

MUSIC - UNIVERSITY OF TORONTO



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A BIOGRAPHICAL DICTIONARY
OF FIDDLERS

A GEOGRAPHICAL DICTIONARY
OF INDIA



From the Original Bust now in possession of PAUL DE WITT, Leipzig.



A BIOGRAPHICAL

DICTIONARY

OF



FIDDLERS

INCLUDING PERFORMERS ON THE
VIOLONCELLO AND DOUBLE BASS,
PAST AND PRESENT

CONTAINING A
SKETCH OF THEIR ARTISTIC CAREER.

*Together with Notes of their
Compositions, &c.*

BY

A. MASON CLARKE.

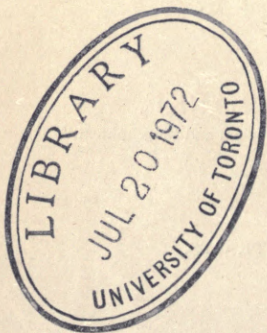
Author of "The Fiddle Historical and Biographical."

WITH PORTRAITS.

LONDON

WM. REEVES, 83 CHARING CROSS ROAD, W.C.

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PREFACE.

The Literature of the Violin—its history, and practice, has, within the last few years, assumed such large proportions, that it would appear as if little more remained to be said on the subject. Nevertheless, whilst the fiddle student has at command dozens of books in which to seek for information concerning the theoretical side of his instrument, very little has been said about those artists who have from time to time exhibited before the world their marvellous talents as executants; for, after all, the finest violin ever fabricated in the workshops of Cremona would, if doomed to everlasting silence, *per se* be practically worthless. Some account,

therefore, of the great virtuosi who have chosen the violin as the exponent of their artistic abilities should not fail to arouse a genuine enthusiasm in the breasts of all lovers of the instrument, hence the appearance of this present volume. Whether the work will receive the recognition it is hoped, nay, anticipated, will fall to its lot, time alone will show. I have considered it unnecessary here to enter any fuller into the scope of the work than is indicated on the title page, otherwise than to say that it is the *only* book of its kind yet published in this Country.

In the compilation of the work, the principle English, French and German authorities (old and new) have been consulted; a large mass of contemporary matter has been collated and arranged, and voluminous personal correspondence entailed.

Whilst I have corrected many obvious errors which have crept into the works of previous writers, it may be that I have myself not been altogether free

from inaccuracy, but I can assure the reader such cases are isolated. In conclusion I would add that no effort on my part has been spared to render this work as complete and trustworthy as possible.

A. M. C.

EAST DULWICH, SURREY.

1895.

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CORRIGENDA.

- p. 27, l. 4, substitute Nardini for Boccherini
- p. 35, Adolf Brodsky has (1895) been appointed Leader of Sir Charles Hallé's Orchestra.
- p. 41, J. T. Carrodus died July 13th, 1895.
- p. 67, Leopold Dancla, died —? April, 1895.
- p. 142, l. 9, add the words and bass.
- p. 188, l. 2, substitute Nardini for Tartini.
- p. 287, E. C. Sivori, died Feb. 18th, 1894.

A

BIOGRAPHICAL DICTIONARY
OF FIDDLERS.

ABACO, EVARISTO FELICE DALL', a performer and composer, born at Verona. In the year 1726 he was musician to the Court of Maximilian Emanuel. He published sonatas for 1 and 2 violins, and concertos for stringed instruments.

*ABEL, LEOPOLD AUGUSTUS, a violin pupil of Benda; was born at Cöthen in 1720. He was musician in several German Courts, and published six violin concertos.

*ABEL, CHARLES FREDERICK, younger brother of the preceding, was also born at Cöthen. He was a noted performer on the *viol da gamba*, an instrument not now in use. His published works consist chiefly of overtures, concertos, quartets, and trios. He died in London in 1787.

*ADELBERG, AUGUST RITTER VON, per-

former, pupil of Mayseder, born 1830, died 1873. He composed concertos, sonatas, and quartets; also three operas.

*ALARD, DELPHIN, born at Bayonne, May 8, 1815, died at Paris, February, 1888; performer and pupil of Habeneck at the Paris Conservatoire, in which institution he subsequently became a professor, succeeding Baillot in 1843. Besides being one of the most famous performers of his time he stood equally eminent as an instructor and composer. Amongst his numerous pupils Sarasate is the most prominent. Alard published a great number of compositions for his instrument, also a "Violin School," which gained wide popularity.

*ALBERGHI PAOLO, of Faenza, was a pupil of Tartini.

ALBERTI——said to be a professor of the Violin, engaged by Francis I. of France in 1530.

*ALBERTI, GUISEPPE MATTEO, born at Bologna 1685, composer and performer. He published 12 symphonies, which being light and easy, were formerly much played in this country. He also published, in 1713, ten concertos in six parts for violins.

*ALBINONI THOMAS, born at Venice 1674 and died there in 1745, an excellent performer, and composer of many operas, besides concertos and sonatas for the

violin. His compositions for the Violin are said to have become so familiar in England, that most of the common fiddlers of the time were able to play them.

'ALDAY, P——, born at Perpignan in 1764, a composer and pupil of Viotti. He left France in the revolution, and came to London, where he published much music for his instrument ; he subsequently settled in Edinburgh as a teacher.

'ALESSANDRO, ROMANO, flour. 1560, a singer and performer on the Viola. His performance on this instrument was said to be so exquisite that he obtained the cognomen of *Alessandro della Viola*. His compositions include motets, madrigals, and music for the viola.

ALMEYDA, C. F., a performer and composer at Madrid in the latter end of last century. Pleyel of Paris published six quartetts of this composer in 1798.

ANDERLE, F. I. This extraordinary man was a brewer at a town in Bohemia, and an amateur performer on the violin. In 1762 he abandoned his family, leaving his house without taking leave of anyone, and carrying with him only his violin, a few ducats, and a change of linen. After having traversed Poland, he went into Hungary, where he established himself, and made a large fortune by his extraordinary talents.

4 *Biographical Dictionary of Fiddlers.*

ARTOT, ALEXANDRE JOSEPH MONTAGNY, born at Brussels, January 25th, 1815, died at Ville d'Avray near Paris, July 20th, 1845. At first he studied music with his father, who was first horn player in the private band of the king of the Belgians. After eighteen months' study of the violin he is said to have been able to play at the theatre, in a concerto, of Viotti's, which so surprised the leader and solo player M. Snel, that he undertook to develop the youth's extraordinary talents. Shortly afterwards, however, he was sent to Paris, where he was admitted as a page at the Chapel-Royal. When Artot had reached his ninth year, he was placed at the Paris Conservatoire, receiving instruction under the direction of R. Kreutzer, and subsequently, on the latter's retirement, from August Kreutzer. At the age of twelve, Artot was awarded the second violin prize of the Conservatoire, and in the following year obtained the first prize. He then quitted Paris and commenced touring, visiting first of all his native place, thence to the principal towns on the continent, England, and America. His published works are, A minor concerto, fantasias, and airs with variations; other works remained unpublished.

ASCHENBRENNER, CHRISTIAN HEINRICH born at Alstettin 1654, died at Jena 1732;

a performer of some note, and composer of six sonatas, which he is said to have presented to the Emperor at Vienna, and was recompensed with a chain of gold and a medal.

ASHLEY, GENERAL, a celebrated performer. His father was the manager of the oratorios at Convent-Garden theatre, which performances he led with great ability for many years. After his death, his sons, General and Charles Ashley, succeeded him as joint managers. General Ashley received instructions first from Giardini and subsequently from Barthélemon, and was esteemed an excellent performer on his instrument. He was considered also as the best judge in his time of violins and violoncellos; of which, in the latter years of his life, he had a very valuable collection. He died near London in 1818.

ASHLEY, CHARLES, brother of the preceding; was an eminent violoncellist, and one of the original members of the Philharmonic Society. There was a younger brother named Richard, who was a celebrated tenor player, residing in London.

AUBERT, JACQUES, born 1678, died near Paris 1753; was an eminent performer, and member of the orchestra of the Grand Opera and of the *concerts spirituels*. He composed some sonatas and other music.

6 *Biographical Dictionary of Fiddlers.*

• AUBERT, P. F. OLIVIER, born at Amiens in 1763. He was an excellent violoncellist at the Comic Opera at Paris, and wrote an instruction book for his instrument, also much instrumental music.

AUBERTI, a violoncellist at the Italian theatre at Paris, published some music for that instrument. He died about 1805.

• AUER, LEOPOLD. This admirable performer, still living, was born at Veszprim, Hungary, according to Riemann, on May 28th, 1845. He received his early training at the Prague Conservatorium under the tuition of Ridley Kohne, and then at the Vienna Conservatorium under J. Dont; his finishing lessons being left in the hands of Joachim, at Berlin. He then commenced an extended tour which lasted four years. In 1863 he received his first appointment as Concert-Master at Düsseldorf, and in 1866 he was appointed leader of the Imperial Band at St. Petersburg, and since that date, solo-violinist to the Court, and Professor of the violin at the Conservatoire of St. Petersburg. Auer is one of the most distinguished living performers, and he has on several occasions delighted a London audience with his wonderful playing.

BÆUMEL, director of the Music at Hamburg, died in 1796. He was an excellent performer on the violin.

BAGATELLA, ANTONIO, born at Padua about 1750. He wrote in 1786, a valuable work on the construction of violins, tenors, violoncellos, and bass-violos. This work has been translated into German.

*BAGLIONI, LOUIS, one of the best fiddlers at Wurtemberg in the latter part of last century.

*BAILLOT, PIERRE MARIE FRANCOIS DE SALES was born at Passy, near, Paris, October 1, 1771, died September 15, 1842. One of the most celebrated fiddlers that France has produced. He received his first instructions from a Florentine named Polidori. In 1780, his parents settled in Paris, and he then received tuition from Sainte-Marie. After the death of his father, in 1783, he proceeded to Rome and took lessons of Polani, an excellent professor of the school of Tartini. In 1791 he returned to Paris, and through the influence of Viotti secured the post of first violin at the Théâtre Feydeau; occasionally appearing before the public at concerts. In 1795 he was appointed professor of the violin in the Paris Conservatoire, which had only then recently been formed. It was not until 1802 that he undertook his first tour, which extended itself to Russia. He next journeyed through France, Italy, Germany, and England. In 1821 he was appointed first

violin at the Grand Opera, and in 1825, solo player in the Royal band. His pupils have been many, and some have attained eminence: notably Habeneck and Mazas. Balliot's compositions are numerous, his principal work being "L'Art du Violon," 1834. He was joint author with Rode and Kreutzer, of the *Methode du Violin*, a work officially recognised by the Paris Conservatoire. He was editor of the "Methode de Violoncelle," also adopted by the Conservatoire. He wrote a "Notice sur Gretry," 1814, "Notice sur Viotti," 1825. His compositions are ten violin concertos, thirty sets of variations, a *symphonic concertante* for two violins with orchestra, twenty-four preludes in all keys, capriccios, nocturnes, etc. for violin, three stringed quartets, fifteen trios for two violins and bass, etc.

BALBI, LORENZO, a violoncellist and composer at the beginning of the eighteenth century.

BALDACINI, ANTONIO LUIGI, an Italian fiddler, published some sonatas about the year 1720.

BALTAZARINI, born about 1550. This performer is the earliest of which we have any reliable information. In the year 1557 Baltazarini was sent by Marshal Brissac from Piedmont with a band of violins, to Queen Catherine de Medicis, who appointed him her first

valet de chambre, and master of her music. In 1581 he composed the Ballet for the nuptials of the Duke de Joyeuse with Mademoiselle de Vaudemont, sister of the Queen; an entertainment that was represented with extraordinary pomp. Dr. Burney was of opinion that this was the origin of the heroic and historical ballet in France.

•BALTZAR, THOMAS. This performer was born at Lubec about 1630, and was esteemed the finest performer of his time. He came to England in the year 1658, and lived about two years in the house of Sir Anthony Cope, of Hanwell, in Oxfordshire. During his stay there he made the acquaintance of Anthony Wood, the antiquary, and also a musical amateur. It is from the diary of this latter that much of the information concerning him is gathered. At this time there was in England a violinist named Davis Mell, a performer who, it would seem, until the arrival of Baltzar, was considered the greatest *virtuoso* then living. The merits of these two fiddlers are summed up by Anthony Wood as follows:—"Mr. Davis Mell was accounted hitherto the best for the violin in England, but after Baltzar came into England, and showed his most wonderful parts on that instrument, Mell was not so admired, yet he played sweeter, was a well-bred

gentleman, and not given to excessive drinking as Baltzar was." Baltzar occupied a two-fold prominence; he was one of the earliest German performers, and the first to give any real impetus towards the popularity of the violin in this country. He is also stated to have been the first to introduce the practice of "shifting." Baltzar died in the year 1663, and was buried in Westminster Abbey.

BALZIANI, LEONARDO, a composer for the fiddle at the beginning of last century.

* BANISTER, JOHN, born 1630, died 1679. This performer may be called the first English fiddler of any note. He succeeded Baltzar as leader of King Charles II. band of 24 violins. Banister was sent by this king to France especially to acquire the French taste, and so fit himself for this leadership; which post, however, he soon lost, for asserting in the king's hearing that the English violinists were superior to those of France. Banister was the first to publicly advertise concerts in this country. The following advertisement is extracted from the *London Gazette* for Monday, December 30, 1672. "These are to give notice that at Mr. John Bannister's house, now called the Music School over against the George Tavern

in White Fryers, this present Monday will be musick performed by excellent masters, beginning precisely at 4 of the clock in the afternoon and every afternoon for the future precisely at the same hour."

Banister's compositions comprise the music to Davenant's *Circe*, performed in 1676, several songs, and pieces for the violin.

° BANISTER, JOHN, son of the preceding, born 1673, died 1735, was an eminent performer, he was one of King William's band, and played first fiddle at Drury Lane, when operas were first performed there. He wrote several "grounds" with divisions inserted in Playford's "Division Violin."

° BAPTISTE, a celebrated French fiddler at Paris, at the commencement of last century. He went to Rome to learn of Corelli the method of playing his sonatas, which, it is said, no one at that time in Paris could execute, but this is difficult to believe.

° BARGHEER, KARL LOUIS, born at Bücke-
burg, Dec. 31, 1831, a performer still living. From 1848 to 1850, he received instructions from Spohr at Cassel. He next placed himself under David at Leipzig, and subsequently studied with Joachim. With such a brilliant trio of masters, together with his natural aptitude, Bargheer proved himself a solo player of

no mean order. In 1863, he was court capellmeister at Detmold. In 1876, the band being dissolved by reason of the change of government, he accepted the post of leader at the Philharmonic Society, and he was also appointed a professor at the Hamburg Conservatorium, holding both positions until 1889. Since then he has been leader under Hans von Bülow.

BARGHEER, ADOLF, born 1840, still living. He was a pupil of Spohr and subsequently of Joachim. Since 1866 he has been leader and professor at the Basle School of Music.

BARAVACINI, MADAME, born at Milan in 1778 a celebrated performer.

BARBELLA, EMANUELE, a performer who followed the principles of Tartini. He studied composition under Leo. Some of Barbella's compositions have been published in this country. He died at Naples in 1773.

BARIZEL, an excellent French performer on the double bass. He played a concerto on his instrument at the Société Philharmonique at Paris, in 1823.

BARTHELEMON FRANCOIS HIPPOLYTE, born at Bordeaux July 27, 1741, died July 20, 1808. This celebrated performer and composer lived some time in Paris, and composed, among other music, an opera called "Le Fleuve Scamandre" for the Italian theatre. In the year 1765,

he came to England, and in the following season produced a serious opera for the King's Theatre entitled "Pelopida" which was received with so much applause, that Garrick was induced to pay the author a visit for the purpose of asking him if he thought he could set English words to music. On Barthélémon's replying affirmatively, Garrick asked for pen, ink, and paper, and wrote the words of a song to be introduced in the play of "The Country Girl." Whilst thus engaged, Barthélémon, looking over Garrick's shoulder, actually wrote down music, in parts, to the song, as fast as the other penned the words. Garrick then turning round, and handing Barthélémon the words, said, "There, sir, is my song"; to which the other answered, "And there, sir, is my music for it. Astonished and delighted at this unexpected exertion of talent, Garrick invited the composer to dine that day with him, in company with Dr. Johnson. The song proved so successful, that it was encored every time it was sung; and Garrick, in the fulness of his heart, promised to make Barthélémon's fortune. As a beginning of encouragement, he employed him to set to music the operatic farce of "A peep behind the Curtain." The little burletta of Orpheus, in the second act, was so much admired, that

this farce was performed a hundred and eight nights in one year. Garrick thus cleared by it several thousand pounds, and rewarded Barthélémon with the sum of *forty guineas* instead of fifty, which he had originally promised him, alleging, as an excuse, that the "dancing cows" had cost him so much money, that he really could not afford to pay him more. Barthélémon has composed the music of small pieces for the theatre; particularly to General Burgoyne's dramatic entertainment, "The Maid of the Oaks," which was first acted at Drury Lane, about the year 1774. At length, however, disgusted with the conduct of managers, he declined writing anything more for the stage; and, about the year 1794, was engaged, with his family at the Rotunda, in Dublin. Whilst in England, Barthélémon led for several seasons the opera band. In 1770, he was leader at Vauxhall. As a violinist, his adagios were much admired, and he is said to have particularly excelled as a performer of Corelli's music. His Violin Sonata, Op. 10, No. 2, is still a favourite with amateurs.

‘BARTLETT, JOHN, author of "A Book of Ayes for the Lute and Viol da Gamba," London, 1606.

BARUTA, a celebrated performer at Padua, about the year 1800.

BASSANI, GIOVANNI BATTISTA, born at Padua about 1657, and died at Ferrara 1716. He is generally accorded the honour of being the violin-master of Corelli. Bassani was a man of extensive knowledge and abilities, having been not only a successful composer for the church, the theatre, and the chamber, between the years 1680 and 1703, but an excellent fiddle player. His sonatas for the violin manifest a knowledge of the fingerboard and bow which appears in the works of no other composer anterior to Corelli. His other compositions include songs, masses, motets, psalms, cantatas, and operas, all of which were held in high esteem.

*BATON, CHARLES, a performer on the vielle, or hurdy-gurdy, and wrote compositions for this instrument. He also published a "Mémoire sur la Vielle in D la re" in the *Mercure*, 1757.

BATTA, PIERRE, born at Maastricht, August, 1795, died at Brussels November 1876. He was a professor of the violoncello in the Brussels Conservatoire.

*BATTA, ALEXANDRE, son of the above, born at Maastricht, July, 1816. He studied first with his father, afterwards with Platel at the Brussels Conservatoire, and finally settled in Paris. His compositions are romances for 'cello, fantasies, variations, etc.

BATTA, JOSEPH, born at Maastricht 1820, another son of Pierre, a fiddler and composer; he won in 1845 the grand prize for composition at Brussels, and since 1846 has been in the orchestra of the Opera Comique, Paris.

^ BATTANCHON, FELIX, born at Paris, April, 1814; an excellent 'cellist and composer for his instrument. He received his musical education at the Paris Conservatoire, and subsequently joined the orchestra of the Grand Opéra. He unsuccessfully endeavoured to bring into favour a small kind of 'cello which he called Baryton.

* BATTU, PANTALEON, born at Paris in 1799, died 1870. He was a pupil of R. Kreutzer, and afterwards became a member of the opera orchestra, and of the royal band. In 1846 he was appointed second conductor at the opera. His published works are two violin concertos, some violin romances, variations, and three *duos concertants*.

* BAUDIOT, CHARLES NICOLAS, born at Nancy, March 1773, died at Paris, September 1849, a performer on the 'cello. He studied with Janson whom he succeeded as professor at the Paris Conservatoire; and in 1816 he was appointed first 'cellist in the royal band. He was joint author with Levasseur and Baillet of the "Méthode for 'cello" a work which was recognised by the Con-

servatoire; also, sole author of a "Méthode complète de Violoncelle," and a Guide to composers for his instrument.

*BAUMGAERTNER, JEAN BAPTISTE, a celebrated performer on the 'cello. He wrote "Instruction de Musique théorique et pratique à l'Usage du Violoncelle," published at the Hague. He composed also for his instrument, in various parts of Germany. He died at Eichstadt in 1782.

*BAZZINI, ANTONIO, born at Brescia either March or November 1818. This eminent performer and composer is still living. His first violin-master was Faustino Camisani. Bazzini's progress was so rapid that at the age of twelve he appeared with success at a public concert. He also devoted himself to the study of the Organ, and must have been assiduous in his studies, as at the age of seventeen he was appointed organist of a church in his native town. When eighteen he played before Paganini, who advised him to travel. The young performer then undertook a series of short journeys, and it was not until about 1843 that he ventured into Germany. Here—at Leipzig—he remained four years, studying the works of Bach and Beethoven, the music of which greatly impressed him. He next returned to Italy and remained there a few years. In 1848

he visited Spain and France, and in 1852 settled in Paris for a few years, but ultimately returned to his native town in order to devote himself to composition. In 1873 he was appointed professor of composition in the Milan Conservatoire, and seven years later became Director of this famous institution; a position he still continues to hold. The compositions of this talented artiste include five string quartets, a string quintet, music for the church, and an opera—*Turandot*—produced in 1867.

*BECKER, DIETRICH, a performer and composer at Hamburg in 1668.

*BELLA, DOMINICO DALLA, a performer on the 'cello, and composer in Italy in the beginning of the eighteenth century.

BENAZET, —, an excellent French 'cellist. He performed in 1823 at the Société Philharmonique, at Paris.

*BENDA, FRANZ, born at Altbenatky, Bohemia, November, 1709, died at Potsdam, March, 1786; a celebrated fiddler, and founder of a German School. He was a chorister in the church of St. Nicholas at Prague, in 1718; and from thence he went to Dresden, where he was engaged at the Chapel Royal. About this time he applied himself to the study of the violin. He then quitted the King's chapel and engaged himself with a company of strolling musicians, who attended

fêtes and fairs, among whom there happened to be a blind jew, named Loebel, a performer of no mean order, and who subsequently became Benda's master and model. Fatigued with his wandering life, Benda, then eighteen years of age, returned to Prague, and soon afterwards went to Vienna, where he received lessons from one of the first masters of the place. There he remained two years, when he proceeded to Warsaw, and procured the situation of chapel-master. In 1732, at the recommendation of Quantz, he was admitted by the Prince Royal of Prussia into his band. Finally, in 1772, he succeeded Graun, as concert master to the King, which situation he held till his death. Dr. Burney thus writes of this performer "His manner of playing was neither that of Tartini, nor Somis, nor Veracini, nor that of any other great master; it was peculiarly his own;" and Hiller in his Biography says "that his tones were of the finest description, the clearest and most euphonius than can be imagined. The rapidity of his execution, and the mellow sweetness of his *altissimo* notes were unequalled. With him the violin had no difficulties. He was master of all its powers, and knew when to use them." He published "Studies for the Violin," "Progressive Exercises," and other instrumental works; especially

"Eight Solos for the Violin." Benda had many pupils.

' BENDA, JOHANN, brother of the preceding, born at Altbenatky, 1713, died at Potsdam, 1752. He was a performer and composer of chamber music.

' BENEVENTO DI SAN RAFFALE, an excellent amateur fiddler and writer on musical subjects, at Turin. He composed six duets for the violin, and published the same in London and Paris about the year 1770.

BENESCH, JOSEPH, born at Batelow, Moravia, 1793. He was a performer and composer of some merit. In 1823 he was leader at Laibach, and nine years later was leader of the band at Vienna.

' BENNEWITZ, ANTON, born at Privat, Bohemia, 1833, a performer, and director of the Prague Conservatorium since 1882.

' BERIOT, CHARLES AUGUSTE DE, born at Louvain, Feb. 20, 1802, died at Brussels, April 8, 1870. Justly esteemed as a performer of the highest order, and a composer of great merit. His parents having died when he was nine years of age, he was placed under a teacher of music in his native town named Tiby who acted in the joint capacity of tutor and guardian. This worthy musician was not long in discovering that his young charge possessed an inborn genius for music and

accordingly set about to develop those talents which were destined to bring him to the front rank of fiddlers. At the age of 19 De Bériot quitted his native town and repaired to Paris. Here he met with Viotti, at that time director of the Opéra. Viotti, on hearing young De Bériot's performance advised him to "give himself up to the business of perfecting his style, to hear all men of talent; profit by everything and imitate nothing." De Bériot then entered the Paris Conservatoire and took lessons of Baillot, after which he appeared at concerts with the greatest success. In 1826, being then twenty-four years old, he visited England and performed before the Philharmonic Society and met with a most enthusiastic reception. From 1830 to 1835 he travelled through England, France, and Italy, accompanied by Maria Malibran, the famous singer, whom he married in 1835. His wife, however, dying in the following year, he proceeded to Brussels and remained there four years, at the termination of which he travelled through Germany. In 1843 he was appointed professor of the violin in the Conservatoire at Brussels, which post he held till 1852, when he became blind, thus rendering his retirement necessary, a circumstance which brought his artistic career to a close. De Bériot's principal

compositions are seven concertos, sonatas, airs with variations, and many studies for his instrument.

° BERTHAUME, ISIDORE, born at Paris, 1752, died at St. Petersburg, 1802. In 1774 he was leader at the Grand Opéra at Paris, and in 1783 he was appointed conductor of the "Concerts Spirituels." Soon afterwards he commenced travelling and giving concerts. His next appointment was that of leader of the ducal band at Eutin in 1793, and subsequently he became solo violinist in the private band at St. Petersburg. His compositions are sonatas, and a violin concerto. Amongst the pupils of Berthaume was Grasset, who ultimately became violin professor in the Paris Conservatoire.

° BERWALD, JOHANN FRIEDRICH, born at Stockholm, 1788, died there 1861. When between four and five years of age, he played at a public concert on a small violin. After that time he visited, with his father, various Courts of Europe, whence he received medals and many other marks of royal approbation; at the same time he prosecuted his studies in composition and on the pianoforte. Several of his instrumental works have been published in Germany.

° BESEKIRSKY, WASIL WASILEWITCH, born at Moscow, 1836, where as a young man he was a member of the theatre

orchestra. In 1858 he went to Brussels, appearing there and at Paris with great success. In 1860 he returned to his native town. Since then he has travelled much, giving concerts in various towns on the continent. He has also published music for his instrument:

° BESSEMS, ANTOINE, born at Antwerp 1809, died there 1868. In 1826 he entered the Paris Conservatoire as a pupil of Baillot, after which he became a member of the Italian Opera, where he remained for some time. He then went on concert tours, and finally settled in Antwerp in 1852, devoting himself to writing instrumental and sacred compositions.

° BIBER, HENRY JOHN FRANCIS, vice chapel-master to the bishop of Saltzburg, published in 1681 a set of solos for a violin and bass. He seems to have been amongst the first fiddle players of his time; and his solos are the most difficult and fanciful, says Dr. Burney, of any music of the same period. One of the pieces is written on three staves, as a score for two violins and bass, but meant to be played in double stops. Others are played in different turnings of fourths and fifths, as for a treble viol. A second work by this musician, entitled "*Fedici-num Sacro Prophanum*," consists of twelve sonatas, in four and five parts, to be played on three instruments; and a third,

"*Harmonia artificiosa ariosa*," published at Nuremburg, consists of pieces of seven parts, to be played on three instruments.

BIDEAU, DOMINIQUE, published an esteemed method for the violoncello, and some other instrumental works, since the year 1796.

BIGOT, an excellent teacher of the fiddle at Leeds, in the early part of this century. He performed at the York musical festival in 1823.

BINI, PASQUALINO, born at Pesaro about 1720. At the age of 15 he was placed under Tartini and afterwards became one of his favourite pupils. It is said, that after three or four years tuition he overcame the chief difficulties of his master's music and played it with even greater force than the composer himself. Bini next proceeded to Rome, under the protection of Cardinal Olivieri, where he astounded, by his performance, the Violinist Montanari the chief fiddler of the time at Rome, who was generally believed to have died brokenhearted at the superiority of Bini's playing. Hearing that Tartini had changed his style of playing and of his higher development of bowing, Bini repaired to Padua and placed himself for another year under his old master; at the end of which time he is said to have played with great certainty and expression. On his return to Rome

Tartini recommended his English friend, Mr. Wiseman, to Bini in the following eulogical terms, "*Io lo mando a un mio scolare che suona piu di me, e me ne glorio per essere un angelo di costume e religioso.*"—"I recommend him to a scholar who plays better than myself, and I am proud of it, as he is an angel in religion and morals."

*BIRCKENSTOCK, JOHANN ADAM, born at Alsfeld, Hesse, 1687, died at Eisenach, 1733, a performer and composer of much music for his instrument. His principal compositions are twenty-four violin sonatas with continuo, and twelve concertos for four violins, with tenor, 'cello, and bass.

*BITTI, MARTINI, a distinguished performer and composer at Florence, about the year 1714.

BITZENBERG, MADAME, a celebrated performer at Vienna, about the year 1796.

*BLAGROVE, HENRY GAMBLE, born at Nottingham, 1811, died, 1872. In 1823 he entered the Royal Academy of Music, then recently formed, and in 1826, as well as on other occasions, assisted in the concerts given by that institution. In 1833 he visited Spohr, at Cassel, receiving tuition from that master for a period of twelve months. On his return to this country he became one of the finest English fiddlers of his time, and was

much sought after by the best London orchestras. He especially excelled as a quartet-player.

BLANC, HUBERT LE, published a work on the bass-viol at Amsterdam in 1740.

° BLANCHARD, HENRI LOUIS, born at Bordeaux, 1778, died at Paris, 1858. He studied the violin with R. Kreutzer. From 1818 to 1829 he was conductor at the Théâtre des Variétés, Paris; and in 1830 at the Molière Theatre. He also wrote the biographies of Beck, Berton, Cherubini, and Garat.

° BOCCHERINI, LUIGI, born at Lucca 1743, died at Madrid 1805. This performer and prolific composer stands out as a landmark in the history of chamber-music. At a very early age he showed a great disposition for music, especially in composition, with the result that his father, a double-bass player of some merit, decided to cultivate his son's talents with a view to his entering the profession. He received his first lessons on the 'cello from the Abbate Vannucci, music-master to the Archbishop of Lucca. He afterwards proceeded to Rome, and received additional training, in which city he acquired some reputation for the originality and variety of his productions. At length he returned to Lucca an accomplished 'cello player and the composer of many sonatas. Here he met with the

celebrated fiddler Filippino Manfredi, a pupil of Nardini, also a native of Lucca, and the two executed together the sonatas of Boccherini for violin and 'cello with great success. After this the two artists became intimate and quitted Italy for an extended tour. This led them to Paris in 1768, where Boccherini published his first stringed quartets and trios, which were received with much favour. The following year the two artists went to Madrid, where they were received with particular distinction, and Boccherini at length determined to remain in Spain, and settled down, first as *virtuoso di camera* to the Infante Luis, and, after his death, in a similar capacity to the King. In 1787 he received from Frederick Wilhelm II. of Prussia, in return for a work dedicated for him, the title of chamber-composer, and from that time he wrote only for the King, who died in 1797, when Boccherini lost his post. From this period he seems to have fallen into a great state of poverty, and remained so for the rest of his days. He has published not less than 91 stringed quartets, 125 stringed quintets, 42 trios, 54 stringed trios, 12 pianoforte quintets, 18 quintets for stringed quartet with flute or oboe, 16 sextets, two octets, violin sonatas, duets, 29 symphonies, an orchestral suit, and 'cello concerto.

* BOCKLET, KARL MARIA VON, born at Prague 1801, died at Vienna, July 15, 1881. He studied the piano with Zawora, violin with Pixis, and composition with Dionys Weber. In 1820 he was violinist at the "Theater an der Wien," Vienna, but afterwards devoted himself entirely to pianoforte playing.

BOHM, JOSEPH, born at Pesth, March 4, 1795, died at Vienna, March 28, 1876, an excellent violinist and teacher, pupil of Rode. He appeared at Vienna in 1815 with great success, then travelled in Italy, and after his return (1819) was appointed professor of the violin at the Vienna Conservatorium, and in 1821 member of the Imperial band. From 1823 to 1825 he made many concert tours. Böhm was held in high esteem as a teacher. Ernst, Joachim, Singer, Hellmesberger (sen.), L. Straus, Rappoldi and others were his pupils. In 1848 he gave up his post as teacher at the Conservatorium, and in 1868 retired from the band. He published only a few works for the violin.

BOHRER, ANTHONY, born at Munich 1783, died in Hanover 1852. He was a pupil of R. Kreutzer in Paris, and a performer of great merit. MAXMILIAN, born at Munich 1785, died at Stuttgart 1867, a performer on the 'cello, and pupil of Schwarz. These two performers were brothers and were, at an early age, appointed members

of the Bavarian Court Orchestra, in which their father played the double-bass; occasionally making extensive tours together. From 1810-1814 they travelled through Austria, Poland, Russia, Scandinavia, England; and in 1815, France, etc. In 1823 they visited Milan, and other towns in Italy. It is said that in their performance of a duet, so great was the similitude of their tones, that the auditor could scarcely determine which of the two was the performer on the violin. Anthony subsequently settled in Hanover, as leader of the orchestra there, whilst Maxmilian became principal 'cellist and leader at Stuttgart.

BONAZZI, ANTONIO, an amateur violinist, was born at Cremona. At his death, he left a collection of upwards of a thousand instrumental pieces by different composers, among which were a few of his own compositions. He also left forty-two violins, made by Guarnerius, Amati, Stradivari, and other great makers. Bonazzi died in 1802 at Mantua.

BOND, an excellent performer on the double-bass, resident in London, the early part of this century. He was engaged at the York Musical Festival in 1823.

BONNET, JEAN BAPTISTE, born at Montauban 1763. He was a pupil of Jarnowich, and ultimately became *chef-d'orchestre*

at the theatres of Brest and Nantes. He was also an organist of no mean order. His compositions include duets and concertantes for two violins.

* **BORGHI, LUIGI**, a pupil of Pugnani, settled in London about 1780, and became leader of the second fiddles in the orchestra, at the commemoration of Handel at Westminster Abbey, which took place in 1784. He has published a number of sonatas, concertos, symphonies, and canzonets. Two of Borghi's sonatas are highly spoken of by G. Jensen.

BORNET, first fiddle at the Opera in Paris in 1770. He published a method for the violin.

BORRA was born at Turin. He published, about the year 1780, two concertos for the violin.

* **BOTT, JEAN JOSEPH**, born at Cassel 1826. He was the son of a court musician, A. Bott, who was his first teacher; he afterwards became a pupil of L. Spohr. In 1841 he won the Mozart scholarship, in 1846 was solo violinist in the Electoral band, in 1852 was placed under Spohr as second capellmeister, in 1857 was appointed court capellmeister at Meiningen, and in 1865 held a similar post at Hanover. He then removed to Magdeburg and lived there for several years as a teacher. In 1884 he went to Hamburg, and the following year left there for America.

He published violin concertos, solo pieces, songs, a symphony, and two operas. Bott was an excellent performer and Spohr spoke very highly of him.

BOTTESI, said to be one of the greatest performers of Tartini's school about the year 1770.

BOTTESINI, GIOVANNI, born at Crema, Lombardy, December 24, 1823, died at Parma, July 7, 1889. He was one of the greatest performers on the double-bass that has ever lived. He entered the Milan Conservatoire, and became a pupil of Rossi for the double bass, and Basili and Vaccai for theory. From 1840 to 1845 he gave concerts in Italy as a virtuoso. In 1846 he went to Havannah as conductor, and in the following year produced an opera called "Christophe Colombe." He also paid visits to the American continent. In 1849 he visited England, making his first appearance at the Musical Union. He was for two years conductor at the Théâtre des Italiens, Paris, after which he continued travelling. In 1861 he became conductor at the Bellini Theatre, Palermo, and in 1863 held a similar post at Barcelona. Bottesini then visited Florence and established there a society for the cultivation of German classical music. He ultimately settled in Parma and became director of the Conservatoire there. Bottesini has on

many occasions during his wanderings, visited England, playing at the Crystal Palace, the Philharmonic, and the Monday Popular Concerts, with brilliant success. In 1887 he conducted a performance of his oratorio "The Garden of Olivet" at the Norwich Festival. Although he wrote many compositions for his instrument, none of them appear to have been published. He also composed and produced several operas.

BOUCHER, ALEXANDRE JEAN, born at Paris, April 11, 1770, died there December 29, 1861. He was a fiddler of great originality. When seventeen years of age, he quitted Paris and proceeded to Spain, where his playing, attracting the notice of Charles IV., soon procured him a post in his Majesty's Chamber Band. An anecdote concerning the manner in which Boucher obtained an introduction to the King is worth relating. At the time Boucher was at Madrid he was entirely friendless, and had nothing but his instrument to depend upon for a livelihood. Knowing that the King of Spain was an ardent lover of music, he became anxious that his Majesty should hear him play; but, having no friend able to procure him an introduction at Court, he conceived and carried into effect the following scheme. One day he stationed himself in the doorway of the palace gate-

keeper's lodge, and commenced to play in his very best manner. After a while the king drove up in a carriage, and hearing strains of music being poured forth with great delicacy, he stopped and enquired who was playing. On being informed, he ordered that Boucher should be formally presented to him, and requested that he should go to the palace the next day. It is hardly necessary to add that Boucher was prompt in the execution of this order, with the result that the king, pleased with his playing and original talent, soon afterwards appointed him first violin in his Majesty's private band. Whilst at Madrid he became associated as a quartet player with Boccherini. In 1806 he returned to Paris, and in 1820 began to travel throughout Europe, exciting admiration and astonishment by his extraordinary performances. In 1844, he returned to France and for some time settled at Orleans. Boucher attained great proficiency in the execution of double stops, and other technical difficulties, being only surpassed by Paganini in this respect. He has left behind him two violin concertos.

BRADY, WILLIAM, an English violist, resident at Hamburg at the commencement of the 17th century, where he composed some vocal and instrumental music

of a light nature. He died at Frankfort-on-the-Oder in 1647.

'BREVAL, JEAN BAPTISTE, born in the Département de l'Aisne, 1756, died at Chamouille, 1825. He was a celebrated 'cellist, and professor of his instrument at the Paris Conservatoire until 1802. He was also principal 'cellist at the Grand Opéra, Paris. In 1804 he published a method for his instrument, also previously to that date, much music for the violin, cello, and wind instruments, and an opera "Inès et Léonore" (1788).

'BREWER, THOMAS, a viol da gambist, and composer of fantaisias and of rounds and catches, in the reign of Charles I. He is the author of the well known glee, "Turn, Amaryllis," which was originally set by him in two parts, and is said to have been injured by the addition of an extra part.

'BRIDGETOWER, GEORGE AUGUSTUS POLGREEN, a Mulatto, son of an African father and an European mother, born Bisla, Poland, 1779 or 1780, died somewhere between 1840 and 1850. This eminent performer was a pupil of Jarnowick for the fiddle, and of Attwood for theory. His first appearance in England was at Drury Lane, when only about ten years of age. In 1791 he assisted at the Handel Commemoration in company with Hummel. He then became attached to the then Prince's band at Brighton.

After this he began travelling on the continent, visiting Dresden in 1802 and thence to Vienna, where he performed Beethoven's Kreutzer Sonata with great success. The latter part of his life appears to have been spent in comparative retirement.

* BRODSKY, ADOLF, born at Taganrog, Russia, March 21, 1851. A distinguished performer. He played in public at Odessa when only nine years of age, and excited the interest of a well-to-do citizen there, who had him trained under J. Hellmesberger at Vienna, and finally at the Conservatorium. Brodsky then joined the Hellmesberger quartet party, and from 1868 to 1870 was member of the opera orchestra, occasionally appearing as a soloist. A long artistic tour ended at Moscow in 1873, where Brodsky resumed his studies under Laub. In 1875 he received an appointment at the Conservatoire, consequent on the death of Laub. In 1879 Brodsky left Moscow, and conducted the symphony concerts at Kiev. In 1881 he recommenced touring, appearing at Paris, Vienna, London, and Moscow with great success. In the winter of 1882 he received the violin professorship at Leipzig, which, through the departure of Schradieck, had become vacant. Since 1892 he has been living in New York.

BROOK, an esteemed fiddler at Harewood, Yorkshire, in the early part of this century.

BROOKS, an excellent 'cellist, resident in London in the early part of this century. He fulfilled engagements at most of the great musical events in his time.

BROWN, ABRAHAM, succeeded Festing, in 1752, as leader of some of the concerts at Ranelagh.

BROWN. There were three performers on the double-bass bearing this name living in Yorkshire in the early part of this century. Two lived at York, and the other at Leeds. They were all engaged at the York musical festival in 1823.

BRUNETTI, GAETANO, born at Pisa, 1753, died at Madrid, 1808. He was a pupil of Nardini's, and afterwards settled in Madrid, where he became acquainted with Boccherini, then conductor and composer to the Court, who willingly assisted the young arrival. Their acquaintance, however, instead of ripening into friendship resulted in Boccherini having to resign his position at the Court, a state of things brought about, it is thought, by intrigues carried on by Brunetti; a poor return for past favours. This ungrateful fiddler was a voluminous composer, but most of his compositions remain in manuscript, and are in the possession of Picquot, the biographer of Boccherini.

*BRUNI, ANTONIO BARTOLOMEO, born at Coni, Piedmont, 1759, died there in 1823. He was a pupil of Pugnani. In 1781 he went to Paris and was appointed a fiddler in the Comédie Italienne, and soon afterwards chef-d'orchestre at the Théâtre Montansier, then at the Opéra Comique, and finally at the Italian Opera. He remained in Paris until 1816, and then returned to his native town. His compositions are twenty-one comic operas, duets for violins; he also published a method for the violin, and one for the viola.

*BULL, OLE, (*See Supplement.*)

CAERWARDEN, JOHN, chamber-musician to Charles I., was a performer on the viol, and composer for his instrument.

CAITO, GIOVANNI CARLO, a celebrated fiddler at Naples at the beginning of last century.

*CALEGARI, ANTONIO, a composer and 'cellist born at Padua about the middle of last century, and resided many years at Paris.

*CALKIN, JOSEPH, born 1781, a violin and tenor player. He first studied music under Thomas Lyon, and subsequently became a pupil of Spagnoletti. His first engagement in an orchestra was at Drury Lane Theatre in 1798, where he remained ten years. After that he was engaged as tenor at the Opera, the Ancient and Vocal Concerts, and the Philharmonic, of

which Society he was a member and likewise librarian. In 1821 he was appointed one of the King's State Band, a position he retained for many years.

CALMUS, a 'cellist and composer for his instrument, at Altona, in 1797. He died at Dresden in 1809.

*CAMBINI, GIOVANNI GUISEPPE, born at Leghorn, 1746, died at Bicêtre, 1825. He studied music under Padre Martini, at Bologna, between 1763 and 1766. Having fallen in love with a girl from his native city, he decided to return there for the purpose of being married, but the vessel on which they were travelling was captured by corsairs, and they were both sold as slaves in Barbary. Here he attracted the notice of a Venetian merchant who gave him his liberty. In 1770 he proceeded to Paris. From 1788 to 1791 he was conductor at the Théâtre des Beaujolais, and from 1791 to 1794 at the Theatre Louvois. In 1804 he contributed some articles in the Leipsic "Allgem-Musik Zeitung," and from 1810 to 1811 wrote for Geraudé's musical paper, "Tablets de Polymnie." During the latter part of his life he fell into great poverty, brought about by his improvident ways, and he died in the workhouse at Bicêtre. As a performer Cambini was highly thought of by such fiddlers as Manfredi, Nardini,

and Boccherini, with all of whom he was at various times associated in the quartet. The compositions of Cambini are voluminous and include sixty symphonies, several oratorios, and 144 string quartets.

*CAMPAGNOLI, BARTOLOMEO, born at Cento, near Bologna, 1751, died at Neustrelitz, 1827. He became a pupil first of Dall' Ocha (a pupil of Lolli), then of Quastarobba (a pupil of Tartini), and finally of Nardini. After having done much travelling, concert giving, he became in 1776 leader of the band belonging to the Abbot of Freising, and afterwards musical director to the Duke of Courland at Dresden, whence he undertook extensive concert tours. From 1797 to 1818 he was leader at Leipzig, and afterwards court capellmeister at Neustrelitz. Among his more favourite productions are "Variations on Three Themes of Mozart," "Three Duets Concertante, dedicated to his friend Durand," and "Three Duets, dedicated to W. Schrepffer," and a Concerto. He also published a violin method.

*CANNABICH, CHRISTIAN, born at Mannheim, 1731, died at Frankfort, 1798. He was a pupil of Stamitz, afterwards capellmeister to the Elector of Bavaria, in 1765 Director of the Italian opera at Munich, and ten years later, Director of the Band at Mannheim. He was considered one

of the best soloists in Germany, and was noted for the manner in which he gave expression to his playing. Cannabich's compositions, which are numerous, include operas, ballets, symphonies, violin concertos, chamber music, etc., all of which were held in esteem. This excellent fiddler had a son named Carl, who was a good leader and composer. He died in 1805.

CARBONELLI, STEFFANO, a celebrated fiddler, pupil of Corelli, came to England from Rome about the year 1720, and was received into the family of the Duke of Rutland, a great patron of Music. During his residence with this nobleman he composed and dedicated to him twelve solos, for fiddle and bass, which he frequently played in public with great success. About the year 1725 he was engaged at Drury Lane Theatre as leader of the band, and occasionally played solos between the acts. After continuing at Drury Lane for a few years, Carbonelli quitted his position there and associated himself with Handel, at the time when he began to perform oratorios. During a great number of years he performed at St. Paul's for the benefit of the sons of the clergy. On his first arrival in this country, Carbonelli professed himself to be of the Romish persuasion, but he soon afterwards became a protestant, and



J. T. CARRODUS.

From a photograph by RUSSELL & SONS, Bcker Street, W.

married the daughter of the parish-clerk of St. James's, Westminster. In the latter part of his life he abandoned the musical profession and became engaged in commercial pursuits, as an importer of wines from France and Germany, a circumstance which gave rise to the following lines :—

Let Rubinelli charm the ear,
And sing, as erst, with voice divine,
To Carbonelli I adhere
Instead of Music, give *me* wine.

But yet, perhaps, with wine combin'd,
Soft music may our joys improve,
Let both together then be join'd,
And feast we like the gods above.

CARRODUS, JOHN TIPLADY, born at Keighley, Yorkshire, January 20, 1836, an eminent performer, teacher, and composer for his instrument, still living. His father was an enthusiastic amateur violinist, and leader of the Keighley Choral Society, under whom the subject of this notice received his first musical instruction, which commenced very early in life. At 12 years of age he was placed under Molique, then resident in London, and subsequently accompanied that master to Stuttgart, and remained with him until nearly 18. On the completion of his studies he returned, in 1851, to this country and secured the position of leader of the orchestra at Glasgow. He next

entered the orchestra at Covent Garden, and made his first appearance as a solo player at a concert of the Musical Society of London, on April 22, 1863. His next appointment was in the orchestra of the Royal Italian Opera at Covent Garden, under Costa; then he secured the post of principal violin at Her Majesty's, under Signor Arditì, remaining there until it was burnt down. On the retirement of Sainton, he was appointed leader at Covent Garden, a position he now occupies. During his artistic career Mr. Carrodus has been heard with delight, at all the great musical centres in this country. He is also professor of his instrument at Trinity College, London. His compositions are violin solos, and a *morceaux de salon*.

CARTIER, JEAN BAPTISTE, born at Avignon, May 28, 1765, died at Paris, 1841; a pupil of Viotti, an excellent performer and composer. From 1791 to 1830 he occupied important positions in the principal Paris orchestras. His compositions include variations, studies, sonatas, and duets for violin; two operas; and he published an excellent work, "*L'art du violon*." He also edited the sonatas of Corelli, Porpora, and Nardini.

CASTRUCCI PIETRO, born in Rome, about 1690, died in London, 1769. He was a pupil of Corelli, and came to England in

1715, and rose to be an excellent performer. He succeeded Corbett as first violin at the Opera House, about the year 1718, and led the opera band for many years; but growing old, Handel, who was then running operas, had a desire to place a young man named John Clegg, a pupil of Dubourg, at the head of the orchestra. Castrucci, however, was unwilling to quit his post as leader, upon which Handel, in order to convince him of his inability to fill it any longer, composed a concerto, in which the second part required an equal degree of execution with the first; this he gave to Clegg, who in the performance of it gave such proofs of his superiority as reduced Castrucci to the necessity of yielding the palm to his rival. Oppressed with years, he sunk into oblivion, and died in great poverty. It is Castrucci who was at one time thought to be the fiddler represented in Hogarth's print of "The Enraged Musician," but the fiddler therein depicted now turns out to be Festing. The compositions of this unfortunate fiddler are two books of violin sonatas, and twelve violin concertos. Castrucci also invented a stringed instrument, the *violetta marina*, upon which he performed with great skill. Handel used the instrument in his operas *Sosarme* and *Orlando*.

* CELESTINE, ELIGIO, born at Rome

1739, a performer and composer of some merit. He resided in London during the latter part of his life, and published there compositions for violin and 'cello.

*CERVETTO, GIACOMO, born in Italy about 1682, died in London, 1783 (over 100 years of age), a performer on the 'cello. He came to London in 1728 and entered the orchestra at Drury Lane, of which place he ultimately became director. He is said to have been the first to bring the 'cello into favour in England. He made a considerable fortune in his lifetime, and left £20,000 to his son, who was also an excellent 'cellist. This son, also called Giacomo, *i.e.*, James in English, died in 1837, leaving behind him compositions for 'cello, and duets and trios for violin and 'cello.

CHABRAN, born at Turin, a pupil of Somis? Some solos of his composition were published in 1782.

*CHALLONER, NEVILLE BUTLER, born in London, 1784, died —? a fiddler and harpist, pupil first of Duboeck, a native of Brussels, and afterwards of General Ashley. He occupied several important positions in various theatre orchestras during the first 20 years of this century.

*CHANDOSCHKIN, a Russian fiddler and composer for his instrument. Some of his works were published at St. Petersburg in 1795 and 1796.

'CLARKE, RICHARD, a fiddler in the band at Drury Lane in the middle of last century. He was the first composer of medley overtures.

CHARTRAIN, a French fiddler and composer for his instrument, at Paris, about the year 1780.

CHINZER, a performer and composer for the fiddle in London at the end of last century.

CHRETIEN, a celebrated French 'cellist at the end of last century.

CIPRIANO, CORMIER, born at Venice. He was a pupil of Nazari, and composed much music for the fiddle. He died at Warsaw in 1789.

'CIRRI, GIAMBATTISTA, an Italian 'cellist in the latter part of last century. Some of his music has been published in London, and other pieces at Berlin and in Italy.

CIVETTO, a 'cellist about the latter part of last century.

CLARCHIES, JULIEN, born at Curacoa in 1769. He was a pupil of Capron, and composed some instrumental music.

