

Three Bio-Bibliographical Studies: Coninx, Rucquoy, Rie: Forgotten Masters of the Nineteenth Century

TOM MOORE

Florida International University

Abstract:

1. Coninx (Louis-Joseph), ca. 1803-1876, flutist/composer, active Paris. L. Coninx, as he was customarily known, is among the most obscure of the flutists active in Paris during the golden age of the flute in the first half of the nineteenth century. The only time at which his full name is given was in the various news items reporting his death, at the age of seventy-three, in 1876, at which time he is invariably named as Louis Joseph Coninx. He produced 64 numbered opuses, as well as additional works without opus number. Few of these are remembered today.

2. Rucquoy (Frédéric-Auguste), 1829-1910, flutist/composer, born in Lierre, professionally active as professor of flute at the Conservatory of Strasbourg. Among the hundreds of works for flute and piano included at the International Music Score Library Project is the *Echoes of Alsace*, there attributed to Frédéric Rucquoy (1852-ca. 1915). In fact, the work is the only surviving piece by the elder Rucquoy, more distinguished than his son, and with a more notable career. Both are pictured in the 1906 anthology of photographs of notable flutist, the *Portraits und Biographien hervorragender Flöten-Virtuosen, -Dilettanten und -Komponisten* issued in Berlin by Adolf Goldberg.

3. Rie, Bernard, 1838-1910, pianist/composer, born Prague, active Paris. Among the many musical emigrés to be trained in Prague in the nineteenth century was Bernhard Rie. He was one of ten children to be born to David Israel Rie (himself born Dec. 3, 1805) and his wife Lotti (Charlotte, Carolina) Sobotka, b. 1806. Bernhard was the next to youngest of the surviving children. He produced almost fifty numbered opuses during a successful career as composer and virtuoso, and was one of a number of Jewish piano virtuosos born and trained in Prague in the early nineteenth century, along with Moscheles and Tedesco.

Keywords: music, Europe, Romantic period, flutists, flute music, pianists, piano music, Jewish composers.

Foreword

Recent developments in music librarianship and information retrieval are only slowly being incorporated into work in musicology and into music lexica and encyclopedias. Within the last decade major projects in digitizing primary sources, including Google Books and the Gallica project of the National Library of France, have meant that sources which once could only be consulted in major international libraries can now be utilized worldwide by anyone with an internet connection, and are indexed in a manner which means that their contents can be retrieved in a way never before possible. Histories written as recently as the last

decade of the twentieth century, or even the first decade of the present century, generally relied on secondary sources to direct the researcher in navigating the history of previous epochs, so that often mistakes and errors were repeated from generation to generation. Now it is possible to produce a much thicker history relying on the primary sources of a period, and this is especially the case in looking at the music of the nineteenth century, when economic developments in Europe meant that there was an explosion in general newspapers and journals, and even specialized periodicals focusing on music. The three studies which follow make use of this access to period sources, especially by consultation of material digitized in Google and Gallica, as well as online library catalogs and digitized musical scores. The studies look at the biographies and musical production of the flutists Louis-Joseph Coninx and Rucquoy, and the pianist Rie.

1. Louis-Joseph Coninx, flutist and composer

L. Coninx, as he was customarily known, is among the most obscure of the flutists active in Paris during the golden age of the flute in the first half of the nineteenth century. The only time at which his full name is given was in the various news items reporting his death, at the age of seventy-three, in 1876, at which time he is invariably named as Louis Joseph Coninx¹. The date of his death was August 19, 1876, and his obsequies occurred at the church of Saint-Sulpice, his parish, according to *Le Ménestrel*² (the church is located on the east side of the Place Saint-Sulpice, is the second largest church in Paris, and is well-known for its organ, built by Cavaillé-Coll). We know from a city directory of 1847 that Coninx resided at 19 Cour du Commerce Saint-André, about a quarter-mile walk from the church; he continued there at least until 1857. In 1862, he is listed (as professeur de flute) at St. Pères, 21. In that same year he appears in a patent application (for a means of treatment of iron) by Jules Coninx, who is represented by Louis Coninx (again, at Rue des Saint-Pères, 21). This is a little farther from Saint-Sulpice, almost a mile walk.

The name Koninx is of Belgian origin (it is also spelled Koninghs). It is reasonable to surmise that Louis Joseph Coninx was born and had his earliest training as a musician somewhere in Belgium, before then relocating to Paris. Unlike many flutists active in Paris, he seems to have no documentable connection with either the Conservatory, or any of the flutists teaching there in the nineteenth century.

The earliest mention of Coninx that I have found names him Ludwig Coninx, and states that he is from Dusseldorf.

Among the works of Mr. Ludwig Coninx, from Dusseldorf, that Mr. Lemoine, publisher of music at Rue Dauphine, no. 32, has recently published, for flute and piano, one may

¹ *Gazzetta musicale di Milano*, Volume 31, p. 314 (Sept. 10, 1876): Necrologie. Parigi.

Luigi Giuseppe Coninx, flautista die merito e compositore, morì a 73 anni.

The Musical Standard: A Newspaper for Musicians, Professional and Amateur (Sept. 16, 1876):

The talented flautist, Louis Joseph Coninx, died at Paris, in his seventy-third year, on August 19 last.

Also in *Musikalisches Wochenblatt*, Volume 7, and *The Academy*, vol. 10, and *Le Guide Musical*, vol. 22

² *Le Ménestrel*, vol. 42, 1875, p. 314

On nous annonce la mort de M. Louis-Joseph Coninx, professeur .et compositeur, décédé le 19 août, à l'âge de 73 ans. C'était un flûtiste de talent et un artiste de mérite. Ses obsèques ont eu lieu en l'église de Saint-Sulpice, sa paroisse.

note the variations on the theme from the Bohémiens, the fantaisies on the cavatina from La Dame du Lac, the fantasies and variations on the air from the Vaillant Troubadour, by Sauvan³.

Apparently, none of these publications has survived.

In 1830, *La Tribune Romantique* (continuation de *la Psyché*) reports on a Grand Musical Matinée given at Versailles by Messieurs Terby and L. Coninx. Unfortunately, it is impossible to deduce the precise date since the date for the individual number is lacking.

We attended, on the 12th of this month, the grand concert given by Messieurs Terby and Coninx in the foyer of the theater of Versailles, and we believe that it is not out of scope for our Collection to report the brilliant success that these two young artists obtained. The Tribune, while specially dedicating itself to the defense of literary liberties, will not be able to remain silent about this other revolution which is taking place in painting and in music. Since art is renewing itself in all of its facets, it is our duty to observe its growth in all its forms, to follow all its footsteps, to note all its progress.

Mr. Terby, honorary violin of H.M. the King of the Netherlands, was heard in two pieces full of passagework and difficulties: one, of his own composition; the other by Bériot. In both, he deployed a talent in performance to cause our great masters to despair, and we do not fear to affirm that this young virtuoso already has the right to seat himself in the first rank of our musical celebrities. Boldness and precision: such seemed to be the motto of Mr. Terby. The sympathy of the public was expressed through lively and unanimous applause.

*M. Coninx then came with an air by Tulou (*Voilà le plaisir, mesdames*), which he performed on the flute with a rare perfection and a remarkable quality of sound. He was also heard in an air of his own composition and in a romance by Panseron, titled: *Philomèle*.*

The honors of the concert were shared between Mr. Coninx and Mr. Terby. Mr. and Mademoiselle Gebauer, of the chapel of the King, had the right to praise, as did Mr. Flotow, who played the piano. All through showed their talent and indulgence...

Joseph Terby (1789-1860) was a notable violinist from Louvain, who founded a musical academy there, and also became master of the chapel of the Cathedral Saint-Pierre in 1833.

Coninx is also mentioned in the *Figaro*, March 24, 1830, which reports:

Mr. L. Coninx will give tomorrow, Thursday, in the salons of Mr. Wetzels, quai Malaquais, no. 15, a concert, in which one will hear Mademoiselles Kunze, Luce, Messieurs Boulanger, Delagastine, Payer, Urban and Preumayer. One will find tickets at 5 francs chez M. Coninx, rue Jacob, no. 26; and Mr. Petit, galerie Vivienne, no. 6.

In 1833, Coninx appears, in a report of a performance at the Athénée des Arts, as part of a predominantly literary evening⁴:

ATHÉNÉE DES ARTS,

This Society gave, on Monday, August 5, a very brilliant literary soirée, presided over by M. Paillet⁵ (from Plombières), whom the Academy of Dijon has recently called to

³ *Journal des artistes*, April 13, 1828, p. 238.

⁴ *La France littéraire* (1833), vol. 8, p. 228

⁵ Julien Paillet, 1771-1851, a poet.

its breast. ... We will not speak about the concert; nevertheless, we owe, as an exception, praises to the flute of M. Coninx, to the harp of M. Prumier⁶, junior, a young child of thirteen years of age.

In 1834, L'Indépendant, Journal de Littérature.....reports, on April 10:

Today, Thursday, April 10, a grand Musical Soirée given by Mr. Rhein will take place in the salons of Mr. Seyring, galerie Vivienne, no. 5. There one will hear, for the instrumental part, Madame Baudiot, Messieurs Baudiot, Ghys, Coninx and Rhein; and for the vocal part, Madames Ducrest, Leroy, Messieurs Richelmi, Andrade, etc. It will begin at 8:30.

That summer, Coninx was on tour with a quartet in which he was joined by Hippolyte Monpou⁷, Miro, and Terby. It would give “concerts in the leading cities in France: from Nantes ...it went to Bordeaux. The four artists received an excellent welcome everywhere.” We even have a letter from Monpou to his wife, dated July 9, 1834⁸.

“It is 11 PM, dear angel, and I do not want to go to sleep without writing to you. We have just come back from our first concert....Coninx is perfect. He gives ten sous as I would give twenty francs, with as much regret....”

This tour is also detailed in a much later historical survey in the *Revue de l'Anjou* (1857)⁹:

July— Messieurs Monpou, composer, author of Piquillo, of the Deux reines, and of so many romances, such as the Andalouse, Gastibelza, which have popularized his name; Terby, violinist; Myro, pianist; Coninx, flute. Monpou sang with pretention and without success; Terby employed a true talent; Myro was enthusiastically applauded as performer and composer. With regard to Coninx, the newspaper said on the next morning: “Mr. Coninx is now one of our most distinguished flutists. The quality of his sounds is of an extreme purity, especially in the high notes: his execution is clean and brilliant, his tonguing lively and perfectly marked.” Why, you may say, in the presence of such praise, does one never hear about Mr. Coninx? If we are well informed, the story of Mr. Lenepveu will be somewhat his, and it is only given to a circle of privileged friends to applaud on certain days a talent for which pleasures are far from having extinguished its verve and reduced its purity.

Coninx appears in 1836, as part of a benefit evening for Georgette Ducrest¹⁰, and also in a concert for Madame Gordon¹¹.

This past Sunday, Madame G. Ducrest¹² gave a concert in the salons of M. Pape¹³. Among the pieces performed with the most success, we will mention a nocturne for

⁶ Ange-Conrad Prumier, 1820-1884. He published a Solo du Concours with Schonenberger in 1839 dedicated to his father.

⁷ Hippolyte Monpou, 1804-1841, composer and singer.

⁸ *Lettres de musiciens écrites en français du XVe au XXe siècle*, vol. 2, p. 226.

⁹ *Le Concert d'Étude à Anger*, by M. Éliacin Lachèse, p.

¹⁰ *Revue et gazette musicale de Paris*, Volume 3 (1836), p. 22

¹¹ *Petit courrier des dames: modes de Paris ...*, Volume 30 (June 15, 1836)

¹² Georgette Ducrest, author of the *Memoirs of the Empress Josephine*.

¹³ Jean-Henri Pape?

harp and violoncello, performed by Madame Baudiot¹⁴ et M. Hubert; a fantasy for piano and violin, by Messieurs Sowinski¹⁵ and Robrechts¹⁶, a flute solo by M. Coninx, some duos and romances, sung by Messieurs Jansenne¹⁷, Boulanger, Lafont¹⁸ and by the beneficiary, who was strongly applauded.

Concert by Mme. Gordon....

Let us not forget, for it would not be just, M. Coninx, who performed a difficult piece on the flute with much clarity and security, M. Boulanger, who justified his reputation in the romance, and M. Cohen, the omnibus artist, who sings everything, and never spoils anything.

At the very end of that year, Coninx appeared once more with Henri Cohen, in a presentation reported on January 1, 1837¹⁹:

Given by M. Henri COHEN²⁰.

The salon of M. Duport, open to artists, has already offered M. Cohen the means of letting the fine voice that he possesses be appreciated. This concert, like those which has given up until now, brought together the distinguished talents of amateurs and artists. We applauded Madame Deligny in the duo from the Maître de chapelle and in that from the Prova d'un opera seria. M. Coninx performed, on the flute, a fantasy on Norma of his own composition ; he had some very fine moments.....

This is the first time in which we are informed that Coninx is performing one of his own pieces. It is probably the fantasy on Norma, op. 19.

In 1838, he is listed among the participants in a grand concert headlined by the Parisian pianist Henri Rosellen (1811-1876)²¹:

On Christmas Day, there will be a grand concert given by M. Henri Rosellen in the hall of the Conservatory. For the instrumental part, one will hear Messieurs Rosellen, Lecorbeiller, Régnault, Decourcelle, Coninx, and for the vocal part Messieurs Boulanger, Chaudessaigue, and Mademoiselle d'Hénin.

By 1840, Coninx is included among the various protagonists in the contentious discussion regarding the assets and liabilities of the newly invented Boehm flute. The article in *La France Musicale*²² (January 25) listed forty flutists, both professors and students:

Tulou, Mondreux, Lauret, Folz, Doller, Cochefert, Wagner père, Wagner fils, Crusser, Villaert, Simon, Rémusat jeune, Bagnières, Donjon, Legras, Gerard, Allard, Lazard, Pillard, Miramont, Bisetzky, have refused to adopt it. Couronneau, Leplus,

¹⁴ Laura Sennegon, niece of the artist, Corot, who was the wife of Charles-Nicolas Baudiot, 1773-1849, violoncellist and composer.

