth century. During his attendance at the Paris Conservatoire, he received instruction in composition from Reicha and Baudiot. Rousselot went later to England. Besides several chamber music compositions and a Symphony, he wrote piano works and a Morceau de Salon for violoncello.

RUBINSTEIN, ANTON GRIGOR'EVICH (1829-1894)

Russian pianist, composer and teacher. Rubinstein was one of the greatest pianists of the nineteenth century, his playing often favorably compared with Liszt's. He was also an influential, although at times controversial, figure in Russian musical circles, and an exceptionally prolific composer. Mendelssohn and Meyerbeer were the composers who influenced him most, but some of his works also contain a nationalistic flavor. Rubinstein was an exceptionally imaginative composer whose works were often flawed by an insufficient working out of the material. The standard of piano playing in Russia greatly improved as a result of Rubinstein's work, as did the general social status of musicians.

RÜFER, PHILIPPE BARTHÉLEME (1844-1919)

German pianist and composer, born in Liège (of German parents) and died in Berlin. He studied at the Conservatory of Liège, then settled in Berlin, where he taught piano at the Stern Conservatory, Kullak's Akademie der Tonkunst, and (from 1881) the Scharwenka Conservatory. He composed the operas *Merlin*, and *Ingo*, a Symphony, Overtures, piano music and Lieder.

SAINT-GEORGE, GEORGE (1841-1921)

Notable player on the viola d'amore, born in Leipzig, of English parents, and died in London. He studied piano, violin, and theory in Dresden and Prague. His violin teacher, Moritz Mildner of Prague, had a fine viola d'amore, which he lent to Saint-George for practicing. He became a specialist in the instrument, and formed a duo with his son, Henry Saint-George, who played the viola da gamba. About 1862 he settled in London and became a manufacturer of string instruments.

SAINTON, PROSPER (1813-1890)

Violinist, born in Toulouse and died in London. Sainton was a pupil of Habeneck at the Paris Conservatoire, winning first prize for violin in 1834. From 1840-44 he was a professor at the Conservatory of Toulouse. He then went to England and was appointed professor at the Royal Academy of Music. He became concertmaster of the London Philharmonic (1846-54), at Covent Garden (1847-71), and at Her Majesty's Theatre (1871-80). Sainton composed two Violin Concertos and several violin solos.

SAINT-SAËNS, CHARLES CAMILLE (1825-1921)

French composer, pianist, organist and writer. He was a talented and prolific composer, as well as a virtuoso pianist and writer of books, articles and letters. Saint-Saëns composed in virtually every genre, and was the first established composer to write music for a film, *L'assassinat du Duc de Guise* in 1908. He had considerable influence over generations of musicians, both through his intellect and his interpretations. His music, which was more successful in the concert hall than in the theater, embodies the essential French qualities of clarity and order.

SARASATE, PABLO DE (1844-1908)

Celebrated Spanish violin virtuoso, born at Pamplona and died in Biarritz. He studied at the Paris Conservatoire under Alard, taking first prize in the violin class of 1857. His playing was noted for its extraordinary beauty of tone, perfection of technique, and grace of manner, but his repertoire consisted almost exclusively of fantasies on operatic airs, mostly arranged by himself. (Later he turned to the masterpieces of violin literature.) Sarasate made extended tours worldwide, and was rewarded by gifts from his many admirers. These were placed in a special museum in his native city. For him Saint-Saëns wrote his *Rondo capriccioso*; Lalo, his *Symphonie Espagnole*; Bruch, the *Schottische Fantasie*; Mackenzie, the *Pibroch suite*.

SCHARWENKA, FRANZ XAVER (1850-1924)

Polish-German pianist, composer, teacher and educator. He was one of the leading pianists of his generation, renowned for his singing tone and his interpretations of Chopin's music. In 1881 he founded his own Conservatory in Berlin, opening a New York branch in 1891. Seven years later he returned to Berlin, but continued to tour the USA and Canada. In Germany he took part in founding the Music Teachers' Federation (1900), and the Federation of German Performing Artists (1912). His compositions are generally melodic and graceful.

SCHARWENKA, LUDWIG PHILIPP (1847-1917)

Polish-German composer and pedagogue, born at Samter, Posen, and died at Bad Nauheim. He studied with Wüerst and Dorn at the Kullak Academy of Music in Berlin, and in 1868 was appointed teacher of composition there. With his brother Franz Xaver he founded in 1881 the Scharwenka Conservatory in Berlin, which was amalgamated two years later with the Klindworth Conservatory. The resulting Klindworth-Scharwenka Conservatory acquired a fine reputation for its teaching standards. Scharwenka was an excellent composer in a Romantic vein, whose music was greatly influenced by Schumann. His *Arkadische Suite* for Orchestra, the symphonic poem *Frühlingswogen*, and the orchestral *Dramatische Fantasie* were performed many times in his lifetime. He also wrote a Symphony, a Violin Concerto, much chamber music, and piano pieces.

SCHLÖSSER, KARL WILHELM ADOLPH (1830-1913)

German pianist, born at Darmstadt and died at Great Bookham, England. Schlösser made his début at Frankfurt in 1847. After concert tours in Germany, France, and England, he settled in London in 1854. While in London he was given a position as teacher at the Royal Academy of Music, where he remained for close to fifty years, retiring in 1903. Schlösser composed a substantial amount of music. His works comprise a Piano Quartet, Piano Trio, twenty-four studies and many other pieces for piano.

SCHMITT, ALOYS (1788-1866)

German pianist and composer, born in Erlenbach and died in Frankfurt. Schmitt studied composition with André at Offenbach, and in 1816 went to Frankfurt, where he lived for the remainder of his life. He composed four operas, two Oratorios and church music, but it is for his numerous piano compositions that he is best known.

SCHRÖDER, CARL [KARL] (1848-1935)

German cellist and composer, born at Quedlinburg and died in Bremen. Schröder studied with Drechsler and Kiel. In 1871 he formed a string quartet with his brothers, Hermann, Franz and Alwin. Schröder was solo cellist in the Gewandhaus Orchestra in Leipzig (1874-81), and subsequently held eight successive posts as conductor in Germany and the Netherlands. He finally settled in Berlin as cello teacher at the Stern Conservatory (1911-24). Among his works are two operas, two String Quartets, and other chamber music. He compiled three pedagogical manuals: *Katechismus des Dirigierens und Taktierens* (1889); *Katechismus des Violinspiels* (1889); *Katechismus des Violoncellspiels* (1890), which were also published in English. His collections of classical works for the cello, especially *Vortrag-studien* (sixty pieces), are of value.

SCHUBERT, FRANZ PETER (1797-1828)

Born near Vienna, Schubert was one of the greatest composers of the nineteenth century. Widely regarded as the world's finest songwriter, Schubert wrote nearly two hundred songs, three masses, three symphonies, and much piano and chamber music before his nineteenth birthday. He was an immensely prolific composer, writing for every musical medium. Although ostensibly composed in the classical style, his music departed in novel ways from the models of Mozart and Haydn. His expressive gifts are most clearly demonstrated in his six hundred and thirty-four lieder, in which an equal partnership between piano and voice is established. They portray the inner meaning of the text in a way that subsequent composers sought to emulate. Schubert's influence was felt throughout the century: his large instrumental and choral works of 1828 were Bruckner's point of departure, while his chamber music and piano compositions influenced Schumann, Brahms and Dvorak.

SCHULHOFF, JULIUS (1825-1898)

Noted pianist and composer, born in Prague and died in Berlin. Schulhoff studied in Prague, then went to Paris, where he gave concerts under Chopin's patronage. It was to Chopin that he dedicated his first composition, an *Allegro Brillant*. After a lengthy European tour, he returned to Paris and established himself as a highly-respected teacher. Upon the outbreak of the Franco-Prussian War in 1870 he settled in Dresden, moving to Berlin shortly before his death. Schulhoff published much salon music for piano, his *Galop de bravura* and *Impromptu Polka* in particular becoming great favorites.

SCHUMANN, ROBERT ALEXANDER (1810-1856)

Robert Schumann, born at Zwickau, was one of the major German romantic composers. He possessed a love of literature equal to his love of music, and this was reflected in his sensitivity to the relationship between text and music in his lieder. He was also an outstanding critic who founded and wrote for the *Neue Zeitschrift fur Musik*. The range, variety, and number of Schumann's compositions are remarkable, and as a respected and influential critic he helped launch the careers of other composers, most notably Chopin and Brahms. Schumann's writings are an invaluable primary source of information about nineteenth century music and musicians.

SCHWENCKE, KARL (CARL) (1797-1870)

German pianist and composer. Schwencke was born in Hamburg, but travelled widely throughout his adult life. In 1824 he met Beethoven, who composed the canon *Schwenke dich* (WoO 187) for him. He wrote a symphony that was successfully received in Paris and Hamburg, and was later published in an arrangement for piano. Schwencke's compositions include a Mass, a Violin Sonata, three Sonatas for piano duet, and solo piano pieces. He died near Vienna.

SCHYTTE, LUDVIG THEODOR (1848-1909)

Danish composer, born at Aarhus and died in Berlin. As a young man he was a pharmacist, then began to study piano with Anton Rée and composition with Gade, finishing under Taubert in Berlin and Liszt in Weimar. He settled in Vienna in 1887 as a teacher, but moved to Berlin in 1907 where he taught at the Stern Conservatory. A master of miniature forms, he wrote a number of attractive piano pieces, some of which became extremely popular. He also composed a one-act opera, an operetta, a Piano Concerto, chamber music and a song cycle.

SEISS, ISIDOR WILHELM (1840-1905)

German composer and teacher, born in Dresden and died in Cologne. Seiss studied piano with Friedrich Wieck and music theory with J. Otto. In 1870 he was appointed to the faculty of the Conservatory in Cologne, where he conducted the concerts of the Musikalische Gesellschaft (1873-1900). Among his students was Willem Mengelberg. Seiss composed an opera, and published a number of useful piano studies in the bravura style.

SERVAIS, ADRIEN FRANÇOIS (1807-1866)

Belgian cellist and composer. Servais first played the violin, but after hearing a concert of N. J. Platel, he decided to study the cello. He entered the Brussels Conservatory, winning the Premier Prix almost immediately. Subsequently he made several tours through Europe and Russia, during which he often performed his own compositions, and was received with great enthusiasm. In 1848 he succeeded Platel at the Conservatory, and was nominated solo cellist to the King of Belgium. Servais, described by Berlioz as 'Paganinian', was probably the finest cello virtuoso of his day, and was responsible for raising the level of cello playing. He was praised for his intense, pure sound, flawless intonation, and acrobatic technique. He wrote three Cello Concertos, and ten Fantasias with orchestral accompaniment. In addition he collaborated with Joseph Grégoir in composing fourteen Duets for Piano and Violoncello, and with the violinists Léonard and Henri Vieuxtemps wrote several Duets for Violin and Violoncello on operatic themes. He also produced a variety of popular pieces, including *Souvenir de Spa*. Of his many students, the best known were Meerens, de Swert, Fischer, and Bekker. He acquired a Stradivari cello, now known as the 'Servais' cello.