CLAUDIO, born at Lucca the early part of last century. He came to London and joined the band at the opera-house, and remained there several years. He has composed six solos for the fiddle, published about the year 1740.

CLEGG, JOHN, born about 1714, it is

thought, in Ireland. This celebrated performer was a pupil of Dubourg at Dublin, and afterwards of Bononcini. At the age of nine he performed in London a concerto of Vivaldi, and speedily rose to the front rank of performers, indeed, according to contemporary notices, he surpassed all other players, then living in England, both as regards tone and execution. For some time he led Handel's opera band. In 1742, however, his mind gave way, owing probably to excessive practice, and he was confined in Bedlam, where, we are informed by Dr. Burney, it was long a fashionable, though inhuman amusement to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly.

COBHAM —, born in London, 1773, died there 1819. An excellent fiddler, engaged at the King's Theatre in 1818.

COLLARD —, an excellent co-fiddler with the above named Cobham at the Kings' Theatre.

*COLLINS, ISAAC, born 1797, died in London 1871. A celebrated English fiddler.

COLLINS, VIOTTI, son of the above, an esteemed fiddler.

COLLET, RICHARD, an English fiddler. He was reckoned among our principal native performers during the middle of last century.

CONDELL, another excellent fiddler at the King's Theatre with Cobham and Collard.

* COOPER, JOHN, sometimes known under the Italianized name of Giovanni Coperario. He was a celebrated performer on the viol da gamba and lute, also a composer for those instruments, and one of the musical preceptors to the children of James I. He died in 1627.

COBBETT, WILLIAM, born —? died in London at an advanced age about the year 1748. He was a celebrated performer, and leader of the first opera orchestra at the Haymarket; he was also a member of the King's band. About the year 1710 he applied for and obtained permission to visit Italy, and resided at Rome many years, during which time he made a valuable collection of musical works and musical instruments. Those who were acquainted with his circumstances, at a loss to account for his being able to lay out such sums as he was observed to do in the purchase of books and instruments, confidently asserted that, besides his salary, he had an allowance from Government, and that his business at Rome was to watch the motions of the Pretender. In his younger days, and before he left England, he had published two or three sets of sonatas for violins and flutes, twelve concertos for all instruments,

and sundry sets of tunes made for plays but upon his return, about the year 1740, he brought over with him a great quantity of music of his composing during his residence abroad, from the publication of which here, he hoped to derive considerable advantage; he was, however, disappointed in his expectations. He bequeathed his collection of musical instruments to Gresham College, with a stipend for someone to look after them.

* CORELLI, ARCANGELO, born at Fusignano, near Imola, Bologna February 1653, died at Rome 18th January, 1713. He is at once the greatest and earliest landmark in the annals of violin history of which we have an account. He was founder of the Roman school of violinists, the earliest known, as also the first to definitely fix the form of the sonata. He is said to have received his first instructions in counterpoint from Matteo Simonelli, of the papal chapel; his violin master being Giovanni Battista Bassani, of Bologna. Some writers aver that Corelli went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of Lully. The question whether he did or did not make this journey is extremely problematical. That he visited Germany, after he had finished his studies, we are assured by Gaspar Prinz, who informs us that he was in the



ARCANGELO CORELLI.

service of the Duke of Bavaria in 1680. Soon after this period he returned to Italy and settled at Rome, where, about 1683, he published his first twelve sonatas. In 1685, the second set appeared under the title of "*Balletti da Camera.*" In 1690, Corelli published the third opera of his sonatas; and in 1694 the fourth. About this time the opera was in a very flourishing condition at Rome, and Corelli led the band as principal violin. His solos, the work by which he acquired the greatest reputation during his lifetime, did not appear till the year 1700, when they were published at Rome under the following title, "*Sonata à violino, è violone, o Cembalo, Opera Quinta, Parte Primá, Parte Seconda, Preludii, Allemande, Covente, Gighi, Saraband, Gavotte, è Follia.*" This work was dedicated to Sophia Charlotte, Electress of Brandenburg. Corelli's great patron at Rome was Cardinal Ottoboni, a great encourager of learning and the polite arts, to whom, in 1694, he dedicated his *Opera Quinta*, and in whose palace he constantly resided, "*col spetiosa carrattere d'attuale servitore*" of his Eminence, as he expresses himself in the dedication. Crescimbeni, speaking of the splendid and majestic concerts, held at Cardinal Ottoboni's every Monday evening, observes, that the performance was regulated by Arcangelo Corelli, that most celebrated professor of the violin "*famosis-*

simo professore di violino." It was at Cardinal Ottoboni's that Corelli became acquainted with Handel, of whom the following anecdote is related. On one of the musical evenings a piece of Handel's music was ordered to be performed. Whether the style of the overture was new to Corelli, or whether he attempted to modify it in any way does not transpire; but Handel, giving way to his natural impetuosity snatched the violin from his hand. Corelli simply replied:—"*Ma caro Sassone, questa musica è nello stile Francese, di ch' io non m'intendo.*"—"My dear Saxon, this music is in the French style, with which I am not acquainted." The following anecdotes of this eminent fiddler were communicated by Geminiani, one of his most industrious pupils, and who was himself an eye and ear witness of what he thus related. At the time when Corelli enjoyed the highest reputation, his fame having reached the Court of Naples, excited a curiosity in the King to hear his performance; he was consequently invited by order of His Majesty to that capital. Corelli, with great reluctance, was at length prevailed upon to accept the invitation; but lest he should not be well accompanied, he took with him his own second violin and 'cello. At Naples he found Alessandro Scarlatti, and several other masters, who en-

treated him to play some of his concertos before the King. This he, for a while, declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. At length, however, he consented, and in great fear performed the first of his concertos. His astonishment was very great to find that the Neapolitan musicians executed his concertos almost as accurately at sight, as his own band after repeated rehearsals, when they had almost got them by heart. *Si-suona á Napoli,*" said he to Matteo, his second violin. "They play at Naples." After this, he being again admitted into his Majesty's presence, desired to perform one of his sonatas, the King found the *adagio* so long and dry, that, being tired of it, he quitted the room, to the great mortification of Corelli. Afterwards he was desired to lead in the performance of a masque, composed by Scarlatti, which was to be represented before the King. This he undertook; but from Scarlatti's little knowledge of the violin, Corelli's part was somewhat awkward and difficult; in one place it went up to F, and when they came to that passage, Corelli failed and could not execute it; but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins, perform with ease that which had baffled his utmost skill. A

song succeeded this, in C minor, which Corelli led off in C major. "*Ricominciamo*" (let us begin again) said Scarlatti, good naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him and set him right. So mortified was poor Corelli at this disgrace, and the deplorable figure he imagined he had made at Naples, that he stole back to Rome in silence. Soon after this a hautboy-player, whose name Geminiani could not recollect, acquired such applause at Rome, that Corelli, disgusted, would never again play in public. All these mortifications, joined to the success of Valentini, whose concertos and performances, though infinitely inferior to those of Corelli, were become fashionable, threw him into such a state of melancholy and chagrin, as was thought to have hastened his death. As Dr. Burney observes, this account of Corelli's journey to Naples throws much light upon the comparative state of music at Naples and at Rome in Corelli's time, and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analogous to the style of his music. In 1712, his concertos were beautifully engraved at Amsterdam by Estienne Roger and Michael Charles le Cène, and dedicated to John William, Prince Pala-

tine of the Rhine. The composer survived the publication of this admirable work but a few weeks; the dedication bearing date the 3rd of December, 1712, and he dying on the 8th January, 1713. Corelli was buried in the church of Santa Maria della Rotonda, the ancient Pantheon, in the first chapel on the left hand of the entrance. Over the place of his interment is erected a marble statue bearing the inscription "*Corelli princeps musicorum,*" and represents the composer with a roll of music in his hand whereon are engraved a few bars of the *Giga* in his 5th Sonata, the expense of which was defrayed by Philip William, Count Palatine of the Rhine. The work was carried out under the direction of his rich patron, Cardinal Ottoboni. It is worthy of remark that this monument is adjacent that erected to the great painter Raffaele. Corelli amassed a considerable fortune in the exercise of his profession, besides a valuable collection of pictures, the whole of which he bequeathed to Cardinal Ottoboni. This generous man, however, reserved to himself the pictures only, distributing the money (some six thousand pounds, it is said), among Corelli's poor relations. For several years after Corelli's death, a solemn service, consisting of selections from his own works, was performed in

the Pantheon by a numerous band, on the anniversary of his funeral, and this custom was continued so long as any pupils remained to conduct the performance. Of the private life and moral character of this worthy musician, nothing new is now likely to be gathered, but judging from what has been recorded of him, coupled with the mildness and sweetness of his music, we may well imagine that an acquaintance with him was a thing to be desired. As to the merits of Corelli's compositions, it has been said, with great truth, that his solos, as a classical book for forming the hand of a young beginner on the violin, has ever been regarded as a truly valuable work; and it is said that his "*Opera Quinta*" took him three years to revise. Tartini formed his pupils on these solos, and Giardini, a pupil of Somis, spoke very highly of them, and remarked, that of any two pupils of equal age and abilities, if the one were to begin his studies by Corelli, and the other by Geminiani, or any other eminent master, he was certain that the first would become the best performer. The harmony of Corelli's concertos is so pure; the parts are so clearly and judiciously disposed; and the effect on a large band so majestic, solemn, and sublime, that they almost preclude criticism. Gem-

iniani, who was a favourite pupil of Corelli, remarked concerning the musical character of his master: "His merit was not depth of learning, like that of his contemporary Alessandro Scarlatti, nor great fancy, or a rich invention in melody or harmony, but a nice ear, and most delicate taste, which led him to select the most pleasing melodies and harmonies, and to construct the parts so as to produce the most delightful effect upon the ear." At the time when Corelli was at the zenith of his fame, Geminiani asked Scarlatti, under whom he was studying counterpoint, what he thought of him (Corelli), who answered, that "he found nothing greatly to admire in his composition, but was extremely struck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whose performance gave the concertos an amazing effect, even to the eye as well as to the ear." For, continued Geminiani, "Corelli regarded it as an essential to a band, that their bows should all move exactly together, all up or all down, so that at his rehearsal, which constantly preceded every public performance of his concertos, he would immediately stop the band if he saw an irregular bow." His published works are (1) 12 sonate a tre, due violini

e violoncello, col basso per l'organo, Op. 1—Rome, 1683—(2) 12 suonate da camera a tre, due violini, violoncello e violone o cembalo, Op. 2—Rome, 1685—(3) 12 Suonate a tre, due violini e arciliuto col basso per l'organo, Op. 3—Bologna, 1680, Antwerp, 1681, (4) 12 suonate da camera a tre, due violini e violone o cembalo, Op. 4—Bologna, 1694—The Amsterdam edition of this work is called *Balletti da camera*, (5) 12 suonate a violino e violone o cembalo, Op. 5—Rome 1700.—These were arranged by Geminiani as “*Concerti grossi*.” (6) *Concerti grossi con due violine e violoncello di concertino obligati, e due altri violini e basso di concerto grosso ad arbitrio che si potranno radoppiare*, Op. 6—Rome, 1712. The forty-eight sonatas (Op. 1-4), and the “*Concerti grossi*” (Op. 6), were published by Walsh at London in two volumes, and the same were revised by Pepusch. The only complete modern edition of Corelli's works is that by Dr. Chrysander, which is in score.

* **CORKINE, WILLIAM**, lived in England during the early part of the 17th century. He was a lutenist and composer. Nothing appears to be known of his life. His published works are, *Ayres to Sing and Play to the Lute*, and *Basse Violl*; with *Pavins, Galliards, Almains and Corantos for the Lyra Violl* (1610); *The Second*

Book of Ayres, some to sing and play to the Base Violl alone ; others to be sung to the Lute and Base Violl with new Concertos, etc., as also new Descants upon old Grounds, set to the Lyra Violl (1612).

CORONINI, PAOLO, born at Vincenza in 1798, died Jan. 1875. A performer who travelled a great deal while young, finally settled at Trieste in 1828, and became conductor of the orchestra at the Opera, and first fiddler at the Chapel of St. Just. His works are, a collection of scales and mechanical exercises ; exercises with second violin in counterpoint ; Melodic scales with adagios : 42 Etudes, Caprice brilliant ; 2 Variations on original themes, with orchestra or pianoforte ; Fantaisie à la Paganini ; Grand Rondo, with quartet ; Polonaise brillante, with orchestra, etc.

CORTELLINI, CAMILLO, lived at the beginning of the 17th century, and was a performer in the service of the municipality of Bologna. He received the name of " Il Violino " from his proficiency on that instrument. He composed psalms, litanies, masses, and other sacred pieces, and the same were published by Vicenti, of Venice.

COSIMO, NICOLO, born at Rome, in the second half of the 17th century. Said to have been a pupil of Corelli. In 1702 he

went to London, and published twelve solos for his instrument (1706), which he dedicated to the Duke of Bedford.

· COSSMANN, BERNHARD, born at Dessau, May 17, 1822, still living; a distinguished virtuoso on the 'cello. He received his first instruction of Espenhahn and Karl Drechsler, at Brunswick. He then studied under Theodor Müller, and in Dresden under Kummer. He then went to Paris, and became a member of the orchestra of the Théâtre Italien until 1846, occasionally making tours to Baden-Baden, Berlin, Leipzig, and other continental towns. In 1847 he was appointed solo 'cellist of the Gewandhaus concerts at Leipzig. He then went through a course of study in composition under Hauptmann. In 1849 he visited England, playing in London, Windsor Castle, and in Ireland at the Dublin Philharmonic. The following year he proceeded to Paris, but shortly afterwards went to Weimar, where, by the influence of Liszt, he was appointed solo 'cellist to the grand duke. In 1866 he went to Moscow as professor at the Conservatory, but returned to Germany in 1870, and settled at Baden-Baden. His compositions include Concertsüeck, pieces de salon, Fantasias on operatic airs, etc.

· COURVOSIER, KARL, born at Basle, November 12th, 1846, performer, com

poser, teacher, and writer, still living. In the year 1867 he entered the Conservatoire at Leipzig, studying the violin under Ferdinand David and E. Röntgen, and harmony under Richter. In 1869 he went to Berlin and became a pupil of Joachim at the Hochschule, in which city he remained till 1871 as a teacher. He then removed to Fränkfort-on-the-Main and occupied an important position in the Thalia Theatre. In 1875 he was appointed conductor of the Düsseldorf Orchestra, and leader of the opera band, but resigned these duties in the following year and devoted himself to teaching the violin and singing; occasionally appearing before the public. In 1885 he came to England and took up his residence in Liverpool, in which city he is one of the principal teachers; his subjects being violin, viola, singing, and theory. As a public performer he is well known in connection with the Schiever Quartet, in which clever combination he takes the viola. He also took part in founding the Liverpool School of Music. His compositions include a symphony, two concert overtures, and a violin concerto. His work "The Technics of Violin Playing" has attained wide and deserved popularity.

CRAEIJVANGER, K. A., born at Utrecht in 1817, died there July 30, 1868. A Fiddler and performer on the guitar. He

first appeared as a singer in various towns in Holland, and held the position of director of three musical societies. He also conducted the musical festival at Cleves in 1852, and Utrecht in 1853. His compositions include, a stringed quartet; Fantaisies for the guitar; Motets; Choruses for male voices; Songs.

·CRAMER, WILLIAM, born at Mannheim in 1745, died in London, October 5, 1799. This celebrated fiddler was a pupil of Johann Stamitz, Sen., and of Cannabich. He was admitted in the Band at Mannheim when sixteen years of age, and was connected with it until his father's death, when he removed to London, in which city he held many important positions. He was head of the King's Band, conductor at the Opera, the Pantheon, the Antient Concerts, the Professional Concerts; and was also leader at the Handel Festivals at Westminster Abbey, in 1784 and 1787, and the Gloucester Festival in 1799. He was highly esteemed as a solo player. He published eight concertos, several solos and trios.

·CREMONT, PIERRE, born at Aurillac, France, in 1784, died at Tours, March 1846; Fiddler and Clarinetist. He was a pupil at the Paris conservatoire until 1803, after which he travelled in Germany and Russia where he lived several years as director of the Théâtre Français in St.

Petersburg. In 1817 he returned to Paris, and became assistant conductor of the orchestra at the Opéra Comique in 1821. In 1824 he went to Odéon, where he organized the orchestra for the performance of Italian and German Operas. He then, in 1828, returned to the Opéra Comique as director, and remained there until 1831, when he went to Lyons to direct the orchestra of the Grand Théâtre. His compositions are, Concerto pour violon, Op. 1; Trois marches funèbres pour harmonie militaire; Harmonie pour musique militaire; Concerto pour la Clarinette, Op. 4; Quatour pour deux violons, alto et basse; Fantaisies pour violon principal sur l'air, "Au clair de la lune," avec violon, alto et basse, Op. 8; Duos pour deux violons; Fantaisies pour violon principal sur un air des Montagnes de l'auvergne, avec quatour, Op. 11; Trois trios concertants pour deux violons et alto.

CRISTELLI, G., a fiddler and composer for his instrument at Salzburg in 1757.

CROES, HENRI JACQUES DE, born at Antwerp in 1705, died at Brussels, August 16th, 1786. He was, at first, a fiddler and afterwards assistant conductor at St. James's Antwerp. In 1729 he occupied a position in the orchestra at the Thurn and Taxis Court at Ratisbon. He went in 1749 to Brussels, and became

Royal Maître de Chapelle. His works, which include sacred and instrumental compositions, were published at Brussels and Paris.

CROIX, ANTON, LA, born in 1765 died—? He was a pupil of Bernhard Lorenziti, and fiddler in the grand opera at Paris. At the commencement of the French revolution, Croix went into Germany and opened a music shop at Lubec. He has composed much music for his instrument, which has been published chiefly at Brunswick and Leipzig.

CROSDILL, JOHN, born in London in 1751, died at Escrick, Yorkshire, October, 1825. One of the greatest performers on the 'cello in his time. He received his first musical instruction as a chorister at Westminster, and later on became a 'cello player. From 1769 to 1787 he was principal 'cellist of the Festivals of the Three Choirs, and in 1776 of the Concerts of Ancient Music. He was also a member of the King's Band, Chamber Musician to Queen Charlotte, and teacher to George IV. In 1788 he married a lady of wealth, and retired from public life, retaining only his official appointments. He left a sum of £1,000 to the Royal Society of Musicians, of which institution he was a member.

CROUCH, FREDERICK WILLIAM, an excellent English 'cellist in the early part

of this century. He was engaged at the Kings Theatre in the year 1817. His compositions are solos for his instrument.

CUDMORE, RICHARD, born at Chichester in 1787, died in Manchester, January, 1841. He is chiefly remarkable for the extraordinary musical talents which he developed at a very early age, especially on the violin. His first master was James Forgett an organist in Chichester, under whom he made such rapid progress that, we are told, at the age of nine he performed a concerto in public, and two years later a concerto of his own composition. He was then introduced to Salomon, and received instruction from that great master during a period of two years. When twelve years of age Cudmore is said to have led the band at the Theatre in Chichester, and to have played a concerto at the benefit of the actor Suett. In the same year he came to London and, so it is said, performed among the first violins at the Italian opera. Such performances as the foregoing are, however, so at variance with the general experience of even the finest fiddlers, that one is tempted, in the absence of any absolute testimony, to receive the relation of them *cum grano salis*. After several years residence at Chichester, Cudmore removed to London and became a pupil of Woelfl on the pianoforte, shortly

afterwards playing a pianoforte concerto at one of Salomon's concerts, repeating this performance at one of Madame Catalani's concerts. He likewise performed in public a concerto of his own composition on the pianoforte, and also one of his own on the violin. He was also a member of the Philharmonic concerts. His subsequent years were spent in Manchester, where he was appointed leader of the Band of the Gentleman's Concerts.

'CUPIS, JEAN BAPTISTE, born at Paris in 1741, died — — ? 'Cellist, pupil of his father and of Berteaud. At the age of 20 he was considered one of the ablest 'cellists in France, and was in the orchestra of the opéra till 1771. He then went on a tour through Germany and Italy, in which latter country he married the celebrated singer, Giulia Gasparini, and went with her in 1794 to Milan. Amongst his compositions can be named; Premier concerto pour violoncelle, avec accompagnement d'orchestre; Deuxième concerto pour le violoncelle avec deux violons, alto, basse, deux hautbois, et deux cors; Petits airs variés pour violoncelle; Méthod nouvelle et raisonnée pour apprendre à jouer du violoncelle où l'on traite de son accord, de la manière de tenir cet instrument.

CZARTH, GEORG, born at Deutschbrod,

Bohemia, in 1708, died at Mannheim in 1774. Pupil of Timmer and Rosetti on the violin, and of Biarelli on the flute. He entered the service of the Starost Suchaczewski at Warsaw, and in 1733 was admitted to the Chapel Royal of the King of Poland. In 1734 he entered the orchestra of the Prince Royal of Prussia, with whom he went in 1740 to Berlin, on his accession to the throne. In 1760 he went to Mannheim, as fiddle-player in the Chapel of the Elector Palatine. His published works consist of 6 concertos for violin, and six for flute.

DALLOGLIO, DOMENICO, born in Venice, some say at Padua, in the beginning of the 18th century, died near Narva, Russia, in 1764. This fiddler went to St. Petersburg in 1735, and was attached to the Imperial service twenty-nine years. When about to return to his native country, he was seized with apoplexy at Narva. He was the composer of several symphonies, concertos, and solos for violin; also for viola. His younger brother, Guiseppe, was an excellent 'cellist, also in the Imperial service, but after Domenico's death he proceeded to Warsaw, where he appeared at Court, and was entrusted by the King of Poland with a mission to the republic of Venice in 1765. Guiseppe died at Venice in 1771.

DAM, HERMANN GEORG, born in Berlin,

Dec. 5, 1815, died there, Nov. 27, 1858. Fiddler and composer; pupil of his father Mads Gregers Dam, a Danish fiddler, and Kapellmeister to the King of Prussia. He composed oratorios, operas, overtures, cantatas, and songs, but little, if anything, for his instrument.

'DANCLA, ARNAUD, born at Bagnères-de-Bigorre (Hautes Pyrénées) January 1st, 1820, died there February 1862. 'Cellist and composer for his instrument; pupil of Norblen, at the Conservatoire, Paris, where he obtained the second prize in 1839, and the first in the following year. Among his compositions should be mentioned, Fantaisie for 'cello; Etudes for 'cello; two books of duets for 'cello; Melodies for 'cello, and also a method for his instrument.

'DANCLA, JEAN, BAPTISTE, CHARLES, born at Bagnères-de-Bigorre (Haute Pyrénées) December 19th, 1818, still living in Paris. Performer, composer, and teacher. When ten years of age he played Rode's 7th Concerto before that composer, who in 1828 placed him at the Paris Conservatoire, where he became the pupil of Baillot. He won the first prize at the age of 15, and two years later was admitted a member of the orchestra of the Opéra-Comique. He also became a pupil of Halévy and Berton, for fugue and composition. He took the prize for

fugue in 1837, the second grand prix di Rome in 1838, and became professor of his instrument at the Paris Conservatoire in 1857; and at the same time he was appointed soloist in the orchestra at the Grand Opera, and a member of the Legion of Honour. He also, in 1857, was awarded the first prize by the Saint-Cécile Society of Bordeaux, for a quartet for string instruments; in 1858 the first prize of the Imperial Society of Agriculture, at Valenciennes, for the Hymn to Agriculture; and in 1861 the prize given by the Academie and the Institute for quartet and chamber music. For the last thirty years Dancla has been actively engaged as a teacher and composer, and in this latter capacity he has been most prolific, his compositions exceeding 150, among which should be mentioned, 4 symphonies, Op. 6, 10, 29, 98, 4 concertos for violin and orchestra, Op. 77, 93, 94, 95; 8 quartets for strings, Op. 5, 7, 18, 41, 48, 56, 80, 87; 4 trios, and 30 duets for two violins. His educational works are, a "Méthode élémentaire et progressive de Violon," "Ecole de l'Expression," "Ecole de la Mélodie," "Art de moduler sur le violon," etc.

DANCLA, LEOPOLD, born June 1st, 1823, a distinguished fiddler, pupil of Baillot at the Paris Conservatoire, where he took the 2nd prize in 1840, and the 1st in

1842. He has composed Aires variés and fantaisies for violin, études for violin, and 3 quartets for strings.

·DANDO, JOSEPH HAYDON BOURNE, born in London in 1806, died in May 1894, an excellent English fiddler, pupil of Mori. He was indefatigable and successful in bringing into prominence and popularity the quartets of Haydn, Mozart, Beethoven, Spohr, and other great masters, and was one of the finest quartet players of his time. During the period of his artistic activity he was the leading spirit in the principal London chamber concerts, in his connection with which he became associated with such performers as Loder, Blagrove, Gattie, and Lucas. In 1831 he was admitted as a member of the Philharmonic Orchestra.

·DANZI, FRANZ, born at Mannheim, May 15th, 1763, died at Carlsruhe April 13th, 1826. His father was an excellent performer on the 'cello in the electoral band, and taught him music at a very early age, he afterwards studied under the Abbé Vogler, at that time capellmeister to the Elector. In 1778, when the band was removed to Munich, he became a member of it. In 1779 he produced his first opera (*Azakia*) for the theatre at Munich, to the cathedral of which city he was appointed capellmeister. Since that period he published several other operas, and a large

quantity of instrumental music. In 1790 he married the singer Margarete Marchaud, daughter of the Munich theatre director, and went with her to Leipzig, Prague, and travelled through Italy. In 1798 he was appointed vice-cappellmeister. From 1807 to 1808 he was capellmeister at Stuttgart, afterwards occupying a similar post at Carlsruhe. Besides his compositions for the church and for the stage, he composed concertos for 'cello, sonatas, quartets, trios, etc.

'DARBES, JOHANN, a Danish fiddler of some merit, who composed a "Stabat Mater"; he lived near Copenhagen in 1784, having been pensioned by the Court.

'D'AUVERGNE, ANTOINE, born at Clermont-Ferrand, October 4th, 1713, died at Lyons, February 12th, 1797. Fiddler and composer. His father was leader of the band at Clermont, under whom Antoine received his first musical instruction. In 1739 he went to Paris, where he played in the Concert Spirituels in 1740, and became violinist of the King's band in 1741, and of the Opéra in 1742. His compositions were mostly for the stage. Those for the violin are: Book of trios for two violins and bass, published in 1740; Book of sonatas for the violin.

'DAVAUX, JEAN BAPTISTE, born at the Côte Saint-André (Isère) in 1737, died in

Paris, February 22nd, 1822. Performer and composer. At the age of twenty-three he went to Paris, and devoted himself principally to composition, in which branch he obtained great success. His works are: 24 quartets; 4 concertos, Op. 2; symphonies concertantes for two violins, Op. 3 and 4; 2 ditto for violin, Op. 7; 3 symphonies for grand orchestra, Op. 8; 2 symphonies, Op. 11: 2 ditto concertantes for two violins and flute, Op. 12; 2 ditto for two violins, Op. 13; 3 quartets, Op. 14; ditto, Op. 17; 3 trios for two violins and viola, Op. 15; symphonie concertante for two violins, Op. 16; concerto for violin, Op. 18.

DAVID, FERDINAND, born at Hamburg, January 19th, 1810, died at Klosters, in Switzerland, July 18th, 1873; a distinguished performer and teacher. He studied under Spohr and Hauptmann, at Cassel, in 1823, and two years later appeared at the Gewandhaus, Leipzig, with his sister, a talented young pianist, and subsequently known as Madame Dulcken. In 1827 he joined the orchestra of the "Konigsstadt" Theatre at Berlin, where he remained for a period of three years, after which he became leader of a quartet party in the house of a wealthy amateur at Dorpat in Livonia, whose daughter he subsequently married. Having by this time made a name as a

violinist of considerable ability he undertook concert tours visiting St. Petersburg, Moscow, Riga, etc., everywhere receiving the warmest reception. In 1836 on the advice of Mendelssohn, who had previously made his acquaintance in Berlin, David removed to Leipzig, where he was appointed leader of the Gewandhaus orchestra. Subsequently on the founding of the Conservatoire at Leipzig he was appointed principal professor of his instrument, in which capacity he maintained a very high standard of excellence. David's compositions are as follows:—five violin concertos, sets of variations, solos, an opera (Hans Wacht), two symphonies; he was also author of a valuable violin method, which is considered one of the best.

DAVID, PETER PAUL, born at Leipzig, Aug. 1st, 1840, son of the above. From 1862 to 1865 he was leader at Carlsruhe, he is now teacher of the violin at Uppingham.

DAVIDOFF, CARL, distinguished 'cellist, born at Goldingen (Courland), March 15th, 1838, died at Moscow, Feb. 26th, 1889. He went whilst young to Moscow, and became a pupil of H. Schmidt for the 'cello, received further training from C. Schubert at Petersburg, and then went to Leipzig, where he studied composition under Hauptmann. In 1859 he appeared

at the Gewandhaus with extraordinary success, was engaged as solo 'cellist, and entered the Conservatorium as professor in place of F. Grutzmacher. After some concert tours, however, he returned to Petersburg, where he became solo 'cellist in the Imperial orchestra, teacher at the Conservatoire (1862), and, later on, conductor of the Russian Musical Society, and director of the Conservatoire; the last-named post he resigned in 1887. His compositions consist principally of concertos, solo pieces, etc., for 'cello; he published, however, some excellent chamber works.

DELDEVEZ, ERNEST, born at Paris, May 31st, 1817, pupil of Habeneck, at the Paris Conservatoire, where he obtained the first violin prize in 1833, the second prize for fugue in 1837, and the second "Prix de Rome" in 1837 for his cantata, "La Vendetta," which he afterwards revised and published. He was not only a talented performer and leader, but also a composer of much merit. For a list of his compositions see "Grove's," but here should be mentioned his *Anthology of Violinists*, 4 vols, which comprised a selection of pieces by various composers from Corelli to Viotti. On the death of George Hainl in 1873, Deldevez was appointed leader to the Académie and to the Société des Concerts, and in

the same year he was chosen to direct the class for instrumental performance, instituted at the Conservatoire at the instance of Ambroise Thomas. Deldevez is Chevalier of the Legion of Honour.

DENEVE, JULES, born at Chimay, Belgium, in 1814, 'cellist and composer for his instrument. In 1833 he entered the Brussels Conservatoire, and studied the 'cello under Platel and Demunck, subsequently becoming professor of his instrument at the Ecole de Musique, and first 'cello at the theatre, and at the Société des Concerts at Mons in Hainaut. He then became director of the Ecole, conductor of the Société des Concerts, and founder and conductor of the Roland de Lattre Choral Society. Deneve is a member of many important musical and other institutions devoted to art. His compositions are three operas, cantatas, and various orchestral pieces. He composed very little for his instrument.

DE VOLDER, PIERRE JEAN, born at Antwerp, July 27th, 1767, died at Brussels, June 24th, 1841, pupil of Redin. He was first violinist of the Church of Sainte-Jacques, at the age of 16, then at the theatre, and afterwards leader of the Concert Orchestra. In 1794 he relinquished the violin and took to organ building at Ghent, and became celebrated for his instruments, of which he is said to

have constructed seventy-eight. In 1831 he transferred his business to Brussels, where he resided until his death. His compositions for the fiddle family are, two concertos and nine quartets.

DOBRYNSKI, IGNACE, born in the province of Volhynia, Russia, about 1777, died at Warsaw in 1841. He was for eighteen years first fiddle at Romanoff, in the orchestra of Prince Ilinski, for whom he wrote the music of several operas and ballads. He then became professor of his instrument at Winniça, then at Krzemienieç, and subsequently at Warsaw. He was renowned for his polonaises, and other music of a national character.

DONT, JACOB, born at Vienna, March 2nd, 1815, died there November 18th, 1888, a celebrated teacher and composer. He studied at the Vienna Conservatorium under Böhm and the elder Hellmesberger, and was admitted into the orchestra of the "Hofburg" theatre in 1831, and in the following year, of the Court Band. For a short time he was professor of his instrument at the "Akademie der Tonkunst," then at the St. Anna grammar-school, and subsequently, from 1873, at the Conservatorium, Dont was a famous quartet player, and highly esteemed as a teacher. He wrote a large quantity of music for

his instrument, and his studies enjoy a high reputation.

DÖTSCH, AUGUST, born in 1858, died at Wiesbaden, November 19th, 1882, an esteemed 'cellist pupil of De Swert.

'DOTZAUER, JUSTUS JOHANN FRIEDRICH, born at Häselrieth, near Hildburghausen, January 20th, 1783, died at Dresden, March 6, 1860, a celebrated 'cellist and composer for his instrument, pupil of Kriegenek of Meiningen. From 1801 to 1805 he was in the Court band at Meiningen, and in 1806 was at Berlin, and subsequently in 1811 was engaged in the Court band, Dresden. In 1821 he became leading 'cellist and remained so until 1852, after which he received a pension. His compositions include concertos, variations, duets; he also wrote symphonies, overtures, masses, an opera (*Graziosa*), and a method for the 'cello.

'DOTZAUER, KARL LUDWIG, born at Dresden, December 7th, 1811, pupil and son of the last named. From 1830 he was principal 'cellist in the Court band at Cassel.

'DRAGONETTI, DOMENICO, born in Venice, April 7, 1763, died in London, April 16, 1846. A double-bass virtuoso, son of a poor musician. At an early age he taught himself the guitar and the violin. He advanced so rapidly in the latter instrument that at the age of eleven

years he was able to take a place in the orchestra. He then studied the double-bass under Berini, a performer on that instrument in St. Mark's, Venice, and the best master in that city, who, after giving him a few lessons, said there was nothing more to teach him. At the age of thirteen he was admitted to the orchestra of the Opera Buffa, and a year later to the Opera Seria. When eighteen he was appointed to the post in the choir of St. Mark's, hitherto held by his late master, who persuaded him to accept it. About this time he composed concertos, sonatas, and solos for his instrument, which no one but himself could master. While playing in Vicenza he discovered a double-bass by Gasparo di Salo which he ever afterwards played upon, and which he bequeathed at his death to the vestry of St. Mark's. In 1794 he appeared in London at the Opera and at the King's Theatre, and excited universal admiration and astonishment by his wonderful execution, and the marvellous expression he put into his playing. There he met Robert Lindley the great 'cellist, with whom he became associated for fifty-two years, playing at the same desk with him at the Opera, the Antient Concerts, the Philharmonic, the great Festivals, etc. Soon after his arrival in London, Dragonetti met Haydn, with whom he

become on intimate terms, and in 1798, on his way to Italy, paid a visit to the great master at Vienna. In 1808 he was again in Vienna, and entered the family of Prince Starhemberg, and gave up public performance. In the palace of this prince, Dragonetti made the acquaintance of Beethoven, and of Sechter, the organist. In 1845, when ninety years of age he led the double-basses, thirteen in number, at the unveiling of the Beethoven monument at Bonn. He composed for his instrument some concertos and sonatas of great difficulty, three canzonets with Italian words, written during his stay at Vienna, and *Canzonette e Romanzie* by various composers dedicated to the Archduke Rodolph, Beethoven's friend and pupil. He left 182 volumes of scores of classical operas to the British Museum. His biography by F. Caffi was published in 1846.

DUN, FINLAY, born in Aberdeen, Feb. 24, 1795, died in Edinburgh, Nov. 28, 1853, an excellent performer and teacher, pupil of Baillot. He was also a teacher of singing, and composed vocal music. His instrumental works are, two symphonies for full orchestra, and some church music.

DRECHSLER, KARL, born at Kamenz, May 27, 1800, died at Dresden, Dec. 1, 1873, a distinguished 'cellist and teacher,

pupil of Dotzauer. In 1820 he was admitted into the Court Band at Dessau, and was subsequently leader of the ducal band in that town. Among his pupils were Cossmann, F. Grützmacher, August Lindner, and K. Schröder.

*DUBOURG, MATTHEW, born in 1703, died in London, July 3, 1767, an eminent fiddler, pupil of Geminiani; made his first public appearance at the age of twelve. Before he had completed his seventeenth year he was sufficiently advanced to lead at several public concerts. In 1728 he was appointed Master and Composer of the State Music in Ireland, and during his residence there he led the band for Handel on the occasion of the first performance of the "Messiah" in Dublin. On the death of Festing, in 1752, Dubourg was appointed leader of the King's band, which post he retained until his death. His compositions (concertos and solos) were never published.

on, Finlay
cc p77)
*DUPONT, JOSEPH, born at Liège, August 21, 1821, died Feb. 13, 1861, performer and teacher, pupil of Wanson and Prume at the Liège Conservatoire.

*DUPORT, JEAN, LOUIS, born in Paris, Oct. 4th, 1749, died there, September 7th, 1819. Celebrated 'cellist, pupil of his brother, Jean Pierre, whom he surpassed. His first appearance was made at the Concerts Spirituels and the Société

Olympique. At the breaking out of the French Revolution he went to Prussia and there joined his brother and became Court musician, a post he retained for seventeen years. After the Russian war he returned to Paris to find himself unknown, but after awhile he became musician to Charles IV., ex-King of Spain, then at Marseilles, and on the departure of that Prince for Rome in 1812, Duport once more returned to Paris, in which city he speedily became the leading 'cellist and teacher of his instrument. He also was chamber musician to the Empress Marie Louise, 'cellist in the Imperial Chapel, professor at the Conservatoire until its suppression in 1815, and musician to Louis XVIII. His compositions were six concertos; four books of sonatas with bass; three duets for two 'cellos; eight airs variés with orchestra or quartet; two airs variés for violin and 'cello; a romance with pianoforte accompaniment; nine nocturnes for harp and 'cello; fantaisies for violin and pianoforte, and an educational work for the 'cello called "Essai sur le doigter du violoncelle et la conduite de l'archet avec un suite d'exercices," published in Paris.

·DUPORT, JEANE PIERRE, born in Paris, November 27, 1741, died in Berlin, December 31, 1818. 'Cellist, brother of

the foregoing, pupil of Berthaut. His first appearance as a performer was at the Concerts Spirituels in 1761; he was soon afterwards engaged as a musician to the Prince de Conti until 1769, after which he visited England and Spain. In 1773 he went to Berlin, and became leading 'cellist in the Royal Chapel of Frederick II. From 1786 to 1806 he was director of the Court concerts. Compositions: three duets for two 'cellos, Op. 1; and six sonatas for 'cello and bass.

^s EBERWEIN, TRAUOGOTT MAXIMILIAN, born in Weimar, Oct. 27th, 1775, died in Rudolstadt, Dec. 2nd, 1831. This fiddler was a pupil of his father, and when only seven years of age played the violin in his father's band. He studied under Schick at Mayence, and Kunze at Frankfort-on-Maine, and was appointed Court musician to the Prince of Rudolstadt in 1797. In 1803 he made a concert tour in Bavaria and the Tyrol, and then went to Naples to study counterpoint under Fenaroli. In 1804 he returned to Rudolstadt, and remained there some years. In 1817 he was appointed Capellmeister to the Court, and occasionally made concert tours through Germany, Austria, and Hungary. His principal compositions are operas, church music, symphonies, concert overtures, and songs.

^s EBERWEIN, KARL, born at Weimar,

Nov. 10th, 1786, died there March 2nd, 1868. Brother of the foregoing; chamber violinist at Weimar, and composer of some string quartets. He also composed four operas, cantatas, a flute concerto, duos for two violins, songs, etc.

* ECCLES, SOLOMON, born in London (?) in the early part of the seventeenth century. A performer on the Viol, and teacher of that instrument. He also contributed to the "Division Violin," published in London, 1693.

ECCLES, HENRY, born in London about 1660, a fiddler of eminence in his time, son of Solomon Eccles. For some unascertained reason he quitted this country and went to Paris, and succeeded in getting admitted into the band of the King of France. He composed twelve solos for his instrument in the style of Corelli.

* ECCLES, JOHN, born in London about 1650, died there (?) 1735, an esteemed fiddler, another son of Solomon Eccles. He succeeded Dr. Staggins as master of the Queen's band.

ECCLES, THOMAS, another son of Solomon Eccles, was engaged by Handel as a fiddler in 1733. His habits of intemperance caused him to sink very low.

* ECK, JOHANN FRIEDRICH, born at Mannheim, in 1766, died at Bamberg in 1809 or 1810. Son of a horn-player in the band of the above-named city, he soon

became a distinguished fiddler. In 1780 he was "Hofmusikus" at Munich, leader of the band there in 1788, and subsequently Capellmeister at the Opera. In 1801 he married and settled in France. He composed six violin concertos, and a concertante for two violins.

* ECK, FRANZ, born at Mannheim in 1774, died in 1804. Brother and pupil of the foregoing, and an esteemed fiddler, for several years a member of the band at Munich. In consequence of a love affair he quitted Munich and went to St. Petersburg, and was appointed solo-violinist in the band there. He ultimately gave way to melancholy, and died in a lunatic asylum at Strassburg. The great violinist and composer, L. Spohr, was a pupil of Franz Eck.

EDER, KARL KASPAR, born in Bavaria in 1751, died —? Eminent virtuoso on the 'cello, pupil of Koehler and Lang. He was for some time leading 'cellist to the Elector of Treves, and made several concert tours through Germany. He composed two symphonies for grand orchestra, and two quintets. For the 'cello he wrote fourteen concertos; twenty solos, three duets and two trios.

* EICHBERG, JULIUS, born in Düsseldorf, June 13, 1824, died at Boston, U.S.A., Jan. 18, 1893. Performer and composer, pupil of Joseph Frölich at Würzburg,

Bavaria, for violin and composition, and of Julius Rietz for counterpoint and orchestration. He afterwards became a pupil of Fétis for composition, and De Bériot for the violin. In 1843 he won the first prizes for violin playing and composition at the Brussels' Conservatoire. He then resided at Frankfort-on-the-Main. In 1846 he went to Basel, then to Geneva and became professor of his instrument at the Geneva Conservatoire. In 1857 he went to America and established himself at Boston, when he became director of the Museum Concerts, and in 1867 founded there a Conservatorium, which, under his direction, he raised to a high state of excellence. His compositions for the fiddle include quartets, trios and studies for his instrument. He also wrote four operettas, viz., *The Doctor of Alcandra*, *The Rose of Tyrol*, *The Two Cadies*, *A Night in Rome*.

EISSLER, MARIANNE, born at Brünn, Nov. 18th, 1865, still living (1894), pupil of Heissler. She is well known as a performer of great merit.

· ELLA, JOHN, born at Thirsk, Yorkshire, Dec. 19th, 1802, died in London, Oct. 2nd, 1888, an esteemed and distinguished fiddler and conductor. He came to London in 1821, and entered the Royal Academy of Music. He subsequently went on the Continent, and studied

under Fetis. On his return to London, he founded, in 1845, the celebrated "Musical Union" for the performance of chamber music, which existed up to his retirement in 1880. For the purposes of these concerts Ella originated what are known as "analytical programmes," which have since become very popular. In 1855 Ella was appointed lecturer on music at the London Institution. He also contributed articles on music for various papers, and published "Musical Sketches Abroad and at Home," now in its third edition.

*ELLER, LOUIS, born at Graz, 1819, died at Pau July 12th, 1862, a celebrated fiddler, and publisher of études and fantasias for his instruments.

*ENDERLE, WILHELM GOTTFRIED, born at Bayreuth in 1722, died at Darmstadt in 1793. He was one of the best fiddlers of his time, and composed much music for his instrument.

EPPINGER, HEINRICH, an esteemed fiddler, resident at Vienna during the latter part of last century, and composer of music for his instrument. Some of his music has been published at Paris.

*ERNST, FRANZ ANTON, born at Georgenthal, Bohemia, in 1745, died at Gotha in 1805. In 1778 he was leader of the band at Gotha. He composed a violin concerto in E flat, and wrote

"Uberden Bau der Geige " for the Leipzig *Allgemeine Musikalische Zeitung* in 1805.

·ERNST, HEINRICH WILHELM, born at Brünn, May 6th, 1814, died at Nice, October 8th, 1865, one of the greatest fiddlers of modern times. In consequence of his remarkable talent for music at a very early age, he was placed in the Conservatory at Vienna, and became a pupil of Joseph Böhm for the violin, and Seyfried for composition. At the age of sixteen he made his first concert tour, visiting Munich, Frankfort, and Stuttgart, where his playing excited great admiration. In 1832 he went to Paris in order to study the French style of playing, especially that of De Bériot, who was then at the zenith of his fame. From 1834 to 1850 he travelled throughout Europe, visiting London in 1843, where he received a most enthusiastic reception. Towards the latter part of his life he suffered from nervous affection, which rendered it necessary that he should discontinue public performance. His compositions consist of nocturnos, a concerto fantasias. His "Elegy," Op. 10, and "Otello " fantasia, are still favourite concert pieces.

EYSEL, JOHANN PHILIPP, born at Erfurt, 1698, died there, 1763. 'Cellist and composer. He published solos for violin and flute, with thorough bass.

FARINA, CARLO, born in Mantua, Italy, about 1580, died——? One of the earliest fiddlers of which any account is extant. He was solo violinist at the Court of Savoy and composer for his instrument. In 1627 he published at Dresden a collection of galliards, courants etc., under the title of "Capriccio Stavigante" in which he caused the violin to imitate various animals. A copy of this book is in the Library at Dresden.

FAUVEL, ANDRE JOSEPH, born at Bordeaux in 1756, died ——? Fiddler and composer, pupil of Gervais and violin master to Rode, with whom he went to Paris in 1787. From 1814 to 1834 he was a member of the Opéra orchestra. He composed a Symphonic Concertante which was played at the Lycée des Arts, 1800, also quartets, and duos.

FEMY FRANÇOIS, born in Ghent, Oct. 4th, 1790, died——? Fiddler and composer, pupil of Kreutzer at the Paris Conservatoire; published concertos, quartets, etc.

FENZI, VICTOR, born at Naples——? died at Moscow, April, 1827. 'Cellist and composer for his instrument. In 1807 he went to Paris, and gave several concerts; he then visited Germany, and finally settled in Russia. Compositions: 4 concertos for 'cello; 2 books of trios; 3 books of airs variés, and several potpourris.

FENZI, GUISEPPE, brother of the preceding, was considered the finest 'cellist in Naples in his time. He made several concert tours in Italy, and composed concertos and airs variés for his instrument.

*FERRARI, DOMENICO, born at Piacenza, died at Paris in 1780. Performer and composer, pupil of Tartini, lived for some time in Cremona. In 1754 he appeared in Paris with great success, and subsequently settled at Stuttgart as leader of the band. Of his compositions six violin sonatas exist.

*FERRARI, CARLO, born at Piacenza, 1730, died at Parna (?) 1789. A celebrated 'cellist, brother of the preceding, and member of the Court band at Parma, and the first who introduced into Italy the use of the thumb as a nut. He published a few solos for his instrument.

*FESCA, FREIDRICH ERNST, born at Magdeburg, Feb. 15th, 1789, died at Carlsruhe, May 24th, 1826. Fiddler and composer, he received his first lessons in his native town, and at an early age appeared at concerts. In 1805 he went to Leipzig and studied under Müller, and soon afterwards, performed in the theatre and Gewandhaus orchestras. In 1806 he went to Oldenburg, where he was admitted into the Court band, and, in 1808, became solo violinist in the band of King

Jérôme at Cassel. He then went to Vienna, and remained there but a short time. In 1815 he was appointed violinist in the Court band at Carlsruhe, and soon became leader. His compositions, which are highly esteemed, include twenty quartets and five quintets. He also wrote three symphonies, four overtures, two operas, psalms, songs, etc.

FESTA, GUISEPPE MARIA, born at Trani, Naples, 1771, died April 7th, 1839. This distinguished performer was at one time director at the Teatro San Carlo, and royal maestro at Naples. He also appeared at Paris. Amongst his compositions are some string quartets.

FESTING, MICHAEL CHRISTIAN, born in London —? died July 24th, 1752. This celebrated fiddler was a pupil of Geminiani. His first position was that of leader at the Philharmonic Society. He then became conductor at the Rotunda in Ranelagh Gardens. He, jointly with Dr. Maurice Greene, founded the Society of Musicians, and for several years was secretary to that benevolent institution. He composed some violin sonatas and concertos, but little known, having been originally sold by private subscription only.

FILBY, HEINRICH, born at Vienna, May 15th, 1834. An excellent fiddler, and composer of songs for male voices. He

was at first conductor and violin soloist at the Laibach Theatre, and in 1857 became Stadtmusik-director at Znaim, where he founded a music school, and a musical union, both of which became well known.

FINCKE, FRITZ, born at Wismar, May 1st, 1836, pupil at the Leipzig Conservatorium, was for a short time violinist at the Frankfort Theatre. He then became organist, received an appointment at Wismar, and in 1879 became teacher of singing at the Peabody Conservatoire at Baltimore. Besides piano-forte compositions, he wrote a small treatise entitled "Anschlags-elemente."

* FINGER, GOTTFRIED, born at Olmütz, second half of the seventeenth century, died——? A fiddler of merit in his time, whose playing was said to be somewhat in the style of Bassani and Torelli. He came to England and, in 1685, was appointed chapel-master to King James II. On his return to Germany, he became chamber musician to the Queen of Russia in 1702, and chapel-master to the Court of Gotha in 1717.

* FIORILLO, FEDERIGO, born at Brunswick in 1753, died ——? An excellent fiddler and composer. In 1783 he was capellmeister at Riga, and in 1788 went to London, where he took up the viola and played in Salomon's quartet party.

He also performed at the Ancient Concerts. His compositions, which are ranked as classical studies, have been edited by Spohr (who added a second violin part), and since then by Ferdinand David. His principal work is "Etude de Violon, formant trente-six Caprices."

FISCHER, JOHANN NICHOLAS, born at Behlen, Schwartzburg, 1707, died ———? He was a fiddler of some repute, and was in the service of the Duke Augustus William of Brunswick. Amongst others of his compositions are the following for the fiddle: "Six Symphonies for two Violins, two Flutes, Viol, and Bass," "Six Concertos for the Violin," and "Two books of solos for the violin."

FISCHER, FRANZ, born at Munich, July 29th, 1849. 'Cellist and conductor, pupil of Hippolyt Müller, became solo 'cellist at the Pesth National Theatre under Hans Richter, then at Munich and Beyreuth under Wagner. He then became first Hornkapellmeister at Mannheim, and subsequently filled a similar position at Munich.

FISCHER ADOLF, born at Brussels Nov. 22nd, 1847, died near Brussels March 18th, 1891. And excellent 'cellist, pupil of his father, who was esteemed as a conductor of choral and orchestral societies. He was then placed under Servais at the Brussels Conservatoire, and at the termi-

nation of his studies he went, in 1868, to Paris, and occasionally made concert tours.

· FLEISCHMANN, FRIEDRICH, an excellent 'cellist and chamber-musician to the king of Prussia, towards the end of last century. He was celebrated both for his performance on the instrument and his compositions, none of which, however, have been published.