¹⁵ Wojciech Sowinski, 1805-1800, pianist and composer.

¹⁶ André Robberechts, 1797-1860.

¹⁷ Jansenne, composer.

¹⁸ Lafont, composer.

¹⁹ *Le follet: courrier des salons, journal des modes*, p. 8 (January 1, 1837)

²⁰ Henry Cohen, 1806-1880. Student of Anton Reicha.

²¹ *Journal des artistes ...: Peinture, sculpture ...*, Dec. 9, 1838, p. 362

²² *La France musicale*. Red.: Jules Maurel, Marie et Leon Escudier, Volume 3, p. 43
January 25, 1840.

Leplanquais, Gateman, Frich, Coninx, Rémusat aîné, Constans, Bruno, Alkan, have abandoned the new flute after having studied it. Dorus, Camus, Mermet, Walkers, Coche, Petiton, Farenck, Forestier, Henricet, continue to use the instrument. Thus, out of forty people, there are only three professors and six students who use the Boehm flute, ten have abandoned it, and twenty-one have never adopted it.

In 1843, we find the first report of Coninx's participation in the meetings of the Société libre des Beaux-Arts²³.

Last Sunday, at the annual meeting of the Société libre des Beaux-Arts, at the Hôtel-de-Ville, we admired the fine talent of Mr. Coninx, whom we regret not hearing more often. He gave his charming piece on Norma to the greatest success. His romance, sung by the gracious Mademoiselle Revilly, from the Opéra-Comique, with flute accompaniment by Mr. Coninx, was covered with applause after each couplet. Mlle. Revilly then sang the air from Cagliostro with a rare perfection.

By 1846, Coninx held a position as teacher of flute at the Collège Stanislas (also very close to his usual haunts, 300 meters from Saint-Sulpice, at 34 Rue Notre Dame des Champs. His name is first among the musicians listed, followed by Habeneck, teacher of violin, Hermans, teacher of horn, Dacosta, teacher of clarinet, Lac, teacher of bass, and Clement and Lee, teachers of piano²⁴. He continues to be listed there for the next three decades, and even in 1878 and 1879, presumably after his demise.

He was sufficiently noted to have been the subject of a lithographed portrait by Achille Déveria²⁵ (1800-1857), which is described as follows: CONINX, musician. — Seated; tinted glasses; buttoned suite, white tie; right arm on the cushion of a divan, left hand on his trousers.

WORKS LIST

WITH OPUS NUMBER

OPP. 1-3

No surviving copies?

Thème favori de Weber varié pour la flute, oeuv. 4 par L. Coninx.

Paris: Leduc

Plate number: L. 528 Leduc

Title page lacking.

Digitized by Sibley: <http://hdl.handle.net/1802/12802>

which theme?

Plate number indicates a date of publication of 1847.

²³ La France musicale. Red.: Jules Maurel, Marie et Leon Escudier, Volume 8 (July 6, 1843), p. 214

²⁴ Almanach national: annuaire officiel de la République française (1846), p. 995

²⁵ Les graveurs du xix siècle: guide de l'amateur d'estampes modernes, p. 17

OPP. 5-7?

No surviving copies?

Fantaisie pour flûte avec accompt de deux violons, alto, basse, deux clarinettes, deux cors et deux bassons, ou piano ... Opéra 8.

Paris: Ch. Parisot.

BL

Flute and piano edition.

Quintetto pour flûte, violon, deux alto, et basse, Dédié à Mr. A Reicha par son Elève L. Coninx. oeuv. 9.

Paris: Aulagnier.

Digitized by Sibley: <http://hdl.handle.net/1802/13411>

Listed in the Catalogue des livres composant la Bibliothèque de la ville de Bordeaux (1834).

Fantaisie et variations sur un air de Don Juan pour flute avec accompt. de deux violons, alto & basse ou piano, par L. Coninx. Oeuvre 10.

Paris: C. Parizot.

Plate number: 4 C. Parizot

Sibley.

Version for flute and piano. Not yet digitized.

Opp. 11-15 ?

No surviving copies?

Op. 13 = Fantaisie on sol, Fl, avec. O, quintetto, quatuor ou trio à cordes.

Pazdirek

Fantaisie Pour Flûte & Piano Concertants sur deux motifs de Mr. Moral (le Caporal et les Enfants égarés); Œuvr. 16 de Coninx et 4 de Flotow; 3e Duo Concertant pour Piano et Flûte.

Paris: Richault.

Plate number: 2199. R.

StabiPK

Le Caporal et Le Conscriit was a chanson by Paul de Kock, with music by A. Moral. Les Enfants égarés was a new romance, with words by Paul de Kock.

Opp. 17-18?

No surviving copies?

Fantaisie sur la Norma de Bellini, pour flûte et piano, op. 19. Paris, C. Prilipp.

BNF

Listed in the Bibliographie de l'Empire français, ou journal général de l ..., Volume 7, p. 327 (March 22, 1856)

Norma was premiered on Dec. 26, 1831.

Opp. 20-22 ?

No surviving copies?

3 Fantaisies sur des motifs de L'Elisire d'amore de Donizetti, pour flûte seule, par L. Coninx,... op. 23.

Paris, Mme V.ve Lemoine aîné.

The opera was premiered on May 12, 1832.

Listed in the Bibliographie de la France, p. 308 (June 19, 1841).

Op. 24-26

No surviving copies?

Fantaisie et variations sur Nizza de grenade (Lucrece Borgia) pour flûte avec acc. de piano ou quatuor. op. 27. Paris, Bernard Latte.

BNF

This was a French version of Lucrezia Borgia by Donizetti, which had been originally premiered at La Scala in 1836.

Douze fantaisies faciles pour flûte seule : sur les plus jolis motifs de la Part du diable, opéra de D.F.E. Auber : op. 28.

Mayence [etc.], Schott.

2 suites.

Zeeuwse Bibliotheek Middelburg; BNF

Le Part du Diable by Auber was premiered in January 1843.

Fantaisie pour la flûte avec acc. de piano, sur les motifs de la Norma de Bellini, op. 29.

Paris, E. Trojenas.

BNF

see op. 19

Op. 28, 29, 31, advertised in Revue et gazette musicale de Paris, p. 353 (Oct. 2, 1853)

Op. 30?

Op. 31. Douze fantaisies faciles: sur la Sirène, : pour flûte seule, 2 suites [Brandus]

No surviving copy?

Op. 32?

La Castillanne valse pour piano, op. 33.

Listed on back cover of op. 53. The piano version apparently does not survive, but there is an arrangement for band published by Tournier held at the British Library.

Op. 34?
No surviving copy?

Fantaisie sur la somnambule et les Puritains de Bellini, pour flûte et piano, op. 35.
Paris, Boieldieu.
BNF
Listed in Bibliographie de la France, 1851, p. 196

Opp. 36-37 ?
No surviving copies?

Trio Op. 38. ; Violoncelle. ; A Mademoiselle Hellénie Bernard. Op. 38. ; Violoncelle. ; A
Mademoiselle Hellénie Bernard.
S.l, s.n.
BM Lyon

Fantaisie de salon sur des motifs de F. Schubert, pour flûte et piano op. 39. Paris, C.
Prilipp.
BNF

Fantaisie de salon sur des melodies de F. Schubert, pour flûte et piano, Op. 40. Paris, C.
Prilipp.
Listed in Bibliographie de la France, vol. 44 (1855), p. 744.

Fantaisie sur des motifs choisis pour flûte et piano, op. 41. Paris, A. Cotelle.
BNF

2me Trio de salon sur deux motifs choisis pour piano, violon et violoncelle par L.
Coninx, op. 41. Paris, A. Cotelle.
BNF

Fantaisie sur Pauvre Jacques: pour flûte avec accompagn.t de piano, op. 42.
Paris, Schonenberger.
Konink. Bib., BNF

La Marguerite, rêverie pour flûte avec acc. de piano, op. 43. Paris, Schonenberger.
BNF, LB Coburg

*Opp. 42-43 listed in Journal de l'imprimerie et de la librairie en Belgique , vol. 4
(March 1857), p. 42.*

Fantaisie pour la flûte avec acc. de piano sur la reine Topaze de V. Massé, op. 44. Paris,
M.e Cendrier.
BNF
La Reine Topaze was premiered in Paris in 1856.

Fantaisie sur les Saisons de Victor Massé: pour flûte avec accomp.t de piano : op. 45.

Paris, Grus.

Konink. Bib, BNF

This is listed in the Courrier de la Librairie, 1857, p. 768. Les Saisons was premiered in Paris in 1855.

Souvenir du Rhin, 2e réverie pour la flûte avec acc. de piano, op. 46. Paris, A. Leduc.

BNF

Fantaisie sur le Pardon de Ploërmel de G. Meyerber, pour flûte avec acc. de piano, op. 47.

Paris, G. Brandus.

BNF

The opéra comique by Meyerbeer was premiered in April 1859.

Fantaisie sur Martha de Flotow, pour flûte avec acc. de piano, op. 48. Paris, G. Brandus.

BNF

Listed in Bibliographie de la France, Second Series, volume 4 (1860), p. 222

Martha was premiered in Vienna at the Kärntnerthor Theater in November 1847.

L'Étincelle! Valse pour piano, op. 49, par L. Coninx. Paris, imp. de Cayrol.

BNF

6 Danses faciles... pour piano par L. Coninx. Op. 50. Paris, l'auteur.

BNF

Léonie. Polka (pour piano), L. Coninx. Op. 50. [S.l.], [s.n.].

BNF

Mina. Polka (pour piano), L. Coninx. Op. 50. [Paris], imp de Cayrol.

BNF

Souvenir de l'Allier Valse pour piano par L. Coninx. Op. 51. Paris, imp. de Cayrol.

BNF

Listed in Bibliographie de la France (1861), p. 98.

Les Tilleuls, fantaisie pour flûte avec acc. de piano, op. 52. Paris, Rette.

BNF

Fantaisie sur la cavatina de Semiramis: pour flûte avec accompagnement de piano, op.

53. Paris, L. Coninx.

"A Monsieur Théodore Boch."

BNE

Boch was a brewer in Lutterbach, Alsace.

Souvenir de l'Allier, valse pour piano, op. 51 [piano solo]. Paris, s.n.
Listed in Bibliographie de la France (1861), p. 98.

Un Moment d'attente, Fantaisie pour violon, avec accompagnement de piano par L.
Coninx. Op. 54. Paris, l'auteur.
BNF

Fantaisie sur l'opéra la Flûte enchantée de Mozart, pour flûte avec acc. de piano, op. 56.
Paris, Brandus.
BNF

La Pensée, 2e rêverie pour flûte avec acc. de piano. op. 57. Paris, Retté.
BNF

Fantaisie sur l'Africaine de Meyerbeer pour flûte avec acc. de piano, op. 58. Paris, G.
Brandus.
BNF

Meyerbeer's final grand opera was premiered in Paris on April 28, 1865. This work is advertised in the Neue Berlinermusikzeitung vol. 19 (1865), p. 380, Nov. 22, 1865, and also found in an inclusive list of pieces based on l'Africaine published in an 1867 libretto for Blaubart, by Offenbach.

La Sympathie! Valse pour piano par L. Coninx. Op. 59. Paris, imp. de Lacroix.
BNF

Quatuor pour deux violons, alto et basse par L. Coninx. Op. 60. A son Excellence Safvet
Pacha, Ambassadeur de sa Majesté Impériale le Sultan à Paris.
Paris, Colombier.
BNF; Sibley.
Digitized at Sibley. <http://hdl.handle.net/1802/7950>

Listed in Journal général de l'imprimerie et de la librairie, Volume 10, (1866), p. 170.

Fantaisie sur le Stabat Mater, de G. Rossini pour flûte avec acc. de piano. Op. 61. Paris,
G. Brandus.
BNF

His Airs du Stabat Mater de Rossini, arrangés pour flûte seule, were listed in Bibliographie de la France, Second series, vol. 9, p. 301 (1865)

*Version for violin and piano advertised in Le Guide Musical, Vol. 13, Oct. 17, 1867.
The first performance of the original work by Rossini was in 1842.*

L'Absence, rêverie pour flûte avec acc. de piano ou harpe. op. 62. Paris, M. Colombier.
BNF

Retour de vacances, rêverie pour flûte avec acc. de piano. op. 63. Paris, M. Colombier.
BNF

L'Eclair ! Valse brillante pour piano par L. Coninx op. 64. Paris, l'auteur.
BNF

Si vous n'avez rien à me dire! Mélodie de Mme W. de Rothschild, Fantaisie-transcription
pour la flûte avec accompagnement de piano par L. Coninx, op. 65. Paris, Durand et
Schoenewerk.

BNF

This is listed in the Bibliographie de France (1874), p. 201.

The poetry is by Victor Hugo.

*Si vous n'avez rien à me dire,
Pourquoi venir auprès de moi ?
Pourquoi me faire ce sourire
Qui tournerait la tête au roi ?
Si vous n'avez rien à me dire,
Pourquoi venir auprès de moi ?*

*Si vous n'avez rien à m'apprendre,
Pourquoi me pressez-vous la main ?
Sur le rêve angélique et tendre,
Auquel vous songez en chemin,
Si vous n'avez rien à m'apprendre,
Pourquoi me pressez-vous la main ?*

*Si vous voulez que je m'en aille,
Pourquoi passez-vous par ici ?
Lorsque je vous vois, je tressaille :
C'est ma joie et c'est mon souci.
Si vous voulez que je m'en aille,
Pourquoi passez-vous par ici ?*

*There are at least ten settings of the poem. This is the first in a set of Trois Mélodies by
Baroness Willy de Rothschild, published in Paris by Flaxland, 1865.*

WITHOUT OPUS NUMBER

Airs du Pardon de Ploermel, arrangés pour flute seule. Paris, [s.n].
BNF

Airs du pardon de Ploermel de Meyerbeer, arrangés pour deux flutes concertantes. Paris,
[s.n].

BNF

The opéra comique by Meyerbeer was premiered in April 1859.

Airs du Stabat Mater de Rossini, arrangés pour flûte seule
Listed in Bibliographie de la France, Second series, vol. 9, p. 301 (1865)

Mosaïque Pour Flûte Seule.