SITT, HANS (1850-1922)

German violinist and composer, born in Prague and died in Leipzig. Sitt studied at the Prague Conservatory, and held various positions as a violinist and conductor. In 1881 he settled in Leipzig, and organized a series of popular concerts there. He played viola in the Brodsky Quartet, and conducted the Bachverein (1885-1903) and other musical societies. Sitt wrote three Violin Concertos, a Viola Concerto, two Cello Concertos, and published valuable studies for the violin. He also published (with Reinecke) *Lyrical*, a collection of arrangements of thirty Classical and Romantic pieces for violin and piano.

SOKOLOV, NIKOLAI ALEKSANDROVICH (1859-1922)

Russian composer and pedagogue, born in St. Petersburg. A pupil of Rimsky-Korsakov at the St. Petersburg Conservatory, he later taught harmony there for many years. Sokolov was also a prolific composer in the traditional Russian style. Many of his works were published by Belaieff, among them music for Shakespeare's play *The Winter's Tale*. In addition he published String Quartets, violin pieces, and a great number of songs.

SPEIDEL, WILHELM (1826-1899)

German pianist and composer, born at Ulm and died in Stuttgart. Speidel was a pupil of Wänner and W. Kuhe, and of Ignaz Lachner (composition). From 1846-54 he taught, first at Thann, Alsatia, then in Munich. In 1854 he became music director at Ulm. He was co-founder of the Stuttgart Conservatory, and a teacher of piano there until he founded his Künstler- und Dilettantenschule für Klavier in 1874. Speidel rejoined the Conservatory in 1884, which he then united with his own school.

SPOHR, LOUIS (1784-1859)

Celebrated German violinist, composer, and conductor, born at Braunschweig and died at Kassel. Spohr's style was characteristic of the transition period between Classicism and Romanticism. He became an early champion of Wagner, producing in Kassel *Der fliegende Holländer* (1843), and *Tannhäuser* (1853), despite the opposition of the court. However, he failed to appreciate Weber, or late Beethoven. He was a master of technical resources, and some of his works demonstrate a spirit of bold experimentation (the *Historical Symphony*; Symphony for Two Orchestras; Quartet Concerto; Nonet; etc). His use of chromaticism influenced Wagner; a striking resemblance to the Tristan motive appears in his opera *Der Alchymist* (1830). Spohr was also a highly esteemed teacher, and Ferdinand David and Moritz Hauptmann numbered among his pupils. He composed ten symphonies, fifteen Violin Concertos, operas, Cantatas, chamber music, and Lieder.

SQUIRE, WILLIAM HENRY (1871-1941)

English cellist and composer, born at Ross, Herefordshire and died in London. His father was an amateur violinist, who provided his primary music education. He then studied with Hubert Parry at the Royal College of Music, making his début as a cellist in London on February 12, 1891. He became a popular recitalist in England. Squire wrote a Cello Concerto, and many other cello pieces. He retired in 1941, and lived in London.

STANFORD, Sir CHARLES VILLIERS (1852-1924)

British composer, teacher and conductor. He is credited with the composition of a song, *The Venetian Dirge*, at the age of four, and with giving a piano recital of pieces by Handel, Beethoven, Mendelssohn, Mozart and Bach when he was nine. In 1874 he went to Leipzig to study composition under Reinecke and piano under Papperitz. In 1883 he was appointed professor of composition and orchestral playing at the newly opened Royal College of Music in London, and four years later was elected professor of music at Cambridge. Stanford's heritage of Irish folklore, folk music and mysticism was apparent beneath the training and experience he acquired abroad. He was a prolific composer in almost all musical forms.

STARK, LUDWIG (1831-1884)

German pianist, born in Munich and died in Stuttgart. Stark studied with Ignaz and Franz Lachner in Munich. In 1857 he co-founded the Stuttgart Conservatory, where he taught singing and theory. In collaboration with Lebart he edited the *Grosse Klavierschule* (revised by M. Pauer, 1904). He also brought out a singing method, *Deutsche Liederschule* (1861), and published the *Klassischer Hausschatz* (twenty-four transcriptions for piano of movements of classical chamber music works). Stark wrote a number of sacred and secular choral pieces, piano music, and Lieder.

STERN, LEO (1862-1904)

English cellist, born in Brighton and died in London. Stern studied cello at the Royal Academy of Music in London with Piatti, and later with Julius Klengel in Leipzig. In 1888 he was an assistant artist on Adelina Patti's concert tour, and made a solo tour of America in 1897-98. His compositions include cello pieces and songs.

STIASTNY, JOHANN (1774-?)

Bohemian cellist. He played in the Prague Orchestra in 1800, and some years later became Violoncellist to the Grand Duke at Frankfurt. With the end of the short-lived Grand Duchy of Frankfurt (1810-1814), Stiastny moved to Mannheim, where he acquired the title "Musical Director of Nuremberg." He also spent some time in Great Britain, and dedicated many of his later works (Concertino Op. 7; Trois Duos Concertans Op. 8; Six pièces faciles Op. 9) to Englishmen. His remaining compositions consist of cello solos, Sonatas, and cello duos, some of which contain effects which were new for the period.

STOCKHAUSEN, FRANZ, Sr. (1789-1868)

German singer and harpist, born in Cologne and died at Colmar. In 1822 he organized in Paris the Académie de Chant, and gave concerts as a harpist.

STRAETEN, EDMUND SEBASTIAN JOSEPH VAN DER (1855-1934)

German cellist, born in Düsseldorf and died in London. Van der Straeten studied cello in Cologne and London. As well as the cello he played the viola da gamba, and formed a trio with his son Ludwig and N. Greiffenhagen, which gave performances of music for viols by Baroque composers. He wrote a number of musicological books including; *The Technics of Violoncello Playing* (1898; 2nd ed., 1905); *The Romance of the Fiddle* (1911); *History of the Violoncello, the Viol da Gamba, Their Precursors and Collateral Instruments* (1915); *The History of the Violin* (2 vols., 1933).

STRAUSS, RICHARD GEORG (1864-1949)

German composer and conductor. Before the age of twenty-one he had been hailed as the successor to Brahms and Wagner, and the tone poems written in his twenties and early thirties immediately entered the national repertory. After 1900 he concentrated his interests on opera, with *Der Rosenkavalier* becoming his most popular work of this genre. In his later works he succeeded in combining certain features which had always been present in his music: Wagnerian fullness, Mozartian grace, and a personal warmth of feeling.

STRELEZKI, ANTON (1859-1907)

English pianist and composer, born in Croydon, near London. According to some sources, his real name was Arthur Bransby Burnand. He studied with Tausig, Nicolas Rubinstein, Liszt and Clara Schumann, and settled in London, where he was very popular. The place and exact date of his death are unknown. Strelezki published more than two hundred and twenty-five opus numbers of piano music, some of which was widely used in his day. In addition he published songs, and a book entitled *Personal Recollections of Chats with Liszt* (1895).

SULLIVAN, Sir ARTHUR SEYMOUR (1842-1900)

Famous English composer, born in London. He was elected the first Mendelssohn Scholar in 1856, and studied at the Royal Academy of Music from 1857 under Sterndale Bennett, and at the Leipzig Conservatory from 1858-61 under Moscheles, Hauptmann, Richter and Plaidy. Included among his compositions are Overtures, Cantatas, a String Quartet, the *Irish Symphony*, and songs. His most popular works are the operettas he composed to librettos of William S. Gilbert.

SULZER, JOSEPH (1850-?)

Born in Vienna, he studied with Schlesinger, and then joined the Italian Opera in Bucharest, where he also taught at the Conservatory. In 1875 Sulzer became a member of the Vienna Opera orchestra, but was forced to resign due to illness. On his recovery he sought the advice of Popper, and in 1880 was appointed solo player at the Imperial Opera. He was also a respected teacher, and a member of the Helmsburg Quartet from 1882-1885. Sulzer published various compositions for cello at Breitkopf & Härtel's, D. Rahter's, and Crazz'.

SURETTE, THOMAS WHITNEY (1861-1941)

American music educator, born at Concord, Massachusetts. Surette studied piano with Arthur Foote and composition with J. K. Paine at Harvard University, graduating in 1891. He then was active mainly as a church organist. Spurred by the desire to improve music education in the U.S., he founded in 1914 the Concord Summer School of Music. With A. T. Davison he edited *The Concord Series* of educational music, which was well received in many schools. Surette was also largely responsible for the introduction of music appreciation courses. He published *The Appreciation of Music* (with D. G. Mason; 5 vols., N.Y., 1907;); *Course of Study on the Development of Symphonic Music* (Chicago, 1915), and *Music and Life* (Boston, 1917). He also published popular articles on music and musicians, and composed several operas.

SWERT, JULES DE (1843-1891)

Belgian cellist and composer, born at Louvain and died at Ostend. De Swert studied with Servais at the Brussels Conservatory, and entered the Weimar Hofkappelle as first cellist. From there he was appointed professor at the Hochschule für Musik in Berlin (1869-73). In 1888 he became director of the Ostend Music School and a professor at the Ghent and Bruges Conservatories. He wrote two operas, *Die Albigenser* (Wiesbaden, Oct. 1, 1878) and *Graf Hammerstein* (Mainz, 1884); a Symphony, *Nordseefahrt*; three Cello Concertos, and solo pieces for cello. In addition he re-edited a collection of old cello music and arrangements of classical compositions.

SZYMANOWSKA, MARIA (1789-1831)

Polish pianist and composer, born in Warsaw and died in St. Petersburg. Szymanowska studied piano with local teachers in Warsaw, and began to play in public as a child. In 1822 she toured in Russia, and was appointed court pianist. The following years were spent touring in Europe until 1828, when she settled in St. Petersburg as a pianist and teacher. She was admired by Goethe, who alludes to her in his poem *Aussöhnung (Trilogie der Leidenschaft)*. Szymanowska published twenty-four mazurkas and several character pieces for piano, of which *Le Murmure* became popular. Her Piano Studies were commended by Schumann.

