

Cambridge, Mass.

Oct. 29. '91

RIVERVIEW,

168 BRATTLE STREET.

My dear Hans Grieg.

I thank you most heartily on Mr. Millets account for the photographs duly received, also for your letter.

I send you a circular printed since I wrote Mrs. Grieg.

Prof. John N. Paine tells me that the work will be unique and valuable. You are chosen the Sole representative of the Norwegian Composers as you will see.

If you can find out and will add to the favors already conferred, by sending a photograph of Bergen, your birth place? it

is also desired. One of the harbor  
and Grant red roofed houses, or  
a view from the Fjeldsvei  
perhaps?

And the musical autograph  
is most important; a line  
or phrase from some one of  
your compositions as you pre-  
fer. If you have no de-  
cided preference might I suggest

<sup>a choice</sup> from one of the Twenty  
<sup>five</sup> Fold Songs & Dances dedicated  
to Ole Bull? The musical  
autograph with the note in  
Norwegian <sup>explaining it to be</sup> selected from the  
collection dedicated to O.B. and  
signed by your name, if it  
seems to you agreeable, would  
be a very pleasant thing.

And <sup>finally</sup> is there not some present  
of yours, some <sup>one</sup> of the musical

Doctors and critics <sup>in Europe</sup> you would  
like to suggest - Write the  
critique? Mr. Pillet has  
given <sup>(some three months)</sup> more time. I shall  
merely collect material for  
him with what I can fitly  
and intelligently suggest - not add.  
So if you would suggest some  
one to do the learned part -  
Mr. Pillet assured me that he  
would like to have you do so.  
Your publisher shall spare  
you all else as you sug-  
gest.

I sent the Memoir by  
same post, and regret that  
the first copy should have  
gone astray. Your name and  
your brother's were on the list-  
given to the publisher, but I  
heard from neither. Several  
others sent to Norway remained

unacknowledged also and I fear  
they have been lost. When  
published, the appendix was cut  
down on account of the binding  
& some of the Norwegian poems  
and tributes omitted, much  
to my regret.

I am always grateful when I  
recall your affectionate and  
loyal recognition of my hus-  
band's efforts.

Ole joins me in kindest regards  
and was sorry not to see you  
and Mrs. Grieg at Lyfö. Pray  
thank your wife for her kind  
letter, and to both of you my  
acknowledgements for the  
contributions so promptly sent.  
The photo of yourself is admirable  
and I quite regret giving it over  
to Mr. Millet. It is spirited and  
so like you. Sincerely yours  
Sara Child

# FAMOUS COMPOSERS

## AND THEIR WORKS.

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JOHN KNOWLES PAINE, A.M., Mus.D.

Professor of Music at Harvard University.

*Editor.*

THEODORE THOMAS,

Editor of Musical Selections.

KARL KLAUSER,

Editor of Illustrations.

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The plan and purpose of this work is three-fold:—

FIRST.—To give concise and authentic biographies of the famous composers whose works are already familiar to the world.

SECOND.—To give descriptions of the works of these composers from which may be formed an intelligent estimate of their genius, their influence on each other, and their position in musical history.

THIRD.—To give a series of essays on the development and cultivation of the principal forms of musical art in Italy, Germany, France, England, America, and other countries.

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It is believed that this book will make for itself a place in standard literature. Voluminous dictionaries of biography give brief statistical accounts of the lives of several thousand composers, in whom the general public have no especial interest. Complete memoirs of individual lives lack the conciseness necessary to a comprehensive survey of the entire field and are not easily accessible to the general reader. This work will contain seventy biographies

selected for their relative importance and general interest; taken in connection with the essays, they cannot fail to educate the taste of the reader to a better appreciation of the works of the masters.

### *THE CO-OPERATIVE METHOD.*

Co-operative authorship, which has been employed with such brilliant success in modern book-making, seems peculiarly suited to the plan of this work. The publishers have entrusted the editorial supervision to Prof. John Knowles Paine, the eminent composer and Professor of music at Harvard University, who has secured the services of a corps of writers selected solely with reference to their special fitness for the subjects which they treat; among these contributors are many of the most eminent musicians, critics and scholars, of Europe and America, who by their life-work have educated the musical taste of the people. They have each written from the fulness of knowledge and experience, and are therefore qualified to speak with authority. The work is thus made authentic as to statements of fact, and worthy of confidence and respect as an educational guide.

### *MUSICAL ALBUM.*

The essays will be illustrated by a judicious selection from the works of each composer edited by the eminent orchestral leader, Theodore Thomas, assisted by Karl Klauser and Arthur Mees. This music arranged for the piano-forte will be handsomely printed from engraved plates, made specially for this work, upon pages uniform in size with the text, and will include both vocal and instrumental selections. When necessary to the proper understanding of the composer's genius, orchestral scores will be given, but in each case a carefully selected piano-forte arrangement of the composition will immediately follow the score.

While thus serving its primary purpose by giving representative examples from the works of each master, it may also be used at the piano as a musical album containing 480 pages. Such a collection made by Mr. Thomas will have an educational value in forming the taste and judgment of the musical student.

### *ILLUSTRATIONS.*

The biographies will be fully illustrated by authentic portraits and fine reproductions of photographs, engravings and paintings of historical scenes relating to the personal history of each composer.

To obtain this collection the publishers have sent a special representative for the express purpose of searching the museums, public libraries and private collections of Europe. The cities of London, Paris, Berlin, Leipsic, Dresden, Vienna, Florence and Rome have all contributed to this mass of material which has never before been brought together.

Fac-similes of letters and manuscript music, views of birthplaces, residences, monuments, medallions, statues, tombs, musical instruments, memorials, and other rare and curious subjects, will here be published for the first time, and serve to bring into clear relief the personality and surroundings of each composer.

This unique collection has been carefully edited by Karl Klauser, whose special knowledge on this subject has enabled him to contribute many interesting notes on the illustrations. This special knowledge has been of great value in making a wise selection of portraits, as artists have idealized the features of these composers, and many beautiful pictures are extant which as portraits have but slight value.

All that the resources of modern book-making can accomplish will be employed to make the work a worthy memorial to the famous composers whose genius it seeks to commemorate.

#### *CONDITIONS OF PUBLICATION.*

The work will be published exclusively by subscription and in serial form. The seventy-seven separate articles contained in the book may be read to best advantage in installments, and the regular lapse of time between the publication of the parts will be found to assist the memory in retaining clear and distinct impressions concerning each composer. It will be complete in thirty parts at fifty cents each, issued semi-monthly, and paid for only upon delivery. No subscription will be received for less than the entire work. Each part will contain thirty-two pages of illustrated letter-press, and sixteen pages of music, together with two or more full-page portraits. Size of page 8 1-2 x 11 1-2 inches.

J. B. MILLET CO., Publishers.

BOSTON, MASS.

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