

# The Antoine-François Marmontel Tradition

Piano Traditions Through Their Genealogy Trees

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## Biographies

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### Albéniz, Isaac

Spanish

Camprodón, May 29, 1860 — Cambo-les-Bains, May 18, 1909

Isaac Albéniz was a pianist and composer. He was a child prodigy and a great improviser. Albéniz grew up in Barcelona and started piano lessons with his sister Clementina. In order to contribute to support the family when his father lost his job, Albéniz frequently went on tour, interrupting his music studies. He studied at the Madrid, Leipzig and Brussels conservatories with Eduardo Compta, José Tragó, Antoine-François Marmontel, Franz Rummel and Louis Brassin. Albéniz lived for a time in London, where the wealthy banker Money-Coutts became his only patron. After some time in Paris, where he taught at the Schola Cantorum and became close friends with Dukas and Fauré, Albéniz returned to Spain. He composed numerous piano pieces including two piano concertos, *Suite España*, *Cantos de España*, *Navarra*, *Azulejos* and, his most famous composition, the *Suite Iberia*. Albéniz married his pupil Rosa Jordana in 1883. He suffered from Bright's disease. The Fundación Isaac Albéniz, established in 1987, created the International Piano Competition of Santander in 1972.

### Arrillaga, Santiago

Spanish

Tolosa, July 25, 1847 — Oakland, California, January 27, 1915

Santiago Arrillaga was a composer, pianist, organist and teacher. He studied piano with Manuel Mendizábal at the Real Conservatorio of Madrid, where he earned a gold medal in piano in 1867. Subsequently, he entered the Paris Conservatory where he became a pupil of Antoine-François Marmontel. From 1870 to 1875, he taught in San José, Costa Rica, and then moved to California, where he lived in Los Angeles and finally settled in San Francisco. His piano compositions include *Paseo por España*, for piano and orchestra, *Two Spanish Characteristic Dances* and *Rizos de oro*.

### Berger, Ludwig

German

Berlin, April 18, 1777 — Berlin, February 16, 1839

Composer, pianist and teacher, he accompanied Muzio Clementi in his travels to Russia, and remained in Saint Petersburg for 8 years. In 1812, he fled to London and, three years after, he moved back to Berlin. In 1817, he suffered a nervous dysfunction in his arm and was forced to abandon the concert stage. He was a late representative of the Berlin Song School. He wrote a *Piano Concerto*, 7 sonatas,

etudes, variations and a number of pedagogic piano works. He directly influenced his pupil Mendelssohn's *Lieder ohne worte*.

[See the [Ludwig Berger](#) Tradition]

### **Bériot, Charles-Wilfrid de**

*French*

*Paris, February 12, 1833 — Sceaux-en-Gatinais, October 22, 1914*

Charles de Bériot was a pianist and composer. His mother was singer Maria Malibran and his father the Belgian violinist and composer Charles-Auguste de Bériot. In 1887, he was appointed professor of piano at the Paris Conservatoire. Among other works, he composed four piano concertos and chamber music. He published *L'art de l'accompagnement appliqué au piano*.

[See the [Charles-Wilfrid de Bériot](#) Tradition]

### **Boieldieu, François-Adrien**

*French*

*Rouen, December 16, 1775 — Jarcy, Seine et Oise, October 8, 1834*

François-Adrien Boieldieu was one of the most important opera composers in France during the early nineteenth century. He studied organ, piano, harmony and composition with Charles Broche, organist at the Rouen Cathedral. Boieldieu was appointed organist at the church of Saint André de Rouen in 1791. He achieved some success as a concert pianist. From 1798 to 1803, he taught piano at the Paris Conservatoire.

### **Brassin, Louis**

*Belgian*

*Aix-la-Chapelle, June 24, 1840 — Saint Petersburg, May 17, 1884*

Louis Brassin was a pianist and composer. He was a musically precocious child and performed concerts since very young. He studied at the Leipzig Conservatory with Ignaz Moscheles. In 1866, he started teaching at the Stern Conservatory in Berlin and, from 1869 and 1878, he taught at the Brussels Conservatory. In 1878, he moved to Saint Petersburg where he succeeded Theodor Leschetizky at the Conservatory. Among his students were Safonov, Sapellnikov and Rummel. Brassin composed two piano concertos, *Polonaise op. 18*, *Au clair de la lune* and piano transcriptions, including *Magic Fire Music* from Wagner's *Die Walküre*. He published the *École modern du piano*.