TÄGLISCHBECK, THOMAS (1799-1867)

German violinist and composer, born in Ansbach. Täglichbeck studied in Munich in 1816, and in the following year became a member of the Isarthortheater orchestra, becoming music director in 1819. Some years later he became solo violinist to the Munich Court and devoted his time to touring and composing. Contemporaries described his playing as being charming, but not outstanding. In the 1860's he accepted a position as composition teacher at the Dresden Conservatory. Among his works are several operas, symphonies, choral works, Lieder, a Clarinet Quintet, three String Quartets, a Piano Trio, three Violin Sonatas Op. 30 intended as introductory studies to the Beethoven sonatas, and a large-scale Sonata for violin and piano.

TAUBERT, ERNST EDUARD (1838-1934)

German composer and music critic, born at Regenwalde and died in Berlin. Taubert studied theology in Bonn, and music with Albert Dietrich. Later he studied under Friedrich Kiel in Berlin, where he became a teacher at the Stern Conservatory. Taubert wrote for various German music magazines, and was music critic for the *Berliner Post*. His works include a Piano Quintet, Wind Quintet, Piano Quartet, string quartets, a Piano Trio, Ballade for Orchestra, piano pieces for two- and four-hands, and Lieder.

TELLEFSEN, THOMAS DYKE ACLAND (1823-1874)

Norwegian pianist and composer. In 1842 he went to Paris where he studied with his compatriot Charlotte Thygeson, and attended the classes of Kalkbrenner. Between 1844 and 1847 he was taught periodically by Chopin, who became his personal friend and had considerable influence on his musical taste and style. He was regarded as one of the outstanding pianists of his time, being especially admired for his interpretations of Chopin's music. His publications comprise forty-four works, the majority of them for piano.

THERN, KARL (KÁROLY) (1817-1886)

Hungarian composer, born at Iglau. He entered the University of Pest in 1837, and soon gained recognition for the composition of incidental music for a number of contemporary Hungarian plays. In 1841 he accepted the position of Assistant Conductor of the National Theater in Pest, and composed several operas during his time there. In 1853 he was appointed teacher of harmony and piano at the National Conservatory. His works, which include several operas, incidental music, Lieder, piano works, a symphony and chamber pieces, achieved popularity in his lifetime. Thern died in Vienna.

THOMAS, ARTHUR GORING (1850-1892)

English composer, born at Ratton Park, Sussex and died in London. Thomas was a pupil of Emile Durand in Paris (1874-77), and of Arthur Sullivan and Ebenezer Prout at the Royal Academy of Music in London, and later studied orchestration in Berlin with Max Bruch. His main interest was to create Germanicized English operas. His operas, which never entered the repertoire, were performed in England and Germany. Thomas received strong support from important sources during his lifetime, but his music did not survive his death. In the last year of his life he suffered from a mental illness.

THOMÉ, FRANÇOIS (1850-1909)

French composer, born at Port Louis, Island of Mauritius, and died in Paris. Thomé went to Paris as a youth, and studied at the Conservatory with Marmontel (piano), and Duprato (theory). He achieved success with some of his piano pieces, in particular *Simple aveu* and *Les Lutins*, which became extremely popular. Thomé was also much sought-after as a teacher. He wrote several operas that were produced in France in the 1890s.

THORNE, EDWARD HENRY (1834-1916)

English organist and composer, born at Cranbourne, Dorset and died in London. Thorne was a chorister at St. George's Chapel, and a church organist in London. He was a noted recitalist on piano and organ, especially esteemed for his Bach programs. Thorne was made a D. Mus. by the Archbishop of Canterbury in 1913. He composed sacred choral works, an Overture, two Piano Trios, Violin Sonatas, Cello Sonatas, and published seven books of organ pieces.

TOURS, BERTHOLD (1838-1897)

Belgian violinist, composer, and music editor, born at Rotterdam and died in London. Tours received his musical training from his father. In 1861 he went to London, and in 1878 became musical advisor to Novello & Co., and editor of their publications. He published a *Primer of the Violin*, and wrote many anthems for Anglican church services.

URBAN, HEINRICH (1837-1901)

Noted German music pedagogue, born in Berlin. Urban studied with Franz Ries (violin), and Laub in Berlin. He worked professionally as a violinist, and at the same time wrote much symphonic and chamber music. In 1881 he became a professor at Kullak's Academy in Berlin, where he became famous as a theory teacher. Paderewski was among his pupils. His works include a concert overture, *Scheherazade*, a Symphony, *Frühling*, and a Violin Concerto.

VALLE DE PAZ, EDGARDO DEL (1861-1920)

Italian writer on music, born in Alexandria, Egypt and died in Florence. Valle de Paz studied at the Naples Conservatory under B. Cesi (piano) and P. Serrao (composition). From 1890 he was a professor at the Florence Conservatory. Three years later he established the Circolo Del Valle at Florence, and in 1896-1914 was director of the journal *La Nuova Musica*. He published a *Scuola pratica del pianoforte*, adopted by several Italian music schools. His opera, *Oriana*, was produced at Florence in 1907.

VANZO, VITTORIO MARIO (1862-1945)

Italian conductor, pianist and composer. He was born in Padua, and studied at the Milan Conservatory. Vanzo, an avid supporter of Wagner, conducted the Italian première of *Die Walküre* in Turin, 1891, and the Milan première of *Götterdämmerung* in 1896. He also made many concert tours as a pianist. His compositions include three operas, several smaller orchestral works, chamber music, songs, and a large body of music for piano solo.

VERDI, FORTUNINO GIUSEPPE FRANCESCO (1813-1901)

Giuseppe Verdi, the foremost composer of Italian romantic opera, was born in the village of Le Roncole near Parma. In 1842 he wrote *Nabucco*, the opera that brought him his first great success, and thereafter he was sought after by all the great opera houses of Italy. He also received foreign commissions, the most notable being *Aida* (1871) for a new opera house in Cairo. Verdi was elected to a term in the first Italian parliament after the unification of the country in 1861. In recognition of his great popularity, his name had become an acronym for "Vittorio Emanuele, Re D'Italia" ("Vittorio Emanuele, king of Italy"—the rallying cry of the political movement for the unification of Italy).

VIERLING, GEORG (1820-1901)

German organist and composer, born at Frankenthal, Bavaria and died at Wiesbaden. He was a pupil of his father, the organist Jacob Vierling, then studied composition with A. B. Marz in Berlin. Vierling occupied various posts as organist and choral conductor in the German provinces, before settling in Berlin, where he founded and conducted the Bach-Verein. His works include secular Cantatas, choral works with orchestra, a Symphony, several Overtures, a Capriccio for Piano and Orchestra, and Phantasiestück for Cello and Piano.

VIEUXTEMPS, HENRI (1820-1881)

Celebrated Belgian violinist and composer, born at Verviers and died at Mustapha, Algiers. His first teacher was his father, a piano tuner, who soon sent him to Lecloux, with whom he made a concert tour at the age of eight. Vieuxtemps then continued his studies with Bériot in Brussels, and later took harmony lessons from Sechter in Vienna and Reicha in Paris. He appeared as soloist throughout Europe and managed, during his constant travels, to compose violin concertos and other works which became part of the standard repertoire. Vieuxtemps performed many of these himself to the greatest acclaim. In 1846 he was engaged as a professor at the St. Petersburg Conservatory, and remained in Russia for five seasons, during which time he made a strong impact on Russian concert life and violin composition. In 1853 he resumed his concert tours in Europe and America, before a stroke of paralysis forced him to cease performing. Nevertheless he continued to teach, both privately and at the Brussels Conservatory. Jenö Hubay was one of his most prominent pupils. With Bériot, Vieuxtemps stood at the forefront of the modern French school of violin playing. He was frequently referred to as "the king of the violin", and gained a reputation for an extraordinary technique and ability to sustain a melody. Besides his seven Violin Concertos, he wrote many works for violin and orchestra, violin and piano, viola and piano, and numerous brilliant transcriptions of operatic airs.

VILBAC, RENAUD DE (Alphonse Zoé Charles) (1829-1884)

French organist and composer, born at Montpellier and died in Paris. He studied piano, organ, and composition at the Paris Conservatoire under Lemoine and Halévy, winning the Grand Prix de Rome at the age of fifteen. In 1856 he became organist at St.-Eugène, Paris, where he remained for fifteen years. De Vilbac wrote two operas: *Au clair de lune* (1857) and *Almanzor* (1858). He also published a method for piano, incidental pieces for piano, and transcriptions from operas.

VOGEL, ADOLPHE (1808-1892)

French violinist and composer, born at Lille and died in Paris. Vogel studied at the Paris Conservatoire with A. Kreutzer (violin) and Reicha (theory). After winning popular success with his song *Les Trois Couleurs* during the July Revolution of 1830, he brought out a series of operas, with which he won acclaim. He also wrote symphonies, chamber music, sacred works, songs, and piano pieces.

VOLKMANN, FRIEDRICH ROBERT (1815-1883)

German composer, born at Lommatzsch and died in Budapest. Volkmann studied organ and piano with his father, a cantor, violin and cello with Friebel, and composition with Anacker. He then studied in Leipzig with K. F. Becker, and was greatly encouraged by Schumann. After teaching music in Prague for two years, he settled in Budapest, where he spent the rest of his life, receiving in 1875 an appointment as professor at the National Academy of Music. His music was highly regarded in his lifetime, but largely forgotten after his death. A thematic index, brought out by his grandnephew, Hans Volkmann, lists among his works two Symphonies, a Cello Concerto, Pieces for Violin and Piano, Cello and Piano, Piano solo and Piano four-hands, two Piano Trios, and choral works.

WAGNER, WILHELM RICHARD (1813-1883)

Richard Wagner, born in Leipzig, was the greatest composer of German opera. In his work Wagner advocated what he called a *Gesamtkunstwerk*, a new synthesis of music, verse and staging. The open-ended melody of the vocal line was woven together by *leitmotifs* ("leading motifs"), themes that were associated more or less directly with characters, things, ideas or events. He expanded upon a tradition started by Carl Maria von Weber and Heinrich Marschner by looking to myths and legends for his dramatic materials. Wagner was a controversial figure in his own lifetime. His use of extreme chromaticism, irregular resolution of dissonance, and continuously shifting tonal centers, led ultimately to the breakdown of tonality. He was an unscrupulous individual and a notorious anti-Semite.

WALLACE, WILLIAM VINCENT (1812-1865)

Irish composer, born at Waterford and died at Château de Bagen (Haute-Garonne), France. His father was a bandmaster, and Wallace was brought up in a musical environment. When he was fifteen his family moved to Dublin, and he soon began his professional career, playing violin in theater orchestras, and organ in churches. One of his earliest compositions, *The Harp in the Air*, later became famous when he incorporated it into his opera *Maritana*, which was very well received in London. He travelled extensively as a concert violinist, interspersing his tours with productions of his operas in London. One of these, *Lurline* (Covent Garden, February 1860), received great critical acclaim. His piano music once enjoyed considerable popularity.