Coninx. Mina.

This collective work also includes pieces by Jean-Louis Tulou; Jean Rémusat; Angelo Panzini; Hélène-Jean-Joseph Miramont; Giuseppe Gariboldi.

BNF

L'Attente. Romance de M. L. Malot. Avec accompagnement de piano et Flûte obligé. A Paris, chez Launer.

BNF

M.L. Malot was a lawyer in Amiens, and evidently an amateur poet who was a member of the Société d'Émulation of Abbeville. Listed in Bibliographie de la France, ou, Journal général de l'imprimerie ..., Volume 1829, p. 96.

Dis-moi, petit oiseau. Mélodies avec accompagn.t de piano et de flûte. Paroles de H.te Dugied. Paris, Schonenberger.

BNF

L'Enfant et la fauvette. Mélodie avec accompagn.t de piano et flûte. Paris, Schonenberger.

This is listed in the Bibliographie de la France (1857), p. 345.

La Fanchonnette, opéra de L. Clapisson, arrangé pour une ou deux flûtes. Paris, H. Lemoine.

Listed in the Bibliographie de la France (1857), p. 270. La Fanchonnette is considered to be the chef d'oeuvre by Louis Clapisson, and was premiered in 1856.

Fantaisie concertante en duo sur des motifs d'Oberon de Weber... par Prumier et L. Coninx (pour harpe et flûte). Paris, E. Challiot.

BNF

Listed in the Bibliographie de la France, p. 108 (March 2, 1844). This was presumably the Ange-Conrad Prumier with whom Coninx had been performing in 1833.

With Lecarpentier:

Fantaisie sur I Puritani de Bellini, pour piano et flûte. Paris, A. Cotelle.

BNF

Listed in the Bibliographie de la France, 1861, p. 162

Fantaisie sur Sémiramis, de Rossini, pour piano et flûte, and
Fantaisie sur Anna Bolena,
Fantaisie sur l'Elisire d'amore de G. Donizetti, pour piano et flûte concertants. Paris, A.
Cotelle.
BNF

Fantaisie sur la Dame blanche de A. Boieldieu, pour piano et flûte concertants. Paris, A.
Cotelle.
BNF

Fantaisie sur la Norma de Bellini, pour piano et flûte concertants. Paris, A. Cotelle.
BNF, Harvard

Fantaisie sur la Somnambule de Bellini, pour piano et flûte concertants. Paris, A. Cotelle.
BNF

Fantaisie sur l'opéra de Rossini, le Barbier de Séville pour piano et flûte concertants.
Paris, A. Cotelle.
BNF

Fantaisie sur Richard Coeur de lion de Grétry, pour piano et flûte concertants. Paris, A.
Cotelle.
BNF

*All of these are collaborations with A. Lecarpentier, and advertised in the
Courrier de la librairie, vol. 2, (1857), p. 936.*

Méthode pour la Flûte, d'après celle de Devienne. Paris, H. Lemoine.
BL, Cal State East Bay, Hayward (!)
69 p.

Trois polkas nationales [flute solo].
*Advertised on score for Jocelyn: opéra en quatre actes. There is also an edition for
violin.*

Arrangements:

Pixis:

54 Thème varié pour piano et flûte Idem pour piano et violon par JP Pixis œuvre 105 Prix
de chaque 7 50 A Paris chez H Lemoine rue de l Echelle n 9.

*Listed in Bibliographie de la France, ou, Journal général de l'imprimerie ..., Volume
1829, p. 96.*

Second grand trio pour piano, violon et violoncelle: op. 86. Paris, Richault.

N.B. La partie de violon a été arrangée pour la flûte par Coninx.

Plate number: 880.

BSB

Digitized at BSB:

<http://www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb11152600-4>

Cover page: Richault, plate number: 1838 R. All parts: plate number: 880.

Second grand Trio pour piano, violon et violoncelle, composé... par J. P. Pixis. Op. 86... .

La partie de violon a été arrangée pour la flûte par Mr. Coninx. Paris, I. Pleyel et fils aîné.

Plate number: 880.

BNF

R. 1838 indicates a date of 1829.

2. Frédéric Rucquoy

Among the hundreds of works for flute and piano included at the International Music Score Library Project is the *Echoes of Alsace*, there attributed to Frédéric Rucquoy (1852-ca. 1915). In fact, the work is the only surviving piece by the elder Rucquoy, more distinguished than his son, and with a more notable career. Both are pictured in the 1906 anthology of photographs of notable flutist, the *Portraits und Biographien hervorragender Flöten-Virtuosen, -Dilettanten und -Komponisten* issued in Berlin by Adolf Goldberg.

Rucquoy senior was born in Lier, a municipality in the Flemish-speaking part of Belgium, about 25 km to the southeast of Antwerp. Perhaps the most extensive biographies are those given by two editions of a work collecting biographical information on Belgian musicians by Edouard G.J. Gregoir, the first, entitled *Galerie biographique des artistes musiciens belges du XVIIIe et du XIXe siècle*, issued by Schott in 1862, and the second, titled *Les artistes-musiciens belges au XVIIIe et au XIXe siècle*, issued in 1885.

In 1862, Gregoir writes²⁶:

RUCQUOI (Godefroid), born at Lierre in 1835, talented flutist, who obtained the second prize at the Conservatory of Brussels in 1852, and the first prize, shared with M. Dumont, in 1843. Several years ago, at the suggestion of M. Hasselmans, he was named professor of flute at the Conservatory of Strasbourg. M. Rucquoi is a flutist whose talent we have often admired, and whom the city of Lierre has honored with its protection.

In 1885, Gregoir goes into much greater length²⁷:

²⁶ Édouard Georges Jacques Gregoir, *Galerie biographique des artistes musiciens belges du XVIIIe et du XIXe siècle*, 1862, p. 150.

²⁷ Édouard Georges Jacques Gregoir, *Les artistes-musiciens belges au XVIIIe et au XIXe siècle*, 1885, p. 234.

Rucquoy (Frédéric-Auguste), born at Lierre, in June 1829, did his musical studies at the Conservatoire royal of Brussels, where he was awarded the first prize in flute, together with M. Dumon, in 1853. He was named professor of the Conservatoire municipal in Strasbourg, in 1855.

During his artistic career, he shone as soloist in concerts in the leading cities of Europe. He was engaged as soloist in the orchestra of the Cursaal of Baden-Baden.

He is the author of various compositions for flute, including: Les Echos d'Alsace, which he dedicated to His Majesty Léopold II in 1871; Souvenir de Bade²⁸, Bucophale²⁹, Thiquita, fantaisies for the flûte, etc.

In May 1884, M. Rucquoy, after thirty years as professor at the Conservatory of Strasbourg, was decorated with the order of the crown of Prussia for his talent and his services rendered.

This artist was engaged by M. Grau for the troupe which is to give performances in America.

The newspapers from 1883 report to us:

Two of our compatriots, M. Lagye, the former leader of the orchestra of the Alcazar under the direction of Humbert, and M. Rucquoy, the renowned flutist, have been engaged, the former as leader of the orchestra, the latter as first chair, by M. Grau, who has already taken an operetta troupe to America in order to give performances in the New World.

Messsieurs Lagye and Rucquoy embarked on Saturday at Le Havre for New York aboard the Saint-German, this same ship which, in the middle of the Channel, struck the Woodburn³⁰.

Messieurs Lagye et Rucquoy were taken off the vessel out of fear. They were taken to Plymouth with the other passengers, where they will re-embark very soon for America.

We wish our compatriots a less difficult crossing, as well as numerous successes.

At the third subscription concert in 1883 the thirtieth anniversary of his artistic in the capital of Alsace was celebrated. Frenetic applause and the offering of magnificent wreaths obliged the sympathetic artist to return to the stage after each piece – the concerto for flute by Manns³¹, and the Tremolo by Demersseman³², which he performed with his usual virtuosity.

No other sources that I am aware gives him the first name of Godefroy, nor spells the surname Rucquoi.

The earliest source I have found detailing the administration of the Conservatory of Strasbourg, for which Rucquoy is said to have been a founding member of the faculty in 1855, is the Almanach de la Musique published in 1866-1868 in Paris by Ikelder. Here Rucquoy (no given name) is listed after Hasselmans (harmony), Schwaederle, Grodwolle (both violin) and Waldteuffel (violoncello), and first among all the wind faculty. If, indeed,

²⁸ There is a piece by this title by H. Léonard, transcribed for flute by J. Deneux.

²⁹ There is a “celebrated galop”, Bucéphale, by L. Dessau.

³⁰ A collision between a cargo vessel (the Woodburn) and the Saint Germain, August 26, 1883.

³¹ This is probably the Concertino (or Concerto) op. 32, by Ferdinand Manns, held at the Free Library of Philadelphia. Also an edition at the S. UB. Bremen.

³² His op. 3.

Rucquoy junior was born in 1852, he would have been born while père was still a student at the Conservatory in Brussels, and before his appointment to Strasbourg, and when his father was still a very young 23 years old at most. We have no mention of a Madame Rucquoy who might have been mother to Rucquoy junior.

Rucquoy would form a domestic and musical alliance much later, in 1878, with the operatic soprano Amélie Weber, whose performances were reviewed in the German-language press in the 1860s (in Bohemia, the *Allgemeine musikalische Zeitung*, the *Leipziger Zeitung*, the *Neue Zeitschrift für Musik* and others). The most complete biographies for Amélie Rucquoy-Weber were published at her early demise in May 1899. The identical text was published in both the *Guide Musical* and in *Le Ménestrel*.

On May 19, at Strasbourg, where she had been born in 1836, Madame Amélie Rucquoy-Weber, professor of singing at our municipal conservatory, passed away. Musical Alsace in her loses a great artist and an eminent professor who, since 1871, has trained a legion of singers of whom some have made a name for themselves in the theater, and some have distinguished themselves as concert soloists and as professors. Amélie Weber, before beginning a career in teaching voice, had obtained, as a prima donna endowed with a mezzo-soprano voice of exceptional beauty, resounding successes at the San Carlo theater in Naples, where she debuted in 1860 in Donizetti's *Poliuto*, and then on the stage in Palermo, at the Teatro Pergola of Florence, and at La Scala in Milan, after her final studies under the direction of Madame Ungher-Sabatier, in Florence. Obligated to give up her operatic career after a vocal accident which took place one night in the middle of a performance of the *Fille du Régiment*, at La Scala in Milan, Amélie Weber returned to her native city to devote herself entirely, with the success we spoke of above, to voice teaching. In 1878, she married M. Frédéric Rucquoy, the virtuoso flute master, professor at our municipal Conservatory. A woman with a heart, an affability, and a devotion to face anything, Madame Amélie Rucquoy-Weber leaves our musical Alsace with unanimous and profound regrets³³.

Since Rucquoy retained his position at the Conservatory in Strasbourg for his entire career (apparently until his death in 1910), almost all the reports in the press of his activities are datelined Strasbourg. Strasbourg seems to have been, in some ways, not up to date with activities in other major urban centers. A report in *Le Ménestrel* from 1866 notes "Strasbourg will finally try [presenting] concerts of classical music, something demanded for a long time by its numerous music-lovers who regret being deprived of this intellectual food. We know that the city of Strasbourg possesses one of our best orchestras, which includes soloists of the first rank, such as M. Wulle, the clarinetist, M. Stennebrugen, the hornist, the flutist Rucquoy, not to mention M. Hasselmans, the excellent conductor. It is the latter who will direct the new concert series, the programs of which, all naturally devoted to the great masters of the art, will resemble those of our Société des Concerts, and the interesting sessions will take place in the foyer of the theater...."³⁴

An 1867 notice of a concert in Haguenau (in France, about 35 km north of Strasbourg) from *L'Écho du théâtre* (based in Strasbourg) mentions two works by Rucquoy which are otherwise unknown. Performing along with Rucquoy was a fellow professor

³³ *Le Guide musical: revue internationale de la musique et des théâtres*, vol. 45, 1899, p. 497-498.

³⁴ *Le Ménestrel: journal de musique*:1866-10-14

from the Conservatory, Leloup, cornetist, and Therese Liebe, a native of Strasbourg (1854-d. after 1896), who went on to have an international career as a violinist. “M. Rucquoy, the eminent flutist, was covered with unanimous bravos in two pieces of his own composition, the *Échos du Rhin* and the *Carnaval de Venise*”³⁵.

The same review also seems to be the first notice for Rucquoy junior. The writer notes:

An agreeable surprise came to increase the attractiveness of this delicious soirée; in the interval between the first two pieces M. Rucquoy, son, whose talent, under the skilled direction of his father, is acquiring more and more development, was the object of a sympathetic and warm welcome.

Rucquoy junior would have been 15 or so at the time.

Rucquoy is also noted frequently in the press for his performances in Baden-Baden, an international spa and popular spot for gambling, and only about 60 km from Strasbourg, on the opposite side of the Rhine river. A 1870 notice from the *Neue Zeitschrift für Musik*³⁶ once more notes the pairing of “Professors Rucquoy and Leloup from Strasbourg on the flute and the cornet à pistons”, though it does not name the pieces which they performed.

Rucquoy junior appears in the press at least three times in 1872, twice for performances in Baden-Baden. The *Neue Berliner Musikzeitung* writes:

*As flute virtuoso Mr. F. Rucquoy, junior, from Brussels, appeared. We are not about to immediately include Mr. Rucquoy, junior, among the flutists of the first rank; he is a complete artist on his instrument, which he not only handles with impeccable virtuosity, but from which he elicits tones that are as beautiful as they are powerful and pure*³⁷.

And the *Musical Standard*:

*Performances on the violin by Herr Lotto*³⁸ *and on the flute by Monsieur Rucquoy Fils filled up such intervals in the vocal productions as were not devoted to orchestral works given under the superintendence of Herr Johann Strauss of worldwide renommé*³⁹.

He also appears in an extended discussion of the annual prizes awarded at the Brussels Conservatory, where he is identified as one of the laureates, and a student of Dumon. He “masterfully played a flute concerto by Pratten, and obtained the most flattering success⁴⁰.”