[See the [Louis Brassin](#) Tradition]

### **Broche, Charles**

*French*

*Rouen, February 20, 1752 — Rouen, September 30, 1803*

Charles Broche was an organist and composer. He studied with Desmazures, organist at the Rouen Cathedral, and with Padre Martini in Bologna. He taught

François-Adrien Boieldieu. Broche composed a series of keyboard sonatas with violin accompaniment.

**Castillo Navarro-Aguilera, Manuel**

*Spanish*

*Seville, February 8, 1930 — Seville, November 1, 2005*

Manuel Castillo was a composer. In his native city, he studied piano and composition with Antonio Pantión and Norberto Almandoz. Later, he went to Madrid where he became a pupil of pianist Antonio Moreno. He also studied in Paris with Levy and Nadia Boulanger. In 1956, he was appointed professor of piano at the Conservatory of Seville. Castillo composed three piano concertos, *Preludio para la mano izquierda*, *Andaluza* and the pedagogical book *Introducción al piano contemporáneo*, among other works.

**Clementi, Muzio**

*Italian-English*

*Rome, January 23, 1752 — Evesham, Worcester, England, March 10, 1832*

Clementi was popularly known as the “father of pianoforte”, and his influence on subsequent generations of pianists, piano composers, publishing and manufacturing firms is undisputed. His students included such distinguished pianists as Ludwig Berger, Carl Czerny, John Field and Frédéric Kalkbrenner. His pedagogical works, *Introduction to the Art of Playing the Pianoforte* (1801), and *Gradus ad Parnassum* (1817, 1819, 1826), were frequently used by pianists all over the world. In his teens, Clementi’s talent drew the attention of Englishman Peter Beckford, who in his own words “bought Clementi of his father for seven years”. Clementi spent all that time near Dorset, in England, immersed in studying music and practicing the harpsichord. After this period, he moved to London where he became a celebrity as composer, teacher, performer, manufacturer and publisher, even signing a contract with Beethoven to publish a few major works. He is buried at the cloisters of Westminster Abbey in London. Many of his numerous piano sonatas have become very popular, especially as student pieces.

[See the [Muzio Clementi Tradition](#)]

**Compta Torres, Eduardo**

*Spanish,*

*Madrid, December 6, 1835 — Madrid, June 20, 1882*

Eduardo Compta was a pianist and teacher. He studied piano under Pedro Albéniz and Manuel Mendizábal. He pursued further studies in Paris with Marmontel and in Brussels with Dupont. He taught at the Madrid Conservatory. He published a *Método complete de piano* in 1873.

### **Couperin, Armand-Louis**

*French*

*Paris, February 25, 1727 — Paris, February 2, 1789*

Armand-Louis Couperin was a composer, organist and harpsichordist. His father was Nicolas Couperin. His keyboard output includes the *Simphonie de clavecins*, a piece which demands the use of two harpsichords with *genouillères* (knee levers). Couperin married Elisabeth-Antoinette Blanchet, daughter of the best harpsichord maker in France.

### **Debussy, Achille-Claude**

*French*

*Saint Germain-en-Laye, August 22, 1862 — Paris, March 25, 1918*

Claude Debussy was a composer. He took his first piano lessons from Jean Cerutti. In 1872, he entered the Paris Conservatory where he studied piano with Antoine François Marmontel, organ with César Franck and composition with Guiraud and Durand. Tchaikovsky's patron, Nadezhda von Meck, took on Debussy as a teacher for her children in Arcachon, Florence, Moscow and Vienna. His numerous compositions for piano include two books of *Préludes*, *Études*, *Images*, *Estampes and Masques*, as well as the *Fantaisie*, for piano and orchestra, and *Printemps*, for orchestra and piano four hands. Debussy died from cancer at the age of 55.

### **Delafosse, Léon**

*French*

*Paris, January 4, 1874 — 1951*

Léon Delafosse was a pianist and composer. He was a student of Antoine François Marmontel at the Paris Conservatory. He was a close friend of Marcel Proust and performed in concert with violinist Eugène Ysaye. Delafosse composed études, arabesques, waltzes and nocturnes.

### **Diémer, Louis**

*French*

*Paris, February 14, 1843 — Paris, December 21, 1919*

Louis Diémer was a pianist and composer of Alsatian descent. He studied at the Paris Conservatory where he acquired a thorough education in piano, solfège, harmony, counterpoint, fugue and organ. In piano, he was a disciple of Antoine-François Marmontel, whom he succeeded at the Conservatory in 1887. Among his pupils were Cortot, Rislér and Robert Casadesus. Diémer frequently performed with Pablo de Sarasate. He was also a promoter of early music and performed on the harpsichord. Diémer published the *Méthode supérieure de piano*, *Concert piece op. 31* for piano and orchestra, and symphonic and opera transcriptions. He can be heard in a recording of 1904 playing Chopin's *Grand valse de concert op. 37*.