WEBER, CARL MARIA FRIEDRICH ERNST von (1786-1826)

German composer, founder of the German Romantic school, born at Eutin, Oldenburg and died in London. Weber is best known for his romantic operas. His first opera, *Das Waldmädchen* (The Forest Maiden), was produced in 1800. In 1804 he was given his first appointment as a conductor at the Stadttheater in Breslau. In addition to conducting, composing and playing the piano, he also wrote musical criticism and the beginnings of a novel, *A Musician's Life*. Weber used the orchestra with great skill and imagination, most notably in *Der Freischütz* (The Freeshooter), whose libretto was based on a book of ghost stories. The result was a dramatic mixture of mystery, love, and suspense, which successfully established romantic opera in Germany. As well as operas, Weber wrote much incidental music, three Masses, Cantatas, two Symphonies, several Concertos and Concertinos, works for piano solo and duet, and numerous Lieder and part-songs. His compositions for piano influenced Mendelssohn and Liszt.

WEISSENBORN, CHRISTIAN JULIUS (1837-1888)

Born at Friedrichs-Tanneck, Thuringia. From 1857-1887 he was the first bassoonist in the Leipzig Gewandhaus Orchestra, and teacher at the Leipzig Conservatory from 1882 until his death six years later.

WERNER, JOSEF (1837-1922)

German cellist, born at Würzburg and died in Munich. He studied at the Würzburg Conservatory, and became a teacher at the Munich Musik Hochschule. He published a *Praktische Violoncell-Schule* (with seven supplements); *Der erste Anfang im Violoncellspiel*; several books of *Übungen für Violoncell*: numerous pieces for cello with piano, and a Quartet for four cellos.

WHITEHOUSE, WILLIAM EDWARD (1859-1935)

English cellist, born in London. Whitehouse studied at the Royal Academy of Music in London with Piatti and Pezzi, and joined its faculty after graduation. He was frequently invited to replace Piatti as soloist when the latter was out of the country. From 1889 until 1904 Whitehouse was the cellist in the London Trio, with Achille Simonetti (violin) and Amina Goodwin (piano), with whom he toured all over Europe. He was highly regarded as a teacher, and among his pupils were Felix Salmond and Beatrice Harrison. He wrote a number of attractive cello pieces, edited several cello works of the eighteenth-century, and published a memoir, *Recollections of a Violoncellist* (London, 1930).

WIDOR, CHARLES MARIE (1844-1937)

Distinguished French organist, pedagogue, and composer, born at Lyons, and died in Paris. As a boy, Widor learned to improvise on the organ. He studied later in Brussels under Lemmens (organ) and Fétis (composition). While still in his youth, he was appointed organist at his father's church in Lyons (1860), and gained a fine reputation for his concerts in France. In 1890 he succeeded César Franck as professor of organ at the Paris Conservatoire, and in 1896 became professor of counterpoint, fugue, and composition. He was active also as a music critic for *L'Estafette*, under the pen name *Aulétès*, as well as conducting the oratorio society Concordia. He had many distinguished pupils, including Albert Schweitzer, with whom he collaborated in editing the first five volumes of a definitive eight-volume edition of J. S. Bach's organ works (published by G. Schirmer, N.Y.). As a composer he is best known for his organ music, especially his eight Symphonies (Suites). He also wrote opera, chamber music and song cycles.

WIENIAWSKI, HENRYK (1835-1880)

Henryk Wieniawski, Polish violinist and composer, was trained at the Paris Conservatoire, graduating with first prize at age eleven. In 1848 he made his début in Saint Petersburg, where he became violinist to the Tsar. He also taught at the Conservatory there, and later in Brussels as Henri Vieuxtemps's successor. Wienawski toured extensively, appearing in the United States in the 1870s, and gave joint recitals with Anton Rubinstein. His contribution to the improvement of bowing technique was considerable, and he was a prolific composer of violin music. His Concerto in D Minor (op. 22) is his most popular work.

WIENIAWSKI, JÓZEF (1837-1912)

Polish pianist and composer, brother of Henryk Wieniawski, born in Lublin, and died in Brussels. He studied at the Paris Conservatoire with Zimmermann, Marmontel, and Alkan (piano), and with LeCouppé (composition). Later he studied with Liszt at Weimar (1855-56), returning to Paris in 1858. In 1866 he settled in Moscow as a teacher at the Conservatory, but soon established a flourishing piano school of his own. He later settled in Brussels, where he taught at the Conservatory. He also made numerous concert tours throughout Europe.

WIHTOL, JOSEPH (1863-1948)

Foremost Latvian composer and pedagogue, born at Volmar and died at Lübeck. He studied with Rimsky-Korsakov at the St. Petersburg Conservatory (1880-86), and was employed there as an instructor after graduation, succeeding Rimsky-Korsakov in 1908 as professor of composition. Among his students were Prokofiev and Miaskovsky. He was also music critic for the German daily *St. Petersburger Zeitung*. In 1918 he left Russia to become director of the Latvian Opera in Riga, and a year later founded the National Conservatory there. Many Latvian composers were his students. In 1944, with the approach of the Soviet armies to Riga, Wihtol went to Germany, where he remained until his death. His music follows the harmonic tradition of the Russian school, while employing Latvian folk-song patterns. Most of his works, which include a Symphony, Cantatas and songs, were published by Belaieff.

WILLIAMS, JOSEPH [pseud. PASCAL, FLORIAN] (1847-1923)

He succeeded his father as head of music publishers, Lucy Williams & Son, a firm founded by his grandmother, Lucy Williams, in 1808. Williams published approximately two hundred songs, piano pieces, cantatas, comic operas and operettas under the pseudonym of Florian Pascal.

WITTE, GEORG HEINRICH (1843-1929)

Dutch organist and composer, born in Utrecht and died in Essen. He studied at The Hague, then at the Leipzig Conservatory with Moscheles and Plaidy (piano), Hauptmann and Reinecke (composition). In 1871 he was appointed conductor of the Musikverein at Essen, a post which he held for forty years. His works include a Cello Concerto, a choral work, *An die Sonne*, a Piano Quartet, numerous piano pieces and songs.

WITTING, KARL (CARL) (1823-1907)

German violinist and composer, born in Jülich and died in Dresden. He studied in Paris under A. Reichel, returning to Germany in 1855. Witting lived in Berlin, Hamburg and Glogau, and finally settled in Dresden in 1861 as a teacher. He published a Cello Sonata, and instructive pieces for violin and piano.

WÖFL, JOSEPH (1773-1812)

Austrian pianist and composer, born in Salzburg and died in London. He was a pupil of Leopold Mozart and Michael Haydn. As a pianist he was considered to be Beethoven's rival. Wöfl settled in Paris for several years, where he produced two operas and was acclaimed as a virtuoso. In 1805 he went to London, and almost immediately established himself as a performer and teacher. He was, however, something of an eccentric and became involved in various kinds of scandal. He died in obscurity at the age of thirty-eight. In his professional life, he was a sensationalist, and liked to give fanciful titles to his works. Wöfl named one of his sonatas *Ne plus ultra*, claiming it to be the most difficult piece ever written. His compositions include operas, Piano Concertos, ballets, orchestral works, chamber music, piano pieces and studies, and Lieder.

WOLFRUM, PHILIPP (1854-1919)

German musicologist and composer, born in Schwarzenbach-am-Wald, and died at Samaden. He studied with Rheinberger and Wüllner in Munich, and received his Ph. D. from Leipzig University in 1890. He published a biography of Johann Sebastian Bach.

ZELENSKI, WLADYSLAW (1837-1921)

Polish composer and pedagogue, born at Grodkowice, near Cracow, and died in Cracow. He studied with Mirecki in Cracow, Krejci in Prague, and Reber in Paris. In 1871 he returned to Poland, and taught theory at the Warsaw Conservatory from 1872-81. In 1881 he founded the Cracow Conservatory, and remained its director until his death. He also taught piano and theory there, and enjoyed a fine reputation as a pedagogue. Among his pupils were Stojowski, Opienski, and Szopski. He composed four operas, two Symphonies, Overtures, Cantatas, a Piano Concerto, chamber music and songs.

ZIMMERMANN, AGNES (1845-1925)

German-English, pianist and composer, born in Cologne and died in London. As a young girl she went to England, and studied at the Royal Academy of Music in London with Ernst Pauer (piano) and G. Macfarren (composition). She toured England with great success, and was especially praised for her performances of classical works. Zimmermann edited the sonatas of Mozart and Beethoven and the complete works of Schumann (for Novello). She was also a competent composer, and left a Piano Trio, three Violin Sonatas, a Cello Sonata, and many piano pieces.

ZOELLER, CARL (1840-1889)

German-British composer, born in Berlin and died in London. Zoeller studied violin with Hubert Ries in Berlin. After some years as a violinist with various opera troupes in Germany, he went to London, where he settled in 1873. In 1879 he became bandmaster of the 7th (Queen's Own) Hussars. His interests extended to the viola d'amore, on which he performed frequently. Zoeller published an opera, operetta, Violin Concerto, and songs, as well as a text entitled *The Viola d'Amour, Its Origin and History, and Art of Playing It*.

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APPENDIX ONE: SONATAS BY DECADE OF COMPOSITION

1800-1810

Beethoven, Ludwig van
Liste, Antoine
Ries, Ferdinand
Romberg, Bernhard Heinrich
Wölfl, Joseph

1811-1820

Beethoven, Ludwig van
Diabelli, Anton
Eley, Christoph Friedrich
Haslinger, Tobias
Krufft, Baron Nicolas von
Lauska, Franz Seraphinus
Moscheles, Ignaz
Mozart, Franz Xaver Wolfgang
Ries, Ferdinand

1821-1830

Asioli, Bonifazio
Beethoven, Ludwig van
Burrowes, John Freckleton the Elder
Danzi, Franz
Grund, Friedrich Wilhelm
Hummel, Johann Nepomuk
Kalkbrenner, Friedrich Wilhelm Michael
Onslow, Georges
Pleyel, Camille
Powell, Thomas
Ries, Ferdinand
Schubert, Franz Peter
Winkler, Carl Angelus von

1831-1840

Mendelssohn Bartholdy, Jakob Ludwig Felix
Pixis, Johann Peter
Reissiger, Karl Gottlieb

1841-1850

Chopin, Frédéric François
Genishta, Josif Josifovich
Haslinger, Carl
Horsley, Charles Edward
Mendelssohn Bartholdy, Jakob Ludwig Felix

1851-1860

Alkan, Charles Henri Valentin (Morhange)
Bennett, Sir William Sterndale
Berwald, Franz
Goltermann, Georg Eduard
Marschner, Heinrich August
Moscheles, Ignaz
Nicolai, Willem Frederik Gerard
Pauer, Ernst
Reinecke, Carl Heinrich Carsten
Rubinstein, Anton Grigor'evich
Speidel, Wilhelm
Tellefsen, Thomas Dyke Acland

