

*Baker's  
Biographical  
Dictionary  
of Musicians*

*Sixth Edition*

*Completely Revised by  
Nicolas Slonimsky*

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Thomson, and in London with J. Jongen (composition). He subsequently taught at the Cincinnati College of Music; member of the Cincinnati Symph. Orch. (1909-12), of the Belgian and Holbrook Quartets in London (1914-17), of the N.Y. Symph. Orch. (1919-28); in 1929, joined the staff of NBC; in 1950, supervisor of music research there. He wrote a comic opera, *Xantha* (London, 1917), and songs; publ. *Alice in Orchestralia* (1925); *Marching Notes* (1929); *Broadcasting Music* (1947).

**La Presle, Jacques de**, French composer; b. Versailles, July 5, 1888; d. Paris, May 6, 1969. He studied at the Paris Cons.; received the Grand Prix de Rome in 1921; in 1937, appointed prof. of harmony at the Paris Cons. His works include *Apocalypse de St.-Jean* (1928); *Album d'images*, a suite for orch. (1935); Piano Concerto (1949); chamber music; songs.

**Laqui, Reinhold**, Swiss composer; b. Zürich, May 1, 1894; d. Oberrieden, Oct. 3, 1957. He studied at the Zürich Cons.; later with Busoni in Berlin. In 1920 he became a teacher at the Zürich Cons.

**WORKS:** the operas *Der Schleier der Tanit* and *Die Revisionsreise*; many orchestral works (3 symphonies, 5 overtures, 2 serenades, a concert piece for piano and orch., etc.); chamber music (trios, sonatas for violin, flute, cello, bassoon and horn, clarinet, etc., piano quintet); piano pieces and more than 200 songs.

**Lara, Agustín**, Mexican composer of popular songs; b. Tlacotalpán, Oct. 14, 1900; d. Mexico City, Nov. 5, 1970. He learned to play piano by ear; earned his living as an entertainer in a Mexican house of tolerance, where he wrote his first successful song *Rosa*; an encounter with a woman who impulsively slashed his face during an altercation inspired him to write a paean to womanhood, *Morucha*, which acquired great popularity. His other songs that became famous are *Tus Pupilas*, *Gotas de Amor*, and the most famous, *Mujer*.

**Lara-Bareiro, Carlos**, Paraguayan composer; b. Caapiatá, March 6, 1914. He played in the boy scout band conducted by his father; then studied violin in Asunción and in Rio de Janeiro; during his stay in Brazil he also took lessons in composition and conducting. Returning to Paraguay in 1951 he organized in Asunción the Symph. Orch. of the Association of Musicians of Paraguay. Eventually he moved to Buenos Aires. His works reflect the modes and moods of Paraguayan folk music. He wrote several symphonic suites on Paraguayan themes and a piano concerto.

**Lara, Isidore de.** See **De Lara, Isidore.**

**Laredo, Jaime**, Bolivian violinist; b. Cochabamba, June 7, 1941. He was sent to the U.S. as a child; studied with Ivan Galamian at the Curtis Institute in Philadelphia. In 1959, a week before his 18th birthday, he won the Queen Elisabeth of Belgium Competition in Brussels, and subsequently made a brilliant career, both in America and in Europe. The Bolivian government issued a series of airmail stamps with his picture, bearing the notes A, D, C in the treble clef, spell-

ing out his name in Latin notation (La-Re-Do). In 1960 he married the pianist **Ruth Meckler** (divorced 1974).

**La Rocca, Nick (Dominick James)**, American jazz cornetist; b. New Orleans, April 11, 1889; d. New Orleans, Feb. 22, 1961. After graduating from high school he became a cornetist and local bandleader. He formed the Original Dixieland Jazz Band, which gained wide popularity and brought attention to the New Orleans style of jazz; it played at Reisenweber's in New York during World War I and toured throughout the United States and Europe; the group is most noted for having made, in 1917, the first jazz recordings, these becoming a major influence on the next generation (the "Chicago School") of white jazz musicians.

**BIBLIOGRAPHY:** H. O. Brunn, *The Story of the Original Dixieland Jazz Band* (Baton Rouge, La., 1960). La Rocca's memorabilia are on deposit at Tulane University.

**Laroche, Hermann**, Russian music critic; b. St. Petersburg, May 25, 1845; d. there, Oct. 18, 1904. He studied with Rubinstein and Zarembo at the St. Petersburg Cons., and with Tchaikovsky in Moscow. He became prof. at the Moscow Cons. (1867-70); then at the St. Petersburg Cons. (1872-79); contributed numerous articles to Russian journals; collected his essays and criticisms and published them in 1894. His most important work is *M. I. Glinka and His Place in Russian Music* (1868; new ed., 1953); with N. Kashkin he wrote *Reminiscences of Tchaikovsky* (1894).

**La Rotella, Pasquale**, Italian composer and conductor; b. Bitonto, Feb. 26, 1880; d. Bari, March 20, 1963. He studied in Naples; was choral conductor at the Bari Cathedral (1902-13); from 1934-49, taught at the Liceo Musicale there; toured Italy as opera conductor. His works include the operas *Ivan* (Bari, Jan. 20, 1900); *Dea* (Bari, April 11, 1903); *Fasma* (Milan, Nov. 28, 1908); *Corsaresca* (Rome, Nov. 13, 1933); *Manuela* (Nice, March 4, 1948); much sacred music.

**Larrocha, Alicia de**, brilliant Spanish pianist; b. Barcelona, May 23, 1923. She studied piano with Frank Marshall and theory with Ricardo Lamote de Grignon. She made her first public appearance at the age of 5; was soloist with the Orquesta Sinfónica of Madrid at the age of 11. In 1940 she launched her career in earnest; from 1947 made extensive concert tours in Europe and America. Her interpretations of Spanish music have evoked universal admiration for their authentic quality, but she has also been exuberantly praised by sober-minded critics for her impeccable taste and exquisitely polished technique in classical works.

**L'Arronge, Adolf**, composer and conductor; b. Hamburg, March 8, 1838; d. Berlin, May 25, 1908. He studied at the Leipzig Cons. with R. Genée; theater conductor in Cologne, Danzig, Königsberg, Würzburg, Stuttgart, Budapest, etc.; in 1866, became director of the Kroll Opera, Berlin; then of the Lobetheater in Breslau (1874-78). Returning to Berlin, he bought the Friedrich-Wilhelmstädtisches Theater in 1881, and