[See the [Louis Diémer Tradition](#)]

**Dussek, Jan Ladislav**

Bohemian

Čáslav, Czech Republic, February 12, 1760 — Saint Germain-en-Laye or Paris, France, March 20, 1812

Dussek distinguished himself as one of the early touring concert pianists. His musical compositions were exceptionally beloved in his lifetime and his works considerably influenced the development of the romantic piano style. According to Václav Jan Křtitel Tomášek, Dussek was the first pianist to play showing his profile to the audience. During the French Revolution he fled to England where he remained for 11 years, appearing in two concerts with Haydn. Dussek married Sophia Corri, a famous singer, pianist and harpist, and got involved in a music publishing company with his father-in-law (Corri, Dussek & Co.). Dussek persuaded Broadwood to extend the piano range from 5 to 6 octaves. Later, when the publishing firm was dissolved, Dussek fled to Hamburg and likely never saw his wife and daughter again. At the end of his life, he became obese, an alcoholic and died of gout.

**Duvernoy, Victor Alphonse**

French

Paris, August 30, 1842 — Paris, March 7, 1907

Victor Alphonse Duvernoy was a pianist and composer. He studied with Antoine-François Marmontel at the Paris Conservatory, where he also taught. He was music critic for the *République française*. He composed works for piano and orchestra such as *Scène de bal*, *Fantaisie symphonique* and *Concertstück op. 20*, and the *Sonata op. 52* for piano solo.

**Elie, Justin**

Haitian

Cap-Haïtien, 1883 — New York, December 3, 1931

Justin Elie was a pianist and composer. He was a pupil of Antoine François Marmontel and Charles-Wilfrid de Bériot at the Paris Conservatory. He appeared in concert in Cuba, Jamaica, Saint Thomas, Curaçao, Venezuela, Puerto Rico and the Dominican Republic. In 1921, he travelled to New York where he started a career as pianist, arranger, conductor and composer for silent films. Among other works, Elie composed *Fantaisie tropicale* for piano and orchestra, which became very popular in Haiti.

**Fissot, Alexis-Henri**

French

Airaines, October 24, 1843 — Paris, January 29, 1896

Alexis-Henri Fissot was a pianist, organist and composer. He entered the Paris Conservatoire at the age of 8 and received five Premier Prix. He studied with Antoine-François Marmontel. In 1865 he was appointed principal organist at Notre-Dame de Clignancourt and, in 1874, at Vincent-de-Paul. He composed *Douze morceaux de genre op. 2* and *Cent leçons d'harmonie*.

### **Floristán, Juan Luis Pérez**

*Spanish*

*Seville, February 27, 1993*

Juan Pérez Floristán is a pianist. Born to musical parents, his father is a conductor and his mother a pianist and teacher. Alfredo Floristán, his grandfather, was a prestigious geographer. His most important teachers were Galina Eguiazarova in Madrid and Eldar Nebolsin in Berlin. Other pianistic and musical influences came from Ana Guijarro, Daniel Barenboim, Elisabeth Leonskaja and Javier Perianes. Floristán made records for WDR, Naxos and IBS.

He was awarded first prize at the Paloma O'Shea competition in 2015 and Arthur Rubinstein competition in 2021.

### **Gobert, Louis**

*French*

*1747 — 1822*

Louis Gobert was the teacher of Louis Pradher.

### **Guijarro, Ana**

*Spanish*

*Madrid, June 28, 1955*

Ana Guijarro is a pianist and teacher. She studied with Antonio Moreno Lucas and Carmen Díez Martín at the Madrid Conservatory. Subsequently, she worked in Rome and Paris. She was awarded at the Paloma O'Shea and Frédéric Chopin competitions in 1978 and 1980, respectively. In 1983, she was appointed professor of piano and taught at the conservatories of Alicante and Seville and, since 1997, in Madrid. Guijarro's recordings include de complete works of Manuel Castillo. Javier Perianes was among her students.

### **Herz, Henri**

*Austrian*

*Vienna, January 6, 1803 — Paris, January 5, 1888*

A child prodigy, he began to perform and compose at the age of eight. He co-founded the École Spéciale de Piano in Paris with his brother Jacques Simon Herz. He was a famous virtuoso and composer during the 1830s and 40s, concertizing extensively in Europe, Russia, South America and in the United States. He wrote the recollections of his travels in a memoir. A prolific piano composer, he wrote 8 piano concertos, exercises, dances and salon pieces. Examples of his output are the *Trois nocturnes caractéristiques* and the variations on a theme of Rossini's *La Cenerentola*. Liszt asked Herz to compose a variation number 4 for the *Hexaméron* project on a theme of Bellini's *I puritani*. He founded a piano manufacturing company in 1851 and one of his pianos was awarded the first prize at the Paris Exhibition of 1855.