1861-1870

Brahms, Johannes
Gernsheim, Friedrich
Godefroid, Dieudonné Joseph Guillaume Felix
Heise, Peter Arnold
Herzogenberg, Heinrich von
Kiel, Friedrich
Reinecke, Carl Heinrich Carsten
Richter, Ernst Friedrich Eduard
Schmitt, Aloys
Tellefsen, Thomas Dyke Acland

1871-1880

Andersen, Anton Jörgen
 Balfe, Michael William
 Grädener, Karl Georg Peter
 Hägg, J. Adolph
 Huber, Hans
 Hummel, Ferdinand
 Lalo, Édouard Victor Antoine
 Lenormand, René
 Norman, Fredrik Vilhelm Ludvig
 Osborne, George Alexander
 Raff, Joseph Joachim
 Rheinberger, Joseph Gabriel
 Röntgen, Julius
 Rubinstein, Anton Grigor'evich
 Saint-Saëns, Charles Camille
 Scharwenka, Franz Xaver
 Vollweiler, Carl
 Wieniawski, Józef
 Witting, Karl (Carl)
 Zimmermann, Agnes Marie Jacobina

1881-1890

Ashton, Algernon Bennet Langton
 Barth, Rudolph
 Bödecker, Louis
 Brahms, Johannes
 Broustet, Édouard
 Draeseke, Felix August Bernhard
 Ehrlich, Heinrich
 Fraatz, Ludwig
 Franck, Eduard
 Fuchs, Robert
 Gilbert, Alfred
 Godard, Benjamin Louis Paul
 Grieg, Edvard Hagerup
 Jensen, Gustav
 Káanu, Jindrich Z.
 Lang, Henry Albert

Nicodé, Jean Louis
 Parry, Sir Charles Hubert Hastings
 Rosenhain, Jacob
 Rousseau, Samuel Alexandre
 Schweizer, Otto
 Stanford, Sir Charles Villiers
 Strauss, Richard Georg
 Witte, Georg Heinrich
 Wolfrum, Philipp

1891-1900

Ashton, Algernon Bennet Langton
 Boëllmann, Léon
 Goldmark, Carl
 Herzogenberg, Heinrich von
 Huber, Hans
 Pfitzner, Hans
 Reger, Max
 Stanford, Sir Charles Villiers
 Valle de Paz, Edgardo del
 Weingartner, Johannes
 Williams, Joseph [pseud. Pascal, Florian]

APPENDIX TWO: INCIDENTAL PIECES BY DECADE OF COMPOSITION

1800-1810

Beethoven, Ludwig van
Hoeberechts, John Lewis
Müntzberger, Joseph

1811-1820

Arnauld, I.
Baudiot, Charles Nicolas
Bochsa, Robert N. C./Duport, Jean Louis
Crouch, Frederick William
Duport, Jean Louis
Herz, Henri
Hoeberechts, John Lewis
Pleyel, Camille
Ries, Ferdinand
Szymanowska, Maria

1821-1830

Banister, Henry John (Joshua)
Bertini, Henri Jérôme/Fontaine, Nicolas Marie
Betts, Arthur
Bochsa, Robert N. C./Duport, Jean Louis
Bohrer, Maximilian
Brooks, James
Carafa de Colobrano, Michele
Crouch, Frederick William
Dotzauer, Justus Johann Friedrich
Duport, Jean Louis
Edelmann, T. F.
Franchomme, Auguste
Hänsel, Peter
Hummel, Johann Nepomuk
Hüntten, Franz
Kalkbrenner, Friedrich Wilhelm Michael
Kalliwoda, Jan Vaclav
Meinhard, Adolphe
Mendelssohn Bartholdy, Jakob Ludwig Felix
Merk, Joseph
Moscheles, Ignaz

Müntzberger, Joseph
Neate, Charles
Neuland, Wilhelm
Payer, Hieronymus
Pleyel, Camille/Baudiot, Charles Nicolas
Pleyel, Camille/Raysant, L. de
Reinagle, Alexander Robert
Romberg, Bernhard Heinrich
Stockhausen, Franz, Sr.

1831-1840

Banister, Henry John (Joshua)
Batta, Alexandre
Burgmüller, Johann Friedrich Franz
Carrighan, Terentius
Chopin, Frédéric François
Franchomme, Auguste
Kelz, Johann Friedrich
Kummer, Friedrich August
Lee, Sebastian
Livius, Barham
Meinhard, Adolphe
Merk, Joseph
Offenbach, Jacques
Reissiger, Karl Gottlieb
Reissiger, Karl Gottlieb/Merk, Joseph
Romberg, Bernhard Heinrich
Schwencke, Karl (Carl)

1841-1850

Bockmühl, Robert Emil
Carrighan, Terentius
Fitzgerald, Lord Gerald
Franchomme, Auguste
Hausmann, Georg
Kullak, Theodor/Ganz, Moritz
Kummer, Friedrich August
Lindley, Robert

1841-1850 continued

Loewe, Johann Carl Gottfried
 Macfarren, Sir George Alexander
 Mendelssohn Bartholdy, Jakob Ludwig Felix
 Merk, Joseph
 Offenbach, Jacques
 Osborne, George Alexander/Batta, F.
 Reber, Napoléon Henri
 Reissiger, Karl Gottlieb
 Rosenhain, Jacob
 Schumann, Robert Alexander

1851-1860

Alquen, Franz Maria D'
 Baéche, Francis Edward
 Batta, Alexandre
 Batta, Clémentine
 Betts, Charles D.
 Farmer, Henry
 Franchomme, Auguste
 Ganz, Moritz
 Grant, Sir Hope
 Grégoir, Joseph/Servais, Adrien François
 Grützmacher, Friedrich Wilhelm Ludwig
 Hausmann, Georg
 Henselt, Adolph von
 Hol, Richard
 Karasonski, Maurice
 Krug, Dietrich
 Kummer, Friedrich August
 Lee, Louis
 Lee, Sebastian
 Lindner, Roderich August
 Litolff, Henry Charles
 Lütgen, Henri J.
 Marschner, Heinrich August
 Maurer, Alexandre
 Oberthür, Karl (Carl)
 Offenbach, Jacques

Paque, Guillaume
 Radecki-Steinacker, Carl von
 Reinagle, Alexander Robert
 Reissiger, Karl Gottlieb
 Romberg, Bernhard Hildebrand
 Rosenhain, Jacob
 Rousselot, Scipion
 Schlösser, Karl Wilhelm Adolph
 Schumann, Robert Alexander
 Seligmann, Henri
 Siedentopf, Chr.
 Stahlschmidt, Arthur Edward
 Tellefsen, Thomas Dyke Acland
 Vieuxtemps, Henri
 Volkmann, Friedrich Robert
 Weber, Carl Maria Friedrich Ernst von
 Wohlers, Heinrich

1861-1870

Aspa, Edwin
 Batta, Alexandre
 Benedict, Sir Julius/Piatti, Alfredo
 Berlyn, Anton
 Biene, Auguste van
 Boissaux, Joachim
 Boubée, Albert
 Davidoff, Karl Yul'yevich
 Dumon, J. F.
 Ergmann, Auguste
 Franchomme, Auguste
 Goltermann, Georg Eduard
 Grant, Sir Hope
 Grégoir, Joseph/Servais, Adrien François
 Guéroul, Henri
 Herman, Adolphe/Ketterer, Eugène
 Lemoine, A. Henry the Younger/Mohr, D.
 Lidel, Blanche
 Loret, Charles
 Louis, Nicolas/Mohr, D.

1861-1870 continued

Magen, Charles
 Marx, Alfred
 Moehring, Ferdinand
 Nathan, Ernest
 Norblin, Émile
 Offenbach, Jacques
 Pearson (Pierson), Henry Hugh
 Piatti, Alfredo Carlo
 Poorten, Arved
 Rubinstein, Anton Grigor'evich
 Rüfer, Philippe Barthélemy
 Salomon, Hector
 Schwab, François
 Seligmann, Henri
 Servais, Adrien François
 Sullivan, Sir Arthur Seymour
 Swert, Jules de
 Täglichbeck, Thomas
 Tellefsen, Thomas Dyke Acland

1871-1880

Alard, C.
 Alard, Jean Delphin
 Alder, Ernest
 Battanchon, Félix
 Berckel, H. J. van
 Billeter, A.
 Bischoff, Kaspar Jakob
 Blomberg, Adolf
 Bödecker, Louis
 Boissaux, Joachim
 Boubée, Albert
 Braga, Gaetano
 Brocca, D.
 Bronsart. Ingeborg von
 Buechner, Emil
 Catenhusen, E.
 Cole, James Parry

Collmann, A.
 Cossmann, Bernhard
 Damaré, Eugène
 Davenport, Francis William
 Davidoff, Karl Yul'yevich
 Dietrich, Albert Hermann
 Dietz, Friedrich Wilhelm.
 Erlanger, Gustav
 Fischer, Adolph
 Fitzenhagen, Karl Friedrich Wilhelm
 Foerster, (Förster) Alban
 Forberg, Friedrich
 Franchomme, Auguste
 Franco-Mendes, Jacques
 Franz, Oscar
 Furino, Ferdinando
 Garcin, Jules Auguste
 Goltermann, Georg Eduard
 Grégoir, Joseph/Servais, Adrien François
 Grimm, Karl (Carl)
 Gruenberger, Ludwig
 Grützmacher, Leopold
 Guilhaud, Georges/Delsart, Jules
 Guilmant, Félix Alexandre
 Hamerik (Hammerich), Asger
 Hause, Carl
 Hegyesi (real name Spitzer), Louis
 Hoffmann, Ludwig
 Huber, Hans
 Hüllweck, Ferdinand
 Jacquard, Léon Jean
 Jonas, Ernst
 Junod, Laurent
 Kendall, George Frost
 Kiel, Friedrich
 Kücken, Friedrich Wilhelm
 Kummer, Friedrich August
 Lachner, Ignaz
 Lalo, Édouard Victor Antoine