FLETCHER, a good performer on the double bass in London, in the early part of this century.

FLETCHER W., a good performer on the tenor, in the early part of this century, probably a relation of the preceding.

FODOR, JEAN, an esteemed fiddler and composer for his instrument. His works are voluminous, and have been published in Paris and in Germany. He remained some time at St. Petersburg, during the French revolution.

° FRANCŒUR, FRANÇOIS, born at Paris, Sept. 1698, died there Aug. 6th, 1787. A fiddler in the Opéra orchestra in 1710. He then rose to be chamber musician, chamber composer, opera inspector, director of the Opéra, and held other high positions. He wrote two books of violin sonatas.

FONTAINE, ANTOINE NICOLAS MARIE, born in Paris in 1785, died at St. Cloud, April 1866, performer and teacher. He

entered the Paris Conservatoire in 1806, and studied under Lafont, Kreutzer, and Baillot, winning the first violin prize in 1809. He also studied harmony under Catel and Daussoigne, and composition under Reicha. He then came out as a virtuoso, and devoted ten years to touring, finally settling in Paris as a teacher. He was next appointed solo violin to Charles X., which post he retained until the revolution of 1830. He published a quantity of music for his instrument, as well as some for the Church.

FORQUERAY, J. B., a French fiddler and composer for his instrument towards the middle of last century.

FRIEDEL, S. L., a 'cellist of the Royal chapel at Berlin, and composer, about the year 1798.

FRITZ, KASPAR, born in Geneva in 1716, died there in 1782. Fiddler and composer for his instrument, pupil of G. B. Somis in Turin. He composed quartets and solos for violin; six symphonies; concerto for harpsichord, etc.

FUCHS, PETER, born in Bohemia about 1750, died in Vienna 1804. Fiddler of considerable reputation in his time, and a composer for his instrument. He studied in Prague, after which he went to Hungary. In 1794 he was appointed violinist in the imperial chapel in Vienna. He composed a violin concerto, sonatas

for violin and 'cello, and airs with variations for violin.

FUETSCH, JOACHIM JOSEF, born at Salzburg, April 12th, 1766, died —? 'Cellist and composer, pupil of Luigi Zardonati for 'cello, of Luigi Gatti for thorough bass, and of Michael Haydn for composition. He also studied under Hafeneder, and Léopold Mozart. He was principally engaged as court 'cellist to the Archbishop of Salzburg. He composed concertos, sonatas, solos, etc., for the 'cello, also 'cello and bass, and three four-part songs for male voices.

GABRIELI, DOMENICO, surnamed Menghino del violoncello, born at Bologna about 1640, died there about 1690. Virtuoso on the 'cello and composer. He was at first connected with the Church of St. Petronio in his native city, and was afterwards in the service of Cardinal Panfili, grand prior of Rome. In 1676 he was admitted a member of the Accademia Filarmonica, and in 1683 was principal. His works for the strings are, Balletti, gighe, correnti e sarabande, for two violins and 'cello, with basso continuo. Bologne, 1703.

GAERTNER, KARL, born at Stralsund, October 21, 1823, still living in Philadelphia. Fiddler and teacher, pupil of Greifswald, of Abel, then at the Leipzig Conservatorium, of Mendelssohn,

David, and Hauptmann. He played in the Gewandhaus orchestra until 1848, after which he travelled through Germany as a virtuoso, and in 1852 visited America. In Boston his excellent performances of classical music met with great success and recognition. In 1858 he went to Philadelphia and conducted the chorus at the Steuben Festival, and he remained there as musical director of the old Männerchor and Sängerbund. After this he was appointed conductor of the Handel and Haydn Society. In 1859 he founded a series of classical concerts in the Academy of Music, which for over thirty-four years have proved successful. In 1867 he established a conservatory of music, which is still flourishing under his direction. His compositions include orchestral works, violin solos, songs, etc. He published a method for the fiddle, and likewise one for the pianoforte.

GALEAZZI, FRANCESCO, born at Turin in 1758, died at Rome in 1819. Fiddler, composer, and writer. He settled in Rome as a professor of the violin and composer of instrumental music. He was, for 15 years, leader of the band at the T eatro Valle, Rome. Afterwards he established himself as professor of the violin at Ascoli. Besides numerous compositions he deserves special notice for his work entitled "Elementi teorico-

pratici di musica con un saggio sopra l'arte di suonare il violino annalizzata, ed a dimostrabili principi ridotta, opera utilissima a chiunque vuol applicare con profitto alla musica e specialmente a' principianti, dilettranti, e professori di violino" (2 vols., 8vo, Rome, 1791-1796). This work is one of the earliest practical instruction books for the violin.

GALIMBERTI, FERDINAND, a distinguished fiddler and instrumental composer at Milan, in the latter part of last century.

GALLO, DOMENICO, born in Venice about 1730. Fiddler and composer. His compositions (which are still in MS.) are sonatas for violin, and symphonies for two violins, viola, and 'cello; also some church music.

GAMBLE, JOHN, an English fiddler of the 17th century, pupil of Ambrose Beyland. He was a cornet player in the Chapel Royal, and after that he was one of Charles II. band of fiddlers. His works are:—"Ayres and Dialogues to be sung to the Theorbo Lute or Bass Viol," words by Stanley (1657); and "Ayres and Dialogues for One, Two, and Three voyces" (1659).

GANZ, ADOLF, born at Mainz, Oct. 14th, 1796, died in London, Nov. 11th, 1869. Fiddler, pupil of Sebastian Hollbusch. In 1819 he was conductor at Mainz; in

1825 Kapellmeister to the Grand Duke of Hesse, Darmstadt, and in 1845 was appointed musical director of a German opera company in London.

GANZ, LEOPOLD, born at Mainz, Nov. 28th, 1810, died in Berlin, June 15th, 1869. Fiddler, pupil of his father, then of his brother Adolf, and finally of Bärwolf. He made several concert tours in conjunction with his brother Moritz, an accomplished 'cellist, and became a member of the Berlin Court band in 1827, and finally, in 1840, rose to the position of Concertmeister. He composed duos for violin and 'cello.

GANZ, MORITZ, born in Mainz, Sept. 16th, 1806, died at Berlin, Jan. 22nd, 1868. 'Cellist, brother of the preceding, pupil of his father and of Stiasny for his instrument. He made concert tours with his brother Leopold, and in 1827 joined the Berlin Court band. He composed concertos for 'cello and orchestra, duets, trios and other pieces.

GARCIN, JULES AUGUSTE SALOMON, born at Bourges, July 11th, 1830. Pupil at the Paris Conservatoire, of Clavel and of Alard for the violin, of Bazin in harmony, and of Adam in composition. In 1851 he took the second prize for violin playing, and two years later he took the first. He then became a member of the Opéra orchestra and rose to be third chef

d'orchestre and first solo violin. He has written several compositions for his instrument.

GATTIE, HENRY, an esteemed soloist and quartet player in the early years of this century. On the establishment of the "Quartet Concerts" at the Hanover Square Rooms on March 17th, 1836, he occupied the post of second fiddle, his associates being H. C. Blagrove, first fiddle, Lucas, 'cello and J. H. B. Dando (recently deceased) viola.

GAUTIER, JEAN FRANCOIS EUGENE, born at Vaugirard, near Paris, Feb. 27th, 1822, died there, April 3rd, 1878. In 1831 he entered the Paris Conservatoire and became a pupil of Habeneck for the violin and of Halévy for composition. In 1838 he won the first prize for violin playing, and in 1842 obtained the second grand prix for composition. He was appointed second chef d'orchestre at the Théâtre National and afterwards held a similar position at the Théâtre Lyrique.

GAVINIES, PIERRE, born at Bordeaux, May 26, 1726, died in Paris, September 9, 1800. Celebrated performer, composer, and teacher. It is not known under whom he first studied, and the conjecture that he was self taught may be true. Whatever may have been the case his progress was rapid, so much so, that at the age of fourteen he made his

début at the Concert Spirituel; his performance on this occasion creating a great impression. Viotti, hearing him play, remarked that he was *Le Tartini de la France*. From 1796 until his death he was professor at the Paris Conservatoire. His compositions, which are for the most part very difficult, comprise "*Les vingt-quatre Matinées*"; six violin concertos, and three violin sonatas. He also composed a dramatic work entitled "*Le Pretendu*," performed with success, at the Italian opera at Paris, in 1760.

GEMINIANI, FRANCESCO, born at Lucca, about 1680, died in Dublin, Dec. 17, 1762. Celebrated performer, composer, and writer, the ablest of Corelli's pupils. He received his first instructions on the violin of Carlo Ambrogio Lunati, commonly called *Il Gobbo*, of Milan. After this, Geminiani studied counterpoint at Rome, under Scarlatti, he also, in that town, became a pupil of Corelli on the violin. Having finished his studies, Geminiani went to Naples, and was placed at the head of the orchestra there, a position, according to the elder Barbella, he was incompetent to maintain, by reason of his being so unsteady a timest. In 1714, he came to England as a solo performer, and had extended to him the patronage of the nobility and gentry. Geminiani attached himself to the German Baron,

Killmansegge, then Chamberlain to George I., who, anxious to procure him a more effective patronage, represented his merits to the notice of that sovereign, and, in the result, the king granted Geminiani a hearing, on which occasion, accompanied by Handel, he brilliantly acquitted himself. In 1731 he advertised weekly subscription concerts at Hickford's Rooms, at which he played the first violin. In 1750 Geminiani went to Paris, where he remained about five years. In 1761, he went to Ireland and passed the remainder of his days there.

The following are the principal compositions of Geminiani:—

Twelve solos (1716); Corelli's solos arranged as concertos (1726); Six concertos for seven parts called *Opera Seconda*, (1732). A similar set called *Opera Terza* (1735); Twelve solos (1739). Six solos for 'cello (these are transcriptions from his first set of solos); Six concertos (1741); Six concertos for eight parts; Twelve sonatas for violin (1758), and a quantity of trios. His educational works are "Art of playing the Violin" (1740), the oldest violin method published in England and his "Guida Harmonica" (1742). A "Treatise on good Taste, and Rules for playing in good Taste" (1747); "Treatise on Memory"; "The Harmonical Miscellany" (1755); "The Art

of Accompaniment," and a "Method of Thorough Bass."

GENTILI, GEORGES, born in Venice about 1668, died —? He was first fiddler in the ducal chapel, Venice, and composed sonatas and concertos, published there between 1701 and 1708.

GERBINI, LUIGIA, a pupil of Viotti. In 1799 she went to Lisbon, and performed some concertos, between the acts, at the Italian theatre. She was afterwards engaged at the same theatre as a singer, and proved equally successful as in instrumental music. In 1801 she went to Madrid, and, some years later visited London, where her violin playing met with marked success.

GERVAIS, PIERRE NOEL, born at Mannheim about 1746, died at Bordeaux about 1805. One of the best pupils of Fraenzl. He arrived in Paris about 1784, and performed at the Concert Spirituel, with great success. In 1791 he went to Bordeaux as first violin in the Grand Théâtre. Some of his music was published at Paris.

GHIRETT, GASPARO, born at Naples in 1747, died at Parma in 1827. Performer, pupil at the Conservatoire della Pietà; was chamber musician to the Duke of Parma. He composed several books of sonatas and caprices for violin, also music for the church.

GHYS, JOSEPH, born at Ghent in 1810, died August 22nd, 1848. He studied the violin at a very early age and ultimately became a pupil of Lafont. On the termination of his studies he went to Amiens and became a teacher, and subsequently removed to Nantes, where he remained several years also as a teacher. In 1832 he undertook a series of concert tours, performing at Paris, Lyons and other French towns. In 1835 he visited Belgium, after which he came over to England in company with the celebrated 'cellist, Servais, where the playing of both was much admired. Ghys then returned to the continent, revisited Paris, and performed at several concerts with great success. In 1837 he travelled into Germany, giving concerts at Berlin and other principal towns. He then proceeded to St. Petersburg, and died there from cholera in the year 1848. His compositions consisted of variations with pianoforte or orchestral accompaniment; Etude "L'orage" for violin alone; Caprice "Le mouvement perpetual" with stringed quartet; Violin concerto in D, and some romances, etc.

GIANOTTI, PIETRO, born at Lucca, early part of the last century, died in Paris, 1765. Celebrated double-bass player, at the Grand Opéra, Paris, pupil of Rameau. He wrote some violin sonatas, duets,

trios, 'cello sonatas, and other pieces of but little merit. His principal work was his "Guide du Compositeur," (1759), an instruction book on Rameau's system.

GIARDINI, FELICE, born at Turin, April 1716, died at Moscow, September, 1796. Eminent performer and composer. When a boy he was a chorister in the Cathedral at Milan, under Paladini, of whom he learnt singing, the harpsichord, and composition. Subsequently he went under Somis for the violin, and soon became one of the greatest performers in Europe. Giardini went to Rome early in life and afterwards to Naples, where he obtained a place in the Opera orchestra. In 1750 Giardini came to England and his first public performance in London was at a benefit concert for an old female singer named Cuzzoni, on which occasion he acquitted himself in a most brilliant manner, and fully established himself as the best performer this country had yet seen. Such was the reputation which Giardini acquired in London from his talents, that, in 1754, he was placed at the head of the Opera orchestra, in succession to Festing. Two years afterwards, he joined the then famous female singer Mingotti in the management of the Opera; but although they acquired much fame, their management was not attended with success. During this period, Giar-

dini composed several dramas. After the year 1763, owing to heavy losses, Giardini entered into the occupation of teaching in families of rank and fortune at the same time continuing unrivalled as leader, and solo performer. He resided in England until 1784, when he went to Naples, under the patronage of Sir William Hamilton and remained there five years. He then returned to this country, but his reappearance failed to elicit much notice. After much disappointment, he at length decided to go to Moscow, where, after a residence of three years, he died in abject misery and poverty. Such was the end of this great violinist, whose first appearance in this country augured well for a brilliant and successful future. Giardini is said to have been of splenetic disposition, which was his bane throughout life; this, however, may be accounted for by the fact that he suffered long from confirmed dropsy. He composed solos for violin, duets, trios, twelve stringed quartets, six pianoforte quintets, six violin sonatas and eleven violin concertos; he also produced five operas, and an oratorio, *Ruth*.

GIORGIS Joseph, born at Turin in 1777, died—? Performer and composer, pupil of Colla; was violinist in the chapel of the King of Westphalia about the year 1810. In 1820 he settled in Paris, and

three years later entered the orchestra of the Opéra-Comique as one of the first violins. Among the compositions of this artist that have been published, are potpourris for violin and orchestra, three trios, duets, etc.

GIORGETTI, FERDINANDO, born at Florence, June 25th, 1796, died there, March 23rd, 1867. Performer and composer. At the age of three he commenced with a small violin given to him by his father, and two years later was placed under Francesco Giuliani. When 15 years of age he became attached to the chamber band of the queen of Etruria, with whom he travelled through Spain and France. In the course of his travels he availed himself of every opportunity to hear the great virtuosi, and in Paris heard Rode who became his model. In 1814 he was seized with some malady from which he never entirely recovered, and he became an invalid for the rest of his days. He then took up composition and teaching, studying harmony under Disma Ugolini. In 1839, he was appointed professor of the violin at the Lycée, Florence, where he formed many excellent pupils, among them may be mentioned, Guiseppe Giovacchini, César Corazzi, Robert Ferroni, Jean Bruni, and Tito Brogialdi. The following are his principal compositions: Three trios for

two violins and 'cello, dedicated to Paganini. Variations upon an original theme dedicated to Spohr; Variations upon a theme by Mozart; Duo concertant for two violins entitled "l'Emulazione," dedicated to the King of Denmark: Dramatic concerto; Quintet for two violins, two violas and 'cello, dedicated to Prince Poniatowski; Three string quartets; Two sextets, and a quintet for strings. Giorgetti also composed a quantity of music for the church.

GIRANEK, ANTOINE, born in Bohemia, about 1712, died at Dresden, Jan. 16th, 1761. Performer and composer, resided several years in Prague, then went to Warsaw, and became first violin in the Royal orchestra, afterwards director of music in Dresden. He composed twenty-four concertos for violin, and several concertos for viola di gamba, flute, and pianoforte. The greater portion of his works remain in manuscript.

GIRARD, NARCISSE, born at Nantes, Seine-et-Oise, Jan. 27th, 1797, died in Paris, Jan. 16th, 1860. Performer, teacher, and dramatic composer, pupil of Baillot at the Paris conservatoire, where he obtained the second prize in 1819, and the first in the following year. He also, in the same institution, received lessons in counterpoint of Reicha. From 1830 to 1832, Girard directed the orchestra of the

Italian Opéra, and from 1837 to 1846, the orchestra of the Opéra Comique. In 1846 he succeeded Habeneck as director of the Grand Opéra, and ten years later became general musical director. He also, in 1847, succeeded Habeneck as violin professor at the Conservatoire and chef d'orchestre of the Société des Concerts. He died of a stroke of apoplexy whilst conducting a performance of the Huguenots. He arranged Beethoven's Sonate pathétique as a symphony which he performed at a concert in Paris in 1832.

GIRAUD, FRANÇOIS JOSEPH, 'cellist and composer for his instrument, entered the orchestra of the Opéra in Paris in 1752, and remained there until 1767. He was also chamber musician to the King. He composed, in conjunction with Berton, the opera of "Deucabon et Pyrrha," which was performed in 1755. In 1762, he composed alone, "L'Opéra de Société." He also composed for his instrument a book of sonatas, published in Paris.

GIRAULT, AUGUST, born in Paris about 1770, died in 1806. First fiddle in the Montansier théâtre, Paris, published six duets for two violins.

GITTER I., a fiddler and composer at Mannheim the latter part of last century. He published in 1784, three quatuors for the flute, violin, viol, and 'cello, and three duets for the violin.

GIULIANI, FRANCOIS, born at Florence in 1760, died 1819, pupil of Nardini for the violin and of Bartholomé Felici for counterpart. His progress on the violin was so rapid that when quite young he became first violin at the Teatro Nuovo, Florence. His compositions are as follows: Two quartets for two violins, alto and bass; Three duets for two violins; Six duos concertants for two violins; Twelve duets for violin and 'cello, also some vocal music.

GLASER, JEAN MICHEL, born at Erlangen in 1725, died — ? was at first a fiddler in the Chapel Royal at Anspach. In 1775, he returned to Erlangen as town-musician, where he resided till his death. Some symphonies of his composition were published at Amsterdam.

GOBBI, ALOYS, born at Pesth, Dec. 20th, 1844, where he still lives as an esteemed performer.

GÖBEL, JOHANN FERDINAND, born at Baumgarten, Silesia, in 1817, still living (?) Performer, pupil of Pixis for the violin, and of Dionys Weber for composition at the Prague Conservatorium. In 1840 he was appointed first violin at the Breslau theatre and afterwards director of the orchestra there. Amongst his compositions are, variations for the violin, overtures and songs.

GODECHARLE, EUGÈNE CHARLES JEAN,

born in Brussels, Jan. 15th, 1742, died there about the year 1814. Performer and composer. He received his first musical education as a chorister, and was sent to Paris to study the violin. On his return to Brussels in 1773 he entered the chapel orchestra as one of the violins, and in 1780 was leader. He was also maître de chapelle of the church of St. Géry from 1776 until his death. Most of his compositions remain in manuscript.

GOEHRING, J. G., an excellent fiddler at Coburg in 1841, pupil of Spohr at Cassel. He published "Introduction et thème varié pour le violon, avec quatuor ou piano."

GOEPFERT, CHARLES THEOPHILE, born at Weisseinstein, Saxe, about the year 1733, died at Weimar, Oct. 3rd, 1798. One of the best German fiddlers of his time. He was, at first, chorister at the school of St. Croix, and afterwards at the Chapel at Dresden. On quitting his paternal home, for the purpose of proceeding to the University of Leipzig, his father is said to have given him a violin with these words: "Mon fils, prends cet instrument: tu connais ma position, et tu sais que je ne puis guere te donner davantage. Si tu es heureux, tu pourras te passer facilement de mon faible secours; si tu ne l'es pas, le peu que je pourrais te

donner ne saurait der t'ai." Goepfert, soon after this, experienced the vicissitudes of fortune till the year 1764, when, on the occasion of the coronation of the Emperor Joseph II., he went to Frankfort, where he met with the celebrated Ditterdorf, and took him for his model in music. His fame now began to spread throughout Germany. In 1765 he was engaged as solo violin at the grand concerts given at Frankfort, and he afterwards held various lucrative positions in Berlin, Potsdam, and Weimar, in which latter place he became court musician. He composed six polonaises for violin, with orchestral accompaniment. His best pupil was J. F. Kranz.

GOETZE, JEAN NICOLAS CONRAD, born at Weimar, Feb. 11, 1791, died Feb. 5, 1861. Fiddler and composer, pupil of Spohr at Gotha, A. E. Muller at Weimar, and Kreutzer at Paris, the cost of this tuition being defrayed by the hereditary grand duchess, Marie Paulowna. From 1826 to 1848 he was musical director to the Grand Duke at Weimar, and chorus master at the Opera there. Besides operas, vaudevilles, melodramas, etc., he wrote variations for violin with accompaniment, and six trios for two violins and 'cello.

GOLLMICK, ADOLF, born at Frankfort, Feb. 5, 1825, died in London, March 7,

1883, performer and composer. His early musical studies were directed by his father, who afterwards placed him under Riefstahl and H. Wolf for the violin. In 1844 he settled in London where he became esteemed as a fiddler and pianist. He composed some operas, cantatas, and chamber music.

GOLTERMANN, GEORG EDUARD, born in Hanover, August 19th, 1824. Virtuoso on the 'cello, pupil of Prell (junr.) and of Menter at Munich for his instrument, and of Lachner for composition. From 1850 to 1852 he made concert tours as a 'cello virtuoso, and was appointed musical director at Würzburg in 1852. In 1874 he removed to Frankfort, where he was appointed chief Capellmeister at the Stadt theatre, and still resides in that town. Of his various compositions those for his instrument are much esteemed.

GOLTERMANN, JOHANN AUGUST JULIUS, born at Hamburg, July 15th, 1825, died at Stuttgart, April 4th, 1876. 'Cellist and professor of his instrument at the Prague Conservatorium from 1850 to 1862; became court 'cellist at Stuttgart from 1862 to 1870, when he retired.

Gow, NEIL. The following interesting account concerning this remarkable fiddler was written in the early part of this century, by the Rev. Baird, principal of the Edinburgh College.

“Niel Gow was born in Strathband, Perthshire,* of humble but honest parents, in the year 1727. His taste for music was early decided. At the age of nine he began to play, and was, it is said, self-taught, till about his thirteenth year, when he received some instruction of John Cameron, an attendant of Sir George Stewart of Grandtully. The following anecdote of a competition, which happened a few years after this, deserves to be related, not only as a proof of natural genius assuming its station at an early period, but on account of the circumstance with which it concludes, and which was perhaps the first acknowledgment of that peculiar professional ability to which he afterwards owed his fame. A trial of skill having been proposed amongst a few of the best performers in the country, young Neil for some time declined contest, believing himself to be no match for such masters in the art. At last, however, he was prevailed on to enter the lists, and one of the minstrels who was blind, being made the umpire, the prize was adjudged to Neil Gow by a sentence, in the justice of which the other competitors cheerfully acquiesced. On this occasion, in giving his decision, the judge said that he could

* Some writers say he was born at Inver, near unkeld, March 22, 1727.

distinguish the stroke of Neil's bow among a hundred players.

Having now obtained the summit of his profession at home, the distinguished patronage, first of the Athole family and afterwards of the Duchess of Gordon, soon introduced him to the notice and admiration of the fashionable world. From this period Gow's excellence was doubtless unrivalled in his department of Scotch national music; and formed, in truth, an era in the progress of its improvement which has since been completed by his sons. The livelier airs which belong to the class of what are called the Strathspey and reel, and which have long been peculiar to the northern part of the island, assumed, in his hand, a style of spirit, fire, and beauty, which had never been heard before. It is curious and interesting to inquire, on the principals of art, in what consisted the peculiar character of a performance which had thus charmed and enlivened the scenes of gait and innocent pleasure with equal effect, in every rank and age of life. There is perhaps no species whatever of music executed on the violin in which the characteristic expression depends more on the power of the bow, particularly what is called the upward or returning stroke, than the Highland reel. Here accordingly was Gow's forte. His bow-

hand, as a suitable instrument of his genius, was uncommonly powerful; and where the note produced by the up bow was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty, which never failed to surprise and delight the skilful hearer. As an example, may be mentioned his manner of striking the tenor C, in 'Athole House.' To this extraordinary power of the bow, in the hand of great original genius, must be ascribed the singular felicity of expression which he gave to all his music, and the native highland goût of certain tunes, such as Tullock-Gorum, in which his taste and style of bowing could never be exactly reached by any other performer. We may add the effect of the sudden shout, with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to electrify the dancers, inspiring them with new life and energy, and rousing the spirits of the most inanimate. Thus it has been well observed, 'The Violin, in his hands sounded like the harp of Ossian, or the lyre of Orpheus, and gave reality to the poetic fictions which describe the astonishing effects of their performance.' The different publications which have appeared under the name of Neil Gow, and which contain not only his sets of the older tunes, but

various occasional airs of his own composition, for instance, his 'Lamentation for Abucairney' and 'Loch Eroch side,' are striking specimens of feeling and power of embellishment. These were set and prepared for publication by his son Nathaniel." Neil died at Inver, near Dunkeld, in 1807. He left four sons: Nathaniel, before mentioned, Andrew, John, and William, all esteemed fiddlers.

GRAFF, CARL, born at Alsó Eor, Hungary, May 20th, 1833, still living. Performer and composer, pupil at the Vienna Conservatorium, studying there the violin under Böhm, and composition under Sechter. After his studies he became solo violinist at the Theater an der Wien. He then undertook a concert tour visiting Austria, Hungary, and Turkey; after which he visited Paris and resumed his studies under Vieuxtemps, whom he subsequently accompanied on a concert tour and appeared in London. In 1858 he was engaged by Spohr as first solo violinist in Cassel; afterwards in a similar capacity in Marseilles, and later (1870) in Mentone. The compositions of Graff are somewhat numerous, and comprise music for the church, the theatre, and the concert-room. Amongst his works for the fiddle are: Concertstück for violin and orchestra; Fantaisie dramatique for violin and piano-forte; Three string quartets; Sonata for

violin and pianoforte; Two Hungarian dances for violin and pianoforte; Fantasias for violin.

GRANDFOND, EUGENE, born at Compiègne in 1786. He studied the violin under Kreutzer, and composition under Berton, at the Paris Conservatoire. In 1809 he was appointed second chef d'orchestre at the Versailles Theatre. He composed several romances with pianoforte accompaniment, two concertos for violin, and the music for a comic opera "Monsieur Desbosquets," given at the Opera in 1810.

GRASSET, JEAN JACQUES, born in Paris about 1769, died there, Aug. 25th, 1839. Pupil of Berthaume; served in the war between Germany and Italy, but gave all his spare time to the study of music. On his return to Paris he gave concerts, and in 1800 was appointed professor of the violin at the Conservatoire, in succession to Gaviniés. From 1801 till 1829 he was chef d'orchestre at the Italian Opera. Compositions: Three concertos for violin; duet for two violins; sonata for violin and piano.

GRAUN, JEAN GOTTLIEB, born at Wahrenbrück about 1698, died in Berlin Oct. 27th, 1771. This excellent fiddler was a pupil of Pisendel, and is said to have become acquainted with Tartini whose style of playing he adopted. He

was concert-master to the King of Prussia for a considerable period, during which he composed a quantity of music for his instrument, a large proportion of which remains in manuscript.

GRAZIANI, an Italian 'cellist died in 1787. He published at Berlin, in 1780, six solos for his instrument, Op. 1; and afterwards at Paris, six other solos, Op. 2.

GUERILLOT, HENRI, born at Bordeaux in 1749, died in Paris in 1805. About 1776 he was living in Lyons, and was engaged as first violin at the Grand Théâtre there. In 1784 he removed to Paris and performed there with some success, and in the same year he entered the Opera as one of the first violins; a position he occupied until his death. He composed two concertos for violin, and a book of duets for two violins.

GUHR, CHARLES WILLIAM FERDINAND, born at Militsch, Prussia, Oct. 30th, 1787, died at Frankfort - on - the - Main, July 22nd,* 1848. Fiddler and composer. His father, a singer in the principal church of Frankfort, undertook the first stage of his musical education. At the age of fourteen Guhr was engaged as violinist in the chapel where his father was employed, and a year later his

* Fétis says the 23rd.

parent sent him to Breslau to continue his studies there under Schnabel, and the violinist, Janitschek. His progress being rapid he soon returned to his native town. On the appointment of Reuter as director of the theatre at Nuremberg, Guhr was nominated chef d'orchestre, and in the art of directing, effected considerable ameliorations. He performed several concertos of his own composition at this theatre, and some of his operas were there given with success. At Nuremberg he married the singer Mademoiselle Epp, after which he went to Wiesbaden, and accepted the direction of the music of the theatre there. Guhr next went to Cassel, and was appointed by the Prince musical director of his chapel. In 1821 he was offered, and accepted, an engagement for 22 years as director of the orchestra of the theatre at Frankfort-on-the-Main at a salary of 5,000 florins, and he remained in that town during the rest of his days. Guhr made a special study of the peculiarities of Paganini's execution, and in connection with the subject published a work entitled "Ueber Paganini's Kunst die Violine zu spielen," Mayence, 1831, and another called "L'Art de jouer de Violon de Paginini, appendices a toutes les Méthodes qui ont paru jusqu'a ce jour avec un traité des sons harmoniques simples et

doubles." Besides his excellence as a fiddler, Guhr possessed considerable skill on the piano, and wrote for that instrument an "Introduction and Rondo for four hands," a Caprice and a Sonata. For the violin he composed a concerto, "Souvenir de Paganini," Op. 15; and several pieces for violin and piano. He also composed and produced several operas, a mass, and a symphony.

· GUIGNON, JEAN PIERRE, born in Turin, February 10th, 1702, died at Versailles, January 30th, 1775. Fiddler of note in his day. At first he studied the 'cello, but subsequently abandoned that instrument for the violin, on which he made such rapid progress as to rival the celebrated Leclair. In 1735 he entered the service of the King, and was chosen to give lessons on the violin to the Dauphin. It was then that the King revived in his favour the title "Roi des Violons et des ménétriers," an appointment he held for thirty years. Amongst his compositions are several books of concertos, sonatas, and duos.

· GUILLEMAIN, GABRIEL, born in Paris, November 15th, 1705, died by his own hand in 1770. He was a performer of undoubted merit, and a composer whose works, at one time, were held in considerable estimation, principally his sonatas. In 1738 he was admitted as an ordinary

musician in the chamber band of the King. Towards the closing years of his life his mind gave way, hence his untimely end.

HAACK, FRIEDRICH, born in Potsdam in 1760, died ——? Fiddler, organist, and composer, pupil of Fasch for organ and composition. At an early age he entered the orchestra of the Prince of Prussia as violinist, but ultimately in 1779, resigned this position for that of organist at Stargard, Pomerania, and afterwards music director and organist in Stettin, where probably he settled. He composed the opera *Die Geisterinsel*, an oratorio, symphonies, a pianoforte concerto, trios, and a violin concerto.

HAACK, KARL, born in Potsdam, Feb. 18th, 1757, died there, Sep. 28th, 1819. Elder brother of the foregoing; an excellent fiddler, pupil of Franz Benda. He was, for some time, chamber musician in the chapel of the King of Prussia, and afterwards in 1782, was engaged by the Prince as director of the concerts. His compositions consist of six violin concertos, three sonatas for piano, some rondos for the same instrument, duos for two violins, and trios for two violins and 'cello.

HAAS, ILDEPHONS, born at Offenbourg, April 23rd, 1735, died May 30th, 1791. Fiddler, pupil of Wolbrecht and W.

Stamitz; in 1751 entered the Benedictine Monastery of Ettenheimmünster, and in 1759 became a priest. He then became librarian of his convent, and gave himself up to the study of mathematics with such zeal as is said to have hastened his end. His compositions are chiefly for the church.

HABENECK, FRANCOIS ANTOINE, born at Mézières, Ardennes, June 1, 1781, died in Paris, Feb. 8, 1849. This distinguished fiddler was the eldest of three brothers of this name, all of whom received their first instruction on the violin from their father, a native of Mannheim, but served in France as a performer in one of the regimental bands. François' progress on the violin was rapid, for at the age of ten he played concertos in public. After visiting several towns in company with his father's regiment, he went to Brest, and remained there many years, applying himself chiefly to the development of his artistic faculties, so far as he was able to do so in the absence of either master or model; he also wrote several concertos and an opera, in the doing of which he was simply guided by his musical instinct, for he was as yet practically ignorant of the rules of harmony. Having attained the age of twenty, he quitted Brest, and arrived in Paris, entering the Conservatoire there as a pupil

of Baillot. His studies under that excellent master soon enabled him to take a front rank amongst his fellow students, and in 1804 he was awarded, after competition, the first prize for violin playing and became sub-professor of his master's class. On one occasion he performed a solo in the hearing of the Empress Josephine, who, delighted with his brilliant playing, granted him a pension of 1,200 francs. About the same time he was appointed one of the first violins at the Opera, a position he gained after competition. Shortly after this a vacancy occurred in the same theatre in the leadership of the second violins, this post Habeneck, after competition, failed to secure; a violinist named Chol was selected for the position, a person of mediocre ability, and in every way inferior to his young rival. This injustice was, however, soon repaired, for he was trusted with the post of first violin *adjoint* for the solos, and when Kreutzer took the direction of the orchestra, after the retirement of Persius, Habeneck succeeded him as first violin. In 1806 he became distinguished as a leader of concert orchestras, and the first recognition of his talents in this direction came from the Conservatoire. It had hitherto been the custom for the violinists who had obtained the first prize to direct, in turn, the concerts of that in-

stitution for a year; but the superior capabilities of Habeneck as a director caused this rule to be waived, and he retained the appointment of director of these concerts till the temporary close of the Conservatoire in 1815, brought about by the entry of the allied armies into Paris. During his directorship of the Conservatoire concerts he introduced for the first time Beethoven's Symphony in C; and later, when charged with the direction of the sacred concerts at the Opera, he continued to make known the works of this great master. In 1828, a new concert society was established at the Conservatoire, at the head of which was Habeneck, who quickly caused it to be the medium for the interpretation of Beethoven's compositions, exciting the liveliest enthusiasm, and spreading a knowledge of works which had hitherto been unknown. From 1821 to 1824, Habeneck was director of the Grand Opéra; was appointed Inspector-General of the Conservatoire, and succeeded Kreutzer as conductor of the Grand Opéra which post he held until 1846. His best pupils were Cuvillon, Alard, and Léonard. He published only a few of his compositions, viz.:—two violin concertos, three duos concertants for two violins, variations for stringed quartet, and one for orchestra, one nocturne for

two violins on airs from *La Gazza-Ladra*, three caprices for violin solo with bass, polonaises for violin and orchestra, and fantasias for pianoforte and violin.

'HAGEN, ADOLF, born at Bremen, Sept. 4th, 1851, an esteemed performer. In 1866 he entered as violinist the Royal Theatre band, Wiesbaden, where his father, Johann Baptist Hagen, had previously held the position of capellmeister, since which year he has successively filled important positions at Danzig, Bremen, Freiburg, Hamburg, and Riga. In 1883 he was appointed court capellmeister at Dresden, and the following year succeeded Wüllner as director of the Conservatorium there.

'HAINL, GEORGES FRANCOIS, born at Issoire, France, Nov. 19th, 1807, died in Paris, June 2nd, 1873. 'Cellist, pupil of Norblin at the Paris Conservatoire, where he gained the first 'cello prize in 1830. In 1840 he was appointed conductor of the orchestra at the Grand Théâtre, Lyons; in 1863 conductor of the Académie de Musique, also of the Société des Concerts du Conservatoire. He composed some fantasias for his instrument, and published a small work "De la musique à Lyon, depuis 1713 jusqu'en 1852."

'HALIR, KARL, born at Hohenelbe, Bohemia, Feb. 1st, 1859, pupil of the Prague Conservatorium, studying first

under Bennewitz, and from 1874 to 187 under Joachim, after which he entered Bilde's orchestra as first violin. In 188 he was appointed leader of the Court band at Weimar, and still resides there. In 1888 he married the soprano singer, Theresa Zerlst, an excellent pupil of Otto Eichberg.

HALLÉ, LADY (*see* Néruda).

HAMM, JOHANN VALENTIN, born at Winterhausen, Bavaria, May 11th, 1811, died at Würzburg, Dec. 21st, 1875. Fiddler, pianist, and composer, pupil at the Fröhlich Institute at Würzburg; entered the theatre there in 1831 as a viola player, and afterwards became concert-meister and musical director. He composed the opera *Die Gräfin Plater* (1832), also symphonies, overtures, quintets, quartets, marches, some dance music, and songs.

HAMPELN, KARL VON, born in Mannheim, Jan. 30th, 1765, died in Stuttgart, Nov. 23rd, 1834.* An excellent fiddler, was in the service of the Prince of Fürstenberg, and afterwards became attached to the Court in Hechingen. From 1811 till 1825 he was court musical director at Stuttgart, after which he received a pension. He composed a symphonie concer-

* Fetis says Mar. 23rd, 1844.

tante for four violins and orchestra, and a violin concerto.

HARANC, LOUIS ANDRE, born at Paris, June 12th, 1738, died there in 1805. It is said that at the age of six years he was able to execute the most difficult sonatas of Tartini, whether his performance at this early age was of a satisfactory nature or not, history fails to reveal. From 1758 to 1761 he travelled through Italy, and on his return to France was admitted into the chapel royal. In 1763 he was chosen by the dauphin, father of Louis XVI., as his violin master, and continued to take lessons till his death in 1765. In 1770 Haranc obtained the position of first violin to the King, and in 1775 was nominated director of the concerts. The revolution of 1789 ruined his further prospects at court, and he was accordingly obliged to enter the Théâtre Montansier as a first violin. He composed six sonatas for violin and bass, and twelve easy duets for two violins.

HARDY, —, an English 'cellist, published about the year 1800, "A Violoncello Preceptor," with scales for singing in the various keys.

HARTMANN, FRANTZ, born at Coblenz towards 1807, died at Cologne about 1857. Performer and composer. In the year 1823, he went to Cassel and became a pupil of Spohr. After spending several

years under the tuition of this master; he settled for some time at Wolfenbüttel, and then went to Brunswick. In 1839, he went to Aix-la-chapelle and became solo violinist in the theatre of that town. Three years afterwards he went to Cologne and spent the remainder of his days there. As a performer, Hartmann showed considerable talent; he particularly distinguished himself as a quartet player. His compositions include variations for violin and orchestra, duets for two violins, pieces for violin and piano, easy duets for two violins on operatic airs, and several books of duets for two violins, etc.

HARTUNG, A. L., a fiddler in the chapel of the Duke of Brunswick, founded a musical library of some importance in the town of Brunswick. His compositions include two books of duets. He was living in 1833.

HATTASCH, DISMAS, born at Hohenmaut, Bohemia, in the year 1725, died at Gotha, October 13th, 1777. Performer and composer. Having married a sister of the violinist Benda, he entered with her into the service of the Duke of Saxe-Gotha, in which court he soon became famous as a performer of uncommon abilities. His compositions, which are in manuscript, consist of two orchestral symphonies, and six solos for violin.

HAUPT, MAURICE, born at Frankfort-on-the-Main, —? an esteemed fiddler attached to the orchestra of the theatre of that town in the year 1834, and was still there in 1848, during which time (1845) a symphony of his "Un jour de printemps" was performed and well received. He composed other orchestral pieces.

HAUSE, WENCESLAS, or WILLIAM? born in Bohemia about 1796, died —? celebrated player on the double-bass, and professor at the Prague Conservatorium. At first he took up the violin but ultimately relinquished that instrument in favour of the bass, on which he acquired great execution. In 1828 he published a very good method for his instrument which was subsequently translated into French under the title "Méthod complète de contrebasse approuvée et adoptée par la direction de Conservatoire de Prague." In addition, he published a collection of 55 studies, also a collection of grand studies divided into two parts, and finally a third series of 28 studies.

HAUSER, MAURICE, born at Berlin in 1826, died at Königsberg, May 31, 1857, son of François Hauser the singer. He was a violin pupil at the Leipzig Conservatorium, on leaving which he proceeded to Königsberg, and was appointed director

of music there. He composed for his instrument, Nocturne for violin and piano, Introduction and Rondo on a national Hungarian air, Introduction and Variations upon airs from Donizetti's operas for violin and orchestra, six concert studies for violin, six pieces for violin and piano. He also composed an opera entitled "Der Erbe von Hohenck," (The heir of Hohenck), songs, etc.

HAUSER, MISKA, born at Presburg, Hungary, in 1822, died in Vienna, Dec. 8th, 1887. Virtuoso, pupil of Joseph Matalay, Conradin Kreutzer, and May-seder. From 1840 to 1849 he made a concert tour through Germany, Denmark, Sweden, Norway, Russia, France, and England. He then, in 1850, went to New York, and travelled through the United States for three years. He next travelled into South America, and from thence to Australia, returning viâ India, Egypt, Malta, and Marseilles to Vienna. After a short rest he undertook another tour through the continent, visiting Constantinople in 1861, where he played before Abdul Medjid. On his return he practically retired from public life, appearing for the last time at Cologne, in 1874. The following is a list of Hauser's compositions:—Nocturne, Op. 1; Introduction and Rondo on Hungarian melodies, Op. 2; Mes adieux à

Varsovie, Op. 5; Introduction et Variations de concert, Op. 7; Bolero, Op. 10; 12 Lieder ohne worte, Op. 11; do., Op. 16; La mélancolie, étude de concert, Op. 17; La sentimentale, do., Op. 18; Tarentelle, Op. 19; Scherzo, Op. 22; Das Vöglein am Baume, Op. 34; Fantasias, rondos, variations, &c., and an operetta.

HELLMESBERGER, GEORG (the elder), born at Vienna, April 24th, 1800, died at Neuwaldegg, near Vienna, August 16th, 1873. Pupil of Böhm at the Vienna Conservatorium for the violin, and of Emmanuel Förster for composition. In 1821 he became assistant instructor at the Conservatorium, and in 1833 was appointed professor. He was also, in 1829, conductor of the Imperial Opera, and in the following year became a member of the Court chapel. In 1867 he was awarded a pension. Among his numerous pupils who have attained celebrity may be mentioned, Ernst, Hauser, Joachim, Auer, and his two sons, George and Josef. Compositions: Two concertos, several solos, sets of variations, and a string quartet.

HELLMESBERGER, GEORG (the younger), born at Vienna in 1828, died at Hanover, November 12th, 1853. Pupil of his father for the violin; afterwards became an esteemed performer. In 1847 he made

a successful tour through Germany and England, and two years later was appointed concertmeister of the Royal orchestra in Hanover. He composed the operas "Die Bürgschaft" and "Die leiden Königinnen," produced in Hanover, and some other music still in MS.

HELLMESBERGER, JOSEF, born at Vienna, Nov. 3rd, 1829, died there October 1893. Son and pupil of George the elder; became equally celebrated as a teacher and performer. In 1849 he established a string quartet, which speedily attained the highest pitch of excellence. From 1850 to 1877 he was professor of the violin and director of the Vienna Conservatoire. He also directed the "Gesellschaft der Musikfreunde." In 1860 he became concertmeister of the Opera orchestra, and three years later was first fiddle in the Court orchestra. In 1855 he went to Paris and was appointed President of the jury for musical instruments at the Exhibition there, on which occasion he was decorated with the Legion of Honour. He was also presented with the freedom of the city of Vienna on his twenty-fifth year of office at the Conservatoire. His compositions are mostly of an instructive nature.

HELLMESBERGER, JOSEPH (the younger), born at Vienna, April 9th, 1855, still living. Performer and dramatic com-

poser ; son and pupil of the preceding, of whose quartet he became a member in 1875. He also became solo violinist in the Imperial band, as well as in the Opera orchestra, and in 1878, was appointed professor at the Conservatoire.

HEMPEL, GEORGE CHRISTOPHE, born in Gotha, in 1715, died there May 4th, 1801. This fiddler was attached to the chapel of the Duke of Saxe-Gotha. He composed eleven symphonies, two concertos for violin, and twelve solos for the same instrument.

HENNEN, FREDERICK, born at Heerlen, Holland, in 1830, still living. Pupil at the Liége Conservatorium of Dupont and of Prune. In 1846 he won the first violin prize, and in the following year received a medal. He then went to Paris with his brother Arnold, an esteemed pianist, and afterwards, in 1850, settled in London, where he became first fiddle under Balfe at Her Majesty's Theatre. In 1855 he was obliged to resign this post on account of ill health. With his brothers Arnold and Matthew (also a good pianist) he made a concert tour through Holland, and on his return to London was appointed solo violinist to the Philharmonic Society. Since 1872 he has resided at Strythagen, near his native town.

HENRY, BONAVENTURE, a professor of the violin and composer for his instru-

ment in Paris during the latter end of last century. He first appeared at the Concert Spirituel in 1780, and performed a concerto of his own, which, on publication met with but small success. Shortly after this he entered the Théâtre de Beaujolais, as first fiddle, and remained there several years. Compositions: Concerto for violin; Sonatas for two violins and bass; Exercises for the violin; Airs with variations; Studies, and a "Méthode de Violon," Paris (c. 1800), Boildieu and Imbault.

'HERING, KARL, born in Berlin, Sep. 2, 1819, died 1889. Pupil of Ries and Rungenhagen in Berlin, of Lipinski in Dresden, and of Tomaschek in Prague. On the completion of his musical education he made two concert tours, after which he entered the Royal Chapel at Berlin. In 1848 he established the Sonatenverein, and in 1851 founded a music school. His compositions include symphonies, overtures, chamber music, songs. He was also the author of "Elementar Violinschule, und Elementar Etuden," Op. 13, Leipzig, 1857.

'HERMANN, FREDERICK, born at Frankfurt February 1st, 1828. In 1843 he entered the Conservatoire at Leipzig and became a pupil of Ferdinand David for the violin, and of Hauptmann and Mendelssohn for composition. In 1847

he entered the orchestra of the theatre at Leipzig, and afterwards became professor of his instrument at the Conservatoire, and received the title of Royal professor in 1883. In 1852 a symphony of his composition was executed at the Gewandhaus concerts with great success. He has also composed a string quartet, pieces for three violins, studies for violin, and a duet for violin and 'cello.

HERMANN, CONSTANT (HERMANT?), born at Douai, August 16th, 1823. Admitted as pupil at the Paris Conservatoire in 1836, and received lessons of Guérin, and afterwards of Habeneck. He obtained the second prize for violin playing in 1840, and the first prize in the following year. During three years he studied composition under Leborne. He has composed a fantasia for violin and piano, also fantasias for piano.

HESSE, ERNEST CHRISTIAN, born at Grossengottern, Thuringia, April 14th, 1676, died at Darmstadt, May 16th, 1762. Celebrated performer on the viol da gamba; entered the service of the landgrave of Hesse-Darmstadt in 1693. About this time he commenced to teach himself the viol da gamba upon which he made rapid progress. His skill on this instrument soon attracted the notice of the landgrave, who provided him with the necessary means to continue his musical studies

under some good masters. For this purpose Hesse went, in 1698, to Paris. There he remained three years, and took lessons at the same time from the two celebrated professors Marais and Forqueray. These two worthies being bitter enemies, Hesse, it is said, was obliged to change his name and call himself Sachs to one of them, whilst to the other he was known by his right name. Both the masters were so satisfied with the extraordinary progress and talents of their pupil, that they boasted of him throughout Paris, and ultimately challenged each other to a public trial of their respective pupils' skill, which was accordingly arranged, and a concert fixed for that purpose. Their astonishment may easily be conceived, when they both recognised their pupil in Hesse at the concert in question. That the public might not, however, be disappointed, Hesse performed at the concert in the style of each of his masters, and is said to have done equal honour to them both. In 1702 he returned to the Court of Darmstadt and resumed his official duties. In 1805 he obtained permission to visit Holland and England, and in 1807 travelled into Italy. On his return he visited Vienna and performed at the Court with the celebrated Pantaléon Hebenstreit. The Emperor was so charmed with the playing of Hesse that he pre-

sented him with a chain of gold and his portrait. In 1713 this artist lost his first wife, and some time afterwards married the celebrated singer, Jeanne Elizabeth Døbbrecht. About this time he was appointed Court chapel master to the Prince of Hesse-Darmstadt and retained this position until the arrival of Christoph Graupner. Hesse was then elevated to the position of counsellor-of-war. At the date of his death he had completed sixty-eight years of service in the Court of Darmstadt. He composed much music for his instrument in MS., also some for the church.

HOFFMANN, HENRICH ANTON, born at Mainz, June 24th, 1770, died there Jan. 19th, 1842. An esteemed fiddler, at first in the chapel of the Elector of Mainz, then, in 1799, first fiddle in the National Theatre at Frankfort. In 1803 he was appointed director of the Prince Primate's court concerts; in 1817 he was director and leader of the theatre orchestra, and was pensioned in 1835. Compositions: String quartets; Violin concertos; Concertante for two violins; Solos for violin; Songs, &c.

HOLMES, ALFRED, born in London, Nov. 9th, 1837, died in Paris, March 4th, 1876. Performer and composer of considerable merit. At the age of seven his father, a native of Lincoln, instructed him

in violin playing, and soon discovered that the child possessed great musical talents. His progress on the violin was rapid, and in conjunction with his brother Henry (also a talented child musician), played duets with great success. In 1847 the two brothers made their first appearance in public at the Haymarket Theatre. Their next public appearance was in 1853, when they gave a performance in London at the Beethoven Rooms. Two years later they went to Brussels, and performed there with success. In 1856 they went on a tour through Germany and travelled as far as Vienna, after which they visited Sweden, where they remained two years. In 1860 they visited Copenhagen and thence to Amsterdam. In 1864 Alfred settled in Paris and established there a quartet party. A tour through Germany and Russia was undertaken in 1867. Compositions: Symphonies; Overtures, and an opera.

HOLMES, HENRY, born in London, Nov. 7th, 1839, still living; brother of the preceding. Highly esteemed solo and quartet player. He travelled about with his brother until 1865, when he proceeded to Copenhagen and thence to Stockholm, and remained some time there. He then returned to England, and settled in London, where he is well known and much esteemed. His compositions in-

clude four symphonies; a concert overture; two quintets for stringed instruments; a violin concerto; solos; cantatas; songs, &c.

HRABE, JOSEPH, born at Bubensch, near Prague, 1816, died at Prague, March 19th, 1870. Virtuoso on the double bass, pupil of Hause at the Prague Conservatoire, where, in 1845, he became professor of his instrument. Compositions: concertos, variations, fantasias, studies.