**Heymann, Carl**

*German*

*Filehne, 1853 or 1854 — Bingen, 1922*

Carl Heymann was a pianist, composer and teacher. After his debut, he was described by the critics as “the new Liszt” or “the second Rubinstein”. Heymann suffered from psychological episodes which dwindled his pianistic abilities. He taught at the Hoch Conservatory in Frankfurt am Main from 1879 to 1880 and was succeeded by the young Edward MacDowell. Heymann spent the last years of his life in a mental institution.

**Hiller, Ferdinand**

*German*

*Frankfurt, October 24, 1811 — Cologne, May 11, 1885*

Ferdinand Hiller was a composer, conductor, pianist and teacher. He became close friends with Berlioz, Chopin, Liszt, Schumann, Wagner and Mendelssohn, who Hiller succeeded as conductor of the Gewandhaus Orchestra in Leipzig. Hiller composed the *Piano Concerto op. 69*, *Konzertstück op. 113*, *Sonata op. 47*, and *Ghazèles*, among other works.

**Rummel, Franz**

*German*

*London, January 11, 1853 — Berlin, May 3, 1901*

Franz Rummel was a pianist. He was a student of Louis Brassin at the Brussels Conservatory. He toured in Holland, England, France, Belgium, Scandinavia and in the United States. He was professor at the Stern Conservatory in Berlin. Rummel married the daughter of Samuel Morse, inventor of the telegraph.

**Jiménez-Berroa, Jose Manuel**

*Cuban*

*Trinidad, Cuba, December 7, 1855 — Hamburg, January 15, 1917*

José Manuel Jiménez-Berroa was a pianist and composer. At age 14, he travelled to Germany, where he studied with Ignaz Moscheles at the Leipzig Conservatory. Subsequently, he became a pupil of Antoine-François Marmontel at the Paris Conservatory. He taught at the Hamburg Conservatory.

**Kalkbrenner, Frédéric**

*French*

*early November 1785 — Enghien-les-Bains, June 10, 1849*

Kalkbrenner was a pianist, teacher and composer. He was born en route from Kassel to Berlin. His father, Christian Kalkbrenner, gave him his first music lessons. Subsequently, Kalkbrenner studied at the Paris Conservatory and obtained premiers prix in piano and harmony. Between 1803 and 1804, he travelled to Vienna where he met Haydn, who offered him guidance, and also made the acquaintance of Clementi. In 1814, Kalkbrenner settled in England, where he achieved fame as a pianist, teacher and composer. Ten years after, he

returned to Paris and found his place among the most prominent virtuosos of his day, not only in France but all over Europe, attaining an international career without precedent. Kalkbrenner invited Chopin to study with him, but the Polish composer declined the offer. However, Chopin dedicated his *Concerto in E minor op. 11* to Kalkbrenner. As a composer, Kalkbrenner focused mostly on the piano. He produced piano concertos, 13 sonatas, *Élégie harmonique op. 36*, *Caprice op. 104*, and a number of other pieces such as airs variés, romances, rondeaux and waltzes. He also wrote pedagogical pieces including the *24 études dans tous les tons opp. 20* and *88*, *12 études préparatoires*, *25 grandes études de style et de perfectionnement*, and the influential *Méthode pour apprendre le piano-forte à l'aide du guide-mains*. He invented the so-called hand-guide mechanism with the aim of helping the pianist avoid any arm movement and, as a consequence, develop the maximum finger independence possible.

[See the [Frédéric Kalkbrenner Tradition](#)]

### **Kufferath, Hubert-Ferdinand**

*German*

*Mülheim, June 10, 1818 — Saint Josse-ten-Noode, June 23, 1896*

Hubert-Ferdinand Kufferath was a violinist, pianist, conductor, teacher and composer. He studied in Cologne and later, upon Mendelssohn's invitation, in Leipzig. Kufferath was in close terms with Wieniawski, Bériot and Clara Schumann. His theoretical work, *École pratique du choral*, was highly praised.

### **Lack, Théodore**

*French*

*Quimper, September 3, 1846 — Paris, November 25, 1921*

Théodore Lack was a pianist, organist and composer. He studied with Antoine-François Marmontel at the Paris Conservatory, where he also taught. His piano compositions include *Tarantelle op. 20*, *Valse espagnole op. 40* and *Polonaise de concert*, as well as the *Méthode de piano op. 269* for four hands.