In 1874, a Rucquoy (probably Rucquoy junior, since no identification is possible from the text of the review) appeared with the Philharmonie in Brussels, where he “subjugated the whole world with his flute⁴¹.” Brussels would have been unusually far for Rucquoy senior.

³⁵ L'Écho du théâtre: concerts, beaux-arts: 1867-10-20

³⁶ *Neue Zeitschrift für Musik*, vol. 66 (1870), p. 230

³⁷ *Neue Berliner Musikzeitung*, Volume 26, p. 302

³⁸ Isidor Lotto, born Warsaw, 1840.

³⁹ *The Musical Standard*, Sept. 28, 1872, p. 193.

⁴⁰ *Le Guide Musical*, vol. 18, January 25, 1872. The concerto is perhaps the *Concertstück* by Sidney Pratten for flute and orchestra, published by Rudall Carte.

⁴¹ *Le Guide Musical: Revue Internationale de la Musique Et de ...*, Volume 20 (April 9, 1874)

1877 brings a concert in which Rucquoy senior appears in performance with his future bride, Mlle Weber.

A very beautiful concert...took place recently at Niederbronn, a spa near Strasbourg. This concert was given by M. Rucquoy, the remarkable professor of flute at the Conservatory of Strasbourg, assisted by Mlle. Amélie Weber, professor of voice at the same establishment, and two of her students. M. Rucquoy had an enthusiastic success, and the two young singers, Mlle. Hélène Moerdès et Augusta Gargani, obtained, along with Mlle Weber, who took the position of accompanist, a legitimate success⁴².

In 1878, a review in *Le Ménestrel* mentions in passing that Amélie Weber is now Madame Amélie Rucquoy⁴³, confirming the information included in her obituary. Also in 1878, we learn that Rucquoy was accustomed to give an annual concert in the foyer of the theater in Strasbourg.

Strasbourg — Before reviewing some French performances of comic operas, I cannot fail to mention certain very important artistic soirees.

On April 24, M. F. Rucquoy, professor of flute at the Conservatory of Strasbourg, gave his annual concert in the foyer of the theater which, on this occasion, offered an entirely special interest to the numerous music-lovers who hurried to this musical session. M. Rucquoy presented to the public one of his students, a very gracious flutist, Mademoiselle Emma Moerdès, who handles the flute with an astonishing skill to which she joins a very elegant bearing which won her every sympathy from the audience. The public warmly acclaimed the master, as well as his young student, whose talent, already quite solid, promises a great artist⁴⁴.

In 1883, we are informed by the *Guide Musical*⁴⁵ that Rucquoy is celebrating, with the third subscription concert of the municipal orchestra, the thirtieth year of his artistic career in the capital of Alsace (this would seem to confirm that he arrived in Strasbourg in 1853, two years before the founding of the Conservatory in 1855). The two works named are the concerto by Manns⁴⁶, and the Tremolo by Demersseman⁴⁷.

1895 brought another anniversary, this time the fortieth, of Rucquoy's joining the faculty of the Conservatory. The article noting the fact in the *Guide Musical* includes his precise date of birth (June 30, 1829), as well some information not found elsewhere – that he was called to Strasbourg to be the first flutist at the theater in 1854, that he had performed in grand concerts in Paris, Brussels, Karlsruhe, Baden-Baden, and other cities,

⁴² *Le Ménestrel*, Sept. 2, 1877, p. 319.

⁴³ *Le Ménestrel*, vol. 44, p. 380.

⁴⁴ Emma Kirch-Moerdès, born October 7, 1866 in Strasbourg, would go on to become an opera singer with international success. *Monatshefte* gives date of death as April 6 (1899), and birth year as 1868. The *Neuer Theater-Almanach* gives her birth year as 1865. She and Hélène (mentioned above) were evidently sisters; I have found no further information about Hélène.

⁴⁵ *Le Guide Musical: Revue Internationale de la Musique Et de ...*, Volume 29 (Dec. 27, 1883).

⁴⁶ This is probably the *Concertino* (or *Concerto*) op. 32, by Ferdinand Manns, held at the Free Library of Philadelphia. Also an edition at the S. UB. Bremen.

⁴⁷ His op. 3.

and that he had been awarded the order of the Crown by Emperor Wilhelm I in April 1884 to mark his thirtieth year as professor⁴⁸.

After a celebration of his eightieth birthday in 1909, his obituary was published in April 1910 by the *Ménestrel*, noting that Rucquoy was the last survivor of the faculty hired at the establishment of the Conservatory 55 years earlier⁴⁹. He had trained many significant flutists, among them Adolph Krantz, Alfred Lorentz, and Julius Manigold.

We are informed by Leonardo de Lorenzo⁵⁰ that Rucquoy junior became flutist of the National Theater in New York City. He evidently was still there in 1920, since his name (Fritz Rucquoy) appears in the list of suspensions, reinstatements, and expulsions published in the *International Musician* in December of that year. Perhaps Rucquoy (junior) was the Rucquoy mentioned who is described as traveling by ship to America in the 1885 volume by Gregoir cited above.

WORKS LIST

Les échos d'Alsace; fantasie brillante pour la flute avec accompagnement de piano.

Mainz : B. Schott's Söhne.

Plate number: 22899.

Ca. 1879-1880

Copies at Yale and Syracuse

Digitized at IMLSP:

[http://imslp.org/wiki/Les_%C3%89chos_d'Alsace_\(Rucquoy,_Fr%C3%A9d%C3%A9ric\)](http://imslp.org/wiki/Les_%C3%89chos_d'Alsace_(Rucquoy,_Fr%C3%A9d%C3%A9ric))

Not surviving:

Bucophale

Carnaval de Venise (c. 1867)

Échos du Rhin (c. 1867)

Souvenir de Bade

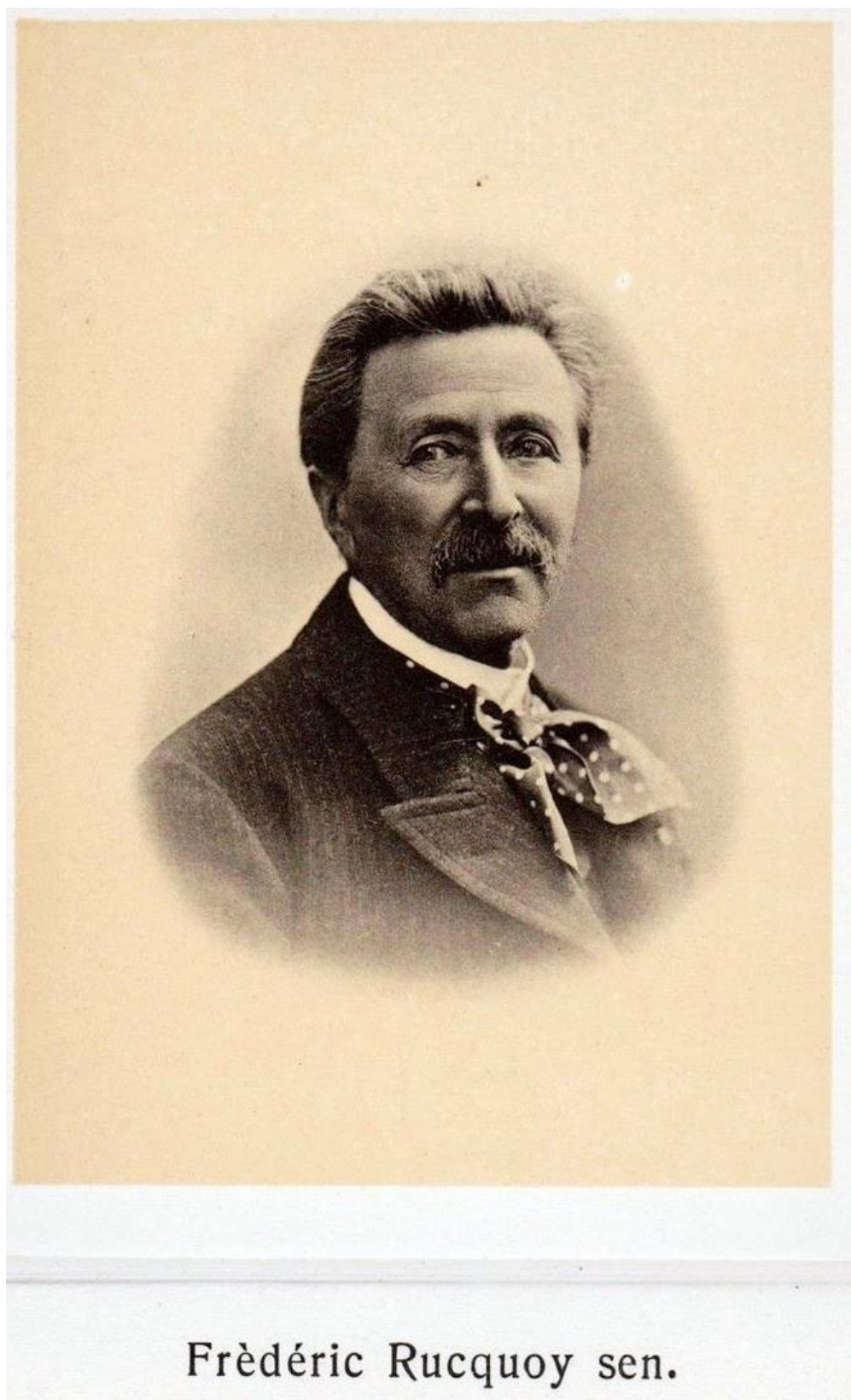
Thiquita

Unnamed fantasies for the flute

⁴⁸ Guide Musical, March 3, 1895, p. 210

⁴⁹ Le Ménestrel : journal de musique: 1910-04-23

⁵⁰ Leonardo de Lorenzo, My Complete Story of the Flute: The Instrument, the Performer, the Music



3. Bernhard (Bernard) Rie, pianist, composer, teacher

Among the many musical emigrés to be trained in Prague in the nineteenth century was Bernhard Rie. He was one of ten children to be born to David Israel Rie (himself born Dec. 3, 1805) and his wife Lotti (Charlotte, Carolina) Sobotka, b. 1806. David Rie was from a Jewish family that had been in Prague for at least five prior generations; his father, Israel Rie, and grandfather, Michael Rie, had been butchers. David went into the leather business, as did his younger brother, Abraham Rie (b. 1809). At least two nineteenth-century reference sources provide a birthdate for Bernhard, Oct. 25, 1839; he is actually entered in the birth registry as Aron Beer, born on October 25, 1838, with the two witnesses being Naftali Osers and Joseph J. Lieben. Six other siblings survived to adulthood (three others presumably perished in childhood) and were listed with Bernard among the children surviving David upon his passing in 1875. Isidor, b. 1832, became a gem merchant, and his son Oskar Rie (b. 1863) was a close friend of Sigmund Freud in Vienna. Sara Cäcilie, b. 1835, married Leopold Pick; their son Emil Pick changed his name to the more Czech-sounding Břetislav Lvovsky, and left Prague to study bass with the famous Simandl. He made a career as a composer and librettist for opera in Vienna. Bernhard was the next to youngest of the surviving children.

The earliest biography that I have found is that included in Consant von Wurzbach's *Biographisches Lexikon des Kaiserthums Oesterreich* (vol. 26), published in Vienna in 1874.

Rie, Bernard (piano virtuoso and composer, born in Prague in 1839). From age six on his parents had him instructed in music, but without having the intention that he should devote himself exclusively to this art. But when his pronounced talent for this became more and more evident, they had nothing against him being educated as a complete master therein, and choosing it for his life's vocation. The piano teacher, Joseph Kisch, gave him musical instruction, and at the age of twelve Rie performed a concert with orchestral accompaniment at the theater in Prague. His success was very flattering, and he then went to study with Alexander Dreyschock, with whom he did three years of thorough studies. After Dreyschock's suggestion he then made a musical tour through Germany, and gave successful concerts in Leipzig, Berlin, Rostock, and Hamburg. After returning to Prague he dedicated himself for two years to the study of composition, and then decided to go to Paris. Before carrying out this plan he gave a public concert in Prague at the Conservatory with orchestral accompaniment, at which he not only demonstrated his mastery as a performer, but also performed his own compositions, and showed that he was a talented composer. And so, he then went, nineteen years old, to Paris. On February 22, 1859, hitherto entirely unknown, he appeared at the Salle Pleyel for the first time, and also on this occasion performed some of his own compositions, among them the "Spinnstubenlied", with such notable success that on the very next day the Parisian publisher Leduc accepted several of his publications for publication, and also commissioned several new ones. He celebrated no less success at his second concert, which took place at the Salle Herz. Rie then settled permanently in Paris, and now lives there as virtuoso and composer. The opus number of his printed compositions has reached fifty, and of these two etudes have been adopted for use in the piano curriculum of the Paris Conservatory; another composition, the grand Duo for Piano and Violin, which he wrote in the year 1868 for

*the violin virtuoso Danelou [recte: Dancla] in Paris, soon became a favorite concert work; Rie dedicated the work to the Duke Ernst von Coburg*⁵¹. [Sources:] *Slovník naučný*. Editor: Dr. Frant. Lad. Rieger, *dass ist Conversations-Lexikon (Prag 1859)*, volume 7, page 407. *Annales historiques (Paris). Jahrgang 1863*.

The only other extended biography for Bernard that I have found is that of Fétis, published in the second edition of his *Biographie Universelle* (1881)⁵²

Rie, BERNARD, pianist, composer and teacher, born on October 25, 1839 in Prague (Bohemia), showed a rare talent for music at an early age, and from the age of six began to study the piano. At age eleven, having performed a concerto by Beethoven with orchestra accompaniment at the theater in Prague, his success was such that the famous pianist Alexander Dreyschock wanted to give him lessons. He then worked with this artist until 1856, a period in which he made a musical tour through Germany. Having returned to Prague, he studied composition with a remarkable organist, Ch. Pilsch⁵³, and, upon the death of this teacher (1858), came to Paris, where, provided with good letters of recommendation, he was particularly well received by the publisher Alphonse Leduc, who accepted him as a friend, and took a lively interest in his future career.