1871-1880 continued

Lambert, Victor
 Lamoury, Philippe
 Lassen, Eduard
 Lasserre, Jules
 Lee, Sebastian
 Lefebvre, Charles Édouard
 Le Froid De Méreaux, Jean Amédée
 Leibner, Raymond
 Lindner, Roderich August
 Longhurst, William Henry
 Loret, Charles
 Lucantoni, Giovanni
 Lübeck, Louis
 Luedecke, Louis
 Mackenzie, Sir Alexander Campbell
 Mander, Henry
 Manns, Ferdinand
 Marlois, Édouard
 Marx-Markus, Charles
 Massenet, Jules Émile Frédéric
 Matthison-Hansen, Johan Gottfried
 Matys, Carl
 Merkel, Gustav Adolph
 Meyer-Olbersleben, Max
 Moliqne, Caroline
 Müller, C.
 Mueller-Berghaus, Karl
 Nápravník, Eduard Francevic
 Nathan, Ernest
 Neruda, Franz
 Noskowski, Sigismund (Zygmunt von)
 Ould, Charles
 Pangaert D'Opdorp, Léon
 Papini, Guido
 Paque, Guillaume
 Pinsuti, Ciro Ercole
 Popper, David
 Poussard, Horace
 Presting, Adolf
 Rabaud, Hippolyte
 Raff, Joseph Joachim
 Rebling, Gustav
 Reinhold, Hugo
 Rensburg, Jacques
 Reuchsel, J.
 Robillard, Victor
 Sainton, Prosper
 Saint-Saëns, Charles Camille
 Scharwenka, Ludwig Philipp
 Schröder, Carl (Karl)
 Seidel, Arthur
 Seiss, Isidor Wilhelm
 Seligmann, Henri
 Servais, Adrien François
 Shute, Edwin
 Stahlschmidt, Arthur Edward
 Stanford, Sir Charles Villiers
 Stark, Ludwig
 Swert, Jules de
 Sydenham, Edwin Augustus
 Taubert, Ernst Eduard
 Taylor, William Frederick
 Thern, Karl (Károly)
 Thieriot, Ferdinand
 Tours, Berthold
 Urban, Heinrich
 Verhey, Theodor H. H.
 Vierling, Georg
 Waud, J. Haydn
 Weinsteotter, Albert
 Weippert, M. F.
 Werner, Josef
 Wolff, Leonhard
 Zoeller, Carl

1881-1890

Accolaÿ, J. B.
 Alquen, Friedrich A. E. D'
 Bachmann, Georges
 Batta, Alexandre
 Battanchon, Félix
 Becker, Hugo
 Bennat, Franz
 Berger, Francis
 Bernard, Jean Émile Auguste
 Bödecker, Louis
 Boëllmann, Léon
 Boissaux, Joachim
 Bosch, Jacques
 Boubée, Albert
 Bouchinot, Eugène
 Bourgault-Ducoudray, Louis Albert
 Bourgeois, Émile
 Bourne, Mabel Hyde
 Braga, Gaetano
 Brandukov, Anatoly Andreyevich
 Brink, Jules Ten
 Busoni, Ferruccio Michelangiolo Benvenuto
 Carman, Marius
 Casella, Cesare A.
 Cave, William Reginald
 Christensen, Alfred F.
 Clément, Désiré
 Coenen, Johannes Meinardus
 Conti, Cesare
 Corbett, H. M. Brickdale
 Cotrufo, Joseph
 Cumming, Robert
 Dallier, Henri
 Davidoff, Karl Yul'yevich
 Delafosse, J.
 Delsart, Jules/Guilhaud, Georges
 Dessau, Bernhard
 Diémer, Louis Joseph
 Dorn, Alexander Julius Paul
 Dubois, François Clément Théodore
 Ducarne, Henry
 Dunkler, Émile
 Dupuis, Sylvain
 Durand, Jacques
 Ehrhardt, A.
 Eichberg, Richard Johann
 Ellicott, Rosalind Frances
 Fabian, Johannes
 Fauchaux, Auguste
 Fischer, Adolph
 Fitzenhagen, Karl Friedrich Wilhelm
 Franchomme, Auguste
 Furino, Ferdinando
 Gabriel-Marie
 Gauby, Josef
 Gelder, S. van
 Gelli, Ettore
 Genet, Constantin
 Génin, B.
 Gernsheim, Friedrich
 Gillet, Ernest
 Glazunov, Aleksandr
 Gock, Emil
 Goens, Daniel van
 Goltermann, Georg Eduard
 Grammann, Karl (Carl)
 Grandval, Viscountess Marie Félicie de
 Grimm, Eugène
 Harraden, R. Ethel
 Hartog, Edouard de
 Heberlein, Hermann
 Hegyesi (real name Spitzer), Louis
 Heinke, Otto
 Herpin, V.
 Hervey, Arthur
 Herzogenberg, Heinrich von
 Higgs, Henry Marcellus

1881-1890 continued

Koffmann, Heinrich Karl Johann
 Hollaender, Gustav
 Hollaender, Victor
 Hollman, Joseph
 Howell, Edward
 Huber, Hans
 Hüllweck, Carl
 Hummel, Ferdinand
 Jacobowsky, Hermann
 Jiránek, Josef
 Johnson, William Noel
 Jones, Harry Evan
 Káanu, Jindrich Z.
 Kendall, George Frost
 Kirchner, Theodor
 Klengel, Julius
 Kossmaly, Carl
 Kowal, Richard
 Lachner, Vincenz
 Lack, Théodore
 Lahee, Henry
 Lambert, Victor
 Langey, Otto
 Le Beau, Luise Adolpha
 Lecocq, Alexandre Charles
 Lee, Lionel
 Lee, Maurice
 Lee, Sebastian
 Lehmann, Robert
 Le Thiere, Charles
 Lindsay, Lady Caroline Blanche Elizabet
 Liszt, Franz (Ferencz)
 Loehr, Richard Harvey
 Malo, Auguste
 Marescalchi, Francesco
 Marsick, Martin Pierre Joseph
 Marx-Markus, Charles
 Mattioli, Lino
 Mercadier, Auguste
 Millet, Albert
 Mohr, Désiré
 Morley, Felix Wilson
 Moszkowski, Moritz
 Munck, Ernest de
 Mutel, Alfred
 Nathan, Ernest
 Neruda, Franz
 Norblin, Émile
 Oelklaus, Paul
 Ould, Edwin
 Papini, Guido
 Paque, Guillaume
 Pessard, Émile Louis Fortuné
 Pierné, Henri Constant Gabriel
 Piot, Julien
 Planchet, Dominique Charles
 Polonaski, afterwards Landesen, Thérèse von
 Popper, David
 Popper, Wilhelm
 Rabaud, Hippolyte
 Rubini, George Jervis
 Sachs, Julius
 Saint-George, George
 Saint-Saëns, Charles Camille
 Scharwenka, Ludwig Philipp
 Scheel, Boris
 Schmidt, Oscar
 Schröder, Carl (Karl)
 Schumacher, Paul
 Schytte, Ludvig Theodor
 Seligmann, Henri
 Servais, Adrien François
 Sitt, Hans
 Squire, William Henry
 Stiastny, Johann
 Stiegel, A.
 Sulzer, Joseph

1881-1890 continued

Swert, Jules de
 Széchényi, Count Imre
 Thorne, Edward Henry
 Tibbe, Henry
 Tolhurst, Henry, the younger
 Tollemache, Wilbraham John
 V....
 Valle de Paz, Edgardo del
 Vanzo, Vittorio Maria
 Veerman, S.
 Vessella, A.
 Victor, Charles
 Wagner, Oscar
 Weissenborn, Christian Julius
 Werner, August
 Werner, Josef
 Widor, Charles Marie
 Williams, Williams
 Witte, Georg Heinrich
 Wolff, Gustav
 Young, H.
 Zelenski, Wladyslaw

1891-1900

Accolaÿ, J. B.
 Alenu, E.
 Alquen, Frank C. D'
 Ascham, Roger
 Ashton, Algernon Bennet Langton
 Ben-Tayoux, L. Frédéric
 Blagrove, Stanley
 Blanchi, Victor
 Blumenfeld, Feliks Mikhailovich
 Borders, William
 Bossi, Marco Enrico
 Botting, Herbert William
 Boubée, Albert
 Bruch, Max Karl August

Brueckner, Oscar
 Burnett, Prosper
 Carrodus, John Bernhard Molique
 Chausson, Ernest
 Chitti, Ulpiano
 Clarke, James Hamilton Siree
 Collard, William Avalon
 Cooke, Percival
 Courvoisier, Karl (Carl)
 Cross, Michael H.
 Davies, W. Wilfred
 Desjardins, René
 Draeseke, Felix August Bernhard
 Dyke, Robert
 Ebert, Ludwig
 Elgar, Sir Edward William
 Ernest, Gustav
 Ewald, Viktor
 Farmer, Emily Bardsley
 Farmer, Henry
 Fielder, Sydney J.
 Furino, Ferdinando
 Gann, Cecil M.
 Gérardy, Jean
 German, Sir Edward (Edward German Jones)
 Gillet, Ernest
 Goltermann, Georg Eduard
 Grimson, Amy M.
 Grodzki, Boleslaw
 Henniker, Henry Faulkner
 Hervey, Arthur
 Hill, Thomas Henry West
 Hillier, Louis Hirsche
 Hollman, Joseph
 Ivimey, John William
 Johnson, William Noel
 Jones, Henry Festing
 Kearne, Lindsay
 Ketteridge, Charles

1891-1900 continued

Kreuz, Emil
 Lardelli, Guglielmo
 Lee, Maurice
 Le Jeune, Arthur
 Libotton, Gustav
 Liebling, Max
 Maccunn, Hamish
 Mähllig, Ricardo pseud. Gillham, Richard
 Mansfield, Orlando Augustine
 Moffat, Alfred Edward
 Moran, F. H.
 Munck, Ernest de
 Petrowsky, Jean
 Philips, Eugen
 Phillips, Emily
 Pierné, Henri Constant Gabriel
 Pitt, Percy
 Popper, David
 Potter, A. G.
 Radoux, Jean Théodore
 Renard, Félix
 Rubio, Agustin
 Saint-George, George
 Saint-Saëns, Charles Camille
 Schlemueller, Hugo
 Schneider, F. Louis
 Schröder, Carl (Karl)
 Schubert, Edward
 Sokolov, Nikolai Aleksandrovich
 Squire, William Henry
 Stanley, Cecil
 Stern, Leo
 Stiasny, Johann
 Straeten, Edmund Sebastian Joseph van der
 Sullivan, Sir Arthur Seymour
 Surette, Thomas Whitney
 Swert, Jules de
 Tolhurst, Henry, the younger
 Tollemache, Wilbraham John
 Tours, Berthold
 Weber, Friedrich
 Werge, Tennyson
 Whitehouse, William Edward
 Wihtol, Joseph
 Williams, Joseph (pseud. Pascal, Florian)
 Wyand, Hugh

APPENDIX THREE: TRANSCRIPTIONS BY DECADE OF COMPOSITION

1800-1810

Beethoven, Ludwig van
Cherubini, Luigi [A. Fémy]
Crouch, Frederick William
Méhul, Étienne Nicolas [A. Fémy]