### **Liszt, Franz**

*Hungarian*

*Raiding, (in Hungarian: Doborján), October 22, 1811 — Bayreuth, July 31, 1886*

Pianist, conductor, teacher and composer, he is indisputably one of the greatest piano virtuosos of all time and a pioneer in different areas: he is the father of modern piano technique, inventor of the piano *recital*, the masterclass and of novel concepts in orchestral conducting. He performed complete concerts by memory, performed works from the entire history of the keyboard literature and always opened the lid of the piano towards the audience. His compositions envisioned new harmonic paths which greatly influenced Debussy, Ravel or Scriabin. Born in the Burgenland, a region which nowadays belongs to Austria, located at about 100 kms from Vienna, Liszt's native tongue was German and he never became fluent or comfortable in Hungarian. His father, Adam, an amateur musician who worked for a long time at the Esterházy estates and met Joseph Haydn, gave him his first music lessons. During his travels, Liszt met Beethoven, Brahms, Anton

Rubinstein, Chopin, Schumann, Berlioz, Alkan, Hiller, Grieg and many other contemporary figures. A student of Czerny, Salieri, Reicha and Ferdinando Paer, he went on extended concert tours in Europe, England, Scotland, Russia, Turkey, Spain and Portugal, playing numerous and populated recitals such as the one offered at La Scala in Milan for 3000 people. At the age of 35, he decided to abandon the stage and devote his time to mostly compose, teach and doing a great deal of travelling, especially to Weimar, Rome and Budapest. Always interested in the lives of the saints, religion and spiritual life, he received the four minor Catholic orders in July 1865. He lived at the Vatican for a time and became friends with Pope Pius IX. His compositional output for piano is enormous. His large-scale works include the *Sonata in B minor*, the *Dante Sonata* and the piano concertos. He went beyond the Romantic concept of the étude with the *12 Transcendental Études*, *6 Paganini Études* or the several *Études de Concert*, and wrote numerous *Hungarian Rhapsodies*. He produced numerous sets of pieces including the *Années de Pèlerinage*, *Harmonies Poétiques et Religieuses*, as well as the *Ballades* and the *Mephisto Waltzes*. Liszt also made numerous transcriptions of Bach's works, Schubert lieder and Beethoven symphonies and paraphrases on operatic themes such as *Rigoletto*, *Don Juan* and *Norma*. In the late pieces, he explored new harmonic devices, the exploitation of the limits of tonality and atmospheric effects in *Nuages Gris*, *La Lugubre Gondola*, *Unstern!* and *Bagatelle sans tonalité*. He produced editions of the Beethoven complete sonatas, Field's nocturnes, Chopin's complete works, and of pieces by Schubert and Weber. The most authoritative catalogue of Liszt's works was compiled by British composer Humphrey Searle, hence the use of the letter "S" following the titles of Liszt's works. Liszt had three children, two of them died during his lifetime and his daughter Cosima was married to Bülow before she left him for Richard Wagner. By the end of his life, Liszt suffered from dropsy, fevers and cataracts. He likely died of heart infraction at the age of 74.

[See the [Franz Liszt Tradition](#)]

## **Long, Marguerite**

*French*

*Nîmes, November 13, 1874 — Paris, February 13, 1966*

Marguerite Long was a pianist and teacher. She studied with Henri Fissot at the Paris Conservatoire, where she won the Premier Prix in 1891, and also took private lessons with Antonin Marmontel. She premiered Ravel's *Le Tombeau de Couperin* and *Concerto in G*. Between 1906 and 1940, Long taught at the Paris Conservatoire such eminent pianists as Samson François, Annie d'Arco and Jacques Février. In 1941, she founded a music school in Paris and, two years later, established a competition with Jacques Thibaud. She published *Au piano avec Claude Debussy*, *Au piano avec Gabriel Fauré*, *Le piano* and *Le petite méthode de piano*.

[See the [Marguerite Long Tradition](#)]

## **MacDowell, Edward**

*American*

*New York, NY, December 18, 1860 — New York, NY, January 23, 1908*

Edward MacDowell was a composer, pianist and teacher. He had English ancestry on his mother side and Scottish-Irish on his father's. MacDowell studied at the Paris Conservatoire and at the Hoch Konservatorium in Frankfurt, and also in Stuttgart and Wiesbaden. After he returned to the United States, he lived in Boston and finally settled in New York, where he taught and developed the newly created music program at Columbia University. MacDowell resigned the teaching position at Columbia and fell into a depression afterwards, suffering from insomnia. His mental and physical health declined severely, and he never recovered. Furthermore, he was run over by a Hansom cab in New York in 1904. The first seven opus numbers of his output were published under the pseudonym Edgar Thorne, published between 1896 and 1898. MacDowell composed numerous piano works such as the two piano concertos, four sonatas and miniatures. The most famous of the short pieces were composed between 1896 and 1902, namely, the *Woodland Sketches*, *Sea Pieces*, *Fireside Tales* and *New England Idyls*. The Venezuelan pianist Teresa Carreño was a champion of MacDowell's music in the United States.