Pianist of solid merit, and with a particularly remarkable technique, Mr. Bernard Rie initially became known as a virtuoso, but soon almost entirely renounced public performance, in order to devote himself entirely to teaching. In this regard he created an almost exceptional situation for himself in Paris. Mr. Bernard Rie, who began by publishing some genre pieces for his instrument with the publisher Leduc: instrument:

le Rouet de Marguerite, [op. 3]

L'Aubade, [op. 4]

L'Étoile du soir, [op. 6]

La Belle Batelière, [op.5]

Prélude, [op. 8]

Souvenir de Prague, [op. 7]

Prière du soir, [op. 9]

Chant de bergère, [op. 13]

Tarentelle, etc., [op. 15]

later issued several excellent collections with the same publisher – here are the titles:

Exercices des cinq doigts, ouvrage écrit principalement en vue des nombreuses combinaisons des doigts et de leur indépendance, op. 32 ;

⁵¹ Wurzbach is in error regarding the date as well as Dancla's name: the duo was already mentioned in the press in 1866.

⁵² F.-J. Fétis, *Biographie Universelle des Musiciens....Supplément et Complément publiés sous la direction de M. Arthur Pougin*, Tome Second. Paris, 1881, p. 419.

⁵³ Joseph Kisch, piano teacher in Prague.

25 Études spéciales et progressives de mécanisme, op. 34 ;
Le Début, 25 études faciles, op. 33 ;
Le Progrès, 25 études préparatoires, op. 35 ;
L'Indépendance des doigts, 25 études pour délier les doigts, op. 36 ;
25 Études d'agilité, op. 37 ;
25 Études de vélocité, op. 38.

No published source from the nineteenth or twentieth centuries that I am aware of provides an obituary or even a date of death for Rie. Nizam Kettaneh includes it (January 21, 1910) on his brief biography for Rie, part of his website focused on Ernest Reyer⁵⁴; he located it in the Parisian archives. There is a passing mention of his death in the fourth number of the Hudebni Revue for 1910 (which says that he recently died in Paris)⁵⁵.

Contemporary sources confirm most of these details. The very earliest appearance of Rie in the press is for his appearance in a benefit concert for the Armeninstitut [Institute for the Poor] which took place in Prague in March 1851 (when Rie would have been twelve), and so presumably the event mentioned by Wurzbach and Fétis in their biographies.

From Bohemia:

Report from the Prager Theater.

The 25th of March. *Abonnement suspendu*. For the benefit of the newly organized Institute for the Poor: Grand Musical Academy in two Parts.

This program, so modest in appearance, not recommended to music-lovers by any especial advance notice in the newspapers, contained seven number so important in their content and scope, that we can scarcely remember a concert that in quality and number brought us so much and so much of significance. But the performance as well was thoroughly excellent, because artists of the first rank and highly promising talents participated in the solo works. The overture to Oberon was so splendid that it had to be repeated. Mozart's gigantic symphony in C, with its final which as a splendid and brilliant piece of music can scarcely be overestimated as a musical masterwork, formed the final number, and simply its significance was something that the general public should have been especially informed about in advance. Three weighty concertos by great masters in their armoured form, and the vocal performances of musica sacra demand an especial receptivity and perceptive perseverance on the part of the audience.....

Apart from the opportunity of choosing a piece of music that is not only makes great demands on physical, but also mental powers, the poetic scent and individual character of which are far removed even from the abilities of comprehension of so many routine virtuosi of the first quality, the achievements of the small Beny Rie, poor in years, but as it appears, rich in talent, in his performance of the piano concerto of Sterndale Bennet were, for his youth, so excellent, that could only join unanimously

⁵⁴ <http://ernestreyer.com/personnes/bernard-rie/>. Consulted November 14, 2018.

⁵⁵ Hudebni Revue, digitized at kramerius4.nkp.cz

with the cheering applause of the enthusiastic public. Without wanting to predict a still very hypothetical horoscope for the little virtuoso, with his talent still in development, and no matter how much it may promise, we extend our wishes, from our heart, to his teacher, Mr. Kisch, who already made such a brilliant debut with the presentation of a "Dilettante" (it was Julius Schulhoff) as his pedagogue, that the expectations, justified under these circumstances, may also be realized for this hopeful boy.⁵⁶

In a report from Prague dated April 10, by LMN, published in Vienna:

The receipts were not as good for the Institute for the Poor, for the benefit of which Mr. Hoffmann gave an academy at the Theater. We here heard a fiery performance of the overture to Oberon, heard Mr. Köcker perform a violin concerto by Mendelssohn-Bartholdy with spirit and taste, Mr. Gellerman play a piece for cello by Romberg with virtuosity, Mr. Versing in the performance of an aria from the Creation, Mrs. Kropp-Fehringer, who showed her vocal mastery in the spirited performance of an aria from Elijah, and finally the little piano virtuoso, Beny Rie, who performed a Concert-Stück in F minor by Sterndale Bennett with an correctness and accuracy that would have honored even a renowned artist, so that he had to take repeated bows. The little artist is a student of Mr. Kisch, who likewise was Schulhof's first teacher. The conclusion of the Academy was formed by Mozart's C-major symphony⁵⁷.

Reports of performances from the tour to Germany mentioned by the two biographies (and which Fétis reports took place in 1856) were published by *Bohemia* in January 1856, and in *Der Tagesbote aus Böhmen* in April 1856.

At the gathering of the Berlin Tonkünstlerverein on the fifth of the month the pianist Bernhard Rie, student of Alexander Dreyschock, performed various pieces of music by himself and others, and with these aroused the most lively interest, as reported by the Voss newspaper⁵⁸.

Our countryman Bernhard is presently enjoying the happiest success in Rostock on his musical tour. The Rostocker Zeitung praises, with the warmest words, the accomplished and dignified performance of the scarcely-seventeen-year old pianist. About the Mendelssohn Concerto in G minor, which Mr. Rie played, it is said that it has not been since Dreyschock that it has been heard with such virtuosity and tenderness. And the programs of the young artist are very interesting as well: therein we meet C.M. Weber, and a praiseworthy reverence for the masters Dreyschock, Kittl, and others⁵⁹.

1858

The Paris debut for Rie, which the Wurzbach biography dates as February 22, 1859, actually took place a year earlier on February 22, 1858. Prior notice is given of the concert in both *Bohemia*, published in Prague, and in *Le Ménestrel*, in Paris.

⁵⁶ *Bohemia* vol 24, March 1851, no pagination

⁵⁷ *Wiener allgemeine Zeitung für Theater, Musik, Kunst, Literatur*, April 19, 1851, p. 369

⁵⁸ *Bohemia*, vol. 29 (January 10, 1856), p. 47. The "Voss. Ztg." seems to be the *Allgemeine Zeitung München*, edited by Johann Heinrich Voss.

⁵⁹ *Der Tagesbote aus Böhmen*, April 18, 1856, no pagination.

The Paris concert season will be opened by our renowned countrywoman, Mrs. Wilhelmine Clauss Szarvady at the salon of Messrs. Pleyel Wolf etc. Already on Monday the 22nd she will be followed there by the debut of the young Prague pianist and student of Dreyschock, Bernhard Rie. The program provided us includes Mendelssohn's C minor trio⁶⁰, Beethoven's sonata, op. 3⁶¹, Liszt's Tarantella, and three original composition by the concert-giver. M Ernesta Grior⁶² [recte: Grisi] will collaborate⁶³.

The pianist Bernard Rie promises us a concert tomorrow, Monday, at the Pleyel salons, with the collaboration of several renowned artists⁶⁴.

Rie's debut was reviewed shortly thereafter in the *Revue et Gazette Musicale*:

Male pianists are also not lacking: they come to use from Germany, and especially, from Prague, in good quantity and quality. Along with Messrs. Schulhoff, Tedesco, and Madame Szarvady (Wilhelmine Clauss), here comes M. Bernhard Rie to Paris, also from Prague, who was recently heard chez Pleyel in a concert which brought him considerable applause. Along with the works by Bach, Beethoven, and Mendelssohn, which he performed worthily, he performed the Tarantelle from La Muette by Liszt, and a Chopin nocturne (F sharp) in a brilliant manner, while, however, attacking the sound in the high strings in a somewhat brusque manner; but that which made this young virtuoso win unanimous support were two of his compositions, the Chant de la fileuse and the Aubade. He spoke these two little pieces with a delicacy, an infinite charm, and new and piquant effects. Prague, producing such artists, will no longer supply Mozart, doubtless, with the subject and the amateurs which inspired his musical raillery with such comic celebrity⁶⁵.

Rie's successful debut continues to be mentioned in the press that spring – he is mentioned in a list of the various performers (preceding Schulhoff) who have already given concerts in Paris during Lent (when theater was not permitted)⁶⁶. Bohemia notes:

While here several students of Liszt, to a greater and lesser degree, take advantage of the applause and support of the public, the Parisian newspapers bring us brilliant reports regarding the debut of the young Prague pianist, Bernard Rie. His success was entirely favourable. Today he will, through an invitation issued after his concert by His Excellency, the Count Neuwerke, general intendant of the Imperial Court, have the honor of participating in a soirée at the Louvre⁶⁷.

The *Journal des débats politiques et littéraires* bestows high praise on Rie:

I do not have space enough to speak properly here about Madame Szarvady (Wilhelmine Clauss), whose talent seems to have acquired, after several years, more grandeur of style and strength; of Rubinstein, the stunning pianist, of his new

⁶⁰ His Trio no. 2, op. 66.

⁶¹ This would be his String Trio, op. 3. More likely it was one of the piano trios.

⁶² Ernesta Grisi, 1816-1895.

⁶³ Bohemia vol. 31 (February 18, 1858), p. 361.

⁶⁴ *Le Ménestrel*, Feb. 21, 1858, p. 4

⁶⁵ *Revue et Gazette Musicale de Paris*, vol. 25 (March 7, 1858)

⁶⁶ *Courrier franco-italien : journal hebdomadaire non politique*, March 11, 1858

⁶⁷ Bohemia, vol. 31 (March 19, 1858), p. 578

*compositions, and the resounding success of his first concert.....and then once more of Mr. Bernard Rie, one of these pianist-musicians capable of understanding everything, divining everything, reproducing everything, with irreproachable precision and fidelity, and at first sight. M. Rie has just arrived from Prague; he is a student of Dreyschock; he does honor to the city of his birth and to his teacher*⁶⁸.

The note from the Wiener Modespiegel of April 6 informs us, among other things, of the collaboration of cellist Franco Mendes, and the correct name of Ernesta Grisi.

*The piano virtuoso, Mr. Bernhard Rie, from Prague, has concertized at the salon of Madame Pleyel, and enthused the audience through his classical and brilliant playing. The artist also receives the most flattering recognition as composer, and the Parisian newspaper talk of the resounding success of the young Rie, who, on March 19th, at the invitation of the General Director and Intendant of the Fine Arts, played variations by Mendelssohn with Servais, and was heard in two solo works of his own composition. The most honorable recognition was granted the artist for his elegant and dignified performance*⁶⁹.

And the Journal des demoiselles joined the chorus:

*One only knew M. Bernhard Rie through his compositions, which we have already noted as being quite remarkable, but we had not yet been able to appreciate his talent as performer. We are happy to be able to report that Mr. Bernhard Rie did not remain below what we expected of him. Here as well he has obtained a legitimate success*⁷⁰.

1859

Perhaps Rie did not know it yet, but he would spend the next more than fifty years as a musical resident of Paris. He began 1859 with a concert at the Salle Herz, joined by the soprano Aurélie Litschner, the baritone Jules Lefort, and the cellist Jacques Franco Mendes. Litschner (b. Munkato, Hungary, 1837-d. Brooklyn, 1917) was a first-prize winner at the Paris Conservatory in 1859⁷¹. Period sources report that she was from Mainz before going to the Conservatory. Lefort (1822-1898) performed principally in Parisian salons. Franco-Mendes (1812-1889) was a notable cellist from a Sephardic Portuguese family which had settled in Amsterdam, and published extensively for his instrument⁷². Their program was announced in advance in the Revue et Gazette musicale.

*Mr. Bernhard Rie, the eminent pianist-composer, announces a concert at the Salle Herz for Monday, February 21. He will be assisted by Mlle. Litschner, Mr. Jules Lefort and Mr. Franco-Mendez. Mr. Bernhard Rie will perform some of his new compositions for the piano*⁷³.

⁶⁸ Journal des débats politiques et littéraires, April 3, 1858

⁶⁹ Wiener Modespiegel, vol. 6 (April 8, 1858).

⁷⁰ Journal des demoiselles (1858), p. 124

⁷¹ <http://ernestreyer.com/personnes/aurelie-litschner/>. Consulted Nov. 16, 2018.

⁷² http://data.bnf.fr/16353139/jacques_franco-mendes/. Consulted Nov. 16, 2018.

⁷³ Revue et Gazette musicale de Paris (Feb. 13, 1859), p. 55

A review of this concert appeared in the April number of the *Journal des Demoiselles*.

As we had announced in one of our previous number, Mr. Bernhard Rie gave a grand concert at the Salle Herz, to which the dilettante public of Paris was invited. We only knew M. Bernhard Rie through his compositions, which we have already observed to be quite remarkable, but we had not yet appreciated his talent as a performer. We are happy to announce that Mr. Bernhard Rie did not remain below what we expected of him. And he obtained a legitimate success. We especially remarked, as works of merit, a piece entitled Le Rouet, and an Etude de concert, composed and performed by the beneficiary. There are breadth, energy, style and grace in the talent of this young virtuoso, and it is easy to foretell that he will occupy a very distinguished place in the pleiade of celebrated artists of our time. Space does not allow us to analyze every part of the program of this brilliant concert, but we must add that Mr. Bernard Rie does not only perform his own music. He let us hear the Sonata in A major (op. 69) of Beethoven, and the Presto (F-sharp minor) of F. Mendelssohn, two classic masterworks that it is impossible to approach without having within oneself a part of the sacred fire which made fecund the inspirations of these men of genius. Mademoiselle Litschner, Messrs. Jules Lefort and Franco-Mendez admirably supported Mr. Bernhard Rie, and also received their fair share of the warm applause for this soirée.

MARIE LASSAVEUR⁷⁴.