1811-1820

Bochsa, Robert Nicolas Charles
Crouch, Frederick William

1821-1830

Beethoven, Ludwig van [T. Powell]
Boieldieu, François Adrien [J. Müntzberger]
Crouch, Frederick William
Gallenberg, Count Wenzel von [W. H. Hagart]
Hagart, W. H.
Haydn, Franz Joseph [H. J. Banister]
Hüntten, Franz [J. Pickard]
Römberg, Bernhard Heinrich [W. H. Hagart]
Rossini, Gioacchino Antonio [J. Müntzberger]
Weber, Carl Maria von [F. W. Crouch]

1831-1840

Crouch, Frederick William
Forde, William
Ghys, Joseph
Giuliani, Mauro [W. H. Haggart]
Herz, Henri/Lafont, C. P. [C. N. Baudiot]
Paganini, Niccolò [T. Powell]

1841-1850

Bériot, Charles Auguste de [R. E. Bockmühl]
Donizetti, Gaetano [A. Miné & J. Lidel]
Ernst, Heinrich Wilhelm [A. Batta]
Goedbé, Samuel/Rudolphus, C.
Heller, Stephen/Ernst, Heinrich Wilhelm
Hummel, Johann Nepomuk [F. Dixon]

Hüntten, Franz [T. Powell]
Kücken, Fr. Wilhelm [S. Goedbé/ C. Rudolphus]
Kücken, Friedrich Wilhelm [F. A. Kummer]
Mendelssohn Bartholdy, Felix [K. Oberthür]
Rudolphus, C.
Schubert, Franz Peter [Sebastian Lee]
Stransky, Joseph

1851-1860

Chopin, Frédéric François [K. Oberthür]
Donizetti, Gaetano [G. Paque]
Leibrock, Joseph Adolf
Lidel, Joseph
Mendelssohn Bartholdy, Jakob Ludwig Felix
Molique, Wilhelm Bernhard [K. Oberthür]
Niedermeyer, Louis Abraham [A. Batta]
Schulhoff, Julius [K. Oberthuer]
Spohr, Louis [F. Grützmacher]
Verdi, Giuseppe [J. Lidel]
Wallace, William Vincent [J. Lidel]
Weber, Carl Maria Fr. Ernst von [D. Krug]

1861-1870

Ascher, J. [J. Lidel]
Beethoven, Ludwig van [A. Franchomme]
Beethoven, Ludwig van [R. Barth]
Bellini, Vincenzo [G. Paque]
Chopin, Frédéric François [A. Franchomme]
Chopin, Frédéric François [A. F. Servais]
Ernst, Heinrich W. & Spohr L. [C. Schuberth]
Goltermann, Georg Eduard
Gounod, Charles François [G. Paque]
Gounod, Charles François [A. Mercadier]
Grimm, Karl (Carl)
Henselt, Adolf von [J. Lidel]
Lidel, Joseph

1861-1870 continued

Lindner, Roderich August
 Mercadante, Saverio [G. Paque]
 Nathan, Ernest
 Niedermeyer, Louis Abrahma [G. Paque]
 Reinecke, Carl Heinrich Carsten [K. Grimm]
 Rossini, Gioacchino Antonio [J. Lidel]
 Rossini, Gioacchino Antonio [G. Paque]

1871-1880

Auer, Leopold [W. Müller]
 Beethoven, Ludwig van [F. Grützmacher]
 Beethoven, Ludwig van [J. de Swert]
 Beethoven, Ludwig van [Schletterer /J. Werner]
 Boccherini, Luigi [A. Piatti]
 Braga, Gaetano [A. Pollizer]
 Chopin, Frédéric François [A. Franchomme]
 Chopin, Frédéric François [L. Grützmacher]
 Chopin, Frédéric François [L. Tarnowski]
 Chopin, Frédéric François [L. Lübeck]
 Chopin, Frédéric François [K. Davidoff]
 Chopin, Frédéric François [B. Cossmann]
 Chopin, Frédéric François [J. de Swert]
 Demarquette, F.
 Fischer, Adolph
 Forberg, Friedrich
 Gariboldi, Giuseppe
 Goltermann, Georg Eduard
 Gounod, Charles François [E. Nathan]
 Guérout, Henri
 Hauser, Miska [A. Fischer]
 Haydn, Franz Joseph [F. Grützmacher]
 Haydn, Franz Joseph [K. Grimm]
 Heller, Stephen [M. van Gelder]
 Heller, Stephen /Ernst, H. W. [F. Grützmacher]
 Hiller, Ferdinand [F. Grützmacher]
 Hitz, Franz [E. Nathan]
 Hollaender, Gustav [L. Lübeck]
 Hüllweck, Ferdinand [F. Grützmacher]

Hus-Desforges, Pierre Louis [F. G. Jansen]
 Klengel, Julius
 Lamoury, Philippe
 Lasserre, Jules
 Lee, Sebastian [K. Grimm]
 Lenepveu, Charles Ferdinand
 Libotton, Gustav
 Lindner, Roderich August
 Louis XIII, King of France [B. Tours]
 Louis XIII, King of France [W. Müller]
 Lübeck, Johann Heinrich [L. Lübeck]
 Lütgen, Henri J.
 Mendelssohn Bartholdy, Felix [F. Hermann]
 Mendelssohn Bartholdy, Felix [A. Piatti]
 Mendelssohn Bartholdy, F. [L. Grützmacher]
 Mendelssohn Bartholdy, Felix [G. Fitzenhagen]
 Mendelssohn Bartholdy, F. [Rauch/ Standke]
 Moniuszko, Stanislaw
 Müller, Wilhelm
 Paganini, Nicoló [R. E. Bockmühl]
 Raff, Joseph Joachim [F. Hermann]
 Raff, Joseph Joachim [H. Guérout]
 Raff, Joseph Joachim [C. Schröder]
 Ries, Franz
 Röder, Martin [H. Grünfeld]
 Rossini, Gioacchino Antonio [F. Forberg]
 Rubinstein, Anton Grigor'evich [E. Müller]
 Schubert, Franz Peter [L. Grützmacher]
 Schubert, Franz Peter [G. Goltermann]
 Schubert, Franz Peter [R. Barth]
 Schulhoff, Julius [G. Hepworth]
 Schumann, Robert Alexander [B. Tours]
 Schumann, Robert Alexander [K. Davidoff]
 Schumann, Robert Alexander [A. Fischer]
 Schumann, Robert Alexander [F. Grützmacher]
 Schumann, Robert Alexander [C. Zoeller]
 Vilbac, Renaud de (Alphonse Zoé Charles)
 Vogel, Adolphe/Guerout, H.
 Volkmann, Friedrich Robert [J. de Swert]

1871-1880 continued

Wagner, Wilhelm Richard [G. Goltermann]
 Wagner, Wilhelm Richard [K. Grimm]
 Wieniawski, Henryk [A. Markewitsch]
 Wolff, Leonhard

1881-1890

Auber, Daniel François Esprit [G. Paque]
 Beethoven, Ludwig van [F. Böckman]
 Benedict, Sir Julius [S. Lee]
 Boccherini, Luigi [R. Loys.]
 Boccherini, Luigi [G. Paque]
 Boehme, H.
 Booth, Carl Edmund Otto von
 Broustet, Édouard
 Chaikovsky, Petr Il'ich [D. Popper]
 Chopin, Frédéric François [B. Cossmann]
 Chopin, Frédéric François [J. de Swert]
 Chopin, Frédéric François [F. Servais]
 Chopin, Frédéric François [L. Lübeck]
 Chopin, Frédéric François [A. Franchomme]
 Clark, Frederick Scotson [S. Lee]
 Czibulka, Alphons W.
 Dancla, Jean Baptiste Charles [E. Gillet]
 Demarquette, F.
 Dolmetsch, Victor [A. Poorten]
 Donizetti, Gaetano [F. A. Kummer]
 Durand, Marie Auguste [A. Oudshoorn]
 Ebert, Ludwig
 Flotow, Count Friedrich von [O. Langey]
 Gade, Niels Vilhelm [A. Weinstoetter]
 Geng, Charles
 Gillet, Ernest
 Glazunov, Aleksandr
 Gounod, Charles François [B. Tours]
 Gounod, Charles François [S. Lee]
 Gounod, Charles François [S. V. Balfour]
 Grünfeld, Heinrich
 Grützmacher, Friedrich Wilhelm Ludwig

Hanitzki, Thaddaeus von
 Henkel, Heinrich [E. Gillet]
 Herfurth, Rudolph
 Hollaender, Gustav [L. Ebert]
 Hollman, Joseph
 D'Indy, Vincent
 Jensen, Adolf [D. Popper]
 Joncières, Victorin de (F. Rossignol) [D. Mohr]
 Kiel, Friedrich
 Kummer, Friedrich August
 Lalo, Édouard Victor Antoine [A. Oudshoorn]
 Laub, Vasa [D. Popper]
 Lee, Sebastian
 Liszt, Franz (Ferencz)
 Mackenzie, Sir Alex. Campbell [J. B. Krall]
 Massenet, Jules Émile Frédéric
 Méhul, Étienne Nicolas [Fr. Ries]
 Mendelssohn Bartholdy, Felix [B. Tours]
 Papini, Guido [E. Gillet]
 Poorten, Arved
 Popper, David
 Raff, Joseph Joachim
 Raff, Joseph Joachim [F. Weekes]
 Raff, Joseph Joachim [W. H. Pitt]
 Raff, Joseph Joachim [E. Gillet]
 Ries, Franz
 Rossini, Gioacchino Antonio [F. A. Kummer]
 Rossini, Gioacchino Antonio
 Rubinstein, Anton Grigor'evich [D. Popper]
 Rubinstein, Anton Grigor'evich [J. Sachs]
 Saint-Saëns, Charles Camille [V. Cabassol]
 Schubert, Franz Peter [D. Popper]
 Schubert, Franz Peter [F. Böckman]
 Schumann, Robert Alexander [S. Lee]
 Schumann, Robert Alexander [F. A. Kummer]
 Schumann, Robert Alexander [E. W. Ritter]
 Schumann, Robert Alexander [C. E. Lowe]
 Spohr, Louis [G. Papini]
 Stransky, Joseph

1881-1890 continued

Sulzbach, Emil [B. Cossman]
 Swert, Jules de
 Thomé, François
 Thomé, François [L. Jacquard]
 Tours, Berthold [W. Czemy]
 Volkmann, Friedrich Robert [F. Hermann]
 Volkmann, Friedrich Robert [P. Roth]
 Wagner, Wilhelm Richard [L. Grützmacher]
 Wagner, Wilhelm Richard [H. Jacobowsky]
 Weber, Carl Maria Fr. von [L. Grützmacher]
 Wieniawski, Henryk [H. Grünfeld]