HUBER, (HUBAY) KARL, born at Varjas, Hungary, July 1, 1828, died at Pesth, Dec. 20th, 1885. Professor of the violin at the Pesth Conservatorium, and conductor of the national theatre there. He composed three operas—"Szekler Mädchen" (1858), "Lustige Kumpane" and "des Königs Kuss" (1875).

HUBER, EUGEN, (JENÖ HUBAY), born at Budapest, Sept. 14th, 1858, son and pupil of the preceding, studied afterwards under Joachim at Berlin. In 1876 he travelled through Hungary and gave concerts. On the recommendation of Liszt he appeared in Paris with great success at a "Pasdeloup" concert, and he then became acquainted with Vieuxtemps and other distinguished musicians then in Paris. In 1882 he was appointed principal professor of his instrument at the Brussels Conservatorium, but in 1886 resigned this post and entered the Pesth Conserva-

torium, as his father's successor. Compositions: "Concerto dramatique," Op. 21; "Sonate romantique" for pianoforte and violin, "Szenen aus der Czárda," Op. 9, 13, 18, 32-34, 41, for pianoforte and violin, songs, a symphony, and three operas: "Aljenor" (1891), "Der Geigenmacher von Cremona" (interesting to fiddlers), and "Der Dorflump."

HULLWECK, FERDINAND, born at Dessau, Oct. 8th, 1824, died at Blasewitz, near Dresden, July 24th, 1887. Esteemed performer, pupil of Fr. Schneider, became sub-leader of the Royal band at Dresden, in 1844, afterwards professor of his instrument at the Dresden Conservatorium, remained there until 1886, then retired. His publications are mostly of an instructive nature.

HUNT, KARL, born in Dresden, July 27th, 1766, died—? Performer and composer, pupil of his father and of Seydelmann; became chamber musician to the Elector of Saxony. Compositions: 10 concertos for violin and orchestra; 2 symphonies for 2 violins and orchestra; 8 quartets for 2 violins, viola and 'cello; 6 symphonies; an operetta, songs, church music, variations for pianoforte, etc.

HUREL DE LAMARE (JACQUES, MICHEL), born at Paris, May 1st, 1772, died at Caen, March 27th, 1823. Distinguished 'cellist, pupil of Duport the younger. In 1794 he

was engaged at the Théâtre Feydeau. From 1801 to 1809 he travelled about the continent and gave concerts, and in 1815 retired from public life. Four 'cello concertos were published in his name, but they were, in fact, written by Auber.

HUS-DESFORGES, PIERRE LOUIS, born at Toulon, March 14th, 1773, died at Pontle-Voy, near Blois, Jan. 20th, 1838. Esteemed 'cellist and composer, grandson of the violinist, Jarnowick, by his mother. He received his first musical education as a choir boy in the Cathedral of La Rochelle, afterwards entered a regiment of mounted riflemen as trumpeter in 1792, and took part in some engagements during the revolution. In 1796, he entered the orchestra of the Grand Théâtre at Lyons, but remained there only six months. He then proceeded to Paris and entered the Conservatoire which had then recently been erected, and studied there under Janson the elder. In the latter part of 1800 he travelled to St. Petersburg with a dramatic company as chef d'orchestre. In 1810 he returned and undertook a series of concert tours throughout the provinces of France until 1817, when he again settled in Paris, and was appointed first 'cello in the orchestra of the Théâtre de la Porte Saint Martin. In 1820 he was residing in Metz, and established a school of music there. He

did not settle down long, however, but resumed his travels until about 1828; he was then appointed chef d'orchestre of the Théâtre du Gymnase dramatique, which he resigned the following year for a similar post at the Théâtre du Palais-Royal. He finally became professor of his instrument at Pont-le-Voy, near Blois. Compositions as follows:—Symphonie concertante for violin and 'cello; 3 Concertos for 'cello and orchestra; 9 Quintets for strings; Trios for strings, Op. 15-17; Duos for two 'cellos, Op. 7, 30, 31, 47; Sonatas for 'cello, Op. 3; Soirées Musicales, variations. He also wrote an excellent Method for the 'cello.

JACCHINI, JOSEPH, celebrated 'cellist attached to the Church of Saint-Pétronne, Bologna, at the commencement of the eighteenth century. He published some chamber music at Bologna in 1701.

JACOBS, EDUARD, born at Hal, Belgium, 1851. Excellent 'cello virtuoso, pupil of Servais at the Brussels Conservatoire; became a member of the Court band at Weimar, and afterwards, in 1885, appointed professor in the Brussels Conservatoire.

JACOBSON, SIMON, born at Mittau, Courland, December 24th, 1839, still living. Excellent performer and teacher, studied at the Leipzig Conservatorium,

became, in 1860, leader of the band at Bremen. Went to New York, where, in 1872, he was appointed leader of Thomas' orchestra, afterwards taught in the Cincinnati Conservatorium. He now resides in Chicago.

JACQUARD, LÉON JEAN, born in Paris, November 3rd, 1826, Died there March 27th, 1886. Eminent 'cellist, pupil at Pont-le-Voy of Hus-Desforges and of Auguste Levacq, then of Norblin at the Paris Conservatoire. Obtained the second prize in 1842, and the first in 1844. In 1855 he founded, in conjunction with some excellent musicians and others, a club for the performance of chamber music. From 1877 he was professor of his instrument at the Conservatoire.

JAFFÉ, MORITZ, born at Posen, January 3rd, 1835. Performer of merit, pupil in Berlin of Ries for the violin, and of Böhmer in theory, then in Paris, in 1858, of Maurin and Massard, and of Hauptner in composition, finally in Berlin of Laub and Wüerst, and of Brussler in counterpoint and instrumentation. He has composed two operas, a quartet for strings, and other violin music.

JANIEWIEZ (Yaniewiez), FÉLIX, born at Wilna about 1761, died at Edinburgh in 1848. Esteemed fiddler, visited Italy early in life, then France, and appeared

at the concerts spirituals, and at the Olympian concerts with great success. About 1792 he went to London and played at Salamon's and Rauzzini's concerts, and was one of the original thirty members of the Philharmonic Society. In 1815 he settled in Edinburgh. Compositions: Concertos for violin and orchestra; Trios for violins.

JANITSCH, ANTON, born in Switzerland in 1753, died at Steinfurth, Westphalia, March 12th, 1812. Performer and composer, pupil of Pugnani. While still young, (1769), he was appointed concertmeister to the Elector of Treves. He then quitted this Court and entered the service of the Count of Oettingen-Wallerstein, but soon after left this to accept a better position as director of Grossmann's theatre in Hanover, where he remained until 1794. After this he became attached to the Count of Bourg-Steinfurth. Published compositions: Two concertos for violin, and a trio for two violins and bass. Other works remain in manuscript.

JANSA, LEOPOLD, born at Wildenschwert, Bohemia, 1794,* died at Vienna, January 25th, 1875. Performer and composer, studied at Vienna for the law but gave that up and pursued music, taught himself the violin and became a pupil of

* Fétis says 1797.

E. Forster for harmony and composition. In 1823, he entered the service of the Count of Brunswick, but quitted this in the following year, and entered the chapel of the Emperor. In 1834 he was conductor of music at the University and formed a quartet party. In 1849 he came to London and took part in a concert for the benefit of the banished Hungarians, and was, in consequence, forbidden to return to Vienna. He then settled in London and established himself as a teacher, and as such was highly esteemed. In 1868, he obtained an amnesty and accordingly returned to Vienna and received a pension. His compositions include concertos, sonatas, quartets, trios, for strings, violin duets a "Rondeau concertant" for two violins with orchestra, fantasias, variations, and some music for the church.

JANSON, JEAN BAPTISTE AIMÉ JOSEPH, born at Valenciennes in 1742, died in Paris, Sept. 2nd, 1803. 'Cello player and composer for his instrument, also an esteemed teacher, pupil of Berteau. His first public appearance was in 1766 where he performed at the concerts spirituels with suc ss. In the following year he attached himself to the hereditary Prince of Brunswick, with whom he travelled through Italy, returning to Paris in 1771. He then undertook a tour through Ger-

many, Denmark, Sweden, Poland, etc., and returned to Paris in 1789. In 1795 he was nominated a professor at the Paris Conservatoire, where he formed many excellent pupils. He composed six string quartets, Op. 1; three concertos for 'cello and bass, Op. 3; six sonatas for ditto, Op. 4; three concertos, idem, Op. 7; six concertos with orchestra, Op. 15.

JARNOWICK (GIORNOVICH), GIOVANNI MANE, born at Palermo, Sicily, in 1745, died at St. Petersburg, Nov. 21st, 1804. Fiddler and composer for his instrument, pupil of Lolli. He first performed at the concerts spirituels, in Paris, choosing for his début the sixth concerto of his master. It is said that at first he was not successful, but nothing daunted he soon afterwards played his own concerto in A major and obtained the greatest applause. During ten years his style became the fashion in Paris. Correctness, purity of tone, and elegance characterised this skilful fiddler, but he was wanting in vigour and sensibility, his staccato had little brilliancy, and, above all, he was deficient in dexterity. About 1780, he quitted France, and proceeded to Prussia, where, in 1782, he was engaged as first fiddle in the Royal Chapel, Potsdam, after which he travelled through Austria, Poland, Russia, and Sweden giving concerts and meeting with great



DR. JOACHIM.

success. About 1791 he arrived in London, and played at all the great concerts until the arrival there of Viotti, against whom he could have held the field, but for his irregular life and arrogant behaviour. In 1796 a dispute took place between him, and J. B. Cramer which appears to have terminated Jarnowick's popularity in this country. He next proceeded to Hamburgh where he resided several years, and then went to Berlin; after a short residence in which city he proceeded to St. Petersburg, and passed the rest of his days there. He composed 16 concertos, 7 symphonies, 6 string quartets, 16 duos for violin, sonatas for violin and bass, variations, etc.

JOACHIM, JOSEPH, born at Kittsee, near Presburg, June 28, 1831, still living; the greatest interpreter of classical violin music of this or any other time. At a very early age he showed a remarkable disposition for music, and his father, who was engaged in commercial pursuits, anxious to encourage and develop his young son's musical genius, bought him a small violin, and at the age of five, placed him under Szervaczinski, concertmeister of the opera at Buda-Pesth. After about two years' study with that excellent teacher the young prodigy made his first appearance before the public, on which occasion he played duets with his master

with great success. In 1838 he went to Vienna and studied under Böhm, and in 1843, when only twelve years of age, played at a concert of Madame Viardot's in Leipzig, and in November of the same year he appeared at one of the famous Gewandhaus concerts in that city. In the following February, 1844, he came to England and made his début on March 28,* at Drury Lane, for the benefit of Mr. Bunn, and on May 27th of that year appeared at the fifth Philharmonic Concert at the Hanover Square Rooms. The following November he again played at one of the Gewandhaus concerts at Leipzig. About this time his parents expressed a wish that their son should not then enter upon the career of a virtuoso, and acting on the advise of David and of Mendelssohn, Joachim continued his studies at Leipzig. This course was quite in accordance with the views of the young musician in that he himself desired to be perfected in musical culture rather than in technique, and for several years he studied under David the great classical works for the violin, especially the music of Bach, Beethoven, Mendelssohn, and Spohr.

* Joachim celebrated the jubilee of his first appearance in London on March 28 of this year (1894) with unbounded enthusiasm.

Joachim remained in Leipzig until October 1850, at a time when Mendelssohn and Schumann were at the zenith of their fame; he received great encouragement from the former, as also from David, his master, with whom he occasionally played at the Gewandhaus concerts with increasing success. His next visit to England was in 1847 and again in 1849, then successively in 1852, 1858, 1859, and 1862, since which time his visit to London has been an annual event. In 1849 he was leader of the band at Weimar, where Liszt was conducting operas and concerts. Joachim, however, did not long occupy this post; his views of music being diametrically opposed to those of the great pianist, and he accordingly quitted Weimar in 1854, and accepted the post of conductor of concerts, and solo violinist, at the Court of Hanover. In 1863, during his stay at Hanover, he married Amalie Weiss, a notable contralto singer, who had made a name as an interpreter of Schumann's songs. In 1868, the two artists went to Berlin, and Joachim was appointed head of the Hochschule für Ausübende Tonkunst (High School for Musical Execution), which, under his rule, soon rose to a high position as a teaching institution. In 1877 the University of Cambridge bestowed upon him

the degree of Doctor of Music, and he has been awarded many other honours and degrees in his own country, besides various orders from the reigning princes. As an executant, Joachim stands at the head of living violinists, but it is as a quartet player that his intellectual superiority is so apparent; indeed, in this respect he has no rival. For many years during the concert season Joachim has been the chief attraction at the Popular Concerts; he has also performed on various occasions at the Philharmonic Concerts, also at the Crystal Palace. As a composer Joachim has produced but few works for the violin; the most important is the Hungarian Concerto in D minor, Op. 11. His other compositions are: Overture to "Hamlet" Op. 4; do. to Schiller's "Demetrius" (MS.), Op. 6; do. to "Henry IV." (MS.), Op. 7; do. to a play of Gozzi's (MS.), Op. 8; do. in commemoration of Kleist, the poet, Op. 13; Two marches in C and D respectively, with trios; "Andantino and Allegro," for violin and orchestra; 3 Stücke (Romanze, Fantasiestück, Frühlingsfantasie), Violin and pianoforte concerto in one movement, in G minor, with orchestra, Op. 3; 3 Stücke (Lindenrauschen, Abendglocken, Ballade), violin and pianoforte, Op. 5; Hebrew Melodies, viola and



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From a photo by ALFRED COX & Co., Nottingham.

pianoforte, Op. 9; Variations on an original theme, viola and pianoforte, Op. 10; Notturmo, viola and pianoforte, Op. 12; 3 Cadenzas to Beethoven's violin concerto, songs, &c.

JUPIN, CHARLES FRANÇOIS, born at Chambéry, Nov. 30th, 1805, died in Paris, June 12th, 1839. Real name, Louvet. Performer, pupil of Monticelli and of Giorgis; for several years he was maître de chapelle at Strassburg. He composed a violin concerto, a trio for strings, a trio for pianoforte, violin and 'cello, fantasia for pianoforte and violin, and several sets of variations.

KALLIWODA, JOHANN WENZEL, born in Prague, Feb. 21st, 1801, died at Carlsruhe, December 3rd, 1866. Performer and composer for his instrument, pupil of T. W. Pixis at the Prague Conservatorium from 1810 to 1816, was in the orchestra of the Prague theatre from 1816 to 1822; went to Munich about 1823; was Kapellmeister to Prince Fürstenburg at Donaueschingen from 1823 to 1853; then settled in Carlsruhe and retired on a pension. Kalliwoda's compositions are numerous. He composed 6 Symphonies, 14 Overtures, 13 Fantasias, 2 Concertos for violin, 7 Concertinos, 11 Duos, 3 Trios, 3 Quartets, 9 Divertissements, 14 Variations, 12 Rondeaux, besides 2 operas, a Mass, songs, marches, introductions

with rondos and variations, dances, &c.

KASSKA, WILHELM, born at Ratisbon in 1752, died there in 1806. Fiddler, pupil of Joseph Touchemoulin; entered the orchestra of the prince of Thurn und Taxis, and became concertmeister. He left several violin concertos, symphonies and masses in MS.

KASSMAYER, MORITZ, born in Vienna in 1831, died there November 10th, 1884. Esteemed fiddler and composer for his instrument, pupil of Sechter and Preyer at the Vienna Conservatorium, became violinist at the Imperial Opera, and leader of several societies. He composed for the strings, 6 quartets; his other compositions include a comic opera, given in Vienna (1869), symphonies, masses, songs, etc.

KÉLER-BÉLA (Albert von Kéler), born at Bartfeld, Hungary, February 13th, 1820, died at Wiesbaden, November 20th, 1882. Fiddler and composer of dance-music, pupil of Sechter at Vienna, at the same time was in the orchestra of the Theater an der Wien; became leader of Gungl's band at Berlin in 1854, in the following year succeeded Lanner at Vienna, and from 1856 to 1863 was Kapellmeister in the same city in an Infantry Regiment. In 1867 he went to Wiesbaden and conducted the Kur

orchestra, but resigned on account of ill-health in 1873. He composed some popular dance music, and violin solos.

KESS, WILLEM, born at Dordrecht, Feb. 16th, 1856. Performer, pupil of Ferdinand David at the Conservatoire, Leipzig (1871-1873), of Wieniawski at the Conservatoire, Brussels (1875-1876), and finally at the Conservatoire, Berlin, of Joachim; he was afterwards Concertmeister of the Park Orchestra, Amsterdam. He has composed a concerto for violin, and other music for his instrument.

KIESEWETTER, CHRISTOPHE GOTTFRIED, born at Anspach, Sept. 24th, 1777, died in London, Sept. 27th, 1827. Distinguished performer, pupil of his father who was a fiddler in the Royal chapel. While still young he travelled about the Continent and soon became known as a performer of uncommon ability, and later was appointed leader of the band to the Hanoverian Court. In 1821, he came to London and performed at the Philharmonic Concerts with such success as at once brought him to the front rank of fiddlers then in this country. He then settled in the capital and during the remainder of his somewhat short career was much esteemed as an orchestral leader. His compositions remain in manuscript.

'KLENGEL' JULIUS, born at Leipzig Sept.

24th, 1859, still living, (1894). Highly esteemed performer on the 'cello, pupil of Emil Hegar for his instrument, and of Jadassohn for composition. While still young (15) he entered the famous Gewandhaus orchestra, and the following year came out as a virtuoso in Frankfort, and was appointed first 'cellist in the Gewandhaus orchestra and professor at the Leipzig Conservatorium. He has composed several works for his instrument among which, a concertino, Op. 7, and a concerto, Op. 10, deserve notice.

KLOSE, F. J., born in London in 1790, died there, March 8th, 1830. Excellent performer, pupil of F. Tomisch; was a member of several London orchestras. He composed sonatas for pianoforte and other music. He also published "Practical Hints for acquiring Thorough-Bass" (London, 1822), and "Instruction Book for Pianoforte."

KONTSKI, APOLLINARY DE, born at Warsaw, Oct. 23rd, 1825, died there, June 29th, 1879. Virtuoso on the fiddle, pupil of his brother Charles. According to some writers Kontski, when only four years of age, played concertos by Rode and other masters, and made such a favourable impression on Paganini, who happened to hear him on his second public appearance in Paris, that the great master undertook to further develop the youth's

artistic abilities, and afterwards bequeathed to him his compositions and a violin—not his famous Guarnerius. He travelled through France and Germany with great success (1848), appeared at St. Petersburg (1851), and became solo violinist to the Czar. In 1861 he settled in Warsaw, founded the Conservatorium there, and became its director until his death. His compositions include pièces de salon, caprices, mazurkas, etc.

KRAFT, ANTON, born at Rokitzan, near Pilsen, Bohemia, Dec. 30th, 1752, died in Vienna, Aug. 28th, 1820. Virtuoso on the 'cello, pupil of Werner at Prague, also of Haydn in Vienna for composition. From 1778-1790 he was in the band of Prince Eszterházy, from 1790-1795 in that of Prince Grassalkowitz, and from 1795-1820 in that of Prince Lobkowitz. During his engagement with the latter prince he made several concert tours in conjunction with his son Nikolaus, also an excellent 'cellist (next mentioned). Compositions: Concerto for 'cello and orchestra, 6 sonatas for 'cello and bass, divertissement for 'cello and bass, 3 duos concertants for violin and 'cello, two duos for two 'cellos, etc.

KRAFT, NIKOLAUS, born at Eszterház, Hungary, Dec. 14, 1778, died at Stuttgart, May 18, 1853. 'Cellist, son and pupil of the preceding, whom he accompanied on

concert tours while still young; he was also for one year (1801) a pupil of Duport in Berlin. In 1789 he played with Mozart in Dresden, and in the following year settled in Vienna, where he became one of Prince Lichnowsky's famous quartet party, and afterwards entered the service of Prince Lobkowitz as chamber musician. He travelled through Germany and gave concerts in Berlin, Leipzig, Dresden, Prague, and Vienna, where he entered the opera orchestra in 1809, after which (1814) he was engaged by the King of Würtemberg at Stuttgart, and made occasional concert tours. In 1824, Kraft met with an accident to his right hand which compelled him to relinquish his instrument, and he thereupon received a pension. Compositions: 5 concertos for 'cello; Polonaise for 'cello and orchestra, Op. 2; Bolero for 'cello and orchestra, Op. 6; Scene pastorale for 'cello and orchestra, Op. 9; Rondo à la chasse, for 'cello and orchestra, Op. 11; Pot-pourri upon themes from "Freyschutz," Op. 12; 3 divertissements progressifs for two 'cellos, Op. 14; 6 duos for 'cello, Op. 15, 17; Fantaisie for 'cello with quartet, Op. 1.

KRAMER, TRAUGOTT, born at Coburg, November 19th, 1818. Performer and composer for his instrument, pupil at the Prague Conservatorium from 1834-1837;

afterwards became court musician, and first fiddle in the ducal orchestra of Coburg and Gotha, and in 1854 was appointed Concertmeister. He also established a quartet society and gave performances in both cities. Later he was nominated Kapellmeister and conducted the operas. His compositions include symphonies, overtures, string quartets, violin solos, cantatas, songs, etc.

KRANZ, JOHANN FRIEDRICH, born at Weimar in 1754, died at Stuttgart in 1807. Esteemed fiddler, pupil of Göpfert. In 1781 he was sent by the Duke to finish his studies in Italy, and soon made a name there as a fiddler of repute. On his return in 1787, he resided in Munich for one year, then removed to Weimar and became second Concertmeister of the Court orchestra, after which (1803) he succeeded Zumsteeg as Kapellmeister in Stuttgart. He composed a violin concerto, a concerto for viola, dramatic pieces, songs, etc.

KREUTZER, RODOLPHE, born in Versailles, November, 16th 1766, died in Geneva, June 6th, 1831. Performer of high merit, composer for his instrument, also for the stage, and one of the best representatives of the French school. His father was a musician in the King's chapel from whom he received his first musical instruction. Rodolphe soon made

it apparent that he possessed talent of uncommon order and he was then placed under Anton Stamitz. At the age of 13 he played in public a concerto of his master's composition with great success; some writers say the concerto in question was of his own composing. However this may be, from that time to the age of 19 or 20 he did compose for the violin; such compositions being the outcome of innate genius rather than dictated by the rules of composition, which study he seemed to have neglected. Kreutzer made a tour in 1798 through the north of Italy, Germany, and Holland, then returned to Paris. During his travels he acquired the distinction of being one of the first violinists in Europe. After this, he turned his attention in the direction of dramatic music, and composed two grand operas which were performed before the Court; here he was fortunate in securing the patronage of Queen Marie Antoinette, and he then became first violinist at the Opera Comique. He was afterwards appointed professor at the Conservatoire, during which period formed a number of excellent pupils. On Rode's departure for Russia, Kreutzer succeeded him as solo violin at the Opera, which position he subsequently exchanged for that of Chef d'Orchestre, and after 14 years

service in this capacity was decorated with the Insignia of the Legion of Honour, and changed his post to that of General Director of Music at the Opera, which he retained till his retirement in 1826. He spent the remainder of his days at Geneva. The compositions of this distinguished musician are numerous, and consist of 40 dramatic works, two symphonies, concertantes for two violins, symphonie concertante for two violins and 'cello, many concertos, quartets, trios, duets, five sets of sonatas for violin and bass, eight sets of studies for violin, and airs with variations. He was also joint compiler with Rode and Baillot of the celebrated *Méthode d'Instruction*, adopted by the Paris Conservatoire.

KRIEGCK, J. J., born at Bebra, near Merseburg, June 25th, 1750, died at Meiningen in 1813. Fiddler and 'cellist; when only twelve years of age was engaged as a choir boy and violinist in the Court of Meiningen; at the age of nineteen entered the service of the Landgrave of Hesse-Philippstadt, with whom he travelled to Holland, and in 1773 became leader at the opera, Amsterdam. In the following year he went with the Marquis de Tallefer to Paris, and placed himself under the younger Duport, for instruction on the 'cello, and finally adopted that instrument. He then

appeared at concerts, and was appointed 'cellist to the Prince de Laval-Montmorency, a position he retained for four years. He then returned to Meiningen and became chamber musician and later (1798) Concertmeister. His compositions are four sonatas for 'cello and bass, Op. 1; Three concertos for 'cello and orchestra, Op. 2, 3, 4.

KROMMER, FRANZ, born at Kamenitz, Moravia, May 17th, 1760, died in Vienna, January 8th, 1831. Excellent fiddler and composer, pupil of his uncle, Antoine Krommer, a singing master at Turas, Hungary. He became violinist to Count Ayrum at Simonthurn, Hungary, and two years afterwards director of the orchestra; Choirmaster at Fünfkirchen (1790), Kapellmeister of the Károly Regiment (1793), then entered the service of Prince Grassalkovics at Vienna, and in 1814 succeeded Kozeluch as Court Kapellmeister. Krommer's compositions are numerous; those for the fiddle family are as follows:—Concertos for violin; Quintets for two violins, two violas and 'cello; String quartets; Trios for violin, viola and bass; Duos for two violins, concertos, quintets, quartets, and duets for various other instruments, symphonies, etc.

KUDELSKI, KARL MATTHIAS, born in Berlin, November 17th, 1805, died at Baden-Baden, October 3rd, 1877. Per-

former and composer, pupil of Eduard Ritz and of Lafont, and in composition of Urban. For a number of years he was first fiddle in the orchestra of the Königsstädtisches Theater, and in 1830 joined a quartet party at Dorpat. In 1839 he became Kapellmeister to a Russian nobleman, and two years later was konzertmeister and director of the Imperial Theatre. In 1851 he received a pension and settled in Hamburg. His compositions include concertos for violin, also for 'cello; sonatas for violin and pianoforte, and a treatise on harmony.

KUMMER, FRIEDRICH AUGUST, born in Meiningen, August 5th, 1797, died in Dresden, May 22nd, 1879. 'Cellist, pupil of Dotzauer in Dresden. In 1814 he became a member of the Court orchestra and remained so for fifty years, after which he retired on a pension. He also made occasional tours in Germany and Italy. Among his pupils were Cossmann, Hausmann, and Goltermann. Compositions: Concerto for 'cello, Op. 18; Concertino for 'cello, with orchestra or quartet, Op. 16; Divertissements for 'cello and orchestra, Op. 2; Fantasias, and variations for 'cello; Concert pieces for various instruments; About 200 entr'actes for the Dresden Theatre.

KUNDINGER, AUGUST, born at Kitzen- gen, Bavaria, Feb. 13th, 1827. Performer,

pupil of Böhm and Preyer at the Vienna Conservatorium. In 1845 he travelled through Germany, after which he resided in Jena for two years. In 1852 he went to St. Petersburg, and became attached to the Imperial orchestra. Compositions: Concertos for violin, a symphony, piano-forte pieces, songs etc.

LABARRE, LOUIS JULIEN CASTELS DE, born in Paris, March 24th, 1771, died —? Performer, pupil of Viotti, afterwards travelled into Italy, entered the Conservatoire of La Pietà at Naples, and studied composition under Sala. In 1793 he returned to France, and perfected himself in the science of music, under Méhul. After having occupied the post of first violin at the Théâtre Français he entered the orchestra of the Grand Opéra, and remained there several years, quitting this position for an appointment in the household of the Emperor Napoleon. He published two collections of romances with pianoforte accompaniment; three sets of duos for two violins, and some music for the stage.

LABITZKY, JOSEPH, born at Schönefeld, Bohemia, July 4th, 1802, died at Carlsbad, Aug. 18th, 1881. Fiddler of merit and composer of dance music, pupil of Charles Veit at Petschau, and of Winter in Munich for composition. In 1820 he entered the orchestra at Marienbad, and

a year later removed to Carlsbad ; formed there an orchestra of his own, and made concert tours with brilliant success. He became director of the orchestra at Carlsbad in 1835, visited St. Petersburg in 1839, London in 1850. Besides his numerous dance compositions, he wrote string quartets, concertos, divertissements, variations etc.

LACROIX, ANTOINE, born at Remberville, near Nancy, in 1756, died at Lübeck towards the end of 1812. Fiddler and composer for his instrument, pupil of Antoine Lorenziti; made his first public appearance in Paris about 1780 with success, and soon gained a reputation as an artist of great merit. In consequence of the French revolution he quitted France and took up his abode at Brême. In 1793, Lacroix toured through Germany and Denmark giving concerts in the principal towns. After having passed several years at Leipzig, Hamburg, and Gotha, he obtained, in 1800, the post of musical director at Lübeck, where he ended his days. Nine years previous to his death he founded a music establishment, with what success is uncertain. This artist was as equally esteemed for his estimably character as admired for his talent as a fiddler. Compositions : Three string quartets; Seven duos for two violins; Sonatas for violin with bass

accompaniment; Themes and variations for violin; Sonatas for pianoforte and violin; Variations for pianoforte alone; several German dances.

LACY, MICHAEL ROPHINO, born at Bilbao, Spain, July 19th, 1795,* died in London, Sept. 20th, 1867. This eminent fiddler, although by birth a Spaniard, was of an English family, his father being engaged in commercial pursuits. Rophino began the study of music at the age of five years, and made such rapid progress on the violin that, about a year afterwards, he made his first public appearance at a concert given by the Italian violinist Andreossi, playing on this occasion one of Jarnowick's concertos in a manner that evoked considerable applause. He then accompanied his father to Madrid, where, during a short residence, he performed at court and received a most flattering reception. About the year 1802, he was sent to a college at Bordeaux, and remained there eighteen months, at the termination of which he went to Paris to complete his general education. During his residence in that city he received instruction in music of Kreutzer, who was then leader of the Grand Opéra, and under this eminent master he made rapid

* Fetis gives the year 1765, but this is obviously an error.

progress. In the month of January, 1805, young Lacy had the honour of performing before the Emperor Napoleon at the Tuileries, and elicited particular notice. He was then generally known by the name of *Le petit Espagnol*. About this time the father, having suffered great pecuniary losses in connection with some American speculations, and having heard of his son's musical precocity, resolved to devote him entirely to the musical profession: To this end he proceeded with his gifted son to England, where Viotti then resided, and placed him under that great master. Here he met with flattering success, and was introduced into the highest circles, his reception being greatly improved by the fluency with which he spoke the French, Italian, Spanish, and English languages. At the musical gatherings of the duke of Sussex at Kensington, and of other nobles, Lacy's performances were honoured by the then prince of Wales, and other members of the royal family, who subsequently extended their patronage on the occasion of his first concert at the Hanover Square rooms. Up to this time his real name had not been made public, but in May, 1807, there was published an excellent print of Lacy, engraved by Cardon, from a drawing by Smart, which announced his name and birth as follows.—“*Master M.*

M. J. R. Lacy, the celebrated young Spaniard, born in Bilbao, July 19th, 1795." About this time he was taken to Dublin, with letters of introduction to the then lord and lady lieutenant and other high personages. He performed at Catalani's first concert in that City. He then proceeded to Edinburgh and performed at Corri's concerts, receiving twenty guineas per night. Shortly after this, at the request of his father, Rophino relinquished music and entered the theatrical profession, in which line he showed remarkable aptitude, performing with success at Dublin, Edinburgh, Glasgow, and other towns. Towards the middle of the year 1818, he returned to music, and succeeded Yaniewicz as director of the concerts at Liverpool. In 1820 he returned to London, and was engaged as composer and leader of the ballets at the Opera house for the season of 1821; but some time afterwards (three years?) owing to some disagreement with the management, he quitted this appointment and resumed his old position at Liverpool as director of the concerts. The principal compositions of this artist are, several fantasies for piano upon operatic themes; Three rondos; Quintet for two violins, viola, 'cello and flute, with pianoforte accompaniment, songs, &c.

LAFOND, an esteemed French fiddler,

pupil of Rode, made his first appearance in public at Paris, in 1800, being then only fifteen years old. His excellent performances are said to have procured him the greatest applause.

LAFONT, CHARLES PHILIPPE, born in Paris, Dec. 1st, 1781, died between Bagrères de Bigorre and Tarbes, Aug. 14th, 1839. Virtuoso and composer, pupil and nephew of Bertheame, with whom he travelled through Germany, in 1792, and performed solos before the public in Hamburg and Lübeck, exciting admiration by his pure intonation and technique. On his return to Paris he received, during two years, lessons of Kreutzer, studying composition in the meantime, under Navoigille the elder, and Berton, also singing under the guidance of Garat. He then appeared at concerts in various parts of Europe as a vocalist, but with more success as a fiddler, and thenceforth adopted the violin as a profession. On his return to Paris he became a pupil of Rode, whose style of playing he strove to emulate. He then made concert tours in Belgium, Holland, Germany, Italy, England, and the northern part of Europe, and became known as an artist of marvellous abilities. In 1808 he succeeded Rode as solo violinist to the Emperor of Russia, and remained in that capacity several years. In 1812 he was in Milan

and there entered into a public contest with Paganini, and on his return to Paris in 1815, became first violin to Louis XVIII. In 1831 he travelled in Germany with the celebrated pianist Henri Herz, and two years afterwards visited Holland. In the year 1839, Lafont made another tour with Herz, but the coach in which they were travelling, between Bagnères de Bigorre and Tarbes, overturned, and Lafont met his death in consequence. Compositions: Seven concertos for violin and orchestra; Fantasias, variations, rondos; About 20 duets, for violin and piano; Two operas, song, &c.

LAHOUSSAYE, PIERRE, born in Paris, April 12th, 1735, died there in 1818. Excellent fiddler, pupil of Piffit (surnamed *le grande nez*), Pagin, and afterwards of Tartini at Padua, studying composition under Traetta at Parma. At the age of nine he made his début at the Concert Spirituels, and a short time afterwards was introduced at a musical party given by the Count of Senneterre, where he heard the first violinists of the age, especially Pagin, Gaviniés, Pugnani, Giardini, Vanmalder, and Domenico Ferrari. Each of these celebrated men played a solo, and they all remarked the enthusiasm with which the young Lahoussaye attended to their performance. Ferrari then gave the boy a violin, when

he not only preluded in a brilliant style, but repeated from memory several passages in a sonata of Tartini, that Pagin had just before played, which pleased the latter so much, that he took the boy for his pupil; he also immediately procured him the place of chamber-musician to the Prince, Count of Clermont. The good fortune which Lahoussaye was now enjoying, did not, however, prevent his continuing to cherish a strong desire to see Tartini. He therefore attached himself to the suit of the Prince of Monaco, and went with him to Italy, proceeding directly to Padua, to pay his respects to his favourite master. He found him in the church, just about to commence a concerto, and it would be impossible to express the surprise and admiration of the young Frenchman, at the purity, accuracy, quality of tone and expression of the great Tartini. He felt so humbled as scarcely to wish to hazard an introduction. He did so, however, when Tartini received him with kindness, and observing in his performance the manner of his own school, took him as a regular pupil. Lahoussaye was, however, to his great regret, soon recalled from Padua by the Prince of Monaco, with whom he next went to Parma, where he much delighted the Court. In this town he received instruction in composition from the

celebrated Traetta, and composed many airs for ballets, which had the greatest success at Parma and Venice. After this he found means to return to Tartini at Padua, and continued for a long time under his tuition, remaining in Italy, altogether, during fifteen years. He then, in 1769, came with P. Guglielmi to London, where he remained three years, and from thence returned to Paris. He was now nominated to the position of chef d' orchestre at the Concert Spirituel, and at the Italian Opera. In 1789 he succeeded Mestrino as chef d' orchestre of the Théâtre de Monsieur, and afterwards, of the Théâtre Feydeau. At the first establishment of the Paris Conservatoire he was appointed professor of the first class. Compositions: A collection of sonatas for violin; 12 church sonatas; Seven collections of sonatas, and three collections of duos for violin, also several pieces in manuscript.

LAMARE, JACQUES MICHEL HUREL DE, born in Paris, May 1st, 1772, died at Caen, March 27th, 1823. 'Cellist, pupil of Dupont. From 1794 to 1800 he was a member of the orchestra at the Théâtre Feydeau, and till 1801 was professor of his instrument at the Conservatoire, a position he resigned to make a concert tour through Germany and Russia, returning to Paris again in the year 1809.

LAMOTTE, FRANÇOIS, born at Vienna in 1751, died in Holland in 1781. Fiddler of merit in his day, became first violin at the Imperial Chapel at Vienna. At the age of twelve he played a concerto of his own composition before the Emperor and the whole of his Court, to which he became attached. In 1767 the Emperor allowed him to travel, and his remarkable talents caused Dr. Burney to remark "That he would some day be the finest violinist in Europe." It is recorded that he was able to play entire pages of music on one string. In 1779 he came to London, where he was imprisoned for debt, but escaped with many others, at the time of the Gordon riots. He then fled to Holland where he died, aged only thirty. Lamotte was a remarkable sight player, and the celebrated Jarnowick was once desirous to put his skill to the test, by proposing to perform with him a symphonic concertante; to which offer Lamotte replied, "*Quel est le virtuose qui pourrait se distinguer par là ? Je vous offre autre chose, moi : apportez un concerto de votre composition, J'en apporterai un de la mienne : vous jouerez le mien, Je jouerai le vôtre, et l'on verra.*" His published works are, three concertos for violin; six solos for violin, *Airs with variations.*

LAURENTI, BARTOLOMEO GERONIMO, born at Bologna, Italy, in 1644, died

there January 18th, 1726. Fiddler in the church of Santa Petronio, Bologna, and one of the earliest members of the Philharmonic Academy established there in 1666. He composed some sonatas for violin and 'cello (1691); 6 concertos for violin, 'cello, and organ (1720).

LAURENTI, GERONIMO NICOLO, born —? died at Bologna, December 26th, 1752. Fiddler and composer for his instrument, son and pupil of the preceding, afterwards pupil of Torelli and Vitali, and for a number of years first violin in the orchestras of San Petronio and other churches. In 1698 he was a member of the Philharmonic Academy. He composed six concertos for three violins, viola, 'cello, and organ.

LEBLANC —, born about 1750, died in Paris, —? Fiddler and composer. His first post was that of chef d'orchestre at the Comique and Lyrique Théâtre; afterwards became attached to the Théâtre d'Emulation as composer of pantomime and operatic music, in which capacity he remained until 1801. His good fortune then seems to have deserted him, and he was ultimately compelled to accept a position as second fiddle at one of the Paris theatres, and finally, was reduced to the necessity of copying music as a means of livelihood. He lived how-

ever to a great age. All his compositions were for small theatres.

LEBONC, CHARLES JOSEPH, born at Besançon, December 22nd, 1822. 'Cellist and composer for his instrument. At the age of eighteen he went to Paris and was admitted in the Conservatoire as a pupil of Franchomme for his instrument, and of Colet and Halévy for composition. After having obtained first prize for the 'cello in 1842, and second prize for harmony in the following year, and the first prize for this subject in 1844, he entered the orchestra of the Opéra, and remained there until 1848. He was admitted a member of the Conservatoire concerts in 1842 and was afterwards, in the years 1856 and 1860, elected as secretary. He also founded concerts for the performance of chamber music which soon attained a high standard of excellence. Compositions; Fantasia for 'cello, Op. 1; Trio on airs from Rossini for pianoforte, violin, and 'cello, Op. 3; La vision de Sainte Cécile, melody for soprano or tenor with 'cello accompaniment and pianoforte obligato, Op. 4; Duo for piano and 'cello or violin, Op. 5; Nocturne for do., Op. 6; Fantasia for 'cello with pianoforte accompaniment, Op. 7; Duo for pianoforte and 'cello, Op. 8; Mazurka for 'cello, Op. 9; A Method for the 'cello.

LECLAIR, JEAN MARIE, born in Lyons

in 1697, died in Paris, October 22nd, 1764. Fiddler and esteemed composer, pupil of Somis at Turin for his instrument, and of Chéron at Paris for composition. About 1729 he was one of the first violins at the Opera, and in 1731 became a member of the Court orchestra, but ultimately resigned both positions, and devoted himself to teaching and composition. Leclair was assassinated in a street near his house, but no reason can be assigned for the crime, and the author of the outrage remained undiscovered. Compositions for the violin: Concerti grossi, for strings and organ; overtures and sonatas, as trios for violin and bass; 48 sonatas for violin, with continuo; duos for violins; trios for violins, with continuo. Works for the theatre: Glaucus et Scylla, opera, performed in Paris, 1746; Appollon et Climène, opéra-ballet, performed at the private theatre of the Duc de Gamont, 1750.

LEDUC, SIMON, (surnamed (l'Aîné), born in Paris in 1748, died there in 1787. Performer, pupil of Gaviniés, afterwards one of the conductors of the Concerts Spirituels. There are known of his compositions, two books of sonatas for violin, with viola, bass or pianoforte; Sonata for violin and bass; Sonata for violin and orchestra; Symphonie concertante for two violins. It is related that about a

month after his decease, there was a rehearsal of one of his symphonies for the Concerts des Amateurs. In the middle of the adagio, the Chevalier de Saint-Georges, who was leading the orchestra, was so affected by the expression of the movement, joined to the recollection of the death of his friend, that he let fall his bow, and burst into tears.

LEDUC, PIERRE, born in Paris, 1755, died in Holland, 1816. Brother and pupil of the preceding; performed at the Concerts Spirituels, and other concerts with great success. He subsequently relinquished his art, embarked in commerce, and established a music shop, which became one of the leading firms of its kind then in Paris.

LEE, LOUIS, born in Hamburg in 1819, 'Cellist, pupil of J. N. Prell. He appeared at concerts when twelve years of age; made tours in Denmark, then went to Paris, where he resided several years. He then settled in Hamburg as a teacher, and established concerts for the performance of chamber music. He was also 'cellist at the Philharmonic Society and professor at the Conservatorium till the year 1884. Compositions: Two string quartets; Quartet for piano-forte and strings; Sonata, Op. 4, for 'cello; do., Op. 9; Sonatina, Op. 13, for violin; do., Op. 15, for cello; Duos for

pianoforte and 'cello ; Pianoforte pieces ; Symphonies ; Music to Schiller's Jungfrau von Orléans.

LEE, SEBASTIAN, born in Hamburg, December 24th, 1805, died there, January 4th, 1887. 'Cellist, brother of the preceding, pupil of J. N. Prell. From 1830 to 1836 he made concert tours and visited the principal towns of Germany, Paris, and London, after which he became solo 'cellist at the Opera, Paris, and remained so till 1868, finally settling in his native city. He composed variations, divertissements, fantasias for 'cello and orchestra ; variations for 'cello and string quartet ; duos for 'cello ; Method for the 'cello.

LEFEBRE, JACQUES, born at Prinzlow, in the Uckernark, in 1723, died in 1777. Fiddler of merit in his time, pupil of Emmanuel Bach for composition, became a member of the orchestra of Prince Henri, and after several years service was dismissed, so it is said, on account of some business which did not reflect to his credit. He then went to Berlin as a professor of his instrument. Shortly after this he was offered the post of chef d'orchestre at the French theatre, but before he could enter upon his duties in that capacity, he died. He published several solos for the violin, concertos, duets, and trios, several songs remain in manuscript.

'LEIBROCK, JOSEF ADOLF, born at Brunswick, January 8th, 1808, died in Berlin, August 8th, 1886. 'Cellist, pupil of Maucourt for the violin, Goedeke for the 'cello, and of Zinkeisen for theory. At first he intended to take up theology, but subsequently decided to follow music as a profession, and entered the Court orchestra at Brunswick as a 'cellist. He composed some string quartets, piano-forte music, songs, the music to Schiller's *Die Räuber*; and published *Musikalische Akkordenlehre*, 1875.

'LEM, PIERRE, born in Copenhagen about 1753, died —? Fiddler, pupil of Hartmann. After taking lessons during several years he commenced to travel in order to improve his taste and talent. On his return to his native country he was appointed first fiddle in the Court orchestra at a salary of 3,750 francs, which, at the death of his master, was greatly augmented, and at the same time he was nominated professor in the music school, and solo violinist at the concerts. He composed a concerto for the violin, published in Vienna (1785); other works under his name remain in manuscript.

'LEMIERE (the elder), born —?, died at Paris, 1771. Fiddler, one of the best pupils of Gaviniés. In 1751 he entered the opera orchestra and remained there

until 1771, when he received a pension which, however, he did not live long to enjoy. Amongst his pupils can be mentioned the celebrated Bertheaume. He published two books of sonatas for violin alone, and a book of duets for violins.

LEONARD, HUBERT, born at Bellaire, near Liège, Belgium, April 7th, 1819, died in Paris, May 6th, 1890. Eminent virtuoso, pupil of Rouma, and afterwards of Habeneck at the Paris Conservatoire; became violinist at the Théâtre des Variétés, then at the Opéra Comique. In 1839 he left the Conservatoire, but continued to reside in Paris. He made concert tours from 1844 to 1848, and in the latter year succeeded De Beriot as professor of the violin at the Brussels Conservatoire. In 1851 he married the celebrated singer, Antonia Sitcher de Mendi, the niece of Manuel Garcia, and in the following winter both artists appeared in Paris at two concerts with great success, after which they made a successful tour through Holland, Denmark, Sweden, Norway, and Russia. In 1866 Leonard resigned his appointment at the Brussels Conservatoire; he then settled in Paris, and was much sought after as a teacher, in which branch he was highly successful, and formed many excellent performers. Compositions: 6 concertos for violin with orchestra; 24

etudes classique, studies, exercises, fantasias, morceaux de salon, duos for violin and pianoforte, duets for violin and pianoforte, etc.

'LIBER, WOLFGANG, born at Donauwörth, October 31st, 1758, died at Ratisbon after 1817. Fiddler, pupil of his father Anton Joseph Liber. At the age of eight he made his appearance at concerts, after which he began to study the organ and composition at Ratisbon, then entered the Order of the Benedictines in the Abbey of Michelfeld, and after the suppression of that convent retired to Ratisbon. Compositions: 5 concertos for violin, and some church music.

'LIBON, PHILIPPE, born at Cadiz, of French parents, August 17th, 1775, died in Paris, Feb. 5th, 1838. Esteemed fiddler and composer for his instrument, pupil in London of Viotti, and of Cimador for composition. In 1796 he returned to Cadiz, and shortly afterwards played in the Court concerts in Lisbon, and was appointed solo violinist to the Prince Royal of Portugal. In 1798 he went to Madrid, where he conducted a number of the King's chamber concerts. About 1800 he went to Paris, where, in 1804, he became first violinist to the Empress Josephine, and in 1810, was appointed accompanist to the Empress Marie-Louise, and after the restoration entered the private orches-

tra of Charles X. As a composer Libon is known by the following works: 6 concertos for the violin; *Airs variés* for violin and orchestra; 2 collections of *airs variés* for violin and string quartet or pianoforte; 6 trios for two violins and 'cello; 3 *grand duos concertants* for two violins; 30 caprices for violin alone.

LINDLEY, ROBERT, born at Rotherham, Yorkshire, March 4th, 1776, died in London, June 13th, 1855. Virtuoso on the 'cello, pupil of Cervetto. His father, who was an amateur performer, commenced teaching his son the violin, and as soon as he attained the age of nine, also the 'cello, which instruction he continued for the space of seven years, when the celebrated Cervetto heard the youth play, and undertook in the most friendly manner and gratuitously, to give him lessons. A short time after his arrival in the south of England, he was engaged at the Brighton theatre when the then Prince of Wales honoured him with his commands to perform at the Pavilion, and expressed himself highly gratified with his playing. In 1794, he succeeded Sperati as first 'cellist at the King's theatre, which situation he held for a number of years. He was also first 'cellist at the concerts of ancient music, likewise for the Philharmonic Society. Compositions: 4 concertos for 'cello and orchestra;

Duos for violin and 'cello; Trios for bassoon, tenor, and 'cello; Duos for two 'celli; Solos for 'cello; Grand trio for violin, tenor, and bass; Airs variés and potpourris for 'cello, &c.

'LINKE (LINCKE), JOSEPH, born at Trachenberg, Silesia, June 8th, 1783, died in Vienna, March 26th, 1837. Virtuoso on the 'cello, pupil of his father and of Oswald on the pianoforte and the violin, of Hanisch on the organ and counterpoint, and of Lose and Flemming on the 'cello. He succeeded Lose as first 'cellist in the opera orchestra then conducted by Carl Maria von Weber. In 1808 he joined the orchestra of Prince Rasoumoffsky in Vienna; in 1816 he was appointed chamber musician to the Countess of Erdödy-Niezky in Croatia; two years later he returned to Vienna and was appointed solo 'cellist in the orchestra of the Theater an der Wien. From 1831 he was in the orchestra of the Imperial Opera. Linke excelled as a quartet player. Compositions: Concertos, caprices, variations, fantasias, rondos, polonaises, etc.

'LIPINSKI, KARL JOSEPH, born at Radzyn, Poland, Oct. 30th,* 1790, died at Urlow, near Lemburg, Dec. 16th, 1861. Performer, pupil of his father, but chiefly self-taught. In the year 1810 he was

* Some writers say Nov. 4th.

appointed Concertmeister of the theatre at Lemberg and soon afterwards was nominated Kapellmeister, resigning this position in 1814 in order to further pursue his studies. In 1817 he went to Italy, and made the acquaintance of Paganini, and both played together on several occasions, and in two instances performed at the same concert. In 1829 owing to some professional rivalry this friendship came to an end. In 1839 Lipinski was appointed Concertmeister at Dresden, and in 1861 retired on a pension. Compositions: 4 violin concertos, rondos, polonaises, variations, trios for strings, etc.

LOCATELLI, PIETRO, born at Bergamo about 1693, died in Amsterdam in 1764. One of the best representatives of the old Italian school, pupil of Corelli. After having travelled much he settled in Holland, and established public concerts in Amsterdam. Compositions: 12 concerti grossi, Op. 1; Sonata for flute with bass; *L'Arte del violino*, containing 12 concertos and 24 caprices for two violins, viola, 'cello and bass, Op. 3; 6 concertos, Op. 4; 6 trios for two violins and 'cello, Op. 5; 12 sonatas for violin alone, Op. 6; 6 concerti a quattro, Op. 7; trios for two violins and bass, Op. 8; *L'Arte di nuova modulazione*, Op. 9; *Contrasto armonico*, Op. 10.