This was evidently also the concert briefly mentioned in *Le Monde Illustré* of March 5, which reported: “We also applauded Mr. Bernard Rie, who played the A major sonata by Beethoven with a talent which indicates profound studies of the great German master”⁷⁵.

Later in March *Le Ménestrel* reports that Rie was one of the pianists heard in the soirées organized at the Louvre by Mr. the Count de Nieuwerkerke. A reminiscence from later in the century informs us that “the soirées of M. de Nieuwerkerke were not only renowned as the rendez-vous for conversation of all the notables in the world of art; the music there was excellent; and we remember to have heard all the greatest singers and actresses of the time there”⁷⁶. *Le Ménestrel* writes in 1859:

The Fridays of M. le comte de Nieuwerkerke continue on their course Our leading artists eagerly go there, happy to be able to be appreciated by the most intelligent audience in Paris. The piano has its place in the program for each soirée. On Friday March 11, it was the young Fissor, laureate of the class of Marmontel, who was awarded its honors. He masterfully played the Sonata op. 57 of Beethoven, and the saltarelle of F. Heller. ---Day before yesterday [i.e. March 18] it was Bernard Rie, another pianist of real talent”⁷⁷.

As a composer, Rie saw several of his works included in the musical supplement issued by the *Journal des Demoiselles*, known as *Le Progrès Musical*. This included instructional works by Czerny and Leduc; works by Médinas Ribas, Moniot, Werley, Delasseurie, and “several works more difficult than the previous, composed by Mr.

⁷⁴ *Journal des demoiselles* (April 1859), p. 123-124

⁷⁵ *Le monde Illustré*, march 5, 1869

⁷⁶ Philippe de Chennevières, *Souvenirs d'un directeur des beaux-arts*, Volume 1, Paris, 1883, p. 92.

⁷⁷ *Le Ménestrel: journal de musique*, March 20, 1859, p. 127

Bernhard Rie, and here are some of the titles: *Le Rouet de Marguerite la Belle Batelière, barcarolle; Souvenir de Prague, caprice bohémien* etc.....⁷⁸”

1860

The following year, 1860, also brought a notable concert at the Salle Herz. This was already announced in the January 1 number of *La France Musicale*.

*The pianist-composer Bernhard Rie, whose talent marked last winter, will give a concert on March 26, at the Salle Herz. We will soon give the names of the artists who will give their assistance to Mr. Bernhard Rie*⁷⁹.

This program received a long notice in the *Revue et Gazette musicale*.

*At the concert of Bernhard Rie, pianist from the school of Dreyschock, we strongly applauded the fine, pearly, clear playing of this young artist, and his gracious, correct compositions, which, like his execution, only were lacking in a little energy, passion, and power. Charles Lamoureux played a remarkable fantasia by Vieuxtemps, and an elegy by Frédéric Brisson, the melodic charm and harmonic distinction of which deserve to be noted. Another lovable melody by Mr. Albert L' Hôte was also very much applauded. The same reception was given to an adagio pathétique and a rondo by René Douay which, played with expression and a good style by the author, make one hope that this young and very skilled violoncellist will one day be a remarkable composer. A very pretty quartet by A. Blanc, performed by Bernhard Rie, Casimir Ney, René Douay, and the author opened this soirée, in which Mme. Ricquier-Delaunay and Crosti caused bravos several times. Crosti, whose voice is charming, is quite wrong to exaggerate certain effects; he thus risks altering, as so many tenors and baritones have done, a truly delicious voice which, well-managed, promises him long successes*⁸⁰.

It is worth noting that none of these collaborators had appeared with Rie during his first two seasons in Paris. Charles Lamoureux later went on to be a notable conductor, organizing the famous Concerts Lamoureux in 1881, but had begun his career as a violinist, taking first prize in violin at the Conservatory in 1854. Brisson (1821-?) is forgotten today, but published extensively for piano. Douay had also taken a first prize at the Conservatory, in cello in 1856; the cello made by Gand Frères and given to Douay (with gold lettering commemorating the event) was sold at Sotheby's in 2011. Only two compositions by Douay survive. Adolphe Blanc (1828-1885) was primarily a composer of chamber music. The quartet performed was likely one of his first two quartets for piano, violin, viola and violoncello; the third, op. 44, was published in 1862. Blanc was already conductor at the Théâtre Lyrique (1855-1860).

In the month of May, Rie would make what, to my knowledge, was his first appearance with orchestra in Paris. This took place at the annual meeting of the Academic

⁷⁸ *Journal des demoiselles* (January 1859), p. 23

⁷⁹ *La France Musicale*, Jan. 1, 1860

⁸⁰ *Revue et gazette musicale de Paris*, vol. 27 (April 1, 1860)
p. 116-117

Society of the Children of Apollo (*Société académique des Enfants d'Apollon*), a group of music-lovers that had been founded in 1741.

On Ascension Day, Thursday, May 17, the Société académique des Enfants d'Apollon gave its annual concert at the Salle Herz. The orchestra was entrusted to Mr. Léopold Dancla, who conducted it masterfully. The Concerto in G minor by Mendelssohn, with orchestral accompaniment, played by Mr. Bernard Rie, deserved, without contradiction, the place of honor for the concert, and indeed, without having been eyewitness to the astonishing power of talent that Mr. Rie has arrived at, and of the astonishing perfection of execution that he has acquired, no one can have an idea of the manner in which he played this beautiful concerto. The finale, especially, performed by Mr. Rie, really takes the listener's breath away; all the difficulties, the tours de force, if we may express ourselves in this way, seem to cost him no fatigue, no effort, and how he played the andante of the concerto – in this part, he drew sounds of an extreme elegance from the piano; he was able to give it color, accent, voice; to sum it up, he sang. A rare prodigy, that only the greatest pianists have been able to accomplish. No need to say that Mr. Bernard Rie transported the audience – shouts and bravos burst from everywhere, and the artist had to appear several times to receive the applause reserved for him by the repeated calls from the public. We reported in our journal last Sunday the success that Mr. Rie obtained at the séance given by Mr. Gouffé presenting the works of Adolphe Blanc, and where the illustrious Rossini, the author of the Barber, Gazza, William Tell, Otello and so many other masterworks addressed praise and felicitations to Mr. Rie. Let us add, then, to the praises of such a judge, that the successes obtained by Mr. Bernard Rie at his concert, at the séance of Gouffé, and most recently at the concert of the Société des Enfants d'Apollon, show, more and more, that this eminent artist may from henceforth be counted among the best concert virtuosos⁸¹.

Apparently two different séances of Gouffé (Achille Gouffé, 1804-1874), noted bassist were reviewed in the contemporary press, in the *Revue des Deux Mondes*, and more briefly in the *Revue et Gazette musicale*. The first reports a séance which took place at the house of Gouffé; the second, one which took place at the house of Rossini.

Since the name of Rossini naturally finds a place in these annals of chamber music, we would like to share with the readers a piece of good fortune that happened for us this winter. In one of these musical houses where music does not cease to be cultivated, the whole year long, with as much ardor as taste, chez Mr. Gouffé, the skillful contrabassist of the Opera and of the Société des Concerts, we had the pleasure of hearing, in the presence of Rossini, a quartet by Mr. Adolphe Blanc for piano, first and second violin, and viola, which he author dedicated to the great master who honors him with his benevolence. There is much talent in the quartet by Mr. Adolphe Blanc – the ideas are clear, easy, well-deduced, modulated artfully, and the style excellent, without false alloy. The piano part was executed with a singular vigor and clarity by Mr. Bernhard Rie, a Bohemian, a student of Mr. Dreyschok, who does great honor to his country as well as to his teacher⁸².

⁸¹ Unfortunately, I have not been able to retrieve the source of this text, which I had found via Gallica.

⁸² *Revue des Deux Mondes*, Tome Vingt-Septième, 1860, p. 764.

*Last Saturday [May 26] chez Rossini we heard a very nice trio by Adolphe Blanc, performed by Mr. Bernard Rie, the author, and Mr. Leboue, who was strongly applauded in a solo for violoncello. The honors for the evening belonged to Mr. Bernard rie, who played two of his compositions, the Impromptu, and Le Rouet. Mr. Rie had to repeat this last morceau, which earned him the loud applause of the audience*⁸³.

1861

Rie's annual (?) concert at the Salle Herz, on April 9, was announced in advance in both *Le Ménestrel* and the *Journal des Débats politiques et littéraires*, to included a quintet for piano and winds by Blanc, and, by Rie, "his valse, le Rouet, a nocturne (premiere), a tarantella (premiere), and an etude"⁸⁴, as well as the Sonata in G major for piano and violin by Beethoven, and several vocal numbers⁸⁵. It was reviewed in the *Revue et Gazette Musicale*.

*The brilliant melodic qualities, the elegant and easy style of the quintet by Adolphe Blanc could be clearly observed at the concert by Bernhard Rie. Performed with considerable talent by the young pianist and Messrs. Bruneau, Gouffé, Mohr, Rose and Jancourt, this quintet, which by itself would suffice to prove that the author is at the head of composers of chamber music, was warmly welcomed. Several pices by Bernhard Rie allowed us to appreciate the finess, the clarity, and the sobriety of his execution; a clarity which is sometimes exaggerated, and could lead to coldness if he does not take care. As composer Bernhard Rie likewise is deserving of praise*⁸⁶.

1862

Given the regularity of Rie's activities in Paris since his arrival from Prague in 1858, it is distinctly odd that he does not appear in the press at all in 1862. This may, conceivably, be due to a death in his family in Prague – that of his uncle Abraham Rie, his father's brother, who died of a brain paralysis (stroke?) on Dec. 24, 1861, reported on Dec. 26 in *Bohemia*⁸⁷.

1863

One of the first notices for Rie in 1863 is that of the publication of his nocturne on the serenade from Barber of Seville, very interesting given the personal interaction with Rossini in 1861.

The eminent pianist-composer Bernard Rie has just published, with the publisher Heugel au Ménestrel, a nocturne on the serenade from the Barber of Seville. This

⁸³ *Revue et Gazette musicale*, vol. 27 (June 3, 1860), p. 205

⁸⁴ *Le Menestrel* vol. 28 (1861), p. 152, p. 205.

⁸⁵ *Journal des débats politiques et littéraires*, April 8, 1861

⁸⁶ *Revue et Gazette Musicale de Paris*, Vol. 28 (April 21, 1861), p. 122

⁸⁷ *Bohemia*, Dec. 26, 1861, p. 2992.

*morceau, which the author has dedicated to Rossini, is called to have a great and legitimate success. Mr. Rie will present it at the concert which the eminent artist will give on March 7 at the Salle Herz*⁸⁸.

Rie would play a concert with orchestra on March 18, with the participation of “Mme O. Commettant⁸⁹” (the wife of Oscar Comettant). It was reviewed in the *Revue et Gazette musicale*.

*The Fugue in G minor by Bernard Rie is not too monotonous, and in this thorny and arid work the author has been able to be interesting. However, since these sorts of pieces are barely intelligible for the majority of listeners, it was particularly in playing, in addition to the concerto by Weber, where he employed an energy which is not usual for him, his nocturne on the serenade from the Barber of Seville, and his Spinning Song, that Mr. Bernhard Rie obtained the most success. Everyone was able to judge the merit of these gracious compositions, as well as his double talent, and he found more appreciative ears than for the fugue. The Concerto in G minor by Mendelssohn, and his Fingal's Cave Overture, where the verve, color, splendor of forms, and the bursting poetry of the melodies so eloquently attest to the metamorphoses which at various periods were at work in the spirit of the author of Elijah and Paul, gave this concert, in which one enthusiastically applauded Mme. Oscar Comettant, an interest all its own.*⁹⁰

Rie's achievements in Paris are noted by the press in his native Prague, both in Czech (in the recently-founded Dalibor) and in German.

*Our countryman, Mr. Bernard Rie, piano virtuoso, and former student of Alex. Dreyschok, who has already been in Paris for sometime, and has earned a good reputation as performing artist and as composer, composed a nocturne on the serenade from the Barber of Seville, which he gave to Rossini. The famous master accepted the dedication and wrote a very flattering note to Rie. As we have learned, our young artist has arranged to present a concert in Salle Herz in Paris on March 7, where he will present this nocturne*⁹¹.

*Our countryman Mr. Bernard Rie performed at the Salle Herz recently with the greatest success. He presented the *Konzertstück* [op. 79] by Weber with orchestral accompaniment, and then his own and Mendelssohn's works. The Parisian newspapers cannot sufficiently praise his excellent playing, his deep conception of the works, his perfect technical prowess, and also his compositions, which are, they say, original*⁹².

*The young pianist, Bernhard Rie, well-known to be a student of Dreyschok, has caused a huge sensation with his grand concert in the Salle Herz, despite the extremely illustrious procession of pianists, both ladies and gentlemen, in the present season. Parisian music critics praise his extreme virtuosity. This was especially the case for his performances in Weber's *Konzertstück* and in Mendelssohn's G minor concerto,*

⁸⁸ *Revue et Gazette Musical*, February 8, 1863, p. 46

⁸⁹ *Revue et Gazette Musical*, March 15, 1863, p. 88

⁹⁰ *Revue et gazette musicale de Paris*, p. 115

⁹¹ *Dalibor*. . Red. Emmanuel Melis. (*Musikzeitschrift mit monatlichen ...*, Volume 6 (10 March, 1863), p. 63

⁹² *Dalibor*. . Red. Emmanuel Melis. (*Musikzeitschrift mit monatlichen ...*, Volume 6 (10 May 1863), p. 112.

*which Mr. Rie played with orchestra, and then also in his salon compositions, the Serenade from the Barber of Seville, and Le Rouet*⁹³.

In October 1863, Bernard Rie would have celebrated his twenty-fifth birthday. He had already made a sensation as a Bohemian émigré, a pianist-composer in perhaps the most demanding market for the piano in the world at that time, and had written (and published, we believe) twenty-two works with opus numbers. From here on, he seems to be securely settled in as part of the musical world in Paris. His name continues to appear in the press, with regularity, if much less frequently than it had in the years 1858-1863. This reflects what is stated in the biography by Fétis – that Rie moved away from public performance, and focused on teaching. Rie, in fact, never stopped performing – mentions of his participations in concerts, soirées and other musical events continue for almost another thirty years, until 1892. His compositions for the piano, however, move almost entirely towards, pedagogy, with a steady stream of études appearing between 1871 and 1894 (the only exception is the Nocturne on Les Puritains, op. 43). His musical colleagues in performance over the next thirty years continue to be those of his youth – Léopold Dancla, Adolphe Blanc – along with a few new names.