## **Marmontel, Antonin Émile Louis Corbaz**

*French*

*Paris, November 22, 1850 — Paris, July 23, 1907*

Antonin Marmontel was a pianist, teacher and composer. He was the son and pupil of Antoine-François Marmontel. He won the Premier Prix in 1867 at the Paris Conservatoire, where he also taught. He was second chorus master at the Paris Ópera. Marmontel composed a number of salon pieces for piano.

## **Marmontel, Antoine-François**

*French*

*Clermont-Ferrand, July 16, 1816 — Paris, January 16, 1898*

Antoine-François Marmontel was a pianist and teacher. Winner of the Premier Prix in 1832 at the Paris Conservatory, he taught there solfège first and then piano, succeeding his former teacher Pierre Zimmermann. His son Antonin-Émile-Louis Corbaz was also a pianist and became also professor at the Conservatory. Marmontel published a number of books on music including *Les pianistes célèbres*, *Histoire du piano et de ses origins* and *Virtuoses contemporains*, and composed piano studies, sonatas and other piano works. He edited a large number of compositions for the *École classique du piano*.

[See the [Antoine-François Marmontel Tradition](#)]

## **Martini, Padre Giovanni Battista**

*Italian*

*Bologna, April 24, 1706 — Bologna, August 3, 1784*

Padre Martini was one of the most influential and renowned musicians of the 18<sup>th</sup> century. Ordained a priest in 1729, he taught counterpoint to numerous pupils who became famous composers, including J.C. Bach, Mozart, Grétry and Jommelli. According to historian Charles Burney, Martini gathered a colossal library of approximately 17,000 volumes. He maintained correspondence with such prominent figures as Agricola, Locatelli, Marpurg, Metastasio, Quantz and Rameau. Martini composed a number of sonatas and concertos for the keyboard, among other works.

## **Mendelssohn-Bartholdy, Felix**

*German*

*Hamburg, February 3, 1809 — Leipzig, November 4, 1847*

One of the most astonishing and precocious prodigies in the history of music, he equally excelled as a pianist, organist, conductor and composer. His grandfather was the renowned philosopher Moses Mendelssohn, and his father owned a bank in Berlin. Both Mendelssohn and his sister Fanny showed an early and extraordinary talent for music, initially studying with Marie Bigot, a pianist admired by both Haydn and Beethoven. Mendelssohn enjoyed a cultural and educated upbringing, reading Caesar and Ovid, studying history, geography, arithmetic and French by the age of 12. He also was interested in the violin and painting. At the Sunday family “musicales” he performed, recited poems and theatre plays, presented his early compositions and met important Berlin personalities. His acquaintances and friends included Heine, Hegel, von Humboldt, Chopin, Kalkbrenner, Schumann and Wieck. He studied at the University of Berlin subjects such as legal history and aesthetics. He concertized and travelled widely including England, Wales, Scotland, the Hebrides Isles in the North, and Rome, Milan and the Isle of Capri in the South. He was Düsseldorf’s music director, and in Leipzig, he was the Gewandhaus Orchestra conductor and music director for 12 years, over which period he was involved in the city’s cultural life. He contributed to the foundation of the Leipzig Conservatory, which opened in 1843. In October 1847, he suffered a series of strokes and died shortly after. The pallbearers at his funeral included Schumann, Gade and Moscheles. He is buried in Berlin next to the grave of his sister Fanny, who had died only a few months before. A prolific composer in most genres, his piano output includes the 48 *Lieder ohne Worte*, *Rondo capriccioso op. 14*, *Fantasia op. 28*, *Six Preludes and Fugues op. 35*, *Variations sérieuses op. 54*, études, sonatas and piano concertos.

## **Mendizábal de Sagastume, Manuel**

*Spanish*

*Tolosa, August 29, 1896 — Madrid, September 9, 1817*

Manuel Mendizábal was a pianist, composer and teacher. He studied with Pedro Albéniz at the Madrid Conservatory, where he also taught since 1854 and developed a new piano curriculum along professor, Fernando Arana. He was a

founder member of the Sociedad Artístico-Musical de Socorros Mutuos. Among his best-known works are the *Zortzicos* and *Nocturne*. Spanish pianist Ana Benavides recorded Mendizábal's piano oeuvre in *Piano inédito español del siglo XIX* and edited the scores for the publishing company Piles.