LOLLI (LOLLY), ANTONIO, born at Bergamo about 1730, died in Sicily in 1802. From the year 1762 to 1773, he was concertmeister to the Duke of Wurtemberg. He afterwards went to Russia, where he so excited the admiration of the Empress Catherine II. that she ordered a violin bow to be made for him, on which she wrote, with her own hand, "*Archet fait par ordre de Cathérine II., pour l'incomparable Lolli.*" In 1785 he came to England, and from hence visited Spain. He then proceeded to Paris, where he performed at the Spiritual and other concerts. In 1788 he returned to Italy. He was most celebrated for playing quick movements, and being once requested to play an adagio, positively refused, saying, "*Je suis de Bergame, et les habitants de cette ville sont trop fous pour pouvoir jouer l'adagio.*" When he entered on his engagements at Stuttgart, in 1762, he found Nardini there, who excelled him by far in ability. He therefore requested the Duke to allow him a year's leave of absence to travel; instead of which, he retired to a secluded village, and applied himself with indefatigable exertions to his instrument. After having been absent for this period, he returned from his pretended journey, and excited such universal admiration, that Nardini gave up the contest, and returned to Italy. His engagement at

St. Petersburg seems to have taken place between 1775 and 1778. After remaining there three years, he requested of the Empress a years' leave of absence; at the same time he declared to Von Dittersdorf, in Johannesberg, that he did not wish to remain any longer in Russia, and that his intention was never to return; that through the friendship of a physician (who had promised him a certificate of the weak state of his health) he, however, hoped to obtain an honourable discharge from the Empress. That he then would visit all the principal towns in Europe, add the profits which he might thus make to ten thousand guilders which he had already realized, and place these sums together in one of the banks of Europe, living afterwards on the interest. In 1788, Lolli was residing in Italy, and called himself there, concertmeister to the Empress of Russia. In the year 1791 he went to Berlin with his son, then a child of only eight years old, when the latter received from the King a present of one hundred friedrichs-d'or for his ready and correct performance on the 'cello: The child also gave a concert in the same year at Copenhagen, but no mention is made in any of these places of the performance of the father. Compositions: concertos, sonatas, &c.

LOMAGNE, JOSEPH, born at Perpignan

in 1804, died there in 1868. Fiddler, pupil of Coste, maître de chapelle of the Cathedral of Perpignan, afterwards studied under Kreutzer at the Paris Conservatoire. He was solo violin at the theatres of Nîmes and Bordeaux, but returned to his native city and devoted himself to teaching. In 1842 he founded a Conservatoire, and remained its director until his death. He composed quartets and trios for strings; fantasias and airs variés for violin; Collection of studies for the violin. He also wrote an opera (*La Maronite*), and some church music.

LORENZITI, BERNADO, born at Kirchheim, Würtemberg, about 1764, died after 1813. Fiddler and composer for his instrument, pupil of his brother Antonio Lorenziti. On the completion of his studies he went to Paris, and entered, in 1787, the Opéra orchestra as second fiddle, and was pensioned in 1813. Compositions; 3 concertos for violin and orchestra; concerto for viola and orchestra; 3 trios for violin, viola and bass; 12 variations for two violins and bass; 11 collections of duos for violins; 10 collections of studies, caprices, and airs variés for violin; duos and airs variés for violin and flute; method for violin.

LOTTIN, DENIS, born in Orléans, France, Nov. 19th, 1773, died there in 1826. Fiddler, pupil of Fridzeri at Rennes from

1786 to 1789, and afterwards of Grasset in Paris. In 1805 he returned to his native town and settled there as first fiddle in the theatre orchestra, and conductor of the amateur concerts. Compositions: a symphony; 2 concertos for violin; 6 collections of duos for violin; 3 sonatas and several airs variés for violin; method for violin.

LULLY (or LULLI), JEAN BAPTISTE DE, born at Florence in the year 1633, died in Paris, March 22nd, 1687. Whilst yet a child he showed great taste for music and received early instruction on the guitar. During this period of his musical education, a French gentleman, Chevalier Guise, then on his travels, arrived at Florence. This person had been requested by Mdle. de Montpensier, a niece of Louis XIV., to find out and bring back with him some pretty Italian boy to act as page. Young Lully having attracted the attention of the Chevalier, the latter immediately entered into negotiations for his transference to France, choosing him more on account of his musical talent and ready wit than for his personal appearance. On his arrival in Paris he was duly presented to the lady, but failing to create a favourable impression, the intended page was sent to perform duties in the kitchen. This disappointment did not, however, affect



J. B. DE LULLY.

the spirits of Lully. In the moments of his leisure he used to amuse himself with a common fiddle he had somehow contrived to procure, and was soon able to perform decently on the wretched instrument. At length, a person employed about the Court, happening one day to hear him, informed the princess he had an excellent taste for music, who thereupon directed that a master should be engaged to teach him the violin. His progress was such that in a few months he rose to the rank of court musician. An unfortunate remark of his, however, brought about his dismissal from that post, but he ultimately secured the patronage of the King and became a member of the celebrated band of 24 violins.

About this period he began to compose, and met with great success. The King then formed a new band called *Les petits Violons* and placed Lully at the head of it. This extra band under Lully's directions soon surpassed the famous band of 24 then celebrated throughout Europe. Lully appears to have been under the King's patronage during the remainder of his life, and composed nearly all the music required by the Court and theatres, which resulted in his relinquishing the violin as a virtuoso in order that he might devote himself entirely to composition. The death of this

famous musician was occasioned under somewhat pathetic circumstances. In the year 1688 the King was stricken down with an illness that threatened his life; but recovering therefrom, Lully was commanded to compose a *Te Deum*. On the occasion of its performance the composer elected to assume the bâton, which he wielded with such vehemence that he struck his toe which, after various operations and amputations finally resulted in his death. Lully was interred in the church of the Discalceat Augustines, in Paris, where a fitting monument was erected to his memory. His compositions were chiefly for the opera and the ballet.

MADONIS, GIOVANNI, born at Venice towards the latter part of the 17th century, died probably in St. Petersburg, date uncertain. Fiddler of merit in his time. Quanz, the celebrated flute player and writer, and several others spoke very highly of his talent. In 1726 Madonis resided at Breslau in the capacity of chef d'orchestre. Arriving in Paris in 1729 he was heard with success at the concert spirituel given at the Tuileries, and was afterwards engaged as one of the violins in the royal orchestra. In 1731 he was invited to St. Petersburg, with a salary of three thousand roubles,* and remained

* Some writers say, one thousand roubles.

there many years. Several concertos and sonatas, attributed to Madonis are extant, but some doubt exists as to the real writer.

MAGNIEN, VICTOR, born at Epinal, Vosges, France, Nov. 19th, 1804, died at Lille, June, 1885. Performer and composer, pupil of R. Kreutzer at the Paris Conservatoire. In 1820 he went to Colmar, and established himself there as a teacher, after which he accepted an appointment at Mühlhausen, visiting Paris for three months in the year to study under Baillot, Lafont, and Fétis. After the revolution in 1830 he was appointed chef d'orchestre of the Philharmonic Society at Beauvais, and in 1846 became director of the Conservatoire at Lille. Magnien was an excellent performer on the guitar. Compositions: Concerto for violin, Op. 45; Fantaisie for violin and pianoforte, Op. 49; Etudes, Op. 41; Divertissement et boléro for violin, Op. 52; Duos for violin and guitar; Thèmes variés for violin with quartet; Duos and Nocturnes for two guitars; Fantaisies, rondeaux, thèmes variés for guitar. He also wrote a mass.

MANELLI, CARLO, an early Roman fiddler, born at Pistoja, published in Rome, in 1682, a collection of sonatas for the fiddle.

MANFREDI, FILIPPO, born at Lucca,

Italy, 1729, died at Madrid in 1780.* Performer, pupil of Tartini, and associate of Boccherini. After having visited the principal towns of Lombardy, staying some time in Turin, the two fiddlers arrived in Paris in 1771. Here Manfredi excited great enthusiasm by the admirable way in which he performed his friends music. Quitting Paris the twain bent their steps towards Spain, where the subject of this notice obtained an appointment as first fiddle in the orchestra of the young Prince Luis. This position he did not, however, live long to fill. Compositions: Six solos for violin, Op. 1; Six sonatas for the violin with bass.

MANGEAN, ———, a French violinist of merit, was, in 1750, attached to the concert spirituel at Paris, where he died in 1756. He published several solos, duos, and trios for his instrument.

MANOIR, GUILLAUME (DUMANOIR), a celebrated fiddler in the service of Louis XIII., was nominated by the King, in 1630, after the death of the fiddler Constantine, "roi des violons, maître des ménétriers." He published "Le Mariage de la musique avec la danse," Paris, 1604.

MARA, IGNACE, born at Deutschbrod, Bohemia, about 1721, died at Berlin in

* Writers differ as to the date and place of his death.

1783, Esteemed 'cellist. In 1742 he went to Berlin, and after some years residence there was appointed chamber 'cellist to the King of Prussia, Frederick II., and remained so for the greater part of his life. His compositions (in manuscript) consist of concertos, solos, and duos for his instrument.

'MARINI, CARLO ANTONIO, born at Bergamo about the middle of the 17th century, died —? Fiddler and composer to the church of St. Maria Maggiore at Bergamo. Among his compositions can be named, 12 sonatas, Op. 3, Venice, 1696; Balletti alla Francese à 3, Op. 5, Venice, 1699; 12 sonatas, Op. 6; 12 sonatas for two violins, 'cello and bass, Op. 7; 12 sonatas for violin and bass, Op. 8.

'MATTHEIS, NICOLA, Italian fiddler of the 17th century, died in 1749. He came over to this country about the latter end of Charles II. reign, and proved himself to be an excellent musician, and performer. The following account is taken from "A Dictionary of Musicians" (1827). "His manner was singular; but he excelled in one respect, all that had been heard in England before; his arcata, or manner of bowing, his shakes, divisions, and, indeed, his whole style of performance was surprising, and a revelation to contemporary players, and every stroke of his

bow was a mouthful. All that he played was of his own composition, which manifested him to be a very exquisite harmonist, and a genius of uncommon order for those days, and of a boundless fancy and invention. When he first came to England he was very poor, but not so poor as proud, which prevented his being heard or making useful acquaintance for a long time, except among a few merchants in the city, who patronized him; and setting a high value on his condescension, he made them indemnify him for the want of more general favour. By degrees, however, he was more noticed, and was induced to perform at Court. His demeanour, however, did not please, and he was thought capricious and troublesome, as he took offence if any one whispered while he played, which was a kind of attention that had not been much in fashion at the English Court. It was said that the Duke of Richmond would have settled a pension upon him, if he had chosen to change his manner of playing, and suggested that one of his pages should show him a better style. Mattheis, for the sake of the jest, condescended to take lessons of the page, but learned so fast, that he soon outran him in his own way. He continued so outrageous in his demands, particularly

for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity for a long time. Nor would his superior talents ever have contributed to better his fortune, had it not been for the zeal and friendly offices of two or three dilettanti, his admirers. These were Dr. Walgrave, a prodigy on the arch-lute, Sir Roger L'Estrange, an expert violinist and Mr. Bridgman, the under secretary, who accompanied well on the harpsichord. These gentlemen becoming acquainted with him, and courting him in his own way, had an opportunity of describing to him the temper of the English, who, if humoured would be liberal, but if uncivilly treated, would be sulky, and despise him and his talents; assuring him that, by a little complaisance, he would neither want employment nor money. By advice so reasonable, they at length brought him into such good temper, that he became generally esteemed and sought after; and having many scholars, though on moderate terms, his purse filled apace, which confirmed his conversion. After this he discovered a way of acquiring money which was then perfectly new in this country. Observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musi-

cal gentlemen who heard them wished to have copies of them, he was at the expense of having them neatly engraved on copper-plates, in oblong octavo, which was the beginning of engraving music in England, and these he presented, well bound, to lovers of the art and admirers of his talents, for which he often received three, four and five guineas. So great were his encouragement and profits in this species of traffic, that he printed four books of "Ayres for the Violin," in the same form and size. He printed lessons likewise for the guitar, of which instrument he was a consummate master, and had so much force upon it, as to be able to contend with the harpsichord, in concert. Another book of his writing was designed to teach composition, air, and thorough-bass. Of this work, though it was printed, but few copies are to be met with. His full pieces, concertos, and solos, were never published, and are very scarce, if at all to be found.

The two first of the four books mentioned above, of which many copies were dispersed, consist of preludes, allamandes, sarabands, courants, giges, divisions on grounds and double compositions fitted to all hands and capacities. The third book is entitled "*Ayres for the Violin, to wit, Preludes, Fugues, Allemands, Sarabands, Courants, Giges, Fancies, Divisions and*

likewise other passages, Introductions and fugues for single and double stops; with divisions somewhat more artificial, for the Improvement of the hand upon the Bass Viol or Harpsichord. The fourth book is called "Other Ayres and pieces for the Violin, Bass-Viol and Harpsichord somewhat more difficult and artificial than the former; composed for the practice and service of greater masters upon those instruments. Mr. North observes that while the lovers of music were acquainted with his manner of playing from his own books, which often happened in large assemblies, no one pretended to do the like, for none could command that fulness, grace and truth of which he was master. So that in his own time his compositions were thought impracticable from their difficulty, and since, as they were never thrown into the shops, they have been but little known. At present, when the instrument is so much advanced, no one could have the least idea of these pieces having ever been difficult who was not a witness of his own manner of playing them. Indeed, his books, well studied, are a sufficient rudiment of artful composition. Another observation of this speculative dilettante is that in a numerous assembly when Mattheis alone was to entertain the company, having his friends Walgrave, L'Estrange, and Bridgman about him, and flaming with good humour and en-

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thusiasm, he has seized on the attention of the whole audience with such force and variety, as to prevent even a whisper for more than an hour together, however crowded the room. After this it is easy to imagine that his reputation and abilities would enable him to accumulate wealth or to live in splendour; he chose the latter, took a great house, and indulging appetite, lived so luxuriously that he brought on diseases, which soon put an end to his existence.

MAURER, LUDWIG WILHELM, born at Potsdam, Feb. 8th, 1789, died in St. Petersburg, Oct. 25th, 1878. Renowned performer and composer, pupil of Haak. His first public appearance was at the age of thirteen, when he performed at a concert given by Mara, at Berlin, and met with great success. Soon after this he was admitted as chamber musician to the King of Prussia, and after serving some years in that capacity entered upon a series of concert tours, which eventually led him to Russia, where he remained some years. In 1818 he returned to Berlin, and shortly afterwards proceeded to Paris and met with an enthusiastic reception. The following year found him in Hanover in the capacity of concertmeister, a position he retained until 1832. On the invitation of a Russian nobleman he returned to St. Petersburg and became

director of his music as also composer, in which sphere he was highly favoured. In 1845 he visited Stockholm, Copenhagen, Hamburg, Leipzig, Vienna, and Dresden. Compositions: Overtures; Symphonie concertante for four violins, Op. 55, (this is his best known work); Symphonie concertante for two violins, Op. 56; Romance for two violins and 'cello, with orchestra, Op. 25; Variations for two violins and orchestra, Op. 30; *Idem*, Op. 47; 8 concertos for violin; Concertinos; Fantaisies for violin and orchestra, Op. 60 and 62; *Airs variés*; Two string quartets, Op. 17 and 28; Duos concertants for two violins, Op. 61; Songs etc.

MAYSEDER, JOSEPH, born in Vienna, Oct. 26th, 1789, died there, Nov. 21st, 1863. Performer and composer for his instrument, pupil of Suche and Wranitzky, afterwards of Schuppanzigh, with whom he ultimately became associated as a quartet player. Fétis in his "Biographie des Musiciens" speaks favourably of his abilities both as a performer and composer. He does not appear to have undertaken any concert tours, but preferred to remain in his native city. He was successively solo fiddler in the Court theatre (1810), and in the Court orchestra (1816.) Compositions: 3 concertos for violin; 2 concertinos; 6 polonaises; 4 rondos; 20 books

of variations; 7 string quartets; 3 quintets; 4 trios for pianoforte; 3 sonatas; 3 divertissements; fantasia for pianoforte and violin; trio for violin, harp, and horn; 2 pot-pourris; a book of violin studies; 3 duets for two violins, and other works in manuscript.

MAZAS, JACQUES FÉREOL, born in Béziers, Sept. 23rd, 1782, died in 1849. Eminent performer and composer for his instrument, pupil of Baillot at the Paris Conservatoire; won the first prize in 1805, appeared at concerts and became a member of the Opera orchestra, quitted this position in 1811, in order to travel in Spain. He returned to Paris in 1813, and from thence visited England, returning again to Paris in the following year viâ Holland and Belgium. In 1822 he again quitted Paris, travelled into Italy, then Germany, and finally Russia, an extended tour which resulted somewhat disastrously. In 1826 he was at Lemberg, in bad health and sadly reduced in circumstances. In the following year he reappeared in Germany where he met with better success. On his return to Paris he performed at the Conservatoire concerts but failed to elicit that applause which his previous performance had gained him. In 1831 he accepted the position of first fiddle at the Théâtre du Palais Royal, which position he soon

abandoned for that of director of the concerts at Orléans. After several years' residence in this town, he accepted (1837) the directorship of the Music School at Cambrai, and remained there until 1841, after which he practically retired into private life. Compositions: Concerto for violin; Fantaisies for violin; Quartets; Trios; Duos; Romances etc.; An excellent method for the violin, and one for the viola. He also wrote the music for the Opera "Corinne au Capitole." The overture to this work was performed in England at the Philharmonic Concert in 1822, and in the following year at Berlin.

MEERTS, LAMBERT (JOSEPH), born at Brussels, January 6th, 1800, died there May 12th, 1863. Performer and composer for his instrument. At the age of sixteen he became a member of the theatre orchestra at Antwerp. He then went to Paris, and received instruction from Lafont and Habeneck, and advice from Baillot. On his return to Brussels he established himself as a teacher, entered the city orchestra in 1828, became solo violinist in 1832, and professor at the Conservatoire in 1835, afterwards wrote several instructive works for his instrument. Among the great violinists who have spoken highly of these works are, Vieuxtemps, Joachim, Léonard, Sivori, and Laub.

MERK, JOSEPH, born in Vienna, Jan. 18th, 1795, died at Ober Döbling, June 16th, 1852. Esteemed 'cellist, pupil of Schindlöcker, a somewhat obscure teacher, but under whom Merk made rapid progress. On the completion of his studies he made a tour into Hungary, Bohemia, and Austria, which lasted five years, after which he returned to Vienna, and (1816) became first 'cellist in the Court opera. In 1819 he was admitted into the Imperial Chapel, and became known as a virtuoso. On the establishment of the Vienna Conservatorium in 1823 Merk was nominated professor of his instrument in that Institution. In 1834 he was appointed by the Emperor virtuoso of the Imperial Chamber. Among the various towns in which his artistic abilities received recognition can be mentioned, Prague, Dresden, Leipzig, Brunswick, Hanover, Hamburg, and London. He returned to Vienna in 1839, and resumed his position as professor. Compositions: Concerto for 'cello and orchestra, Op. 5; Concertino *idem*, Op. 17; Adagio and rondo, Op. 10; Adagio and Polonaise, Op. 12; Variations on original themes; Introductions and variations, Op. 21; 20 exercises for 'cello, Op. 11; 6 studies, Op. 20.

MESTRINO, NICCOLO, born in Milan in 1748, died in Paris, September, 1790.

Fiddler and composer of merit, first in the service of Prince Eszterházy, afterwards entered that of Count Erdödy, in Hungary. In 1786 he arrived in Paris, and performed with remarkable success at the Concerts Spirituels, after which he established himself as a teacher. In 1789 he was appointed chef d'orchestre at the Italian Opera. Compositions: 12 concertos for violin and orchestra; Duos for violins; Sonatas for violin and bass; Studies, etc.

MILANOLLO (MARIA) TERESA, born at Savigliano, near Turin, August 28th, 1827. Virtuoso, pupil of Giovanni Ferrero and Giovanni Morra. Made her first public appearance at the age of seven. In Paris she attracted the notice of Lafont, under whom she studied and afterwards travelled with. She then gave lessons to her younger sister Maria and the two subsequently appeared in France, Germany, Italy, and England. On the death of Maria (1848) Teresa travelled alone until, in 1857, she married M. Parmentier, when she retired into private life. Compositions: Ave Maria; chorus for male quartet; Fantaisie élégiaque for violin; 2 romances; Transcriptions and variations for violin and piano-forte.

MOLIQUE, WILHELM BERNHARD, born at Nuremberg, Oct. 7th, 1802, died at Cann-

stadt, near Stuttgart, May 10th, 1869. Eminent performer. His father, a town musician, instructed his son on several instruments, but the young artist showed a great preference for the violin, upon which his progress was most rapid. At the age of fourteen he was sent to Munich, and placed under the direction of Rovelli, first fiddle in the Royal Chapel. Two years afterwards he went to Vienna, and was placed in the orchestra of the theatre An der Wien. In 1820 he returned to Munich and succeeded his master, Rovelli, as court violinist. In 1822 he obtained leave of absence, and undertook a concert tour, visiting Leipzig, Dresden, Berlin, Hanover, and Cassel, and met with great success. In 1826 he became attached to the Court of Stuttgart as Concertmeister, and soon attracted notice as a conductor of remarkable ability. In 1836, Molique visited Paris, and performed one of his concertos at the Société des Concerts du Conservatoire. In 1849 he visited London and established a great reputation as professor of his instrument. Molique returned to Germany in 1866, and settled at Cannstadt. Compositions: 5 concertos for violin; Variations and rondo upon an original theme, Op. 11; Three duos concertants for two violins; Duo concertant for flute and violin; Concertino for violin and orchestra; 3 duos concertants for

pianoforte and violin ; 6 string quartets ; Trios for pianoforte, violin and 'cello, Op. 27 ; Fantaisies for violin and orchestra ; Morceaux de salon for violin and pianoforte ; A symphony, songs, etc. He also composed an oratorio " Abraham " for the Norwich Festival of 1860. Among the pupils of this master may be mentioned our esteemed countryman, J. T. Carrodus.

MOLLENHAUER, EDWARD, born in Erfurt, Prussian Saxony, April 12th, 1827. Excellent performer and teacher of the violin, pupil when fourteen of Ernst, and two years later of Spohr. He made several successful concert tours in Germany, and performed with much success in St. Petersburg. He then fled to England to escape serving in Germany as a soldier, joined Jullien's orchestra as solo violin, and went with him to America in 1853. Since then he has settled in New York, and established there a college for the advancement and higher development of violin playing. Compositions : Three symphonies ; String quartets ; Duets ; Solos for violin ; Songs. He also composed some comic operas.

MONASTERIO, JESUS, born at Potes, Province of Santander, Spain, in the year 1835. Esteemed performer, pupil of de Beriot at the Brussels Conservatoire in 1849. After three years' study under his

master, Monasterio gained *le prix d'honneur* at the Conservatoire for violin playing. He then became solo violinist at the Théâtre Royal, Brussels, and assistant professor in the Conservatoire. Shortly after this he returned to Spain, and was appointed by the Queen violin professor at the Madrid Conservatoire, and later solo violinist in the Chapel Royal and of the chamber-music. During his artistic career he travelled much in France, Belgium, and Germany, creating a favourable impression by his refined performances.

MONDONVILLE, — (son of Jean Joseph Cassanea de Mondonville, the composer), born in Paris in 1748, died there in 1808. Fiddler of merit in his time, and composer of six sonatas for violin and bass. Later in life he studied the hautbois and performed thereon at concerts.

MONTANARI, FRANCESCO, (ANTONIO?), born at Padua towards the end of the seventeenth century, died in the year 1730. Fiddler of eminence in his day, pupil of Corelli, became attached to the orchestra of St. Peter's, Rome, about 1700. Dr. Burney says of this artist, that he died brokenhearted when Bini visited Rome in 1730, and became recognised as the finest performer of that period, a position previously accorded to Montanari. He composed twelve sonatas for violin, arranged also for the flute.

MORALT, JOHANN BAPTIST, born in Mannheim in 1777, died in Munich, Oct. 7th, 1825. Excellent fiddler, pupil of Cannabich, and the second of four brothers (Joseph, Jacques, and Philippe who attracted much notice in Munich for their fine rendering of Haydn's quartets). Johann entered the Court band in 1792. Compositions: Two symphonies; Symphonic concertante for two violins; Two string quartets; Leçons méthodiques for two violins; Solos; A mass, and several other works for the church.

MORI, NICHOLAS (FRANCOIS?) born in London in 1796, died there, June 14th, 1839. Esteemed violinist, pupil of Viotti, under whom he made rapid progress, and appeared at concerts, whilst still young with great success. In the early years of the Royal Academy of Music, he was admitted as one of the principal professors; his associates being Cramer, Spagnoletti, Kiesewetter, and Oury, the latter having been a former pupil of Mori. In 1813 Mori became one of the Directors of the Philharmonic Society, and remained so for several seasons. In 1819 he married the widow of Lavenu, the publisher, and became interested in the business. In 1836 he established his Classical Chamber concerts and continued the same until his death (1839). Although Mori was one of the most prominent English fiddlers of

his time, he will never be known as a composer for his instrument. Whatever attempts he made in this direction remain in manuscript.

MORIGI, ANGELO, born at Rimini ———? died at Parma in 1788. Fiddler and composer, pupil of Tartini for his instrument, and of Valotti for theory. For many years he was attached to the Court at Parma and composed a quantity of music. Bonifazio Asioli, the dramatic composer, was his pupil. Compositions: Six sonatas for violin alone, Op. 1; Six trios for two violins, 'cello and bass, Op. 2; *Six concerti grossi* for violin, Op. 3; Six *idem*, Op. 4. He also wrote a small work on counterpoint entitled, *Trattato di contrapunto fugato*.

MOSEL, GIOVANNI FELICE, born in Florence in 1754, died ———? Fiddler of merit, pupil of Nardini, whom he succeeded in 1793 as director of the Royal orchestra in Florence, and became, in 1812, first violin in the theatre of Pergola. Compositions: Twelve duets for violins; Six quartets for strings; Serenade for flute, two viols, and 'cello; Sonatas for violin alone (MS.); Trios for two violins and 'cello (MS.); Symphonies (MS.)

MOSSI, GIOVANNI, a fiddler and composer of merit, pupil of Corelli, flourished at Rome about the year 1720, about which time he published the following works: *Sonate à violino e continuo*, Op.

1; Eight Concerti à 3 e 5 stromenti, Op. 3; Concerti à 4 violini, Op. 3; Twelve Concerti à 3 e 8 cioè violini, viole, violoncello e continuo, Op. 4; Sonate à violino solo e violoncello, Op. 5.

MOZART, LEOPOLD, (father of the famous W. A. Mozart) born at Augsburg, November 14th, 1719, died at Salzburg, May 28th, 1787. Having completed his studies he entered the family of the Count of Thurn as Chamber musician. In 1743 he obtained a situation as violinist in the chapel of the Bishop of Salzburg. His *Method* for the violin, published in 1756, was long considered the best work of its kind in existence. In 1762 Leopold Mozart obtained the post of assistant director at the Court of Salzburg, and devoted the whole of his spare time in developing the talents of his gifted children one only of whom lived to become famous. Various tours were taken by the father and his offspring with a view to benefitting the family exchequer, but with no great success.

MÜLLER, JOHN HENRY, born at Königsberg, March 11th, 1780, died — ? Fiddler and professor of music, pupil of Gaviniés at Paris, afterwards settled in St. Petersburg, and became a member of the theatre orchestra. Compositions; String quartet; Twelve canons for two violins; Overture for grand orchestra;

The same arranged for pianoforte, violin, tenor, and bass; An oratorio entitled *Der Erzengel Michael*.

MÜLLER, THOMAS, born at Strakonitz, Bohemia, towards 1744, died in Switzerland —? Fiddler and composer of merit, was one of the first violins at the Théâtre Marinelli, Vienna, after which he went to Switzerland and settled there as Maître de chapelle. Compositions: Six string quartets; Six duets for violins, Op. 2; Three sonatas for pianoforte, Op. 3; Caprice *idem*, Op. 4; Three sonatas *idem*, Op. 5; Collection of Songs, Op. 6; Six duets for flute and hautbois, Op. 8; Duos for flute and violin, Op. 9.

MÜLLER (the brothers), celebrated quartet players, sons and pupils of Aegidius Christophe Müller, principal musician to the Duke of Brunswick, (died August 14th, 1841, at Brunswick, in which town all his sons were born), KARL FRIEDRICH, the eldest brother, born Nov. 11th, 1797, died April 4th, 1873, was first violin in the quartet, and concertmeister to the Duke. THEODOR HEINRICH, born Dec. 3rd, 1800, (some writers say 1799), died Sept. 1st, 1855, was the viola player. AUGUST THEODOR, born Sept. 27th, 1802 (according to some, 1803), died Oct. 20th, 1875, 'cellist of the party. FRANZ FERDINAND GEORG, born July 29th, 1809, died May, 2nd violin. These

four artists were especially educated by their father as quartet players and eventually brought the art to a degree of perfection previously unknown. The Duke of Brunswick, in whose employ they were, made a rule that none of his musicians should take part in any music connected with the town; herein, therefore, was a difficulty in becoming known to the public; they therefore resolved to practice in secret. In the year 1830 they decided to exhibit to the public their abilities as ensemble performers, and accordingly sent in their resignation to the Duke. In the following year they visited Hamburg, and gave concerts with great success, after which they visited Berlin, when they were received with enthusiasm. They then entered upon an extended tour, throughout Germany, and, in 1837 were in Paris. From thence they journeyed into Russia, creating everywhere a lively impression by their remarkable performances. The works chosen for the exhibition of their artistic abilities were those chiefly by Haydn, Mozart, and Beethoven, and they were thus responsible for raising the standard of musical appreciation. The eldest brother Karl had four sons, who likewise associated as quartet players, and became attached to the Duke of Meiningen, occasionally making tours into Denmark

and France, but they failed to reach that pitch of excellence previously attained by the elder quartet.

MÜNTZBERGER, JOSEPH, born at Brussels in 1769, died in Paris, January, 1844. 'Cellist, pupil at first of Vanmalder, after which he received lessons from his father on various instruments, but eventually adopted the 'cello to the exclusion of all others. In 1790 he entered the orchestra of the Théâtre Lyrique, and shortly afterwards entered that of the Opéra Comique and became first solo player. After forty years of service he retired in 1830 with a pension. He was also a member of the Court orchestra. His principal works are: Symphonie concertante for violin and 'cello; Concertos for 'cello; Trios for violin, 'cello and bass; Duos for 'celli; Duos for viola and 'cello; Sonatas for 'cello; Studies and caprices; Airs variés; Method for 'cello.

NARDINI, PIETRO, born at Fibiani, Tuscany, in 1722, died at Florence May 7th, 1793. Eminent fiddler and composer for his instrument, and noteworthy pupil of Tartini. About 1753 he became solo violinist at the Court at Stuttgart, and remained there fifteen years. In 1767 he returned to Italy, and settled at Leghorn for a short period, then went to Padua and remained with Tartini until that master's death in 1770, after which

he accepted an appointment as director of music to the Court of the Duke of Tuscany, in whose service he remained many years. On several occasions Nardini had the honour of performing before the Emperor Joseph II., on the latter's visit to Italy, when the King testified his appreciation by presenting the performer with a richly enamelled gold snuff box. In 1783 the President Dupaty was in Italy, and in the twenty-ninth letter of his published tour, he thus speaks of the talents of Nardini, "Ce violon est une voix ou en a une. Il a touché les fibres de mon oreille qui n'avaient jamais frémi. Avec quelle ténuité Nardini divise l'air! avec quelle adresse il exprime le son de toutes les cordes de son instrument! avec quel art, et un mot, il travaille et épure le son." Nardini was best heard in the performance of adagios; and it is recorded that, on hearing him, the magic of his bow was such, that it sounded to the hearer rather like a human voice than a violin. Leopold Mozart also spoke highly of his tone and style of playing. Among his works, which are now almost consigned to oblivion, can be mentioned: Six concertos; Six sonatas for violin and bass; Six trios for flute; Six solos for violin; Six string quartets; Six duos for violins. Alard and F. David have re-

edited some of the sonatas of this artist.

NEBELONG, SIEGFRIED, born at Copenhagen — ? still living. 'Cellist, pupil of Grützmacher, now a member of the Royal orchestra, Dresden.

NAVOIGILLE, real name GUILLAUME JULIEN (the elder), born at Givet, Ardennes, about 1745, died in Paris, November, 1811. Fiddler and composer. He studied music in Paris and procured the patronage of a Venetian nobleman, who, charmed with his musical talents subsequently adopted him. After the death of his patron he remained several years without employment, but eventually (1789) entered the Théâtre de Monsieur as chief of the second violins, after which he held positions as fiddler or chef d'orchestre at various theatres. In 1806 he entered the orchestra of the King of Holland, after whose abdication he returned to Paris. Compositions: Six trios for two violins and 'cello, Op. 1; Six duets for violins, Op. 2; Six sonatas for two violins and bass; Six solos for violin, Op. 4; Six symphonies for orchestra, Op. 5; Six trios for two violins and bass, Op. 10; a collection of dance music, and some romances.

NAVOIGILLE, HUBERT JULIEN, known by the name of *Navoigille cadet*, brother of the preceding, born at Givet in 1749, died — ? Fiddler and composer, and associate of his brother in various theatre

orchestras. Compositions: Twelve string quartets; Quintet for violins, viola and bass; Sonatas for violin; Six symphonies.

NAZZARI, a pupil of Carmante, and esteemed fiddler in Venice in 1770, was then considered as one of the best performers in Italy.

NERUDA, WILHELMINE, (now Lady Hallé), born March 21st, 1838. Eminent virtuoso, pupil of Jansa. In 1846, when barely seven years of age, the young artist, and her sister Amelia, a gifted young pianiste made their first appearance in Vienna, when the subject of this notice raised considerable astonishment for the admirable manner in which she managed the bow, as well as her great execution, in spite of her small hands. From Vienna she was conducted to the north of Germany, visiting *en rout* Leipzig, Berlin, Breslaw, Hamburg, and other German cities. From Germany she travelled into England and appeared at a Philharmonic concert on June 11th, 1849, playing on this occasion a concerto of de Beriot's. Immediately after this the young artist and her guardian returned to the continent and passed several years in travelling, Russia being particularly favoured. In 1864 Mlle. Neruda was in Paris playing at the Padeloup concerts as also those of the Conservatoire, with increasing success and enthusiasm. During

this year she married Ludwig Norman a Swedish musician of repute, (henceforth known as Madame Norman Neruda), and for some time she settled down in Stockholm, the gifted violinist becoming professor of her instrument at the Royal Academy. In 1869 our artist again visited London, and once more appeared at the Philharmonic concert (May 17th), with such success, that the celebrated Vieuxtemps persuaded her to remain in this county till the winter. She was then engaged for the Monday Popular Concerts both as soloist and quartet player, and speedily came to the front as an executant of high order on all points. On the death of her husband, Ludwig Norman, our artist married the pianoforte virtuoso and conductor, Sir Charles Hallé, which marriage and artistic association has proved of great benefit to the lovers of high class chamber music. During the years 1890-1891, Sir Charles and Lady Hallé undertook an artistic tour in Australia, and were received with unbounded applause. Their joint and separate appearances in London and elsewhere are now hailed with great pleasure.

NEUBAUER, FRANZ CHRISTIAN, born at Horzin, Bohemia, in 1760, died at Bückeburg, October 11th, 1795. Fiddler and composer, pupil of a village school teacher, went early to Prague and

Vienna and became acquainted with Mozart, Haydn, and Wranitzky; then appears to have led a wandering life, giving concerts and composing. In 1789 he was appointed Kappellmeister to Prince Wielburg, but on the disbandment of the orchestra, brought about by the French revolution, he went to Munden and later to Bückeberg, where he was appointed Court violinist and composer, afterwards succeeding J. C. F. Bach as Kappellmeister. His death at the early age of 35 was due in a great measure to intemperance. Compositions: 12 symphonies; 10 string quartets; Duets, trios and sonatas for violin; 'Cello, flute and pianoforte concertos; Flute duets and trios; Sonatas for violin, pianoforte, and bass; Cantatas, etc.

NOCHEZ, born about 1725, died in Paris in the year 1800. 'Cellist, pupil of Cervetto and Abaco. After having travelled in several foreign countries, and especially in Italy, he returned to France, entered the orchestra of the Opéra Comique and shortly afterwards that of the Grand Opera. In 1763 he was nominated chamber musician to the King and remained as such until 1799, when he retired on a pension. It is this artist who compiled the article *Violoncello*, which is found in La Borde's *Essai sur la Musique*, pp. 309-323.

NOFERE, GIOVANNI, BATTISTA, an Italian fiddler, flourished about the middle of last century. He is known as the composer of fourteen works, comprising trios, duos and solos for the violin, also solos for the guitar. His works were published in Amsterdam, Berlin, and in London.

NOHR, CHRISTIAN FRIEDRICH, born at Langensalza, Thuringia, Oct. 7th, 1800, died at Meiningen, Oct. 5th, 1875. Performer and composer of merit, pupil of Spohr for his instrument, and of Umbreit and of Hauptmann in composition. After making several successful concert tours, he became concertmeister in the Ducal orchestra at Meiningen. Compositions: Quintet for strings; 2 quartets for strings; Symphony for full orchestra; Songs, &c.

NORBLIN, LOUIS PIERRE MARTIN, born at Warsaw, Dec. 2nd, 1781, died in France, July 14th, 1854. Cellist of eminence, pupil of Baudiot and Levasseur at the Paris Conservatoire. He ultimately became soloist at the Grand Opera, and professor of his instrument in the Conservatoire, where he formed many excellent pupils.

OBERMEYER, JOSEPH, born at Neza-budiez, Bohemia, in 1749, died——? Fiddler of merit, pupil first of Kammel, afterwards of Tartini, whom he closely followed in the performance of adagios,

without, however, losing his own peculiar spirit in the allegro. On the completion of his studies he returned to Bohemia and resumed his former position as valet de chambre to Count Waldstein, whom he accompanied on his travels. Eventually he relinquished both his situation and music betaking himself, in 1800, to farming. He was still living in 1816. He composed several concertos for his instrument but they remain in manuscript.

PAGANINI, NICOLO, born at Genoa, February 18th, 1784, died at Nice, May 27th, 1840, the most extraordinary fiddler of modern times. His father, Antonio Paganini, variously described as a ship broker, mercantile clerk, small tradesman, etc., was a great lover of music, and performed creditably on the mandoline. Having discovered that his son possessed musical talents of uncommon order, he immediately set about to develop them, and young Paganini began to study the violin at the age of six. The combined severity of the father and firm determination of the child to become a great player caused him to practice so incessantly that he soon got beyond the tuition of his father. He was then placed under G. Servetto, the leader of the theatre at Genoa, and two years later was instructed by Giacomo Costa, the principal violinist and conductor in

the Cathedral at Genoa, under whom he made rapid progress. He also studied harmony and counterpoint under Gnecco. Scarcely nine years of age young Paganini composed his first sonata, which production is unfortunately lost. He was also desired by his violin master to perform every Sunday in church a violin concerto, a circumstance to which Paganini himself attached much importance, as having forced him to the constant study of fresh pieces. In 1793, the young virtuoso appeared in public for the first time, in a concert of the principal theatre of Genoa, on which occasion he played variations of his own composition on the French air "La Carmagnole," with immense success. About 1795 Paganini the elder took his gifted son to Parma with the intention of placing him under Alessandro Rolla, then famous as a conductor and composer. Paganini in a Vienna periodical thus relates their first meeting. "On arriving at Rolla's house, we found him ill and in bed, and appeared little inclined to see us. His wife, however, conducted us into a room adjoining the bedroom until she had communicated with her husband. Finding on the table of the room into which we had been ushered, a violin and the music of Rolla's last concerto, I took up the instrument and played the piece

at sight. Surprised and astonished at what he heard, the composer enquired the name of the player, and when told it was a mere lad, would not believe it unless he had seen for himself. Having satisfied himself on this point, he told me to go to Paër for instruction in composition, adding that he (Rolla) could teach me nothing.' Whether or not Paganini ever went to Paër for instruction is doubtful, Paër being then in Germany, but it appears he studied some time under Ghiretti. It is also stated on good authority that for several months he had regular lessons from Rolla, but for some unaccountable reason Paganini in later years was unwilling to admit that this was so.

Already bent on finding out new effects on the violin Paganini explored paths then unknown to contemporary fiddlers and developed a new style of fingering and bowing peculiar to himself. After his return to Genoa he composed his first studies, which are of such unheard-of difficulty that he himself is reported to have practiced a single passage during ten or twelve hours. This intense study naturally resulted in the acquisition of unlimited execution, and also operated considerably against his health. Up to this period he was wholly under the control of his father, a harsh and mercenary

man, whose only thought was how he could but turn his son's remarkable talent to his own advantage. This treatment soon engendered in the breast of the young man a desire for freedom, an opportunity, however, soon presented itself. He had, by repeated requests, managed to obtain from his father permission to attend the annual musical festival at Lucca, where he had obtained an engagement, and accordingly started on his journey in November 1798. Here he was received with so much enthusiasm that he resolved not to return to his parent, but set off to fulfil engagements at Pisa, and other towns, in all of which he performed with great success. In vain the angry and mortified parent endeavoured by all the means in his power to reclaim the young runaway who had thus set him at defiance. The young artist determined not to go back again into bondage, though for some time he remitted his father a portion of his earnings. The youth, intoxicated with the license of his life, plunged into all kinds of dissipation, especially into gambling, at this time much in vogue in Italy. Alternate fits of gambling and study, both of which he pursued with equal zeal, operated dangerously on his naturally enfeebled frame, and frequent illness prevented him fulfilling many engagements. More than

once he wasted in one evening the proceeds of several concerts, and was obliged to borrow money on his violin, the source of his livelihood, in order to pay his gambling debts. On one occasion he was announced for a concert at Leghorn, but he had gambled away his money and pawned his violin, so that he was compelled to get the loan of an instrument in order to play in the evening. In this emergency he applied to M. Livron, a French merchant of Leghorn, and an excellent amateur performer, who possessed a Guarneri del Jesu violin, said to be one of the finest in the world. This valuable instrument was readily lent to young Paganini. After the concert, when Paganini returned the instrument to M. Livron, the latter who had been to hear him, exclaimed, "Never will I profane the strings which your fingers have touched! That instrument is yours." The astonishment and delight of the young artist may be more easily imagined than described. This instrument Paganini used at all his concerts, and at his death he bequeathed it to his native town, Genoa, where it is preserved in a glass case in the museum. The possession of this violin had the effect of causing Paganini to relinquish for a while the allurements of the gaming-table. Paganini himself tells us that a certain

nobleman once offered for it a sum equivalent to four hundred dollars; but would not sell it even if one thousand dollars were offered for it, although, he admits, he was at this period, greatly in need of funds to pay off certain gambling debts. About this time came the turning point in Paganini's life so far as gambling was concerned. He was invited to a friend's house where gambling was not only tolerated but encouraged. "All my capital," he says, "consisted of thirty francs, as I had disposed of my jewels, watch, rings, &c.; I nevertheless resolved on risking this last resource, and, if fortune proved fickle, to sell my violin and proceed to St. Petersburg without instrument or baggage, with a view to adjusting my affairs. My thirty francs were soon reduced to three, and I already fancied myself on the road to Russia, when luck took a sudden turn, and I won one hundred and sixty francs. This saved my violin and completely set me up. From that day forward I gradually gave up gaming, becoming more and more convinced that a gambler is an object of contempt to all well-regulated minds."

From 1801 to 1803 Paganini lived in comparative retirement, dividing his attention between composition and the guitar, on which instrument he also exhibited great proficiency.

In 1804 Paganini returned to Genoa and public life, composing, teaching, and concert giving with great success.

The following year Paganini was appointed director of music and conductor of the opera orchestra at Lucca; and it is said that it was at the numerous concerts given at Lucca during his sojourn there, that the great violinist first elaborated many of those curious effects, such as performances on one string, harmonic, and pizzicato passages, which afterwards rendered him so famous.

Paganini was ever averse to the trammels of regular engagements, but chose rather to seek his fortune in the indulgence of a roving life.

About this period our artist devoted much of his time to composition. He was then twenty years of age, and wrote in his native town four grand quartets for violin, tenor, 'cello, and guitar, also variations for violin, on an original theme, with guitar accompaniment. He also at this period gave lessons to a young girl of Genoa, Catarina Calcagno, born there in 1797, who when only fifteen years of age astonished Italy by her wonderful performances. This young girl continued her artistic career until the year 1816, after which all trace of her appears to be lost. In 1805 Paganini, having secured the patronage of the Princess Eliza, sister of Napoleon,

and wife of Prince Bacciochi, was appointed director of her private music, and also teacher of the violin to Prince Bacciochi. The spirit of unrest, however, soon began to assert itself in the breast of Paganini and he determined to quit his position and travel. In 1808 he obtained the desired leave, and set out on a wandering career of concert giving, visiting the towns of northern Italy, performing with wonderful success, and reaping a rich harvest thereby. During his wanderings he found himself once more at Leghorn, where he had previously met with so much success. Paganini related a series of incidents which happened on the occasion of his first concert in this town. He came on the stage limping from the effects of a nail which had run into his heel, whereat the audience laughed. Just as he was prepared to play his concerto, the candles of his desk fell out, which increased the hilarity. No sooner was this rectified than his first string broke, which caused an uproar; but, says Paganini, "I played the piece on three strings, and the grins quickly changed into acclamations of applause." From Leghorn he went to Turin, where he was received with unbounded enthusiasm, thence visiting other towns in Northern Italy. At Ferrara he met with an adventure which might have

resulted in his death. It had been arranged that Signora Marcolini should sing at one of his concerts, but, at the last moment, indisposition prevented the fulfilment of the engagement. In this predicament Paganini appealed to Signora Pallerini, the principal dancer of the theatre, but possessed of a most agreeable voice, who ultimately, after great persuasion, consented to sing at the concert. The lady, however, became nervous when she appeared before the audience, and as a consequence she sang with timidity, and her efforts were only rewarded with hisses. At this *contretemps* Paganini became furious and vowed to be avenged. Towards the close of the concert he announced to the audience that he proposed imitating the noises of various animals and birds. After he had imitated the mewing of a cat, the barking of a dog, &c., he advanced to the footlights and called out "Questo è per quelli che han fischiato" (This is for those who hissed, and imitated the braying of an ass.) At this the pit rose to a man, rushed towards the stage, which they scaled, and would have killed Paganini on the spot had he not made good his escape. It was not until he was safely at home that he learned the cause of this fearful uproar. It appears the people of Ferrara had a reputation for

stupidity, and were generally greeted outside their town with a loud hee-haw. Hence, the audience, at Paganini's concert, considered they had been greatly insulted. He was never heard again at Ferrara. About the year 1813 his position at the Court came to a sudden termination. It appears that on a certain occasion, Paganini appeared in the orchestra of a concert preceding a ball in his uniform of captain of the royal gendarmerie, which, as a privilege, he was allowed to wear. On this occasion, however, he was requested to replace the uniform for plain evening dress, but this he refused to do, and in the result was dismissed from his position. In the year 1813 Paganini composed his celebrated variations "Le Streghe" (The Witches). This is taken from a ballet by Süßmayer, called "Il Noce di Benevento." He played this piece for the first time at La Scala theatre, and excited unbounded enthusiasm, and he ever afterwards entertained a great liking for Milan. He not only resided there during the greater part of 1813, but nearly the whole of 1814. In the month of October of that year he went to Bologna, and made the acquaintance of Rossini, which subsequently ripened into friendship. In 1816, occurred his musical duel with Lafont the famous French violinist.

Paganini was then at Genoa and hearing that Lafont was giving concerts at Milan he immediately proceeded to that city for the purpose of hearing him play. "His performance," said Paganini, "pleased me considerably." A week afterwards Paganini gave a concert at La Scala, at which Lafont was present, and the next day proposed that Paganini and himself should perform on the same evening. "I excused myself," said Paganini "on the ground that such experiments were always impolitic, as the public invariably looked upon such matters as duels, in which there was always a victim, and that it would be so in this case; for as he was acknowledged the best violinist in France, so the public indulgently considered me as the best of Italian violinists. Lafont not looking at it in this light, I was obliged to accept the challenge. I allowed him to regulate the programme, which he did in the following manner:—We each played a concerto of our own composition, after which we played a duo concertante by Kreutzer. In this I did not deviate in the least from the composer's text while we played together, but in the solo parts I yielded freely to my own imagination, and introduced several novelties, which seemed to annoy my adversary. Then followed a Russian air, with variations, by

Lafont, and I finished the concert with my variations on 'Le Streghe.' Lafont probably surpassed me in tone, but the applause which followed my efforts convinced me I did not suffer by comparison." It is generally conceded that Paganini was the victor. Two years later Paganini entered into a similar contest with the Polish violinist, Lipinski, at Placentia. In the year 1817 the great artist was at Rome during the Carnival, and renewed his acquaintance with Rossini who was then engaged in producing his "Cenerentola," and Paganini gave several concerts always with great success. He then went to Naples, where he found several artists unfavourably disposed towards him. They professed to doubt the wonderful abilities attributed to him, and desired to put his talent to the test. A young composer named Danna, fresh from the Conservatory was engaged to write a piece of music containing unheard of difficulties, convinced that the great violinist would fail in his endeavour to master them. He was then invited to a musical gathering and met the violinist, Onario de Vito, Danna, the violinist Festa and the 'cellist Ciandelli. He was then asked if he could play the piece at sight, at the same time the music was handed to him. The wary Italian however, suspected the snare that was laid for

him and consented to perform the music which he at once accomplished without the slightest effort. Amazed and astounded at what they had heard his would-be detractors thereupon accorded him the highest approbation and applause.

It was during his stay at Naples that Paganini met with a most singular adventure. About this time he suffered greatly in health, and becoming worse he engaged an apartment in that part of the town called Petrajo. His complaint increasing in severity it was reported that he was consumptive. The opinion then prevailed in Naples that consumption was contagious. His landlord became alarmed at having in his house one whom he thought was dying of this malady, and in the most brutal manner turned the sick violinist into the street. Fortunately, the 'cellist Ciandelli, a friend of Paganini was passing by, and incensed at this act of cruelty, which might have proved fatal to his friend, came to the rescue and belaboured the barbarous landlord unmercifully with a stick he carried, and conveyed the invalid to a comfortable lodging where he was carefully attended to.