Following are some notices from the press of his activities and performances from 1864 on.

1864

At the Salle Herz, 1864

*The concert given last Sunday by the excellent pianist, Bernard Rie, attracted an audience of competent judges to the Salle Herz. Messieurs Ravina, Dancla and Bernard Rie assisted Mr. Adolphe Blanc for the performance of his grand quartet in E-flat which was strongly applauded. Several individual pieces made it possible for the beneficiary to make his correct and sympathetic talent appreciated. Mlle. Eugénie Richard replaced Messieurs Troy and Caponi, promised by the poster. This young person has facility, she does the trill and cadence well; with regard to the artists named further above, we have no need to praise them – they are applauded everywhere that they are heard. Let us also mention the talent of Mr. and Mme. Lutgen*⁹⁴.

1865

At the Salle Herz, 1865.

The concert by Mr. Bernhard Rie, which was very brilliant, brought together virtuosos dear to the public, and works, which their novelty rendered interesting. The grand duo from Euryanthe, arranged for two pianos, and played with great enthusiasm and feeling by Messrs. Henri Ravina and Rie was enthusiastically applauded. The quartet by Adolphe Blanc, dedicated to Rossini, was performed by Messrs. Blanc, H. Lutgen,

⁹³ Bohemia: ein Unterhaltungsblatt (May 6, 1863), p. 1179.

⁹⁴ Journal pour toutes, 1864-10, p. 184

*Léopold Dancla, and the beneficiary, in a mannaer as to satisfy the most exacting. Mr. Brie, especially, earned applause in an etude in arpeggios, a fantasia on the Barber, Le Rouet, a gracious and popular composition for piano, and finally in the Song without Words, which the public welcomed with considerable sympathy, and which the author had to play twice.*⁹⁵

1866

Rie had already been collaborating musically with Léopold Dancla. In 1866 they jointly produced the only work by Rie which included an instrument other than the piano; this was not uncommon in the earlier nineteenth century, when non-piano instrumentalists (flute, violin) would combine their skills in writing for their instrument with those of a pianist who would produce a concertante piano part. This particular collaboration seems to have been a great success.

*Our two eminent artists, Messrs. Bernard Rie and Léopold Dancla have just received from His Royal Highness, the Duke Regnant of Saxe Cobourg Gotha la décoration de l'ordre du Mérite pour arts et sciences*⁹⁶.

Art and Literature.

*A Distinguished Pianist. The pianist Bernard Rie, who now resides in Paris, has received the decoration of the Order of Service for Art and Science with a green ribbon from the Duke Ernst of Saxe-Coburg-Gotha for his dedication of a grand duo for piano and violin*⁹⁷.

*....and the musician Bernard Rie may accept and wear the Medal for Art and Science from Duke Ernst of Saxe-Coburg-Gotha*⁹⁸

Also in 1866, Rie appears in a long list of more than twenty Bohemian musicians, living both in Bohemia and outside, who had achieved either world renown or a good reputation. At least a third of this number were Jewish Bohemians, like Rie.

Frau Claus-Szarvady in Paris
Frl Wilhelmine Cermak in Prague
Frl Auguste Kolár Composer in Prague
Frau Swoboda Jahn in Pardubic
Frl Mila Zadrobilek in Prague
Franz Bendel Composer in Berlin
J Bráva Kapellmeister in Marburg
Franz Cerny Professor of Piano at the Conservatory in Petersburg
Al Dreyschock Composer in Petersburg
Sig Goldschmidt Composer and Banker in Prague

⁹⁵ Revue et gazette musicale de Paris, vol. 32 (April 2, 1865) p. 107

⁹⁶ Revue et gazette musicale de Paris, vol. 33 (March 4, 1866), p. 70

⁹⁷ Gemeinde-Zeitung: unabhängiges politisches Journal, vol. 5 (March 10, 1866)

⁹⁸ Die Presse Wien: frei seit 1848, Volume 19 (June 26, 1866)

Franz Kavau Composer in Prague
Wilhelm Kuhe Composer in London
J Lábor Court pianist in Hannover
Leo Lion Professor of Piano in Berlin
Ignaz Moscheles Professor of Piano in Leipzig
Eduard Napravnik Kapellmeister am russischen Theater in Petersburg
Jul Schulhoff Composer in Paris
Friedrich Smetana Composer in Prag
Friedrich Simák Composer in Prague
Bernhard Rie Kapellmeister in Rotterdam
J Todesco Composer Abroad
Charles Wehle Composer in Paris⁹⁹.

Strangely, Rie is listed as “Kapellmeister in Rotterdam”. There is no other source giving any hint of this.

In the early 1870s we see notices of public concerts displaying the achievements of the students from Rie’s studio.

One of our most appreciated pianists and teachers of piano, Mr. Bernard Rie, gave a musical séance on Sunday in order for his students to be heard. The excellent professor, whose course of piano is very popular, lets the progress of his students be noted each month by an elite public. Along with them he has added, for classic works of Haydn, Mozart, Beethoven, Mendelssohn, artists of a true merit, and enjoying a deserved reputation – Messrs. Charles Dancla and Emile Norblin. Mr. Rie himself played at the last séance. He played a finale by Beethoven and a morceau of his own composition with the élan, clarity and aplomb that he is known for¹⁰⁰.

Last Sunday the excellent pianist and teacher, Bernard Rie, gave his final student matinée. Many young talents, whom one loves to find once more later, mature and complete, have appeared here with distinction. Bernard Rie’s teaching can be judged by these fruits full of promise¹⁰¹.

The pianist, Bernard Rie, whose teaching and courses are very much appreciated, gave his final musical matinée on Sunday, where his best students appeared with distinction in the works of the great masters. Messrs. Ch. Dancla and Norblin contributed their fine talent to the performance of the sonatas and trios which were interpreted in the most intelligent manner by these young persons of whom some can be counted as true artists. Mr. Ch. Dancla, to conclude the séance, performed a fantaisie on motifs from the Dame Blanche, and an andante from the concerto by Mr. Joncières in a very distinguished manner¹⁰².

⁹⁹ Triglav. Zeitschrift für vaterländische Interessen red. von P. von Radics (Laibach, March 16, 1866), p. 88;

“Die” Zukunft: Wochenschrift für politische, nationale und ..., Volume 4 (March 10, 1866), no pagination

¹⁰⁰ Revue et gazette musicale de Paris, vol. 39 (April 28, 1872), p. 133

¹⁰¹ Revue et gazette musicale, vol. 40 (May 4, 1873), p. 142

¹⁰² Le Ménestrel, vol. 39 (April 28, 1873), p. 175.

Rie continued to concertize with both Léopold Dancla and his brother Charles Dancla.

I have just named L. Dancla; I should mention his magnificent concert chez Pleyel. Nothing was lacking in making this one of the most agreeable soirées of the season: not Madame Suffit, a good pianist in the classic school, nor the organist Toby, nor Madame Dancla, who sings with such great perfection of style, nor the violoncellist Loys, nor the pianist Bernard Rie, in the fantasy for two pianos by Lysberg on themes of Weber, nor Charles Dancla concertizing with his brother, the beneficiary, nor the spirited comedy of Des Roseaux¹⁰³.

Music in Paris (From a Correspondent).

..... Also a trio piano violin and violoncello performed by MM Bernard Rie, L. Dancla, and C. Leboue was interesting, especially scherzo and last movement. M Bernard Rie was as usual much applauded for his beautiful piano playing. His pieces consisted of the serenade from Rossini's Barbier (transcribed by himself), the spinning song from Wagner's Dutchman, and a Marche Hongroise by Kowalski, which last was encored....¹⁰⁴

In a benefit concert given at Louviers, with the participation of Messrs. Léopold Dancla and Bernard Rie, who obtained great succes, Mr. Bernard Rie was especially applauded in his pretty Nocturne on the serenade from the Barber, which enchanted the public¹⁰⁵.

Saturday, March 28, Mr. Charles Dancla, professor at the Conservatory, gave his third and final séance at the Salle Pleyel. In addition to fragments of the fifth quartet of Beethoven, and the finale of the third quartet for piano and strings, by Mendelssohn, the program was composed of works from the pen of the beneficiary and from that of his brother, Mr. Léopold Dancla, from whom we heard a very nice andante. Mr. Charles Dancla must have received, in his youth, a rather strong impression of the style and the works of a violinist who enjoyed a popularity without equal, Mayseder. There are numerous traces of this style in the trio for piano, violin, and violoncelle, very well played by the author and Messrs. Bernard Rie, and Marthe, violoncellist; and particularly in the brilliant symphonie concertant for two violins, equally performed (doubled parts) by Messrs. Charles and Léopold Dancla, Rivarde and Houfflach. This exuberance of melody, a bit pompous, seems strange in a time, when, with regard to melody, the height of art is not to have one. Different is the style of the twelfth quartet of Mr. Dancla; this is a work of a higher order, with a very tightly woven fabric, with a classic language that is the purest and most melodious. In spite of his severity, this work really charmed the public. Let us not forget that Mr. Rie, a pianist of talent, was justly applauded in a Hungarian Rhapsody of Liszt¹⁰⁶.

What seems to have been one of the final performances by Rie that was reviewed in the press (when Rie would only have been fifty years of age!) included a mammoth

¹⁰³ La Fantaisie parisienne : littérature, théâtre, musique et modes / par la Grande Duchesse de Gerolstein 1874-05-15

¹⁰⁴ The Monthly musical record, Volume 9, May 1, 1879, p. 72

¹⁰⁵ Le Menestrel, vol. 50 (Nov. 2, 1884), p. 391

¹⁰⁶ Le Menestrel, April 5, 1885, p. 144

performance by eight pianists on four pianos at the Exposition Universelle held in Paris during the summer of 1889.

Before an audience that was the most elegant and most numerous, barely able to be contained by the section of musical instruments at the Exposition, Messrs. Ravina, David, Marmontel, Philipp, Colomer, Reitlinger, Bernard Rie and Delafosse yesterday evening obtained the greatest and most legitimate success, in their masterly performance for sixteen hands on four pianos of the Russian Imperial March by Mr. Henri Ravina.

The magnificent composition of the master was unanimously requested to be heard once more by this elite audience, which had the opportunity to applaud at the same time Mr. Bernard Rie, in his delicious pages, and Mr. Delafosse who performed with him, four hands, Henri Ravina's Euryanthe, with remarkable ensemble.

*This magnificent concert, performed on the pianos of the house of Henri Herz, does him the greatest honor. A complete success for the artists, for the magnificent instruments, and an excellent soirée for all those who had the good fortune to be present for this brilliant event*¹⁰⁷.

The final mention I have found for Rie as performer is from 1892.

Salle de Géographie.

*Matinée organized by the Pléiade. Heard, with infinite pleasure, the violinist Dancla, the composer Bernard Rie, Mme the Countess of Marguenat and Mme Noble*¹⁰⁸.

What seems to be the very last appearance by Rie in the press comes, once more, at a soirée exhibiting the talents of students, but this time from the studio of the voice teacher Félicienne Jarry.

*Mlle. Félicienne Jarry has just given an interesting presentation of her students at the Salle Philippe Herz. This presentation was dedicated to the works of her late master Benjamin Godard, of Paul Wachs, of Bernard Rie, and was presided over by the latter two. The students were distinguished by brilliant playing, a good style, and great clarity of execution. We must highlight the transcription of the Barber of Seville by Bernard Rie, performed by M. Léontine T. and the Danse japonaise by Paul Wachs performed by M. Marcelle F. In the second half Mlle. Jarry was applauded as a pianist in various morceaux by Chopin, Schubert, Godard, Paul Wachs and Bernard Rie, and as a singer in the air of Saul from Rossini's Otello. M. Magdeleine Godard, who contributed her fine talent, played, with M. de son M. Félicienne Jarry a sonata by her brother, and several of his remarkable compositions*¹⁰⁹.

At this date, Rie was not yet sixty, but there is no further trace of him in the press. His death in Paris is recorded on January 21, 1910.

¹⁰⁷ Figaro (Paris) 1889-07-31

¹⁰⁸ La Fraternité : journal hebdomadaire 1892-03

¹⁰⁹ Le Ménestrel, Volume 64 (June 26, 1898), p. 207

WORKS LIST

WITHOUT OPUS NUMBER

Valse de concert pour piano par Bernhard Rie.
Paris : A. Leduc, [1866]
BNF.

WITH OPUS NUMBER

Op. 1 - Op. 2
?

Op. 3
Le Rouet de Marguerite, chant de la fileuse pour le piano. op. 3
Paris : A. Leduc, [1858]
Plate number: A.L. 2005.
BNF.
Also at Bib de Catalunya

Op. 4
Aubade, caprice - étude pour piano. op. 4. Paris: A. Leduc, [1858].
Plate number: A.L. 2006.
BNF

Op. 5
La Belle batelière, barcarolle pour piano. op. 5. Paris : A. Lédud, [DL 1858]
Plate number: A.L. 2007.
BNF

Op. 6
L'Etoile du Soir, rêverie pour piano. op. 6. Paris : A. Leduc, [1858]
Plate number: A.L. 2008.
BNF

Op. 7
Souvenir de Prague, caprice bohémien pour piano. Op. 7
Paris : A. Leduc, [1858]
Plate number: A.L. 2009.
BNF

Op. 8
Prélude pour piano. op. 8. Paris: A. Leduc, [1858].
Plate number: A.L. 2152
BNF

Op. 9

Prière du soir ! Nocturne de concert pour piano par Bernhard Rie. Op. 9

Paris : A. Leduc, [1858]

Plate number: A.L. 2146.

BNF; also at Univ. Mozarteum Salzburg

Op. 10

Souvenir de Moscou. Mazurka pour piano par Bernhard Rie. Op. 10

Paris : A. Leduc, [1858]

BNF

Plate number?