**Montgeroult, Hélène-Antoinette-Marie de Nervo de**

*French*

*Lyons, March 2, 1764 — Florence, May 20, 1836*

De Montgeroult was appointed instructor of the premiere *classe* at the newly founded Paris Conservatory, in 1795. She composed three piano sonatas and later a *Complete Course for the Teaching of the Piano* in three volumes, admired by Marmontel. She died in Italy and is buried in Florence.

**Moreno, Antonio Lucas**

*Spanish*

*Sanlúcar de Barrameda, April 28, 1900 — Madrid, February 23, 1973*

Antonio Lucas Moreno was a pianist and teacher. He studied with Rosalía Colom and, after receiving a scholarship from the Infanta Isabel, he entered the Madrid Conservatory to work with Pilar Fernández de la Mora. Subsequently, he studied in Paris with Isidor Philipp, Marguerite Long and Alfred Cortot. Francis Planté also exerted a considerable influence on Lucas Moreno. In 1930, he was appointed professor at the Madrid Conservatory where he taught for four decades and his students included Ana Guijarro and Manuel Castillo.

**Moscheles, Ignaz**

*Bohemian*

*Prague, May 23, 1794 — Leipzig, March 10, 1870*

Of Jewish descent, besides the piano he studied counterpoint with Albrechtsberger and composition with Salieri in Vienna, where he met Beethoven. The publisher Artaria commissioned him to write a piano reduction of Beethoven's opera *Fidelio*. Clementi and Cramer regarded him as an equal and friend, as well as Mendelssohn, whom he taught piano. He also met Chopin and played with him his *Grande sonata op. 47*. He taught at the Royal Academy of Music and was conductor of the Philharmonic Society, conducting the first performance of Beethoven's *Missa Solemnis* in London in 1832. He also taught at the Leipzig Conservatory. He translated and edited Schindler's biography of Beethoven and published it as *The Life of Beethoven*. Moscheles established the "historical soirées" in London which championed early music played on the harpsichord. Moscheles commissioned Chopin's *Trois nouvelles études* for his piano method. He composed numerous piano works including the *Sonate mélancolique op. 49*, *La marche d'Alexandre op. 32*, *Präeludien op. 73*, sonatas, fantasias, rondos, variations, etudes opp. 70 and 95, piano concertos, and the *Hommage á Händel op. 92* for two pianos.

[See the [Ignaz Moscheles Tradition](#)]

### **Pérez de Albéniz, Ignacio**

*Spanish*

Ignacio Pérez de Albéniz was the great uncle and teacher of Mateo Pérez de Albéniz. He was the chaplain at the Santa María del Palacio church and organist at the Colegiata de Santiago in Logroño.

### **Pérez de Albéniz, Mateo Antonio**

*Spanish*

*Logroño, September 21, 1765 — San Sebastián, June 20, 1831*

Mateo Albéniz was a composer, theorist and keyboard player. He was maestro de capilla in San Sebastián and Logroño. He composed a number of keyboard pieces. In 1802, he wrote *Instrucción metódica, especulativa y práctica para enseñar a cantar y tañer la música moderna y antigua*. He was the father of Pedro Albéniz.

### **Pérez de Albéniz y Basanta, Pedro**

*Spanish*

*Logroño, April 14, 1795 — Madrid, April 12, 1855*

Pedro Albéniz was a pianist, organist, composer and teacher. His father was the composer and keyboardist Mateo Pérez de Albéniz, who gave him the first music instruction. In Paris, he studied piano with Henri Herz and composition with Frédéric Kalkbrenner. Albéniz was a friend of Rossini and Fétis. After he returned to Spain, he was appointed organist at Saint Mary's church in San Sebastián and, subsequently, in a church his native Logroño. In June 1830, he became the first professor at the newly established Conservatory of Madrid and also organist at the royal chapel. He introduced in Spain the French piano school and was a crucial figure in establishing the Spanish tradition. He also taught privately Queen Isabel II and her sister María Luis Fernanda. Many of Albéniz's works were dedicated and premiered by them. He published the *Método completo para piano* in 1840, which was part of the official curriculum of the conservatory.

[See the [Pedro Albéniz Tradition](#)]

### **Perianes, Javier**

*Spanish*

*Nerva, September 24, 1978*

Javier Perianes is a pianist. He studied with Julia Hierro, Lucio Muñoz and María Ramblado. Subsequently, he worked with Ana Guijarro at the Seville Conservatory and also with Josep Colom. Richard Goode, Alicia de Larrocha and Daniel Barenboim also had a profound influence on him. Perianes records exclusively for the label Harmonia Mundi and his discs include the music of Beethoven, Schubert, de Falla, Mendelssohn, Granados, Turina and Debussy, among others. In 2012, he received the National Music Award in Spain.