1891-1900

Bishop, Sir Henry Rowley [J. Trousselle]
 Brisson, Frédéric [C. Tourville]
 Chaikovsky, Petr Il'ich [G. Libotton]
 Chopin, Frédéric François [A. E. Moffat]
 Chopin, Frédéric François [E. M. Flavell]
 Fauré, Gabriel Urbain
 Gallrein, Alfred
 Lindner, Roderich August
 Mackenzie, Sir Alex. Campbell [E. de Munck]
 Marks, Charles Mawson [J. W. Slatter]
 Mascagni, Pietro
 Massenet, Jules Émile Frédéric
 Mendelssohn Bartholdy, Felix [A. E. Moffat]
 Mendelssohn Bartholdy, Felix [J. Trousselle]
 Moffat, Alfred Edward
 Moszkowski, Moritz
 Nevin, Ethelbert Woodbridge [G. Strube]
 Nevin, Ethelbert Woodbridge [E. Howell]
 Pfeiffer, Georges Jean [J. Wolff/S. Bürger]
 Pizzi, Emilio [A. E. Godfrey]
 Ritter, Ernst Wilhelm
 Rossini, Gioacchino Antonio [A. E. Moffat]
 Sandré, Gustave
 Schröder, Karl (Carl)
 Schubert, Franz Peter [A. Piatti]

Schubert, Franz Peter [G. Libotton]
 Schubert, Franz Peter [A. E. Moffat]
 Schubert, Franz Peter [S. Bürger]
 Schubert, Franz Peter [G. Goltermann]
 Schubert, Franz Peter [L. Schulz]
 Schumann, Robert Alexander [J. de Swert]
 Schumann, Robert Alexander [H. Farmer]
 Spohr, Louis [J. de Swert]
 Straeten, Edmund Sebastian Joseph van der
 Strelezki, Anton
 Strelezki, Anton [L. Hennike]
 Sullivan, Sir Arthur Seymour [B. Tours]
 Thomas, Arthur Goring [H. M. Higgs]
 Trousselle, Josef
 Valle de Paz, Edgardo del
 Vieuxtemps, Henri [E. de Munck]
 Wagner, Wilhelm Richard [J. Trousselle]
 Weber, Carl Maria Fr. Ernst von [J. Trousselle]
 Wolff, Johannes [H. Bramsen]

APPENDIX FOUR: SONATA CRITIQUES

Joseph Wölfl: Sonata in D minor Opus 31

Joseph Wölfl was reputed to have been at least as fine a pianist as Beethoven, with a great talent for extemporisation. He had extremely large hands, and could stretch an eleventh on the keyboard. His playing drew praise from Beethoven who, on at least one occasion, publicly improvised with him on two pianos. The two men appear to have respected and admired each other, and Wölfl dedicated his Opus 6 to Beethoven.

The Sonata in D minor Opus 31 dates from 1805, some eight years after, and four years before, the Beethoven Sonatas Opus 5 and Opus 69 respectively. This is possibly the first large-scale attempt at a true duo relationship for cello and piano. Earlier sonatas, such as those by Boccherini, are actually solo cello works with keyboard accompaniment, whereas the Beethoven Opus 5 favor the piano. Although a version for violin and piano was published, the work was conceived with the cello in mind, and the violin version was probably an attempt by the publisher to boost sales. Stylistically representative of *Sturm und Drang*, Wölfl's Sonata Opus 31 possesses a wonderful freshness of spirit, with a radiantly expressive slow movement that hints at romantic possibilities. Beethoven had not yet attempted a slow movement for this combination of instruments, and in fact did not do so until his Opus 102 No 2 composed ten years later in 1815.

From the very first notes of the short introductory Largo, an atmosphere of gravity, verging on the tragic, is created, yielding in due course to the explosive character of the Allegro. The Allegro uses the same thematic material as the opening, developing it into a movement full of vivacity and vigor. The middle movement, an Andante in Bb major,

turns this same thematic material into a beautifully soaring melody that explores the widest possible range of the cello. Travelling through the keys of F major, F minor, Gb major, Db major and Eb minor, it highlights Wölfl's ability to use harmonic development for expressive means. The final movement, a playful Rondo, fluctuates between D minor and D major. Towards the end, a contrasting, pastorale-like section in F major further develops the principal motive of the opening Largo. The movement ends brilliantly in D major.

1805, the year of composition of the cello sonata, was the same year that Wölfl arrived in London, and the culmination of his most successful years as an artist. He was by nature a man of great charm, who was fond of the good things in life, and stories abound concerning his penchant for card games. This sonata demonstrates his ability to write music of quality, although his lack of sufficient self-criticism was probably responsible for the relegation of his music to virtual obscurity.

Ferdinand Ries: Sonata in G minor Opus 125

The Sonata Opus 125 by Ferdinand Ries dates from 1823, when Ries was living in London. In this work the immense influence of Beethoven on Ries can be felt, in tandem with a forward-looking romantic element, seen in particular through piano writing that is almost Chopinesque. Ries's relationship with Beethoven began in his childhood, as his father, Franz Ries, had been Beethoven's teacher, and had befriended him in time of bereavement. Ferdinand became Beethoven's piano student and later his secretary and music copyist. He had profound admiration for the master, and during his years in London acted as Beethoven's agent. A valuable historical source, and work of great interest, is the *Biographische Notizen von Ludwig van Beethoven*, which Ries published in conjunction with Dr. Franz Gerhard Wegeler (Coblenz, 1838), containing his correspondence with the composer.

As a performer and composer Ries was enormously successful in his lifetime, a fact given credence by his rags to riches life story, and most probably explained by his ability to satisfy the current taste in musical fashion. He gave his *début* performance in London on March 14, 1814, and an article in the magazine the *Harmonicon* of March 1824 stated: "Mr Ries is justly celebrated as one of the finest piano-performers of the present day. His hand is powerful, and his execution is certain, often surprising. But his playing is most distinguished from that of all others by its romantic wildness...He produces an effect upon those who enter his style, which can only be compared to that arising from the most unexpected combinations and transitions of the Aeolian harp."

The Sonata Opus 125 has a number of characteristics in common with the Beethoven Opus 5 No 2, written some thirty years earlier. These include the choice of G minor, (a key not frequently used by Ries), a slow introduction with similar rhythmic figures [SEE EXAMPLES 1A, B], and an Allegro theme that bears a striking resemblance to the Beethoven theme in inversion. [SEE EXAMPLES 2A, B]. The primary building block of each movement is triadic. A noble statement in root position opens the piece, and is immediately heard in a descending version in the cello. [SEE EXAMPLE 1A]. This same descending version forms the theme of the Allegro, creating an atmosphere imbued with romantic longing. [SEE EXAMPLE 2A]. The second inversion of the triad constitutes the basis for both the second movement (in the dominant key of D major), and the finale, a virtuosic Rondo.

The opening Grave, although shorter and less tragic than the Beethoven introduction, expresses a similarity of mood through its contrast between the dotted rhythmic figures and broad, expansive melody. The first movement juxtaposes slow and fast sections, and a return to the slow, introductory material towards the end of the movement is almost certainly inspired by Beethoven's Sonata Opus 13, the Pathétique. Here the similarities between the two composers come to an end. A beautifully melodic Andante in the key of D major acts as centrepiece to the sonata, striking in its touching simplicity. Ries produces some of his finest writing in this movement, according a role to the cello unmatched in his earlier sonatas for cello and piano. In the last movement, a Rondo in the original G minor, the writing returns to a more typically brilliant and virtuosic style.

Ries, although a polished and talented composer, lacks the seriousness of Beethoven, as well as his high artistic standard. The majority of his works were written to satisfy his public, but in some instances, this one included, I believe he has transcended these demands to create a work that is universally appealing.

Musical Examples

Grave $\text{♩} = 90$

Example 1a
Ries: Mvt 1 mm 1-6

Adagio sostenuto e espressivo

Example 1b
Beethoven: Mvt 1 mm 1-2, 7-8

Allegro $\text{♩} = 144$

Example 2a
Ries: Mvt 1 mm 28-30

Allegro molto più tosto presto

Example 2b
Beethoven: Mvt 1 mm 45-48

Ignaz Moscheles: Sonata in E major Opus 121

The Sonata in E Major, Opus 121, was composed in 1851. Moscheles at the time was fifty-seven years of age and a member of the faculty of the Conservatory of Music in Leipzig. While the major part of Moscheles's output is for piano solo, the fact that he published no less than five works for cello and piano between the years 1814 to 1863 indicates a distinct affinity on his part for that instrument. It is recorded that he used the term 'a very violoncello,' to express his appreciation of the improved sound quality of the Erard piano of the 1830s.

The Sonata Opus 121 was the last of Moscheles's large-scale compositions, and though not numbered as such, was his second composition in this genre. An earlier three movement Sonata in Bb major, Opus 34, was published in 1814 by Artaria in Vienna. Unlike the Bb major Sonata, in which the piano has the dominant role, the E Major sonata is a true duo with both instruments sharing an equal division of responsibility. Moscheles performed this sonata with the cellists Julius Rietz and Friedrich Grützmacher before bringing it to publication, and it is a reasonable assumption that the cello part was influenced by their suggestions.

The Sonata is in four movements and these are markedly varied in content and texture. A majestic and lyrical first movement is followed by a scintillating scherzo marked 'in a dancing manner.' The third movement entitled *Ballade in the Bohemian manner*, alternates slow and fast materials in a fashion suggestive of the *dumka*, with a haunting opening theme in the style of a Czech folksong. The finale is a virtuosic *tour-de-force* that juxtaposes material of great vivacity against a noble, chorale-like theme. As in all of

Moscheles's important works, there is a fascinating blend of the innovative and the derivative. For example, parts of the slow movement look forward to Dvorak and Humperdinck, while the opening theme of the finale looks back to Rossini. Moscheles here, as so often in his music, acts as a link between musical eras.

The Sonata was dedicated to Robert Schumann, who in accepting the dedication wrote:

“You have given me much joy and done me a great honour by dedicating your sonata to me. In so doing, you provided me with fresh incentive for my own aspirations in which you have always taken a benevolent interest. More than thirty years ago in Karlsbad, when I was a stranger to you, I refused to part with a concert ticket for a long, long time because you had touched it, so I kept it as if it were a relic. Little did I dream that so famous an artist would one day do me such an honour. Please accept my deepest gratitude.”

That this work had a measure of contemporary success can be ascertained from the fact that it was published in three different versions. The original version, for cello and piano, was jointly published by the firms of Kistner in Leipzig, and Cramer & Co. in London. Two arrangements, one for violin and piano by Ferdinand David, and one for piano four-hands by Moscheles, were also published by Kistner.

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Koch/Schwann CD

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