Op. 11

Louise de Bade Valse brillante pour piano par Bernhard Rie

Paris : imp. de Trinocq, [1858].

BNF.

According to the *Journal de l'imprimerie et de la librairie* (1858), p. 107,

This is op. 11, and published in Paris by Leduc.

Op. 12

Etude de concert pour piano. Op. 12

Paris : Alphonse Leduc, [1858]

Plate number: A.L. 2157.

BNF

Op. 13

Chant de la bergère, idylle pour piano. op. 13

Paris : A. Leduc, [1859]

Plate number: A.L. 407.

BNF

Op. 14

Le Retour du fiancé, étude poétique pour piano. op. 14.

Paris : Alphonse Leduc, [1858]

Plate number: A.L. 2161.

BNF

Op. 15

Tarentella, morceau de concert pour piano. Op. 15

Paris : A. Leduc, [1859]

Plate number: A.L. 2168.

BNF

Op. 16 – 21

?

Op. 22

Nocturne sur la Sérénade du Barbier de Séville (de Rossini), pour piano. op. 22

Paris : Heugel, [1863]

Plate number: H. 3777

BNF

Mentioned in Revue et Gazette Musicale of Feb. 1863.

Autographed copy:

https://www.abebooks.fr/servlet/BookDetailsPL?bi=21699226734&searchurl=sortby%3D17%26an%3Drie%2Bbernard%2Bnocturne%2Bbarbier%2Bs%25E9ville&cm_sp=snippet--srp1--image2

Op. 23

?

Op. 24

L'Elisire d'amore (de Donizetti), fantaisie brillante pour piano. op. 24

Paris : A. Leduc, [1865]

Plate number: A. L. 3111

BNF

Op. 25 – Op. 27

?

Op. 28

Doux Souvenir, nocturne pour piano. op. 28

Paris : O. Legoux, [1860]

Plate number: O. L. G. 459

BNF

Op. 29 – Op. 31

?

Op. 32

Exercices des 5 doigts [pour le piano] op. 32

Paris : A. Leduc, [1871]

Plate number: A.L. 4287.

BNF; BNE

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Op. 33

Le Début, 25 études faciles pour piano, op. 33

Paris : A. Leduc, [1874]

Plate number: A.L. 5040.

BNF

Op. 34

Vingt cinq études spéciales et progressives de mécanisme pour piano op. 34

Paris : Alph. Leduc, [1874]

Plate number: A.L. 4887.

BNF; BNE

Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000165224&page=1>

“A son Elève Mademoiselle Valentine Hubert”.

Op. 35

Le Progrès, 25 études préparatoires pour piano op. 35

Paris : Alph. Leduc, [1875]

Plate number: A.L. 5411.

BNF; BNE

Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000165226&page=1>

Op. 36

L'Indépendance des doigts, 25 études pour piano, op. 36

Paris : Alph. Leduc, [1876]

Plate number: A.L. 5460.

BNF; BNE

Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000124708&page=1>

“A Madame Anaïs Rochas”.

Op. 37

25 études d'agilité pour piano op. 37

Paris : Alph. Leduc, [1875]

Plate number: A.L. 5129.

BNF; BNE

Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000165227&page=1>

“A son Elève Mademoiselle Henriette Germain”.

Op. 38

Vingt cinq études de vélocité pour piano op. 38

Paris : A. Leduc, [1877]

Plate number: A.L. 5866.

BNF; BNE

Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000124706&page=1>

Op. 39

Exercices journaliers pour le piano op. 39

Paris : Alph. Leduc, [1879]

Plate number: A.L. 6079.

BNF; BNE

Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000124707&page=1>

Date on BNE copy: 9 Junio 79.

Op. 32, Op. 33, Op. 35, Op. 36, Op. 39
All advertised in Le Guide Musical, Oct. 7, 1894

Op. 40

Le Rudiment des gammes et arpèges pour le piano op. 40, divisé en 2 vol.
Paris: Alph. Leduc, [1881]
Plate number: A.L. 6412, 6413.
BNF; Biblioteca musicale Gaetano Donizetti (vol. 2 only)
Listed in Bibliographie de la France, 1881, p. 676.

Op. 41

La Syntax des Gammes et Arpèges divisée en deux volumes, op. 41. Paris: Alphonse Leduc.
Plate number: A.L. 6563.
Sibley Library, vol. 2 only.
Digitized: <http://hdl.handle.net/1802/14722>

Op. 42

Rythme et articulation des doigts, 230 exercices pour piano op. 42
Paris : Alph. Leduc, [DL 1888]
Plate number: A.L. 8168
BNF ; Bib CM G. Verdi, Milano; Bib. S. Cecilia, Roma.

Op. 43

Nocturne sur les Puritains (de Bellini) , [pour piano]. op. 43
Paris : Heugel, [1876]
Plate number: H. 5947.
BNF; BNE
Digitized at BNE: <http://bdh-rd.bne.es/viewer.vm?id=0000067190&page=1>
"À son élèves Mademoiselles Gabrielle et Arsène d'Aërsen"

Op. 44 - Op. 45

?

Op. 46

Études de perfectionnement pour piano, op. 46
Paris : Leduc, [1894]
Plate number: A.L. 9402.
BNF
Listed in Bibliographie de la France, Volume 83 (1894), no. 7154.

Collaborations:

Diane de Solange-Grand duo pour piano et violon sur des motifs de l'opéra de S. A. R. Ernest II, duc régnant de Saxe Cobourg-Gotha par Bernard Rie et L.d Dancla.
Paris : O. Legouix, [1865]
Plate number ?
BNF

Dedications to Rie:

Georges Bachmann (1848-1894). Le vieux-château : chanson du temps passé pour piano / par G. Bachmann.
Paris: J. Heinz, [1880].
Plate number: J.H. 938.
"A monsieur Bernard Rie"
BNF
Digitized in Gallica:
<https://gallica.bnf.fr/ark:/12148/btv1b9070856c>

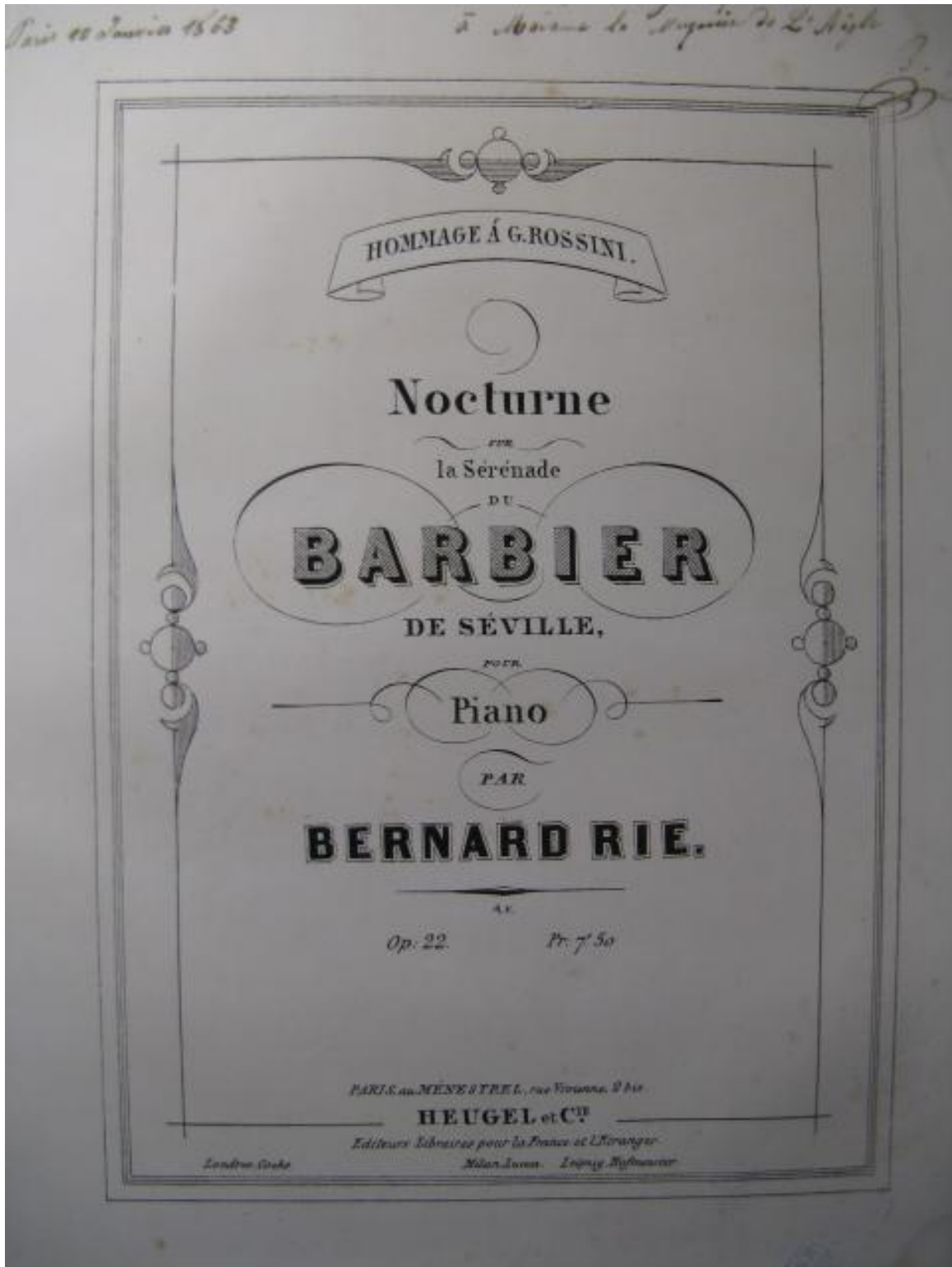
Editions by Rie:

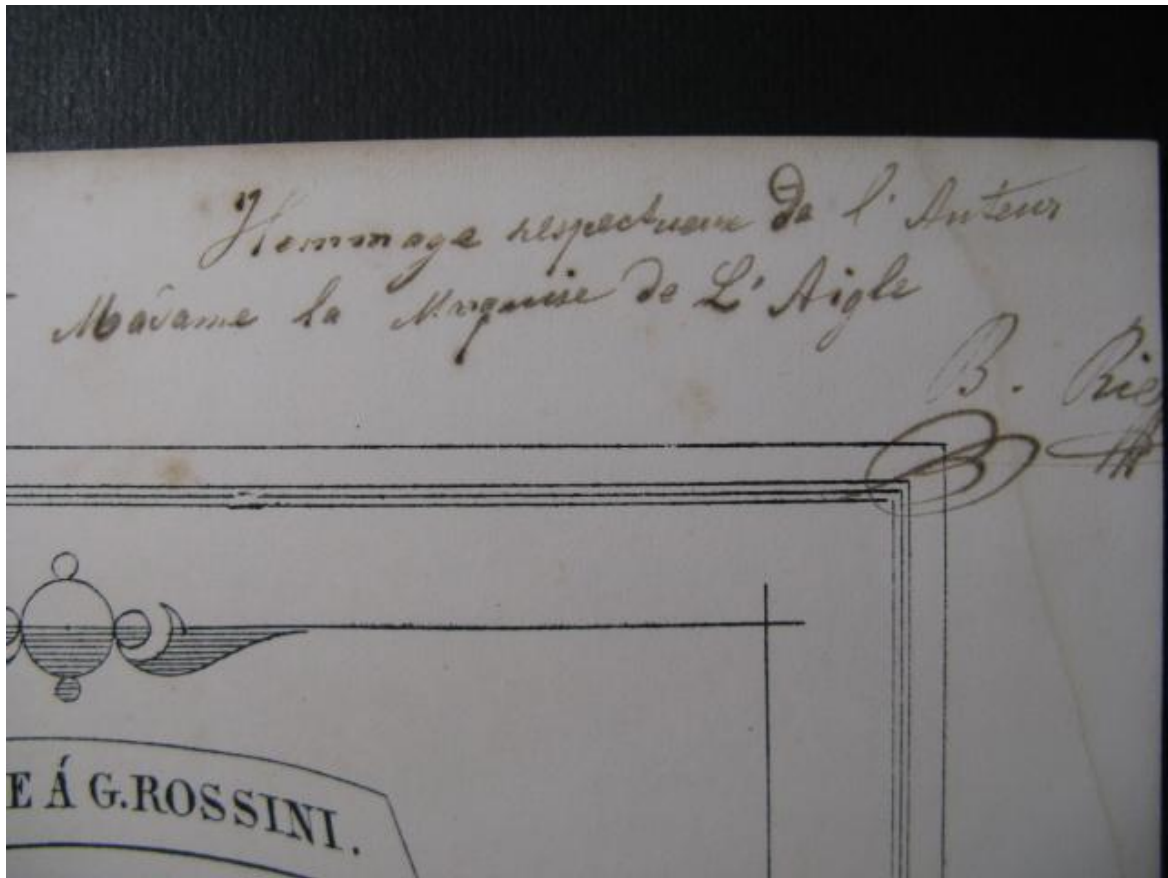
F. Beyer. Don Juan, op. 42. Edition Revue et Modifié par Bernard Rie.
Jardin Fleuri, vol. 3.
Paris: Jules Heinz, [1882].
Plate number: J.H. 977 (3)
BNF

F. Beyer. La Somnambula, op. 42. Edition Revue et Modifié par Bernard Rie.
Jardin Fleuri, vol. 4.
Paris: Jules Heinz, [1882].
Plate number: J.H. 977 (4)
BNF

F. Beyer. Le Barbier de Seville, op. 42. Edition Revue et Modifié par Bernard Rie.
Jardin Fleuri, vol. 5.
Paris: Jules Heinz, [1882].
Plate number: J.H. 977 (5)
BNF

F. Beyer. Elisire d'Amore. Edition Revue et Modifié par Bernard Rie.
Jardin Fleuri, vol. 7.
Paris: Jules Heinz, [1883].
Plate number: J.H. 977 (7)
BNF





About the Author:

Tom Moore is currently Head of the Sound & Image Department of the Green Library, at Florida International University in Miami, Florida. He holds degrees in music from Harvard (B.A.) and Stanford (D.M.A). He is an active performer on period flutes, and translates from Portuguese, Spanish, Catalan, French, Italian, and German.