**Planté, Francis**

*French*

*Orthez, Basses-Pyrénées, March 2, 1839 — Saint-Avit, Landes, December 19, 1934*

Francis Planté was a pianist. He studied with Antoine-François Marmontel at the Paris Conservatory. In Paris, he became a protégé of Liszt and Rossini. His concert programs lasted for three or four hours and he frequently discussed elements of the music with the audience. Planté made a few recordings in 1928 with works by Chopin, Mendelssohn and Schumann.

**Pradher, Louis**

*French*

*Paris, December 16, 1782 — Gray, October 19, 1843*

Professor at the Paris Conservatory and director of the Toulouse Conservatoire from 1840 to 1841, Pradher composed some operas and piano music, including a concerto, sonatas and works for two pianos. He was a famed teacher and insisted on the independence of the fingers as a fundamental aspect of piano technique. He was piano teacher to the princesses at the court of Louis XVIII and Charles X.

[See the [Louis Pradher Tradition](#)]

**Séjan, Nicolas**

*French*

*Paris, March 19, 1745 — Paris, March 16, 1819*

Nicolas Séjan was an organist and composer. He became a virtuoso organist and piano improviser and was admired by Daquin and Armand-Louis Couperin. In 1772, he was appointed one of the four organists at Notre-Dame Cathedral. He taught at the École Royale du Chant and was the first organ professor at the Paris Conservatoire. Séjan was among the first composers in France to write specifically for the piano. His compositions include the variations on Paisiello's *Je suis Landor*.

**Thalberg, Sigismond**

*German or Austrian*

*Pâquis, near Geneva, January 8, 1812 — Posillipo, near Naples, April 27, 1871*

Sigismond Thalberg was a pianist and composer. He was, next to Franz Liszt, the greatest virtuoso of the mid-nineteenth century in Europe. He played almost exclusively his own compositions, which were mainly fantasias based on opera themes by Rossini, Meyerbeer, Donizetti and Verdi. Although he initially went to Vienna to study for diplomatic service, he became a touring and successful pianist, travelling all over Europe, Brazil, Havana and the United States, where he lived and taught for a few years. His “three-hand effect” technique became very popular. His didactic work *L'art du chant appliqué au piano* reveals Thalberg's ability to combine the brilliance of the execution with his preoccupation with imbuing the bel canto into his playing.

He married the daughter of Luigi Lablache, an opera singer. He spent the last few years of his life in a villa in Italy as a viticulturist.

[See the [Sigismond Thalberg](#) Tradition]

**Tragó y Arana, José**

*Spanish*

*Madrid, September 25, 1857 — Madrid, January 3, 1934*

José Tragó was a pianist, composer and teacher. Heir of Chopin's tradition through Georges Mathias, Tragó played her debut concert in Paris at the Salle Pleyel in 1880. He frequently appeared with such musicians as Sarasate o Fernández Arbós. Since 1886, Tragó taught at the Madrid Conservatory. He composed a number of piano pieces including *Tarantela y Zortzico*. Spanish pianist Ana Benavides recorded his piano oeuvre in *Piano inédito español del siglo XIX*.

[See the [José Tragó](#) Tradition]

**Wieniawski, Józef**

*Polish*

*Lublin, May 23, 1837 — Brussels, November 11, 1912*

Józef Wieniawski was a pianist, conductor and composer. Coming from a family of musicians, he performed frequently all over Europe with his brother, the violinist Henryk Wieniawski. He received a scholarship from the tsar which allowed him to go to study with Liszt in Weimar. His circle of friends in Paris included Auber, Berlioz and Gounod. He co-founded the Warsaw Musical Society. He was highly skilled in sight-reading, transposing and accompanying. His compositions are mainly influenced by Chopin and Liszt. Noteworthy are the *24 études de mécanisme et du style*. He also worked with piano manufacturer Mangeot in constructing a two-keyboard piano, with one of the keyboards tuned in reverse, but the invention was not successful.

**Zimmermann, Pierre-Joseph-Guillaume**

*French*

*Paris, March 19?, 1785 — Paris, October 29, 1853*

Pierre Zimmermann was a pianist, teacher and composer. His father was a Parisian piano maker. Zimmermann entered the Paris Conservatoire in 1798, where he became a student of Boieldieu and won the Premier Prix in 1800, surpassing Frédéric Kalkbrenner. He started teaching at the Conservatoire in 1811. Charles Gounod was his son-in-law. He published the *Encyclopédie du pianist* in 1840.

[See the [Pierre Zimmermann](#) Tradition]