In March of 1820 Paganini was again in Milan, and took part in organizing a society of musical amateurs called "Gli Orfei," for the performance of classical

music. He conducted several of these concerts, and the Society presented him with various tokens of admiration and respect. From Milan the great violinist proceeded to Rome for a short stay, and in 1821 went to Naples, thence to Palermo, where he gave concerts, but not with his usual success; his stay in that town was consequently of short duration. We next find him at Venice, then at Placentia. In April of 1822 he again visited Milan, his return being hailed with the warmest enthusiasm. About this time he had serious thoughts of visiting Germany, but the bad state of his health rendered it inadvisable to quit his native country, at least just then. In January, 1823, whilst at Pavia, he was seized with an illness, which was thought would prove fatal. On his recovery he journeyed to Turin and scored one of his usual successes. He then proceeded to his native town and passed several months there in quietude and repose, after which he found himself well enough in health to give concerts in the theatre, which were numerous attended by the inhabitants. In 1824 he again went to Milan and performed at La Scala with unbounded enthusiasm, after which he returned to Genoa and gave two concerts, proceeding to Venice shortly afterwards. From 1825 to 1827 Paganini revisited

many towns, the scenes of former triumphs, and in the latter year Pope Leo XII. decorated him with the Order of the Golden Spur, as a mark of appreciation of his great talent. He now decided to visit Vienna, and arrived there on the 16th March, 1828. He gave his first concert on the 29th of that month, an event which threw his audience into "an indescribable paroxysm of enthusiasm." M. Schilling thus describes the scene. "The first note he played on his Guarnerius—indeed, from his first step into the room—his reputation was decided in Germany. Acted upon as by an electric spark, a brilliant halo of glory appeared to invest his whole person; he stood before us like a miraculous apparition in the domain of art." Even the shopkeepers vied with each other in rendering homage to the wonderful Italian, and the pitch of enthusiasm was carried to so great an extent that goods in the windows were labelled *à la Paganini*. Hats, gloves, shoes, in fact all articles of dress and fashion were named after him; any extraordinary stroke at billiards was called *un coup à la Paganini*; snuff-boxes, cigar cases and the heads of walking sticks were embellished with his portrait; verses appeared in every publication, in fact, the name of Paganini seemed the all absorbing topic of the time. At the

termination of his own series of concerts, he gave one for the benefit of the poor, and the Mayor of Vienna thereupon presented to Paganini the gold medal of the St. Salvator; the Emperor also conferred upon him the title of chamber virtuoso. After a lengthened stay in Vienna, the great violinist went to Prague, but his reception there was of so cold a nature that he quitted that town with all speed. At Berlin he was received with the same fanatical enthusiasm which he excited in Vienna. During the next three years he visited all the principal towns of Austria, Bohemia, Saxony, Poland, Bavaria, Prussia, and in the Rhenish provinces, with unceasing triumphs. In 1831 he arrived in Paris, and gave his first concert at the Opera-house on the 9th March. The impression he created on this occasion has been described as a "positive and universal frenzy," which was fully maintained during his stay in Paris. In the May following he proceeded to London, where his arrival had been impatiently awaited. His first appearance, quoting from some of the contemporary accounts, will give some idea of the extraordinary impression created by the man as well as the artist. A Mr. Gardiner, an amateur of Leicester, thus describes what took place.

"At the hazard of my ribs I placed

myself at the Opera door, two hours and a half before the concert began ; presently the crowd of musicians filled the colonnade to suffocation, all anxious to get the front seat, because they had to pay for their places, Paganini not giving a single ticket away. The concert opened with Beethoven's Second Symphony, admirably performed by the Philharmonic band ; after which Lablanche sang '*Largo al Factotum*' with much applause, and was encored.

“ A breathless silence then ensued, and every eye watched the action of this extraordinary violinist, as he glided from the side scenes to the front of the stage. An involuntary cheering burst from every part of the house, many persons rising from their seats to view the spectre during the thunder of this unprecedented applause, his gaunt and extraordinary appearance being more like that of a devotee about to suffer martyrdom than one to delight you with his art. With the tip of his bow he set off the orchestra in a grand military movement, with a force and vivacity as surprising as it was new. At the termination of this introduction, he commenced with a soft, streamy note of celestial quality ; and with three or four whips of his bow, elicited points of sound that mounted to the third heaven, and as bright as stars. . . .

Immediately an execution followed which was equally indescribable, in which were intermingled tones more than human, which seem to be wrung from the deepest anguish of a broken heart. After this, the audience were enraptured by a lively strain, in which you heard, commingled with the tones of the instrument, those of the voice, with the pizzicato of the guitar forming a compound of exquisite beauty." "Nothing can be more intense in feeling," said a contemporary critic, "than his conception and delivery of an adagio passage. His tone is, perhaps, not quite so full and round as that of a De Beriot or Baillot, for example; it is delicate rather than strong, but this delicacy was probably never possessed equally by another player." "There is no trick in his playing," writes another critic; "it is all fair scientific execution, opening to us a new order of sounds. . . . All his passages seem free and unpremeditated, as if conceived on the instant. One has no impression of their having cost him either forethought or labour. The word difficulty has no place in his vocabulary . . . etc." Paganini's lengthened tour through London and the provinces was everywhere attended with the same success, and brought him in a golden harvest.

Having heard a few critical remarks

from our own countrymen, we will now turn to France with a view to confirming what may appear, at first sight, the outcome of an over-heated imagination.

Here is the text of a criticism by G. Imbert de Laphaleque:—To bring the art of performing upon the violin to such perfection that what is material or mechanical in the process shall no longer be apparent, is a difficult problem to solve. Such a result is only to be attained by those who are born musicians. Tartini, Pugnani, Mestrino, Jarnowick, had each great reputation. They obtained it not only by astonishing powers of execution, but by the soul with which they imbued the sounds they produced. One of the most celebrated of Pugnani's pupils, Viotti (of whom we should have but a poor idea were we to judge of him by the report of a biographer, who, in order to describe his talent, makes use of the following ridiculous image, '*a bow of cotton, governed by the arm of Hercules,*')—Viotti, it will be well remembered, knew how to make his hearers participate in the emotions he himself experienced. He was eloquent, pathetic, and sometimes affecting even to tears; nevertheless, in common with Tartini, Pugnani, and Mestrino, he must have been master of all the resources of the instrument on which he possessed such an incontestable superiority. Since

this Rhode and Kreutzer, in France who appear to have divided the inheritance of the powers of Viotti, have reached a degree of merit that has been justly appreciated, but without excelling their predecessors. This glory was reserved for Paganini. In his hands the violin has become a new instrument. Urged by his proper genius beyond the limits of the method taught before his time; he has in the first instance begun his course at the point where others considered they had arrived at the goal. Pursuing with incredible boldness, paths till then unknown, he has created resources and powers that are almost magical, and the spirit of innovation has carried him so far in the sphere he has chosen, that when he only modifies, we are led to believe he is inventing. He has changed, displaced, and augmented every thing, and with such benefit to art that it seems as if he had entirely re-modelled it. Paganini has taken exactly the opposite course to certain singers who make an instrument of their organ: he has made an organ of his instrument which amply develops his ideas. In this manner neither bow nor string are objects of consideration; his violin is the aggregate of a great musician — of a man of genius. It is no longer a single power which he has learned to employ by ascertained processes. It is,

we repeat, an organ, to give articulation to which is a part of his nature. Those who have not heard him can form no idea of what he is. It was not believed that science could go so far. It at once confounds the heart and the understanding, the imagination is bewildered. Any one who has not experienced the impressions he produces would not conceive such an effect to be possible—when they have been experienced, it is still incredible, so much stronger are the effects than the production of mere pleasure. All the great violinists have a style exclusively their own—they are never unlike themselves. Paganini is never Paganini; he is by turns pleasure, despair or rage, he speaks, he weeps, he sings, sounds are to him only the means of expression, and the emotions which he raises with so much energy, he destroys in an instant by the unexpected contrast of a harshness somewhat revolting from the suddenness with which it interrupts and changes the sensation. But he does not suffer this approach to discontent to endure; and at the moment when one would be tempted to complain, he again makes himself master of the heart—he binds it with a golden chain, and seems to draw it to him with an irresistible power. Paganini is not one of those ordinary artists who labour to attain

elegant positions ; since his whole organization is identified with his instrument, they are the spontaneous effect of the sentiment which inspires him. Were one to hear without seeing him, his gesture might be imagined from the expression of the music. Notwithstanding the continual impulse which governs him, there are characteristics in his manner which are sufficiently marked to allow description. His bow, which he holds in a more perpendicular direction than usual is easily drawn, its motion is free, neat, and majestic, and the boldness with which he uses it seems as it were to double its length. His manner is so decidedly facile and graceful that he pleases the eye while he charms the ear. All the notes of his scale are of the same quality, pure, full, brilliant, and of a richness wonderfully adapted to the effects which they are intended to produce. They are pearls which detach or which unite themselves to form enchanted wreaths. In the fertile and brilliant variety of his playing, his forte is most extraordinary and unequalled, and opposed to the lightest and softest piano. His adagio possesses a grace—a softness of expression, which penetrates the heart. His allegro has now a richness of gaiety, an *abandon*, a rapturous enthusiasm which carries away the hearer ; now it expresses

a witty badinage to the brilliancy and coquetry of which is added a pizzicato, while the power and felicitous application belong to himself alone. It would be impossible to follow through the details of execution an artist so original as Paganini in his manner of treating the violin. Nevertheless the novelty of some parts of his playing is so striking, that they require notice. We should first signalize the agility and force which he displays in the pizzicato even in *volate prestissime*, which he plays half with the bow, half pizzicato, without ever slackening the time. Lately he has succeeded in making the shake pizzicato; but this is more astonishing than agreeable. Those flageolet notes or harmonics, which, producing the poorest effects, have, until now, been considered as mere trickery, Paganini has so improved, and employs so happily, that he has rendered them one of the legitimate resources of the violin. The grace and expression of the melody he produces, cannot be described, but there are facts which can be stated. One of the most surprising is, that he not only stops double in the harmonics with as much accuracy, purity, and rapidity, as in the usual position, but that he draws powerful effects from these sounds, which hitherto no violinist has been able to employ otherwise than

pianissimo. Sometimes too in the midst of a volata, he unexpectedly introduces a note in the harmonics, and instantly resumes the original position. Those who are initiated in the mysteries of the harmonics, will understand the daring and address of this innovation. Paganini makes sport of that which to the greatest violinists is the ne-plus-ultra of difficulty. Thus in double stopping he executes with more ease and certainty than they do on the single string. He even performs it with equal facility in all positions. In a concerto of Kreutzer's he introduced a *duetto cantabile*, the whole of which he double stopped. No one that we are aware of had yet succeeded in producing a succession of chords in three simultaneous parts. Paganini employs these on organ points, in the most rapid movements and one hears a multitude of the most complicated dissonance, which nevertheless are correct as to harmony and intense in effect. Paganini, always admirable, is never more so than when he dispenses with the support of the orchestra, and is heard without the accompaniment of any other instrument. It is then he manifests all the power of his miraculous hand, and all the wonders of that polyphonic performance of which he alone possesses the secret. He should be heard when playing on the four strings

—whilst his bow sustains an enchanting melody, the fingers, by a varied and arpeggio accompaniment, produce sometimes a base, sometimes a complete harmony. The astonishing commingling of the arpeggios with the sounds drawn by the bow, excites the admiration of the greatest masters. He generally ends by a crowd of arpeggios, the incredible velocity of which, and the active and vehement rapidity of his bow, put him quite out of breath.—In a letter dated from London in 1831, Paganini complains of the excessive and noisy admiration to which he was subjected in the streets of London, which left him no peace and actually blocked his passage to and from the theatre. “Although the public curiosity to see me,” says he, “is long since satisfied; though I have played in public at least thirty times, and my likeness has been reproduced in all possible styles and forms, yet I can never leave my home without being mobbed by people who are not content with following and jostling me, but actually get in front of me, and prevent my going either way, address me in English of which I don’t know a word, and even feel me as if to find out if I am made of flesh and blood. And this is not only among the common people but among the upper classes.”

“Many people,” said a contemporary

critic, "boast of being able to read music at sight. Whatever may be their powers in this respect, we advise them not to try their strength against Paganini. If he is acquainted with the composer, he does not read it, he knows it beforehand. In his musical travels it has happened several times, that on reaching a town he has announced that he would play any concerto which the professors might choose to put before him. He once made a proposal of this kind at Milan. Rolla, the leader of the band at the Scala, and a celebrated violinist, undertook to reply to it; he composed a concerto on purpose, and carried it to Paganini at the moment he appeared before the public. Paganini took the piece, and either intentionally or otherwise, placed the copy topsy-turvy on the desk. It will be supposed that he instantly turned it, but pretending not even to perceive his error, and apparently not considering the immense difficulty of reading in this manner, he played the concerto as if he was perfectly familiar with the music which he then saw for the first time. It is of little consequence to Paganini what instrument music is written for; he has sometimes gone into a room, and seizing a tenor which lay at hand, without the least preparation would play a violin part to the exercises which Cramer had composed for the pianoforte.

Paganini performs indiscriminately on all violins; although he uses habitually a Guarnerius; but what will appear singular, is, that he strings it with thinner strings than is usual. At one of the concerts which he gave in Germany, envy had induced somebody to substitute a bad violin for the one on which he ought to have played, hoping thus perhaps to have robbed Paganini of some of his advantages; but he was not less brilliant than usual, and it was not even suspected that his instrument had been changed. It is a common occurrence for the strings of a violin to break; Paganini is not in the least disturbed by this circumstance. If a string snaps he continues playing without any transposition every note that was written for the four strings. When from any cause his instrument gets out of tune he has a method of concealing the defect. Sometimes he screws up the G string without interrupting the performance, and with such dexterity that it is impossible to perceive it. He does not avow this expedient himself, we heard it from an artist long admitted into his intimacy. The advantages that Paganini derives from this innocent fraud, is that of raising the G string to notes which are commonly beyond its reach. He thus adds to the fourth string, notes which legitimately belong to the second or

third, and whilst he is playing he raises or lowers the string as he pleases. In an organ-point or a *Coronella*, he has recourse to deceptions, by means of which he leads us on from one degree of surprise to another, provokes and ensures the attention of his audience, and when he has excited them to the highest pitch he leads them by a succession of unlooked-for wonders to transports of enthusiasm. The greatest artists have yet to explain how Paganini produces this multitude of prodigious effects. None have yet been able to discover his double harmonics, nor how he produces the metallic sound which imitates that of a bell, with which he introduces a conversation by the means of a simple harmonic. Some persons determined to interrogate him. One evening, when the best instrumentalists in Vienna met at his house, the excellent quartett player, Schuppanzigh, and Mayseder, who has composed so gracefully for the violin and pianoforte, pressed him with questions on these subjects.—Tell us now, said Mayseder, how you obtain, at the upper end of the neck of your instrument, what we produce close by the bridge, and those *staccato pizzicati*, which you play with the left hand without the aid of the bow, and those *pizzicati*, unrivalled for force and rapidity. Paganini, who is averse to

making known his manner of executing, answered, '*Mio caro, ognuno ha suoi segreti.*' ('My dear friend, every one has his secrets.') I am far from disagreeing with you, replied the German violinist, but you may publish yours without any danger; I promise you they will not be abused. It would occupy too much space to notice all the compositions which form the library Paganini daily increases. Amongst those which he performs on the fourth string, are the *Sonate Militaire*, the *Priere de Moise* of which we have already spoken, Haydn's popular hymn, *Serba oh dio*, *Francesco Augusto*—Mozart's air, *Ncu piu andrai*, in which he displays a freedom in bowing not to be imagined—and Weigl's air, *Pria che l'impegno*, where, amongst a thousand other surprising things, he plays interrupted octaves with such rapidity that they might be imagined double notes; some have indeed fancied that he produced two sounds at the same time from one string." Paganini revisited England in the following season, playing his farewell concert at the Victoria Theatre, London, June 17th, 1832. He then returned to Paris, and remained there two years. During this period the great violinist made a request to Berlioz, with whom he was on terms of great friendship, to write a concerto for his Stradivarius viola, which re-

sulted in the famous composition "Harold en Italie." Four years after this Berlioz received from Paganini a present of twenty thousand francs as a testimonial of his admiration for the composer. In 1834, after an absence of six years, Paganini once more set foot on his native soil. He now desired to rest a little from his labours, and the wealth he had amassed during his travels enabled him to purchase several charming properties. One of these, the Villa Gajona, near Parma, became his residence for two years. Here he lived in comparative quiet, occasionally, however, giving concerts. On his return to Italy he was almost worshipped by his countrymen, and was received everywhere with every manifestation of respect. On the 14th of November of this year (1834) he gave a concert at Placentia, for the benefit of the poor, and on the 12th December following, he played at the Court of the Duchess of Parma, from whom he received the Imperial Order of St. George. In 1835 the great artist divided his attentions between Genoa and Milan. About this period his health—always weak—began to show signs of giving way, his complaint, Phthisis of the larynx, rendering him a complete shadow of his former self. In 1836 he was induced by some Parisian speculators to embark in the

establishment of a Casino for music and gambling. This club, which was situated in the most fashionable quarter of Paris, was opened towards the end of November, 1837, under the name of Casino Paganini, but as the Government refused to allow gambling, and music was not sufficient attraction, the venture turned out a great failure. A law suit arose out of this unfortunate business and Paganini, in the result, had to pay between forty and fifty thousand francs. The career of the great violinist was now fast drawing to a close. The medical men advised him to proceed to Marseilles, as they feared his death would result should he remain during the winter in Paris. He accordingly journeyed South and stayed for some time at the house of a friend. From Marseilles he proceeded to Genoa, and shortly afterwards decided to pass the winter at Nice, which was destined to be his last journey. The great violinist died on the 27th of May, 1840.

The compositions of Paganini (the greater portion of which he left in a sadly incomplete 'state) display considerable merit. Written solely for his own performance they abound with almost overwhelming difficulties. During his lifetime the great artist always exhibited great precaution in the safe keeping of his orchestral parts—the violin part he never

allowed to be seen, and it was not until after his death that any idea could be gained concerning his position as a composer. Among the earliest works which appeared were "Ventiquattro Capricci per Violino solo, dedicati agli Artisti, Op. 1." The studies or capriccios, in various keys, consist of arpeggi, staccati, trills in octaves, and scales in octaves, tenths, combinations of double, triple, and quadruple chords, etc.; "Sei Sonate per Violine e Chitarra, dedicati al Signor delle Piane," Op. 2; "Sei Sonate per Violino e Chitarra, dedicati alla Ragazza Eleonora," Op. 3; "Tre gran Quartetti a Violino, Viola, Chitarra e Violoncello," Op. 4, *Idem*, Op. 5, Paganini said of this work to Mr. Harrys, that it was not his, but was formed from some of his themes, badly arranged.

The following works are from the catalogue of M. Conestabile, who obtained the list from Paganini's son:—

Four Concertos for the Violin with accompaniments; Four other concertos, the orchestral parts unwritten. The last was written a short time prior to his death at Nice; Variations upon a comic theme continued for the orchestra; Sonata for the large Viol, with orchestral parts; "God save the King" varied for the Violin, with orchestral parts; "Le Streghe," variations on a ballet air, with

orchestral parts; Variations upon "Non più mesta," theme from Cenerentola; Grand Sentimental Sonata; Sonata, with variations; "La Primavera," (Spring) Sonata without accompaniments; "Varsovie," Sonata; La ci darem la mano; "Le Carnaval de Venise"; "Di tanti palpiti"; "Marie Louise"; Romance pour le chant; Cantabile for Violin and Piano; Polonaise, with variations; Fantaisie Vocale; Sonata, for Violin Solo; Nine Quartetts, for Violin, Alto, Violoncello, and Guitar; Cantabile and Waltz; Three duetts, for Violin and Violoncello; Other Duetts and small Pieces for Violin and Guitar.

PAGIN, ANDRÉ NOEL, born in Paris in 1721, died—? Celebrated Fiddler, travelled into Italy, whilst still young, for the express purpose of receiving lessons from Tartini. On his return to Paris, in 1750, he performed at the Concert Spirituel, at first with success, but as he refused to perform any but his master's music he soon lost favour with the French and was compelled to discontinue public performance. He was subsequently engaged in the suit of the Count de Clermont. In 1770, Dr. Burney heard him at a private party, and admired the expression and lightness of his execution. He published six sonatas for the violin. Paris, 1748.

PAISIBLE, —, born in Paris in 1745, died in St. Petersburg by his own hand, in 1781. Fiddler of merit, pupil of Gaviniès, performed in the orchestra of the Concert Spirituel, and became musician to the Duchess de Bourbon Conti. At an early age he travelled through France, the Netherlands, Germany, and finally reached St. Petersburg, obtaining everywhere success. At St. Petersburg he became anxious that his playing should be heard by the Empress, but on this becoming known to Lolli, who was then in the service of the Court, the latter by intrigues prevented the cherished desire of Paisible being fulfilled. He then gave two public concerts, which, although failing to attract the notice of the Empress, brought him in a considerable sum, and shortly afterwards he was induced to enter the service of a Russian Count, with whom he went to Moscow. He did not long retain this position, but again gave two more concerts, which resulted in failure. At length in 1781, driven to distraction by his misfortunes, and harassed with debts, which he had no means of satisfying, he formed the fatal resolution to terminate his existence, and accordingly blew out his brains, leaving a letter, tenderly taking farewell of his friends, and desiring them to pay his debts by the sale of his violin, which

was of considerable value. This unfortunate artist composed two concertos for violin, Op. 1; Six string quartets, Op. 2; Six idem, Op. 3.

PANNY, JOSEPH, born at Kohlmitzberg, Austria, Oct. 23rd, 1794, died at Mainz, Sept. 7th, 1838. Fiddler and composer of merit, pupil of his father, and in theory of his grandfather, an esteemed organist; studied afterwards in Vienna, where he attracted the notice of Paganini, with whom he joined for some time on concert tours. In Carlsbad they separated, and Panny continued his travels alone visiting Dresden, Prague, Salzburg, Linz, Munich, Augsburg, Stuttgart, Carlsruhe, Mannheim, Frankfort, and Mainz, arriving in this latter town in 1829, when he made concert tours during the next two years. Compositions: String quartets; Pieces for violin; Sonata for clarinet and piano-forte; 3 masses; Requiem; Chorus for male voices; Songs, etc.

PANOFKA, HEINRICH, born at Breslau, Oct. 2nd, 1807, died at Florence, Nov. 18th, 1887. Esteemed performer and teacher. His father intended him for the law, but already, at the age of six, he commenced to take lessons of his sister, a clever violinist, studied the theory of music under the cantor Strauch, his successor Forster, and at the age of ten made his first public appearance at a

concert. His father, recognizing his sons talents, thereupon allowed his young son to continue the practice of music, and accordingly sent him to study in Vienna under Mayseder and Hoffmann (1824-1827) and in the latter year gave some concerts. In 1829 he left Vienna for Munich, and thence went to Berlin, and finally settled in Paris, where he played at the Conservatoire concerts and other centres of music. He has also visited London. Compositions: *Thèmes variés* for violin; *Elegy* for violin and pianoforte; *Ballade idem*; *Duos* for pianoforte and violin; *Studies* for violin; *Pieces* for violin; *Songs*; *A method* for singing.

PAPINI, GUIDO, born at Camaggiore, near Florence, Aug. 1st, 1847, still living (1895). Virtuoso and composer for his instrument, pupil of Giorgetti. He made his first public appearance at the age of 13 in Florence, playing Spohr's third concerto. For several years he was leader of the Società del Quartetto in Florence. In 1874 he appeared in London at the Musical Union, and since then has played at the old and new Philharmonic, and in 1876 at the Padeloup Concerts in Paris. As a composer he has produced some refined and pleasing music for his instrument, which has become popular in the drawing-room. He has also edited an excellent school,

Op. 57 (see Edition Chanot for list of works).

PAPAVOINE, —, born —? died at Marseilles in 1793. French fiddler and composer, entered the orchestra of the Comédie-Italienne as leader of the second violins in 1760, where he remained two years. He then entered the orchestra of the Théâtre Ambigu Comique, and afterwards became chef d'orchestre of the theatre at Marseilles. He composed six string quartets, and music for the stage.

PARAVICINI, Signora, born at Turin in 1769, died —? Distinguished performer, pupil of Viotti. During her career she performed with varying success in different parts of the continent. In 1797 she appeared in Paris, in 1799 at Leipzig with great success, and the following year was in Dresden. She made a second journey to Paris in 1801, and was received with enthusiasm at the Fridzeri concerts, after which (1802) she proceeded to Berlin. Several years afterwards (1827) she performed at Vienna, where her refined playing was highly spoken of. So late as 1832 she was performing at Bologna.

PAUWELS, JEAN ENGLEBERT, born in Brussels, Nov. 26th, 1768, died there June 3rd, 1804. Fiddler of merit and composer for his instrument, pupil of Van Malder, and afterwards studied harmony under

Witzthumb, and subsequently went to Paris and became a pupil of Lesueur for composition. At first he became a member of the Italian Opera, but in 1790 went to Strasburg, and was appointed chef d'orchestre at the theatre in that town. In the following year he relinquished this position, returned to Brussels and appeared in the theatre as a virtuoso with considerable success, and shortly afterwards became maître de chapelle. In 1799, he, conjointly with other well known musicians of the time, established concerts for the performance of chamber music, which continued under his direction until his death. Compositions: Concerto for violin and orchestra; three string quartets; six duos for violins; three polonaises for soprano and orchestra, and several works in manuscript.

PAXTON, WILLIAM, celebrated 'cellist, flourished in London towards the second part of the 18th century, composed several solos and duets for violin, also for his instrument.

PECHATSCHKE, FRANÇOIS, born at Wildenschwert, Bohemia, in 1763, died in Vienna, Sept. 26th, 1816. Fiddler and composer, pupil of Lambert and of Dittersdorf. In 1783 he went to Vienna and obtained (1790) the appointment of Kapellmeister at one of the theatres there, for which he composed much music; his

vales were much in favour at that period.

PECHATSCHEK, FRANÇOIS, (the younger) son of the preceding, born in Vienna, July 4th, 1793, died at Carlsruhe, Sep. 15th, 1840. At the age of four years he commenced to study the violin under the direction of his father and made such rapid progress, that at the age of ten he performed before the Court. In 1803 he went with his father to Prague, gave two concerts and performed a concerto by Fodor, an Adagio by Rode, also variations of his composition, after which he returned to Vienna resumed his studies and became a pupil of Förster in composition. In 1818 he went to Hanover and was appointed first violin in the Court Orchestra. In 1824 and the following year, he gave many concerts with success. In 1827 he was called to Carlsruhe and became Concertmeister to the Grand Duke of Baden. Compositions: Polonaises for violin and orchestra; Concertino for do., Op. 16; Thèmes variés for do., Op. 5, 17, 20, 28, 31, 35; Introduction and variations upon the fourth strings, Op. 34; Rondos, Op. 19, 25; Pots-pourris; Two string quartets, Op. 4, 7; Duo concertante for two violins, Op. 6.

PIATTI, ALFREDO, born at Bergamo, Jan. 8th, 1822, still living 1895. Virtuoso on the 'cello, pupil at first, of his great

uncle Zanetti, then of Merighi at the Milan Conservatoire. He commenced to play at the age of seven, and in 1837 made his first appearance as a soloist. After giving concerts in Venice, Vienna, Frankfort, Munich, Paris, London, and St. Petersburg, he settled in London in 1846, since which time he has been chiefly engaged at the Saturday and Monday Popular Concerts. He is one of the greatest performers on his instrument that has ever lived, and has composed many Concertos, Sonatas and other pieces for 'cello and orchestra, also songs with 'cello obbligato.

PISENDEL, JOHANN GEORG, born at Karlsburg, Transylvania, Dec. 26th, 1687, died at Dresden, Nov. 25th, 1755. Esteemed fiddler and composer, pupil of Pistocchi, and of Torelli at Augsburg during the time he was a singing boy in the Margrave's chapel. His progress was so rapid, that at the age of fifteen he was nominated violinist of the chapel. In 1709 he went to Leipzig, to continue his studies at the University, and was eventually appointed Kapellmeister in the new church there, and afterwards at the Opera. In 1712 he was engaged for the chapel of the King of Poland, and was subsequently attached to the suite of the hereditary Prince of Saxony, whom he accompanied into France and Italy.

After the death of Volumier in 1730, Pisendel was appointed concertmeister at Dresden and in 1731 was nominated chef d'orchestre of the theatre there, which position he held till his death. He left, in manuscript, several concertos and solos for the violin.

'PIXIS, FRIEDRICH WILHELM, born at Mannheim in 1786, died at Prague, Oct. 20th, 1842. Esteemed fiddler, pupil of Fränzel and later of Viotti. At the age of thirteen he became celebrated for his performances, and accompanied his father on a musical tour through Germany, in the principal cities of which he was heard with enthusiasm. After several years of concert giving he settled at Prague, and was appointed professor of his instrument at the Conservatoire, and chef d'orchestre at the theatre. Compositions: Concertino for violin and orchestra; Variations for violin and orchestra.

'PLATEL, NICOLAS JOSEPH, born at Versailles in 1777, died at Brussels, August 25th, 1835. Virtuoso and professor of the 'cello, pupil of Duport and of Lamare. In 1796 he became a member of the orchestra of the Théâtre Feydeau, and in 1801 was considered the best performer in Paris. In 1805 he made a concert tour, extending over several years, and in 1813 went to Antwerp and became first 'cellist at the opera. In 1824

he settled in Brussels, first as leading 'cellist at the opera, and afterwards as professor of his instrument at the Conservatoire, where he trained some famous performers, notably, Batta, Servais, and DeMunck. Compositions: 6 concertos for 'cello and orchestra; 3 sonatas for 'cello with bass; 6 airs variés for 'cello; 3 trios for strings; 6 duos; 6 romances; Caprices, &c.

POLLANI —, a good Roman violinist, pupil of Tartini, and of Nardini. He is chiefly known as being the violin master of Baillot.

POLLEDRO, GIOVANNI BATTISTA, born at Casalmoferrato alla Piora, near Turin, June 10th, 1781, died there August 15th, 1853. Esteemed fiddler and composer, pupil of Calderara, a violinist at Asti, and Gaetano Vai, first violin in the chapel of that town, after which he pursued his studies in Turin under an artist named Paris. At the age of fourteen Polledro made a concert tour through Lombardy, and on his return to Turin his playing attracted the notice of Pugnani, who gave him lessons during six months. Shortly after this he was admitted in the orchestra of the chapel at Milan, and afterwards (1804) was appointed first violin at St. Marie Maggiore, Bergamo. The troubles of war, however, compelled him to quit this

town, and after an extended tour he proceeded to Moscow, where he remained five years, after which he journeyed to St. Petersburg, thence to Berlin, and, finally, Dresden, where (1814-1824) he was concertmeister. In 1824 he was invited by the King to return to Turin and reorganize the music of the Royal chapel. In 1844 he retired from public life. Compositions: 8 concertos for violin and orchestra; *Airs variés idem*; Trios for two violins and bass; Duos for violins; Studies, &c.

***POPPER, DAVID**, born at Prague, June 18th, 1846, still living. Esteemed 'cellist, pupil at the Prague Conservatorium. From 1868 to 1873 he was principal 'cellist at the Royal Opera, Vienna, since which he has travelled considerably as a virtuoso. He has composed some popular music for his instrument.

PRELL, AUGUST CHRISTIAN, born Aug. 1st, 1805, died at Hanau, Sept. 3rd, 1885. 'Cellist, pupil of Romberg. He was Kammermusiker at Meiningen, and from 1824 to 1869 principal 'cellist in the Court orchestra at Hanover. He was much esteemed as a teacher.

***PRUME, FRANCOIS HUBERT**, born at Stavelot, near Liége, June 3rd, 1816, died there, July 14th, 1849. In 1827 he entered the then recently opened Conservatoire at Liége, and passed three years in that

School, after which he proceeded to Paris, entered the Conservatoire there, and became a pupil of Habeneck. In 1833 he returned to Liége and was appointed professor at the Conservatoire. In 1839 he entered upon a concert tour, visiting the principal towns in Germany, Sweden, Norway, Denmark, and Russia, returning to his native town in 1842. Another tour was undertaken in the succeeding year, at the termination of which he went to Paris. At the age of thirty his eyesight became defective, and shortly afterwards he went totally blind. Compositions: "La Mélancholie," pastoral for violin and orchestra, Op. 1; Concertino, *idem*; Morceau de concert, *idem*; Grande Polonaise, *idem*; Six grandes études, Op. 2.

PUGNANI, GAETAENO, born at Turin, in 1727, (or 1728), died there in 1803. One of the most important violinists of his time, received his first instruction of G. B. Somis, one of the best pupils of Corelli, and later studied under the celebrated Tartini. In 1754, Pugnani went to Paris, and performed at the Concerts Spirituels. After a short stay in France, Pugnani visited various other towns on the continent, and then proceeded to London, where he remained some years, and for a time led the band at the Italian Opera. During his stay in England he composed some of his principal violin

music. In 1770 he returned to Turin and succeeded his old master Somis as principal violin in the king of Sardinia's court orchestra, also as conductor. About the same period he founded a violin school, out of which issued many famous violinists, amongst whom may be mentioned, Viotti, Bruni, Conforti, Olivieri, Janitsch, etc. It has been remarked by contemporary writers that these pupils, like their master, were particularly skilful in conducting an orchestra. "He commanded the orchestra," says Rangoni, "like a general in the midst of his soldiers; his bow was the staff of authority, to the movements of which every one paid the most exact attention. By a single stroke with it on the desk he animated the whole orchestra, hastening or retarding the time at his pleasure. To the singers also, he had the habit of explaining the slightest shades of distinction in their parts; and, in fine, kept the vocal and instrumental performers in perfect union." Compositions: 9 concertos for violin; 12 octets for four violins, 2 oboes, and 2 horns; 6 quintets for 2 violins, 2 flutes, and bass; 6 string quartets; 3 books of trios; 2 books of duos for violins; several operas, and cantatas.

'PUPPO, GUISEPPE, born at Lucca, June 12th, 1749, died at Florence, April 19th, 1827. Fiddler of merit, pupil at the

Naples Conservatoire. In 1775 he undertook a professional tour and ultimately arrived in Paris; thence travelled through Spain and Portugal, amassing a considerable fortune in the exercise of his art. He then visited London and after spending several years there, returned to Paris in 1784, and became successively first violin at the Théâtre de Monsieur, the Théâtre Feydeau, and subsequently conductor at the Théâtre Français. In 1811 he quitted Paris, deserting his wife and family and proceeded to Naples; when he was appointed conductor at the Theatre. He then visited his native town, after which he settled in Florence, and ended his days there in great poverty. He published a few unimportant compositions consisting of duos, concertos, and fantasias for violin and pianoforte.

^QUARENghi, GAGLIELMO, born at Casalmaggoire, Oct. 22nd, 1826, died in Milan, Feb. 4th, 1882. 'Cellist, pupil of the Conservatoire, Milan, in which Institution he afterwards (1851) became professor of the double-bass. In 1879 he was appointed maestro di cappella of the Milan Cathedral. He composed quartets, caprices, fantasias, &c. for the 'cello, several masses, and an opera.

^RADICATI, FELICE ALESSANDRO, born at Turin in 1778, died April 14th, 1823. Fiddler, pupil of Pugnani. In 1816 he

travelled through Lombardy, and visited Vienna in 1818. He married the singer Teresa Bertinotti. His death resulted from injuries sustained through being thrown from a carriage. He composed some quintets, quartets, trios, and duos for strings; *Airs variés* for violin and orchestra, and an opera, *Ricciardo Cuor di Leone*.

RAIMONDI, IGNAZIO, born in Naples in 1733, died in 1802. Fiddler, pupil of Barbella. He settled in Amsterdam about the year 1760, where, and at Berlin, he published several concertos, symphonies, and duos. He also, in Amsterdam, established regular concerts, which flourished under his direction until about 1780, after which he quitted Holland for Paris, where he brought out a comic opera entitled "*La Muette*." Finally, he came to London, and became celebrated as leader of an orchestra. He composed 3 concertos for violin; 6 String quartets; 3 trios; a symphony, &c.

RAPPOLDI, EDUARD, born in Vienna, Feb. 21, 1839. Violin virtuoso, pupil in turn of Jansa, Hellmesberger, and Bohm. From 1854-1861 he was a member of the opera orchestra in Vienna, after which he removed to Rotterdam and became concertmeister there until 1866, then Kapellmeister at Lubeck, Stettin, and Prague respectively. We next find him in Berlin

as violin professor in the Royal Music School, and a member of Joachim's famous quartet. Since 1877 he has been concertmeister of the Dresden Opera, and professor of his instrument in the Conservatorium there. He has composed some symphonies, string quartets, sonatas, etc.

REMENYI, EDUARD, born at Heves, Hungary, in 1830, still living. Violin virtuoso, pupil of Bohm at the Vienna Conservatorium. Since 1849 he has been chiefly engaged in concert tours which have extended nearly over the civilized world. In 1854 he was appointed solo violin to the Queen, and in 1860 was made Court master to the Emperor of Austria. He has composed a violin concerto, and arranged several Hungarian airs for his own performance.

RIES, HUBERT, born at Bonn, April 1st, 1802, died in Berlin, Sept. 14th, 1886. Esteemed fiddler and teacher, pupil of his father, Franz Anton Ries, and of Spohr. In 1824 he became a member of the orchestra of Königstädter Theater, Berlin, and in the following year joined that of the royal opera. In 1830 he visited Vienna, and on returning to Berlin (1833) established chamber concerts. From 1835-1871 he was director of the Philharmonic Society, and for some time was concertmeister. In 1872 he received a pension.

Compositions: 2 concertos for violin and orchestra; string quartets, duets, studies. He also wrote a Violin School, of which, an English translation has been published.

ROBBERECHTS, ANDRE, born at Brussels Dec. 16th, 1797, died in Paris, May 23rd, 1860. Violin virtuoso, pupil of Van der Plancken, afterwards entered the Paris Conservatoire and became a pupil of Baillot, finally studying under Viotti. In 1820 he returned to Brussels and was appointed solo violinist to King William I., and in 1830 settled in Paris. Compositions: Grand fantaisie for orchestra and chorus; Fantaisie romantique for violin and orchestra; Grand duo concertant for violin and pianoforte; *Airs variés*, etc.

RODE, PIERRE, born at Bordeaux, Feb. 26th, 1774, died at Château de Bourbon (Lôt-et-Garonné), Nov. 25th, 1830. Virtuoso on the violin, and composer. His first master was A. J. Fauvel, under whom he made rapid progress. In 1788 he was taken to Paris where he was introduced to Viotti, who interested himself much in perfecting the talent of the young artist. When but 16 years of age (1790), Rode made his *début* before a Parisian audience, on which occasion he performed the 8th concerto of his master, and was highly successful. Soon after this he was ap-

pointed principal 2nd violin at the Théâtre Feydeau, and on various other occasions gained popularity in the performance of other concertos of Viotti's. At the age of 22, Rode started on a professional tour through Holland and Hamburg to Berlin. On his return he was shipwrecked off the coast of England, which accident gave him an opportunity of visiting his master, Viotti, who happened then to be in this country. He also attempted an exhibition of his talent, but he failed to create any impression here, probably owing to the then existing political feeling towards Frenchmen. This failure, on his part, to secure any encouragement for his art, was shortly followed up with a request from the Government, similar to that received by his master Viotti, viz., to depart from this country. Nothing daunted, Rode made his way back to Hamburg, and travelled through Germany, and again reached Paris; here he was appointed Professor of the violin at the Conservatoire, playing with great success at the Feydeau Concerts. Rode's disposition for travelling, however, again manifested itself, and we next find him at Madrid, in which capital he met Boccherini, then established in that city, and with whom he entered into friendship.

Again, in the year 1800, Rode returned to Paris where he was appointed solo

violin to the private band of Bonaparte, then Chief Consul. Rode's fame had now spread far and wide. He was invited to St. Petersburg in 1803, where he was appointed first violin in the Emperor's band, and solo violin at the Court Concerts, a position he maintained with great credit for 5 years. After this, he returned to Paris, where he gave practically his last concert. The Parisians, however, conceived an idea that Rode's playing lacked that brilliancy which had previously stamped him as a pupil of Viotti. This criticism, for a while, rather damped the ardour of Rode, and for some time he suffered no one but his friends to hear him. He, however, did not long remain in this state of quietude, for in 1811 he undertook a further course of travel throughout the Continent, and for a short time resided in Berlin, after which, he returned to his native place. Here he conceived the idea of again visiting Paris with the object of, if possible, regaining his former popularity, which, however, he failed to do. He quitted that City, and returned to his home, only to languish onwards to his grave. Towards the close of 1829 he was seized with a paralytic stroke. In this state he lingered until his death. As a composer for the violin Rode holds a foremost place, his concertos are well known and admired,

and have been performed by the greatest players. The following are his published works: 10 concertos; 4 quartets; 3 airs with variations; 3 sets of violin duets; Various detached pieces.

ROLLA, ALESSANDRO, born at Pavia, April 6th, 1757, died in Milan Sept. 15th, 1841. Fiddler and composer, pupil of Renzi and afterwards of Conti. In 1782 he went to Parma, and was appointed by the Duke chamber musician and solo violinist. After the death of the Duke of Parma, he went to Milan in 1802, and accepted the post of conductor at La Scala. In 1805 he was appointed first violinist of the chamber music of Eugène de Beauharnais, Vice-King of Italy, and professor of his instrument at the Conservatorium. He is stated by some to have given tuition to Paganini. Compositions: 3 concerto for violin and orchestra; 4 concertos for viola and orchestra; Divertissement for viola and orchestra; Adagio et thème varié for violin and orchestra; Six string quartets; String quintet; Trios for violin, viola and 'cello; Trios for two violins and bass; 5 duos for violin and viola; Six duos for two violins. Rolla has left several concertos and symphonies in manuscript.

ROLLA, ANTOINE, born at Parma in 1797, died in Dresden, May 19th, 1837.

Fiddler, son and pupil of Alessandro Rolla. In 1823 he was first violin in the opera band at Dresden, and retained that position until 1836. He composed a concerto for violin, and several small works for his instrument.

ROMBERG, ANDREAS, born at Vechta, near Münster, April 27th, 1767, died at Gotha, Nov. 10th, 1821. Fiddler and composer, pupil of his father Gerhard Heinrich Romberg. In 1784 he made a concert tour with his cousin Bernhard Romberg, the 'cellist, and also performed at the Concert Spirituels in Paris. From 1790-1793 he was a member of the Electors' orchestra in Bonn, after which he travelled through Italy, remained some time in Vienna, and in 1797 went to Hamburg, where he remained until 1815, thence to Gotha and was appointed Court Kapellmeister. The University of Kiel conferred upon him the degree of Doctor. He composed several operas; 6 symphonies; 23 violin concertos; 33 string quartets; 11 rondos and capriccios for violins; 8 quintets with flute; Several works for chorus and orchestra.

ROMBERG, BERNHARD, born at Dinklage, Oldenburg, Nov. 11th, 1767, died in Hamburg, Aug. 13th, 1841. Esteemed 'cellist. At the age of fifteen he appeared in Paris with his father, Anton Romberg the celebrated bassoon player. From

1790-1793 he was a member of the Elector's band in Bonn, with his cousin Andreas, after which they both made a concert tour through Italy. In 1799 Bernhard came to England, and after a short stay proceeded to Spain. In 1801 he was appointed professor of the 'cello at the Paris Conservatoire, and in 1805 was solo player in the royal orchestra in Berlin. From 1807-1813 he was travelling, after which he was appointed Court Kapellmeister in Berlin, and finally settled in Hamburg, from whence he made concert tours until the year 1839. Compositions: Several operas; Overtures; Symphonies; 9 concertos for 'cello; 3 concertinos for 'cello; Fantasia, for do. and orchestra; Russian melodies for 'cello and orchestra; 9 string quartets; Caprices; Polonaises; 2 trios for strings; 'Cello duets; Sonatas for 'cello; A method for 'cello.

ROTHE, AUGUST FRIEDRICH, born at Sondershausen, in 1696, died there in 1784. Excellent fiddler in his time, entered in 1723 the service of the Margrave of Beyreuth, and remained there several years, after which he returned to his native town, when he was nominated chamber musician and director of the chapel attached to the Court.

ROUSSEAU, FRÉDÉRIC, born at Versailles, Jan 11th, 1755, died ——? (after 1812).

'Cellist, studied under several masters, and finally became a pupil of Louis Duport. From 1787 to 1812 he was a member of the Opéra orchestra, Paris, after which he returned to his native place and established a music school, with much success. He composed 6 duos concertants for 'celli; Pot-pourri, etc.

ROVELLI, JOSEPH, born at Bergamo, in 1753, died at Parma, Nov. 12th, 1806. Esteemed 'cellist, received his musical education in Milan, where he resided several years. In 1782 he entered the service of the Court at Parma as chamber virtuoso. His concertos and solos for the 'cello are well known in Italy.

'RUDERSDORFF, J., born at Amsterdam in 1799, died at Königsberg in 1866. Fiddler and composer. He made his début at the age of eight, playing one of Pleyel's concertos. In 1822 he entered the service of Prince Bariatinsky at Ivanovskoi, Russia, and three years afterwards became concertmeister at Hamburg. He then went to Dublin and resided there upwards of twenty years. In 1851 he went to Berlin where he conducted the orchestras successively at Sommer's, at Kemper-Hof, and at Kroll's. During the six years he was at Berlin he appeared at 1,100 concerts and performed 600 solos. This artist wrote music of various kinds; amongst the best known are:—6 Polon-

aises for Pianoforte; 9 Valses; Variations for guitar upon a German air; 8 Variations for guitar upon an Italian theme; Variations for violin with quartet accompaniment; Variations for violin with orchestra upon *Di Tanti Palpiti*; 5 pieces for guitar; Variations for violin alone; Polonaise for violin with orchestra; 3 Russian airs and variations for violin with quartet accompaniment; 22 easy violin duets: *L'Omaggio*, fantasia for violin and pianoforte; Fantasia upon *I due Foscari* for violin and pianoforte; Overture *Marche de Fête*; Songs, etc.

SAINT-LUBIN, LEON DE, born at Turin in 1801, died at Berlin, February, 1856. Esteemed fiddler, pupil at first of Polledro, and afterwards of Spohr, made his first public appearance at the age of nine. In 1817 he was performing in Berlin, and from thence he went to Dresden, in which town he became a pupil of Polledro. In the following year he was in Frankfort and there received instruction from Spohr. After a short tour through Germany he visited Vienna and devoted himself to the study of composition. In 1819 he became a member of the orchestra of a small theatre, and in the following year became assistant conductor there. In 1830 he went to Berlin, and was appointed conductor of the Königstadt theatre, which post he held until his death. Com-

positions: 5 concertos for violin; 19 string quartets; Octet; Several operas, etc.

SAINTON, PROSPER PHILLIPE, born at Toulouse, Haute-Garonne, June 5th, 1813, died in London, November, 1890. Distinguished violinist, and professor of his instrument. In 1831 he entered the Paris Conservatoire and became a pupil of Habeneck. At the end of two years he obtained the second prize, and the year following secured the first. On the completion of his studies he entered the orchestra of the Société des Concerts and also that of the Opéra, but remained there only a short time, having formed a resolution to travel. He then went on a tour through Italy, Germany, Russia, Finland, Sweden, Denmark, and Spain, and met with great success. In 1840 he was appointed professor of the violin at the Toulouse Conservatoire. He first visited London in 1844, and in the following year finally settled there as professor in the Royal Academy of Music, a post he retained until his death. In the year 1847, Sir Michael Costa appointed him leader at Covent Garden Theatre, and from 1871 to 1880, held a similar position at Drury Lane Theatre. For many years he led the band at the Handel and other Festivals, also the Philharmonic and Sacred Harmonic Societies concerts; he was

also conductor and soloist in the State band. Amongst the numerous pupils of this eminent musician may be mentioned, Sir Alexander Mackenzie and the late H. Wiest Hill.

*SALOMON, JOHANN PETER, born at Bonn, January 1745, died in London, Nov. 28th, 1815. Excellent fiddler, studied the instrument early in life, in 1758 joined the orchestra of the Elector Clemens August at Bonn. In 1765 he made a concert tour, visiting Frankfort and Berlin, then went to Rheinsberg and became Concertmeister and composer to Prince Heinrich of Prussia, at whose concerts he introduced the works of Haydn. In 1781 he visited London and eventually settled there. Salomon was accounted one of the best fiddlers of his time, especially in the quartet. In 1786 he organized a series of concerts at the Hanover Square Rooms, and introduced Mozart's and Haydn's symphonies. He was leader at the Academy of Ancient Music, and other concerts, and founder of the Philharmonic Society, (March 8th, 1813). He made a special journey to the continent in 1790 to engage singers for the Italian opera, and hearing of Prince Eszterhazy's death, went to Vienna and succeeded in inducing Haydn to come to England. Compositions: 2 concertos for violin 6 solos for violin

SARASATE, PABLO DE, born at Pampe-luna, Spain, March 10th, 1844, still living, 1895. Violin virtuoso, pupil at the Paris Conservatoire of Alard, and in harmony of Reber. In 1857 he won the first prizes in *solfège* and for violin, and in 1859 a *premier accessit*. On the termination of his musical studies he quitted Paris and remained some years in his native country. He then undertook an extended concert tour, visiting North and South America, India, Russia, &c., and after an absence of nearly seven years returned to Spain, and subsequently settled in Paris. His first visit to London was in 1874, when he appeared at the concerts of the Musical Union. He re-appeared in the following year, since which time he has scarcely missed a season. Sarasate is one of the foremost violinists of the present time, and his remarkable abilities are acknowledged on all hands. Compositions: Confidence, romance, Op. 7; Souvenir de Domont, waltz, Op. 8; Le sommeil, Op. 11; Moscovienne, Op. 12; Mosaïque sur Zampa, Op. 15; Prière et Berceuse, Op. 17; Zigeunerweisen for violin and orchestra, Op. 20; Spanische Tänze for violin and pianoforte, Op. 26; Sérénade andalouse for violin and pianoforte, Op. 28; Fantasias on opera themes and national dances.

SAURET, EMILE, born at Dun-le-Roi,

France, May 22nd, 1852, still living, 1895. Esteemed violinist and teacher of his instrument, pupil of de Bériot. At an early age he visited the principal towns of France and Italy, made his first appearance in London in 1866, playing at one of Alfred Mellon's concerts, Covent Garden. In 1872 he went to the United States in company with Strakosch, and again in 1874-1876. He then, in this latter year, went to Leipzig, and played at the Gewandhaus, and returned once more to America. In 1877 he made a successful tour through Germany, Austria, and Holland, and reappeared in England in 1880, performing at the Crystal Palace and Philharmonic. For a short period (1880) he was one of the professors in Kullak's Academy, Berlin. He succeeded Sinton as professor of his instrument in the Royal Academy of Music, a position he now enjoys. Compositions: Concerto for violin and orchestra, Op. 26; Ballade, Légende, and Sérénade for violin and orchestra; Caprice de Concert; Scherzo fantastique; Valse caprice; Barcarolle mazurka; Fantasia on Spanish airs, Op. 27; Pensées fugitives, Op. 29; Romance and Tarentelle, Op. 31; Transcriptions, and other pieces of merit.

SAUZAY, (CHARLES) EUGENE, born in Paris, July 14th, 1809, living in 1891. Fiddler of merit, pupil of Vidal, then in

the Paris Conservatoire of Guérin, Baillot and Reicha. In 1825 he won the second violin prize, and in 1827 the first. He afterwards became a member of Baillot's quartet and remained so until its dissolution in 1840. He married Baillot's daughter. He was appointed first violin to Louis Phillippe, and leader of the second violins to Napoleon III. In 1860 he succeeded Girard as professor of his instrument in the Paris Conservatoire. He was decorated with the Legion of Honour. Compositions: Pieces for violin and pianoforte; Fantasias; Pianoforte music; Trio for pianoforte and strings; Studies, etc.

