

The New
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Kern - Lindelheim

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'Govoryat klassiki', *SovM* (1948), no.1, pp.29-59

A. S. Ogolevets: *Materiali i dokumenti po istorii russkoy realisticheskoy muzikal'noy estetiki* [Materials and documents on the history of the Russian aesthetics of realism in music] (Moscow, 1954, 6)

M. Sabinina: 'Larosh i Chaykovsky', *SovM* (1954), no.10, p.67

Yu. A. Kremlyov: *Russkaya mysl o muzike. ocherki istorii russkoy muzikal'noy kritiki i estetiki XIX veka* [Russian thinking on music essays on the history of Russian music criticism and aesthetics in the 19th century], ii (Leningrad, 1958), 297ff; iii (Leningrad, 1960), 129ff

S. Levit: 'Laroche, Hermann Awgustowitsch', *MGG*

G. B. Bernandt and I. M. Yampol'sky: *Kto pisal o muzike* [Writers on music], ii (Moscow, 1974) [contains a list of writings]

JENNIFER SPENCER

La Rochelle. French town, site of the Rencontres Internationales d'Art Contemporain and the Concours Messiaen; See ROYAN FESTIVAL.

Larrauri, Antón (b Bilbao, 30 April 1932). Spanish composer and critic. He studied music privately in his home city where he also graduated in philosophy and arts, and his music career has developed alongside his activities as a classics teacher. In 1960 he was appointed music critic of the *Correo español* of Bilbao, holding that post until 1971 when he decided to give his time to composition. He has carried out studies on the relationships between sound and the sense of smell, and has developed these to some extent in his music. His works are few, but each is a thorough exploration of a particular compositional problem. The early pieces show the evolution of an individual style within the avant garde; his mature work incorporates philosophical concepts. *Espatadantza* has been much admired for its successful union of the basic elements of Basque folk music with avant-garde processes.

WORKS

(selective list)

Dédalo, orch, 1961; Apokatástasis, orch, 1965; Fluctuante no.1, 1v, cns, 1967; Contingencias, orch, 1971; Espatadantza, chorus, orch, 1972; Munduak, 1v, tape, 1973

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TOMÁS MARCO

Larrivée, Henri (b Lyons, 9 Jan 1737; d Paris, 7 Aug 1802). French baritone. While employed as a *perruquier* he met François Rebel, a director of the Opéra, who engaged him for the Opéra chorus. His career as a soloist began in 1755, when he played a priest in Rameau's *Castor et Pollux*; later he took the role of Jupiter and finally of Pollux. Apart from other roles in operas of Rameau and Lully, he created Ricimer in Philidor's *Ernelinde* (1767) and the title role in Gossec's *Sabinus* (1773). For Gluck he sang Agamemnon (in *Iphigénie en Aulide*), Hercules (in *Alceste*), Ubalde (in *Armide*) and Orestes (in *Iphigénie en Tauride*); he also played Orestes in Piccinni's *Iphigénie*, Grétry's *Andromaque* and Lemoyne's *Electre*. Larrivée venerated Gluck (despite difficulty in pleasing him as an actor) and for his sake refused to sing in Sacchini's *L'olympiade* in 1777. He overcame a lack of sympathy with Piccinni to sing Roland with such success as to give rise to Framery's 'Épître à M. Larrivée' (*Journal de Paris*, 4 February 1778), to which he made a rejoinder the next day. Subsequently he created Danaus in Salieri's *Les Danaïdes* (1784). After his final return to the stage in 1797 he was granted a sinecure for two well-received performances in Gluck's *Iphigénie en Aulide*. He had a good figure and a flexible voice with a wide range, which, according to Fétis and others, became nasal on high notes.

Larrivée's wife, Marie Jeanne Larrivée (née Le Mière) (b Sedan, Ardennes, 29 Nov 1733; d Paris, Oct 1786), was a soprano who appeared at the Opéra from 1750, mostly in minor roles. Her career was overshadowed by that of Sophie Arnould, but she created the title role of Philidor's *Ernelinde* (written for Arnould, 1767) and Eponine in Gossec's *Sabinus* (1773). She also sang at the Concert Spirituel.

JULIAN RUSHTON

Larrocha (y de la Calle), Alicia de (b Barcelona, 23 May 1923). Spanish pianist. She gave a public concert when she was five, became a student of Frank Marshall in Barcelona, and made her concerto début at the age of 12 with Fernandez Arbós and the Madrid SO. In 1947 she began touring outside Spain, but limited her engagements for some years because of family commitments. Her British début was in 1953 (Wigmore Hall, London), and her American début in 1955 with the Los Angeles PO. She formed a duo in 1956 with the cellist Gaspar Cassadó, and together they gave numerous concerts in Spain and elsewhere. In 1959 Larrocha became director of the Marshall Academy at Barcelona (where her husband, the pianist Juan Torra, also teaches), and during the 1960s she was a juror at several international piano competitions. She was awarded the Paderewski Memorial Medal in London in 1961. Her reputation was advanced at this time by several gramophone records, those of piano works by Granados and Albéniz being awarded international prizes. They reflect the balance of lively attack and poetic shading which is characteristic of her concert performances, achieving a distinctive blend of keyboard colour and expression in Romantic works, and a more formal elegance in Mozart and other classics.

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M. Smith: 'Legend Comes to Light', *Records and Recording*, xiii/7 (1970), 36

A. Blyth: 'Alicia de Larrocha talks', *Gramophone*, li (1973), 605, 654
R. Crichton: 'Lady of Spain', *Records and Recording*, xvii/1 (1973), 30

NOËL GOODWIN

Larsen, Jens Peter (b Copenhagen, 14 June 1902). Danish musicologist. He studied mathematics (1920-21) and musicology at Copenhagen University and between Hammerich's retirement (1922) and Abrahamsen's appointment there (1924) had private tuition in organ playing from Wöldike and music history from Laub, taking the organ examination at the Royal Danish Conservatory (1923); subsequently he resumed his study of musicology at the university (MA 1928). He then began a distinguished teaching career there, being appointed lecturer (1939), professor (1945) and director of the institute of musicology (1949-65); he retired in 1970. He was also visiting professor at the University of California at Berkeley (1961) and Herbert F. Johnson Professor at the University of Wisconsin (1971-2).

Larsen's first main interest was Haydn, and for more than 40 years he has occupied a leading position in Haydn scholarship. In his *Die Haydn Überlieferung* (1939), for which he received the doctorate of Copenhagen University, he meticulously investigated questions of authenticity and established a canon on which subsequent research and the publication of a Haydn edition were based. He was general editor of the Haydn Society edition (1949-51) and the collected edition prepared under the auspices of the Joseph-Haydn-