

THE OTHER STOCKHAUSEN: HARPIST, TEACHER AND SPOHR CONTEMPORARY

by Philip L. Scowcroft

THE fame, not to say notoriety, of Karlheinz Stockhausen (born 1928) is a fact most are aware of in music's modern world. But in the nineteenth century there was another Stockhausen, or properly speaking a family of Stockhausens, who are worth a brief remembrance.

Franz Anton Adam Stockhausen was born in Cologne in 1789 and became known as harpist, teacher and composer. He plied those trades, initially in Paris, from around 1812 though he and his wife Margarethe (1803-1877) later settled in Alsace (c.1840), in which region, long a bone of contention between France and Germany, Margarethe was born.

She was a soprano of considerable ability and appeared regularly, and with success, in London and other places. From the mid 1820s, she (singing under the style of 'Mme. Stockhausen') and her husband (playing the harp) toured widely.

When they appeared at Doncaster's Mansion House in concert on 16th March 1830 two of Franz Stockhausen's compositions were in the programme, a Fantasia for harp solo and a Concertino for harp played on that occasion with accompaniment by a local orchestra.

His other compositions included a Mass for four voices with an accompaniment for two harps and other instruments, performed in Notre Dame de Paris in 1817 and later published, *Videmus Stellam* for soprano (Margarethe, perhaps?), chorus, harp and organ, and a harp solo published in London as *Introduction and Variations on a Swiss Air*.

Margarethe and Franz had two musical sons, Julius (1826-1906) and Franz junior (1839-1926) who achieved distinction as singer and pianist respectively, then (both) as conductors.

The elder Franz died in 1868. His music appears to have now sunk without trace (did Dorette Spohr know it?) and his name does not appear in the index of Roslyn Rensch's book on the harp. Yet his compositions sound to be interesting enough to dust down, if only they can be found.