* SCHINDLÖCKER, PHILIPP, born at Mons, Hainault, October, 25th, 1753, died in Vienna, April 16th, 1827. 'Cellist of merit, pupil of Himmelbauer at Vienna, became solo 'cellist in the opera orchestra, in 1795, St. Stephens in 1798, and the Royal Chapel in 1806. He retired in 1811 and devoted himself to teaching. Compositions: Concertos for 'cello and orchestra; Sonatas for 'cello and bass; Rondos; Serenades; Variations, etc.

* SCHLICK, JOHANN KONRAD, born at Münster (?) Westphalia, in 1759, died at Gotha in 1825. Esteemed 'cellist, and composer for his instrument, became a member of the Bishop's chapel at Münster, and afterwards admitted in the

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ducal orchestra at Gotha. Compositions : 3 quintets for violin, 'cello, flute, viola and bass ; 3 symphonies, concertantes for violin and 'cello ; 3 sonatas for pianoforte, violin and 'cello ; 3 Sonatas for 'cello and bass : 11, string quartets ; Concerto for 'cello ; Concertos for violin ; 26 Soli for 'cello ; Sonatas for mandoline.

SCHÖN, MORITZ, born at Krönau Moravia, in 1808, died at Breslau, April 8th, 1885. Excellent fiddler and teacher, pupil of Löbmann at Drehnau, appeared as a performer at the age of fifteen and went to Berlin and became a pupil of Möser and Hubert Ries, then at Brunswick of Karl Müller, and finally at Cassel of Spohr. After a series of concert tours on the Continent he settled at Breslau as Kapellmeister of the theatre there. In 1835 he founded a violin school. Compositions ; Duets ; Studies, etc.

SCHRADIECK, HENRY, born at Hamburg, April 29th, 1846, still living. Violinist and professor of his instrument, pupil of Léonard at the Brussels Conservatoire, and of David at Leipzig. In 1863 he was Concertmeister at Bremen, and in the following year went to Moscow as professor in the Conservatorium. He then returned to Germany and became Concertmeister of the Philharmonic concerts at Hamburg, and the Gewandhaus in

Leipzig. In 1883 he went to Cincinnati, where it is believed he now is. He has composed some string quartets, sonatas, soli, studies, &c.

'SCHRÖDER, KARL, born at Quedlinburg, Prussian Saxony, Dec. 18th, 1848, still living, 1895. Excellent 'cellist, pupil of Drechsler at Dessau. At the age of fourteen he became a member of the Sondershausen orchestra, and in 1873 was appointed first 'cellist in the Brunswick orchestra, then went to Leipzig and taught in the Conservatorium; returned to Sondershausen; conducted the Opera in Rotterdam, afterwards proceeded to Berlin. In 1888 he was appointed Kapellmeister in Hamburg, and has recently settled at Sondershausen in the capacity of Hofkapellmeister.

'SCHRÖDER, ALWIN, born at Neuhaldensleben, June 7th, 1855, still living. Violinist, violist and 'cellist. At the age of thirteen he played the viola in the quartet of the Duke of Bernburg, subsequently became first viola in the Symphony orchestra, Berlin, and soon afterwards first 'cellist. In 1881 he was one of the principal 'cellists of the Gewandhaus concerts, and professor in the Leipzig Conservatorium. He next went to America and became a member of the Boston Philharmonic orchestra.

'SCHUBERTH, CARL, born at Magdeburg,

September 5th, 1811, died at Zurich, July 22nd, 1863. Esteemed 'cellist, pupil of Louis Hesse, and in Dresden of Dotzaur. After two years tuition under the latter master, he returned to Magdeburg, and was heard with much success in a concert given by the celebrated cantatrice Catalani. In 1828 he began to travel, and toured through Denmark, Belgium, Holland, France, and Russia, and in 1835 was in London. On his return to St. Petersburg, he was appointed conductor of the Imperial orchestra and inspector of the music school attached to the Imperial Theatre, which position he retained until his death. Compositions: Concerto for 'cello and orchestra, Op. 5; Fantasia and Variations for 'cello; Quintet for strings, Op. 15; Tarentella for 'cello and orchestra, Op. 16; 2 Quintets for four 'cellos and Double-bass, Op. 19; 4 romances for 'cello and pianoforte, Op. 20.

SCHUPPANZIGH, IGNACE, born at Vienna in 1776, died there March* 2nd, 1830. Excellent leader in the quartet. At first he took up the violin as an amateur, but his progress was so rapid that he eventually adopted the instrument as a profession. Whilst still young he was appointed conductor of the Angarten Concerts in Vienna, at that time of great renown, during which time he became

* Some writers say May 2nd.

intimately acquainted with Beethoven. He was, for some considerable time, leader of the celebrated "Rasoumoffsky quartet." After a concert tour through Germany and Russia, he returned to Vienna, was nominated (1824) a member of the Imperial Chapel, and four years after appointed director of the Opera. Compositions: Solo for violin with quartet, Variations on a Russian theme for violin, with violin, viola and 'cello accompaniment; 9 Variations for violin, with second violin.

SELIGMANN, HIPPOLYTE PROSPER, born at Paris, July 28th, 1817, died at Monte Carlo, Feb. 5th, 1882. Virtuoso on the 'cello, pupil of Norblin at the Paris Conservatoire, won the second prize there in 1834, and the first in 1836. In this latter year he placed himself under Halévy for composition. On the completion of his studies he at once entered upon a life of concert touring, and has been heard in all the principal towns on the continent. His compositions are for the most part Divertissements, Caprices, Fantasias, &c., for 'cello.

SENAILLE, JEAN BAPTISTE, born at Paris, Nov. 25th, 1687, died there, April 29th, 1730. Fiddler and composer for his instrument, pupil of Queversin, one of the twenty-four violins of the band of Louis XIV., afterwards of Baptiste Anet,

under whom he made such rapid progress, that he was soon considered one of the best performers in France. Hearing of the superior reputation of the Italian violinists, Senaillé journeyed into Italy in order to study their manner. He returned to Paris in 1719 and entered the service of the Duc d'Orléans. He wrote 5 books of sonatas for violin with bass accompaniment somewhat in the style of Corelli.

°SERVAIS, ADRIEN FRANCOIS, born at Hal, near Brussels, June 7th, 1807, died there, Nov. 25th, 1866. Celebrated virtuoso on the 'cello, pupil of Platel at the Brussels Conservatoire. He soon rose to the front rank of performers, was a member of the theatre orchestra for three years, after which, on the advice of Fétis, he went to Paris and appeared as a virtuoso with brilliant success. In 1835 he visited England and performed at the Philharmonic, after which he returned home and devoted another year to further study, the result being, that when he again appeared, he was found to have formed a style peculiarly his own. At the termination of his year of study (1836), he re-appeared in Paris, and for the next twelve years travelled in the principal countries of Europe. In 1848 he returned to Brussels and was nominated professor in the Conservatoire, and has formed

many distinguished pupils. He was also appointed Violoncellist to the King, and created Officer of the Order of Léopold. Compositions: 3 'cello concertos; 16 fantasias for 'cello and orchestra; 6 études for 'cello and pianoforte; 14 duos for 'cello and pianoforte; 4 duos for violin and 'cello.

SHUTTLEWORTH, OBADIAH, born at Spitalfields, London, towards the end of the 17th century, died about 1735. One of the earliest English fiddlers of which we have any account, was a pupil of his father, who was a teacher of the harpsichord, and music copier. Shuttleworth was leader of the Swan Concerts in Cornhill, from the time of their institution till the time of his death, organist of St. Michael's, Cornhill, and afterwards of the Temple Church. He wrote twelve concertos and several sonatas for the violin, of which some of his friends were favoured with manuscript copies.

SIRMEN, MADDALENA LOMBARDINI, born at Venice about the middle of the 18th century, died —? Eminent performer on the violin, and an accomplished singer. She received her first musical education at the Conservatory of the Mendicanti at Venice, after which she took lessons on the violin from Tartini, and soon, it is said, became the rival of Nardini. In 1782, she was principal singer at the Court of

Dresden; and before that period had visited England and France, where her performances had been highly applauded. She composed a quantity of violin music, a great part of which was published at Amsterdam. The following letter was translated and published by Dr. Burney, in 1779. It is a letter from Tartini to the artist under notice, and the advice therein contained may be read with profit even in these days:—

“PADUA, *March 5th, 1760.*

“My very much esteemed

SIGNORA MADDALENA,

“Finding myself at length disengaged from the weighty business which has so long prevented me from performing my promise to you, a promise which was made with too much sincerity for my want of punctuality not to afflict me, I shall begin the instructions you wish from me, by letter; and if I should not explain myself with sufficient clearness, I entreat you to tell me your doubts and difficulties, in writing, which I shall not fail to remove in a future letter.

“Your principal practice and study should, at present, be confined to the use and power of the *bow*, in order to make yourself entirely mistress in the execution and expression of whatever can be played or sung, within the compass and ability of your instrument. Your first study, therefore, should be the true manner of holding, balancing, and pressing the bow lightly, but steadily, upon the strings, in such manner as that it shall seem to *breathe* the first tone it gives, which

must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact, and on gently pressing it afterwards; which, if done gradually, can scarce have too much force given to it—because, if the tone is *begun* with delicacy, there is little danger of rendering it afterwards either coarse or harsh.

“Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect mistress, in every situation and part of the bow, as well in the middle as at the extremities; and in moving it up, as well as in drawing it down. To unite all these laborious particulars into one lesson, my advice is, that you first exercise yourself in a swell upon an open string—for example, upon the second, or *la*: that you begin *pianissimo*, and increase the tone by slow degrees to its *fortissimo*; and this study should be equally made with the motion of the bow up, and down; in which exercise you should spend at least *an hour* every day, though at different times, a little in the morning, and a little in the evening; having constantly in mind that this practice is, of all others, the most difficult, and the most essential to playing well on the violin. When you are a perfect mistress of this part of a good performer, a swell will be very easy to you—beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began; and all this in the same stroke of the bow. Every degree of pressure upon the string, which the expression of a note or

passage shall require, will, by this means, be easy and certain; and you will be able to execute with your bow whatever you please. After this, in order to acquire that light pulsation and play of the wrist from whence velocity in bowing arises, it will be best for you to practice, every day, one of the *allegros*, of which there are three, in Corelli's solos, which entirely move in semi-quavers. The first is in D, in playing which you should accelerate the motion a little each time, till you arrive at the greatest degree of swiftness possible. But two precautions are necessary in this exercise. The first is, that you play the notes *staccato*, that is, separate and detached, with a little space between every two, as if there was a rest after each note. The second precaution is, that you first play with the point of the bow; and, when that becomes easy to you, that you use that part of it which is between the point and the middle; and, when you are likewise mistress of this part of the bow, that you practice in the same manner with the middle of the bow. And, above all, you must remember, in these studies, to begin the *allegros* or flights sometimes with an up-bow, and sometimes with a down-bow, carefully avoiding the habit of constantly practising one way.

“In order to acquire a greater facility of executing swift passages in a light and neat manner, it will be of great use if you accustom yourself to skip over a string between two quick notes in divisions. Of such you may play extempore as many as you please, and in every key, which will be both useful and necessary.

“With regard to the finger-board, or

carriage of the left hand, I have one thing strongly to recommend to you, which will suffice for all, and that is the taking a violin part—either the *first* or *second* or a concerto, sonata, or song (anything will serve the purpose)—and playing it upon the *half-shift*; that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string be wanted, or D upon the first; but, in that case, you should afterwards return again to the half-shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half-shift any violin part, not intended as a solo, at sight. After this, advance the hand on the finger-board to the whole-shift, with the first finger upon A on the first string, and accustom yourself to this position, till you can execute everything upon the whole-shift with as much ease as when the hand is in its natural situation; and when certain of this, advance to the double-shift, with the first finger upon B on the first string. When sure of that likewise, pass to the fourth position of the hand, making C with the first finger, upon the first string; and, indeed, this is a scale in which, when you are firm, you may be said to be mistress of the finger board. This study is so necessary, that I most earnestly recommend it to your attention.

“ I now pass to the third essential part of a good performer on the violin, which is the making of a good *shake*; and I would have you practise it slowly, moderately fast, and quickly; that is, with the two notes succeeding

each other in these three degrees of *adagio*, *andante*, and *presto*; and, in practise, you have great occasion for these different kinds of shakes; for the same shake will not serve with equal propriety for a slow movement as for a quick one. To acquire both at once with the same trouble, begin with an open string—either the first or second, it will be equally useful: sustain the note in a swell, and begin the shake very slowly, increasing in quickness by insensible degrees, till it becomes rapid. You must not vigorously move immediately from semiquavers to demisemiquavers, or from these to the next in degree; that would be doubling the velocity of the shake all at once, which would be a *skip*, not a gradation; but you can imagine, between a semiquaver and a demisemiquaver, intermediate degrees of rapidity, quicker than the one and slower than the other of these characters. You are, therefore, to increase in velocity, by the same degrees, in practising the shake, as in loudness, when you make a swell.

“You must attentively and assiduously persevere in the practise of this embellishment, and begin at first with an open string, upon which, if you are once able to make a good shake with the first finger, you will, with the greater facility, acquire one with the second, the third, and the fourth or little finger, with which you must practise in a particular manner, as more feeble than the rest of its brethren.

“I shall at present propose no other studies to your application: what I have already said is more than sufficient, if your zeal is equal to my wishes for your improvement. I

hope you will sincerely inform me whether I have explained clearly thus far ; that you will accept of my respects, which I likewise beg of you to present to the Princess, to Signora Teresa, and to Signora Chiara, for all whom I have a sincere regard ; and believe me to be, with great affection,

“ Your obedient and most humble servant,
“ GUISEPPE TARTINI.”

* SIVORI, ERNESTO CAMILLO, born in Genoa, Oct. 25th, 1815, died — 1894. Violin virtuoso, instructed at the age of five by a musician named Restano, then by Costa, and, finally, by Paganini, who happened to hear the youth on his return to Genoa, and composed for him a concertino, and six sonatas with viola, 'cello, and guitar. Sivori thenceforth took Paganini as his model, and excelled in the performance of the great master's works. In 1827 Sivori went to Paris, played at several concerts and won great applause by his marvellous use of the left hand ; about the same period he visited England. On his return from this tour, he entered upon a serious course of study and placed himself under Serra for composition. In 1839 he commenced an artistic tour through Italy, Germany, and Russia ; was in Brussels in 1841, and in Paris in 1843, where he played at the Conservatoire Concerts with unbounded enthusiasm, and received the medal of honour. He then revisited

England, and in 1846 went to the United States, and travelled through Mexico and various parts of South America, returning to Genoa after an absence of eight years. An unfortunate business speculation, however, compelled him to resume his artistic career, and he undertook a concert tour, visiting the principal cities on the continent. In 1853 he visited England for the third time, also Ireland and Scotland, thence to Switzerland, Germany, Holland, Spain, Portugal, &c. In 1862 he was heard in Paris at a concert given by Count Walewski for a public benefit, where he had to play immediately after Alard, then the popular favourite. Sivori, notwithstanding, awakened the greatest enthusiasm by his performance of Paganini's Concerto in B flat. Towards the latter end of his life Sivori lived in comparative retirement. Compositions: 2 Concertos for violin and orchestra; Fantasie-Caprice for do.; Neapolitan tarantella for do.; Fleurs de Naples, grande fantaisie for do.; 2 Duos concertants for pianoforte and violin; 3 Romances sans paroles, for do.; Les folies espagnoles; Carnaval de Cuba; Carnaval de Chili; Carnaval Américain; Souvenir de Norma, with quartet; Fantasias, Variations, &c.

SOMIS, LORENZO (GIAMBATTISTA), born in Piedmont about 1676, died in Turin in



LOUIS SPOHR.

1763. One of the earliest representatives of the old Italian School of fiddle playing, probably a pupil of Corelli, whom he is said to have closely imitated, but in a style somewhat modernized, after the manner of Vivaldi. On the completion of his musical studies he visited a large number of the principal towns in Italy and finally settled down in Turin as director of music to the King of Sardinia, and enjoyed an extended reputation as a teacher. Among his pupils may be mentioned Pugnani, and Giardini. In 1722 he published in Rome his *Opera Prima di Sonate à violino e Violoncello o Cembalo*.

*SPAGNOLETTI, P — , born at Cremona, about 1768, died in London, September 23rd, 1834. Esteemed fiddler and leader, came to London in 1813; was one of the original members of the Philharmonic Society, and for many years leader at the King's Theatre.

*SPOHR, LOUIS, born at Brunswick, April 5th, 1784, died at Cassel, Oct. 22nd, 1859. Violin virtuoso and composer of the highest order. His father was a physician and a good performer on the flute, and through the influence of their "music at home" the talent of young Louis, the eldest child, was quickly developed, and at the early age of 4 or 5, a small violin was put into his hands. Being placed under a professor

of the name of Riemenschneider, he was soon able to take his part in the performance of trios for piano, violin and flute. About two years afterwards, a violinist named Dufour gave the boy some lessons, and persuaded the parents to devote their son entirely to music. Spohr's father, who intended the boy for the medical profession, was at first averse to this suggestion, but ultimately, from his own love of music, he consented. It was while under the tuition of Dufour that young Spohr made his first essays in composition which consisted principally of duets for the violin. Spohr's first position in the musical profession was that of musician in the ducal orchestra at Brunswick; the Duke himself a performer on the violin, taking special interest in the young musician. Spohr now applied himself to the study of harmony and counterpoint, and for this purpose studied under an old organist named Hartung. He was next advised to place himself under Maucourt the concert director and the best violinist in Brunswick. The Duke of Brunswick wishing his young *protégé* to have, if possible, further and better instruction, the name of Viotti was mentioned and was written to in London, where he then was. This, however, happened to be the period when the great master had relin-

quished the violin in favour of the commercial speculations which terminated so disastrously for Viotti. Spohr was next placed under the tuition of Francis Eck with whom, with the Duke's consent and patronage, Spohr set out for St. Petersburg upon an artistic tour. On his return in 1803, he applied himself more studiously to his instrument, and became first court violinist, with a salary sufficient for his moderate wants. Shortly after this he undertook a concert tour in conjunction with the 'cellist Beneke, through the principal German towns, which contributed materially to his reputation. In 1805 Spohr was offered and accepted, with the consent of his patron, the position of concertmeister, solo violin, and composer to the Duke of Gotha, whose orchestra was considered one of the finest in Europe. His salary was now five hundred thalers per annum. In the following year he married Dorette Schiedler, the daughter of the principal Court singer, and herself an excellent performer on the harp. In 1807 the two artists set out on a musical tour which resulted in great success artistically as well as financially. In 1809 they started on an artistic tour in Russia, but they were recalled by the Court chamberlain, who said that the Duchess could not spare them from the Court concerts, but would liberally reward

them. Spohr returned and for three years devoted a large share of his time to composition, during which period he wrote a number of important works for the orchestra and for the violin. In 1812 Spohr visited Vienna and gave a series of concerts. The impression he created there was so profound that he was offered the direction of the An der Wien Theatre, at a salary three times that received at Gotha. Spohr at once accepted the position which he retained until 1815, after which he spent two years concert-giving with remarkable success. On his return home he accepted the post of director of music at the Frankfort Theatre, and remained there two years.

In 1820 Spohr made his first appearance in this country at a Philharmonic Concert, when his *début* was thus noticed by an eminent reviewer "He first played a concerto in the dramatic style: the composition was very clever and classed under its proper head. A quartet, in which he afterwards assisted, was so entirely calculated to display the single performer, as to injure its effect as a concerted piece. His manner is totally without pretention; his tone fine, his intonation admirable, and his execution of the most finished order." On another occasion this critic observes, "We have the traces, in Spohr's execution, of a mind continually

turning towards refinement, and deserting strength for polish. His tone is pure and delicate, rather than remarkable for volume or richness, his taste was cultivated to the highest excess, and his execution was so finished, that it appeared to encroach, in a measure, upon the vigour of his performance. But he was very far from being deficient in the energy necessary to make a great player. The fact seems to be, that this quality, which for its inherent pre-eminence is most distinguishable in other violinists, was, in Spohr, cast into secondary importance, and rendered less discernible by the predominating influence of his superior refinement. His delicacy was so beautiful and so frequent an object of admiration that his force was lowered in the comparison. But, though it must be confessed that his bow arm had not the openess and command so peculiarly striking in Mori, yet he could sustain and protract his tones to an extraordinary duration. His method of taking staccato passages was excellent; but the saltations he frequently made in his passages of execution could not be said to accord with the general composedness of his manner. And as it is frequently the consequence of a too subtle habit of refining, to obliterate the stronger traces of sensibility, so his expression was more remarkable for polished elegance, than

for those powerful and striking modifications of tone, that are the offspring of intense feeling. It is probably owing to this softening down of the bright and brilliant effects, that he failed (if such a man could be ever said to fail) in eliciting those stronger bursts of the public approbation, that attend those exhibitions of art that are directed against, and that reach, the affections of a mixed audience. Thus, though in the very first rank of his profession and of talent, Spohr perhaps excited a lower degree of interest than has frequently attended the performance of men, whose excellences were far below his standard. But such is the common fate of every extreme cultivation and polish. It transcends the judgment of the million. The Roman critics remarked the pre-eminent beauty with which Spohr enriched his playing, by a strict imitation of vocal effects. They said he was the finest singer upon the violin that ever appeared." This was, perhaps, the highest praise that could be bestowed upon the gifted violinist.

The appreciation of his merits, both as composer and executant, was in the highest degree flattering. Spohr's autobiography thus relates his first experience at a Philharmonic concert. "After I had been welcomed in a friendly manner by the directors of the Philharmonic Society

some of whom spoke German and others French, a council was held respecting the programme of the first concert. At this I was required to play solo twice and to lead as first violin. To this I replied that I was quite ready to perform the first, but must beg that I might be permitted to lead in one of the subsequent concerts, as my solo play would appear to less advantage if both were required of me on one and the same evening.

“Clear as this was acknowledged to be by some of the gentlemen who were themselves solo-players, yet it gave rise at first to a long and earnest discussion, as it was contrary to the custom of the Society, but at length it was complied with. Still greater subject of offence, however, was my request to be permitted on this my first appearance to play my own compositions only. The Philharmonic Society, in order to exclude from their programme all shallow and worthless virtuosi-concerti, had laid down the law, that with the exception of the pianoforte concerti of Mozart and Beethoven, no similar musical pieces should be played, and that solo players had only to perform that which they should select.

“Nevertheless, after Ries had continued the discussion in English, and therefore unintelligibly to me, and represented to

the gentlemen that my violin-concerts in Germany would therefore become excluded by their bann, they at length yielded in this also. I therefore at the first Philharmonic concert, came forward with my cantabile scena, and in the second part with a solo quartet in E major, and met with great and general applause. As a composer it afforded me an especial gratification that the whole of the directors now shared the opinion of Mr. Ries, and as a violinist the greatest pleasure, that old Viotti who had always been my pattern, and was to have been my instructor in my youth, was among the auditory and spoke to me in great praise of my play. As I had thus so successfully passed through the ordeal of my first appearance in London, I devoted the next day to the delivery of my letters of recommendation. Not knowing a word of English this was for me by no means a pleasant business and brought me into frequent perplexity."

In 1821 Spohr accepted the post of conductor of the orchestra at the Court Theatre at Cassel, to the duties of which he applied himself with zeal, and finally succeeded in establishing his orchestra as the best in Germany. In this position he continued until the year 1857, when a rescript granting him a pension of fifteen hundred thalers was issued, as a reward

of long service and advanced age. It was during his directorship of the Cassel orchestra that Spohr produced his great orchestral compositions—his operas, symphonies, and sacred music.

It is interesting at this point to turn again to the autobiography and ascertain what views "the first singer on the violin" held regarding the performances of the great contemporary players. "That Lafont's excellence restricts itself always to but a few pieces at once, and that he practises the same concerto by the year together before he plays it in public, is well known. Since I have heard the perfect execution which he attains by this means, I certainly will not cavil with this application of all his powers to the one object; but I could not imitate him, and cannot even understand how one can bring one's self to practice the same piece of music for four or five hours daily, but still less how it is to be done without eventually losing every vestige of real art, in such a mechanical mode of proceeding."

"Baillot is, in the technical scope of his play, almost as perfect, and his diversity of manner, shews that he is so, without resorting to the same desperate means. Besides his own compositions, he plays almost all those of ancient and modern times. On one and the same

evening he gave a quintet of Boccherini, a quintet of Haydn, and three of his own compositions—a concerto, an air varié, and a rondo. He played all these things with the most perfect purity, and with the expression which is peculiar to his manner. His expression, nevertheless, seemed to me more artificial than natural, and indeed his whole execution, from the too salient evidence of the means by which he gives that expression, has the appearance of mannerism. His bow stroke is skilful, and rich in shades of expression, but not so free as Lafont's, and therefore his tone is not so beautiful as that of the latter, and the mechanical process of the up and down stroke of the bow is too audible. His compositions are distinguished above almost all those of any other Parisian violinist by their correctness, neither can they be denied a certain originality, but being somewhat artificial, mannered, and out of date in style, the hearer remains cold and without a sense of emotion. You know that he frequently plays and takes great pleasure in Boccherini's quintets. I was desirous of hearing him in these quintets, with about a dozen of which I am acquainted, in order to see whether, from the manner in which he executes them he could succeed in making one forget the poverty of the compositions.

But well as they were given by him, the frequent childishness of the melodies, and the poverty of the harmonies (almost always three-voiced only) were no less unpleasing to me, than in all those I had heard before.

One can hardly understand how a cultivated artist like Baillot, to whom our treasures in compositions of this kind are known, can bring himself to play those quintets still, whose worth consists only in the regard had to the period and circumstances under which they were written. But that they are here listened to with as much pleasure as a quintet of Mozart is another proof that Parisians cannot distinguish the good from the bad, and are at least half a century behind in art. I heard Habeneck play two *airs variés* of his composition. He is a brilliant violinist and plays much with great rapidity and ease. His tone and his bow-stroke are somewhat coarse."

"Kreutzer Junior, the brother and pupil of the elder, played to me a new, very brilliant and graceful trio of his brother's composition. The manner in which he executed it reminded me somewhat of the style of the elder one, and satisfied me that they are the purest players of all the Parisian violinists. Young Kreutzer is wanting in physical power, he is somewhat ill, and dare not

play sometimes for months together. His tone therefore, is weak, but in other respects his play is pure, spirited and full of expression."

"In June 1830 Paganini came to Cassel and gave two concerts in the theatre, which I heard with great interest. His left hand, and his constantly pure intonation were to me astonishing. But in his compositions and his execution I found a strange mixture of the highly genial and childishly tasteless, by which one felt alternately charmed and disappointed, so that the impression left as a whole was, after frequent hearing, by no means satisfactory to me. As his visit took place just on Whitsunday, I took him the next day to Wilhelmshöhe, where he dined with me, and was very lively, indeed somewhat extravagantly so."

"Ole Bull has lately given two concerts at the theatre and greatly charmed the public. His many toned strokes and the accurate certainty of the left hand are remarkable, but like Paganini, he sacrifices too much to the tricks of the art. His tone on the weak strings is bad, and he can only use the A and D string on the lower part and *pianissimo*. This gives to his play a great monotony when he cannot bring in his tricks of art."

In the year 1831 was completed the

great "Violin School," a work which has received the highest favour wherever the art of violin playing is cultivated with any degree of earnestness. Three years later occurred the death of his wife, who had borne him a large family, and had been his most sympathetic and devoted companion. At the time of this calamity Spohr was at work on his great oratorio "Calvary," but he was so broken down by his bereavement, that it was several months before he could resume his labours. Of the performance of this oratorio on Good Friday, 1835, Spohr relates in his diary: "The thought that my wife did not live to listen to its first performance sensibly lessened the satisfaction I felt at this my most successful work." In 1839 this oratorio was given at the Norwich Festival, the great master being present to conduct it. After Spohr had been a widower two years he became enamoured of one of the daughters of Chief Councillor Pfeiffer, who possessed great musical skill and powers upon the pianoforte, and was twenty years the junior of her suitor. The marriage took place on January 3rd, 1836.

Shortly after his second marriage, Spohr and his young wife made a long journey, visiting the principal German cities, exciting everywhere universal admiration.

In a word, when not actively engaged with his Cassel orchestra, he was ever conducting his great works at one or other of the musical centres of Germany. His subsequent visits to England were made in the years 1843, 1847, 1852, and 1853. In 1857 Spohr broke his arm, and was thereby compelled to relinquish the violin. On the 12th April, 1859, he made his last appearance as conductor—this was at Meiningen—and in the following October the great violinist-composer passed away. To enumerate *seriatim* all the compositions of this prolific composer would exceed the space at disposal. They include the whole range of musical structure, —Oratorios, Symphonies, Masses, Operas, Chamber music, and educational works. His principal works for the string family may be briefly summarised as follows:—33 quartets; 4 double quartets; Sextet; 7 quintets; 15 concertos for violin with orchestra; Grand Polonaise for violin with orchestra; 4 pots-pourris for violin with orchestra; Sonatas for harp and violin; Rondos for do.; 14 duets for two violins; 36 studies by Fiorillo with 2nd violin part added. For strings with other instruments:—Nonet for violin, tenor, 'cello, flute, oboe, clarinet, horn, bassoon and double-bass; Octet for violin, two tenors, 'cello, clarinet, two horns, and double-bass; Quintet for pianoforte, two

violins, tenor, and 'cello; Septet for pianoforte, violin, 'cello, flute, clarinet, horn, and bassoon; 5 trios for pianoforte, violin, and 'cello; 3 duos for pianoforte and violin.—Two concertos for clarinet with orchestra etc.

STAMITZ, ANTON, born at Mannheim in 1753, died in Paris —? Fiddler and composer of merit. Went to Paris about 1770 and settled there. Compositions: 12 quartets for strings; 6 trios for do.; Concerto for violin; 6 duos for violin and 'cello; 6 trios for flute and strings; *Airs variés* for violin and 'cello; 6 duos for violin and flute; 3 concertos for harpsichord; Concertos for 'cello.

STAMITZ, JOHANN KARL, born at Deutchbrod, Bohemia, in 1719, died at Mannheim in 1761. Esteemed fiddler and composer, entirely self-taught; was in 1745 elected concertmeister and director of chamber music in the Court of the Elector at Mannheim. In his time he enjoyed a great reputation as a composer. Compositions: 6 sonatas for harpsichord and violin; 12 sonatas for violin and bass; 12 symphonies; 6 violin concertos; 6 trios for strings; Exercises; a quantity of concertos, symphonies, solos, &c., in MS.

STAMITZ, KARL, born at Mannheim, May 7th, 1746, died in Jena in 1801. Fiddler and composer, son and pupil of

the preceding, studied later under Cannabich. In 1767 he entered the orchestra at Mannheim, and three years afterwards went to Paris, where his playing was much admired. He then entered the service of the Duke de Noailles, and remained with that prince until 1785. He then returned to Germany, and was heard with success at Frankfort, Berlin, and Dresden. In 1787 he entered the chapel of Prince Hohenlohe-Schilling, but left there the same year and went to Prague, thence to Cassel, after which he journeyed to St. Petersburg and remained there several years. His compositions include symphonies, quartets for strings, trios for do., duos for two violins, concertos for violin.

*STRUNCK, NICOLAUS ADAM, born at Zell in 1640, died at Leipzig in 1700. One of the most renowned fiddlers of the seventeenth century. When Nicolaus was twelve years of age, his father, who was court organist at Zell, removed to Brunswick and soon after procured for his son the post of organist at the church of St. Magnus in that town. Here his partiality for the violin was evinced, and he was sent to Lubeck to take lessons on that instrument of a player there named Schnittelbach, under whom he progressed so rapidly that, at the age of twenty, he

was nominated first violin in the chapel of the Duke of Wolfenbittel, where he remained but a short time, preferring another situation in the chapel of the Duke of Zell. After this he obtained the Duke's consent to take a journey to Vienna, where he performed before the Emperor, who rewarded him with his portrait in miniature attached to a gold chain. On the death of the Duke of Zell he was engaged in the chapel of the Duke of Hanover, whence he was invited to Hamburg, as music director and composer to the theatre. He there wrote, up to the year 1685, eight operas, till at length Frederick William, Elector of Brandenburg, came to Hamburg, and, desirous of possessing so eminent an artist in his chapel, demanded him of the magistracy of Hamburg, and nominated him capellmeister. The Elector of Hanover, on hearing of this appointment, reclaimed Strunck as his vassal; at the same time, to indemnify him for any loss of salary, he nominated him first his chamber-organist, and afterwards canon to the church of Notre-Dame at Einbeck. The Duke of Hanover then took Strunck with him on a journey to Italy, where he had the advantage of meeting Corelli. Strunck remained several years in Italy, and on his return, again passed through Vienna, where he

once more performed before the Emperor, choosing this time the harpsichord for his instrument. A second chain of gold testified the satisfaction of the monarch. From Vienna he proceeded to Dresden, where the Elector John George VI. appointed him vice-capellmeister, and after the death of Bernhard he was appointed chief capellmeister, filling that situation from 1692 to 1696, when he appears to have settled at Leipzig, where he remained until he died.

Strunck has published the following music:—" *Ricercar* on the death of his Mother at Venice, on December 20th, 1685," and "Musical Exercises for the Violin or Viol da Gamba, containing several Sonatas, etc., and some *Chacconi* for two Violins," Dresden, 1691. His church and dramatic music was, however, the most esteemed.

That he was a man of humour and pleasantry may be inferred from the following story, related by Walther.

Strunck being at Rome, upon his arrival made it his business to see Corelli; upon their first interview Strunck gave him to understand that he was a musician. "What is your instrument?" asked Corelli. "I can play," answered Strunck, "upon the harpsichord, and a little on the violin, and should esteem myself ex-

tremely happy might I hear your performance on this latter instrument, on which I am informed you excel. Corelli very politely condescended to this request of a stranger; he played a solo: Strunck accompanied him on the harpsichord, and afterwards played a toccata with which Corelli was so much taken, that he laid down his instrument to admire him. When Strunck had done at the harpsichord, he took up the violin and began to touch it in a very careless manner, upon which Corelli remarked that he had a good bow-hand, and wanted nothing but practice to become a master of the instrument. At this instant Strunck put the violin out of tune, and applying it to its place, played on with such dexterity, attempering the dissonances occasioned by the mistuning of the instrument with such amazing skill and dexterity, that Corelli cried out in broken German, "I am called arcangelo, a name that, in the language of my country, signifies archangel; but let me tell you, that you, sir, are an arch-devil."

TARTINI, GUISEPPE, born at Pirano, in the Province of Istria, April 8th (or 12th) 1692, died at Padua, February 26th,* 1770. Tartini is the most prominent virtuoso and teacher in the whole history

* Fétis says the 16th.

of violin playing, also founder of the Paduan school, the teachings of which have been transmitted through generations of pupils to the present time. He received his first musical education in a college called *Dei Padri delle Scuole*, and received some lessons on the violin from one Giulio di Terni. His father, a pious church benefactor, and a man of high position, originally intended that the young Guiseppe should enter the legal profession, and in 1710 sent him to the University of Padua to pursue his studies. The love of music, however, exercised such a powerful influence over him, that he ultimately abandoned all thoughts of the law, and applied himself with assiduity to the study of musical theory, and in particular the violin, upon which instrument he made rapid advances. He also had a strong propensity for the art of fencing, in which, it is said, he eventually equalled his instructor. Before he was twenty, having married without the consent of his parents, they wholly abandoned him, and he was obliged to wander about in search of an asylum; which, after many hardships, he found in a Convent at Assisi, where he was received by a Monk, a relative of his, who, commiserating his misfortune, suffered him to remain there till something better could be done for him. Here he practised the

violin to keep off melancholy reflections ; until an event occurred which led to his discovery, which is generally related as follows:—It appears that on a certain great festival, when he was in the orchestra of the convent, a sudden gust of wind found its way into the Church, and blew aside the orchestral curtain, and exposed young Tartini to view. His recognition, under these circumstances, by a Paduan acquaintance, led to the accommodation of differences, and he settled with his wife for some time in Venice. During his residence there the celebrated Veracini arrived in that city, whose performances awakened an extraordinary emulation in Tartini, for though he was acknowledged to have himself a powerful hand, he never had heard a great player before, or conceived it possible for the bow to possess such varied powers of energy and expression, as were commanded by Veracini. In fact, Tartini quitted Venice the very next day, and proceeded to Ancona, in order to study the use of the bow in greater tranquility, and with more convenience than he could in Venice. It was during his residence at Ancona that by diligence and practice he acquired a reputation sufficient to entitle him, in 1721, to an invitation to the distinguished place of first violin and master of the band to the celebrated

Church of St. Anthony of Padua. By this time his fame was so much extended that he had repeated offers from Paris and London to visit those Capitals; but by a singular species of devotion and attachment to his patron Saint, to whom he consecrated himself and his instrument, he declined entering into any other service. By the year 1748 he had made many excellent scholars, and had established such a system of practice for students on the violin, that he was celebrated all over Europe; and his reputation increased until his death, an event which was much regretted by the inhabitants of Padua, where he had resided nearly fifty years.

M. de Lalande states, that he had from Tartini's own mouth the following singular anecdote respecting one of his compositions, the well known *Trille del Diavolo*; which shows to what a degree his imagination was inflamed.

“He dreamed one night, in 1713, that he had made a compact with the devil, who promised to be at his service on all occasions; and, during this vision, everything succeeded according to his mind: his wishes were anticipated, and his desires always surpassed, by the assistance of his new servant. In short, he imagined that he presented the devil with his violin, in order to discover what

kind of a musician he was, when, to his great astonishment, he heard him play a solo so singularly beautiful, which he executed with such superior taste and precision, that it surpassed all the music he had ever heard or conceived in his life. So great was his surprise, and so exquisite his delight upon this occasion, that it deprived him of the power of breathing. He awoke with the violence of his sensations, and instantly seized his fiddle, in hopes of expressing what he had just heard; but in vain. He however directly composed a piece, which is, perhaps, the best of all his works, and called it the 'Devil's Sonata'; he knew it, however, to be so inferior to what his sleep had produced, that he stated, he would have broken his instrument, and abandoned music for ever, if he could have subsisted by any other means."

The following are the principal works of Tartini:—Sei concerti, Lib. I. e II., Op. 1 (Amsterdam, Roger, 1734); Sei sonate a violino e violoncello o cembalo, Op. 2 (Rome, 1745); The same, with six others, as XII. sonate a violino e basso (not figured), etc., Op. 3 (Paris, Leclerc); Sei concerti a violino solo, due violini, viola e violoncello o cembala di concerto, Op. 4 (Paris, Venier); VI. Sonates à violon seul et basse continue, also marked, Op. 4 (Paris, Leclerc); 6 do., Op. 5 (ib.

1747); 6 do., Op. 6 (ib. 1770); 6 do., Op. 7 (Paris); Sei sonate a tre, due violini col basso, Op. 8 (Paris, Meaupetit, Mme. Boivin, M. Leclerc, Mlle. Castagneri); 6 do., Op. 9 (Paris); L'arte del arco (Amsterdam, French edition, Paris, Cartier); Concerti III. a cinque con violino obbligato, Lib. I. (Paris, Mme. Boivin, Leclerc, Castagneri, Lainé); VI. concerti a otto stromenti etc. (Amsterdam, Witvogel); VI. concerti a cinque stromenti, etc., Lib. II. (Amsterdam, Le Cene); VI. concerti a cinque stromenti, etc., Lib. III. (ib.); Trattato di musica secondo la vera scienza dell'armonia (Padua, 1754); De' principii dell'armonia musicale contenuta nel diatonico genere (ib. 1767) Risposta di Guiseppe Tartini all critica del di lui Trattato di musica di Mons. Le Serre, di Ginevra (Venice, 1767); Lettera alla signora Maddalena Lombardini, etc. (Venice, 1770), Trattato delle appoggiature si ascendenti che discendenti per il violino etc. (Venice, Benzon, 1818). The following are in M.S.; 48 sonatas for violin and bass (including the Trillo del diavolo), 127 violin concertos with quartet. Among the most noteworthy of Tartini's pupils may be mentioned Pugnani, Nardini, Pagin, Ferrari, and Lahoussaye.

It is worthy of note that Tartini formed all his scholars on the solos of Corelli.

As a theorist and improver in the art of violin playing the name of Tartini stands out with additional lustre. It was he who first observed the phenomenon of the third sound, which he did in the year 1714, at Venice. This is the resonance of a third note, when the two upper notes of a chord are sounded. Thus, if two parts are sung in thirds, every sensitive ear will feel the impression of a bass, or lower part. This may be distinctly heard if a series of consecutive thirds are played on the violin, they being perfectly in tune. "If you do not hear the bass," Tartini was wont to say to his pupils, "the thirds or sixths which you are playing are not perfect in the intonation." About 1730, Tartini effected considerable improvements in the bow, which contributed in no small measure to revolutionize the art of violin playing. He caused the bows to be made less clumsy, and out of lighter wood than those which had been previously used; he adopted the straight stick instead of retaining the bent form, shortened the head, and made small longitudinal grooves in that part of the stick which is held in the hand, so as to prevent its turning between the fingers. His merits as a composer have been commented upon by Dr. Burney in the following terms:—"Though he made Corelli his model in the purity of his harmony and

simplicity of his modulation, he has greatly surpassed that composer in the fertility and originality of his invention, not only in the subjects of his melodies, but in the truly *cantabile* manner of treating them. Many of his *adagios* want nothing but *words* to be excellent pathetic opera songs. His *allegros* are sometimes difficult; but the passages fairly belong to the instrument for which they were composed, and were suggested by his consummate knowledge of the finger-board and the powers of the bow. As a harmonist, he was perhaps more truly scientific than any other composer of his time, in the clearness, character, and precision of his basses, which were never casual, or the effect of habit or auricular prejudice and expectation, but learned, judicious, and certain. And yet I must, in justice to others, own that though the *adagio* and solo playing in general of his scholars are exquisitely polished and expressive, yet it seems as if that energy, fire, and freedom of bow, which modern symphonies and orchestra playing require, were wanting."

TILLIERE, JOSEPH BONAVENTURE, an esteemed 'cellist who flourished in the second half of the 18th century, pupil of Berteau. About 1760 he became soloist to the Prince of Conti. This artist is one of the earliest who wrote a "School" for his

instrument. It had for its title, "Méthode pour le violoncelle, contenant tous les principes nécessaires pour bien jouer de cet instrument"; Paris 1764, which went through several editions. He also published six sonatas for 'cello and bass; six duos for 'celli (1777), three duos *idem*, Op. 8.

TOLBECQUE, JEAN BAPTISTE JOSEPH, born at Hanzinne, Belgium, April 17th, 1797, died in Paris, Oct. 23rd, 1869. Fiddler and composer of popular dance music, pupil at the Paris Conservatoire of R. Kreutzer for violin, and of Reicha in composition. In 1820 he entered the orchestra of the Italian Opera. In 1825 he left the theatre and was appointed conductor of the dances at the Tivoli and other public gardens, in which capacity he soon distinguished himself, and was the most popular conductor in his time of that class of music. He was also conductor of the court balls. His compositions include comic operas, and a quantity of dance music. His brothers Auguste Joseph (1801-1869), and Charles Joseph (1806-1833), were also esteemed fiddlers, pupils of Kreutzer.

TOMASINI, LUIGI, born at Pesaro in 1741, died at Eszterház, Hungary, April 25th, 1808. Fiddler and composer for his instrument. He was director of Prince Eszterhazy's chamber music while Haydn

was there as composer. Afterwards he went to Mecklenburg-Strelitz as Concertmeister, where his wife was engaged as a singer in the Opera. Compositions: Two concertos for violin and orchestra; Twelve string quartets; Three duos for two violins; Twelve variations for violin alone; Sonatas for violin.

TORELLI, GUISEPPE, born at Verona towards the end of the 17th century, died in 1708. This celebrated fiddler is generally credited with having fixed the form of the concerto. In 1685 he was attached to the Church of San Petronio at Bologna, and in 1703 was Concertmeister to the Margrave of Brandenburg, Anspach. Compositions: Balletti da camera a tre, Op. 1; Concerto da camera a due violini e basso, Op. 2 (Bologna, 1686); Sinfonie a 2, 3, 4, istromenti (*ibid*, 1687); Concertino per camera a violino e violoncello, Op. 4; Sei sinfonie a tre e sei concerti a quattro, Op. 5 (*ibid*, 1692); Concerti musicali a quattro, Op. 6; Capricci musicali per camera a violino e viola ovvero arciliuto, Op. 7; Concerti grossi con una pastorale per il Santissimo natale, Op. 8 (Bologna, 1709).

TRÆG, ANTON, born at Swechat near Vienna, in 1818, died at Vienna, July 17th, 1860. Cellist, pupil of Merk. From 1845-1852 he was professor of his instrument in the Prague Conservatorium.

Several of his compositions were published at Vienna and Prague.

TRICKLER, JEAN, born at Dijon, in 1750,* died at Dresden, Nov. 29th, 1813. Distinguished 'cellist in his time, was a member of the Royal orchestra at Dresden. Compositions: Concertos for 'cello and orchestra, Nos. 1, 2, 3, 4, 5, 6 and 7, Paris; Six sonatas for 'cello and bass, *ibid.*

TRIEMER, JOHANN SEBALD, born at Weimar about 1700, died at Amsterdam in 1762. 'Cellist, pupil of Ehlenstein for the 'cello, and of Erbach in composition. In 1725 he entered the Hamburg Theatre orchestra, and remained there two years, after which he went to Paris and took lessons in composition of Bois-mortier. In 1729 he quitted France and finally settled in Amsterdam. He composed some sonatas for 'cello with bass, Amsterdam, 1741.

UBER, ALEXANDER, born at Breslau in 1783, died at Carolath, Silesia, in 1824. 'Cellist, pupil of Johann Zacharias Jäger for his instrument, of Janitzek for the violin, and of Schnabel for composition. In 1804 he toured through Germany and played with success in the principal cities. He then went to Basel and resided there many years, after which (1821), he returned to his native town,

* According to Fétis.

and in 1823 was appointed Kapellmeister to Prince Carolath. Compositions: Concerto for 'cello; Variations for 'cello with orchestra; Septet for clarinet, horn, violin, 2 violas, and 2 celli; 6 caprices for 'cello; 16 variations on a German air for 'cello; Songs, etc.

UDEL, CARL, born at Warasdin, Croatia, Feb. 6th, 1844, still living. Esteemed 'cellist, pupil of Schlesinger at Vienna, went to Pesth and was engaged in the Opera orchestra, returned to Vienna in 1869 and was appointed professor in the Conservatorium.

VACCARI, FRANCESCO, born at Modena in 1773, died in Portugal after 1823. Esteemed fiddler. He commenced to study the violin at the age of five and made rapid progress. Whilst still young Pugnani heard him and was astonished at his remarkable execution. About twelve years of age he went to Florence and became a pupil of Nardini. In the following year he went to Mantua where he made his first public appearance. He then visited Parma, Verona, Padua, Venice and other large cities and was heard everywhere with great success. After having lived several years in Milan he was called to Spain and entered the service of the King in 1804. Owing to political events which then troubled the Peninsular he was compelled to relin-

quish his position in 1808, and after travelling and giving concerts he arrived in Paris in 1809. In 1815 he proceeded to Lisbon, thence to Madrid, and once more occupied an advantageous position at Court until 1823, when he revisited Paris, and in the same year visited England for the second time, having been here previously in 1815, after which he returned to Portugal. On the subject of one of the Philharmonic concerts of 1823, a critic of the time observes: "The most brilliant feature in this concert was a concerto on the violin by Signor Vaccari. This excellent—we had almost written unrivalled—violinist has an appointment at the Court of Madrid, from which, for the present, prudence bids him retire. He took a chief part in these concerts about eight years ago, and then made an astonishing impression upon the musical world. He is what he was; and to those who admire the genuine tone of this fine instrument; who think that always playing in tune is a merit; who consider gracefulness and taste as indispensable to a perfect performer; and who approve of that execution which is without trick, and invariably accompanied by a delightful result; to such persons, the retreat of Vaccari to this country will prove the source of as much pleasure as instrumental music can afford." The compositions of

Vaccari are: Duos for violins, Op. 1 and 2; God save the King, variations for violin and pianoforte; Pot-pourri for do.; L'Écossaise, nocturne for do.

VACHER, PIERRE JEAN (OR LE VACHER), born at Paris, Aug. 2nd, 1772, died in Paris in 1819. Fiddler and composer of merit. He commenced the study of the violin at eight years of age, first under André Monin, and afterwards under the celebrated Viotti. From the age of fourteen to nineteen, he was engaged as violinist at the principal theatre at Bordeaux. At the commencement of the French Revolution he went to Paris, where he remained several years engaged in the orchestra of the Vaudeville Theatre. He then became known as a composer of popular airs for that theatre. Vacher was afterwards employed in the orchestras of the Théâtre Feydeau, and of the Opera. Several romances of his composition became great favourites of the French public; amongst these were *Pour Toi*; *Le Plaisir et l'Espérance*; *La Verduve*; *L'Invocation à l'Amitié*; *Le Voyage à Barège*; and *La Sympathie en Amour*. He also published the following: Trios for two violins and bass, Op. 3; Airs variés for violin and 'cello; Duos for two violins; Liv 1 and 2; Several variations for violin alone; Pots-pourris (*idem*).

VACHON, PIERRE, born at Arles in 1731,

died at Berlin in 1802. Celebrated fiddler and composer, pupil of Chabran in Paris. In 1758 he was heard at a concert spiritual in the performance of a concerto of his composition and won great applause. In 1761 he was appointed first violin to the Prince of Conti at Paris. In 1784 he went to Berlin, where he had the honour to play before the King, who, charmed with his playing appointed him Concertmeister to the Court. In 1798 he retired on a pension. Compositions: 3 concertos for violin and orchestra, Op. 1; 6 trios for two violins and bass, Op. 2; 6 sonatas for violin and bass, Op. 3; 2 concertos for violin and orchestra, Op. 4; 6 sonatas for violin and bass; 6 string quartets, Op. 7; *Idem*, Op. 9; Several operas.

VALENTINI, GUISEPPE, born at Florence towards 1690, date of death unknown. Fiddler and composer, celebrated in his day; was in 1735 attached to the service of the Grand Duke of Tuscany. The known compositions of this artist are: XII Sinfonie a 2 violini e violoncello, Op. 1 (Amsterdam, Roger). VII bizzarrie per camera a 2 viol e violone, Op. 2 (*ibid*). XII Fantasie a 2 viol e violone, Op. 3. VIII idee da camera a violino solo e violoncello, Op. 4 (*ibid*). XII sonate a 2 viol e violone, Op. 5. Concerti a 4 viol, alto viola, violone e basso continuo, Op. 7. Lib 1 e 2

(*ibid.*). Sonate a violino solo e basso continuo, Op. 8 (*ibid.*). X concerti, Op. 9 (*ibid.*).

