

In U.S. 1st time 1899

the service of Count Schaffgotsch, Prince Bishop of Breslau, at Johannenberg, Silesia, where he established a little theatre and won much praise for his orchestra. He received in 1770 the papal order of the Golden Spur, and three years later was ennobled by the Emperor. An opera, Der Doktor und Apotheker, which was produced in 1786, still holds the stage in Germany and his string quartets are heard too, but his other music has long since been forgotten. His music is light and pretty while the instrumentation and melody are above the ordinary. He wrote about twenty-five operas; twelve orchestral symphonies; several oratorios; cantatas; masses; quartets; nocturnes; and concertos.

**Dohnányi (dō-nān'-yē), Ernst von. 1877-**

A modern European composer, whose works show decided individuality and give promise of still greater things to come. He is also a pianist of rare ability, ranking with the finest performers in Europe. Dohnányi is a Hungarian by birth, having been born at Pressburg, but is almost wholly Teutonic in temperament. His father, who was professor of mathematics and physics at the Gymnasium of his native town, was a good cellist and an all-around musician, who encouraged his son's fondness for music in every way. The younger Dohnányi began when very young to compose, his first composition being written when he was only seven years of age, when he chose for a Christmas gift a sheet of music paper. After a period of study under Carl Forstner, organist of the cathedral at Pressburg, Dohnányi decided to adopt a musical career. He studied composition for a short time at the Royal Hungarian Academy of Music under Hans Koessler and later was a pupil of Stephen Thomán in piano. He completed his piano study under Eugen D'Albert. Von Dohnányi won a royal prize with the overture, Zrinyi, and the King's prize at Budapest in 1894, with a Symphony in F, which is a work of great value and which earned for him the respect and admiration of the entire musical world. In 1898 he won the prize offered by Herr Bösendorfer, the great pianomaker, in memory of Hans von Bülow for the best piano concerto.



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Dohnányi visited the United States in 1899, and in a season when Ham-bourg, de Pachmann and other pianists noted for their technique, ap-peared here, he was heard several times and held his own with them. Of recent years he has devoted him-self almost wholly to composition and as one writer has said, "Wants to be taken as a composer who plays the piano and not as a pianist who occasionally writes a piece of music." He has played the Beethoven G major concerto with the Vienna Phil-harmonic Orchestra, under Hans Richter and at one of Richter's Phil-harmonic concerts in London and at numerous recitals. While in Boston, Dohnányi played his pianoforte con-certo at a Boston Symphony Orches-tra concert, and it was declared to be remarkable in conception as well as in workmanship. He was, in the early years of his career, a strong admirer of Schumann, but at the pres-ent time, is said to be a still more ardent devotee of Brahms and his music. Dohnányi's works include, beside those already mentioned, four rhapsodies; five clavierstück; a quin-tet; a serenade; piano concerto; varia-tions for the piano; and other works. His piano concerto and symphony in D minor have been especially praised. Of Dohnányi's playing, one writer says: "It is vigorous and manly, although at times also tender, where that quality is required. In a word, he plays the piano as a sound and sane musician, with much dexterity and beauty." His compositions show great originality of idea, and a de-cided leaning toward classical forms.

**Doles (dō-lēs), Johann Friedrich.**  
1715-1797.

Composer and director, who was born at Steinbach in Saxe-Meiningen, Germany, and was educated for the most part at the Gymnasium there, where he was taught to play on the violin, clavier and organ. He was later a pupil of J. S. Bach, and in 1744 was appointed cantor of the Thomas School at Leipsic, remaining thirty-three years in that position. He re-tired about 1789. He was highly popular in Leipsic and wrote chiefly cantatas; motets; psalms; sacred odes; songs; chorales; chorale-pre-ludes; a German magnificent; and some sonatas for the clavicembalo. Three settings of the Passion music accord-

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