VALMALETE, LOUIS DE, born at Rieux about the year 1768, date of death unknown. Distinguished violinist. He learnt the elements of music from Foncés, and afterwards studied the violin under Turlet of Toulouse. In 1787 he went to Paris, where he took further lessons on the violin, for about two years, under Puppo, Gervais, and Gaviniés and studied composition under De Lirou. De Valmalète published at Paris the words and music of three romances, one of which, entitled *Amaus plaignez ma destinée*, was highly popular. He also translated into French and set to music, the two odes to St. Cecilia of Dryden and Pope.

VANDINI, ANTONIO, principal 'cellist of the church of St. Anthony at Padua. He was throughout life an intimate friend of Tartini, and was with him at Prague in 1723, and subsequently, during three years, in the service of the Count of Kinsky. He was still living at Padua in 1770, far advanced in years.

VAN MALDER, PIERRE, born at Brussels, May 13th, 1724, died there, Nov. 3rd, 1768. Fiddler and esteemed composer in the service of the Prince of Lorraine. His compositions include many symphonies, string quartets, and sonatas.

VENZANO, LUIGI, born at Genoa in 1815, died in 1878. Solo 'cellist at the Carlo Felice Theatre, and professor at the Conservatorium, composed some popular music.

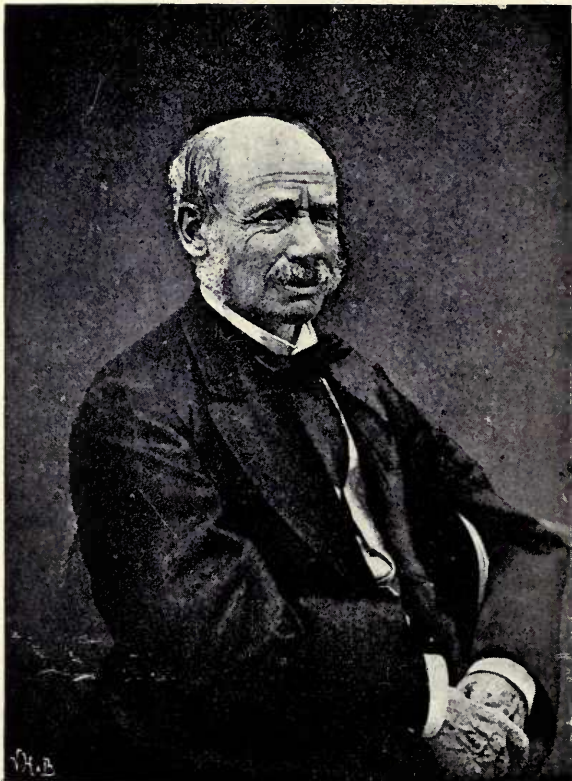
VERACINI, ANTONIO, born at Florence about the middle of the seventeenth century. Celebrated fiddler in his day, and composer for the Church and Chamber. The following works have been published: Sonate a tre, due violini e violone, o arciliuto col basso continuo per l'organo, Op. 1 (Florence 1662); Sonate da Chiesa a violino e violoncello o basso continuo, Op. 2 (Amsterdam, Roger); Sonate da camera a due violini e violone, o arciliuto, col basso continuo per cembalo, Op. 3 (*ibid*).

VERACINI, FRANCESCO MARIA, born at Florence about 1685, died at Pisa in the year 1750. Celebrated fiddler, nephew and pupil of the preceding. At the age of nineteen he appeared in Venice with such brilliant success as to compel Tartini to give himself up to more serious study, for which purpose he retired to Ancona (*vide* Tartini). In 1714 Veracini went to London, remained there two years, and was heard with success; thence to Dresden in 1720, where he was made composer and chamber virtuoso to the King of Poland. Although an excellent performer he was extremely

conceited. A trick was once played on him at Dresden by Pisendel, an eminent fiddler, for the purpose of mortifying him. He taught an inferior player in the chapel a concerto for the instrument, till he became perfect in it; he then showed it to Veracini, who played it, but was immediately surpassed in it by the subordinate fiddler. He was so vexed that it is said he threw himself out of window three days afterwards, but fortunately escaped with only a broken leg. After his recovery he left Dresden, proceeded to Prague, and entered the service of Count Kinsky. In 1736 he again visited London, but this time with no great success. He returned to Italy in 1747, and entered into retirement near Pisa. He published two collections of twelve Sonatas each, for violin and bass, and left in manuscript several concertos and symphonies for two violins, viola, 'cello and basso continuo. Veracini and his contemporary Tartini were renowned in their day, as the greatest masters of the violin that had ever appeared. Their abilities were not confined to the mere excellence of their performance, but extended equally to composition, in which they both manifested great genius and science. But whatever resemblance there may have been in the professional skill of

these two masters, it was impossible for any two men to be more dissimilar in disposition. Tartini was so humble and timid, that he was never happy but in obscurity; while Veracini was in an equal degree vainglorious. Being at Lucca at the time of *la festa della Croce*, which is celebrated every year on the 14th of September, when it is customary for the principal professors of Italy, vocal and instrumental, to meet, Veracini put down his name for a solo concerto; but when he entered the choir, in order to take possession of the principal place, he found it already occupied by Padre Girolamo Laurentii of Bologna; who not knowing him, as he had been some years in Poland, asked him where he was going, Veracini answered, to the place of first violin, Laurentii then told him that he had been always engaged to fill that post himself, but that if he wished to play a concerto, either at vespers or at high mass, he should have a place assigned him. Veracini with great contempt and indignation, turned his back on him, and went to the lowest place in the orchestra. In that part of the service in which Laurentii performed his concerto, he did not play a note, but listened with great attention; and being called upon would not play a concerto, but requested the old father would permit him to play a

solo at the bottom of the choir, desiring Lanzelli, the violoncellist of Turin, to accompany him; when he played it in such a manner as to extort "*E viva!*" in the public church. Whenever he was about to make a close, he turned to Laurentii, and called out "*Così si suona per fare il primo violino,*" "This is the way to play the first fiddle." Many silly stories of a similar description were handed about Italy, concerning the arrogance of this performer, who was usually complimented with the title "*Capo pazzo.*" Veracini would instruct no one, except a nephew, who died young. The only master he had himself in his youth, was the before-mentioned Antonia Veracini, of Florence; but by travelling all over Europe he acquired a style of playing peculiar to himself. Besides being in the service of the King of Poland, he was a considerable time at the different Courts of Germany. During his stay in England at the time of Farinelli, he composed several operas. Burney mentions having himself heard him lead a band at a concert at Hickford's room, in such a bold and masterly manner as he had never before witnessed. Soon after this Veracini was shipwrecked and lost his two Steiner violins, which he stated were the best in the world, and all his effects. In his usual light way he used to call one of



HENRY VIEUXTEMPS.

these instruments St. Peter and the other St. Paul.

VIEUXTEMPS, HENRY, born at Verviers, Belgium, Feb. 17th, 1820, died at Mustapha, Algiers, June 6th, 1881. Virtuoso on the violin and composer for his instrument. He displayed a very early liking for the violin, and his father, a soldier retired from the service, encouraged young Henry's natural taste for music by his own performances on the violin. At two years of age he would amuse himself for hours together by rubbing a violin bow across the strings of a small fiddle. At the age of four and a half he began to study music seriously, and was placed under a local teacher named Ledoux, the expense of this tuition being defrayed by an amateur friend of the family, who was astonished at the child's happy disposition for the art. His progress was so rapid that when he was six years old he played one of Rode's concertos in public. Two years later the young prodigy accompanied his master on a tour for the purpose of giving concerts in the principal towns of Belgium. In Brussels he met with De Beriot, who, charmed with his genius and precocious skill, took him in charge, and gave him lessons for several months. In 1830 he went with his new master to Paris, and performed at a concert given

in the *Salle* of the *Rue de Cléry* with great success. On returning to Verviers young Vieuxtemps resumed his studies with great perseverance. In 1833 he went with his father on a tour through Germany, and in Vienna took lessons in harmony under Simon Sechter the Court organist, after which he returned to Brussels, where he remained for a few months. In 1834 he travelled to London *via* Paris, but his reception was not equal to his expectations. In the following year he returned to Paris and placed himself under Reicha in composition. In 1838, Vieuxtemps appeared with unbounded success at the theatre at Brussels, and also in a concert given in the Church of the Augustins by the Philanthropic Society, his performances being *fantaisies* and fragments of concertos, in which were noticeable some happy ideas, but mixed with incoherences. Soon after this, he set out for Russia, giving concerts *en rout*, at Prague, Leipzig, Dresden, and Berlin. On his way to St. Petersburg, he was seized with an illness, in a little Russian village, and was detained there upwards of two months. His appearance at St. Petersburg was a great success, as it was also at Moscow. In 1840 he returned to Brussels, and in the same year played at a concert given for the benefit of the musicians of the

orchestra of the theatre, on which occasion he performed a new concerto and his *Fantaisie*, which excited great enthusiasm. He afterwards appeared in the same compositions at Antwerp, with similar success, on the inauguration of the statue of Rubens.

In 1841, Vieuxtemps made a very successful appearance in Paris after which he made another tour through Holland and Germany. He now decided on a trip to the new world and the years 1844-1845 were spent in America. In 1846 he was made solo violinist to the Emperor of Russia, under a contract for ten years, but resigned the position in 1852. He made a second visit to America in 1856, and was in Paris again in 1858. In 1870 he made a third visit to the United States, appearing in concerts with Christine Nilsson and Maria Krebs the pianist. In 1871 he returned to Brussels and was appointed first professor of his instrument at the Conservatoire in the place of De Beriot. In 1873 a stroke of paralysis affected the whole of his left side, which terminated his violin playing, but he nevertheless devoted his time to composition. His health now compelled him to try the climate of Algiers, in which town he ended his days. Vieuxtemps takes a foremost place among the composers for his instrument. His composi-

tions are shortly as follows:—Seven concertos; Two string quartets; Variations upon *Pivato*; Seven romances; Homage à Paganini, caprice; Fantaisie-caprice; Sonata for violin and pianoforte; Five duos concertantes upon operatic airs, for violin and pianoforte; Les Arpèges, caprice; Six études de concert; Souvenir d'Amérique upon Yankee Doodle; Four fantaisies upon operatic airs; Nine morceaux de salon; Introduction and Rondo; Elegy for tenor, 'cello, and pianoforte; Six pieces for violin alone; Balade and Polonaise; Sonata for pianoforte and 'cello; Two Duos for violin and 'cello; Transcriptions; Thirty-six studies for violin; Several small pieces for violin and pianoforte; Arrangements, &c.

VIOTTI, GIOVANNI BATTISTA, born at Fontanetto, a village in Piedmont, May 23rd, 1753, died in London, March 10th, 1824. Founder of the modern school of violin playing, and one of the most eminent composers for his instrument. At Turin he became a pupil of Pugnani, and at the age of twenty was appointed first violin at the Chapel Royal of that town. After remaining there three years, he entered upon a career of solo playing, and met with the greatest success in various towns in Germany, especially in Berlin and Vienna. He then directed

his steps to Paris, where he made his *début* at the Concerts Spirituels, in the spring of 1782. Fétis tells us that the appearance of Viotti in Paris produced a sensation difficult to describe. He on that occasion performed a concerto of his own composition, in which the Parisians observed an originality of style that appeared to fix the limits of this kind of performance, a fruitful imagination, a happy freedom, and all the fire of youth, tempered by a pure and noble taste. The audience applauded the beautiful movements in this concerto, which from the very first bars announced the genius of the composer and that development of original thought, where the progression of sentiment raises the effect to the highest degree. With respect to Viotti's execution, the enthusiasm was extraordinary; the finish of his adagio, the brilliancy of his allegro, the energy and grace of the ensemble, won the favour of every hearer. The Queen (Marie Antoinette), now desired that Viotti should come to Versailles to perform at one of the Court concerts. The day was fixed, most of the nobility had arrived, and the music had commenced with a solo by Viotti, the first bars of which commanded the greatest attention, when suddenly a cry was heard in the adjoining apartment, "Make room for the Count d'Artois"; which interrup-

tion and the tumult occasioned by the Count's entry, so provoked Viotti, that he put his violin under his arm and left the palace, to the great scandal of all the spectators. Very shortly after this time, the great violinist determined to play no more in public; his friends, however, were still allowed the privilege of hearing him in private concerts. In 1790, a deputy of the constituent assembly, an intimate friend of Viotti, was lodging on a fifth floor, and requested Viotti to give a concert at his apartment. He consented, and the first nobility of France were invited, when Viotti remarked, "We have long enough descended to them; they must now ascend to us." Viotti had a talent for repartee. One day the minister Calonne asked him which violin was the most true, "That," replied he, observing the minister closely, "which is the least false." A violinist named Puppo being in the habit of boasting that he was a pupil of Tartini which was known not to be the case, Viotti being once in his company at a musical party; together with M. Lahoussaye, who was a real *élève* of that great master, asked Lahoussaye to play something in the style of Tartini, observing at the same time to Puppo, "Listen well, sir, to M. Lahoussaye, who will give you a good idea of Tartini's manner of playing." Viotti

remained in France till the year 1790, when the horrors of the French revolution chased away the muses, and Viotti in their train. He next came to this country, and made his *début* at Salomon's concert, with a degree of success equal to what he had experienced in France. Soon afterwards he became concerned in the management of the King's theatre, and subsequently succeeded W. Cramer as leader of the opera orchestra. He thus proceeded, continually reaping professional honours of the highest class, till the year 1798, when he very unexpectedly received an order from Government to quit this country without delay, being suspected of partaking and encouraging those revolutionary principles which, at the above period were alarmingly spreading throughout England. No good evidence has, however, been since adduced of Viotti's having really participated in such principles; and it has been thought in no way credible that a man of his known mild disposition should have used the heinous and sanguinary expressions against the highest personage in the realm, which were at the time publicly imputed to him. From London, Viotti proceeded through Holland to Hamburg, in the neighbourhood of which city he lived in the strictest retirement, at a

place called Schoenfeld. Nor was he idle there; for he not only put the finishing hand to the accomplishment of the youthful violinist, Pixis, who with his father resided at Schoenfeld during a whole summer for the express purpose of receiving Viotti's valuable instruction, but he also published (at Bochann's in Hamburg) "Six duets for violins." To the work is prefixed his portrait, also a preface, in which are these words; "This book is the fruit of the leisure afforded me by misfortune. Some of the pieces were dictated by trouble, others by hope." After the lapse of a few years Viotti found himself at liberty to return to England, and in 1801, revisited London, but this time in a commercial capacity, for he became interested in a wine business, and for the nonce the musician entirely laid aside his art. The undertaking, however, in the end, proved a failure, and Viotti was thereby compelled to resume his legitimate profession. The French singer, Garat, relates how he discovered Viotti, who, during his connection with the wine business, had become completely lost to his old friends. Garat had some vague notion that the violinist was located somewhere in the metropolis, but all attempts to trace him seemed to be fruitless.

At last one morning he went to a large

export house for wine. It had a spacious courtyard filled with numbers of large barrels, among which it was not easy to move toward the counting-house. Entering, at length, the first person who met his gaze was Viotti himself, surrounded by a legion of employés, and so absorbed in business that he did not at first notice Garat. At last he raised his head, and, recognising his old friend, seized him by the hand, and led him into an adjoining room, where he gave him a hearty welcome. Garat could not believe his senses, and stood motionless with surprise. "I see you are astonished at the metamorphosis," said Viotti; "it is certainly *drôle*—unexpected; but what could you expect? At Paris I was looked upon as a ruined man, lost to all my friends; it was necessary to do something to get a living, and here I am making my fortune."

"But," interrupted Garat, "have you taken into consideration all the drawbacks and annoyances of a profession to which you were not brought up, and which must be opposed to your tastes?"

"I perceive," continued Viotti, "that you share the error which so many indulge in. Commercial enterprise is generally considered a most prosaic undertaking, but it has, nevertheless, its seductions, its prestige, its poetical side. I assure you no musician, no poet, ever

had an existence more full of interesting and exciting incidents than those which cause the heart of the merchant to throb. His imagination, stimulated by success, carries him forward to new conquests; his clients increase, his fortune augments, the finest dreams of ambition are ever before him."

"But art," again interrupted his friend; "the art of which you are one of the finest representatives—you cannot have entirely abandoned it!"

"Art will lose nothing," rejoined Viotti; "and you will find that I can conciliate two things without interfering with either, though you doubtless consider them irreconcilable. We will continue this subject another time; at present I must leave you; I have some pressing business to transact this afternoon. But come and dine with me at six o'clock, and be sure you do not disappoint me."

Garat then proceeds to relate that at the appointed time he returned to the house, and was conducted with many distinguished guests to a magnificently furnished drawing-room, where they were cordially received by Viotti. After dinner, music was indulged in, and Viotti played one of his compositions in such a superb manner as to prove he was still the great artist who had formerly captivated his listeners in Paris.

Viotti conducted the wine business for several years, but, as before stated, it all ended in failure. He was now compelled to resume his legitimate profession, and through the influence of some of his friends in Paris, he was appointed Director of the Grand Opéra. Here he found the duties of his office too arduous for his age and state of health, and shortly afterwards he retired on a small pension. In the year 1822 he returned once more to this country, and passed the remainder of his days in quietude. M. Eymar, a celebrated patron of the arts, has thus described some of the moral qualities of Viotti.* "There never existed a man who attached such great value to the simplest gifts of nature; there never was a child who more ardently enjoyed them. A violet found under the grass would transport him with joy; or the gathering of fresh fruit render him the happiest of mortals; he found in the one, a perfume ever new, in the other a flavour always more and more delicious. His organs, thus delicate and sensible, seemed to have preserved the impressibility of early youth; whilst stretched on the grass, he would pass whole hours in admiring the colour or inhaling the odour of a rose. Everything that belonged to

* Inserted in the "Décade philosophique et littéraire.

the country was, for this extraordinary man, a new object of amusement, interest, and enjoyment. All his senses were excited by the slightest impressions ; everything around him affected his imagination ; all nature spoke to his heart, which overflowed with sentiment." We are also indebted to M. Eymar for the knowledge of the " Ranz des Vaches," which Viotti was wont to play with emotion on the days he consecrated to music. At M. Eymar's request, Viotti copied for him this air accompanying the gift with the following lines: "This 'Ranz des Vaches' is neither the one which our friend M. Rousseau has favoured us with in his works, nor is it that of which M. de la Borde speaks in his book on music. I am not aware that it is known to many persons ; all I can say is, that I have heard it in Switzerland, and that I learnt it in a way ever to be impressed in my memory.

"I was walking alone, towards evening, in one of those gloomy spots where one never wishes to speak ; the weather was beautiful ; the wind, which I dislike, was still, everything was calm and analogous to my sensations, and I felt within me that melancholy which has ever been present to my mind at the hour of evening and will remain as long as I exist. My thoughts were wandering and my steps tol-

lowed them ! my heart gave the preference to no particular object, but it was prepared for that tenderness and love which have since caused me so much pain and taught me such real happiness. My imagination idle, if I may use the expression, from the absence of the passions, was without motion. I climbed and descended the most imposing steeps, till at length chance led me to a valley, to which at first I paid no attention, and it was not till some time afterwards that I perceived it was beautiful, and such as I had often read of in the works of Gessner. Flowers, grass, a stream, all were there, and all formed the most harmonious picture. At length, though not fatigued, I mechanically sat down upon a piece of rock, and gave myself up to that profound reverie which I not unfrequently indulge in, and in which my ideas wander so as to make me forget that I am an inhabitant of the earth. I know not what it is that produces in me this species of ecstasy, whether it be the sleep of the soul, or an absence of the thinking faculty ; I can only say, that I delight in the feeling and willingly abandon myself to it. On this stone then was I sitting, when on a sudden my ear, or rather my existence, was struck by sounds, now sudden and short, and now again prolonged and slower, which proceeded from

one mountain and flew to the other without being repeated by the echoes. It was a long strain, and a female voice mingled in perfect unison with the sad, though sweet and affecting sounds. Struck as if by enchantment, I shook off my lethargic sensations, and whilst I intently listened, learned, or rather engraved on my memory the '*Ranz des Vaches*' which I now send you. I have thought it most characteristic to note it down without bars: it is of a nature to be perfectly without restraint; regularity of time would destroy its effect; for its wild sounds prolonging themselves in the air, the time they took to reach from one mountain to another could not be determined. It is then depth of thought and feeling which ought to guide us in the execution of this air, rather than rhythm and measured cadence. This '*Ranz des Vaches*' played in strict time, would be unnatural, and lose its simplicity. To produce its true effect, imagination must transport the performer to the mountains where the melody is indigenous. Whilst executing it in Paris, it must be felt as in Switzerland. It is thus that in some moments of inspiration, I have myself played it on my violin, accompanied by Mlle. Montgerault."

As a creative artist, Viotti will ever appear as a landmark in the

history of violin literature; his compositions are numerous, and present many scenes of beauty, that in their particular style have never been surpassed, if equalled. This latter remark is especially directed to his duos for two violins. The name of Viotti should also be associated with the improvement of the bow and its use, for he was one of the first to adopt those by Tourte, of Paris, and, like Tartini, closely studied its manipulation, and the varied effects capable of being produced; so that in his time he was unrivalled in this branch of violin playing. It is said that the long and effective sweep of his bow was his great characteristic, and was alike the admiration and despair of his rivals. Viotti had but few pupils, but they all turned out highly gifted artists; the most noted among them being Rode, Robrechts, Cartier, Middle. Gerbini, Alday, Labarre, Pixis, Mori, Mdme. Paravacini, and Vacher. The compositions of Viotti are, shortly, as follows:—29 concertos for violin; 2 concertantes for 2 violins; 21 quartets for strings; 21 trios for ditto; 51 duets for violins; 18 sonatas for violin and bass; 3 divertissements for piano and violin; Sonata for pianoforte.

·VISCONTI, GASPAR, born at Cremona. Fiddler and composer of six sonatas for his instrument with bass. He resided in

London at the beginning of last century, and in 1703 published the above-named sonatas.

VITALI, TOMASO, born at Bologna towards the middle of the seventeenth century. In 1706 he was elected a member of the Philharmonic Academy of his native town. During several years he was attached to the Court at Modena as director of the music. His compositions are sonatas for two and three instruments.

VIVALDI, ANTONIO, born at Venice in the second part of the seventeenth century (about 1660), died there in 1743. Celebrated ecclesiastic fiddler and composer, son of Giovanni Battista Vivaldi, 'cellist in the Ducal chapel of St. Marks. After having been some time in the service of the Elector Philip of Hesse Darmstadt, he returned to Venice in 1713, and was appointed Director of the Conservatoire which post he held until his death. A curious story is related of this musician. It is said that, one day, whilst saying mass, a theme for a fugue suddenly struck him, when he immediately quitted the altar where he was officiating, and hastened to the sacristy to write down the theme, afterwards returning to finish the mass. For this conduct he was brought before the Inquisition, who happily considered him

only as a musician, that is to say as a madman, and confined their sentence to the forbidding him to say mass in future. Compositions: 12 trios for two violins and 'cello, Op. 1; 12 sonatas for violin and bass, Op. 2; *Estro Armonico, ossia XII concerti a quattro violini, 2 viole, violoncello e basso continuo per l'organo.* Op. 3; *XII concerti a violino solo, 2 violini di ripieno, viola e basso per l'organo,* Op. 4; *Sonate per violino e basso continuo,* Op. 5; *VI concerti a violino principale, 2 violini di ripieno, viola e basso per l'organo,* Op. 6; *VI idem,* Op. 7; *Le quattro Stagioni, ovvero il cimento dell'armonia e dell'invenzione in XII Concerti-a-quattro e cinque,* Op. 8; *La Cetra, ossia VI concerti a violino solo, 2 violini di concerto, viola e basso continuo per l'organo,* Op. 9; 6 concertos for flute, violin, viola, 'cello, and organ, Op. 10; *VI Concerti a violino solo, 2 violini di concerto, viola, violoncello e basso continuo per l'organo,* Op. 11; 6 *idem,* Op. 12, Vivaldi composed also a quantity of dramatic music.

‡ WANSKI, JOHANN NEPOMUK, born in Posen, about the beginning of this century, died probably at Aix-en-Provence (Bouches-du-Rhône). Fiddler: studied music at Warsaw, and afterwards became a pupil of Baillot, in Paris. He travelled through France, Spain, Italy and Switzerland, and finding his health giving way, finally settled at Aix, in 1839, where he

married a Frenchwoman and devoted himself to teaching. Compositions: concertino; studies, caprices, fantasies, variations, &c., for violin; method for violin; method for viola; gymnastique des doigts et de l'archet; L'harmonie, ou la science des accords.

WEBERLINN, JEAN FREDERIC, born at Stuttgart in 1758, died there in 1825. First violin in the ducal chapel of Würtemberg, retired with a pension in 1816. Compositions: three concertos for violin; solos for do.; three concertos for horn; duos and variations for flute.

WEIGL, FRANZ JOSEPH, born in a small village in Bavaria, March 19th, 1740, died at Vienna January 25th, 1820. Celebrated 'cellist, entered in 1768 the Vienna opera orchestra, and became Kammermusik in the Imperial Chapel. On the completion of fifty years service in the latter capacity he was presented by the Emperor with a gold medal.

WEISS, FRANZ, born in Silesia, January 18th, 1778, died at Vienna, January 25th, 1830. Violist in the service of Prince Rasoumowsky, and a member of Schuppanzigh's celebrated quartet. Compositions: symphonies; overtures; quintet for strings; six quartets for do.; duos for violins; duos for flutes; sonatas for piano-forte; music to several ballets.

WERY, NICHOLAS LAMBERT, born at

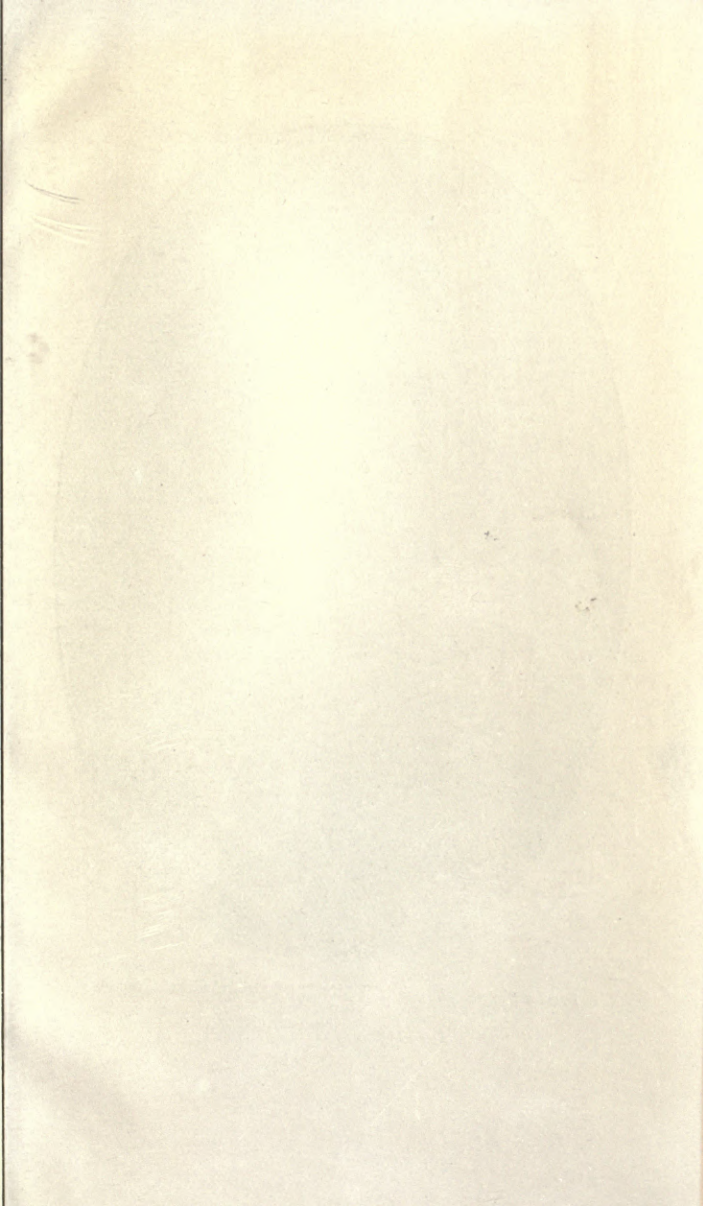
Huy, Liège, May 9th, 1789, died at Bande, Luxemburg, Oct. 6th, 1867. Esteemed fiddler, pupil of Gaillard at Liège, and afterwards of Baillot in Paris, in which city he was living in 1822. In the following year he gave a concert in Brussels with great success, after which he was appointed first violinist to the King, and became professor of his instrument at the Conservatoire. He retired in 1860 with a pension. Compositions: 3 concertos for violin and orchestra; 4 rondeaux; 14 thèmes variés; 6 romances; nocturne; 50 variations; 12 studies; 20 exercises.

WESSELY, JOHANN, born in Bohemia, June 24th, 1762, died —? Excellent fiddler and conductor, was concertmeister to the Duke of Bernburg at Ballenstadt. From 1797-1799 he was engaged in the theatrical orchestras of Cassel and Altona as first violin, and soon became known as a composer of merit. In 1800, he was appointed to fill the first-named post at Ballenstadt. Compositions: 14 quartets for strings (in the style of Pleyel); 3 trios for do.; 3 quartets for clarinet, violin, tenor, and bass; Variations for violin; Do. for clarinet; Do. for horn; Music for two operas (1) *La Damande et la Réponse* (2) *Le Chasseur tyrolien*. These works remain in manuscript.

WESTERHOFF, C. W., Fiddler and concertmeister, attached to the ducal chapel

at Buckeburg towards the end of the last century, died there in 1807. He composed Trios for two violins and bass; Duos for violin and tenor; 2 concertos for clarinet and orchestra; Concerto for flute and orchestra.

WIENIAWSKI, HENRY, born at Lublin, Poland, July 10th, 1835, died at Moscow, April 1st, 1880. Violin virtuoso, pupil of Clavel and of Massart at the Paris Conservatoire. His progress on the violin was rapid for he won the first prize in 1846 which created great astonishment amongst the other students at the Conservatoire. In 1848 he went with his mother to Russia, and gave his first concerts in St. Petersburg and Moscow. On his return to Paris in 1849 he re-entered the Conservatoire in order to study harmony under Colet, and obtained the second prize for that subject in 1850. When eighteen years of age he went on a long tour through Poland, Russia, Belgium, Holland, Germany, England, exciting everywhere the greatest admiration by the exhibition of his marvellous talent. When at Spa, in 1853, he gave concerts in conjunction with his brother Joseph, a celebrated pianist. In England he was heard at the concerts of the Musical Union in the years 1859 and 1867. In 1864 he was appointed solo violinist to the Emperor [of Russia, and





From a photograph by BARRAUDS, 253 Oxford Street, London, W.

AUGUST WILHELMJ.

after the retirement of Vieuxtemps from the Brussels Conservatoire, succeeded him as professor of the Violin. Compositions: 2 concertos for violin and orchestra; Polonaises; Légende; Duos for pianoforte and violin; Airs russes; Fantaisie sur le Prophète.

WILHELMJ, AUGUST, born at Usingen, in the late Duchy of Nassau, Sep. 21st, 1845, still living (1895). Virtuoso on the violin, and professor of his instrument. At the early age of six years, he exhibited an extraordinary aptitude for music, and was placed under Konrad Fischer, leader of the ducal chapel in Wiesbaden, under whom his progress was so rapid that at the age of eight years he made his appearance at a concert in Limburg with great applause. From 1861 to 1864 he studied at Leipzig under David, and in theory under Hauptmann and Richter, and later at Wiesbaden under Joachim Raff. In 1862 he played at a Gewandhaus concert. In 1865 he made his first concert tour in Switzerland; visited Holland and England in 1866, France and Italy in the following year, and in the succeeding year visited Russia, where he became acquainted with Berlioz. In 1868-1869, he was in Switzerland, France, and Belgium, thence to Scotland and Ireland. He then (1874) visited Norway, Sweden, Denmark, Germany,

and Austria, and was again in England in 1875-1877. From 1878 to 1882 Wilhelmj toured in the United States where he aroused the greatest enthusiasm; he has also visited Australia. In 1883 he was in Germany; in 1884 in Russia and Sweden. In 1885 he proceeded to Turkey and at the invitation of the Sultan performed in the Seraglio, being the only violinist to whom such a compliment has been paid. The Sultan on this occasion decorated him with the order of the Medjidie, second class, and presented him with some beautiful diamonds. From 1886 to 1892 Wilhelmj made occasional tours in Europe, and has founded a school for violin playing at Biebrich-on-the-Rhine. He has since settled in London as professor at the Guildhall School of Music. Wilhelmj ranks among the first of living violinists; he is remarkable for the purity of his tone, his precision in octave playing and double stopping, and the brilliancy of his execution. He does not appear to have composed much for his instrument: Mention can be made of a concerto, Transcriptions of Bach, Chopin, and Wagner, and other pieces for the violin; Romance for pianoforte, songs, etc.

WOLDEMAR, MICHAEL, born at Orléans Sept. 17th, 1750, died at Clermont-Ferrand (Puy-de-Dôme) January 1816.

Fiddler and composer, pupil of Lolli, whom he closely resembled in character and disposition. He joined a wandering troupe of minstrels as musical director, and afterwards settled at Clermont-Ferrand. Compositions: 3 concertos for violin and orchestra; Concerto for viola and orchestra; Quartet for strings; Duos for violins; Duos for violin and viola; 12 grand solos; Sonatas fantomagiques; (*L'Ombre de Lolli; l'Ombre de Mestrino; l'Ombre de Pugnani; l'Ombre de Tartini*); 6 rêves ou caprices; Caprices ou études; *Le Nouveau Labyrinthe harmonique pour violon; Le Nouvel Art de l'archet*; Method for violin; Method for viola; Method for clarinet; Several other small pieces for violin.

WRANITZKY, ANTON, born at Neureisch, Moravia, in 1761, died in Vienna in 1819. Fiddler, pupil of his brother Paul. Became capellmeister to Prince Lobkowitz, and, from about the year 1796, was considered one of the best violinists in Vienna, also highly esteemed as a teacher. Compositions: Concerto for violin; 6 Quintets for strings; 15 quartets for do.; Duos for violins; 20 variations for two violins; 20 variations for violin and bass; Sonatas; Method for violin.

WRANITZKY, PAUL (brother of the

preceding), born at Neureisch, Moravia, in 1756, died in Vienna, Sept. 28th, 1808. Fiddler and dramatic composer, pupil of Josef Kraus. He entered the orchestra of Prince Eszterházy as violinist under Haydn, and in 1785 was nominated director of music at the Imperial Opera in Vienna, and occupied that position until his death. Compositions: 12 quintets for strings; 45 quartets for do.; 9 trios for do.; Concerto for 'cello; Concerto for Flute; 3 trios for two flutes and 'cello; Trios for pianoforte and strings; Divertissements for do.; Sonatas for pianoforte; 27 symphonies; several operas.

ZANI, ANDRE, born at Casale-Maggoire, Lombardy, in the early part of the 18th century, died——. Fiddler and composer for his instrument. Compositions: Sei concerti grossi a 2 violini principali, 2 violini di ripieno, violetta, violone ed organo, (Amsterdam, Roger). Sei sinfonie a due violini, viola di gamba et organo (ibid) Dodici concerti a violino solo, 2 violin di ripieno, violetta ed organo (ibid).

ZEBEL, —, a German fiddler, was attached to the orchestra of the Vaudeville Theatre, Paris, towards 1805, died in that city in 1819. Compositions: 3 sonatas for violin and bass; Variations and studies; 6 duos for violins; 3 duos concertants.

ZOCCA, GAETANO, born at Ferraro in 1784, died there Sept. 14th, 1834. Fiddler and teacher of his instrument, pupil of Jean Ballo, and in Milan of A. Rolla. In 1816 he was nominated chef d'orchestre of the theatre and of the cathedral, also of the Philharmonic Society of his native town, and afterwards became a member of the Philharmonic Academy in Bologna. He did much towards advancing the art of bowing, founded a school, the teachings of which soon spread throughout Italy.

'ZUCCARI, CARLO, Italian fiddler and composer, flourished about the year 1770. He was for some time attached to the Italian Opera in London, where he published "The Art of Adagio playing," consisting of solos for violin and bass; three trios for violins and bass. He left, in M.S., sonatas for violin and bass, and duos for violin and 'cello.

'ZUMSTEEG, JOHANN RUDOLF, born at Sachsenflur, in the Odenwald, Jan 10th, 1760, died at Stuttgart, Jan. 27th, 1802. Excellent 'cellist and highly esteemed composer, pupil of Agostino Poli at Würtemberg. In 1792 he became a member of the Court orchestra at Stuttgart, and on the retirement of Poli was appointed to fill his place as Kapellmeister. Compositions: Concerto for 'cello; Duos for do. He was a volumin-

ous composer of ballads, and greatly influenced this style of composition. He also composed some dramatic works.

ZYKA, JOSEPH, born in Bohemia towards 1730, died in Berlin in 1791. Esteemed 'cellist. He resided several years at Prague, then went to live in Dresden, where he entered, in 1756, the Chapel of the Elector. In 1764 he went to Berlin and became chamber virtuoso to the King. He left, in M.S., several concertos for his instrument.

SUPPLEMENT.

BULL, OLE BORNEMANN, born at Bergen, Norway, Feb. 5th, 1810, died there Aug. 18th, 1880. One of the greatest performers of this century. His father, Johan Storm Bull, was a pharmacist, and intended that OLE should enter the church. How far these expectations were realized will presently be seen. On the mother's side the family were musical, and at the house of an uncle occasional quartet parties were given, at which young Ole was often present, and listened with delight to the works of Haydn, Mozart, and Beethoven. This uncle, perceiving that the young boy possessed a strong poetic imagination and an ardent passion for music, presented the child with a violin, upon which he practiced so assiduously that he was soon able to take part in the family musical gatherings. Ole was next placed with a violin player named Paulsen, a native of Denmark, under whom his progress was such that he speedily became a rival of his master; causing that worthy to quit Bergen for his native land. The lad was then left to pursue his studies entirely unaided,

in face of great opposition on the part of the father, who began to entertain fears as to his son's future. In 1825 there settled in Bergen a violinist named Lundholm, a pupil of Baillot, and to him went Ole for further lessons. During his period of self-tuition, young Ole had contracted a habit of holding the violin in a manner contrary to custom, and the endeavours of Lundholm to rid him of this practice were not attended with that success they deserved, the result being that relations were constantly strained between master and pupil. At the request of his father, Ole Bull entered upon a course of study with a private tutor to fit himself for the preliminary examination of the University, but he still found time to pursue his beloved art with increased perseverance. At the age of eighteen he presented himself for admission in the University of Christiania, but failed to pass the necessary tests to the great mortification of his parent. Allowed for a time to follow the bent of his own inclinations, Ole Bull was not long in bringing himself into prominence, with the result that he was offered a temporary position as director of the Philharmonic and Dramatic Societies of Christiania during the illness of Thrane. On the death of the latter, a month afterwards, Old Bull was nominated to fill the post, at a salary sufficient to relieve him from further de-

pendence on his father's purse, and this resulted in further opposition to his musical career being withdrawn. In the year 1829, Ole Bull travelled into Germany to take the opinion of Spohr regarding his playing, and found the master at Cassel, where he was directing the opera. He returned, however, with a feeling of complete disappointment; the cold, precise nature of the Cassel master's performance failed to arouse enthusiasm in the young player, and for a time his mind wavered as to his future vocation. After remaining two years in his native country, Ole Bull determined on hearing the best musical talent that was to be then found in France, and in the year 1831 he arrived in Paris, nearly penniless, with only his violin and his wits to depend upon. Here, however, he was destined for a time to undergo severe hardships, but ultimately he secured the patronage of the Duke of Montebello and a remarkable chain of events now conspired in his favour. He gave a concert on his own account, which resulted in a gain of 1,200 francs and his playing became the subject of comment among the *cognoscenti* of Paris. Encouraged by this success, Ole Bull made a tour through Switzerland and Italy. His first appearance in Italy was at Milan in 1834 at which city his playing was severely criticised in the papers.

One of the Italian musical periodicals contained the following report:—

“ M. Ole Bull plays the music of Spohr, Mayseder, Pugnani, and others, without knowing the true character of the music he plays; and partly spoils it by adding a colour of his own. It is manifest that this colour of his own proceeds from an original, poetical and musical individuality, but of this originality he is himself unconscious. He has not formed himself; in fact, he has no style; he is an uneducated musician. Whether he is a diamond or not is uncertain; but certain it is that the diamond is not polished.”

This criticism led Ole Bull to seriously review his abilities as a performer, and in the result he discovered himself to be sadly deficient in that style of playing upon which the Italians set so high a value, *viz.*, the cantabile. Ole Bull, however, determined to remedy this at once, and six months' hard study and practice effected wonderful results. From Milan he went to Venice, where his performances aroused the warmest enthusiasm, and he was thereupon created a member of the Philharmonic Society. It was at Bologna, however, that Ole Bull scored his real first success. On arriving in that town he found Dè Beriot and Malibran about to fulfil an engagement to play at one of the Philharmonic Society's concerts. At the

last moment through some misunderstanding between De Beriot and the Marquis di Zampieri, who was managing the Concert, De Beriot excused himself from playing on the ground that he had a sore finger. For a time the marquis was at his wits ends, but on communicating the situation to Mdme. Rossini, the wife of the great composer, was reassured by that lady that a performer of merit might be found in the immediate neighbourhood, as she had heard him play in a very creditable manner, and indicated the position of Ole Bull's lodgings hard by. The marquis hurried to Ole's apartments; an engagement was soon concluded, and the young artist, a few hours later, found himself performing before a distinguished audience. His performance on this occasion excited the liveliest enthusiasm, and a successful career was thenceforth assured. Stimulated with encouragement, Ole Bull continued his travels throughout Italy and France, finally completing his tour with a brilliant concert at the Grand Opera, Paris. In 1836 Ole Bull visited England for the first time, and during a period of sixteen months gave 274 concerts in various towns in the United Kingdom. The fame of Ole Bull was now fully established, and success attended him on every concert occasion. About this time he went to Paris and there married a

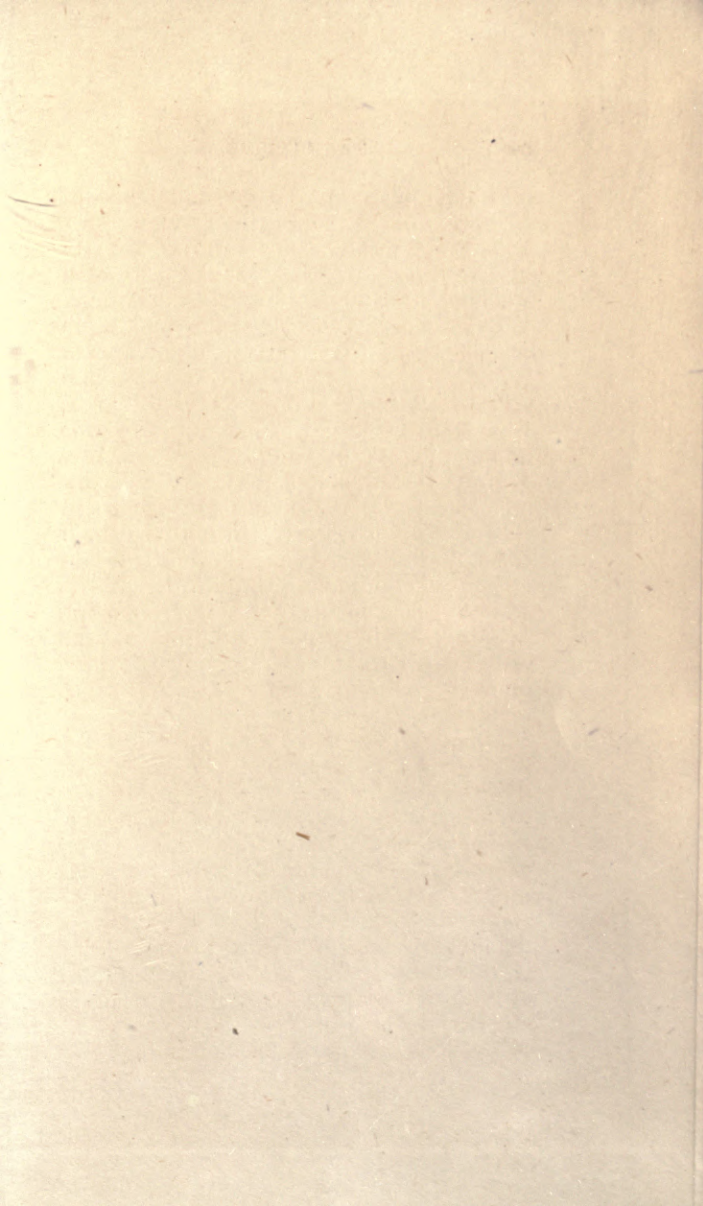
lady of good social position, and with her he returned to England. Several years were now spent on the Continent, touring and giving concerts everywhere with undiminished success, and in the course of these wanderings Ole became associated with many musicians of distinction. Our artist now turned his attention to the new world, and in the year 1840 landed at Boston and proceeded to New York. The enthusiastic reception which he received in that country is almost unprecedented in the annals of violin playing; everywhere he went he created a profound impression by his marvellous execution. During the three years of this visit he gave performances in all the principal cities in America. On his return to Europe, in 1846, he again appeared in Paris at several concerts, and performed Paganini's "Carnival" variations on Bellini's "L'amo ah, l'armo, e en'e piu aria," and some compositions of his own. His appearance on these occasions was greeted with tumultuous applause, and he was now recognised as one of the greatest living virtuosi of the age. It was about this time that Ole Bull's individuality asserted itself to its fullest extent, his style was formed on that poetic and descriptive imagination conspicuous everywhere in his compositions. Quitting Paris in 1847 Ole Bull proceeded to Algiers, then recrossed into Spain and

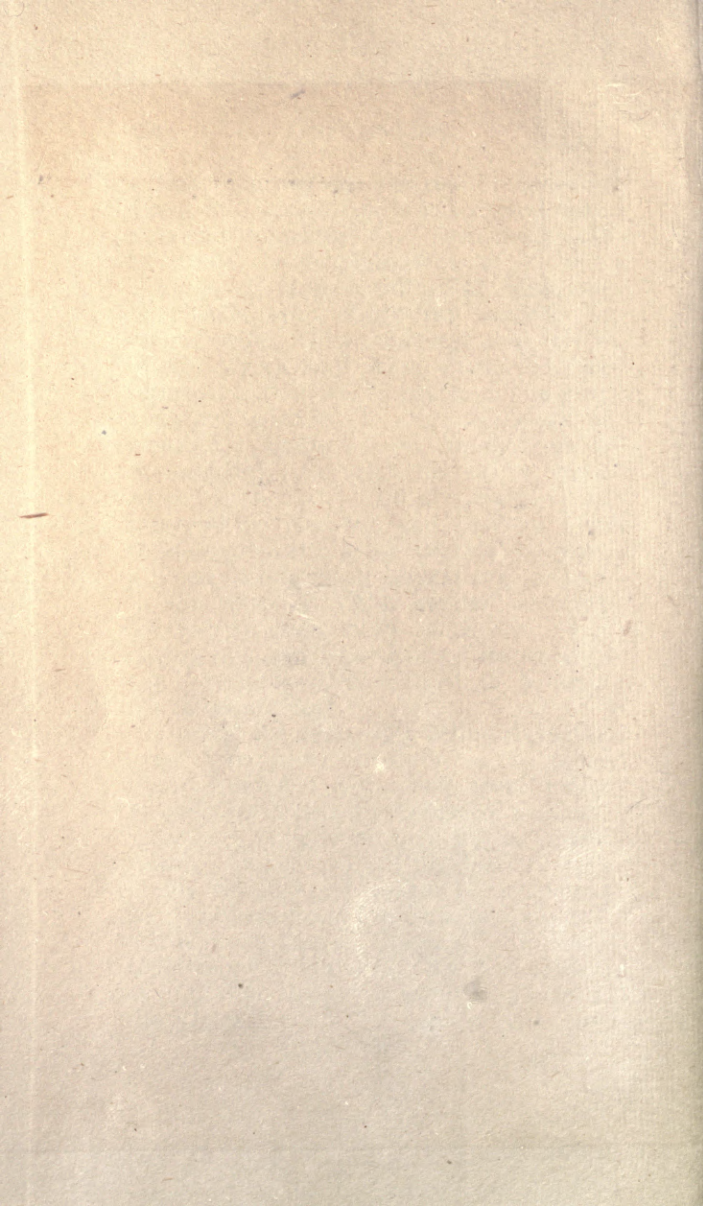
directed his steps to Madrid. Here he was received with royal favour, and the Queen, in return for a composition dedicated to her Majesty, offered him the honorary rank of General which, however, he declined. Ole Bull now decided to return to Norway with the object of founding in Bergen, his native town, a national theatre. This resolve he carried out, and after a great expenditure of time and money, the establishment was opened on the 2nd January, 1850. In 1852 Ole Bull started on a second visit to America, and spent five years there, giving up much of his time in the endeavour to form a Scandinavian colony in Pennsylvania. In this venture he was unsuccessful, and this compelled him to take up his violin again in order to recoup the heavy losses he had thereby sustained. In 1857 ill health compelled Ole Bull to return to Norway, where his native air soon restored to him his old vigour, and for some time he undertook the direction of his theatre. In the following year he made a tour through Germany, in the course of which he met with Ernst, Joachim, and Liszt. While in Paris, in 1862, he received the sad news of the death of his wife, who, for a long period, had suffered ill-health. From 1863-1866 Ole Bull was concert giving in Germany and Russia with undiminished success. In 1867 he made

a third journey to America, proceeded direct to Chicago, and was received with unbounded enthusiasm. During the visit he made the acquaintance of a Miss Thorpe, a lady residing at Madison, Wisconsin, who afterwards became his second wife. The marriage took place in Norway in 1870, after which the pair returned to the United States. The year 1872 was spent in Norway, at the end of which he again visited America on a professional tour with his old success. After a period of some months he returned to Norway and took up his residence on the small island of Lyso; a house having been built there for him in his absence. The winter of 1873 found him once more in France, and during this tour Florence and Rome were again visited. He returned to Norway the following year.

During the remainder of his days the great Artist lived chiefly in his charming island residence, appearing occasionally at concerts to take his farewell of a public, who had supported him for so many years. At the time of his death he was in his seventy-first year. His principal compositions are, "Concerto in E minor," "The mountains of Norway," "Polacca Guerriera." He was also the author of "Violin Notes," and "Grammar of the Violin."

THE END.





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